FAUX FAMILIES

faux

n. 1 = FAUCES (sing) in various senses:

- W. Kirby & W. Spencer, "Mortal," 1. 293 The sweet fluid which many of them (plants belonging to Dionaea, Drosera, &c.) secrete near the faux.
- J. & H. Haeckel, "Faux" (the gorge), the throat.

adj. (and adv.) 1 = FAUX (false) false, fake, ersatz.

of personal behaviour: feigned, affected, disingenuous (cf. faux-nait n. and adj).

of a material: synthetic, artificial, made in imitation (often as a cheaper substitute).

MASKS is a questing spirit for everyone 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 didactic reality-fiction. Fictional narratives become real through didactic events. MASKS is the shaman that performs these rituals.

MASKS believes in the performance of appearance, not the predetermined disciplinary ambitions set by distinguishing art, architecture and design. Collecting creativity and knowledge production that test or expand 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 positioned voices from all walks of life together.
MASKS 1: FAUX FAMILIES

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 belonging. 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 the Journal 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 masks.thejournal@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.

MASKS does not buy any intellectual property rights for the material appearing in the magazine. All work should be original, in the public domain and/or licensed under Creative Commons.

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