

Permission to Touch: Transcript of the audio guide

[Track 1 - Introduction](#)

[Track 2 - Introduction to the Exhibition Guide](#)

[Track 3 - Access](#)

[Track 4 - The Art](#)

[Track 5 - Aleksandr K. audio description](#)

[Track 6 - Aleksandr K. artwork notes](#)

[Track 7 - Anna Melesyk audio description](#)

[Track 8 - Anna Melesyk artwork notes](#)

[Track 9 - Annie Taylor audio description](#)

[Track 10 - Annie Taylor artwork notes](#)

[Track 11 - dinahvagina audio description](#)

[Track 12 - dinahvagina artwork notes](#)

[Track 13 - Georgia Wallis audio description](#)

[Track 14 - Georgia Wallis artwork notes](#)

[Track 15 - Isabel Ingram audio description](#)

[Track 16 - Isabel Ingram artwork notes](#)

[Track 17 - Jane CaseyMiller audio description](#)

[Track 18 - Jane CaseyMiller artwork notes](#)

[Track 19 - Kate Crumpler audio description](#)

[Track 20 - Kate Crumpler artwork notes](#)

[Track 21 - Kate Youens audio description](#)

[Track 22 - Kate Youens artwork notes](#)

[Track 23 - Lydia Needle audio description](#)

[Track 24 - Lydia Needle artwork notes](#)

[Track 25 - Mia Cinelli audio description](#)

[Track 26 - Mia Cinelli artwork notes](#)

[Track 27 - Molly Owen audio description](#)

[Track 28 - Molly Owen artwork notes](#)

[Track 29 - Nick Jones audio description](#)

[Track 30 - Nick Jones artwork notes](#)

[Track 31 - Stevie Ronnie audio description](#)

[Track 32 - Stevie Ronnie artwork notes](#)

[Track 33 - Teresa Paiva audio description](#)

[Track 34 - Teresa Paiva artwork notes](#)

[Track 35 - About Permission to Touch](#)

Track 1 - Introduction

Welcome to the audio guide to *Permission to Touch*, an exhibition of tactile art. *Permission to Touch* is one of the exhibitions making up the 2026 Fringe Arts Bath festival which runs from Friday the 22nd of May to Saturday the 6th of June 2026.

This guide contains all of the information found in the printed exhibition guide, as well as a verbal description of each work of art. The tracks are in alphabetical order by artist name. If you are listening to this while at the exhibition, you can find the relevant audio track number in print and in braille on the artwork labels. The audio tracks range in length, but the majority last for somewhere between 30 seconds and two minutes.

Please ask an invigilator if you have any questions or need any support.

Track 2 - Introduction to the Exhibition Guide

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.

Track 3 - 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.

Track 4 - The Art

The following tracks are a list of the artworks included in this exhibition. There are two tracks per artwork; the first will include the artist's name, the name of the artwork and a verbal description of the artwork, and the second will include the artist's name, the name of the artwork, the medium of the artwork, some notes about the artwork and a brief artist bio. The information is written by each artist themselves.

Track 5 - Aleksandr K. audio description

This track is a description of the artwork: *Walking Home I & II* by Aleksandr K.

Walking Home I & II is a set of pewter sculptures that introduces a pair of ambiguous figures, positioned somewhere between animals, aliens, and unclassified creatures. Their postures are subtly awkward; however, they also convey a sense of elegance as they move forward.

Though different in size, the figures co-exist in a harmony. Together, they can be seen as a close group walking with a degree of uncertainty and fear, yet guided by a definite sense of direction.

The sculptures embody two opposite emotions at the same time. On one hand, looking through their eyes, we may sense a fear of being in that space; on the other hand, they may frighten us at first, but become approachable and friendly once we engage with them more closely.

Track 6 - Aleksandr K. artwork notes

This track contains information about the artwork: *Walking Home I & II* by Aleksandr K.

Medium: 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.

Artist bio: *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.*

Track 7 - Anna Melesyk audio description

This track is a description of the artwork: *For the Child You Still Are* by Anna Melesyk

The piece is a large, bright-pink fabric tent that fills the space like a soft, glowing shelter. Its colour is vivid and warm, casting a gentle pink light onto anyone who steps inside. The structure is tall enough to stand in but feels close and cocooning, with curved walls that slope inward like an embrace.

Inside, the atmosphere becomes quieter and more intimate. The floor and walls are padded with soft materials that invite touch. Scattered around the space are children's toys, picture books and plush objects, all chosen for their comforting textures and familiar shapes. A subtle, sweet scent lingers in the air, adding another layer of softness.

The overall feeling is one of safety and return - as though stepping into a memory, or into a place that holds you without asking anything in return.

Track 8 - Anna Melesyk artwork notes

This track contains information about the artwork: *For the Child You Still Are* by Anna Melesyk

Medium: Textile 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.

Artist bio: 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.

Track 9 - Annie Taylor audio description

This track is a description of the artwork: *Do Not Touch Even Clean Hands Leave Marks* by Annie Taylor

Two small metal plates mounted on wood. A series of organised dots can be recognised as being braille. What they say is Don't Touch and Even Clean Hands Leave Marks. The copper was treated with corrosive substances so that my clean hands left very definite marks as I attempted to read the sign.

Track 10 - Annie Taylor artwork notes

This track contains information about the artwork: *Do Not Touch Even Clean Hands Leave Marks* by Annie Taylor

Media: 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...

Artist bio: 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 PrismTextiles and co-founder of the Profanity Embroidery Group.

Track 11 - dinahvagina audio description

This track is a description of the artwork: *Subversive Pockets* by dinahvagina

The work before you is a woman's rain coat made of gold fabric with 30 additional pockets hand-stitched into the lining of the coat. The pockets are made of domestic fabrics including velvet in a range of soft colours.

The pockets are half hidden inside the coat and hold many things, some pictures the artist made, some written pieces by the artist about

moments in history affecting women and some about under-appreciated women as well as shells the artist collected on her local beach, badges and lavender bags. These things are all free to be taken home. The coat is made to be explored.

Track 12 - dinahvagina artwork notes

This track contains information about the artwork: *Subversive Pockets* by dinahvagina

Media: 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.

Artist bio: 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.

Track 13 - Georgia Wallis audio description

This track is a description of the artwork: *Manhandled* by Georgia Wallis

Three warped ceramic vessels moulded by human touch and force. One left soft and smooth, the other two have rough, jagged surfaces, contrasting the indented hand holds on the vessels.

Track 14 - Georgia Wallis artwork notes

This track contains information about the artwork: *Manhandled* by Georgia Wallis

Medium: Ceramic

The artist hasn't provided artwork notes, preferring instead to let visitors form their own interpretations of the work.

Artist bio: 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.

Track 15 - Isabel Ingram audio description

This track is a description of the artwork: *Connected Through our Vulnerabilities* by Isabel Ingram

Connected Through Our Vulnerabilities are two conjoined wearable sculptures/masks investigating how we affect one-another's insecurities and the vulnerability of sharing insecurities. Both are decorated with dense beige crochet ruffled structures and unique plush protruding forms. The red, green, orange and yellow spikes decorating one sculpture/mask references feeling like you're too much. Contrastingly, the other sculpture/mask includes grey bulbous structures creating an inadequate and dreary appearance compared to the other mask/sculpture, referencing feeling like you aren't enough.

The masks have been part of a series of performances where the performer (myself) wore one of the masks and the other was left vacant for audiences to wear and chose to physically touch the performer's mask (initiating reciprocal interactions) or not. Creating an awareness of the unique ways people feel comfortable in being vulnerable.

Presented like a remnant of the performance, in sculptural form the masks invite audiences to physically engage with these personal themes through touch and think about their own relationship towards insecurities and what it means to be vulnerable.

Track 16 - Isabel Ingram artwork notes

This track contains information about the artwork: *Connected Through our Vulnerabilities* by Isabel Ingram

Medium: 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.

Artist bio: 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.

Track 17 - Jane CaseyMiller audio description

This track is a description of the artwork: *S(ch)lumpě* by Jane CaseyMiller

Hello! My name is Jane CaseyMiller, and I made this sculpture in 2025. I decided to invent my own word for the title because I couldn't find an existing one that seemed to fit. I usually call it Shoolumpa, but there's no fixed way of saying it, so go with whatever feels right to you. It's spelt as

follows: capital S–open bracket–c–h–close bracket–l–u–m–p–e with an umlaut.

The sculpture consists of 2 elements. The first is a yellow memory foam pillow. It's slightly smaller than the pillow on your bed. It looks firm and smooth: surprisingly solid. One of my friends thought I had made it out of cheese(!), but I tend to think of honeycomb.

A form nestles on top of the pillow. It's curved to fit into your hand. However, you might want to use both hands to pick it up as it's quite heavy! The weight means that it settles into the foam. I always think it looks very comfy there. It's made from dark, shiny bronze, like polished shoe leather. The inside is bumpy and textured, whilst the outside is smoother, like a skin. It reminds me of a geode, or a split open fruit.

I imagined this piece as a tactile experience, and wanted to explore how the materials respond to being handled. The squishy foam rises and sinks when you poke it. It slowly contracts and expands as the bronze is placed onto it, or lifted up from it. The bronze will absorb your body heat as you hold it. Each touch wears away a little more of the patina, until bright gold patches are revealed.

Just as there's no fixed way of pronouncing the title, there's no fixed meaning for this work. 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](https://www.instagram.com/@jane_caseymiller).

Track 18 - Jane CaseyMiller artwork notes

This track contains information about the artwork: *S(ch)lumpë* by Jane CaseyMiller

Medium: 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](https://www.instagram.com/jane_caseymiller).

Artist bio: 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.

Track 19 - Kate Crumpler audio description

This track is a description of the artwork: *The Last Generation* by Kate Crumpler

This work consists of a small wooden boat, sat on top of a tree trunk with roots extended from it. The boat is positioned at a slight angle, leaning down towards the ground. Both the wood and tree roots have been left a natural wood grain colour. Inside the boat are golden fruit. These are made of chicken wire and wadding structures, covered in gold fabric. Each fruit has different appendages like pom poms, cone shapes, flower shapes and bulbous forms. These appendages are covered in different types of gold fabric including sequins. The gold fruit are each shaped differently, some round, some cylindrical, others odd bulbous forms. There are approximately seven golden fruit inside the boat.

Track 20 - Kate Crumpler artwork notes

This track contains information about the artwork: *The Last Generation* by Kate Crumpler

Media: 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.

Artist bio: 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.

Track 21 - Kate Youens audio description

This track is a description of the artwork: *Out of sight, Out of mind* by Kate Youens

You are standing in front of an installation made from a series of old office drawers. The drawers are worn, their surfaces marked by time and use, evoking a sense of institutional order and control.

This work draws on the history of the workhouse. When a single mother entered such a place, she was immediately stripped of her identity. Her personal belongings were taken and stored away. In their place, she was given standard-issue clothing, marked with red—a colour used deliberately to signal shame and to separate her from others.

In this installation, the artist reuses drawers similar to those once used in bureaucratic systems. You are invited to open them. As you do, you engage with a structure that once reduced lives to records and categories.

Inside each drawer, you will find small bundles. They are tightly wrapped in red thread. The thread is vivid and striking against the muted tones of the drawers. Here, the colour red has been reclaimed. Instead of marking shame, it binds and protects, holding together fragments of these women's stories.

The bundles are fixed within the drawers but you are encouraged to gently touch the bundles. Notice their texture, their layers, their presence. This act of touch contrasts with the emotional distance imposed by the workhouse system.

Through this interaction, the work asks you to recognise these women not as records, but as people. Your engagement brings their hidden histories into a space of attention and empathy.

Track 22 - Kate Youens artwork notes

This track contains information about the artwork: *Out of sight, Out of mind* by Kate Youens

Media: 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.

Artist bio: 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.

Track 23 - Lydia Needle audio description

This track is a description of the artwork: *Legacy* by Lydia Needle

Six white cubes made from scraps of waste textiles bundled together. The cubes gradually increase in size, the smallest fitting in your hands, and the largest requiring both arms to lift.

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

Track 24 - Lydia Needle artwork notes

This track contains information about the artwork: *Legacy* by Lydia Needle

Medium: 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.

Artist bio: *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.

Track 25 - Mia Cinelli audio description

This track is a description of the artwork: *The Weight* by Mia Cinelli

The Weight is a six pound (three kilogram), hand-quilted fabric and poly-pellet-filled object. It looks a bit like a white shawl, longer than it is wide, quilted in long, concentric rows. At its opposite ends there are two sewn hands to hold. Two lobes drape around the wearer's shoulders towards the front, while its rounded opposite side lays down its wearer's back. This use creates a semblance of presence while imitating an intimate gesture, reminiscent of a hug from behind. When *The Weight* is lifted, the burden of grief feels lighter, both physically and in spirit.

Track 26 - Mia Cinelli artwork notes

This track contains information about the artwork: *The Weight* by Mia Cinelli

Medium: 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.

Artist bio: 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.

Track 27 - Molly Owen audio description

This track is a description of the artwork: *Cae* by Molly Owen

Cae is a large punch-needle rug depicting roaming fields, forests and lakes. The artwork is predominantly green, with hints of blue, pink and yellow throughout. Punch-needle creates loops and tufts of yarn at different lengths across the whole piece, creating not just a visual landscape but a topographical one. This work is based on memories of nature, the soft touch of moss and grass playing in the garden and hazy recollection of the fields on the car ride home.

You are invited to go on a journey through the work, exploring the loops of trees and weaving fields.

Track 28 - Molly Owen artwork notes

This track contains information about the artwork: *Cae* by Molly Owen

Medium: 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.

Artist bio: 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.

Track 29 - Nick Jones audio description

This track is a description of the artwork: *Half* by Nick Jones

Half is a hanging piece made from wood. Two brackets hold *Half* away from the wall to allow shadows to be cast behind. There are three rounded bars from which the pieces are suspended. On the top row are 6 square pieces that are connected with thin pieces of wood to 6 identical pieces below them. Each of these pieces has a lattice shape of wood inlaid on the top. Some pieces are dark with light inlays. Some pieces are light wood with

darker inlays. The next row down has 6 single pieces. These are square pieces with circles in the centre. The first one and last are light wood with a black circle inlaid and light wood crossing over the top. The second piece and second to last piece are darker wood with lighter wood circles in the centre and darker wood inlaid. The two centre pieces are smaller with the circles in the centre being made of the same wood as the square. The final row is a longer hanging row. There are 5 sections hanging. The four pieces either side are made of two squares each with thin pieces of wood joining them like a carpet tassel. These are darker wood with lighter wood spots in different positions on each piece. The central hanging piece is three hanging squares. These are three circle pieces like the row above.

Track 30 - Nick Jones artwork notes

This track contains information about the artwork: *Half* by Nick Jones

Media: 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.

Artist bio: 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.

Track 31 - Stevie Ronnie audio description

This track is a description of the artwork: *and for you (love)* by Stevie Ronnie

This artwork is an artist book that comprises five braille poems that are held within a brown box made of recycled paper. The dimensions of the box are 23.5 x 17.5 x 2.5 centimetres. The cover of the box has been hand painted with braille in blue acrylic paint. The Braille text on the cover contains the title of the work and the name of the artist who made the book. The book can be opened by undoing the ribbon which is tied in a bow on the right hand side of the box.

The book can be handled much in the same way that any other book might be handled. Any marks or damage to the book that occurs as a result of this handling will become part of its history as an object. The poems it contains can be read by a tactile braille reader through touch. Alternatively, the sighted reader can decode the poems with the aid of a dictionary of braille letters, words and symbols that is also included within the box.

At the bottom of the inside cover of the opened box is a handwritten inscription in black ink showing that this copy is number 83 of an edition of 100, the signature of the artist and the year of publication (2019).

The contents of the box are as follows:

1. Four braille poems, each embossed on a single piece of paper. The poem “Willard’s pond” is presented on deep blue paper. The poem ‘Your texture is’ is presented on a creamy watercolor paper. The poem “Coffee & Apples” is presented on a blue-grey paper and the poem “and for you (love) is presented on a white paper” Each of these four poems has its title written discretely on the back in pencil.

2. One braille poem embossed onto the cover of a sky blue envelope. Inside this envelope is the last line of the poem, which has been embossed in braille onto a strip of sandy-coloured bookcloth. This poem is titled “A Line” and this title is written discretely on the back of the envelope in pencil.

3. A 12 page, hand-bound pamphlet measuring 14.5 x 10.5 centimetres. The cover of the pamphlet is orange. Printed on the cover of this pamphlet,

in black type, are the words “A dictionary of Braille Letters, Words and Symbols by Stevie Ronnie”. The internal pages of the pamphlet are white and all the visual elements of the pamphlet are printed in black. The first page of the pamphlet reads:

“Louis Braille was born in France in 1809 and at an early age he lost his sight following an accident with a sharp tool in his father’s shop. In 1824, aged 15, he invented braille, a tactile system of reading and writing for the visually impaired.

“This small dictionary covers the basic letters, symbols, punctuation and words that are used in English braille. It is intended as both a guide for decoding the poems in my artist’s book of braille poems and for you (love) and as a rudimentary introduction for the general reader.

“The braille cell consists of six dots, arranged in two parallel columns of three dots. Letters are represented by the dots that are raised in the cell. Some special cells do not indicate letters but rather that the following cell should be read as a capital letter or a number. These special indicators are:”

The page then shows a tactile and visual representation of the braille special indicators for capitals and numbers.

The printed text then continues:

“When the letter ‘a’ follows the numerical indicator it represents the number 1, ‘b’ the number 2 and so on.”

The second page of the pamphlet is blank.

The third page of the pamphlet contains visual and tactile representations for the letters a through i in braille.

The fourth and fifth pages of the pamphlet are blank.

The sixth and seventh pages of the pamphlet (the centre spread of the book) contain visual and tactile representations for the letters j through z in braille.

The eighth and ninth pages of the pamphlet are blank.

The tenth page of the pamphlet contains visual and tactile representations for common punctuation marks in braille.

The eleventh page of the pamphlet is blank.

The twelfth, and final, page of the pamphlet begins with the following text, under the title “WORDS”:

“For the most part the poems in and for you (love) are written in grade 1 braille, where each individual cell represents a letter, number, punctuation mark or special braille sign. In more advanced forms of braille words can

be represented by either unique combinations of dots (strong contractions) or by a letter of the alphabet (alphabetic wordsigns). Many words and sounds can be represented in this way but, for those approaching and for you (love) for the first time, it may be useful to know that I have only used the contractions shown here in the poems.”

Under this block of text are visual and tactile representations for the strong contractions that represent the words ‘and’, ‘for’ and ‘the’ in braille. At the bottom of the page are visual and tactile representations for the alphabetic wordsigns that represent the words ‘you’, ‘do’ and ‘us’ in braille.

Track 32 - Stevie Ronnie artwork notes

This track contains information about the artwork: *and for you (love)* by Stevie Ronnie

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.

Artist bio: 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.

Track 33 - Teresa Paiva audio description

This track is a description of the artwork: *Kumba (Base to Crown)* by Teresa Paiva

This black ceramic sculpture has a spherical bulb at the bottom, on top of which is a tall cylindrical chimney. Atop the chimney is a removable crown which acts as a lid. On the bulb is a large sculpted nose. The nostrils are hollow and connect to the hollow centre of the sculpture.

Track 34 - Teresa Paiva artwork notes

This track contains information about the artwork: *Kumba (Base to Crown)* by Teresa Paiva

Medium: 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...

Artist bio: 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.

Track 35 - 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.