



COLOUR PSYCHOLOGY OF THE FILM CRUELLA, 2021

*Brenda Alicia Méndez Ortega, student of Digital Arts,
University of Guanajuato, Mexico*

*Víctor Hugo, Jiménez Arredondo, Ph.D., profesor of the department of Art,
University of Guanajuato, Mexico*

The attribution of color on the screen opened a new path in which the image not only tried to reflect the natural color that we can perceive, but like the treatment of shots and the order of continuity in the cinema, it could be played with color to create different environments, emotions and feelings in the public. Thanks to films such as *Vanity Fair* (1935), *The Adventures of Robin Hood* (1938) or *The Wizard of Oz* (1939), subsequent techniques such as Technicolor or Eastman Color gave way to numerous advances that led to the use of color in the cinema permanently, and with this, the best use of it for the correct filmic narration of any film.

Nowadays the color is a fundamental part of movie industry and there are numerous production houses that have evolved more than others in the correct use of color in their films, such is the case of the Walt Disney Company, being one of the companies with the best worldwide prestige in the universe of feature films. For this reason, *Cruella* (2021) gives rise to the analysis of the evolution of remakes or prequels to find out if their filming is being of interest and impact in theaters and the public, or is it just the sum of feature films that have lost their artistic direction and creative of an animated story.

The **aim** of this work is to carry out an analysis that shows the treatment and psychology of color used in the filmic atmosphere of Disney, in *Cruella* by Craig Gillespie, based on the structural theories of Joseph Campbell and Christopher Vogler for the narrative creation and atmospheric character and whether the director's choices correctly developed the classic Disney villain in the story.

For this analysis in the treatment of color, 63 of the 97 total sequences of the film *Cruella* were considered, reducing their quantity to 64.94% of its content since repetitive scenes and scenarios or little relevant in the narrative were excluded. Which in turn were analyzed under the theories of Joseph Campbell and Christopher Vogler, with the narrative structure of *The Hero's Journey* (1990), synthesizing the most important scenes with both a psychological and narrative load, resulting in a total of 32 outstanding stages. of the hero's journey.

It should be noted that two of the main characters, *Cruella* and the Baroness, were analyzed in depth for practical and extension purposes for the writing of the following analysis, taking only as a last resort the analysis of some other character if necessary. The choice of these characters was based on the relevance they show throughout the sequences and the frequency with which they appear on screen, since the struggle for 'prominence' is constantly shown between these two female figures.

As a support tool for the aforementioned analysis, the theories of the author Eva Heller were used regarding the Psychology of color (2004) and the theories of



cinematographic language that describe the types of color scheme (Lackey, 2015) used in a film. to obtain the global color palette of the film.

Which are divided into:

- a) Complementary Color Scheme;
- b) Combined Color Scheme;
- c) Analog Color Scheme;
- d) Triadic color scheme;
- e) Tetradic Color Scheme.

Once the graphic elements were elaborated, the analysis started, shown below.

At the beginning of the feature film we can see that the film is divided into three main acts that lead us to create several arcs in the plot and resolution of conflicts, firstly, we are shown what Estella's birth is like, her unknown origin and how she is who is born with a particular condition in the tone of her hair at birth with poliosis, a characteristic that makes her a girl rejected by society and with whom a duel between her bipolar disorder and her histrionic disorder spreads (fig. 1).



Figure 1 – Act I. Approach. The school: his first approach to society. Source: Cruella 2021

The same that are increased with the first turning point in the story with the death of her adoptive mother, where she is orphaned and where she has no choice but to become friends with two orphaned children just like her (Horacio and Gaspar) and with those who will live the following years following her passion for fashion with the creation of her designs and the increase of her creativity, which lead her to obtain a position with the most recognized fashion house of the time and where she meets her biological mother (The Baroness) – fig. 2.



Figure 2 – Act II. Developing. The black and white gala. Source: Cruella 2021



In the subsequent encounters we observe how Estella's thirst for revenge by wanting to recover her former mother's lost necklace makes her a very unstable and spiteful person, who uses all her intellect and creativity to overthrow her boss and ridicule her before him. means, medium. Scenes that we can appreciate with a notorious treatment of new visual elements such as typography and the same fashion that highlight Gillespie's cinematographic tone and with which his good treatment of color in gray scale is appreciated, contrasting the red color as an indicative color of everything. the power, rudeness, strength and femininity that Estella has as a woman of the 70's with a thirst for revolution in the streets of London – fig. 3.



Figure 3 – Act II. Developing. The plot against the Baroness. Source: Cruella 2021

Revolution that is clearly applauded and accepted by the city thanks to her friends who help her unmask her boss and carry out her plans to bring justice for the murder of her adoptive mother.

It should be noted that you can see throughout the film the contrast between these two main characters who are involved in a completely different color scheme. We recurrently see the Baroness surrounded by power, luxury, security, impetus, arrogance and extravagance while we see Estella more on her way through the dark, hence she increasingly makes use of black as the predominant color in her clothing and in your hair when you stop wearing wigs (fig. 4).

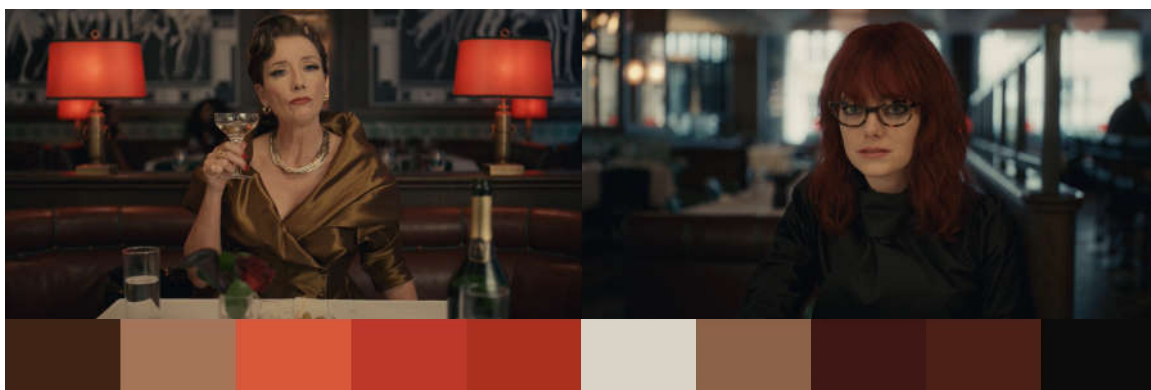


Figure 4 – Act II. Developing. The lure of revenge. Source: Cruella 2021

In the film you can see this in sequence 22 where both women make a toast to the conclusion of the golden dress as a masterpiece of the Baroness's latest collection



where they meet in a restaurant as chief-assistant and where the predominant colors of each.

Conclusions. When analyzing the guide in the construction of the character and the arc of transformation for the "hero's journey" proposed by Joseph Campbell (1990) and Christopher Vogler (2002) we can contrast that, although Cruella is not a heroine, the steps to carry out The development of his internal journey coincides with the three acts that these filmmakers propose for the narrative construction of a character and with which we can conclude that they are also supportive of the transformation of a villain in the film. (fig. 5).

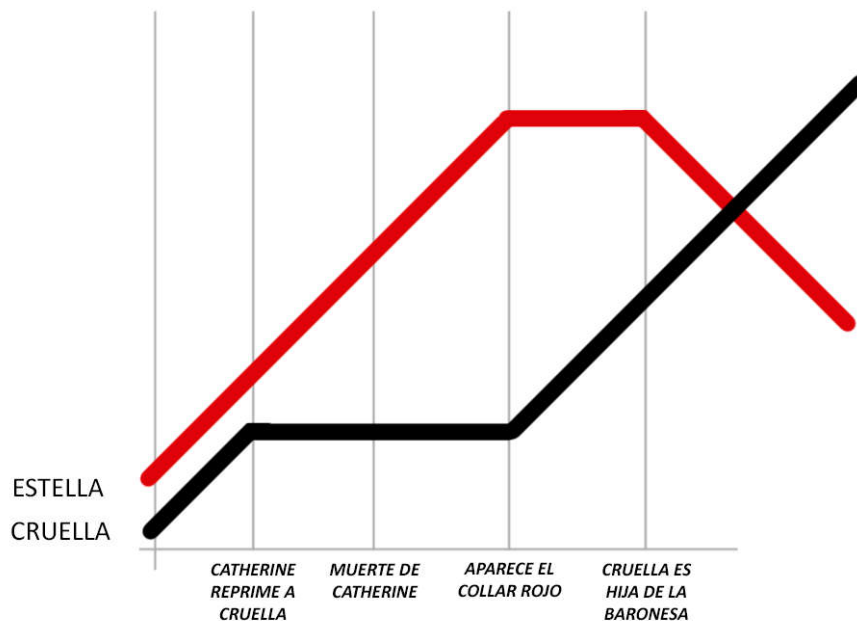


Figure 5 – Cruella's transformation arc. Source: Cruella 2021

Taking into account her physical condition at birth (poliosis) we can see how her entire character and personality is affected by it as she is discriminated against and rejected by society, a constant that we see increase with the change in her attitude and rebelliousness. Likewise, when analyzing the color in this film and taking into account the psychology of color that Heller proposes with the 13 colors of the color spectrum, we can observe how most of its connotations coincide with the psychological tone that the genre of this film develops with the character from Cruella and the Baroness (the origin of a villain).

Red: hatred, strength, vigor, courage, attractiveness, passion, anger and aggressiveness.

Black: the end, the duel, the mystery, the introversion, the evil, the elegance and the power.

White: ideal, perfection, cleanliness and innocence.

Brown: the unfriendly, the foolish, the welcoming.

Gold: pride, beauty, luxury and presumptuousness.

With the 64 sequences we observe a predominance of grayscale colors inclined with the personalities of Estela/Cruella with a predominance of the color red as an



accompaniment and a symbolic color both in the props that surround her and: her uniform, the color of her hair when being Estella and her clothing in the different shows she offers for the Baroness (fig. 6).

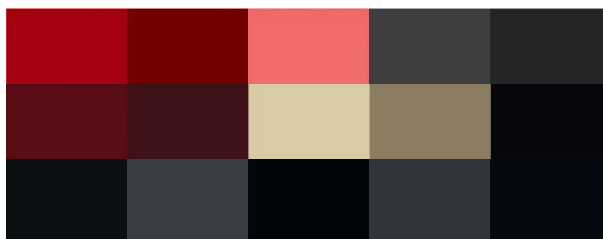


Figure 6 – Cruella Color Palette

As for the Baroness, a predominance of colors inclined to white, beige, brown and gold was observed, which reflected her figure of power and wealth, a lady of high category and character (fig. 7).

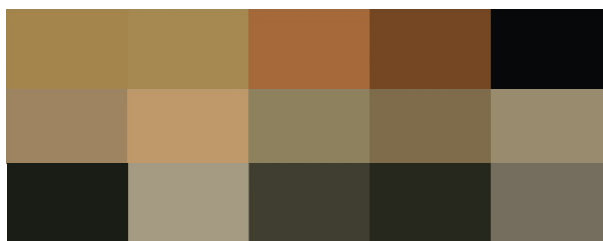


Figure 7 – Baroness Color Palette

When analyzing this film we were able to conclude how Cruella's personality was defined by two types of problems: the histrionic personality, which was exhibited in her excessive search for attention and need for approval, and her bipolar disorder, which caused changes in her recurrent moods after the death of her mother, which are reflected in her favorite colors, black and white, colors that are completely opposite and that Estella and Cruella used constantly and that made her different from her surroundings Social.

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