

## d i a s p o r a e // Stuart Elliott



**Presented by the Holmes à Court Gallery @ no.10**

1<sup>st</sup> November – 14<sup>th</sup> December, 2024

...

notes on d i a s p o r a e

*Diasporae* is a fictional word. It concerns the fluidity of entities, human and otherwise, in mostly deliberate movement. People move from places for many reasons. That movement, when it achieves a critical mass can form a diaspora and when this occurs, inevitably those that move are hard wired to bring with them cultural freight. This freight may or may not be resonant with their destination. The motivation for leaving/arriving may be perceived differently by those impacted. One person's escape or yearning is another's desertion, exploitation or even colonisation. The migrant, the refugee or the invader – these definitions are very malleable and nationalism, political opportunism and plain cultural inertia are potentially blunt instruments easily drawn. By both those in motion and those at either terminal.

Mass movement may involve non-human entities. Plants and animals, by accident or design. Spores and viruses, also by accident or design depending on one's paranoia. Perhaps even extraterrestrials - the stuff of modern xenophobic metaphor. It was quite a thing pre-DNA that humans had been planted here by 'someone' for murky purposes, which dovetailed a little too neatly with the belief that the human is somehow not connected to the otherwise 'natural world'. At worst It had provided an ongoing license to plunder. At best some kitsch or gothic cinema.

The work in *Diasporae* concerns, in the spirit of the Futurist Boccioni, those that leave, and those that stay. But with that, there are also those that anticipate the reception with hope or dread, those that are yet in transit and those that monitor that transit.

These stages and situations are presented consequentially, more as evidence of movement, of those holdouts at places others have left and those at places of destination. There are also anonymous, existential coast watchers poised possibly to report to authorities unknown.

















There are also invisible diasporas. Ideology, religion, ideas and beliefs require only minimal hardware for dissemination. Where once the printed word often, over time, changed the perception of how the world worked, now the electric monitor can do it in an instant via grill and screen that unrelentingly flood us in an unavoidable, diasporic clamour which makes considered assimilation and synthesis quite difficult, and often purposeless.















In *Fakeological* tradition, consequence and residue are viable currency. Various skeins of these *Diasporae* are presented as fictional artifacts and models, of reenactments from a parallel reality, of discarded/superseded components, sets for movies never made and architecture never built. They allude to unspecified times, places and situations at once depictive and illusive. Perhaps however, not unimaginable to this, the 'real world' in its state of ongoing volatility. *Stuart Elliott, 2024*

# d i a s p o r a e

## Stuart Elliott

### List of Works

1	<i>Gulf</i> , 2023, wood, steel and paints, 152 x 46 x 120 cm, <b>\$4,400</b>		2	<i>Stardust</i> , 2023, wood, steel and paints, 155 x 80 x 52 cm, <b>\$4,400</b>	
3	<i>Boneyard aka Endeavour</i> , 2024, oil on door, 220 x 72 cm, <b>\$5,500</b>		4	<i>Involuntary Harvest</i> , 2024, oil on door, 220 x 72 cm, <b>\$5,500</b>	
5	<i>Hex Communicado</i> , 2024, oil on door, 220 x 72 cm, <b>\$5,500</b>		6	<i>Resort</i> , 2022, wood, steel and paints, 120 x 75 x 55 cm, <b>\$3,800</b>	
7	<i>Shrine</i> , 2024, wood, steel, paint, 180 x 50 x 50 cm, <b>\$5,500</b>		8	<i>Post-Crusade</i> , 2024, wood, paints, 35 x variable, <b>\$15,000</b>	
9	<i>Maggi Depot (abandoned)</i> , 2022, wood, steel and paints, 120 x 60 x 60 cm, <b>\$4,400</b>		10	<i>Filter</i> , 2023, wood, steel and paints, 134 x 55 x 70 cm, <b>\$4,400</b>	
11	<i>Unterkunst IV</i> , 2024, wood, steel, paint, 60 x variable, <b>\$25,000</b>		12	<i>Shallows</i> , 2024, oil on board, 50 x 30 cm, <b>\$900</b>	
13	<i>Proto Envelopment</i> , 2024, oil on acrylic, 48 x 130 x 6 cm, <b>\$1,500</b>		14	<i>Impending I</i> , 2022, oil on canvas, 20 x 25 cm, <b>\$750</b>	
15	<i>Penumbra</i> , (1/2 dark), 2022, oil on board, 30 x 20 cm, <b>\$750</b>		16	<i>Aerial</i> , (top view), 2022, oil on board, 30 x 20 cm, <b>\$750</b>	

17	<i>Impending II, (red horizon)</i> , 2022, oil on board, 30 x 20 cm, <b>\$750</b>		18	<i>Terminal (Tritainor sighting silos)</i> , 2022, 18 x 34 cm, oil on board, <b>\$750</b>	
19	<i>Surface Tunnel</i> , 2022, (triptych), oil on board engraved acrylic sheet, 100 x 40 cm, <b>\$1,800</b>		20	<i>Ascension</i> , 2023, (6 units), oil on board, 100 x 80 cm, <b>\$2,800</b>	
21	<i>Yellow Cake</i> , 2023, digital A3 print on brushed alloy, <b>\$550</b>		22	<i>Mulenois</i> , 2024, digital A3 print on brushed alloy, <b>\$550</b>	
23	<i>Pellnaria: Incongruous Mandala</i> , 2024, digital A3 print on brushed alloy, <b>\$550</b>		24	<i>Sentinel</i> , 2023, digital A3 print on brushed alloy, <b>\$550</b>	
25	<i>Margarine Exorcist</i> , 2023, digital A3 print on brushed alloy, <b>\$550</b>		26	<i>Bunburian Confectioneer</i> , 2024, digital A3 print on brushed alloy, <b>\$550</b>	
27	<i>Empty Spectacle</i> , 2024, digital A3 print on brushed alloy, <b>\$550</b>		28	<i>Umberta</i> , 2024, wood, steel and paints, dimensions variable, <b>\$5,500</b>	
29	<i>Campus</i> , 2023, wood, steel and paints, 140 x 60 x 60 cm, <b>\$4,400</b>		30	Stuart Elliott, <i>Diaporae</i> , 2024, digital video. Editor: Stuart Medley Sound: Stuart Medley and; Stuart Elliott, <i>Sand Castle</i> , 2024, digital video. Sound: Stuart Medley Editor: Patrizia Tonello and Graham Taylor Total run time: 20 mins, <b>NFS</b>	

For sales & enquiries contact Curator and Gallery Manager  
Laetitia Wilson  
e: [laetitia.wilson@heytesbury.com.au](mailto:laetitia.wilson@heytesbury.com.au)  
m: 0424 931 242

