

REFERENCES

- Activilong. (n.d.). Ethnicity and Hair Structure. Activilong. Retrieved June 23, 2020 from <https://activilong.com/en/content/96-ethnicity-and-hair-structure#:~:text=African%20hair%20is%20generally%20characterized,strand%20has%20a%20flattened%20shape>
- Aguirre, A. (2019). Rihanna Talks Fenty, that Long-Awaited Album, and President Trump. *Vogue Magazine*. Retrieved November 27, 2019 from <https://www.vogue.com/article/rihanna-cover-november-2019>
- Akpan, P. (2019). This is Why So Many Black Women are Shaving Their Heads. *Stylist*. Retrieved July 20, 2020 from <https://www.stylist.co.uk/long-reads/this-is-why-so-many-black-women-are-shaving-their-heads/242324>
- Albertson, E. R., Neff, K. D., & Dill-Shackleford, K. E. (2015). Self-Compassion and Body Dissatisfaction in Women: A Randomized Controlled Trial of a Brief Meditation Intervention. *Mindfulness*, 6(3), 444-454.
- Bartky, S.L. (1990). *Femininity and Domination: Studies in The Phenomenology of Oppression*. New York: Routledge.
- Baudrillard, J. (1990). *Seduction*. London: Macmillan Education. Butkowski, Chelsea P., Dixon, Travis L., Weeks, Kristopher R., & Smith, Marisa A. (2019). Quantifying the Feminine Self(ie): Gender Display and Social Media Feedback in Young Women's Instagram Selfies. Sage Publications Ltd. doi: <https://doi.org/10.1177/1461444819871669>
- Black, I.R., et al. (2015). Appealing to Men and Women Using Sexual Appeals in Advertisings: In The Battle of The Sexes, is A Truce Possible? *Journal of Marketing Communications*. Routledge. doi: 10.1080/13527266.2015.1015108
- Born, P. (2016). LVMH Signs Rihanna to Create a Makeup Brand. *WWD Sections. Women's Wear Daily*. Retrieved November 25, 2019 from <https://wwd.com/beauty-industry-news/color-cosmetics/lvmh-rihanna-makeup-brand-10409670/>

- Carbodo, D.W., et al. (2006). Makeup and Women at Work. School of Law Research Paper No. 06-01. https://papers.ssrn.com/sol3/papers.cfm?abstract_id=873881
- Castleman, M. (2019). The Pros and Cons of Mixing Sex and Alcohol. Psychology Today. Retrieved June 21, 2020 from <https://www.psychologytoday.com/intl/blog/all-about-sex/201907/the-pros-and-cons-mixing-sex-and-alcohol>
- Chen, R. (2018). Why The Trope of Rebellious Asian Women with Colorful Hair is Problematic. Teen Vogue. Retrieved from October 01, 2020 from <https://www.teenvogue.com/story/asian-women-colorful-hair-trope-problem>
- Clement, J. (May 14 2020). Instagram - Statistics & Facts. *Statista*. Retrieved May 20, 2020 from https://www.statista.com/topics/1882/instagram/#topicHeader_wrapper
- Costanzo, P. R. (1992). External socialization and the development of adaptive individuation and socialconnection. In D. N. Ruble, P. R. Costanzo, & M. E. Oliveri (Eds.), *The social psychology of mental health* (pp. 55-80). New York: Guilford.
- Dakanalis, A., Carrà, G., Calogero, R., Fida, R., Clerici, M., Zanetti, M. A., & Riva, G. (2015). The Developmental Effects of Media-Ideal Internalization and Self-Objectification Processes on Adolescents' Negative Body-Feelings, Dietary Restraint, and Binge Eating. *European Child & Adolescent Psychiatry*, 24(8), 997-1010.
- Derks, D, et al. (2007). Emoticon and Online Message Interpretation. Sage Publication Ltd. doi:10.1177/0894439307311611
- E! Red Carpet & Award Shows. (2017, Sep 8). Rihanna Talks New Fenty Beauty Line at NYFW [Video file]. Retrieved from <https://youtu.be/iHmur-7Z4cY>

- Elliott, A. F. (2015). Cheeks in, Lips Parted! As The 'fish gape' Takes Over The Red Carpet, Femail Offers A Masterclass in How You Can Perfect The Photo-Friendly Look. Daily Mail UK. Retrieved September 12, 2020 from <https://www.dailymail.co.uk/femail/article-3262205/Cheeks-lips-parted-fish-gape-takes-red-carpet-FEMAIL-offers-masterclass-perfect-photo-friendly-look.html>
- Emojipedia. (n.d). Emojipedia. Retrieved October 30, 2020 form <https://emojipedia.org/>
- Fayaz, N. (2020). The Branded Muslim Woman: A Qualitative Study into the Symbolic Boundaries Negotiated around the Portrayal of Muslim in Brand Cultures. London School of Economics and Political Science. <https://www.lse.ac.uk/media-and-communications/assets/documents/research/msc-dissertations/2019/Fayaz.pdf>
- Featherstone, M. (1991). The Body in Consumer Culture, in M. Featherstone, M. Hepworth, and B.S. Turner (eds) *The Body*, pp. 170-96. London: Sage.
- Felski, R. (1995). *The Gender of Modernity*. Cambridge, MA, and London: Harvard University Press.
- Fenty Beauty. (2017). *Fenty Beauty by Rihanna*. Retrieved May 22, 2020 from <https://www.fentybeauty.com/>
- Finkelstein, J. (1991). *The Fashioned Self*. Oxford: Polity Press.
- Friedman, V. (2017). Is It New York Fashion Week? Or Is It Rihanna Inc.?. *The New York Times*. Retrieved November 25, 2019 from <https://www.nytimes.com/2017/09/06/fashion/new-york-fashion-week-rihanna.html>
- Friedman, V. (2019). Rihanna and LVMH Make A Deal and, Possibly, History. *The New York Times*. Retrieved November 25, 2019 from <https://www.nytimes.com/2019/01/17/fashion/rihanna-fashion-brand-lvmh.html>
- Frisby, C. M. (2019). *Black and Colorism : A Content Analysis and Study of Colorism and Strides toward Inclusivity in the Cosmetics Industry*. Scientific Research Publishing. doi: <https://doi.org/10.4236/ajc.2019.72003>

- Forbes-Bell, S., Bardey, A. C., & Fagan, P. (2019). Testing The Effect of Consumer-Model Racial Congruency on Consumer Behavior. Sage Publications Ltd. doi: <https://doi.org/10.1177/1470785319865892>
- Foucault, M. (1995). *Discipline and Punish : The Birth of The Prison*. 2nd edition. A. Sheridan, Trans. New York: Vintage
- Fredrickson, B. L. & Roberts, T. (1997). Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks.
- Friedman, R. (2017). *Final Draft: Reflections*. Collection of Essays. Peter Owen Publisher. Retrieved November 30, 2020 from <https://www.peterowen.com/rosemary-friedman-hands/#:~:text=Hands%20are%20an%20important%20component,other%20part%20of%20the%20skin.&text=The%20hand%20is%20the%20most%20frequently%20symbolized%20part%20of%20the%20human%20body.>
- Gracia, E.S. (2019). Rihanna on Race. *The New York Times Style Magazine*. Retrieved May 12, 2020 from <https://www.nytimes.com/2019/05/20/t-magazine/rihanna-race-black-women.html>
- Greenfield, S. (2018). When Beauty is The Beast: The Effects of Beauty Propaganda on Female Consumers. Digital Commons The University of Nebraska Omaha. Retrieved from https://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?article=1028&context=university_honors_program
- Gray, Y. (22nd January 2017). 5 Reasons Why Rihanna's Fenty Beauty was Named One of TIME's Best Inventions of 2017. *Billboard*. Retrieved November 25, 2019 from <https://www.billboard.com/articles/news/lifestyle/8046279/rihanna-fenty-beauty-time-best-inventions-2017>
- Gueguen, N. (2012). Does Red Lipstick Really Attract Men? An Evaluation in a Bar. *Research Gate*. https://www.researchgate.net/publication/265880868_Does_Red_Lipstick_Really_Attract_Men_An_Evaluation_in_a_Bar
- Guttman, A. (June 12 2019). Social Media Platforms Used by Marketers Worldwide 2019. Retrieved May 20, 2020 from <https://www.statista.com/statistics/259379/social-media-platforms-used-by-marketers-worldwide/>

- Harris, J.O. (2019). In Conversation: Rihanna, for her next act, the pop star will become the first black woman in charge of a major luxury fashion house in Paris. Here, she gives T magazine an exclusive first look. The New York Times. Retrieved May 18, 2020 from <https://www.nytimes.com/interactive/2019/05/20/t-magazine/rihanna-fenty-louis-vuitton.html?mtrref=www.google.com&assetType=REGIWALL>
- Harrison, C. (2003). Visual Social Semiotics: Understanding How Still Images Make Meaning. Retrieved October 17, 2019 from <https://www.semanticscholar.org/paper/Visual-Social-Semiotics%3A-Understanding-How-Still-Harrison/4a84bc75a8825650b7e7fd26595c84b35f0c9bf8>
- Hurley, P. (2013). It's All about the Squinch! Available at: <https://www.youtube.com/watch?v=ff7nldBCHs&t=665s>
- Ismail, A. (2018). International Marketing Strategies in Celebrity Cosmetics Industry: A Dual Case Study: Huda Beauty and Fenty Beauty. Retrieved October 9, 2019 from <https://www.theseus.fi/handle/10024/149544>
- Jeffreys, S. (2000). 'Body art' and social status: Cutting, tattooing, and piercing from a feminist perspective. *Feminism and Psychology*, 10, 409–429. Sage Publication Ltd. doi: <https://doi.org/10.1177/0959353500010004002>
- Jones, O. & Selinger, B. (n.d). The Chemistry of Cosmetics. Australian Academy of Science. Retrieved July 21, 2020 from <https://www.science.org.au/curious/people-medicine/chemistry-cosmetics>
- Kellner, D. (1994). Madonna, Fashion, Identity, in S. Benstock and S. Ferriss (eds) on Fashion, pp. 159-82. New Brunswick, NJ: Rutgers University Press.
- Kesten, P. (2016). Red in the Face: The Science of Blushing. Illuminate. Santa Clara University. <https://www.scu.edu/illuminate/thought-leaders/phil-kesten/red-in-the-face-the-science-of-blushing.html>
- Knoll, K. (2017). The First of Its Kinds: Forces of Fashion. *Vogue Magazine*. Retrieved November 29, 2019 from <https://www.vogue.com/article/the-first-of-its-kind-forces-of-fashion>

- Kress, G & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. 2nd edition. New York: Routledge.
- Larkworthy, J. (2016). Meet The Dermatologist Who Models Trust with Their Skin. *W Magazine*. Retrieved from June 17, 2020 from <https://www.wmagazine.com/story/model-dermatologist-macrene-alexiades/>
- Leerunyakul, K., et al. (2020). Evaluation of Hair Density and Hair Diameter in the Adult Thai Population Using Quantitative Trichoscopic Analysis. National Center for Biotechnology Information. doi: [10.1155/2020/2476890](https://doi.org/10.1155/2020/2476890)
- Lutz, J. (2009). *A Marxian Theory of the Subject: Commodity Fetishism, Autonomy, and Psychological Deprivation*. Routledge. doi: <https://doi.org/10.1080/08935690902955120>
- Louis, C.S. (2011). Up The Career Ladder; Lipstick in Hand. *The New York Times*. Retrieved July 20, 2020 from <https://www.nytimes.com/2011/10/13/fashion/makeup-makes-women-appear-more-competent-study.html>
- Mannerring, L. (2020). There will be Blood, and It will be in Your Face. *The New York Times*. Retrieved August 18, 2020 from <https://www.nytimes.com/2020/01/01/style/self-care/how-to-stop-blushing.html>
- Marx, K. (1977). *Capital*. Vol. 1. Trans. B. Fawkes. New York: Vintage.
- McCabe, M., Malefyt, T. D. W., & Fabri, A. (2017). *Women, Makeup, and Authenticity: Negotiating Embodiment and Discourse of Beauty*. Sage Publications Ltd. doi: <https://doi.org/10.1177/1469540517736558>
- Mills, H. L. (2017). *Avatar Creation: The Social Construction of Beauty in Second Life*. Sage Publication Ltd. doi: <https://doi.org/10.1177/1077699017722105>
- Mohsin, M. (6 february 2020). 10 Instagram Stats Every Marketer Should Know in 2020 [Infographic]. Oberlo. Retrieved March 30, 2020 from <https://www.oberlo.com/blog/instagram-stats-every-marketer-should-know>
- Müller, K. (2017). *Beautiful Corruption: The Portrayal of Beauty in the Picture of Dorian Gray and Lady Audley's Secret*.

- Negrin, L. (2000). *Cosmetics and The Female Body*. Sage Publications Ltd. doi: <https://doi.org/10.1177/a010864>
- Parvez, H. (2015). *Body Language: Head and Neck Gesture*. Psych Mechanics. <https://www.psychmechanics.com/body-language-gestures-of-head-and-neck/>
- Peiss, K. (1996). *Making Up, Making Over: Cosmetics, Consumer Culture, and Women's Identity*, in V. de Grazia and E. Furlough (eds) *The Sex of Things*, pp. 311-56. Barkeley, Los Angeles and London: University of California Press.
- Peng, C. (2015). *New Flash: The Duck Face has been Replaced by the Fish Gape*. Marie Claire. Retrieved September 30, 2020 from <https://www.marieclaire.com/beauty/news/a16150/fish-gape-pose-trend/>
- Rodulfo, K. (2018). *All The Pretty People on Instagram are doing The 'Headache Pose'*. Elle. Retrieved from September 23, 2020 from <https://www.elle.com/beauty/a21947206/what-is-headache-pose-instagram/#sidepanel>
- Scaria, R. (2017). *Fish Gapers Here to Stay*. Deccan Chronicle. Retrieved October 1, 2020 from <https://www.deccanchronicle.com/lifestyle/fashion-and-beauty/270517/fish-gapers-here-to-stay.html>
- Schallon, L. (2018). *One Year Later, This Is the Real Effect Fenty Has Had on the Beauty Industry*. Glamour Magazine. Retrieved November 26, 2019 from <https://www.glamour.com/story/fenty-beauty-rihanna-legacy>
- Shahin, N., et al. (2019). *Cultural Values in Magazine Advertising: A Comparative Study of the Arab World and the United States*. Academy of Marketing Studies Journal. <https://www.abacademies.org/articles/Cultural-values-in-magazine-advertising-a-comparative-study-of-the-arab-world-and-the-united-states-1528-2678-23-3-215.pdf>
- Slangit. (n.d.). *Slangit Emoticons*. <https://slangit.com/emoticons/>
- Snobette. (2017, Oct 13). *Rihanna Speaks at 'Forces of Fashion' Conference in New York City* [Video file]. Retrieved from <https://youtu.be/EpxJH26sYic>
- Spruch-Feiner, S. (2018). *How Models Get Ready for NYFW with Lasers, Facials, and Injections*. Observer. Retrieved June 17, 2020 from

<https://observer.com/2018/02/models-prepare-for-nyfw-with-lasers-facials-and-injections/>

Strehlke, S. (2015). Fish Gape is the New Duck Face When It Comes to Selfie. Teen Vogue. Retrieved September 29, 2020 from <https://www.teenvogue.com/story/new-selfie-face-fish-gape>

Swami, V., et al. (2011). The Influence of Facial Piercings and Observer Personality on Perceptions of Physical Attractiveness and Intelligence. Research Gate. <https://doi.org/10.1027/1016-9040/a000080>

Synnott, A. (1987). Shame and Glory: A Sociology of Hair. The London School of Economics and Political Science. Jstor. doi: <https://www.jstor.org/stable/590695>

Tiggeman, M., & McGill, B. (2004). The Role of Social Comparison in the Effect of Magazine Advertisements on Women's Mood and Body Dissatisfaction. *Journal of Social and Clinical Psychology*, 23(1), 23-44.

----- (2014). The Status of Media Effects on Body Image Research: Commentary on Articles in the Themed Issue on Body Image and Media.

Time. (2017). The 25 Best Inventions of 2017. Time Magazine. Retrieved November 25, 2019 from <https://time.com/5023212/best-inventions-of-2017/>

Thevoz, Michel. (1984). *The Painted Body*. New York: Rizzoli.

Townshend, K. (2016). Why Do People Blush? In The Past, Red Cheeks have variously been Linked to Innocence, Guilt, and Repressed Cannibalism. *The Atlantic*. Retrieved June 30, 2020 from <https://www.theatlantic.com/health/archive/2016/06/why-do-people-blush/489572/>

Vivien. (29th August 2016). 5 Mind Blowing facts about Louis Vuitton. *Luxurylaunches*. Retrieved November 26, 2019 from <https://luxurylaunches.com/fashion/interesting-facts-on-louis-vuitton.php>

Walbeck, P. (2018). Cinematics Lighting Technique Part 1. Available at: <https://www.youtube.com/watch?v=eZ5hpcn6tIM>

Wall, S. (22nd January 2019). 3 Lesson in Social Media Brilliance from Rihanna. *PR Daily*. Retrieved November 29, 2019 from

<https://www.prdaily.com/3-lessons-in-social-media-brilliance-from-rihanna/>

Wani, K. A. (2016). Commodification of Women in Advertising: The Social Cost. *Journal of Entrepreneurship & Organizational Management*. doi: [https://doi.org/ 10.4172/2169-026X.1000167](https://doi.org/10.4172/2169-026X.1000167)

Wojcik, D. (1995). *Punk and Neo-tribal Body Art*. Jackson: University Press of Mississippi.

Zondamour. (n.d.). Model, Dora Owusu. Zondamour. Retrieved August 20, 2020 from <https://zondamour.com/dora-owusu-ghanaian-model/>

