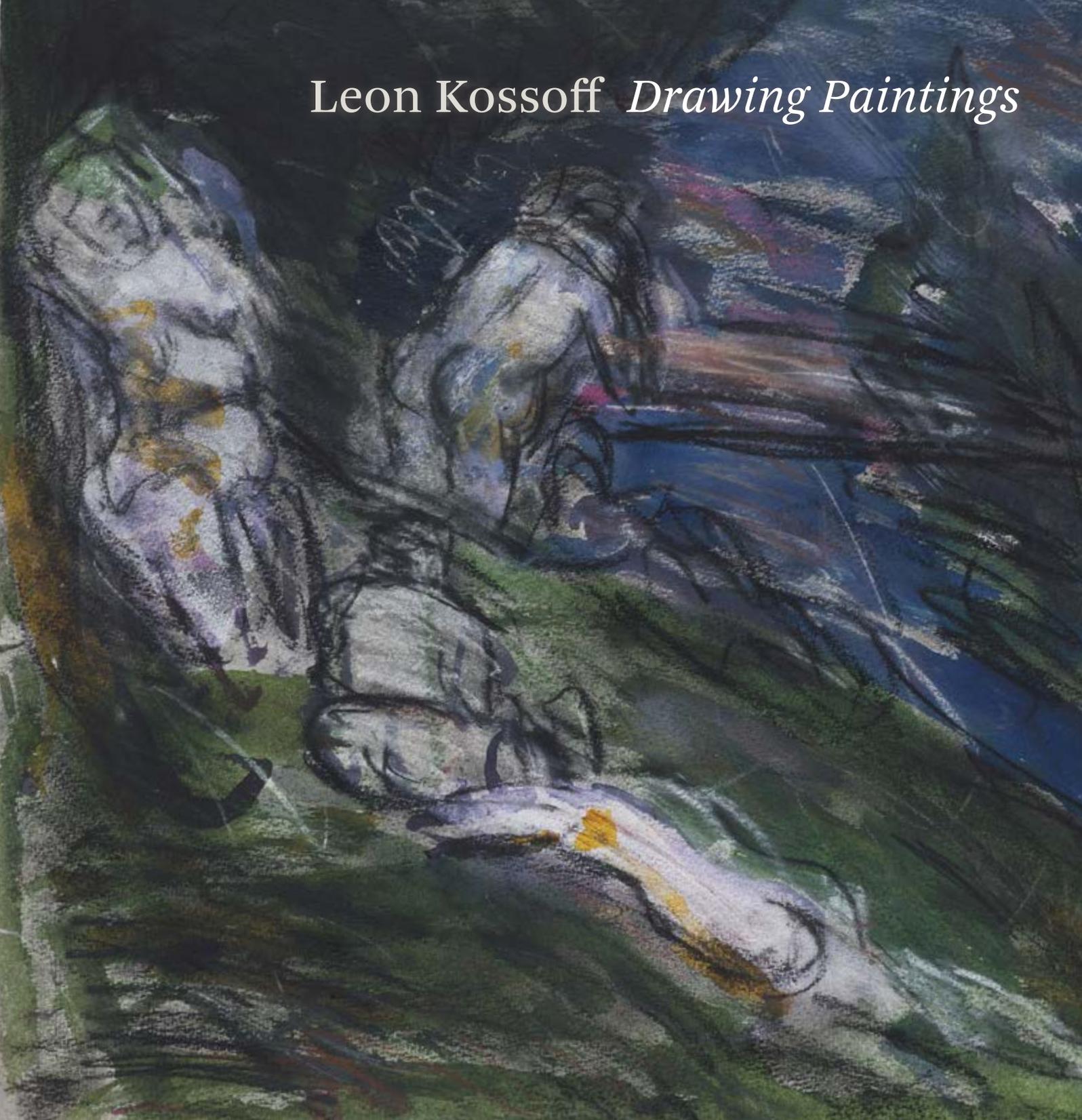


Leon Kossoff *Drawing Paintings*



Exhibition at Frieze Masters

15-19 OCTOBER 2014 · STAND D04

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Frieze Masters 2014

Leon Kossoff
Drawing Paintings

Annely Juda Fine Art
LONDON

Mitchell-Innes & Nash
NEW YORK

Foreword

Annely Juda Fine Art, London, and Mitchell-Innes & Nash, New York, are delighted to present this extensive survey of Leon Kossoff's drawings drawn from Old Master paintings on the occasion of the Frieze Masters Fair this October.

The Old Masters have been an essential touchstone for Leon in his pursuit of his own vision since a first visit to the National Gallery in Trafalgar Square in London as a boy. When great survey shows have come to the National Gallery and the Royal Academy in Piccadilly, Leon has always taken the opportunity to draw in front of the works themselves before opening hours. Shows such as Courbet (1978), early Cézanne (1988), Goya (1994) and the loan of Titian's *Flaying of Marsyas* to the Royal Academy (1983) were the subject of extensive study and investigation. Many of these drawings, spanning over 30 years, have never left the studio until now and are presented for the first time in this exhibition. Others, such as works after Veronese, Degas, Rembrandt, Poussin and Constable, after works in the

National Gallery, were presented at Leon's exhibition at the National Gallery, *Drawing from Painting*, in 2007.

The Frieze Masters Fair presents a perfect context for an exhibition of this body of drawings to be seen with Old Masters at the same time.

We are enormously grateful to Leon for the enthusiasm with which he has embraced this project and for making available so many remarkable drawings and unique etchings and to his family for their continuing support of our endeavors. A very special thanks to Andrea Rose for curating the exhibition and for her insightful essay that accompanies this publication. We also thank Nina Fellmann of Annely Juda Fine Art for her organization of the exhibition and Robert Dalrymple for his beautiful design of the catalogue.

DAVID JUDA

Annely Juda Fine Art, London

LUCY MITCHELL-INNES & DAVID NASH

Mitchell-Innes & Nash, New York

Drawing Paintings *Andrea Rose*

Leon Kossoff's paintings and drawings of London have already become classical images of contemporary life today.

His drawings from classical paintings (he dislikes the term 'Old Masters') are a parallel activity – more private, less exhibited – but they provide a view into another aspect of London that feeds, like an underground stream, into his formidable body of work.

The works in this catalogue are all drawn from paintings in the National Gallery, or paintings that have been on show in London in temporary exhibitions. They are paintings that Kossoff has known and loved for most of his painting life, searching and watching them, drawing from them in order to hone his skills and to absorb the essentials of composition and construction that makes these old paintings such supreme survivors. But most of all he draws from them to explore what Cézanne called '*la sensation forte devant la nature,*' which he, like Constable, always insisted was the basis of his art.

As with his drawings of subjects from contemporary life, Kossoff works on the

spot, standing with a large drawing board in his hands in front of his chosen painting, and working quickly, since on each occasion he only has a couple of hours in the early morning before the gallery doors open to let in the public. His prints are done similarly, incised on zinc or copper plates directly in front of the painting ('it's like working in the dark'), making sure that every scratch tells.¹

The earlier paintings he works from have a special pull for him, choosing him, he feels, as much as he chooses them. 'It seemed as if I was experiencing the work for the first time', he told Richard Kendall about a day in the early 1960s when he first took note of Poussin's *Cephalus and Aurora*. 'I suppose there is a difference between looking and experiencing. Paintings of this quality, in which the subject is endlessly glowing with luminosity, can, in an unexpected moment, surprise the viewer, revealing the unexplored self.'²

Cephalus and Aurora is a painting about love. Cephalus, husband of Procris, strains in the arms of Aurora, Goddess of the Dawn. He half resists her, half wants to stay, as a

putto holds up to him a portrait of his wife. In Kossoff's drawing from the painting, made twenty years after he first responded to it, the trees, the winged horse, the air that circles round the lovers, are complicit in the drama, the charcoal line that describes them swaying agitatedly one way and another, making yearning palpable.

Equally climactic are the drawings and prints from Poussin's paintings of ancient history and myth. *The Destruction and Sack of the Temple of Jerusalem*, was a little-known painting until its appearance in a London salesroom in 1995, where it was listed as a work by Piero Testa. Subsequently recognised as a Poussin, and donated to the Israel Museum through a charitable foundation, it was lent to the National Gallery for a short period before its departure for Jerusalem.

In the etching and aquatint of the subject, it's as if Kossoff is making up for lost time. The figures pile up in the foreground, scrambling on top of one another in their desperation. Poussin's balance of mass, light and harmony is de-stabilised, so that protagonists form a

Rembrandt van Rijn *The Blinding of Samson*, 1636 [detail]
Collection of the Städelches Kunstinstitut, Frankfurt

rhythmical frieze – running, but with nowhere to go. Limbs, shields, pennants and a single menorah lifted high in the air jostle and clash in the compressed space, as horses rear and men stumble underfoot. Kossoff speeds up the action, and seizes on the mounting crescendo.

His drawings from Goya also investigate love and loss, albeit in a different register. From the exhibition of Goya's small paintings, shown at the Royal Academy in 1994,³ he was specially affected by the series commissioned in the mid-1780s for the Palace of El Pardo (as tapestries for the dining-room, and for the bedroom of the Infantas), as well as the later *Caprichos*, painted shortly after the Spanish War of Independence (1808–1814). Light suffuses his drawings from the *Four Seasons*, and those from the sequence on the festival of San Isidro. The innocent pleasures of Goya's countrymen at rest, and *en fete* contrast with the dark courtroom and madhouses in the drawings from the *Caprichos* – the dire procedures of war. In the *Procession of the Flagellants*, the penitents merge into a single mass – a herd behaving with all the instincts that group





Leon Kossoff *From Rembrandt:
The Blinding of Samson, 1998 [detail]*
cat.35

behaviour encourages, rocking down the street, caught up in a religious fervour that girds them against self-examination. Their pointed 'corozas' are similar to those worn by the humiliated penitents in the drawing of the *Auto de Fe*, waiting to hear their sentence (death the only outcome). Kossoff draws from these paintings in a spirit of inquiry, compassion and identification.

Few of the works in this catalogue were made as source material for paintings. They are a harvest, produced from the inexhaustible resource that great paintings have to offer. The majority have sat for many years in Kossoff's studio while he has got on with other subjects: Kilburn Underground, the Willesden Sports Centre on Donnington Road, Heinz, Peggy, David. Drawings from Rembrandt and Titian, Rubens and Veronese, Cézanne and Degas have accumulated as the years have gone by, as much an imaginative sediment as the paint that has been endlessly applied to the boards Kossoff uses, scraped down, re-applied, scraped down again, until it finally resolves into an image.

- 1 Leon Kossoff's prints are made in collaboration with the painter Ann Dowker
- 2 Richard Kendall, *Drawn to Painting*, Merrell Publishers, USA, 2000.
- 3 *Goya: Truth and Fantasy: The Small Paintings*, Royal Academy of Arts, London, 17 March – 12 June 1994, curated by Juliet Wilson-Bareau



DRAWINGS

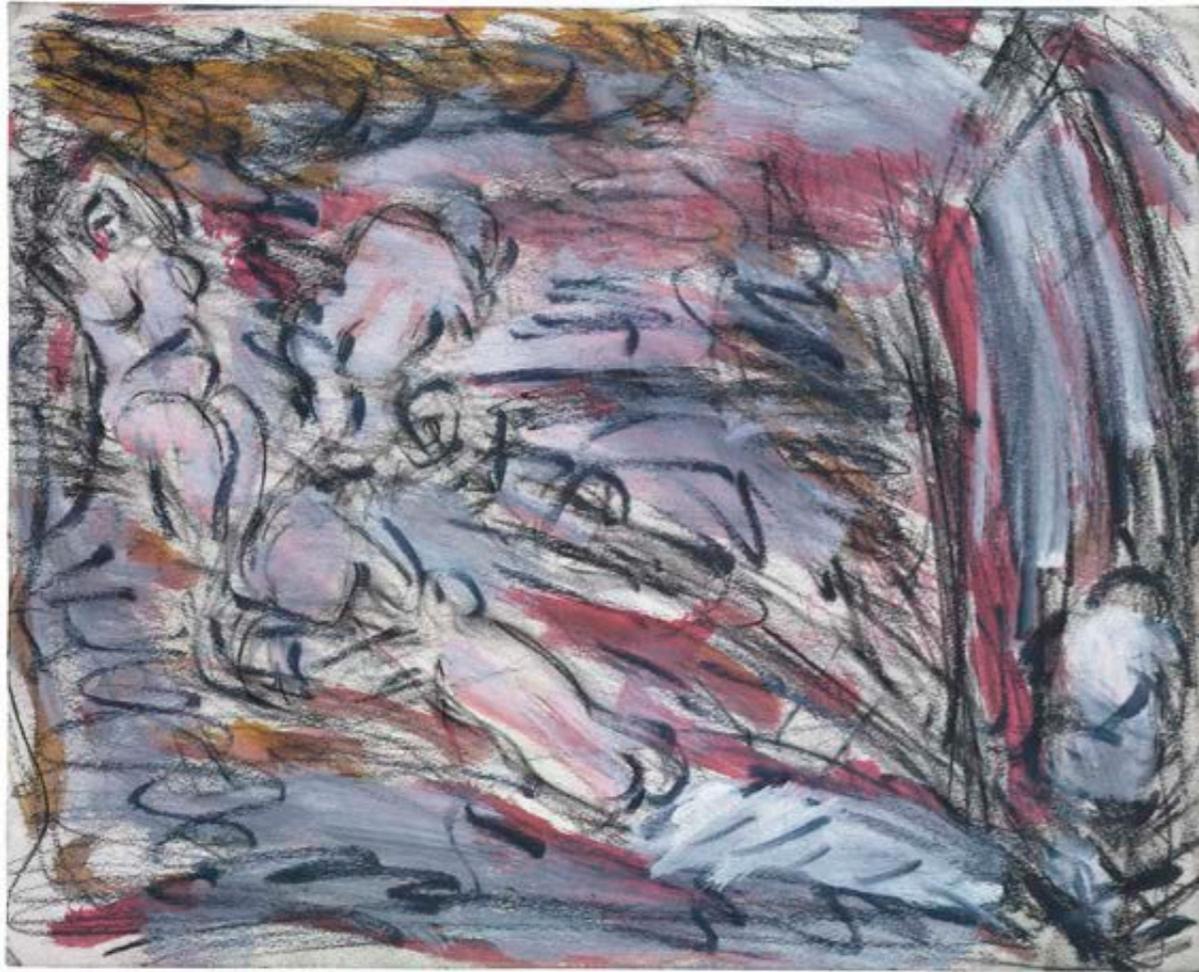
1 From Cézanne *Christ in Limbo*, 1988

black chalk on paper

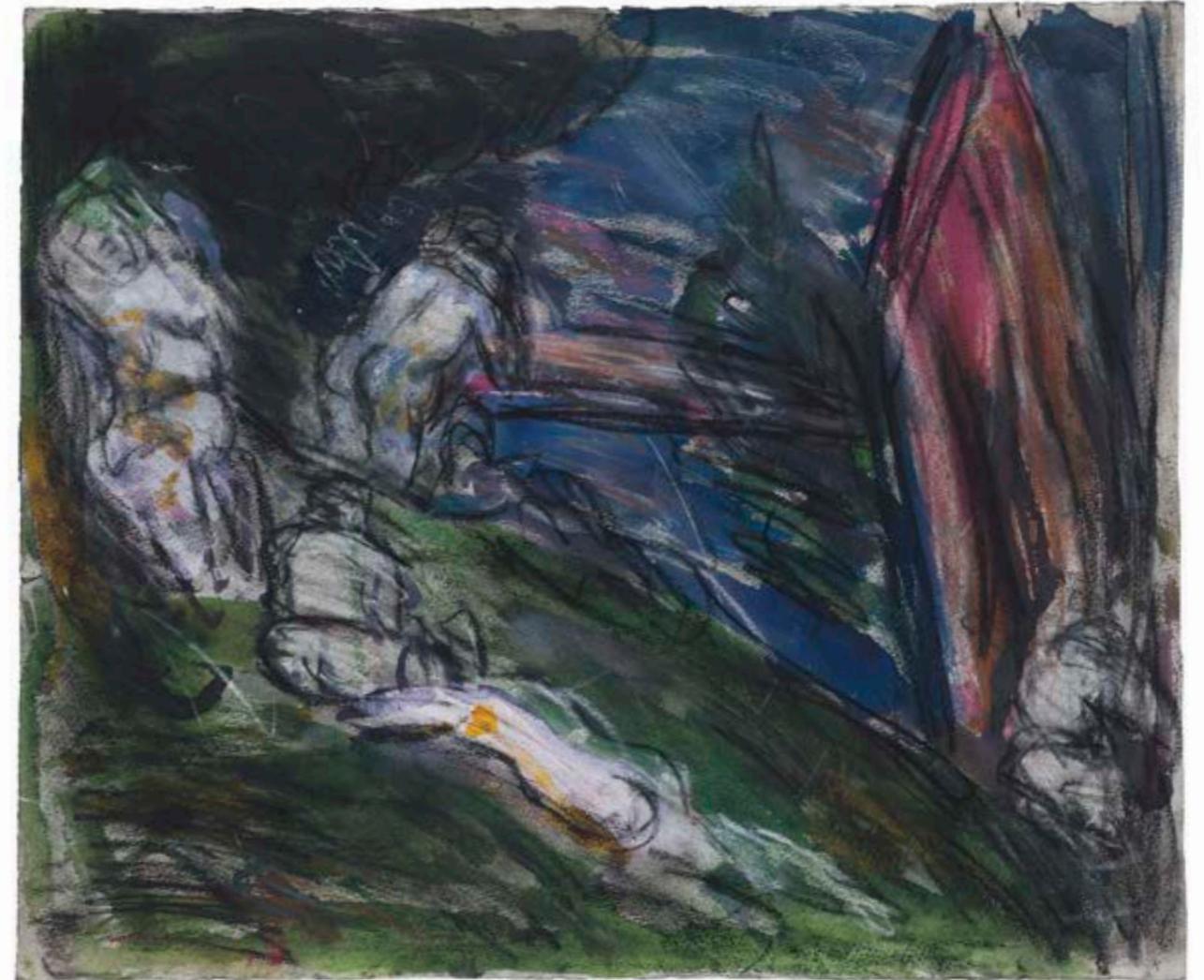
72.5 × 56.5 cm

[see note on page 90]





2 From Cézanne *Pastoral (Idyll)*, 1988
charcoal, pastel and watercolour on paper
40.5 × 51 cm



3 From Cézanne *Pastoral (Idyll)*, 1988
coloured chalks on paper
56.5 × 67.5 cm

4 From Cézanne *Pastoral (Idyll)*, 1988
charcoal and pastel on paper
40.5 × 50.5 cm



5 From Cézanne *The Murder*, 1988
charcoal on paper
56.5 × 67.5 cm



6 From Cézanne *The Temptation of St Anthony*, 1988
charcoal and pastel on paper
45.5 × 50.5 cm





7 From Courbet *The German Huntsman*, 1978
charcoal on paper
40.5 × 51 cm



8 From Courbet *The Trout*, 1978
charcoal on paper
40.5 × 51 cm

9 From Constable *Salisbury Cathedral from the Meadows*

pastel on paper
46 × 56.5 cm



10 From Goya *Sketch for Summer or The Harvest*, 1994
coloured chalks on paper
56 × 81.5 cm



11 From Goya *Sketch for The Hermitage of San Isidro*, 1994
coloured chalks on paper
54 × 48.5 cm

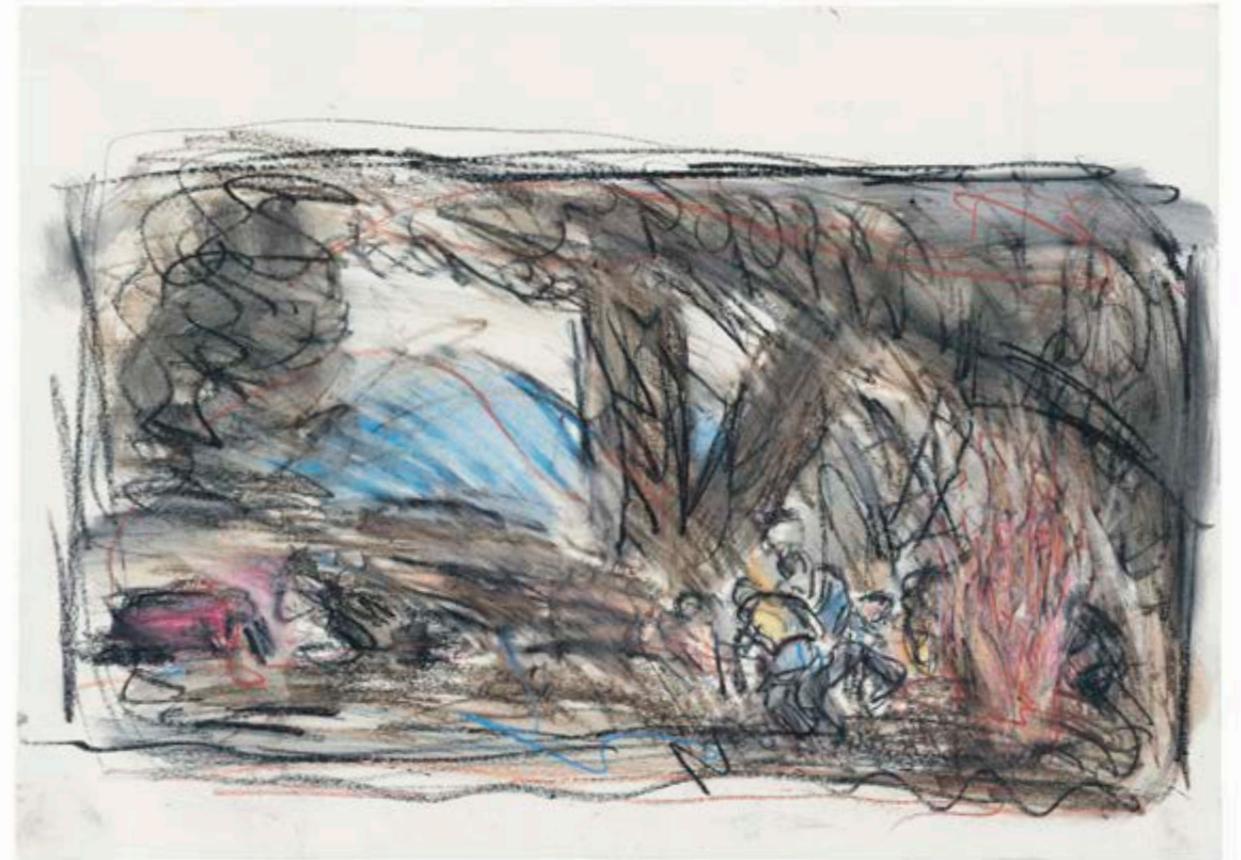


12 From Goya *Sketch for the Meadow of San Isidro*, 1994
coloured chalks on paper
55.5 × 81.5 cm





13 From Goya *Making Powder in the Sierra de Tardienta*, 1994
coloured chalks on paper
42 × 58 cm



14 From Goya *Making Shot in the Sierra de Tardienta*, 1994
coloured chalks on paper
42 × 58 cm



15 From Goya *Making Shot in the Sierra de Tardienta*, 1994
charcoal, pastel and watercolour on paper
42 × 58 cm



16 From Goya *Making Shot in the Sierra de Tardienta*, 1994
charcoal, pastel and watercolour on paper
42 × 58 cm



17 From Goya *The Madhouse*, 1994
black chalk on paper
55.5 × 81.5 cm



18 From Goya *The Madhouse*, 1994
charcoal, pastel and watercolour on paper
54 × 75 cm



19 From Goya *The Madhouse*, 1994
charcoal and pastel on paper
52.5 × 75 cm



20 From Goya *The Madhouse*, 1994
charcoal and pastel on paper
49.5 × 75 cm



21 From Goya *Auto de Fe*, 1994
charcoal and pastel on paper
56 × 81 cm



22 From Goya *Auto de Fe*, 1994
charcoal and pastel on paper
55.5 × 81 cm



23 From Goya *A Procession of Flagellants*, 1994
charcoal, pastel and watercolour on paper
48 × 75 cm



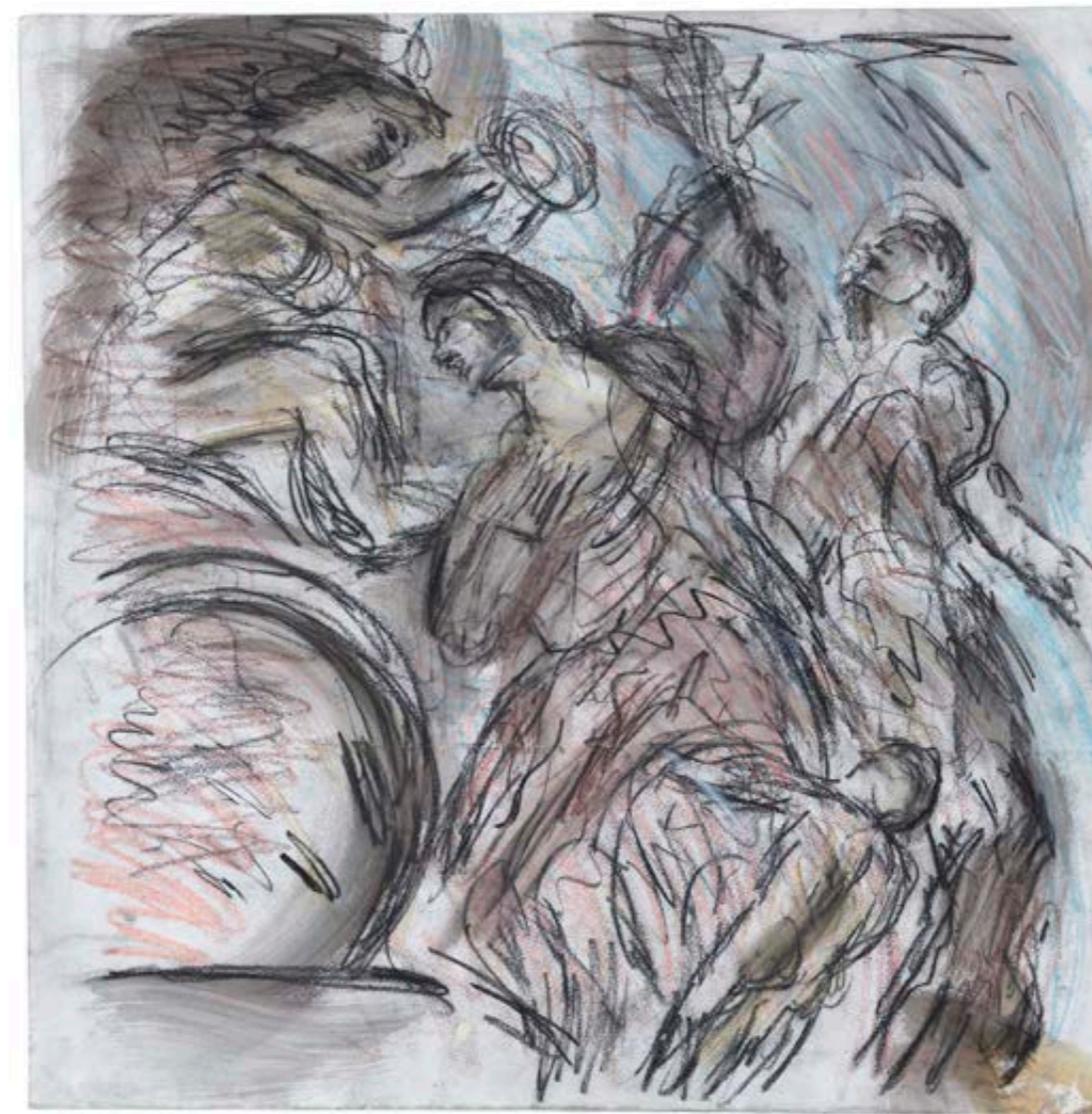
24 From Goya *A Procession of Flagellants*, 1994
charcoal, pastel and watercolour on paper
56 × 77 cm

25 From Veronese *The Four Allegories of Love, II ('Scorn')*, early 1980s
charcoal, pastel and watercolour on paper
56 × 57 cm





26 From Veronese *The Four Allegories of Love, IV ('Happy Union')*, early 1980s
charcoal and pastel on paper
58.5 × 56 cm



27 From Veronese *The Four Allegories of Love, IV ('Happy Union')*, early 1980s
mixed media on paper
57 × 56 cm

28 From Veronese *The Consecration of St Nicholas, 1*, mid-1980s
black chalk on paper
76.5 × 56 cm





29 From Veronese *The Family of Darius before Alexander*, late 1970s
charcoal and pastel on paper
49 × 72.5 cm



30 From Veronese *The Family of Darius before Alexander*, late 1970s
charcoal and pastel on paper
44.5 × 81.5 cm

31 From Titian *The Flaying of Marsyas*, 1983–84
charcoal and pastel on paper
60.5 × 61 cm



32 From Titian *Venus and Adonis*, early 1990s
black and coloured chalks on paper
55 × 67.5 cm



33 From Rubens *Minerva Protects Pax from Mars* ('Peace and War'), 1995–96
compressed charcoal and pastel on paper
56 × 76 cm



34 From Rubens *The Brazen Serpent*, 1995–96
compressed charcoal, watercolour, black and brown felt-tip pen on paper
56 × 75.8 cm



35 From Rembrandt *The Blinding of Samson*, 1998
charcoal on paper
56.5 × 70 cm



36 From Poussin *A Bacchanalian Revel before a Herm*
charcoal on paper
56 × 76 cm



37 From Poussin *Cephalus and Aurora*, mid-1980s
charcoal on paper
40 × 50 cm

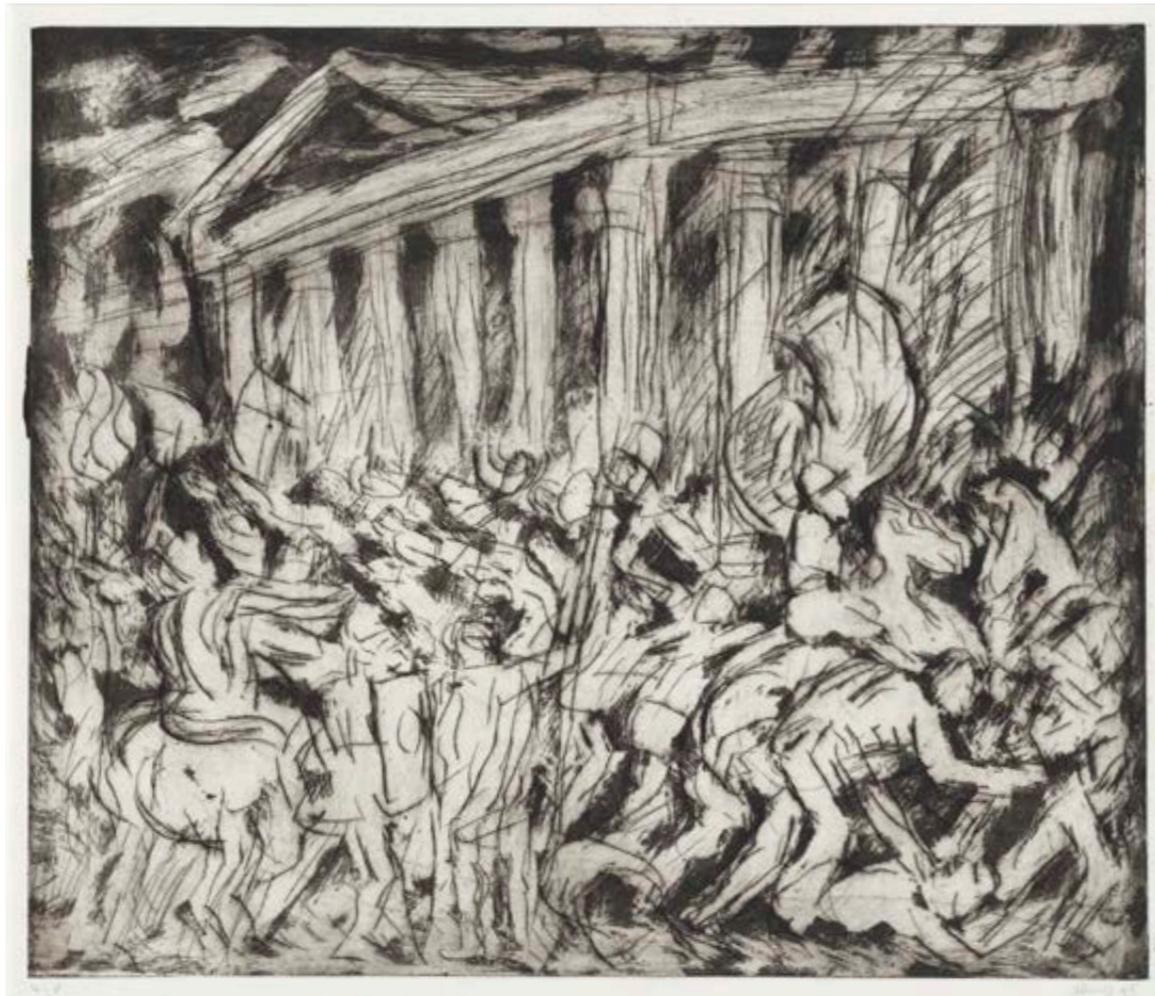




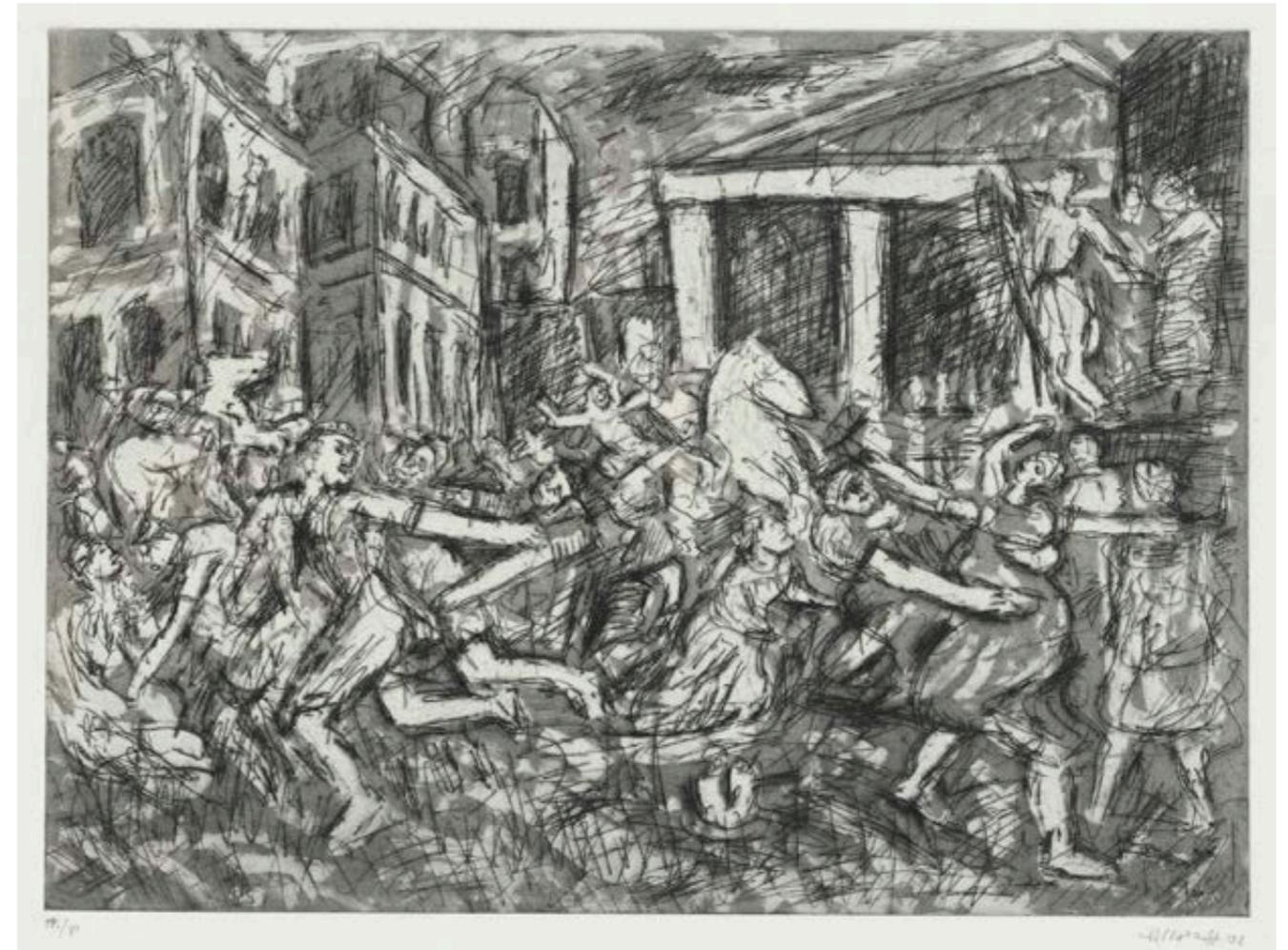
38 From Poussin *The Rape of the Sabines*, 1995
double-sided drawing · charcoal and pastel on paper
56 × 75.5 cm



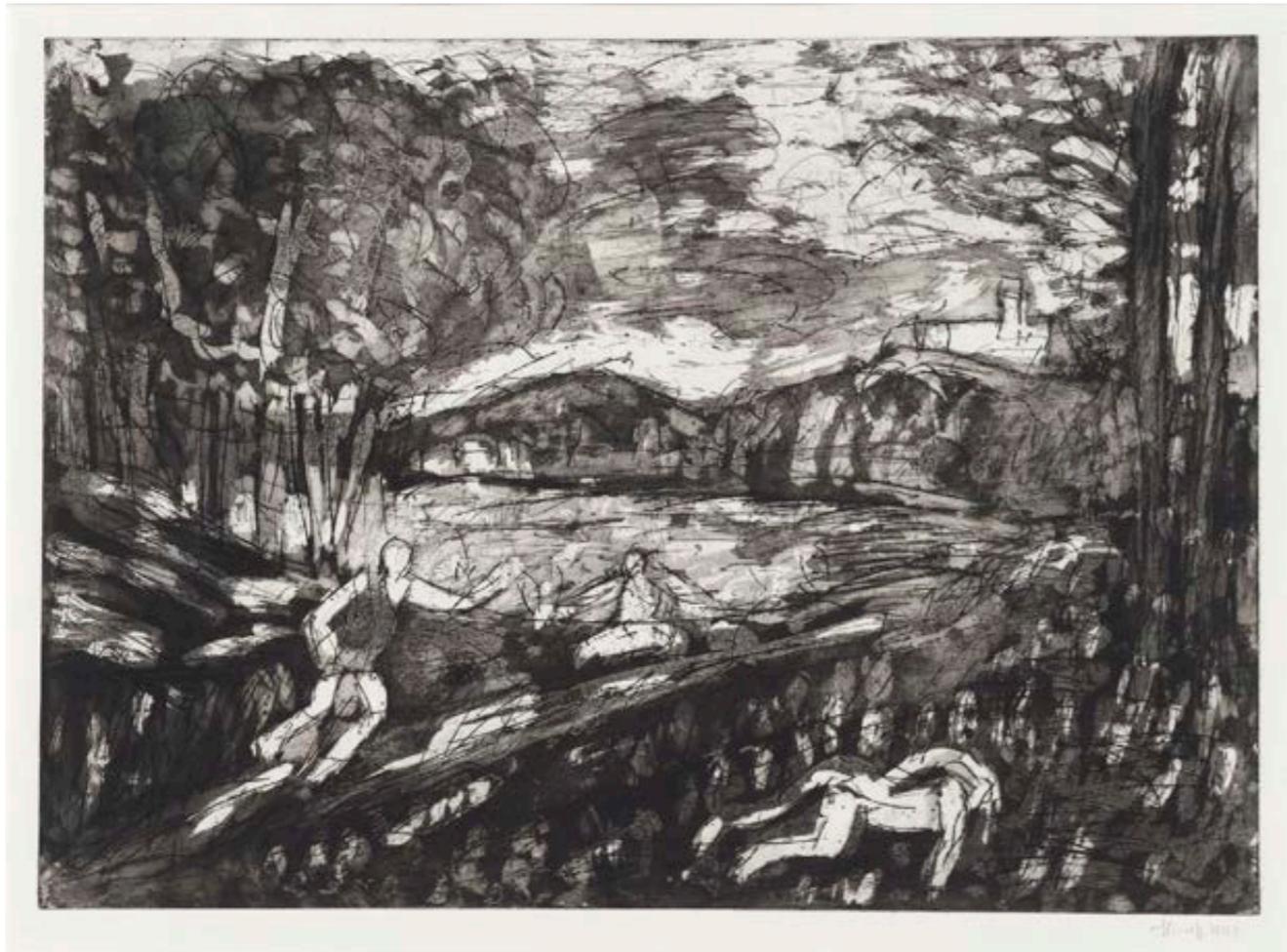
PRINTS



39 From Poussin *The Destruction and the Sack of the Temple of Jerusalem*
etching and aquatint
53 × 61.5 cm



40 From Poussin *The Rape of the Sabines No. 2*, 1998
etching
57.3 × 75.9 cm



41 From Poussin *Landscape with a Man killed by a Snake*
etching and aquatint
46.5 × 62.5 cm



42 From Poussin *A Bacchanalian Revel before a Herm*
drypoint and etching
46 × 60.5 cm



43 From Poussin *Cephalus and Aurora*, c. 1990s
etching
57 × 75.4 cm



44 From Poussin *Judgement of Solomon*, 2000
drypoint and etching
64.1 × 75.7 cm

45 From Degas *Combing the Hair (La Coiffure)*, 1988
drypoint
45.5 × 60.2 cm





46 From Constable *Salisbury Cathedral from the Meadows*, 1888
softground etching and aquatint
56.5 × 70 cm



47 From Constable *Salisbury Cathedral from the Meadows*, 1888
softground etching and aquatint
57.4 × 70.2 cm



48 From Rembrandt *The Syndics*, 1662
etching
57 × 75 cm



49 From Rembrandt *The Blinding of Samson*, c. 1660
drypoint
56.8 × 68.7 cm

50 From Rembrandt *Ecce Homo*
drypoint and aquatint
54.5 × 47.5 cm



51 From Veronese *The Consecration of Saint Nicholas*, mid-1980s
etching
56.5 × 75.5 cm





52 From Veronese *The Family of Darius before Alexander*, early 1980s

etching
59 × 77 cm

53 From Veronese *The Adoration of the Kings*, c.1990s

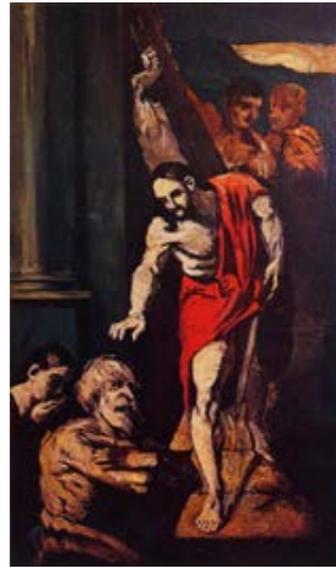
drypoint
75.8 × 57.4 cm



Kossoff's Pantheon



FRANCISCO DE GOYA
The Hermitage of Saint Isidore 1788
oil on canvas · 41.8 × 43.8 cm
Museo Nacional del Prado, Madrid



PAUL CÉZANNE
Christ in Limbo c.1867
oil on canvas · 170 × 67 cm
Musée d'Orsay, Paris



PAUL CÉZANNE
The Magdalen c.1867
Wall decoration transposed on to canvas
165 × 122.5 cm
Musée d'Orsay, Paris

NOTE
Kossoff's drawing, cat.1, was made from two paintings, *Christ in Limbo* and *The Magdalen* shown side by side at the exhibition, *Cézanne. The Early Years, 1859–1872* curated by Lawrence Gowing and shown at the Royal Academy of Arts, London, 22 April–21 August 1988. The two paintings were originally one, and Kossoff has re-instated Cézanne's original composition in his drawing.



PAUL CÉZANNE
Pastoral (Idyll) c.1870
oil on canvas · 81.5 × 65 cm
Musée d'Orsay, Paris



TITIAN
Playing of Marsyas 1570–6
oil on canvas · 212 × 207 cm
The Archbishop's Palace, Kromeriz



GUSTAVE COURBET
The German Huntsman 1859
oil on canvas · 120 × 177 cm
Musée des Beaux-Arts de Lons-le-Saunier



NICOLAS POUSSIN
Landscape with a Man killed by a Snake probably 1648
oil on canvas · 118.2 × 197.8 cm
The National Gallery, London



NICOLAS POUSSIN
Cephalus and Aurora c.1630
oil on canvas · 96.9 × 131.3 cm
The National Gallery, London



PAOLO VERONESE
The Four Allegories of Love, IV (Happy Union) c.1575
 oil on canvas · 187.4 × 186.7 cm
 The National Gallery, London

Leon Kossoff *Chronology*

1926

Born December, City Road, Islington, London

1926–39

Lived in Shoreditch, Bethnal Green and Hackney, London

1935

First visit to the National Gallery, London

1938–43

Attended Hackney Downs (Grocers') School, London

1939–43

Evacuated with school to King's Lynn, Norfolk

Lived with Mr and Mrs R.C. Bishop who encouraged his interest in art

Made first paintings

1943

Returned to London. Attended life drawing evening classes at Toynbee Hall, as well as classes at St Martin's School of Art, London

1943–45

One-year Commercial Art Course at St Martin's School of Art, London

1945–48

Military Service with Royal Fusiliers, attached to 2nd Battalion Jewish Brigade; served in Italy, Holland, Belgium, and Germany

1949–53

Studied at St Martin's School of Art, and attended twice weekly evening classes at Borough Polytechnic, London, with David Bomberg (1950–52)

1950–53

Studio at Mornington Crescent

1953–61

Moved to Bethnal Green

1953–56

Studied at Royal College of Art, London

1953–54

Worked on paintings of St Paul's Cathedral and City building sites. First paintings of Seedo and of his father

1956

Joined Helen Lessore's Beaux Arts Gallery, Bruton Place, London, exhibiting there (1957–64)

1959–69

Taught at Regent Street Polytechnic (1959–64), Chelsea School of Art and St Martin's School of Art, London (1968–9)

1961

Moved studio to Willesden Junction

1962

Elected into the London group

The Arts Council bought *Building Site, Victoria Street* (1961)

1966

Moved studio to Willesden Green (1966 to present)

1969

First swimming pool painting. Worked on this subject until 1972, at the same time worked on paintings of York Way railway bridge, and various sitters

One-person Exhibitions

1972–75

Occupied an additional studio in Dalston Lane, north London. Worked on paintings of Dalston Junction and Ridley Road street market; Dalston Lane; and views of Hackney and the German Hospital

First Kilburn Underground paintings

First paintings of the 'red-brick school building', continuing work on both this subject and Kilburn Underground paintings. Also working concurrently with various sitters

1987

First paintings of series: *Christchurch, Spitalfields; Here Comes the Diesel; Between Kilburn and Willesden Green.*

First Embankment paintings

1995

Represented Britain at Venice Biennale

1996

Major one-person exhibition of paintings at Tate, London

1997

First *King's Cross* paintings

2002

First *Cherry Tree* paintings

2007

Exhibition of drawings at the National Gallery

2012

Works on new series of *Arnold Circus* drawings

Lives and works in London

An asterisk * indicates that a catalogue was published to accompany the exhibition.

1957

Leon Kossoff, Beaux Arts Gallery, London, February – March *

1959

Leon Kossoff, Beaux Arts Gallery, London, September – October *

1961

Leon Kossoff, Beaux Arts Gallery, London, October – November *

1963

Leon Kossoff, Beaux Arts Gallery, London, February – March *

1964

Leon Kossoff: A Selection of Paintings, 1949–1964, Beaux Arts Gallery, London, April – June *

1968

Leon Kossoff, Marlborough New London Gallery, London, April *

1972

Leon Kossoff: Recent Paintings, Whitechapel Art Gallery, London, January – February *

1974

Leon Kossoff: Recent Paintings and Drawings, Fischer Fine Art, London, January – February *

1975

Leon Kossoff at Fischer Fine Art, Fischer Fine Art, London, July – August

1979

Leon Kossoff: Paintings and Drawings 1974–1979, Fischer Fine Art, London May – June *

1980–81

Leon Kossoff: Recent Drawings at Riverside, Riverside Studios, London, December 1980 – January 1981 *

1981

Leon Kossoff: Paintings from a Decade 1970–80, Museum of Modern Art, Oxford, May – July; Sheffield Graves Art Gallery, until August *

1982

Leon Kossoff: Paintings, L.A. Louver, Venice, California, May – June

1983

Leon Kossoff, Hirschl & Adler Modern, New York, March *

1984

Leon Kossoff: Recent Drawings and Etchings, Bernard Jacobson Gallery, London, March – April *

Leon Kossoff: Recent Work, Fischer Fine Art, London, March – April; L.A. Louver, Venice, California, November – December *

1988

Leon Kossoff, Anthony d'Offay Gallery, London, September – October *

Leon Kossoff: paintings, Robert Miller Gallery, New York, November *

1993

Leon Kossoff: Drawings 1985 to 1992, Anthony d'Offay Gallery, London, February – March; L.A. Louver, Venice, California, May – June *

1995–96

Leon Kossoff: Recent Paintings, XLVI Venice Biennale, British Pavilion, June – October 1995; Düsseldorf Kunstverein, Düsseldorf, December 1995 – January 1996; Stedelijk Museum, Amsterdam, February – March 1996 *

Leon Kossoff, Tate Gallery, London, June – September 1996 *

1997–98

Leon Kossoff, Corner Gallery, Copenhagen, December 1997 – January 1998

2000–01

Poussin Landscapes by Kossoff, J. Paul Getty Museum, Los Angeles, January – April 2000 *

Drawn to Painting: Leon Kossoff: Drawings and Prints after Nicholas Poussin, Los Angeles County Museum of Art, Los Angeles, January – April 2000; National Gallery of Australia, Canberra, March – May 2001 *

After Nicolas Poussin: New Etchings by Leon Kossoff, Metropolitan Museum of Art, New York, March – August 2000

Leon Kossoff, Mitchell-Innes & Nash, New York, April – May 2000; Annely Juda Fine Art, London, June – July 2000 *

Leon Kossoff, Annandale Galleries, Sydney, March – May 2001 *

2004–05

Leon Kossoff – Selected Paintings 1956–2000, Louisiana Museum of Modern Art, Humlebaek, November 2004 – March 2005; Museum of Modern Art Lucerne, Lucerne, April – July 2005 *

Selected Group Exhibitions

2007

Leon Kossoff: Drawing from painting, National Gallery, London, March – July *

2008

Leon Kossoff – Unique Prints from Paintings at the National Gallery, Art Space Gallery, Michael Richardson Contemporary Art, London, May – June *

2009

Leon Kossoff – From The Early Years 1957–1967, Mitchell-Innes & Nash, New York in association with L.A. Louver, Venice, California, February – March *

2010–11

Leon Kossoff, Annandale Galleries, Sydney, October – December 2010 *

Leon Kossoff, Annely Juda Fine Art, London, October – December 2010; Mitchell-Innes & Nash, New York, May – June 2011; L.A. Louver, Venice, California, September – October 2011 *

2013–14

Leon Kossoff: London Landscapes, Annely Juda Fine Art, London, May – July 2013; Galerie Lelong, Paris, September – October 2013; Mitchell-Innes & Nash, New York, November – December 2013; L.A. Louver, Venice, California, January – March 2014 *

2014

Leon Kossoff: Drawing Paintings, Annely Juda Fine Art and Mitchell-Innes & Nash, Frieze Masters, London, October 2014 *

An asterisk * indicates that a catalogue was published to accompany the exhibition.

1961–62

The John Moores Liverpool exhibition 1961: 3, Walker Art Gallery, Liverpool, November 1961 – January 1962 *

1963

British painting in the 60's: an exhibition organized by The Contemporary Art Society, Tate Gallery / Whitechapel Art Gallery, London, June *

1964

Painting and sculpture of a decade 54–64, Tate Gallery, London, April – June *

1967

Recent British painting: Peter Stuyvesant Foundation Collection, Tate Gallery, London, November – December *

1974

British painting '74, Hayward Gallery, London, September – November *

1976–78

The Human Clay: An Exhibition Selected by R.B. Kitaj, Hayward Gallery, London, August, 1976; travelling to Gardner Centre Gallery, University of Sussex, Brighton, England; Preston Polytechnic, Preston, England; Leeds Polytechnic, Leeds, England; Middlesbrough Art Gallery, Middlesbrough, England; Scottish National Gallery of Modern Art, Edinburgh, Scotland; Carlisle Museum and Art Gallery, Carlisle, England; Derby Museum and Art Gallery, Derby, England; Ikon Gallery, Birmingham, England; Bangor Museum and Art Gallery, University College of North Wales, Bangor, Wales; Herbert Art Gallery and Museum, Coventry,

England; Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, England; Palais des Beaux Arts, Charleroi, Belgium; Provincial Museum, Haaselt, Belgium *

1977

British painting 1952–1977, Royal Academy of Arts, London, September – November *

1979

Hayward Annual 1979: current British art selected by Helen Chadwick, Paul Gopal Chowdhury, James Faure Walker, John Hilliard and Nicholas Pope, Hayward Gallery, London, July – August *

This Knot of Life: Paintings and Drawings by British Artists, L.A. Louver, Venice, California, November – December 1979

1981–4

Eight figurative painters: Michael Andrews, Frank Auerbach, Francis Bacon, William Coldstream, Lucian Freud, Patrick George, Leon Kossoff, Euan Uglow, Yale Center for British Art, New Haven, October 1981 – January 1982; Santa Barbara, California, January – March 1982 *

13 Britische Künstler: Eine Ausstellung über Malerei. [13 British artists: a painting exhibition], Neue Galerie, Sammlung Ludwig, Aachen, December 1981 – February 1982; Kunstverein, Mannheim, February – April 1982; Kunstverein Braunschweig, August – September 1982 *

Hard-won image: traditional method and subject in recent British art, Tate Gallery, London, July – September 1984 *

The British art show: old allegiances and new directions 1979–1984, Birmingham Museum and Art Gallery and

Ikon Gallery, Birmingham, November – December 1984; Royal Scottish Academy, Edinburgh, January – February 1985; Mappin Art Gallery, Sheffield, March – May 1985; Southampton Art Gallery, May – June 1985 *

The proper study: contemporary figurative paintings from Britain, Lalit Kala Akademi, Delhi, December 1984, Jehangir Nicholson Museum of Modern Art National Centre for Performing Arts, Bombay, February 1985 *

1985

The British show, Art Gallery of Western Australia, Perth, Australia, February – March; Art Gallery of New South Wales, Sydney, Australia, April – June; Queensland Art Gallery, Brisbane, Australia, July – August *

Human interest: fifty years of British art about people. Selected by Norbert Lynton, Cornerhouse, Manchester, October – November *

1987–88

British art in the 20th century: the modern movement, Royal Academy of Arts, London, January – April 1987 *

Current affairs: British painting and sculpture in the 1980's, Museum of Modern Art, Oxford, March 1987; Mücsarnok, Budapest, April – May 1987; Narodni Galerie, Prague, June 1987; and Zacheta Galerie, Warsaw, September – October 1987 *

A School of London: six figurative painters, Kunstneres Hus, Oslo, May – June 1987; Louisiana Museum of Modern Art, Humlebaek, June – August; Museo d'Arte Moderna Ca' Pesaro, Venice, September – October 1987; Düsseldorf, Kunstmuseum, November 1987 – January 1988 *

Art of our time, The Royal Scottish Academy, Edinburgh, August – September 1987 *

British figurative painting: a matter of paint: David Bomberg, Leon Kossoff, Frank Auerbach, John Lessore, Kevin Sinnott, Simon Edmondson, San Bernardino Art Museum, November – December 1987; Santa Cruz County Museum, December 1987 – January 1988; Sonoma State University, Rohnert Park, February – March 1988; Santa Barbara Museum of Art, April – May 1988 *

The British Picture, L.A. Louver Gallery, Venice, California, February – March 1988 *

Exhibition Road: painters at The Royal College of Art, Royal College of Art, London, March – April 1988 *

1989–90

Leon Kossoff / Bill Woodrow, Saatchi Collection, London, November 1989 – February 1990

Picturing people: British figurative art since 1945, National Art Gallery, Kuala Lumpur, December 1989; Hong Kong Museum of Art, January – March 1990; The Empress Place Gallery, Singapore, April – May 1990; National Gallery of Zimbabwe, Harare, May – June 1990 *

The Pursuit of the Real: British Figurative Painting from Sickert to Bacon, Manchester City Art Gallery, Manchester, England, March – April 1990; Barbican Art Gallery, London, England, May – July 1990; Glasgow City Art Gallery, Glasgow, Scotland, July – April 1990 *

Glasgow's great British art exhibition, Glasgow Museums and Art Galleries, Glasgow, March – May 1990 *

1991–93

From Bacon to now: the outsider in British configuration = Da Bacon a oggi: l'outsider nella figurazione Britannica, Palazzo Vecchio, Florence, December 1991 – February 1992 *

British figurative painting of the 20th Century, Israel Museum, Jerusalem, November 1992 – February 1993 *

1994–95

Visual excitement: een pleidooi voor de schilderkunst, [in defence of painting]. Arti et Amicitiae, Amsterdam, April – October 1994 *

Dobbel virkelighet/Double reality, Astrup Fearnley Museet for Moderne Kunst, Oslo, April – October 1994

An American passion: The Susan Kasen Summer and Robert D. Summer Collection of Contemporary British Painting, Glasgow Museums, Glasgow, December 1994 – March 1995, travelling to Royal College of Art, London, until December 1995 *

Identity and alterity: figures of the body 1985–1995, XLVI Venice International Biennale, Museo Correr and Palazzo Grassi, Venice, Italy, June – October 1995

1995–96

From London: Bacon, Freud, Kossoff, Andrews, Auerbach, Kitaj, Scottish National Gallery of Modern Art, Edinburgh, July – September 1995; Musée de l'État, Luxembourg, September – November 1995; Musée Cantonal des Beaux-Arts, Lausanne, November 1995 – January 1996; Fundació Caixa Catalunya, Barcelona, February – April 1996 *

1997

A Ilha do Tesouro = Treasure Island, Fundação Calouste Gulbenkian, Lisbon, February -May *

Royal Academy illustrated: a souvenir of the 229th summer exhibition, Royal Academy of Arts, London, June – August *

1998–2001

Head first: portraits from the Arts Council collection, City Gallery, Leicester, January – February 1998, travelling to Southampton, Kendal, Newcastle, Bath, Sheffield and Kingston upon Hull until June 1999 *

L'école de Londres: de Bacon à Bevan, Fondation Dina Vierny – Musée Maillol, Paris, October 1998 – January 1999; Auditorio De Galicia, Santiago de Compostela, February – April 1999; Kunsthau Wien, Vienna, May – August 1999 *

Cleveland collects contemporary art, Cleveland Museum of Art, Cleveland, November 1998 – January 1999 *

Sublime: the darkness and the light. Works from the Arts Council Collection, John Hansard Gallery, Southampton, June – August 1999, touring to Street, Lancaster, Nottingham, Stoke-on-Trent, Newcastle-upon-Tyne and Ipswich until July 2000 *

La mirada fuerte: pintura figurativa de Londres, Museo de Arte Moderno, Mexico City, April – June 2000; Museo de Arte Contemporáneo de Monterrey, Mexico, June – July 2000 *

Encounters: new art from old, The National Gallery, London, June – September 2000 *

The School of London and their friends: the collection of Elaine and Melvin Merians, Yale Center for British Art, New Haven, October 2000 – January 2001; Neuberger Museum of Art, Purchase College, New York, January – May 2001 *

The Ben Uri story: from art society to museum, and the influence of Anglo-Jewish artists on the modern British movement, Phillips Auctioneers, London, January 2000 *

2002–04

Transition: the London art scene in the fifties, Barbican Art Gallery, London, January – April 2002 *

New: recent acquisitions of contemporary British Art, National Galleries of Scotland, Edinburgh, July – November 2002 *

Blast to Freeze: British art in the 20th century, Kunstmuseum Wolfsburg, Wolfsburg, September 2002 – January 2003 *

Das Recht des Bildes: Jüdische Perspektiven in der modernen Kunst, Museum Bochum, Bochum, September 2003 – January 2004 *

2005–06

Self portrait: renaissance to contemporary, National Portrait Gallery, London, October 2005 – January 2006; Art Gallery of New South Wales, Sydney, Australia, February – May 2006 *

Passion for paint, Bristol City Museum and Art Gallery, Bristol, January – April 2006; Laing Art Gallery, Newcastle upon Tyne, April – July 2006; and National Gallery, London, July – September 2006 *

How to improve the world: 60 years of British Art, Hayward Gallery, London, September – November 2006 *

2007–09

The mirror and the mask: portraiture in the age of Picasso, Museo Thyssen-Bornemisza, Madrid, February

– May 2007; Kimbell Art Museum, Fort Worth, Texas, June – September 2007 *

A Celebration, Annelly Juda Fine Art, London, May – July 2007 *

The naked portrait: 1900–2007, Scottish National Portrait Gallery, Edinburgh, June – September 2007; Compton Verney, Warwickshire, September – December *

British vision: observation and imagination in British art, 1750–1950, Museum voor Schone Kunsten, Ghent, October 2007 – January 2008 *

A guest of honour: from Francis Bacon to Peter Doig, Museum der Moderne Salzburg, Salzburg, March – July 2008 *

Die verborgene Spur: Jüdische Wege durch die Moderne = The hidden trace: Jewish paths through Modernity, Felix-Nussbaum-Haus, Kulturgeschichtliches Museum, Osnabrück, December 2008 – April 2009 *

Goya y el mundo moderno, Museo de Zaragoza, Zaragoza, December 2008 – March 2009 *

Paint made flesh, Frist Center for the Visual Arts, Nashville, Tennessee, January – May 2009; The Phillips Collection, Washington, DC, June – September 2009; Memorial Art Gallery, Rochester, New York, October 2009 – January 2010 *

British Council Collection: Passports, Whitechapel Art Gallery, London, April – June 2009. Travelled to Milan *

2010–12

Thresholds: selected by Paula Rego, Whitechapel Art Gallery, London, January – March 2010 *

Let us face the future: art britànic 1945–1968, Fundació Joan Miró, Barcelona, November 2010 – February 2011 *

The mystery of appearance: conversations between ten British Post-War painters, Haunch of Venison, London, December 2011 – February 2012 *

Francis Bacon to Paula Rego: great artists, Abbot Hall Art Gallery, Kendal, June – September *

John Berger: Art and Property Now. Art and archives connected to the celebrated storyteller, Inigo rooms, Strand Campus, London, September – November 2012 *

Public Collections

Alfred East Art Gallery, Kettering, Northampton, UK

Art Gallery of New South Wales, Sydney, Australia

Art Gallery of South Australia, Adelaide, Australia

Art Institute of Chicago, Illinois, USA

Arts Council England, UK

Birmingham Museum and Art Gallery, UK

British Council, UK

British Museum, London, UK

Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon, Portugal

Cleveland Museum of Art, Ohio, USA

Ferens Art Gallery, Kingston-upon-Hull, UK

Government Art Collection, UK

Guildhall Art Gallery, London, UK

Higgins Art Gallery and Museum, Bedford, UK

Hirshhorn Museum and Sculpture Garden, Washington DC, USA

Israel Museum, Jerusalem, Israel

J. Paul Getty Museum, Los Angeles, California, USA

Jewish Museum, New York, USA

Leeds Art Gallery, Leeds Museums and Galleries, UK

Los Angeles County Museum of Art, California, USA

Louisiana Museum of Modern Art, Humlebæk, Denmark

McMaster Museum of Art, Ontario, Canada

Metropolitan Museum of Art, New York, USA

Miejska Galeria Sztuki, ul Wólczańska, Lodz, Poland

Museo Thyssen-Bornemisza, Madrid, Spain

Museu Coleção Berardo, Lisbon, Portugal

Museum Würth, Künzelsau, Germany

Museum of Contemporary Art, Los Angeles, USA

Museum of London, UK

Museum of Modern Art, New York, USA

National Gallery of Australia, Canberra, Australia

National Museum Wales, Cardiff, UK

National Portrait Gallery, London, UK

New Walk Museum and Art Gallery, Leicester, UK

Royal College of Art, London, UK

Rugby Art Gallery and Museum, Warwickshire, UK

Santa Barbara Museum of Art, California, USA

Scottish National Gallery of Modern Art, Edinburgh, UK

Southampton City Art Gallery, Hampshire, UK

Swindon Museum and Art Gallery, Wiltshire, UK

Tate, UK

Touchstones Rochdale, Lancashire, UK

University of Reading Art Collection, Berkshire, UK

Whitworth Art Gallery, University of Manchester, UK

Yale Center for British Art, New Haven, Connecticut, USA

Selected Books

1964

Herbert Read, *Contemporary British Art*, Penguin, Harmondsworth, p.55

1980

Peter Fuller, *Beyond the Crisis in Art*, Writers and Readers, London, pp.149–55 (first published in *Art Monthly*, May 1979)

1984

Peter Schjeldahl (ed.), *Art of Our Time: The Saatchi Collection* (Vol. 4), Lund Humphries, London and Rizzoli, New York, pp.36–37, text on Leon Kossoff by Lynne Cooke

1986

Helen Lessore, *A Partial Testament: Essays on some Moderns in the Great Tradition*, The Tate Gallery, London, pp.144–154

Frances Spalding, *British Art since 1900*, Thames and Hudson, London, pp.129, 162, 164, 233

1987

Richard Cork, *David Bomberg*, Yale University Press, London, 1987, pp.286, 288, 290, 297, 320

1988

Paul Huxley (ed.), *Exhibition Road: Painters at The Royal College of Art*, Phaidon in association with Christie's and The Royal College of Art, London, chapter on 'The Beaux Arts Years, 1948–57' by Lynda Morris, pp.31–9

1989

Alistair Hicks, *New British Art of the Saatchi Collection*, Thames & Hudson, London, pp.11–13 and pp.60–71

Alistair Hicks, *The School of London: The Resurgence of Contemporary Painting*, Phaidon, Oxford, pp.40–46

1990

Dan Hofstadter, *Temperaments: Artists Facing Their Work*, A.A. Knopf, New York, Chapter entitled: 'Dungeon Masters: R.B. Kitaj, Leon Kossoff, and others', pp.123–68 (first published in *New Yorker*, 12 November 1990)

Robert Hughes, *Frank Auerbach*, Thames & Hudson, London, pp.28–31, 82–3

Robert Hughes, *Nothing if Not Critical: Selected Essays on Art and Artists*, Collins Harvill, London and Knopf, New York, pp.343–345 (essay 'A Tortoise Obsessed with Oily Stuff', first published in *Time*, New York, November 1988)

1995

Sophie Bowness and Clive Phillpot, *Britain at the Venice Biennale 1895–1995*, The British Council, London, pp.142–3, XLVI 46

Christopher Knight, *Last Chance for Eden: Selected Art Criticism by Christopher Knight 1979–1994*, Art Issues. Press, Los Angeles, 'Leon Kossoff', pp.113–15 (first published in the *Los Angeles Herald Examiner*, 16 May 1982)

1996

Andrew Graham-Dixon, *A History of British Art*, BBC Books, London, pp.221–2

Sally Bonn, *L'Art en Angleterre*, Nouvelles Éditions Françaises, Paris, pp.74–5

2000

Richard Kendall, *Drawn to Painting: Leon Kossoff's Drawings and Paintings After Nicholas Poussin*, Merrell, London

2001

James Hyman, *Battle for Realism: figurative art in Britain during the Cold War 1945–1960*. Yale University Press for the Paul Mellon Centre for Studies in British Art, New Haven and London

2002

Martin Harrison, *Transition: the London Art Scene in the Fifties*, Merrell, London

John Berger, *The shape of a pocket*. Bloomsbury, London, pp.69–84. Chapter entitled 'Drawing: correspondence with Leon Kossoff.' Reprint of correspondence between Kossoff and Berger from *The Guardian*, 1 June 1996

2009

Mark Scala and Emily Braun, *Paint Made Flesh*, Vanderbilt University Press, Nashville, pp.8, 28–2, 36, 92

Sources

THE DRAWINGS AND PRINTS IN THIS EXHIBITION WERE MADE ON VISITS TO THE FOLLOWING EXHIBITIONS AND COLLECTIONS IN LONDON:

CATALOGUE NUMBERS 1–6

CÉZANNE: THE EARLY YEARS 1859–1872
ROYAL ACADEMY OF ARTS, LONDON
22 APRIL – 21 AUGUST 1988

CATALOGUE NUMBERS 9, 25–34, 36,
37, 39, 42, 43, 45–7, 50–3

COLLECTION OF THE NATIONAL GALLERY,
LONDON

CATALOGUE NUMBERS 7 & 8

GUSTAVE COURBET, 1819–1877
ROYAL ACADEMY OF ARTS, LONDON
19 JANUARY – 19 MARCH 1978

CATALOGUE NUMBERS 10–24

GOYA: TRUTH AND FANTASY: THE SMALL
PAINTINGS
ROYAL ACADEMY OF ARTS, LONDON
17 MARCH – 12 JUNE 1994

CATALOGUE NUMBERS 38 & 40

COLLECTION OF THE LOUVRE, PARIS
ON LOAN TO THE NATIONAL GALLERY, LONDON
IN 1995

CATALOGUE NUMBER 41

COLLECTION OF THE ISRAEL MUSEUM
ON LOAN TO THE NATIONAL GALLERY, LONDON
IN 1999

CATALOGUE NUMBERS 35 & 49

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of San Isidro'*, 1994 [cat.11]

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'The Madhouse', 1994 [cat.18]



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