

TOBIAS GUTMANN
Portfolio 2026

TOBIAS GUTMANN – Artist Statement

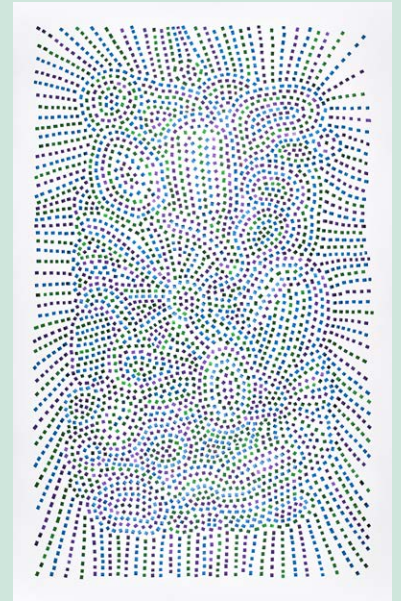
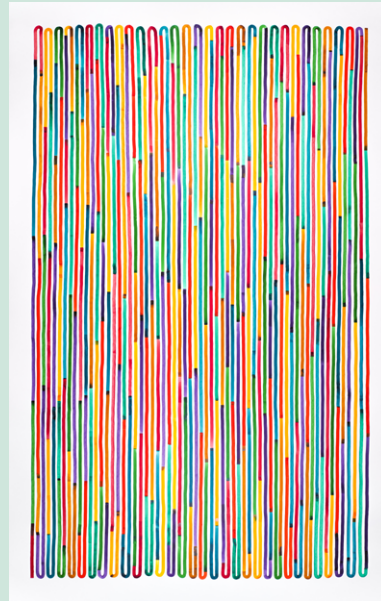
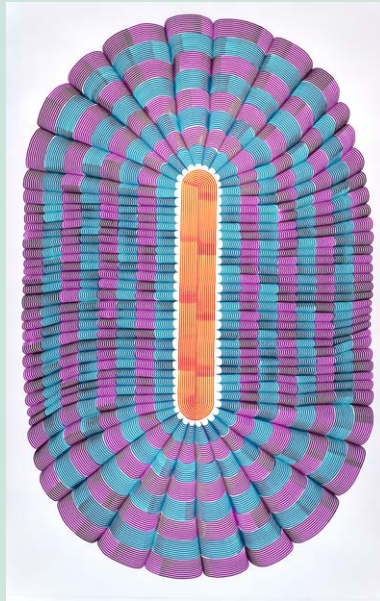
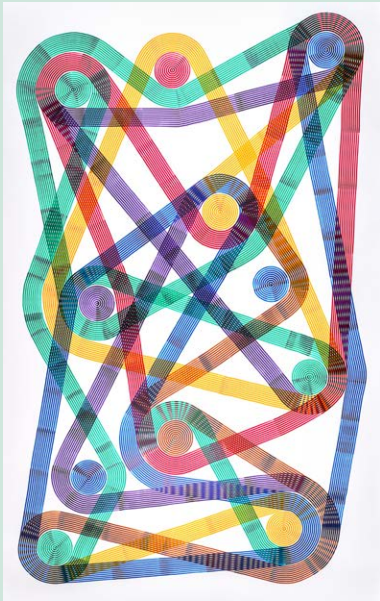
Every drawing has a beginning and an end. It lives while it is being created. Tobias Gutmann sees drawing as a process in which the outcome is not predetermined.

Gutmann is drawn to forms of knowledge residing in the body before entering conscious thought. His drawing practice is built around self-imposed structures. Rules around movement, repetition, limitation, and the use of handmade tools create a framework within which the drawing can unfold. These structures do not determine the outcome but allow something less predictable to emerge. Intuitive decisions, rhythm, and repetition shape what becomes visible.

The resulting works move freely between abstraction and figuration. Lines, figures, colours, and words recur and transform, forming an evolving visual language that develops across individual works and over time.

The drawings accumulate. What begins as a single gesture becomes, over years, an extensive archive of images. Hundreds of sheets form shifting constellations in which gestures, rhythms, and forms return, transform, and circulate.

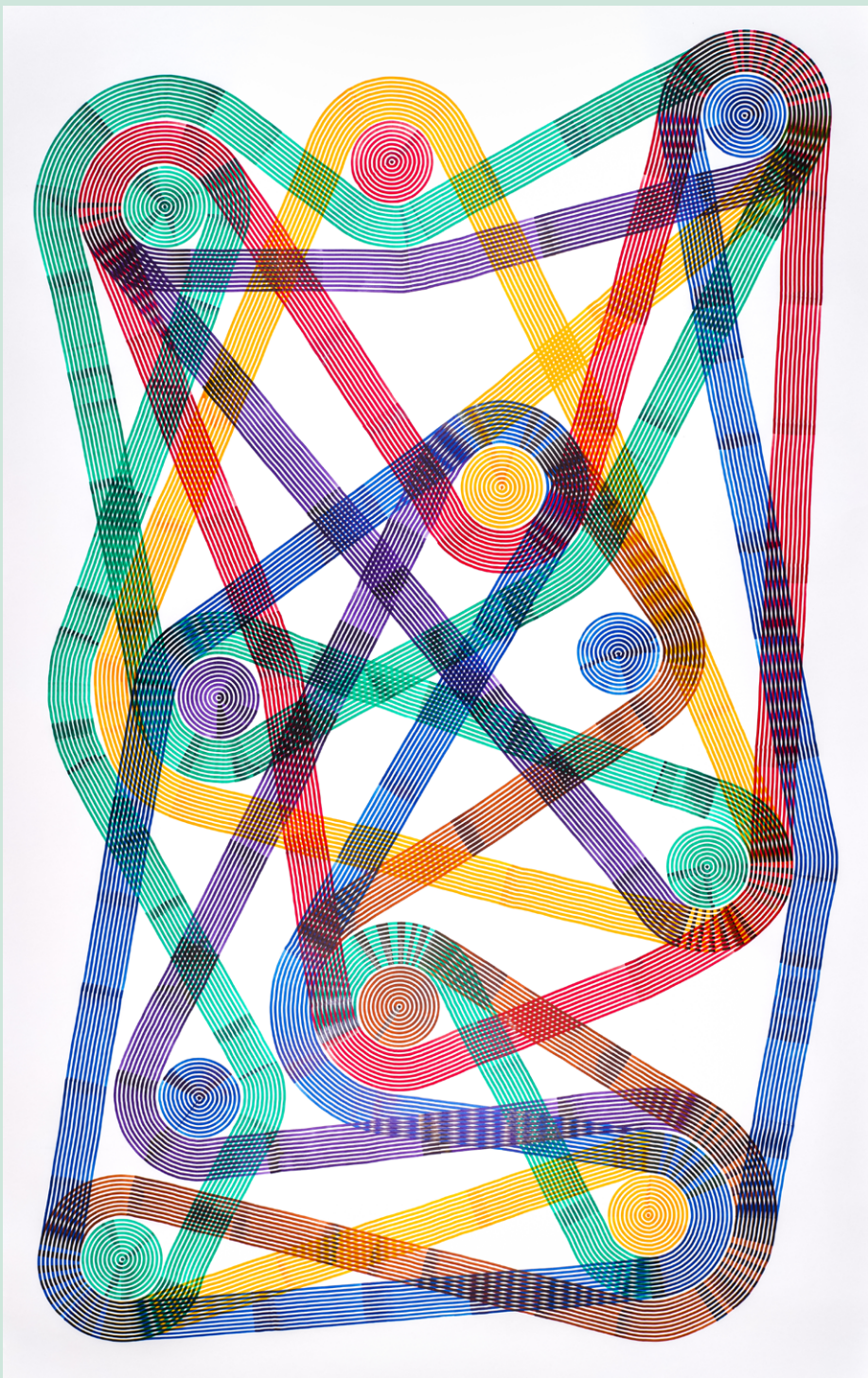




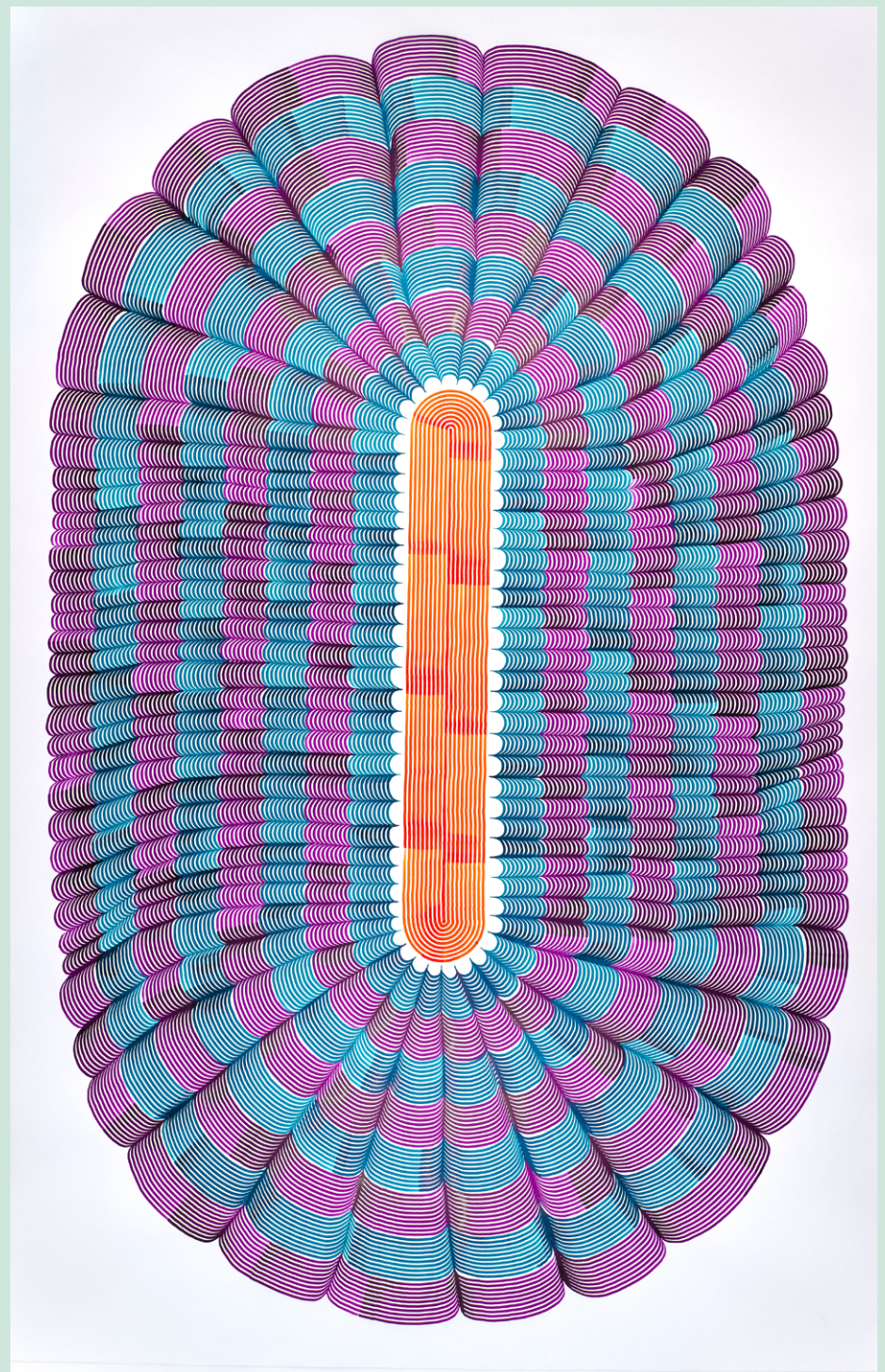
Natural Intelligence, 2026

Series of drawings, each 230 × 147 cm

To be exhibited at Artificial Creativity – Mit Maschinen träumen, Aargauer Kunsthaus, 2026



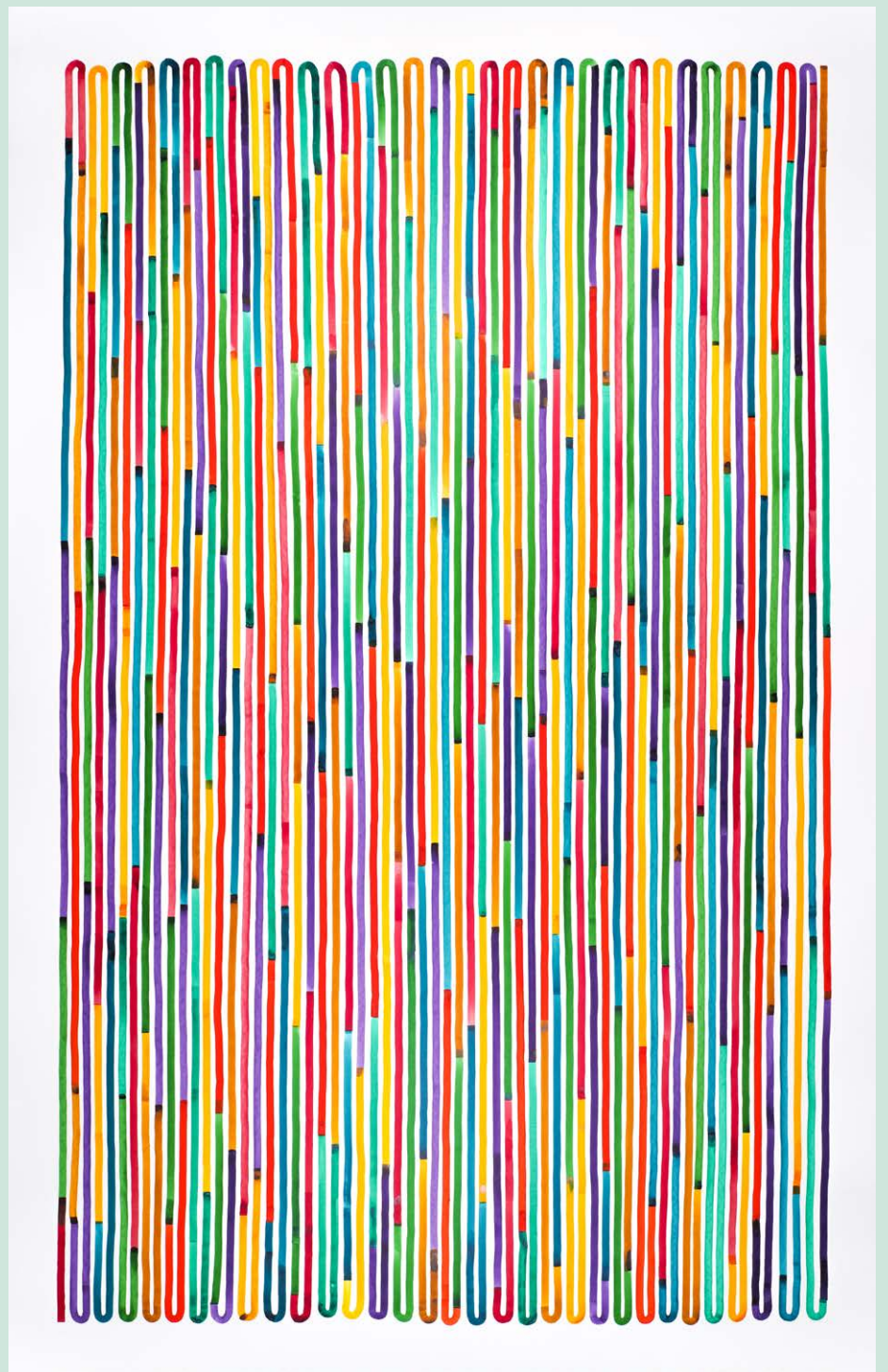
Untitled, 2026, Ink on Paper, 230 x 147 cm



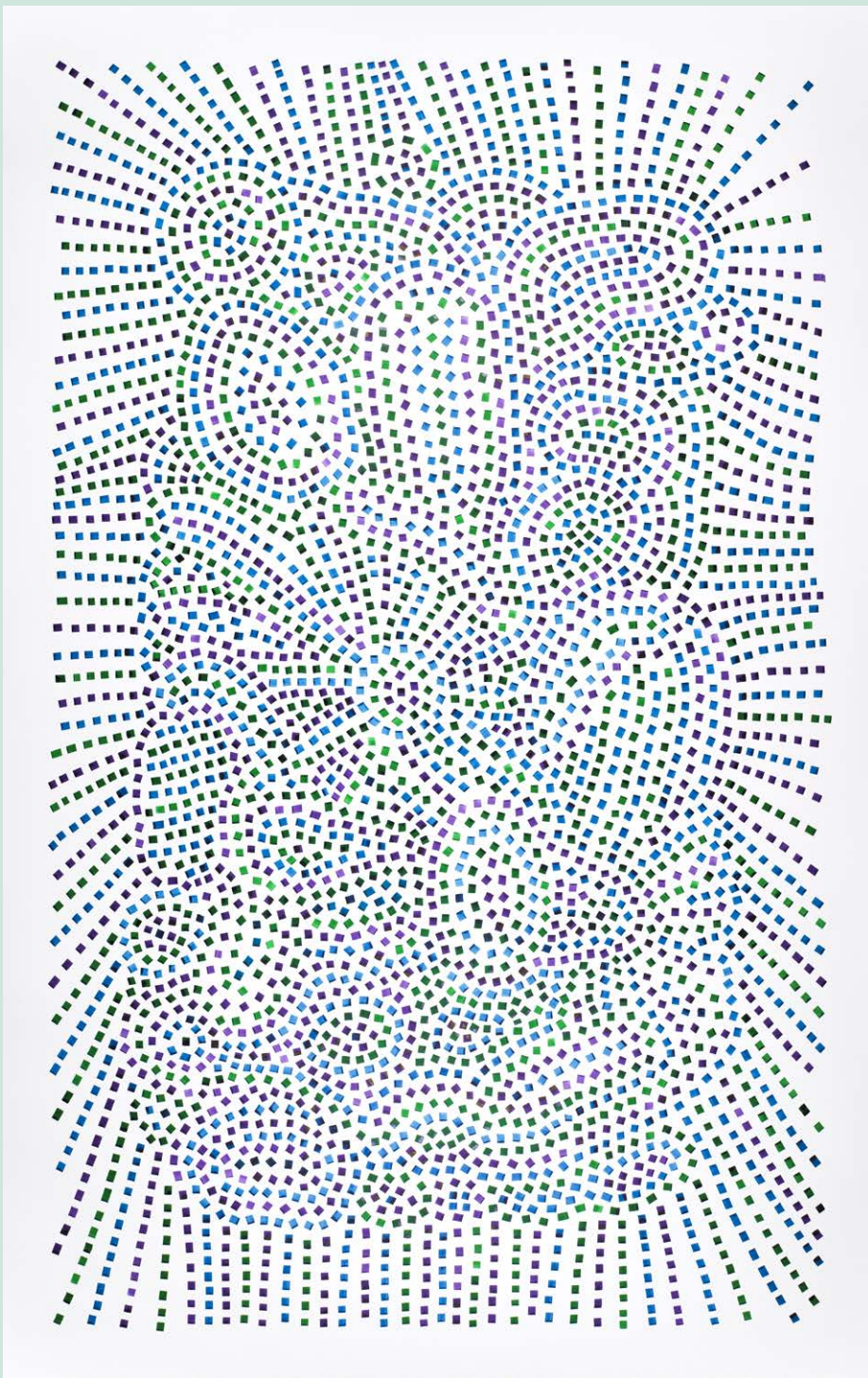
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Untitled, 2026, Ink on Paper, 230 x 147 cm



Text: Dr. des Ismene Wyss, Curator Mobiliar Art Collection

Simply looking at art can increase emotional well-being - especially if it is done repeatedly and consciously, as a recent international study by the University of Vienna shows. Art works through various psychological mechanisms: it encourages reflection, promotes resilience, strengthens a sense of meaning and supports emotional balance. Seeing itself is a healing practice. [...]

For the first time, Tobias Gutmann is dedicating an exhibition exclusively to his drawings. Each line becomes a silent act of self-encounter an embodied practice of drawing a connection in the moment. This moment also creates a quiet resonance between drawing artist and viewer, a relationship that goes beyond the visible. His visual language moves between abstraction and figuration: fragile beetles, reaching fingers, fragments of letters dots and signs emerge from just a few strokes – sometimes non-representational sometimes astonishingly concrete. Some works appear contemplative almost spiritual while others deal with our relationship to the world to nature and to the body.

'Hello bye. Hi bye. Hello bye.' What sounds like a casual murmur is condensed into a cycle of life: birth as hello death as goodbye – and in between a constant coming and going. [...]

This exhibition can be understood as an invitation: to encounter the artist's personal history, to search for one's own meaningfulness and psychological security, to experience stability and meaning in an often turbulent world. The exhibition thus becomes not only a space for thought, but also a space for dialogue.

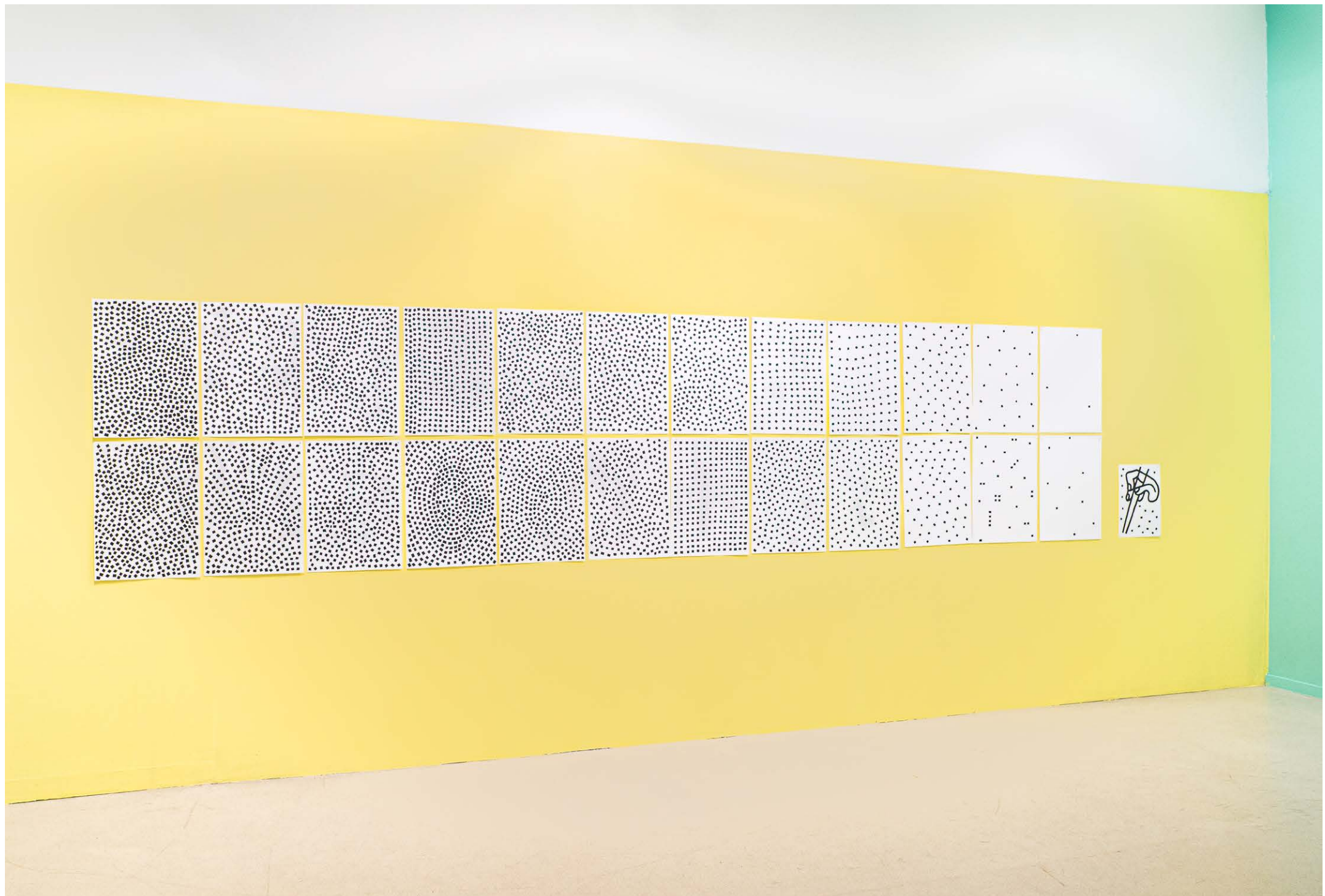
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Earth – Tobias – Life, installation view, 2025, ink on paper, various sizes; acrylic on wall, Klaipėda Cultural Communication Center



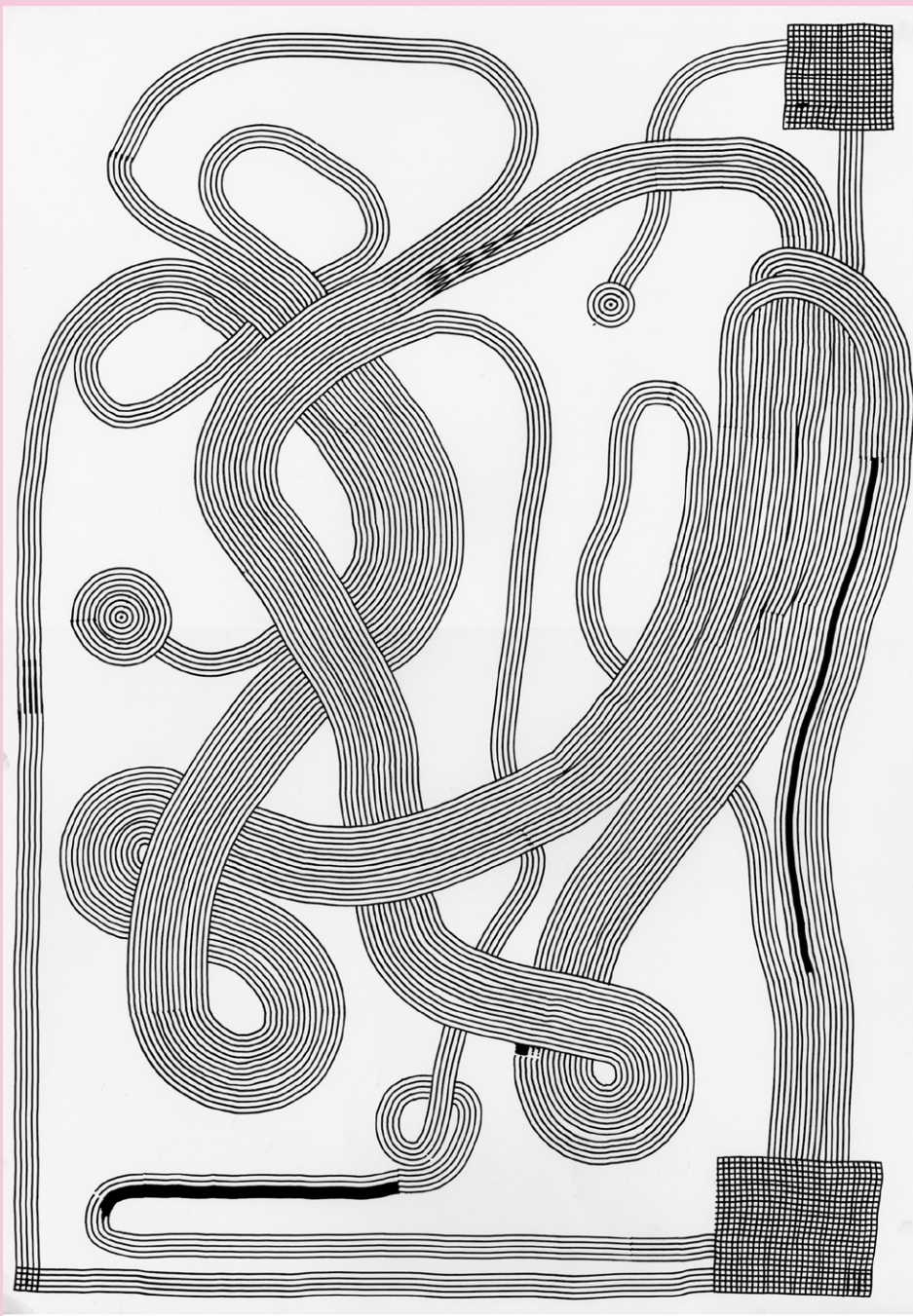
Earth - Tobias - Life, installation view, 2025, ink on paper, various sizes; acrylic on wall, Klaipėda Cultural Communication Center



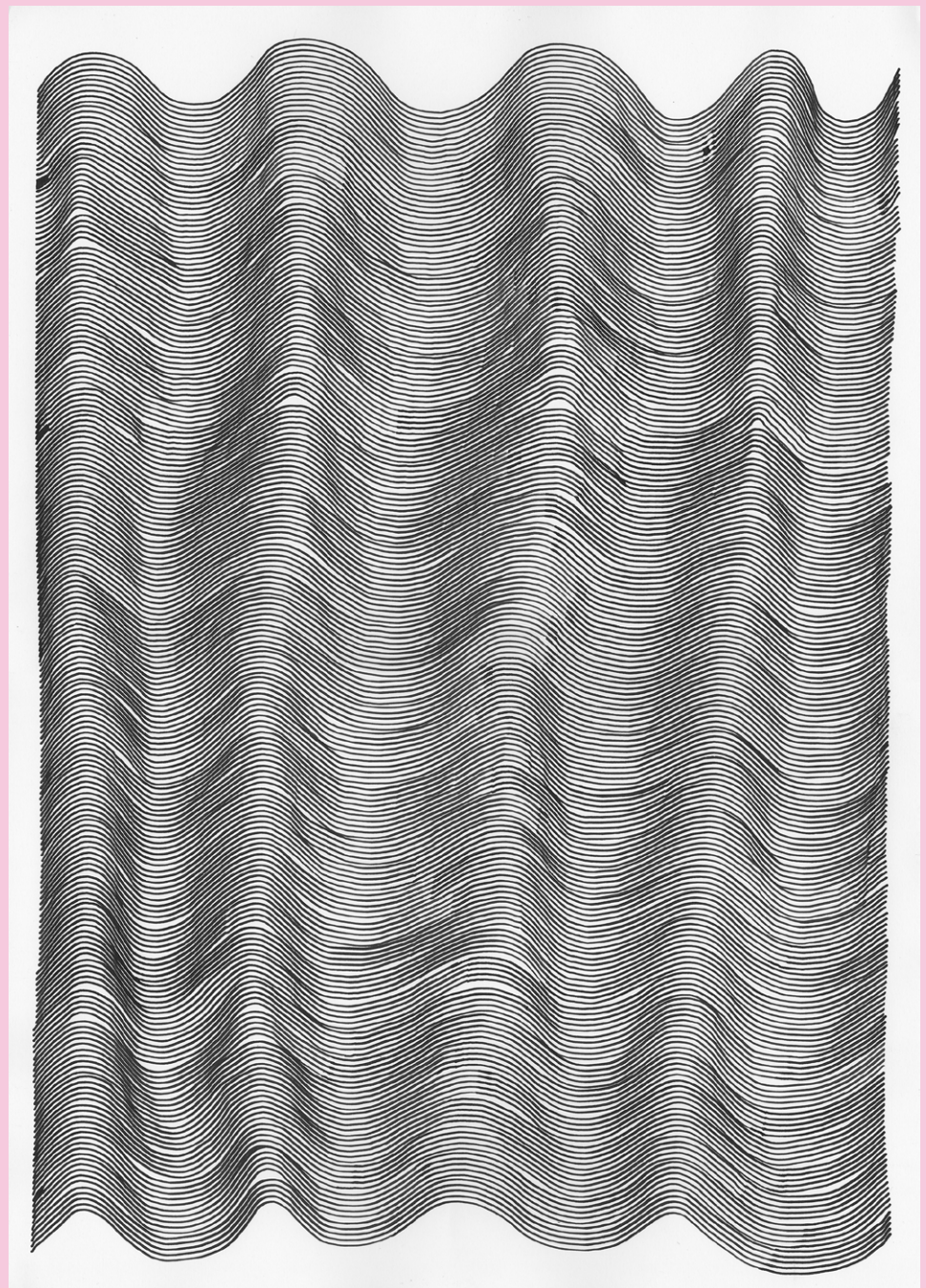
Earth - Tobias - Life, installation view, 2025, ink on paper, various sizes, Klaipėda Cultural Communication Center



Selfportrait 2-4, 2025
Ink on paper
76 x 56 cm each



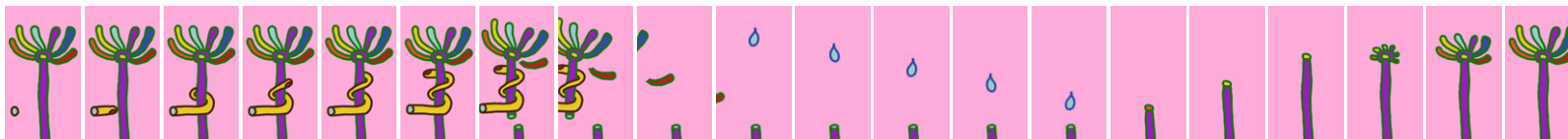
Contemplative Drawing 14, 2017
 Ink on paper
 60 x 42 cm



Contemplative Drawing 12, 2016
 Ink on paper
 60 x 42 cm



How the Wild Flowers Grow, installation view, 2020, ink on paper, 42x30cm, acrylic on wood, LCD screen



Wild Flower 1, 2020, 8 color animation loop, 7 sec (stills)

Text: Gozde Filinta, assistant curator documenta fifteen

Flowers are given to loved ones, on unusual days to convey love, affection, sorrow, apology, and empathy. Associated with various emotions, alongside their frequent representation of human desires, flowers are turned into mere objects of consumption that conquered all homes, streets, parks, and public spaces. Trapped into endless connotations, flowers are rarely considered beyond these aesthetic symbolic meanings.

How the Wild Flowers Grow is a brief moment for pausing in an artist-made garden to think about flowers, their self-sufficient existence and harmony. The garden wishes to remind the cycle of nature, by asking 'how it grows', and to recall the shared nature of all living beings. It tries to reflect on the infinite forms of flowers in nature as it takes shape in vast species on earth. The imaginary drawings of flowers illustrate the wildness within each flower's crooked and unexpected shape. This totally imagined flower garden invites us to enter a meditative state where we, for a moment, open ourselves to the teaching of flowers; in their wise being, surrendered nature and harmony in plurality, as they cover all the mountains, hills, and valleys.



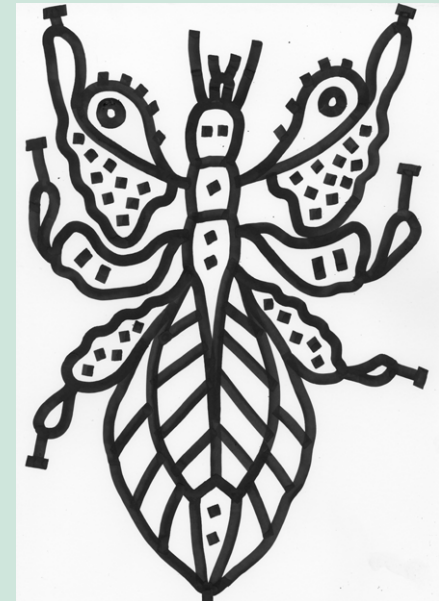
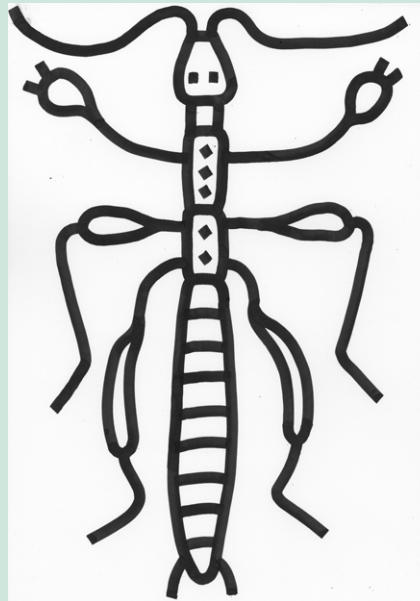
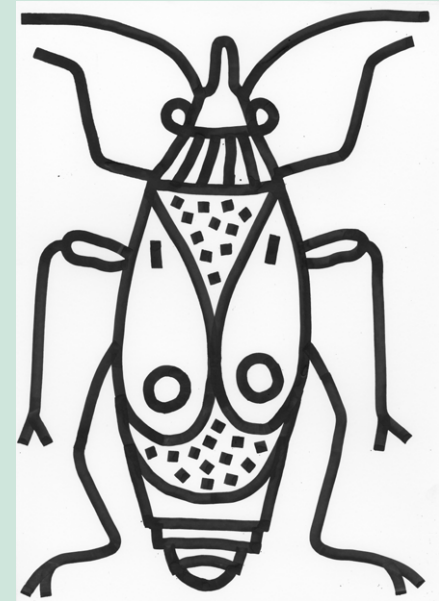
Guided drawing meditation by artist, 30 min, charcoal on paper 42x30cm

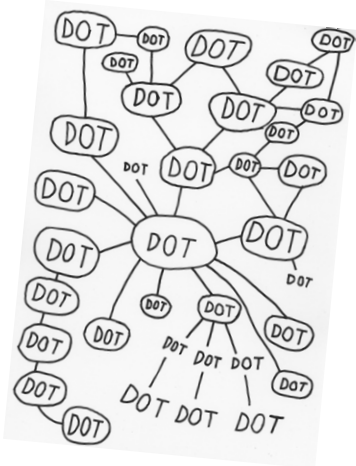


Flower 51, 2020
Ink on paper
60 x 42 cm



Flower 46, 2020
Ink on paper
60 x 42 cm





CONSTELLATIONS
TOMBSTONES
17'000'000 MINKS
STARS
DREAMS
EMAILS
SPAM
WINDOWS
VIRUSES
BACTERIA
KIDS
INK ON PAPER

ANTS
BUTTERFLIES
DATA OVERFLOW
CHAOS
IDEAS
GIFTS
STAINS
DIRT
ORDER
FLOWERS
SEEDS

ART

WORLD

STARS REFLECT
IN THE DARKNESS
OF THE SEA
AND THE ~~RAINBOW~~
SHADOW
WONDERS HOW MANY
COLORS A
RAINBOW HAS

HELLO-BYE-HI
BYE-HELLO-BYE
HI-BYE-BYE-HEY
GOOD BYE-HI-BYE
HELLO-BYE-HELLO
BYE-BYE-HI-BYE
HELLO-BYE-HI

WORRY
LESS
LIVE
MORE



CLIMATE
CLIMATE
CLIMATE
CLIMATE
CLIMATE
CLIMATE
CLIMATE
CLIMATE
CHANGE



Dot, dot, dot. On one side the wall, on the other side, paper. Test, test, test. In between, the artist - me. Little by little gradually the wall and the paper fill each other. Rectangular dots - short strokes, to be precise - line up to each other. They take shape and finally leave it again. Parallel handwritten text is lined up on paper. Questions, mistakes, bugs, data, overflow, snow, virus, stories, answers, stars, dreams. Words for reflection.

«Ceci n'est pas une pipe», wrote René Magritte. It is not about the rectangular dots on the wall, but about the in-between. Drawing becomes a ritual, a snapshot, a language. The stroke is life, rhythm, pause, play and movement. movement. Slow - fast. «Everything is music», said John Cage - so is my brushstroke. The space, the light, the time. After each point I breathe. What do I perceive? Noise, odours, silence, people. Life, life, life. I see the sky and look for lightness. The drawing has a beginning and an end. It lives while it is being created.

TOBIAS GUTMANN

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