

Muse: Well Mr. Pullmann? Have you and art made up?
Pullmann: Absolutely Ms. Muse!
Muse: And are we friends again?
Pullmann: Just as ever. You steered me in the right direction.
Muse: I'm glad to hear it. And in what direction is that?
Pullmann: It's located on the bottom of tradition Ms. Muse and reflects on confirmed knowledge and rules, especially in certain regards to its aesthetic state and its ironic distance to the environment.
Muse: Is that so.
Pullmann: Yes! The artists see themselves as obligated to their genuineness; as a creator of a world, which is conceived from the certainty of their soul, their suffering, euphoria, ecstasies and visions.
Muse: Maybe you should run into a curator again Pullmann.
Pullmann: And why is that Ms. Muse?
Muse: So you're shaken up by a little bit of trouble. If I understand correctly, you're just going to reinvent romanticism.
Pullmann: And that's a bad thing?
Muse: It's a convention! Not a tradition.
Pullmann: And? Isn't it the same thing?
Muse: Listen, you painting on a canvas has tradition. In doing so it's a general framework. But if you're doing it in the spirit of romanticism, it's conventional; adapted from an idea.
Pullmann: I'm fine with that. Why not Ms. Muse?
Muse: You can do what you want of course!
Pullmann: But? You don't seem to be without reservation.
Muse: That seems to be correct Pullmann.
Pullmann: Well?
Muse: As little as art can be reinvented, so little can be repeated within art what's already been culturally absorbed.
Pullmann: How?
Muse: Here's a simple example, the first person to rhyme heart with hurt was a great artist.
Pullmann: So? Who was it?
Muse: The second person after him was already a copycat and the other hundred thousand that followed were fools, at least as artists.
Pullmann: So what you're saying is art is not allowed to be repeated Ms. Muse? Why not?
Muse: Because every regurgitation is dumb Pullmann! Weak in the knees, uninteresting, unexciting.
Pullmann: Alright. And where does it say that art has to be intelligent, interesting and full of excitement? Where Ms. Muse?
Muse: In it's aesthetic state obviously! Where else?
Pullmann: It's in there?

Muse: Don't you remember: Aesthesis – the senses. From the senses comes sense.

Pullmann: Yes, but the repetition of sense is still sense!

Muse: The repetition of sense is senseless; it's redundant, abundant. It would be like me constantly telling you today is Wednesday Mr. Pullmann.

Pullmann: Is today Wednesday?

Muse: Come on!

Pullmann: Good, I get it. But what does it all have to do with romanticism?

Muse: That's just analogous Pullmann.

Pullmann: It's what?

Muse: It behaves exactly like that. It can't be repeated.

Pullmann: Why not?

Muse: Because it's already been understood! This being understood withers everything in art. Have you really not grasped this yet?

Pullmann: Yes, I have but... all of romanticism, really?

Muse: From a historical perspective, it was a large-scale template for the concept of art with implicit beliefs such as the genuineness of artists who create the absolute from their brilliant sources and at the same time project themselves as exemplary sufferers, passionate and unworldly.

Pullmann: Project themselves? What is that?

Muse: They're the Superman of art.

Pullmann: Hm It certainly sounds a little exaggerated.

Muse: And it is. Even though romanticism still has a lasting effect, it is in no way trendsetting. Its creed from autonomous art is archived; like how heart and hurt has been chopped; it's not a topic anymore. And the genius has become ridiculous.

Pullmann: The artist has been downgraded to commonness?

Muse: There's still space between hubris and banality Pullmann.

Pullmann: Fine. But now you're actually saying the same thing as the curators Ms. Muse; namely art is whatever is understood by it. It's always reinventing itself.

Muse: How often do I have to tell you that art cannot reinvent itself? Art is art. Romanticism however, is not art. Romanticism is an attitude to art and attitudes can change.

Pullmann: Can attitudes to art change without changing art?

Muse: Why not? You don't have to throw the child out with the bath water.

Pullmann: I've heard that before.

Muse: But it's true. Think about soccer again. The attitudes of the players and fans can change, strategies can change, maybe even the rules. But if someone thinks the game should take place underwater, then it's not the attitude that changes, but the type of sport.

Pullmann: So couldn't there be underwater art?

Muse: As long as it's grounded in aesthetics, why not...

Translation by Amber Laine