Reflect Upon *Doll Face*

Media exists as a reflection of the time it was produced within, and within its style, that time period is reflected too – but the message that media may contain can oftentimes be timeless itself. *Doll Face* exists as one such piece of media, but the stylistic imprint of its bleak colour tones that are reminiscent of other pieces of media from this time, such as *No Country For Old Men*, *I Am Legend*, and *Call of Duty 4: Modern Warfare*, only serves to reinforce the message that *Doll Face* is trying to both impart and critique in the mass media. Through a clever application of solely using visual storytelling, *Doll Face* manages to communicate a strong critique against the dominant messages of beauty, makeup, and mass media that are sent to women within western society, in doing so tackling the myths that are perpetrated not only by advertising but by most media orientated towards a female audience. *Doll Face* presents a simple message to combat it through signifying that the pursuit of beauty and perfection sold through makeup advertisements and Hollywood will leave you broken if followed too much.

Drawing this conclusion simply from what is presented on screen is not that much of a difficult task: if not through the typically seen as feminine facial features that the boxed robot has, the focus of how it does its makeup to replicate what it sees serves as an index for that key association with womanhood that the short film is attempting to critique due to how easily it is understood by most people. The removal of the makeup from this short film would completely change its tone: it would go from a focus on the attempts to attain the perfection that makeup companies try to sell and to one just focused on the overconsumption of media leading to an almost soulless existence.

The short film does, however, seem to at least offer mild consideration to the idea that this pursuit leads to an empty existence, seen within how the doll in a box initially has empty, hollow eyes, and the overall palette of grey colours suggests a similar bleakness to the existence in this pursuit. *Doll Face*, through these colour choices and the initial choice of having the doll start eyeless, only changing to reflect what it sees, serves as a poignant point to critique the myth of beauty sold by mass media by pointing out just how unfulfilling and empty this pursuit actually is, and how robotic and cyclic it ends up being.

By having it be a robot with a face, and not a person, there is an additional layer of ideology wrapped up within *Doll Face*’s message. The usage of a robot suggests that there is a layer of conformity to what is going on through a mass produced and mechanical means, which seems to be only reinforced in a small reflection at the end of the film where we see what appears to be the same type of doll box that the initial robot had crawled out of reflected upon the screen. This communicates an idea that the problem women are facing through the heavily-imposed beauty standards through advertisements and things like Hollywood are cyclic in nature, leading to a continual, self-destructive cycle where woman after woman will destroy herself in an attempt to try and reach those standards that are simply unobtainable, as shown by the TV continually getting further and further out of reach of the robot.

Though the pursuit of the unobtainable was mostly focused on make up within *Doll Face*, it carries too a good message about our consumption of media even for those who are not much focused on beauty. The simple idea of the standards media sets being always out of reach, though mostly serving here as a critique upon the beauty industry and how women are often presented in media, serves too as a simple idea that anyone can reflect upon once they see the robot break itself in its attempt to reach that standard. The bar of what is shown to us is always out of our reach, and it is designed to be that way to best sell products.