

PATRON

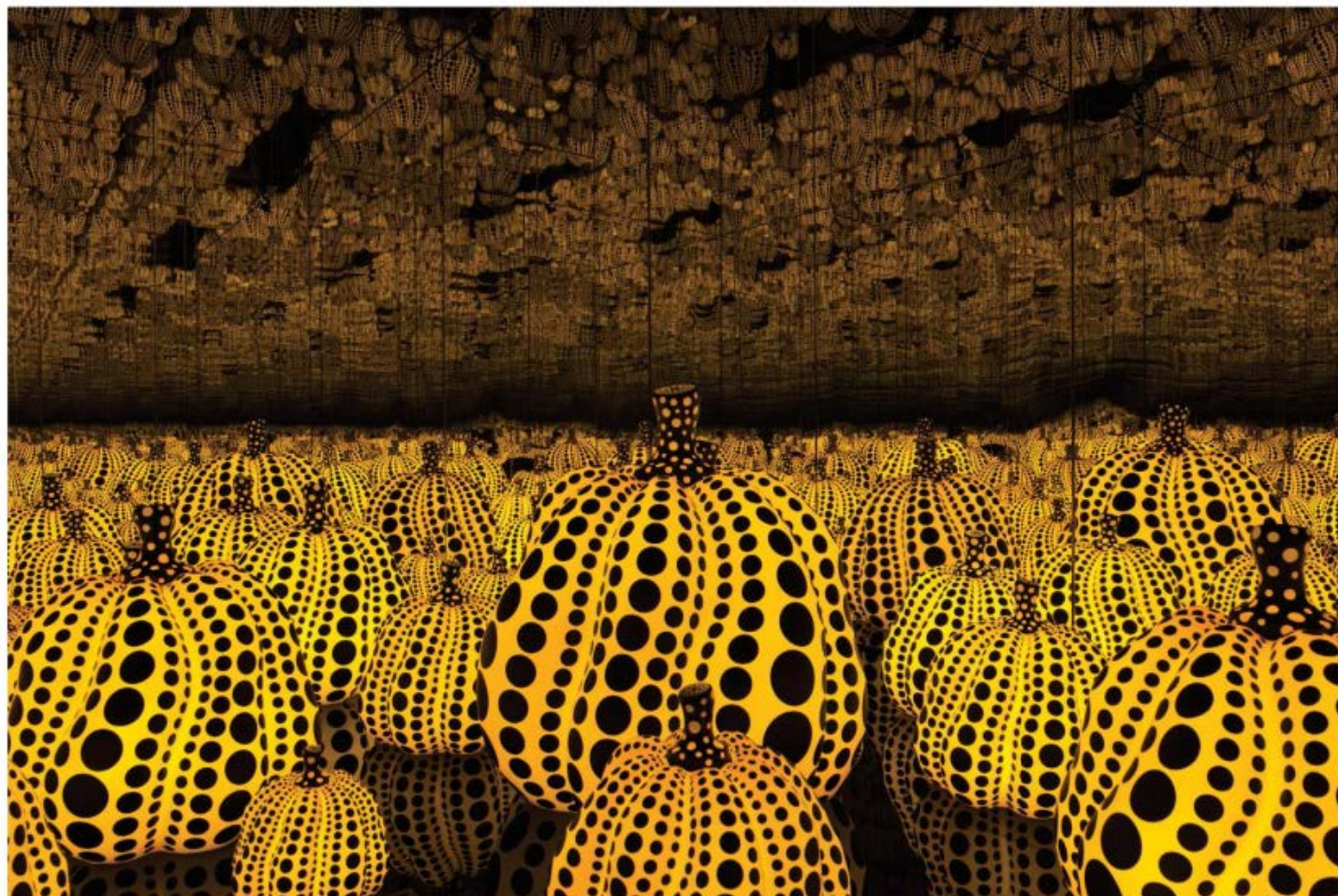
ART / CULTURE / DESIGN



HAUTE HISTORY:
Fashion & Architecture
on Strait Lane

Dining with Paula Lambert
Designed in Dallas

Yayoi Kusama, *All the Eternal Love I Have for the Pumpkins*, 2016, wood, mirror, plastic, acrylic, and LED. Courtesy YAYOI KUSAMA, Inc., OTA Fine Arts, Tokyo/Singapore, and Victoria Miro, London. Photography by Thierry Ball. ©Yayoi Kusama, Dallas Museum of Art, TWO x TWO for AIDS and Art Fund. Opposite: Jean Serrval, *American, born 1932, Purple Diagonal*, 1980, oil on canvas, 79.5 X 105.75 X 2.5 in. (framed). Dallas Museum of Art, TWO x TWO for AIDS and Art Fund.



Keeping It Fresh

Dallas Museum of Art adds to its holdings with new acquisitions through TWO x TWO funds.



On Saturday, October 28, the art world elite will descend upon Dallas for the 19th iteration of TWO x TWO, a fundraiser unlike any other. Since 1999, TWO x TWO's art auction has raised over \$67 million, with proceeds split between amfAR: The Foundation for AIDS Research, and the Dallas Museum of Art. The event has become amfAR's largest U.S. fundraiser, and has added over 250 major works of art to the DMA's permanent collection.

Co-founder Howard Rachofsky describes TWO x TWO as an event that "started very modestly with relatively modest ambitions, but very early on had success, and the question became whether or not we could maintain continuity and the freshness of it so that it could begin to develop a life of its own."

He credits the success of the celebrated event in part to the creative drive of his wife Cindy and a rotating series of chairpersons, who keep it original, topical, and unique, as well as the low expense ratio of the event, which allows about 88–90% of proceeds to go directly to the beneficiaries. But beyond the logistics and spectacle of the event itself, the art is the star of the show, and Rachofsky works hand-in-hand with Gavin Delahunty, the DMA's Hoffman Family Senior Curator of Contemporary Art, to ensure that the roster of participating artists and dealers is a deft mix of up-and-comers and established stalwarts.

Says Rachofsky, "I love the idea that we have fresh work from younger artists so that the community can benefit from the production of really interesting artists from around the world, as well as well-known names and significant artists. TWO x TWO is an



opportunity for the local and international collecting communities to reach out and interact with these artists.”

Rachofsky describes his involvement post-event as, “writing one check to amfAR and one to the museum,” so it is the senior contemporary curator’s prerogative to use the funds accordingly. Delahunty, who joined the museum in 2014, says that TWO x TWO “allows us to ensure that the collection is balanced. The funds enable us to identify works by senior artists of great significance, but we also look at the work of mid-career artists who are known internationally and who are well established. Lastly, and perhaps most importantly, research is carried out in the area on those younger emerging artists.” Delahunty has secured some major works during his tenure, including paintings by Frank Bowling, Jackson Pollock, and Joan Semmel, and sculptures by Walter de Maria and Theaster Gates. Prior to his arrival, the museum had acquired significant pieces by Nancy Spero, Glenn Ligon, Lynda Benglis, Daniel Buren, and Bruce Connor.



Clockwise from top: Frank Bowling *OBE RA*, British, born in Guyana, 1936, *Marcia H Travels*, 1970, acrylic on canvas, 111.25 x 213 x 1.5 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund; Walter De Maria, American, 1935–2013, *Large Rod Series: Circle/Rectangle 5,7,9,11,13*, 1986, stainless steel, A, I, 5-sided rod: 5.31 x 52 x 5.63 in., B, H, 7-sided rod: 5.31 x 52 x 5.37 in., C, G, 9-sided rod: 5.18 x 52 x 5.31 in., D, F, 11-sided rod: 5.06 x 52 x 5.18 in., E, 13-sided rod: 5.18 x 52 x 5.18 in. Collection of the Dallas Museum of Art through TWO x TWO for AIDS and Art Fund and the San Francisco Museum of Modern Art through the Phyllis C. Wattis Fund for Major Acquisitions, 2015; Glenn Ligon, American, born 1960, *Untitled*, 2002, coal dust, printing ink, oil stick, glue, acrylic paint, and gesso on canvas, 74.84 x 118.12 in., framed dimensions (T-FRAME): 87 x 137 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund; Daniel Buren, French, born 1938, *Sanction of the Museum*, 1973, six fabric squares, acrylic, cotton cloth, and hanging bars. Overall (variable for each installation and for each cloth component): 160 x 166 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund.





This page, clockwise from left: Jackson Pollock, American, 1912–1956, *Figure Kneeling Before Arch with Skulls*, c. 1934–1938, oil on canvas, framed dimensions: 33.5 X 27.5 X 2 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund; Nancy Spore, American, 1926–2009, *Mother and Children (2)*, 1956, oil on canvas, 55 x 48 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund; Lynda Benglis, American, born 1941, *Oolalique (Hey, Hey Frankenthaler)*, 1969, poured-pigmented loxax, 16.5 x 34.5 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund; Bruce Gilder Connor, American, 1933–2008, *KNOX*, 1963, mixed media, 39.5 x 36.5 x 9.5 in. (framed). Dallas Museum of Art, TWO x TWO for AIDS and Art Fund. Opposite: Theater Gates, American, born 1973, *Ground rules. Red square for floor hockey and nigger sports*, 2015, wooden flooring, 96.5 X 36.5 X 2.6 in. Dallas Museum of Art, TWO x TWO for AIDS and Art Fund.

Delahunty, who selected these works from the over 250 purchased with TWO x TWO funds, did so because, “they exemplify how we are tracking the critical debates surrounding contemporary art and the methodologies utilized in recent art practices, including feminist theory, postcolonial discourse, appropriation, participation, sexuality, and abstraction. As the permanent collection grows, our ambition is to build around the particular strengths of DMA’s existing collection, throwing new light on familiar works as well as challenging well-known narratives by introducing material from beyond the canon.”

Case in point, this past spring the museum announced its acquisition of Pollock’s *Figure Kneeling Before Arch with Skulls* (c. 1934–38). Featuring a shrouded figure crouched in front of a skull-laden altar, the painting is a major example of the influence of Renaissance art and Mexican modernism on the artist’s early work. The fifth piece by Pollock to enter the museum’s collection, *Figure Kneeling* augments pre-existing holdings such as paintings *Cathedral* (1947) and *Portrait and a Dream* (1953), as well as *Untitled* (1956), one of only six of the artist’s sculptures in existence. Shedding light on an oft-overlooked time in Pollock’s career, the painting also allows for connections to be formed between one of the 20th century’s most important artists and the museum’s strong interest in Mexican modernism—the subject of the recent exhibition *México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde*.

Similarly, Delahunty has spearheaded the acquisition of works by Frank Bowling and Walter De Maria, key figures in the fields of abstract painting, and minimalism and conceptual art, respectively. Bowling’s *Marcia H Travels* (1970), and De Maria’s *Large Rod Series: Circle/Rectangle, 5, 7, 9, 11, 13* (1986) and *Pure Polygon Series* (1975–76), mark the first works by each to be added to the permanent collection, with De Maria’s a joint acquisition with the San Francisco Museum of Modern Art, a groundbreaking partnership between the two institutions. Later this year the museum will also welcome Yayoi Kusama’s *All the Eternal Love I Have for the Pumpkins* (2016), the first of the Japanese superstar’s famous “infinity rooms” to be purchased by the museum.

Delahunty describes his curatorial mission for growing the permanent collection as one inspired by the words of late New York-based collector Bernard Reis, who gifted Pollock’s *Cathedral* to the DMA’s collection in 1950, making it one of the first paintings by the artist to enter a museum collection. “Reis gifted the work on the appeal of board member—later president—Stanley Marcus, who suggested that Reis ‘gift the museum an important work by a younger artist,’” he says. “*Cathedral* was chosen since Reis felt it necessary to place an example of ‘the most progressive and important new art in the heart of the United States.’ Reis’s remark remains my goal to this day.”

But simply adding new works to the coffers is not enough, and to that end it’s important that a museum not only acquire works but strategically utilize the existing collection to impact programming. For example, the existing holding of Bruce Connor’s *KNOX* (1963), an early collage by the iconic assemblage filmmaker purchased with TWO x TWO funds, has played a key role in the forthcoming world premiere of a newly restored version of Conner’s 1967 film *REPORT*, which examines the assassination of John F. Kennedy. The film will be screened as part of an exhibition focusing on twenty-four pioneers of film and video, entitled *Truth: 24 Frames Per Second* (on view October 22, 2017–January 28, 2018). In this sense, the impact of TWO x TWO extends far beyond collector-filled event tents to influence the trajectory of artists’ careers and, in some cases, the way we reexamine art and art history themselves. **D**

