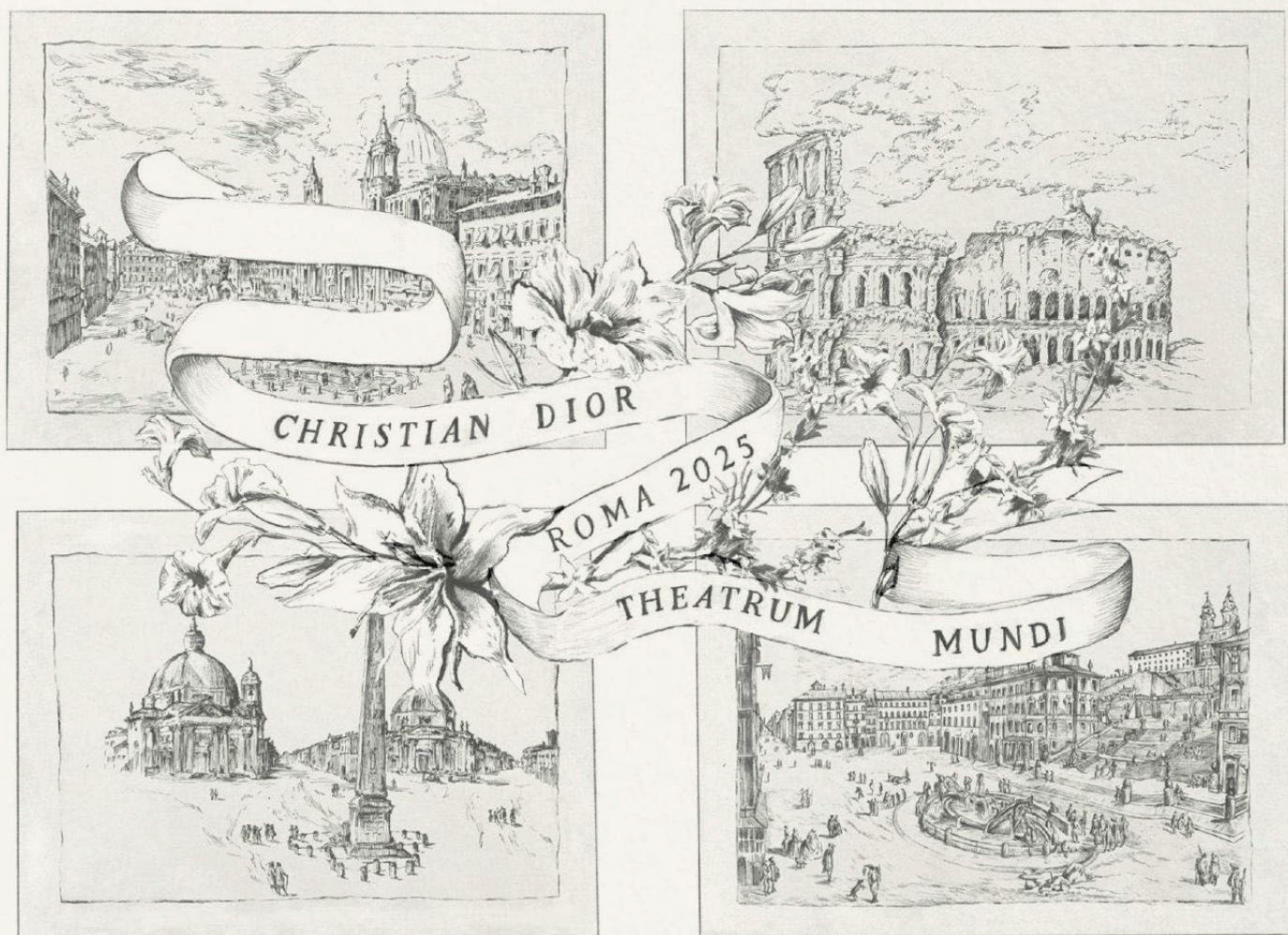


WWD



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WWD

Fashion. Beauty. Business.

A Fine Balance

Cartier headed to Stockholm to unveil its latest high jewelry collection, "En Équilibre," and tapped Gemma Chan as an ambassador.

Page 8

Beauty Of AI

AI-driven beauty formulations are here but the role the technology plays in product development is as varied as the results.

Pages 12 and 13

Monaco Mojo

The first "Formula 1 Tag Heuer Grand Prix de Monaco" took place over the weekend, and the watch brand was all over the Formula 1 event.

Page 20



Creative Masters

Louis Vuitton unveiled its latest high jewelry collection, "Virtuosity," in Majorca, Spain, on Monday and it traced a path from craft and mastery to sheer inventiveness, as seen here in the hands of one of its Place Vendôme craftsmen, who's holding the transformable Apogée necklace wearable in three ways and centered around a pear-cut emerald weighing over 30 carats. *For more on the collection, see pages 6 and 7.*

PHOTOGRAPH BY XAVIER GRANET

BUSINESS

Tiptoeing Around Trump, Fashion Refines Trade War Rhetorical Style



Donald Trump

● Doing business in the “Art of the Deal” age is tricky, but retail and fashion companies are zeroing in on an approach.

BY EVAN CLARK, JOELLE DIDERICH AND SAMANTHA CONTI WITH CONTRIBUTIONS FROM LUISA ZARGANI AND JENNIFER WEIL

Fashion is learning how to talk – and when to keep quiet – in the “Art of the Deal” age.

U.S. President Donald Trump decided he wanted more from the European Union on Friday and recommended 50 percent tariffs on imports starting June 1. Over the weekend, the date was pushed back to July 9.

While that would be a profit-crushing levy at the border of a vital market for European luxury houses, the reaction from fashion wasn’t so much muted as it was nonexistent.

WWD reached out to Beiersdorf, Brunello Cucinelli, Ferragamo, Hermès, Kering, LVMH Moët Hennessy Louis, L’Oréal, Moncler, Prada, Puig, Richemont, Saifol, Unilever and Zegna and it was no comment or no response all around.

The C-suite is learning – or rather often pugnacious Trump is teaching – just what it is that will keep corporations out of the fiery world of politics.

When Doug McMillon, president and chief executive officer of Walmart Inc., said earlier this month that the discount giant could not “absorb all the pressure” of the tariffs and suggested prices would rise, Trump shot back hard.

He pointed to Walmart’s \$19.4 billion in profits last year and said Walmart and China should collectively “EAT THE TARIFFS.”

“I’ll be watching, and so will your customers!!!” the president warned.

Target Corp. CEO Brian Cornell, reporting earnings the following week, is no doubt feeling all the same pressures, but was careful on the topic of tariff-related price hikes, calling them only “the very last resort.”

That seemed to be enough to give the company a pass from Trump.

When fashion has spoken out, it has not been to react directly to some action, but in a more general context that’s often favorable to the idea of some wheeling and dealing.

Bernard Arnault, chairman and CEO of LVMH, urged the European Union to make concessions in its trade talks with the Trump administration during a hearing in the French Senate.

“It is very important for Europe to reach an agreement with the United States and I would say that, so far, things seem to be off to a relatively bad start,” he said. “Negotiations must be handled constructively. They must aim to achieve results, and therefore with reciprocal concessions.”

Arnault cited the example of the United Kingdom, which was the first foreign country to reach a deal with Trump.

“I hope to be able to convince Europe, with my limited resources and contacts, to adopt a similarly constructive attitude,” said Arnault, downplaying his position as billionaire luxury titan who has contacts everywhere. “For France, the risk is major, particularly for cognac and Champagne, but especially for cognac.”

Workers at some of LVMH’s Champagne houses have staged strikes this month after the luxury conglomerate’s wine and spirits division Moët Hennessy announced plans to shrink its workforce by 1,200 employees in response to challenging market conditions. The unit’s revenues fell by 8 percent in organic terms in 2024.

“I get the feeling that in France, we’re not really aware of the problem. But today, roughly 80 percent of cognac sales worldwide are made to China and the United States,” Arnault said. Unless an agreement is reached, 80,000 winegrowers could be impacted in the Charente region, where cognac is from, he warned.

Arnault has known Trump for years, set up a manufacturing facility in Texas during

his first term in the White House and attended his second inauguration.

But those connections only go so far in the game of geopolitics.

Trump on Friday recommended “a straight 50 percent tariff on the European Union, starting on June 1” in a post on social media Friday, saying that trans-Atlantic trade talks “are going nowhere.”

While imports from the EU were hit with 20 percent tariffs when Trump rolled out his reordering of global trade on “Liberation Day,” April 2, that was cut to 10 percent pending negotiations.

Washington’s hardball, yet start-and-stop approach to trade did open up talks with countries around the world but few deals have been struck.

Trump, whose mother was born in Scotland, has given the U.K. a break, fixing import tariffs at 10 percent, and striking an “economic prosperity” trade deal earlier this month that will see some tariffs wiped out entirely.

But even that won’t shield British brands’ operation across the global fashion industry.

London-based Burberry, for instance, would likely be impacted by the tariffs to some extent as it produces the bulk of its collections between the U.K. and Europe.

Trump reiterated that the EU was

formed for “the primary purpose of taking advantage of the United States on trade” and said the bloc has been “very difficult to deal with.

“Their powerful trade barriers, VAT taxes, ridiculous corporate penalties, non-monetary trade barriers, monetary manipulations, unfair and unjustified lawsuits against American companies, and more, have led to a trade deficit with the U.S. of more than \$250,000,000 a year, a number which is totally unacceptable,” he said.

That figure understates the goods deficit with the EU, which the U.S. Trade Representative’s office pegged at “\$235.6 billion in 2024, a 12.9 percent increase (\$26.9 billion) over 2023.”

While Trump recommended a 50 percent tariff on EU goods, these numbers have a way of moving lower.

China, after some tit-for-tat tariff boosts, saw tariffs on its goods shoot up to 245 percent this spring – a level that was in effect an economic embargo. But those tariffs fell to 30 percent for 90 days to facilitate negotiations.

Richemont is also based outside the EU, in Switzerland, but many of the companies in its portfolio are based in and manufacture in France and Italy.

While the company did not comment on the tariffs, its founder and chairman Johann Rupert said earlier this month that he understands what Trump is trying to do.

“I believe the United States are using the tariffs in a transactional manner, and I do believe there are wise people in the Treasury of the United States who do not wish to have a total cessation of world trade,” said Rupert following the release of Richemont’s fiscal 2025 results.

Rupert added: “There are imbalances that need to be addressed. The United States cannot carry on blowing up its debt which stands at nearly \$37 trillion, and so President Trump is doing things that need to be done to address the overall situation.”

Richemont, which produces all of its watches and some of its jewelry in Switzerland, is holding its nerve on any substantial price increases until it sees where tariffs land. Rupert said he is loath to raise prices drastically – anywhere – for fear of damaging the relationship with the local customer.

A few days ago Rupert traveled to Washington, D.C. with South African president Cyril Ramaphosa and a delegation of the country’s golf enthusiasts. They talked mainly about violence in South Africa, and the need for more security and Elon Musk’s Starlink satellite internet services, but not about tariffs – in public at least.

It’s in private where the real deals are likely to be struck.



President Trump and Bernard Arnault in Texas in 2019.

BUSINESS

Industry Executives on Driving Luxury Desirability Rebound



Inside the Camera Nazionale della Moda Italiana x Zalando 'Changemakers in Luxury Fashion' event in Milan.



Lorenzo Bertelli



The Prada Axiom Space suit.

● Prada Group's Lorenzo Bertelli, Kering's Francesca Bellettini and Tod's Diego Della Valle shared their view on the future of fashion.

BY MARTINO CARRERA

MILAN – Intuition and top-notch execution.

Those two ingredients were described as key in reigniting desirability for luxury and fashion at a time of market volatility and low consumer confidence.

Speaking Thursday evening at the third edition of Zalando's "Changemakers in Luxury Fashion" conference organized in partnership with Camera Nazionale della Moda Italiana here, industry executives underscored the importance of jumpstarting a new paradigm for the sector.

Luxury has a new meaning, said Claudia D'Arpizio, global head fashion luxury at consultancy Bain & Co., now encompassing any tangible or non-tangible good that "fulfills the needs of the customer, [either a need for] indulgence, belonging, investment or self-actualization."

The perimeter has changed, too. Fashion luxury companies now compete with experience providers, hospitality, food and beverage players, and even art dealers.

"I think that understanding this broader definition of luxury can provide a different meaning to the brands, [which will have to]

see wherever they can expand, or wherever they can focus, and have a different horizon on the other brands," D'Arpizio said.

Should one imagine a future when Balenciaga gets into automotive? Or Prada becomes a space company?

The latter is already a reality, to some extent.

Prada has collaborated with Axiom Space, the architect of the world's first commercial space station, on NASA's lunar space suits for the Artemis III mission.

Recognized with the Changemaker Award for Innovation, Lorenzo Bertelli, Prada Group chief marketing officer and head of corporate social responsibility, attributed the move to instinct, a guiding principle at the group, he said.

"I always say that this is a company that invested more than 1 billion euros in engineering R&D in the America's Cup since the end of the '90s and when we started, we started just because my father liked sailing and had this kind of personal excitement," Bertelli said.

He was the self-proclaimed "nerd" who triggered the company to leverage engineering, tailoring and composite material knowledge into something equally unexpected and outside the traditional

perimeter of fashion and luxury as the America's Cup venture.

"All those are instinctive decisions, so there is not much talk behind them, and we don't know if it's going to be successful, but what we have done more than 20 years ago now allowed us to embark on this journey. A simple, instinctive decision taken decades ago is affecting the opportunities, possibilities today, and maybe this is another instinctive decision that will bring us to nowhere, or maybe we become also a space company," he said with a chuckle.

Without necessarily going as far as outer space, luxury brands need to win back customers.

Although consumer fatigue is a reality, in part because the price-value equation is no longer deemed fair, and consumer confidence is at the "lowest level," as D'Arpizio put it, the prospects from a customer

standpoint remain positive.

The industry will get to meet 300 million new luxury customers by 2035, the Gen Alpha middle class across the world, and Millennials are expected to inherit about 30 trillion euros of wealth from their Baby Boomer relatives, Bain & Co. forecast.

According to the consultancy's research, willingness to spend has not yet contracted beyond tipping point.

"In theory, from a customer standpoint, the market is there," D'Arpizio said. "I think it's more in the hands of the brands to establish this connection," she opined.

"The year 2025 will be one of big changes for many of the brands that are trying, for sure, to reignite growth across all levers – the creative, product and marketing levers – engaging the desire of the customer to reignite the love that probably now is a bit softening," she said.

Case in point, a few brands in the French group Kering's portfolio are off to new creative paths this year, with the debut collections of Demna at Gucci, Pierpaolo Piccioli at Balenciaga and Louise Trotter at Bottega Veneta coming this fall.

"Our goal is to make creativity shine and make it become a successful business," said Francesca Bellettini, Kering's deputy chief executive officer in charge of brand development. The recipient of this year's Changemaker Award for Brand Vision, she described her management style as authoritative rather than authoritarian, always prone to listening and building bridges with her teams.

"You have to understand and comprehend the pressure creative people have, and this is why it is crucial to make sure that you choose the right creative talent for a certain brand, for a certain moment. It is absolutely not true that everybody can work for every brand. Some incredible creative people are not simply right for a certain brand or for a certain brand in a certain moment," she said.

"So in the transitions and the changes that we made, that's what we looked for. We simply expanded further, [understanding] where we wanted to take [the brands] and then we appointed the people that we think are going to be the best to take the brand desirability to the level [we want]," Bellettini said.

"The most important thing in a moment of crisis is to stay true to your brand

position and also to recreate desirability. Some brands don't perform because they're not desirable anymore, even if they have beautiful products in their stores. And desirability can be injected only by the creative people in our industry," she said.

Business leaders then have the task of building long-lasting relevance, she said.

As consumers shift their behavior, key fashion trends are morphing.

A white paper study presented Thursday night and put together by Boston Consulting Group with Highsnobiety highlighted a transition from aspirational fantasy to relevance, with fashion offerings that fit into consumers' real lives, and a general desire to be included in the brand's universe rather than be talked at by their favorite labels.

Fashion as an insignia of belonging is at the forefront of the conversation.

According to Bain & Co.'s D'Arpizio, self-expression is being replaced by conformity. That means the brands are challenged to answer consumers' desire "to feel unique and at the same time to be part and belong to something that is bigger," she said.

"I like to feed people with an experience, with a motive that is just coming from the inner side of you," said GCDS founder and creative director Giuliano Calza, a recipient of the Changemaker Award for New Generation.

"I'm very able to get the attention of the people, but I think that's not enough. You have to leave a mark on them and make them feel like they bought something that is making them happy," he said.

He was joined onstage by fellow awardees Loris Messina and Simone Rizzo of Sunnei.

"The fashion show is not just about the collection in clothes, but it's about creating a cultural moment," Rizzo said. Reflecting on their 11-year Sunnei journey, the cofounder said that the pair has "created a bridge from Sunnei to the people, ignoring the system."

Product-centricity is also paramount, at a time when the need for transparency is growing, spurred on by customers' increased knowledge and sophistication, and focus on sustainability.

The Boston Consulting Group's study identified quality and craftsmanship as the top drivers of brand desirability, more than hype, scarcity and even cool collaborations, which didn't even make it to the ranking of the top 10 levers.

This year's recipient of the Changemaker Award for Craftsmanship, Tod's chairman Diego Della Valle offered his take, saying that it is the right time for "Italian companies to push our philosophy of handmade products. People know about this story, especially in some countries like the U.S., for example. People understand the Italian lifestyle and that the handmade [concept] is part of that lifestyle. I think today, with artificial intelligence, I think we'd better not forget about artisanal intelligence."

To this end, luxury and fashion consumers are rejecting the new-for-new's-sake cycle in favor of timeless icons, heritage designs and legacy over novelty, the Boston Consulting Group's study highlighted.

D'Arpizio associated this taste shift with a resurgence of "minimalism," which she describes not as an aesthetic attribute, but rather a more mindful consumption behavior.

"With all this uncertainty that this is growing, a lot of consumers feel detached, and feel like luxury can be linked to a negative meaning of consumerism," D'Arpizio said.

"I think that this is a topic that brands should tackle to reignite that desire that is linked to culture and to more inclusive meanings, to a purpose that is larger than just consuming and buying products that last for a short period of time," she said.

CEO Talks

PacSun CEO on Staying Focused on the Youth



Brieane Olson

● Brieane Olson leans into co-creation with the company's Gen Z customers to stay current.

BY JEAN E. PALMIERI

Brieane Olson may never have worked the cash register at a PacSun store, but she's done just about everything else in her nearly two-decade career at the Los Angeles-based retailer.

Olson actually got her feet wet in retail as a teenager working for Banana Republic, and over the years had held posts at J.Crew, Marzotto and Abercrombie & Fitch before joining PacSun as senior design director of women's in 2007. She worked her way up the ranks until reaching the top spot two years ago.

As chief executive officer, Olson has worked to create what she calls a "purpose-driven" company that is in lock step with its target of Gen Z and Gen Alpha customers. From collaborations with Formula 1 and the Metropolitan Museum of Art to relationships with Selena Gomez, A\$AP Rocky and Fear of God's Jerry Lorenzo, PacSun has managed to prosper while many of its teen-oriented competitors have struggled or disappeared.

Here, Olson, who is also a mother of two, talks about her career trajectory, how PacSun's customers engage with the company as co-creators and what's next for the 300-plus unit chain.

WWD: How long have you been CEO of PacSun?

Brieane Olson: I've been CEO for the last two years, and I've been with the organization in total 18 years. I was co-CEO, brand president, chief brand officer, chief merchandising officer, all the way down the range. So I have had a lot of evolution in my career trajectory here.

WWD: Did you work a cash register too at one point?

B.O.: No. But early on, at age 15, I worked in Banana Republic, so I started in stores.

I spend a lot of time in our stores today, probably as a big part of understanding how important that final touch point with the consumer is.

WWD: Did you work anywhere else before PacSun?

B.O.: I worked at Abercrombie right before PacSun. And prior to that, I worked and lived in Italy for Marzotto Group, for the Valentino brand and Gianfranco Ferré. After a few years there, I partnered with a woman named Holly Dunlap, and we started a company called Hollywood, and then I went to Kellwood a few years later.

WWD: How many stores do you have at PacSun and are they mainly in malls?

B.O.: We have over 300 stores, and the majority of our locations are mall-based. We've been very intentional about focusing on high-performing centers that drive strong traffic, especially from Gen Z and Gen Alpha. Just last month we opened Westfield Century City. We're opening about 10 doors this year and 25 next year, and we have quite a few flagship, street-level stores, such as the one in SoHo in New York and in downtown L.A., which are really designed to be experiential hubs for the brand. Both formats really play a role, with malls continuing to perform exceptionally well for us and our flagships helping to drive the culture and storytelling for the brand.

WWD: How many street locations do you have and how are they different from the mall stores?

B.O.: I would say we have just under 10 flagships and they're about twice the size. So it's allowed us to do some really incredible activations with folks like A\$AP Rocky, our creative director at the time—he did an in-store musical performance. We did an ADHD Paris Hilton-led event where she signed her records in our Broadway SoHo store. We've done things with Emma Chamberlain and brought in virtual reality and gaming trucks to

our downtown L.A. storefront. So it's given us an opportunity to engage in powerful ways with our consumers and our creator community.

WWD: Do the flagships perform better than the mall-based stores?

B.O.: Our SoHo store is in our top five, and also our Mall of America location is in the top five. So two very different examples where we're seeing high traffic, consumer engagement and all-time high sales and sales per square foot. Over the last 18 months it's been remarkable to see the return to the mall, and we have had consistent double-digit traffic and sales comps, and we're seeing that continue today. For the Gen Z and Gen Alpha consumers who live and exist in a fully digital world, there is definitely this desire to integrate physical experience into their day-to-day lives.

WWD: How much of your business is online versus brick-and-mortar?

B.O.: About 35 to 40 percent of our business is e-commerce—and growing. We also have had steady growth in social commerce channels, predominantly through platforms such as TikTok Shop, where we were an early adopter. I certainly look at social commerce as a large growth vehicle for digital sales going forward and engaging with the consumer and meeting them where they are in a way that's different from what we've seen in the past. It's a really essential touch point for both discovery and community engagement.

WWD: Does Golden Gate Capital still own the company?

B.O.: Yes. For a while they owned Eddie Bauer too but we sold that off about five years ago to SPARC Group.

WWD: Do you have any indication that they'll sell you too?

B.O.: They have been incredible partners, and the focus has really been about creating sustainable long-term value

for the brand. We're not transaction oriented. I think the transaction will happen at the right time, but that's not the focus. The focus is really on creating long-term longevity and growth. And they've been incredibly supportive of our growth initiatives.

WWD: The company used to be heavily menswear. What's the merchandise split today?

B.O.: When I joined the brand 18 years ago, it was about 75 percent men's. Today, we're closer to 60-40 women's to men's. That's been a predominant shift—and very intentional.

WWD: What's the breakdown between national brands and private label?

B.O.: Roughly 50 percent of our business is PacSun branded today. If you look back just a decade ago, we didn't have any product in our store that had the PacSun name on it. So that has been an incredibly important initiative, and now our jeans are some of the most coveted out there. That's been a very thoughtful and strategic shift. And then 50 percent comes from national brands with exclusive drops and collaborations. This balance really allows us to stay nimble and on trend, while also leveraging iconic brand partnerships that resonate deeply with our audiences.

WWD: You've done some interesting collaborations over the years.

B.O.: Yes, we're very proud of our brand partnerships, whether it be with Formula One, where we're on year three, or the Metropolitan Museum of Art, which is also going on our third year of partnership. We think about our business in terms of four pillars: music, sports, art and fashion. There is a fluidity within that mix, but those are the four that are represented at any given time within our brand DNA.

WWD: What products are you best known for today?

B.O.: When people think about the greatest collaboration with sports or the most exciting things happening in fashion, we're known for those four pillars underneath that. We're also certainly known for denim, and our growth in denim can also be seen in the halo that we've created on different social media and social commerce platforms. Last year, we had the phenomenon of the viral packs on TikTok for the Casey Jean, followed by the Astrid Jean. Denim is certainly a mainstay that you see every single season, and is an important part of the consumer and audiences' wardrobe.

WWD: Do you have an internal design team?

B.O.: Yes, we have a team in place in-house. They're responsible not only for the PacSun-branded product, but some of our branded collaborations and collaborative efforts with different creators and artists and musicians. So it's really a team that's focused on lifestyle and not just category. There are category-specific designers underneath that, but we're very proud of the talent of the team and, quite frankly, the longevity of the leadership there.

WWD: Who is the customer?

B.O.: Our core customer is 16 to 24, Gen Z, but we're also investing early in Gen Alpha [those born between 2010 and 2024], and we've done that through different initiatives, inclusive of our collaboration ▶



Paris Hilton made a special appearance at the SoHo store in 2024.



ASAP Rocky was a one-time creative director of PacSun and is a longtime fan.

and partnership on Roblox, which was started in 2019. And our customer is expressive. They're value driven, they're digitally fluent, and our entire brand is really designed to reflect their pace, their priorities and the platforms that they enjoy cocreating on.

WWD: They're also very fickle. How do you manage to keep up and make sure that you're on the same wavelength?

B.O.: The most important strategy is co-creation. We cocreate alongside our consumer and our community. With the launch of our PacSun Collective, we're very focused on active listening on social media. We build feedback loops into everything we do. We explore and test with frequency. And we really allow the customer to lean in and lead. This has been a key to us generating true authenticity with the customer. I also think that by having a very broad network of voices in our co-creation and brand storytelling. The diversity of voices also gives us a very authentic point of view, which is more unique to PacSun. And then I would say the other thing with the fickle young consumer is that the brand really shows up in the most authentic way. We look at the opportunity to engage with our customer across all of the platforms and get all of that feedback as an asset and an opportunity. And I think that's a key point of differentiation.

WWD: How does the PacSun Collective work? Do they codesign or just give feedback?

B.O.: Over 17 years ago we started a style leader group, which brought consumers into our ecosystem, giving feedback on design, marketing and branding very early on. The majority of those people ended up working for us full time, whether social media or design and marketing. It actually became a very unique funnel for future employees, but now we have a much broader network. First, I would want to mention that our field and store associates are the best way for us to get constant consumer feedback. Second is our social channels and true social listening — having dialogue, getting back to every comment, being very intentional about what that loop looks like. And then about every other month, the teams travel across the U.S. and host real trend groups who will come in and speak to a specific area that we're trying to look at, or even a shift that we're proposing to make on the app or the website. So there are constant touch points, bringing in teams that we think are leading in the style space and making sure that we're in lockstep with them as we evolve the brand across kind of all facets.

WWD: You work with Jerry Lorenzo of Fear of God. What's his role?

B.O.: We were introduced to Jerry Lorenzo 12 years ago as part of our partnership working with Kanye [West] and Virgil Abloh and Matthew Williamson when we were bringing streetwear into our mix. We worked together to be one of the first places that he launched his Essentials line over a decade ago. So we have a long-standing relationship with Jerry. He is highly involved in building both his Fear of God brand and the Essentials brand. Essentials plays into our fashion pillar, and has been a very important part of our mix. So it's a long-standing relationship, and we will continue to build and evolve alongside Jerry and his vision for both Essentials and Fear of God.

WWD: You've mentioned collaborations. How do you choose your partners?

B.O.: The first thing we look at is that there has to be a genuine interest in reaching the PacSun community and being a part of our ecosystem. Some examples were ASAP Rocky who, when we were in discussions with him, had this incredibly strong nostalgia. He tells this beautiful story of PacSun being his favorite mall-based friend, and wanting to bring affordable clothing and his vision to this whole new set of youth consumers. There has to be a real, genuine tie-back for it to be legitimate and authentic to the consumer. We look at our four pillars, and we try to bring them to life under the lens of culture.

WWD: What have been some of your most successful collaborations?

B.O.: Although it is highly recognized today as a huge pivot and important piece, I would say our team is very good at recognizing these early so almost four years ago, they started talking to the F1 teams, and we had our first drop. More than three years ago, we had shops race-side in Austin, in Miami, where we show up with more affordable price points in fashion meeting sport through a very unique lens, which is something very few of our competitors are doing. And as a second example, in Las Vegas for ComplexCon, we launched the Yohji Yamamoto Wild Side Formula One/PacSun exclusive. So we took high fashion, merged it with sport through the Formula 1 lens, exclusive to PacSun at a price point that a Yohji Yamamoto fan had never seen before. And if they weren't a fan of Yohji Yamamoto, they were able to understand and access a new style. We always seek to do things that really bring something different to the mix.

WWD: What about your partnership with the Met?

B.O.: With the Metropolitan Museum of Art, they actually came to us because one of the areas they wanted to further explore is how art can play a more critical role in the lives of Gen Z and Gen Alpha. And how do we get these audiences to come back to museums and connect with art in different ways? I think they recognized an opportunity, which we embraced, and we have done different drops with different collections inside of their museum. We've done a very successful event one or two times where we brought creators in and had live musical performances inside the Met. It's phenomenal to see the consistent response. I think it's a very interesting opportunity for all of us to lean in and understand how the behavioral shifts and desires of Gen Z and Gen Alpha have evolved, and therefore how we need to approach collaborations and projects like this differently. So that's been very, very successful. In music, one of the key partners is the Gov Ball coming up in New York in June. We will have a continued push as it relates to music and sport. We also try to make sure that every single sports partnership has a philanthropy backbone. So, for example, with the Los Angeles Rams, we've donated \$5 million in clean clothing to help fight absenteeism in the inner-city Inglewood school districts.

WWD: Who do you do view as your competition?

B.O.: We try not to think about specific competitors and recognize that we are competing in total for Gen Z's attention — from luxury to streetwear to creator-led brands. The most important thing is to have an entirely unique point of view and an authentic connection with the consumer. I think the things that set us apart are a very clear purpose, cultural relevance and a strong community connection.

WWD: So what's next for PacSun? Is it more stores, different product categories?

B.O.: We're expanding in multiple directions, and international growth is an important pillar. We see PacSun as a California-based brand with four pillars that are incredibly coveted and a business that has tremendous global potential. Our first international store openings will be in the Middle East, in Dubai, later this year, in both [the third and fourth quarter]. We're also looking into opening new stores in the U.S., in malls and street locations, and then really looking at deeper creator-led partnerships. And we're building out a community hub that I can't share too much about now, that will really be at the forefront of social commerce and authentic community connection.

WWD: Let's talk about you. Do you have a mentor? And what have you learned from him or her?

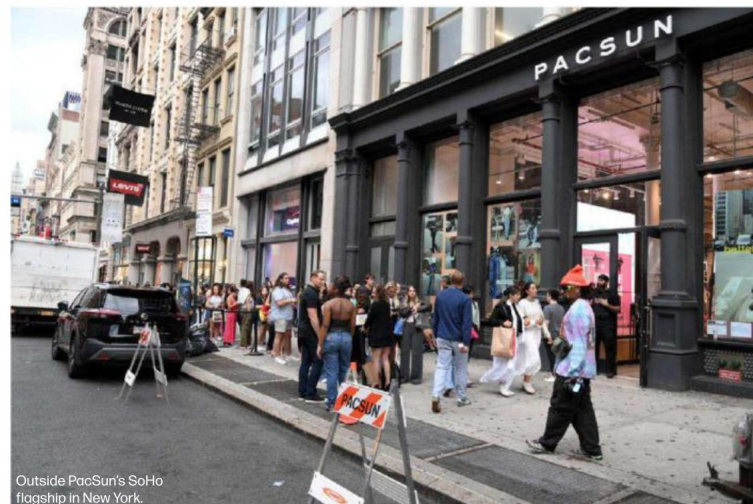
B.O.: I have the point of view that I think you can learn from so many people. I learn from my team every day. I learn from the people that are working in the stores as our brand ambassadors on the front line of the connection with our consumer. And I learned from a lot of industry leaders. I would say a few industry leaders that have really shaped my perspective on purpose-led leadership include John Mackey from Whole Foods. I attended a conscious capitalism summit a couple years back, and [was impressed with] some of the things that both Whole Foods and Trader Joe's have done to really be focused on community engagement and give back. I've been very formative in shaping my approach to how I wanted to shift PacSun under my leadership the last two years as CEO. And a lot of our initiatives have come out of some of those discussions with Doug Raush from Trader Joe's and John Mackey from Whole Foods. But I really go back to three principles that were instilled in me from an early age. Both my mother and father were public school teachers, and my father taught me my three guiding principles: truth, help someone and trust your instinct. Those have really been a guiding light for me.

WWD: How do you define your management style?

B.O.: I would say purpose-led. I like to empower my team. Most of the leaders who work beside me have been a part of our team for 15 years plus. And I make space for risk taking. I believe in truth, collaboration and consistency. And the question I always challenge myself with is: If PacSun were to disappear tomorrow, where would the customer go? And would they care? Brand love is so incredibly important. It's easy to talk about and very difficult to create. And I think that building that strong emotional connection with the consumer, brand affinity and the true value and power of co-creation are incredibly important to our brand longevity and delivering on our brand purpose.

WWD: What do you like to do for fun when you're not working?

B.O.: I have two kids, ages 10 and 12, and I love spending time with them. That is my greatest joy, and those are the moments that keep me grounded. And I'm a big believer in getting outside. It's where I clear my head and reconnect. Some of my favorite memories growing up are visiting our national parks in the U.S., and I love passing that along to my children alongside their grandparents. A nature reset fuels both my creativity and my leadership. ■



Outside PacSun's SoHo flagship in New York.

EXCLUSIVE

Rare Stones and Abstract Ideas Shine in Louis Vuitton's New High Jewelry Collection

● Metaphors on knowledge, master of craft and creativity underpinned the 110-piece "Virtuosity" collection unveiled Monday in Majorca.

BY LILY TEMPLETON
PHOTOGRAPHS BY XAVIER GRANET

PARIS — Ask any designer what the key to bringing to life a seemingly impossible idea is, and more often than not they'll tell you that it wasn't down to their imagination but to its combination with a master of the craft they wanted to tap.

This path from craft and mastery to unbridled inventiveness is at the heart of "Virtuosity," the latest high jewelry collection from Louis Vuitton revealed Monday in a show at Bellver Castle, a striking Gothic-style landmark on the island of Majorca, Spain.

"At Louis Vuitton, craftsmanship is the cornerstone of all our métiers, with high jewelry serving as a perfect example," said Pietro Beccari, chairman and chief executive officer of the French luxury house.

And letting creativity run unfettered has helped the brand's high jewelry gain traction.

"Our clients are consistently drawn to the most exceptional sets within the collection," the executive continued. "We also remain attentive to their desires to create bespoke pieces in our Place Vendôme atelier, thanks to our curated assortment of exceptional gemstones and our unique Monogram-cut diamonds."

Clients will certainly have plenty of both, in this first chapter of 110 pieces articulated in two parts titled "The World of Mastery" and "The World of Creativity," which made their debut on models sporting custom looks drawn from the collections of Nicolas Ghesquière, Louis Vuitton's artistic director of womenswear.

In the first part, Vuitton's heritage was viewed through the lens of seven themes around knowledge, from acquisition to mastery. Meanwhile, the lexical field around the second part gravitated around effervescent feelings and light in the designs developed by Vuitton's high jewelry studio under the direction of Francesca Amfitheatrof, who exited her role as artistic director of watches and jewelry in March.

Aesthetically, the 12 themes of "Virtuosity" displayed the bold, graphic and protective direction developed under her tenure before breaking into more abstract territory.

Another idea that carried over was an array of stones that were already collectible on their own merit long before they hit the French house's workbenches.

Exhibit A: the black Australian opal with rare red fires that takes pride of place on the Savoir necklace.

When the 30.56-carat stone came into the hands of the house, it was already in the triangular shape and there was no question that this was how it would remain when set.

"You can cut an opal but you have to be a bit respectful and humble in the face of what nature gives us," said Louis Vuitton's global director of stones purchases department, an expert gemologist who cannot be named for safety reasons. "We aren't going to sacrifice material that has crystallized for billions of years — opals are among the oldest with diamonds and [natural] zircons — for the sake of a design."

The opal found its match in a design playing on triangles as a symbol of know-how but also the French brand's initials and trunk elements, such as its metal



A look at Louis Vuitton high jewelry collection at its workshop in Vendôme, France.

corners, and the vibrant green of bead emeralds and a 28-carat Zambian emerald drop complementing its fiery flashes.

Another masterpiece took pride of place on the transformable "Apogée" necklace, the pinnacle of the mastery part of a collection that counted a handful of pieces in the eight-figure price range.

Composed of two parts that allow for three different wearing options, its design

took trunk touches a step further. These included with rivets but also mobile half-circle elements nodding to handles.

The emerald, a pear step-cut stone hailing from Brazil and weighing over 30 carats, is no less than "a miracle" for the expert gemologist.

Though the country was known for its quality stones, it had been well over a decade since high jewelry-grade specimens were on

the gem market and this particular one was "the first to be extracted from a very well-known mine that hadn't been producing for over 10 years," the Vuitton executive said.

Such a piece, which also had a 10-carat diamond in a Monogram Star cut, could have served as a striking conclusion. Here, it was a high point midway in the collection and will be worn by Ana de Armas in the brand's upcoming high jewelry campaign. ▶

Other pieces included rubies, emeralds, sapphires and diamonds galore but also explored their more unusual hues, such as a fancy dark-gray blue emerald-cut diamond and bi-color Brazilian tourmalines in a green-to-blue or pink-orange gradients. Akoya pearls also joined the house glossary.

Meanwhile, the high jewelry studio brought out new iterations of its high-collar masterpiece necklaces, a format that allows plenty of room to marry house signatures with new ideas.

These included interpretation of the Vuitton Damier motif, its floral signifiers but also Cuban chains, a recent addition to its style repertoire.

Another new motif was the eye, meant to represent here an omniscient but benevolent entity that accompanies and perpetuates knowledge in an unaltered state.

Developed with a male customer front of mind and showcased on male models, the dozen pieces titled "Keeper" went from signet-style rings to a bold fully paved chain necklace peppered with trunk-inspired motifs and V-shaped accents, topped with an antique cushion cabochon sapphire from Sri Lanka weighing over 10 carats.

A clutch of eye-shaped brooches, including one with a striking yellowish-green chrysoberyl – the stone colloquially known as a cat's eye – were also on offer.

Creativity brought a more abstract direction where outlines became bolder and more organic, for fresh interpretations of house codes.

Case in point: the rope that returned in XXL proportions for the Joy necklace. This time, its winding gold strands are interjected with gemstones the size of boiled sweets of varying sizes. The smallest just topped 10 carats while the largest weighed over 41 carats. (A smaller but no less impressive version was also on display.)

Further themes include Florescence, hinging on imposing four-strand necklaces – one starring indicolite tourmalines and the other rubellite ones – and Aura, which gives the Monogram flower a new interpretation supported by yellow gold and blush-hued tourmalines, including bi-color ones that had a subtle gradient which changed depending on the angle at which they were viewed.

"Instead of cutting the stone following an axis where the two colors will appear, we cut it along the other one, which mixes

colors, an effect reinforced by the brilliant cut," the gemologist pointed out.

All this was build-up for "Eternal Sun," the grand finale that encapsulated the stones-first approach at play in the collection.

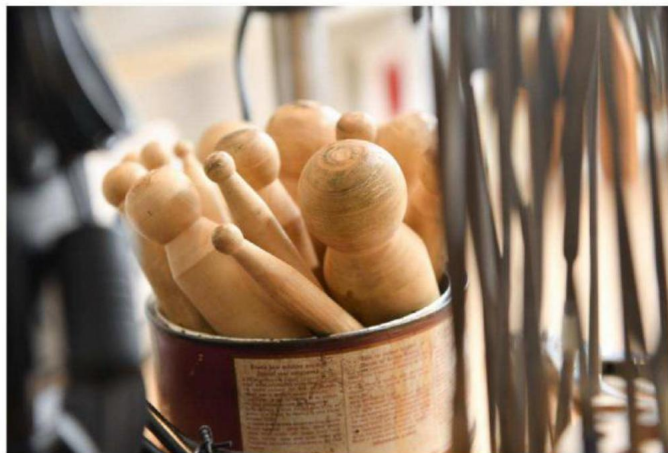
Around 60 carats of yellow diamonds, including 27 vivid specimen from the Zimmi mines in Sierra Leone that has taken some seven years to assemble, the studio imagined a spiraling structure meant to multiply the effect of already glittering stones.

While the stones themselves, whose pedigree and particularities will be the subject of a monograph at the Gemological Institute of America, what shone brightest was the spiraling outline that stretched the metal until it became invisible under a line of apparently free-floating brilliant-cut stones.

They made the case for hands with the expertise to push refinement to its peak – and the experience to know when to put tools down. ■



Here, left and below: A look at Louis Vuitton high jewelry collection at its workshop in Vendôme, France.



EXCLUSIVE

Cartier Unveils High Jewelry Collection

Gemma Chan is wearing the Cartier 'En Équilibre' Azulejo and Skudo high jewelry rings.



The Hyala high jewelry necklace.

● The 115-piece first chapter in the new "En Équilibre" collection is all about balance and knowing when to leave space for that precious *je ne sais quoi*.

BY LILY TEMPLETON

PARIS — While a number of Place Vendôme houses headed south to unveil their latest high jewelry collections, Cartier set its sights due north.

For the opening chapter of the "En Équilibre" collection, which has balance as its throughline, the French jeweler chose Stockholm to stage a multiday showcase that kicks off Monday.

"The city expresses the perfect balance between being a city and nature around it, it embraces innovation and tradition," Cartier's chief marketing officer Arnaud Carrez told WWD ahead of the event.

Plus it's a destination that fit a desire to explore new locales for high jewelry.

Not just in hopes that some clients will walk away with one of the 115 pieces of this first chapter, which was accompanied by six high jewelry watches and three objects, mind you. Offering a dose of the unexpected is part and parcel of the Cartier way, the executive said.

So before any gems were unveiled, there was a first surprise: the appointment of Gemma Chan as brand ambassador.

"We build relationships with talents inscribed in a long time [scale]," Carrez said. "It's about meaningful, deep relationships."

Before making it official with not one but two high jewelry rings in her official portrait, the "Captain Marvel" and "Crazy Rich Asians" star had regularly donned the house's jewels for appearances over the years, most recently for the Grand Dîner du Louvre black-tie gala.

She also attended a number of events

such as the opening of the Cartier exhibition at the Victoria & Albert Museum.

The collection's "En Équilibre" moniker became an opportunity to put the accent on what Carrez described as an "unlimited vocabulary from the unexpected to the universally familiar" that has kept Cartier on the map and in a good spot.

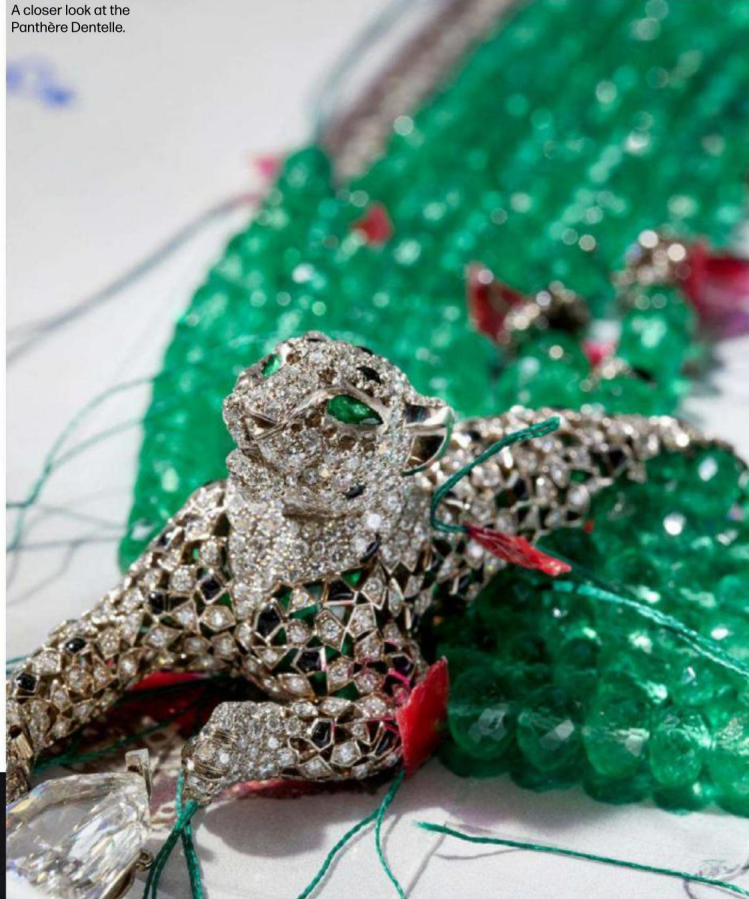
"At the end, it's always a matter of beauty and harmony," Carrez said.

Jacqueline Karachi, creative director of Cartier, said balance was "important at every stage, from the search for the stones to the creation and the manufacturing of the pieces."

"It is all a question of expertise throughout the process to restore harmony to the eye, to give meaning to the creation and appear and make it appear self-evident," she continued. "We work on the invisible to create a perception that comes close to perfection."

That could be the unseen details added to that *je ne sais quoi* of a jewel, like the polishing done on edges never meant to

A closer look at the Panthère Dentelle.



be visible — except to another jeweler who might one day service the piece.

Or letting the "magical moment full of emotions that moves and delights" Karachi and the high jewelry team upon encountering a stone do the talking.

Hence the "nothing in excess" principle that underpinned the Shito necklace, two deceptively simple lines of diamonds and emeralds that cross at the front and back, leaving a pair of Zambian emerald drops of nearly 50 carats do the talking.

The idea of gemstones floating metal-free on the skin was alluded to in the supple Hyala necklace, which drapes delicately hued colored diamonds and sapphires thanks to a high-on-invisible pink gold setting.

Elsewhere, the ideal addition to a design might not be another gemstone but a gap in the precious materials.

Another example was Panthère Dentelle, where 274.58-carats' worth of Colombian emerald beads cascade toward the animal — holding a 4-carat kite-cut diamond — whose coat was interpreted as lace-like openwork.

Amplly used throughout, this technique yielded other striking gems.

These included the geometrically minded Tsagaan, a design inspired by the hard-to-observe snow leopard, whose face is revealed at certain angles in the interplay of kite-, lozenge- and triangle-cut; the Traforato necklace, where touches of emerald and onyx create the impression of volume leading to three octagonal stones, and the Pavocelle necklace where the entire structure echoes the volumes of the 58-carat sapphire cabochon center stone,

a detachable motif that can be worn as a brooch or on a choker ribbon.

Requiring 5,700 hours of work, including more than 4,100 hours dedicated solely to the jewelry craftsmanship, this peacock-inspired design exemplified this balance of perceived simplicity and highly complex hidden structures.

For Alexa Abitbol, director of the high jewelry workshops, the new collection reflects the expertise of the jeweler's craftspeople, who spent nearly 100,000 hours overall on the collection.

"[It] embodies Cartier's vision of balance in term of design and technique," she told WWD. "While striving to capture this balance in lines, colors, solids and voids, our artisans faced significant challenges in harmonizing their technical mastery with the designer's vision."

Another balance invisible to the client but essential to the glittering designs meant to delight them and perhaps join their personal treasure troves is the one between traditional crafts and technology.

Throughout its workshops in the center of Paris, glyptic specialists carving stones and hands patiently stringing pearls cohabit with 3D printers and advanced precision tools. The latter facilitate the execution of a design vision or ensure repetitive tasks where resources are rare.

"This balance allows us to preserve the unique character of handcrafted jewelry while pushing the boundaries of creativity and technical feasibility," Abitbol said. "It is here again a question of [balance] even if I deeply believe that our craftsmanship in high jewelry is so specific that the experience, the eyes, and the emotions of our artisans remain irreplaceable."

FASHION

Saint Laurent, Dries Van Noten Return to Paris Menswear Schedule

● Jonathan Anderson's Dior debut is among the highlights of the men's spring 2026 showcase, spanning 40 shows and 30 presentations from June 24 to 29.

BY LILY TEMPLETON

PARIS — With several major names back on the schedule and a high-stakes debut, the June menswear week in Paris promises to be an action-packed affair, according to the provisional calendar released Friday by the Fédération de la Haute Couture et de la Mode.

Between June 24 and 29, 70 brands will unveil their spring 2026 menswear collections, with 40 runway shows and 30 presentations. After last year's Olympic-influenced timing, there will be the traditional one-week gap before couture showcases begin on July 7.

Broadly sticking to its usual configuration, the calendar will be booked with the bachelor of arts showcase of the Institut Français de la Mode at 2:30 p.m. on the Tuesday and Jacquemus' 5 p.m. coed show on the Sunday.

Cornerstones of the week, which include Louis Vuitton, Dior, Junya Watanabe, Comme des Garçons and Yohji Yamamoto, take up their usual slots.

On June 24, Saint Laurent's menswear

Saint Laurent, men's fall 2025



line will return to the official calendar at 5 p.m. after several itinerant and off-calendar shows since January 2023.

Another name back on the runway lineup is Dries Van Noten, for the menswear offering of creative director Julius Klausner at 12:30 p.m. on June 26.

On June 27, all eyes will be on Dior where Jonathan Anderson will be making his debut as creative director of menswear

at 2:30 p.m. His appointment was revealed in April by Bernard Arnault, chairman and chief executive officer of LVMH Moët Hennessy Louis Vuitton, during the French group's annual shareholder meeting.

The day will also see the sophomore Paris show of Willy Chavarria, following his star-studded January arrival marking his label's 10th anniversary.

After three seasons on the presentation

calendar, Kartik Research is graduating to the runway schedule, taking the 2 p.m. spot on June 29.

Runway returnees of the season include Craig Green, Études Studio and Wales Bonner, while Sacai will swap its habitual fashion show for a presentation on June 26.

Sitting out the season are Paul Smith, who is showing earlier in the month at Milan Fashion Week; Lanvin, which is heading back to the women's schedule for Peter Copping's sophomore coed offering, and 032c.

Another notable absentee is Loewe, where new creative directors Jack McCollough and Lazaro Hernandez's first designs will be unveiled in October.

On the presentation side, newcomers of the season will be CamperLab, which will showcase the growing ready-to-wear line under creative director Achilles Ion Gabriel; Dutch designer Camiel Fortgens, who launched his eponymous Amsterdam-based label in 2014, and Brazilian brand P.Andrade, cofounded by Pedro Andrade and Paula Kim. The former is slated for June 26, while the latter two are both on June 29.

Returning this season is Marine Serre, with a June 27 showcase for her standalone men's collection. Also back are Bode, Bed J.W. Ford and Namesake.

Couture's fall 2025 schedule is expected to be revealed in early June.

FASHION

Zegna Unveils Multiyear Partnership With Art Basel

● The collaboration reinforces Zegna's commitment to supporting artists and artistic institutions.

BY LISA LOCKWOOD

Zegna has revealed a global multiyear partnership with Art Basel, marking a significant new chapter in the Italian brand's long-standing dedication to contemporary art and cultural dialogue.

The collaboration reinforces Zegna's commitment to supporting artists and artistic institutions that explore the intersection of creativity, community and nature. Zegna has supported Art Basel before, but in a smaller capacity.

Art has always been an essential part of Zegna's identity. The company's relationship with art was first envisioned by its founder, Ermenegildo Zegna, who believed art and beauty should serve as daily sources of inspiration. As a way to give back to the territory that shaped him, in the 1920s, he began commissioning local artists, including Ettore Olivero Pistoletto and Otto Maraini to enrich the town of Trivero and the original wool mill at the heart of what is today known as Oasi Zegna, a territory in the Italian Alps. These weren't just decorative gestures — they were expressions of a vision that industry could coexist with beauty, that a factory could become a place of culture. Monumental staircases, fountains, friezes and portraits quietly transformed the Oasi Zegna landscape into a living museum, according to the company.

Over the decades, this vision has evolved. Zegna continued to commission site-specific public artworks by artists such as Daniel Buren, Dan Graham and Roman Signer, each chosen not for their fame, but for their ability to interpret

the Zegna world in an authentic way. Globally, Zegna has invited artists such as Graham Sutherland, Not Vital and Kiki Smith to create bespoke wool trophies, symbolizing the brand's legacy in textile innovation.

Art is also present throughout Zegna's spaces: in its Milan headquarters, the work "Woolen — the Reinstated Apple" by Michelangelo Pistoletto recognizes the authenticity of Zegna's partners, and the sustainable roots of its wool installations by William Kentridge, Mimmo Jodie and Ettore Spalletti can be found in Zegna stores around the world.

The partnership with Art Basel marks a pivotal moment for the luxury brand, offering a global platform to celebrate art that resonates with Zegna's values of environmental stewardship, cultural consciousness and social engagement.

As an official partner, Zegna will be present across all four Art Basel fairs — Basel, Miami Beach, Paris and Hong Kong — and will create curated experiences that spark dialogue between art, design and responsible entrepreneurship. At the center of this collaboration is "Visible," a project initiated by Cittadellarte - Fondazione Pistoletto and Fondazione Zegna, which supports socially engaged artistic practices through a pioneering fellowship model.

To strengthen the artistic dimension of the initiative and reinforce the partnership with Art Basel, Vincenzo De Bellis, Art Basel director, fairs and exhibition platforms, will join the "Visible" steering committee. "I'm honored to join the 'Visible' steering committee and deepen our shared commitment to art as a driver of social and environmental change. Through this partnership with Zegna and Cittadellarte — Fondazione Pistoletto, we're supporting artists who use their

Le Banderuole Colorate, work in situ, Zegna wool mill, Trivero.



practice to address today's most urgent challenges and shape more resilient futures," said De Bellis.

Gildo Zegna, chairman and chief executive officer of Ermenegildo Zegna Group, said, "For over a century, our family has believed in the power of art to elevate places, enrich lives and shape culture. This partnership with Art Basel and Cittadellarte is a natural evolution of that belief — a way to honor our legacy while looking forward. At Zegna, we see art not as embellishment, but as an agent of change. By supporting socially engaged artists through the 'Visible' project, we're reinforcing our commitment to a future where creativity, community and responsibility can thrive together."

"Visible" is not a recent innovation, it is rooted in a deep generational bond. Michelangelo Pistoletto's father, Ettore Olivero Pistoletto, was among the first artists commissioned by Ermenegildo Zegna. That early connection laid the foundation for a shared belief that art should not be confined to traditionally dedicated spaces, but embedded in places where life happens.

Next month during Art Basel in Basel,



Zegna will present the recipients of the 2025 Visible Situated Fellowships, spotlighting artists and collectives across the world who use their work to address today's most urgent environmental and social challenges. The evening will also serve as a tribute to Michelangelo Pistoletto and his nomination for the Nobel Peace Prize, celebrating a lifetime dedicated to art as a catalyst for societal transformation.

As part of the partnership, Zegna will distribute limited-edition tote bags to mark the occasion, bringing Zegna and "Visible" to a new audience.

FASHION

Together Group Acquires 'Experiential' Agency Obo



Celine Dion performing at Elie Saab's 45th anniversary show in Riyadh.

- Cofounded 25 years ago by René Célestin, Obo has produced fashion spectacles for Victoria's Secret, L'Oréal Paris, Elie Saab and more.

BY MILES SOCHA

Together Group, a London-based collective of marketing, communications, digital and events agencies, has acquired Obo, which has produced fashion spectacles for Victoria's Secret, L'Oréal Paris, Elie Saab and many others.

Financial terms were not disclosed. René Célestin, who cofounded Obo 25 years ago in New York, later opening offices in London and Paris, is to remain its chief executive officer, while benefiting from the broader Together ecosystem, which includes PR firm Purple and consultancy The Current Global.

"Obo is the creative agency and supervising producer trusted by leading brands and destinations for their brand-defining experiential moments," Christian Kurtzke, CEO of Together Group, said in a statement shared with WWD.

He lauded Obo's "exceptional blend of creativity and cultural insight, enhanced

by a range of digital tools – including real-time digital rendering technologies that have been part of their process since 2015 – allows them to craft immersive, emotionally resonant storytelling experiences across both live and digital environments."

Founded in 2017, Together also recently added Dubai-based communications agency Frame Publicity to its portfolio.

Obo's client roster includes Ami, Giorgio Armani, Bulgari, Celine, The Row, Saint Laurent, Toteme and Zimmermann. It is also one of the founding partners of Paname 24, which produced opening ceremonies for the 2024 Paris Olympic and Paralympic Games.

Célestin said he spied operational and strategic opportunities as part of Together's collective, which includes digital animation studios Imerza and Visualization One.

Indeed, Kurtzke sees Obo as an integral part of Together's "tech-powered immersive experiential platform to transform luxury for the experience economy."

According to Célestin, "when it comes to fashion shows as well as to wider brand storytelling across all customer touch points and campaigns, luxury brands need to think in ways that overcome segmentation and beyond the past, in order to meaningfully engage next-generation audiences.

"Our mission is to further revolutionize guest experiences by weaving entertainment and cultural references seamlessly into every project," he added.

For example, Elie Saab's 45th anniversary show in Riyadh last November fused fashion, entertainment, choreography and a high-profile lineup of female musical talent woven together under a loose "1,001 Arabian Nights" storyline.

FASHION

When Fashion Met Philosophy

- Alessandro Michele and Emanuele Coccia discuss the intersection of fashion and philosophy, unveiling its transformative power and daily significance, during the release of the French edition of their joint book.

BY JOELLE DIDERICHI

PARIS – Fashion and philosophy may seem like unlikely bedfellows, but when Alessandro Michele met Emanuele Coccia, they immediately spoke the same language.

The creative director of Valentino and the philosopher resumed their long-running conversation on stage for an event at the Italian Cultural Institute in Paris to mark the release of the French edition of their joint book, "The Life of Shapes: Philosophy of Re-enchantment."

In front of a packed room, Michele described how he came to philosophy belatedly in his 40s, partly thanks to his life partner Giovanni Attili, a professor at the prestigious La Sapienza University in Rome.

"That's when I discovered that fashion has a lot in common with philosophy, because fashion speaks about life," he said. "I discovered that there was a language that managed to express things that for me felt totally right. It was exactly the language that fashion needed – at least the way I see it."

But when Attili helped him to write his first press release during his former stint as creative director of Gucci, Michele quickly realized that not everyone was a fan of his high-flying discourse.

"A lot of journalists were shocked at the time. It was as if I had left a threatening

letter on their chairs. Some of them thought: "This guy is nuts," he recalled. "But then I discovered that a lot of philosophers have spoken about fashion and that perhaps, philosophy is a universal language that covers every type of human activity."

Michele jokingly recalled that when he first heard a lecture by Coccia on the theme of "Lucentezza," or "Sparkle" in English, it was love at first sight. Attili introduced them, and they went on a "date" that turned into regular conversations during the coronavirus pandemic.

Coccia described their talks as "these strange reciprocal psychoanalysis sessions where you don't quite know who is the analyst and who's being analyzed."

The book, published by HarperCollins in Italy and Flammarion in France, reprises the flow of that discussion by juxtaposing their ideas in two distinct fonts on the same page.

Its central idea is that fashion is different from other art forms in that humans have no choice but to engage with it on a daily basis, unlike a painting or a movie that can be observed from a distance.

"Fashion isn't something you can just contemplate. You take the equivalent of a Picasso painting and you transform it with your body. You step into the work of art, and you force others to go through the medium of this work of art to perceive you, to interact with you," Coccia explained.

As a result, it's impossible to opt out, he continued. Even people who reject the fashion system are sending a coded message with their clothes.

"The weight of fashion is that your appearance says something about you, whether you like it or not," he said. "It sometimes even says too much. Sometimes, in the morning, it's really a pain to think,

'What am I going to say today?' It's as if you were giving a presentation about yourself, 24 hours a day."

If that sounds oppressive, the duo also highlighted the playful nature of dressing. Coccia, who was close to the late Azzedine Alaïa and Carla Sozzani, who continues to champion Alaïa's legacy, noted his personal style is constantly evolving.

Moderator Jean-Marie Durand was visibly intrigued by Coccia's colorful attire, which included a pair of psychedelic Puma MB.04 LaMelo Ball Scooby Doo sneakers. (Michele, by contrast, sported relatively low-key brown leather Sebago boots, though he accessorized his tracksuit jacket and workwear pants with oodles of Baroque jewelry.)

"I need periodic metamorphoses," Coccia said of defying conventional ideas of what a philosopher should look like. "It's a form of infinite freedom, because it means

that identity isn't something predefined, but something we must constantly engage with, refine and transform."

You might think they would both welcome fashion's growing presence in museums and other cultural institutions, but Michele argued that clothes should not be treated like works of art.

"When someone takes a relic, like a dress that belonged to Greta Garbo, and puts it in a case, in truth they are murdering it. They are killing it because that thing no longer makes sense when it is not inhabited. On the other hand, it takes on great value in the eyes of our Western culture, because at this point there is distance, and that produces in us a sense of reverence," he said.

The designer, known for his maximalist, gender-fluid creations, sees his role as providing a bridge to allow people to explore apparently imaginary identities by slipping into new guises.

"That's what I try to do and I think it can be redemptive, because for example it saved my life, to a degree, and changed my life," he said. "Fashion is a language, it's a bit like knowing how to write. You can write a shopping list and you can write a poem."



EXCLUSIVE

Willy Chavarria Among Finalists For 2025 ANDAM Fashion Awards



● The 11 finalists' "ability to present an innovative creative vision while addressing the concerns of our time is an encouraging sign for the future of fashion" for jury president Sidney Toledano.

BY LILY TEMPLETON

PARIS – With Willy Chavarria, Alain Paul and Zomer among the five finalists of its grand prize, the 2025 ANDAM Fashion Award is cementing its position as a rite of passage for those making a mark on the French capital's fashion scene.

Chavarria made a flamboyant debut in Paris during January's men's season, marking his 10th anniversary with a star-studded show with J Balvin, Becky G, Tokischa and Ozuna on the catwalk.

Rounding out the selection are two names that will be as familiar to the Paris Fashion Week crowd as they are to those who follow the annual talent showcase: Belgian designer Meryll Rogge, who was a finalist last year, and EgonLab, which won the Pierre Bergé Prize in 2021.

They were among the 11 finalists who emerged from some 400 applications across all prizes.

Competing for this year's Pierre Bergé Prize, which focuses on young French companies and comes with a 100,000-euro purse, are designer Burc Akoyol, genderless and sustainable fashion label Jeanne Friot and Mouty, a five-year-old menswear

brand founded by couple Bertille and Thomas Mouty.

In the accessories category, three brands are vying for the 100,000 euro award.

They are Paris-based footwear label Phileo, a regular Comme des Garçons collaborator; Paris-based jewelry brand Panconesi by Italian designer Marco Panconesi, who moonlights as design director at Swarovski, and Sarahlevy by Belgian designer Sarah Levy, best-known for avant-garde designs that netted her the public vote at the 2019 Hyères festival and the inaugural accessories prize at the Belgian Fashion Awards in 2022.

For Nathalie Dufour, ANDAM's founder and managing director, this mix of new names and former finalists among the 11 competing for the three main prizes is a reflection of the industry's momentum but also of the challenges faced by emerging brands.

In recent years the slowdown in luxury spending and domino effect on retail have left many independent names on the brink.

"Whatever their level of development, whether nascent or more established brands, the need for liquidity is a fundamental topic to ensure their perenity," Dufour told WWD. "The profiles selected also offer an interesting vision of the different economic models that can be invented to stand out and carve a space in a very competitive industry: B2C strategy, niche positioning and managed growth, innovative and ecologically committed." Jury president Sidney Toledano said the jurors had been "particularly impressed

by the commitment and creativity" of the finalists.

"Their ability to present an innovative creative vision while addressing the concerns of our time is an encouraging sign for the future of fashion," said the veteran fashion executive, who is president of the Institut Français de la Mode and senior adviser to LVMH Moët Hennessy Louis Vuitton chairman and chief executive officer Bernard Arnault. "Each of them has the potential to continue supporting the ongoing transformations in our industry and to create a positive impact on both society and the planet."

He encouraged finalists to seize the opportunities brought by their ANDAM experience.

Even before winners will walk away with their six-figure financial grants, mentorships and a Swarovski trophy designed by Alexandre Mattiussi, mentor of the Pierre Bergé Prize and 2015 ANDAM Grand Prize winner, the finalists can avail themselves of a broad-reaching support program.

The 12 finalists will have access to deadstock materials provided by Balenciaga and Longchamp, and they also can enjoy privileged access to Swarovski's showroom to discover the creative possibilities of crystal.

Meanwhile, OTB will run a workshop on best practices in sustainable design; Mytheresa will offer a session with its digital leadership team, and Tomorrow will help them optimize their merchandising, sales and financial strategies.

Additionally, finalists based in France have privileged access to the Institut Français de la Mode fashion school's accelerator program, and financial advice from the Institute for the Financing of Cinema and the Cultural Industries, which supports cultural industries in France.

Created in 1989 by Dufour, with the support of the French Ministry of Culture and the DEFI, a body that promotes the development of the French fashion industry, and with the late Pierre Bergé as president, ANDAM has been a springboard for designers who have gone on to achieve international recognition.

Past winners include Viktor&Rolf, Christophe Lemaire, Jeremy Scott and Marine Serre. French designer Louis-Gabriel Nouchi scooped the 2023 prize, with Ester Manas and Duran Lantink both receiving the runner-up Special Prize.

ANDAM – the French acronym for National Association of the Development of the Fashion Arts – is supported by Balenciaga, Bureau Betak, Chanel, Chloé, Fondation Pierre Bergé-Yves Saint Laurent, Galeries Lafayette, Hermès, Kering, Lacoste, Longchamp, LVMH, L'Oréal Paris, Meta, Mytheresa, OTB, Saint Laurent, Swarovski, Tomorrow, WSN and since this year, Ami Paris.

Executives from most sponsors are among the permanent members of the jury, whose 2025 guest members include Pascal Morand, executive president of the Fédération de la Haute Couture et de la Mode, Sarah Andelman and fashion documentary director Loïc Prigent.

How AI Is Shaping the Future of Beauty Formulas

AI-driven beauty formulations have arrived, and in myriad forms. But what exactly does this new era of tech-optimized product development entail – and to what effect? **BY NOOR LOBAD**



Christophe
Laudamiel and
Alex Wiltschko

“We wield AI the same way you’d wield a hammer – it’s a tool,” said Alex Wiltschko, the Google alum at the helm of AI-powered fragrance house, Generation by Osmo.

The 2023-founded start-up, which coined the term “OI,” or “olfactive intelligence,” and is soon to graduate from its 10,000 square-foot New York City lab to a 60,000 square-foot office and manufacturing facility in New Jersey, is on a mission to “digitize scent,” as Wiltschko puts it.

For Osmo, that doesn’t necessarily mean using AI to refine and improve fragrance note compositions – in fact, the company’s in-house master perfumer Christophe Laudamiel (of Tom Ford Amber Absolute, Ralph Lauren Polo Blue fame) – often does that. Rather, the business-to-business company – which counts Google Ventures among its investors and Geoffrey Hinton, the 77-year-old computer scientist widely referred to as the “godfather of AI,” on its scientific advisory board – is using OI to “build fragrances from the molecule up,” Wiltschko explained.

On one hand, Osmo uses OI to develop “source codes” for naturally occurring olfactive ingredients that, once generated, make the scent of these ingredients infinitely replicable without subsequently requiring access to the ingredients themselves.

In other words, “we’re reverse-engineering smells,” said Wiltschko.

The first ingredient to successfully undergo this process at Osmo was a plum, one slice of which was placed into a dual-phase device called a gas chromatograph mass spectrometer (GCMS), which is able to separate, identify and measure – in that order – the chemicals and compounds in a given product or mixture.

“We took the slice of plum, put it into the GCMS, digitally encoded and reprinted the smell, and put it into this bottle,” said Wiltschko, holding a glass vial carrying a translucent fluid – one of hundreds in Osmo’s lab, each containing and labeled with a formula for a different, reverse-engineered olfactive ingredient – from sandalwood to cedarwood oil. “You have to use [generative] AI in order to digitally encode, and then decode, these ingredients – the data that comes off a

GCMS is just too complicated otherwise.”

Osmo is also introducing new olfactive molecules altogether, the first three of which have been unveiled as glossine, fractaline and quasarine.

“We use AI to screen through billions of possible molecules that have never been made before and to digitally ‘sniff’ them – or, predict the smell of these molecules. From there, we can make a very small number of them – we’re still just humans, with hands, who can’t do everything – test them for what they smell like and for their safety, and turn the best ones into products,” said Wiltschko. “Glossine, fractaline and quasarine – these are born from OI but ultimately touched and tested by people.”

The possibilities these nascent technologies enable, the founder and chief executive officer said, are vast.

“You can create a fragrance that nobody else can, because nobody else has that ingredient,” said Wiltschko – a likely enticing proposition for denizens of an industry where coveted fragrances are notoriously duped, and even more notoriously difficult to protect from a copyright perspective.

And because fragrances can be brought to market by brands via a maker like Osmo more quickly than has historically been the case, “it means things like drops are possible – products that capture a very brief, ephemeral trend are possible,” Wiltschko said. “If you can now navigate the fragrance development process in two, four, or maybe six months depending on the level of customization – you can react at the speed of culture.”

Osmo is one of many companies – emerging and existing – using AI-driven formulation to push the boundaries of what beauty and personal care products are and can be. But the role that AI plays in product development, and thus, its end impact, varies greatly depending on who’s using it and how.

“There are largely three classes of AI: generative AI, which has been all the rage of late; predictive AI, which was all the rage before that, and automation AI – all three types have a place under the

sun in the world of cosmetic creation,” said Iva Teixeira, cofounder and CEO of 2018-founded The Good Face Project, a fast-growing subscription software she refers to as “Canva for the cosmetic chemist.”

Beauty’s Best-kept Software

According to Teixeira, Good Face is used by more than 30 percent of all product manufacturers in North America and has roughly doubled its subscriber count each year since 2022. Its hundreds of beauty clients, who “pay a hefty monthly fee” to access the platform’s AI-powered features which can streamline market research, claim validation and regulatory compliance for products, include L’Oréal Groupe, E.L.f. Beauty, The Estée Lauder Cos., Milk Makeup, Saie Beauty, Amika and more.

“We’re a solution for the pros – our software does not author the formulas; it supports the chemists and R&D teams that author formulas,” said Teixeira, adding that clients across skin, hair, makeup and fragrance, are “equi-prominent in our customer base today.”

The software has been trained since 2018 via “huge scrapers that download all ingredient lists of all products being

“If you can now navigate the fragrance development process in two, four, or maybe six months depending on the level of customization – you can react at the speed of culture.”

ALEX WILTSCHKO, CEO of Osmo

sold everywhere,” she said, adding that algorithms for the model have been designed to “pull apart and create synonyms for ingredients – for instance, vitamin C and ascorbic acid.” The ever-growing dataset is also supplemented with ingredient and clinical research from more than 80 databases including PubMed and ScienceDirect.

With this, one of the most common ways a chemist might harness Good Project is reverse-engineering an existing product in order to understand what makes it successful – and replicate it with as many or as few changes as they’d like.

“A chemist can say, for instance, ‘my brand customer told me this is the number-one lip oil at Sephora – how can I recreate it, but with a new fragrance and making it blue instead of red’ – Good Face can show them what raw materials they would need, create a template for the formula, and so on,” Teixeira said.

A chemist might also use the platform to help rework existing formulas and seek commensurate alternatives for restricted ingredients – a common use case amid the backdrop of today’s shifting ingredient regulatory landscape. “The sandbox for R&D was much smaller before solutions like Good Face arose, which made all of these templates and options available to chemists in mere seconds,” said Teixeira.

Because the model is trained largely on ingredients and products that already exist, though, an Olaplex-level breakthrough – i.e. a first-to-market molecule or product – can’t be generated via Good Face – at least, not yet.

“Our aspiration for tomorrow is to enable that kind of molecule design; to shift from formula design to molecule design, because that’s where the future is going to be,” said Teixeira. ▶



Inside
Osmo’s lab.

All Hail the Molecule Makers

That's where Debut, the L'Oréal-backed biotech firm which operates a portfolio skin care brand, Deinde, and this year unveiled an AI-powered beauty ingredient discovery platform called BeautyORB, is focusing its efforts. Like Osmo does for fragrance, BeautyORB uses AI to scan through billions of potential molecules at a speed and scale that wouldn't be possible for a human to do, in order to vet those which may be beneficial for beauty, and specifically skin care, formulation.

"There are something like 50 billion potential ingredients, with 50 billion different molecular structures, on this Earth – which, when formulated for our skin, could or could not have an effect," said Debut founder and chief executive officer Joshua Britton. "We as scientists have tested just a fraction of those molecules, meaning it's unlikely that we've found the best molecules for skin, body, scalp health – I believe they're still out there."

Tracking down and developing these molecules is the aim of BeautyORB, which has so far launched three skin care ingredients available for use by brands and manufacturers: DermCeutical InflammagePRO, DermCeutical Barrier RepairPRO and DermCeutical LongevityPRO.

"The first ingredient we developed took about two-and-a-half years during which we built our infrastructure; now we're getting to a point where we'll release two ingredients per year," said Britton. "Without AI, it would have taken around 125 years to develop a single one of these ingredients."

BeautyORB's computational model is built in-house and currently comprises roughly 100 million data points pertaining to skin health. "It's able to take data and make predictions; you can go to the model and say, 'hey, what molecule do you predict can address X concern,' and it'll spit out different molecules. We then try to create them, test them in the lab, and go to market with the successful ones," Britton said.

Man vs. Machine?

No form of AI can take on the task of conducting clinical trials yet, though Britton anticipates it's more likely that a model may soon be able to conduct safety and toxicology tests: "Those are a bit more binary – they're, 'this chemical structure gave this response' – whereas with clinical testing, [results] are always different."

The reality is, though, AI's unmatched ability to process information and predict outcomes will – and is – impacting beauty's workforce.

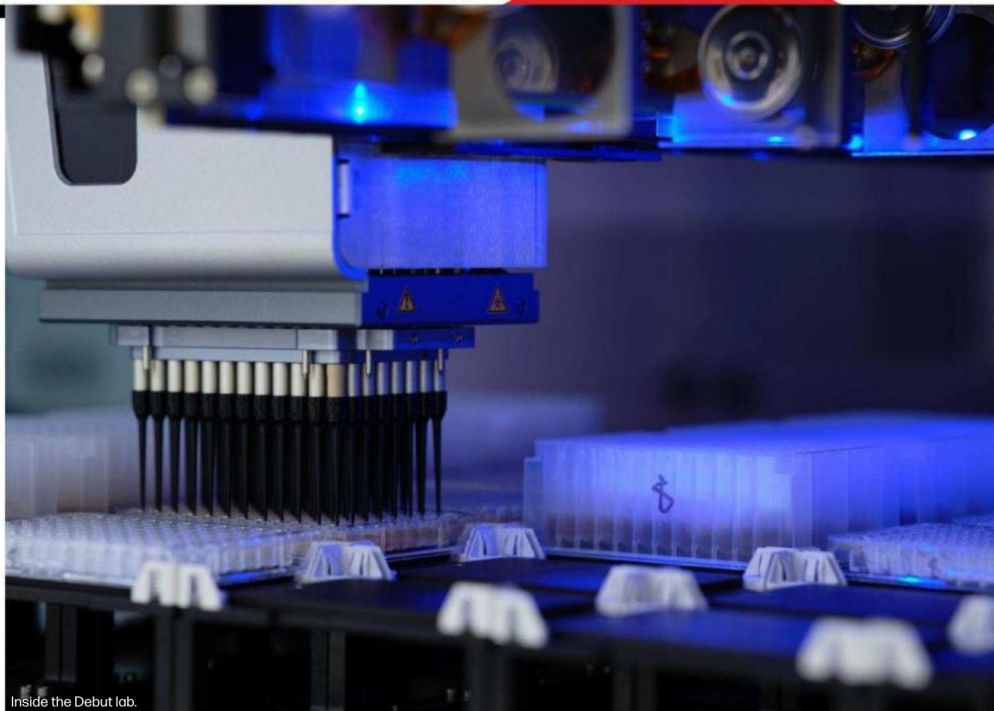
"AI speeds up the research process, it reduces trial-and-error, it speeds up speed-to-market, and it cuts cost because you're using less manual labor," said David Chung, the founder of Pharmacy, The Rootist and beauty manufacturer/incubator ILabs. "For manufacturing at ILabs, we will dramatically reduce [personnel] in production lines, because the price of automation will come down through AI, which we're already seeing."

Added Teixeira: "There's going to be a reduction of 'mind-numbing' activities across all industries...if you think you're in the R&D cycle but all you do is data entry, you may need to reskill yourself."

But still, in some ways – for instance, the roles of perfumers and cosmetic chemists – AI still cannot do the work alone, experts say.

"AI can never be used in isolation – the craft of fragrance is still deeply needed," said Wilttschko, adding that AI "produces a wonderful starting point for fragrances, and can be used for certain manual work... so that the creative process, the refining and interacting with the client – that's where the perfumer can focus their time."

This sentiment is echoed at 1895-founded Swiss fragrance house



Inside the Debut lab.



The lab at Givaudan.

Givaudan, which is increasingly leaning into AI-assisted scent formulation in a different way via proprietary tools like Carto and Myrissi, which allow for instant scent sampling and align colors with fragrances (and, by extension, emotional states), respectively.

"We don't want our perfumers to be dedicated to low-value tasks," said Johan Chaille de Nere, Givaudan's director of digital transformation, adding that it's not so straightforward whether implementing AI-driven processes leads to "better" fragrances, but rather, "The difference is, we are able to do what we do in a more complex environment."

"AI helps us digest this fast-moving regulatory context; it helps our perfumers develop faster, because there is more and more pressure from customers to develop faster – with digital, we can do what we've always done, but now in a context where we have more complexity and more constraints."

With that being said, though, AI's continued rapid development does make the future of these dynamics unclear. "The relationship between the cosmetic

chemist and AI isn't adversarial, but it is an awkward one – everybody's telling you that you have to use it," Teixeira said. "But being able to speak the language and recognizing that generative AI might be the spoon, and predictive AI might be the knife, and with them, you'll start being able to have a whole meal, so to speak, is incredibly important."

At Givaudan, "it's up to perfumers whether they want to use AI in their creations or not," said Chaille de Nere, adding that new graduates of the company's perfumery school have been "trained with AI, so they use it in all of their creations," while longtime perfumers are more split. "Digital transformation requires changed habits, and that's quite difficult when you have 30 years of experience behind you – that's one challenge of AI, is accompanying teams to embrace what it has to offer."

But even in less-official capacities, using AI – often, public, generative models like OpenAI's ChatGPT – has become routine for developers.

"Most recently, I asked ChatGPT how skin care can be part of the mental

awareness category – the response was interesting," Chung said.

Cosmetic chemist Ginger King, founder of product development company Grace Kingdom Beauty, also considers ChatGPT a key tool for research purposes. "I'll ask it for suggestions, to propose different ingredients to solve issues – it's only 80 percent accurate, so you need to fine-tune it; it still needs that human touch," she said.

As for the question of whether these tech-optimized development processes lead to better products, on one hand: "yes, because finding better ingredients will lead to better, more effective consumer products," said Britton, stipulating, though, that the appeal of a category like beauty – as opposed to, say, the pharmaceutical industry – goes beyond efficacy.

"Beauty is such an art and a science, and that's why we love it," he continued. "So that's the question – does beauty become something from which people want solutions and nothing else? Does it become that data-driven? Or is there always going to be a very large emotional aspect to this? We just don't know yet." ■

Spotify's Top 10 Wellness Podcasts

Wellness podcasts are soaring on Spotify. Here, the top 10 shows by popularity.

BY NOOR LOBAD

Beauty's favorite buzzword of the 2020s is gaining even more prominence – particularly in the podcast world.

According to Spotify data, wellness podcasts are up 30 percent this year in terms of listeners, with the genre also ranking as the second-most female-skewing category (following true crime), with 61 percent of listeners being women.

"The Skinny Confidential Him & Her Podcast" is the number-one wellness and spirituality podcast on the platform, soaring from the number-seven rank it previously held in 2023. Hosted by husband-wife duo Michael and Lauryn Bosstick, who helm a product line of the same name offering mouth tape, ice rollers and other beauty-wellness products, the show touches on topics from skin health to weight loss to neurotoxins and beyond.

The second-most popular wellness podcast is "Maintenance Phase," which is cohosted by Michael Hobbes and Aubrey Gordon and via its most recent episode, "MAHA's First 90 Days," dove into the implications of Trump administration-appointed Robert F. Kennedy Jr.'s first 90 days as U.S. Health and Human Services chief.

Other popular shows include "The Dr. Hyman Show" and "The Liz

The top 10 wellness podcasts on Spotify, according to listener data collected from January through May 2025.			
1	 The Skinny Confidential Him & Her Podcast Hosts: Lauryn and Michael Bosstick Rating: 4.4 stars (5,700 reviews)	6	 Busy, Yet Pretty Hosts: Jadyin Hailey Rating: 4.7 stars (6,100 reviews)
2	 Maintenance Phase Hosts: Michael Hobbes and Aubrey Gordon Rating: 4.8 stars (29,100 reviews)	7	 Let's Be Honest With Kristin Cavallari Hosts: Kristin Cavallari Rating: 4.3 stars (2,000 reviews)
3	 The Dr. Hyman Show Hosts: Mark Hyman Rating: 4.6 stars (2,400 reviews)	8	 Scamfluencers Hosts: Scaachi Koul and Sarah Hag Rating: 4.4 stars (6,900 reviews)
4	 Culture Apothecary With Alex Clark Hosts: Alex Clark Rating: 4.9 stars (8,100 reviews)	9	 The Liz Moody Podcast Hosts: Liz Moody Rating: 4.8 stars (2,600 reviews)
5	 The Rich Roll Podcast Hosts: Rich Roll Rating: 4.9 stars (6,900 reviews)	10	 Pursuit of Wellness Hosts: Mari Llewellyn Rating: 4.8 stars (5,300 reviews)

Moody Podcast," both of which focus on self-improvement – a podcast subcategory which has seen 39 percent year-over-year listener growth. There's

also Sarah Hagi and Scaachi Koul's "Scamfluencers," which offers weekly deep-dives into so-called "scams" of the past and present, recently examining

the apple cider vinegar craze, which is popular among alternative health advocates, and the Bragg family that propelled the trend.

The C-suite Shuffle

The latest executive moves in beauty. BY NOOR LOBAD



Revlon has tapped **Dana Medema** as its president, North America. Medema, who formerly held the role at Philips, succeeds GERALYN BREIG, who took up the role in 2023 as the company transitioned out of bankruptcy, than a decade at L'Oréal working across Kiehl's, Lancôme and other brands



Sol de Janeiro has tapped **Elaine Paik** as chief financial officer. Prior to joining the billion-dollar body care and fragrance brand, Paik held the role at Impossible Foods and Juul Labs, respectively, than a decade at L'Oréal working across Kiehl's, Lancôme and other brands



Nielsen, Verisk and Accenture alum **Laurie Lovett** is Sol de Janeiro's new chief people and impact officer. In the role, she will lead human resources, social impact and ESG at the company.



Maria Vu has joined Glossier as creative director. Previously, she held senior creative director roles at Nike and 3.1 Phillip Lim, and was most recently senior vice president of global concept design at Calvin Klein.



Social wellness club Remedy Place has named **Kelli Bartlett** as its head of education and experience. The Skin Clique alum will further develop guest experiences at the club, which has four locations in New York, Boston and Los Angeles.



Creative director and photographer **Jacopo Maria Cinti** has joined Tom Holland's non-alcoholic beer brand, Bero, as creative director. Maria Cinti has previously collaborated with brands including Goop, Cartier, Ralph Lauren and more.



K18 has tapped **Audrey Dorfman** as its new chief marketing officer. Dorfman is a L'Oréal veteran, having most recently led marketing efforts at CeraVe.



Bruno Jovanovic has joined Dsm-Firmenich as a principal perfumer. Fragrances in Jovanovic's portfolio include Carolina Herrera's Bad Boy Le Parfum, Calvin Klein Endless Euphoria and Frédéric Malle Monsieur.

Lancôme's Françoise Lehmann Is Stepping Down

The executive, who began steering the L'Oréal-owned brand in 2013, will be succeeded by Vania Lacascade this summer. BY JENNIFER WEIL

PARIS – Lancôme has a changing of the guard afoot at its top echelon, with Françoise Lehmann deciding to step down as the L'Oréal-owned brand's global brand president.

The executive, who began steering Lancôme in June 2013, is to be succeeded this summer by Vania Lacascade, currently L'Oréal chief innovation officer at the group's research and innovation branch.

L'Oréal said in a statement that Lehmann's "sharp strategic vision, her pragmatic approach, her unwavering energy, her culture of proactive innovation in the service of women and her ability to lead teams have propelled Lancôme to the rank of the world's leading luxury brand.

"L'Oréal Group wishes to express its deep gratitude for her immense contribution, her unwavering commitment and her tireless dedication to the brands she served and the teams who worked alongside her," the company said.

While at Lancôme, which turns 90 this year, Lehmann has expanded the multibillion-euro business on many key fronts, while continually embedding an ethos of happiness and care in the brand's core.

Under her guidance, Lancôme has built blockbuster franchises and launched new ones. Among the launches for skin care were the Absolué Longevity Cream, which taps into the focus on longevity today that's about health span rather than age span.

Lancôme's blockbuster scent franchise La Vie Est Belle has continued to top the charts, with its life-is-beautiful ethos that reverberates universally, as well as line extensions and refreshed advertising. Lancôme introduced Idôle, a fragrance targeting Millennials that was first fronted by Zendaya, in 2019.

The brand also partnered with fashion



Françoise Lehmann

labels on makeup – with the likes of Proenza Schouler and Sonia Rykiel – while growing its color cosmetics product portfolio.

Three years ago, Lancôme inaugurated its rose domain in Grasse, in the South of France, which is farmed with ecological horticultural methods. The 9.8-acre site, called the Domaine de la Rose, was purchased in 2020 under Lehmann's leadership. The estate with a pink building, cultivates other aromatic plants in organically farmed fields and includes ancient terraces as well.

Lehmann has a keen eye for talent, having most recently – in November 2024 – signed on singer, songwriter and actress Olivia Rodrigo as a Lancôme global brand ambassador. And in September, Lehmann added British actress Nico Parker to Lancôme's talent roster, as the brand's youngest global brand ambassador.

Lancôme and the Louvre in September

2023 celebrated a tie-in with attendee brand talents including Isabella Rossellini, Penélope Cruz, Aya Nakamura and Emma Chamberlain among guests. The brand and museum had teamed for a limited-edition makeup collection, dubbed Lancôme x Louvre.

Lehmann led Lancôme's first sustainability program, introduced in 2021 and called "Caring Together for a Happier Tomorrow." It was built on protecting biodiversity, helping people to consume sustainably and empowering women.

May 2020 marked the launch of the Lancôme Cares initiative, which donated hundreds of thousands of care packs to health care workers in more than 30 countries.

Prior to her tenure at Lancôme, Lehmann served as general manager of Kérastase International, where she was credited with modernizing its image,

accelerating product innovation and strengthening to the level of a luxury brand the quality of service and customer advice at points of sale.

Lehmann spent her entire career at L'Oréal, beginning in 1988. Prior to joining Kérastase in 2010, she was international director of hair color for L'Oréal Paris. Lehmann also held numerous positions at Gemey, including head of marketing in France from 2000 to 2003. She is a graduate of HEC business school.

Lacascade, Lancôme's incoming leader, has since January 2023 been in the chief innovation officer role at L'Oréal, where she spearheads the group's global innovation strategy and works closely with its four divisions.

Prior to that, she served as global brand president of Vichy from November 2019 to December 2022. Lacascade led the brand's transformation by redefining its medical positioning and instigating a new business model, which resulted in double-digit sales growth in less than two years, according to her LinkedIn profile.

From December 2017 to November 2019, Lacascade was at Lancôme, as senior vice president of skin care global marketing and sat on the brand's board of directors.

Her other former positions at L'Oréal, where she began to work in 2012, include deputy general manager of The Body Shop International, marketing director at the international hub in China and international global marketing director at Garnier.

Lacascade began her career at LVMH Moët Hennessy Louis Vuitton in 2002, as international product manager at Givenchy and then international group manager at Givenchy.

The executive received an MBA at Essec business school and a doctorate in pharmacy at Université de Rennes I.

True Beauty Ventures Invests in Jupiter

The hair brand debuted in the prestige channel in 2020.

BY JAMES MANSO

True Beauty Ventures has added another business to its portfolio.

The fund has taken a minority stake in Jupiter, the scalp care brand founded by Robbie Salter and Ross Goodhart. Financial terms of the deal were not disclosed, though Melitas Ventures also participated in the round, as did existing investors Willow Growth Partners, Springdale and SWAT Equity Partners.

Salter and Goodhart recently took the brand, which debuted in the prestige channel online and at retail in Bergdorf Goodman, into Target Corp. It was a move to better capitalize on Jupiter's core value proposition, which is focused on dandruff.

"When people have problems, they need solutions," Salter said. "We're big believers that Target is the right home for us at this stage in our evolution. Early signs are strong, but our goal here is to go big."

The brand's products boast high retention rates, Goodhart said, and is going to be casting a wider net in terms of marketing as well as distribution. "We've really effectively taken the bottom and lower-middle funnel approach to customer acquisition," he said. "With this capital,

we're able to build brand awareness now that we've established product market fit. Target, beyond it being a sales channel, is also a marketing channel."

The products sit on the upper end of the price bracket for the mass market – its medicated shampoo, for example, retails for \$25 – which Salter attributed to the formula.

"This isn't just for the Bergdorf Goodman customer anymore. We wanted to make this product as accessible as physically possible while still maintaining the quality of the ingredients," he said. "We're never going to be as inexpensive as some of the other brands that are out there because higher quality ingredients cost money. But we want to bring this to the masses, and we've lowered our prices considerably."

On the True Beauty Ventures side – the firm was an early backer of K18 and currently counts Crown Affair in its portfolio – the brand's problem-solution ethos resonated.

"One of the benefits of beauty is that it's a very emotional category, and when you think about the stigma around dandruff, it's a real stigma," said Cristina Nuñez, the



firm's cofounder. "You can display this product very prominently in your shower."

Added Rich Gersten, True Beauty Ventures' cofounder, "When we heard the strategy and positioning of how it would be on shelves relative to its competitors, it made logical sense for us. You see disruption in these legacy categories in the mass and drug channel, and for us, that was the definitive reason to move forward."

The investment will go toward building

out the proper team to support the retail expansion, as well as broader marketing initiatives.

"They've been born digitally as direct-to-consumer and on Amazon, and they're entering a new channel of distribution," Gersten continued. "When you look at the value creation potential that the launch of Target has, you better resource it with people who understand how to be successful in that channel."

HOME DESIGN

Palazzo Molteni Opens in Tokyo

● Designed by Flemish architect and designer Vincent Van Duysen, Molteni&C unveils its first architectural project in Japan.

BY SOFIA CELESTE

Tokyo has a new Italian palazzo.

Molteni&C, famous for iconic models like the D. 154.2 armchair by Gio Ponti and the Graduate wall unit by Jean Nouvel, has opened a new flagship in Tokyo with local partner Arflex Japan, one of Japan's leading design players.

Palazzo Molteni Tokyo is located in the Minami Aoyama district and was designed by Molteni&C creative director, Flemish architect and designer Vincent Van Duysen. Minami Aoyama, which is centrally located in the area of Minato, is also home to fellow Italian furniture makers like B&B Italia, Poltrona Frau and Cassina.

Complete with courtyards and terraces, the building spans more than 10,000 square feet and across four floors. Van Duysen said the building was conceived in the image of a real Japanese home, merged with the Molteni&C elegance.

"When I started thinking about this project, I wanted to create a very

sculptural volume, monolithic...we could also describe it as tectonic, where there is an interplay between masses and voids. We aimed to express something very geometric in terms of patterns and playfulness, yet using a very restrained and quiet architectural language," Van Duysen said.

The top floor of the Palazzo Molteni Tokyo culminates in a home space called the Molteni Apartment, accessible with a private elevator. It includes a living space and dining area that includes Van Duysen's Augusto sofa, Louisa coffee tables, as well as classics from Ponti like the D.859.1 table. The terrace showcases the Molteni&C Outdoor collection, featuring the Palinfasca sofa and Helios kitchen.

In terms of openings, Molteni&C has been on a roll, unveiling stores worldwide since the ebb of the COVID-19 pandemic. Earlier this year, it opened its largest flagship in the world in Shanghai with local partner Domus Tiandi.

The China store spans over almost 38,000 square feet and two floors. In January, it officially opened its second largest flagship in Milan covering 32,219 square feet and located at Via Manzoni 9, within the city's luxury Quadrilatero shopping district.

In April, Molteni's chief executive officer Marco Piscitelli said sales were

buoyant worldwide, especially in Asia, where the company continues to see growth potential. Despite the ongoing market correction, after the

post-pandemic boom, he said Molteni Group's 2024 sales rose to 520 million euros from 470 million euros a year earlier, making it one of Italy's biggest luxury furniture makers by revenues.

Molteni Group has planned 18 openings for 2025, including São Paulo, Mumbai, Mexico City, Riyadh, Sydney, Chengdu, Bangkok and Auckland in New Zealand.

Palazzo Molteni Tokyo



Nina Yashar

A cabinet, which was originally designed by Gio Ponti and later revamped by Piero Fornasetti, with green lacquer and black malachite.



HOME DESIGN

Nina Yashar Brings Italy's Design Golden Age to NYC

● TriBeCa's Galerie56 and Yashar have teamed up for a new exhibit celebrating designers who rose to fame between the 1930s and '70s.

BY SOFIA CELESTE

MILAN – Ever the catalyst between cross-cultural dialogue, Nina Yashar is bringing the Dolce Vita of Italian design to New York City. Her landmark gallery Nilufar has teamed up with TriBeCa's Galerie56 to present a curated selection of rare Italian masterpieces. It is her first exhibition outside the design and art fair circuit.

The exhibit opens Thursday and will run until Aug. 27, showcasing collectible furniture and accessories items created between the 1930s and the '70s, Yashar told WWD.

Entitled "The Dolce Vita: Masters of Italian Design," the event is expected to bring the golden age of Italian creativity and the innovation and craftsmanship that emerged from that epoch to the fore.

It is not the first ode to Italian creativity for Galerie56 founder, architect Lee F. Mindel. Earlier this year, his space explored the work of Italian legend Ettore Sottsass with "Et Tu, Ettore."

This time, Galerie56 said it is offering "a new stage for Italian vintage artistry in a space that is both intimate and open to the urban life of New York."

Yashar, a Milanese design pillar, commented on how the exhibit is a love letter to Italy.

"It reflects not only the deep connection with our cultural heritage, but also a desire to share it in an environment where architecture, design, art, and people can intersect, and Galerie56 offers the perfect

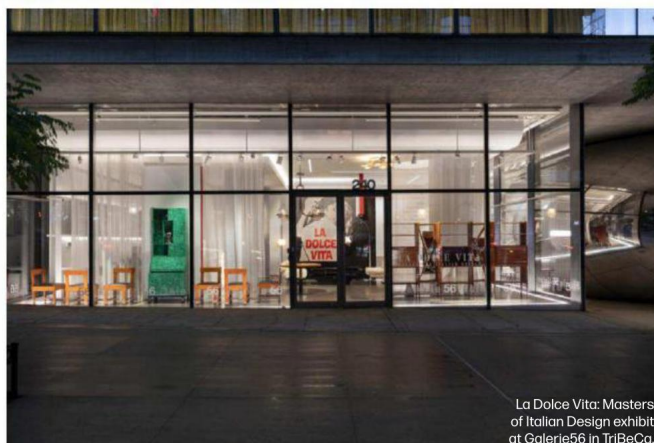
stage with its civic-minded presence in the city," Yashar said.

Works on display include iconic pieces by bygone designers, among them a bookcase by Ico Parisi, and a cabinet originally designed by Gio Ponti and later revamped by Piero Fornasetti features green lacquer and black malachite, as well as Sottsass' Sun carpet.

The common thread between these designs is their experimental forms and functional dimensions. Six 1930s BBPR chairs will be placed in the window of the gallery, standing as a testament to the period's design prowess. BBPR was an architectural firm founded in Milan in 1932 by Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers.

Yashar and her gallery most recently partnered with the Nilaya Anthology by Asian Paints, Mumbai's latest design hub. Asian Paints is India's leading paint and decor company. This collaboration presents a vintage-meets-contemporary selection of furniture lighting and decor from both the Nilufar gallery and Yashar's Nilufar Edition collection, curated by Yashar herself.

The daughter of an Iranian antique carpet dealer, she has forged many relationships in the design world over the past four decades. To her credit, she has sealed the successful destiny of old and new visionaries by housing their creations under her roof. Pieces by renowned designers such as Luigi Caccia Dominioni, Bruno Mathsson, Alvar Aalto and Martino Gamper, along with emerging names like Christian Pellizzari, have passed through the doors of her galleries. With more than 300 objects on display at any time, her "living museum" is credited with chronicling the ongoing artistic era.



La Dolce Vita: Masters of Italian Design exhibit at Galerie56 in TriBeCa.

SUSTAINABILITY

Amy Powney Isn't Giving Up on Sustainable Fashion



A look from Amy Powney's new collection Akyn.



Amy Powney has unveiled her new label Akyn.

- The designer and green fashion advocate has launched Akyn, a collection she describes as a blend of "ethics and aesthetics."

BY SAMANTHA CONTI

LONDON – Sustainability and fashion have always been uncomfortable partners, but Amy Powney is trying her best to reconcile them with the launch of her new contemporary clothing line Akyn, which is set to debut at Liberty in the next weeks.

She's working with a small bundle of materials including regenerative, organic and recycled cottons; certified merino wool, and fabrics made from Tencel's cellulose-based fibers for the chic, low-key collection of suits, separates and knits.

Powney has also brought on board the faithful Portuguese suppliers and factories that she'd been working with until recently as creative director of the British label Mother of Pearl.

She's keeping the supply chain as short, and as vertically integrated, as possible, and is also hoping to set wider goals with her suppliers, such as switching to renewable energy.

Launching the new label has been her dream, although it hasn't been easy. In an interview, Powney said her aim is to fuse "ethics and aesthetics," and to create fashion that has a positive impact on nature and community.

"Fashion is a linear system: extraction, manufacture, sale and then end of life. We've got an opportunity to lead by example, to show people how fashion can be done differently – and scaled. I want to

show people what is possible, and to have fashion be a force for good," Powney said.

She wants her supply chain "to help promote the best practices, and to have a light touch on planet Earth, so that 'she' can completely regenerate herself. We want to produce something that enriches the planet by employing people; giving jobs to communities, and enhancing farmers' lives."

Powney, who was raised on a farm in Lancashire, England, and studied fashion design at Kingston University, has been flying the green flag for a while.

She rose quickly through the ranks at Mother of Pearl, and in 2017 won the BFC/Vogue Designer Fashion Fund, which enabled her to launch No Frills, a core collection made with organic and natural materials.

She later starred in "Fashion Reimagined," a 2023 independent documentary about her quest to create a sustainable collection "from field to finished garment."

A year later she delivered a TED Talk called "How to Fix Fashion and Protect the Planet," in Detroit during a TED Countdown.

She is also a brand ambassador for Tencel, flagship brand of the Lenzing Group which creates specialty fibers that are wood based, biodegradable and derived from sustainably managed trees and renewable wood sources.

At Akyn, she's taking a collaborative approach, similar to what she did at Mother of Pearl. She's working with the sustainably minded Monica Vinader on jewelry, and with the paper company Papier on notebooks and stationery.

She also has an upcoming collaboration with the B Corp-certified outdoor and surf clothing company, Finisterre, which is based in Cornwall.

Powney has also assembled an Akyn advisory board with women including Clare Bergkamp, chief executive officer of Textile Exchange, a global nonprofit that champions climate action within fashion's material supply chain.

For the board, she has also tapped Grace a Forrest, who serves on the Global Commission on Modern Slavery and Human Trafficking, and is a U.N. Goodwill ambassador.

Launching Akyn has allowed Powney to reset her design ambitions too. As a young

designer at Mother of Pearl, Powney said she was always looking outward, to what other brands were doing or worried about designing to a specific brief.

Now it's all about "creating my own vision. This collection is actually much more connected to the designer I always thought I would be," said Powney, who bought her intellectual property and customer lists back from Mother of Pearl, where she spent nearly 20 years.

"This first collection is a palate cleanse, too. Some of my core heroes are there, and it's the foundation I'll keep building from. I think it's cleaner, more refined and chic than in the past," she said.

The debut collection features chunky wool or cotton fisherman sweaters with the word "Love" knitted across the front; undyed coats and jackets; long, delicate dresses with fitted bodices, and recycled cotton denim.

The palette, not surprisingly, is earthy in shades of oyster, stone, cream, pearl and brown.

Prices range from 190 pounds for a skinny, organic cotton cardigan to 890 pounds for a double-breasted trench made from linen, wool and Tencel Lyocell.

Liberty is the exclusive launch partner, and Powney's plan is to have a 50-50 split between wholesale and direct-to-consumer sales. Although she's launched the business independently she said her next job is to raise investment for Akyn, which she'll be doing in the next few months.

Although launching this collection has been the dream, trying to square fashion with sustainability isn't easy. Sustainable fashion is expensive, scaling is difficult and the world is flooded with clothing at every price point.

But Powney is standing her ground. "It's really tough right now, but if I don't have a seat at the table, then I can't make any change. If I walk away then nothing will happen. Scale is important because it gives you a bigger voice, and a bigger chance to actually regenerate the planet."

She added: "If we scale, it means we can work with our manufacturers and take market share away from people who aren't doing things as well as we're doing. We can work with the farmers to improve soil health, and with the factories to create closed-loop systems," she said, adding that the aim should be progress, rather than perfection.

BUSINESS

Rhude Faces French Lawsuit Over Monaco-themed Illustration

- French design brand Tokiko alleges that the American streetwear label copied a map of Monaco drawn by its founder and illustrator Anna Skoog.

BY LILY TEMPLETON

Imagine waking up to your designs on a major musical artist – only to discover they're under someone else's name.

That's the gist of a lawsuit filed at the Judicial Court of Paris by French design brand Tokiko against Rhude, the Los Angeles-based streetwear label of Rhuigi Villaseñor, in April.

A preliminary audience is slated for June 19 in Paris.

According to the filing, the brand discovered videos posted on Jason Derulo's Instagram account in June 2024 that featured the singer sporting a black-and-white printed set by Rhude, composed of a short-sleeve shirt and shorts.

Part of the American brand's spring 2024 collection, the motif dubbed "Strada" was used on four pieces, which include a long-sleeve shirt and matching trousers.

The point of contention is the print, which figures a stylized map of Monaco with its major landmarks and remarkable avenues labeled in capitals.

The French company, which specializes in decorative objects including posters and home goods, alleges that the one used by Rhude is a counterfeit of the "Monaco Grand Prix" illustration that it has been selling since 2022, a design created by Tokiko cofounder and illustrator Anna Skoog.

Contacted by WWD, a publicist for the American brand said it had no comment.

Court documents provide side-by-side close-ups of the motif on Rhude's clothing and Tokiko's print, as well as those who have been spotted in the so-called infringing items such as Derulo, professional skateboarder Kyjah and TikTok dance sensation Hugo Hilare.

Tokiko also says in the filing that it sent cease-and-desist notices to Rhude and the RVRG Holdings LLC company, without getting a response.

The garments the French brand deemed infringing were subsequently no longer on Rhude's website but remained available at a number of retailers, including Ssense



and Fwrd, which still offer them for sale.

Rhude is also accused of putting the garments in question back on sale on Rhude Bowl, its archival item platform.

With its lawsuit, Tokiko is pursuing damages for economic losses, moral harm and parasitic exploitation, totaling 850,000 euros. Skoog is additionally independently seeking 50,000 euros

for violation of her moral rights as the illustration's creator.

Further requests from the French brand and the illustrator include the destruction of unsold inventory and recall of infringing products as well as the publication of the judgment on Rhude's homepage and in two media outlets in the fashion industry of Tokiko and Skoog's choosing.

The Reviews

Dsquared2

Dean and Dan Caten might be celebrating the 30th anniversary of their brand this year – and loudly doing so as the over-the-top, blockbuster show they staged last February proved – but they are still young at heart. Or even better, rebellious.

After moving to claim back full control of their brand by terminating the production and distribution license with Staff International ahead of its expiration date in 2027 – triggering a legal dispute with the manufacturing company's parent OTB that was settled on Monday, leaving the license in place – the duo approached their new collection with the same unruly spirit by setting their resort 2026 look book images in what recalled high school toilets.

"It's the encounter place, where you go to smoke a cigarette or drink a beer and be bad," said Dan Caten during a walkthrough.

There must be a fascination with public restrooms in the air, as the Catens' choice recalled Alessandro Michele's most recent staging of a Valentino runway show, but rather than mulling over the notions of intimacy and indecency, the Catens kept things pragmatic with a focused collection of unfussy, wearable pieces.

These were quintessentially Dsquared2 in their display of denim – either distressed or allover covered in graffiti-like motifs – preppy touches, sporty vibes and tomboyish attitude expressed via rugby shirts, sweatpants and workwear. As is their standard practice, they spiced



things up by playing with contrasts, layering looks with lingerie-inspired laced bralettes and micro shorts, splashing sexy sarongs with tropical prints or displaying a selection of Tom Bianchi's Polaroids on punchy T-shirts and accessories.

Even if the designers' mix-and-match game was here tamed in favor of instant readability, the collection still attempted to serve swag via a sleek denim three-piece suit or a varsity jacket spelling "Bad2 Boys Club."



If you're looking to send out a little message to the world, fun merch came with a smiley face flanked by the caption



"Smile. It confuses people!" That's one way rebelliousness looks after 30. — Sandra Salibian

BUSINESS

Dsquared2, Staff International Resolve Legal Dispute



Dean and Dan Caten with Renzo Rosso (center)

- The two companies have extended their collaboration until the expiration of the licensing agreement in 2027, when Dsquared2 will internalize its ready-to-wear collections.

BY LUISA ZARGANI

MILAN – Dsquared2 Group and Staff International are letting bygones be bygones.

Their legal dispute has been resolved, as on Monday the two companies revealed they had signed an agreement to continue their collaboration for the production and distribution of Dsquared2's ready-to-wear collections.

At the end of March, siblings Dean and Dan Caten said they were taking complete control of the fashion brand they founded in 1995 and that they were terminating the licensing agreement with Staff International SpA ahead of its expiration date in 2027, starting with the pre-spring 2026 sales campaign. The designers cited "breaches of contract" from its licensee, which Staff International denied.

The Catens still plan to internalize their apparel business, but this decision to bury the hatchet paves the way for Staff International to assist the brand until the spring 2027 season, when the licensing agreements will expire.

"The move reflects a shared and forward-looking vision aimed at reinforcing the historical collaborations among the two groups and the success of the brand," they said in a joint statement. "The agreement is grounded in a more transparent and synergistic approach, encouraging the active exchange of expertise, technologies, and distribution resources to drive the evolution and growth of the collections, ensuring stability and cooperation and supporting Dsquared2's evolution in the process of internalization. This evolution will be managed collaboratively, through a structured handover plan, based on transparency, respect and mutual trust."

The two companies also said they will continue the collaboration for the childrenswear collections developed by Brave Kid, under the OTB umbrella, until 2030.

Staff International is the manufacturing arm of OTB, which comprises the Diesel, Jil Sander, Maison Margiela, Marni and Viktor & Rolf brands, as well as the Brave Kid childrenswear producer. OTB also has a stake in Amiri.

Following Dsquared2's decision to end the license, Staff International filed a lawsuit in the Court of Milan against Grascoc Holdings Limited, Dsquared2 Trademarks Limited and the Catens and confirmed "its intention to fully execute [the license] until its natural expiry. Therefore, the company firmly rejects any possibility of early termination of the contractual relationship, and believes that legal conditions for early termination do not exist."

The first agreement with Dsquared2 for the production and distribution of the brand's ready-to-wear was inked in 2000. The 10-year-old licensing agreement in 2010 was renewed through to 2027 and was inked a year ahead of the expiration date.

SJ LOGISTICS

SOURCING JOURNAL

SPECIAL REPORT

How do you navigate the evolving landscape of logistics? This in-depth analysis offers a look into the dynamic strategies transforming supply chains, from sustainable sourcing and materials management to innovative distribution and last-mile solutions.





Naomi Campbell
DJing at Tag Heuer's
party on Saturday.



Tag Heuer Revs Up Glamour and Ambitions as Monaco F1 Title Sponsor

The first "Formula 1 Tag Heuer Grand Prix de Monaco" highlighted the watch company's sharpening focus on clear stories, brand equity ambitions and cautious approach to tapping the motorsport's booming audiences. **BY LILY TEMPLETON**

If you want to invoke the glamour of motorsports, all it takes is three words: Monaco Formula 1.

"The name comes out, the magic happens," said Tag Heuer chief executive Antoine Pin on the eve of a race that had even more va-va-voom than usual for the Swiss watchmaker, for the first time the sporting event's title sponsor.

The 2025 weekend of the "Formula 1 Tag Heuer Grand Prix de Monaco," as it is now formally known, was one for the books – for the brand as much as the tens of thousands who descended on the city for the three-day sporting event.

Writ large across the city were Tag Heuer's latest campaign message and advertising for the square-shaped timekeeper named after the city-state was splashed across billboards.

Its "We Are Back" slogan announcing its return as the official timekeeper of the elite motorsport in January as part of a 10-year deal with parent LVMH Moët Hennessy Louis Vuitton could be seen from across the harbor, particularly at night.

On race day, Tag Heuer's name was everywhere around the race track and paddocks, visible to a star-studded crowd that included Naomi Campbell; Dua Lipa; Amazon mogul Jeff Bezos and fiancée Lauren Sanchez; French soccer star Kylian Mbappé; actress Simone Ashley, who will soon star in the "F1" movie led by Brad Pitt, and designers Matthew M. Williams and Simon Porte Jacquemus, to name a few.

Celebrations also kept the brand top of mind in town.

Held on the Bougainville, a 430-foot luxury ocean liner that usually tours the

Mediterranean and moored in the Monaco harbor for the weekend, a pre-race evening event drew a crowd that included long-standing brand ambassador Patrick Dempsey, "Squid Game" star Lee Jung-jae, Kelly Rutherford, Spanish actor Maxi Iglesias and racing driver-turned-TV host Naomi Schiff, who also served as emcee for the evening.

There was even a visit by Prince Albert of Monaco, who exchanged bons mots with Tag Heuer's Pin, Oracle Red Bull Racing team boss Christian Horner, reigning world champion Max Verstappen and teammate Yuki Tsunoda on stage.

Campbell took over the turntables for a rousing DJ set that had guests dancing the night away, while British singer-songwriter Lola Young and French musician Kavinsky booked the night.

And that's not to mention viewership figures in the upper range of the 70 million to 100 million bracket, with additional branding for the Swiss watchmaker displayed in broadcasts and social media postings around a weekend that also included other races for other motorsport categories.

It's the kind of all-encompassing exposure that most brands can only dream of.

For Tag Heuer, its new position in Formula 1 since the beginning of the year is already paying off, starting with increased footfall that chief marketing officer George Ciz described as "more than double-digit."

The name sponsorship is expected to supercharge its effects, not least by lending "gravitas" to the brand, he said. Although it was too soon to measure the echo resulting from the race weekend, Ciz estimated it would be "minimum four times bigger" compared to the previous year.

But more exposure means a need to ensure genuine stories rather than "cheap clicks," he cautioned, lest these efforts fail to create lasting impact.

With F1 as a lightning rod driving its storytelling around heritage, product history, drivers and teams, "there is so much in this onion [that] you can just peel one [layer] after another and keep telling great stories," he said. "And within that, we are able to weave in beautiful product stories."

Case in point: the trio of Monaco timepieces released on the occasion of the 82nd Grand Prix that had collectors jockeying for viewings over the weekend almost as hard as drivers competed on Sunday for the race trophy, which was contained in a bespoke Louis Vuitton trunk.

Another payoff as far as Pin is concerned was the return of a cohort of enthusiasts aged between 40 and 60 years old who had outgrown the brand.

Exposed afresh to it thanks to the "We Are Back" campaign around official F1 timekeeping, they found a watchmaker that's grown in technical sophistication and is now offering the likes of split-second chronographs – and nostalgic pieces like the recently relaunched Formula 1 line.

Plus they're often initiating younger family members into the Tag Heuer world, according to Pin.

"These clients are [articulating] what is in my opinion the fundamental goal of this house: a capacity to be universal and accompany people throughout their life," the CEO said. "That's great from an economic standpoint, obviously, but also fantastic from a relational and emotional side because we have incredible stories."

But that doesn't mean the watchmaker is going to crank up production of its timepieces any time soon.

While the LVMH-owned brand strives to keep its production as flexible as possible "within the limits of a watchmaking industry that isn't flexible" as Pin put it, the executive favored "being able to react but anticipate too much."

The company would rather bank brand equity and favors becoming a top-of-mind reference across a price range that starts just shy of 2,000 euros and goes up well into six-figure territory over immediate sales.

"We are in a world that is so unstable that we need to work on fundamentals that are stable," he continued. "For us, that's our history and our ability to be in control of our [business] reality, not our potential because that is linked to an environment that can vary rapidly."

Case in point: on Friday, U.S. President Donald Trump threatened 50 percent tariffs on European products, with an application postponed on Saturday until July 9 to allow room for negotiations.

"Choosing to guarantee the industrial and economic perennity of the house means giving up on being commercially opportunistic when demand explodes," said Pin.



In 'Bonjour Tristesse,' Fashion Is a Main Character

Actress Lily McInerny and costume designer Miyako Bellizzi talk about recasting one of Jean Seberg's most famous film roles. BY JOELLE DIDERICH

PARIS — Forget about Charli XCX: This year's summer style icon might just be Jean Seberg.

The U.S. actress with the pixie haircut is back in the spotlight thanks to two films: Richard Linklater's "Nouvelle Vague," which premiered at the Cannes Film Festival, and "Bonjour Tristesse," a new adaptation of French author Françoise Sagan's seminal coming-of-age novel.

While Zoey Deutch plays Seberg in Linklater's black-and-white ode to the birth of French New Wave cinema, rising actress Lily McInerny reprises one of Seberg's most famous roles in the remake of "Bonjour Tristesse," which marks the feature film debut of Canadian writer and director Durga Chew-Bose.

Seberg, who died in 1979 at the age of 40, played the lead character Cécile in Otto Preminger's 1958 adaptation of the book — a stylish affair that featured gowns by Givenchy, jewels by Cartier and accessories from Hermès.

McInerny said she didn't see the original movie until after shooting was over. "That was an intentional choice, so as not to even subconsciously try to mimic her incredible origination of Cécile," she told WWD in an interview.

"Our films differ in many ways. Durga is truly a writer in her own world. She's working with the original text of the novel. She herself is very intentionally not trying to recreate anything that Preminger touched, so we both are big fans of the film and appreciate it very much, but they're very distinct in their styles," she said.

Watching Seberg navigate the plot, which chronicles the destructive behavior of a free-spirited 17-year-old and her playboy father, proved intense for the 26-year-old actress.

"I felt very emotional, and I felt very attached, and I felt very close to Jean Seberg in that moment, and it was almost like watching a distant relative or a friend I knew, or a weird sort of dream of myself," McInerny mused. "To have that connection with someone so glowing and untouchable as Jean Seberg, it was so cool."

For costume designer Miyako Bellizzi, the project was an excuse to indulge in her passion for period films and vintage fashion, which influenced the overall look of the film.

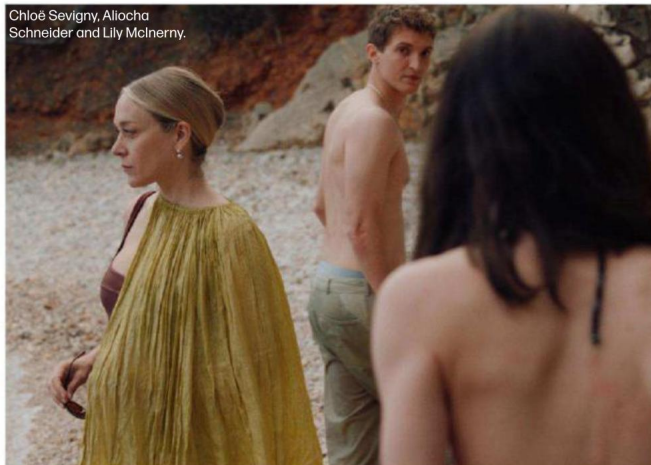
"I collect '30s, '40s, '50s clothes just in general. I have an archive of it all," said Bellizzi, who was working concurrently on "Marty Supreme," which has garnered advance buzz for the '50s-era costumes she designed for stars Timothée Chalamet and Gwyneth Paltrow.

A Fashionista's Delight

"From the very beginning, Durga and I always spoke about how we miss the beauty of old films and how, in a lot of more classic films, the way that costume design was approached was different to how it is now," Bellizzi said, citing the work of legendary costume designers like Adrian and Edith Head.

"I mourn films that have good taste in

Chloë Sevigny, Alocha Schneider and Lily McInerny.



Lily McInerny



McInerny and Sevigny

clothing. It's one of my biggest pet peeves in contemporary films," she added. "I really wanted to showcase that, you know, bring it back."

The fact that one of the main characters in "Bonjour Tristesse" is a fashion designer was the icing on the cake. Chloë Sevigny plays Anne, whose arrival at the family's holiday villa on the French Riviera sets in motion a deadly cycle of jealousy and

retribution.

Known for her work on movies including "Good Time" and "Uncut Gems," Bellizzi relished the change of register. "Most of my films are very male-heavy, and this is the first time I've had three women and it's so fashion-forward," she said of working with McInerny, Sevigny and Nailia Harzoune, who plays Elsa, the father's girlfriend.

Infused with a strong design sensibility,

the film is a fashionista's delight as it revels in obscure references, rather than the splashy resortwear that is often the default wardrobe option for films and series set against a Mediterranean backdrop.

"We could do the 'White Lotus' of the south of France," said Bellizzi, adding that the idea was discarded in favor of something more timeless. "I wanted it to just be super classic."

She used Renaissance Renaissance, the Lebanese label founded by Cynthia Merhej that has twice reached the semifinals of the LVMH Prize, as the stand-in for Anne's fashion label. Sevigny wears several looks by the brand, in addition to vintage Yohji Yamamoto and Jean Paul Gaultier, and accessories by Sophie Buhai.

Merhej also designed a key look for McInerny: a '50s-inspired pouf dress that symbolizes Cécile's transition from tomboy to ingenue. But a lot of her clothes in the film are authentically vintage: Bellizzi and McInerny got an early start on wardrobe prep by scouring secondhand stores in New York City.

"She lives down the street from me, so I'd be, like, 'Hey, let's go shop,'" Bellizzi recounted. "She's so tiny that all the greatest, coolest vintage pieces fit her like a glove."

That includes a yellow swimsuit that was a nod to the one worn by Seberg in the original film. McInerny spends much of her time on screen in bathing suits and bikinis, but said she didn't feel self-conscious.

"That was never a hesitation for me," she said. "Stepping away from the film, I was like, 'Was I too covered up?' Because we're on the beaches of France, it's quite common to be topless."

A Seberg Tribute

Part of her confidence came from the fact that she's known Chew-Bose since she was a child. Part of it was knowing that Bellizzi had her back.

"Miyako really prioritizes an actor's comfort and confidence in the clothes that she's dressing you in. It goes a really long way in terms of our performance," she said, adding that it's important to surrender personal hangups.

"Understanding your character thoroughly, you'll also understand what makes them feel confident and what makes them feel attractive, and that might be different from what you yourself would [wear] in your daily life," she added.

On the red carpet, McInerny has developed a close relationship with Celine since making her big screen debut in 2022 in the indie drama "Palm Trees and Power Lines." She collaborated with the French brand on her look for the "Bonjour Tristesse" premiere at the Toronto International Film Festival.

"I came to them with an image from the original Preminger film of Jean Seberg in this classic black party dress. It was one of my favorite costumes from the original film," she recalled.

"To have anything custom designed for me would be a dream come true, let alone something so intimate and closely attached to this project so dear to me, and they came back to me in a couple of weeks with this gorgeous sketch of the dress that I ultimately wore to our debut," McInerny said.

She noted that Zouzou, former creative director Hedi Slimane's final fragrance for Celine, was billed as an homage to Sagan and Seberg.

"It felt very organic and meaningful to know that everyone behind the scenes and beyond was as passionate about the history we were stepping into," the actress said. "That's our greatest hope, that it transports you to an era of style and film that sometimes gets overlooked these days."



Colman Domingo, Spike Lee Hit the AmfAR Gala

The outfits from the evening's Carine Roitfeld-curated fashion show were auctioned for 450,000 euros, while Chopard diamond earrings went for 400,000 euros.

BY RHONDA RICHFORD PHOTOGRAPHS BY ASTRA MARINA CABRAS AND MICHAEL BUCKNER



Spike Lee, Tonya Lewis Lee and Colman Domingo.



James Franco and Isabel Pakzad



Event host Taraji P. Henson in Gaurav Gupta.



Yasmin Le Bon, Simon Le Bon, John Taylor, and Gela Nash-Taylor.

ANTIBES, France – The South of France was popping on Thursday, with the Louis Vuitton show in Avignon and the Cannes Film Festival's biggest party, amfAR, at the Hôtel du Cap-Eden-Roc in Antibes.

Colman Domingo was wearing custom Valentino that flew straight out of his imagination, and he collaborated with the Valentino team to bring it to life.

"I wanted to feel like a bird of paradise," he said of his look: an embellished suit with a belted wrap jacket, lace socks and ballet flats with a bow. He accessorized it with a Boucheron ear cuff of brightly colored feathers.

"You've got to peacock a little bit here, because you have got to get the world's attention, but it goes toward this cause," he said.

The cause in question is fundraising for amfAR's research into a cure for HIV and AIDS, which has also advanced research that has supported treatments and vaccines for other viruses, such as COVID-19.

On stage, Domingo played host to a fashion show that featured pieces from houses including Alaïa, Balenciaga, Chanel, Dior, Prada and Saint Laurent, as well as emerging designers including Duran Lantink, Jacquemus and LaQuan Smith. The outfits on display sold jointly for 450,000 euros.

A tent on the hotel's grounds was decked out in red lanterns and a raised runway. The fashion show, curated by Carine Roitfeld, had a James Bond theme. Models emerged onto the runway from a



Adrien Brody and Georgina Chapman

white circle, similar to the iconic Bond film opening sequence.

Spike Lee has been riding the wave of strong reviews for "Highest 2 Lowest," which premiered at the French film festival Monday night.

Lee presented star Denzel Washington an honorary Palme d'Or at the premiere. "He's unparalleled," he said of the actor.

"I've been coming to Cannes since 1986 and every time is wonderful. The cause is needed now more than ever. So my wife, Tonya, we're glad to be here to represent," Lee added, noting that disease and health research funding in the U.S. is being cut by the current administration, which will

result in additional deaths. "So I think this is more important than ever."

Mariska Hargitay was also fresh off the premiere for her documentary "My Mom Jayne," in which she revealed she discovered her known father Mickey Hargitay was not her biological father.

"The ride has been deeply rewarding, deeply fulfilling, and a little bumpy, obviously, but just magnificent. I feel like I've been preparing for it for my whole life," she said. The actress-turned-director was wearing a custom Patou gown with an embellished halter neck.

Longtime amfAR supporter Adrien Brody, fresh off his second Oscar win, sold

one of his own paintings, a collage portrait of Marilyn Monroe, and relayed that it was a statement on how women are judged in society.

"Women are so often objectified in media and social media, that they have to look beautiful and they are beautiful, but what is within them is what is most important in this world. And I want to honor that," he said to the room, filled with top models and influencers.

The painting represents a lesson to "not let the superficiality of beauty dominate," he added. The work sold for 375,000 euros.

Other celebrity works included a painting from James Franco, who was also in attendance, which he said represented his early days in Los Angeles, and which sold for 325,000 euros.

Ciara, who had changed up her look from the short bob she sported earlier on the red carpet to long blonde locks, opened the musical performances, with Adam Lambert following with a trio of Queen songs. Duran Duran closed the night with some of their greatest hits, and the guitar John Taylor played on stage was signed by the members and auctioned off as a surprise last lot of the night.

The instrument went for 25,000 euros to one baseball-capped amfAR regular – aka Mr. Leonardo DiCaprio – who demurred when asked to take to the stage.

Other guests included Jeff Bezos and fiancée Lauren Sanchez, Kimberly Guilfoyle, Robin Thicke and Kevin Spacey, who walked the red carpet but stayed tableside and did not present on stage.

Marie Colomb



Marie Colomb Honored at Cannes

The French actress and Trophée Chopard honoree is increasingly interested in the artistry of fashion and attending shows.

BY RHONDA RICHFORD

CANNES, France — On the rooftop of the Hôtel Martinez, Marie Colomb is scrolling through photos of her bulldog — the same one she'd just been chatting about with Angelina Jolie moments before the Trophée Chopard dinner, which resulted in a charming onstage slip-up.

The French actress was this year's recipient of the annual prize, presented by Jolie, who was serving as the ceremony's "godmother"—though Colomb accidentally,

and endearingly, thanked her as "dog mother," to the delight of the room.

"Just before she gave me the award, we talked about how being in the same field instantly creates a bond, so we talked about our dogs," Colomb explained. Though she admits she was a little nervous before stepping onstage, Jolie's calming presence quickly put her at ease.

"It's in her way of being," she said. "I could see she was really grounded. She

was incredibly kind and thoughtful. I think she's aware of being the star she is, and that's not always easy. She could sense we were nervous, but once you get past what she represents, there's just a human in front of you — simple and kind."

The honor was a heightened moment for the 29-year-old, who has already had two films premiere at Cannes — 2021's "The Magnetics" and 2022's "The Beasts" — although this was her first time being recognized for her full body of work, including her TV series "Follow" and "Culte."

"It felt a bit surreal," she said. "I think I'll really process it when I'm back home with my boyfriend and my dog."

Colomb has earned acclaim for her emotionally rich dramatic roles, but she's currently leaning into comedy — a challenge she embraces.

"I really want to explore different genres. Comedy is incredibly hard. It's

Marie Colomb, Angelina Jolie and Finn Bennett.



all about timing. If you're feeling stressed or not well, you can channel that into a dramatic role. But with comedy, you have to feel confident. Otherwise, it just doesn't land, and it shows."

Ultimately, she picks projects rooted in humanity. "I'm drawn to films that, maybe it's cliché to say, are full of love. Stories about people. Sometimes it's comedy, sometimes drama, but they make me want to live," she said.

Raised in a small town in southwestern France, Colomb knew early on that acting was it for her. At just six years old, she penned a letter to her mother declaring her intention to be on stage and screen.

"It's cliché, but I fell in love with it then and never had a plan B," she said.

Though she hasn't yet taken on an English-language project, she's also up for that challenge. "I know I'm capable, it's just a mental block. But if someone offered me a role in English tomorrow, I'd be working on it nine hours a day," she said.

She's also attuned to the shifts in the industry, particularly how global platforms have changed the game for independent films, which has been a hot topic at Cannes.

"There are many positives, but I don't yet have the hindsight to say how much. Still, even if we're not saving lives by making films, it does matter," she remarked.

"In a world that's as complicated as ours, cinema can offer real comfort," she added. "It still influences how people are seen — minorities, different perspectives. It shapes the way we look at others."

Colomb is also embracing the fashion world, particularly as luxury houses continue investing in cinema. She's been a front row guest at Balenciaga, Chloé and Rabanne during Paris Fashion Week, and her appreciation of fashion is growing.

"At first, it was a world that really impressed me. It wasn't mine. It seemed superficial. And yes, there's that side to it," she said. "But lately, I've become genuinely interested in the artistry and craftsmanship. Like anything, once you look closely, there's a lot to admire. And let's be honest, it's also a business. But I love that brands are increasingly supporting film."

For the Trophée Chopard dinner, she wore a pink feathered Prada mini dress that she called an "immediate, visual way to have fun."

Her personal style IRL is simpler: a white T-shirt, a short Prada skirt, and anything "comfortable...and a little bit rockstar." It's her first formal relationship with a brand, and she's enjoying the freedom it gives her to play with identity.

"It's like we say in France — style, we don't take it too seriously, you know?" she said, joking about the myth of "effortless" French girl style that actually takes a lot of work behind the scenes.

She's seen a shift in that aesthetic due to social media, plus the speeding up of the fashion cycle as entertainment.

"I do think fashion has taken up a lot more space recently," she said. "People see you first through what you wear — and it matters."



Emerging Directors Get Spotlight at L'Oréal's Lights on Women's Worth Awards

Jane Fonda praised up-and-coming female directors, while EGOT winner Viola Davis selected the prize and reflected on taking pride in her own awards. BY RHONDA RICHFORD



Viola Davis



Jane Fonda



Simone Ashley



Gillian Anderson



Elle Fanning

CANNES, France – Cannes was lit up by Jane Fonda and Viola Davis, who arrived on the final weekend of the film festival to honor the next wave of female filmmakers at L'Oréal Paris' Lights on Women's Worth Award ceremony, celebrated in a beachside ceremony.

Fellow brand ambassadors Gillian Anderson, who joined the L'Oréal family in February, Simone Ashley, an ambassador since last year, and Elle Fanning were in attendance, after hitting the red carpet earlier in the evening. Cannes Film Festival president Iris Knobloch and Fédération de la Haute Couture et de la Mode executive president Pascal Morand were also among the guests.

"It's not young filmmakers, it's young women filmmakers, and that's what's important," Fonda emphasized. "Women, for centuries, have not been a powerful presence in Hollywood. This is slowly changing."

Reflecting on her early days in the industry, Fonda recalled often being the only woman on set, forced to navigate complex on-set politics, as well as love scenes, without support. While she praised the introduction of intimacy coordinators and acknowledged growing representation, she insisted there is still a lot of work to be done.

"This is why it's important – we respond differently to everything. We respond differently to war, to poverty, to health. And so, if you leave our voices out of the media of the culture, then everybody's getting half the story. We're

poorer because we're only getting half the story. So when you bring women in, then suddenly there's the full picture. And that's good for men as well as for women, and for boys as well as girls."

Fonda, who hasn't appeared on-screen in two years, has been devoting her energy to climate activism. She also admitted she's been turning down scripts.

"I get offered movies all the time and they're bad, they're not good. They're stereotypes – you know, the 'old woman.' And so I am waiting for a good project," she said.

In the meantime, the iconic actress is working on a memoir titled "Before I Forget," which she is still in the process of writing.

For Davis, the juror for the award, the evening felt personal after screening the 13 eligible films from the short and student film categories.

"I feel like I have a front-row seat to all of these great female filmmakers' stories, [and] that I'm now a part of it," she said. "I have a front-row seat in congratulating them, celebrating them, spotlighting them, awarding them. And that's the gift that it gives to me."

She also praised the powerful narratives being told in women-led films.

"There's some extraordinary films that are out there. The thing that surprises me – but see, it doesn't surprise me – is the depth of storytelling. When you give a woman a story where the woman is in the center of the narrative and they control that voice, what you get is a level of truth that you haven't seen in filmmaking. It's a

brutal truth at times and it makes you feel seen because it's so honest."

While progress is happening, Davis acknowledged that there is still a glass ceiling that exists in Hollywood. Still, more actresses are stepping behind the camera to direct, including Kristen Stewart, Scarlett Johansson, and Regina King among them.

"It's still very difficult, but what's happening now is, we're getting hip to the fact that we have to do it anyway," she said. "They're out there and they're doing it despite of [difficulty] and they're doing it on their terms. That's the future of filmmaking. I think that we've discovered the elixir."

One of the few actors to achieve EGOT status (Emmy, Grammy, Oscar, and Tony), Davis admitted she rarely visits the room where her trophies reside. But recently she took some time to revel in a moment of celebration.

"I did allow myself, a few months ago, to sit in there for a couple of hours. And I forced myself to look at them so I can

squeal, be proud of my story and my journey and actually, almost proudly say that I've had an interesting life."

At the ceremony, Davis presented the award to Heo Ga-young for her short film "First Summer," which was selected from the eligible films. The South Korean director's film follows a woman torn between attending a memorial service and her granddaughter's wedding.

"The depth of understanding the complexity of human loss is a mighty feat. Heo Ga-young through [main character] Yeongsun captures that desperate need for us to claim what makes us feel alive at all costs. Brave, bold and absolutely the story of what it means to be a woman," Davis said.

Delphine Viguier-Hovasse, global brand president of L'Oréal Paris, reflected on the award's significance.

"This fifth anniversary of the Lights on Women's Worth Award is a powerful reaffirmation of our enduring commitment to uplifting women in cinema. This mission is deeply woven into the fabric of who we are at L'Oréal Paris," she said.

"For the past five years we have been committed to giving recognition and visibility to promising young female directors. I hope one day this award will no longer be needed – a sign that our women have finally claimed their rightful place at the heart of the cinema industry."



Helen Mirren on Cannes, Culture Shift and the Power of Visibility

Mirren has waited years to see the changes in Hollywood, but worries about backsliding women's rights after Roe vs. Wade was overturned. BY RHONDA RICHFORD

Helen Mirren makes a regular pilgrimage to the South of France for the Cannes Film Festival with both her own films and L'Oréal Paris. She's attended around 10 times — though she can't be precise — and revels in the surrealism of it all: a convention town with one of the most beautiful backdrops in the world, standing on her hotel balcony getting paparazzied while looking down at women in fantastic gowns “looking like a flock of beautiful birds.”

“It's that juxtaposition of working town, the beach, the weather, the Mediterranean, and then this crazy, mad parade of beauty,” she says. “In the middle of that is a very serious festival with serious art film. It's a sort of wonderful, strange cocktail.”

L'Oréal's Lights on Women's Worth Award, which supports emerging female filmmakers, holds special meaning for Mirren. When she first started in the business, she was often one of only two women on set along with the “script girl.”

Now she sees progress and women supporting women. “For me, it's not just the directors,” she says. “It's the camera people, the sound people [and] all of those other roles that are available in the making of a movie. Whenever you have a female director, you have many more women on the set in general. They deliberately go out and find women to fulfill those roles.”

She calls the award “invaluable” for young female directors. “It's the key that can open the door. It's so hard to get a film financed. If you can go with that little star on your shoulder, it's enormously helpful,” she says.

“I'm very proud of L'Oréal Paris for those kinds of initiatives,” she adds. “As well as making a fortune selling us lipstick, they conscientiously support women.”

Mirren has long spoken out about age representation on screen. “There will always be a desire to see youth and beauty on the screen. I mean, I feel the same, quite honestly,” she says. “But I think it's the broadening of the stories that we tell. Casting then follows. People are living longer, and as people live longer, they have stories to tell. Between 50 and 100 years old, there are obviously roles for men and women.”

She doesn't wish to be younger for vanity's sake, only to see more of the changes she's long hoped for. “The one reason I do wish I was younger is I would like to live longer to see, because I've waited 50 years for the changes to happen that I thought should happen when I was 16 or 17 years old.”

Still, she remains wary of the backsliding of women's rights. “My great fear is that with the overturning of Roe vs. Wade and what's happening in America in general, you realize that lurking in the back is always this need, this desire to repress women,” she says. “You think of the way women were treated under Stalin, under Hitler. It was ‘get back there, have babies, and shut up.’ Be pretty, be sexy, have babies, and then shut up about everything else.”

“I keep thinking it can't take over, because women have come so far,” she says, though she notes that women are often still sidelined in political spaces.

“For all of my life, up to like 20 years ago, if I went to the movies, I only ever saw a vision of the world and culture and human relationships and stories and romance and adventure that was seen through a man's eyes,” she says. “Now



Helen Mirren at the “La Venue de l'Avenir” premiere.

we're seeing women's view of the world about us. I think it's really surprising a lot of people. I think they thought women would just make movies about romance and dogs or something.”

“They are doing amazing, challenging, difficult, shocking stuff,” she says. “It's great.”

Mirren also highlights the overdue conversation around menopause. “It's amazing. Just in the last three years, suddenly it was like, ‘Oh my god, there's

such a thing as the menopause,’ and every woman goes through it,” she says. “It doesn't happen when she's 80. It happens when she's 40, and so half of her life is going to be post-menopause. Why is nobody mentioning this?”

She adds that she hopes beauty brands will create products specifically for menopausal women who still want to look and feel great.

After filming several projects

back-to-back, including “The Thursday Murder Club,” “1923,” “Mob Land,” and the forthcoming “Switzerland,” based on the life of author Patricia Highsmith, Mirren says she's planning a break.

It will be a “big reset,” she says, including a return to her signature cropped hairstyle after growing it out during the pandemic. But it might not be for long.

“I work because I know if I don't work, I'm intrinsically very lazy,” she says.

Fashion Scoops



The LVMH Dream Garden booth at the 2024 edition of VivaTech in Paris.

Power Of Two

LVMH Moët Hennessy Louis Vuitton, a founding partner in Viva Technology, plans to streamline its awards and displays at the ninth edition of the fair scheduled for June 11 to 14 in Paris.

Franck Le Moal, the French luxury group's chief information officer, Gonzague de Pirey, chief omnichannel and data officer at LVMH, and Héliène Freyss, group communications director, hosted a press breakfast Monday to preview its presence.

In lieu of separate displays for innovations and start-ups, LVMH plans to showcase collaborations between 11 of its luxury maisons – which include Guerlain, Tag Heuer, Louis Vuitton and Loro Piana – and 13 technology partners under the banner, "LVMH Dreamscape: Where Stories Connect."

"Technology at the service of luxury," said de Pirey.

The executive noted it leverages technology to optimize the client experience, burnish the desirability of its brands, and communicate its leadership in terms of ethical production and sustainable practices.

Le Moal used the term "quiet tech" to illustrate the group's main approach: "When you walk into an LVMH boutique, you will encounter more and more technology, but you won't see it."

LVMH chairman and chief executive officer Bernard Arnault is to present one of the awards on June 12, for which jeweler Tiffany & Co. has created the trophy.

The ceremony has been narrowed to three big awards: the Best Business Prize, the Best Impact Prize, and Most Promising Startup.

GK Concept, one of two start-ups at the breakfast, displayed an automated

dispenser for Dior Capture Totale serum, and a Givenchy perfume display that tracks how consumers interact with the four scents that can be sampled via chrome tubes.

Such technology can increase sales from 25 to 57 percent, according to GK's Arthur Hagiage.

Meanwhile, sonic storytelling looms as the next frontier for luxury brands. Alexis Botaya, managing director of the sound experience division of IRCAM Amplify, a start-up that grew out of the French institute dedicated to the research of music and sound, said it is using "psycho-acoustic" science to impact emotions and behavior.

The start-up has already worked with Dior to create sound designs for its Christmas windows at 30 Avenue Montaigne, and with Guerlain on sounds to accompany perfume discoveries.

— MILES SOCHA

A Faithfull Sale

Kerry Taylor Auctions is set to sell clothing from the closets of two leading ladies of London culture – Marianne Faithfull, the musician and Rolling Stones muse who died last January, and Zandra Rhodes, the colorful fashion and textile designer who dressed Princess Diana, among other celebrities.

Both collections will go up for auction as part of Kerry Taylor's wider "Passion for Fashion" sale on June 17 in London. Viewings will take place in the days preceding the sale at Kerry Taylor Auctions in Bermondsey, south London.

The auction features 20 pieces from Faithfull's most recent wardrobe, including a John Galiano suit, a tailored Alaïa leather coat with a nipped waist, and a Chloé by Natacha Ramsay-Levi pony-embroidered

ensemble.

A black, double-breasted satin Chanel haute couture jacket by Karl Lagerfeld from 1998 is the most expensive piece in the auction, with an estimate of 600 pounds to 1,000 pounds.

Alex Baddeley, a specialist at Kerry Taylor, said the auction is a celebration of Faithfull "not only as a musical and cultural trailblazer, but also as a fashion icon, whose personal style resonated with authenticity and defiance. Each piece in this collection tells a story of a woman whose life and art were inseparable from what she wore."

The auction will take place one week after the worldwide release to streaming platforms of Faithfull's final EP, "Burning Moonlight." It will be followed by the reissue of her complete Decca recordings later in the summer.

Faithfull, a musician, Rolling Stones muse and a symbol of Swinging '60s style – and excess – recorded 21 studio albums and remained a legend well into her later years. She even played God in a few episodes of "Absolutely Fabulous."



Marianne Faithfull during an interview in New York City on Jan. 22, 1997.

She bonded with the fashion crowd, too, especially Chloé and Karl Lagerfeld, who dressed her in Chanel outfits for her 2011 tour for the album "Horses and High Heels."

"It's my look, really: black trousers, beautiful shirts and a jacket. It's very simple," she told WWD in an interview at the time.

She adored Lagerfeld, and recalled fondly when the two used to "rave around" New York when "I was in my 30s and Karl was in his 40s."

The 84-year-old Rhodes, a woman who throbs with color from her flour pink hair down to her flower-painted sneakers, is an altogether different character – but just as flamboyant as Faithfull.

The designer, who published her memoir, "Iconic: My Life in Fashion in 50 Objects" (Bantam), last year, has dressed celebrities ranging from Freddie Mercury to Princess Diana and Barbra Streisand.

The 92 Rhodes pieces are from the designer's personal archive, and range from her 1969 black felt Circle coat through to designs of the 2000s, plus one dress that was worn by Princess Diana. Each of them was hand-printed and handmade in her London studio.

"A curated selection of my most treasured, statement garments will find new homes around the world," said the designer.

"Kerry's exceptional eye has found chiffon caftans from my very first collection, beaded evening gowns worn by Hollywood icons and royalty, experimental coats, pleated satin jackets and wonderful boho pieces made in my renaissance period in the early 2000s," said Rhodes.

Michele Molon



A silk chiffon dress worn by Princess Diana carries the highest estimate in the auction, 10,000 to 15,000 pounds. It's from Rhodes' fall/winter 1985-86 India Revisited collection.

It features a hand-printed "buttons and bows" design and is hand-embellished with pearls. "Princess Diana tried it on in my beautiful Grafton Street shop, just off the most exclusive part of Bond Street. I personally fitted her, and we created a bespoke version precisely to her measurements," said Rhodes.

Rhodes put the dress aside and kept it in her archive. It comes with a letter of provenance signed by the designer.

— SAMANTHA CONTI

Change in Command

Michele Molon will become group chief executive officer of Germany's Schwan-Stabilo Group, the 800 million euro company specializing in cosmetics, writing instruments and outdoor products.

Molon, formerly Swarovski's chief commercial officer leading the retail, e-commerce, wholesale and B2B units globally, will share responsibility for Schwan-Stabilo management with chief financial officer Anke Buttler. Molon is scheduled to start his new job on Oct. 1.

Molon succeeds Sebastian Schwanhäuser, the long-standing CEO and managing partner of Schwan-Stabilo, who will become chairman of the advisory board on July 1. During the transition period, Buttler will lead the group.

As reported, Kolja Kiofsky, general manager of North America for Swarovski, will succeed Molon as Swarovski's chief commercial officer, starting January 2026.

Schwan-Stabilo Group is a family-owned company headquartered in Heroldsberg near

Nuremberg, Germany. The holding company operates Schwan Cosmetics, Stabilo writing instruments, and an outdoor division including the Deuter, Orotovox, Maier Sports and Gonso brands. Gustav Adam Schwanhäuser founded the company in 1865 by recognizing the opportunities in the burgeoning Industrial Revolution, obtaining a loan of 32,000 guilders from his father, and purchasing a pencil factory in Nuremberg.

Molon played a central role in repositioning the Swarovski brand and transforming it into an omnichannel business. He also served on the boards of several key subsidiaries and joint ventures within the Swarovski Group.

Prior to Swarovski, Molon held senior positions at Richemont Group's Montblanc brand, where he served as managing director Italy retail and later as global head of retail operations, overseeing more than 600 boutiques around the world.

"Leading three vastly different business units under the roof of a single company is a complex yet incredibly exciting task," Molon said in a statement. "It's a rare opportunity – and one I take on with humility and determination. I want to thank the shareholders for their trust. The strength of any company lies in its people, and Schwan-Stabilo is built on a culture of care, courage and creativity. I believe in empowering talent, listening deeply, and leading with clarity and conviction. The world around us is not waiting – and neither should we. Constant evolution is the only way forward. My priority will be to strengthen our innovation capabilities and translate great ideas into tangible, profitable results – quickly and decisively. Together, we'll keep moving, keep building, and keep earning our place in the future."

— DAVID MOIN

WWD Weekend

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