The history of portable film projectors offers us a very different view of what cinema has been -- not big but small, not only moving but also still, permanent but just as often provisional. Through the lens of the portable projector and its small screen, cinema's apparatus has long been less a singular ideal and more an iterative process, serving a range of aesthetic experiments, epistemological projects, corporate and governmental mandates. This presentation will provide a framework for thinking about what it means to integrate portability into our assumptions about cinema's past, using a cluster of case studies beginning in 1939 and ending in 1959. Particular attention will be paid to the role of the American military in developing film projectors during the war and well beyond. Wasson's recently published work concentrates on cinema, but explores the broader relations among media forms and practices (cinema and newspapers, books, radio, film, television, internet). Her award-winning book Museum Movies (UC Press, 2005) examines the importance of the modern art museum for ideas and practices of cinema. She also co-edited (with Lee Grieveson) a collection of essays on the history of the field of moving image studies, Inventing Film Studies (Duke UP, 2008); and (with Charles Acland) Useful Cinema (Duke UP, 2011), a book about cinema beyond the movie theater. Dr. Wasson also co-edits a book series (with Lee Grieveson) for the BFI devoted to exploring cultural histories of cinema.