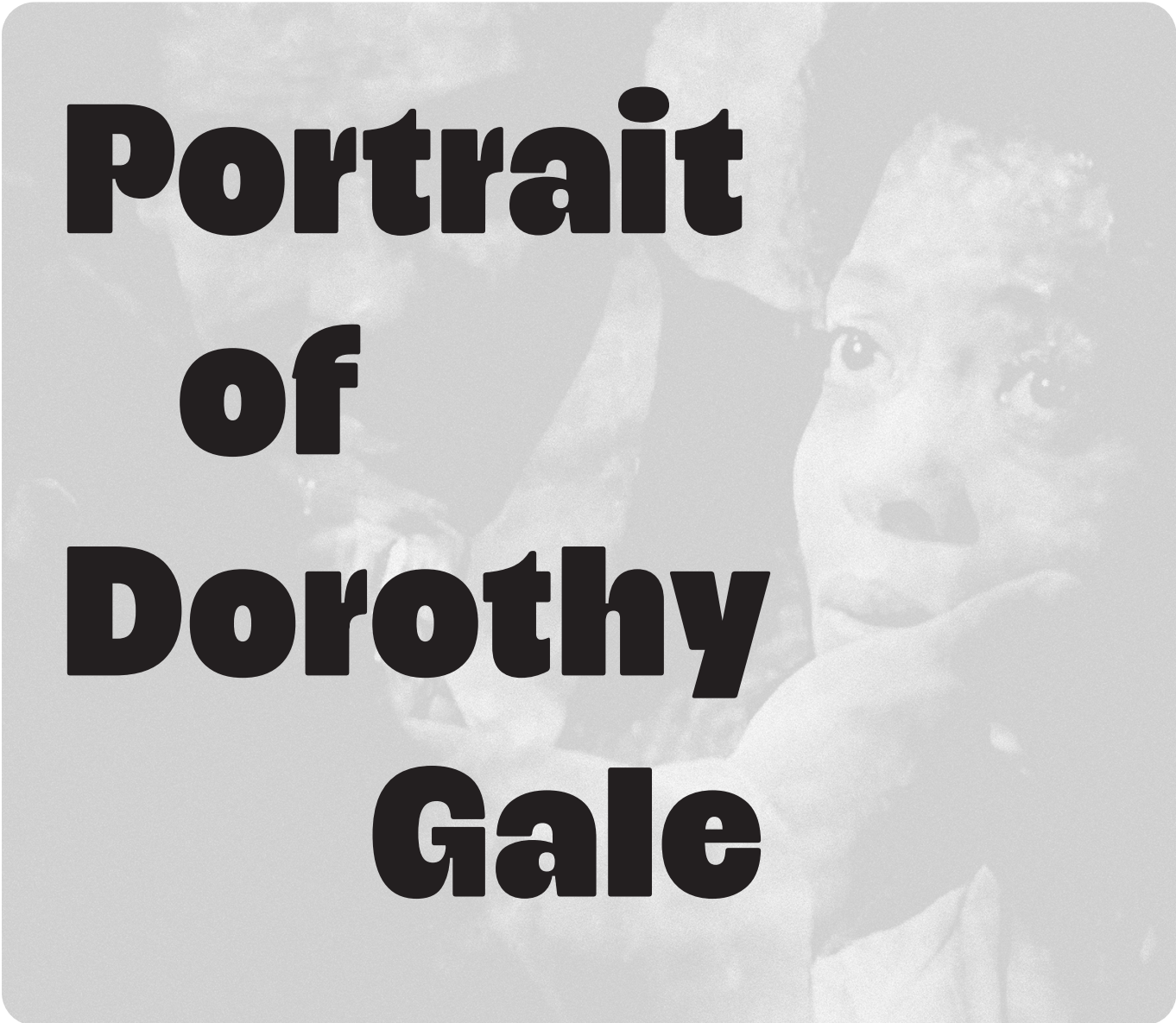


Exhibition Guide | Gallery 1

**Francis Dosoo**



**Portrait  
of  
Dorothy  
Gale**

Sat 16 May – Sun 2 August 2026

**DCA**

Dundee Contemporary Arts

152 Nethergate  
Dundee, DD1 4DY  
01382 213 610

Scottish Charity No. SCO26631

Open Tue – Sun 11:00-18:00  
Open late Thu 19:00  
Admission free

[www.dca.org.uk](http://www.dca.org.uk)

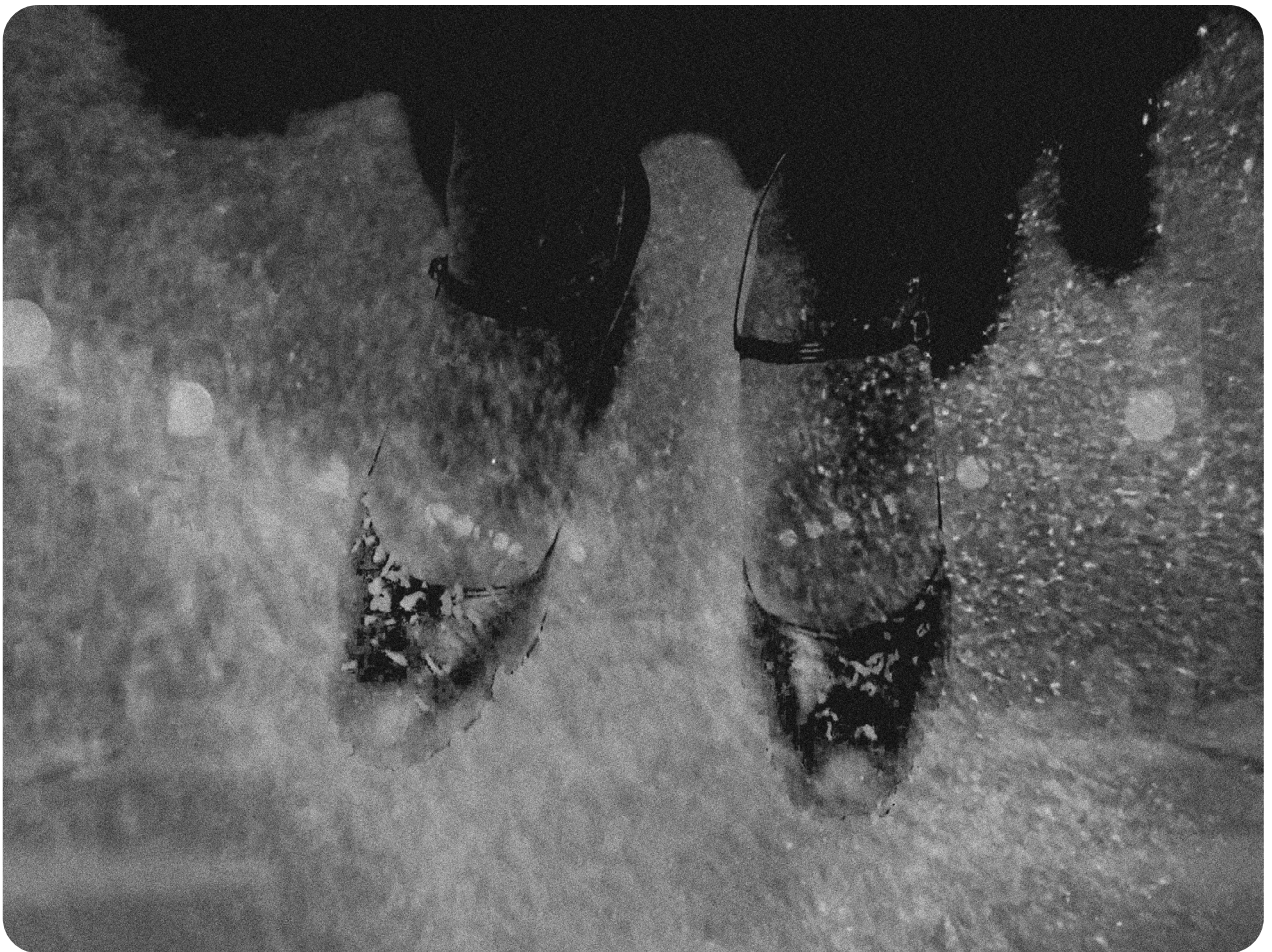


## INTRODUCTION TO THE EXHIBITION

Commissioned by Dundee Contemporary Arts, Francis Dosoo's *Portrait of Dorothy Gale* is an immersive moving-image installation spread across multiple surfaces in Gallery 1. This new work explores cinema as a gateway to another world using found footage from 20th century films. It is inspired primarily by the 1978 Motown adaptation of *The Wiz*, a musical reimagining of *The Wizard of Oz* that premiered on Broadway in 1974.

Dosoo has carried imagery from *The Wiz* with him since childhood and, revisiting it in 2018, he became particularly fascinated by Ross's intense, otherworldly performance. Learning that she was undergoing a profound personal metamorphosis during filming deepened this fascination. Connecting Ross's performance with his long-term research into spiritual mysticism, Dosoo began to feel that traces of her experience were captured on film, and to think of images from *The Wiz* as windows into a state of transformational consciousness. Ross saw Dorothy's journey as a reflection of her own, writing in her 1993 autobiography that "it was about trusting in something you couldn't see". Blurring the boundary between performer and character, and suggesting a larger, shared narrative, the film's imagery is reimagined as fragments of a transitional space between worlds.

In *Portrait of Dorothy Gale*, Dosoo has created an alternative vision of Dorothy's journey from Kansas to Oz. Images from *The Wiz* appear stretched, layered, decontextualised and distorted alongside broken fragments of 20th century cinema. A cyclone becomes an engine of psychological transformation. Snowy train tracks become a yellow brick road. Pulsating ruby slippers become the viewer's omnipresent compass in the storm. Diana Ross's face flickers with ambiguous emotion, a heartbroken blues singer becomes a cowardly Lion, a charming trickster-as-Scarecrow attends a dinner party on 5th Avenue and a tired diva, played by Billie Holiday, embodies the Tin Man. Drawing on the power of the symbols embedded in the story of *The Wizard of Oz*, Dosoo creates something new from old, challenging the idea of historic images as relics of a frozen past. They are instead placed within the flow of an eternal, transforming present.



Stills from *Portrait of Dorothy Gale*

## PORTRAIT OF DOROTHY GALE – INTRODUCTION BY FRANCIS DOSOO

A film is a thin layer of something which covers something else.

I am looking at a close up of Diana Ross as Dorothy in *The Wiz*. She is bathed in green light, gazing up at the skyscrapers of the Emerald City. At this point in the film she believes that she has finally found what she has been looking for. Later, she will discover that she is wrong, and that the almighty Wizard of Oz is nothing but an illusion. But while she gazes at the Emerald towers, dreaming of the Wizard, she is touching something real.

I am looking at Diana, painted in light on a silver screen, all illusion, but I too am touching something real.

Now I am in Chartres cathedral, reading a pamphlet written by a priest. On the back, it says that the cathedral's stained glass windows allow us to perceive "light from the invisible world in the visible world". I think of the shiny black surface of 35mm film, and of how the invisible world hidden within it becomes visible when light shines through.

I decide that film is a medium between my world and this other world. I sit in faded red velvet chairs in old cinemas in Paris and I long for the thin layer that separates these worlds to dissolve. I long to live in the world of images, where things have no names – where we can know things only by the way the light touches them.

At home, I cut films into pieces and I put the pieces on top of each other and I shine light through them. I am looking for a gateway to the other world. I am searching for the reflection in Diana's eyes.

## ACKNOWLEDGEMENTS

*Portrait of Dorothy Gale* features extracts from the following films:

*The Wiz* (1978), directed by Sidney Lumet. Produced by Universal Pictures/Motown Productions. © 1978 Universal City Studios, Inc.

*Six Degrees of Separation* (1993), directed by Fred Schepisi. Produced by Arnon Milchan/Fred Schepisi/Metro Goldwyn Mayer. © 1993 Metro-Goldwyn-Mayer Corporation.

*The Blues Accordin' to Lightnin' Hopkins* (1968), directed by Les Blank. Produced by Les Blank Films, Inc. © 1968 Les Blank Films, Inc.

*The Sound of Jazz* (1957), directed by Jack Smight. Produced by Robert Herridge/John Houseman/CBS (The Seven Lively Arts). Public Domain.

*Eve's Bayou* (1997), directed by Kasi Lemmons. Produced by Chubbco/Addis-Wechsler. © 1997 Trimark Pictures.

*City of Gold* (1957), directed by Colin Low and Wolf Koenig. Produced by the National Film Board of Canada. © 1957 National Film Board of Canada / Office national du film du Canada.

*Clockers* (1995), directed by Spike Lee. Produced by 40 Acres & A Mule Filmworks/Universal Pictures. © 1995 Universal Pictures.

*Solaris* (1972), directed by Andrei Tarkovsky. Produced by Mosfilm studios, USSR. © Mosfilm Cinema Concern.

And audio from *We Were the Lambeth Boys* (1985), directed by Rob Rohrer. Produced by BBC Manchester. © 1985 BBC.

The following piece of music plays on repeat in the space alongside the images:

Henryk Górecki, *Good Night, Op. 63 (In Memoriam Michael Vyner), II. Lento Tranquillissimo* (1990) / London Sinfonietta / Nonesuch, 1995.

*Portrait of Dorothy Gale* was produced by Amelia Tan, and supported by Creative Scotland's Open Fund for Individuals.

## GLOSSARY

**Decontextualise:** To remove a word, phrase, image or object from its original context, setting or surrounding information to consider it in isolation.

**Liminal:** an in-between or limbo state, or something situated on both sides of a boundary or threshold. It relates to transitional, uncertain or initial stages of a process. Examples include things like dawn and twilight, shorelines, corridors, waiting rooms, empty shopping centres and airports, and life stages and events such as adolescence, menopause, graduating, divorce and moving house.

**Mysticism:** A religious practice in which people search for truth, knowledge, and closeness to God, a deity or enlightenment through meditation and prayer.

**Transformational consciousness:** A profound, fundamental shift in an individual's worldview, perception and sense of self, leading to a new way of being, acting and relating to the world.

## ABOUT THE ARTIST

Francis Dosoo (b. 1986, Edinburgh) is an artist working with moving images, photography, words and sound. Having performed as a DJ for over 10 years, his practice is founded on an intertextual approach which considers images as detached from time and place. In his work, Dosoo explores alternative ways of thinking and speaking about the human experience of the self, others and the world.

Previous works, such as the *Untitled Psychodrama* series (2018–19), *What is Behind the Saint's Eyes* (2021) and *Anything You Want* (2025) have been exhibited and performed at venues such as CCA Glasgow, Transmission Gallery, St Cecilia's Music Museum, Edinburgh Art Festival and Glasgow Film Festival.

## INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find a filmed interview with Francis Dosoo alongside a selection of reading materials listed below, chosen by the artist to connect to the exhibition.

You will also find a filmed interview with, and reading material selected by, Adrián Balseca to accompany his exhibition *In the Forest Ruins* in Gallery 2.

## READING LIST

*Gilles Deleuze's Time Machine*, D. N. Rodowick, 1997

*Gravity and Grace*, Simone Weil, 1947

*Night on the Milky Way Railroad*, Kenji Miyazawa, translated by Shelley Marshall, 2022

*The Glass Clouding*, Masaoka Shiki, translated by Abby Ryder-Huth, 2024

*Woman on the Edge of Time*, Marge Piercy, 1976

## TALKS AND EVENTS

For more information and to book tickets visit [www.dca.org.uk](http://www.dca.org.uk)

### **Exhibition Tours**

Thu 28 May, 18:00–19:00

Thu 25 June, 11:00–12:00

Thu 23 July, 14:00–15:00

Galleries

Please book in advance

Donate What You Can, £0–£8

Join us for a slow-looking tour of the exhibition with DCA's Head of Exhibitions, Dan Brown. This guided tour will encourage a thoughtful and unhurried engagement with the artworks, providing space to explore the themes, processes and practices of Francis Dosoo in Gallery 1 and Adrián Balseca in Gallery 2.

Brown will offer insights into the works, highlighting connections, context and the artists' approaches, while giving participants the time to reflect and respond at their own pace.

### **Workshop: Re-tuning, re-sensing, re-sequencing with Amelia Tan**

Thu 2 July, 14:00 – 16:00

Centrespace

Please book in advance

Donate What You Can, £0–£8

Join artist and producer Amelia Tan for an immersive workshop exploring perception, memory, and place.

The session will begin with guided sensory exercises to slow down and

heighten awareness, followed by a silent, single-file walk with earplugs, encouraging reflection and shared stillness. Participants will then create short video snippets inspired by their experience, which will be combined into a collaborative piece.

Amelia Tan is an interdisciplinary artist based in London. Her practice is rooted in the coincidental, choreographic and theatrical potential of public experience. From seeking alternative ways of perceiving the passing of time, to reclaiming agency in public space through performative intervention, she interrogates the invisible yet dominant structures that uphold the modern world.

No prior experience is required – just curiosity and a willingness to explore.

### **What to bring:**

A phone with video recording capability, if you have one. It may be possible to borrow a phone if needed.

### **Accessibility:**

The workshop will involve 20 minutes of walking but can be adapted.

Please get in touch beforehand if you have any concerns by emailing [exhibitions@dca.org.uk](mailto:exhibitions@dca.org.uk) or phoning 01382 213610.

## ARTIST'S CHOICE SCREENINGS

Whenever possible, we invite artists to select a film to screen in DCA cinema as part of our Exhibition Events programme. With films chosen to expand on and complement the exhibition, we hope audiences enjoy the chance to consider themes explored by artists in a different way.

The following films have been selected by Francis Dosoo as part of *Portrait of Dorothy Gale*.

Please see our website for prices and to book tickets.

### **The Wiz**

Sun 24 May, 14:15  
Cinema

Academy Award nominee Sidney Lumet directs this lively retelling of *The Wizard of Oz* with an all-star Black cast. Academy Award-nominee Diana Ross stars as Dorothy, while music superstar Michael Jackson plays the Scarecrow. A lavish, impressive musical with catchy songs and elaborate sets, *The Wiz* still stands as a cult classic with a dedicated following.

Director: Sidney Lumet / USA / 1978 /  
2h 08m / U

### **Killer of Sheep**

Tue 07 July, 18:15  
Cinema

*Killer of Sheep* examines life in the Black Los Angeles ghetto of Watts in the mid-1970s through the eyes of Stan, a sensitive dreamer who is growing detached and numb from the psychic toll of working at a slaughterhouse. The film offers no solutions; it merely presents life – sometimes hauntingly bleak, sometimes filled with transcendent joy, and gentle humour.

It was filmed by director Charles Burnett on location with gritty documentary-style cinematography, a mostly amateur cast and a budget of less than \$10,000. It has been compared to Italian neorealist films like Vittorio De Sica's *Bicycle Thieves* and Roberto Rossellini's *Paisan*.

The soundtrack, which Burnett envisioned as an aural history of Black popular music, includes songs by Etta James, Dinah Washington, Paul Robeson, Little Walter and Earth, Wind & Fire. The soundtrack was one of the reasons for its relative obscurity for years – the film never saw widespread commercial distribution due to the expense of clearing of the music rights to the songs featured on the film's soundtrack.

Director: Charles Burnett / USA / 1978  
/ 1h 20m / cert tbc

## FOR YOUNGER VISITORS AND FAMILIES

### **Create Space**

Tue – Sun, 11:00 – 18:00

Free, drop in. Children must always be accompanied by an adult

Create Space is a flexible, comfortable and imaginative space; a space in which people of all ages can see, think, make and do, filled with DIY art making activities inspired by our exhibitions.

You can pick up a Follow and Find trail in the galleries to help you explore the artwork, then make your own artwork inspired by the exhibitions in both galleries.

Create Space is occasionally closed for workshops: please check the Family Calendar on our website for full opening hours before visiting.

If Create Space is closed, you can find a selection of activity sheets and materials on our Art Cart which is in the Information Space.

### **Bring a Baby Gallery Tours**

Tue 19 May, 14:00 – 14:30

Fri 12 June, 11:30 – 12:30

Galleries

Free, drop-in for adults with infants under 3 years old

Join us for a relaxed gallery tour for caregivers with babies in buggies or wee ones under 3 years old. We will move around the exhibitions slowly with time for questions and chat, led by DCA's Learning team.

### **Family Art Lab:**

**Francis Dosoo and Adrián Balseca**

Sun 24 May, 11:00 – 13:00

Sun 21 June, 11:00 – 13:00

Sun 26 July, 11:00 – 13:00

Please book an individual ticket for everyone who is coming along, adults and children. Suitable for ages 3+ accompanied by an adult.

Donate What You Can: £0–£8

Family Art Labs, held in Create Space, offer relaxed time and space to get making as a family, with creative activities and techniques presented by local artists.

You can expect a gallery visit and art activities such as making 'transforming' collages inspired by film characters from *The Wizard of Oz*, and rubber tyre printing, drawing and projecting a scene on an overhead projector.

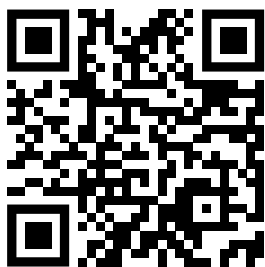
## AUDIO DESCRIPTIONS

Listen to audio descriptions written by artist and visual describer Juliana Capes as she describes key works in the exhibition.

With more than 15 years' experience providing audio descriptions and interpretation for galleries across Scotland, Capes has developed a poetic and emotional describing style which expands on and illuminates artworks in new ways, particularly for audiences who are blind, have low vision or sensory impairments.

This audio tour will move through the exhibition, offering visual descriptions of selected artworks on display. Capes will spend time elaborating on the exhibition to encourage slow looking, listening and contemplation.

The tour is accessible on your own device through the Bloomberg Connects app and DCA's SoundCloud which you can access by scanning the QR code below.



## LARGE PRINT, EASY READ AND AUDIO GUIDES

Large Print, Easy Read and audio versions of this leaflet are available, please ask a Visitor Assistant for more information.

The Easy Read guide is an accessible, illustrated introduction to the artist's themes and ideas in the exhibition.

## BLOOMBERG CONNECTS

The Bloomberg Connects app is available for download from Google Play, the App Store, and via the QR codes at the entrances to our galleries. On it, alongside our content you'll find free digital guides to cultural organisations around the world.

Offering a new way to explore our exhibitions programme, the app allows you to listen to our exhibition notes, watch artist interviews, and find out what's on.

Please see our website and the Bloomberg Connects app for further details. For assistance locating these recordings, please speak to one of our Visitor Assistants.



Stills from *Portrait of Dorothy Gale*

## JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions, or provide an introduction to the exhibition.

## KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting [www.dca.org.uk](http://www.dca.org.uk) or by following us on Facebook, BlueSky and Instagram. Share your thoughts on the exhibition using **#helloDCA**.

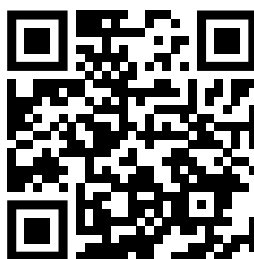
## SUPPORTED GROUP VISITS

If you are part of, or support, a group based in Tayside and would like to come to DCA for a supported exhibition visit or art making session, get in touch with our Learning team at [learning@dca.org.uk](mailto:learning@dca.org.uk)

Alternatively, speak to a member of our team at DCA Box Office or phone on 01382 213610.

## TELL US ABOUT YOUR VISIT

Filling in our short exhibition survey helps us to understand our audiences and their thoughts about the exhibition. To fill in the survey, speak to a Visitor Assistant or scan the QR code below.



## SUPPORT DCA

Our exhibitions are always free to access, but DCA is a charity and donations are welcome and appreciated.

You can tap to donate at one of the contactless points in our building or donate online at [dca.org.uk/support/donate-to-dca](http://dca.org.uk/support/donate-to-dca)

Thank you for your support!





This leaflet is printed on recycled paper. DCA is proud to be an Active Member of the Gallery Climate Coalition: for more information about our work to reduce carbon emissions, visit our website.