

A black and white photograph of a forest floor. The ground is covered in a complex, geometric pattern of light and shadow, resembling a large-scale mosaic or a series of interlocking triangles. Two tree trunks are visible on the left side of the frame, their bases partially obscured by the pattern. The lighting creates a strong sense of depth and texture.

onespace

Sam Harrison

Letters Home

25 July – 30 August 2025

ABOUT THE EXHIBITION

Exhibition Dates | 25 July – 30 August 2025

Opening Event | Saturday 26 July, 5pm – 7pm | Artist Talk 4 – 5pm

Onespace Gallery Hours | Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

Letters Home is a new body of charcoal drawings and abstracted patterns by Sam Harrison that reference Wiradjuri and Kamilaori scar trees. The work explores the loss of language that is necessary to communicate something that is internally and intimately understood. The patterns in these works are used to demarcate use of land and ultimately function as a written language, questioning if colonial languages hold within them the capacity to express experiences so far removed from colonial belief systems. It reflects on how the structure of language embodies the moral and philosophical beliefs of the culture it comes from. How do the words we choose to make, reflect who we are?

The abstracted text overlaying the charcoal drawings holds within it a desire to write home, to send updates of life to grandparents, to ask for updates on trivially important politics and if the siblings are stepping up in their new jobs. It is an imagined nostalgia for a mundane life steeped in the lived experience of our cultural values.

How much do you change a person when you steal a word from them?



Sam Harrison, *To a Mother*, 2025, Charcoal drawing on canvas with glass epoxy cover, 101 x 101 x 4cm (framed). Image: Courtesy of the artist and Onespace.



Sam Harrison. Courtesy of the artist and Onespace

Sam Harrison is a Brisbane based artist and curator with cultural connections to Kamilaroi and Wiradjuri people of Central NSW. He completed a Bachelor of Fine Arts (Painting) in 2018 from the Victorian College of the Arts, Melbourne. Sam has worked in a number of creative capacities, as an exhibiting artist, curator, artist assistant and arts teacher for young adults with autism. He has a keen interest in exploring how art functions in urban settings to create healthy, inclusive and enjoyable environments.

His practice revolves around the discussion and analysis of the Australian Identity and can be narrowed down into three general focuses. Firstly, utilising historical and contemporary learning resources to re-conceptualise how we interpret the national story. Secondly, to create conversation in the present, about the present, to identify where and what we are as a collective, yet diverse cultural entity. Lastly, to think and envision what an increasingly connected, mobile and global future has in store for us.

Letters from home

Family, familiarity and fealty

Sam Harrison describes this exhibition as the least political work he has made to date.

He does not write letters or like to write. Instead, he chose charcoal; remembering the marks humans made, on cave walls and in rock art in Nawarla Gabarnmang (Northern Territory) or Lascaux (France), with hands pressed in ash, stories told with language. His patterns, drawn from ancient scar trees on Country – Wiradjuri and Kamilaroi – trace the surfaces of place.

Each drawing echoes the gesture of a letter. They are the urge to share what may have happened to oneself. These works refer to distance and return, the tension between present separation, idealised past and an uncertain future.¹ Harrison's works are not themselves, but are haunted by the idea of letters, their instinct to share and to connect after an event. They attempt to connect where connection was once severed or never fully formed – a sense of growing up across Countries, without the proximity of extended family – imbued with the knowledge that “home” is a word charged with complexity.

In the context of post-colonial Australia, home can be where one lives, lived, or longs for, sometimes all at once. Home is often spectral for those living in diaspora, shaped as much by absence as by presence.

Harrison's drawings hold space for these contradictions. The ongoing rupture of unplanned destruction of family lines echoes across borders, “orbiting” between traditional and modern contexts,² the communities that held people together, and the systems that pulled them apart – the complete loss of a spoken language, broken and pieced together now as fragments in a dictionary.

These works are not about fluency. But the drawings function as placeholders. Their patterning is elevating,³ abstracted and meaningful, covering the works, hiding and revealing, made lush with epoxy and the glossiness of memories.

The landscapes and fragments within them are familiar to Harrison, the sites of his adolescence. They stand in gentle tension with the digital terrains of the present: and the odd intimacy he finds in his new relationships. They are a gesture of care; a letter, and patterns interpreted anew.

Georgia Boe

¹ Acton, Carol. “Time to die many times: Negotiating Time in Letters between Couples during the First World War.” *The Journal of Epistolary Studies* 4 (2025): 60-72, 10.51734/gfecr215.

² Burke, Paul. “Indigenous Diaspora and the Prospects for Cosmopolitan ‘Orbiting’: The Warlpiri Case.” *The Asia Pacific Journal of Anthropology* 14 (2013): 304 - 322.

³ Balducci, Temma, Michael Botwinick, Arthur Coleman Danto, John Perrault and Anne Swartz. “Pattern and Decoration: An Ideal Vision in American Art, 1975-1985.” (2007).

Sam Harrison

Letters Home

25 July – 30 August 2025



Sam Harrison

To a Brother, 2025

Charcoal drawing on canvas with glass epoxy cover

101 x 76 x 4cm (framed)

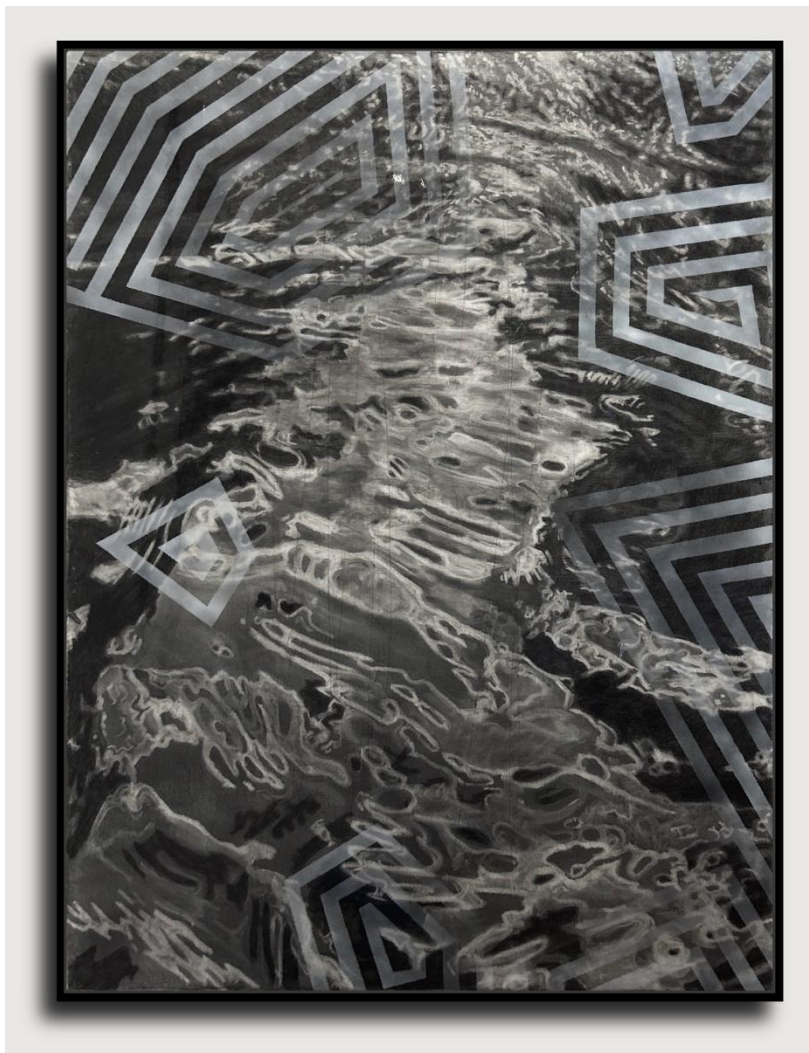
\$6,500

Photo: Courtesy of the artist and Onespace.

Sam Harrison

Letters Home

25 July – 30 August 2025



Sam Harrison

From an Aunty, 2025

Charcoal drawing on canvas with glass epoxy cover
101 x 76 x 4cm (framed)

\$6,500

Photo: Courtesy of the artist and Onespace.

Sam Harrison

Letters Home

25 July – 30 August 2025



Sam Harrison

To a Mother, 2025

Charcoal drawing on canvas with glass epoxy cover

101 x 76 x 4cm (framed)

\$6,500

Photo: Courtesy of the artist and Onespace.

Sam Harrison

Letters Home

25 July – 30 August 2025



Sam Harrison

From a Grandfather, 2025

Charcoal drawing on canvas with glass epoxy cover

101 x 76 x 4cm (framed)

\$6,500

Photo: Courtesy of the artist and Onespace.



Sam Harrison

From a Father, 2025

Charcoal drawing on canvas with glass epoxy cover
50.5 x 50.5 x 4cm (framed)

\$3,500

Photo: Courtesy of the artist and Onespace.



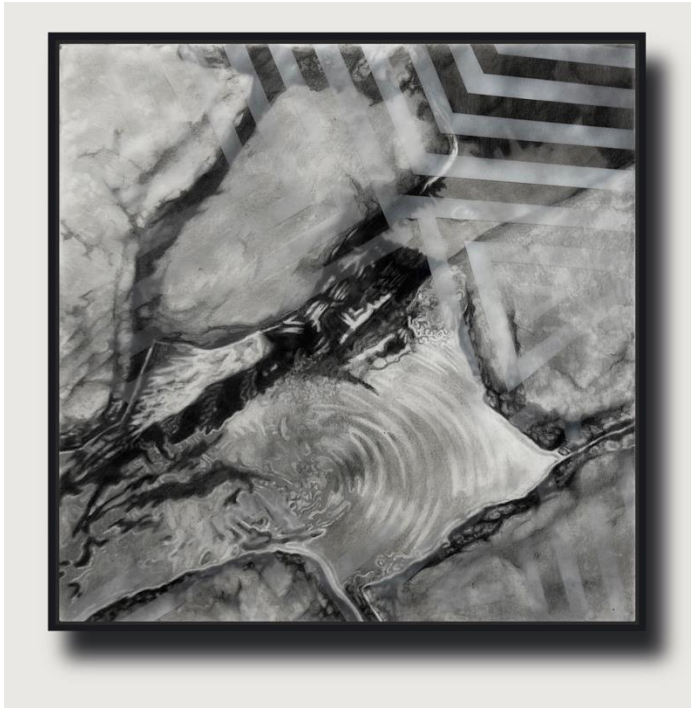
Sam Harrison

From a Grandmother, 2025

Charcoal drawing on canvas with glass epoxy cover, 50.5 x 50.5 x
4cm (framed)

\$3,500

Photo: Courtesy of the artist and Onespace.



Sam Harrison
From a Sister, 2025

Charcoal drawing on canvas with glass epoxy cover, 50.5 x 50.5
x 4cm (framed)

\$3,500

Photo: Courtesy of the artist and Onespace.



Sam Harrison
To an Uncle, 2025

Charcoal drawing on canvas with glass epoxy cover, 50.5 x 50.5 x
4cm (framed)

\$3,500

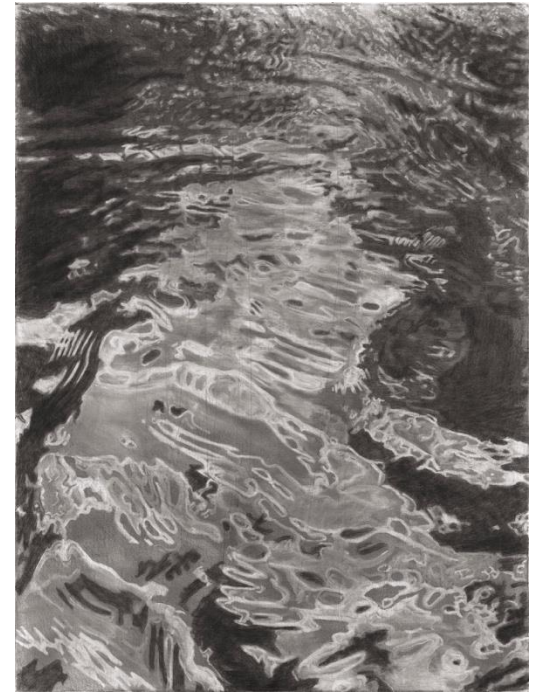
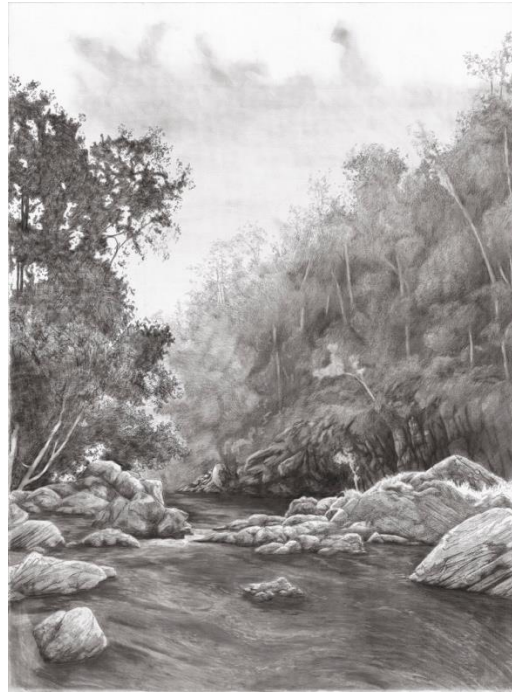
Photo: Courtesy of the artist and Onespace.

Sam Harrison

Letters Home

25 July – 30 August 2025

STOCKROOM WORKS



Let to right:

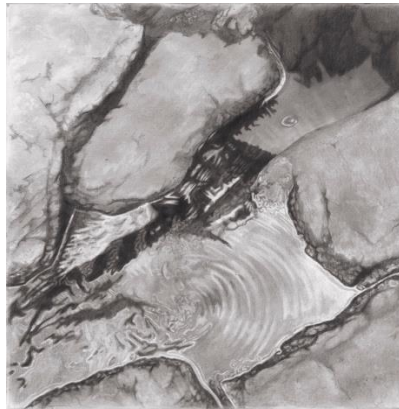
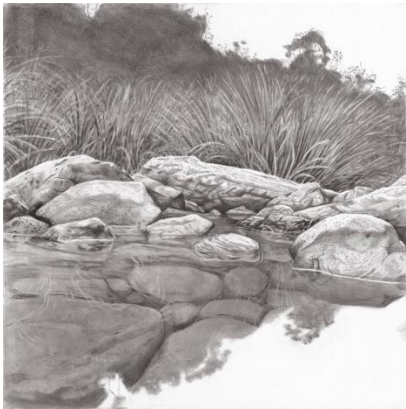
Sam Harrison, *From a Grandfather*, Digital print of charcoal drawing on paper, Image size: 70 x 50cm, paper size: 76 x 56cm, 2AP + Edition of 10

Sam Harrison, *To a Mother*, Digital print of charcoal drawing on paper, Image size: 70 x 50cm, paper size: 76 x 56cm, 2AP + Edition of 10

Sam Harrison, *From an Aunty*, Digital print of charcoal drawing on paper, Image size: 70 x 50cm, paper size: 76 x 56cm, 2AP + Edition of 10

\$500 each

Photo: Courtesy of the artist and Onespace.



Let to right:

Sam Harrison, *From a Father*, Digital print of charcoal drawing on paper, Image size: 50 x 50cm, paper size: 100 x 75cm, 2AP + Edition of 10

Sam Harrison, *To a Grandmother*, Digital print of charcoal drawing on paper, Image size: 50 x 50cm, paper size: 100 x 75cm, 2AP + Edition of 10

Sam Harrison, *From a Sister*, Digital print of charcoal drawing on paper, Image size: 50 x 50cm, paper size: 100 x 75cm, 2AP + Edition of 10

Sam Harrison, *To an Uncle*, Digital print of charcoal drawing on paper, Image size: 50 x 50cm, paper size: 100 x 75cm, 2AP + Edition of 10

\$350 each

Photo: Courtesy of the artist and Onespace.

Onespace is a Brisbane-based gallery that presents and sells contemporary art, including work by Aboriginal and Torres Strait Islander artists.

We curate an exhibition program exploring diverse themes and media, showcasing emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.

Onespace is uniquely located adjacent to Maiwar (Brisbane river) beneath the Spice Apartments near the Go Between Bridge in South Brisbane. We are proudly surrounded by the dynamic buzz of the Queensland cultural precinct that is significant to this area of Brisbane.

Director, John Stafford: john@onespace.com.au

Director, Jodie Cox: jodie@onespace.com.au

Gallery Manager, Demi Conrad: demi@onespace.com.au

Intern, Poppy Saines: poppy@onespace.com.au

Intern, Mae Stanton: mae@onespace.com.au

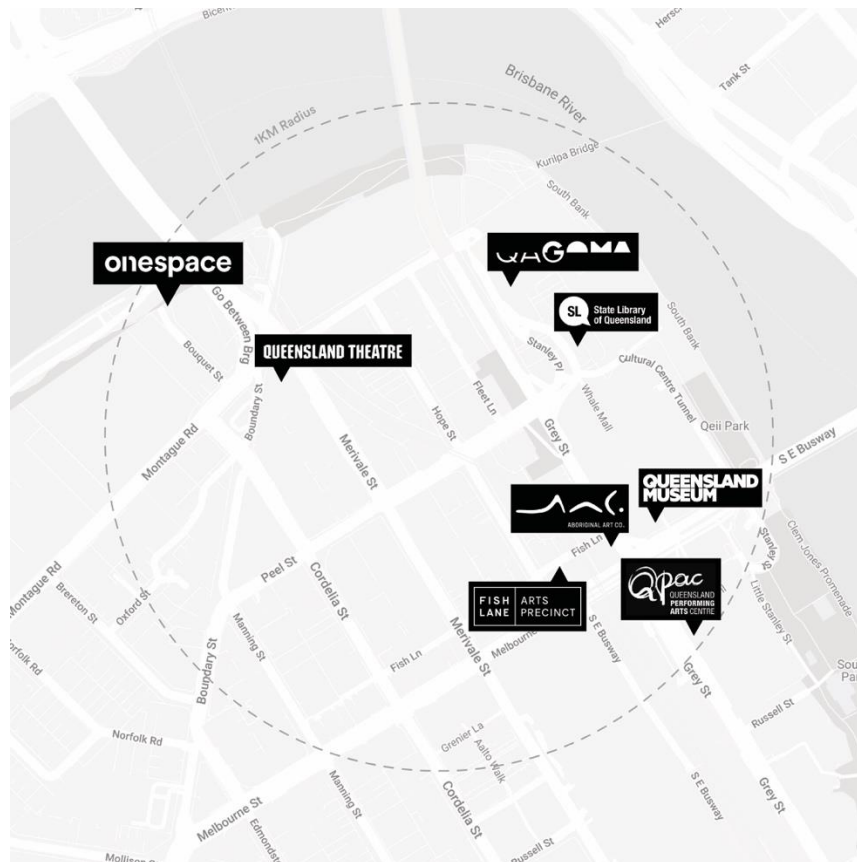
onespace.com.au

[@onespace.au](https://www.instagram.com/onespace.au)

Onespace Gallery Hours:

Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

25A Bouquet Street, South Brisbane Q 4101 Australia



Onespace acknowledges the traditional custodians of Country throughout Australia and their continuing connection to the land, waters, culture and community. We pay our respects to elders past and present.