


## The trajectory of fashion from 1980 to 2022: The view of women in a city in the Midwest of Minas Gerais

 <https://doi.org/10.56238/sevned2024.009-008>

Rogério Junio dos Santos, Gleison Silva Morais and Victor Hugo Carvalho

---

### ABSTRACT

Fashion is something that goes beyond covering the body, it conveys the individual's relationship with society and their individual perception of events in different contexts, environmental, social, religious and political. The study aims to verify the perception of women,  $\geq 35$  years old, regarding the influence of globalization on consumption behavior and accessibility to fashion and beauty in the 80s, 90s and also "millennia" (2000 - 2023); and thus understand how the people who live in the city of Santo Antônio do Monte - MG perceive fashion in each of these times. This is a cross-sectional study of a qualitative and quantitative nature. Initially, 133 individuals answered the questionnaire formulated on the Google Forms platform; After tabulating the results in Excel 2018 software, 127 individuals with a mean age of 44.77 ( $\pm 8.05$ ) years were analyzed and reported after following the exclusion criteria. In general, the globalization process has positively influenced the perception, desire and consumption of women in Santo Antônio do Monte - MG, where it can also be seen that the more information available there is, the greater the demand for fashion, hair and makeup trends. It is suggested that further studies be carried out in order to highlight how important it is to understand how political, economic, social and environmental contexts can influence fashion, consumption, accessibility, desire and perception of women, and audiences in general in inner cities.

**Keywords:** Fashion, Globalization, Millennia, Women.



## INTRODUCTION

When we talk about fashion, we realize that it is constantly changing, and anthropologically there are some existential explanations for fashion such as: exhibitionism, modesty, communication and protection (SALVADOR, 2020). According to Coco Chanel (1965) "Fashion passes. The style remains." The movement of constant resurgence of fashion makes it difficult to define it, thus, conceptually, one can understand the difficulty of the existence of standards; contemporaneously, it can be seen that the fashion industry is consumed by different physical, economic, social, political, religious and cultural contexts that evolve in a timeline as the globalization process takes hold (SILVA; CARVALHO, 2015; SALVADOR, 2020).

The temporal movement has shaped the representations of fashion and how it has been perceived (SALVADOR, 2020). Positive or unpositive events during periods are reformulated and reified as militarism brought in as a style in the first year of the twenty-first century. It can be seen that the war theme is beginning to participate in fashion, being present in several fashion shows of already established names in the *fashion* world; among them are McQueen, Valentino, Dolce & Gabbana, Chanel, among others (SILVA; CARVALHO, 2015).

Fashion makes it possible for human beings, through the way they dress, to express their feelings and intentions that have been stimulated by the environment in which they are inserted. Thus, it is understood that fashion acts according to the preferences of individuals, typical of human behavior (SALVADOR, 2020). The concept of fashion is based on the need for adherence and replicability of large-scale innovation. However, after intra-individual evaluation of the invention, adherence to the new style occurs after aesthetic and preferential judgment; if the invention pleases the majority, it becomes fashionable (SANTOS, 2020).

Another concept about fashion can be perceived in a non-verbal way through the way of dressing, wearing, combing, and makeup, along with human sociocultural behavior. Thus, fashion mirrors the temporal moment in which society is inserted, and its clothes are cultural signs that imprint on the population values that it believes in (SILVA; CARVALHO, 2015).

However, it is of paramount importance to understand how the individual perception of daily events, political, economic and religious influence the desire and accessibility to fashion.

Studies that assess how globalization influences the behavior of individuals in large centers (capitals) are already well established (CAVALCANTI, 2016). In view of this, it is necessary to evaluate the perception of individuals regarding the influence of globalization on consumption behavior and accessibility to fashion and beauty of people from the countryside. However, the objective of the study was to verify the perception of women  $\geq 35$  years old regarding the influence of globalization on consumption behavior and accessibility to fashion and beauty in the 80s, 90s and also "millennia" (2000 - 2022).



## THEORETICAL FRAMEWORK

The literature review presented is adequate to support different parts of the present study. The contents described refer to: Political and economic contextualization of the 80s, 90s and millennia (2000-2022); The influence of the political and economic context on fashion in the 80s, 90s and millennia (2000-2022); The importance of the 80s,90s to millennia (2000-2022) for clothing; The importance of the 80s, 90s and millennia (2000-2022) for makeup and accessories; The importance of the 80s, 90s and millennia for cosmetics and The importance of the 80s, 90s and millennia for hair color and shape.

## HISTORICAL CONTEXT

### Political and economic contextualization of the 80s, 90s and millennia (2000-2023)

In the 1980s, Brazil was marked by strong governmental transitions such as the end of the dictatorship, the return of democracy and a series of economic problems; so much so that this decade is known as the lost decade, there were several economically unsuccessful changes (Cruzado Plan, Cruzado Plan I, Cruzado Plan, Cruzado Plan II, Bresser Plan, Summer Plan), generating inflationary peaks (RIBEIRO, 2022). As such, the 1980s were known for economic downturn and constant price freezes. The breath of hope began to emerge in the 1990s, a period in which the reform of the economic structure for the improvement of future times took place. In 1993, the process of stabilizing the economy began; and in 1994, during the Itamar Franco government, the Real economic plan was implemented in order to solve one of the world's greatest financial crises (PINHEIRO; GIAMBIAGI; GOSTKORZEWICZ, 1999).

After 1994, there was an initial stability in the financial system, in prices and in market growth, which later, with the economic opening and the incentive to national and international investors, the economic advance began in some sectors. Thus, an imminent growth began in the production chain, even if starting from a moment of fragility. (PINHEIRO; GIAMBIAGI; GOSTKORZEWICZ, 1999).

With the stabilization of inflationary peaks after the new economic model, Brazil becomes more attractive to international investors. In the 90s, the opening of trade and economic stabilization became clear; The Brazilian market becomes attractive and accessible. According to De Carvalho (2000), in the country, foreign investments in the capital market were significantly leveraged to the detriment of these changes in this period.

With the arrival of the 21st century, on September 11, 2001, a terrorist act against the nation of the United States of America took place, two planes were launched against the twin towers (buildings with 110 floors considered at that time the largest buildings in the world) that were located



in the middle of the seven buildings of the *World Trade Center* in New York City (WELLAUSEN, 2002).

In Brazil, for the first time, a worker assumes the position of maximum power in a nation; Luiz Inácio Lula da Silva was elected president in 2002. The political left takes power in a democratic way, continuing the Real economic plan, which until then remained stable and with controlled inflation (BARBOSA, 2012). Many expected the new government to alter the economic plan, but it did not happen; It was the first government since 1986 not to develop its own financial plan. (BARBOSA, 2012).

Years later, the country would face economic stagnation, and, according to Couto and Couto (2021), the worst decade in the history of the economy was between 2011 and 2020; in this period, the growth of the Gross Domestic Product (GDP) was only 2.67%, while in the 80s the growth was 16.91%.

On December 31, 2019, the world is faced with a pandemic caused by the new Coronavirus declared by the World Health Organization (WHO), originating in the city of Wuhan, China. The impact of the pandemic was catastrophic, negatively affecting the social, economic, cultural, historical, political, and industrial environment. (SANTOS, 2021). Social isolation, limited mobility, and the need to create a vaccine in a short period of time made the world mobilize to solve this problem (DOMINGUES, 2021).

## **THE INFLUENCE OF THE POLITICAL AND ECONOMIC CONTEXT ON FASHION IN THE 80S, 90S AND MILLENNIA (2000-2022)**

There is a lot of talk about fashion and the importance of dressing, but in fact, what is fashion? According to the free encyclopedia Wikipedia (2022) "Fashion is a form of self-expression and autonomy in a certain period, place and in a specific context, of clothes, footwear, lifestyle, accessories, makeup, hairstyle and body posture." However, it is clear that fashion goes far beyond the way of producing, it is an expression of human behavior that is influenced by the environment in which the subject is inserted. Fashion is constantly changing, and temporal, social, political, and economic events influence the way people express themselves and how fashion is created (SALVADOR, 2020).

Politics and economics in the 1980s were in a chaotic position surrounded by numerous changes and few results, but on the other hand, the textile sector advanced considerably. With all this rise, in the early 80's, in the capitals of the states of São Paulo (SP), Rio de Janeiro (RJ) and Minas Gerais (MG), the first professional fashion courses in Brazil were born, at the initiative of the sector itself and with the support of some educational institutions. And later, in 1988, in the city of São Paulo (SP), the first fashion college course was introduced. At the same time, in the state of Minas



Gerais, textile production and manufacturing was evidenced in this period in an overwhelming way, making the state become a national center of reference in fashion (PIRES, 2002).

In a single decade (1976-1986), the state of Minas Gerais grew considerably in the textile sector, in 1976, Minas Gerais had only 200 clothing factories, a number that jumped to more than 4,000; Such growth led the sector to organize itself to create the Grupo Mineiro da Moda and the extension course in Clothing Styling and Modeling at the Federal University of Minas Gerais (UFMG), becoming a national reference in the creation, production and distribution of fashion throughout the country (PIRES, 2002).

The considerable advance of the textile industry in the midst of the great crisis was due to the stimulus to exports; according to Baumann (2002, p. 105) "In addition, especially in the 1980s, the option to stimulate the export sector at virtually any cost was a result of the needs imposed by the service of the external debt." Thus, it is understood that the leverage of exports was fundamental for the growth of the textile industry and, consequently, directly or indirectly fostering the growth of fashion courses, due to the need for qualified professionals, but this reality slows down sharply in the following decade.

Although the stabilization of the economy is noticeable in the 90s and the period is marked by abundant international investors, the textile industry begins to retreat. Brazil goes from being a major producer of tree cotton to an importer of the product, this was due to the Boll Weevil Plague that attacked the crop at the end of the 80s. This factor, associated with the exemption from import taxes in the 90s, linked to financing terms and external interest coupled to imported cotton, made the textile park very obsolete. However, there is a considerable increase in imports and consumption of synthetic fabrics (HAGUENAUER et al., 2001). With the scarcity of raw materials and the advance of low-cost fabric imports, the industry tries to survive so as not to end its activities definitively.

Faced with the declining situation of the textile chain, in the second part of the 90s, measures were necessary to try to avoid large-scale layoffs and the closure of companies (HAGUENAUER et al., 2001).

Although the above-mentioned governmental improvement is evident, both in the economic and political spheres, the textile sector, which previously leveraged jobs and caused the birth of the first academic fashion courses, collapses.

In the mid-90s, in an attempt to reverse the situation of possible industrial closure, there was an incentive to cotton farming (cotton cultivation); and an increase in import rates with the intention of increasing the production of cotton internally in the country, avoiding the importation of the product due to the delicate financial situation of the textile sector. However, even with all the effort, technological investment, search for cheaper labor and drop in imports, financed by the main private companies in the country, the production chain remained in retraction (HAGUENAUER et al., 2001).



Another issue that became a problem for the Brazilian textile industry in the 90s was the globalization process, as there was no planning and such changes proved to be fragile, having as a striking and positive point the advance of the financial market with the opening to new investors. Brazil is faced with the need for knowledge and technology to strengthen the industry and thus be more competitive externally, such a problem could not be solved unilaterally by the textile sector. An intervention of economic and social policies is necessary, and it is also an opportunity for industrial development based on research that can be conducted by the scientific community (FUGITA; JORENTE, 2015).

Thus, it is clear that the globalization process, associated with the scarcity of the cotton crop and economic opening, led many companies in the textile industry to decline, but, on the other hand, leveraged fashion in an exorbitant way, bringing with it a reorganization of the production chain called *Fast-Fashion* (FF). started in the 90s, being a business strategy that aimed at the high turnover of goods in stores in a short period of time (TONIOL; ALBIERI, 2020). This system aimed to limit products and at the same time work with planned quantities, thus reducing losses in sales, stimulating consumption; since there is a high turnover and diversity of products taken to retail. Thus, it is clear that this reorganization of the production chain was a large-scale organized production, however, with fragmented distribution, favoring the production of few units of the same model, and consequently low inventory, which causes a feeling of exclusivity in the final consumer (TONIOL; ALBIERI, 2020).

The production flow of the FF sector, which goes from creation to the final consumer, is extremely accelerated; While the fashion sector launches collections twice a year (spring - summer, autumn - winter), the sector even has fortnightly productions. Something that contributes to the speed in the propagation of fashion is globalization, and, consequently, to the production of trends (TONIOL; ALBIERI, 2020).

The tragic terrorist event at the beginning of the 21st century also had repercussions on fashion, the reflection of this moment in the *fashion* world was the presence of military elements in clothing collections; a trend that extends to contemporaneity. It can be seen that the war theme begins to participate in fashion, being present in several fashion shows of already established names in *the fashion* world; among them are McQueen, Valentino, Dolce & Gabbana, Chanel, among others. After the moment of war and terror, the event was re-signified with the creation of militarism in fashion (SILVA; CARVALHO, 2015).

Between 2002 and 2012, in Brazil, there was a significant increase in fashion consumption, an increase of 153%; this was possible due to the ample supply of credit and economic growth in the fashion sector (BERLIN, 2014). Producing more fashion requires the use of more resources; So, in



order for the industry to sustain itself, the use of renewable resources is essential. One factor that becomes a cause for concern in the 21st century is sustainability.

It is known that the world has limited resources, so for the product to be sustainable, it is necessary that the raw material has a renewable origin, and an optimization for non-renewable resources is built. (ANICET; RÜTHSCHILLING, 2013). Natural and synthetic raw materials require human intervention, whether in the addition of chemicals in the production process or in water dispersion. (ANICET; RÜTHSCHILLING, 2013).

Thus, it is understood that if people consume more, it is necessary to produce more and use more resources, hence the need to worry about sustainability. Water is a vital commodity for human survival, and in some parts of the world water shortages are already predicted within a few years. Water scarcity is already a major concern of the European Union not only in terms of quantity, but also in quality, and the cause of scarcity is multifactorial, such as climatic conditions, population increase, industrial growth, among others. (MORENO; ORTIZ; ARACIL, 2022). The textile industry consumes a large amount of water to produce fabric, according to the Brazilian Association of the Textile and Apparel Industry (ABIT) to produce one kilogram (kg) of fabric it took 100 liters of water.

The Brazilian textile industry sought resources to solve this problem with regard to the use of natural resources. After the sector was extremely criticized by the media in the 90s, it sought ways to improve production, investing in technology, providing a reduction in water consumption and in the treatment of water used in textile production, returning it in perfect conditions to the environment. If previously it took 100 liters of water to produce 1 kg of fabric, since the 2000s the same amount of fabric has been produced with only 10 liters of water (ABIT, 2014). Technological advances are a powerful tool to solve contingencies in the production chain; It is plausible and admirable the evolution that the textile industry has achieved by investing in science and sustainability. It is known that Brazil is a vast country, full of finite resources to be exploited, however, it is extremely important that this is done in a sustainable way.

With the arrival of the new Coronavirus pandemic at the end of 2019, the textile industry, in an attempt to resume its production, unites and mobilizes to try to develop antibacterial technological raw materials and fabrics with the ability to eliminate the new Coronavirus; The intention was to eliminate the virus by contact and thus add safety to health. However, the sector went into decline due to the lack of raw materials, layoffs of workers, and difficulty in importing and exporting (SOARES, 2020). The world is still recovering from the damage caused by the new Coronavirus pandemic, which, so far (2023), has not ended.



## THE IMPORTANCE OF THE 80'S,90'S TO MILLENNIA (2000-2022) FOR CLOTHING

In the 80's the great focus of individuals was on the desire for the ideal body for aesthetic purposes, this period was marked by the fever of workouts, gymnastics and body care. The growth of gyms was notable in large urban centers, and the way to dress well was a mere detail, as long as the body was shapely. With the fever of gyms, fabrics that were previously considered only for sports become popularized for everyday environments; among them are sweatshirts and lycra (LEMOS, 2011). Another item that became popular was the sneaker, gaining modern and urban tones, and several alternative options with different colors and shapes; with the popularization of sneakers, the *All-star* model became a fashion trend thanks to its comfort and style; and with a range of varied colors and prints, it became an innovative sneaker for the time and one of the most used by young people (LEMOS, 2011; MARTIN; DA SILVA, 2018)

An important milestone of the 80s was the influence of POP culture on fashion, among the big names that had a cultural impact on teenagers and young adults is Madonna; Entitled as the "Queen of Pop", the multiprofessional became an icon with her lifestyle, clothes and attitude (LEMOS, 2011)

An explosion of styles and colors was what marked the decade, for women high-waisted pants, sweaters, velvet blazer, flowing knee-length dresses, among others, and for men tighter shirts with looser pants marked this time, while the most popular outfits were straight-leg jeans, V-neck sweaters, sports shirts, and stripes in different sizes that was a trend that extended until the early 90s (LEMOS, 2011; MARTIN; DA SILVA, 2018).

In short, the 80s were marked by puffy jackets, shoulder pads and an obsession with designer clothes (LEMOS, 2011). In the mid-80s, the *grunge movement emerges in the city of Seattle in the United States (USA)*, which is a mixture of *punk and heavy metal* extending until the 90s. The term *grunge* comes from English and in its original sense means dirt or filth (LEMOS, 2011). The style was marked by the use of old and loose clothes used by musical bands that produced music with a character of anguish and sarcasm (LEMOS, 2011; MARTIN; DA SILVA, 2018). In 1991, bands characterized as anarchist and noisy took over the world POP market, and the band *Nirvana*, with the album *Nevermind*, knocked *Michael Jackson* out of the first place of the American charts. In 1994, *grunge* began its decline with the suicide of its idol *Kurt Cobain*, the leader of *Nirvana*. But it wasn't the end, *grunge* lived on with *Dave Grohl*, former drummer of *Nirvana*, who founded the band *Foo Fighters* and the band *Pearl Jam* (LEMOS; 2011).

On March 27, 1990, Madonna released the song *Vogue*; in POP culture, Madonna becomes an example of how street style and popular culture are influential in fashion, according to experts the singer's use of fashion in the 90s was quite eclectic (MONTEIRO; DA SILVA, 2018).





With the arrival of the 90s, the way of dressing changes a lot, at this time people prefer low-maintenance garments, for teenagers fashion is a mix of formal clothes and sloppy cardigans, ripped jeans and caps with the brim turned back. For adults, turtlenecks, baggy T-shirts, with the emergence of high-waisted jeans. In the mid-90s, outerwear appeared with everything, they dragged on until the 2000s in the *Juicy Couture format* (CERINI, 2020). The color black gains prominence in fashion, influenced by the gothic style, known for abusing dark colors, and clothes with heavy materials, becoming a success among young people, going from the streets to the catwalk.

In the year 1997, high-waisted pants (above the navel) begin to go out of fashion, giving way to shorts and low-waisted pants (with an apparent belly button). By the end of the 90s (1999), high-waisted pants were already in disuse and considered outdated (MONTEIRO; DA SILVA, 2018).

In the 2000s, fashion began to happen without a defined standard that was followed by everyone, it emerges with the total freedom to be and to cause the effect it wanted on people. Thus, it can be understood that what is a trend in this period does not cover the population as a whole, precisely because of the freedom to express oneself. People start to transmit their own style through their clothes. There is a change in the way of dressing, where the important thing is not to wear a certain piece to be fashionable, but the label attached to the piece that gives people status. There is no longer a search for innovation, but for pieces produced by big names in fashion such as Louis Vuitton, Chanel, Dolce & Gabbana, Prada, among others (DA SILVA; ZOTARELI, 2018).

In the 2000s, fashion comes with a reinterpretation of the 70s, *bootcut* pants, also known as bell-bottom or flared pants, are back in trend. During this period, the "saint-tropez" pants (low-waisted pants) are also launched, which arrives with everything. The flared pants with the extremely low waist worn at this time are accompanied by baby look tops and shirts leaving the abdomen exposed. There are also the use of asymmetrical skirts, dresses and blouses with a V-neckline. For men, very wide low-waisted pants (with or without chains), high-necked cacharel shirts, beach shirts with prints or in a single color. What is evident to the male audience, for this time, is a mixture of *hippie*, surfer and *punk-rock styles* (MONTEIRO; DA SILVA, 2018).

In the 2010s, POP culture spreads considerably around the world, and in Brazil there is a diffusion of musical styles such as funk and university sertanejo; through the popularization of these musical genres, *retro* fashion becomes part of the wardrobe of the young public. The style used at the end of the last century (80s and 90s) is back in fashion, the *grunge* fashion of the 90s with plaid flannel shirts, ripped jeans, dungarees and *oversized jackets*. The Gothic style reappears, but in a more well-behaved and lighter version with the denomination of "soft Gothic". The *hipster style*, which is a mix of styles and tastes. From the 70's flared pants reappeared, and from the 80's the neon clothes, shiny and very colorful, high-waisted pants, skirts and shorts. For men, shirts with the hem



turned, tights, leather jacket or jeans, checkered and flannel shirt, and ripped jeans (DA SILVA; ZOTARELI, 2018; MARTIN; DA SILVA, 2018).

## THE IMPORTANCE OF THE 80S, 90S AND MILLENNIA (2000-2022) FOR MAKEUP AND ACCESSORIES

The 80s are always remembered as the decade of exaggeration and ostentation, makeup accompanied clothes, women wore eye shadows in very strong and very colorful colors. Everything was very colorful and extravagant, the lipstick was always used in very bright colors (MAXIMILIANO, 2016). All the products that are used contemporaneously were already available in the 80s, the first brush *kits* appear and many brands began to offer makeup kits. Also in this decade, the term supermodel began to circulate, which is the new beauty inspiration (MAXIMILIANO, 2016). The accessories used in the 80s were narrow multicolored belts, gloves, beaded necklaces, berets, brightly colored shoes with thin heels, and plastic bracelets (MAXIMILIANO, 2016).

In the 90s, the first anti-allergic makeup lines appeared, and cases that shared different makeup. At first, the makeup followed references from the previous decade, over the years it became more neutral with little or a lot of intensity. Stronger colors such as wine were widely used in lipsticks accompanied by lip contouring with pencils. At the end of the 90s, colors (such as blue and lilac) were once again part of the shadows, in the application two tones were chosen (MAXIMILIANO, 2016).

In the 90s, the accessories used are chokers, tiaras, platforms and closed clogs made of synthetic leather and wood, and temporary tattoos. With a more modern look, the *punk-rock* of the 80s reappears at the end of the decade in a more modern format popularized by the bands, with a very particular style with shin-length stockings, *piercings*, tattoos, hoods and caps (MAXIMILIANO, 2016).

In the current century (2000 to 2023), there is a greater freedom of expression when putting on makeup, so it is perceived that this time does not have a rigid concept of beauty, and it is possible for an individual to have a different style every day. However, the makeup that is most applied to this scenario in which we live consists of being simple, practical, quick and easy, which does not leave it with an exaggerated look as it was used in the 80s (MAXIMILIANO, 2016). On the other hand, more elaborate makeup techniques begin to emerge at this time, consisting of a heavier makeup, usually to be used at night; contouring techniques, *airbrush* and HD makeup, become part of the processes with the intention of corrections. Currently, the issue of sustainability has come strong, products that are not tested on animals and with natural characteristics are sought after more intensely (MAXIMILIANO, 2016).



At the beginning of the decade, tinted glasses became a trend among young people. Large and wide belts appear as fashion, accompanied by clogs, platform shoes and boots, pointed-toe shoes and thin heels, bandanas, hoop earrings, bracelets and berets. The use of navel *piercings* for women and also the use of ties for the most modern and casual became very popular at this time (MAXIMILIANO, 2016).

## THE IMPORTANCE OF THE 80S, 90S AND MILLENNIA FOR COSMETICS

Hyaluronic acid (HA), found in the skin's extracellular matrix, has the important function of keeping alive the collagen fibers that are responsible for hydration and also for the elasticity of the skin. The biological process of aging causes the production of HA to be gradually reduced, leading to the appearance of wrinkles (DE ALMEIDA MILREU 2013; MORAES, 2017). Seeking means of production in larger quantities, in order to replace them in the body and in order to achieve an anti-aging effect; in the 80's, microbial production of HA occurs on an industrial scale. To this end, the *Streptococcus zooepidemicus* strain is used in a fermentation process, which provides a higher yield than conventional processes (MORAES, 2017).

The science that is dedicated to the study of the manipulation of matter is called nanotechnology, created in Japan, it is characterized by working with matter in an atomic and molecular size; it consists of the manipulation of structures in size 1 to 100 Nanometers (NM); technology available to be used in different body areas (BEZERRA, 2017). In cosmetics such as moisturizers and sunscreens, the use of nanotechnology was applied in the early 90s, an advance that extended to other cosmetics such as makeup bases, face creams and facial concealers. The advantage of having nanotechnology in cosmetics is the high permeation power in the skin, reaching the deepest layers with its small particles rich in active ingredients, increasing the effectiveness of the products. In addition, nanotechnology brings with it benefits, including increased stability of formulations and the gradual release of active ingredients (BEZERRA, 2017).

In the twenty-first century, new concepts of beauty products emerge, nutricosmetics, nutraceuticals and cosmeceuticals, the concepts used are very contemporary, the term nutricosmetics was mentioned for the first time in 2006 in scientific congresses and magazines (MACHADO, 2016).

The interaction between the food industry and the drug industry resulted in the birth of nutraceuticals; which are parts of foods or foods that provide health benefits, sometimes in the treatment of diseases, sometimes in prevention (MACHADO, 2016).

Cosmeceuticals are the result of interaction between the drug industry and the cosmetic industry, consisting of the use of products applied topically that are not merely cosmetics and are not medicines, but with the power to alter the skin. We can cite as examples whitening, antioxidants, sunscreens, collagen repairers, anti-inflammatories, among others (MACHADO, 2016).



The term nutricosmetics is based on the interaction between cosmeceuticals and nutraceuticals, however, in Brazil, the National Health Surveillance Agency (ANVISA), which is the body responsible for inspections, does not recognize the term. The fact that cosmetics are legally of topical use and action and, consequently, ingested products are not considered cosmetics, they end up being regulated in another category. In the country, the term nutricosmetics is classified as a functional food due to the fact that they produce physiological or metabolic effects.

Such products can be purchased easily because they do not require a prescription, but it is very important to start using these products with medical advice. Indiscriminate use without professional guidance with certain combinations of products and medicines brings unwanted results, as they can cancel the effect of the product, the medicine or even cause health risks. Therefore, it is extremely necessary to seek guidance from a trained professional to have beneficial results (MACHADO, 2016).

### THE IMPORTANCE OF THE 80S, 90S AND MILLENNIA FOR HAIR COLOR AND SHAPE

The mullet *haircut*, or *pygmalion*, also popularly called in Brazil as "Chitãozinho and Xororó" (country duo born in the 70s), was very popular during the 80s to the early 90s. The cut consists of cutting the hair shorter in the front and sides, leaving it longer in the back. One of the pioneers to use this style was the singer *David Bowie*, an influential singer of *glam rock*, thanks to which the hairstyle became popular (GARCIA, 2010). In the 80s, voluminous and permed hair (a technique of curling and curling the hair definitively using chemicals) was popularized by music and movie stars.

Large bangs associated with curly and voluminous hair made up the heads of teenagers, university students and adult women. It was common to wear high and side ponytails with excessive amounts of gel to style the hair, make it shiny and with greater volume (DE ALMEIDA MILREU 2013; MORAES, 2017). A style widely used in the 80s, both for men and women who appreciate vintage culture, was the *pompadour hairstyle* (DE ALMEIDA MILREU 2013; MORAES, 2017). At the end of the decade (1989) the hair begins to decrease in volume, especially in Europe, but the rural regions and further away from the big centers still continue with the style for a while. For men, the *mullet* cut is associated with the stubble look (MORAES, 2017).

In the 90s, some hairstyles start to have references from previous decades, from the 60s there are shorter haircuts such as the famous "johnny", (using more technical words the *Le garçon* cut) accompanied by bangs. The cut, popularly known as "bowl" or surfer cut (solid layer cut made on lysotric hair), usually done on preschoolers, win over the teenage audience. By the end of the decade, long hair with *dreadlocks* (*Dreadlock* or *lock-dread*), which are a *hippie style*, gained the male audience (DE ALMEIDA MILREU 2013; MORAES, 2017).



In the 2000s, the trend among women was hair with very strong highlights. For men, on the other hand, it was very common to have uncut hair, a mohawk haircut, and the most upright hair, which could be accompanied by highlights (color) or not (DE ALMEIDA MILREU 2013; MORAES, 2017). In the 2000s, in 2006, the singer Madonna opts for the bob haircut, (straight cut that extends to the height of the jaw) which in the following year (2007) would also be used by the singer Rihanna in her music video for the song *Umbrella* (DE ALMEIDA MILREU 2013; MORAES, 2017).

In the 2010s, the popularization of the activism of the feminist and black movements pushed the women of this time to assume their afro hair wearing it in a natural way. For men's hair, there are reinterpretations from other decades, the *undercut* from the 50s and the afro hair from the 70s (DE ALMEIDA MILREU 2013).

## METHODOLOGY

### CHARACTERIZATION OF THE STUDY

This is a cross-sectional study, using a descriptive method of a qualitative-quantitative nature, carried out for convenience (DE MATTOS; JUNIOR; RABINOVICH, 2017).

### SAMPLE

The sample consisted of women aged and years old, living in the city of Santo Antônio do Monte - MG. The participants were recruited from a Form (  $\geq 35$  *Google Forms*) via social networks *WhatsApp* and *Instagram* throughout the city.

The inclusion criteria were: 1) women aged  $\geq 35$  years; 2) living in the city of Santo Antônio do Monte - MG.

The exclusion criteria were: 1) Women who did not correspond to the stipulated age group; 2) Reside outside the municipality of Santo Antônio do Monte - MG; 3) Do not agree with voluntary participation in the research.

### RISKS AND BENEFITS

The possible risks were: 1) possibility of embarrassment when answering the data collection questionnaire; 2) fear of not knowing how to respond or of being identified; 3) stress; 4) breach of confidentiality 5) fatigue or embarrassment to respond or to be identified; 6) breach of anonymity of the researched. It is important to point out that some of the risks presented are inherent to all research involving the participation of human beings and that the data collection team had thorough training to surround and minimize all possible risks of the study.

The possible benefits were: 1) receiving information on components of the aspects of perception about the years (80, 90 and millennia 2000-2022); 2) the perceptual aspects found in the



research may provide a better understanding of how globalization over time has possibly added more accessibility, desire and consumption to women in a city in the interior (Santo Antônio do Monte - MG).

## ASSESSMENT TOOL

### THE PERCEPTION OF FASHION FROM THE 80S TO THE MILLENNIA (2000-2022)

The questionnaire called The Perception of Fashion from the 80s to the Millennia (2000-2022) (APPENDIX A) was applied through an online form (*Google Forms*). The proposal has 17 questions, divided into 3 sections. The form proposes to collect information from sociodemographic data (gender, age, address) found in section 1 (5 descriptive questions), in section 2 (7 multiple-choice questions) information about fashion (makeup, hair, clothing, accessories and footwear) and POP culture (Do you know Madonna? Is she a singer and world fashion influencer? In your perception, Madonna is a POP culture icon, which influenced the fashion of the 80s, 90s and millennia (2000 to 2022)?) In a temporal perceptual context (80s, 90s and millennia 2000-2022), section 3 includes 5 multiple-choice questions contextualizing the perception of technological advances and contexts of globalization through the ages. The form was formulated by the authors themselves.

### Ethical precautions

The questionnaire submitted for the answers brought in its introduction the objective of the research in detail, making clear the participation of the individual voluntarily, making available the e-mail and contact data for the clarification of any doubts. Below is the original model available in digital format.

The purpose of this form is to produce a scientific research on people's perception of fashion and beauty in the 80s, 90s and millennia (2000 to 2022). **Your participation is voluntary**, by answering this questionnaire you collaborate directly to understand how globalization has influenced and influences fashion and beauty through the ages (80 to millennia). All personal data provided herein will be kept confidential and may not be used for other purposes under any circumstances. At any time, you may request the withdrawal of consent to participate in this survey by contacting us at the following e-mails: [rogerio.itallianartístico@gmail.com](mailto:rogerio.itallianartístico@gmail.com), [lucelhagoncalves@gmail.com](mailto:lucelhagoncalves@gmail.com). Or via WhatsApp at the following numbers: (31) 99292-3900 or (37) 3415-0001.

## Data Collection Procedure

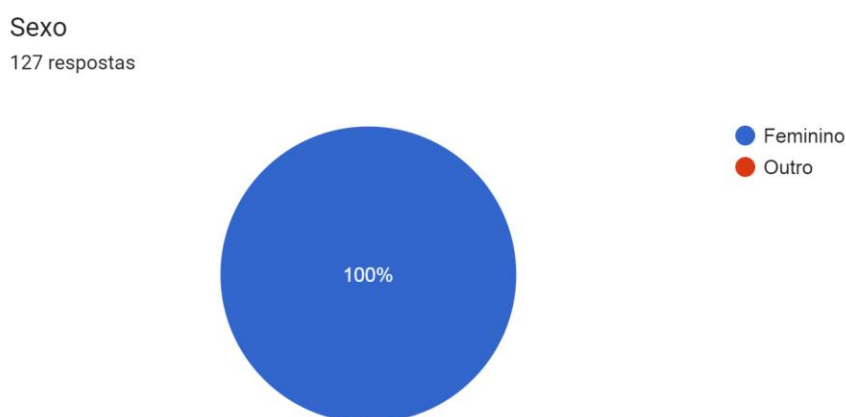
Initially, the questions were formulated by the authors in order to fill in the gaps about the perception of fashion through the times (80s, 90s and millennia 2000-2022) of women in Santo Antônio do Monte - MG (a city in the countryside), also seeking to understand if globalization and technological advances have increased the accessibility and desire for fashion. After formulating the questions and in agreement with the questionnaire application team, it was structured on the  $\geq 35$  *Google Forms platform*. The means of dissemination of the form were the social networks *WhatsApp* and *Instagram* and no physical contact with the evaluated was necessary for the application of the form. The survey began on December 20, 2022, and ended on January 8, 2023.

## RESULTS

The results presented below correspond to the temporal perception of women in the city of Santo Antônio do Monte (in the interior of Minas Gerais). A total of 133 responses were obtained, and after peer analysis, responses that did not meet the inclusion criteria were discarded. Thus, the analysis of the results had a total of 127 responses. The answers to the 3 sections are described individually and/or together.

The surveyed public, composed of 100% women (Graph 1 - Section 1), represents individuals aged  $\geq 35$  years, with a mean age of 44.77 ( $\pm 8.05$ ) years. The purpose of researching the female audience is justified by the fact that it is evident in the literature that women have a greater tendency to desire and consume fashion when compared to men (ALMEIDA, 2013; DE ANDRADE, 2022).

GRAPH 1 - Section 1 - Demographic data according to the gender variable



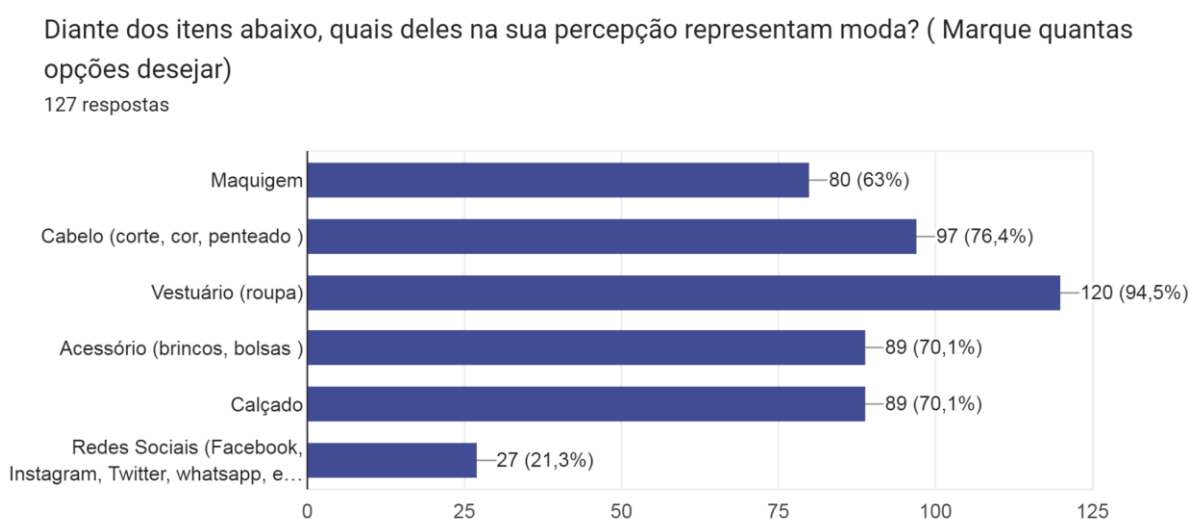
Source: Prepared by the authors themselves, 2023.

Section 2 is represented by 7 questions that, individually and together, comprise the perception of women in the interior city of Santo Antônio do Monte - MG about fashion and POP culture, section 3 addresses contexts of globalization comprising 5 questions.

Given the technological context and how it influences fashion, a response variable was added with the intention of perceiving whether people also recognize social networks as representatives of fashion, understanding in a contemporary way whether in fact women in a city in the interior of Minas Gerais perceive technologies (social networks) as belonging to fashion.

In response to the question, GRAF. 2 shows that, surprisingly, 21.3% (n=27) of the interviewees perceive that social networks represent fashion. Another considerable fact is that the majority of 94.5% (n=120) of people perceive clothing as representing fashion, followed by hair with 76.4% (n=97), with a considerable tie between the representativeness of fashion between accessories and footwear (70.1% (n=89)). Thus, it is observed that for the vast majority of women, fashion comes down to the way they dress and change their hair.

GRAPH 2 - Section 2 - Perception of what fashion represents



Source: Prepared by the authors themselves, 2023.

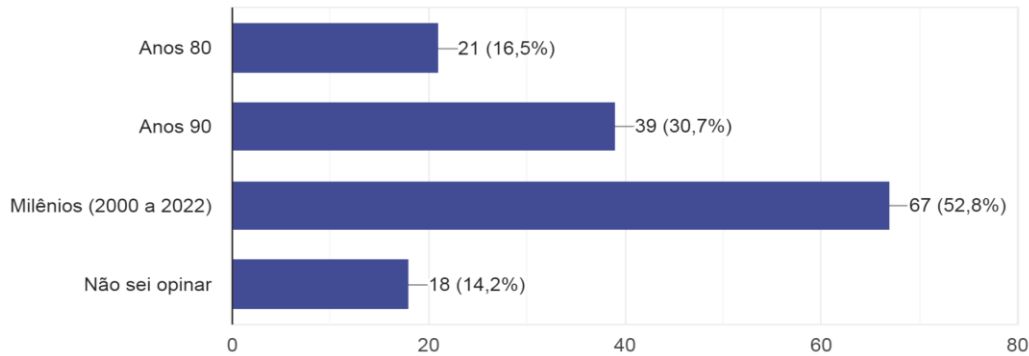
Knowing in which time period people were most interested/interested in fashion allows us to understand whether the globalization process and technological advances can enhance desire and accessibility. The information from GRAF. 3, related to section 2, reports that 52.8% (n=67) of the interviewees became more interested in fashion from the millennium (2000 - 2022). The information from GRAF. 4, also related to section 2, report that 96.9% (n=123) of women understand that the globalization process facilitated the accessibility of people from the countryside to fashion in the millennia (2000-2023) in a higher way compared to the 80s and 90s. Corroborating with the information provided in the GRAF. 3 of section 2, it is observed that the technological advances of the millennia (2000-2022) (social networks and the internet) made women more interested in fashion than in previous decades (80s and 90s), evidencing greater accessibility.



GRAPH 3 - Section 2 – Time of interest in fashion

Você se interessa por moda desde quando? ( Marque quantas opções desejar)

127 respostas

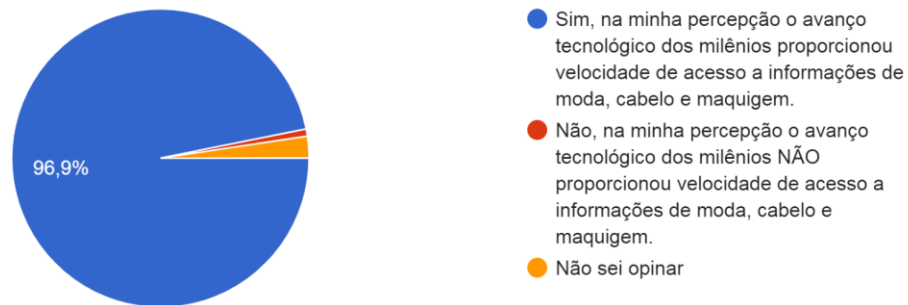


Source: Prepared by the authors themselves, 2023.

GRAPH 4 - Section 2 – Millennia's speed of access to fashion information

Como relação a sua percepção de moda, cabelo e maquiagem, sendo cidadão Santoantoniense responda: com o processo de globalização (acess...s (2000 a 2022) se comparado aos anos 80 e 90?

127 respostas



Caption: Question Graph 4 - Section 3 - "How do you relate to your perception of fashion, hair and makeup, as a citizen of Santo Antonio, answer: with the process of globalization (access to the internet and social networks) the countryside city started to have faster access to fashion information in the millennia (2000 to 2022) compared to the 80s and 90s?"  
Source: Prepared by the authors themselves, 2023.

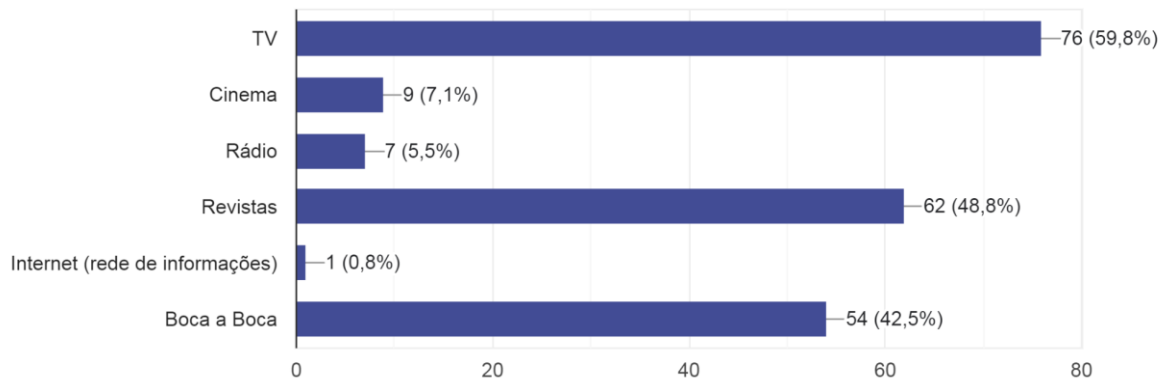
In the 80s and 90s, the interviewees looked for their fashion references on TV, magazines and word-of-mouth, according to the GRAF. 3 and 4 of section 2. It is identified that in these temporal slices that TV was the great referential tool of fashion. In the 1980s, 59.8% (n=76) of the individuals accessed this means of communication; This number grew to 81.9% (n=104) of the interviewees in the 1990s. On the other hand, it is observed that in the millennium (2000-2023), with the globalization process, the internet and social networks were leveraged as fashion references as observed in GRAF. Section 2(5). It is observed that in the millennia (2000 - 2023), 75.6% (n=96) of the interviewees had access to the internet and 62.2% (n=79) were already users of social networks.



CHART 5 - Section 2 – Place that was inspired by 80's fashion

Nos anos 80 onde você buscava seus referenciais de moda? ( Marque quantas opções desejar)

127 respostas

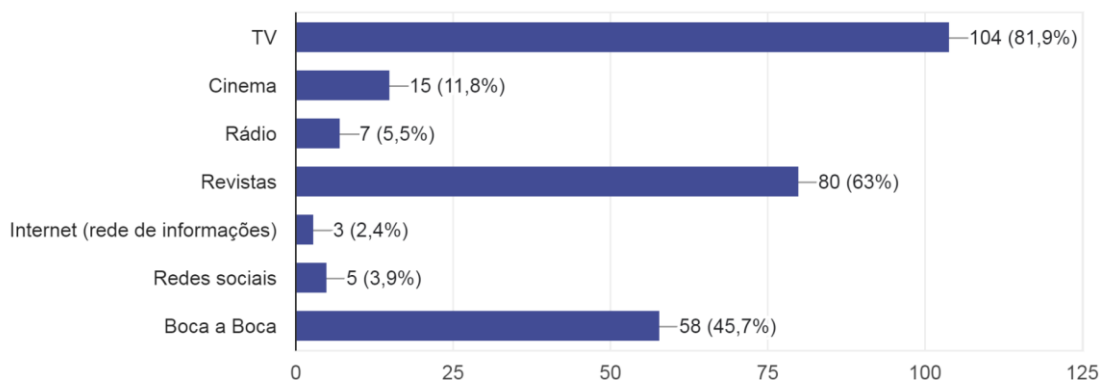


Source: Prepared by the authors themselves, 2023.

CHART 6 - Section 2 – Place where I looked for inspiration for 90's fashion

Nos anos 90 onde você buscava seus referenciais de moda? ( Marque quantas opções desejar)

127 respostas

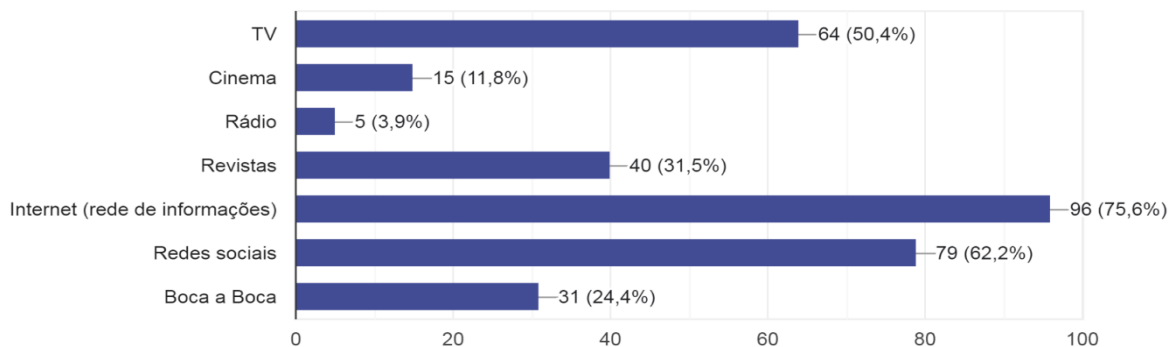


Source: Prepared by the authors themselves, 2023.

CHART 7 - Section 2 – Place where I looked for inspiration for millennial fashion

Nos milênios (2000 a 2022) onde você procura seus referenciais de moda? ( Marque quantas opções desejar)

127 respostas

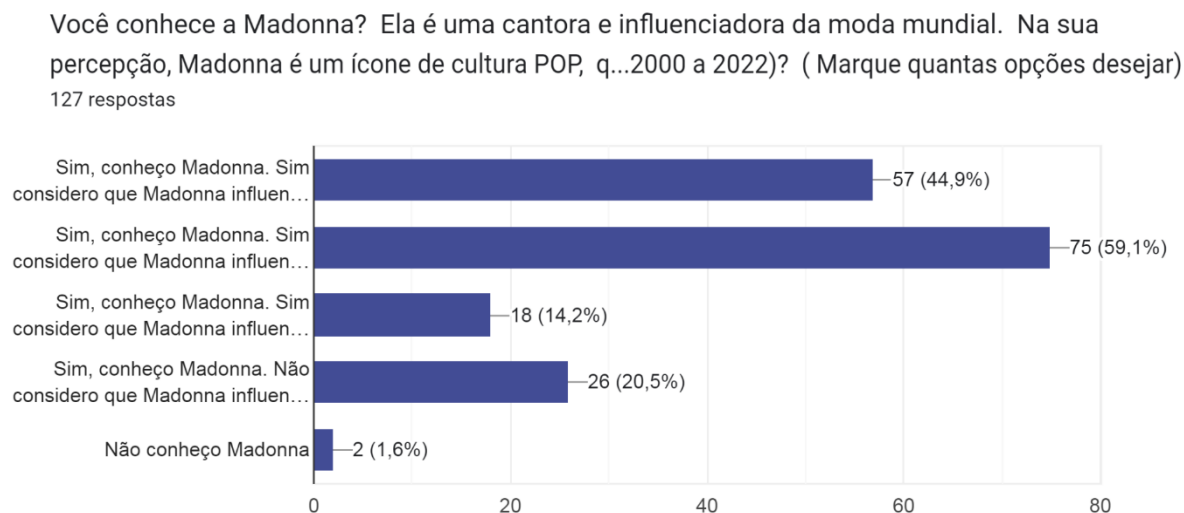


Source: Prepared by the authors themselves, 2023.



Analyzing the perception of the interviewees, it can be seen in the GRAF. 8 of section 2, that 59.1% (n=75) understand that the singer Madonna was more influential in the 90s than in the 80s and millennia (2000-2023); 20.5% (n=26) of respondents do not consider Madonna a fashion influence and 1.6% (n=2) do not know Madonna.

CHART 6 - Section 2 – Madonna's influence on fashion between the 80s and the millennia



Legend: R: = answer; Graphic Question 6 - Section 2 - "Do you know Madonna? She is a singer and world fashion influencer. In your perception, Madonna is an icon of POP culture, which influenced the fashion of the 80s, 90s and millennia (2000 to 2022)?" A: 1) Yes, I know Madonna. Yes, I consider that Madonna influenced the fashion of the 80s. A: 2) Yes, I know Madonna. Yes, I consider that Madonna influenced the fashion of the 90s. A: 3) Yes, I know Madonna. Yes, I consider that Madonna influenced the fashion of the millennia (2000 to 2022). A: 4) Yes, I know Madonna. I don't think Madonna influenced fashion. A: 5) I don't know Madonna

Source: Prepared by the authors themselves, 2023.

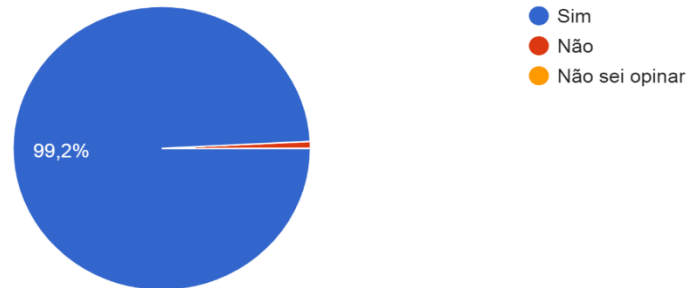
Regarding fashion, hair and makeup at GRAF. 9, referring to section 3, where the period in which period (80s, 90s and millennia) women in the interior had greater access to information are reported in greater evidence; 95.3% (n=121) of the women answered that the period of greatest access to information was and is in the millennia, followed by 4.7% (n=6) representations in the 1990s and no representation at all in the 1980s.

Against the information that was clearly evidenced in the GRAF. 3 and 4 of section 2, confirming that the variable accessibility is concentrated in the millennia, which may go against the possible justification of the speed of current globalization and the equipment (cell phones, TVs, computers, among others) that generally help this context.

GRAPH 9 - Section 3 – Period in which there was more access to fashion information

A popularização da internet e os avanços das redes sociais fizeram com que você tivesse mais acesso a informações sobre moda, tendências de cabelo e de maquiagem?

127 respostas

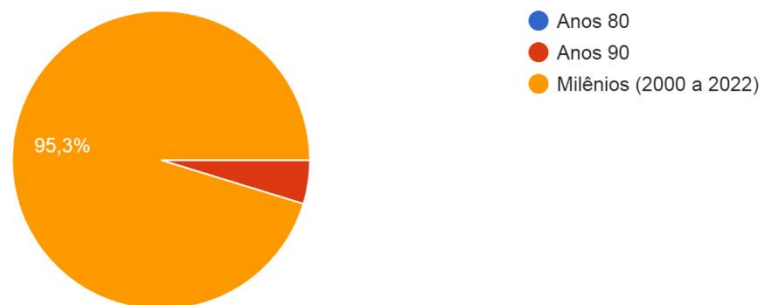


Source: Prepared by the authors themselves, 2023.

GRAPH 10 - Section 3 – The internet and social networks bring more access to fashion information

Com relação a moda, cabelo e maquiagem responda: Em qual período você teve maior acesso a informação?

127 respostas



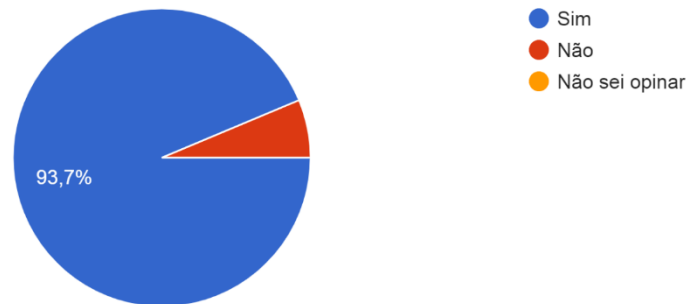
Source: Prepared by the authors themselves, 2023.

By observing the interviewees' answers, it was understood that the process of globalization and ease of dissemination of information in the millennia (2000-2022), through popularization via the internet and social networks, fueled the desire to consume fashion and hair and makeup trends; in accordance with the GRAF. 9 and 10 of section 3. Leading women from the countryside to consume more fashion, according to information in Graphs 11 and 12, referring to section 3; It is possible to identify greater consumption of these factors in the millennia (2000-2022).

GRAPH 11 - Section 3 – Access to information and willingness to consume fashion

O acesso a informação e os avanços das redes sociais fizeram com que você tenha mais vontade de consumir moda, tendências de cabelo e de maquiagem?

127 respostas

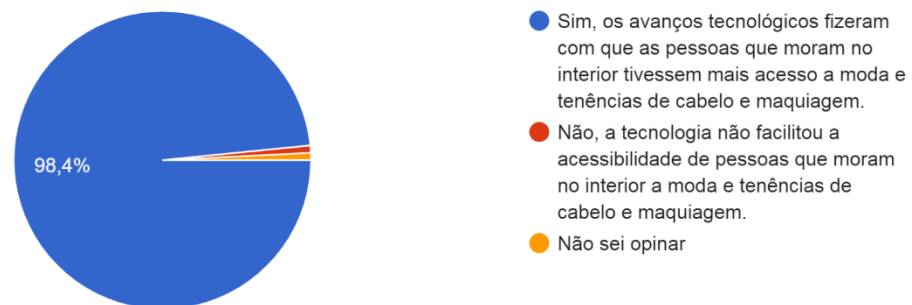


Source: Prepared by the authors themselves, 2023.

GRAPH 12 - Section 3 – Access to information for those who live in the countryside

O acesso a informação sobre moda evoluiu com o passar dos anos. Na sua percepção, a moda passou a ser mais acessível as pessoas que moram ...vanços tecnológicos (internet e redes sociais) ?

127 respostas

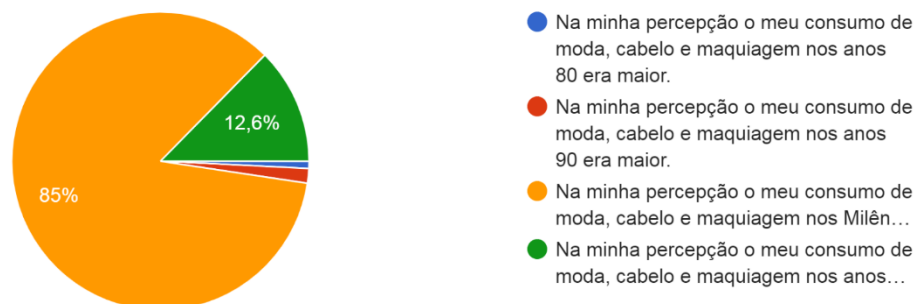


Caption: Question Graph 12 - section 3 "Access to fashion information has evolved over the years. In your perception, has fashion become more accessible to people who live far from the big capitals with technological advances (internet and social networks)?"

Source: Prepared by the authors themselves, 2023.

GRAPH 13 - Section 3 – Access to information drives people to consume more fashion, hair and makeup

Quando comparamos os anos 80 e 90 com os milênios (2000 a 2022) percebemos uma evolução na disseminação de informação com o passar dos..., cabelo e maquiagem com o passar dos tempos?  
127 respostas



Caption: Question Graph 13 - section 3 "When we compare the 80s and 90s with the millennia (2000 to 2022), we notice an evolution in the dissemination of information over the years. In your perception, as a resident of the city of Santo Antônio do Monte, has access to information driven you to consume more fashion, hair and makeup over time?" Answers Graph 5 - section 3 1) In my perception, my consumption of fashion, hair and makeup in the 80's was higher. 2) In my perception, my consumption of fashion, hair and makeup in the 90's was higher. 3) In my perception, my consumption of fashion, hair and makeup in the Millennia (2000 to 2022) is higher. 4) In my perception, my consumption of fashion, hair and makeup in the 80s, 90s and millennia (2000 to 2022) is the same.

Source: Prepared by the authors themselves, 2023.

## FINAL THOUGHTS

It can be seen that women in the municipality of Santo Antônio do Monte - MG understand fashion through the years (80, 90 and millennia 2000-2022) from the perspective of clothing being the one that most represents fashion in the context presented, where they are more interested in fashion in the millennia than in any other period researched, making it evident that the fashion references that were initially TVs, magazines and word-of-mouth during the 80s and 90s, differ largely in the millennia where the internet and social networks are interpreted by them as the strong and current fashion references, still highlighting the strong fashion reference that TVs are in the millennia.

Along with the fashion references, the artist Madonna is consistently considered by the women of Santo Antônio do Monte – MG, as being a fashion influencer of the 90s than in the other timelines referenced in the study. The process of globalization, access to the internet and social networks made women in the interior of the city better perceive access to fashion information, in a more agile way in the millennia when compared to the 80s and 90s; It is also perceived that the greater the access to information about fashion, hair and makeup trends, the greater the desire for consumption of women in the interior of the municipality.

By observing that the dissemination of information in the millennia is evidently greater than in the other decades (80 and 90), it can be seen that, over the years, women in the countryside, especially in the city of Santo Antônio do Monte – MG, began to consume more fashion, hair and



makeup trends over time. The more time passes, the greater the reported records of fashion consumption, hair and makeup trends, possibly justified by the globalization process that has occurred over the decades.

After analyzing the data, it is possible to perceive the importance and need to develop research, public and marketing policies aimed at the perception of women in municipalities in the countryside, since the access to information, desire and consumption for fashion, hair and makeup trends, has increased and diversified over time the economic, social, cultural and environmental parameters of cities such as Santo Antônio do Monte – MG, with potential growth and constant development.



## REFERENCES

1. ABIT. Setor têxtil reduz em 90% o uso da água na produção, na última década. 2014. Disponível em: <https://www.abit.org.br/noticias/setor-textil-reduz-em-90-o-uso-da-agua-na-producao-na-ultima-decada>. Acesso em: 04 jan. 2023.
2. ALMEIDA, G.; BRUNO, V. Mulheres fazem mais compras emocionais do que os homens, aponta estudo do SPC Brasil. 2013. Disponível em: [https://www.spcbrasil.org.br/uploads/st\\_imprensa/compras\\_por\\_impulso\\_gerero\\_v3.pdf](https://www.spcbrasil.org.br/uploads/st_imprensa/compras_por_impulso_gerero_v3.pdf). Acesso em: 17 jan. 2023.
3. ANICET, A.; RÜTHSCHILLING, E. A. Relações entre moda e sustentabilidade. Anais do 9º Colóquio de moda. 2013. Disponível em: <http://www.coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202013/ARTIGOS-DE-GT/Artigo-GT-Moda-e-Sustentabilidade/Relacoes-entre-moda-e-sustentabilidade.pdf>. Acesso em: 12 jan. 2023.
4. BARBOSA, L. G. C. O governo Lula e a política econômica brasileira: continuidade ou ruptura. Revista *Todavia*, v. 3, p. 45, 2012. Disponível em: <https://www.ufrgs.br/revistatodavia/Ed.%204%20-%20Artigo%203.pdf>. Acesso em: 04 jan. 2023.
5. BAUMANN, R. BNDS, DESENVOLVIMENTO EM DEBATE, V. 2 PAINEIS DO DESENVOLVIMENTO BRASILEIRO 1. RIO DE JANEIRO: MAUAD, 2002. E-BOOK. Disponível em: <https://www.bndes.gov.br/bibliotecadigital>. Acesso em: 02 jan. 2023.
6. BERLIN, L. G. A Indústria têxtil brasileira e suas adequações na implementação do desenvolvimento sustentável. Revista *ModaPalavra e-periódico*, n. 13, p. 26, 2014. Disponível em: <https://www.redalyc.org/pdf/5140/514051622001.pdf>. Acesso 04 jan. 2023.
7. BEZERRA, M. P. Nanotecnologia em cosméticos: uma tendência promissora para formulações antienvhecimento. 2017. Disponível em: [https://bdm.unb.br/bitstream/10483/23936/1/2017\\_MildredPaulaBezerra\\_tcc.pdf](https://bdm.unb.br/bitstream/10483/23936/1/2017_MildredPaulaBezerra_tcc.pdf). Acesso em: 15 jan. 2023.
8. CAVALCANTI, C. V. A moda de luxo e a mulher em uma capital brasileira. 2016. Tese de Doutorado. Dissertação (Mestrado)–Programa de Pós-Graduação em Administração, Pontifícia Universidade Católica de Minas Gerais, Belo Horizonte, 2013. Disponível em: [http://www.biblioteca.pucminas.br/teses/Administracao\\_CavalcantiCV\\_1.pdf](http://www.biblioteca.pucminas.br/teses/Administracao_CavalcantiCV_1.pdf). Acesso em: 13 jan. 2023.
9. CERINI, M. Moda dos anos 90: uma breve história do que vestimos. CNN Brasil, 2020. Disponível em: <https://www.cnnbrasil.com.br/estilo/moda-dos-anos-90-uma-breve-historia-do-que-vestimos/>. Acesso em: 10 jan. 2023.
10. COUTO, J. M.; COUTO, A. C. L. A NOVA “DÉCADA PERDIDA” DO BRASIL (2011-2020). *A Economia Em Revista-AERE*, v. 29, n. 3, 2021.
11. DA SILVA, J. A.; ZOTARELI, J. L. Moda e Cinema: uma análise cronológica. p. 5. Disponível em: [http://coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202010/69286\\_Moda\\_e\\_Cinema\\_uma\\_analise\\_cronologica.pdf](http://coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202010/69286_Moda_e_Cinema_uma_analise_cronologica.pdf). Acesso em: 13 jan. 2023.
12. DE ALMEIDA MILREU, Poliana Galindo. *Cosmetologia*. 2013.





13. DE ANDRADE, D. V. C. Quando o tipo de produto importa? Determinantes e variabilidades da compra por impulso em homens e mulheres. 2022.
14. DE CARVALHO, A. G. Ascensão e declínio do mercado de capitais no Brasil: a experiência dos anos 90. *Economia Aplicada*, v. 4, n. 3, p. 597, 2000. Disponível em: [https://edisciplinas.usp.br/pluginfile.php/288000/mod\\_resource/content/1/Gledson\\_mercado\\_anos90.pdf](https://edisciplinas.usp.br/pluginfile.php/288000/mod_resource/content/1/Gledson_mercado_anos90.pdf) Acesso em: 02 jan. 2023.
15. DE MATTOS, M. G; JÚNIOR, A. J. R; RABINOVICH, S. B. Metodologia da pesquisa em educação física: construindo sua monografia, artigos e projetos. Phorte Editora, 2017.
16. DOMINGUES, C. M. A. S. Desafios para a realização da campanha de vacinação contra a COVID-19 no Brasil. *Cadernos de Saúde Pública*, v. 37, 2021. Disponível em: <https://www.scielo.br/j/csp/a/KzYXRtNwy4fZjTXsgwSZvPr/?lang=pt> Acesso em: 11 jan. 2023.
17. FUGITA, R. M. L.; JORENTE, M. J. A indústria têxtil no Brasil. uma perspectiva histórica e cultural. *Revista Modapalavra e-periódico* vol.8, n.15, p.172-173, Jan./jul.2015. Disponível em: <https://www.redalyc.org/pdf/5140/514051496008.pdf> acesso em 01 jan. 2023.
18. GARCIA, Sueli. O Surrealismo e a Moda. *Revista Belas Artes*, v. 3, n. 2, 2010.
19. HAGUENAUER, L. et al. Evolução das cadeias produtivas brasileiras na década de 90, p. 11, 2001. Disponível em: <https://repositorio.ipea.gov.br/handle/11058/995> Acesso em: 02 jan. 2023.
20. LEMOS, J. A. In *Revista Super Interessante*, 2011. Disponível em: <https://super.abril.com.br/mundo-estranho/o-que-e-grunge/>. Acesso em 13 jan. 2023.
21. MACHADO, M. C. M. Nutrição e Estética/ Mariana Campos Martins Machado: UNIASSELVI, p. 161 - 169, 2016.
22. MAXIMILIANO, C. Maquiagem e Visagismo /Cristiani Maximiliano: UNIASSELVI, ed. 1, p. 41-45, 2016.
23. MONTEIRO, G.H.; DA SILVA, N. R. “Come on, Vogue!”: Madonna e a construção da identidade LGBT através da representação simbólica na música pop “Come on, Vogue!”: Madonna and the construction of the LGBT cultural identity through symbolic representation in pop music, 2018.
24. MORAES, B. R. et al. Ácido hialurônico dentro da área de estética e cosmética. *Revista Saúde em Foco*, v. 9, n. 1, p. 555, 2017. Disponível em: [https://portal.unisepe.com.br/unifia/wp-content/uploads/sites/10001/2018/06/062\\_acidohialuronico.pdf](https://portal.unisepe.com.br/unifia/wp-content/uploads/sites/10001/2018/06/062_acidohialuronico.pdf). Acesso em: 14 jan. 2023.
25. MORENO, J. M.; ORTIZ, I. L.; ARACIL, P. F. Reflexiones sobre agua, energía y medio ambiente. In: *Agua, energía y medio ambiente*. Universitat d’ Alacant/Universidad de Alicante, 2022. p. 7-22. Disponível em: [https://repositorio.ul.pt/bitstream/10451/55177/1/ICS\\_CGomes\\_LSchmidt\\_Governanca.pdf](https://repositorio.ul.pt/bitstream/10451/55177/1/ICS_CGomes_LSchmidt_Governanca.pdf). Acesso em: 12 jan. 2023.
26. PINHEIRO, A. C.; GIAMBIAGI, F.; GOSTKORZEWICZ, J. O desempenho macroeconômico do Brasil nos anos 90. In: GIAMBIAGI, F.; MOREIRA, M. M. (Org); ALÉM, A. C. et al. *A economia brasileira nos anos 90*. 1. ed. Rio de Janeiro: Banco Nacional de Desenvolvimento Econômico e Social, 1999. p. 13. Disponível em: <http://web.bndes.gov.br/bib/jspui/handle/1408/2972>. Acesso em: 02 jan. 2023.



27. PIRES, D. B. A história dos cursos de design de moda no Brasil in Artigo publicado: Revista Nexos: Estudos em Comunicação e Educação. Especial Moda/Universidade Anhembi Morumbi – Ano VI, nº 9 (2002) – São Paulo: Editora Anhembi Morumbi, 112 p. ISSN 1415-3610. Disponível em: [https://codecamp.com.br/artigos\\_cientificos/db\\_historia\\_escola\\_design\\_moda\\_1\\_.pdf](https://codecamp.com.br/artigos_cientificos/db_historia_escola_design_moda_1_.pdf) Acesso em: 28 dez. 2022.
28. RIBEIRO, P. S. "Os anos 80 no Brasil: aspectos políticos e econômicos"; Brasil Escola. 2022. Disponível em: <https://brasilecola.uol.com.br/sociologia/os-anos-80-no-brasil-aspectos-politicos-economicos.htm>.> Acesso em: 28 dez. 2022.
29. SALVADOR, S. I. L. A Importância da Moda. Tese de Doutorado, 2020. Disponível em: [https://ubibliorum.ubi.pt/bitstream/10400.6/10630/1/7653\\_16416.pdf](https://ubibliorum.ubi.pt/bitstream/10400.6/10630/1/7653_16416.pdf) Acesso em: 15 jan. 2023.
30. SANTOS, H. H. O. Uma análise teórico-política decolonial sobre o conceito de moda e seus usos. ModaPalavra e-periódico, v. 13, n. 28, p. 164-190, 2020.
31. SILVA, M. V.; CARVALHO, L. E. F.; FASHION WAR: O ESTILO MILITAR SOB ANALISE NO SÉCULO XXI. 2015. Disponível em: <http://www.coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202015/POSTER/PO-EIXO3-CULTURA/PO-3-FASHION-WAR.pdf> Acesso em: 15 jan. 2023.
32. SOARES, R. D. B. M. Responsabilidade civil e COVID-19 no âmbito da cadeia produtiva: o exemplo da indústria têxtil e de confecção e os “fashion contracts”. Revista IBERC, v. 3, n. 2, p. 63-64, 8 jul. 2020. Disponível em: <https://revistaiberc.emnuvens.com.br/iberc/article/view/116>. Acesso em: 04 jan. 2023.
33. TONIOL, A. P. N.; ALBIERI, S. O fast-fashion como fenômeno econômico-cultural: moda e globalização. Brazilian Journal of Business, v. 2, n. 3, p. 2320, 2020. Disponível em: <https://ojs.brazilianjournals.com.br/ojs/index.php/BJB/article/view/13697/11469> Acesso em: 03 jan. 2023.
34. WELLAUSEN, S.S. Terrorismo e os atentados de 11 de setembro. Tempo social, v. 14, p. 83-112, 2002. Disponível em: <https://www.scielo.br/j/ts/a/BvzfHKbyfXFVHxnPdmxbMVx/?format=pdf&lang=pt> Acesso em: 16 jan. 2023.