




The 100 Most Influential People of 2025

HOW WE CHOSE THE LIST 

- ALL
- ARTISTS
- ICONS
- LEADERS
- TITANS
- PIONEERS
- INNOVATORS

Artists



Ed Sheeran

by Chris Hemsworth



Scarlett Johansson

by Chris Evans



Daniel Dae Kim

by J.J. Abrams



Kristen Bell



Adam Scott

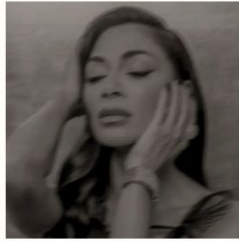


Rashida Jones



Diego Luna

by Gael García Bernal



Nicole Scherzinger

by Patti LaPone



Kristen Wiig

by Marielle Heller



Willy Chavarria

by Becky G



Danielle Deadwyler

by Regina King



Hozier

by Noah Kahan



Miranda July

by Molly Ringwald



Branden Jacobs-Jenkins

by Michael R. Jackson



Mohammad Rasoulof

by Christiane Amanpour



Annabelle Selldorf

by Annie Leibovitz



Yoshitomo Nara

by Stella McCartney

Icons



Demi Moore

by Ryan Murphy



Jalen Hurts

by Derek Jeter



Adrien Brody

by Rian Johnson



Gisèle Pelicot

by Gloria Steinem



Hiroyuki Sanada

by Lisa Joy and Jonathan Nolan



Angeline Murimirwa

by Malala Yousafzai



David Muir

by Diane Sawyer



Raquel Willis

by Elliot Page



Bobbi Brown

by Charlamagne tha God



Anthony D. Romero

by Darren Walker



Yoshiki

by Nicole Scherzinger



Amy Griffin

by Reese Witherspoon



Léon Marchand

by Summer McIntosh



Fatou Baldeh

by [Chantelle Lee](#)

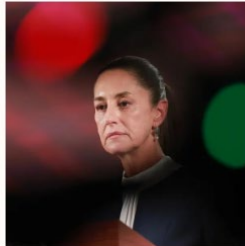
Leaders

OFFICIAL
TIMEPIECE



Keir Starmer

by Ursula von der Leyen



Claudia Sheinbaum

by Jorge Ramos



Donald Trump

by [Brian Bennett](#)



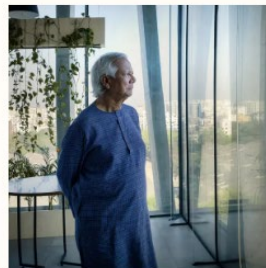
María Corina Machado

by Marco Rubio



Elon Musk

by [Simon Shuster](#)



Muhammad Yunus

by Hillary Rodham Clinton



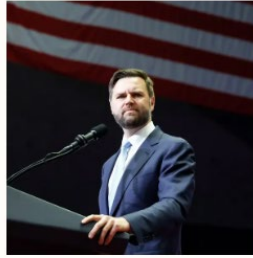
Howard Lutnick

by [Eric Cortellessa](#)



**Tedros Adhanom
Ghebreyesus**

by [Larry Brilliant](#)



J.D. Vance

by [Massimo Calabresi](#)



Reshma Kewalramani

by [Jason Kelly](#)



Friedrich Merz

by [Mette Frederiksen](#)



Megyn Kelly

by [Lara Trump](#)



Lee Jae-myung

by [Charlie Campbell](#)



Teresa Ribera

by [Inger Andersen](#)



Robert F. Kennedy Jr.

by [Alice Park](#)



Andrea Vidaurre

by [Robert D. Bullard](#)



Duma Boko

by [Vivienne Walt](#)



Russell Vought

by [Eric Cortellessa](#)



Javier Milei

by [Ian Bremmer](#)



Noa Argamani

by [Douglas Emhoff](#)



Mo Abudu

by [Idris Elba](#)



Ahmed al-Sharaa

by [Robert Ford](#)

Titans



Serena Williams

by [Allyson Felix](#)



Ed Bastian

by [Ken Chenault](#)



Blake Lively

by [Sherrilyn Ifill](#)



Lorne Michaels

by Will Ferrell



Simone Biles

by Aly Raisman



Doug McMillon

by Indra Nooyi



Miuccia Prada

by Baz Luhrmann



Percival Everett

by Cord Jefferson



Ted Sarandos

by Shonda Rhimes



Joe Rogan

by Mike Rowe



Lisa Su

by Andrew Ng



Mark Zuckerberg

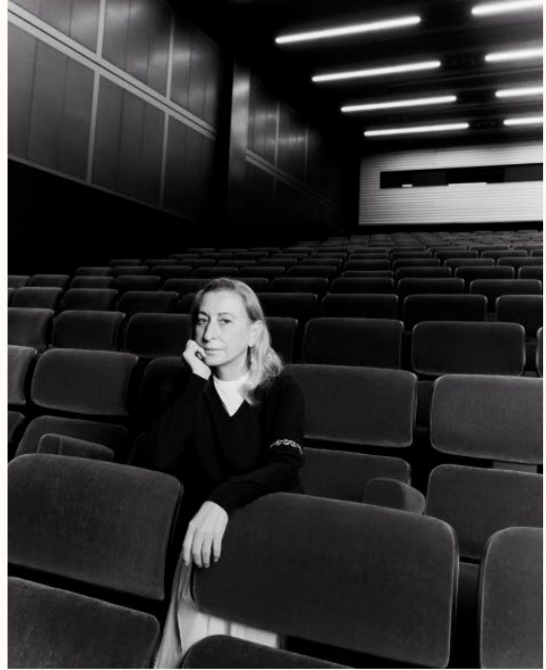
by Drew Houston

APR 16, 2025 12:30 PM CET

Miuccia Prada



by Baz Luhrmann



Amit Israeli

Some artists have to isolate themselves from the world in order to create their work, while others are able to access their creativity simply by living. Miuccia Prada is the latter. She is relentlessly interested in life—in meeting new people, engaging in different cultures, and going on creative adventures. Miuccia is incredibly intellectually robust and carries herself with an open and flowing energy. In addition to her great love of people, art, and life, she is an authentic and charismatic leader, one with a stunning clarity about decisionmaking and business.

The fashion that Miuccia designs, as the creative force behind Prada and Miu Miu, is completely true to her. She doesn't follow trends, she [creates them](#). You can purchase something made by Prada one year and just know that it will still be in fashion five years later, because she's built a brand that has its own place in culture. Prada is all about the quality and richness of life, and that is also true of Miuccia.

Luhrmann is an Oscar-nominated filmmaker



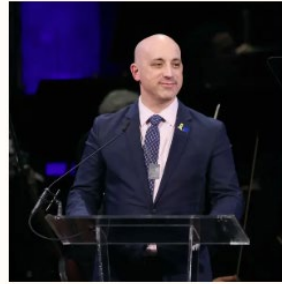
Bonnie Y Chan

by [Charlie Campbell](#)



Alex Karp

by [Nikhil Kumar](#)



Jonathan Greenblatt

by [Van Jones](#)



Stephen J. Squeri

by [Ed Bastian](#)

Pioneers

PRESENTED BY



Demis Hassabis

by [Jennifer Doudna](#)



Rosé

by [Lily Collins](#)



Andrew Forrest

by [Fatih Birol](#)



Robert Montgomery

by Kevin Longino



**Breanna Stewart and
Napheesa Collier**

by Alex Morgan



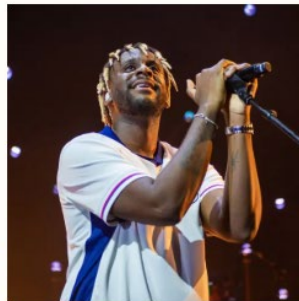
Robin Wall Kimmerer

by Elizabeth Gilbert



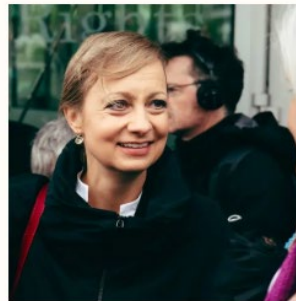
Dario Amodei

by Ashton Kutcher



Myles Smith

by Shaboозey



Cordelia Bähr

by Katharine Hayhoe



Julie Burkhart

by [Charlotte Alter](#)



Liang Wenfeng

by [Charlie Campbell](#)



Allison Sesso

by Adam Conover



Tomas Cihlar and Wesley Sundquist

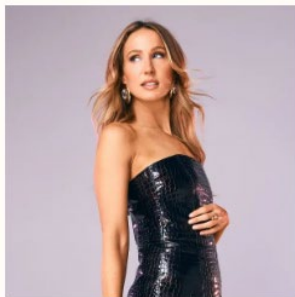
by [Alice Park](#)

Innovators



Snoop Dogg

by [Hoda Kotb](#)



Nikki Glaser

by [Ali Wong](#)



Ma Yansong

by [George Lucas](#)



Larry Fink

by [Beth Ford](#)



Kwame Onwuachi

by [Keke Palmer](#)



Sandra Díaz

by [Elizabeth Maruma Mrema](#)



Mickalene Thomas

by Alicia Keys



Jon M. Chu

by Michelle Yeoh



Wendy Freedman

by Janna Levin



Josh Koskoff

by Chris Murphy



Chutatip "Nok" Suntaranon

by Mike Solomonov



Christian Happi

by Pardis Sabeti



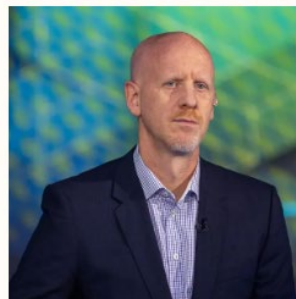
Ismahane Elouafi

by Bill Gates



Skye Perryman

by Kelley Robinson



Tim Cadogan

by Sarah Friar



Richard Thompson

by Bill McKibben

Project Credits

- **Project editors:** Merrill Fabry, Lucy Feldman, Dan Macsai, Cate Matthews, and Erin McMullen
- **Art and design:** Chelsea Kardokus and Lon Tweeten
- **Audience:** Diana Elbasha, Kitty Ruskin, Kari Sonde, and Meg Zukin
- **Contributors:** Charlotte Alter, Alex Altman, Ruairí Arrieta-Kenna, Emma Barker Bonomo, Aman Batheja, Brian Bennett, Eliza Berman, Judy Berman, Massimo Calabresi, Charlie Campbell, Andrew R. Chow, Kelly Conniff, Eric Cortellessa, Leslie Dickstein, Eliana Dockterman, Philip Elliott, Lori Fradkin, Mahita Gajanan, Sean Gregory, Chad De Guzman, Ayesha Javed, Miranda Jeyaretnam, Nikhil Kumar, Chantelle Lee, Belinda Luscombe, Kyla Mandel, Megan McCluskey, Mandy Oaklander, Alice Park, Billy Perrigo, Adam Rasmi, Dayana Sarkisova, Simmone Shah, Simon Shuster, Jeff Smith, Karl Vick, Vivienne Walt, Olivia B. Waxman, and Justin Worland
- **Copy editors:** Mark Hokoda and Jennifer Schiavone
- **Digital:** Annabel Gutterman and Nadia Suleman
- **Photo:** Kim Bubello, Chloe Dowling, and Dilys Ng
- **Video:** Andrew Johnson, Brian Braganza, Erica Solano, Joey Lautrup, and Alexandra Robson



Putting women at the heart of their performance

An immersive show by Miuccia Prada and Goshka Macuga explores expression

BY VANESSA FRIEDMAN

Since 2011, Miuccia Prada, the patron saint of smart, messy women everywhere, has been using her Miu Miu line as a platform to commission short films by female filmmakers from around the world, including Janicza Bravo, Mati Diop and Haifaa al-Mansour. For Mrs. Prada, the films, which sometimes air during her fashion shows, serve as a backdrop to her clothes, which have always explored the chaotic lives of mothers, sisters, rebels, poets and punks without ever trying to reconcile their contradictions. That has made Miu Miu the darling of the fashion industry, the rare fashion brand to experience growth at a time when sales in general are slowing.

Last year, during Art Basel Paris, Mrs. Prada decided it was time to bring all the films together, and she enlisted Goshka Macuga, a Polish artist, to help. The result was an immersive performance piece of sorts that involved a cast of 35 characters from the films, brought to life by 105 different actors. It was such an unexpected hit, with 11,000 people visiting the Paris show during its five-day run, that she and Ms. Macuga decided to recreate it last weekend for Frieze New York.

The new show, titled "Tales & Tellers," was staged in the Terminal Warehouse, a cavernous late-19th-century building on the Far West Side of Manhattan, latterly home to the Tunnel nightclub. And it is an altogether darker take on the state of women than the Paris event was. (Still, wardrobe by Miu Miu.)

Mrs. Prada and Ms. Macuga explained over Zoom. The conversation has been edited and condensed.

There hasn't been a Miu Miu show in New York in decades, but now there is. Sort of. Why this?

MIUCCIA PRADA The clothes are an excuse to have the support of the company to create these projects where women are talking about themselves,

which is very important. In my work, I have always embraced the complexity of women, the complexity of our lives, how we can succeed in developing our abilities. So it's fundamental to know what women do, what they think, in different contexts.

GOSHKA MACUGA All these different stories represent different social problems for women in different countries. Like, for example, the film which I feel very close to, "Nightwalk" by Małgorzata Szumowska, was filmed in Poland at a time when gender issues were really repressed by our government. It was talking about this idea of liberation within a context that was not sympathetic to difference.

That sounds like the current state of America. Is that why you wanted to bring the show here?

PRADA Not just America. Conservatism is everywhere in Europe. We are facing these really great problems, and this moment is really scary. So it's a very crucial argument — that everybody has the right to their voice.

MACUGA We are taking it to the American, or New York, street at night and trying to imagine how a woman exists within this context. It's more threatening, it's more surreal. We're looking at the concept of inside and outside, the idea of individuals coming together in a group and being empowered. How all these individual voices can come together and make a big impact.

Is this also the way you raise your voice?

PRADA It's hard for me to talk about politics because I am a representative of luxury. That's a very privileged group of people, so to translate that in a real democratic way is not obvious. So I try in my own way to be political, but I have to be very careful how I make it public.

MACUGA Artists can use language that allows certain narratives to still be present, but maybe present under the umbrella of a more coded language.

You're not directly addressing anything or making a statement, but you're creating the possibility for people to project certain ideas into it.

PRADA What I hope is that people who come to the show feel they can express themselves — their ideas, their problems, their weakness, their struggle. We are basically saying that change or building relationships or empowerment happens on a human level, in the instantaneous relationships that we make with other people.

Why is that important now?

MACUGA Clearly we cannot take for granted certain positive things that happen for women in society. Governments change, politics change, and the situation of women changes with that. **PRADA** Women's liberation is not concluded at all. Sometimes, it looks like we are going backward. There is still a lot of work to do.

Is that what you are trying to convey with clothes?

PRADA I try to make my contribution with the instrument I have. When you make clothes, you are suggesting possible ways of being. I am fixated on the word "useful." I want to try to be useful. Basically, I have the Prada Foundation, our museum. I have the fashion lines. And this is something in between that seems the most promising because it is simple. There's more excitement, less pressure, attached to it.

What do you mean?

PRADA First, when we made these little movies, no one cared one bit. We showed them at the Venice Film Festival, in a very serious environment. Then I wanted to do an exhibit at the Prada Foundation about feminism, but while curators are used to curating objects and art, there are no curators for ideas, so it's very difficult.

But adding the fashion environment attracts many more people and allows this idea to become much more popu-



lar, much more diffused. Suddenly, with this, everybody immediately understood. It somehow accelerated the process, and we wanted to push that. This is one of the miracles of fashion.



Actors during a dress rehearsal of "Tales & Tellers" in New York, below. The installation and performance project was conceived by Goshka Macuga, right, a Polish interdisciplinary artist, for Miu Miu.





PHOTOGRAPHS BY HIROKO MASUIKE/THE NEW YORK TIMES

A scene from Miu Miu's immersive "Tales & Tellers" show in New York. "In my work, I have always embraced the complexity of women, the complexity of our lives," Miuccia Prada said in an interview.



Miu Miu Brings a Show to New York, and Everyone Can Go

 nytimes.com/2025/05/09/style/miuccia-prada-miu-miu.html

Vanessa Friedman

9 maggio 2025



A scene from Miu Miu's immersive "Tales & Tellers" show taking place during Frieze New York. Credit...Hiroko Masuike/The New York Times

May 9, 2025

Since 2011, Miuccia Prada, the patron saint of smart, messy women everywhere, has been using her Miu Miu line as a platform to commission short films by female filmmakers from around the world, including Janicza Bravo, Mati Diop and Haifaa al-Mansour. For Mrs. Prada, the films, which sometimes air during her fashion shows, serve as a backdrop to her clothes, which have always explored the chaotic lives of mothers, sisters, rebels, poets and punks without ever trying to reconcile their contradictions. That has made Miu Miu the darling of the fashion industry, the rare fashion brand to experience explosive growth at a time when sales in general are slowing.

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Image



"We're looking at the concept of inside and outside, the idea of individuals coming together in a group," the artist Goshka Macuga said. Credit...Hiroko Masuike/The New York Times

Image



The show takes place in the Terminal Warehouse in Chelsea. Credit...Hiroko Masuike/The New York Times

Mrs. Prada and Ms. Macuga Zoomed in to explain. The conversation has been edited and condensed.

There hasn't been a Miu Miu show in New York in decades, but now there is. Sort of. Why this?





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SKIP ADVERTISEMENT

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laLettura

ORIGINALS



«If it were not for this interview, I would not even have remembered the anniversary». Ten years ago, on May 9, 2015, the new headquarters of Fondazione Prada opened in Milan, in a former distillery behind Porta Romana railway yard. Miuccia Prada, President and Director of the Fondazione established in 1993 with Patrizio Bertelli, seems almost surprised to be celebrating an institution that has transformed (and revitalized) an entire area of the city («Foundations also have the task of opening new paths»), thanks to Rem Koolhaas' project. To date, it has hosted 37 temporary exhibitions in Milan, 7 permanent projects, 17 digital projects, 4 choreographic projects, 11 music projects, 52 film projects, 2 scientific conferences, and 8 multidisciplinary symposia. Additionally, there have been 12 exhibitions at the Osservatorio in Galleria Vittorio Emanuele, 13 at the Venice venue, 13 at Prada Rong Zhai in Shanghai, and 8 at Prada Aoyama in Tokyo.

Recently named by «Time» as one of the 100 most influential people in the world — the only Italian on the list — Miuccia Prada was described by Baz Luhrmann, director of *Moulin Rouge* and *Australia*, in the accompanying note as “intellectually robust, relentlessly interested in life—in meeting new people, engaging in different cultures”). Co-creative director of Prada and creative director of Miu Miu, she speaks to «la Lettura» about the Fondazione’s development and her passion for art. This passion is confirmed in the refined and elegant space of her Milan office by the mouth of the metal and Plexiglas slide created in 1999-2000 by Carsten Höller. It connects the studio to the inner courtyard, though few seem to have used it so far.

What assessment would you make of these ten years?

«When we established the Fondazione in 1993, we were not planning it. Initially, we focused on exhibitions in our industrial spaces (which hosted, amongst others, Anish Kapoor, Carsten Höller, Walter De Maria, and Giulio Paolini, editor’s note), trying to accommodate the dreams and projects of artists since ‘traditional’ galleries were not willing to experiment, and very few funded their work. Over time, we realized that that program and those industrial spaces were too limiting. I started thinking about opening venues in different places, far from Milan, maybe in Moscow or China. My husband said that if I wanted to do something more serious, it might be better to have a space in Milan. We found one and began discussions with Rem Koolhaas. There was a debate over whether to preserve the old structure or create new architecture; in the end, he decided to put in dialogue the old with the new. The challenge then was deciding which exhibition to start with. We decided to exclude individual artists and focus on an exhibition about ancient art. We entrusted it to Salvatore Settis, a successful choice, as Settis is about to curate his third exhibition for the Fondazione».

To begin with a major retrospective on the ‘classical’ is a somewhat revolutionary choice...

«Some say I like to be a contrarian, but I am not. Rather, I search out and pursue new possibilities, I want to experiment, to encounter unfamiliar realities. Every project of mine, even in fashion, always starts from the idea of not following the obvious».

Did the inauguration of the Foundation’s headquarters mark a shift from the original 1993 project?

«No. On the other hand, I do not reflect much on what I do; instead, I always try to understand what is happening in the world. So we aim to create projects that can be interesting and useful for many people. Fortunately, I remain aware of my limits, being at the helm of a luxury industry. I would like to do more, even in art, but I do not want to seem out of place».

The Foundation stems from the belief that art and study are essential for understanding the world’s changes through new and engaging perspectives. It is a project that arises from your cultural background and education...

«My education was not in fashion; I found myself working in that field in the Seventies during my feminist activism. But fashion was not my first choice».

In fact, you graduated in Political Science from the University of Milan with a thesis on...

«On the PCI, the Italian Communist Party, and schools. When I started working in fashion, I decided to keep pursuing my interests, without isolating myself, but rather observing society and what was happening around me more closely. My education comes from literature, which I had not had the chance to explore during my university years. It was a way to bring what I loved into my work».

Like art...

«My interest in art came later when, together with my husband Patrizio, we became friends with artists like Eliseo Mattiacci. Thanks to him (Fondazione Prada dedicated a retrospective to Mattiacci in 1993 in the Via Maffei space, editor's note) and other encounters, we realized our industrial spaces would be perfect for holding exhibitions. And my husband decided to open an art foundation. But our background was not strictly artistic, so we started studying, reading, learning, and, with time, we found that direct contact with artists like Carsten Höller and Thomas Demand was essential. Because, by that time, it was no longer just about studying but understanding and engaging with the present».

A few days ago, President Sergio Mattarella spoke of «low-voltage» democracy. Do you think there is also a danger of 'low-voltage' art, more attuned to the market than inspiration?

«Yes, it is not a good time for art. Many young artists get too close to the market, to galleries. It is not inherently dangerous, especially for 'mature' artists, as they have already defined their body of work. But this proximity can burn out younger artists, who should be encouraged to bring the future into their work, to offer new truths».

So must art also be about participation?

«This is a topic we are discussing at the Fondazione. We believe it is crucial to remain independent, to make our own choices, to be free to propose exhibitions or projects, especially at a time when museums face increasing difficulties and a general decline in visitor numbers. In this climate, financial independence becomes vital for anyone wanting to make art freely».

From classical to modern and contemporary art, the Foundation has long chosen to expand its scope into neuroscience and artificial intelligence. Is this where the future of art begins?

«Absolutely. We start from the observation that we have to create exhibitions and institutions that are meaningful to people's daily lives, that can impact each of us. For years, I have thought about the importance of a science exhibition. But there is a problem: presenting ideas is complicated; there are art curators, but no curators of thought. When we organized the first neuroscience exhibition, part of the *Human Brains* project, it sparked great enthusiasm amongst participating scientists, but we faced significant practical challenges because

theoretical thought does not always translate into effective representation. Science — like religion or other major themes — requires serious depth that does not always align with exhibition dynamics».

How do you plan to continue this commitment to neuroscience?

«We do not have a solution; we are discussing it. It is not easy: we are not a university, we are an institution born for visual arts. What we know is that there is a great need to engage with and understand what science truly means. Science concerns all of us; everyone recognizes its necessity. The problem is how to proceed effectively».

The dialogue between art and artificial intelligence, on the other hand, seemed immediately more comprehensible, more accessible...

«Talking about AI through an exhibition is equally complex. A couple of years ago, we addressed this with *Calculating Empires* at the Osservatorio, reflecting on the historical links between technology and power to understand the current landscape of AI. Another attempt is the 'Satellites' exhibition at Prada Aoyama in Tokyo (along with Prada Rong Zhai in Shanghai, the other of the Fondazione's two international venues, editor's note). Using modern AI systems, Danish director Nicolas Winding Refn created a remote yet deeply personal conversation with Japanese game creator Hideo Kojima. We must consider that AI is a new way of thinking already among us—and an opportunity to connect with younger generations, a primary goal for the Fondazione».

Speaking of young people...

«We often talk about them and their education but do very little. The Fondazione is now considering how to contribute to this issue. So far, it has always been us, the older generation of curators and artists, speaking, whilst young people have not been given enough voice».

How is an exhibition project born?

«Often through connections and opportunities. Chance also plays a role in life: experiences and encounters can generate new activities. Exhibitions follow the course of real life. I believe in serious work, in thought, in dedication».

What kind of exhibitions can be envisioned today?

«We are currently discussing the role of an institution like ours and what kind of exhibitions to stage. Right now, we definitely want to create extremely serious and complex exhibitions, like *Typologien*, the exhibition on German photography currently in Milan. The next exhibition, curated by Salvatore Settis, will follow this line, showing how cultural exchanges happened precisely through art».

How important are curators?

«They are fundamental because they must bring even the most difficult ideas to life. The challenge is to move beyond self-referential perspectives and open up to innovative approaches connected with modernity».

What is your earliest memory linked to art?

«One of my most profound memories was the sense of wonder I felt standing in front of two

works by Walter De Maria (featured in a 1999 exhibition in another of the Fondazione's former industrial spaces, on Via Spartaco, editor's note): *Silver Portrait of Dorian Gray* (1965) and *The Lightning Field* (1977). For me, having grown up in the Sixties with the idea of changing the world, these works still perfectly represent humanity confronting its ideals».

If you had to summarize the Foundation's work over these last ten years, which exhibitions would you choose?

«It is not easy, but perhaps I would pick *Le Studio d'Orphée* by Jean-Luc Godard — not a traditional exhibition but the relocation, on the first floor of the Galleria Sud, of an atelier, a recording and editing studio, Godard's living and working space. I am attached to this project because it arose from my passion for cinema: after a meeting with him, he decided to transfer the technical equipment he had used for his films since 2010, along with furniture, books, paintings, and other personal objects from his home-studio in Rolle, Switzerland. I am also deeply connected to Robert Gober's 2015 installation in the Fondazione's Haunted House, and to the *Cere anatomiche* project in 2023, when we displayed thirteen 18th-century wax models from La Specola museum in the Podium, with David Cronenberg, cult director of *The Fly*, as exhibition director. It may not have been the biggest public success, but it was a formidable exhibition».

From Milan to Venice: in 2024, Christoph Büchel transformed the Foundation's Venice venue, Ca' Corner della Regina, into a replica of a bankrupt pawnshop modeled on the city's historic Monte di Pietà; another very powerful installation...

«A beautiful exhibition, certainly not an easy one, especially because Büchel pushed further every day. But in the end, we managed to complete it, and I am happy, even if until 3 a.m. on the night before the opening, we were not sure it would happen».

But the Foundation is also concerned with music...

«As a young woman, I used to go to La Scala. That was my first encounter with music. Many years later, when I met Riccardo Muti, we thought the Fondazione would be the ideal place to host the Riccardo Muti Italian Opera Academy, a training program for young conductors, orchestral musicians, and répétiteurs. This year, it will focus on Mozart's *Don Giovanni*, culminating in a concert conducted by Muti on November 30».

And, of course, cinema...

«At the beginning, when we opened the Cinema, there were few spectators, but my perseverance and passion were eventually rewarded. Today, the movie theater is always full, thanks to an increasingly rich program of screenings, premieres, and discussions with directors and actors. We want to become a cinema for the city, the goal we set ourselves with the curator».

How difficult is it to make art today?

«It was certainly easier up until the Nineties, when understanding the world seemed simple: the West and its dynamics and our reading of the world appeared very clear. Now, that is no longer possible. Every day, the complexity of the whole world is apparent, one that is very

hard, if not impossible, to fully grasp, regardless of all the newspapers or books available. Faced with this, we are unprepared and prefer to withdraw into our little worlds because the rest seems too much to cope with. Unfortunately, I sometimes see this withdrawal in youngsters too, despite very interesting voices emerging, especially among women, and particularly from North Africa, the Middle East, and Korea».

What does the future of the Foundation look like?

«The Fondazione wants to continue being an observatory on the transformations of reality, an institution that helps people think more deeply through the involvement of artists, intellectuals, and scholars from different backgrounds. Right from the start, we have questioned how culture and art can impact people's daily lives. The effort is to find ever more timely and urgent answers to this question. We believe that study and depth can be something enjoyable and engaging, and that the purpose of a cultural institution like ours must be continually revisited and updated».

Lastly, what is art for Miuccia Prada?

«Honestly, I do not know. I could say it is pure idea, pure thought, pure freedom. But perhaps art must simply follow the flow of life»