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| Artist | Giacometti |
| Title | Women with her throat cut |
| Date | 1932 |
| Medium | Sculpture/ Bronze |
| Scale | 20.3 x 87.6 x 63.5 cm |
| Scope | Female Figure |
| Style | Surrealism |
| Patron | The Surrealist Exhibition, Paris |
| Location | (At the time) The Surrealist Exhibition- Paris-1932. (Nowadays) Tate Modern. |
| Function | Disconcert the sitter |

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| Formal features | |
| Composition | The shape of it is similar to a praying mantis, which is said to eat their male partner after sexual intercourse.  The sculpture is supposed to be a representation of a women after being raped.  Legs are open wide which is very unlady like/ erotic and open mouth suggests pain in expression.  The way the sculpture balances makes it seem fragile, supposedly comparing to a female body.  One hand is open, and the other is clenched in panic.  Arm is covering herself and ribs are pulled open, indicating violence.  Her limp body located on the floor shows defeat.  Overall displays a female body which has been raped, the piece involves sexual pleasure as well as violence. |
| Colour or texture | The work is Bronze which has been in a cast and then polished, creating a texture like a lobster shell. Therefore, is smooth and perfected, arguably similar to the sexual standards of women at the time.  It isn’t made in marble as it would have been impossible to mould and most likely would have broken. Marble is also more luxurious than bronze and wouldn’t have matched the grungy subject matter that Giacometti is presenting.  The bronze adds darkness to the piece and allows an open pose. |
| Light & tone | Bronze absorbs the light, making the piece dark which is fitting for the Surrealism style which focuses on subjects such as death and violence, both of which are taboo and sincere. |
| Space & depth or relief | It is located on the floor and is a small scale to create the idea of a women being vulnerable and dominated by the other sex. |
| Line or brushwork | Line within the piece is hectic. Harsh lines with spikes and different angles create a sense of violence, similar to a sharp weapon. |

Stylistic comment and artistic influence:

This piece includes many common subject matters seen throughout Surrealism. Firstly “throat cut” represents death, the arched spine represents sex, open legs represent the female body being raped and then killed, no skin on the sculpture means we are seeing the inside of the body and finally the scale is disproportionate. These were all common in Surrealist works as Surrealism was interested in identity and subconscious thoughts, sexuality, desire and violence due to influences at the time.

Andre Breton- Writer of the Surrealism Manifesto. Sigmund Feud- Neurologist/ founder of psychoanalysis (a clinical method for treating psychopathology). Salvador Dali- Surrealist. Dadaism- The previous style that looked at political views around the time of WW1.

Critical text quote: “An elegant woman is a woman who despises you and has no hair under her arms”- Salvador Dali “Only the marvellous is beautiful”- Andre Breton “An overwhelming majority of symbols in dreams are sexual symbols”- Sigmund Feud

Influence from political factors:

Surrealists felt Dada lacked clear direction for political action and therefore took it upon themselves to create an avant-garde style. After WW1 artists wanted to express their liberation through their unconscious thoughts (dreams) and explore imagination which eventually created the method automatism within the Surrealist style.

Influence from technological factors:

Film making which was able to be longer than 10 minutes became popular in the 1910’s. This allowed artists to explore the idea of involving movement within art.

Influence from cultural/social factors:

The ideas of imagination and unconsciousness were becoming common occurrences, as scientific research was becoming more popular at the time due to the fascination of the human body/ brain e.g. Sigmund Feud.

Image: 