

WITHIN TENSIONS

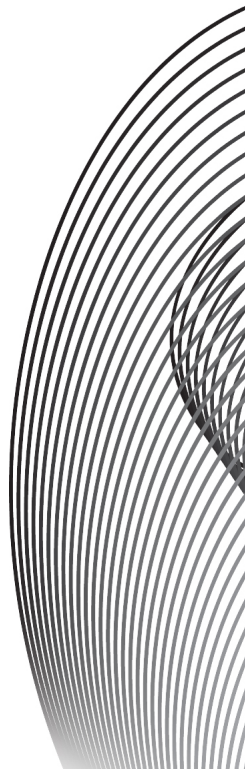


vol.42

GREEN



WITHINTENSIONS



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June 2023
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GREEN



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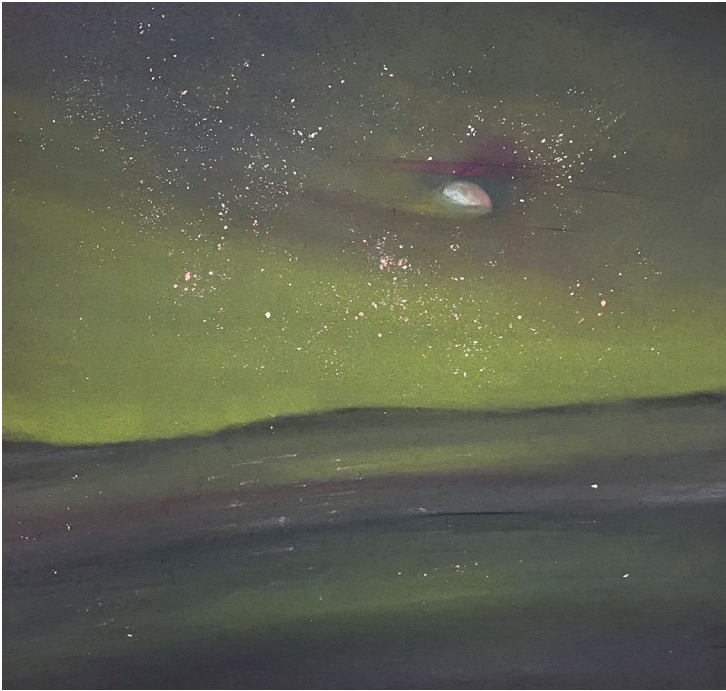
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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the **Skwxwú7mesh** (Squamish), **xwməθkwə́əm** (Musqueam), and **Səlílwətał** (Tsleil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous peoples who have lived here far before the arrival of settlers. We also want to push beyond land acknowledgements to further encourage acts of reconciliation. Recognition is great but it is nowhere near where we need to be. Reconciliation is comprehensive and takes more than an acknowledgment for occupying land. We always support marginalised peoples right to protest.

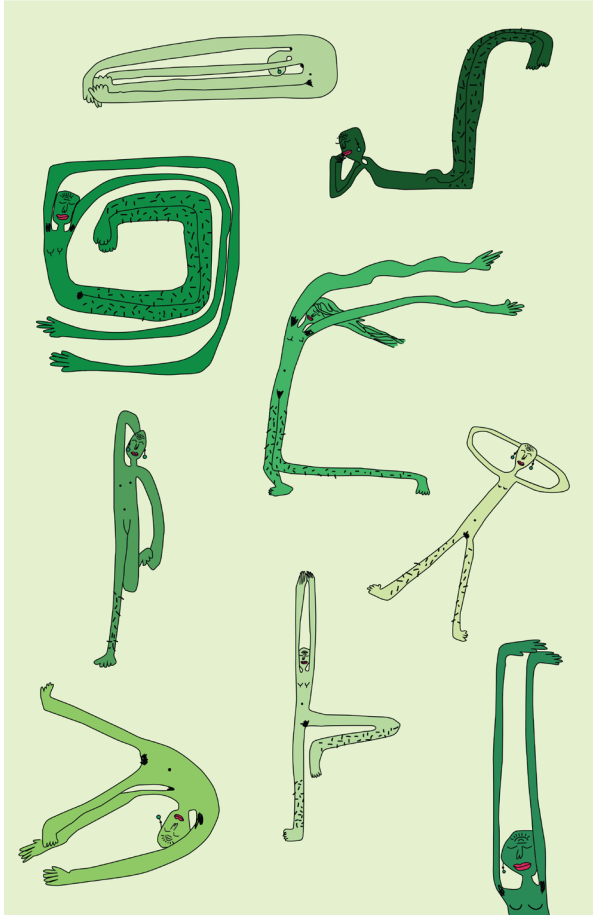


Somewhere (2023) Karina Mosser

A summer day in the backyard (2020)

Bianca Del Rio Kodato

A series of feminine body drawings inviting us to reflect on the ways we want to portray ourselves to others; the struggles and freedom of embracing our own bodies. The body positions portrayed allude to a moment of joy; of resting, lounging and playing in your backyard. It ties in to the theme "Green" as when I imagine a backyard, especially on a warm summer day, I immediately imagine green. Green also alludes to freedom and joy.



Why? (2022)

Danielle Morrison

"Why?" is an interactive sculpture that delves into the multifaceted nature of how bodies occupy and navigate space. This textile-based artwork invites individuals to explore and reflect upon their own bodily presence. Its distinctive 'Y' shaped form encourages users to engage with it in diverse ways, fostering the creation of personal environments and a sense of comfort within unfamiliar spaces. The accompanying collage captures the essence of this interaction, showcasing users as they wrap, knot, wear, move with, and analyze the sculpture's form.



I'm so happy for you! (2023)

Opal Mclean

Envy is such an ugly emotion
As much as I want to paste on a
happy face,
the world is tinted green.

I am taken to a place that I do not
recognize.
A place I do not want to be.

If I get too close, or stay still for too
long, the green wave comes for me.
Quickly, I must abandon my post.
Leaving all my friends and family
behind to celebrate their successes
While I wade looking for my own

That's when I realize
I don't want to take what they have
I don't want to wish misfortune on
those I love
I want to celebrate with them

But I must find what makes me
successful too
Because Envy calls for me

That is when I realize
Envy is not cruel, or evil, or hateful
She is shy, insecure, and ashamed

She wants to know when she will
feel whole
When will she feel fulfilled?
She stomps her feet and wails.
She wants what she can't have.

So, I quit ignoring her
For she is not a wave
She is a child learning to share
things more important than toys

I pick her up
I whisper in her ear
I tell her what she needs to hear
She becomes a much smaller part
of me

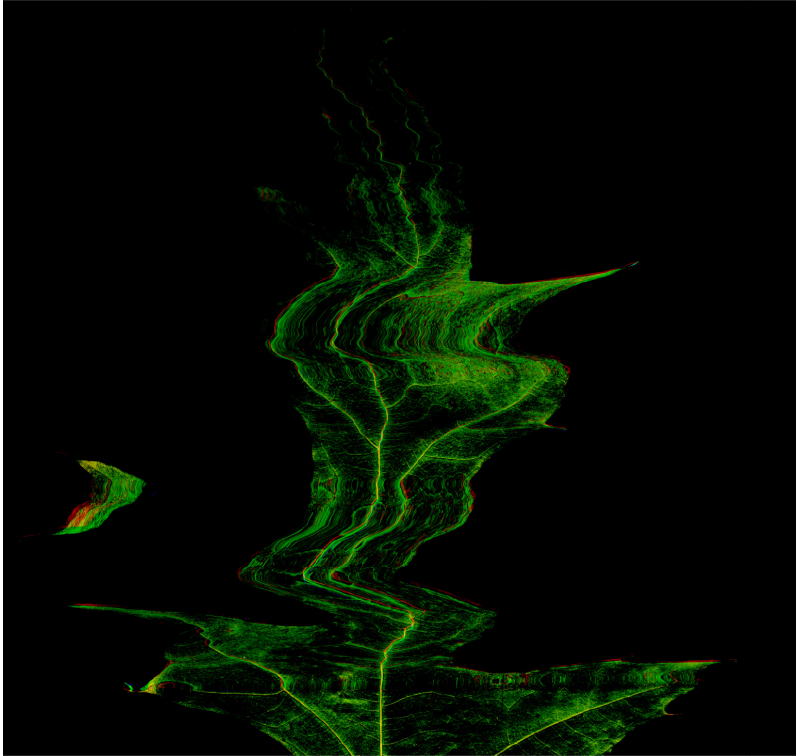
And suddenly, I no longer see green.
I see a happy occasion as it is in
front of me.



Glitch Scan #12 (2022)

Eden Zinchik

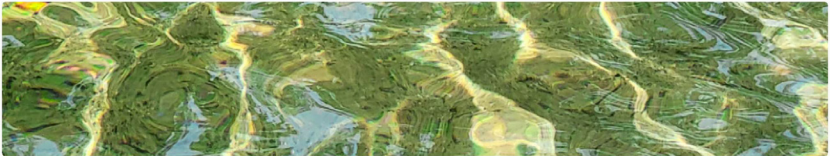
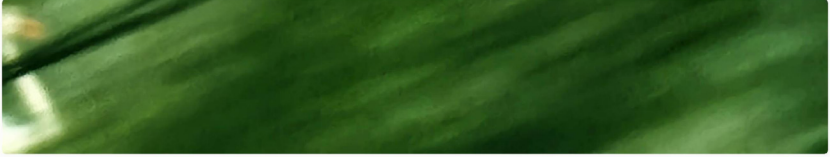
During the autumn months, fallen leaves are often treated as waste in urban environments, making them easily accessible natural subjects while avoiding traditional extractionary practices of collection. By treating the leaves as art objects, it changes the context and thus relationship the viewer has with them. Hopefully allowing for a shift in perspective, seeing beauty in what is often taken for granted.



Green Microcosm (2023)

Francisco Berlanga

The world is repetitions of itself, large realities are reflected on an infinitely smaller scale. A massive lake, a passing forest, a patch of grass, a bristle of pine , and a single flower. They all speak to eachother and align the cosmos as they intercede in a history of repetition towards green.



Creation (2022)

Evan Goulet

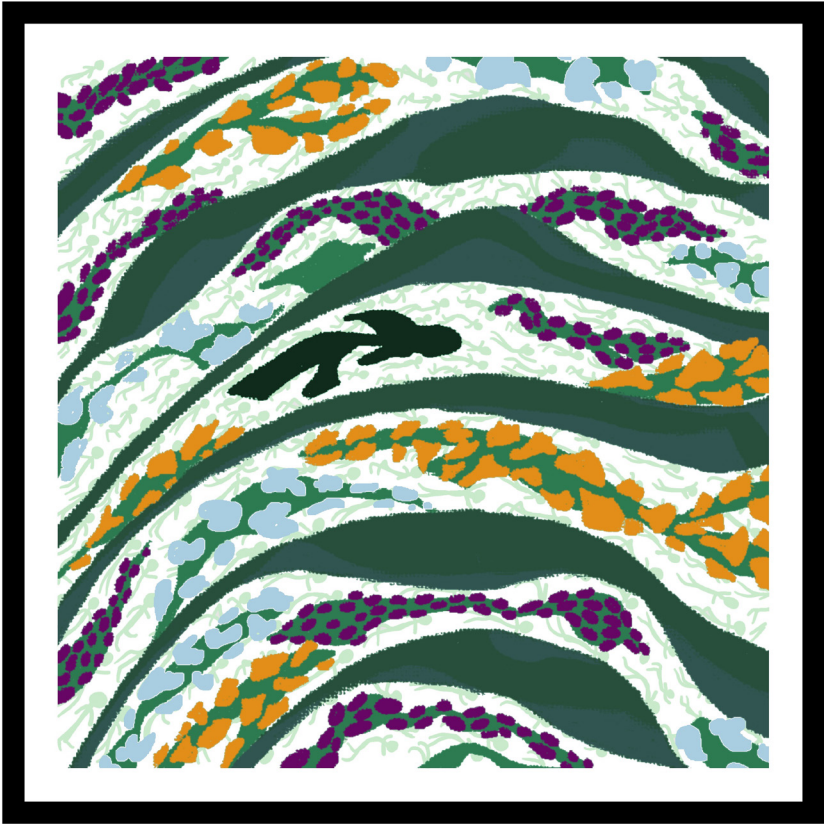
Creation is the story of small bright moments of life and magic that can be found in nature. The deep tangle of bushes offers little narrative, bringing the focus to the bright flowers, and the glowing figures floating together in the foreground while another watches from above. Meant to invoke the gesture and reach between Adam and God in Michelangelo's *The Creation of Adam*, this piece connects to the sense of spirituality which accompanies spring and the first blooming of flowers as the lush green landscape of Summer begins to unfold.



Garden Spirits (2022)

Evan Goulet

Garden Spirits offers a moment of weightless experience among floating flowers. Avoiding a figurative scene, the work uses slight layering to create movement within stillness. The sea of stick figures floating in the abstracted space of the background, are meant to portray the connection between life and the living world which is intrinsic to the experience of the existing intentionally within the living spaces which humans, plants, and animals share. This piece offers a reflection on connection.



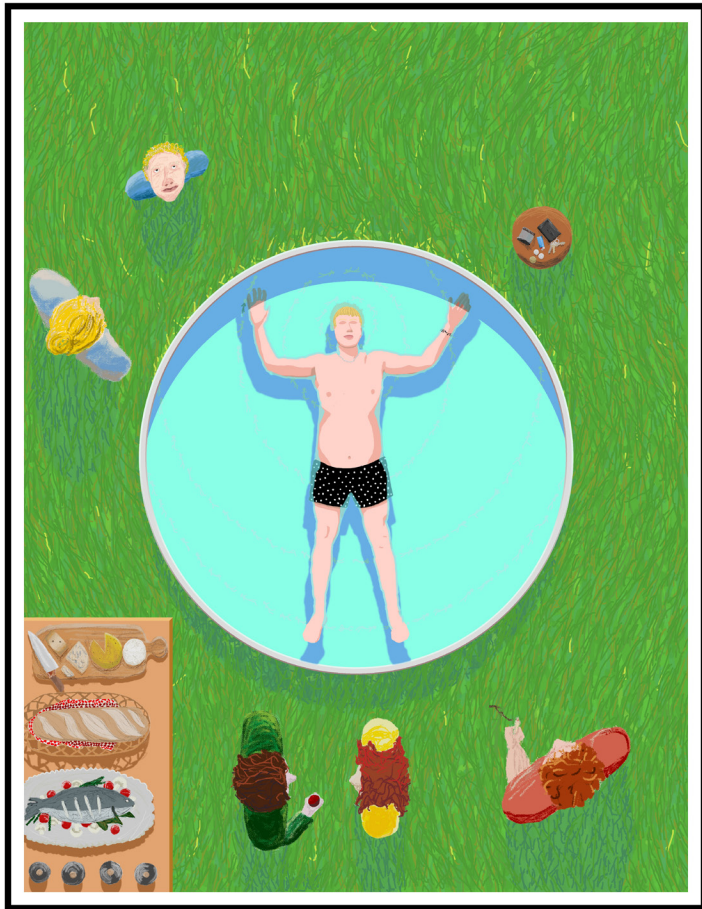
Pool Portrait (2022)

Evan Goulet

This is a self portrait which captures the idea of personal change, while commenting on the nature of digital art, and specifically, my practice. Floating face-up in the pool with my eyes closed, ripples of stick figures expand from a halo around my head, to the edges of the pool. The top left corner features two figures, the left-most figure is myself as a teenager whose face is obscured from view. He is looking at the third depiction of myself, as a child, who is staring directly out of the image. This is a commentary on the complicated interplay of self and awareness, and how these things have changed for me over time.

The table on the bottom left corner features bread, fish, and wine, three things which were used by Jesus in the bible and multiplied in order to serve others. This is meant to use biblical tropes in order to comment on the creative process, and distributive networks involved with creating and sharing digital art. The lack of a physical artwork, or a true original, allows for a work to be constantly manipulated and distributed, obfuscating the authenticity and originality essential to most physical mediums.

Set in a bright green backyard, the heat and comfort of a Summer backyard party with close friends is essential in creating an aura of peace and change.



Greens Greens (2023)

Aaron Lampitoc

This work is a simple set of abstract green symbols (often depicting biodegradable material) on green backgrounds. I wanted to experiment with color contrasts, especially that I kept the symbol colors consistent yet they look different against the various backgrounds.



perspective

Marisa Jorgensen

i crawl through the forest
of thick green grass,

infinite blades reaching
their razor-sharp hands
up into the endless sky.

this colour is my home,
my city and battleground,

where countless families begin
and countless lie dead,
scattered in and out of sight.

my tiny legs carry me
as i scurry without hurry,

for i am used to roaming
and not knowing a thing,

for no destination
is a destination,
and it is mine.

i am a small speck
surrounded by bigger bodies,

so many larger worlds
looming above and beyond
my own little wonderous one.

it is a wonder, too,
that i exist at all. here,

underneath the shades
of the luscious green blades
and green-growing urbanscape

that makes up my life.

underneath

Marisa Jorgensen

the mist swirls above. inside its translucent spirals twists a song, gliding through the dispersed clouds and dancing along the green-dipped tips of trees. a whispered voice, tender like a rose, weaves through unnoticed, like a sight unseen. it soars smoothly, moving softly like a promise to a world it's ignored by, waiting for the waking to lift our heads.

is it just me, or is there something unspoken here, festering, collecting dust and dreams? is it just me, or is there always something to be found, beneath? under skin, under fears, under starved dreams and expressed fallacies. under roots and roads and regrets in minds sent reeling. under divides and expanses and seas.

is it just me, or is the singer submerged in the mist still scheming, constantly competing with all the noise? in the heart of the forest, the volume is turned down; the outer world is drowned out. the cars, the chatter, the tv, the shallow words and unimportant ponderings. here, what is voiceless speaks and all around there is an undergrowth, sprouting secrets from underneath.

Growing Green (2023)

Natalie Chan

A soft meditation where hues of yellow and blue swirl together as shades of green



A Room with a Green View (2019)

Jennie Lau

This painting is inspired by my previous visit to Isabella Stewart Gardner Museum, during my vacation in Boston. The green outside is so attractive and calming while sitting in the library



A New Land (2019)

Jennie Lau

Based on a 3-D watercolour collage I make from my studies of still life, sculptures, and abstract paintings, this painting combines what I see everyday in the studio and the nearby parks and what I analogize colours to the music played in the studio. It creates a new land and future space, which is playful and amusing.



Green in the Sky (Pear Tree) (2019)

Jennie Lau

It is always amazing seeing the sky when standing under lush trees in the summer.



Francisco
Berlanga



Meet the Team

We write with intention & dwell within tensions. We are artists who have been left without an aim for how to continue engaging with art in the absence of institution. Our goal is to provide a place where we can write about new ideas, old ideas, and bad ideas. We are by no means professional writers, we inhabit a place between the seriousness of academic writing and the frivolity of passing thought. We will often succumb to cliches and trends as they pass us as we all often must.

We hope to present unique thoughts for you to consider. Our writing speaks for no one but ourselves. We do not reduce the similar experiences of others to what we have experienced. We invite you to critically engage with the content, to challenge and be challenged, to test the tensions in question.

Francisco Berlanga is a contemporary artist who studied at Simon Fraser University. He obtained his BFA in Visual Arts with a minor in Interactive Arts and Technology. His practice is based on questioning identity, particularly his connection with his own Mexican culture and how one can inhabit a culture while being partially absent from it. He engages in discourses with his own identity through the creation of traditional Mexican “manualidades” or crafts, his work makes connections between traditional Mexican aesthetics and contemporary visual language. His practice engages with concepts of inaccessibility and the role memory and language can play when someone is distanced from their own culture. He attempts to bridge the gaps between his personal and cultural identities by forcing connections between them and by trying to understand the limitations that these identities impose upon each other



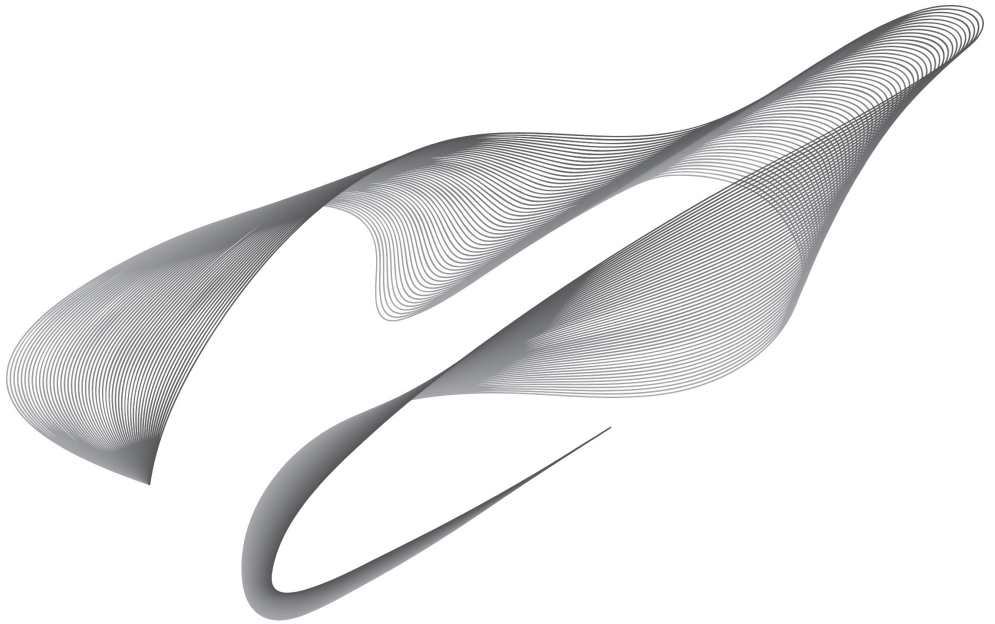
Natalie
Chan

Natalie Chan is a contemporary artist based in Vancouver, Canada. She pursued her undergraduate studies at Simon Fraser University and obtained her BFA in Visual Arts. Her practice focuses on the emotional relationships that connect people & places, as well as the unpacking of inner turmoils & complexities of the human condition. Often engaged with topics of trauma, she aims to create and facilitate spaces of reflection, healing, and reconciliation, offering them as tangible possibilities in each encounter with her artwork. Her latest interests include learning how to tattoo, in understanding the intimate relation between artist and the livelihood of their canvas & significance in mark making as a form of storytelling.



Opal
Mclean

Mclean is best described as the “selfish artist” meaning her practice entirely revolves around herself. Her work often relates back to a mental psyche that cannot be described by words alone. Instead, it can be described by an action. A reference to a state of being or a performance that lends to the way her brain functions. This manifestation and documentation of different processes becomes her tool to relate to the outside world. Her own existence comes into question in a way that so many experience in their own daily life. This experience becomes a social, cultural, and political connection to her projects. Her work becomes both alienating but connecting in a shared experience that translates through different media.



We put out new issues every month with a different topic.

We are always looking for submissions and opportunities to collaborate so check out our social medias.

on instagram:
@withintensions

or email us at:
within.tensions@gmail.com

If you want more information, feel free to contact us.

Our next issue will be on the theme of “Harmonies“ and submissions are now open

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Bianca Del Rio Kodato, Evan Goulet, Marisa Jorgensen, Aaron Lampitoc, Jennie Lau, Opal Mclean, Karina Mosser, Danielle Morrison, and Eden Zinchik

We would also like to thank Francisco Berlanga for his design and social media contributions, Natalie Chan for her assistance in coordinating and Opal Mclean for her editorial work.

We are excited to share our future works with you and we hope to provide more opportunities for artists alike.

