

# Eyes and Horns

*An animated short film about  
masculinity, sex, and transformation.*

Original Title:

Eyes and Horns

Format:

DCP, 24fps, ProRes, H264

Sound:

Surround 5.1, stereo

Process:

Color

Resolution:

16:9, HD, 1920x1080

Runtime:

06:15 min

Country:

Germany, South Korea

# Credits

|                                  |                                 |
|----------------------------------|---------------------------------|
| Director                         | Chaerin Im                      |
| Producer                         | Fabian Driehorst                |
| Co-Producer                      | Chaerin Im                      |
| Animation                        | Chaerin Im                      |
| Compositing                      | Katherina Rival, Lara Ennigkeit |
| Editor                           | Fabian Driehorst, Chaerin Im    |
| Music performance<br>& Recording | Karie Jacobson, Drew Kowalski   |
| Music & Sound Design             | Karie Jacobson, Drew Kowalski   |
| Sound Mix                        | Craig Smith                     |
| Post Production Supervisor       | Alba Dragonetti                 |
| Lasercut                         | Jens Hartung                    |
| Color Correction                 | Frédéric Schuld                 |

## Technique

2D, Object animation,  
Stop-motion photography, Cyanotype printmaking

## Software

Photoshop, AfterEffects

## Date of completion

01.01.2021



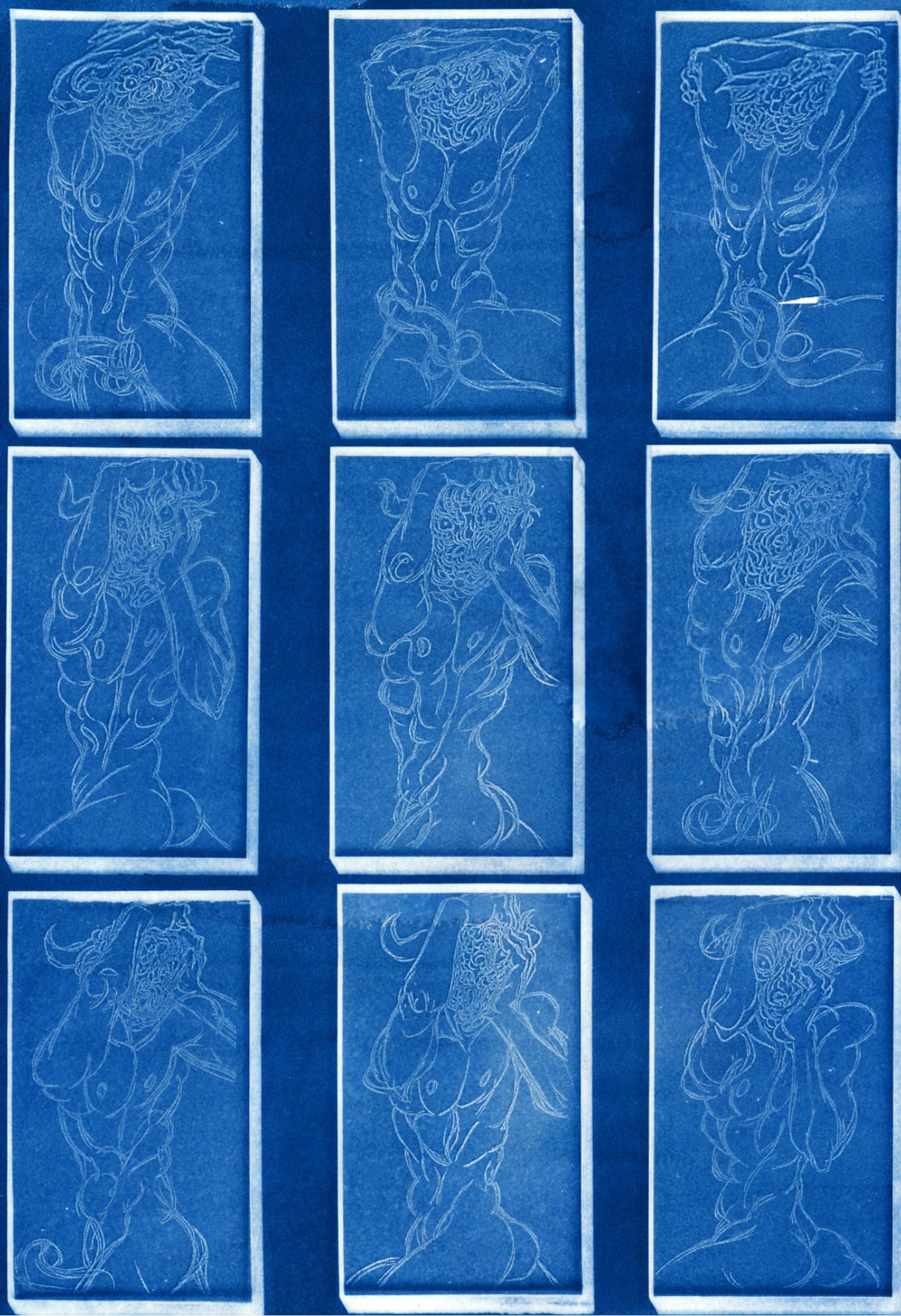
# Logline

The transformation of the over masculine Minotaur inspired by Picasso's print series 'Vollard Suite' leads to the destruction of boundaries of sexes.

# Synopsis

The exploration of masculinity begins with a portrayal of the outbursting Minotaur, a mythical creature the artist Picasso used to portray himself in his etching print series.

In the process of exploration, the Minotaur goes through a violent struggle between being male and female, But when it ends, the connotations are flipped, the lines blurred, and the boundaries of identities are crumbled.





## *Director's Statement*

The inspiration came when I was going through Picasso's *Vollard Suite*, an etching series of 100 prints produced from 1930 till 1937. The artwork reflects Picasso's erotic and artistic obsessions through the Minotaur, a hybrid creature who is violent, cruel, and lacks control of his outbursting masculinity. The constant depiction of the Minotaur devouring women that appeared in the prints gave me an unsettling curiosity about the mindset of this self-observant, confident, yet disruptive male artist. I envied the power and acceptance Picasso had, but at the same time was very disturbed by the toxic masculinity and misogyny that were so prevalent in his artwork and love life.

These contradicting feelings and thoughts evoked by Picasso's *Vollard Suite* was the driving force behind the film *Eyes and Horns*. With the use of light, reflection, and shadow of the engraved plexiglass and cyanotypes, the film goes through the gender-shifting faces of the Minotaur, a violent struggle between the two sexes, the transformation of the female body, and the destruction of gender connotations. I wanted to talk about the out-dated masculinity Picasso represents, the unnamed women portrayed in numerous artworks, and the transformation between two gender and two sexes.

Ultimately, a new sexuality is born from the blurring lines and overturn of connotations.

But in the process of this discovery, we realize that numerous categories aside from the binary classification of male and female, or men and women, have always existed, but never properly acknowledged.



# Visual Approach

## *Picasso translated into plexiglass animation*

When I first looked into the images of the *Vollard Suite*, the elegant and thin, but yet sharp lines of the figures grasped me first. They gave the image a strong sense of fragility, like a thin layer of glass. The thin lines holding together a female's nude breast would sometimes become dramatic shadings or frizzling hairs of the Minotaur, creating a contrasting effect that enhanced the weird erotic atmosphere of the narrative and the underlying themes of sex, desire, love, and ego. The amazing fact that these flowing lines were a result of the etched lines on a solid metal plate doubled my captivation.





The fluid lines were not only found in *Vollard Suite* but also Picasso's light drawing photography. In these photographs, the light was flowing across the air like a trace of water. Only the photograph, not the human eye, was able to capture the whole trace of light. Even though Picasso couldn't witness the shape and forms with his own eye, he drew effortlessly. He was similar to a child leaving marks on the surface of the water, even though the marks will disappear quickly.

With the afterimage of etched flowing lines and flowing light captured through the camera lens, the monster hiding behind the reflection of a man, I thought:

*Why can't I create a visual effect of 'drawing on water', as if I'm animating with light, reflection, and shadow? How can I bring together the physicality of the engraved plate as well?*

# Director

Chaerin Im (born 1994 in Seoul) is an experimental filmmaker from South Korea who explores gender issues and sexual imagery with the use of craftsmanship and distinctive materials. She graduated from Seoul National University's Visual Communication Design BFA program (2017) and earned an MFA degree from the CalArts Experimental Animation MFA program (2020). Her films have been accepted to various widely-known festivals such as Annecy, DOK Leipzig, Hiroshima, and Slamdance.



## Films

### 2021 **Eyes and Horns**

6min 15sec

Animated short | graduation film

Producer: Fabian Driehorst

California Institute of the Arts, Experimental Animation

### 2019 **Mate**

4min 24sec

Animated short | student film

California Institute of the Arts, Experimental Animation

### 2018 **Flora (꽃)**

4min 17sec

Animated short | student film

California Institute of the Arts, Experimental Animation

### 2017 **The Genesis**

3 min 32sec

Animated short | graduation film

Seoul National University, Visual Communication Design

# Producer

Fabian Driehorst founded the studio Fabian&Fred with Frédéric Schuld in 2011. He is a producer of author driven animation and film. His productions could win several international awards and were selected in more than 800 festivals. He took part in training initiatives like ACE Producers Animation Berlinale Talents Documentary Campus and is a board member of the German Animation Association.



## Films

### 2021 **Eyes and Horns**

Animated short  
(Director: Chaerin Im)

### 2020 **The Chimney Swift**

Animated short  
(Director: Frédéric Schuld)

### 2020 **How My Grandmother Became A Chair**

Animated short  
(Director: Nicolas Fattouh)

### 2019 **Lickalike**

Animated short  
(Director: Rebecca Bloecher)

### 2019 **Happiness Machine**

Animated anthology feature  
(Director: various women directors from Europe)

### 2018 **Boy of War**

Documentary feature  
(Director: Igor Kosenko, Cyprien Clément-Delmas)

### 2018 **Carlotta's Face**

Animated documentary  
(Director: Valentin Riedl, Frédéric Schuld)

### 2017 **The Last Tape**

Documentary short  
(Director: Igor Kosenko, Cyprien Clément-Delmas)

### 2017 **Dvalemodus**

Experimental short  
(Director: Bieke Depoorter, Mattias de Craene)

### 2016 **A La Derive / Drifting Away**

Animated short  
(Director: Cyprien Clément-Delmas)

### 2015 **The Coup**

Mixed-media short  
(Director: Fabian&Fred)

### 2015 **Däwit / Daewit**

Animated short  
(Director: David Jansen)

# Contacts

## Production Company, Sales, Distribution

Fabian&Fred

Fabian Driehorst

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<https://fabianfred.com>

## Director, Artist

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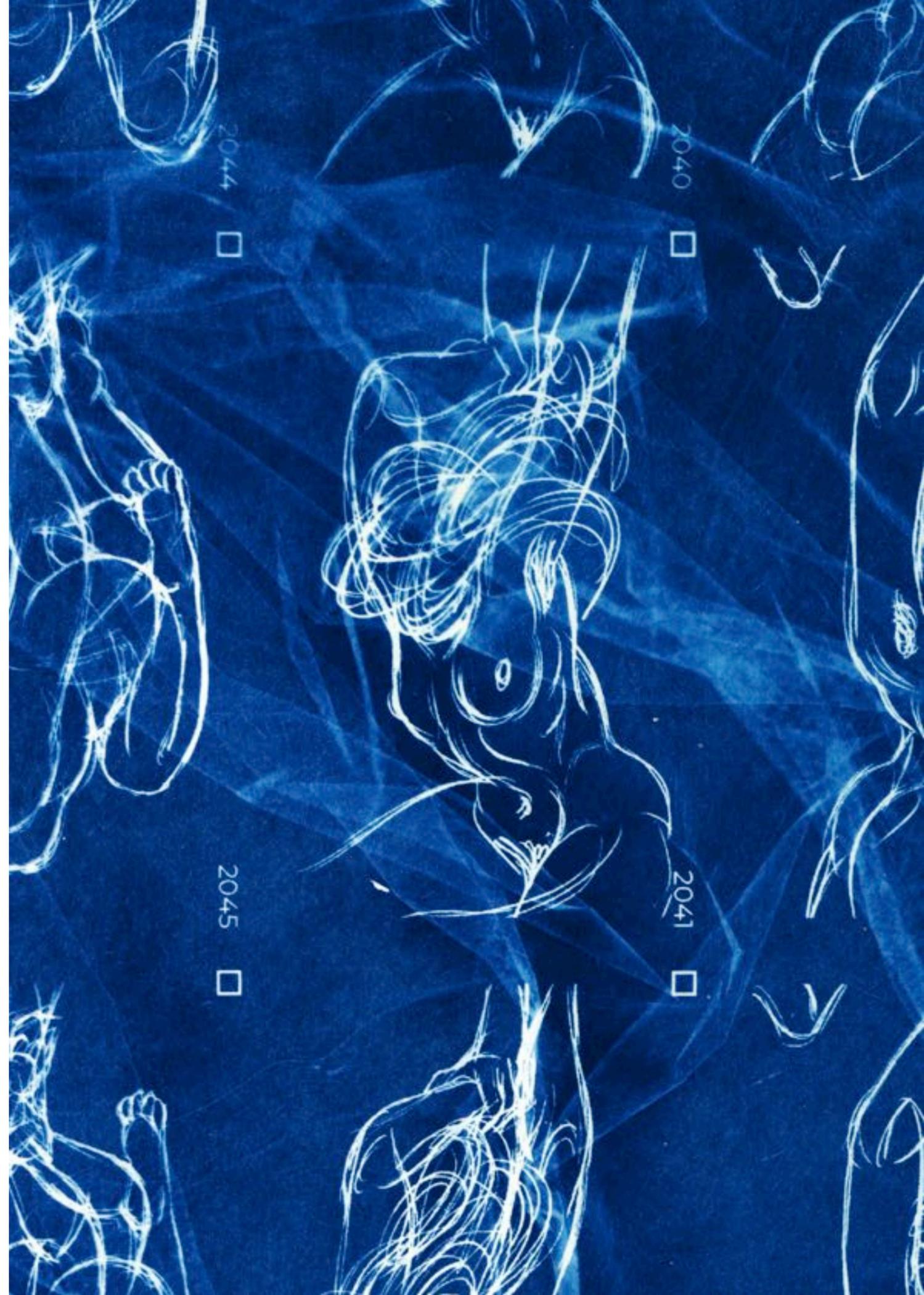
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<https://chaeranim.com>

<https://vimeo.com/chaeranim>

<https://www.behance.net/Chaeranim>





### Trailer

<https://vimeo.com/468125607>

### Web

<https://www.fabianfred.com/eyes-and-horns>

[https://www.imdb.com/title/tt13012966/?ref\\_=nm\\_knf\\_t3](https://www.imdb.com/title/tt13012966/?ref_=nm_knf_t3)

<https://www.facebook.com/FabianAndFred>

<https://www.instagram.com/fabianfred>

<https://twitter.com/fabianandfred>