**Art exhibition catalog - excerpt**

Process also drives Bodo Baumgarten, just differently. Starting out in the 1960s and 1970s in concrete painting, Baumgarten gradually developed into a maker of art objects and a spatial artist. […] In a recent interview, Baumgarten looks back: “I told the students: there are so many criteria in art through which you can come to different results. What matters to me is that your heart throbs when you make something.” […]

Arvid Boecker’s painting is often associated with so-called color field painting. This art movement came about in the USA shortly after the Second World War. At that time, all abstraction was generally held to be modern and contemporary. The trend moved away from the object into an “avant-garde“ direction. Strict color field painting is a direct descendent of geometric art, which exerted great influence as early as the 1930s. Here, a picture’s content is reduced to the picture (and its features) itself: it is an object that, among other things, came about with the help of color, during a painting process, which (sometimes) leaves traces on the surface. In which case, not only the action in and of itself but also the time factor become visible. All this undoubtedly applies to Arvid Boecker’s way of working. Other characteristics of this painting style find their way into his work: he works in rows, within which he plies a similar choice of form; there is (almost) always a certain symmetry; the works are not hierarchical, which means that there are no “more important“ and “less important“ picture elements, and anyway, color fields determine the formal vocabulary.

But upon second glance, Arvid Boecker’s pictures speak an entirely different language. Whereas the picture as object is and remains formal, the color coating is practically gestural, even if Arvid Boecker barely uses a brush. For the artist, “painting” is an ongoing process of consideration and balance, painting and painting over, correcting and enhancing, making “statements” and changing them again. Just as each thought calls forth new thoughts, each painterly act also generates new interventions. Moreover, these individual steps remain visible in part, as if Arvid Boecker would like to show us what happens when using a squeegee he pushes the color over the canvas in up to fifty layers of paint. There are an unimagined number of semantic levels in his “simple“ works; “hiding behind abstraction“ is used to designate one’s own statement being “hidden” behind general topics. You just have to look to discover it.

Similarly, I believe, Arvid Boecker also collects potential “relatedness“ online. Although all can be termed as concrete, two-dimensional, more or less monochrome and objective, the works in the collection are very different. But each individual painting or object has (at some point) “hit a nerve,“ emerged for him as “actual statement.” The exhibitions that Arvid Boecker showed in his art space also were meant to hit a nerve; namely, not only of artists but also of those who were previously (almost) uninvolved. Engagement in art and society plays an important role, even if he does not consistently and explicitly deal with social problems in his own work.

A photo on the web is not reality, and thus reality could diverge significantly from its depiction. This does not have to be a bad thing, but sometimes does lead to disappointment. […]