

Abstract

My PhD thesis explores impacts of the specific moments of film within the context of its ontological potential. It follows forms of intervention into stability and continuity of visual re-presentation, which may induce *intuition* of the new. The opening chapters are devoted to the image “in itself”, presented as *duration* of a “self-modulating” shot, whose apparent stillness initiates (with participation of sound) the pressure of off-screen field. The relationship of visible and sensible is considered from this point as initiation of impulses and changes immanent to film recording, as examined in subsequent arguments. Presented shots in these cases not only fulfill its narrative function by means of pictorial representation, but act concurrently as movement of elementary structures in time, as Gilles Deleuze points out. Based on references to his reflections, the following chapters expand on topics that analyze factors, partaking in possible initiation of intuition: *effects* of sequential processes of difference and repetition in film images, their rhythm, duration, elementarization, refraction and disappearance. Sudden occurrences and persistence of these processes are demonstrated in film examples, where intuition departs medium and unfolds reality beyond film.