

BONE

STONE

VOICE

ALONE

LAUREN GAULT

Sat 25 October 2025 – Sun 18 January 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

INTRODUCTION TO THE EXHIBITION

bone stone voice alone is an exhibition of newly commissioned work by Lauren Gault, curated by May Rosenthal Sloan, which fills both of our newly refurbished galleries. Gault's sculpture, print, sound and moving image uses the mythological figure of Echo from the Roman poet Ovid's *Metamorphoses* to investigate the land of Tayside and beyond, asking where voice exists in relation to land rights, access and ownership.

Gault's artworks draw on the Echo myth's processes of transformation. Punished for talking too much, Echo declined, sheltering in a cave. Her bones turned to stone, the transformation continuing until all that remained was her voice. Devoid of body and her own speech, she was left with just the ability to repeat the last words spoken to her. In Gault's work, Echo becomes a metaphor for censorship of speech, whilst acknowledging the many voices already resonant in our landscape through geological materials, paleontological remains and experiences of present-day landworking.

Gault has created works with people across a range of disciplines, from specialist stonemasons and manufacturers of scientific glassware to quilting experts and scientific imaging researchers, as well as completing a production residency in DCA Print Studio. Gault has worked with Scottish stone, water, fossils, glass, pewter, landworking machinery and materials from across Tayside to create works that come together to form their own mythological world in DCA's galleries. Gault has incorporated these historical, geographical and geological fragments into her own landscape vision, allowing their narratives and meanings to overlap amongst the architectural features in this site-specific installation. Objects that at first seem familiar shift in meaning as subtle details reveal complex references and reverberations. These works draw on multilayered histories and futures of Scotland's land, the unheard, undervalued or silenced voices of those who work on it, and the humans, and non-humans, whose existence is deeply connected with it.

Echo's presence, and her transformation from bone, to stone, to voice alone, is felt across the exhibition spaces. A large wall piece, produced as part of a production residency at DCA Print Studio, has been printed using stone slurry, a byproduct of stone manufacturing processes, while an intricate set of Japanese Takuhon prints take the ghostly 3D forms of fossils, bones and stones around which they were made.

Scottish granite and sandstone, scarred with layers of graffiti and suggestive of the richly marked walls of the Wemyss Caves in Fife appear through 'truth windows' as though excavated from the walls of the building itself, revealing their inner materials.

Ethereal, pearly, fanglike objects suggestive of bats flitting across the gallery landscape are in fact 3D-printed recreations of scanned stones fused with a human hyoid, the only bone in our bodies unconnected to another bone, it floats in the throat and is central to our powers of speech.

A series of horizontal planes, with layers of intricately stitched fabric, built-up paper pulp and half-hidden repeated and echoing symbols, shapes and glassy objects bear disembodied bits of machinery. They emerge like fossilised remains of industrial dinosaurs, their shiny hydraulic limbs pointing to new, possible futures.

Working with academics at the University of Dundee's School of Medicine, Gault has explored new ways of researching a collection of charmstones held at National Museums Scotland. These were believed to have both healing and future-telling properties and were used in treating animals, people or in relation to the land itself. Cutting-edge Photon Counting Detector Computed Tomography (PCD CT) scanning technologies at the University have allowed her to examine a charm's energetic makeup and develop new sculptural forms and video pieces. These works resist traditional hierarchies of knowledge, giving equal consideration to both science and folklore.

The work in the exhibition draws on an ongoing research collaboration with Professor Katharine Earnshaw, a classicist from the University of Exeter, with whom Gault previously worked on the ATLAS Arts-commissioned project *Samhla* on the Isle of Skye, where she has also spent time collaborating with composer Richy Carey. This collaboration has resulted in a sound piece that travels and jumps around the gallery, using a narrow range of recorded and manipulated sounds, including voice. This is played using 'exciters', audio devices that use the surface to which they are attached to produce sound that takes on the material properties of the object.

As material transformations suggest both the witnessing and voicing of environmental change, Echo is situated as an observational figure, asking us to consider the future of land relations. Gault returns to a subject that repeatedly appears in her practice: how the displacement of land workers, whether forcible, through economic instability or policy decision-making, has a knock-on effect that goes beyond individual or community, resulting in the large-scale loss of intimate land knowledge, built up through years, decades and generations. Valuing and acknowledging these diverse voices become a consistent theme across the exhibition.

Gault's instinct and ability to draw in such a rich range of people is inherent to her work. The resulting multiplicity of voices in the gallery reflects the urgency of the questions that she is asking and the fact that while her own artistic identity is strong and distinctive, she resists the imposition of a single, authoritative voice.

Echo herself is hard to know. She is a human-like figure, but she is not human. She is defined by voice, but her words are not her own. Rather than attempting to pin her down, Gault plays on this elusiveness, layering materials, process, reflections and views, to symbolise the slippery question of where agency and voice can or should lie in relation to the land of which we are all custodians.

Layer upon layer, through strata, objects and processes, the land we stand on contains the evidence of histories. Our histories and those that predate us, intertwined and sometimes hard to differentiate. What processes, decisions and natural events led to the makeup of land and landscapes we now live with? What comes next? Who gets to make the decisions of tomorrow, next week, next year?

GLOSSARY

Charmstone: a stone or mineral artifact associated with various cultures, including those of Scotland. They are thought to have been regarded as having religious or magical function, including being talismans, amulets or charms. Scottish charmstones are typically large smooth rounded pieces of rock crystal or other forms of quartz. They were credited with healing powers, often activated by dipping them into water which was used to treat both humans and farm animals.

Classicist: someone who studies ancient Greek and Roman culture.

Folklore: the traditional beliefs, customs and stories of a community, passed through generations by word of mouth. This encompasses folk beliefs, religion, rituals and celebrations such as festivals, weddings, folk dances and initiation rites.

Geological: relating to the study of the earth's physical structure and material. Geology is the science that deals with the dynamics and physical history of the earth, the rocks of which it is composed, and the physical, chemical and biological changes that the earth has undergone or is undergoing.

Landworking: a wide range of work relating to the land including agriculture, conservation, horticulture, landscaping, forestry and groundwork.

Multiplicity: a large number or variety, relating to more than one thing at once.

Mythological: referring to mythology or myths. Mythology is a collection of myths, which are traditional stories from a particular culture or religion. Many myths date back to ancient times and are tales about how the world was created and why certain things happen.

Palaeontological: relates to palaeontology, the scientific study of life of the geologic past that involves the analysis of plant and animal fossils, including those of microscopic size, preserved in rocks.

Photon Counting Detector Computed Tomography (PCD CT): tomography is a technique used to image cross sections of a human body or other solid objects, for example using X-rays or ultrasound. PCD CT is new medical scanning technology which uses photons to create the image. Photons are particles of light.

Takuhon: an ancient Japanese relief printing technique in which dampened paper is applied to an object to create a 3D impression. Takuhon courses are available in DCA Print Studio.

Truth windows: a truth window (or truth wall) is an opening in a wall surface, created to reveal the layers or components within the wall.

NEW EDITION AND PUBLICATION

We are pleased to launch a new print edition by Lauren Gault to accompany the exhibition. *GOODBYE (deinos saurus)* utilises an experimental printing technique developed by Gault during her production residency in DCA Print Studio. Applying sculptural ideas and techniques to the printmaking process, she screenprinted stone slurry, a byproduct from stonecutting for the exhibition, across the edition.

GOODBYE (deinos saurus) is available to purchase from DCA Shop in-person and online for £102.

We are also producing a new publication to accompany the exhibition, available in December 2025. It features contributions from guest curator May Rosenthal Sloan, Professor Katharine Earnshaw, Dr Ailsa Hutton and Dr Sarah Laurenson from National Museums Scotland, and newly commissioned writing from Dr Désirée Coral and Rose Higham-Stainton, alongside full colour images of the exhibition.

ABOUT THE ARTIST

Lauren Gault (b. Belfast, NI, 1986) is an artist based between Glasgow, Scotland and Magheramorne, Ireland. She works in sculpture, installation, text and sound. Recent solo exhibitions include *Samhla*, ATLAS Arts, Isle of Skye (2024); *Galalith*, Temple Bar Gallery + Studios, Dublin (2022); *Cithra*, The Tetley, Leeds (2021); *C I T H R A*, Gasworks, London (2020); *forgets in knots*, Kantine, Brussels (2019); *drye eyes*, Grand Union, Birmingham, (2019), *O-n*, The Workbench, Milan (2019), *present cOmpany*, CCA Derry - Londonderry, Northern Ireland (2018), *lipstick-NASA*, Jupiter Artland, Bonnington (2015), *fugue states*, CCA Glasgow, (2015), *sweet ensilage*, Tramway, Glasgow (2013). Recent group exhibitions include *SOIL*, an exhibition exploring the power and potential of soil at Somerset House, England and a two-person exhibition at Dilalica during Barcelona Gallery Weekend.

Gault has delivered lectures on her practice and research, including *Samhla // Tùs-àite: Landscape and Affect*, Isle of Skye with Dr Giacomo Savani at the Institute for Historical Research, London (2024), *Intuitions for Soil* (with Poppy Okotcha and Jennifer Kabat) as part of *SOIL* at Somerset House, England (2024), Glasgow School of Art - Fine Art Friday Event series (2024), 'Samhla - research practice', artist talk as part of UKRI-AHRC Fieldwork Research Network (part of 'Landscape Decisions, towards a new framework for using land assets' (2023). She has been a studio holder at Glasgow Sculpture Studios since 2012.

www.laurengault.co.uk

ABOUT THE CURATOR

Dr May Rosenthal Sloan (b. London, 1983) is a curator, writer and educator. She co-curated the Somerset House exhibition *SOIL: The World at Our Feet* (2025) which brought together her interests in land justice and colonialism as well as the political, cultural and emotional relationships between humans and the world that they inhabit.

In the past, she edited the volume *London's Kitchen: Industry, Culture and Space in Park Royal* (2021), co-curated the V&A exhibition *Food: Bigger than the Plate* (2019), and was formerly a lecturer in Modern American History at the University of Glasgow.

Her research interests include food and food systems, storytelling and constructions of identity, and the role of design, art and curation in everyday life. She has just taken up a permanent position as curator at V&A Dundee.

INFORMATION SPACE

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

READING LIST

Lauren Berlant, *Cruel Optimism*, 2011

Ronald Black (editor), *The Gaelic Otherworld: John Gregorson Campbell's Superstitions of the Highlands and Islands of Scotland*, 2019

Anne Carson, *Float*, 2016

Anne Carson, *The Gender of Sound*, 2025

Creative Scotland, *Imagining Natural Scotland*, 2013

Fife Psychogeographical Society, *From Hill to Sea: Dispatches from the Fife Psychogeographical Society, 2010-2014*, 2016

Ursula K. Heise, *Imagining Extinction: The Cultural Meanings of Endangered Species*, 2016

Daisy Hildyard, *Emergency*, 2022

Daisy Hildyard, *The Second Body*, 2017

Nan Shepherd, *The Living Mountain*, 2014

Ovid, *Metamorphoses*, translated by David Raeburn, 2004

MATERIALS AND CREDITS

bone stone voice alone is a single, gallery-wide work. Below is some information about the materials the artist has used.

GALLERY 1

There are two types of stone in Gallery 1, Achnaba Stone and Bluehills, Dufftown.

Achnaba Stone was formed around 600 million years ago and was originally a volcanic basalt or dolerite, similar to those on Mull, Staffa, and the Giant's Causeway. It was transformed by immense heat and pressure around 400 million years ago, resulting in the stone's distinctive mottled green-grey appearance and strength.

The Bluehills psammite began as ancient sandstones and siltstones deposited on the floor of the Iapetus Ocean over 470 million years ago. When two continents slowly collided, this ocean closed — a process creating a landscape similar to the modern-day Rocky Mountains.

Sandstone blasting is by Leiths Natural Stone.

The 3D print is by Celeste Gaughan, an MSc Medical Art student at the University of Dundee. Smoky quartz found in Tayside was scanned using a handheld 3D scanner and imported using modeling software. The same

software was used to sculpt a hyoid bone and the two were combined.

Gallery 1 also features metal, glass, cast pewter, foam, ratchet straps, colouring pencil, metal tension systems and window fixtures.

The Unigrip bale handlers are provided by Quicke.

CORRIDOR

In the corridor you will see metal, sacking material, screenprinting and embroidery.

There are also exciters – small audio devices which produce sound that changes depending on the surface they are attached to.

GALLERY 2

Gallery 2 features a screenprint on the wall made with slurry from the stone carving created for the exhibition.

There are moving images made using a Samsung NeuroLogica PCD CT scanner, of a charmstone previously used in the healing of sick cattle, by giving them water to drink in which the stone had been dipped to the accompaniment of a Gaelic incantation. The scanning was carried out at the Image Guided Therapy Research Facility, University of Dundee. The moving images were edited by Nat McGowan.

The Takuhon casts were made at National Museums Scotland, Department of Natural Sciences collection and The McManus: Dundee's Art Gallery and Museum.

The sound in Gallery 2 was composed by Richy Carey.

The quilting was made with Deborah Lobban, Dastardly Line and the textile fabrication was made with Siobhan McKenna

The Q5m loaders are provided by Quicke.

Other materials used in Gallery 2 are slumped glass, moving blankets, upholstery stuffing fabric, metal tension systems, blown glass, deionised water, plastic bags, felting wool, raw wool, wood, lathe-turned galalith, black marble jesmonite, metal, excitors, 3D prints, paper pulp, digital prints, hand-twisted rush rope from Magheramorne and window fixtures.

BACK ROOM RIGHT

In the corridor leading into the Back Room Right, there is a Takuhon cast of a fossil from National Museums Scotland.

There are acrylic tanks filled with water, stones found in Tayside, printing acetate, cast gel and coloured pencil.

BACK ROOM LEFT

In the corridor leading into the Back Room Left, there are cast pewter objects and a Takuhon print.

In the Back Room Left, the sandstone carving is by Michelle de Bruin and Lauren Gault, and the sandstone is from Denfind Stone in Monikie, Dundee.

You will see plastic printing acetate, excitors and a 3D print of a combined hyoid bone and stone.

TALKS AND EVENTS

All events in the exhibitions programme are Donate What You Can. If you would like to donate to support DCA's artistic programme, please select a ticket option from £2-£8; otherwise please select £0 for a free ticket.

For more information and to book tickets visit www.dca.org.uk

Lauren Gault and Dr Désirée Coral in Conversation at St Andrews Botanical Gardens

Sat 22 November, 15:00

St Andrews Botanical Gardens

Please book in advance

Join us at St Andrews Botanical Gardens where artists Lauren Gault and Désirée Coral will be in conversation with Anne Daffertshofer, the St Andrews Botanical Gardens Art and Cultural Programmes Curator, to celebrate the opening of *bone stone voice alone*.

Gault's new body of work explores the relationships between agriculture, mineral cycles, and expanded interpretations of the Echo myth within the context of land relations. Her research-driven, process-oriented practice considers the political, ethical, and emotional implications of our evolving interactions with matter. It broadens discussions surrounding land usage, voice, and fluid materials. Dr Désirée Coral offers a complementary perspective through her research into early global

exchanges between the Americas and other parts of the world. She employs a decolonial lens to examine the relationships among humans, different species, and the environment, highlighting the hierarchies in our food systems, landscapes, and practices.

Together, the artists will discuss intersecting themes regarding land use, extractive practices and their implications, and the importance of sensitivity to place and time.

Made in DCA Print Studio

Thu 4 December, 18:00–19:00

Galleries

Please book in advance

Join us for a tour of *bone stone voice alone* with a member of DCA's Print Studio team. Visitors will be guided around the exhibition, hearing about the works Gault created while undertaking a production residency with the Print Studio. Expect to find out about techniques including Takuhon, papermaking and screen printing, and insights into working with artists in a studio setting.

Charmstones, Folklore and Ritual with National Museums Scotland

Thu 15 January, 18:00–19:00

Galleries

Please book in advance

Join Dr Ailsa Hutton, Curator of Modern and Rural History, and Dr Sarah Laurenson, Principal Curator of Modern and Contemporary History, at National Museums Scotland for a talk in our galleries.

Hutton worked closely with Lauren Gault for *bone stone voice alone*, researching charm stones, their histories and their usage in relationship to land and agriculture. She will also discuss the importance of collections, and how these are part of National Museums Scotland and The Museum of Rural Life.

Dr Hutton and Dr Laurenson care for, curate and research the charms collections at National Museums Scotland. They have also co-written a text for our new publication.

ARTIST'S CHOICE SCREENINGS

Whenever possible, we invite artists to select films 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 Lauren Gault. Please see our website for prices and to book tickets.

Cave of Forgotten Dreams

Cinema

Sun 16 November, 20:00

Werner Herzog's 2010 documentary *Cave of Forgotten Dreams* is a spiritual odyssey deep into the Earth's history.

Herzog was given exclusive access to film inside the Chauvet caves of southern France, capturing the oldest known pictorial creations of humankind in their astonishing natural setting.

For over 20,000 years, Chauvet Cave has been completely sealed off by a fallen rock face, its crystal-encrusted interior as large as a football field and strewn with the petrified remains of giant ice age mammals. In 1994, scientists discovered the caverns, and found hundreds of pristine paintings within, spectacular artwork dating back over 30,000 years (almost twice as old as any previous finds)

to a time when Neanderthals still roamed the earth and cave bears, mammoths, and ice age lions were the dominant populations of Europe. Since then, only a few people have been allowed access into Chauvet Cave, and the true scope of its contents had largely gone unfelt – until Werner Herzog managed to gain access. Herzog captures the wonder and beauty of one of the most awe-inspiring sites on earth, all the while musing in his inimitable fashion about its original inhabitants, the birth of art, and the curious people surrounding the caves today.

Director: Werner Herzog / Canada / USA / France / Germany / UK / 2010 / 1h 30m / U

The Land Before Time

Cinema

Sat 6 December, 11:00

Sun 7 December (relaxed), 11:30

Lauren Gault has selected *The Land Before Time* as one of her Artist's Choice Screenings and we're delighted to be showing it as a special edition of Discovery Family Film Club.

An iconic staple of many childhood VHS collections, 1988's *The Land Before Time* is a gorgeous hand-drawn journey back through the ages to a time when dinosaurs roamed the Earth. Directed by the legendary Don Bluth (*An American Tail*, *All Dogs Go to Heaven*, *Anastasia*) and produced by none other than George Lucas and Steven Spielberg (a good five years before *Jurassic Park*), it's a funny and charming big-hearted adventure.

The film tells the timeless story of Littlefoot and an adorable gang of young dinosaurs on a perilous journey to the legendary Great Valley and back to their families. Mixing lovable characters, funny moments, and thrilling T-Rex chases, *The Land Before Time* charmed audiences.

Director: Don Bluth / USA / Ireland / 1988 / 1h 09m / U

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

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

Drop in to be inspired by the materials, shapes, stones, fossils, bones and sounds in the exhibition. You can make your own echo, create textural collages, make stamps and follow a trail around the gallery.

Create Space is a comfortable and imaginative space in which people of all ages can see, think, make and do together. The space includes displays, child-safe materials and art activity sheets inspired by the current exhibition plus an invitation to display what you make on the wall.

Our art library for children is also there for you to browse and the Play Box is a small, safe play space for very wee ones and their grown-ups.

Create Space is occasionally closed for workshops: please check our website for full opening hours.

Family Art Lab:

bone stone voice alone

Sun 9 November, 11:00 – 13:00

Sun 7 December, 11:00 – 13:00

Sun 11 January, 11:00 – 13:00

Donate What You Can: £0-£8. Please book an individual ticket for everyone who is coming along, adults and children. Suitable for ages 3+ accompanied by an adult.

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. Try to come for the start and introduction, then you can stay as long as you like or leave when you feel you need to.

You can expect a gallery visit and activities such as making your own fossil, creating visual echoes, carving shapes and printing from them, and making your own truth window.

Messy Play for 0-3s

Fri 21 November, 10:30 – 11:30
and 13:00 – 14:00

Sun 23 November, 10:00 – 11:00

Sun 14 December, 10:00 – 11:00

Tue 16 December, 10:30 – 11:30

Fri 19 December: 13:00 – 14:00

Donate What You Can: £0-£8. Please note tickets are now per mat. One mat is suitable for one baby or toddler (ages 0-3) and 1-3 adults.

Join our Art at the Start team in Create Space for messy, sensory and creative sessions for little ones. Sessions will be inspired by the exhibition with activities designed to engage our youngest visitors together with their big people.

You can expect an art activity, a sensory play activity and lots of ideas for things to do at home or out and about. Each session will be led by an art therapist and an artist tutor as part of our Art at the Start programme in partnership with the University of Dundee.

ACKNOWLEDGEMENTS

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Dr Désirée Coral Guerra; Rose Higham-Stainton; Dr Ailsa Hutton and Dr Sarah Laurenson at National Museum of Scotland; Professor Katharine Earnshaw, University of Exeter; May Rosenthal Sloan; Sam, Linda and Hayley Gault; Joe Morton; Roan Gault; Molly May Whawell; Edwin Pickstone, Oren and Jesse; James Pickering, Graham Goulding and Murray Thomson, Quicke; Dr Stig Walsh and Dr Elsa Panciroli from National Museums Scotland; Dr Neil Clark, University of Glasgow Brooks Forgings; Leiths Natural Stone; Chloe Reith; João Conceição; Richard Birkett; Dr Tiffany Boyle; Dr Jessica Carden; Lucy Skaer; Dr Tobias Houlton, Dr Caroline Erolin and Tyler Halliwell, School of Science and Engineering, University of Dundee; Dr Mike Sedakat, The McManus: Dundee's Art Gallery and Museum; Ilana Halperin; Liz Murphy; Michael Hill; Lauren Printy Currie;

Emma Kelly; Laura Aldridge; Julieann Delaney; Ariadna Guiteras; Deborah Lobban, Dastardly Quilt Studio; Reid Wire; Michelle de Bruin; Richy Carey, èist sound; Ainslie Roddick; Professor Grunwald and Chloe Voutsas, Image Guided Therapy Research Facility, University of Dundee; Professor David Lampard; Celeste Gaughan, MSc Medical Art student at the University of Dundee; Siobhan McKenna; Denfind Stone; Glasgow Sculpture Studios; Sue Hamstead and Stuart Cook at Save Wemyss Ancient Caves Society; Grace Woodcock; West of Glasgow Mineral and Lapidary Club.

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.

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.

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

KEEP IN TOUCH

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

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**
Thank you for your support!



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