

**UNIVERSITY OF ART AND DESIGN, CLUJ-NAPOCA**

**Doctoral thesis in Visual Arts**

**Fashion and Cultural  
Studies:  
The relationship between  
clothing and the couple**

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## SUMMARY

### Keywords:

**Fashion, couple, love, body language, stereotypes, media, internet, performance, trends, silhouette styles, traditions**

The doctoral research project entitled "Fashion and Cultural Studies: The Relationship between Clothing and Couple" starts from the author's preoccupations with the relation between fashion, sexuality and the couple's concept.

The path of the doctoral research presents an insight into the couple's psychology and the way in which culture and society influence the behavior of lovers. The personal artistic actions are a manifestation against the cosmeticisation of the idea of a couple, reflecting the lives of lovers with challenges, romance, serenity and tumultuous moments, doubt, mistakes, sacrifice and resignation. The subject of doctoral research is based on exposing the reality, removing the preconceptions of a Hollywood romanticism. Love can be passionate, romantic, painful, despised, neurotic, unidirectional, bidirectional, can be honored or rejected by society, etc.

In contemporary art there is a change in the environment that has brought us a new way of rationalization, communication and a new way of creating. The art has acquired many concepts, and the infinite variations of these concepts have generated a chameleonic art and of artistic experiences. "In the quest for quality and innovation, art has become a careful reflection on society and a reuse of fundamental concepts that have brought us to the real conceptual stage"<sup>1</sup> says Claudia Fatuloiu in the first edition of the magazine *Tataia*.

The evolutionary psychologist Geoffrey F. Miller believes that the sexual choices of our ancestors have contributed to the development of the human brain, and any human demonstration of creativity or artistic one aims to impress the partner. To impress the other half, people turned to painting, music, letters, poems, clothing, sense of humor, etc.

I believe that when a lot of people produce cultural events, what they actually do is to practice their sex instincts to impress the opposite gender. They do not do it consciously, but what they do is to invest in their products a lot of information about themselves. Many people are very upset about the idea that cultural events are aimed to attract sexual partners, finding it somehow humiliating, as if sex is dirty and culture is pure, and the two have to be separated. I think that's a

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<sup>1</sup> Claudia Fatuloiu, TATAIA No. 1

basic mistake. I think the ability of artistic creativity is there because our ancestors appreciated it when they made their sexual choices.<sup>2</sup> Miller concludes.

Remy de Gourmont shares a similar opinion to Miller: "Our aesthetic manifestations are nothing but the development of the same instinct of pleasing someone, which in one species excites the male, and in another species enlivens the female. If there is a surplus it will be spent without purpose, for pure pleasure: this is human art ..."<sup>3</sup>

In this case, it is interesting to understand how this feeling was born and why it perpetuated. For some researchers, love is a social construction, especially when we talk about romantic love. Love has always been influenced by other external factors, the writer François de La Rochefoucauld says, "There are some people who would never fall in love unless they heard that there was such a thing."

Both love and fashion share common characteristics such as celebration of beauty, passion and sexuality. Fashion and love have undergone transformations over the centuries, influencing each other and cohabiting in a more or less perfect harmony.

The doctoral thesis is structured in seven chapters:

***General psychology a love*** - the first chapter of the doctoral research speaks about the validation of self-representation and the desire to be loved. As far as these emotions are concerned, they are hundreds of years old, even millions. Love can not be understood as a universal feeling because people's perception of it is different and universal are the emotions that make us idealize our beloved partner.

"Gender paradox" shows us the gender as a dynamic concept that varies according to the society we live in. The gender refers to the qualities, expectations, roles, tastes and skills associated with women and men in certain societies. There are many differences between men and women that determine whole rituals, behaviors and expectations. In most cultures, if you are a girl, you will get pink or red clothing, you will have earrings in your ears, you will be given dolls as gifts, and if you choose a profession in the fashion industry, you will be better paid than men. If you're a boy, you'll get blue clothes or darker colors, you will be given cars or Lego as a gift, it will not be accepted your vulnerability as much as women, you'll have better chances of losing child custody after divorce, and you'll have more managing positions than women.

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<sup>2</sup> Geoffrey F. Miller, *Evolution- Why Sex?*- PBS Documentary (2012), <https://www.youtube.com/watch?v=Wns5OQR74OQ>, accessed on 13.03.2017

<sup>3</sup> Remy de Gourmont, *Physics of love, Essay on sexual instinct* (Nemira, Bucharest, 2010), p.143

“In fact, none of the two genders is an upgraded or flawed version of the other”<sup>4</sup>, says Susan Pinker. In the societies where educated, talented and endowed women have the same resources and rights as men, they paradoxically do not choose the same paths. The same chances and freedoms do not necessarily lead to equal results. Many women do not make "male" choices, and the fact that women deviates from the male standard is not a step back.

"Portrait of Sexuality in Art" is meant to illustrate sexuality as a source of inspiration in art from the beginnings. In the Greco-Roman world, the carnal iconography was widespread, the objects with falic drawings being considered good luck. Representations of sex scenes are met on a series of artifacts: lamps, bracelets, necklaces, amulets, bedroom walls, etc.

The "body language in the couple relationship", also called nonverbal language, is an important element in the play of seduction and is at the basis of human communication and interaction. Although verbal communication is the center of attention, a message is between 60% and 80% nonverbal. The position of the body, arms, and legs can reveal many things about our hopes, fears and anxieties. It has been shown that gestures, whether ample or retained, reveal much about us, especially when it comes to love and sexuality. The clothes have become an extension of body language: those who look at us are trying to get information about our identity through the clothes we choose to wear.

Chapter 2, "*The course of love in time and space*" presents the concept of love throughout history and cultures. Love has been using universally-valid symbols over time: the symbol of the anatomical heart that has become an abstract drawing, the heart crossed by Cupid's arrow, love seen as a circle (the wedding ring symbolizes the union of the two lovers, the circle also symbolizes the fertility cycles), the image of the love God - Cupid, etc.

The investigation of Chapter 3 "*The History of Seduction*" begins with the quote of the author of "The History of Loving Conquests" - Jean Claude Bologne: "In the beginning there is no question of seduction: Why would Adam have courted the only woman in the world – his own? When did the need to seduce your partner begin?"<sup>5</sup>

Seduction, like fashion, belongs more to the vast need to please, being one of the fundamental necessities of social life. The history of seduction uses every aspect of this art: education, cultural codes, cosmetics, fashion design, etc. Each one approaches the seduction in its own way, according to its social class, education and character. Accosting in the strictest

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<sup>4</sup> *Op.cit*, p.53

<sup>5</sup> Jean Claude Bologne, *History of love conquest from ancient times until present*, (Nemira, Bucharest, 2009), p.13

sense occurred in the 1950s and 1970s and is closely related to other contexts specific to these years: contraceptive pill, woman empowerment, fashion revolution.

The women abandoned the bodice and the corset, cut off the hair and the skirts. Some even wear trousers, the piece of clothing that no longer allows adventurous hands to find their way, giving them more security. Fateful to fashion they adopt challenging attitudes, which the skirt would have made indecent.<sup>6</sup>

Physical attractiveness gains ground in a digital era, that of speed. The importance of women's and men's attractiveness has never been so high as today. Applications such as Tinder or Facebook offer maximum visibility upon us, thus promoting our self-image to get attention. Being subject to a chance of choosing from thousands of variants, the standards regarding the life partner have grown unrealistically. Fashion plays a crucial role in these applications - the way you are dressed creates an extremely important first impression. Body holding, gestures, clothing, reflects abundance and social status in modern society. Everyone resorts to beauty tricks to make him look more desirable in the eyes of the opposite sex.

Although in almost all cultures of the world people have always concealed their sexual organs with the help of the garment, fashion teaches us how to cover and how to display more of our skin to make us more desirable than other candidates or even in front of the competition of the same gender. The fact that even the most isolated tribes cover their sexual organs is linked both with the body's protection against external factors and with the fact that nudity is exciting.

For many species, during the fertile period, the female attracts the male's attention through different signals. Many of the signals that attract the attention of males are related to the swelling of the female sexual organs or the odor generated by the female representatives. People have borrowed some of the characteristics of courting of the animals, developing them along the civilization.

Researchers say that with the development of bipedal walking and the emergence of clothing, the women developed these fertility signals in front of their body in the immediate visual range of men: breasts. These physical signals have acquired a 'sexy' symbolism, becoming very desirable in the eyes of men. Thus, the cleavage has become a feminine fashion leitmotif. Many women have had aesthetic surgery and implants or other clothing

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<sup>6</sup> Victor Marguerite, "La Garçonne" (Librairie Générale Française, Le livre de poche, 1966), p. 382, quoted of Jean Claude Bologne, *History of love conquest from ancient times until present*, (Nemira, Bucharest, 2009), p.249

artifices to sculpt the shape of the body in such a way as to express sensuality and sex appeal. The revealing of certain parts of the body and the nakedness make our skin the main organ of sexual charisma. Push-ups, dresses with a generous cleavage draw the imagination and accentuate the idea of sensuality and sex appeal. David Cohen, the author of *The Body Language in Couple Relations*, concludes:

Any part of the body can be erotic. As the relationship evolves, people show each other more and more intimate parts of their body. Body language studies indicate that we want to use the most of our erotic parts of the body and that as we reveal and expose them, we apply many stratagems. We dye our eyes, lips, decorate our ears, wrist, to show how seductive we are.<sup>7</sup>

Media has developed a cult of unprecedented attractiveness and sexuality in the history of human culture. New identities are emerging that fuse between narcissism, pornography, and exhibitionism. The cultural change of love has brought with it many sexual revolutions. But with this over-saturation of the market, sexuality tends to get a trivial and accepted characteristic. Author David Precht says: "Nothing is no longer odd, and not only in the field of sexuality. At least theoretically. Conflicts between genders do not find us unprepared ... What once shocked, surprised, disturbed is today universally known."<sup>8</sup>

Investigation on the '*Multicultural habits of the Couple*' marks the fact that the desire to find a pair is one of the fundamental instincts of mankind. The way in which love is represented and experienced in different cultures is determined by cultural influences, socialization, and cognitive processes.

In Kenya, most of the marriages are arranged by the family, considering that the man has to have a good job, to come from a good family and be able to maintain his future wife. In West Africa, men even allow themselves to choose two or more wives, 35% of men being polygamists. The practice of marriage among children is common in many parts of the world and is not excluded from a particular religion or society. Despite the law that prohibits it, deep-rooted traditions disappear very hard.

The bridal dress has an important place in formalization of the union between two people, regardless of culture. This can be an inheritance left over from generation to generation, it can also be very conservative or very pompous clothing, may correspond to the latest trends in fashion or ancient rules and rituals. The colors, the material, the prints specific to wedding dresses, and the wedding accessories, have many meanings about this important

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<sup>7</sup> David Cohen, *Body language in couple relationship*, (POLIMARK, Bucharest, 1997), p.39

<sup>8</sup> Richard David Precht, *Love – Selfish genes, chemistry of romance?* (Litera, Bucharest, 2014), p.322

step - the formalization of love. The Romanian wedding costume is described in the album "Folk Art in Romania":

The most beautiful ornamented costume, often made for this purpose, is worn at the wedding. In some regions, the bride embroiders the groom's shirt herself. There are areas, especially in Transylvania, where both bride and groom wear at the wedding, either in winter or in summer, sumans of thick wool fabric. But the most characteristic element for the wedding costume is the bride's head ornament.<sup>9</sup>

Dragobete or The Wizard of Love, is the feast of love to the Romanians. Etymologically, the word is composed of two old Slavic words: 'dragu' - meaning 'dear' and 'biti' - meaning 'to be'. The two words form the word 'Dragubiti' – to be dear. 'Dragobete', 'Dragomir' or 'Spring Head' was the son of Dochia and the God of love and good mood.

The 5<sup>th</sup> chapter, **'Investigation of the topicality of the thematic area: fashion design'**, is dedicated to the fashion industry. With the help of clothes we have expressed our personality over the centuries: from the famous 'hoodie', to bikinis, women's pants, mini skirt, etc. Fashion is an integral part of society, occupying an important place in our everyday life and expressing what we are and what we want to become. Clothes thus become a way of communication.

Professor Philip Warkander addresses this issue in the article 'In Fashion's Defense':

While clothes have become intertwined with our everyday activities, they have become an integral part of our emotions and personal thoughts. Clothes take on our smell, and certain items were favored by those we loved or lost, such as the pearl necklace of a dead aunt or the used jeans of an ex-boyfriend, can become holy relics if those who have worn them are no longer with us.<sup>10</sup>

In Chapter 5, I approached topics such as 'Diversity and uniformity in the fashion industry', 'Gender stereotypes in the media, the fashion industry and the music industry', 'The *Stylelike* online Platform', etc.

The discrepancy between the representation of women and men in the media, as well as the poor preferment of women in leadership positions, leads to disputes about women's equal opportunities in relation to men. "That means 97% of everything you know about you and your country comes from a masculine perspective. It does not mean it is wrong, but it means

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<sup>9</sup> Boris Zderciuc, Paul Petrescu, Tancred Bănăţeanu, *Folk Art in Romania* (Ed. Meridiane, Bucharest, 1964), p.132

that in a democracy where you speak of total equality and integration, you have more than half of the population that in not integrated"<sup>11</sup>, says writer Carol Jenkins.

Although it seems that we have a greater sexual freedom and female empowerment, women are portrayed in a sexual way in many industries, from the music industry, of movies, the computer games industry, and the fashion industry.

With this pattern of objectification of women and men, more and less famous characters have emerged who have boycotted superficiality and perfect images promoted by the media. Many celebrities have used their image and fame to create a change in the online and offline environment: Lorde and Alicia Keys militate for a woman's natural and un-retouched image, Emma Watson creates awareness campaigns on harmful gender stereotypes in the media (*He for She Campaign*) and is a supportive supporter of women's rights and ethics, etc.

Topics such as: erotic, sexuality, love, and gender identity appear as leitmotifs in many artists' projects and are analyzed in *Chapter 6. 'Investigation of the topicality of the field in other related Art areas'*. The artists who have approached these subjects have different opinions about how we love and manifest our sexuality, so we come to the conclusion that there is no reality to be experienced simultaneously by all people, especially in love.

In subchapter 6.1 *Relation Work: Marina Abramovic & Frank Uwe Laysiepen*, the performance of the two artists emphasize the dynamics between the woman's body and the man's body, the romantic relationship that develops between a man and woman and the intimacy that the two ones share. For 12 years, Ulay and Abramović have jointly created performances and projects that explored the consciousness and relationship states based on the strong link between them and the mutual and complete trust they had with each other.

Subchapter 6.2 *The couple seen through the lens of the photograph Nan Goldin* is dedicated to the project 'The Ballad of Sexual Dependency' by Nan Goldin. Nan Goldin's photos are an important autobiographical source of the artist. The photographs portray Goldin together with his friends and boyfriend in intimate moments. The photographer is surprised within vulnerable situations, giving to the audience intimate stories of the couple's life. Nan Goldin reveals the struggles and trials of a love affair, especially the fight between addiction

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<sup>10</sup> Victor Margueritte, "La Garçonne" (Librairie Générale Française, Le livre de poche, 1966), p. 382, quoted by Jean Claude Bologne, *History of love conquest from ancient times until present* (Nemira, Bucharest, 2009), p.249

<sup>11</sup> Jennifer Siebel Newsom, Kimberlee Acquaro, *Miss Representation* (2011), <http://www.veoh.com/watch/v39771873Amj6RRWb>, accessed on 08.04.2017

to the beloved and the need to feel free. The artist portrays the love of lovers to reach a common language in their own vision of a love affair.

Subchapter 6.3 *The pathology of the couple in cinematography* goes from the preoccupation for love, couples and amorous relationships - topics debated throughout the world cinema. The country-specific cinema has a unique vision of love, a vision closely related to its history and cultural identity. Cinematographic productions play an important role in influencing and building our perceptions and ideals of love. Sociologist Eva Illouz observed through his studies that in the 1930s, 95% of the films focused on a love story.

To this day, the romantic love has remained one of the favorite topics approached by directors around the world. The importance of attractiveness and sensuality has never been so ubiquitous as today. We can evaluate our sex appeal, beauty, attractiveness and love relationships by comparing with many other couples in the film industry and the media.

The final stage of the paper is called the *'Experimental and Research Zone'* and archives all the projects, publications, internships, and personal work done during the 5 years of doctoral studies.

Marina Abramović said in an interview: "My method is to do things that I fear, which I am afraid or that I do not know, to explore areas where no one has been. And then, also to include failure. I think failure is important because if you experience, you can fail. If you do not go into that area and do not experiment, you do nothing but repeat yourself again."<sup>12</sup>

In the doctoral research, the narrative thread of love stories inspired by volunteers and artists intertwines with the illustrations I have created. Video stories about volunteer love have an important place in research development. The theme of doctoral research includes: video experiments, interviews, over 300 illustrations of various techniques, clothing articles, personal and real stories of the couples transformed in short films and an illustrated album.

*'Love Is never wasted'* was the first project in the Doctoral School, project that contained short films, a personal exhibition with illustrations, a book that included all the illustrations and a collection of T-shirts. The project was based on 50 volunteers who were interviewed during two years and answered questions about their love life. Based on these questionnaires we produced 150 illustrations that reflect the personal experiences of those interviewed. During the exhibition, it was also displayed a short film that included volunteer love stories.

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<sup>12</sup> Marina Abramović, *An art made of trust, vulnerability and connection* (2015), [https://www.ted.com/talks/marina\\_abramovic\\_an\\_art\\_made\\_of\\_trust\\_vulnerability\\_and\\_connection#t-826447](https://www.ted.com/talks/marina_abramovic_an_art_made_of_trust_vulnerability_and_connection#t-826447), accessed on 20.04.2017

The current research focuses on combining artistic environments: drawing, collage, digital media, video and fashion creation. The theme is an attempt to mirror the fusion of fashion and sexuality in the context of today's societies. Fashion, whose versatility and permanent re-inventing capability intersected with the history of amorous conquests, explores new landscapes. After all, fashion and love reflect the society we live in. Fashion and love will always have a nostalgic and indispensable side of the past, but will be forced to insight the future at the same time.

A handwritten signature in blue ink, consisting of a stylized initial 'M' followed by a cursive name and a long horizontal flourish extending to the right.

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- 4.2 Nuntă Etiopia- Fotograf: Stephanie Sinclair
- 4.3 Întalnire înaintea nunții, Algeria (doar cu femei)
- 4.4 Întalnire înaintea nunții, Algeria (doar cu bărbați)
- 4.5 Vestimentația specifică nunții algeriene: ‘Karakou’
- 4.6 Mireasă, Algeria- *Al Jazeera World - Algerian Wedding* (2014)
- 4.7 Mire și mireasă, Algeria (ținuta 1) - *Al Jazeera World - Algerian Wedding* (2014)
- 4.8 Mire și mireasă, Algeria (ținuta 2) - *Al Jazeera World - Algerian Wedding* (2014)
- 4.9 Mireasă, Algeria (ținuta 3) - *Al Jazeera World - Algerian Wedding* (2014)
- 4.10 Mireasă, Algeria- *Al Jazeera World - Algerian Wedding* (2014)
- 4.11 Mireasă, Algeria- *Al Jazeera World - Algerian Wedding* (2014)
- 4.12 Nuntă Nepal- Fotograf: Stephanie Sinclair
- 4.13 Nuntă Bangladesh, *101 East - Too Young to Wed: Child Marriage in Bangladesh*
- 4.14 *Love Land*, Insula Jeju
- 4.15 Vice, Boyfriend/ Girlfriends for Hire in Japan (2013)
- 4.16 Vice, *Schoolgirls for Sale in Japan* (2015)
- 4.17 Wodaabe
- 4.18 Pregătirea miresei Tuareg
- 4.19 Pregătirea miresei Tuareg, ceremonialul ‘eghumi’
- 4.20 *Takatkat*
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- 4.22 Femei tuareg cu diferite decorațiuni
- 4.23 Amuletă de piele Tuareg, Khomeissa
- 4.24 Colier cu mărgelile Tuareg
- 4.25 Tuareg AgathTelhakimt sau Tanfouk, Agadez Cross, Ingall, Inel vechi african
- 4.26 Șa pentru cămile, de Oumba, Tuareg, Kel Ewey, Niamey, Niger, c.1997
- 4.27 Geantă, de Andi Ouhoulou, Tuareg, Kel Ewey, Agadez, Niger, c.2004
- 4.28 Saidi Oumba, Cuțit și teacă, 2001, oțel, abanos, alamă
- 4.29 *Hermès* eșarfe & bijuterii
- 4.30 Dinka- Fotografi: Carol Beckwith & Angela Fisher
- 4.31 Femeie și bărbat Dinka purtând corset, Sudul Sudanului Fotografi: Carol Beckwith & Angela Fisher
- 4.32 Corset Dinka, NY Tribal and Textile Arts Show, (2005), Tribal Gathering London
- 4.33 Fete Dinka purtând corset, Sudul Sudanului, Fotografi: Carol Beckwith & Angela Fisher
- 4.34 Femei și bărbați Dinka, Sudul Sudanului, Fotografi: Carol Beckwith & Angela Fisher

- 4.35 Femei și bărbați Dinka, Sudul Sudanului, Fotografi: Carol Beckwith & Angela Fisher
- 4.36 Căsătorie în Papua New Guinea și darul pentru familia miresei
- 4.37 Mire Kalbelia
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- 4.41 Mireasă Turcia
- 4.42 Mireasă Bulgaria
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- 4.54 Costum femeiesc din zona Vrancea, regiunea Galați (Muzeul de artă populară al R.P.R)
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- 4.56 Bătrână jiancă în port de sărbătoare
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- 5.2 Madonna & Jean Paul Gaultier (1992)
- 5.3 Cara Delevigne & Karl (2014)
- 5.4 *Yves Saint Laurent* (1970)
- 5.5 *Christain Lacroix* (1987)
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- 5.7 *Viktor and Rolf* (2002)
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- 5.9 *Jean Paul Gaultier* (2003)
- 5.10 *Jean Paul Gaultier* (2007)
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- 5.13 *Comme des Garçons* (2015)
- 5.14 Fashion Collections
- 5.15 *The Kooples*
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- 5.17 Yao Zhang- *Stains&Scars*
- 5.18 *BLK DNM* - FILM1 (2012)
- 5.19 Pixy Yijun Liao- *Men as Bags* (2016)
- 5.20 *Prada* (2015)
- 5.21 *Proenza Schouler*- 'PS I Love (Ithigi Lithigove Yithigou)' (2016)
- 5.22 Imme van der Haak- *Beyond the Body* (2012)

- 5.23 Mircea Nicolae- *Hainele Iubitei* (2001)
- 5.24 Mircea Nicolae- *Camera de arest*
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- 5.26 Erik Naumann- *Couple Clothing*
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- 5.45 *Vogue editorial* (2017)
- 5.46 Lena Dunham- *Vogue editorial* (2014)
- 5.47 *Vogue*- Modelului olandez Doutzen Kroes pare să îi lipsească un picior
- 5.48 *Vogue*- Lady Gaga cu o talie vizibil mai subțire și un corp alungit
- 5.49 *Dear Kate*
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- 5.54 Lauren Hutton , *Calvin Klein Underwear Women's Spring* (2017)
- 5.55 A new standard of beauty | Amber Starks | TEDxPortland
- 5.56 *Van Heusen* (1950)
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- 5.63 Lena Dunham- *Vogue editorial* (2014)
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- 5.65 *Tom Ford for Men* fragrance shot by Terry Richardson (2007)
- 5.66 *Gucci* by Tom Ford (2003)
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- 5.68 *Francesco Biasia*- DLV BBDO Milan advertising agency (2004)
- 5.69 *Francesco Biasia*- DLV BBDO Milan advertising agency (2002)
- 5.70 *Miss Representation* (2011)
- 5.71 *Van Heusen* (1952)
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- 5.73 Gucci AW15 men's wear
- 5.74 Gucci men Spring- Summer 2016
- 5.75 J.W Anderson Fall 2013 men's wear
- 5.76 If Women's Roles In Ads Were Played By Men- *BuzzFeed* (15.03.2014), Dacă rolurile femeilor în publicitate ar fi jucate de bărbați- *BuzzFeed*
- 5.77 BuzzFees- What It's Really Like To Model *Victoria's Secret* Swimsuits, Comparație între modele *Victoria's Secret* și fete ce nu profesază în domeniu
- 5.78 Katy Perry - California Gurls ft. Snoop Dogg (2010)
- 5.79 Robin Thicke - Blurred Lines ft. T.I., Pharrell (2013)
- 5.80 Miley Cyrus and Robin Thicke (2013)
- 5.81 Rihanna concert în Florida (2013)
- 5.82 Miley- Melbourne Show (2014)
- 5.83 Miley Cyrus & 'Her Dead Petz' concert (2015)
- 5.84 Lorde (30.03.2014)
- 5.85 Emma Watson în rochie *Calvin Klein*, din fibre de plastic reciclat, Met Gala (2016)
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- 5.87 *Miss Representation* (2011)
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- 5.92 *Skol Ad* (2017)
- 5.93 *The dark secret behind sexist advertisements* | Natalia Ortiz Hazarian
- 5.94 #WomenNotObjects, NYC (24.01.2017)
- 5.95 Elisa Goodkind & Lily Mandelbaum
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- 6.1 Lynda Benglis (1960)
- 6.2 Lynda Benglis
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- 6.5 Steven Beckley - *Little Wolf: Let's Make Some Memories*
- 6.6 Steven Beckley- *Uncivil Unions and Hush*
- 6.7 Freja Najade- *If you are lucky you get old*
- 6.8 Matt Eich- *Love In The First Person*
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- 6.10 Maria Sturn- *Love, But*
- 6.11 Paul Schneggenburger- *The Sleep of the Beloved*
- 6.12 Sophie Calle- *Take care of Yourself* ( French Pavillion, 52nd Venice Biennale 2007)
- 6.13 Sophie Calle- *Take care of Yourself* ( French Pavillion, 52nd Venice Biennale 2007)
- 6.14 Bart Hess- *Heart to Mouth* (2012)
- 6.15 Moth Collective- *A Kiss Deffered by Civil War* (2015)
- 6.16 Clayton Cubitt- *Hysterical Literature: Women Who Read Until Orgasm* (2012)
- 6.17 Martin de Thurah - *Young Man Falling* (2007)
- 6.18 Revistele *Love Issue*
- 6.19 Constantin Nimigean- *Love Letters*
- 6.20 Jeff Koons- 'Sacred Heart'
- 6.21 Gimhongsok- 'Love'
- 6.22 Auguste Rodin 'The Kiss'

- 6.23 Jordan Tiberio- *Two Souls* (2013)
- 6.24 Tatia Pilieva- *First Kiss* (2014)
- 6.25 Paolo Raeli
- 6.26 Philippa Rice- Ilustrații
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- 6.28 Sarah C. Andersen- Ilustrații
- 6.29 Cecile Dormeau- Ilustrații
- 6.30 Yehuda Adi Devir-Ilustrații
- 6.31 Marina Abramović & Frank Uwe Laysiepen
- 6.32 *The Artist is Present* (2010)- Marina & Ulay
- 6.33 *The Lovers: The Great Walk Wall* (1988)- Marina & Ulay
- 6.34 *Nightsea Crossing* (1981-1987) - Marina & Ulay
- 6.35 *Point of Contact* (1980)- Marina & Ulay
- 6.36 *Rest Energy* (1980)- Marina & Ulay
- 6.37 *AAA-AAA* (1978)- Marina & Ulay
- 6.38 *Incision* (1978)- Marina & Ulay
- 6.39 *Charged Space* (1978)- Marina & Ulay
- 6.40 *Balance Proof* (1977)- Marina & Ulay
- 6.41 *Light/Dark* (1977)- Marina & Ulay
- 6.42 *Imponderabilia* (1977)- Marina & Ulay
- 6.43 *Breathing In/Breathing Out* (1977)- Marina & Ulay
- 6.44 *Relation in Movement* (1977)- Marina & Ulay
- 6.45 *Relation in Time* (1977)- Marina & Ulay
- 6.46 *Talking about Similarity* (1976)- Marina & Ulay
- 6.47 *Relation in Space* (1976)- Marina & Ulay
- 6.48 Nan Goldin
- 6.49 Nan Goldin, *Nan and Brian in bed*, New York City (1983)
- 6.50 Philippe M. & Risé, N.Y (1978)
- 6.51 *Taboo and Jimmy Paul in the bathroom, NYC* (1991)
- 6.52 Scenă din filmul ‘To have and have not’ (1944)
- 6.53 ‘The Kiss’ (1896)
- 6.54 ‘Don Juan’ (1926)
- 6.55 ‘Spider-Man’ (2002)
- 6.56 ‘Brokeback Mountain’ (2005)
- 6.57 ‘Gone with the Wind’ (1939)
- 6.58 ‘Masculin, féminin’ Posters (1966)
- 6.59 ‘Masculin, féminin’ (1966)
- 6.60 ‘The Mother and the Whore’ Posters (1973)
- 6.61 ‘The Mother and the Whore’ (1973)
- 6.62 ‘Nymphomaniac Vol.I, II’ Postere Film
- 6.63 Secvență ‘Nymphomaniac: Vol I’
- 6.64 Secvență ‘Nymphomaniac: Vol I’
- 6.65 Secvență ‘Nymphomaniac: Vol I’
- 6.66 Secvență ‘Nymphomaniac: Vol I’
- 6.67 ‘Love’ (2015) Postere Film
- 7.1 Moodboarduri colecția disertație- *Four Moments of Love* (2012)
- 7.2 Moodboar personal- colaj
- 7.3 *Masculin, féminin* (1966)
- 7.4 *The Mother and the Whore* (1973)
- 7.5 BLK DNM, *FilmI* (2011)

- 7.6 Schițe colecția personală, *Four Moments of Love* (2012)
- 7.7 Photo shoot colecția personală, *Four Moments of Love* (2012)
- 7.8 *Emotional Luggage*
- 7.9 Festivitatea de premiere Montblanc '*The Beauty of a Second*' (2012), Berlin, Germania
- 7.10 Pagini cu relatările voluntarilor din cartea *Hungry Hearts*- Alexandra Ivașcu
- 7.11 Exemple ilustrații făcute pe baza relatărilor voluntarilor
- 7.12 Secvențe scurtmetraj *HungryHearts* (Voluntari: Andra Elena și Emil Costruț)
- 7.13 Expoziția personală- *Love is never wasted* Transilvania International Music and Arts Festival (2014)
- 7.14 Afișe expoziție *Singurele lucruri reale* (17-21.04.2017)
- 7.15 Expoziție *Singurele lucruri reale* (17-21.04.2017)
- 7.16 Ilustrații personale- *Singurele lucruri reale*
- 7.17 Activitatea didactică- ASUAD