

## CALL FOR ENTRIES

# HYBRID

Since 2015, the interdisciplinary magazine [kən] has dedicated each issue to a single word/concept, inviting a blend of cultural critiques, essays, poetry, short fiction, and plays to explore its facets. The theme word for our eleventh issue is as timely as it is diverse: »Hybrid« permeates all aspects of life and thought, while simultaneously challenging us to dismantle and question the boundaries between disciplines, languages, methodologies, and art forms.

While the prefix ›kon‹ in our magazine's name suggests collaboration, the Latin term ›hybrida‹ evokes notions of mixing, crossing and blending. At least two distinct forms converge to create something entirely new. Yet, how does the hybrid differ from metamorphosis, fusion, galvanization, or creolization? From centaurs and Mary Shelley's Frankenstein, to plant hybrids, and to contemporary thinkers such as Homi Bhabha and Donna Haraway, whose hybrid theories challenge binary modes of thought, the concept of the hybrid navigates the spaces between amalgamation and distinction. And sometimes, within the hybrid mythological creatures, scientific discoveries, and technological innovations, we catch a glimpse of the Greek term for arrogance and overreach: ›hybris‹.

For our 11th issue, we invite a diverse range of texts that engage with various aspects and figures of the hybrid, spanning the full spectrum of disciplines in both content and form. Potential topics might include:

### Mythical Creatures & Chimeras

From horned Wolpertingers and eagle-winged Sphinxes to ape-headed Nues – whether it's a mermaid or Medusa: Hybrid creatures not only populate ancient myths around the world but are also a staple of modern sci-fi novels, fantasy series, video games, and young adult literature. Yet, both ancient and modern mythical creatures raise the same question: Does every being who we imagine to undergo a transformation qualify as a hybrid? What about vampires and werewolves? Where do the lines blur between metamorphosis, symbiosis, and hybrid chimera?

### Biology & Nature

Gregor J. Mendel's pea crossings in the 19th century popularized the term ›hybrid‹. His theory on plant hybrids revolutionized botany, complemented Darwin's theory of evolution, and laid the foundations for future genetics. Since then, humans have deliberately cross-bred animal and plant species, creating ligers, mules, and geeps, as well as jostaberries, plumcots, and minneolas. Recently, man-made climate crisis has prompted grizzlies and polar bears to cross paths, producing ›piz-zlies‹, while patented hybrid seeds from Western companies raise questions of eco-colonialism.

### Society & Language

What unites or differentiates creole languages, so-called ›bastard languages‹, and dialects? Hybrid forms of language and other expressions classified as hybrid reveal cultural power struggles, coloniality, and interpretative sovereignties. Criticism and mixtures, such as developed by Homi Bhabha for his theory of colonial hybridity, are also fundamental to hybrid feminism. Sometimes, language becomes a hybrid playground – what about translations, sign language poetry, multilingual texts, or those generated by AI?

### Art & Architecture

How does hybridity serve as a tool and form language in visual arts, fashion, music, or architecture? With his Transgenic Projects artist Eduardo Kac provocatively transforms new technologies into social critique. Other artists like Heath Bunting and Rachel Baker merge the concept of art and the internet into resistant practices with their net activist Cultural Terrorist Agency. At festivals like Ars Electronica, visitors are invited to explore the transformative power of the hybrid and to inscribe themselves in it.

## Technology & Science

In 1996, crescent-shaped sprinting prostheses – known as ›Cheetah Blades‹ – revolutionized para-athletics. However, advancements in orthopaedics and medicine extend beyond sports, raising questions about the boundary between body and technology. Do ›auxiliary organs‹ like glasses or implants transform people into hybrid beings, prosthetic deities, cyborgs, or androids? Hybridity in research spans beyond combining internal combustion and electric engines, opening horizons and possibilities that fundamentally challenge our self and world view.

## Hybrid Daily Life & Work

Whether in Zoom meetings or when combining slides, PDFs, faxes, printed, and handwritten materials – today's work environment is permeated with hybrid practices: In home offices, living rooms and bedrooms transform into workspaces, and the painstakingly separated identities of being a parent and a team leader merge again. Recent struggles by workers and trade unions show how hybridization fosters new forms of collaboration, obstacles, but also innovative opportunities for participation.

We welcome all submissions that are keenly aware of the political dimensions of writing and living. We are open to receiving texts in foreign languages, provided their translation into German or English is guaranteed. Moreover, we are eager for contributions that bridge the gap between online and print publication in Hybrid-[kɔn], as we seize our theme word as an opportunity to give your texts more space on our website. Here, experiments that merge the analog edition with the digital are also conceivable.

We ask for **abstracts of approximately 300 words for essay and feuilleton contributions**, along with **complete submissions for the section on poetry** – accompanied by a short personal note and, where possible, a selection of literature by 13 April 2024. The selection process will conclude by the end of May. **The length of the finalized essay and feuilleton contributions will be capped at either 9,000, 14,000, or 19,000 characters.** Special formats such as a split between the magazine and the website are possible, and the exact character limit and submission deadlines will be determined in collaboration with the section editors.

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**All further information for contributors, about the issue itself, and the various sections can be found at <https://kon-paper.com/>.**