



Fundación
Arte y
Mecenazgo

CÍRCULO ARTE Y MECENAZGO

A COLLECTOR'S JOURNEY

LEONARD A. LAUDER

Chairman Emeritus of The Estée Lauder Companies Inc. and
Chairman Emeritus of the Whitney Museum of American Art

© of the text by the author
© of the images by their authors
© of the translation by the author
© of this edition by Fundación Arte y Mecenazgo, 2015
Avda. Diagonal, 621, Torre 2, Planta 4, 08028 Barcelona, Spain

A Collector's Journey

Leonard A. Lauder

Chairman Emeritus of The Estée Lauder Companies Inc. and
Chairman Emeritus of the Whitney Museum of American Art

Tonight I am going to share with you what I have called a collector's journey, how I did what I did and the eventual gift to the Metropolitan Museum of Art. Because it's a great story and I have learned a lot along the way.

Firstly, I have to tell you a little bit about myself. I am a collector; I collect postcards, posters, art, sculpture. I love building collections, not for myself, but for museums. I am what I call a museum *groupie*, because as a young child, I would go to a museum almost every afternoon after school, when I wasn't playing ball with my friends. I would go to a museum and walk through it. I would look at every picture there. My dream was that someday I could help those museums. So that is why I have often said I don't collect to possess, I collect to preserve, so that my collections can go to museums.

Museums are known by the strength of their collections. I wanted to give you a quote; it's by Winston Churchill, the Prime Minister of Great Britain during World War II, who when asked to cut arts funding in favor of the war effort, he answered: "Then what are we fighting for?"

The Arts. I fight for the arts, because I think that is where civilization rests, and I am a great believer in civilization.

People have often asked me, is the reason why people in the United States give so much art to the museums tax incentives? That is not necessarily so, because over the years, Americans, starting at the very beginning of America, in the 16th and 17th centuries, had to do it themselves. There were no kings or queens to form these collections. So that historically many of the museums in the United States were formed by people who didn't do it for tax incentives, they did it because they wanted to see great museums. Royalty founded the Prado, the Louvre, the Hermitage... We Americans had to do it by ourselves. So please don't think it is all a matter of tax, because as far as I'm concerned it has nothing to do with tax, it has to do with making where we are a better place to live.

So, when I was invited by Fundación Arte y Mecenazgo to come here, I wanted to talk about my journey as a collector, and how we were able to put together the Cubist collection, which has now been promised to the Metropolitan Museum of Art. So here we go.

I woke up in the morning of April the 10th 2013 and this was the front page of the *New York Times*. That was extraordinary, because it was the first time a work of art ever appeared on the front page of the *New York Times*.



It became worldwide news. It was featured in “El País”, and a few days later in “La Vanguardia”.

EL HISTÓRICO REGALO DE UN MECENAS

La colección Leonard A. Lauder de arte cubista, con destacados nombres de Picasso y Braque, entre otros, integrará los fondos del Metropolitan, en lo que supone una de las más importantes donaciones artísticas de todos los tiempos

Lo que España dejó llevarse al Met

Gran parte de la donación que el estadounidense Leonard A. Lauder ha hecho al Metropolitan de Nueva York esta semana fue ofrecida al Gobierno en los ochenta

por el donante.



Abajo: un cuadro de Picasso, de la gran donación de Lauder.

En los ochenta, cuando el mundo del arte estaba en plena efervescencia, el estadounidense Leonard A. Lauder, un hombre de negocios y filántropo, comenzó a coleccionar obras de arte cubista. Su colección, que incluye obras de Picasso, Braque, Gris y otros grandes maestros del cubismo, se ha convertido en una de las más importantes del mundo. Lauder ha donado una gran parte de esta colección al Metropolitan Museum of Art de Nueva York, una donación que supone una de las más importantes de todos los tiempos. La donación incluye más de 100 obras de arte, entre ellas, algunas de las obras más importantes de Picasso y Braque. La donación también incluye una gran cantidad de obras de arte de otros artistas, como Gris, Miró y Tàpies. La donación es una muestra del compromiso de Lauder con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

Douglas Cooper, el primer propietario, quería los cuadros en el Prado.

Es una colección de arte valorada en más de 1.000 millones de dólares.

que el magnate donase cada una de las obras de arte de su colección al Museo de Arte Moderno de Nueva York.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

El magnate y filántropo Leonard A. Lauder habla de su donación de arte cubista al Met

“Soy un ‘groupie’ de los museos”



Leonard A. Lauder, fotografiado ayer en Madrid.

El magnate y filántropo Leonard A. Lauder habla de su donación de arte cubista al Met. La donación es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

por el donante de la última década, ha sido reconocida como una de las más importantes donaciones de arte de todos los tiempos. La donación incluye obras de Picasso, Braque, Gris y otros grandes maestros del cubismo. La donación también incluye una gran cantidad de obras de arte de otros artistas, como Miró y Tàpies. La donación es una muestra del compromiso de Lauder con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

“El arte pertenece a la gente, y yo quiero devolverlo a la sociedad parte de lo que esta me ha dado”

después de un día para otro en la vanguardia del siglo XX. En la era del Met, cuando el arte era una mercancía, Lauder se convirtió en un coleccionista de arte. La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

La donación de Lauder es una muestra de su compromiso con el arte y la cultura, y es una muestra de su deseo de compartir su colección con el público.

After I gave the gift, many people thought it was a great thing. However, a few days later, an article appeared on a well-known American Blog. It said: “Collecting is just shopping, and when you have close to infinite wealth, and the money to pay for the best advice, nothing could be easier. I decided not to curate

with a few billion dollars in his pocket could build a collection like this with his eyes closed.”

As they say: “no good deed goes unpunished”. I didn’t do it for investment. I did it because of my love for museums, and because I saw an opportunity to build a collection that would transform a museum. And I wanted to encourage others to give by example. Unlike the story on that blog, I didn’t walk down Madison Avenue with a billion dollars accompanied by a seeing-eye dog, or a curator. Yes, I had some great advice. But I put in a lot of miles, over three continents, and forty years tracking down and “talking pictures off the wall.” A friend told me what collectors need most is shoe leather, I needed air miles. This has been one of the greatest adventures of my life, and I want to share the journey with you.



Picasso, *Notre Avenir (The Scallop Shell)*, 1912

So here is where it all starts, with Picasso’s “Notre Avenir”, also known as “The Scallop Shell.”. In the mid-1980s: I was sitting, much as all of you are today, in a darkened auditorium in NYC. I was at the NYU Institute of Fine Arts listening to a lecture on Cubism by Dr. Kirk Varnedoe, brilliant art historian and then Senior Curator at the Museum of Modern Art. He flashed a picture on the screen and said: “This is one of the most important Cubist paintings ever made.” I said: “My God! That’s my picture! Could it be that I have the makings of a great museum collection?” I went up to see him later on and he explained again why it was so important. When I left him I realized that I had the opportunity, and the eye, and some of the finances, to build a great collection for a museum. To suddenly see a picture that I had bought, without anyone’s advice, and seeing how important it was, gave me the incentive to put together this collection, and to make Cubism the focus of it.

Now let me share with you the story of Cubism.

Our story begins in 1907 in Paris with Daniel-Henry Kahnweiler, the son of a German-Jewish banking family from Mannheim, Germany. In those days they sent their young sons to intern at another family bank. He was sent to Paris. Kahnweiler was bored by the Bourse, the Parisian stock market. Every lunch hour he slipped away and went to artists' studios to see what they were doing. He found artists who were starving and literally had no money to buy canvas or frames for their pictures. Kahnweiler was a visionary and a marketing genius. He had an idea: why not subsidize the artists by buying all their output, therefore, making them financially secure, so that they could continue to experiment and paint with passion. He would then take full responsibility for selling their work.



Daniel-Henry Kahnweiler

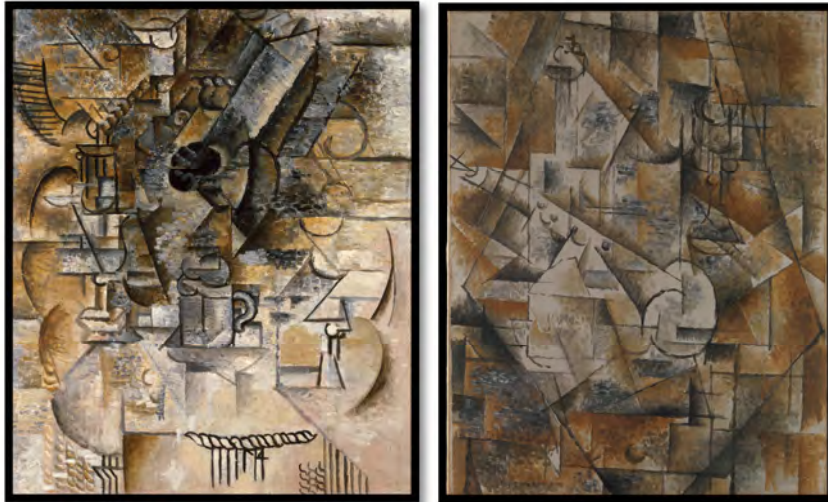
He went back home to Mannheim and told his family his great idea. They were outraged! How could their son, who was supposed to be a banker, turn into an art dealer? However, an uncle took pity and got the family to agree, and off Kahnweiler went back to Paris with some money in his pocket and an idea which helped make History. Back in Paris, Kahnweiler brings on Georges Braque as his first Cubist artist. While he was with Braque he heard about a startling young artist named Picasso, a Spanish painter. He signed him up too, and the rest, as they say, is history.



Pablo Picasso (left) and Georges Braque (right).

Here are Picasso and Braque, Kahnweiler's first artists. Braque was one of the greatest painters of the 20th Century; Picasso was one of the greatest painters in

History. Braque was more creative, Picasso was the better artist. They became great friends, and described themselves as two mountain climbers, roped together climbing a new mountain. And the new mountain would be to discover Cubism. Picasso often copied Braque, but he did it better. Braque told fellow painters, “When Picasso comes to your studio, cover your paintings!” However, they were great friends; they painted together and spent summers together. They knew no boundaries.



Picasso, *Pedestal Table*, and Braque, *Still Life with Clarinet*.

You can see Picasso’s “Pedestal Table”, and Braque’s “Still Life with Clarinet”. These two works show that by 1911 Picasso and Braque were working so closely together that it is hard to tell who painted what. How do you tell them apart? As in this example, Braque’s compositions often have a large diamond shape in the centre; they are more elegant. Picasso’s compositions tend to focus the centre, as seen here; they are like an explosion, from the center outwards. It’s more dramatic, more aggressive. Also Braque’s love of music is present in the form of a clarinet.



I have hung these two pictures on either side of the fireplace in my library at home. I like to play a game in which I ask people which is which. I like to hang

works in such a way that pictures talk to each other: sometimes a group of works by one artist, or pairs by two different artists from the same moment.



From left to right: Pablo Picasso, Georges Braque, Juan Gris and Fernand Léger.

While visiting Picasso in his studio, Kahnweiler meets Juan Gris, the Spanish painter. Gris was about 24 years old at the time and had been living in Paris for five years. He was very poor and making a living as a magazine illustrator. Kahnweiler later met Fernand Leger, a French painter who was making his living as an architectural draftsman. Leger's mother in the south of France demanded to see the contract and took it to a notary to declare it good. "You cannot make a living by painting pictures," she told him. By 1913, Kahnweiler had signed them both. With that, Kahnweiler had assembled his four Cubist painters, later known as "The Essential Cubists." These four artists created a new language of art, and that's what fascinated me about Cubism.

I'd like to pause here for a moment and show you the Gris I have in my collection. Here is the earliest, a drawing from 1911: "Houses in Paris, Place Ravignan." And the completion of that study, probably finalized in 1912.



Juan Gris, *Houses in Paris, Place Ravignan*. Left: drawing, 1911. Right: completion of that study, probably 1912.

I loved Gris because he was so intellectual and complicated. I determined that I wanted to put together the most important collection of Juan Gris in the United States, because there was no museum which even paid attention to him. Whenever I heard that any of his works were available anywhere, I went to look for it and I tried to get it. He deserves much more recognition than he has received. It was important to me that the world could see that this underappreciated painter was equally the match of Picasso and Braque.



Juan Gris, *Head of a Woman*, 1912.

Here is a picture of his mother: “Head of a Woman” from 1912. There aren’t enough Gris’ in Spanish museums and collections because most of Gris’ work was done while he was living in France, and his dealer, Kahnweiler, had his gallery in Paris.

Let me quickly scan through many of my Gris’ for you.



Juan Gris, *Pears and grapes on a table*, 1913.



Juan Gris, *The Man at the Café*, 1914.

“The Man at the Café”, 1914, this is one of my favorites. You can see how it combines drawing, painting, collage and sand; all together in canvas. This is one of Gris’ masterpieces.



Juan Gris, *Book and Glass*, 1914.



Juan Gris, *The Bottle*, 1914.

“Book and Glass.” This is again very complicated, and it’s from 1914 which was the height of his work. “The Bottle,” again from 1914.



Juan Gris, *Bottle of Rosé Wine*, 1914.



Juan Gris, *Flowers*, 1914.

“Bottle of Rosé Wine,” 1914 and “Flowers,” another from 1914.



Juan Gris, *Cup, Glasses and Bottle (Le Journal)*, 1914.

This is one of my favorites, “Cup, Glasses and Bottle (Le Journal).” It was hung in the kitchen of the American writer and collector, Gertrude Stein. It is a masterpiece of combining collage, wallpaper, drawing, and oil paint all together in harmony. The restoration for this work was very challenging because the steam in the kitchen had made some of the paper from the collage peel.

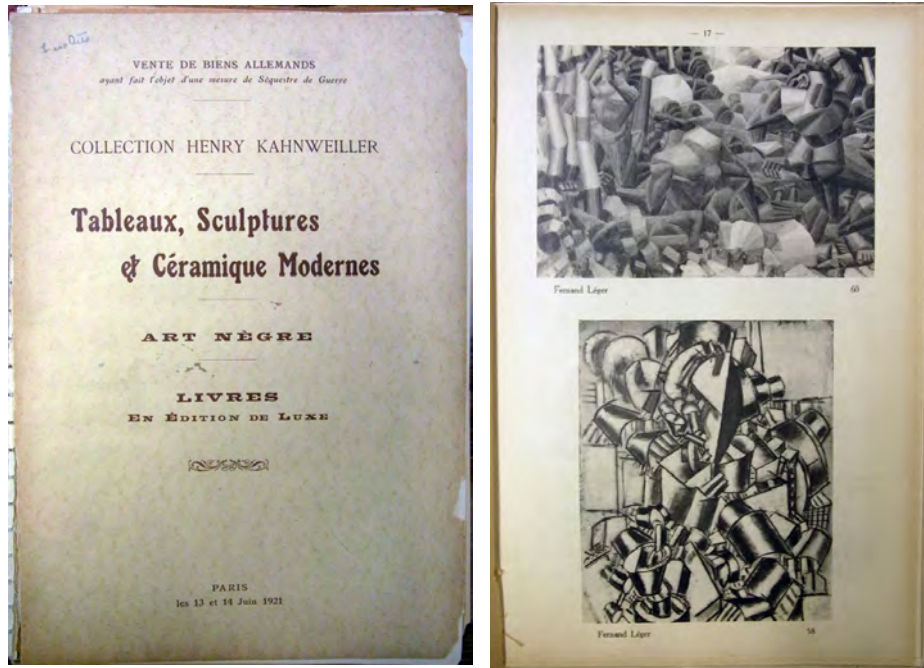


Juan Gris, *Still Life with Checked Tablecloth*, 1915.

This I consider to be the height of his work, “Still Life with Checked Tablecloth” from 1915. I never even hung this on my wall, as I bought it after I had announced the promised gift to the Metropolitan Museum of Art. It is 1.2 meters high; Gris worked on this much longer than he worked on the others. Again it is a combination of everything: painting, drawing and collage. You can see the still life, the checked tablecloth, *Le Journal*, and if you look closely you see the head of a bull; a subtle homage to Gris’ home country, Spain. Gris was born in Madrid. So a great painter and a great man, for me one of the most important painters of the 20th century.

Now back to our story of Kahnweiler and Cubism. In August 1914, Kahnweiler was vacationing in Italy when World War I started with the Germans invading France. Kahnweiler quickly left Italy, because it was going to ally with France, and he moved to Switzerland. The French seized his entire inventory of over 3000 paintings, drawings and thousands of prints; and held them as alien property. He couldn’t get anything back. And there they sat, throughout the war

until 1921. When the Treaty of Versailles was signed in 1919, awarding the French massive reparations from Germany, they decided they would sell the entire inventory of his paintings at auction in order to get some of the reparations to which they felt entitled. They refused to sell it back to Kahnweiler.



Kahnweiler auction catalogue, 1921

Leonce Rosenberg of the “Galerie de l’Effort Moderne” organized the sale, and later went on to become the premier dealer of Cubism in the mid-20s. Braque was so angry he punched Rosenberg -he had some punching practice as every morning Braque worked out with a punching bag to loosen up his hands before he started to paint. On the left you see the cover of the Kahnweiler auction catalogue. There were four auctions in total. I have in my collection a number of the paintings that were sold at this auction, including Léger’s “The Smoker”, seen on the right, illustrated in the catalogue.



Fernand Léger, *The Smoker*, 1914.

Since thousands of paintings were dumped on the market over a period of almost two years in four different auctions, the market became depressed, and it stayed that way for almost the next 50 years. In a way that was my good luck, because when the prices started to creep up again, people who had paid only a small amount of money were anxious to sell. Most of my pictures originally came through the Kahnweiler sale to various collectors, and eventually to me. So Cubism was a lot cheaper than Impressionism. People often asked me why I collected all those complicated Cubist pictures, instead of Impressionist ones. Well, first of all I couldn't afford Impressionism, and secondly, those pictures spoke to me.

I tell you these anecdotes not as an art historian, but to illustrate how a collector sometimes gets lucky, and sometimes is able to take advantage of moves in the art market to be able to assemble a collection. However, I never, ever, ever, bought a painting that was lower quality because it was inexpensive. I only bought the best. We have a phrase in our family about what is the best, it's called the three o's: Oh! Oh my! Oh my God! I try to say "oh my God!" all the time.



Pablo Picasso, *Carafe and Candlestick*, 1909.

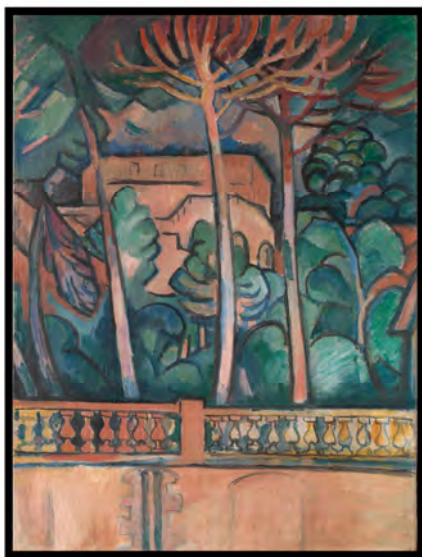
This, Picasso's "Carafe and Candlestick," from 1909, was the first painting I bought. This got me started. I could never have afforded it if the aftermath of the French auction hadn't lowered the prices so dramatically. It is not the most important painting in the collection but it is indeed where it all started. As I've mentioned, I knew I wanted my collection to go to a museum and so I focused on that. I wanted every painting to be strong enough to be able to be displayed in a museum on a regular basis. So every time I faced a painting I asked this question of it: will it make the cut? Is it relevant like Van Gogh's "Starry Night" in the MoMA, like the "Mona Lisa" in the Louvre, or like the "Guernica" in the Renia Sofia? This painting you see here had everything. Beautiful execution, I felt I could see Picasso painting every stroke. Also, it looks like a Cézanne, in fact, I call it my Picasso's Cézanne - objects are tilted and seen from different perspectives.



Cézanne, *Mont Sainte-Victoire*, 1902-1904.

The first Cubist painter was not Picasso, was not Braque, but it was Cézanne. He is often called the father of Cubism. Cézanne obsessively painted a single motif – for example *Mont Sainte-Victoire* – to the point of offering views from multiple viewpoints within a single painting. There are people who are passionate about Cézanne; there was a Dutch collector who bought 30 Cézannes in a buying frenzy between 1897-1899. They would be worth today over a billion Euros. His children had him committed to an insane asylum. My children, however, are co-trustees of the Leonard A. Lauder Cubist Trust. When we made the gift to the Met, we all signed. So that no one can say to them, why did you let your father give away all that art? So they can't commit me. I know you are waiting for the name of the collector: Cornelius Hoogendijk.

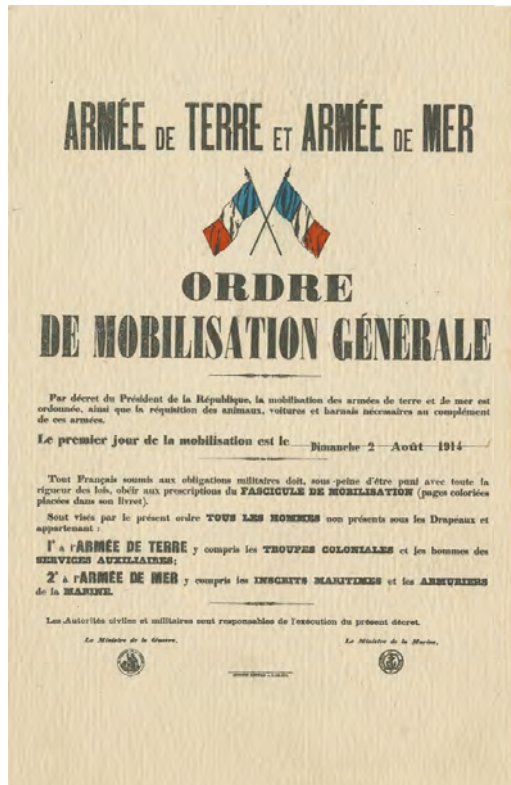
So let's move on to the creation of Cubism. Where did the term "Cubism" come from?



Braque, *The Terrace at the Hotel Mistral*, 1907 and *Trees at L'Estaque*, 1908.

In 1908, Kahnweiler had a Braque show and these two paintings in my collection were in that show. The painting on the left was completed in 1907 and the one on the right in 1908. In the period of one year, Braque catapulted from a student

of Cézanne to the creator of Cubism. The critics sniffed and said, “It’s just a bunch of little cubes”- and the name stuck. However, it wasn’t just a bunch of little cubes; it was a whole new way of looking at things. Cubism addresses a new way of seeing the world, destroying traditional perspective and forcing the viewer to understand what is being represented. It is not what we see but how we look at something.



Left: postcard sent by the French Army “Ordre de mobilisation générale”.

Right: Picasso, *Playing Cards, Glasses, Bottle of Rum: Vive La France*, 1914-15.

Here you can see Picasso’s “Playing Cards, Glasses, Bottle of Rum: Vive La France” from 1914-15. In the summer of 1914, Germany was invading France. Picasso, as you know, was a Spaniard and Spain was neutral. At the time, he was being criticized for not joining the Army. Remember that I said I collected picture postcards too? On the left is a postcard from my collection sent by the French Army to all Reservists ordering them to mobilize and report for duty. This was their email of the day. Picasso painted this picture over a two-year period. He started it in the summer of 1914, and to show his patriotism, later, in 1915, he added two tricolor crossed flags. You can also notice in the lower left hand corner *Le Journal*. We also see in the background Picasso’s painting of flowered wallpaper, and his homage to the Neo-Impressionists who were led by Seurat: notice the Pointillism. He is “copying” everything! Remember Braque’s warning? “Picasso copies!” Yes, he copies. But he copies better than anyone else did.

Back again to the journey of my collection. In 1983 there was an event which reinforced my decision to focus only on Cubism. I travelled to London to see “The Essential Cubism” show that had been co-curated by Douglas Cooper, the

great collector, scholar and dealer. All of the works in the show were by the four Essential Cubists: Picasso, Braque, Gris and Léger.



Many of the works belonged to Cooper, and it was extraordinary to see such focus on Cubism. It was breathtaking, and it sealed my resolve to collect Cubism. Here was a collection that had everything I had always dreamed of: a collection that had unity and harmony, and it sent a message.



Here is a picture of Douglas Cooper at his home, in France. Look at that wall: all Léger; incredible. And you might recognize the man to his left, with the tie, it was indeed Pablo Picasso. Cooper was very friendly with Picasso and Léger. He entertained frequently at his "Chateau de Castille" in the south of France, where this picture was taken one evening. Cooper died shortly after "The Essential

Cubism” show. A year or so later, I received a call from a dealer who informed me that Douglas’ partner, his adopted son and heir Billy McCarthy Cooper, was looking to find a suitable home for the collection.



Douglas Cooper and Billy McCarthy

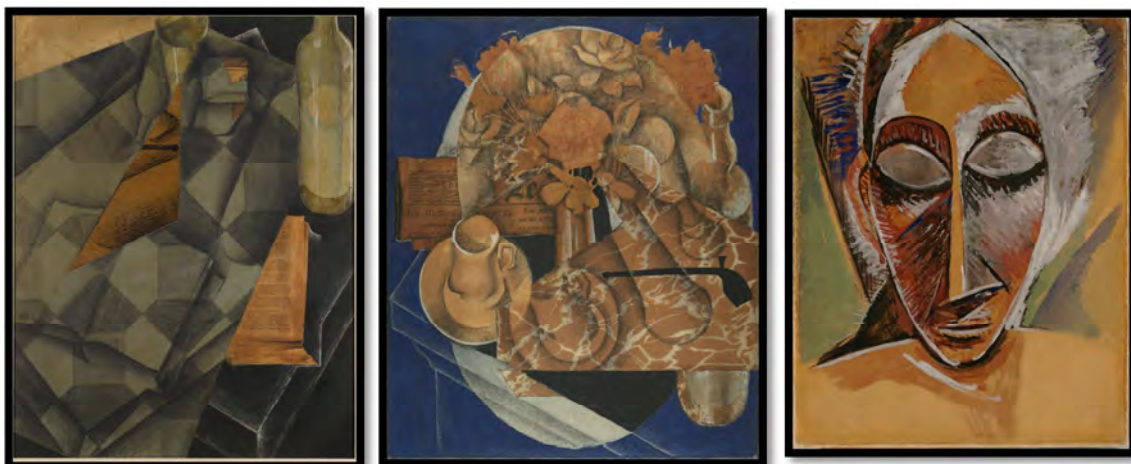
Billy had hired the noted art historian Angelica Rudenstine to help him do so. Angelica and her colleague Dorothy Kozinsky came to my apartment, spent some time there and declared my collection worthy of Douglas’ collection. In any event, I was invited to visit the works in a Geneva warehouse and buy as much of the collection as I wished. I bought a plane ticket for the next night! Just before boarding the plane, I had breakfast with a man who was a great dealer at the time in Paris. He told me that he had also been offered the Douglas Collection but that he would like to give me first choice on what to buy. But the ticket to Geneva was already on my pocket.

I flew to Geneva, went to the warehouse, and it was incredible. There in a very large room there was a wonderland of paintings, and drawings, and prints. When I was little boy I had a dream that the owner of the FAO store, Mr. Schwartz, would invite me to go through the toy store and take anything I wanted. There, in one room, was FAO Schwartz for me! I bought five paintings and 16 works on paper from the Cooper Collection. They kept saying, “Leonard take more.” Estée Lauder was a small company back then, we weren’t public, I didn’t have the money, but, how could I say no? So I had to borrow money from the bank, and the amount that I borrowed was 10 to 12 times bigger than the amount I earned per year. And I paid off that debt every year, until our company went public 12 years later. A great collector is often broke, and I was, but I never regret that. Today the Douglas collection only represents about 12 to 14 per cent of my total collection, but at the beginning it gave me the *gravitas* so that whenever something came up for sale, I was the first person that dealer would call. For those of you who are trying to build a collection, I never bargained, I might have overpaid here and there, but they knew that if they had a painting that was great, they could sell it.

How did I find all the pictures? Here’s the best part: the detective work. My collection has been built with pictures that were being dispersed from other collections. We were always keen to find out who were the collectors who came

before me. Our detective work was not just about finding out where the pictures were, but also where they came from, which is a crucial matter for art historians. I wanted to avoid any possibility of there being a restitution issue. Before I got a picture, I wanted to trace everywhere it had been before; I love this kind of historical archival research. In order to be able to prove the authenticity of a picture, we seek out its exhibition history and installation photographs of the pictures in our collection hanging on the walls of the previous collector. Before I made my gift to the Metropolitan Museum of Art, we handed them a very thick document containing the history of each painting.

Now I want to tell you a little about all the collections that I had access to over the years, and of course the collectors.



Gertrude Stein with some of her Cubist works that are now in Lauder Collection.

This is Gertrude Stein with her Cubist works that are now in my collection. She loved Juan Gris. Here are two Gris and a Picasso that came from her.



Roger Dutilleul in his house in Paris

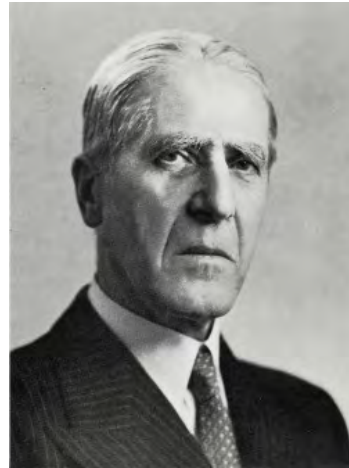


Picasso, *Chess Pieces*, 1911

And now we see the great collector Roger Dutilleul in his house in Paris, from whom I have four paintings including Picasso's "Chess Pieces," from 1911. I was lucky to be able to get this picture from that collection.

I was once going to Sharm el Sheikh, scuba diving, with my wife and some friends. We had to stop somewhere to refuel, and so I said let's stop in Basel. I wanted to introduce my wife to someone, none other than Ernst Beyeler. He had just bought the Detroit Collection, and he had a little tiny gallery. I remember standing by his office, looking in through the door. I turned to my friends I said: "Look, look through this doorway. You'll never see this many Cubist paintings available ever again." Can you imagine?

I am sort of an art historian, but I do not want to give an academic lecture. What I want you to understand is the fun, the excitement, and the thrill of finding things. Every picture that I bought had a story with it, a story that I could relate for hours if we had the time. Not only were these great pictures but I feel that I am the heir to the pioneering collectors who were rarely able to see their pictures' lives end in a great collection like the Met's.



Picasso, *Student with a Newspaper*, 1913-14, and the collector Raoul La Roche.

Here is Raoul La Roche, the son of a founder of “Hoffman Laroche”, and his Picasso’s “Student with a Newspaper” (1913- 14). Raoul La Roche donated many of his great pictures to *Basel Kunstmuseum*, but not all. He left some to his heirs and I managed to acquire two of the best, including this one. I flew to Switzerland to see this. I flew all over the world.



Juan Gris, *Man at a Café*, 1914, hanging in the home of Leigh and Mary Block, collectors from Chicago.

This is Gris’ “Man at a Café” hanging in the home of Leigh and Mary Block, great early Cubism collectors from Chicago.

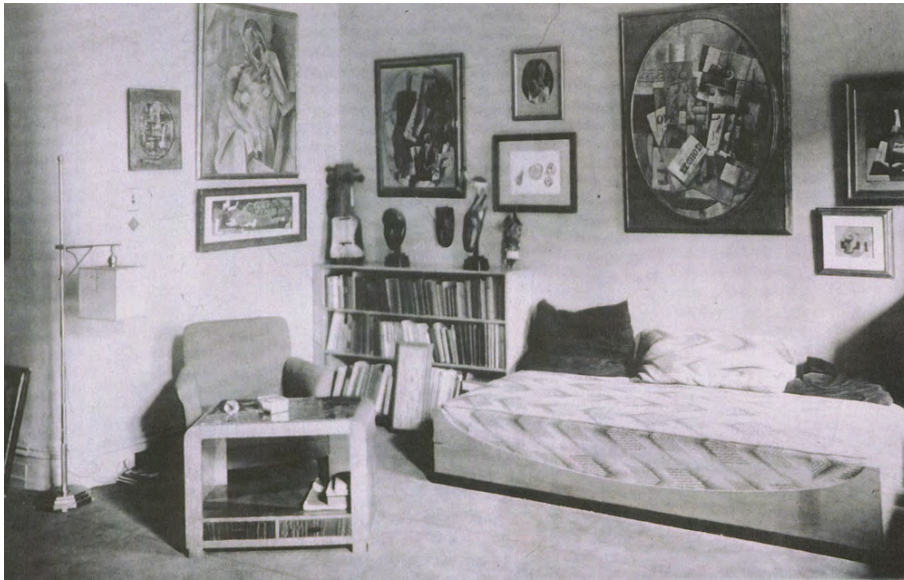


Picasso, *Woman with a Book*, 1909, and *Nude Woman with a Guitar*, 1913.

Here are two paintings in my collection: Picasso, “Woman with a Book,” 1909 and “Nude Woman with a Guitar,” from 1913. This one on the left, “Woman with a Book” came from a collection in the United States. I first saw it in someone’s home and then on loan to a major museum. I pursued this painting for many years. Every time I saw the woman who owned it I asked her how my Picasso was. One day, my wife Evelyn and I were in Aspen, going up to have a picnic at the top of the mountain. And there she was, the lady who owned this painting. She was married to a man named John Marriott, who was the chairman of Christie’s at that time. So I greeted them both: “Hello Anne, how are you? Hello John. Anne, how is my Picasso?” She turned to me and said: “You can’t buy it”. Then turned to her husband who was at Christie’s and said: “And you can’t sell it.” Eventually, that painting was hanging in the Kimball Museum, for many years. She finally decided it was time to sell it, so I was lucky to be able to buy it.

Sometimes it’s all about persistence. There once was a picture I saw in someone’s house, a Picasso *gouache*. I liked it and so I sent a letter to the owner saying that if she ever wanted to sell it I would be interested in buying it. When she passed away, her heirs wanted to donate to a major New York museum. However, they were asked for a million dollars for its future maintenance. They then found the letter and I ended up getting it. So it never hurts to ask.

This one on the right “Nude Woman with a Guitar” came from a collection in Paris.



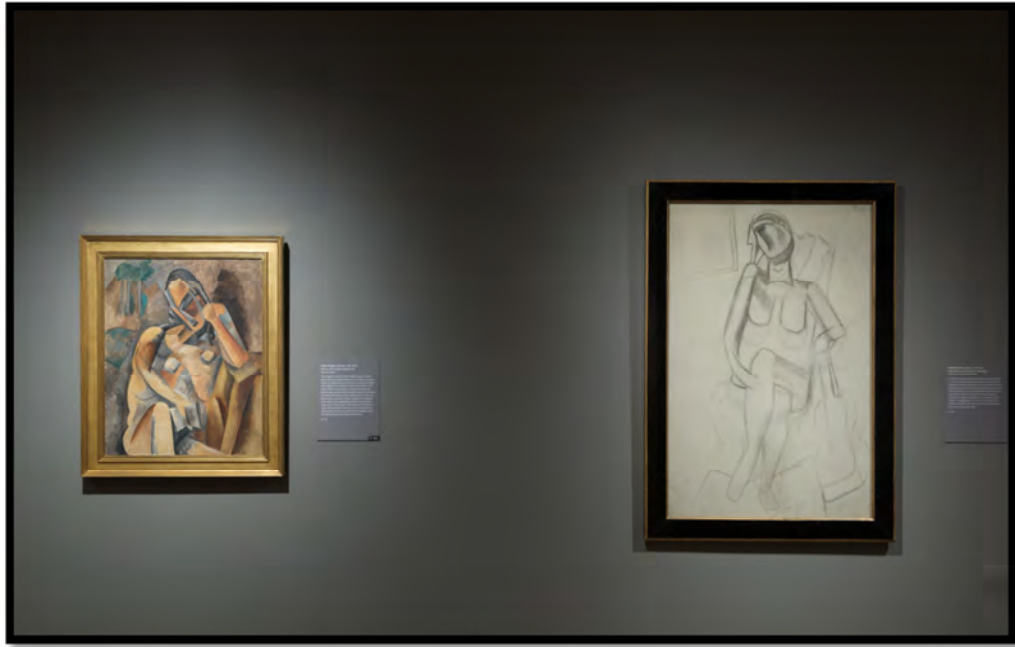
Woman with a Book, by Picasso (1909) in the American Collector Earl Horter's home in Philadelphia.

This is a photograph of “*Woman with a Book*” (1909) in the American Collector Earl Horter's home in Philadelphia. With this photograph, we discovered that the painting had once been in the collection of the American modernist collector, Earl Horter, whose importance was forgotten until about 15 years ago when the Philadelphia Museum of Art did a great show. The fact that he once owned it was not recorded by Daix in the catalogue raisonnée! There are always gaps in knowledge that can be filled in. And look what else we found: a photo of the work in the Picasso studio taken by him.



Woman with a Book, by Picasso, (1909) in his studio, hanging together with *Nude Woman with a Guitar* (1913).

And not only that, I went on to buy the picture next to it: “Nude Woman with a Guitar,” 1913. As you can imagine I was thrilled to see two of my pictures, both works in the process of being made, hanging together. Here is an installation shot from the exhibition of my Cubist Collection at the Metropolitan Museum of Art last fall and winter with the two works together again.



Woman with a Book (1909) and *Nude Woman with a Guitar* (1913), by Picasso hanging together in the exhibition of Lauder’s Cubist Collection at the Met.

I am fascinated by the lives of paintings and by the backs of paintings and what they tell us.



Back of *Notre Avenir (The Scallop Shell)*, 1912, by Pablo Picasso.

You have seen the front of this; now look at what the back of a picture looks like with its stretcher frame and all of the labels. The labels tell us about who owned the work and where it has traveled and been exhibited. Never throw a label away, and don't let your framer keep one either! The most important things for me are that Kahnweiler Gallery label and the inventory number.

I am a true collector of many things; I get as much pleasure from a picture postcard that cost five Euros as I do from a painting much more expensive than that.



Left: Postcard from Picasso's first show in Berlin, at the Hans Goltz Gallery.
Right: Picasso, *Le Comptoir*, 1912

Here, my collecting interests in Cubism and in postcards intersect. This is a postcard from Picasso's first show in Berlin, Germany, at the Hans Goltz Gallery, in 1913. I have the postcard and I have the picture.



Braque, *Mozart Kubelik*, 1912



Armory Show, New York, 1914

On February 17, 1913 an exhibition opened in NYC, "The International Exhibition of Modern Art." It came to be known simply as the Armory Show and marked the dawn of Modernism in America. It shocked the nation and had a profound effect on artists and collectors; it was the first time the phrase "avant-garde" was used to describe painting and sculpture. The postcard showed that the painting was the real thing.



Leonard A. Lauder's living room.

This is the Cubist wall in my living room. Part of my passion as a collector is being able to hang the art. The painting in the upper right hand corner is the painting we just saw in the postcard. I hang them close together, works from the same moment. I use old master frames because Picasso and Braque liked them and used them. My inspiration for how to hang came from Picasso.



Left: entrance to the "Cubism: The Leonard A. Lauder Collection" at the Met. Right: wall of collages in Picasso's own studio.

Here is the entrance to my Met exhibition. This is a reproduction of my living room, and here is a photograph of a wall of collages in Picasso's own studio. It makes me think of how artists worked out their whole creative process, seeing one work right next to the other, of how we see things.



Which brings me to the end of my journey, here we are right where we began, April 10, 2013, *The New York Times*, the announcement of my promised gift of the 78 (now 81) paintings that made up my Cubist Collection to the Metropolitan Museum in New York, I have since purchased three more works for the collection, I am still collecting even after I have given my collection away! I collect to conserve, not to possess. There was a Japanese Collector who loved his Monet so much he asked to be buried with it. Not me.

Why the Met? Because of my collection's capacity to transform the Met. I wanted my collection to transform, to change the course of history, like the Cubists did. I have always wanted to transform in many of the things I have done. So it was important to me that the history of Cubism could be seen in this encyclopedic context of the history of art. But most importantly, I wanted to give back to New York City. New York City has given so much to me and my family. The lesson that taught me: you have to give back to those who nurtured you.

As you can see, I love what I'm doing, and I love sharing my stories because it gives me pleasure. And the biggest pleasure that I have is to share my stories with you, to help you understand what makes a crazy man like me be so passionate about what he is doing.

It has been an honor to be here with you, thank you very much.

[CaixaForum Barcelona, May 28, 2015]

LEONARD A. LAUDER



Leonard A. Lauder is Chairman Emeritus of The Estée Lauder Companies Inc. and the senior member of its Board of Directors. Founded in 1946 by his parents, Estée and Joseph Lauder, the Company is one of the world's leading manufacturers and marketers of quality skin care, makeup, fragrance and hair care products, with annual sales of \$10.97 billion. It has more than 30 well-recognized brands, and its products are sold in over 150 countries and territories.

A graduate of the University of Pennsylvania's Wharton School, Mr. Lauder also studied at the Columbia University Graduate School of Business and served as a lieutenant in the U.S. Navy. He formally joined Estée Lauder in 1958, when it had annual sales of \$800,000.

Mr. Lauder served as President of The Estée Lauder Companies Inc. from 1972 to 1995 and as Chief Executive Officer from 1982 to 1999. He added the title of Chairman in 1995, serving in that role through June 2009. Under his leadership, the Company expanded internationally and launched many new brands, including Aramis, Clinique, Lab Series Skincare for Men and Origins. The Company also began expanding through acquisitions such as Aveda, Bobbi Brown, Jo Malone, La Mer, M•A•C and Smashbox.

Mr. Lauder is extremely active in the worlds of education, art, politics and philanthropy. Among his honors, he has been named an Officier de la Légion d'Honneur by France and recognized by the United States Navy Supply Corps Foundation with its Distinguished Alumni Award.

Mr. Lauder is married to Judy Glickman Lauder, an internationally recognized photographer and philanthropist.

Lecture published on:
www.fundacionarteymecenazgo.org

Fundación Arte y Mecenazgo
Avda. Diagonal, 621, 08028 Barcelona, Spain.
aym@arteymecenazgo.org



Fundación
Arte y
Mecenazgo



Obra Social "la Caixa"