

An abstract painting featuring a dense composition of vibrant, overlapping brushstrokes. The color palette is rich and varied, including deep blues, bright greens, fiery reds, and golden yellows, all set against a dark, almost black background. The strokes are expressive and energetic, creating a sense of movement and depth. The overall effect is a complex, multi-layered visual experience.

Robbin Yager



above detail: **Dianas** 1991, intaglio

I struggled for two hours with the image wanting to change it to a bush, a cloud, a hill. My emotions just couldn't comprehend a wave on a blank piece of paper. In frustration I skulked away to High Park to draw trees and found some very interesting things. First, many of my imaginary trees actually exist in the park, yet until a few weeks ago I had never really seen these trees. Furthermore the trio of trees in "Life on the Great Divide" do exist side by side just like in my drawing. I did a sketch of the trio and plan to do more. In spite of distracting attention created when drawing in public, I was completely enthralled, there are some wonderful examples of flora in the park; some fascinating characters of trees and bushes. Their personalities are colourful and sensual and I admired their dignity in the wake of neatly planted rows of flowers, and herds of children being driven by vocal women oblivious of the seductive and strangely fantastic leafy entities around them.

Perhaps someday I will find my wave.

Anne Truit muses that, in spite of their desires or intentions, artists are the unconscious receptacle for all that exists or has existed or will exist. She writes "I wonder if artists occasionally pick up a range of actual physical fact beyond ordinary sensory reach."

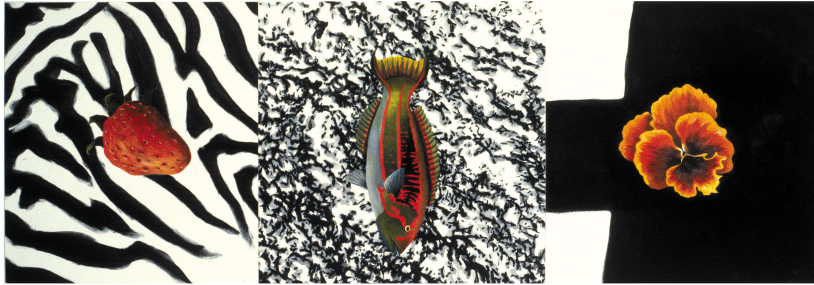
I don't wonder. I know.

Toronto diaries, June 15, 1984

paintings

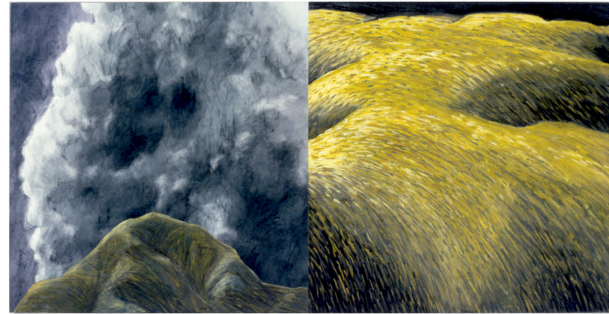
right: **Hot West Coast
Landscape**, 1995,
oil on board.

bottom: **Equanimity**,
1994, oil and mixed media
on paper mounted on board.



drawings

All drawings are any combination of mixed media which might contain oil pastel, pencil, coloured pencil, water soluble crayons or oil stick on paper. The media surface is often incised using a sharp object like a razor blade or engraving point, exposing layers of colour. In the graphite drawings, an eraser is used to return the image to paper.



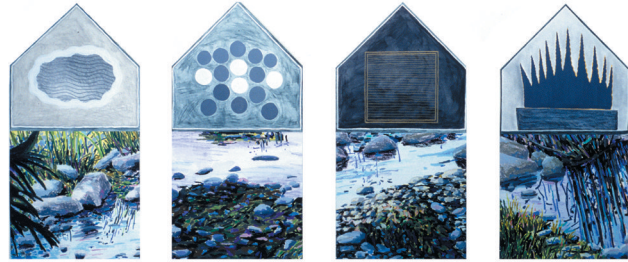
top: **Fear**, 1993, mixed media on paper on board, private collection

bottom: **Now Nor Then**, 1990, mixed media on paper

right: **Mystery Made Actual**,
1993, mixed media on paper
on board

below: **Three Lakes** 1988, oil
stick on paper

bottom right: **Waterform I**,
1988, mixed media on paper



prints

Robbin Yager makes etchings in brilliant colour using a unique and non-traditional two plate process. The method reflects her large drawings which incorporate rich dense colour. Because of the time and labour involved, editions tend to be very small in number, usually under 20 prints.



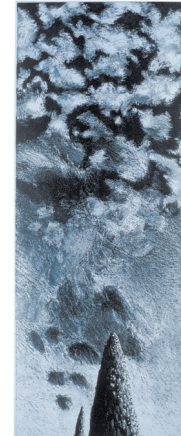
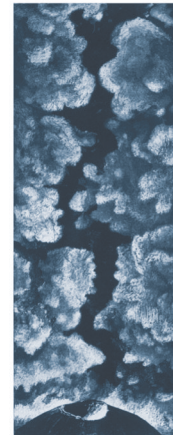
The approach is free, open and unfettered by technical control. When an edition is finished the plates are used again by etching off the previous image. Remnants can sometimes be seen under the new print.



top: **Orange Tree with Blue Shadows**, 1989

left: **Orientale**, 1994

right: **Event 1, Event 2**, 1994,



push pull press

calgary After returning to Calgary in 1989 the Alberta Printmakers Studio was Robbin's main creative space until 1992 when she set up Push Pull Press studio in her garage and printed many editions on a 3' x 5' Graphic intaglio press. She also designed a house with a studio space where she began painting and drawing again in 2001.

top: Etching a plate with nitric acid.

centre: Inking the plate

bottom right: Hand inked colour plate on the press after a "pull".

left: The Push Pull Press chop.



biography

Robbin Yager was born in Kingston, Ontario and moved to Alberta when she was 5 years old. After graduating from the Alberta University of Arts in Calgary she travelled to India, Nepal and Europe, and then lived in Toronto, Vancouver, and Marrakech before returning to Calgary. Many wilderness trips and travels to Mexico, Central America, the SW United States and Morocco have influenced Robbin's work.

She now lives on Mayne Island, B.C.

education et al

Alberta College of Art and Design, Calgary, Fine Art Diploma (drawing and printmaking) 1973-77

Ontario College of Art, Ryerson Polytechnical, George Brown College, graphic design and drafting, 1984-86.

Onjo Design est. 1996 - Graphic Design studio - Design and illustration services.

Member: Open Studio, Toronto 1985-86, Malaspina Printmakers 1986-88

Worked with art collection management for the Art Gallery of Ontario, Vancouver Art Gallery, Surrey Art Gallery, City of Toronto Archives, and the Glenbow Museum.

Board of Directors (1986) with the Malaspina Printmakers Society, Vancouver.



In 2001 Robbin traveled to Morocco where she met many influential people and in 2003 created **Morocco Explored Tours**. She retired in 2019.

VANCOUVER Robbin was very active at the Malaspina Print Shop from 1986-88 and produced most of her large colour etchings There. As well, the artists documentation project to save the Carmanah valley from logging, drew national attention. A smaller yet no less important project to save killer whale habitat (1990) at Tsitika/Robson Bight also resulted in drawings and prints made at the Malaspina Print Shop in support of that project.



top: Artists from Malaspina Printmakers at Carmanah Creek 1988.

left to right: Patrick Mahon, Rachel Gourley, Linda Laushway and Robbin Yager.

centre: Killer whale pod at Robson Bight 1990.

bottom: 1988 solo exhibition at Geraldine Davis Gallery, Toronto



TORONTO Robbin lived in Toronto from 1982-86 and worked at the Ontario Art Gallery taking inventory of the complete collection. Toronto's art scene in the 1980s inspired Robbin to produce a lot of work at this time. She developed unique large format colour etchings at Open Studio printshop and drew in a tiny studio on her back porch at home. A spare bedroom at Pearson Avenue allowed her to begin making much larger drawings too. Geraldine Davis Fine Art began to represent Robbin's work, resulting in many solo and group exhibitions.



exhibitions solo

- 2004 **Thought Poems**, Image 54 Gallery, Calgary
- 1994 **Arboreal**, Malaspina Printmakers, Vancouver
- 1988 **Recent Work**, Geraldine Davis Gallery, Toronto
- 1987 **Prints and Drawings**, Malaspina Printmakers, Vancouver
- 1985 **Recent Works on Paper**, Sword Street Gallery, Toronto
- 1984 **New Drawing**, Justina M. Barnicke Gallery, Hart House, The University of Toronto
- 1979 **Drawings and Paintings**, Nickle Arts Museum, The University of Calgary



exhibitions group (selected)

- 2008-11 **Altgraphics**, Drawings from the Collection of the Alberta Foundation of the Arts, traveling
- 2008-09 **The Essence of Landscape**, Art Gallery of Alberta, traveling
- 2006 **Visions of Our Vanishing Heritage**, Burnaby Art Gallery, Burnaby BC
- 2001-03 **Paintings and Drawings**, Image 54 Gallery, Calgary AB
- 1993-99 **Prints and Drawings**, Canadian Art Galleries, Calgary AB
- 1996 **Suncor Collects**, Muttart Art Gallery, Calgary AB
A Natural Fixation, The Works, Edmonton Centennial Library, Edmonton AB
- 1994 **New Economy**, The Nickle Arts Museum, University of Calgary, Calgary AB
Equal Opposites, Muttart Art Gallery, Calgary AB
Trees and Flowers, The Bowman Arts Center, Lethbridge AB
- 1993 **The First International Grafick Print Biennial**, Maastricht, The Netherlands
- 1992 **Alberta Printmakers**, Bush Barn Art Centre, Salem, OR USA
- 1986-92 **Prints and Drawings**, Geraldine Davis Gallery, Toronto ON

- 1991 **Top Notch**, Harcourt House Arts Centre, Edmonton AB
- 1990 **The Boston Printmakers 42nd**, Fitchburgh Art Museum, Fitchburgh, MA USA
- Alberta Printmakers Inaugural Exhibition**, Muttart Gallery, Calgary AB
- Tsitika/Robson Bight Expedition**, traveling exhibition, Victoria and Vancouver BC
- 1989 **Malaspina Printmakers**, The Pohjanmaan Museo, Vaasa, Finland
- Carmanah: Artistic Visions of an Ancient Rainforest**, traveling exhibition, Victoria and Vancouver BC
- Lubijana**, Museum of Mordern Art, Slovenia
- 1988 **Malaspina Printmakers 13th Annual Members Show**, Simon Fraser University, Burnaby BC
- 1987 **Innovation: Subject and Technique**, national printmaking exhibition and conference, University of Toronto ON
- Experiencing Drawing: Its Discipline, Technique and Purpose**, The McIntosh Gallery, London ON
- 1985 **Art-of-Peace Biennale**, Kunstverein Und Kunsthau, Hamburg, West Germany
- A Measure of Success**, Alberta College of Art Gallery, Calgary AB
- Works on Paper '85**, London Regional Art Gallery, London ON
- 1983 **Alberta: the Province, the Women, the Artists**, Alberta Culture, Edmonton AB
- 1980 **Abstracts**, Alberta Culture, traveling

reviews

"... her drawings show both an interesting aesthetic sense of humour and a marked conceptual bent."

Brooks Joyner, *The Albertan*, 1979

"Her response to the beauty, physicality and disorder in natural transformations is her own well-controlled and ordered transformation of the surface with ... the most animate inner vitality."

Nancy Tousley, *The Calgary Herald*, 1979

"The disturbing intensity in these large tree images is enhanced by the tangible evidence of plate being stamped into paper and... the vigor in Yager's incised marks and lines out to the edge of the plate, whether formal and compressed or wild and spontaneous."


Pat Austin, Alberta Printmakers Society, *Artichoke Magazine*, Vol.5, No.1, 1993, p. 52-56.

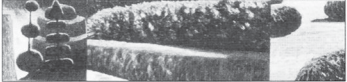
awards & grants

- 1991 & 94 Project Grants: Alberta Culture
- 1990 Jurors Commendation: The Boston Printmakers
42nd Annual Exhibition
- 1988 Four Purchase Awards from Malaspina Printmakers
13th Annual Members Show: Air Canada, Opus
Framing, Wregglesworth and Associates,
Simon Fraser University.
- 1984 Materials Assistance Grant, Ontario Arts Council



left: **Attachment**, etching, 1987
Winner of four purchase awards
in 1988.

 The Alberta
Foundation
for the Arts



Robbin Yager, *Prune*, drawing

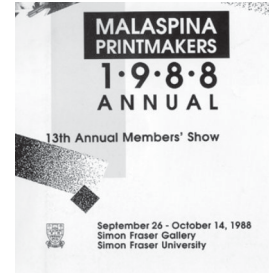
**1994 Art
Acquisition
Project**

public collections

Alberta Culture, Edmonton AB
Simon Fraser University, Burnaby BC
Nickle Arts Museum, University of Calgary AB
Canada Council Art Bank, Ottawa ON
Dept. of External Affairs, Ottawa, ON
Burnaby Art Gallery, Burnaby BC

selected corporate collections

Air Canada	Nova Corporation of Canada
BP Canada	Opus Framing
Bank of Canada	Palm International Realty
Chubb Insurance of Canada	PanCanadian Petroleums
Citibank Canada	Royal Bank of Canada
Clarkson Gordon	Royal Trust
CN Hotels	Semi-Tech Microelectronics
Coca Cola Corporation	Standard Alliance Mutual Services
Continental Bank of Canada, NYC	Suncor
Dynamic Capital Corporation	Telus Corporation
Ernst and Young, Hong Kong	Toronto Dominion Bank
Herman Miller Canada	Toronto Workers Compensation Board
King Ranch Corporation, Florida	Wregglesworth and Associates
Nissan Canada Inc	Xerox Canada

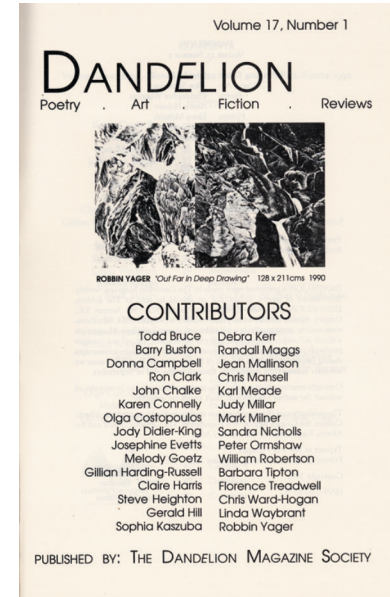


Vancouver studio, 1989



books & catalogues

- 2007 **Alberta Art & Artists, An Overview**, book, by Mary-Beth Laviolette and Patricia Ainslie.
- 2005 **An Alberta Art Chronicle, Adventures in Recent and Contemporary Art**, book, by Mary-Beth Laviolette.
- 1994 **New Economy**, exhibition catalogue, introduction by Katherine Ylitalo, (curator), The Nickle Arts Museum, University of Calgary.
- 1993 **1e International Grafiek Biennale**, exhibition catalogue, Global Graphics, Het Nieuwe Zien, MECC - Maastricht, Holland 1993
Reflection and Review, article, by Pat Austin, Artichoke Magazine, Vol. 5 No.1 1993, p. 52-56.
Boston Printmakers 42 Annual Exhibition, exhibition catalogue, introduction by Ofelia Garcia, Atlanta College of Art, Atlanta, Georgia, USA
Robbin Yager: Drawings, article, Dandelion Magazine, Volume 17, No. 2, 1990, p. 47-52.
- 1989 **Carmanah: Artistic Visions of an Ancient Rainforest**, book, published by the Western Canada Wilderness Committee, 1989, p. 164-165.
Malaspina Printmakers 14th Annual Members Show, exhibition catalogue, introduction by Greg Bellerby, Emily Carr College of Art and Design, Vancouver.
- 1985 **A Measure of Success**, Graduates of the Alberta College of Art and Design 1963-84 exhibition catalogue, introduction by Val Greenfield, (curator).





Thoughtform II, 1988, oil stick on paper

contact

Robbin Yager

email: robbinyager@gmail.com

acknowledgments

Brochure design: Robbin Yager.

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page 7 top: Don Romanchuk, and
page 8: Omar (Morocco, 2001).

cover: **The Possible Existence Of**, 1988 (detail)
mixed media on paper, private collection

