



**BLESS**

**N° 52** PRESENT PERFECT CONTINUOUS

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PARIS / BERLIN

480



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**- BLESS  
N° 52**

**Present Perfect Continuous**

*Familiar textures and colors, perfect classics, and present collaborations (re) constitute unpredictable combinations. Forested tweeds, lodens, and herringbone layer with contemporary digital images and floral patterned polyesters. Against the skin, the brush of wool and cashmere is accented with the elusive slide of silk and the thick embrace of fur. Shapes shift from kilts to biker jackets (The Bjørne Melgaard, No. 46), and are anchored by BLESS Classics.*

*The past is updated in a variety of projects. Surprise Colormix (re)introduces random and unique combinations (No. 11 Scarves) with limited vintage wooleens. Collection fabric remainders are knitted in a reprieve of Knittedsweater (No. 13). Pulling the past through to the present continuously, images of the No. 49 presentation appear on No. 51 silk scarves that are incorporated into the current No. 52 Neckerchief Silkscarf. And past Worldscapes (No. 29) images (re)appear as part of the underwear collaboration, The Baseknige Collection.*

*In the present, there is ample room for the new. Flatbag proposes independence even as it adjusts the load. Snowpant and Snowjacket, in coated cotton, prepare for a turn in the weather. The Parba (No. 46) invites an individual customized message. Japanese women's traditional gardening pants (Monpe, No. 8) are invited in unaltered, in their puffy channel-quilted perfection.*

[...]

*In both cities we are in quite close contact with our neighbors.*

[...]

*In Paris this still results from the former n°30 presentation that was held in the street of the Paris studio in collaboration with other shops.*

[...]

*In Berlin, due to the fact that a vast part of the studio is on the ground floor with an extensive window, it is like working in a permanently exposed way and therefore passersby sometimes spontaneously step into the office to ask quite openly about this or the other product.*

[...]

*While the Paris shop&studio is located in quite a touristy neighborhood, the Matsis, the Berlin studio is in a very interesting and quite residential neighborhood with a vast amount of homes for the elderly. These sometimes quite eccentric seniors are beautifully enriching to the Berlin studios every day life.*

[...]







## BLESS N° 53

### [ Contenttenders ]

**Christian Mavclay's Ephemera**, a found/collaged/performed score, is experienced interactively on N°45 Soundperfume Melodized Pillow Hammock that translates weight and movement to adjustments in scale and pitch of the recorded score. The individual black and white wool pillows, equipped with hidden pressure sensors, allow to use the hammock as a giant musical instrument. Suspension and movement are visually invoked, usually experienced, and bodily activated.

**Annette Messager's Mes designs secrets** are pocketed in a simple white cotton and sensuously soft pillow. The drawings, black ink on whitelinen paper, torn from notebook(s), are direct and their erotic focus and accumulate as one of the artist's "albums" by a fictional character. BLESS pillow introduces a sensual dimension offering the possibility of various degrees of actual seduction; the various translucencies of pockets allows full visual exposure or dreamy suggestion, the secreting of desire.

For **Leigh Ledare's Double Bind**, *Husbands Vol. 1*, the BLESS pillow sham book-mark frames a page of photographs. Made of a pane of glass bordered with eyelet ruffle, it is literally a window into the intimate space of a relationship. The publication pairs pages of photos made by the artist of his ex-wife with those made of her by her current husband. A book-mark functions to keep place in a closed book; however, this marker frames, reveals and focuses our attention within an already open book. The lace sham puts an ironically romantic edge around the more complex realities of contemporary relationships. Additionally, the marker is a membrane that prevents the images on opposite pages

from touching when the book is closed, further defining the separation of the two marriages of one woman, *Meghan Ledare-Fredderly*.

For **Jim Shaw's Dream Object Book** (2011), BLESS provides a carved wooden pillow, askew in an animated gesture that resonates with Shaw's work (especially one from the 1997 series, "I thought of works for the Paris Show.") The small book of a miniature and lost exhibition neatly slides into a fitted slot; that action gives the viewer a sense of activating the dream of the unknown. Does the pillow dream the book or does the book dream the pillow?

BLESS shelters **Braco Dimitrijevic's Parc Events/P. P. Rubens - Gerda Bollen** with an enveloping blanket carved of wood. A fitted opening holds the artist's slipcase for materials that document the fictitious meeting of the baroque painter and a Gerda Bollen. The protective gesture of BLESS's response parallels that in Dimitrijevic's work which assembles and carefully conserves and conceals an "historical" event. As a nice parallel it is beautiful to know that previous books are always wrapped in a soft blanket while borrowed from the national library in France.

**Muntadas Close Up-Triptico "El País"**, presents a newspaper fragment that includes typographic accidents that visually suggest redaction and censorship. Each of the text images moves sequentially closer to print, moving the viewer from sentence to word, to font and punctuation, as the central void grows. In a similar shift to functional futility, the BLESS cushions, which are attached to each frame, are empty. Cushions not for sitting; words not for reading...

On **Kawara's One Million Years**, is hosted by BLESS with two round pillows. As with the usual performances

of this piece, one voice is female, one male. The reading of the dates is activated by applying pressure to the pillows. On Kawara's formulation of time has been publicly performed at venues from Dia Center (1993) to Documenta 11, to Trafalgar Square, to the Guggenheim (2015). BLESS invites a very personal interactive experience. Performers of the work have commented on the soothing nature of the repetitious rhythm of voicing dates; the pillows invite even more relaxation.

**Hannah Collin's Hair Show!** is a silkscreened image of hair on "occulta" fabric, with hand painted glass eyes. The title references penance (hair shirt); to wrap this show! around one's shoulders would provide no comfort. BLESS supplies the piece with a carved black wood pillow which will provide no softness.

For **Liam Gillick's Underground (Fragments of Future Histories)**, BLESS materializes an "underground" in which the book can repose. The pillow is made of a stone image print, and has slotted pockets into which the artist-book can be inserted perpendicularly. BLESS's response indirectly references the post-apocalyptic story by Gabriel Tardé which is the basis for Gillick's adaptation. BLESS's further adaptation and translation of the work allows both the book's resting and expression; it is also a convenient storage for a relaxed reader.









