Abstract. Giuliana Bruno's concept of the motion picture as “the very synthesis of seeing and going,” as a place where, for the spectator, “seeing is going,” holds particular potential for the study of documentary film, and more specifically, for those documentaries shot at a particular spot on earth: The Cove’s “killing lagoon,” site of an annual dolphin slaughter; the inundated 9th Ward, New Orleans during and after Katrina; the separation wall between Israeli and Palestinian territories; Puluwat atoll in the South Pacific where islanders are facing the rising ocean.

Concerned with documentary film as a mode of “site-seeing,” Walker’s presentation will explore the ways in which documentary films, like modes more properly thought of as scientific visualization, construct the spaces and places they may seem only to observe through the camera lens. It behooves humanities scholars, she will argue, and may benefit social and physical scientists as well, to comprehend documentary film as one particular mode of audiovisualization and navigation within a wider repertoire that includes highly technical modes of scientific modeling such as GIS and geoweb-based programs and applications for digital earth mapping.