Where do dance and the moving image meet, and why? How do such encounters alter the viewer’s perspective on the dancing body, and on place? Whose bodies dominate the screen dance landscape? This section contains two chapters that look at site, the body, and what we see. Melanie Kloetzel addresses the notion of dance films as site-specific works, and presents an overview of the history of dance and the moving image, as well as an explanation of how language and labels of the dance and screen genre have changed over time. Cara Hagan sizes up the exclusion of women of color in first-, second- and third-wave feminism and carves out a screen space for these excluded bodies to form their own identities in response.