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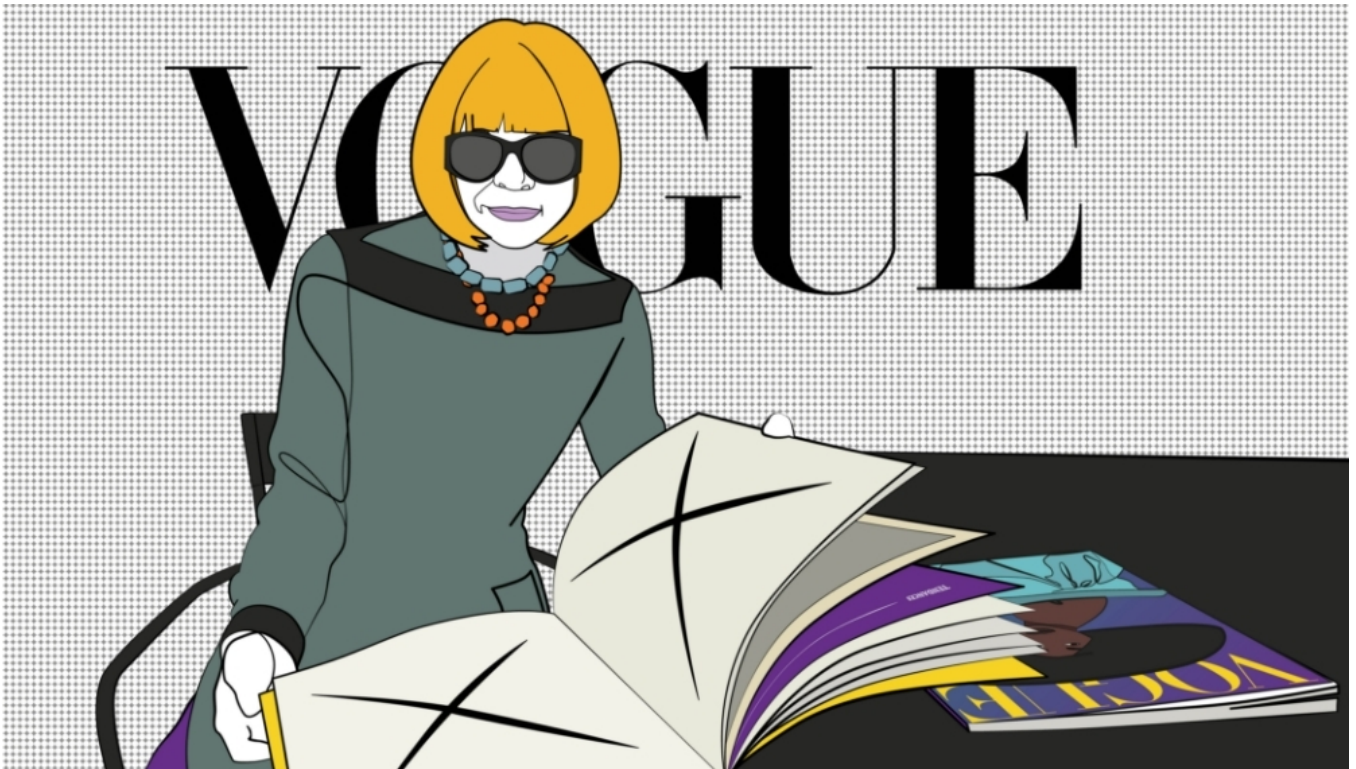
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SPOTLIGHT

UNITED STATES

# Condé Nast grapples with advertiser exodus as Prada and Dior flock elsewhere

The US media giant behind Vogue, Vanity Fair, GQ, Glamour and their numerous international editions has already made significant lay-offs and adopted a sweeping restructuring plan. The company now has an unprecedented withdrawal of advertisers to contend with.



Anna Wintour's ultra-smooth fringed bob and dark glasses have been part of the Paris Fashion Week landscape for years. © Studio Pachamama

With her iconic dark sunglasses and immaculate bob, **Anna Wintour** has long been a ubiquitous feature of the opening day of Paris Fashion Week. This year, however, she will not be in France, but in Germany, a country whose influence in the fashion world remains, to say the least, niche. The US Vogue editor-in-chief, who also became **Condé Nast's** global chief content officer in 2020, will attend the "Forces of Fashion" festival in Berlin on 24 September. The event, organised by German Vogue, aims

to showcase local fashion players struggling to make their mark on the global catwalk circuit.

Back in June, just before the opening of the **Paris 2024** Olympic Games, Wintour was already doing the rounds at the Vogue World festival, organised by Condé Nast on Paris's Place Vendôme. If, despite her usual reserve, fashion journalism's leading lady now finds herself headlining a flurry of Condé Nast events, it is because the media company is trying to make up for its losses by

launching itself wholeheartedly into the events space (Glitz, 28/03/24 and 01/06/23).

## FEWER JOURNALISTS

Officially, sales of Condé Nast's flagship magazine Vogue are "doing well". But inside the company, everyone is wondering "whether there'll be work next year," several current and former employees told *Glitz.paris*.

There are fewer and fewer journalists working for Condé Nast: since 2020, the group has been downsizing and relocating its editorial teams to cut costs (Glitz, 02/02/23). The French edition of Glamour was shuttered in 2020; Vanity Fair was downsized in 2021; and online music publication Pitchfork merged with GQ in January, leading to numerous lay-offs and a strike by 400 employees in the United States who decried the group's "grotesque" methods for parting ways with employees.

Several former Vanity Fair employees told *Glitz.paris* that redundancies at the magazine were announced over three-minute **Skype** calls, back when **Covid-19** social distancing measures were still in place. *Glitz.paris* has also learned that Vogue and GQ will be the next publications affected by the cuts. GQ, for example, has yet to replace its former head of editorial content, **Pierre Alexandre M'Pelé**, who left the company in June.

## CONTENT-SHARING STRATEGY

Those lay-offs follow Condé Nast's global restructuring plan, designed by **Boston Consulting Group** (BCG) in 2020, which recommended refocusing the group's development on digital and events (since 2020, Vogue's US edition has reduced its annual number of issues from 12 to 10).

That reversal in strategy resulted in increased commercial pressure on online editorial staff and digital development teams: while figures exceeded expectations during the 2020 lockdowns (with up to 4

million unique visitors per month on Vanity Fair's French website, for example), the group's commercial management gave digital editorial teams extremely high targets to maintain the same audience levels. Digital journalists were encouraged to produce more and more to sustain the growth artificially generated by successive lockdowns.

The company's new strategy centres around content "syndication": Vogue, GQ and Vanity Fair - the three publications with international editions - have to share their content with each other. Before the restructuring, content-sharing was not unheard of, although an author's permission was required to republish an article in another publication, and the piece had to be translated by a translator. The practice became systematic at the end of 2021, when editorial teams started using a back-office equipped with AI-generated translation software.

What started as online-only has now been rolled out for print editions too. French GQ, for instance, has been using the same cover photos as the US edition for months. Vogue and Vanity Fair, albeit to a lesser extent so far, are also syndicating their print content, including editorials and fashion photo shoots (for cost-cutting reasons, those iconic spreads are increasingly shot in the studio rather than on location).

## ADVERTISERS A NO-SHOW

For three years, that aggressive digitalisation strategy seemed to be the right one. From 2021 onwards, the publisher started posting good results again - \$2bn (€1.8bn) in 2021 - and its French subsidiary made a profit in 2022 for the first time in three years (after obtaining a €4m cash advance from its parent company the previous year). But those good results were mainly driven by the sale of online advertising space. Since the last quarter of 2023 however, growth in the luxury sector has slowed considerably. Industry heavy hitters, first among which **LVMH** and **Kering**, have adjusted their advertising budgets accordingly.

For example, **Bernard Arnault's** group, which is Vogue's main advertiser, tends to buy via ad agency **Publicis** quarterly "packages" that secure a certain number of pages for all LVMH brands. *Glitz.paris* understands that the luxury giant's advertising budget has been considerably reduced over the past year: as sales have fallen, advertising expenditure has been the first to be cut.

Compounding the issue is the fact that LVMH invested significant resources into another form of advertising, namely its sponsorship of the Paris 2024 Olympic and Paralympic Games, which cost the group some €150m. Consequently, there were fewer than 10 **Dior** ads in the last three issues of Vogue France - and the same goes for **Louis Vuitton**. Another of Condé Nast's longstanding advertisers, **Saint Laurent** (Kering), has also drastically reduced its ad spend for the magazine, *Glitz.paris* has learned.

## COPYING THE COMPETITION

Brands are now focusing on more profitable advertising avenues. Instead of buying pages in Vogue, for example, Dior has chosen to promote its headphones, produced in collaboration with **Bose**, via **Instagram** influencers with a small (<500,000) but loyal following. As *Glitz.paris* understands it, a video produced by that sort of

influencer, the price of which will vary depending on how well known the content creator is (*Glitz*, 14/12/23), reaches an average of 120,000 people. By comparison, an ad placed in Vogue's French edition has a much lower engagement rate, and the print edition only sells 40,000 or so copies a month.

The same strategy can be found on the other side of the Atlantic, and is compounded by the emergence of **Substack**. That platform, which allows anyone to launch their own paid newsletter, has changed the face of fashion blogging, and brands are devoting an ever-increasing part of their ad spend to Substack.

A growing number of luxury companies are proposing "affiliate links" to successful newsletter writers - whether they are freelance journalists or celebrity influencers - a practice that ends up being more discreet, more effective, and above all, less expensive than placing an ad in Vogue. In exchange for a mention in their newsletter and a link to their online shop, the brands pay the authors a percentage of the sales made via their links. At present, Condé Nast publications are tentatively adopting the same strategy on their sites. *Glitz.paris* has learned that management is keen to considerably strengthen the "affiliations and video content" team - the only one currently recruiting.



## FAMILIES

## SWITZERLAND

## Rupert clan bears hefty diamond loss

**Richemont's main shareholders waved goodbye to some €50m invested in two South African mines that turned out to be money pits.**

When **Anglo American** announced in May that it would be putting its diamond subsidiary **De Beers** up for sale, **Johan Rupert**, the chairman of the luxury goods group **Richemont** and its biggest shareholder, immediately announced that his company would not be making a bid: "we're not in the mining business", he said.

Rupert has not exactly shone in the diamond sector. **Reinet Investments**, the €4.47bn Luxembourg fund that holds his family's investments outside the luxury sector, has lost at least €50m in two diamond mines in South Africa.

### DEAD LOSS

In 2015, Reinet injected €116m in two long-established South African diamond mines: one in Rooipoort, near Kimberley, the historic centre of diamond mining in the country, and the other in Jagersfontein. Part of the money took the form of a loan to the two mining operators; the rest was an equity investment.

Over nine years, the value of those two assets in Reinet's accounts has plummeted - between 2017 and

2021 it fell from €56m to €17m. Over the same period, the two mining operators only managed to repay €44m, just under half of Reinet's loan. In 2022, the Luxembourg fund finally decided to write off its losses and sell its interests in its two South African mines to an Emirati stone trader, **Stargems**. But the sale price was not made public then. It appeared for the first time in Reinet's 2023/2024 consolidated accounts and turns out to be a mere €20m - in other words, a dead loss of at least €50m.

### POOR PERFORMERS

That is not the only bad bet by Reinet, whose main asset is a 2.16% stake in **British American Tobacco** worth €1.3bn. Owned 24.93% by the Rupert family via the **Anton Rupert Trust**, and listed on the Luxembourg Stock Exchange, Reinet recorded numerous losses last year, particularly in its US property investments (Glitz, [04/07/24](#)).

The fund is also active in real estate in China, via developer **Soho China**, and is associated with several fund managers, including **Trilantic Capital**, **TruArc Partners**, **Milestone Capital** and **Prescient Investment**.



## HOUSES

## FRANCE

## On the eve of Paris Fashion Week, LVMH ponders management rethink of couture houses

Just as LVMH is finalising the arrival - and potential departure - of several creative directors, the management of LVMH Fashion Group is weathering turbulence, too. Having set up an interim management team, the luxury giant is now eyeing a more permanent organisation.

With just days to go before Paris Fashion Week opens on 23 September, rumours of potential creative director departures and moves have been spreading like wildfire. In fact, if fashion gossipers are to be believed, almost every designer from almost every fashion house is about to leave to join a rival brand. Yet most, if not all, of those predictions have never come close to being corroborated. The only confirmed movement is that of **Sarah Burton**, the former **Alexander McQueen** creative director, whose recruitment was announced on 9 September by **Givenchy**, the LVMH house that had been without a creative director for a year (Glitz, [07/12/23](#)).

### CELINE AND DIOR, IF WALLS COULD TALK

While public announcements are rare, tensions are high behind the scenes. *Glitz.paris* has already reported on the tug-of-war that has been going on for a year at **Celine** between CEO **Séverine Merle** and designer **Hedi Slimane** (Glitz, [29/08/24](#)), and which could lead to Slimane's exit. Those tensions have been further complicated by the unexpected departure in the spring of **LVMH Fashion Group** director **Michael Burke**, who was replaced at short notice by **Sidney Toledano**, who hasn't been on speaking terms with Slimane for years (see our revelations in Glitz, [09/05/24](#)).

Burke's departure from LVMH Fashion Group, which has authority over all the LVMH fashion houses except **Louis Vuitton** and **Dior**, has also had a knock-on effect at **Loewe**. Creative director **Jonathan Anderson**, who had developed a close relationship with Burke, also felt marginalised by Toledano's return, and made that very clear to LVMH's directors and the **Arnault** family.

Slimane and Anderson are in similar positions within LVMH Fashion Group: their labels have grown exponentially and now generate sales approaching €2bn, well ahead of the other houses managed by the group (**Fendi**, **Kenzo**, **Marc Jacobs**, **Pucci**, **Stella McCartney**, **Patou** and **Off-White**). As such, the two brands may look to free themselves from the Fashion Group's control, much like LVMH's two largest brands, Vuitton and Dior. This spring, a plan to place Celine and Loewe under the responsibility of Dior CEO **Delphine Arnault** was mooted, prompting Slimane and Anderson to raise their concerns with her.

### GALLIANO'S SECOND COMING?

The other fashion house causing concern for the Fashion Group is **Fendi**. It was Burke, the former CEO of the Italian company, who brought the house under the LVMH



Fashion Group umbrella. But despite his efforts, he failed to bring in a new creative director to take over from **Kim Jones**, who in addition to his responsibilities at Dior, is also Fendi's designer (Glitz, [18/04/24](#)).

The possibility of turning to **John Galliano**, currently with **Maison Margiela**, has been raised repeatedly over the past six months and remains an option, even if it would require a huge PR campaign to explain why LVMH is rehiring him, over a decade after sacking the British designer for making antisemitic insults to Jewish women at a Paris café. To make matters worse, the 14-year old incident is back in the spotlight via the television show

La Maison, a series set in the world of haute couture currently being shown by **Apple TV**, the script for which is largely inspired by the Galliano affair.

To reduce interference between LVMH Fashion Group management and other group executives who also have responsibilities for haute couture, the luxury giant's senior executives are working on several different potential reorganisations. That is why no public announcement has been made about Toledano's return to the helm of LVMH Fashion Group: his presence is envisaged as temporary, until a way can be found to curb conflicts between the various management teams.

## FRANCE

## LVMH compensates Loewe for losing shop on Paris's Rue Saint-Honoré

**Spanish fashion label Loewe lost its store at 384 Rue Saint-Honoré to Celine in 2022. To make up for it, the brand is preparing to open three floors of shops a few numbers away from its former location.**

The boutique shell game continues between the fashion houses of **LVMH**, which is also working on reorganising the **LVMH Fashion Group**, its haute couture command centre. Spanish label **Loewe**, which lost its brand new shop on the corner of the Rue Saint-Honoré and the Rue Duphot in late 2022, has been compensated with a new space.

The shop will span no fewer than three levels, and occupy three address numbers on the Rue Saint-Honoré, between 392 and 396. Work is still in progress on the ground floor and first two floors, which will be combined to create a sales area of 264m<sup>2</sup>. The properties, currently unoccupied, both belong to the **Bemberg** family, heirs to the great Argentine art collector **Georges Bemberg**.

### CONSOLATION PRIZE

The major project compensates designer **Jonathan Anderson's** loss, two years ago, of the boutique at 384 Rue Saint-Honoré. Opened with great fanfare in 2020, its two glassed floors were designed to blend fashion and art, in the style of Casa Loewe, inaugurated in Madrid in 2016. Ceramics by **Picasso** and paintings by **Richard Hawkins** greeted the brand's customers. The boutique - acquired for some €35m million in 2018 by **Fondis**, the **AEW** group's real estate investment vehicle - was already historically occupied by LVMH brands. In 2018, **John Galliano** made way there for **Christian Dior**.

But that artistic chapter soon closed. In 2022, the Loewe boutique was abruptly replaced by a new **Celine** outlet. That label was thus given a third space in the area, with its perfume collections at 390 Rue Saint-Honoré and its

ready-to-wear collections nearby at 4 Rue Duphot. The corner now houses leather goods and accessories

collections by **Hedi Slimane**, who also designed the mirrored space that has replaced the Loewe gallery.

## FRANCE

## After fighting the Beaux-Arts, François-Henri Pinault now happily hires it

The **Beaux-Arts de Paris** continues to benefit from the financial windfall that the luxury fashion industry sends the school's way. *Glitz.paris* has learned that **Alexander McQueen**, owned by **Kering** - which also owns **Gucci**, **Saint Laurent** and **Balenciaga** - will hold a catwalk show at the Beaux-Arts on 28 September for Spring/Summer Fashion Week.

The decision to stage the show at the art school represents a remarkable turnaround. Ten years ago, Kering CEO **François-Henri Pinault** launched a legal battle against the Beaux-Arts. Back in 2001, to house certain departments during restoration work, the school had temporary buildings erected in its courtyard. Those structures were visible through the windows of Pinault's neighbouring town house, and Pinault asked that they be demolished. The case went all the way to France's top administrative court, the **Conseil d'État**, which ruled in the billionaire's favour and ordered the destruction of the

two buildings that the Beaux-Arts had in their defence described as "essential".

The Alexander McQueen show will also mark the effective end of the exclusivity agreement between the fashion house and **Valentino**, controlled by the Qatari company **Mayhoola for Investments**. The departure of Valentino's creative director, **Pierpaolo Piccioli** - who was behind the contract and has been replaced by **Alessandro Michele** - is thought to be a major factor in that denouement (*Glitz*, [18/04/24](#)).

The Beaux-Arts has long needed help from fashion houses to make up for its substantial budget deficits. Last year, for instance, the school hosted the "Dior, j'adore!" exhibition. **Givenchy**, **Sisley**, **Ralph Lauren**, **Chopard** and **Diptyque** have also provided financial support to the school.





## ENTOURAGE

FRONT ROW

FRANCE

## Diane Pernet, the fashion talent scout who slaloms between brands

The curator Diane Pernet - a discoverer of designers including Balenciaga's Demna Gvasalia and Diesel's Glenn Martens - runs the ASVOF fashion blog and its namesake film festival. She relies on funding from luxury brands while striving not to be subservient to them.



Diane Pernet, pioneering fashion blogger. © Studio Pachamama

The 16th edition of **Diane Pernet's** influential festival, ASVOFF - named after "A Shaded View on Fashion", the blog she launched in 2005 - will be held from 7 to 10 November at **Dover Street Market**, an avant-garde concept store in Paris's Marais district linked to the Japanese brand **Comme des Garçons**. This year's festival will feature films on mental health in fashion, Chinese fashion and the intersection of LGBT identities and fashion, with the audience largely made up of designers, gallery owners and artists.

The pioneering fashion blogger can now count on the unflinching support of **Adrian Joffe**, president of the Japanese label that provides her space at Dover Street Market, and has benefitted from funding from brands

including **Bulgari (LVMH)** as well. But Pernet also seeks to balance such sponsorship with others less directly linked to the luxury sector, in order to maintain a certain independence.

### TALENT SCOUT

US-born Pernet - whose trademark look is halfway between the Bene Gesserit uniform in the cult film *Dune* and Sevillian mourning attire - has earned a reputation as a talent scout in the fashion world by helping to boost a number of artistic directors on her blog ASVOFF, where she records her impressions of the films, exhibitions and fashion shows she attends.

Among the designers she has followed from their first steps are **Demna Gvasalia**, now creative director of Balenciaga - a **Kering** brand for which Pernet herself took to the catwalk last October - and **Glenn Martens**, who holds the same position at **Diesel**, which is owned by the OTB group.

She also supported **Matthieu Blazy**, who now works for **Bottega Veneta**, **Anthony Vaccarello**, head of design at **Saint Laurent**, and the Dutch designer **Iris Van Herpen**, right from their graduation shows. Pernet's scouting

endeavours have earned her the gratitude of fashion schools, several of which - like the **Institut Français de la Mode** in Paris, **La Cambre** in Brussels and the **Royal Academy of Fine Arts** in Antwerp - regularly invite her to their students' fashion shows.

Pernet has a nose for cinema, too. **Sean Baker**, who won the Palme d'Or at Cannes this year, had already won an award at the ASVOFF festival in 2017.

Brands see being associated with Pernet's avant-garde reputation as a mark of seriousness, especially as most are desperate to make inroads into the world of culture, from publishing (Glitz, [12/09/24](#)) to cinema (Glitz, [25/04/24](#)). Pernet, in addition to help from Comme des Garçons, has the support of **Worldnet International**, a courier service much appreciated by luxury brands. This year, for the first time, she will also be sponsored by **Effe 2**, an Italian knitwear manufacturer that works for luxury brands including **Gucci**, **Tod's** and **Kiton**.

## FASHION WEEK IN A RENAULT

Pernet also attracts funding from outside the sector. ASVOFF has received support from eyewear brand **Persol**, **Samsung** and **Renault**. The French car manufacturer, which donated €30,000 to the festival, even provided Pernet with an electric car bearing the ASVOFF logo, which she drove around Paris during Fashion Week in 2013. The festival also produced an advertising film for the carmaker.

The support of Renault and Samsung was negotiated by brand development specialist **David Herman**, who has also worked with the **Villa Eugénie** events agency. Herman's collaboration with ASVOFF came to an end in 2015, when the search for partners fell to **Géraldine Postel**, whose agency **Outcasts Incorporated** also counted among its clients the avant-garde magazines Dazed and Purple, for whom she had notably succeeded in turning **Dior**, **Chanel**, **Giorgio Armani** and Saint Laurent into advertisers. Pernet has this year outsourced the

search for sponsors to the **Lotka&Co** agency, which works for **The North Face**, **Google** and **Adidas**.

Pernet is also looking to diversify her portfolio, and is in the process of setting up a board of directors for ASVOFF, according to our sources. That project, spearheaded by director **James Bolton**, would enable Pernet to attract potential patrons by offering them a seat at her table in exchange for financial support. He has already convinced 95-year-old **Alejandro Jodorowsky**, the highly regarded director of *The Holy Mountain* and many more films, to support the festival without making a financial contribution. Jodorowsky's presence alone should serve as an artistic guarantee for the venture.

## DISCREET BUT INDISPENSABLE SUPPORT FROM FASHION

Despite her desire for independence from the fashion industry, Pernet cannot do without it. **Rick Owens** was one of the first designers to support her. Pernet is a close friend of the designer, whom she met at his first show in Paris in 2003, and whom she chose to be president of the ASVOFF jury in 2009.

**Michèle Lamy** (Glitz, [29/02/24](#)), who co-founded the Rick Owens brand, chaired the jury in 2013 and will do so again for the next edition, sources say. **Hannah Rose Dalton** and **Steven Raj Bhaskaran**, who form the duo **Fecal Matter** and have worked with Rick Owens and **Madonna**, will also be on the panel.

The luxury sector also got involved when ASVOFF, dislodged from the **Centre Pompidou** space it had occupied since 2009, had to find a new venue for its 10th anniversary in 2018. **Jean-Pascal Hesse**, **Pierre Cardin's** director of communications, was the first to suggest that Pernet use the designer's residence, the Palais Bulle in Théoule-sur-Mer, for the festival. That property is today the subject of a heated dispute between Cardin's heirs (Glitz, [01/02/24](#)).

The Palais Bulle project did not in the end come to fruition, and it was another leading fashion sector figure, **Jean Paul Gaultier** - president of the jury in 2015 - who finally lent his own premises to ASVOFF for the awards ceremony. The screenings took place at the **Club de l'Étoile**, a cinema just off the Champs-Élysées. That tenth edition also benefitted from the support of the eyewear firm **Luxottica**, which provided jury members with glasses in the hope of benefiting from the photographs taken at the event.

In 2019, the jeweller Bulgari, a subsidiary of LVMH, and **Altaroma**, a now-defunct company that organised a fashion week in Rome between 2004 and 2023, enabled a satellite edition of ASVOFF to be held in the Italian capital. Bulgari, which had already sponsored an edition of ASVOFF in 2014, had come into contact with the festival through **Alessio de Navasques**, who has curated numerous fashion exhibitions, not least at **10 Corso Como** (Glitz, [07/03/24](#)), the Milan concept store founded

by **Carla Sozzani**. He was also responsible for bringing the festival's programme to Italy.

In exchange for its financial contribution, Bulgari was able to invite some of the festival's guests to visit its showroom, and a documentary illustrating the jeweller's craftsmanship was screened at the opening. Gucci, for its part, provided funding by purchasing advertising space on the festival website and on Pernet's blog for around €10,000.

When *Glitz.paris* contacted Pernet, she said she accepts support from fashion houses that do not interfere with the festival's programming and whose products she appreciates. According to our sources, Pernet has refused collaborations with certain labels: **Michael Kors**, owned by the US firm **Capri Holdings**, offered her the chance to become one of its ambassadors this year but never got a reply.

FRANCE HOUSES

## Paris Fashion Week a goldmine for contemporary art gallery owners

**Contemporary art galleries are taking advantage of Paris Fashion Week to rent out their premises at a premium for showrooms and cocktail parties. The money they make can cover almost a year's rent.**

More than usual, Paris's contemporary art market is looking forward to the start of Fashion Week on 23 September, having experienced a marked slowdown in activity in recent months. The catwalk season offers many dealers the chance to supplement their income by renting out their gallery space to fashion brands for pop-ups or receptions - and usually for big money.

So golden is the opportunity that, four times a year, even art market heavyweights put their collector clients on the back burner. For example, the **Perrotin** gallery,

France's largest, regularly rents out its main space in Paris's 3rd arrondissement to the Korean label **Victor Showroom**. The gallery's smaller annex is also available for between €6,000 and €10,000 a day.

### MARAIS NERVE CENTRE

Smaller art players take advantage of Fashion Week, too. For instance, the **Jousse** gallery, also in the 3rd arrondissement, is available for €3,000 a day. According

to our sources, the Austrian **Thaddaeus Ropac** is the only major gallery owner reluctant to rent out his premises.

It is, however, necessary to be situated within the fashionable Marais district: a prestigious gallery like **Kamel Mennour**, based on the other side of the Seine in the 6th arrondissement, is outside the circuit and cannot benefit from that seasonal income. Gallery owners also avoid renting out their spaces in the 8th arrondissement, where the Champs-Élysées is located and where their wealthiest collectors live.

In searching for the right fit, fashion labels can visit the **Storefront** website, which specialises in finding available spaces during fashion weeks around the world. The **Sobering** gallery, just a stone's throw from Perrotin, makes its premises available for €7,200 a week during Paris Fashion Week.

#### FRANCE, UNITED STATES

## Chinese counterfeit site DHGate slides into front row fashion

**The Chinese counterfeit site popular with football fans looking for cheap player shirts is branching into affordable luxury.**

As the Margaux, **The Row's** new it bag, makes its way into the hands of cherry-picked influencers, fashion writers and celebrities before the **Olsen** sister brand's 25 September show in Paris, some fashionistas have found a source for a much cheaper copy. **DHGate**, the Chinese e-commerce site founded in 2004 by **Diane Wang** with the intention of facilitating B2B trade between Chinese manufacturers and international sellers, has a similar version on offer for \$150. The original costs \$8,000.

### ANONYMOUS RESELLERS

### 'PERFECT FOR SHOWROOMS'

The **Sabine Bayasli** gallery, meanwhile, charges €3,600 a day for its space, promising that "the premises are perfect for showrooms during Fashion Week, a pop-up store or a product launch". According to our sources, the space has already been snapped up and will host the **Dear Progress** showroom, selling collections by **Isa Boulder**, **Oude Waag** and **Xiaonan** between 27 September and 1 October.

Galleries are not the only ones to benefit from Fashion Week. Between 27 and 30 September, the **Ritz Paris** will be hosting the **Beautiful** showroom, featuring labels including **Amsale**, **Lili Blanc** and **Haleia**. Other purely private hire venues are also doing well: the Pavillon Vendôme, next door to the Ritz, for example, is offering its 660m<sup>2</sup> for €50,000 a day. That space is regularly rented out to the **Man/Woman** showroom.

fashion houses and brands themselves have been sharing tips and putting through grouped orders to make the most of bulk-purchase discounts.

From conversations seen by *Glitz.paris*, certain items, beyond The Row's Margaux, are seemingly more in demand than others. Those are understood to be **Rimowa** suitcases and **Celine** bags, two "quiet luxury" items that tend to be favoured by counterfeiters as they need not include a logo (*Glitz*, 05/09/24).

### IMPOSSIBLE TO TRACK

Major fashion houses' anti-counterfeit departments have the site on their radar, but because it is a trading platform and not a manufacturer, there is little they can

do. That is compounded by the grey area surrounding the "luxury" items on offer that sit somewhere between fakes and "dupes", which are not necessarily illegal. Intellectual property protection authorities, such as the **European Union Intellectual Property Office** and the **United States Patent and Trademark Office**, tend to reject requests for copyright filed by brands for specific cuts or models as they see them as too restrictive for other brands.

Worse still for the brands affected, buyers and sellers are invited to leave feedback about each other after each transaction to boost their profiles and increase their sales. That means the best resellers - to be understood as those offering the best copies - are becoming easier for untroubled buyers to find.

### FRANCE

## Influential casting director duo's separation shakes up Fashion Week season

**Piergiorgio Del Moro and Samuel Ellis Scheinman, the pair responsible for selecting models for the Gucci, Saint Laurent and Versace catwalks, recently split. They now have to divide up the prestigious clients brought together by their company, DMCAsting.**

Casting begins this Friday for Paris Fashion Week, just days before the shows kick off on Monday 23 September. Agencies, as they do every season, will be sending their models to the various casting directors, who are responsible for putting together the "cabine" for each collection, namely all the models in a show.

But a recent event has shaken up that meticulous routine for the Spring/Summer 2025 season. The world's most influential duo of casting directors, **Piergiorgio Del Moro** and **Samuel Ellis Scheinman**, have just ended the collaboration that had bound them for more than a decade and ensured them a central place in the fashion

ecosystem, *Glitz.paris* has learned. Each will take with him his precious repertoire of clients.

The pair met in New York 12 years ago, when Del Moro, a young Italian casting director, had just launched **DMCAsting**, which operates between New York and Paris. The New Yorker Scheinman joined him in 2011. They went on to establish themselves as the most important tandem in the profession.

### DIRECT LINE TO DESIGNERS

Each developed a large network of regular clients. Del Moro, nicknamed PG, is undoubtedly the one with the

most. He has for years been in charge of castings for **Gucci**, **Versace**, **Ami**, **Schiaparelli** and **M**, the French daily **Le Monde**'s magazine. In New York, he has just selected the *cabine* for the **Ralph Lauren** and **Michael Kors** catwalks. He will remain at the helm of DMCasting with his right-hand woman **Helena Balladino** and a team of around eight people.

Scheinman, meanwhile, is going independent but keeping the clients he developed with his former partner. At the top of the pile is the Saint Laurent label. Saint Laurent artistic director Anthony Vaccarello is very precise in his choice of models and works closely with Scheinman on each campaign or show, sources say. Scheinman will also continue to work with **Coperni**, **Marc Jacobs** and AnOther magazine.

## CLOSED SHOP

The two men have told *Glitz.paris* that they are parting on good terms, so that they can each pursue their respective careers. But their separation has shaken up the small world of catwalks and photo shoots.

The casting director profession, which originated in the film industry, took off when brands started outsourcing casting 15 years ago. Today, only **Chanel** continues to select its models in-house, via its studio coordinator **Aurélie Duclos**.

The profession is handled by just a dozen or so people around the world, who share major campaigns and fashion shows. Apart from Del Moro and Scheinman, there is the American **Ashley Brokaw**, who looks after the **Louis Vuitton** and **Prada** catwalks, which are eagerly awaited every season. There is also the American **Michelle Lee**, who works for **Dior**, and the Englishwoman **Anita Bitton**, who works for **Burberry** and **Bottega Veneta**.

The business also has its share of new arrivals and competition. Del Moro recently lost the selection of models for **Lacoste**'s retail campaigns to the young Frenchman **Chouaib Arif**. The German casting director **Julia Lange** has over the past two years secured a place for herself with a string of contracts with **Hermès**, **Phoebe Philo** and **Kenzo**. She recently became the first casting director to be represented by the prestigious **Art Partner** agency.