

Welville Contemporary 2025

Amy Perejuan-Capone, Andrew Varano, Bennett Miller,
Brighde O'Hara, Bryce Olsen, Pip Lewi, Mohammed 'Ayo Busari'

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. Sovereignty was never ceded.

Welcome!



20 September - 16 November 2025

58 Duncraig Road
Applecross WA 6153

Tuesday-Sunday 10am-4pm
(08) 9364 5666

goolugatup.com

Melville Contemporary is a biennial commissioning program for experimental art. This year, it awards commissions to seven Western Australian artists to produce exploratory new work for group exhibition at Goolugatup Gallery. The program launched in 2021 and is supported by the City of Melville and Goolugatup Heathcote.

Melville Contemporary returns in 2025 with an exciting roster of Western Australian artists creating new works for exhibition. The commission prompts the selected artists to produce new works that are experimental and exploratory: to test new ideas, work in unexpected ways and use unusual materials. In Boorloo, Walyalup and surrounds, experimentation is thriving, yet opportunities to make such work sustainably remain scarce. *Melville Contemporary* celebrates west coast experimentation, and the resulting exhibition is often surprising as it is insightful.



Image courtesy of the artist.

Bryce Olsen's new work deconstructs *President (throne)*, a chair the artist built in 2021. It comprises three sculptural elements: the seat, presented as a wooden square hovering just above the ground with aluminium flies radiating outward from beneath; the backrest, sliced at its base on an angle so it stands free at a deliberate tilt; and the legs, now lying on their side as burnt black timber is wrapped in black silk, with an aluminium intervention at the crown. The work considers utility undone, decay accepted, and desire disciplined. Olsen plays with the aesthetic of the lure: attractive surfaces that conceal traps and constraints. The queer fiction of this work draws the viewer into a mise-en-scène of deception and sensuousness.



Keep off (detail), 45cm x 75cm, line marking spray on synthetic turf.

In an ongoing critique of the 'neighbourly', Pip Lewi's *A cup of sugar* is a model for a (model) neighbourhood. Lewi traverses uncanny suburbia, incorporating synthetic turf, concrete stencilling, foraged road detritus, trade signage spray and cement. The work nods to the ersatz and artificial materials and processes that construct the façade of idealised suburbia in new development areas, often underpinned by bureaucratic structures that claim to keep a place 'safe' and 'welcoming'.



Found image - Time Life Magazine, 20x20cm. Image courtesy of the artist.

A new suite of sculptural works by Bennett Miller are presented here as a loose and simplified version of a solar system, resulting in a collection of small planetary objects that satellite and orbit one another. Although these dioramic assemblages look up to a night sky, they were initially developed by looking

backwards to the postwar period of the 20th century when aspirational technology and the wild ambition of space travel captivated the public's imagination. With a critical yet receptive attitude, Miller's sculptures reconsider the industry and globalism of the space race through unexpected material encounters.



'Butterfly Kisses', (detail), 22x9cm, liquid acrylic, watercolour paints, chrome powder, UV gel polish, silver embroidery thread, cotton thread, glass beads, freshwater pearl. Image courtesy of the artist.

Brighde O'Hara's installation invites the viewer to summon the very real, yet very innocent inner desire to simply lie down, and rot away into the earth, when walking past a mossy, decaying yet lush forest. A longing which surpasses rest or exhaustion but instead speaks of an inherent calling for softness. An innocent raw desire to return to the earth, completely devoid of any longing for death or similar themes. Simply the imagined lightness in surrendering; softly cocooned by enveloping wings, entirely swallowed up by love and acceptance. Eternal, yet incapable of hurt or abandonment. Succumbing to the longing to belong, to love and be loved, transcending romance; pure interconnectedness without worldly interference.



Vdes (detail), 2025, Bees, copper. Dimensions variable. Image courtesy of the artist.

Bees are a 'keystone species' which means that they are essential to the cycle of life on Earth. Amy Perejuan-Capone's new work *Vdes* – an arrangement of 365 electroformed bees under a vitrine – honours the bee across cultures and traditions. Often elevated to the highest status as sacred animals or the tears of the Sun, the title of the work 'Vdes' is the Albanian word specifically for the death of a human or a bee. Each body has been encased in a shroud of metal, some gold plated, one for each day of the Earth's journey around the sun. For Amy this has become a daily ritual to acknowledge the sacred, fragile, and cyclical nature of life.



Photo by Cameron Park.

Home Frequencies: E káàbò, a sound and installation work by Mohammed 'Ayo Busari', is a home of frequencies, a living sonic realm weaving echoes

from Nigeria and Australia, two places the artist has called home. Embedded in the Yoruba word “*Ẹ káàbò*” (meaning *welcome*), the work is grounded in hospitality, belonging, and cultural rootedness. Audiences are invited into a shifting world of diaspora and memory, approaching a layered idea of home as vibration and collective heartbeat. Ayo employs archival field recordings, live instruments, improvised jazz textures, layered poetry and experimental sound design to drift between past, present and imagined futures. *Home Frequencies: Ẹ káàbò* honours roots, celebrates resilience and tunes into untold possibilities ahead.

4

Letters and Numbers, Image courtesy of the artist.

Andrew Varano’s cut-out and painted paper works – *Letters and Numbers* – bring together two recent projects under a shared theme of ‘relearning the alphabet’. The first project attempts to resurrect the handwriting of the artist’s mother through the creation of a font set sourced from found writing samples. The second is an enquiry into the growth of artificial intelligence as a mass re-parenting project. *Letters and Numbers* continue Varano’s exploration of psychological inheritances, the limits of words, rumination, paranoia, letters, and numbers.

Artist Bios

Bryce Olsen

Bryce Olsen is an artist based in Boorloo who works in the field of sculpture. His works explore connections among bodies, dwelling, mythology and power as well as themes of queerness. In his practice familiar symbols are mutated and made deviant through layers of camp, darkness and glamour, breaking the repetition of old dogmas and rendering them in service of an alternate future.

Olsen completed an Advanced Diploma of Visual Art at North Metropolitan TAFE in 2022. His works have been exhibited in PICA, Light Works, North Metropolitan TAFE, Old Customs House and Mundaring Arts Centre.

Brighde O’Hara

Brighde Silver O’Hara is an emerging artist, based in Walyalup (Fremantle). Brighde’s practice allows her to explore intimate, intricate, and welcoming textile-based ways of working. In this way, Brighde comments upon diverse topics including whimsical fantasy worlds intertwining with nature and our dream worlds, creation stories, fairy tales, and expressions of femininity. Since graduating with a Bachelor of Fine Art from Curtin University, Brighde has shown her work in numerous group shows.

Amy Perejuan-Capone

Amy Perejuan-Capone is a multi-disciplinary artist with a background in design, ecology, and aviation. She works between Fremantle, the Western Australian wheatbelt, and international residencies.

Amy holds a BA (Fine Art) from Curtin University (2009) and an Advanced Diploma of Industrial Design from TAFE (2014). Major residencies include Shigaraki Ceramic Culture Park (2019) and Taipei Artist Village in 2020.

In 2021-2023 Amy participated in SPACED: Know Thy Neighbour 3, an immersive collaborative project with the City of Melville. Also in 2023 Amy was a finalist in the Ramsay Art Prize at the Art Gallery of South Australia with initial work from her multi-year Defendo project. Defendo was exhibited as part of Perth Festival 2024.

Bennett Miller

Bennett Miller (WA) works across sculpture, installation, video and performance. He has a background producing works for the gallery, but increasingly also develops ‘living sculptures’ for festivals and outdoor

contexts. Since 2010 Miller's Dachshund UN has been presented in Melbourne, Sydney and Perth (AUS), Birmingham (UK), Toronto and Montreal (CAN). In 2012 Miller was included in New12 at ACCA, Melbourne and was a resident at Australia Council's Greene St Studio in New York. From 2013-2016 Miller presented four consecutive iterations of his fake Amish community at Splendour in the Grass Festival in NSW. In 2019 Miller presented 'Behavioural Ecologies (Red)' as part of the Fremantle Biennale and in 2023 was a participant in Rural Utopias at the Art Gallery of WA, and the Groundwork Arts lab at the Fremantle Arts Centre.

Andrew Varano

Andrew Varano is the director of AVA, an art gallery in Boorloo (Perth) on Whadjuk Noongar Boodjar. He was awarded the inaugural Schenberg Prize in 2010 and a Qantas Encouragement of Contemporary Art Award in 2012. He also attended the Fondazione Antonio Ratti workshops in Como, Italy in 2009, which in that year was facilitated by the artist Walid Raad.

Pip Lewi

Pip Lewi identifies with the flâneur, meaning 'stroller' or 'loafer' in French, and used by the 19th century French poet Charles Baudelaire to describe an observer of modern urban life. Lewi's works document the artist's explorations of the city, their observations of specific and familiar places and the small/incidental, undramatic details/scenes that often go unnoticed. Lewi responds to these themes through a diverse creative practice, spanning across print, painting, drawing, video and sculptural installation. Lewi has previously shown work with various local WA galleries and festivals including: PICA (Salon Vernissage 2022), FAC (Fremantle Print Award, Highly Commended, 2022) Goolugatup Heathcote (An Ode to Transperth & Road Repairs 2022), Perth Festival (what washes up, 2021), Fremantle Biennale (NEW TIDES 2021) and more.

Mohammed 'Ayo Busari'

Mohammed 'Ayo Busari' (he/him) is a Nigerian-born, Boorloo (Perth)-based award-winning Creative Producer, Visual Artist, Theatre-Maker, Writer, Curator, Musician, Performer, and Community Leader. As the founder and co-frontman of TAB Family, Ayo has become a vital force in the creative community, shaping the local music and arts scene through his innovative performances and collaborative ethos.

Ayo's interdisciplinary practice weaves together photography, filmmaking, music, design, theatre, live performance, and writing to craft bold, emotionally resonant narratives. Renowned for his electrifying DJ sets, he blends live percussion, electronic drums, and poetic storytelling to create immersive experiences that transcend genre, equally at home in festivals, galleries, and intimate gigs.



Gallery Staff: Lyndon Blue, Bruno Booth, Paul Boye, Jana Braddock, Luisa Hansal, Brent Harrison, Kate Kelly, Mia Palmer-Verevis, Thomas Stewart, Jess Tan and Cara Teusner-Gartland

Graphic Design: Leigh Craft
Layout and typesetting: Tim Meakins

Thank you to UWA placement students Ruby Axon and Lauryn Heath.

The gallery would like to thank the artists, our team and the City of Melville.

GOOLUGATUP



58 Duncraig Road
Applecross WA 6153

Tuesday-Sunday
10am-4pm
(08) 9364 5666

goolugatup.com

ISBN:

978-0-6457068-4-0