



Exhibition Guide

Sat 11 – Sun 19 October 2025

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY
01382 432444

Scottish Charity No. SCO26631

Open 11:00-18:00 daily
Centrespace
Admission free

www.dca.org.uk

INTRODUCTION TO THE EXHIBITION

Unfolding ~ Correspondent explores the idea that letters and exchanges are not simply means of communication but methods for working with collaborators: ways of listening, holding, and building over time.

Curated by Katherine Murphy, a working-class curator from Dundee, the project unfolds through multiple voices rather than presenting a single narrative, and features new work by Amy Jones, Vivian Ross-Smith, Georgina Johnson, Dundee Print Collective (DPC), Dr Cat Dunn, Seán Elder, Valerie Norris and James Robert Edward.

Unfolding ~ Correspondent was conceived through long-term, slow conversations with DCA. The exhibition positions correspondence as a curatorial gesture. Each commission is rooted in relationships – between curator and artist, artwork and archive, collective and community – and emerges in dialogue with DCA's 2024–25 exhibitions. These included *Turn Me Into a Flower* by Sukaina Kubba, *Every seed is awakened* by Claudia Martínez Garay, and *Soft Impressions*, a group exhibition with Helen Cammock, Ingrid Pollard and Camara Taylor. Taken together, they create a layered space of artistic and curatorial care, attentive to the value of lived experience and place.

Throughout, the project resists singularity. Instead of one voice, many. Instead of a fixed narrative, a process that keeps unfolding. In bringing together quilt, curtain, sound, print and page, *Unfolding ~ Correspondent* invites us to think of correspondence not only as the exchange of words but as a way of building relation: through softness, repetition, care, and the courage to imagine otherwise.

The accompanying publication offers further detail about the processes and conversations that shaped the project. Copies are available to read in the gallery and purchase in DCA Shop.

Unfolding ~ Correspondent is curated by Katherine Murphy in partnership with Dundee Contemporary Arts. It is supported by Creative Scotland's Open Fund for Individuals, Jerwood Arts Curatorial Accelerator, and sponsored by GF Smith.

ARTWORKS AND PUBLICATION

***Unfolding ~ Correspondent*, 2025)**

Publication, limited edition of 200 copies

More than a catalogue, the publication is conceived as both companion artwork and guide. Its design and materials carry the project's archive, textures and rhythms, extending the exhibition into print. *Unfolding ~ Correspondent* brings together newly commissioned writing, artworks, and printed material developed through ongoing dialogues between Katherine Murphy and invited artists, writers, and collectives. Each contribution extends the project's central questions around care, collaboration, and correspondence, forming a constellation of voices that can be read individually or collectively. The publication is designed to be handled and unfolded, a tactile record of shared processes made with paper from GF Smith through the DCA Print Studio.

Amy Jones

anchors.devoured.moving, 2025

Cotton, cotton batting, cotton sashiko thread

Amy Jones offers a newly commissioned large-scale quilt, where drawn marks are translated into fabric and stitch. The work speaks of resilience and softness, drawing on feminist traditions of textile making, echoing working-class heritage in Dundee. It is at once delicate and strong, an object that gathers stories and holds them close.

Vivian Ross-Smith

Without Rush, 2025

Tracing paper, thread, rivets, carabiner clips, moving blanket, hagstones, Shetland wool, NoPla seaweed paper

Vivian Ross-Smith contributes an unfurling textile installation that traces the journey of letters exchanged with Katherine Murphy. Cloth, fragments of text, and hand-drawn tracings form a sculptural curtain, its surface carrying the marks of correspondence across time and place. The work sustains an intimate dialogue between queer bodies, memory and landscape, making tangible the act of writing to another and waiting for reply.

Georgina Johnson

Women Talking, 2025

Screen-printed copper plate

galang spirit, come closer, 2025

Series of screen-printed copper plates, steel plate

Diptych, 2025

Limited edition blind embossed paper prints

Georgina Johnson, during an access-centred residency with DCA Print Studio, produced a body of embossed and etched works. Barely visible at first glance, their surfaces invite us to look closely. They reflect on radical care and disability justice, and on the unseen negotiations that underpin creative labour. By bringing attention to what is easily overlooked, Johnson's work insists on new ways of valuing the time, bodies and energies that make art and life possible.

Dr Cat Dunn

Traces of Courage, Softness, and Rebellion, 2025

Audio, text, media drive, headphones, screen captions

Traces of Courage, Softness, and Rebellion brings together voice, writing, and sound to explore memory and resilience across Scotland and Barbados. Invited to reflect and learn together, Dr Cat Dunn and Katherine Murphy continue their ongoing dialogue through this work – tracing how histories of courage, softness, and rebellion live on in bodies, communities, and acts of storytelling.

Responding to exhibitions within DCA's programme, Dunn's recorded essays invite audiences to listen, and extend her writing through shared reflection. They start with an introduction from Murphy, followed by Dunn reading her texts.

Seán Elder

Cold Climes, 2025

Audio, text, media drive, headphones, screen captions

Cold Climes is a reflective essay that continues an ongoing correspondence between curator Seán Elder and artist Camara Taylor, who exhibited in *Soft Impressions* at DCA. Through text and sound, Elder reflects on how climate can be both weather and atmosphere, a way of naming the social, political, and emotional conditions that shape how we live and make art.

Their writing moves through ideas of care, grief, and resistance, tracing how artworks hold the places and histories they come from. Elder's text pays close attention to what endures and what fades, attending to the spaces where warmth and cold meet.

The work begins with an introduction from Murphy, followed by Elder reading their essay aloud. The piece sits alongside the text *A Correspondence with Seán Elder* in the *Unfolding ~ Correspondent* publication.

Dundee Print Collective

Unfolding an Edition of Correspondence, 2025

Scott Duncan (Tayside Region), Nicky Grant, Pamela Scott, Hayley Whelan, Abi Baikie, Mhairi Anton, Marianne Wilson, Erin McGrath, Catherine Laing, Gianni Esporas, Miriam Mallalieu, Cully, Katie Ravenscraig, Aoife Cawley, and James Robert Edward

Limited edition of 15 screen-prints, produced through DCA Print Studio

Dundee Print Collective (DPC) contributes a series of screenprints that grow out of dialogue and shared love of printmaking. Their collaborative process embodies the ethos of the project: open, collective, joyful and generous. Each print offers a visual interpretation of correspondence, together creating a vibrant record of voices in conversation. Contributors include: Scott Duncan (Tayside Region), Nicky Grant, Pamela Scott, Hayley Whelan, Abi Baikie, Mhairi Anton, Marianne Wilson, Erin McGrath, Catherine Laing, Gianni Esporas, Miriam Mallalieu, Cully, Katie Ravenscraig, Aoife Cawley and James Robert Edward.

Valerie Norris

Unfolding ~ Correspondent — sea / traces / holding / unfurling / softness / threads / slowness, 2025

Limited edition Riso print

The publication carries the project's visual language into print. With cover design and visual identity by **Valerie Norris**, and publication design by **James Robert Edward**, it resists the idea of a book as fixed record. Instead, its pages unfold as an artwork in their own right, layering textures, interruptions and shifts in rhythm that echo the tempo of correspondence.

GLOSSARY

Correspondence

More than letters or communication, correspondence here means a way of being in relation, by building connections through care, listening, and exchange.

Unfolding

A process of revealing, opening, and continuing. In this project, unfolding describes how dialogue, memory and practice keep moving rather than reaching a fixed end.

Care

A practice of attention and responsibility, often invisible or undervalued. In this project, care is both subject and method.

Curatorial gesture

An action or decision by a curator that shapes how an exhibition is made and experienced. It might involve inviting collaboration, writing, or arranging works in a space, always with intention and care.

Social justice

The pursuit of fairness and equality within society. In this project, it relates to access, equity, and the recognition of lived experience in creative practice.

Working-class heritage

The histories, cultures and lived experiences of working-class communities. In Dundee, this includes legacies of textile production, collective labour, and resilience.

galang spirit, come closer

A phrase from Jamaican Patois meaning both “go away” and “come closer.” In Georgina Johnson’s work it captures the tension of memory, holding close while letting go.

Blind embossing

A printmaking technique where an image is pressed into paper without ink, creating a raised surface that must be felt or seen in light to be read.

Queerness

A way of describing identities and experiences that resist fixed categories of gender and sexuality. In this project, queerness also speaks to fluidity, intimacy, and ways of being in relation beyond norms.

ACKNOWLEDGEMENTS

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Image on cover: Valerie Norris, *Unfolding ~ Correspondent — sea / traces / holding / unfurling / softness / threads / slowness*, 2025. Limited edition Riso print.

LARGE PRINT

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