

The German language engages the term *Farbe* for both the phenomena of colour and for the material of paint. In contrast, the English language differentiates between colour and paint. In Western Europe, in contrast to Asian culture, the 1970's and 80's saw the development of a direction in painting where artists oriented their practice around an analytical, even results-driven relationship to the conditions of painting, the process of painting, and the materiality of painting substances. In part it is a consequence of the significant influence of Hegelian thinking on Western – in particular European – philosophy of art, as well as the impact of Newton's establishment of the logic of cause and effect, where action can be planned and reasoned in relation to the desired result.

This result-focused unidirectional logic also influenced painting, so that materials and processes became thematised as major parameters of artistic action. Often the results weren't decisive, and could have been arrived at in various ways, but instead systematic frames formed the action prospectively. This exhibition explores such artistic investigations, bringing together approaches where the material and process-oriented aspects of working are emphasised, with others where the tonality and the appearance of painting are foregrounded. The exhibition places into dialogue various practices that concern themselves with aspects of 'Farbe' in a fundamental, non-narrative manner. Such cross-referencing and differing legibilities enable an extension and renewal of the just-seen. Approaches of a theoretically oriented 'radical' painting are presented, as well as those interested in a more sensual experiencing of the painted work.

*WestFarbe* combines investigations that were already active in the 1970's and 1980's (eg. Hafif, Innes) with relatively recent projects (eg. Cosgrave, Reifengerger). Artists from five nations are represented to show that these developments were not exclusive to Germany and the United States, but that an engagement with these questions, formulated in the 1980's, are of vital current concern across a range of western-oriented countries.

During its ongoing travel through different venues and institutions the list of artists participating in *WestFarbe* varied so that the concept of the exhibition could develop into a platform of discussion where the conversation could also be shaped by the contributions from museum or private collections. *WestFarbe I, II* and *III* was shown in three venues in Germany and included works from both private and museum collections in combination with works loaned from artists, who partly produced work specially for the exhibition. *WestFarbe IV* brings a stronger focus on New Zealand painters. Noel Ivanoff and Simon Morris participated in the first three exhibitions, while Helen Calder, Renee Cosgrove, Leigh Martin and Judy Darragh have been introduced to the Auckland project as well as German artist Christine Reifengerger and Winston Roeth from the United States.

Painting isn't always a flat work on the wall. Among artists and art historians there have been serious discussions, as to when a painting becomes an object or is sculpture. The transition between these viewpoints can be very stimulating and expanding. Juxtapositions are a very important aspect in this curated exhibition. A David Thomas piece next to Christine Reifengerger tells you something different and new in comparison to Reifengerger vs Calder and Martin. Dahlhausen's edges speak with Leigh Martin's edges, their shiny gloss a contrast to Winston Roeth's works. Is the pink work by Marcia Hafif, painted with four colours, less a monochrome than Noel Ivanoff's white crate painting, produced with one colour? The list of intensive and positive encounters between art works and their neighbours is almost endless. The dialogue between works is what makes the combination of these different artistic positions so vibrant and the viewers experience in this exhibition a special adventure.

The exhibition at Two Rooms, Auckland *WestFarbe IV* responds to the art scene in New Zealand taking the opportunity to develop a new and specific dialogue with New Zealand artists. Featured artists include: Helen Calder (NZ), Renee Cosgrave (NZ/AU), Christoph Dahlhausen (D), Judy Darragh (NZ), Katharina Grosse (D), Marcia Hafif (US), Callum Innes (UK), Noel Ivanoff (NZ), Leigh Martin (NZ), Simon Morris (NZ), Christine Reifengerger (D), Winston Roeth (US) and David Thomas (AU).

Following the exhibition in Auckland *WestFarbe* will travel to Christchurch for a fifth iteration at CoCA, with another varied and extended list of artists in *WestFarbe @ Centre of Contemporary Art*, Christchurch from 20 March until 8 May 2020.