

TOBIAS GUTMANN
ARTIST PORTFOLIO
2015-2021



ARTIST STATEMENT – TOBIAS GUTMANN

My drawings reflect what I experience, think, and believe. Constantly aiming to enter into a flow state of creation, the act of drawing becomes a ritual in which I manifest my encounters through my hands. The results are multiple variations of drawings that shift between abstract and figurative forms, between the known and the unknown. They always entail playfulness and curiosity, wilderness and tranquility. Each individual drawing exhibits a unique appearance. In endless constellations, they form my own fabricated calligraphy. The ever-growing archive of my drawings has developed its own language and meaning, dissolving into multiple narratives in various mediums such as installations, performances, animations, publications, and workshops. Hoping to leave a trace on earth, my drawings strive to carry the marvellous colours of life, granting joy and appreciation.

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 EXHIBITIONS

Let there Be, 2021, Window exhibition, Dietikon Projektraum
How the Wild Flowers Grow, 2020, Solo show at OnCurating
Polyphonic Drawings, 2019 Performance at Plattform L, Seoul
Hands, 2017, Kunsthaus Langenthal
Form Poems, 2016, Kunsthaus Langenthal – Cantonale Berne Jura
I Found a Dinosaur Egg!, 2016 Soda Mosa art space, La Chaux-de-Fonds
The Sad Face, 2015 Jungkunst Winterthur

SELECTED FACE-O-MAT PERFORMANCES

2018: XiChong Festival, Shenzhen / Mindpark, Shenzhen /
Hermès Palo Alto and Gstaad / Kunsthaus Grenchen
2017: Centre Pompidou, Paris / Fumetto – Int. Comix Festival Luzern /
Kunsthaus Langenthal / Cartoonmuseum Basel / Art Central in Hong Kong
2016: Hermès Dubai,
2015: Museum Haus Konstruktiv, Zürich / Hermès Paris /
Supergraph, Contemporary Art Fair, Melbourne /
MUDAM, Musée d'Art Moderne in Luxembourg

SELECTED PUBLICATIONS

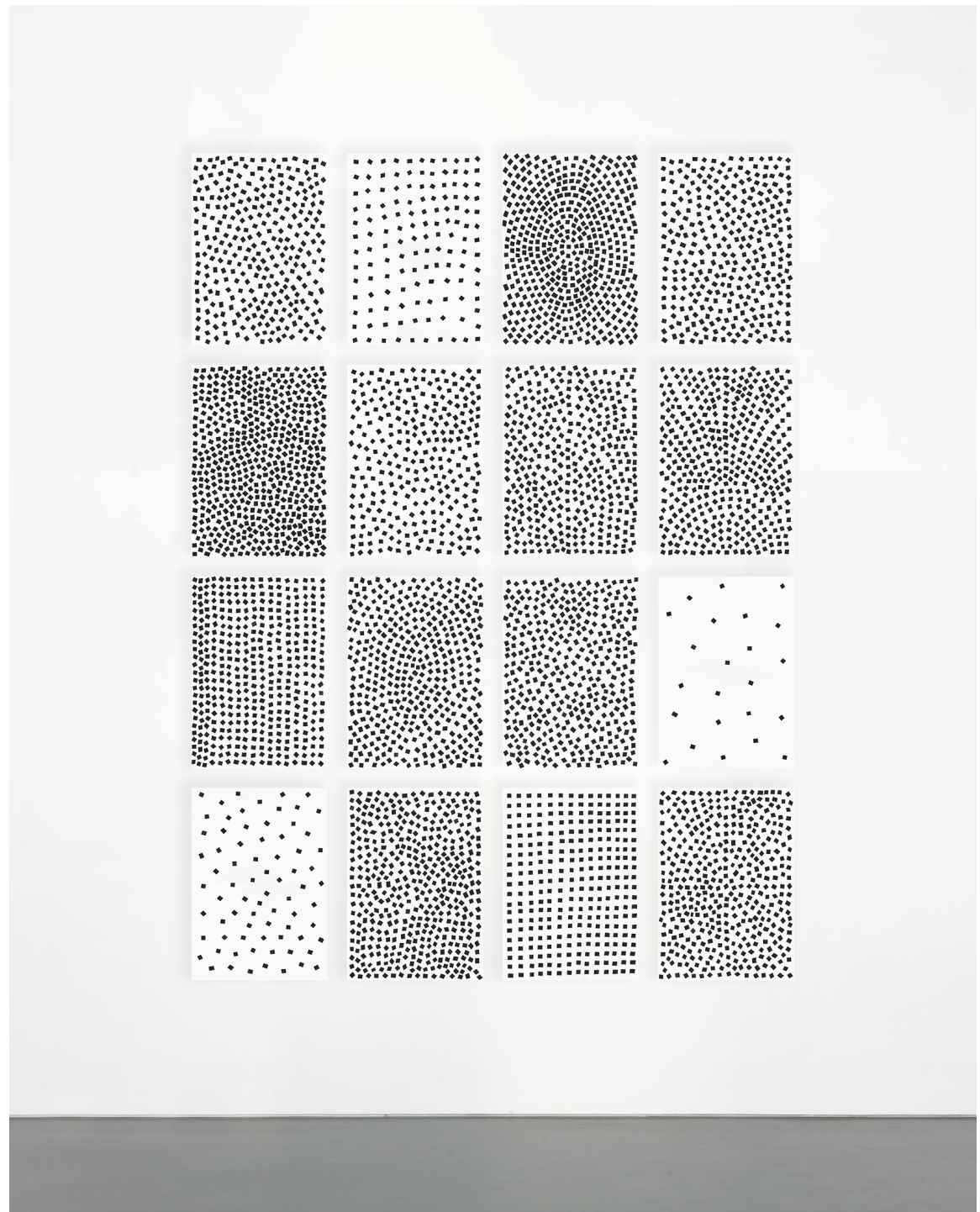
I Will Turn You Into A Drawing, 2018, 28 pages, xerox print
I Found a Dinosaur Egg, 2016 exhibition catalog, 78 pages, xerox print
O, 2017, 16 pages, xerox print, edition of 100
The Sad Zine, 2015, 24 pages, xerox print, edition of 300
Let's Make Language, 2014, 32 pages, riso printed edition of 300

PRIZES

Nomination for the Swiss Design Award 2014, 2015 and 2018
Selection Cantonale Berne Jura 2016 and 2017
Konstfack Rektors stipendium, Jubelfonden 2014
Gold at swedish illustration competition Kolla! 2013 (www.kolla.se)

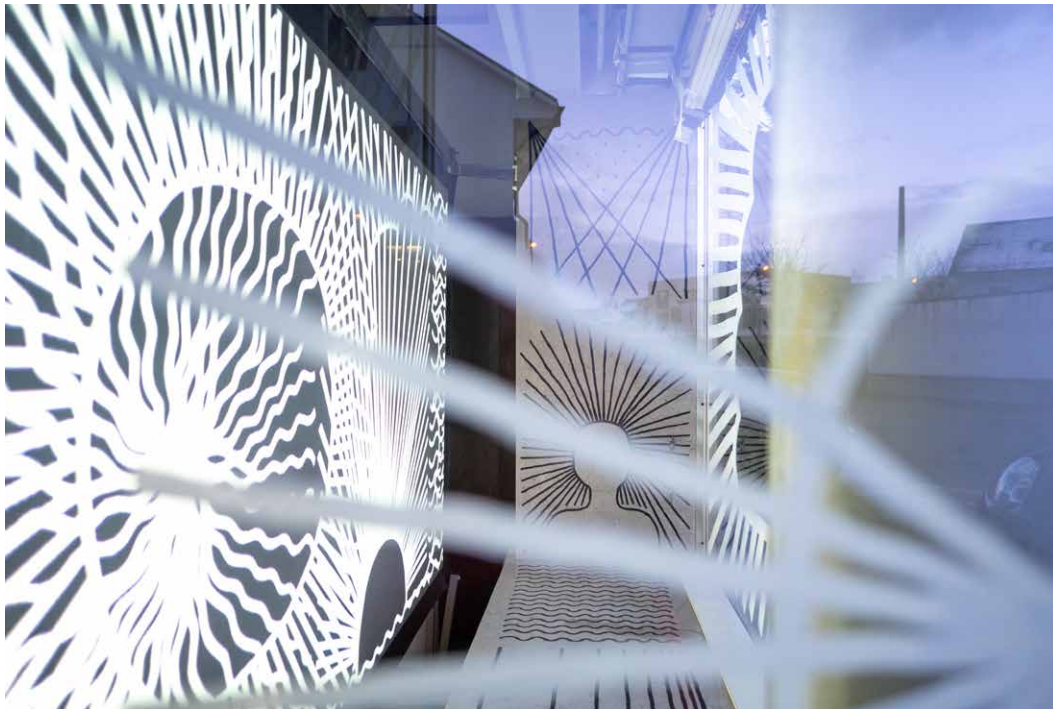
Constellations

light
darkness
fear
questions
mistakes
holes
bugs
data
overflow
snow
mold
gold
nuggets
butterflies
windows
virus
spam
bacteria
stories
answers
stars
dreams





Let There Be, 2021, acrylic on window, 2 animation loops on rear projection screens, each 60 sec, alte Metzgerei, Dietikon, Dietikon Projektraum

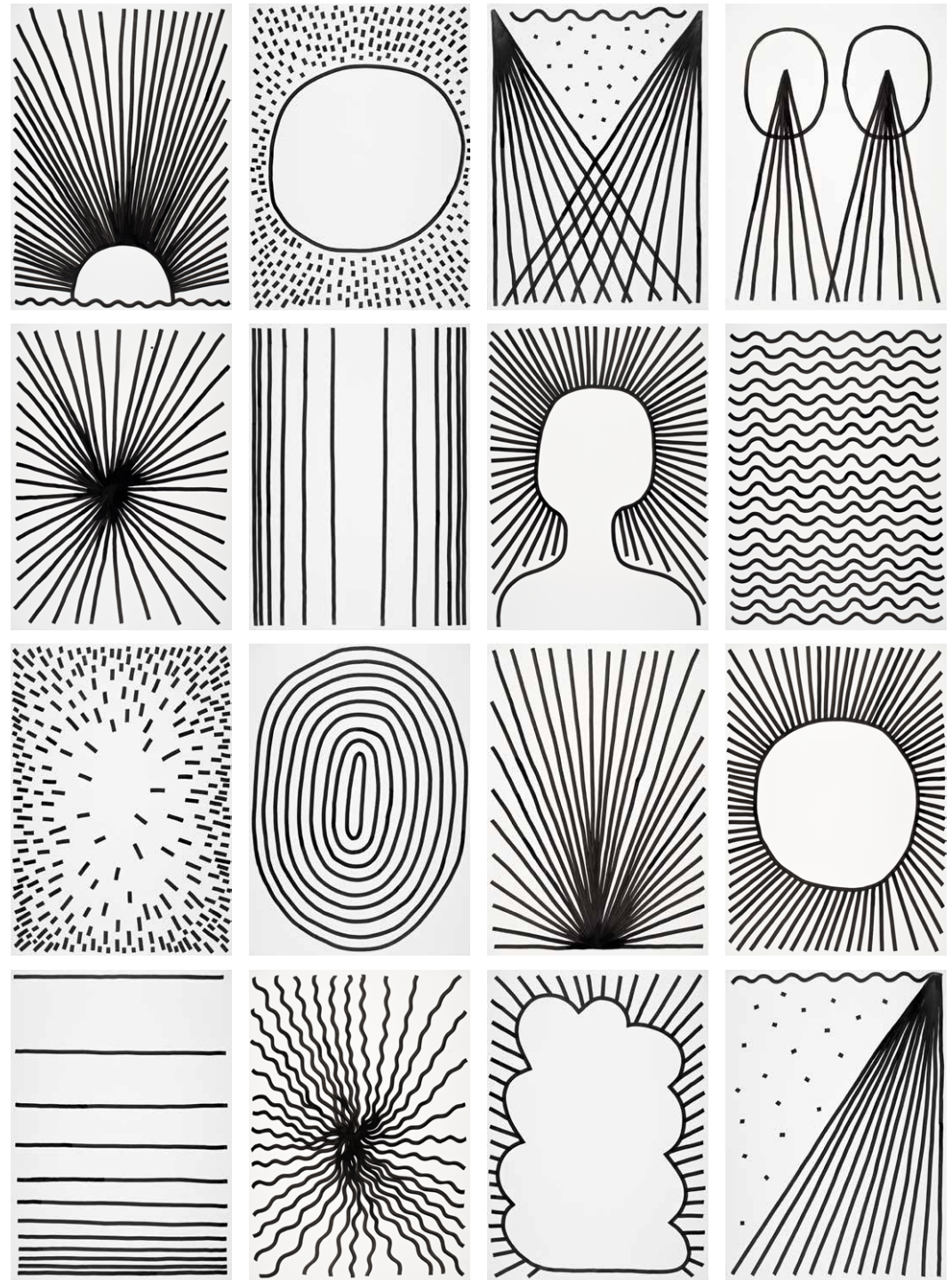


Installation view *Let There Be*, 2021, Dietikon Projektraum
acrylic on window, animation loops on 2 rear projection screens, each 60 sec

Text: Kim Bassen

Ein Sonnenstrahl tanzt mit der Wolke und trifft mit Lichtgeschwindigkeit aufs Meer. In dessen Tiefen lebt die Dunkelheit und sehnt sich nach Leichtigkeit. Zwei Augen strahlen. Ein Mensch ist erleuchtet. Die Sonne springt energiegeladen aus dem Meer. Die Dunkelheit ist beeindruckt und das Meer wird farbig!

Die Arbeit «Let there be» sucht zeichnerisch das Licht in den Dingen, findet inneres Leuchten und spürt unsichtbaren Strahlen nach. Als verbildlichte Gedanken erscheinen die sich überlagernden Linien paradoxerweise als Dunkelheit und lösen deren Einteilungen auf, sind Licht und Dunkel in einem. Ohne Licht kein erlösender Schatten. Sind doch die Lichtstrahlen selbst Überlagerung, deren weiss alle Farben trägt. Welche Richtungen kann dieses Strahlen einnehmen?



Let There Be, 2021, ink on paper, each 59.4 x 42 cm



Text: Gozde Filinta

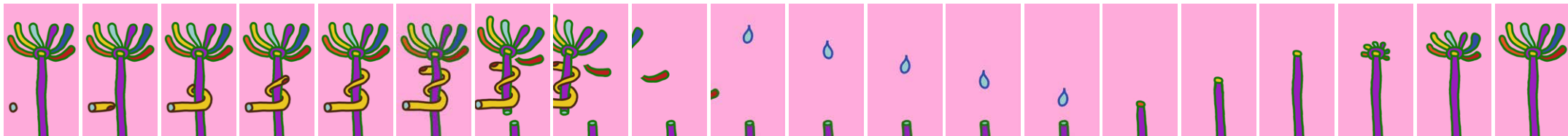
Flowers are given to loved ones, on unusual days to convey love, affection, sorrow, apology, and empathy. Associated with various emotions, alongside their frequent representation of human desires, flowers are turned into mere objects of consumption that conquered all homes, streets, parks, and public 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.

Installation view *How the Wild Flowers Grow*, 2020, Ink on paper, 42x30cm, acrylic on wood, LCD screens
Growing Flowers, 2020, guided drawing meditation by artist, 30 min, charcoal on paper 42x30cm



Installation view *How the Wild Flowers Grow*, 2020, Ink on paper, 42x30cm, acrylic on wood, LCD screen



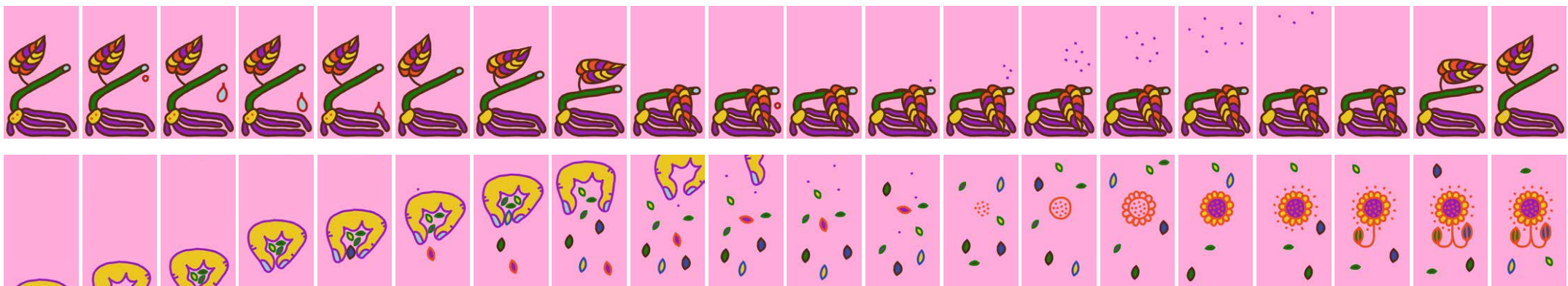
Wild Flower 1, 2020, 8 color animation loop, 7 sec (stills)



Installation view *Manifesto*, 2020, Ink on paper, 42x30cm



Wild Flower 2-8, 2020, animation loops on LCD screen



Wild Flower 3, 2020, 8 color animation loop, 16 sec (stills) / *Wild Flower 4*, 2020, 8 color animation loop, 9 sec (stills)



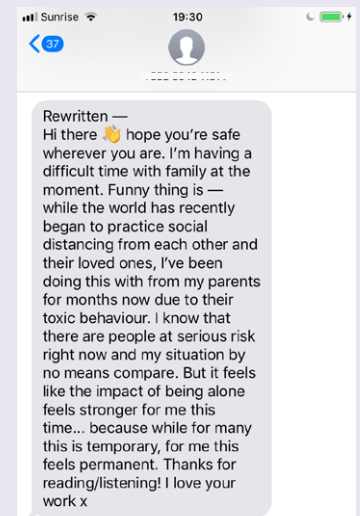
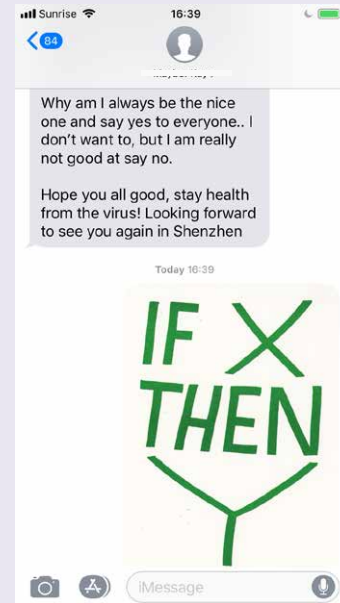
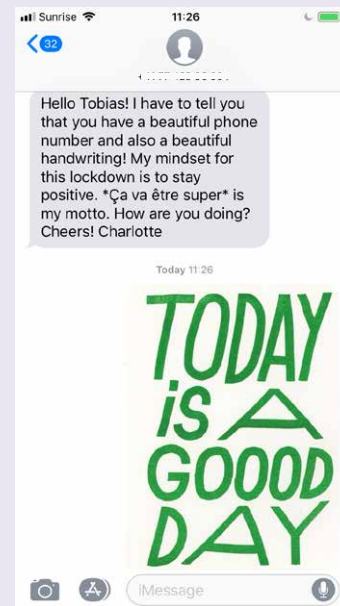
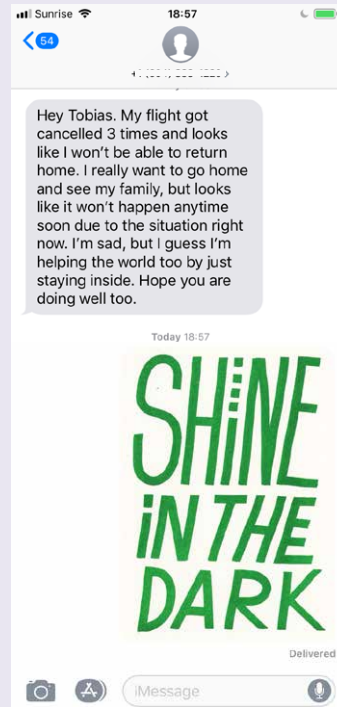
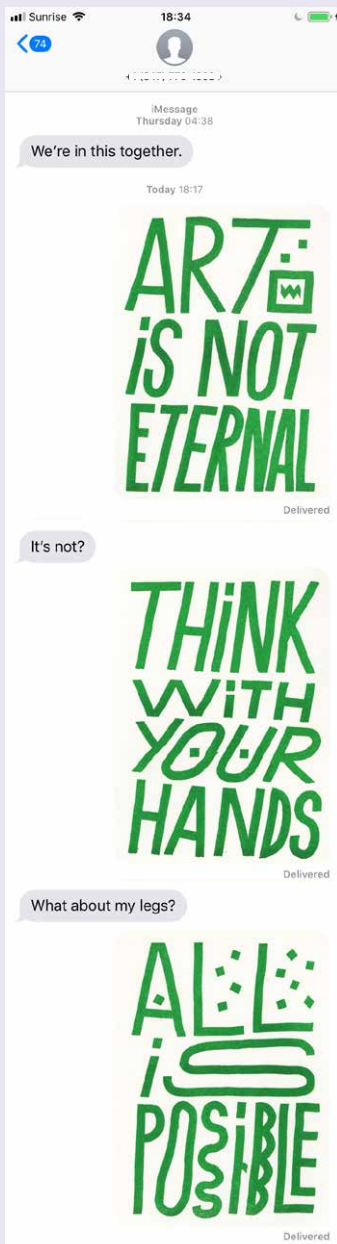
The drawing series *Manifesto* contains over 100 handwritten statements which are a result of a four-month artist's sabbatical. The typographical drawings evolved parallel to my daily journal and reflect upon the past six years of my being an artist; they serve as a guideline for what I hope to achieve during the coming six years, and a guide to my beliefs.

FAKE
ART

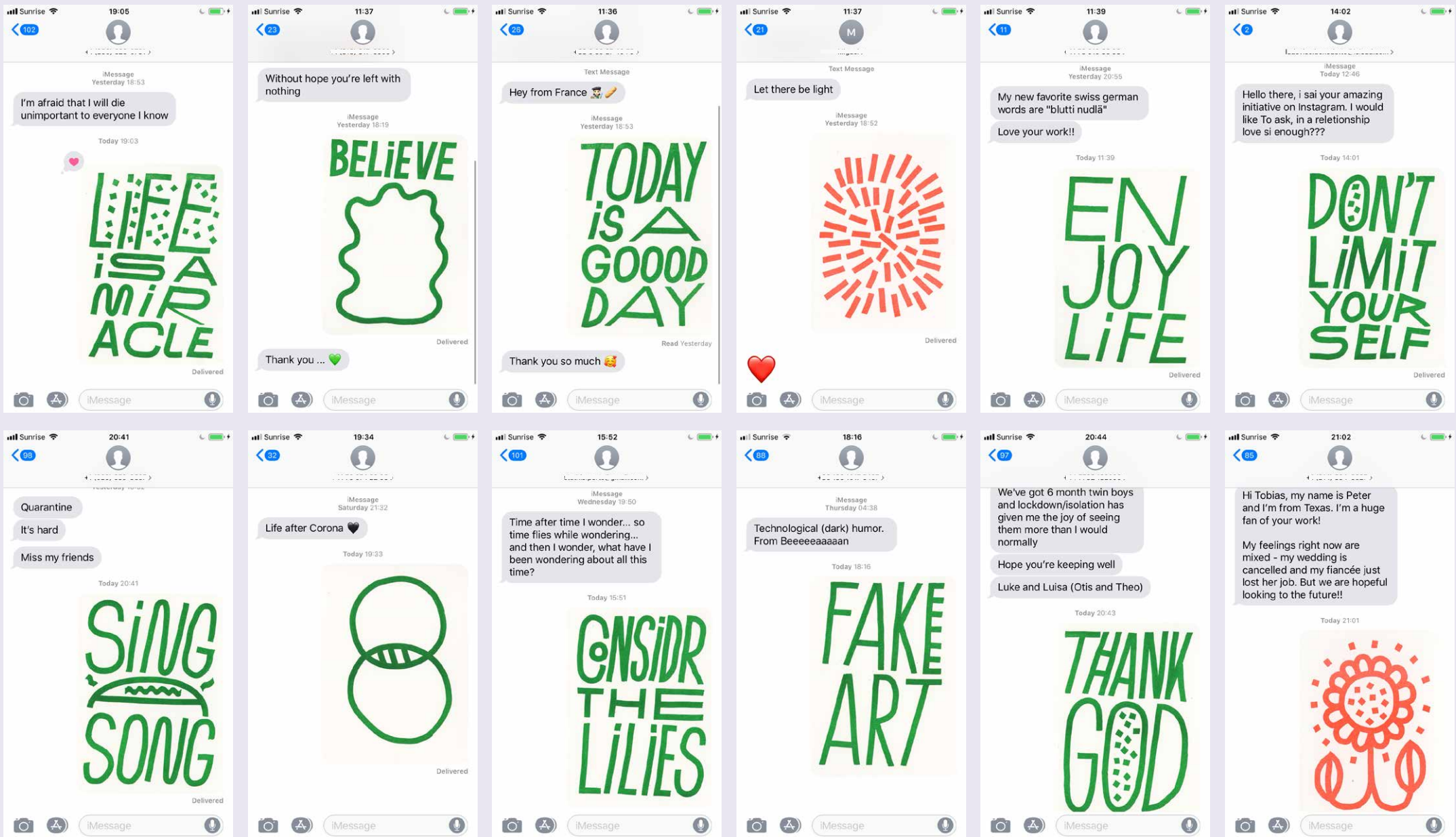
ALL
iS
POSSIBLE

Manifesto, 2020, ink on paper, each 42x29.7 cm

In response to Covid-19, I posted a handwritten text on Instagram saying: «Text Me, I'll Answer With A Drawing +41 76 22 00 555». For each one of the messages I received, I answered with a handpicked piece of my *Manifesto*.



Text Me I Will Answer With A Drawing, 2020, iMessage interaction during Covid-19, scanned risograph prints of *Manifesto*

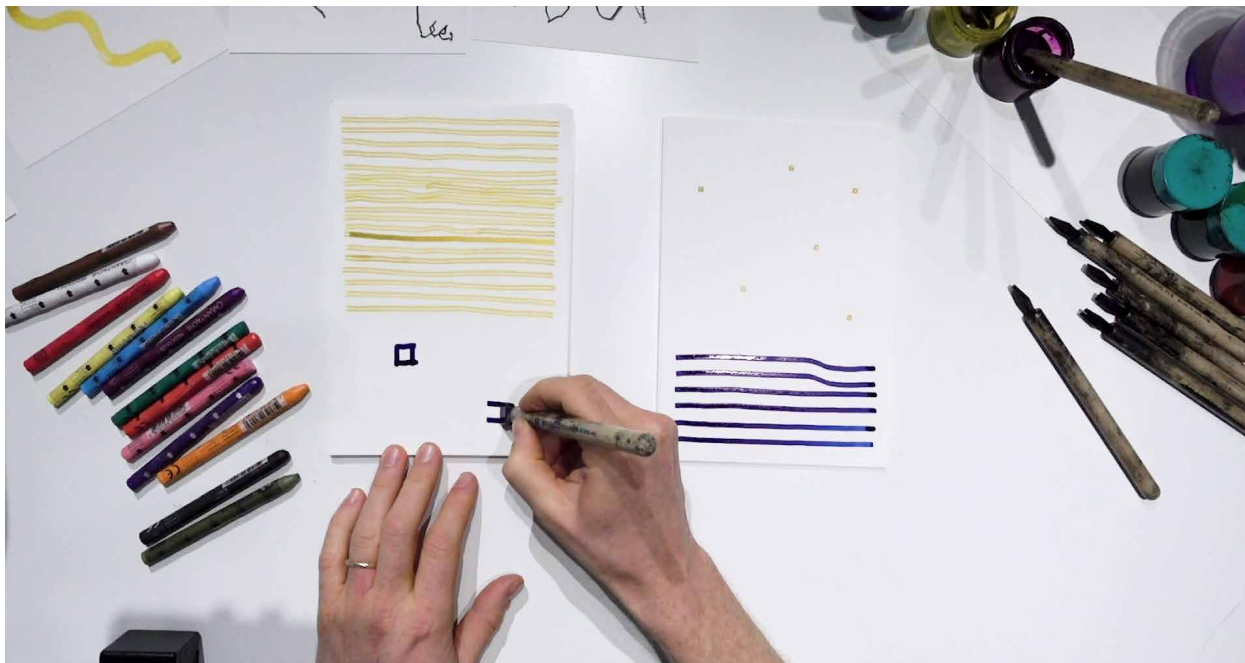


Text Me I Will Answer With A Drawing, 2020, iMessage interaction during Covid-19, scanned risograph prints of *Manifesto*



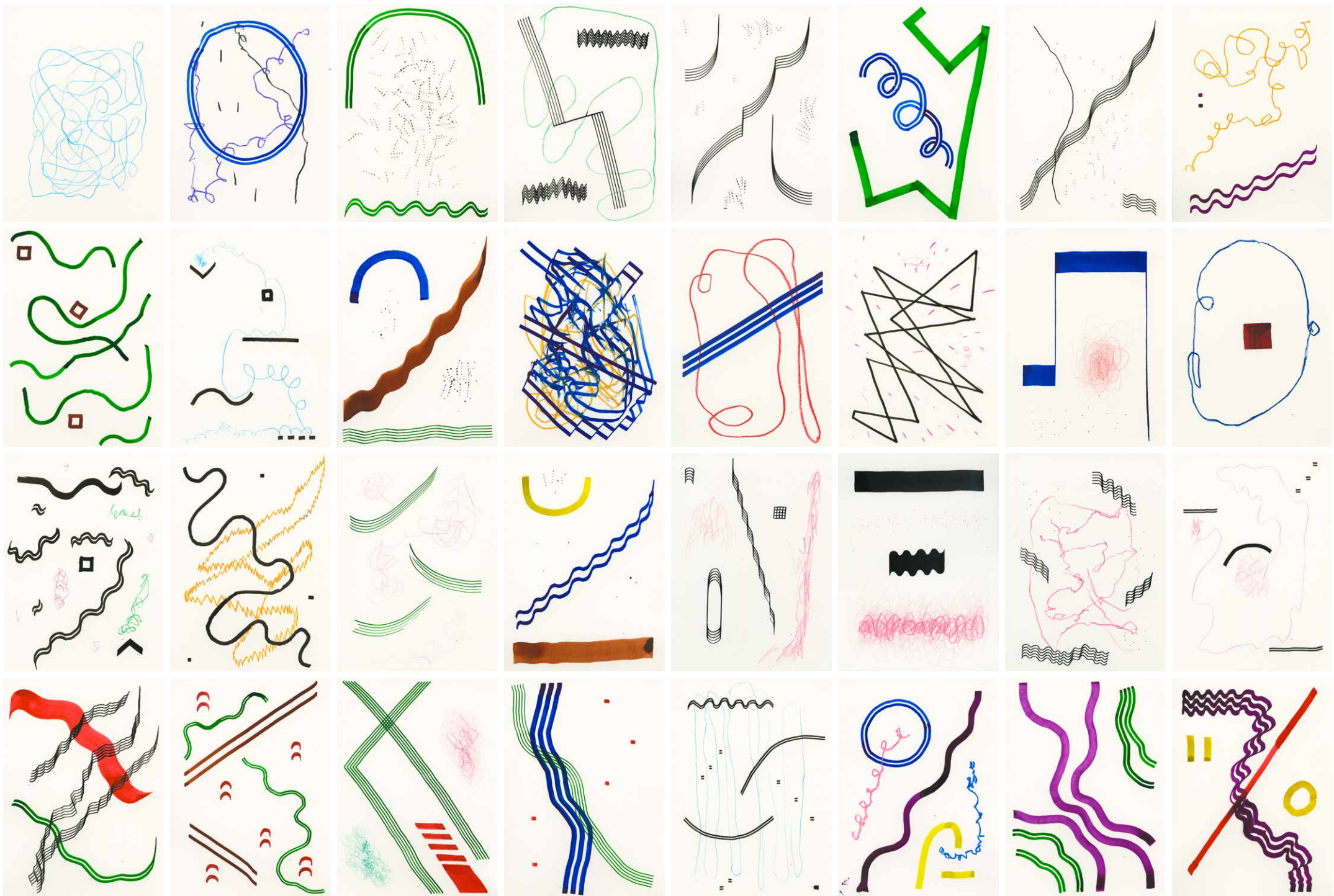
The performance *Polyphonic Drawing* is a collaboration with Pablo Lienhard (saxophonist). Simultaneously we produce music and its score, exploring the relationship between language, music, and drawing. Ink and sound function as two voices of a larger audiovisual composition.

Performance view *Polyphonic Drawing*, 2019 with Pablo Lienhard (saxophone),
1 table, 2 chairs, ink and wax oil pastel on paper, sound, ≈ 30 min

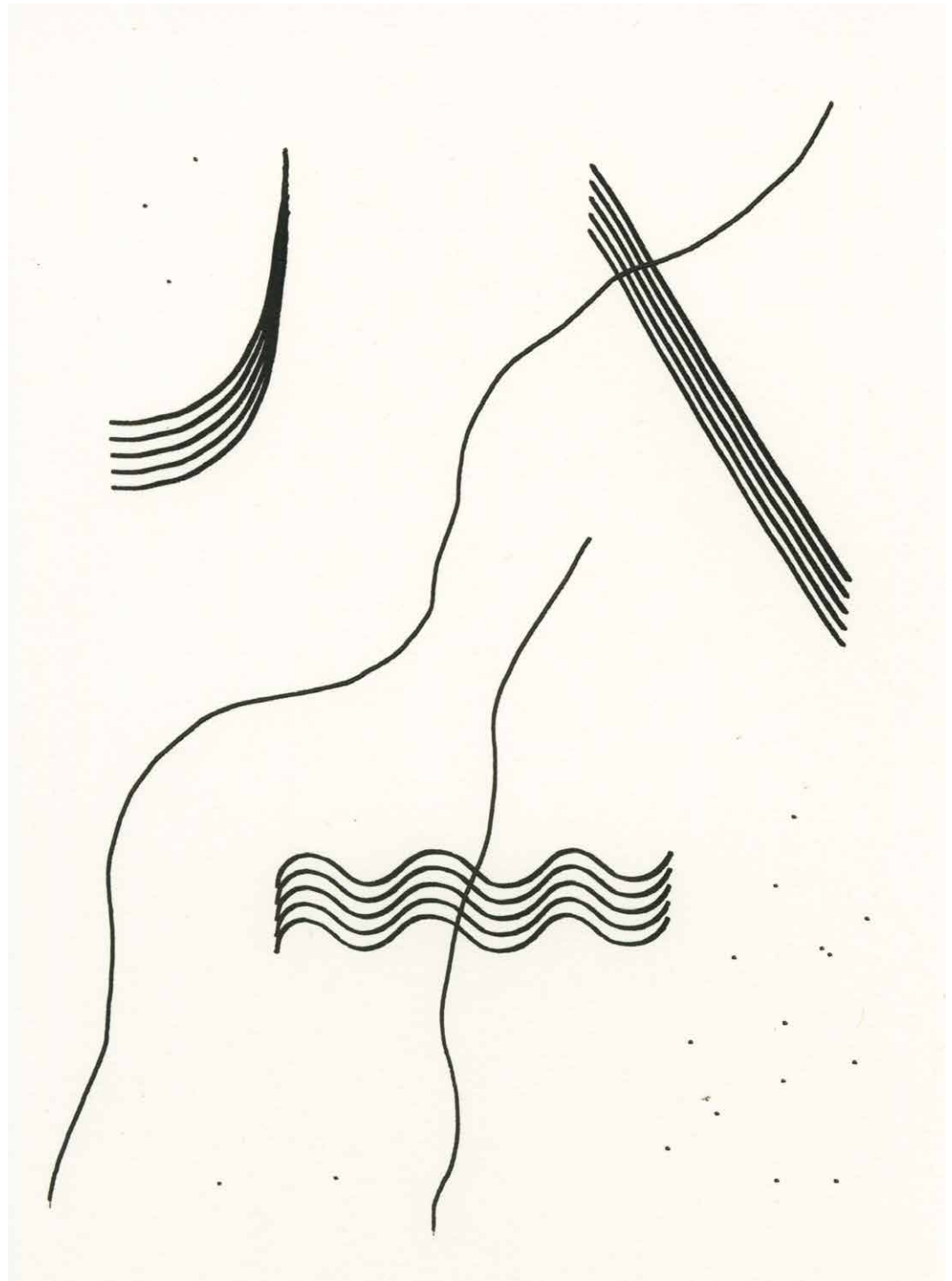
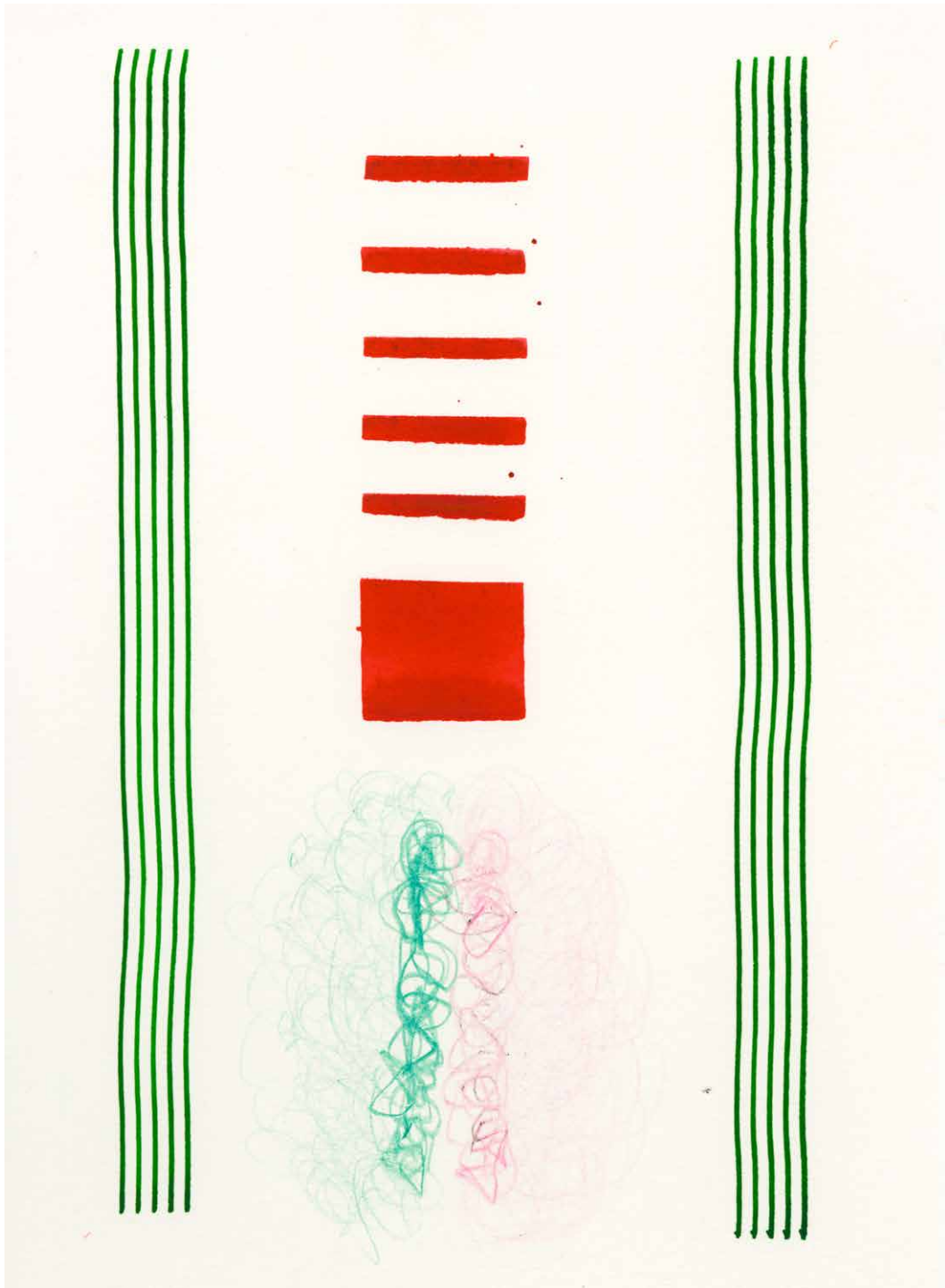


Polyphonic Drawings, 2019, performed at Plattform-L Contemporary Art Center, Seoul

↳ tobiasgutmann.com/context/polyphonic-drawing-performance



Polyphonic Drawings, 2019, ink on paper, each 21 x 14,8 cm



Polyphonic Drawings, 2019, ink on paper, each 21x14,8 cm

The limited edition merino knitwear is a translation of Pablo Lienhard's vibrant saxophone sounds. The garment is a musical score, leaving it open to interpret it as an imaginative soundscape.

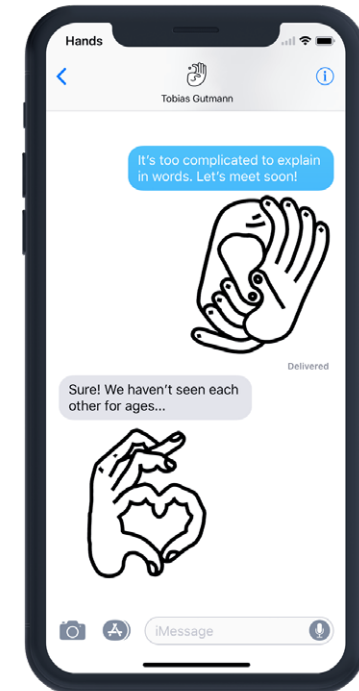


Polyphonic Knitwear, 2019, merino wool (mulesing-free), edition of 17, knitted in Switzerland

↳ tobiasgutmann.com/context/polyphonic-knitwear



When we speak, we use much more than just words. Hands play an important role in our body language. We use them to articulate our feelings and emotions. This series of 20 drawings of hand gestures is an exploration of common and fictional hand gestures. The hand signs can be downloaded as a Sticker App for iMessage.



Hands, 2017, in situ wall installation, Xerox prints on wall, each 84 x 59 cm, Kunsthau Langenthal

↳ hands.tobiasgutmann.com



Face-o-mat performance, 2018, 1 table, 2 chairs, Face-o-mat booth, ink on paper 22x16cm, 6h/day, 7 min/person, Mindpark Shenzhen

Text: Corinne Gisel

At the heart of Tobias Gutmann's Face-o-mat performance lies the creation and investigation of encounters – between people, cultures, and environments, but also between what we perceive on the outside and what we feel on the inside. With the analogue portrait machine Face-o-mat, he has been

travelling the world since 2012. It can be viewed as a quiet critique of how technology has made us obsessed with assembling and portraying an identity that puts us in the best light. Face-o-mat holds up a mirror to this distorted expectation. Rather than producing a perfect surface representation, Gutmann renders

what he sees in people's faces – their characteristics, their personal traits, their individuality – into an abstract drawing. As much as Face-o-mat is about the intimate encounter in the real world, it lives just as much through its traces that weave into a social network in the virtual world. Thus, the project is also a testament

to the wondrous side of technology, in that it can connect people from all over the world. Without digital technology, the nomadic art project would not have seen the many places and people that it has. Tobias Gutmann's work reminds us of how close all of us really are.

↳ www.face-o-mat.com



Hermès Palo Alto, 2018



Kunsthau Grenchen, 2018



Supergraph, Melbourne, 2015



Hermès Paris, 2015



Mindpark Shenzhen, 2018



Centre Pompidou, Paris, 2017



Wamangu, Papua New Guinea, 2015



Design Week Stockholm, 2013



XiChong Festival, Shenzhen, 2018



Art Central, Hong Kong, 2017



Museum Haus Konstruktiv, 2015



Face-o-mat portraits, 2017-2018, ink on paper, each 22x16 cm, Centre Pompidou, Kunsthaus Grenchen, Mindpark Shenzhen