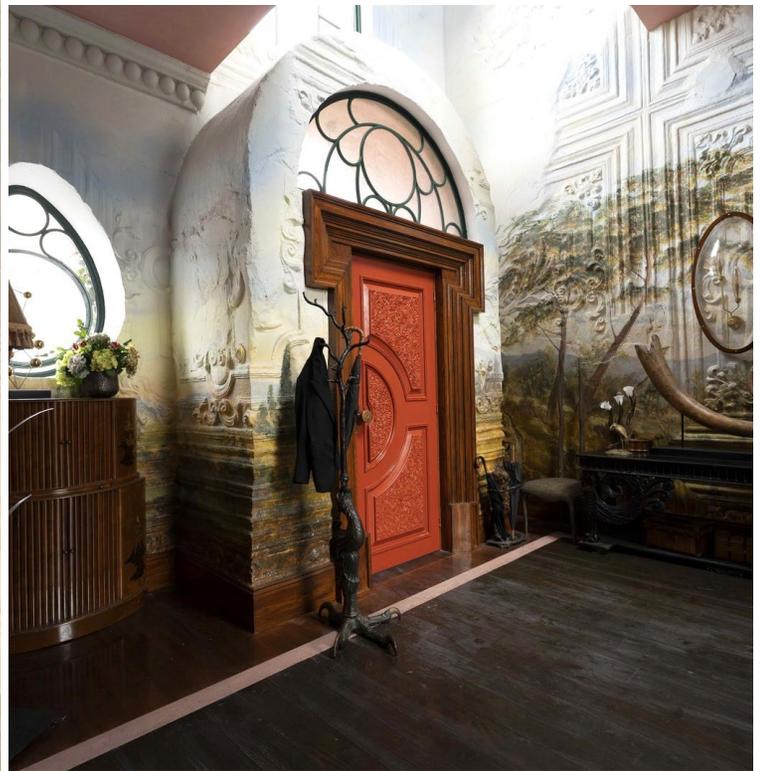


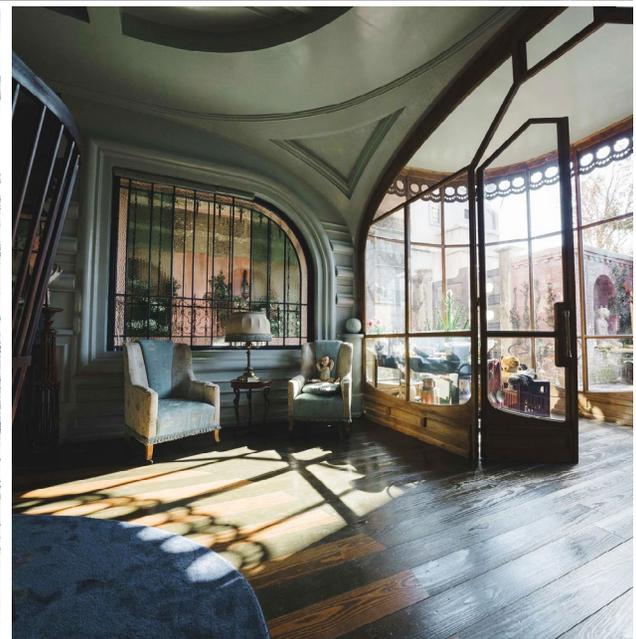


| DIRECTED BY YORGOS LANTHIMOS | SCREENPLAY BY TONY MCNAMARA |

| PRODUCTION DESIGNERS: JAMES PRICE & SHONA HEATH | SUPERVISING ART DIRECTORS: ADAM MAKIN & JAMES LEWIS | SET DECORATOR: ZSUZSA MIHALEK |



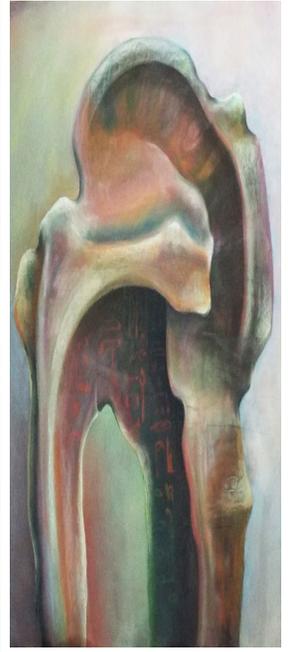






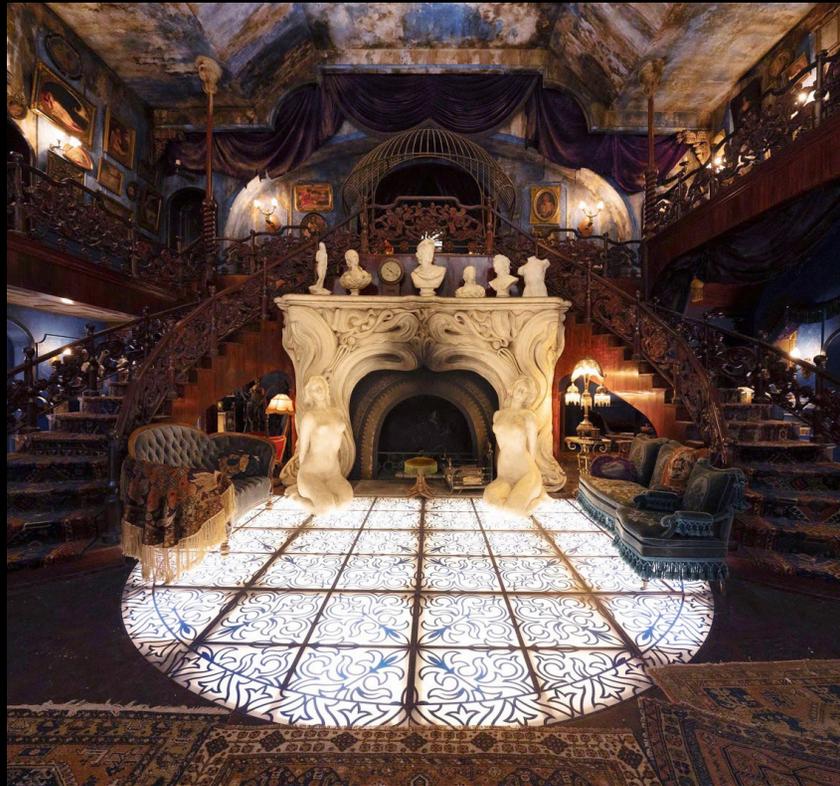




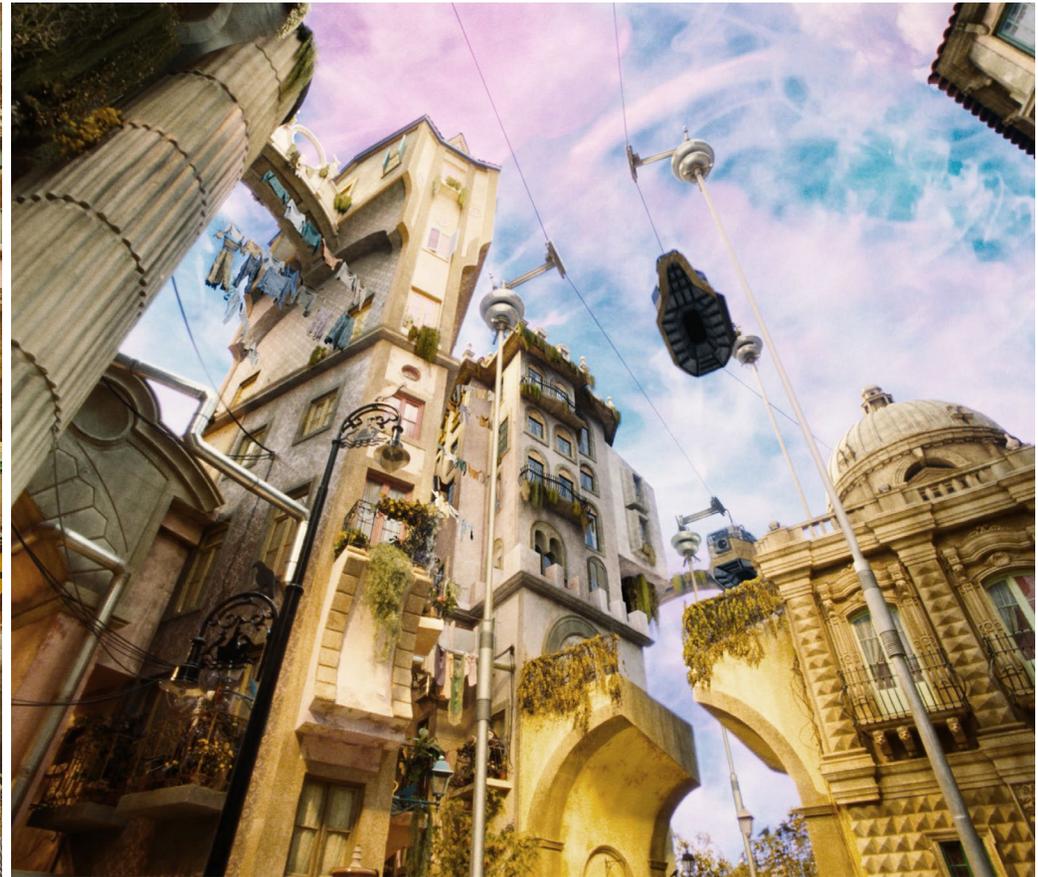
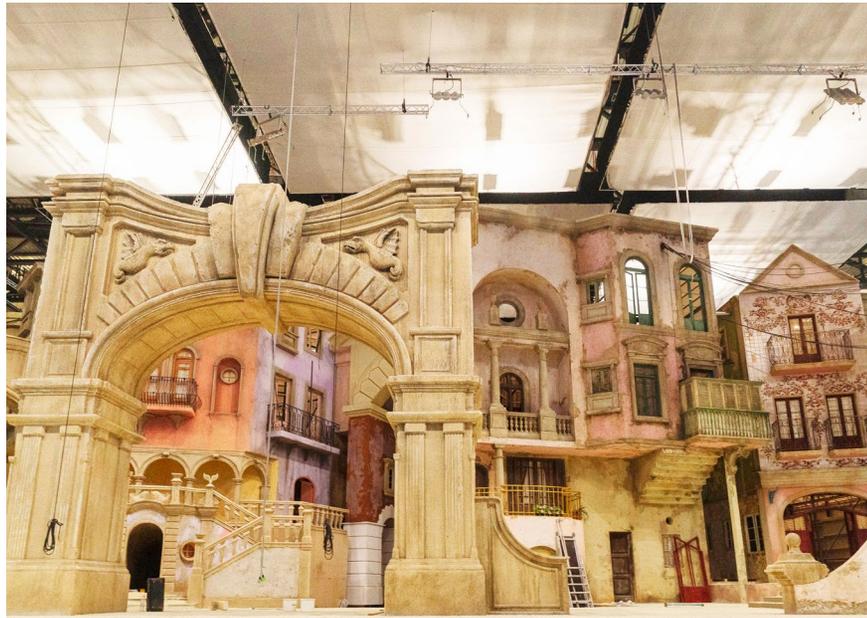
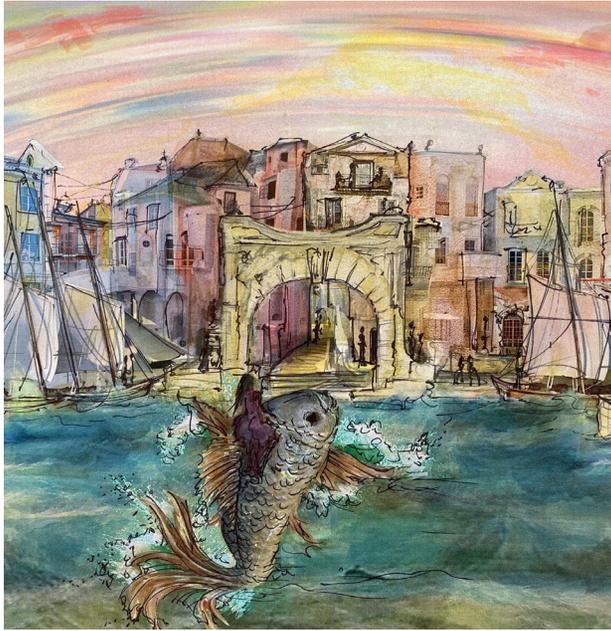


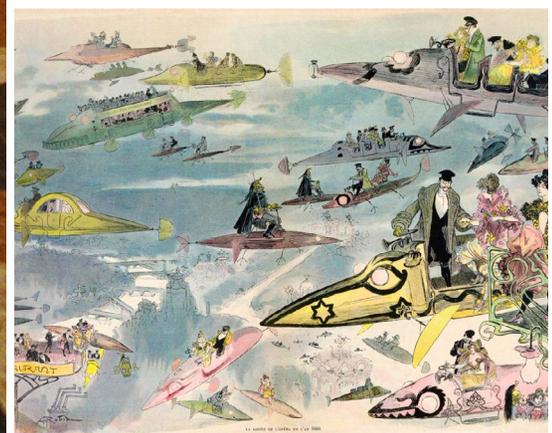








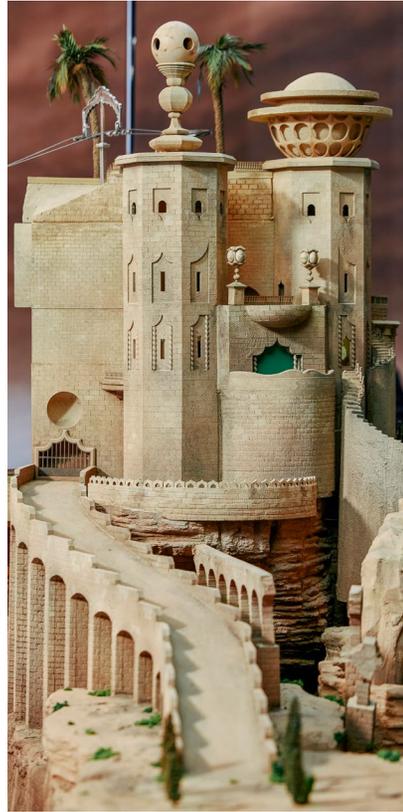








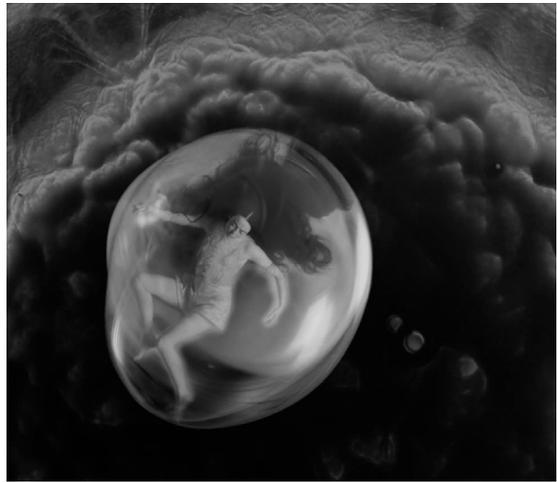








CHAPTER HEADINGS | TRANSITIONS BETWEEN - LISBON - SHIP - ATHENS - ALEXANDRIA - PARIS - LONDON



POOR THINGS

Supporting statement by Production Designers Shona Heath & James Price

Category: Major Motion Picture Fantasy

'Poor Things' is a 2023 retelling of Alasdair Gray's 1992 novel of the same name. The dark comedy fantasy follows Bella Baxter, a young woman who has been reanimated by an unorthodox scientist, as she travels across continents and evolves as an individual. Our brief was to tell this story in the style of a 1930's studio film, incorporating both contemporary film-making techniques and those from a bygone era.

An early challenge was when in time to place this story. We decided to deviate from the book because when it came to building our world, we asked ourselves 'if this surgical marvel is possible... then what else is?'. Staying somewhere in the 1890s but trying to un-define any era we came too close to. Led by the script, there had to be elements of wonder, the extreme, the beautiful and the ugly all together within each design. Bella's travels take her across five main locations: London, Lisbon, The Ship, Alexandria and Paris. We decided to build everything where possible to achieve stylistic consistency throughout these locations. Not only would the sets need to be composite, but they would also need to be immersive. We knew Yorgos had never shot on a built set before and if he was going to buy into our world then that was the only way.

Godwin Baxter's house was where we forged the design DNA for Poor Things. London street was built on the backlot with Baxter's entire house and garden as a composite set. The street went from three story buildings that diminished in scale over 300ft. His profession as a maverick surgeon informed the house: details, textures and colours were taken from 1900's medical illustrations. Incorporating padded floors, quilted walls and painted horizons, we imagined how Baxter would prepare the house for Bella knowing she had the mind of a child. We wanted Bella to appear small in this sheltered world, so the chairs are oversized and the beds too high. We can see her for the child she is inside rather than the woman she appears to be.

This world had to feel big enough for Bella to get lost in. The Ship had two levels, winding corridors, cabins, restaurants and an 80ft X 36ft curved LED sky backdrop. Lisbon was so immense the buildings touched the 65ft high lighting rig. Paris equally, was a city complete with its own Cathedral, Theatre, Cafe and Brothel. On the other end of the scale, Alexandria, The Ship, Alfie's House and Tower Bridge were built as beautiful miniature models. Realising Alexandria effectively was perhaps the biggest challenge we had but, in the end, the blend of handmade miniature and real-size interiors became the epitome of the Poor Things aesthetic. We felt the combination of all these elements gave Bella's world outside of London an otherworldly, dreamlike quality.

It felt appropriate using scale in this way as we often looked to Alasdair Gray's graphic illustrations for reference with their cartoon-stacked cityscapes and giant puppet-like people. The illustrations of Albert Robida and paintings of Hieronymus Bosch also lent humour and absurdity to our designs. Particularly influencing the Chapter Heading sequences where we playfully envisioned how Bella would travel from place to place, maybe by fish, eyeball bridge or on a flaming crepe suzette.

We believe something visually new and unique has been born and we could not be prouder to have been part of it.