

Abstract in English

The thesis examines historical and aesthetic development of cinematography from the point of view of spirituality. It takes into account church's dogmatic and iconographic perspective of the relationship between art and Christianity. Emphasis is placed on reviewing the meaning and goals of cinema from an Orthodox perspective. As a result of such research, cinema appears as a form capable of transmitting the spirituality of the Church, even though it is accomplished through specific stylistic and narrative means that are characteristic for spiritual cinema. Especially nowadays, the language of film needs a lot of internal (thematic and stylistic) and external work (church's and production) in order for valuable films to emerge from the environment of the church to continue the original tradition of spiritual cinema.