

A DIFFERENT EXPOSURE EVERY TIME

A cinematographer shaped by instinct, light and lifelong curiosity reflects on storytelling, reinvention and the relentless pursuit of new ways to see.

Braving the elements: Dmytro Nedria (pictured) realised he wanted to be a cinematographer in childhood, inspired by his father's photography and cinema-filled home (Credit: Yulia Pavliuk)

Filmography so far (project title, director, year released)

Easy (2017) – dir. Andrea Magnani
Foxter & Max (2019) – dir. Tetiana Khodakivska
Inglorious Serfs (2020) – dir. Roman Perflyev
Rocky Road to Berlin (2024) – dir. Olha Ryashina
Devolver Direct (2024) – dir. Joseph Pelling
Best in the World (Netflix series, 2025) – dir. Sumit Purohit
Merry Christmas Aubrey Flint (2026) – dir. Jack Spring

When did you discover you wanted to be a DP, and what inspired you to follow this career path?

I realised I wanted to be a cinematographer in my childhood. My father was passionate about photography, and our home was full of books about cinema and still images. We even had a darkroom, where I watched him develop photographs. That fascination came to me very naturally.

What inspired me most was the experience of watching films and being pulled into the worlds they created. Cinema allows you to step into different lives and see through someone else's eyes.

Where did you learn your craft?

I studied at the Global Cinematography Institute in Los Angeles, founded by Vilmos Zsigmond ASC and Yuri Neyman ASC. But like every cinematographer, I have continued learning from my peers as well. The learning process never really ends.

What are your favourite films, and what makes them stand out to you?

If I had to choose three, the first would be *Se7en*. I have rewatched it many times. It is one of those films where you can study the lighting forever, and the work of Darius Khondji ASC AFC and David Fincher feels completely singular. Another important film for me is *Ivan's Childhood* by Andrei Tarkovsky. It had a profound effect on me, both in storytelling and in the way it depicts war.

Who in the film world inspires you?

Sir Roger Deakins CBE ASC BSC, Emmanuel Lubezki ASC AMC, Darius Khondji ASC AFC and Bradford Young ASC. I am inspired by their ability to use natural light and composition with such precision and to create depth and realism without losing poetry.

What's the most useful advice you've received?

Yuri Neyman ASC once told me, "If you want to be successful in the industry, your work has to be new

and different every time." That stayed with me. It pushes me to keep reinventing my approach and searching for fresh visual solutions.

What advice would you give someone considering becoming a cinematographer?

Do not be afraid to experiment and make mistakes.

What have been your greatest triumphs and disasters?

The greatest triumphs happen when the entire team is completely engaged and suddenly everything aligns. That moment, when a shot truly comes together, is the best feeling on set. The worst moments are always accidents or injuries. Those are the things you never want to experience.

What lights your fire outside work?

Travelling, hiking and exploring nature are very important to me. Different landscapes and cultures feed my imagination and broaden my perspective. Photography is another outlet. I love observing light, framing still images and finding inspiration in everyday moments.

What has been the biggest challenge in your career?

The biggest challenge has been trusting my instincts. As a cinematographer, you often must make quick decisions and stand by them.

What piece of kit could you not live without?

My light meter. Even in the digital era, I still rely on it. I also use several apps on my iPhone all the time, especially Photometrics, Helios and Cadrag.

Which productions are you most proud to have lensed and why?

I am especially proud of my latest film, *Merry Christmas Aubrey Flint*, which I shot with Jack Spring. It is a deeply moving story set within a care home community, and about how a community can help heal emotional wounds and restore a sense of belonging. For me, it felt like a very personal story and I loved the way it all came together.

What's the best and worst thing about your job?

This industry demands real sacrifice. Relationships, friendships and family time often must give way to work. But the best part is sitting in a cinema, watching something you helped create on the big screen, and feeling the audience respond. That makes all the challenges worthwhile.

How would you describe your approach to cinematography?

I try to keep things simple. The story always comes first, and my priority is to give actors the freedom to perform naturally. My job is to support the narrative through camera movement and lighting in a way that elevates the story rather than overwhelms it. I believe strongly in preparation, testing, research and previsualisation. I especially enjoy the research stage, and I am always open to new methods, including tools such as Unreal Engine, when they can help shape a scene more clearly.

What are your aspirations for the future?

I want to continue working on narrative projects that challenge me creatively, shoot more feature films and collaborate with directors who push storytelling into unexpected places. ■

Nedria's credits include *Rocky Road to Berlin* (Credit: UPHub)

A still from *Devolver Direct* (2024), directed by Joseph Pelling (Credit: BlinkInk)

