



SABINA  
-IBIZA-

# ART

The Sabina Art Collection

# INTRODUCTION

Just as in walking in nature there is the sense of the numinous, that overwhelming presence of the Other; in viewing art there is some sort of awakened remembering to a Platonic ideal; a forgotten dream; a truth; a place we've come from and will one day return.

I think this is the magic of art in that it moves us intuitively to recognise and remember our connection to Source. The source of everything.

At Sabina we wanted this spiritual connection to be reflected in the art we chose. Non-denominational and non-religious yet a reminder to the abundances of nature and human feelings and experiences as given by a benevolent and loving creator.

Each of our chosen artists and artworks reflects that artist's gratitude for existence and the magnificence and wonderment of life. To be alive, fully aware and cognisant to the glory of all that we experience, both good and bad, is our purpose and in accepting this, life becomes more real and rewarding. Our chosen artists have reflected this notion in their work.

I hope you enjoy the pieces we have selected and that they bring you the same sense of reflection and peaceful contemplation that their artists intended.

– Anton J G Bilton,  
Founder



# CATALINA SWINBURN

My practice operates on the shifting border between cult and artistic practice through the use of rites (performance) and arrangement of objects.

“Swinburn’s practice investigates through a variety of media such as video, installation, sculptures and photography and the use of materials such as paper and marble. Many of Swinburn’s process starts with performance whether utilising her own body in the work or the act of performance in the artwork’s production. This embodiment and interconnection through time, place and space allowed the artist to express the human experience.” - Maisa Al Qassimi

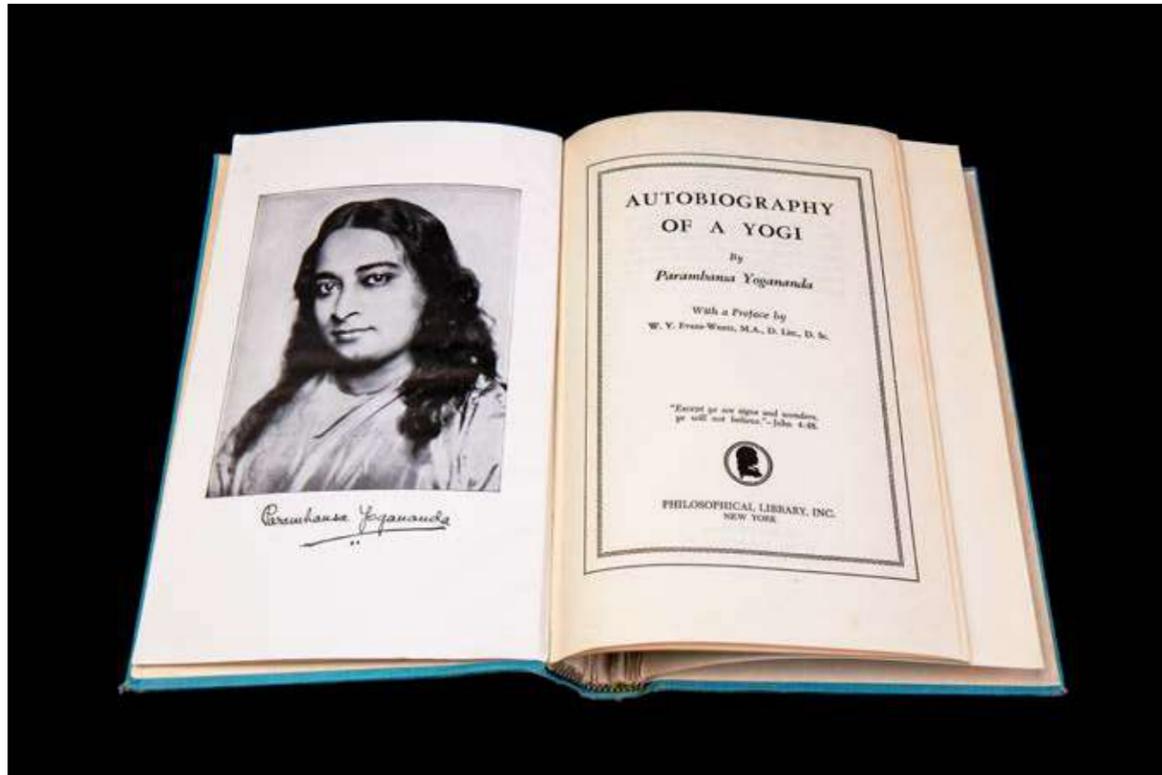
My work is presented as a syncretic bricolage, as an attempt to reconcile different doctrines, a process of transculturalization and miscegenation, the union of the sacred and the secular. I use metaphoric and symbolic manipulations that challenge reality as a representation the artist is part of.

I am interested in giving back to art a place of transcendence. I think there is a need to return to traditional culture, to relate in a more respectful way with nature, to focus on sustainable projects that aspire to a certain degree of transcendence, here is the choice to work with noble and perdurable materials, such as marble, stone, bronze, leather, paper.

The paper works after being used for my rituas, have their own life. They become a sculpture, an abandoned body that has a history that traces the form. They gained a history and remind me of stitches of memory that remain. All the cultural catastrophes around the world where cultural sites have been displaced and others destroyed.

The pages that are torn, folded and converted into encrypted messages, already determined for this function by the fold, delimit the line that fixes the scope of an enigma. This is how the origami recomposes the ruins of the book, to enable them through an unexpected function, into singular elements of a new object. The book is reproduced in a condition of dispossession, since it exhibits the destruction of the filling, to later give way to the manufacture of a cover that can be used as a garment and as a shroud: a Ritual Dress. In this way, the sculpture creates a monument that revolutionises its previous history and references the change in their time and place.

When we broke the filling of a book, we began to exhibit the broken spine, with the paper and thread cuts in sight. In this sense, it emphasizes the moment of a cultural catastrophe, because the destruction of a book is equivalent to the demolition of a building; even more, if we learn that some of the dismantled book contains the first edition of the most acclaimed spiritual classic by Yogananda: *Autobiography of a Yogi*, which seals a certain idea of sentimentality that can be seen in the underground web of power. Regenerating these narratives articulates a sense of urgency and a mode of resistance.



The Autobiography of a Yogi by Paramahansa Yogananda



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Please contact our Art Consultant  
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the artists of The Sabina Collection  
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[www.sabinaibiza.com](http://www.sabinaibiza.com)



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