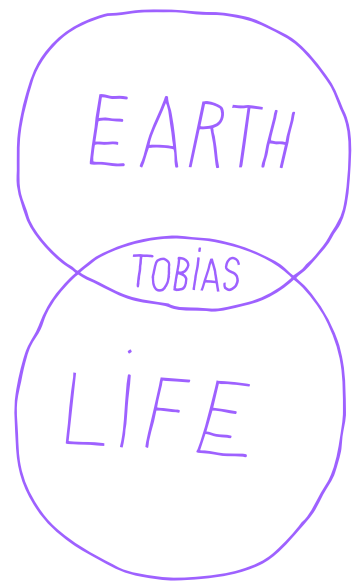


Connected through lines

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.¹ 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.

But art can do even more. It can create 'psychological safety' - that rare inner state in which we can show ourselves without being judged.² Although this concept refers primarily to team-building processes, it describes a central characteristic of Tobias Gutmann's artistic work: with his drawings, he creates visual spaces for thought that oscillate between strength and inner insecurity, between visibility and withdrawal, between absolute intimacy and radical openness.

For the first time, Tobias Gutmann is dedicating an exhibition exclusively to his drawings. They are connected works: 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 more clearly with our relationship to the world, to nature and to the body. His word drawings condense sensations into poetic fragments, but always leave room for personal interpretation.

'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. 'My life was characterised by these hellos and goodbyes,' says the artist looking back. As a child, he often moved, changed schools, said goodbye to places before new encounters began. These experiences resonate in his work today - in text drawings that hover between lightness and profundity, and in lines that open up rather than define. They are visual transitions - fleeting, fragile, permeable - and at the same time borne by a quiet curiosity and constancy. Lines return again and again, repeating themselves in seemingly simple gestures, almost banal - and yet each one is slightly different, a nuance in the rhythm of the drawing. Their repetition reveals a quiet persistence from which a new, larger whole emerges: a form that does not impose itself, but unfolds.

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.

1 MacKenzie D. Trupp et al. (2025) The Impact of Viewing Art on Well-Being. A Systematic Review of the Evidence Base and Suggested Mechanisms. The Journal of Positive Psychology, 1-25. <https://doi.org/10.1080/17439760.2025.2481041>

2 Pia Stalder, Paula Nestea & Leila Gisin (2022) Psychologische Sicherheit. <https://doi.org/10.26039/dnpy-6q40>