

Muse: That's...!...MERKEL
Pullmann: That it is.
Muse: Mhm... ok...I don't object. But why of all things MERKEL Mr. Pullmann?
Pullmann: Just because. Obama would have worked just as well Ms. Muse.
Muse: I mean that's not really your line of work.
Pullmann: Exactly! I've changed.
Muse: Uh huh...?!
Pullmann: Nowadays real art has to be POLITICAL you see?
Muse: Political. Indeed. And what about it is political?
Pullmann: Can't you see! Merkel obviously.
Muse: Oh Pullmann! Something like that doesn't make a work of art political.
Pullmann: You think so?
Muse: It's a matter of the statement! Of the relationship you establish.
Pullmann: I could say; this is Mrs. Merkel, the German Federal...
Muse: The statement of the image of course! Of its context. Do you understand? Of the association mediated by it. Could you please tell me why this is suddenly so important to you?
Pullmann: Because of the art realm. They don't want any more paintings of forests and meadows. *L'art pour l'art* is out Ms. Muse, artistically irrelevant and politically reactionary.
Muse: I see... the art realm...
Pullmann: What counts there, isn't what's painted, but... but... uh ...
Muse: Social values perhaps?
Pullmann: I think so.
Muse: Stay calm Pullmann, I've been hearing about that for ages.
Pullmann: And why am I supposed to stay calm Ms. Muse?
Muse: Because nobody really knows what it's supposed to consist of.
Pullmann: Oh yes they do! Social value isn't found in in-house aesthetics, but only in the effective power of the calls, which will be heard in mass through art. That's what I read Ms. Muse.
Muse: In Soviet Union Party leaflets from 1920 perhaps?
Pullmann: It's possible.
Muse: Listen Pullmann, those are just empty words from philistines that have existed through all ages. And because they don't know where to begin with art they proclaim its value to be somewhere outside. In political agitation for example. They equate art with political slogans.
Pullmann: You're right Ms. Muse. That is terrible. Real art is in painting itself, isn't it?
Muse: Among other things.
Pullmann: Hm. But what do they mean by *l'art pour l'art* then?
Muse: Usually something they don't get themselves. It's an insulting cliché for art, in which nobody can impute such messages beyond that for what it is.

Pullmann: What about the “Mona Lisa”? – I mean that famous smile isn’t a political call.

Muse: No one would dare doubt it Pullmann! At this point the old masters enjoy absolute immunity. The honeymoon period for *l’art pour l’art* extends at the most up to the Impressionists.

Pullmann: Oh my!

Muse: What are you worried about Pullmann?

Pullmann: I’ll fall completely out!

Muse: You can easily solve this problem knowing for certain and with confidence that your paintings will last.

Pullmann: Do you really think so Ms. Muse?

Muse: I’m absolutely convinced. Otherwise sloppy painting would actually lead to an idle state, and any potential political implications wouldn’t alter the facts either.

Pullmann: How can you say such a thing when almost everything in the art world is judged by its political aspects?

Muse: You do see the relationship Pullmann. Even political soundness doesn’t make art and artification of politics would be equally counterproductive as the politicization of art. Basically they both move at different levels running against each other and not with.

Pullmann: Interesting. And why is that?

Muse: You should really be able to answer this question yourself by now! Because of the aesthetic foundations of art of course, which is contrary to the political as an eminently real life; shortens what its actual requirement demands: a consistent effect.

Pullmann: Then there’s really absolutely no way out for my paintings being insignificant in the art realm...

Muse: As such art has its own relationship to the world it’s in some sense even political. Anyway, Adorno said something like that.

Pullmann: Adorno. Very interesting...

Muse: It has a dialectical relationship to everything concerning the human condition.

Pullmann: Oh really? I didn’t know that.

Muse: It doesn’t matter Pullmann. Your paintings know.

Pullmann: What should I do with Merkel? She doesn’t really fit into my oeuvre.

Muse: True. Give her a mustache and dedicate it to the curators.

Translation by Amber Lane