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**PHD THESIS  
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***THE GARMENT AS A SYMBOL OF THE ROMANIAN SOCIETY'S  
EVOLUTION  
(1980-2010)  
SUMMARY***

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## THESIS ABSTRACT

### THE GARMENT AS A SYMBOL OF THE ROMANIAN SOCIETY'S EVOLUTION

**Key words:** garment, Romanian society, ie (Traditional Romanian blouse), fashion, communist period, post-communist period, Nicolae Ceaușescu, Elena Ceaușescu, dictatorship, freedom, jeans, identity, globalization, young generation.

*“Perhaps a true history of the Romanian community should start from clothing habits and fashionable tics in matter of personnel ornament. Perhaps nothing reveals more exactly the way of being, phantasms, the tyranny of models, the succession of models, complex of inferiority and superiority, political aspirations, frustrations of cultural matter and civilizing archetypes than the manner to change the garments”.*

*Valentin Protopopescu*

This paper aims to explore in a fresh yet rigorous approach, the Romanian fashion in the past 30 years, still an unsettled period in the local culture. Also, given the need of a specialized literature in Romania, the paper aims to establish a possible starting point for future openings of studies. Therefore, we intend to improve the existing Romanian literature on clothing and fashion, through a series of researches conducted on the fixed chronological segment. We will analyze the various aspects of clothing in the pre and post-revolutionary Romania and we will highlight beliefs, attitudes and behaviors related to the human image.

The literature study reveals a significant number of researches and articles which deal fashion in a general way, and also of some current works concerning fashion as a cultural phenomenon integrated today in postmodernism, but few actually reach the issue in a historical context.

For understandable reasons, the communist Romanian fashion history receives modest attention from specialists in this field. The only noteworthy work is the volume of the history of costume named „Artă stil, costum” (“Art, style, costume”) signed by the Romanian art critic and historian, Adina Nanu. This work alongside the author's collection of costumes, which contains exhibits dating from 1850 and until today, were the starting point of this research and of course a rich documentary material that we refer to the thesis.

During the research, I found however, insufficient autochthonous works to study particular garment history directly related to major changes that occurred in Romania, between 1980-2010: 1980-1989 era, a difficult step for most Romanian population, effect of the measures imposed by Nicolae Ceaușescu, president of the country in that time, with the obtrusions regarding the individual image, with the indispensable formal clothing for the integration into the social life. The second period is that of the years 1990-2010, in which is made the transition from the exuberant image of liberation from the totalitarian regime, translated through the cliché “casual” of Mr. Petre Roman’s sweater, ubiquitous on the Romanian television screens that transmitted the revolution live, to the different phases of relearning the truth and real life circumstances. Alongside a more objective analysis of the official lately communism fashion we will also try to show some niche solutions, through which the Romanian creativity could still be expressed. We are also stating that our study seeks to demonstrate the prevalence of a network of Romanian cultural values and how they manifest in material objects such as clothing. Moreover, we present the importance of the garment as a way to influence social psychology, and consumption of symbolic interactionism, as validation approaches and understandings of social construction through clothing in the context of history.

By exploring the construction and meaning of communication by garment, we want to make a contribution to the existing knowledge base about human behavior in Romania, focusing on issues concerning symbolic interaction, namely consumer behavior and the diffusion of innovations and acculturation that characterized contemporary society. An extensive bibliography testifies to the permanent western rewriting history from the perspective of the garment as a deep structure.

We aim to address fashion, as a significant cultural production for understanding the society, subject which is less considered by the political, publishing and scientific debates until the second half of the twentieth century.

We will reassess the historical events and Romanian fashion history during the proposed period of time, testimonies of unpublished sources, movements and artistic events which involved fashion both as social fact and as art. We want to emphasize the decisive role of the garment in the characterization of the Romanian individuals in the society, fashion symbolism being directly linked to the mentality of an era and personality of each one of them. In this respect, we will go through a “part of national historiography” which “aims to reveal the

mystifications of the communist propaganda through studies of myths and symbols created and circulated by ideologues and cultural responsible of the official party propaganda machine, of the identification test, unnatural and forced of the ideas and goals of communism and liberal aspirations of innovative ideology and national movement from previous eras.”

We start from the fact that fashion is a mirror to society, reflecting social, economic, sexual, political and cultural attitudes of an era and highlight the quality of the garment which is a direct indicator of conditions and social relations. Deciphering the messages that clothes send, we can identify the types of organization of a state, citizens’ hierarchy by rank and wealth, their relations, right and the role of women, etc.

Understanding the symbolism of the costume cannot be extrapolated from the historical and political coordinates of a country. Thus, fashion historian, Aileen Ribeiro, appreciates fashion as being “the only art that reports so closely the narration of our lives, both as individuals and as in relation to the wider world; because clothing is simultaneously personal (a reflection of our self-image), and that fashion is, in the words of Louis XIV, a mirror of history.”

According to the doctor lecturer of the Faculty of Journalism, Communication and Applied Foreign Languages of Tibiscus University of Timișoara, Tania Petcovici “For the theorist, fashion is a social code for styles and behaviors, characterized by rapid change, associated with historical periods when social alternatives are numerous and available and during which traditional ways of control – habit, name, title and fortune – have lost credibility.”

Gilson Monteiro, a professor at the University of Amazonas (Brazil) notes that “clothes represent a mirror of itself, it marks the separation of the classes.”

For the post-revolutionary period, we will analyze the creations of the most interesting Romanian fashion designers, focusing on the younger generation who received specialized studies and trying to decipher the signs that customize Romanian fashion production in the context of globalization.

From the point of view of the historical framework, the information before 1989 with reference to the period which we have in attention is incomplete. Since 1989, the testimonies of the forefront political actors are published in memoirs, however the subjective nature inherent for the genre, creates difficulties in trying to reconstruct history. Thus, in terms of the Communist dictatorship in Romania, the historiographical works treating this subject, are signed by the authors Lucian Boia, Florin Constantiniu, Adrian Neculau, Dennis Deletant, Adriana Georgescu, Ghiță

Ionescu, Stelian Neagoe, Șerban-Rădulescu Zoner, Ioan Scurtu, Vladimir Tismăneanu, Vlad Georgescu, Constantin Hlihor. Ceaușescu, regime's characteristics, the ideology, the outfit of the leader and his wife are present in the work of some analysts and specialists from related fields of history, such as: Paul Câmpeanu, Dennis Deletant, Lucian Dincă, Pierre du Bois, Mary Ellen Fischer, Anneli Ute Gabanyi, Gail Kligman, architect Camil Roguski.

About the communist regime were many discussions. In defining the totalitarianism in general, observing ideological similarities and differences, the differentiation of totalitarian ideology leaders in different states, such as Stalin, Brezhnev and Ceaușescu in Europe, Mao Tze Dun and Pol Pot in Asia, Juan Peron and Augusto Pinochet in South America, there are fundamental works of authors such as Hannah Arendt, Raymond Aron, Francois Furet, Jean Francois Soulet, Stephane Courtois, José Gorovitch Oleg Sarin,

We will focus on the image of fashion in social and historical context of the pre and post-revolutionary Romania, addressing the dressing identity of the two eras, both individually and collectively, as appropriate, conceived as a “legacy / construction of a difference, a contrast development, implemented in a configuration of an otherness”. The study of identity through garment is only possible if it is understood the interdependence between fashion creation and socio-political and economic environment specific to the time interval that we have proposed to cross. Everything that was said to be fashionable throughout this default time segment, in the actual clothing and accessories, has evolved constantly in direct relation to the level of education, Romanian population taste, with the spiritual atmosphere created by the socio-cultural movement in general, the level of freedom and information of the population, the role in society of the man and woman or the main or side effects of the political events that influenced the Romanian life.

At the end of the paper we will present and explain a number of personal fashion projects and show costumes, embedded both in the creation of clothing and among current interdisciplinary experiments.

The thesis is divided into three chapters.

Therefore, the first chapter entitled *The garment, symbol of identity* aims to inventorize and clarify, making use of the advances of modern sociology, the main lines of research (historical, anthropological, sociological, psychosociological, semiotics), the distinction between fashion and clothing in the explanatory sphere of the fashion phenomenon. In this respect, the analysis of the fashion will be under theoretical acquisitions on socio-cultural roles and the many

social interactions, the clothing demonstrating its source of communication between the individuals of a society and highlighting status indicators, their age and gender. The subsections through which we will try to highlight this research directions are the following: *Clothes as means of communication - ways of expression*; *The garment relative to a reference system - cinema, theater, show* (the most important reference source considered in the making of this subchapter will be the work of *Unda Popp*, "*Performingul de costum*") gives color to the semiotic character, showing both information such as the personality of the played character, biological cues, such as race, age, gender, and also the social ones (profession, social status); *The costume – a way of interpreting social cues, religious and political norms*; *Self-image and concealing through clothing. Role play*; *The management of appearance and fashion interests*, (an important reference source will be *Erving Goffman's* work, which introduces the term management impression, framing the natural tendency of people to present themselves in a positive manner also by clothing, in front of others; I also studied the works of *Teodor Borșa*, *Alina Duduciuc*, *Susan B. Kaiser*, *Jean Baudrillard*; in the chapter *Artistic interference in fashion* we will highlight that both fashion and art share the same symbolic language; we will demonstrate that despite the fact that fashion was considered for a great time something commercial, a capitalist merchandise, with a superficial touch, while art was considered emblematic in defining culture and reality, creating clothes, always looking for new ways to achieve their figures of speech, metaphors, structures and identities, contributes to achieving their identities. In doing so, we used the following reference sources: *Doina Sbârciu Lucanu*, *Brooke Hodge* and *Patricia Mears*, *Umberto Eco*, *Bradley Quinn*, *Gianni Vattimo*, *George Achiței*, *Saisselin G. Rémy*.

**The second chapter** is dedicated to the first presented period for the research and aims that by ***highlighting the clothing views in Romania during the years 1980-1989***, to capture how is realized the regime ideology transposition in clothing, clothes differences between communist leaders and the "public mass", role of light industry in the planned economy, the fundamental features of the communist economy. The development of these issues is made in the subsections: *Romania's economic situation*; *Textile and clothing industry*; *Clothes of the communist elite*; *Clothes in communist Romania after 1980*; *Outfits with subversive message*.

**Chapter three, *Characteristics of the Romanian clothing at the end of the twentieth century and at the beginning of the twentieth first century***, highlights the promotion of the

national costume (which became the "forged" emblem of the regime) by the communist leaders, the seize of traditions and the use of past in present as a justification purpose, evaluates the transition period, the output of the totalitarian regime and the garment features in today's world, trying to detect the international fashion influences, the way how prestigious cultural centers dictates fashion in our country (Milan, Paris, Tokyo, New York); the problem of identity, origin, the lending of the national cultural languages and the globalization phenomenon that reverberates also upon fashion, through which are disappearing the old nation-states boundaries, in favor of creating a common culture, global, by phasing out trade barriers, by developing multicultural societies, through the development of communication networks and more frequent trips. To elucidate these issues, we approach the following subsections: *The Romanian traditional costume - an allegorical representation of the nation; The transition period in clothing; Signs of freedom in fashion; Fashion and the Romanian light industry; Garment - as a means of protest; Eco-garment; The genres supremacy and fighting in fashion; Garment - globalization and cultural identity; Personal artistic creation*. I concluded these chapters and subchapters with the **Conclusions** and for all these I supported the entire speech with a substantial **Bibliography** constituted of published documents, media, periodicals, encyclopedias, dictionaries, general and special works.

Regarded as expressions of human civilization, the creativity and fashion clothing are an area with multiple meanings, which translate into image the most sensitive changes in the mentality of a generation.

The emergence of the academic texts that proliferate the relationship of fashion with the field of art, numerous hosted exhibitions in famous museums, media interest shown for this area, are all arguments to recognize the clothing interest in the contemporary fashion.

This paper aims to highlight how the clothing image is projected against a totalitarian regime, as it is the communist one, then the reduction attempt of the gap towards the Western Europe zone, after the revolution of 1989. It's interesting to observe the process because fashion in its essence, resists to massification, serialization and standardization. Throughout the communist period exactly these precepts were violated. As such it was considered, as far as the investigations have imposed it, to treat some aspects of garment development, in the complex issue and full of paradoxes of the fashion phenomenon itself.

*The first chapter* entitled *The garment, symbol of identity* aims to highlight the role of garments in providing information regarding the social class, age, gender, ethnicity of the wearer, and at the same time expressing the cultural preferences of the individual.

Fashion has been studied by many specialists from this area, such as *Malcolm Barnard*, *Georg Simmel*, *Herbert Blumer* and *Torstein B. Veblen*, as a process of social communication, giving it some pretty important features of the organization and transmission of values both on the time axis, and spatial plan, creating individual and collective identity, completing the list of elements that make up a culture.

The type of clothing, accessories and attitude and their behavior way, are the first indications that a person gives visual identity. What we first impression, occupies a very important place in the nonverbal communication. Fashion produces clothing, but it also postulates a picture.

Fashion is a mirror to society, reflecting social attitudes, economic, sexual, political and cultural aspects of an era. Costumes directly indicate conditions and social relations.

Thus in the first chapter, we tried to highlight the main micro theories of some famous sociologists about the evolution of fashion phenomenon. We tried to capture the extent to which the outfit subdues a legitimate in its evolution.

Despite that the interest in outer appearance has increased, this picture reflects less more an individual's personality. It appears the dichotomy between "*being*" (which I really am), where by clothing it is presented the itself of the person in cause, as a statement of values and personal conceptions and "*seeming*" (which I want to show), in other words what mask I want to wear in a determined situation.

Although people increasingly invest in the outer appearance as a symbol of identity, the messages transmitted by it are becoming more ambiguous. We cannot rely on social appearance as a concrete indicator, becoming chimeric. The clothing must become art and therefore the messages will become artistic.

Clothing has its own language, which is identified to a point with the visual arts, expressing itself in form, volume and color, and the message it conveys is a symbol of personal and social identity. In this respect, *Susan Kaiser* argues that "*the clothing and appearance are visible symbols that influence interactions with others*".

The dynamics of the fashion symbolism come from the multiplicity of explicit codes and implicitly of clothing related to social position, lifestyles and attitudes across different impulses from everyday life.

We pointed the osmosis between fashion and various creative forms, painting, sculpture, music, the boundaries are not completely drawn, leaving room for creative interpenetration. The diversity of concepts of art are reflected in the garment.

Thereby it can play the symbol role any signifier-signified combination which is caused by an object and that refers to a form of social solidarity. It is assumed that the word symbol comes from ancient times when people made a covenant they used to break an object and to share its fragments. Each would receive a blank piece called „*symbol*“ (symbolon- piece that matches or corresponds to something).

The clothing symbol can be misinterpreted, the information provided by the clothes not being in accordance with the values of their clothes.

We can talk about communication whenever a social entity can affect another and change its reactions by giving information and not by direct action. To the nonverbal communication it is specific a paradox and namely: in terms of the transmitter, the signals emitted are of an involuntary character (if it's about natural, spontaneous reactions), but from the point of view of the receiver the information received is not released of the intention, the transmitter bearing the responsibility of the ones transmitted. Thus clothing message is automatically transmitted, even if the carrier is aware of it or not.

Also when we are analyzing the outfit in the nonverbal communication context we must take into account the geographical, cultural and historical determinations. Climate determines the use of a particular material, fur, cold regions, veils and loose clothing for warm regions. This aspect can also influence the color (reflecting or absorbing sunlight), cut (tight or loose fit).

The cultural determination of clothes can be traced by the color selection, different from one society to another. We can bring as an example the color white, which expresses fairy for the Europeans, light, life, while at the Chinese it is perceived as a funeral color.

How clothing has evolved over time is important in the study of individual development at both spiritual and practical. It can provide clear indications about concepts, ideas, feelings and aspirations of an epoch, being a source of inspiration in this respect, like the arts.

Based on clothing we can easily identify the area from which a person comes, to determine to which culture it belongs, being an extension of the self-image. The question of who we are, who we want to seem that we are, or who hope to become, is determined primarily by the cultural personality and then the appearance of each of us. At the same time, occasionally, because of the incontinuity of the garments visual language we express what we do not want to be or to become. *"Fashion becomes inextricably, involved in the construction and reconstruction of identity; how we represent ourselves and the contradictions from our everyday lives."*

Those who pay a major importance to fashion in their lives are the young people, as through their clothes they define their personality and integrate into groups based on affinities. A big influence in choosing the clothing and defining the youth style are the music and movie stars.

The clothes are chosen according to age and sex. By the early twentieth century this differentiation of clothing for children and adults did not exist, now being evident. A lack of differentiation according to the social status, is characteristic of totalitarian regime. In Maoist China was imposed an undifferentiated gender clothes, just to emphasize the ideological conception. After 1900, however, we witness the intense democratization of the costume. In our days to express the social welfare through expensive dresses is considered gaudy.

It has been found the existence of common features and vesting peculiarities specific to every nation. The national character of the garment is set by the manner of reflecting the social and economic aspects of people's clothing. Thus we can easily identify the geographic area to which it belongs. More recently, however, have occurred objects with a universal status, which is due to their perception, and their execution.

These differences are deeply related to the symbols and beliefs belonging to different ethnic people. Therefore, while in China the subject of bashfulness were considered to be the legs in the Arab world it was considered to be the mouth and therefore women were dressed in such a way to hide these areas. Detached of these symbols, clothing would not find any argument in tribes where women wear more and more neck rings or very heavy earrings in their ears.

Each country or region has a fashion brand, clothes that you associate with that nation or that are seen as a stereotypical characteristic of particular groups. Thus I perceive as being American, the flag, the pair of boots and cowboy hat. A feature of the French image on clothing is the sailor striped shirt, beret sitting sideways, pants with suspenders. The English are represented with a sober style, bowler and cane.

These stereotypes were inoculated to us through movies, but not belonging to the present reality. Romanians also present their stereotypes in relation to others, the immediate association is with Dracula, Ceaușescu, communism. It's not something personal, typical mass culture stereotypes do not bypass any people.

The street, this urban space gives us clues about a whole range of areas, both the psychological, social, political, administrative, and cultural aesthetic. Street fashion is a key element in designing an aesthetic concept at a time. Major cities are true fashion centers, giving incentives and sketching trends, styles, generating a stream of avant-garde fashion.

Thus, through clothing is constructed a self-image, hard to put into words, but also obvious. Through acquisitions we do postulate a future picture, about how we want to be perceived.

In today's society, the self-image is dynamic due to the emphasis on appearance. It is noticed an aesthetic cult of self, creating a paradox, so on the one hand, identity is the direct expression of personal identity, and on the other hand it is registered a depersonalization process, due to multiple transformations. Of course those who may fall into this paradox are the young people with a mediocre level of culture.

In a society where due to multiple permutations there are destroyed the social roles assigned, which blurs the social hierarchy, and are recorded changes in which the individual perceives as a role model.

The subchapter entitled Management of appearance discusses a relatively new term, indicating the importance of personal image especially at work. Nonverbal communication surrounds us in all aspects, therefore the knowing of codes and signs is important in the interaction with others. It is essential to know the label of some institutions, the importance of clothing in a selection interview for a job.

While individuals wear different masks to create an impression, depending on circumstances, this is what the organizations also do, trying to find those words that arouse in us the mask they want. They look for words that make us behave in a certain way, that make us buy, to use those certain services.

The clothing is a cultural product and subdues to the same aesthetic coordinates existing at a given time. The influence of art is reflected directly into clothing using the same visual language (form, line, color, composition) but also indirectly, because it subordinates through

fashion as art, to the same social circumstances. This includes the influence of artistic movements over time in clothing (namely art graphics in clothing, Dadaism, pop-art, etc.). Thus the clothing items have changed their status from a painted subject into an exhibited one.

Successive changes of garment which provided over time infinite range of shapes and colors are certainly in accordance with the profound human aspirations for change, but made each time in the approach way to a human ideal of that time.

According to the essayist François Boucher, the suit is currently placed between two contradictory streams: the first evolves under the auspices of the human personality expressed in a cumulation of subjective entities: sensitivity, dreams and desires, traditions and even useless, and the other one develops under the sign of impersonal utilitarian, of technical cold and of the uniformity.

The technological performances of this millennium beginning most likely it will force the creative artist to abandon some dreams; the current fashion means a lot of technology - the tendency being to reproduce natural aspects precisely in order to approximate the human sensitivity.

Despite the contradictory guidelines that marked the twentieth century, the creators and textile designers lined to the contemporary art trends, adapting the concepts to the specific vocabulary of the fashion phenomenon.

*In Chapter II entitled Highlighted clothes in Romania during 1980-1989, we capture fashion phenomenon under the totalitarian grasp. What we call communism is a historical phenomenon that marked the twentieth century in all areas of political, economic, socio cultural. Although it seems a phenomenon that occurs and spreads rapidly in Russia in 1917 is actually the result of a long historical process.*

The totalitarian ideology had a fundamental role in their expansion. The communist ideology combines the doctrinal intransigence with a remarkable flexibility, becoming attractive and inviting. Attractiveness is given by combining all knowledge of the eighteenth and nineteenth centuries.

Another feature of the communist regime's terror, explained by various situations, and threats of imperialist countries, the fear of a counterrevolution, always keeping the population under pressure under the appanage of a foreign threat. The terror in reality did not depend on

these external situations, it was not temporary, as well as the theoretical causes that would have determinate it. We can speak of terror, as an ordinary means of governing.

We can see the duplicitous nature of its policy, which follows from the discrepancy between the official ideology, found in documents of the party and the actual, applied one. While the masses are those that make history, the mass exponent is the party and last but not least the leader. Thus communism becomes universal, so by serving the interests of the masses through a group – the party, and a man – the political leader. There are many issues that remain obscured in the official ideology, it is not insisted on the repressible measures against some opponents, although their presence is obvious. There were taken quotes from Marx and Engel in a duplicitous speech, logical unprincipled, that any idea can be easily justified.

It appears the unfounded image of a "workers' paradise", based on principles such as equality, freedom, social justice, understanding between nations, abundance due to a planned economy and a superior form of democracy. Everything ultimately being reduced at an illusion, that could not be hidden for a long time, being removed by the actual reality, of an "equal" society where the party bureaucracy, the ruling group were more "equal" than the others. The so-called democracy, which should have been based on a legislation voted by the entire "mass", was functioning on the base of the directives of the party, voted in congresses, plenary, conferences.

In the industry field, the accent was on the development of heavy industry, especially the engineering. Romania, being a predominantly agrarian country, the implementation of this new industry meant massive investment in a new industry and the emergence of an imbalance between the existing economic sectors. This precarious economic situation was marked by the economic planning by the center, which therefore had a total control.

The Marxist ideology claimed the abolition of property, therefore there will be taken radical measures of the agriculture collectivization. On the artistic plan, the purpose of the communist party was to annihilate any form of creativity. The whole cultural tradition was reorganized and reinterpreted, there were censored prestigious authors and replaced. The censorship was instituted drastically, being led by the Department of Agitation and Propaganda. Unions such as the *Writers Union*, *Composers Union* and *Artists Union* became the party tools to control creation. It is created a special indoctrination tool, the *School of Social Sciences "Andrei Jdanov"*, directly subordinated to the *Agitation and Propaganda Department of the Central Committee*.

In the period of the years 1945-1947 the proletarian power had led constantly a fight to suppress the bourgeoisie and its values, visible also from the clothing point of view, by imposing a new image of the worker in overalls, present in factories, industries or on the fields. Influenced by the social transformations and aesthetic of the time, the clothing represent an element of change, being subject to the Marxist-Leninist ideology, fighting, "*bourgeois individualism*". As *Lucian Boia* stated in his scientific work *Mythology of Communism* (2011), is the era of the individual free of individualism, in which the human being could only reach its full potential as a community. It was sought a "social integration" of the state in every detail of life.

The transformations produced at level of the image realized by clothing in Romania in the period 1980-1989, characterized by the acute crisis of the communist regime, were held amid a dramatic situation of the national economy, as a result of the industrialization giant plans, that were reverberated in lowering the population standard of living. The period 1980-1989 was a period of closure, of isolation from the rest of the world and socio-cultural decline. Art, in all its levels, was dedicated to the leader and was an aesthetics setback; it became an "ordered" art, which was abounding in clichés.

The twentieth century is defined according to P. Thibault, as the "era of dictatorships" and by the promotion of the political leaders such as Stalin, Brezhnev and Ceaușescu was only made only a consolidation of the "road to serfdom". All forms of totalitarianism seem to fill, to some historians, sociologists and philosophers, "outpourings of political religion in which would amalgamate, independently, false beliefs, lies, true lies and real illusions."

Besides that, in the totalitarian context, the personality cult was nothing new, the Romanian version of communism, differing from other contemporary authoritarian regimes. Thus, if the regime of Lenin or Stalin's leadership provided a male model, in Romania the leadership is under the authority of a couple. This message is submitted by all means, not only symbolically, but practically, by the permanent presence of Elena Ceaușescu, both politically and culturally.

It was sought to create the image of a powerful and infallible leader, accompanied by his wife, in an heroificated image, doubled by the imaginary working and the political figurative. The leader must become "a visual endorsement of the regime, a spiritual-eye landmark, easy recognizable by all citizens." Everyone in the agitation and propaganda work contributed greatly to the creation of this image.

In 1973 it appeared the first volume, characteristic tribute to the personality cult entitled Homage to the comrade Nicolae Ceaușescu and it was only the beginning of a period dominated by an obsession with Ceaușescu's personality. It was sought the award of as many merits, evidenced by medals, awards, national and international honors, large popular assemblies, the history was rewritten, he had the portraits retouched, and was falsified his biography.

All merits were awarded to Nicolae Ceaușescu, thus the communist Romania becomes an exclusive result of "creative thinking" of President Nicolae Ceaușescu.

The images are stereotypes, in the foreground, Elena Ceaușescu alone or with her husband, surrounded by workers posing as being happy, that are cheering, either by children in national costumes, which give her flowers, or surrounded by the symbolic images of socialist industry departments. Noteworthy is the transient clothing of the character, which swing between national costume and stylish clothes after the Chanel fashion, of a real "First Lady", sometimes wearing the helmet of the site worker. The image she wants to be sent is either of a revolutionary and comrade, the daughter of a peasant, a man of peace, wife of the president, the supreme leader of the PCR. These representations are not independent of each other, they are interposed.

The rules that were underlying the Romanian Communist Party are found in both the five-year plans, and also in the laws, decrees, decisions. These were communicated to the masses through party documents, speeches, mass gatherings, competitions work. To facilitate the spread of ideology, each compartment had a propaganda department responsible for mobilization actions, that appeared as politico-educational meetings, pamphlets or institutional directed campaigns.

During the demonstrations, they wanted to achieve monumental scenes to hypnotize participants, introducing them in a setting in which the power is enhanced through picture. It emphasizes the victory of the new economic policies, are displayed flyers with blocks, factories, construction sites in progress, are highlighted the successes of the couple in the diplomatic policy, published books, people's attachment to the two leaders.

Elena Ceausescu is illustrated in the images of that time as an ideal communist since she was still a teenager, with her husband, who claimed to be the strategist of the events of 23<sup>rd</sup> August 1944. The leader symbol is associated with the one of the party, for the people and the country, "saviors of the nation", descendants of historical figures such as Burebista and Decebal, capable in all areas, giving "guidance" to all specialists. These images are enhanced by the so-

called work visits, at the visited places there were imposed great scenarios, by meeting the President, his acclaim, visiting the proposed objectives. The communication was reduced to "indications" and speeches.

Elena Ceausescu is presented as a mater universalis, the family acquired in the communist regime the image of a social institution, archetypal metaphor of the social order itself. The picture of Elena Ceausescu was the image of the ideal socialist women, marriage partner, mother, scientist, politician. The highlighting of Elena Ceaușescu's role in the state occurred in 1973, on the anniversary of Nicolae Ceaușescu, where the two are shown as an invincible couple:

"We will watch with esteem, with respect the harmony of his family life. We will detach special ethical significance from the fact that his life with his life-long companion, former textile worker and utecist activist (Communist Youth Union member), underground party member, today Hero of Socialist Labor, scientist, member of CC of the RCP, with comrade Elena Ceaușescu, it provides the fates exemplary image of two communists."

Through the public affirmation of Elena Ceaușescu, the focus moves from maternity, to the primary role of women, the empowerment, active engagement of women in the economy, gender equality.

Regarding the clothing, we know Elena Ceaușescu's preference for traditional outfits, made by the fashion house Chanel patterns, often reproduced at Apaca. It seems that she was the original holder of some clothes, an impressive collection of fur coats. There are identified two different directions taken by Elena Ceaușescu, a classic, age-appropriate, consisting mainly of two parts, skirt and tailored suit and a formal one. Elena Ceaușescu dressed according to the event, having even a counselor regarding clothing, trained in Moscow.

She had two seamstresses, Dida and Flori, and before they, she used a german seamstress, which served even at the Royal House. He used to match each tailored suit with a matching blouse, not change them again mate. She had about 700 costumes, thats why she did not like to wear the same dress in the delegations from abroad. She arrange her hair based on clothing, the shoes should be comfortable and not too high.

Her husband also was disciplined in terms of clothing, careful at the place where the event was to attend and the weather. It seems that a tailor permanently accompanied him in the visits made, so there would not be any problems related to the clothing.

Suzana Andreiaș, former housekeeper of Ceaușescu tells us "they've had a wardrobe of the size of a room, where on the right side there were stored the clothes of Nicolae Ceaușescu. The clothes were organized into categories: suits (about 20 pairs), short fur coats, overcoats, expensive hats, caps, sweaters, pajamas, shirts."

The clothes were made by order, in a tailor shop called "La Demetriade", where tailors were Voicu and Culae. They presented the president various models considered fashionable, and after he chose the model, they would reproduce. From the same source we learn further information: "He had matching shoes with the suit, and in the fall, winter, he wore only black shoes. In the spring, when he wore light suits, he would put brown, beige, gray shoes, depending on the clothes. The shoes and socks were according to his costume. He did not wear the same outfit two days in a row, he used another one every time. But if he liked one more, he would wear it again in a week. He would put the worn suit the day before on a hanger, where with his pants, jacket, shirt, socks, and shoes underneath. Then his tailor came, Voicu, collecting them and taking them to laundry, where it was a small workshop ironing. If they needed cleaning, they would have been given to the workshop, where they were made."

Ceaușescu only wore natural white silk shirts packed in special boxes. The sweaters, like the shirts were made in Timișoara. For every twenty suits there would be a matching tie. Thanks to the President's passion for hunting, a special category was the hunting clothes, grouped by seasons.

An important role in our approach has been the study of the magazine "Woman". In each number of the listed magazine, it is presented an article about clothing, fashion of that time, tips and patterns for ladies.

In creating an accurate picture of the mentioned period, we must consider the dramatic situation of the national economy, as a result of the gigantic industrialization plans, which will be passed in lowering the population standard of living. It is a closing time, of isolation from the rest of the world and socio-cultural decline. Art, in all levels, was dedicated to the Leader, marking an involution aesthetics.

There is a group of artists, educated by the party and dependent of the communist authorities, that reach topics like the historical Romanian figures, Ceaușescu's cult, the socialist achievements of society and folklore. In the same time, since 1976 it is launched the "The

singing of Romania" festival, promoting "the people's art", under the aegis of an art school. It is remarked the control and attempt of directing the art, as well as other areas of life.

As Magda Cârneci stated, the visual rhetoric is simple, perpetuating the same themes like the happy life of the people, the model-worker and cooperativized peasant, the hero-activists of the revolution, the Party's history, the struggle for peace, bright future. The characters posture emphasizes typical and allegoric, but in a false, artificial manner. Her role is to mask the existing reality with ideological reality.

The clothing stood under the mark of uniformity, aiming to an elimination of the differences between social classes. The removing of individuality caused the assertion failure of the fashion speech, like the one of the West. Everything is dull, it is not intended an output of anonymity, stated in a total lack of creativity.

Fashion was dictated by the Congresses CMEA in the 70s-80s, but the Light Industry Ministry signed a contract with one of the Parisian Style Offices "Fred Carlin", which ran on an exciting period of 25 years, in order to keep updated with the international trends in clothing and apparel. These symposiums were held together with the Aesthetics Center of Light Industry Products specialists, becoming the 1990 IMOD Institute of Fashion. Through CMEA, there were meetings with each country member specific collections, but it was not allowed the assertion of the creator.

Precisely the out-coming from the anonymity is achieved by wearing jeans during the communist period. Jeans have a long history, beginning in America and spreading fast, through movies and music. It is known the appearance of the American actor Jean Dean, wearing jeans in the movie "Rebel without a cause", which caused the release of a new trend in fashion, all American teenagers wanting to have a pair of jeans. Meanwhile they were banned in theaters, schools, increasing the adolescent desire to wear the jeans. Their popularity has increased during the war, being worn especially by the hippies, a symbol against the Vietnam war. In the communist states they were not seen with good eyes by the authorities, being banned, as a symbol of "Western decadence". Jeans have signified for those who wore them a way out of conformism and uniformity and a way to protest against the ideological constraints. In Romania, such constraints were frequent, causing the smuggling of "Western" goods on the market, at exorbitant prices. Being very difficult to obtain, they were kept for many years, sometimes even ragged.

Categorized "capitalist" there were also other clothing items, such as the hat. Symbol of old system, the hat was replaced by the workers cap.

Any act which fought for the homogenization of the society, such as wearing the jeans or an elegant outfit, warned the security. The Communist Party believed that it was the beginning of the loss of ideological vigilance by the younger generation: "Now they adopt western, capitalist clothes, tomorrow they will betray the motherland".

First, the regime has raised this issue in the campaign against "cosmopolitanism and worship of the West", campaign launched in the late 1940s by the Secretary CC of the CP (b) US Andrei Zhdanov, at Stalin's personal initiative.

What young people wanted was to be connected to Western fashion, wearing a particular dress, fact promoted also by the Western music genres, which penetrated with great difficulty in Romania. Also there was always an adolescent trend to differentiate from their parents, from the previous generation, through clothes, music, haircut etc. It's a natural social phenomenon that has been misinterpreted by the communist authorities as a departure from ideology.

Prohibiting certain clothing, they made it more attractive, promoting contraband. In Constanta this contraband was realized through the sailors, those who by the nature of their profession could leave the country. There is a constant influx if considered luxury items, such as soap, coffee, jeans, cigarettes, mohair yarn, pictures, music discs, cards, fashion magazines, depicting the way of life in capitalist states, all of which are considered "negative" by the authorities for the young minds, the influence of "hostile elements".

Those who overdressed or worn "capitalist" garb were targeted, being called to security, and facing prison time. Security and party agents, were found everywhere among students, teachers, workers, therefore you could be called at any time to give explanations.

These are outfits with subversive message. In addition, the thesis develops also the category of the elements that were promoted. To justify the peasant origin, the folk costume will be promoted by the communist leaders, reminding the "ia" (Traditional Romanian blouse) repeatedly worn by Elena Ceaușescu, paintings in which appear peasants dressed in the national costume. The national costume becomes the "forged" emblem of regime. The traditions were seized and used for the purpose of justifying the past in the present.

*In Chapter III, entitled Characteristics of the Romanian clothing at the end of the twentieth century and at the beginning of the twentieth first century, it is captured the period after*

1989 when, on the contrary, the individualism is promoted heavily, as a way of highlighting, customization, extraction of the man from the crowd, of affirmation through garments.

Romania was also "a powder keg", as it was said at the Free Europe Radio, due to the internal situation and living conditions, and also influenced by the political changes that took place in Eastern Europe. The events began to precipitate in Timișoara, spreading in all major cities of the country and ended with the murder of the dictatorial couple.

The collapse of communism in Romania meant a new restructuring of social memory, in which there can be identified two phases: the erasure of the communist marks and the fixation of new views.

As Adina Nanu states, in the work "Art, style, suit", the revolution was accomplished in sweaters. Those appearing on television, "wanted to go as representatives of the spontaneous wave of revolutionaries who came directly from the streets, hoisting ski sweaters, regardless of age, from Andrew Pleșu to Alexander Palaeologus".

After 1990, "freedom", the transition from communism to capitalism, was marked by the appearance of brands like Coca-Cola and a colored clothing, often brought from Turkish bazaars, through which were making a state the "slicker" jackets having printed logos with template and Chinese prewashed jeans.

After the Revolution, the current fashion came back in Romania, after the installation of capitalist practices, with a new look and a West life expectancy. After more than two decades after the revolution, fashion is trying to reinvent itself, seeking a new national identity every year, witnessing a continuous struggle between pre and post-revolutionary generations, barreling between traditional and modern practices, between conformism and non-conformism, trying to shake off the trails of the imposed conditions by an authority system already dead.

One of the biggest industries that benefited from the increased consumption after the ending of the war, was the fashion industry. Tired of the restrictions on clothing, which governments have adopted during the war, people soon returned to wearing expressive, luxury clothes.

After the events of 1989, faculties of the strong universities, had as a main concern, in terms of a beneficial competition at university level, the preparing of a gifted generation of young designers. The Fashion Department of the National University of Bucharest, was the first

fashion specialized program in the country. Similar centers have emerged in Cluj-Napoca, Timișoara, Iași, Oradea and Sibiu.

Inside the Bucharest National University of Arts, the Fashion department, born originally in contact with the industry clothing (in 1971) had considered issues related to the design of the garb itself, studying the trends, technical production means and fashion management, similar to those from all the prestigious schools around the world, and also the design of the show costumes. "Unlike the other existing fashion sections from the country universities, which develops a strictly oriented education towards the fashion design, at UNArte there is an opening to all forms of expression from the fashion area, of the clothing creation and unconventional experiments related to the garment. This interdisciplinary trend started in the 90's, has developed gradually reaching outstanding performance today, recognized nationally and internationally."

The fashion department of the Romanian higher education, conducts experiments that addresses multiple ways of artistic expression through garment, aiming to open "for the new future graduates new perspectives towards the interdisciplinary areas and to all types of show." The new interdisciplinary courses and programs are taught by professionals who have distinguished themselves over time in different areas, with exceptional achievements. Highly relevant in this regard is the further collaboration with the many personalities from the arts in general and fashion in particular. Given the large area in which the teachers coordinators operate ("fashion creation, stylism, brand launch, corporate image, performing, object-garment") it has been considered the creating of a modular curriculum system so that students would benefit from all the teaching staff's experience, coordinated by Unda Rucsandra Popp, PhD, Prof. Are considered both the aspects that are concerning the fashion design itself and also the creation of the costume show. The interdisciplinarity is a key term that encourages the "unconventional experimentation which puts the garb in the visual arts area", like the "experimenting of some survival formulas of the fashion projected into the future."

Referring to the fashion creation from the post-communist Romania, we can talk about three groups of designers, depending on the formed audience and promotion means:

- UNARTE group - those who studied fashion in the Romanian universities since 1990
- group with no education in the field, but financially potent and with relationships (generally a group consisting of former male models from Apaca)

- reference group who gravitated around Irina Schroter and the critic Alin Gălățescu (Iași Festival).

The first fashion houses, which opened after 1990, launched a number of designers, including former Venus Fashion House mannequins already in the backstage of this domain and with a good position in society, a pretty solid relationship system and some capital, all of which allow them to start a business in fashion, without education and experience in fashion design. The events began to "move", to be strengthened, but the fashion world was still quite poor and uncompetitive. Doina Levintza exhibits, in an interview, her opinion: "The designers mistaken the ephemeral notoriety given by the appearances in the gossip pages with the creative work, of a collection preparation that would bring something new. We still do not have a fashion system, a serious Fashion Week, in which the designers are able to enroll and have a continuity in fashion. Instead we have groups that are organized by friendships and interests. Only when the fashion problem would reach the governmental and economic problem we could speak of Romanian designers".

Names like Romanița Ciolcan Iovan, Liza Panait, Mihai Albu, Venera Arapu (teacher at UNArte-Bucharest), Ingrid Vlasov, Dorin Negrău, Cătălin Botezatu, Catinca Roman, Irina Schrotter, represent the pioneers in the post-revolutionary period. Fashion begins to grow, taking place in "theaters and casinos, presenting the designers and scenographers creations. Art universities entered the competition, revealing art aspects of the fashion design. There have been established new research organizations and model schools were open. Romania's participation in the events abroad, banned in the past, were now current and frequent". The new generation of young designers that becomes famous to try to keep up with the fast pace in which things happen and are more receptive to news: Ioana Ciolacu, Elena Perseil, Alexandra Calafeteanu, Mihaela Glăvan, Matei Corvin, Carmen Secăreanu, Lena Criveanu, Ana Maria Lungu, Alexandru Tunsu and others.

The chapter also seeks to familiarize us with the many current international fashion trends, aiming at a local-international parallel. Today, the movie, television, literature and music, are a source of dissemination the new creations and fashion styles; begin to appear: rockers, beatniks, hippies, skinheads, punks, Goths, funkies and rappers. These subcultures do not appear in haute couture showrooms, do not appear on the fashion industry, but rather appear as part of

the urban popular culture. There are new styles with a new aesthetic, a new ethic, a different worldview and also, often, with a proposal to transform the world.

There is a constant oscillation between imitation and innovation, and the results are spectacular, of great creativity. There are overlapping materials from the most various such as plastic, metal mesh, foam plastic, paper, wire and more.

We are bombarded by information through new ways of communication, occupying a very important role in this respect the internet. The technological progress became the fashion catalyst, the way how clothes are bought, the circulation of information on websites, blogs and magazines, turned the fashion from an exclusive topic, the apanage of the rich in an affordable one, regardless of age, social status or experience in fashion.

We are becoming more familiar with terms such as style, fashion marketing, PR, trend, system, circuit, brand. There is a revival of prestigious brands through their buying and recovery. The advertising has a particular importance in the sale of these brands. In the words of fashion critic Ovidiu Buta, fashion is not for the sake of creation, but to sell your collections. The media relations helps you be "in sight" for a long period, but through a sustained and consistent effort. More recently, for the reviews of a collection to be more positive, it involves a good PR strategy.

Withal, the clothing was used in the past, as a way of protest, under the influence of some artists, musicians. Youth subcultures represent a compromise solution between two conflicting needs: on the one hand the need to create and express autonomy and difference from parents and, on the other hand, the need to maintain the culture symbols in whose boundaries the subculture develops. Different subcultures can be identified due to assumed clothing labels: the leather jacket, the flared trousers and thick platform shoes define the teddy-boy style; the shirts and jeans pants, thick and heavy boots, the wacky hair ranging from shaved heads up to all sorts of combinations of "shaving" and "ridge" are the representative elements of skinhead style etc. In this subcultures we can integrate the hippies, rockers, punks and recently emo. A major role in the spread of these subcultures are the styles of music, from heavy metal to hip-hop. Emo fashion style includes: makeup around the eye powerful contoured, outfit with big belts, double earrings in the lips, piercings in many areas of the body, tattoos, tight jeans, long fringe on one side, hair dyed black, canvas sneakers, thick rimmed glasses, postman bag type, with different variations of clothing.

It is a way to attract attention through clothing and attitude, lifestyle, protest against uniform clothing and brands like Zara that have over-saturated the market. Also to this category are belonging the hipsters. Paste magazine presents the evolution of the hipster fashion style between 2000 and 2009. From the young guy that wore light colored belts and sneakers and looked like an emo, the hipster passed through the vintage and retro stage, gave up the antiquing clothes or strange combinations and evolved to the "modern nerd" style.

The hipsters are wearing sneakers or espadrilles, wearing plaid shirts, V neck t-shirts and various messages, tight fit pants. Vintage accessories, such as scarves, bracelets or chains handmade and the eyeglasses are important elements of a hipster attire. Whether or not vision problems, it is mandatory to wear a pair of big nerdy eyeglasses. Boys wear "trucker hat" (a colored cap and sometimes inscribed) and the girls wear their hair disheveled with a headband. The Ipod does not lack in any hipster's bag.

On the other hand, the businessman because of his social position and higher professional level, need to adopt a decent outfit, according to his business environment, in our days not being only simple garments covering the body but rather a personal brand, our first business card. According to designer Doina Levintza "the art of dressing is part of the art of living. Tastes vary and are subject to aesthetic criteria that relate to you as a person seen from the outside. Fashion, by definition, must be a joy for the eyes and spirit, and wearing a coat should be a pleasure, satisfaction and perhaps a social distinction".

The business attire is a sober one, in dark colors, the gray and black dominating, it may have subtle accents, depending on the personality of the wearer and a pair of cufflinks or a watch. Fashion designers who dedicate a significant part of their collection to the business attire like Armani, Donna Karan, Ralph Lauren and also the Romanians Lucian Broscatean or Alexander Ciucu, do not only sell clothing, but a lifestyle where the silhouette and health occupy important.

At women, the clothes are completed with hairstyle and makeup, all combined in a sober and discreet formula. According to Income Magazine a woman manager must have in her wardrobe some deux-pieces, and separate jackets, pants in neutral colors, white, black, beige shirts, scarves, shoes of the best quality and accessories.

Throughout history, the role of the costume was to differentiate the sexes. Susan Kaiser states that right from birth, we are engaged in gender categories through clothes. These categories are distinguished by structured color codes, through materials, shapes and sizes. In the

past, even when men and women wore the same type, they differ in the details after the cut and trim.

From the late Middle-Ages, the pants were assigned to men, and the women were forced to wear only dresses. The pants have become the emblem of masculine authority and autonomy. Thus the fact that a woman was wearing men's clothing was considered a very serious mistake. There is a decree of the French Senate that bans the wearing of trousers by women in public.

Over time masculine elements were introduced into female clothes, reaching today a male/female very fragile dividing line. Fashion designers are promoting the androgynous style (combination of male and female attributes), removing the role play barriers in contemporary society.

In the 1800s, George Brummel introduces dandysm, artistic movement in which the ideal beauty is reflected through clothing and lifestyle. Brummel was followed by Charles Baudelaire, Oscar Wilde and Aubrey Beardsley. Dandysm assumed attention to the public image which had to be "worked", finished as an artwork. Dandysm sometimes manifested itself as a revolt against current prejudices, some representatives choosing the path of homosexuality.

A style that has many male influences stands at Greta Garbo, the one that imposed the current Art Deco in fashion. Playing in films such as "Peter the Tramp", "Gosta Berling's Saga", "The Torrent", "Grand Hotel" (1932), "Queen Christina" (1933), "Anna Karenina" (1935), "Marguerite Gautier's novel" (1937), "Marie Walewska" (1937) and "Ninotchka" (1939), Greta Garbo is notable through outfits that are expressing femininity, and also safety. From the long dress of metal blades that stood out in "The Torrent", the dark green velvet dress with silver tassels in "Anna Karenina", the one of the movie "Mata Hari" (1931), in which the designer of the MGM, Garbo dresses it in a backless suit and a skirt split to the hip, all devote Greta Garbo as a milestone in fashion.

His androgynous style characterized through sleeves, very elusive pants, short male jackets, cloche skirts combined with ties, silk dresses, neck blouses, military-style raincoats, hats of all kinds and the unmissable sunglasses, are all sources of inspiration for current designers. Thus Massimiliano Giornetti, creative director of fashion house Ferragamo, by the 2011 autumn-winter collection and Armani in 2012, revive the style garbo with coats, male capes and costumes cut in straight lines, assorted with felt hats.

A game of transcending gender barriers was staged in Milan in 1994, where at the end of the fashion show, instead of the couple in the wedding suit, were present on the scene Claudia Shiffer, who was wearing a white short dress and Nadja Aeurman, in a white male suit. Both were wearing crowns that contrasted with their blond hair, with excessive make-up, wearing high heels, "playing" with female / male stereotypes and lesbianism. Today, as Anne Hollander says "both genders play role changes, because for the first time in centuries, men learn from women the vesting techniques and not vice versa".

Fashion has been interpreted repeatedly as a "fantasy escape" from rigid norms, stereotypes, prejudices, the unlimited space of experimentation, a violation of rules and rebellion. The music industry has also used the eccentricity of fashion, to escape from the everyday life. We only mention the spectacular appearances of Madonna, and the conical bras made by Jean Paul Gaultier, gothic dresses, uniforms inspired from the army, sportswear, when on stage, in rehearsal, and all sorts of combinations more or less avant-garde. Another example of barriers transgression is Mick Jagger, who shocked the fashion world by his presence in the film "Performance" in 1968, though heterosexual, he wears long hair, leather jackets, combined with oversized colorful accessories, mocking the masculinity rigor of the previous years. In "The Morality Gap" magazine from 1976, Mark Evans said that such image induces a perverse culture, in which rock music fans are so familiar with the bizarre, violence, obscenity, so that the agents are looking for new forms of depravity to stay on top. Among the designers who "played" with the image of the twentieth century, is Jean Paul Gaultier which said that "between the male and female fashion there is barely noticeable border." This concept is referred to its collections: men wearing heels, skirts inspired by the Scottish kilt, blade blouses. He also states that "a man may very well wear skirts, but not bras". Like Vivien Westwood in London, a favorite theme of Jean Paul Gaultier is the sexuality, sometimes reaching the ostentatiously. He experiments topics such as homosexuality and sado-masochism.

Another chapter is addressed to the garments made from natural fibers and changes in the mentality of buyers. Following the trends from the West and Romania has emerged the concept of eco-apparel, organic fiber clothes without chemicals. Many of the clothes we wear today are made of synthetic materials, subject to complex technological processes in which the use of a large number of chemicals is inevitable. Besides the damages brought to the human body, it is

also recorded the environmental damage, by processing, dyeing, bleaching, finishing of textiles resulting in large amounts of waste that irreversibly affect the environment.

The alternative that is proposed to us are the clothing made from natural materials, without pesticides, chemicals or fertilizer adjuvants, the ensuring of compliance and environmental protection throughout the manufacturing process, including the recycling process. Thus buyers become more responsible, even if the costs are higher.

Another phenomenon that is reflected also in fashion is the globalization, therefore the old boundaries of nation-states disappear, in favor of creating a common, global culture. This was possible by gradually removing the commercial barriers, by developing multicultural societies, through the development of communication networks and more frequent trips. In the fashion industry there is remarked the emphasis placed on profit, big companies move their fashion factories in areas where production costs are low, services are outsourced. Products are not anymore specific to a particular place, and multinational brands are present everywhere. In this context it is issued the identity, origin, of the national cultural languages loan.

The organization and systematization of the illustrative material allows the trends fluctuation deciphering, in the dialectic emergence and development, being in the same time a true model heritage stimulating the fantasy of the contemporary designer.

The study of fashion phenomenon and the clothes creation that fit a period of time close to the moment in which was developed this attitude causes a purely subjective attitude, the whole issue still not having time to turn into "real history".

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