

BLESS N°65 NOT THAT I CAN'T WAIT FOR IT *Constantly Challenging The Norm to Encourage New Perspectives*



Photo credit: Romain Darnaud | Courtesy of BLESS, Berlin/Paris and Freedman Fitzpatrick, Los Angeles/Paris

For the very first time in Paris, multi-disciplinary studio **BLESS** present an exhibition of their furniture products re-inventing design solutions for everyday life.

The exhibition, titled **N°65 Not That I Can't Wait For It**, has been proposed by curator **Nicolas Trembley** and is a welcome interruption to the fashion-focused events during this specific time in Paris. Held at the **Freedman Fitzpatrick Paris** gallery in the 4th arrondissement, the exhibition explores new ideas by proposing the yet unrealised or imaginable, provoking shifts in existing perspectives.

Founded in 1995 by Desiree Heiss and Ines Kaag in Paris and Berlin, BLESS inventively cross the realms of design, art, architecture and fashion. We've communicated their work is our print issue 5, highlighting their light-hearted humour and extreme wit in execution of their ideas. BLESS constantly question existing notions for design and embed new thought into those that engage with them.

Previous projects are found within the exhibition, such as *N°07 Living room Conquerors* presented in 1998 originally, whereby a variation of leather-dressing options for common plastic chairs were explored. BLESS' *N°60 Lobby Conquerors* project presented at the Chicago Architecture Biennale in 2017 proposed re-looking at notions of luxury with a lobby covered in fur: the BLESS 'Chairwears'. The 'Chairwears', which can customise existing furniture such as the classic Lukki stool by Ilmari Tapiovaara (produced by Artek), are also presented at Freedman Fitzpatrick. Photographic images from BLESS founders Desiree and Ines' travels are showcased at 1:1 scale in the exhibition too, such as the Richard Neutra's modernist house in Silver Lake. BLESS' recent residency there found their continued interest and research on images there amplified, the outcome results in those images infiltrating other projects (such as their blankets woven with photos taken in Iran, in addition to hand-knotted rugs made in Nepal for their *Stairways* carpet).

The *N°65 Not That I Can't Wait* exhibition is a chance to experience BLESS past and present, and to take home their perspective figuratively or literally. Exhibited until March 9th, 2019.

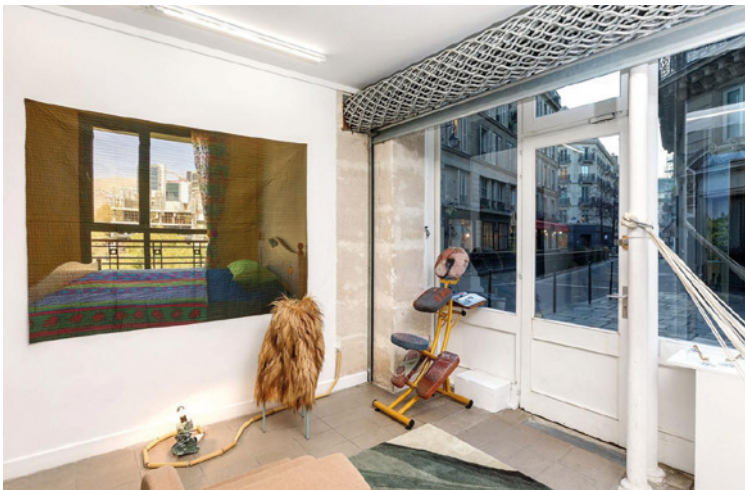


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