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"I, like, just woke up," says Tavi Gevinson, laughing. It's 4 p.m. on a Sunday. She relays details from the previous night spent dancing into the wee hours with her new roomie, photographer Petra Collins, in New York City. Memories of a Rookie Road Trip we took a couple of years ago flood back—images of the two best friends dancing in gas station parking lots across the country still clear as day. "We went *ham* last night," she says. "So I'm using today to relax."

Gevinson needs to take those extra hours of shut-eye when she can. Considering what she's accomplished in her 18-year existence, there's no doubt that the opportunity to sleep in is a rare delight. So far, she's been a front-row fashion blogger, a dedicated and creative editor-in-chief, and an actress in the NBC dramedy *Parenthood* and the 2013 movie *Enough Said*. While most people strive to have one dream job, Gevinson has had all of them. "It's something I have definitely had trouble reconciling with myself," says Gevinson, about her unconventional slashie status. "Because you have this idea about what it means to be a writer, and what it means to be a performer, whether you're introverted or extroverted. I have at times felt like they don't mesh. Then it's just, like, 'No, fuck that. Maybe I don't see a precedent for my life in the outside world, but I can be that precedent.'"

These days her main gig is on Broadway in the Kenneth Lonergan play *This Is Our Youth*. Acting opposite Michael Cera and Kieran Culkin, she stars as Jessica Goldman, the seemingly independent, cool fashion student who is more anxious and unsure of the world than she lets on. It's not surprising that Gevinson was attracted to the role for many of the same reasons she's drawn to examining teen girlhood in general. "Jessica epitomizes being young, very confused, and fearful," she says. "At the same time, she's also confident, and has a lot of interesting ideas."

Gevinson rose to fame as the writer of the fashion blog *Style Rookie*, which she started as an 11-year-old in Oak Park, Illinois. At the forefront of the style-blogging movement—before the hobby guaranteed fancy endorsement deals—Gevinson's blog was a journey into the weirder realms of personal style. With a refreshing mix of humor and confidence, she waxed poetic on Rei Kawakubo and embraced granny fashion with a gray bob.

As Gevinson's audience expanded across age ranges and industries, so did the topics she covered on her blog, the most important being feminism. Turning to *Sassy* magazine and the community-driven rhetoric of '90s riot grrrls, Gevinson launched the website *Rookie* for teenage girls in 2011. A concoction of introspective essays and pop-culture commentary, *Rookie* elevates teen girl voices to a place in media where they demand to be taken seriously.

Today, websites and online magazines written by teenaged *Rookie* readers are popping up all over the Internet, no doubt owing to the devoted cult of Gevinson. "I'm happy that *Rookie* could be part of this movement of girls taking up space, when maybe they haven't always been told they're allowed to," she says with seriousness in her voice. "People talk through millennial think pieces about the dangers of having all of these public profiles and how we construct these identities, but it's also, for me especially, a way of asserting your identity."

Gevinson sees *Rookie* as focusing on "the parts of being a teenager that I think all adults can learn from," she says. "In *The Breakfast Club*, Allison says, 'When you grow up, your

"I feel weird calling myself a teenager now. I feel like a young woman."

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rookie regular hazel cills catches up with the site's editor-in-chief on the cusp of her Broadway debut—and we check in with members of the enigmatic teen's ever-expanding orbit of influence. photographed by petra collins. styled by susan joy

heart dies,' and I've definitely had a bit of a *Catcher in the Rye* crisis, wondering, 'Am I going to grow up and lose this part of myself and become a horrible person?'"

The answer is, presumably, no. It's not hard to understand the ease with which Gevinson has moved between the worlds of fashion, writing, film, TV, and theater, when one gets a glimpse inside her own aesthetic-driven identity. A mood-boarder for life, she can often be found grouping together photos, playlists, and outfits the way a film director like Wes Anderson might in preparation for a movie.

But instead of gathering material for a feature-length, she's simply curating the daily existence she stars in. "The world is extremely arbitrary and it's a way to somehow find order," she says, presumably already applying this visual catalog to her life in the city. "But you don't move away from home and lose yourself. You move away and find yourself."

Gevinson seems to know exactly who she is: "still a kid," she admits. "According to science, adolescence apparently lasts until 25. But for the purpose of letting myself move on, and not living in the past, I feel weird calling myself a teenager now. I feel like a young woman." A young woman whose personal expectations of herself are pretty high: "If you're a good writer when you're 18, you want to become an amazing writer when you're older. You don't want the novelty to wear off."

For Gevinson, that's highly unlikely. With a college education at New York University in her future, and screenwriting aspirations, she will always refuse to limit herself, whether it be in acting, writing, or piecing together an inspired visual existence. "I don't like to speak highly of myself, because I feel like being successful from a young age, it seems bratty for me to go all Kanye. But to be honest, I'm Tavi Gevinson, and I can do whatever I want," she says with a laugh. "And I shall."

and she has...

A FEW OF GEVINSON'S FRIENDS AND COLLEAGUES WEIGH IN ON "THE CULT OF TAVI."

emma watson, actress and friend:

"I remember reading an article on Rookie and wanting to know who wrote it. It was Tavi, so I started following everything she wrote. She has the most amazing ability to articulate ideas that are very difficult to put into words. She can make something so complicated seem simple and straightforward, and I think that's why girls want to read Rookie. It provides a touchstone, a sense of comfort.

But it wasn't until a year and a half ago that I actually met Tavi, when she interviewed me for *Bling Ring*. She came to my apartment with her dad, and I felt an instant connection. I understand what it's like to be a young person in an industry that is much more grown up than you are. I remember that feeling of having to be chaperoned by my dad to a Chanel after-party and being stuck between two worlds—trying to juggle a professional life and homework. We bonded over how strange it is to explain to your contemporaries what you're doing outside of school, and trying not to sound really arrogant and self-involved, but at the same time not lying about what you're doing.

When she was interviewing me, I opened up to her in a way that I wouldn't with any other journalist, because

I felt that she was vulnerable, too, and we had so much common ground. Tavi's just very authentic, and for someone so young, she is remarkably self-possessed. You just feel that you can trust someone like that. We've been supporting each other ever since that interview.

Sometimes she'll email me and bounce ideas off of me, and I'll do the same. When I took my position as a goodwill ambassador for UN Women, I asked her to read through something I was writing, and she very kindly did. In turn, she's asked me some questions about acting and other small pieces of advice. I'm not surprised she's gotten into acting because she's such an intriguing character in her real life that of course people would want to see her on screen or on stage.

I think people are so drawn to her because there's no such thing as high or low culture with Tavi. She can talk about a couture collection, intellectual feminism, and Taylor Swift songs all with equal excitement. She's an interesting person, because she's interested in everything. So when you're with her, the conversation never stops. I think she's pretty incredible, really."

rachel antonoff, fashion designer and friend:

"Tavi has amazing style and dresses to please herself, not other people. I first met her in 2010 or 2011, at my fashion show, and just remember her being a really special person. We talked about feminism in Disney movies. We were both really bummed about *The Little Mermaid*—that she basically had to lose her voice to get the guy. I remember we had this really scintillating conversation...when you normally don't have conversations like that at a fashion show. And after that, every conversation we've ever had has been just as scintillating.

I'm not ageist. I have a lot of friends who are younger. But you get the impression she's done this before. I remember thinking that this isn't her first time on this planet. She's just a really intelligent, kind, caring person. What really makes her special is that she has this indefinable quality: It's impossible to say what it is about her. You just meet her and you know she's special. She's capable of anything in the future."

michael cera, co-star and on-stage love interest in *This Is Our Youth*

"I didn't know anything about Tavi before we auditioned for the play together, but out of the 10 people who came in that day, she stood out and was clearly the favorite. It was a very quick meeting, but she made a lasting impression with her strong handshake and tiny little hands. Then the next time I saw her was at our director Anna Shapiro's house when Tavi was...a drunken mess. She was really falling apart that night—that's not true.

Seriously, when you're working on a play, all pretenses dissolve, and you get to know somebody super fast. She has a completely unique sense of humor, but she reminds me a lot of my little sister actually, which is funny. Plus, Tavi is living in New York for the first time by herself, and I experienced something similar when I moved away from home to start working. So I know the moment she's having and can relate to it. That said, she may only be 18, but at the same time she's a completely self-sufficient person. I don't have to worry about her—unless she's taking an Uber car home with some strange dude as the driver. Then I ask her to text me, so I know she got home safely."

rostan batmanglij, composed the score for *This Is Our Youth*

"I met Tavi at rehearsal for *This Is Our Youth* in Chicago back in June. I invited her to my band Vampire Weekend's concert that night, and after the show we hung out and talked for about four hours. I had seen her in *Enough Said* and was struck by how excellent she was. I came out of the theater like, 'Who was that who played the daughter's friend?' When I looked it up, I was curious to see what she'd do next. So it was a cool coincidence that we got to work side by side on this play.

We have fun hanging out backstage, or walking around Midtown during breaks. She sometimes comes over to watch the web series *High Maintenance* on my laptop, though there have been times when we're like, 'Can't—gotta work.' I think we're both people who care a lot about the projects that we tackle.

I consider Tavi a friend because she's dependable, honest, and very funny. But I think she's become such a big star because she's open with the world about who she is, and what she's interested in. And then she'll go after things she wants to achieve and be a torpedo about it—totally focused and harnessing all of her energy in that direction."

IT GIRL

sica hopper, Rookie music editor:

ame across Tavi through Style Rookie. I was like, 'Who is that cool-looking ? And she lives eight miles away from me!' The first time you click on it, you have back. It's not the sort of thing where you can go, 'Hmm, I can leave with just one ace of this.' I was baffled by how far-reaching her curiosity and knowledge was, lot of a-ha moments reading her work, in both intellectual and visceral ways, so ately I was on board with this girl. Eventually, I became Rookie's music editor.) different from any place I've ever worked—really democratic and almost no ego. re cheerleads everybody else's work. It's a utopian kind of experience you might imagine from a magazine that's made by and for teenage girls. It's a big part of r lives. We've brought in friends—everybody comes in the door with a plus-one. eat working with Tavi because she always goes with her gut. You can trust her ; and decisions. It's her ship. Really, though, it's a collective brain trust that's th different pools of knowledge and resources and information and inspiration. ot, like, the supreme leader. We're all just trying to make Rookie the best, most ining, most life-affirming resource that we can.

ath to compare the fanzines I did when I was a teenager to this...it's really it. I'm working on an anthology of my own writing [*The First Collection of m by a Living Female Rock Critic*, out May 12 via Featherproof Books], and some tuff in there is from my earliest fanzines. I was making my first paychecks as a ritic when I was 15, 16 years old, and I'm 38 now. Looking at that stuff, I don't I could've had such smart conversations as, say, Tavi's interview with Lorde. <now I wasn't having conversations that smart because I have fanzines to prove ering in my garage. But in some ways, Rookie is the logical, perfect extension of f those ideals I was propagating in fanzines. Riot grrrrl was destined to implode. . lot of trouble spots. But if you look at the Rookie comment section, there are ings and moments of incredible solidarity, of girls seeing themselves in other s writing, taking them out of isolation. That was what fanzines and riot grrrrl did best—when we got all these girls in rooms together to talk about their lives and strations and their joy. Rookie is the only place on the Internet where you can e comments and not feel like less of a human.

ly read comments elsewhere, but I recently saw some on a Tavi profile, and were like, 'Why the fuck do people care if this girl has a blog?' I'm sorry. It's not We have a staff of, I think, 88 people. Those pieces are edited. Those pieces are ed. Every aspect is monitored and taken care of. Tavi oversees and is cc'd on all mails. Even when she's doing six performances a week of a play, she's weighing :till getting emails from her at 8 a.m. Sometimes they're just 'yes' or 'no,' since ally busy. But she's not off in a cloud somewhere.

making a template, ultimately. Someone has to go first. And absolutely she's ng how the public at large views teens—between her and Ella [Lorde], in a really ay. Different archetypes of girls are being allowed to succeed. There's no way i look at them and refute their talent and refute their ambition and refute how esent themselves and understand themselves in the world. Their work doesn't nect with teenage girls, but speaks to the broader experience. And for someone een taught that white males of a certain age, that their experience is the al experience, well now we're getting something else. And these two are very xamples—there are many more out there if you look for them—proving that connect with the work of teenage girls, and it's not image-obsessed, it's not ing fandom, it's not unserious.

; not a dilettante. She doesn't half-ass anything. She follows her natural curiosity. fantastic writer. She's a great actress. She's ambitious. She's real. She can sing. rd. It's way more than, 'Gee whiz, she's a triple threat.' She's gonna do whatever k she wants her whole life, and it's going to be awesome. Here's my idea. I think eds to play Stevie Nicks in a biopic. I think they're soul twins. Right? Right."

vie nicks, musician and friend:

usin sent me a video of Tavi's TED talk ["Still Figuring It Out," 2012]. So I sat down tched it. It's like 20 minutes long, and I'm loving this little 15-year-old feminist alking about girls' rights—she's like a little self-help guru—but at the same time quite sure why my cousin sent it to me. So then, of course, it gets to the end she says, 'The last thing I want to say is: Just remember to be Stevie Nicks. Always ie Nicks.' And I was just, like, 'Where did that come from?' I was just shocked.) rewind it and play the whole thing again so I could understand what she was g to. And, of course, it was that her totally cool parents had played my music for ed been listening to Fleetwood Mac and then my solo career that started in 1980.

"The world isn't even ready for what's coming. I think she is an Oprah-like person who is going to touch on everything." —Stevie Nicks

She wasn't even born in 1980, but she's a very old soul. When I first met her after a Fleetwood Mac show in Chicago, I could feel that just coming off of her body, and I went to her like a magnet. We became blood sisters immediately, and I knew there would never be a time that Tavi Gevinson would not be in my life. I would make sure she knew that if she ever needed me, I would fly to her, that I would be there in an hour, or if I was six hours away, I'd be there in six hours.

After the Fleetwood Mac tour last year, I spent three weeks in Paris. I was looking for a pair of Chanel Chain Obsession boots. Finally, two days before we left, we found one lady in one of the seven Chanel stores who said, 'Well, madame, we might have one pair.' So we bribed the cabdriver to drive 100 miles per hour to get us there before they closed. I had told Tavi, 'I'm going to find you golden platforms in Paris,' and I did. Even though she's so tiny, we both wear a size seven shoe. So I bought the chain boots and her golden platforms. We have a little bit of a Cinderella thing between us.

I so respect her writing. I'm sitting here right now with *Rookie Yearbook One* sitting on my lap on my way to rehearsal. I've pretty much read the whole book, and I'm now reading the second one. As I'm in the middle of *Rookie Yearbook Two*, I'm writing in my journal, 'Tavi, don't grow up too fast.' I don't want her to all of a sudden be 30 when she's not even 20 yet, because she's so smart and she's becoming more sophisticated as the days go by. I was 15 and a half when I wrote my first song. We were the same age when we both really started our passion. The world isn't even ready for what's coming. I think she is an Oprah-like person who is going to touch on everything—from world peace to fashion, to helping women get through their lives, marriage, children, to how to combat bullies, and how to combat bullies when you get older. She's going to cover it all. Every day I'm just waiting for the next amazing thing she's going to do.

I had dinner with her about two months ago in L.A., and she told me about the play—I didn't even know she was an actress! And I'm like, 'Is there anything that you don't do?' I'm sitting across the table looking into her big, limpid, mermaid eyes, and I'm just thinking, 'Oh my god, this little face.' She's so precious and she's so beautiful, and yet every single thing she says is so...like she has a second sight, like she sees right into your soul. And, of course, I'm looking right back into her soul.

Fleetwood Mac leaves for our tour on the 28th of September and I'm going to make sure that, if I have to crawl to New York and then crawl back to the next show in Pennsylvania, I'm going to get to that show. She's going to be able to do this part and tell the story of these three kids in this difficult world. The world is her personal flower that's just opening up."

Additional reporting by Melissa Giannini, Michelle Lee, and Patty Adams Martinez.