



Dear Mr. Chairman and members of the Scientific Jury!

Dear Colleagues!

My dissertation *“Conceptual dimensions of historical costume from the XIX century and its implication in modern fashion”* is dedicated to the current issue of how to create the image of modern women's fashion costume, using the principles of implication of fashion from past eras - the historical costume of XIX century in the fashion created by XXI k.century designers.

At the outset, I want to give a definition of the basic operational term I use. By *“implication”* is meant: *“the process of casual transfer of elements of known and existing in various fields of science and industry objects and / or patterns to build a pre-thought and accepted new image of a fashion suit or product applied by a particular designer in designing a fashion collection”*.

Thus, *the implication* can be considered as *a set of signs that undergo a certain semantic change in the process of their secondary use*.

Another operational term that is essential to labor in addition to implication is *“conceptual dimensions”*. The conceptual dimensions correspond to the historical changes and transformations in the costume throughout the XIX century, which in turn complete the process of forming the unified European civic costume, which dates back to the XVI century.

The degree of study of the implication of historical costume in modern fashion as a problem is minimal, because the work of individual companies and designers is related to trade secrets and the fact that the material is huge, diverse, concentrated in different eras

and sources. It turns out that only the process of implication can unite it and allow for its overall rational analysis.

The main goals of this scientific work are as follows:

First - a critical review of the process of the XIX century fashion and identification of supporting and characteristic elements, both variational and stationary, which determine the social ideal of beauty, expressed through women's fashion costume for each period of the analyzed era.

Second - to show how leading designers of the first decade of the XXI century use the accumulated historical material from the entire XIX century in their creative practice.

The object of study are the main image-forming features of XIX century fashion.

The subject of study is the implication of these conceptual dimensions in the work of leading designers in the first decade of the XXI century.

The theoretical and methodological foundations used in the study are mainly the methods of art history in determining the iconography of the fashion image. Due to the fact that fashion has a variety of manifestations, cross-cultural research methods are also used. Here I mean the involvement of certain sections of sociology, structural and systems analysis.

The dissertation is divided into 2 volumes: Volume 1 - Text of 270 pages and Volume 2 - Appendices of 233 pages with 588 illustrations.

The essence of the work presented in Volume 1 is derived in the Introduction, 3 chapters, set out according to the internal logic of the issues addressed in them, Summary and Conclusion, Declaration of Contributions and Bibliography.

The first chapter, which is a kind of theoretical framework for the issue "Implication in fashion costume - history of the issue and review of the literature", analyzes in detail the terms related to the implication and reviews the available literature related to the theory and history of fashion from the studied periods. A definition of the process of implication is given, its essential features and their concrete manifestation in the work of modern designers, such as Galliano, McQueen, Gauthier and others, who are today's main names in this field.

Of the theoretical works, I first examined the texts of Prof. Lubomir Stoykov, and mainly those related to theoretical issues in the field of fashion. The works of Bart, Zelling, Zhevri, Boucher, Brown, as well as those of Mertsalova, Dudnikova, Kaminskaya and

Ermilova have been reviewed and critically analyzed - thus all the relevant world literature on the subject has been worked out.

From the conclusions made at the end of the first chapter, the most important is that the analyzed literature on fashion psychology, semiotics, symbolism, information-sign systems and art history shows that to understand the principles of fashion costume design people who are mainly involved in its design face the problem of compatibility on many levels, as they need powerful summarizing tools. We find this kind of tool in *the principle of implication* - borrowing ready-made, known and approved elements, from which new, unknown and unproven fashion suits are made, which including the mechanisms of mass communication are introduced first in the mind and then in the user's practice. There are areas of relative stagnation in the application of this principle, where continuity and stability must be guaranteed, and there are areas, such as youth and sportswear, which must carry maximum and diverse information. Their design and implementation best illustrate the successes of using the implication as a method for creating a fashion suit.

In the second chapter "Fashion in the XIX century - from the Great French bourgeois revolution to the turbulent beauty of Belle époque" with specified chronology and in strict accordance with it, the different fashion periods and subperiods are analyzed, their structural and visual characteristics are determined, which are correlated with the level of development of technology in different branches of the clothing industry, as well as trading in it. The ideas of social ideals are analyzed, their iconographic schemes, refracted through the specific fashion clothes of the men's and women's fashion suit for the respective period.

When analyzing the trends of the respective fashion in the XIX century, I dwell in detail on the methods of shaping the fashion suit, but here I want to emphasize that for the whole XIX century the following main shaping stages can be pointed out:

1. Costume during *the Revolutionary Period*, which marked a new beginning in the history of fashion (1789-1795);
2. The costume during *the Directory (1795-1799)*. The stylistics of "*Incroyables*" and "*Merveilleuses*" as a manifestation of the first European youth autochthonous counterculture;
3. The costume during *the Consulate Period (1799-1804)*;

4. The antique costume, shaped under the influence of antiquity, with ancient Greek and Roman elements, during the *First Empire (1804-1814)*, known as “the Empire style costume“;
5. The fashion suit during *the Restoration period (1814-1830)*;
6. The costume in the style of *Romanticism (Biedermeier; 1830-1850)*, including the emblematic “crinoline“ typical for the 40s, 50s and 60s of the XIX century;
7. The costume, reviving the old practices and principles of shaping and construction, influenced by the splendor of the XVIII century Rococo style, known again as a costume in the style of *Second Rococo (1850-1870)*;
8. The “belt“ suit (glove fitted to the body) with a “bustle“ from the 70s and 80s, known as the *Positivism* style costume (1870-1890);
9. The *Modern* style costume (1890-1914).

In all of these periods the possibility and potential for implication is sought, as one of the main tasks of this work.

The influence by the fashion and costume literature, as well as the fashion magazines from this epoch on the development of the styles and images which fashion costumes introduces in the society, are also considered. In great deal the social base of the bearers of the latest tendencies in this century is taken into account.

From the conclusions made, the most important is that: **for the first half of the century, evolutionary changes in fashion are more characteristic.** The supremacy in the application and dissemination of fashion is due to the large and, in part, the middle bourgeoisie, in relative rivalry with the nobility.

The main fashion tendencies in the second half of the century are divided into two major parts in terms of the ideals of society and finding their fashion equivalents. They are embodied in such elements as the shape of the silhouette and the desire to move from the crinoline, where the silhouette is immutable, to the less voluminous silhouette solutions offered by the bustle. The development of industry offers new materials - lighter and more comfortable, which allows clothes to be lighter, while the development of chemistry leads to the production of new dyes that enrich the palette of fashionable colors.

In the history of fashion during the period under review, there are also **female designers working with men.** Madame Paquin, the first to pave the way for women in the fashion business, can be mentioned as a significant name. The second woman is Madame

Vionnet. This period also has the greatest implication potential in developing contemporary ideas for the public fashion ideal.

In the third chapter, with the help of the methods of comparative analysis, *a critical overview of the most emblematic designers and their fashion shows is made, connected in one way or another with the historical costume of the XIX century.*

I have focused on the most famous and successful names in European fashion, rather on designers, mainly dealing with “couture“, because this fashion is the only one that uses a wide selection of historical heritage, non-standard fabrics and models that, despite being labeled “modern“, can freely become exhibits in any museum of fashion history. Significant “prêt-à-porter“ have not been overlooked either. The work of designers who treat fashion as art, even though they do not create in the field of “haute couture“, is analyzed in detail as well.

At the beginning of this chapter, due to their importance for the development of today's fashion, a detailed review of *John Galliano's 1984 diploma review entitled “Les Incroyables“* presented in London is reviewed and thoroughly analyzed. This collection is chosen because it is rare and emblematic and also because it belongs to the category of fashion, which appears for the first time in fashion history during the XIX century. It is a catwalk that turns Galliano into a world-famous designer and is a collection that can be called *the “revival“ of the XIX century Incroyables“ and “Merveilleuses“*.

John Galliano's collection for Givenchy is also analyzed - a display of the Haute Couture Collection Fall / Winter 1996, Paris. It explores how the creative capacity of the designer and his vision for *recreating the historical costume from the XIX to the XX century* first started in 1984 is being developed again with much greater thoughtfulness and depth.

During the 2000-2010 period, separately for each year, the most typical European fashion shows are considered, both in the field of “haute couture“ and “prêt-à-porter“ fashion. A comparative analysis is made of the whole costume, as well as of individual parts of it, of the style, hairstyles, accessories, and the relevant primary sources from the XIX century are searched for and compared. The designers whose works were analyzed are: *Christian Dior, Jean Paul Gauthier, Christian Lacroix, Givenchy, John Galliano, Alexander McQueen, Vivian Westwood, Valentino, Chanel, Dolce and Gabbana, Yoji Yamamoto.*

Based on this analysis of the first decade of fashion in the XXI century, a comprehensive summary is made of the processes of implication that the masters of “haute couture“ and “prêt-à-porter“ use in their work, and in conclusion the following can be done:

In fashion art forms, tendencies and motifs, *the visual implications of XIX century costume* are an essential conceptual starting point that keeps the viewer seeing familiar elements with which to read, decipher and understand the unknown and new in fashion during the XXI century. It is also affected by the giant leap towards denying or renouncing essential aesthetic principles or by radically breaking with the traditional artistic language of the last XX century.

What begins to be treated not as fine or applied art, but as “art-practice“, “art-project“, “art-production“ is considered as a rejection of the main aesthetic principles of art - mimesis, symbolism and artistic imagery, it can be said that fashion remains one of the few areas of creative human activity in which these features are preserved, despite the fact that the fashion image and the “couture“ garment can not be fully preserved from the tricks of the simulacrum. Attempts to analyze its presence have met with opposition to various non-figurative practices. Implications are precisely those markers of action and state that allow the production of phantasms to face the need for them to have a material form, to be consistent with human anatomy and physiology, to meet his general and special needs for beauty in the objective and material world he inhabits in the XXI century.

To finish with the conclusions and summaries of *my research in the field of artistic implication, I will say that this phenomenon, in general, proves to be an extremely powerful method* that allows designers, regardless of their working fashion field, to use the whole historical experience, as well as the best achievements of the work of their predecessors, for the good and finding the common ideal of beauty and harmony.

I will end my dissertation by saying that *the main contribution of my scientific work* is this - it allows to introduce the implication as a new fundamental tool for analyzing the fashion image in the process of creating a modern fashion women's and men's costume, both in the field of “haute couture“ and “prêt-à-porter“, which is an important step in understanding the tendencies in modern theory and practice of fashion.

Thank you for your attention.