

Will Maclean
Driftworks

24 November 2001 – 3 February 2002

Will Maclean is best known for his works that refer to the mythologies and lives of people who live and work by the sea. With material from the history of the Scottish Highlands to Newfoundland in Canada, his works have regularly embraced diverse elements of ways of life now lost and only knowable to us through texts, images and objects left behind. The son of a harbourmaster, who grew up among fishermen, Maclean's interest is both specific and universal.

An interest in the Clearances is suggested in works such as '**Journey 1 to 6**' in this gallery. This series of framed works evokes such an exodus of people, trying to hold on to memories of their homeland. Maclean's works regularly explore the ways in which artefacts tell us something of the life once lived. These thoughtful, often moving works remind us both of the transience of human life and of the universal demise of once vibrant communities.

Also in this gallery, Maclean's new video work '**Crux**' has been developed from drawings made in a priest's house in Tuscany. In common with several other pieces in the exhibition, it uses an existent symbol in new ways. '**Crux**' incorporates a soundtrack by Gerald Mair.

Will Maclean is one of the most respected artists of his generation in Scotland. Born in Inverness in 1941, Maclean lives in Tayport, Fife, and has been Professor at Duncan of Jordanstone College of Art & Design in Dundee since 1994. 'Driftworks' is his first major solo show in Scotland since 1992.

Will Maclean
Driftworks

24 November 2001 – 3 February 2002

This exhibition continues Will Maclean's long-standing fascination with museums and the ways in which we are presented with 'meaningful objects'. Working with a remarkable collection of found objects, from books and catalogues to anonymous fragments, Maclean brings past and present together.

Many of the objects on display in this gallery, '**Objects of Unknown Use**' and '**The Painted Museum**' are not what they may at first seem. They question the possibility of discerning truth from objects and ask us to consider the way we interpret material, looking for meaning, trying to discover the history of what is before us. Often in quite playful ways, such as the 'tooth-brush', they combine found objects with painstakingly crafted new elements.

Maclean regularly brings together historic forms, symbols and objects with new materials and techniques, a strategy perhaps most evident in his major new digital animation, '**Cod Requiem**' at the far end of this gallery. This remarkable new work was initially suggested by the discovery of a strange 'cod-jigger' (a type of elaborate fishhook) in Newfoundland. Developed with designer Andy Rice, '**Cod Requiem**' presents us with a fictional world, in which these relics of a lost culture drift through a highly atmospheric underwater darkness.