

Rachelle Bussi res | Press Links

Eastbay Express, “Rachelle Bussi res”, March 7, 2020, Cheng Dewitt

The turn-of-the-century modernist command, “Thou shalt be true to materials,” turned its back on fin-de-si cle preciousness in favor of industrial culture and abstraction. [Link](#)

BOOOOOOOM, “Artist Spotlight: Rachelle Bussieres”, October 4, 2019, Jeff Hamada.

A selection of work by artist Rachelle Bussi res. Intersecting photography and sculpture — two-dimensional image and three-dimensional object — Bussi res moves through a collision of materials, documents and assembled forms to explore the relationship between the physical world, time, and perception. [Link](#)

Elysian, “Investing in Female Artists”, Summer 2019, Kate McQuaid

Women artists—from old masters to those just out of art school—have slowly gained traction in museums and on the art market for years. If you’re thinking of collecting art by women, now is the time. [Link](#)

Eastbay Express, “First Friday Guide, August Edition: Staff Pick”, Aug 3, 2018, Amyra Soriano

Sennish and Bussi res will be at Johansson Projects to showcase Concrete Utopia, an exhibit of industrial extremes and an unveiling of the artists’ truths in their everyday lives. [Link](#)

Artillery Mag Online, “Lauren Marsolier, Rachelle Bussi res”, September 2016, Cheng DeWitt.

Rachelle Bussi res’ 14 abstract, medium-sized works in “Strata” combine a painterly approach to materials—inks, plastics and glass substrates, I am guessing—with silver-nitrate photography and solarization, to create subdued landscapes that are not quite landscapes, or are more than landscapes, in delicate grays and browns that recall the albumen prints of early 19th-century photography. [Link](#)

Artforum Online, “Critics’ Picks San Francisco: Lauren Marsolier and Rachelle Bussi res” July, 2016, Kim Beil

The gallery also presents fourteen unique gelatin silver prints by San Francisco-based Rachelle Bussi res. The chemical colors and hard edges recall Alison Rossiter’s cameraless experiments with expired photographic paper, but Bussi res’s images begin with negatives. “Strata” refers to the geologic features that Bussi res photographs and to the darkroom manipulations that give these images a collage-like feel. [Link](#)

Minnesota Street Projects, “Works in progress/ Rachelle Bussi res”, 2017. Brion Nuda Roscha.

Bussi res approaches the darkroom as sculptor, cutting, layering and manipulating photographic materials. Forms and geologic features create images balancing estrangement and familiarity — no solutions are provided, rather an invitation to a dreamlike venture through unknown geography. [Link](#)

JOHANSSON /PROJECTS/

Juxtapoz, “Edge Effect: SFAI’s MFA Exhibition”, May 13, 2015.

Rachelle Bussieres is a French-Canadian artist who whose experiments with darkroom photography incorporate painting and sculpture. Manipulating the chemical and printing components of the actual printing process, she arrives at thought provoking scenarios and considers the boundaries of human perceptions. But her time at SFAI was never questioned, especially the “thoughtful professors who made me discover who I was am what was important for me”. [Link](#)

The Center for Fine Art Photography, Landscapes 2018 Exhibition: Honorable Mention.

June 2018. [Link](#)

Magenta, Flash Forward 2016, Honorable Mention, 2017. [Link](#)

Big Bad Bettie Press, Rabbit Rabbit: Contributing artist, 2017. [Link](#)

Ryall Contemporary, “Rachelle Bussières”, May 27, 2018. [Link](#)