

This diploma thesis deals with the investigation of various forms of the relationship between the phenomena of walking and film at the level of the medium. It thus seeks to add to the existing research at the intersection of film studies and the interdisciplinary field of walking studies, which until now has mainly focused on the investigation of film depictions of walking. The thesis answers the questions of who or what walks when we say that film walks; what investigations of film walking can reveal to us about its material and media nature, and how film "speaks" to us via walking.

The text is divided into four chapters, which follow the trajectory from the starting point of the human body, which carries elements of mediality, toward the hypothesis about the corporeality of the film medium. First, it indicates the genealogy of the connection between the film medium and walking and defines the media nature of walking as (proto)cinematic. It then moves on to verify three levels of the claim that film walks: that of the camera and its operator, that of the narrative subjects, and finally that of the film medium itself.

The theoretical foundation lies in phenomenological thinking about walking as a basic activity constituting the perception of human existence and its relations to the surrounding world. The work thus returns the body to the centre of attention and defines the film itself as a procedural media phenomenon that takes place at the intersection of intracorporeal relations. Finally, it postulates walking as a reading strategy of the cinematic experience, which offers an alternative to established oculo-centric models of film reception.