THE SPACE BETWEEN SCENES

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DSDN244

A24

A24 is an independent American film and television studio founded in 2012 in New York by Daniel Katz, David Fenkel, and John Hodges. Because it isn't owned by a major studio, its directors get unusual creative freedom, which has led to acclaimed, often unconventional films like Hereditary, Midsommar, Moonlight, Ex Machina, and Everything Everywhere All at Once.

MARKET POSITION

A24 positions itself as the "quality" alternative to blockbuster franchise cinema; experienced, director-driven, artistically risky. It's become what sometimes is called a "passion brand": people don't just watch A24 films, they wear the merch, collect the posters, follow the social accounts.

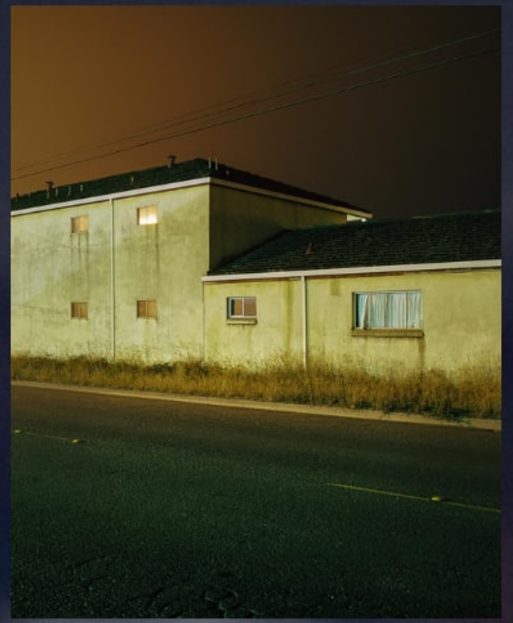
A24'S VISUAL IDENTITY

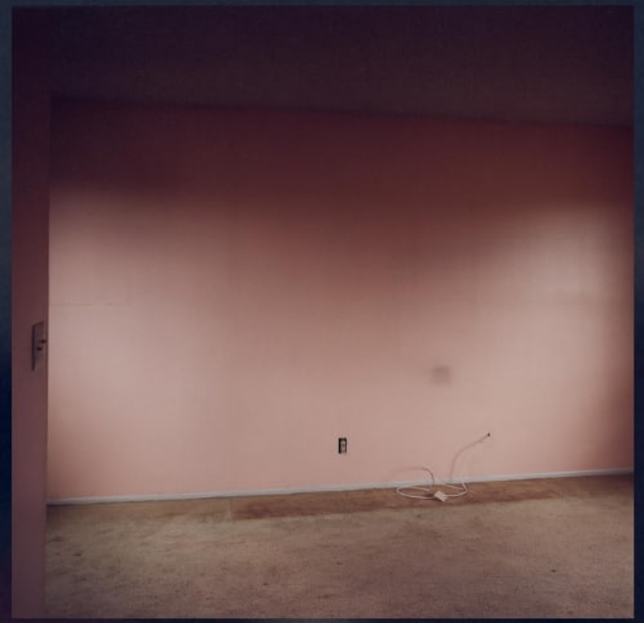
A24's identity is deliberately minimal, always monochrome, deco-influenced wordmark (designed by agency GrandArmy) that stays consistent across posters, merch, and social media. Their promotional material is almost always character-centric: dramatic lighting on an actor's face or body, built around the specific film's mood. The brand deliberately avoids being loud so the work itself stands out.

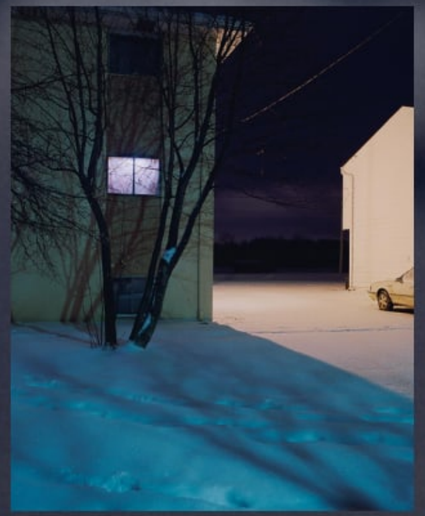
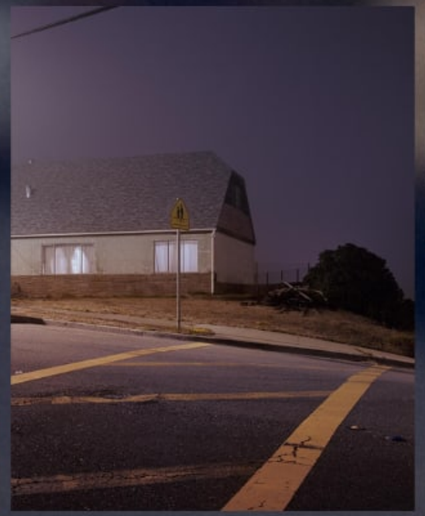
TARGET AUDIENCE

Young adults, roughly late teens through 30s — culturally engaged, film-literate, and often "aesthetically online." For a lot of this audience, A24 functions as a taste signifier, not just a studio name.

INSPIRATION








PRESIDENTS

TODD HIDO

Todd Hido is an American photographer known for House Hunting (2001), a series of suburban homes photographed at night using long exposure, with no additional lighting beyond what already existed on site: porch lights, streetlamps, glowing windows. The images are empty of people, but feel inhabited; tells a story that lives are only shown by a lit window or a car in the driveway. Hido's work changes the usual comfort associated with suburban home photos, instead finding isolation and unease in the same familiar architecture. I want to take his use of only ambient/existing light sources and his refusal to include people directly into my own liminal images, since removing any human presence is central to how I want my photographs to generate the same quiet dread A24 usually builds through character and performance.



DEVELOPMENT (PRE EDITING)



















DEVELOPMENT (EDITING)



ISO - **400**
Aperture - **F/9**
Exposure - **1/80 sec.**
Focal Length - **49mm**

- **Change Tint of sky**
- **Vignette**
- **Film Grain**
- **Lower Exposure**





ISO - **400**
Aperture - **F/9**
Exposure - **1/2 sec.**
Focal Length - **45mm**

- **Change Tint of ground**
- **Vignette**
- **Film Grain**
- **Increase Whites**
- **Increase Saturation**



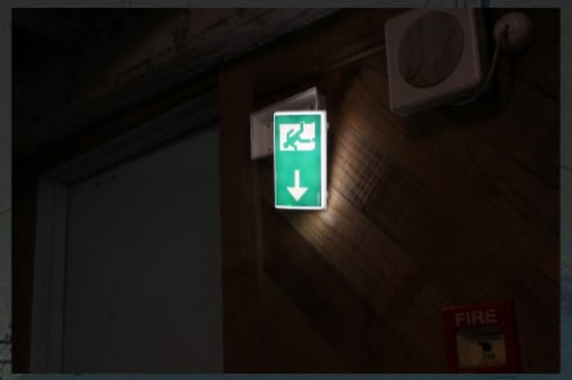


ISO - **400**
Aperture - **F/9**
Exposure - **1/5 sec.**
Focal Length - **28mm**

- **Tint to make warmer**
- **Vignette**
- **Film Grain**
- **Lower Whites**
- **Increase Saturation**



DEVELOPMENT (EDITING)



ISO - **400**
Aperture - **F/9**
Exposure - **1/13 sec.**
Focal Length - **28mm**

- **Tint to make warmer**
- **Give small purple boost**
- **Lower whites**
- **Straighten image & Crop image**
- **Vignette**
- **Film grain**





ISO - **400**
Aperture - **F/9**
Exposure - **1/40 sec.**
Focal Length - **18mm**

- **Change tint of sky**
- **Give small purple boost**
- **Lower whites**
- **Vignette**
- **Film grain**

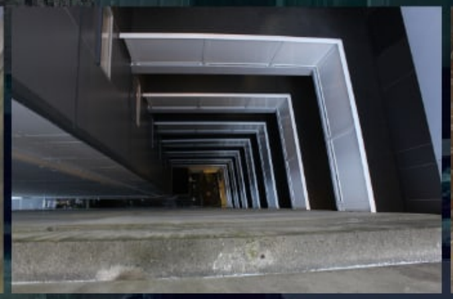
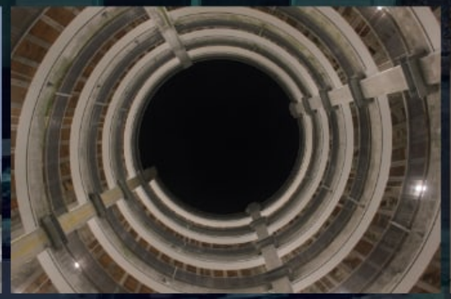
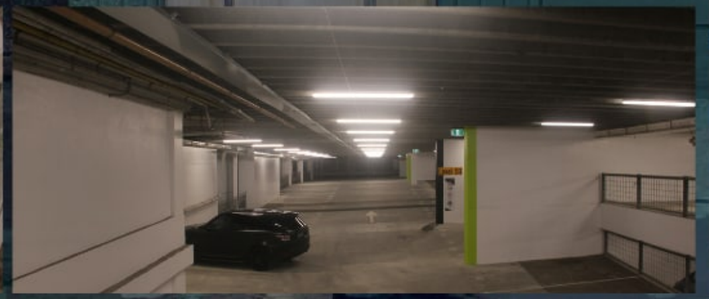
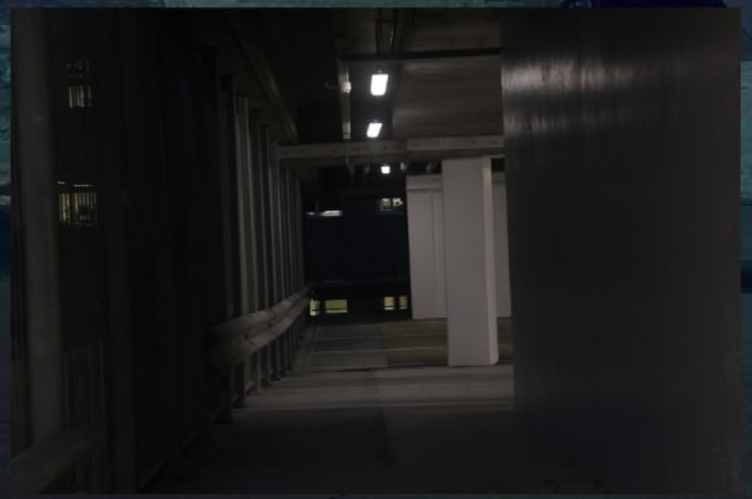


PROCESS







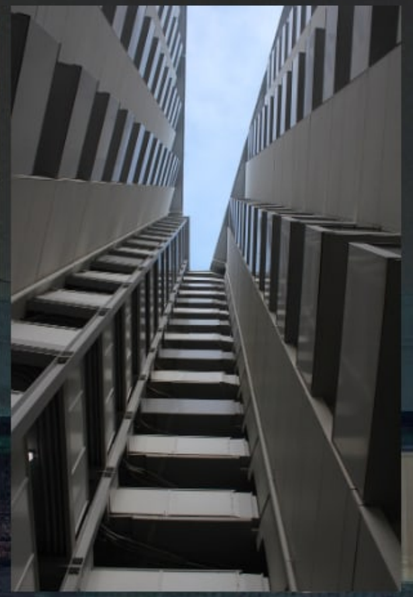









PROCESS
















REFLECTION

When taking these photos I wanted to capture the quiet unease A24 usually builds through character and performance, but take that away completely and see if empty architecture could hold the same tension on its own. I made sure to keep people out of every shot, which I took directly from Todd Hido's House Hunting series. His images feel inhabited even though no one is actually in them, and I wanted my photos to do the same thing. I also only used light that was already there, streetlamps, exit signs, security lights, glowing windows, and never brought in my own lighting. This meant shooting almost everything at night or dusk, using slower shutter speeds so the existing light could actually do something in the frame.

I picked spaces people usually walk through without really noticing, like parking garages, stairwells, corridors and the underside of buildings, because they're already public but almost never occupied, which fit the liminal feeling I was going for. In editing I pushed this further by shifting the skies and ground tones toward pink and purple, adding vignetting and film grain, and lowering the exposure so the images felt a bit degraded and analogue instead of clean and digital, more like a half remembered dream than a normal photo. The symmetrical shots looking up at the apartment buildings were meant to feel a bit disorienting, almost dizzying, while the warm isolated pools of light in the garage and corridor shots give off a mix of comfort and abandonment at the same time.I wanted the lack of people combined with only using found light to create the same isolation and unease that Hido's suburban photos have, but through A24's style of quiet dread.






SPRIN
STOP
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DO NOT
LEAVE YOUR
UNWANTED
ITEMS IN
THIS
GARAGE!


THORN













BRENDAN
DUTTON