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## Lauder Art Collections: Two Brothers, Two Collections, One City

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Lauder Art Collections

Two Brothers, Two Collections, One City

Thesis

By Carol Bradford Abruzzo

for

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## **Abstract**

This thesis highlights two New Yorkers who donate a plethora of art treasures to their beloved hometown.

The value of these collective materials provides a permeance to the history of civilization. Art works within these institutions provides visual history and allows for an immediacy to learn and a simple way to connect with the past. However, the art is as good as it is culled into a meaningful collective with easy accessibility for all.

The Leonard A. Lauder Cubist Collection at the Metropolitan Museum of New York and the Ronald S. Lauder Neue Galerie are two of the most distinguished assembled collections of the twentieth century in the United States. Delicate drawings on paper from the late nineteenth century up to the late twentieth century, to all a panorama of painting, sculpture, collages, decorative objects and design, the Lauder Collections are a treasure trove given to art institutions in New York.

The significance as to “why New York” is telling. It is about the character and generosity of two boys who came from humble means to become two of the wealthiest businessmen in the world, and how their upbringing in the city provided them the enrichment of art; so much so, that their hobby grew into two of the richest art collections in the great city in which they grew up and love.

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Dr. Eric Wolf has not only had the patience of a highly intelligent and experienced Head Librarian, but he has also become a friend. I appreciate his mentality that 'there's never a dumb question'. "Dr. Eric" has enhanced my art history knowledge, my ability to navigate educational online resources and has offered the most interesting art books, which often distract me from my assignments. So be it! My thanks to you Dr. Eric, for encouraging me and pushing me to believe I can do this. You never had a doubt, and I am most appreciative.

I am compelled to express my appreciation to the Museum of Modern Art in New York for the eight years I have volunteered. The experience greatly enriched my life. Many co-workers have become dear friends.

I personally witnessed the excitement, adoration, confusion, and sometimes even tears when a visitor finally sees Wyeth's *Christina's World* or van Gogh's *Starry Night*. The diversity of people who come to MoMA in what seems to be a pilgrimage is testament to the power of the

art held within New York's finest museums. Being in the presence of Picasso, Monet, Pollock, Modershon-Becker and Ringgold, while volunteering has awakened my inner consciousness and passion for fine arts.

Without friends, where would one be? I express my thanks especially to Kelly Knowlton, Carolyn Fine, Suzy Press and Barbara Rosenberg who first encouraged me to register, then keep calm and carry on. The thoughtful gift of a pretty pen, placed outside my doorstep the week I began, touched my heart. Your friendships, enthusiasm, and confidence in me is something I treasure.

Another important new friendship I found on this journey is with Lynda Roca, my editor-in-chief, who taught me to command the digital world and the written word. With her smart responses and collaboration, Lynda lights up my mind to think clearly, write purposefully and find the pleasure in what I do. We giggle at Hass Brothers objects and feel the creeps from the dark mood of a Schiele or Alfred Kubin drawing. I hope our friendship will continue.

And lastly, but not least, I extend my thankfulness for the support from my children, Joey, Kimberly and Christina. From the initial thought to graduation, your support has given me confidence. Your interest in my endeavor flatters me. Your love makes it all worthwhile.

## **Dedication**

This thesis is dedicated to two young and upcoming artists living in Pittsburgh, Pennsylvania. Adriana Kimberly and Anthony Raffaele, you are an inspiration to your grandmother. Your doodles and squiggles and the way in which your hands grasp an art book show me you have the appreciation for the arts within you. May it only grow and inspire you to do creative things and appreciate beauty. This is for you, with all my love.



## **Introduction**

Art collectors have been around for centuries. History books and museums note their names. Museum visitors tend to only focus on the artwork they wish to see, and typically miss the written wall label alongside the art which reveals important details such as the artwork's title, artist, its medium, dimension and the date it was created. Lastly, in small print are the details about the donor. Aside from historians and museum enthusiasts, the donor's information is often overlooked.

Leonard Alan Lauder (b.1933) and Ronald Steven Lauder (b. 1944) were born to Estée Lauder, the titan of cosmetics and beauty fame, and grew up in New York City. The brothers value their heritage, their youth, education, and their parents' endeavors. Although they now own many homes located around the world, Leonard and Ronald consider New York their home. The wealth they have accumulated has brought them many opportunities and privileges; buying art is one of them; donating art is another.

Their commitment to donate a plethora of art into the Metropolitan Museum of Art (the Met) and the Neue Galerie New York (Neue) has recognized them both as two of the selected few great art philanthropists of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

## Beginnings

### Early Life and Family

Leonard Alan and Ronald Steven came from a Jewish middle-class family in Queens, New York.<sup>1</sup> Their mother, Estée Lauder (1908-2004), founded her cosmetics company in 1946.<sup>2</sup> Today, the Estée Lauder Company is one of the largest multinational cosmetic manufacturers in the world.

Many published narratives about Leonard and Ronald note both their admiration and love for their parents and family, which influenced the trajectory of their lives.

In 1946, a married yet independent woman, Estée began to create eight facial creams in her kitchen. She packaged and stored the products herself in the apartment's closet and would then walk the many neighborhoods and boroughs of New York City with baby Leonard following. These were formidable years as he witnessed both parents work together to establish their business, endure a long grueling schedule, and live frugally through the decades of the Great Depression and the Second World War.

It was shortly after the war, when baby boomers began to shop in newly opened retail and department stores, that the surge in cosmetics grew alongside the fashion industry in America. Leonard and Ronald worked for the Estée Lauder Company and were instrumental in the many successes of Estée's "Every Woman can be Beautiful"<sup>3</sup> campaigns.

The eleven-year age gap between Leonard and his younger brother, Ronald was a circumstance due to Estée and Joseph's separation, divorce yet later remarrying again.

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<sup>1</sup> "Estée Lauder (Businesswoman)," Wikipedia (Wikimedia Foundation, April 12, 2022), [https://en.wikipedia.org/wiki/Estée\\_Lauder\\_\(businesswoman\)](https://en.wikipedia.org/wiki/Estée_Lauder_(businesswoman)).

<sup>2</sup> The Estee Lauder Companies Inc., April 25, 2022, <https://www.elcompanies.com>

<sup>3</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 21.

Their family last name, Lauter was later changed to Lauder - a decision made by their father.<sup>4</sup> This was common and is often noted in the stories about European immigrants during the 20th century who came to America and acclimated to achieve “the American dream.”

By 1951, Estée Lauder's success grew quickly. Since then, the company has ascended into a cosmetic and fashion industry giant. Through advertisements in the expanding array of beauty and style magazines and marketing, Estée Lauder cosmetics appeared on the counters at the posh department stores in Manhattan, Chicago, Dallas and Miami Beach. During this time, Leonard and Ronald’s involvement in the family company began to shape their own taste for business, beauty and fine art collecting.

Keeping the Estee Lauder Company successful in the cosmetics industry was arduous and stressful. There were years of financial challenges for the company between the 1960s and 1970s. It was in 1995, when the Estee Lauder Company became a publicly traded company that the entire Lauder family ventured into multi-millionaire status individuals.

In 2021, the Estée Lauder Company ranked 213th in the Fortune 500 largest US corporations by revenue.<sup>5</sup>

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<sup>4</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 17.

<sup>5</sup> Fortune Staff, “Estée Lauder Companies: 2021 Fortune 500,” *Fortune* (Fortune, February 1, 2022), <https://fortune.com/company/estee-lauder/fortune500/>.

## Introduction to the Lauders

### Leonard Alan Lauder

*“I’ve always had the soul of a collector.”*<sup>6</sup>

Leonard was born during the Great Depression and throughout his early family life, the Lauders lived humbly within constraints; first in Queens then later in a rented residential hotel on the Upper West Side of Manhattan. Not wealthy by any means, Estée and Joseph prompted Leonard to go outside, play and explore the city. He enjoyed neighborhood games; throwing balls onto the stoops of the Brownstones, inventing a quasi-kind of baseball or watching marbles roll down the avenue. Simultaneously, he also learned to become self-reliant and independent.

Leonard’s first collections were stamps and vintage postcards. Late 19th and 20th century German American postcards were his favorite. His collection includes the ‘Explosion of the Hindenburg Zeppelin in Lakehurst, New Jersey’ and the postcard of Austro-Hungarian Archduke Franz Ferdinand as he was walking down the steps of the city hall in Sarajevo minutes before his assassination, the event that sparked World War I.<sup>7</sup>

These postcards tell stories and clearly document historic world events, and Leonard’s postcards collections have made their way to the Museum of Fine Arts, Boston and the Newberry Library in Chicago.<sup>8</sup> He attributes these early hobbies to his further pursuit of fine art collecting. Later, his interest expanded towards modern art as he visited museums, pursued advice and learned from collectors.

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<sup>6</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 287.

<sup>7</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014), 3.

<sup>8</sup> *Ibid.*

The years spent exploring the city, Leonard acquired a taste for architecture, the interior of beautifully decorated apartments as well as art in museums. When he visited the Museum of Modern Art (MoMA) and saw *Starry Night* by Vincent van Gogh (1853-1890), *The Eternal City* by Peter Blume (1906-1992) and *Bauhaus Stairway* by Oskar Schlemmer (1888-1943), it was a pivotal moment as he found himself wishing to own an Oskar Schlemmer one day.<sup>9</sup>

Years later, a preparatory drawing of Schlemmer's work, *Treppensteigende* "Ascending the Stairs" was for sale. It was a monumental first work for his art collection. To this day, the *Treppensteigende* preparatory drawing remains in his home and is a reminder to him that dreams really can come true.<sup>10</sup>

### **Ronald Steven Lauder**

*"It is impossible for me to imagine my life without my works of art."*<sup>11</sup>

Ronald Steven Lauder was born in New York towards the end of the Second World War in 1944. His upbringing followed in Leonard's footsteps. He was a diligent student and enjoyed art history at the onset of his education. After college, Ronald's professional career also began at the Estée Lauder Company. Yet Ronald was driven towards government policy, history and art. He relinquished active roles at Estée Lauder Company but remains on the Board for advisory and consulting purposes.

Though Estée and Joseph were not art collectors, family holidays to museums, social circles with wealthy collectors and museum donors provided an atmosphere for their sons.

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<sup>9</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 47.

<sup>10</sup> *Ibid.*, 47-48.

<sup>11</sup> Neue Galerie New York, "Neue Galerie New York," Neue Galerie NY, accessed April 28, 2022, <https://www.neuegalerie.org/museum/from-the-president>.

Ronald was destined to become a keen art collector. He was fourteen years old when he purchased his first artworks. Much to the chagrin of his parents, he bought a watercolor by Egon Schiele (1890-1918) and a drawing by Gustav Klimt (1862-1918).

Schiele was a figurative painter of the 20th century and noted for the intensity and rawness of his oeuvre - profoundly deep art to interest a young man. To date, the Schiele hangs in the Leopold Museum in Vienna while Ronald still owns the Klimt.<sup>12</sup>

Ronald's first purchase was for his parents, the *Black Form* (1923) by Vasily Kandinsky (1866-1944) (Fig 1).

It was in the mid-1950s, when Ronald first glanced at the *Portrait of Adele Bloch-Bauer I* by Austrian painter Klimt while on a family holiday in Vienna. Ronald recalls his first look at her and realized his passion. It was this sight that turned his life towards collecting.

With the fortune and successes of Estée Company, the family socialized in the wealthy influential circles of New York society: some of whom were established art collectors. It was an exciting time as the city was fast becoming the center of the art world. Museum directors, art dealers, collectors and emerging abstract artists were the center attraction with The Museum of Modern Art at its epicenter. The events at MoMA and the Met drew a talented artistic and wealthy crowd together and the Lauder family was a part of it.

Ronald learned from those he met within these art circles. Florence Gould (1895-1983), Germain Seligman (1904-1978) and Nelson A. Rockefeller (1908-1979).<sup>13</sup> Ronald had questions such as, "how do I begin a collection?" and "what kind of collection should I build when I love

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<sup>12</sup> Ronald Lauder, *The Ronald S. Lauder Collection: Selections from the 3rd Century BC to the 20th Century Germany, Austria and France* (Munich: Prestel, 2011).26.

<sup>13</sup> Ibid., 26.

fine art, drawings and medieval art? Florence Gould replied, “why not be all three?”<sup>14</sup> Ronald attributes this advice to pointing him towards a direction. It was a starting point which spurred him to collect any art he desired.

Over the years, Ronald amassed a collection of art from as early as the third century BC including arms and armor, to 20th century German, Austrian and French painting, sculpture, and design. His collecting interests took years while he fostered many friendships with astute art historians, dealers, and curators.

His early involvement at the Museum of Modern Art fostered his knowledge and talent as a collector. By the age of 32, Ronald became the youngest trustee in the history of MoMA. Today, Ronald is an honorary chairman for its board of trustees.<sup>15</sup>

Ronald buys what he considers to be an artist’s best work. He bases his decision on his personal reaction: the “Oh,” the “Oh My,” and the “Oh My God” works.<sup>16</sup> Ultimately art has to be an “Oh My God” feeling for him. With all the learning, consulting and wealth, art has to pull him to feel ‘this is an IT’ piece of art. It sounds so simple, yet Ronald is considered to be a phenomenally well-educated astute art collector, his ‘knack’ for collecting is an understatement.

Ronald continues to make decisions regarding his art collections. They have recently installed the extensive arms and armor collective at the Metropolitan. In 2021, Ronald acquired *White Interior*, 1905, by Carl Moll (1861-1945) (Fig. 2). This artist was part of the Viennese Secessionist art group, yet he was relatively unknown outside of Austria. It is a rare composition because of the viewpoint in which we see; it is her back, the white dress she wears and her

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<sup>14</sup> Ronald Lauder, *The Ronald S. Lauder Collection: Selections from the 3rd Century BC to the 20th Century Germany, Austria and France* (Munich: Prestel, 2011).10.

<sup>15</sup> Lorena Muñoz-Alonso, “Ronald S. Lauder Joins Getty Board of Trustees,” *Artnet News* (Artnet News, December 20, 2016), <https://news.artnet.com/art-world/ronald-s-lauder-joins-j-paul-getty-trust-board-790061>.

<sup>16</sup> Ronald Lauder, *The Ronald S. Lauder Collection: Selections from the 3rd Century BC to the 20th Century Germany, Austria and France* (Munich: Prestel, 2011).10.

posture while gazing in her room filled with cabinets of items; among them are likely Wiener Werkstätte (Vienna Workshops 1903-1932) objects. *White Interior* is Ronald's newest acquisition for the Neue.



## Art Collecting

### Leonard Lauder “An Enthusiastic Journey”

*“I began the collection with a museum in mind. I believe art should be preserved, not sold.”<sup>17</sup>*

Leonard Alan Lauder is a man with enthusiasm. Ever since he was a young child, Leonard enjoyed creative objects. At age 8, it was postcards and later it was posters. Today, over 200 American postcards are held at the Metropolitan Museum – the first of his collections Leonard donated to a museum.

Leonard entertains by telling many stories. For him, hobbies and collecting were interesting pastimes while he worked for the Estée Lauder company. Leonard’s stories often begin with his love and admiration for his parents and family. It is evident how Estée and Joseph gave their sons a wonderful life while instilling the importance of hard work, education, and ambition. Along the way beauty was admired in all its shapes and forms. It is apparent how Estée’s talent to create a beauty business and sell beauty has had an influence and manifestation within Leonard and Ronald, albeit in separate ways.

Leonard bought his first painting in 1966. Not yet the wealthy businessman he became, Leonard bought a collage by German Abstract artist, Kurt Schwitters (1887-1948) for \$3,500.<sup>18</sup> At first, Leonard bought a smattering of different art; a Klimt, a Schiele watercolor and the final

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<sup>17</sup> Marc Myers, “Leonard Lauder's Mother, Estée, Showed Him How to Sell Beauty,” The Wall Street Journal (Dow Jones & Company, June 29, 2021), <https://www.wsj.com/articles/leonard-lauders-mother-estee-showed-him-how-to-sell-beauty-11624979151>.

<sup>18</sup> “Sotheby's Institute of Art -Mayer 1966,” Mayer 1966, accessed April 25, 2022, <https://www-artprice-com.ezproxy.sothebysinstitute.com/mayer/1966#>; Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 295

study for Schlemmer's *Bauhaus Stairway*. The Schlemmer was the final study of one Leonard admired years ago at the MoMA.<sup>19</sup>

“The development of the uneducated untutored eye is a journey” - Leonard cites in his book, “you go from liking the good to appreciating the better to loving the best”<sup>20</sup>. Leonard sought advice from many who he considered, in today's words, his ‘influencers.’ His brother, Ronald, was already an established well regarded art collector when Leonard began collecting. Although Ronald was ten years younger – his pursuit for art collecting and political interests swayed away from the family business sooner than Leonard. Leonard first sought his brother's advice: “Ensure every piece is the best it can be.”<sup>21</sup>

Leonard's eye towards Cubism evolved over time. It wasn't as easy to understand as Impressionist painting. Yet at auction in the 1960s and 1970s, cubist paintings were less expensive than other artistic styles. If compositions of dismantled and reconstructed objects were challenging to understand, they were an attractive investment for Leonard. The more Leonard studied Cubism, the more he appreciated the works and realized the masters of Cubism - Pablo Picasso (1881-1973), Georges Braque (1882-1963), Fernand Léger (1881-1955) and Juan Gris (1887-1927) were important influencers of abstract and modern art. This became Leonard's journey - to collect only the best of the Cubist masters.

In 1976 at Sotheby's Auction House in New York, he bought a watercolor study of *The Aviator*, 1920 by Fernand Léger. By 1980, he bought his first Cubist painting; *Carafe and Candlestick*, 1909 by Pablo Picasso.<sup>22</sup> Leonard's Cubist collection began.

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<sup>19</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 296

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

Today, it is easy to believe the Lauders were always wealthy and able to buy anything they wanted. “You only regret what you don’t buy” was Estée’s advice.<sup>23</sup> The Lauder business finesse and keen sense of excellent art, along with patience and timing are the characteristics which have led to the success of both Leonard and Ronald in the field of art collecting.

As Leonard continued to acquire art, he became more involved in the art institutions of New York. By 1994, Leonard became Chairman of the Board and major benefactor at the Whitney Museum of Art.<sup>24</sup>

Leonard recognized Cubism’s place in the timeline of art history. The cubist works by Picasso, Braque, Léger and Gris showed a distinct and abrupt departure from traditional art painting. It was Paul Cezanne (1839-1906) who inspired them. Cezanne’s late compositions point to loose brushwork painting of recognizable nature. Cezanne is considered the father of modern art.<sup>25</sup>

It was the grittiness and complication within these paintings that ultimately attracted Leonard.<sup>26</sup> Interested in learning, Cubism was an art he could distinguish himself as a collector and sought to acquire the finest works of the Cubist masters. This endeavor resulted in a body of 78 Cubist artworks which will ultimately be held collectively at the Met. It is a significant body of work created at a time when Paris was the art center of the world.

At the turn of the 20th century, Europe was quickly becoming industrialized, urbanized and modernized. These shifts were dramatic. It was a time of societal changes, some welcomed and some unwelcomed. Oppressive leaders were influential and threatening. Tension and unrest

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<sup>23</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 296

<sup>24</sup> *Ibid.*, 349.

<sup>25</sup> H. W. Janson, Davies Penelope J E., and H. W. Janson, *Janson’s History of Art: The Western Tradition* (Upper Saddle River, NJ: Prentice Hall, 2011), 908; “Paul Cézanne: The Father of Modern Art,” *The Collector*, April 5, 2020, <https://www.thecollector.com/paul-cezanne-the-father-of-modern-art/>.

<sup>26</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 296

was brewing. The collective of artists called School of Paris - showed the feelings of this period.<sup>27</sup>

The intensity of these days manifested these works of broken up objects, flat planes and mysterious subliminal messages. Although the composition of many cubism works may stem from feelings of unrest, confusion, and rebellion - there is beauty in this art. The intentional mixed-up objects create interesting and brilliant compositions, so different than ever painted before. Without Cubism, the concept of modern abstract art may never have taken its path. Leonard recognized this.

One valuable painting within Leonard's collection is Braque's 1907 painting of *Terrace at the Hôtel Mistral*. Alongside Braque, Picasso had finished *Les Femmes d'Alger (O.J.)* in 1907— the most well-known and a cornerstone work at New York's Museum of Modern Art. Since 1939, *Les Femmes d'Alger* has remained on the fifth floor in the museum's permanent gallery. It is a monumental work which announces modern art is here.

The large composition is of five women in provocative poses whose masked glances are directed outward to viewers. This is Pablo Picasso's iconic cubist masterpiece which remains in New York City in perpetuity. Together, *Terrace at the Hôtel Mistral* and *Les Femmes d'Alger* will be neighbors. They are pivotal Cubist artwork which bridges art history from Post-Impressionism into Modernism. Not only were the works sensational when painted, they are breakthrough art that represents an "artbridge" which brings one style towards the other: from late 19th century Post Impressionism towards Modernism in the early 20th century.

The intention to keep his Cubist collection together became Leonard's next endeavor. He knew this art was worthy to stay together not only due to its abstract beauty, but also due to the

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<sup>27</sup> Ronald Lauder, *The Ronald S. Lauder Collection: Selections from the 3rd Century BC to the 20th Century Germany, Austria and France* (Munich: Prestel, 2011).206.

trail of the paintings. The backs of paintings tell these additional stories as the labels, stamp marks, linings and wood frame reveal so much about who, where and when works of art traveled. This Cubist Collection has an extraordinary provenance surrounding the entire collection. Written by the Met's curators, the verso is as interesting as the recto, as told in 'The Backs of Things' chapter in Leonard Lauder's Cubism publication.<sup>28</sup>

Some of these works were bought by German art dealer Henri David Kahnweiler (1884-1979). He was a German National who lived in Paris and whose artwork was seized during the First World War. Kahnweiler was abroad when Germany declared war on France August 1914. The French Government sequestered as part of the campaign the art in his Paris gallery to sell all property owned by German nationals. Between 1921 and 1923, they dispersed almost three thousand works from his gallery in a series of four auctions.<sup>29</sup>

In preparation of these sales, a small blue-and-white rectangular sticker corresponds to the lot number adhered to the work for the auction. Today it is a significant sticker mark. Many have fallen off; the sticker remains on the back of Braque's *Bottle of Rum*, 1912. This back of the painting reveals evidence of the spoils of war.<sup>30</sup>

Many cubists works by Picasso were owned by art collector Gertrude Stein (1874-1946). When the war ended and reparations were made, the seized art was 'dumped on the market' and auctioned off. The Kahnweiler collection flooded onto the market and was broken up. The market for cubist paintings dropped considerably. Around the same time, Leonard began to collect and the prices for these works were reasonable. Leonard was at the right time, at the right

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<sup>28</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014).225.

<sup>29</sup> Ibid., 235.

<sup>30</sup> Ibid.

place with the right education about Cubist painting. For forty years, he bought many Cubist paintings.<sup>31</sup>

In 2014, Leonard announced his donation to the Metropolitan Museum of Art. The Cubist Collection comprises seventy-eight works; 33 Picassos, 17 Braques, 14, Légers and 14 works by Juan Gris, valued at more than \$1 billion.<sup>32</sup> The monetary value is an estimate, based upon the quality, provenance and cohesiveness which warrants its importance.

Curators, advisors, and conservationists have diligently worked to gather an extensive compendium of details, provenance, exhibition history and literature on this cubist collective. To continue this education, the Leonard A. Lauder Research Center enables further research on modern art.

Choosing to donate the Cubist art collection to the Metropolitan Museum of Art is significantly important, not only to Leonard Lauder, a devoted art collector, but also to the realm of art history itself. The Met is arguably the most prominent art institution in the world. It is an art institution which holds the history of art since the beginning of time. The institution is telling the story of mankind through important historical art. Cubism will now hold a presence within the institution's narrative. Art of broken objects inserted double meanings, overall complexity - how relatable this art remains even today. Fortunately for us, Picasso, Braque, Léger and Gris had an incredible artistic vision to make disarray look so beautiful.

At the time of this thesis, the Met's trustee, Oscar L. Tang and his wife, Agnes Hsu-Tang announced a donation of \$125 million to restore the museum's modern wing.<sup>33</sup> In March 2022,

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<sup>31</sup> Lauder, Leonard A. *The Company I Keep: My Life in Beauty*. New York, New York: Harper Business, 2020. 299

<sup>32</sup> Brian Boucher, "Lauder Cubists Will Go to Met Museum," ARTnews.com (ARTnews.com, April 9, 2013), <https://www.artnews.com/art-in-america/features/lauder-cubists-will-go-to-met-museum-59366/>!

<sup>33</sup> Angelica Villa, "Met Museum Receives Landmark \$125 m. from Longtime Trustee Oscar Tang," ARTnews.com (ARTnews.com, December 1, 2021), <https://www.artnews.com/art-news/news/met-museum-gift-oscar-tang-1234611849/>.

female architect Frida Escobedo, at 42 years of age, was designated as the master builder of this new wing.<sup>34</sup> The plan for the new modern and contemporary wing will eventually hold Leonard's Cubism. The new wing will provide a prominent place for these disarrayed compositions, which were once misunderstood, to become understood by future visitors.

To date, four Cubist paintings from Leonard's collection are on view at the Met. My study of four works has evoked the following observations which convey the importance of this finely culled collection.

Art is Observation.

*The Village*, 1914, Fernand Léger (1881-1955), oil on canvas (Fig. 3)

*The Village* is Léger's first work which predates the First World War. The painting shows how Léger had not only studied Impressionism and Cezanne, but also understood the radical implication of abstract cubism by Picasso and Braque. A meticulous artist, Léger carefully and intentionally worked with repetitive motifs; with cones and pyramids reflecting houses clustered together - like the old medieval villages so treasured by the patriotic French. Yet the pyramid of houses are fuzzily displaced creating the illusion of disruption. Léger was deeply troubled, fearing the oncoming world war. Perhaps the fuzzy obscure houses express his observation of the oncoming displacement of beloved villages and towns.

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<sup>34</sup> Angeleti, Gabriella. "Metropolitan Museum Picks Mexican Architect Frida Escobedo for \$500m Revamp of Modern and Contemporary Art Wing." *The Art Newspaper - International art news and events*. *The Art Newspaper - International art news and events*, March 14, 2022. <https://www.theartnewspaper.com/2022/03/14/metropolitan-museum-picks-architect-frida-escobedo-modern-contemporary-art-wing>.

It is a classic example of synthetic cubism – a style of simple flat shapes or images with no surrounding dimension within the composition. The Met archives reveal this was never owned by Kahnweiler (Léger’s sole art dealer). Léger was mobilized into WWI between 1914 and 1916. The twenty-seven paintings he made prior to his service - it is inconclusive that Léger finished this painting after Kahnweiler left for summer holiday in 1914. Thus, it is assumed Léger sold this work. By December 1917 - *The Village* was owned by Léonce Rosenberg (1879-1947) - who was a great supporter and promoter of the cubists, especially during World War I and in the years immediately after.

Art is Provocative.

*Woman in a Chemise in an Armchair*, 1913-1914, Pablo Picasso (1881-1973), oil on canvas (Fig. 4)

Gift to the Met in 2016, *Woman in a Chemise in an Armchair* is an exciting and alluring work. Picasso was known to paint his many wives and lovers. It is likely Eva Gouel, his mistress who died shortly after this was painted. Here the bold brushwork reveals wavy hair, disjointed pointed breasts, lace cloth and a distorted face all of the forms appear within a broken chair. The painting eludes strength as if Eva was powerful, domineering, showing toughness enduring an illness which brought upon her death. Opinions vary about the work: “A salacious depiction of rawness” which referred to Picasso’s misogynist reputation. “A parody of the sexualization of a woman who is both strong and popular in her realm.”<sup>35</sup>

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<sup>35</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014).149.



*Woman in a Chemise in an Armchair* holds an interesting provenance. Within the Met's archive, the painting holds 'a gap' in its provenance. It was once in David-Henry Kahnweiler's possession - his art gallery in Paris in 1914. However, when Kahnweiler went on vacation in the summer of 1914, this work was sequestered as "Terminus post quem".<sup>36</sup> By 1924, Dr. Gottlieb from Lugano, Switzerland bought the painting for (F) 19,500. By 1932, Dr. Eichmann, Switzerland owned the painting. It ultimately ended in the prestigious Ganz family art collection whereby 1967, *Woman in a Chemise* was set for auction and sold to Leonard Lauder through Christie's Auction house in 1997.<sup>37</sup>

Art is Subliminal.

*Still Life with Checked Tablecloth*, 1915, Juan Gris (1882-1863), oil and graphite on canvas (Fig. 5)

The *Still Life with Checked Tablecloth* by Juan Gris is considered a 'quintessential' Cubist painting bearing all the elements. Broken objects - a coffee cup, wineglass, fruit compote, bottle of red wine, bottle of Bass extra Stout ale, a newspaper and a guitar broken apart and astray.

The checkered tablecloth backdrop - cubist grid. Subliminal messages - the head of a bull - is noticed by the bottle of ale - the ear, the coffee cup - the stout, and the edge of the guitar- the sharp horn. The letters "EAU" imprinted on the newspaper links to "taurEAU", French for bull. All elements to define a cubist work, recognizable objects in disarray, secretive meaning with

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<sup>36</sup> DH Kahnweiler (New York, New York, n.d.).

<sup>37</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014),295.

broken print within a playful manner. One object - visibly unbroken, in the lower right forefront are the words *Le Journal*. World War One had begun in 1914, everything was upended in Paris, yet the patriotism for France remained strong as depicted here with the French national newspaper prominently visible.

Notably everyone was affected by the outbreak of war, this cubist art conveys the upset, tension and anxiety of the time. Artist Juan Gris lived in the shadows of the more celebrated Picasso and Braque. However, today his works are highly appreciated for his ingenuity to disguise images within a composition and Gris is equally a Cubist master along with his famous contemporaries. *Still Life with Checked Tablecloth* was owned by prominent art collectors and holds a continuous provenance and entered New York's Sidney Janis Gallery in 1951.

Art is Desire.

*Seated Female Nude*, 1908, Pablo Picasso (1881-1973), oil on canvas (Fig. 6)

Despite the warm earth tone colored composition, Picasso's *Seated Female Nude* is boldly expressive and revealing. Here is a woman in a subtle pose, yet all of her exposed and opened by angles and shapes Picasso makes of her. It was painted around the same time as *Les Femmes d'Alger* in 1907 when he reflected on his visit to the Trocadero Museum in Paris – a collection of African and Iberian ancient art - the art style physical figures are represented here. Picasso begins to move onto a level of abstraction not yet seen. In *Seated Female Nude*, the tones are muted while the woman is powerful. She is a figure which arouses. Here is an example of Picasso's infatuation with the feminine mystique - an aura that surrounds his work throughout his life.

The remaining donation of Cubist works will be a continuous and periodic installment into the Met Museum. Since 2016, over 25 out of the 78 gifted works are within the museum's collection, although not yet on view. The newly planned modern wing will provide future exhibitions to include these many works.

### **Ronald Lauder “A Composition”**

*“A collection is more than the sum of its parts. It creates something unique.”*<sup>38</sup>

Ronald's personal endeavor, alongside political and religious ambassadorships, is devoted to art, art philanthropy throughout the United States and the restitution of looted art taken from rightful owners. Ronald is well recognized and admired for his pursuits and has become one of the most significant art collectors of the 20th century.

Ronald is recognized as a serious collector who does his homework. He studies the background of artists, understands the works and then is well able to buy the works he wants. He is regarded as an old-school collector with similarities to Henry Clay Frick (1849-1919) and John Pierpont Morgan (1837- 1913). Art patrons who collect and create new space to preserve art and its history.

Ronald rekindled interest in Viennese art when he ventured into leadership roles in the region for the United States. His professionalism and intelligence led him to serve as Deputy Assistant Secretary of Defense for European & NATO Affairs in 1983 to 1986, which ultimately led to US Ambassadorship to Austria in 1986 to 1987. In 1997, Ronald established the

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<sup>38</sup> Thornton, Sarah, and Yunchao He. *Yi Shu Shi Jie Zhong De Qi Tian / Seven Days in the Art World / Sarah Thornton*. Shanghai Shi: Shang hai san lian shu dian, 2019. 212

Commission for Art Recovery which fights for restitution of Nazi looted art. Since 2007, Ronald has been the president of the World Jewish Congress and also serves as chairman of the Jewish National Fund.<sup>39</sup>

There was a turning point in Ronald's collecting pursuits when he became enamored with Schiele and Klimt.

Leonard introduced Ronald to a reputable Austrian and German art dealer, Serge Sabarsky (1912-1996). Their friendship fostered one of the most influential and cherished relationships in Ronald's life. Sabarsky, an American immigrant from Vienna and an older gentleman, shared his expertise of Austrian and German art with Ronald, with the most common shared interest of Schiele and Klimt artwork.

Their common interest set off a collaboration which lasted over 30 years - to follow and collect this art type and its culture and the idea to build a museum specifically meant for Austrian and German art. The Neue Galerie opened in 2001. Sabarsky lived to experience the building purchase. He died in 1996. Throughout the completion and interior design of the museum, remembrances of Sabarsky are throughout.<sup>40</sup> The Neue wall label reads, "A tribute to Serge's vision and to his love of art. It also represents a lasting emblem of our friendship."<sup>41</sup>

Ronald's is an admitted obsessive art collector. He loves it. His friendship with Serge Sabarsky ultimately created one of the most unique museums in our nation; the Neue Galerie New York, a mansion of art – a holder of the one of the largest collections of fine and decorative art from Austria and Germany between 1890 and 1940.

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<sup>39</sup> Lorena Muñoz-Alonso, "Ronald S. Lauder Joins Getty Board of Trustees," Artnet News (Artnet News, December 20, 2016), <https://news.artnet.com/art-world/ronald-s-lauder-joins-j-paul-getty-trust-board-790061>.

<sup>40</sup> Sabarsky, Serge, Hans Haider, and Diana Stoll. *Serge Sabarsky: A Full Life*. New York: Neue Galerie, 2002.4.

<sup>41</sup> Price Renée, *New Worlds: German and Austrian Art, 1890-1940; Ausstellungskatalog* (New York: Neue Galerie, 2001).9.

As it is never easy to acquire nor is a building for an art collection. Yet Ronald and Serge chose an exquisite landmark building on New York's Upper East Side. Originally a private residence built during the Gilded Age - a time period of rapid growth in America. The mansion is located on Fifth Avenue and 86th street and was built in 1914 by architects: the same architects who completed other iconic beaux-art landmarks such as the New York Public Library. The mansion had been the residence of Grace Wilson Vanderbilt (Mrs. Cornelius Vanderbilt III), and later the YIVI Institute for Jewish Research.

The respect and admiration Ronald and Serge have for Austrian and German art brought upon the desire to create a landmark museum to revitalize and appreciate this period.

Ronald and Sabarsky purchased the building in 1994. The Fifth Avenue Beaux Artes building on Museum Mile is a befitting the jewelry box for this extraordinary collection, there is nothing like it in our nation. It was important to choose a space which would ultimately recreate the essence of Viennese Austrian culture from the *fin de siècle* period. A time when Vienna was at the height of its grandeur, both as a city and as a society. Named the Neue Galerie, it is a reference to the original Neue Palais in Potsdam, Germany. Although 'Neue' is also a reference to 'new' in English.

The Neue Galerie holds many art treasures of German and Austrian art collected by Ronald and Serge. "Gesamtkunstwerk" is a German word to which the Neue Galerie can be described as: a 'specific collective environment comprising aesthetic, spatial, temporal, and architectural components.'<sup>42</sup> In German the word means is a cohesive body of notable objects, or as Ronald describes it in interviews, "the whole shebang".

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<sup>42</sup> Michael Findlay, *Seeing Slowly: Looking at Modern Art* (Munich, London, New York: Prestel, 2017).36.

The Neue Galerie's atmosphere begins on the corner of Fifth Avenue and 86th street. Numerous banners outside which hang along Fifth Avenue advertise the Neue's most recent exhibition. Its elegant front entrance is designed with curvaceous *art nouveau* wrought iron detailed front doors. The entrance hall is illuminated with an expansive black-and-white checkered marble floor and decorative wall finishings intentionally designed to resemble artisans from the period of Wiener Werkstätte.<sup>43</sup>

The designs and decorative objects by these artists are throughout the museum; to name a few - Josef Hoffman (1870-1956) and Kolomon Moser (1868 - 1918). An original chandelier by Hoffman hangs high in the hall center. If one glances upward a stained glass domed ceiling highlights the winding marble staircase to the third-floor galleries. It is an intimate yet grand first floor space filled with replicas of master Viennese designers and architects.

A highlight on the first floor of the Neue Galerie is Café Sabarsky. It is created and designed in tribute to Serge Sabarsky. It is a unique and nostalgic restaurant offering the cuisine and ambiance of a long-ago Vienna. Wiener schnitzel, streuselkuchen and Artesian Water from Austria, it is a one-of-a-kind restaurant. The concept to incorporate fine dining within a museum, incorporating replications of artisans within the galleries may have originated here.

Black bentwood chairs are replicas of Adolf Loos (1870-1933) designed chairs in 1899. The decorative banquette coverings were inspired by 1912 floral textile patterns. It recaptures the time in urban modern Vienna where cafes were the creative meeting place within the city. Cafes were the venue for both leisure and intellectual conversations. It was the nature and function of the coffeehouse in the social, cultural, and political world of fin-de-siècle Vienna.

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<sup>43</sup> Christian Witt-Döring, Ronald S. Lauder, and Renée Price, *Wiener Werkstätte 1903-1932 the Luxury of Beauty* (Munich: Prestel, 2017).8.

The extensive collection of art unfolds on the second and third floor galleries. There have been many art exhibitions throughout the past twenty years to showcase the works.

The Neue Galerie's first exhibition was in 2002, The "New Worlds: German and Austrian Art, 1890–1940" exhibition. It was a grand premier which debuted a collection of Schiele and Klimt that had never been gathered to such an extent before. It was an exposé of overtly sexual paintings by Klimt including a roomful of nude drawings. Offsetting the explicit art, clean and simple tableware and jewelry pieces in vitrines all designed by Hans Hoffman were throughout. The contrasts of creativity reflected exposed dark hidden emotions beside refined objects.

Ronald Lauder drew attention in 2007 when he paid \$135 million dollars for the *Portrait of Adele Bloch-Bauer I* by Klimt (Fig. 7). At that time, it was the highest price ever paid for a painting to be displayed in Manhattan.<sup>44</sup> This luminous portrait captures the essence of a Viennese woman during the fin-de-siècle period. Adele Bloch-Bauer is surrounded by gold mosaic detail, in retrospect of a Byzantine style painting. It has been called the "Mona Lisa" of Austria. Since 2007, it has been the "Mona Lisa" of New York. It is the pièce de résistance at the Neue Galerie. It serves as an icon that immortalizes Ronald as a private collector.

This year the Neue Galerie celebrates the 20th anniversary of its founding. The exhibition "Austrian Masterworks from the Neue Galerie " featured major works by Klimt and Schiele, the preeminent art masters of the Galerie, as well as other important Austrian artists such as: Oskar Kokoschka (1886-1980), Alfred Kubin (1877-1959), objects of the Wiener Werkstätte by Josef Hoffman (1870-1956), Koloman Moser (1868-1918), Dagobert Peche (1887-1923) and furniture designed by Viennese architects Adolf Loos (1870-1933) and Otto Wagner. (1870-1933). The

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<sup>44</sup> "Www.theartnewspaper.com," accessed April 25, 2022, <https://www.theartnewspaper.com/archive/lauder-pays-usd135m-for-bloch-bauer-klimt>.

German art from the early twentieth century include Brücke artists Kirchner (1880-1938), Schmidt-Rottluff 1884-1976; the Blaue Reiter circle Kandinsky, Paul Klee (1879-1940), August Macke (1887-1914) and others. Also shown were sculptures by George Minne (1886-1941), a Belgian born artist who joined the Vienna Secession.

This exhibition also presented Ronald's newly acquired painting *White Interior*, 1905 by Moll. It is an unusual composition as the woman is shown with her back to the viewer. Moll was an underrecognized artist within the Viennese Secession. Within the composition, this woman wearing white, surrounded in the shades of white, is well-to-do as she appreciates all the decorative objects she owns in her cupboards. It rests in a suitable place on the second floor upon entry of the Josef Hoffman and Otto Wagner gallery.

It is insurmountable to condense the amount of art within the Neue Galerie. With over 75 artists, this study is a small composite of the selected events and art which Ronald has accumulated.<sup>45</sup> The second floor is devoted to Austrian art. Paintings by Klimt, Schiele and Oskar Kokoschka (1886-1980), are beside Wiener Werkstätte works by Hoffman and Moser. There is also furniture designed by architects Loos and Wagner on view.

The third-floor galleries exhibit early 20th century German art. Der Blaue Reiter (The Blue Rider) and Die Brücke (The Bridge). The Neue Sachlichkeit (New Objectivity) period and decorative arts from the Werkbund and Bauhaus are exhibited here.

The mission of Ronald's Neue Galerie has been to preserve and welcome visitors to the beauty of the many Austrian and German Artists between the late nineteenth century to the mid-20th century. From Klimt and Schiele in Vienna, Blaue Reiter, Brücke to Neue Sachlichkeit

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<sup>45</sup> [neuegalerie.org](http://neuegalerie.org) as of March 24, 2022



movements in Germany and Bauhaus specialties and Wiener Werkstätte. This thesis has only touched upon this vast collection.

My study of four works has evoked the following observations which convey the importance of this finely culled collection.

Art is Dark.

*Self-Portrait with Arm Twisted Above Head*, 1910, Schiele (1890-1918), work on paper (Fig 8)

Schiele created this self-portrait when he was twenty years old. In it he shows elaborate spiky hair, a brooding lip and full-frontal arrogant dare. It is dark, emotional, and bold. A work which resonates even today. Schiele had a stylistic grunge attitude even before it was made cool by Jimi Hendrix, Janis Joplin and Kurt Cobain.

Art is Creation.

*The First Animals*, 1913, Franz Marc (1880-1916), gouache and pencil on paper (Fig. 9)

Franz Marc (1880-1916) was an artist of the Blaue Reiter (Blue Rider) group in Germany. The original painting of Marc's painting of *The First Animals* was destroyed during WWI and this is the study drawing of the painting. It is a composition of vibrant colors and abstract figure forms to convey the story of Creation, and a religious depiction rather than a scientific belief. He believed animals are kind, innocent creatures, a viewpoint he did not necessarily feel towards humans. Marc died in World War I.

Art is Delicate.

Melon-shaped Box, 1920, Dagobert Peche (1887-1923), Wiener Werkstätte, model no. 4, S4822 Silver (Fig.10)

Peche was an exceptionally talented decorative art designer, who was considered a creative genius. He designed wallpapers, jewels, ceramics, fabrics, glass and furniture. This delicate silver object is melon shaped with an elegant vine swirling around the body. It is one of the fine examples of his extraordinary artistry. An artist of the Wiener Werkstätte, his many works are preserved and admired.

Art is Satire.

*Of Things to Come*, 1922, George Scholz (1890-1945), oil on canvas (Fig. 11)

George Scholz was a leading figure in the Neue Sachlichkeit, or New Objectivity movement. These artists favored a sharp, realistic style and used satire to expose society's ills. In this painting, Scholz questions the advantages of rapid industrial growth. It is a caricature of real business leaders: the director of Germany's leading electric company, a savvy industrialist, and the third, is likely, an American investor.

The title, *Of Things to Come*, was borrowed from a popular book by Walter Rathenau presenting a utopian vision of postwar Germany Society. Rathenau was murdered by right-wing extremists the year this picture was painted. At the top of the scene, the dark black line indicates how pollution remains a problem. Created in jest, the artist's dark vision of the future is emboldened here.

## Compare and Contrast

Together, the Lauder Collections comprise eighty-one paintings, collages, drawings and sculpture.<sup>46</sup> The artwork within Ronald's Neue Galerie comprises seventy-five artists.<sup>47</sup> The following is a small list of one artwork selected from each collection for comparative discussion.

“Women”

(Leonard's) *Three Women with a Bouquet*, 1922, Fernand Léger, oil on canvas (Fig.12)

(Ronald's) *The Dancer (Unfinished)*, ca 1916 – 1918, Gustav Klimt, oil on canvas – Private Collection (Fig.13)

Both paintings were created during the first quarter of the 20<sup>th</sup> century. Léger and Klimt take a different approach to their perception of ‘woman’ which may be a symbolic narrative or pure fantasy. The attraction of “woman” remains a timeless enthralling subject for an artist.

Shortly after the First World War, *Three Women with Bouquet* was painted. Léger combined a Purism style within a synthetic cubist composition. The traditional grouping of three subjects (Purism) with mechanical and geometric shaped females are set in a grid-like background, upon a flat dimensional plane in vibrant color (Synthetic cubism).<sup>48</sup> In the far-right foreground, lifted toes on the leg of the black and white female figure from behind are upturned, alluding to perhaps a flirtation of some sort.

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<sup>46</sup> metmuseum.org as of April 20, 2022

<sup>47</sup> neuegalerie.org as of April 21, 2022

<sup>48</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014).214.

Léger lived in France during the war, and, like many, its effects penetrated his psyche. Here, the females are shaped with mechanical forms – seen to be representative of Léger’s awareness of the magnitude and damage of the mechanical weapons used. Léger composed several *Three Women* works, post war in 1922, combining elements of Purist and Cubist style with an influence of Egyptian and Assyrian art: art he had seen before in Paris Louvre Museum.<sup>49</sup> During the war, many works of art were removed from the museum for safety then reinstalled in 1919.

Post-World War One, Léger painted *Three Women*. The composition may imbue his feelings about disruption and industrialization, as Léger distorts and flattens the figures using vibrant colors. These are characteristic of synthetic cubism which also reveal feelings of survival and change.

Painted prior to World War I, *The Dancer* is a luminous portrait of a woman from the fin-de-siecle period in Vienna. It is one of the iconic portraits by Klimt reflective of his richly gold-leaf mosaic compositions of Byzantine art. These are recognized as the finest works within the artist’s oeuvre.

This is a portrait of a young twenty-four-year-old woman with her dress open to reveal her breasts. Although she is exposed as if she is frozen in time. Klimt has painted her figure with beauty and elegance. When Klimt died in 1918, this painting was found in his studio, unfinished. This was meant to be a memorial portrait of Ria Munk, who was the daughter from an influential Viennese family and patron of Klimt. Munk had shot herself in the chest after a breakup with her

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<sup>49</sup> Fernand Léger, “Three Women,” Metmuseum.org, accessed April 28, 2022, <https://www.metmuseum.org/art/collection/search/500434>.

lover, writer Hans Heinz Evers.<sup>50</sup> Perhaps Klimt intentionally exposed Munk's breasts to infer her heartbreak and the suffering she impaled upon herself. Or perhaps he held the painting because he simply adored her.

### “Sculptures”

(Leonard's) *Head of a Woman (Fernande)*, 1909, Pablo Picasso, clay original 1909; Plaster model 1910; Bronze cast ca. 1926 – 1927 (Fig.14)

(Ronald's) *Mademoiselle Pogany, II*, 1919, Constantin Brancusi (1876-1957), marble – Private Collection (Fig.15)

Each artist chose different mediums which along with their individualistic energy, created very different compositions of a sculpted face. Picasso was best known as a painter, yet *Fernande* is his first Cubist sculpture and is considered equally as masterful as the sculpted works by Brancusi, a famed sculptor. *Fernande* and *Mademoiselle* are equally beautiful and powerful.

*Fernande* is a bronze cast sculpture from a commission by Ambroise Vollard, who was a well-known French art dealer at the time.<sup>51</sup> Picasso created jaggy protruding thick features of the first woman he ever loved, Fernande Olivier. The hardness of bronze and his rough use of the medium allows for Picasso to show his intense passion.<sup>52</sup> First viewed as dramatic and rough, it also reveals Picasso's reference to Baroque écorché statues - which were works of swollen jagged muscular figures. Picasso displays the influence of how this art inspired his creativity to make his

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<sup>50</sup> [arthive.com/gustavklimt.works/283653~Dancer\\_formerly\\_Ria\\_MunkII](http://arthive.com/gustavklimt.works/283653~Dancer_formerly_Ria_MunkII)

<sup>51</sup> Fernande Olivier, Marilyn McCully, and John Richardson, *Loving Picasso: The Private Journal of Fernande Olivier* (New York: Harry N. Abrams, 2001).

<sup>52</sup> Ibid.

own interpretation of the contemporary version. This year, the Met Museum announced its decision to deaccession a similar Picasso *Head of a Woman* (one which the Met owned prior to Lauder's donation). Picasso's *Fernande* within Leonard's Cubist collection is the more superior work of Picasso's Cubist style.<sup>53</sup>

Constantin Brancusi, a Romanian and later Parisian sculptor in the early nineteenth century is considered the patriarch of modern sculpture.<sup>54</sup> This *Mademoiselle Pogany, II*, by Brancusi was acquired by Ronald in 1952. It is a creamy white marble cast with smooth graceful and restrained lines – the quintessential style of the artist. Brancusi condenses his subject's face to simple lines which somehow emphasize a model's features. Pogany was his favorite model, and he created several versions of her in different bronze and marble. This white smooth marble appears swept in a way to outline soft facial curves which capture the grace of the sitter. Along with *Bird in Space*, *Mademoiselle Pogany* is Brancusi's most recognized work.

He was mentored by Auguste Rodin (1840-1917) who instilled the art of older, mannerist style sculpture. Yet it wasn't until Brancusi left his tutelage that he fully expressed his own distinctive sculptured look.<sup>55</sup> He was the first sculptor known to do away with conventional sculpture format and create this modern spherical, less detailed smooth form.

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<sup>53</sup> Angelica Villa, "Met Museum's Deaccession Picasso Sculpture Expected to Fetch \$30 M. at Christie's in May," ARTnews.com (ARTnews.com, March 9, 2022), <https://www.artnews.com/art-news/news/picasso-cubist-sculpture-metropolitan-museum-deaccession-christies-1234621446/>.

<sup>54</sup> Guggenheim.com

<sup>55</sup> "Sculptures," Constantin Brancusi Sculptures, accessed April 23, 2022, <https://www.thehistoryofart.org/constantin-brancusi/sculptures/>.

“Landscape”

(Leonard’s) *The Castle of La Roche-Guyon*, 1909, Georges Braque, oil on canvas (Fig.16)

(Ronald’s) *Landscape with Houses and Trees (Dangest before the Storm)*, 1910, Karl Schmidt-Rottluf, oil on canvas; part of the collection of Estée Lauder and was made available through the generosity of Estée Lauder (Fig.17)

Two landscape paintings beside each other are quite different. The similarity lies within the pre-war time period and the meaning that landscape represents each artist’s patriotism for their countries.

*The Castle of La Roche-Guyon* is a quintessential work of cubism. The entire composition is filled with abutting edges leaning in an upward perspective. Craggy rocks, foliage cover the entire space leaving no room for sky and the distribution of light and dark show no logical perspective.<sup>56</sup> It is also a carefully constructed composition and there is a strong resemblance to the late works of Cezanne (Braque’s main influencer). The Castle of La Roche-Guyon dates to the 12<sup>th</sup> century. It is a beloved Parisian architectural monument that has remained relatively unscathed throughout time: even when Rommel occupied the castle during the second world war.<sup>57</sup>

*Landscape with Houses and Trees* by Karl Schmidt-Rottluf is painted in the realm of German Die Brücke style (“The Bridge”). One of the two German art movements in the early 20th century, Ronald has accumulated an extensive selection of both at the Neue Galerie (the other, Blaue Rider – Blue Rider). Die Brücke was a group of artists who used simplified or

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<sup>56</sup> Braun, Emily, and Rebecca A. Rabinow. *Cubism: The Leonard A. Lauder Collection*. 63

<sup>57</sup> “La Roche-Guyon Castle: Visitparisregion,” visitparisregion.com, accessed April 24, 2022, <https://www.visitparisregion.com/en/la-roche-guyon-castle>.

distorted forms with unusually strong, unnatural colors and created their own expressionist art movement. *Landscape with Houses and Trees* is a fine example.

“Flowers”

(Leonard’s) *Flowers*, 1914, Juan Gris, Conté crayon, gouache, oil, wax crayon, cut and pasted printed wallpaper (Fig.18)

(Ronald’s) *Sunflower*, 1916, Egon Schiele, work on paper (Fig.19)

In a painting, does a flower represent a flower? Here are two paintings with flowers which may infer a double meaning.

Gris’s *Flowers* encompass various mediums which nod to an analytical cubist composition.<sup>58</sup> Readymade material patterns, printed text three florals, roses, orchids and Gris’ hand-drawn flowers are set in a circuitous flat spatial dimension. It is a harmonious monochromatic work, a characteristic of analytic cubism, and the beauty of the flowers stands out. Gris and Léger were known for creating ‘two-fers’.<sup>59</sup>

Interesting messages are revealed by the newsprint or object within the art, typically half-hidden. This is creative and intentional, explicitly to reveal the artist’s inner opinions regarding the society and politics in which they lived within. The flowers are telling as well. Gris shared close relationships with two certain women in his life: his wife Josette Herpin (1894-1983) and

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<sup>58</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014).116-117.

<sup>59</sup> *Ibid.*, 226.



his patron Gertrude Stein (1887-1946). A very famous quote by Stein may be imbedded in this picture: “A rose is a rose is a rose is a rose”<sup>60</sup>

During the last ten years of his life, Schiele painted mostly landscapes and sunflowers. It is the early works of Schiele’s oeuvre - his self-portraits and allegories of life, death and sex and produced erotic watercolors – he is most known. Ronald’s plentiful trove of Schiele’s drawings are typically set in a gallery exclusively curated with his work. It is obvious to see through his astonishing art, how Schiele experienced intense mental anguish. He was arrested for immortality and seduction at one point – during which he continued to paint watercolors and drawings. *Sunflower* was painted shortly before his death of influenza in 1918.

Perhaps Schiele’s sunflowers became another figure, wilted and broken to which he reveals his torment within. Although distraught with mental anguish, art historians agree how penetrative and deeply moving all of Schiele’s art is. Here *Sunflower* remains a delicate flower during dying and the work highlights the extent of Schiele’s artistic talent not only as an emotional avant-garde painter, but also as a classically trained artisan.

“History”

(Leonard’s) *Bottle of Rosé Wine*, 1914, Juan Gris, mixed materials - wallpaper, print packaging, newspaper and crayon, gouache, oil and watercolor (Fig.20)

(Ronald’s) *Self-Portrait with Horn*, 1938, Max Beckmann, oil on canvas (Fig.21)

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<sup>60</sup> Ibid.,116.

Within both collections, art reveals the sign of societal and political struggles. Gris and Beckmann create two works which reveal historic times in which they lived.

Gris' *Bottle of Rosé Wine* is a somber hued wood-grain collage with objects scattered across the flat table composition. A news clip of *Le Matin* dated June 1, 1914, is visible. This reflects a few days before the Assassination of Archduke Franz Ferdinand – the historic event which brought upon war in Europe and set of the First World War. The contrast of the dark and light wood is as intentional as well as the newsprint. Cubist paintings like this are often called 'Two-fers' work – two compositions on one canvas, one of which is like a secret subliminal message.<sup>61</sup> In retrospect, it is possible to think Gris had an instinct that something terrible was beginning.

Max Beckmann was a German painter who fled to Amsterdam in 1938. Seeking refuge from the Nazis, Beckmann uses his artistry to convey his anger against the Third Reich. This painting depicts Beckmann alone in thought. The highlights of his head, hands and musical horn – imply something – perhaps to convey his determination to be bold and resilient and to repulse the oppressive regime which has taken over Germany. Today, *Self-Portrait with Horn* resonates to so many, as nations around the world continue to face fanatical leaders who attempt to stifle civil and religious freedoms – the indelible spirit of the individual must fight for liberty.

“Women Wearing Hats”

(Leonard's) “*Vieux serviteur (Old Servant)*,” 1910, Juan Gris, (1887-1927), illustration (Fig.22)

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<sup>61</sup> Emily Braun and Rebecca A. Rabinow, *Cubism: The Leonard A. Lauder Collection* (New York: The Metropolitan Museum of Art, 2014).226.

(Ronald's) *The Black Feathered Hat (Lady with Feathered Hat)*, 1910, Gustav Klimt, oil on canvas Private Collection (Fig.23)

Infatuation is intriguing and an interesting artistic motivation. Infatuation is one thing to one person and another thing to another person. It can be completely different, or it can be familiar and timeless to everyone. The hat in the two paintings appears as an object which brings on an infatuation. What makes a hat so intriguing in a painting? In both Gris' and Klimt's work, the hat is the scene stealer.

"*Vieux Serviteur*" is an illustration by Gris for *Le Rire* magazine – a French humor publication. In his early career, he provided silly humorous illustrations for the magazine alluding to the behaviors of love affairs, female vanity, and the male observation. Here, Gris makes light of how the butler would like her to keep the hat on. Does the hat provoke fanciful thoughts and flirtation?

A personal favorite in the Neue Galerie is *The Black Feathered Hat* by Klimt. It is a grand painting which takes the stage in any gallery exhibition. Klimt captures the timelessness of a fashionable woman. Her sophisticated poise, her dress and the long fur stole complements the large, beautiful hat she has on. Klimt was a 'lady lover' and he had an affection for a woman with pale skin, dark eyes, rouged cheeks, and lips. He often painted women against a light background to highlight these features.<sup>62</sup> It is not known who this woman was; although she may have been a salon customer of Emilie Flöge; a woman Klimt had a relationship with. It appears he may have adored this woman too. After 1900, Klimt painted no men at all.

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<sup>62</sup> Sarah Cascone, "Klimt and His 7 Muses at New York's Neue Galerie," *Artnet News* (Artnet News, January 28, 2019), <https://news.artnet.com/art-world/gustav-klimt-neue-galerie-709619>.

As the largest accessory in the composition, the black hat becomes essential to the allure of this model. Why was it so essential for the hat to be the title and the main element in painting? Is a hat attractive to the male gaze? Have hats been a timeless object of fancy throughout time?

One of the first pictorial depictions of a hat appears in a tomb painting from Thebes, Egypt, which shows a man wearing a conical straw hat.<sup>63</sup> The woman's hat may have its origin with a turban-like head wrap or pointed cap as documented in Neolithic cave paintings at Tassili, Algeria, c. 8000-4000 B.C.E.).

Artists continue to capture a woman in a hat. Movies and rock videos have been known to use a hat as a provocative object –such as the 1980's video for Joe Cocker's "Leave Your Hat On" starring Kim Basinger as she danced with one. These two fanciful 'hat' compositions connect the familiarity of this timeless infatuation.

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<sup>63</sup> Karen Chernick, "Strange Cones Depicted on the Heads of Ancient Egyptians Puzzled Scholars for Years. Mystery Solved: They Were Hats," Artnet News (Artnet News, December 13, 2019), <https://news.artnet.com/art-world/cone-head-ancient-egypt-1730412>.

## Art Collectors

“Art is the highest form of hope.”<sup>64</sup>

To collect is to create. This is exactly what Leonard and Ronald Lauder have accomplished. The Neue Galerie and the Met’s Cubist Collection are a result of lifelong commitments to create fine art compendiums that will remain on view to the public in perpetuity. The collections are thoughtfully pulled together with an immense study and pursuit to collect the “Oh My Gods” within the art movements. The Lauders’ art philanthropic endeavors have contributed to New York City, which remains the greatest art cultural city of the 20th century.

Historically, New York City struggled as a center for culture. It was in the early 1900s that a boom of immigrants arrived in New York, and it became the second largest metropolis in the western hemisphere, second to London. By then, city legislators and the newly formed art societies supported established museums such as the Metropolitan Museum of Art, The American Museum of Natural History and the Metropolitan Opera House. Wealthy industrialists turned art collectors who were instrumental in cultivating collections for the institutions.

The behavior of an art collector is an interesting study. Since the nineteenth century., literary novelists, such as Proust and Balzac, have written about the psyche. Henry James wrote: “The germ of the mania of the collector seeds the fascination of pursuit. The purchase is a ‘germ’, the first sign of an inevitable addiction to come.”<sup>65</sup>

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<sup>64</sup> Phaidon, “Gerhard Richter Says Art Is the Highest Form of Hope,” PHAIDON, accessed April 30, 2022, <https://www.phaidon.com/agenda/art/articles/2016/november/15/gerhard-richter-says-art-is-the-highest-form-of-hope/>.

<sup>65</sup> James K. McAuley, *The House of Fragile Things: Jewish Art Collectors and the Fall of France* (New Haven: Yale University Press, 2021).51.

In 1993, Susan Steward, who authored “On Longing,” describes collecting as a deliberate, personal withdrawal into a nostalgic past.<sup>66</sup> With this in mind, Leonard and Ronald both pursued their own stylistic approach to collecting. This is evident as each brother was equally interested and devoted to collecting yet explored different art styles and periods. Although an overlap of does exist between the collections, as noted in the Compare and Contrast section within this Thesis.

The time period in which Ronald and Leonard chose to collect, is telling. Growing up in New York as descendants of Eastern European heritage, perhaps their interest in the art is a love letter to their heritage. To everyone’s knowledge, the stability and onset of both World War One and Two had a profound effect on the world, with intensity in Europe. The collections display the Lauders intuitiveness to address the importance of the artists within this history.

While brothers Leonard and Ronald experienced different collective paths, their love for New York City is equal. They often mention childhood memories and visits to MoMA when asked about their art journey. Both attribute MoMA, Alfred Barr and David Rockefeller as influencers for their collecting.

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<sup>66</sup> James K. McAuley, *The House of Fragile Things: Jewish Art Collectors and the Fall of France* (New Haven: Yale University Press, 2021).25.

## **Visionaries**

If the expression goes, “a picture is worth a thousand words,” then The Neue Galerie and Leonard Lauder Cubist Collection are worth millions of words. These artworks are filled with words scripted in paint, oils, silver and gold leaf by the finest artists of the German and Austrian Expressionists, the Secessionists and the School of Paris Cubists. The Lauders became art historians as a result of their endeavors.

Leonard began his journey when he first saw Cubism at MoMA, yet he did not know at the time. During his journey through life, he educated his eye for art, and that brought upon this unique Cubist collection.

Leonard’s interest in Cubism began as a curiosity. What were Picasso, Léger, Braque and Gris doing with painting deconstructing objects, flattening spatial dimension, snippets of newsprint on canvas? Cubism opened a new artistry to portray views of reality. In doing so, these artists turned the trajectory of art composition. Yes, rising tensions in society could have affected their psyche. Clearly, Cubist painting permeates a kind of internal creative combustion. It was new art, a new century, a mix of emigre artisans hanging out together in Paris, exchanging ideas, experimenting anew. Life was quickly changing, modernizing, industrialization booming - artists may have felt conflicted by the speed with which the world was moving.

Looking at Cubist works through this lens; it becomes a more interesting movement – and Leonard ‘got it.’ His collection holds some of the most important and finest examples – the best of Picasso, Braque, Léger and Gris cubist works. Throughout the forty years, Leonard had the ability and savoir faire to realize this is important art. His financial wealth and art

connections enabled him to acquire all he wanted, and then he found the benefit to share this art trove in the Modern wing at the Met Museum.

Ronald was intentional. He purposefully composed Vienna's 'lost' *fin-de-siecle*. His serious nature to study and learn were the seeds that led Ronald's determination to surround himself with like-minded Austrian and German art enthusiasts. The Neue Galerie is a luminous art institution for the artworks.

It is an extraordinarily beautiful museum that stands alone in terms of its authenticity and uniqueness. To connect his heritage, his knowledge and his abilities to right wrongs, Ronald orchestrated another institution that sets to preserve to return Nazi looted artwork. His patient endeavor and fortitude enabled Adele Bloch-Bauer, known to American movie watchers, as *The Woman in Gold*, to rest in perpetuity at Neue Galerie's center stage gallery on the second floor.

Those we typically call artists are ones who create an art form – a painting, a sculpture, decorative art, photography, and film – something we see, hold or watch. Collectors are creatives as well. This study of the Lauders is a demonstration of how initially a collector may begin by buying art they like and can afford. With time, collectors typically take different trajectories, and eventually a few may even understand the wider impact art has on society overall.

“Nothing stays the same,” but perhaps some things do. Artists paint on canvas, craftsmen cast in silver and the finest and admired creations ideally are loved and cared for and placed in safe keeping.

Collectors who cultivate a comprehensive portfolio hold this art for only a while. Their choices about what to do next are wide and varied. Notable artworks which contain the elements



of brilliance, history as well as other various meanings are sought by museums. Here lies the difference with all the art the from past and the present which determine its worthiness.

Examples of the art within Leonard's and Ronald's art troves are detailed in this thesis. Studying this art has revealed impressions of observation, provocation, subliminal messages, objects of desire, dark moods, the evolution of creation, delicate beloved fine objects, and political satire. This is just a few opinions from one viewer. Can it be possible to count the endless thoughts that arise from the millions of visitors who will view the Lauder Collections over time? Contemplation, understanding, appreciation, love, anger and all the in-between – the Met's Cubism trove and the Neue Galerie bridge us all together to look at the past, our present and our future.

New York City has endured and returned from a tumultuous global pandemic. Museum Mile is shining and new and awaits the many millions of visitors to come. The Neue Galerie's exhibition banners will fly in the wind on Fifth Avenue and Leonard Lauder's Cubism will hang on freshly painted walls of the Met's Modern wing. The conversation will continue about whether Schiele is still shocking. Or whether Gris was inferring his French nationalist pride by the newsprint within and the subliminal image to a bull's face. What a testament to the final ending of two art filled compositions created by two devoted New Yorkers.

Leonard and Ronald genuinely enjoy sharing and their generosity with New York institutions. The collection have bridged late nineteenth century art history to the twentieth century including a foundation of the finest School of Paris Cubist works at the Met Museum, and an enormously extensive selection of Austrian and German Expressionism at the Neue Galerie. The works hang in perpetuity; all was created during a period of European history which impacts the story of recent history and thus how we live today.

## Conclusion

It is a very big decision for a collector, when one's plethora of art becomes so large, recognized and valuable: where will it eventually go? Great collections have the potential to benefit a museum, become a monstrous sale at a famous auction house or remain with family heirs. The decision as to where and when their artworks would be placed was well thought by Leonard and Ronald. Wealthy collectors have great advantages – to own and enjoy beautiful art, and they have challenges – how and where should the art go?

Art Philanthropy encompasses many complicated facets of financial and tax planning. The Lauders integrity is exemplary. They are highly regarded art philanthropists who represent the old school refinement collector who is generous to the highest caliber. First and foremost, it is each brother's intention to leave Cubism and Austrian and German art in New York City, to keep it accessible to the millions of viewers to experience each year. This focus is as important to Leonard and Ronald as collecting the art. It is significant because the Lauders art collections has reinforced New York City as the great cultural art center in America.

Frequently heard from anyone who has grown up in New York City that there is no comparison to living anywhere else. When you love New York, deeply love New York – one's feelings hardly deviates. The city with all its swings of messes and triumphs grabs people such as Leonard and Ronald. They have fond memories of their childhood, their upbringing, their parents building a business – literally on the streets and shops of New York. Their family heritage from Easter European emigrating to live in the boroughs of Manhattan – New York City is no doubt their roots. There was no other choice than to leave all this art to New York City, a city that provided the opportunities for the Lauders good fortune.

An interesting thread in this research is the influence of their mother, Estée. A young mother who wanted a family and a career. She led an example of being driven to work hard, to persevere, to appreciate education, learn about fine arts, embrace New York City. Within all this, to notice beautiful things. Throughout her life, Estée talked beauty and literally sold *Beautiful*, an iconic brand perfume. Her passion has inspired Leonard and Ronald who have followed in her footsteps. The Lauder Cubist Collection and the Neue Galerie are two of the most beautiful, orchestrated compositions in New York City.

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## Appendix

### Profiles



# LEONARD ALAN LAUDER

Chairman Emeritus & Senior Board Member of Estée Lauder Companies, Inc.

#### NET WORTH

In 2019, ranked # 44 with a total wealth estimated to \$32.3 billion \*

#### FAMILY

Born: New York City on March 19, 1933 (89 years)

Mother: Estée Lauder (1908-2004)

Father: Joseph (d.1983)

Sibling: Ronald S. Lauder

Spouse: Evelyn Hausner until 2011; Judy Ellis-Glickman in 2015

Children: William P. Lauder, Gary Lauder

#### EDUCATION

Bronx High School of Science (late 1940s)  
Wharton School, University of Pennsylvania  
Graduate School of Business, Columbia

#### BOARDS AND SOCIAL CAUSES

Chairman Emeritus, Whitney Museum of Art, New York  
Co-Founder of the Alzheimer's Drug Discovery Foundation  
Member of the Council on Foreign Relations  
Trustee of the Aspen Institute  
Chairman of the Aspen Institute International Committee  
Honorary Chair of the Breast Cancer Research Foundation  
Member of the President's Council of Memorial Sloan-Kettering Hospital

#### CAREER HIGHLIGHTS

Chairman Estée Lauder Company 1995 - Present  
President/ CEO Estée Lauder Company 1972 - 1999  
Co-Founder Joseph H. Lauder Institute of Management & International Studies 1983  
US Navy – Lieutenant 1955 - 1958

#### AWARDS AND HONORS

World Retail Hall of Fame 2020  
Bronx Science Hall of Fame 2017  
US Naval Lone Sailor Award 2009  
Golden Plate Award of the American Academy of Achievement 2003





# RONALD STEVEN LAUDER

President of the Neue Galerie

## NET WORTH

In 2019, ranked # 502 with a total wealth of \$5.5 Billion\*

## FAMILY

Born: New York City on February 26, 1944 (78 years)

Mother: Estée Lauder (1908-2004)

Father: Joseph (d.1983)

Sibling: Leonard A. Lauder

Spouse: Jo Carole Knopf

Children: Jane Lauder Warsh, Aerin Lauder Zinterhofer

## EDUCATION

Bronx High School of Science  
Wharton School of the University of Pennsylvania (1964)

University of Paris

Certificate in International Business from the University of Brussels

## BOARDS AND SOCIAL CAUSES

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Founder Ronald A. Lauder Foundation, Present  
Honorary Trustee of the World Monuments Fund  
Honorary Chairman of the Museum of Modern Art  
Board of Trustee of the J. Paul Getty Museum  
Honorary Chairman of the Museum of Modern Art  
Chairman of the Museum of Modern Art  
Co-Founder of the Alzheimer's Drug Discovery Foundation

## CAREER HIGHLIGHTS

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President of the World Jewish Congress 2007 – Present  
Founder & President of Lauder Business School in Vienna, Austria 2003  
Deputy Assistant Secretary of Defense for European and NATO policy in Reagan Administration 1983-1984  
United States Ambassador to Austria 1986 – 1987  
Co-Founder Joseph H. Lauder Institute of Management & International Studies 1983  
Estée Lauder Company 1968 - 1983

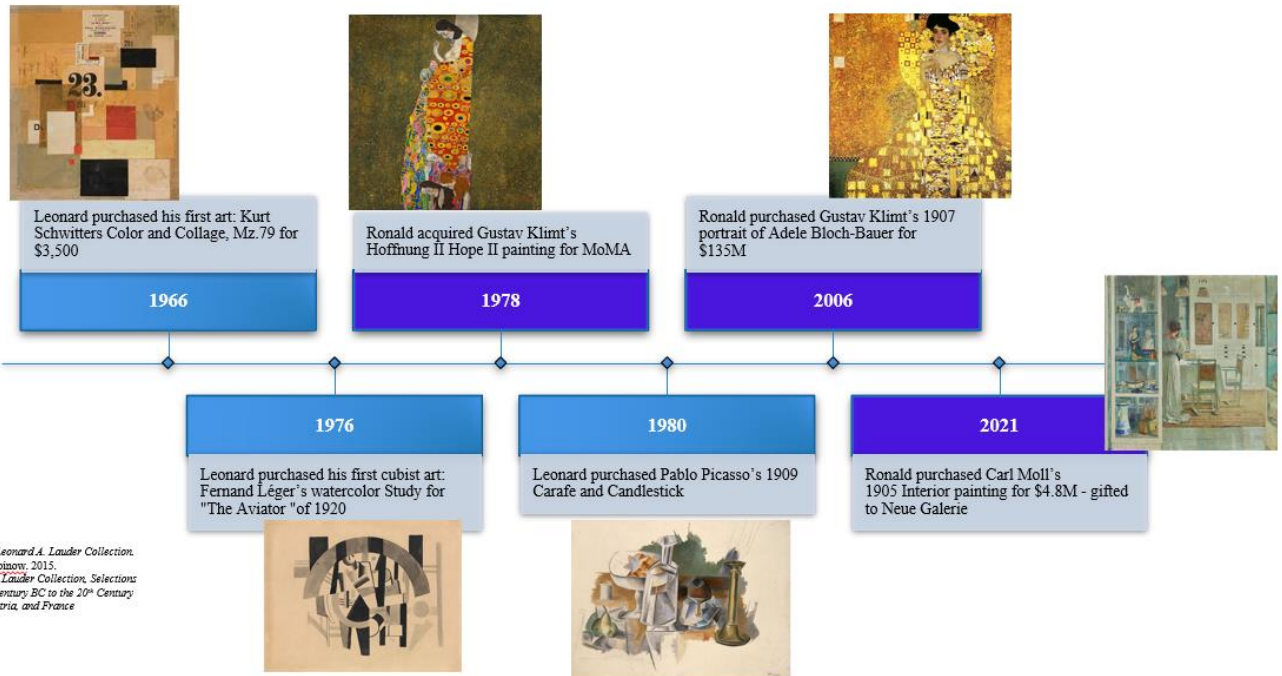
## AWARDS AND HONORS

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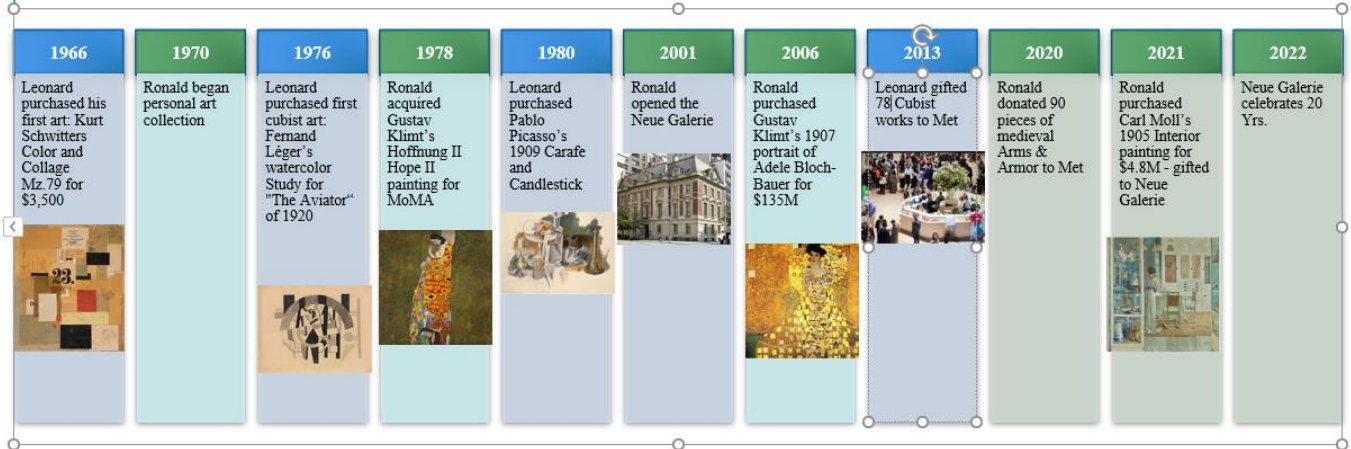
Harvey Prize Honoree 2019  
Andrey Sheptytsky Medal Honor 2018  
Commander's Cross of the Order of Merit of the Federal Republic of Germany 2015  
Andrew Carnegie Medal of Philanthropy 2011  
Knight of the Legion of Honor, the Great Golden Medal of Honor for Services to the Republic of Austria

# Timelines

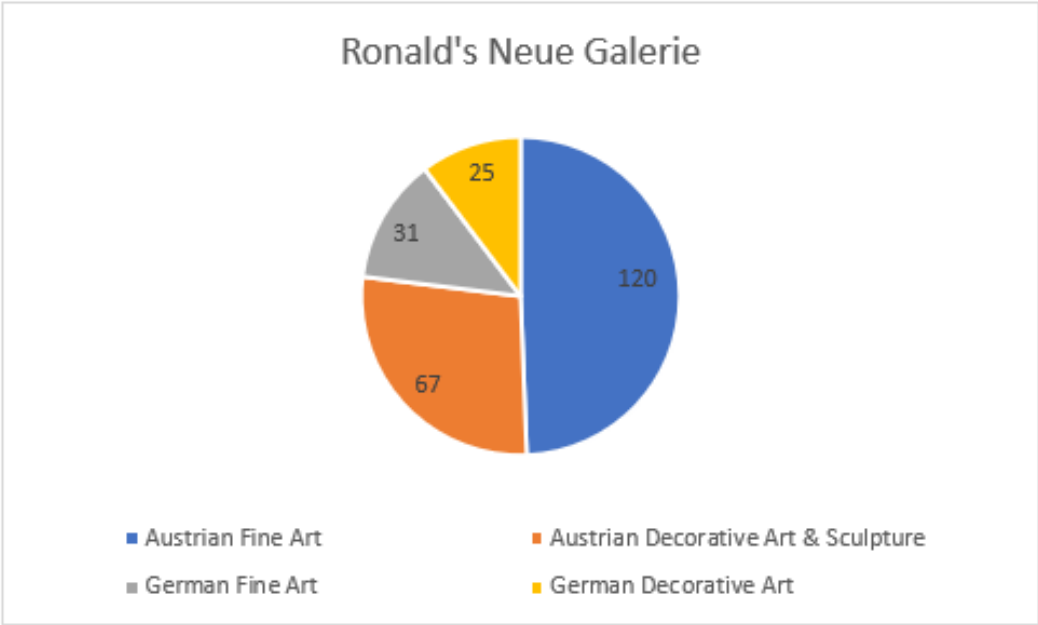
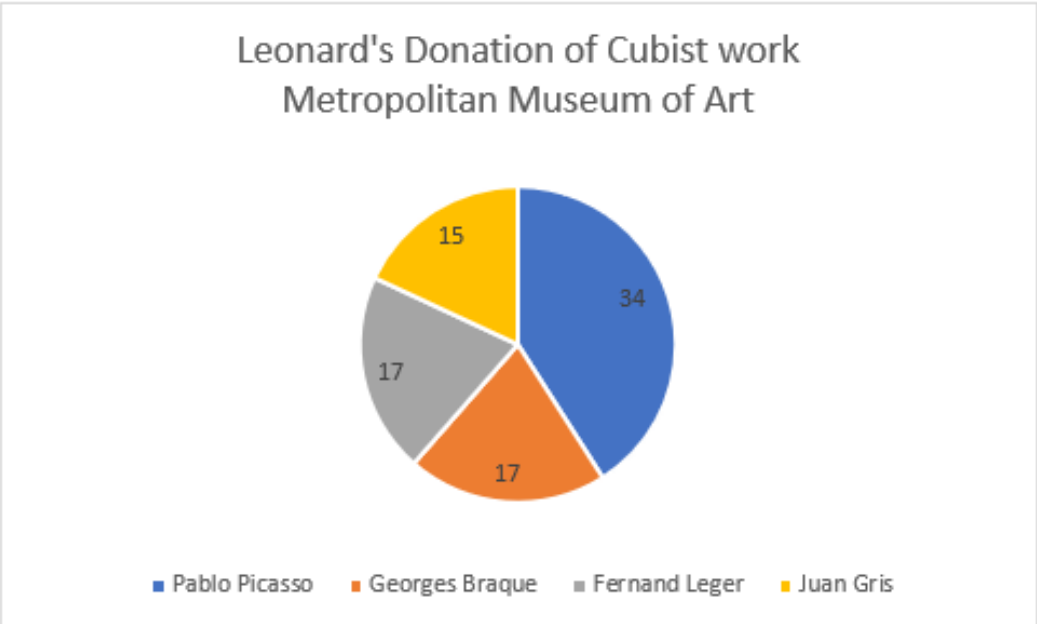
## TIMELINE OF SIGNIFICANT ART PURCHASES






## TIMELINE OF LAUDER ART COLLECTING & PHILANTHROPY



**Cross-Section of Museum Donations**



## Art

<b>Figure 1</b>	
	<p><i>Black Form</i>, 1923, Vasily Kandinsky, (1866-1944), oil on canvas</p>
<b>Figure 2</b>	
	<p><i>White Interior</i>, 1905, Carl Moll, (1861-1945), oil on canvas</p>
<b>Figure 3</b>	
	<p><i>The Village</i>, 1914, Fernand Léger (1881-1955), oil on canvas</p> <p><a href="https://www.metmuseum.org/art/collection/search/500488">https://www.metmuseum.org/art/collection/search/500488</a></p>



**Figure 4**



*Woman in a Chemise in an Armchair*, 1913-1914, Pablo Picasso (1881-1973), oil on canvas

<https://www.metmuseum.org/art/collection/search/500194>

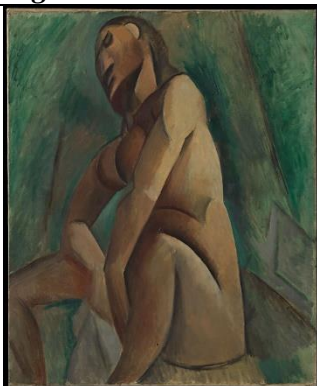
**Figure 5**



*Still Life with Checked Tablecloth*, Juan Gris, (1882-1863), oil and graphite on canvas

<https://www.metmuseum.org/art/collection/search/646469>

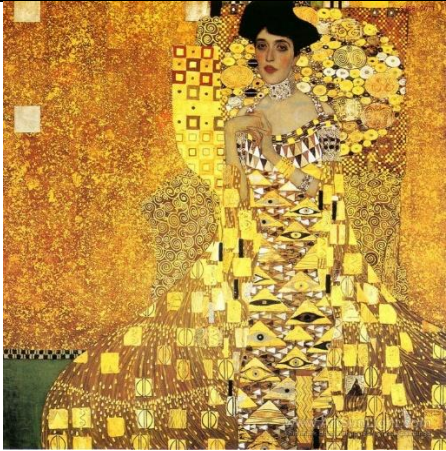
**Figure 6**



*Seated Female Nude*, 1908, Pablo Picasso (1881-1973), oil on canvas

<https://www.metmuseum.org/art/collection/search/817649>

**Figure 7**



*Portrait of Adele Bloch-Bauer I*, 1907, Gustav Klimt (1862-1918), oil, silver and gold on canvas

<https://www.neuegalerie.org/content/adele-bloch-bauer-i>

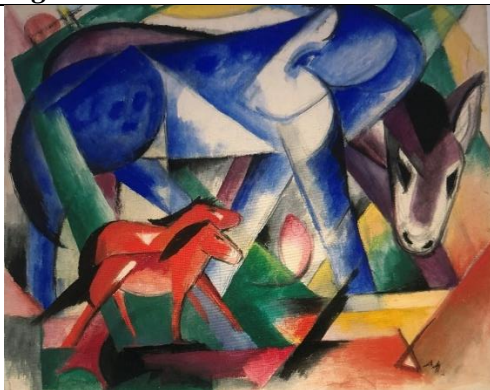
**Figure 8**



*Self-Portrait with Arm Twisted Above Head*, 1910, Egon Schiele, (1890-1918), work on paper

<https://www.theartblog.org/2014/12/egon-schiele-at-neue-galerie/>

**Figure 9**



*The First Animals*, 1913, Franz Marc (1880-1916), gouache and pencil on paper

**Figure 10**



Melon-shaped Box, 1920, Dagobert Peche (1887-1923), Wiener Werkstätte, model no. 4, S4822 Silver



**Figure 11**





*Of things to Come*, 1922, George Scholz (1890-1945), oil on canvas





## Women

<b>Figure 12</b>	<b>Figure 13</b>
<p data-bbox="500 310 618 338">Leonard</p>  <p>The painting 'Three Women with Bouquet' by Fernand Léger depicts three women in a stylized, geometric setting. The woman on the left is seated at a table, wearing a red top and a black skirt. The woman in the center stands, wearing a red top and an orange skirt, holding a white bowl filled with fruit. The woman on the right stands, wearing a dark blue top and a black skirt, also holding the bowl. The background features bold black and white geometric shapes, including a checkered pattern on the right.</p>	<p data-bbox="1133 310 1230 338">Ronald</p>  <p>The painting 'The Dancer' by Gustav Klimt shows a woman standing, wearing a highly decorative, multi-colored dress with intricate floral and geometric patterns. She is holding a bouquet of flowers. The background is filled with vibrant, abstract colors and patterns, creating a rich, textured environment.</p>
<p data-bbox="203 953 883 1031"><i>Three Women with Bouquet</i>, 1922. Fernand Léger, (1881-1955), oil on canvas</p>	<p data-bbox="943 953 1409 1031"><i>The Dancer</i>, 1918, Gustav Klimt (1862-1918), oil on canvas</p>


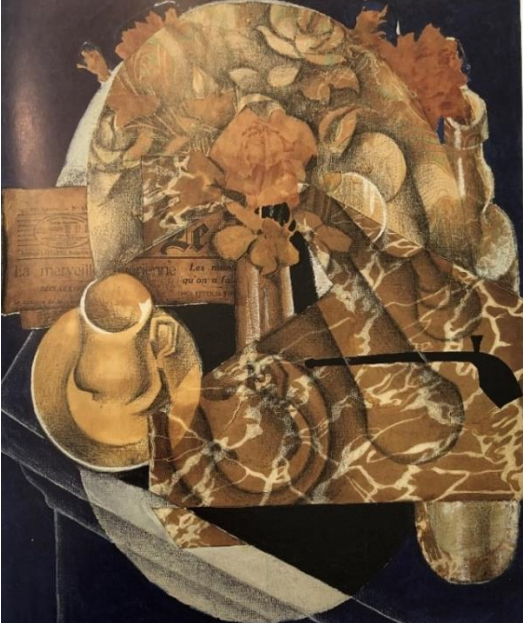
## Sculpture

<b>Figure 14</b>	<b>Figure 15</b>
Leonard	Ronald
	
<p><i>Head of a Woman (Fernande)</i>, 1909, Pablo Picasso, (1881-1973), plaster model, bronze cast</p>	<p><i>Mademoiselle Pogany II</i>, 1919, Constantin Brancusi, (1876-1957), white marble</p>

## Landscapes

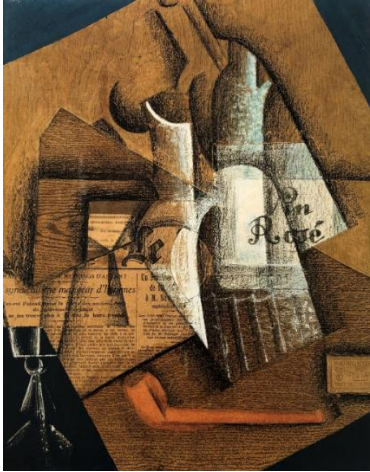

<b>Figure 16</b>	<b>Figure 17</b>
Leonard	Ronald
	
<p><i>The Castle of La Roche-Guyon</i>, 1909, Georges Braque, (1882-1963), oil on canvas</p>	<p><i>Landscape with House and Trees</i>, 1910, Karl Schmidt-Rottluff, (1884-1976), oil on canvas</p>

## Flowers



<b>Figure 18</b>	<b>Figure 19</b>
Leonard	Ronald
 A vertical painting of a sunflower with several smaller buds on a stem with large green leaves. The style is expressive and somewhat abstract, characteristic of Schiele's work. A small black square mark is visible in the bottom right corner of the painting.	 A still life painting featuring a bouquet of flowers in a vase, a yellow cup and saucer, and a book. The scene is rendered in a cubist style with a rich, textured palette of browns, yellows, and oranges. The background is dark, making the objects stand out.
<p><i>Sunflower</i>, 1916, Egon Schiele, (1890-1918), work on paper</p>	<p><i>Flowers</i>, 1914, Juan Gris (1887-1927), conte crayon, gouache, oil, wax crayon, mixed materials</p>



## History

<b>Figure 20</b>	<b>Figure 21</b>
Leonard	Ronald
 A cubist still life painting by Juan Gris titled 'Bottle Rose Wine'. The composition is a complex arrangement of geometric shapes and planes. A central bottle of wine is the focal point, surrounded by a glass, a vase, and other objects. The background is filled with overlapping planes of color and texture, including what appears to be a newspaper clipping with the word 'Roché' visible. The overall style is characteristic of the Cubist movement, emphasizing form and structure over naturalistic representation.	 A self-portrait by Max Beckmann titled 'Self Portrait with Horn'. The artist is depicted from the chest up, wearing a red and orange striped garment. He is holding a large, silver, curved horn or trumpet to his mouth. The background is dark and abstract, with a prominent red vertical shape on the right side. The painting uses strong contrasts and expressive brushstrokes, typical of Beckmann's style.
<p><i>Bottle Rose Wine</i>, 1914, Juan Gris (1887-1927), cut and pasted printed wall papers, laid woven papers, mixed materials, mounted on canvas</p>	<p><i>Self Portrait with Horn</i>, 1938, Max Beckmann, (1884-1950), oil on canvas</p>

## Women Wearing Hats

<p><b>Figure 22</b> Leonard</p>	<p><b>Figure 23</b> Ronald</p>
 <p>— Entre nous, je crois que Madame peut garder son chapeau. Le monsieur de M. le comte n'est pas venu... Dessiné de Juan Gris.</p>	 <p>117. GUSTAV KLIMT, THE BLACK FEATHER HAT (LADY WITH FEATHER HAT), 1910</p>
<p><i>“Vieux serviteur (Old Servant),”</i> 1910, Juan Gris, (1887-1927), illustration</p>	<p><i>The Black Feather Hat, (Lady with Feather Hat),</i> 1910, Gustav Klimt, (1862-1918), oil on canvas</p>