

- Muse: What are you doing up there Mr. Pullmann? Are you catching flies?
- Pullmann: I'm taking POSITION Ms. Muse!
- Muse: It's better if you come down from there before you have an accident. What are you doing that for?
- Pullmann: Because position-taking is inevitable in the art realm nowadays. A new position, if possible, that enables surprising and interesting views.
- Muse: ...And you think this view from up there is going to be interesting to anybody?
- Pullmann: It wouldn't?
- Muse: First off posture is not a position, second obviously an INTELLECTUAL, IDEOLOGICAL, ARTISTIC POSITION is meant and third only one, which has already been approved by the art realm.
- Pullmann: You mean a PROGRESSIVE position?
- Muse: I don't know what that's supposed to be Pullmann. Ultimately a “PROGRESSIVE POSITION” is an oxymoron.
- Pullmann: A WHAT?
- Muse: A self-contradiction, inasmuch as “progressive” means progressing and position a location. Either change is required or a halt; if attitude, disposition is meant by position anyways.
- Pullmann: Why's that?
- Muse: Because you can hardly take a position, which claims that maybe tomorrow it will have to represent the opposite of what just made it strong.
- Pullmann: That's why PROGRESSIVE means to just go consistently in a particular direction.
- Muse: Only oxen trudge stolidly in the same direction they've already taken. – At least until they're forced to stop at some point.
- Pullmann: They're forced to stop at some point you say?
- Muse: Of course! It's a reluctantly noticed side effect of all the vaunted consequences that it ends in aporia.
- Pullmann: It ends in WHAT?
- Muse: The impossibility of a further pursuit. The entire civilization is overshadowed by the fact that consistent pursuit of progressive ideas leads to the opposite of what they have promised.
- Pullmann: But we're talking about art here Ms. Muse.
- Muse: Yes, but do you think it doesn't apply? What do you think a “progressive” artist is?
- Pullmann: An artist who changes! Who doesn't stay the same, but moves ahead!
- Muse: Fine...but where is “ahead”?
- Pullmann: Well, ahead, that is where nobody has been, in new territory that appears if you proceed resolutely. Avant-gardes for example! They are pioneers, pointers of the future. They simply know where ahead is.
- Muse: If, however, it comes that the current direction cannot be continued, they're suddenly behind; and then eventually act like break pads that prevent them from correcting their course.
- Pullmann: You mean it could be necessary to retreat?

Muse: There's little to begin with "ahead", "behind" "left" and "right" at least within art. Progress is art externally and it looks serenely on at the blind zeal of those who want to earn merit as their innovator.

Pullmann: What you're saying means that it occurs invariably because even within the classical moderns, all its possibilities have already been gone through.

Muse: Listen Pullmann: if because of this it would be criticized that the means of art can only be repeated, then it would probably apply although such criticism would make a criterion something, which is secondary for making art; whether you, namely, work with colors or ice cubes isn't decisive. Consider Dieter Roth, he created great works with all things he accidentally found. But if criticism refers to the confines that enclose art topos because of compelling reasons, then it reduces itself to absurdity. Thus everything would be outdated that is limited by its determination.

Pullmann: But art is infinite! It always creates something new! Duchants Urinal... his "ready-mades"!

Muse: Towards others it's limited. Within itself of course not. Do you know what Duchant did after he presented his "ready-mades" to the art realm?

Pullmann: Tell me.

Muse: He let art be art and just played chess.

Pullmann: Why that?

Muse: Perhaps he was weary of it all?! Maybe he had enough of an art scene that could turn any nonsense into a great revelation... opposed to that, chess is nearly the exact opposite; although the traits are variable, the system is so rigid almost like nothing else.

Pullmann: ... I see... but you seem to miss that art has undergone tremendous changes worldwide Ms. Muse. Radical often highly dubious artists with outrageous attitudes are held in high esteem nowadays, they enjoy public honor and are invited by venerable institutions because their positions as "system critical" attract attention.

Muse: Those are POSES. The artist as a behavioral disorder critic of the system has long been figured out as harmless; their shooting off their mouths has entertainment value as well as their attempt to shock, as long as they don't follow the mainstream anyway. Because actually it's all about the event, about getting the audiences pleasure, to get rejected or to confirm ideas in their head.

Pullmann: But such positions are taken seriously in the art scene!

Muse: And? What else are they supposed to do? Should they be accused of not having understood the signs of the times?

Pullmann: That doesn't bother you Ms. Muse?

Muse: You have to look at it in the long run Pullmann! First most of it is nonsense on the top then fifty, seventy, a hundred years goes by and then occasionally what was hitherto symptomatically overlooked gets the honor.

Pullmann: "Symptomatically overlooked" you say? Well yes at the moment the shouting that art has finally been placed upside down drowns out all other extraneous sounds.

Muse: That's what I've been saying! So you take patience Pullmann. What does the moon care when the wolves howl?

Pullmann: But I don't have so much time though Ms. Muse...!

Muse: Neither did Rembrandt.

Translation by Amber Lane