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## THE LANE COLLECTION CHRONOLOGY

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In May 2012, Sandra B. Lane gave one of the finest private holdings of 20<sup>th</sup>-century American art in the world to the Museum of Fine Arts, Boston (MFA). The Lane Collection comprises more than 6,000 photographs, among them more than 500 personally collected by Mrs. Lane since 1995; 100 works on paper; and 25 paintings. This transformational gift includes nearly 2,500 photographs by Charles Sheeler, an equal number by Edward Weston, and 500 by Ansel Adams. It dramatically impacts the MFA's photography collection, increasing the number of works by 66 percent—from 9,000 objects to 15,000. Additionally, the paintings and works on paper in the Lane Collection represent some of the most highly regarded artists of the American modernist movement. This gift is in addition to many other works previously given by William and Sandra Lane to the Museum. The chronology of the Lane Collection follows:

- 1951** William H. Lane (1914–1995), the owner of a small Massachusetts manufacturing plant, bought the painting, *Frozen Brook, East Arlington, Vermont*, by Jay Connaway at Doll and Richards Gallery in Boston. It was one of many paintings and works on paper that he collected during the 1950s and launched a noteworthy holding of American modernist painting and drawings. The collection includes numerous works by Charles Sheeler, Arthur G. Dove, Georgia O'Keeffe, Stuart Davis, Hans Hofmann, and Franz Kline.
- 1952** Mr. Lane made his first visit to the Downtown Gallery in New York, where he bought his first modernist paintings—10 works by Sheeler, Dove, and John Marin, among others. The relationships he forged there—initially with Charles Alan, the gallery assistant, and then with owner Edith Halpert—would prove critical to the direction his collection would take.
- 1953** In this year, Mr. Lane's growing interest in art led him to acquire 70 works by Dove, O'Keeffe, Hofmann, and others. He also established the William H. Lane Foundation, an educational organization to promote public understanding of American modernism through displays of artists' works at museums and college art galleries. Mr. Lane would organize more than 40 exhibitions that traveled throughout the northeastern United States.
- 1954** Mr. Lane purchased more than 80 paintings and works on paper from a select group of artists, such as Hofmann, Kline, and Lyonel Feininger. He became personal friends with Hyman Bloom, Hofmann, Davis, and O'Keeffe, as well as Sheeler, with whom he became especially close, consulting the artist regularly about acquisitions Mr. Lane made for his collection during trips to New York.
- 1963** During this year, Mr. Lane married Sandra Baker, a former school teacher from the Boston area who shared his passion for art and collecting. Together they continued to acquire works by major modernists, but also focused on touring exhibitions from the collection. In addition to Dove, O'Keeffe, Davis, Sheeler, and Marsden Hartley, they collected works by Charles Demuth, Ralston Crawford, Ben Shahn, and John Marin. The Lanes later expanded their collection to include expressionist pieces by Franz Kline, Hans Hofmann, and Arshile Gorky. Having acquired numerous paintings and works on paper, they decided to pursue photographs in the

mid 1960s, believing in the medium's artistic potential. In 1963, Mr. Lane became formally involved with the MFA as a member of the Visiting Committee of the Paintings Department.

- 1965 After their friend, Charles Sheeler, died in 1965, the Lanes acquired his entire photographic estate, some 2,500 works, in order to preserve the photographs, which few people at the time appreciated as art.
- 1967 Working closely with Ansel Adams, the Lanes formed a broad collection of 500 pieces reflecting his best work, and shortly afterward did the same with Imogen Cunningham. Beginning in the late 1960s, the Lanes also acquired approximately 2,500 of Edward Weston's photographs, a collection now widely acknowledged as the most important holding of Weston's work in private hands.
- 1974 The Lanes made their first gift to the Museum, a painting by Franz Kline, *Black on Green, Red and Yellow* (1948).
- 1975 A decade after they had started to form their photography collection, the Lanes had assembled one of the most significant private holdings of 20<sup>th</sup>-century American photography in the world.
- 1982 Mr. Lane served as a Trustee from 1982 until his death in 1995.
- 1983 *The Lane Collection: 20<sup>th</sup>-Century Paintings in the American Tradition*, organized by the MFA, traveled to the Amon Carter Museum, Fort Worth, Texas, and the San Francisco Museum of Modern Art.
- 1987 Mrs. Lane has served on the MFA's Board of Trustees since 1987. During this year, the Museum organized *Charles Sheeler*, the first exhibition at the MFA to include the artist's photographs, drawn from the Lane Collection. It also featured paintings by Sheeler lent by institutions and private collections. The exhibition traveled to the Whitney Museum of American Art in New York City and the Dallas Museum of Art, and was accompanied by a catalogue.
- 1989 The MFA organized the photography exhibition *Weston's Westons: Portraits and Nudes*, which traveled to the Baltimore Museum of Art and International Center for Photography, NYC, and was accompanied by a catalogue.
- 1990 Ninety American modernist paintings and works on paper were given to the MFA by William and Sandra Lane, including important works by Arthur G. Dove, Charles Sheeler, Georgia O'Keeffe, Marsden Hartley, Stuart Davis, John Marin, Charles Demuth, Franz Kline, Hans Hofmann, Max Weber, and Jacob Lawrence, which transformed the Museum's American collection. In recognition of this generous gift, the Sandra B. and William H. Lane Gallery was named at the Museum.
- 1991 *Ansel Adams: The Early Years* was organized by the MFA. It traveled to the Portland (ME) Museum of Art; High Museum, Atlanta; New York Historical Society, NYC (and others), and was accompanied by a catalogue.
- 1994 The MFA organized *Weston's Westons: California and the West*, which traveled to the Museum of Art, Toledo, OH, and the Phillips Collection, Washington, DC, and was complemented by a catalogue.
- 1995 Following the death of William Lane in 1995, Mrs. Lane continued to collect photography, creating a very personal assemblage of more than 500 works that focus on stylistic movements and photographic processes within the history of the medium and across cultures.
- 2000 *Edward Weston: Photography and Modernism* was organized by the MFA. It also traveled to the Los Angeles County Museum of Art; Cleveland Museum of Art; and the Phillips Collection, Washington, DC, and was accompanied by a catalogue.
- 2001 The position of curator for the Lane photography collection was established, which is held by Karen Haas.
- 2002 The MFA organized *The Photography of Charles Sheeler: American Modernist*, which traveled to the Metropolitan Museum of Art; Fotomuseum Winterthur; Städel Museum, Frankfurt; and Detroit Institute of Arts, and was accompanied by a catalogue.

- 2003 Mrs. Lane's gift to the MFA, the Lane Collection Fund, enabled the Museum to acquire more than 75 photographs by Czech photographer Josef Sudek.
- 2004 The exhibition *The Lane Collection and American Modernism: Georgia O'Keeffe and Her Times* traveled to the MFA's sister museum, the Nagoya/Boston Museum of Fine Arts, in Nagoya, Japan, and was accompanied by a catalogue. It also traveled to the Frist Collection, Nashville, TN; Cummer Museum of Art, Jacksonville, FL; Kalamazoo (MI) Museum of Art; Bellagio Gallery of Art, Las Vegas; and Tampa Museum of Art, FL, continuing the Lanes' tradition of broadly sharing the collection.
- 2005 The Museum presented *Ansel Adams*, which traveled to New Orleans Museum of Art; Art Gallery of Ontario; Detroit Institute of Arts; Corcoran Museum of Art; and Nagoya/Boston Museum of Fine Arts in Japan, and was accompanied by a catalogue. Also during this year, Mrs. Lane endowed The Lane Collection Curator of Photographs, naming the position held by Karen Haas, and endowed The Sandra B. Lane Associate Conservator in the department of Paper Conservation, a position held by Katrina Newbury.
- 2006 The two exhibitions in the MFA's *20<sup>th</sup>-Century American Photographers* series, *Ansel Adams* and *Edward Weston*, went on view in Nagoya.
- 2007 *The Lane Collection: Recent Acquisitions* was organized by the MFA.
- 2009 The Museum presented the exhibition *Viva Mexico! Edward Weston and his Contemporaries*.
- 2010 The MFA's Art of the Americas Wing opened in November and includes among its 53 galleries three Sandra B. and William H. Lane galleries, located on Level 3, where many works of art from the Lane Collection are on view:

#### **Abstraction**

This large central gallery presents a range of artists working in North and South America between 1940 and 1970 in a variety of styles ranging from Abstract Expressionism to Color Field painting and so-called op-art.

#### **American Modernism**

Major 20<sup>th</sup>-century modernist artists are featured in this gallery. Each wall of the gallery features one of the masterpieces from the Lane Collection (O'Keeffe's *Patio with Black Door*, 1955; Dove's *That Red One*, 1944; and Davis' *Hot Still-Scape for Six Colors—7<sup>th</sup> Avenue Style*, 1940) surrounded by other signature canvases by Marsden Hartley, Charles Sheeler, and others.

#### **Mid-century Expressionism**

Abstraction was only part of the American art experience during the 20<sup>th</sup> century, as seen in this gallery, which highlights works by painters, sculptors, and decorative artists who remained committed to realism. The works in this gallery are linked by the human figure, such as Hyman Bloom's *Female Corpse, Back View* (1947), given to the MFA in 1990 by the Lanes.

- 2011 Works personally collected by Mrs. Lane as well as those she acquired with her husband are highlighted in the book *An Enduring Vision: Photographs from the Lane Collection* (2011, MFA Publications), which shows both aspects of the Lane Collection through 120 photographic masterpieces. In addition to photographs by Sheeler, Weston, and Adams, it includes images ranging from William Henry Fox Talbot and Edward Steichen to Harry Callahan and Diane Arbus. Also in 2011, the MFA organized two exhibitions of modernist photography drawing from the Lane Collection.

**2012** In April, more than 40 works from the Lane Collection went on view in the MFA exhibition *Edward Weston: Leaves of Grass*, which previously traveled to Portland (ME) Museum of Art; Huntsville (AL) Museum of Art; and The Art Center in Little Rock, AK.

In May, Sandra Lane gave to the MFA the gift of the Lane Collection, comprising more than 6,000 photographs, 100 works on paper, and 25 paintings, transforming the Museum's holdings of 20<sup>th</sup>-century American Art.

**2013** In 2013, the MFA will present a special exhibition in the Herb Ritts Gallery featuring some 40 images that show the depth and breadth of the Lane Collection. These include works acquired by Sandra Lane since 1995, such as rare early 19<sup>th</sup>-century European images, important turn-of-the-century Pictorialist works, and strong contemporary photographs, paired with some of the greatest of the modernist photographs by Sheeler, Weston, Adams, and others that she and her late husband, William Lane, collected together.

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