

An abstract painting by Leon Kossoff, characterized by thick, expressive brushstrokes and a rich palette of earthy tones including ochre, brown, grey, and green. The composition is dense and layered, with visible textures and a sense of movement. The text is overlaid on the upper portion of the painting.

# LEON KOSSOFF

A Life in Painting



LEON KOSSOFF

A Life in Painting

30 September - 4 December 2021

## Annely Juda Fine Art

23 Dering Street London W1S 1AW United Kingdom

Telephone +44 207 629 7578

[ajfa@annelyjudafineart.co.uk](mailto:ajfa@annelyjudafineart.co.uk) [www.annelyjudafineart.co.uk](http://www.annelyjudafineart.co.uk)

Open Monday to Friday 10-6 Saturday 11-5

13 January - 5 March 2022

## Mitchell-Innes & Nash

534 West 26th Street New York NY 10001 USA

Telephone +1 212 744 7400

[info@miandn.com](mailto:info@miandn.com) [www.miandn.com](http://www.miandn.com)

Open Tuesday to Saturday 10–6

26 January - 26 March 2022

## L.A. Louver

45 North Venice Boulevard Venice CA 90291 USA

Telephone +1 310 822 4955

[info@lalouver.com](mailto:info@lalouver.com) [www.lalouver.com](http://www.lalouver.com)

Open Tuesday to Saturday 10–6

An abstract painting by Leon Kossoff, characterized by dense, expressive brushstrokes in a palette of dark blues, greys, ochre, and earthy reds. The composition is highly textured and layered, with visible signs of the artist's hand and the physical application of paint. The overall effect is one of intense energy and complex visual rhythm.

LEON KOSSOFF

An abstract painting featuring thick, expressive brushstrokes. The color palette is dominated by dark, charcoal-like blues and greys, interspersed with vibrant, saturated reds and earthy beige or tan tones. The texture is highly tactile, with visible ridges and valleys of paint. The composition is dense and layered, suggesting a sense of depth and complexity. The overall effect is one of raw energy and emotional intensity.

# A LIFE IN PAINTING



Self-portrait 1980

oil on board 24 x 21 cm 9½ x 8¼ in  
Catalogue Raisonné no. 242



## FOREWORD

*A Life in Painting* is the largest and most comprehensive exhibition of paintings by Leon Kossoff to be held in a commercial gallery. Nearly 60 paintings will be shown in the three participating galleries, many of them for the first time. First at Annely Juda Fine Art, London, then at Mitchell-Innes & Nash, New York and L.A. Louver, Los Angeles.

Leon painted throughout his life; the earliest painting in the exhibition 'Small Landscape with St. Paul's No.1' is from 1956, and the last painting is 'Cherry Tree in Spring', painted in 2015. In between, Leon worked continuously on portraits and what have been called 'London Landscapes'.

The catalogue raisonné of his oil paintings has just been published by Modern Art Press to coincide with the opening of the exhibition in London. It forms an extraordinary portrait of the painter, following the arc of his career over a seventy-year period, and with many relatively little known works published for the first time. Edited by Andrea Rose, it includes essays both by her and by Barnaby Wright, and we are delighted that Andrea has also curated this exhibition. We owe her our very special thanks as well as Nina Fellmann, who has designed and edited this catalogue.

This exhibition would not be possible without the Trustees of the Leon Kossoff Artistic Estate: Thank you, Peggy and David Kossoff, and Alfred Garfield, for giving your support so fully.

It is an enormous gesture to loan works of art, and our thanks go to the Arts Council of Great Britain and the Alfred East Art Gallery as well as all of the private collectors. Many thanks also to the staff at our three galleries, who have all given so much input and help for this exhibition.

Finally, we hope you enjoy both this catalogue and exhibition.

David Juda  
*Annely Juda Fine Art*

Lucy Mitchell-Innes  
*Mitchell-Innes & Nash*

Peter Goulds  
*L.A. Louver*

# INTRODUCTION

by Andrea Rose

In 2008, Kossoff began a series of drawings at Arnold Circus. He knew the place of old. His parents had lived in a flat nearby when he was born, and between the ages of five and eight he attended Rochelle Infants' School there. In his only painting of the subject – and one of the final works in this exhibition – the red roof of the school can be seen just beyond the plane trees encircling the bandstand. In the 1920s and 30s, when the Kossoffs were living at the Circus, the estate had been largely occupied by immigrants from Russia and Central Europe (as Kossoff's parents were). After the war it gradually fell into disrepair and Kossoff was surprised therefore to find it magnificently renewed when, in 2008, he went there prospecting for a subject. The bandstand had been renovated, fresh trees now filled the tight little green belt around it and the red-brick tenement buildings were impressively spruced up.

By then he was in his early eighties. 'Subjects can remain with me for years, but it's only after time has passed that I become aware that a particular landscape has become a part of my own inner life,' he wrote to a student. Certain places haunted him in a sense: sites such as Kilburn Underground, the Thames Embankment, Christ Church in Spitalfields, King's Cross, and a Victorian school building in Dudden Hill Lane, among others. In his paintings, the past could be caught up and made immediate again.

Yet these are very much paintings that thrive on the pressures of flux and regeneration, the paint serving to re-enact rather than describe. In *Shell Building Site* (1962, p.25), the largest and most extreme of Kossoff's early building site paintings, ambition strikes through. As figurative paintings go, this account of an immense building project – one of the largest undertaken in the post-war period, extending three stories below ground and taking six years to complete – is both an unveiling and a filling in. The bright strokes of red, white and yellow probe into as-yet unstructured space. There, right there, in the upheaval of the construction site, Kossoff has found a way of re-energising the landscape genre on a monumental scale.



Leon Kossoff's Willesden Green studio, photograph by Etienne Bol, 1986

In his portraits, and in later landscapes such as *Outside Kilburn Underground* (1984, p.67) and *King's Cross, March Afternoon* (1998, p.89), there's a sense of encompassing as much as possible: things retrieved over time, often seen from multiple perspectives, and set in motion. Michael Andrews (who, together with Kossoff, Francis Bacon, Lucian Freud, Frank Auerbach and RB Kitaj comprised the School of London) said that 'painting is the most marvellous, elaborate, complete way of making up my mind.' Never more so than in Kossoff's London, where the unhurried emerges, and all at once you recognise how vividly he has availed himself of the everyday ways in which we busy ourselves.

In his portraits, it is not so much likeness as grasp that Kossoff aspires to – both the inner life and outward appearance of his sitters, as well as his own reactions to them. How else could he have caught his father with such presence? Or the familiar face of his wife Peggy with a sense of continual discovery; his son David splashing about in Willesden Swimming Pool with the bright joy of childhood (or, as Kossoff put it to me once, 'the possible joy of childhood'); and his own face in numerous self-portraits, each so interrogatory. He neither aggrandises nor minimises his sitters.

His friend, the painter John Lessor, has asserted that 'Kossoff is not out of time, but on his own'. What makes his works so singular, and indeed so contemporary, is that they give new life to the notion of representational painting. We see in them the interplay between external reality and internal perception freshly achieved. Kossoff doesn't just perceive the world around him, he regenerates it. Whether watching a train passing, or a demolition in progress, or people entering and exiting a tube station (that most transient of spaces), we find ourselves absorbed into the flow of modern life. There's a thrill to it, the ordinary made momentous. 'Perhaps', as he said, 'everything is beautiful.'



# A LIFE IN PAINTING

Known as Seedo, the sitter is the writer, Sonia Husid, a distant relative of Kossoff's (her mother, Seiva Husid, became the third wife of Kossoff's grandfather in 1935. Sonia was Sieva's daughter by an earlier marriage).

Seedo was born in 1906 in Bessarabia, then part of the Russian Empire. She tells her life story in a semi-autobiographical novel, *In the Beginning was Fear* (1964, published under the pseudonym N. M. Seedo). She writes about living through pogroms at the time of the Menshevik and Bolshevik revolutions, about leaving home to study psychology in Vienna, joining the proscribed Romanian communist party, imprisonment in the Soviet Union and escaping to England, 'this magic island', at the beginning of the 1930s. She began sitting for Kossoff in 1952, and in her autobiography describes what that entailed:

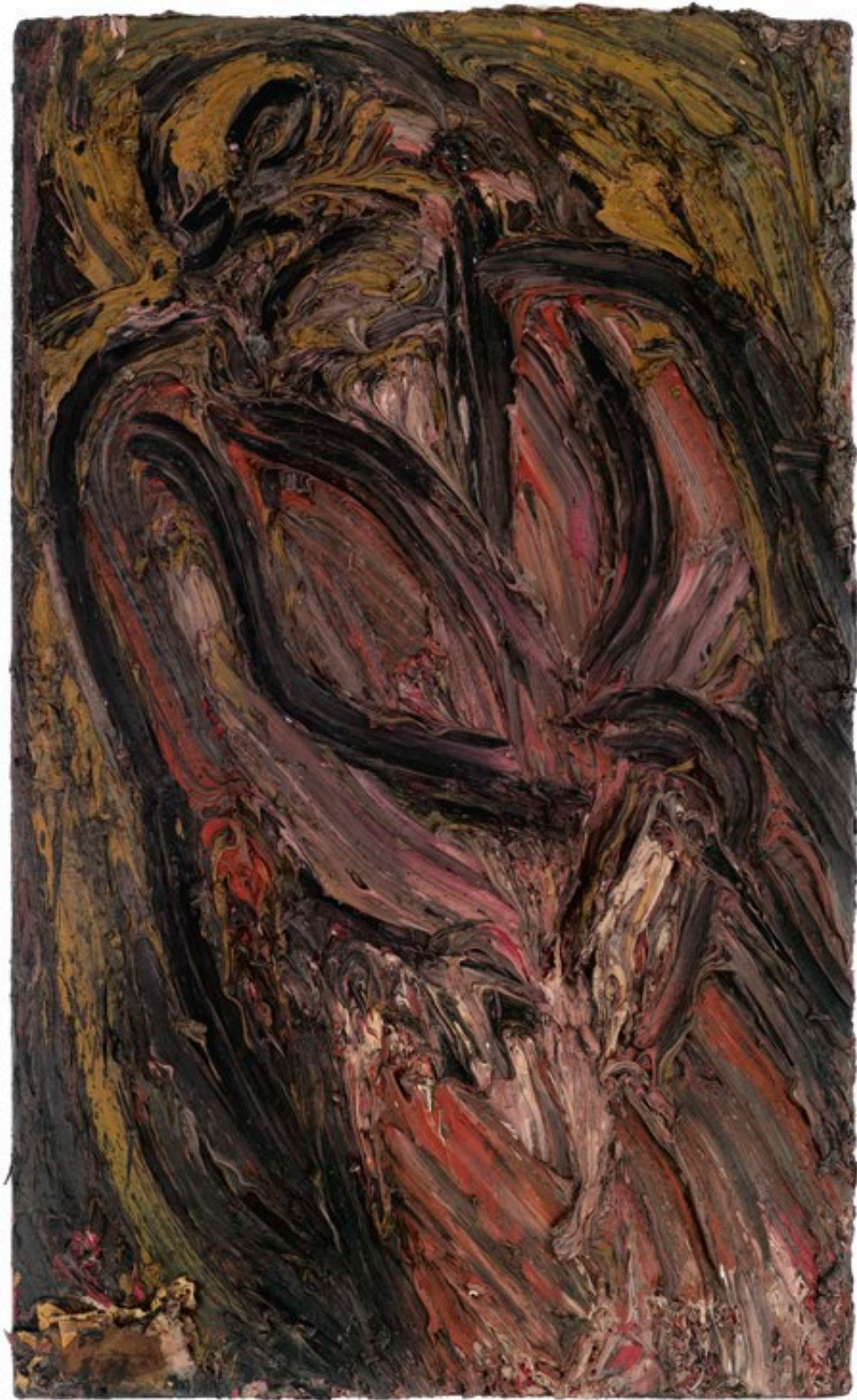
*The struggle that he was engaged in in his work was nerve-racking, he seemed to go through heaven and hell, falling in love with every happy stroke of the brush, and hating all the obstacles, all the distortions and misleading paths that the canvas, paint and brush put in his way to some unknown goal... I often fell asleep while sitting... The images took shape and form. I knew that I would have to bear and nurse them, maybe to love and hate them, maybe to suffer their humiliation and disappointments; but whatever might come, I would have to grant them complete independence and see them off on their way to life.*

*Seated Figure, No. 2, 1959* (p. 21), and *Seated Woman, 1961* (p. 31) are also portraits of Seedo.

### Seated Woman 1957

oil on board 155 x 93 cm 61 x 36½ in  
Catalogue Raisonné no. 33







Small Landscape with St Paul's No. 1 1956

oil on board 15.5 x 20.5 cm 6 x 8 in

Catalogue Raisonné no. 25, Private Collection



Small Landscape with St Paul's No. 2 1956

oil on board 13 x 20.5 cm 5 x 8 in

Catalogue Raisonné no. 26, Private Collection

This is one of nine paintings of a building site close to Threadneedle Street in the City of London. Helen Lessore, Director of the Beaux Arts Gallery and Kossoff's first dealer, described this painting in her book on contemporary painters, *A Partial Testament* (1986):

*It is a scene in the heart of London, devastated by bombing; the walls stand up like black fortresses, or great battlements, against the ashen sky, their stripped sides supported by struts, and a little right of centre the pale sky floods down into a wide rectangular gap, like water filling a cistern. These walls encircle a vast, deep hole that fills all the foreground; it is marked with trenches and cuts and seems to be full of workmen; and though it is impossible to read a single figure with certainty, there is a sense of life and movement and continuous activity. There always seems to be a man just to the left or right of where one is looking. This picture is black and grey as burnt-out cinders, and looks as if it had been made by a flow of molten lava descending with the rhythms of a waterfall and spreading out into the circular bottom – and then, as if it had been literally translated into the metaphor of a cataract, whitish streaks, as of foam, appear on the surface. It is more abstract (but only a little) than most of Kossoff's work, yet it is clearly a picture of a great city struck by a disaster, and an ant-like swarm of inhabitants getting to work to rebuild it. In a strange way it recalls those terrifying drawings of Leonardo's of the Deluge, some of which have a Chinese quality in the squareness of the rocks and the stylised scrolls of water issuing as from the mouths of dragons. In the square shapes at the top and the central cataract there is a Chinese character in this extraordinary picture of Kossoff's too; but the three-dimensional power of the European tradition remains dominant, with the diagonals straining against each other and resolved in the centre.*

Barnaby Wright writes in *Leon Kossoff - Catalogue Raisonné of the Oil Paintings* published by Modern Art Press:

*In [his] formative years, Kossoff often drew from such artists as Grünewald, Michelangelo and Rembrandt, who used extremes of light and dark as the fundamentals of picture making. This is also the character of Kossoff's own compositions from this time. Major paintings such as *Woman Ill in Bed* (p. 20) and *City Landscape, Early Morning* (p. 19), both 1957, are examples of this. They also connect with Rembrandt's little *grisaille*, *The Lamentation over the Dead Christ*. Each is heavily worked in monochrome and imbued with themes of lamentation, death and resurrection, so pertinent to the post-war climate. And just as Kossoff recalled his childhood memory of the immediacy of the paint in Rembrandt's *Woman Bathing*, so in his own paintings it is the primacy of paint that comes to the fore. He wrestled life from the raw mass of paint, just as his contemporaneous drawings from Rembrandt and others are assertions of the vitality they provoked in him. If Kenneth Clark feared for the legacy of European painting [after the Second World War], then Kossoff's post-war work is surely a powerful expression of its survival and resurrection.*



City Landscape, Early Morning 1957  
oil on board 124.5 x 152.5 cm 49 x 60 in  
Catalogue Raisonné no. 32, Private Collection



Woman III in Bed 1957

oil on board 93 x 124 cm 36½ x 48¾ in  
Catalogue Raisonné no. 28



Seated Figure No. 2 1959

oil on board 115 x 87 cm 45¼ x 34¼ in  
Catalogue Raisonné no. 36







The location of this painting is the south bank of the Thames, to the east of Hungerford Bridge, on a site formerly occupied by the Festival of Britain exhibition. The Shell Building complex was one of the largest post-war building projects in London. Constructed over a period of nearly six years (1957–62), it extended three storeys below ground, while the main tower was one of London's first skyscrapers, almost equalling the height of St Paul's Cathedral. For some, the scale of this office complex for the Anglo-Dutch petroleum company was a sign of welcome post-war modernisation. Others feared the Americanisation of the capital, heralding a building boom that would change the face of London, overwhelming its historic monuments and threatening its individuality. Both instincts are at work in this uncompromising painting: exhilaration and preservation wrestling one another on the muddy reaches of the Thames. Kossoff contemplates the monumental upheaval involved in laying the foundations for the Shell Tower and adjacent office buildings. The Thames clay oozes and sucks, as earth and mud are flung up, and the building in the middle distance – like a Tower of Babel – rises amid a sea of a claggy matter, while the figures of men working away on the site are just visible at the lower right.

### Shell Building Site 1962

oil on board 122 x 183 cm 48 x 72 in

Catalogue Raisonné no. 52

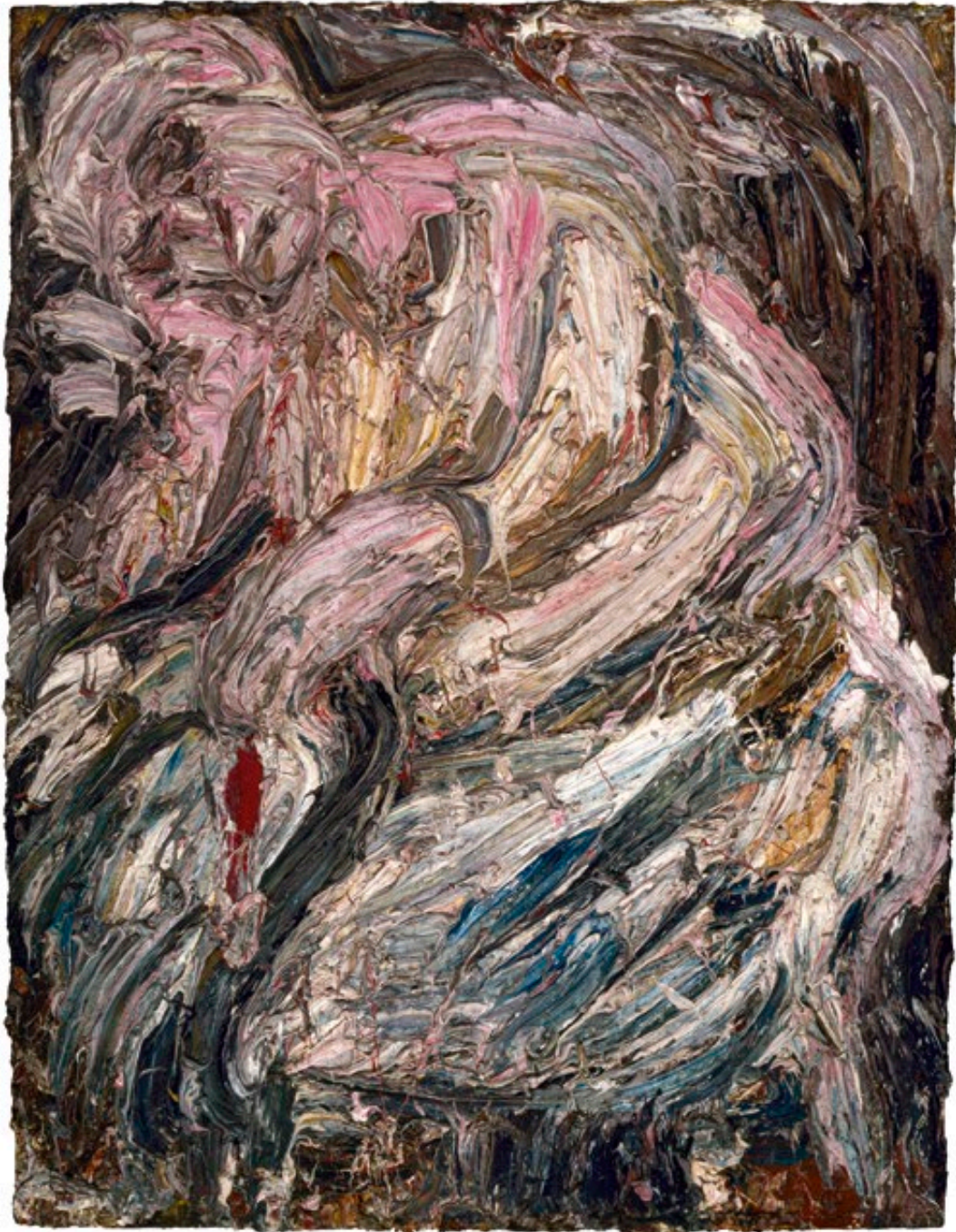




Father Seated in an Armchair No. 2 1960

oil on board 123.5 x 91.5 cm 48½ x 36 in

Catalogue Raisonné no. 45, Private Collection



Portrait of Mother Asleep 1963

oil on board 160 x 122 cm 63 x 48 in

Catalogue Raisonné no. 59, Private Collection

Seated Nude No. 1 1963

oil on board 163 x 122.5 cm 64¼ x 48¼ in

Catalogue Raisonné no. 61





Head Leaning on Hand 1959  
oil on board 56.5 x 77 cm 22¼ x 30¼ in  
Catalogue Raisonné no. 38, Private Collection

Seated Woman 1961  
oil on board 135 x 93 cm 53¼ x 36½ in  
Catalogue Raisonné no. 50





Kossoff occupied a studio close to the railway tracks at Willesden Junction from 1961-1966. Willesden Junction station had once been one of London's busiest rail interchanges, but the decline of steam trains in the post-war period meant that its usefulness as a main-line station was almost over by the 1960s. This painting of Willesden Junction – one of two painted in high summer – looks west across the railway tracks towards Harlesden. On the left, dominating the skyline, are the three concrete cooling towers of Acton Lane 'B' Power Station, built in 1950, decommissioned in 1983 and subsequently demolished. On a bright-blue morning the cooling towers are seen in bold relief against the sky. The recently installed electrification masts and overhead line equipment (all of which spelled the end of the era of steam) mirror the brightness of the day. On the far right, the boxy shape of Harlesden Baptist Church can be seen at the edge of the metals. 'Railways open up the territory', Kossoff said, 'they give you space, and they give you light, and they give you movement.'

Willesden Junction, Summer No. 2 1966

oil on board 77 × 137 cm 30¼ × 54 in

Catalogue Raisonné no. 81

Alfred East Art Gallery, Kettering Borough Council Collection





Self-portrait No. 1 1965  
oil on board 34.5 x 50.5 cm 13½ x 20 in  
Catalogue Raisonné no. 78



Small Head of Peggy 1969

oil on board 30 x 21.5 cm 11¾ x 8½ in  
Catalogue Raisonné no. 105

Between 1967 and 1971, Kossoff completed nine paintings of the derelict railway lands behind King's Cross and St Pancras stations. Five of these show York Way viaduct, looking south towards King's Cross. One looks west. Three further paintings (including the present one) show York Way viaduct from the opposite side of the railway bridge, looking east towards Islington.

In this blowy late March painting, the sky is a mass of cloud, and the new green of spring is seen in the patch of land in front of the railway bridge. The stone arches of the bridge reflect the cream and red of the sky. The right-hand perimeter of the site is lined with Victorian warehouses and sheds, the majority of which, like the railway bridge itself, will be demolished in the coming decades.

Railway Landscape near King's Cross, Early Spring 1968

oil on board 97.5 x 120.5 cm 38½ x 47½ in

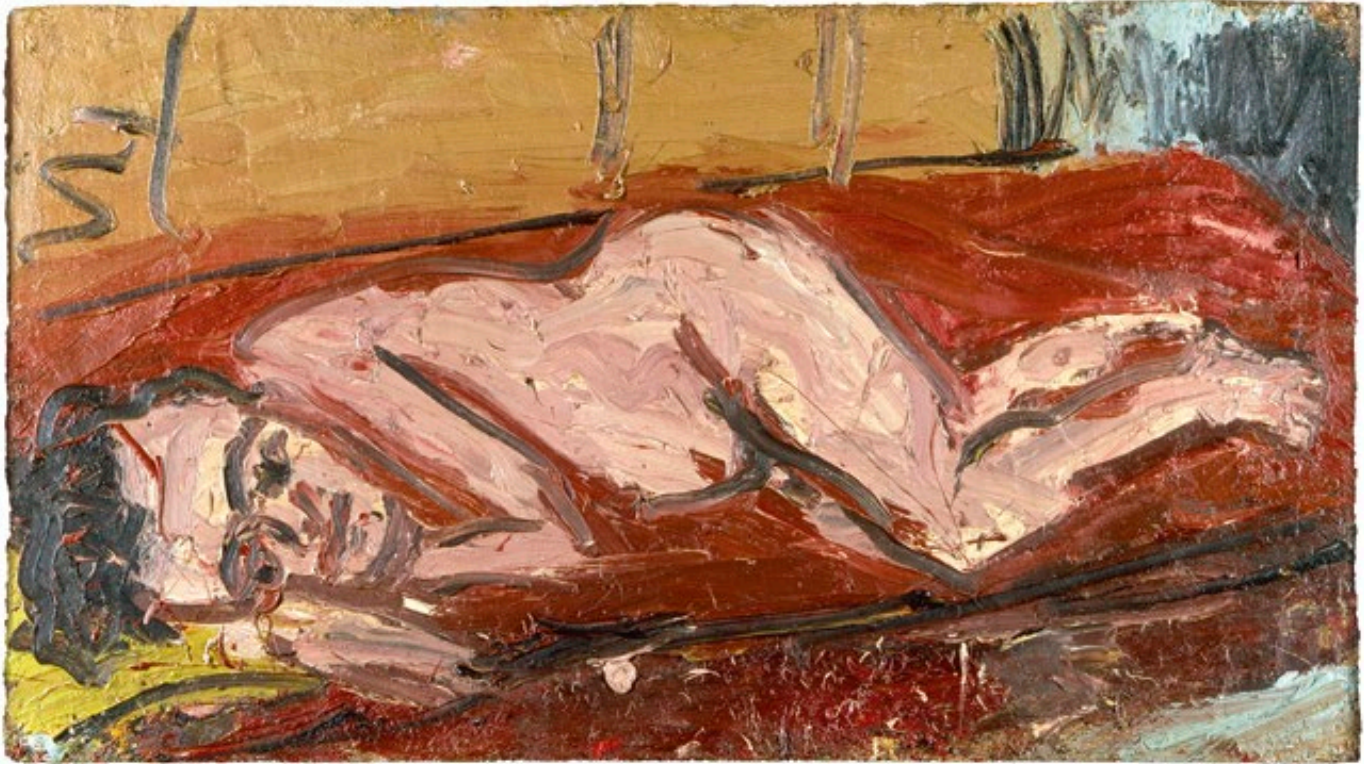
Catalogue Raisonné no. 95, Private Collection





Small Head of Rosalind (No. 1) 1970  
oil on board 31 x 34 cm 12¼ x 13½ in  
Catalogue Raisonné no. 112, Private Collection





Nude on a Red Bed, Summer 1969

oil on board 77 x 137 cm 30¼ x 54 in

Catalogue Raisonné no. 103

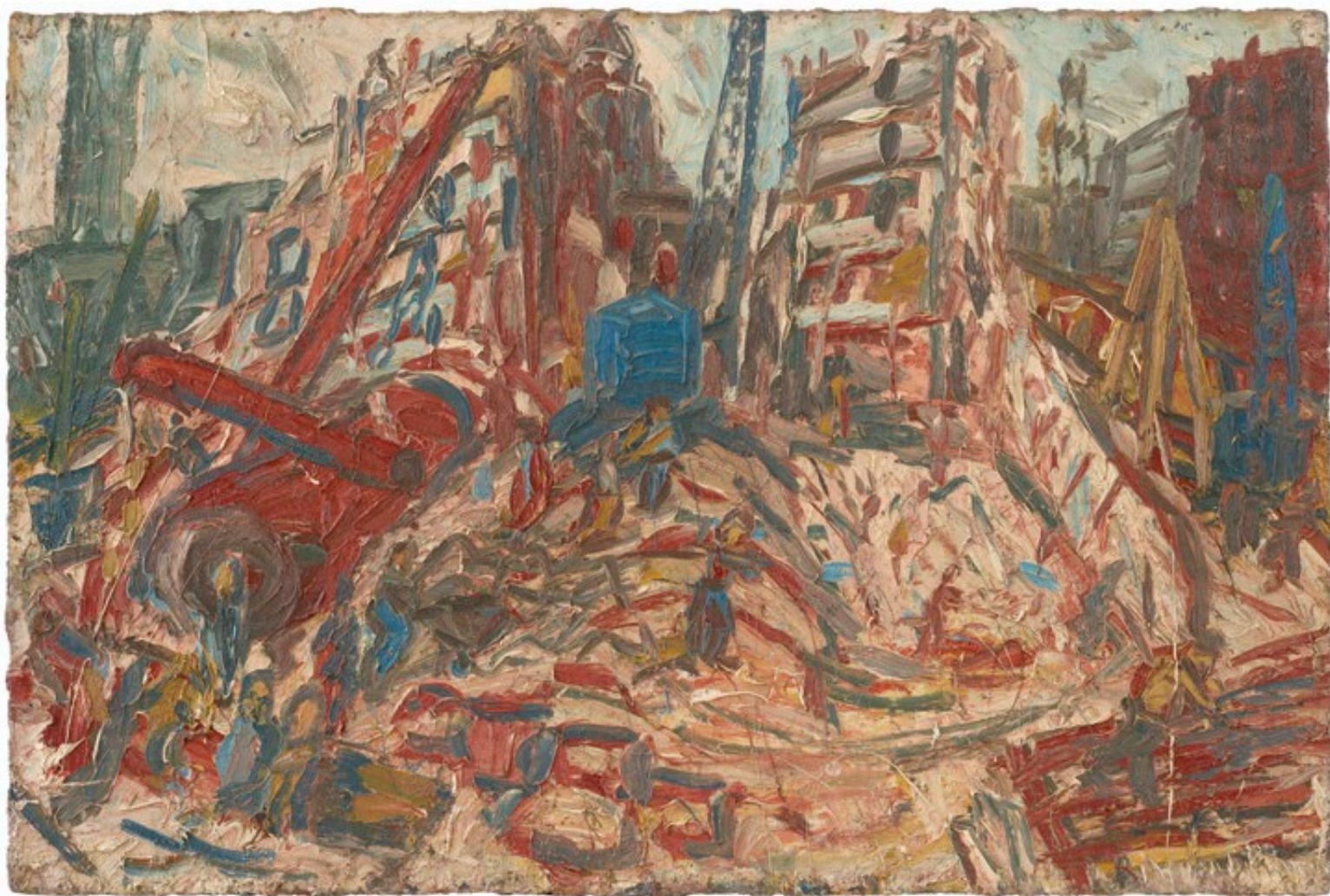
Kossoff began teaching at St Martin's School of Art in the Charing Cross Road in 1966. The Young Men's Christian Association (YMCA) at the corner of Tottenham Court Road and Great Russell Street was a familiar sight as he went to and from St Martin's. With its octagonal tower soaring above the nearby commercial buildings, it consciously echoed features of ecclesiastical architecture to emphasise its Christian mission. Built in 1911, it was demolished sixty years later to make way for a giant hotel complex.

Kossoff regretted the destruction of the YMCA building, but found the demolition process exhilarating. He completed four paintings of the demolition in spring 1971, three of which are included in this catalogue. All show machinery and men on the site, which heaves and swells as the earthworks pile up and are removed. The impending collapse of the tower resonates through each painting, its presence lending structural stability to the composition while at the same time symbolising all that is precarious about its situation.

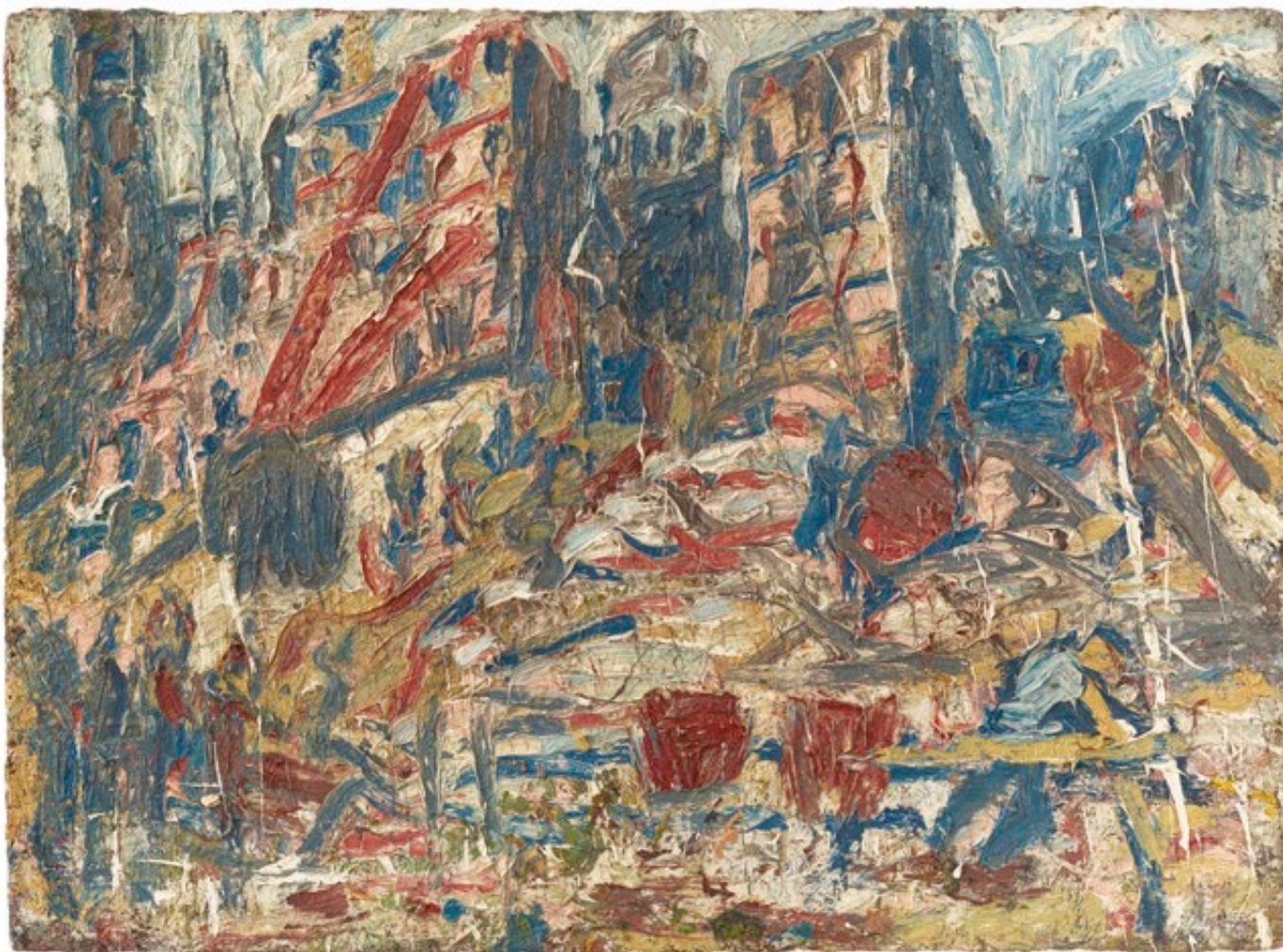
Demolition of YMCA Building No. 2, Spring 1971

oil on board 123 x 184 cm 48½ x 72½ in

Catalogue Raisonné no. 120







Demolition of YMCA Building No. 4, Spring 1971

oil on board 112 x 153 cm 44 x 60¼ in

Catalogue Raisonné no. 122

Demolition of YMCA Building No. 3, Spring 1971

oil on board 153 x 183.5 cm 60¼ x 72¼ in

Catalogue Raisonné no. 121



Heaving with bodies on an autumn afternoon, this is the last of five acclaimed paintings of Willesden Swimming Pool on Donnington Road (later renamed Willesden Sports Centre). It was near Kossoff's home and studio, and he would often take his young family there, drawing the scene from the balcony overlooking the two pools. Here, it has become an urban seaside, where those unable to go away on holiday strip off and splash about closer to home. So many swimmers are packed into the pool that the water is hardly visible; some hang about on benches on the left-hand side, others line the diving boards at the far end of the picture, ready to launch themselves into the water. The dusty green shrubs that surround the sports centre can be seen through the windows at the back of the hall. Kossoff gave the following reasons for choosing this subject:

*I was very interested in how the pool changed during the summer months and how at different times of day the changing of the light and rise and fall of the changing of the volume of sound seemed to correspond to changes in myself... It was also a marvellous opportunity to draw people outside the studio moving naturally and spontaneously.*

Children's Swimming Pool, Autumn 1972

oil on board 183 x 214 cm 72 x 84¼ in

Catalogue Raisonné no. 140

Arts Council Collection, Southbank Centre, London







Portrait of Father No. 3 1972

oil on board 152.5 x 122 cm 60 x 48 in

Catalogue Raisonné no. 148, Private Collection



Portrait of Rosalind No. 1 1973  
oil on board 145 x 122 cm 57 x 48 in  
Catalogue Raisonné no. 160

Dalston Junction No. 2, June 1973

oil on board 23 x 51 cm 9 x 20 in

Catalogue Raisonné no. 158



Kossoff began drawing at Kilburn Underground Station in 1976. It was close to his studio in Willesden Green, and over eleven years he made sixteen paintings of the station – both of the booking hall inside and the entrance outside (see also p. 67). The booking hall paintings reveal the changes to the station's fixture and fittings over time (strip lighting replacing the globe lights seen here; hole-in-the-wall units taking the place of free-standing ticket dispensers), the incidental architecture of London's Underground network as subject to the passage of time as the individuals who use it. Here, Kossoff gives weight and consequence to those individuals, and to the ephemeral moments of the daily commute, as people move in and out of the station, to destinations unknown, through the transitional spaces of an underground station.

Booking Hall, Kilburn Underground Station No. 4 1978

oil on board 122 x 152.5 cm 48 x 60 in

Catalogue Raisonné no. 206



Father Asleep in Armchair 1978  
oil on board 153.5 x 100 cm 60½ x 39¼ in  
Catalogue Raisonné no. 218







Self-portrait 1974  
oil on board 24.5 x 20.5 cm 9¾ x 8 in  
Catalogue Raisonné no. 170



Small Self-portrait 1978  
oil on board 28.5 x 23 cm 11¼ x 9 in  
Catalogue Raisonné no. 227



Self-portrait 1980

oil on board 24 x 21 cm 9½ x 8¼ in

Catalogue Raisonné no. 242

Between spring 1982 and summer 1985, Kossoff completed a sequence of seven paintings featuring a street in Willesden. The street is Dudden Hill Lane, a single-carriage road leading from Willesden towards Neasden, with the red-brick school building (p. 65) part way between the two. This is the second of the seven works, looking north from the bottom of Dudden Hill Lane. On the right are the outlines of shops and houses, with the pitched roof of the Dudden Hill Community Centre furthest right; on the left are the hoardings that stretch for some distance along the street, with a strip of grass in front of them. A woman, based on a drawing of the artist's wife, Rosalind, sits on a bench, while people mill around her – a couple with their arms around one another, a young woman in a red dress, another in blue, and a single man walking out of the picture on the right.

A Street in Willesden No. 1 1983

oil on board 117 x 183 cm 46 x 72 in

Catalogue Raisonné no. 285



A Street in Willesden, Early Summer 1983

oil on board 100 x 137.5 cm 39¼ x 54¼ in

Catalogue Raisonné no. 287









The subject is Dudden Hill Lane School in Willesden, North London, opened in 1897 to designs by Edward Robert Robson, chief architect to the London School Board. The origins of the LSB lay in the 1870 Education Act – the first attempt in Britain to ensure the education of working-class children – and Robson believed that his school buildings should embody the reforming zeal of the Act. As a result, his schools set out to impress. Their elevations – nearly always three storeys high, with elaborate towers and gables, colourful brickwork, full-height windows and terracotta ornamentation – give the appearance of secular castles. Here the school is seen on a dark winter morning, the light from an overcast sky just catching in the windows. Kossoff himself attended Rochelle Infants' School, Shoreditch (originally called Nichol Street Infants' School), the first school that Robson designed. Echoes of that school, as well as of the red-brick tenement housing of Arnold Circus where Kossoff spent his formative early years, are present in his 'school-building' paintings. As he would later say, 'Now I can see that I was painting Arnold Circus when I was painting the red brick school building although I didn't know it at the time of course.' (see *Arnold Circus*, p. 107).

Red Brick School Building, Winter 1982

oil on board 122 x 152 cm 48 x 59¾ in  
Catalogue Raisonné no. 271



The art historian Richard Kendall wrote to Kossoff after seeing this painting, among others, in Kossoff's solo show at Mitchell-Innes & Nash, New York, held in 2013:

*Early on a Saturday morning in December I went through driving snow to see your exhibition in New York. Because of the snow, I initially had the pictures to myself and could look and ponder undisturbed for almost an hour. Perhaps it was due to the brightness outside, but I had never before appreciated the depth of colour in even your most monochromatic-seeming drawings and paintings. I have always been moved by your early studies of north London, partly by the post-war vistas that you tackled so bravely and even more by the sense of a profoundly original artistic vocabulary struggling into being... I know that you don't welcome long eulogies, so I'll be brief. Again and again I found the pictures in New York not just magnificently constructed and resolved, but deeply, movingly felt. I could only delight again in the bursting energy and clamorous colours of the swimming pools, the magnificent Kilburn Underground pictures (which always remind me of Giotto and the Arena Chapel frescoes) and the improbably majestic Cherry Trees...*

Letter, 12 January 2014; Leon Kossoff Archive, quoted with kind permission from Richard Kendall

Outside Kilburn Underground Station, November 1984

oil on board 197 x 213 cm 77½ x 83¾ in

Catalogue Raisonné no. 296









Fidelma 1987

oil on board 32.5 x 27 cm 12¾ x 10¾ in  
Catalogue Raisonné no. 353





Fidélma No. 2 1981

oil on board 138.5 x 92.5 cm 54½ x 36½ in  
Catalogue Raisonné no. 252

Self-portrait with Christ Church 1986

oil on board 102.5 x 76.5 cm 40¼ x 30 in

Catalogue Raisonné no. 330



Hailed as a baroque masterpiece, Christ Church was built between 1714 and 1729 to designs by Nicholas Hawksmoor, in the parish of Spitalfields, just outside the City of London. Kossoff completed eighteen paintings of the church, excluding his *Self-portrait with Christ Church* (p. 73), where the outlines of the church can be seen on the board behind him.

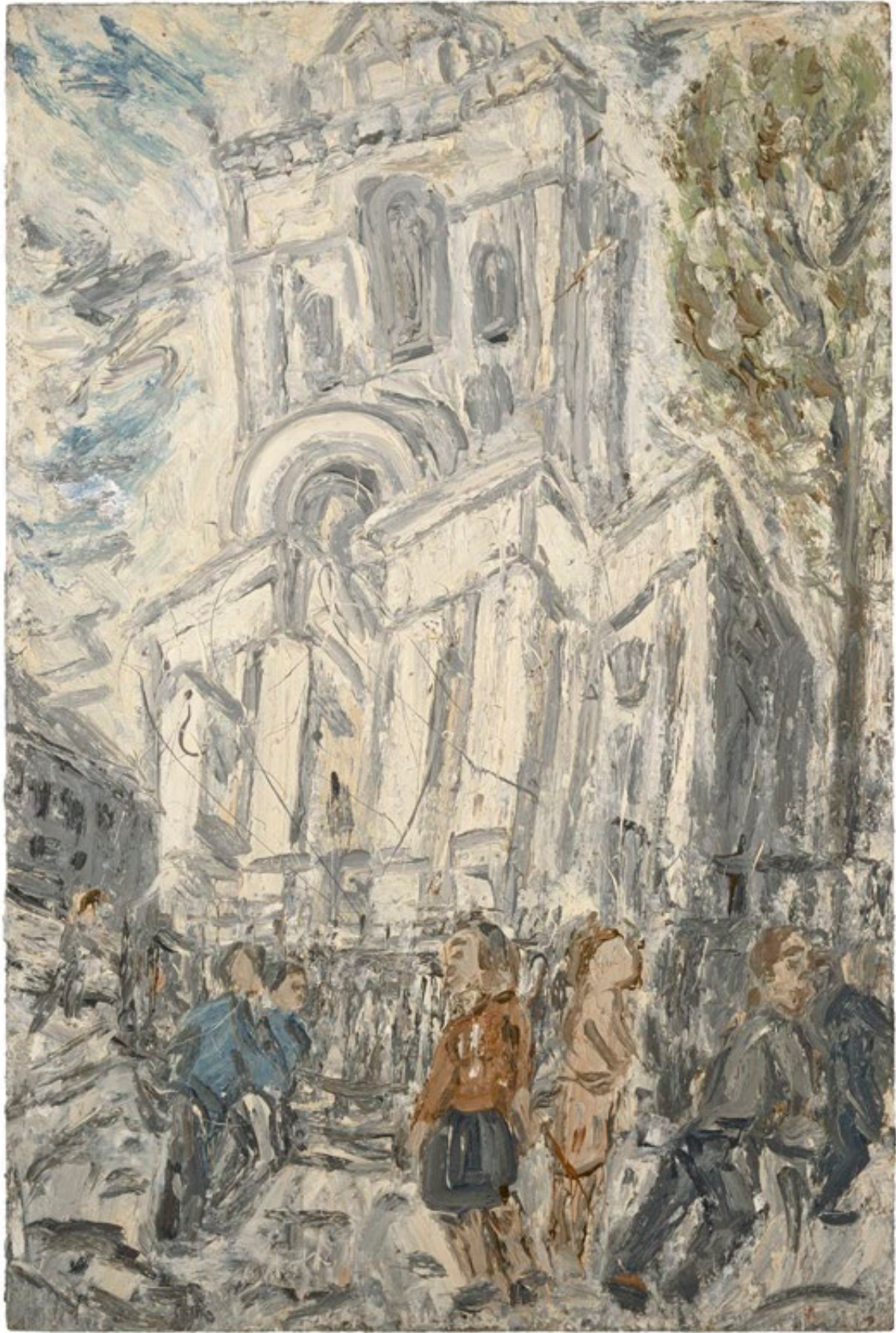
The church's quixotic proportions, its maverick presence on Commercial Street (separated from the street by a circle of iron railings), and its daring leap into the sky were specifically designed to impress the 'godless thousands' who lived in the area. The 'godless thousands' were mostly French Huguenots, who fled from France after the 1685 Edict of Fontainebleau (banning Protestant worship), and who settled around Spitalfields bringing their Nonconformist ways with them. Christ Church was part of an ambitious church-building programme to address the rise of Dissent (fifty churches were commissioned, though only twelve were built), in the hopes that the sheer magnificence of the building would attract Dissenters into the Anglican fold.

As in most of Kossoff's Christ Church paintings, the title draws attention to the specific season. Early summer is announced in the bright blue of the sky, with clouds scudding over the top of the building, casting a clear light over its architectural features: the Tuscan columns, the portal and lunette windows of the West End, the rounded canopy of the portico and the tower and belfry perched above the nave. In the present work, the church is seen from street level, with a plane tree just coming into leaf on the right, and Fournier Street disappearing into deep space on the left. People hurry past, in lively counterpoint to the mass and weight of the 300-year old building behind them.

Christ Church, Spitalfields, Early Summer 1992

oil on board 182.5 x 122 cm 71¾ x 48 in

Catalogue Raisonné no. 400





Between Kilburn and Willesden Green, Spring Afternoon 1991  
oil on board 44.5 x 55.5 cm 17½ x 21¾ in  
Catalogue Raisonné no. 380



The Tube 1987

oil on board 61 x 56 cm 24 x 22 in

Catalogue Raisonné no. 341







Between Kilburn and Willesden Green, Winter Evening 1991

oil on board 76.5 x 117 cm 30 x 46 in

Catalogue Raisonné no. 382, Private Collection



Self-portrait 1993

oil on board 69.5 x 62.5 cm 27¼ x 24½ in  
Catalogue Raisonné no. 425



Portrait of John Lessore 1993  
oil on board 140 x 94 cm 55 x 37 in  
Catalogue Raisonné no. 415

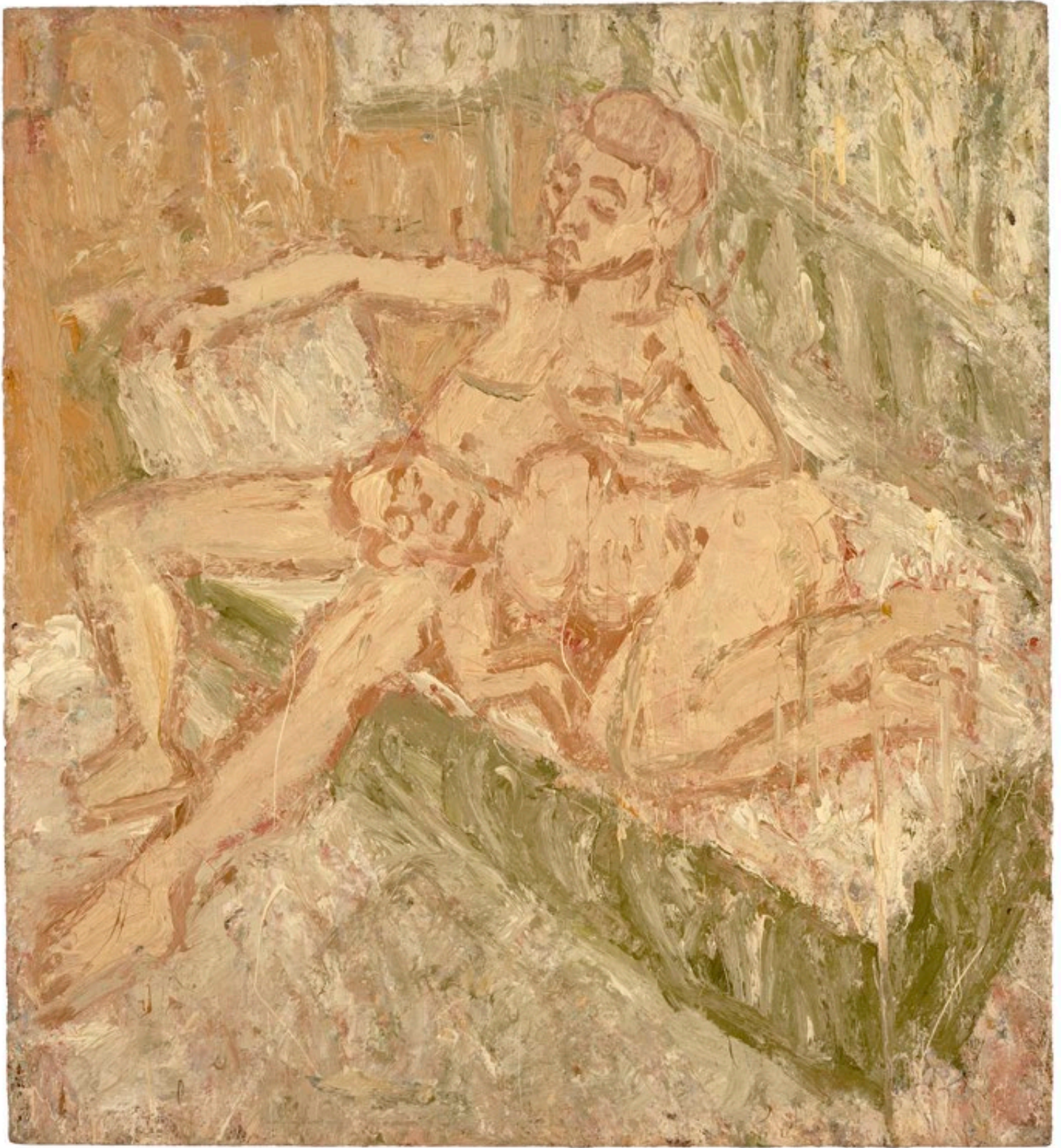
Kossoff painted four large double nudes of his Spanish models, Pilar Prieto and Jacinto Muñoz, in the summer of 1997. Here, Jacinto sits on the studio bed, while Pilar curls up besides him, her head resting on his groin. Reviewing the exhibitions in New York and London in which these paintings were first exhibited, Martin Gayford wrote:

*Kossoff... is one of the most important painters at work anywhere today.. anyone should be able to see that these new paintings... are grand and beautiful works. They also combine two apparently incompatible qualities. On the one hand, they were evidently executed at top speed, with a flying, loaded brush that has left the wooden boards on which Kossoff works richly encrusted with pigment... Kossoff seems to draw in the paint – indeed, he believes that drawing is the basis of painting. But the result is nothing like a coloured drawing. On the contrary, the thick, juicy paint, often marbled with different pigments, seems to turn into flesh. And yet, despite all this evidence of impassioned haste, the pictures look absolutely classical, as if every line and mark had been tested and long pondered. Nothing could possibly be changed.... This extraordinary method is analogous to the way in which Giacometti would carry on making and remaking a painting or a figure... In fact – though their works look entirely dissimilar – Kossoff, Bacon and Giacometti have some things in common... The double nudes of Pilar and Jacinto... are as good as or better than anything he has ever done... These new works are grand, humane, and visually opulent. (Gayford, Daily Telegraph, 2000)*

Summer in the Studio, Pilar and Jacinto No. 2 1997

oil on board 147 x 134.5 cm 57¾ x 53 in

Catalogue Raisonné no. 447





From 'Cephalus and Aurora' by Poussin No. 2 1981

oil on board 91.5 x 122.5 cm 36 x 48¼ in

Catalogue Raisonné no. 268



Bacchanal Before a Herm of Pan by Poussin No. 2 1998

oil on board 99 x 144.5 cm 39 x 57 in

Catalogue Raisonné no. 469

Throughout his life, Kossoff drew inspiration from the work of the Old Masters, making frequent early morning visits to London's National Gallery to draw from their work before the doors opened to the general public. He based two paintings on Nicolas Poussin: *Bacchanal Before a Herm of Pan by Poussin No. 2* (p. 85), and, continuing the theme of Bacchic abandon, this painting after Poussin's later work, *The Triumph of Pan*. In Poussin's painting, a band of satyrs and their companions are seen cavorting in a wood before a statue of Pan (the god of woods, fields and flocks). Flung on to the grass around them are theatrical masks, panpipes, wine jars, bowls and various items of clothing. The controlled exuberance of Poussin's work is brought to a febrile pitch in Kossoff's, an amalgamation of blush-pink sky, heavily wooded landscape and figures in a state of uninhibited pleasure. Bodies touch and flow into one another, their physicality made material in Kossoff's paint, which enacts rather than describes the fervour of the scene. In the words of the art historian Colin Wiggins, it is 'as if the artist himself is joining in with the frenzied dance, throwing away his inhibitions and entering into Poussin's pagan world with as much freedom and passion as any of the joyous dancers' (Wiggins, *Leon Kossoff*, National Gallery catalogue 2007).

From Poussin: *The Triumph of Pan* 1998

oil on board 134 x 142.5 cm 52¾ x 56 in

Catalogue Raisonné no. 470





In the mid-1990s, Kossoff started painting the area around St Pancras and King's Cross stations again, after a 30-year break. He used a room in the derelict Midland Grand Hotel (now the St Pancras Renaissance Hotel) next to St Pancras Station as a temporary studio, and stood on the hotel forecourt to draw the entrance plaza to King's Cross.

Designed by Lewis Cubitt, King's Cross Station opened in 1852, surrounded by goods sheds, coal drops, sidings, granaries, warehouses, hotels and stabling blocks. Built of yellow London stock brick, the facade is as grand as any cathedral. Two enormous arched windows occupy the frontage, separated by an Italianate clock tower in the centre. In the seven large paintings of King's Cross Station completed between 1997 and 1998, the station is viewed from across Pancras Road. The lower half of the facade is obscured by the southern concourse, a 'temporary' extension tacked on to Cubitt's facade in 1972 but only demolished in 2012. In this painting, King's Cross Station stands on the horizon as 'the passing crowd shimmers and throbs like a bag of Mexican jumping beans' (Waldermar Januszczak, *Sunday Times*, 2013). The crowd consists largely of commuters, who stream in and out of King's Cross Underground Station, identified by the London Underground roundel above the station entrance to the left, where iron railings lead from the street down to the ticket halls below.

A rhythm develops as the individual figures move in different directions – a man in brown walks towards us; a woman in pink hurries in the opposite direction; a young woman in mustard yellow walks into the picture plane from the right; another figure ascends to street level from the depths of the tube station. Multiple perspectives are employed, jump-cutting between closeness and distance.

### King's Cross, March Afternoon 1998

oil on board 147 x 198 cm 57¾ x 78 in

Catalogue Raisonné no. 453







Cathy (No. 3) 1998

oil on board 42.5 x 63 cm 16<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub> in

Catalogue Raisonné no. 460





Nude (No.2) 1999

oil on board 63 x 49.5 cm 24¾ x 19½ in  
Catalogue Raisonné no. 473





Nude from the Back 1999

oil on board 63.5 x 39.5 cm 25 x 15½ in  
Catalogue Raisonné no. 474



Self-portrait 2005

oil on board 61.5 x 48.5 cm 24¼ x 19 in

Catalogue Raisonné no. 490



Head of Peggy No. 2 2004

oil on board 62 x 41 cm 24½ x 16¼ in  
Catalogue Raisonné no. 485

Peggy and John 2006

oil on board 142.5 x 129.5 cm 56 x 51 in  
Catalogue Raisonné no. 493



King's Cross Building Site, Early Morning 2006

oil on board 129 x 142 cm 50¾ x 56 in

Catalogue Raisonné no. 492









Cherry Tree, Winter 2007  
oil on board 92 x 107 cm 36¼ x 42¼ in  
Catalogue Raisonné no. 496

Cherry Tree and Young Girl 2008

oil on board 127 x 122 cm 50 x 48 in

Catalogue Raisonné no. 500



Arnold Circus 2013

oil on board 107 x 87 cm 42¼ x 34¼ in

Catalogue Raisonné no. 505



This is one of the last paintings Kossoff worked on. It shows a cherry tree in his back garden, a subject he had begun painting in 2005, where the tree is shown propped up by a couple of wooden stakes. Here, the stakes have been removed, together with the ailing bough they had supported for so many years. Part of the severed bough lies at the foot of the tree, which, miraculously, survived and flowered the following year. The newly cut trunk shows white where its limb previously grew. As with Kossoff's paintings of trains plying their way between Kilburn and Willesden Green (pp. 76-79), seen at the end of the painter's garden, the red roofs of the nearby houses are seen in the distance, glowing pink in the light of early spring.

### Cherry Tree in Spring 2015

oil on board 142 x 122 cm 56 x 48 in  
Catalogue Raisonné no. 510





Leon Kossoff at Willesden Junction, 1995. Photograph © Toby Glanville



## BIOGRAPHY

1926

Born December, City Road, Islington, London

1926–39

Lived in Shoreditch, Bethnal Green and Hackney in 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 where he remained until the end of his life

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

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: Christ Church, 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 Gallery, London

1997

First King's Cross paintings

2002

First Cherry Tree paintings

2007

Exhibition of drawings at the National Gallery

2012

Worked on new series of Arnold Circus drawings

2019

Died in London

## ONE-PERSON EXHIBITIONS

1957

*Leon Kossoff*, Beaux Arts Gallery, London

1959

*Leon Kossoff*, Beaux Arts Gallery, London

1961

*Leon Kossoff*, Beaux Arts Gallery, London

1963

*Leon Kossoff*, Beaux Arts Gallery, London

1964

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

1968

*Leon Kossoff*, Marlborough New London Gallery,  
London

1972

*Leon Kossoff: Recent Paintings*, Whitechapel Art  
Gallery, London

1974

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

1975

*Leon Kossoff at Fischer Fine Art*, Fischer Fine Art,  
London

1979

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

1980–81

*Leon Kossoff: Recent Drawings at Riverside*,  
Riverside Studios, London

1981

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

1982

*Leon Kossoff: Paintings*, L.A. Louver, Venice,  
California

1983

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

1984

*Leon Kossoff: Recent Drawings and Etchings*,  
Bernard Jacobson Gallery, London  
*Leon Kossoff: Recent Work*, Fischer Fine Art,  
London; L.A. Louver, Venice, California

1988

*Leon Kossoff*, Anthony d'Offay Gallery, London  
*Leon Kossoff: Paintings*, Robert Miller Gallery,  
New York

1993

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

1995–96

*Leon Kossoff: Recent Paintings*, XLVI Venice  
Biennale, British Pavilion; Düsseldorf Kunstverein,  
Düsseldorf; Stedelijk Museum, Amsterdam

1996

*Leon Kossoff*, Tate Gallery, London

1997–98

*Leon Kossoff*, Corner Gallery, Copenhagen

2000–01

*Poussin Landscapes by Kossoff*, J. Paul Getty Museum, Los Angeles  
*Drawn to Painting: Leon Kossoff: Drawings and Prints after Nicolas Poussin*, Los Angeles County Museum of Art, Los Angeles; National Gallery of Australia, Canberra  
*After Nicolas Poussin: New Etchings by Leon Kossoff*, Metropolitan Museum of Art, New York  
*Leon Kossoff*, Mitchell-Innes & Nash, New York; Annely Juda Fine Art, London  
*Leon Kossoff*, Annandale Galleries, Sydney

2004–05

*Leon Kossoff – Selected Paintings 1956–2000*, Louisiana Museum of Modern Art, Humlebaek; Museum of Modern Art Lucerne, Lucerne

2007

*Leon Kossoff: Drawing from Painting*, National Gallery, London

2008

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

2009

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

2010–11

*Leon Kossoff*, Annandale Galleries, Sydney  
*Leon Kossoff*, Annely Juda Fine Art, London; Mitchell-Innes & Nash, New York; L.A. Louver, Venice, California

2013–14

*Leon Kossoff: London Landscapes*, Annely Juda Fine Art, London; Galerie Lelong, Paris; Mitchell-Innes & Nash, New York; L.A. Louver, Venice, California

2019

*Leon Kossoff: A London Life*, Piano Nobile, London  
*Leon Kossoff: Everyday London*, Timothy Taylor, New York

2021–22

*Leon Kossoff: A Life in Painting*, Annely Juda Fine Art, London; Mitchell-Innes & Nash, New York; L.A. Louver, Venice, California

## SELECTED GROUP EXHIBITIONS

1961–62

*The John Moores Liverpool exhibition 1961: 3*, Walker Art Gallery, Liverpool

1963

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

1964

*Painting and Sculpture of a Decade 54–64*, Tate Gallery (Calouste Gulbenkian Foundation), London

1967

*Recent British Painting: Peter Stuyvesant Foundation Collection*, Tate Gallery, London

1974

*British Painting '74*, Hayward Gallery, London

1976–78

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

and Art Gallery, University College of North Wales, Bangor; Herbert Art Gallery and Museum, Coventry; Sainsbury Centre for Visual Arts, University of East Anglia, Norwich; Palais des Beaux Arts, Charleroi; Provincial Museum, Haaselt

1977

*British Painting 1952–1977*, Royal Academy of Arts, London

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

*This Knot of Life: Paintings and Drawings by British Artists*, L.A. Louver, Venice, California

1981–84

*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; Santa Barbara, California

*13 Britische Künstler: Eine Ausstellung über Malerei*, Neue Galerie, Sammlung Ludwig, Aachen; Kunstverein, Mannheim; Kunstverein Braunschweig

*Hard-won Image: Traditional Method and Subject in Recent British Art*, Tate Gallery, London

*The British Art Show: Old Allegiances and New Directions 1979–1984*, Birmingham Museum and Art Gallery and Ikon Gallery, Birmingham; Royal Scottish Academy, Edinburgh; Mappin Art Gallery, Sheffield; Southampton Art Gallery

*The Proper Study: Contemporary Figurative Paintings from Britain*, Lalit Kala Akademi, Delhi; Jehangir Nicholson Museum of Modern Art, National Centre for Performing Arts, Mumbai

1985

*The British Show*, Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney;

Queensland Art Gallery, Brisbane

*Human Interest: Fifty Years of British Art about People. Selected by Norbert Lynton*, Cornerhouse, Manchester

1987–88

*British Art in the 20th Century: The Modern Movement*, Royal Academy of Arts, London

*Current Affairs: British Painting and Sculpture in the 1980s*, Museum of Modern Art, Oxford; Múcsarnok, Budapest; Narodni Galerie, Prague; and Zachęta Narodowa Galeria, Warsaw

*A School of London: Six Figurative Painters*, Kunsternes Hus, Oslo; Louisiana Museum of Modern Art, Humlebaek; Museo d'Arte Moderna Ca' Pesaro, Venice; Kunstmuseum, Düsseldorf

*Art of our Time (The Saatchi Collection)*, The Royal Scottish Academy, Edinburgh

*British Figurative Painting: A Matter of Paint: David Bomberg, Leon Kossoff, Frank Auerbach, John Lessor, Kevin Sinnott, Simon Edmondson*, San Bernardino Art Museum, California; Santa Cruz County Museum, California; Sonoma State University, Rohnert Park, California; Santa Barbara Museum of Art, California

*The British Picture*, L.A. Louver, Venice, California

*Exhibition Road: Painters at The Royal College of Art*, Royal College of Art, London

1989–90

*Leon Kossoff / Bill Woodrow*, Saatchi Collection, London

*Picturing People: British Figurative Art since 1945*, National Art Gallery, Kuala Lumpur; Hong Kong Museum of Art; The Empress Place Gallery, Singapore; National Gallery of Zimbabwe, Harare

*The Pursuit of the Real: British Figurative Painting from Sickert to Bacon*, Manchester City Art Gallery, Manchester; Barbican Art Gallery, London; Glasgow City Art Gallery, Glasgow

*Glasgow's Great British Art Exhibition*, Glasgow Museums and Art Galleries, Glasgow

1991–93

*From Bacon to now: the outsider in British configuration*, Palazzo Vecchio, Florence  
*British figurative painting of the 20th Century*, Israel Museum, Jerusalem

1994–95

*Visual Excitement: een pleidooi voor de schilderkunst*, Arti et Amicitiae, Amsterdam  
*Dobbel Virkelighet/Double Reality*, Astrup Fearnley Museet for Moderne Kunst, Oslo  
*An American Passion: The Susan Kasen Summer and Robert D. Summer Collection of Contemporary British Painting*, Glasgow Museums, Glasgow, travelling to Royal College of Art, London  
*Identity and Alterity: Figures of the Body 1985–1995*, XLVI Venice International Biennale, Museo Correr and Palazzo Grassi, Venice

1995–96

*From London: Bacon, Freud, Kossoff, Andrews, Auerbach, Kitaj*, Scottish National Gallery of Modern Art, Edinburgh; Musée de l'État, Luxembourg; Musée Cantonal des Beaux-Arts, Lausanne; Fundació Caixa Catalunya, Barcelona

1997

*A Ilha do Tesouro - Treasure Island*, Fundação Calouste Gulbenkian, Lisbon  
*Royal Academy Illustrated: A Souvenir of the 229th Summer Exhibition*, Royal Academy of Arts, London

1998–2001

*Head First: Portraits from the Arts Council Collection*, City Gallery, Leicester, travelling to Southampton, Kendal, Newcastle, Bath, Sheffield and Kingston upon Hull  
*L'école de Londres: de Bacon à Bevan*, Fondation Dina Vierny – Musée Maillol, Paris; Auditorio De Galicia, Santiago de Compostela; Kunsthaus Wien, Vienna  
*Cleveland Collects Contemporary Art*, Cleveland Museum of Art, Cleveland

*Sublime: The Darkness and the Light. Works from the Arts Council Collection*, John Hansard Gallery, Southampton, touring to Street, Lancaster, Nottingham, Stoke-on-Trent, Newcastle-upon-Tyne and Ipswich

*La mirada fuerte: pintura figurativa de Londres*, Museo de Arte Moderno, Mexico City  
*Encounters: New Art from Old*, The National Gallery, London  
*The School of London and their friends: the collection of Elaine and Melvin Merians*, Yale Center for British Art, New Haven; Neuberger Museum of Art, Purchase College, New York

2002–04

*Transition: The London Art Scene in the Fifties*, Barbican Art Gallery, London  
*New: Recent Acquisitions of Contemporary British Art*, National Galleries of Scotland, Edinburgh  
*Blast to Freeze: British Art in the 20th Century*, Kunstmuseum Wolfsburg  
*Das Recht des Bildes: Jüdische Perspektiven in der modernen Kunst*, Museum Bochum

2005–06

*Self Portrait: Renaissance to Contemporary*, National Portrait Gallery, London; Art Gallery of New South Wales, Sydney  
*Passion for Paint*, Bristol City Museum and Art Gallery, Bristol; Laing Art Gallery, Newcastle-upon-Tyne; and National Gallery, London  
*How to Improve the World: 60 Years of British Art*, Hayward Gallery, London

2007–09

*The Mirror and the Mask: Portraiture in the Age of Picasso*, Museo Thyssen-Bornemisza, Madrid; Kimbell Art Museum, Fort Worth, Texas  
*A Celebration*, Annely Juda Fine Art, London  
*The Naked Portrait: 1900–2007*, Scottish National Portrait Gallery, Edinburgh; Compton Verney, Warwickshire

*British Vision: Observation and Imagination in British Art, 1750–1950*, Museum voor Schone Kunsten, Ghent

*A Guest of Honour: From Francis Bacon to Peter Doig*, Museum der Moderne Salzburg, Salzburg  
*Die verborgene Spur: Jüdische Wege durch die Moderne*, Felix-Nussbaum-Haus, Kulturgeschichtliches Museum, Osnabrück

*Goya y el mundo moderno*, Museo de Zaragoza, Zaragoza

*Paint Made Flesh*, Frist Center for the Visual Arts, Nashville, Tennessee; The Phillips Collection, Washington, DC; Memorial Art Gallery, Rochester, New York

*British Council Collection: Passports*, Whitechapel Art Gallery, London, travelled to Milan

2010–12

*Thresholds: Selected by Paula Rego*, Whitechapel Art Gallery, London

*Let us face the future: Art Britànic 1945–1968*, Fundació Joan Miró, Barcelona

*The Mystery of Appearance: Conversations between Ten British Post-War Painters*, Haunch of Venison, London

*Francis Bacon to Paula Rego: Great Artists*, Abbot Hall Art Gallery, Kendal

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

2013-2014

*A Dialogue with Nature: Romantic Landscapes from Britain and Germany*, The Courtauld Gallery, London

*I Cheer a Dead Man's Sweetheart*, De La Warr Pavilion, Bexhill

2014-15

*Bare Life: Bacon, Freud, Hockney and others – London Artists Working from Life 1950-80*, Museum für Kunst und Kultur, Münster

2016

*London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj*, The Getty Museum, Los Angeles

2018-19

*All Too Human: Bacon, Freud and A Century of Painting Life*, Tate Britain, London

*Bacon, Freud, and the London Painters*, ARoS Aarhus Art Museum, Aarhus

*50 Years, 50 Artists*, Annelly Juda Fine Art, London

2019

*Friends and Influences*, Ben Uri Gallery and Museum, London

2020-21

*45 at 45 L.A. Louver Celebrates 45 Years with 45 Artists*, L.A. Louver, Venice, California

## PUBLIC COLLECTIONS

Alfred East Art Gallery, Kettering Borough Council  
Collection, UK

Art Gallery of New South Wales, Sydney, Australia

Art Gallery of South Australia, Adelaide, Australia

Art Institute of Chicago, 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

City of Malmö (Schyl Collection), Sweden

Cleveland Museum of Art, USA

Ferens Art Gallery, 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, USA

Jewish Museum, New York, USA

Leeds Art Gallery, Leeds Museums and Galleries,  
UK

Los Angeles County Museum of Art, 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 Nacional 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 Gallery of Art, Washington DC, USA

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 Gallery, London, UK

Touchstones Rochdale, Lancashire, UK

University of Reading Art Collection, UK

Whitworth Art Gallery, University of Manchester, UK

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





## Leon Kossoff: A Life in Painting

Cover: detail of *King's Cross, March Afternoon* 1998 (pp. 88-91)

Frontispiece: detail of *A Street in Willesden, Early Summer* 1983 (pp. 60-61)

ISBN 978-1-904621-90-4

Photography of art works: Prudence Cuming Associates Ltd.

Portrait photograph © Toby Glanville

Studio photograph © Etienne Bol

Essay and entries © Andrea Rose

All works © Leon Kossoff Artistic Estate

Catalogue © Leon Kossoff Artistic Estate / Annely Juda Fine Art / L.A. Louver / Mitchell-Innes & Nash 2021

Printed by Albe de Coker, Belgium

## Leon Kossoff - Catalogue Raisonné of the Oil Paintings

Edited by Andrea Rose

Published by:

Modern Art Press

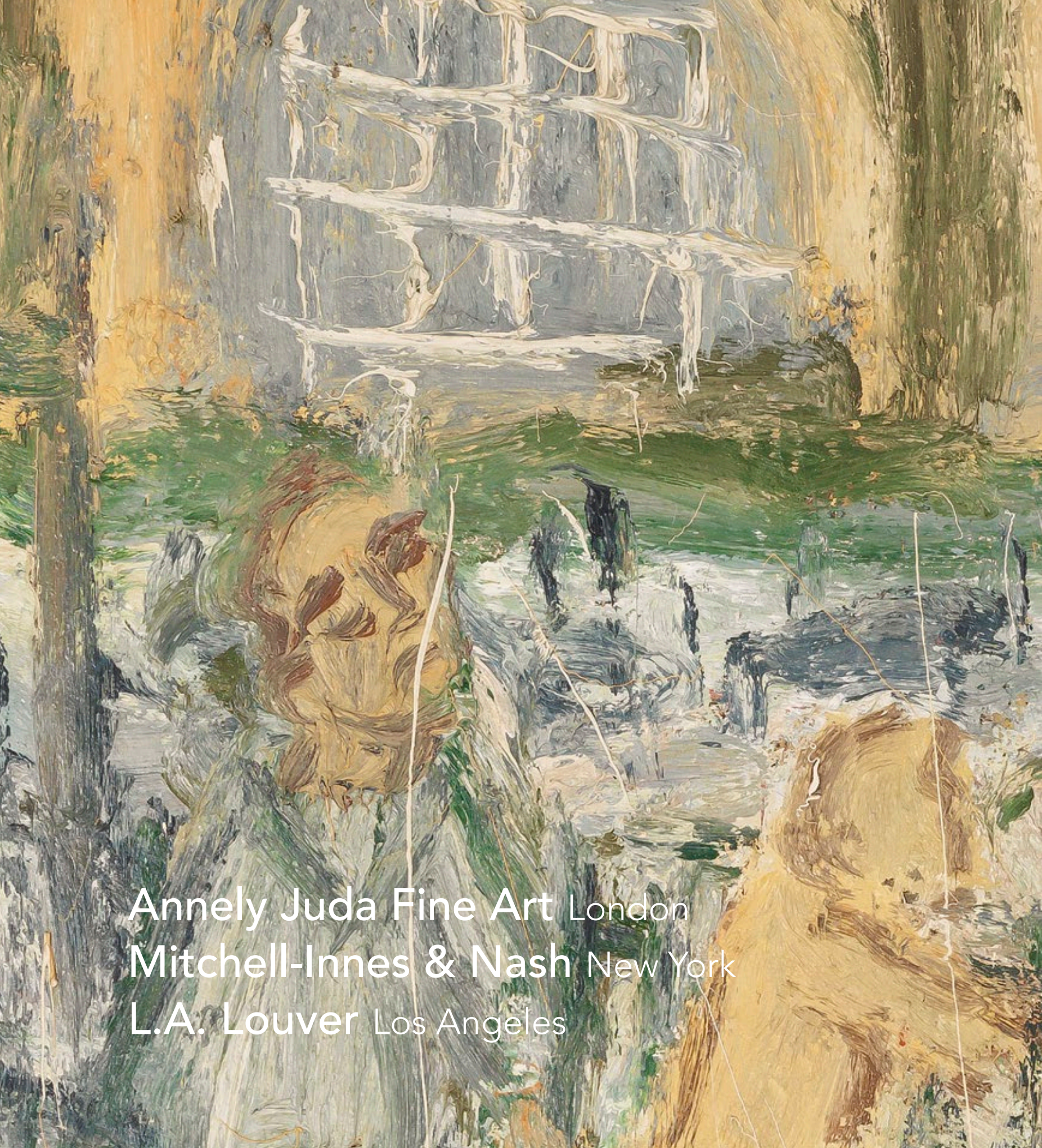
37 Bury Street

London SW1Y 6AU

[www.modernartpress.co.uk](http://www.modernartpress.co.uk)

ISBN 978-1-9163474-1-0





Annely Juda Fine Art London  
Mitchell-Innes & Nash New York  
L.A. Louver Los Angeles