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JJ PEET

The concepts of home and identity—what it means to live in the world and to be one's self—are starting points in the work of New York artist JJ PEET. But then things get really strange. PEET's work is a colloidal mix of authenticity and fraudulence: a true workaday fine artist, he is also a creative charlatan, rendering fictitious identities (his latest, *The Sunday Painter*, is based in part on Dick Cheney) and building secret studios (his first was housed in a furniture factory in Minneapolis, behind a false doorway).

His current solo show focuses on his small, enigmatic paintings, and also includes a more circumspect rumination of the craft of painting, examined in part through a series of "television episodes." Through gestural editing and dream-like narratives (one includes killing Donald Rumsfeld and turning his image into a hat pin), these videos achieve a quality similar to his mixed-media acrylic abstractions—which is kind of the point. Says the artist: "Everything in the videos is basically a brush stroke—I know that sounds cheesy, but it's true." —Aimee Walleston

*"Shadow" opens September 12 at On Stellar Rays,
133 Orchard Street, NYC*

