

Art Review:

Contains 60% POWER; 40% HAND-EYE COORDINATION

Now See This

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By Martin Herbert

JJ PEET

Head Blocker, 2012, graphite, oil stick, correction fluid and ink on paper, 61 x 46 cm. Courtesy the artist and On Stellar Rays, New York



Hanging heavy in a gallery with cosmological associations of its own is **JJ PEET**'s *Defend_Station* (2012): this suspended, large-scale sculptural installation – comprising, we're promised, objects including 'Floating Heads, time-collectors, blockers and shivs' – is at the core of his third show for On Stellar Rays since graduating from Yale in 2006. Over the years, PEET (no idea why the caps) has pursued a thoroughly anxious strain of assemblage, painting, ceramics and video. Materials get repurposed with the verve of someone sending out signals via the last things left standing (eg, an arc of caulked-together pine strips erupts from a leather shoe affixed to a wall), while shakily geometric, ominously titled paintings like *Black-Ops* (2010) suggest tense transcripts of a barely visible structure. There's an overarching storyline in PEET's art that intersperses real-world events with fictitious forces ('The Resistant', 'The Luxury Leaders'); more definitely, there's a sense that he's shifting from being a name to watch to an idiosyncratic force to be reckoned with.