Over the coming months a new programme of exhibitions bringing artists and ideas from all over the world to Dundee for the first time will unfold at DCA, featuring work across a wide range of disciplines: from film, video, sculpture and installation to painting, drawing, print and performance.

In September, Kelly Richardson will be transforming our galleries into dark, immersive spaces filled with hyper-real digital landscapes and intergalactic dystopias. This project marks the first major exhibition in Scotland by this renowned Canadian artist, and the questions Richardson is asking in her work about the ways in which we are mistreating the world around us are more pertinent than ever in 2017.

Launching in December and taking us into the New Year are two new sculptural commissions for DCA by artists Andrew Lacon and Kate V Robertson. At the heart of both these solo exhibitions lie investigations into specific materials – marble, stone, cement, paper, resin and rubber – looking intimately at the structural qualities of these substances and considering how they are used as tools and vessels for complex cultural, social and political agendas.

Spring 2018 will see artist John Walter bring his corrupt, bent, shoddy, and unreliable vision of Shonky to our galleries as part of the Hayward Curatorial Open – and we can’t wait. This guest-curated group exhibition will gleefully fly in the face of the slick production values we so often associate with contemporary art, bringing major international artists to Scotland for the first time to consider new ways of thinking about nationality, gender, sexuality, beauty and humour.

Eoin Dara
Head of Exhibitions

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, Twitter or Instagram. We love seeing your photos and comments about each exhibition at DCA: share them with us using #helloDCA, or the exhibition hashtags you’ll find in this brochure.
Canadian artist Kelly Richardson creates hyper-real digital films of rich and complex landscapes that have been manipulated using CGI, animation and sound. For her first solo exhibition in Scotland, and as part of our annual Discovery Film Festival, the artist will be transforming DCA's galleries with vast audio-visual installations, creating futuristic dystopian worlds for visitors to immerse themselves in.

Richardson weaves together myth and metaphor with scientific research and new digital technologies to create epic works such as Mariner 9, which presents a panoramic view of a Martian landscape set hundreds of years in the future, littered with the rusting remains from various missions to the planet. Interplanetary imaginings like this are presented alongside other major pieces such as Orion Tide and Leviathan. Hinging between reality and fantasy, these works offer up more earthly but no less cataclysmic worlds to step into.

Alongside these installations is a display of Pillars of Dawn, Richardson's most recent series of prints. Drawing on histories of landscape painting, wildlife cinematography, science fiction and apocalyptic cinema, this dazzling body of work envisions desolate future landscapes where environmental conditions have crystallised every inch of a bleak and baleful terrain.

The exhibition takes its title from Tim Flannery's acclaimed book The Weather Makers: The History and Future Impact of Climate Change. Richardson's work resonates deeply with many of Flannery's concerns, asking us to consider what our future might be like if we continue on our current trajectory of planetary pillaging and consumption, and why we have allowed ourselves to arrive at such a moment of global environmental crisis.

Mariner 9 is presented in partnership with NEoN Digital Arts Festival.
Andrew Lacon’s newly commissioned response to Gallery 1 at DCA is a bold and minimal undertaking. It takes the form of a substantial yet subtle installation across the whole gallery that challenges our expectations regarding how artworks are presented and asks questions about how certain raw materials are understood and valued in different contexts across space and time.

Lacon has long been interested in how public displays of objects can explore relationships between national culture, social class and artistic intention, and this exhibition considers these ideas by focusing on one single raw material now synonymous with the history of art and architecture: marble.

The story of this work can be traced back to a journey the artist made from Mexico City to Birmingham in 2015, carrying a cotton rucksack filled with a stack of Mexican pink marble through customs. Aspects of this journey mirror Lacon’s ongoing artistic investigation into the often complex political lives of materials: how they are obtained, appropriated, and used far from their places of origin. Fragments positions these expansive ideas in a deceptively simple way, using specific colours, shapes and forms to hint at underlying narratives and overlooked histories.

For this project, Lacon’s first solo exhibition in a UK institution, he invites us to be active participants within his work, to re-think how we move through public spaces and encounter materials, objects and artworks in the world around us.

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**About the artist:**

Alongside his artistic practice, Lacon runs the artist-led project Recent Activity with artist Andrew Gillespie, curating a series of nomadic projects across the UK as well as a new project space in Birmingham.
Kate V Robertson’s first solo exhibition in a UK institution presents a major installation of new sculptural work that draws our attention not only to the walls, but to the floor, ceiling and windows of our most expansive gallery space at DCA.

Robertson is known for creating environments and displays that often transform and shift over time. Rigorously exploring her chosen materials and the ways in which they can change, Robertson revels in the physical characteristics of the objects she creates, testing their structural qualities to their limits and uncovering what lies at their material core. Ideas concerning instability, dysfunction, waste and decay pervade this work, particularly in relation to how we experience these sensations in urban environments.

In this new body of work Robertson focuses on the use of rectangular shapes across different surfaces, playing with the appearance of depth often created by optical illusions and geometric designs. These formal concepts hint at patterns and configurations associated with city spaces, while also specifically referencing the flatness and groundlessness of our increasingly screen-based lives.

This Mess is Kept Afloat thoughtfully disrupts the ways in which we engage with sculpture, deliberately muddying the waters of the pristine white cube gallery by drawing in and amplifying certain aspects of the outside world. Robertson deftly combines ideas of the external and internal in this exhibition to create a conceptually intricate and sensually rich experience for anyone willing to cross the threshold.

About the artist:
Kate V Robertson (b. 1980, Edinburgh) is based in Glasgow, having studied at Glasgow School of Art, graduating in 2003 and completing a MFA there in 2009. Recent exhibitions of her work and projects include: Object(hood), Talbot Rice Gallery, Edinburgh 2017; Semper Vigilantes, OBJECT / A, Manchester 2016; Semper Solum, Oxford House, as part of Glasgow International 2016; Adaptive Expectations, BALTIC 39, Newcastle, 2016; In Progress, Patricia Fleming Projects, 2014.

She has participated in residencies at Hospitalfield, Arbroath; Eastside Projects, Birmingham; CCA, Glasgow; and Chateau de Sacy, France. She is represented by Patricia Fleming Projects, Glasgow.

Robertson has also undertaken several public art commissions, including converse for the Glasgow 2014 Commonwealth Games and a forthcoming permanent work in Peterhead. After co-curating and designing the exhibition Reclaimed: the Second Life of Sculpture, for Glasgow International 2014, she is currently researching new models of commissioning and collecting sculpture, funded by Henry Moore Foundation.

www.dca.org.uk
We’re thrilled to be bringing the Hayward Curatorial Open to Scotland for the first time, staging a major group project curated by artist John Walter in our galleries at DCA.

This exhibition aims to explore the nature of visual awkwardness through the work of artists and architects Arakawa and Gins, Cosima von Bonin, Niki de Saint Phalle, Benedict Drew, Justin Favela, Duggie Fields, Louise Fishman, Friedensreich Hundertwasser, Kate Lepper, Andrew Logan, Plastique Fantastique, Jacoby Satterwhite, Tim Spooner and John Walter.

Shonky is a slang term meaning corrupt or bent, shoddy or unreliable, standing here for a particular type of visual aesthetic that is hand-made, deliberately clumsy and lo-fi, against the slick production values of much contemporary art. The exhibition proposes a more celebratory definition of ‘shonkiness’, showing how it can be used for critical purposes in the visual arts to explore issues including gender, identity, beauty and the body.

By drawing together artists and architects whose work has not previously been exhibited together or discussed within the same context, Shonky will allow for new ways of thinking that privilege shonkiness over other aesthetic forms that have dominated recent visual culture.

Sat 10 March – Sun 27 May 2018
Open daily 10:00 – 18:00 Open late Thu 20:00
Admission Free
#Shonky

About the project:
Developing guest-curated projects at DCA offers up exciting opportunities for us to bring fresh and dynamic curatorial voices into the building at different stages of our exhibitions programme. Shonky is the fourth in Hayward Touring’s series of Curatorial Open exhibitions, working in partnership with DCA, the MAC, Belfast, and Bury Art Museum and Sculpture Centre to choose and develop this ambitious proposal. This is an initiative that places collaboration at its heart, whilst aiming to nurture curatorial talent and to expand the parameters of the contemporary curatorial landscape.

Our guest curator John Walter lives and works in London. He is an artist and academic working across a diverse range of media that includes painting, video and installation. He studied at The Ruskin School of Drawing and Fine Art at The University of Oxford, The Slade School of Fine Art UCL and recently completed a PhD in the Faculty of Architecture and The Built Environment at The University of Westminster. His work is held by a number of public collections including The Walker Art Gallery in Liverpool and The Ashmolean Museum in Oxford. Recent exhibitions include The Zany Capsid (Hardwick Gallery, Cheltenham 2017); Essex Road III (Tintype Gallery, London 2016); Alien Sex Club (Ambika P3 London 2015); Courtship Disorder (White Cubicle Toilet Gallery, London 2015); and Turn My Oyster Up (Whitstable Biennale 2014).
Gallery Events

For every exhibition in DCA Galleries we programme a series of talks and events, from artist Q&As to live performances and talks from writers and academics whose work relates to the programme. Please keep an eye on our website or ask one of our friendly Box Office team for the most up to date information.

Meet the Artist/Exhibition Preview

Be among the first to see new shows as they open at these popular events. Advance booking is essential for Meet the Artist where you’ll hear directly from our artists and/or curatorial team, before getting the chance to explore the show. Exhibition Previews follow these events from 19:00 – 21:00 and do not require booking.

Meet the Artist: Kelly Richardson
Fri 22 September, 18:30

Meet the Artists: Kate V Robertson & Andrew Lacon
Fri 8 December, 18:30

Meet the Curator: John Walter (Shonky)
Fri 9 March, 18:30

Gallery Tours

For each exhibition we hold daily tours at 11:00 and 14:00, seven days a week (unless there is another event on in the gallery). These are free, drop-in tours in which our friendly and knowledgeable Visitor Assistants will show you around the exhibition.

Artists’ Choice Screenings

Whenever possible, we invite the artists in our programme to select films to screen in our cinemas to accompany their exhibition. To hear about what films we’ve got planned, please visit our website, sign up to receive exhibition emails or check with our Box Office.

Senior Citizen Kane Club Tours & Workshops

These sessions are designed for our visitors aged 60 and above. Each date offers a chance to explore the exhibition in a tour led by one of our friendly Visitor Assistants, followed by a blether about the work over a cup of tea. Each session also offers a creative making activity or technique to try.

Kelly Richardson
Tue 3 October, 10:30

Andrew Lacon and Kate V Robertson
Tue 6 February 2018, 10:30

Shonky
Tue 27 March 2018, 10:30

More events will be announced for each exhibition: visit www.dca.org.uk for further information, and sign up to receive regular email updates. Or if you prefer, give Box Office a call on 01382 909 900.
Young Visitors, Families and Groups

We provide a range of free and ticketed activities for children and families to accompany every exhibition that aim to help you to engage with the works on show in the galleries and offer simple but enjoyable learning experiences.

Children under 12 years old must be accompanied at all times unless otherwise stated.

Art Cart
Visit our Art Cart when it’s out on Level 4 and get creative with activities inspired by our exhibitions. It’s free, suitable for all ages and takes places on selected Saturdays from 13:00 – 15:00.

Family Art Labs
These sessions offer a chance for all of the family to get stuck in with some more in-depth creative activities led by our team of artists. Stay as long as you like or leave when you need to, these workshops are designed to be flexible. Family Art Labs are suitable for ages 5+ and take place on selected Saturdays from 13:00 – 15:00. Tickets are free and required for both children and adults, please book your place in advance.

Activity Room
DCA Activity Room is a comfortable, imaginative space for younger visitors and families where you can have a go at DIY activities inspired by our exhibitions, browse our art library or just relax on the sofas and enjoy the view.

Free, drop in or call ahead to check availability if you are making a special trip on 01382 909900.

School & Community Group Visits
Are you a teacher who is interested in bringing your class, or do you organise a group that you’d like to bring along to see what’s on in the galleries? Get in touch at learning@dca.org.uk and we’ll be happy arrange a tour or workshop to suit.

We are grateful to The Northwood Trust for their support of our family learning programme.

Go to www.dca.org.uk for dates, details and to book.
Exhibitions and DCA
Exhibitions at DCA don’t stop at the gallery doors: for every show we work with other DCA programme areas to extend what’s on offer. We caught up with some of the team members involved to share a bit of what goes on behind the scenes.

Artists’ Choice Screenings in DCA Cinema
For each exhibition in our galleries we offer the artist the chance to choose a film (or films) to screen alongside it. We caught up with Alice Black, Head of Cinema at DCA, to find out more about her experience of working with artists and their film requests.

Hi Alice, thanks for chatting to us. Can you tell us a little bit about why DCA encourages exhibiting artists to select film s for the cinema programme?

One of the unique building blocks of DCA is the fact that it is a multi-arts organisation where a wide range of creative practices sit side by side. Giving our exhibiting artists a chance to select films for the cinema programme is an opportunity they might not have access to in other gallery spaces. And from my point of view, as the person who curates a cinema for a living, the choices they make give me an interesting insight into the artist’s influences, taste and creative work. For our cinema audiences, we hope it will encourage them to find a new route into exhibitions and equally for the gallery audiences, they might engage with our cinema programme in a way they weren’t expecting.

In general, how do you find working with the artists on their film choice?

Receiving the long lists from the artists with their initial selections is always fascinating. Their choices pretty much always surprise me. Then there is the difficult task of having to explain that one or two of the titles they were hoping for simply aren’t possible to clear from a copyright perspective. As we have only two screens, we also have limited screening slots and depending on the time of year, are sometimes restricted to only being able to show one or two out of much longer wish list. With the film selections often confirmed long before the install, I love going into the galleries for the first time to experience an artist’s work, already having a special connection to their practice through the films they have chosen.

How does it feel giving someone else the freedom to select films to show?

It is lovely! I control the films selected for DCA for most of the other screening slots, so it is fine to pass the reigns over from time to time. Cinema is my one true passion in life so I will always be interested in hearing about what films have moved or impacted someone else. That’s the great beauty of cinema for me, it can have a profound emotional or intellectual impact which can resonate with a viewer long after the film is over.

Have you been taken by surprise by some of the films suggested by artists?

There is kind of a joke in the cinema team that Tarkovsky does seem to be requested rather frequently. But in all seriousness, every suggestion is always intriguing. I have never received a suggestion where I thought, ‘oh, that’s a bit obvious!’.

To see what’s coming up in DCA Cinema visit our website or pick up a Cinema Guide next time you visit.

I love going into the galleries for the first time to experience an artist’s work, already having a special connection to their practice through the films they have chosen.
Our Editions and Publications programme

For many of our exhibitions we offer artists the opportunity to work with our teams at DCA to produce new limited edition prints and publications. We had a chat with Sandra De Rycker, Editions and Publications Manager at DCA, and Eoin Dara, Head of Exhibitions at DCA, to find out more about the process.

Hello Sandra, thanks for chatting to us. Tell us a little about your role at DCA, and in particular your work with exhibiting artists.

I look after the print editions and publications produced by DCA as part of the creative programme. During the development of our exhibitions we invite artists to create editions in our Print Studio. This gives them lots of scope to experiment with all the old and new printing technologies we have on offer and explore new areas in their work. Everything is here under one roof so instead of sending work out to be fabricated, our programme team can work collaboratively with each artist to find what processes best suit their ideas. We hope that these artworks help disseminate the programme to wider audiences outside DCA - and make owning original artwork by leading artists a bit more affordable.

Do you have any tips for those looking to build their art collection?

My main advice would be to buy something you really love and that is meaningful to you. Don’t be afraid to ask for more information and advice – we all enjoy talking to people about the artworks and programme. Don’t forget about the Own Art Scheme – spreading costs over 10 months interest free really helps if you’ve had your eye on something for a while.

Hello Eoin! Can you tell us a bit about what DCA’s publication programme is?

Since our earliest exhibition projects in the galleries we have published books, catalogues and other bespoke print material at DCA in collaboration with the artists we work with. Publications are a brilliant way of harnessing some of the energy from an exhibition and giving it life beyond its run in the galleries. They can be an indispensable resource for artists and galleries to communicate with audiences in interesting ways.

The possibilities of form and function within publications are endless; we have no rule book that dictates things like content, design, scale or style – we simply work with our artists to create something unique that reflects and responds to their work. The finished product can be anything from a wonderful record of a new body of work developed for our spaces, to a larger book drawing together a number of artists working with similar ideas or themes, or even part of the exhibition itself.

What process do the DCA Exhibitions Team and the exhibiting artist go through to create the publication?

The conversation about a publication begins at the same time we’re starting to chat with an artist about an exhibition. Once we have worked through lots of ideas and thought about what we’d like the publication to look like, we begin commissioning writers, gathering images, choosing paper, and making decisions about the design and format. Our Exhibitions Coordinator Valerie Norris leads on the design and production of these works which are then often launched in conjunction with our exhibitions and the available to purchase online and in DCA shop.

For more information, or to buy any of our Editions and publications, please visit DCA Shop, or online at shop.dca.org.uk.
While on a research visit to Dundee in preparation for her DCA exhibition *Victim of Geography*, Clare Woods came across an image of Captain Robert Falcon Scott in the archives of the RSS Discovery; the famed ship that took Scott and his team on the exploratory voyages of uncharted Antarctica. The early photograph captures Scott in a moment of anticipation prior to the expedition – in an instant when he had no knowledge of the hardship and extreme isolation that he and his team were to endure.

Using this source image Woods created a lithograph, more intimate in scale than her paintings and with tonal qualities that vary in each print. Through the limestone surface’s acceptance and rejection of the ink after processing, an image emerges and returns our gaze – a partial portrait of a hooded Captain Scott.

**Dundee Contemporary Arts, 152 Nethergate, Dundee DD1 4DY**

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