



# The Artist Is In Residence

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## Sabina Hill's Live-in Gallery: Where Life and Art Converge



Conceived as a kind of rural *gesamtkunstwerk* Sabina Hill's "live-in gallery" fuses art, nature, and interdisciplinary design.

Just as the artist who trained as an architect produces work that seamlessly combines printmaking, furniture, interior and digital design, so does her home/studio/gallery/retreat take the artist's residence to the next level.

Hill's oeuvre is firmly rooted in a deep sense of place. Her Pender Harbour residence, which also offers a unique retreat for guests and collectors, is completely connected to her inspiration. While she designed the 3000 square foot two-level home in the classic West Coast modern indoor-outdoor aesthetic, bringing the gorgeous natural vistas of sea and forest into her living space, the natural environment surrounding her is in turn reflected in her artwork.

While Hill's work is collected internationally and includes a signing table at the entrance to Canada House in Trafalgar Square, her West Coast origins inform her pieces. A childhood spent at her grandfather's Yellow Point Lodge on Vancouver Island was formative as was exposure to the paintings of Emily Carr and Jack Shadbolt. She is equally inspired by iconic West Coast architects like Arthur Erickson and Ron Thom whose clean, modern lines are evoked in the architecture of her home gallery.

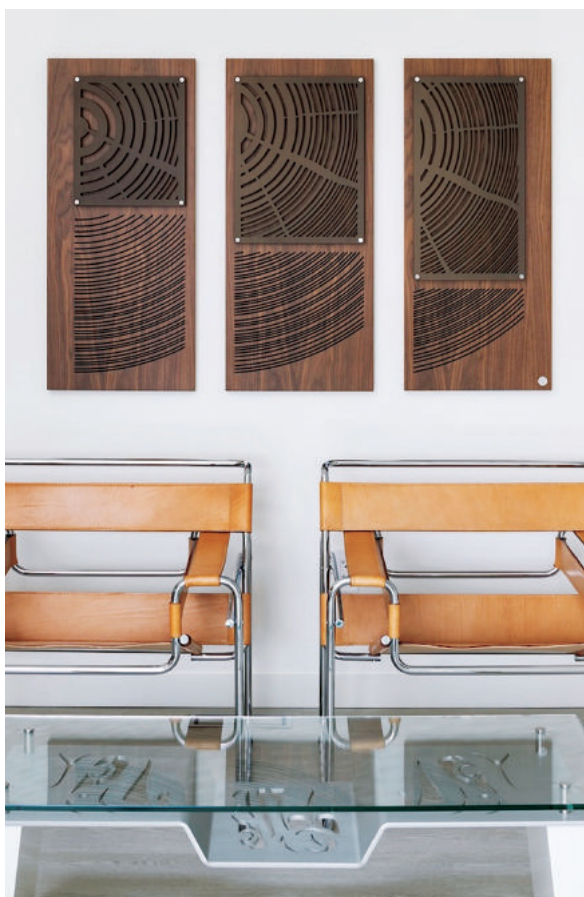
The home, sited on a steeply graded acre of waterfront property, was a true labour of love. Hill designed the house and its interiors, along with select artwork and furniture – which are also for sale. The self-contained guest suite – comprising the entire lower level – emerged organically as a separate space, where potential clients could live with her artwork whilst deciding on commissions.

Some artists are quite private about their practise, but Hill says she enjoys a more interactive experience.

"I love welcoming people into my home and studio," she says. While making art is a solitary process, she revels in the "immediate feedback from and connection with collectors" who come to visit and observe her creative process.

Although her work is mixed media, that process is a clearly articulated and disciplined approach to art making.

It often begins with a kayak paddle in the ocean outside her home. Hill, who studied printmaking, and has degrees in architecture and environmental studies, will photograph surrounding flora and fauna, and then make a sketch based on that image, often transforming natural motifs into abstract form lines. Through a rigorous process of refinement, she then digitizes the image and translates it into production with her team of local highly skilled manufacturers, where it is rendered in a variety of materials including wood, metal, and textiles.



Hill's latest collection – the aptly titled Sea Forest – is a culmination of her practice and her environment, celebrating what the artist calls “the natural world of the Pacific Northwest” reflecting, “the power of nature and how we return to it.”

Employing inventive material combinations and leading-edge technologies with relief in metal, felt and wood, Hill has created a series of limited-edition art works – including fine art digital prints – created for site specific locations in the gallery and studio. They can be customized in colours and materials to suit individual preferences. Additionally, Hill welcomes bespoke commissions for homes, offices and public spaces.

Patrons can arrange visits by day to take in the new work – displayed throughout Hill's home including in her bedroom and living room – and even stay overnight in the guest suite to experience living in situ with the work.

Hill's new collection was crafted during a tumultuous period of global history, and the artist says it was “a way for me to find peace in the beauty of nature.”

Indeed, there is a meditative and healing quality to the works that explore the symbiosis between different materials as well as humanity and nature.

The collection begins with a piece called Surfacing - Orca whale pod diptych, inspired by the whales that swim through Pender Harbour. Portraying an orca pod in relief using rift cut white oak with charcoal stain and painted composite inlays, Hill avoids literalism by abstracting nature into form line – a theme throughout Sea Forest.

As the orcas emerge from the water to exhale and breathe, it's hard to tell where the whales begin and the waves end.

A rather extraordinary piece and the largest in the collection is one called Pacific - Giant Pacific Octopus Nine. Exquisitely executed in high gloss lacquer and matte finishes on composite panel with a solid rift cut white oak frame, the work exemplifies a new direction in Hill's work where she highlights recurring motifs found in nature – in this case the octopus' “suckers” – into abstracted almost architectural forms. Framed individual or grouped detail panels are available, featuring any of the nine relief segments from the master artwork that explores, what the artist calls “the extraordinary world that thrives beneath the ocean's surface.”

An exciting new work named Growth - Tree Rings features sectionals of tree rings fashioned with waterjet cut bronze anodized aluminum, composite panel with matte finish, and stainless-steel stand-offs. The effect of the works meant to “celebrate the resilience and strength of trees as they endure and adapt to their environments” is one that both industrializes a natural material and celebrates its mystical quality.

Another piece that evokes the cycle of life, is called Protect - Herring Ball, rendered in laser cut stainless steel. While reflecting the beauty of what the artist calls “the fluid motion of synchronized shimmering





silver bodies coming together in a tightly packed formation to safeguard individual members from potential predators” it also conveys the paradox of the natural world. As Hill notes, “The herring ball also serves as a concentrated food source for seabirds and larger fish, fostering a complex ecological interaction.”

Another highlight of the new collection are works inspired by Canada’s national animal, the beaver, one that the artist calls the “architect” of the natural world who “plays a crucial role in ecosystem restoration.”

Icon - Beaver Diptych reveals Hill’s printmaking background, utilizing fine art reproduction technology to reference a hand-pulled relief print of the beaver. As the artist explains, “Icon’s blocks of colour suggest the traditional chine-colle process, where fine Japanese paper is applied to create depth, and texture embedded in the surface of the prints.”

A related work called Beaver Variations, is a playful exploration of the noble creature that reads like Warhol meets Hinterland’s Who’s Who.

What a delight to be able to take in this new collection, while gazing out at the natural beauty that inspired it, right here on the Sunshine Coast.

To arrange a private view of Hill’s work, contact the studio: [sabinahill.com](http://sabinahill.com).

