Fundación Arte y Mecenazgo

CÍRCULO ARTE Y MECENAZGO

TO CONSERVE, NOT TO POSSESS

LEONARD LAUDER

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

CaixaForum Madrid

To Conserve, Not To Possess.

Leonard A. Lauder
Chairman Emeritus, Whitney Museum of American Art.
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Thank you for your kind introduction. I'm honored to be here.

A museum is known by the strength of its collection, but today most major art is too expensive for museums to buy from their acquisition and endowment funds.

Therefore, how do you build and maintain a major museum collection today? By gifts, donations and other means.

My theory has always been that I am interested in conserving, not possessing. I am going to share with you some of the things we have done to encourage people to support museums, to give their art or join forces to buy art for museums.

I want to speak to this from two points of view. First, through my experience as the head of the board of the Whitney Museum of American Art and the leader of a collective giving effort that transformed the Whitney from a small local museum to one of world-renown.

Second, as you may have recently read in the news, I have given my private collection of Cubism to the Metropolitan Museum of Art. When the gift was first announced, it was picked up by the international press—many kept referring to it as so large and amazing, so unique. But actually I'm in the tradition of many Americans. Why I chose to give my collection to the Met demonstrates what I see as the role of today's major private collectors: to conserve, not to possess.

Marcel Breuer, *The Whitney Museum building*, 1966.

Let's talk about the Whitney, whose board I sat on from 1977 to the present. When I first joined, a key interest was trying to strengthen their collection and find ways to encourage people to donate their art to the museum rather than sell it. Our objective was to help continue the transformation of the Whitney from a family museum into a major public institution. The ways we went about doing this: Donations, Collective Giving, Acquisitions and Collection Sharing.

Donations

Most major American art museums were created by wealthy Americans who donated their art to museums to ensure permanent public access to their collections. MoMA was started by the Rockefeller Family. NGA was started by Andrew Mellon. And the Whitney was no exception. It was started by Gertrude Vanderbilt Whitney.

Robert Henri, *Gertrude Vanderbilt Whitney*, 1916.

Gertrude Vanderbilt Whitney was the daughter of American millionaire, Cornelius Vanderbilt, and the wife of an extremely wealthy sportsman, Harry Payne Whitney. A sculptor in her own right, she began collecting contemporary American artists as a way to support them. No one else in the USA at this time was buying contemporary art in this amount, except for Gertrude Vanderbilt Whitney!

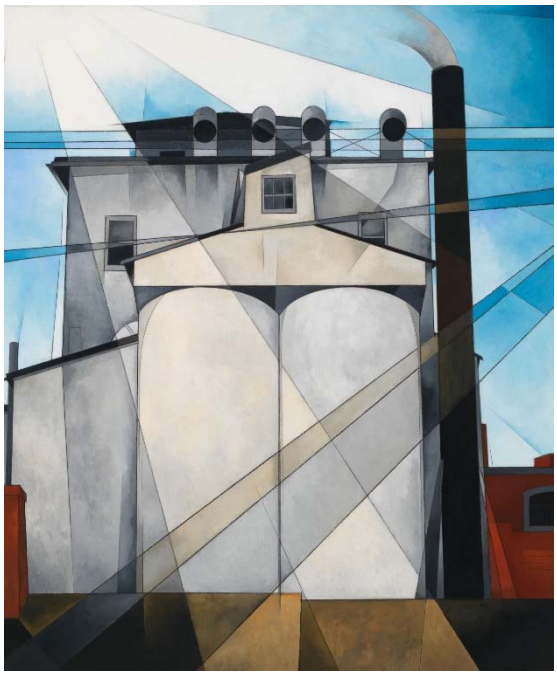
Edward Hopper, *Early Sunday Morning*, 1930.

By 1929 her collection had grown to include 100s of painting, drawings, sculpture and prints. With most of it in storage, she and her representative, Juliana Force, knew that in order to preserve the collection they had to offer it to a larger institution or set up a new

museum. She offered her collection to the Met along with a $5 million endowment (Today that would be in the range of $60-70 million!).

George Bellows, *Dempsey and Firpo*, 1924.

The Met's then director, Dr. Edward Robinson, was a strict classicist. Under his reign the Met had adopted an institutional distrust of anything "new." For the Met works by George Bellows such as this was still too new! Robinson rejected the gift, saying, Gertrude was a "charming woman, of course" but "what will we do with [the works]…We have a cellar full of those things already."



Charles Sheeler, *My Egypt*, 1927.

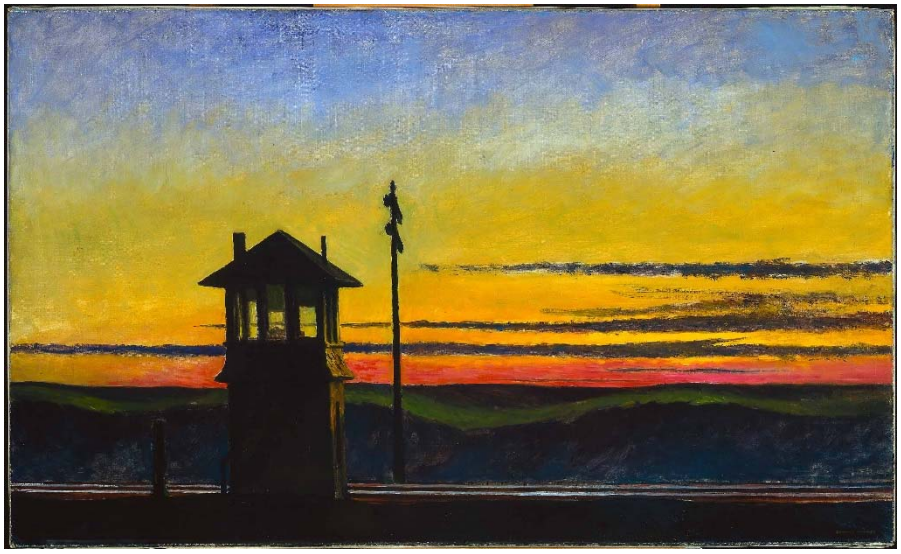
Whitney and Juliana Force decided to form their own museum. (The scholar Avis Berman believes that this was Force's goal all along and she may have intentionally left the news of the $5 million endowment to the end of her presentation so it didn't make it in before the rejection.) They founded the Whitney Museum in 1931. When it opened on West 8th Street in Greenwich Village, Gertrude Vanderbilt Whitney donated some

600 works from her personal collection, which formed the core of the Whitney's pre-World War II collection.

In 1948, 6 years after GVW's death the trustees who were her friends decided to make it a public museum and began to accept gifts from outside sources. It was a private museum that became public. The collection grew to approximately 1500 works and the museum moved into a new building on West 54th in 1954. This building was right behind MoMA and attached to it, and it was eventually taken over by MoMA as part of their expansion program. The Whitney then moved to the Breuer building in 1966.

Edward Hopper, *Soir Blue*, 1914.

In the early history of the WMAA there were subsequent founding gifts that shaped its profile as a collection of American art of the first half of the 20th century. In 1970, Josephine N. Hopper—the widow of the artist Edward Hopper, who just had a major retrospective at the Grand Palais in Paris—made the largest bequest in the museum's history.



Edward Hopper, *Railroad Sunset*, 1929.

It included 3150 Hopper paintings, drawings, studies, and prints.

Georgia O´Keeffe, *It was Blue and Green,* 1960.

The Lawrence H. Bloedel Bequest in 1976 included works by Milton Avery, Georgia O'Keeffe, Marsden Hartley, Charles Sheeler. It was Bloedel's wish that his collection be split between the Whitney and Williams College. Representatives from both institutions met with the executors of his estate, and flipped a coin to see who would choose first. (Williams College won.) The Whitney had second pick and chose this Georgia O'Keeffe, *It was Blue and Green*. Not a bad second choice.

Alexander Calder, *The Arches*, 1959.

To continue the generosity, Howard Lipman, chairman of the museum from 1974 to 1985, along with his entire family, gave a series of gifts that totaled 93 works of

American art including an extraordinary collection of sculpture by Alexander Calder and David Smith.

Installation of American Sculpture: Gifts of Howard and Jean Lipman, 1980.

The subsequent exhibition, "American Sculpture: Gifts of Howard and Jean Lipman" - took over the entire fourth floor of the museum.

Roy Lichteinstein, *Little Big Painting*, 1965.

Collective Giving

Although the Hopper, Lipman, and Bloedel requests were exceptional gifts, the Whitney was still a very young museum whose collection needed to be built. Gaps needed to be filled in, especially, the areas where the collection was weak: postwar American art (which wrote the US into the art history books.)

The Whitney had to be transformed from a local institution to one of world renown. We had to shift its reliance from bequests to active gifts by living donors.

The Friends of the Whitney

In the late 50s, a group of young, far-seeing collectors joined together to form the Friends of the Whitney. They each gave $250 a year as a membership fee. The dues from this group were used to purchase cutting-edge contemporary works of art by American artists who were just emerging, include Andy Warhol, Jasper Johns, Willem DeKooning, Claes Oldenburg, Roy Lichtenstein. The works were donated to the WMAA, often without curatorial oversight. This Roy Lichtenstein, *Little Big Painting,* was bought by the Friends bought for $4,500.

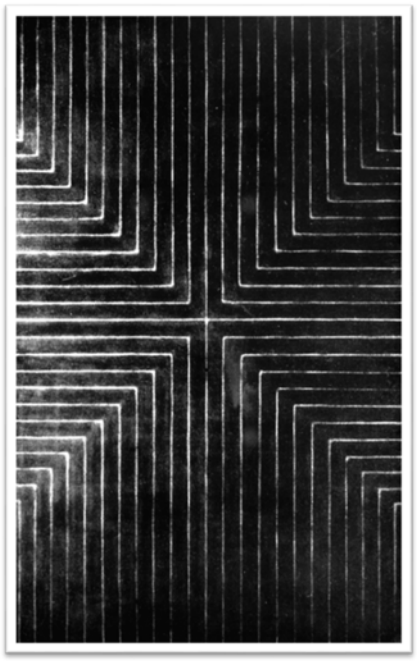
Just as an aside, when I was a member of the Friends of the Whitney, we also bought Willem De Kooning's *Door to the River* (1960), for $19,800.

And Edward Hopper's Second Story Sunlight (1960) for $12,500.

They bought several Andy Warhols including *Campbell's Soup 1* (1968) for $450. 450! The Friends brought in so many Warhols during that period that it prompted then director Lloyd Goodrich to say, "If one more Warhol comes in without my approval, I will resign my position."

Andy Warhol, *Green Coca-Cola Bottles*, 1962.

The Friends of the Whitney set the stage for the ongoing strategy of the Whitney Acquisition program to get members and trustees to join together and co-fund purchases (rather than having one person do it all on his own.)



The culmination of this ambition was Frank Stella's masterpiece 1959 black painting, *1936-Die Fahne hoch! (To Hold the Flag up High/ To proudly present the colors of your nation).* We gathered together a group of 15 collectors together to buy it. Each paid

$5,000. This led the way for collective giving and acquisition by individuals joining together on an even bigger scale of cooperation.

Jasper Johns, *Three Flags*, 1958.

In 1980, the WMAA marked its 50 anniversary. To celebrate the anniversary we stimulated a landmark purchase.

I had lunch with the Whitney's then director, Tom Armstrong, and told him that it would be easier to raise money for one big painting than for a lot of smaller ones. I asked him which painting would be $1 million. $1 million dollars would gain national attention. He said, "Jasper Johns' *Three Flags* (1958)." We formed a group with 4 other donors to the Whitney to buy it.

We bought it for $1,000,000, the highest price ever paid for a work by a living artist at that time (1980). The Whitney needed a million-dollar painting –we wanted the attention, we wanted the cover of the New York Times. Collective giving achieved all that. Today, *Three Flags* is worth $60,000,000.

"Three Flags," by Jasper Johns, sold yesterday for $1 million

Painting by Jasper Johns Sold for Million, a Record

By GRACE GLUECK

The Whitney Museum of American Art has paid $1 million for a painting by Jasper Johns, believed to be the highest price ever for the work of a living artist. The 1958 painting, a famous precursor of the Pop Art movement, is "Three Flags." It was sold by the Pace Gallery of New York, acting as agent for Mr. and Mrs. Burton Tremaine of Meriden, Conn., who bought the painting in 1959 from the Leo Castelli Gallery for $900 plus a $15 delivery charge. The artist will not share in the proceeds from the sale.

The painting, which measures roughly 30 by 45 inches, is a triple image of the American flag, painted on three successively smaller canvases, one superimposed on another.

It was hailed yesterday by Tom Armstrong, director of the Whitney, as "without doubt a monument of 20th-century art, a unique statement emerging from the dominance of Abstract Expressionism. Through it and subsequent work the artist has had an influence on the course of art history."

The Whitney had been trying to acquire the work, which appeared in the Jasper Johns retrospective mounted by the museum in 1977-78, for five years, he added, and had made "a very special effort" to get it in conjunction with its current 50th anniversary celebration. Without con-

Continued on Page 12, Column 1

The New York Times, 27 September 1980.

We continued and developed this idea of collectors, donors, and trustees giving together.

The culmination of this was in 2002: when 14 trustees joined together to create *An American Legacy: A Gift to New York,* a donation of 87 works worth $200 million.

The gift included masterpieces by: Jasper Johns, Robert Rauschenberg, Cy Twombly, Claes Oldenburg, Andy Warhol, Sol LeWitt, Jackson Pollock, Mark Rothko, Barnett Newman, Roy Lichtenstein, and many others.

With Huge Gift, the Whitney Is No Longer a Poor Cousin

Courtesy the Whitney Museum of American Art

Postwar artworks given to the Whitney include Jasper Johns's "Savarin," left, and Roy Lichtenstein's "World's Fair Girl."

By CAROL VOGEL

In what is believed to be the largest donation of postwar American art to any museum, the trustees of the Whitney Museum of American Art have joined forces to give it a trove of 86 paintings, sculptures and prints that experts value at $200 million.

The gift, which includes seminal works by masters like Jasper Johns, Roy Lichtenstein, Andy Warhol, Ellsworth Kelly, Barnett Newman and Jackson Pollock, raises the level of the Whitney's holdings to world-class status, particularly in Abstract Expressionism and Pop Art.

"In one extraordinary step, the trustees have propelled the collection forward in a way that would take most museums decades," said Marla Prather, the Whitney's curator of postwar art.

The joint gift is the culmination of a three-year effort led by the Whitney's chairman, Leonard A. Lauder. During that time trustees quietly, almost stealthily, scoured artists' studios, art galleries and auction houses — and even their own living rooms — for the kind of important postwar American work that has been increasingly vanishing from the market as it has been acquired by collectors and institutions.

"I realized that if we didn't move rapidly before the window closes, we would forever lose our chance to acquire works of art that are icons and milestones in postwar American art," Mr. Lauder said.

The gift, which will be displayed at the museum from Oct. 24 to Jan. 26, far outstrips the late 1990's shopping spree of the trustees of the San Francisco Museum of Modern Art, who spent $130 million on contemporary art in two years.

What makes the gift particularly outstanding is that some works are from the trustees' own collections, and many date from the 1950's through the 70's, perhaps the most desirable period for many of the artists.

Tax laws encourage this kind of giving by offering significant deductions for art donations. The amount of the deduction can vary greatly, depending on the donor's financial circumstances and the details of the transaction.

Ten trustees contributed a total

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The New York Times, 3 August 2002.

[Headline: With Huge Gift, The Whitney is No Longer a Poor Cousin]

I'm going to quote what the story in *The New York Times* said about this gift. "The trustees of the Whitney Museum of American Art recently did something smart. They pooled their pennies, acquired $200 million worth of postwar art and gave the whole shebang – 87 works – to the museum at once… the kind [of gift] that generates buzz, institutional optimism, and, I'm sure it is hoped, future private largess."

Roy Lichtenstein, *World´s Fair Girl*, 1963.

The headline of another article stated "Gaining Seminal Postwar Works Gives Museum World Class Status." This was transformative. All the publicity around this gift inspired other collectors to give more. This led to other collective gifts, and set us on our way.

Installation of *An American Legacy: A Gift to New York*, 2002.

Gifts of Whole Collections by Individuals

But yet, here is another question: How do we get individuals to keep giving, to give their entire collections? To assure them that their works will be displayed prominently, exhibited, and importantly, conserved.

Barbara Kruger, *Untitled: We don´t need another Hero*, 1987.

Emily Fisher Landau had one of the most important collections of postwar American art, including this Barbara Kruger. We prepared a beautiful hard bound exhibition catalogue, and organized and underwrote a major opening exhibit and a five-museum tour. She donated 427 works to the museum.

Cindy Sherman, *Untitled Film Still #14*, 1978.

Thea Westreich Wagner and her husband Evan Wagner donated more than 800 works by contemporary American and international artists in a split with the Centre Pompidou. Works by American artists, such as this Cindy Sherman went to the Whitney, and 300 works by European and international artists went to the Pompidou. We also plan a major opening show.

Artists Gifts

Artists' gifts make up an important part of any collection, such as this sculpture donated by Alexander Calder. Support of an artist can result in a gift. An exhibition of an artist can result in a gift. Museums: support artists.

Alexander Calder, *The Brass Family*, 1929.

Here's a Claes Oldenburg given by Andy Warhol. Why didn't Andy Warhol give us an Andy Warhol? Because the tax law in the US says that if an artist gives his own work, the only deduction he can take is for the cost of canvas and the paint. If he gives another artist's work: full deduction.

Claes Oldenburg, *Shirt*, 1960.

Sharing
Another way to build collections is through sharing. Just as the Whitney and the Pompidou share Thea Westreich's gift, many museums band together to share works and increase the breadth and reach of their own collections

We organized a 3-museum purchase of a major video piece by Bill Viola "Five Angels," shared by the Whitney, Pompidou, and Tate Modern.

Ethel Scull 36 Times is jointly owned by the Whitney and the Met.

Andy Warhol, *Ethel Scull 36 Times*, 1963.

Conclusion of Whitney section
We built the Whitney's collection via individuals, individuals in partnership, collective giving, sharing works, with other museums, acquisition fund committees. I hope I have provided a template for how to get others to give.

The Metropolitan Museum of Art
Now let me segue back to where I started, with the gift I gave to the Metropolitan Museum of Art on April 9th. It was a gift of 78 Cubist works, featuring works by Picasso, Braque, Leger and Gris. I've been working on building this collection for over 30 years –I acquired my first cubist work in 1976, and this was the announcement of the gift in the *New York Times* (10 April).

The New York Times

$1 Billion Gift Gives Met a New Perspective (Cubist)

Obama Pushes Choice to Join Appeals Court

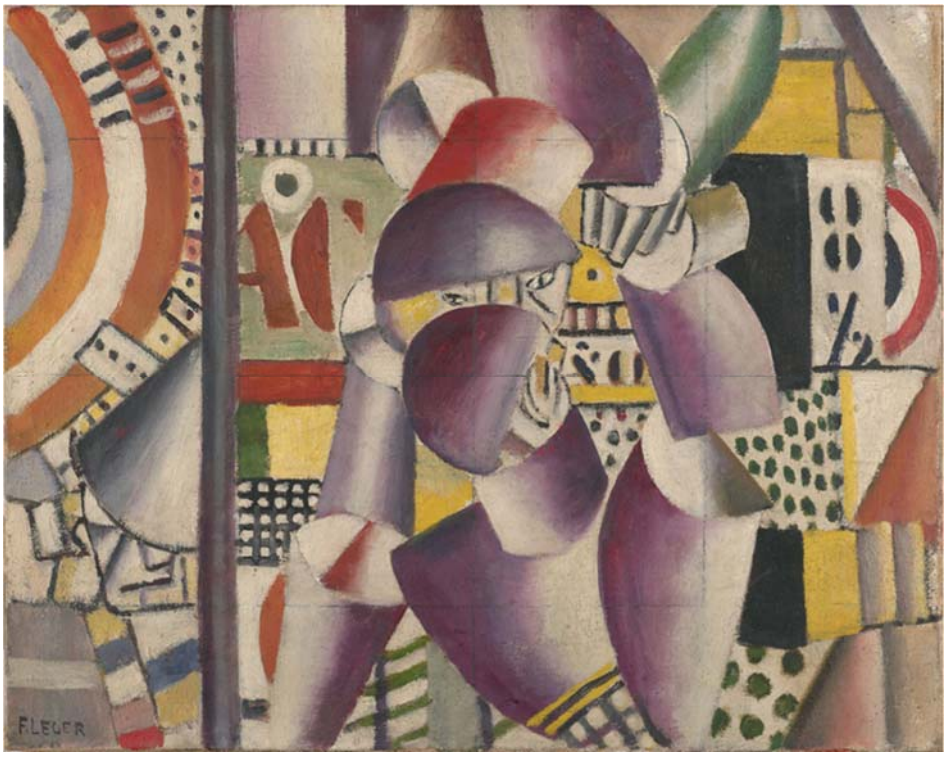
THREAT TO BLOCK DEBATE ON GUNS APPEARS TO FADE

The New York Times, 10 April 2013.

Here are a few shots of what was given with the collection.

Georges Braque, *Bottle of Rum*, 1914.

Pablo Picasso, *Carafe and Candlestick*, 1909.



Fernand Léger, Study for *The Acrobats in the Circus*, 1918.

Juan Gris, *Pears and Grapes on a Table*, 1913.

The most important part of building this collection for me was discipline. I had to avoid the temptation to follow the crowd, and focus only on the four major cubist artists: Picasso, Braque, Leger, and Gris.

I was fortunate to have been able to acquire 14 works by Juan Gris over 20 years, including these several rare papier colle.

Juan Gris, *Flowers*, 1914.

This Juan Gris formerly hung in Gertrude Stein's kitchen.

Juan Gris, *Cup, Glasses and Bottle (The Newspaper)*, 1914.

Juan Gris, *The Bottle*, 1914.

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

And several on canvas, including this one.

Juan Gris, *Portrait of the Artist´s Mother*, 1912.

By the early 1990s: I knew the quality of my collection was such that this had to go to a museum, including these works by Braque. Started to collect and acquire even more with that in mind. I wanted to ensure the legacy of the collection. I also wanted to lead by example.

Georges Braque, *Still Life with Mandola and Metronome*, 1909.

Georges Braque, *Bottle and Clarinet*, 1910-11.

How did I decide which museum to give the collection? 3-year journey to answer that question and in the process I increasingly refined my criteria. It could not be a snap decision.

Issues that were important to me: a museum with which I had a personal or long-term relationship with; a place where I had a connection; a major institution that has unquestionable financial security and board responsibility.

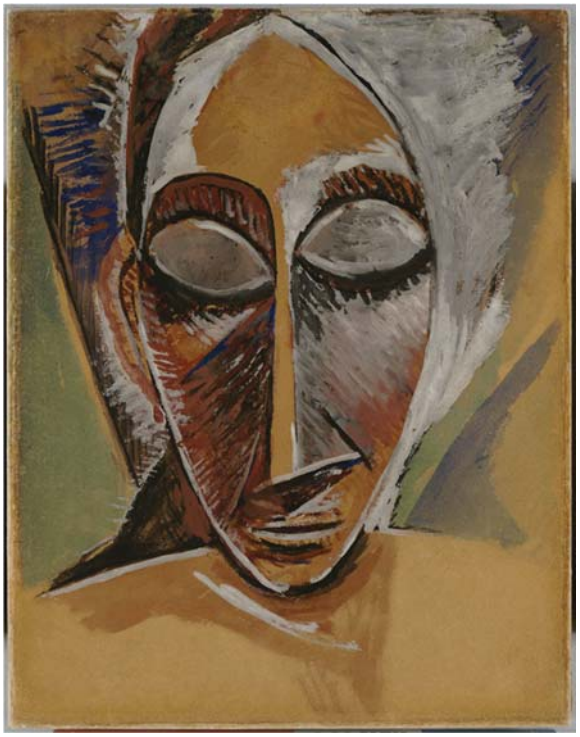
When it was time, I approached several museums to see what they would do with the collection, which includes this Gris, one of my favorites, *Man at a Table* (1914).

I did not want to start a bidding war. I just wanted to hear what they had to say. Some were very enthusiastic, and others thought it was a little too much to handle. Asking questions and listening to how the museums reacted to my query was key. It showed me a lot about the ways the institutions functioned.

I did not want to simply find a home for the collection. I wanted to find a museum that could be transformed by the addition of this collection. After many discussions and many visits we decided that the Met would be the perfect place.

Postcard, Detroit Publishing Company, 1903. Metropolitan Museum of Art.

Why? Because the Met is an encyclopedic museum. Their strength lies in great art historical collections, built up over the past century and a half – here an early 20th century postcard of the Met.



Picasso, *Study for Nude with Drapery*, 1907. Gertrude Stein Collection.

For example, African art had a huge influence of Picasso's development of Cubism, and the Met was an extraordinary collection of just masks that Picasso collected and that influenced proto cubist works such as this Head in my collection – a study for the Demoiselles.

But the Met begins to slow down by the beginning of the 20th century. Remember how the Met turned the Gertrude Vanderbilt Whitney gift down? Although, in the last 20 years they have recently a few significant bequests and have tried to catch up, they really only have a few pictures of note from the 20th century. I mentioned earlier in my talk that everything has gotten so expensive. For the Met to even start to get into the 20th Century it would require a huge influx of money or gifts.

I wondered: how do I set the stage to encourage other donors who have great collections to donate to the Met? There's only one way. By giving the Met a gift that was so transformative that it changes their (its) life. Here are two of many Picassos which will now make it the place for Cubism.

Pablo Picasso, *Woman with a Book*, 1909.

Pablo Picasso, *Nude Woman in an Armchair*, 1909.

I needed to transform the Met. They were behind in 20th and 21st Century Art. Cubism was the gateway to the 20th Century, to the modern. With Cubism in their collection, they could attract gifts that normally could not have come to the Met.

I'm going to share a quote with you from a note I received from Ben Weiss, a curator at the Boston Museum of Fine Art.

"The thing that really strikes me as remarkable about the gift, aside from its sheer generosity and public spiritedness, is how it manages to do something that is almost impossible to do: actually change the shape of the Met's collection. Here is a collection that is so rich and focused that it can actually have a transformative effect on a collection that, by its sheer size and richness, is famously hostile to such influence. It's almost impossible to leave a meaningful mark on such a museum, and yet I think this will. That's no mean feat."

I think that's a beautiful quote from a 3rd-party observer that really sums up what I was trying accomplish.

Conclusion

Photo of the Whitney building,

Photo of the Met building.

This was not done for my personal glory. It was done to bring art to first the Whitney, and then the Met. It was done to encourage contributions all around the world.

At one point in American history, there were no public institutions. There was no money from the government. From the very beginning the early captains of industry –the Fricks, Carnegies, Rockefellers— all these people gave to institutions.

They were brought up in a tradition of giving back, of doing it without government tax breaks. There were no government tax breaks back then.

America has always had a history of giving back.

Why am I here? To try to encourage museum supporters and collectors that giving is not only important and necessary, it can be pleasurable and easy. $250 a year is what it once cost to be a Friend of the Whitney. Today, if museums celebrate their acquisitions, and look for more ways to encourage smaller donations from younger supporters, it will be much larger tomorrow.

Thank you.

LEONARD LAUDER

Leonard A. Lauder is Chairman Emeritus of The Estée Lauder Companies Inc. and is currently the senior member of its Board of Directors. Founded in 1946, 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 $9.7 billion. Its products are sold in over 150 countries and territories across more than 25 well-recognized brand names.

A graduate of the University of Pennsylvania's Wharton School, Mr. Lauder also studied at Columbia University's 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 consistently developed and implemented innovative sales and marketing programs and increased the Company's sales and profits. He created its first research and development laboratory and brought in professional management on every level. He also initiated The Estée Lauder Companies' international expansion, which began in 1960 with the opening of the Estée Lauder account at Harrods in London.

Mr. Lauder served as President of The Estée Lauder Companies from 1972 to 1995 and as Chief Executive Officer from 1982 to 1999. He added the title of Chairman in 1995 and served as Chairman of The Estée Lauder Companies through June 2009. Under his leadership, the Company launched many brands, including Aramis, Clinique, Lab Series Skincare for Men and Origins. Beginning in the mid-1990s, the company also began expanding through acquisitions, including Aveda, Bobbi Brown, Jo Malone, La Mer and M·A·C.

In addition to his activities with The Estée Lauder Companies, Mr. Lauder is extremely involved in the worlds of education, art, politics and philanthropy. He is a charter trustee of the University of Pennsylvania and a founding member of the board of governors of its Joseph H. Lauder Institute of Management and International Studies. Mr. Lauder became a trustee of the Whitney Museum of American Art in New York City in 1977 and currently serves as its Chairman Emeritus. He is Co-Founder and Chairman of the Alzheimer's Drug Discovery Foundation, a member of the Council on Foreign Relations, a trustee of The Aspen Institute, Chairman of The Aspen Institute International Committee, and a member of the President's Council of Memorial Sloan-Kettering Hospital. Mr. Lauder served on the Advisory Committee for Trade Negotiations under President Ronald Reagan. Included among his honors, he was presented with the National Order of Merit by the French Government, 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. Most recently, the Lauder Family received the esteemed 2011 Carnegie Medal of Philanthropy in recognition of their longstanding commitment to philanthropy and public service.

Mr. Lauder has two sons; William, Executive Chairman of The Estée Lauder Companies, and Gary, Managing Partner, Lauder Partners LLC, and five grandchildren.

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Obra Social "la Caixa"