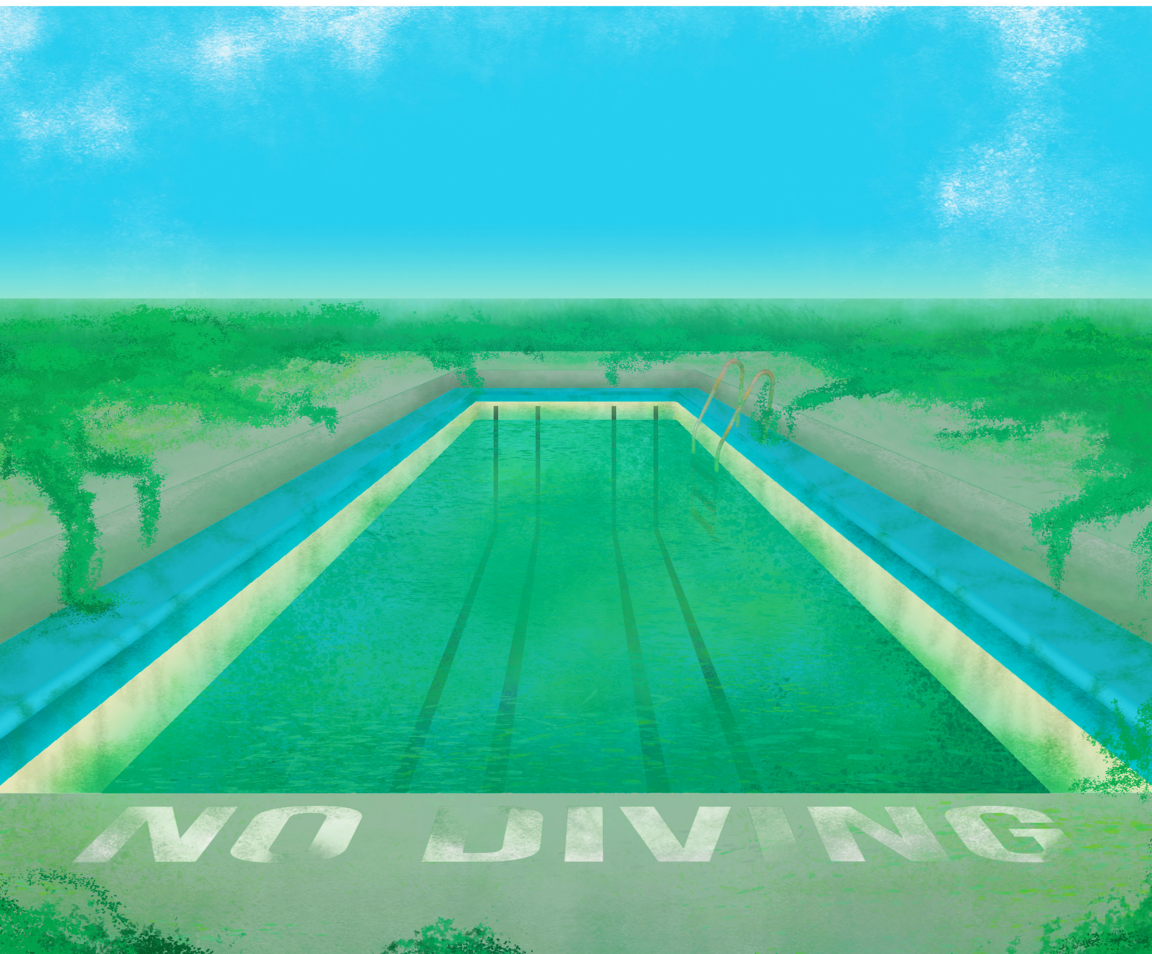


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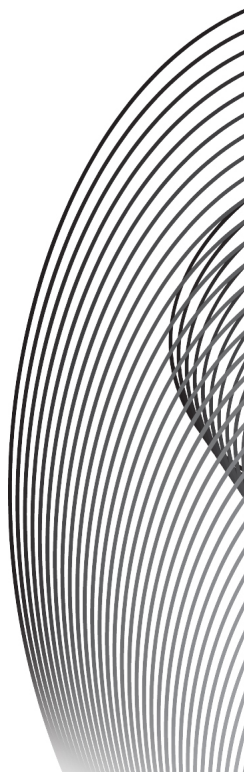


vol.14

DURATION



WITHINTENSIONS



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DURATION

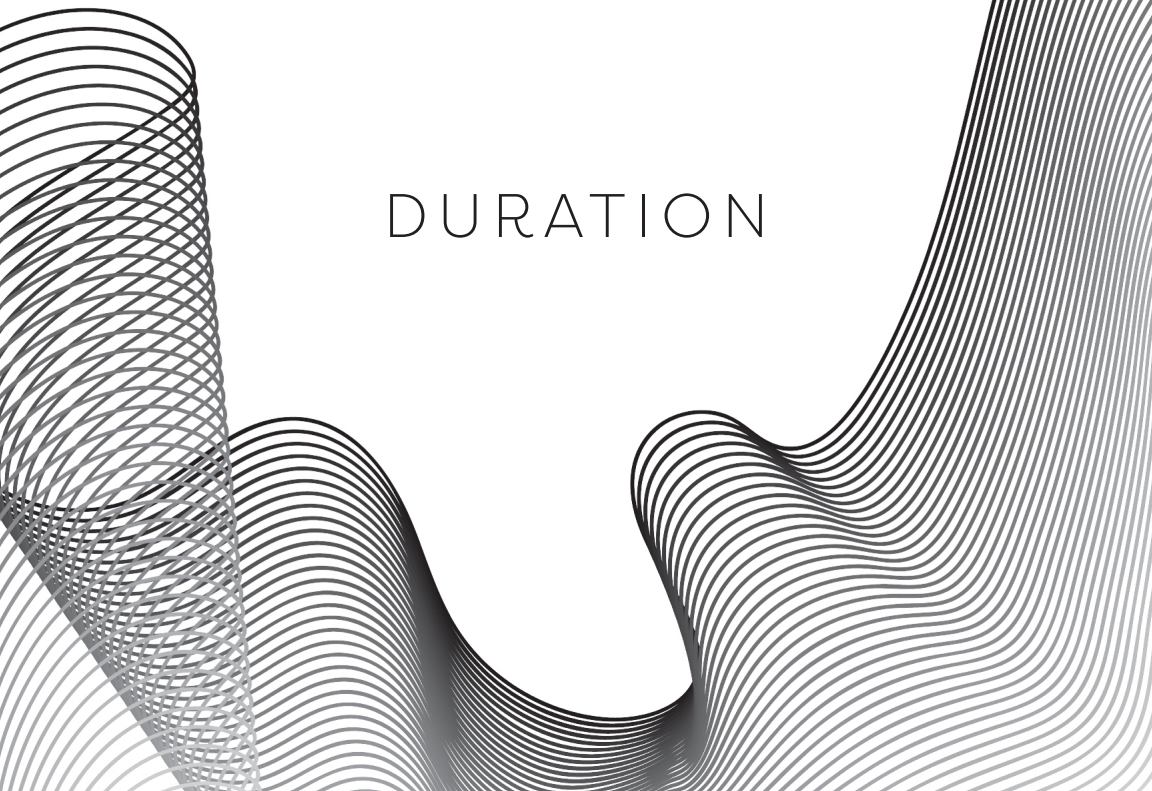


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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwəy̓əm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous 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.



Katie Rodgers, *Regeneration Series* (2020)

Regeneration Series (2020)

Katie Rodgers

These old growth stumps are scattered through the woods in my neighbourhood. During the Covid pandemic months, as we sheltered in place, my kids and I walked through the surrounding woods several times a day. I began to picture these stumps in other colours, with personalities and moods, and to think of them as a symbol of hope for growth and regeneration. Some of these spectacular nurse stumps and logs are around 800 years old.

View full series
[here](#)

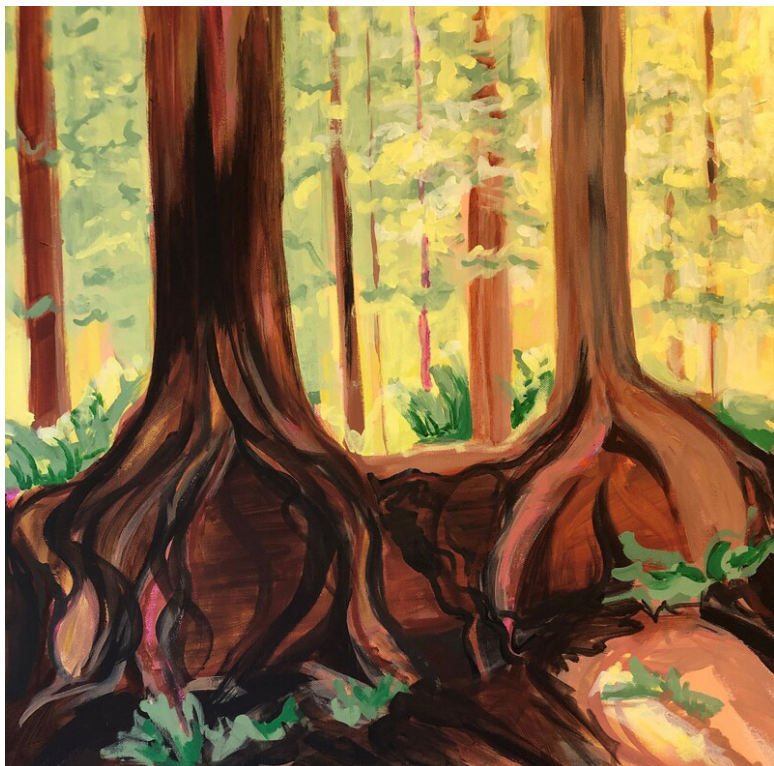














Enduration

Francisco Berlanga

Enduration [en"du-ra' shun]

- 1) Persistence beyond a perceived end.
- 2) A concept that endures and re-emerges despite its misuse, removal, erasure, or obscuring.
- 3) It allows itself to be hardened steadfast in its existence, undeniably present.

I find that when I focus on a cultural concept or symbol, I tend to see it everywhere. It will appear in icons, patterns, photos, packaging, clothing. When my gaze becomes fixated on it, then its existence is undeniable.

Recently, I have been researching serapes; my family has always used serapes as a multi purpose blanket/ tablecloth/shawl. It is an object closely tied to my connection to Mexico. As I began to research it, I found myself discovering the serape in places I never thought to look. It emerged in fabric stores where its iconic patterns and colours had been replicated and mass produced, printed on flat cotton with added texture to simulate weaving. In these spaces, the serape seemed divorced from its origin - it existed as a purely aesthetic object promoted for its ethnic look while still being pretty enough to be sewn into a small portion of a quilt. Or on a 5.99 Kwik sew poncho pattern that will likely get lost in a drawer or thrown out.

At first, I thought of these patterns as a sign of something lost, final remnants of cultural signifiers repurposed for consumption. However, as I collected samples of all the fabrics that I felt had some sort of serape still in them, they no longer seemed so bleak. Once they were all together, the imperfect replicas filled in the gaps to each other forming a complete image of what they all referenced. Together they still spoke of serapes, despite their removal from Mexico, as if I was piecing together an image I was already familiar with. The fabrics now stand as evidence; they are pieces of a culture that will not be displaced, they exist in a new space but they still speak of what they were. They are products of the serape born from its iconography, an image hardened and persistent.

The term of endurance came from a want to express these concepts that are more complex than what could be expressed in a word. It is a composite of duration, end, and endurance while phonetically sounding like the term induration which means to harden. I think that as we progress to new explorations of culture, we must create new access points in language to discuss them. As I explore cultural connections and representation I will continue to create terms that better explain my experiences, tools for others who have experienced them similarly.



Francisco Berlanga, *What did you get at the fabric store? (a serape is undeniably there)* (2020)

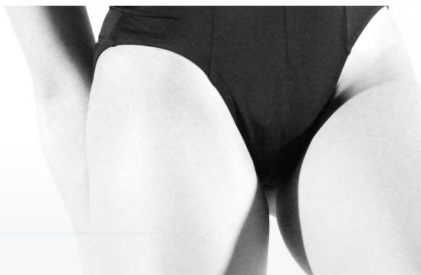


WILOWAIR (2019)

Tyler Pengelly

I had been exploring dance through a fixed rectangular composition and a still image for a little while when I began to think about blurring the edges, so to speak. Thus, this video idea came about. By utilizing a bigger composition realized of smaller frames, and through stark contrast, I could extend the image beyond its own frame. The four videos play with each other over time, dissolving into one another, dancing with each other. My exploration of dance became a dance itself.

View full video
[here](#)



I'm not sure how long it's been, or how long it will take

Natalie Chan

for how long
have I been staring into the grey expanse
cloudy thoughts swirling in my mind

I draw breath into my lungs
and feel the crisp air
deep

(d e e p e r)

...
into the expanding cavity of my being
-hoooooooo

knit together by bone & tissue
tethered to this earth by our beating hearts
gravity,
I'll let you go
and embody the cotton puffs
drifting through the atmosphere
the currents will take me
wherever the heavens decree

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but the winds do not stand still
they are as vicious as they are gentle
they sweep me up in the swelling tension
they tear my soft form into mere wisps
the howling reverberates down to my bones with every
rush
but, still

as suddenly as the chaos took me over
it dissipates again

in a hush
an undulating tenderness ripples through the thin, broken
clouds
through sharp pains,
dull aches,
in gentle reformation

clarity peeks out from behind the grey



What is the Duration of Life?

Opal Mclean

I spent a lot of my childhood living vicariously through movies. I grew up wanting to rise to the occasion like the main character, find romance like the love interest, and laugh just like the quirky best friend. This gave me an optimism for life. I got to live millions of lives at once, not only by watching movies but also by assuming all these roles in my everyday life. There was a strength in knowing that each person I encountered saw me in a different light. The people close to me saw a different person than what a complete stranger would see. In a way, I had no say in what role I play in their lives. I was simply playing the part in a story of my own creation; one that was being lived rather than written.

I'd be lying if I said I don't live through the stories on screen anymore. There is a comfort in knowing the duration of a movie. There is satisfaction to be had in an inevitable resolution. Being a passive viewer to a fictional story is somehow more appealing than being an active participant in my own life. Everyday I wake up, the choices are not laid in front of me. I spend every moment

in search of my own destiny with no resolution in sight; only the hope of excavating even a shred of happiness from the everyday. This act becomes the story in itself. Our lives are not made in a vision of the future but the actions of the present. There is no looking back until the end and, that, is how I think of the duration of life.

The duration of life is nothing like a movie. There is no structure, no logic, and no rules to be followed. A movie takes on a perspective that life can not follow. In a movie, each decision is calculated with an end in sight to create a singular path that anyone can follow. Life, on the other hand, becomes a collection of moments that blend together. The narrative does not become clear until it is too late. Since there is no end in sight, there is often no resolution. Only an end to a story before it has been fully written.

If growing up has taught me one thing, it is that life is not a movie all the way down to its duration.

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 clichés 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.



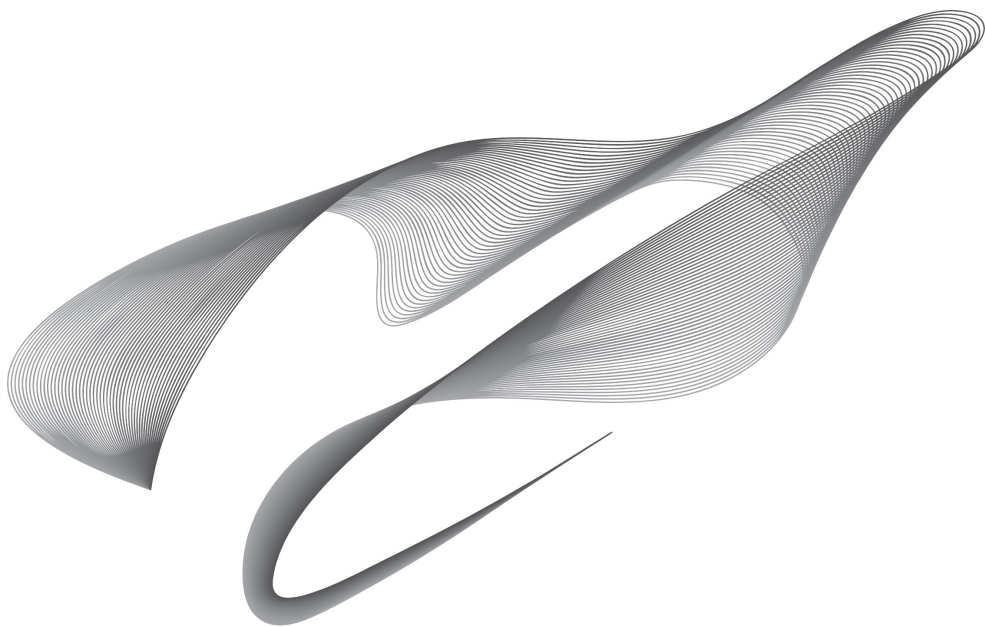
Natalie
Chan

Natalie Chan recently completed her BFA in Visual Arts at Simon Fraser University. Her practice often focuses on the relational aspects of people & places, as well as the inner turmoils & complexities of the human condition. In the creation of her works, she aims to highlight the ideas of reflection, healing, and reconciliation as tangible possibilities in each encounter. Her latest interests include learning how to tattoo, in understanding both the technical skills & intimate relation between artist and the livelihood of their canvas.



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 topic of “Duration” and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Opal Mclean, Tyler Pengelly, and Katie Rodgers

Special thanks to the Kudos Experience team for there collaborations with us this month.

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.

