

Exhibition Guide

WE CONTAIN MULTITUDES

**Andrew Gannon
Nnena Kalu
Daisy Lafarge
Jo Longhurst**

Sat 7 February – Sun 26 April 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

We Contain Multitudes is a major new group show featuring work by Andrew Gannon, Nnena Kalu, Daisy Lafarge and Jo Longhurst, each of whom makes work from a position of disability if not necessarily directly about it. Works in sculpture, drawing, painting, poetry, photography and moving image fill both galleries at DCA, bringing together four artists whose practices are shaped by the body - its gestures, limits, and lived realities. The exhibition presents a beautiful, poignant, and quietly political collection of work created by artists who are disabled in different ways. Each artist offers a distinct yet resonant perspective, drawing on personal experience to create work that is both powerful and deeply reflective of their interactions with the world around them.

The title of the exhibition is taken from Walt Whitman's poem *Song of Myself*. The phrase is a direct response to the idea of being consistent, suggesting that it is not only acceptable but necessary to hold conflicting beliefs, feelings, and characteristics. Pushing back against conventional ideas of consistency, it celebrates individuality, democratic possibility, and a generous sense of self-acceptance.

There are many points of connection between the artists, revealed through shared gestures, materials, and approaches to making. Both Gannon and Kalu's sculptures emerge through acts of binding, pleating, wrapping, and layering - processes that focus on repetition and physicality. These gestures are echoed, literally and metaphorically, in Longhurst's appropriation and manipulation of bindweed, a plant whose entangling, ever present and overlooked form becomes a vehicle for exploring constraint, resilience, and transformation. Binding and restriction are also present in Lafarge's use of kinesiology tape offcuts from the material she relies on to support her own body, which become tools for connecting, suspending and supporting her paintings. In this way, the patient-centred reality of care and bodily support is carried directly into the structure of the artworks themselves.

Kalu's drawings operate as records of movement - explorations of space that are defined by the length and reach of her arms, capturing energy, momentum, and the presence of the artist in the moment of making. Lafarge's paintings, by contrast, are shaped by periods of stillness. They are made on the floor, in moments of waiting, waiting for pain to ease, for institutionalised care systems to respond, or for the body to settle into its own rhythms. Together, these works foreground the body not simply as a subject but as an active agent - a living register of experience that shapes form, texture, and the very making of the work itself.

ANDREW GANNON

Andrew Gannon's practice spans performance, sculpture and painting. He draws on everyday gestures, moments and objects as starting points. Since 2019 his work has deliberately centred his disability, focusing on the space around his limb difference. His sculptures challenge assumptions that prosthetic limbs should be functional or cosmetically 'normal', inviting viewers to question the familiar narratives that often shape representations of disability. Adapting cast-making processes used in prosthetic production, Gannon creates sculptures composed of multiple plaster limb casts. Through repetition and combination, these casts accumulate weight and volume, solidifying the ambiguous space around limb difference and presenting a limb different body through its very absence.

These sculptures are accompanied by paintings in which Gannon again draws attention to the space surrounding his limb difference. Using his body as a stencil and applying spray paint to inexpensive surfaces, he produces abstract works that speak both to the histories of modernist painting and the material realities of disability.

Carrying this conceptual process through into his production residency in DCA's Print Studio, Gannon has developed a new series of screen prints for this exhibition.

NNENA KALU

Nnena Kalu creates sculptures that become an extension of her physical movements, focusing on the important relationship between the artist's body and her sculptural forms. When making her sculptures Kalu works with everyday materials such as adhesive and video tapes, textiles, thread and paper, building them into large-scale forms that investigate the relationships between space, colour, line and volume. Constructed around frameworks of timber and plastic tubing, Kalu's sculptures appear as freestanding forms, or suspended structures that interact directly with the surrounding architecture.

Drawing holds a crucial and complementary place in relation to Kalu's sculptural practice. In an ongoing series made on large sheets of paper, she traces repeated circular gestures, creating overlapping lines that build into vortex-like spirals of colour. These drawings are two-dimensional reflections of her sculptural work, capturing the rhythm, tempo and duration of their making. The systematic, repeated motions behind each drawing echo the actions that shape her installations, where long strands of unwound tape, thread and paper become

a material record, a kind of drawing, of her physical movement through space. Her drawings are made with swirling, overlapping lines: explorations of space dictated by the length and reach of her arms and an expression of physical movement. Kalu works with ActionSpace, a leading organisation supporting the development of learning-disabled artists. In 2025, Nnena Kalu made history as the first learning-disabled artist to win the Turner Prize.

DAISY LAFARGE

Daisy Lafarge studied at Edinburgh College of Art but is best known as a writer and poet. In recent years she has developed a painting practice as a way to navigate episodes of acute chronic pain and fatigue that accompany Ehlers Danlos Syndrome. The condition provides the spatial and material constraints of the work: the paintings are made on the floor, with light brushes and paint, and incorporate kinesiology tape used to support unstable joints. They are also a tactic to deal with the lengthy and punitive bureaucracy of accessing medical and financial disability support, including NHS Zoom sessions for chronic pain and call queues with Adult Disability Payment. The paintings often first appear abstract before forms – decaying roses, sick gardens, objects from her home – begin to appear.

To accompany these, Lafarge has produced a new pamphlet of poems. The pamphlet and paintings cross-fertilise images of sick flowers, the *hortus conclusus* or enclosed garden, a common motif in medieval art and literature, and draw on the tradition of courtly love poetry to invert the trope of the rose as love object. Here the rose becomes an eroticised figure of pain, like the "dark secret love" of William Blake's 1794 poem, *The Sick Rose*, from which the paintings and poems draw inspiration. Taken together, they offer a portal into what might be possible in both thought and image if, instead of denying the experience of the body and its histories, pain is allowed to enter. A free pamphlet of the poems will be available for visitors to take away from the exhibition.

JO LONGHURST

Jo Longhurst's multidisciplinary practice interrogates the act of looking and the experience of being seen, gently probing how cultural ideas of perfection shape personal and national identities. Since 2021, she has been developing new works which engage with 'crip time', a concept which addresses the ways in which disabled, neurodivergent, and chronically ill people encounter time and space differently to others. The exhibition features photography, collage and moving image alongside new work created in DCA Print Studio as part of a production

residency over the last year. Her recent work *Crip* reclaims bindweed, an unwanted plant that twines in an anticlockwise direction and thrives in unpromising conditions and neglected spaces such as gardens, edgelands, or urban environments. It is often hidden in plain sight while providing a captivating and supportive ecosystem for insects and other organisms. Instead of regarding bindweed, or disability, as a scourge to be removed or an unpleasantness to be ignored, Longhurst considers what bindweed's persistence reveals about adaptation, survival and resistance, and how certain plants, and people, continue to navigate hostile environments.

During her DCA Print Studio residency, Longhurst worked with the ashes of court documents she chose to burn. Mixing these ashes with screen printing medium, she overlaid abstracted images of bindweed onto photographs of the bonfire that destroyed the papers from an ableist legal case she had been subjected to. In transforming this material, Longhurst reclaims an experience that was both traumatic and constraining, turning it into a series of powerful and resonant prints.

Her moving image work *Here, Now*, developed with curator Lisa Slominski, presents a vivid portrait of an intergenerational, intersectional group of artists living with unseen conditions. The work emerged from Longhurst's research into 19th-century photographic portraits of women diagnosed as 'hysteric' and confined within European medical institutions. These historical images serve as a point of departure, allowing Longhurst to both confront and subvert their enduring legacy. Through movement, performance, and acts of self-representation, *Here, Now* explores agency, visibility, and the politics of how bodies – particularly disabled and marginalised bodies – have been framed, controlled, and reclaimed.

WE CONTAIN MULTITUDES

This exhibition has developed from the commissioning strand of *We Contain Multitudes*, a three-year collaborative project between Collective, DCA and LUX Scotland, funded by Paul Hamlyn Foundation. The project aims to create systemic change in the visual arts sector in Scotland, tackling ableism in the sector and imagining a future in which disabled artists have increased access to opportunities, are visible, and their expertise and experiences are truly valued.

DCA would like to thank the full *We Contain Multitudes* team for their work, commitment and expertise.

Project Manager: Lauren la Rose
Researcher: Lea Cooper
Evaluator: Caroline Thompson
Steering Group: Rachel Boyd, Louise Briggs, Ink Asher Hemp, Georgia Holman, Tzipporah Johnston, Naomi O Kelly, Nusa Parinussa, Tommy Perman, Shona Thomas

We also respectfully acknowledge the work of disabled artists, activists and campaigners who continue to fight for an anti-ableist present and future.

ABOUT THE ARTISTS

ANDREW GANNON

Andrew Gannon lives and works in Edinburgh, Scotland. He studied BA Fine Art at Manchester Metropolitan University (2002) and MFA Contemporary Art Practice at Edinburgh College of Art (2012).

Exhibitions include *Resistance & Respiration*, Contemporary Calgary, Alberta, Canada (2023), *Impressions*, Fruitmarket, Edinburgh (2022), and *Stand Up!*, Centre Pompidou, Paris, (2015). He is a recipient of the 2025 Henry Moore Foundation Artist Award.

NNENA KALU

Nnena Kalu has developed her artistic practice at ActionSpace's studio in Studio Voltaire since 1999 and is an important member of both Studio Voltaire and ActionSpace's artistic communities.

Recent solo exhibitions include *Creations of Care*, Kunsthall Stavanger (2025), *Nnena Kalu*, Arcadia Missa (2024), *Infinite Drawing*, Deptford X, (2022), *Studio Voltaire elsewhere* (2020) and *Wrapping*, Humber Street Gallery (2019). Group exhibitions include *Turner Prize*, Cartwright Hall Art Gallery (2025), *Conversations*, Walker Art Gallery (2024), *Manifesta 15 Barcelona Metropolitana*, Barcelona, Spain (2024), and *Trickster Figures: Sculpture and the Body*, MK Gallery (2023).

Nnena won the Turner Prize in 2025, and was awarded the Mosaic Art Award, Paul Hamlyn Awards for Artists, the Mark Tanner Sculpture Development grant and the LOEWE FOUNDATION/ Studio Voltaire Award. Her work is held in the public collections of the Tate and Arts Council Collection, as well as international private collections.

Nnena Kalu is a Resident Artist at ActionSpace and represented by Arcadia Missa.

DAISY LAFARGE

Daisy Lafarge is a writer based in Glasgow. She is the author of the novel *Paul* (Granta 2021), which won a Betty Trask Award, and the poetry collection *Life Without Air* (Granta 2020), which was shortlisted for the T.S. Eliot Prize and awarded Scottish Poetry Book of the Year. *Lovebug*, a book on the poetics of infection, was published by Peninsula in 2023.

Daisy's writing on ecology, disability, art and literature has been widely published, appearing in Granta, Frieze, the Financial Times and elsewhere. Daisy studied at Edinburgh College of Art before completing a PhD at the University of Glasgow, and her visual work has been exhibited at Tate St Ives, Talbot Rice Gallery, Serpentine Galleries' online programme, and twice acquired by the University of Edinburgh Art Collection.

She is currently working on new poems and prose, with a second novel forthcoming in 2027.

JO LONGHURST

Jo Longhurst's work explores the entangled relationships between human, animal, and ecological worlds. Her current project, *Crip*, centres on the resilient bindweed – an often-unwelcome wildflower – as a critical metaphor for examining cultural attitudes toward disability, care, and empathy, and for imagining more inclusive, sustainable, and equitable ways of living.

A graduate of the Royal College of Art, London, her exhibitions include *Beneath the Surface I George Stubbs & Contemporary Artists*, Wentworth Woodhouse, Rotherham; *Here, Now*, Studio Voltaire, London; *Model Tier*, Kunsthaus Göttingen; *New Order I Other Spaces*, Kelvin Hall Ballroom, Glasgow & Perth Concert Hall; *Other Spaces*, Mostyn, Llandudno; *Photography is Magic*, Aperture, New York; *Pavilion Commissions*, National Media Museum, Bradford; *The Worldly House*, dOCUMENTA (13), Kassel and *The Refusal*, Museum Folkwang, Essen.

Her work has won many awards including the Art Gallery of Ontario's Grange Prize and the Ben Cove Award 2024.

GLOSSARY

Ableist: a person or practice that discriminates against or holds prejudice towards disabled people, viewing non-disabled people as the 'normal' and disabled individuals as inferior. Ableist attitudes, language, or policies unfairly disadvantage disabled people, assuming they need to be 'fixed' or are less capable, rather than creating the conditions for inclusion.

Bureaucracy: a system for controlling or managing a country, company, or organisation that is operated by officials who are employed to follow rules very carefully. It often creates complicated rules, processes and written work that make it hard to get something done.

Crip Time: a phrase coined by scholar and author Alison Kafer which acknowledges that disabled, neurodivergent and chronically ill people may encounter time in non-linear or differently paced ways. Crip Time is also referred to as a practice – a deliberate, resistant and necessary reorientation of daily life to match the rhythms of disabled, neurodivergent or chronically ill bodies.

Ehlers Danlos Syndrome: a group of inherited disorders affecting connective tissues. Connective tissues provide support for skin, joints, blood vessels, and organs, leading to symptoms like overly flexible joints, stretchy skin, fragile tissues, easy bruising, pain and poor wound healing.

Hysteric: relating to hysteria, which is an extreme emotion such as fear, excitement or anger that cannot be controlled. Historically, it was an old-fashioned term for a neurological or psychological disorder involving emotional outbursts, and was primarily used to describe and dismiss women's experiences.

Institutionalised care systems: the bureaucratic, organisational structures that provide long-term care for individuals, particularly those with disabilities and mental health conditions.

Intergenerational: including or involving people of different generations or age groups.

Intersectional: a social science theory relating to the way in which different types of discrimination like racism, sexism or ableism are connected to and affect each other.

Kinesiology tape: a thin, flexible tape applied to the skin to provide support to, and aid with the controlled movement of, muscles, tendons, joints and ligaments. It can also be used to relieve pain and reduce swelling and inflammation.

Limb difference: describes when an arm or leg isn't shaped the typical way, including being partially or fully missing, shortened, duplicated, or having fused parts, occurring either from birth or later due to injury or medical reasons.

Marginalised: a person or group who are prevented from participating fully in social, economic and political life because of a lack of access to rights, resources and opportunities.

Medical Model of Disability: this model views disability as an individual health problem or impairment that needs to be fixed or cured. The Medical Model of Disability focuses on what a person cannot do. This contrasts with the Social Model of Disability (see below).

Multidisciplinary practice: an artistic practice that encompasses multiple mediums such as sculpture, painting, photography, performance and poetry.

Neurodivergent: refers to when a brain operates, learns, processes information or behaves differently from what is considered 'normal'. It is an umbrella term that is used to cover a wide range of conditions including Autism, ADHD, Bipolar, Dyslexia and Tourette's, or any condition that affects the way the brain makes sense of the world.

Neurodiversity: recognises that every person's brain functions differently, encompassing a wide range of cognitive, communicative and behavioural variations.

Prosthetic: an artificial, medical device which replaces a missing body part. Prostheses may be used to restore function to the body, or to perform a cosmetic role.

Social Model of Disability: The social model of disability states that a person isn't disabled because of their impairment, health condition, or the ways they may differ from the medical 'norm'. Rather, it is the physical and attitudinal barriers in society – prejudice, lack of access adjustments and systemic exclusion – that disable people.

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find a film about the exhibition alongside a selection of reading materials listed below, chosen by the artists and DCA to connect to the exhibition.

READING LIST

Beatrice Adler Bolton and Artie Vierkant, *Health Communism*, 2026

Katie Brown, Lateef McLeod, Graham Pullin, Daryl Sellwood, Kevin Williams (Studio Ordinary), *Imagining alternative futures with augmentative and alternative communication: A manifesto*, 2024

Andrew Cook, Graham Pullin (Studio Ordinary), *Hands of X*, 2022

Alphonse Daudet, *In the Land of Pain*, edited and translated by Julian Barnes, 2002

MK Gallery, *Trickster Figures: Sculptures and the Body*, 2023

Derek Jarman, *Modern Nature*, 2018

Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, translated by Frances Horgan, 2008

Richard Mabey, *Weeds: The Story of Outlaw Plants*, 2012

Crip Authorship: Disability as Method, edited by Mara Mills and Rebecca Sanchez, 2023

MUSEUM MMK FÜR MODERN KUNST, *Crip Time*, edited by Susanne Pfeffer, 2025

Graham Pullin (Studio Ordinary), *Discussing prosthetics, aesthetics and ethics*, 2022

Graham Pullin (Studio Ordinary), *Exploring different futures of communication with people who (do and don't) use AAC*, 2025

Graham Rawle, *The Wizard of Oz*, 2008

Ashley Shew, *Against Technoableism*, 2024

Lisa Slominski, *Non-Conformers: A New History of Self-taught Artists*, 2022

Studio Ordinary, *first five years 2020–2025*, 2025

TALKS AND EVENTS

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

Exhibition Tours

Thu 26 February, 18:00–19:00

Thu 19 March, 11:00–12:00

Thu 16 April, 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 new 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 the artists featured in *We Contain Multitudes*.

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.

Poetry Reading with Daisy Lafarge and Invited Guests

Date and time to be confirmed, please check our website and social media
Galleries

Join us for an evening of poetry and reading with Daisy Lafarge and invited guests. Lafarge will introduce the event, talk about her work and read selections from her pamphlet of new poems which is part of the exhibition,

along with a few additional pieces. Lafarge's guests will share their own work, contributing to a rich and engaging exploration of contemporary poetry and writing.

Andrew Gannon Performance: THIS WORK MAY CONTAIN NUTS

Sat 11 April, 14:00–16:00

Galleries

Free, drop in

Suitable for all ages

This performance explores the social pressure to conceal disability, asking what happens when the disabled body is made visible instead. Using squirty cream to replace a limb cast, Gannon playfully 'decorates' his left arm, drawing on ideas of aestheticisation, absurdity and discomfort.

Referencing themes of objectification, desire and vulnerability, the work centres the artist's own body, making disability visible while questioning how bodies are looked at, valued and consumed.

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 Andrew Gannon, Daisy Lafarge and Jo Longhurst. Please see our website for prices and to book tickets.

Freaks

Mon 16 February, 18:15
Cinema 1

Andrew Gannon has selected *Freaks* as his Artist's Choice Screening, showing as February's Dundead screening.

Gannon says: "Tod Browning's *Freaks*, a film set in the world of a travelling sideshow, was banned by the BBFC until 1963, and is often thought of as an early example of the body shock horror genre. It was banned simply because it showed disabled bodies, disabled actors in disabled roles. The majority of the cast in fact are disabled, something we haven't really seen on screen since.

While the depiction of disabled people is enough for the film to be categorised as horror, what is notable is within the story it is the non-disabled characters who are

horrific. The film depicts the non-stop ableism the 'freaks' endure. Worth noting again that cinema has since codified disability in such ways to be synonymous with evil or villainy etc.

What is also important is that by the end of *Freaks* not a single person has 'triumphed' over the 'tragedy' of their disability. Perhaps this is the film's most shocking aspect, that its largely disabled cast of characters are happy in who they are."

Programme notes by writer Lillian Crawford will be available at this screening.

Director: Tod Browning / USA / 1932 / 1h 04m / 12

Gattaca

Tue 31 March, 18:00
Cinema 2

Selected by Jo Longhurst.

The directorial debut of Andrew Niccol (who would go on to write *The Truman Show*), *Gattaca* is a much-loved dystopian thriller, with a trio of winning performances from stars Ethan Hawke, Uma Thurman and Jude Law.

Defying a system obsessed with genetic perfection, Vincent (Ethan Hawke) – a man marked out as an "In-Valid" – assumes the identity of a member of the biological elite in order to travel into space with the *Gattaca*

Aerospace Corporation. However, a week before his mission, Vincent is implicated as a suspect in a murder case. With a relentless investigator in pursuit and the colleague he has fallen in love with beginning to suspect his deception, Vincent's dreams steadily unravel.

While the narrative twists and turns, the film also delves into prescient and complex ideas of eugenics, technology and societal inequity.

Director: Andrew Niccol / USA / 1997 / 1h 46m / 15

Safe

Wed 22 April, 20:15
Cinema 2

Selected by Daisy Lafarge.

Todd Haynes' 1995 psychodrama starring Julianne Moore is a disquieting critique of stifling suburban conformity, and a confronting and uncompromising portrait of a woman whose life and health fall apart before our eyes. Julianne Moore's performance is one among a career of excellent performances, and it is the centre of the film without which the rest simply wouldn't work.

Moore plays Carol White, a housewife in affluent 1980s California. Carol becomes afflicted by a mysterious illness that nobody can

identify, and as her condition worsens with no cure in sight, she becomes more isolated.

Haynes said in a 1996 interview that all of his films up to that point were in some ways responses to AIDS, "though none of my films are specifically about AIDS", and modern audiences found striking contemporary relevance to the film in the age of COVID.

Shot for only \$1 million in around a month, it is an extremely impressive entry from one of contemporary America's most exacting directors.

Director: Todd Haynes / USA / UK / 1995 / 1h 59m / 15

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

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

Drop in to be inspired by the materials, textures, colours and ideas in the exhibition. You can make your own 3-D sculptural object, create personal shapes and drawings or pick up a ‘what can you make?’ bag 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 with 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 the Family Calendar on our website for full opening hours.

Family Art Lab:

We Contain Multitudes

Sun 15 February, 11:00 – 13:00

Sun 01 March, 11:00 – 13:00

Sun 22 March, 11:00 – 13:00

Sun 19 April, 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 personal silhouettes, winding and wrapping all sorts of materials into your own sculptural work, making big gestural drawings, painting feelings and painting in different ways.

GROUP VISITS

Messy Play for 0-3s

Fri 20 February, 13:00 – 14:00

Sun 22 February, 10:00 – 11:00

Tue 24 February, 10:30 – 11:30

Fri 27 March, 13:00 – 14:00

Sun 29 March: 10:00 – 11:00

Donate What You Can £0-£8. Each ticket covers admission for one baby or toddler aged 0-3 and 1-3 adults.

Join us 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.

If you are part of, or support, a community group based in Tayside, and would like to come to DCA for an exhibition visit or an art making session, get in touch with us via learning@dca.org.uk. Alternatively, speak to a member of our team at DCA Box Office or call on 01382 213610.

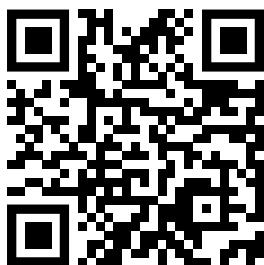
AUDIO DESCRIPTIONS

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 artists' 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.

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**.

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

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.