

AN INTERIOR

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AN INTERIOR 50

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Below: *Blow Up* living room with Leon Ransmeier's *Two Step* (2018) lounge on the floor and Camille Henrot's *Maso Meet Maso* (2015) against the back wall.

Next spread: *Blow Up* bedroom with Gaetano Pesce's *Felt Cabinet* in the back corner.



Timothy Doyon/Courtesy Friedman Benda



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Naho Kubota

Top: Katie Stout's *Tinder Chair* (2018) in the *Blow Up* foyer, on a faux marble floor illustration by Adam Charlap Hyman.

Above: *Blow Up* bedroom detail view of *Fruiting Habits* (2018) bed frame with integrated lighting by Jonathan Trayte and *Grand Baby Bedding Set* (2018) by Oona Brangam-Snell.

Odd Matter's saccharine pink and purple, amoeba-shaped *Guise 5 Spray Coffee Table*, *the Netherlands*, and on the other by Wendell Castle's bulbous *Cloud Form Desk* from 1979 and a pair of checkered Sarah Ortmeier paintings, *GRANDMASTER III* and *GRANDMASTER V*, both from 2018, which give the whole thing a slightly *Beetlejuice* feel.

Another subtle hint of time-flattening dysphoria are the gouache "paintings" on the wall, drawn by Charlap Hyman with the same fervent handmade style as his 2017 Chicago Biennial illustrations, but in the style of different artists of the 20th century, from Henri Matisse to Wassily Kandinsky to Paul Klee. If one looks carefully, one also notices the bookshelf in the "living room," with titles like Thomas Mann's *Death in Venice* and a canon of queer literature for the imagined prepubescent doll-house owner. Continuing the contrast in color are *Don't Fold Young Boy*, by young designer Dozie Kanu, a piece somewhere between a stepladder and a bookshelf constructed from Rimowa Aluminum sheet and steel, and artist Misha Kahn's *Saturday Morning Series: Tumbling in Turmoil* (2018), a silver mirror cast in urethane resin from tensile fabric forms. Artist Camille Henrot's piece *Maso Meet Maso* consists of a bulbous purple phone resting on a side table, while in the bedroom another wall-mounted custom telephone piece by Henrot, *Dawg Shaming*, invites the visitor to pick up the handset and eavesdrop on a conversation between the two phones.

The bedroom conjures a Dr. Seuss-like vibe, with the delightfully strange combination of a loopy pink tube bed frame and light, *Fruiting Habits*, by Jonathan Trayte, covered in a textile piece by Oona Brangam-Snell, titled *Grand Baby Bedding Set*, which mixes childlike drawings with a repeated pattern reminiscent of a family crest. The bed is accentuated by Gaetano Pesce's *Felt Cabinet* lurking in the corner, which faces an understated Ultrasuede bench by Rafael de Cárdenas / Architecture at Large called *Untitled (ba ba ba)* (2018), a piece that rounds out the generational conversation in the bedroom with its cool, calm poise.

Further mash-ups of scale are presented in the "dining room," with designer Katie Stout's *Tinder Chair* and German-Moroccan design duo BNAG's *Toilet Chair* and *Tubbie Chair*—the latter is a scaled-up version of a wooden chair from the 1990s children's television show *Teletubbies*, which can be seen as a naive, happy-go-lucky children's education show or, as in this case, a source of psychedelic inspiration. Milanese architect Luca Cipelletti's no-nonsense XYZ table anchors the room.

Overall, the show illustrates a stark contrast between flamboyant designs from the gallery's collection and the specially commissioned contemporary pieces, which are relatively restrained and exude a humble quality rather than shouting for attention. While this sounds like a throwback to the stripped-down ethos of the Arte Povera movement, the actual effect is one of a newfound sobriety, a coolness that avoids looking sleek and loud in favor of simply fulfilling a function beautifully.



Naho Kubota

A pair of Shiro Kuramata's *How High the Moon* (1986) couches flank Odd Matter's *Guise 5 Spray Coffee Table, The Netherlands* (2018).