

## Abstract

This work examines a movie *Aimless Walk* from Alexander Hackenschmied, which is specific for moments, where *photographic* picture is becoming a *film* one and vice versa. Purpose of this work is to reveal, what impact has this intermediate relationship on depicting reality on the level of the space in movie. Through neoformalistic analysis it is shown, how much can an medially transformed object be perceived either in an illusive or realistic kind of way. Analysis is carried out on four different levels: on the level of usage of the camera, usage of the film montage and usage of space and time. *Photographic* image detained in duration, opposing the time of the world and credible in its own representation of reality, is in context of *film* dispositive determined as an realistic element. Credibility of *photographic* image can be open to doubt thanks to possibilities of *film* montage and camera, that take in account also timeliness of reality, and due to that, can the author create new more or less illusive elements in his artwork. Replication of the main character trough montage is great example of the fact that for moving image simple recognizing the identity of the model of the world and his portrait (de facto his space of representation) is not enough to be considered as trustworthy evidence of the reality. That's why Alexander Hackenschmied is also emphasizing the time — he's revealing and intentionally visualizing creative possibilities of manipulation with time to prove that non/realistic elements function in important kind of way not only within diegesis of the movie, but also on the level of its mediate representation. Formal system of the *Aimless Wall*, appearing on the border of two medias reflects itself, its functioning and its mediality to disturb and revise the spectators conventions with non/realistic elements in context of watching the film.