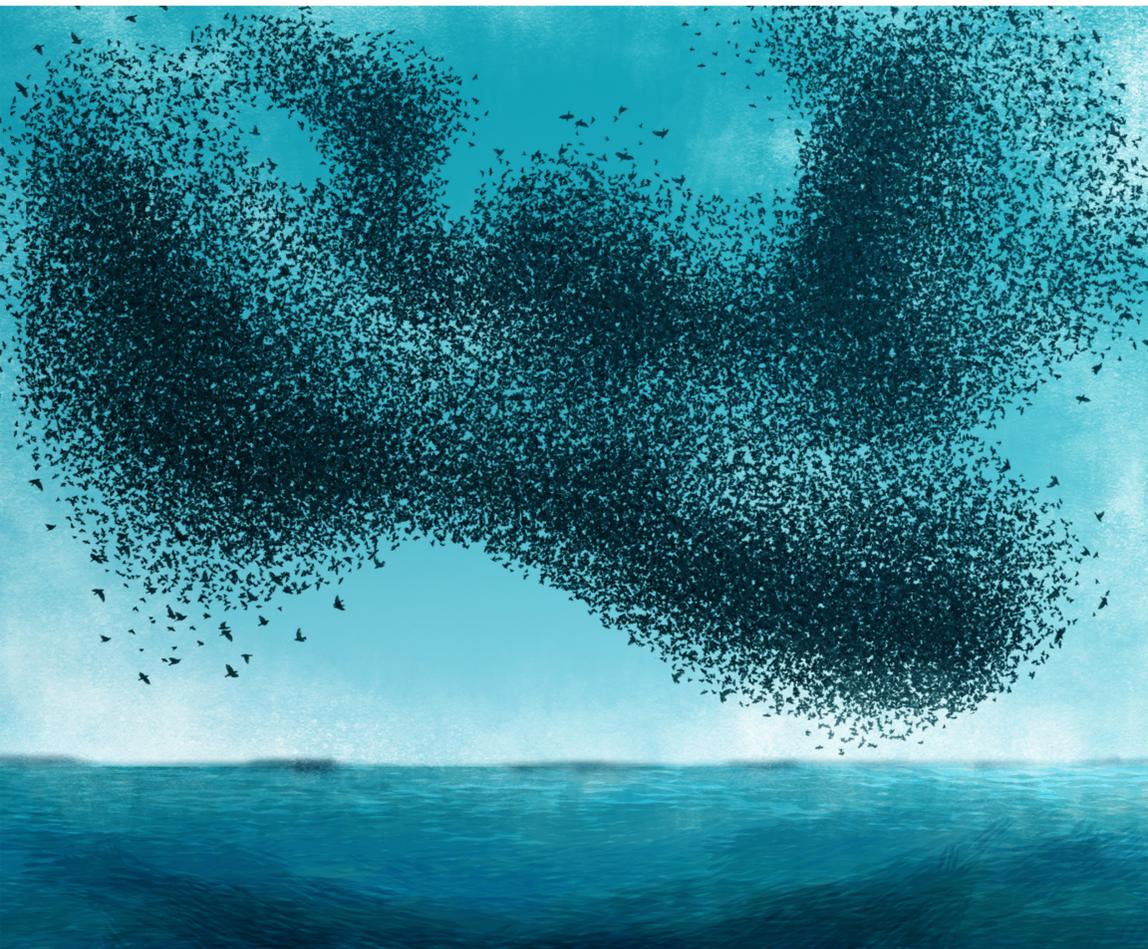


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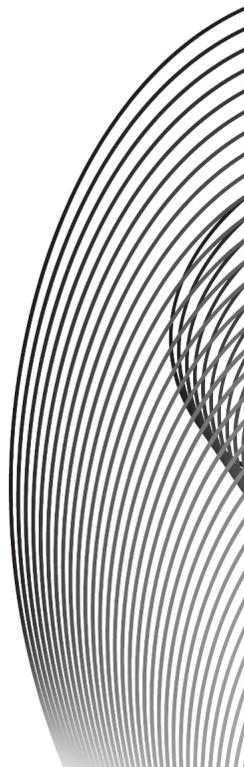


vol.21

MOVEMENT



WITHINTENSIONS



WITHIN TENSIONS

September 2021
vol. 21

MOVEMENT

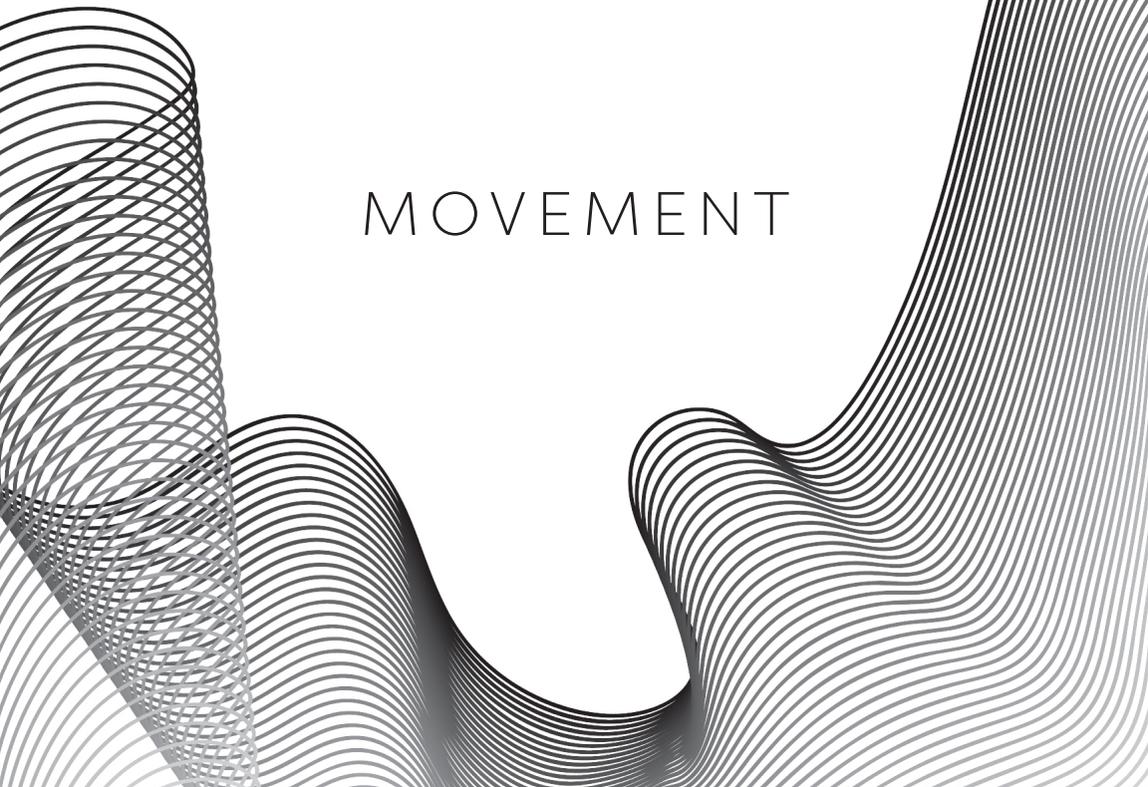


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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwə́əm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous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



Aaron Lampitoc, *Name Signing [AARON JACOB LAMPITOC]* (2021)





Nick Noble

Water is, in my opinion, the ultimate motif for the theme of movement. It will conform to the shape of its container, filling every nook and corner, or spread out when placed on a flat surface. It can build and carry momentum with the power to smash bridges and sink ships, or lie still and allow a swimmer to cut through it. Water moves with the earth-spanning rhythm of the tide, and floats as particles suspended in the sky, eventually falling as rain and evaporating up again in a cycle as old as we can know. Finally, water is within all of us, and returns to the earth when we are no more.



Nick Noble, *Oxygen* (2018)



Nick Noble, *Untitled* (2019)

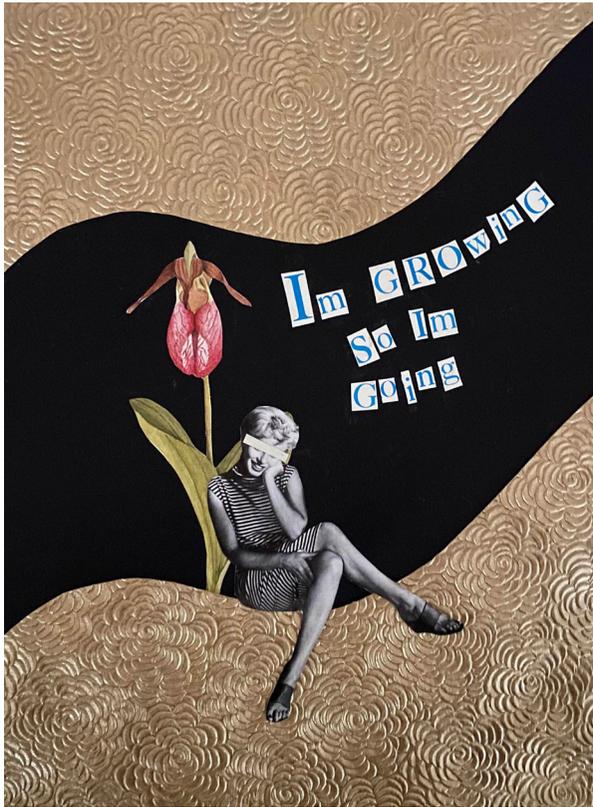


Nick Noble, *Incoming Surf*(2020)

leaving (2021)

Katie Hamill

I'm a Fredericton based doctoral student and visual artist. My collage, called leaving, explores personal movement - calling attention to movement within one's self that alters how we feel about the places & spaces that we're in. Maybe this means moving away from a city, a relationship, a job, a goal, or even an opinion.



vessel of the tides

Natalie Chan

boundless greys
swirl in the heavens above
clouds collide
and exhale their mist
the haze of raindrops cool
and sink into my skin

the infinities of sky
bound within me
traverse my bloodstream

wind vibrations through my limbs,
expand the space of my lungs
as wind syncs in with my breath

mist turns to monsoon
and I am immersed by a shower of life,
floods soak into my temple
and flow out in waves of energy
though waters rise, my arms raise higher in surrender still
and I learn to dance in the passage of downpour

Biophilia (2021)

Twinkle
Banerjee



While the artist was trying to explore the fluidity of water, the playfulness of the colors started to speak a language of their own and very quickly started to resemble living organisms.



Later this year, as she was learning to swim, these images kept coming back to her. Her movement and loss of control started resembling a similar state to that of these images.





The Upward

Memoirs of a Moustache

The upward

We made it to the apex of the zenith of the
vertex

Resting on the tip top peak of the ultimate
head of the needle

Into the heavens we ascend and find the
highest height of the crown

Can you breath in the sun at noontime
Can you hear the pinnacle summit bloom
on the ceiling as we all climax Into the ultra
pneumatic crescendo

The upward, helix of Uprising springs
foreshadow the inertia
To the ultimate transcendence of the heighten

tesseract of capacity
Adventuring into the zenith of the resting point
of the culmination.

We see the capstone to the cornerstone in the
meridian
We can watch as the high water pushes the
flood-tide to noonday
We view from the prime of the peak of the
extreme pinnacle

Commit and Bloom forward and upward into
glory
Conduct the evolution of the higher Ascend
into the clouds that captivate the zenith of
thought and visions

Crescent (2021)

Sarah U

A collage of bodies
assembled in the
shape of a crescent
moon.



Through and over

Francisco Berlanga

Up and down, through and over.

Up and down, through and over.

Up and down, through and over.

Repetitive and tedious I pass over the same space, slowly making my way around, inching towards an image. My motions become monotonous as I pull each fiber back through itself. A knot becomes itself something more, devoid of context I'm just tying fibres to themselves. A puzzle of knots pointing to something more.

Up and down, through and over.

Up and down, through and over.

Up and down, through and over.

A piece of glass after another. A bead falls to the floor, I hear it bounce across the hardwood but don't look for it. It's not worth the effort, a fragment lost but a whole is still within reach. Over time some might fall off but as today the sounds of glass on the hardwood will go unnoticed or at least unattended.

Up and down, through and over.
Up and down, through and over.
Up and down, through and over.

Strands of colours come together, as if they know where they need to be, they mask my inexactness. There is a certain presence thread has, its fibres blended with such precision that it renders any action with it purposeful. It couldn't be random if it had to travel half a world to get to me, the act is purposeful.

Up and down, through and over.
Up and down, through and over.
Up and down, through and over.

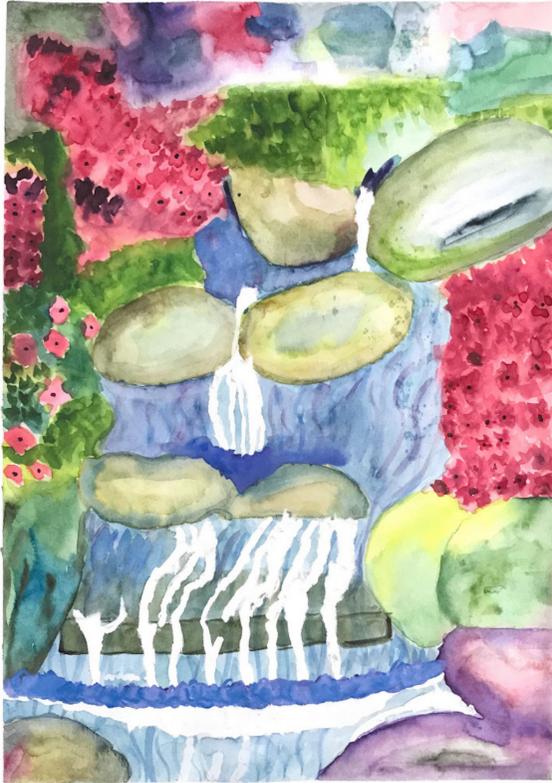
Acts like this take time, they are repetitive, tedious, monotonous, and purposeful. An act like this can't be an accident, it can only come from intention. It requires a goal, perhaps its goal is just to exist but perhaps its goal is just to remember.

Up and down, through and over.
who could forget?

Water = Movement (2021)

Infinite Faith Creations

Water always reminds one to keep moving. This piece is an abstract waterfall to remind the movement of water in nature, inspired by Julie Gilbert.



Stagnant

Opal Mclean

I have survived my entire life by constantly moving.
As a child, I would run for miles until no one could see me.
As I grow older, I still find myself running
but I also find myself tripping over my own two feet.

Sometimes I forget to look in front of me.
I forget to think about what could possibly be
standing in my way waiting for me to come
only to land straight on my face
forgetting to put my hands out to catch me.

I have fallen so many times that I have to pause
if only for a moment
to gather my thoughts before I continue on.
Only this time I must remember
it's okay to stop moving
Sometimes I must wait until I am ready to go on

Bordering on stagnancy
I finally remember what it is to be me.
It's in these moments that I remember joy
a happiness that evades me when I am running

I finally see what is in front of me.
Sometimes it passes but
that is when I learn
how to take more care
so the next time I fall
I do not have to sit

The next time I fall I learn to get up
because the world is not stagnant
with me.
It continues moving beyond what I can see.

Kris Hatt

Each of these paintings were used to represent a transit in The Super Nova Meditation Project; expressing astrology with meditations through music. I am researching the musical relationship between the Planets, Sun, Moon and Stars. All meditations found on YouTube.



Creation of Music - Kris Hatt 2021 Acrylic on Paper. Inspired by Michelangelo's painting The Creation of Adam.



Yellow Brick Road Dress - Kris Hatt 2021 Acrylic on Paper. Trust your intuition.



Peace Dove Window - Kris Hatt 2021, I am reaching for peace.



Key Of Change - Kris Hatt 2021 Acrylic on Paper.
I love. I change.



Heart, Day & Night - Kris Hatt 2021 Acrylic on Paper. I care about people.



Hair Harp - Kris Hatt 2021 Acrylic on Paper The fairies want me to play the harp.



Creation of Music - Kris Hatt 2021 Acrylic on Paper. Inspired by Michelangelo's painting The Creation of Adam.

The Long and Winding Road with SoloSouthernRider (2012 - Ongoing)

Craig Roberts

@solosouthernrider

There are two sayings that I often find myself using...being a “simple man of simple pleasures” as well as a personal motto of “Live a story worth telling”.

Beyond my best efforts to follow a healthy lifestyle; including proper nutrition, physical and emotional authenticity...my true

passion is the combination of long distance motorcycle journeys, travel photography, and small-venue live music.

The physical “movement” of riding allows me time to clear my head and explore with no safety net beyond my next tank of gas.

Much of the “why” I move; or more accurately “why I ride” began years ago after a UN Peacekeeping deployment to Haiti. Spending weeks at a time traveling throughout Canada and the United States soothes my soul like nothing else. As for “where it leads”...with no GPS, no obligations, or reservations; I make my plans one day at a time - I just keep on moving; and that suits me just fine.





















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.



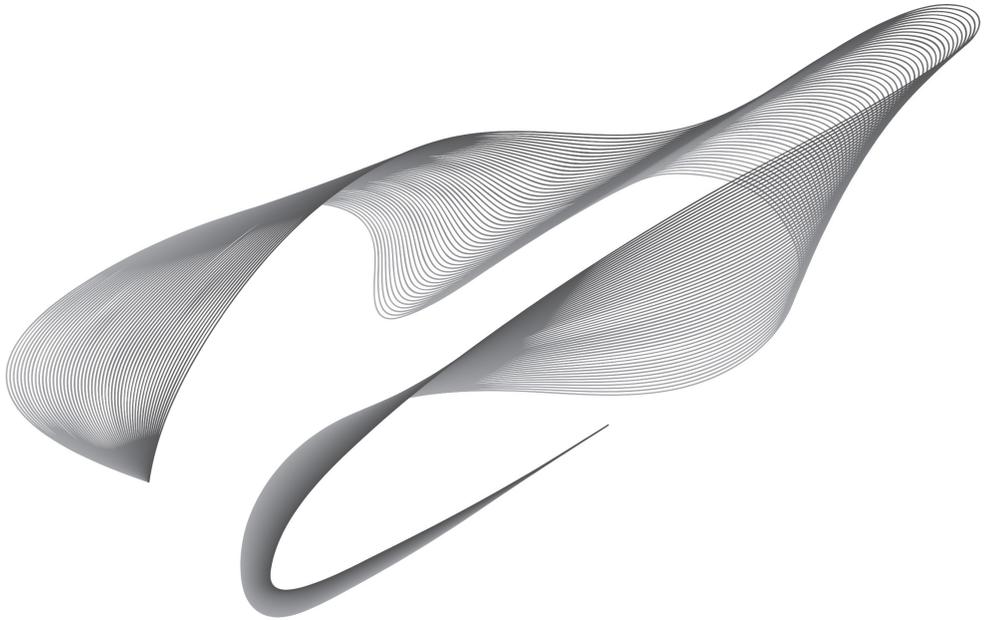
Natalie
Chan

Natalie Chan 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.

