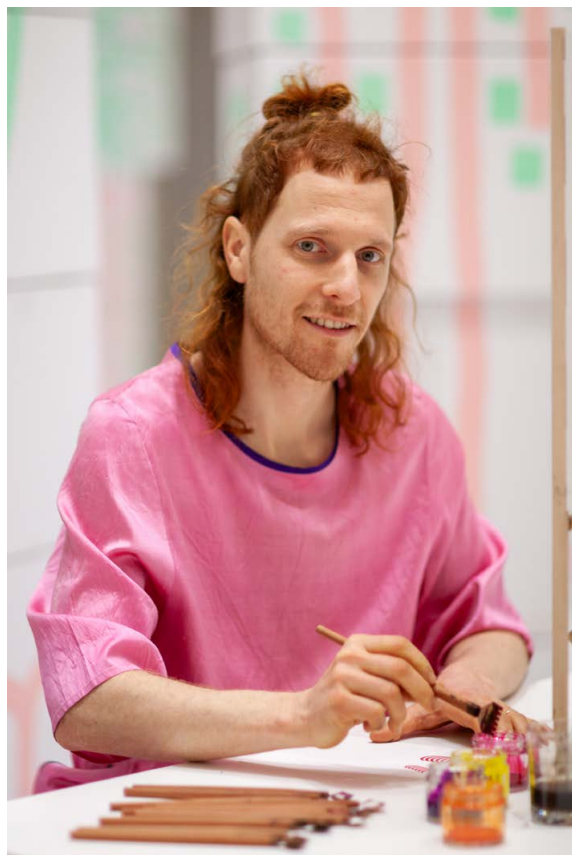


At the heart of Tobias Gutmann's artistic practice lies a deep exploration of encounters – between people, cultures, and environments, but also between what we see on the outside and what we feel within. Tobias Gutmann's visual language reveals a distinctive approach to figure and form, oscillating between the abstract and the pictorial, the known and the unknown. Through repetition and flow, drawing becomes a meditative, healing act—an embodied practice that reconnects us with ourselves and the present moment. His contemplative line drawings evoke spiritual depth, while figurative works explore our connection to nature, the body, and the unseen. The word drawings capture core values and invite reflection, serving as poetic prompts for life. Gutmann's drawings are paths—toward presence, transformation, and meaning.

Through his Face-o-mat performance, Gutmann portrays people by distilling their essence into abstract drawings. Rather than seeking photorealism, he aims to capture the sound of a person, their presence and inner qualities. Sai Bot on the other hand is Gutmann's digital artist twin. In a poetic gesture, he has taught an AI to draw portraits infused with the Face-o-mat DNA, distilling over a decade of experience into a new form of creative expression.

This portfolio presents a selection of Tobias Gutmann's evolving archive of drawings.

THANKS FOR YOUR TIME!
TOBIAS GUTMANN



CV – TOBIAS GUTMANN

Swiss, b. 1987, Wewak, Papua New Guinea, based in Zürich, Switzerland

2018–2020 Master of Fine Arts, ZHdK, Zürich

2012–2014 Master of Fine Arts in storytelling, Konstfack, Stockholm

2008–2011 Bachelor of Arts in visual communication, HKB, Berne, CH

SELECTED SOLO EXHIBITIONS AND PERFORMANCES

2025 Earth – Tobias – Life, solo show, Klaipėda Cultural Communication Center

2024 Tobias Gutmann and Sai Bot, solo show, MISK Art Institute, Riyadh, Saudi Arabia

Face-o-mat Atelier and Performance, Ithra Museum, Dhahran, Saudi Arabia

2023 «I can do that too!» says the AI, Solo exhibition with Sai Bot,
Underdogs Gallery, Lisbon, Portugal

2022–2023 *Tobias Gutmann und Sai Bot*, Mobiliar Kunstsammlung, Berne, Switzerland

2022 *Face-o-mat – Tobias Gutmann & Sai Bot*, Barbara Seiler Gallery, Zurich, CH

2020 *How the Wild Flowers Grow*, Oncurating Project Space, Zurich, Switzerland

2017/2018 *Face-o-mat Performance*, Centre Pompidou, Paris, France

Face-o-mat Performance, Art Central, Hong Kong

Face-o-mat Performance, Mindpark, XiChong and Shenzhen, China

Face-o-mat Performance, Kunsthaus Langenthal, Langenthal, Switzerland

Face-o-mat Performance, Cartoon Museum Basel, Basel, Switzerland

Face-o-mat Performance, Kunsthaus Grenchen, Grenchen, Switzerland

2015 *Face-o-mat Performance*, Museum Haus Konstruktiv, Zurich, Switzerland

Face-o-mat Performance, Supergraph, Contemporary Art Fair, Melbourne, AU

Face-o-mat Performance, Musée d'Art Moderne, Luxembourg

SELECTED GROUP EXHIBITIONS

2021 *Constellations*, Werkbeiträge des Kantons Zürich, Haus Konstruktiv

2019 *Polyphonic Drawings*, Performance at Plattform L, Seoul

2016 *Form Poems*, Kunsthaus Langenthal, Cantonale Berne Jura, Switzerland

SELECTED PUBLICATIONS

2021 *Constellations*, 24 pages, edition of 100, published with Nieves

2014 *Let's Make Language*, 32 pages, riso printed edition of 300

AWARDS / GRANTS

2022 Face-o-mat Sai Bot is supported by Z-Kubator, ZHdK during 2022

2021 Selection Werkbeiträge Kanton Zürich

2014-2022 Nomination for the Swiss Design Award 2014, 2015, 2018 and 2022

2016 / 2017 Selection Cantonale Berne Jura

2014 Konstfack University of Arts, Stockholm, Rektors stipendium, Jubelfonden

ARTWORKS IN PUBLIC COLLECTIONS

Die Mobiliar Art Collection, Switzerland



Earth - Tobias - Life, exhibition entrance

Earth - Tobias - Life, 2025, solo show, Klaipėda Cultural Communication Center

Text: Dr. des Ismene Wyss, Curator Mobilier 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.

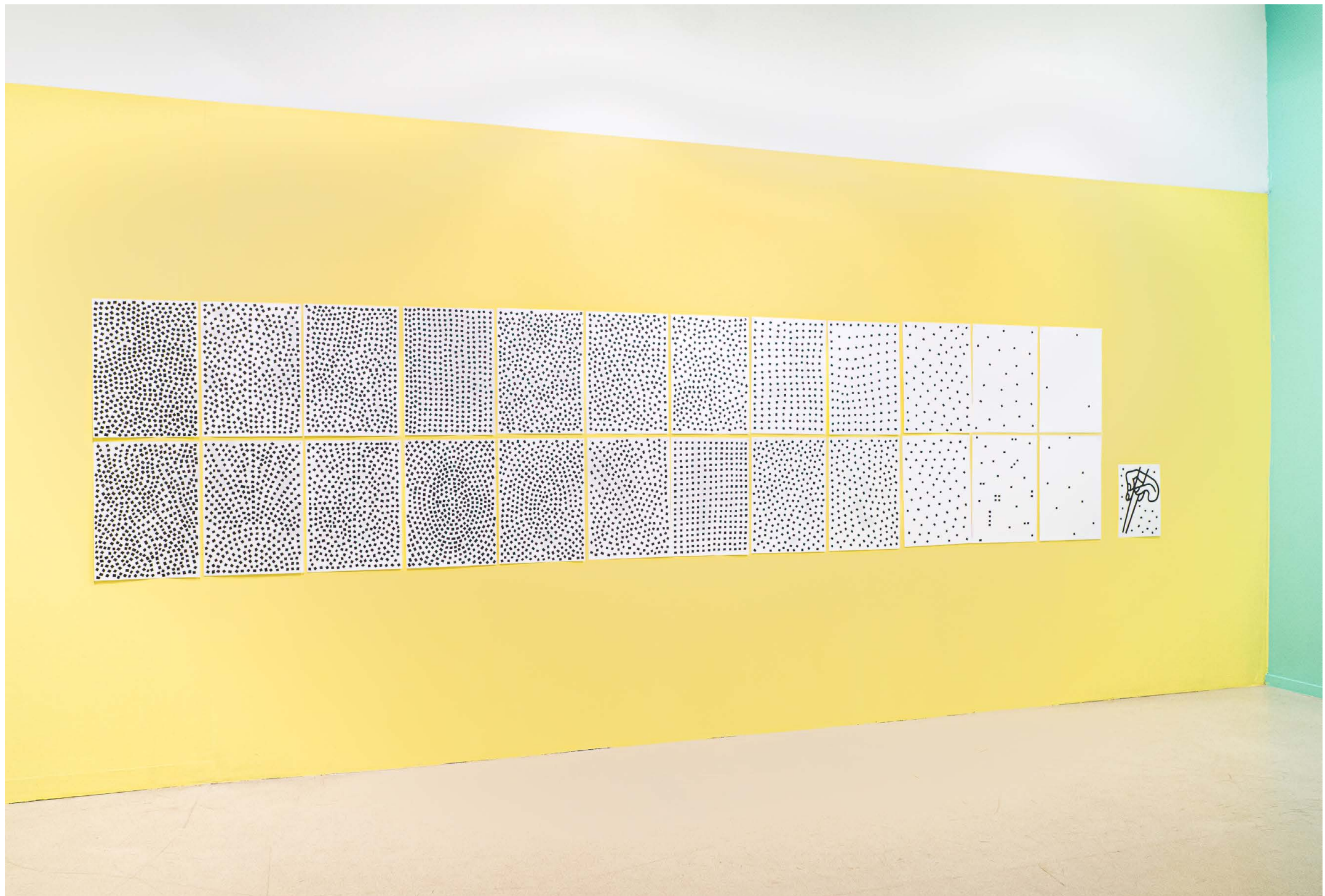


Earth - Tobias - Life, installation view, 2025, ink on paper, various sizes; acrylic on wall, Klaipėda Cultural Communication Center



'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.

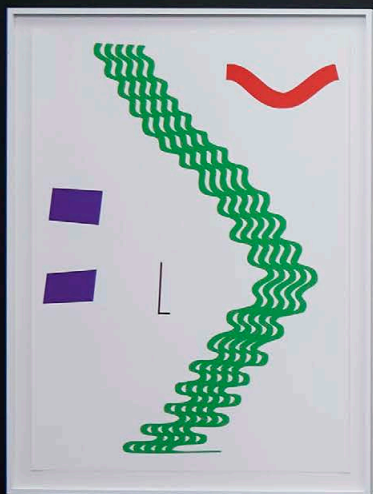
This exhibition can be understood as an invitation: to encounter the artist's personal history, to search for one's own meaningfulness and psychological security, to experience stability and meaning in an often turbulent world. The exhibition thus becomes not only a space for thought, but also a space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



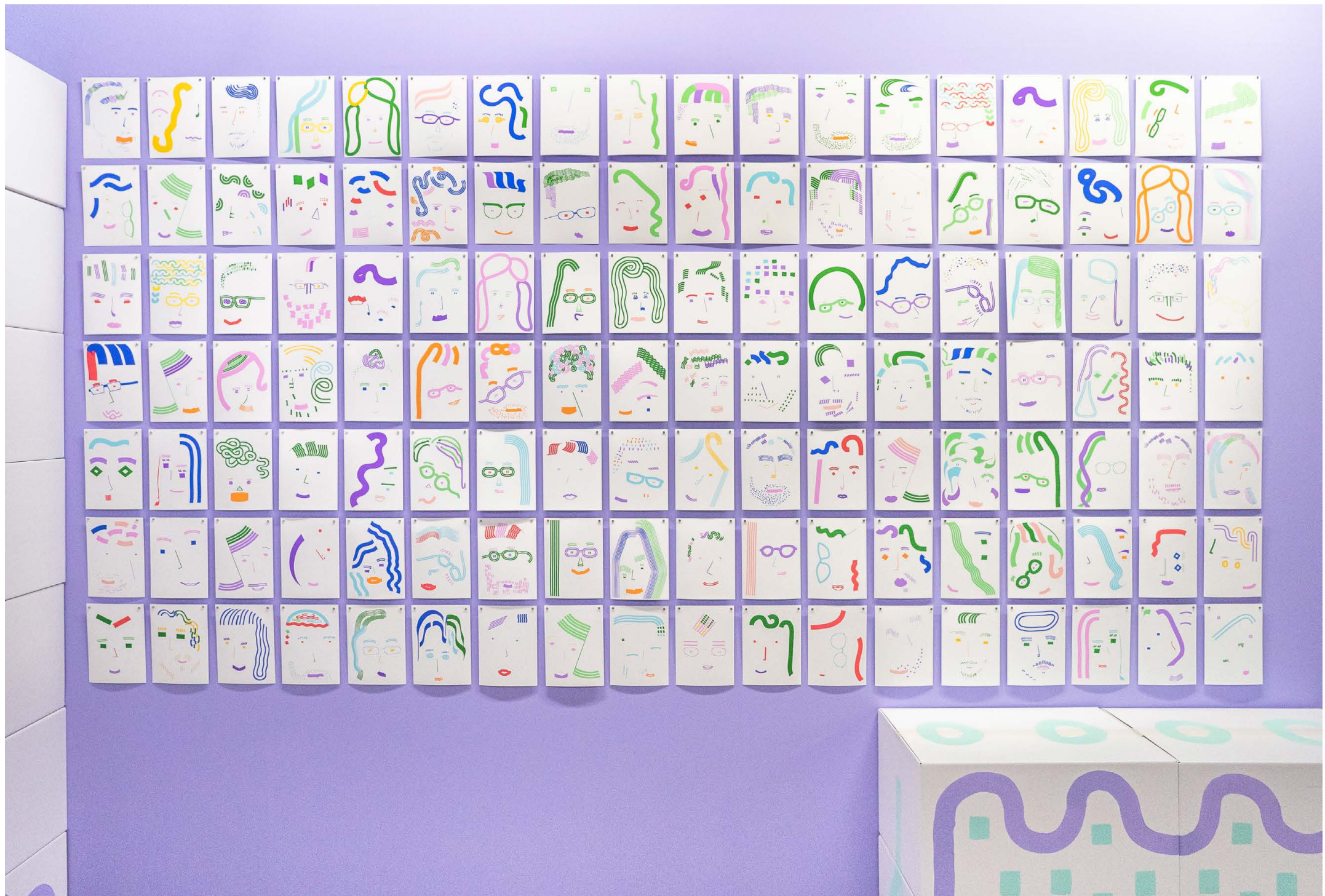
Earth - Tobias - Life, installation view, 2025, ink on paper, various sizes, Klaipėda Cultural Communication Center



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



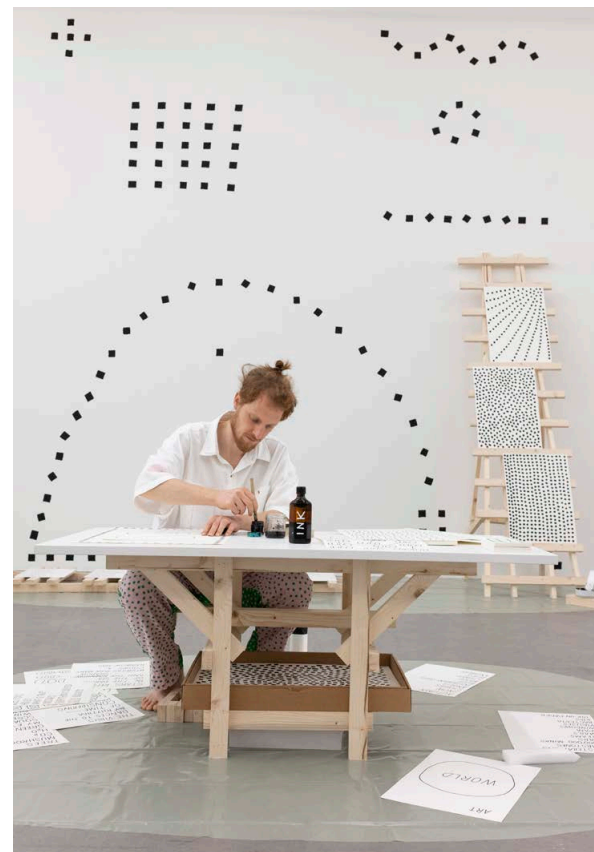
Face-o-mat Sai Bot Collection – Self, Ancestor, Mama, Ally, 110 x 80, fine art print, framed, unique, Barbara Seiler at schwarzescafé, Zurich, 2022



A selection of the over 1800 portraits by Sai Bot were shown within the exhibition, 22 x 16, fine art print, Mobilier Kunstsammlung, Berne, 2022-2023



Constellations, 2021, drawing performance, acrylic on wall, ink on paper, size variable, ladder, table, chair, 5 days, Werkschau, Museum Haus Konstruktiv

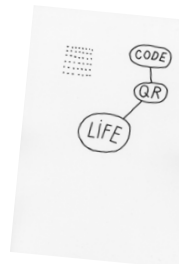


Dot, dot, dot. On one side the wall, on the other side, paper. Test, test, test. In between, the artist - me. Little by little gradually the wall and the paper fill each other. Rectangular dots - short strokes, to be precise - line up to each other. They take shape and finally leave it again. Parallel 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.

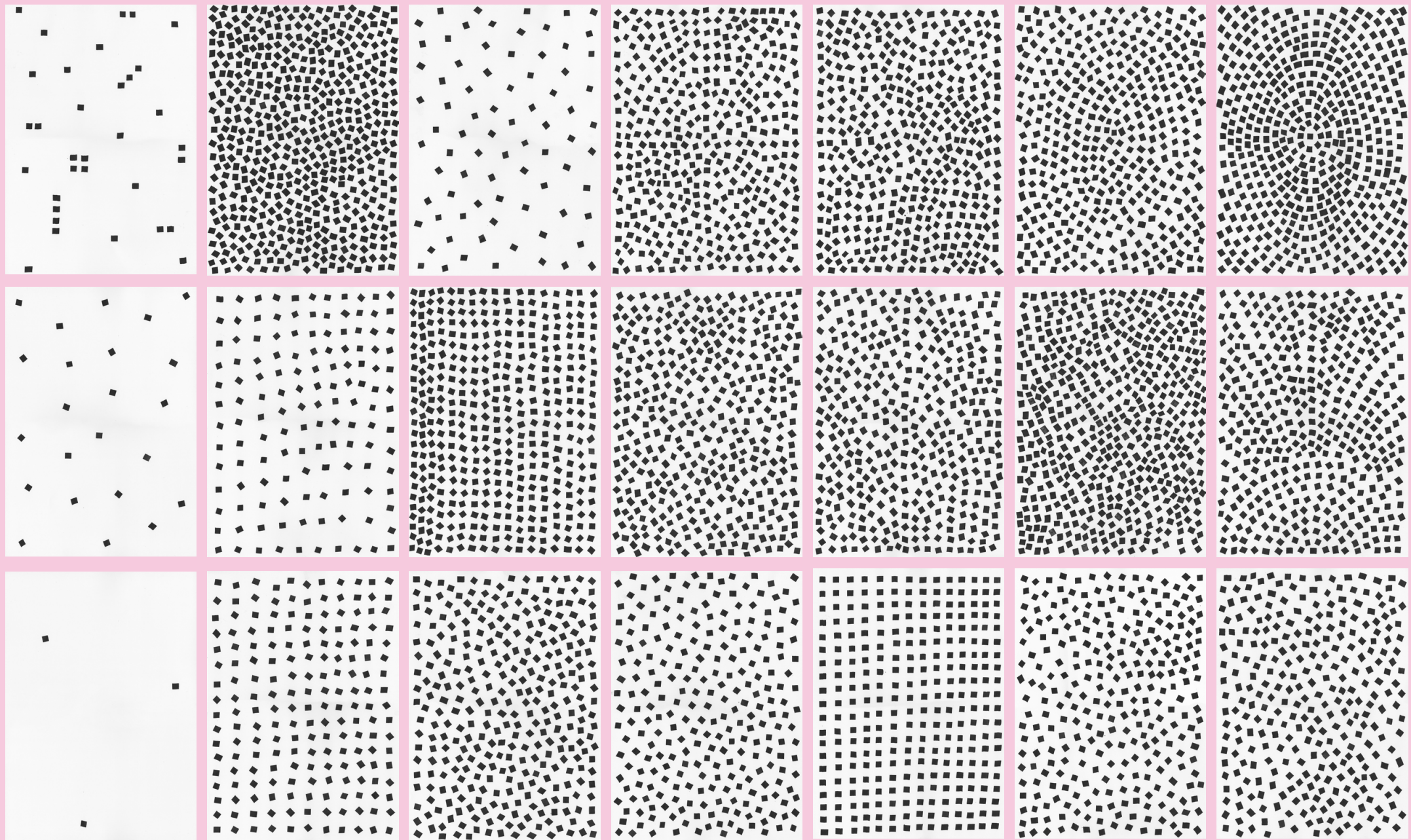
JOIN A CHURCH
FOLLOW THE DOTS
DOTS ARE NOT DOTS
BELIEVE ME!
I SEE DOTS, BUT FROM A
MATHEMATICAL POINT
OF VIEW THEY ARE LINES.
YOU ARE A DOT.
WE ARE ALL DOTS.
TOGETHER WE TELL STORIES
DOTS CAN NOT BE DELETED

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



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

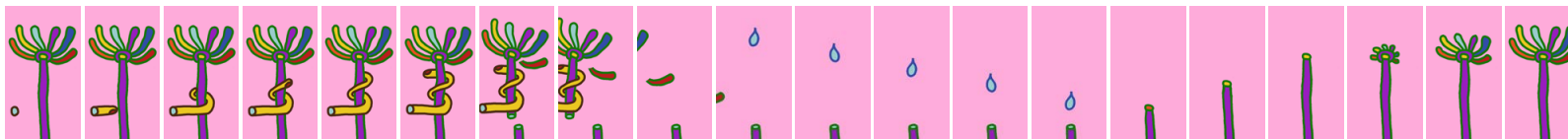
ANTS
BUTTERFLIES
DATA OVERFLOW
CHAOS
IDEAS
GIFTS
STAINS
DIRT
ORDER
FLOWERS
SEEDS



Constellations, 2021, drawing performance, ink on paper, each 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



Ithra Museum, Doha, 2024



Centre Pompidou, Paris, 2017



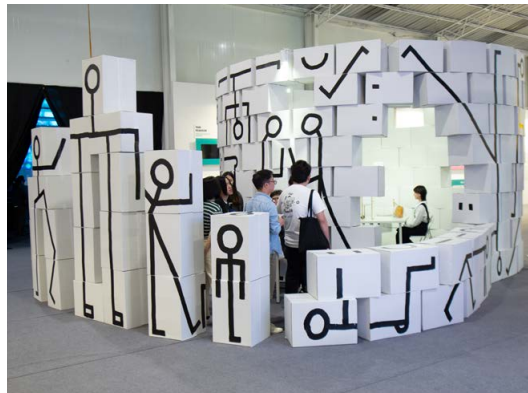
Kunsthhaus Grenchen, 2018



Supergraph, Melbourne, 2015



Misk Art Institute, Riyadh, 2024



Mindpark Shenzhen, 2018



Hermès Palo Alto, 2018



Wamangu, Papua New Guinea, 2015



Mobiliar Art Collection, Bern, 2023



XiChong Festival, Shenzhen, 2018



Art Central, Hong Kong, 2017



Museum Haus Konstruktiv, 2015



Face-o-mat portraits, 2018-2024, ink on paper, each 22x16 cm, Centre Pompidou, Kunsthau Grenchen, Mindpark Shenzhen, Ithra Museum, Misk Art Institute, Saudi Arabia

TOBIAS GUTMANN

Available works

Portrait drawings

Tobias Gutmann's large-scale self-portraits trace what is felt rather than seen. Minimal calligraphic lines delicately capture fleeting emotions, sensations, and inner states, inviting quiet reflection on presence, vulnerability, and strength.





Selfportrait 4, 2025
Ink on paper
76 x 56 cm

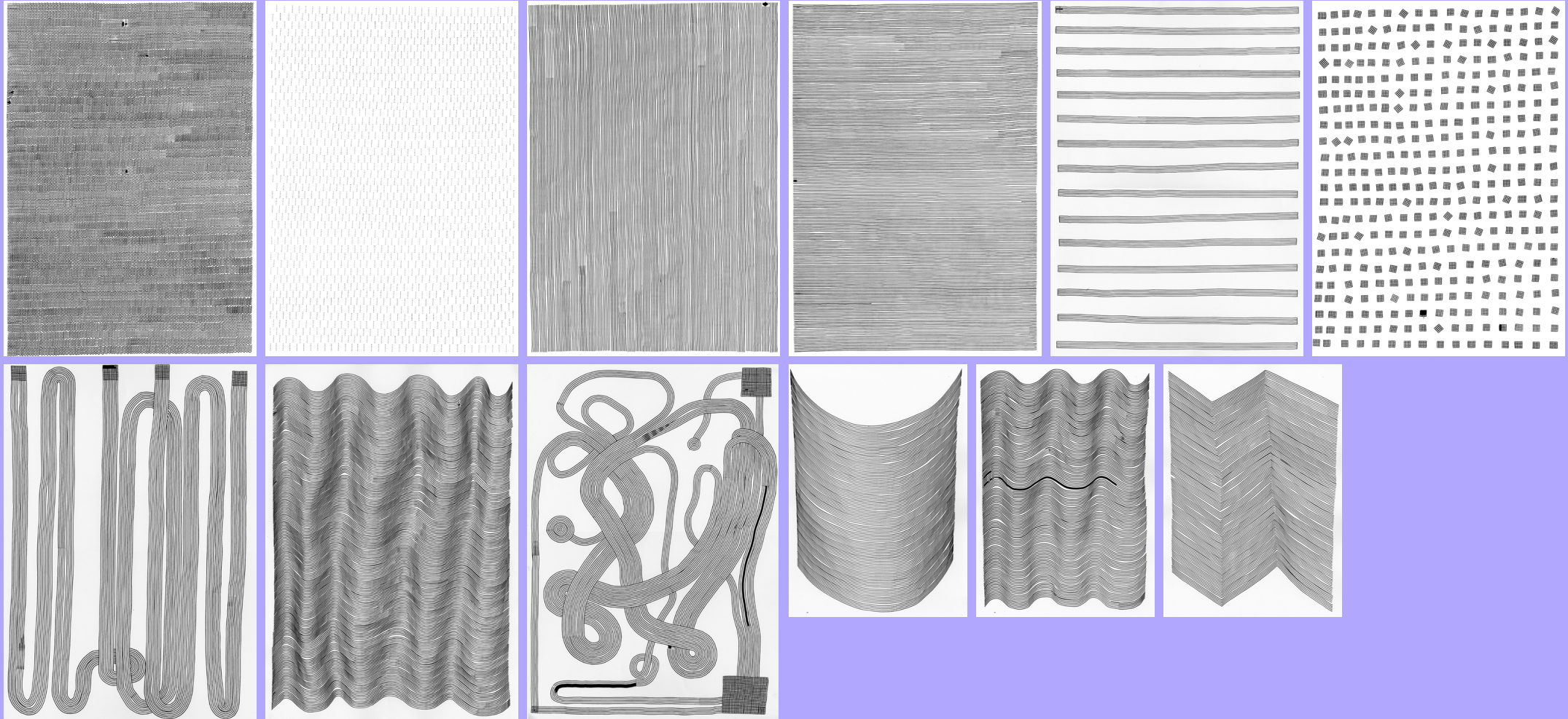


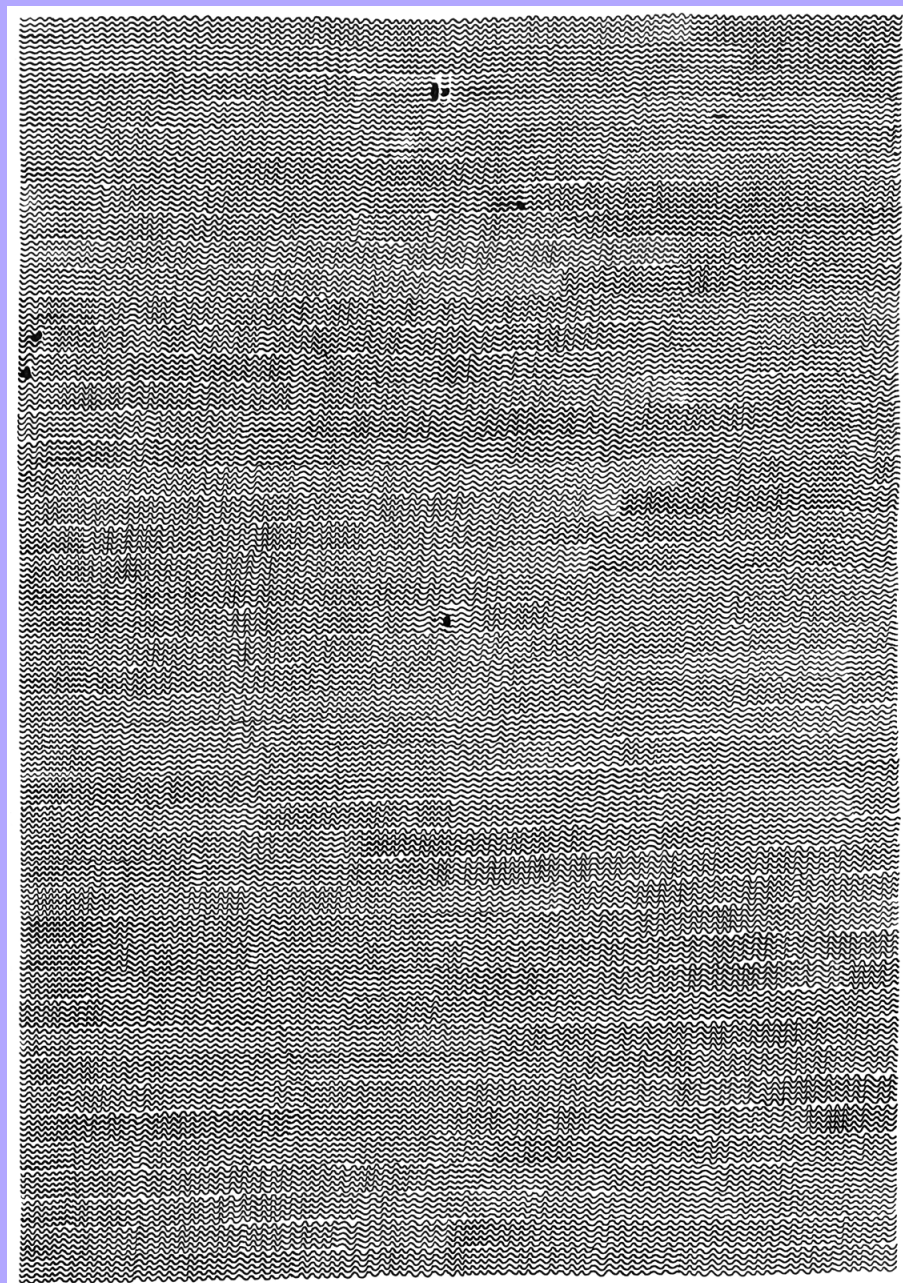
Selfportrait 3, 2025
Ink on paper
76 x 56 cm



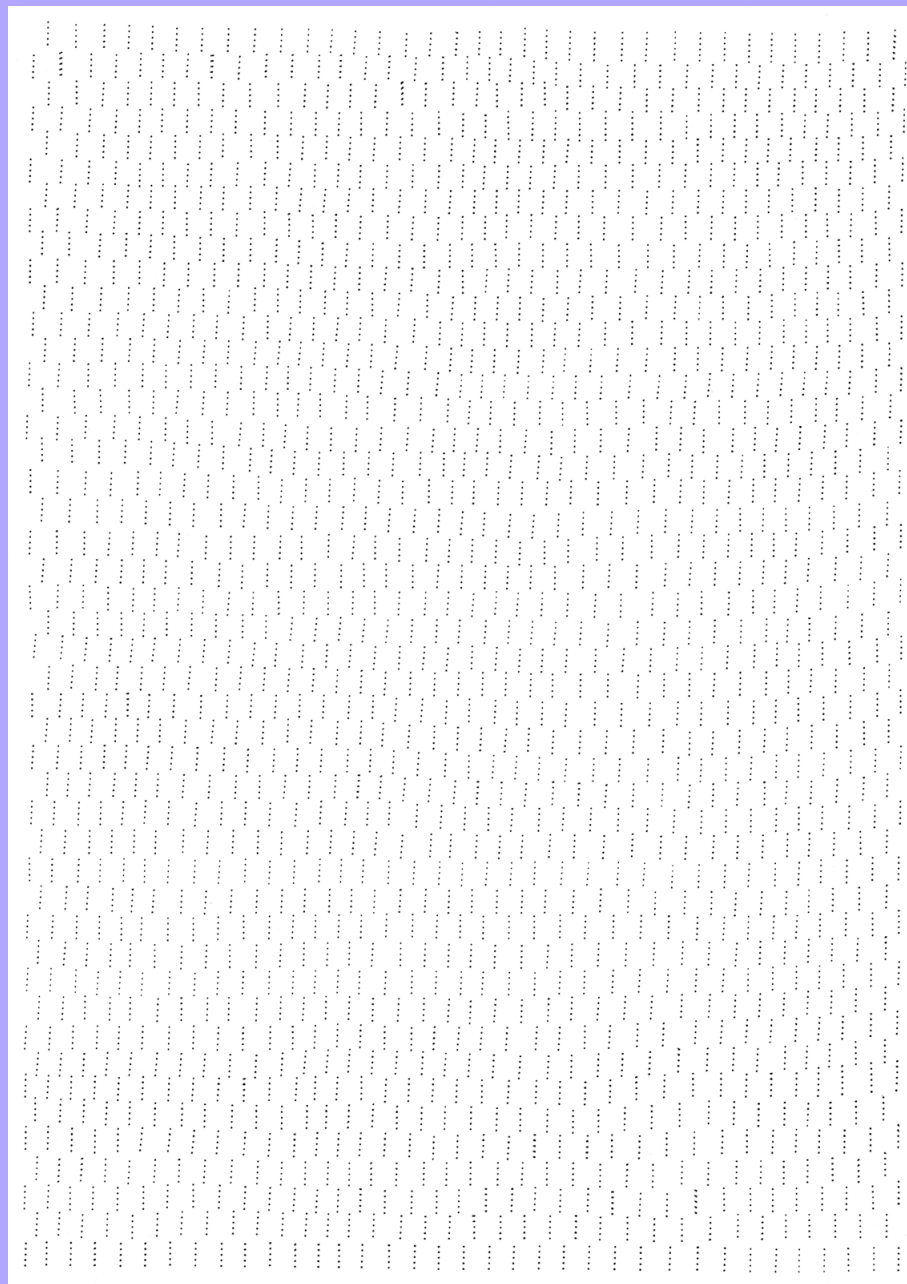
Selfportrait 2, 2025
Ink on paper
76 x 56 cm

Contemplative drawings 1 Through repetitive drawing of lines, the act of drawing becomes a transformative process—where body and mind enter a flow state, slowing down time and creating space for healing. The lines can be seen as paths leading toward an embodied spiritual experience. At the same time, these drawings can also be understood as generative art—not created by an algorithm, but by a human hand. They serve as a means to reconnect with our body, our deeper self, and the experience beyond what can be seen.

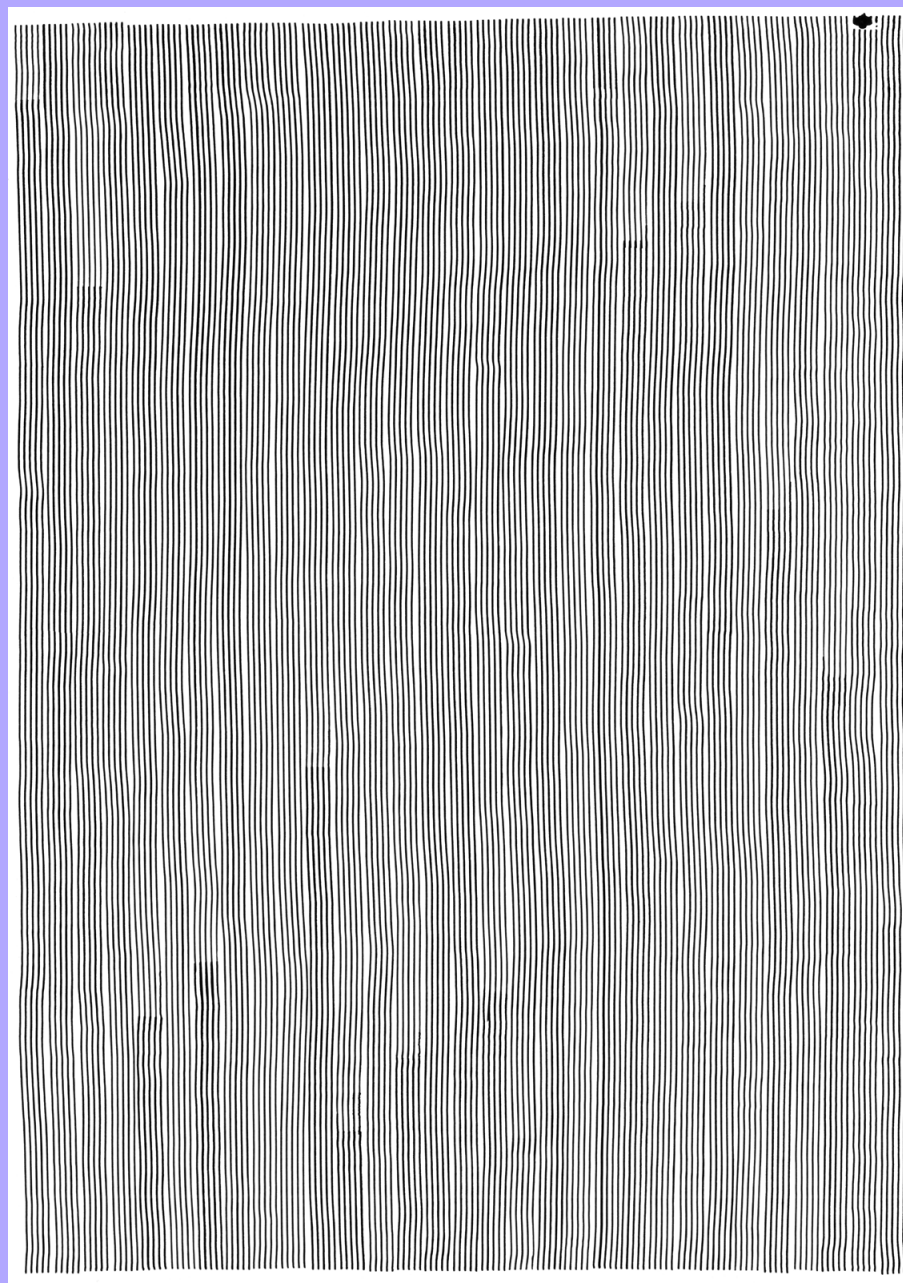




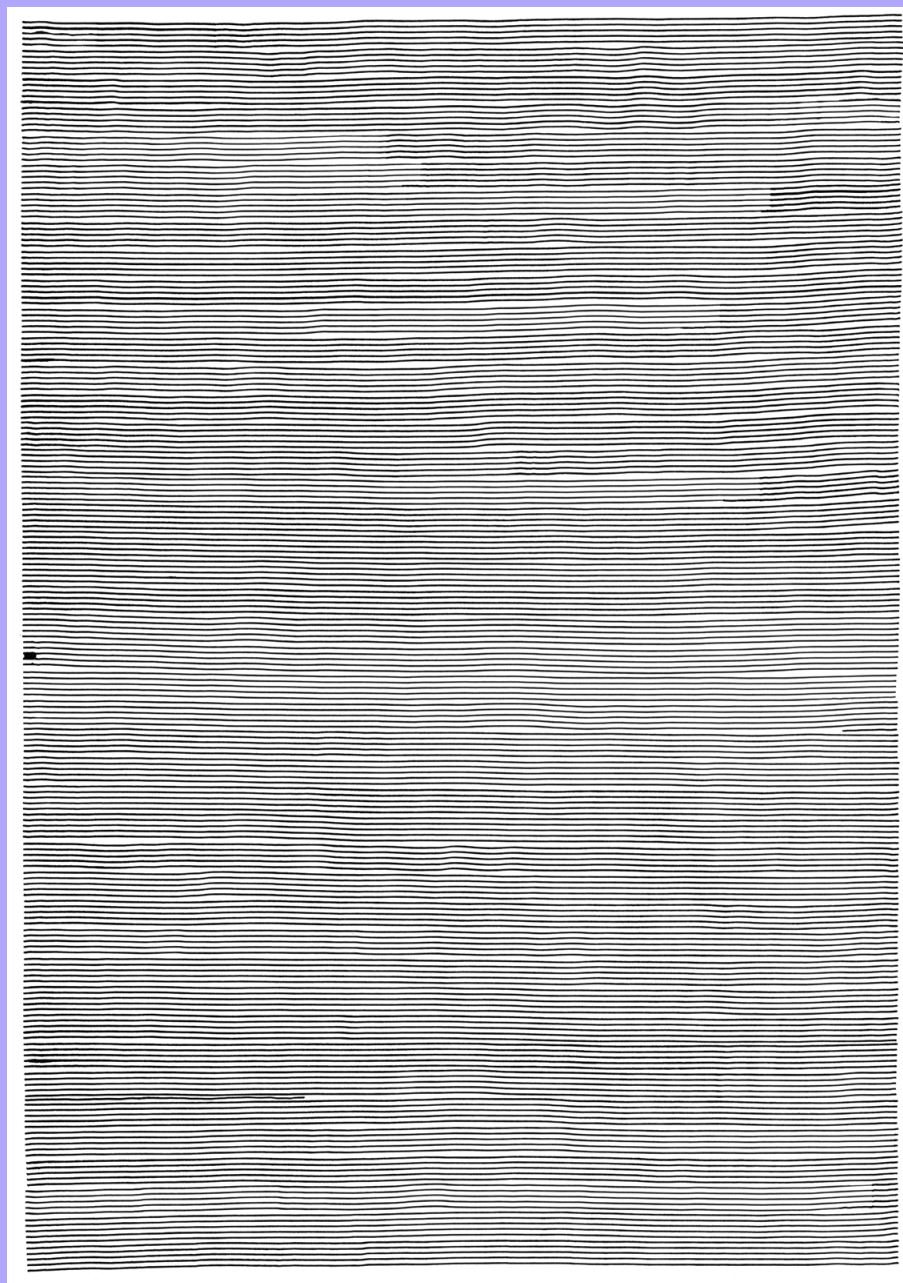
Contemplative Drawing 3, 2016
Ink on paper
60 x 42 cm



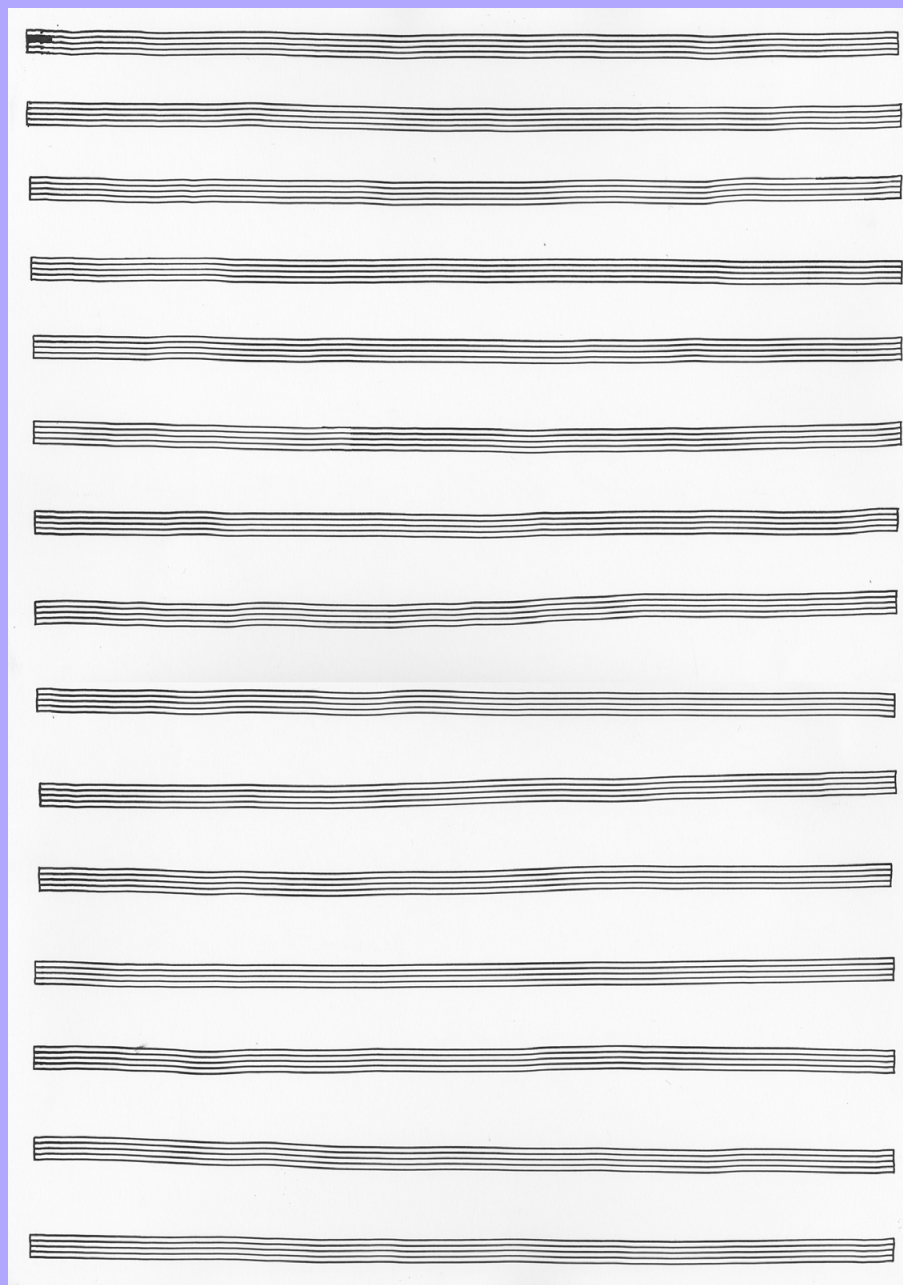
Contemplative Drawing 6, 2016
Ink on paper
60 x 42 cm



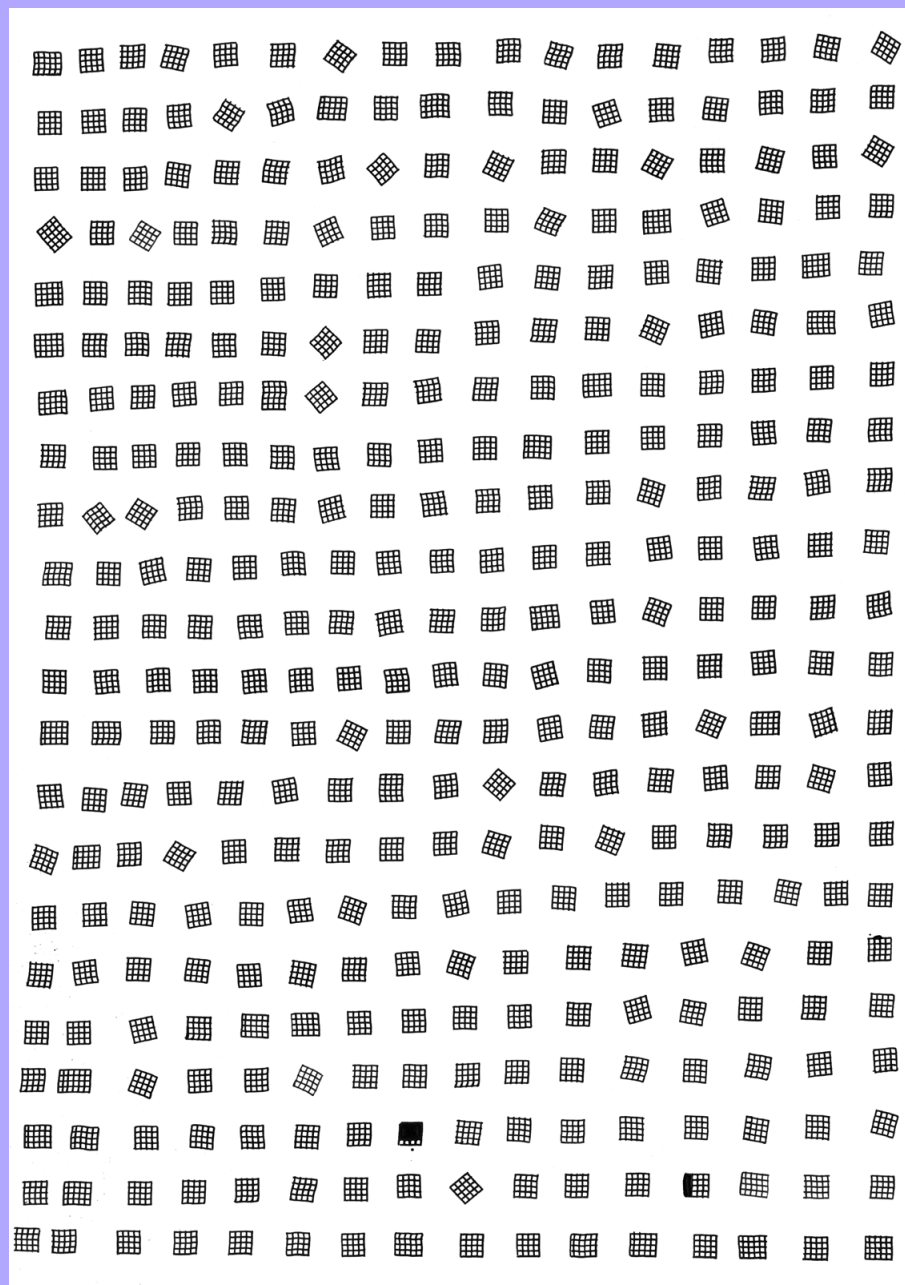
Contemplative Drawing 2, 2016
Ink on paper
60 x 42 cm



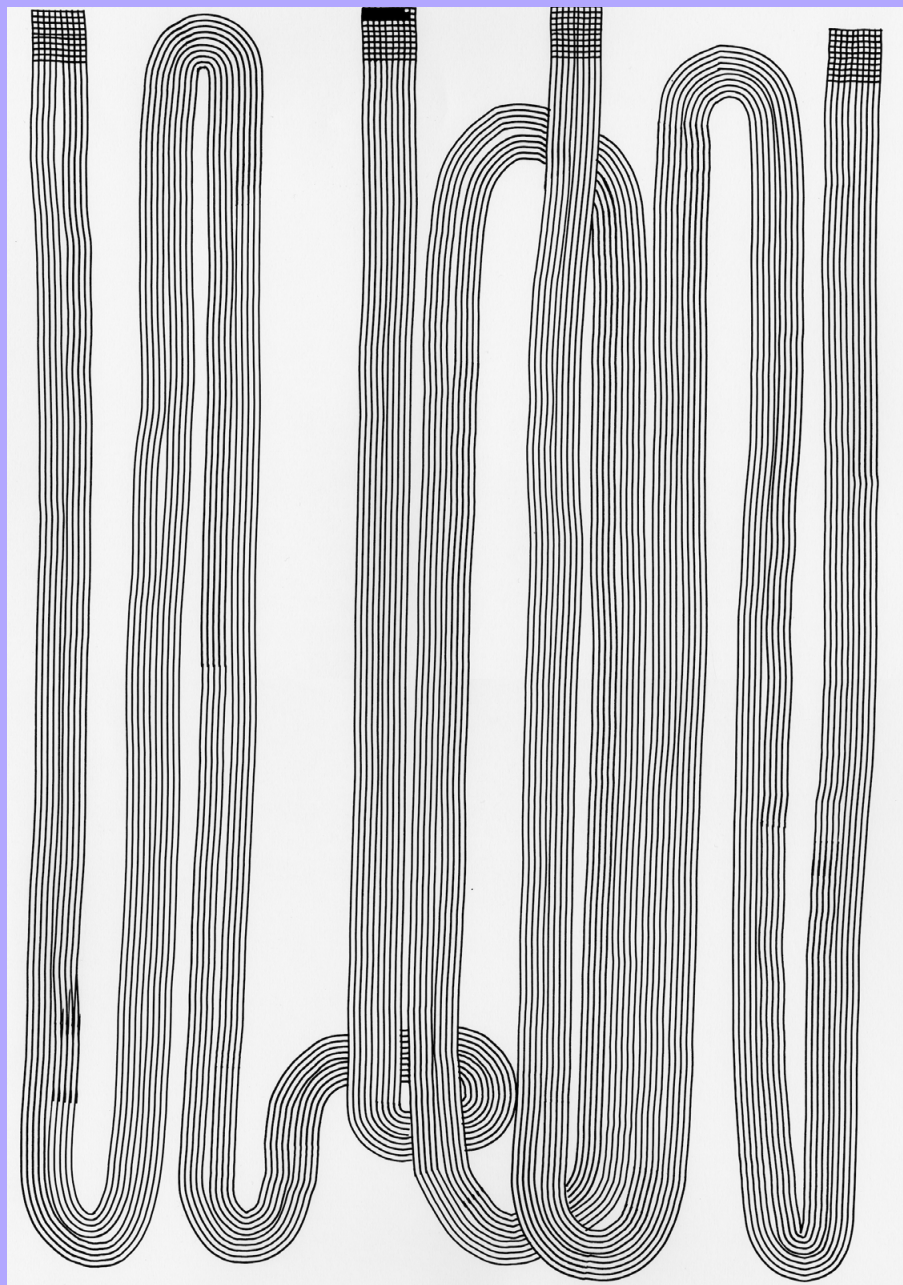
Contemplative Drawing 4, 2016
Ink on paper
60 x 42 cm



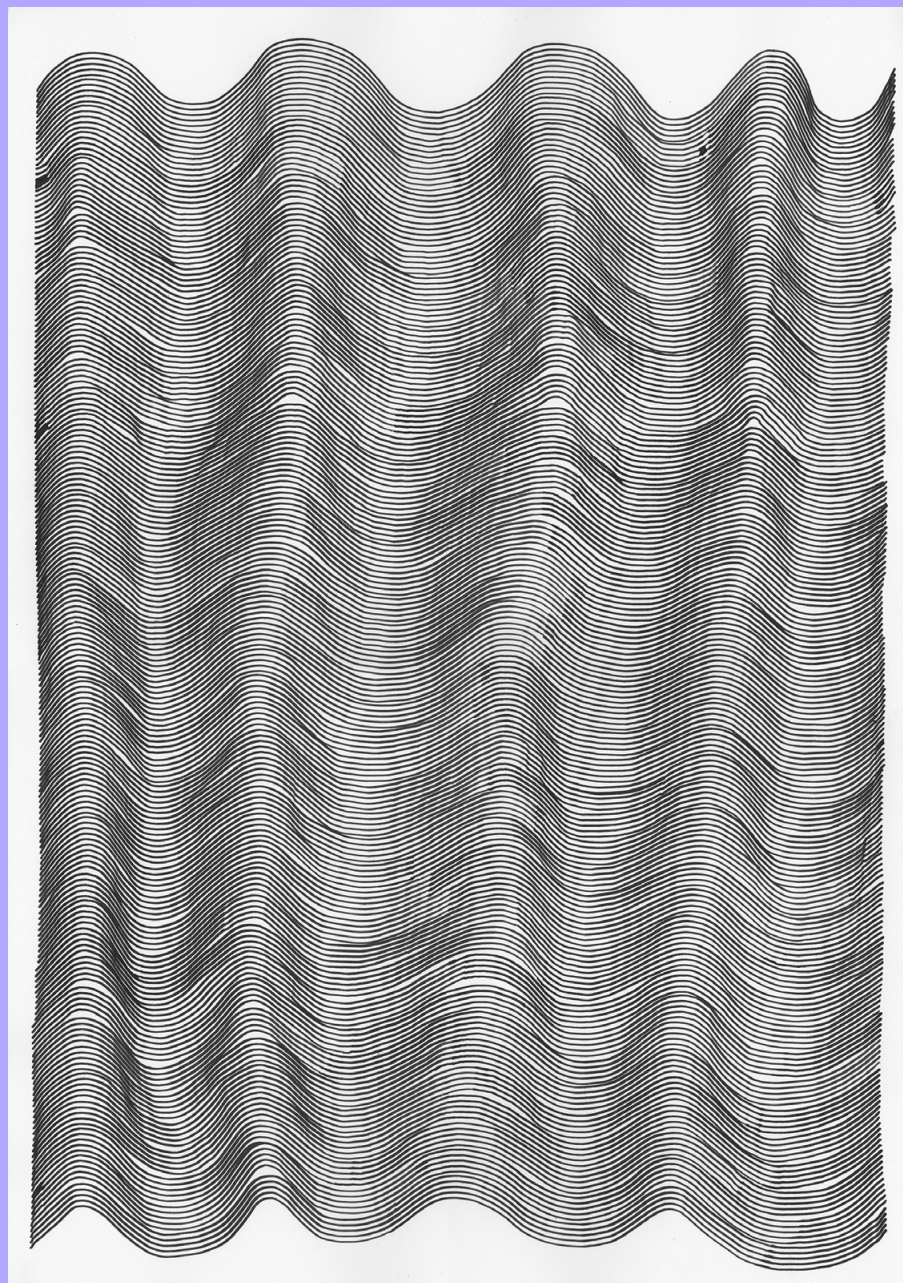
Contemplative Drawing 13, 2016
Ink on paper
60 x 42 cm



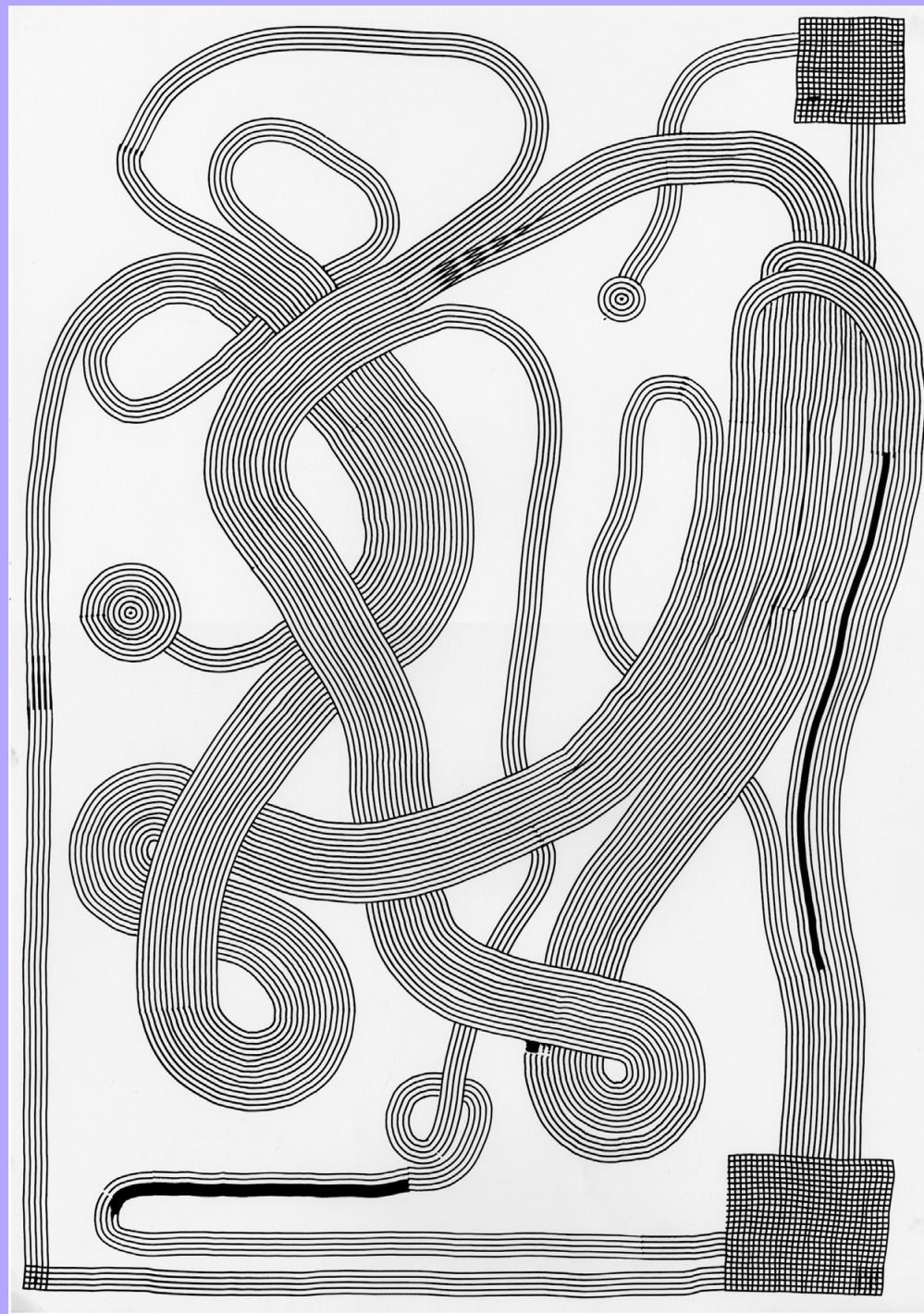
Contemplative Drawing 5, 2016
Ink on paper
60 x 42 cm



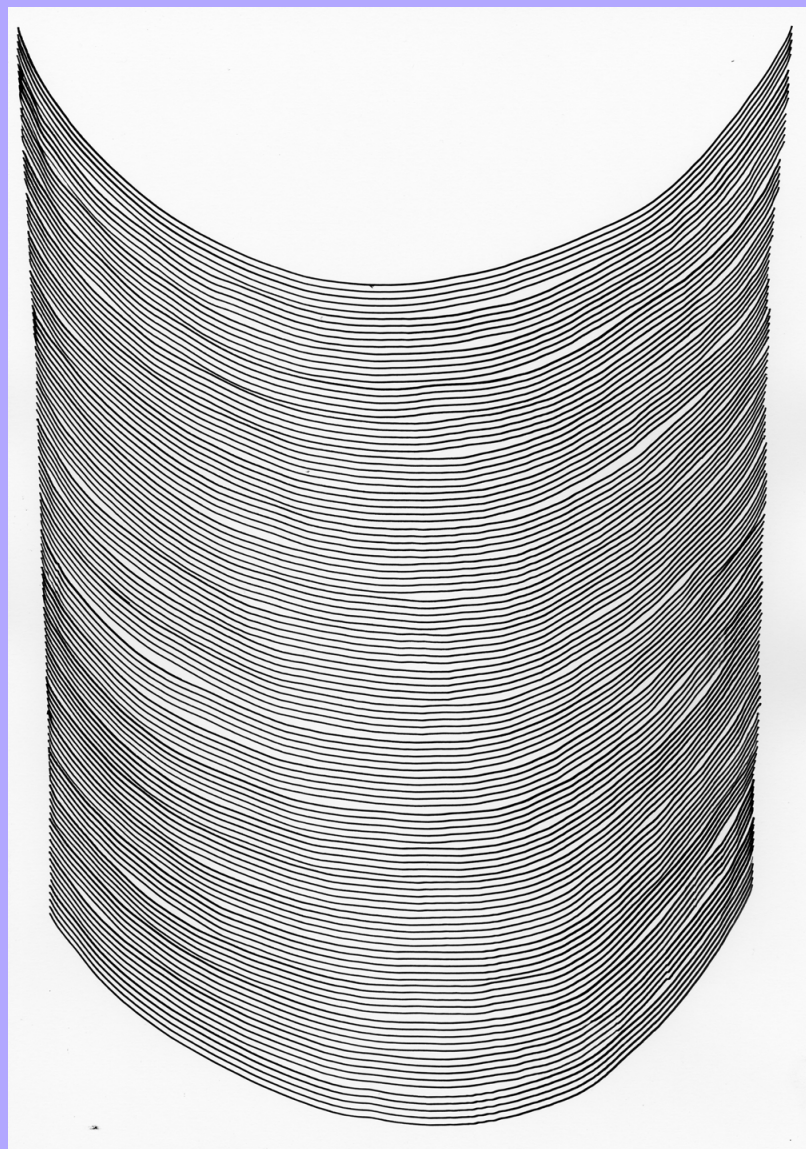
Contemplative Drawing 11, 2017
Ink on paper
60 x 42 cm



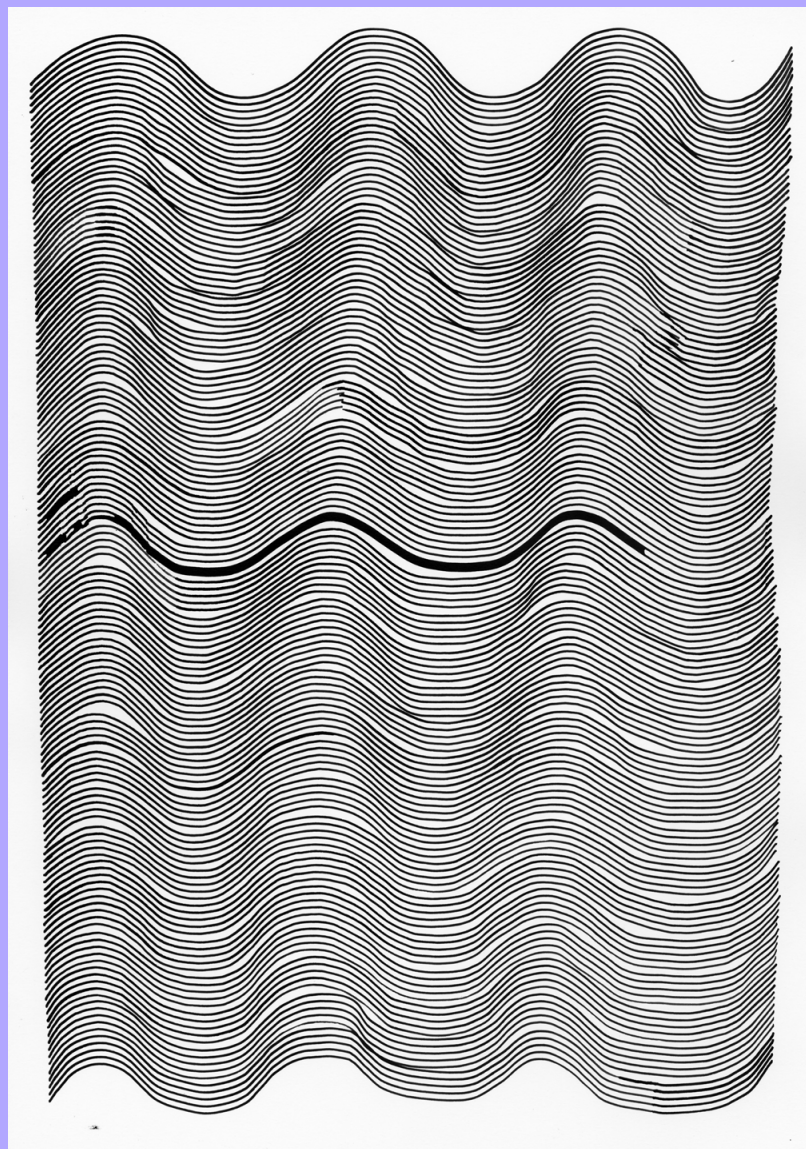
Contemplative Drawing 12, 2016
Ink on paper
60 x 42 cm



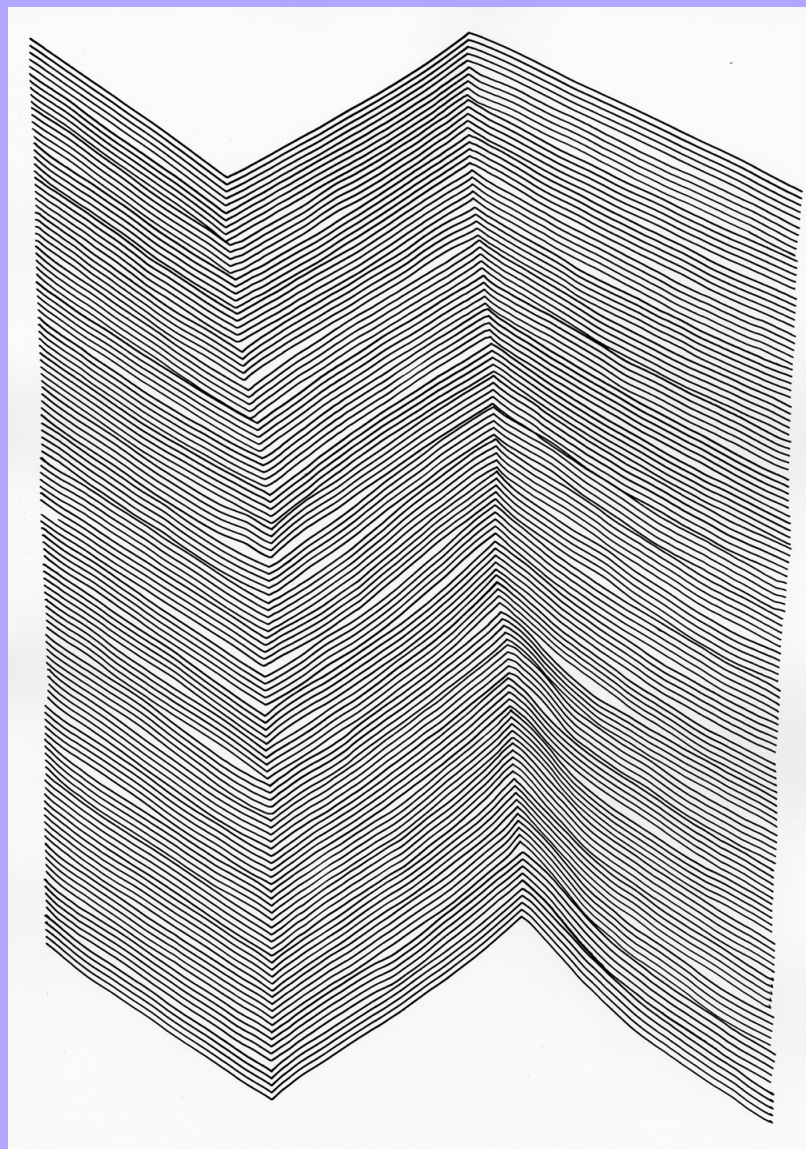
Contemplative Drawing 14, 2017
Ink on paper
60 x 42 cm



Contemplative Drawing 29, 2018
Ink on paper
42 x 30 cm

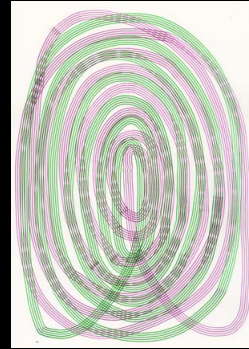
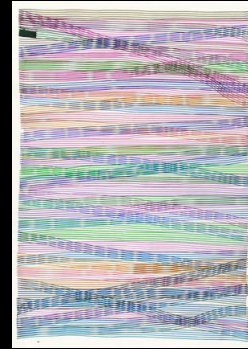
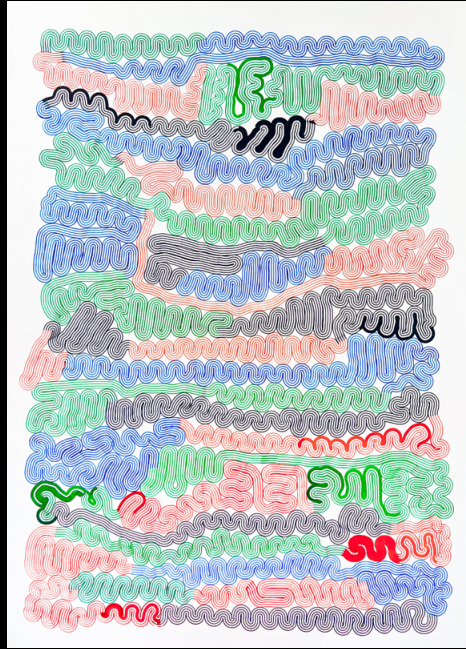
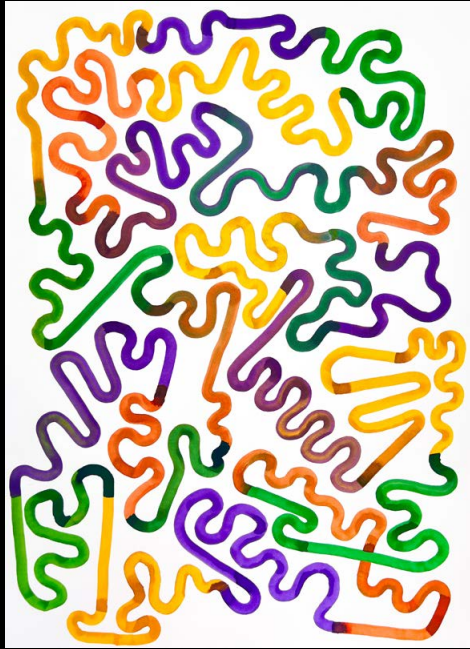


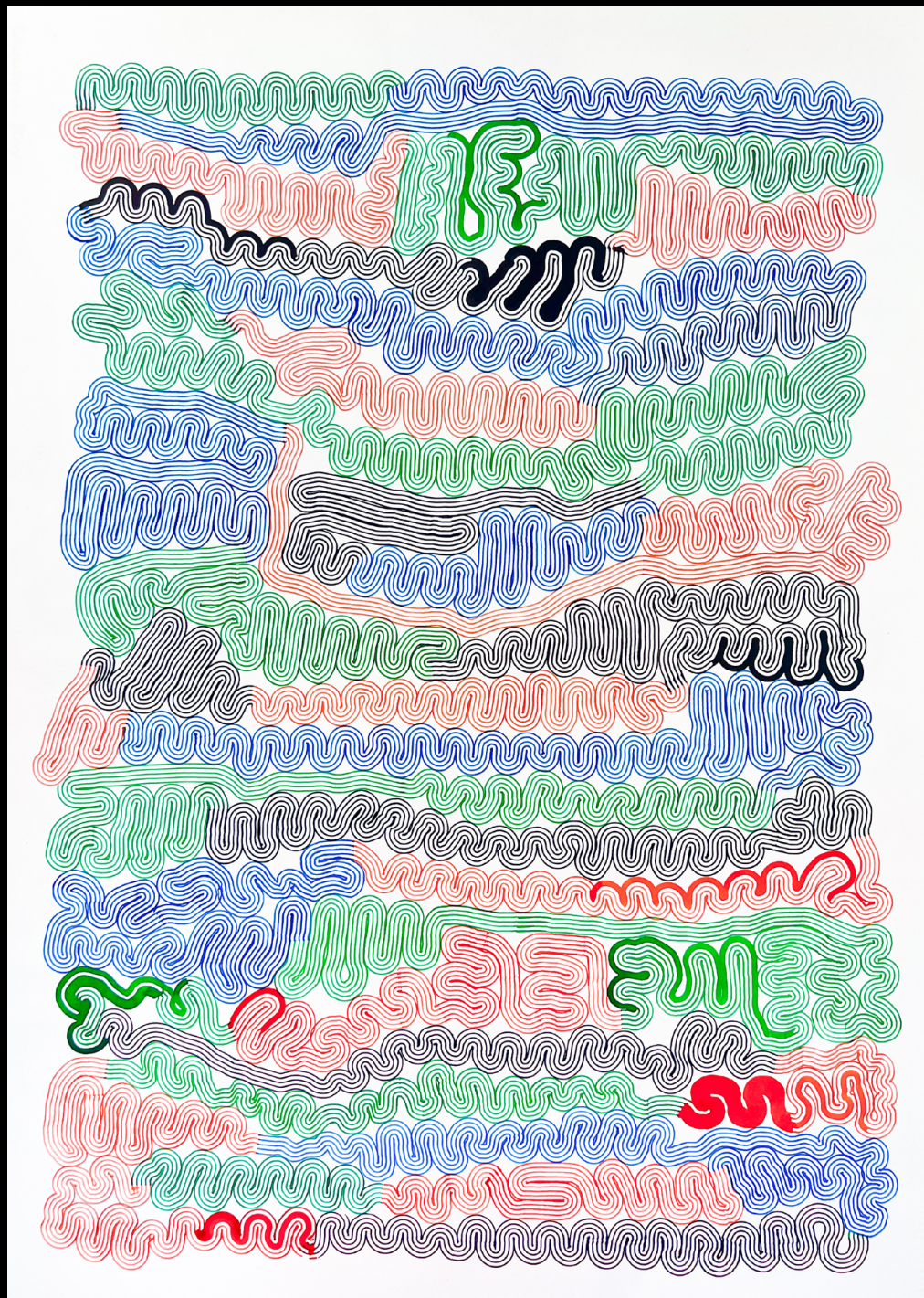
Contemplative Drawing 28, 2018
Ink on paper
42 x 30 cm



Contemplative Drawing 30, 2018
Ink on paper
42 x 30 cm

Contemplative drawings 2



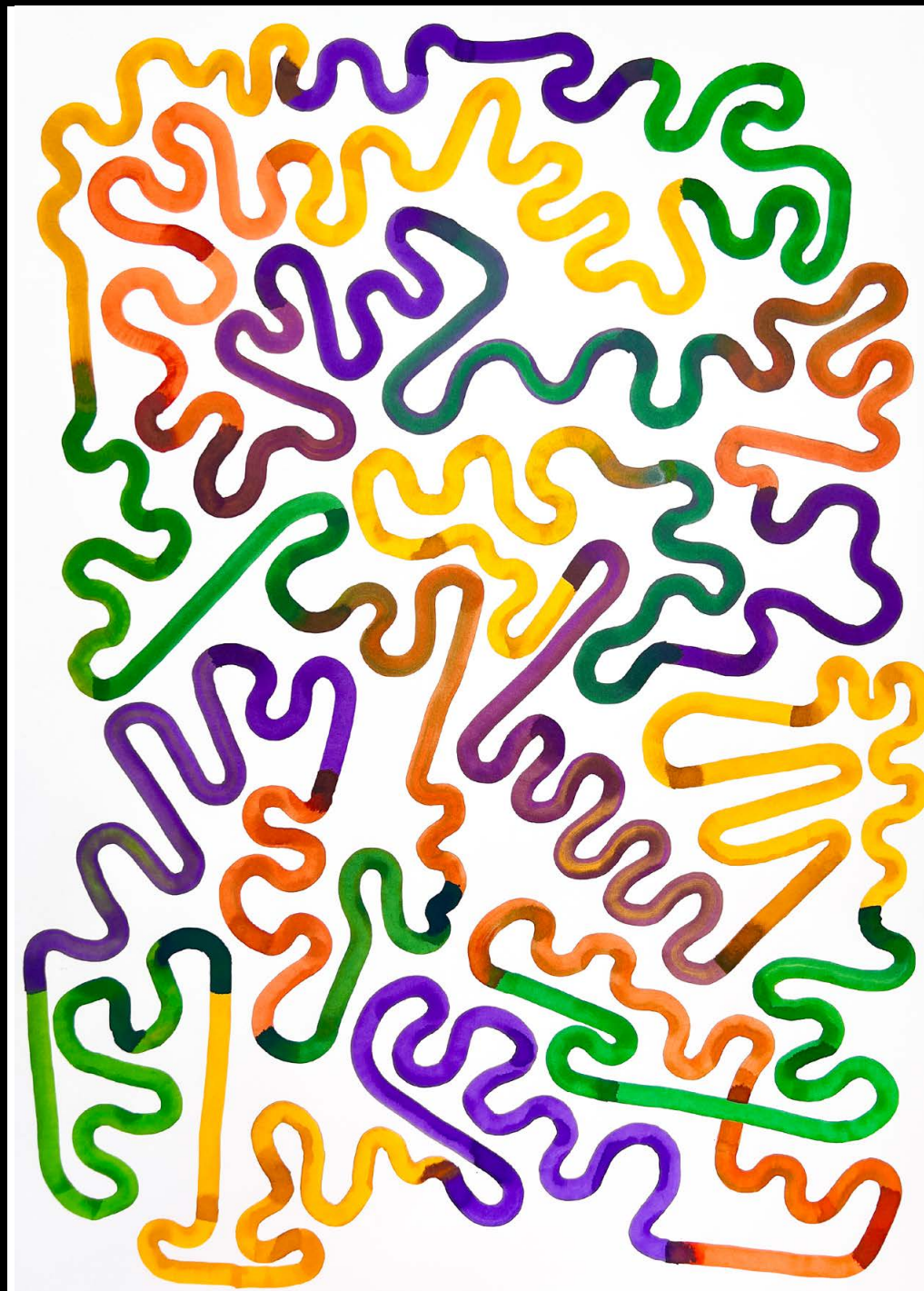


Contemplative Drawing 15, 2016

Ink on paper

76 x 56 cm

Generative Drawings, analog, color



Contemplative Drawing 63, 2025

Ink on paper

76 x 56 cm

Generative Drawings, analog, color



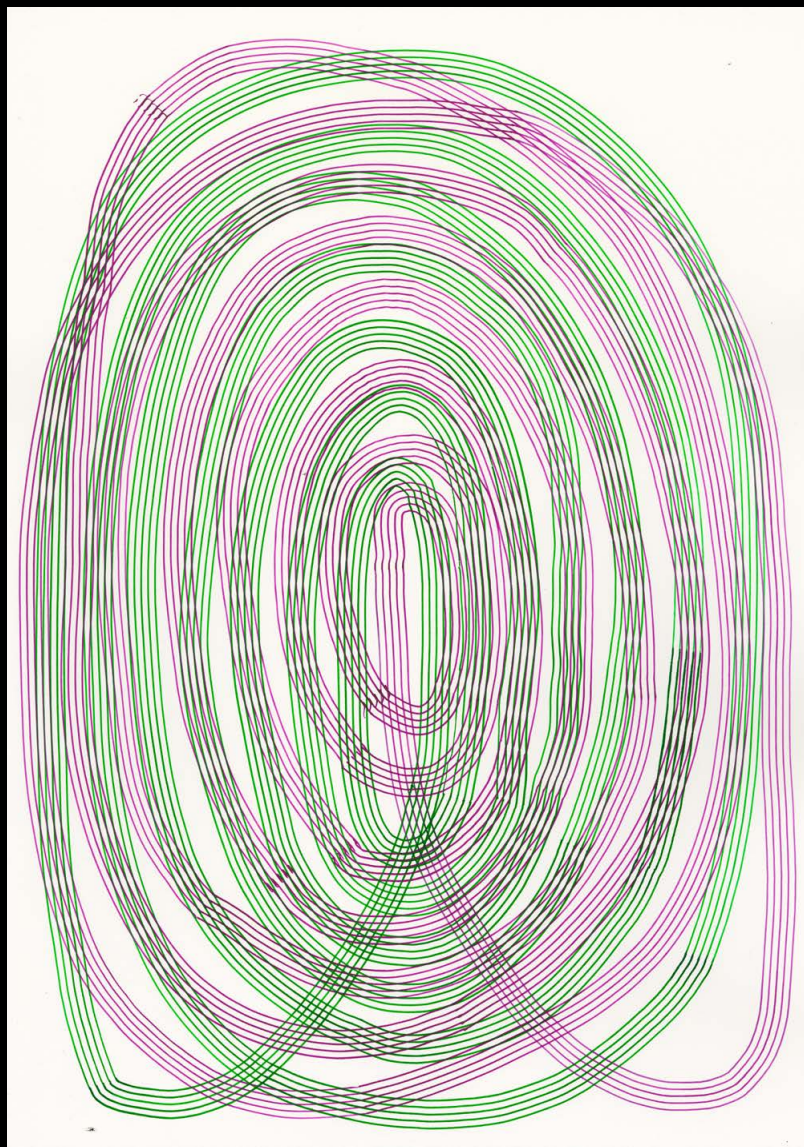
Contemplative Drawing 56, 2021
Ink on paper
60 x 42 cm



Contemplative Drawing 41, 2018

Ink on paper

42 x 30 cm



Contemplative Drawing 40, 2018
Ink on paper
42 x 30 cm

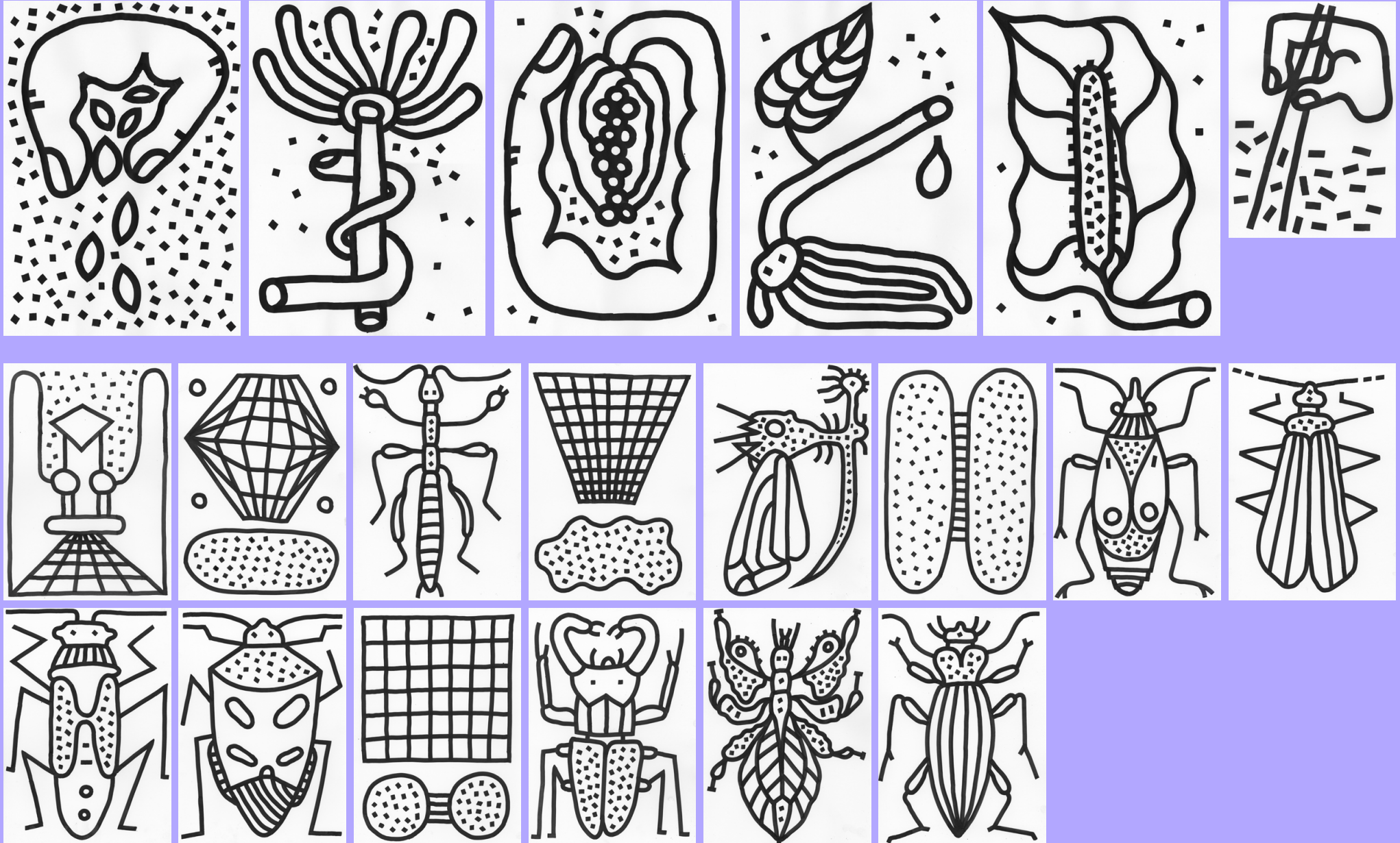


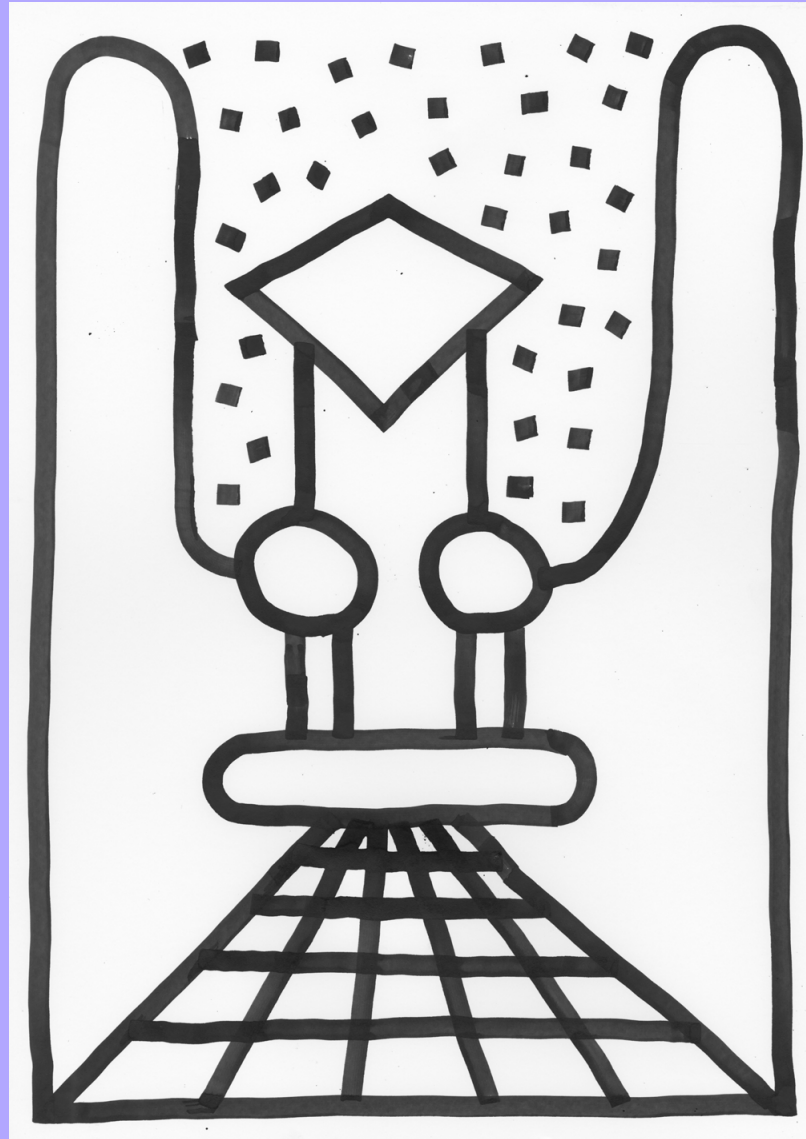
Contemplative Drawing 39, 2018

Ink on paper

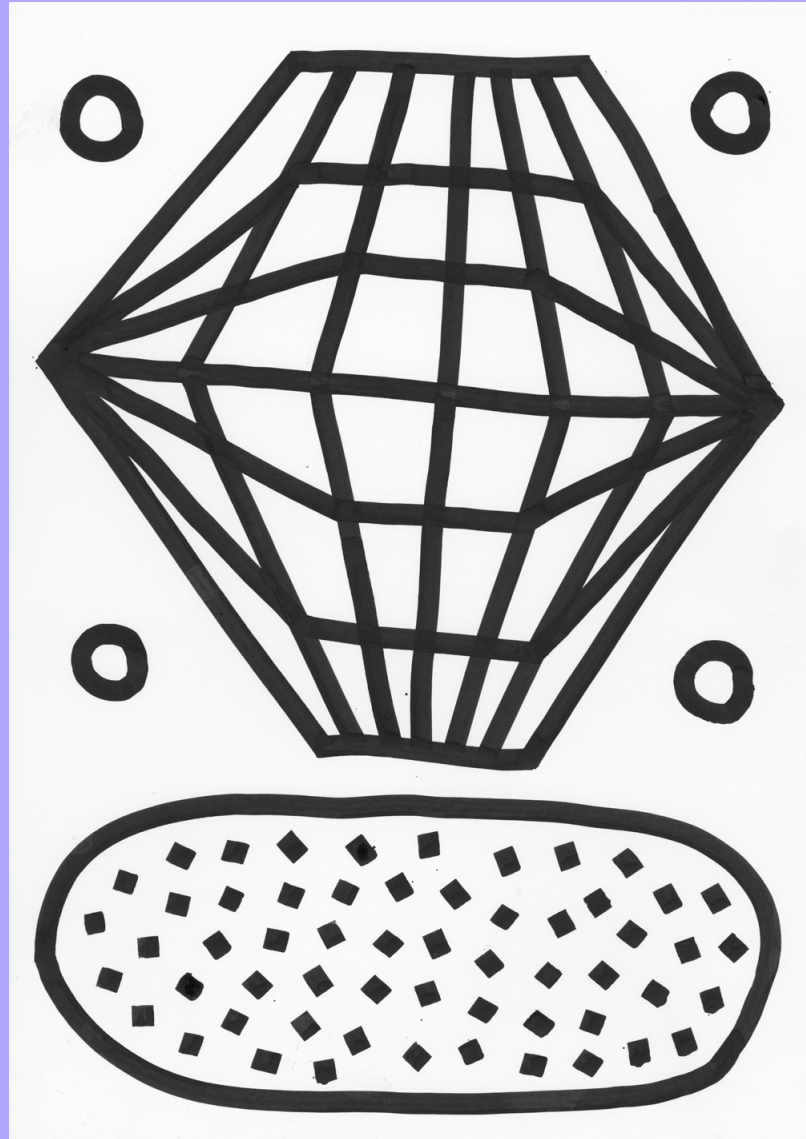
42 x 30 cm

Figurative drawings Tobias Gutmann processes the realities he observes in the world around him. How can we live in balance with nature? Seeds are planted—a flower is severed from its roots by a cut off finger. Are we disconnected from our bodies, our true selves, from nature? What are the bugs teaching us? Are they still alive? Abstract geometric shapes stand in contrast to the delicate series of bugs, which reflect the endless beauty, diversity, and intelligence found in nature.

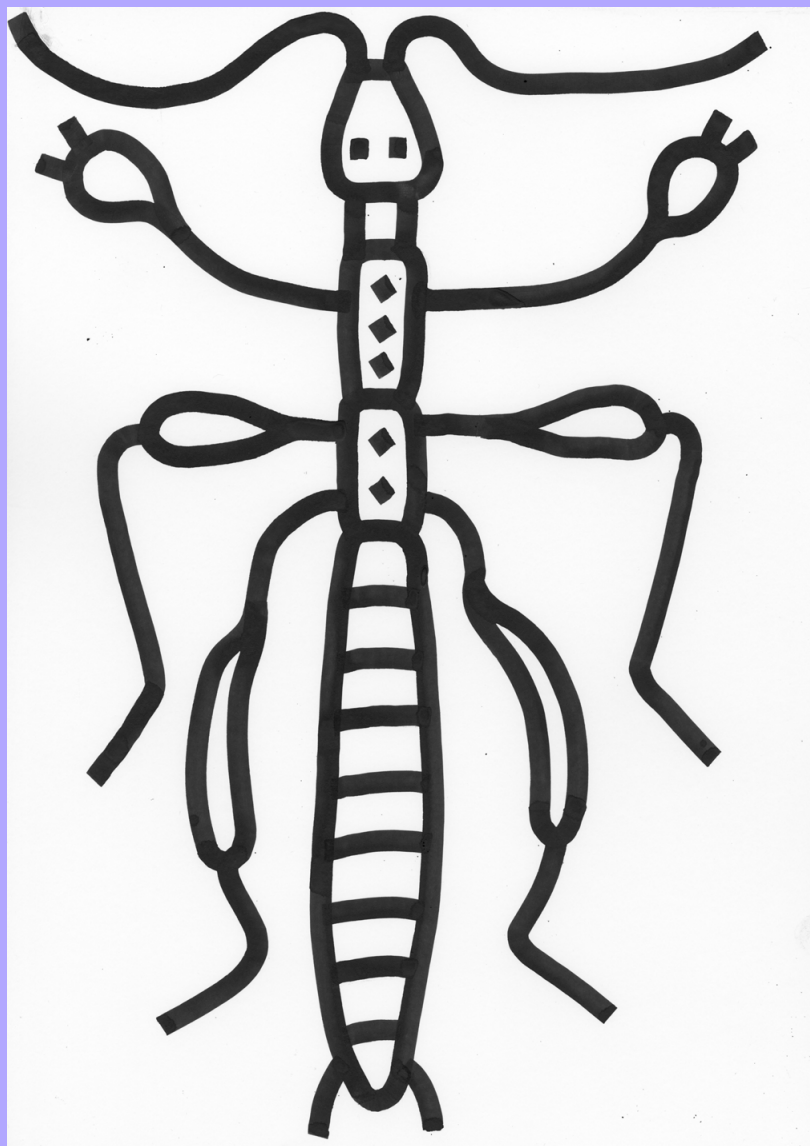




Thing 113, 2021
Ink on paper
42 x 30 cm



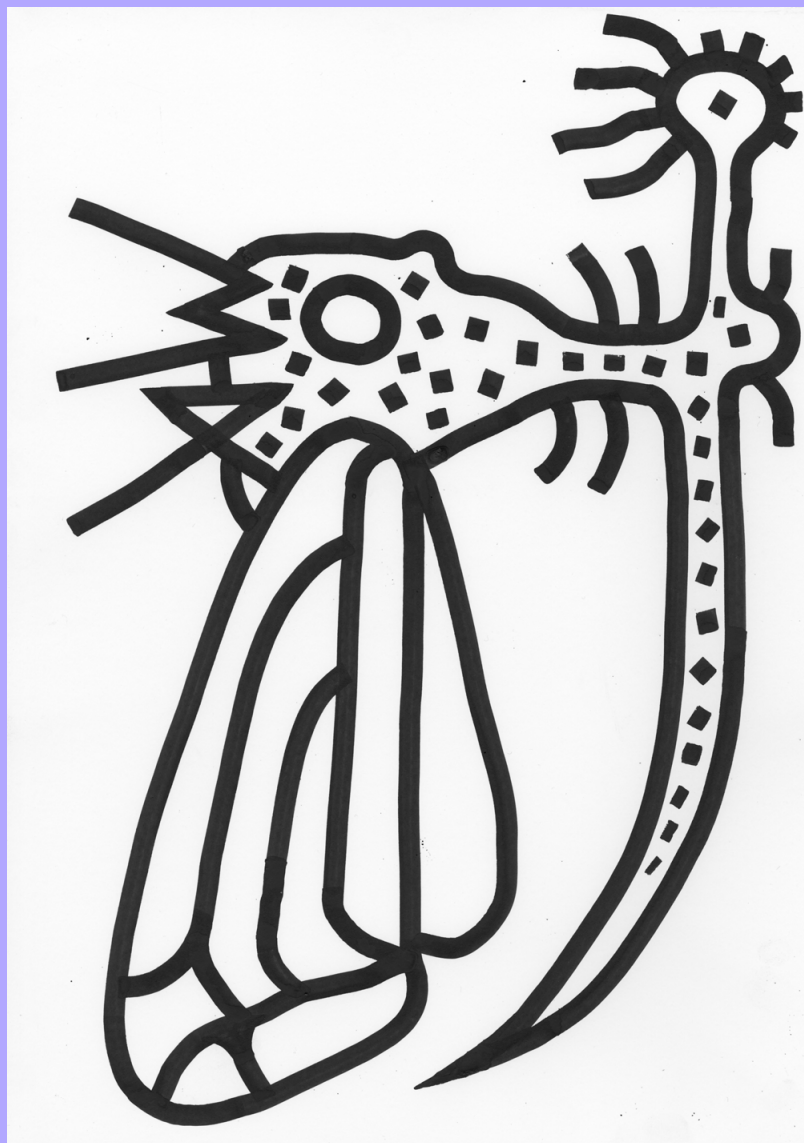
Thing 108, 2021
Ink on paper
42 x 30 cm



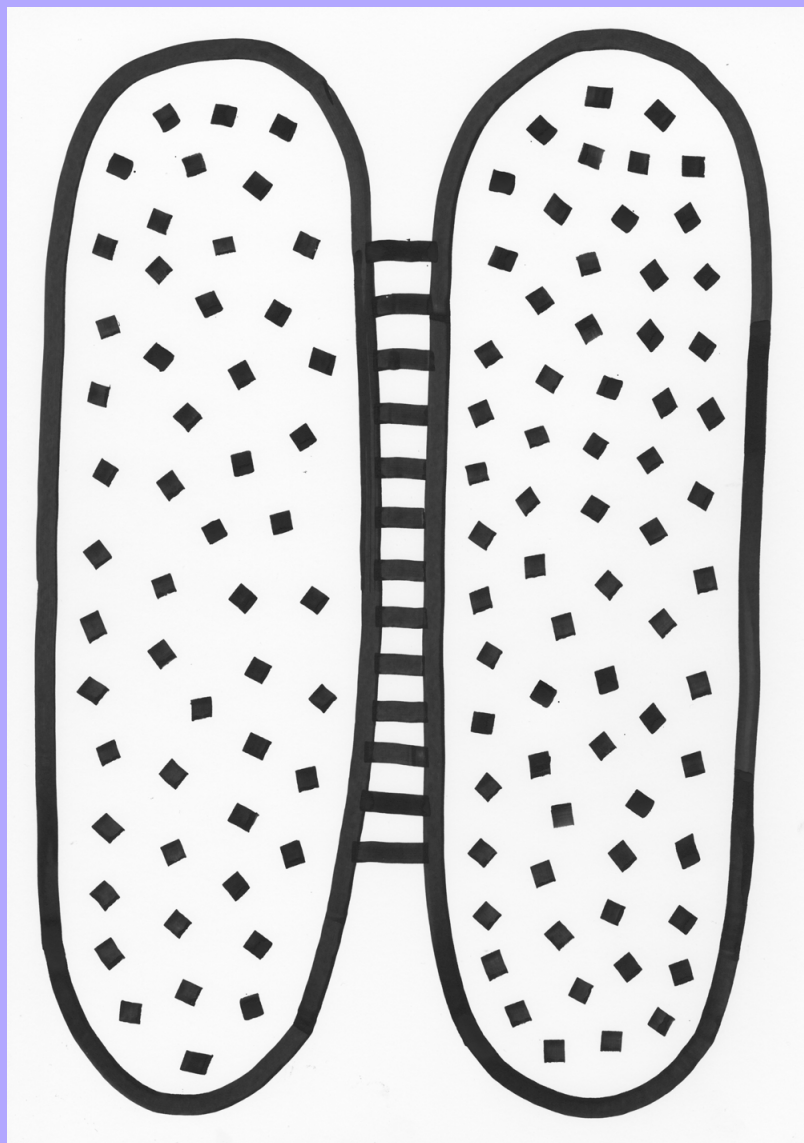
Bug 5, 2021
Ink on paper
42 x 30 cm



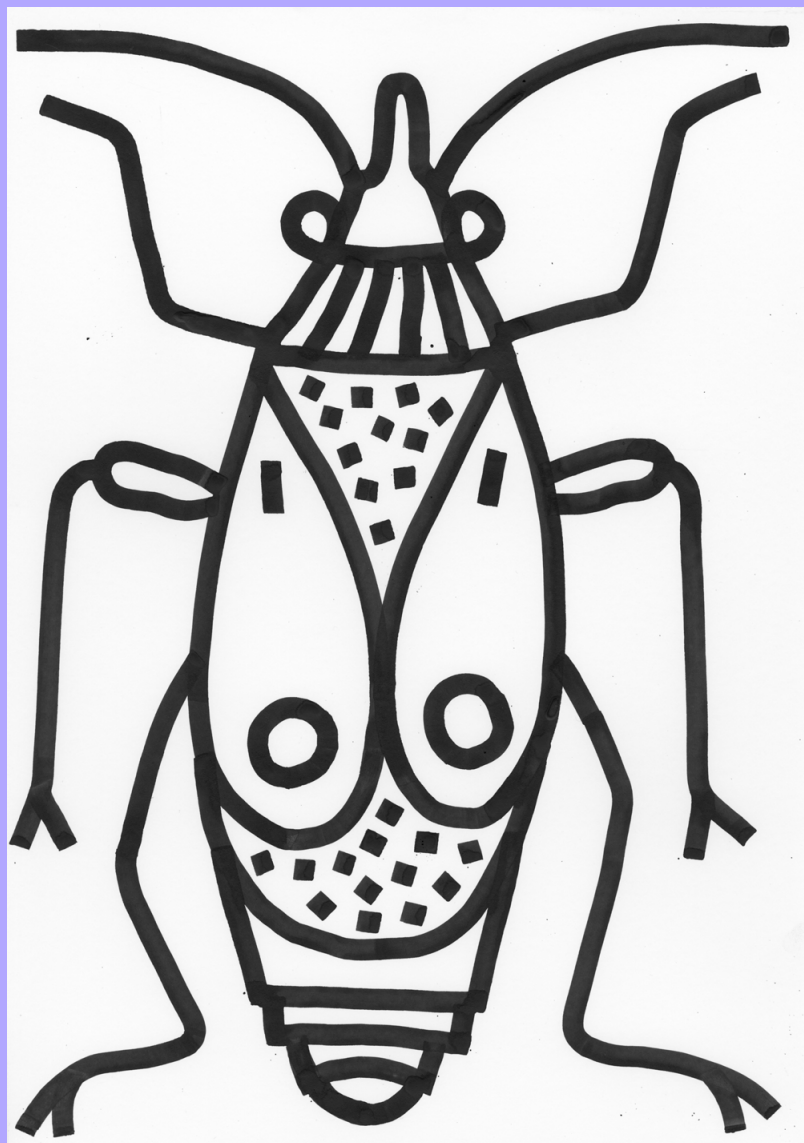
Thing 104, 2021
Ink on paper
42 x 30 cm



Bug 2, 2021
Ink on paper
42 x 30 cm



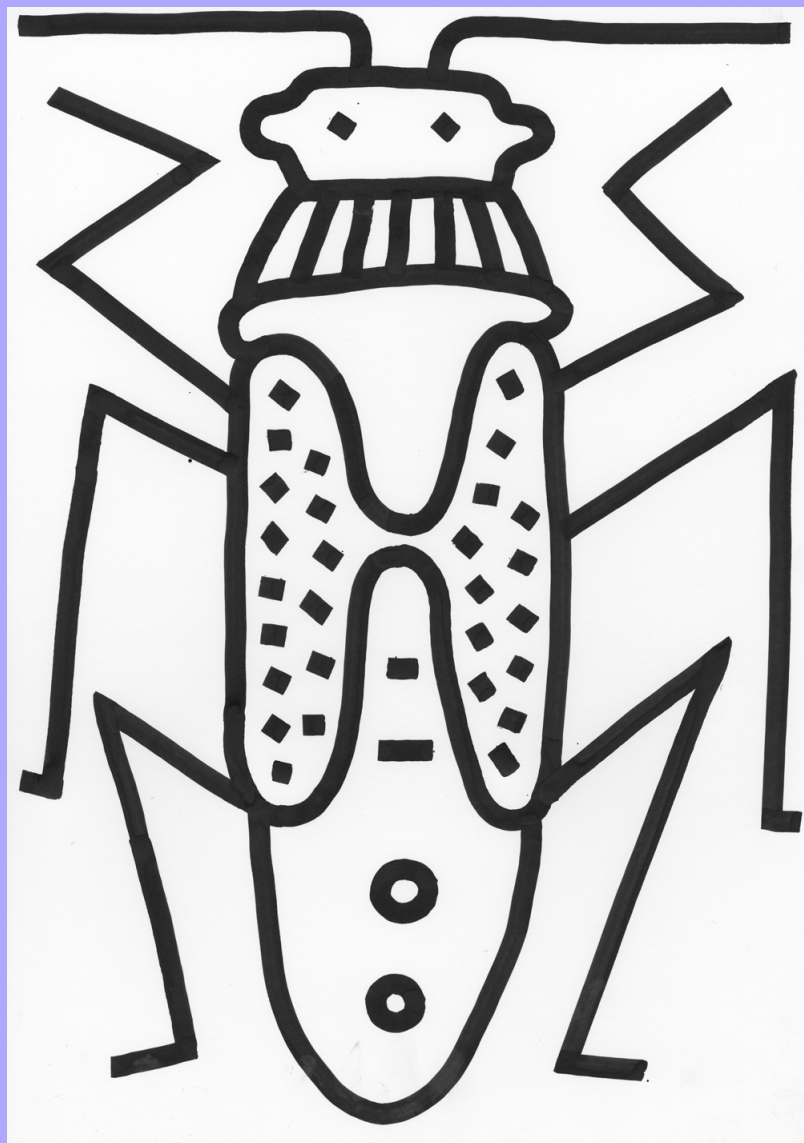
Thing 106, 2021
Ink on paper
42 x 30 cm



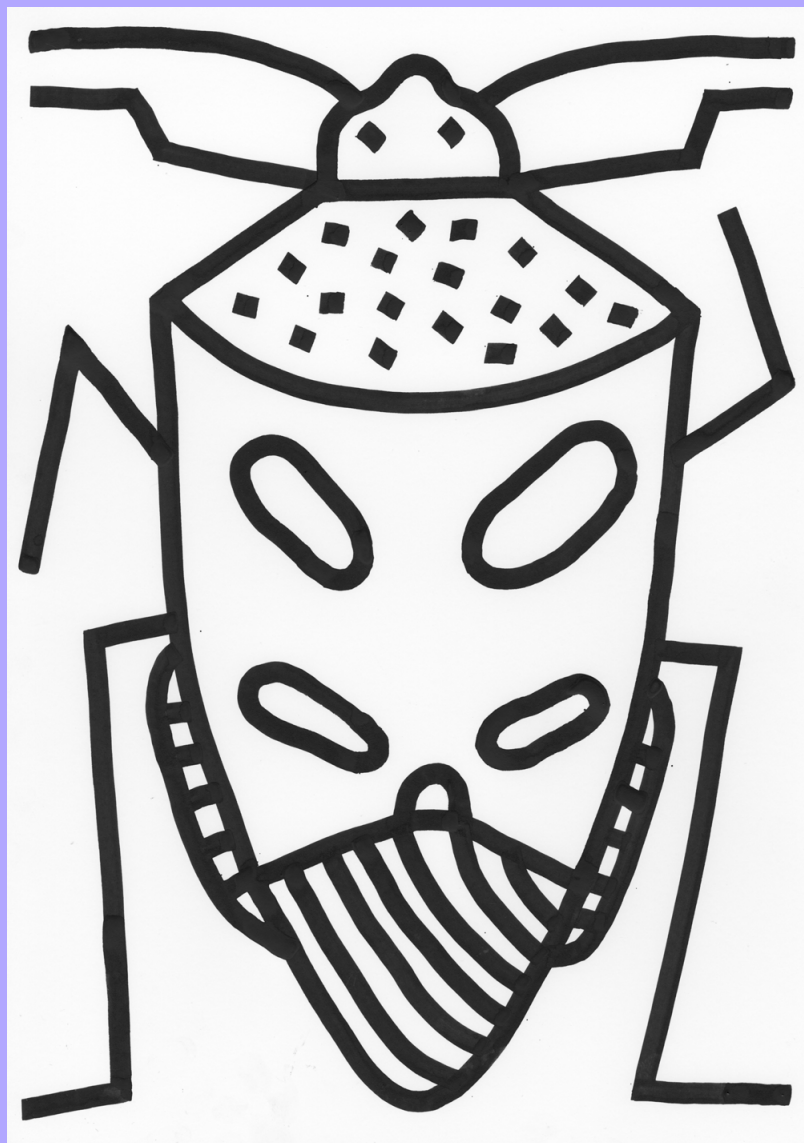
Bug 3, 2021
Ink on paper
42 x 30 cm



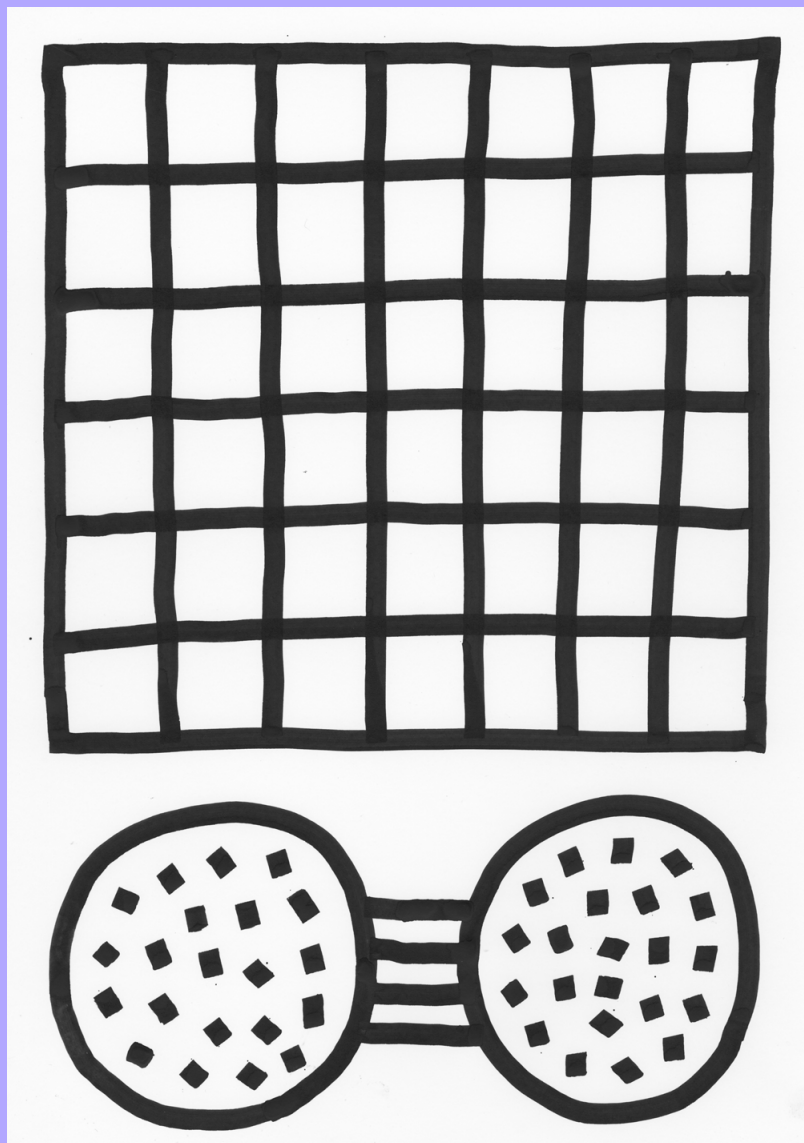
Bug 11, 2021
Ink on paper
42 x 30 cm



Bug 8, 2021
Ink on paper
42 x 30 cm



Bug 9, 2021
Ink on paper
42 x 30 cm



Thing 107, 2021
Ink on paper
42 x 30 cm



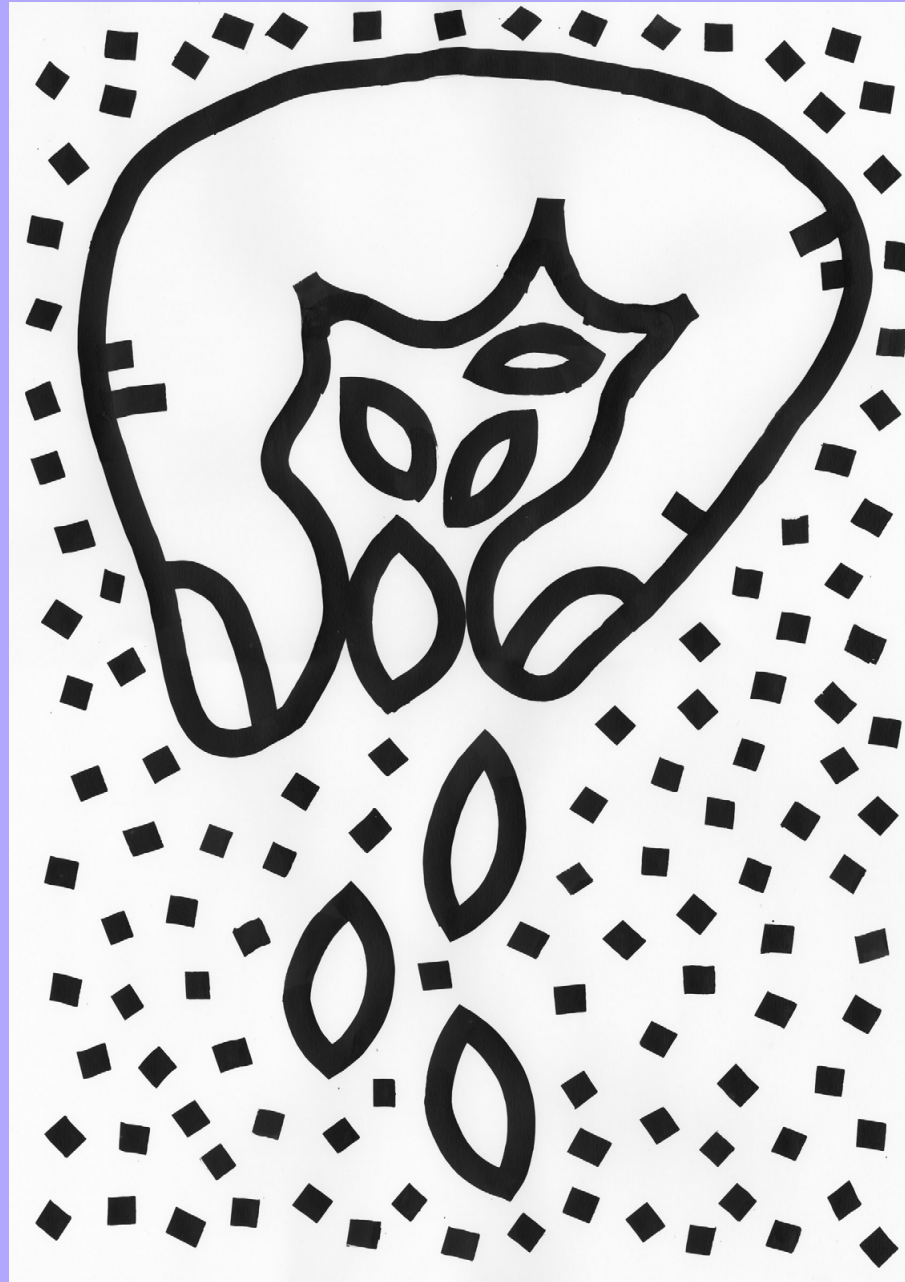
Bug 1, 2021
Ink on paper
42 x 30 cm



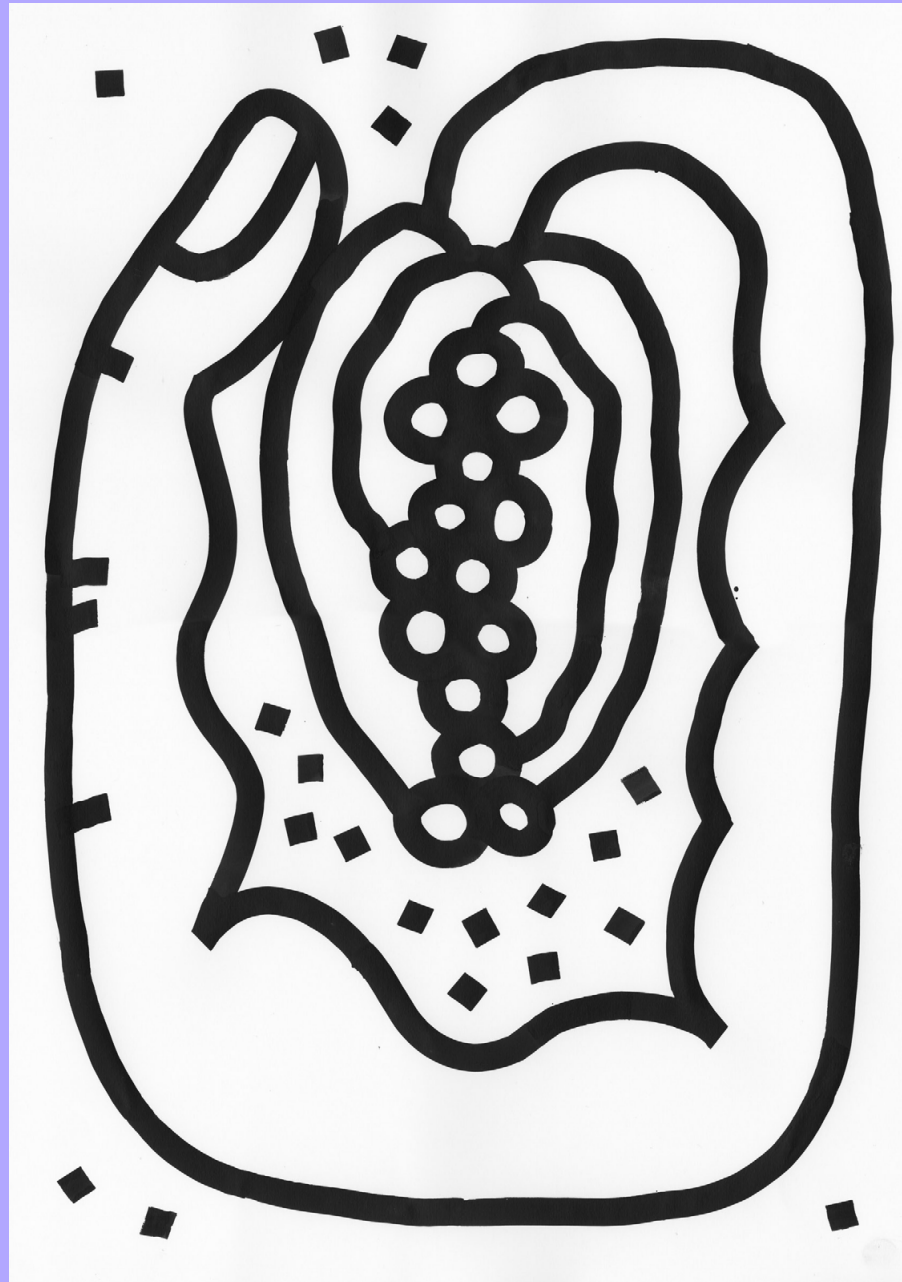
Bug 10, 2021
Ink on paper
42 x 30 cm



Bug 6, 2021
Ink on paper
42 x 30 cm



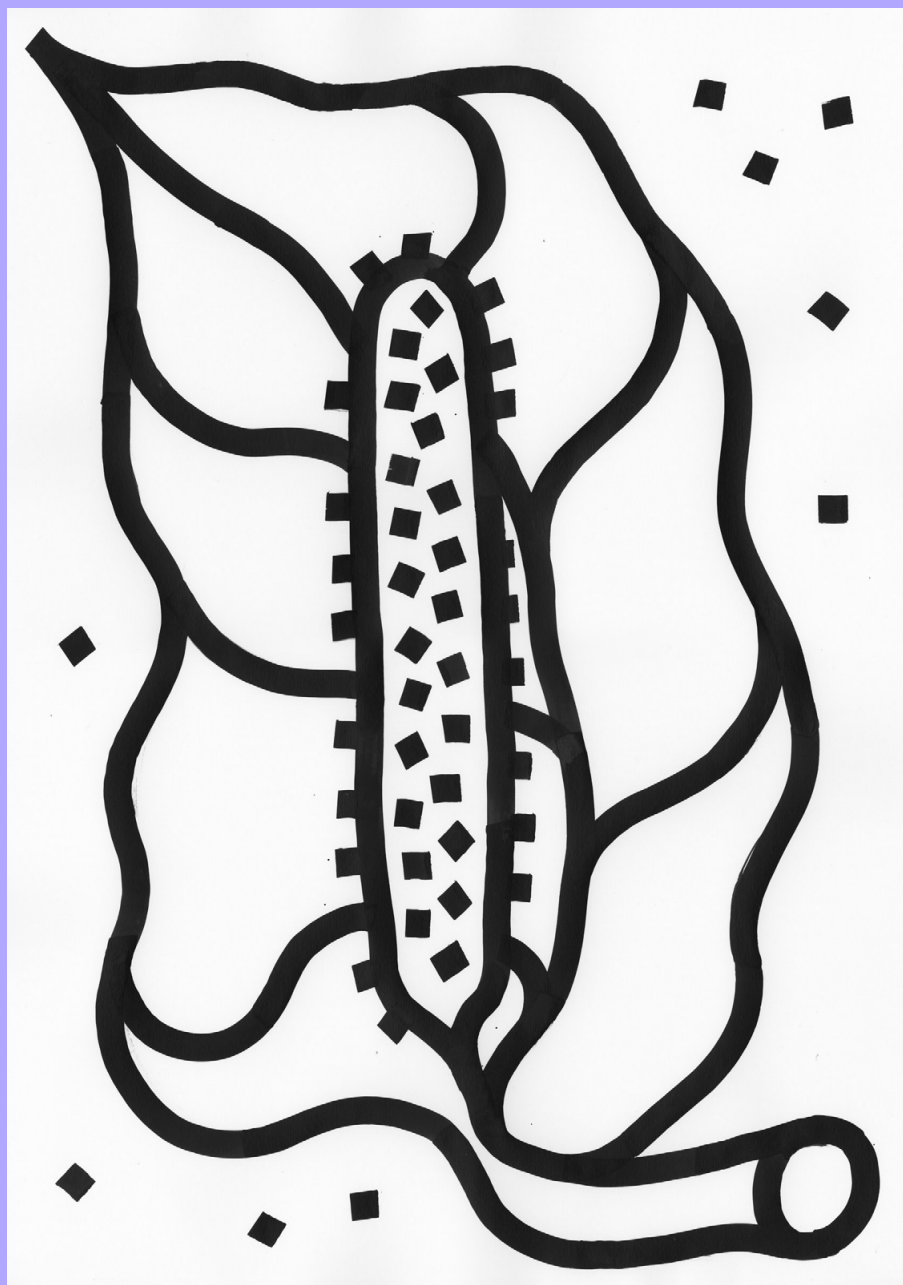
Flower 51, 2020
Ink on paper
60 x 42 cm



Flower 49, 2020
Ink on paper
60 x 42 cm



Flower 46, 2020
Ink on paper
60 x 42 cm

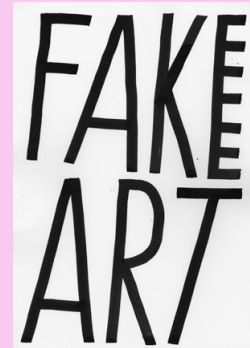


Flower 47, 2020
Ink on paper
60 x 42 cm



Thing 75, 2020
Ink on paper
42 x 30 cm

Manifesto word drawings The Manifesto series consists of word drawings that reflect the artist's motives and beliefs—embodying beauty, challenges, and the essence of life. These works serve as lenses through which all other drawings can be viewed or as guiding principles for life itself. Though primarily addressed to the artist, the Manifesto word drawings invite anyone to transform them into action. In this spirit: Flow. Enter heaven. Take what is useful and let go of what is toxic. Now is the time. Dream!





Dream - Word Drawing 116, 2020
Ink on paper
42 x 30 cm



Life is a Miracle - Word Drawing 109, 2020

Ink on paper

42 x 30 cm



Believe - Word Drawing 131, 2020
Ink on paper
42 x 30 cm

ART
is NOT
ETERNAL

Art is not Eternal - Word Drawing 127, 2020

Ink on paper

42 x 30 cm

FLOW
FLOW
FLOW
FLOW

Flow flow flow - Word Drawing 105, 2020
Ink on paper
42 x 30 cm



Enter Heaven - Word Drawing 150, 2020

Ink on paper

42 x 30 cm

NOW
is **THE**
TiME

Now is the Time - Word Drawing 140, 2020

Ink on paper

42 x 30 cm



Listen - Word Drawing 128, 2020
Ink on paper
42 x 30 cm

TAKE
YOUR
TIME

Take your Time - Word Drawing 129, 2020

Ink on paper

42 x 30 cm

**THINK
WITH
YOUR
HANDS**

Think with your Hands - Word Drawing 139, 2020
Ink on paper
42 x 30 cm