

Armin Boehm

Location: Pfistlerhuesli, **second** floor, second room

“Good art manages to penetrate the structure of our personality and our consciousness. It touches us on a level that is not connected to the language of everyday life,” says Armin Boehm.

Sometimes all it takes is a slight shift of the gaze. Or the deliberate distortion of an intention. Then, for example, we believe we suddenly recognize the features of a portrait in the view of a house, as in Boehm’s painting *Too many rooms* with its confusing number of rooms piled up in the picture space like unresolved problems, unfinished thoughts, unmade decisions—nervous, unstable and yet very present. The pale moonlight in which the scene is bathed makes it atmospherically the stage for one of those dreams that sometimes follow you like a shadow even in broad daylight.

This is typical of Armin Boehm, who is well aware of the suggestive power that pictures can unfold. “Painting seems to me like a labyrinth that I can’t find my way out of,” he said in an interview. Most of them are night pictures, full of partying people in colorful interiors, the pulsating energy close enough to touch, or he leads us into dark back rooms where the abysses of the soul open up behind the masks of lonely protagonists. In a breathtaking way, Boehm’s painting succeeds in creating an intense image of the present in a state between euphoria and depression from set pieces of expressionism, fashion, pop and club culture. (roe)

Armin Boehm, born 1972 in Aachen, Germany, lives and works in Berlin, Germany. He has exhibited internationally, most recently in galleries in Hong Kong, China (2023), Copenhagen, Denmark (2023), Zurich, Switzerland (2022) and Seoul, South Korea (2022), as well as in Frankfurt, Germany (2021), Milan, Italy (2017), and Los Angeles, USA (2016). In 2021, his works were exhibited at Schloss Lieberose, Brandenburg, Germany (2021), and in 2020 at the Boros Foundation, Berlin.

Further information: arminboehm.de