Cinematography

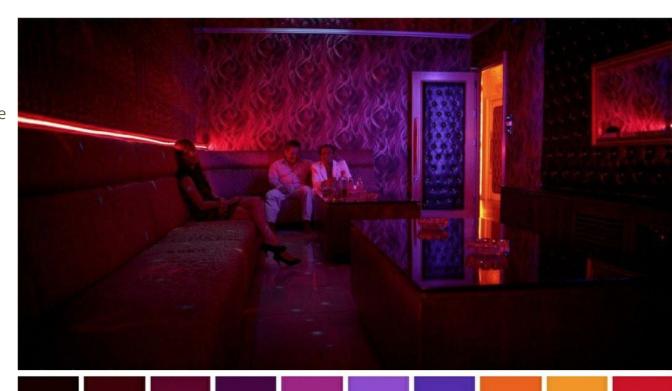Colour Grading, Lighting, Clothing, Cinematography

Cold Look

Washed out colours, Nothing too Vibrant gives a cold look subtle.

Red Look

Car scene lit by car lights red and the have a separate teal/blue hue light gel coming in creating a divide between red and blue. Potentially add in depth to colours in the grading process.

Red blue/ and green

Car scene lit by car lights red and the have a separate teal/blue hue light gel coming in creating a divide between red and blue. Potentially add in depth to colours in the grading process.

Divide between blue and red. Hint of green. Why green? What does it infer is it appropriate?
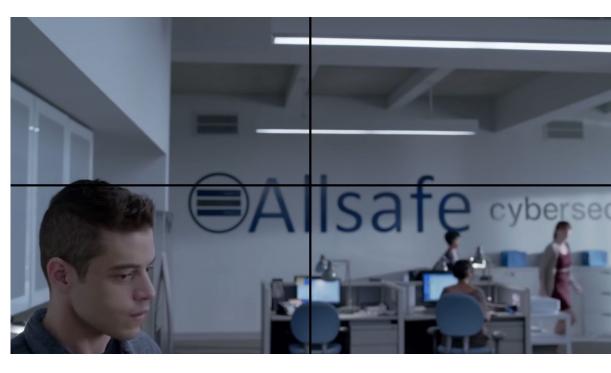
Cold Look / Extreme Close up - Fincher

Washed out colours, Unsaturated.

Extreme close up - David Fincher, Use this in conjunction with multiple close ups at uncomfortable angles to make the audience feel the characters stress.

LIGHT

MEDIUM

DARK

GENERAL SPECTRUM

Quadrant Framing

You can also communicate different things by placing your subject within a certain quadrant. For example, placing in the bottom left quadrant gives the impression that he is isolated, even untrusting of the world around him. The reason for this stems from the relationship between "negative space" and "positive space." (Negative space is the space that surrounds a subject, while positive space is the subject itself.) If a subject, which is traditionally the focal point of a composition, only takes up a small fraction of the frame, the negative space becomes much more noticeable and even overpowering, which can result in eliciting emotions like loneliness, isolation, distrust, suspicion, and powerlessness.

https://nofilmschool.com/2016/09/socially-anxious-framing-mr-robot-and-how-its-used-tell-stories