



SAMANTHA DENNISON

Of Ash and Ochre

Samantha Dennison

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VIEW EXHIBITION ONLINE

23 SEPTEMBER - 18 OCTOBER 2025

Meet the artist and celebrate with us at the exhibition opening party on
Saturday 4 October 1-3pm

Light refreshments provided. We look forward to seeing you there.
RSVP appreciated to assistant@flg.com.au

Please feel free to contact Claire Harris, Director
with any enquiries or to make a time to view
artworks once they arrive in the gallery.
info@flg.com.au



All photography by Bo Wong

Of Ash and Ochre

Catalogue Essay by Phe Luxford, 2025

In *Of Ash and Ochre*, Kinjarling/Albany-based artist Samantha Dennison presents a quiet, tactile meditation on material, memory, and place. Working across painting and ceramics, Dennison builds a nuanced visual language that honours the land not as a backdrop but as an active collaborator. This latest body of work marks a significant evolution in her practice: her still life paintings now centre on vessels she has shaped and fired herself, using clays and ashes gathered directly from the landscapes that inspire her.

Rooted in her lived experience as a regional artist, educator, potter and parent, Dennison's work has long explored stillness, intimacy and domestic rhythm. Earlier still lifes featured botanical specimens plucked from her own garden or collected during walks, set in delicate compositions that reflected the textures of home and community. That domestic focus has given way to something more elemental in recent years. The vessels she paints are no longer borrowed; they are of her own making, crafted from earth she has touched and transformed.

The genesis of this shift lies in her recent travels to the Pilbara, where she joined a group of artists on a residency at Cheela Plains Station. Focused on observing and absorbing the terrain during her first trip, it was during a subsequent visit that Dennison felt drawn to gather material samples to take back to her studio. These included ash from burnt snakewood used at their campsites, and a small tub of black, iron-rich clay found at the edge of an eroded exploration site. The glazes she has developed from these raw materials are alchemical and richly unpredictable: deep, lustrous oxide reds, glassy blacks, and subtle tonal shifts brought forth through reduction firing. Complex, experimental, and deeply connected to place this glaze work has become a new pillar of her practice.

Each vessel carries its own story, formed by the variations in clay body, glaze reaction, and the unpredictable atmosphere of the kiln. Some echo the vertical striations and pipe-like forms of Pilbara watering holes, others the colours of cliff faces or earth. These formal qualities are carefully considered not just as objects, but as subjects. Dennison creates her vessels with her painter's eye already engaged, shaping forms with broad faces to catch the nuanced light and tonal complexity that populate her paintings.

In her studio, she photographs her vessels arranged in shifting configurations, attuned to the light falling across them at different times of day and year. There is a quietude to these images that recalls the work of Giorgio Morandi through a shared sensitivity to proportion, negative space, and tonal harmony. Yet where Morandi's objects hover in ambiguity, Dennison's carry a grounded sense of place. These are not just vessels, but artefacts of travel, connection, and transformation.

The paintings that result are pared back and precise, almost abstracted studies in tone and form. Singular native flowers sometimes appear, echoing earlier works but now presented with restraint: detailed, quiet, unshowy. The result is a deeply integrated two-fold practice, where the physical and the pictorial feed one another in an ongoing cycle of observation, making, and re-making. In *Of Ash and Ochre*, Dennison offers not just representations of objects, but distilled impressions of landscape, process, and presence.





Corymbia ficifolia and Pilbara river vessels 2025, oil on canvas, 120cm x 120cm
\$12,000AUD



Detail



to scale 3.7m wall



Hakea Laurina and Kinjarling clay bottles 2025, oil on canvas, 120cm x 120cm
\$12,000AUD



Detail



to scale 3.7m wall



Hakea Laurina and Linda's Kinjarling slip bowl 2025, oil on canvas, 80cm x 80cm
\$7,000AUD



Detail



to scale 3.7m wall



Cheela Ash Still Life Landscape 2025, oil on canvas, 62cm x 100cm
\$7,000AUD



Detail



to scale 3.7m wall



Pilbara Ash and Ochre Still Life Landscape 2025, oil on canvas, 63cm x 100cm
\$7,000 AUD



Detail



to scale 3.7m wall



Pilbara vessels and waterhole bowl 2025, oil on board, 40cm x 40cm
\$3,500AUD



Detail



to scale 3.7m wall



Cheela ash still life 2025, oil on board, 40cm x 40cm
\$3,500 AUD



Detail



to scale 3.7m wall



Ash and ochre vessels 2025, oil on board, 40cm x 40cm
\$3,500 AUD



Detail



to scale 3.7m wall



Banded iron vessels 2025, oil on canvas, 30cm x 30cm
\$2,800 AUD



Detail



to scale 3.7m wall



Whitegum blossom and Cheela ash vessels 2025, oil on board, 30cm x 30cm
\$2,800 AUD



Detail



to scale 3.7m wall



Waterhole bowl and Rachel's Pilbara slip vessel 2025, oil on board, 23cm x 30cm
\$2,200 AUD



Detail



to scale 3.7m wall



Shino teabowl, redgum blossom, and Pilbara ash bowl 2025, oil on board, 25cm x 33cm
\$2,200AUD



Detail



to scale 3.7m wall



Orange shino and Pilbara ash teabowls with redgum blossom 2025, oil on board, 23cm x 30cm
\$2,200 AUD



Detail



to scale 3.7m wall



Cheela Plains still life landscape 2025, ceramics, stoneware, ash glaze, 20cm x 80cm x 18.5cm
\$3,000 AUD



Pilbara ash river bottles 2025, ceramics, stoneware, wild clay slip, 31cm x 21cm x 18cm
\$2,500 AUD



Pilbara red vessels 2025, ceramics, stoneware, 19cm x 24cm x 18cm
\$1,400 AUD



Escarpment vessels 2025, ceramics, stoneware, ash and wild clay glazes, 19cm x 22cm x 18cm
\$1,400 AUD



Ochre Hill ash and slip vessels 2025, ceramics, stoneware, ash glaze and wild clay slip, 19cm x 27cm x 10cm
\$1,200 AUD



Orange earth vessels 2025, ceramics, stoneware, 13cm x 24cm x 9cm
\$1,200 AUD

SAMANTHA DENNISON

ARTIST PROFILE:

Samantha Dennison is based in Albany/Kinjarling Western Australia and works across painting and ceramics to explore ideas of stillness, space, and place. Her practice draws on her background as art teacher, potter and parent living and working in a regional community, and is underpinned by her interest in objects as containers of meaning and conveyors of narrative and connection. Winner of the City of Albany Acquisitive Award in the Great Southern Art Award 2023 and finalist in a number of national awards, Dennison's work is held in public and private collections in Australia and internationally.

ARTIST STATEMENT:

"Making my own pots again has reshaped my still life paintings, and developing my own glazes has expanded this practice. In the Pilbara I was encouraged to collect snakewood ash from the firepits, sparking a deeper exploration in using locally found clay and ash to create glazes. Working with local materials and their inherent irregularities has resulted in ceramic vessels as unique as the landscapes and interpersonal connections and collaborations that informed them. These are the vessels I then make paintings of, to convey my experiences within these West Australian landscapes upon which I live and visit."





FLINDERSLANEGALLERY

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