

**Color in Film**  
A Focus on Ryan Reynolds and the Psychology of Color

Jay Hyder & Emilie Rubayita

December 15th, 2020

## **Abstract**

Most films are produced with the aim of delivering a particular message. Thus, the producers have to consider the experience of the audience. For a film to be considered effective, the directors ensure that all elements that can enhance the experience of the viewers are incorporated. Among such elements is color. This research is an exploration of the effects that color has in film and cinema. Color plays a role in influencing the mood of the audience. The study indicates that the perception, combinations, and memory of color are not universal, but rather a result of the language we use, the culture, factors of the environment, and also gender. The perception of color gets affected through the sound together with other colors. Research also indicates that color in film and cinema has effects on the emotional state of the audience, and influences the behavior of audiences, patterns of sleeping, aggression and energy of the audience. More stimulation comes from light wavelengths that are bright, saturated, and long than light wavelengths that are darker, less saturated, and short. The study explores the color symbolisms in films and cinema and has discovered that color has many meanings, which can have concepts that are contradicting even within a similar film showing that color context performs a prominent role in its purpose. Also, cinematographers, consciously or subconsciously, utilize symbolism and neuroscience to cause an effect on the audience. In showing the color use that is distinct in film, there is a focus on a specific actor in both Hollywood and Canadian films across a series of roles by film genres that are different. The films include; The Captive, Green Lantern, Deadpool, Definitely Maybe, as well as The Proposal, which are all Ryan Reynolds' films. The theory of color in film and cinema is explored well in the science area leading to a connection with particular responses and reactions from the audience, as the use of color in the film expresses

moods and connects underlying themes. Color is also utilized to symbolize certain characters even when the character is not in the frame. Color has an essential role as it is used not only for its decorative beauty but also as a communication method to say thinking and leading to reactions. Based on theories of film and models of psychology, the color mood is an essential factor that leads to effects on the emotional preferences of the audience. Thus, an effective film director should prioritize the inclusion of color to influence the experience of the viewers.

**Key Words:** Color, Film, Cinema, Mood, Audience, Responses, Effects, Symbolism.

## Introduction

This research study explores an element of cinematography that is among the most powerful but least understood and explored elements known as color. In the films of Ryan Reynolds, which are *Green Lantern* (2011), *The Captive* (2014), *Deadpool* (2016), *Definitely, maybe* (2008), and *The Proposal* (2009) color has an effect ability which can either be conscious or unconscious. Through attaining an insight that is scientific into the effects of color to the audience psychologically, the objective of the study is to attain an understanding that is greater about the ways in which color influences the moods of people. Thus, through having this type of understanding and analyzing films, the aim is to show how some of the films and cinema around the globe utilize color as an essential device for influencing and stimulating specific reactions from the audience. Also, through offering filmmakers and cinematographers the knowledge that is crucial to make their unconscious creative decisions conscious, the study has hopes of leading to the empowerment of films' creation that is more emotional and meaningful. In film and cinema, the research done in the field is minimal, and color might be attended to poorly, given how it is ubiquitous (Merritt, 2009). This research reviews the psychological color and the effects it has in film and cinema, identifying some films of Ryan Reynolds as an influential colorist. This research will undertake an approach that is symbolic, psychological and aesthetic to the analysis of the colors in film.

Color and form are the most simultaneously experienced elements once movement in a film is delayed by considerably fifty milliseconds. As the color before movement in cinema is important, there is an argument that color is a spectacle and just as essential as a narrative that has its movement at its core in a frame. Color is known to have effects on influencing the audience in ways that are not apparent immediately and hence, the use of it to affect the audience

has gone through exploration in films, and many domains and sciences of color keep on making discoveries that relate to this. Recently, it was discovered that specific colors, when used in the right context, can also lead to memory enhancement (Dzulkifli 2013).

## **Research Problems**

Film is believed to be a form of art for expression. Just like painting, graphic design and photography, choices of color are international for both shots, scenes and themes of an individual throughout the film. Hence this leads to the following research questions:

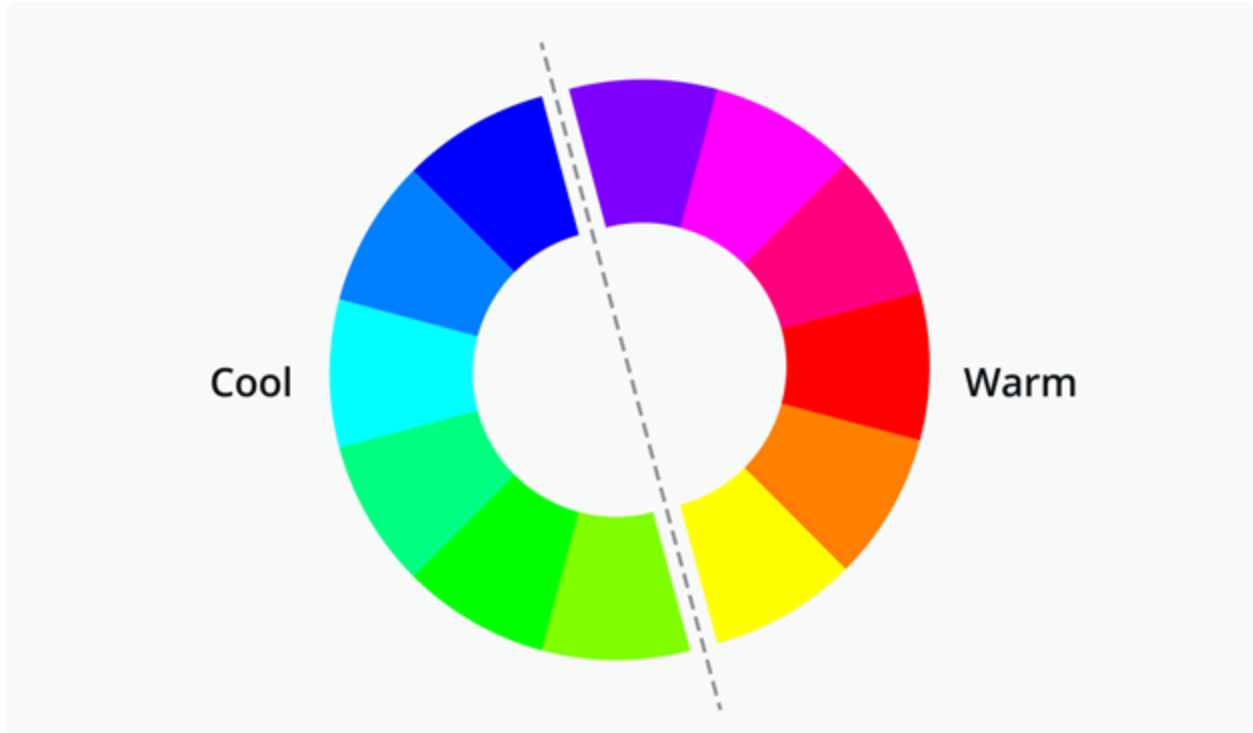
1. What are the effects of color in film and cinema to the audience?
2. To what extent does color grading in film interpret the mood and overall meaning of the movie?

## **Social Significance of Color in Film**

The Institute for Color Research has said, “Research reveals that all human beings make an unconscious judgement about a person, environment, or item within ninety seconds of initial viewing and that between 62 percent and 90 percent of that assessment is based on color alone.”

The Color Design Workbook breaks down what color theory is in practice; color theory is developing aesthetically pleasing color relationships. Putting these together showcases the significance of not only understanding the relationships between colors themselves but also the interaction between color and the human mind to draw connections. As film is an art form of expression, it is essential that each choice is made consciously. This stems all the way from the smallest adjustments to major theming decisions.

Color theory breaks down color into a wheel of colors that relate to each other:



There are many ways to use a color wheel and identify relationships between colors, but the concept of warm, cool, and neutral colors is one of the two core concepts that we will focus on, in regard to film and expression. Each color also holds individual cultural values that are important to understand in order to visually express emotions and connections that may not be readily apparent to the viewer without some indication.

Warm colors are normally associated with happiness and joy. Cool colors typically represent the coldness and professional designs. Neutral colors like gray, white, brown, and black do not have significant connections to either side of the spectrum on their own. A specific example is the color yellow, it is normally linked to energy, brightness and optimism. Imagine the drawing of a small child, seeing the sun in the top corner of the page drawn in with yellow, red, and orange is fairly common. The feelings one holds towards objects that share a color give a personal history and association for that color as a whole. These same predispositions are also shared culturally

and therefore it is important to make sure that the cultural understanding matches the emotion of one's color choice.

The second major concept is in regard to the color pallet of the film as a whole, these are described with the following key words:

Monochromatic- a color scheme based around only one color.

Analogous- colors that are adjacent on the color wheel. These are used to express balance or harmony.

Complementary- colors that are on opposite ends of the color wheel but still look good together.

Triadic- schemes that use three colors from even distance on the color wheel

By utilizing only a specific set of colors which compliment each other visually, the director has greater control over the visuals that stand out to a viewer and can more easily direct the focal point of each scene. In this way any component which breaks the standard color scheme stands out as unique or different, commanding attention on screen.

### **Literature Review**

The new book of Gage Color and Meaning is based on a science history perspective in which Gage considers the bearings of optical discoveries of Newton on painting. The contact with painters of chemist Chevreuls and the experimental psychologists' growing interests in the color interest in the late 19<sup>th</sup> century, specifically concerning synesthesia (Forsyth, 2004). He involves the 19<sup>th</sup>-century invaluable overview literature that has color in art interpretation that is historical.

On chapter fourteen of the book, Mood Indigo from the Blue Flower to Blue Rider, sketches swiftly and efficiently in the German romanticism route both artistic and literary. Gage

indicates the 19<sup>th</sup>-century German color theory was mainly based on moral associations and symbolism. However, some tendencies were more perpetually oriented in German color theory despite remaining exceptions; both tendencies were synthesized at last. On Seurat, Gage has some fine pages being less current with the theory color that is current compared to how it has mostly been seen. Gage, however, shows he was not just using one but rather was an artist who was highly experimental and who modified his forms from one picture to another.

Most importantly, Seurat was close to attitudes of symbolism in his color meaning, as it was the case of art in German. This approach was scientific to color and was inseparable from the Romanticism echo. For painters with a scientific color study, sometimes felt necessary but remained secondary. Gage notes it's the subjective effects of color that have been the concern that is central for painters which remains rather resistant to rational inquiry. Hence the question remaining to be if the color study has any importance to art that is fundamental. The inadvertent lesson of Color and Meaning is that the study about color was somehow tangential and not central to painting.

Joshua Yumibe traces the color history legacy from the start of the 19<sup>th</sup> century to the cinema of the early 20<sup>th</sup> century. He explores the implications of the genealogy on the experiment and contemporary cinemas that are digital in which a lot of colors have once again become unhinged vividly from the reality of photography. Throughout history, movement of colors revolves around questions that pertain to the color seriousness such as how color has effects on the audience visually, emotionally and physically in cinema. The text of Yumibe (2009) acts as a color cinema history and explores the implications of the uses and methodologies of the past on the current ones. At the start of the 19<sup>th</sup> century, readers saw how the film was striving to be a real photo in terms of choices of color when tinting the film and how the theory did not



necessarily help in filmmaking or storytelling. For a certain period in the cinema of Hollywood, it digressed the use of color representations that were vivid and were suitable to the through behind the film that was being created (Yumibe, 2009). Yumibe (2009) progresses further in his thought to modern times stating how cinema is in a situation that is similar once more. Many films are again striving to be more real in a photo which leads to effects on colorization and choices of color that digital filmmakers are creating. There is also an argument of it containing an effect that is the opposite which is the more the CGI in fantastical and film themes, the more the use of colors that are more vivid and not natural. In addressing the differences, Yumibe (2009) poses questions of how that affects the psychology of an audience as he progresses through history. He discusses the color seriousness in terms of the reaction of the audience both emotionally and physically.

## **Case Studies**

### ***Deadpool (2016)***

The films used for this research study were Ryan Reynolds films. One of the films is Deadpool which is an anti-hero comedy for Hollywood films written by Paul Whitley and directed by Tim Miller. The movie is about a man named Wade Wilson who undergoes an experiment to help cure his terminal cancer. In doing so he is put through unbearable torture, leaving him with horrible burn-like scars in his entire body and an accelerated healing factor. Armed with two katanas, pistols, and a red suit and mask, Wade becomes Deadpool, and makes it his mission to hunt the man who conducted the experiment down and get his revenge. The film explores themes of suffering, love, appearances, revenge, morality and ethics, as well as good vs.

Evil. Color psychology is a crucial concept for graphic designers as they feature specific colours in their props, costumes and settings to convey a particular message to the audience. When you see a color in a film such as this, what you see is no accident — filmmakers carefully compose each frame and make color decisions that affect your experience of watching, even when you don't realize it. The Deadpool Color Scheme palette has 6 colors which are Caput Mortuum, Japanese Carmine, Japanese Carmine, Jet, Dark Gunmetal and Chinese Black. Deadpool in the movie wears a red and black full body tactical suit designed by his friend Weasel and also pays homage to a grey suit through a covering pool in ash after Russell burns him near the end of the movie. The colors come after a note by Blind AL that if the costume were red, Wade would not have any worries of cleaning up blood from it. On Earth-TRN414, Wade first goes through various costumes before going with the classic that hides the cancer scars that cover his entire body. It also has holes for the eyes in which his usual white eyes only appearing in his imagination thus can be very captivating for the audience. Characters such as Deadpool can also be visually detached from their alter ego through colour. A friendly, joyful and nurturing character may be dressed in browns and yellows, whilst their dark, sexual and menacing alter ego might be wearing red and black. In art and literature, the color red symbolizes many things and it is no coincidence that Wade chooses red for his Deadpool suit. In certain ways the color is used to represent or to stimulate intense feelings of violence, anger, blood, danger, lust, or strength. It is eye-catching and symbolic of his extremely outspoken and fiery personality, and the allusions to violence it concocts also reflect his brutality. The secondary color in this movie which is Black also can have many meanings, according to research, including both negative and positive feelings. Black signifies grief, fear, mystery and evil, but it also evokes thoughts of simplicity, tradition and sophistication. Black is also seen in religious settings, and it's come to

be known as a sign of submission. Piscina de la Muerte palette is another custom palette that played a role in bringing deadpool's distinctive look to life on film. This great collection of colors is often used for character makeup or cosplay, and can be easily mixed with other colors, allowing artists to create their own unique blend of colors with endless possibilities. Overall, Deadpool's color palette was an excellent tool for highlighting character traits, social status, differences, and understanding the power of costume colours opens up new opportunities for visual creativity.

### ***Green Lantern (2011)***

The Green Lantern is a Hollywood film which is an action based on a superhero movie. It was released on 17<sup>th</sup> of June 2011 with the performance of Reynolds and was highly praised by some for its use of CGI. The film opens with a prologue explaining the backstory: the universe is protected by an organization of space-policemen known as the Green Lanterns, who draw their energy from the willpower of sentient beings. Their power rings allow them to create virtually any object they can imagine, which they then use to enforce the will of the Guardians, ancient aliens were responsible for creating the cosmos. Unfortunately, one of the Guardians pursued his own interests and attempted to draw upon the power of fear, which turned him into the soul-sucking monster known as Parallax. After being released from an ancient prison, Parallax seeks vengeance upon the Guardians and Lanterns who banished him. On Earth, we are introduced to test pilot Hal Jordan (Ryan Reynolds), a daredevil working for a defense contractor who unfortunately finds himself without a job. Shortly after that, he discovers the body of a dying Green Lantern, a victim of an encounter with Parallax, who entrusts him with the ring of power. The storylines of Sinestro Corps War and Blackest Night lead to an introduction of the

rest of the spectrum along with its emotions which involve corps and rings. The colors of these rings represent; red is rage, orange is greed. Yellow is fear; green is willpower, blue is hope, indigo is compassion, violet is love, black is death and white is death. Colour holds much potential in expressing characters, relationships, ideas and meaning within a story like this one. It has the power to sub-consciously provoke certain psychological reactions from its viewers and draw attention to a particular character or theme. Green Lantern is an example of a film using a monochromatic color scheme, which is based around only one color, in this case being the color green to symbolize willpower. Possibly because of its ubiquity, most people associate green with nature, healing and calmness. However, it is also viewed as relating to envy, greed, luxury and good taste. Monochromatic and analogous palettes are good for harmonious and undivided relationships. If you remain consistent in using a particular colour for a character, it can generate an association or emotional reaction to it. This may be useful in highlighting a character who is a threat to another character/situation, or for foreshadowing death. The use of color in costume design is also a fascinating cinematic subject in its own right. It's the kind of thing you might not consciously think about while you're watching a movie, yet the choice of color can have a significant subliminal impact on one's experience. Filmmakers often carefully select hues to accentuate the story's themes or reveal something about a character, and after you've seen a movie once or twice, it becomes easier to pull back and think about the manner in which colors have been utilized. Designing costumes for a story as far-out as Green Lantern was most likely difficult as it takes place inside a virtual world. Since black is technically the absence of light and color, and is often associated with mystery or power, it is used here as those themes are prevalent in the movie. In such a fictional setting it is also important to distinguish the real world from the fictional one, so color is a crucial tool used to emphasize certain aspects of specific settings and

environments. Excessive use of black helped to accomplish that, by subliminally suggesting a blank, artificial world of Earth-12. Overall, the application of color in this film, involving both the psychological aspect as well as the symbolism of color, was effectively delivered to the audience.

### ***The Captive (2014)***

The Captive is a Canadian film directed by Atom Egoyan, in which a father attempts to rescue his long lost daughter. In the wake of the kidnapping of their daughter a young couple (Ryan Reynolds and Mireille Enos) split, as Tina decides to resign herself to live without Cassandra but Matthew refuses to believe that she is dead. We eventually learn that his instincts were correct after detectives find disturbing clues that indicate that Cassandra has been held prisoner for many years by a psychopath and is indeed still alive. The film primarily highlights themes of grief, observation, desire, death, memory, and time. We are presented with an array of wounded characters whose tightly interconnected relationships are gradually revealed over the course of a narrative that occasionally shifts into the distant past. Tina, Cassadra's mother, is certainly held captive by her grief. Since her daughter's disappearance she has a difficult time forgiving her husband for ever letting her out of his sight. She visits Nicole – a detective working in the child exploitation unit – every year on Cass's birthday as a sort of ritual in the hopes of finding her lost daughter. Nicole herself, as we discover within the film, is also captive to her past, which also explains why she's so invested in her cases. The men in the film are also captives of their personal histories. In the context of the use of color, this film effectively uses specific wintry colors to convey these emotions of grief, regret, and agony experienced by the characters. The color palette of The Captive Film is the same as the characters look familiar. In

film, color can be used by choosing lighting with a colour balance, adding gels to change the colour of the lighting, as well as correcting and ‘grading’ the colour at the editing stage. A director can choose to film with lighting that has a particular colour balance. Some filmmakers choose to shoot in the golden hour after dawn or before sunset, or the blue hour at dawn or dusk. While blue can often represent calmness and peace, and can even cause the body to produce calming chemicals, it’s also a symbol that has positive meanings in the professional world. Blue tends to represent competence, loyalty, productivity and high quality. In other areas it can also represent masculinity – both consciously and subconsciously – for many, just as pink represents femininity. The emphasis on color in the smallest details in films was analyzed, and it was found that symbolic color effectively communicated the whole image of transformation as the story progressed, clearly delivered delicate emotional messages, and contained symbolism relating to particular places and situations.

### ***Definitely, Maybe (2008)***

Romantic Comedies are fictional stories based in reality. It is important that the setting and characters feel realistic and exist in the real world. In romantic comedies due to the color pallet naturally containing a larger variety of color to reflect day to day life colors are used predominantly to establish setting using a mixture of foreground and background color schemes, Character identity or association using specific wardrobe colors or background colors while the character is in scene, Emotion utilizing ambient colors typically with lighting, and character positioning highlighting specific mood related colors in the background of a scene.

Adam Brook’s romantic comedy, “Definitely, Maybe” follows William Hayes, played by Ryan Reynolds, through his life as he tells a somewhat mysterious love story. The main scene of

interest that exemplifies the use of color theory is an interaction between a love interest named April, played by Isla Fisher, and our main character William. April is a stark contrast to William. He is consistently wearing neutral toned jackets with light blue shirts, whereas April is in all black and red. In their first encounter they step out of a well lit neutrally colored corner store after purchasing cigarettes. In the following scene the background colors are all shades of black, with a prominent red glow from a sign directly behind the pair, this creates a much more prominent effect than just April's wardrobe. While the pair progress the character themes of red vs neutral tones is evident. As they get to know each other throughout a heart-to-heart talk and a walk home, green is introduced into the ambient tones and background choices. Even in April's apartment the color scheme is split evenly. Each shot of her on one end of the apartment is warm with red tones while William's backdrop may be the only beige wall in the entire apartment. This all culminates into a physical encounter which William excuses himself from. His step out onto the street shows an ambiance of green all the way down, even featuring green lights in the distant background. As he walks away, he passes one bright red pillar as the scene changes.

In Color theory the color red symbolizes power and passion, as well as energy and excitement. For the character of April this color becomes a minor theme in her interaction with the main character, likely symbolizing his view of her. As the two proceed through the night the green tones are added into the ambience. Green historically reflects nature, healing, growth, and harmony. In this case the harmonic elements are probably the intended message for the audience. A mutual connection being created through interaction affecting both William's neutral tones and April's warm color pallet equally. The final shot of Will walking away past the red pillar symbolizes the entire scene. April's vibrance and the energy she encapsulates and Will walking on right past it. But the green lighting is still there. The connection they made still exists.

Brook was able to utilize these color themes to encapsulate the two characters and display their representations by showing instead of telling. Through the use of color Brook was able to identify the emotions of a scene by associating character with specific color identities. While using the color green in this case to show how the characters are relating to each other. This scene in particular takes the viewer through the streets of New York City, a loft party, back through the streets, into April's apartment, and back to the street one final time. Throughout these changes the settings were mediums to showcase the colors and build April's association to the color red. By the time we as viewers enter her apartment the stark color scheme feels natural because it represents her character. Similarly, the neutral tones of William seem to stick out against the world she lives in until he enters the apartment, as if she has left a space for him intentionally. He does not feel out of place in the apartment that has a background he associates with.

Another interesting juxtaposition of color Brook uses is inside of William's living room. As we move through the story the two main characters, we see gain a color identity is April, red, and a woman named Emilie, played by Elizabeth Banks, who is associated with blue. Each scene she is in she is wearing blue in some fashion, and even William's daughter's room is painted nearly completely blue with lighter accents – foreshadowing the outcome of the story. The interesting comparison between the blue and red identities are in Williams' new apartment. He is in the middle of a divorce and has clearly just moved in. Everything outside of his daughter's well decorated room is a hodgepodge of neutral tones with accessories that are at a stark contrast; either red or blue.

In this way the use of color clearly distinguishes the two settings inside the apartment, the main area filled with conflict and the well constructed complete feeling of the daughter's room. Once



the color identities of April and Emilie are well defined, the clutter takes on a new meaning. The main characters conflict between these two women that have helped shape his life and his attachment to them. In this manner we see how color can have a layered meaning and the additional sensory affects color can provide when put into a bigger context within film.

### ***The Proposal (2009)***

Anne Fletcher's film, "The Proposal," follows the exploits of Margaret Tate; a Canadian Editor working with an American company with an expiring visa played by Sandra Bullock. Margaret's star assistant Andrew Paxton, played by Ryan Reynolds, has devoted the past three years to working under her tyrannical style in the hopes of a promotion to editor himself. In a last-ditch attempt to avoid deportation, Margaret convinces her assistant to marry her and has one weekend in Alaska with the rest of Andrew's family to learn enough about him to avoid charges of fraud by the United States government.

Throughout the film Margaret is seen in black suits, and colder neutral tones. She is at odds with Andrews' warm and (mostly) welcoming family. Throughout the initial arrival to Sitka Alaska Margaret and Andrew are at complete odds. Andrew is struggling with previous issues regarding his less than accepting father and Margaret struggles to adjust her perceptions to the actual situation she finds herself in. Margaret herself does not know how to feel and react to how warm and receptive Andrews' family is and struggles to connect with them at first.

At the end of the second day in Alaska following two very emotionally draining adventures for both of our main characters we experience the first time that Margaret reaches out and tries to communicate with Andrew. She starts to open up about some of the things she has been hiding

emotionally while the two lay down to sleep. The scene has our two main characters physically separated, one on the bed and the other on the floor but it is the first time we see an actual conversation happen between them. They sing together and laugh, not afraid to embarrass themselves in front of the other.

The following morning is the first time we see Margaret adorning some form of color outside of the neutral business-like spectrum we are accustomed to seeing. She wears a yellow – orange blouse and goes out for some fresh air.

This is about an hour into the film and marks the initial sign that the “witch on a broomstick” is making a real effort to connect with Andrew and his family instead of just using him for a visa. Warm colors such as Red, orange, and yellow are normally associated with warmth, passion, happiness, and joy. In this instance Anne Fletcher can tell the audience about this character’s emotional state and her growing connection with Andrew just using a blouse that breaks the mold for this character. Utilizing color theory in this way to signal a change in mindset to the audience in a way that is showing instead of directly telling, even if the audience is not able to directly pinpoint why they recognize the change is coming. The rest of the film continues with Margaret starting to meet members of the family halfway and being genuinely affected by the love and compassion the family shows to each other. So much so that the visa becomes less important than making sure she does not lie to them.

The tone shifts a bit when Margaret recognizes this. She does not have a real family of her own and feels guilty for what she is doing. She and Andrew take off on their boat while she breaks down from the guilt. She ends up going into the water. Andrew manages to recover her, which signals the next change in color. Margaret adopts a blue sweater on being rescued. The character

that was initially open and warm at the start of the day has had a second emotional shift which is represented by the cool color of the blue sweater. The two are eventually confronted and asked directly if they were committing fraud only for Andrew to double down on their story.

By the time our main character has her big moment of revealing the truth, it is hardly a surprise to the audience. There is so much character growth for Margaret that the reveal feels right, even if it would have been completely out of character in the beginning. By using color theory, the director was able to signal to the audience each step through the mental changes that were affecting Margaret. Something as simple as the changing color of Margaret's blouse signaled the changes and mood of both the scenes we witnessed and the current state of the character as a whole.

### **Extrapolation with Theoretical Framework**

Every writer, director, and editor will utilize their style naturally. With color interpretation being different cross-culturally, the importance of the color used will alter from one film to another. The employed creativity in its use and employment method drastically alters the effect and meaning of color on an audience. We all see colors in our own ways and even distinctively in a different emotional state. With this in mind, color perception is not static, and color theory and its use is only as effective as the user is effective. Any current film trends are usually applicable until there is a new stylistic choice, trendsetters, or interpretations that direct future films into a direction that is alternately expanding on what we currently know about. Color can change the expression and mood with ties that are deep to the significance of a culture. Color theory is researched well and spans across a lot of fields. The theory of film color states that specific colors in film elicit particular emotions from the audience and that the color's manipulation can

be utilized to offer guidance to the audience toward the filmmaker's intent. The colors can either be juxtaposed against each other to send a message or subverted for irony creation. Directors of films have a lot of power which enables them to set the film's tone in a range of joyful to pessimistic and everything in between. The psychology of color concept can be described further through the use of pathetic fallacy. This is a literary term in which human beings attribute emotions and responses to intimate objects or things in the natural world. In amplification of a palette of a film, a lot goes on such as saturation and hue that can be determined through utilization of color concepts that are of four types. These include; Monochromatic which is a color scheme that is based only around one color. For instance, in the Green Lantern film which will be further discussed, it is centered on the green color. Analogous is a color scheme adjacent on the color wheel and is used for expressing harmony and balance. Complementary is a color scheme in which colors are on opposite ends of the wheel. This color scheme also matters in storytelling, as it can be used to emphasize chemistry between two individuals in a film. Triadic is a color scheme of using three colors from even distance on the color wheel, which can also be seen in the Deadpool film.

### **Results and Findings**

Color in film and cinema serves as a representation that is collective generally and it is essential to examine the range of its connotations and nuances in film across the board. Through having an understanding that is deeper on how color is used in visual communication, we can attain an understanding that is deeper concerning the more subtle messages being communicated. Understanding the impacts of color on the interpretation of the audience about a scene leads to an improvement of the development of the future film through having a greater grasp on the theory.

Color performs an essential role in films, which just like any other dimensional character mostly has seemingly complex inharmonious properties that are contradictory despite being within a specific cultural perspective, offering cinema richness. Its context partly influences its meaning and color in films and cinema is used to affect the mood of the viewers, either consciously or unconsciously. Through the intellectual, symbolic and psychological response learning, it assists in explanation of selecting particular colors.

### **Arguments and conclusion**

Through effective use of color theory a film is able to accurately portray subtle distinctions that are not readily visible on screen. Using color allows a director to establish mood, character relations, distinct scenery changes and other subtle features that are difficult for an audience to capture without some form of assistance. If the Institute of Color is correct in their findings, that humans reach an immediate judgement within the first 90 seconds of viewing and the majority of the assessment is based on color alone, then it stands to reason that the utilization of color is paramount in correctly communicating intention between a film and its audience. Through this research we have identified five separate films, all of which of their own distinct take on how to utilize color most effectively. Because there are multiple methodologies to using color theory in film and the understanding that each culture may assign different emotional connections to color theory, it is impossible at this time to highlight a “correct” or “incorrect” way to use color. Film is an artform that is constantly evolving. The vanguard of film will be who decides what the best tools to use within the medium are, but it is clear to this researcher that the concept of using color in film will continue to be explored in new and interesting ways.

Should a successful film take risks in the area of color in film, it might even be possible for the film industry to change the cultural representation of an underrepresented color.

### ***References***

- Gage, J. (1999). *Color and meaning: Art, science, and symbolism*. Berkeley: University of California Press.

- Yumibe, J. (2012). *Moving color : early film, mass culture, modernism*. Rutgers University Press.
- Miller, T. 2016. *DeadPool*. 20<sup>th</sup> Century Fox
- Campbell, M. 2011. *Green Lantern*. DC Entertainment
- Brooks, A. 2008. *Definitely, Maybe*. StudioCanal.
- Fletcher, A. 2009. *The Proposal*. Walt Disney Studios
- Egoyan, A. 2014. *The Captive*. Ego Film Arts: The Film Farm.
- Ruskin, J. 1856. *Modern painters. (volume iii, pt. 4)*
- Fine, G. 1998. *Social Order Through a Prism: Color as Collective Representation*. Northwestern University
- Luckiesh, M. 1938. *Color and Colors*. New York: Van Nostrand.
- Kim, J., Jun, Y., & Kim, Y. (2014). Costume color design as a symbolic expression in the independent film <Bittersweet Life> - Images in situations of movie location -. *The Research Journal of the Costume Culture*, 22(1), 167-182.
- Morton, J. (n.d.). Why Color Matters. Retrieved December 19, 2020, from <https://www.colorcom.com/research/why-color-matters>
- Adams, S., & Stone, T. L. (2017). *Color design workbook: A real world guide to using color in graphic design*. Beverly: Rockport.
- Bramah, M. (2019, January 24). Costume pro? These are the essential colour rules you need for screen. Retrieved December 17, 2020, from <https://kozziimag.com/how-to-make-the-most-of-colour-in-costume-design-for-screen/>
- Dzulkifli MA, Mustafar MF. The influence of colour on memory performance: a review. *Malays J Med Sci*. 2013;20(2):3-9.

