

Abstract

The aim of this work is the qualitative analysis of the new wave of female gaze photographers with a comparison of the female gaze pioneers. For this purpose, there were used photographs by Arvida Byström, Petra Collins, Harley Weir, and Cindy Sherman, Nan Goldin, Corinne Day, which were published in fashion magazines such as *Vogue*, *Harper's Bazaar*, *i-D*, *Dazed*, and *Vice*. The theoretical part examined how female identity has been shaped by western culture and dominant ideology, and how patriarchy paradigm has influenced the visual representation of women in art, pop culture, and advertisement. It is shown through key feminist concepts including Simone De Beauvoir, Betty Friedan, Judith Butler, John Berger, Laura Mulvey, theory of young girl, gagafeminism, and xenofeminism. The second part of the thesis is dedicated to social semiotics analysis of each photograph and the results of this research, which show changes of topics in the female gaze content and the shift to social media-related topics and the virtual representation of women. The work could enrich further research in the field of feminist aesthetics, fashion journalism, photography, advertisement, and social media.