

MODE AND **BEGAN** INGRATIATING HERSELF WITH THE FUCKING **FANS**. NOT ONLY WAS PADDY **Livetweeting**, SHE FUCKING WROTE **WEEKLY RECAPS!** I DIDN'T RE**ED** READING HER **BLOG**. **SCREE**, PADDY, IT BECAME ANOTHER REMINDER THAT THE **SHOW** WAS **OUT THERE**. PERHAPS NOW, I CAN RETURN TO **AFC** WITHOUT HAV**ING** **FUN** OF THE SHOW, I GUESS. **BUT** THIS IS THE PART THAT MAKES ME **FUNNY** **CRATE**. NO MATTER HOW **SHARKY** YOU ARE, **HOW WITTY** YOU ARE, **HOW MEAN** **SPIRITED**, PETTY, FUCKING **EVIL** YOU **DOESN'T MATTER**. IF I COMPLAIN ABOUT THE SHOW TO PEOPLE "IT'S COMPLETE BULLSHIT AND A **PISS-POOR** REPRESENTATION OF CONTEMPORARY ART," THEY/YN'T RELATE TO OTHER COMMONERS AND JUST WATCH THE SHOW. AS I TALK THEIR EXPRESSIONS SAY "LOOK, ASSHAT, LIFE IS HARD AND I'M TIRED. I JUST WANT TO GO HOME. **ABOUT MYSELF SO I DON'T HAVE TO THINK AT ALL BEFORE I GO TO BED AND GET UP AT 7AM FOR MY BORING, SOUL-SUCKING MIDTOWN JOB AT A DEADLY MUSEUM**" **TIC LIFE** MAGAZINE PROFILE ABOUT **JACKSON POLLOCK** WAS JUST AN ARTICLE "TOO, BUT **AMERICA** BOUGHT THE IMAGE AND IT TRANSFORMED HIS CAREER IN A WAY HAY "FUCK IT. IT'S THE **JERSEY SHORE** OF THE ART WORLD," AND WATCH THE SHOW. THE PROBLEM IS, **I CAN'T! I WON'T. FUCK THAT SHIT!** I AM **PISS**ED OFF BY **IT'S** **TERS** ITS AUDIENCE. I'M SURE YOU ALL UNDERSTAND THE BASIC **FUCKING** 'PREMISE' OF THE SHOW; RESPOND TO A CHALLENGE, DON'T LOSE TOO MUCH, AND **WIN**. **T** SOME **SH-ART** THAT **SUCKS** LESS THAN WHAT THE OTHER **DBAGS** ARE ½ ASSING, IT'S NOT AS IF YOU HAVE TO MAKE ANYTHING **GOOD**. MY FRIEND LETHA USED TO SON IN A BAR IS ALWAYS A **RELATIVE PROPOSITION**. SOMETIMES, YOU CAN TAKE HOME THE BEST LOOKING PERSON IN THE BAR AND **STILL** BE **FUCKING** ONE **UGLY MOTHER** WHERE CRITICS CAN **IGNORE** **UGLY MOTHERFUCKERS** AND **COLLECT WHORES** CAN BE DISCRIMINATE ABOUT WHAT THEY TAKE HOME, SOME CONTESTANT HAS TO **WIN** BY DEFAL THERE WAS **NO** **GUARANTEED** OF A WINNER IF THE **WORK** WASN'T MUSEUM QUALITY. LET **REAL** CURATORS DECIDE. THERE ARE **NO** **FUCKING** **GUARANTEES** YOU'LL EVER IF WE COUNT **RECOGNITION** AS A FORM OF **PAYMENT**. ANYWAY, WHEN I STARTED TO **REJECT** ON A SHOW I WASN'T WATCHING **AND** **WHY** IT WAS MAKING ME SO I ME **HOW CLOSELY** **THE SHOW** AND **EVERYTHING** ABOUT IT WERE **MODELED** ON **THE WORST** ASPECTS OF THE **ART MARKET** AND **CAPITALISM** IN GENERAL. I **QUESTIONABLE** JURYING PROCESS **WIN** THE **FUCKING LOTTO** JUST TO GET ON **THE SHOW** WITH **PORTFOLIOS** THAT WOULDN'T HAVE GOTTEN THEM INTO **S.V.A.** IS **BAD** ENOUGH. TH **NOT** WITH REPRESENTATION, **INCLUDING** **ME**, WHICH DOESN'T QUITE SAY **UNDERDOG**. I'M SURE SOME OF THE CONTESTANTS WERE **TOTAL** **FUCKING** **LOSER** **NO** **RE** LOOKING FOR **PERSONALITIES** THAT MIGHT BE '**COMBUSTIBLE**' OR ENTERTAINING ENOUGH. **REALITY. RIGHT. DOES** **REALITY** **NEED** **FUCKING** **PRODUCE** **IT** THAT EVEN **1** OF THE CONTESTANTS HAD FOUND **A** WAY TO **FUCK** WITH OR JUST CHALLENGE THAT **CONCEPT**. SO, **YES**. I TURNED **DOWN** MULTIP TIME I WAS WORKING WITH A **BELGIAN** ACTOR TO AUDITION AS THE CHARACTER WILLIAM POWHIDA, BUT HE WAS IN **EUROPE**. THE PROBLEM WAS MORE COMPLEX THAN E SHOW? THEY **OWN** ALL THE OTHER ART THE CONTESTANTS SHAT OUT. THE CHARACTER, AN **IDEA**, HAS BEEN CENTRAL TO MY PRACTICE. **WHO OWNS** THE **FUCKIN** **LY** **THE** **MOST** **ARTIFICIAL** AND **INSULTING** PART OF THE SHOW. I MEAN, **BEYOND** THE **ABSURD** SHOOTING SCHEDULE AND **SEVERE** TIME RESTRICTIONS. ON HIS **SC** **IAT** CHALLENGES THEY WOULD ISSUE. **OK, SO LET'S JUST GET THIS** **FUCKING** **STRAIGHT**. WOULD IT BE **COOL** IF I WENT ON MY **FACEBOOK** PAGE AND ASKED, "HEY KIDS, WH **IDEAS** IS THE CENTRAL CHALLENGE, "WHAT THE **FUCK** DO I DO NOW?" IT'S NOT **ALREADY**. THERE IS AN **ARMY** OF TALENTED ARTISTS OUT THERE AND YOU CAN FIND A **PLAT** IT **NO** **IDEAS**. THE **BIGGEST** STRUGGLE FOR AN **EMERGING** ARTIST IS **INDIVIDUATION** AND FINDING A/ANY **FUCKING** **REASON** TO EMPLOY THOSE ABILITIES IN **IT** **D** THAT THE WORK OF **CRAP** PRODUCERS AND THAT **WITCH** **HOOVER** SARAH JESSICA PARKER COULDN'T COME UP WITH **SOME** FORMAT WHERE THE 'ARI AND LET THE JUDGES... WAIT, **WHO** THE **FUCK** IS **BILL POWERS**? **WHERE** IS THE **half Gallery**? I WOULDN'T ASK THAT **FUCKER** TO INTERPRET THE **2<sup>ND</sup>** **HANI** IS AND CONSIDER THE ARTIST'S **IDEAS**. **NOT** JUST THE EXECUTION OF AN **ABSURD** **LY** **INANE** CHALLENGE. **NO**, WE GET **CONTESTANTS** MAKING BOOK COVERS **XURY**, PRODUCT PLACEMENT **CAR**. **FUCK YOU** **ABDI** YOU **FUCKING** **PIECES** OF **SHIT**. **FUCK** ALL **ART** CARS; **BMW** INCLUDED. I WILL NEVER design a car or a yacht. I may NGES MAKE ME **IRATE** AND ARE THE **MOST** **ARTIFICIAL** THING ABOUT THE SHOW AFTER JACLYN'S TITS (AND DON'T COMPARE **WOH** TO Project RUNWAY, SINCE MOST OF THE 'D **EXECUTING** SOMEONE ELSE'S **IDEAS**) ARTISTS **DON'T** GET THEM. WE CALL THAT **ILLUSTRATION**, GRAPHIC **DESIGN**, **OR** BEING AN ARTIST'S **ASS**ISTANT LIP **PUTTING** **PORN N' LOBSTERS**? WHAT EVER, THE CHALLENGES **ONLY** SERVE A **SHITTY** **WHORISH** PURPOSE THAT MAKES ME WANT TO JUMPOFF A **FUCKING** CLIFF. THEY ARE THE **AWFUL** **S** **SEASON** WHO SEEMS LIKE AN **AFFABLE** KID, TO **FEEL** THE **CHEAP** INSTANT CELEBRITY OF **SIMULATED** ART STARDOM. IF **STARBUCKS** CAN **MAKE** **SELL** INSTANT **BREW**, **Brav** **N** AS AN EVEN **WORSE** VERSION OF **FUCKING** ART STARDOM; A **FLAWED** **PARODY** OF THE **RAPID** **ASCENT**, **SUPPER** **PAYDAY**, **FAST** **TRACK** INTO THE **INSTITUTION**, AND SOME **PATHETIC** **ALL** IT **FAME** ARTISTS EVER ACHIEVE. **MOST** **AMERICAN**S DON'T HAVE A **FUCKING** CLUE WHO **JEFF KOONS** IS. **ABDI**, MILES ACTUALLY HAVE MORE USEFUL **CE** **IL** **SEASON 2: HELL ON EARTH**). **SUCCESS**, AS DEFINED BY **THE SHOW**, SEEMS EVEN MORE **FLIMSY** AND **TAWDRY** WHEN COMPARED TO REAL ART STU **DUART** (I MEAN THEY ARE BOTH TALENTED AND EVEN HAVE **IDEAS**, RIGHT?) **1** FOR ONE **WILL** **NEVER** STOP BEING FASCINATED BY THEIR CAREERS AND ABILITY TO **I** **YET** I STILL FIND THEM TO BE DERIVATIVE **P**INTERS WHO **WON** THE ART **LOTTO** AND FILLED THE **DARLING** SPOTS AT THE BEGINNING. **AKING**, **ABDI** IS SOMETHING **WORSE** AS THE **OUT** OF A **NATIONALLY**. **HELL** INTERNATIONALLY, **TELEVISED** **JOKES** COUGHED UP BY **FUCKING** **PRODUCE** **SUGGEST** **IT'S** ANYTHING OTHER THAN A **MOCK** **UMENTARY** **USING** **NON** **ACTORS** TO **PLAY** BE PRE-ASSIGNED **CLICHES**. I DON'T **KNO** **HE** **Brooklyn Museum**, AND I'M **NOT** REALLY **JUDGING** HIS WORK **HERE**. I JUST KNOW IT WOULD BE DIFFICULT TO **SHAKE** THE **Feeling** THAT EVER **SP** **IRATION** AND A **GREASY** **RESIDUE** LIKE THE INSIDE OF AN **OTB** OR A **Greyhound** **BUS** **BATHROOM** (IF YOU'VE NEVER HAD THE **PX** **PLE** **T** **RICH** **FUCK** ON LINE 4 **SO** **FUCK** YOU!) THE **VENEER** OF DIGNITY HAS ALREADY BEEN STRIPPED AWAY BY THE **RATINGS** **WHORES**. **PLINE** OF Art, WHICH ALL THE CONTESTANTS, JUDGES, AND EVEN **DePury** HAVE GIVEN **YEARS**. INTO **TIDY**, **60** **MINUTE** **E.P.I.S.O.D.E.S**. **FUCK** **TH** **BLACKHOLE** OF **TERROR** THAT OPENS UP IN MY **CHEST**... IS THAT THERE IS **NO** **DIGNITY** IN ART, NEVER HAS BEEN, AND THIS WHOLE **FUCKING** **WTF** FOR A **TINY** AUDIENCE OF **RICH** AND ELITIST **FUCKS** THAT I CAN NEVER 'WIN' BECAUSE IT'S ALWAYS ALREADY **BISS**, THAT NO MATTER HOW **WR** **LOSER** LACKING THE **WAT** **PSS** **TERES** TO **SUCK** ON **BONAMI'S** **COCK**, **OR** THAT EVEN **IF** I **SUCCEED** THEN I AM JUST A **RICH** **ELITIST** **FU** **VI** **PICTURE** ALL THESE OTHER ARTISTS **OUT** THERE **LAUGHING** THEIR **COLLECTIVE** **ASSES** OFF AT MILES' **ASS** OR **SKELETON'S** **TITS** (SEE, I **C** **LAUGHING** AT THEMSELVES AND THEIR OWN **PATHETIC** **HOPES** AND **DREAMS**. IT'S JUST **FUCKING** **SAD**. I **wonder** HOW MANY OF THOSE **SAME** **FUCKERS** **W** **ON** **T.V.**. **WHAT** **BULLSHIT** EXCUSE COULD THEY USE TO ACHIEVE THE **LEVEL** OF cognitive dissonance THAT WOULD ALLOW **THEM** TO **WON** BE **LAUGHED** AT **CKERS** **LAUGHING** AT THE CONTESTANTS DO **SO** **COMFORTABLY** AT **HOME** OR IN A **FUCKING** **BAR** JUST WATCHING T.V. WHILE **RISKING** ----- **BEING** **SUCCESSFUL** THEMSELVES, BUT THEY'D **NEVER** RISK ALL THAT **INTEGRITY** BY BEING ON THE **FUCKING** **SHOW**! I SENSE A KIND OF **HYPOCRI** **LOVE** TAKING A **PISS** ON THE **CONTESTANTS** WHEN THEY DON'T HAVE A **POT** TO **PISS** IN. I TURNED DOWN A **PERSONAL** **INVI** **AUDITION** IN **NEW YORK** BECAUSE IT SEEMED **1** **REALLY** **FUCKED** **UP** AND **2** **LIKE** SOMETHING THAT WOULD BE WAY MORE FUN TO WATCH **SO** **GOING** TO **WRESTLE** **WHAT** **LITTLE** **INTEGRITY** I HAVE IN **NOT** **TAKING** **THIS** **SHIT** TOO SERIOUSLY. **WHAT** **KEN** **JOHNSON** SAID ABOUT **JEN** **DALTON'S** **WD** **ot** **being** **Serious** **Seriously**" (PARA- **FUCKING** **PHRASE**) AND **IF** I'M GOING TO **DESTROY** MY CAREER **FUCK** THAT **WORD**, I WANT TO DO IT ON MY OWN **TERMS**. **WE** **USED** TO **TALK** ABOUT **THE** **MOTHER** OF ALL ART **THEORY** / **ACADEMIC** **FEARS**; **COMMODIFICATION**, THE **GREAT** **WHALE** **IN** THIS CASE, IT'S NOT ABOUT A **PARTICULAR** ARTIST LIKE **THAT** **HACK** **MURAKAMI** TRYING TO CONSUME THE **MARKET** **WHOLE** AND **RT**. **THIS** **SHIT** IS LIKE WATCHING THE ENTIRE ART WORLD GET **EATEN** **ALIVE** BY A **BIGGER** **FISH** **FUCKING** **SHARK**, THE **ENTER**

William Powhida, *Rant* (detail), 2010.  
Ink on paper, 44 × 30 inches. Courtesy the artist.



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January 24–  
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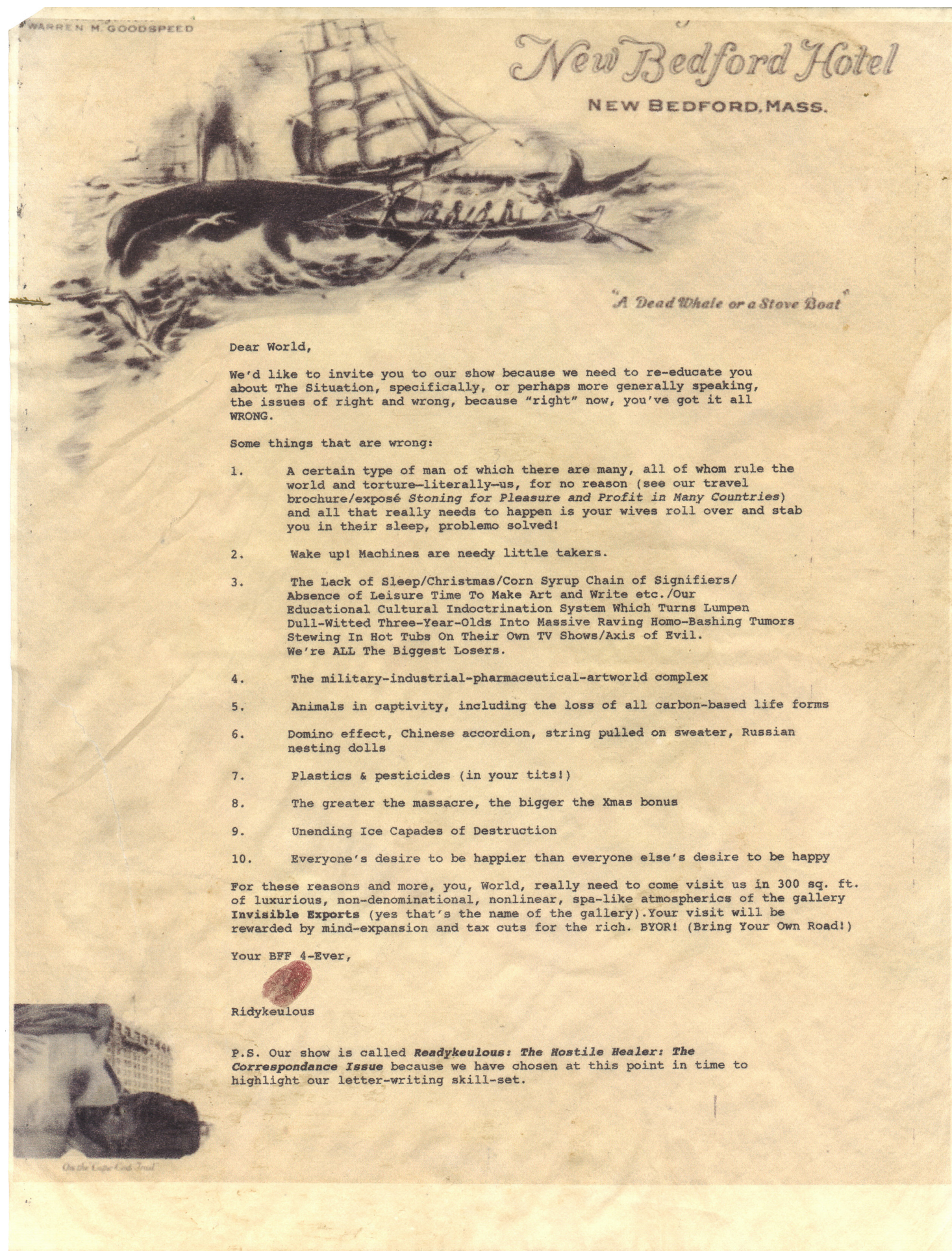
# Readykeulous by Ridykeulous

This is What  
Liberation Feels Like™

Ridykeulous (Nicole Eisenman and A.L. Steiner).  
*Ridykeulous Goes on Vacay*, 2010. Courtesy Ridykeulous PATRIArchives™







Ridykeulous is a curatorial initiative founded in 2005 by Nicole Eisenman and A.L. Steiner to recalibrate the conversation surrounding queer and feminist art, reiterating these movements' insistence on equality while critiquing their often insular terms. Ridykeulous's projects take place in commercial galleries, major museums, and alternative art spaces, disseminating a clear message through highly visible public arenas. Intentionally provocative and even aggressive while simultaneously playful and humorous, Ridykeulous's exhibitions, performances, and publications challenge the status quo and argue for a more multifaceted and inclusive approach to contemporary cultural production.

Ridykeulous presents an expanded version of its 2011 exhibition at Invisible-Exports in New York, *Readykeulous: The Hurtful Healer*. This presentation features a wide array of emotionally charged contributions by more than forty artists and activists in addition to selections from Ridykeulous's own PATRIArchives™. Drawing connections across a diverse range of text-based media dating from the 1960s to the present—from artist Nancy Spero's 1971 letter to Tracey Emin's rousing neon sculpture and embroidery—the works on view confront a host of perceived injustices. In pairing archival materials and contemporary objects, the exhibition explores some of the most compelling issues of the last half-century—including feminism, the Vietnam War, queer liberation, and labor rights—through the voices of the artists themselves. Beginning March 7, the exhibition further extends into the Front Room gallery downstairs with a number of historically significant works of video art.

**Nicole Eisenman** (b. 1965, Verdun, France) lives and works in New York City. Eisenman was recently awarded the Carnegie Prize for her work in the 2013 *Carnegie International*. Recent solo exhibitions include *MATRIX 248*, Berkeley Art Museum (2013); *'Tis but a scratch' 'A scratch?! Your arm's off!'* *'No, it isn't.'*, Studio Voltaire, London (2012); *Nicole Eisenman: The Way We Weren't*, The Tang Museum, Skidmore College, Saratoga Springs, New York (2009); and *Nicole Eisenman*, Kunsthalle Zurich (2007). Her work has been featured in numerous group exhibitions such as *NYC 1993: Experimental Jet Set, Trash and No Star*, New Museum, New York (2013); and the Whitney Biennial, Whitney Museum of American Art, New York (2012, 1995); among many others. Eisenman is the recipient of several awards, including a John Simon Guggenheim Grant, The Joan Mitchell Foundation Grant, and The Louis Comfort Tiffany Grant. Her work is in the collections of museums such as the Museum of Modern Art, New York; San Francisco Museum of Modern Art; and the Walker Art Center, Minneapolis.

**A.L. Steiner** (b. 1967, Miami) lives and works in Los Angeles. She is a collective member of Chicks on Speed, co-curator of Ridykeulous, co-founder/organizer of Working Artists and the Greater Economy (W.A.G.E.), and collaborates with numerous visual and performing artists. Steiner is Assistant Professor and Director of University of Southern California Roski School of Art & Design's Master of Fine Arts Program and Visiting MFA Faculty at Bard College in New York. Her work has been included in solo and group exhibitions at the San Francisco Museum of Modern Art, San Francisco; Creative Time Summit, New York; P.S.1/MoMA, New York; Tate Modern, London; among others. Her work is included in such public collections as the Museum of Modern Art, New York; the Brooklyn Museum of Art, Brooklyn; and the Marieluise Hessel Collection, New York.

This exhibition is generously supported by Lehmann Maupin Gallery, New York and Hong Kong, and Callicoon Fine Arts, New York.

*Readykeulous* by Ridykeulous: *This Is What Liberation Feels Like*™ is organized for the Contemporary Art Museum St. Louis by Nicole Eisenman and A. L. Steiner.



**Audio Tour**  
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Ridykeulous, "Dear World," 2011.  
Ink on paper. Courtesy Ridykeulous