

curriculum vittae

contact

nume Anna Grozavu data de naștere 17.05.1995

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educație și formare

2014- prezent Universitatea Națională de Arte, București

design grafic

2010- 2014 Liceul de arte Victor Brauner, Piatra Neamţ

design textil

2008-prezent Asociația culturală ARTE.RO

social media

facebook.com/annagrozavu behance.com/annagrozavu ello.com/annagrozavu instagram/annapardeaur

expoziții

2016 Concept, Galeria Mora, București

Nucleu 0004, Combinatul Fondului Plastic, București

Sounds like a book, UNAgaleria, București

2015 Design the Illy Can, București

2014 Arte.ro, ediția V- Balcik

2013 Arte.ro, ediția IV- Paris

Formaje Sketch-up Page, București

Arte.ro, ediția III- Piatra Neamț

2012 Arte.ro, ediția II- Londra

2011 Arte.ro, ediția l- Veneția

abilități

calculator Adobe Illustrator

Adobe Indesign Adobe Photoshop

cunoștințe editorial, layout, fotografie,

editare imagine ilustrație

publicații/ web

2016 experimentalist.ro

2015 sub25.ro

2014 luste silkscreen studio, Letonia

2013 All Hollow, I must fit in

reart.ro

Popper Mag, Lituania

limbi străine

engleză



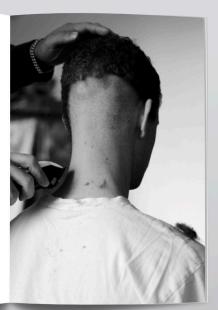
revistă

experiment editorial, 68 de pagini, color



[among photographers today, wolfgang tillmans occupies a unique position. In the '80x and '90x, german photography came to be associated with a sensibility that was cool and measured-with highly conceptual and loctorally minded artists. simultaneously, an american style of diaristic photography emerged that was infection and emotional. his pituremaking addresses his own life, the world around him, his social and political concerns, and it also directly engages the history of the medium, in the mid-'90x, he became wellknown for portraits and images of youth culture or estatic bodies on the dance floor-that seemed to effortlessly translate the spirit of the times, growing up in the '80x, questions of style and music and youth culture all seemed inherently opilitical-like gay rights issues, dressing up, wearing makup, arms protests. a lot of attitude and opinions were expressed through clattice, and they all were meaningful. so in that way, I was so excited about the connection between our private lives and politics-who I kiss, how I like to dance, I you went to a nightfulch where you couldn't wear sneakers, you were rejected at the door. but then in the late '80x, with acid house, emmy body was just wearing sweary t-shirts and suddenly there was no dress code. but I defin't aim to publish these pictures simply because they were a migrapes in music and a nonhierarchical socializing that seemed radically new.]

- wolfgang tillmans







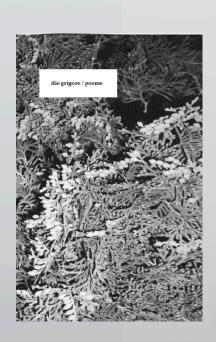




I think the primary function for me of a pho-tograph is that it allows me to think about the world in a non-verbal way which is very direct and at the same time incredibly subtle.an ongoing process of observing cause and effect, a locked and unsolvable coexistence of intentions and results. and with cause I don't just mean outside influence but my own influence in a situation. the moment I put a camera



reeditare volum de poezii Ilie Grigore- Poeme experiment editorial, 72 de pagini, alb negru







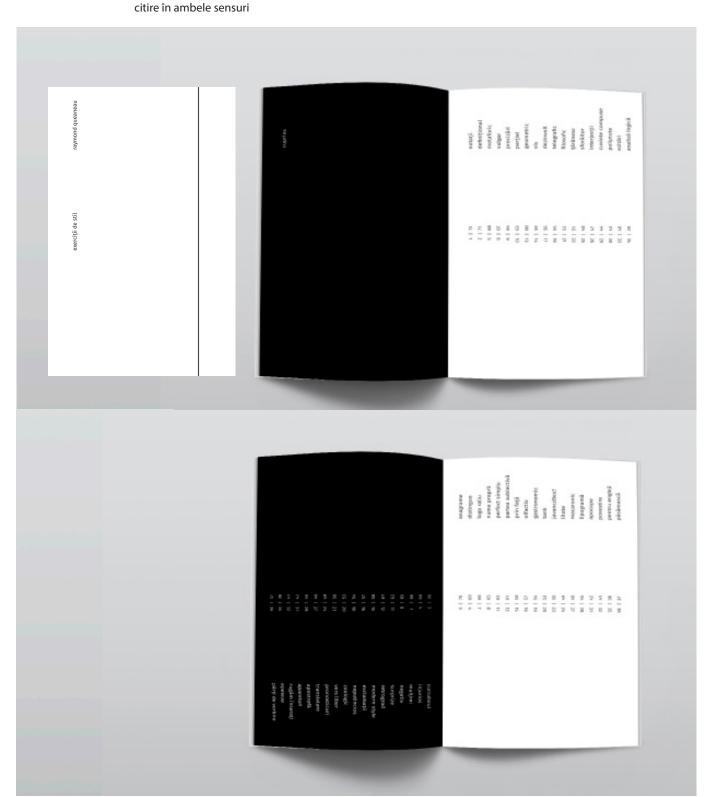








reeditare carte Raymond Queneau- Exerciții de stil 86 pagini, alb negru







[ist] -an mare véhical automobil public de traesport urban desensat de a neosipreticos literà a diferental, un titule excentió, care anne o perceto primit la Partin In 1942, e clavij parte a corpular cu uneque cupul pi unveri se l'intérias pe o amenté distanção cano parta pe extensatates superioras, a suppois se acopedad ne trae parta pe extensatates superioras de o passical grouns incollècità sob ferma anel impletitati – acies; della excentric, queda, imperindro unan inderiora cum dispò de colo-colo sina o comsta in deplanames picia avoico ruan dispò de colo-colo sina o comsta in deplanames picia avoico ruan dispò de colo-colo sina o comsta in deplanames picia avoico ruan dispò de colo-colo sina o comsta in deplanames picia avoica ruan dispò de colo-colo sina o comsta in deplanames picia avoica del se fui, se puen el mispose persona a cesa de colo-colo sina o comsta in deplanames picia avoica del regio de colo ferma in com se depocitosas indirat, un rat pi colocas diciliziori. Un alt titula escontric cam avos o poreció primitó la Peris, in 1942, il turniza aginil asuspos a cesa or al indicita del faci su como de materia, o la suna, acopertra se na cu statit, care servegte la inchelieros halinelos, in casol de fujil o hairá librithesoció partasti pe descupra.

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ilustrație editorială

How woman are portrayed in the media



How woman are portrayed in the Media

Advertising is everywhere: the average American consumer sees over 3,000 commercials messages each day. In many of these messages women are denicted as sevual objects.

Beamy in in the eye of the beholder, or so the syng goot, but he beholder is view spang goot, but he beef be beholder is view spang goot. The past few decides and the stating over the past few decides has reinforced the redoot that the clied Imanse is white, thin, the past of the past few decides has reinforced strangests to develop a some of the conduction of a personal delevior, a some of the conduction of the past of the past of the conduction of the behavior of the conduction of the conduction of the behavior of the conduction of the conduction of the substantial of the conduction of the conduction of the or that conduction. The conduction of the or that conduction. The conduction of the conduction of the order to conduct the conduction of the conduction of the conduction of the order to conduct the conduction of the conduction of the conduction of the order to conduct the conduction of the cond

The pressure put on women through ads, television, film and new media to be sexually attractive—and sexually active—is profound. Many would agree that some strides have been made in how the media portray women in film, television and magazines, and that the last few decades have also seen a growth in the presence and influence of women in media behind the scenes.

Nevertheless, female stereotypes continue to thrive in the media we con-

Shari Graydon, former president of Canada's Media Action Media, argues that women's bodies are sexualized in ads in order to grab the viewer's attention. Women become sexual objects when their bodies and their sexuality are linked to product shat are bought and sold. Images in the media today project an unrealistic and even dangerous standard of feminine beauty that can have a powerful influence on the way women view themselves.

thinness is idealized and expected for women to be considered "attractive." Images in advertisements, television, and music usually portray the "ideal woman" as tall, white, and thin, with a

The media is littered with images of females who fulfill those unrealistic standards, making it seem as if it is normal for women to live up to this ideal. And with that we need to expose how media influences youth in America into believing that youth, beauty and sexuality are the driving forces hebing a gif's vallent.

The media's sexualization of women is inescapable. You turn on your computer, you walk down the street, you ride the bus, you turn on the TV — the images bombard you. In this day and age, typer-sexualized beauty standards for women are set by the media: white, thin, long laws stoned abor plansars.

The problem is not only women copying the standard, but the media stsetf. The media student has media stsetf the media but perpetuates them by sensationalizing them in the same way they do with celebrides or news story. Even if everyone can achieve "media literacy" and realize that what they see in the media is not real, that understanding wort invalidate the root, the already existing standard the media control of the con

This is an issue of how much power the media has over all of us and how it's one part of a destructive, systemic cycle in which certain people profit from women's

Women are also being approached and persuaded into working in this type of fucrative industry where the plastering of women's bodies in provocative poses on marketing ads are considered okay, acceptable Also many of the images can be misleading as well in the sense that sometimes things are not what it seems. In news and entertainment media, women have frequently been underrepresented with minor changes in proportions over the past decade.

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Beauty is in the eve of the beholde, or so the spirit geost, but in flexible beholded is view spirit geost, but in flexible beholded is view to great the experiment of the past few decades has srinforced the notion that he loads female is white, thin, struggles to develop a sense of security, a sense of personal identity, but most of us end up constantly glassing servand to see! If we measure up a sense of the service of the sense of the sense consistency of the sense of the sense charged medial models. We had to unless for it, especially if we can see exactly what strates the images just complete to white we consist the images just complete to what we contain the sense is sense and the sense of the confidence of the confidence of the confidence has on the confidence that the consistence of the confidence of the confidence of the confidence has the confidence of the confidence of the confidence of the confidence of the confidence has the confidence of the confidence

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ilustrație editorială How woman are portrayed in the media





ilustrație editorială How woman are portrayed in the media



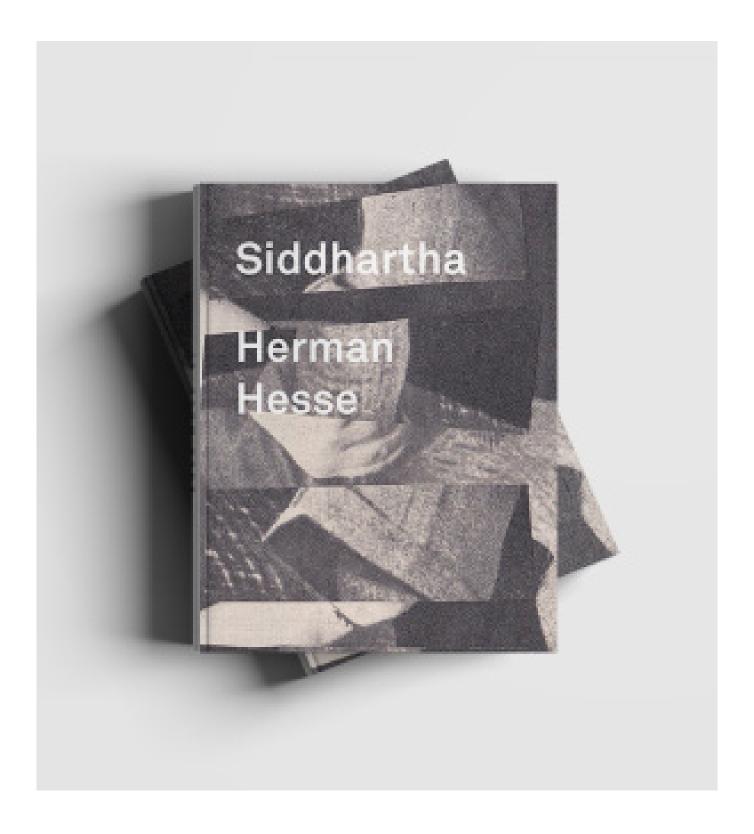


copertă de carte Vladimir Nabokov- Lolita





copertă de carte Herman Hesse- Siddhartha





copertă de carte Virginia Woolf- Doamna Dalloway





ilustrație de carte Eugen Ionesco-Rinocerii









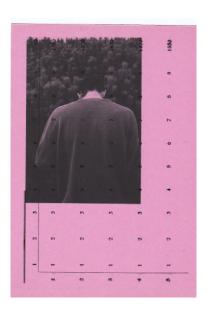






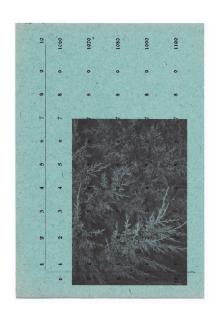
experimental fotografii analog printate pe hârtie găsită 15x20 cm

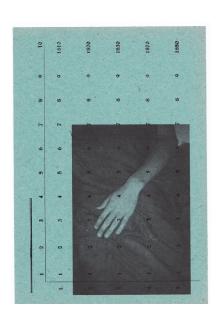






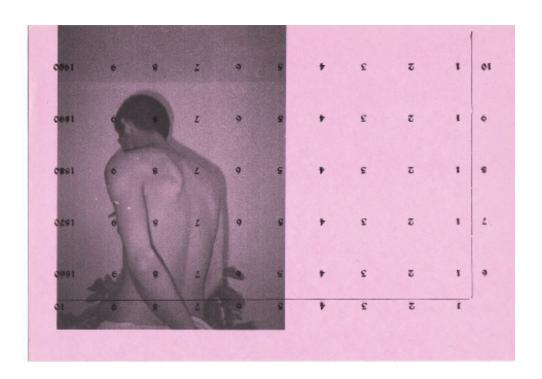


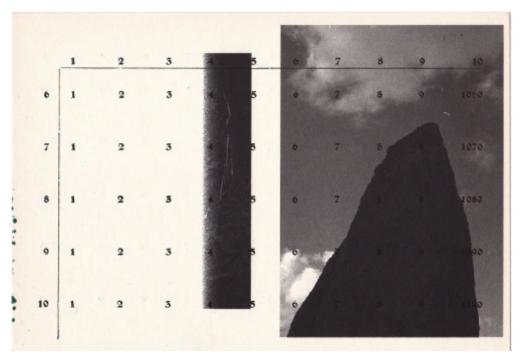






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colaj imagini luate din revista Femeia, anii "60-"70





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