Scholarship on stereoscopic 3D cinema often approaches negative parallax as a pure attraction, “demo,” or gimmick which, by violating the screen as surface and boundary, has doomed 3D cinema to serial failure. In contrast, this paper argues that digital 3D films often deploy parallax effects as a means for producing medium and format-specific forms of epistemic and affective seeing and approaches depth and emergence effects as devices for investigating both the enhancement and the limits of vision and the “knowable” in contemporary cinema. Focusing on recent digital 3D films that immerse the spectator in radically inaccessible locations, this talk shows how digital 3D cinema gives form to aesthetic categories such as the sublime and the uncanny in CG blockbusters such as *Gravity 3D* (Alfonso Cuaron 2013) and in digital documentaries such as *Cave of Forgotten Dreams* (Werner Herzog 2010), and links the origins of stereoscopy to digital 3D. Clips will be shown in 3D.

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