

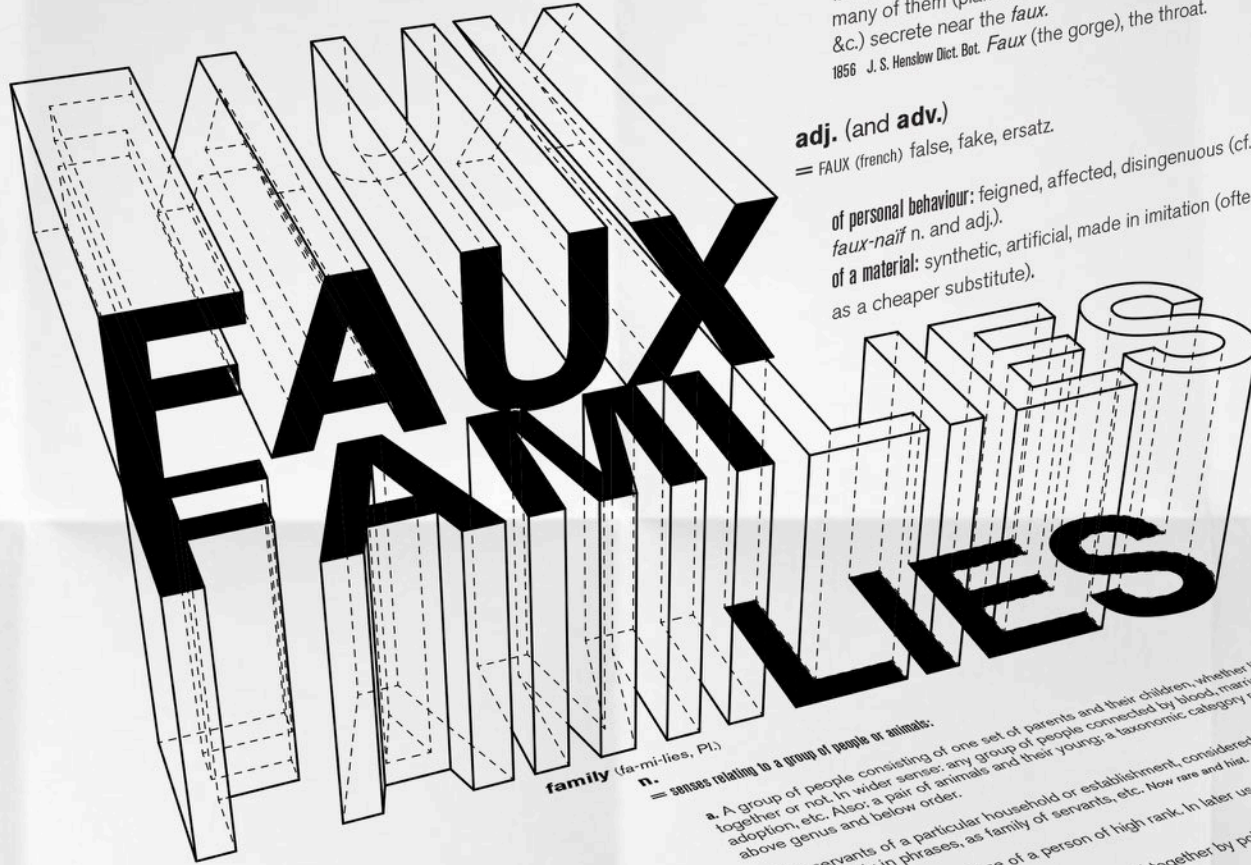
**MASKS** is a questing spirit for everything exploring the aggregate of present, past and future disciplinary structures in and between the fields of art, architecture and design.

**MASKS** challenges the basic assumption of the dialectic reality/fiction. Fictional narratives become reality through ritualistic events. **MASKS** is the shaman that performs these rituals.

**MASKS** believes in the performance of appearance, not the predetermined disciplinary limitations set by distinguishing art, architecture and design. Collective creativity and knowledge production that defies or expands preconceptions are **MASKS** stimulants.

**MASKS** explores notions of disguise, camouflage, unveiling, performativity, simulation etc. in the creative disciplines.

**MASKS** will build on institutional exchange across the globe, diversifying academic exploration with an interdisciplinary and transdisciplinary focus, bringing practitioners' voices from all walks of life together.



## faux

### n.

= FAUCES (latin) in various senses:

1828 W. Kirby & W. Spence *Introd. Entomol.* L 293 The sweet fluid which many of them (plants belonging to *Dionæa*, *Drosera*, &c.) secrete near the *faux*.  
1856 J. S. Henslow *Dict. Bot.* *Faux* (the gorge), the throat.

### adj. (and adv.)

= FAUX (french) false, fake, ersatz.

of personal behaviour: feigned, affected, disingenuous (cf. *faux-naïf* n. and adj.).  
of a material: synthetic, artificial, made in imitation (often as a cheaper substitute).

## family (fa-mi-lies, Pl.)

### n.

= senses relating to a group of people or animals.

a. A group of people consisting of one set of parents and their children, whether living together or not. In wider sense: any group of people connected by blood, marriage, adoption, etc. Also: a pair of animals and their young; a taxonomic category ranking above genus and below order.

b. The servants of a particular household or establishment, considered collectively. In later use only in phrases, as family of servants, etc. Now rare and hist.

c. The retinue or entourage of a person of high rank. In later use: the staff of a (high-ranking) official. Now rare.

d. A group of individuals or nations bound together by political, religious, or other ties.

e. Roman Hist. A troop or school of gladiators.

= senses relating to things:

a. A group of things, activities, etc., significantly connected by common features or properties; a set.

b. Math. A group of curves or surfaces obtained by varying one or more of their parameters.

## MASKS 1 : FAUX FAMILIES

**Birth,  
Nuclear,  
Typological,  
Adopted,  
Formal,  
Blood.**

*These terms, in one fashion or another, have assumed a schizophrenic role: acting formations of familiar designations or consequently familiar lies. Fathoming empty hopes for our never ending desire to control and/or belong to the world around us, they provide a way to adopt our reality.*

**Faux Families** exploits our insatiable longing for be-longing. It infiltrates our conscious and unconscious disciplinary behavior. Conceived at a time that has been dubbed the age after-belonging, the second issue of MASKS theJournal will take a closer look at the structures of connectivity and the patterns of disconnection at work.

**Faux Families** is looking for a critical engagement with these points of discussion as they unfold within the discourses of art, architecture and design. Contributions are open to all “related” fields and formats—not bound by seemingly apparent disciplinary limitations.

**Faux Families** craves diagnostic self-portraits, insights from a self-imposed nonage, tearing down the creative ego and the mise-en-scène of familial bondage that may foster a sense of belonging yet hinder a projection of creative epiphany.

**Faux Families** is especially interested in new object research, development of prototypes for new communal concepts, representational work, and unique interdisciplinary and transdisciplinary alliances.

**MASKS** is looking for a wide range of contributions: essay (non/fiction), poetry, photography, drawing, illustration, design, graphic novel, ...

**MASKS** accepts unsolicited submissions of previously unpublished work. Submissions should be conceived as essayistic observations, critical engagements, and creative explorations; no project statements.

**observations** are pithy one-page remarks (100–300 words) on a phenomenon, event, or occasion of relevance to contemporary art, architecture and design; accompanied by an image.

**MASKS** asks for **abstracts** (max. 500 words), including prospective images and estimated overall word count.

**final submissions/essays** over 5,000 words are rarely accepted; aim for 2,500 words.

**MASKS** only accepts submissions (Word.doc + PDF.pdf) sent electronically as attachments to [masksthejournal@gmail.com](mailto:masksthejournal@gmail.com).

include **MASKS\_Issue(Name)\_Submission** in the subject line and attach texts and images as separate files (total submission size must not exceed 2 MB).

include your **name** at the top and append your **contact info** and a very short **bio**.

**MASKS** prefers texts in customary manuscript format (double-spaced, 12-point Times New Roman, 1" margins, US letter-sized page).

consult **The Chicago Manual of Style** for appropriate stylistic standards for text and footnotes.

**images** may be collected and submitted, along **with caption and credit information**, in a single (multipage) low-res PDF; please do not embed images in text files.

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**MASKS** will inform contributors whose work has been selected for publication within 10 days of the respective issue's submission deadline. Please be advised that due to the volume of submissions, MASKS can only respond to authors whose articles we expect to publish in the upcoming issues.

## SUBMISSION GUIDELINES