

HELENE LEDUC CINDY BABIN LUC BRESSANT PRUDENCE MASSE JOEL BEAUVOIS STEPHANIE MIJAJILOVIC ESTIENNE RYLLE

FACING THE INSOLUBLE ■

# APOR4A

A short film directed  
by ESTIENNE RYLLE ■

ASSISTANT DIRECTOR & STYLISM ELSIE POMIER DIRECTOR OF PHOTOGRAPHY ALFREDO SALAZAR CINEMATOGRAPHER ALBAN ROBERT SOUND DESIGN REMON JR & ESTIENNE RYLLE MUSIC ESTIENNE RYLLE SCENOGRAPHY ROSANNE AHYI SCULPTURES JUNSEOK MO  
DESIGNERS JESUS 4LONSO, DERBY'S, INDRA EUDARIC, HELLOVE, FRANCOISE HOFFMANN, i SAVED THE FISH, KORNERSTONE, VICTOR PAO, REINHARD PLANK, ELSIE POMIER, TAMARA POMIER, FANNY SATHOUD, CÉLINE SHEN



# APOR+A

Selected for the Short Film Corner  
FESTIVAL DE CANNES 2022

Screening during  
the Festival de Cannes

**Ecumenical Jury Evening Screening**

Monday May 23, 2022

8:30 p.m.

at the Temple de Cannes

**Short Corner Screening**

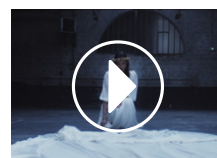
Wednesday May 25, 2022

3 p.m.

at Palais H

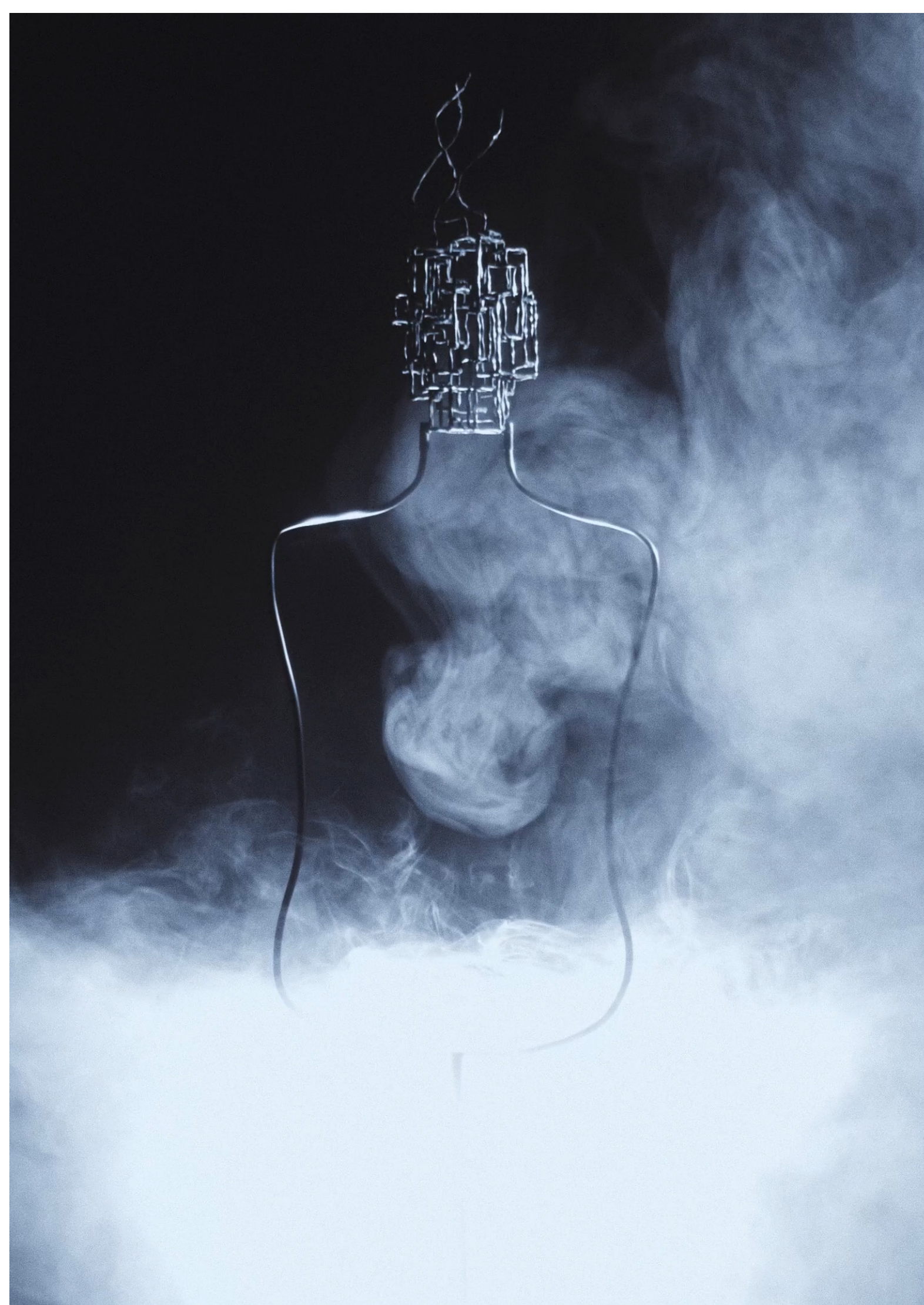
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**Contact**

[hello@estiennerylle.com](mailto:hello@estiennerylle.com)





# Aporia, a film parable of five figures of humanity facing the insoluble.



sequence 5: the woman in the city

**Initially thought of as a cinematographic experiment centered around clothing, this film embarks on a poetic experience, beyond words, through a perceptive and aesthetic approach opening up to an existential conversation.**

In the spring of 2021, director and musician Estienne Rylle and stylist Elsie Pomier began a reflection on mourning, vanity and faith with the theme: Aporia. An aporia is a difficulty in solving a problem, an insoluble contradiction in reasoning. This questioning, both existential and spiritual, gave rise to a collective fashion exhibition.

Elsie Pomier's curation work culminated in the selection of seven designers whose clothes were presented on copper wire sculptures by Korean artist Junseok Mo. These sculptures reflected human figures built out of emptiness and fullness. From there, Estienne Rylle imagined having characters wear these clothes on screen: a blind photographer, a child messenger, an angry man, a disoriented woman, mourners without tears, a bereaved bride. These characters were imagined as allegorical facets of a humanity faced with the insoluble.

**Faced with the  
insoluble, everything is  
fleeting, nothing lasts.  
Everything is erased,  
torn apart. We wander,  
as if disjointed. We  
will never understand  
but we will always  
question.  
What to believe?**

#### **Sequence 1: The Blind Photographer**

The blind photographer that I play embodies a double paradox. The first is the quest for a light that escapes us when we want to grasp it, similar to Saint Augustine's understanding of time, and which is nevertheless our essence. In this quest, who is speaking: the human being or the cinema?

The second paradox is that I am placed in front of the camera, like a call to surrender, however hard it may be. Deep inside, I live an analogy: if the director offers his trust to his team, whom do we, as human beings, rely on?

#### **Sequence 2: The Man**

As power is seized, the dancer Joël Beauvois puts on a coat. During the filming of this sequence, I keep him from dancing. He doesn't really know what to do. I ask him to walk around, that's all. I'm looking for a form of frustration. I believe that human beings are almost like gods. Often, we are proud, our arms stretched out towards eternity. Yet we hold ourselves back, it's unbearable. What I bring to the screen is the part of me that I am angry with: the self-sufficient human being who destroys himself.

### Sequence 3: The Tracking Shot

This tracking shot is a sensitive image in its purest form. The installation created by Elsie Pomier and Rosanne Ahyi is a landscape of black clothes, the pathway from full darkness to luminous emptiness. Our common affection for Pierre Soulages is revealed. Initially, this sequence was to be paired with a voice-over text.

Reading Andrei Tarkovsky's manifesto *Sculpting in Time* in parallel with the editing sessions helped me take the step of a radical and unprecedented choice for me: sacrificing sound. A minute of silence. We are at the heart of our theme of mourning and aporia: this minute seems endless and yet, is it enough to take us beyond the 'outrenoir'?

### Sequence 6: The Mourners and The Bride

"All men are the same tear and come out of the same eye." writes Victor Hugo in *Ce que c'est que la mort*. Come the time of mourning, the mourners don't have tears; it's the music that cries.

The hum of the church boiler room I'm recording in seems to have been tailor-made for this scene. The aporia is strident and hazy. I sing in the heart of the night. When there is no more meaning, the sensitive remains. A breath, a silence, the shroud lowers. Mourning: transition from black landscape to white drapery. The bride enters, crowned with the thistles of sorrow. Now the icy images also weep: the shroud withdraws. An alliance can never be forged.

We believe, following Andrei Tarkovski, that when we touch a poetic image, we touch an absolute truth. These moments are beyond us. We are overwhelmed with the invisible.

Aporia, where will our help come from?

### Sequence 4: The Child

Going back to our roots is what this sequence hammers home. It is a tribute to photography, to the genesis of cinema, to innocence, to Eden. In a way, the origins of humanity send us encrypted messages, mysteries that we are invited to decipher.

### Sequence 5: The Woman in the City

Here humanity partially reflects the light. Partially only. This woman adorned with shards perceives the message sent by the child. Alone in this urban desert, she is confused. She tries desperately to receive this call.

Where am I? Who am I? The questions fly away, the answers drown.



sequence 3: the tracking shot





The film is based on and mainly refers to the cinema of Andrei Tarkovsky, the photography of Sarah Moon, the iconography of the Pietà and the painting of Pierre Soulages.





sequence 4: the child

# Biographies

**Estienne Rylle** expresses his poetry by creating films and music. He studied cinema in high school and musicology at the Sorbonne in Paris before launching his creative studio. He deploys his creativity as a director, composer, music producer and artistic director in the fields of music, contemporary art and fashion. The documentary he made about his father, the painter Fabrice Rebeyrolle, was selected at the Marché International du Film sur les Artistes Contemporains 2022. His short film APORIA, a cinematographic exploration centered on clothing, was selected at the Short Film Corner of the Festival de Cannes 2022. Today, Estienne Rylle views his creative explorations as an immersive and complete work of art, with a deeply spiritual and a collaborative dimension.

**Elsie Pomier** works closely with the expression of identity: clothing. A lecturer in fashion schools, she brings together technical, industrial, conceptual and sociological knowledge of fashion. As the host of the podcast *Qu'est ce que la mode ?* (What is fashion?), she meets up with those who, like her, participate in shaping our fashions. With a visual arts approach, she produces, exhibits, organizes exhibitions and integrates her clothes into cinematographic works, as the building blocks of a strong narrative.





### The blind photographer

**ESTIENNE RYLLE**  
 poncho vest: KORNERSTONE  
 pants: VICTOR PAO  
 shoes: REINHARD PLANK  
 neckless: INDRA EUDARIC  
 ring: JESUS 4LONSO



### The Man

**JOËL BEAUVOIS**  
 wool and silk coat: FRANCOISE HOFFMANN  
 sirwal pants: DERBY'S  
 belt: DERBY'S



### The Child

**LUC BRESSANT**  
 t-shirt: i SAVED THE FISH



### The Woman in the City

**CINDY BABIN**  
 long coat and dress: CÉLINE SHEN  
 visor: HELLOVE  
 jewels: INDRA EUDARIC



### The Mourners

**CINDY BABIN**  
 dress: CÉLINE SHEN  
 jewels: INDRA EUDARIC

**STEPHANIE MIJAJILOVIC**  
 dress and apron: CÉLINE SHEN  
 Bijoux: INDRA EUDARIC

**PRUDENCE MASSE**  
 long coat, dress and shoes: CÉLINE SHEN  
 jewels: INDRA EUDARIC



### The Bride

**HELENE LEDUC**  
 dress: FANNY SATHOUD  
 thistle crown: TAMARA POMIER  
 bracelet: INDRA EUDARIC  
 ring: INDRA EUDARIC





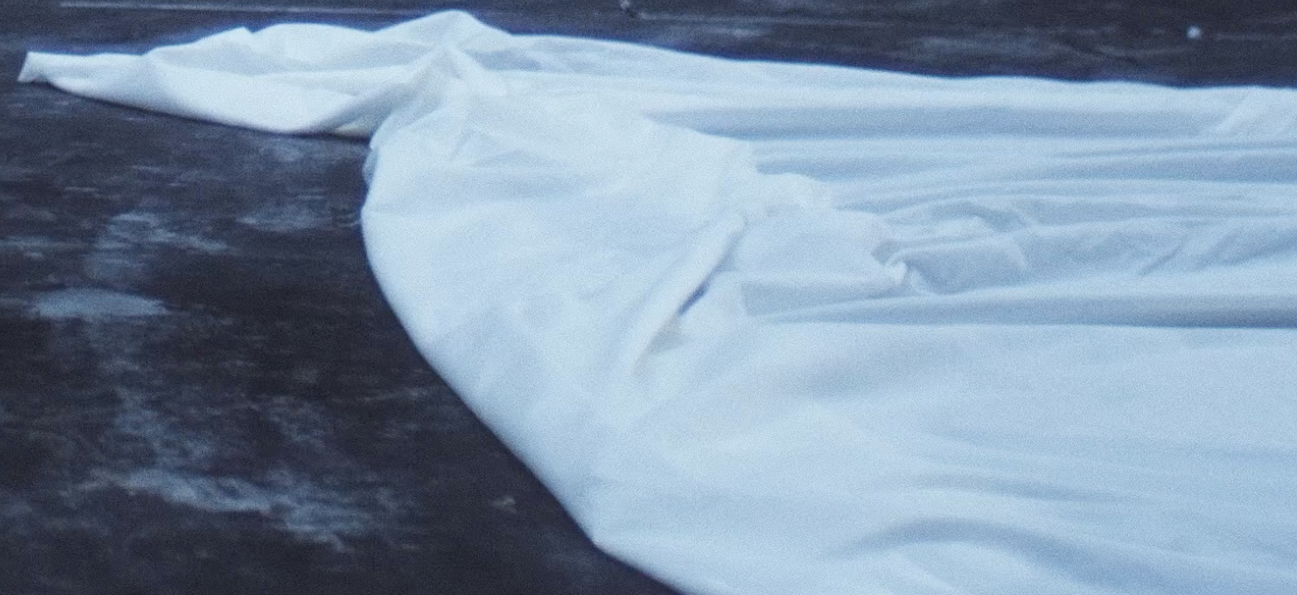
# Credits

blind photographer	ESTIENNE RYLLE
the man	JOËL BEAUVOIS
the child	LUC BRESSANT
woman in the city	CINDY BABIN
the mourners	CINDY BABIN
	STEPHANIE MIJAJILOVIC
	PRUDENCE MASSE
	HELENE LEDUC
the bride	
director	ESTIENNE RYLLE
screenplay	ELSIE POMIER
	ESTIENNE RYLLE
director of photography	ALFREDO SALAZAR
cinematographer	ALBAN ROBERT
scenography	ROSANNE AHYI
sculptures	JUNSEOK MO
makeup artist	CASSANDRE BRUNOIR
script	PAULINE TOMASI
editing	ESTIENNE RYLLE
color grading	ALBAN ROBERT
sound design	REMON JR & ESTIENNE RYLLE
music	ESTIENNE RYLLE
stylist	ELSIE POMIER
designers	JESUS 4LONSO
	DERBY'S
	INDRA EUDARIC
	HELLOVE
	FRANCOISE HOFFMANN
	I SAVED THE FISH /
	AH YOUNG SON
	KORNERSTONE /
	MAGALI CONFIAINT
	VICTOR PAO
	REINHARD PLANK
	ELSIE POMIER
	TAMARA POMIER
	FANNY SATHOUD
	CÉLINE SHEN
production	IMAGO DEI
	NUIT PURE













graphism @noemie.daval.design

**Contact**  
hello@estiennerylle.com

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