



Leon Kossoff

*DRAWING FROM
THE MASTERS*

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THE MASTERS*

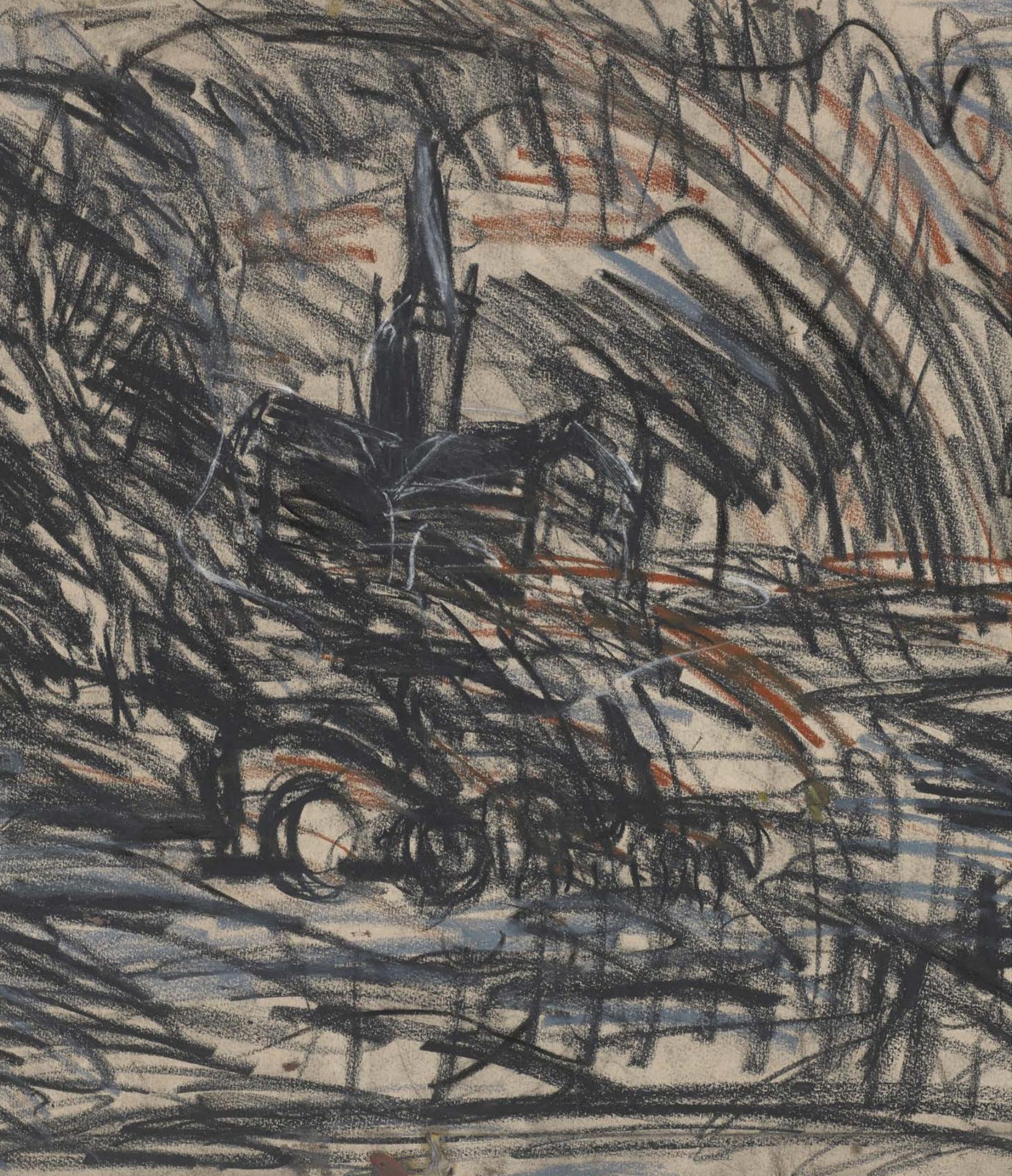
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LEON KOSSOFF: TRANSLATIONS

Leon Kossoff belonged to a generation of artists alive to the sights and sensations of historical art. After the whitewash of Modernist art, so eager to conceal its origins, Kossoff came of age in a candid post-war world where precedents could be interrogated in the open. Unlike the pop-inflected analysis epitomised by David Hockney's *Play within a Play* (1963, Private Collection) (fig. 1), where art historical sources are cannibalistically explored within the painting itself, Kossoff's career-long practice of working from historical art was animated by a desire for unmediated experience: both his own intense engagement with individual works on the walls of the art museum, which he drew from, and for the creation of that same experience in his own translations from those works.

Writing in 1987, Kossoff provided a thorough account of his translations from other artists. In a letter to the

organisers of an exhibition held at the South Bank Centre, *Past & Present: contemporary artists draw from the masters*, he said:

In my work done in the National Gallery and elsewhere from the works of others I have always been a student. From the earliest days when I scribbled from the Rembrandts in the Mond Room my attitude to these works has always been to teach myself to draw from them, and, by repeated visits, to try to understand why certain pictures have a transforming effect on the mind. In the [painted] copies, made in the studio, I have always tried to remain as faithful as I was able to the original, whilst trying to deepen my understanding of them. I have always regarded these activities as quite separate from my other work and only once, a long time ago, have I consciously used one of these works in the making of my own pictures.¹

Kossoff first visited the National Gallery as a young boy, aged nine, and the collection was to be a source of deep and lasting fascination for him. A lifelong resident of London, he visited the gallery on a weekly basis and drew from certain choice works repeatedly and without cessation. Sometime in the 1970s, he also began drawing in exhibitions at the Royal Academy of Arts where he was granted privileged access, permitting him to work in peace without disturbances from the visiting public.

Three motives

In his work made from other artists, there were three motives that drove Kossoff. To begin with, he felt a deep and private sense of aesthetic wonder at these other artist's achievements. In this respect, his drawings and paintings from their work were a tribute. His painting *From Rembrandt "A Woman Bathing in a Stream"* (1982, Private Collection) (fig. 2) is exemplary in this respect. Speaking in 1993, eleven years after he executed his translation of



Fig. 1 David Hockney, *Play within a Play*, 1963, Private Collection.

it, Kossoff described his first encounter with Rembrandt's painting when he was a boy.

I don't know what struck me about it because none of the other paintings in the National Gallery where I saw it interested me at all. But somehow that painting opened up a whole world to me – not a world of painting so much as a way of feeling about life that I hadn't experienced before.

This remark is characteristically soulful, demonstrating the depth of feeling that distinguishes Kossoff's response to the art of the past.

His second motive was to understand the effect of these paintings. Not simply works of art, Kossoff's drawings are also aesthetic experiments, forming part of a lifelong practical investigation into how and why art moves us. In an interview he gave to Jon Snow and Nick Glass for Channel 4 News in 2007, a television crew caught on camera his meaningful exchange with Rembrandt's painting *A Woman Bathing in a Stream* at the National Gallery. Describing the work in characteristically allusive language, Kossoff said 'there seemed to be some space covered for me which I didn't know existed'.² It was this lasting sense of uncomprehending wonder which drove him to draw and re-draw the same works repeatedly. As he had explained in 1987, the project was 'to understand why certain pictures have a transforming effect on the mind'.

It followed that only paintings with a 'transforming effect' were worth studying from. Using that narrow criterion, Kossoff was relatively selective about which artists he chose to work from. Drawing only from paintings which he was moved and fascinated by, the artists that he worked from were Paul Cézanne, John Constable, Gustave Courbet, Edgar Degas, Francisco de Goya, Matthias Grünewald, Frans Hals, Nicolas Poussin, Rembrandt, Peter Paul Rubens, Tintoretto, Titian, Diego Velázquez, and Paolo Veronese.³ It is worth noting that Kossoff had a personal relationship with each one of these painters, possessing a considerable understanding of each artist's work.⁴

The third and final motive for his translations was Kossoff's life-long aspiration, as he put it, 'to teach myself to draw'. He reiterated this in a letter to John Berger from June 1996.

The main thing that has kept me going all these years is my obsession that I need to teach myself to draw. I have never felt that I can draw and as time has passed this feeling has not changed. So my work has been an experiment in self-education.⁵

It is a mark of humility in Kossoff that he regarded his repeated drawing from earlier painters as an educational exercise. He refused to recognise any continuity or consistent quality in his work and, at a personal level, he regarded each new drawing as if he were starting his artistic career from the beginning.

This was despite the fact that, since the 1960s, he had been using a distinctive graphic style of rapid outlines and richly unresolved charcoal effects. His technique is immediately apparent in a drawing made from Cézanne's *Pastoral (Idyll)* (cat. 9), for example. The female bathers are depicted with shimmering seductive curves. The outlines of each figure are drawn and drawn again for pictorial emphasis. The landscape is evoked with a pulsating, rhythmically applied cloud of charcoal lines. Though he claimed to be a student of Cézanne and the other artists, Kossoff's graphic style was artistically distinctive, physically involved and, as in this drawing, marked by uninterpretable lightning flashes of energy.

The lifelong mission to self-educate highlights a defining feature of Kossoff's artistic identity: his insecurity, the sense of struggle in his work, and the psychological effort that underpinned his repetitive process. For each drawing which he allowed to be shown in public, many more were rubbed out or simply burned in the artist's garden.⁶ His comments to Berger – a remarkable confession of diffidence – reveal a quality of yearning beneath the drawings. As in the drawing after Cézanne, however, these qualities of struggle did not inhibit but



Fig. 2 Leon Kossoff, *From Rembrandt 'A Woman Bathing in a Stream'*, 1982, Private Collection



Fig. 3 Leon Kossoff, Study for Copy of 'Cephalus and Aurora' by Poussin No. 2, 1976, Swindon Museum and Art Gallery

rather enhanced Kossoff's art. Misplaced though it was, his restless feeling of insecurity and dissatisfaction instead gave his drawings urgency and often drama.

A compliment to his sense of struggle was sometimes apparent in the paintings he chose to work from, with many displaying a dimension of psychological drama. Examples of this are Kossoff's drawings from Rembrandt's painting *The Blinding of Samson* (1636, Städel Museum, Frankfurt) (cat. 18) and Rubens's painting *The Brazen Serpent* (c. 1635-40, National Gallery) (cat. 16). Both of these Old Testament subjects hinge upon violence and retribution, as do similar works which he drew from Poussin (*A Bacchanalian Revel*), Goya (*The Madhouse*) and Cézanne (*The Murder*).

Though Kossoff also had deep sympathies for paintings about love and tenderness, this black-hearted, wildly Dionysian vein of art history seems to have resonated with him. Urgent mark making re-animates these centuries-old paintings, and the translations make apparent

his understanding of not just the technicalities – the challenging figural compositions, for instance – but also the complicated feelings of lust, revenge and terror that underpin those paintings. In this respect, Kossoff more than equalled the achievements of the paintings he worked from: he was not just repeating an image but re-playing for himself the emotional content contained within it. Beyond the business of 'translation' then, it was a process which involved travelling along the same lines of feeling as his models, and then making them new with a raw forcefulness that was all his own.

Student, thief, translator

That third and final motive behind Kossoff's translations – self-education – begs an important question about the status of these works. Should they be regarded as independent creative achievements, or are they simply 'copies' of other artists' work? Blatant visual differences between the museum pictures and Kossoff's powerfully wrought translations provide an obvious answer: his paintings and drawings were not merely art school imitations, but triumphant artistic achievements of their own. Picasso's oft-quoted aphorism – 'good artists borrow, great artists steal' – is perhaps applicable, even if Kossoff himself might have rejected a charge of thievery and instead claimed studentship.

Aside from the obvious visual gulf between Kossoff's work and his museum art models, there are two decisive factors which help to resolve the quandary: first, the close similarity between the process that Kossoff used to make 'his own work' and the process that he used when translating museum art; and second, the exhibition history of his translations which demonstrates his willingness to claim these works as 'his own'.

Throughout his career, Kossoff was dedicated to working from life and painting from drawings. Almost all of his work was animated by an encounter with something before him, whether a person, a place or another painting.⁷ In his figure paintings of regular sitters, friends and family members,



Fig. 4 Leon Kossoff, Study for copy of 'Cephalus and Aurora' by Poussin No. 3, 1977, Private Collection

Kossoff would draw and re-draw until he experienced a transformation. In another letter to Berger from 1996, he referred to 'the disappearance of the sitter the moment the image emerges': this moment told Kossoff when his work was nearly finished, achieving a life of its own independent of the thing it was made from.⁸ The same moment of transformation characterised both his work from sitters in the studio and his work from other artists' paintings.

As such, the translations share a central feature of Kossoff's other work. His drawings and paintings after Poussin, Rembrandt and others were the daring, often emotional and instinctive responses to a present subject: a painting on the wall of an art museum. To Kossoff's acutely sensitive gaze, there was just as much energy and life in Rembrandt's painting of Hendrickje Stoffels, for instance, as there was in Fidelma Kavanagh, sitting naked before him in the studio. (It is notable that almost all of the museum art which Kossoff worked from included a prominent figure subject.) Where his figure paintings of Fidelma and others grew from long and often tense sittings, undertaken at home in his studio, the drawings from museum art emerged from a direct confrontation with the paintings themselves and almost never from reproductions. The aspect of encounter is the same in both cases.

Kossoff's translations undoubtedly belonged to a different part of his working life from the studio figures and urban landscapes. They began in the National Gallery or the Royal Academy and so they were physically separate from his studio, though he did return with his drawings to the studio, some of which were later used to make painted translations. Additionally, his translations held a different set of memories and personal associations for him – not least because of his deep-seated love of the Rembrandt and Poussin paintings in the National Gallery. This enjoyment of art was a personal matter, and his relationship with those paintings existed before he started and continued after the moment of working from them. Nevertheless, his translations were made using a closely similar process to the figure paintings and landscapes of London – those

pictures he confusingly referred to as his 'own work' – and they should as such be held in the same high esteem.

Aside from the many works that Kossoff destroyed, many of his translations were publicly exhibited during his career. Though two drawings 'From Grunewald' were included in an early solo exhibition at the Beaux Arts Gallery in 1963, it was in the late 1970s that his translations started to grow in confidence, and he began to exhibit them more consistently. Despite the decidedly resolute tone of his later comment made in 1987, that 'I have always regarded these activities as quite separate', in practice Kossoff routinely showed his works from other artists alongside the rest of his output, thus bestowing them with equal status.

After the Grunewald works in 1963, Kossoff's next publicly exhibited translations were a new departure: oil paintings, made in the studio using his drawings from Poussin, and presented as a small cycle of three (cat. 1, figs. 3 and 4). They were shown in a solo exhibition held at Fischer Fine Art, London, in 1979, nestled comfortably amongst depictions of Kilburn Underground and his regular sitters Fidelma and Pauline. The three works were all titled 'Study for copy of "Cephalus and Aurora" by Poussin', each numbered consecutively from one to three.⁹ They were executed during a continuous period of work between 1976 and 1977, with No. 1 and No. 2 measuring 35 by 31 centimetres and 25.4 by 21.6 centimetres respectively, and No. 3 suggesting Kossoff's growing confidence with a panel nearly twice the size which measured 75 by 64.1 centimetres. The awkward titling of these works – 'study for copy' – suggests their novel, experimental quality at the time.

Paintings like these were to become an integral part of Kossoff's response to museum art. More such paintings were to follow in the 1980s, including the highly significant and large-scale work *Study from 'Minerva Protects Pax from Mars' by Rubens* (1981, Private Collection) (cat. 5), and two works from Velázquez – *From*

Velázquez: Don Sebastián de Morra (fig. 5) and *From Velázquez: Francisco Lezcano* – both of which depict Habsburg court dwarves and which Kossoff saw at the Museo del Prado on a rare holiday to Madrid in the mid-1980s.

Though he would start publicly exhibiting his drawn translations in the 1980s, the paintings made from drawing were more acceptably public – entirely resolved expressions of Kossoff's own artistic process. These works appeared in several exhibitions following that held at Fischer in 1979, including the next Fischer exhibition in 1984. This included a remarkable collection of works: the large-scale painting after Rubens, another three-part cycle painted from Poussin's *Cephalus and Aurora*, the aforementioned painting made from Rembrandt's *Woman Bathing in a Stream*, and two paintings made from Rembrandt's etching of Christ's deposition from the cross.

A further notable display came four years later at Kossoff's Anthony d'Offay Gallery exhibition in 1988. Two small-scale oil paintings made after Titian's work *The Flaying of Marsyas* were exhibited. These works were simply entitled *Marsyas (A Memory)*, No. 1 and No. 2, and were similarly nestled amongst Kossoff's 'other work'. The second of these panels was later acquired by the rock musician David Bowie, a symbolic event which suggests how Kossoff's translations had completed a migration from the margins of his career in the early 1960s, through experimental variation in the 1970s, to a place at the centre of his artistic identity in the 1980s and '90s.

Student to master: the US museum shows

The warm response to Kossoff's translations grew considerably hotter in the 1990s, culminating with an extraordinary feat unmatched by any contemporary British artist: three solo exhibitions simultaneously on view in three of the most significant US museums – the J. Paul Getty Museum (Jan. – April 2000), Los Angeles County Museum of Art (Jan. – April 2000) and the Metropolitan

Museum of Art (March – Aug. 2000). It is notable that these exhibitions included Kossoff's translations exclusively, with a specific focus on his response to the art of Nicolas Poussin.

The antecedents for this US triple billing lay in the mid-1980s, when Kossoff started making concerted visits to temporary exhibitions at the Royal Academy. The shows which appealed to him were mostly centred on pre-nineteenth-century art, ranging across cinquecento Venetian painting (1983-84), Goya (1994) and, of course, Nicolas Poussin (1995). These exhibitions prompted in Kossoff a renewed focus on drawing from museum art. They provided him with an influx of new models to



Fig. 5 Leon Kossoff, *From Velázquez 'Bufón don Sebastián de Morra'*, mid-1980s, Private Collection

work from, loaned from important collections abroad and providing context for the works which were already familiar to him from London's museums. Meanwhile, he continued his work at the National Gallery. By this time, he had become so familiar with the objects of his endeavour that the drawings he made in the late 1980s and 1990s are marked by considerable fluency and compositional integrity. He had studied the works of Rembrandt, Poussin, Rubens and others over many decades, and his later translations show the sum of his learning.

Kossoff's renewed focus on drawing from museum art was accompanied by new developments in his graphic style, most significantly the use of non-naturalistic pastel colours. He would often produce multiple drawings from the same work, using charcoal for some and vivid polychromy for others (cat. 8). His drawings from *Pastoral (Idyll)* (1870, Musée d'Orsay, Paris), seen at the Royal Academy in *Cézanne: The Early Years* (1988), is one example of this. The use of pastels tended to involve isolating a single salient hue in the painting – in this case, the dusty blue sky and the subdued lilac drapery in the foreground – and its skilful exaggeration and distribution across the surface of the entire picture.

Various other changes in Kossoff's work took place around this time. He produced notably fewer of his painted translations after the mid-1980s, with just two post-dating that time – *From Poussin: The Triumph of Pan* (1998) and *From Rembrandt: Ecce Homo* (1999). Furthermore, alongside his drawings made at the National Gallery and the Royal Academy, he also started to make etchings. Like the drawings, executed on a drawing board in his lap, the etchings were made by sitting in front of a painting and 'drawing' lines into a zinc or copper plate. (All of Kossoff's translations in etching, due to the printing process, are the mirror opposite of the original.) Printmaking opened new modes of pictorial effect to Kossoff, including the use of variegated cross-hatching to create dramatic contrasts of spatial depth as in an etching from Rembrandt's *The Blinding of Samson* (fig. 6).

By comparison with his pessimistic remarks from 1987 where he referred to his 'copies', during the 1990s Kossoff became increasingly willing to see his own translations exhibited alongside the museum art he was translating. For example, in 1999, he was amenable when an unprecedented suggestion was made by the director of the J. Paul Getty Museum, John Walsh. The circumstances were narrated in dramatic language by the Getty's press release, produced for the subsequent exhibition.

In 1995 at the great Poussin exhibition at the Royal Academy of Arts in London, ... [Kossoff] made a series of prints and drawings inspired by Poussin's figural compositions. These are so impressive that last year the Getty Museum invited Kossoff to work from its newly acquired Poussin, *Landscape with a Calm*, and took the unusual step of lending the painting for several months to the National Gallery in London where Kossoff could draw and etch after hours.

The remarkable circumstances of the loan involved a tit-for-tat exchange: the Getty Museum gave London their precious recent acquisition, purchased from a private English collection in 1997, in return for a series of drawn translations by Kossoff, which were immediately shipped to Los Angeles and displayed in an exhibition during the first months of the new millennium.

Following in the wake of the US museum exhibitions, a similar display bringing together Kossoff's translations and their models was held at the National Gallery in 2007 – *Leon Kossoff: Drawing from Paintings*. This museum-led acclaim was highly poignant for an artist who had spent his life working from museum art. These serial exhibitions on either side of the Atlantic meant Kossoff's late period was marked by a heightened level of art world celebrity.

Postcards in the studio

This recognition, received relatively late in his career, could not have been further from the humble character of Kossoff's original engagement with classical painting. Always regarding himself as a student, throughout his



Fig. 6 Leon Kossoff, *From Rembrandt: 'The Blinding of Samson'*, 1990s, Leon Kossoff Artistic Estate

career he kept a small area of the wall in his studio for postcards and photographs. These small reproductions were tokens of his admiration for Poussin, Velázquez and others. He described these images to Berger in 1996.

The reproductions I have had on my wall since my student days are the Rembrandt Bathsheba [1654, Musée du Louvre], a late Michelangelo drawing, the Philadelphia Cézanne [The Bathers, 1898-1905], Achille Empeaire by Cézanne [1867-68, Musée d'Orsay], and a photograph of some early works by Frank Auerbach. About 20 years ago I added a head by Velázquez (Aesop) [1640, Museo del Prado] and a portrait by Delacroix. I don't look at them much but they are there. [...]

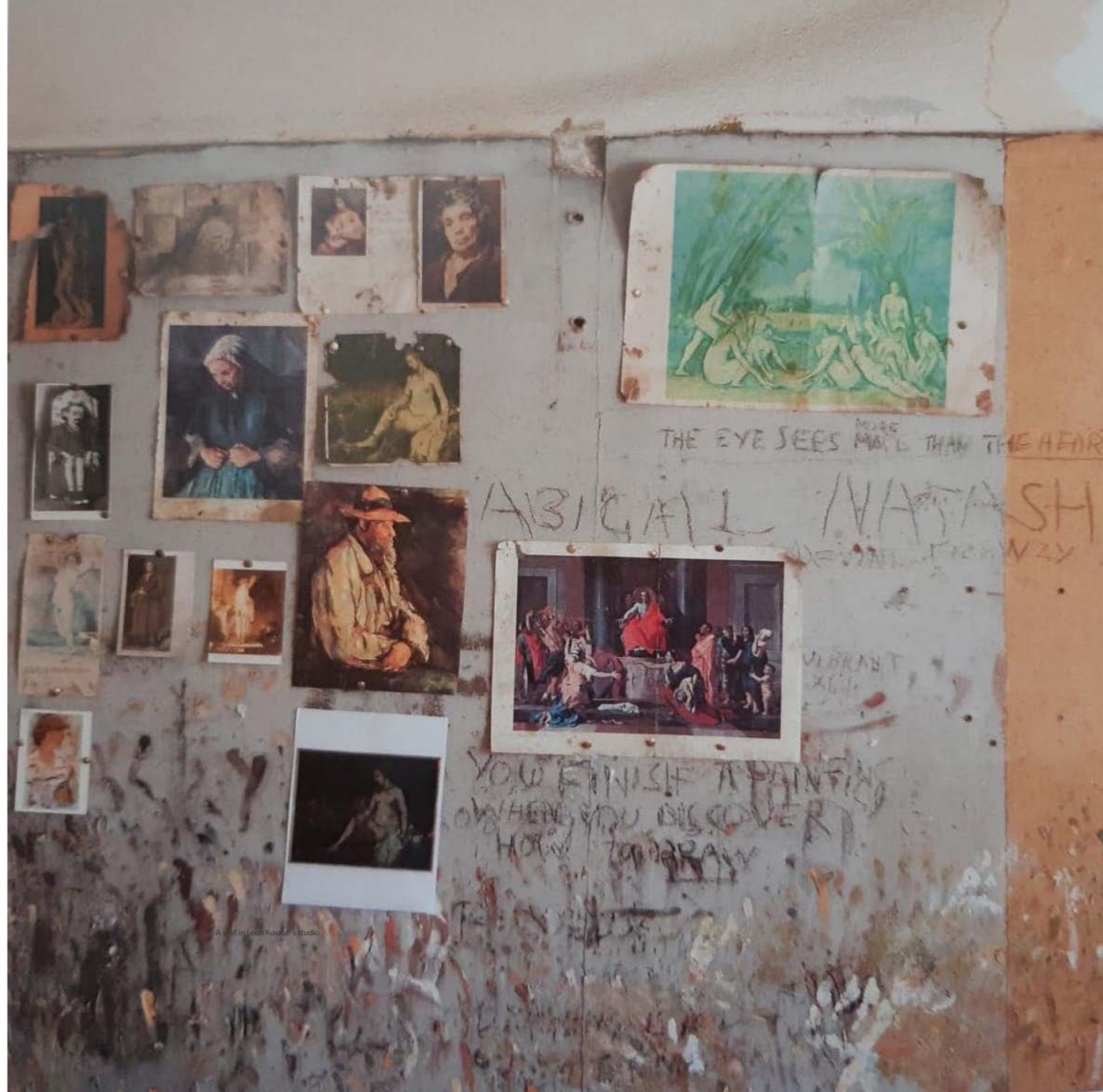
The portrait by Delacroix is of Aspasia [c. 1824, Musée Fabre]. I almost forgot the Judgement of Solomon by Poussin [1649, Musée du Louvre].¹⁰

An image of this wall was first published in 1981, in the catalogue for the Museum of Modern Art Oxford's Kossoff retrospective. Further images of it have since appeared, most prominently as a frontispiece in the catalogue for the National Gallery's 2007 exhibition (fig. 7).

This small gathering of postcards is a fascinating microcosm, offering a condensed version of Kossoff's creative universe. Most of the reproductions are a little tattered, torn at the edges, smudged with paint, pierced with drawing pins, folded, fading. It is telling that none of these works, pinned-up in the studio, were ever translated by Kossoff. The drawings he made in the National Gallery and the Royal Academy were brought back to the studio, and when he made his painted translations his own drawings were the only source he needed. The drawings themselves show considerable dexterity and inventiveness. Though he was working from other artists, there is no question that Kossoff's raw graphic effort of swirling charcoal was a part of his own artistic endeavour – an endeavour which has seen his work canonised alongside that of his museum art heroes.

Endnotes

1. *Past & Present: contemporary artists draw from the masters*, 1987, exh. cat., South Bank Centre, p. 38.
2. <https://www.youtube.com/watch?v=sAmBFUp-kUQ>, accessed 27/4/2020.
3. This list includes artists that Kossoff exhibited translations from. It is possible that he worked from other artists but never exhibited his drawings.
4. See Kossoff's published remarks about Velázquez and Veronese to John Berger, and about Cézanne and Picasso to Andrew Graham-Dixon. John Berger, *The Shape of a Pocket*, 2002, Bloomsbury, pp. 73–74 and 82–84. Andrew Graham-Dixon, 'When the sparks fly', *The Independent*, 16 Sept. 1988. John Berger, *The Shape of a Pocket*, 2002, Bloomsbury, p. 73.
5. The son of Kossoff's printmaker Ann Dowker has spoken about assisting the artist in the garden, creating bonfires and even using axes to destroy work that was considered unacceptable.
6. The language of 'encounter' is Kossoff's own: '...my work... now has more the feeling on an encounter.' Kristine McKenna, 'Painting's Quiet Man', *L.A. Times*, 13 May 1993.
7. John Berger, *The Shape of a Pocket*, 2002, Bloomsbury, p. 78.
8. No. 3 was acquired by the contemporary painter R.B. Kitaj, who included Kossoff's work in *The Human Clay* exhibition of 1976. A larger, subsequent painting from *Cephalus and Aurora* (1981) was acquired by the Art Gallery of New South Wales.
9. John Berger, *The Shape of a Pocket*, 2002, Bloomsbury, pp. 79–80.
- 10.



A wall in Leon Kossoff's studio

The image is a complex, abstract artwork. It features a dense network of dark, expressive lines, possibly created with charcoal or dark paint, that swirl and crisscross across the entire frame. The background is a mix of muted, earthy tones including shades of grey, brown, and a touch of orange. In the center, there is a more defined, though still somewhat abstract, figure that appears to be looking upwards. The overall composition is highly textured and dynamic. The word "WORKS" is printed in a clean, white, sans-serif font, centered horizontally and slightly above the vertical middle of the image.

WORKS

STUDY FOR COPY OF 'CEPHALUS AND AURORA'
BY POUSSIN NO. 1, 1976

Speaking in 2006, Kossoff described Nicolas Poussin's *Cephalus and Aurora* (c. 1630, National Gallery) (fig. 8) as 'a painting about love'. It is from the middle of Poussin's career, a period characterised by warm tonal values which indicate the influence of Venice. Poussin's painting pulses with a dull glow, suggestive of twilight and charged with sensuality. This *Study for Copy* was the first of all Kossoff's paintings made from museum art, executed at home in his studio using drawings. Between 1976 and 1981, he made six paintings from Poussin's work; no other artwork was translated in painting as many times.



Fig. 8 Nicolas Poussin, *Cephalus and Aurora*, c. 1630, National Gallery, London



FROM COURBET
'THE GERMAN HUNTSMAN' 1978

Kossoff first saw Gustave Courbet's painting *The German Huntsman* (1859, Musée des Beaux-Arts de Lons-le-Saunier) (fig. 9) in an exhibition at the Royal Academy of Arts, held between January and March 1978. This drawing pays special attention to the dynamic strength of the huntsman, lifting a slain beast around twice his size. It predates Kossoff's special access to exhibitions at the RA and was perhaps made amidst a crowd of visitors.



Fig. 9 Gustave Courbet, *The German Huntsman*, 1859, Musée des Beaux-Arts de Lons-le-Saunier



3

**FROM VERONESE 'THE FOUR
ALLEGORIES OF LOVE II (SCORN)'
c.1980**

Kossoff started drawing from Veronese's cycle of four love allegories (figs. 10 and 11) in the 1980s. The paintings are part of the National Gallery's permanent collection, having been acquired in 1890, and he would have seen them on his earliest visits to the gallery as a boy.



Fig. 10 Paolo Veronese, *The Allegory of Love - Scorn*, c. 1570, National Gallery



FROM VERONESE 'THE FOUR
ALLEGORIES OF LOVE IV (HAPPY
UNION), c.1980

In this drawing, Kossoff emphasised the mannered composition of Veronese's allegory of Happy Union (fig. 11). The centre of the picture is dominated by the rhythmic patterning of raised arms – a complex motif which ties together the three primary figures.



Fig. 11 Paolo Veronese, *The Allegory of Love - Happy Union*, c. 1570, National Gallery, London



STUDY FROM 'MINERVA PROTECTS
PAX FROM MARS' BY RUBENS, 1981

This painting is one of the largest that Kossoff made in his career. An inscription at lower right, '17 June '81', suggests that the work was brought to completion in a single day. It was executed using drawings which Kossoff made from Rubens's complex allegory, *Minerva Protects Pax from Mars* (1629-30, National Gallery) (fig. 12).



Fig. 12 Peter Paul Rubens, *Minerva Protecting Pax from Mars*, 1629-30, National Gallery, London



FROM TITIAN 'THE FLAYING OF MARSYAS' 1983-84

Kossoff first saw Titian's painting *The Flaying of Marsyas* (fig. 13) in *The Genius of Venice* exhibition at the Royal Academy of Arts, held between November 1983 and March 1984. It was the first time the painting had left its home in Moravia after entering the Archbishop's Castle at Kroměříž in the late seventeenth century. Another drawing from the same painting was also owned by Kossoff's contemporary and fellow artist R.B. Kitaj. Kossoff later made two small paintings from his drawings of Marsyas, one of which was owned by David Bowie.



Fig. 13 Titian, *The Flaying of Marsyas*, c. 1570-76, Archbishopric Castle Kroměříž, Kroměříž



FROM CÉZANNE 'CHRIST IN LIMBO'
1988

Kossoff worked from *Christ in Limbo* (1877, Musée d'Orsay, Paris) (fig. 14) in an exhibition at the Royal Academy of Arts, *Cézanne: The Early Works*, held between April and August 1988. This drawing also integrates the figure of Mary Magdalen (fig. 15) which was latterly separated from Cézanne's painting. The two paintings were hung together in the London exhibition, and Kossoff's drawing neatly restores the artist's original composition.



Fig. 14 Paul Cézanne, *Christ in Limbo*, c. 1867, Musée d'Orsay, Paris

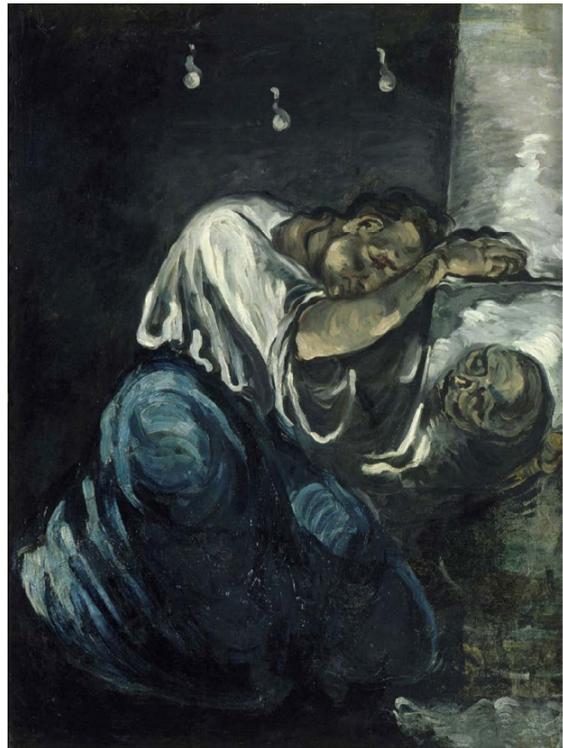


Fig. 15 Paul Cézanne, *The Magdalen*, c. 1868-69, Musée d'Orsay, Paris



FROM CÉZANNE 'PASTORAL
(IDYLL)' 1988

This drawing was made from Paul Cézanne's painting *Pastoral (Idyll)* (1870, Musée d'Orsay, Paris) (fig. 16) – another work which Kossoff saw in the Royal Academy exhibition of early Cézanne. The exhibition was the first 'blockbuster' display dedicated to this phase of the French artist's career – a period remarkable for its vigorous, unsettled handling of paint and its bleak, haunting imagery.



Fig. 16 Paul Cézanne, *Pastoral (Idyll)*, 1870, Musée d'Orsay, Paris



FROM CÉZANNE 'PASTORAL
(IDYLL)' 1988



**FROM CÉZANNE 'THE TEMPTATION
OF ST. ANTHONY' 1988**

The Temptation of St Anthony (1877, Musée d'Orsay, Paris) (fig. 17) was also exhibited in *Cézanne: The Early Works* at the Royal Academy of Arts. From the early 1980s, as Kossoff recalled later, 'I was kindly given permission to arrive early and draw from exhibitions at the Royal Academy'. This special permission was later followed by a prestigious pass to the National Gallery, allowing him access to the site at all hours of the day and permitting him to draw in the galleries undisturbed.



Fig. 17 Paul Cézanne, *The Temptation of St Anthony*, c. 1870, Fondation E.G. Bührle Collection



FROM CONSTABLE 'SALISBURY CATHEDRAL
FROM THE MEADOWS' c.1991

John Constable's definitive view of Salisbury Cathedral (fig. 18), first exhibited in 1831, was on long-term loan to the National Gallery between the early 1980s and 2013. However, it was probably at the Tate Gallery exhibition of Constable's work held in 1991 when this drawing was made. The painting depicts a stormy summer afternoon with a rainbow spreading over the cathedral's spire. The fraught, changeable atmosphere represented in the painting was translated into drawing here using swift, jagged movements of the charcoal – a gesture which makes the air itself seem palpable and dynamic.



Fig. 18 John Constable, *Salisbury Cathedral from the Meadows*, exhibited 1831, Tate Collection



FROM GOYA 'SKETCH FOR SUMMER
OR THE HARVEST' 1994

Kossoff first saw Francisco de Goya's painting *Summer* (1786-87, Museo del Prado, Madrid) (fig. 19) in an exhibition at the Royal Academy of Arts, held between March and June 1994. The display, *Goya: Truth and Fantasy*, focused on that artist's smaller paintings and included a significant number of loans from important European collections.



Fig. 19 Francisco de Goya, *Summer*, 1786-87, Museo del Prado, Madrid

FROM GOYA 'THE MADHOUSE' 1994

This drawing was made from *The Madhouse* (c. 1812-19, Real Academia de Bellas Artes de San Fernando, Madrid) (fig. 20) at the Royal Academy's 1994 Goya exhibition. Kossoff almost never went away on holiday, preferring to maintain a rigorous schedule of work in the studio. However, one of his only holidays abroad was a trip to Madrid in the early 1980s. Much of the time was spent visiting museums, including the Prado, where an interest in both Goya and Velázquez was kindled.



Fig. 20 Francisco de Goya, *The Madhouse*, c. 1812-19, Real Academia de Bellas Artes de San Fernando, Madrid



THE RAPE OF THE SABINES NO. 4, 1995

For Kossoff, the attraction of early modern history painting lay in the dynamic, multi-figure compositions and the frequently violent or psychologically fraught atmosphere. His draughtsmanship often answers these qualities with commensurate vigour or anguish. This drawing follows Nicolas Poussin's painting *The Rape of the Sabines* (1637-38, Musée du Louvre, Paris) (fig. 21). It was exhibited at the Royal Academy's significant exhibition of Poussin's work, held between January and April 1995. The exhibition prompted a sustained period of working from Poussin which culminated with the three US museum exhibitions of Kossoff's art in 2000.



Fig. 21 Nicolas Poussin, *The Rape of the Sabines*, c.1637-38, Musée du Louvre, Paris



FROM RUBENS 'MINERVA PROTECTS PAX
FROM MARS (PEACE AND WAR)' 1995-96

Kossoff repeatedly returned to three paintings by Peter Paul Rubens in the National Gallery's collection: *The Brazen Serpent*, *The Rape of the Sabines* and this work, *Minerva Protects Pax from Mars* (fig. 12). All of these works have complex, multi-figure compositions and make prominent use of the female nude – a recurring trope in the art of Rubens and Kossoff alike.



FROM RUBENS 'THE BRAZEN SERPENT' 1995-96

Rubens's painting *The Brazen Serpent* (c. 1635-40, National Gallery) (fig. 22) depicts an Old Testament scene in which a plague of fiery serpents devours the Israelites for their sinfulness. Kossoff would have known this painting from his earliest visits to the National Gallery as a boy. The dramatic composition was probably of more interest to him than the religious timbre of the subject-matter.



Fig. 22 Peter Paul Rubens, *The Brazen Serpent*, c. 1635-40, National Gallery

BACCHANAL BEFORE A HERM NO. 3 1997

This drawing was made from Poussin's painting *A Bacchanalian Revel before a Term* (1632-33, National Gallery) (fig. 23). It belongs to a sustained period between 1995 and 1999 when Kossoff was working from Poussin ahead of his exhibitions at the J. Paul Getty Museum and Los Angeles County Museum of Art in 2000.



Fig. 23 Nicolas Poussin, *A Bacchanalian Revel before a Term*, 1632-33, National Gallery, London

**FROM REMBRANDT 'THE BLINDING
OF SAMSON' 1998**

Kossoff first saw Rembrandt's painting *The Blinding of Samson* (1636, Städel Museum, Frankfurt) (fig. 24) while the work was on loan to the National Gallery. His connection with another painting of Rembrandt's, the tender portrait of Hendrickje Stoffels bathing, provided the initial spur for Kossoff's lifelong admiration of art in the museum.



Fig. 24 Rembrandt, *The Blinding of Samson*, 1636, Städel, Frankfurt



LIST OF WORKS

1.

STUDY FOR COPY OF “CEPHALUS AND AURORA” BY POUSSIN NO. 1 , 1976

Oil on canvas
35 × 31 cm / 13¾ × 12¼ in

Provenance

With Fischer Fine Art, London
Private Collection, UK
Private Collection

Exhibitions

1979, London, Fischer Fine Art, *Leon Kossoff: Paintings and Drawings 1974 - 1979*, May - June 1979, cat. no. 9
2019, London, Piano Nobile, *Leon Kossoff: A London Life*, 1 March - 22 May 2019, cat. no. 29

Literature

Leon Kossoff: Paintings and Drawings 1974 - 1979, exh. cat., Fischer Fine Art, 1979, cat. no. 9, n.p. (illus.)
Andrew Dempsey, Lulu Norman and Jackie Wullschlager, *Leon Kossoff: A London Life*, exh. cat., Piano Nobile, 2019, cat. no. 29, pp. 110-11 (col. illus.)
This work will be included in the forthcoming catalogue raisonné of Leon Kossoff's oil paintings: Andrea Rose, ed., *Leon Kossoff: Catalogue Raisonné of the Oil Paintings*, Modern Art Press

2.

FROM COURBET 'THE GERMAN HUNTSMAN' 1978

Charcoal on paper
40.5 × 51 cm / 16 × 20½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 7

3.

FROM VERONESE 'THE FOUR ALLEGORIES OF LOVE II (SCORN)' c.1980

Charcoal, pastel and watercolour
56 × 57 cm / 22½ × 22½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2007, London, National Gallery, *Leon Kossoff: Drawing from Painting*, 14 March - 1 July 2007, cat. no. 14
2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 25

Literature

Colin Wiggins with Philip Conisbee and Juliet Wilson-Bareau, *Leon Kossoff: Drawing from Painting*, exh. cat., National Gallery Company, 2007, cat. no. 14, p. 26 (col. illus.)

4.

FROM VERONESE 'THE FOUR ALLEGORIES OF LOVE IV (HAPPY UNION), c.1980

Charcoal and pastel on paper
58.5 × 56 cm / 23½ × 22½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2007, London, National Gallery, *Leon Kossoff: Drawing from Painting*, 14 March - 1 July 2007, cat. no. 15
2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 26

Literature

Colin Wiggins with Philip Conisbee and Juliet Wilson-Bareau, *Leon Kossoff: Drawing from Painting*, exh. cat., National Gallery Company, 2007, cat. no. 15, p. 27 (col. illus.)

5.

STUDY FROM 'MINERVA PROTECTS PAX FROM MARS' BY RUBENS, 1981

Dated lower right '17 June 81'
Oil on board
183 × 245 cm / 72½ × 96½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

1984, California, L.A. Louver, *Leon Kossoff: Recent Work*, Nov. – Dec. 1984, unnumbered
1987, Oxford, Museum of Modern Art, *Current Affairs: British Painting and Sculpture in the 1980s*, 1 – 29 March 1987, cat. no. 10

Literature

Leon Kossoff: Recent Work, exh. cat., Fischer Fine Art, 1984, unnumbered, p. 30 (col. illus.)
Richard Morphet with Robert Rosenblum, *Encounters: New Art from Old*, exh. cat., National Gallery Company, 2000, pp. 224-226, fig. 1 (col. illus.)
This work will be included in the forthcoming catalogue raisonné of Leon Kossoff's oil paintings: Andrea Rose, ed., *Leon Kossoff: Catalogue Raisonné of the Oil Paintings*, Modern Art Press

6.

FROM TITIAN 'THE FLAYING OF MARSYAS' 1983-84

Charcoal and pastel on paper
60.5 × 61 cm / 23¾ × 24½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 31

7.

FROM CÉZANNE 'CHRIST IN LIMBO' 1988

Black chalk on paper
72.5 × 56.5 cm / 28 1/2 × 22 1/4 in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2007, London, National Gallery, *Leon Kossoff: Drawing from Painting*, 14 March - 1 July 2007, cat. no. 34
2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 1

Literature

Colin Wiggins with Philip Conisbee and Juliet Wilson-Bareau, *Leon Kossoff: Drawing from Painting*, exh. cat., National Gallery Company, 2007, cat. no. 34, p. 51 (col. illus.)

8.

FROM CÉZANNE 'PASTORAL (IDYLL)' 1988

Charcoal, pastel and watercolour on paper
40.5 × 51 cm / 16 × 20½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 2

9.
FROM CÉZANNE 'PASTORAL (IDYLL)' 1988

Charcoal and pastel on paper
40.5 × 50.5 cm / 16 × 19⅞ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 4

10.
FROM CÉZANNE 'THE TEMPTATION OF ST. ANTHONY' 1988

Charcoal and pastel on paper
45.5 × 50.5 cm / 17⅞ × 19⅞ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 6

11.
FROM CONSTABLE 'SALISBURY CATHEDRAL FROM THE MEADOWS' c.1991

Pastel on paper
46 × 56.5 cm / 18⅞ × 22¼ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 9

12.
FROM GOYA 'SKETCH FOR SUMMER OR THE HARVEST' 1994

Coloured chalks on paper
56 × 81.5 cm / 22⅞ × 32⅞ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2007, London, National Gallery, *Leon Kossoff: Drawing from Painting*, 14 March - 1 July 2007, cat. no. 38
2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 10

Literature

Colin Wiggins with Philip Conisbee and Juliet Wilson-Bareau, *Leon Kossoff: Drawing from Painting*, exh. cat., National Gallery Company, 2007, cat. no. 38, p. 60 (col. illus.)

13.
FROM GOYA 'THE MADHOUSE' 1994

Charcoal and pastel on paper
49.5 × 75 cm / 19 × × 29½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 20

14.
THE RAPE OF THE SABINES NO. 4, 1995

Signed twice lower left 'Kossoff'
Charcoal on paper
55.9 × 73.7 cm / 22 × 29 in

Provenance

Private Collection, USA

Exhibitions

2019, London, Piano Nobile, *Leon Kossoff: A London Life*, 1 March - 22 May 2019, cat. no. 32

Literature

Andrew Dempsey, Lulu Norman and Jackie Wullschlager, *Leon Kossoff: A London Life*, exh. cat., Piano Nobile, 2019, cat. no. 32, pp. 116-18 (col. illus.)

15.
FROM RUBENS 'MINERVA PROTECTS PAX FROM MARS (PEACE AND WAR) 1995-96

Compressed charcoal and pastel on paper
56 × 76 cm / 22⅞ × 29⅞ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 33

Literature

Richard Morphet with Robert Rosenblum, *Encounters: New Art from Old*, exh. cat., National Gallery Company, 2000, p. 220 (col. illus.)

16.
FROM RUBENS 'THE BRAZEN SERPENT' 1995-96

Compressed charcoal, watercolour, black and brown felt-tip pen on paper
56 × 75.8 cm / 22⅞ × 29⅞ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 34

Literature

Richard Morphet with Robert Rosenblum, *Encounters: New Art from Old*, exh. cat., National Gallery Company, 2000, p. 223 (col. illus.)

17.
BACCHANAL BEFORE A HERM NO. 3 1997

Charcoal, felt pen and watercolour on paper
50.8 × 73.7 cm / 20 × 29 in

Provenance

Private Collection, USA

Exhibitions

2000, Los Angeles, Los Angeles County Museum of Art, *Drawn to Painting: Leon Kossoff Drawings and Prints after Nicolas Poussin*, 20 Jan. - 2 April 2000, cat. no. 24
2019, London, Piano Nobile, *Leon Kossoff: A London Life*, 1 March - 22 May 2019, cat. no. 33

Literature

Richard Kendall, *Drawn to Painting: Leon Kossoff Drawings and Prints after Nicolas Poussin*, Merrell, 2000, cat. no. 24, p. 80 (col. illus.)
Andrew Dempsey, Lulu Norman and Jackie Wullschlager, *Leon Kossoff: A London Life*, exh. cat., Piano Nobile, 2019, cat. no. 33, pp. 120-3 (col. illus.)

18.
FROM REMBRANDT 'THE BLINDING OF SAMSON' 1998

Charcoal on paper
56.5 × 70 cm / 22¼ × 27½ in

Provenance

The Artist
The Estate of Leon Kossoff

Exhibitions

2014, London, Annely Juda Fine Art and Mitchell-Innes & Nash at Frieze Masters, *Leon Kossoff: Drawing Paintings*, 15 - 19 Oct. 2014, cat. no. 35

CHRONOLOGY

This chronology is based on those in the Tate retrospective catalogue (1996) and Annely Juda's *London Landscapes* catalogue (2013), with some additional material.

1926

Born December, City Road, Islington, London, the second oldest of seven children. His parents had come to England from the Ukraine. His father was a baker, eventually owning a chain of bakery shops in East London.

1926-39

Lives in Shoreditch, Bethnal Green and Hackney, London.

1938-43

Attends Hackney Downs (Grocers') School, London.

1939-43

Evacuated with school to King's Lynn, Norfolk. Lives with Mr and Mrs R.C. Bishop who encourage his interest in art. Makes first paintings.

1943

Returns to London. Attends life drawing classes at Toynbee Hall, Commercial Street, and classes at St Martin's School of Art, London.

1943-45

Commercial art course at St Martin's School of Art.

1945-48

Military service with Royal Fusiliers, attached to 2nd Battalion Jewish Brigade. Serves in Italy, Holland, Belgium and Germany.

1949-53

Studies at St Martin's School of Art. Meets fellow student Frank Auerbach.

1950-52

Attends David Bomberg's evening classes at Borough Polytechnic.

1950-early 1954

Studio at Mornington Crescent.

1953-56

Studies at the Royal College of Art.

1953-61

Lives in Bethnal Green. Marries Rosalind Pearl in 1954 (who sits for him as Rosalind/Peggy from this time on). Birth of their son David in 1955.

1953-61

Paintings of St. Paul's Cathedral and city building sites.

1956

Joins Helen Lessore's Beaux Arts Gallery, Bruton Place, London. Holds five solo exhibitions at the Gallery between 1957 and 1964.

1957-59

First paintings of the writer N.M. Seedo and of his father.

1959-69

Teaches at Regent Street Polytechnic (1959-64), Chelsea School of Art and St Martin's School of Art (1968-69).

1961-66

Awarded a prize at the 1961 John Moores Liverpool Exhibition. Moves studio to Willesden Junction. During this period his subjects include the railways of Willesden Junction, his mother and father, his brother Philip, and John Lessore, son of Helen Lessore, who remains both friend and sitter henceforth.

1966

Moves studio to Willesden Green (1966 to present).

1966-68

First important public exhibition at the Camden Arts Centre, London (1966). Individual exhibition at Marlborough New London Gallery 1968. New subjects include York Way railway bridge (near King's Cross) and the series of paintings *Nude on a Red Bed* (begins in 1968).

1969-72

First Swimming Pool painting completed in 1969, five paintings of this subject during this period. Other subjects include the demolition of the YMCA building in central London, the painter Rosemary Peto and self-portraits.

1972-75

Major public exhibition at the Whitechapel Art Gallery, London (1972). Occupies an additional studio in Dalston Lane, East London, where he works on paintings of Dalston Junction and Ridley Road street market, and of Dalston Lane with views east to Hackney and the German Hospital. Visits Amsterdam and The Hague with Frank Auerbach, September 1972. Represented by Fischer Fine Art, London, from 1973.

1976

First Kilburn Underground paintings (subject continues until 1987) and first paintings after old masters (from a painting by Poussin in the National Gallery). First painting of Pauline.

1978

Ten paintings of his father completed in this year. First painting of Fidelma who becomes the most regular of his models.

1980

Two large paintings, *Two Seated Figures*, of his mother and father.

1981-82

Exhibition (paintings of the decade 1970-80) at the Museum of Modern Art, Oxford. First painting of *Red Brick School Building*, 1981 and *A Street in Willesden*, 1982 (both subjects continue until 1985). Represented from 1982 by the L.A. Louver Gallery, Venice, California (continues with Fischer Fine Art, London, until 1984).

1983-86

Large figure painting, *Family Party, January*, 1983. Two paintings after Titian's *Flaying of Marsyas* (shown in the Royal Academy's *Genius of Venice* exhibition, 1983-4). Begins painting his brother Chaim (until 1993).

1987

First paintings of Christ Church, Spitalfields (continues until 2000), and of the railway cutting between Kilburn and Willesden Green, *Here Comes the Diesel* (continues until 1993).

1988-90

Represented by Anthony d'Offay (1988 to 1995). First paintings of Anne Norman, painter and daughter of Rosemary Peto (1989). First paintings of Pilar, 1992, and, from 1994, Jacinto, her partner. A large exhibition of recent work held at Anthony d'Offay Gallery in 1988.

1994-96

Represents Britain at the Venice Biennale (1995). Retrospective exhibition, Tate Gallery, London (1996). First painting of the entrance to Embankment Underground Station, 1993 (subject continues until 1998). Represented by Annely Juda Fine Art, London, and from the end of the decade by Mitchell-Innes & Nash, New York.

1997

Three large figure paintings titled *Summer in the Studio*. First paintings of King's Cross Station then undergoing major redevelopment (subject continues into 1998).

2000

Exhibitions in Los Angeles and New York, *Poussin Landscapes by Kossoff* at the J. Paul Getty Museum and *After Nicolas Poussin* at the Metropolitan Museum of Art.

2002

First painting of a cherry tree with a main branch supported on a prop (subject continues until 2008).

2004-05

Retrospective exhibition, Louisiana Museum of Modern Art, Denmark, and Museum of Art, Lucerne, Switzerland.

2007

Exhibition at the National Gallery, London, *Drawing from Painting*.

2008-12

Series of large coloured charcoal drawings of Arnold Circus in Shoreditch.

2013-14

London Landscapes, at Annely Juda Fine Art in London, the Galerie Lelong in Paris, Mitchell-Innes & Nash in New York and L.A. Louver in Los Angeles, gathers together drawings and paintings of London over a period of sixty years.

2019

Kossoff passes away after a short illness in July. Piano Nobile's exhibition *Leon Kossoff: A London Life* was held between February and April, shortly before his death.

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Richard Kendall, *Drawn to Painting: Leon Kossoff's Drawings and Prints after Nicolas Poussin*, Merrell Publishers, 2000

Richard Morphet, 'Leon Kossoff' in Richard Morphet and Robert Rosenblum, *Encounters: New Art from Old*, exh. cat., National Gallery Company, 2000, pp. 214–233

Andrea Rose, *Leon Kossoff: Drawing Paintings*, exh. cat., Annelly Juda Fine Art and Mitchell-Innes & Nash, 2014

Colin Wiggins with Philip Conisbee and Juliet Wilson-Bareau, *Leon Kossoff: Drawing from Painting*, National Gallery Company, 2007

Richard Wollheim, 'Learning from Poussin', *Artonview*, 2001, pp. 39–48



COLOPHON

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