

AN OUTSPOKEN VOICE IN A NEW GENERATION
OF ACTIVISTS, MULTIHYPHENATE ROWAN
BLANCHARD OPENS UP TO RODARTE'S KATE AND
LAURA MULLEAVY ON FASHION, FILM AND FEMINISM

GIRL
GIRL
TALK
TALK

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MICHAEL KORS COLLECTION
dress, \$9,500. MANOKHI
choker, \$71. GLYNNETH B
necklaces, \$395 and \$550.

CHANEL dress, \$11,600, gloves, \$1,475, and earrings, \$1,425. GIUSEPPE ZANOTTI boots, \$1,495.

> True to her Generation Z roots, Rowan Blanchard isn't one to stay in the lane assigned to her. She made her name starring in the Disney Channel series *Girl Meets World*, and followed that with a turn in Ava DuVernay's *A Wrinkle in Time* (2018), but for the 16-year-old Angeleno, the label "actor" doesn't begin to skim the surface. There's also her recent campaign for Miu Miu (which, for the record, has her "on cloud nine," she says), yet adding "model" to her bio is, at best, reductive.

Instead, Blanchard describes herself as "a person who thinks a lot," and backs it up: Look no further than her public musings on intersectional feminism and identifying as queer (she has 5.2 million followers on Instagram and more than half a million on Twitter), her speech at the U.S. National Committee for UN Women's annual conference as part of #TeamHeForShe, and *Still Here* (Razorbill), her art project-styled book, published earlier this year, which features

There was something very exciting about you. We didn't know anything about you, but we did wonder: Who is this person? It was cool to meet you and see that you have such a broad and wonderful curiosity. At what point in your life did you realize that you had an artistic inclination outside of acting?

Rowan: I started acting when I was 5, so it is basically the only thing that I remember. There was always this part of me that couldn't really see myself just acting—just being somebody's puppet. The more movies I watched and accumulated, and the more books I read, the more artists I learned about, I felt like I had more ammunition or something. Even on *Girl Meets World*, once I realized I could have input in the show rather than just playing Riley, it made me interested in creating more things.

Kate: Was it set up in your household to be interested in the arts, or is that something that kind of came from you?

short, so you have to take every moment to observe everything you can. It informs every artistic process—to be a part of life and to experience it. In fashion, I do notice how fast it's all moving, and how much it's changing. What makes you love fashion?

Rowan: Well, I find the idea of having a body to be so weird. Like, it's weird to be born into a skin and just have to figure it out. And I think that fashion is this way—especially now in my teenage years, where I feel so strange about what it means to be looked at, and, like, wanting to be looked at and [wanting to] manipulate that. But also, it's fun. And, of course, it's serious and an art form, but it's fun to try on clothes and I get excited for fittings and I get excited when I get to go to your studio.

Laura: It is! Fashion is fun. And you know, the participation of women fashion designers in fashion history is so powerful, and yet, still such a marginalized voice. I was just told that only 14 percent of major fashion companies are designed

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multimedia contributions from the likes of Gia Coppola and Jenny Zhang on the subject of teenagehood and growing up.

Naturally her friendships manifest in a creative crew, including Coppola, Yara Shahidi, and Rodarte's Kate and Laura Mulleavy, who first met Blanchard at a dinner party they hosted to celebrate their 2016 collaboration with & Other Stories, and later invited her to co-star in their Fall 2018 lookbook alongside Kirsten Dunst, Grimes and Miranda July. "Rowan has an individual soul," notes Laura, "and you want to see that within fashion, because fashion is about individuality."

The designers-cum-filmmakers, who will be the subjects of the first fashion exhibition organized by the National Museum of Women in the Arts in Washington, D.C., this November, connected with Blanchard on the heels of her Miu Miu campaign to discuss artistic ammunition, the power of a public platform, and the unadulterated fun of fashion.

Laura: When Kate and I and Kirsten [Dunst] were shooting the movie we made together [*Woodshock*], we ended up watching *Girl Meets World* on our Saturdays off.

Rowan: My parents definitely influenced me. It was encouraged: I saw *The Rocky Horror Picture Show* too early, and I was allowed to view art as art, and spend time in museums and sort of wander. When I started to have access to the internet on my own, I was able to fall into these internet spirals of artists...I think that's a lot of why it seems like my generation is impressively well-informed in art and movies and stuff, because so much of online culture is based in aesthetic.

Kate: That reminds me: You wrote a book. Are you going to write another one?

Rowan: The book came out in February, and I still feel like so much has happened to me personally since then. So much of your teenhood is about dreaming about what it's going to be like...and I'm finally hitting the point where I feel like I'm living the movie [moments] and having all these glimpses—like, oh, that's like *Heathers!* At some point, when I'm able to get a bit of distance from it, I will sit and write. But right now, it feels like everything is happening so quickly and so in the moment that if I stop to write about it, I'll miss it.

Laura: People always say that life's

by, or headed by, women. But I feel like fashion is a world that is super accepting and still has so far to go...I mean, the greatest changes in fashion have happened because of women: Vivienne Westwood with punk, or Madeline Vionnet removing the corset, or, you know, Coco Chanel saying, 'Let's wear flats.' I think that's what's so cool about it. What do you want to achieve with your voice?

Rowan: I still toy a lot with whatever it means to call myself an activist or an artist or someone who just likes words, and I guess at the end of the day, I'm just a person who thinks a lot, and sometimes it feels like I can compile those thoughts enough to share them with others. For me, the thing I really want to achieve by using my voice is to have more of a conversation. For now, I want to listen more and not speak as much, and maybe speak when I feel like what I have to say hasn't been said, or it's important for me to say it. There's this sort of construed thing online that anyone who has a platform has to speak on everything.

Laura: For me, social media is a very different language **Continued on p.194**

MIU MIU dress, \$3,195, and shoes, \$990. **HOUSE OF EMMANUELE** necklace, \$2,405, and ring, \$195. **WOLFORD** socks, \$33. *Opposite:* **PRADA** dress, \$3,120. **GLYNNETH B** earrings, \$165.





SAINT LAURENT BY ANTHONY VACCARELLO dress, price upon request. **THE OFFICE OF ANGELA SCOTT** boots, \$495. *Opposite:* **OSCAR DE LA RENTA** dress, \$4,290, and coat, \$2,690. **CHARLOTTE OLYMPIA** pumps, \$1,025.

BOTTEGA VENETA dress, \$3,600. **BHLDN** earrings, \$450. *Opposite:* **MONCLER 4 SIMONE ROCHA** dress, \$4,985. **OSCAR DE LA RENTA** earrings, \$510. **FALKE** socks, \$28. **T.U.K. FOOTWEAR** creepers, \$105.

Makeup: **TOM FORD** Eye Quad in Cocoa Mirage, \$88, Illuminating Highlight Pen, \$54, and Lip Color in Bruised Plum, \$55. **GLOSSIER** Generation G lipstick in Jam, \$18, and Lip Gloss, \$14.

Hair by **LAURIE HEAPS** using Redken. Makeup by **AMY STROZZI** at TMG-LA using Tom Ford. Nails by **CHRISTINA AVILES** at Opus Beauty using Essentiel by Adele. Shot at **THE PARAMOUR ESTATE**, theparamour.com.



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BEAUTY AND THE ANGST

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Classical dance appealed to Prager right away; she counts *The Red Shoes* as one of her favorite films. “From far away, ballet looks like the most beautiful fantasy you’ve ever seen. But then you see the makeup up close when you’re finished with the performance, with all the sweat coming through—it’s got a horror film aspect to it.”

In *La Grande Sortie*, the female dancer begins to interact with her audience and embarks on a tortured mental roller coaster that ends with a narrative mic drop. For Prager, it was not only an opportunity to explore “the ugly underbelly coming together” of that world, but also to dive into the mental pressure on artists, expected to be so public and no longer just speak through their work.

“For me personally, *La Grande Sortie* had a lot to do with me confronting an audience,” she says. “How you can become your audience when you’re up on a stage, or when you’re doing anything where you feel vulnerable. Your reality can be warped by whatever state your mind is in.”

Silver Lake Drive may mark the end of 10 years of one thought, but she’s already moving on. “I like to come up with an idea that I’m really into and I feel like it challenges me, terrifies me. If I’m not a little bit scared, then I’m just coasting,” she says. You can feel that she’s on the brink of something bigger, moving forward purely by instinct, like a woman grappling in the dark. So then what’s next?

She plays it coy. “I’ve already started it,” she says. •

ACES OF CLUBS

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as a private members club just a hop, skip and a jump away from the Tower Bar, at 845 N. San Vicente Blvd.

Klein bought the gay countercultural landmark and former clothing-optional bathhouse (which had been operating as a men-only sex-and-drugs retreat since the 1980s) for a reported \$11 million in 2013, attracted by its historic bungalows. After four years of being run as a cleaned-up pop-up hotel, the 29 cabanas are being converted into a members club with a pool restaurant, bar, Academy-standard screening room, private dining rooms and nine hotel rooms for members, all created under the aesthetic direction of Rita König. The British interior designer has also overseen a second property, No. 850, Klein’s newly built 23-bedroom boutique hotel set behind the clapboard facade of a landmark Victorian bungalow. With Klein’s connections—he owns the Monkey Bar in New York with Graydon Carter and is married to producer John Goldwyn—and a new Sunset Tower business partner, Grand-Hôtel du Cap-Ferrat’s owner Len Blavatnik, San Vicente Bungalows is poised to restore exclusivity to the private members scene and be the new intimate playground of elite Hollywood—over all of which Dimitrov will faithfully preside.

Finally, another establishment opening in the next year promises to leave its mark on Downtown Los Angeles. Next spring, the long-awaited Soho Warehouse will open near the Arts District, in the former music rehearsal studios at 1000 S. Santa Fe Ave. The 80,000-square-foot space is to be Soho House & Co’s third and largest opening on the West Coast, bringing 48 bedrooms, a spa and gym, a 9,700-square-foot club space and a seventh-floor rooftop pool to the area near Bestia. Like Little Beach House Malibu, Soho Warehouse is expected to draw members from its surrounding neighborhoods, in this case Silver Lake, Echo Park and Downtown.

“Soho Warehouse is a keystone that will help create critical mass in the neighborhood,” says Oliver Wilson, a key player in the Downtown community and CEO of East Eighth Street-based Gladys Tamez Millinery, whose clients include Lady Gaga and Beyoncé. “It will give the area a legitimacy that will break the ‘I don’t go east of La Brea or west of Vermont’ mentality.”

“Downtown L.A. already has an incredible community of local businesses, artists and creatives, and it only continues to grow. We want Soho Warehouse to be a place that is integrated into the neighborhood,” says Jones of Soho House & Co. “As the nine-to-five way of life fades, our spaces become even more important to people.”

“The time is right for private membership clubs, because now more than ever we are so disconnected and crave human interaction,” says San Vicente Bungalow’s Klein of joining the ranks. “I feel this sense of isolation is more and more prevalent with everyone... That is why providing a community of like-minded people is so powerful right now.” •

GIRL TALK

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form—it’s not something that I’ve ever felt like opening up on. I can get maybe four sentences out and that’s my limit. But it’s powerful to see someone so comfortable with it, using it. Because it’s natural to you, you have something to say that can go deeper, and I really appreciate it when people use it that way.

Rowan: Thanks, Laura!

Laura: You’re welcome. Let’s talk about your Miu Miu campaign, which just came out. It’s such a huge moment. I hope you celebrate [the campaign] and let it be fun and exciting. Sometimes you don’t take the time to appreciate these really big things that happen because you’re in a world of bigness—like, everything is about the public eye—but when you do have those moments you should take the time and say, “This is really special,” because the first one doesn’t happen again.

Rowan: Teetering on the edge of modeling is terrifying to me, so being able to work with someone like Miuccia Prada—who is literally a radical and considers herself a communist, and never strives to make girls look desirable in a way that

pertains to a male gaze—I really couldn’t be happier to have my first official campaign be representing her brand and her...

Kate: I’ve seen you be involved in fashion for a while now. There’s some people who fit in naturally with it, and don’t let it take over their lives, and when those people come around, you notice them. For me as a designer, I come from the school of thought that fashion is about challenging the status quo and sharing ideas, and working with you, Rowan, is always a pleasure. Is there anything else you’re looking forward to on the horizon?

Rowan: Hopefully I get to make more weird movies. I just want to write more things and act in more things and make things that I think are worth making. So much of the culture is to put things out and not take your time. I’ve been thinking about this quote by Solange where she says she doesn’t put things out until they’re finished. I’m sitting with that quote this summer and thinking about what I can make. And I’m not going to release it into the world until it’s finished. •

HOUSE OF STYLE

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expansive stainless steel island, is where they often prepare meals using Givenchy family recipes, including those culled from Hubert’s personal cookbook. Sunday nights are reserved for family dinners, for which Olivier makes his French-style roast chicken, ratatouille and sautéed rice pilaf with foie gras.

“We love to entertain,” says Zoë, citing Easter egg hunts, a Halloween monster mash, and La Fête de Rois (the Feast of Kings), a French celebration beloved for the traditional pastries that are served. Dinner parties at the de Givenchy residence—such as the one they hosted with interior designer Nathan Turner for their mutual friend India Hicks—are coveted invitations. “We set up here,” Zoë says, gesturing toward a gorgeous 9-foot round walnut dining room table, which she designed to complement the glass-walled square dining room. “And I love to do the flowers,” says Zoë, who is besotted with the flower markets downtown. “But if I run out of time, I call Eric [Buterbaugh].”

From the master bedroom, with its floor-to-ceiling windows, you can see planes taking off over the ocean. It’s an apropos scene for the international couple, who spend summers abroad in London and Monaco and visit Le Jonchet, the family chateau outside of Paris, throughout the year. From their L.A. vantage point, you feel at once connected and removed from the city below. “A life above it all” is what Paul Trousdale promised residents of the neighborhood he developed, after having purchased the land from the Doheny family in 1954. “There’s that Frank Lloyd Wright quote, ‘Tip the world over on its side and everything loose will land in Los Angeles,’” says Zoë. “I’m not sure exactly what it all means,” she admits. “But L.A. and the people here have been so wonderful and welcoming.” •