



Dundee Contemporary Arts

Contributor biographies

Valerie Norris

Valerie Norris is an artist and designer based in Dundee whose multi-disciplinary visual art practice incorporates painting, sculpture, drawing, collage, printmaking, writing and publication design.

Norris is interested in exploring ways of thinking through and expressing non-verbal, intangible, ephemeral and fluid realities and states of being. She works cumulatively, associatively and intuitively; gathering references, fragments, objects and materials which are distilled and woven together into an ever-evolving personal language and iconography.

She is currently focused on looking at and thinking about emotional, physiological and (non) intellectual rhythms and languages of loss, grief, care, the breath, the body, memory, and experience of the sensorial everyday, nature and the non-human world.

Norris received a Master of Fine Art from Duncan of Jordanstone College of Art and Design in 2005. Previous exhibitions include *Playing with soft hands*, Nomas* Projects, Dundee (solo, 2018); *You hardboiled I softboiled*, Rhubaba, Edinburgh (2017); and *Bust Out*, Lillie Art Gallery, Milngavie (group; part of Glasgow International 2016).

Amy Jones

Amy Jones is an artist, educator, and arts organiser based in Dundee. Drawing forms the foundation of her practice, expanding into printmaking, textiles, and collaborative processes. Through these materials and actions, she explores the notion of sturdy love—where everyday encounters, instinct, and intuition become material for shaping ideas.

Collaboration is central to Amy's work. She often creates opportunities for shared making and dialogue, reflecting her commitment to collective approaches within contemporary art.

Past projects include *Making, Edition Four* (Dundee Print Collectives, 2017), *Big Family Press* (South London Gallery, 2020), and *Translations* (LifeSpace, Dundee Print Collective & WCAIR, 2020). She is the co-founder and current Co-Director of Dundee Print Collective, which whom she developed a commission for *Arbroath 2020+1* (2021).

In her solo practice, Amy was awarded a VACMA: Dundee (Visual Artist and Craft Maker Award), completed residencies with Bothy Project and Cove Park, and contributed to *Making Seen Unseen* at David Dale Gallery (2016) and *Where've ya been, Hen?* at Volk Gallery (2024).

Vivian Ross-Smith

Vivian Ross-Smith's multi-sensory practice is rooted in place-specific collaboration, and she often seeks out ways to gather people in temporary or long-lasting communities. Working in performance, textiles, installation and sculpture and playing with embodied knowledge, she considers her work an offering to the viewer, exploring themes of generosity, reciprocity and care. Her touchable, often wearable work, explores notions of comfort, pleasure, and disgust in the body. Vivian draws on queering practices and reflects on her islander identity, as well as her background as a Social Care Worker.

Born in Edinburgh and raised in Fair Isle, Shetland, Vivian holds a BA(Hons) from Gray's School of Art (2013) and a Masters with Distinction from Glasgow School of Art (2020). She was the inaugural Freelands Studio Fellow at Swansea College of Art (2023) and artist in residence for Wales' flagship Green Recovery project *Natur am Byth* (2024), led by Natural Resources Wales. She has exhibited and performed internationally with galleries such as Eastern Edge (Newfoundland), G39 (Cardiff), Chisenhale (London), Reid Gallery (Glasgow), RSA (Edinburgh) and Hanstholm Fyr (Denmark). Vivian has worked with artist-led organisations such as Scottish Sculpture Workshop and Gaada and has lectured at UHI Shetland and Bristol UWE. Vivian is part of experimental performance collective, SGÔR, and currently lives and works in Swansea, South Wales.

Dr Cat Dunn

Dr Cat Dunn is Black curator. Her practice is shaped by the interplay of migration, memory, and identity. Her research is inspired by curatorial re-indigenisation and interrogates the ways in which the Global Majority is perceived, performed, and preserved across diasporic landscapes, exploring how histories—both personal and collective—are inscribed onto bodies, objects, and spaces.

Rooted in Caribbean thought and influenced by the tensions of displacement, Dunn curate exhibitions that challenge static notions of identity, embracing its fluidity and multiplicity. She is particularly interested in how the colonial past informs the present, how heritage is reclaimed, and how visual culture can act as both resistance and archive. Through her work, she aims to create spaces where overlooked narratives are centred, where voices of the Global Majority are amplified, and where audiences are invited to question the boundaries of belonging.

Scotland, with its layered histories of empire and migration, provides a complex backdrop for her practice. Here, she seeks to foster dialogues between the Caribbean and the UK, connecting artists whose work interrogates identity in ways that resonate across geographies. Dunn's curatorial projects often bring together contemporary and archival materials, using art as a tool for re-mapping histories, re-imagining futures, and holding space for diasporic experiences.

Ultimately, Dunn's curatorial vision is one of care, complexity, and community—where identity is not a fixed category, but a living, evolving conversation.

Seán Elder

Seán Elder is a curator and writer from the Scottish Highlands, currently based in London. They work with artists, writers, and other companions to develop texts, exhibitions, and events. Previously Elder was Associate Curator at Grand Union and Curatorial Fellow at Cubitt, London, where they are currently Interim Programme Director.

Elder has grown from, through, and with relationships with artists including; Gordon Douglas, Rami George, Benny Nemer, Kirsty Russell, Marlene Smith, Tako Taal, Mathew Wayne Parkin, Rehana Zaman and many more.

Elder's writing practice has been shared through various texts commissioned by Cooper Gallery (Dundee); Collective (Edinburgh); Centre for Contemporary Arts (Glasgow); Hospitalfield Arts (Arbroath) and since 2023 has included the development of a long-form writing project, *Three Grandmothers*, which looks to the lives of three women on either side of the imagined Highland border in the North East of Scotland to engage with class, gender and militarisation in rural areas.

Georgina Johnson

Artist and writer Georgina Johnson believes in art and culture as realms where we can apply imagination and joy towards the cultivation of symbiotic relationships between people, planet and community. Her intersectional environmentalist work expands upon the delicate and complex connection between radical ecology, race, mental health and disability justice, resulting in the independent publication of two books: *The Slow Grind: Finding Our Way Back to Creative Balance* (2020) and *The Slow Grind: Practising Hope and Imagination* (2023).

She is the recipient of Jerwood Curatorial Accelerator Fellowship (2022–2023), Mulberry England Publishing Grant (2021), ACE DYCP Grant (2021) and commissions from Holland Performance Festival, The Smithsonian Cooper Hewitt Design Museum, Now Gallery and The Photographers' Gallery.