Rachel Maclean. MAMA MIMI DUCK
13.07. – 13.10.2024

English

KUNSTHALLE GIESSEN

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Fig.: Rachel Maclean, Bye-bye, 2024. Courtesy of the artist.

The Scottish artist Rachel Maclean (*1987 Edinburgh, GB; lives in Glasgow, GB) has transformed the Kunsthalle Giessen into a Gesamtkunstwerk. The exhibition *Mama Mimi Duck* presents a walk-in diorama featuring paintings that are being exhibited for the first time, as well as two large-scale video installations. Maclean's two-dimensional works are cleverly embedded in a course of stage setting like spaces that allow viewers to immerse themselves in different worlds.

Rachel Maclean's multimedia practice focuses on virtual realities, deepfakes*, photography and film techniques, which she employs in order to bring garish, fantastical narratives to life. The artist develops satirical social parodies from both politics and pop culture that address topics such as digitalisation, social media, gender and capitalism. Maclean repeatedly employs visual language as well as narrative structures and characters from pop culture, film and fairy tales. Opulent and extravagantly staged, Maclean creates immersive environments and kitschy, grotesque paintings that blur the boundaries between two-dimensionality and fictional and real space.

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* All terms marked with an asterix are explained in the glossary towards the end of this booklet.

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MAMA

A mountain of bulging fabric and ribbons, babies' heads, limbs, hair, bodies and balloons towers before an idyllic sea and rocky landscape complete with a sky of candy-cotton clouds. The monumental *Twinkle Twinkle* on show in the Kunsthalle's large display window offers viewers a taste of Rachel Maclean's initially sweet-looking, but increasingly bizzare and exuberant world. This world almost seems to swallow you up as soon as you enter the exhibition space. Embedded within the walk-in diorama of curtained landscapes – opulently layered and draped in maximalist style – Maclean presents further paintings from her latest series *Mama*, which includes *Twinkle Twinkle*.

The visual language of *Mama* with its balloons, ribbons and gift boxes in clichéd shades of baby blue and pink recalls excessive gender reveal parties* or baby showers*. However, upon closer inspection, disturbing distortions become apparent. The babies depicted appear misshapen, with mask-like faces and vacant stares, their bodies inextricably fused with those of their mothers. Behind the superficial innocence of Maclean's visual language lies an oppressive darkness that refers to the multi-layered, often ambivalent emotions of motherhood.

Fig.: Rachel Maclean, My first sight, 2024. Courtesy of the artist.

Inspired by her own experiences, Maclean reflects in *Mama* on the sudden and surreal change of role into motherhood and the accompanying shattering of one's identity. In this phase of life, the arrival of a new being fundamentally changes one's own self-image. Through the disturbing images of fused bodies of babies and mothers, Maclean illustrates how the concept of individuality is disrupted and how a relationship to reality is simultaneously altered: mothers are not only required to give themselves up, they are also under constant pressure to be perfect, in no small part due to the #instamums* and #tradwives* of social media.

At the same time, as mothers, women are often rendered invisible in our society. In *My first sight* and *My second sight*, the heads of the mothers are cut off by the edge of the screen. In *Cho chi coo* and *Hello little one*, curtains, balloons or babies conceal their heads. Despite being omnipresent, the viewer of the series of works *Mama*, never encounters the mother directly. The narrative focus shifts to the babies, who as proxies performatively convey the mothers' ambivalent emotions. Thus, the *Mama* series represents the loss of one's own body and self-determination. Maclean demonstrates how motherhood is still regarded as the epitome of a woman's right to exist.

The babies appear doll-like. Despite their cute appearance, their facial expressions fluctuate between blank horror, disgust and innocence. Their mask-like faces are reminiscent of emojis and at the same time appear uncanny, familiar but strange. In *Goo Ga*, *Baby Shower*, and *Smile!* recurring smiley faces as bows, jewellery or on bulging bellies and balloons complement the visual language familiar to us from social media and – constantly smiling – reinforce the feeling of unease.

Fig.: Rachel Maclean, Smile!, 2024. Courtesy of the artist

With their chubby bodies and plump faces, the babies also resemble cherubs, and the dramatically towering pictorial compositions in works such as *Ready to Pop* and *Bye-Bye* evoke the playful, ornamental imagery of the Rococo* period (ca. 1730 - 1780). They are particularly reminiscent of works such as Francois Boucher's *The Triumph of Venus* (1740), in which the seductive Venus and her entourage of sea creatures and cherubs ascend from roaring waves. Male Rococo artists such as Boucher appropriated this style and motif with its

feminine connotations, but without providing an insight into the female experience. With *Mama*, Maclean reinterprets these seemingly feminine images, not only to critically examine motherhood, but also to question the representation of women and their realities.

Fig.: François Boucher, The Triumph of Venus, 1740, oil on canvas, photo: Cecilia Heisser / National Museum Stockholm.

In *Mama*, Maclean makes visible that this reality has been turned upside down by the experience of motherhood. *Coo Chi Coo* and *Hello Little One* present stage-like scenes with

archways and curtain columns. On closer inspection, it is apparent that the forced smiling emoji tears from *My first Sight* and *Twinkle Twinkle* cast a shadow on the sky in the background, revealing it to be an artificially staged cardboard backdrop. This theatrical illusory world is continued in the diorama of the exhibition space. The elaborately draped curtains, flounces and ribbons extend the hyper-real visual world into the physical space, creating an immersive experience in which the visitors are plunged, themselves turning into protagonists of the narratives woven by Maclean. The neighbouring video installations *DUCK* and *upside mimi ιɯιɯ uʍop* draw on various aspects of *Mama*. It is up to the viewers to decide which world they choose to immerse themselves in next.

For *Mama*, Maclean uses a multifaceted creative process that cleverly combines both analogue and digital techniques. The paintings are based on Maclean's analogue sketches, which she uses to plan image compositions and motifs. The artist then further develops these sketches into complex collages using Photoshop. Images or image fragments are also processed by feeding them into Stable Diffusion* together with the prompt "Francois Boucher" to distort and merge bodies and create a mutated version of the original. After additional editing steps, including Cinema 4D*, to create

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different faces and characters adapted from the 3D model of the *Mimi*-animation, the final compositions are then printed onto canvas, stretched and finished with oil paint, varnish and hand-drawn embellishments.

MIMI

upside mimi ıɯıɯ uʍop also takes a critical look at the female experience and the influence social media has on it. Presented in portrait format, the video work is reminiscent of Instagram Reels or Tik Tok videos and cleverly plays with the aesthetics and expectations that these platforms generate. Embedded into an installation, the world of the film, which initially seems like a fairytale, is increasingly flipped on its head.

Mimi, the main character and enchanting cartoon princess, appears to be perfect in every way. She lives happily in an enchanted forest with Disney aesthetic, and there she finds a heart-shaped magic mirror that with its yellow emoji face is reminiscent of a smartphone. Emulating the para-social relationships that social media influencers cultivate with their followers, Mimi speaks openly about her fears and dissatisfaction with herself and her body and her repeated failed attempts, despite everything, to practise self-love. Nevertheless, Mimi never tires of asking the mirror:

„Mirror, Miror in my hand, who's the cutest in the land?",

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thus alluding to the unattainable ideal of perfect beauty known from fairy tales such as Snow White. The phonetic ambiguity of the protagonist's name "Mimi" – "me me" – emphasises how she plays with her unstable identity and Mimi's urge to gain self-assurance through constant self-reflection

Fig.: Rachel Maclean, upside mimi ıɯıɯ uʍop, 2021, digital film still. Courtesy of the artist.

At first, Mimi is vindicated by the mirror. However, this is quickly called into question as another voice, also claiming to be the cutest in the land, is heard. Just like the queen in Snow White, this status proves eternally unattainable for Mimi. Insecure Mimi is now confronted with her own decline, which she attempts to prevent with the help of the mirror. Mimi's fierce and bitter battle with herself throws everything out of balance, gravity tips and her supposedly perfect world is turned upside down. Torn between her self idealisation as the "cutest in the land" and the fear of her own repulsive ugliness, Mimi falls under the spell of the mirror. The mirror acts as an omnipresent and controlling narrator, influencing Mimi's fragile and distorted self-perception and her self-destructive behaviour. It exploits her naivety, fetishising and sexualising her girlish youth in order to lure her with false affirmation. At the same time, it exposes her to her own insecurities, doubling and splitting her identity. The concept of achieving personal satisfaction through self-love reveals itself to be a trap in a capitalist and patriarchal society, insofar as this social reality fuels the emulation of unattainable ideals of beauty and consumer behaviour without, however, questioning social structures.

With this fairytale that seems increasingly grotesque, Maclean comments on the nightmarish and destructive consequences

of our addiction to social media, its influence on female body image and the false promises of capitalist overconsumption.

The installation *upside mimi ıɯıɯ uʍop* combines both animation and architecture and seamlessly incorporates the film world into the exhibition space. Inverted wall lights and a floor that looks like the ceiling of the Kunsthalle bring the topsy-turvy world of the cartoon princess Mimi into the physical space. The framed monitor evokes a mirror from a cartoon film, holding up a mirror to the visitors themselves, prompting them to reflect on their own social media consumption and the impact it has on their self-image.

Fig.: Rachel Maclean, upside mimi ıɯıɯ uʍop, 2021, digital film still. Courtesy of the artist.

Upon exiting the video installation, viewers are confronted with the design of the exhibition space with its neon signs, tapestries, reliefs and a shelf of Mimi dolls, conjuring up images of an oversized department store. As in her new series of work *Mama*, Maclean is criticising modern consumer culture and highlighting in particular its influence on female bodies and identities. Like in the animated film, the moment of inversion is also central to the installation: the phrase "I'm fine" in one of the tapestries transforms into "save me" in its

counterpart and a laughing smiley becomes an unhappy face. That moment of reversal also plays a central role in the video work *DUCK*.

DUCK

DUCK extends the critical examination of the most recent technological developments. Here, Maclean goes one step further than in *Mama* and uses AI and machine learning to bring the dead back to life. By means of "face swapping*", the artist, who plays all the roles in the films herself, swaps her own face with those of Marilyn Monroe and the young Sean Connery as James Bond as well as other incarnations of the British super agent. A surreal story emerges that oscillates between 1960s Hollywood glamour, film noir, spy thriller, splatter video game and science fiction.

Fig.: Rachel Maclean, DUCK, 2023, digital film still. Courtesy of the artist.

Rather than using just a physical masquerade and elaborate make-up as she did in her previous films, for this film, the artist transforms herself digitally and uses green screen* to transport herself into a 1960s setting. The result is a so-called deepfake*, i.e. an authentic-appearing depiction of a real person or event that never actually took place and can thus also be used for manipulative purposes. However, Rachel Maclean's film is identifiable as a deepfake, because it appears realistic only at first glance. The film's smooth, almost painterly, artificial-looking surface is reminiscent of the digital graphics in computer games.

DUCK is not only a deepfake itself, but also concerns itself with deepfakes. The title DUCK refers to the following English saying, which is also uttered several times throughout the video work: "if it looks like a duck, acts like a duck, and quacks like a duck, then it probably is a duck". The saying indicates that you can easily and clearly identify something that is initially unknown by observing its appearance and its specific behaviours. This so-called "duck test" therefore assumes that things really are as they appear and that we can trust our perception.

The false report, also known as a "duck" (Ger. Ente) in German, which was printed in a newspaper, is another point

of reference. Newspapers feature as recurring motifs in the film, with the various characters influencing their content, modifying the front page lead to fit their respective narrative and exploiting it for their own purposes.

Fig.: Rachel Maclean, DUCK, 2023, digital film still. Courtesy of the artist.

The film is set ostensibly in the early 1960s, when the first James Bond film with Sean Connery was released, Marilyn Monroe was a global star and John F. Kennedy was President of the United States. The protagonist is Sean Connery, a secret agent in search of the truth about an alien invasion, supported by all the other incarnations of 007. Marilyn Monroe takes on the role of his antagonist, a sex symbol and femme fatale. In contrast to Sean Connery, she does not appear as an

individual, but as an almost endlessly reproducible icon. She is aware of her power as an image defined by the male gaze and uses her endless reproducibility and adaptability to undermine Sean Connery's power and licence to kill. As the narrative unfolds, she starts to control her own image and story. Sean Connery, on the other hand, increasingly loses control and can ultimately no longer orientate himself in his own world. A conspiracy appears to be afoot that is influencing the stories in the newspaper and is even able to put words into the mouth of John F Kennedy, the President of the United States.

In her latest short film, Rachel Maclean not only reflects on the essential insecurity of a powerful man at the hands of a woman, but also how deepfakes unhinge the validity of the "duck test". She questions truth and lies, as well as the reliability of information, images and our own perceptions.

The film ends with a liar's paradox* that cannot be clearly resolved:

„The greatest enemy of truth is not the lie. It's that there is no such thing as truth. And that is a fact. Get it?"

The film world in *DUCK* also extends into the physical exhibition space. The interior is reminiscent of a British gentlemen's club. At the same time, the green walls echo the

colour tone of green screens and thus refer to the way the film was made, while the neon green lighting lends the room a surreal atmosphere.

Parallel to *DUCK*, Maclean presents a series of paintings. At first glance, they appear to be classic oil on canvas paintings, just like in *Mama*. However, they too were created digitally in Photoshop reinforcing a feeling in the viewer that they cannot trust their senses. Each painting has an almost but not quite identical counterpart, which is displayed upside down. Turned on its head, the work adopts a different meaning and demonstrates how the truth can be distorted and shifted according to perspective.

Inverted worlds

The theme of turning reality on its head and unhinging it forms a central motif that runs through all of Rachel Maclean's work shown at the Kunsthalle. Can we trust our perception and our senses? Are we really who we portray ourselves to be, or is there another underlying reality? What happens when our lives are completely turned upside down, for example by radical experiences such as new motherhood?

Dark and complex worlds that reflect the fragility of identity, the insecurity of (self-)perception and the uncertainty of truth

or (gender-specific) power dynamics are revealed behind Maclean's often garish and fantastic aesthetics.

Fig.: Rachel Maclean, Ready to Pop, 2024. Courtesy of the artist.

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Bio

Rachel Maclean, born in Edinburgh in 1987 and based in Glasgow, studied at Edinburgh College of Art. Her work has been exhibited at the National Gallery of Australia in Canberra, the Tate Britain in London, the Trade Gallery in Nottingham and here in Germany at the Kunsthalle Kiel and the Kunstpalais Erlangen. Rachel Maclean has been honoured for her artistic work with prestigious awards such as the Margaret Tait Award. Furthermore, she represented Scotland at the 57th Biennale di Venezia in 2017. Rachel Maclean is currently a research fellow at the University of Newcastle.

Glossary

Babyshower

A baby shower is a party that usually takes place shortly before the birth of the child. The mother-to-be receives gifts for the initial period of motherhood, e.g. dummies, body lotion or nappies. Generally it is only women who take part in a baby shower.

Cinema 4D

A software solution for digital 3D modelling, animation and simulation.

Deepfakes

Deepfakes are falsified videos, images or audio recordings that have been created with the help of artificial intelligence (AI) and specialised algorithms. The term "deepfake" derives from "deep learning" and "fake". This technology makes it possible to insert the face of any person into a video to make it appear as if that person is actually speaking or acting.

Deepfakes can be used for a range of purposes, from entertainment to malevolent intentions. For example, they can be used to insert actors into films, to create political satires or even to produce fake news or blackmail videos. The

latter poses a risk to society, as deepfakes can lead to disinformation, political instability and the violation of personal rights.

Face-Swapping-Technologie

Face swapping technology is a form of digital image processing where the faces of people in a photograph or video are switched. This technology uses artificial intelligence to accurately recognise the facial features of one person and seamlessly replace them with those of another. It is being deployed in a variety of fields, from harmless applications such as photo apps that allow users to swap faces in photos for fun, to film production where it is used to make characters more realistic or to bring historical figures back to life. However, there are ethical concerns, especially with regard to the possibility of misuse in the form of disinformation or identity theft through so-called deepfakes.

Gender-Reveal-Party

A celebration at which the parents reveal the sex of their unborn child, often through the use of decorations in baby blue (boy) or pink (girl).

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Green-Screen-Technologie

Green screen technology is an image and video processing method that enables a single-colour background (usually green or blue) to be replaced by another image or video. The person or object is first recorded in front of a green backdrop. In post-production, this green backdrop is detected using special software and seamlessly replaced with a new image or video. This technology has many applications in film and television production, weather forecasting and the video games industry. It is important to have a uniform green background in order for the result to appear as realistic as possible.

#instamum

Young mums use the hashtag #instamum to share their experiences on social media such as Instagram. However, it is not only useful tips that are being shared, but there is also harsh criticism among mums that creates pressure to present themselves as the perfect mother who does everything for her child.

Liar's Paradox

A liar's paradox arises when a statement asserts its own falsehood (or lack of truth). If the statement is true, it follows

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from its self-reference that it is false, and vice versa. The following statement provides the simplest example of this: "this sentence is false."

Rococo

Rococo is a style of art that developed in Europe during the 18th century. It is characterised by elegance, lightness and a preference for playfulness. It is typically known for its curved lines, delicate ornamentation, pastel colour palettes and asymmetrical shapes. Rococo was a counter-movement to Baroque, which was characterised by its heaviness and opulence. Renowned Rococo artists included the French painters Antoine Watteau, François Boucher (1703-1770) and Jean-Honoré Fragonard.

Rococo marked an era of the aspiring bourgeoisie, who sought pleasure, luxury and entertainment. It was a time of indulgence, gallantry and a hedonistic lifestyle. Rococo art and culture mirrored the pleasure of life, nature and love.

Women were portrayed as delicate, feminine and idealised in Rococo art. They were often depicted as angels, goddesses or as "beautiful creatures" amid idyllic landscapes and love scenes. The image of women in the Rococo period was thus

characterised by a romanticised and aestheticised view that emphasised femininity and grace.

Stable Diffusion

Stable Diffusion is a deep learning text-to-image generation programme developed by OpenAI (ChatGPT). It allows users to generate detailed images via text descriptions (prompts).

#tradwife

The hashtag #tradwife derives from "traditional wife". Young women increasingly use this hashtag to present their lifestyle on social media as a traditional wife who is entirely subordinate to her husband and his needs and is fully absorbed in the role of the perfect housewife and mother. In some cases, this promotes an anti-feminist image of women and families that is compatible with far-right ideologies.

(Texts and glossary: Marta Dannoritzer and Theresa Deichert)

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Contributions by students of Justus-Liebig University Giessen

During the seminar "Introduction to Curatorial Practice" at the Institute of Art Education, students led by Dr Nadia Ismail have been exploring Rachel Maclean and her working methods.

The results can be found here:

Short text on Rachel Maclean

Rachel Maclean, born 1987 in Edinburgh, Scotland, is a significant artist in the contemporary art scene whose work represents an extraordinary fusion of video, photography and digital collage. Her work can be characterised by garish, surreal aesthetics and profound, often political messages that address the complexities of identity in contemporary society. A central theme of Maclean's works is often the exploration of identity in a world that is shaped by social media, consumer culture and digital technology. The artist employs disguises, masquerades and digital image manipulation techniques in order to create complex characters that challenge stereotypes and social norms. After graduating from the prestigious Edinburgh College of Art, the artist has participated in numerous solo and group exhibitions internationally.

Rachel Maclean has been honoured with several prestigious awards for her work, including the Margaret Tait Award and the British Council UK Film Award. All of her work is highly diverse and encompasses a wide range of media and forms. She is known, among other things, for video installations that present surreal worlds and exaggerated characters. These installations frequently offer an immersive experience, consisting of multiple screens or projections and combining various techniques such as acting, animation and digital imaging.

As well as video installations, Maclean also produces independent films that are shown at international film festivals. These films combine live-action acting with animation and digital post-production to create a surreal and satirical world. As a digital artist, Maclean utilises advanced image manipulation techniques in order to create collages combining various visual elements. The artist's work serves to generate surreal worlds and characters and can appear in her films as well as in stand-alone prints. An outstanding example of Maclean's work is the short film *DUCK*, which was released in 2023. The 16-minute production was first presented at the Rotterdam Film Festival. In *DUCK*, Maclean employs deepfake technology to portray all of the characters in the film, including iconic figures such as Sean Connery, and Marilyn

Monroe. The film tackles media manipulation, virtual realities and the blurring lines between truth and fiction in the digital age. By means of a satirical reworking of the classic spy thriller format, the film examines contemporary themes such as fake news and social paranoia. (Text: Nils Eckel)

upside mimi ıɯıɯ uʌʌop (2021)

At first glance, Rachel Maclean's work *upside mimi ıɯıɯ uʌʌop* appears to be a fairy-tale-like children's series. But it quickly becomes clear that this is merely an illusion, as behind Mimi lies a rather dark fairy tale.

The work begins in a colorful, fairy-tale-like forest. We look at a tree stump on which "the end" is written. But then the word turns, and we read "puzzle". A voice reads the words aloud and decides that it wants to solve the puzzle. The tree stump transforms into Mimi, inspired by Snow White. Mimi tells the voice, which comes from a mirror, that she has problems with self-love. She feels ugly and would prefer to disappear into the ground. Mimi hopes that the mirror can save her and asks it who the fairest in the land is. The mirror says that it is Mimi. But shortly thereafter, a distorted voice sings "It's Mimimimimimimimi". Mimi is no longer the fairest; she has an opponent. Suddenly, the story takes a turn. Mimi is indeed

"upside down", as she finds her opponent under her skirt: it is herself, in gray and old.

However, the mirror does not like the old self-loving Mimi. It "prefers her young" and with self-doubts, so she is more easily influenced. It tries to incite the Mimis against each other.

The moral of the story? The mirror represents the world of social media, as Mimi talks to it multiple times, like influencers who record a selfie video. The mirror exploits Mimi's insecurity and likes that she is so young. Besides cyber grooming, the video work also addresses other dangers lurking on social media. The beauty obsession circulating there can quickly make one feel bad and doubt oneself.

Typical for Rachel Maclean, wordplay with inverted words is used here again. Not only does "the end" become "puzzle", but also "I'm fine" is inverted to "save me". Mimi may appear at first glance to be someone beautiful who has everything under control, but as she falls for the mirror's trick and badmouths herself, it becomes clear that she needs help.

(Text: Noah Lot)

DUCK (2023)

In the 16 m 26 s long video work *DUCK*, Rachel Maclean transports us to the heart of a bizarre Hollywood Bond thriller that almost feels like the recording of a dream or nightmare. We accompany Sean Connery on a bizarre trip into a disturbingly (un)real world where Marilyn Monroe is brought back to life.
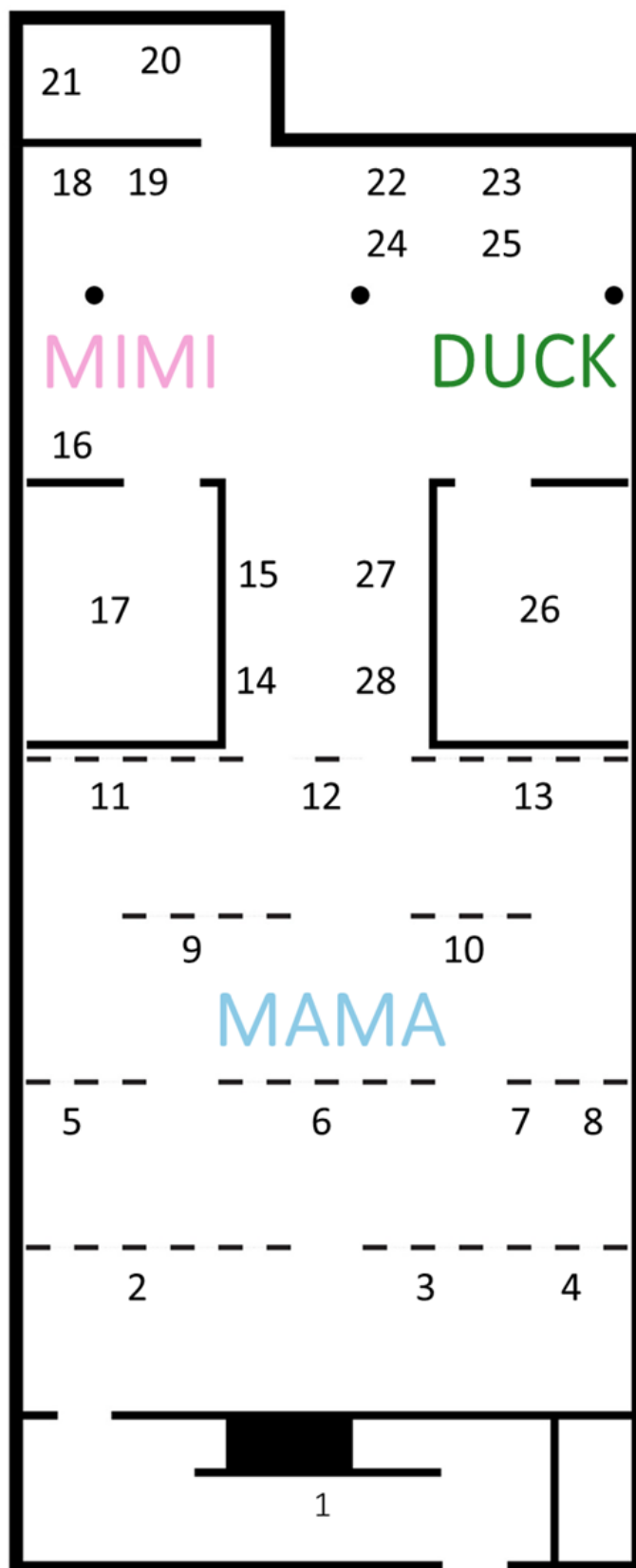
Maclean utilises artificial intelligence and green screen technology to return Monroe and a number of James Bond actors to the screen using deepfake technology. This involves superimposing the facial features of the film icons onto the video footage that was shot with real actors. Maclean played all the roles herself. Here, the Scottish artist focuses on the ever-blurring boundaries between the physical and digital worlds.

The narrative of the "duck", as we know it from journalistic contexts, accompanies us throughout the film. "If it looks like a duck, acts like a duck, and quacks like a duck, then it is most probably a duck!" This duck test quoted in the film explores questions regarding the influence of digital media on our search for truth in view of current debates surrounding fake news and deepfakes.

Resulting questions of power also play a role in the work. The tide literally turns again and again, just like in the film. For example, the changing headlines in the newspapers. Who determines what happens and what is (un)real? Rachel Maclean also deals with questions of transience and the mutability of identities. Who determines them (externally), who can control them? How do men, for example, continue to mould and influence womanhood and female sexuality today? "Its my reality Miss Monroe, you're just living in it!".

(Text: Helena Steffes)

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Floor plan

21 20

18 19   22   23

         24   25

MIMI   DUCK

16

   17   15   27   26

         14   28

11   12   13

9   10

MAMA

5   6   7 8

2   3   4

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List of artworks

1 *Twinkle Twinkle*, 2024, 300 x 351 cm

 Material: Oil & acrylic on digitally printed archival canvas

2 *My first sight*, 2024, 130 x 130 cm

 Material: Oil & acrylic on digitally printed archival canvas

3 *My second sight*, 2024, 130 x 130 cm

 Material: Oil & acrylic on digitally printed archival canvas

4 *Hide and Seek*, 2024, 85 x 60 cm

 Material: Oil & acrylic on digitally printed archival canvas

5 *Smile!*, 2024, 40 x 40 cm

 Material: Oil & acrylic on digitally printed archival canvas

6 *Up Cuddle*, 2024, 90 x 131.5 cm

 Material: Oil & acrylic on digitally printed archival canvas

7 *Baby Shower,* 2024, 60 x 60 cm

Material: Oil & acrylic on digitally printed archival canvas

8   *Goo Ga*, 2024, 60 x 60 cm

Material: Oil & acrylic on digitally printed archival canvas

9   *Hello Baby,* 2024, 130 x 130 cm

Material: Oil & acrylic on digitally printed archival canvas

10   *Bye-bye*, 2024, 90 x 160 cm

Material: Oil & acrylic on digitally printed archival canvas

11   *Coo chi coo*, 2024, 117 x 370 cm

Material: Oil & acrylic on digitally printed archival canvas

12   *Ready to pop*, 2024, 170 x 130 cm

Material: Oil & acrylic on digitally printed archival canvas

13   *Hello little one*, 2024, 117 x 370 cm

Material: Oil & acrylic on digitally printed archival canvas

14   *Straw? No, too stupid a fad! I put soot on warts*,
2021, 126 x 85 x 9 cm

Material: Resin and airbrush paint on 3D model

15   *straw no toos tup I !daf a diputs oot ,oN ?wartS*,
2021, 126 x 85 x 9 cm

Material: Resin and airbrush paint on 3D model

16   *Box Mi*, 2021

Material: Doll in plastic and carton packaging

17   *upside mimi ıɯıɯ uʍop*, 2021

Material: Multimedia installation with animation
film 12:29 min, sconces, frame

18   *I'm Fine*, 2021, 318 x 160 cm

Material: Polypropylene, wool, viscose, cotton and
linen

19   *Save Mi*, 2021, 318 x 160 cm

Material: Polypropylene, wool, viscose, cotton and
linen

20   *I'm Fine*, 2022, 130.5 x 96 x 12 cm

Material: Neon, painted aluminium and mirrored
acrylic

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21   *Save Mi*, 2022, 130.5 x 96 x 12 cm

        Material: Neon, painted aluminium and mirrored
        acrylic

22   *Tons of UFO Snot IV*, 2023, 130 x 130 cm

        Material: Oil & acrylic on digitally printed archival
        canvas

23   *I tonS OFU fo snoT*, 2023, 130 x 130 cm

        Material: Oil & acrylic on digitally printed archival
        canvas

24   *IV tonS OFU fo snoT*, 2023, 130 x 130 cm

        Material: Oil & acrylic on digitally printed archival
        canvas

25   *Tons of UFO Snot I*, 2023, 130 x 130 cm

        Material: Oil & acrylic on digitally printed archival
        canvas

26   *DUCK*, 2023

        Material: Digital short film 16:30 min, sconces,
        benches, carpet, curtain

27   *Tons of UFO Snot III*, 2023, 130 x 130 cm

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Material: Oil & acrylic on digitally printed archival canvas

28   *III tonS OFU fo snoT*, 2023, 130 x 130 cm

Material: Oil & acrylic on digitally printed archival canvas

All artworks: Courtesy of the artist

Please note
There are magnets in the exhibition, which can interfere with implants such as pacemakers.

A joint catalogue, created in collaboration with the Kunstpalais Erlangen, is forthcoming.

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A selection of the jewellery collection designed by Rachel Maclean in collaboration with Tatty Devine is available in the shop of the Kunsthalle.

"The jewellery takes elements from my work to create pieces that are sweetly sinister, both cute and disconcertingly weird. I'm very excited to start wearing them." (Rachel Maclean, The Scotsman, 14.03.2024)

EYE SAD Brooch

IM Fine Me Save Brooch

SAD AXE Necklace

LOVE ⊥Я∀ƎH Earrings

Kunsthalle-giessen.de

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Accompanying Programme

Guided tour by the curator (in German)
Dr. Nadia Ismail
Thur. 08.08., 6 pm

Art and coffee (in German)
Wed. 04.09., 3 pm
Registration by: 02.09.
kunsthalle@giessen.de or +49 641 306 1041
Participation fee 2,50 €

Art education in individual conversation
every Sat. 2–4 pm
(English on request)

Sunday Guided Tour (in German)
Sun. 4 pm
14.07. + 11.08. + 08.09. + 13.10.

More Information
Kunsthalle-giessen.de

Fig.: Rachel Maclean, Straw? No, too stupid a fad! I put soot on warts, 2021. Courtesy of the artist.

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Front page fig.: Rachel Maclean, I'm Fine, 2021. Courtesy of the artist.