

Ø was founded upon the principles of being mindful of the environment in which we live and accountable to humanity, whom we serve and care for.

Ø GLASS was founded by karen glass in 2015 based on a concept she designed while living and working out of her studio in florida. she was deeply involved in the development and the daily work of an organic farm on her property.

glass had a life long career in the global fashion textile and apparel business. in moving to ATL she began the process of exploring life-work as an attribute for a domestic social enterprise while living within a community of creatives and conscious practitioners. since 2019 she has been in the reading/ greater philadelphia PA area. she currently advises on business cultural values and added purpose and is developing a model for creating value in communities through conscious evolution dialogues (CED). the principles of spiritual ecology, and the mindfulness of purpose in life and work shaped the processes and aesthetics of Ø GLASS.

now, through these life processes, glass has found a deeper calling to serve. although she still sees herself as a spiritual ecoist, and maintains a small practice in ø conceptual fashion art, she is called more toward life to end of life coaching, death doula work, and spiritual healing recovery and restorative protocols. she sees this work as serving those seeking resolution and closure across all domains of life through the process of conscious living, evolution and conscious dying.



founder/artist-karen glass

**an invitation from the artist to look and explore:**

glass has come to know, through both her artistic and spiritual work, that relationship is the path to self-awareness. no bias (2023) is a conceptual fashion installation that invites one to journey into relationship with its story from canvas to canvas, taking time to read and reflect on the intention and detailing of each canvas, and to explore the completed apparel pieces that came out of the studio factory in atlanta (2015-2020) with the same intention of acknowledging the progression of letting go of old ways of doing that bind us and of the contrasts within ourselves and others that perpetually keep us conflicted in the ways we express ourselves. if you are inclined to spend time with this work, it is the artist's hope that you will see yourself with, and in others. you will see contrast, conflict, bits of micro violences with tenderness and sighs, narcissism followed by stoicism, you will see resolution and closure as a continuum of knowing that we have and will continue to bind, define and shape in efforts to contain. perhaps you will walk away from no bias with the feeling of acceptance of knowing we are constantly changing and evolving. and perhaps you will walk away with the feeling that you have seen some beautiful bits and pieces of expressive textile artifacts that have been repurposed to tell a story that spans decades. all in a process of zerowaste.

glass has not used letter case in 13 years since she committed to a zerowaste life.

**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.

## **ø 2 shanghai jacket with antebellum skirt no bias series apparel pieces**

the ø 2 series took 2nd hand menswear clothing along with secondary and tertiary textiles and upcycled them into new pieces adding feminine detailing. glass feels the feminine detail gives the wearer a more distinct sense of our growing interest and tendency in gender mixing and neutrality in fashion and in our thought processes to approaching everyday life. the look featured here is a juxtaposition of gender, circa, social position and culture. a 1960s modern "dark" colored menswear upcycled jacket paired with an "off white" antebellum (1812-1860s) upcycled wabi sabi (asian design aesthetic) skirt.

in living and working in atlanta, glass came to personally experience the emotional connection the city and especially its creative culture, shares with the history of the south and of terminus (atlanta's original nickname-actual was marthasville), called so because the atlantic railway ended in atl and atlanta was considered a feminine version of the name atlantic.

1960s: ending of midcentury modernism, american civil rights continue to take hold with social transformation, multiple emerging styles were influenced by multiple cultures, wildly artistic styles were driving the "new" pop culture and freely expressive options for ways of life. sleek, swanky minimal styling was beginning to get paired or replaced with more organic flamboyant style and shapes. the end of the 60s remains a significant cultural "revolution" and historical turning point in how we shape the values of life and how these values effected fashion and its making process and aesthetics.

1860s- marked the end of the antebellum era with the beginning of the civil war. antebellum style was often characterized by a dark jacket and a full opulent often lighter colored skirt. the south antebellum culture was fostered by the use of slavery. the end of the antebellum era with the style of life it represented, could possibly be seen as the seeds of american civil rights.

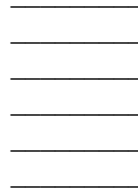
glass drew on her feelings about these two periods and the presence of a tender "pain body" experience she sometimes felt in different parts of atlanta. for a brief time, she considered doing a retail shop near the ebenezer church in the MLK district. she came to see these antebellum impressions as a style of contradictions: dark—off white, sleek mod menswear—restrained feminine details, movement toward clean controlled connected running lines on top (north)—organic rough, ripped, torn remnants, makeshift winding change ups (like the city streets of ATL), multi-pieced and layered organic movements on the bottom (south). her emotional impressions of ATL, the quest for understanding the ecological grief she was experiencing about the decades long production of mass apparel she held herself accountable for, and the developing spiritual calling she felt for serving others was the foundation for the zerowaste life work project of which these 2 pieces are holding space for in the exhibition, as well as the accompanying series entitled "no bias" that digs even deeper into social and cultural voice under the lens of fashion.

so, how does a torn embroidery remnant from shanghai china come to be tucked into a piece with such a story of provenance, both in thought, time and in place?

the easiest most practical answer is because it was present, in eyesight, off white, and fit perfectly inside the front of the dark jacket as it was being reconstructed. glass questioned why this chinese embroidery piece called to her as she and the other stitch artists in the studio factory were building ø 2 jacket #2. but then the hole repairs began to take on meaning as they began to take the shape of i ching hexagrams (in the chinese book of wisdom), most especially the solid, unbroken horizontal lines.



in referring to the i ching for insight, she came to the very first hexagram (2 trigrams-top and bottom-north and south):  
1. ch'ien/ the creative, denoting its dualism in character of the sublime and the great.



the creative trigram carries the attributes of polarity, conservation, perseverance, prudence, justice, fortitude and temperance.  
this insight gave further purpose to the development of the ø work at the time and the two apparel pieces in this look really give  
voice to the deeper purpose glass tried to convey as a model for a fashion brand and its processes.  
the aspirational photography of the brand speaks even more so to the compassion glass holds for eco-social value.

ø 2 shanghai jacket below has been updated and further embellished for the no bias installation.



this #2 piece in the ø2 jacket series was created in the studio factory at the goat farm arts center in atlanta in august and september of 2016. it was completely reconstructed by hand taking nearly 60 hours, not all of which is visible. provenance of this piece began in the yu garden district of shanghai china. the front inside panels of off white colored embroidered silk chiffon were found here by glass (in 2000) in a tiny shop in one of the two buildings that then made up the yu (yuyuan garden) district.

that building has since been demolished. glass was on a consulting project and had no sense yet for zerøwaste. this textile archive was originally intended to be used as embroidery design on a mass market piece.

the “found” piece has been mounted into this ø 2 piece exactly as it was found, with most of the back cut out. the taping that covers the edges of the silk chiffon panels was found in a flea market in venice italy. the cotton “mattress” thread used in the tailor stitch accents, came from a consulting project in austria for grüne erde, who's original products included organic, handmade mattresses. the linen handkerchief in the breast pocket along with the lace attached to the sleeve bottoms came from a collection of handmade linen lace handkerchiefs that were from glass's sister's-(their) grandmother's collection (youngstown oh) and her sister's friend's mother's collection (berks county pa). the menswear wool jacket (assumed estimated circa 1960s-based on original cut, lapel size/shape, button quality, shoulder shape and internal construction) has been deconstructed in the shoulders to a natural softer shoulder width and curve, and the silhouette modernized with a longer slimmer torso line. the jacket was found in a “purchase by the pound” vintage store in cambridge ma called the garment district, with multiple tears and moth-eaten holes. the holes presented themselves as an opportunity for embroidery design and have been “repaired” with a repeating horizontal line motif that glass then identified as the “i ching” motif, as it calls to mind the chinese “book of changes” in which horizontal hexagrams are presented through a process of oracle reading and representation.

throughout glass's personal spiritual path, the book of changes has endured as a reference for conducting one's life with intentional purpose. this, as was written about above was the foundation for the zerøwaste karen glass brand and philosophy:  
live life with fewer things of greater value.

antebellum skirt (only)



this piece was designed specifically for conceptual photography that conveyed the impressions and aspirations of the brand and its heritage city atlanta. it is constructed and deconstructed for exhibition only now. it is of multiple U.S. origin, secondary market sourced, raw, washed, cotton muslin that is supported by a 2nd hand (thrift store) wedding dress with a crinoline underpinning to capture the volume and drama of the style of the antebellum period. the haphazard, organic, untamed, suggested "falling apartness", of the wrapped and draped skirt attempts to capture and suggest the "underpinned" state of the pre-civil war south, suggesting that antebellum culture and its economy was not sustainable. at the beginning of the civil war, two thirds of the worlds cotton was coming from the slave-labor us south. the elaboration of style capturing the era, is in contrast to the cotton muslin, inexpensive roughhewn basic fabric, ripped, torn, roughly stitched, twisted and belabored speaks further to the antebellum south's emergent major commercial crop-cotton, grossly economized by human chattel. glass has had a career long tender affinity toward raw minimally processed cotton textiles, she feels it is the world's textile workhorse plant fiber. cotton is ubiquitous and supports all the fundamentals of life on earth. it is a divine plant fiber that just keeps giving to the world. cotton is grown, it's harvested, its commoditized over and over again and yet it still keeps giving to support all forms of life, whether it be for medical supply, food preparation and storage, building and home use and yes, for textiles and apparel.

cotton is completely bio-degradable and starts to decompose in 7+ days. every time she is composted back into the earth, she carries with her, the legacy of magnanimity with forbearance and compassion for a history of both human and ecological grief. glass respectfully asks us to be kind to the textiles in our daily lives by using them sparingly and yes with a reverence for the broader scope of their use and the legacy of support they have given us across generations and millennia of time, place and consciousness.



1. bound and done up



## no bias series #1: bound and done up

this 1st canvas in the series asks the viewer to consider and reflect:

why do we bind?

constriction.

constraint.

containment.

control.

ownership.

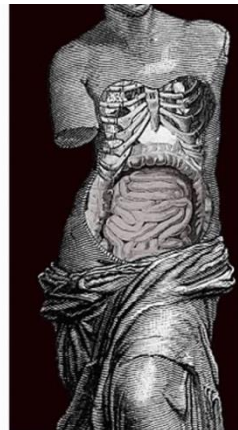
protection.



manipulated victorian photo



1800s drawings of the effects on the body of the corset



to bond.

to hold in place.

anticipation (of release).

the left figure on the canvas depicts the extreme at the waist of no room to breathe, no room to move. full on constriction that historically defines the feminine, a small, tiny, cinched waist. then refers the eye to the same at the ultra-small wrists adorned in black lace, coming off the full and broken volume in the sleeves.

the left figure further suggests austerity (no color contrast, no frivolity, no breast pocket adornment) with a hint of both the demure and the suggestive, at the bottom Y. "she" alludes to beauty as subterfuge- suggesting that we define beauty as assignment to the feminine by containment of gender: binary gender.

domestic containment is an example of gender containment for the sake of good (religious?) values. domestic containment:

the feminine role is in the home. the masculine role works to provide a stable secure environment.

again-a binary proposition.

the cross at the waist carries a foreshadowing to canvas #4.

the right figure continues the suggestion of humility in the shoulders and depicts the beginning of release, letting go of binding at the waist-of containment of the feminine, but again with subterfuge. the waist binding may be coming undone but continues. it is then done up with the adornment and grace of white lace, continuing the suggestion of feminine assignment by maintaining containment and constraint. this figure also suggests the ambiguity of gender assignment in textiles. lace was originally a gender-neutral textile. the pocket handkerchief begins the series dialogue with gender assigned fashion adornment/embellishment. the waist binding tape closure transforms from tied with a cross at the left waist, to tied with a bow at the right waist-austerity to anticipation (of release), foreshadowing the coming joy of expression through gender neutral adornment. "she" alludes to a coming suggestion of embellishment as charm and tenderness to enhance and allure, to attract us to engage and bond with another. the shape of the kerchief (loosely suggestion the form of a fleur-de-lis) on this figure foreshadows canvas # 4.

there is precision with intention reflected in this 1st canvas and somewhat into the 2nd, calling to mind glass's training and early work as a custom couturier and tailor. her schooling was in classical french couture, including a brief internship in paris with madame grès.

the progression through the no bias series invites the viewer to reflect on precision in apparel making as an attribute of quality in design of textiles, silhouette, aesthetic and construction or craft person-ship. the viewer will notice this tight precision becoming loosened and casual as the series progresses suggesting a casualness to quality that has affected the sustainability of fashion. the series ends with the same proposition of precision, but with a different voice. silhouettes move quickly from tight (constricted) slender form as the primary voice to a more collective voice of full-bodied form with unapologetic embellishment (canvas #3).

**provenance:**

- both jackets:good will, atlanta-contemporary fabrics and styling.
- left figure: black lace at sleeves-vienna austria flea market. circa 1960s.
- both figures: black lace at bottom Y-lyon france lace factory repurposed head end (first weaving of a new textile) 2002.
- the black and white (old mold stain) tape at the waists is tailor's edge tape repurposed from old menswear bespoke used at the lapels and parts of armscye to hold shape. circa 1930s.
- right figure: white lace-lyon france factory repurposed head end-2002.
- right figure: breast pocket kerchief-family and friend's family's collections-youngstown OH, mohnton PA.  
handkerchief linen, hand crochet edging. circa 1950s.
- white thread: scharnstein austria, organic handmade mattress factory 2008.
- leather brand labels: NYC leather showroom 2000. laser burning-brock scott atlanta



2. coming undone

## **no bias series #2: coming undone:**

the 2nd canvas in the series holds space for the continuum of humility at the shoulders but with a further release- a coming undone at both waists. the left figure holds a party for "her" newfound freedom by sporting a ruffed wide and tall waisted cummerbund deliberately placed over the jacket at the waist instead of under it for show of "his" feminine side-a first allusion to the coming gender refashioning in this series. the turned-up collar and exaggerated pocket kerchief suggests a bit of the dandy apparent in all well styled fashion, lending a bit of gender ambiguity to the piece as well. the rough muslin (upper cummerbund) suggests the tired, used, worn-out masculine definition of gender defining in the anatomy of fashion apparel. the old lace below it further defines this with the opposing feminine definition-lace at the waist. the circles at the waist allude to the cycle or circular pattern of style and gender assignment in fashion clothing.

the right figure speaks out- "there is chaos coming" with a big expression of change. the waist may still be slightly bound, but "they" are coming undone by mixing it up, with remnant twisted threads, expressing the chaos "they" feel about it. the ambiguity-the change, the internal feelings of both genders are expressed in this piece. the jacket's arms are gestured to express audacity-the sassy within. the "mixing up" is playful, not heady and heavy. the internal (usually hidden) tailor's taping at lapels is exposed and used here as embellishment. this piece gives voice to the next canvas, saying "here we come..."

## **provenance:**

left figure: jacket- youngstown OH thrift store, circa 1960s.

left waist upper cummerbund: rough muslin-pulled from the inside of the jacket that had been used as interfacing. circa 1930s.

left waist lower cummerbund: pale yellow lace-prague CZ flea market, also used at breast pocket. circa early 1900s.

left center waist: circle pattern lace- vienna flea market. circa late 1800s.

left center waist thread: scharnstein austria organic mattress factory.

right figure: jacket and pocket lace- london UK, portobello rd thrift store, button- shop in NYC, threads at waist are thread waste from this series. tailor's tape at lapels was pulled from an old bespoke jacket.circa 1930s.





3. bedazzled and bedone

### **no bias series #3: bedazzled and bedone**

this canvas brings the chaos of canvas #2 to full bloom expression of adornment and asks the viewer to see the OTT embellishment as acceptable for all genders to have fabulous fun with. the mixed matched textiles and appliqués speak to being who ever we want to be and to be thrilled and outspoken about it. there is no bound waist. the sleeves in the center are deliberating missing to suggest one piece, one expression, one neutral position of gender assignment in full fabulosity. although the shoulders are again sloped to suggest humility, this canvas encourages one to be openly creative and joyful about who we are and how we dress. the sleeves are gestured alike and meant to be casual and inviting, as if to say “come on into the party of a lifetime. the provenance is as diverse as the visual narrative.

#### **provenance:**

- left figure: jacket-paris FR- thrift shop in le marais, christian dior label-circa 1960s.  
pink embroidered silk dobby weave-hong kong-kowloon junk shop, circa 1940s.  
pink/mauve silk rayon jacquard-traditional chinese cheongsam fabric from a tailor on pell st in chinatown NYC circa 1990s.  
pale pink beaded lace trim-sample cutting from french lace vendor- premiere vision textile show in paris-2002.  
pink chantilly lace at hem of left jacket-cutting room floor-italian apparel factory outside venice, italy.  
pink thread-NYC color trend skein service spring/summer 2003.
- both handkerchiefs from family and friend's family's collections from youngstown OH, reading PA, mohnton PA.  
fine “handkerchief” linen with hand crochet edge detailing.
- right figure: jacket from the “garment district” 2nd hand shop-boston MA, circa 1970s.  
green and pink lace: sample head end- lyon france lace factory 2001.  
pink/multicolored brocade appliqué-silk rayon brocade fabric factory outside shanghai china. 2016.  
leather brand label: NYC show room cutting. laser burning-brock scott atlanta





4. fleur-de-lis

#### **no bias series #4: fleur-de-lis**

this canvas takes a different turn into gender assignment in apparel and focuses briefly on specific adornment, as it references religious ritual and suggests its historical patriarchal influence on gender assignment in society and fashion. a bit of context: glass chose to explore religion in this series as it speaks to gender within social and cultural confines or as referenced in the 1st canvas, containment. glass first learned of homosexuality in catholic grade school at age 12 from a male teacher, (who left before the end of the school year). when she told her parents about it, her father was livid that a teacher would talk to 12-year-olds about something he explained to her, at the time, that "only men who were in prison did" this was the mid 60s. sexuality and gender preferences and callings were still very much hushed and shamed, especially in religious communities and catholicism was no different. glass was still wearing a veil to mass during this time. the veil of women in catholicism originally was intended to teach women to remember the "spousal (binary) relationship" between christ and the church. it represented sanctity and dignity of women, but it also represented a woman's submission to a man within a marriage. glass sees this as the containment of the feminine by the masculine as referenced in canvas #1 - a practice of binding us into relationship, unspoken social contract and deep-felt social identity. glass still has her mother's veil and considered using it in this canvas but chose one of her mother's catholic medals instead, placed inside the cross on the right jacket. the medal represents one of the many mythical stories of st anne, the mother of mary, the mother of jesus. this medal was a gift to glass's maternal italian grandmother from a "pisano" from their family's hometown in italy, who had migrated to a small community near quebec city. it bears the image of sainte-anne-de-beaupré-the protector of many from different callings and walks of life-of any gender and came from the famous church that carries her name and her relics. the french origin of the medal also speaks to the inter-woven provenance in this canvas. glass's first spiritual teachers were missionaries of the sacred heart whose mission is love and compassion for all individuals- from them, she learned that "sexual orientation" as they referred to gender then was a choice and even a calling for some, there was no talk of gender shaming.

although the juxtaposition of the sports jackets (circa 1960s) against the priest's ecclesiastical stole (circa late 1800s) at first seems too broad, further reflection brings the visual narrative together. canvas #4 continues its narrative of humility at the shoulders and complete release at the waist, but with a different perspective on the role of jackets, and adornment that glass felt needed to be addressed in this series. the sports jacket was originally only worn by men (design origin about the mid 1800s) and was considered a "mid" fashion statement between the formal and the casual. the casualness of the 60s jackets in both canvas 4 and 5 speaks to the "casual movement" as socially accepted fashion and the beginning of the "deformalisation" of the catholic mass. the mass was changed from latin to common vernacular (english in the US) in the 60s. and most days now people can wear just about anything they like whenever and wherever even jeans to church. the intended casual approach to construction and technique in this piece and the next canvas as well, references back to the precision and quality of canvas #1 and #2, and fashion (in mass) being more "democratic" now.

the attention to quality and precision is more an elitist pursuit in designer fashion than it is in everyday fashion, which has a wardrobe life of about 5 weeks. in this canvas, there is intended "handmade" techniques that travel off the "straight and narrow path" (pun intended). roughhewn stitching is en vogue and common now.

the figures are intentionally fuller suggesting our ongoing social acceptance of different norms of any and all past socially unacceptable choices of the body, the mind and of our spirituality. the arms are gestured in a more casual manner. we can choose to be free of social containment in today's life and we can express ourselves in just about any way we choose. but glass would add-as long as we "do no harm". that we see this release of constraint, of the ties that bind us as a freedom to enter into deeper caring and loving relationships with each other, our own selves and humanity at large.

the title of this canvas references the french components and provenances of the piece as well as a nod to the french founder of the sacred heart missionaries, jules chevalier, of whom glass references above.

also, as the draping of the breast pocket kerchief and the placement of the priest's stole on the left jacket was taking shape, the image of the fleur-de-lis took shape and gave further voice to this piece's foray into religion, its changing perspective on gender, and her early french influences that helped evolve her own views on social influence and change.

the fleur-de-lis symbol in a few words represents a lily, purity and resurrection and has been a symbol for france since the middle ages.

**provenance:**

- jackets: boston MA, garment district 2nd hand shop.
- priest's stole: paris FR, clignancourt marché au pus-flea market circa 1860-90.
- gold lace: paris FR, clignancourt marché au pus-flea market circa 1860-90.
- gold thread: vienna Austria flea market
- catholic medal: quebec city, Quebec CA
- linen and hand crocheted kerchiefs-family and friends' family's collection- youngstown OH, reading, mohnton PA
- leather brand labels: swatches from a leather show room in NYC, brand was laser burned by brock scott of atlanta





5. suffer, suffragette or suffragette city?

## **no bias series #5: suffer, suffragette or suffragette city**

this canvas is a triple play on words and their various meanings in relationship to the evolution of gender bias in society and fashion and the conflict and suffering that occurred during a critical time of release for the feminine in society. suffragist was the original title women came to adopt for those actively engaging in getting the right to vote for women in patriarchal society. a newspaper columnist demeaned the phrase suffragette, imply the movement as small and "cute" and should not be considered with any kind of importance. essentially that the feminine role should stay at home in the kitchen or her "little place- the kitchenette". suffragette city refers back to the origin of the movement in the UK, the provenance of the left jacket and the david bowie (UK artist) song about sexual innuendo, suffragette city. glass came to this title by way of a dear friend who saw this canvas as it was developing and said that the figure's style began looking like suffragettes- of which the word is now common in the american lexicon. this got glass to thinking about the elements above and took a look at some of the jackets that suffragist activists wore and began to construct the concept for this canvas. feminine or intuitive consciousness has historically suffered the conflict of gender bias regardless of which body, mind or soul they are in. be it binary, non-binary, male, female, trans, neutral, agender, pangender, genderqueer, two spirited, third gender or cis.

the left jacket is a 60s riff on the original british smoking jacket that only men wore and specifically for the past time of smoking. it is also a type of "sporting" jacket. the full-figuredness of the jacket is a continuum on body acceptance and gender-neutral styling, but glass feels with a certain charm and playfulness that the jacket's dobbie weave velvet holds on its own. the gesturing of the arms, the kerchief tucked into the sleeve at the wrist, the fun-colored lace at the hem and breast pocket add to the dandy attitude of this piece. glass's intention was that although the overall concept of this canvas conveys a more serious message, she hoped for visual levity in the moment, a step back if you will, to consider the joyful moments of challenge.

the right jacket is a contemporary sports jacket as well but styled with ultra feminine detailing to suggest any gender preference. the juxtaposition of sport, formality, casual attitude, the feminine and the masculine are all acceptable ways of bringing fashion design together now, regardless of it being new, used, restyled or upcycled.

together these 2 jackets tell a story of bringing common elements of contrasts together in playfulness, color, and attitude.

### **provenance:**

- left jacket-portabello rd, 2nd hand shop-london UK  
lace- factory head ends paris premiere vision trade show.  
kerchief with hand crochet-family and friend's family's collection youngstown OH, reading, mohnton PA.
- right jacket-goodwill, shillington PA.  
lace- munich germany circa 1970s-originally from a dress glass wore to a brother's wedding.  
button- NYC shop, leather labels NYC showroom cutting, laser burning-brock scott atlanta.





6. unbound, re-bound, redone



## **no bias series #6: unbound, re-bound, redone**

this final canvas brings this story of gender evolution in fashion full circle and to an open ended close.

the shoulders, the jackets' waists and the styling are expressed to be humble, neutral and minimal. the use of traditional menswear suiting expresses this style as being completely accepted as/for "any" gender in fashion now. it depends on how the wearer wants to define the gender style of the fashion they wear as well as how they define their own selves. the minimal ruffed edges on the left figure is simply a reminder as we close, that adornment to any degree, as we have seen in this series, is an accepted individual fashion choice and glass feels strongly about its use as being gender neutral.

there is a but though. the "binding" stitching tells us to be mindful of our history-the beginning message in the 1st canvas. we have a cyclical existence and have seen that history repeats itself- especially in the context of society and expressively so in fashion. what comes around goes around. we are encouraged to be mindful and respectful of human evolution, development and personal choice. fashion and how we create its art, design, form and function is a reflection of this.

to reference bowie again "i watch the ripples change their size but never leave the stream of warm impermanence. so the days float through my eyes but still the days seem the same".

glass humbly requests of the viewer that you experience fashion with a deeper sense of why you choose to wear what you wear in so much as how you define yourself and also how much you choose to own, for how long you own it, where it came from and how and by whom it was made.

she advocates living life with fewer things of greater value, by being mindful of the environment in which we live and accountable to humanity whom we serve and care for.

the tag on the sleeve of the left jacket is a reminding remnant label from the original studio factory in atlanta and its purpose in life and work.

### **provenance:**

- both jackets: good will atlanta-left circa 1980s, right-contemporary
- muslin trim: installation waste
- thread: organic cotton-scharnstein austria, organic mattress factory
- leather labels: NYC leather show room cuttings. brand laser burned by brock scott, atlanta