

INTERNATIONAL CINEMATOGRAPHERS GUILD MAGAZINE


Classification: Digital Imaging
Technician
Base: New York City, NY
Project: Wallace
Cameras Used: RED EPIC, Lomo Square Front Anamorphics
Years in Guild: 3

After a "frustrating" career in Web design, David Kruta decided to pursue his fascination with making movies and took a screenwriting course. There, he shot a movie for the 48 Hour Film Project and ended up earning Best Film honors. Next stop: DIT, which has allowed Kruta to see "how DPs light, expose, manage crews, and deal with color and post. From the beginning, DPs like Peter Simonite were helping form my philosophies in my career."

That was helpful on Wallace, a project that is 80 percent dialogue between two people at a bar.
"I knew that we couldn't cover this in two overs and a wide because the audience would get bored and the actors' performances wouldn't make the impact that we needed them to," Kruta describes. His favorite sequence was covered in four shots: two mediums pushing into closeups, and two closeups pushing into chokers. "Since we shot anamorphic, we had a diopter in on the closer shots," he adds. "Although the coverage was technically simple, timing the moves to the dialogue was challenging."

As a DIT, Kruta is often at the forefront of technological developments. "It is quite incredible how far technology has come in just the last few years," shares Kruta, who won the Best Cinematography Award at the 2011 SoCal Film Festival. "Today, you can write, prep, shoot, edit and distribute all on your iPhone. We have seen accessible digital cinema mature, and put image making into the hands of many. There are many options and possibilities that technology has brought, and it is certainly an exciting time to be a cinematographer."


