

## There's no time: John Spiteri, Mira Gojak, Bradd Westmoreland, Karl Wiebke

*There's no time* takes as its focus a body of work—nearly fifty paintings and sculptures of glass, wood, canvas, paint and stone—produced over the last two decades by Sydney artist John Spiteri. Alongside Spiteri are Mira Gojak, Bradd Westmoreland and Karl Wiebke—three Melbourne artists whose works oscillate between similar coordinates. Each of the four artists employs creative processes and materials freely, and in this 'era of art with labyrinthine rationales' their work conveys unusual openness.

The first decade of **John Spiteri's** oeuvre reveals a cosmopolitanism and progressive optimism. (The male and female figures wear nice suits and remind us of the ambitions of the twentieth century.) In more recent work, fast-paced and forward-looking modernity has been replaced by historical time: time is reversed and slowed down as Spiteri looks backwards to antiquity. References to progress empty out, and what is left is a sense of eddying movement but unchanging time: no time.

John Spiteri completed a Master of Fine Arts at UNSW College of Fine Arts in 2001 and studied at Goldsmiths College, London, in 1996 and 2002. Since 1996 he has exhibited regularly in Sydney and London.

**Mira Gojak's** sculptural practice employs drawing as a technical solution. Gojak cuts lines through domestic objects—here, a standard door—to estimate values that fall outside the known range of these objects. She extends their physicality and envelopes the spaces around them. In this way she uses the facts of an object as the starting point from which to draw inferences and assertions about things that are unknown. Gojak traces both the contours and the conventions of the world around her.

Mira Gojak completed a Bachelor of Fine Art (Painting) at the VCA in 1992 and also studied science (zoology and psychology) at the University of Adelaide. She has exhibited widely in Melbourne since graduating from art school.

**Bradd Westmoreland's** determined view is to allow the process of painting to lead wherever it might take him. However, his painting practice has an order that arises out of a structured working routine. Westmoreland is interested in the kind of reality that is confined to a painting—including its logic of motifs. Thinking in this way Westmoreland is able to conceive of his own art as involving no boundaries or restraints. He says, 'I'm not so keen on finding or settling on a way of working, or a look. I'm not interested in answers!'

Bradd Westmoreland completed a Bachelor of Fine Art (Painting) at the VCA in 1995. He has exhibited regularly in Melbourne and Sydney since 1997.

German-born **Karl Wiebke's** career as a painter spans nearly forty years. He uses analytical painting processes to create his art methodically. Connecting making art to living, he says that it's necessary for his works to be 'anxiety-free'. Wiebke began the first of the four luminous 'drawings' in this exhibition in 1997. His unchanging working process for the ongoing series, where decisions are limited to scale and colour, is to lay down a flat monochrome base upon which he then paints a super-fine cross-hatching of lines. Wiebke's paintings buzz and hover, and picture a complex temporal idea of the world around us.

Karl Wiebke completed his studies in fine art at the Hamburg Hochschule für bildende Künste in 1976. He left Germany for Perth in 1981 and relocated to Melbourne in 2001. In the last thirty years Wiebke has exhibited widely around Australia.