

They say that when you're blessed with a great deal of freedom, there's a certain obligation to not be boring. Here are three specific works: *The Great Gatsby* by Andy Kaufman, *A-Ha* by Michael Krebber, and *Yes*, by Robert Filliou. Each one establishes its own sense of humor, play, and poetry in the form of disrupted expectations.

Performing on *Saturday Night Live* in 1973, Andy Kaufman decides to read F. Scott Fitzgerald's famous novel aloud to the audience. After a few minutes and much booing and heckling, the comedian interrupts himself, agrees to stop reading, and proposes to play a record instead. The audience cheers, relieved. But once the record begins, of course, they hear Kaufman's voice reading *The Great Gatsby*, beginning right from where he had left off.

German painter Michael Krebber made *A-Ha* in 2001. It seems as if he started making a painting, but then stopped after a few brushstrokes began to delineate a woman's face. It reminded us of what Martin Kippenberger once said about the way Krebber told jokes. After starting one, Krebber would announce that he had forgotten the ending, and discovered that he can be much more successful by stopping the story before getting to the punch line.

*Yes* is an action poem by Robert Filliou, first performed in 1965. He sits quietly on stage while Alison Knowles introduces him. These remarks turn out to be an incredibly long and detailed physiological description of the poet as a living organism, and offer various insights into his work. Most members of the audience leave before she is done. Those who stay finally hear Filliou pronounce a few short lines about sitting quietly, doing nothing. Here, the poem is performed by Jeremy Sigler and Eleanore Pienta.

Organized by Matteo Callegari.