

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen

21 September - 12 October 2024



TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen

21 September - 12 October 2024

Five artists each with their own particular approach explore a sensory world.

Sensing an experience and a language of the felt inner world that is too often dismissed in the present cerebral egocentric society.

Each artist exhibiting, through an array of media, touches the senses to evoke a phenomenal reality of physical bodies and the various communication these forms have with our environment.

These artworks draw us away from the usual often phonetically spelt out narratives and move the viewer to moments quite moving in sensory experience.

Angela Mezzatesta paints and stains her canvas to allude to tears, placement and layers delicately creating varying translucencies, revealing deep spacious passages through a ragged edge that conjures references that travel through both inner and outer sensory landscapes.

Caitlin Rigby's atmospheric paintings evoke both a sense of our inner and outer world. The soft flow of her skillfully meandering brush and fluid paint bleed in and out of the surface and we open up to a feeling of being in our meditations or dreams, feeling memories of time, space and place.

Michelle Yuan Fitz-Gerald renders with the sparkle of graphite, ones self submerged in a pool, facing up towards a reflection. The figure is a being floating, suspended in water. Changing the sensory experience being away from gravity and air. Its drawn with accurate observation. The reflection above the floating body is entwined in the broken surface and becomes enmeshed with the light, its shadows and the moving liquid in a pool.

Susan Peters Nampitjin explores fabric and weaving both constructing and deconstructing. She uses soft pastel colours and draws symbols and references to being in the natural environment through an array of media, expressing the deep connections she feels to the natural environment. Shapes and natural structures of hills, cliffs, mountains, water, grasses, claypans and sandhills.

Uma Christensen's installation drapes a softly dyed sheet stitching folds that draw the skin in to form a scape of an inner and outer body. The artwork references a poem she wrote that explores the many ways we can sense. Repetition of meaning and material; vegetable and fruit skins are imbued in the creation of the works, revealing themes of decay. The physical offering of yellow provides a visceral response, materialising the tactility and olfactory elements of the poem.

Please may we invite you to put down your screen visit cbOne Gallery, open up your senses and let these evocative artworks touch you.

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



MICHELLE YUAN FITZ-GERALD
not even i know what i dream of, 2024
Graphite on paper
150 x 110 cm
\$2000

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

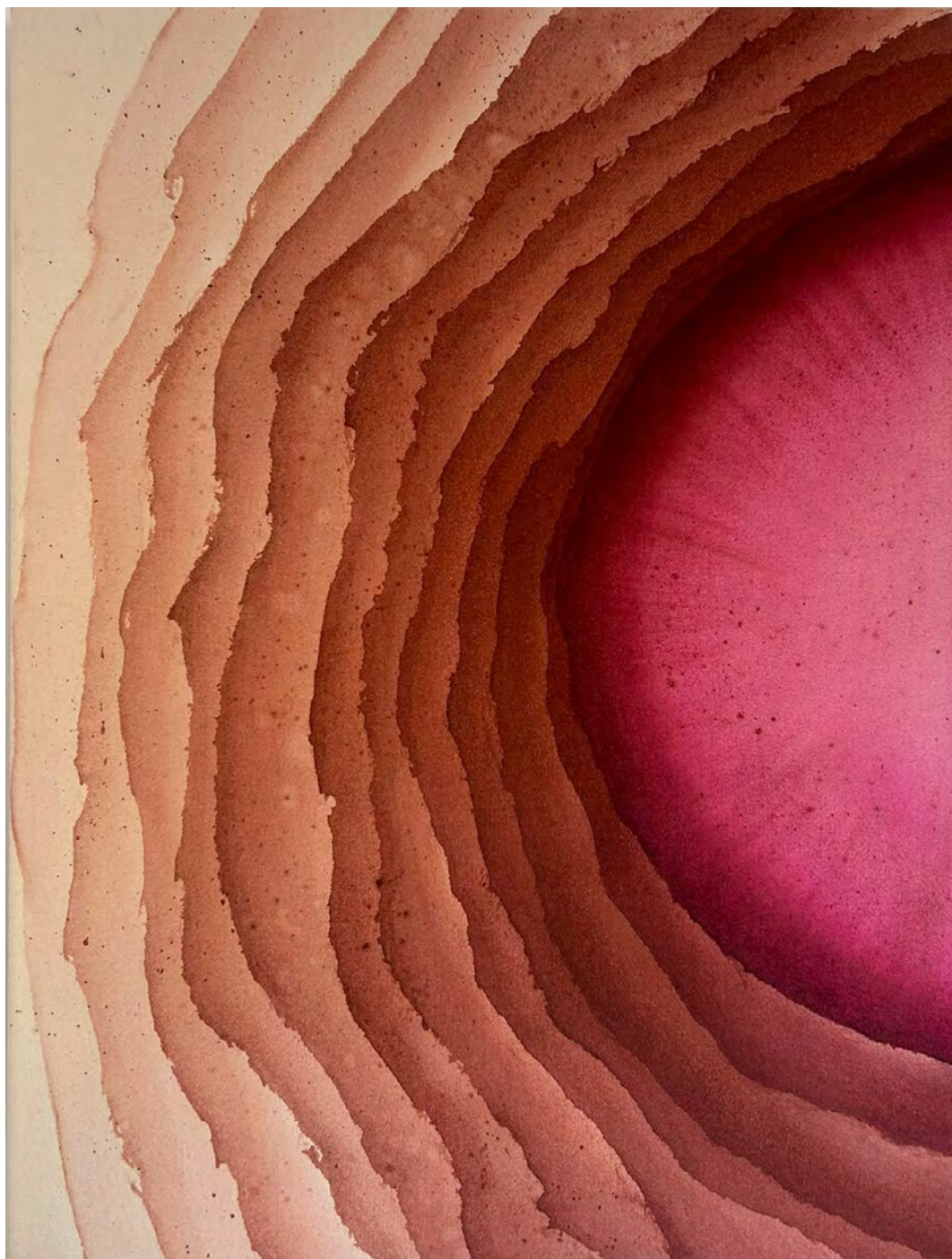
Womb Cave, 2024

Extra light kozo paper stained with ink and natural mineral pigments

61 x 46 x 31 cm

\$2600

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

The Pulse of Creation, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

61 x 46 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

Suspended in Silence, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

61 x 41 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

The Cradle of Life, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

61 × 46 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

Sacred Sea, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

61 x 46 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

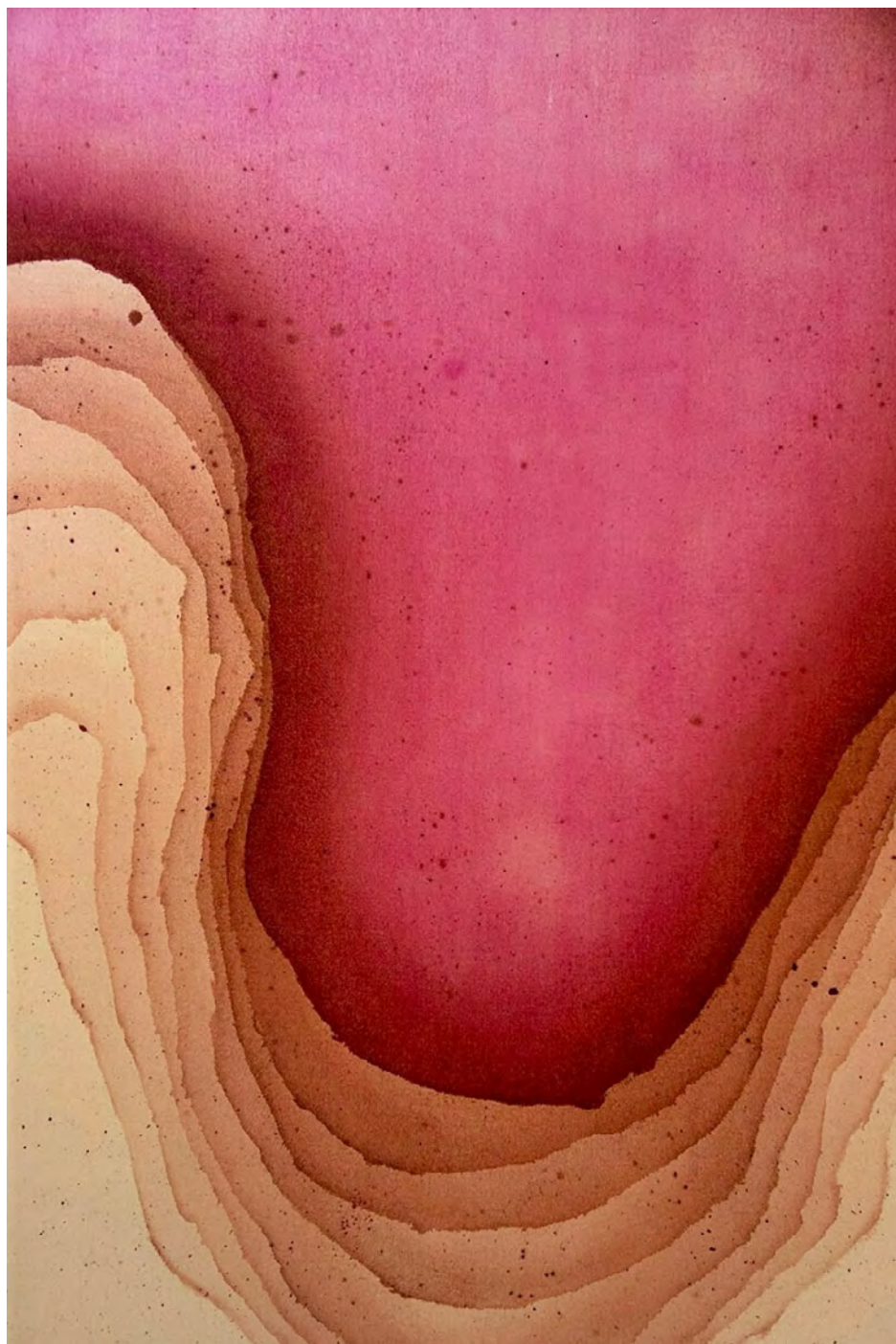
Quiet Genesis, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

61 x 41 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

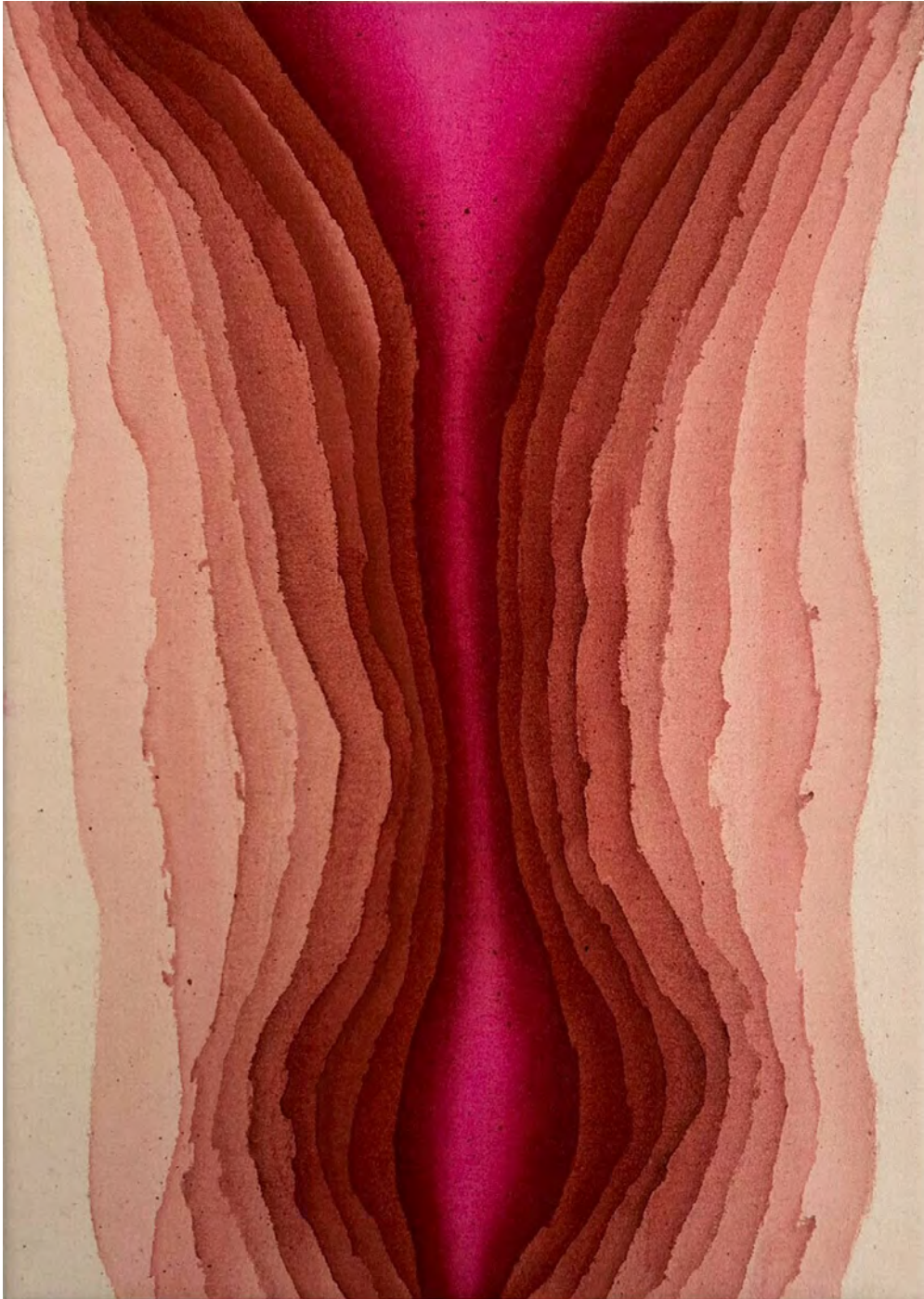
Silent Mysteries, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loomstate cotton

61 × 40.5 cm

\$1200

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

A Tender Keeper, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on loom state cotton

51 x 35.5 cm

\$700

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

Nakarra Nakarra - Seven Sisters (Ngarti), 2023

Ochre dyed hessian, wool and ochre clay

56 x 105 cm

\$2800

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

Untitled, 2024

Hessian, botanic dyes and wool

165 x 66 cm

\$3600

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

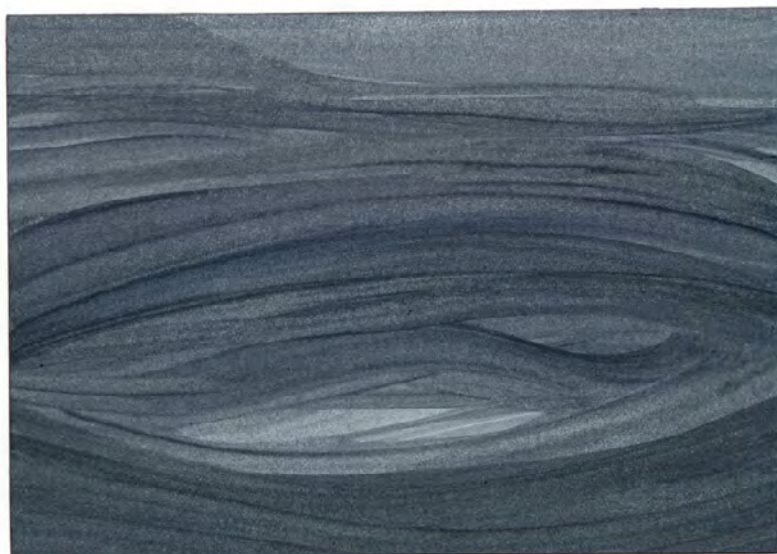
Warran (Claypans), 2023

Hessian, ochre, pastels, acrylic and wool

146 x 56 cm

\$2250

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY

Descend, 2024

Acrylic on paper, mounted on wood panel

14.5 x 20.5 cm

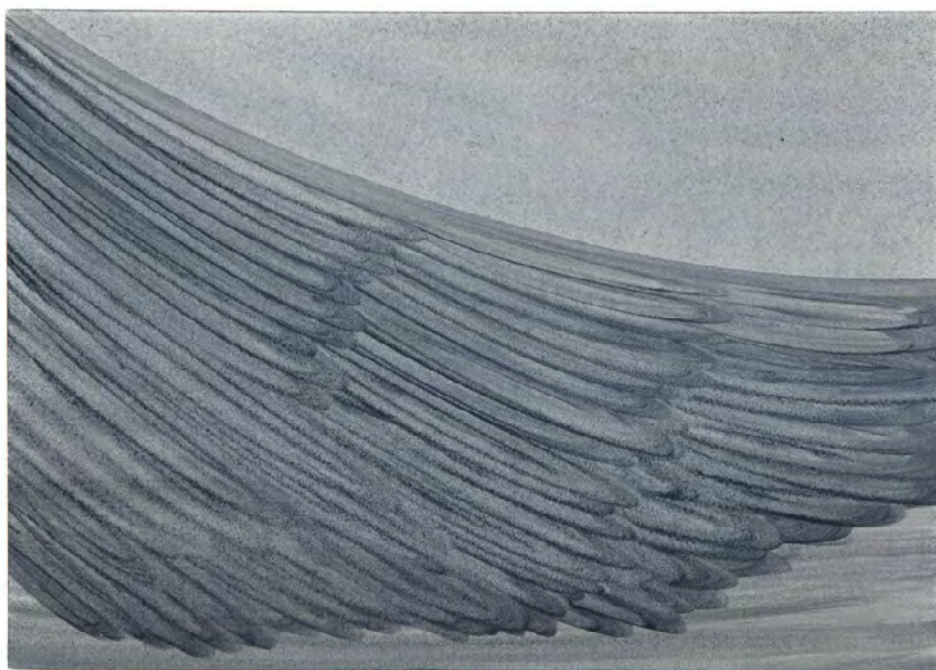
\$380

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY
Whirlpool, 2024
Acrylic on paper, mounted on wood panel
20.5 x 14.5 cm
\$380

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY

Spirit, 2024

Acrylic on paper, mounted on wood panel

29.2 x 20.5 cm

\$500

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY

Rainstorm, 2024

Acrylic on paper, mounted on wood panel

29.2 x 20.5 cm

\$500

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY

Sea, 2024

Acrylic on linen

120 x 98 cm

\$2300

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY
Darkness, 2024
Acrylic on linen
120 x 98 cm
\$2300

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle
Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



CAITLIN RIGBY

Tides, 2024

Acrylic on linen

120 x 98 cm

\$2300

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



UMA CHRISTENSEN

In an open field, 2024

Embroidery thread on curtains and turmeric dye fabric stretched on bars
102 x 91 cm

\$1600

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



UMA CHRISTENSEN

Poem, 2024

Lemons, ink, cotton fabric

Dimensions variable

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



UMA CHRISTENSEN

Books turn yellow, 2024

Thread on onion skin dyed cotton sheet

215 x 180 cm

\$1800

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

Sturt Creek after the rain, 2024

Monotype print on paper

50 x 71 cm

\$850

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

Npapa flowing into the lakes around Kururrungku, 2024

Monotype print on paper

50.2 x 70.5 cm

\$850

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



SUSAN PETERS NAMPITJIN

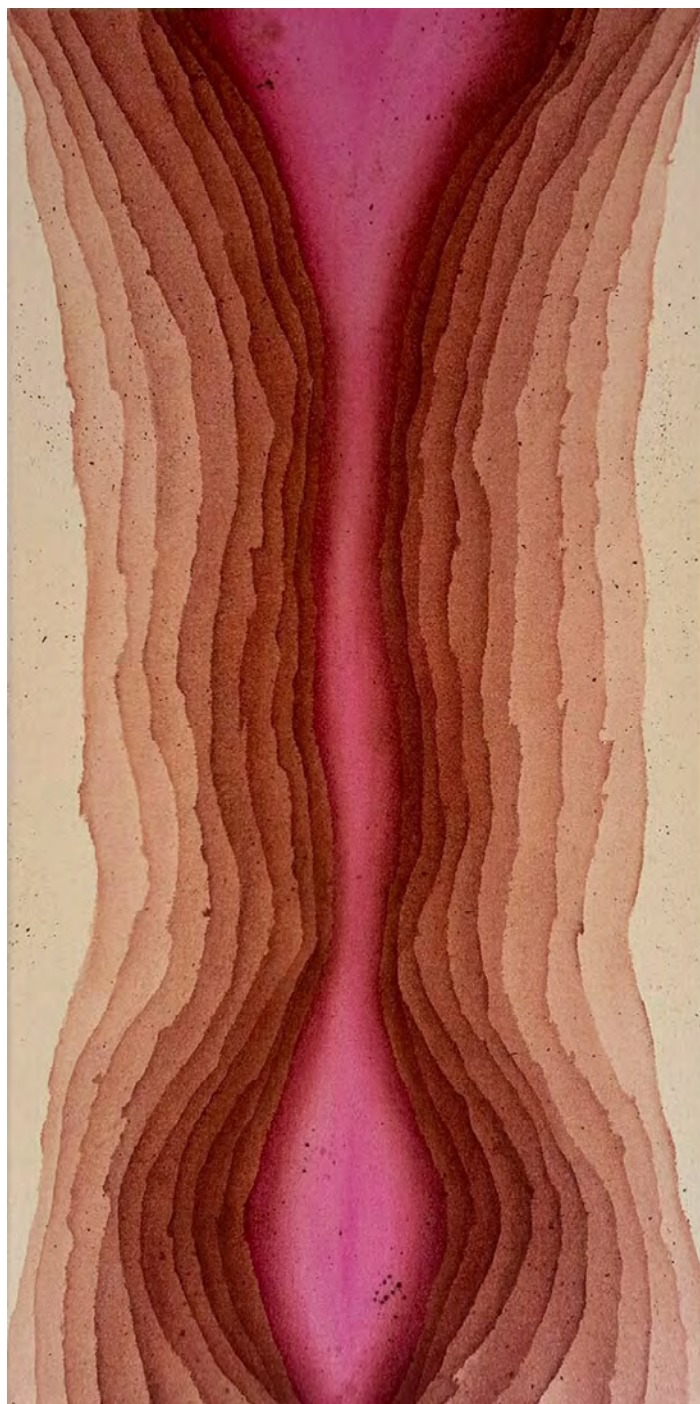
Seven Sisters (Place) Ngarti, 2024

Monotype print on paper

50 x 71 cm

\$850

TOUCH SENSE: Angela Mezzatesta, Caitlin Rigby, Michelle Yuan Fitz-Gerald, Susan Peters Nampitjin & Uma Christensen



ANGELA MEZZATESTA

A Blush of Beginnings, 2024

Natural mineral pigment with synthetic polymer emulsion and synthetic polymer paint on unpined canvas

61 × 30.5 cm

\$950

ARTIST BIOS

Angela Mezzatesta

*Pink, a hue that blooms in quiet spaces.
One in the cradle of life's embrace,
The other where earth and sky trace.
Both wear their pink like tender dreams,
Silent but full of whispered schemes,
Nurturing life in their own way,
One for tomorrow, one for today.*

'Sacred Spaces' pays homage to two natural, mystifying bodies, the womb and pink salt lakes. In their shared essence both are sacred spaces. Nurturing and life-giving, tinged with hues of pink, representing fertility, quiet power and the mysterious forces that sustain life in different forms. The pink hue in the womb symbolizes the inception of life, a sacred space where new beings are formed. Pink salt lakes, with their surreal color, symbolise the mysterious process of nature's creation—formed through unique biological and chemical phenomena. Both represent beginnings, one of life and the other of natural wonders.

In the womb, pink signifies warmth, nourishment, and protection, a safe haven for growth. Pink salt lakes, often rich in minerals, symbolise sustenance, nurturing ecosystems and reminding us of nature's life-giving properties.

The pink in both bodies holds a mystical quality. The womb is a hidden, sacred space, the origin of life itself, while pink lakes evoke a sense of otherworldly beauty and wonder. In both spaces, with their pink hue, they share a deep, symbolic resonance as cradles of life, mystery, beauty and quiet power. Their unusual color is a reminder of nature's secret, sacred processes.

Michelle Yuan Fitz-Gerald

Michelle Yuan Fitz-Gerald is an artist and performer working on Wurundjeri land. She takes a trauma informed approach to transmuting her lived experiences through her multidisciplinary practice. Opting for tenderness over violence, she gently interrogates systemic oppression on institutional, professional, and personal levels in relation to race, culture, and gender. She has recently begun to find comfort in reconnecting with the water.

Uma Christensen

This body of work expands on a poem I wrote, which grieved and celebrated a friend who passed earlier this year. In the transition of letting go, I held on to the colour yellow, which became an inquiry point for me to explore themes of decay and vitality. In the process of making these works, I reflected on our memories together, continuing our conversations through art-making. These works are dedicated to Jennifer Tanner, a caring, creative, gentle, guiding force in my life.

Uma Christensen is an emerging artist working in Naarm (Melbourne). She has previously completed a Bachelor of Fine Arts (Painting) at RMIT. Uma's subject matter focuses on ideas of nature and culture iterated through multi-media forms; textiles, natural dyes, painting and video. Her work often attempts to demonstrate the entanglement between human and non-human species. Drawing inspiration from her bodily embedment in the ecological/plant world, evoking a sense of uncanny and intimacy in her works.

ARTIST BIOS

Caitlin Rigby

Caitlin Rigby's practice invites a visual immersion into abstract landscapes expressed through a distinctive and limited palette of deep blue hues. Her paintings' symbolism of archways, night-scapes and open horizons are washed over, layered and diluted to offer suggestions of gestural forms. Within the transparent materiality of paint, the viewer is balanced on the edge of departing reality and slipping into abstraction. Inspired by intuitive painting methods and the dialogue between subject and medium, Rigby invites contemplation into our own wordless and silent inner terrain.

Caitlin Rigby is currently based in Melbourne, Australia. She is the 2022 recipient of the Chapman & Bailey Award for Excellence in Contemporary Painting.

Caitlin was awarded a place on the Vice-Chancellor's List for Academic Excellence in 2023 with RMIT University. In 2018, Caitlin was invited to study abroad with Parsons Fine Art at The New School in New York City as part of her RMIT Fine Art Bachelor Degree. She has been awarded two Scholarly Awards for Excellence in 2012 at the Academy of Design School, (now LCI Melbourne). Her work is held in private collections throughout Australia and New Zealand.

Susan Peters Nampitjin

"In this body of work I have continued to explore the use of mediums I know and love such as hessian, acrylic paints, botanic dyes from the kitchen (teas, turmeric, and vegetable dyes), paper, wools, charcoal, oil pastels and inks. I have incorporated various techniques of printmaking, slow stitches, and slow painting into my practice to provide and embed textures, light and depth into my works.

The nature of the medium, or material speaks to me as being integral and interwoven within my works. These ideas and techniques become lessons each time I create a new piece of work.

Slowly building layers of paint is very meditative and healing. This process is crucial in being able to express the deep connections I feel to the natural environment shapes and natural structures of hills, cliffs, mountains, water, grasses, claypans and sandhills.

The use of soft pastel colours and earthy tones is a focal point and contributes to the subtlety and expressions of abstraction that I feel can only be observed standing in the middles within somewhere or imagined from above."

Susan Peters is a contemporary artist of the Walmajarri people (Tanami desert of South East Kimberleys, Western Australia) who currently lives in Townsville. She comes from a family of painters. Her Indigenous culture is often reflected in contemporaneous pictorials of bush plants, foods, medicine and native ecology. Through her wider art practice she experiments with a range of art media and traditions ranging from painting to printmaking.

"I was born on Argyle station in 1963 near the banks of the Behn River, and I lived there with my family for four years. My family worked as jackaroos, stockmen, camp cooks, yard builders, and fencers. As time passed in 1970 the Ord river scheme came to be, and my family was trucked back to the desert. I was removed from my mother and travelled to Queensland with my father, sister, and carer mother. I am a descendant of Walmajarri and Ngarti People (Yagga Yagga Way) who hold ancient stories, Waljirri (dreamtime) ceremonies, and oral history of families living around Paruku (Lake Gregory).

The central focus of my art practice is a personal reflection about family, Country, community, oral histories, survival, and traditional lifestyles (traditional foods, medicines). The diverse countryside, waterways, and sand hills are depicted through the use of bright colours, and varying shades of purple, blue, greens, yellows and reds. My works are contemporary, and sometimes include the use of traditional symbols and traditional ochres. I often use other mediums as an extension of my art practice, including inks on fabrics, and natural bush materials, such as seeds, pandanus leaves, and grasses to make baskets."

Over the last few years Susan has been working with hessian and ochre (moving away from canvas). Exhibiting with Umbrella in the Cairns Indigenous Art Fair (CIAF) in 2021, Susan won the CIAF Award for Innovation for this new development in her practice.