

Hi, I'm Mauro Porcini, PepsiCo's Chief Design Officer. Join me for our new series where we dive into the minds of the greatest innovators of our time, with the goal of finding what drives them in their professional journey and in their personal life, trying to uncover the universal truths that unite anyone attempting to have a meaningful impact in the world.

This is In Your Shoes.

"To me, the main and most exciting thing about photography is to meet people. The picture is the result of what happened between me and them on set."

I'm quoting our guest of today.

He's an Emmy Award nominated director and an internationally known photographer.

He has directed music videos for artists like Jay Z, Beyonce, and Lenny Kravitz, and commercials for brands such as Apple, Fiat, and many others.

In 2016, he debuted at the Venice Film Festival with a documentary Franca:

Chaos and Creation, which went on to play in over 20 festivals all around the world and is now available in Netflix.

His photographs have appeared on the covers and pages of Vanity Fair, the New Yorker, W Magazine, Rolling Stones, New York Magazine, and Vogue, amongst others.

He has photographed personalities as diverse as Robert Di Niro, Kanye West, Naomi Campbell, Angelina Jolie, Michael Bloomberg, Keith Richards, and Jeff Koons, just to name a few.

Francesco Carrozzini, welcome to In Your Shoes.

It's such a pleasure to have you with us today.

Thank you. It's the first time that my host is also a friend of mine, so it's quite exciting.

Yes, I mean, we know each other very, very well, right?

And you have been an inspiration for me in so many different ways over the years here in New York, sharing so many different experiences.

So you are a photographer.

You are a director, and you are an entrepreneur.

You have been investing in so many different areas and fields.

And you come from Italy, from Milan.

How do you get all the way to New York, to L.A.?

You live between the two cities.

Tell us a little bit about your story.

It's not the story of the boat that traveled to America, but it's still a story of dream and of aspirations, ultimately.

My story obviously starts in Milan

where I was a student, where I studied philosophy.

And where I was in a world because of my mother's job,

who at the time was the editor of Italian Vogue,

I was really involved in not only fashion, but I would say culture environment, because fashion, it's so and it touches so many other fields that

That's where I kind of like started opening up my vision, my dreams, my interests.
And film and photography have always been since the very beginning,
probably also because I was really a kid in the offices of Vogue,
we were receiving pictures of the likes of Bruce Weber,
Peter Lindbergh, Paolo Roversi, all the best image makers of the world,
I really started finding this fascination for these people.
My mother would send me in the summer to intern at the Photographer Studio,
or go work for a magazine maybe in a different country,
and so I took all of these experiences and one day,
half because I was running away from a girlfriend,
half because I wanted a new experience,
I decided to venture to New York
where I lived in Tribeca with four friends,
three friends plus me, four, in an apartment
and started like most other kids in New York, really.
And actually, it's interesting because
you never stop discovering people during your life.
I didn't realize that you studied philosophy.
It's been always a passion of mine.
I was always divided between the world of art and design,
but also wanted to study literature and philosophy.
How did philosophy influence who you are today and what you are doing today?
Yeah. I think it was really the best way to put it,
and I want to make a note here out of protest,
I did all my exams and I never wrote my thesis.
So I am not a graduate.
I am only a high school graduate, really.
But 'cause those things that you do when you are young,
I don't need a piece of paper, which is wrong, because I know regret it.
But obviously, the substance doesn't change.
I studied philosophy because I was interested in opening
to other possibilities that were not only what I was doing,
I would always try to change my point of view on things,
and most importantly, to doubt.
Doubt is really the fundamental part of philosophy.
But not the negative doubt.
Not the, oh my God, what am I going to do?
But am I doing things the right way?
Should I do them differently?
Why am I not succeeding at something?
Should I turn into a different direction?
Do I even want what I want, what I say I want?
Do I want to be a filmmaker?
Do I want to be a photographer?
This is really, I think, the engine.
And to this day, yes, I wanted all the things I've done,

but to this day, I still don't have certain answers.

I'm about to embark on this big venture next year making my first feature film.

Is this what I want?

Yes, now it is what I want.

Am I doing it the right way?

I don't know. I'm figuring it out.

There's never like a certainty in what I do, which I think becomes a positive.

It's not insecurity, which also can be positive,

but it's really like a general doubt that makes me challenge myself constantly.

That is the best way I can explain it.

I love it so much.

It's always that push that comes from within to ask why,

and what is the meaning of things,

and am I doing it for what reason, and what is my purpose.

And I really see it in you.

But a lot of people think that philosophy is so far away

from entrepreneurship and innovation,

and in reality they're totally merged together.

There's a very interesting thread that connects

that through philosophy

The meaning of philosophy as we know is

the love for knowledge, but it's not knowledge.

It's the process of thinking and of rearranging thinking.

And through this I became interested in so many other things.

One of the biggest tragedies of my life, which was my mother's death,

transformed into this deep interest toward genetics,

towards reading the code of life, which

who would have ever thought I would have gotten there?

Studied Greek and Latin. Studied philosophy.

I'm from Milan.

No scientific background whatsoever, and now I talk about CRISPR-9

and it really is quite interesting,

that process of constantly rechallenging your thinking.

Tell us more about that genetics.

I remember you invite me at Harvard to...

and it was fascinating the spin of a director,

a photographer, a creative guy, and that interest that you had on the film.

Can you tell us more about that?

Yeah, yeah.

Everything for me starts, and that's probably

the photographer-filmmaker side, starts with stories.

But I think for most people,

it's all about storytelling since the beginning of time.

I was trying to solve a problem that was unsolvable.

I was trying to save my mother from dying, right?

Which is a very normal instinct that everyone would have

when you understand that someone so close to you is sick.
And so I started looking everywhere.
And I had a very good friend who, at the time,
also very, very interesting guy, was a musician
but was becoming a biotech entrepreneur, okay?
So I was like, well, if he's interested, why wouldn't I be interested?
And why wouldn't this be potentially an angle
to understand what's happening to my mother?
So I went to Harvard and I met Dr. Robert Green
who is responsible for many incredible things.
One is the first genomics, genetics, whatever you want to call it,
clinic of preventive medicine in the world.
He uses, he leverages genomics to try and prevent disease.
It's not only about curing it, but it's trying to anticipate, which is,
to me, a very interesting concept because ultimately
the real advantage we have with technology right now is that
we can go so deep into people code of life, what we call, that genome,
that we can really potentially, and we do already, anticipate things
and even very interestingly, change them.
So the winners of the Nobel for science this year
are two women who discovered gene editing. Okay?
Which is a mind-blowing concept.
So through these researches, I started getting so interested in it
and ultimately, it resigned with me.
It could be because I got into it through a very sensitive time,
or it could also be just because it's something that really spoke to me.
And so that's the story of how it started and how it became, two years ago,
a foundation, which is technically still a fund
within the Harvard Medical and Women and Brigham's Hospital.
And we are trying to raise money for research, for the most part,
to allow Dr. Green and his team to have the time to write papers to get grants
and to advance this incredibly fascinating field.
Well, we started this conversation with me saying that you are inspiring.
We didn't even touch yet on photography, creativity or design.
We talk about philosophy, we talk about genetics.
I think the people listening to us understand
what I meant at the beginning of this conversation.
But actually, this is what we call design thinking.
At the end of the day, it's deeply understanding people, human beings,
their purpose, their motivation, and then figuring out
how we can serve those needs and wants with solutions of any kind.
Literally, of any kind.
Now talking about inspiration, you mentioned a few times your mom.
By the way, we didn't name her yet, Franca Sozzani,
the iconic, mythical Franca Sozzani, editor of Vogue.
And you grew up in a situation that is a little bit surreal

for many of us more normal people.

There are pictures of you in the arms of Madonna, Sylvester Stallone, a friend with Naomi Campbell, with so many different celebrities.

A long, long list.

How'd that kind of surreal situation

when you were a kid influence your life both in the positive, because a lot of people may think, well, that's beautiful.

It's fun. It's easy.

The reality is that, I guess, there were also struggles and difficulties coming from that kind of background.

It's not everything as easy as it may seem.

It's easier certainly than other situations.

In the beginning, it's very easy because you don't understand it.

So I remember when people asked me what my mother did, I said that she sold newspapers.

And I didn't really understand that

they were not really newspapers and they were magazines.

She was not really selling them but making them.

And we always laughed about it with my mother

when they asked me in school Alessandro, what does your father do?

My father is a lawyer.

And this woman who sells magazines.

So I didn't understand it for a while.

When I understood it, weirdly and not maybe so weirdly,

I started feeling a little ashamed of it.

I started feeling a little bit weird about it, because my friends, again, were lawyers, the father was a dentist, a doctor, an architect.

But more let's stay traditional jobs

that didn't have all this glitter and glamour.

But ultimately, it gave me a lot of confidence.

And the reason why it gave me confidence is because in my job, 90 percent, and I am not exaggerating, is about the relationship you establish with your collaborators.

So if you are on a set with Beyonce doing a music video,

or if you are on a movie with such-and-such actor,

the relationship you have with them

and the trust they should have for you is big.

It's a big, big part of the component.

And then everything else comes after.

The talent, the lighting.

But you really have to have a very deep relationship.

And feeling kind of part of that world

somehow made me always feel comfortable

around these people instead of nervous around these people.

And so I always say I kind of miss that

I was never a fan like in the technical way,

although I'm a fan of Paul Thomas Anderson.
I would die to meet Paul Thomas Anderson.
But maybe that's not the typical person someone would be a fan of,
or George Church, one of the biggest geneticists in the world, or Renzo Piano.
Those I'm a fan of.
But I've never been a fan of like the singer.
And so I missed on that in my life, but at the same time,
I definitely was helped by this because I felt very good around these people.
But then there is also another dimension.
In my life, I've met many son and daughters of renowned people,
celebrities, or people that have been very successful in any field,
and they grow up and they feel the weight of the parent's success.
And then when they are kids, they are the reflection of that success.
But then when they become young adults,
they need to show that they are as good as their parents.
And often, many of them suffer of this situation.
You are one of the few actually, that found his dimension
and was able really to find his way in his unique way and your own path.
What kind of suggestion, advice,
recommendation you may give to any other kid?
And your parents don't need to be celebrities.
It could be just parents have been very successful in their life
and you feel the weight and the pressure
and you need to show to your family, to yourself,
probably before that to your family
that you can be as good as them.
What would you tell them?
It's a question that I always answer differently,
because it depends on the emotion of the moment, what you think, right?
But definitely it is a big conversation that I will always have in my life.
My mother was very successful, but not only was very successful.
Was also very complete as a person.
She was involved in charity.
She really helped people.
When she died, hundreds of people texted me your mom gave me the time
I would have never expected she'd have given.
So, when you set a standard,
My mother was for the most part a single mother who raised me however she could,
and so when you set your standard that high,
obviously it's very difficult to compare ever.
And I think one of the secrets is really to stop comparing very early,
which I think I was able to do early enough.
And then to really jump on the train of your passions.
What you believe in, the things you have love for, with,
and I must say this was I think a combination of luck
as well as being raised in a certain way,

you need to be a little bit angry and hungry.
Like there are these two forces that you really need,
otherwise if you always think you have a fallback,
if you always think well, then if things don't go well, I can do this.
I wake up, really, I don't say this to lie, to be extreme,
but I really wake up every morning thinking this could be the last day
I live this life and I have this luck and I have these chances,
and that is really what my mother taught me indirectly.
We would go to eat a certain restaurant or be in a certain situation
traveling abroad and she would say,
Remember, this can end.
And I don't know.
And still to this day you know me well enough to say I'm never like well,
I'm going away three months and doing this or that.
There is always like what's the next thing?
What's the next thing? What's the next thing?
And a combination of all of this really helped me,
as well as being very lucky that I was recognized in my job.
Even after my mother passed, I still worked with very high-profile people.
I still do today.
And that's a blessing because it confirms to you that you need it,
that you are worth something.
Yeah. Look, I think it's the mix of having
certain kind of circumstances that life give you.
Being lucky and privileged in a certain way.
But then the ability to leverage it.
And that ability is a mix of skills, is a mix of resilience,
is a mix of vision, of ideas, of willingness to take risks.
- Curiosity. - Curiosity, yeah, key word.
So that's really important.
Parents, any parents, any mother, any father,
play a very important role in the life of people.
I realized this in the past few years.
If you do a little bit of therapy,
any therapist will tell you about the role of your parents in your life.
And my dream personally, will be to write about my parents
and the role of my mother and my father.
Every time, in every interview I mention them.
Actually, I'm writing a book and I'm mentioning what they meant for me.
You had the amazing opportunity that you created for yourself
of even filming an entire documentary on your mother,
and then also the relation with your mother, because you are the director,
but you're also the protagonist together with her.
It's a documentary we can find in Netflix.
It's called Franca: Chaos and Creation.
It's a beautiful story.

I saw you from the inception, the idea, the funding, and the development.
I remember the beautiful journey,
and then finally, the joy of seeing it in Netflix.

Can you tell us more about that journey, and then what's inside?

What is inside that documentary?

What do you want to communicate to the world?

Yeah.

The film, as you said, therapy.

This is the way I save money on therapy. Let's put it this way.

Because spending all that time with a parent that you really don't live with.

I left home when I was 17, so I never really,

as an adult or even as a young adult, lived with my mother;

although, we were very close emotionally and we spoke every single day.

The film started because in 2010,

I was losing my father who died very early in 2011.

And I had this realization.

I was like, wow.

My father is about to be gone from this world,

and other than the memories that I had,

which are not even many because my father never lived with us, I have nothing.

I don't have his voice. I can't listen to his voice ever again.

And and how do I compensate this?

So I said, well, I turned the camera on the person who was next to me.

My other parent, who actually I knew better and who I had more access to.

And I started filming her.

I knew from the day one that I was going to make a movie,

but I always say, well, I started doing this, but I knew from day one.

I said this will have to become something one day.

And a few months later, my father passed,

and then I went to my grandma's house, and I started digging for material.

And I find these eight-millimeter tapes, reels of film, and we transferred it,

and I started looking at this young girl

when she's eight, 10, 12, 14, 16, growing up.

And that's when I said, okay. This needs to become a movie.

The inception was long.

The making of was very painful.

Also it was my first film, long film ever,

so all the challenges that a first film bring with you.

And then a few mentors helped me very much.

Eddie Berg, who was a great documentarian in American,

and Baz Luhrmann, who gave me on the best advices.

He said make the movie only you can make.

Don't make the movie anyone else can.

And so all of these processes became this documentary

that almost in like an Al Moldover movie was ready when my mother got sick.

So this was kind of like a circle

that was closing in a very strange way.
Bad and good at the same time.
We got to finish the film and literally a few months later,
we were in Venice premiering the movie together
in this auditorium at the film festival.
And two and a half months after, my mother died.
So it was kind of like the best way to say goodbye, and at the same time,
I think it's hard for me to ever make,
for a while let's say, any art that has this importance for my life.
Yeah. It's so moving and touching, even the way you tell this story.
I mean, you are a master in working with images.
Photography, with your making, you have been working with
so many different people and celebrities.
And I work in PepsiCo and we work with the culture of image
and the pop culture of images across all the different brands.
And it's so important today more than ever,
because of the social media world we live in.
The Instagram society we live in.
How important it is, photography, images, videos,
all this kind of content for a brand?
You have been working with many brands as well.
It's very important.
It's more important when the brand knows better than you what they want,
because you become basically the bridge between them and their vision.
And I feel there's a lot of disconnect of certain brands, obviously.
Not the big brands that are established and did a very good job,
but like and even some of them, there's a big disconnect between
who the brand is and what they communicate.
And I think it always comes really to this traditional way of saying, okay.
Tell us who we are, you know?
And I like to work with brands that tell me this is who we are.
Help us tell this.
This is the very different process.
That's how I got interested in investing in companies,
because I understood that there are some companies that do it
and some companies that don't do it.
And the importance is always huge.
The problem today is that even if a company tells you
who they are and what they want,
Oftentimes the phones and the accessibility of technology have,
on one hand, helped anyone to communicate,
on the other hand, they completely broke the mechanism of
what content creators used to do back then.
And back then I talk about 20 years ago, not in 1930's or 50's.
So we are witnessing as image makers, as filmmakers, as photographers,
that there are some traditional ways of doing things that are still holding up.

Storytelling is always, no matter the transformation, will always be relevant. Now movies are suffering a little because it's a little bit more about TV. Certainly a certain way of taking pictures has been replaced by phones, even video apparently now with new phones.

I have a very old phone, so I don't know.

You made a video with your phone.

- Am I wrong? I remember wrong? - Yes. We did.

From we are talking with your phone, right?

Yes. And that's actually a good idea to talk about.

Ultimately, what matters is not that you are replaced or you are replaceable.

What matters if your idea.

You can film anything with anything at this point, as long as the idea holds, as long the storytelling holds.

I personally, because I trained with a certain level of photographers and I like a certain quality, I will always prefer to shoot on film.

I will always prefer to do certain things.

But ultimately, it doesn't matter anymore, this much anymore.

It's about the ideas.

Yeah, yeah.

You're working with some big brands, right?

Brands like Apple.

Yes, I worked with Apple.

I worked with companies like Tommy Hilfiger, like Mercedes, Mini.

It's a very long list.

Well, what's one of your favorite projects with one of these big brands?

I really enjoyed working on this series called "Up Next" with Apple Music because the canvas was quite wide and open.

And so the idea was let's give voice to a new generation of musicians.

And it was coming in a time of my life where I already worked with everyone from Jay Z to Beyonce

to Lenny Kravitz

to all of these artists of different kinds. Nicki Minaj.

And so I thought how refreshing and interesting it is now

instead of now being the guy who only shoots the very famous people,

to go back into the hometowns of these new artists and tell their stories.

We had the luck of doing one which I always remember sadly.

The story ended tragically because this young guy,

his name of the artist was Juice Wrld.

He was becoming very big.

He died, and he died at 19 years of age.

But we spend a week almost in Chicago,

going around south Chicago in his neighborhood,

meeting his mother, meeting his family.

And one of the people we did in the very beginning

was this very unknown girl called Billie Eilish that no one knew of.

Another artist was Her, this new artist who's incredible who we did in Brooklyn. So it was a way to look again at a new generation instead of only fixing on the super successful.

And I think that's been a leading thing for my life now.

I'm looking for both levels of projects.

That's beautiful.

And in relation with these corporations, and this includes also companies like PepsiCo, like our company, what would be your advice as a creator working with these companies, what these companies should do to really leverage what a creative can do in the best possible way?

Yes, because the format is standard.

It's Francesco, we are late, first of all.

Always in a rush, right?

I don't know how it is possible that all these companies have always no time.

But it is possible because the world is moving so fast.

And we learned, if anything, with this pandemic that maybe things don't need to move that fast.

And so the first thing to me is let's slow this process down, and then let's have real meetings in order to start the inception of the project where we talk about why this creative vision.

I understand that we need to do a video that has this, this and that for the Superbowl, blah-blah-blah-blah-blah.

But why?

Why has this been chosen? Why?

And that kind of helps you getting more motivated as a creator, where you're not just like,

okay, now I have to give them just the best idea possible for the best budget possible to make it in the shortest time possible, because those are not really the only important things.

A lot of stuff that we reference from back in time had a different pace.

And so my big thing is like let's slow down and not rush into something that ends up sometimes not being exactly what you want.

I believe in projects that start almost creatively together.

And so the way you do that is also by changing the way the system works, because right now creatives have to pitch and there's five, 10, 12 people pitching on the same idea and it's this competition and it's stressful.

And oftentimes, it's a big endeavor for nothing because you don't deliver, you don't maybe land the job or whatever.

And for example with artists, with musicians, right now all I do is, I only approach the project if I can talk to the artist.

I only do the project if we can really like make this come alive together.

That, to me, is exciting.

The rest is part of a process and it's what we all have to do and had to do,

but I'm trying to change it a little bit, at least as much as I can control.
Talking about the pace of life, we both live in New York City
and every time I talk with creative people
from all around the world, everybody's like, oh my God.
What a dream to live in New York City. So inspiring.
And you are a very inspired, creative artist,
but you have a conflictual relationship with New York City.
You have a house in L.A., but you're also always in Long Island
and many other things. You love nature.
You love a different pace of life from New York.
What's your relationship with a city like New York?
And what do you find in the nature and in the cities,
in the places outside of New York?
Yeah.

Well I think we always want what we can't have,
so let's start there.

I have and had New York in many different ways,
living in different places.

And I think I experienced as good of New York that I could have had.

And for a very long time, New York was essential to my process.

I always say I owe to two people who I am: my mother and New York.

And New York being one of the two people.

Because really, New York exposed me.

New York challenged me.

New York killed me.

New York made me feel the best.

And so it's this crazy drug.

What happened when I moved to Los Angeles before I came back to New York,

'cause I met my wife and she's based here and so I came back,

what happened when I lived in Los Angeles,

I opened up a type of life that I never thought was really possible,

which was a life where you were not constantly waiting

to go on holiday to experience certain things.

It was this weird mix of, oh wow, eight hours a day I'm working

and eight hours a day I'm on holiday.

And space, time by yourself a lot of time in cars, which some people hate.

It was really one of my favorite things about Los Angeles.

I was able to think so much, listen to music, listen to podcasts.

It was almost like when people say I love flying because no one bother me,

that's kind of what was that car that you mentioned for me.

So when I came back to New York,

if you add the fact that I wasn't anymore in a phase

where New York was so essential right?

Because I had my own circle of friends,

circle of clients, people knew me in the industry

and so it was a little bit easier to work regardless of where I was.

So when I came back to New York I had this shock where I was like, wow.
I'm back in a place where everything is fast.
The subway stinks.
It's cold. It's too hot.
People are not very kind.
A coffee costs 10 dollars.
And so I felt like I deserved better, right?
So ultimately, the way you feel when you're in New York,
although I always criticize New York,
is a way that no other places make you feel.
Even now, especially downtown,
you know that it's very different right?
If you live in the Upper East Side, New York is a different city right now.
But if you live downtown in the creative areas,
Lower East Side, West Side, Soho, New York is deserted.
It's just that people are not going into the office, so you have less traffic,
which honestly, it's also very nice.
Even in this time, New York is still expressing something.
It's saying no.
It's saying we will come back.
It's saying yes, buy your house in the Catskills,
but in two years you'll want to be back.
It's saying all of these things.
You really feel it.
It's the most resilient place in the world.
And I think that the reason why I can't fully detach from it,
is because I feel that
even in this very difficult time actually more important in this difficult time,
New York will come back stronger.
And when it comes back, you will be part of it.
I was part of 2009, 10, 11, 12, 13, 14.
Glorious years after the recession.
I was younger.
I had more opportunities then.
And I think this will bring a lot of opportunity.
So I don't want to leave New York,
but I do have to take a lot of breaks from New York
and I have to live also in different ways.
Where do you find your inspiration?
It's really all over.
Right now, since I'm very locked in at home, I really find it in books.
I never really was a big fan of essays.
I'm reading more nonfiction.
I'm watching a lot of documentaries.
There's a strange shift that happened
maybe with a lot of people, not only with me with.

Strangely, despite the time we're living,
I'm not looking for comfort in fiction.
I'm looking for comfort in reality.
I am not looking to escape.
I'm kind of looking to be more present.
And obviously, there's two ways to go in these terrible times, right?
You either say, no, I want to be here now,
or I want to dream of a different world.
They're equally interesting.
Maybe in the beginning when things were so shocking, I really escaped.
But now I feel very present.
I feel like I want to know what people think.
I want to know what the people's concerns are.
There's a lot of stuff that is happening right now historically in America
that I think is very, very fascinating.
Yeah.
Well, talking about what's going on right now in your movie on your mother,
on Franca: Chaos and Creation, you talk about the Black issue.
If I'm not wrong, you are talking in the documentary
about that historic issue of Vogue all dedicated to Black mothers
and literally talking about a topic that was very difficult,
especially back then, especially in the fashion world.
You are very well aware of this,
everything that's going on right now in America, Black Lives Matter.
What's your point of view on all of this over the years,
in everything that's happening right now in the world of race?
We Italians I think partially understand this problem.
America is much more complex.
America has a different history.
Not that Italy doesn't have a dramatic history on many levels,
as we were the one ally of Hitler,
but America came and changed a lot of things for us.
Since, we have been very supportive of America,
and we don't have the same history of immigration.
We don't have the same history,
because Italy is already a country of immigrants within itself, right?
There's a lot of immigration between south and north,
and the unification of Italy is 100 years younger than America, right?
So very difficult.
Very difficult to compare.
What I think is, I think it's time for a change.
It's time for a big change.
And, out of bad things hopefully come progress.
America four years ago, four years ago,
was a completely different place.
Me Too didn't happen.

Black Lives Matter was obviously not-not happening,
but it was very different from what's been happening right now.
We have to go extremely on the other side to meet back in the middle.
So the conversation needs to get pushed.

It needs to be in our faces.

It needs to become really about let's open up.

Let's change.

Let's really change, not just like say we are changing.

And this will create some tension, right?

Because obviously, every time you go to extremely on one side,
there are going to be frictions.

But I think frictions are necessary.

Talking about philosophy, you now, Giambattista Vico,
the Italian philosopher and historian,
says there are cycles and recycles in history.

You go forward two steps, you go back one step.

You go forward two steps, you back up one step.

So, it will create tension, but I think it's necessary.

What are you working on right now?

You mentioned a movie that you're about to start.

Can you tell us more about that?

Yeah.

This is another project of sweat, blood and tears.

I started four years ago.

I read the book right after we released the documentary,
and I remember my mother was still alive
and I told her I found this book.

I think we're going to make it into a movie.

Four years later, between Coronavirus financing travels, whatever,
we haven't shot it but we are doing it this summer, thankfully.

The picture, as they say, it was greenlit.

So it's happening.

It's a novel by the famous Norwegian writer, Jo Nesbo.

It's not his most famous novel.

It's a smaller novel he wrote called Midnight Sun.

The title of the film for various reasons
will end up being The Hanging Sun,
and based on Midnight Sun, the novel by Jo Nesbo.

And it's a novel about

a man who wants to erase his past.

Not truly erase his past but accept his past and move on.

And it's a story about a father.

It's a story what it means to be a son, not only a father.

And I think it was very important for me

In the time I read it because all of a sudden,

I was about to become the only adult in the family.

The only one responsible.

Not anymore a son, but potentially one day a father.

And I also was a guy who was coming to terms with some past and some issues.

So something I identify very much with.

I found a great actor, very well known in Italy, named Alessandro Borghi,
who's going to play the lead,

and he's going to be surrounded by international cast.

It's a movie in English, so he's going to act in English.

He's the son of immigrants in the book, so in the film,

so there's obviously some story points

that justify accents and all of that stuff.

But he's a sublime actor, and it's a beautiful story

that shoots in the north of the world, so in the summer,

so when the sun never goes down, that's the reason of the title.

It's a thriller, but at the same time, it's a love story,

and there's this very tender relationship with this kid

that he meets along the way and with his mother,

which I hope the audience will enjoy.

So you're shooting in the summer,

and you know already when it will be released if everything goes well?

Probably 2022.

Fantastic.

Well, Francesco, we touched so many different topics,

philosophy and photography and genetics,

and we talk about resilience,

and we talk about passion and vision and asking why and doubts.

I think he's so inspiring in so many levels

for so many different kind of people in so many different situations.

So thank you so much for being with us today and for sharing your insights.

Thank you for having me,

and it was equally inspiring to talk to you and to share my experience.

Thank you, Fra.

- Ciao. - Ciao.