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**HEAD OVER HEELS: DALLAS ART FAIR TURNS TEN
THE SUBLIME SOLUNA
THE EAGLES' NEST**



THE EAGLES' EYE

TWO x TWO for AIDS and Art, an artful ecosystem, auction, and fundraiser, captures the attention of Jennifer and John Eagle and broadens their collection.



BY JOHN RUNYON
PHOTOGRAPHY BY JOHN SMITH



Twenty years ago I attended my first TWO x TWO. Little did I know that the event would take on a life of its own and become the gold standard for fundraising. Of course, none of this would have been possible without the generosity and sacrifice of TWO x TWO founders, Cindy and Howard Rachofsky.

Two decades later Cindy and Howard remain an inspiration. To date the event is responsible for raising over \$75 million and remains for amfAR, The Foundation for AIDS Research, the largest fundraiser in the United States. Meanwhile, Dallas Museum of Art has added over 250 major works of contemporary art to their permanent collection with TWO x TWO proceeds donated to their Contemporary Art Acquisition Fund and exhibitions. It too is the largest annual fundraiser for the museum.

These are remarkable statistics; however, there are countless stories to share about lives that have been touched, friendships formed, significant art acquired, and the evolution of a TWO x TWO ecosystem. I have had the privilege of collaborating with Jennifer and John Eagle as their art advisor for over ten years. In a recent conversation, we discussed the Eagles' ongoing interest and commitment to TWO x TWO.

John Runyon (JR): *Cindy and Howard Rachofsky have made an indelible commitment to elevating the arts in Dallas. Your own contributions to the arts and TWO x TWO are considerable including donations to the event and art acquisitions. What keeps you so devoted to this particular auction and gala in a sea of so many?*

Jennifer Eagle (JE): It's the perfect storm. Cindy and Howard are dear friends, so it is our absolute pleasure to support their efforts. Add to that the contemporary art element, a beautiful week of events with like-minded friends, and the interesting, talented people that support two organizations we believe in, our own Dallas Museum of Art and amfAR, makes TWO x TWO an easy investment.

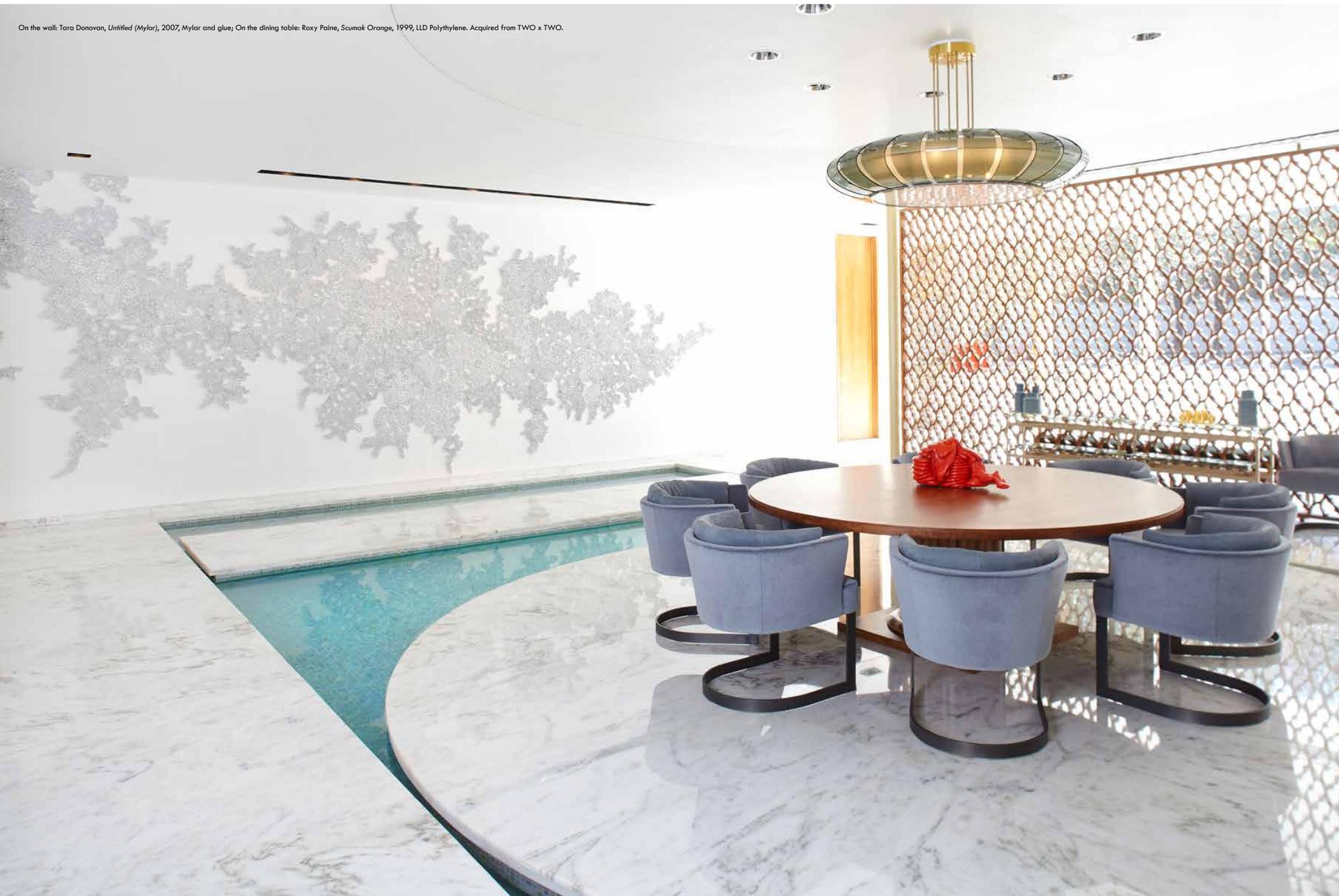
JR: *Please describe your collection and how your collecting path may have changed over the past two decades.*

JE: Our collecting habits have evolved considerably. While we continue to buy what we like and want to live with, our collection has certainly been enhanced through our relationship with you, John. In fact, Howard was the bridge builder in helping us find the perfect art advisor who has also become a true family friend. The real joy is in learning and discovering new artists, young or old, that weren't before familiar. It's a constant evolution.

JR: *Since inception, you have acquired over 50 artworks in support of TWO*

John and Jennifer Eagle; Above the fireplace: Mark Bradford, *Cross Hatch*, 2009, mixed media and collage on canvas; The Haas Brothers, *Clarice*, 2016, Hex stool in brass tile. Both acquired from TWO x TWO. Opposite: Kwon Young-Woo, *Untitled*, 1984, gouache and Chinese ink on Korean paper, 33.625 x 27 in. (framed), acquired from TWO x TWO.

On the wall: Tara Donovan, *Unfilled (Mylar)*, 2007, Mylar and glue; On the dining table: Roxy Paine, *Scumak Orange*, 1999, LLD Polythylene. Acquired from TWO x TWO.



On the marble floor: Roni Horn, *Untitled* ("What if you get stranded in a place where pears and winter are variants of each other?"), 2012, solid cast glass, 2 pieces; On the wall: Marcia Haff, *Pale Paintings: Scumble: reds 1 to 12 of 12*, 2008, oil on canvas. Below: Andy Warhol, *Shoes*, 1980, screenprint. Acquired from TWO x TWO. Opposite: El Anatsui, *Ink Splash*, 2010, aluminum and copper; On the table: Joel Shapiro, *Untitled*, 2000–2003, bronze. Acquired at TWO x TWO.



x TWO, not to mention many of the non-art experiences and travel packages. What drives you to maintain this steady flow of support?

John Eagle (JohnE): Obviously, we're not counting, but have to say we've been lucky in our acquisitions from TWO x TWO. There are great opportunities at this event if you pay attention, and each year just gets better and better. Also, not just the two of us but our whole arts community is proud to support the artists and dealers who attend and are contributors to the event.

JR: *TWO x TWO creates a unique energy for established collectors and opens doors to new collectors. Do you feel that TWO x TWO has exposed you to a breadth of artists you wouldn't have otherwise discovered?*

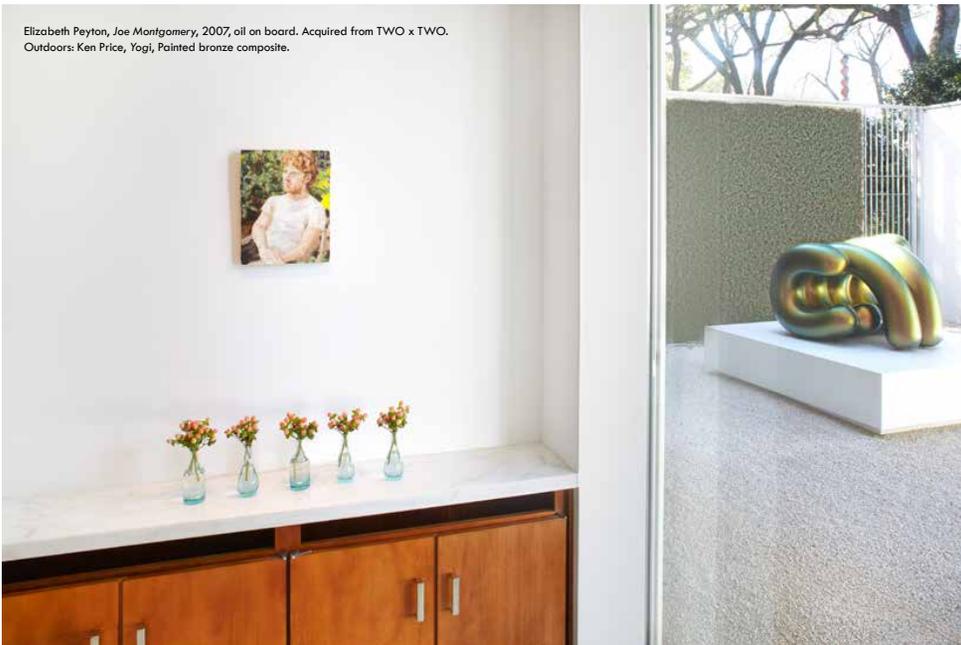
JohnE: Absolutely. Not only have we been exposed to artists we'd not yet discovered but also to those that we may not have had access to. We both love the thrill of finding a new work that we fall in love

with. It keeps your mind open to new thoughts and experiences.

JR: *And how is the event helpful to the attendees with limited collecting experience?*

JohnE: We were collecting before TWO x TWO began but have certainly been more active in the last 20 years. We just may be the poster children for TWO x TWO. Buy a ticket. Show up. Bid on some art. You'll definitely learn something and hopefully go home with a new treasure. You'll be inspired and possibly catch the art addiction we all willingly share. You'll meet dealers and artists and a gaggle of Dallas friends that travel anywhere and everywhere looking for the next art adventure.

JR: *At the 2009 TWO x TWO, you acquired Mark Bradford's painting titled Cross Hatching eight years before he was chosen as the official representative for the United States at the 57th Venice Biennale, and two years prior to his*



Elizabeth Peyton, Joe Montgomery, 2007, oil on board. Acquired from TWO x TWO.
Outdoors: Ken Price, Yogi, Painted bronze composite.

exhibition at the Dallas Museum of Art? Please describe your introduction to Bradford's work at TWO x TWO.

JE: We already admired Mark Bradford's work and were so excited a piece was in the 2009 auction. We decided we would be the winning bidders weeks before the event. Several friends were also enthusiastic bidders, which was no problem for John, who is never shy about bidding in a live auction! This also led to another Mark Bradford acquisition a few years later. We met the dealer at TWO x TWO and one thing led to another.

JR: You now own the works from four Korean postwar artists who are prominent members of the Dansaekhwa Movement acquired at TWO x TWO's 2015 auction. They are Chung Chang-Sup, Ha Chong-Hyun, Kwon Young Woo, and Park Seo-Bo. Is this the first time you were introduced to the Korean Dansaekhwa Movement?

JohnE: Yes. These Korean artists and the Dansaekhwa Movement were not on our radar. We knew nothing about Korean art at the time, which is one more example of the reach of this event. We experienced them grouped together in a beautiful installation on the gallery wall facing the dining room of The Rachofsky House. Any one is special on its own but placed all together they just sing. It's true Jennifer has been known to buy the whole wall every now and then.

JR: TWO x TWO folklore is that you and John have inadvertently bid against each other in the heat of battle, contributing further to the TWO x TWO bottom line. Can you describe this scenario?

JE: Thank goodness for a good cause, or two. One year a friend who could not attend asked John to bid for him in the live auction on

the Charles Ray. He just knew it was his since he engaged my husband. We were probably seated at different ends of the table. John hit his maximum bid and had to explain to him the next day that I outbid them both. This precious baby bird has a good home at the Eagle's house.

JR: Jenn, you also bid blindly on a work by Artist Honoree Jim Hodges that the artist concealed beneath brown-paper wrappings in a box inside a Nancy Gonzalez crocodile tote. Can you describe this experience and what you discovered after your successful bid?

JE: This was a unique and clever addition to the auction. Of course, a new Nancy Gonzalez tote, in white crocodile I might add, is a no brainer. However, shopping the artist collaborations, I immediately knew which one I would bid on. There are no words to describe the wonderful, sensitive, relevant, thoughtful, Jim Hodges. I guess I just tried, didn't I?

While the other bags were painted or designed on the outside, Jim's was completely left blank. Instead the tote was filled with a box wrapped in brown paper tied with twine. Totally nondescript. I opened this with Cindy on Sunday afternoon to find the most beautiful works on paper, one with silver leaf and the other with gold leaf, all crumpled in their wonderful way. Right now they are in a Plexiglas box in our master bedroom. Beautiful.

JR: In a fundraising environment you both enjoy the healthy competition of a live auction, especially causes to which you are deeply connected. Do you discuss a strategy before the auction? Are there any notable stories to share?



Above: Sarah Morris, Robert Towne (Los Angeles), 2006, household gloss on canvas. Acquired from TWO x TWO. Below from left: Liz Lamer, *Untitled*, 2001, steel, watercolor, paper, wood, and paint; Tim Gardner, *Gordon Passed Out in a Ditch*, 2006, watercolor on paper. Both acquired from TWO x TWO.



Above the fireplace: Adolph Gottlieb, *Pictograph (Indian Red)*, 1942, oil on board; On the table: Jim Hodges, *Untitled*, 2012, charcoal, 24K gold leaf, Japanese silver leaf with Beva on paper. Acquired from TWO x TWO.

JE: My strategy is usually to have John sit on his hands! He loves an auction and loves to win! That said, yes, we do seriously talk about works that fit in our collection and what we're planning to bid on. We have come away with great pieces that we live with every day and it's also satisfying to know that our support has a meaningful impact for two important organizations.

JR: *Many of the TWO x TWO works you've added to your collection were selected among live auction lots including Mark Bradford, Ugo Rondinone, and Charles Ray, and/or were the honored artist that year, in the case of Joel Shapiro and Elizabeth Peyton. What are some of the memorable experiences and exciting moments for you as a collector and supporter of TWO x TWO?*

JE: Elizabeth Peyton was the honored artist in 2006 when I co-chaired TWO x TWO with Catherine Rose. She and Gavin Brown were seated at our table and the live auction began. John was discreetly bidding against a friend and fellow tablemate. No one knew who the second bidder was, including me. We took it home and hung it immediately since we were hosting the brunch to honor her the next day. It has never been in storage. This lovely piece actually opened our eyes to other figurative works we now own.

JR: *TWO x TWO is a unique fundraising event. The obvious beneficiaries are Dallas Museum of Art and amfAR. Can you describe how TWO x TWO has benefited others and the community?*

JohnE: In hosting our out-of-town guests, TWO x TWO has really put Dallas on the map. It is so rewarding to share our vibrant arts community and so many impressive personal collections with those that may find it a real surprise. Surely, many gallerists have decided to invest and participate in the Dallas Art Fair as a result of their visit to TWO x TWO. Of course, the Rachofskys lead the charge, but they have created a team of supporters through camaraderie and a family atmosphere.

JR: *Have you been able to establish relationships with the artists and gallerists spurred by introductions via TWO x TWO?*

JE: Definitely. Having dealers in town and getting to know your

collection and how you live with art has been invaluable in the opportunity to acquire new pieces outside the event.

JR: *The Dallas Museum of Art unveiled the Eagle Family Plaza in 2016 and the corporate offices at amfAR have a plaque on their wall engraved with your names. How do you feel that these organizations have benefited from the past two decades of TWO x TWO for AIDS and Art?*

JE: Obviously, these two organizations benefit financially from TWO x TWO but there is more to it than that. Dallas is on the esteemed list of international cities hosting events for amfAR and actually raises the most funds outside of the Cannes Film Festival, even though proceeds are split 50/50! The flow from artist and gallery to the Dallas Museum of Art Contemporary Acquisition Fund and then right back around in the form of acquisitions from these same contributors is a direct benefit for everyone.

JR: *The Rachofskys lead the charge but they have created a team of supporters through camaraderie and a TWO x TWO family atmosphere. How do you describe their gift of leadership and inspiration?*

JE: Cindy and Howard are two of the most generous people we know. They are the bridge builders who bring us all together and know no limits when it comes to personal relationships. We have met so many people from all over the globe through their friendship and made many lifelong friends along the way. To say their commitment to an inspiration is an understatement.

To install your entire house with works for auction, plan and execute a beautiful week of parties replete with tents that brim with food, wine, and newly imagined decor each year all while living there and remaining the ultimate, gracious hosts, the Rachofskys are nothing short of sainthood. **P**



Left (from left to right): Yayoi Kusama, *Untitled*, 1953, gouache on paper; Bruce Conner, *Inkblot Drawing*, 1992, pen and ink on paper. Acquired from TWO x TWO; Ewan Gibbs, *New York*, 2008, pencil on paper; Irma Blank, *Ur – schrift ovvero Avant – festa*, 1998, ballpoint pen on paper. Right: Charles Ray, *Handheld Bird*, 2006, cast stainless steel and acrylic, polyurethane. Acquired from TWO x TWO.

