

In *The Waiter's Lament*, Joe Speier mines different roles of the overworked artist. To make a living, like many artists, Speier waits tables. He most recently worked at a restaurant in a major museum, The Baltimore Museum of Art. In this new series, developed during the 2020 pandemic, Speier uses, in bulk, Bic ballpoint pens on canvas, the same he hands to diners to sign checks at restaurants. He also utilizes flatware and napkins, found in fine dining establishments. Such materials, intrinsically tied to the exchange between diner and server, turn the canvas into a table-setting, forcing the viewer to reconsider the painting's indexical relationship to consumption, labor, and distribution. For Speier, artists and servers cater to the same milieu: patrons seeking hospitality and entertainment. In his practice, Speier blurs the lines between these seemingly disparate modes of labor.

Intrinsic to Speier's art is affordable craft-associated materials such as store-bought canvases, beads, glitter, and acrylic medium. These material choices speak to a common vernacular, which he phrases as "a shared economy of artistic and therapeutic gestures," seen in You-Tube painting tutorials or the doodles of a bored co-worker. This alchemical material play results in the stylistic imitation of the Abstract Expressionists. A tongue in cheek jab to those artists of the '50s and '60s, Speier is interested in the performance of modernist cliches to deconstruct the myth of the artist. In 2020, how does the artist eat? As the rift grows between emerging artists and the blue-chip market, Speier asks critical questions related to class, value, and taste.

Joe Speier (b. 1992, Cincinnati, Ohio) is a Brooklyn-based artist and curator. Speier directs the roving fence-based curatorial platform Sinkhole Project. He has an upcoming solo exhibition at King's Leap (New York) and is presenting Sinkhole Project at Pik Deutz (Cologne, Germany). He will be included in the upcoming *Early Works*, an anthology featuring 30 influential artists under the age of 30, to be published by Taschen at the beginning of 2021.

Solo and two person exhibitions:

The Waiter's Lament (solo), springsteen (Baltimore) 2020

We're only in It for the Money (solo), Gern en Regalia (New York) 2019

Bar Art, (Sinkhole Project presentation) Interstate Projects U:L:O (New York) 2019

Joe and Michelle (with Michelle Uckotter), (Baltimore) 2018

Counted Out (with Abby Lloyd), Gern en Regalia (New York) 2017

Selected group exhibitions:

Scarecrow Show, curated by East Hampton Shed, Abby Lloyd, Dennis Witkin at Green Thumb Organic Farm (New York) 2020

Ka skan, Ta atskan, curated by Marta Trektene at No Moon (New York) 2020

Hippies Use the Side Door when Entering the Bazaar, curated by Spencer Lai at Cosmopolitan (Sydney, Australia) 2020

Growing Pains, curated by Christina Gigliotti at Polansky Gallery (Prague, Czech Republic) 2019

Selected Press:

Ya'll Enjoy Now, Gabrielle Jensen interviews Joe Speier for Ofluxo, 2020

Ofluxo Platform presents, *The Flatland Reader*, featuring Sinkhole Project, 2020

Gruppe Magazine Issue 1, featuring *We're only in It for the Money*, 2019