

RUNNING *With* SCISSORS

Nearly THREE DECADES after founding MIU MIU, MIUCCIA PRADA is at the PEAK of her ARTISTIC POWERS, even making one VERY TINY MINISKIRT go VERY VIRAL

Story by RACHEL TASHJIAN
Portraits by TYLER MITCHELL

Miuccia Prada is not strictly a self-made woman. The company she revolutionized from a dusty luggage business to a paragon of luxury fashion was started by her grandfather. But she is certainly a self-fashioned one. She dyes her own hair honey blond. She cuts it herself too (though she might let hairstylist Guido Palau give her a snip backstage before a show). She is a woman who takes things into her own hands, whether that means ideas, projects, or skirt lengths. Posing for Tyler Mitchell for this photo shoot, she took out a pair of scissors and lopped off her hemline, right then and there. “There is a pleasure in cutting,” she tells me.

The pleasure of cutting is what has propelled Miu Miu, Mrs. Prada’s other fashion line, to be a viral phenomenon over the past year. When Mrs. Prada, as she is known in the industry, sent models down the runway last fall in chopped-off miniskirts—so short, the lining of the pockets was exposed—and hacked-off sweaters showing a practically mannerist expanse of abdomen, people went out of their minds. TikTok was filled with 20-somethings showing followers how to cut up their own skirts to create the look at home; as of this writing, #miumiu has more than 695 million views on the platform. During the first three months of 2022, searches for the brand were up 400 percent because of the miniskirt set, according to the Lyst Index. By February, nearly every magazine had put a star or a model in a version of the look; Nicole Kidman told an interviewer that she had yanked it off of stylist Katie Grand’s

rack for the cover of *Vanity Fair*, which unleashed a days-long conversation about dressing your age (zzzzzz!). On Instagram, someone started an account dedicated to tracking its appearances (@miumiuset). As one viral tweet put it, “That Miu Miu skirt set being passed around like a blunt.”

Runway looks usually get passed around the internet because they are extreme. They become a meme and the subject of mocking. But instead of meme fodder, this look was something to be coveted with a manic urgency.

Mrs. Prada and I are sitting in her office in Milan, a sparse, concrete space on Via Bergamo, as she sips a cup of tea. Behind us, in the floor, is the entrance to her famous slide, a Carsten Höller work that takes you down a long, silvery tube and spits you out into the courtyard. “The idea of cutting is a rebellious gesture,” she offers in an attempt to explain the hype. But it was done to “something very normal. Classic. Usual.” She slips her thumbs through the belt loops of her yellow snakeskin knee-length Miu Miu skirt and shrugs. Little silver earrings wiggle in her lobes. “Why it became such a phenomenon, I don’t know. Probably because it was so classic. Because it was a *pleated* skirt.”

She called the collection Basic Instincts.

SOMETHING INTERESTING HAS HAPPENED at Miu Miu over the past couple of years. That’s partly because something interesting happened at Prada too: In April 2020, Raf Simons became her co-creative director. “I’m very much concentrating on Miu Miu,” she says. “It is a playground, because it was smaller, so it was more free.” Not that she isn’t free at Prada; it’s more that “Prada is ►

Clothing and jewelry, Mrs. Prada’s own.



“If you BELIEVE in FASHION and eventually CREATE TRENDS, it means that what you are doing makes SENSE to people. It MEANS you are CONNECTED to PEOPLE.”



the most serious part of myself.” Mrs. Prada also began working with Lotta Volkova, the Russian-born, Paris-based stylist who was crucial to forming Demna’s early collections at Vetements and Balenciaga. (When asked why she wanted to work with Volkova, Mrs. Prada says, “Because she is very good.”) In 2021, sales were up 20 percent over the year prior; in the first half of 2022, they were 14 percent above that. And it’s not just handbags and shoes that are moving, as is the case for most luxury brands: Twice while I was writing this piece, I visited the Miu Miu store in SoHo, New York, and the miniskirts were completely sold out.

Hailey Benton Gates, a filmmaker who in 2019 directed one of the films in Mrs.

This page: Fall 2021, pictured here, was the first styled by Lotta Volkova. Opposite page: The viral Spring 2022 collection, in which it appeared that someone had taken scissors to the hems of sweaters and skirts to expose abdomens, ankles, thighs, and even pocket linings.



Prada’s short-film series *Miu Miu Women’s Tales*, says that Miu Miu “feels like the place where [Mrs. Prada] goes to test the limits of something. She’s definitely an obsessive person. Like the skirt: How many different ways can a pleated skirt be done?”

Mrs. Prada started Miu Miu in 1993. The brand is often described as Prada’s “little sister,” but that is not quite right. It’s not a diffusion line, nor is it targeted at a younger or different audience (in fact, many Miu Miu wearers have been wearing the brand for years and are now in their 50s and 60s), and its prices are the same as Prada’s. “For me, they are equally important,” she says. Miu Miu, she clarifies, is “more charming.” And more naughty? She smiles. “Yes.”

Designers often seem to treat a section of a woman’s body as that season’s part du jour. “One [season] is the leg, [next] is the décolletage, after is the shoulder,” Mrs. Prada says. She turns her shoulder to the side and peeks over it coquettishly. “So I said, okay, something that is really ‘out of fashion’ now is an exaggerated midriff... [To expose it] was a joke for me about the erogenous zone.” The show was accompanied by a hilariously out-there film by Moroccan-born, New York-based artist Meriem Bennani in which showgoers’ eyes pop out at the sight of the skirt. The film closes with several of Bennani’s female friends and family members cackling about trends in plastic surgery (“They take fat from the thighs and inject it in the butt!”), creating a zany meta commentary on Mrs. Prada’s observation that bodies themselves are treated as trends. “My relationship to my body and my gender and putting clothes on starts with the women around me growing up,” says Bennani. “That has defined my relationship to what parts of my body I’m uncomfortable showing or not. In the Moroccan environment I grew up in, there’s such humor around bodies.”

One of the reasons the miniskirt caused such a frenzy is that it is radical, even political. “It is probably one of the biggest examples, if not the most important example, of rebellion,” Mrs. Prada says. “More than [Coco] Chanel relaxing clothes, more than taking away the bustier.” In the 1960s, she offers, the miniskirt was revolutionary because “it was saying, ‘We own our body. We do what we want. We don’t want to be



constricted.’ So the nakedness back then became the idea of freedom and protest.”

Mrs. Prada’s miniskirts weren’t intended as a protest; she isn’t even sure you can protest with clothes anymore. Instead, you can “invent a new way of being beautiful or sexy. Not going with the cliché of it, but inventing your own way and deciding what you want to wear according to your [own] thoughts.”

That is the type of idea that has created a kind of cult around Mrs. Prada. “There’s something very impish about her,” Gates says. “Her humor is very wry, and she likes bad girls.” The woman loyal to Miu Miu is less a customer than a woman casting herself as a character in the Mrs. Prada universe, gamely showing up for whatever costume the auteur has imagined, whether it’s a miniskirt or a pair of enormous Abominable Snowman-worthy faux-fur boots. With the miniskirt, for example, it was clear that it was *too* short. But more important than the length was the ragged hem, like a woman decided at the spur of the moment to take this anodyne garment and maniacally ruin it—as a way of seizing her own destiny, perhaps, or of regaining control over her inevitable demise. It is not a protest but an expression of hypercontemporary aggression. “One thing that I strongly believe: You have to try to do something relevant,” Mrs. Prada says. “Not making something for the sake of something strange.” She doesn’t like what she calls “useless fashion.” In part, her decision to thread ideas through multiple seasons is about sustainability: “Instead of each season being a different craziness or exaggeration, I want to give it more consistency, because it has a power. I am one of the few women designers. I want to make it more relevant.”

For Fall 2022, she continued some of the ideas from the spring collection. Fall was about retaining the “classicism,” as she put it, from Spring 2022 (more pleats, more miniskirts) and about “being wrong.” Being wrong? I ask.

She leans in, her voice deeper and stronger: “*Being wrong.*”

So: tennis skirts...for winter. Ha! Little sexy slips with bizarro embroideries paired with big, chunky boots. She also cast a number of male-identifying models in the show, sending them out in new tennis-inspired iterations of that miniskirt. “It was very subtle,” she says, intended less as a statement about how the clothes *should* be ➤

THIS PAGE AND OPPOSITE: COURTESY MIU MIU



contradictions and singular possibilities. “The moment [a brand] does something, all the others do the same. You find the same things [with] a different logo: the same shoe, the same bag—identical, but [with] each brand’s logo. That creates money. That doesn’t create trends. We in Prada, and Miu Miu even more—I believe in fashion. Fashion is my job. Also, [creating trends] is the interesting thing about it; otherwise, you just do clothes. But if you believe in fashion and eventually create trends, it means that what you are doing makes sense to people. It means you are connected to people. I never think about what people want—ever, ever—but even if I don’t look at TikTok,” she says with a laugh, “I am interested in culture, and youth culture in general, also because I work with so many young people here and at the Fondazione Prada [my institution for contemporary art and culture in Milan], with young artists. I’m always with younger people. And because I’m a curious person, eventually what I do resonates with these people because somehow I’m connected. You have to be interested in the future. The future includes young people. This is the key of everything.”

This is the way Mrs. Prada’s mind works. I don’t know that I’ve ever met someone who enjoys thinking as much as she does, and I don’t simply mean that she is smart. She reads constantly about art, about politics, about fashion. She loves to ask questions. She loves to contradict. She loves to work out ideas aloud. Thinking, for her (and in her *(Continued on page 148)*)

COURTESY MIU MIU

worn than how customers are wearing them, since people of different gender expressions, she’s discovered, have been eagerly shopping at Miu Miu. (Miu Miu’s menswear line was shuttered in 2008.) Musing about why her designs resonate with men, she offers that perhaps they identify with her vision of femininity, which she describes as “nice, generous, loving, caring.” These are important, she says, because “otherwise, we will become tough people. There is so much hate and aggression around that we should embrace that aspect of being generous and nice and not aggressive and hateful.”

Fashion designers do more in this era than they ever have before, not only creating clothes but also building universes of imagery and influence through marketing and branding. One thing they rarely do is create trends. Rather than starting on runways, trends seem to bubble up quixotically on social media; on TikTok, trends seem to appear overnight—cottagecore, Barbiecore, yadayadacore—but have the life span of a flea, and rarely do they have the power or time to resonate beyond their immediate practitioners. Fast fashion has become so pervasive, a universe unto itself, that most people wearing the Shein version of a designer dress probably have no idea it’s a rip-off of someone else’s idea.

But Mrs. Prada still creates trends. In February, the fast-fashion brand Fashion Nova made an exact replica of a Miu Miu

set. “When I saw that, I was like, ‘They’ve made it!’” Bennani says. “That’s when you know it’s becoming *a thing*.” On TikTok, countless 20-somethings showed off their DIY versions of the chopped miniskirt, offering open homage to Miu Miu. I pull up one video of a kid showing off a “budget Miu Miu” khaki skirt and crop top and play it for Mrs. Prada. She grins. “Fantastic.” (She doesn’t look at TikTok often: “I have too many things to do.”)

Why is it that Mrs. Prada is able to create clothes that penetrate at every level of the culture? “Because I am interested in *fashion*,” she tells me. Not style. Not what sells. Not products. Not what celebrities like. But fashion, with all its whims and



“The IDEA of CUTTING is a REBELLIOUS GESTURE.”
But it was done to “something very NORMAL. CLASSIC. USUAL.”

Opposite page: The Fall 2022 collection, which expanded on the radical miniskirt from spring with tennis skirts that were, as Mrs. Prada puts it, just a bit “wrong.”

PRODUCTION: AMAZED BY. SEE THE DIRECTORY FOR SHOPPING DETAILS.

CHARLIZE THERON

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Connecticut in 2012 and at Robb Elementary School in Uvalde, Texas, this past May. “I can so gracefully talk about slowing down, don’t be reactive,” she says, “but there’s a part of me that I think if I was one of those parents, I would not be as gracious as a lot of them have been.”

WHEN I ASK THERON about her relationship to fame, whether taking on projects where she’s solely behind the camera is reflective of a desire to step back from the spotlight, she demurs. “I feel like I’m at a place where it is what it is,” she says. “Working more isn’t, I think, going to change my level of fame. It just has always been a mediocre ride. I’ve never been one of those people that’s at a Kim Kardashian level. But I feel like it’s just always been this thing.”

If anything, Theron says, her star power has less currency than it once did. “I will say, back in the day, it used to be like, you want to have some of this fame so you can go make the shit that you really want to make,” she says. “But now it’s like, I pitch shit all day long and people are like, ‘No, thanks.’ I’m like, ‘I guess that’s not cash in the bank anymore.’ And that’s nice. It’s nice that you’re making things on the merit of how good they are versus this idea of, like, ‘Oh, you’re this thing, and we want to be in business with that thing.’”

By all accounts, Theron is both a good collaborator and a good time. “She does not disappoint in that way,” says Rogan. “She’s not one of those actors who you think, ‘Oh, they seem this way, and they’re this way.’ She is who she seems.”

Reitman—who was also at that surprise party with Michael Bolton—says it’s reflective of something much more elemental about Theron that people are genuinely drawn to, a basic humanity that’s never far from the surface. “I mean, look, yes, Charlize is an extraordinary hang,” Reitman begins. He then pauses, takes a deep breath, and apologizes. “Sorry. Something personal just flew through my head,” he says. This past February, Reitman’s father, Ivan Reitman, who directed *Ghostbusters* and coproduced *Animal House*, died at the

age of 75. “After my father passed, all my friends came over to my house, and she’s the one who was passing out the drinks. Honestly, she was the one who really got me laughing again,” he says. “There’s an essential goodness to her, and I think it’s the reason people love watching her on screen no matter who she plays.”

After nearly three decades working in one of the most soul-eroding industries, Theron is still going because she still loves making movies and because she is nothing if not driven. She says she’d like to make more comedies; conventional romance is the only genre that is out of the question.

Theron, who is currently single, has said before that she never wants to get married. “During Covid, somebody was interested in doing this thing with me,” she says. “It was just a deep dive into a relationship. And I was just like, I don’t know if I wanna...I just feel so out of practice.”

Her kids, she often says, are the great loves of her life, and they are just starting to become aware of her movie stardom. “Their friends are asking things like, ‘Is your mom in a Marvel movie?’” Theron says. But they remain unfazed. “They’ll see billboards of me sometimes, or we’re going through the airport and there’s a J’adore ad.” (Theron has been the face of the Dior fragrance for nearly two decades.) “They’ll pretend they’re so embarrassed. They’ll go, ‘Oh God. Don’t look, Mom. There’s a huge picture of you.’”

Billboards aren’t what impresses Theron’s daughters—or what makes her feel fulfilled. “When my kids say, ‘Mom, nobody makes pasta better than you,’ nothing gets close to that,” she says. “I don’t ever need them to be like, ‘Oh, you’re in that movie.’ I am still carrying such a grudge that there’s a mom in our circle who makes French toast that my kid raves about. And she’s given me the recipe and I’ve tried it. And every time I make it, my kid is like, ‘No, Aunt Nicole’s is better.’ And I’m like, motherfucker. I am way more driven by that stuff.”

What Theron wants her kids to see most is that you have to work at everything. “I think that’s more important than fame or anything like that,” she says. “I saw my mom work hard, and I remember just my whole life thinking, nothing is going to get handed. You have to work harder than anybody else in the room.” HB

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presence), becomes a kind of luxury experience: divine, beautiful, and extravagant.

THOUGH MRS. PRADA moves fluidly between the worlds of art and fashion, she rarely mixes the two. “One of the first things she told me was that she always feels she wants to protect artists from the fashion world,” Bennani says. You’ll often come across, in attempts to be high-minded about fashion, the idea that fashion is a form of art—something that’s always bugged me. This has always seemed to me like a way to create credibility for an industry that people think they have to justify or defend. But does art really have more credibility than fashion? Regardless of whether Mrs. Prada believes it does, I don’t think she believes fashion needs justification. Indeed, she sees all the realities of fashion—the speed, the frivolity, the mindless change, the cycles—and she investigates them through materials, shapes, archetypes, characters. She takes its substance, and even its lack thereof, seriously.

Mrs. Prada doesn’t think like an artist; she thinks like a *designer*. “When you have that kind of vision of the world, you understand what you do as a medium,” Bennani explains. And she uses the tools at her disposal to say something about our world, our feelings, our minds and bodies. That is what makes her work so powerful.

Does she feel she is in a period of great creativity? “To be honest? Yes.” Why? “I passed a period where I lost all my friends.” Editor Ingrid Sischy, who spent decades beautifully elucidating Mrs. Prada’s work, and her longtime collaborator and friend of 40 years, Manuela Pavesi, both died in 2015, to name just two. “And so it was really a difficult period. Now I’m recovering. Actually, I feel good.”

It’s not a feeling that’s derived from this current fervor around Miu Miu. “I never really enjoy success,” she says. “I am happy with my life. Not only with my job. I am happy; I am at peace with myself.”

Before leaving her office, I glance at Mrs. Prada’s famous slide. When was the last time she went down it? “It’s a long time,” she says. “At the beginning, it was exciting. I get bored very quickly. That is why I like fashion.” HB

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"With my brain exhibition, even science becomes attractive."

"I use my name to make attractive culture as well."

by Natalia Aspesi

She had been thinking about it for about ten years, to bring to the Foundation not only art, to exhibit not only the objects, the images, the things we call C

art, but also to give body and visibility, to thoughts, studies, ideas, research, to invent exhibitions, real exhibitions, on themes that do not usually inspire her, themes that are not abstruse, not passenger, not futile, but essential, such as politics, religions, feminism, climate, science. Miuccia Prada leaves behind the recent fashion show and one of her worlds, that of fashion and therefore creativity, production, market, frivolity; and meets another one that fascinates her, that of science, in the two-day forum that concludes the Foundation's three-year project, Human Brains, dedicated to brain studies. "One morning I wake up, I call Massimo Cacciari I tell him about this intuition of mine, this desire, and he is a little bit interdicted, then he says to me: If you want to do a science exhibition, choose neuroscience which is the most advanced point of these studies. I knew something about it, vaguely, and he introduced me to Giancarlo Comi, professor of neurology at San Raffaele University, who immediately put together a scientific committee, which in turn chose a number of specialists, with a fascinating and new task for all of them and us: to organize an exhibition that, as such, therefore also visually, had as its theme the brain: or rather brains, because everyone has his own, and we are all different, to be tied to scientific meetings, to a series of events called Human Brains." The exhibition was there, it won over the Foundation's unfailing audience, many young people and many foreigners, and now, With the forum, Preserving the brains, comes to a close. It remains unforgettable in its uniqueness and importance, with the magnified and colorful images of microscopes that look like the Kandinskis, the Kusamas, the Richters; and are instead the path of the degeneration of the brain when it is affected by Alzheimer's, Parkinson's, Multiple Sclerosis and Amyotrophic Lateral Sclerosis. I understand the online forums, the conference, but the exhibitions, how does a disease with no escape become an exhibition?

"I think this Preserving the brains has managed to hit what for me is the heart of the problem, to make sure that a visual arts institution that attracts as many visitors as the Foundation has managed to enhance, to try to make easy to understand a vital issue of science that affects our society, which is talked about a lot without having a thorough understanding of it. I have an obsession, to use the tools I have, my work, the success of the Foundation, the fame of the brand

Prada, to do useful things that can improve people's knowledge, consciousness, coexistence.' From fashion, excuse me, to the Salvation Army? "I was born as a political animal, I graduated in political science, and as a young man I was active in politics and intellectual activity. Then I was lent to fashion. I say this with embarrassment. In those years, the 1970s, as a leftist woman, as a feminist, I was ashamed to make handbags, and I was also ashamed because it was a craft that I really liked. I felt the same embarrassment when my husband and I started to get involved in art: I was afraid it would be thought that I wanted to look for a way to make myself beautiful, to give myself a virtuous image that would redeem me from the fortunes of my craft. First of all I needed to gain the respect of the art community, and in the beginning I kept art and fashion clearly separated; to show that I only wanted to be good at my work, not to impose myself in a field that is not mine but that I am nevertheless very passionate about, that I care a lot about." It seems to me that this respect you have amply obtained and thus the trust in the Prada Foundation with whom anyone is happy to work. "The great advantage of my work is that it keeps us anchored in reality, I think the Foundation benefits from this because often those who deal with art experience a reality that is not that of others, and the results can be too serious, difficult to understand, foreign, heavy. Instead, I am convinced that culture should be enjoyable, attractive and help to understand life, to live. To be happy. I have always tried to suggest even for exhibitions the speed and liveliness of fashion, its glamour. Fashion is pop, like music, people today are crazy about fashion and fashion should not be separated from culture. And for example next year we will take advantage of the closure for restoration of the Specola, the museum of natural history in Florence, to exhibit its unique treasures, such as the 1,400 eighteenth-century wax anatomical models. These are exciting objects, and to make them attractive to everyone will be the curator, who perhaps, if he says yes, will be a famous film director. And that's all I won't say and can't say. Then we will also showcase other small Italian museums that are often unknown." Can you explain to me how an exhibition on Alzheimer's the other diseases of the brain can be pleasant and lively? "Because with very beautiful images it tells the truth, it shows you the physical mysteries of the body and the complexity of the disease, its path that for now, if at an advanced stage, has no solutions. And it is right to know. But it also illustrates the hope of new studies that explain how to intervene

Miuccia L entrepreneur Miuccia Prada, 73, leads with her husband Patrizio Bertelli the Prada fashion house, one of the most famous in the world from the earliest stages, identifying and treating the disease as early as possible, in the pre-clinical stage, as early as at least sixteen years before the first symptoms appear. To slow it down, at least at this stage. Doesn't that sound comforting?" However, there are exhibitions that have disappointed her.

"For example, the one on fascism Post Zang Tumb Tuuum. I know it is very popular, but I wanted it to be more political, to deal with the figure of the artist under the regimes, his way of reacting to censorship. There are those who withdraw, those who expatriate, those who adhere, as was the case in Italy in that 20-year period. I was thinking of a comparison with today, with the artist who wants to express himself in non-democratic countries. It was instead a historical exhibition on the art of the fascist period, something else." Today you could do an exhibition not only on censorship under dictatorships, but also in great democracies that censor precisely as such.

"Certainly cancel culture, a self-censorship that stems from political correctness, just as dangerous as that which gags people in illiberal regimes." Speaking of politics, didn't it surprise you that in the election clash there was barely a mention of science, that is, the future of our well-being, while the Foundation was working hard on it? "I made the decision, I don't know if it was right or not, to do political activities but not to talk about politics. Now even designers are being asked for political opinions. I hate opinion makers in general. Then I think even if I wanted to, I couldn't do politics because I am the designer of a luxury brand. I would feel uncomfortable, maybe I'm wrong but that's how it is. Besides, I'm better at doing than talking. I like to do." But since she was a young girl she has had a political background, so I guess without dealing with it directly, somehow it is politics that gives meaning to her life choices. "I make the political choices with my work and they are there for all to see. I don't think I have ever made an object woman's dress, which therefore did not correspond to my ideas, of any of my bosses I have never been ashamed." Why can't a woman politician be sexy?

"I have never thought so. But I firmly believe that it is not right to conform to the obvious idea of sexy that is imagined to be masculine, that of exposing the body and mythologizing youth. And to strike at the first glance, superficially. It's a lost war, because there will always be a younger or more beautiful woman. But also uglier, it happens. It is the head that really makes a woman attractive." He is right: I remember years ago, in un-Islamized times, in a Cairo hotel there was a reception, beautiful

Egyptian ladies dressed in Versace, provocative, but the men's covetous gazes all went to the ladies cloaked under the chador, hunting for a glimmer of femininity. Miuccia Prada has the bare air that has made her the myth of a certain class of ladies, no makeup, straight copper-colored hair, beautiful shining eyes of the same color, the concentrated gaze, a great attention to words; antique earrings, an orange sweater, then when she goes out she wears a classic men's large raincoat that hides her. And you get the sense of her fashion. We are in her immense studio where everything is white, on the table the teapot with a mysterious herbal tea, vegetal canapés, champagne: with us Chiara Costa, the art historian in charge of the Foundation's cultural programs. To her the task of finding together with Mrs. Prada, the way to

realize an exhibition on feminist thought. Arduous agenda. "I know. Feminisms are many, they express different points of view that are not always reconcilable. The difficulty is to find the person who can bring everything together, who is not biased. At a dinner I met Tarana Burke, the American activist who launched MeToo as far back as 2006, ten years before the march to the Golden Globes. And I thought, that's one voice, I would like to tell many different ones." She has two grown children, from the photos great-looking boys. Do they work with you and your husband?

"Lorenzo has joined the company, he is very interested in the Foundation and culture. Giulio is involved in other things, writing, working on a film. Now he is doing the round-the-world sailing regatta." The forum that was held and continues today hosts representatives from 13 of the most

prestigious neuroscience institutes and universities in the world, from the U.S., Canada, Israel, Japan, China, Italy and other European countries. Among them is an Italian excellence, Alberto Ascherio, who of course works not here but in Boston, whose recent research has shed light on the causes of multiple sclerosis, which identifies the mononucleosis kissing disease virus as a possible trigger. And on the evening of 6 at the Torre della Fondazione restaurant the hosts, Miuccia Prada and Patrizio Bertelli, welcomed for a working dinner 90 neuroscientists: dinner one imagines exquisite but proba, so much so that between courses, there will be speeches devoted to modifiable risk factors. That is, what we can do in our daily lives to protect ourselves from disease.

One should not say but in short, enjoy!

It is not right to conform to the idea obvious of sexy, i.e. exposing the body and mythologizing the youth. It is the head that really makes attractive a woman

In the 1970s As a leftist woman, as a feminist, I was embarrassed making handbags and it also happened because I liked a lot of my craft The political choices I make them with my job: I have never made a dress as an object woman, not in line with my ideas, of any of my bosses I have never been ashamed The designer brought to the Prada Foundation the project "Human Brains" dedicated to the studies of the brain: "my obsession is to do useful things for others."