

**Horror Film Aesthetics: How Colour, Space and Light Elicit
Fear in an Audience**

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Abstract

Fear is such a strong and integral emotion within us as human beings. It is a survival mechanism which kicks in when your brain senses danger. Fear is considered a reaction to something which threatens our safety. Horror films are focused on creating the emotion of fear within an audience. I will be researching, analysing and discussing the way in which filmmakers are able to visually scare audiences through using colour, light and space.

Introduction

In this dissertation, I have chosen to investigate the aesthetic traits commonly used within the horror genre to scare audiences. I am aiming to understand the techniques used by directors and art production teams to use in my own work. I am doing this in order to improve my own standard of work and truly understand how to use the visual aspects of film to communicate with the audience.

I have chosen this specific genre as I feel it is the one which triggers the most emotional response in audiences. Horror films are focused on the darker aspects of life, the strange and eerie events that occur are designed to frighten, panic and cause terror in the audience. This visceral response and the associated relief provide the thrill and enjoyment of watching a horror movie. They are able to pinpoint our deepest darkest fears and bring them to the surface, yet are somehow able to attract audiences.

According to Zillmann, D. And Gibson, R. "The telling of horrifying tales is as old as the human capacity to tell tales. The modern horror film is merely the latest form of such story telling" (Zillmann, D. and Gibson, R., 1996, p.15). Horror films go back over 100 years ago and are one of the oldest genres of film. The earliest of which were Gothic in style, being set in creepy old

mansions and gloomy castles. The main characters being supernatural and in-human beings, vampires, werewolves, zombies Etc. At the beginning of filmmaking history, in 1895 the film ‘The Arrival of a Train at La Ciotat Station’ was released, creating an unexpectedly extreme audience reaction, with people trying to escape from the theatre. Though created purely as a novelty demonstration of filmmaking, it’s audience reaction would have been a siren call to any budding horror storyteller.

Horror films usually focus on the arrival of some kind of evil force or event. Traditionally they involve a large amount of gore and violence. The horror genre has many sub-genres, for example, monster-horror, which centres on a battle between humans and monsters, usually the monster is created in some kind of experiment gone wrong, but there is always a hero to save the world. Slasher horrors usually revolve around a killer that stalks his victims and kills them in an extremely violent way, these films usually take more time to portray the murder and chaos than traditional horrors, an example of this is the film ‘Halloween’. Supernatural-horror, this sub-genre typically includes ghosts or demons, often with references to religion and the afterlife, but can contain gruesome violence, for example, ‘The Conjuring’. Zombie-horror is pretty self-explanatory, these films usually portray brain dead human beings who have risen from the dead and feast on human flesh, for example, the film ‘Night of the Living Dead’. Horror as a genre is very complicated, and cannot simply be narrowed down to one type of film.

“Horror is a difficult genre to define and delineate because its parameters are established by different criteria than those of most other genres. Although horror has its own story contentions, horror is an emotive genre, defined by its intent to scare” (Sipos, T.M., 2014. p. 5)

The horror genre has survived so well throughout the years as it has evolved with the generations to suit the audience and the fears that are present in everyday life. They provide an allegorical mirror to the anxieties of the people at that time. For example, the film 'Nosferatu' (1922) isn't just a vampire tale. It alludes to the feeling of powerlessness against nature after the premature deaths of the masses lost to the great flu pandemic. In the 1940s the most popular horror films included a part human and part wolf character, World War II ended in 1945, as it alluded to the inhumanity of Hitler and the Nazis coming to destroy the world as they knew it. In the 1950's and 60's the scientist gone mad, or driven by the military in fear of the coded alien threat that was communism. Would unleash a monster upon the world, that was allegorical to the looming threat of nuclear war. The 1970s and '80s saw the rise of the zombie films, with their overwhelming claustrophobia, fear of the mindless consumer, and the environmental destruction that could cause such a societal collapse.

Chapter 1

What makes horror films so attractive to audiences?

Horror films are somehow able to attract audiences to witness the most gruesome and haunting scenes imaginable, and yet we are happy to pay for the pleasure. Logically, people should be avoiding situations which cause fear, so why are people so eager to watch them? For some, horror films can be a crazy experience due to shock and thrill. Others find elements they can relate to within the story, and some completely enjoy these films because they know for a fact that everything is fake anyway.

People have different reactions to unsettling things when you are scared, it is in your nature to go into 'fight or flight mode'. Your entire body can react, it can cause you to jump, make your muscles tense and your heart to race, all of this can stimulate the brain which causes the emotional sensation

of fear. For some people, the anxiety created by horror films, and the release of that tension can be comforting. The experience of your brain calming down after watching a horror film can be neurochemically pleasurable. The dopamine release caused by this creates an increased sense of well-being. According to Sparks G.G. and Sparks, C.W. “one of the primary goals of human behaviours is to maximise “sensory pleasure”. If some individuals do experience sensory delight from these media themes, it could be a powerful motivator for repetitive consumption of this type of media content” (Sparks, G.G. and Sparks, C.W., 2000. pp 76)

‘The Beast Within’ is one of the most popular theories which explains the popularity of the genre, it discusses that there is a repressed part of all human beings that is barbaric and savage.

Unconsciously inside everyone is a beast or monster within that secretly enjoys watching the murder and chaos that the monster brings because if it were acceptable, we would also unleash the monster within. Horror films contain representations of very real fears, they can often connect us with what we are really afraid of. Another theory is that we find the actions of the monsters in these horror films to be captivating, although we might not agree with them, we are intrigued by their inhumanity, serial killers are among the worst people in society, yet most want to understand the psychology of what is going on inside their head.

Others focus on the pleasure of the thrill that being scared offers. Adrenaline junkies are very common among us. People who enjoy jumping out of perfectly safe aeroplanes in the sky are also likely the kind of people who might get a kick out of the sensation that fear brings while watching a horror film. This may be especially pleasurable because there is no real threat, you can feel the strong emotions of the characters without actually experiencing and suffering the consequences. Fear can also be bonding, there is evidence that people who watch horror films together have a stronger relationship.

“Considering our unchanged attitude towards death, we might rather inquire what has become of the repression, that necessary condition for enabling a primitive feeling to recur in the shape of an uncanny effect.” (Freud, S., 1919)

For some horror films can be a way of facing their fears without being in any real physical danger, a way of conquering anxieties. They can become a way of testing our limits in a safe environment, if it becomes too scary you can simply cover your eyes. The fictional nature of horror films gives the viewers a sense of control. Most people who watch horrors are aware that the events shown in the film are not real and can, therefore, distance themselves emotionally from the horror they are witnessing.

The monsters or evil creatures within horror films can be completely horrifying and can be the cause of nightmares for years. The in-human beings such as vampires, werewolves, zombies and ghosts or demons have only dark and malicious intent of harming human beings in one way or another. But they are still attractive to us in horror films, I believe this is because they are so similar to humans. Vampires are creatures of everlasting youth, who feed on human blood to survive, the appearance of their true self can be disguised. Werewolves are humans part-time, they become a creature during a full moon, this could be a representation of a human releasing their inner monster once in a while. Zombies, though risen from the dead, were at some point humans. Ghosts and demons are human souls in another form, communicating with the living through the causing of mayhem. I truly believe we are completely disgusted and at the same time attracted to these fictional creatures because they all represent human beings.

“Most likely our fear still contains the old belief that the deceased becomes the enemy of his survivor and wants to carry him off to share his new life with him.” (Freud, S., 1919)

Often the beings that scare us the most are the ones who look almost-human, a humanoid creature with arms that are just too long, or a mouth that opens far too wide. They can sometimes move in ways beyond the capability of the human body. These are the monsters that never fail to frighten us. An example of this is Slender Man, a tall body with no face, he wears a black suit. It's the reflection of something being so nearly human that you would only recognise it wasn't on a second glance. Maybe because they are simply unnatural, this idea is so distressing to us because it is so close to what we are expecting, but it isn't. These creatures are only as scary as your mind can imagine, and that in itself is wonderful.



Figure 1.1

Locations within horror can transform from a familiar setting to the uncanny, it can be used to give the audience a false sense of security and then transport them to the world of the unusual. Also, they give us clues to the playbook of the type of horror we are watching, the tropes and cliches. Which more often than not these days, the filmmakers will then try to subvert. For example the haunted house, a classic trope of the genre, such as 'Insidious', which is about a family moving into their new home in the suburbs. But who quickly find that their new home is haunted by a malevolent spirit. Why are these types of horror films so popular with audiences? Is it because a situation like this could so easily be real? The audience can empathise with the family who are living through this traumatic experience because everyone should feel safe in their own home. It is a way of taking a commonplace known to everyone and turning it into a place of fear. While the classic

gothic horror haunted houses, spooky castles and creepy graveyards are still a staple of the genre the shift to making the commonplace location frightening is a way to give the audience a much more tangible scare.

“It may be true that the uncanny is nothing else than a hidden, familiar thing that has undergone repression and then emerged from it, and that everything that is uncanny fulfils this condition.” (Freud, S., 1919)

Chapter 2

Case Studies

The atmosphere of a horror film is so important in creating the proper sense of unease in the audience, and filmmakers have a lot of tools to achieve the right ambience for each scene. The use of colour, light and space are crucial in helping horror films to achieve their goal of scaring the audience. During this chapter, I will be analysing specific films to see how the directors and production designers communicated fear to the audience. I will be focusing on the film's Nosferatu, The Shining and Paranormal Activity as I believe the use of light, colour and space in these films is exceptional and they would not be half as scary without them.

Light

Shadows

Shadows represent the fear of what we don't understand, they are by their nature obscure. The human imagination is powerful enough to make us believe irrational thoughts, especially when we don't have much information about the situation.

Nosferatu, directed by Fredrich Wilhelm in 1922, is the first genuine vampire horror picture.

Despite being almost 100 years old and being in black and white the film remains eerie and unsettling to this day. The film features arguably the most famous shadow in horror film history.

This is thanks to the use of low-key lighting.

Throwing huge shadows, which seem to project the evil of Count Orlock into physical being.

During this incredibly famous scene where his shadow is seen climbing a staircase heading towards one of his victims, the shadow of the Count reaches the doorway of his intended victim well before he does, but the outcome is already assured.



Figure 1.2

“That said, if one watches the film today, it's quite clear most of Count Orlok's scenes were filmed in broad daylight. The “fix” was to tint these moments in a dark blue hue upon the initial release.” (Zachary Paul 2018)

This style of low-key lighting is used to emphasise his abnormalities, making Count Orlocks eyes look deep and eerie. The shadows that it creates are something the director really took advantage of and used well. The silhouette reflected on the wall shows the twisted and distorted figure of the count, with the creepily long skeleton fingers and very sharp claws. It is a classic terror-filled moment without the need for any blood and gore.

“"Nosferatu" has been noted for its themes regarding fear of the Other, as well as for possible anti-Semitic undertones, both of which may have been partially derived from the Bram Stoker novel "Dracula", upon which the film was based.” (Giesen, Rolf 2019)

The benefit of using this style of lighting is that it grabs the attention of the audience and isolates the subject. By minimising the distractions in the frame low-key lighting helps guide the eyes of the audience to where you want them to be. This technique is used multiple times throughout and adds to the dark theme of the film. This use of shadow has inspired hundreds of horror films since, homages and parodies. The slinking shadow climbing across walls has become a classic technique to inspire fear in an audience.

Lighting from below



Figure 1.3

Lighting from below, or uplighting, is a historical technique which has been used very famously in horror films. It can be used to heavily distort the human face. Creating alarming shadows around the eyes and facial features. This creepy appearance creates panic within, which is why for as long as we can remember we have been telling scary stories with a torch shining under our chins. Studies have shown that the human brain is hardwired to recognise faces, even when they're not there. This could

be why we find distorted faces created by uplighting particularly disturbing. Light from below feels unnatural because it does not occur in the natural world. Sunlight shines from above, behind or to the side, not up from the ground. While light coming from above can signify something heavenly or angelic, light from below evokes the opposite and arouses the idea of light coming from the depths of hell. According to Grodal, T “The intimate relation between lighting and mood is not something that characterizes only the experience of underlighting. Many of the lighting cliches in cinema (and real-life) are used to create or enhance moods” (Grodal, T., 2005. p. 154)

Underexposure

Unlike uplighting, underexposure is not used to distort subjects within your frame. It is used to conceal them. Underexposure can be extremely effective by accentuating shadows and leaving more areas of the frame in shadow, adding mystery and a



Figure 1.4

sense of not knowing entirely what is happening. This is effective when you are trying to hide things from the audience, and filling them with dread when they are not able to see everything in the frame. Your mind is filling in the darkness caused by underexposure using your imagination, which is always much scarier than what is really there.

“Cinematic theory suggests that audience members experiencing a film lit in the noir style will interpret the highly shadowed, dark, and contrasting images with feelings of danger, suspense, depression, mystery, and evil. Characters in this mode should be interpreted as having evil intentions, being manipulative and untrustworthy.” (Poland, J.L., 2015. p. 13)

Colour

An element that can affect the tone of a film in colour. Filmmakers can change the colour through colour grading, colour correction, adding a lens filter or by using gels.

The Shining



Figure 1.5

The Shining, released in 1980, directed by Stanley Kubrick, is a classic horror which uses colour and especially the change of colour to convey emotions, or to express the characters state of mind. Though very much a product of its time, in a fashion sense, the film is shot in a very flat and bold style. With an almost absolute rejection of most of the usual horror movie tropes. No long shadows for anything to creep in or low light shots to obscure the audience's view. The bold colouring used help us to read the characters. For example the significance of Jack wearing a grey

suit and neutral colours during the beginning of the film, conveying the dullness of his life. But when he moves into the Overlook, and more importantly the Overlook starts to move into him. The colour becomes more vibrant, wearing a red velvet coat, in which he murders Dick - showing the drastic change Jack's life has undertaken and perhaps signifying the mental transformation, using the emergence of the red imagery to convey this.

“These corridors are brilliantly lit, virtually without shadow, but in this film about 'coldness' and the losing of direction, they suggest a different kind of darkness.” (P. L. Titterington 1981)

Red and blue are frequently used, but the meanings of these colours change throughout the duration of the film. For example, red begins as a colour which represents aspiration and longing for a better life but it transforms and red is recognised as a colour that signifies danger, the inability to escape and even the devil himself. Whereas blue is a calmer and cooler colour, meaning it is the opposite of red, signifying a caring, helpful and innocent character.

The use of colour is important for creating mood, it can manipulate the audience's emotions on a subconscious level. Whether it's the way the scene is coloured, wardrobe a character may be wearing or objects within the frame, they can all be indicators of mood and atmosphere. Colours can represent danger or can be a warning to the audience something bad or frightening is about to happen. This can add to the audience's experience of the horror film. It is another way that the director can tell the story to the audience, and communicate emotion.

“There is also a pattern of alternating scenes, with those based on the predominant red, white and blue scheme preceding and following scenes making use of an entirely different colour base, such as green and light beige. In the course of the action, Kubrick and his cameraman John Alcott make dramatic use of the colour base by drawing out particular associations of individual colours in opposing directions.” (Zachary Paul 2018)

Blue

However, not all horror films use the same bold colour palette as ‘The Shining’. And stick to the more conventionally used colours. Blue is a common colour used in horror films to convey a cold or chilling effect. Depending on which tone of blue is cast the skin can be visually affected. It can make

a creature look ghostly and dead. A darker blue along with the use of shadows can emphasise to the audience that it is night and add a darker tone to the shot, therefore making the scene more daunting. The darker blue can also be used to create a dark and tense atmosphere and can reinforce the idea that a character is in trouble.



Figure 1.6

Red



Figure 1.7

Red is another colour used frequently in horror films. This colour is associated with danger and violence, by having the connotation of blood, which is something that is often seen in the horror genre. Through using the colour red it makes the film more recognisable to the audience.

“Filmmakers are now able to depict a story with even more exposure and detail, manipulating audiences moods and emotions quite simply through orchestrating colour” (Rachel Sampson 2017)

Space

Paranormal Activity

Paranormal Activity, directed by Oren Peli and released in 2009, is a horror film about a family who move into a new suburban home. But become increasingly more aware that there is a paranormal entity among them. They hope to capture the evidence of the entity in action on film, and set up cameras throughout their home.



Figure 1.8

I feel that Paranormal Activity is very clever in the way it was filmed and in particular the way it used space. For example, the audience would see the events unfolding through the lens of the security cameras the family had put up all over the house. A character would be in view while in the opposite corner of the frame something unusual and unexplainable would occur, just out of sight of the character. This would automatically make the viewers want to shout out to the characters to warn them, naturally engaging them and grasping their attention.

Negative space is a technique where the composition is largely made up of a consistent space that contrasts or engulfs the subject of the frame. This method is used frequently in horror films as it can be used to bring attention to the space that is about to change. Negative space can also tell a story of its own, often horror films rely on what you don't see to make the story work. This leaves it to the imagination of the audience, and as is generally the case, our imaginations tend to create the most horrifying things. For example the monster under our beds or the shadow in the dark that slightly

resembles a human figure. This technique draws in the audience so their eyes are glued to the screen. It can also make any size or shape of space feel uncomfortable.

“Negative space is an important video element for making characters stand out. Horror movie directors use it all the time, as did film greats like Stanley Kubrick and David Lean.” (Kyle Cassidy)

Mise-En-Scène



Figure 1.9

Mise-En-Scène is the arrangement of props or scenery on the set of a film.

Typically, the setting of a horror film is somewhere which is deserted, like an abandoned house or isolated like a

graveyard. These locations feel lonely and are situations in which we as humans naturally feel uncomfortable. An example of an isolated location in a horror film would be ‘The Woman in Black’, set in a desolate village in a rural area. The actual house in which Arthur Kipps must work in is surrounded by marshland. The only accessible route to the house floods in high tide, leaving Kipps stranded.

The main props which are used in horror films are weapons, such as axes or chainsaws. The more violent the weapons are the more it gives the illusion that someone could suffer a slow and painful death. The props included in ‘The Woman in Black’



Figure 2.0

however are things such as children's toys and rocking chairs. These props are something you

would usually associate with a happy child, but given the nature of the spirit which haunts the town by killing their children, a simple child's toy becomes eerie and feels wrong.

“the mise-en-scène is designed to evoke emotions that permeate the whole movie.” (Gabe Moura, 2014)

Conclusion After Researching

After researching into the use of colour, light and space within horror films and the techniques used by filmmakers who communicate visually with the audience. I feel as though I am now aware of how I will be using these aspects within my own short horror scene as a Production Designer.

Chapter 3

Major Project

I will be using all of the information I have found through research to help me create my major project. My goal is to create my own short horror film and undertake the role of the production designer. I will be using the techniques I have learnt about throughout this process to help me.

Focusing on the visual aspects of colour, light and space to elicit fear from my audience

My short scene will be about a young couple who are just moving into their first home together.

While they are carrying boxes up the stairs, they feel a chill in the air. The man takes boxes into one room while the woman carries a box into an emptier room. She looks around the room and sees a crucifix hanging from a wall in the room, she goes to take a closer look and something catches her

eye through the window, a dark figure standing in the woodland outside as if they are watching the house. She calls for her partner, who doesn't answer. She goes as if to walk back out into the hallway but the door slams shut before she can get there. She screams and yells for her partner while banging and tugging on the door which seems to be jammed closed. The camera slowly moves away from her, getting wider and wider as if it is abandoning her and it cuts to black.

The way I will light my scene will be an integral part of scaring the audience. I will be using underexposure to create very dark shadows within the corners of the room in which the character gets trapped. I want this to add mystery to the scene through concealing parts of the room and consuming them in shadow. Leaving the audience to fill the gaps caused by the darkness with their imagination. I would also like to use the technique of uplighting or lighting from below in order to distort the figure that the character sees through the window. This effect is to add to the feeling that there is something not right about this figure, by distorting its face and accentuating its creepy appearance.

I would also like to use a shadow like in 'Nosferatu'. While the couple are climbing the stairs, there will be a third shadow which seems to be following them. But there will be no physical being seen that would be able to cast this shadow. It will be just behind the characters, meaning it will be out of their sight, making the audience want to engage with the characters by shouting out and telling them what they see. Using shadows in a slightly different way, I would like the windows to be leaded wood in order for the shadow shining in to be in the shape of bars. The shadow will be cast upon her as she looks out of the window to the mysterious figure. This will give the subliminal message to the audience that she is trapped before the door even closes.

The colour palette of the scene will be pale blues and greys to emphasise how cold and unwelcoming their new home feels. These colours would also convey a feeling of something ghostly like a spirit being present because the colours are associated with the chill of death. I will also use a darker blue shining in from the window to convey that it is night time and to create a tense atmosphere. It will also reinforce that the character is in trouble. In terms of symbolic colours, I will be using the colour red, the woman will be wearing a red jumper to emphasise that she is the one in danger, as this colour is associated with danger and violence. This will be used to subconsciously communicate with the audience.

The couples new home will be set in a rural location surrounded by woodland creating the feeling of isolation, it will be a very old house that feels as though it was abandoned many years ago. As they are in the process of moving into the house there will be boxes scattered across the floor of the room. There will be cobwebs which convey how un-lived in the house feels. A particular prop I would like to use is a decaying wooden crucifix, as I feel this religious symbolism could be a way for the previous owners of the house to keep the evil spirits away, but the decaying of the cross would convey how the dark entity has taken control of the home while it has been empty. I will be using negative space within the shots as I want to make the space surrounding the character feel uncomfortable and almost engulf her.

Each technique I will be using has an individual way of adding to the tension, atmosphere and mood. But all of the techniques share a common goal of scaring the audience. I feel confident in my ability to visually communicate with the audience as the production designer.

Conclusion

This dissertation was created to get an understanding of why we as humans enjoy horror films and the feeling of being scared. And to also grasp the techniques used by filmmakers to elicit fear in an audience through using the visual aspects of colour, light and space. In order to help me create a short horror scene.

Having researched this area thoroughly and seen how these techniques have remained throughout the many years the horror genre of film has existed I am able to see how filmmakers entice audiences time and time again. It has also helped me understand the importance of these visual aspects and symbolism within all film but especially horror.

I found the many sub-genres within the horror genre such as monster-horror, slasher and zombie-horror. Each sub-genre of horror has its codes in the form that they tell a story. I also concluded that horror films have survived so well over the years because they have evolved with the generations by portraying the anxieties of the people during specific periods in time.

I first decided to research into why we as human beings enjoy being scared, and why we are attracted to horror films. The way we react to being scared is part of our humanity and is embedded within us. Fear can make us go into 'fight or flight mode'. I found that it can be a physical response where your heart races and your muscles can tense. Horror films are neuro-chemically pleasurable to some as the dopamine released can create a sense of euphoria. I then looked into the theories that offer an explanation into the popularity of the genre and discovered that there is an idea of an inner monster within all of us that secretly enjoys watching all of the chaos we see in

horror films. We are naturally intrigued by things we do not understand. And by watching horror films we can face our fears in a safe environment.

I then found that the evil creatures can appeal to us such as vampires and werewolves, as the powers that these creatures possess immortal life and extraordinary beauty are seductive and alluring, even though they have malicious intent towards human beings. For example, the werewolf can represent a human releasing its inner monster once in a full moon. The beings that scare us the most are often the ones who look almost-human, who have arms that are far too long or move in a way that a human being could not. They are simply unnatural and this is what is so distressing about them.

Locations within a horror film can transform from a familiar setting into a whole new world of the uncanny, for example, the haunted house. I found that the locations which are known and are frequently used by us like houses are the ones that scare us the most because then it could so easily be us in that situation.

I then researched into the visual aesthetics within horror films, in particular how they use colour, space and light. I looked at some classic examples of the way horror films use light and the techniques used such as low-key light to create silhouette shadows, the use of lighting from below to distort faces and the use of underexposure to conceal objects within the darkness of the frame. I also looked at how colour is used and how it can create mood and atmosphere, be a warning to the audience and can also symbolise emotions such as anger. Next, I researched the use of space within horror films and found that using negative space to tell a story of its own is a popular technique. Also, the *Mise-En-Scène*, meaning the way in which a space is dressed with props, or the scenery surrounding it. I found that the locations which seem abandoned or isolated are deemed to be scarier.

I feel as though all of this information has helped me to get a clear understanding of the techniques I will be using within my major project. This has prepared me to step into the role of production designer on my very own short horror scene. And this understanding of the use of colour, light and space, though for my project are focused on horror, they are the foundations from which every frame of film is created.

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Figure List

- 1.1 *The Slender Man* created by Eric Knudsen
- 1.2 *Nosferatu* (1922) Directed by Fredrich Wilhelm
- 1.3 *Frankenstein* (1931) Directed by James Whale
- 1.4 *Halloween* (1978) Directed by John Carpenter
- 1.5 *The Shining* (1980) Directed by Stanley Kubrick
- 1.6 *A Nightmare on Elm Street* (1985) Directed by Wes Craven
- 1.7 *Inferno* (1980) Directed by Dario Argento
- 1.8 *Paranormal Activity* (2009) Directed by Oren Peli
- 1.9 *The Woman in Black* (2012) Directed by James Watkins
- 2.0 *The Woman in Black* (2012) Directed by James Watkins