

JOHANSSON /PROJECTS/

RACHEL KAYE | PRESS

SF Chronicle - Datebook | "Kaye and Girard recall a brighter moment at Johansson Projects" | Charles Desmarais | December 3, 2018

"'Loop Melody', the exhibition on view at Oakland's Johansson Projects through Jan. 4, is an amusing throwback to a brighter moment in art and design. It was the time between Europe's invention of abstraction as a sophisticated art vocabulary and North America's discovery of a world of exotic color and whimsy at its southern doorstep." [Link](#)

East Bay Monthly | "Modernism That Pushes the Limit" | Dewitt Cheng | December 2018

"It's a relief, then, to encounter old-school media artworks that hark back to the glory days of modernism, a century ago, while still pushing the envelope into the twenty-first century. Loop Melody, a two-person show of fresh abstractions by Alexander Kori Girard and Rachel Kaye, lives up to its eccentric and fanciful title - melody loops, played backwards? - with jazzy shapes and lyrical palettes that suggest, respectively, the energetic pop cubism of Stuart Davis and the witty dream worlds of Paul Klee. The modernist Old Masters are given a contemporary twist." [LINK](#)

Broke-Ass Stuart | "Art Gallery You Should Know: Johansson Projects" | Marilyn Jones | November 5, 2015

"On one side of the wall, Nelson's work hangs, back faced to the other side of the wire wall where Kaye's painting sits, offering a glimpse of the two artists everyday life, and exploring the concept of the word unit and marriage alongside separation and independence." [Link](#)

Juxtapoz | 'Jay Nelson + Rachel Kaye "In Concert" @ Johansson Projects, Oakland' | September 16, 2015

"Kaye's and Nelson's new work allows them to engage in a physical thinking process as well as reflect on their surroundings, blurring the boundary between art and life." [Link](#)

East Bay Express | "In Concert" | Sarah Burke | September 2015

"Their painting styles are different enough to distinguish, yet similar enough to sit with each other harmoniously — the ideal characteristics of any dynamic duo." [Link](#)

Curiously Direct | "Johansson Projects // Rachel Kaye + Jay Nelson In Concert" | September 9, 2015

"A nice two-person show of mostly paintings...Here the idea of 'two-person' is pushed rather dramatically through large-scale architectural additions...it's the thoughtful exhibition as a whole which stands out.." [Link](#)

East Bay Express | "From Interventions to Architecture: An Array of East Bay Art" | Sarah Burke | August 26, 2015

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“While Nelson is better known for his inhabitable wooden sculptures, he will be showing abstract paintings that mirror his subconscious, alongside Kaye's more colorful but similarly gesture-based paintings.” [Link](#)

East Bay Express | “Rachel Kaye’s Art of Fashion” | Alex Bigman | January 2, 2013

“Kaye speaks of her collage works as a practice of “working through’ found images: simplifying them, distorting them, fragmenting them and expanding them to arrive at a medium-scale abstract painting from what might have begun as small as a two-by-two inch juxtaposition of patterned fabrics.” [Link](#)

SFGATE | “Shebam! Pow! Blop! Wizz!” | Mary Eisenhart | November 28, 2012

“Incorporating and transforming the patterns from deconstructed garments into bold visual statements, the resulting abstracts evoke graffiti, hieroglyphics and maps of unknown territories.” [Link](#)

Refinery 29 | “12 Rising S.F. Artists Show Us Around Their Creative Spaces” | Kirsten Incorvaia | July 19, 2012

‘Describe your art in three words. “Pattern is everything.”’ [Link](#)

Wolfe Contemporary | ““Immaterial” - Artist Interview with Rachel Kaye” | July 10, 2012

“I work pretty intuitively, so I start out with a point of reference, but it usually shifts at some point to make a more dynamic piece.”

Refinery 29 | “Surf ‘N Turf: S.F.’s Coolest Artist Couple Shows Off Their Beachside Crib | Katie Hintz-Zambrano | March 1, 2012

“One of S.F.’s coolest couples, architect Jay Nelson and fine artist and stylist Rachel Kaye... invited us into their extra-upgraded beach shack a few blocks from the ocean... as well as their studio space, housed in a revamped barn, to give us a glimpse into their work-home lives.” [Link](#)

The Stranger “Ghosts and Closets” | Jen Graves | August 16, 2011

“Rachel Kaye's colored pencil drawings on paper are dense universes with a heavy gravitational pull; you fall into them. In this new world, you find that every surface has been colonized by patterns.” [Link](#)

Huffington Post | “Painting A Gilded Age: Artist Rachel Kaye” | Kimberly Brooks March 9, 2009

“...as the crash had started to sink in. I was taken with Kaye’s portraits of ladies of society in New York in 1903. She takes subject matter and portrait styles from the past to depict the contemporary elite and aristocratic sphere in decadent and luxurious surroundings.” [Link](#)

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Flavorpill | “Rachel Kaye: *Under the Affluence*” | 2008

“Kaye's portraits marry formal studio portraiture to paparazzo sensationalism, retaining a critical stance without becoming seduced by her subjects' giltzy lifestyles.”

City Weekly | “The Essentials (24-Seven) : City Weekly’s Picks For Nov. 15-22 | Cara Despain | November 14, 2007

“Kaye’s drawings, which have garnered attention in New York City, are odd and rather goofy renderings of figures in candid moments, housed in fairly straightforward interiors. They are simultaneously awkward and well drafted, creating a strange feeling of almost visual adolescence for viewers.” [Link](#)

SHEBAM! POW! BLOP! WIZ at Johansson Projects 2012

“Rachel Kaye's textile playgrounds channel the eternally dramatic love affair between art and fashion... As if conducting an operation, Kaye deconstructs the visual fabric of her physical fabrics, letting the symbiosis of art and fashion exist on the same picture plane. Eventually any trace of the textiles' former life as a clothing object is forgotten as the patterns invite comparisons to graffiti, the internet, hieroglyphics and even technicolor cartography. The ghosts of high art masters like Yayoi Kusama and Andy Warhol loom above the trendy polka dots and floral motifs, yet instead of lamenting their grand visions' fall to consumer levels Kaye revels in the beautiful all-at-onceness of it all.”