

**no bias.
a double entendre.
overview of the installation.**

no bias attempts to express and suggest the movement in fashion from gender juxtaposition toward gender neutrality. in textiles, bias is the diagonal of woven fabric. apparel is cut on bias to achieve (and historically assign) feminine fluidity. there is no bias cutting in the installation. the mounting on repurposed stretched canvases covered with perfectly on grain repurposed muslin speaks as well to the "containment" of no bias.

the menswear suit jackets are transformed to express both the feminine and the masculine in the repurposed shapes and added embellishments asking for acceptance of both, in a gender balance or neutrality proposition. the pre-existing gender bias in the garments has been reassigned asking the viewer to regard the fashion piece now with no gender bias. traditional aspects of gender defining in silhouette and embellishment are expressed with more and then less exaggeration in the series from beginning to end.

the change in the shoulders and waists as well, conveys historic gender assignment. the artist refers to the cinching and binding at the waists in the first 2 canvases as a type of micro-violence. the waists gradually relax with every canvas, with no binding starting toward the middle of the series.

the shoulders have been neutralized by removing the historical classical tailored structure. the shoulders become natural, more sloped to suggest humility.

the installation also speaks to the cultural movement of eco social values in fashion. the installation was made in zero-waste process, even the thread waste is in canvas #2 and the accompanying apparel pieces (ø2 shanghai jacket and antebellum skirt) as embellishment. attention has been given to the design anatomy of the fashion apparel pieces featured - the jacket intends gender neutrality juxtaposed against a skirt with historically defining gender from a period of time of extreme cultural bias, reflected in a design aesthetic.

critical gender assignment in fashion apparel is defined by the cut, shape, size of shoulders and choice of textiles in menswear. this applies to the shoulders and especially the waist in womenswear as well as choice of textiles. the used components are laden with purpose for this installation.

globally sourced menswear jackets with textile artifact, have been used as embellishment, with a focus on the use of lace, ornamental brocades and trim. tailor's tape for example, removed from some of the shoulders and lapels have been used as embellishment in series #1 and #2 canvases. each series has its own provenance and its own story of journey and expression.