

Muse: I finally see you're actually working Mr. Pullmann.  
Pullmann: Yes.  
Muse: It's going to be beautiful from what I can tell.  
Pullmann: Yes.  
Muse: That's a good sign.  
Pullmann: Yes. I have to use up all of my colors.  
Muse: Why? I don't understand.  
Pullmann: Because I'm quitting Ms. Muse.  
Muse: Does it have something to do with painting?  
Pullmann: Yes.  
Muse: Why is that Mr. Pullmann?  
Pullmann: Moral reasons.  
Muse: EXCUSE ME?  
Pullmann: Because a painter just takes out an advance for a vicious capitalistic venture.  
Muse: You don't really believe that Pullmann! As far as I know you have yet to sell a single painting.  
Pullmann: That doesn't matter. Look at Vincent Van Gogh! He never sold anything and now his work is sold for hundreds of millions of dollars.  
Muse: That may well be, but it seems to me the risk is pretty low.  
Pullmann: It's still there!  
Muse: Oh come on Pullmann, who's been telling you this nonsense?  
Pullmann: I read about it. At the confines of major auction houses, painting is a million dollar business, which – as the author says – does a disservice to art and raises delicate questions about the status of panel paintings in the art realm.  
Muse: Grin and bear it. My feelings are telling me that this bitterness towards panel paintings is determined more by envy. A wealthy painter is a thorn in the side for many.  
Pullmann: And rightly so! Don't ever forget arts social mission Ms. Muse! It does a public good and is not made for safes.  
Muse: Yes, yes, calm down Pullmann. Right now your work isn't out in public because it's all sitting around here. And that's too bad. They should be hanging in museums.  
Pullmann: Well. That's probably true. But how am I supposed to present them without risking them being bought by rich people? I couldn't look another curator innocently in the eyes!  
Muse: It could be worse. So far nobody's kicking down your door.  
Pullmann: Because to them, painters have become suspect of supporting capital.  
Muse: Pshaw!  
Pullmann: You have to look at it through the perspective of the art realm Ms. Muse. That's where regulated dealings with chaste public funds are.

Muse: That's good enough! Have you even gotten one cent from them?  
Pullmann: Not really.  
Muse: Exactly. It's an operation that burns through money itself. That's where the artists are supporters of the organizers.  
Pullmann: Is that really true?  
Muse: What else?  
Pullmann: But the art realm revolves solely around art.  
Muse: The art realm revolves around itself Pullmann. Like every institution. Art is the smokescreen, the paid positions are the incentive.  
Pullmann: You mean subsidies include all ...  
Muse: Completely.  
Pullmann: Then I'm at the mercy of unscrupulous billionaires Ms. Muse!  
Muse: Absolutely!  
Pullmann: They'll take advantage of my work and desecrate their art spirit.  
Muse: If all goes well.  
Pullmann: Hm. And how am I supposed to live until then?  
Muse: Just like before, from your pension I would assume.  
Pullmann: Oh yeah, you're right. That's probably moral enough anyway.  
Muse: It's more than moral. You're finally supporting an artist. Very few do that.  
Pullmann: Well... and what do I get out of it?!  
Muse: Wait a minute! You were just worried about your own artistic innocence Pullmann! It might now be better if you kept quiet.  
Pullmann: You're right Ms. Muse. Even then I'm still happy this way.  
Muse: That's good.  
Pullmann: This is my life ... my work... my dreams ... and it's where I will some day depart from this world.  
Muse: How true, how true! That's the way it is with fine arts.  
Pullmann: You can't live off of them.  
Muse: But WITH them! Why do you complain so pathetically? You still have ME!  
Pullmann: It's good that you say that Ms. Muse.

Translation by Amber Lane