GENDER PERFORMATIVITY IN EKACHAI UEKRYPTHAM’S BEAUTIFUL BOXER
Cindy Lektara Dialek

FEEDING SENSUALITY THROUGH FOOD: MALE AUDIENCE RESPONSES IN SURABAYA TOWARD VINDY LEE’S CULINARY SEGMENT IN ANTV’S “JAKARTA BELUM TIDUR”
Dhita Fadhillah

THE PORTRAYAL OF MODERN WOMEN IN DAVID NICHOLLS’ ONE DAY
Diah S. Fermaa

THE PORTRAYAL OF FEMALE CHARACTER IN TOM STOPPARD’S THE REAL THING
Fendiyah Putri Handriani

‘BEAUTIFUL AGING’: DISCIPLINARY PRACTICES AND PERCEPTIONS OF AGING WOMEN IN SURABAYA TOWARD ANTI-AGING PRODUCT TV ADVERTISEMENTS
Ila Ferdiana

THE PORTRAYAL OF WOMEN’S POSES ON FASHION PHOTOGRAPHY OF FOTOGRAFER.NET’S GALLERY: ROLAND BARTHES’ CAMERA LUCIDA ANALYSIS
Inggit Fatmawati

NEGOTIATING TRADITIONAL GENDER ROLES IN LAURA INGALLS WILDER’S LITTLE TOWN ON THE PRAIRIE
Maria Angelina Chandra
Titi Diah Soelisetyarini

GENDER STEREOTYPES AND REINFORCEMENT OF PATRIARCHY IN THE REALITY SHOW FILIK- PILIH MANTU
Rika Tri Ariani

THE RESISTANCE TOWARD PATRIARCHAL PERFORMED BY ANNE BOLEYN IN THE OTHER BOLEYN GIRL FILM BY JUSTIN CHADWICK
Tina Husnia

THE MALE GAZE IN CHICAGO FILM (2002)
Twyke Ridhatilla Ayu Sindy
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gender Performativity in Ekachai Uekrongtham’s Beautiful Boxer</td>
<td>1 - 9</td>
</tr>
<tr>
<td>2</td>
<td>Feeding Sensuality through Food: Male Audience Responses in Surabaya toward Vindy Lee’s Culinary Segment in ANTV’s Jakarta Belum Tidur*</td>
<td>10 - 17</td>
</tr>
<tr>
<td>3</td>
<td>The Portrayal of Modern Women in David Nicholls’s One Day</td>
<td>18 - 23</td>
</tr>
<tr>
<td>4</td>
<td>The Portrayal of Female Character in Tom Stoppard’s The Real Thing</td>
<td>24 - 30</td>
</tr>
<tr>
<td>7</td>
<td>Negotiating Traditional Gender Roles in Laura Ingalls Wilder’s Little Town on The Prairie</td>
<td>46 - 52</td>
</tr>
<tr>
<td>8</td>
<td>Gender Stereotypes and Reinforcement of Patriarchy in the Reality Show Pilik-Pilih Mantu</td>
<td>53 - 60</td>
</tr>
<tr>
<td>9</td>
<td>The Resistance toward Patriarchal Performed by Anne Boleyn in The Other Boleyn Girl Film by Justin Chadwick</td>
<td>61 - 68</td>
</tr>
<tr>
<td>10</td>
<td>The Male Gaze in Chicago Film (2002)</td>
<td>69 - 76</td>
</tr>
</tbody>
</table>
The Portrayal of Women’s Poses on Fashion Photography of Fotografer.Net’s Gallery: Roland Barthes’ Camera Lucida Analysis


1. Inggit Fatmawati --> Mahasiswa Fakultas Ilmu Budaya

Abstract

Fashion through photography is usually related to fashion magazine or promotion of fashion line. Fashion from the pure photography’s point of view is usually discussed by the photographers as hobbyists. Fotografer.Net is a popular photographers’ community portal in Indonesia and South East Asia. It has the capability to be a reference among photographers. The paper attempts to find out the portrayal of women’s poses in fashion category of Fotografer.Net and how women displayed. Fashion is actually unisex, but female is likely being the subject of this interest, more than male. The main focus of the fashion photography is supposed to be at the clothing style, but it is finally shifted in to the exposing of women’s bodies. The photograph also reflects seductive representation towards audience. The analysis is based on Roland Barthes’ Camera Lucida as the tool-kit for photographic images analysis and Erving Goffman’s Gender and Advertisement used to reveal the meaning of women’s pose. The poses of women in three selected photographs of Fotografer.Net’s fashion category represent about how women become objectified and sometimes unidentified subject. The poses are also supported by the clothing style and settings to construct the idea of women become objectified and represent the ideal beauty in fashion photography. However, the emergence trends that varied in Indonesian fashion scene still maintain this kind of fashion photography from the hobbyists’ point of view.

Keyword: Camera, Lucida, Fashion, Photography, Pose, Punctum, Studium,

Daftar Pustaka: