

Ameri, Amir, University of Colorado, United States

The Other Space of Cinema

From inception, the movie theater has located cinema at the end of an experiential journey to an imaginary elsewhere by design. The modalities of this displacement have changed over time in direct response to the changing relationship between the real and its imaginary other. With every technological abridgement of the construed distance between reality and its imaginary double, including the addition of sound, color, stereoscopy, etc., there have been corresponding changes in the design of the movie theater aimed at reestablishing the imaginary distance. The motivation behind each change, be it from the Nickelodeon to the Movie-Palace, to the Post-Palace mall cinemas and Multiplexes, has been a constant. The perpetual constitution of a distant other space for cinema is a humanist institutional response to the deconstructive effect of cinema on the real. To safeguard the aura of the real as the self-referential, non-representational other of cinema, the movie theater, as an institution and a building type, has systematically fabricated an outside to representation, if only to locate and safeguard the real at an imaginary distance. The institution of the movie theater has been an instituted resistance to representation. Spacing is reality's indispensable alibi.