

# REJECTED PERFORMANCE ART VOLUME ONE



K. FORER



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## A FEW NOTES:

INCLUDED IN THIS VOLUME ARE TEN PERFORMANCE ART IDEAS I HAD, AND THEN DECIDED "NAH" ON. SOME ARE GOOD, BUT TOO IMPRACTICAL TO EXECUTE. SOME AREN'T GOOD IDEAS AT ALL. YOU CAN DECIDE WHICH IS WHICH, I'M NOT THE FUCKIN ARBITER OF GOOD ART, AND THEY ALL MIGHT ACTUALLY SUCK. SUCH IS THE SUBJECTIVE NATURE OF ART ETC. ETC. ETC....

EX: HYPOTHETICAL CONE PERFORMANCE



FOR EACH IDEA, I DEPICT MYSELF DOING THE PERFORMANCE.

THIS WAS TRICKY, CAUSE IT'S HARD TO DIFFERENTIATE BETWEEN A PERFORMANCE ARTIST AND SOME WEIRDO.



FIRST, I CONSIDERED THE NUDE ROUTE, AN ESTABLISHED PERFORMANCE ART TROPE, BUT IT DIDN'T REALLY WORK FOR THE NON HORNY ONES.

FORTUNATELY, I DEvised THE ELEGANT SOLUTION OF SLAPPING A BERET ON MYSELF AND CALLING IT A DAY. THE BERET ALLOWS FOR OUTFITS AND PROPS NECESSARY TO THE PIECE, WHILE MAINTAINING AN IMMEDIATE STEREOTYPICAL, IMAGE OF

'THE ARTIST AT WORK.'

THIS FOOLPROOF APPROACH ONLY PRESENTS A PROBLEM IF I DRAW A PIECE THAT FEATURES A BAGUETTE, WHICH WOULD NEED A CERTAIN JE NE SAIS QUOI TO MITIGATE THE "FRENCH" UNDERTONES.

ANYWAYS, ONTO THE ACTUAL STUFF.



# HIVEMIND





IN THIS PERFORMANCE, I PSYCHOSOMATICALLY GIVE MYSELF A NASTY RASH FOR A LIVE AUDIENCE. THINKING ABOUT HYPOCHONDRIA AND CHRONIC ILLNESS, THE PUSH TO PERFORM UNWELLNESS. DOES THE PERFORMANCE LEGITIMIZE SICKNESS? GAIN SYMPATHY? OR IS IT SELF-OBJECTIFICATION TO CONFIRM THE VIEWERS' PRE-EXISTING BELIEFS + BIASES? IT'S ALSO ABOUT HOW I CAN BREAK OUT IN HIVES AT WILL, WHICH IS NEAT (IF TYPICALLY USELESS).

well **IT**  
**REMEMBER**  
the victors

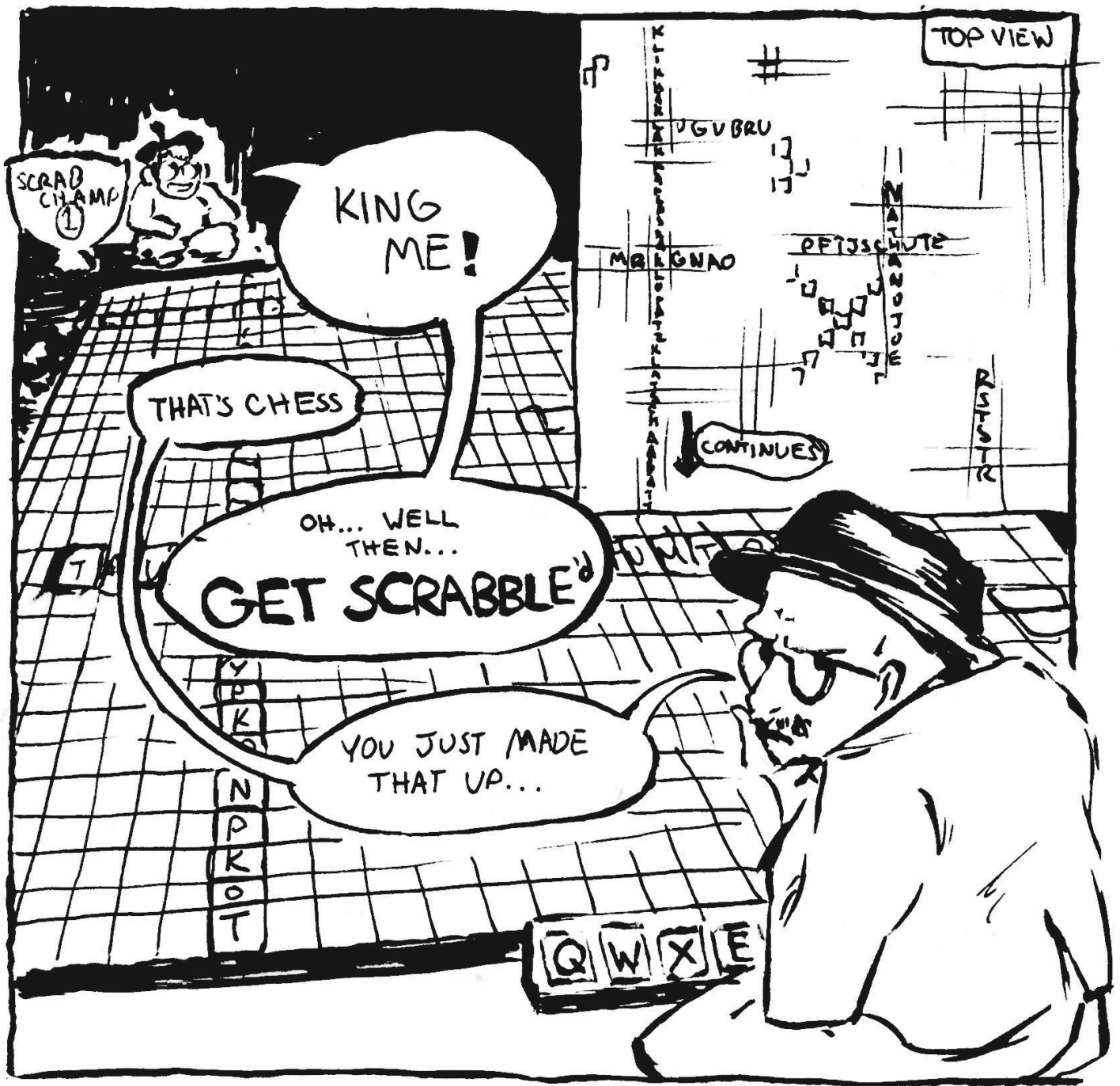




I GET FRUSTRATED ONLINE A LOT. IN THIS PIECE, I GO ONTO REDDIT AND FIND TWO PEOPLE ARGUING ABOUT SOMETHING, SO FAR DOWN THE THREAD THAT NOBODY ELSE EVEN KNOWS OR CARES. I DECIDE UPON A WINNER AND LOSER, AND UPVOTE OR DOWNVOTE POSTS ACCORDINGLY. CHEETOS ARE AN ESSENTIAL PROP, TO BE CONSUMED THROUGHOUT. THINKING ABOUT THE COURT OF PUBLIC OPINION AND ECHO CHAMBERS.



**HYPHER**  
**SCRABBLE**  
JAMES JOYCE EDITION



A GAME OF SCRABBLE IS PLAYED ON A (VERY) OVERSIZED BOARD, ONLY USING WORDS EMPLOYED BY JAMES JOYCE ACROSS HIS COLLECTED WORKS. IF SOMEONE PLAYS A THUNDERWORD, IT'S PRETTY MUCH OVER. ABOUT THE CONTINUAL EVOLUTION OF LANGUAGE, HOW RULES CAN BE BROKEN OR REWRITTEN (EXEMPLIFIED BY OBVIOUS BOARD GAME RULES BEING PUSHED TO EXTREMES). ALSO DESIGNED TO PISS OFF UPTIGHT JOYCE GEEKS.



- and they said a

**WOMYN**

could never power an  
alarm clock!



IN THIS PERFORMANCE, A SMALL ANALOG CLOCK APPEARS TO BE RUNNING ON NOTHING BUT A COMBINATION OF POTATO AND PUSSEY POWER. THINKING ABOUT TRENDS IN MAINSTREAM FEMINISM. SOME ACTIONS MAY BE DESCRIBED AS "FEMINIST" WHILE DISCONNECTED FROM ANY CLEAR SOCIAL JUSTICE CAUSE, WHOLLY INSCRUTABLE WHEN VIEWED CLOSELY, MARGARET THATCHER GIRLBOSS-ISM. EXACTLY LIKE THATCHER. I'M A SERIOUS ARTIST.





A PERFORMANCE WHERE I TAKE A BATH FOR 6 HOURS. I'VE ACTUALLY DONE THIS ONE BEFORE (UNDOCUMENTED, FOR AN AUDIENCE OF MYSELF). IT'S ABOUT SELF-CARE AND SELF-HARM, AND HOW THESE "OPPOSITES" CAN INTERJECT. IS THIS PERFORMANCE EXCESS AND LUXURY AS A COMFORT, OR JASMINE-SCENTED, PRUNEY-FINGERED SELF-FLAGELLATION? IT'S ALSO 'ABOUT SEEING IF I CAN COUNT MY WATER BILL AS TAX DEDUCTIBLE.

JUDITH  
&  
HOLDFURRIES





THIS PERFORMANCE IS BASED ON A VISUAL PUN (HIGHEST FORM OF HUMOR). IN A FURSUIT, I "DECAPITATE" ANOTHER FURSUITED INDIVIDUAL IN A MANNER ALLUDING TO ART HISTORICAL COMPOSITIONS. THINKING ABOUT THE INTERSECTION BETWEEN "HIGHBROW" AND "LOWBROW" ART FORMS. WHAT TRANSFORMS A STORY/GENRE FROM WEIRD AND "CRINGE" TO HIGH ART, WORTHY OF SERIOUS CONSIDERATION? PROBABLY NOT THIS, BUT HEY.

1973





IN THIS PERFORMANCE, I PURCHASE A LARGE GROCERY STORE PUMPKIN PIE, EAT HALF OF THE FILLING BY SCRAPING IT OUT WITH A FORK (LEAVING THE PIE CRUST UNTOUCHED) AND STOP EATING WHEN THE FILLING LEFT IS A PERFECT SEMICIRCLE. THIS IS ABOUT AMERICAN CONSUMERISM + COLONIALISM: STEALING THE FULL PIE, ONLY TO WASTE MOST OF IT. ALSO ABOUT HOW I DON'T LIKE PIE CRUST.

**S-KARE (J)OKE**

(or... uh...

Scarey - Jokey?

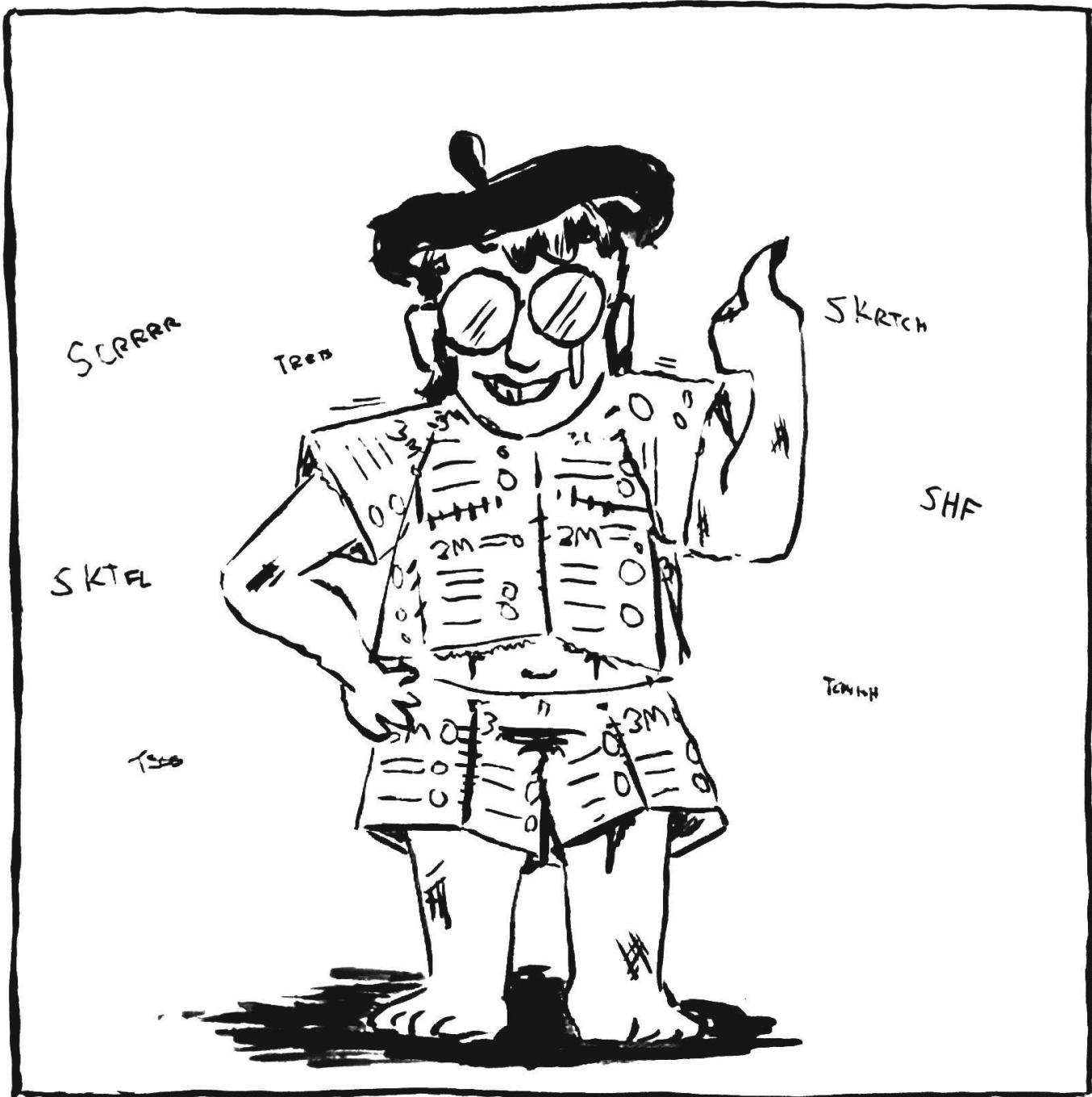
no...

**NEVER MIND.)**



IN THIS PERFORMANCE, I PERFORM "THE JOKER" BY THE STEVE MILLER BAND DRESSED AS THE JOKER (DC) AT SOME UNSUSPECTING KARAOKE BAR. ALL OF THE LYRICS ARE ALTERED TO THE JOKER'S POV, BUT IF THE JOKER DIDN'T KNOW VERY MANY WORDS OTHER THAN HIS NAME. ABOUT REFERENCES FOR NO PURPOSE, CLOYING NOSTALGIA AND BELOVED IPs DISTORTED FOR CRASS COMMERCIALISM. KARAOKE PARODY FOR A COMMON DENOMINATOR SO LOW IT DOESN'T EXIST.

SAND PAPER MAN



IN THIS PIECE, I WEAR AN OUTFIT MADE OF SANDPAPER (SANDY SIDE IN). THIS OUTFIT "SUCKS" AND RENDERS MOST MOVEMENT PRETTY UNCOMFORTABLE. THINKING ABOUT CLOTHING AND SOCIAL PRESSURE. HOW OUR CHOICES ON WHAT TO WEAR MAY NOT TRULY BE OUR OWN. ALSO BASED IN CHILDHOOD EXPERIENCES OF BAD FABRIC TEXTURES. ALSO TEEN ONES. ALSO ALSO ADULT ONES. BASICALLY, FUCK SOCKS.

**FRASIER**

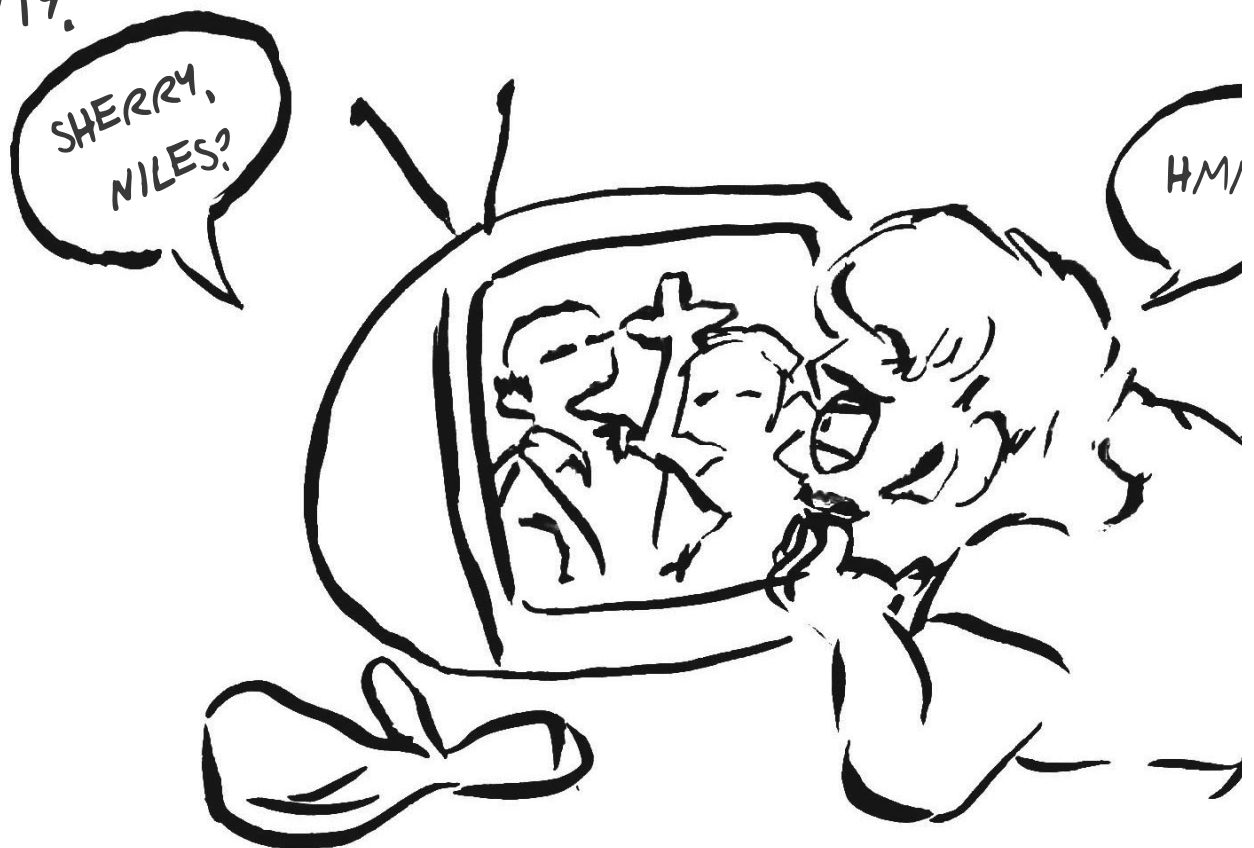
**TULPA**





THROUGH "NEW AGE" SPIRITUALITY, I MANIFEST A  
TULPA OF FRASIER FROM "FRASIER" (AND "CHEERS"  
I GUESS). THIS PIECE IS ABOUT THE  
APPROPRIATION AND BASTARDIZATION OF EASTERN  
SPIRITUALITY FOR A MILQUETOAST AMERICAN  
MARKET, PARTICULARLY AMONG INTERNET  
FANDOM SUBCULTURES. AND WHO BETTER TO  
REPRESENT MILQUETOAST AMERICANA THAN  
FUCKING FRASIER? ...

FOR THE SAKE OF TRANSPARENCY, I KIND OF JUST MADE UP THE PREVIOUS PARAGRAPH, NOT THAT I HAVEN'T BEEN DOING THAT FOR EVERY PIECE. I HAVE NO IDEA WHY I WOULD DO THIS PERFORMANCE. HOWEVER, I FELT THE NEED TO INCLUDE THIS AS THE PHRASE 'FRASIER TULPA' HAS APPEARED OVER TWENTY INDIVIDUAL TIMES IN MY ASSORTED ART NOTES. ON TWENTY SEPARATE OCCASIONS, I HAVE THOUGHT THIS SOUNDS LIKE A VERY GOOD IDEA. I DO NOT REMEMBER WHY. MAYBE IF I ACTUALLY DO IT, SOMETHING IMPORTANT WILL BE REVEALED TO ME ABOUT THE NATURE OF MY ART, THE NATURE OF REALITY.



MM....

BUT ALSO, PROBABLY NOT.  
IT'S FUCKING FRASIER.

