

STUART MCLACHLAN

HOMEBOUND





Stuart M^CLachlan

Homebound

6 - 30 November 2024

Opening event: **Saturday 9 November, 1 - 3 pm**

The works in this exhibition 'Homebound' explore the universal quest for a sense of home. I deliberately use the word 'sense' because the meaning of home is as varied as the billions of beings and creatures inhabiting our small planet.

'Homebound' in this context delves into the multifaceted journey of finding a true home—whether it's a physical space or a community of like-minded souls who allow us to feel at ease in our own skin. This search is often fraught with challenges, dangers, and even mortal risks. The fundamental need not only to discover a home but to safeguard all it encompasses is what creates a sanctuary for those who reside within.

This exhibition examines the deep-seated need for family and community, highlighting the trials and triumphs we encounter in our pursuit of what we each define as home. The works reflect on our collective history and the enduring influence that communities exert on their neighbors, both past and present.



Stuart McLachlan's first solo exhibition with Flinders Lane Gallery, *Homebound*, reflects the quiet, profound struggle for sanctuary in a world increasingly shaped by displacement and fragmentation. World-renowned for his intricate paper sculptures, McLachlan uses his medium to tell global stories of war, colonisation, and climate change, illustrating the human need for a place of safety and connection. Delicate yet resolute, his work balances the fragility of paper with the weight of these complex themes.

These new sculptures, depicting homes from a diverse range of cultures, serve as both artefacts and metaphors. They evoke the universal yearning for stability and shelter, particularly poignant in an age where that stability is increasingly threatened. Central to many pieces is the recurring motif of a man carrying a small house under his arm, symbolising a paradoxical relationship between the fragility of home and the human capacity to endure. The figure's journey is one of survival, a reflection of the millions of displaced people across the globe who must reconcile the loss of home with the necessity of movement.

In our conversations, Stuart and I often touch on these global tensions, of people displaced by war or environmental collapse. Our dialogue invariably returns to a shared disillusionment with the lack of collective empathy in our world. The themes of his work echo these exchanges – a sense of walking the same painful paths of history, repeating cycles of displacement, greed, and neglect. "Humanity's endless capacity to create illusory divisions," as McLachlan notes, is a recurring source of frustration for him. Through his work, he seeks to break down these barriers in small but meaningful ways. Stuart's reflections resonate deeply: why do we keep repeating the same historical patterns of exclusion, marginalisation, and destruction? His works capture this cyclical nature of human experience. "We go around and around the same issues of control and ownership," he says, and this repetition is manifest in his art; each house, each figure of a traveller, represents a new iteration of an old, unresolved story of struggle.

A standout piece, *Dnipro*, is deeply personal for McLachlan. Drawing on his Baltic heritage and his brother's role as a frontline medic in Ukraine, the work explores the intimate link between home and survival. The matriarchal figure in *Dnipro*, adorned with the sunflower emblem of Ukraine, holds a bridge aloft; a symbol of both protection and hope. This piece speaks to the universal longing for sanctuary amidst conflict and chaos. In *Hatchet Job*, McLachlan's commentary shifts to Australia's housing crisis. Here, a house is depicted as the head of an axe, cleaving through a tree – a haunting metaphor for how broken systems of ownership and development continue to divide communities. Another work, featuring a fireplace filled with native bushland, reflects the clearing of Australia's natural environment and the erasure of First Nations territories, all for the purpose of providing comfort to colonial settlers.

Homebound presents viewers with a quiet yet incisive critique of the human tendency to erect and dismantle barriers, whether physical or ideological. The exhibition is not merely about displacement; it is about the stories we tell ourselves to justify those displacements, and the broader implications of a world that continues to perpetuate cycles of suffering. McLachlan's work invites us to reflect on these global narratives, subtly challenging us to re-imagine how we conceptualise ideas of home, belonging, and community.

Essay by Phe Luxford 2024





Stuart McLachlan

[1788](#) 2024

Arches watercolour rag paper, wood, acrylic paint, card,
branches, lamp, glue

183cm x 134cm x 34cm (Height to mantle is 110cm)

\$22,000 AUD



'1788' with firebirds

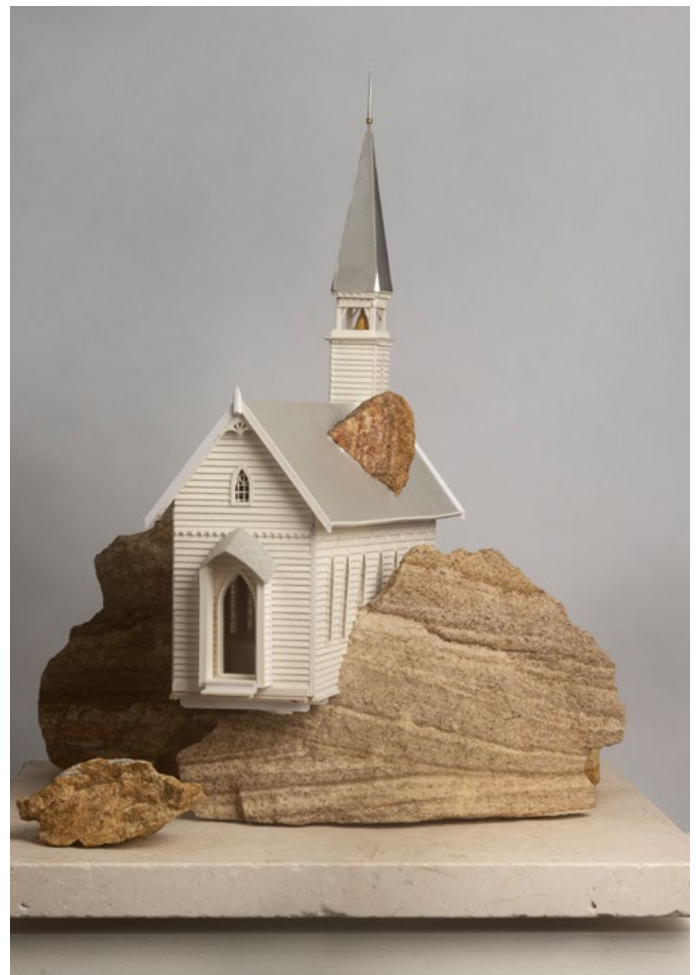
Firebird sizes L to R
50 x 35cm
30 x 30cm
21 x 28cm

Mantle height 110cm
width 134cm
depth 34cm





Stuart McLachlan
[Sacred Grounds](#) 2024
Arches watercolour rag paper, pressed paper,
acrylic paint, glue
54cm x 40cm x 40 cm
\$9,900 AUD





All continents, including Australia, have been ravaged by the expanse of colonialism and conquest. The seemingly innocuous little white churches that dot rural landscapes are a powerful symbol of this. They embed themselves, unnaturally forged by missionaries and religions foreign to the new worlds they overtake. Existing cultures and religions are quickly supplanted and suppressed as primitive by foreign beliefs from foreign lands. Each claiming 'sacred ground' while shadowing the beliefs of those native to those lands with little regard or forward thinking.

While I have absolutely no problem with people's choice to enjoy their respective religions, I have always been astounded but not surprised by the arrogance of this insidious and callous use of religion as a tool of control.

Stuart McLachlan 2024



Stuart McLachlan
[Hej Då Hem](#) (Goodbye Home) 2024
Arches watercolour paper and glue
70cm x 38cm x 30 cm
\$11,500 AUD



Many people leave behind their towns and villages of origin in search of greater opportunities. Often this is by choice, however this wasn't the case for the indigenous people of Sweden: the Sami. The Sami are traditional reindeer herders and are being pushed out of their towns and herding areas due to mining in the UNESCO World Heritage listed site of the Laponian area. A British company Beowulf was granted rights to mine iron ore just outside the town of Jokkmokk. Since then, the water and air have become dangerously polluted by mining dust and some towns have been made uninhabitable and dangerous to live in due to very poor air quality. Some of the largest rare-earth deposits in Europe have also been discovered in the Sami regions near Kiruna. The impact to these environments and the Sami people's home is immeasurable.





Stuart McLachlan
[The Weight of Love](#) 2024
Arches watercolour rag paper, sandstone and
glue
76cm x 39cm x 32cm
\$7,500 AUD



We submit to the idea of finding a place to call home, one where we may invite friends, raise a family or pets and build our lives. In this submission we accept the incredible weight we must financially and mentally bare to attain this dream. This burden is not apparent on our faces and our outward appearances hide the pressure that we instinctively need to endure to find our 'happier' life.

Stuart McLachlan 2024



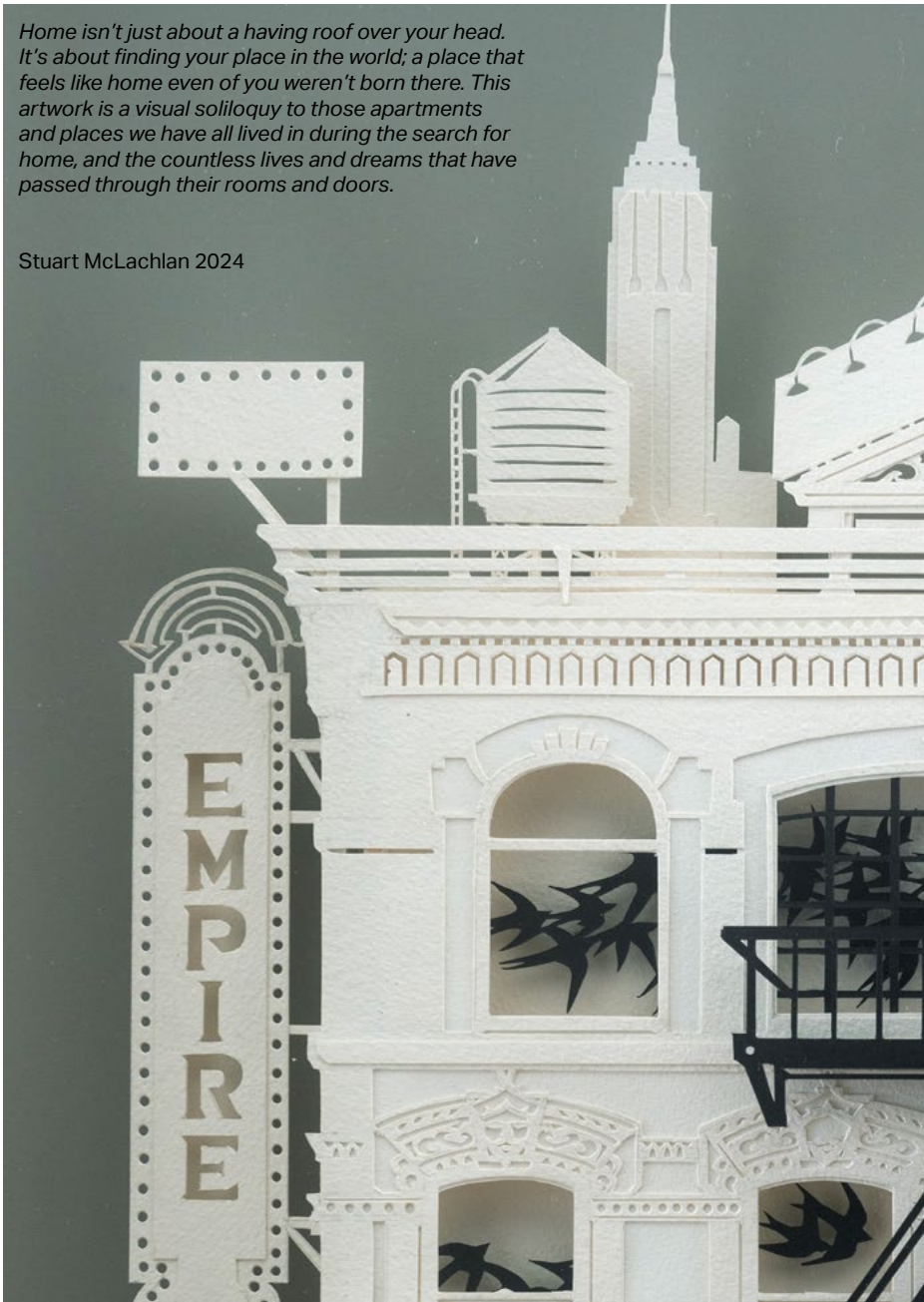
Stuart McLachlan
[Transient Lives](#) 2024
Arches watercolour rag paper, paper, acrylic
paint, LED light, glue
81cm x 60cm x 7cm
\$9,000 AUD





Home isn't just about a having roof over your head. It's about finding your place in the world; a place that feels like home even of you weren't born there. This artwork is a visual soliloquy to those apartments and places we have all lived in during the search for home, and the countless lives and dreams that have passed through their rooms and doors.

Stuart McLachlan 2024



Stuart McLachlan

[The Last Resort](#) 2024

Watercolour paper, sandstone, sand, enamel
paint, acrylic paint, card, glue

48cm x 48cm x 37cm

\$11,500 AUD



For those of us who don't live on the stunning Pacific islands, they are places to unwind, relax, and enjoy the sun and welcoming cultures. But once the tourists have returned home to their fast-paced lives of work, consumption, and constant activity, a different reality sets in.

We are all part of this cycle—myself included. It's become not just a habit, but almost an obsession. The Instagram photos are posted, and the TikTok videos are shared, while the wealthier, more developed nations continue to burn through endless supplies of plastic, produced from the planet's finite fossil fuels. In doing so, we are quickly submerging these Pacific jewels, contributing to climate change and rising sea levels.

The term "climate refugees" has emerged, referring to those from islands like Kiribati, Nauru, and Tuvalu—places severely affected by rising sea levels over the past decade. The oceans are rising, and without immediate global regulation of industry, the islands we once visited may one day disappear altogether.









Stuart McLachlan
[The Squadron](#) 2024
Arches watercolour
rag paper, acrylic paint,
strengthen wire, wood
panel, glue
124cm x 93cm x 9.5cm
\$8,500 AUD



Manta rays travelling together in large groups are referred to by an aviation term 'squadron'. Like many land animals such as baboons, zebra, wilder beast, the mantas will herd themselves together while travelling distances in search of food or to breed. Unlike humans they are not homebound and travel in these large groups for collective safety against predators, forming a protective barrier much like we do with our homes.

Stuart McLachlan 2024





Stuart McLachlan

[Dnipro](#) 2024

Arches watercolour rag paper, paper, acrylic
paint, metal jewellery, glue

72cm x 55cm x 32

\$12,000 AUD

This work is titled after Dnipro, the 4th largest city in Ukraine, and the Dnieper River. The Dnieper River is vital to Ukraine, flowing through the country and sustaining its agriculture, industry, commerce, and culture. Currently, it serves as a natural barrier between Russian forces and Ukrainian territory.

This piece holds deep personal significance for me as my twin brother works as a trauma surgeon near the front lines, caring for war wounded in a secondary hospital. These patients are prepared for final surgery and care at a third-tier hospital in Dnipro, where my brother also works at times.

The artwork serves as a tribute to the resilience and bravery of the Ukrainian people and the medics striving to defend their families and homes against a formidable invading force. The bridge symbolizes both sides of the conflict, while the matriarchal figure embodies strength and resistance, akin to a protective mother guarding her home.

Stuart McLachlan 2024







As humans we cut a path through nature to build ourselves shelter. Swathes of our planet are a testament to our ever-expanding populations. We have the choice to build in harmony with our surroundings, but as seen in our sprawling suburbs, we often have scant regard for this practice. The balance between nature and our need for housing could be addressed without additional expense through ingenuity, imagination and a desire to live harmoniously with the neighbouring flora and fauna.

Stuart McLachlan 2024

Stuart McLachlan
[Hatchet Job](#) 2024
Arches watercolour rag paper, pressed paper,
cardboard, wire, glue
64cm x 52cm x 46 cm
\$12,000 AUD



Stuart McLachlan began his career as an illustrator in Adelaide then worked in Melbourne, Amsterdam, Montreal, Toronto, Vancouver. Now based in Sydney, his attention has moved to fine art where he has become internationally regarded as one of the world's premier paper sculptors. Guided by his exquisite illustrations, the artist uses hand cut paper to mold into intricate figures and structures. So brilliantly rendered, the sculptures have a porcelain-like finish.

The hand-made pieces have been commissioned as art, used extensively on the fashion runway, adorned hotel foyers, theatre sets and imaged on book covers. His work has been published globally—appearing in magazines such as The Economist, The New Yorker, Vogue and Newsweek.

McLachlan's paper work has been catalogued in the art books, "PaperArt" (Hong Kong), "PaperCraft 2" (Berlin), "Paperworks" (China) and "PaperCuts" (USA) which go behind the scenes featuring 30 of the world's best paper artists. His work has been included in many exhibitions and has recently been accepted into the Hazelhurst Art Awards as well as being auctioned at The Rockefeller Centre in New York by Christies Auction house.

In 2018, he was included in the Luerzer's archive Vienna, Austria international publication "200 Best Illustrators Worldwide" 2018/2019



STUART M^cLACHLAN

EDUCATION

1988 Bachelor of Design (Graphic Design / Illustration), S.A.C.A.E, Adelaide

SELECTED SOLO AND COLLABORATIVE EXHIBITIONS

2024 Homebound, Flinders Lane Gallery, Melbourne
2023 Imagined Worlds, Group Exhibition, Flinders Lane Gallery, Melbourne
2021 The Gentleman Farmer, Nanda Hobbs, Sydney
2020 Acquiesce, Curatorial + Co., Sydney
2017 9 Hours Underground, Sydney Opera House
2019 In Hope We Trust, Nanda Hobbs, Sydne
1997 Vagabonds, Paris, France

AWARDS AND PRIZES

2023 Finalist, Woollahra Small Sculpture Prize
2021 Finalist, Hazelhurst Art Prize
Finalist, Woollahra Small Sculpture Prize
2019 Finalist, Woollahra Small Sculpture Prize
Finalist, North Sydney Art Prize
2013 Finalist, Hazelhurst Art Prize
2011 Recipient of 2 Gold, 2 Silver and 4 Bronze awards in the Illustrators Australia Illustration Awards
2010 WINNER, Best Designed Fiction Book in Australia, Australian Publishing Awards
Runner-up, Best designed Book Cover in Australia, Australian Publishing Awards
1999 WINNER, Best Illustration for the Pacific Northwest (U.S.A.) and Caribbean Magazine
1996 Runner-up, Best Worldwide Print Advertisement for a Film Commission
1995 WINNER, Lotus Award Vancouver, best illustration category

SELECTED COMMISSIONS

2022 Commissioned by NASA (Jet Propulsion Laboratory - Caltech USA) to create a poster for the SphereX deep space Spectral telescope to be launched by joint NASA/ SpaceX in 2025
Commissioned by Disney+ to create a handmade book for promotion of the live action movie “Pinocchio”
2017 Commissioned to produce 7 x Geo filters for the international release of the Activision WW2 Call of Duty game. These filters were used in New York, London and internationally to promote the release on the new game.
Commissioned to create eight posters for Public Transport Victoria
2016 Exclusive Australia Post commission to create art for the 2016 Christmas ‘Nativity’ series of 3 stamps, As well as a mini sheet folder representing Jerusalem, featuring hand cut paper artwork
Commissioned to illustrate The Christmas Island Christmas stamp series for Australia Post
2015 Star City Christmas Bauble. Commissioned to design 8 2.2 meter multi layered coloured perspex windows encased in a 6 meter diameter bauble. Installed at the Star City Casino foyer 4 weeks during the Christmas season
2014 State Opera of South Australia, hand cut and designed the 2014 season posters including La Traviata, Otello, and the Phillip Glass trilogy of operas, Einstein on the Beach, Akhnaten and Satyagraha.
2013 Lonely Planet Special Edition Box Set- London, Paris, New York. Designed and illustrated art for the covers of each of these titles as well as the box cover for 3 special released sets of travel guide books.
2013 World of Wearable Art 25th Anniversary- designed 12x7 metre finale set for the Avant-Garde section finale of the show as well as costume and hat designs for several sections of the show, based on paper art.
2010 Exclusive illustrator for Bulmers Cider posters
Come to the Show - series of 5 stamps commissioned for Australia Post

2008 Poster design for The 2008 French Film Festival
Commissioned to design 5 stamps for Australia Post entitled Australian Backyard Inventions
2007 Commissioned to design an exclusive fabric pattern for Collette Dinnigan used on dresses, bikinis and accessories in her 2007 Spring Collection shown in Paris
2006 Produced a series of billboard ads appearing across 40 States in America for "Wrigley's" gum which are included as part of the Wrigley's Museum's permanent collection in Chicago.
Designed 6 paintings including hand-designed typography for a worldwide poster series for Singapore Airlines.
1995 Designed creatures for the first 7 episodes of the television series “The Outer Limits, including the first movie length episode.

SELECTED PUBLICATIONS

2018 Luerzer's archive Vienna Austria international publication
200 Best Illustrators Worldwide 2018/2019.
2014 Paper Cuts (USA), 30 of the world's top paper artists
2012 “Paper Art”, Artpower, Hong Kong
2012 “Paperworks” (China)
2011 “Papercraft 2” (Published and distributed internationally Gestalten, Berlin).
2011 IdN Magazine, December 2011 issue. - artist selected for “pick of the month” section. Published in Hong Kong, distributed internationally.
2006 ‘Lurzer's Archive’, Best 200 Illustrators Worldwide



FLG

Level 1, The Nicholas Building
cnr 37 Swanston St and Flinders Lane
MELBOURNE 3000
WWW.FLG.COM.AU
INFO@FLG.COM.AU
+ 61 3 9654 3332

Tue - Sat 11am - 5pm