

FREDDIE AND FEMINISM

Danish surrealism in the critical perspective of Scandinavian feminist experimental film

In this paper, I call for a feminist critique of the surrealist film, *Eaten Horizons* from 1950 by the Danish surrealist artist Wilhelm Freddie's (1905-95). In this film a sadist, cannibalistic ritual is performed on a female body. As a possible approach, I suggest a comparative analysis in which I consider Freddie's film in the light of the collective feminist film *Three Girls and a Pig* from 1972. Opposed to this feminist film the gendered perspective in Freddie's film becomes more apparent. While Freddie's film depicts two men eating from an objectified female body, in the feminist film the three women perform a castration on a pig. Partly inspired by Luce Irigaray's theories critique of the lack of sexual difference in the patriarchal economy of psychoanalytical language, I argue that while Freddie's ritualistic violence objectifies the female body, the feminist film attacks the phallus to demonstrate the phenomenological perspective of a female subjectivity