



MIU MIU LITERARY CLUB - MILAN, APRIL 22ND - 24TH 2026

“POLITICS OF DESIRE”

Miu Miu presents Literary Club 2026, “**Politics of Desire**”, under the direction of Miuccia Prada. Now in its fourth iteration (Milan 2026, 2025, 2024 - Shanghai 2025), this year’s event continues the aim to strengthen Miu Miu’s dialogue with contemporary culture, fostering a discourse on sexuality, desire and consent. From the personal to the political, and from literature to life, desire is a force that determines the right to exercise self-determination - a radical act of resistance.

As always, the work of two highly revered and distinctive authors is the starting point from which to broaden any debate. This year, they are Nobel prize-winning, French-born Annie Ernaux with *A Girl’s Story* (2016), and one of the most authoritative figures in African literature and an icon of post-colonial feminist thought, Ama Ata Aidoo with *Changes: A Love Story* (1991). Taking place over three days, Miu Miu Literary Club takes inspiration from Europe’s rich heritage of literary salons and is located at Circolo Filologico Milanese in Milan. In addition to the panel conversations, for the first time this year, two lectures will be introduced as a moment of intellectual exploration, inviting participants to reflect on how literature can serve as a medium to deconstruct roles and identities.

The programme begins on April 22nd with “**A Girl’s Story**” by Annie Ernaux, a panel discussion based on the book of the same name. Born in France in 1940, Ernaux is a celebrated pioneer of auto-socio-biography and, most famously, author of historical memoir *The Years* (*Les Années*, 2008). This more recent work, originally published in France in 2016 and in English in 2020, dissects the pivotal summer of 1958, when camp counsellor, 18-year-old Annie, has her first sexual experiences. Between her younger self naive perspective and her adult understanding, protagonist Annie analyses the chasm of the sexual politics and power dynamics that have shaped her identity and ultimately sparked her writing life.

This first conversation explores the complex intersections of desire and consent, examining how social expectations shape the shared understanding of personal experience. It highlights the transformative power of memory as a testament to self-ownership and resilience. The themes will be explored by a multidisciplinary group of speakers: French German journalist and author Annabelle Hirsch; prominent feminist thinker, and author Lea Melandri; and Irish-born, New York-based author and journalist Megan Nolan. The discussion will be moderated by British writer and curator Lou Stoppard, returning to the Literary Club for the third year.

Later the same day, the first lecture takes place. Entitled “**Desire After AI**”, cultural theorist Olga Goriunova talks about her most recent book, *Ideal Subjects. The Abstract People of AI* (2025), which examines how our lives and daily behaviours have come to reside in the world of data and artificial

intelligence as they form ideal subjects - and how desire becomes oriented towards such abstractions - presenting an uncanny and fascinating portrait of modern subjectivity in the technological age. This condition poses new dangers: while we know how to resist older norms and categories, the new ideal subjects of AI seem personalised and prolific. This requires a new politics of desire. Goriunova is introduced by Jennifer Guerra, an Italian journalist and writer known for her work specialized in gender studies and LGBTQ+ rights. Guerra integrates nomadic subjectivity into her analysis of contemporary right and desire.

“Changes: A Love Story” is the title of a conversation which kicks off day two of the Literary Club on April 23rd and is built around Ama Ata Aidoo’s most famous work. A leading feminist voice in African literature, Aidoo is the first published female African dramatist, with her play *The Dilemma of a Ghost* (1965). She served as Ghana’s Minister of Education from 1982 to 1983, resigning when she was unable to make education freely accessible to all. She is the founder of the Mbaasem Foundation to support African women writers. Through her work, Aidoo has consistently explored the complexities and challenges of the lives of African women in post-colonial societies. Originally published in 1991, *Changes: A Love Story*, which won the 1992 Commonwealth Prize tells the story of a middle-aged Ghanaian woman who divorces her abusive husband and enters a polygamous marriage with the illusion of preserving her independence. This choice becomes a poignant lens through which to examine the complex intersections of modernity, tradition, and female agency. Here, desire becomes a tool of political negotiation: intimate choices confront patriarchal and cultural structures. In this conversation internationally renowned personalities explore the transformative power of self-determination and the challenges of modern love: Italian novelist, screenwriter, Francesca Marciano, Liberian-American author Wayétú Moore, and Surinamese-Dutch anthropologist and Emerita Professor of Gender Studies Gloria Wekker are moderated by journalist, author, critic Nadia Beard.

This conversation is followed by the lecture **“How Do We Talk About Consent?”**, author Katherine Angel - whose book *Tomorrow Sex Will Be Good Again: Women and Desire in the Age of Consent* (2021) explores sex in contemporary society - examines how, in the name of consent and empowerment, women are often urged to proclaim their desires clearly and confidently, even though the conditions for sexual desire in a world full of constraint and unease are not always favorable to eroticism. She advocates for a sexual ethic rooted in mutual vulnerability and not-knowing. Angel is introduced by Elisa Cuter, a film critic working on cinema, politics, and sexuality at the Filmuniversität Babelsberg Konrad Wolf in Germany.

Conversations and lectures - curated by Olga Campofreda, a writer and researcher of Italian culture, language, and literature - in collaboration with feminist philosopher Rosi Braidotti, will be followed on both days, by live music performances, as well as prose and poetry readings.



For the first time, Miu Miu Literary Club is hosting a “**Curated Library**” for consultation and inspiration, by Rosi Braidotti, installed within the Circolo Filologico and featuring a selection of titles focused on the power of writing as a creative medium that has, for centuries, enabled women to voice their desires, ideals, and affirm their independence.

Finally, for 2026, the Literary Club introduces an additional day of programming. Open to the public on April 24th, the Circolo Filologico will be transformed into a reading room where visitors can pass by and read or explore the selection of books from the library curated by Rosi Braidotti. Designed to enrich cultural dialogue and a sense of community, this final, less structured moment aims to encourage discourse and enhance and cement the power of the written word.

Throughout the three days, copies of *A Girl's Story* and *Changes: A Love Story* will be available for this occasion.

Registration to attend Miu Miu Literary Club opens on April 13th on miumiu.com.

AUTHORS' BIOS

“Curated Library” by Rosi Braidotti

Rosi Braidotti, a philosopher, feminist, nomadic writer, and posthuman thinker. She is the author, among other works, of the foundational *Nomadic Subjects* (1994; 2011). Her more recent publications include *The Posthuman* (2013), *Posthuman Knowledge* (2019), and *Posthuman Feminism* (2022). A Distinguished University Professor Emerita at Utrecht University and Honorary Professor at the Royal Melbourne Institute of Technology, Braidotti holds both Italian and Australian citizenship and resides in the Netherlands.

DAY ONE

“A Girl’s Story” by Annie Ernaux: a conversation

Reader: Dianna Agron

Annabelle Hirsch is a French German critic, writer and translator, author of *A History of Women in 101 Objects* and *Il piatto*. She works as a cultural journalist for the German newspapers Frankfurter Allgemeine Zeitung, Die Zeit and various magazines, occasionally writes short stories and translates French literature.

Lea Melandri is a pioneering Italian feminist writer and activist. A central figure in the 1970s movement, she founded the journal “L’Erba Voglio” and has spent decades dismantling the barriers between the personal and political. In works like *L’infamia originaria* (1977), *Come nasce il sogno d’amore* (1988), *Amore e violenza* (2011) and *Dialogo tra una femminista e un misogeno* (2025) she explores the deep-rooted intersections of gender, power, and language.

Megan Nolan is an Irish writer based in New York. She is the author of the novels *Acts of Desperation* and *Ordinary Human Failings* and is a contributing editor at the Financial Times.

Lou Stoppard (moderator) is a London-based writer and curator. Her books include *Exteriors: Annie Ernaux and Photography*, published by Mack in 2024, to time with an exhibition of the same name at MEP, Paris. She has written for The Financial Times, Aperture, The New York Times and The New Yorker. Her fiction has appeared in publications including *Five Stories for Philip Guston*, published by Printed Matter, Inc in 2024.

Lecture: Desire After AI

Olga Goriunova is a cultural theorist, working across technology, philosophy and aesthetics, and Professor of Media Arts at Royal Holloway, University of London. Her book, *Ideal Subjects. The Abstract People of AI* (2025) explores how artificial intelligence abstracts people into new kinds of subjects. The questions of subjectivation in relation to art and technology have been central to her work. *Bleak Joys. Aesthetics of Ecology and Impossibility* (2019) explored aesthetics, ethics and ecology, tracing connections between large scale systems and subjectivation, while *Art Platforms and Cultural Production on the Internet* (2012) proposed the concepts of organisational aesthetics and art platforms to understand art and cultural movements at the dawn of the World Wide Web.

Jennifer Guerra (moderator) is a journalist and author based in Treviso. Specializing in gender studies and LGBTQ+ rights, she has written for L’Espresso and The Vision. Her notable works include *Il femminismo non è un brand* and *Giù le mani dal femminismo*. She also curates the *Sibilla* newsletter on Substack and hosts a feminist theory book club on YouTube.

DAY TWO

“Changes: A Love Story” by Ama Ata Aidoo: a conversation

Reader: Emma Corrin

Francesca Marciano is the author of three novels and two short story collections published by Pantheon Books: *Rules of the Wild* was a New York Times Notable Book of the year; *Casa Rossa*, *The End of Manners*, *The Other Language* which was shortlisted for The Story Prize and *Animal Spirit*. She writes for the Italian cinema, and her screenplays have won several awards.

Wayétu Moore is the author of the novel *She Would Be King* and the memoir *The Dragons, The Giant, The Women*. She received the 2019 Lannan Literary Fellowship for Fiction, the 2022 William Saroyan Prize for Nonfiction, and the 2023 Inge Feltrinelli Prize for Nonfiction. Moore is a graduate of Howard University, University of Southern California and Columbia University.

Gloria Wekker is a prominent Surinamese-Dutch anthropologist and Emerita Professor at Utrecht University, specializing in gender studies and sexuality. She is best known for her groundbreaking book, *White Innocence* (2016), which critiques Dutch exceptionalism regarding racism and colonialism. A leading voice in intersectionality, Wekker’s work explores the complex legacies of empire within contemporary European society and identity.

Nadia Beard (moderator) is a journalist, critic, author and pianist. Her writing appears in The New Yorker, the Financial Times, National Geographic, the Guardian, the Economist, and the Times Literary Supplement, among others. A former Moscow Correspondent for The Independent, she is now programme director for ZEG Storytelling Festival and managing editor at Coda Story. Her first book, *The Melody of Things*, will be out with Faber in September 2026.

Lecture: How Do We Talk About Consent?

Katherine Angel is the author of *Tomorrow Sex Will Be Good Again*, *Daddy Issues*, and *Unmastered: A Book on Desire, Most Difficult to Tell*. She taught for many years in universities in philosophy, English and creative writing departments, and is now a psychoanalyst based in London.

Elisa Cuter (moderator) is a film critic and researcher working on cinema, politics, and gender, based in Berlin. She is editor of the “Society” section of *Il Tascabile* (Treccani) and a PhD candidate at the Filmuniversität Babelsberg Konrad Wolf. She is a film programmer for the Lovers LGBTQI+ Film Festival in Turin. In 2020, she published the essay *Ripartire dal desiderio* (minimum fax).

THE AUTHORS

Annie Ernaux

Born in 1940 in Normandy, Annie Ernaux has spent over half a century documenting the friction between personal memory and social history. Raised in Yvetot, where her parents ran a grocery shop and café, her early years were defined by the transition from a working-class milieu to the middle-class environment of a private Catholic school, a shift that ignited a lifelong investigation into the complexities of social transit.

Her formative years were marked by pivotal departures: a summer at a holiday camp in 1958, which brought her first sexual experiences, and a period as an au pair in London in 1960. These moments, later distilled in *A Girl's Story* (2016), saw her abandon teacher training to pursue a degree in literature in Rouen. This intellectual pivot laid the groundwork for her dual life as an educator and a writer. While qualifying for the prestigious *agrégation* and raising two sons, Ernaux began to develop her signature *écriture plate* (flat writing), a clinical, unvarnished prose designed to strip away the sentimentality of traditional memoir.

Her literary debut came in 1974 with *Cleaned Out*, a fictionalized account of her 1964 illegal abortion. However, it was *A Man's Place* (1983), a searing portrait of her father's life and death, that secured her wide acclaim and the Prix Renaudot. After moving to the new town of Cergy-Pontoise in 1977, where she resides to this day, she continued to dismantle the silences surrounding the female experience. Her 2008 masterpiece, *The Years*, redefined the genre by intertwining her own life with six decades of collective French history, earning international recognition and a shortlist for the International Booker Prize.

In 2022, Ernaux was awarded the Nobel Prize in Literature for the clinical acuity with which she uncovers the roots of personal memory. As the first woman published in Gallimard's *Quarto* series during her lifetime, she remains a monumental figure whose work transforms the intimate into a radical political act.

Ama Ata Aidoo

Born in 1942 in the Gold Coast (now Ghana), Ama Ata Aidoo emerged as one of the most incisive voices in African literature, dedicated to dismantling the paradoxes surrounding the modern woman. Her intellectual journey began at the University of Ghana, where she started writing with a gravity that would soon earn her international recognition. In her debut play, *The Dilemma of a Ghost* (1965), she explored the friction between traditional African culture and the return of Western-educated elite, a theme that became a hallmark of her early production.

Aidoo's literature was never merely aesthetic; it was an act of radical observation. In her experimental novel, *Our Sister Killjoy* (1966), and her collection of short stories, *No Sweetness Here* (1970), she utilized the oral traditions of her heritage to speak directly to the complexities of communal society. She openly rejected the notion that Western education was the primary catalyst for the emancipation of African women, arguing instead that such influences often imposed new restrictions. Her work brought visibility to the exploitation of women who, left as unacknowledged heads of the household due to war or unemployment, were forced to navigate a world that ignored their agency.

Beyond the page, Aidoo's commitment to her country was reflected in her appointment as Ghana's Minister of Education in the early 1980s. After a period of literary silence, she returned with the poetry collection *Someone Talking to Sometime* (1985) and the acclaimed novel *Changes: A Love Story* (1991), winner of the Commonwealth Prize. Throughout her career, which included teaching positions from Cape Coast to Stanford, Aidoo gained a prominent place within the international literary discourse. Until her death in 2023, the writer never ceased to shed light on the experience of African women, ensuring that their voices remained at the center of the global literary stage.

“CURATED LIBRARY”

by Rosi Braidotti

This selection does not separate writers and artists from academics but cross-refers to all. There is a strong preference for generalist thinkers who demonstrate the ability to address major issues in language accessible to a large audience. The selection also recommends writers who maintain a broad perspective and view feminist issues as beneficial to everyone.

The timeframe is primarily restricted to the last decade, with the exception of a few all-time classics such as Simone de Beauvoir, bell hooks, and Virginia Woolf. The list also includes foundational texts from the Second Feminist Wave of the 1970s, though it does not claim to be exhaustive.

The selection also seeks to reflect the cultural diversity of feminist traditions and defy modern mono-paradigmatic tendencies. Within feminism, knowledge production is viewed as communal and artisanal rather than a competition; thinking is a collective practice rooted in ancestry. Consequently, in addition to European and American sources, the collection refers to Islamic, African, and Australian feminist sources.

Furthermore, in the case of scholarly essays, the selection privileges an interdisciplinary mix in the spirit of intersectionality. This approach incorporates references to philosophers, legal scholars, biologists, psychoanalysts, and environmentalists. In addition to gender, these sources address variables such as class, ethnicity, race, age, religion, technology, and the environment.

The common denominator among the proposed authors is an affirmative spirit, characterized by the way they combine critique with creativity to pursue alternative visions for culture and society. These choices reflect a deep belief that feminist thought ultimately concerns the well-being of humankind as a whole and the pursuit of justice for all.

Gloria Anzaldúa, Cherrie Moraga - *This Bridge Called My Back*
 Simone de Beauvoir - *The Second Sex*
 Rosi Braidotti - *Nomadic Subjects*
 Hélène Cixous - *Il riso della Medusa*
 Patricia Hill Collins - *Black Feminist Thought*
 Françoise d'Eaubonne - *Feminism or Death*
 Shulamith Firestone - *The Dialectic of Sex*
 Germaine Greer - *The Female Eunuch*
 Donna Haraway - *Manifesto Cyborg*
 Donna Haraway - *The Companion Species Manifesto*
 bell hooks - *Yearning: Race, Gender, and Cultural Politics*
 bell hooks - *Elogio del margine. Scrivere al buio*
 bell hooks - *Non sono una donna, io. Donne nere e femminismo*
 Luce Irigaray - *This Sex Which Is Not One*
 Evelyn Fox Keller - *A Feeling for the Organism*
 Barbara Kruger - *We Won't Play Nature to Your Culture*
 Carla Lonzi - *Sputiamo su Hegel*
 Audre Lorde - *Sister Outsider*
 Fatema Mernissi - *Beyond the Veil: Male-Female Dynamics in a Muslim Society*
 Val Plumwood - *Feminism and the Mastery of Nature*
 Adrienne Rich - *Blood, Bread and Poetry*
 Virginia Woolf - *A Room of One's Own*
 Virginia Woolf - *Three Guineas*



APPENDIX

Miu Miu Literary Club - An Evolving path Milan 2026, 2025, 2024 and Shanghai 2025

The Miu Miu Literary Club, conceived and directed by Miuccia Prada, has sought since its very first edition to trace a continuous line between the intimacy of the self and the vastness of the world. The debut program in 2024 centered on “Writing Life”, the act of writing about oneself and one’s own experience as a form of self-awareness and liberation for women, but also as an urgent need to occupy the page with one’s own voice, reclaiming a vital form of participation. From that initial act of presence, the discourse naturally evolved toward the deconstruction of “A Woman’s Education”: a system of rules that for years aimed to shape girls and young women into a precise ideal, the Angel in the house, a domestic and domesticated subject dedicated to hospitality and the care of the family. The 2025 edition celebrated the moment when learning becomes the radical act of unlearning obedience.

Today, this journey arrives at an even deeper and more essential nexus: “Politics of Desire”, which pauses to reflect on the political weight of wanting. If education taught us what we should desire, the politics of desire asks us what we actually want. Interrogating one’s own impulses and understanding the sacred boundary of consent is not merely a private practice, but a political act in its own right. It means transforming one’s will into a tool for emancipation, dismantling the notion of woman as the object of another’s desire to finally reposition her as the subject of her own. This inquiry would not be possible without the constellation of voices that has guided the Miu Miu Literary Club from its inception to the present day. Authors such as Alba de Céspedes and Sibilla Aleramo, pioneers of contemporary feminist narrative, intertwine with the wisdom of Fumiko Enchi and Eileen Chang in revealing the invisible threads of passion, while the philosophical rigor of Simone de Beauvoir and the unvarnished memory of Annie Ernaux engage in dialogue with the post-colonial strength of Ama Ata Aidoo. Though they hail from distant eras and latitudes, these women share an identical posture: they are radical observers of their time who understood the subversive power of a story when it is rendered through a woman’s voice.

What unfolds within the spaces of the Miu Miu Literary Club is a rite of reappropriation and refoundation, a movement from the margins toward the center. It is precisely here, in this salon of ideas, that the legacy of great women writers once again ceases to be a remote canon and becomes a living substance and a political gaze.

Miu Miu and Culture

Miu Miu is an expression of the unconventional and heartfelt point of view of Miuccia Prada. The designer’s distinctive interpretation and decoding of the world today and her understanding of culture underpins everything it touches. Since its inception, in 1993, Miu Miu has facilitated new possibilities and conversations in fashion, but also in film, music, photography, architecture and art, continuously supporting culture, and multi-disciplinary creators, in a profoundly meaningful way. With an understanding of creativity as a driving force, Miu Miu introduces engaging new cultural and social formats that have by now become integral to the brand and the message it wishes to convey: celebrating women and individuals in culture, always reacting to the present and making connections with a vibrant, ever-growing community.

At the heart of Miu Miu is a fascination with the lives of women: their experiences, their histories, their politics, their culture. Miu Miu Women’s Tales gives a platform to female filmmakers to present their own views of femininity. From 2021 to 2024, to extend experimentation with the Miu Miu fashion show format, a collaboration with women artists was presented, inviting them to express their perspectives in a unique context, specifically at the Palais d’Iéna. As a natural progression, Miu Miu’s contribution to Art Basel Paris as Public Program Official Partner was initiated. Further enhancing the brand’s commitment to contemporary thought, in 2024, Miu Literary Club was launched. Focusing on female authors, it demonstrates the power of writing as a creative medium which, for centuries, has allowed women to express desires and ideologies, asserting their independence and inspiring generations to come.