

Fashion

Designers

NEWS

Carmen Emanuela

POPA



About Designer

Carmen Emanuela Popa is a Romanian fashion designer known for her strong conceptual design, she founded the brand with the same name embarking on a journey through the fashion world from vast philosophical influences, creating unique and visually challenging images, transmitting emotion and humanistic messages.

The characters she proposes are contemporary soldiers, kings metamorphosed into pure rural characters, urban entities that carry in their emotional baggage ancestral origins but who wear outfits made of high-tech materials, mixes of ecological and neoprene, natural and waterproof, all in a dynamic sportswear allure.

Her latest works are on **London Fashion Week** official Platform in February 2023 / GONFLOVE Collection is on display at the Profile Designer section. From the September 2020 Season she has been a designer with a constant participation at LFW.

With impressive international reviews, POPA receives the **Best Catwalk Award** at the **Athens Xclusive Designers Week** in Greece, with Contemporary Unknown Soldier Collection. In 2014 presents **WOMAN N at Mercedes Benz Fashion Week** in Moscow, a woman's vision which was suggestively named by the international press "a refugee of the future".

With the 56 Route Collection Carmen Emanuela Popa is a Visual Arts Partner of the International Project **UNESCO's Academy of Young Women. The Fight Against Xenophobia, Extremism and Aggression**, a project initiated by the **National Commission of Romania for UNESCO**, which took place in August 2017. With a strong manifest speech, the project supports the young woman who is still the victim of discrimination and violence.

From March 2018, she started collaborating with a program of a traineeship (6 months) with the prestigious **IUAV University / Fashion Design**, Venice, Italy. Her final Project is called **SHOW Me Your Heart**.

In 2019 she exhibits at the **City Hall 1**, in Paris, **Place du Louvre 4**, the works of the **Future Folk. Costume Royal** project. A concept inspired by the line of French royal dresses brought in urban area by materials and sportswear element and with an particular accessory that referred to environmental and emotional pollution, the mask, which today has become a contemporary care symbol of the whole world.

Carmen Emanuela Popa is a graduate / **BA** of the **Faculty of Decorative Arts and Design** at the **National University of Arts**, Bucharest, with a **MA** in **Fashion Design** / Fashion and Costume Strategies / UNAB. At present, she is working on her PhD thesis at the same university, in the field of Visual Arts, **Fashion Department**, with a theme that addresses the migration of the symbolism of the fashion outfit to the contemporary art object.

Her unconventional concepts have appeared in publications and media such as **British VOGUE**, **TATLER UK**, **Huffington Post**, **ParismodesTV**, **Harper's BAZAAR**, **Marie Claire**, **Cosmopolitan**, **RFI**, **China Daily**, **BBC News / In Pictures**, **NEO2 Magazine**, **Fibre 2 Fashion**, **The Vanilla Issue**, **Romanian Cultural Institute** in London and in other specialized press in France, UK, Greece, Spain, China and Romania.

In this instance the similarity at visual level between the Japanese designers and Carmen Emanuela Popa is obvious but not so the causes which informed their creation. The reason is that in the aftermath of the Fall of the Berlin Wall in 1989, which brought the Cold War to an end and replaced it with the fast demographic changes which are at the bases of our way of life at present. Thus her new collection is not so much to do with the aesthetics of wabi sabi (imperfection) celebrated by Yamamoto and the Japanese designers, but it is about loneliness, dislocation and a peculiar savage beauty, as only Alexander McQueen understood.

Sanda Miller, Journalist and Fashion Critic, London

<https://londonfashionweek.co.uk/designers/carmen-emanuela-popa>

Designer **Philosophy**

Fashion is equally a science, but also a gigantic beletristic work in which chemical, physical phenomenn meet, a whole suite of poems, satin waves and glitters like the water of a sea in the morning light. A coat can make you happy because it is confusing with your own being at sight. Fashion is not only a theory full of techniques and mathematics, it is a practice of how a piece of clothing sets in a imperial maner on a man, transforming it for a few moments into a Prince of his inner kingdom. Fashion can create clothes but can also create parallel universes visually.

It can offer eccentric and plausible, overwhelming and utopian variants, loaded with meanings and unique for tomorrow's man. All the collections created so far have sought to bring into light an honest discourse of the human being, talked about its drama, but also about the beauty that surrounds it every day, and which touches its spiritual worlds. It's the emotion that makes us alive.

A coat must come in completing this state and create joy. The joy of seeing it and then of wearing it. I love the materials their structure, their plenitude of finesse and the colors in thousands of tones. I like playing with lines and volumes, experimenting with things that are revealing at that time, the birth of surprising and unexpected combinations, the revelation of the metaphor.

Also, the stylistic context is extremely generous in terms of creative play. He brings you to the fields of harmony and ultimately to the aspiration of perfection. All these things are wonderful and make us more human and closer to our inner heavens. Closer to contemplation and closer to each other.

Carmen Emanuela Popa



Carmen Emanuela POPA at London Fashion Week 17-21 February 2023

The British Fashion Council (BFC) is delighted to release the official final schedule for London Fashion Week (LFW) February 2023, taking place from Friday 17th to Tuesday 21st February 2023, as a digital-physical hybrid. The schedule currently involves over 116 confirmed participating designers and 48 catwalk shows, 22 presentations and appointments, 34 events and 42 digital activations available on the Official Digital Hub.

Carmen Emanuela POPA will participate during London Fashion Week at the Profile Designer Section with her new Collection GONFLOVE. With a provocative concept, the designer wants to bring to the fore the idea of the progressive change of society in all environments, to draw attention to dehumanizing tendencies. She actively advocates for the prioritization of raw emotions, honest behaviors and the increasing appreciation of human feelings.

In a context of perpetual change of perspectives from which the present man looks at communication and communion with others, introspective perceptions but also the interpretation in dreamlike, fantasy terms of reality, the contemporary human actor acquires new appearances and characteristics in accordance with the creative tools that he begins to use exploit them more and more in a rigor of personal desires and in an assumed aspiration to cognitive, affective and self-expression freedoms in terms of the values and the projected image of a preferred world.

From pansexualism or sapiophilia to polyamorous behavior or non-binary active attitude, the scene of actions involving a rhetoric of eroticism has diversified and expanded in recent decades, a sign that the current generations correspond much more directly with their own fantasy literature, heterogeneous, conservative values or traditional ones remaining behind these accelerations in the sphere of everyday conjugal actions.

The immortalization in a contemporary art work with stylistic references in the representation of Renaissance art such as baroque or rococo, composes a three-dimensional image in which the elements follow a replacement scheme of the initial order, an ambush that parodies the character's subversive involvement in a reality fanciful, this time configured in a plastic language different from that of flat painting.

Waterproof materials, soft or with special reflective luminescent properties, give the works suppleness and place the theme in a mixed industrial-romantic area.

The proposed clothing item has a chameleon peculiarity, that of being able to be exhibited as an art installation on the walls of a contemporary gallery.



London Fashion Week | 16-20 September 2022

Under the auspices of a difficult national period of the UK, but also of the whole world, **LFW** spreads the spirit of creativity and innovation in the field of contemporary fashion by launching well-known designers as well as new designers who challenge with their works the profile of today's emotionally tested man.

Romanian Designer Carmen Emanuela Popa bring a message of solidarity with those who suffer as a result of the war in Ukraine through her new collection **War Melt** by POPA.

Learn more about this concept that spread the idea of the pacifist instinct that resides in all of us, on official Platform LFW at **Profile Designer** Section.

Philosophy

Today we are surprised by the actions and decisions of leaders who have lived in a continuous hibernation in their own immoral consciousness, in a gloomy scenario of premeditating and ignorance of the consequences regarding the assault of a large sample of human beings whose peace has been shaken and stabbed, filling in blood and tears a land whose value cannot be in the testimony of a war.

Absurd and treacherous this collective attack covers as an iron hand the peace and emotional well-being of the whole planet. The present man feels in the helplessness and he discovers so fragile in front of a camouflaged evil and now galloping through contemporary history, canceling all the principles of fundamental human rights.

The human being was long tried by oppression at a large and micro scale, at the country level and territories but also at the level of the family diagram. Wars of conjugal supremacy, conflicts between generations, between well-marked poles of universally valid but divergent values, permanent or intermittent war with ourselves.

The direct abuse of the peaceful passenger, of those with whom we interact directly or indirectly, this short syllogism from a basic logic "I deserve it" is actually the prehistoric approach of hunting in all forms.

The most rudimentary form of power is the eruption outbreak of supremacy and seed from which the boot grows, which often gets the configuration of a tank or MiG.

However, the illusion that this type of character who knelt the fellows, will win in the victory as in a crystalline water in this great garden that belongs totally to the Divine. It is a utopia with a short life span and with the most unexpected repercussions. The war is not a contemporary happening, it has a completely anachronistic and backward allure, it is not in aligning the young consciousness of these people like pigeons, who are barely learning to fly.

It is the last of the next row for millennia and it must be canceled with an arsenal made up of raw Intelligence, peace vision and much love distributed in packages for all affective injured and those whose houses and countries remained behind them.

The collection is a message of love for all those who suffer as a result of this war and a message of discouragement for the commission of evil, for its propagation and actions that lead to harming the human being.

As an artistic act, this concept interprets in opposition the force and aggressiveness of the military demonstrations against the present man by using soft materials, natural fabrics that the character wore in

a context of a simple life, whose tranquility was not disturbed by anything external and nature was giving joy and meaning to life.

Also, a strong contrast between industrial materials and lace characterizes the theme that speaks in a visual but also sentimental language about overcoming this crisis, about a disarmed near future, about the fragility of women and children who have proven an extraordinary strength to face these unclassifiable attacks, but unfortunately some of them did not manage to survive. One of the pieces explicitly refers to this aspect.

An allegory about a present drama that we are witnessing today and about winning the battle with the absurd forces that transform this artistic and poetic vision in a very sensitive humanitarian message.

#stopwar #warend #warmelt



Q And A With Carmen Emanuela Popa |

The Vanilla Issue

Carmen Emanuela Popa is a talented young Romanian designer creating philosophical, conceptual pieces that challenge your imagination. Her work has appeared in major publications such as Vogue, Harper's Bazaar and Marie Claire. We recently spoke with Carmen about her inspirations, aspirations, and her most recent collection Popa Fat X.

How does your reality shape the inspiration behind your work?

In fact, reality is the invisible engine of my work. It is a source of perpetual inspiration because everything that happens to me directly affects me in all the sensory planes of my being. The interaction with people, in different communication relationships, but also the dialogues that appear spontaneously or with some premeditation and which, sometimes, seem to have a very low level of love. It seems that the whole world is facing this drought of deep feelings, of compassion and of a kind of enthusiasm that should arise instantly when we interact with others. Social issues have always been at the center of my attention in terms of the creative discourse that prioritizes itself every time. The inner questions, a raw sincerity that defines me in a way to feel, see and assume things, the vision of life and the actions I undertake are also a major component in expressing an artistic concept in a complete and complex way. I believe that if people acted more vehemently as a result of this inner honesty, they would be better anchored in their own paths of self-discovery and perfection and could also enjoy a clearer and more honest sharing of the flow sentimental, which is not an energy to be stopped, but instead, is a pseudo-matter that can be the guide of our existence. I think that cross-disciplinary methods are very important in developing a project because the basic theme can be referred to in many areas of interest, thus the recipient is closer to their own life experiences. By exploiting the multitasking of creativity, the newest sources of inspiration and introducing the element of pro-humanism into the ultimate purpose of sharing, it means that the work acquires an ethical and aesthetical quality.

You've often cited your work as philosophical, are there any specific philosophers or philosophies that inform your creative process?

Philosophy has always been the closest friendly entity for me, because in this context of the existential depth it offered, I felt in the best state mood. I have always avoided ridicule and on the contrary valued what I thought rises above the superficial and trivial things. Philosophy is a cognitive orientation and once discovered you learn to live with it, you become aware of it and let it make you happy when you have a permanent relationship that reveals to you so many facets of reality, in a hypercreative and metaphorical way, philosophy is the indirect road that leads to the metaphor, the bar that the poem takes further. I read philosophy since the first years of high school, and it was one of the only niches of reality where I thought I was meeting the truth. Although at that time I was attracted by the skeptic philosophy because there were many questions to which I was looking for answers, especially regarding the condition of the artist and what should have been fair for him as a way of expressing himself so that he could create without limitations interior / exterior. But, later, in the first year of university, I discovered Heidegger and his work *The Origin of The Art Work* which served me as in a royal lunch long awaited all the answers I needed in this regard, with such depth, that the emotions overwhelmed me because

this approach perfectly suited my way of living things, in other words my acute need to live completely in art, to claim it, worship it and serve it, all this being a complex process of my happiness as an artist. Also, Plato is the one who influenced me as much, The Dialogues were for me the most revealing oasis of truths, among which the most important of all, even than that of the whole being through the union of two human entities, that of the discovery beauty in its natural, pure state and further the conviction that life is worth living only in the service of contemplating this beauty.

How has your childhood and upbringing informed your practice?

My childhood was a tumultuous one, especially because I was a very enthusiastic and curious child with a precocious thinking and a strong sense of love and positivism for those around me. That's why I really liked to explore reality in a creative way. During the holidays, I used to go to my grandparents in the country and there a world opened for me that would become the substance and basis for my later ideologies, a paradisiacal world to which I relate even now making numerous parallels between nature vs urban vibes, traditional-future, eco-high-tech, innocence and metro-intellectual, hybrid culture, etc. My grandmother, during the winter, worked a lot in the weaving loom, so I was fascinated by the multitude of colors that the woolen threads had and then by the textile compositions that I saw materializing from her hands, which in addition to knitting manual with complex approaches sweaters and blouses. In parallel, I admired the lonely landscapes or the endless fields of green wheat, I felt that I had a strong connection with everything that was around me and that I empathized a lot with all these manifestations of matter, in a few words I had superlative feelings for everything that surrounded me, it was a type of unconditional love, the same for people. What seems to have led to this chanting of a hymn of contemplation and the care that is manifested in my art now. At the same time, spending time at home meant, in addition to school, also drawing classes, then I did the first still life and sketches. Also, my mother worked in a creative environment, namely in a machine embroidery department where she was doing an outstanding job, I was very familiar with white, immaculate fabrics and I also got to know the sewing machine. On the other hand, my father had drawn a lot in primary school and was



somewhat oriented towards the rigor of academic drawing then, although he was also a very good colorist, I was often fascinated by his way of combining colors using colored pencils in my coloring books. My father had his own albums with images from the fashion world of the 60s / 70s, he was also passionate about car design and very much about cinematography, and books were also a passion alive. I think I carry this dream of his further to make art, calling on the means offered by contemporary contexts in many aspects.

Your newest collection Popa Fat X is stunning, what was the process like in developing the voluptuous silhouette?

I worked intensively on this collection, and I believe that the practice previously accumulated in the technique used in this case also led to a perfecting of that method, to give the created object a 3D appearance, with well-defined shapes, a representation of the anatomy of the human body, an emphasis on an anatomical variant beyond conventional size standards. I worked with the extrapolation of the shapes on the template, then I used a textile filling that allowed the specific areas to gain volume. It is a process that requires skills and time and is very similar to the result of a textile sculpture, with well-defined lines and polished surfaces. This collection has a special background because it places me personally in a world of my own that I aspired to. The photos were taken at the National University of Arts in Bucharest, the place where I was admitted many years ago and now, in this case, it has become a surreal space with an overwhelming light. It is an exciting moment to see this entity now taking giant steps into this perimeter which to me has always been sacred because it identifies with art itself. Another exciting aspect is the direct encounter with a work by the Romanian sculptor Brâncusi, L'Ecorse, also made in this school in 1902, which reveals the muscles of the human body and which, for me, has always been a source of inspiration.

What was the process like in developing the textiles featured in your collection? What inspired them and how did you go about sourcing them?

Every time I visualize a project in terms of the materials used, they are instantly associated with the chosen theme and are most likely directly related to my style, which has influences from sportswear and is also defined as a contrasting association as well like the dual subjects approached by overturning the conventional. I chose these Fat silhouettes to be represented by a glam-luxury, eclectic texture, to highlight the visual impact of the antithesis between the drama of contemporary man and exuberance, the joy of living in the natural way of being for each of us, in acceptance and with the awareness of the values (X component) that we have beyond the aesthetic aspect, deeply hidden inside us and that shine like immaterial riches not yet discovered. Sequins versus neoprene, waterproof high-tech textures with added accessories such as sportswear elastic bands and transparent bandages that suggest a spiritualized aura of the character. Red is the strongest color in the chromatic spectrum that speaks with passion and persuasion about self-assurance but also about freedom and love, gold is the over-chromatic coat that ennobles and gives the subject a princely status as a super-being which would be wonderful to we all discover in ourselves, white refers to spiritual food, to a kind of immaterial milk that we all need to perfect our virtues and the cerulean blue and petrol tones evoke the inspirational and aspirational side of the character as well as the dose of melancholy and, often, sadness, which he experiences in his life. Regarding the procurement of materials, we have in our country a generous supply of raw materials and stores with a textile profile, from where we can purchase a varied range of materials for creative minds.



You've often cited your work as philosophical, are there any specific philosophers or philosophies that inform your creative process?

Philosophy has always been the closest friendly entity for me, because in this context of the existential depth it offered, I felt in the best state mood. I have always avoided ridicule and on the contrary valued what I thought rises above the superficial and trivial things. Philosophy is a cognitive orientation and once discovered you learn to live with it,

What other mediums aside from fashion do you see yourself using as a form of self-expression? Is fashion the only space you see yourself working in or does your creative process expand beyond the human form?

Fashion is a versatile pretext to combine visual, artistic rhetoric with messages that involve the human condition and a type of idealization of man in general from the perspective of self-knowledge, human interactivity and a valid set of values that aim to improve affective climates but also creative, thus placing man on a higher level with the achievement of some superlative daily goals. Another form of self-expression is that of writing. Poetry as a field for abstracting texts and experimenting with metaphor, having as a source of inspiration one's own experiences but also contemporary human manifestations. The essay with subjects that analyze art from the point of view of the sensations and messages it conveys but also the hyper-potency of the creative act, is another way of expressing myself towards sharing some possible and fascinating worlds with others. These can be found at many times in the description of my own themes in conceptual fashion. My creative processes have always been multiple in terms of shaping artistic energy, and painting is a vast field that has accumulated many resources from an inner force that erupts day by day. Graphics is also a territory where a type of dramatic discourse of the human face and body is permanently placed on drawing paper covered with inks or acrylics. Domains that interconnect and are the solid basis in rendering fashion sketches, whether it is about experimental outfits or shoes that include in their story an interdisciplinary language, with an expansion of imaginative limits. Also styling and fashion photography are two extremely important areas in all my creative activity.

Are there any techniques you used or discovered while creating this collection that you want to explore further?

With each new project new things appear and with them the joy of being discovered. For example, in this collection I experimented with the extrapolation of size and shapes in modeling with the help of textile material, antithetical compositions of a synthetic polymer or impermeable materials with sequins, to create a new type of oversized, allegorical shoe, which, of course, I would like to perpetuate in other projects. I have used the technique of using several textile layers before and it seems that it turns into a kind of personal statement, because I think I express myself very well in this way, it could be about placing the shapes in relief, thus personalizing itself through visual and hyper tangible firmness. In any case, I really like to explore new realms of artistic expression, alternative techniques that, all put together, still render a certain deep sensitivity that characterizes me in terms of artistic vision of this world.

On a global scale, where do you see your work? Do you see yourself in mainstream retail spaces or is your work strictly avant-garde?

I believe that my main source of inspiration comes from the exploration of inner lives, based on emotions, the deepening of existential experiences and the placement of social, marital, and fundamental human rights issues in the center of attention, thus being a manifesto that can help and coagulate the sensitive feminist's subjects or broadly anthropological. My works can be placed in contemporary art galleries because the created object is an object that can have a statuary resonance and can be identified with a singular character that has a plasticity discourse with some conceptual determination. The collections can easily be the source of the development of hybrid collections that can be expanded in number in retail spaces with avant-garde tendencies, an area that I generally want to be exploited as much as possible, so that there can be an evolution as more convincing in the creative clothing that reaches the consumer. I believe that the creative potential must be manifested on a large scale so that the world of tomorrow is built based on a freedom of expression and joy in the assimilation and spread of the creative act that is also reflected in the object with

anxiety, hybrid wars on a micro/macro scale or those of interrelationships, we are also creatively, emotionally beings and capable of offering a lot of consistency of human values, so we deserve a spectacular appearance on this earth, in all aspects.

Are there any artists or designers that you would love to collaborate with?

The passion for fashion design and the experience accumulated over the years but also through the skills acquired during the specific studies and the fashion art performances so far lead me to want to put my creative vision into practice in various collateral projects from the industry that tends to get more and more influenced by advanced inspirational rhetoric. I am convinced that a collaboration with specific brands in the avant-garde fashion sector would be spectacular, for example with Maison Margiela or Moncler, Adidas in their area of experimental fashion that they already have with various designers, to develop collections of the interference of styles and to increase the interdisciplinary potential to reveal authentic and emerging products. I believe that a collaboration at this level would be an excellent step forward so that my designs can benefit from advanced technology and logistic lines regarding the work applied in the fashion sector.

Where do you see your practice in 5 years' time, is there anything specific you would like to achieve?

My process of creating and making clothing items is a consistent one, which is based on the accuracy of the details of the content ideas but also on the form. My time is dedicated to this activity in a maximum percentage, so I believe that soon new techniques and sources of inspiration will be discovered among the most profound and unusual, because this characterizes my work and I want to experience new challenges in this sense. Also new exhibitions and collaborations for capsule collections can be predicted. But most of all, in the next five years I want to further develop my own brand that offers outfits specific to my artistic statement for a representative customer niche that values the creative act and identifies with the strength that this kind of fast imagination has. At the same time, I want to launch a line of shoes based on the same principles of exuberance of the unexpected, which gives a certain type of power to the wearer. I think the field of fashion is very generous in terms of creativity, in fact what attracts me most in my work is to challenge the intellect and artistic sense by placing them in an ongoing dialogue.

For more of Carmen's work make sure to check out her work at The Next Exhibition, The Winner| Post Bauhaus Experimental Fashion taking place in Bucharest at the SENAT Gallery from the 6th to the 12th of September 2022. Carmen's new collection is set to be presented digitally during London Fashion Week at the Profile Designer section starting on September 10th for the official LFW which takes place from the 16th to the 20th of September 2022.

Check out the link: <https://londonfashionweek.co.uk/designers/carmen-emanuela-popa#content> for more.

To learn more about Carmen's work, follow her on Instagram @carmenmanuelapopa

The Vanilla Issue, by Nida N. , August 2022



London Fashion Week 18-22 February 2022 |

Fa Ra ON S/S 23 Carmen Emanuela Popa

This season will once again bring together fashion, culture, and technology in a 5-day celebration of the creativity and innovation London is known for. The event will curate excellence and empower growth, showcasing exceptional designer fashion talent with a mix of emerging designers and international luxury brands on schedule. – London Fashion Week

Philosophy

We are now at the dawn of new beginnings in which our horizons are resizing from the individual perspectives of goal setting to the spatiality in which we want to manifest our performances. The dawn of an era of emotional civilization is beginning to show its pastel hues in keeping with a pacifism of wisdom.

Intolerance can no longer be accepted, ignorance of the affects will lead to mini-wars in / out, it will be necessary a management of feelings that must be authenticated. This treasure that we carry in us untapped, must be revealed and valued. The existence of things that are born in us is no longer a probability, they must be assimilated and defended by one's own person as part of the whole. We live in congruent realities, in common spaces, on a common planet with access to history and the tendencies of a chameleon future.

Civilizations intertwine, kingdoms and species are at the service of both conciliators in terms of the right to life, respect that merges with the higher forms of compassion and later contemplation. Sometimes, the impossibility of action, of defense makes us lose our advantage but our solid spirit of conservation is the one that shelters the real virtues.

Existing and imagined forms, contextual interpretations and placement of elements paradoxically in unexpected places, an absurd puzzle with a speech in favor of tolerance, the mystery of a metaphorical imagination leading to a spiritual ode and at the same time absorbed by the contemporary, are here themes that creators face during the rhetorical values of a cancel culture. Culture and art are part of the historical sediment but also of the creative deposit, that is why it cannot be canceled. We still have to find the classic or mainstream ways to expose it.

There is a need for a display of emotional hormones against an exacerbation and physical wear and tear of a pseudo-erotic nature. It is imperative to avoid emotional fossilization by assuming the expression of feelings that are not rational fruits but they are more about an aesthetic, an elegance of the “interior”, this is the true riches of the contemporary individual.

Waterproof materials, silk taffeta in contrast with recyclable packaging plastic, raffia footage used in ordinary bags and industrial areas, here is a palette of samples from everyday life that replace our archetypal symbols and make us aware of the radical changes that time does not spare us.

Visit **LFW Profile Designer** Section



The Winner Post Bauhaus Experimental Fashion Exhibition

Exhibition SENAT Gallery | 6 – 12 September 2022 | Bucharest

The concept of the exhibition is part of the Bauhaus – Form and Reform project, initiated by Elite Art Club UNESCO and co-financed by the National Cultural Fund Association (AFCN) in collaboration with the artist Carmen Emanuela Popa.

The project aims at the interconnection between the artistic manifestations encountered at the beginning of the 20th century, respectively the years 1919 – 1933, when the spread of the Bauhaus current held a supremacy in terms of stylistics in the plastic / applied arts, and a contemporary-urban vision of the experimental clothing object.

The rigor of construction and geometry are put in a veto status by canceling the classic pattern, by deconstructivist cutting solutions, but also by multiplying the layers of the textile material. Thus the panorama of the created object exudes a visual dynamism and, at the same time, a controlled strictness of a post-Bauhaus aesthetic.

Starting from an introspective philosophy, namely that the man of the present time is in the middle of an urban that storms into his mind with an accumulation of information intended to build him a pedestal like a lego game, he dedicates himself as if to participate in a competition that awaits his performances, but, most of the time, they remain in an unexposed form, in the form of an inviolable truth.

Thus we appeal to history to assimilate the present in a continuous and rapid change. We are witnessing a transgenerational migration from one era to another, from one culture to another. The sports drapes, graphic elements in dissolution suggest a significant change to everything that had been imprinted in conventional recognition until now.

The metaphor is foreshadowed by the interpretation of materialities, generous matte / glossy sequined surfaces cadence with the neoprene suitable for a sports suite and contrast with the aesthetic premises of the current that revolutionized the beginning of the last century. Cutouts and (un)regular quilting, a 3D approach to the Bauhaus phenomenon impose a visual state of continuous transformation, of work in progress.

The Winner also refers to the current context in which we find ourselves. Heroism is needed on an individual and global scale, the disharmonious situations we have faced and still invade our emotional infrastructure are difficult to avoid, but through a coherent struggle with static ideologies, with the tendencies to unjustly usurp individual freedoms, identity and aspirational, the human being can overcome his vulnerable and manipulative condition and become a superior entity who has the right to a creative life, a term that substitutes peace, tolerance and some touch of elegance when we give a lot of respect, valorization and affective voluntariness, to those of near us.

Carmen Emanuela Popa, designer

<https://www.modernism.ro/2022/08/31/expozitie-carmen-emanuela-popa-the-winner-post-bauhaus-experimental-fashion-galeria-senat-bucuresti/>

<https://curatorial.ro/arta/the-winner-post-bauhaus-experimental-fashion-expozitie-de-design-vestimentar-conceptual-la-galeria-senat/r>



Romanian fashion designer Carmen Emanuela Popa presents her new collection The Winner SS22 at London Fashion Week

Since the beginning of her career, Carmen Emanuela Popa has created a super-defined personal aesthetic that borders on a conceptual, avant-garde and absorbing framework of the new pure underground trends. The Romanian fashion designer is once again stepping on the catwalks of London Fashion Week, embarking on a journey that transports us through an emotional baggage full of philosophical influences.

The creative has presented her new SS22 collection 'The Winner' at the recently concluded London Fashion Week under a message that has made this collection a true relic for the fashion industry.

The collection of Carmen Emanuela Popa SS22 explores the hybridization between concepts such as organic and technological in their designs, presenting characters such as contemporary soldiers or kings metamorphosed into figures and rural entities, but who wear looks inspired by the charm of sportswear.

The materials used to make these garments stand out for the mixture of ecological materials and neoprenes, natural and waterproof, all united under a pattern and design that make each garment a true work of conceptual art.

The originality that the firm Carmen Emanuela Popa presents, is not something that surprises us too much. Already with her last FW21 'Lamento' collection, also launched at last London Fashion Week, the designer presented outfits with structures similar to this new collection under a message of devastation and lamentation of the 'I', which so characterizes our context. current social.

All these mixtures of influences and inspirations make the artistic production of Carmen Emanuela Popa SS22's new collection unique. The designer, who founded the brand with her personal name, has already made it clear that she is able to convey emotions and humanistic messages through the clothes she is able to make.

Its unconventional concepts have made this company an avant-garde reference that will always leave us wanting more and more. From Neo2 we leave you the campaign on this new collection. If you want to know more about the new collection of Carmen Emanuela Popa SS22 'The Winner' you can find more information [Here Instagram / carmenemanuelapopa](#)

NEO2 Magazine

<https://www.neo2.com/carmen-emmanuela-popa-ss22-the-winner-en-london-fashion-week/>

Carmen Emanuela Popa SS22 en London Fashion Week



Desigual SS21 Summer Tale, por un verano más...
Desigual lanza su colección SS21 Summer Tale para este verano 2021 lleno de referencias...



El debut de Auroboros en London Fashion Week...
Auroboros combina naturaleza y tecnología en "Biomimicry", su...



MOD-----A
Carmen Emanuela Popa SS22 en London Fashion Week



MOD-----A
Versace Resort 2022: Psicodelia retro y diversión



Art animates clothing object creating hybrid between reason and emotion | Fibre 2 Fashion

Carmen Emanuela Popa, a Romanian fashion designer, is known for her strong conceptual design. Her eponymous label is known to have vast philosophical influences, unique and visually challenging images, transmitting emotion and humanistic messages. In a conversation with **Kiran Sahija**, the designer reveals the correlation between art and fashion and shares tips for young designers who are into avant-garde.

Fibre2Fashion: Describe yourself and the city you were born in?

Carmen Emanuela Popa:

I was born in a small town in Romania, Adjud. In my childhood and adolescence, it was a chic, clean place and always had a cultural vibe. The young people had great ideals and I admired them a lot because I also saw virtue as an absolute quality. The areas that were talked about in my circle of friends were arts, theater, music. Also, there I did the first drawing and fashion design courses, in fact I flirted with styling and the love for clothes as an object of major importance, still very young. My adolescence was also marked by a lot of suffering because it seemed very heavy for me to get a higher education in the field. It was very difficult times, in many ways. But I knew that something existed in me and that it lived and made me happy. In time, I found myself as a person devoted to the whole being of art, so I made a huge effort to go in this route. I placed above all art, as a supreme entity in my personal religion. I loved it more than myself. I realised that I am a very sensitive and emotional individual, who likes to contemplate the smallest material and sometimes immaterial detail, any object, being from nature, the great creations of art, then to analyse them personally and to enjoy the metaphorical reverberations that they transmit to me. After years, at the first philosophy course, in the University of Arts and Design, the professor said that the greatest pleasure of man is the pleasure of thinking. I completely identified with that phrase and every time I finished those courses, as well as the others, I left with an infinite flight sensation and a certain bliss that encompassed my whole being. Maybe because then my love for art and knowledge was validated, I was free to believe that the pleasure and the impulse to think and create were true, they lived.

Fibre2Fashion: When did your love affair with design begin? How would you describe the emotion?

Carmen Emanuela Popa:

As I said, love has been there in my soul for a long time. While attending drawing classes at the House of Pioneers (an institution adjacent to the school in Romania in the 80s and 90s that promotes the arts and abilities in the field), I won the first prize in a fashion design contest, in which I participated with sketches / croquis. Since then, my determination in making models has amplified. Then I tried to make combinations of unexpected styles, for example to a couture dress I attached a non-removable backpack of the same material. I experienced the most intense emotions when the images appeared one by one in this whole creative process. It had become an extremely positive form of addiction that awakened some ineffable feelings in me.

Fibre2Fashion: How would you co-relate art and fashion?

Carmen Emanuela Popa:

For me, art is in the beginning. From there, all the levers for representing a concept start, from a visual and philosophical point of view. In recent years, I have got attracted to experimental fashion because it has a lot to do with conceptual art, or at least this is the trajectory on which I place my current creations. In addition, the conceptualism represents me very well because it can make ironic references to certain conservative cognitive patterns or can subtly place a dose of humour in works and, most tempting of all, can interpret standardized or archetypal concepts in various other facets of materiality, chromatic or in terms of form. Art animates the clothing object, creating a hybrid between reason and emotion / feeling.

What inspired you to start your own label and how was the experience while launching your first collection?

Carmen Emanuela Popa:

After I came to study in Bucharest, in 2010, I had the chance to receive support to make my own atelier. I had this courage because before this happened, a few years in a row I pioneered in several big cities in Romania and I worked for companies in the field, I did my creative services in terms of clothing, which was a great advantage. From the beginning, the intention was to concretize in real ideas that I had in mind and in the worksheet. Ideas that brought to the fore a character with a personal history, past and future. I wanted these things to come to life and share them with people. As it happened in the history of fashion with the designers who gave other connotations to the clothing, transforming them into work or artistic objects themselves. The first collection we launched on an international podium highlighted a soldier who is part of our contemporary society, anonymous and full of virtues. A collection that was crowned with success at Athens Xclusive Designers Week.

Fibre2Fashion: As each of your outfits are designed to portray a message, what are your end goals from your label and what is your niche?

Carmen Emanuela Popa:

My vision of a contemporary man is one who belongs to a total change. I would like society to have an ideal context in which it can manifest itself in a way of perpetual creativity. I strongly believe that certain patterns of thinking and dogmas limit us very much and make us stagnate from the point of view of a civilisation in aesthetics. I always have in front of my eyes a superhero who shines through his inner harmony and who is reflected on the outside through clothes with a high degree of execution and significance. Minimalism in fashion is an option like a safe classical but I think we need more, there must be an evolution, no matter in what forms and stylistic currents. We are hypercreative beings and we should use that. For now, as far as my creations are concerned, there are voices that appreciate the tendency to remove from conformity the allure of the clothing object and to propose an object that can anticipate the appearance of a future human being.

Fibre2Fashion: Being an experimental designer, who is the targeted audience and how does the retail part work?

Carmen Emanuela Popa:

Being more of a fashion artist, using interdisciplinary means to solve an incipient concept, I can say that the notion of wearable art suits me best, in terms of a description of my works. Experimenting is one of the liveliest activities in any workshop. This has a huge potential to make you discover completely new things



to innovate and to find untapped aesthetic lands, which means that you are in touch with one among the top targets that any designer should have. As for the retail part, it's just a matter of budget. Because experimentation can provide infinite solutions to concepts, single ideas, associations of materials, structures, patterns. I would like to benefit from this type of financial paradise and expand my creativity in the sphere of targeted sales in order to provide people wanting a typical image in accordance to their own aspirations and place in society.

Fibre2Fashion: What are the materials you use for your collection?

Carmen Emanuela Popa:

I really like the materials with personality, taffeta type silk, translucent fabric, structurally hybrid materials, and also fabrics with a high degree of technology--waterproof, with good air transit, thermal insulation, etc. Lately I have used a lot of neoprene and other stretch derivatives from the sportswear industry. There are material resources that define very well the work I do. I am always looking for new, innovative materials and I am very happy when I come in contact with such appearances in the textile field. In fact, the material is also an indisputable source of inspiration. It often comes to the aid of the initial concept--artistic raw variants that you didn't think of before.

Fibre2Fashion: What do you find most exciting and conversely, most challenging while participating in a fashion show or fashion week?

Carmen Emanuela Popa:

A fashion show is the symbol of a universal runway in which the human being is transfigured. Starting from this premise, I cannot imagine the exposure of an object that does not imply an element of novelty, so that the image that a man projects about himself to be an evolutionary one, can have a plausible discourse in this context. The projection of a possible appearance of the present man but also of the one from other eras, enveloped by the mystery of his own feelings and attachments by this unusual world, by its beauty that flows in cascades, by all the sentimental flora and that of sensations, by the imagination of his absolute actions made in support of his peers--this would be my greatest desire when displaying a common character with finite human idealisation. On the other hand, the biggest challenge you face when participating in such events is that you may be surprised that many elements set to fit into a unitary whole, so that the message we talked about earlier, are canceled due to the technical conditions, location, climate and others that diminish from the definition of image. However, there are also cases when the challenge consists precisely in the joy of working with very good organisational teams and to be a revelation--every setting, make-up, lights, casting, post-production photos, etc, as happened for example at MBFW Russia, where all these things were at high professional level, especially since everything was set according to the designer's vision, thus reaching that whole thing about what I mention--how important it is for the conceived image to be impeccable.

Fibre2Fashion: What advice would you like to share with young designers who are into avant-garde?

Carmen Emanuela Popa:

Designers, in general, should be trained primarily to be able to unleash the type of graphic manifestation, beyond the academic style and that of previous currents in art history. They should be encouraged to protect their originality and, of course, to have mentors to help them do so, if they themselves are not clarified with these aspects of identity in terms of artistic expression. This is where it all starts. In order to create, you have to let yourself be carried away by the river of creation, without conditioning. The rest I think can be settled according to this approach. There is a prioritization of things and I believe we should put at the top of the list those that have the greatest significance. Innovation is one of them.

Fibre2Fashion: Are you passionate about something apart from fashion?

Carmen Emanuela Popa:

Painting will remain for me an insufficiently explored field and will always exist as a superior force that gives me creative vitality. For this reason, you will notice pictorial representations in some collections, but this is not all in this regard. Another great ally is poetry. It explains many of the images propelled so far in this conceptual fashion background. Metaphor is the most graceful and fresh thing imaginable of all that can descend from the soul twinned with the human mind. It carries you to the heights of an Edenic world in which infinity is premeditated. Also, another important immaterial friend is music, in the company of which any creative journey acquires the valences of new temporal and space dimensions, and the speed with which you travel is fulminating. Especially classical music and its modern and contemporary derivatives with all its complex instrumentation capable of emitting sounds that make you shiver and make you behave as if you had a range of notes in your own being. Although I only listen to music, unlike the others that are part of my creative activities, along with essays in the field of arts, I would have liked to compose neo-classical music. Also, in the sphere of basic preoccupation, namely conceptual fashion, I have a penchant for styling (which I only practice, very rarely) and for fashion photography, which for several years, has visually enhanced my works.

Fibre2Fashion, by Kiran Sahija, Nov 2021

ZERO VIOLENCE Woman Today POPA X UNESCO

From the series of events dedicated to contemporary women and human rights in the context of celebrating 65 years since Romania's accession to UNESCO, Romanian National Commission for UNESCO has prepared several specific actions, cooperating with prominent voices in science, culture and art.

The Alumnus Club organization initiates a dedicated project focusing on Women today in collaboration with the artist Carmen Emanuela Popa who proposes through her work ZERO VIOLENCE an idealistic urge with references to the eradication of violence of any kind, through a conceptual approach with interdisciplinary means in fashion design and post-modernist aesthetic values.

A woman's fragility is often exploited as an anti-weapon in terms of her social and family security. In many cases, lack of education, deviant behavior, precariousness or maladaptation factors generate the generic and harmful phenomenon of violence that is ravaging the contemporary world.

Terms such as Anti-Violence, Tolerance and Peace are found in the three works presented virtually in the project through a series of formal and chromatic allusions that reach a consensual pacifist specificity of the concept. Each of these topics is the subject of a video / teaser that visually and sensitively enhances the humanist message.

Statistics show that at least one in three women around the world has been abused, or subjected to other forms of abuse during her lifetime, usually by someone she knows. Intentional use of physical force or invoked or actual power against another person or against a group or community may result in bodily injury, psychological harm, maldevelopment or deprivation of rights and freedoms.

An expressive and exciting subject in terms of the defense of moral identity, it acquires the value of a manifesto in the work of the artist Carmen Emanuela Popa, being generically a military woman against

violence of any kind. The society becomes sensitive to the urges of visual symbolism, with a very good receptivity both among the victims and those who commit abuse.

ZERO VIOLENCE is an imperative slogan that must be implemented in the collective consciousness so that today's society can see the benefits and the creation of a lifestyle in harmony with the derivatives of love, compassion and increased respect for the other, even if it involves mental, emotional or simply cognitive, but which can provide an extensive area of comfort in everyday life in a context of reciprocity and which can be a permanent start-up for building a better and more prosperous world in terms of charitable resources.

ZERO VIOLENCE is the second anti-violence project that the artist is carrying out in partnership with the Romanian National Commission for UNESCO. The first international project Young Women's Academy. The fight against Xenophobia, Extremism and Aggression was based on the message that today's woman needs unconditional protection and, ultimately, the man of this beginning of the millennium needs more than ever a pseudo-guidance of physical, psychological and emotional.



The act of violence is not a phenomenon that man can get used to, which he could assimilate in his reason, classify it and in the end ignore it without feeling any psycho-emotional or physical harm. The state of violently abusing a human being, or any other living thing, is indescribable and manifests itself as an incognito and embryonic action as a decision-making status. Violence is a plea of the emotional vacuum, a mental torch that burns in the context of a destabilizing chaos, illuminating gaps of an existential knowledge, and the impertinence to desecrate the righteousness of the original creation.

The invasive spectrum of negative actions is vast and complex, so the fragile mechanisms of the human being can be easily impaired, especially in the absence of experience of documenting social dangers, the abbreviated characters of many peers who are allowed to roam free, using psychological and behavioral weapons, thus believing that they have access to an authority that ultimately allows them to be pre-validated in their professional actions as well as in terms of their aesthetic qualities, self-assessed by extrapolating narcissism.

Violence has stages of manifestation and is easily detectable if we take into account a specific symptomatology from the early stages. The proliferation of these actions is based on the permissive realm in which it can develop. The violent nature of the words, which at first may only have been the subject of intimidation, the annulment of confidence in personal values and strengths, may be augmented by threatening innuendos and ultimately the outrage of responsibility for premeditated major damage.

Violence cannot be treated and assimilated as a compromise in favor of other benefits, see the conjugal and pre-conjugal aspects about which a cumulation of realities shows us the contorted face of a dictatorial law of coexistence whose pseudo-rules mark the nonchalance of abuse and the illusory power of domination of a territory or of a person (s). From the word to the scenario-action is only an interval, insufficient for the victim to escape, but even so important is the awareness of the phenomenon itself, the evaluation and consequently the removal by the enemy source. The whirlwind of information allows the passage of malware that aims to bring down the vertical plane of consciousness of contemporary man, out of pure satisfaction, often unjustified, unqualified and deplorable for the perpetrator.

Society needs programs to rehabilitate the mental, emotional, and affective order of the individual, but with a spread of a wealth of beneficial and easily assimilated information beyond conventional means, resorting to educational tactics in environments with maximum visibility, all in a free way to access informational content.

These programs implemented strategically and with the growing awareness of the dangers of socio-psychological dangers can be a good start-up in streamlining interpersonal relationships, with positive results in the medium and long term, thus helping in the fight to eradicate violence in all its manifestations. , to the defense and protection of women in general, mothers and children and, last but not least, to the stability of the security force, apart from fraud of any kind of person, in accordance with the tendency towards a superlative valuation of respect for fundamental human rights.

ZERO VIOLENCE Project is part of the sphere of conceptual and visual experiment manifestations in the interdisciplinary area of the fashion art phenomenon. The conceptual allegory addresses strong themes of archetypal value such as the oversized anatomical cord, the allusion of the fetus in interdependence with the protective mother's body that acquires hieratic qualities here and the augmentation of the hand that takes the form of an industrial glove referring to the invocation of mechanical force that does not involve emotion.

ZERO VIOLENCE

A woman's fragility is often exploited as an anti-weapon in terms of her social and family security.

In many cases, lack of education, deviant behavior, precariousness or maladaptation factors generate the generic and harmful phenomenon of violence that is ravaging the contemporary world.



Between design and contemporary art: talking to designer Carmen Emanuela Popa about experimental fashion | Designist. ro

It is said that joys are lazy muses. And it is also said that nothing gives creative wings bigger than loneliness and overwhelming thoughts. If we put these coordinates together, we could conclude that the last year, which took many of us out of our comfort zone, has been a breeding ground for art and avant-garde design.

The new experimental and conceptual fashion collection *Il Lamento*, created by Romanian designer Carmen Emanuela Popa, is clear proof: it suggests the daily pressures of modern man and his constant contradictions through architectural forms, layered textures and asymmetries extracted from Picasso's deconstructivism.

We must admit that we were captivated at first by their contorted silhouettes and the explosion of colors and sequins, which sweeten the gloomy theme of the collection. Ah, take into account the sports accents that find their surprisingly good place in these compositions.

It seems that the organizers of the recent London Fashion Week had the same reaction: at the end of February, *Il Lamento* pieces were part of the Profile Designer section of the festival that took place online, as promoters of innovation in a world that continues evolution despite the unforeseen.

For the context, we must also say that this is the second participation of the designer Carmen Emanuela Popa at London Fashion Week: the *Ancient Dream* collection, which she presented there in September 2020, brought her, in the French press, the comparison with British designer Alexander McQueen.

Below, I talked to the designer about the intertwining of art and design, about creation in pandemic times and about the importance of fashion in times when our universe moved between four walls.

You graduated from the Faculty of Decorative Arts and Design within the National University of Arts, Bucharest, you have a master's degree in the same field and you are currently pursuing your doctoral studies. What are your first memories of fashion?

I remember when I was taking drawing classes at the House of Pioneers in my hometown of Adjud. There, from the halls leading to the classes of different disciplines, you were tempted by the smell of oils / gouaches combined with a subtle smell of tobacco. For me, this atmosphere has remained the most emotional of all lived so far, perhaps because it spreads a sweet of art with which, here, I live today. From primary to high school I explored this space in detail: I did drawing studies and many thematic works in color.

During all this period I was preoccupied with the drawing / sketches that often captured surreal elements. I participated in a fashion design contest, I won a prize and so I started to think seriously about the fascination that this form of creation provokes in me. Other competitions, other prizes and many works followed, then came the faculty and the period spent in Venice, with a scholarship. Now, I taste the happiness that has settled after these liberating experiences.

How does Il Lamento integrate into this landscape?

In an essay published in 2019, I wrote about the drama with which Picasso envelops his plastic discourse. Also on that occasion, I composed the passage "Il lamento di Picasso", an analogy to the sad emotions works of the painter. The idea of the collection appeared some time ago and I really wanted to be able to present it in the real version. I started from the principle of emphasizing deconstructivism in 3D, an alienation of the form that Picasso exploited so much in his art, also this perpetual dialogue between reality and interpretation is found in his sculptures.

Il Lamento garments mean high-tech materials, ecological fabrics, sequined structures, embossed painted areas. All these elements make, one by one or by overlapping, the subject of the collection: the daily torment of survival and loneliness, the continuous struggle that man experiences on the road to happiness.

How did you feel the energy of the festival through the online format filter?

This beginning of the year at London Fashion Week was an effervescent one, with many peaks of inspiration that have their bases in romance, but also in predictions of a technological future. It is a sign that evolution, in general, has its natural course and I am glad to be part of the exhibition context within this international platform!

Emphasizing the online side has helped a lot from the beginning. I applied for this edition in 2020, after the British Fashion Council launched a participation challenge on the London Fashion Week digital platform, which now combines men's and women's clothing. It is a solution that gives designers more flexibility: I knew that my works, which refer to conceptual fashion, will have a good placement in this context and that it is an easier and more direct way to have extended visibility.

"The platform is aimed at both commercial and consumer audiences, embracing the cultural dialogue, creativity and humorous spirit for which British and London fashion are known" – here is a short quote from the official presentation of the Profile Designer section. LFW generously explores artistic statements under the guise of innovation honesty and emerging ideas.

How have your activity in the pandemic and last year's lockdowns affected you?

For me, this period was quite easy to go because I used to work a lot in the atelier. The most difficult stage was the period of uncertainty at the beginning of the pandemic, when not many details were known about the phenomenon. Since then, however, I have worked hard and discovered a lot. Also, many of my ideas and projects took on new forms before they materialized. I hope that all these changes to the new cultural infrastructure will facilitate the methods of art display in general.

What are the values of fashion at a time when, for many of us, life happens especially indoors, away from the eyes of others?

As long as this intro-habitat aspect lasts, I think we should think in a strategic way: how we want our image to look in ideal conditions, what defines our personality, what are the details that speak to our sensibilities, but and what gives us a self-power look?

Now we have a very consistent visual picture, which we can look at more than before, we can make a theoretical puzzle in terms of solving style problems, which, perhaps, were long overdue. Not only should we be concerned with solving medical problems, but also with those of an aesthetic nature, which, to a large extent, must be done professionally: I would like, as we have a family doctor, to have, for example, a stylist for family.

2021 remains a year of uncertainty, but we would like to know more about any plans you have put on your agenda.

It is true that a series of exhibitions have been canceled that were to take place during this year in the physical version, but the online platforms open their arms and remain able to work hard for a sincere revelation of every idea I have then when a new collection begins to take physical shape. I will be present at London Fashion Week for June season this year.

I suggest we end with a few short questions, which require similar answers.

If you were a room, what would you be?

A cube with walls of crystal clear and undulating water.

What is the latest design-wise discovery you made?

Inserting sporty style and dynamics in 18th century outfits and experimental fashion, as is the case with the Il Lamento collection.

What material is underestimated? But overrated?

Underestimated: organic fine fabrics. Overrated: denim. Both in terms of use.

What is the most extravagant object you have?

A white neoprene jacket with colorful flags and flowers print, and the hyper-extravagant ones are in me.

Designist.ro, by Diana Bogdan, 2021



Carmen Emanuela Popa AW22 en London Fashion Week: Fusion



**Designer Carmen
Emanuela Popa
returns once again to
London Fashion
Week with her new
collection Fusion
AW22**

With her personal and easily identifiable style of hers, Carmen Emanuela Popa returns to London Fashion Week with her new collection Fusion AW22. The inspiration for the 12 new designs by the Romanian designer comes from a symbiosis between nature and the human being through the forms of different animal species.

Even with such unusual shapes, Popa continues to focus her imagination on sportswear. The fusion of sportswear with the designer's fixation on anthropology and the different ecosystems and beings that inhabit them, derives on this occasion in interesting ways in which emotion is prioritized, the joy offered by the aesthetics of nature, contemplation and non-invasive actions.

The color palette on this occasion is much more varied and powerful, we find colors already

seen in previous deliveries such as red and gray, which are mixed this time with others such as fluor green and electric blue or orange and green.

Apart from the fact that the silhouettes of the new designs do not match the silhouettes of the human body due to the volumes that she creates from her fabrics, the designer takes shapes to the next level including a series of "prints" and details in each design. to achieve greater dynamism.

The insects in the Fusion collection by Carmen Emanuela Popa AW22 have been constructed from waterproof materials, elastic, high-tech fluorescent fabrics, nets and accessories specific to sportswear with the intention of creating an interpretation of shapes and volume of the zoomorphic anatomy.



Romanian designer Carmen Emanuela Popa presents her new collection Il Lamento FW21 at London Fashion Week

Carmen Emanuela Popa is known in the world for her conceptual designs built from the most avant-garde trends in international streetwear. She now she has just presented the new collection Il Lamento FW21 of her eponymous firm at London Fashion Week through a series of photographs that perfectly show the peculiar aesthetics to which the Romanian designer has accustomed us from the first deliveries of it. The volatility of things becomes Carmen's main inspiration: The context that the pandemic has left behind makes it clear to us that there can always come a time when everything dissolves and transforms, and we, without a choice, have to adapt to the situation.

Among the characters that star in the new collection Il Lamento by Carmen Emanuela Popa we find athletes with their equipment distorted by the contemporary social context, by the devastation and lamentation of the "I" that a high percentage of today's society suffers. With this new installment, Popa pays tribute to Pablo Picasso, whose works and concept continue to adapt to the imaginary of contemporary society despite belonging to a completely different time.

As the designer shares in her manifesto, "A kinder, more artistic and free world and with a message of peace" would be the message that defines the collection. The interpersonal relationships that we human beings maintain, the care that we put in them according to the situation in which others find themselves, taking into account their anxieties and their suffering, has made us more empathic and pay more attention to the contortions that can have his soul since ours is also suffering.

The conceptual garments presented by Carmen Emanuela Popa in Il Lamento FW21 are made with a hyper-three-dimensional concept, with structures full of layers and atypical silhouettes that show a Picasso universe adapted to the most current streetwear and sportswear. "Il Lamento di Picasso" would be the full name of a work never written by the author, which speaks of non-symmetrical harmonies in which the characters appear one by one to have their moment of prominence. In short, a very interesting post-classic fashion experimental formula.

NEO2 Magazine, Spain, by Angel Taranilla

<https://www.neo2.com/carmen-emanuela-popa-fw21-il-lamento-lfw/> (engl.version)



NEO2

La diseñadora rumana Carmen Emanuela Popa presenta su nueva colección Il Lamento FW21 en London Fashion Week

Entre los personajes que protagonizan la nueva colección Il Lamento de Carmen Emanuela Popa nos encontramos a deportistas con sus equipamientos distorsionados por el contexto social contemporáneo, por la devastación y la lamentación del "yo" que sufre un alto porcentaje de la sociedad actual.

Con esta nueva entrega, Popa hace un homenaje a Pablo Picasso, cuyas obras y concepto siguen adaptándose al imaginario de la sociedad contemporánea a pesar de pertenecer a otro momento completamente distinto.



NEO2

Carmen Emanuela Popa es conocida en el mundillo por sus conceptuales diseños contruidos a partir de las tendencias más vanguardistas del streetwear internacional.

Ahora acaba de presentar la nueva colección Il Lamento FW21 de su firma homónima en la Semana de la Moda de Londres a través de una serie de fotografías que muestran a la perfección la peculiar estética a la que nos tiene acostumbrados la diseñadora rumana desde sus primeras entregas. La volatilidad de las cosas se convierte en la principal inspiración de Carmen: El contexto que ha dejado tras de sí la pandemia nos deja claro que siempre puede llegar un momento en el que todo se disuelve y se transforma, y nosotros sin más remedio, tenemos que adaptarnos a la situación.

Según comparte la diseñadora en su manifiesto, "Un mundo más bondadoso, artístico y libre y con un mensaje de paz", sería el mensaje que define la colección. Las relaciones interpersonales que mantenemos los seres humanos, el cuidado que ponemos en ellas según la situación en la que se encuentre el prójimo, teniendo en cuenta sus ansiedades y su sufrimiento, ha hecho que seamos más empáticos y nos fijemos más en las contorsiones que pueden tener su alma ya que la nuestra también está sufriendo.

Carmen Emanuela Popa at LONDON FASHION WEEK September 2020 | The Romanian Cultural Institute in London

Fashion designer **Carmen Emanuela Popa** will present the **II Lamento** collection for Autumn-Winter at the prestigious **London Fashion Week** fashion festival, which will take place online from 19-23 February 2021. This is the artist's second participation, after selecting the **Ancient Dream** collection, in September 2020, also during London Fashion Week, a participation after which it was compared, by the French press, with the renowned British designer Alexander McQueen.

The Romanian Cultural Institute in London is a permanent partner of Romanian designers and aims to help promote Romanian design on the British market. In the areal of London Fashion Week, which offers an excellent exhibition platform, **ICR London** will broadcast, on February 22, 2021, a portrait of the Romanian designer who has high appreciate internationally in the field of conceptual and avant-garde fashion. The film will include a presentation by Carmen Emanuela Popa, as well as images and videos with her collections.

Carmen Emanuela Popa is a graduate of the Faculty of Decorative Arts and Design within the **National University of Arts, Bucharest**, with a Master degree in Fashion and Costume Strategies / Fashion Design Department. He is currently a doctoral student at the same university, in the field of Visual Arts, Fashion section, with a theme that addresses the migration of the symbolism of the clothing object to the contemporary art object. She has had numerous participations in international exhibitions and projects with themes that debate the existential issues of the human being and is known as an "**anti-system**" artist who advocates for peace and **multidisciplinary** intercultural dialogue in the context of contemporary arts and design.

London Fashion Week brings together designers, critics and fashion journalists from around the world and is the largest event in the fashion industry in the UK, being one of the four major fashion festivals in the world (BIG FOUR), along with Paris, New York and Milan.

Video | **The ARTIST and WORK**

https://www.youtube.com/watch?v=87NwAi_vZu0

Press

<https://www.icr.ro/pagini/londra-moda-conceptuala-si-de-avangarda-din-romania-la-london-fashion-week> | <http://www.icr-london.co.uk/article/romanian-designer-carmen-emanuela-popa-at-london-fashion-week.html>

INTERVIEW

Pro-Humanism Fashion Designer

Carmen Emanuela
POPA



WORLD
ARTISTS

" The lack of identity, which is modeled on the structure of a mental plane and acquired over time, due to the extreme variations of the culture, causes disturbances of perception of reality and the external environment. Fashion is the most beautiful form of culture that clothes man with himself. "

The Romanian Designer Carmen Emanuela Popa about today's situation of humanity

This phenomenon comes as a reversal of an already infected glove. The society at global level has long been infested with behavioral pathologies, and the balance fluctuates unfairly between transmitters and receivers. This crisis comes against the backdrop of acute abuse of economic agents on the bio-rhythm and the eco-system of the planet but also of the man against the others.

Today we are trying to keep valid information that is rolling fast with regard to medical, economic, humanitarian statistics. Unfortunately, humanity was suffering intensely because of many overwhelming problems which have only in this moments come to the surface. Now we are forced to look through the virtual windows the old and present horrors, the martyrdom whose dimension is not specific to us to absorb it in our conscious. For this reason, for self-protection, we must be cautious in receiving the information avalanche without discernment. Let's try to detach and evaluate the state of being, in order to be prepared not only with medical medication but also with a morally budgeted one, to cope with the abuse of freedom, after we have come out of the under / over-sized "camps" of present history. One of the most important aspects of human evolution is education.

This isolation, whether metaphorically or not "puts in the shelter", creates a breath for many social categories overloaded, thus becoming disadvantaged in terms of physical and / or intellectual effort but is also an objective reflector for the homeless, assists socially, the elderly with low incomes, people with various forms of disability, etc. The phenomenon of isolation is preventing, at least for the moment,

uncontrolled actions in the form of physical or emotional harassment, whether it was their presence in multinational companies and not only, in educational institutions, public spaces, etc. The number of these victims became alarming, even though the cases were incognito. Here is an opportunity for reflection, for awareness and for continuing the fight to eradicate manipulations of any kind.

On the other hand, also on the background of this type of behavioral scourge, the phenomenon of instability of the conjugal habitus appeared, thus the domestic violence acquires increased proportions and manifests itself simultaneously with the external "oppressions", as if the latter were not enough. It is still the woman who "consumes" so much harm. But those who "attack" must know that there will come a day when this freedom that they now assume in a boorish way will no longer exist and the punishments will be harsh even at the level of verbalization of the intent of a violent nature. There are already dozens of Non-governmental organizations defending women's rights worldwide, and implementing drastic sanctions is only a matter of time. International projects such as UNESCO's Academy of Young Women. The Fight Against Xenophobia, Extremism and Aggression, in which I participated in 2017 through a manifesto of anti-violence and a guide to inter-human communication with the means of visual art, promises to ensure an extended visibility of the phenomena that grossly violate the fundamental human rights. .

Today, the lacuna aspects of a romanian people who struggled from the inside to keep up with the european manifestations, especially in the multi-cultural field, are revealed. Artists, in general, have made unimaginable efforts to be able to have the decent means to display their artistic expression. Now we see the precariousness of this underprivileged human sector, which should also be privileged from the point of view of remuneration because the artist bring the metaphor in our world. If theater, for the most part, music, are areas where promotion and material means are more available, but there is also a great need for logistical contributions, in the sphere of fine and decorative arts things are not the same. I would propose the establishment of a Radio / TV Arts in Romania, a national institution to support by methods of payroll and fixed funds attributed to the materials necessary for performing the artistic act and besides these essential things a good and fair information of the society on the importance of culture and the benefits of art in the life of the contemporary man.

Not only does art give you "wings", this ineffable sensation, but it takes you even closer to the transcendental.

Undoubted ways of relaxation of the spirit and refined joy that occurs in a natural way. Why in our travels do we approach the delightful context of museums?

In a beneficial sense of isolation, the distance makes us recognize ourselves as individual beings with unexploited graces and enthusiastic cognition of own discoveries.

"A new world is now emerging from observation. And how beautiful, how promising is the world of thought, compared to the world of stones [...] It is something unusual with us, we are twice singled out, once through the circumstances and the society around which we were formed, another time by what we knew or wanted us to take from them .."(p.92, Stories about human being, Constantin Noica, Humanitas Ed., 2009).

These days we learn what hygiene means that can achieve maximum valence, physical hygiene but we also need mental, emotional hygiene of the information transmitted. We must learn that we cannot enter the house, ours and the soul of the other person anyway. We need to be well hygienic if we do not even wear an "informational suit" to protect, for example, the loved one, but also everyone else.

As for the provisional return of the world in favor of the introspections of an ego mutilated by existentialism and subsistence, by social roles, by false aesthetic exhibitions, by routine and materialism, it should be taken as a gift in the most objective context possible, self-isolation in the favor of saving life but also of preventing spiritual death.

"Being the time-consuming utensil itself, Pub represents, no matter how exaggerated, the domestic dodge in the face of death in a world where life has nothing heroic in it." (p.205, chap. Why are we bored? Continents of Insomnia, Gabriel Liiceanu, Humanitas Ed., 2017).

My latest project, CHANGES [worldlove] launched in early 2020, talks about how humanity is fighting today "with teeth" for life and how people were fighting tacitly, often arming themselves with pseudo-aggressiveness, in an era that became increasingly hostile in terms of inter-social relations. Now we have this chance to change things and change ourselves. Humanity needs this switch and the scenarios in fugitive lines are two: either we will reach the darkest of them, namely in Robinson Crusoe's urban habitat and the second, much more optimistic, in which we will enjoy ethic "cleanliness" and justice, balancing social hierarchies, reducing the surplus of luxury. The current crisis is a confirmation that the pseudo-beneficial economic and social manipulation has gone too far and the gourmet tendencies have failed to reach a goal under the effect of the soap balloon. If we understand all these overloads improper for the fragility of the human being, we will also understand what we will have to do to rebuild and look into the eyes of our fellow man with confidence, love and a form of respect similar to that of a universal healer.

And regardless of the gaps, maybe even larger than today, in which our history will throw us, we must not lose our sense of living.

About Carmen Emanuela Popa

Romanian designer Carmen Emanuela Popa is a PhD student at the National University of Arts, Bucharest, in the field of Visual Arts. She has had numerous participation in international exhibitions and projects with topics that debate the existential issues of the human being and is known as an "anti-system" artist who advocates for peace and for multidisciplinary intercultural dialogue in the context of contemporary arts and design.

His works have been the subject of projects in partnership with important institutions such as the National Commission of Romania for UNESCO, Alumnus Club for UNESCO, the Romanian Cultural Institute, the National Village Museum, the National History Museum of Romania, the City Hall of Bucharest through the Youth Center, the Administration of the National Cultural Fund (AFCN), UNESCO France, City Hall of the 1st Arrondissement Paris, also enjoyed media representations in: Huffington Post, RFI, Adevărul, TVR, Burda International, British Vogue, China Daily, etc.

Radio Deea, by L. Simionescu

https://radiodeea.ro/artista-carmen-emanuela-popa-despre-situatia-de-astazi-a-umanitatii-37861.html?fbclid=IwAR18vCcvsTGv_0YtdFvYq2QU3PpNhuacxx3CK9-QI4DXmygXTnJaUFsX7oU



Changes
Location: Arcub Galleries
Model: Alexandra Comei



Future Folk. Costume Royal - Romanian Costume Exhibition in Paris

Interview

by **Vasile Damian, Radio France International** | *Voices of the World*

At the City Hall of the 1st arrondissement in Paris is presented, until October 10, 2019, the exhibition "Future Folk. Costume Royal" by artist Carmen Emanuela Popa. A total of about 30 dresses are presented. of a wider project of interpretation of the traditional costume of different cultures, associated with contemporary design. After being presented at the Palace of the Parliament of Bucharest, at the Dimitrie Gusti Village Museum, then in Beijing at the Romanian Cultural Institute, in China, the concept reached Paris where the dresses presented combine Romanian folk costumes with 18th century French royal costume.

In an interview with RFI, Carmen Emanuela Popa explains for the first time how she chose this "flamboyant" title for her exhibition. An exhibition, a better project, initiated by the Alumnus Club for UNESCO and interpreting the Romanian folk costume.

"The concept of Futur Folk which I imagined to be a plunge into the past, from the traditional clothing object in urban areas," explains the artist. "Once in Paris, it was clear that he must have artistic and stylistic links with France. Knowing that I will be exhibiting at the Mairie du 1^{er}, located right next to the Louvre Museum - a former royal palace - I immediately had the idea of the title Futur Folk. Royal Costume.

I exploited the line of the 18th century French royal costume a lot, but at the same time I introduced this royalty to the urban area and these costumes either have parallel stripes in the sportswear area or different accessories - clips, elastics, etc. - used by those who deal with this industry and a special element, the Romanian handkerchief, brought in this context of royalty. I chose the handkerchief because I started with the idea of a royal crown, the most representative element in this regard”.

At the end of the interview she gave us, artist Carmen Emanuela Popa said that “for her, Paris is like a second home. I would like to live here to make real art in Paris”.

<https://www.rfi.ro/special-paris-114783-future-folk-costume-royal-expozitie-romaneasca-de-costume-la-paris-galerie-foto>

Opening of the Futur Folk. Costume Royal | Exhibition

On Wednesday October 2, the opening of the exhibition "Futur Folk. Costume royal" took place in the presence of H.E. Ambassador Véronique Roger-Lacan at the Town Hall of the 1st arrondissement of Paris

This project is initiated by Alumnus Club for UNESCO - Romania, in collaboration with the artist Carmen Emanuela Popa, project carried out with the support of the National Commissions for UNESCO of France and Romania, the European Federation of Associations and Clubs for UNESCO and for the Municipalities of Paris and Bucharest.

The concept of the exhibition refers to the extension of the original concept of future folk to an international dimension by interpreting the traditional costume of different cultures with contemporary design.

In her intervention, HE Ambassador Véronique Roger-Lacan first congratulated the Romanian organizers and the artist for this very beautiful exhibition, organized in partnership with the French National Commission for UNESCO (CNFU) and which was presented previously in Romania and then in China. The exhibition is part of the France-Romania Year, which coincides with the centenary of the birth of modern Romania.

HE Ambassador Véronique Roger-Lacan then underlined the beauty of the costumes on display which succeed in reconciling tradition, folklore and modernity at the same time, and whose style is inspired by different cultures, in particular the French royal costume of the 18th century. . This artistic partnership between France and Romania is part of a series of activities carried out jointly between the two National Commissions during this 2018-2019 biennium. We can, for example, mention the UNESCO summer school on good practices in sustainable development, the UNESCO Academy of Young Women for the fight against intolerance and freedom of expression, or the “HeRe-Heritage Revivals” program. on the exchange of good practices in the protection of endangered heritage.

This event, which invites you to discover an artistic concept inspired by different cultures, fits perfectly into the messages of UNESCO's action and makes it possible to make visible the work of women creators.

The exhibition includes a total of 30 works of conceptual fashion signed by Romanian designer Carmen Emanuela Popa and is organized at the Town Hall of the 1st arrondissement of Paris, 4 place du Louvre, from October 2 to 10, 2019.

Permanent Delegation of France to UNESCO<https://unesco.delegfrance.org/Vernissage-de-l-exposition-Futur-Folk-Costume-royal>

Romanian Embassy in France

https://web.facebook.com/RouricheenFrance/posts/1107297436143406?_rdc=1&_rdr

FUTUR FOLK. COSTUME ROYAL EXHIBITION from October 2 to 10, 2019 at the Town Hall of the 1st Arrondissement of Paris

The French National Commission for UNESCO is joining forces with the Romanian National Commission for UNESCO, the European Federation of Associations and Clubs for UNESCO, the municipalities of Paris and Bucharest to present a project initiated by Alumnus Club for UNESCO - Romania: the FUTUR FOLK exhibition. ROYAL COSTUME.

The exhibition will include a total of 30 conceptual fashion works by Romanian designer Carmen Emanuela Popa and will be organized at the Town Hall of Paris 1er Arrondissement, 4 Place du Louvre, from October 2 to 10, 2019.

This project is initiated by Alumnus Club for UNESCO - Romania, in collaboration with the artist Carmen Emanuela Popa, project carried out with the support of the National Commissions for UNESCO of France and Romania, the European Federation of Associations and Clubs for UNESCO and for the Municipalities of Paris and Bucharest.

With a scaffold-like composition scheme, the artist combines art and geometry and creates new forms of representation of non-figurative concepts.

The concept of the Futur Folk project. Costume Royal refers to the extension of the original concept of future folk to an international dimension by interpreting the traditional costume of different cultures with contemporary design.

The “future folk” concept was previously exhibited in Romania at the Palace of the Parliament, at the National Village Museum, in Genpact Bucharest, in Ploiesti, in Slobozia and abroad at the Romanian Cultural Institute - Soho Galaxy in Beijing as well as in at NIO Company in Hefei - China.

The current concept is for a selection inspired by 18th century French royal costume, in a stylistic tandem with the graphic symbolism found in Romanian folk costumes. Taffeta and increased volumes will reward this piece of French history, which here remains an inexhaustible source of inspiration for contemporary design. The dynamic rhetoric of sportswear will enrich the look in a neo-romantic style.

The visual tandem proposed by designer Carmen Emanuela Popa by homogenizing the two worlds, France and Romania, is a stylistic explosion using new techniques of contemporary art, the juxtaposition of symbolic elements of apparently antithetical cultures, from the original line of popular costume and placed on visual support.

The artist's cooperation with UNESCO is based on common principles of theoretical approach to social problems and in particular of women in the context of modernity.

The French National Commission for UNESCO

<https://unesco.delegfrance.org/EXPOSITION-FUTUR-FOLK-COSTUME-ROYAL>

The Romanian Cultural Institute Paris

<https://web.facebook.com/institutroumainparis>

ROYAL



FUTUR FOLK

Un Projet Initié par
Alumnus Club Pour
l'UNESCO

COSTUME

EXPOSITION

PARIS
2019

En Collaboration avec

la Designer

Carmen Emanuela

POPA

Mairie du 1^{er}
4 Place du Louvre
75001 Paris

2 | 10 Octobre

OUVERTURE

2 Octobre 15.00 - 17.00 h

Installation Échafaudage

Cristian TODIÉ

Patrimoine Immatériel
Design de Mode
Contemporain

Futur Folk. Costume Royal – Carmen Emanuela POPA

L' OFFICIEL des Spectacles | PARIS

A project initiated by Alumnus Club for UNESCO - Romania, in collaboration with the artist Carmen Emanuela Popa, project carried out with the support of the National Commissions for UNESCO of France and Romania, of the European Federation of Associations and Clubs for UNESCO and the Municipalities of Paris and Bucharest.

The exhibition will include a total of 30 works of conceptual fashion signed by the Romanian designer and will be organized at the Town Hall of the 1st Arrondissement of Paris, 4 Place du Louvre, from October 2 to 10, 2019. Opening on October 2 at 3 p.m.

The project offers an urban woman in perfect communion between the past and the present, touched by all the evolving aspects of humanity.

Future Folk. Costume Royal refers to the extension of the original concept of future folk to an international dimension by interpreting the traditional costume of different cultures with contemporary design.

The current concept proposed by designer Carmen Emanuela Popa concerns a selection inspired by the 18th century French royal costume, in a stylistic tandem with the graphic symbolism found in Romanian folk costumes. The dynamic rhetoric of sportswear will enrich the look with a neo-baroque style.

<https://www.offi.fr/expositions-musees/mairie-du-1er-arrondissement-2652/futur-folk-costume-royal-carmen-emanuela-popa-1600842.html>



The Romanian Designer Carmen Emanuela Popa exhibits at NIO Company, China

CHINA Meets ROMANIA is an international project that progressively develops the FUTURE FOLK project launched in 2018 at the initiative of the Alumnus Club Organization for UNESCO. Collaboration with designer Carmen Emanuela Popa has made this project look for specific valences of emerging contemporary art. From tradition to modernity and urban look, the project places the folk costume in a new context of the Romanian and transnational immaterial heritage.

China meets Romania by exploring new inspirational areas, a tandem between East and West. Thus the project migrates to a new international stage, which the Romanian designer reveals with force and courage of innovation.

After the first exhibition in China at the Gallery of the Romanian Cultural Institute in Beijing, in the Galaxy Soho building designed by Zaha Hadid, the exhibition finds a fascinating visual environment during the era of technology at the headquarters of the Electronic Machine Manufacture Company, NIO in Hefei, Anhui.

The China Meets Romania - Fashion Art Object exhibition integrates itself into a state-of-the-art high-tech field, proving its belonging to the mix of tradition and innovation. Material from the sportswear sphere meets the Chinese Hanfu line, 2D painting techniques replace the motifs sewn manually, once on the popular costume.

It is an important exposure, especially since NIO announced on August 31, 2018 the launch of a limited collection of clothes with the famous designer Hussein Chalayan - MBE. The collection was later presented at Shanghai Fashion Week on October 12, 2018.

The exhibition, benefiting from a large audience, artists, press people and personalities of some cultural institutions in China, included a video installation projected on two large screens, visually shaping the future folk character with its origins but and enthusiasm for a new era of expansion in art and technology.

"In her collection, Popa uses dance, her vibe and humor to make her point: so we see ballerinas on points dressed in diaphanous white outfits decorated with the most delicate floral and vegetal embroidery but the lovely garments are not following the architecture of the body ; on the contrary they seem to have a will of their own and we see the models of sporting sleeves that are longer than their arms, bodices that appear resistant to being pulled down properly to fit the shape of the torso; in a nutshell rules are broken and what we see is funny!.. We found the same mischievous sense of humor at Yssey Miyake who in 1999 launched A POK, whereby he introduced a new ethical approach to making clothes, using computer technology combined with old fashioned knitting techniques. " - Sanda Miller, Journalist and Fashion Critic, London



INSTITUTUL
CULTURAL
ROMÂN



CHINA MEETS ROMANIA

FUTURE FOLK

A Project Initiated By
ALUMNUS CLUB FOR UNESCO

In Collaboration With
The Artist

CARMEN EMANUELA
POPA

BEIJING
2019



OPEN
19.04
20.05

IMMATERIAL
HERITAGE
CONTEMPORARY
FASHION
DESIGN

EXHIBITION

The Belt and Road Initiative Allows Chinese Simbols to Meet Romania

China Daily, Reporter **Pan Yiqiao**, April 15 | 2019

The country of Romania is far away and familiar to the Chinese. It is located in the northeastern part of the Balkan Peninsula in Europe. It dates back to the 1970s. Many Chinese audiences are old to Romania. The films are familiar. Recently, the China Meets Romania fashion exhibition was successfully held at the Romanian Cultural Institute in Beijing. The Romanian designer Carmen Emanuela Popa merged two different cultures into her works by using the representative elements and symbols of Chinese and Romanian culture.

Carmen Emanuela Popa first came to China to participate in the event, but she already knows Hanfu very well. In her own design, she reinterpreted the fabrics of Chinese Hanfu, using the unique fabrics of Romanian folk costumes and the elements of Chinese style to design the expressive Romanian fashion, which is very popular in the local area.

This year marks the 70th anniversary of the establishment of diplomatic relations between the two countries. As the third country in the world to establish diplomatic relations with the People's Republic of China, China-Romania relations can be regarded as a model for seeking common ground while reserving differences, mutual respect and friendly cooperation in state relations. In 2015, the two sides signed the Memorandum of Understanding on Promoting the Construction of the Belt and Road within the framework of the Joint Economic Committee of the two countries. Romania became the first country to sign similar documents with China.

Dr. Daniela Popescu, the President of Alumnus Club for UNESCO Organisation, said that he hopes that under the “One Belt, One Road” initiative in China, there will be more opportunities for exchange activities, including not only cultural exchanges, but also tourism and education. She believes that cultural education plays a vital role in cultivating the younger generation. Only through more exchanges can young people from both countries have more opportunities to understand each other and build a future for China and Romania to prosper together.

Editor **Liu Shidong**

China Meets Romania fashion exhibition was successfully held at the Romanian Cultural Institute in Beijing. The Romanian designer Carmen Emanuela Popa merged two different cultures into her works by using the representative elements and symbols of Chinese and Romanian culture.



FASHION

To take this amount of cultural history on board is no small task for Romanian designer Carmen Emanuela Popa

By **Sanda Miller** - Critic and Fashion Journalist, London

The international project created at the initiative of Alumnus Club for UNESCO, launched in 2018 which involved Romanian fashion designer Carmen Emanuela Popa placed centre stage folklore. This makes the project unusual because fashion design and folklore do not, as a rule, make good bed fellows, and when they do collaborate it is on a very tangential basis. The reason? folklore tends to be considered the domain of anthropology and ethnography, rather than haute couture. In 2007, a seminal, but

unfortunately largely ignored book entitled: *The Worldwide History of Dress*, by Patricia Rieff Anawalt was published by Thames and Hudson. Apart from its breathtaking scholarship, its author's aims and objectives were to write a 'history of non-Western clothing' because, as she confessed, 'a lifelong fascination with the world myriad array of traditional societies' (Preface). Starting from the Paleolithic, the book takes us on a voyage of discovery through to our times, covering every corner of the world, China included, with its six thousand years of civilization, starting with the Paleolithic through to the Cultural Revolution. And here Rieff Anawalt makes the important point that 'of all great revolutions of world history, that of the Chinese has unquestionably been one of the most far reaching. It had to be because in China – as nowhere else – society, government and the economy were enmeshed and integrated into a single system that constituted the most unchanging society on earth' (p.175).

To take this amount of cultural history on board is no small task, but Carmen Emanuela Popa raises to the challenge for one simple reason: she chooses to address current issues and concerns, such as ecology, and the world of fashion continues, sadly, to be one of the worst offenders, by returning to the roots of how people dress rather than concerns with 'the latest must have'!

“ In this collection I used the metaphor to convey my message for union of the two cultures through symbols, chromaticity and aesthetic sensitivity. I also made the junction between the fabrics specific to the Romanian and Chinese folk costumes. So I created a Hanfu of natural white tissue with relieves matlases in the same color, elements that remind of the cycling suit, graphic motifs similar to those of some protective surfaces. The selected motifs from the two traditions, the most representative, from Chinese peony to Moldavian rose, from dragons, cherry blossoms to geometric motifs found on Romanian costumes, were made by painting with free brushes and two-dimensional appearance effect, directly on impermeable surfaces, neoprene or natural textures such as wool or cotton velvet. ” – Designer says

In her collection Popa uses dance, joie de vivre and humour to make her point: thus we see ballerinas on points dressed in diaphanous white outfits decorated with the most delicate floral and vegetal embroidery but the lovely garments are not following the architecture of the body; on the contrary they appear to have a will of their own and we see the models sporting sleeves that are longer than their arms, bodices that appear resistant to being pulled down properly to fit the shape of the torso; in a nutshell rules are broken and what we see is funny!

We find the same mischievous sense of humour in Yssey Miyake who in 1999 launched *A POK*, whereby he introduce a new ethical approach to making clothes. by using computer technology combined with old fashioned knitting techniques, Miyake created free-sized garments which could be rolled up into a tube from which the wearer could cut the clothes to fit their bodies or desire.

More recently New York based male fashion company Duckie Brown funded in 2001 by Steven Cox and Daniel Silver are championing unusual fabrics, tailored in unusual ways which result in oversized garments hanging which cover, rather than reveal, the body and Popa's own clothes with oversized sleeves and ill fitting bodices are reminiscent of how Duckie Brown see the world in terms of clothes.

In the selection of outfits presented, we see side by side the delicate floral motifs reminiscent of classical Chinese textiles as well as the traditional Romanian embroidery found in women's blouses (iia) made famous by Henri Matisse's painting: *The Romanian Blouse* he painted in 1940.

The models do not assume the cat like steps we are accustomed to see on the runway; they are (or seem to be) dancing, and leaping and generally enthusiastic, but the message is important and hopefully far-reaching; we need a wind of change in the self seeking fashion world and that must come exactly from such sources as folklore and places other than the Pan Western European fashion world.

Designer Carmen Emanuela Popa at the "George Enescu" International Competition

Between the 1st and the 23rd of September 2018, the 16th edition of the "George Enescu" International Competition, the biggest international classical music competition, took place in Bucharest and take part of the "George Enescu" Festival.

Romanian designer Carmen Emanuela Popa participated in this event with a series of clothing for the event's presenter. As always in his creations, the artist approached an avant-garde interpretation of works wich take part of the Future Folk collection, a project initiated by Alumnus Club for UNESCO. The project aims to revitalize the intangible cultural heritage and proposes a folkloric inspirational leitmotif in the area of the traditional Romanian costume and also of the minority who live in Romania.

The Future Folk project is dedicated to the Centenary of the Great Union and is a cultural entity for 2018 - the European Year of Cultural Heritage, the slogan of which fully reflects, in this case, the interpretation of the folk costume - Our Heritage: Where the Past Meets the Future.

The scene of the Romanian Athenaeum was embellished by the artist's creations, which, as ever, are militant for a humanistic cause. This time Carmen Emanuela Popa wants through a "union" of the man of the village with that of the urban, in an ascending trajectory to the future generations to consolidate a desiderate whose principle of definition is Peace, in all its manifestations, as a a cultural binder for dialogue and creativity exposure, but also a permanent state of social communion between different ethnic, religious and habitational orientations, etc.

Future Folk is a project that demonstrates that when creativity combines with emotion and sincerity, with the attachment to the values of a nation, an inestimable past through cultural uniqueness, the results can have a positive impact loaded by joy in the soul of today's man.

The artist Carmen Emanuela Popa wishes to take this concept further, developing new interpretational directions of original style and techniques to a selectively visual area, namely the migration of the fashion object to the contemporary art object.



FROM TRADITION TO AVANT-GARDE

Harper's BAZAAR

The Future Folk project is an initiative of the Alumnus Club UNESCO in Bucharest, co-funded by the National Cultural Fund Administration (AFCN), the Youth Center of Bucharest and the National Commission of Romania for UNESCO.

It also gives great support to the project of the Parliamentary Group of National Minorities in the Chamber of Deputies; Romanian Cultural Institute; National Village Museum Dimitrie Gusti; Greek Union of Romania; The Russian Lipovan Community in Romania; European Federation of Associations, Centers and Clubs for UNESCO; Romanian Television, Other Minorities Section; Jewish State Theater; Odeon Theater; Burda Press Group.

Future Folk aims to contribute to the revitalization and promotion of the immaterial cultural heritage of Romania, putting into value the contemporary essentials - the traditional costume. Not only the Romanian costume, but also the traditional costumes specific to the national minorities, perhaps less well-known, but equally valuable.

The theme and message of the project perfectly correspond to the slogan of the European Year of Cultural Heritage 2018 - "Our Patrimony: Where the Past Meets the Future". How can today's young people get these values out of everyday use, how can we keep this inheritance for future generations?

There are two questions that try to answer the associations and institutions involved in the Future Folk project.

Carmen Emanuela Popa, PhD in Design at the National University of Arts in Bucharest, is the creator of the original cultural product proposed by Future Folk - an avant-garde collection of fashion design inspired by traditional costumes, a collection that will be launched at the Palace of Parliament on June 20th, and then takes the form of an itinerant exhibition at the Village Museum in Bucharest, Ploiesti and Tulcea. Attention to the symbolism and philosophy behind each object, Carmen Emanuela Popa wants to launch through her creation an invitation to communication, dialogue and understanding between people. It is actually the message of the whole project.

The launching event on June 20th will take place under the High Patronage of the Chamber of Deputies, benefiting from the support of all members of the National Minority Parliamentary Group. It will be opened by actress Maia Morgenstern with a poetry recital, after which the initiator and partners will talk about Future Folk, the designer Carmen Emanuela Popa will present her drawings and the collection of fashion design created especially for this project, and finally will be presented the catalog exhibition and a short presentation film on the concept on which the whole project is based.

<https://www.harpersbazaar.ro/p-future-folk-costumul-traditional/>

Carmen Emanuela Popa, the unforgettable designer from Future Folk

COSMOPOLITAN

The European Year of Cultural Heritage 2018 brings to the fore a unique project of the Alumnus Club UNESCO Association in Bucharest: Future Folk about I told you in a previous material, which you can find here: "FUTURE FOLK" at the beginning - an initiative that brings up to date values and symbols of the traditional costume. In an attempt to highlight the stylistic and symbolic power of the traditional costume, Future Folk proposes an original cultural product, an avant-garde collection of clothing design inspired by traditional costumes, a collection that will be launched at the Palace of Parliament in June, and then take shape a traveling exhibition at the Village Museum in Bucharest, in Ploiești and Tulcea.

The author of the collection, Carmen Emanuela Popa is a PhD student in design at the National University of Arts in Bucharest and known in the big cities of international fashion through her work - manifesto. His creations are translated into stories, feelings, attitudes, like monuments that rise in people's souls.

Concerned with the symbolism and philosophy behind each object, each motive of inspiration, Carmen Emanuela Popa launches through her creations an artistic invitation for communication and understanding between people.

"Creativity is the most important thing... It gives you wings and lets you talk in a metaphorical way about all your feelings." ([Http://www.carmenemanuelapopa.com](http://www.carmenemanuelapopa.com))

The unforgettable designer

Carmen Emanuela Popa has become an unforgettable designer for many critics abroad. Huffingtonpost journalists have taken on the most memorable collections from Mercedes Benz Fashion Week Russia - a show that can be watched this year from 13 to 17 October 2018 - one of them being the collection of Romanian designer Carmen Emanuela Popa:

"The spring-summer 2014 collection of designer Carmen Emanuela Popa brought to life a futuristic dream like no other: lace, quilting, exposed leather and a few feathers that bring some delicate accents to a serious collection with tight tunics and long skirts. (...) An unforgettable look: a model that embodies a bride with her head covered in a capsule, but with a lot of charm. Even if the clothing is reminiscent of a piece of protection, it remains feminine, wondering who it is, where it goes and what it does? " More details can be found in the Huffingtonpost article.

The appreciations continued, especially the Parisians loving the conceptual fashion of the designer Carmen Emanuela Popa.

https://www.youtube.com/watch?time_continue=4&v=pBol85VgeaA

FUTURE FOLK collection

A stylistic osmosis between the clothing specific to the Romanian popular identity and the national minorities in Romania, on the one hand, and the contemporary clothing object, on the other hand, the Future Folk collection of designer Carmen Emanuela Popa is characterized as a distinct entity, with a strong visual impact, by chromatic reduction, stylization but also diminution or augmentation of forms, by antithetical junctions of elements such as: floral, geometric motifs, etc., which will only be suggested, using painting and printing techniques, printing, collage.

The collection will highlight graphic elements found in folk costumes in parallel with stylized plant-inspired structures, converging in different cases to an abstraction of shapes. The chromatic accents are strong, from full tones of arnica red and burgundy to shades of lime stone, to deep black, all on an original white base.

More details about the collection can be found here: "FUTURE FOLK" at the beginning - an initiative that brings up to date values and symbols of the traditional costume.

<https://www.cosmopolitan.ro/fashion/carmen-emanuela-popa-designerul-de-neuitat-de-la-future-folk>

Designer Carmen Emanuela Popa

Visual Arts Partner UNESCO'S

Academy of Young Women 2017

The Romanian National Commission for UNESCO, in partnership with Visual Artist and Designer Carmen Emanuela Popa, presents the official video of UNESCO's Academy of Young Women. Conveying the essence of the Academy through Art, please join us in reflecting on the key messages of the programme.

The event hosted by Romanian Cultural Institute, Bucharest, was attended by representatives of UNESCO, the Romanian Cultural Institute, the Diplomatic Corps accredited in Bucharest, ministers, cultural personalities:

Ani Matei, general secretary of the National Commission of Romania for UNESCO, Liliana Țuroiu, president of the Romanian Cultural Institute, Monica Gheorghiu, State Secretary in the Ministry of Foreign Affairs, H.S. Michèle Ramis, Ambassador of the French Republic to Romania, Maria-Ekaterini Papachristopoulou-Tzitzikosta, President of the National Commission of the Hellenic Republic for UNESCO, Monaliza Cîrstea, Secretary General - National Agency for Equal Opportunities for Women and Men of the Ministry of Labor and Social Justice, Daniela Popescu, Project Coordinator of the National Commission of Romania for UNESCO and Carmen Emanuela Popa Designer and Visual Partner of International Project Academy of Young Women 2017.

Speech held by Carmen Emanuela Popa in the official opening of the Academy of Young Women 2017, at Romanian Cultural Institute, Bucharest:

“Man is not a laptop to open and delete what you want from him or save in him everything you like.

The Academy of Young Women brings to the forefront the 20-year-old woman, the woman who will build the future of this world, that will bring forth children and who will give her soul to anyone who will need it. Humanity has forgotten its overwhelming sensitivity, but has taken advantage of it, in order to manifest its aggressiveness.

She is Maria, Elena, Silvia, Jeni, Laura, Manuela, Oana, Nicole.. She is.. or is no longer, among us, because someone, at a time of paroxysmal infatuation, has cut off his right to life.

In other words, man is a totally and completely identical being, that has a world and, if it will please, will invite you to know it, and you have to behave exactly like when you go for the first time in another country, to find out what its edifices are and to study its cultural landmarks, what is traditional in its soul and can offer you full-time.

Also, the few banning signs, which are otherwise generally valid in any context of our visits to the inner or outer worlds of our fellowmen. Do not throw the gum on the floor, or worse, drive a truck, and to enter with him in all his values, and especially in his ideals. For at that moment terror is born, a short word that has the power to demolish everything that has built his family, himself, with all his sacrifices.

For this reason, it is very important to whom we bring in our team and in what spiritual surroundings we drink aromatic tea in the morning light.

At 6 o'clock in the morning, the man of this strident urban, alienates his luggage with poems and wears an identity gown of frivolity. His camouflaged soul, as long as he remains out of sight, must be defended. Those who fight against aggression, and, I dare say, we who are here tonight, struggling ideologically and firmly, are actually struggling to defend the human soul, its innocence, but also for his right, which turns into a duty, that of being happy.

What is happiness in this case? It's the chance to walk through Paradise like at home.

If I walked a day through Paradise

I would go back to Magheru Boulevard

with soles filled with phosphorescent

wounds from so much light ..

Here's what a human being looks like, plunging into this paradisiacal environment that he received instead of aggression ... Love.“

Video Philosophy <https://vimeo.com/211664856>



EXHIBITION
Carmen Emanuela Popa, Designer Visual Arts Partner, UNESCO'S Academy of Young Women 2017



With her collection '56 Route', the Romanian designer Carmen Emanuela Popa presents a visual trajectory with a strong anti-violence message. The collection was shown as part of UNESCO's Academy of Young Women: The fight against xenophobia, extremism and aggression', an international project initiated by the Romanian National Commission for UNESCO, which took place between 23 and 29 August 2017.

Carmen Emanuela Popa is an emerging designer known for her conceptual and avant-garde works and her active interest in the social issues affecting humanity. "56 Route" is a feminist manifesto for the modern woman, who faces many diverse forms of aggression, intolerance and violation of her emotional intimacy.

In this young millennium, men are more than ever in need of alternative forms of physical, psychological and emotional guidance, as their direct and indirect relationships are generally becoming more and more difficult.

A "swerve to the right" is the instinct of a society whose "order" remains an imaginary landscape. People cannot live indefinitely guided by conventional signs alone, sooner or later they will feel the need for some kind of emotional guidance, or, in other words, an "emotional GPS". They will experience the metaphor as the form of nourishment, endorsement, to refine their emotions and to facilitate the contemplation of absolute beauty, which speaks to us of the classics and poetry of the pacifist conscience of this world.

The exhibition "56 Route" by designer Carmen Emanuela Popa, inaugurated as part of the official opening of UNESCO's Academy of Young Women at the Romanian Cultural Institute in Bucharest on August 2017.

Her distinctive works hold direct references to art as an essential form of formal and conceptual discourse. Carmen Emanuela Popa is a disruptive artist, because her work brings to the forefront the condition of contemporary man, based on a highly developed existential philosophy.

In 2014, she presented her collection WOMAN N at the Mercedes-Benz Fashion Week in Moscow in a feminine vision described by the

Review



EXPOZITIE
Journée internationale de la Paix
LE SOLDAT INCONNU CONTEMPORAIN
défilé itinérant à Paris
 21 septembre itinéraire 2015

international press as a glimpse of the future.

Carmen Emanuela Popa campaigned for peace in Paris on 25 September 2015, International Day of Peace, with pieces from the "Contemporary Unknown Soldier" collection, for which she received the Best Catwalk Award at Athens Kclusive Designers Week.

The "Contemporary Unknown Soldier" is a eulogy to the solitude of contemporary man, who must wage multiple battles to earn his living, to live in safety and to uphold his own values, one of the highest forms of self-expression.

Man is an anonymous and unique song in the immaterial light of a Sunday. The unknown soldier of today's world, you can often see him in a simple passer-by or a passenger traveling with brutal speed in the next metro train. He's a soft-edged hero, who defends the "poetry" of this world.

"The Contemporary Unknown Soldier" was exhibited at the closing ceremony of UNESCO's Academy of Young Women: The fight against xenophobia, extremism and aggression", at the headquarters of the Romanian National Commission for UNESCO on 28 August 2017.



Carmen Emanuela Popa - Profil

Carmen Emanuela Popa is a graduate of the Faculty of Decorative Arts and Design at the National University of Arts (UNAB), Bucharest with a Master in Fashion Design/Strategies-Fashion and Costume, also from UNAB. She currently is a PhD student in the Fashion Design Department at the same university, studying visual arts. Her thesis addresses the triggers of the symbolism of fashion to other forms of contemporary art.

Her unconventional works have appeared in publications such as British Vogue and The Huffington Post, Parismodes TV and TASS, and in specialist publications in France, Ukraine, Greece and Romania.

For more information, please visit: www.carmenemamelapopa.com.



Organizația Națiunilor
Unite pentru Educație,
Știință și Cultură



Comisia Națională
a României
pentru UNESCO

UNESCO'S Academy of Young Women The Fight Against Xenophobia, Extremism and Aggression



How We Can Help ?

educate children
take **human attitude**
acceptance of **diversity**
values of another culture
free dialogue
combating aggression

2017 Bucharest **R o m a n i a** August 23 / 29

56 Route- Exhibition at Romanian Cultural Institute, Bucharest

According to a press release issued by AGERPRES, the official opening of the event, attended by representatives of UNESCO, the Romanian Cultural Institute, the Diplomatic Corps accredited in Bucharest, ministers, and personalities of the cultural world, will take place on Wednesday, August 23, at 18.45 at the Romanian Cultural Institute headquarters.

The event will include, from 19.30, the opening of the exhibition 56 ROUTE # anti-violence by the artist Carmen Emanuela Popa.

The event is part of UNESCO's Project of the Academy of Young Women, proposed by the National Commission of Romania for UNESCO in August 2016 in Paris and declared eligible for implementation in Romania in 2017.

The Pilot Edition of the UNESCO Academy of Young Women, to be held from 24 to 28 August at the Royal Hotel, will focus on three important training sessions: the desire to contribute to the establishment of an understanding based society and solidarity, a society of non-violence, dialogue, cooperation and peace.

Romanian designer Carmen Emanuela Popa, through the concept of the 56 Route Collection, sets a visual trajectory with a strong anti-violence message within the UNESCO's International Academy of Young Women Project. The fight against xenophobia, extremism and aggression.

56 Route is a feminist manifestation of the woman in modernity, who faces aggression under the most diverse forms, intolerance and violation of emotional intimacy.

The man of this early millennium needs, more than ever, a physical, psychological and emotional pseudo-guide. Its direct or indirect relationships are becoming more and more difficult, and they are intended for probability.

Turning to the right is the urge of a society whose Paradise, in its only known / unknown form, remains just an imaginary landscape. People can not live irreversibly guided by conventional signs, they will feel the need for an emotional guidance device, an affective GPS, they will taste the metaphor as the rarest form of nutrition, will make extra efforts to tonify the emotion, and to assume the contemplation of absolute beauty, which, in its discursive rhetoric, consists of some of the inconvenience and the Poems of a pacifist essence of this world.

At the same exhibition event, Much Red, a Graphics collection of 10 works, signed by Carmen Emanuela Popa, will be donated by the artist to the National Commission of Romania for UNESCO.

The exhibition can be seen until 8 September 2017 in the Great Hall of the Romanian Cultural Institute, Bucharest, Aleea Alexandru 38.

<https://www.agerpres.ro/cultura/2017/08/21/icr-gazduieste-deschiderea-oficiala-a-academiei-unesco-a-tinerelor-femei-2017-14-58-17>

<https://www.marieclaire.ro/lansarea-academiei-unesco-a-tinerelor-femei/>

<https://www.cariereonline.ro/actual/eveniment-important-la-institutul-cultural-roman-deschiderea-oficiala-academiei-unesco>



Comisia Națională a României
pentru UNESCO

United Nations
Educational, Scientific and
Cultural Organization

Romanian National Commission
for UNESCO

EXHIBITION

UNESCOS' S Academy of Young Women

The Fight Against Xenophobia, Extremism and Aggression

56 ROUTE



Bucharest / 2017 August 23

CARMEN EMANUELA POPA
#againstviolence

56 ROUTE



Turning to the right is the urge of a society, whose *Paradise*, in its only known / unknown form, remains an imaginary landscape. People can not live irreversibly guided by conventional signs, they will feel the need for an emotional guidance device, an *affective GPS*, they will taste the metaphor as the rarest form of nutrition, will make extra efforts to tonify the emotion, and to assume the contemplation of *absolute beauty*, which, in its discursive rhetoric, consists of some of the concerns and the poem of a pacifist essence of this world.

Artist Carmen Emanuela Popa, at the pilot edition of the UNESCO Academy of Young Women: "Today's woman must have the right to choose"

INTERVIEW | **Adevarul NEWS**, Romania

http://adevarul.ro/cultura/arte/artista-carmen-emanuela-popa-editia-pilot-academiei-unesco-tinerilor-femei-femeia-zilelor-trebuie-dreptul-punct-vedere-dreptul-alege-1_599ac6c45ab6550cb82f2665/index.html

https://www.antena.ro/articole/artista-carmen-emanuela-popa-la-editia-pilot-a-academiei-unesco-a-tinerelor-femei-femeia-zilelor-noastre-trebuie-sa-aiba-dreptul-la-un-punct-de-vedere-si-dreptul-de-a-alege_7j2k

IUAV University | Fashion Design, Venice, Italy



IUAV
University
of Venice
Italy

PhD Fashion Design Department

IUAV University of Venice follows the criteria for implementing the tradition of Italian art history in fashion design in complementarity with the latest fashion trends in contemporary fashion. The actual creation of a clothing and conceptual outfit is based on an artistic and personal expression.

The project initiated within the IUAV is an ample work one that took place throughout the traineeship period, going through various stages and in accordance with the value of the concept, from thematic research, making samples, painting of selected fabrics, experimenting with contexts and working techniques, until the fabrication of the clothing, construction and deconstruction of the component elements, experimental manipulations with the thematic specificity of the doctoral work. From the dressing object to the contemporary art, when the piece of clothing loses its usefulness and acquires an aesthetic value accompanied by an artistic message.

Participations in IUAV courses were extremely useful and penetrating, especially as the methods of propagation of the concept of creation are extremely free and refer to the emotion, affectivity and unconditional freedom the artist must have when creating.

The notion of Art is thoroughly defined and refers in particular to a type of creative energy that must be allowed to manifest without obstacles.

The world has always been in constant change. It is important for our creative evolution to get in touch with the environments in which the creative phenomenon is valued and promoted as one of the human virtues that makes the spirit of this world discover in the three fundamental values: truth, good and beautiful.

Show Me Your Heart Project

The concept of the project is an allegory to the contemporary society that increasingly loses its emotional valences, the valences that define the human being, and draws its attention more and more to the dawn of an excessively technological era.

The project brings to light, from the aesthetic landmarks of the Italian Renaissance, a character that remains touched by the richness of the nature of things - rerum nature, thus preserving the visual context of Venice, the color of a sky paint, fine material and natural silk full in contrast to graphic elements made in the quilting technique, which carries the object created today in a dynamic sportswear, using strong artistic elements made with unconventional materials [...]

Recommendation Letter

As full professor and director of the BA Program in fashion design at IUAV University of Venice I'd like to introduce Carmen Emanuela Popa, I mentored in her period in Italy, March – July 2018.

While at IUAV, Carmen work with commitment to develop her doctoral project and complete her trainee program. She is sensitive and attentive person and worked hard to understand and dialogue with environment different from her own, pushing herself out of her confort zone and experiencing both with new techniques and ideas.

Her project has shaped around elaboration with the themes already predominant in her work, such as the use of certains materials and elaborations of surfaces, silhouettes and volumes, the mixing of references to human physiognomy and present and past fashion.

The strongest features of her work are above all in the construction of the garments she designs, with a particular attention to the procesing of the surfaces and the reflection of the volumes of the silhouettes.

Carmen carried out her project with dedication and fun and it was a pleasure to work with her. I truly recommended her without reservation. If you have any further question, please do not hesitate to contact me.

Prof. Maria Luisa Frisa, IUAV University, Venice

26 July 2018

Video Project <https://www.youtube.com/watch?v=EoGqOHHC-A4&feature=youtu.be>



SHOW Me Your Heart
Location: IUAV University
Fashion Design PhD

Contemporary Design Exhibition | Carmen Emanuela Popa



Romanian designer Carmen Emanuela Popa will present on March 3, 2016 at the Russian Science and Culture Centre in Bucharest, a series of conceptual fashion items that are part of prestigious collections presented on international podiums at events such as the Mercedes Benz Fashion Week Russia or the Athens Xclusive Designers Week. Items from the Woman N, Contemporary Unknown Soldier collections or from the first collection signed Carmen Emanuela Popa, will be accompanied by a number of original sketches from the designer.

Designer Carmen Emanuela Popa felt an attraction for the world around her from a very young age, having a profound artistic vision on the way it should be represented, through water colour drawings and then oil paintings. Her characters then put on a metaphorical coat that says everything about the way she is impressed with life under all its forms, directly confessing, every time, her way “of being.”

<http://www.nineoclock.ro/contemporary-design-exhibition-at-russian-science-and-culture-centre-in-bucharest/>

Social Body BD Collection <https://vimeo.com/154449928>

Carmen Emanuela Popa at Mercedes Benz Fashion Week, Moscow

By **Sanda Miller** – Critic and Fashion Journalist, London

A narrow corridor whose claustrophobic walls evoke the lunatic asylum or the prison, instead of the glamorous runway with which the public is accustomed to fashion shows; and instead of a succession of equally glamorous models to present the collection, a solitary presence: a woman carrying a bundle in her arms; maybe an infant, but we shall never know. Adding to the uncanny effect is the noise of an old fashioned steam locomotive in the background, the most famous metaphor in the world to connote life as a journey, in this instance, the journey of a young person holding an infant in her arms, running away towards the unknown.

Comparison with Carmen Emanuela Popa's work during the first decades of the new millennium brings to the fore the dialectical nature of the trajectory followed by fashion and the way it moves forward whilst incorporating previous developments and changes.

In this instance the similarity at visual level between the Japanese designers and Carmen Emanuela Popa is obvious but not so the causes which informed their creation. The reason is that in the aftermath of the Fall of the Berlin Wall in 1989, which brought the Cold War to an end and replaced it with the fast demographic changes which are at the bases of our way of life at present. Thus her new collection is not so much to do with the aesthetics of *wabi sabi* (imperfection) celebrated by Yamamoto and the Japanese designers, but it is about loneliness, dislocation and a peculiar savage beauty, as only Alexander McQueen understood.

“ It is a moto suit that has been converted into two-piece jacket and midi skirt pieces, including the diverse accessory, and migrated to its transfiguration in 18th century dresses from the royal court.

This stylistic interpretation of the exclusively feminine line was based on taffeta and natural silk, so it can get an ecological dimension for this dynamic source of inspiration, like the golden silk dress, a very sensitive sport outfit. The cuts were over or sub dimensioned and the patterns were mostly made for three different types of texture, the original fabric, the sponge and the cotton on the inside. Matlases are made individually on each piece, then assembled. All this induce the idea of camouflaging fragile parts of the body, but in metaphorical sense it is also a camouflage of spirit in the face of adversity in many ways. “ - Carmen Emanuela Popa



The collection consists mainly of black and white pencil skirts and corset-like tops which double as bodices, pioneered in the 1990's by Jean Paul Gaultier and Vivienne Westwood but the most powerful element which dominates visually the collection is the headgear: each model wears a helmet which covers (to a greater or lesser extent) the face, evoking the *hijab* or in some instances even approximating the *niqab*, famously pioneered by Hussein Chalayan during the 1990's. It is also Chalayan who – as a Turkish Cypriot living and working in London - comes closest to Carmen Emanuela Popa's own concerns with alienation and rootlessness .

Thus in 1998 in the collection entitled *Between* Chalayan presented his models wearing black *chadors*: the first wearing a full length *chador* and gradually becoming shorter with the following models until the last model, seen naked only with a black veil covering her face.

But it was the 2000 collection entitled *Afterwords* which deals with the theme of rootlessness in a profound way: in it we see a sparsely furnished white stage and then the models appear and pick up the chairs and the central coffee table, transforming them into clothes; a powerful metaphor for having to flee one's land with nothing but the clothes on their back. We find the same 'conceit' informing Popa's young woman, baby in arms, carrying only a bag who is also fleeing!

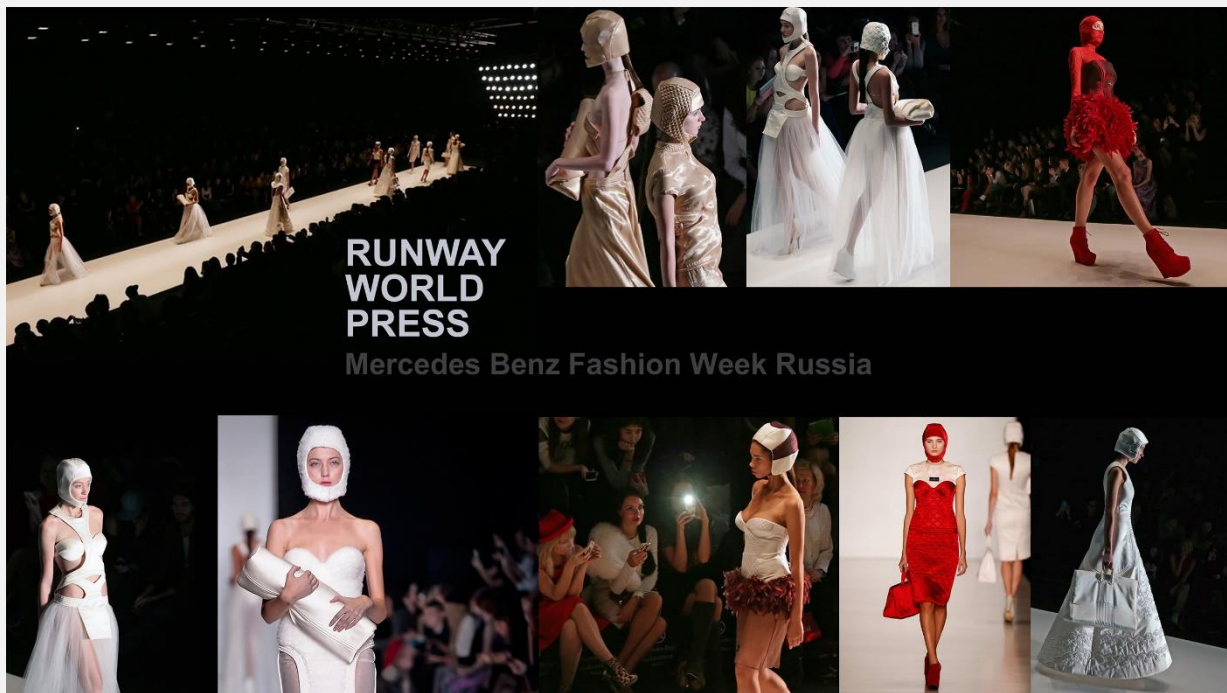
The parallel can be also found in the monochromatic colour scheme: Popa chooses black and white geometrically organised on the body although in one instance a red garment creates a splash of colour, just for a moment and then we return to black and white. But the way they work it is neither monotonous nor repetitious for the subtlety with which they change from example to example engage the eyes and the mind. But ultimately this message is positive and energetic: these are the garments of the future!

Philosophy

A woman who goes to the future, sophisticated and dynamic, but always wears her love for each other and the sacredness of human feelings. Variations of shadow, light wearing dramatic mission to emphasize human condition and tranquility while cohabiting with shared deep feelings of others.

WOMAN N addresses a dynamic and sophisticated women who borrow the dress style of stylistic solutions offered by inspirational context of excessive industrialization.

The concept of the collection is based on the contrast of two complementary worlds, one that propels the woman in the future by appearance or dress, in the socio-cultural habitat, and second, a world of a past that refers to deep feelings and the fundamental condition of woman being a mother.



Moscow, Russian Fashion Week

By **PARISMode TV**

No fewer than 70 labels have just presented their collections at the Mercedes Benz Fashion Week in Moscow, Russia, with plenty of support from sponsors. With focus on shows from Goga Nikabadze, Tatyana Parfionova, Carmen Emanuela Popa and Julia Nikolaeva. Twice a year, Moscow hosts Russian Fashion Week. Conceived in the early 2000s, this Fashion Week, usually held in April and at the end of October, has gained international recognition since 2011, when Mercedes Benz became the official sponsor, followed by L'Oréal Professional and Ebay this season. The main events take place at the Central Exhibition Hall where stands, exhibitions and conferences unfold throughout the week, not forgetting the fashion shows. No less than 70 labels come to present their collection, from fully-fledged couturiers to emerging designers. For Spring / Summer 2014, four shows capture our attention. Goga Nikabadze, a 28-year-old Georgian designer, allows romanticism to take on a new dimension in his mixed collection. For Tatyana Parfionova, a genuine artist living in St. Petersburg, her love of different art forms is felt all over the clothes on which paintings, pen strokes and abstract drawings are present, creating a colorful and appealing wardrobe. Carmen Emanuela Popa's collection combines several worlds across strong, very couture silhouettes into rigid materials, reminiscent of Alexander McQueen's imaginings. As for Julia Nikolaeva, she highlights an urban, easy-to-wear wardrobe that is always a success especially as the designer dares add a message every season, fighting in her own way for more just democracy in her country.

https://www.youtube.com/watch?time_continue=4&v=pBoI85VgeaA

11 Unforgettable Past Russian Fashion Week Collections

By **Vivien Moon**, Fashion Journalist, Contributor **Huffington Post**

Carmen Emanuela Popa's Spring / Summer 2014 collection brought to life a futuristic dream unlike any other. Lace, quilting, exposed skin and a few feathers for good measure added delicate accents to the more serious collection full of tight bodices and floor length skirts. The limited yet rich color palette alone was alluring yet was only intensified by the sleek choice of fabric. The sheen on the satin reflected by the lights added another dimension to the garments if not creating



HUFFPOST

11 Unforgettable Past Russian Fashion Week Collections

By Vivien Moon, Contributor
Fashion Journalist



Looks from collections by Ria Keburia (far left), Carmen Emanuela Popa (left), Tatyana Parfionova (center), ZDDZ (right), and Dasha Gauser (far right)

a new texture in itself. The futuristic collection lends itself to a dystopian future where women wear satin bonnets and carry massive clutches as though they are babies. While some looks had drastic cutouts and transparent skirts, others were the stark contrasts resembling a more conservative, almost Amish-esque ensemble.

Most unforgettable look: An off-white, body-hugging structure with side cutouts and tulle skirt that embodies a bridal Milla Jovovich in the Fifth Element sans the orange hair. Like the other looks, the model's head is covered in a cast-like padded headpiece but a lot more glamorous. Even though the garment is reminiscent of a protective sports piece, it's still feminine and makes one wonder who she is, where she's going and what she's doing?

http://www.huffingtonpost.com/vivien-moon/11-unforgettable-russian_b_12493834.html

<https://www.buzzfeed.com/tvivienmoon/11-unforgettable-past-russian-fashion-week-collect>

A designer that combines art and fashion giving a humanitarian meaning in trends

Fashion Reporter **Maritazia Katsimigkou**

She won at ATHENS XCLUSIVE DESIGNERS WEEK " THE BEST Catwalk Prize " SS 2013 | Contemporary Unknown Soldier Collection and with her following presentation in MERCEDES BENZ FASHION WEEK RUSSIA SS 2014 | WOMAN N Collection , makes the fashion world to discover a new area in fashion field the Rumanian's invasion in fashion.

And as at #Zymantas Luxury magazine we are interesting to discover new fashion destination let introduce to You a new generation in Avant Garde , so lets learn more about Mrs. Carmen Emanuela Popa through an interview that gave us in a really friendly way.

Each participate in an international fashion event, you create the opportunity to have positive results in future applications in large centers Fashion Weeks, Paris, London, Milan. In addition, the fact that the art that I promote as a designer is seen by as many people, is the most important thing. That little emotional spark that can unite with the divine in us. And last but not least, people are interested to wear these outfits, they say it gives them strength, or words of a client of mine, "your clothes give off so much sensitivity, but through this, and strength, is a paradox, I love it"

What is the source of your inspiration , from where you start every of your collection ?

It comes from "feeling". Report that the artist has with aesthetics is one intimate, he can rely on a purely chromatic speech, on a plea of volumes and abstract forms, or just philosophical assumptions. In all cases, the fullness feelings is overwhelming. If this happens, he has to show..

Who was your Idol in fashion world , you have any famous designer from the past that you consider him as your mentor?

My real idols are in the painting art, Picasso, assertive attitude on their own beliefs about life, Modigliani - piety characters, Rouault, expressionist touch to highlight the sensitivity, as in a cry. Schiele, agony of body language, dance pure chromatic - Matisse. In the philosophy, Heidegger, out to light the condition of the artist, " out in the open " of bravery. In poetry, Rilke, metaphor effervescence. In music, Mozart, infinite possibilities of self expression. In fashion design, I love, the art of McQueen, sense of freedom from Vivienne Westwood, Junya Watanabe conceptual game, grandeur dream at Thom Browne..

You have new plans?

In the next period, will be the official opening of a Fashion Store in Bucharest, which will include an extension of the brand, Couture clothing products - conceptual marked by catwalk collections, an Fashion Gallery showcasing clothing items proposed for the season, and the Avant-Garde clothing area.

And of course, the campaign will promote new products. They will find in the Store on Calea Victoriei 122 Bucharest, and on-line > www.carmenemanuelapopa.com.

In which way , the fact that your head office ,your atelier is in Bucharest influence the way of your work , the way of designing?(Your participations in special projects for the National Museum of Romania)

Yes, I had many projects of contemporary art, which also included contemporary dance. They were held in large spaces, important institutions in Bucharest, and I hope in the future to find partners interested in such projects, contemporary art, contemporary fashion, maybe.. in my new gallery.

How your participation in preparations of costumes for ballet performance influence you in the way you design your collections, and what is your Muse (the type of woman) that you mainly addressed?

My sources of inspiration comes from the arts, and refers to the attitude that human character manifested to the world, for this reason, my creations addresses a woman preoccupied with existential answers, discover their virtues, and live in habitats, whose only wealth to be love for the aesthetic soul and divinity.

Thanks you very much. And we will be in touch for your next collection!

<http://nordicbalticfashion.blogspot.ro/2014/08/carmen-emanuela-popa-designer-that.html>

**NORDICBALT
FASHION: BEAUTY,
NEWS & REVIEWS**

**Carmen Emanuela Popa A
DESIGNER THAT COMBINES
ART AND FASHION GIVING A
HUMANITARIAN MEANING IN
TRENDS**

By NordicBalt Fashion | 14:36



My Dearest Mrs. Carmen Emanuela Popa
we would like to introduce You to our
audience:

I feel honored to have this interview, thank
you very much!

How the second prize that You won at

ATHENS XCLUSIVE DESIGNERS WEEK * THE BEST
Catwalk Prize * SS 2013 | Contemporary Unknown
Soldier Collection and the following presentation of
Yours in MERCEDES BENZ FASHION WEEK RUSSIA
SS 2014 | WOMAN N collection promotes Your career



Famous Romanian designer Carmen Emanuela Popa will demonstrate her new collection at Mercedes-Benz Fashion Week Russia

By Mercedes Benz Fashion Week Russia

Beauty, Love, Drama and Agony... The inspiration is hidden inside the canvas of the painting. Every season a famous Rumanian designer Carmen Emanuela Popa keeps on creating the extraordinary images filling them with her own philosophy. It is not just about attires. It is an art that makes you catch a moment, feel and embrace the beauty.

Her first collection was made when Carmen was six years old (!). Inspired by dramatic works of Picasso and Monet, adolescent designer clearly determined her mission. She should create the clothes that will reflect her thoughts, view and feelings.

Graduated from the National Art University in Bucharest young Carmen faced difficulties in achieving the goal. "Feeling like a soldier I've tried to start cooperate with all Rumanian tailor shops, many of them refused me. But I really think that difficulties make person even stronger; Failures gave way to a real triumph, that resulted in the creation of my own brand".

Military motive is the leading idea of Carmen's collection. She takes the inspiration from the soldier's inner world who has just came from the war. His enduring attitude to the world, a slight aloofness and mental disruption appeal a designer's attention.

Mercedes-Benz FashionWeek
RUSSIA

NEWS · RUSSIAN FASHION COUNCIL · DESIGNERS

Famous Rumanian designer Carmen Emanuela Popa will demonstrate her new collection at Mercedes-Benz Fashion Week Russia



Beauty, Love, Drama and Agony... The inspiration is hidden inside the canvas of the painting. Every season a famous Rumanian designer Carmen Emanuela Popa keeps on creating the extraordinary images filling them with her own philosophy. It is not just about attires. It is an art that makes you catch a moment, feel and embrace the beauty.

Her first collection was made when Carmen was six years old (!). Inspired by dramatic works of Picasso and Monet, adolescent designer clearly determined her mission. She should create the clothes that will reflect her thoughts, view and feelings [...]

Mercedes Benz Fashion Week, Russia

Carmen Emanuela Popa: "True love is a power that makes people change themselves. What does inspire me? - The dramatic existent reality. It causes wars, starvation, poverty... Everybody is making war day by day".

Spring-Summer Collection 2014 reveals a woman who succeeds in achieving the goals, without trying to find easy ways out. She keeps the peace without losing the harmony.

The Contemporary Unknown Soldier collection was presented at Athens Exclusive Designers Week, Greece and received the Best Catwalk award. Pictures from the collection were published in British Vogue Magazine at Designer Profile issue, and, also in Tatler UK.

Philosophy

Man is an anonymous and unique cry in the immaterial light of a Sunday. It's a name and a resonance of his applause. He knows there was once a show in this world that made him happy. He is a hoof of metaphors that he cannot stop, he raises them to the sky, throws them out of his hands, but most of the time he offers them, in the form of morse signals, to those who invoke sadness. He donates the same heart, the same walk and the same kiss, to you, the one waiting for, as an irascible and fearful sea, with the silent arms of a giant, upon whose touch, he can know his torment. He loves you, as always, as the beloved human



Carmen Emanuela Popa

describes each coat with she create
“... It is the expression of the artistic and philosophical message I want to transmit, antithetical assumption about our inner worlds, feelings and emotions, how differently each of us perceives the world in all diversity”

Visit www.carmenemanuelapopa.com
email office@carmenemanuelapopa.ro for more info

being, sometimes proving you to like a coat, and running away together in this world. He is the unknown soldier of our day, who likes the eternity of anonymity and the red geraniums in the window of the country house, through which he passed, transfigured, all seasons. He is incorporated with field plants, with green grains and unnamed vermeillon flowers; with the river where he sinks his feet into the fine sand of childhood, guarded by young acacias and soapy flowers. He is imagining peppermint landscapes in an unreal landscape of the heavenly village, where children with breathing steaming, roaring fragile stems of flowers, and disassembling the wheat spikes, murmuring a Mahler symphony... The world as liberation and abandonment in a huge cage, from which it draws the invisible blood of becoming.

Carmen Emanuela Popa – An Anti-System Artist

By **Mihaela Varga**, Art Critic

" When I saw the creations, signed **Carmen Emanuela Popa**, they reminded me of a novel I read a while ago, *The good soldier* of Ford Madox Ford, a novel in which a heroine said a reply: << where are the bright, happy and innocent beings? .. they must exist .. we read about them in books...>>

I believe that the artist has begun not only to look for them, as she herself confesses, << in every passing on the street, in every man who can be ordinary, but who has a tear in his eye, a grief in his soul, or a wing on his shoulder>>, but to identify their own characters.

I met the artist a few years ago, during a collective exhibition, which took place at the National Museum of Romanian History. I noticed her since then ... and since then there has been a sympathy, empathy, between us, based on the fact that, from the beginning I believed in her star, I expressed it very clearly, and here I have had the flair.. the successes of the last year in Moscow and Athens prove it. She, without wanting it, because of this life and artistic belief, will be noticed. She is an anti-system artist, because, to come to haute couture with the idea of perfect compassion, mercy ... about which we have been told for two thousand years ... and we do not have, love - a motto assumed .. the fact that they are inspired by the common man, these moral beliefs, therefore, are anti-system to haute couture, but I think this is precisely what gives it originality.

I have very briefly stated this creed of her life, because it is very important to see that we have to deal with a very strong personality, with some very firm beliefs. Indeed, he is a perfectionist, a person to whom every detail does not escape, because for a true artist, nothing has to be a fruit of chance, and, I would conclude with a quote from her personally, in which she says: << ordering thoughts must be at the suggestion of emotions >>. "



Carmen Emanuela Popa | The Best Catwalk Award

" This weekend passed unfortunately so quickly and it was so cool, because it was full of fashion! It was time for **Athens Xclusive Designers Week!** One of the shows that I enjoyed was Carmen Emanuela Popa, new designer, who actually won the Best Catwalk Award. Army style is undeniably one of the latest trends. These garments were in military colors, some of them had also military fabrics and all of them were combined with lots of tulle. Interesting catwalk! "

Fashion Circus Athens

" Best Catwalk Award for the spectacular military designs Carmen Emanuela Popa, who could be going to work through a full scholarship from AKMI. Or rather will help the evolution of IVT ... "

"Her clothes Carmen Emanuela Popa, certainly deserved the award as made reference to an own style, combining modern fashion, but also with prominent elements of creativity. The show had a theme like the army, the military look that we all love at times, but in a fresh perspective that we liked very much. The consistency of presentation was remarkable in contrast with some other show we saw inconsistency. Carmen Emanuela Popa Spring / Summer 2013

Specifically in the show by Carmen we saw much tulle dresses and very short volume from the waist down. We particularly liked the combination of the army look that hints at a more masculine style with tulle so that opened downward into ballerinas made reference to ^[1]_[2]Fantastic combination and contrast which one stole the limelight. The top of the presentation was more strict with emphasis on the buttons and closed neckline. The bottom was more girly and cute Camarillo create a mood. The shoes were also very impressive, particularly boots were reminiscent in a way of army shoes but with a large heel to balance the situation."

JOYWOOD

ATHENS XCLUSIVE DESIGNERS WEEK
The Best Catwalk
A W A R D





CARMEN EMANUELA POPA

Carmen Emanuela Popa's love for art and fashion started early, and continues to manifest through her diverse, unexpected mixes of styles, colours, and conceptual designs in her collections. She won "The Best Catwalk" prize for her Spring / Summer 2013 "Contemporary Unknown Soldier" collection at Athens Xclusive Designers Week. Visit www.carmenemanuelapopa.com or email office@carmenemanuelapopa.to for more information.

APRIL
ISSUE
2013
VOGUE UK

WORLD

Let's look at a few more things from the catwalk, with my look (Sorry that the photos are not technically perfect). Carmen Emanuela Popa from Romania (winner of Best Catwalk Award) presented a gorgeous collection based on the contrast between "hard" military and feminine softness of a ballerina.

The wonderful contrast appeared in forms and materials, which are able to "tie" beautiful.

Miss Bloom Athens

I found this military ballet interesting, do you?

For me Emanuela Popa had one of the best new ideas in designing today!

PoshFashion

The military ballet theme was a very new, fresh and interesting idea to present as a new designer.

This new idea was based on the classic khaki for the army look, but unexpected volumes created this different from the common result, that is why the "best catwalk" award was easy to get. I loved the oversized skirts paired with military patterns!

Well done for this new idea!

<http://www.catwalkmag.com/gr/en/events/athens-exclusive-designers-week-ss2013/158/>

Carmen Emanuela Popa was another designer who won prize and loud applause. The designer suggests the military look in all its glory. Very khaki, beige, white and generally camouflage colors, combined with elegant dresses, more thoroughly and more closings over playfully down. The tulle is one of the proposals of the designer who tried to soften the rigor of the military using the ballerina charm, and of course she did.

The K- Magazine

The show gave by the young Romanian designer, **Carmen Emanuela Popa** in the capital of Greece excited and surprised by an excellent and mature approach. Surprising opposition, but remarkable effect, the camouflage-print materials and waves of tulle (a direct reference to the statue of the ballerina) was the effect the designer relied on quite certain. Drama, carefully emphasized was strengthened by show choreography, by a good styling control, but especially by chosen music.

A designer who makes his international debut in strength, as confirmed by the **Best Catwalk Award**, who should be watched very carefully because I have a strong intuition that she can surprise us in a very pleasant way in the future.

By **Marian Palie** – Fashion Editor, 2013

TESTIMONIALS

You are a visionary! Your work is very clear and definite, it is very feminine and you have a very developed sense of proportion. The materials shine, the costumes are very strong but very sensitive at the same time. You use silk, you make conceptual wearable clothing, if we look at Converse we see changes in time, but there is only one thing that makes them original. That I want from you. I look at the sample you are proposing, with silk and lines attached, in the quilting technique. The silk has been exploited in various types throughout the history of fashion, with prints, relief structures, etc., but this is different!

Prof. MARIA BONIFACIC – IUAV UNIVERSITY, Venice, Italy

Girl you're so high, don't forget this ...

Prof. Univ. Dr. UNDA POPP – NATIONAL UNIVERSITY OF ARTS, Bucharest

Your Project Presentatioan was extraordinary!

Prof. GABRIELE MONTI – IUAV UNIVERSITY, Venice, Italy

Carmen has very innovative and elaborate ideas. She is very good, intelligent and with a high demand for her wonderful and very particular work.

MARIA MARIN, CATIA GIACON – Heads of Technical Department, IUAV UNIVERSITY, Venice, Italy

As full professor and director of the BA Program in fashion design at IUAV University of Venice, I like to introduce Carmen Emanuela Popa. While at IUAV, Carmen works with a commitment to develop her doctoral project with dedication and fun and it was a pleasure to work with her!

Prof. MARIA LUISA FRISA – IUAV UNIVERSITY, Venice, Italy

You are my favorite designer ..

CLARENCE VAN DER PUTTE – Former Lecturer Business Management at AMFI – AMSTERDAM FASHION INSTITUTE

If Yves Saint Laurent lived, he would have taken you by the arm and brought you to his atelier immediately.

Arh. A. BERGAL – Paris Exhibition 2019

You should propose a capsule collection at Adidas, etc., many young designers have collaborated in this way and not all of them had what you have [...]

SOPHIE NEGROPONTES – Fondator, The Negropontes Gallery, Paris

A big thank you for this great exhibition you have offered us! ... I was seduced by your creativity, your talent and your intellectual approach!

CARLA ARIGONI – President of “ Comité Municipal d'Animation Culturelle du 1er, Mairie 1 “, Paris

I really like the works. I find it very organic. You seem to be talking about the human (female) body inside You make silk and fabric sculpture! - CHANGES Collection "

ILEANA CORNEA – Art Critic, Artension Magazine, Paris

You are an extraordinary person, Carmen, I don't think I have met so much genius in a person as sensitive as you. I tell you, I will always admire you for everything you are as a human being and as a universal artist.

LILIANA SIMIONESCU – Internal Communication Manager Adidas

OMG if you're not famous till now I'm sure you're going to be the next big thing. I mean so original, amazing, thanks for being so inspired and inspiring. It's so emotional and full of ideas. And you're totally on my list of favorite designers from now on. You'll be viral in no time you're on the level of Iris Van Herpen and Gareth Pugh.

V. ANTONOV – Visual Artist