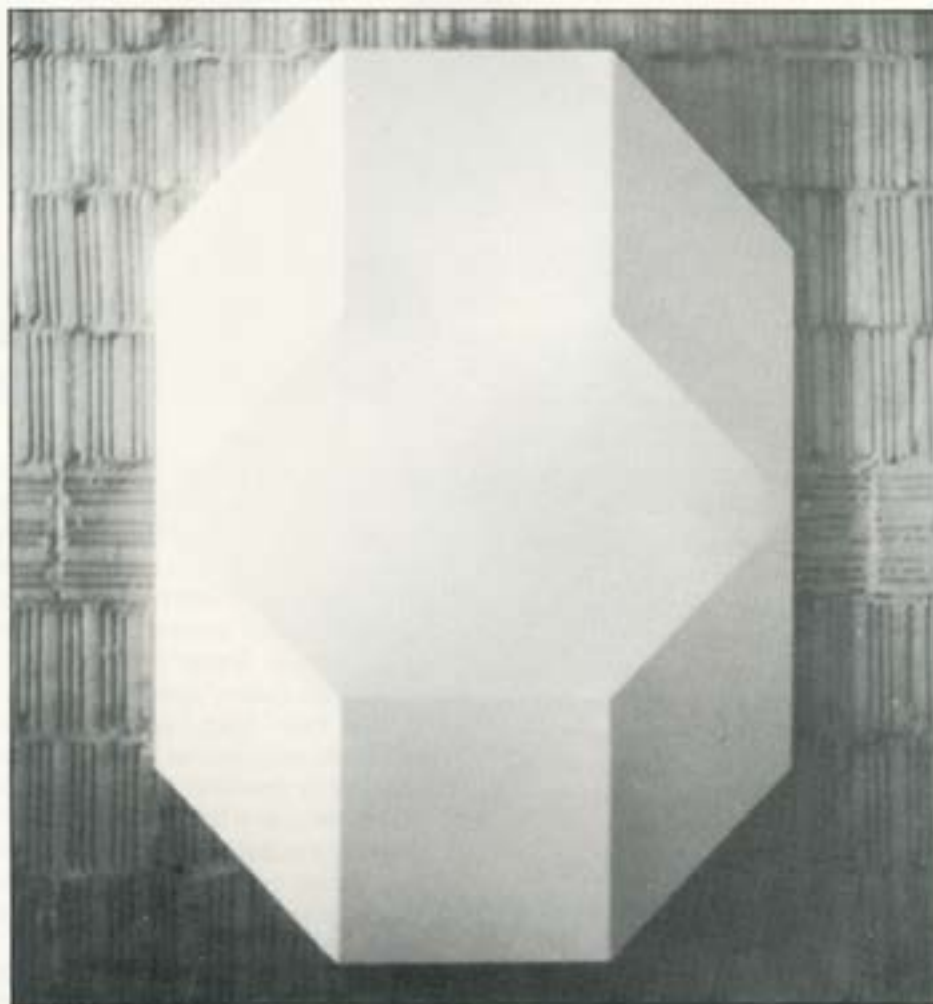

JOHN DOBEREINER

RETROSPECTIVE

FEBRUARY 25 - APRIL 13, 1986



No. 12
1976
acrylic on canvas
205 cm x 122.5 cm x 25 cm



Maltwood
Art Museum
and Gallery

JOHN DOBEREINER

RETROSPECTIVE

I think it is when an artist places constraints on himself and invents within a limited format, attending to what he knows, that he starts to find things out and strikes the richest lodes.

—JOHN DOBEREINER



John Dobereiner

The work in this first retrospective exhibition highlights the development of John Dobereiner as an artist.

He began his formal relationship with art as a student of the Vancouver School of Art in the late 1940s. There he encountered the universally-known world of landscape painting through the work of Emily Carr and the Group of Seven. Although he was soon to move in a much different direction, his attraction to pictorial space and depth—two vital compositional factors in the depiction of landscape—remained with him. In the next decade Abstract Expressionism became predominant in artistic circles, and Dobereiner gravitated towards it.

He moved into painterly abstraction through paintings of the human form while completing an MFA at the University of Washington in the early 1960s. A series of paintings portraying the female nude led to the abstract expressionism advanced by Hans Hoffman's maxim: the 'push-and-pull' of colour and form against the flatness of a painted surface. In his struggle with the plane of the canvas the 'push/pull' became a motivating idea in his spatial explorations of painting. From this moment on Dobereiner undertook the self-imposed task of defining in his art the tension between the illusion of the space and the real

space on a canvas. By the mid 1960s two results appeared in his work: the physical distortion of the canvas surface and isometric perspective. The former is exemplified by Dobereiner's sculpture/paintings of the 1970s. The plain white-painted canvas or aircraft fabric stretches over a 3-dimensional structure to form a multi-plane surface. These works need no further painting to create the illusory space since their multi-plane white surface fully allows the play of shadow and light. With isometric perspective the artist ingeniously tricks the viewer into believing the multi-dimensional nature of a piece which is in fact 2-dimensional. Through this artistic probing he succumbed to the fascination of what he called the "almost magic space which lies between illusion and 'reality'—between what an image appears to be, and what is actually there".

The process of transforming one form into another is clearly delineated in his Op Art prints and more so in a series of prints of intersecting boxes. The boxes are seen in more than one way. Planes recede or project. This interchange of directions depends on the chosen point of departure. Each departure point leads to the perception of a different spatial shape in the plane of the print.

JOHN DOBEREINER

RETROSPECTIVE

John Dobereiner admitted that this artistic concern—the illusion of space on a flat surface—did not necessarily direct him to innovations:

There is no claim here to anything very new. At least part of the delight in conventional painting has been the tension between illusory space in three dimensions, on a surface that has only two. Indeed, perhaps all painting has always been concerned with, in however many dimensions, the magic-

space-that-isn't-there.

However, this artistic concern led him to many of his own creative lodes.

In the last years of his life, John Dobereiner turned toward political statements. A series of drawings, not formally exhibited before, are concerned with the fear of nuclear conflict evoked by the presence of the Trident Submarine base. Still, these drawings, like Dobereiner's prints, exhibit the love of textures so characteristic of his work.



Flip Top
1967
acrylic on canvas
106 cm x 106 cm

THE JOHN DOBEREINER BURSARY FUND

With the support of friends and associates, a Bursary is now being established by the University of Victoria in memory of John Dobereiner. This Award will provide assistance to both needy and worthy undergraduate students pursuing careers in Art. The University of Victoria Foundation appreciates your support of this new Award. Cheques should be made payable to

The John Dobereiner Bursary Fund
The University of Victoria Foundation
P.O. Box 1700, Victoria, B.C. V8W 2Y2

Receipts will be issued for income tax purposes.

JOHN DOBEREINER

RETROSPECTIVE

List of works in the exhibition

PAINTINGS

No. 1
oil on canvas
137 cm x 156 cm

No. 3
oil on canvas
153 cm x 127 cm

No. 4
oil on canvas
155 cm x 137 cm

No. 8
oil on canvas
153 cm x 127 cm

No. 11
oil on canvas
124.5 cm x 114 cm

No. 12
1976
oil on canvas
117 cm x 97 cm

No. 17
1976
acrylic on canvas
153 cm x 55 cm x 76 cm

Untitled
acrylic on canvas
61 cm x 64 cm x 123 cm x 64 cm

Dark Occurrence
acrylic on canvas
141 cm x 127 cm

U967.1.2
Flip Top
1967
acrylic on canvas
106 cm x 106 cm

Chevron Box
acrylic on canvas
78 cm x 71 cm x 65 cm

Parabox
acrylic on canvas
41.5 cm x 83 cm x 31 cm

Fresh Slant
acrylic on canvas
24.5 cm x 92 cm x 71 cm

3 Up 3 Down
acrylic on canvas
170 cm diagonal

Model for No. 17
acrylic on wood

PRINTS

Untitled
silkscreen
42 cm x 58.5 cm

Space Warp 4
c. 1971
silkscreen 1/5
42 cm x 58.5 cm

Space Warp 5
c. 1971
silkscreen 1/5
42 cm x 58.5 cm

U966.1.5
Badlands across the 40th Parallel
1966
collograph 1/5
63.4 cm x 58.7 cm

Space Warp 6
c. 1971
silkscreen 1/5
42 cm x 58.5 cm

Space Warp 7
c. 1971
silkscreen 1/5
42 cm x 58.5 cm

Red on Three
1973
silkscreen studio proof
49 cm x 63.5 cm

Untitled
silkscreen
40 cm x 59 cm

Untitled 190
silkscreen
40 cm x 59 cm

Untitled 189
silkscreen
41 cm x 59 cm

Untitled 195
silkscreen
43 cm x 64 cm

Untitled 196
silkscreen
41 cm x 59 cm

Untitled 188
silkscreen
41 cm x 59 cm

Space Warp 10
screenprint
41 cm x 59 cm

Space Warp 4W
1970
screenprint studio proof
41 cm x 59 cm

Six Square R-G
1973
screenprint studio proof
45 cm x 59 cm

Untitled ("Go")
silkscreen
35 cm x 35 cm

Untitled
silkscreen
41 cm x 59 cm

Untitled
collograph
33.5 cm x 43.5 cm

Untitled
collograph
39.5 cm x 30 cm

Untitled
silkscreen
34.5 cm x 54 cm

British Empire
1973
screenprint 3/10
46 cm x 60 cm

Space Warp 8
silkscreen
28 cm x 36 cm

DRAWINGS

Trident suppositories
early 1980s
graphite
28 cm x 36 cm

One Trident Submarine
early 1980s
graphite
48.5 cm x 68.5 cm

Untitled (playing cards)
early 1980s
graphite & playing cards
28 cm x 36 cm

Have a nice day—
early 1980s
mixed media
28 cm x 36 cm

Untitled
early 1980s
graphite
70 x 53 cm

A tangle of tough plastic
early 1980s
graphite
48 cm x 70.5 cm

Cybernetic Bride
1966
collograph
49.5 cm x 39.5 cm

Come on Go Go
1966
collograph
39.5 cm x 34 cm

Message from the Sky
1966
collograph
24.5 cm x 33 cm

Fast Horizon
1966
collograph
26 cm x 33 cm

Fast trip, land end
1966
collograph
23.5 cm x 33 cm

Space Warp 5W
1970
screenprint studio proof
47 cm x 68 cm

Space Warp 11W
1970
screenprint studio proof
47 cm x 68 cm

Red on three
screenprint studio proof
44.5 cm x 59 cm

Four Square R.G.
screenprint studio proof
45 cm x 59 cm

Twelve Square R.G.
1973
screenprint 2/10
44 cm x 59 cm

CONSTRUCTIONS

Untitled
newspaper on paper
40.5 cm x 51 cm

Untitled
newspaper on paper
40.5 cm x 51 cm

Untitled
newspaper on paper
40.5 cm x 51 cm

VIDEO PROGRAM
*JOHN DOBEREINER: A
RETROSPECTIVE*
8:45 min.
U.V.T.V. Production
1986

*Funding assistance from the
Museums Assistance Program
of the National Museums
Corporation*

ACKNOWLEDGEMENTS

Martin Segger,
curator/director
with
Montserrat Gonzalez
Lorri Dauncey
Claire Davey
Nadia Stella
Pamela Dean
Terry Lewis
Zdenek Tomas
Barbara Jackson, registrar