

Goolugatup Invitational

Goolugatup Invitational 2022 features the leading artists graduating from higher education in Western Australia last year. Together they represent the cutting-edge of new cultures of sculpture, video, print media, and installation. Since 2015, this annual program has provided early-career artists vital experience in a professional exhibitory context and access to wide audiences. It affords graduates an opportunity to develop their practice and beyond the constraints of the educational framework, and provides viewers insight into emerging art cultures.



Ilona McGuire, *Our Lives and Livelihoods*, 2021, installation detail.



Kristy Scaddan, *Abandoned*, 2021, installation detail

Milton Hansen, Aileen Hoath,  
Ilona McGuire, Matilda Nelson,  
Kristy Scaddan

*Goolugatup Invitational*  
24 September – 6 November  
2022

GOOLUGATUP  
HEATHCOTE



City of  
**Melville**

ISBN: 978-0-6454363-3-4

58 Duncraig Road  
Applecross WA 6153  
Weekdays 10am–4pm,  
Weekends 12pm–4pm  
(08) 9364 5666  
goolugatup-heathcote.com.au

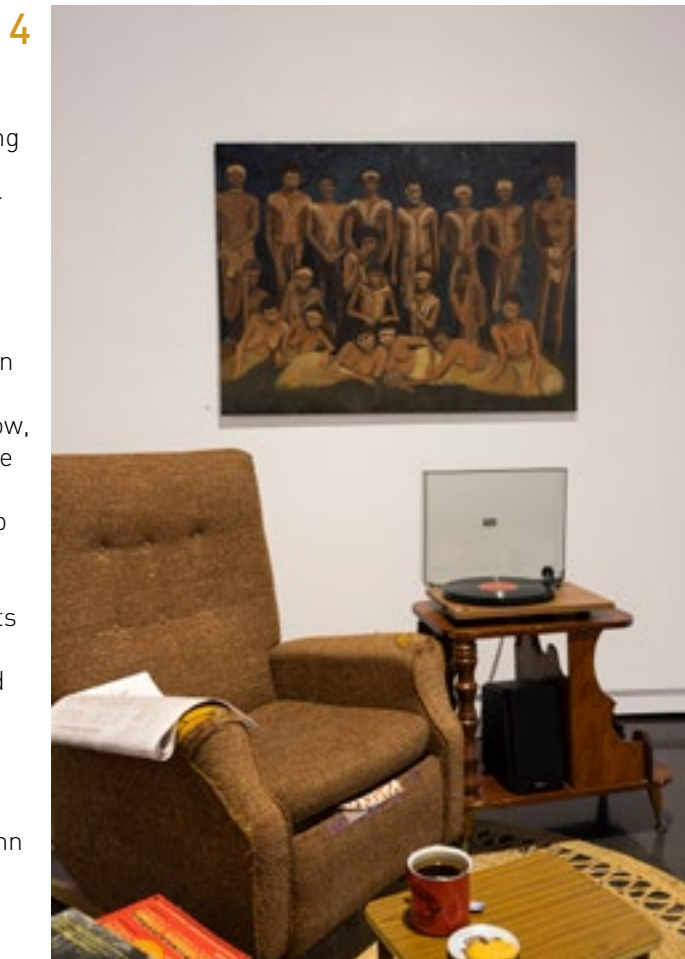
Goolugatup Heathcote acknowledges  
the Bibbulmun people as the Traditional  
Owners of the land on which we stand and  
pay respect to the Whadjuk people, and  
Elders past, present, future.



**Matilda Nelson** is an emerging artist living in Walyalup/Fremantle exploring the world through art and science. Her art practice follows her interests in textiles, found objects and obsolete technologies. With a nod to the 19th century mathematician Ada Lovelace, she explores the relationships between the loom and the computer: of their histories, processes, and personalities. Her most recent artwork *Transitory Technologies II* combines audio and footage from the life of her grandmother and scientist, Barbara Wanklyn (1929-2016). The video depicts the nurture of play and technology at the beginning of the information age, questioning how these antiquated forms of data storage allow truths to deviate and fairy tales to flourish. The collection of works aim to depict the role of technology in the never-ending rat race, critiquing its transitory and competitive nature and offering a reminder to play.



**Ilona McGuire** is a Noongar and Kungarakan interdisciplinary artist working primarily in printmaking, painting and installation. Her interests and exploration of Australian race relations often manifests in material juxtaposition that examine the nature of everyday tension through to systemic turmoil. After her 2021 drone light show, *Moombaki* with the Fremantle Biennale, Ilona was awarded the Schenberg Art Fellowship for the Hatched National Graduate Show at the Perth Institute of Contemporary Arts (PICA). Followed by a 2022 PICA residency, she exhibited at Stala Contemporary and Fremantle Arts Centre with her work now featuring in collections such as Janet Holmes à Court's and the John Curtin Gallery.



#### Milton Hansen

The film 'Jubby's Nightmare' is a short film about an orphan boy who is taken to a boys home.

Jubby is a character of my imagination I created. The idea of my character Jubby, first came to mind when I got a photo of my son Kayden wearing his baby suit. I looked at the photo and began thinking to myself, what if I create a character which tells the story similar to *The Stolen Generation*? So that's when Jubby came to be.

The story of *The Stolen Generation* inspires me to know more and understand why children were taken away from their mothers and families. My son was also taken away when he was born and is a ward of the state like *The Stolen Generation*, so Jubby is a story to inspire younger people to understand stories of *The Stolen Generation* in animation.

2



**Kristy Scaddan's** practice is an ongoing exploration of interactions and relationships formed through a range of embodied encounters with urban fringe sites in Western Australia. Photographic and print-based processes are often employed in dialogue with object-based and spatial configurations that address ecological disruption, environmental change, and a metaphysical connection to place. This multidisciplinary approach has emerged from extensive site-specific fieldwork that permeates her practice through a deep engagement with the materiality of place. This engagement is not simply with the geological layers of deep time, but with the detritus of the Anthropocene, such as mining debris, synthetic refuse, and the relics of heavy human traffic.

3



**Aileen Hoath** is a multi-media visual artist and printmaker currently living in Northbridge. Aileen's art reflects her ongoing fascination with the intricacies of life and the places we occupy and share with other species. She takes a reflexive approach, investigating the potential of materials (often found) within the processes of representation.

Hybrid creatures formed from orange flanged dragon palm leaves and electronic paraphernalia have become a central motif in recent installation works. They make gentle comment on the physical, social and psychological intrusion of advanced technologies into living worlds and beings, human and non-human.

Aileen exhibits regularly; most recently in the 2022 Shine Exhibition. She is current membership coordinator for the Printmakers Association of Western Australia (PAWA) and led the exhibition sub committee for the 2020 and 2021 PAWA Bodies of Work Exhibitions at the Moores Building, Contemporary Art Gallery, Fremantle. Her work is represented in the Central Gallery, NM TAFE collection and private collections.

