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*Haptic Skins of  
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(2015).  
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view. Photo by  
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- Features
- Interviews
- Focus
- Reviews
- Photos
- News
- Sound
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- Search
- Newsletter



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[Features](#)

[Interviews](#)

[Focus](#)

[Reviews](#)

[Photos](#)

[News](#)

[Sound](#)

[Video](#)

[About](#)

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[Features](#)

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[Focus](#)

[Reviews](#)

[Photos](#)

[News](#)

[Sound](#)

[Video](#)

[About](#)

[Search](#)

[Newsletter](#)



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[Features](#)

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[Focus](#)

[Reviews](#)

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[About](#)

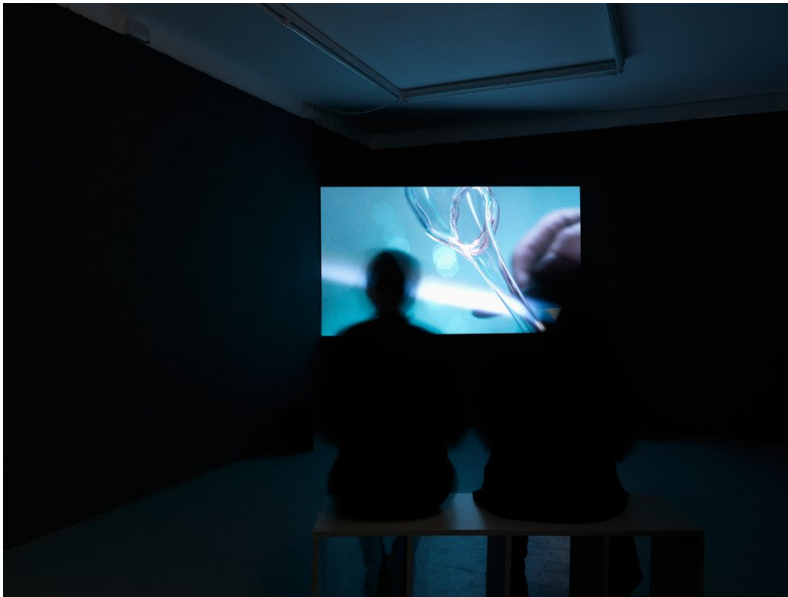
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[Features](#)

[Interviews](#)

[Focus](#)

[Reviews](#)

[Photos](#)

[News](#)

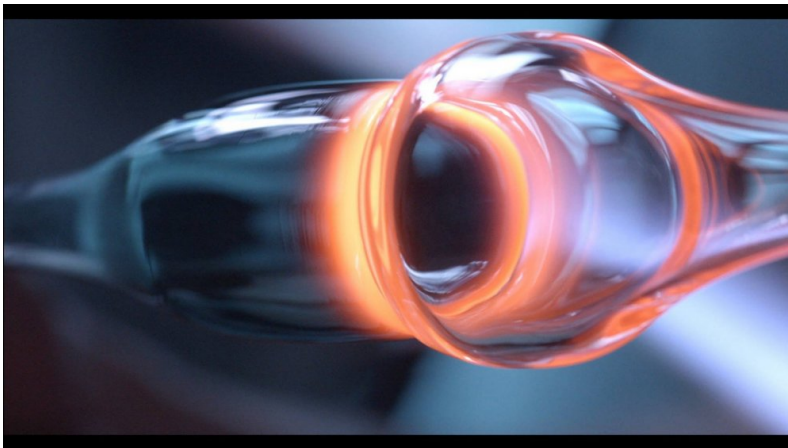
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[Video](#)

[About](#)

[Search](#)

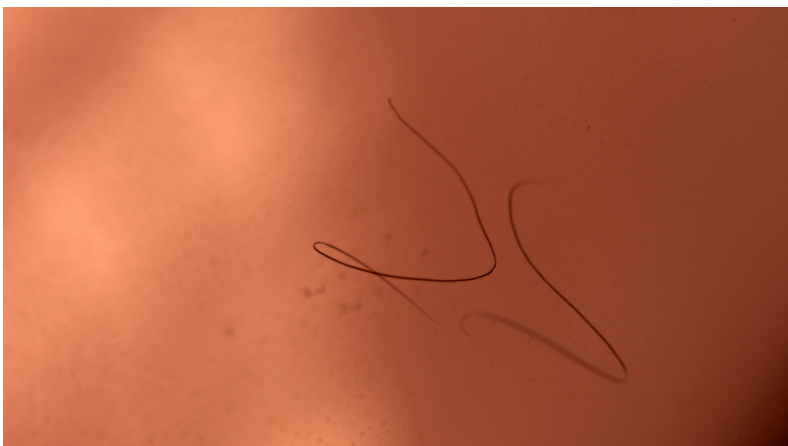
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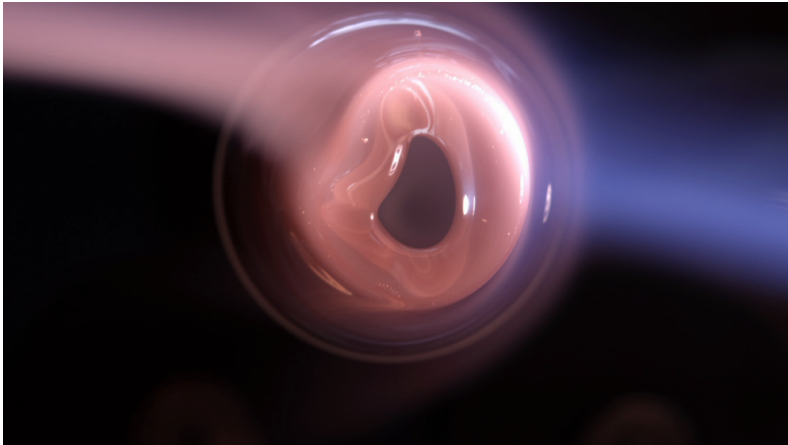
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[Features](#)

[Interviews](#)

[Focus](#)

[Reviews](#)

[Photos](#)

[News](#)

[Sound](#)

[Video](#)

[About](#)

[Search](#)

[Newsletter](#)

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 (16) ▲

## Ilona Sagar, *Haptic Skins of a Glass Eye* (2015) exhibition photos

aqnb, 26 February 2016  
 photo

Spanning a diverse range of media, [Ilona Sagar's \*Haptic Skins of a Glass Eye\*](#) at London's [Tenderpixel](#), which ran October 2 to 24, 2015, included performance, assemblage, sound and film.

*Haptic Skins of a Glass Eye* was deeply rooted in Sagar's research into the public and private spaces we inhabit. The social and historical context given in the press release provides a fundamental guide to the way we encounter the work:

*"... This condition [the "glass delusion"] was an external manifestation of a psychiatric disorder recorded in Europe between the 15th and 17th centuries. The first clear glass, cristallo, was invented in the 15th century... and people began to fear that they were made of glass, pottery and wood and might easily shatter to pieces...[this has now] been replaced with the development of neurological terminology such as hypochondria."*

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[Features](#)

---

[Interviews](#)

---

[Focus](#)

---

[Reviews](#)

---

[Photos](#)

---

[News](#)

---

[Sound](#)

---

[Video](#)

---

[About](#)

---

[Search](#)

---

[Newsletter](#)

## Private Video

You are logged in and have permission to watch (congrats).

## Watch Video

The film acts as a nucleus to the show; objects assembled in the room orbit around the narrative on screen. The image, shot in HD, is focused, crisp and slightly perturbing in its constant oscillation between different subject matters. Tears and glass collapse into a shared state of liquid, hair follicles feel like wires and technological processes morph into a visceral body. Pulsing in and out, the sound is also ripe; the voice sits closely next to your ear reporting or recalling, "the damp into the small spaced side of my left cheek/ sweating like plastic/ slicked as unwashed skin/ stretching my fingers out to the front, above/ I can be sure that the distance expanded from each tip as a considered rhythm/ I progressively spent less and less time looking for myself, ugly with self conflicting, self referential acts."

The objects in the front room feel like particles. Incomplete and not yet developed into functioning things, the glass sculptures have been solidified in their state of process. Placed on the floor on top of a piece of wood, two small glass organs lay intertwined, vaguely representing the shape of a heart or stomach. Another version sits upon the mantle piece over an old fireplace, the spherical bodies tethered to one another. Five more are elongated in shape, their thin torsos altering the energy of the space with its fragility. Headphones hang down above and two hollow wooden boxes sit facing one another, waiting for a body to occupy them. Fragments of vinyl lettering melt downward on the adjacent wall. Two pieces of A4 paper are stuck to the other wall, the content is opaque, however the hazy shape of a zoomed-in body part is just about recognisable. Plucked from Sagar's macro and microscopic research, this assemblage embodies a type of residue or disintegration of language and surface.\*\*

*Exhibition photos, top right.*

Ilona Sagar's *Haptic Skins of a Glass Eye* was on at London's Tenderpixel, running October 2 to 24, 2015.

Header image: Ilona Sagar, *Haptic Skins of a Glass Eye* (2015).  
Exhibition view. Photo by Original@theCopy. Courtesy the artist + Tenderpixel, London.

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[Features](#)  
[Interviews](#)  
[Focus](#)  
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[News](#)  
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[About](#)  
[Search](#)  
[Newsletter](#)

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Project your own obsessions in *The fiction of the fix* at Tenderpixel, Jun 10



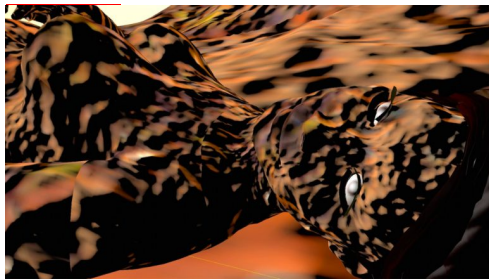
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Features

Interviews

Focus

Reviews

Photos

News

Sound

Video

About

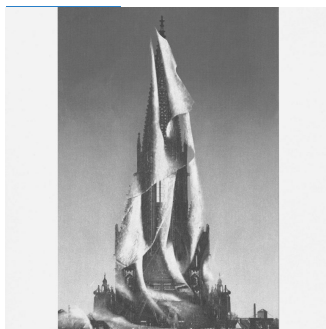
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Dis Fig relieves sorrow & solitude on her remix of J. Carter's arresting ambient track 'One Another's Geography'

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aqnb, 6 March 2020  
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Ytem & Escha evoke a non sequitur fantasia on their remix of Fauness' fairy rock ballad 'White River'



aqnb, Thursday  
sound

The poetic lyricism of Imran Perretta's *the destructors* presents as a pessimistic statement of intent within the nostalgic familiar



Kashif Sharma-Patel, Thursday  
reviews

The digital gothic, vampire LARPing & a visceral nightmare rave at AQNB's *Paranormal Storytime* with Elvia Wilk, Swan Meat & more



- Features
- Interviews
- Focus
- Reviews
- Photos
- News
- Sound
- Video
- About
- Search
- Newsletter

Tuesday  
focus

Replicas, originality, Disney comics & the real explored in *Il Ghirigoro* group exhibition, curated by Francesco Tenaglia



Monday  
photo

Juliana Huxtable in conversation on an ideology of representation, the marketability of visibility & the politics of fashion



Jean Kay, 28 February 2020  
interviews

Celia Hollander explores the magic of the mundane in the tapping rhythm & eerie household dread of 'Santa Ana Wind Burn'



[Features](#)

[Interviews](#)

[Focus](#)

[Reviews](#)

[Photos](#)

[News](#)

[Sound](#)

[Video](#)

[About](#)

[Search](#)

[Newsletter](#)

aqnb, 28 February 2020  
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Laila Sakini's 'Procession' presents a *tableau vivant* that's suspended by the natural beauty of its epic, inspiring surroundings



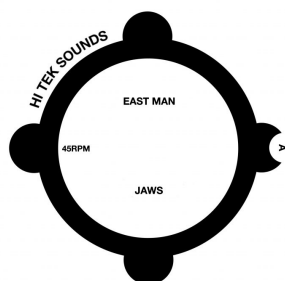
27 February 2020  
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Ritual & uncanny symbolism in the grotto-like sculptures of Jean-Baptiste Janisset



24 February 2020  
photo

East Man strips back to the spare & dreadful hardstep of 'Jaws' for the next release in his *Stop Flapping Your Gums* series



aqnb, 21 February 2020  
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GIL's 'Halo1' reinterprets the romance of an Oscar Wilde fairy tale through the playful melancholy of its classical composition



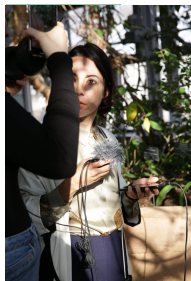
21 February 2020  
video

Loke Rahbek & Frederik Valentin's 'Solina' captures the decay of digital soundscapes in its longing for a recent past



aqnb, 20 February 2020  
sound

A plurality of perspectives between sound, plants & architecture from Maria Thereza Alves, Lucrecia Dalt & Cevdet Erek at CTM



Anabelle Lacroix, 17 February 2020  
reviews

Becoming machine in the playfully dystopian sculptural work of Josep Maynou & Jordi Mitjà



Features

Interviews

Focus

Reviews

Photos

News

Sound

Video

About

Search

Newsletter

17 February 2020  
photo

Elvin Brandhi contributes visceral shrieks to the pulsing distortion of Zoë Mc Pherson's 'Learn Your Language'



aqnb, 13 February 2020  
sound

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Features

---

Interviews

---

Focus

---

Reviews

---

Photos

---

News

---

Sound

---

Video

---

About

---

Search

---

Newsletter