

Contents

| | |
|---|---|
| Configurations of Film: Series Foreword | 7 |
| Acknowledgments | 9 |

Prologue 13

E P I S O D E O N E

Once upon a Time... 31

| | |
|--|--|
| There Was a Girl Named Thumbelina | |
| The "Smart" Phone | |
| Miniaturization and Insect Fascination | |
| Forbidden Games | |
| Little Thumb Films or <i>Films-Poucettes</i> | |
| The Child's Body as Part of Cinema's Basic Apparatus | |
| Low Horizon and Verticality | |
| Is the Phone the New Movie Camera? | |

E P I S O D E T W O

Children Imagined Futures 63

| | |
|--|--|
| I Phone, You Phone | |
| The Productivity of Absences | |
| History of Possible Pasts, Presents, and Futures | |
| Between Excavation and Play | |
| Bricolage as Play with Means at Hand | |
| From Lab Studies to Child's Play as Lab | |
| Not "What" but "How" | |
| Two-Level Improvised Lab | |
| Who Is the Media Archaeologist? | |

E P I S O D E T H R E E

Through Artifacts and Anecdotes 99

| | |
|---------------------------------------|--|
| The Patiuker | |
| A Feminist Twist to Media Archaeology | |

The Artifact as Error and the Challenge of “Toyness”
The Berlin Key: Pre- and Proscriptions
Handmade Paper Devices
The Anecdote as Epistemological Tool
Reinventing and Relocating Cinema
What Is the Location of Cinema’s Relocation?

E P I S O D E F O U R

Drawing with a Camera 133

The Era of “Selfie-Graphy”
Camera-Crayon
Finger Painting: From Paper to Screen
Revisiting Rodolphe Töpffer and Corrado Ricci
Videographic Modes of Description and Acquisition
The Question of Seriality
The Singie
App-Based Cinema
From Singies to Soundies: Back to the Past?

E P I S O D E F I V E

And Making (Home) Movies 163

A Hundred Years of “Home Movies”
His-Stories
Her-Stories
The Orphaned Film and the Question of the Audience
Home Videos by Siblings
Playing Cinema
Playing TV
Media without Boundaries?

Epilogue 187

References 193