

## **Text for Pages**

### **A Whole New World**

#### **Visible Line:**

A Whole New World, 2014, 30 minute digital video

#### **Dropdown text:**

“A Whole New World” visualises the fantastical ruins of a fallen empire. Combining grand narratives with cheap product placement, the work explores themes related to British Imperial history and national identity. Shot entirely using green-screen, the film presents a computer-generated landscape littered with fallen statues and the distressed paraphernalia of a bygone age. Narrated by a statuesque Britannia Goddess, the narrative adapts a variety of existing tales, including St George and The Dragon and Tarzan. The action frequently shifts genre, moving from all singing, all dancing musical score to dry political debate, sedate period drama to battlefield conflict. Maclean plays all the characters in the work, miming to audio in variety of languages and bedecked in an elaborate combination of prosthetic make-up, historical costume and Union Jack encrusted tourist tat.

Commissioned for the Margaret Tait Award 2013 in conjunction with Glasgow Film Festival, Creative Scotland and Lux.

#### **Typeface:**

Light

<https://typekit.com/fonts/copperplate-condensed>

### **Eyes To Me**

#### **Visible Line:**

Eyes To Me, 2015, 3 minute digital video

#### **Dropdown text:**

“Eyes To Me” is a 3-minute short, which follows a doll-like protagonist named Sophie who moves through an enchanted garden inhabited by a race of cuddly Cyclopes known as the Eeblebops. As the video shifts between different formats (a children’s television programme, a fashion shoot and a probing interview), Sophie is surveyed, coerced and reprimanded by an omnipresent male voiceover, whose treatment of her moves from a tone of benign paternal care to one of cold, militant disapproval.

Shot entirely using green-screen, Maclean is the only figure in the work, miming to

recorded audio and warping her features to create uncanny, cartoonish characters that exist within an oversaturated digital world.

Commissioned by Film London for Channel 4 Random Acts

**Typeface:**

Regular

<https://typekit.com/fonts/felt-tip-roman>

**Feed Me**

**Visible Line:**

Feed Me, 2015, 1 hour digital video

**Dropdown text:**

Candy coated and colourfully confected, Rachel Maclean's films skewer the habits and preoccupations of contemporary society. Produced by Film and Video Umbrella, "Feed Me" is her most ambitious and audacious project to date – a checklist of human cravings and failings that doubles as a hypermodern status update on the Seven Deadly Sins, with its swipes at the commercialisation (and sexualisation) of childhood and an equivalent infantilisation of adult behaviour. Featuring a rogue's gallery of memorable characters (all performed with extraordinary élan by Maclean herself), 'Feed Me' is a starburst shock to the taste buds that leaves you wanting more.

Text by Steven Bode

Commissioned by Film and Video Umbrella and British Art Show 8 with support from Creative Scotland.

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**Germ**s

**Visible Line:**

Germs, 2013, 3 minute digital video

**Dropdown text:**

"Germs" is a 3-minute green-screen video, which follows a glamorous female protagonist through series of advertising tropes. Moving from a perfume to a bathroom cleaner commercial, she converses with a persuasive masked woman and becomes increasingly paranoid about the omnipresence of microscopic germs. Rachel plays

every character in the piece.

Commission by Bold Yin for Channel 4 Random Acts

**Typeface:**

Regular

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**I Heart Scotland**

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I HEART SCOTLAND, 2013

**Dropdown text:**

“I HEART SCOTLAND” explores Scottish national identity and its founding mythologies. Presenting a body of print work, the images examine the nation’s romantic histories through the lens of contemporary political debate, creating a complex and surreal vision of modern Scotland. Responding to the recent Referendum on Scottish Independence in 2014, the work explores a sense of both power and absurdity within representations of Scottish and British national pride.

All prints commissioned and published by Edinburgh Printmakers.

**Typeface:**

Medium

<https://typekit.com/fonts/baskerville-urw>

**Lolcats**

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Lolcats, 2012, 13 minute digital video

**Dropdown text:**

“Lolcats” – inspired by the Internet meme of the same name – explores an amalgam of past and present manifestations of cat worship. Shot entirely against green-screen, the video presents a mutable space, at once a mysterious lost civilisation and a modern day touristic fun park. The narrative centres on a young female protagonist, presenting her in moments of intrigue, fear, metamorphosis and decay. Journeying through this erratic environment she encounters a bejewelled Katy Perry discussing dental hygiene with an aristocratic cat, stumbles upon an army of hostile feline cyborgs and is surgically dissected by a gothic physician. Existing somewhere between the candy-coloured

fantasies of 'Disney Princess' and the monstrous caricatures of a William Hogarth, "Lolcats" sits on a discomfoting boundary between the sickly sweet and the grotesquely abject.

Commissioned by The Visual Effects Research Lab, Dundee.

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I CAN HAS, 2012, Faux fur sculpture, Generator Projects, Dundee

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**Over The Rainbow**

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Over The Rainbow, 2013, 42 minute digital video

**Dropdown text:**

Inspired by the Technicolor utopias of children's television, "Over The Rainbow" invites the viewer into a shape-shifting world inhabited by cuddly monsters, faceless clones and gruesome pop divas. Shot entirely using green-screen the film presents a synthetic environment, part toy model, part computer generated landscape, which explores a dark, comedic parody of the Faustian tale, video game and horror movie genres.

Commissioned by Collective Gallery and The Banff Centre, Canada, as part of a 6-month Scottish Arts Council Residency.

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**Please Sir**

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**Please, Sir...**, 2014, 25 minute, Looping split-screen video

**Dropdown text:**

"Please, Sir..." is a darkly comic adaptation of Mark Twain's The Prince and The Pauper, exploring themes of greed, class and dependence within a cultural rhetoric of austerity and aspiration. Presented as a dual projection, the characters interact between screens, appearing to inhabit two distinct worlds. Shot entirely using green-screen, the work creates a synthetic, shape-shifting realm in which an Adidas-striped Oliver Twist mugs a Tudor Prince at knifepoint, a pauper steals £10 from the pocket of Simon Cowell

and a vagrant youth is offered heroin by a well-dressed servant. Maclean is the only actor in the work and mimes to found audio plundered from a myriad of sources, including Britain's Got Talent, Jeremy Kyle and The Apprentice. The characters wear heavy make-up, prosthetic noses and fake teeth, an appearance which sits somewhere between a Hogarth satire and the cheap-plastic grotesque of joke shop fancy-dress.

Commissioned by CCA, Glasgow.

**Typeface:**

Regular

<https://typekit.com/fonts/baskerville-urw>

**The Lion and The Unicorn**

**Visible Line:**

The Lion and The Unicorn, 2012, 12 minute digital video

**Dropdown text:**

"The Lion and The Unicorn" is a short film inspired by the heraldic symbols found on the Royal Coat of Arms of The United Kingdom, the lion (representing England) and the unicorn (representing Scotland). The piece uses representations of both alliance and opposition to explore national identity within the context of the 2014 referendum on Scottish independence.

The video features three recurrent characters: the lion, the unicorn and the queen. These figures seem to emerge from disparate genres, including shadowy historical reconstruction, playful nursery rhyme and pragmatic TV interview. Inhabiting the rich historical setting of Traquair House in the Scottish Borders, they are seen drinking North-sea oil from Jacobite crystal, dividing up the pieces of a Union Jack cake and inciting conflict over the mispronunciation of Robert Burns.

Commissioned by The Edinburgh Printmakers for Year of Creative Scotland.

**Typeface:**

Regular

<https://typekit.com/fonts/baskerville-urw>

