

CURATORS' SERIES #10
GREATER THAN THE SUM
05.05.2017 - 29.07.2017

INTRODUCTION

It is a great pleasure to welcome Kunsthalle Lissabon and their ambitious exhibition *Greater than the Sum* to DRAF.

Since 2009, DRAF has hosted one exhibition each year by independent international curators as part of the *Curators' Series*. For the second time in the history of this programme we have invited a space rather than an individual. This marks a shift in how we conceive curatorial strategies, turning towards a dynamic engaged with a local community and a certain duration (a programme) rather than a singular voice. Kunsthalle Lissabon was founded in 2009 by Portuguese curators João Mourão (Alegrete, 1975) and Luis Silva (Lisbon, 1978). Kunsthalle Lissabon presents an original and dynamic programme in Lisbon, according to three principles: i) an ideological proximity to what has been defined as institutional critique and also to the later concept of new institutionalism; ii) a DIY ethics and aesthetics, caused by the current economic climate and that allows for fluidity, agility and speed of action and, most of all, for autonomy and independence from a more commercial approach; iii) a practice of close collaboration with artists. It has presented projects by artists including Céline Condorelli, Jacopo Miliani, Jonathas de Andrade, Patrizio di Massimo, Mariana Castillo Debal, Amalia Pica, Pilvi Takala and Ahmet Ögüt.

The exhibitions in the *Curators' Series* have introduced new ideas and practices to our London audience. We have been particularly proud to present works of art from different continents, generations, practices and ideologies, many of which had never been previously displayed in the UK. The depth of the curators' research, their individual curatorial sensibilities and the broad networks of artists and collaborators they have introduced have made an invaluable contribution to our programme.

Our guests have brought much to the household, and we have both enjoyed and learned from these collaborations. Our thanks to previous *Curators' Series* participants, all of whom remain part of the family: Cylena Simonds (US/UK), Raimundas Malasauskas (Lithuania), Mihnea Mircan (Romania), Mathieu Copeland (UK), Simone Menegoi (Italy) & Chris Sharp (US), Pablo Leon de la Barra (Mexico), Vivian Zihelr (Australia) & Natasha Ginwala (India), Christine Eyene (France/Cameroon), Arcadia Missa (London).

We continue to be grateful to Arts Council England who have supported the Series since the beginning, and whose endorsement means a great deal.

Thanks also to the many cultural organisations who have supported elements of these exhibitions, particularly the Gulbenkian Foundation and Camões Institute for their generous support of this exhibition.

A range of diverse and fascinating works constitute this show, and we thank all the artists for their trust and commitment. The exhibition at DRAF has been produced by Nicoletta Lambertucci (Curator) with Rachel Cass (Development and Communications Manager), Paola d'Albore, Benedict Goodwin, Alex Roberts and Ben Clark.

Special thanks to Catarina Ferreira for her advice and encouragement.

Finally, and most of all, we would like to warmly thank Luis Silva and João Mourão for this exhibition: it has been a great pleasure to collaborate with them and to learn with them.

Vincent Honoré, Director & Chief Curator, DRAF

GREATER THAN THE SUM

Greater than the Sum is Kunsthalle Lissabon's proposal to DRAF's invitation for the tenth edition of the *Curators' Series*. This exhibition explores further notions that have been at the core of Kunsthalle Lissabon's ongoing reflection since 2009: what other ways can we imagine of 'instituting', both as a community and as individuals?¹

Our globally intertwined planet has become a very contested place. Growing deregulation in all fields of human activity is translating into social and political unrest, labour precarity and exploitation, new forms of extremism reminiscent of last century's fascist regimes, regression in civil rights and an impending environmental catastrophe. Notions of truth and fact are being contested daily and scientific knowledge is dismissed as opinion. Technology has provided unlimited access to information and to the world, but it has also completely flattened all hierarchies of relevance. The self has never been so connected yet so isolated. Such a tendency towards isolation is not only technological or affective, it is also and maybe foremost political. Withdrawal, exclusion and antagonism have been at the heart of current political discourse, to the point of threatening one of the most important political projects of the last century, the construction of a united Europe.

Under these specific conditions, establishing and maintaining interpersonal bonds and acting together with trust, affection, empathy and honesty can be a productive way of counteracting the global forces of political extremism. Mutual understanding, enjoyment of each other's company and the ability to express one's feelings and make mistakes without fear of judgment can shape a context for action.

Kunsthalle Lissabon works with ideas of sociability, solidarity and generosity as curatorial tools. These behaviours produce the relationships that compose the institution, considered friendships. From that perspective, curating isn't so much understood as a form of authorship – making public the personal subjectivity and authority of the figure of the curator – but rather as enabling the public coming together of our constituent members – staff, artists, collaborators, visitors. The exhibitions Kunsthalle Lissabon presents in Lisbon, almost exclusively solos and new commissions, along with this exhibition

¹ 'Instituting' is the term chosen by Kunsthalle Lissabon to describe the attitudes and patterns of behavior of the organisation and its constituent members – staff, artists, visitors –, when producing and engaging with art works and each other.

in London, are the public materialisation of friendships produced by the institution (or outcome if we want to bypass notions of productivity).

Friendship is not a tool to be employed in a specific way with a specific group of people. Quite the opposite, it is a result of our activity, not its cause. It is a political horizon to which we aim, not a form of insular nepotism. For Kunsthalle Lissabon, friendship is a relevant outcome when thinking about curatorial ethics and politics. Furthermore, friendship can offer a political way of critically engaging with what surrounds us.

The title of the exhibition, *Greater than the Sum*, comes from the concept of synergy; defined as the interaction of the actions of two or more agents such that the result of the combined action is greater than expected as a simple additive combination of those agents acting separately. Synergy can be seen as the conceptual opposite of antagonism (which is so often considered essential to institutional success). The works in this exhibition suggest that collective action – whether simply spending time together, thinking together or acting together – is greater than the sum of individual actions. Moreover, the exhibition itself addresses these themes in a manner in which each individual work would be unable to achieve on its own.

Greater than the Sum attempts to make visible this line of research. Six projects present specific, yet very different, examples of the current relevance of ‘togetherness’. Simultaneously, they testify the specific relations Kunsthalle Lissabon has established over the years with an ever-expanding group of artists, which have shaped the institution itself. They explore notions of collective action through different prisms. Laure Prouvost’s installation, which opens the exhibition, operates through structures of hospitality and sociability. Diogo Evangelista’s piece addresses community, utopianism and leisure. Ideas of political agency and engagement manifest in André Guedes’s work. Practicality and functionality is central to both Jonathas de Andrade’s work and Amalia Pica and Céline Condorelli’s collaboration. Finally, antagonism and potential aggression surface in Mounira Al Solh’s video installation, the darker side of close personal relationships.

On entering the exhibition, Laure Prouvost’s installation *GDM future franchise*, 2017, has transformed Gallery One into a tearoom. Three tables are set with hand-made ceramics and customised chairs, where one can sit down and help oneself to some tea. The titular ‘GDM’ stands for ‘Grand



Dad's Museum', Prouvost's ongoing project that takes the form of a fictional museum to the artist's grandfather. This new iteration includes components exhibited in her recent exhibition *GDM – Grand Dad's Visitor Center* (19 Oct 2016 - 9 Apr 2017) at Hangar Bicocca, Milan. Either on arrival or just before leaving the exhibition, the invitation to sit down, drink some tea and chat with someone else allows for the enactment of ideas of sociability, hospitality and generosity.

In Gallery Two, the projection of an eclipsed moon takes centre stage. A set of cut-out female figures taken from early twentieth century *Freikörperkultur* ('Free Body Culture', a German naturist movement) magazines dance, play music and perform exercises in the orange-red glow of the celestial body. The installation *No Future in that Place*, 2012, by Diogo Evangelista presents an unknown communal ritual. It hints at an idea of freedom from society's imposed constraints through different ways of being together. Originally produced for a solo exhibition at Parkour, Lisbon, the work manifests the artist's interest in utopian counter-cultures and the political potential of community, leisure and joy. Evangelista previously researched states of altered consciousness, psychedelics and perception, and his works give visitors access to alternative sensory experiences.

Gallery Three opens with the installation *Nova Árgea*, by André Guedes. A geometric wooden structure houses two slide projections and a voiceover. The images and the text together describe and illustrate a fictional contemporary community during its daily activity, including a spatial game invented by the artist and acted by his friends. This narrative is inspired by *A Comunal*, an agricultural cooperative established in the Portuguese town Árgea during the PREC (Ongoing Revolutionary Process) period following the 1974 Revolution². *A Comunal* was an agricultural project established on disused lands. Through the exchange of knowledge and fair contribution and participation of all its members, the co-operative's revolutionary aim was fraternity among the social classes. The commune failed and was subsequently disbanded. Guedes' '*New Árgea*' was created in 2012 for the Rennes biennial, and was recently shown as a performance work at the Maria Matos Theatre in Lisbon.

On a more personal scale and ambiguous tone, Jonathas de Andrade's work *2 em 1* ('2 in 1') both departs from and subverts, the logic of an instruction

² PREC (Processo Revolucionário Em Curso, or On-Going Revolutionary Process) was the period between the popular 'Carnation Revolution' of 25 Apr 1974, ending four decades of dictatorship in Portugal, and the approval of a democratic constitution in 1976.

manual. Technical drawings and photographs explain how to turn two single beds into a double one, and document two young Brazilian carpenters following the process. The end result is clearly more complex than the sum of the original components. *2 em 1* functions as a metaphor for collective action, and even for intimacy, through the impersonal aesthetics of a manual of furniture design and customisation. The young men are quite literally constructing their own framework outside social norms. Like much of Andrade's work, the images consciously contain the race and class filters of Brazilian society.

A collaboration between Céline Condorelli and Amalia Pica closes Gallery Three. It invites viewers to climb onto *The Double And The Half (to Avery Gordon)*, 2014, a work by Condorelli, in order to closely examine *Joy in Paperwork #148*, *Paperwork #156* and *Paperwork 158*, 2016, three works on paper by Pica. Pica's series *Joy in Paperwork* (2015–ongoing) uses accountancy stamps in different European languages to create exuberant graphic compositions on paper, which resemble concrete poetry. Like much of Pica's work, these works on paper playfully question structures allowing communication to happen (she has previously worked with semaphore, listening devices, infographics, radio antenna) and expand the expressive possibilities of a given form. Condorelli's work also uses literal support structures to investigate emotional and social support structures. This comprises a desk supported by two stepladders and carrying a third. A chair taken from the host institution completes the configuration. Upon the desk, a copy of the publication *The Company She Keeps* (2013) includes an extended conversation about friendship between Céline Condorelli and American sociologist Avery Gordon, to whom the work is dedicated. The collaboration between Condorelli and Pica was a direct invitation to both artists, who are close friends, to respond to the curatorial assumptions explored by the exhibition.

The exhibition closes with *Dinosaurs*, 2012, a five-channel video installation by Mounira Al Solh in Gallery Four. The work draws from four different films from 1960s and 70s by American director John Cassavetes (*Opening Night*, *Faces*, *Husbands* and *The Killing of A Chinese Bookie*)³. Al Solh directs her friends to reenact specific scenes of those films, in which the act of drinking reveals moments of intimacy, antagonism and aggression, and loneliness.

³ John Cassavetes (1929 –1989) was a Greek-American actor, film director, and screenwriter, and a pioneer of American independent film, writing and directing over a dozen movies, which he partially self-financed, and pioneered the use of improvisation and a realistic *cinéma vérité* style.



Without any subtitles, the Arabic dialogue becomes a vehicle for non-verbal communication and interactions. Invoking Cassavetes as both subject of study and a lens, Al Solh explores how alcohol can intensify, exaggerate or expose human relations, even act as a catalyst for confrontation. The fragmented scenes build up a loose narrative that continues to unravel and unhinge with each drink. The emotional intensity of the exhibition peaks, as the work churns up the messy realities of tension, conflict and failure within friendships and collectives. Returning through the Galleries, one could recognise these themes buried in the other works in the show.

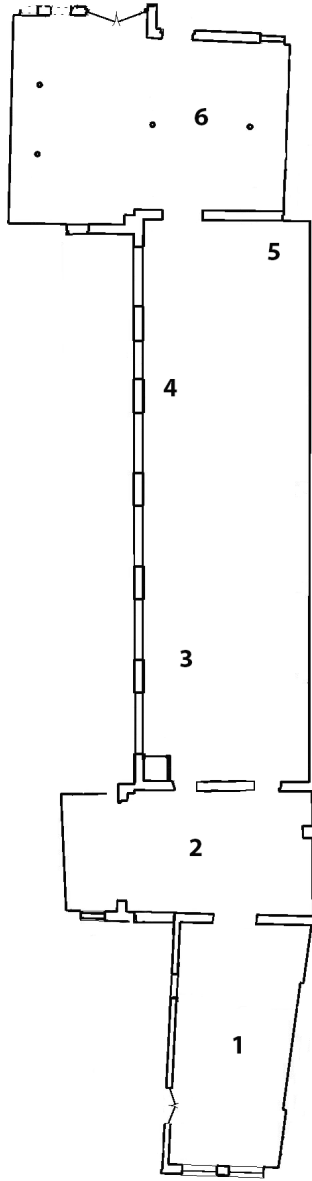
These are but a few of the many modalities of being together. We gather, we spend time together, we discuss, we plan to change the world, we might even antagonize each other. We know how to be together and we enjoy it. Both individually and as part of an exhibition, all of these works attempt to look at collective human actions, through the lenses of sociability, solidarity and generosity. The different ways friendship can be enacted, as well as its many outcomes, whether collaboration, leisure, political engagement and even antagonism resonate within the exhibition space.

Greater than the Sum thus aims to make visible images of togetherness while recuperating the political, ethical and aesthetic possibilities of friendship; and in that process inviting its audience to think of it as a way of critically engaging with the world.

Not I, we...

Luis Silva and João Mourão, Co-Directors of Kunsthalle Lissabon





1. LAURE PROUVOST

GDM futur franchise, 2017

Installation, mixed media including ceramics, tables, chairs, found objects...
Courtesy the artist, and carlier | gebauer (Berlin), and Galerie Nathalie Obadia (Paris and Brussels)

2. DIOGO EVANGELISTA

No Future in that Place, 2012

Wooden cutouts, xerox prints, paints, varnish, projection
Courtesy the artist

3. ANDRÉ GUEDES

Nova Árgea, 2012

Installation, mixed media, voice-over, 35'50"

With: Tiago Barbosa, Antonia Buresi, Matthieu Ehrlacher, Elizabete Francisca, Vera Mantero, João Ferro Martins; board game and drawings: Clara Batalha; texts: André Guedes, Fiamma Hasse Pais Brandão, Clara Batalha, Gaston Bardet and press articles about cooperatives from *A Gazeta da Semana* (1976) and *Século ilustrado* (1975); voice-over: Elizabeth Bochmann, Celia Williams; music: Tiago Miranda.

Courtesy the artist and Galeria Vera Cortês, Lisbon

4. JONATHAS DE ANDRADE

2 em 1 (2 in 1), 2010

28 photographs, wooden shelves and 8 technical drawings printed on tracing paper

Collection the artist. Courtesy Galeria Vermelho, São Paulo

5. CÉLINE CONDORELLI

The Double And The Half (to Avery Gordon), 2014

Royal Mail ER office desks, folding steps kitchen stool, security ladder, Heatherley stepladder, yellow polypropylene laminate birch plywood, rubber, book

Courtesy of the artist. Artist Pension Trust London Collection



5. AMALIA PICA

Joy in paperwork #148, 2016

Joy in paperwork #156, 2016

Joy in paperwork #158, 2016

Works on paper

Courtesy the artist and Herald St, London

6. MOUNIRA ALSOLH

Dinosaurs, 2012

Five-channel video installation

Courtesy the artist and Sfeir-Semler Gallery

CURATORS

KUNSTHALLE LISSABON was founded in 2009 by Portuguese curators João Mourão (Alegrete, 1975) and Luis Silva (Lisbon, 1978). Kunsthalle Lissabon presents a dynamic programme in Lisbon, according to three principles: i) an ideological proximity to what has been defined as institutional critique and also to the later concept of new institutionalism; ii) a DIY ethics and aesthetics, caused by the current economic climate and that allows for fluidity, agility and speed of action and, most of all, for autonomy and independence from a more commercial approach; iii) a practice of close collaboration with artists. It has presented projects by artists including Céline Condorelli, Jacopo Miliani, Jonathas de Andrade, Patrizio di Massimo, Mariana Castillo Debal, Amalia Pica, Pilvi Takala and Ahmet Ogut.

João Mourão and Luís Silva are also contributing editors of CURA magazine and co-editors of the ongoing book series *Performing the Institution(al)*, addressing recent developments in institutional practice. They were the curators of *ZONA MACO SUR* (2015 - 2017), the solo projects section of Mexico City's contemporary art fair, and are curating Artissima's new section *Desegni*, dedicated to recent developments in drawing.

ARTISTS

MOUNIRA AL SOLH (B. 1978, LEBANON) grew up in Beirut during the civil war and lives currently in the Netherlands and in Lebanon. She is an artist who works with video and video installations, painting and drawing, embroidery, performative gestures and publishes with collaborators *NOA* magazine, that can only be read by appointment. Irony and self-reflectivity are central strategies of her work, which touches upon feminist issues and patterns of micro history, and is furthermore socially engaged, whilst it can be political and escapist all at once. Al Solh studied painting at the Lebanese University in Beirut, and Fine Arts at the Gerrit Rietveld Academy in Amsterdam. Her work has been displayed at the Venice Biennial in 2015 and as part of the Lebanese Pavilion in 2007. Her solo shows include Sfeir-Semler Gallery, Beirut; Kunsthalle Lissabon, Lisbon; Art in General, New York; CCA, Glasgow; and the Stedelijk Museum Bureau, Amsterdam among other places. Group shows include *Documenta 14* in Athens and in Kassel; The New Museum's Triennial, New York; *Homeworks IV* and *V* in Beirut; Haus Der Kunst, Munich; *Manifesta 8*, Murcia, Spain; The Guild Art Gallery, Mumbai; Al



Riwaq Art Space, Manama, Bahrain; Kunst-Werke Institute for Contemporary Art, Berlin and the *11th International Istanbul Biennial*. Most recently in 2015, she has been shortlisted for the Abraaj Group Art Prize in Dubai. Al Solh is represented by Sfeir-Semler Gallery, Beirut & Hamburg.

CÉLINE CONDORELLI (B. 1974, FRANCE) is a London-based artist who makes supporting structures; she is currently Professor at NABA (Nuova Accademia di Belle Arti) in Milan, and one of the founding directors of Eastside Projects, Birmingham, UK; she is the author and editor of *Support Structures* published by Sternberg Press (2009).

Recent exhibitions include Gwangju Biennale; Liverpool Biennial; Sydney Biennial; *Concrete Distractions*, Kunsthalle Lissabon (2016); *bau bau*, HangarBicocca, Milan, Italy (2015); *Céline Condorelli*, Chisenhale Gallery, London; *Positions*, Van Abbemuseum, Netherlands; and the publication *The Company She Keeps*, with Bookworks (2014). Previous exhibitions include *baubau*, Museum of Contemporary Art, Leipzig; (as curator) *Puppet Show*, Eastside Projects, Gävle Konstcentrum and Grundy Art Gallery (2014); *Additional*s, Project Art Centre, Dublin, Ireland, *Things That Go Without Saying*, Grazer Kunstverein, Austria; *The Parliament*, 'Archive of Disobedience', Castello di Rivoli, Italy (2013); *Surrounded by the Uninhabitable*, SALT Istanbul (2012).

JONATHAS DE ANDRADE (B. 1982, BRAZIL) lives in Recife, Brazil, and works with installations, videos and photo-researches. Recent exhibitions include *13th Sharjah Biennial*; *32nd Bienal de São Paulo*; *Under the Same Sun*, Guggenheim, New York; *11th Dakar Biennial*, Senegal; *12e Biennale de Lyon*, France; *2nd New Museum Triennial*, *The Ungovernables*, New York; *12th Istanbul Biennial*; *29th Bienal de São Paulo*; *7th Bienal do Mercosul*, Porto Alegre, Brazil; *32 Panorama da Arte Brasileira*, MAM-São Paulo; *The Right to the City*, Stedelijk Museum Bureau, Amsterdam; *Better Homes*, Sculpture Center Long Island City, New York; *Tropikalizmy*, Gdask City Gallery, Poland; *When Attitudes Became Form Become Attitudes*, CCA Wattis Institute for Contemporary Art, San Francisco; *The Insides are on the Outside*, Casa de Vidro e SESC Pompéia, São Paulo.

DIOGO EVANGELISTA (B. 1984, PORTUGAL) lives and works in Lisbon. With a multidisciplinary practice, his work revolves around themes of desire and transformation, exploring the animist potential that the human imagination has to appropriate concepts, images and environments. Evangelista graduated in Fine Arts from the Lisbon University School of Fine Arts in 2008.

Recent exhibitions include: *Utopia/Dystopia*, MAAT, Lisbon (2017); *The Eighth Climate (What Does Art Do?)*, 11th Gwangju Biennale, (2016); *Hyperconnected*, 5th Moscow International Biennale for Young Art, Moscow (2016); *Matter Fictions*, Berardo Collection Museum, Lisbon, (2016); *Magician's Right Hand*, Futura, Prague (2016); *Hybridize or Disappear*, Museu do Chiado – Museu Nacional de Arte Contemporânea, Lisbon (2015); *Grotto-Heavens*, CAC, Vilnius (2014); *BES Revelação*, Serralves Museum, Oporto, Portugal (2014).

ANDRÉ GUEDES (B. 1971, PORTUGAL) advances in his work a social and political critique, exploring subjects (upon researching historic and literary themes) and information (Guedes often incorporates documentation in his artwork) as his artistic media, leading to installations, performances, stage sets and urban interventions. Selected solo exhibitions include Pavilhão Branco, Lisbon (2017); Vera Cortês Gallery, Lisbon (2015); Calouste Gulbenkian Foundation, Lisbon (2014); Galerie Crevecoeur, Paris (2013 and 2010); Phakt, Rennes, France (2012); The Bluecoat, Liverpool, UK (2009). Group exhibitions include *Démocratie*, Tripod, France; *I'm not here. An exhibition without Francis Alys*, De Appel, Amsterdam (2010); *World Question Centre*, Athens Biennale (2009); and *The Final Cut*, Palais de Tokyo, Paris (2005). He has also worked extensively in theatre and performing arts.

AMALIA PICA (B. 1978, ARGENTINA) lives and works in London. Her work includes sculpture, photography, installation and performance and frequently relates to her interest in communication. Recent solo exhibitions include Kunstverein Freiburg, Germany; Chisenhale Gallery, London; Museum of Contemporary Art, Chicago; the List Visual Arts Center MIT Cambridge, Massachusetts, USA; the Museo Tamayo, Mexico City; and *Under the Same Sun: Art from Latin America Today*, South London Gallery, London and Guggenheim, New York. Forthcoming exhibitions include *The Power Plant*, Toronto and Institute of Modern Art, Brisbane.

LAURE PROUVOST (B. 1986, FRANCE) lives and works between Sawnsea and Molenbeck. She practices making video, songs, sounds and daughter, objects and installation.....here a long list of solo museum and institutions showshere a long list of group shows.
a line, interesting things, a coma, a line, a list of residencies and prizes. A Selection of solo projects including: a New Museum for Grand dad in Milano, A tearoom for grand ma in Derry, a karaoke room in Brussels, a new octopus ink



vodka bar for Gregor in Rotterdam, A travel agency for an Uncle in Frankfurt, a lobby for love among the artists in the Hague and Luzern, tea bags, and wet floors.

ACKNOWLEDGEMENTS

Kunsthalle Lissabon would like to thank David and Indre Roberts, all the artists in the exhibition and their galleries and all at DRAF for inviting us and for the support, for their generosity and commitment to the project and for the ongoing debate about modalities of being together.

We would like to thank everyone who is, has been or will be part of Kunsthalle Lissabon. The artists, the curators, the staff, the technicians, the funding bodies, the sponsors, the visitors, all the people who have made the institution what it is today and what we hope it will become in the future.

We would like to thank Susana Pomba and Teatro Praga for supporting André Guedes's installation.

Thanks to the Art Council England for supporting the *Curators' Series*, to the Gulbenkian Foundation and Camões Institute for supporting this exhibition.

Last but not least, a big thank you to Céline and Mike, Bruno and Belén for taking such good care of us during our stays in London.



Supported using public funding by

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DRAF CURATORS' SERIES supports independent curators by commissioning special research-based exhibitions. The Series presents diverse fields of knowledge, methodologies and practices. Each year, DRAF invites an individual, duo or organisation to curate an original exhibition at the gallery.

Over the last decade, guest curators have included Cylena Simonds (UK), Raimundas Malasauskas (Lithuania), Mihnea Mircan (Romania), Mathieu Copeland (UK), Simone Menegoi & Chris Sharp (Italy and US), Pablo Leon de la Barra (Mexico), Vivian Zihlerl (Australia) & Natasha Ginwala (India), Christine Eyene (France/Cameroon) and Arcadia Missa (London).



DRAF

DRAF (David Roberts Art Foundation) is an independent, non-profit space for contemporary art in London founded in 2007. It is directed and curated by Vincent Honoré. DRAF presents an international programme of exhibitions, commissions, live events, discussions and projects. DRAF is located at Symes Mews, 37 Camden High Street, Mornington Crescent, London NW1 7JE.

DRAF moved from its original premises in Fitzrovia in 2012 to its current space at Symes Mews, 37 Camden High Street, Mornington Crescent, London NW1 7JE. In 2015, DRAF Studio opened as a dedicated space for live projects.

The David Roberts Art Foundation Limited is a registered charity in England and Wales (No.1119738). It is proudly supported by the Edinburgh House Estates group of companies.

For more information about DRAF see www.davidrobertsartfoundation.com

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DRAF is a 15 minute walk from Kings Cross St. Pancras.

Busses: 24, 27, 29, 88, 134, 168, 214, 253

OPENING TIMES

Thu - Sat, 12 - 6 pm

Tue - Wed by appointment

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