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ISSN 2653-3677 09
9 772653 367700
GBP £10 AUD $26



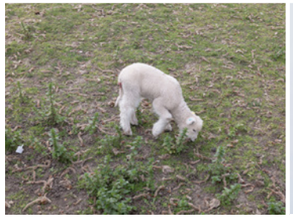



THE IMPERFECT PERFECT

A conversation with ALESSANDRO FURCHINO CAPRIA
words RACHEL WEINBERG

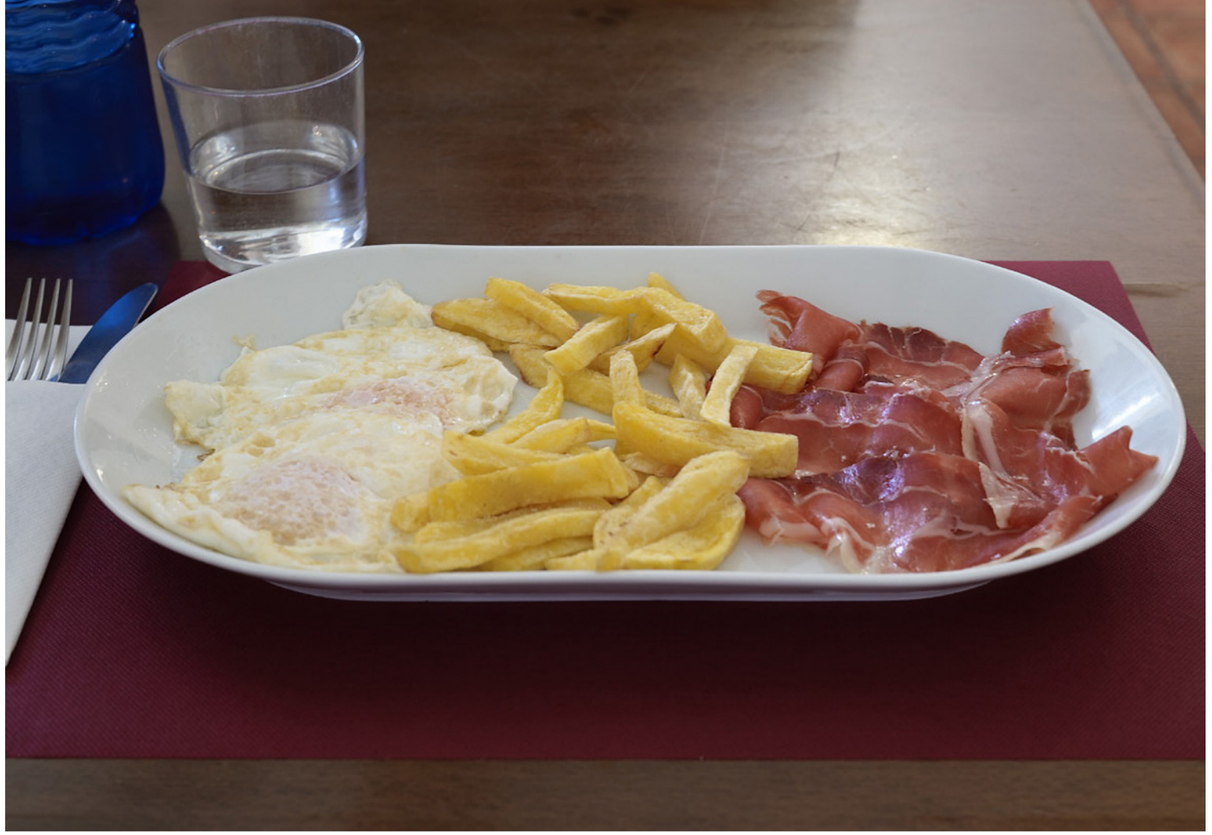










Alessandro Furchino Capria's photography can be distilled into three gestures: to select, to settle, to compose. Each follows the other in repetitive motions, over and over, so that each image becomes a representation of reality. For Furchino Capria, reality is at once easily identifiable and imagined, both normal and fantastic, full of strange and imperfect instances that might otherwise pass unnoticed. He has a talent for drawing attention to what we didn't realise was there—or what we didn't realise was remarkable. He adds the extra to the ordinary.

This approach recalls the work of Scandiano-born photographer Luigi Ghirri, who, between 1970 and his death in 1992, was similarly preoccupied with the act of seeing clearly. Ghirri described himself as "interested in all possible functions, without separating any one from the whole, but assuming them in a total way in order to be able to see and render recognisable from one time to another," as written in his 1978 text *Kodachrome*. Both Furchino Capria and Ghirri capture the visible and the invisible, reuniting them across the spectrum of perception and bringing them into proximity.

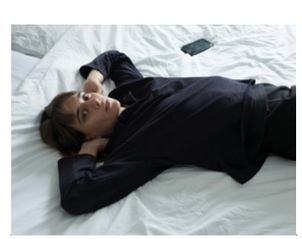
In Furchino Capria's fashion images—made for titles such as *Holiday*, *Marfa Journal* and *Middle Plane*, among others—the model is often directed in what feels like a 'run and gun' exercise, an ad hoc choreography of movement and spontaneity. Some figures lie flat across a carpeted hotel room floor, others stand framed in an overgrown meadow. It always feels as if the picture has been reduced to its two elemental components: photographer and subject, distilling the medium to its most essential form. This is precisely the trick of Furchino Capria's brilliance: to make us believe the image has been stripped back to its basics. In fact, his framing is meticulously composed, always within a zone of great production, balancing addition and subtraction so that only what is necessary remains in focus.

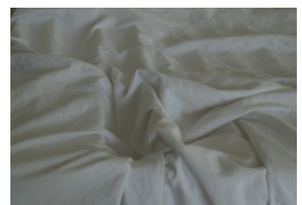
Across Furchino Capria's personal work, examples of which are featured in these pages, the Italian-born photographer applies this mentality to life's most basic forms: park benches, street signs, kitchen counters, window views, corner perches, back seats, branches, plastic bags. These images are seemingly of nothing, yet in their accumulation they become images of everything. As viewers, we are compelled to giggle to ourselves and ask how it is that we did not notice what Furchino Capria notices, or why we were not perceptive or clever enough to frame it in this way.

Like Ghirri, when Furchino Capria encounters these 'nothing' forms, they act as stimuli that provoke not only an intellectual response but also an emotional one—what Francesco Zanot, in his text *The Inner World of the Outer World of the Inner World*, described as the "tension between internal perception and external reality." Furchino Capria's photographs place us simultaneously within his field of vision and at a distance from it, observing the very mechanisms by which he notices and records the things around him.

This sensibility extends into Furchino Capria's publishing practice. With his partner Paola Ristoldo, he inaugurated the first edition of *Parklife*, a publication that brings together both emerging and established photographers around one of the most ubiquitous sites in the world: the outside. Each participant is invited to render this shared space—the green, the concrete, the animals, the scenes—according to their own sensibility. With minimal instruction or thematic imposition, the project privileges shared vision and community. Its purpose lies less in singular authorship than in the multiplicity of responses to a common subject.

For Furchino Capria, *Parklife* also functions as a challenge: an exercise in reframing what he already knows, and in encountering the familiar differently. Challenge is, in fact, central to his practice. He is always searching for what comes next, conscious that the completion of one stage requires him to step away and begin another. This self-awareness—of what he wants, where he lives, who he is, and the kinds of images he seeks to make—grounds his ability to see the world with unusual clarity.





RACHEL WEINBERG **Where are you?**

ALESSANDRO FURCHINO CAPRIA I'm in London.

RW **You've been there for a while now?**

AFC Yeah, I mean, I first moved here in 2020, which probably wasn't the best year to move to a big city. But we stayed, and it was good and definitely better than Italy at that moment. We spent a year here, then moved back to Italy, and eventually returned again in 2022. So, all up, it's been about five years. We're still figuring out whether this is the city we want to stay in for a longer time. For now, I'm happy. I'm trying to focus on everything here and see what happens.

RW **What would you say is the biggest difference between Milan and London?**

AFC The size is definitely very different. And there's also the way you can disconnect from your industry if you want or need to—that's something I've always valued. Going back home and feeling completely detached from everything happening in the scene can be really useful, especially for me.

Then, of course, the urban landscape is very different. Here, you have more green spaces and just more space for everyone. You can almost feel like you're not in a city at all if you want to. Of course, it's not the countryside, but I can genuinely enjoy nature here. Milan is a wonderful city, but it's not centred around nature in the same way. You can find yourself in a wonderful place here, surrounded by beautiful landscapes, so the cities feel completely different. And then, of course, there's the creative industry and the opportunities for personal development. It depends on the scale we're talking about, but that was really one of the main motivations in moving. I'm trying to build a more balanced life here compared to Milan. After ten or eleven years in Milan, I felt I was done in a way. I still have friends there, and I enjoy visiting—I was just there last week—but I no longer feel it's my place. For me, coming home now means coming back to London, which is an interesting shift. It's not always easy to define what makes a place feel like home, but at the moment, this feels right.

RW **How does working in London differ from Italy?**

AFC It's different in terms of how you can develop yourself. The whole editorial system in Europe is mostly concentrated between Paris and London. If you really want to grow in the right way, being in London—or Paris—is probably the best thing you can do for your portfolio. Milan feels more disconnected, because there aren't many well-established magazines. With so few platforms, it's harder to develop at a good pace. On the other hand, Milan is very strong commercially. It's easier to establish yourself there, work in the commercial field, and enjoy a very good quality of life. That's something more difficult in London, where competition is tougher and the industry demands more. The standard is higher here, which means you have to push yourself further. Personally, I enjoy that challenge, because it forces me to evolve and re-evolve.

RW **There's always this dynamic between the centre and the periphery, which we explore a lot. Milan, while very much part of Europe and close to the centre, still has some peripheral qualities.**

AFC As you said, Milan can feel like a secondary place. That's mainly because it's not really a city where you can fully establish yourself, unless it's through one of the big brands. For the younger generation, for students and people starting out, Milan doesn't provide the structures to establish yourself at the very top level. Because of that, it will always be seen as secondary. And that's not necessarily negative, it's just the reality.

Every city has its limits. Some cities are simply more supportive if you want to reach a certain stage in your career, just like Los Angeles or New York are for acting.

London is on another level when it comes to creative development. Milan doesn't really offer that, and while it's a shame, it's just how things are.

RW Let's turn to your work. I've noticed that people often ask you to define your style and process. Why do you think there's so much curiosity around this? What is it about your approach that makes people want to hear you describe it in your own words?

AFC That's something I honestly don't know. I think it comes down to curiosity. I think the people who ask me about my work are mostly curious about my approach. And it's not so much a mental process anymore—it has become an attitude. Of course, it started as a process, but over time it turned into a way of being. Over the past year, I've noticed that many people don't fully understand what I did to reach this point, because on the surface it looks very simple, almost unstructured. For me, it feels natural, but it's actually the result of very hard training. It's like playing jazz. You make it sound effortless, but only after years of practice.

Sometimes I feel like an alien, because I'm just trying to do things in the way I believe in, without compromise. But I spent years in Milan compromising, and that experience shaped me. It gave me balance in my character, because I accepted certain things then, and now I know what I no longer want to accept. I just want to work in the way I feel is right for me.

On the other hand, it's encouraging that people ask me about my practice and want to understand the process behind it. It's always been about practicing. Just last week in Venice, I spoke with some students about this—about feeling free, immersing yourself in what you're doing, and not working only with the goal of accomplishing something specific. It's about enjoying the process for its own sake.

Take running as an example. If you go out to break a record, that's one thing. But if you go out simply to enjoy running—to feel the air, to see the landscape—it's completely different. At some point, that approach can bring you into a very good state of mind.

For me, it has always been about the process. I wanted to find a way to enjoy it, and then, of course, to also enjoy the results. But still, I care more about the process than the result itself. Often when I see the result, I don't like it, or I feel I'm done with it. I can't fully accept it, but that's part of who I am. I wanted my pictures to be a mirror of who I am, not just a projection of some external vision. It is about projecting myself into the work in a personal way, keeping it simple, without too much structure or overthinking technicalities. Even though I'm very technical—I worked as a light technician and I can handle that side of things—I deliberately put it aside. That became one of my main goals: to strip things back so that photography could feel natural. I just want to be able to pick up a camera and go out, without overthinking, without planning every step. I want to enjoy it the way a child enjoys playing outside with friends. Free and spontaneous.

RW Sometimes your images feel so personal that it seems as if it's just you and the model present. Of course, I assume that's rarely the case, but the feeling remains. I've read that you work in a subtractive process, stripping away unnecessary elements until only the essentials remain—often the model, and in the case of fashion, the garments. In your fashion work especially, I notice the clothes carry a kind of soft power. Because your positioning is so quiet, the garments and the composition take on a loud, commanding presence. Were you aware of how much control these elements could hold over the image? And considering you stepped away from fashion for a time before returning, was it perhaps this power that drew you back?

AFC Yeah, it's a tricky question. What I try to do, especially through the image, is create the feeling that I'm disconnected from the world in that specific moment. That's probably why it seems as if everything else has been stripped away and it's only me and the subject. Of course, in reality that's not always the case. There might be ten people behind me, or friends nearby while I'm photographing something as simple as a cup of coffee. I'm not physically alone, but mentally I am. I'm alone with the work, with the act of making the image. I only realised this recently, because it's always been natural for me to work this way. A couple of weeks ago, someone told me they were surprised by a picture I had taken. They said they couldn't believe I'd managed to convey such a sense of solitude, when in fact there must have been people all around. And that's exactly what I enjoy: creating that intimate connection with the subject, so the image feels like it exists outside of everything else. I am completely absorbed in what I am doing. For me, to go deeper into something, you really need to dig.

Coming back to fashion, I stepped away for a time because I didn't want to keep working in the way I had been. I realised I wasn't in the right place. But I returned because I've always loved the idea of this industry, and the magazine culture that runs alongside it, which I find very interesting. I also enjoy the set itself: the energy of being on set all day with different, often eccentric people. That environment helps you establish yourself, because it's never just you. I'm not a genius who presses a button and produces a picture. It's always the result of many people working together. Even if they're not speaking, they're present, contributing their thoughts and emotions.

For me, one of the best things about fashion is the chance to change, evolve and express yourself. What mattered most was finding a way to connect my personal practice with my fashion work. The only way I could do that was by keeping the two practices aligned, side by side, with the same approach. I wanted to feel completely immersed in the images, while ensuring that fashion itself didn't overshadow the subject. It's not about shooting everything on a white background. It's about focusing on what's essential and leaving out what isn't. That may sound simple, but it's the way I most enjoy taking fashion pictures.

RW When you reflected on your tenth year in photography, you marked the decade with three words: travel, research and mistakes. You've also said that many of your projects happen by accident, emerging from unexpected associations or relationships, and that you can be impulsive and reactive in your work. I wonder, was there a particular mistake or accident—or even a series of missteps—that ended up shaping your direction in a meaningful way? Perhaps even a single picture that recalls those events and the decision it led you to make. When you think about your practice, do you respond to mistakes intuitively, or do you take a more deliberate, considered approach to them?

AFC I don't recall a single specific moment, but maybe that's the point. Mistakes are part of our existence, and I try to enjoy them. Like a child learning through experience, I want to keep learning through mine. Even though I've studied a lot, mistakes remain essential to my process.

I try to react well to mistakes, but I also sometimes make them on purpose. I'll do it to see what kind of reaction comes from the subject, from myself, or from the team if I'm working in fashion. In my personal practice, it's similar. I pay attention to mistakes I notice in my surroundings: walking around my neighbourhood, or even with my partner, Paola. Those moments spark reactions in me that are just as important as the images themselves.

In the end, I'm always looking for perfection through imperfection. Without those imperfect moments and mistakes, I couldn't make good pictures. Otherwise, everything would just be a perfect still life, and that's not what interests me. I don't want things to feel forced. I want everything to feel natural, and there's nothing more natural than a wonderful mistake. Making mistakes on purpose has become one of my main approaches, but equally important is learning to react to them. That's something I've worked on and come to accept, because reacting well is the only way to really grow. In a way, I'm trying to be good at mistakes and that's probably one of the main pillars of my process.

To answer the first part of your question, it's really been a step-by-step discovery. I began noticing things around me—objects not in the right place at home, or things that didn't belong where they were—and gradually, that became natural to me. I started to accept it.

That ongoing process of accepting continuous, perpetual imperfection probably triggered something in my mind. At some point, I realised I should go out and actively look for these imperfections, whether in society or in myself.

I've always been interested in the idea of traces: how, as human beings, we leave them everywhere. But I never wanted that to become nostalgic. It's a fine line, because there's always the risk of falling into a romantic or nostalgic attitude. One of the most difficult parts of my work has been finding that balance: staying descriptive, sometimes even ironic, without slipping into sentimentality.

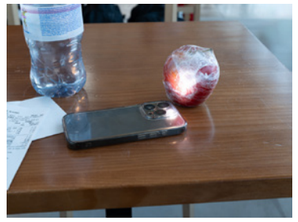
There are many stages that have led me to this point, and it's still an ongoing conversation—between myself and the world around me. Now I feel I'm not quite in a new stage yet, but I'm looking for one. This year probably marks the fifth year of this process, and I'm still trying to understand exactly where I am. I don't want to disconnect from what I'm doing, because I'm happy with it, but I'm questioning everything again. I need to, in order to survive, to make sure I don't get washed away by everything around me. So, I'm asking myself what the next stage of my practice will be.

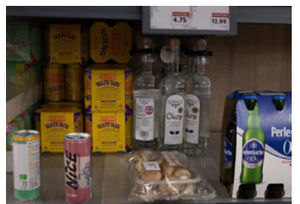
RW **It seems that your environment continually propels and shapes your questioning. In conversation, you often return to the place you're in and how it influences your thinking, your work, and ultimately the images you make. I wonder how long you've operated like this as a person. You're clearly attentive, always noticing mistakes or opportunities, but it also feels like you've always responded to—or resisted—the structures of the environment you inhabit. When did that begin for you, and do you think it will always be the case?**

AFC I think it really started from the beginning. When I look back at pictures I took ten years ago, I can see it was already there—this instinct to take something from the environment, from the place I was living in, even if it was just very small details. The important part was realising that I needed those details to process everything. A key moment was when I left the place where I grew up. That experience of leaving everything behind helped me to understand what I'd been doing all along. I had been working this way from the beginning, but I didn't yet have the awareness or knowledge to recognise it.

There's a text I always carry in my mind, written by the Italian curator Francesco Zanot. He wrote the introduction for the second edition of *Kodachrome* by Luigi Ghirri, published by MACK. What struck me most was his idea that it's not about how the photographer digs into something, or even about the result you find at the end of the tunnel, but about going back and reconsidering all the material you've unearthed along the way.

For me, it's not really about where I'm heading. It's more about adding to something, trying to understand the process. It's about paying attention to what I'm framing out rather than what I'm framing in. That's essential in my photography, because it's built from small things, and those small things carry meaning. I'm not searching for a single iconic image. I'm more interested in building a body of work that flows, that holds together through detail and rhythm. Each picture may seem small on its own, but when I bring them together as a series, I want them to find a new function, a new way of speaking. When I moved to London I realised I was deeply interested in these small things surrounding me, and I thought, *okay, I should investigate this, I should follow it and see what happens*. The challenge was figuring out how to translate that interest into the work itself. That became the second stage of my process.





RW In some ways, *Parklife* feels like a thematic collection of all these ideas. It invites readers to look at the outdoors as sites of deeper meaning and connection—these in-between spaces where city and nature meet. It echoes what you've described in your own practice, about creating dots and connection points, and then linking them together. Why did you first choose to start the magazine, and were these ideas already in your mind at the time? And through the process of making it, have you realised how photography can reframe the everyday—how it can turn the ordinary into something extraordinary, whether that's your own images or the way other people's photos reveal their daily experience?

AFC Yes, *Parklife* really began as a necessity for both Paola and me, because everything we do is very connected. We're both completely immersed in magazines, and we wanted to create something together. For a long time, I wanted to make a magazine, but I never found the right partner. Photography can be such a solitary practice, and I wanted a kind of satellite to my work, something collaborative. Finding Paola was the best thing that could have happened. It was probably the first step in my life that didn't feel like a mistake, and it was incredibly important for me.

We started almost as a joke in 2020, saying, "Oh, we should do something." That summer we travelled a lot by car, through Italy, visiting gardens and landscapes, and along the way, we realised the idea could really become something.

As you said, *Parklife* became a kind of satellite to our own practices. It was like stepping into the role of curators, using our knowledge and shaping a magazine in the way we wanted. We didn't want it to feel seasonal or trend-driven. Instead, we wanted it to be more like an exhibition printed on paper. That's how *Parklife* found its form.

For me, it became a way of creating a continuous dialogue with people I admire, people who are really good at what they do. That sense of dialogue is something we miss sometimes, because we're often so focused on ourselves and our own lives. We share our 'wonderful' lives online, but so much of that is fake. That distortion of existence was driving me crazy.

With *Parklife*, we wanted to share the passion of others—their obsessions, their dedication to their work. That's why we've never wanted to put ourselves on the cover. It's not about us. We're not doing this for ourselves; we're doing it to highlight others. Working with the work of others carries its own weight. It's one of the hardest things, to handle someone else's work while keeping a sense of respect around it, but it's also one of the most rewarding. It's inspiring to see how many people are so committed to what they do. We don't want *Parklife* to push the idea that success means being rich or commercially visible. That's why we've worked to keep it balanced—showcasing both established names and younger artists who may never have been published before. For us, that balance is essential.

RW I think of *Parklife* as a kind of community exercise, which is what a magazine has always been at its essence. It's about bringing people together, creating a collective, and making them feel part of something. The more 'successful' you become, the further away from that sense of belonging you can sometimes feel. The field starts to look singular, dominated by the great masters, the legends, the established names. It's hard to feel included in that. Even on a small scale, magazines counteract this. By their very format—pairing one story with another, one page turning into the next—they create links between people. They build a sense of community. They make it about everyone else.

Of course, there are many magazines that function more like portfolio projects, ways for photographers to showcase themselves and build commercial assets. At first, I wondered if *Parklife* might be that too. But looking at the images you select and the people you involve, it feels different. It feels like you wanted to bring people together to respond to something specific. And really, that's what community is: people coming together around a shared purpose.

AFC We're only really starting to realise that now. For the third issue, we were able to look back and see that what we've been building is a community. Not in the sense of simply having a party, but in the sense of creating a continuous process that connects people and ideas. At the same time, we don't want to think about that too much. Otherwise, we risk feeling 'accomplished', and I don't want to feel that way yet. Above all, we're grateful that so many great artists have given us the opportunity to present their work. Publishing someone else's images comes with a huge risk—you can easily diminish great pictures by showing them in the wrong way. So we've always tried to approach it with respect, gratitude, and a sense of privilege.

RW You said you don't want to feel accomplished. Why is that important to you, and what would it mean for your practice if you did?

AFC Because for me, accomplishment feels like a mathematical result. Of course, you can be glad about reaching a goal, but the danger is that once you feel accomplished, you might also feel finished. And I don't ever want to feel that way. I want to keep questioning what's next. I don't want to just arrive at tomorrow for the sake of it. I want to ask myself what I'm doing with it. That, to me, is part of the privilege of being alive. The privilege of deciding what I can do tomorrow is a great one, and I want to honour it. I want to enjoy it, because not everyone has that opportunity. Even though I'm obsessive about photography and everything I do, I want to stay grounded, connected to a very simple way of being. The risk is that your mind goes in one direction, your body in another, and suddenly you find yourself split in two. Reconnecting is hard. So for me, not feeling accomplished is really about not stopping. I don't want to be 'done'—maybe because I'm afraid of being done. I don't know. That's something to investigate.

RW I've been thinking about the idea of 'want'. Sometimes it can be seen as greedy or selfish, especially when you think about the distinction between want and need. But in the creative industry, you have to go out and pursue what you want. And I think that's not selfish, but rather a process of self-awareness, of being in touch with what motivates you and what you're striving for. I wanted to ask what you want to achieve? Or perhaps, is it that not fully knowing what you want is what drives you because if you knew, it might stop you short?

AFC It's a very difficult question, but if I think about it, the answer can be divided into two parts. On one side, there are the material things we all want to achieve: publishing a book, having an exhibition, building a family, or simply reaching moments of happiness. These are tangible milestones you can achieve, enjoy, and then move on from. On the other side, there's something less tangible but more important to me: finding balance with myself and achieving longevity and consistency in my work. That's what I've decided to focus on. Not to feed my ego, but to be useful to others in some way. Of course, I do have an ego. I'm ambitious, and without ambition you can't achieve anything in life. But I try to keep a balance between what I need for myself and what I can give to others.

That's also why I've started teaching. Sharing knowledge feels like part of that balance. And of course, alongside all this, I still have research I want to pursue, and material goals I'd like to reach, just like anyone else.

The most difficult thing for me is longevity and consistency. That slightly shifts the whole idea of photography because it becomes part of something bigger than me. And that's really what I'm looking for. Of course, it's abstract. You never know which stage you'll reach, and maybe you won't even see it in your lifetime. But I hold onto that purpose because it keeps me interested. I don't want my ambitions to be only material. It has to be more than that.

So, if I have to give a simple answer: I want longevity and consistency. Ideally, consistency brings longevity. But consistency, I think, is the main one.

RW Is that something you're thinking about just in terms of your work, or does it apply to your character too?

AFC It's both.








RW You want to be a consistent person?

AFC Yes, because for me, if I'm not consistent, then I'm not being true to the way I want to live. As I said earlier, I'm full of mistakes. I make them every day, both in photography and in life. I'm not perfect, I'm not a god. But I believe that growing up is partly about learning the meaning of life through those mistakes and trying to become consistent as a person. That's something I'm interested in.

I also try to bring that into my practice. I'm working on myself, and that inevitably flows into my practice. For me, that's the only way to be truthful: truthful to yourself and truthful to the pictures you take. As I've said before, my images are really a mirror of myself. It's a continuous cycle. Everything starts from me, then returns to me through the work. And ultimately, I just want to be able to look in the mirror and feel at peace with myself.

RW Have there been times when you've looked in the mirror and not felt that way?

AFC Yes, many times. It can feel like one day yes, and the next day no. There was a point, maybe seven years ago, when I would look in the mirror and not recognise myself. I was living well on the surface, doing things, but it wasn't really my life. That was when I started questioning everything. Eventually, I quit what I was doing. That became one of the defining 'mirror moments' of my life. I think questioning yourself is part of existence, part of growing. But that period seven years ago really changed everything for me. It was the trigger for moving to London, leaving my previous existence behind, and moving forward. Now, I can look in the mirror and recognise myself again. I still need to fix things, but that's just part of being alive. What matters is that now, most of the time, I see myself clearly. And now I can even see myself in my pictures, which helps me stay balanced.

RW You mentioned being in a transition phase, thinking about what's next. Do you have any sense yet of what that might be?

AFC I would love to have an answer, but right now I'm really just questioning everything, maybe even questioning whether I need to keep questioning. The risk of doing so much is that you can become bored with your work, or even with yourself. And the hardest thing is always managing yourself.

At this stage, I haven't found anything specific. I'm reading, studying, and seeing if something emerges. I'm questioning the future, questioning my practice, trying to see if there's a real necessity for change. But I think I'm only at the very beginning of that process.

I think of it like a factory or a brand: you need people working in research and development, otherwise you'll be overtaken. That's why I'm investing in research now. Whether it becomes something necessary or not, I don't know yet. For the moment, I'm just staying curious.

RW Maybe being unsettled is where you'll find yourself.

AFC You never really know. That's another question entirely. As a man now—turning 43 in October—I'm not that young anymore, and I'm starting to feel the need for a few more 'normal' things. My partner and I have recently had a baby, Lisa, so of course my life has changed. I'm questioning a lot right now, and I'll see what I become.

What matters to me is keeping my mind alive: thinking, finding ideas, especially for myself. Sometimes I imagine settling somewhere, slowing down my practice, and living at a different pace. Maybe that's what I want in some way. But at the same time, I'm afraid of losing this other way of being.

RW I feel the same way. I've always had trouble letting go, and I also struggle with knowing what's next, which is not a great combination, because it means I'm holding on while also feeling pulled down.

AFC Yes, it's very difficult to exist in this way, but it also keeps you alive. That's the good part. At the same time, sometimes it's necessary to risk everything and change, especially if there's a real need for it. Our society has become so tricky and complicated that every decision feels heavy. Even if you make a choice quickly, it still requires so much thought.

I need to keep something inside me burning, because otherwise I'd lose myself. Change can be good. If you're smart enough to take the best from change—especially after completing a stage of your life—it can give you something powerful. When the moment comes to move on, I won't feel like I missed something, because I gave enough. That's the stage where I feel ready to leave. I don't want to move on and look back thinking I should have done more. I just want to feel fulfilled. Of course, you can always do more, but there comes a point in life where you know you've done enough to move forward.

RW You don't want to leave, because there's always the thought that you could have pushed further. But maybe, as you said, if you shift the focus, asking instead whether you've done enough, then you can recognise how much you've already achieved. And that makes it easier to feel at peace with moving on.

AFC I feel that 'enough' isn't a bad thing. If 'enough' is simply waking up and going to bed, that's not me. But if it means: we did this project, we did that one, we completed these things—why not move on to something new?—then that's good. Of course, you can always do more. But what does 'more' really mean? Often it just means repeating yourself.

RW We're so far apart, living in different worlds, yet we're both experiencing the same feeling. It always surprises me how easily you can connect with someone and realise that what you're feeling or thinking isn't just yours alone.

AFC Of course, and it's not just us. There are thousands of people processing the same things in the same way. That's why it's so important to try and do something for others, because in the process, you also create a good dialogue with yourself. If you feel you need to move on, to try new things, I think that's very important. It's refreshing, if you have the chance. And you can always go back. You're not closing the door forever, you're not harming anyone. I know it's hard, but it's possible.

The moment you feel fulfilled in yourself, you can also fulfil everything else around you. But if you're empty, everything around you becomes empty too. And because we're always changing, always growing, you constantly need to fill yourself with new things. That process of becoming, of building strength, is probably the most interesting part of life. This is just my way of looking at it. It's very personal. It's not for everyone, and it may not be how others see it. But it's the way I intend to live.

RW It's a good way.

AFC It's the way I've found balance. But it's also something I've only discovered over time. If we had spoken ten years ago, I would have been questioning everything. We all need time to understand. For me, change has been useful. But I know it might not be the same for someone else. It's absolutely personal.