

THIS IS A LIVE TRANSSCRIPTION,

00:00

So welcome, welcome, welcome. Thank you so much for waiting. We have a little bit delay, but you know, that's not a problem for us. At least we got a Micha Fritz here. That's the most important thing because he's one of the most busiest person here, I guess, on the festival. So...

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Yes, welcome to ZWEIvorZWÖLF. We are so happy to be part of the Millerntor Gallery number 11, because also the gallery wants to engage people in social commitment and this is also our goal with the podcast. So we do this since four years and we have over 100 episodes released about sustainability.

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in everyday life and social justice. So this is a very good fit for us. And also I have David with me. David is the second host of ZWEIvorZWÖLF, behind the decks, of course. So give a little bit of applause for my podium and for David. Okay.

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So, yeah, Karo just introduced our very good panel here, but I wanted just to add some little details more. So, Pheline, I want to start with you because Pheline is 100% native Hamburg, you can say. Yes, she's a Hamburger Dern, what we would say. She's an actress, of course. And you did this year be part of the documentary „Wir können auch anders“, so that's an

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important topic. You know her maybe from the Hamburg Pearl Soul Kitchen, of course, which I recently saw twice, by the way, again, and from Jerks. And she also co-founded the Change Makers film. So what's behind Change Makers film? She will explain to us later, but give a round of applause for Pheline.

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Yeah, Mari Pavanelli is also here with us. And I guess, Mari, it's your first podcast, huh? Yeah, my first podcast in English. Yes. Little bit nervous. No, we are so happy that you said yes because...

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It was so important for us to have someone here who is also an artist here and shows us the point of view from your artist side and also with the cooperation with Viva Con Agua and stuff. So you are, let me say, a self-taught artist and that's incredible if you see that very, very big...

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big art piece at the outside. It's just in front of the Glitterus Gang, you can say, of the house of the Glitterus Gang. So you have to take a look at Mari's artwork and you studied marketing and then you work in the finance world and then you changed to a freelancer artist. Congratulations to that and welcome here to 2 for 12. What a crazy life, great changes.

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So about Micha, I need to introduce him. I mean, maybe you know him, but at least we have to say thank you to Agnes also to send you here. Agnes is the director of the Millerntor Gallery and she was too busy. So she said, yeah, can Micha come? And I said, yeah, okay, Micha is the second choice. It's okay if he's here. He is, you would say a Wahlhamburger.

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It was maybe in your history that you thought you maybe become a teacher, maybe a very good one, but then you co-founded the Viva Con Agua family, I would say now because it's a huge family of social businesses and other stuff. And you also, like Viva Con Agua reached, please correct me if I'm wrong, 3.8 million people.

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with water and toilets. Is this the right number? Yes, it's the right number with all the actions, with all the partners. But it's not only about numbers, it's also about the impact on an inspirational

level and starting social businesses and purpose economy. Because back then, when we started, we had no idea what we were starting. There was no plan behind it and there was no purpose economy in 2005.

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So in a way we started this also. Yeah. So Michał is also responsible for the cardboard sign. It's very famous, the Viva Con Agua cardboard sign. And you had like Billie Eilish, you had Greta Thunberg, of course. You had Mads Mikkelsen. So how do you do that? Just talk them into it? Actually, most things in the Viva Con Agua world just start

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without a real plan. And the same thing was with the What is your room and write campaign, which really became famous, like you said. And the thing is Marco Fischer, he's a very beautiful photographer from the fashion industry. He called me and said, I wanna do black and white portraits. And I have this beautiful artist called Mark Jung, and he wanna paint over it. So we started with the campaign and at that time,

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We had Lena Meyer Landrut, Wolfgang Niedecken and Clueso, already top level in Germany. And we did the first shooting and in the evening we said, hey, we need to have also a message, because only the arts is good to raise money for our water projects, but we needed a claim or something. Just for social media, actually, this was the idea. And then his wife wrote the sentence I gave her.

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What is Human Right? So the original signature is always from her, from the beautiful wife of Marco Fischer. And after two years we stopped with the art thing concerning the Mark Jung and Marco Fischer cooperation. But What is Human Right? We did like probably 3,000 shootings and a lot of international well-known artists. Because the interesting part about it, it's simple because it takes one minute and even superstars have one minute.

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It's sexy because it's black and white and very easy to identify. And you can easily do it on a festival so you can do it structurally. Yeah, perfect. As a great thing too that you did that and developed. And now when we talk today in our podcast a little bit about art and also responsibility.

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I want to start with the theme of the Millerntor Gallery 11. It's „Making waves, the power of water“. So I thought maybe Pheline, you start. What's your, what are your thoughts? If you think about that theme, what comes in your mind if you think about water waves? Different things, very opposite stuff.

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that comes into my mind, sadly, the climate change and rising sea levels and floods, which are happening right now around the world and which are taking many lives in homes of people. And on the other hand, water is not only a human right, but a human need. We can't survive without water.

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I love drinking water, I love being in the water, I love swimming, I love being in the sea, in the lakes. I think everybody in the summer, especially when it gets that hot, has an urge to go there. And we are... How much are we? 90% water ourselves. So it's us. We need to take care of it. Yeah. Marie, what comes in your mind? Yeah, adding some words on...

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This is basically when I paint, when I think about water, I totally think on the way more spiritual way as us, as human beings, we are water and our emotions and the way we can deal with these emotions to make a better world. It's more in this way.

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Micha, so your whole work life is about water, but what comes in your mind if you just hear the topic of making waves the power of water? Basically, when I grew up, I had no idea about water. I grew up in southern Germany as a maximal, privileged, unreflected boy. And since I think 2010 was my first trip to a project area.

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And since then my whole life and way of thinking about water completely changed. Because when you grew up in Germany, you always have to tap water. You always can take a bath, you can shower, you can do everything with water. It's just there. And you take it for granted. And so when you then see that there are places in the world where it's not like that, and it's not because like...

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In Uganda there was this guy, he's the elderly, the 60 year old guy, the kind of chief of the village. And he said, hey Michael, thank you. I know it's from God, but I still know it's from Viva con Agua, but I still know it's from God. And it's so true because water is just there in the world, but it doesn't belong to any human beings. It belongs to all human beings. And we totally forget about the...

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the importance of water because we get disconnected in this world to mostly all basic needs in life. And if you then see a place like this part in Uganda where there was never a water well, where there was never a borehole and then it's there, it changes the whole community. And then one year you come back and you see that

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that less kids die because of diarrhea, because people don't die because not having water. If you don't have water, you drink dirty water, you drink from rivers, from seas, and stuff like that, so you die because of diarrhea. And yeah, of course this changed my whole life and everything what we do is only to make it easy for you to get engaged. Basically, you all know about

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all the problems in the world. You all know that we are privileged and that we should all donate a lot of money because we probably three or 5% of the most richest people in the world. But we offer you an easy way to get engaged without you thinking about it too much, but just enjoying the art, enjoying the music, enjoying the culture, and then you support it.

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So, Marie, this is a perfect thing to ask you now, because you did this wonderful art piece, Translucid, at the outside. So maybe you can tell us a little bit about it, because the theme is also a part of your artwork. Yeah, but I'd like to say something before, because I also, as an artist coming from Brazil, it's such a huge and beautiful and rich country, but people there, they...

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definitely don't have so much consciousness about save the water. And me as an artist, being supported Viva Con Agua since five years already, I feel really grateful to be able to support Viva Con Agua projects for wash, sanitation, and what else, all over the world, through my art. This is really wonderful for me. It's, I never thought that I could make

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even little change through my art and support such wonderful projects as Viva Con Agua. Also my life and my consciousness changed after being part of Viva Con Agua, of course. Somehow I started saving and being more aware about the way I use the water.

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and because most of the people in my country, they have no access to clean drinking water. And through my art, it's more subjective, as I told you. I always bring these emotions and the water is behind of the the idea because we can be as water and modes and fluid and

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transverse the times about emotions, our emotions, and the way we can merge and connect it to the world, being as water, basically. So you have also these three faces outside, but it's like one person, as far as I understand. And it's like...

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one moment, like the present, also the past and the future. So I thought if we have like this three angle here, Micha, what do you say what was like, because it's a little bit also in the DNA of the Viva Con Agua, what was the Millerntor Gallery, what is it this year and what will it be also for a change maybe?

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When we started the Millerntor Gallery it was only this space and the idea came because we... Henning Heide, who is the capo of St. Pauli, so he's watching the game the other side around and cheering for the fans to cheer for the club so he doesn't see the game. And he showed me photos of the old Alter-Stamm, so these are the over 80 years people. And I said, hey, these photos should be in the arena. So to have a connection between old and young.

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Then we asked a sponsor of St. Pauli to pay for the production cost, 3000 Euros back then, was a lot of money for us and it wasn't our job to produce art back then, our job was to raise money for clean drinking water. So when we had the sponsor and put up the exhibition, then we said, hey, when we're already doing an exhibition, let's ask Rebelzer, who painted the big mural with the...

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Glorious 2 against 1 against FC Bayern München, Mitten im Wald, Los Piratos and we had a whole exhibition here. We produced it for four weeks and we did minus 1,600 euros because it was badly organized by me. And we had no idea, we even didn't know that the patches in the art world are good for selling artworks. We didn't sell, so yeah. So, but...

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At the end, the supporters of the club liked it, the people liked it, to use the art in a way to raise awareness and to inspire people. So it became that what you see now, and at the end, everybody needs to decide for himself what the Millerntor Gallery is for them, because I can only give you my perspective. And three days ago, I would have said it differently. Now I say it's a more generation Gesamtkunstwerk.

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Because for me the most beautiful thing is really to see there was just a newborn baby here walking by. There's this street art Oma with 84 years who's running here every day making photos for herself, only for herself and giving one analog book to us. And so there are really people from zero to 85. There are punks, there are multi-rich billionaire people walking through. There are...

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hipsters, they are artists from all over the world. So it's connecting bubbles that are normally not connected in our world. This is for me the most beautiful thing and in a way Marie Pavanelli is the perfect example for the DNA of Viva con Agua because she got that spirit and that look which makes it very easy to get engaged.

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She has that style when you see in the art. She's also DJing for us later, Suffic, and Sexpilangi from Uganda, Kenya, and Malawi. So she's a multi-talented artist. And at the end, it's only the arts have the power to communicate hard topics, because honestly, 3.6 billion people who shit like that in front of other people is one of the most hardest things in life.

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because it's about not having dignity to take a shit in your private setting and with light, with water and stuff like that. And this wouldn't make people feel happy or comfortable here at all. And this is what she's transforming. So for us, she's the best present in the world because she's

changing everything. She's the game changer and all the other artists the same. And without these artists...

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we would probably have to do the same porn, poverty, pictures that charity is reproducing and reproducing. And at the end, this is a structural determination of the shit which is happening all over the world and it won't change. So we need artists and we need musicians to communicate. Yeah, so Pheline, yeah, of course. Also Marie. Marie. Marie is the right pronouncement, I know. It's the...

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I like anyways the pronounce. Marie, not Marie. You know in Germany it's very common to say Marie. Yeah, it's only here I can have this Marie and it's perfect. Yeah. So Pheline, I wonder you as an actress, do you believe that art changes society, has to change society or is it better that art is always free?

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What Jerks changed? It did change something. I think we are all so geprägt. What is that? Influence, maybe? Yeah, influence our perception, everything. I think movies, for example, determine a lot of how we perceive the world. So I think there's a great responsibility, but I wouldn't

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in art, in telling stories, and in projecting emotions, making stuff visibly, emotionally, so I think there's a great responsibility in art, but not in a bad way, because it's such a chance. I mean, in making movies, we can imagine and...

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tell stories and we can tell and build worlds that are not here yet. And everything is possible. So what's missing at the moment from my point of view is a utopian view of the future. All we have is this dystopia, everything's getting worse, climate crisis is hitting, people are drowning in the Mediterranean, refugees. It's getting worse and worse. Right wing...

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politicians coming to power in all these countries. But what we can do, and nobody knows the direction, where can we go? That's why everybody's trying so hard to keep it like this, it is like the present now. But what we can do, for example, with a movie, is imagine a world, and it can still be a love story, it can still be, or a divorce story, or whatever, coming of age. But you can build a world, for example, a city.

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where no cars are, which made the energy transmission already. And it doesn't have to be about that, but you can show people what it could actually be like. So I think as an artist it's very important to ask yourself a question. What am I telling and why am I telling this story? And what do I want to tell? And are we telling the stories just because we grew up with these stories and everybody has been telling and reproducing the same?

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Or can I maybe open up a window and create something new? Because we need that. If we don't imagine a future that we want, we're going to get a real shitty one. And it looks like it right now. So that's the chance that art has. And it's a huge possibility and a tool. And it's great. Yeah. So I wonder. Yes, of course. Give a round of applause for Pheline. You as an actress.

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You don't write the script, you play the script that you get. Maybe it's a work with the director and you, but you're not driving, you're more in the backseat doing what other people do. But I changed it because I want different stories. Very good, because that would be my question. Was that also one of the reasons why you founded and co-founded the Changemakers.film?

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to change something of the narrative? Changemakers is an initiative that I founded with four colleagues of mine. That was more out of... I was a climate activist in private, but I didn't really know where to... Where could I hook on to? I was like, I'm a bit too old for Fridays for Future and all the other justice movements. I go to their...

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demonstrations, but I don't feel useful enough. So we got together and we were looking like, what else can we do? And then we started and thought about, yeah, what's happening in the film industry? If we need to make this transition where all the industries and businesses have to change their way of business as usual working. So what's happening where we are working and what can we change there? And then we found out, ah.

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Producing films is producing a lot of emissions and you could actually reduce that. And why are we not doing this? So we started, we wrote down everything that we were willing to do to change the industry, because people are always saying, well, we'd like to change the film industry, but we can't really, because actors and actresses, they need luxury. They want to fly and they want to drive alone in the car.

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Exactly, big hotels and everything. And so we were like, okay, that's fucked up. So we write everything down because I think everything in the end comes down to communication. So we started to make the first step of communication and say what we are willing to do and to talk about. And that developed pretty quickly. We have a lot of people that signed our Freiwillige Selbsterklärung.

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And then we were asked to join a group. And over the last two years, we actually rewrote the film funding law, which is official or it's working now since the 1st of July. And now everybody who gets funding money from the state to produce a movie has to maintain ecological standards while producing. Yeah, very good.

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So part of the film shooting, because I'm also a green consultant for film and television, I did this by side last year, and a big discussion is also the green storytelling, like what you just said, like which stories are we telling? Also, I heard Micha has a lot of ideas about storytelling also in films coming soon, maybe. But Pheline, I was wondering if...

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What is your opinion about that? So, should a screenwriter think about CO2 emissions when he puts his ideas out? To think about how high the emissions are producing that scene later if you write somebody flying an airplane and stuff? So, stop being 100% creative.

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take the CO2 emission? Well, I think the question is, being 100% creative, there's a lot of stuff that's always in these scripts that I don't think is 100% creative, but it's just reproductive. And there's a lot of stories that we're telling, even with little things. For example, in a movie, they always have a parking space right in front where they want to go. Yeah. That's not true.

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I mean, of course, nobody wants to watch a movie where somebody's looking for a parking space for 45 minutes and it's really annoying. But it's a narrative for cars, for car driving, you know. Of course, you have to be free and creative, but then sometimes you can be even more free and creative if you think, how can I tell it in a different way? I think it's not only about green storytelling. We need to rethink.

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female roles we need to rethink, in that case male roles too. We need to change diversity in casting, we need to think about social justice, all these things have to go into the storytelling too

because that can inspire people to fight for that later. So and I don't think it's like a break on creativity, not at all, just...

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start thinking new, start thinking over the threshold and imagine different, other, better, more complex stories. You wanna add something? Yeah, because for me, your industry is one of the most influential industries in the whole world. At the end, and where it comes from, Hollywood. And what happens at the end, there's the American flag, and there's the hero who saved the world. There was a lot of war.

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going on, which probably was funded by some army to make some money with selling weapons and or the narrative of the cars, which gives you the idea that it's freedom to have a car. And everybody of us knows that it doesn't make any sense at all. Our cities are designed for cars. Fifty percent of the cities are produced for cars and designed for it. We have to rethink and completely because it doesn't make sense. Our cities would be beautiful.

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If 50% more space for green, for living, we need a totally other understanding of sustainability. We need to communicate in the best possible way because sustainability is nothing that hurts us. It gives us more freedom to live a beautiful life with our kids, with our families and everything. And these narratives are completely created by the film industry. And Hollywood is the most influential one.

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So this what you're doing is on all levels game changing and we need that on all levels because if we get new narratives, we get new structures and new role models because still we believe in Elon Musk is a cool guy, but actually he could save almost all water crisis with his money instead of buying Twitter and make it to a right wing platform. But he is still celebrated, invited to our platforms, giving the stages and stuff. So I think this...

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all need to be really recreated. Yeah, 100%. So, Marie, in your art, is it for you important to have also a political statement? I know...

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At the end you said to me it's all about love, all your art is always about love, like all the movies in the end are always all about love. So, Du, is it important for you to have a statement, like a political statement also in your art? Is this what art has to be? I guess, too, it has to be as well, in this way, but not at all, because when I think from...

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the place where I come from. I had no references that time. I was born in a really small town in the countryside of Sao Paulo. And with no reference, like everyone, nobody has any consciousness about nothing, about the world, like they are living this perfect kind of music from movies, from Hollywood stuff.

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And when I think about this, like moving to a big city, being connected with so many people, like being here as an artist, having opportunities to be connected with people from all over the world, exchanging culture. I feel so inspired to be creative, to be creating some nice artworks, to make people feel more inspired to believe in themselves.

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to believe that they can make the change. Doesn't matter where, doesn't matter if it's just in their homes or in their neighborhoods or in their works but they have to believe through this art, that's my way to express myself, to get some good feelings, good emotions.

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nice sentiments about that they can express this to the world. Because we have a lot of bad things going on and people are getting more and more depressed all the time. If I use my space, my spot where I'm going to paint to express about this sadness or about this bad stuff we are

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all the time struggling, I really think I will be even worse on these situations. And when I'm also dealing with my problems, I'm trying to get art or music or a good movie or poetry or dancing or some kind of way of art to express myself and to try to inspire...

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to inspire myself as well and to keep doing, to get some strength to keep doing this even more because I always feel that me as woman, I as kind of a mirror of a lot of women in this world. And we know, just we know how difficult is to be women on this patriarchy world. And yeah, that's my, basically what I am still learning how to do.

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as much as I know myself, my art always improves in this way, goals and this improvement. Yeah. Yeah, perfect. So Micha, is it for you, like what in your opinion, are you, do you think that art has to aim like also for a better cause or can it just also be...

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I would say a thing what is completely free. You know what I mean? Totally get you. I think one of the most important things is that art is free. Because otherwise it very soon gets boring. And if you see the art here, there's no Viva Con Agua logo in it. There's no any marketing bullshit in it. So the artist is completely free. We have never asked an artist to integrate any logos or blah blah blah.

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If he does... But the theme of the year? Yeah, but come on, making waves, you can do everything. If you're a creative guy, you can, with the themes... It's just the themes because the creation word works like that. And it's the same with the pre-opening. The only reason why a pre-opening exists is because the art world, in a way, is part of the structure. But at the end, the art needs to be free. And it's totally OK if the art is just beautiful. And it has no second meaning.

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or second or third or fourth layer. And here are beautiful murals, which don't get me wrong, but don't have a second layer. But the Shamsia Hassani mural, the main mural, is goosebumps on all layers for myself, because she has another meaning and another layer. And it's about the first women who took the graffiti spray can in Afghanistan, who had to leave the country because doing art.

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in a regime which is not only not appreciating the art, but killing it, destroying it, and vanishing it on all levels, because art gives the space for people to think outside of the box. And this painting or mural is for me then on a second layer more important, because it inspires people to think differently about maybe women in the arts world. And when we started here,

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the gallery I told you about, some of the names, they were only guys. We had no idea about diversity. When we started Viva Con Agua, we had no idea about diversity. We were four, six, seven guys who started basically Viva Con Agua. And we didn't know about why diversity really matters and what it brings to the table. And that it has a lot of benefits, way more than... Actually, I don't know any disadvantages from diversity.

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Feel free to share it with me, but I've never heard about any. So maybe you can explain also to us how the structure here works with the fees. So at the end, the support of the fees goes to Viva Con Agua work, or how is it structured here with the Millerntor Gallery? Actually, first of all, the Millerntor Gallery will never be a cash cow, how you say in the business world. It's not about making money.



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It's about inspiring people, it's about connecting people. And at the end we make probably between 150 and 250k plus, which then is supporting the water projects of Viva con Agua if it's a good year. But we also had Corona and hard years and so. But it's not that cash cow. The artist is free to decide how much he donates. We advise that it's something between 50 and 50.

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because in the art world the top galleries also take 50% and why then a social gallery shouldn't take the same price. But at the end if the artist says, hey this year is really rough, I can only donate 40%, we don't say something. And if an artist is very, like Gerhard Richter, he prints money, so he doesn't need money no more. So he can give it 100%, but it's free for the artist. And which is very important because for us...

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It wouldn't make sense if the artist Marie lives, it's her job. It's like asking a dentist or a police officer to donate his money. Why? So Marie is living from it, so she needs an income. So she should participate, get a nice platform, has the opportunity to reach maybe new people and stuff like that. I'm so anxious because I want to add something from my perspective that when I think of me in connection with Viva Con agua,

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and I think about everything we are talking here now. If I have an opportunity to make some art and to give this to Viva Con Agua, to make money, I'm not looking forward to earning some money. I'm really looking forward to use my art to making money and transforming this money to give water to the world. For people who...

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has no opportunity for this. And I really get goosebumps emotionally. Like after the auction, what we did there was amazing. Like the day next I woke up just realizing really crying. And because it's so beautiful, just thinking that people really like to consume like capitalism stuff and billionaires and millionaires, like people really like to do it. And if they can buy some art,

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and transform this art through Viva Con Agua to bring water to the world. It's amazing. I guess it's the best what I can do. I'm never looking for earning money when I am doing these collaborations, just to make money to the world, to get some drinking water to drink and to sanitation and what else. Yeah. So what I heard here.

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out of it. I mean, you also introduced yourself sometimes as positive activist, so that fits very, very good. But I thought maybe also the topic of responsibility is sometimes a little bit heavy-sided, Pheline, you know, to have responsibility for the future, to create art, also to create at the end water, like Mari just mentioned. What would you say, how

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can also take the responsibility or having fun with having responsibility. What's a good thing to change like the changemakers do or like you chose to do as an activist by yourself? I can only tell you that if you start getting active and get together with other people and try to change something, and it can be heavy topics, it gives so much energy and it's fun. It's just...

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it's a really positive thing to do. And also for me personally, it completely took away my climate anxiety, kind of, because I got together and I noticed there are so many people out there who have a consciousness who are willing to change. And if we connect each other and push in direction, we can really move stuff. I mean, we've written a law. This is kind of insane. We're still pinching each other.

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And then responsibility is kind of beautiful too. I'm responsible that my daughter grows up in a good environment and it doesn't, there's no way. I think we're all responsible in creating the world around us and the world that we want. And every action gives a reaction and that's just fine. Don't get it on the negative. Being connected with people is a positive thing and it gives back.

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giving gives you back. Just trying to keep it and hold it all for yourself doesn't make you happy in the end. Yeah, I would like to add something about responsibility because in the world what's happening most of the times is that the narrative is out there that we as consumers or people have the responsibility. And this in my perspective is totally bullshit. And it was produced a narrative by BP, one of the biggest oil companies selling

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In the world in 2005 they run a worldwide big campaign with the CO2 footprint. Which is actually saying this you have a CO2 footprint and what you do changes the world. And what you buy and what you consume. At the end this is fake news, this is lying, this is manipulation. This is the worst thing you can do actually because at the end...

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When you go to the cereal „Müsli Regal“ in the supermarket and you think you have a lot of opportunities and alternatives, at the end it belongs to three global players, Monsanto, Unilever and we all know the names. So, and also the ingredients are the same. There's sugar inside, sometimes not, sometimes vegan, blah, blah, blah. And then you have different artworks, designs. That's it.

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But in the end, it's no choice, no real choice. And from my perspective, we need real social choices in every genre. Actually, even more, in Hamburg, everybody knows how high the rents are, and that you have sozialen Wohnungsbau. If you have social Wohnungsbau, yeah, you get my point, you're the old Germans. So if you have sozialen housing, it implicates...

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that you have unsocial housing. Why the fuck this exists? If you go into all genres, if you go into the car industry, and all Germany is grown up on that shit, the car industry is not making the world a better place. So we have to do real talk, which is interesting that, because otherwise I would be really fucked up and I wouldn't have a positive future thinking. But guys, women, strong women, activists like Pheline or

42:10

during the EFL European Football League, they now running the platforms, they now in the positions to change the structures. And this is where the responsibility lies. If you have a structure and Viva con agua is also a structure, then I have the responsibility to do the less possible shit on an ecologically and social and culturally level. Every day I have to improve myself and improve our...

42:39

whole cosmos to make it a better world and make less shit. And it's possible, but this is where the responsibility lies. And the higher the privileges and the higher the platforms and the higher the production values and everything, the more responsibility you have. And then there's politics too, no? And then there's politics too. Yeah, but the politics are the eyeballs of the industry to be like...

43:06

I mean, Pheline, you had a lot of talk with politicians in your Changemakers film work and you know, do all that standards, the ecological minimum standards for shooting. I think it's an experience by itself, right? Yeah, we did this through the pandemic and that was Zoom called torture, kind of. But I got a better understanding of politics, how well, it's really...

43:33

fighting over compromises and over words actually. And it's a really complex and difficult proceeding, but still then we have laws too, like the law from the constitutional court, which

obliged the politicians, the actual Federal Government, to have to maintain the climate goals, but they're not, they're failing their responsibility.

44:02

So what's happening now? How are they getting in their responsibility? And what's the action? How we can make them legally liable? Sorry, so many German words. So Mari, when we take a look to Brazil.

44:17

It's a very interesting land, of course, also for us. It's a lot of mentioned in our press here. I don't know if you're aware of, but, you know, after Bolsonaro, everybody was very happy that Lula de Silva came. And because everybody is looking at the rainforest and that Amazonas getting more and more deconstructed. And it's the saying of it's the green lung of the world. Yeah.

44:44

So how is it for you to live in a country like Brazil and to see the politicians do their thing? How do you think they take their responsibility? They definitely are taking any responsibility to take care of the climate and also our forests and our animals and our system.

45:12

because, of course, this is already happening since many years before Bolsonaro, but when Bolsonaro took place there, it was horrible. We had a lot of burnings. The forest was burning and it was very bad. Me as an artist and a lot of artists from there, we were being part of some activism as well to...

45:40

trying to maybe take these politics people to understand how hard it is. I don't know if I can explain exactly, but during the government of Bolsonaro it was horrible. And we had so many problems, not only in Amazonas, but also in a different...

46:10

natural systems like Atlantic and Cerrado and many others that so many animals were dying and so many people also were dying because people were also taking off, taking, stealing the land from the indigenous tribes who lived there.

46:35

So now with Lula, we have little hope that this can change, but we know how this politics works. We understand that takes some time. He's still like cleaning up the house and all this.

46:52

The mess. Yes. You know, the Mess. Because Bolsonaro really messed up with us for long four years. And finally he's now out and he can't get elected again, at least for eight years. And let's see. Let's see next steps. Yes, of course. And

47:15

Please proceed with your great artwork to change and touch people's hearts, and all three of you. So maybe last question for you to... Yeah, to let us take a look in the future, what are the things that you wish we can take as our responsibility today after the Millerntor Gallery? What should we embrace?

47:44

responsibility in what can change. Micha, maybe you start. I have three things. First thing, the real cool kids come on Monday when we deconstruct everything. You're more than invited. Second, please do me a real favor. All the people with the badges go there and appreciate them say thank you. They either cleaned the toilets for you, brought all the food or drinks or supported the artists or the musicians.

48:13

and searching in 15 minutes, Neka is playing on the main stage. I asked her 37 times. She's born and raised in Hamburg and half Nigerian. She's one of the biggest superstars in Nigeria. I promise

you, she's an absolute astonishing human soul and a beautiful musician. Please give her some love and show up and enjoy the music. Pheline? I would like...

48:43

to say to you that please don't get discouraged, don't let anybody tell you that you can't move or change anything. There's a lot to create and to build yourself. So get together with the people you know, and it doesn't have to be big, it can be small too. It can be in your own, in your building, in your sports club, in your street, whatever, but we can really change the world and build the future that we want.

49:12

And it helps. Get together. Don't believe the saying that you're too small to make a difference and get caught up in climate anxiety. And try to get a focus once in a while on the good stories, because there are two. I know the news thunder is pretty disastrous, but not everything is going down. There's a lot of people pushing already. And try to look at that, too, and get inspired and see. There's really good stuff going on as well.

49:42

Thank you, Pheline. Mari? In addition, it's exactly this. The circle is always opening and always growing and stay close to the people who inspire you and make some art, dancing, singing, painting, do whatever you want to do to make the world a better place and have fun. Millerntor Gallery is amazing. There are a lot of great artists from all over the world to see.

50:11

good musicians, as Misha said, and all the big changes start from one point. We are the small point. Yes, we are a small point making big waves. Thank you so much and a big applause for Marie, for Pheline and for Micha for taking your time. I'm very happy that we did that today, not tomorrow, because Marie and Micha are so involved that they are maybe losing

50:38

their voices. No, thank you so much for listening. And that was our two to 12 podcasts. And yeah, hope to see you soon and do your work and keep on going. Thank you so much and have great time.