ALMINE RECH

Double Vision
The Rachofsky Collection and the Hartland & Mackie / Labora Collection

Feb 15 — Jun 28, 2025 | Warehouse Dallas Art Foundation, TX, US

The Warehouse Dallas Art Foundation (“The Warehouse”), a non-profit art foundation jointly operated by collectors Thomas Hartland-Mackie and Howard E. Rachofsky, announces its inaugural exhibition, 'Double Vision: The Rachofsky Collection and the Hartland & Mackie / Labora Collection'. Opening February 15, 2025, the exhibition features over 80 works by 42 artists, all drawn from the Hartland & Mackie / Labora and Rachofsky Collections. The exhibition is co-curated by Thomas Feulmer and Benjamin Godsill.

As the first exhibition of this newly-formalized partnership, Double Vision offers a glimpse into their respective collections—The Rachofsky Collection, created over the past 40 years, and the Hartland & Mackie / Labora Collection, developed over the last decade—foregrounding the potent and inventive interplay that will serve as a guiding principle for future programming at The Warehouse.

Although both collections remain distinct in their points of view, the exhibition illuminates the serendipitous ways they overlap. Both collections have made commitments to collecting several artists in-depth, including Carroll Dunham, Wade Guyton, Marguerite Humeau, Calvin Marcus, and Dana Schutz, each prominently on view throughout the show. The exhibition is punctuated with galleries that offer broad presentations of these artist’s practices drawn from each of the two collections. In some instances, works by the same artists from different bodies of work will be placed in conversation, while in others, entirely different practices will be brought into dialogue.

Double Vision also explores both collections’ interest in monumentality, and The Warehouse is uniquely situated to present ambitious artist projects in both size and scope. Viewers will discover institutionally scaled works, many on view in the United States for the first time.

A historically significant work by Howardena Pindell (b. 1943, Philadelphia, PA), jointly acquired in 2024, serves as a guiding star for the exhibition and the broader collaboration. Measuring 29 feet in length, Untitled (Reflections) (2022) constitutes a monumental reinterpretation of Le Bassin Aux Nymphéas (1917-1920) by Claude Monet in the collection of the Fondation Beyeler. Made in Pindell’s signature pointillist style, this work creates a new, forward-looking abstraction filled with emancipatory possibilities.

Drawing from both collections allows for diverse practices to engage in new dialogues. Two large sculptural works, a piece by Aaron Curry (b. 1972, San Antonio, TX) from the Hartland & Mackie / Labora Collection and a totem by Sterling Ruby (b. 1972, Bitburg, DE) from The Rachofsky Collection, share a room inviting us to consider how the artists engage with the problematic history of monumental, modernist sculpture through different, but synchronistic, modes.

Both collections share interest in vast, room-filling installations, and this exhibition features two significant ones by Elaine Cameron-Weir (b. 1985, Alberta, CA) and Marguerite Humeau (b. 1986, Cholet, FR). Both of these works were highlights of the 2022 Venice Biennale and were subsequently acquired by the Labora and Rachofsky collections respectively. Cameron-Weir's works meditate on life, death, and the body in an age where the values of the military, religion, and science intersect in countless ways. Her work on view in this exhibition, incorporates a multiplicity of brutal, industrial forms and lightly balanced—almost vulnerable—structures. In another gallery, Humeau's *Kuroshio* (2022) delves into intertwined aspects of science, organic forms, and the female figure. Through what she calls "mythological ecosystems," the artist creates connections between the environment, the body, and the psyche. Humeau's and Cameron-Weir's installations present newly imagined ways of connecting to our surrounding environments and create a discourse between spiritual, natural, and man-made ecosystems.

Rashid Johnson (b. 1977, Chicago, IL) has selected various postwar Japanese, Italian, and Korean masterworks from The Rachofsky Collection to stand alongside his own works, including High Time (2020), a living structure of steel, ceramic, fiberglass, and plants. Hartland-Mackie is an avid supporter of Johnson's work, and this unique presentation represents an opportunity not only for audiences to explore how works within the two collections engage with each other, but also for the artist to explore the power of context to shift and expand meaning.

Double Vision is open through June 28th, 2025