

**MINISTERUL CULTURII AL REPUBLICII MOLDOVA  
MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA**

**INSTITUTUL PATRIMONIULUI CULTURAL  
INSTITUTE OF CULTURAL HERITAGE**

**SIMPOZIONUL INTERNAȚIONAL DE ETNOLOGIE**  
*dedicat Zilei Universale a Iei și Zilei Naționale a Portului Popular*

**Ediția a VI-a**

**THE INTERNATIONAL ETHNOLOGY SYMPOSIUM**  
*dedicated to the Universal Day of the Traditional Embroidered  
Blouse and the National Day of the Folk Costume*

**Program și rezumate ale comunicărilor**

**Chișinău, 24 iunie 2025/ Chișinău, June 24, 2025**

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### **ARIILE TEMATICE ALE SIMPOZIONULUI:**

*Ia și Portul popular în contextul valorilor culturale naționale și universale  
Cercetarea și valorificarea culturii tradiționale românești  
Cercetarea și valorificarea culturii tradiționale a minorităților etnice*

### **THEMATIC AREAS OF THE SYMPOSIUM:**

*Ia and Folk costume in the context of national and universal cultural values  
Research and valorization of Romanian traditional culture  
Research and valorization of the traditional cultures of ethnic minorities*

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### **DESCRIEREA CIP A CAMEREI NAȚIONALE A CĂRȚII DIN REPUBLICA MOLDOVA**

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In addition, such events ensure the connection with the community at even higher levels than temporary or basic exhibitions. The museum-community connection is, of course, one that grows in both directions and gives life to both entities: the community is the one that generates the museum, demands it and builds it institutionally, and the museum, in turn, is the one that puts itself at the service of the community, by mirroring its history, culture, art, and ethnicity.

The museum is the one that tells the stories of the community, often taking the stories of one generation and transferring them to the next. This is the case of the Banat Village Museum, which tells the stories of the traditional Banat village to children from the urban or rural peri-urban community.

As the PR of this museum, we made the guerrilla marketing technique a kind of standard-bearer and the results were notable, especially because we managed to focus the audience in the most unexpected places and on the most unexpected topics. Compared to conventional advertising techniques, guerrilla marketing seemed much more interesting, attractive and captivating, a good way to break out of conventional patterns and direct the audience towards new experiences that they could live in the space of our museum.

We thus managed to promote and then actually carry out a series of unconventional events, a series of awareness campaigns about cultural heritage and the danger of its degradation, or even cultural experiments in which we made the public part of the most concrete museum events.

**Keywords:** cultural marketing, guerrilla marketing, anthropological photography, village museum, cultural event, ethnology.

### **Traditional Embroidery in the Clothing of the Galician Clergy and Their Families (1920s–1930s)**

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The First World War dealt a devastating blow to the use of home-made fabrics in the villages of Halychyna. Linen trousers were replaced by European-style suits, and raincoats and jackets became common outerwear. The new fashion trends also influenced headwear. For the most part, only embroidery remained as a traditional element, adorning women's and men's shirts made from factory-produced materials.

Despite the widespread adoption of fashion innovations, the clothing worn by members of the Galician clergy families retained certain elements of traditional peasant attire that had evolved over the centuries. For example, the details of priestly garments were often decorated with embroidery featuring folk motifs. In some villages, girls used to decorate priests' felons with folk embroidery, giving them a national character. In this way, they gained positive public opinion.

Elements of traditional costume were also incorporated into their clothing due to the wives of the parish priests. Melania Pelenska, the wife of the parish priest in the village of Dzhuriv (Rohatyn district) always dressed a folk costume, going to the readings or cooking classes. An example of the combination of traditional and modern in the clothing of the rural intelligentsia are the shoes that belonged to Anna Herasymovych, the daughter of a priest from the village of Terpylivka in the Ternopil region (kept in the collections of the Ternopil Museum of Local Lore). They are made of white satin and decorated with large bows and folk embroidery (floral ornamentation) in a combination of black and red colours.

In the interwar period, linen dresses with embroidery became fashionable. The wives and daughters of priests organised embroidery and lacemaking courses. For example, in the village of Zarvanytsia, Pidhaitsi district, in 1929, such courses were taught by the wife of the local priest, M. Kuzmovych-Holovinska.

Interestingly, while the rural elite actively used samples of national costumes, people from the wealthy peasant elite often tried to emphasise their belonging to the educated class by their appearance. The latest fashion trends were adopted primarily by the rural youth. Despite strong urbanising influences, there was a growing interest in folk costumes in the 1930s. However, this was not a return to the authentic traditional garments of the region, but rather to a more or less stylized version of them.

**Keywords:** embroidery, Halychyna, priests, clothes, intelligentsia.

### Specific Elements Shaping the Identity of the Placket Shirt

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This paper aims to highlight the essential characteristics of the shirt with „altiță” in the specific cultural context of the Republic of Moldova. The study is based on the analysis of pieces from the heritage collections of museums in the