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RAWVISION

W E E K L Y

February 23 2024 #361



GALERIE GUGGING:

“I am all Arnolds, including Mrs.
Arnold.”

Arnold Schmidt – A Retrospective

Maria Gugging, Austria

February 22 – May 17, 2024



The [Galerie Gugging](#) is starting its 30th anniversary year with a very special premiere. Visit the gallery's first solo exhibition dedicated to the works of the Gugging Artist Arnold Schmidt.

“I am all Arnolds, including Mrs. Arnold” is a quote from a book of poems by the Gugging Artist Arnold Schmidt, which spoke directly to the curator of our spring exhibition Irina Katnik: “Schmidt’s works are unique in their expressive gesture and probably cannot be compared to any

other Gugging Artist. His dynamic way of working gives his seemingly simple subjects a certain lightness and breathes life and different characters into them. Perhaps Schmidt was ahead of his time with this statement from 1991 and unconsciously recognised the importance of diversity early on.”



Inside the exhibition; photo: Philipp Parfuss

Arnold Schmidt was born in 1959 in Wiener Neustadt, Austria, and has lived in the House of Artists in Gugging since 1986. Everyone there affectionately calls him “Andi” and he also signs his works with this nickname. The cheerful artist prefers to work in the Atelier Gugging, and is happy to be assisted during the creative process, for example when mixing paint. With his open nature, the Oskar Kokoschka Prize winner always radiates good energy, which can also be felt in his works.





Arnold Schmidt, *Monkey*, n.d. Watercolour, pencil, 8.3 x 5.8 in. / 21 x 14.8 cm © Privatstiftung - Künstler aus Gugging

His oeuvre began with the human figure, which Schmidt always depicts frontally, facing the viewer. The male figure is basically created from several superimposed circles, while the female figure made up of individual strokes is depicted with a waisted silhouette and long hair. In the early 2000s, the artist took on new themes such as airplanes, which he supplemented with horizontal lines, cars, bicycles, birds, and rabbits. However, he has remained true to his circular strokes to this day. Using acrylics, watercolours, pencils, coloured pencils, oil crayons and black charcoal, he develops a dense, abstract, merging structure of lines that exerts a veritable suction effect.



Arnold Schmidt, *Airplane*, 2013, Acrylic on canvas, 47.2 x 62.9 in. / 120 x 160 cm © Privatstiftung - Künstler aus Gugging

Schmidt works boldly, intuitively, and dynamically on both paper and canvas and sets himself no limits in his choice of format. It can sometimes happen that a work is perforated by the firm application of colour. With quick, dynamic strokes, he first depicts the subject with charcoal, pencil or coloured pencil, then fills the inside with oil pastels and finally paints it with watercolours, which can lead to rivulets of colour due to the sometimes watery layer of paint, giving the works a melancholy expression. In this way, his motifs dance against the white background of the paper or canvas.

PHYLLIS STIGLIANO ART PROJECTS

Exhibition: *Rainbow of Uneven
Colours*

New York

29 February – 30 June 2024



Mary Frances Whitfield, *Mama Picking up Baby Efrin*, 1991. Watercolour, acrylic on Arches paper
© Phyllis Stigliano

[Phyllis Stigliano Art Projects](#) is pleased to announce *Rainbow of Uneven Colors: Mary Frances Whitfield*, a tribute exhibition of selected artworks by self-taught Alabama artist inspired by her ancestor's heritage from Birmingham during the slavery era of American history.



Mary Frances Whitfield, *Four Little Girls*, 1997. Watercolour, acrylic on Arches paper, 16.125 x 19.75 in. / 41 x 50.2 cm, Birmingham Civil Rights Institute, AL

Remembering her past was essential to Whitfield and in her personal visions she channels uneven events of life in the South, from a mama's love playing with her babies surrounded by the pine trees of Alabama to her poignant *Four Little Girls* that portrays the KKK's bombing of the 16th Street Baptist Church in her hometown, Birmingham, where little girls lost their lives.





Mary Frances Whitfield, *Leola's Pain*, 2003.
Watercolour, gouache on Arches paper, 7 x 5.5 in.
/ 17.8 x 14 cm © Phyllis Stigliano

An exhibition of Whitfield's lynching paintings, *Why?*, was held in 2019 at AEIVA-Abroms-Engel Institute for the Visual Arts, Birmingham, Alabama, with Birmingham Civil Rights Institute. In 2023, Equal Justice Initiative, Montgomery, Alabama, accepted *Lynching*, 1993, for its permanent collection at The Legacy Museum dedicated to enslaved black people terrorized by lynching. Mary Whitfield's art was recently exhibited in *Rising Sun: Artists in an Uncertain America* at Pennsylvania Academy of the Fine Arts, Philadelphia.





Mary Frances Whitfield, *Weeping Widow*, 2020.
Mechanical pencil on vellum paper, 19 x 12 in. /
48.3 x 30.5 cm © Phyllis Stigliano

In 2020, Whitfield completed a delicate drawing, *Weeping Widow*, of an unbearably sad scene depicted in her disproportionate naïve manner. This was Whitfield's only and last completed work due to a debilitating illness since 2015.



Mary Frances Whitfield, *Untitled (Raw Vision #2)*,
2005. Watercolour on Arches paper, 4 x 8.75 in. /
10.16 x 22.23 cm © Phyllis Stigliano

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RICCO/MARESCA

New York

February 29 – March 3, 2024

Outsider Art Fair | Booths A9 & B9

For the 32nd edition of the Outsider Art Fair, Ricco/Maresca is presenting two distinct exhibition spaces.





Martín Ramírez, *Untitled (Horse and Rider)*, ca. 1960-63. Gouache and graphite on pieced paper, 21.5 x 20 in. / 54.6 x 50.8 cm

Booth A9 includes work by established outsider and self-taught artists: Henry Darger (1892–973), Martín Ramírez (1895–1963), Bill Traylor (1853–1949), Sister Gertrude Morgan (1900–1980), C.T McClusky (dates unknown), Joe Massey (1895–?), Renaldo Kuhler (1931–2013), and Leopold Strobl (b. 1960).



Artist Unknown, Unique Circus Poster Maquette,
ca. 1925–40. Gouache on artist board 20.5 x 14 in.
/ 52.1 x 35.6 cm

Booth B9 is devoted to an exceptional, never-before-seen collection of original paintings for classic circus posters created between 1925 and 1940. These works highlight the American circus as an "outsider" counterculture that evokes both joy and nostalgia.

Learn more about [Ricco/Maresca's](#) exceptional collection at the Outsider Art Fair [here](#).

OUTSIDER ART FAIR

New York

February 29 – March 3



The Outsider Art Fair, the only fair devoted to self-taught art, art brut, and outsider art, celebrates its 32nd edition. The event will be held at the Metropolitan Pavilion in Manhattan and feature 63 exhibitors – including 9 who are showing for the first time – from 32 cities spanning 8 countries.





Unknown, Untitled, ca. 1925-40

For this year's Curated Spaces, OAF joins forces with longtime exhibitor Creative Growth Art Center to celebrate its 50th anniversary as one of the world's longest running and most dynamic independent art centers for people with disabilities. Director Emeritus Tom di Maria will curate *Expanding the Canon: 50 Years of Creative Growth*, featuring never-before-exhibited pieces by Dwight Mackintosh, Donald Mitchell, William Scott, Monica Valentine, Aurie Ramirez, William Tyler, and Judith Scott.



Bill Traylor, *Exciting Event / Blue and Red Form (Man Stealing Liquor)*, 1939-42. Poster paint and pencil on cardboard, 14.25 x 13.5 in. / 36.2 x 34.3 cm

OAF's second Curated Space will present *Beat Art Work: Power of the Gaze*, curated by Anne Waldman, a legendary figure in the experimental poetry

community for over 40 years. The exhibition highlights visual art created by acclaimed Beat Generation poets like William Burroughs, Gregory Corso, Diane di Prima, Allen Ginsberg, Jack Kerouac, and Joanne Kyger.



Della Wells, *Sunflower Day*, 2023. Collage artwork

This year's [Online Viewing Room \(OVR\)](#) will be powered by Exhibit-E, a platform dedicated to discovering and buying from galleries worldwide and connecting with art lovers and collectors.



Pitseolak Qimirpik, *Extra Koolascwio Mammal and Clown Fish*, 2023. Coloured pencil, 22 x 30 in. /

55.9 x 76.2 cm

Raw Vision will be attending the [Outsider Art Fair](#). Talk with the editors, browse your favourite back issues, and buy the latest edition of *Raw Vision* magazine.

RAW VISION #117: OUT NOW



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