

TSCHABALALA SELF PHARRELL WILLIAMS
FRANCES STARK JOHN BALDESSARI
SHANNON CARTIER RICHARD TUTTLE
MARCEL DUCHAMP MARC NEWSON URS FISCHER
DEANA LAWSON KENTURAH DAVIS
DANIEL LIEBESKIND ZOÉ BLUE M.
SAMUEL ROSS JEAN PROUVÉ RAFA ESPARZA
RIRKRIT TIRAVANIJA AUSTIN LEE
MARLENE DUMAS CELESTE DUPUY-SPENCER
WILLIAM WEGMAN JOSEPH BEUYS
HUANG YONG PING VIRGIL ABLOH
ZAHA HADID JANA EULER STUART HAYGARTH
WALLACE BERMAN HUGH HAYDEN
JAC LIERNER BISA BUTLER LUCIA SANCHEZ
NICOLE EISENMAN SENGA NENGUDI
FRANCISCO DE GOYA Y LUCIENTES MARIO AYALA
MARTIN KIPPENBERGER MIKE KELLEY
C RISTINA QUARLES DARA FRIEDMAN
ABRAHAM CRUZVILLE GAS SHARIF FARRAG
FRANZ WEST JASON RHOADES
ALESSANDRO MENDINI SIMONE LEIGH
ISABELLE ALBUQUERQUE AMANDA BA
JORGE MACCHI JOHN OUTERBRIDGE
DAVID HAMMONS JENNY SAVILLE KAI ALTHOFF
ALIGHIERO E BOETTI VITO ACCONCI
KAREN KILIMNIK RON ARAD MAX LAMB
CHARLOTTE PERRIAND KONSTANTIN GRCIC
LAUREN HALSEY CHASE HALL JIM DRAIN
AGUSTINA WOODGATE JILL MULLEADY

A TRAIN OF THOUGHTS

Figuration & Conceptualism in Craig Robins Collection

The Craig Robins Collection in Miami is comprised of over 1300 works of modern and contemporary art, exhibited at Dacra's headquarters in the Miami Design District. A trove amassed over the last 40 years, this multi-faceted collection combines historical works with cutting-edge pieces of contemporary design. "A Train of Thoughts", the 2023-2024 rotation, focuses on two core subgroups from the collection's holdings: figuration and conceptualism. The exhibition highlights a collecting history that has favored a taste for the abject and hyperbolic image, in tandem with the self-reflexive, institutional critique of art based on ideas — a seemingly incompatible pair that yields unexpected dialogues.

A foundational work in the history of modern art, Marcel Duchamp's *Three Standard Stoppages* is the first recorded artwork to be created as a direct result of chance operations, and marked the inception of a new aesthetic system ruled by ideas, humor and intellect. In 1913, Duchamp dropped three one-meter-long threads from a meter-high distance onto a canvas, and then glued them to the surface, preserving the curves created by the threads upon landing. When Duchamp described this work in 1964, he explained that "one meter was changed from a straight line to a curved line without actually losing its identity as the meter, and yet casting a pataphysical doubt on the concept of a straight line as being the shortest route from one point to another"¹. That same year, he produced an edition of twelve facsimiles based on the 1913-14 original, and in 2002, Craig Robins acquired an artist proof from this series at public auction — the only example from this edition that exists in a private collection. On view at Dacra for the first time in over 20 years, *Three Standard Stoppages* serves as the starting point for a lineage of conceptual practices represented in the collection by the work of John Baldessari, Joseph Beuys, Richard Tuttle, Rirkrit Tiravanija, Jac Lierner, Abraham Cruzvillegas, David Hammons and Jorge Macchi.

Simultaneously, first-edition prints from Francisco de Goya's *Caprichos* and *The Disasters of War* series serve as the backbone for the figurative chapter of the collection. The earliest works in the collection, Goya's prints were also one of the first acquisitions, and remain tremendously influential two centuries after their publication. Their eerie, uncanny subjects define a sense of figuration that prevails throughout the collection, and find phenomenal resonance in the work of Marlene Dumas, Kara Walker, Jana Euler, and Nicole Eisenman. These constellations of artists chart a lineage for the conceptual and figurative practices that have become the backbone of the collection, where each acquisition triggers a consecutive consideration, a concatenation of artworks strung together, a train of thoughts.

Karen Grimson



Marcel Duchamp
Three Standard Stoppages,
1913-1914, replica 1964



Francisco de Goya y Lucientes
Plate 71 from the series *The Disasters of War (Against the Common Good)*, 1810-1820
(published 1863)

¹Marcel Duchamp, "Apropos of myself" lecture at the City Art Museum of St. Louis, November 1964.

A TRAIN OF THOUGHTS



FOURTH FLOOR

- 03** Reception
- 05** South Hallway
- 09** Design Miami Conference Room
- 11** East Hallway
- 13** Corridor
- 14** North Corner
- 15** North Hallway
- 18** Dacra Conference Room

RECEPTION FOURTH FLOOR



Rafa Esparza
took, Francisco Ramirez looking back
(after June 30, 1947 cover of LIFE magazine), 2021
Acrylic on adobe



Marc Newson
Carbon Ladder, 2008
Carbon Fiber



Simone Leigh
Dunham II, 2017
Terracotta, graphite, and steel



Abraham Cruzvillegas
Untitled, 1995-1997
Ceramic



Urs Fischer
You Can Only Lose, 2003
Polystyrene, acrylic paint, aqua-resin, screws and fiberglass

RECEPTION FOURTH FLOOR



Jean Prouvé
Banc Marcoule Bleu, 1952
Oak and lacquered steel



Samuel Ross
Amnesia or platelet apparition?, 2021
Marble, powder-coated steel



Zaha Hadid
Iceberg, 2003
Lacquered wood, steel, plastic



Samuel Ross
*Optimistic uncertainties
solicit integration*, 2021
Fired OSB, powder coated
steel, brushed steel



Alessandro Mendini
Tavolino all' Aperto, 2008
Polyurethane structure
covered with Bisazza mosaic

SOUTH HALLWAY FOURTH FLOOR



Francisco de Goya y Lucientes
Plates from *The Disasters of War* series, 1810-1820 (published 1863)
Etching, burnisher



Francisco de Goya y Lucientes
Plates from *Caprichos* series, 1797-1798 (published 1799)
Etching, aquatint, drypoint, and burin

SOUTH HALLWAY FOURTH FLOOR



Marcel Duchamp
3 Standard Stoppages,
1913-1914, replica 1964
Thread, canvas, glass, wood slats
and wooden storage case

Jorge Macchi
Parallel Lives, 2005
Two wooden rulers and thread

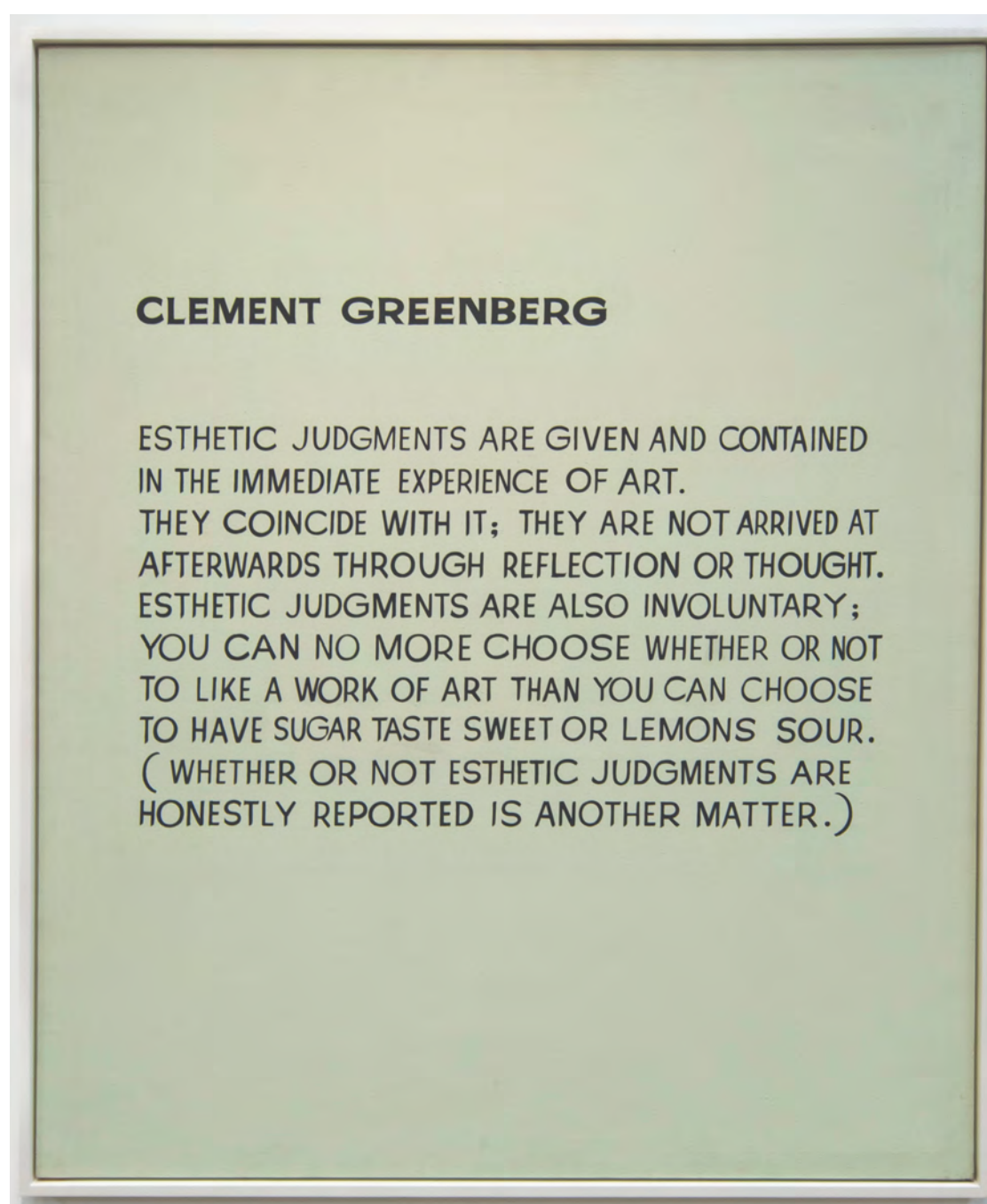


Urs Fischer
Standing Julian, 2015
Wax

SOUTH HALLWAY FOURTH FLOOR



John Outterbridge
Good News, 1993
Mixed media



John Baldessari
Clement Greenberg, 1966-1968
Acrylic on canvas



David Hammons
The Holy Bible: Old Testament, 2002
Artist book



David Hammons
African American Flag, 1990
Nylon

DESIGN MIAMI CONFERENCE ROOM FOURTH FLOOR



Nicole Eisenman
Angel of the Late Pass, 1996
Oil on canvas



Jana Euler
How to be More Than One Without Turning Your Back To Facism, 2012
Acrylic on canvas



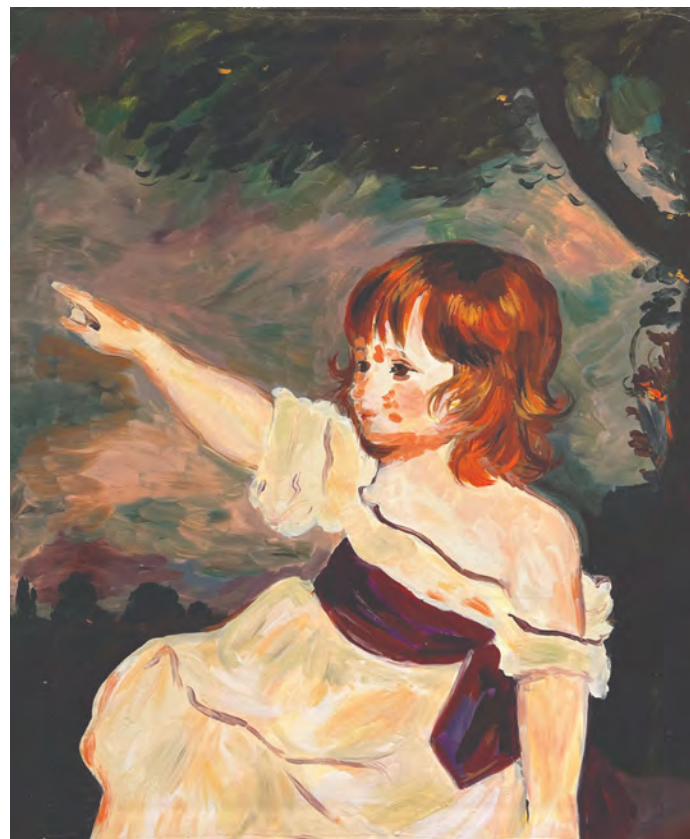
Jana Euler
Untitled, 2015
Acrylic on canvas



Marlene Dumas
Lightsource, 1999-2000
Oil on canvas



Karen Kilimnik
My Brother and Me, 2006
Water soluble oil on canvas



Karen Kilimnik
Chicken Pox 1740, 2004
Water soluble oil on canvas

DESIGN MIAMI CONFERENCE ROOM FOURTH FLOOR



Ron Arad
2RNot Chair, 2012
Polished and blackened copper



Jean Prouvé
Standard Chair, 1950
Steel and wood



Max Lamb
Ladycross Sandstone Chair, 2007
Stone



Charlotte Perriand
Dining table, model "a gorges", 1958
Ash wood



Konstantin Grcic
Podify Table, 2011
Lacquered aluminum and glass top

EAST HALLWAY FOURTH FLOOR



Nicole Eisenman
Buy Any Ol' Painting Sale, 1995
Mixed media installation



Nicole Eisenman
Fishers with Undersea Women, 1994
Mixed media on paper



Jana Euler
Unstretched, bound, relaxed, 2020
Acrylic on linen,
plastic, fabric, metal

EAST HALLWAY FOURTH FLOOR



Chase Hall
The First Day of Summer, 2023
Acrylic and coffee on cotton canvas

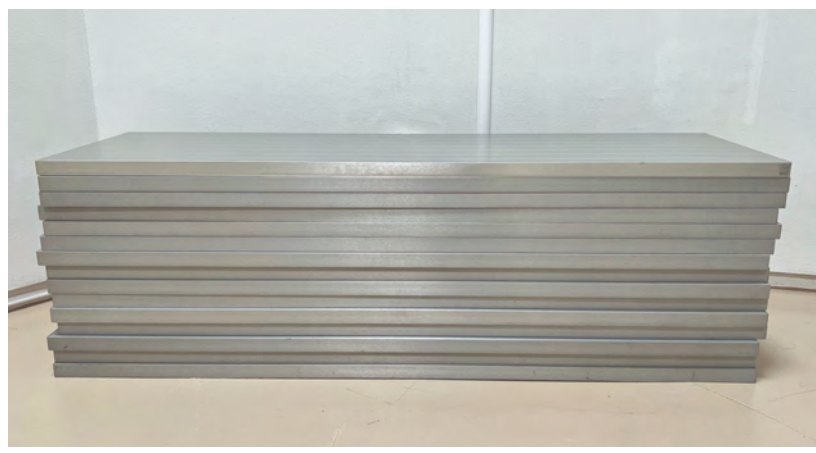


John Outterbridge
Deja Vu-Do, Ethnic Heritage
Series, 1979-1992
Mixed media



Sharif Farrag
Stump, 2019
Stoneware, glaze

CORRIDOR FOURTH FLOOR



Formless Finder
*Bench from the project Tent Pile
for Design Miami, 2014*
Steel



Edwin Beauchamp
Untitled, 2020
Chromogenic print



Dara Friedman
Government Cut Freestyle, 1998
Video



John Baldessari
Repositories (Blue / Yellow / Red), 2002
Ceramic, sprayed and silk-screened



Jim Drain
Toilet Top Bench, 2008
Enamel, steel, wood, rubber



Amanda Ba
American Western, 2022
Oil on canvas



Celeste Dupuy-Spencer
Ode to Enjoyment, 2022
Oil on linen



Jill Mulleady
Untitled (eruption), II, 2023
Oil on linen



Isabelle Alburquerque
Orgy For Ten People In One Body: 9, 2022
Bronze, green patina, potash, gold wedding ring, broom



Jana Euler
Closed Rotation, 2019
Acrylic on linen



Jenny Saville
Odalisque, 2012-2014
Oil and charcoal on canvas



Mario Ayala
Mariscos 4 Veintes Truck, 2022
Acrylic on shaped canvas



Nicole Eisenman
Golden Showers, 2000
Oil on canvas

DACRA CONFERENCE ROOM FOURTH FLOOR



Samuel Ross
Trauma Chair, 2020
Fired OSB, burnished steel, molasses lacquer



Mario Ayala
Paul Walker, "Dude I almost had you", 2022
Acrylic on canvas



Marlene Dumas
Drowned, 2003
Oil on canvas

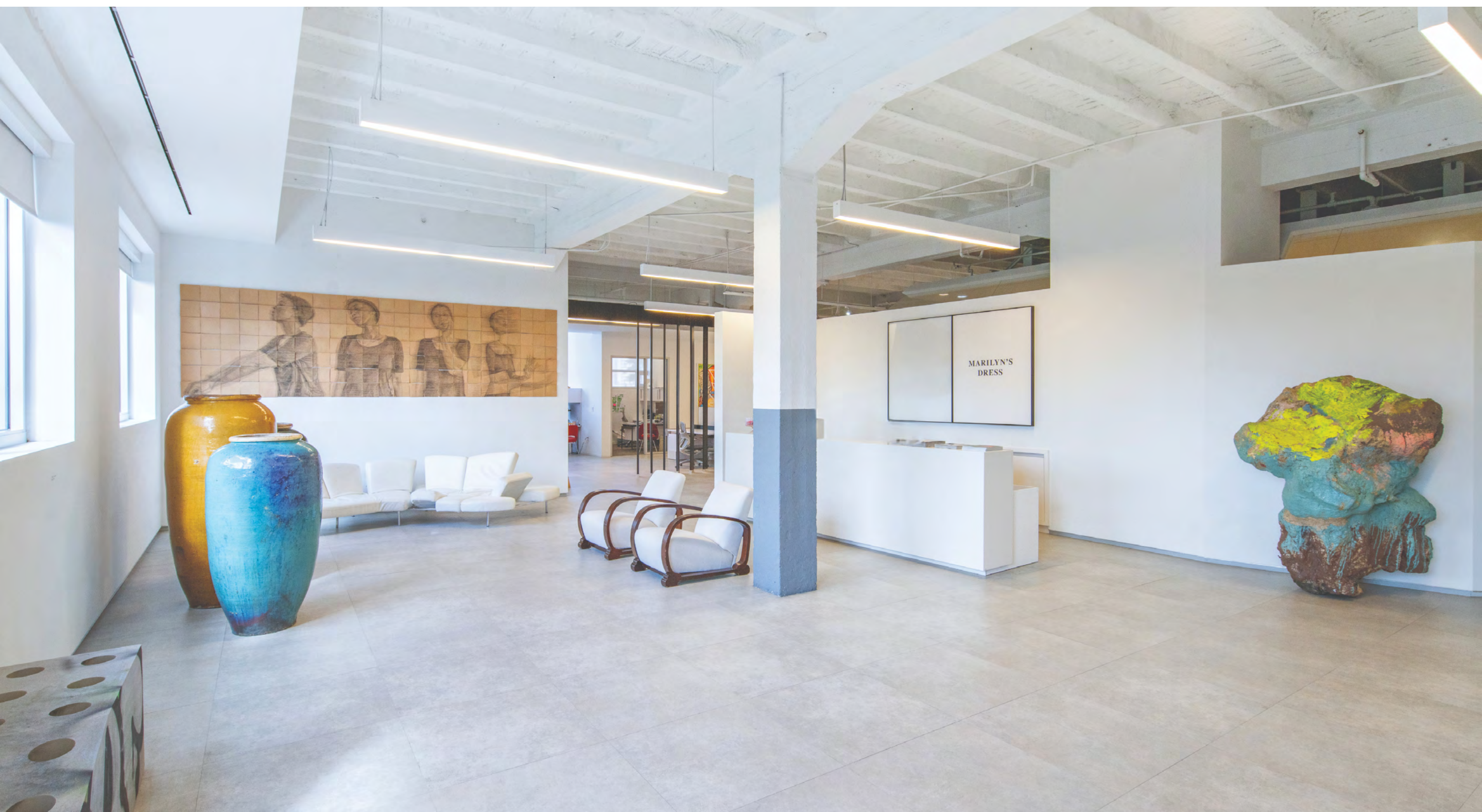


Kai Althoff
Untitled from Solo fur eine befallene Trompete, 2005
Oil and enamel, tempura, ribbons on fabric



Marlene Dumas
Fishbowl Country, 1987
Oil on canvas

A TRAIN OF THOUGHTS



THIRD FLOOR

- 20** Reception
- 21** South Hallway
- 24** East Hallway
- 25** Corridor
- 26** North Corner
- 28** North Hallway

RECEPTION THIRD FLOOR



Huang Yong Ping

Well, 2007

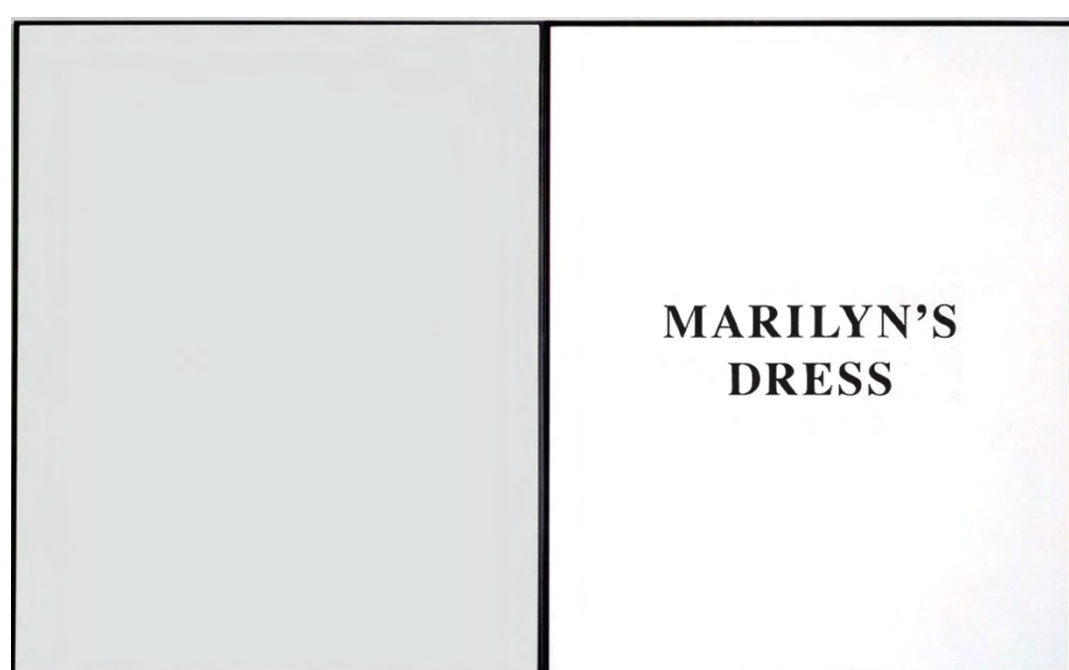
Ceramic vessels with taxidermy animals inside



Franz West

Sisyphos VI, 2002

Paper-mache, styrofoam, cardboard, lacquer and acrylic



John Baldessari

Prima Facie (Fifth State): Marilyn's Dress, 2006

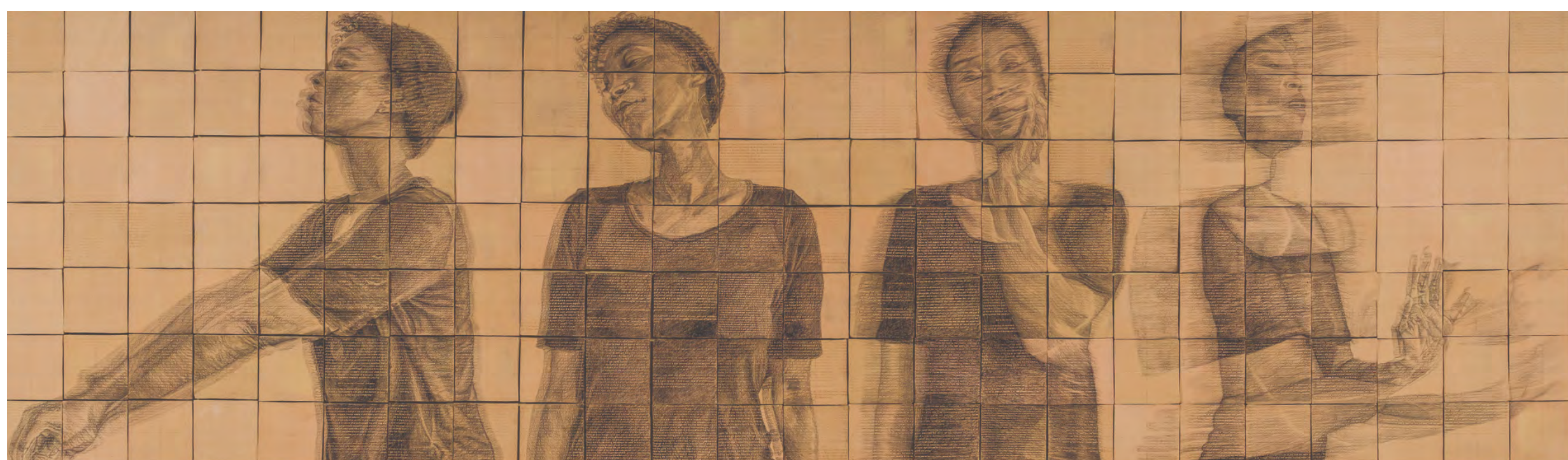
Archival pigment on Epson Premium semi matte paper and acrylic on canvas



Virgil Ablon

Efflorescence Bench 2, 2019

Concrete, resin and graffiti



Kenturah Davis

Planar vessel xv, 1975

Debossed text, carbon pencil on ceramic tile

SOUTH HALLWAY THIRD FLOOR



Joseph Beuys
Silberbesen und Besen ohne Haare, 1972
Horsehair, wood, silver, cooper, felt on broom



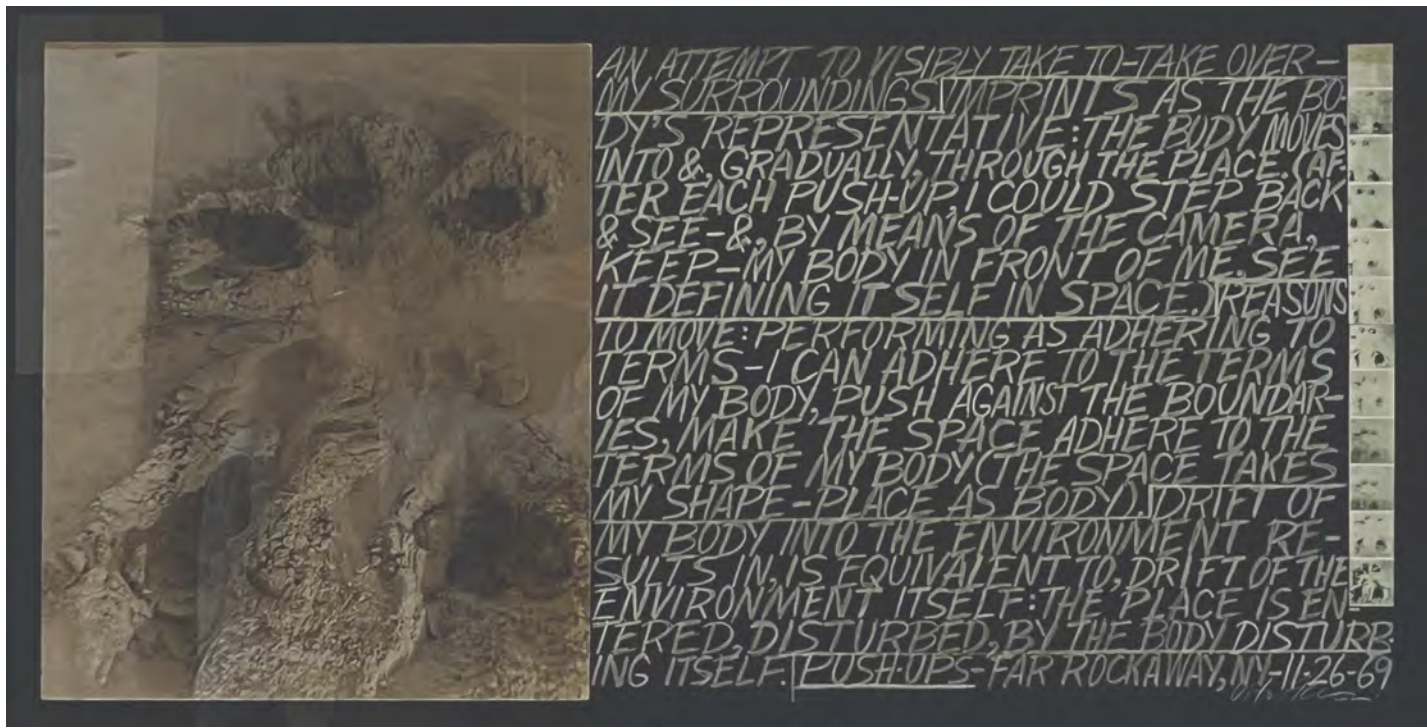
Joseph Beuys
La Rivoluzione Siamo Noi, 1972
Transfer print on polyester laid down on board



Mike Kelley
An Egg Can Be Thrown Out, 1982
Ink and charcoal on paper

Rirkrit Tiravanija
Untitled (Autoproiezione),
1123 xE/1123 xR, 2004
Polished stainless steel

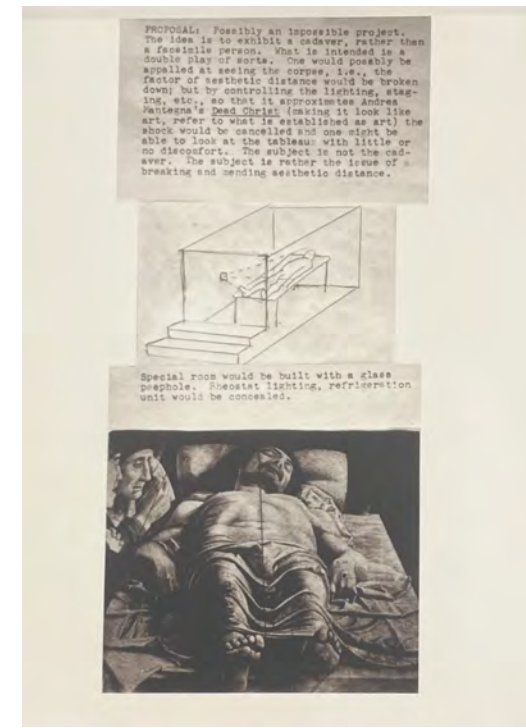
SOUTH HALLWAY THIRD FLOOR



Vito Acconci

PUSH UPS, Far Rockaway, NY, 1969

Board, chalk, and photograph mounted on board



John Baldessari

Cadaver Piece, 1970

Photograph



Wallace Berman

Untitled (A7-Mushroom, D4-Cross), 1966

56-image negative verifax collage



Alighiero e Boetti

Untitled, 1965

Ink on Paper



William Wegman

Eyeball, 1975-1979

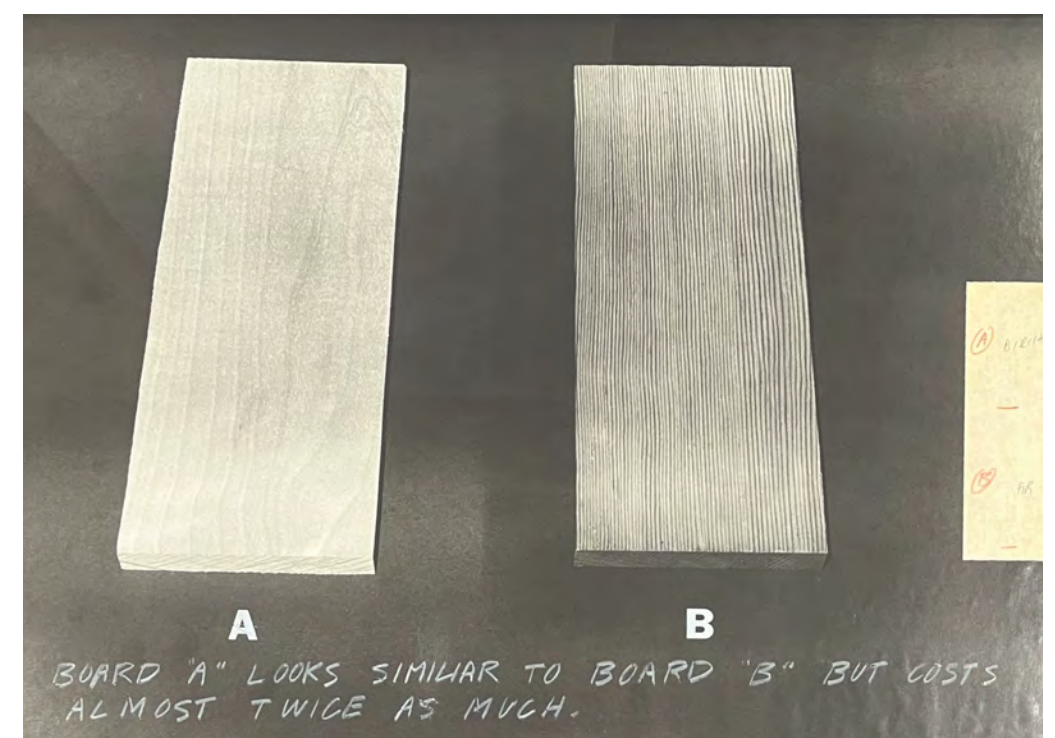
Altered photograph



William Wegman

Untitled (Man Ray with Red Dot), 1975

Altered photograph



John Baldessari

Board 'A' Looks Similar, 1973

Black and white photograph with collage

SOUTH HALLWAY THIRD FLOOR

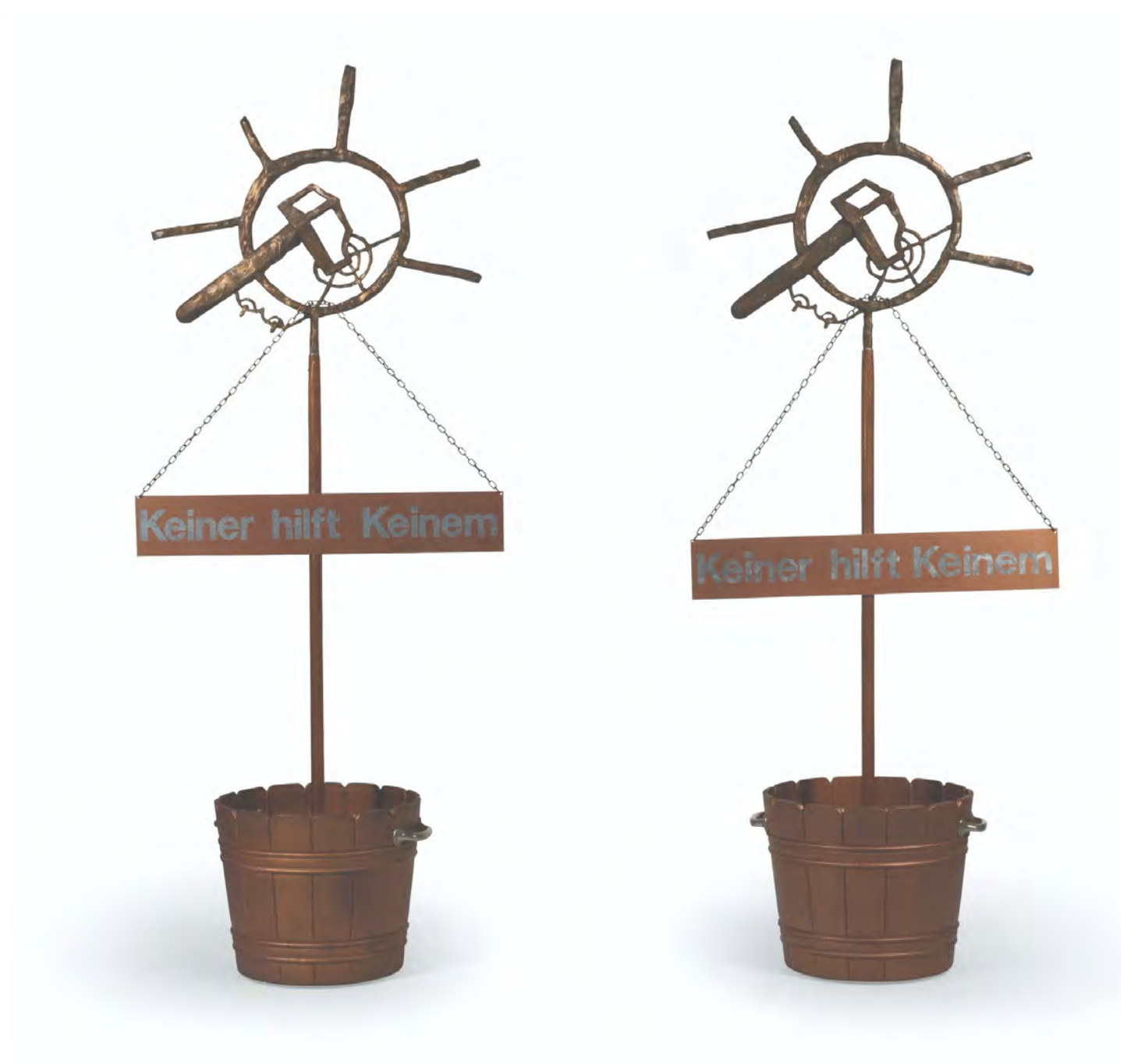


Rirkrit Tiravanija
Untitled (Topology of Demonstrations), 2015
Felt, MDF, plexiglass, newspaper, and aluminum pins



Rirkrit Tiravanija
Untitled (for m.b.), 1995
Plaster and enamel paint

EAST HALLWAY THIRD FLOOR



Martin Kippenberger
Entry to Lord Jim's Lodge (Nobody Helps Anybody), 1989
Copper, plastic



Jason Rhoades
Hairy Taco, Pocketbook, Pasty, 2003
Neon



Rirkrit Tiravanija
Untitled, 2002
13 chrome soccer balls

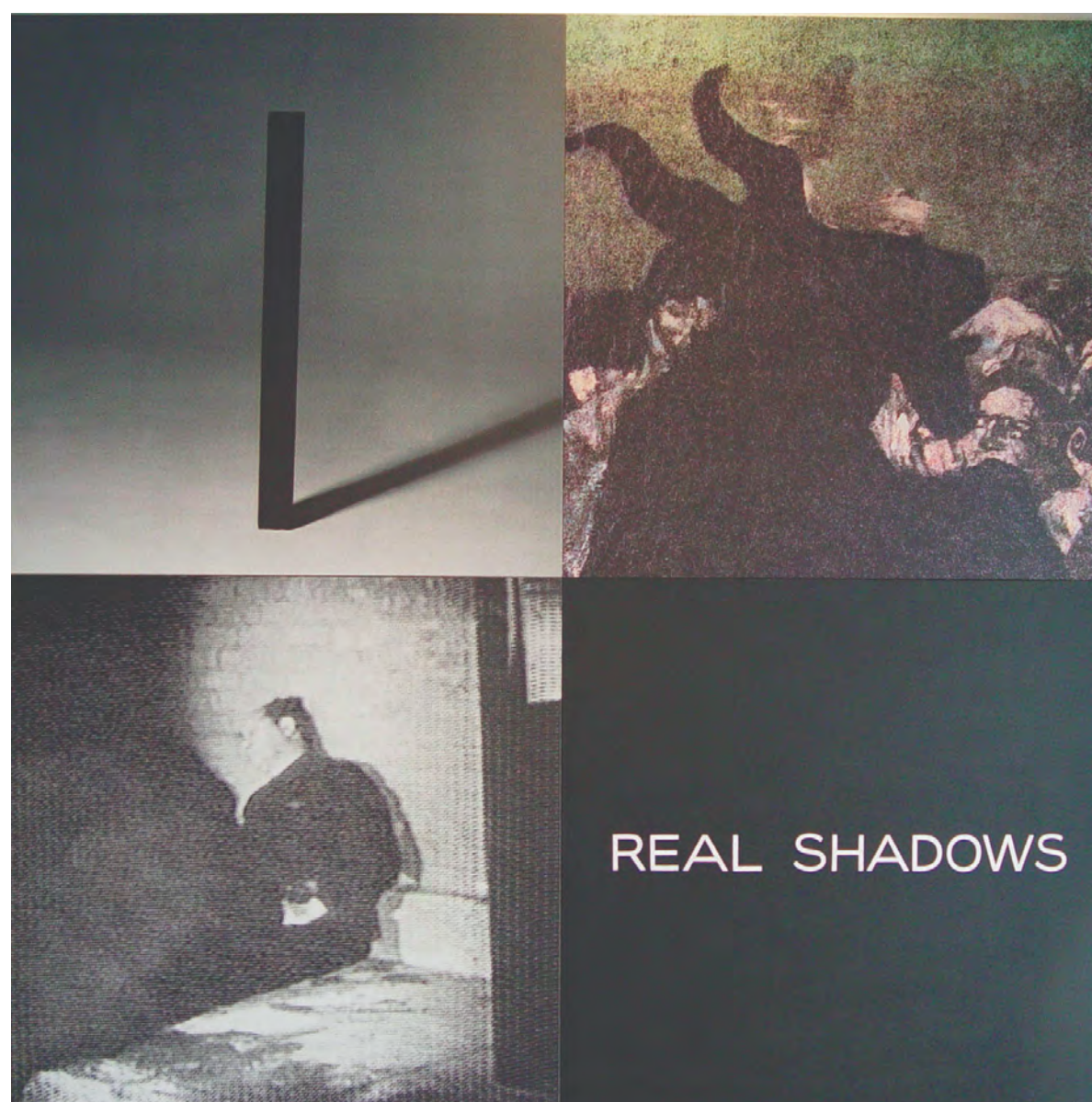
CORRIDOR THIRD FLOOR



Jac Leirner

Names (1001 Utilidades), 1989

Plastic bags and polyester foam



John Baldessari

Tetrad Series: Real Shadows, 1999

Digital printing, hand lettering and acrylic paint on canvas



Austin Lee

Rise, 2018

Acrylic on canvas

NORTH CORNER THIRD FLOOR



Mike Kelley

Double Horizontal Chaste Form (Unfolded) of the Land-O-Lakes Girl Illustrated..., 1996
Acrylic on wood panel



Jana Euler

Kabine, 2015
Oil on canvas



Jana Euler

Unstretched, reform on / as column 1, 2020
Acrylic on linen, plastic, fabric, metal

NORTH CORNER THIRD FLOOR



Zoé Blue M.
Mie Cut: Loss, 2022
Acrylic on canvas



Mike Kelley
Upright and Inverted Form, 1996
Acrylic on wood panel



**Daniel Liebeskind
and Marina Abramović**
Counting the Rice Table, 2014
Cement

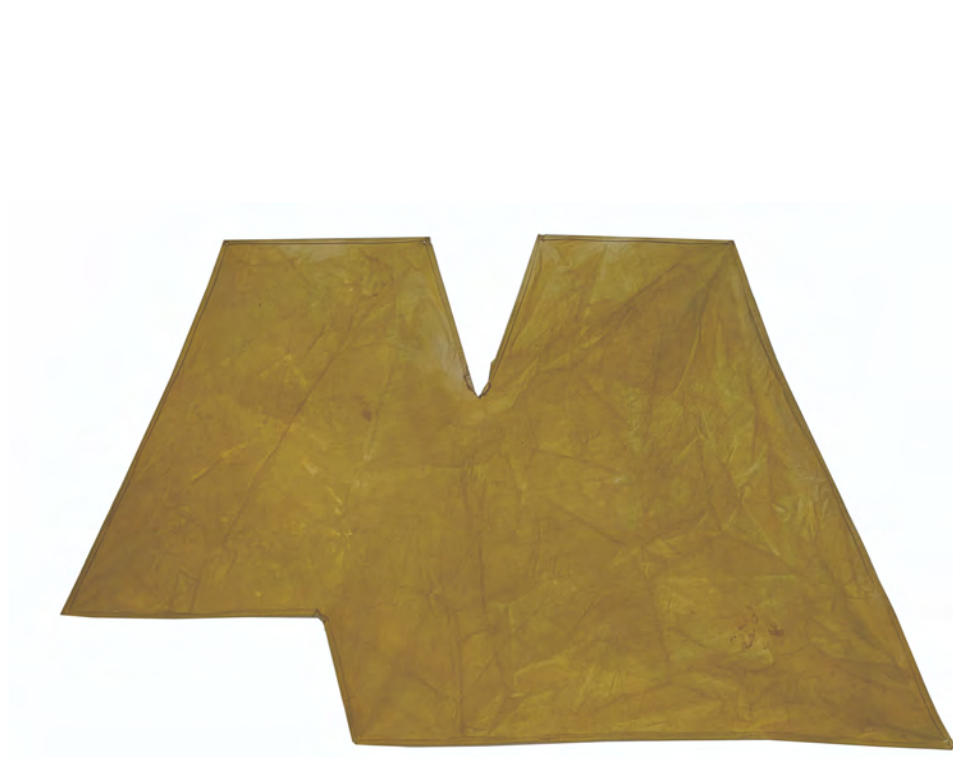
NORTH HALLWAY THIRD FLOOR



Senga Nengudi
Insides Out, Spring, 1977
Nylon, mesh, sand



Nicole Eisenman
Chicken Little, 1993
Oil on canvas



Richard Tuttle
Untitled, 1967
Dyed and shaped, unstretched canvas



Deana Lawson
Axis, 2018
Pigment print

NORTH HALLWAY THIRD FLOOR



Lucia Sanchez

After ¡SOLEDAD! c.1987, she felt an eternity, 2023
Oil on canvas in artist frame



Tschabalala Self

Loner, 2016
Painted canvas, oil and acrylic on canvas



Frances Stark

Self-Portrait (with Portrait of Dorian), 2023
Acrylic and gesso on canvas



Shannon Cartier-Lucy

Lucy Morning Glories, 2022
Oil on canvas

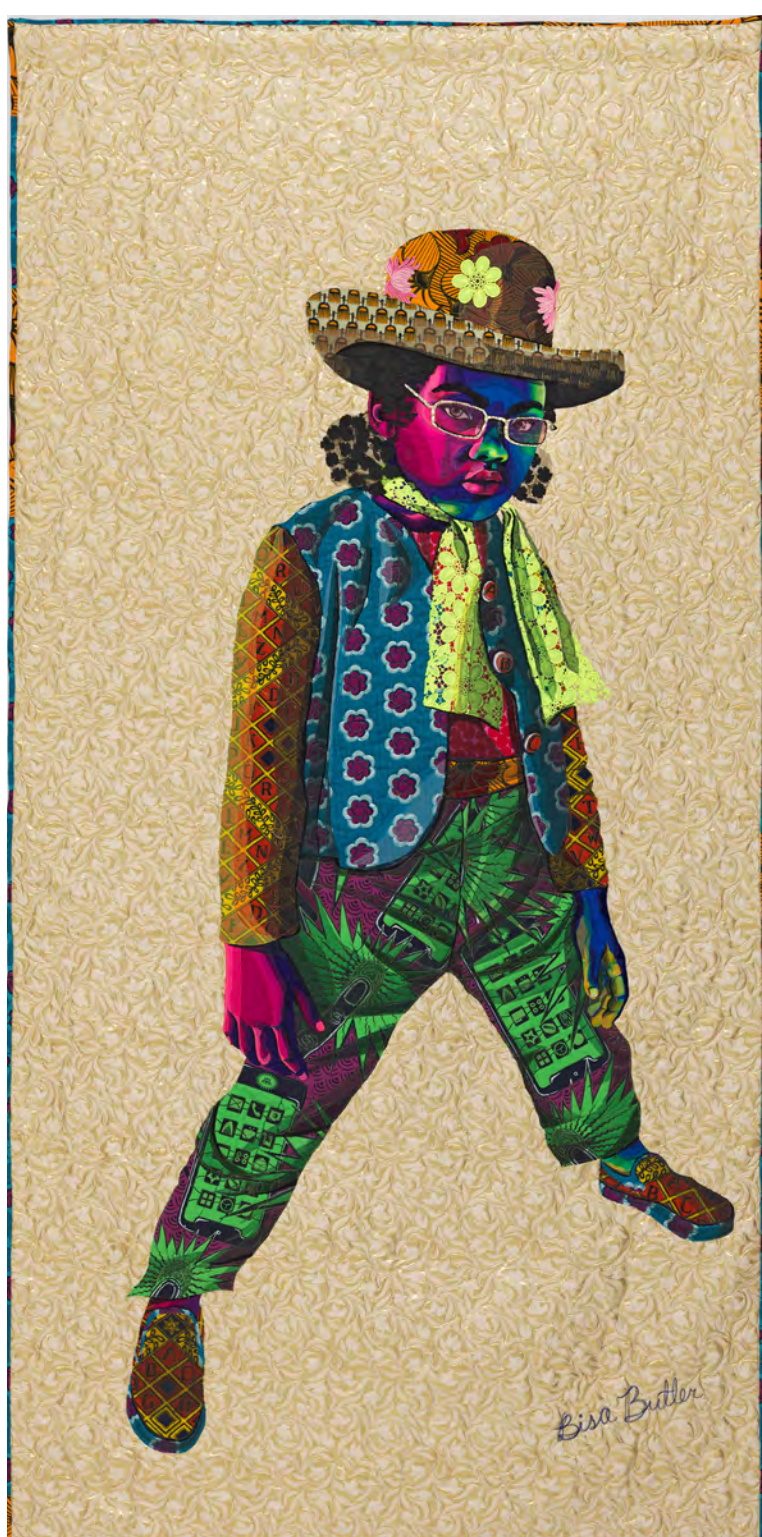


Pharrell Williams

Perspective (red), 2008
Resin and full grain leather



John Baldessari
The Intersection Series: Embrace (Hand and Ear) Seascape, 2001
Color digital photographic prints with acrylic on sintra board



Bisa Butler
If I Ruled The World, Imagine That, 2022
Cotton and silk



Rirkrit Tiravanija
Untitled (No Fire No Ashes), 2009
Acrylic on canvas

For more information visit www.craigrobins.com/collection/