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GirlCity.TV
Working an index to “see” contemporary feminism.

GirlCity.TV
What's your story?



[Melanie Valera](#)

[Nomy Lamm](#)

[Stella Marrs](#)

[Rachel](#)

[Michi Thacker](#)

[Binh Xi](#)

Nomy Lamm <http://www.vimeo.com/1710330>

I started this vlog, GirlCity.TV as a virtual space for female voice. Beginning with the open-ended call for women to answer the question, “Do you have a Barbie story?” The documented responses are then archived as GirlCity.TV. GirlCity.TV’s agenda is to act as a platform to foment media production and female voice by women.

My interest in the vlog as a potential feminist sphere for dialog draws from Mary Kelly's idea about feminist art. She notes, “Such work is usually scripto-visual precisely because feminine ‘discourse’ is trying to articulate the unsaid, the ‘feminine’ the negative signification, in a language which is coincident with the patriarchy.”ⁱ

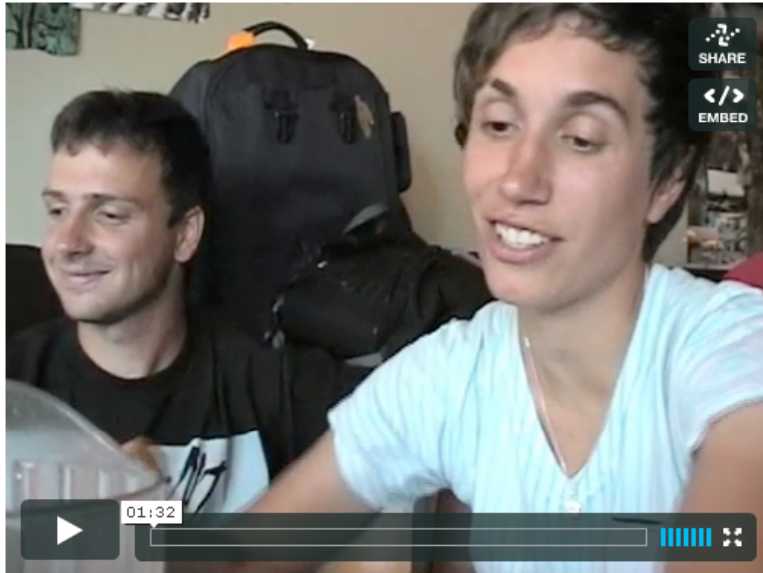
Starting GirlCity.TV I needed a trope that was ubiquitous, accessible, and “light” as a contrast to the more loaded topic I had been working on previously, chemical and pesticide issues. Still, this topic makes its appearance in this index.



Stella Marrs <http://www.vimeo.com/1709325>

By choosing the Barbie as my initial lens, and thinking through theory, I can frame and “see” new feminist definitions in these banal autobiographies.

In the virtual universe of the *webmaster*, I create a feminist sphere. GirlCity.TV calls for an expanded feminist sphere. One possibility for creating this expanded sphere is to rearticulate our everyday banal experiences in an aggregated format on the web. This is a modern day forum that creates a context for framing personal experiences as universals. This work is a new form of the consciousness raising sessions of the earlier 1970s women’s movement. Kathie Sarachild remarked that while explaining the theory behind consciousness raising in a 1973 talk, “From the beginning of consciousness-raising ... there has been no one method of raising consciousness. What really counts in consciousness-raising are not methods, but results. The only 'methods' of consciousness raising are essentially principles. They are the basic radical political principles of going to the original sources, both historic and personal, going to people—women themselves, and going to experience for theory and strategy.”ⁱⁱ



Melanie Valera <http://www.vimeo.com/1707269>



Kathleen Doherty <http://www.vimeo.com/1884463>

We hear about Barbie representing a negative role model body type to girls and other consumer criticisms but my research suggested a much more complex relationship between the girl and her Barbie.



Arianna Jacob <http://www.vimeo.com/1709801>



Koniko Wynkoop <http://www.vimeo.com/1709827>

I notice that the professional women writers speak in a finite story arch about power, survival, and redemption. It's as if they are writers so that they can resolve the story's ending. There is much violence to the Barbie, and through the narration surrounding the Barbie



Bee Lavender <http://www.vimeo.com/1960833>



Emily White <http://www.vimeo.com/1884602>

Is there a difference in 2nd and 3rd wave feminists and their relationship to the Barbie?



Gigi Helliwell <http://www.vimeo.com/1989145>



Michi Thacker <http://www.vimeo.com/1709678>



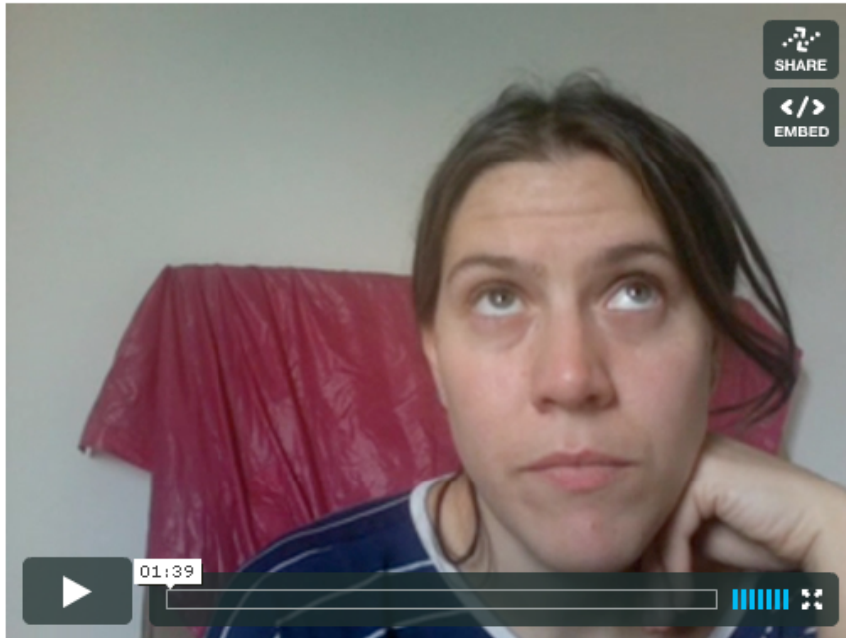
Martha Malkiewicz <http://www.vimeo.com/2013982>

In this 2nd wave age group-I see the self narrated as powerless, or bypassing the Barbie relationship story by supplying an alternative answer as I did with the chemical zenoestrogen answer or Marilyn Freeman's highly conscious response:



<http://www.vimeo.com/1960908>

A few 3rd waver clips:



Anna Oxygen <http://www.vimeo.com/2450598>



Rachel <http://www.vimeo.com/1709609>

In contrast, these narratives star a sense of ultimate personal agency.

The archived Barbie stories on GirlCity.TV are private memories of interior and domestic spaces that are remembered without shame and told to the camera. These narratives of prepubescent girls responding to the ownership of this phallus doll in active, unabashed resistance erode the false social code that separates the child from sex. As Diana York Blaine describes, “the assertion that childhood and sexuality are mutually opposed has in effect guaranteed their linkage.”ⁱⁱⁱ

Stefani asked me if I noticed that frequently Barbie was spoken of as “The Barbie” and did I have a thought about this? Actually, yes.

The Barbie is a modern symbolic phallus of feminine status in Capitalistic culture. She is marketed and presented to girls as both the object of female desire in the spectacle and as a guide for the subject’s consumerist engagement within the spectacle. The symbolic phallus/Barbie serves the same purpose as ancient Egyptian phallus goddesses ^{iv}as a site of fertility. When considering Barbie and modernity, as an object, she is an instructional site of consumption and display for little females. Barbie is a truly spectacular doll.^v

2007 Barbie Shopping Boutique Commercial



★★★★☆ 33 ratings

52,629 views

<http://www.youtube.com/watch?v=ETOnpBtN25c&feature=related>

These Barbie stories from memory in GirlCity.TV recast the idea of the girl and her doll relationship. The indexical structure critically reviews the image of girl plus Barbie. The stories project beyond feminine consumerist narcissism to warriors and thinkers that violently break the bondage image of girl as consumer victim via the medium of recorded biographical voice. This result meets my objective for the GirlCity.TV video project, which was that by initiating a specific female space for voice, a genuine contemporary feminist content would emerge. It did.

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- i Mary Kelly, *Framing Feminism* (New York, Routledge & Kegan Paul Ltd, 1987), 310.
- ii Redstockings, *Feminist Revolution* (New York, Routledge, 1979), 147–148.
- iii Jennifer Friedlander, *Feminine Look* (New York, Suny Press, 2008), 97.
- iv Wikipedia contributors, "Phallus," *Wikipedia, The Free Encyclopedia*, <http://en.wikipedia.org/wiki/Phallus>, (accessed on December 8, 2008).
- v Griselda Pollock, *Vision And Difference* (New York, Routledge, 1988), 66.