

Talks at GS
Fernando Garcia
Co-Creative Director, Oscar de la Renta
Founder/Creative Director, Monse
Susie Scher, Moderator
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Fernando Garcia: Thanks to the fashion community being so accepting of people, the community, I think that my ability to become myself as a gay man was a lot easier than I think other people had to go through.

[MUSIC INTRO]

Susie Scher: Hi everybody. Welcome to Talks at GS. I'm Susie Scher, Chair of the Global Financing Group within the Investment Banking Division. And it is my great pleasure to welcome one of the most talented fashion designers of his generation. Fernando Garcia. Fernando is part of the new guard shopping the future of fashion. He's the Co-Creative Director of Oscar de la Renta and the Founder of his own fashion label, Monse. Monse. And he regularly dresses celebrities for red carpet events. Jill Biden wore his design on election night. And Billie Eilish wore his gown at last year's Met Gala in what amounted to one of

her most viral fashion moments to date.

In celebration of Pride month, and in partnership with the LGBTQ+ and Hispanic Latinx networks, we're going to talk with Fernando about his rise to the top of a luxury fashion house and the founding of his own label as a young, queer, creative professional. Welcome.

Fernando Garcia: Thank you. Thank you very much.

Susie Scher: Thank you so much for being here. So, let's dive right into it. You knew you loved fashion at a very young age. You were drawn to it as a little boy in the Dominican Republic watching movies and red-carpet events with your mother. And yet, you decided to pursue a degree in architecture. What initially stopped you from setting your sites on being a fashion designer? Why didn't you think you could pursue that career?

Fernando Garcia: Well, first of all, I wanted to be in the film industry before fashion. And that's how I got, like, addicted to watching the red carpets and understanding who the designers were. So, a way of getting into something creative in the Dominican Republic in 2004, there was no

real hope for a fashion career, really. So, the next best thing, which I do love, is architecture. I got a degree at Notre Dame and then after that, a lucky meeting led me to work at Oscar.

Susie Scher: That's amazing. And when you told me you went to Notre Dame and, you know, fighting Irish, love them, just picturing you at Notre Dame. Interesting.

Fernando Garcia: Interesting.

Susie Scher: That's all I can say.

Fernando Garcia: No, Notre Dame was amazing. I met the most amazing people. The Midwestern values and all of that was wonderful.

Susie Scher: We tried to talk football at our first meeting. But, like, it just didn't go there. So, we're going to stick with fashion.

What comes next is extraordinary. Not too long after you studied architecture, you had a chance to show Oscar de la Renta, who's also a native of the Dominican Republic, your

sketches, or what you called them, doodles. And he immediately encouraged you to intern for him.

It's not every day that an iconic fashion designer invites someone who shows him doodles to intern for his company. So, I'm dying to know. What were those doodles? What specifically did Oscar say after looking at them? And what did you think in that moment when he invited you to intern?

Fernando Garcia: My doodles began since I was, like, an eight-year-old kid. You know? Started with drawing the Spice Girls. And then after that I started to study, and self educate on designers and copy what they were doing for sketches. So, I think that by the time I was 18 or 19 when I got to meet him, I must have translated some of that self education through my sketches that I think he hadn't seen from a young person, I guess, at that point.

It was sort of like he was, like, okay, he understands what we're doing. Not that I knew how to drape or sew or anything other than being a good illustrator. He just sort of understood that I had enough culture in me. I've traveled enough. And understand that it's a high-end level position

that I could potentially get one day. And he could see me getting there. So, he gave me a shot.

Susie Scher: Can you just riff for a minute on Oscar and your relationship and how important he was? Because that really moved me when we talked.

Fernando Garcia: He was very selfless. I mean, he gave an architecture student a shot as an intern. He let me, you know, invest in a couple of ideas that sometimes didn't work because he just had a little bit of a belief in me. And he was really cheeky. Very funny. And very warm.

He would never let Laura and myself go home upset. I mean, we would argue and fight for things that we wanted to have in the show or not. But he would never feel good about walking out of the office knowing that we were not in a happy place or proud of the collection or something like that.

Susie Scher: Within six years you became principal designer, and you were on your way to fulfilling your dream of becoming creative director of an international fashion house. And then you and Laura took a leap of faith and left

Oscar at the peak of your career to start your own label. I'm always interested in the thought process behind the moment when somebody designs to start their own business. How did you reach that decision to set out on your own way?

Fernando Garcia: I didn't. Laura did it for me. You know, she was working at Oscar for a lot longer than me, since 2003. I started 2009. So, she just had a lot more experience to decide to do something like that. My dream was always to take over a house. Never to start my own business. But, you know, the circumstances made it so that Laura felt the need to explore herself outside of big umbrella of a big company that would protect her and me. And see what the hell we would come up with outside of that.

It was a very scary moment. And she said to Oscar, you know, "I'm going to start my own business. And I'm going to take Fernando." That was a very interesting day.

Susie Scher: Can we talk about that day? Urban legend is that you broke the news to Oscar on a day that Hillary Clinton was scheduled for a fitting. Was that true? And

how did that play into the drama of the day?

Fernando Garcia: Lovely day. Yes. Hillary and Oscar were the closest friends. So, she would come to the office regularly. And for some reason, it coincided with her coming. An hour before-- or an hour after we told Oscar the news. And we thought the news was going to be delivered quickly and swiftly. And Laura had a whole speech prepared of what she wanted to say to him. And, you know, the nerves got the best of her. And so, she started to cry in front of Oscar when we were about to tell him. And by "we," I mean her.

And she starts to cry and doesn't know what to say. And she's, like, clamped up. And I'm just staring at Laura. She's bawling her eyes out. And Oscar's looking at me. Angry. He's like, "What did you do to her?" And I'm like, "I didn't do anything to her." He's like, "What's going on?" Then I had to give the speech that Laura had prepared on her behalf to Oscar.

I mean, imagine a 21-year-old telling Oscar de la Renta, the right and left hand, are leaving you and starting your own company. He got so mad at me. He was, like, "I had

plucked you from that island. How dare you do this to me, Fernando?" And I'm like, "I'm kind of giving her speech to you. I'm--." I was so nervous.

And so, right when you think can't get worse than that, Hillary Clinton walks in. "Hello." And I'm like, no, this is not happening. And Huma, who we know is her aide, she notices that there's something bad happening. So, she grabs Hillary really quick. But then Oscar grabs Hillary's hand and says, "Hillary. They're living me. Can you believe this?" And I'm just like, this cannot get any worse.

So, then we leave, and we all calm down and he understood after, like, a week of tension. And he just asked us to help the successor on his first collection. And we agreed.

Susie Scher: It's funny. So much of your story reads like a movie. I think you will have the chance to do that film. And I'm sure there's somebody in this room who will help you finance that. So, let's talk about it later.

Monse caught on like wildfire. It has a distinct menswear-inspired vibe, despite the fact that it doesn't have an inside pocket. We're going to fix that. That was just my own little

dig. And separate from Oscar with celebrities like Lady Gaga, Kerry Washington, all wearing it. As you developed your label's DNA, you did what many business leaders do, you said you looked at the market and realized what was missing. What was that void? And how were you able to successfully fill it? What did you create that didn't already exist in a woman's closet?

Fernando Garcia: I mean, I'll be honest with you, we were really scared that we were going to become a mini Oscar de la Renta. You know? Because that's all we knew. First jobs. And then worked there for forever. So, there were a bunch of trials where we were sketching things. And we just had developed a big network by that point with buyers and stylists and people who cared for our success.

And we knocked on doors and we were just really humble and asked for people's opinions. What do you feel like is the freshest idea that we have here? But like in everything I do design wise, it's always about what's missing in our eye. And what was affordable at the time was to take a bunch of shirts that we found at Goodwill and my shirts. And Laura would just chop them, and we would, like, start draping with them and making interesting things out of cotton. You

know? Because that was something affordable for a new brand to start with product that isn't terribly expensive because we don't have the name for it.

So, we just started chopping up shirts and deconstructing became the sort of DNA by accident. But we did get really important people's feedback and opinions before we started to go for that.

Susie Scher: It's super unique. Before I knew who you are, true story, I bought a pair of Monse pants on sale at [UNINTEL]. They actually have the tape that's, like, the Tom Brown on the side. And I swear to God, every time I wear them, I get the most attention when I wear those pants. So, I wear them when I want attention.

So, it used to be that fashion industry staples like high profile editors of elite fashion magazines would launch emerging designers. How has the world of Instagram, TikTok, social media influencers changed the fashion landscape? And how, specifically, did it change the game for you as an emerging designer and your label?

Fernando Garcia: It was perfect timing. The exposure that

we got through Instagram was, like, instantaneous. Like, we had wonderful support from Amal Clooney and Sarah Jessica Parker from the get-go because we worked at Oscar and that was part of the networking we had.

But it was the fact that Laura and me were raised by our phones, in a way, creatively. So, if we didn't keep a picture on our phones, it wasn't captivating a week later. It's the same as Instagram. If it didn't photograph well, like, we just sort of chucked the idea. So, it became like an Instagram friendly brand right away.

Susie Scher: I want to fast forward a little bit again. Less than two years after you started Monse, the House of Oscar wooed you back and let you continue to run your own label separately, which is really fascinating. I know you introduced new product categories in a bid for younger customers. How do you give the fashion house a fresh take and keep the line forward looking to adapt to the changing needs of women today, while also retaining its storied legacy?

Fernando Garcia: The two years we left Oscar to start Monse was the best decision we've ever made as creatives.

It forced us to think outside of that umbrella. I remember coming back to Oscar after those two years because, you know, at Monse it was all deconstructed menswear, and then going back to the office and seeing, like, sequins. And I'm like, eww.

So, that sort of disruption was good for us to sort of think what is going to make the sequins relevant for me now, now that I've experienced a little bit of life outside of that bubble that we were in?

So, and after, we started doing the first couple of collections as creative directors, we were thinking a lot about what would Oscar do? What would he not do? We definitely felt that pressure. And it took a couple of years to sort of ease into what Laura wants to wear, what I find sexy in a woman. And eventually, we narrated our language through his lens. But it was very important to leave the company and think outside of the box for a little bit.

Susie Scher: Gave you some perspective.

Fernando Garcia: Yes.

Susie Scher: I think I'd fail at my job here if I didn't ask what it's like to design for red carpet events and the most iconic actresses. You've dressed everyone from Reese Witherspoon and Blake Lively to Penélope Cruz and Scarlett Johansson, one of my personal favorites. Jill Biden wore one of your dresses on election night. Meghan Markle has come to you. We said Billie Eilish and her viral fashion moment. How does that collaboration process typically work with celebrities? Does somebody like Billie Eilish come to you with her ideas? Do you pitch them and their stylists with sketches? Do you tailor each dress to their personality? Or is it your instinct to go counter to personality? How does that work?

Fernando Garcia: In the beginning, I always had an idea that I wanted to dress X, Y and Z, for instance, like going back to Oscar, I was like, my dream is to dress Natalie Portman. And it never happened. And that wasn't a bad thing. What I learned from that is you have to be able to soak up the organic attention coming your way. Don't fight it.

I think that the Blakes and the Scarletts, like, they tried a dress on once. They kept it in the back of their mind. And

they told the stylist, like, "Do you remember that thing that we did for Toronto Film Festival? Can you call Fernando? Maybe he wants to work on my Oscar dress." So, it's like that. It has to be organic. And everybody comes to me to say, "Do something that looks sexy like YSL." I'll be like, "You should go to YSL." You come to a house for what they're good at, what they're known for, what their expertise is about. So, that's how I navigate the relationships.

Susie Scher: Do you have a favorite dress that you've designed, like one that just pops into your mind when I ask that question?

Fernando Garcia: I think it's not about the dress. What I like is the experiences. That's what stays in my mind. For instance, when Selena Gomez wore most of our first collections at Monse, it was like the Selena show. And that's when she was touring and blowing up. So, to me, Selena has a very, very close place in my heart.

Scarlett was a really wonderful experience because it led me to design her wedding dress, which is not public. But she invited me to her wedding. Like, it just becomes, like, a

thing. An experience. And then, I mean, Billie Eilish was transformative for our careers. It was amazing. And what I loved about her the most is that here's this 19-year-old girl telling me, "I want to be scared about what I'm going to wear." I'm like, "Are you 19? You sound like you're 50." Like, experience, and ready for challenges. And not scared to dive into something she didn't know. She's like, "Make me the biggest dress and suck my brains out with the corset. I want to do this. I've never done it. It scares me. So, that's why I want to do it."

Susie Scher: I could see, even having known you for two weeks, I could see why somebody would meet you and invite you to their wedding. I mean, you have this way--

Fernando Garcia: Well, thank you.

QUESTION:

-- Of really connecting with people, right? And what you're saying is you see them. And it's not just about, oh, I'm a fabulous fashion designer and I know what you should wear. It's deeper than that.

Fernando Garcia: I think with the girls that I've worked

with, because I've said before, I love the film industry, so I have genuine respect and admiration for them. They get that I care about their lives. And I think that as soon as people feel that you care and it's genuine, there's just, you know, the sky's the limit.

Susie Scher: Can we talk a little bit about how a collection comes to be? You said you design for fantasy and drama and to make a woman feel sexy. What's the creative process like? How do you bring your ideas to life when you design a collection? Where you draw inspiration from? Do you take the temperature of what's going on in the world? And how much are you influenced music, travel, art, your Latino background? How does your creative process work?

Fernando Garcia: There's no one answer. But music does influence me a lot. Between the two offices, I love taking subway rides. And I just plug my headphones in, and I just listen to whatever-- M83 is the only thing I'm listening to right now. Anyway, it just does influence me a lot, music.

But then the business side of it, we always have to carry over, at least 50 percent of the new collection has to be new versions of what was successful in the last one. And then

the other 50 is experiments, which 20 percent of will probably fail and not work. So, you get a mix of exciting new things. But making sure that your business side is covered to a certain extent.

Susie Scher: Partnership and collaboration for us here are integral to the way we work at Goldman. And you know the value of partnership because you've forged a harmonious working relationship with your work wife, Laura, that's spanned 13 years and two fashion labels. What's the key to that spirit of collaboration? And how do you balance out your different perspectives when you design a collection together? And how has your relationship evolved with the growth of your company?

Fernando Garcia: Happy wife, happy life. But in all fairness, it doesn't happen overnight. We met in 2009. And Oscar was very adamant. For some reason he had wonderful intuition and knew that we were going to get along as soon as we met. So, as soon as we realized that the creativity was going to be complimented with one another, we forged a trust with each other where we could be extremely, like, harsh. But because we're harsh, we just are more efficient. We save time. And we know that it

doesn't come from a place of knocking us down, each other down. It more about, "No, this is what you should do to improve that design. Make it more something that I can wear. Not just a fantasy that women can only look at and not wear."

So, I think that after ten years of doing that, you're kind of ready for whatever, especially with the stuff that we had to go through to start our company and then come back to Oscar. New York City beat us a lot. And I feel like that also conditioned us to deal with a lot of heartbreak sometimes, you know? So, yeah. Get smacked around. It's good.

Susie Scher: That which doesn't kill you, right? So, we're celebrating Pride month together. And certainly, here at Goldman Sachs. And the world of fashion has always been ahead of its time when it came to embracing and celebrating our community. What impact has the fashion industry had on the world from your perspective when it comes to the inclusion of queer culture and how we think about societal constructions of gender and sexuality?

Fernando Garcia: I came out when I was working at Oscar. I think it was 2014. So, thanks to the fashion community

being so accepting of people, the community, I think that my ability to become myself as a gay man was a lot easier than I think other people had to go through outside of the fashion industry. So, I've nothing but great things to say about how I was welcomed.

Susie Scher: Can we talk, a pivotal little talk about intersectionality as an incredibly socially relevant designer at one of the few Latinx leaders in the industry, do you feel a certain responsibility to advocate for the inclusivity inside the LGBTQ+ community?

Fernando Garcia: Yeah. Well, I mean, inclusivity in general. Oscar's company was always like a melting pot of cultures. So, inclusivity is just sort of the MO in the company. I mean, we've learned about so many different cultures and walks of life. That's just always how we've navigated things, being inclusive.

Susie Scher: It's just in the DNA.

Fernando Garcia: Yeah.

Susie Scher: So, we're here at Goldman, we're very much--

you know, I talk about all the letters. We're very much focused on our trans community. You featured men in your fashion shows for Monse. How has your label shifted the dialogue on gender neutral and unisex clothing? And has trans visibility influenced your design process and given you more courage to express yourself within the label?

Fernando Garcia: Yeah, I mean, Monse, because we started the company deconstructing menswear and make them sexy and cool for women, eventually we started making things that were boxier and bigger. And I remember the first time we decided to have men walk in our show and wear unisex clothing. The entire team was so happy. The model casting process was like the most hilarious moment in the Monse life. Everybody was like, "Ooh."

But I think that that sort of conditioned us to be open to designing unisex clothing and thinking about could be worn by a woman. Could be worn by a man. Could be worn by trans. Could be worn by anybody. And that wasn't the plan. I think that because of society, we kind of were conditioned as we were evolving with the brand, we were letting it sort of tell us what to do, what the world needed.

Susie Scher: You and your creative partner Laura are both immigrants who work for an American company that's been a melting pot of cultures founded by an immigrant. How does that fusion of cultures factor into the kind of company that Oscar de la Renta is and the clothing that it creates? And does that melting pot give the company an edge when it comes to serving a wide array of clientele?

Fernando Garcia: I think so. I mean, I think 50 percent of the Oscar de la Renta business is in America. But 50 is the rest of the world. And during the first two years, which is why I hate traveling now, because we really were sent everywhere in the world to get to know our clients and understand them. Having that visibility shows in your product. Even if it's like because I have to design caftans for Ramadan, I design an embroidery that eventually maybe becomes a gown that I can sell it for an American woman. So, the trajectory of my brain starting from something that I need to design for that part of the world, bleeds into the product that I'm making for a customer in Texas.

And that's, I don't know, I can't speak on every other American designer's teams. But I just don't know if there's

a lot of American brands that have the need to serve so many types of women. And because of that, I've had to bleed all of those ideas together, it probably shows in the products.

Susie Scher: And you've done it quite successfully. There's been a social reckoning in the fashion industry over the past two years to elevate people of color and hold companies accountable on diversity. And designers, you being one of them, have been on the front lines of doing this in their fashion shows. Do you feel like your voice is being heard? And where do you feel like the industry is when it comes to issues of diversity and inclusion?

Fernando Garcia: Like I said, it's just our company culture. I think that there's very few Americans, if I'm completely honest. It's every point of view is reflected in everything we do. So, that's just how we work.

Susie Scher: It's just organic.

Fernando Garcia: Yeah.

Susie Scher: It's organic. It's not inorganic.

Fernando Garcia: Like, we have an Eastern European patternmaker. We have an African American holding the fabric room and influencing us and mentioning things that we should do with fabric. I mean, every corner of our office is covered by people of the different countries.

I mean, very fortunate of me to be welcomed into a company like that from the get-go. But yeah, that's just how he built the business. Surrounded by people of different walks of life. Different points of views. So, that the friction creates something really beautiful together.

Susie Scher: The fashion world usually operates at hyper speed, but was stopped dead in its tracks by the pandemic these past two years. The changes in buyer behavior were dramatic. People have been less focused on extravagant dressing. More tuned into comfort. But now you're designing in a transitional period. Are you sensing that, and this is in general, not a question about Oscar or Monse, but just in the fashion world, are you sensing there's pent up demand to dress up again and ditch the sweatpants after two years of isolation?

Fernando Garcia: Yeah, I mean, that was a really rough time for us. We were obviously a high-end house and the pandemic hit the fashion industry very hard. But it was really funny. We're now back to a little bit more of the business that we used to do before the pandemic. People are so excited to look good and feel like they're wearing something new and beautiful and creative. And it's just wild how quickly it went back up.

And I think that, you know, Anna Wintour's efforts to throw two Met Galas back to back surrounding the conversation on American fashion definitely did its part. I mean, I almost wanted to kill myself with the workload. But it steered the conversation back into, you know, it's at the end of the day a business and we should all try to support it.

Susie Scher: Is there something about fashion coming out of the pandemic that feels a little bit sticky? Or no, it's just right back to where we were? When I say sticky, what I mean is I would never have worn jeans to a Talks at GS before the pandemic. Is there anything out of the pandemic that's changed fashion and the way people think about clothes?

Fernando Garcia:I think people are a little bit braver nowadays. I'm not going to lie. I think that it has encouraged a lot of individuality. I've seen a lot more brave outfits. I should say. You know, if you've got it, rock it. But I think it definitely has been a lot more courageous dressing since the pandemic.

Susie Scher: Let's talk for a minute about the future of fashion. You've got all this digital disruption in the industry. I'm going to ask you to take out your crystal ball. Where do you see fashion ten years from now? What will be different about it? And how will it be defined?

Fernando Garcia:That's so funny. I've been asked questions like that before. For instance, when Laura and I started Monse, they were like, "What's your five-year plan" in the first couple of collections that we did. And we're like, "We have a five-week plan." And that's how you should see it.

I mean, there's no way I can predict what's going to happen between now in ten years. But you just have to definitely be permeable. Let the world influence your product. Don't stay

in your house while you're designing a collection. Go out. See what people are talking about. How they feel about clothes. Where they wear them to. Otherwise, you're going to stay stagnant.

Susie Scher: What's the best piece of advice you can give to young aspiring designers who dream of launching their own label?

Fernando Garcia: Definitely work for somebody that you admire for a little bit. Because, my gosh, I'm learning who I am still today. Like, and I definitely didn't know who I was completely as a 21-year-old. So, I would really recommend working for somebody you admire if you're fortunate to have that. And learn through their mistakes, quite honestly. And eventually, you'll develop enough of a vernacular or a language of creativity of your own, which is not fully developed at that time.

Susie Scher: How does one of the most sought-after fashion-forward designers of some of the most iconic gowns on the red carpet always wear jeans and t-shirts? And do you ever--

Fernando Garcia:I hate shopping.

Susie Scher: So, is it the shopping? Or do you ever get dressed like--

Fernando Garcia:I have Notre Dame shirts still and shorts. I mean, Laura hates them, and she wants to burn them every time I wear them. They have, like, moth holes at this point. But I just hate shopping. I think that because I work in the industry, and I design clothes on a daily basis, I am sort of, like, good. I like my jeans and t-shirt. And this is probably one of the nicest things I actually have.

Susie Scher: I know, I thought you looked kind of fancy for us.

Fernando Garcia:Yeah.

Susie Scher: All right, well, thank you for that.

Fernando Garcia:Yeah. You're welcome.

Susie Scher: Aside from Oscar, who's your favorite designer? And yourself.

Fernando Garcia: Oh my God. Could you imagine if I said that? Laura's is [UNINTEL] work. And I think that mine, I don't know, it's probably either [UNINTEL] or Galliano.

Susie Scher: Interesting. Favorite red-carpet dress that you designed?

Fernando Garcia: I think because of its importance of the very early days, it was probably when Selena Gomez wore my black deconstructed nightgown gown.

Susie Scher: Everybody's going to be doing a lot of Googling after this thing. What's the greatest compliment you've ever received on a piece? And who gave it?

Fernando Garcia: I think the fact that Scarlett allowed me to do her wedding dress was the biggest compliment.

Susie Scher: Which item in your closet carries luck or meaning for you?

Fernando Garcia: Well, when Oscar passed away, the family gave me one of his sweaters as a memory. So, that's

the most valuable thing I have.

Susie Scher: He's clearly worked his way into your DNA. And it's a beautiful thing. You're so young. I know sometimes you don't feel that young because you're tired and you work so hard, but you're young. But you've really done it all. Creative director of an esteemed fashion house with your own label, sought after designer for red carpet events. Collaborations with the most famous actresses of our time. What's next for you?

Fernando Garcia:It's always weird to hear stuff like that.

Susie Scher: No, but you have. That's who you are.

Fernando Garcia:Okay, but yeah. Thank you.

Susie Scher: Okay, come on, just-- you look in the mirror. And that's who-- that's who we think you are.

Fernando Garcia:That's exactly what I do everyday. I look in the mirror and I say what--

Susie Scher: Exactly. So, when you look in the mirror and

you say, "What's next?" And you probably don't have a lot of time to think about it. But what mountains do you still have left to climb? Is it film?

Fernando Garcia: Maybe.

Susie Scher: Is it designing a house? Back to your roots?

Fernando Garcia: No, I think that I loved-- what really been fun in the pandemic, creatively speaking, that's new, is developing these little two-minute videos that I've been doing for the last few years. I mean, Mayer, my sort of producer, I guess I should call her at this point, wrangles all these amazingly talented people for us to develop these little mini movies. And it's just really funny to see her. Like, I catch her looking at me sort of directing these things as I go. And I'm like-- models aren't actresses. So, it's a little challenging sometimes to tell them what to do to move around. And she's like, "Oh, here we go. Fernando in his element again." Yelling at the model. I'm like, "No, you don't look like you like that dress. React better." And then she's like, "Can I go?"

But that's been the most fun part of the pandemic. Or sort

of post pandemic life. And I do think that eventually I might give it a go.

Susie Scher: Yeah.

Fernando Garcia: When the time is right.

Susie Scher: Sounds like you maybe should direct a movie. But we won't advertise. Nobody tell anybody about that.

Fernando Garcia: No, I think that like in life, you've really got to listen to what the universe is telling you. I've become a lot more patient since I started the brand. And let things come to you when the time is right. Don't force them. Let it happen. Let the world flow through you. If it's not going to happen at the time, it's because it's not meant to.

Susie Scher: Thank you so much for being here today.

Fernando Garcia: Thank you very much for having me, guys.

Susie Scher: Really fun.

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