

# PIN-UP

Featuring **Liz Diller, Konstantin Grcic, Iris van Herpen, Charles Hollis Jones**  
and

ALSO: Nanu Al-Hamad, Apparatus, Arquitectura-G, Atelier Biagetti, BLESS, Luca Cipelletti, Debi Cornwall, Rafael de Cárdenas, Gripner Hägglund, Marc Hundley, Olalekan Jeyifous, June 14, Nynke Koster, Max Lamb, Reinaldo Leandro, Naihan Li, Philippe Malouin, Jonathan Olivares, Ifeanyi Oganwu, Leon Ransmeier, Reinaldo Sanguino, Scholten & Baijings, Soft Baroque, Katie Stout, Studio Swine, and Frank Lloyd Wright

THE COMFORT ISSUE

PLUS

ARCHITECTS,  
TOILETS, AND  
THE POWER OF  
PERFUME



Magazine for Architectural Entertainment Issue 23

USD 20.00





020



021

022



Designer Katie Stout grew up in bucolic Berkeley Heights, New Jersey, roaming the woods behind her suburban childhood home. Before she began “stealing pizza money to go tanning,” Stout benefited from having her own playroom and borrowed art supplies from her artist mother. Together they painted clouds and stars all over her bedroom, which was filled with stuffed animals and plastered with Stout’s drawings. It’s seemingly mawkish memories like these that helped shape Stout’s design sensibility, which continuously challenges the more rigid paradigms of furniture, particularly in the domestic realm. Stout, whose general giggliness belies a strong sense of self-determination, was consumed by the idea that the conventional home her parents strove for had to be turned upside down. “Everything was very traditional and nice,” she reminisces, “and it wasn’t that easy to say, ‘This isn’t for me.’ Yet at the same time I knew my home life wasn’t normal. That surface niceness was actually a cover-up for a dysfunctional situation.”

023



024

020, 027 Stout's exhibition *Side Dish* (2017) at R & Company gallery features the *Bench in three marbles*, the *Manic Botanic* carpet, and wallpaper produced by Flavor Paper.

021 *Unique Red* and *Unique Pink* table lamps (2017); painted ceramic.

022 *Unique Girl* toilet paper holder (2017); painted ceramic.

023 *Unique Girl* lamp (2017); painted ceramic with pinched clay and gold textured shade.

024 *Unique Girl* hand mirror (2017); painted ceramic.

025 Designer Katie Stout casually leans back in her Brooklyn studio flipping through a Franz West exhibition catalog.

026 One of Stout's "girls" appears to pierce a mirror with her breasts.

028 *Girl Lamp* (2017); ceramic with purple and pink double-girl base and gold textured shade. Available through R & Company.

029 Latticed paper pulp stool in Stout's studio.

030 *Unique Shelf* (2017); paper pulp.

031 Group of *Girl Lamps* (2017); painted ceramic with pinched clay and textured shades. Available through R & Company.

032 *Girl Mirror* (2016); ceramic and glass. Available through R & Company.

033 *Stool* (2017); marble. Available through R & Company.



026



027

Not heeding her mother’s warnings of the unprofitability of art, Stout enrolled at RISD to study furniture design. It was there that she met her friend and future studio mate, designer Misha Kahn. “I was the worst studio troll ever,” laughs Stout about the time when they shared a Brooklyn space. And while she and Kahn never did a project together (“We’re too similar”), Stout enjoyed several collaborations with other artists, including her friend Sean Gerstley, and also Bjarne Melgaard. “He taught me to be more fucked up and to be okay with that,” she says of the Norwegian provocateur.



029



032

028



030

033



These days Stout plays best alone. Following her solo show *Side Dish* at R & Company gallery in New York in September 2017, she has been engaged in notions of coming-of-age in womanhood, and considers herself an avid feminist designer. In her studio she messes around with fabric scraps, and pins sketches of rainbow-colored female nudes to the wall gestating future lamps, rugs, or chairs. “I want to make these domestic objects where the girls are sort of misbehaving — they’re totally distracted from their task. They’re naked, but I don’t want them to be overly sexual, just playful.” At the time of PIN-UP’s visit, Stout was also working on *Sweetie Honey Pie Angel Cake*, an exhibition to be shown at Miami’s Nina Johnson gallery in December 2017, for which she envisages a temple of wicker girls gathered together, taking on different roles in ceremonial yet playful positions. “It’s gonna be a more introspective take on the female form, and how women relate to each other and the things around them — it’s a little more secretive,” she explains. But this doesn’t mean it’ll be any less unapologetic. “The newer lamps have touch nipples: you have to press on them for an awkward amount of time for them to turn on. Which makes it so funny.” — NATALIA TORIJA



031

# GIRL CAMP

PIN-UP BOARD

025

48

Portrait by Antwan Duncan for PIN-UP. All other images courtesy R & Company, New York.