

2020

DEC 5-26

AG12.5.20

STRATEGIES
FOR
COPING

Eliza Gregory

Vincent Pacheco

Muzi Rowe

Daniel Tran

Joanne Tepper Saffren

~~Presented by~~
~~Axis Gallery~~
~~_____~~
~~Sacramento, Calif.~~

~~Not intended for exhibition~~
~~_____~~
~~_____~~
~~_____~~

Axis

Prepared under the direction
of Axis Gallery, Sacramento, Calif.

STRATEGIES
FOR
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This show is about strategies for coping with dueling apocalypses. Laughter, tenderness, finding the ground so you can put your feet on it. We are looking for ways forward, for political agency. We are imagining new ways of being, collectively and individually. How do we find each other again? How do we listen, how do we love? How do we serve each other? How do we reconnect to our places, our environment, our neighbors and ourselves? We invite you to be with us. It's nice to be with you!

* * * * *

Five new Axis members—Daniel Tran, Joanne Tepper Saffren, Muzi Li Rowe, Vincent Pacheco and Eliza Gregory—come together to show their work as Strategies for Coping, an exhibition dedicated to building connection across isolation in this particular time and place. Each artist presents work that speaks to a specific strategy for dealing with the panoply of ills that have reared up these last few months: anxiety, isolation, personal trauma, grief, social upheaval, sickness, wildfire... the list goes on. Using a mixture of photography, sculpture and paintings the five artists present works that resonate with humor and pathos, opening a conversation for everyone to acknowledge and share their strategies for coping.

AXIS GALLERY
625 S St. Sacramento, Calif. 95811

STRATEGIES FOR COPING

Daniel Tran, Joanne Tepper Saffren, Muzi Rowe, Vincent Pacheco & Eliza Gregory

DECEMBER 5th - DECEMBER 26th, 2020

www.axisgallery.org

STRATEGY

01

Daniel Tran } Adaptive Reuse

Raised in a refugee family and trained as an architect and organic farmer, my strategies for coping continue to revolve around adaptation amidst ever-changing environments. The same can be said for my art and design work. In architecture, the term 'adaptive reuse' refers to the conversion of spaces and buildings from one purpose to another, often to meet the evolving needs of a community. In organic farming, the practice of crop rotation works similarly, relying on biodiversity and ecology to continually reinvigorate soil. My artwork follows these concepts, beginning with adaptive reuse of materials from past projects across new sites, configurations, geometries and purposes. Momentary installations of geodesic shapes are a coping strategy akin to crochet or similar meditative craftwork. They remain a core practice to discover new forms, patterns, methods and places which occasionally lead to long term installations. This is the case with the Kaleidoscope series of trellis sculptures which acts as a network of ecological sanctuaries and coping mechanisms for California Pipevine Swallowtail butterflies 'Battus philenor' and other pollinators. 'Kaleidoscope A', one of the first in the series, is located 2 blocks south of Axis Gallery in Southside Park along the eastern shore of the lake.



Exhibit A

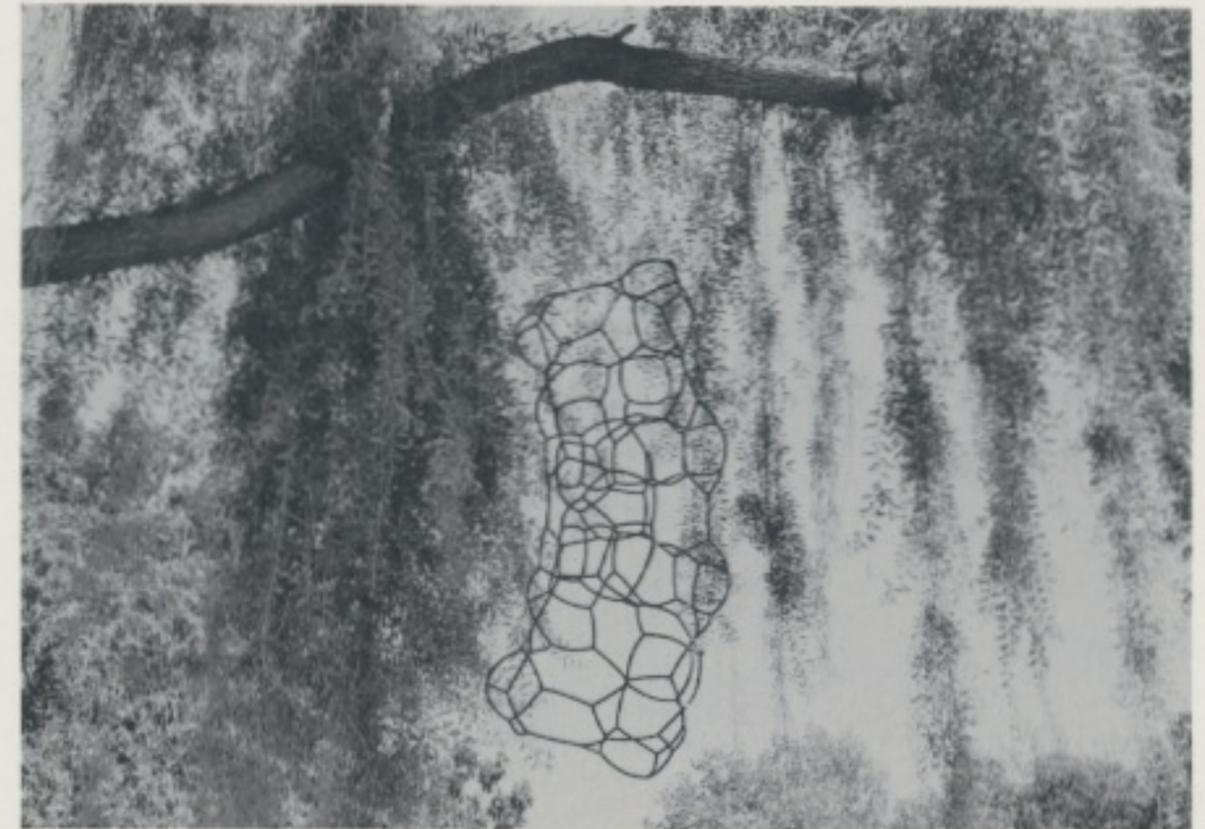
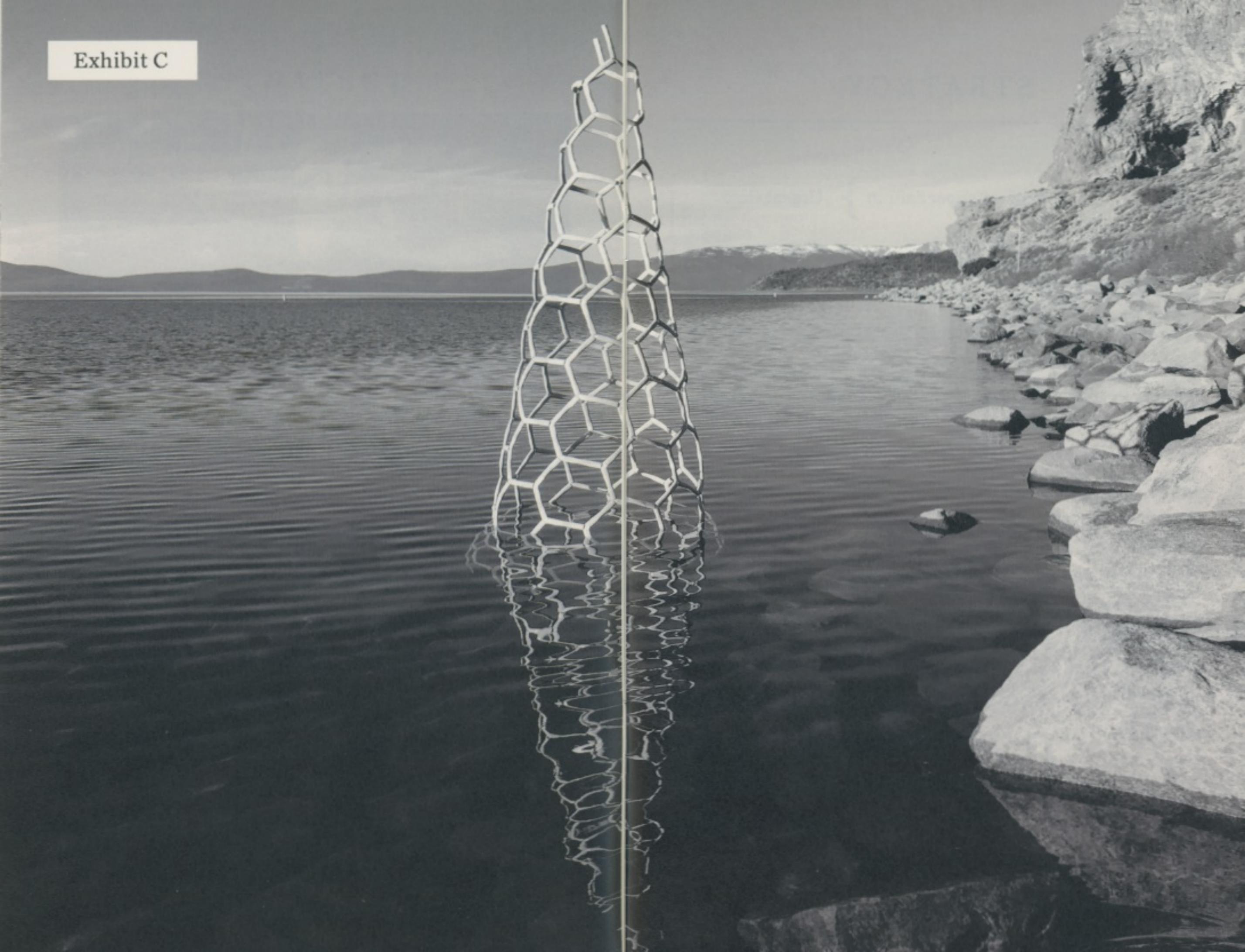


Exhibit B

Exhibit C



STRATEGY

02

Joanne Tepper Saffren } Urgent Care

a chair appeared as a suitcase
and i packed it with the clothes
belonging to your side of our closet

* * * * *

Plato called chairness the form of "the good"
a chair's essence that exists in its absence
holding and generous

* * * * *

a dress form with a new history
you are such a good listener
let's wait to say goodbye

FOR POSITION ONLY

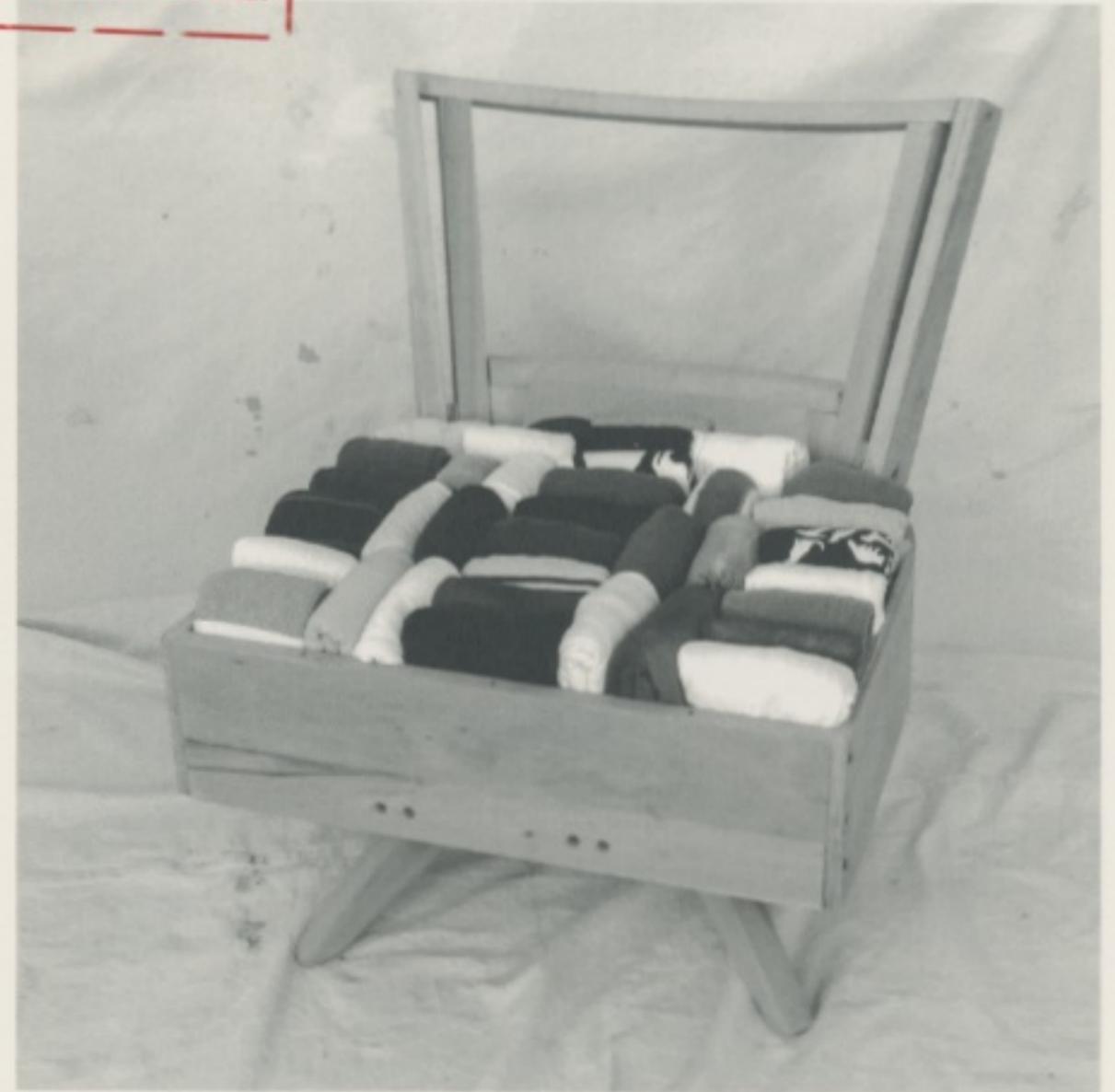


Exhibit A

JTS - E:BF/20

I began this year making work from the clothes belonging to my husband's side of our closet. Then Covid struck. I quarantined alone, immunodeficient, and struggled—as all of us have in our own unique ways.

* * * * *

I made ephemeral work—like I thought the virus would be. And, the memory infused clothes remained where they were for three decades—before Robert died—before 2020—before sickness and hatred escalated in a world needing tenderness and urgent care.

* * * * *

2020 is ending and this group show, expressing our communal solidarity, drew me back to the work waiting inside my closet. Still uncertain of their final forms, I share the worry-filled longing and loneliness bonding many of us together, sensitizing our empathy and rendering us more powerful.

* * * * *

How are you doing?

FOR POSITION ONLY

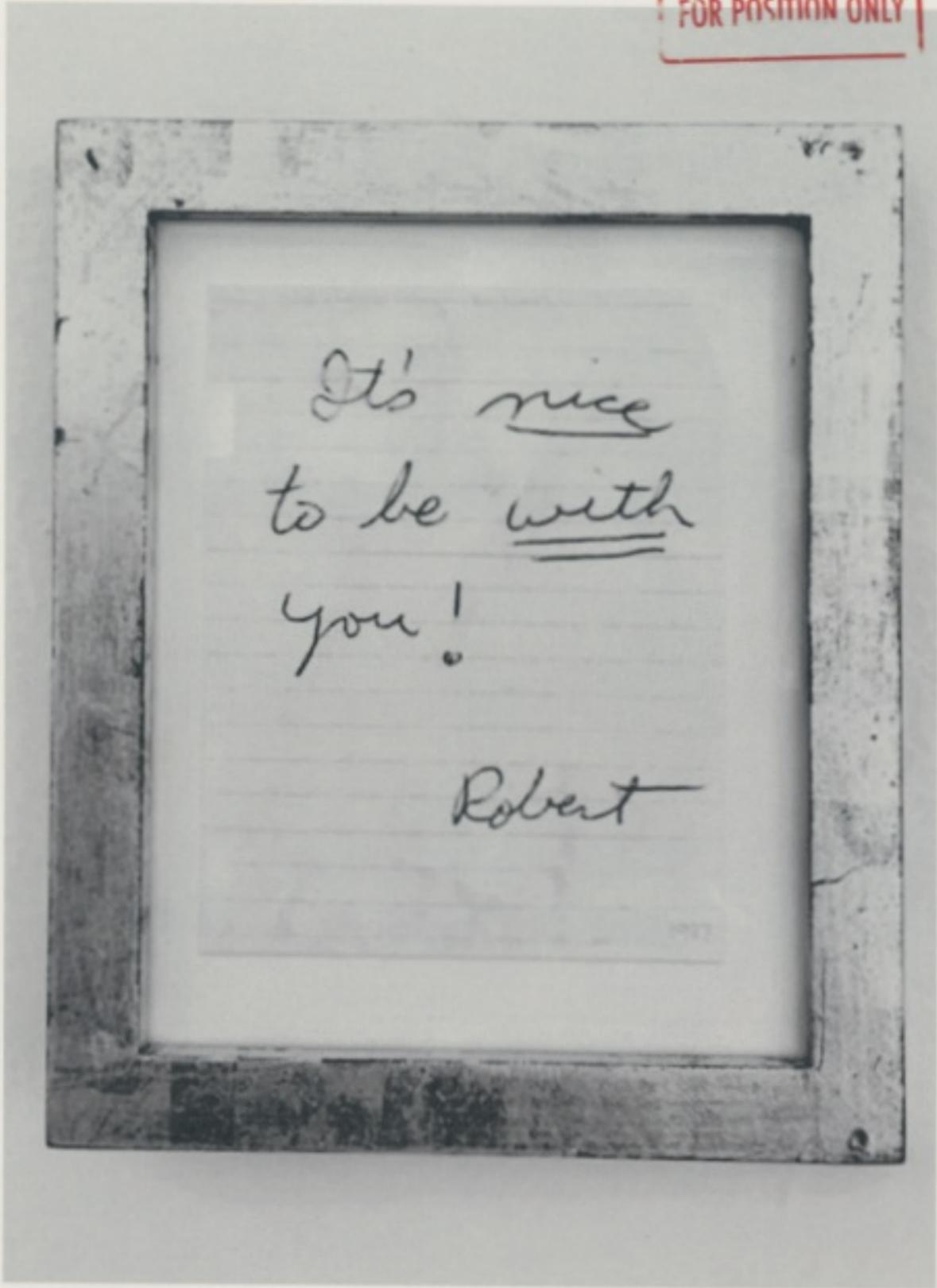


Exhibit B. Fig 1.

Exhibit B. Fig 2

FOR POSITION ONLY

It's nice
to be with
you!

Robert

STRATEGY

03

Muzi Li Rowe } Dust & Grime

I cope with uncertainty by asking more questions. Why does a flip phone I owned in high school strangely look as ancient as the first Kodak Brownie camera from a century ago? I take pleasure in finding old and broken things that have been rendered obsolete by time.

* * * * *

I purchased broken cell phones in bulk from eBay, kept every device that stopped working and accepted gifts of used things as well as "junk" offers from family and friends. The process is almost like being an archaeologist learning history from things covered in dust and grime. Meanwhile the accumulation provokes frustration, anxiety and existential questions that I do not have the answers to. Making becomes a means of coping with my own obsession, curiosity and apprehension toward the unknown as I spend time scrutinizing, disassembling, building and photographing.

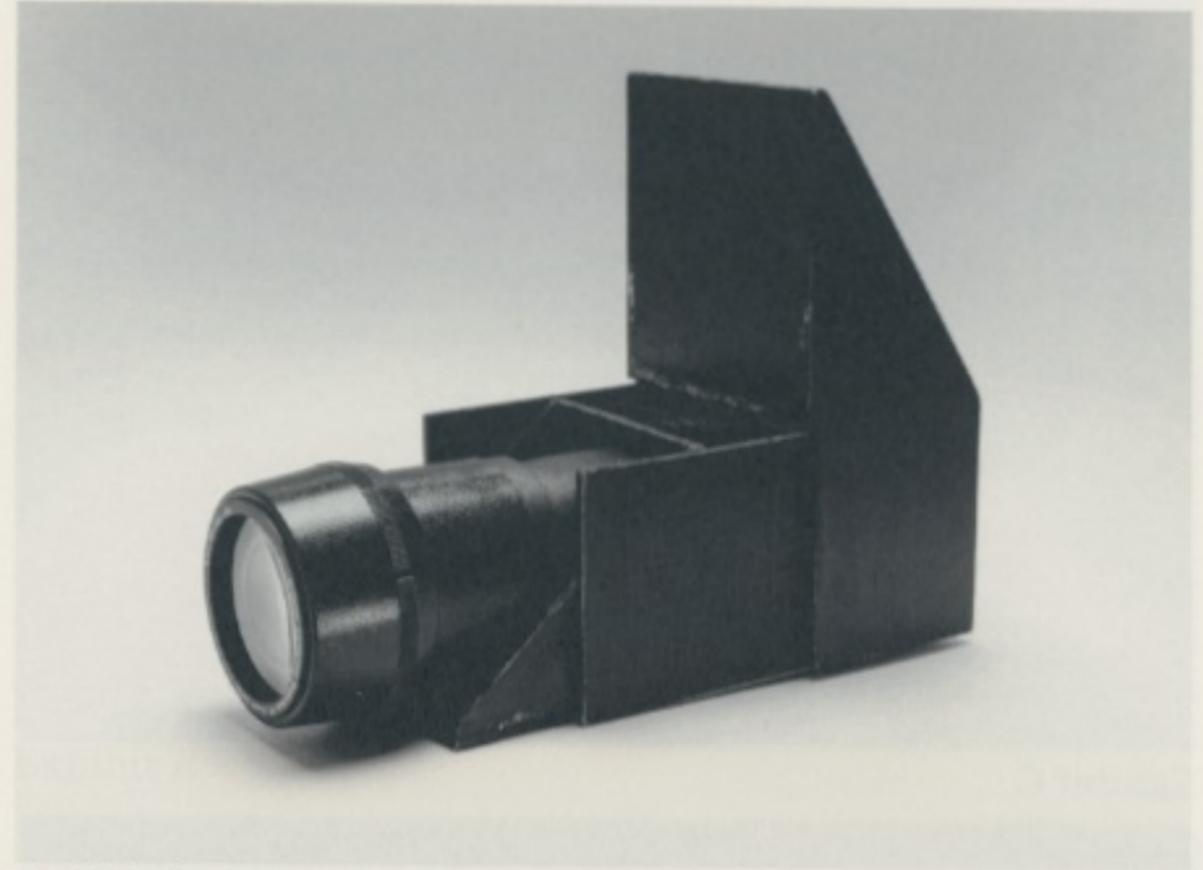


Exhibit A

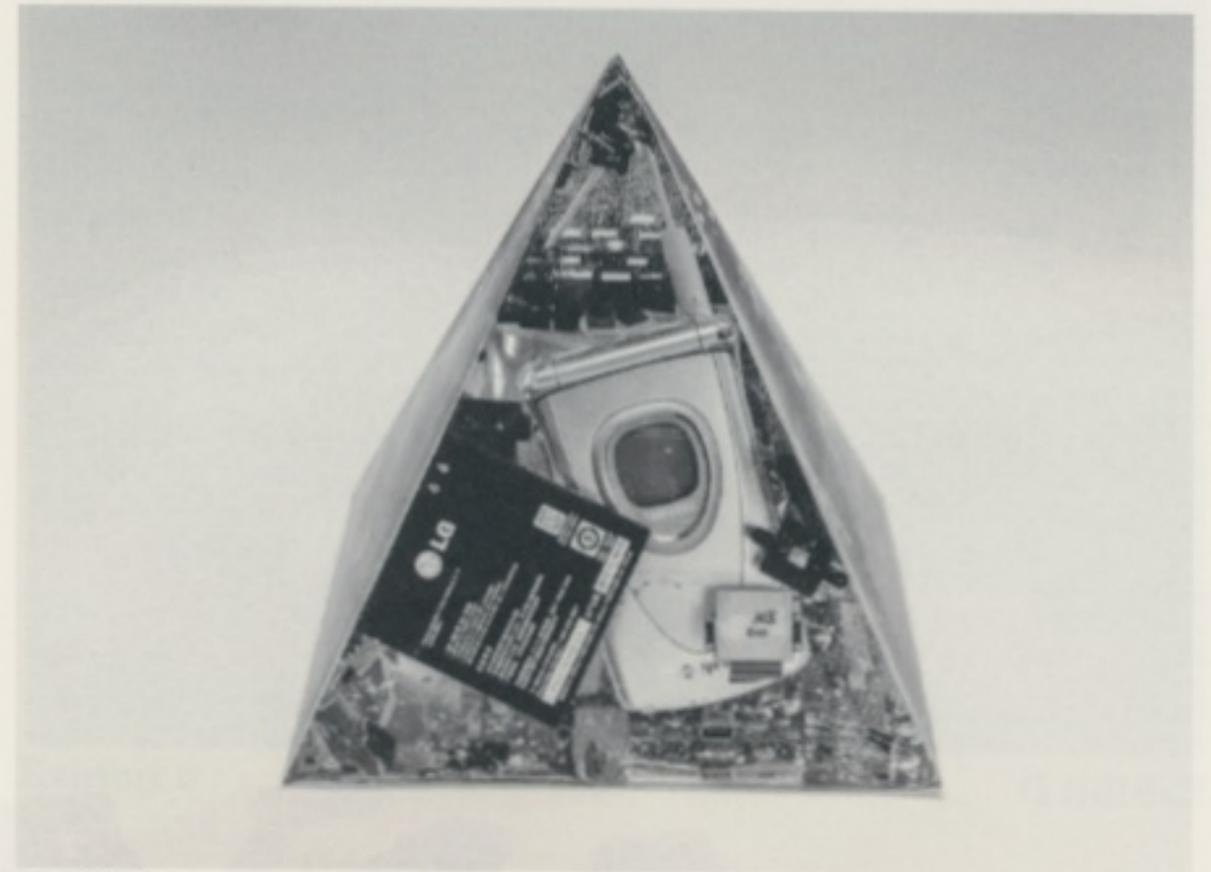


Exhibit B



Exhibit C

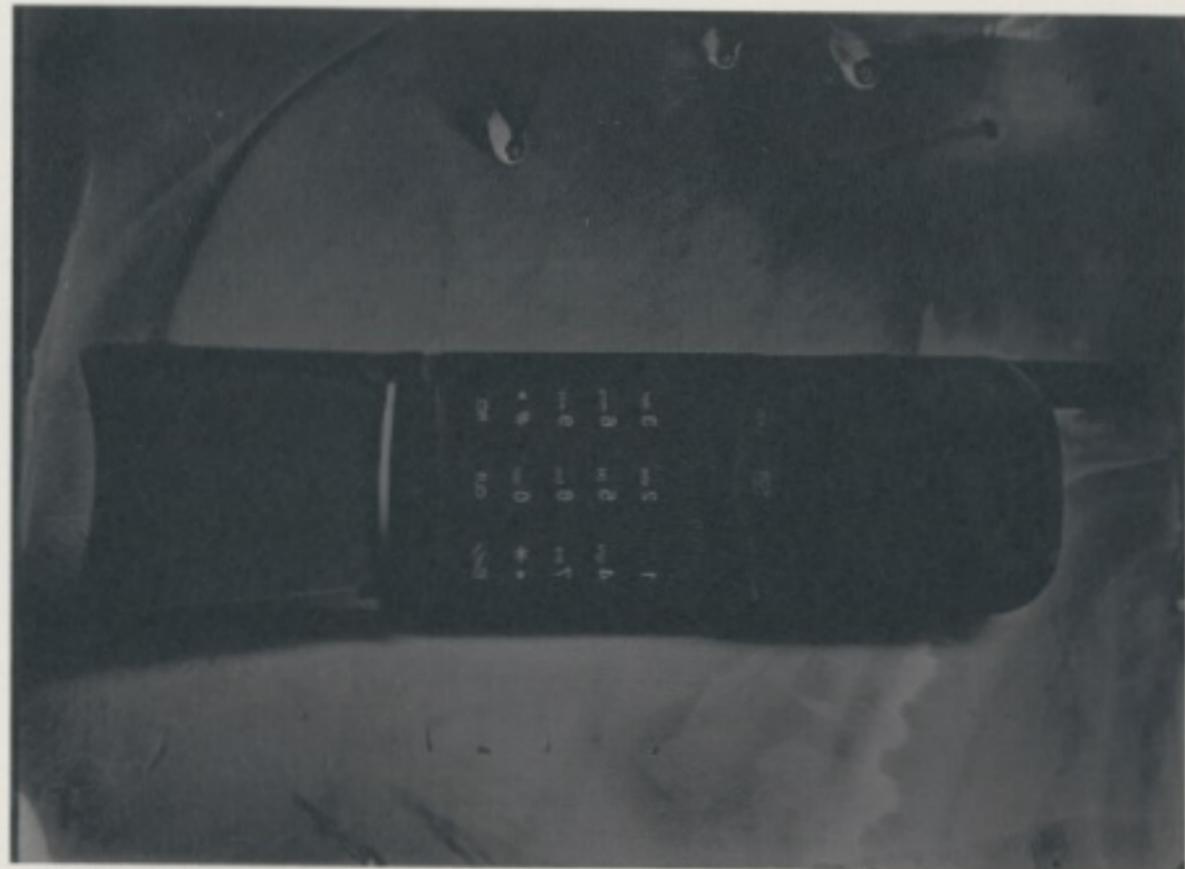


Exhibit E



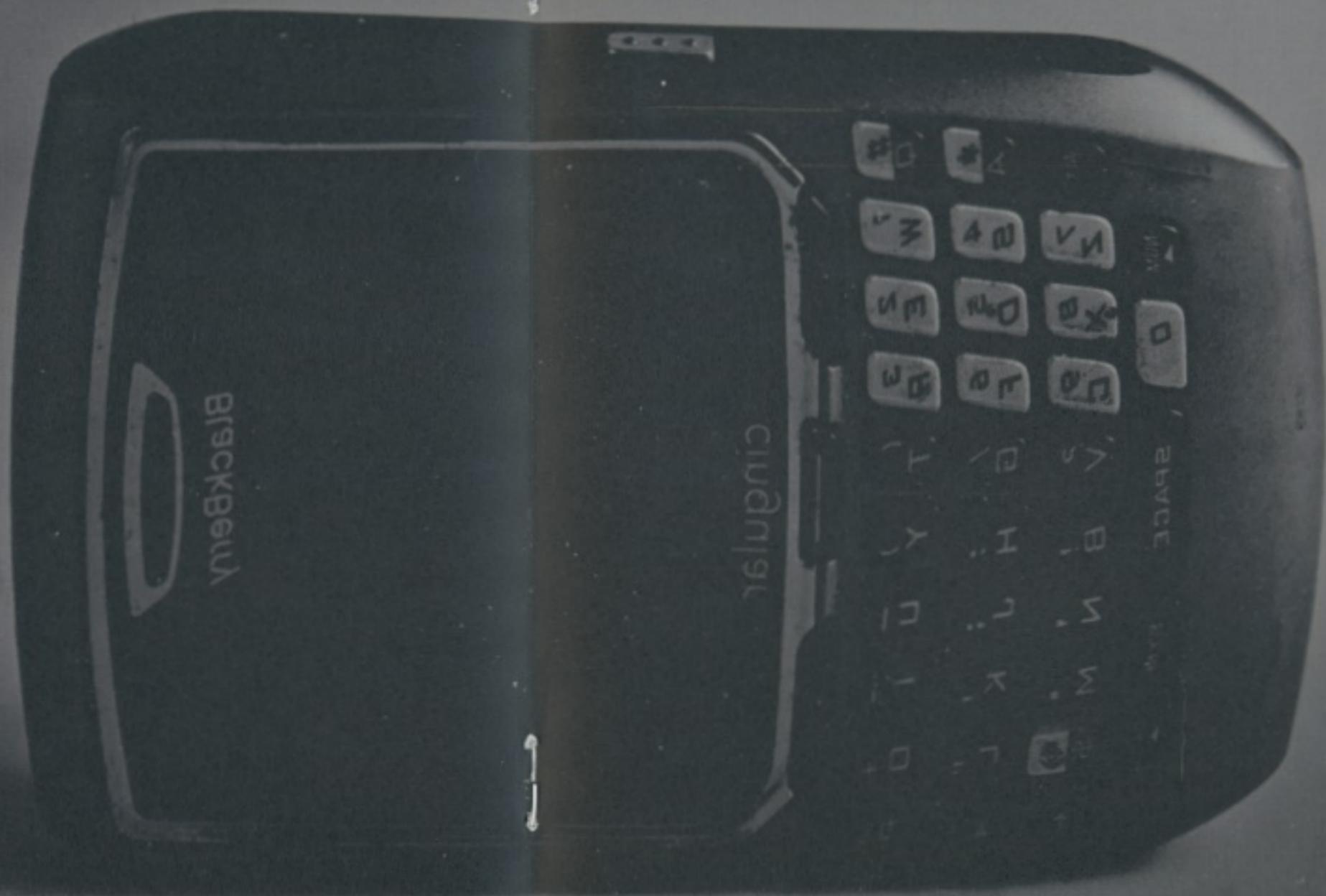
Exhibit D



Exhibit F

M.R. E: B-E20

Exhibit G



STRATEGY

04

Vincent Pacheco } Meditative Practices

They tell you that meditation is good for you. Clears the mind. The technique I learned was all about breath-work. You sit, you focus on your breath, you eliminate all other thoughts that enter your mind, and move your focus back to the breath. They call it "achieving the mind of no mind" or something like that. I've always understood this on an intellectual level I guess. And I am well aware of the larger questions and implications that could surface from this exercise. What is the self when the mind is occupied with nothingness? What is the self when the mind isn't actively forming the self? Are we just a fictitious representation, a story we tell ourselves? If the ego isn't present to define us, who (or what) is really sitting there on that yoga mat, with legs folded criss-cross applesauce?

* * * * *

I am by no means a practitioner in the Buddhist arts; there's a part of me that is attached to the known, and I don't have the courage to really dive deep. Instead, I watch 1990's reruns of MTV's The Real World while I drink expensive tequila. I listen to alternative music from yesteryear. 2020 marks the 25th anniversary of the album Melancholy and the Infinite Sadness. Did you know that? I listen to it in the moment, I recollect. And I cope, with ego in tow.



Exhibit A



Exhibit B

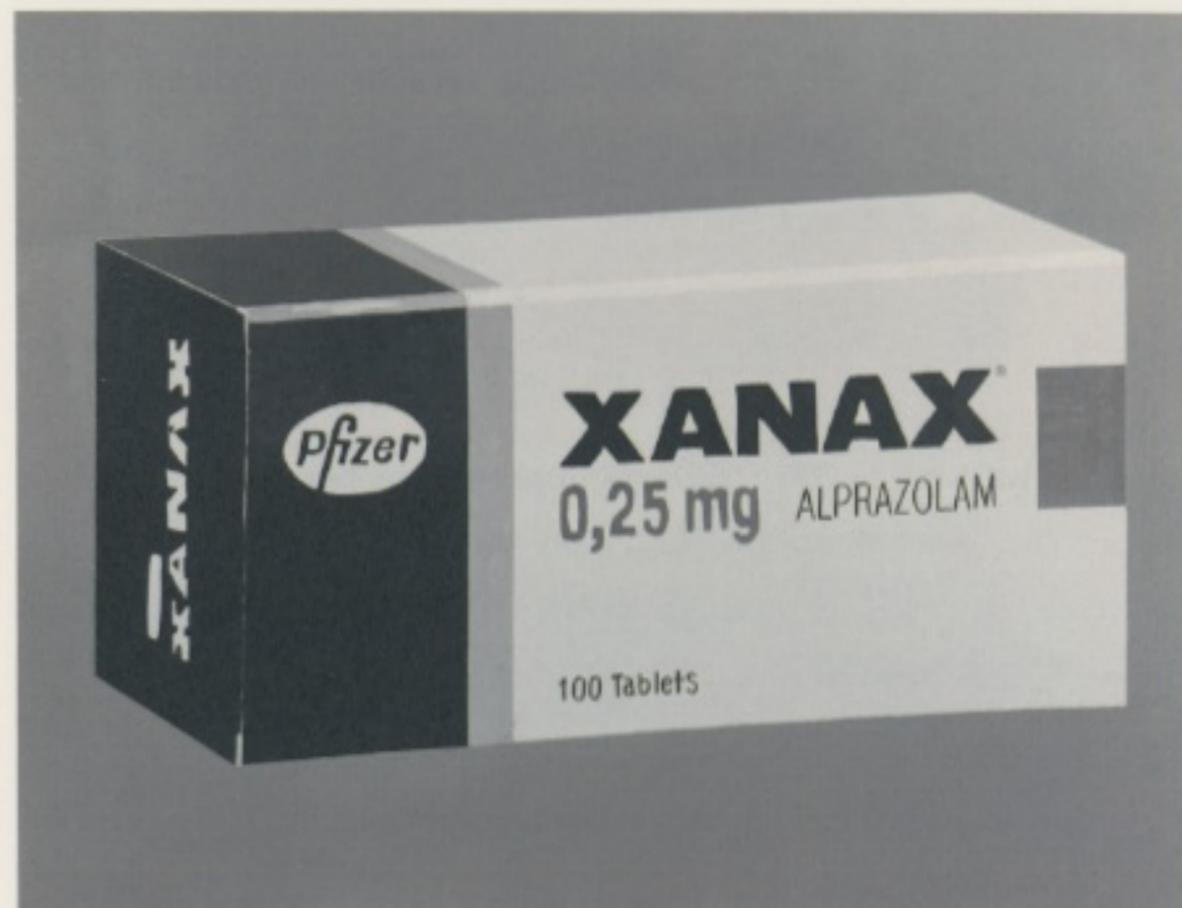


Exhibit C

STRATEGY

05

Eliza Gregory } Connection

I have stayed well during this pandemic because of my daughters. They make me laugh. They make me operate outside myself. They make me focus on what I can give.

* * * * *

They get me outside. They push me to grow. They teach me to be better. They are how I am coping. They force me to cope. They keep me in my body. They keep me vulnerable. They help me find my strength. They remind me I am part of the world.

E.G - E/1.20



Exhibit A



Exhibit B

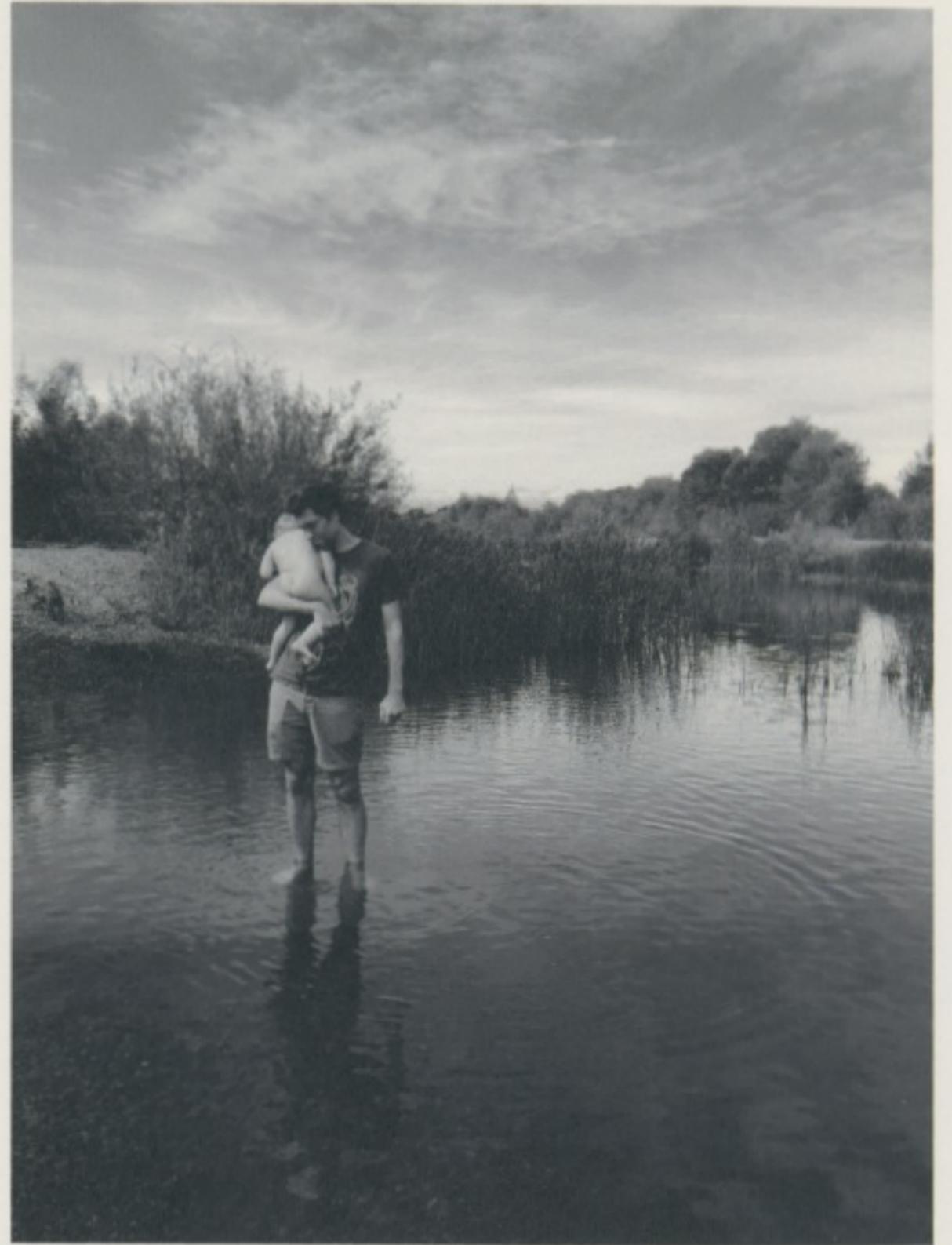


Exhibit C

Exhibit D



I N D E X

DANIEL TRAN

Exhibit A: Dendro
Medium: HDPE tubing, remnant plastics
Momentary Art Installation
Newcastle, NSW, Australia, 2017

Exhibit B: Under the Willow Tree
Medium: HDPE tubing, remnant plastics
Momentary Art Installation
Fremont Park, Sacramento CA, 2016

Exhibit C: Polar Bear Club
Medium: HDPE tubing, remnant plastics
Momentary Art Installation
Lake Tahoe, NV, 2018

Joanne Tepper Saffren

Exhibit A Working Title: sincerely, blue
Materials: clothes, wood, cotton, wool,
cyanotype chemicals, sunlight, fabric dyes,
metal, upholstery foam, embroidery thread
Year: In process

Exhibit B: note given to me in 1987
Materials: Note, frame
Year: 1987

Exhibit C: note paper
Materials: dress shirts, wood, cotton, wool,
cyanotype chemicals, sunlight, metal,
upholstery foam, purchased frame, gold leaf,
note given to me in 1987
Year: In process

MUZI LI ROWE

Exhibit A: Camera Obscura
Medium: Kodak projector lens, wood, mirror,
duralar
Dimensions: 6.5" x 3.5" x 9"
Year: 2020

Exhibit B: Orgone Pyramid 1
Medium: Epoxy resin, e-waste, mirrors, gold flakes
Dimensions: 6" x 6" x 6"
Year: 2020

Exhibit C: Miscellaneous Optics
Medium: Archival pigment print
Dimensions: 16" x 20", (framed)
Year: 2020

Exhibit D: Enlarger Lens and Phone Case
Medium: Archival pigment print
Dimensions: 16" x 20", (framed)
Year: 2020

Exhibit E: Phone Portrait 3
Medium: Wet plate collodion tintype
Dimensions: 10" x 8" (framed)
Year: 2017

Exhibit F: Phone Portrait 5
Medium: Wet plate collodion tintype
Dimensions: 10" x 8" (framed)
Year: 2017

Exhibit G Title: Phone Portrait 13
Medium: Wet plate collodion tintype
Dimensions: 10" x 8" (framed)
Year: 2017

I N D E X (cont.)

VINCENT PACHECO

Exhibit A: 1800
Medium: Acrylic on wood
Dimensions: 18" x 22"
Year: 2020

Exhibit B: Mickeys
Medium: Acrylic on wood
Dimensions: 48" x 72"
Year: 2020

Exhibit C: Xanax
Medium: Acrylic on wood
Dimensions: 36" x 48"
Year: 2020

ELIZA GREGORY

Exhibit A: Untitled 1, from the series Connecting
Medium: Archival Inkjet Print
Dimensions: 8"x10"
Year: 2020

Exhibit B: Untitled 2, from the series Connecting
Medium: Archival Inkjet Print
Dimensions: 8" x 10"
Year: 2020

Exhibit C: Untitled 3, from the series Connecting
Medium: Archival Inkjet Print
Dimensions: 8" x 10"
Year: 2020

Exhibit C: Untitled 4, from the series Connecting
Medium: Archival Inkjet Print
Dimensions: 8" x 10"
Year: 2020

V.P.E.B-20

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