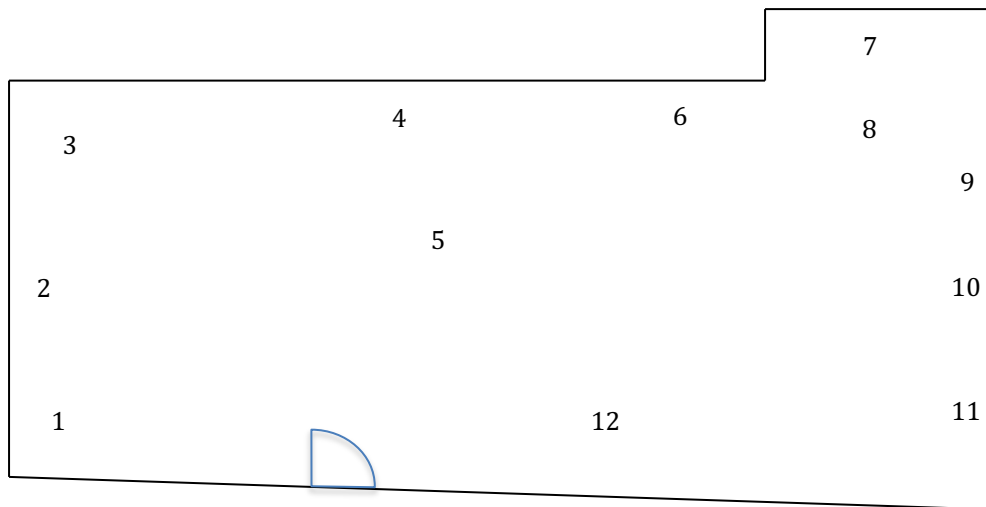


Hapticity- A Theory of Touch and Identity



Clockwise from left:

1. Youngsook Choi, *Factory Girl*, 2011, Dimension variable, silk print with a mirror ball and upright fitting
2. Anya Paintsil, *Shut it please*, 2021, 50 x 48 inches, acrylic, wool, alpaca and synthetic hair on hessian
3. Michaela Yearwood-Dan, *My little lady*, 2020, 64 x 27 cm, acrylic on clay
4. The Gee's Bend Quiltmakers (Loretta Pettway Bennett), *Human's Jeans*, 2019-20, 190.5 x 170.2 cm, denim
5. Renee So, *Woman X*, 2021, 60 x 37 x 26 cm, black stoneware
6. Cristina Tufiño, *Saint Adelaide Patron Saint of Sex Workers and Freer of Those in Psychological Bondage*, 2018, 35.56 x 22.86 cm, ceramic, underglaze, cold finish
7. Althea McNish, *Golden Harvest*, 1959, 165 x 120cm, hand screen printed cotton satin
8. Michaela Yearwood-Dan, *Don't be blue little love*, 2020, 29 x 21 cm, acrylic on clay
9. Enam Gbewonyo, *What Lies Beneath - Empire's dark history revealed*, 2021, 60 x 63cm, used tights, yarn, cotton and recycled PET thread
10. Basil Kincaid, *Quilt: A Dance to Summon Spring*, 2019, 70 x 45 x 8in, cotton, velvet, quilted cotton, felt, wool, corduroy, cotton thread on wall
11. Emily Moore, *After 2021*, 2021, 98 x 72cm, crochet, yarn
12. Eric N. Mack, *Supreme, Knowledge, Affirmatives*, 2017, 185 x 116 x 63 cm, dye on cotton with aluminium armature



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