

From: [Margarida Duque de Castela](#)
Subject: Template - CFP NYU cinema studies student conference, feb 28th-Mar.1st 2025
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Attachments: [CFP_TEMPLATE.pdf](#)

TEMPLATE
CINEMA STUDIES STUDENT CONFERENCE
NYU -TISCH (NYC) FEBRUARY 28TH- MARCH 1ST 2025
250 ABSTRACT DUE: December 20th, 2024

Dear all,

Please see attached CFP for the NYU Cinema Studies Student conference "Template" from February 28th to March 1st 2025. Please submit an abstract of **250 words** and a short bio of **100 words** to nyutemplate2025@gmail.com by **December 20, 2024**.

CALL FOR PAPERS TEMPLATE

Templates are one of the earliest forms of artistic expression. Stenciling techniques have been used in cave paintings dating back 10,000 years. Placing their hands against a wall, the artist sprayed a stream of pigment around their hand through a hollow bone. This stencil was projected onto the wall, thus creating a negative image. The celluloid negative is, in its own way, a template, a stencil that allows for the mass reproduction and distribution of film prints from the source image.

We see the parallels, if not the continuation, of this earlier form of artistic expression with cinema and the application of templates in the field of film and media in all its facets. The concept of template allows us to think through genre, methods, formulas and dominant frameworks of creation, reproduction and distribution, as well as challenges and resistance to existing structures and modes. Within the discipline of film archiving, best practices that act as standards for essential preservation and restorative work done on at-risk films are continually debated by archival organizations. At every stage of media production there are templates to contend with: bureaucratic and economic forces that shape production; big budget productions that follow specific film guidelines with archetypal characters and formulaic scripts; films and movements that play with and challenge those conventions; auteurs who assign themselves to a productive set of working limitations; and standards for archivists and conservators who steward our shared audiovisual and cinematic heritage for present and future audiences.

As students, we in turn question these ideological structures that inform film production, distribution, spectatorship, and its preservation. Furthermore, academic life and labor is itself a site

of many differing templates. Methodological and theoretical formations that shape the approach of our research, the minutiae of paperwork and bureaucratic complications intruding onto everyday practices; even the very carving of institutions into schools and departments are a template that guides our development as scholars.

We dread templates but need them to complete processes. We love their prefabricated guidance but run up against their limitations. Templates can be comforting but also imposing in their quiet yet powerful demand to be completed. A template is a formulaic molding, but also the infinite possibilities of the blank space. Take it, leave it — or change it.

A template is

The 2025 Cinema Studies Student Conference at New York University invites you to fill in this blank in-person on **Friday, February 28th and Saturday, March 1st, 2025**. We welcome submissions from a variety of fields and disciplines and encourage interdisciplinary approaches to the provocation of templates. Topics may include, but are not limited to:

Process and methodologies

Genre, formula, and convention

Auteurism and ideologies

Manifestos and collectives

Industrial and production studies

Festival, exhibition, and distribution practices

Gender, sexuality, and trans studies

Drag and performance

Adaptation, remake, remix

Cliche and rip off

Bureaucracy and archives

Conservation and restoration

Customization and avatars

Abandoned and unfinished templates

Repetition, patterns and rupture

National and post-national cinemas

Boundaries and crossings

A template is an invitation, a collective call for an individual to express themselves within a specific set of guidelines. While this is primarily a call for paper submissions, we welcome films, performance pieces, and other works along those lines. Panel submissions of up to three applicants are also encouraged. This call for papers is, of course, just another template, and we look forward to submissions that find their own path within (or outside) the lines we've drawn.

Please submit an abstract of **250 words** and a short bio of **100 words** to nyutemplate2025@gmail.com by **December 20, 2024**. If submitting a non-paper proposal, please provide links to documentation of the work along with the abstract.

Participants will be notified in mid-January. We look forward to reading your proposals.