



THE ANTIMUSES PRESENTES

THE METHOD

HELEN RAE

BY THE GOOD LUCK GALLERY IN CALIFORNIA FROM 2015, THE DRAWINGS FROM THE HELEN RAE FASHION PHOTOGRAPHS REINVENT THEIR POSES, THEIR ACCESSORIES AND THEIR SPATIALITIES AS MUCH AS THEY DEMAND OTHERWISE «A LINE RETAINS A FACE» ... BY TOM LAURENT



HELEN RAE AND THE AWARD WINNER ART ABSOLUTEMENT FOR OUTSIDER ART ARTABSOLUTELY AREA, PARIS FROM OCTOBER 31 TO DECEMBER 14, 2019

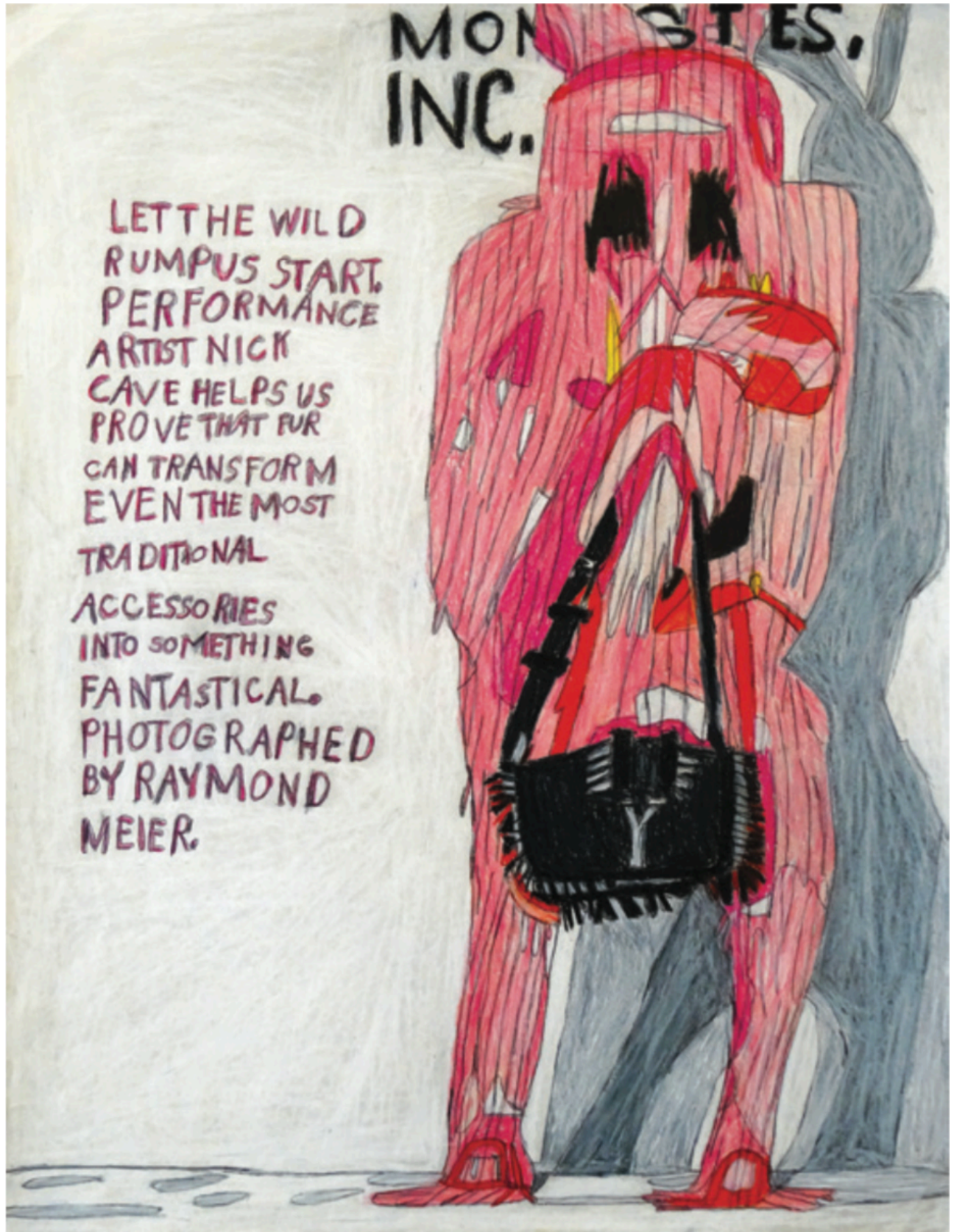
Born in 1938 and having spent all her life in the small town of Claremont, in Los Angeles County, Helen Rae, struck with a developmental disability, she continued to devote herself to manual activities and the manufacture of kitsch objects. It was when she arrived in 1989 in the Tierra del Sol workshops that she discovered for the first time, at 50, the range of traditional artistic materials. Founded in 1971 by parents wishing to provide their loved ones with disabilities an alternative to public care, this organization has just opened a gallery and an art center, still active, to promote its members. Among them, Evan Hynes, Terra Clendening and Hugo Rocha with his daily scenes of characters with round shapes and eyes staring wide open, could see their recently exhibited works. Similar to the Oakland-based Creative Growth Arts Center, which has seen the birth of works by Dwight Mackintosh, Dan Miller, and Judith Scott, Tierra del Sol shares a desire to offer a professional career to its participants. If we are far from the collection for a study of pathologies as could be partly that of Dr. Marie at the

asylum of Villejuif in 1900, these initiatives extend the postulate of this doctor at the origin of one of the most

important historical collections of art brut, namely that we must "encourage the sick in their natural dispositions". But if Judith Scott, one of the first artists

from the Creative Growth Arts Center whose recognition has gone far beyond the limits of her studio, met in 1987 the possibilities of wool balls and textiles, which became her favorite material. at the instigation of the artist Sylvia Seventy, twenty years have passed since Helen Rae's first contact with artistic creation and her drawings based on photographs chosen from fashion magazines. In the meantime, she has experimented with ceramics, watercolors and impasto painting, and has created a set of collages and paintings "according to the masters". For Rebecca Hamm, who has known her since her arrival at the Tierra del Sol

workshops, "Helen is very precise in her choice of materials and organization: at the beginning, she wanted to finish each piece before leaving for the end of the day. Then she started to leave an unfinished work for the next day, then for several days, and this work has become more complex. " Gleaning in *Vogue* and other fashion releases the



LET THE WILD
RUMPUS START.
PERFORMANCE
ARTIST NICK
CAVE HELPS US
PROVE THAT FUR
CAN TRANSFORM
EVEN THE MOST
TRADITIONAL
ACCESSORIES
INTO SOMETHING
FANTASTICAL.
PHOTOGRAPHED
BY RAYMOND
MEIER.

March 27, 2015. 2015, colored pencil and graphite on paper, 61 x 46 cm. Private collection



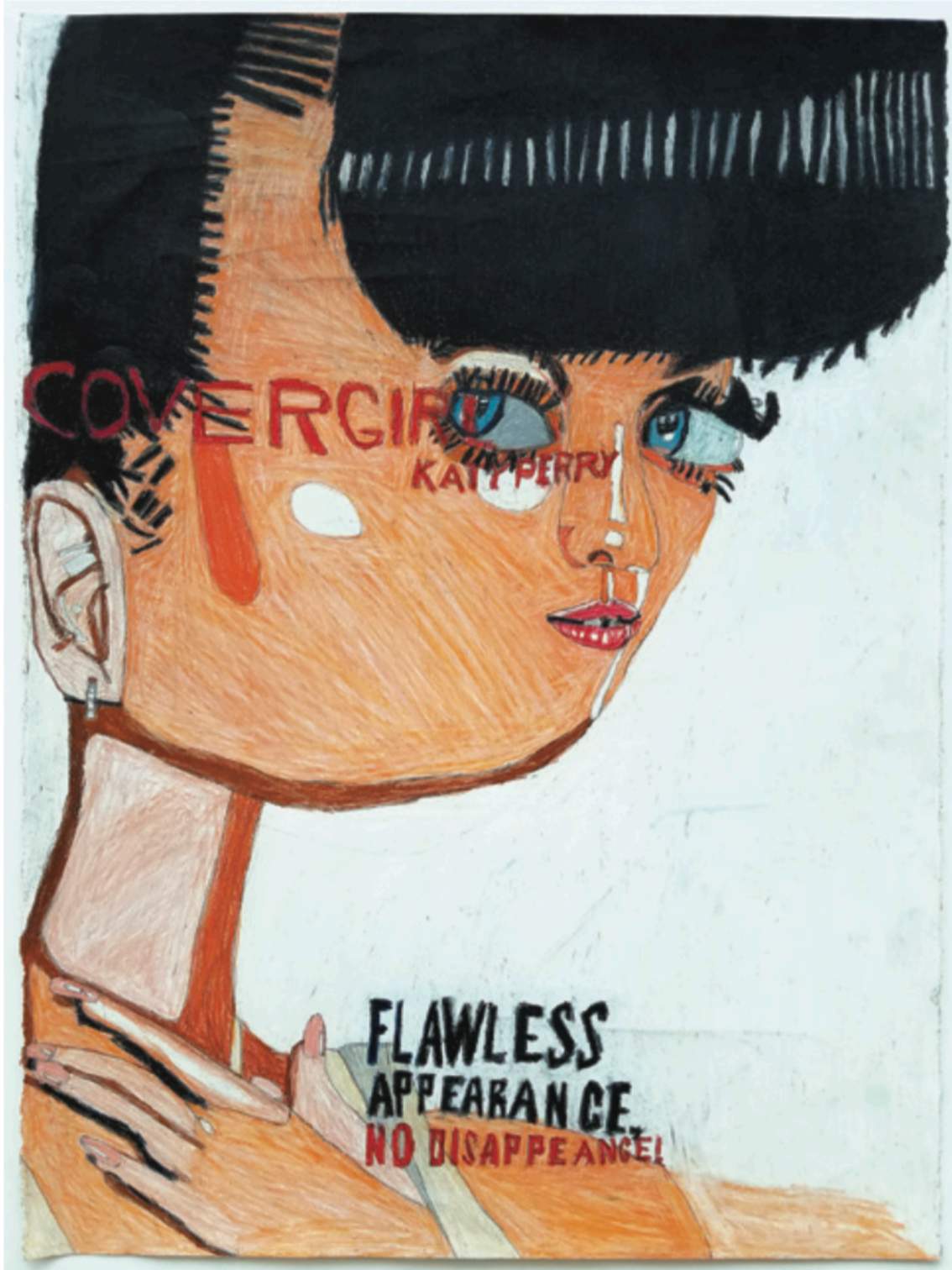
November 10, 2010. 2010, colored pencil and graphite on paper

covers, images of shoots and advertising compositions providing the source of his drawings, the 80-year-old lady chooses them carefully. "I've never seen him leave an unfinished drawing," says Hamm. Applied, Helen Rae still follows the same

method: it first sketches the sketch with graphite and then repeats the drawing in zones with colored pencils. And the result is visions of ferocity without concessions, as Rae's eye turns out to be all the more implacable that it can not be suspected of malice. In fact, sophisticated poses of models touting the chic of a bag or pair of sunglasses,



May 16, 2019. 2019, colored pencil and graphite on paper, 61 x 46 cm.



August 4, 2017. 2017, colored pencil and graphite on paper, 76 x 56 cm



her angular drawing breaks the curves and accentuates the rhythms - leaving to exhume the robotic part. From the velvet of a drape, it breaks the continuum to make a folding of paper while rigidity. With Helen Rae, the skillfully orchestrated depth of clichés taken in a high fashion studio is dislocated in a series of shots. The most striking example is given in the series she produced in 2018 from photographs of underwater models, where their bodies in suspension are fragmented into colored beaches, as if the original page was lacerated and the resulting pieces glued together on the paper. As most of his commentators have noted, each area of the surface of his drawings is treated with the same intensity. For Rae's attention to the image differs from the one most common, on which the artistic directors base themselves to calibrate their compositions. From then on, a detail escaping the sweep of the middle eye becomes fundamental. Or becomes mobile: the round earring of a mannequin backed on a column is transformed into the vision it gives the February 6, 2018 porthole in the wall of the bottom. In others, his perseverance in transcribing each of the texts contained in a magazine's page makes the letters dance in his compositions. Elsewhere, it is a light shade that unfolds in a solid furrow.

"The child does not care to look at his model," said Marcel Réja in 1907. Helen Rae's deep attention - who is no longer a child for a long time - to the images she chooses is not wrong. to this pioneering physician for the recognition of "asylum" art. However, the shift in perspective of this "young" artist of 80 years makes him invent visions to which analytical cubism and its distortion into fragments of the motifs would not have thought. His champion, Picasso, saw in the "intellectual realism" of Egyptian art or graffiti an alternative model to the mimetic conception of traditional art - which he challenged. Helen Rae, she gives wrong to these two ways of representation. And, in his disturbances of the image, his intention remains out of reach. As Rebecca Hamm reports, "it's Helen's concentration and enthusiasm." While inventing up to new cuts and variations of motifs, the observer Ezraha Jean Black is right to

note: "Helen Rae communicates with these photographs, which are the greatest fantasy of fashion".

February 28, 2017. 2017, Color pencil on paper, 61 x 46 cm.

December 5, 2017. 2017, Color pencil on paper, 76 x 53 cm

D^r E a M



S t A t E

The Lyrotechnics of Lewis Carroll's imagination thrive on the London stage in Wonderland, a new, hypermodernized tale of Alice and her follies. Ken Aitkenner with some fantastical friends—trips down the rabbit hole in the season's splendor &c.

By Adam Green. Photographed by Mert Alas & Marcus Piggott