



**"A FEARLESS
TAKEDOWN OF ABSURD
BEAUTY STANDARDS"**
SCREEN RANT



THE SUBSTANCE

A FILM BY
CORALIE FARGEAT



TORONTO
INTERNATIONAL
FILM FESTIVAL

DEMI MOORE
MARGARET QUALLEY
AND DENNIS QUaid

**"AN INSTANT
BODY-HORROR
CLASSIC"**
DAVID FEAR, ROLLING STONE



IN CINEMAS
SEPTEMBER 20

MUBI PRESENTS A WORKING TITLE PRODUCTION A BLACKSMITH PRODUCTION
"THE SUBSTANCE" BY CORALIE FARGEAT STARRING DEMI MOORE
MARGARET QUALLEY AND DENNIS QUaid DIRECTED BY CORALIE FARGEAT
EXECUTIVE PRODUCERS JEROME ELTABET VALENTIN FERON PRODUCED BY STANGLAS
REYDELLET WRITTEN BY BENJAMIN KRAČUN BSC
EDITED BY NICOLAS ROYER ALEXANDRA LOEWY
PRODUCTION DESIGNER CORALIE FARGEAT TIM BEVIAN ERIC FELLNER
COSTUME DESIGNER CORALIE FARGEAT



THE SUBSTANCE

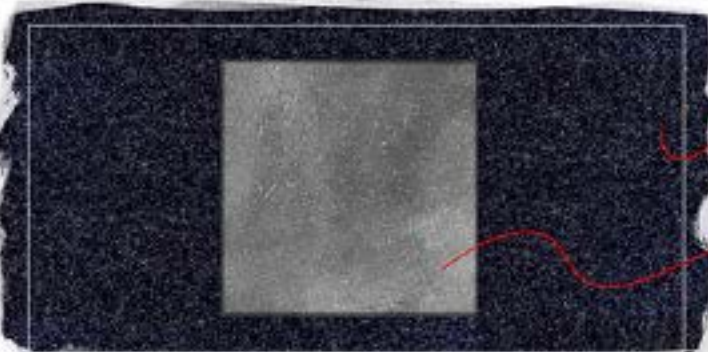
In many ways, the film was extraordinary, both in its making and its purpose. As Demi Moore remarked at the end of the Cannes screening:

“It was intense, I'm exhausted!”

80 % of the movie was shot at the Epinay sur Seine sets, built in 1913. The exteriors were filmed on the Côte d'Azur and in the Paris region. Overall 110 days of shooting were required, 60 of which were devoted to the main apartment and almost 30 of these days worked only with a reduced crew, dedicated to macro and ultra-tight shots, nicknamed ‘the Lab’.

I will let you discover the work provided by the Artistic Department in the next pages, hoping that they will reflect the extreme commitment of the teams on this extraordinary project, led from start to finish by Coralie Fargeat.

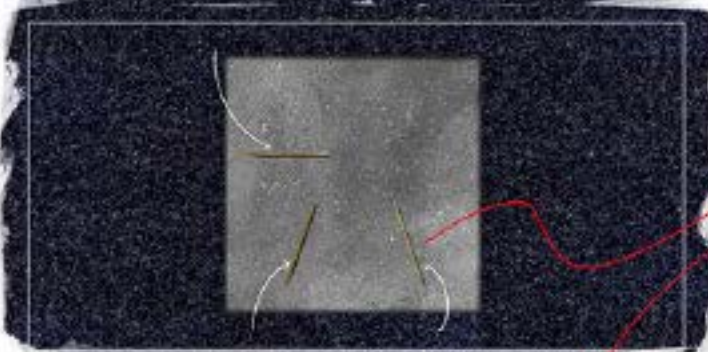
WALK OF FAME



①

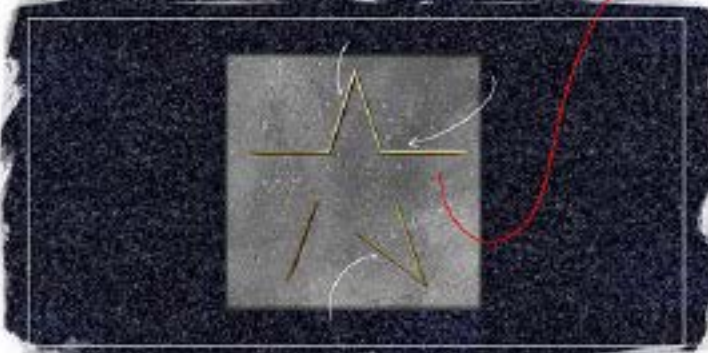
PLAQUES ENVIRONNANTES
DEJA SCELLÉES

BETON PLUTÔT LISSE
UN PEU DE SABLE/TERRE?

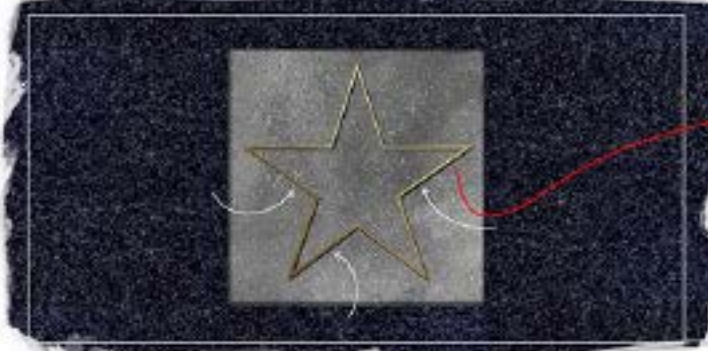


②

DES MAINS VIENNENT
PLACER DES BANQUETTES
L'ALUMIUM QUI FORMENT
PEU À PEU ...



③



④

UNE ÉTOILE
HERMÉTIQUE



⑤

LA LETTRE "E" EST
POSÉE INDIVIDUELLEMENT



⑥

SUIVIE DES LETTRES
L-I-S-A



⑦

POUR FORMER
"ELISABETH SPARKLE"



⑧

SUIVI DU MACARON
LOGOTYPÉ D'UNE
CAMERA

WALK OF FAME



9 ON VIENT ENSUITE APOSER NOTRE ÉTOILE ROSE

→ DANS LA FICHEL
C'EST COMME SI ON VENAIT EMPANIMER LES LETTRES DÉJÀ
→ EN MISE EN ŒUVRE
ON RÉGULE LES LETTRES PAR UNE PLAQUE IMPRIMÉE COMPRENANT LETTRES ET MACROÛ



10 ON A DONC :
LE CADRE EN BAGUETTES LAITON

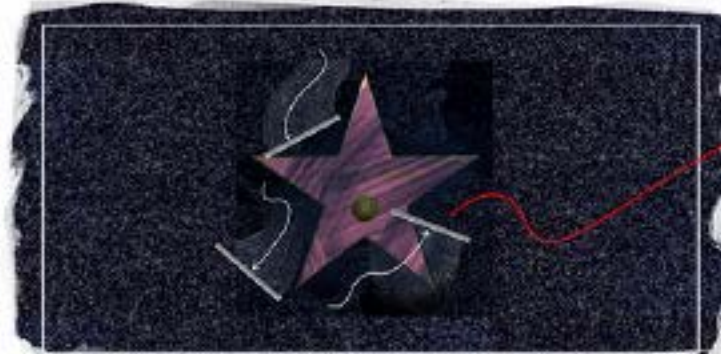
UN BLOC COMPLET CIMENT ROSE + LITRES & MACARON DORÉS



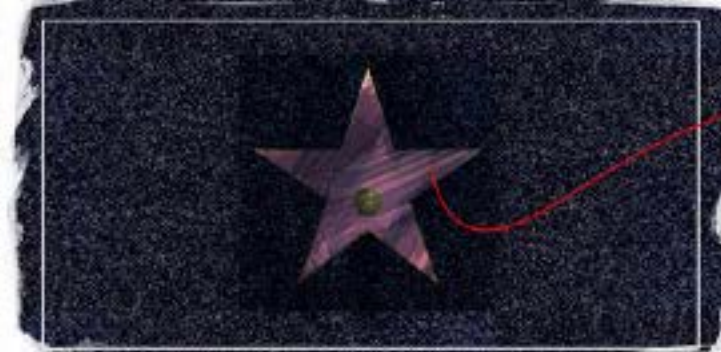
11 ON VIENT ENSUITE COULER UN BÉTON NOIR / GRIS BLEUÛT DANS LE NÉGATIF DE L'ÉTOILE



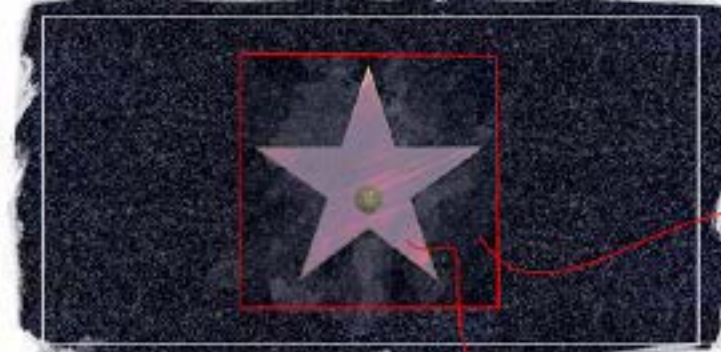
12 JUSQU'À LE REMPLIR



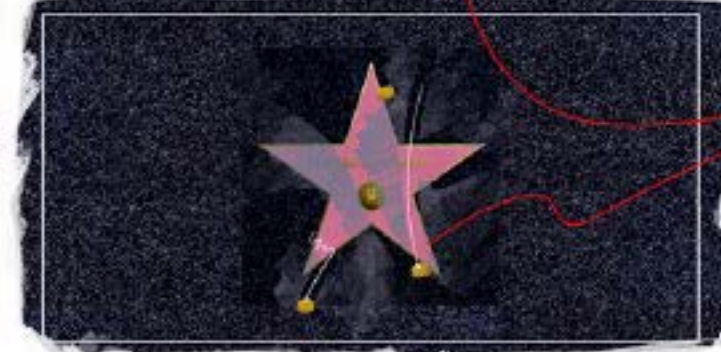
13 DES MAINS VIENNENT ALORS NIVELER LE BÉTON COULÉ À L'AIDE DE RÈGLES



14 CE QUI LAISSE DES TRACES SUR L'ÉTOILE



15 **CUT TO**
CAMÉRA LOCKED
EFFET CONTINUÛ MÛR
DANS LA MISE EN ŒUVRE
ON SUPPLANTE LE TOUT PAR UNE UNIQUE PLAQUE IMPRIMÉE À LA FINITION PARFAITE



16 RACCORD TRACES SÉLÉNÉES QUI LAISSE UN DÉPÔT POUSSIERE SUR LE TOUT, QU'ON VIENT ÉPANCHER

WALK OF FAME

DECOR

n° 1

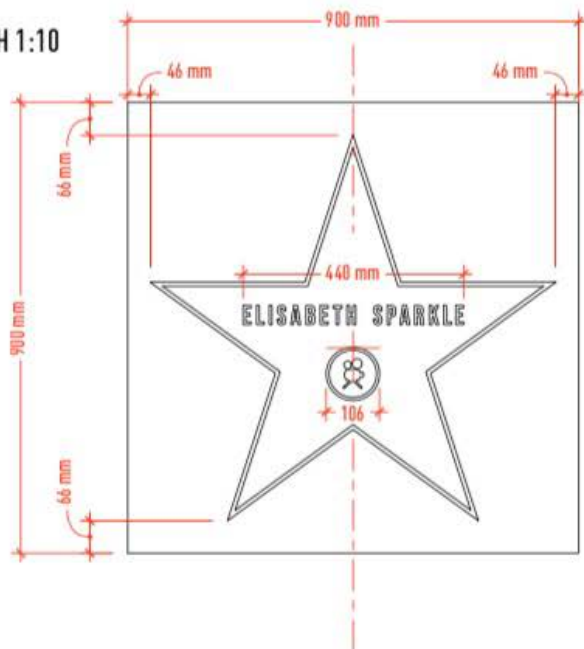
WALK OF FAME PLAN DALLE ETOILE ELISABETH

ECH 1:1

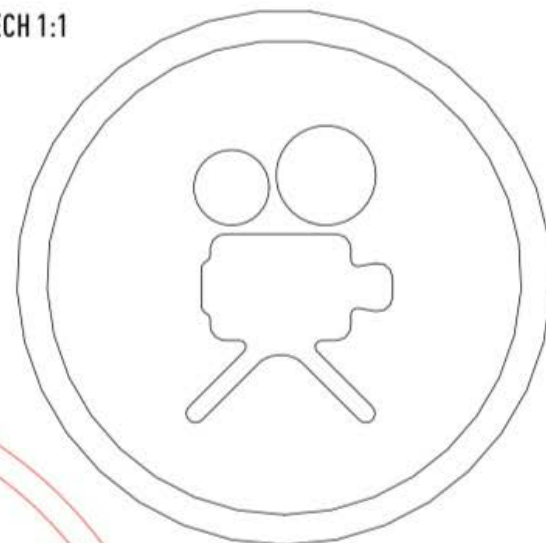
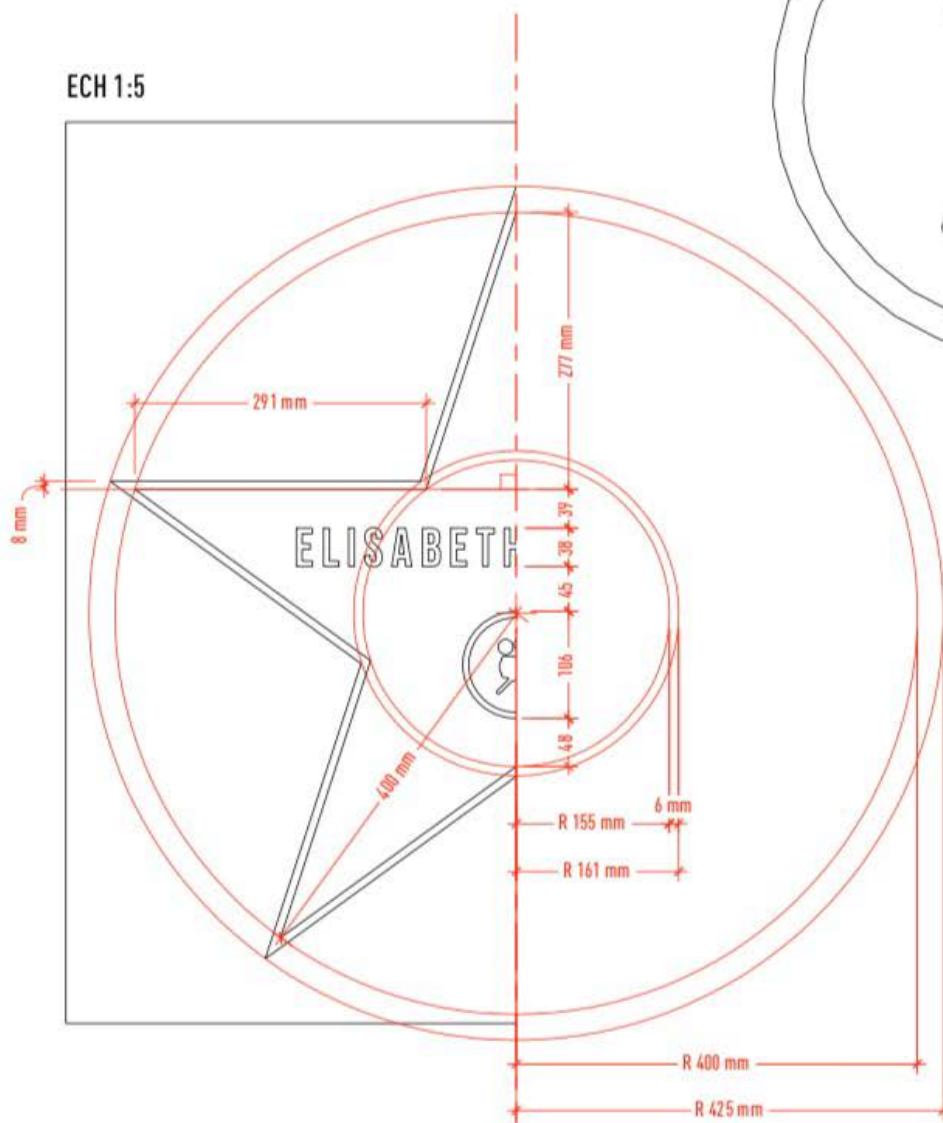
EN COULEUR & TEXTURES



ECH 1:10



ECH 1:5



THE SUBSTANCE

A GOOD STORY / UNIVERSAL / WORKING TITLE

Réalisation: CORALIE FARGEAT

Décors: STANISLAS REYDELLET

1er ass. déco: Arnaud DENIS, Nathalie VAISSE

Décor: WALK OF FAME

Dessin: PLAN ETOILE

Nota: #

Lieu: EPINAY Plateau E

Dessin de: Thomas

Ech: 10e/
Unité: 5e/1:1
Format: A3
MM

Date: 23/05/22
Rév: 0

N° DECOR

1

N° PLAN

01-01

THE SUBSTANCE



YOU ACTIVATE

ONLY ONCE

THE SUBSTANCE

E Sparkle's apartment is a character in itself. Coralie wanted it almost out of time without a marked architectural style (our references cover the 50s to the 90s) as if it were out of the city with a feeling of overhang through the huge bay window.

This bay window was part of the initial specifications, like the connection of the spaces by means of an interminable corridor, Coralie having precisely in mind a series of shots that she wanted to be able to film there.

Based on a very orthogonal plan that she had sketched for us, we began to grope around to gradually introduce large curves such as, in anticipation of her often radical style of choice of lenses (from 12 to 120mm without using too many intermediaries), differences in floor and ceiling levels that were going to be filmed very often.

Coralie imagined the bathroom as the simplest possible, almost lambda, which made me wonder about the treatment of the rest of the apartment, which had to be like the tail of Elisabeth's career. In a clinical approach to space (as a technique, the whole having to present many mobilities), it quickly came to my mind a uniform treatment of the space using white earthenware as Jean-Pierre Raynaud, a contemporary French artist from the 80s, used on all of his works.

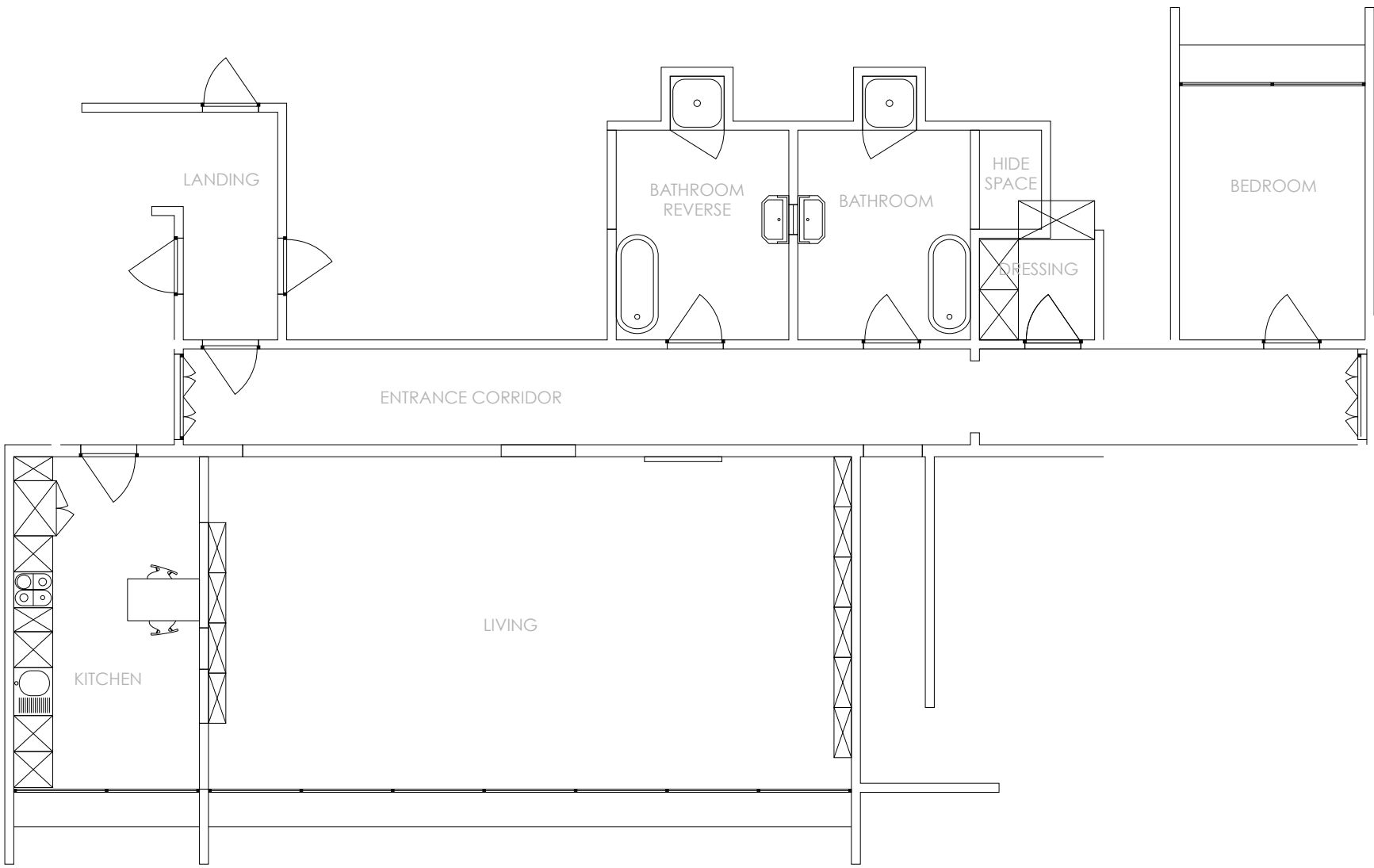
This set included in-depth reflection on the technical treatment of the discovery, background of the set but with a physical billboard between (as requested by Coralie) and, as well as the exploration of alternative solutions.

Coralie didn't want to shoot on key screen/VFX and she wanted the billboard to be physical. Therefore, with the constraint of a physical object between the background and the set, we pushed the thinking on 2 options :

- A camera-synchronized LED wall, which was quickly discarded due to its cost and technical constraints.
- Printed day and night backdrop, combined with occasional VFX retouching if necessary.

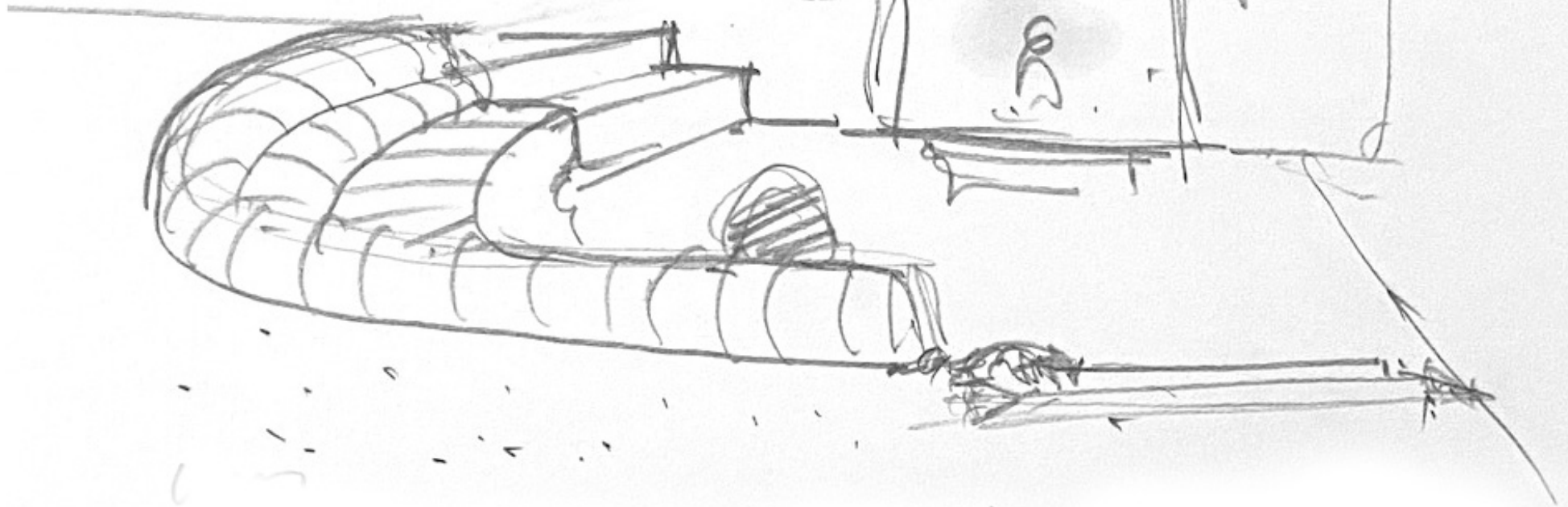
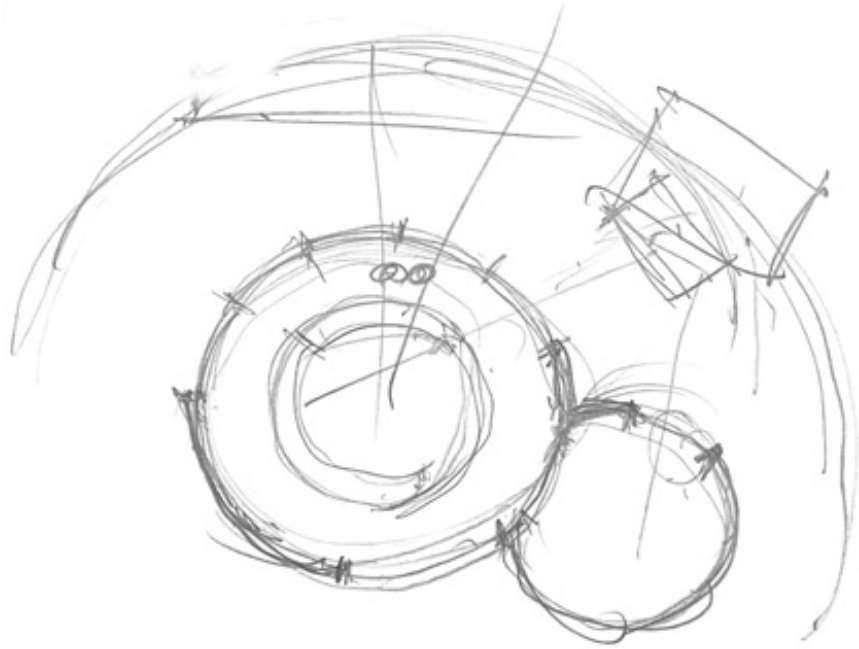
In the end, the latter option was chosen and worked perfectly, offering the camera considerable freedom of movement.

Elisabeth's flat #1

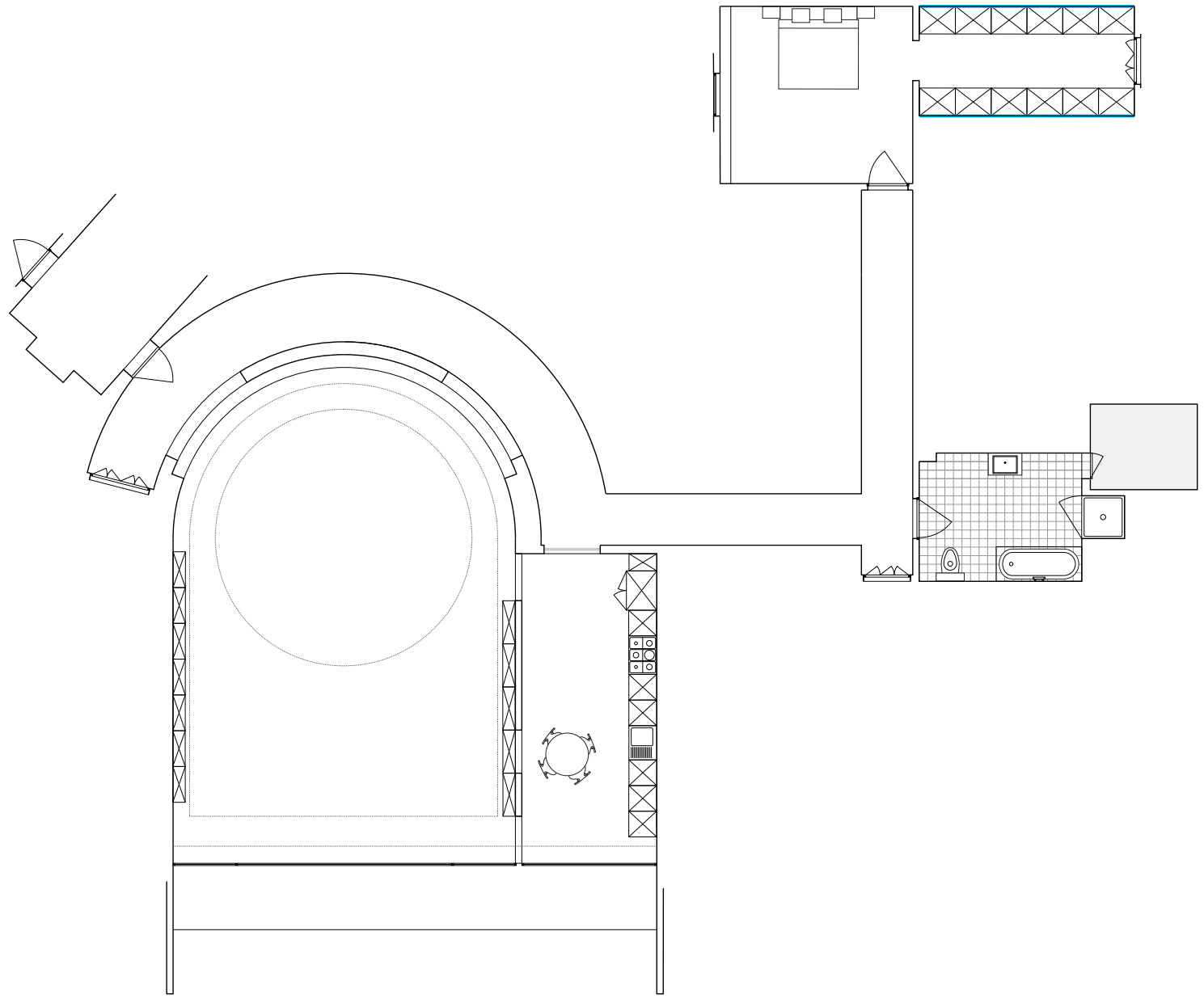


BILBOARD

First sketches



Elisabeth's Flat #21, still Work in Progress

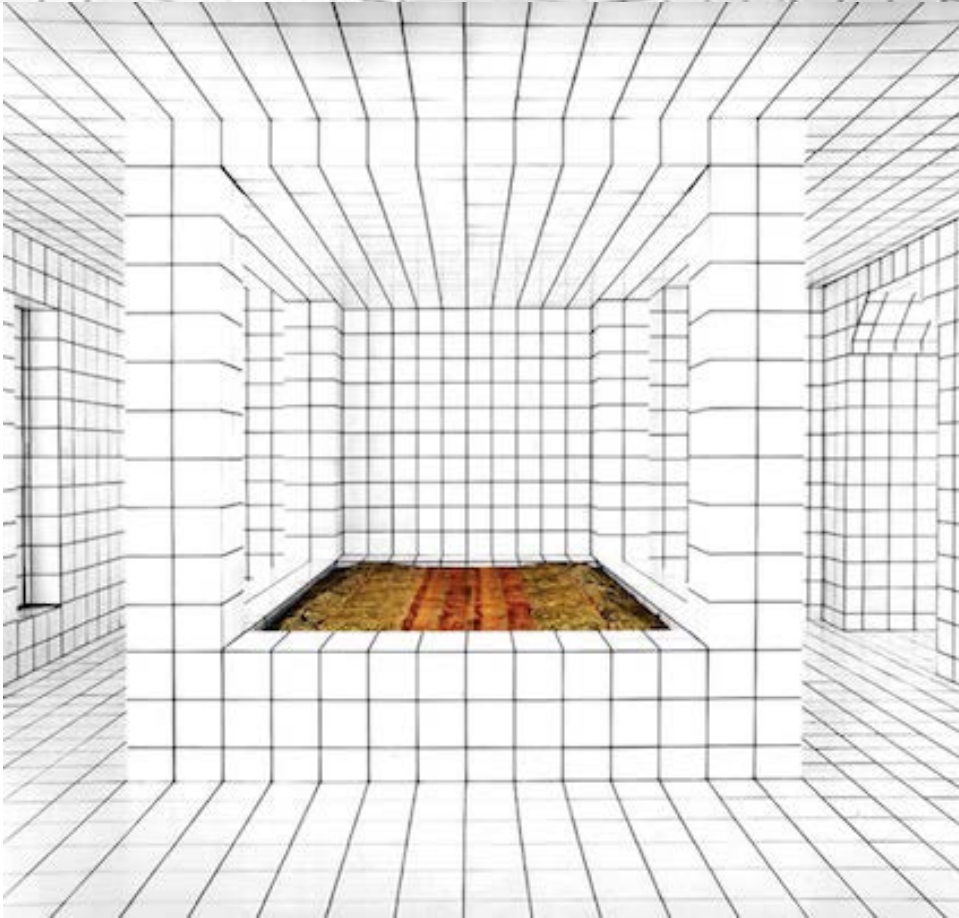


Elisabeth's Flat first refs





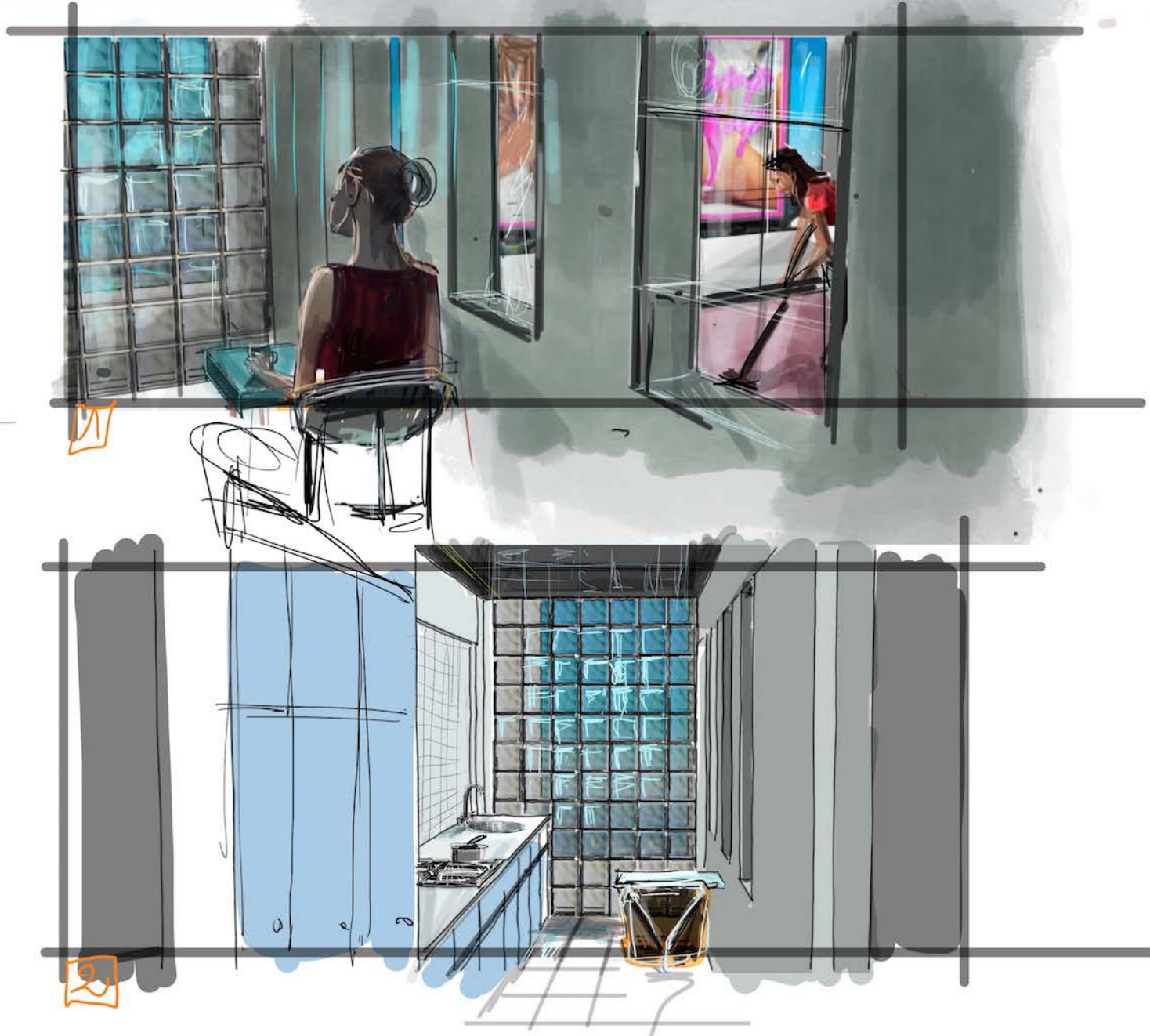
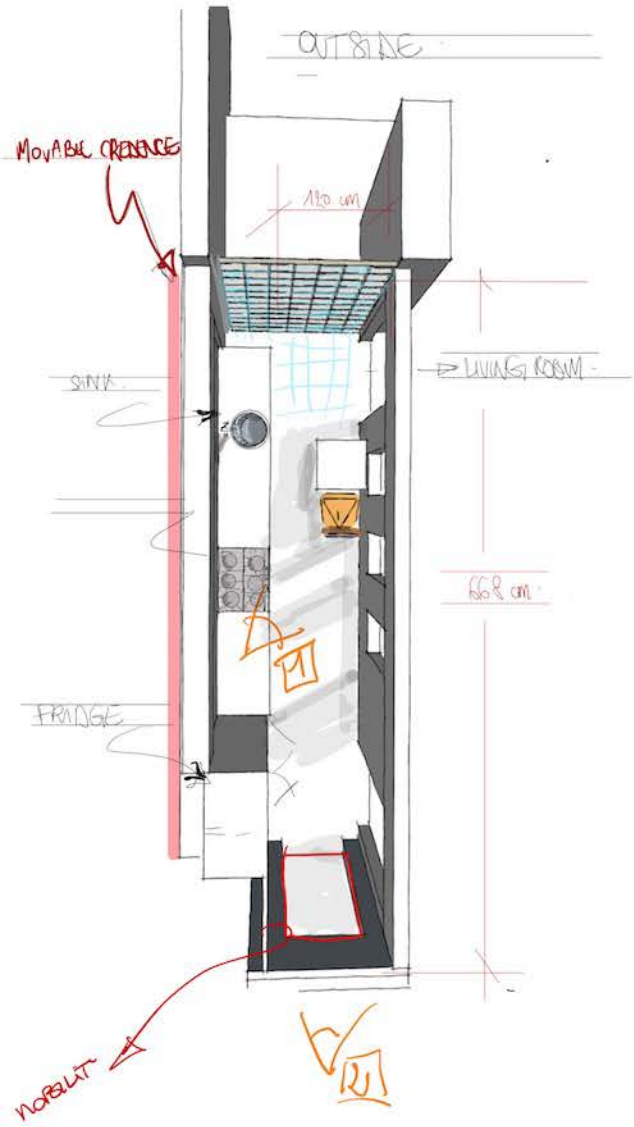




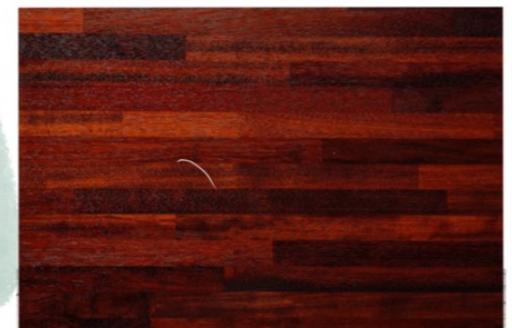
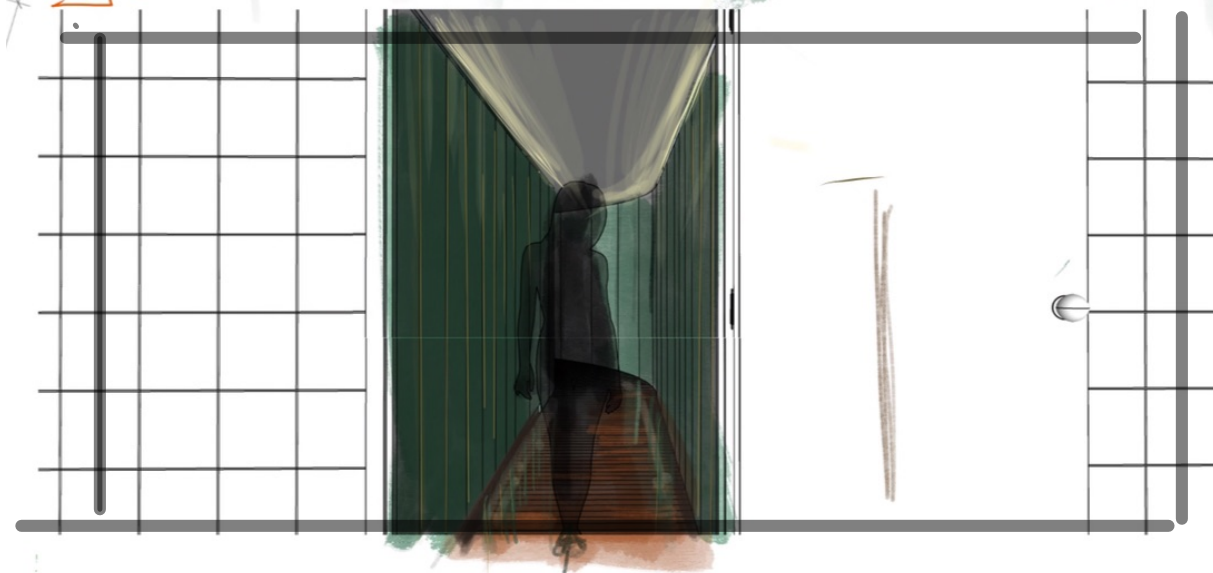
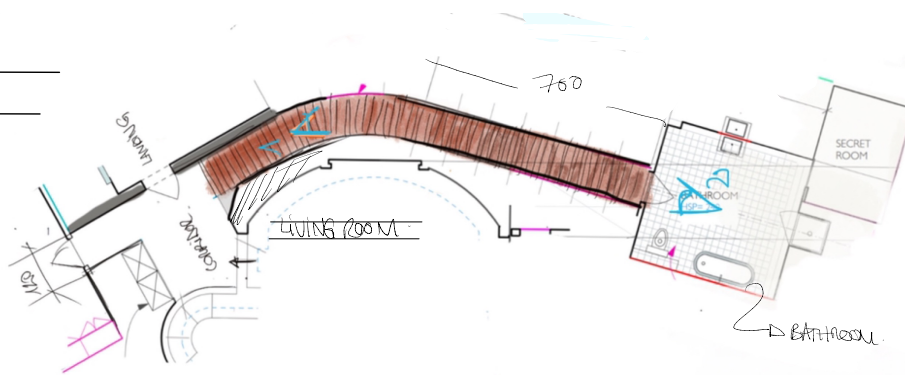
LIVING ROOM



ESQUISSE CUISINE / V36 F



BATHROOM COLLISOR.



First sketches

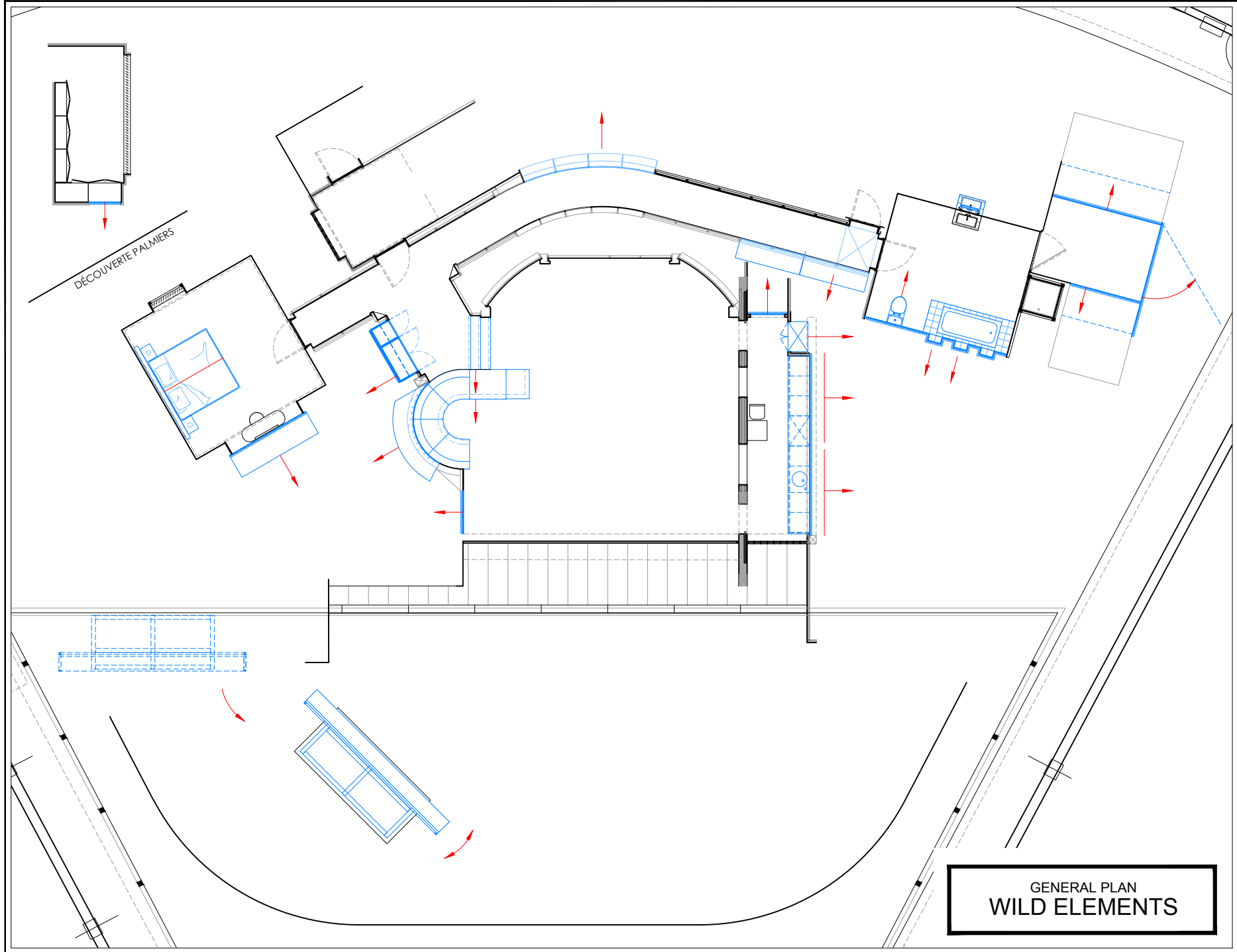


RECHTANGELSES SPALE DE BAIN

▷ PORTE SECRETE



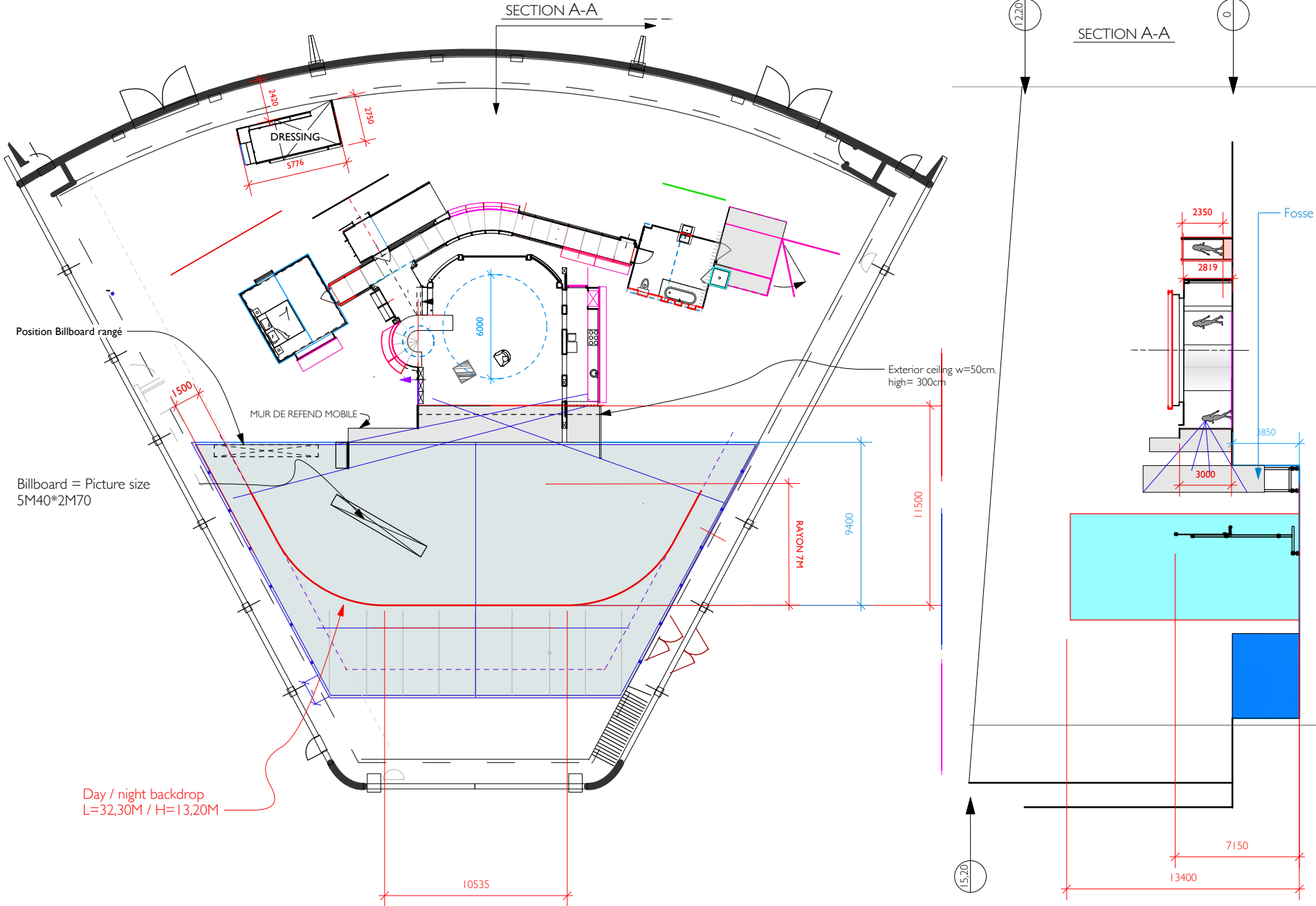
Elisabeth's Flat #38, Final ground plan



The Substance	SET: ELISABETH'S APARTMENT	PAPER SIZE: A3	SCALE: 1:100	UNIT: MM
	DETAIL: GENERAL ISOs	DATE: 18/03/2022	DRAWING NUMBER: 80-01	
PRODUCTION: GOOD STORY PROD	TITLE: WILD ELEMENTS			
DIRECTOR: CORALIE FARGEAT	LOCATION: STAGE F - EPINAY			
PRODUCTION DESIGNER: STANISLAS REYDELLET	ART DIRECTOR (DRAWINGS): -			FILE: 80_00_EA_GENERAL_2022_03_18.dwg
	DRAWN BY: KRYSTELL MORANTIN			

Elisabeth's Flat projected on the stage

ROSCO BACKDROP //// BUILT BILLBOARD



Projet	TheSubstance	DECOR : ELISABETH'S APARTMENT	DECOR: Studio EPINAY _ Plateau F	ECHELLE: 1/200 ème
Production	Good Story Prod	N°dossier/ 80_11	DESSIN: PLAN IMPLANTATION DECOR ET DECOUVERTE PLATEAU F	UNITE: MM
Réalisé par	Coralie FARGEAT	Version	361	FORMAT: A3
			PLAN ET COUPES TRANSVERSALES	PAGE

Day / night backdrop
L=32,30M / H=13,20M

THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE



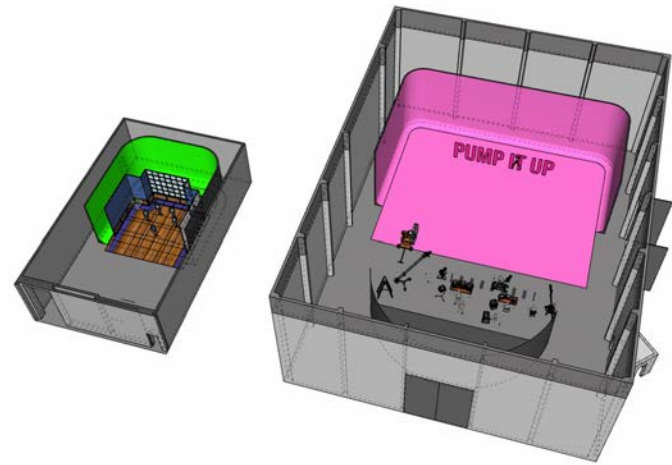
YOU STABILIZE

EVERY DAY

SPARKLE YOUR LIFE



**SPARKLE
WITH YOUR LIFE**
ELISABETH



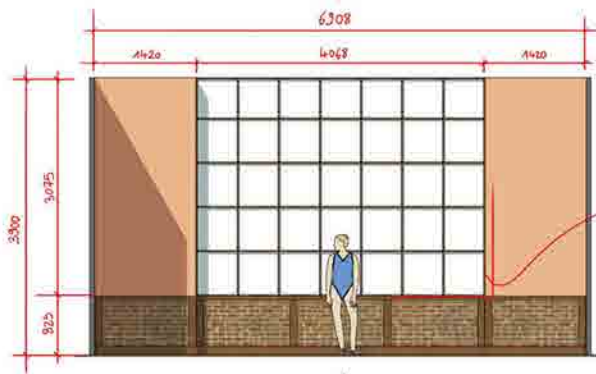
DECOR

n° 2.1

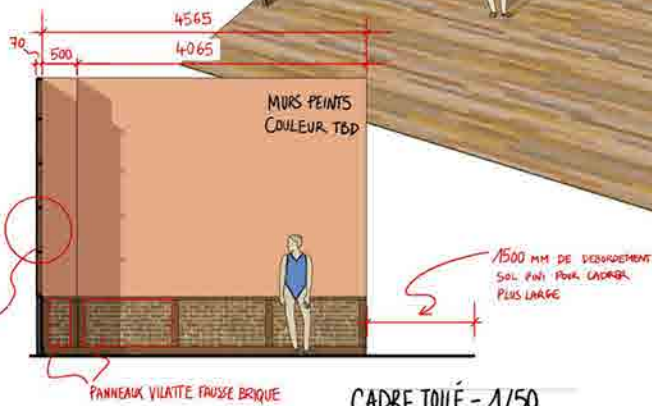
SPARKLE YOUR LIFE



ELEVATION SPARKLE - 1/50

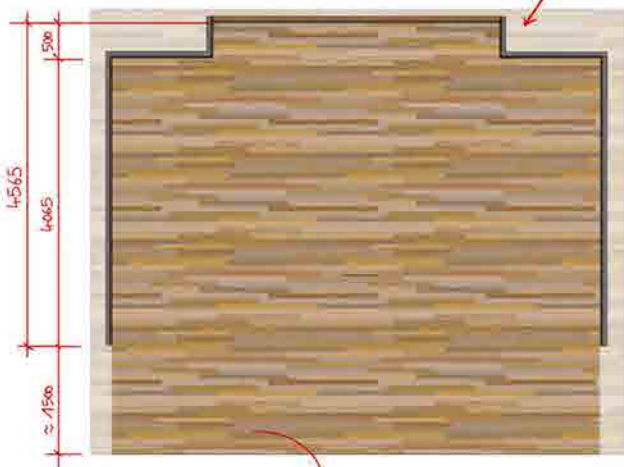


COUPE AA' - 1/50

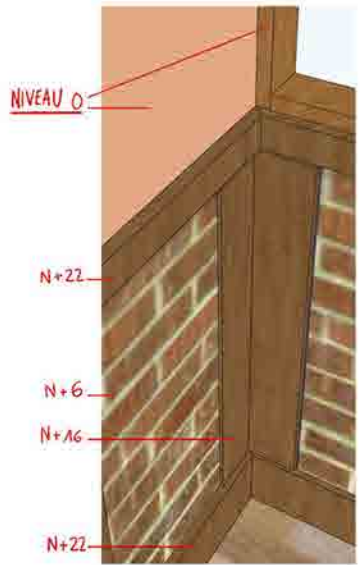


PLAN SPARKLE - 1/50

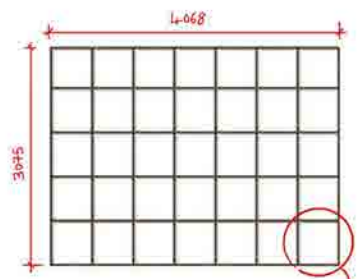
ON POSERA LE DÉCOR SUR NOTRE LINO, SOL QU'ON REUTILISERA POUR IMPLANTER LE LATE NIGHT SHOW



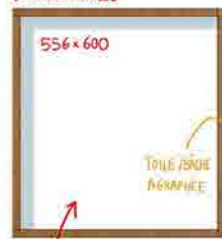
LINOLEUM EFFET PARQUET A DEFINIR



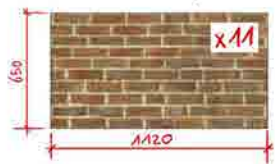
CADRE TOILÉ - 1/50



1/10
DETAIL CARRÉ

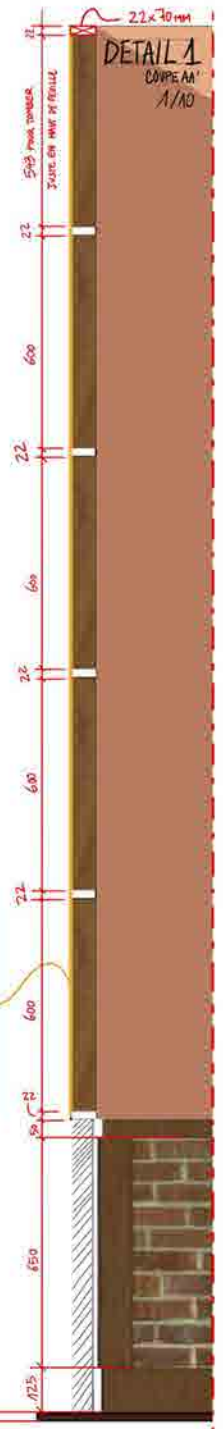


VILATTE FAUSSE BRIQUE 1/20



BESOIN AU TOTAL DE 4 (+1) PANNEAU DE FAUSSE BRIQUE = 5

PLANCHER AGGLO + LINO



THE SUBSTANCE



YOU SWITCH

EVERY SEVEN DAYS WITHOUT EXCEPTION

PUMP IT UP



with Sue



**PUMP
IT UP**



**PUMP
IT UP**

THE SUBSTANCE



THE SUBSTANCE



HARVEY



THE SUBSTANCE



MENS ROOM First refs



MENS ROOM First sketches

Toilettes Hommes

effet miroir reflexif
à voir si il est
en latéral



importance
de faire un

point de vue
legèrement désaxé

MENS ROOM Scout



THE SUBSTANCE



**REMEMBER
YOU ARE ONE**

THE SUBSTANCE

The "Corridor's TV" set required special attention to meet technical, narrative and symbolic requirements.

It had to reflect Elisabeth's past glory, her fall, Sue's sudden rise, and offer the perfect dimensions for the final, jubilant explosion of the monstrous figure of Elisasue.

Without going into detail about the graphic work on the show's posters, which evoke several seasons, the set also represented a major spatial challenge.

It had to represent a large complex of TV sets, and ensure the connection between several spaces:

- the Sparkle Your Life set,
- the men's toilets (essential for the scenes with Harvey),
- the Pump It Up and NYE sets.

A major technical constraint was also to ensure the efficient projection of fake blood during the movement of Monstro/Elisasue - around 700 gallons, or 2,500 kg.

Refusing any VFX solution, Coralie wanted as long a corridor as possible. The configuration of the set allowed us to feat in reaching 41 meters, not one meter more.

One strong reference Coralie had in mind for the corridor was the oppressive corridor of The Shining for the way it creates an overwhelming space for the character, and the set assumes a reference to the carpet without reproducing it identically.

You can discover some of the graphic research on the following pages.

The constraints associated with high-pressure fluid projection and the actress's movements led us to integrate the light sources directly into the set. We also had to think hard about integrating the SFX.

We had to raise the entire set by around 90 cm and work the surfaces to optimize the flow of fake blood.

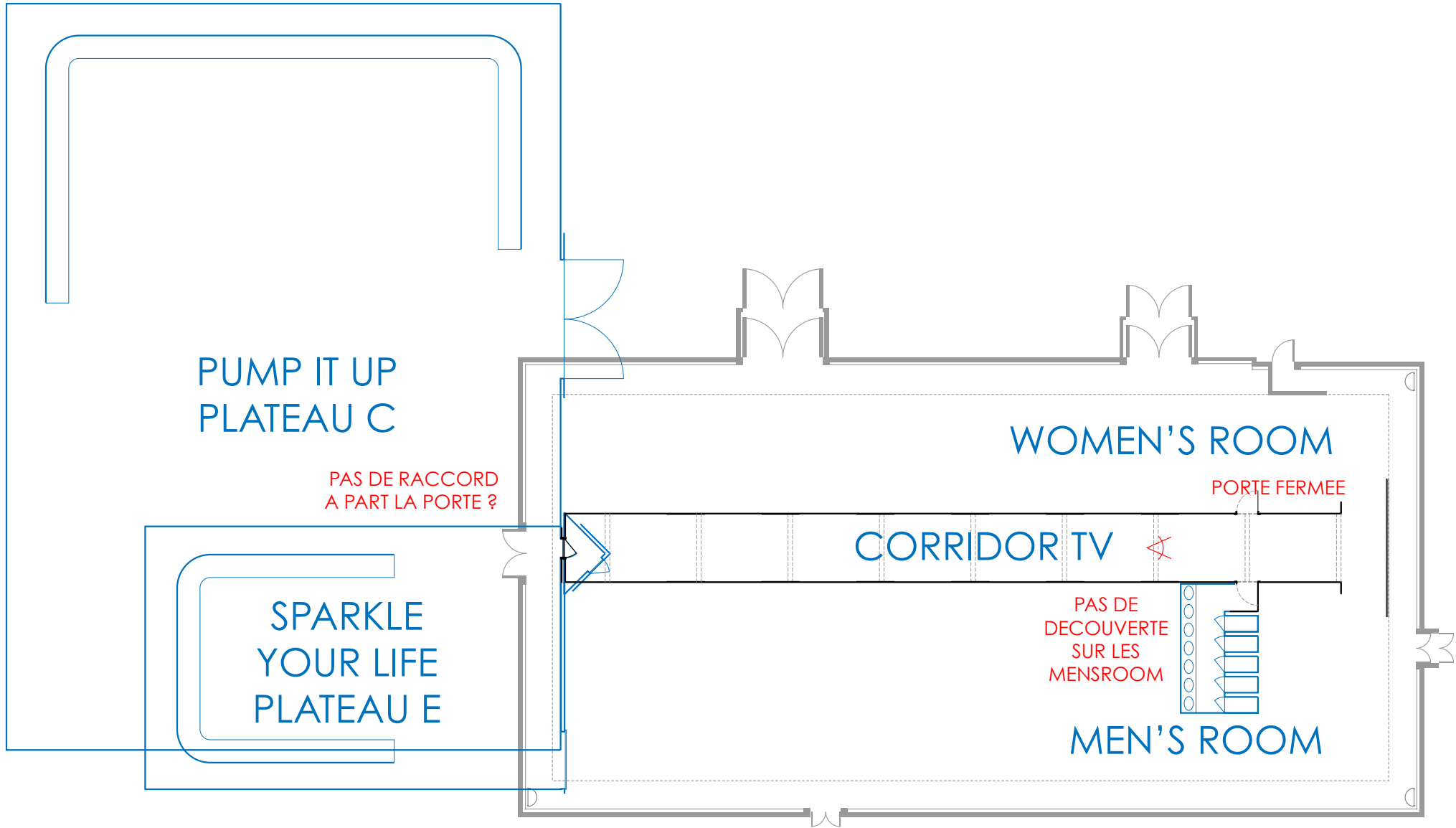
This network of flows and mechanical principles enabled us to transport the 2,500 kg of fake blood throughout Monstro's deambulation without imposing excessive weight on the actress. All this machinery and its integration were developed in collaboration between the art department and SFX.

TV CORRIDOR

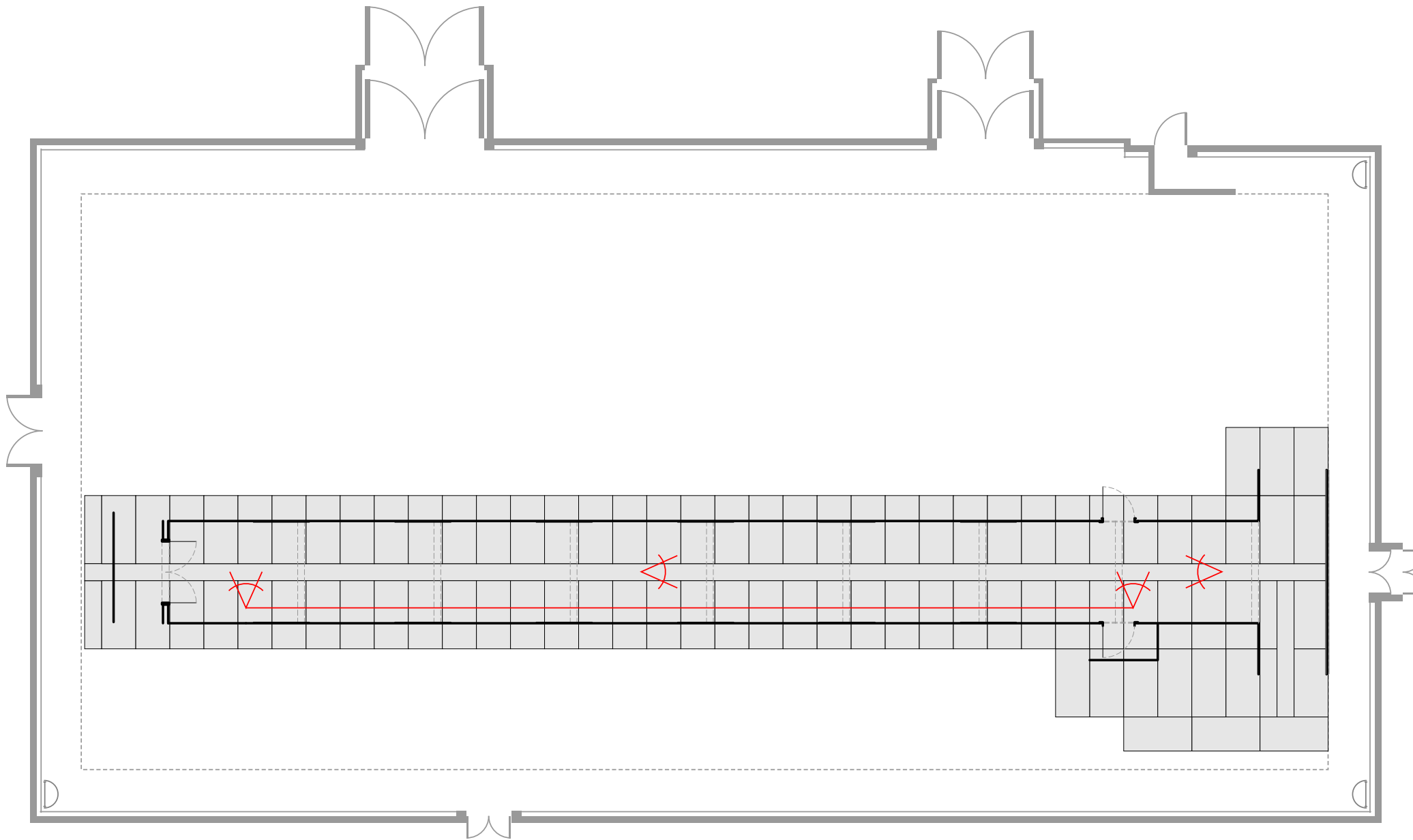


Image from Coralie's first lookbook

TV CORRIDOR



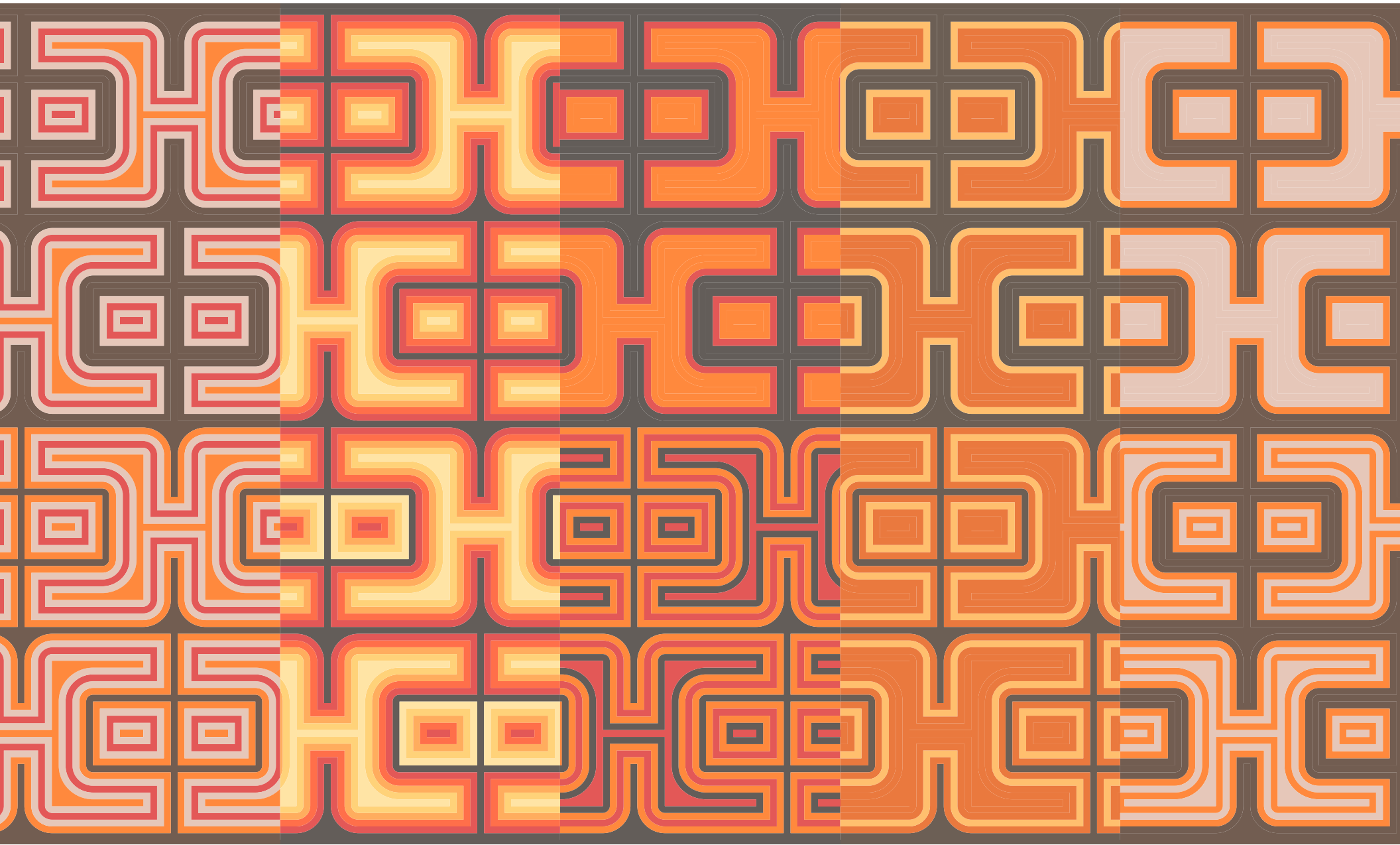
TV CORRIDOR



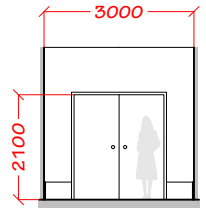
TV CORRIDOR



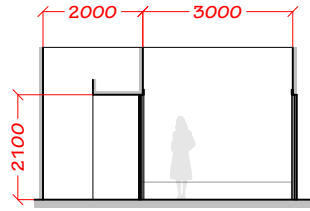
TV CORRIDOR



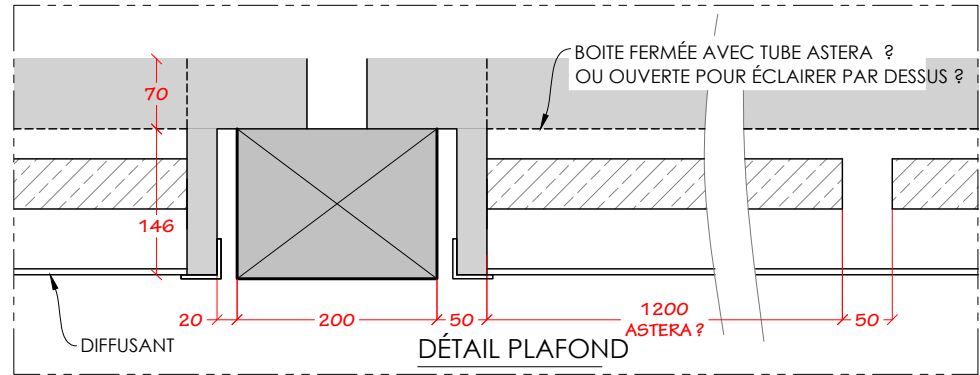
TV CORRIDOR



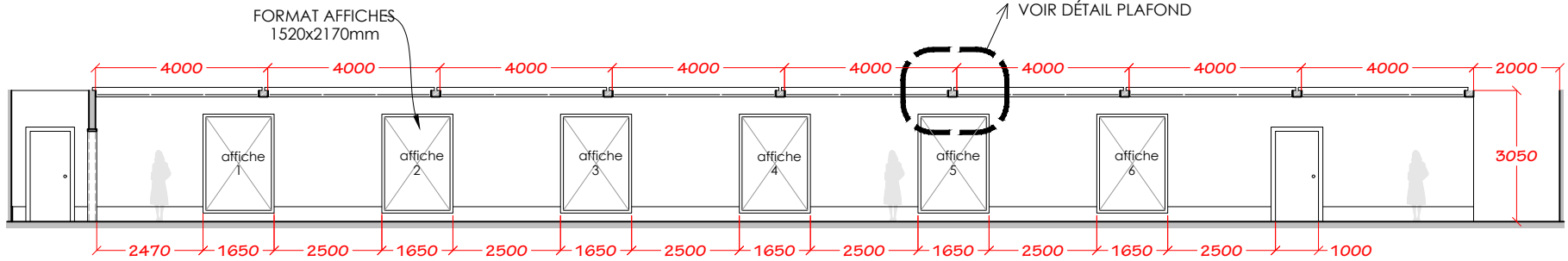
COUPE A-A



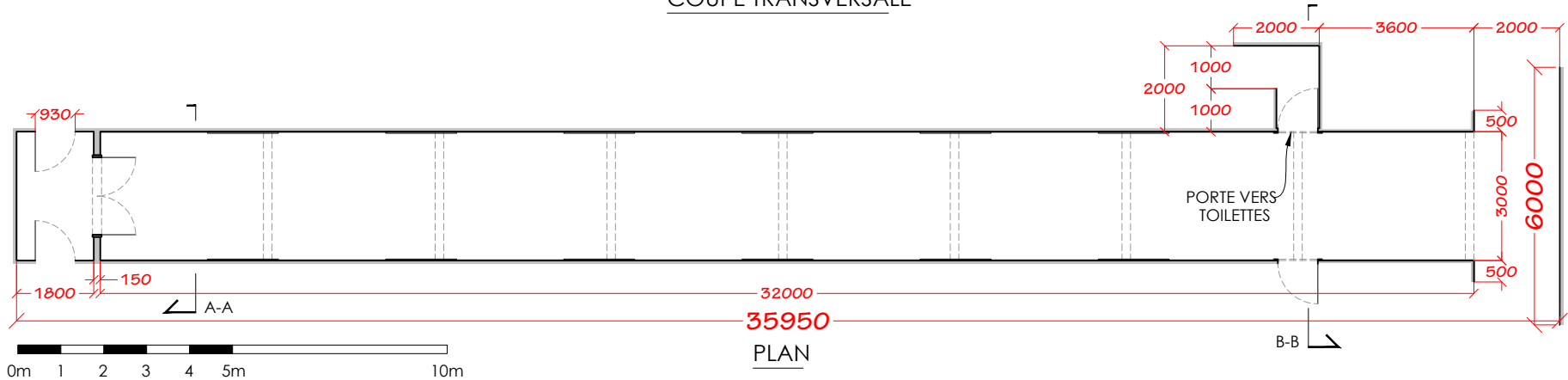
COUPE B-B



PLAN - PLAFOND



COUPE TRANSVERSALE



PLAN

SET: INT STUDIO TV	PAPER SIZE:	A3	SCALE:	1:100	UNIT:	MM
	DETAIL: BACKSTAGE CORRIDOR	DATE:	01/04/2022	DRAWING NUMBER:	22-01	
TITLE: GENERAL ISOs	LOCATION: STAGE D - EPINAY	ART DIRECTOR (DRAWINGS):	-			
PRODUCTION: GOOD STORY PROD	DIRECTOR: CORALIE FARGEAT	PRODUCTION DESIGNER: STANISLAS REYDELLET	DRAWN BY: KRISTELL MORANTIN			
The Substance						

THE SUBSTANCE



THE SUBSTANCE



First test without MFX intervention yet

THE SUBSTANCE

During our initial scouting of theaters and cinemas for the New Year's Eve Show set, Coralie made it clear that she wanted to project a gigantic volume of fake blood.

We quickly realized that a studio construction was the best way to meet this requirement and allay the concerns of the theater's technical director, who was already worried about his chairs and carpets when he saw us enter the room with our thermoses of tea...

With no large stage available in the Paris region, we chose to build the set on the stage of the Elisabeth apartment.

Very much constrained by the work schedule, we took advantage of the Paris exteriors to dismantle the apartment set, remove the discovery, close the pit and then set up a stage and a 500-seat theater, in 17 days.

The set also included the installation of a technical grill comprising over 30 trilights on controlled hoists, as well as a system of tubs and liners capable of recovering the 22,000 liters of fake blood.

A grand finale that would have been impossible in a natural setting.



1
E

LIGHT COME ON
FULL -



3
A

ONTO FRONT VIEW -
SEE MONSTRO HAS
A TORN OUT MASK
ON - LIPSTICK DRAWN
ON BODY



4

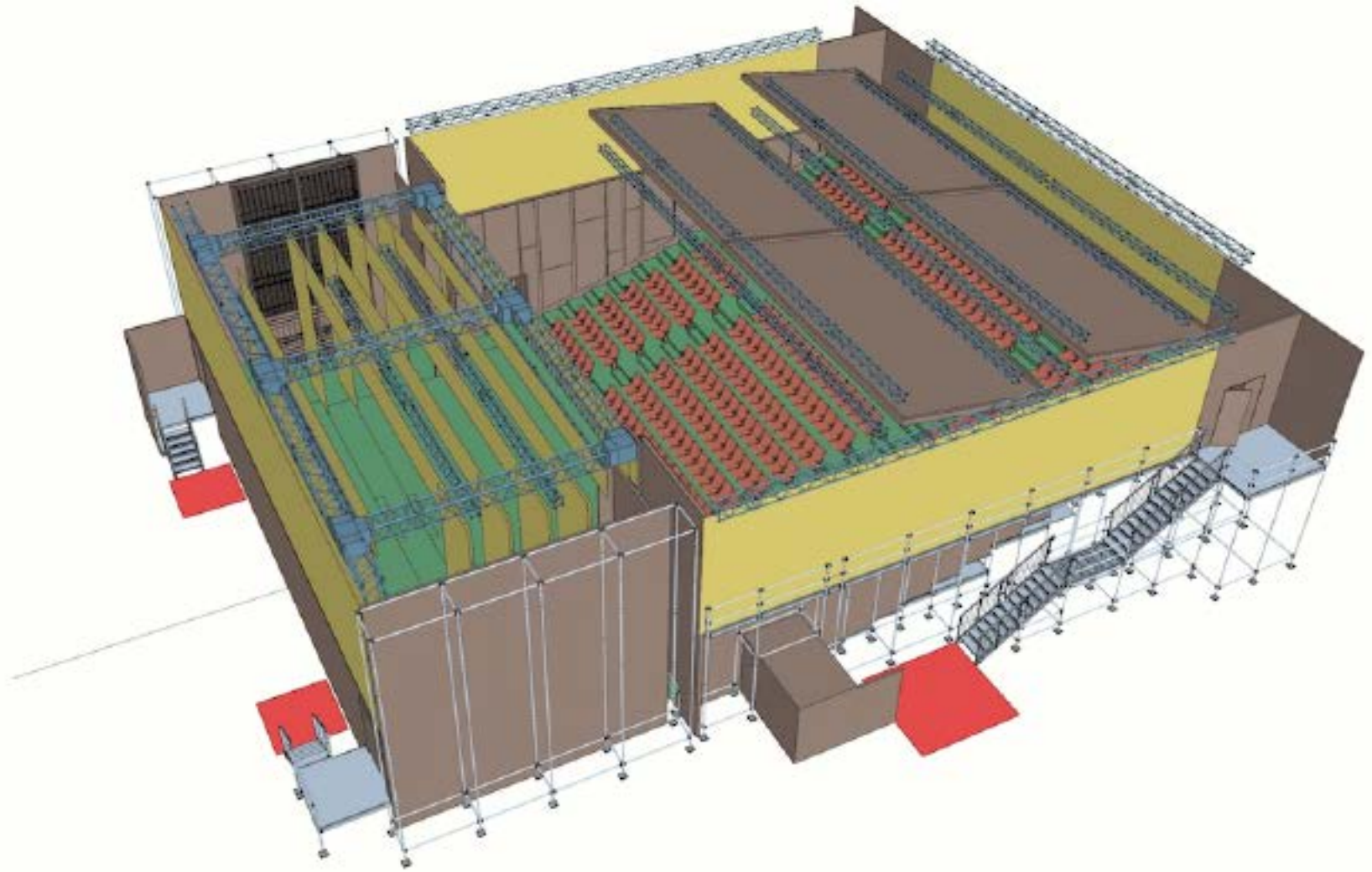
SEE AUDIENCE

Attention :
valeur plus large

NEW YEAR EVE first refs



NEW YEAR EVE

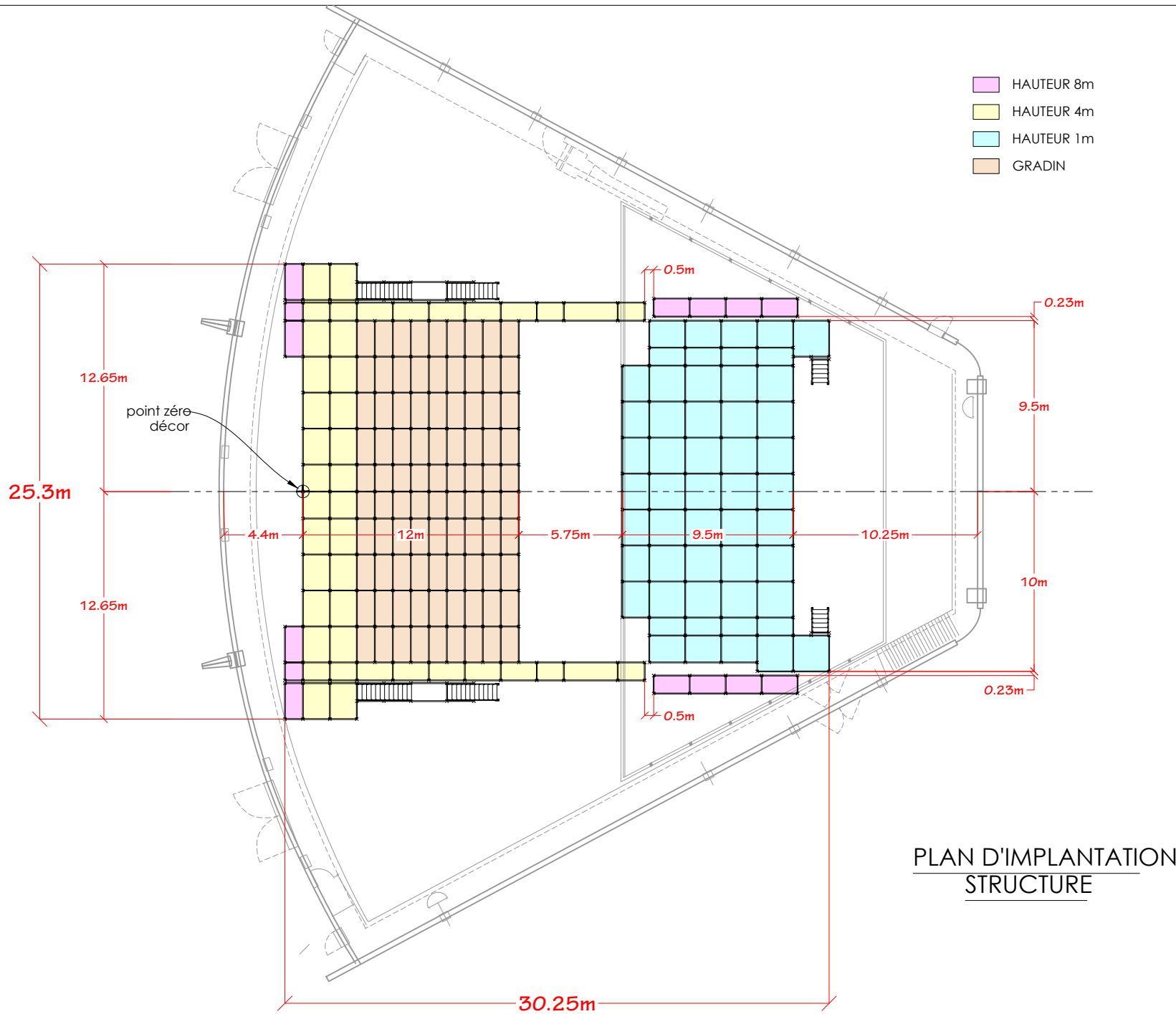


NEW YEAR EVE



NEW YEAR'S EVE STAGE - STUDIO F VERSION - 22.06.02

NEW YEAR EVE



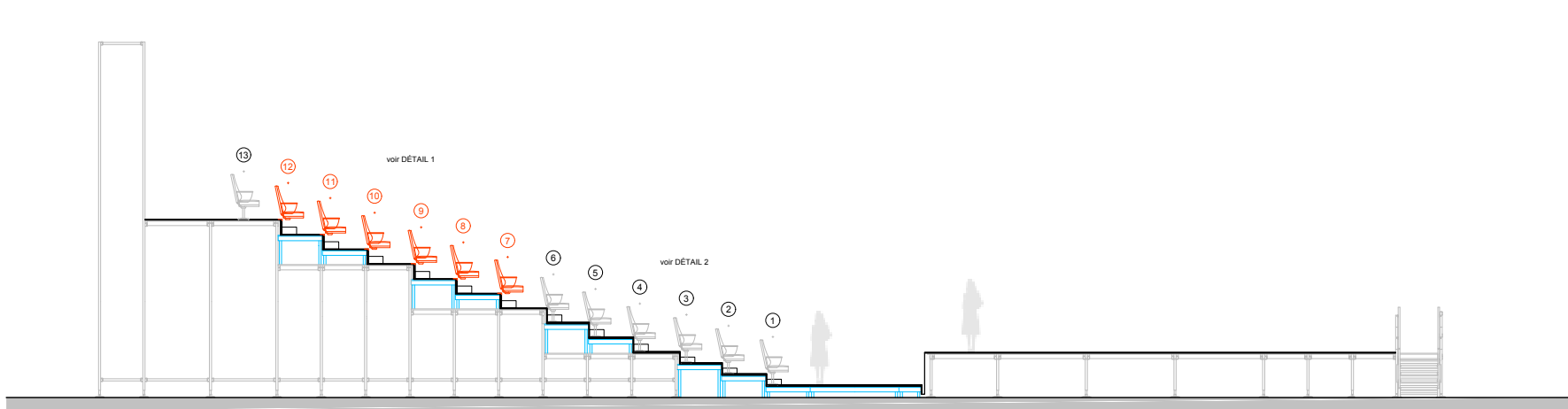
The Substance	SET: NEW YEAR EVE THEATER	PAPER SIZE: A3	SCALE: 1:200	UNIT: M
	DETAIL: NYE STAGE	DATE: 23/06/2022	DRAWING NUMBER: 117-71	
PRODUCTION: GOOD STORY PROD	TITLE: PLAN IMPLANTATION STRUCTURE			
DIRECTOR: CORALIE FARGEAT	LOCATION: STAGE F - EPINAY			
PRODUCTION DESIGNER: STANISLAS REYDELLET	ART DIRECTOR (DRAWINGS): -			
	DRAWN BY: KRISTELL MORANTIN			FILE: 117_00_NYESTAGE 20220623.dwg

NEW YEAR EVE

THE SUBSTANCE




SIÈGES - PLAN THÉÂTRE

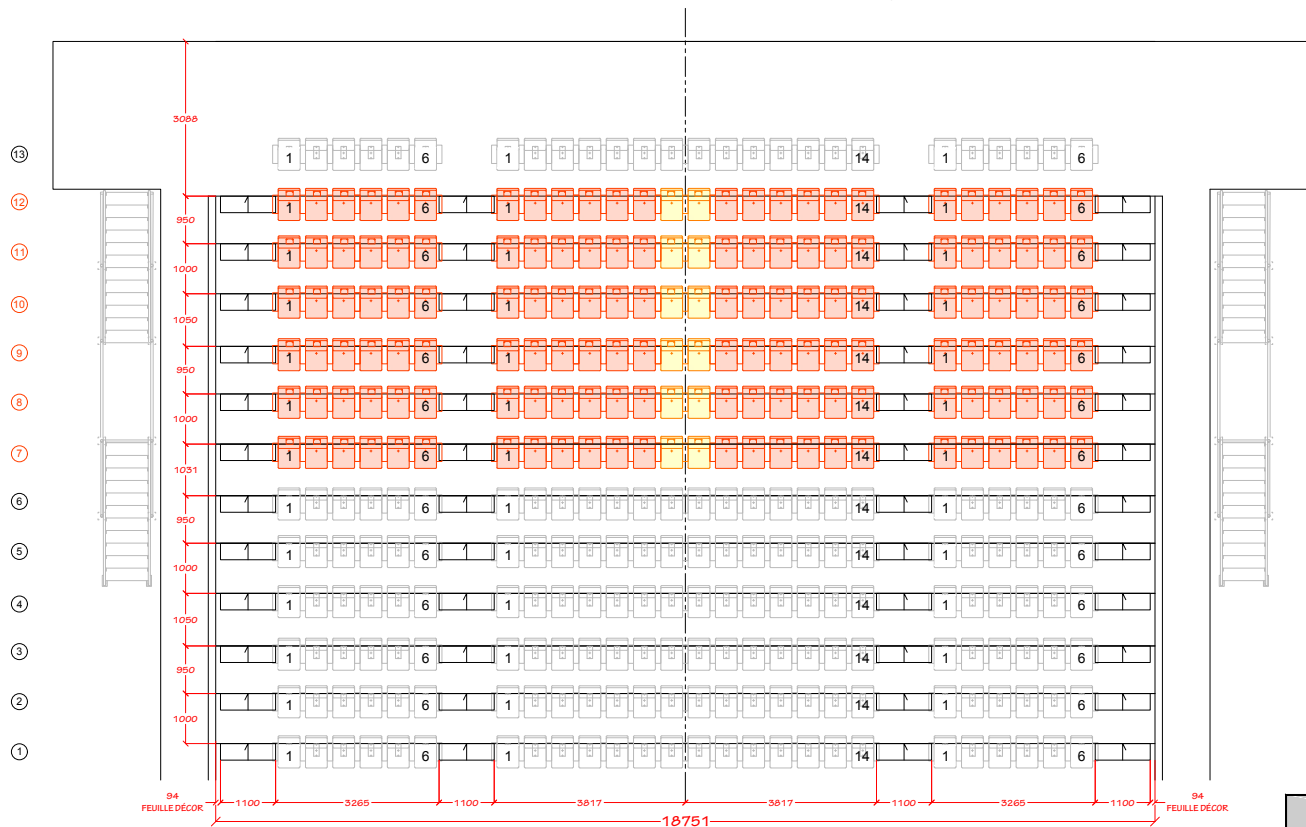
ECH. 1/50 - A1



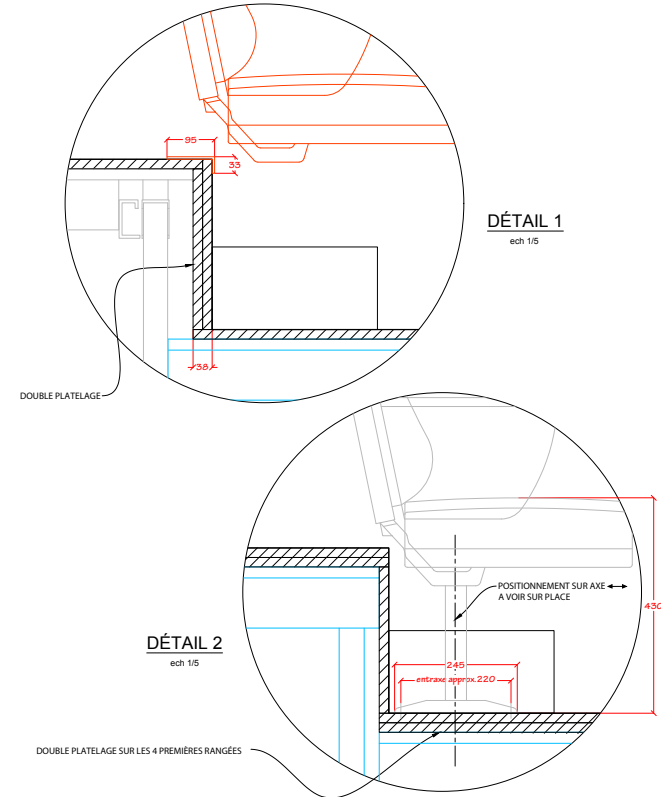
COUPE TRANSVERSALE
ech 1/50e

SIÈGES :

-  Sur pied
x182
-  Suspendus par 2
x6
-  Suspendus par 3
x48



PLAN SALLE
ech 1/50e



DÉTAIL 1
ech 1/5

DÉTAIL 2
ech 1/5

The Substance	SET: NY'SE THEATER	PAPER SIZE: A1	SCALE: 1:50	UNIT: MM
	DETAIL: THEATER STAGE	TITLE: IMPLANTATION SIÈGES	DATE: 23/06/2022	DRAWING NUMBER: 117-64
PRODUCTION: GOOD STORY PROD	LOCATION: STAGE F - EPINAY			
DIRECTOR: CORALIE FARGEAT	ART DIRECTOR (DRAWINGS): -			
PRODUCTION DESIGNER: STANISLAS REYDELLET	DRAWN BY: KRYSSTELL MORANTIN	FILE: 117_00_NYESTAGE 20220623.dwg		

THE SUBSTANCE



THE SUBSTANCE



THE SUBSTANCE

After 65 pages about the work of the art department, your attention may wane, but I'd like to stress the importance of the props in this project.

Their research and manufacture were marked by Coralie's exacting standards.

This includes key elements such as the "Substance kit", developed by a three-person team over a seven-week period.

Similarly, we came up with 76 versions of the USB key before finalizing it in 3D printing.

The effort put into designing these accessories, even down to the smallest detail, enabled us to stick perfectly to the narrative and meet Coralie's sometimes extreme - but always challenging - demands.

Cook book cover #23

A clear and precise cookbook,
filled with all the advice that
you need to succeed easily
the dishes you have chosen.

More than 350 recipes
are available to you,
from cocktails to desserts.
You will find simple dishes,
inexpensive, quickly ready,
for everyday meals,
and others, more elaborate,
for feast days.

A book for all those
who want to succeed
without any problem

French
Cuisine
from A to Z



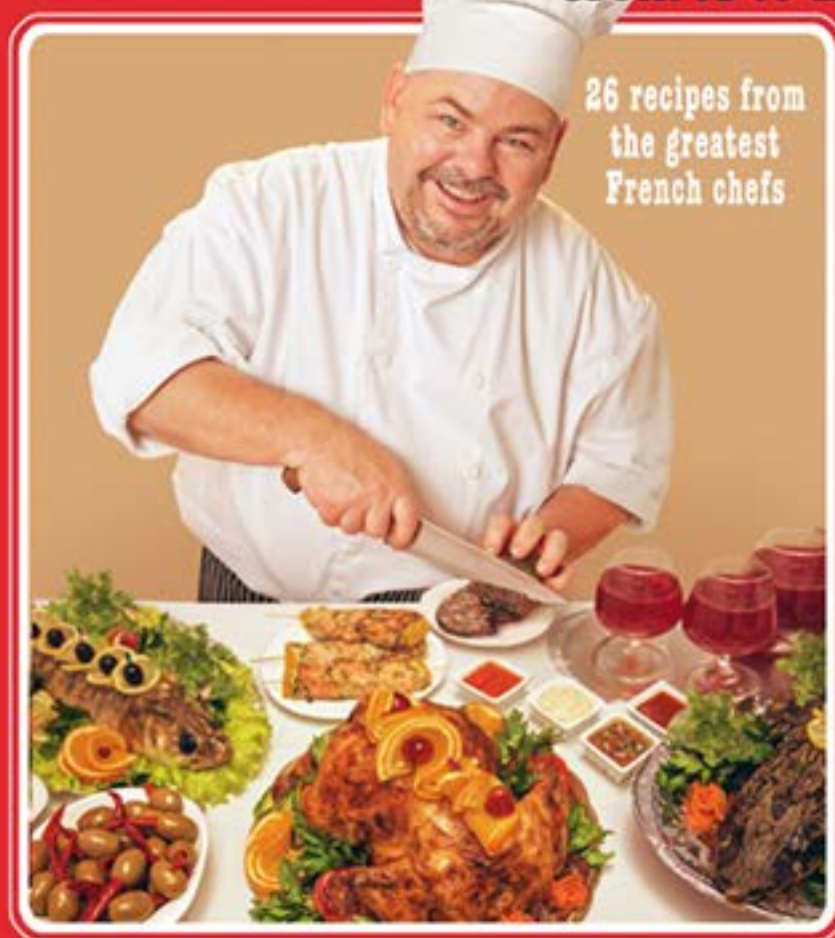
French
Cuisine

from A to Z

CHATELAIN EDITIONS

French **Cuisine** from A to Z

26 recipes from
the greatest
French chefs



CHATELAIN EDITIONS

XX ○

For 4 people

Ingredients:

1 kg of double fat
1 liter of cider
1 veal foot
200g carrot
200g onion
200g bacon lard
1 of Calvados
20g butter
1 clove of garlic
1 bouquet garni
(parsley, thyme, bay leaf)
1 clove
1 pinch of allspice
fine salt
ground pepper

Clean tripes styles

Preparation : 40 minutes Cooking : 30 minutes

Cut the double fat into strips and the veal feet into pieces. Peel the carrots, then wash them and cut them into dices. Peel the onions, prick one with the cloves and cut the others into thin rings. Peel the garlic clove and crush it.

Preheat the oven to 6 (180°C).

Line a casserole or, better, an earthen pot (tripière) with the bacon lard. Spread the carrots and onion rings on top. Then distribute the tripe and pieces of calf's foot. Add the garlic, the bouquet garni and the whole onion. Add salt and pepper. Flavor with allspice. Moisten with Calvados and cider. Dot with the butter; in hazelnuts.

Fight the casserole or pot, sticking the edge with a little flour soaked in water. Bake, covered, in the oven, halfway up, for at least 3 hours. Remove the bouquet garni and the bone pieces. Arrange in a hot dish, and serve, with boiled potatoes on the side.

XX ∞

For 4 people

Ingredients:

1 pippin or golden apple
1 lemon - 20g butter
200g black pudding with onion
for phasi

Sause tripes

Preparation : 20 minutes Cooking : 40 minutes

Peel the apples and cut them in 4. Dip the quarters in the lemon juice and reserve the juice that you will add sugar. Cut the quarters again in 2.

Fry the quarters in 15 g of butter and cover the pan (so as not to dry them out and cause them to stick).

Leave to brown and turn quite often. Leave to cook for a few more minutes. Keep warm.

Meanwhile, in another skillet, brown your 2 pieces of blood sausage in the rest of the butter.



THE SUBSTANCE



THE SUBSTANCE KIT



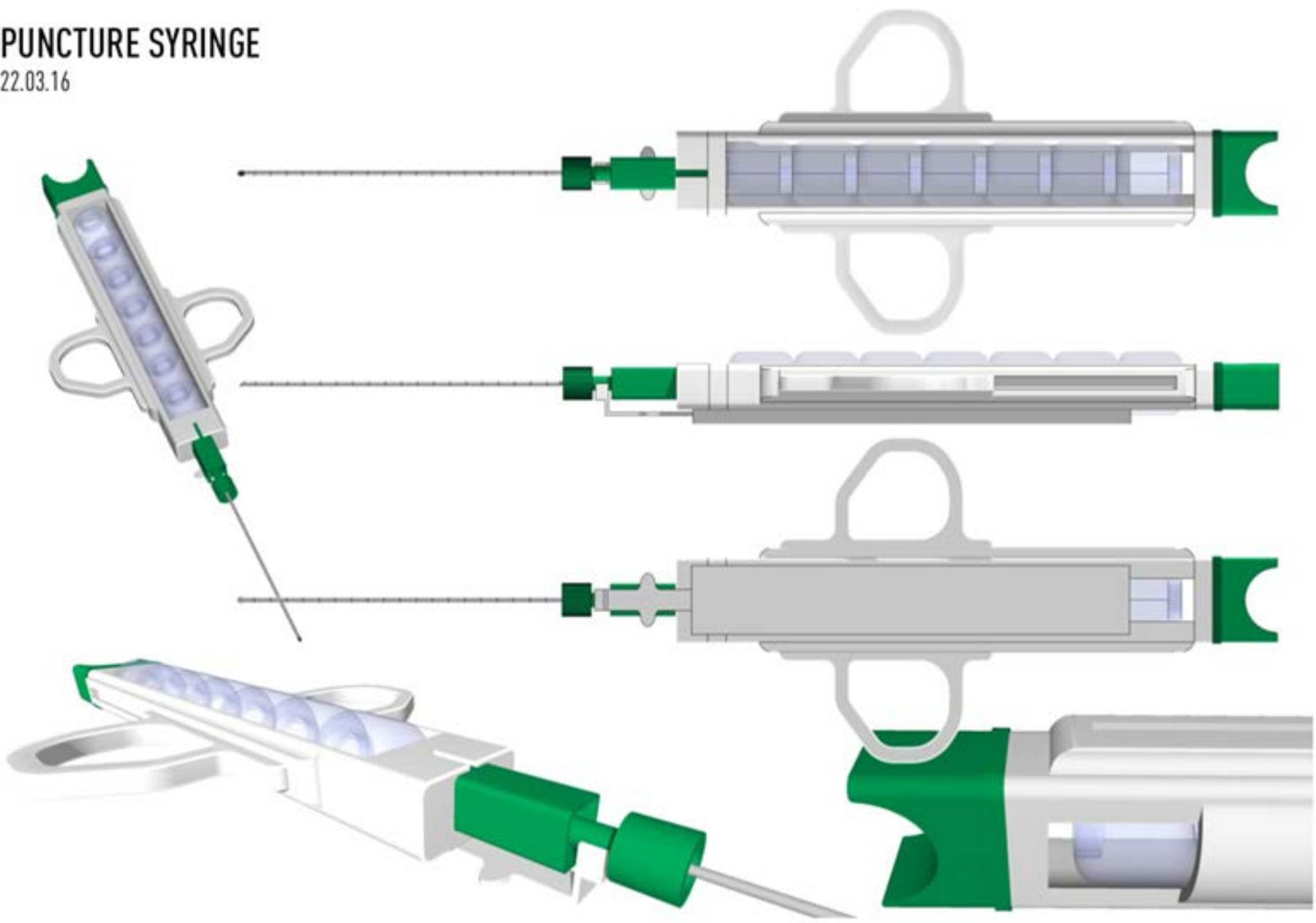
THE SUBSTANCE KIT



THE SUBSTANCE KIT

PUNCTURE SYRINGE

22.03.16

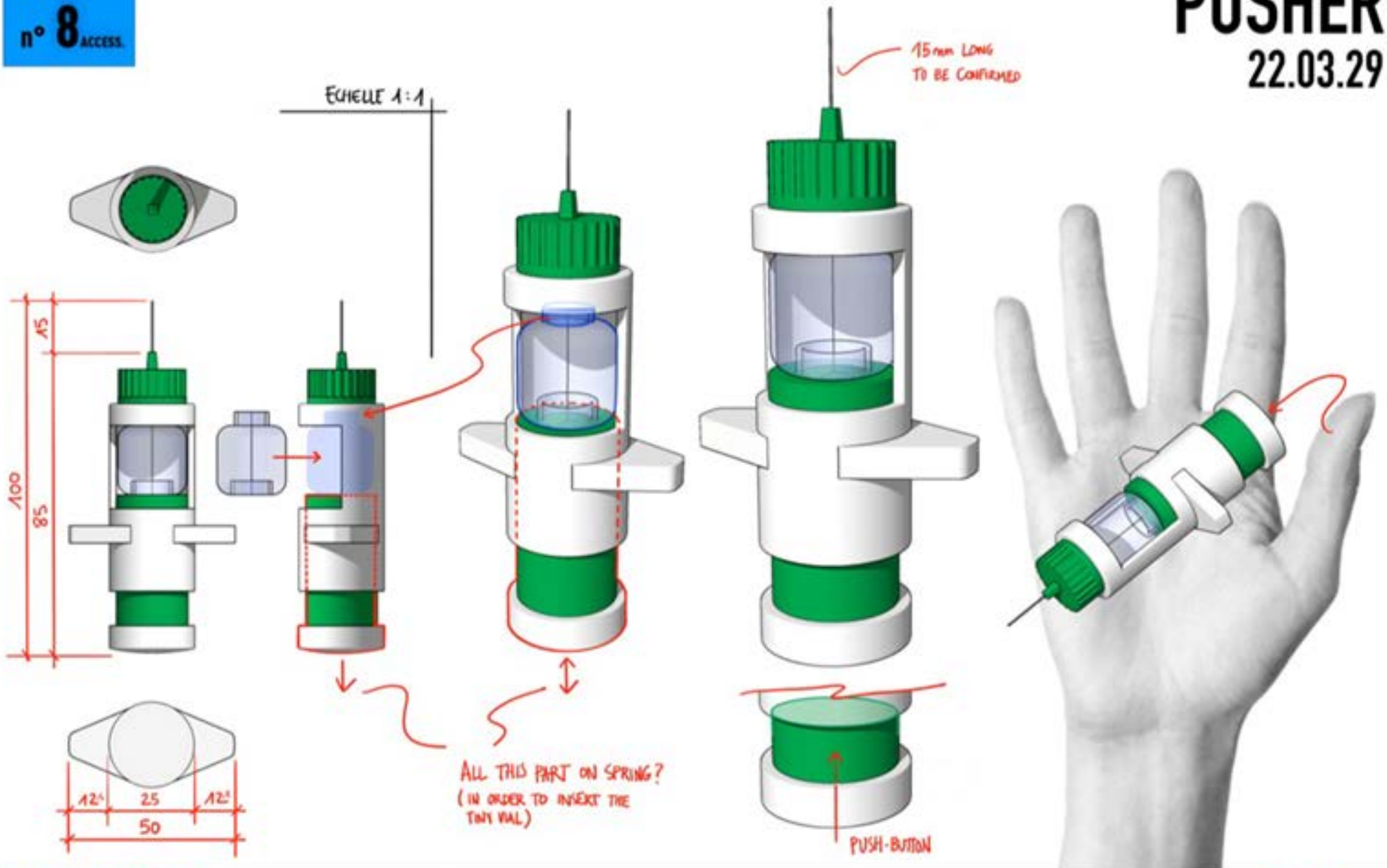


THE SUBSTANCE KIT

DECOR
n° 8 ACCESS.

PUSHER

22.03.29



THE SUBSTANCE

A GOOD STORY / UNIVERSAL / WORKING TITLE

Réalisation: CORALIE FARGEAT

Décor: STANISLAS REYDELLET

1er ass. déco: Arnaud DENIS, Nathalie VAISSE

Décor: ACCESSOIRE KIT SUBSTANCE — PUSHER VERSION COMPACTE

Dessin: VUES GENERALES PUSHER V4

Nota: #

Lieu: EPINAY Plateau F

Dessin de: Thomas

Ech: 1/1

Unité: MM

Format: A3

Date: 29/03/22

Rév: 0

n° DECOR
8 ACCESS.

N° PLAN

THE SUBSTANCE KIT

ACTIVATION KIT

PROPS

SINGLE USE SYRINGE

ACTIVATOR

ACTIVATOR single use discard after use

SUTURING KIT

BETADINE

SUTURE THREAD

SURGICAL SCISSORS

NUTRITION BAGS

4

MADRIX GRADUATED FOOD BAG

OTHER SELF GRADUATED FOOD BAG

PUNCTURE & INJECTION KIT

PROPS

- YOU ACTIVATE only once (one-time use)
- YOU STABILIZE everyday (continuous use)
- YOU SWITCH every 7 days without exception
- REMEMBER YOU ARE ONE

2 PUNCTURE SYRINGE

PUNCTURE GUIDE

TWO-SIDED INSTRUCTIONS CARD

ILLUSTRATED GUIDE

1 WIPED SERUM VIALS

3 PEN FOR INJECTION (INSULIN PEN LIKE MODEL)

SWITCH KIT

5

CUSTOM-MADE SFX

0.4mm INTRADERMIS PIPE X2 IT'S A SMALL PIPE

LIKE THIS BUT TRANSPARENT

THE SUBSTANCE KIT

SERINGUE TERMINATION

EMBALLAGE A VOIR (la seringue est déjà pré-remplie)

@déco/sérigraphie : ATTENTION LA SERINGUE EST REMPLIE DE LIQUIDE NOIR DU COUP IL FAUT QUE LES INSCRIPTIONS SUR LA SERINGUE SOIENT BLANCHES POUR QU'ON PUISSE LES VOIR...

TERMINATION



THE SUBSTANCE



THE SUBSTANCE



**WE HOPE YOU ARE ENJOYING
YOUR EXPERIENCE WITH**

THE SUBSTANCE