

## THESIS

### 1. THESIS: DRESSING IS COMMUNICATION

ALTHOUGH DRESSING AND FASHION SEEM TO BE SYNONOMIC IDEAS IN THE STANDARD LANGUAGE THEY ARE NOT THE EXPRESSIONS WITH IDENTICAL MEANING. DRESSING IS A PRACTICAL AND SYMBOLIC ACTION, SOCIAL COMMUNICATION IN A WIDER SENSE, WHICH IS REALIZED IN THE WAY OF SIGN-CREATING AND COLLECTIVELY REGULATED SIGN-USING. DRESSING SIGNALS HUMAN'S PERSONAL AND SOCIAL EXISTENCE IN THE WIDEST WAY, IT EXPRESSES THE PEOPLE'S SPIRITUALITY, THEIR WORLD OUTSIDE AND INSIDE, SYMBOLIZES THEIR VOCATION AND DIGNITY.

WAYS OF ORGANIZING OF DRESSING SIGN – THE TRADITIONAL DRESSING DUE, INSTITUTIONAL REGULATION, IDEOLOGICAL SYSTEMATIZATION, AND FASHION (KLANICZAY – THE CONSTRUCTION PENETRATING EACH OTHER, WHICH ARE IN MOTION CONTINUOUSLY.

### 2. THESIS: THE FASHION IS COMMUNICATION

FASHION IS A WAY OF DRESSING ON THE BASIS OF THE PREVIOUS THESIS IN A NARROW SENSE. ITS CODES ORGANIZED ON CULTURAL BASE ACTUALIZES PERMANENTLY SENSITIVELY TO THE PERSONAL AND SOCIAL, EXTERNAL AND INTERNAL EFFECTS. ITS ESSENCE IS THE MUTATION AND REFLECTIVITY. THIS PHENOMENON DERIVATES FROM HUMAN CHARACTER AND HISTORICAL EVENTS, ECONOMICAL PROCESSES. ITS SPECTACULAR POWER OF EXPRESSION DEVELOPS HISTORICALLY MORE AND MORE, FROM THE CAPITALISTIC COMPETITIVE SPIRIT TO OUR CONTEMPORARY CONSUMING SOCIETY.

CHANGING OF COMMUNICATION ALSO CAUSES THE DOMINANT ROLE OF THE FASHION IN OUR DAYS. COMMUNICATION IS MESSAGE AND COMMUNITY – THE FASHION IS PERSONAL AND SOCIAL REPRESENTATION IT RELATED TO IDENTITY - WORTH OF OUR ERA.

### 3. THESIS: FASHION COMMUNICATES SPIRIT OF ERA

WE CAN SPEAK ABOUT NOT ONLY MUTATION BUT DEVELOPING ON THE BASE OF ITS TIME-PHENOMENONS. HUMAN CAN BE REGENERATED EXPRESSING HIMSELF BY THE SIGNS OF FASHION, THE ERA-SENSITIVE PEOPLE CAN FEEL THE WORDS OF TIMES AND FASHION ALSO BECOMES THE POSSIBILITY OF THE EXPRESSION OF THE ERA-SPIRIT FOR THEM. THIS IS PARTLY A QUESTION OF VIEW OF HISTORY, ON THE OTHER HAND IT IS IN CONNECTION WITH THE FASHION-ART, ITS RELATIONSHIP WITH CORPORALITY.

### 4. THESIS: BODY IS FUNDAMENTAL STAGE OF FASHION, IT MAKES IT METAPHORICAL COMMUNICATION.

VISUAL MARKS OF THE CONTEMPORARY FASHION ARE TALKATIVE ON LEVEL OF A METAPHORICAL COMMUNICATION IN WHICH BODY AS A BASIC METAPHOR-DETERMINATOR, AS AN ICON OF COMMUNICATION IN THE NEW MILLENNIUM. OUR DRESSING INTERMEDIATES THE RELATION TO OUR BODIES AND TO OURSELVES AS WELL.

### 5. THESIS: FASHION INVOLVES THE POSSIBILITY AND DEMAND OF THE ARTISTIC COMMUNICATION AS A ORGANIC PART OF CULTURE.

INTEGRATED INTO THE DOMINANT VISUAL CULTURE OF THE 21ST CENTURY THE FASHION HAS BECOME THE SUPPORTER OF THE NEW VISUAL AESTHETICS OF THE SOCIETY. ITS ELEMENTAL DISTINCTIVE (BEARING MEANING) SIGN APPEAR IN THEIR OBJECT-MATERIAL QUALITY.

FASHION CAN FLUID SOME ACTUALITY IN ITS ARTISTIC MANIFESTATIONS WHICH IS MEDIATED IN ITS OWN LANGUAGE AND IT ALREADY OPERATES NOT ONLY AS A CATALIZATOR OF POWER, MONEY AND SOCIAL PRESTIGE. LOOKING OVER ITS RELATION WITH ART ITS SURPLUS OF MEANING APPEARS. THE CHANGING OF THE TRANSFERRED CLOTHES CONTEXT TAKEN OUT OF ITS NATURAL ENVIRONMENT PUTS THE EMPHASIS ON THE MESSAGE.