

Permission to Touch

Exhibition Guide

22nd May - 6th June 2026



Part of the Fringe Arts Bath Festival 2026

FRINGE ARTS BATH
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It is a truth universally acknowledged that artwork in museums and galleries is supposed to be seen but not touched... But what if it didn't have to be that way?

'Permission to Touch' is an exhibition of tactile art, all designed to be engaged with using the sense of touch. By removing the physical distance between you and the art, this exhibition will offer an exciting, engaging and accessible experience with something for everyone.

'Permission to Touch' brings together sixteen international artists at different stages in their careers, and includes a variety of different media, from metal sculptures to textile installations. While both the media and subject matter of the artwork included vary a lot, these works are united by the underappreciated sense with which we interact with them.

Cover photo: Annie Taylor, *Do Not Touch Even Clean Hands Leave Marks*

Access

All of the artwork in the exhibition is designed to be touched! Please treat the art with respect – wash mucky fingers before touching and try not to be too rough.

Carpeted areas on the floor mark places where you can sit or stand to be able to reach and touch the art. There is a tactile strip running along the floor which guides a route through the exhibition if you would like to follow it.

There are braille and large-print versions of the exhibition guide available, as well as an audio version which can be accessed using our mp3 player on site, or via our website, www.permissiontotouch.co.uk (also accessible via the Fringe Arts Bath website). The website also contains pdf and screen reader-friendly versions of the information, as well as a transcript of the audio description track.

There are hand gel and latex-free gloves available and there are handwashing facilities in the venue.

Please ask our invigilators if you need any support accessing the exhibition.

The Art

Below is a list of the artwork included in this exhibition, with notes written by each artist themselves.

Aleksandr K.

Walking Home I & II

Pewter

This set is inspired by the way our imagination thrives in darkness where illusion begins to transform uncertain reality.

Walking Home I & II explore the growing tension of unknown, distant shadows, and the sense of relief we experience once we engage other senses. Everyone has experienced waking up in the night to investigate a sudden noise, or felt unreasonably frightened during a walk in the dark. However, it often turns out to be harmless and friendly as soon as we engage with it.

Aleksandr K. is a UK-based artist with a scientific background whose works are inspired by synthetic biology, spirituality and real-world observations. Many of the artworks explore our feelings and emotions, as well as the interplay between human beings, natural

environments, and imagined settings, focusing on coexistence with other forms of life.

Artist's Instagram: [@aleksandrko](https://www.instagram.com/aleksandrko)

Artist's website: www.aleksandrko.com

Anna Melesyk

For the Child You Still Are

Installation

My work explores the emotional architecture of softness - how colour, texture and scale can create spaces that feel like a pause, a breath, or a return. I use fabric and familiar childhood objects to build environments that hold people gently, inviting them to rest, play or simply exist without pressure.

Pink is central to my practice. It's a colour that carries memory, warmth and contradiction, and I use it to evoke the tenderness of early care and the vulnerability of being seen.

I'm drawn to the idea of art as a place you can step into - a temporary refuge where the body relaxes and the mind softens. My installations offer that moment of quiet, where comfort becomes a form of connection.

Anna Melesyk is an installation artist whose work centres on tenderness, colour and the emotional resonance of childhood objects. They create soft, immersive environments that encourage visitors to slow down and reconnect with vulnerability. Their practice blends sculpture, textiles and scent to build spaces of care.

Artist's Instagram:

@aaaaaaaaaannnnnnnnnnnaaaaaaaaaa

Annie Taylor

Do Not Touch Even Clean Hands Leave Marks

Wood and metal

As an artist who enjoys looking closely at work, I often am politely but firmly removed back behind a rope or yellow line or cause an alarm to fire into action. I do know not to touch, but wondered how the visually impaired manage to 'see' in a gallery. There has been much advance in alt text and suchlike, but surely touch is still the best way? And yet galleries are full of Don't Touch signs. Which, if you are a braille reader, you do in fact need to touch. This is the sort of question that goes round in my mind...

As an artist of whom it is often asked "has she nothing better to do" Annie Taylor mostly works with textile, creating figurative soft sculptures who have something to say. Prone to falling down rabbit holes of the mind, she asks a lot of questions and enjoys using words in her work. Member of Prism Textiles and co-founder of the Profanity Embroidery Group.

Artist's Instagram: @whitstabletail

dinahvagina

Subversive Pockets

Textile and mixed media

Historically, women have had a limiting domestic role where men have managed things, often to the detriment of women. Increasingly, women lacked self-determination, with no possibility of voting, owning property, managing their own funds, or earning money. They didn't even have responsibility for their own children outside of marriage. Women's persistent difficulties in life are reflected in the story of pockets, in the keeping of small possessions secure, private, and accessible. Please freely explore these pockets and their contents which are free to take away.

dinahvagina is an artist who makes a diverse range of work inspired by the lives and deaths of women utilising print, textiles, ceramic, paint & etc. Often provocative, sometimes interactive, her pieces open a space for considering and discussing everything from female sexual agency and pleasure to domestic murder. dinah aims to raise the bar for women, and expectations for opportunity, ability, pleasure and choice.

Artist's Instagram: @dinahvaginaart

Georgia Wallis

Manhandled

Ceramic

American multidisciplinary artist currently based in Bristol, UK, studying Fine Art undergrad.

Predominantly working in ceramic and found material, Wallis uses multi-media sculpture to explore themes (e.g. familial relationships, femininity, and American culture) through material exploration and auto-ethnography.

Isabel Ingram

Connected Through our Vulnerabilities

Wearable sculptures/masks: cardboard, staples, repurposed cotton bed sheets, synthetic fabric, wool, crochet

My artwork investigates and visualises the emotional and psychological effects of insecurities afflicting us in daily life, taking reference from personally experienced insecurities I have or have had to process through creating. Specific insecurities include fear of being negatively perceived by others, a negative self-perception, feeling like you are too much or not enough, uncertainty and disconnection in relationships.

This is expressed through wearable sculptures/costumes made from crochet and other textile techniques which I and other performers perform in, often including audience participation and unpredictability, to provide an intimate and confrontational way of discussing and reflecting on insecurities.

Issy Ingram is a textile and performance artist finishing her BA in Fine Art at the University of Reading. Her artwork uses textiles and performance

to investigate the emotional and psychological effects of insecurities afflicting us in daily life.

Artist's Instagram: @ingram.issy_art

Artist's website: www.issyingramart.cargo.site

Jane CaseyMiller

S(ch)lumpë

Bronze and memory foam

I'm curious about the ways in which the things that surround us inform, mediate, and record our reality. From our childhood environment influencing how we move through the world, to the trace our hand leaves on the banister as we run down the stairs, materials shape and are shaped by our existence. In my explorations I play with the arty and the everyday: through combining, mapping, and layering, I seek connections and transformations. I am excited by the thought that every person who meets my work will find something different in it, make their own meaning. As such, there's no right or wrong way to experience, think, or feel about it. However, I would be delighted if you wanted to share something of your encounter with me in return! Any words, sounds, pictures, responses, etc. can be sent to

jane.caseymiller@gmail.com, or you can tag me on Instagram @jane_caseymiller.

I've always had so many questions about everything! I've come to making later in life and in it I've found something that allows me to pursue anything that piques my interest, to disappear down any rabbit holes I find. In the process of turning my "thoughts" into "things" I attempt to make sense of my world.

Artist's Instagram: @jane_caseymiller

Kate Crumpler

The Last Generation

Wood, sawdust, fabric, wadding, tree roots

The Last Generation is about fruitfulness and rootedness, both spiritually and culturally. The social idiom, 'have you been fruitful today?' expresses our desire to grow good things: to cultivate and build on what we have been given. Producing good fruit can only come from the strong foundations in which we are rooted.

I am interested in how this soil nourishes us. Good fruit takes a long time to produce and can grow over a lifetime. In the Christian tradition this fruit is

characterized by the following qualities: love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control.

Kate Crumpler is a London based artist working primarily in sculpture. Her works attempt to make the unseen, not just seen, but substantial: bringing something of the invisible spiritual realm into dramatic material form. Her work is primarily a form of healing, bringing internal feelings to the forefront and transforming them into something theatrical, child-like and visceral, which can be sensed and touched with the whole body.

Artist's Instagram: @katecrumpler

Artist's website: www.Katecrumpler.com

Kate Youens

Out of sight, Out of mind

Fabric, card and wood

In my practice as a textile artist, I explore the intersection of heritage, sustainability, and social narrative. My current work is deeply informed by my research into women's social history, translating overlooked domestic legacies into tactile forms.

This piece, "Out of Sight, Out of Mind," embodies this exploration. It reflects the hidden labour and marginalised stories of women throughout history, brought to life through natural and reclaimed materials. By using natural dyes derived from plants I have personally foraged or grown, I create a direct physical link between the land and the ancestral experiences I seek to uncover.

For me, the process is as vital as the outcome. Using repurposed fabrics and natural pigments allows me to honour the resourcefulness of the past while maintaining an ecological conscience. This piece serves as a bridge, pulling forgotten histories from the shadows and grounding them in the textures of the present.

Kate Youens is a North Wales based textile artist with a background in bespoke tailoring, now focusing on sustainable art using natural, reclaimed, and vintage materials. Her work connects the history of found fabrics with the rugged beauty of the Welsh landscape, creating tactile pieces that bridge the functional past and contemporary artistry. A graduate of Fashion and Textiles, Kate balances her practice with teaching, emphasising the value of traditional techniques and the beauty of the handmade.

Artist's Instagram: @making.kate

Lydia Needle

Legacy

Mixed waste textiles and threads

These sculptures are made from:

3 x pair combat trousers

1 x dressing gown

1 x American army shirt

1 x American army formal jacket

2 x long sleeved T-shirt

1 x blanket ribbon edges

1 x boiled wool jacket

1 x baby grow

1 x wool tank top

1 x woollen scarf

1 x broken curtain tape

2 x scrap fabric textile paintings

1 x 1960s mohair coat

3 x short sleeved T-shirt

1 x British Army jacket

5 x double sheets

And lots of vintage threads

Did you know that the UK is the 4th largest textile polluter in Europe?

On average, each person in this country 'wastes' 3.1 Kilograms each year. It is disposed of by recycling, reusing, incinerated, and landfilled.

In addition to the 'waste' we create, we also produce a large amount of used clothing for export.

Please lift up the cubes to feel the weight of our legacy.

Lydia is an art eco-activist, a maker of gentle protests. In her work she contemplates our impact on the earth, what we denude or enhance - our planet and our communities.

She uses waste, eco or vintage textile materials to create a dialogue around the environmental impact of textiles and its human costs.

Artist's Instagram: @lydianeagle

Mia Cinelli

The Weight

Hand-quilted poly-pellet-filled comfort object

Following the death of my husband's father, I created The Weight— a sculptural, tactile comfort object. In

occupational therapy practices, weighted blankets are often used to relieve the stress, anxiety, and inability to focus typically associated with ADD/ADHD, Autism Spectrum Disorders, and Sensory Processing Disorder. Borrowing this method, The Weight creates a proprioceptive deep pressure, relieving stress and anxiety associated with loss while simultaneously speaking to the metaphorical heaviness of grief.

Mia Cinelli is a multidisciplinary artist, designer, and Associate Professor at the University of Kentucky. With work ranging from experimental products to large-scale typographic installations, her work conceptualizes frameworks for meaningful physical and visual interactions.

Artist's Instagram: @miacinelli

Artist's website: www.miacinelli.com

Molly Owen

Cae

Punch needled textile

Cae / Field

This piece is based on the artist's childhood in Wales. Hazy memories of landscapes on the car ride home,

moss growing on the garden wall and walks in the woods merge together creating a new environment. 'Cae' invites you to find a moment of calm through touch and think back to times spent outside.

Molly Owen is a textile artist currently based in York, who uses punch needle to create abstract rugs. Her practice focuses on nature and memory, creating landscapes inspired by her childhood in Wales that can be explored with touch alongside sight.

Artist's Instagram: @ex.nihlo

Artist's website:

www.mollyonyxbox.wixsite.com/molly-owen-textile-a

Nick Jones

Half

Wood and metal

Half is inspired by the traditional Welsh woven blankets and terraced houses, playing with the idea of home and softness. I worked on Half when living through the death of a loved one, and the subsequent grief. There is the idea that something is missing, which may not be obvious to anyone outside of the group of people who live through an experience.

Nevertheless, the absence is felt, shadows, smells, echoes, and the missing touch.

Nick Jones' work is all made in a small shed at the end of his garden from pieces of wood salvaged from skips and reclaim centres. He is self taught and learns new techniques through his practice, inspired by his native Wales, visits to museums and cultural sites, and stories from older family members.

Nick Jones is a contemporary woodworker and sculptor based between South Wales and the South West, currently studying for an MA in Fine Art at UWE. His practice explores structure, repetition, and material through carved and assembled wooden forms, informed by an interest in gender and placemaking. Balancing precision with irregularity, his work uses suspended elements and shifting spatial relationships to create rhythm and invites reflection on how objects and bodies occupy and shape space.

Stevie Ronnie

and for you (love)

Artist Book: braille poetry on paper and bookcloth, acrylic paint, recycled card box, ribbon

'and for you (love)' is an artist book of love poems rendered in braille, produced in an edition of 100. It was originally inspired by an encounter between the artist and Jessica, a brilliant young girl who happens to be blind, during a 2017 art residency at Baltic Centre for Contemporary Art. Jessica taught Stevie how to read and write braille and he has been creatively exploring this fascinating form of language ever since. The poems, written by the artist, are composed specifically for the braille format, taking into account the tactile qualities of the paper they are embossed onto as an integral part of their form. While the poems can be read by braille readers through touch, they can also be decoded by a sighted non-braille reader with the aid of a dictionary of braille letters, words and symbols that is included as part of the work.

Stevie Ronnie is an interdisciplinary artist and writer based in Northumberland. Working across sculpture, painting, poetry and installation he explores how language is formed, obscured, and transformed through material processes. Stevie's braille artist books are held in many public and private collections, including those of the British Library and the Bodleian Library at Oxford University.

Teresa Paiva

Kumba (Base to Crown)

Ceramic sculpture

In 'Kumba - Base to Crown', the vessel becomes a metaphor for a body replenished with breath. This is also emphasised by the word 'Kumba' present in the title, meaning pot or vessel in Sanskrit, employed in modalities of yoga/pranayama (breathwork) - Kumbhaka (the stops between the cycles of the breath, inhale and exhale).

Between a vessel and an incense burner, the work's interior accommodates burning incense thus bringing a sensation of warmth to the vessel's body , releasing smoke through the vessel's nostrils. The protruding nose and highly textured crown (alluding to the crown of our own head) contrast with the round form of the overall vessel, inviting touch as a way to engage and connect more closely with the work.

The body of the work becomes a reflection of our own ... a vessel for elemental interplay and innerplay, a space held for healing, a body map, a journey, a remembering...

With a keen interest in collaborative and participatory practice, her works manifest primarily through

sculpture/ceramics, often with performance and sound elements. After completing her MA in Fine Art (Chelsea College of Arts – 2016) she has initiated several collaborative projects with a focus on mindfulness and healing aspects of art making, such as 'Sacred Tides - align flow & rise (Ethiopia, 2023), Full Circle' with Hoxton 253 Project Space (2021/22, UK), 'A dot , a line , a seed , a plant' presented at Bangkok Biennale (2020) and developed in Portugal as participatory project in 2022. Teresa exhibits her work and facilitates art projects regularly, both nationally and abroad.

Artist's Instagram: @teresapaiva

About 'Permission to Touch'

'Permission to Touch' is curated by Molly Rogers, an early-career multi-disciplinary artist, inspired by nature, mental health and social justice amongst other things. She is interested in art's ability to alter people's perspectives and bring voices to the unheard.

The concept for Permission to Touch grew out of the curator's experience as a disabled art-lover, finding many museums and galleries to be inaccessible. The

frustration created by this empowered her to research ways that the art-viewing experience could be made more accessible for people with different and varied disabilities. The exhibition emphasises the importance of accessibility, and shows how the adjustments which support those with disabilities actually benefit everyone.

The exhibition is being held as part of the Fringe Arts Bath (FaB) 2026 Festival. Many thanks to the fabulous FaB team for all of their help and support in making this, and all of the other exhibitions possible.

Thank you to all of the wonderful artists who submitted work to the exhibition, and to my curatorial assistant Effie Lomax for her help. Thank you as well to Elle and the team at A2i for their help producing the Braille version of the exhibition guide, to Professor Elizabeth Pye for her kind words and for supplying a copy of her book, to all of the wonderful helpers and invigilators and, of course, to the Fringe Arts Bath team for making it happen.

If you have enjoyed this exhibition please tag us in your social media posts using the hashtags #FaB26 #PermissionToTouch, and follow us on Instagram @fringeartsbath and @mollyrogersartist.