

THE COMPANY

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HOURS: THURS-SAT 12-6PM, SUN 1-5PM, OR BY APPT.



Elias Hansen **PREDICTING THE PRESENT**
Adam Janes **ALTER ALTAR MINI STORAGE**

January 14 – February 21, 2010

Opening Reception Saturday January 16, from 7-9PM

The Company is pleased to announce our next exhibitions *PREDICTING THE PRESENT* by Tacoma based artist Elias Hansen and *ALTER ALTAR MINI STORAGE* by Los Angeles based artist Adam Janes. Although Hansen and Janes will be showcased as solo presentations, the impetus for the pairing spawned from a shared interest in the alchemic conversions in sculpture. Both artists engage the process of altering solids into liquids and back into solids by their respective glassblowing and candle making. On the surface, glass and wax are ubiquitous, innocuous materials. They become something of value once they are used as conduits for predicting the future or communicating with the spiritual world. These double meanings are amplified within the gallery, a former motel and a location for transient and clandestine activities. The viewer is asked to become a participant to the ways of the occult. But this is Art, so we present it to you with a dose of cheeky irony and skepticism for your comfort.

For *PREDICTING THE PRESENT*, Elias Hansen assembled discarded furnishings, such as a side table and door, and inserted hand-blown concave/convex circular glass to transform the objects into makeshift “seeing” stations. Peering through the appended glass, an image of run-down house is revealed. The low resolution photographs were taken by the artist and digitally manipulated to appear worn and aged. The glass insertions into the furniture might gain entry into their essence—what have these discarded objects witnessed? Were they inside these homes before they became detritus? Hansen resuscitates the objects, altering their original function into a metaphysical one.

Seattle Art Museum’s curator Michael Darling states, “His recent sculptures in this exhibition bear out this predilection, strapping beautifully crafted crystal lenses to tin cans with wire so that low-fi photographs can be scrutinized. The objects in the photographs, like the sculptures that house them, are of structures defined by an in-between state, some devoted to itinerant lifestyles like RVs, others downtrodden houses in the process of being reclaimed by nature.”

I made the glass lenses in Tacoma, at the Museum of Glass. I polished them in Ballard. I take pictures in my trips between the two places. I’ve found sheets of glass, epoxy resins, stove pipes and doors to build the lens housings and viewing contraptions at local dump spots. The contraptions, or investigators, form a system of confusing vocabularies between each other. There is no clear direction on how to use them; their physical function sits between the magnifying glass and the microscope. – Elias Hansen

For *ALTAR ALTER MINI STORAGE*, Adam Janes retrofits The Company's garage into a turquoise den filled with brightly hued wax candles molded in random shapes such as gambling die, skulls, diamonds, crystal shaped mountain, the artist's teeth (with an incisor missing), a Chinese luck coin, and the iconic California brown bear. The cartoonish objects are displayed on wooden crates to form an altar, and a hanging carcass chandelier. The organized chaos is reminiscent of a cluttered new-age shop filled with crystals, trinkets, and tarot cards, each overwhelmed via display but significant in their individual meaning. Like crystals, which can be viewed as abundant glittering gems researched by geologists or as precious conduits for spiritual healing, the candles too can become fetishized depending on the viewer's inclination.

Janes' sculptural background, a discipline occupied with formal and structural concerns, loosens up in *ALTAR ALTER MINI STORAGE*. The balance between the completed product and the ever-changing one disrupts the formal obsessions and leaves everything to chance. Over the course of the exhibition, the burning candles will melt into other shapes, rendering the original forms unrecognizable and completing the cycle of total transformation.

The objects in play are the garage and multiples of handmade wax candles. The project originally started as a mass production candle factory. Found objects were molded and poured with colored wax. As the multiples began to accumulate, an organization system was needed. Product displays and ceremonial altars seemed close cousins. Altars provided both a wide range of interpretation and a structural looseness that complimented the coldness of mass production. A hanging carcass of colorful useless candles disguised as a chandelier. The California brown bear rising from a bouquet used candle shapes. A shelving system is overwhelmed by bits and parts of the candle making process. The cramped space itself provides an intimacy with the process much like sneaking into your neighbor's garage and seeing something that you shouldn't. – Adam Janes

Please contact The Company (213) 221-7082 or info@thecompanyart.com for images or more information about the artists.