

# Hybrid 08: IMITATION | Call for Abstracts

## Deadline: June 24, 2025

<https://www.indusvalley.edu.pk/research-and-publications>

### Copy That! – Hybrid 08 Seeks Abstracts on 'Imitation'

*Hybrid*, the annual peer-reviewed journal published by the Indus Valley School of Art and Architecture, invites submissions for Volume 8 centered on the theme 'Imitation'.

Imitation is a slippery thing. We call it homage when it flatters, adaptation when it transforms, and plagiarism when it steals. Though sometimes dismissed as mindless mimicry, rarely is imitation so simple.

Artistic expression often feeds off acts of imitation. For example, Sherrie Levine disrupts ideas of authorship by appropriating and rephotographing famous artworks; in *Omeros*, Derek Walcott offers a postcolonial reimagining of the Homeric epic; and recently, couturier Viktor & Rolf presented two dozen variations of the same outfit to evoke the indefatigable output of generative algorithms. The impulse to emulate is at the heart of many creative practices: drag performers in ballroom culture imitate and exaggerate gender presentation as a radical form of resistance, while South Asian artists borrow tropes from traditional miniature painting and bring them into conversation with contemporary concerns. Imitation, then, is a tool to both critique and innovate.

Much like parrots, apes, and chameleons, we are copycats by nature and rely on imitation to survive. Elaborate rituals, preserved by generations of repetition, transmit practical information and social values that are essential to communal life. Social inclusion hinges on the ability to observe and adapt. And as artificial intelligence takes on human traits with alarming speed and accuracy, we are compelled to rethink our sense of purpose in this world and seek ethical models to guide us forward.

Imitation can also be unlawful or exploitative. Whether it's the proliferation of knockoff luxury goods in informal markets, corporations using greenwashing to fake environmental concern, or authoritarian regimes staging sham elections, inauthentic or unsanctioned imitations often lead to condemnation, not to mention legal or political consequences. These become sites of conflict, raising questions about authenticity, responsibility, and truth.

Given the varied ways imitation is understood across disciplines and practices, we invite abstracts of 300–350 words that use any of the following themes or other relevant approaches:

- Parody, satire, pastiche
- Adaptations and translations
- Mimesis, realism, and representation
- Fanfictions and cosplay
- Reproduction and forgeries
- Artificial intelligence and virtual worlds
- Politics of cultural, racial, and gender performance
- Ersatz democracies and illusions of power

Zehra Nabi  
Editor, *Hybrid* 08 | Imitation



### Submission Guidelines

We welcome submissions from established and early-career academics, researchers, and practitioners. You may submit abstracts in the following categories:

- Essay
- Photo Essay
- Interview/Conversation
- Portfolio/Curatorial Essay
- Spotlight on Craft

Please send your 300-350 word abstracts to [hybrid@ivs.edu.pk](mailto:hybrid@ivs.edu.pk) by June 24, 2025. All abstracts should include your name and a brief bio in the document. Text documents should be sent as Word files. Where applicable, images should be submitted as 300 DPI files.

If selected, first drafts will be due in early September, after which the editorial team will review and provide feedback for potential revisions. Revised essays will then be sent for peer review.

### About Hybrid

*Hybrid*, a peer-reviewed journal, aims to cultivate a culture of research and writing at the Indus Valley School of Art and Architecture and beyond. It embraces a transdisciplinary approach, concentrating on practices and projects that combine art, design, architecture, and related genres to address critical, cultural, political, environmental and educational issues, emphasizing inclusion and social justice. *Hybrid* provides a platform for exploring creative practices within various contexts, particularly in Pakistan and South Asia, and has previously featured contributions from renowned scholars, researchers, and artists such as Adnan Madani, Laurent Gayer, Seher Shah, Randhir Singh, Fazal Rizvi, David Brooks, Zahra Malkani, Nazgol Ansarinia, and Ahmer Naqvi.

Link to previous volume of Hybrid: <https://bit.ly/3XpBZHa>