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## Art collectors Rachofsky, Faulconer give public a peek inside The Warehouse



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Artist Marilyn Jolly (foreground) leads a discussion on pieces of art by Sigmar Polke during a public tour at The Warehouse near the Galleria. The former industrial building, co-owned by Dallas art collectors Howard Rachofsky and Vernon Faulconer, houses works of art, some co-owned with Dallas Museum of Art, to be seen by appointment only. (Photo by ROSE BACA - neighborsgo staff photographer)



By [dallasnews Administrator](#)  
8:42 AM on Jul 25, 2014



Erika Oliver takes a photo of Charles Smith II next to "Elliptic Umbilic/Fait Accompli" by Sterling Ruby during a public tour at The Warehouse. (Photo by ROSE BACA - neighborsgo staff photographer)

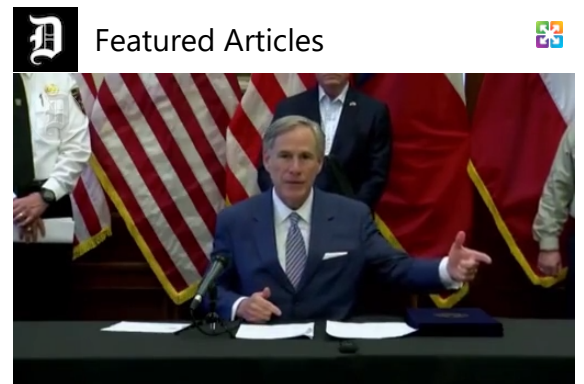


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What started as storage space now houses one of the area's most expansive collections of contemporary art.

Inside The Warehouse, co-owned by Dallas art collectors Howard Rachofsky and Vernon Faulconer, are works that span genres and the globe. Its galleries include paintings by German artist Gerhard Richter, animated films by South Africa's William Kentridge and a large, blue human-shaped figure once displayed at Dallas Museum of Art.

All this is next door to a tire store.

"It's a pretty anonymous-looking space," Rachofsky said.

No signs mark what's inside the slate-colored building, surrounded by a gated entry. A lone clue is the street address posted out front.

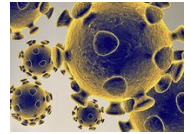
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"It's not about the glamour of the location," said Thomas Feulmer, director of educational programming at The Warehouse. "It's about when you walk inside."

The anonymity is purposeful, Rachofsky said. They didn't want The Warehouse to seem like a ploy for attention, and wanted to keep it clear of visitors simply looking for amusement.

The building near the Galleria operates much like Rachofsky's Richard Meier-designed house on Preston Road once did, open by appointment to students, teachers and other art-lovers looking to expand their knowledge. With Rachofsky and his wife, Cindy, living in the house, it's The Warehouse that's now open.

"Part of the reason we open it up is because we love to share it," Rachofsky said.

The idea for The Warehouse came to Rachofsky and Faulconer as they sought a better way to store their collections. They were paying private companies to stow away works, Rachofsky said, and two wanted a practical, inexpensive building.

They purchased a building about three and a half years ago, Rachofsky said. Other locations they'd looked at included the Dallas Design District and near Dallas/Fort Worth International Airport.

The space wasn't originally meant to take over the public face of Rachofsky's collection. That all snowballed, Feulmer said.

Plans were made to redo the building — just a big, open space with columns running through it. Feulmer said Rachofsky would walk off distances at museums, seeing what worked.

The Warehouse opened to the public in October 2012. It houses 16 galleries in 18,000 square feet of exhibition space, nearly double the size of the Rachofsky house. There's still some space for storage — just not as much as what was first thought.

Works on display  
rotate in and out,  
with some co-  
owned by Dallas  
Museum of Art. The  
current exhibition,  
“Room by Room,”  
dedicates each  
gallery to one artist,  
visited in sequence.

In the first gallery are paintings by Carroll Dunham, father of Lena Dunham, creator and star of HBO's *Girls*. Tucked in a corner and cordoned off by a black curtain is the second gallery, with an installation by Bruce Nauman called *Shadow Puppet, Spinning Head*. A mannequin head hangs from the ceiling, bathed in light to splay its shadow on the wall behind it.

There's also a TV display of a head and another one projected onto a sheet — with a mysterious cacophony in the background.

“The more you look at it, the more it unwinds itself,” Feulmer said.

The Warehouse opens up in its spacious third gallery, with the rest of the galleries sitting around it. Visitors move through them like a maze. There are no descriptions of works on the white walls. It's more intimate, Feulmer said.

“It's you and the work in the space,” he said. It typically takes 75 to 90 minutes, he said, for the full tour.

The building is open for free to just about anybody who has an interest in art, Feulmer said, though the by-appointment-only policy isn't just philosophical. Logistically, the small staff and limited parking don't lend well to keeping the doors wide open.

High school and college groups come to check out the works, and The Warehouse hosts small events tied with the

DMA and other local museums. All registered in advance, of course.

The Warehouse held a weeklong tuition-free workshop for high school students, nominated by teachers, in June. Students can also access the facility's library, right next to Rachofsky and Faulconer's offices.

Anna Smith, curator of education at the Nasher Sculpture Center, collaborates on programming with The Warehouse at least a few times each year. She said the space is an asset to Dallas, as teachers can learn more about how to convey contemporary pieces to students.

"It's not a clinical environment," Smith said. "It's place you can go and have a really meaningful, intimate experience with contemporary art."

It's all a work in progress, Rachofsky said, without a fixed or static plan for the future as it finds its identity. He said it was important to let people into The Warehouse to get beyond looking at images on a screen, and engage in person with art in the collection.

He just doesn't have a favorite among those pieces.

"It's like talking about all your nieces and nephews," Rachofsky said. "You can't win that battle."

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