

JJ PEET

Buoy

June 24 - August 12, 2023

In a realm beyond the boundaries of the known Universe exists an Active Object. This is the Material Ship, a vessel that traverses the vast expanse of the cosmos, venturing into uncharted territories.

Its crew, the Mass of Democracy, is a diverse cadre of floating heads. These members of the Ship are a Unit of Function, contributing their unique skills and expertise to the collective. They are Universe Trackers, nomads reliant upon their own resourcefulness to navigate these remote regions via image portals and the coordinates and environments they reveal.

Deep within the bowels of the Ship lies HomeBase, a nexus of power and nature, but also a site of rest. It is here that the Proxy_Cup is held, a mystical container that allows one to glimpse into alternate realities. By gazing into its depths, one can unlock the Way of Seeing, a profound understanding of the multiverse and its infinite possibilities.

The Ship leaves in its wake a trail known as the Threshold Vapor. This ethereal substance contains fragments of the worlds it has encountered, lingering in the void of space. Station Optics, an organ of orchestration within the Ship, analyzes this vapor, seeking to uncover its secrets. Equipped with a Staff and the Universe Trackers, the Ship captures images of objects from other dimensions which are studied meticulously, their rituals of making deciphered to understand their function and purpose.

Within the Ship's chambers, a Floating Head known as Magic Maker resides. This enigmatic entity possesses the ability to traverse the Threshold between dimensions, bringing objects from one realm to another, acting as a Universe Inspector who is tasked with gathering artifacts and knowledge from the cosmos.

Operation Optics, a specialized team within the Ship, scans the unknown objects they encounter, employing advanced technology to unravel mysteries. They serve as guides, powered by materials and knowledge, aiding the crew in their exploration. At the heart of Optics lies the Scanner, a micro camera infused with ancient enchantments. This mystical device captures the essence of the universe, allowing the crew to glimpse the hidden wonders that lie beyond the threshold of perception.

Not all objects on the Ship are benevolent. There exists a nefarious entity known as the Direct Doom, a Void Maker that seeks to unravel the fabric of reality. Its influence is insidious, hiding within the shadows, manipulating events from the Edge of End and the Grind or Gather.

To counter the machinations of the Direct Doom, the Ship relies upon the guidance of the Seer, the Overseer, the Shaman and the Conjuror. These powerful beings harness the forces of magic and intuition to protect the Ship and its inhabitants.

As the Ship sails through the cosmos, the crew keeps Holds, pocket-sized realms, held close. These miniature worlds serve as reminders of the magic that surrounds them and the wonders waiting to be discovered. On this grand journey the Material Ship and its crew are dedicated to unlocking the secrets of the universe, guided by their unwavering spirit and the powers that reside within them.

DAVID PETERSEN GALLERY

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JJ PEET's work is not constrained by a single genre or inhibited by a single medium. He explores material and immaterial manifestations of power through drawings, videos, ceramics, sculptures and actions. The work he generates probes the thresholds between visual, tactile and covert operations via an ongoing narrative on the coded relationship between art and politics. By combining found objects with fastidious craftsmanship and political critique, he creates a highly charged and mythical aesthetic that directs viewers to tune into the liminal and subliminal information that surrounds them. Thus, his work remains decidedly egalitarian while also deploying rarified techniques, digital devices, and art-making traditions. With an intricate conceptual foundation that often involves collaborative, participatory, or strictly functional elements, PEET's projects position art as a tool for intervening with the social systems that govern our lives.

Currently, he is focused on issues relating to surveillance, technological dependency, and alchemical knowledge. Through a focus on formalism and the craft of object making, he builds work that tells a story specific to its respective medium and its implicit hierarchy. His recurring "Sorcery Scanner" actions pit haptic modes of recording experiences in violent conflict with the impersonal "capture devices" of digital cameras. Similarly, "The Vacant American" is a video that combines documentary-style footage with arcane animations to unsettle acclimatized perceptions of America. Previously, his projects have addressed global financial markets, magic craft, international conflict, and the media's framing of information.

JJ PEET earned an MFA from Yale University School of Art in 2006 and a BFA from the University of Minnesota in 1999. He is currently an Adjunct Professor of Sculpture at Columbia University, and at Parsons The New School in New York City. In addition, he teaches ceramics at the 92nd Street Y. His work has been featured in Artforum, Art in America, Bomb, Frieze, Modern Painters, The New Yorker, and TimeOut, among numerous other publications. Some of his recent solo exhibitions include DOWNSTAIRS projects, Brooklyn, NY (2019), galerie quatre, Arles, France (2018), FRAC PACA, Marseille, France (2018), University of California, Berkeley Art Museum & Pacific Film Archive, Berkeley, CA (2017), Anthony Meier Fine Arts, San Francisco, CA (2017), Rose Art Museum, Waltham, MA (2016), Arts Club of Chicago, Chicago, IL (2016), The Contemporary Austin, Austin, TX (2015), and On Stellar Rays, New York, NY (2015, 2012, 2010, 2009). He previously presented work with David Petersen Gallery in 2016, in the exhibition *Future Developments*. This is his first solo exhibition with the gallery.

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