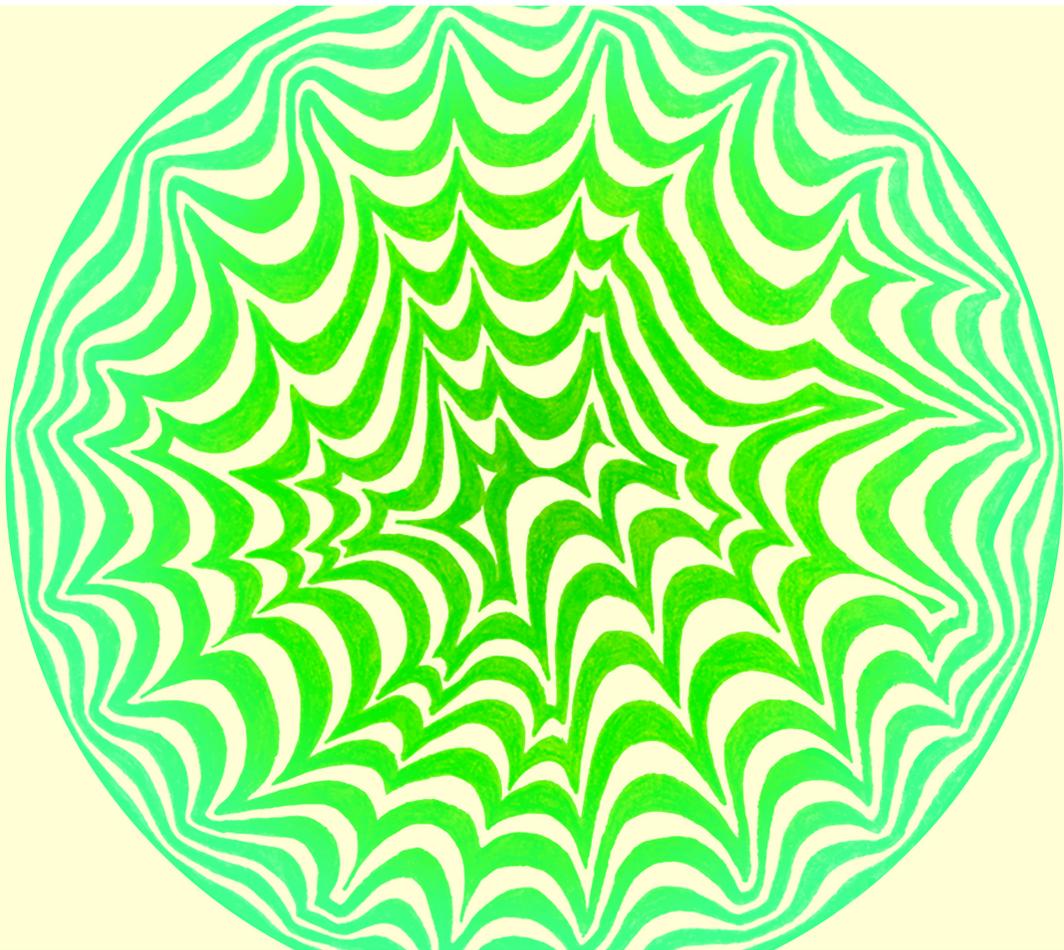


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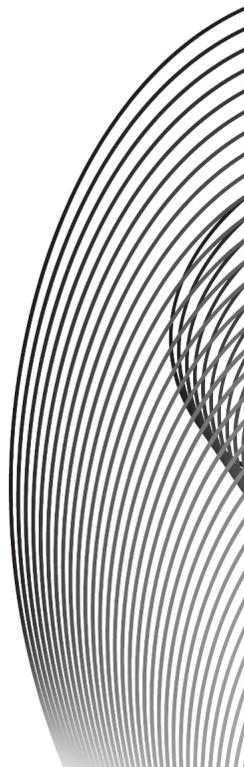
vol.4

AESTHETICS

Front cover art designed by Nicola Rough



WITHINTENSIONS



WITHIN TENSIONS

April 2020

vol. 4

AESTHETICS



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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 support the Wet'suwet'en peoples right to their lands and their right to protest.



Natalie Chan, *Ripples and Waves* (2018)

Ripples and Waves

Natalie Chan

If aesthetics are an ever-shifting mode of language, where colours and hues codify a certain mood or feeling, where imagery has the power to conjure specific ideas and even allude to ineffable concepts, then this exploration of ceramic and fabric blues captures a playful approach to my self-reflection.

To study the nuances of a tight colour palette and find its contrasts in the subtleties, becomes a slow unravelling of identity and the subconscious. I am learning which decisions come out of deliberate considerations or intuitive choice, beginning to understand how my process is informed by the culture I have grown up in and what parts I pick and choose to emulate, develop, or reimagine.



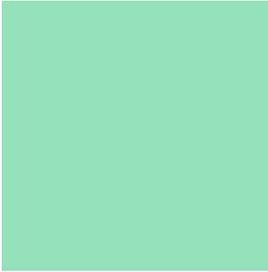
Why Green?

Francisco Berlanga

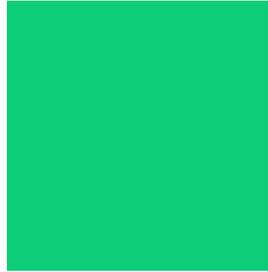
In the past month, you may have noticed that our colour scheme @withintensions Instagram has transitioned into a bright, saturated, obnoxious green, with a radioactive quality to it. I chose to incorporate this green because I liked it and I don't have much more reasoning besides that.

This green has been slowly taking over my life. I now own an entire wardrobe of varying neon greens and I have even dyed my hair into a swampy hue. You could say that I have now adopted this colour into my aesthetic but it wasn't always this way. A year ago I only wore yellow but it seems that green has snuck up and engulfed me. I really couldn't pinpoint why but these hues of green truly make me happy. Something deep in my memories is triggered when I see them and I'm overwhelmed with a calm feeling. In an attempt to understand my infatuation with this radiant green, I will be listing what I think of when I see various shades of green.

(I think) This is why I like green.



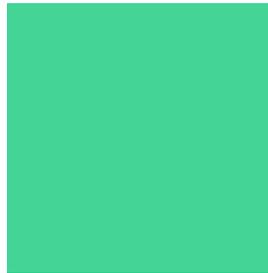
HEX 95E1BC- A mint chocolate ice cream scoop that begins to drip down my hand.



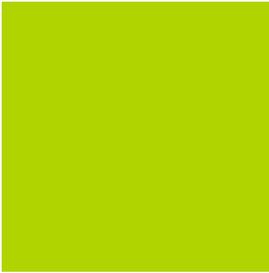
HEX 0DCD79- The floor of an outdoor pool. Each year they paint it the same colour but it always looks different to me.



HEX 00C45B- Paris green: it is known for its toxic quality and its deadly trend in the 1800s. The idea of people risking being poisoned by this hue for the sake of fashion will always intrigue me.



HEX 43D496- Old glass that has a green tint to it often with imperfections. If it's old enough, you can always see replacement glass that has been put in. It stands out because it does not quite match the colour and is too perfect in comparison.



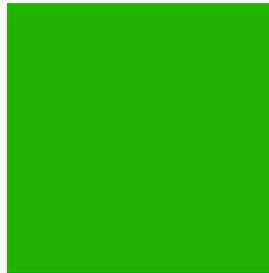
HEX B0D400- Sun burnt grass that has only been watered once all summer.



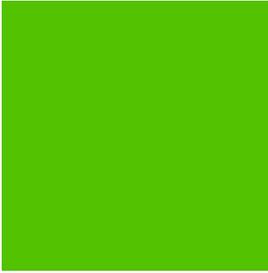
HEX BFD400- The colour of my hair today about a month after I first dyed it.



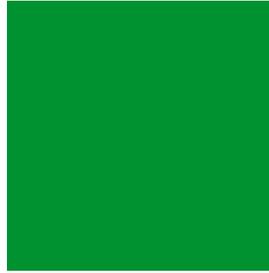
HEX 90D400- I forced my brother to paint our room this colour when I was 10. The accent wall was all white with the line from a heart rate monitor drawn on it in this green. I don't really know why I wanted that but I did.



HEX 20B400- The plants that I keep in my bathroom that almost died this winter.



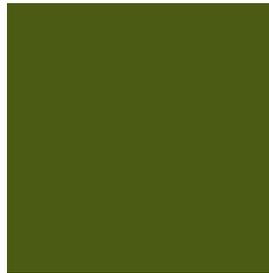
HEX 53C200- The colour of the vestments my parish priest wore during ordinary time.



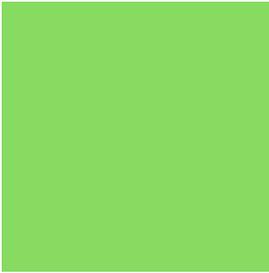
HEX 009131- The colour of the icing Hagrid uses on Harry's birthday cake in the first Harry Potter film



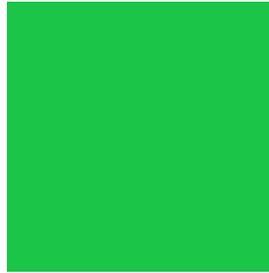
HEX 2B4F1A- The tree I used to climb after church. I fell so many times but pretended like I didn't get hurt because I was not supposed to be climbing it in the first place.



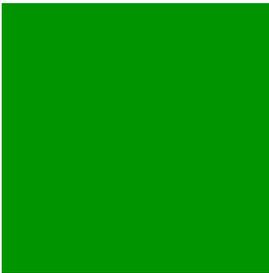
HEX 4C5B14- The colour of my favourite outfit when I was a kid. It was a track suit with mustard yellow quilted patches on the knees and elbows. Me and my brother each had a set.



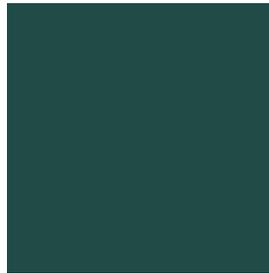
HEX 87DB61- Tinker bell's dress and shoes



HEX 1AC548- Green traffic lights that have all lined up so that you don't have to stop for a while



HEX 009500- A lime sliced in 8 pieces



HEX 214B47- The colour of mass-produced plastic used for Christmas decorations that is supposed to resemble the green of a Christmas tree

I find that people often view aesthetics as choices, but I rather see them as something that shifts and forms around you. I can't explain exactly how but an aesthetic slowly takes over your visual sensibilities and soon you are overcome with new visual whims that you didn't even realise you had. By looking at green in this way, I hope to explore my own understanding of aesthetics and understand how this delectation of a colour slowly devoured my life.

I would not say that green is my favourite colour.

Untitled (2020)

Oil on Canvas 30" X 36"

Aynaz Parkas

When I open my eyes in the morning, laying down on my bed, I see the images of these blue walls. The kitchen I cleaned the night before, the white cabinets I wipe every day, and the floors I mop every other day. Now in quarantine, more than ever I spend time looking at it, envisioning my brush going over the canvas again and again to create straight lines. The shadows and reflections are what appeals to me in architecture and what makes the aesthetics of these spaces.



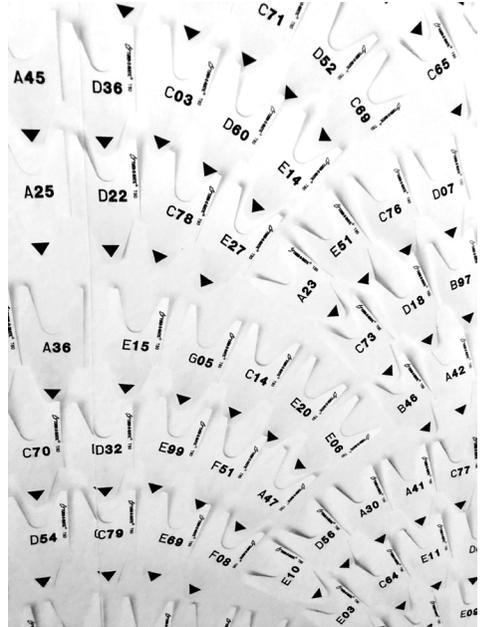


2020 Vision (2020)

Alexandro Tognazzi

This series explores the beauty of one of the greatest cities in the world. A city that I had the pleasure of experiencing for the first time in my life in March of this year. Unfortunately, my trip so happened to coincide with the madness of COVID-19. Just a day after returning to my home in Vancouver, New York was put on lockdown. The relief I felt was only matched by the sadness of knowing that this great hub of culture and all the phenomenal citizens residing in it would have to suffer in what would become the epicentre of the virus.

I wanted to focus more on the hidden or unusual aesthetics that the city has to offer. This focus takes inspiration from local restaurant wallpapers and sporadic manhole geysers. The theme of symmetry is prevalent throughout; representative of the similar fates and feelings we as a world are going through together.







#Aesthetic

Opal Mclean

The word “Aesthetic” instantly conjures Instagram in my head. I think of the grid on Instagram and how the squares hug each other on a white background. I think of my Explore page; a grid that somehow squashes all my visual pleasures together. Some cute, some grim, and some completely nonsensical.

This describes how I view aesthetics. There are a million ways to see the world around us. The internet somehow gives me entry into so many aesthetics even if I do not consider them my own.

This is a re-presentation of the images in my own head that form #aesthetic

Imagine a pale figure, eyes sunken and dark. They emerge from a black backdrop; usually a desolate forest or a graveyard. The subject is dressed in all black with stainless steel accents that match their piercings. Tattoos that tangle their bodies like the thorns of the blood red rose they are holding. Imagery of crosses and coffins are void of meaning; only present to match the theme of death and darkness.

That is #Aesthetic

Imagine someone flying on a unicorn through a cotton candy cloud. They fly right over a glittery rainbow that warms their cheeks to a blossom pink. Their dress so frilly it swallows them whole. Sugar plum fairies dance in fields of daisies. The world around them is filled with sunshine only known in fairytales. It is impossible to ignore the childlike wonder of a place like this.

That is #Aesthetic

Imagine a celebrity stepping out of their limousine onto a red carpet. Their outfit dripping in diamonds from head to toe. They walk with a look that could kill as the cameras flash incessantly around them. There is an effortlessness to their attitude; it is like they were born to be stared at. Logos are their best friend and likes are their currency. They could never be seen at less than one hundred percent.

That is #Aesthetic

Imagine the back of someone on the beach; a silhouette created by the sun dipping below the horizon. The outline of their messy hair and bare feet are still visible even if they are a shadow. They are holding up a peace sign in a place they have never been before. Their spirit being connected to the nature that surrounds them.

That is #Aesthetic

Imagine an underground party; the kind that people do not remember how they got there. The bathroom is twice as grungy as the club that people are packed into. The lights are flashing so rapidly that only glimpses can be caught of the crowd of people moving to the blasting music. Alcohol and cigarettes are tossed around in a similar way to the bodies dancing.

That is #Aesthetic

Imagine someone sitting in an overstuffed chair that resembles the colour of baby food. The person is listening to music on a record player in a room that acts as a time machine. They shoot photos only on film and still send handwritten letters. They are the type who drink tea all day long and read books instead of watching television.

That is #Aesthetic

Imagine a room with four white walls. There are art supplies scattered haphazardly and paintings half-finished propped up rather than presented. The only subject in the photo is hands covered in paint mirroring the chaos of the space. The subject comes to life only because of the materials surrounding them. Their own existence is the opposite of the pristine white walls.

That is #Aesthetic



Chaos Fantasy (2019)

Oil on Canvas

Victoria Mulja

When I think of “Aesthetics”, seeing pictures of skies with clouds in various photographs from the internet comes to mind. With that, I happened to stumble upon a 3 painting series that I made back in Summer of 2019.

I have always loved making fantastical pastel digital backgrounds. These paintings were the first time that I made those similar backgrounds traditionally. After painting all three fantasy-like backgrounds, I ruined the painting by adding random things to make it apparent that not everything goes the way it is supposed to go.





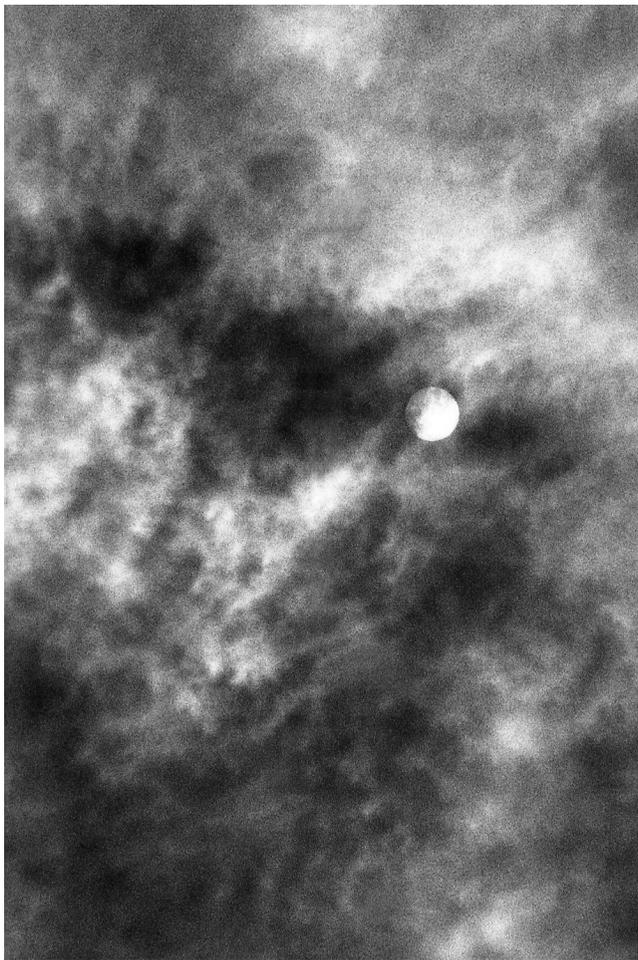
Untitled (2015)

Tyler Pengelly

Photography as an art form relies heavily on aesthetics. Four borders dictate a frame to view a subject through, much like a painting has four edges upon which its subject lays. Any photograph is laced with aesthetics. I shoot to create semi-surrealist and abstract imagery based upon everyday life. This distortion of the known into something foreign is where I find beauty.









Shelley Rothenburger

“These characters are in my head and I want them outta there” - George Condo

My characters come together through a series of taking bits and scraps of material retrieved from the bin of “unsuccessfuls” and placing them here and there, this way and that, and getting a feel for the meaning implied. I start seeing a relationship between shapes and, eventually, they come together and ideas appear.

I don't work from preconceived ideas. I work fast and intuitively to stay as far away from logic as possible. If rational thought interferes, the process becomes stalled. As I “map around” the composition, I allow forms to grow out of themselves, expand, and evolve. It is a process of redefining what I have started with as I construct the image based on what the preceding scrap piece tells me.

Part-human and part animal images morph with gaping toothy, sharp jaws, bulgy eyes and metallic bits and parts on layers of colour and texture. The images hover and appear to float in a mass of white. I want to depict personalities on top of these characters. It's about being reconstructive with deconstructed (torn apart) past works creating new inter-relationships of shape, texture, colour, and line together in a single character.

It is this openness and freedom of discovery as I manipulate what I have that keeps the image fresh, real, and unexpected. This is the aesthetic I strive for.



Shelley Rothenburger, *Gamma Trigger* (2019)



Shelley Rothenburger, *Locked and on a Loop* (2019)



Shelley Rothenburger, *Epic Flight Dynamics* (2020)



Shelley Rothenburger, *Multi-System Play Blasts* (2020)

I Left the Faucet Running (2020)

Sasha Cerino

*my aesthetic is raw,
unfiltered, unapologetic, constrained
not accessible to all*

*yet liberating
managing to capture a few eyes
and ears
all within the same time frame*

it takes time or no time at all

*my aesthetic
is the wind that blows
across the lands
that have never met before*

*a messenger of histories
that have been told
untold, forgotten, renewed
and are in the making*

*my aesthetic is a happening
a planned accident
an untamed child that goes
wherever they want to go
with their sticky fingers
getting into every crook
any surface they can find
a limitless curiosity*

*a stitching together of narratives
that are me and beyond*

*control or no control
breaking the mirage
but being in and of itself an illusion
a blur of truths and opinion*



I Left the Faucet Running (2020) ink on paper,
paper on paper

Aesthetically Safe Vancouver (2020)

Ana Karen Martinez

Aesthetically Safe Vancouver (2020) emits the chaos that the pandemic of COVID-19 brings. Many aspects of day to day life have changed as well as our understanding of them. Safety is now boarded-up stores marked with graffiti. What was once known as busy downtown Robson Street is now empty besides one or two people.

Pictures taken April 10, 2020

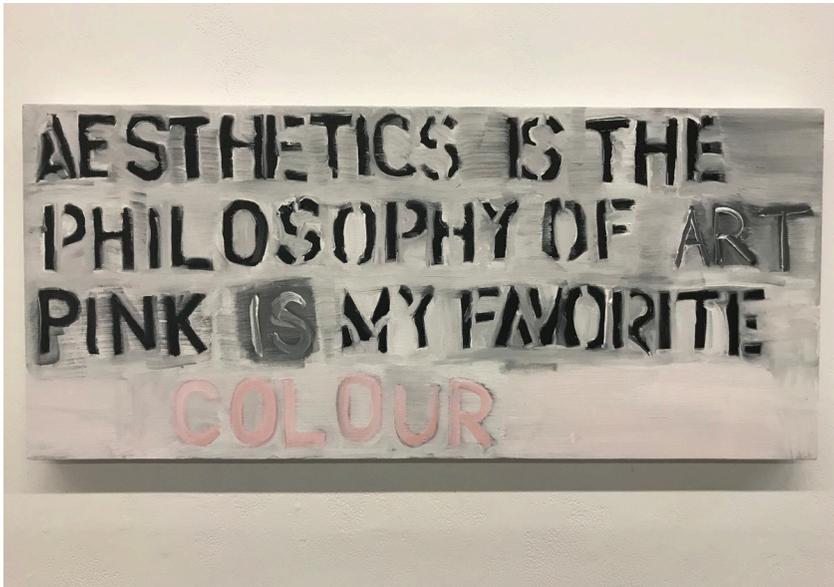


Aesthetically Safe Vancouver (2020)

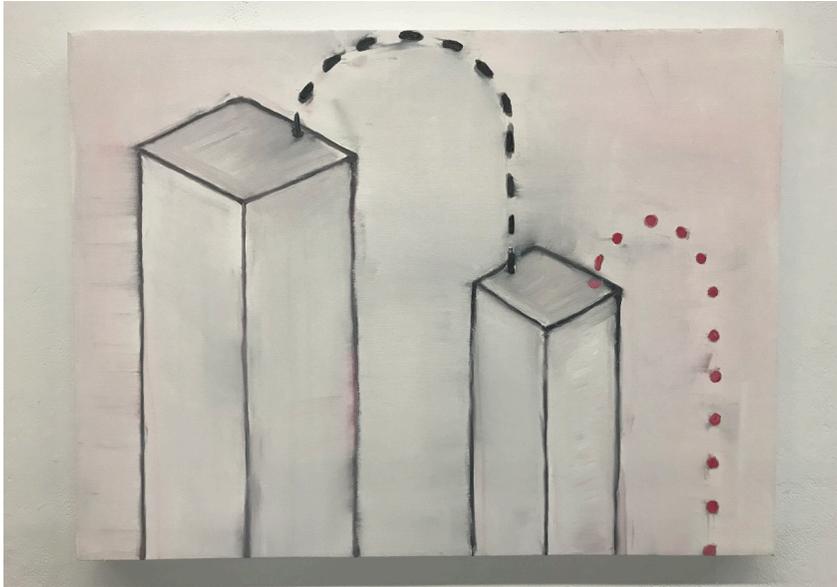
Andrew Curtis



Pink Sunset (2020) 21"x28", Oil on canvas



Everything I know about Aesthetics (2020) 16"x36", Oil
on canvas



Drop (^{.27=} (2020) 32"x24", Oil on canvas

Wash and Wear Aesthetics

Patricia Berlanga

Aesthetics is when we create a picture to demonstrate who we are in order to be judged by the public. I know very few who do it solely for themselves. A line of memory and a superimposition of roles passed on to us by our family and society. We, to a certain level, perform what we want our aesthetics to be. We impose meaning into colour, clothing, and background. Literally, anything can mean anything to anyone but there are decisions that are made on a cultural level. One main proponent for this imposition is clothing. We are able to establish a specific gender aesthetic through this.

We place value that is imaginary on skirts, sleeves and cuts. Take the book Anne of Green Gables, she is notorious for not being the typical girl; easy to throw a tantrum and fight when she needs to. This all changes over time but most notably when she receives puffed selves from her dear old adoptive father Matthew. One could argue that Marilla (her adoptive mother/aunt) is the one pushing Anne to be a lady and act accordingly but it is due to the gifting of the sleeved dress that Anne actually begins to make such huge strides of change. One article of clothing changes everything!

Heels give you power but a short skirt makes you vulnerable and undone buttons on a shirt make you trashy.

We play to our emotions. People dressing outside of what we consider to be a gender normative outfit makes others uncomfortable. The craziness of “typical” gender aesthetics is represented as chaos. Our aesthetics should be our own and we should realize that while we do this for the acknowledgement of others what matters is how our aesthetics make us feel.

Are We All We Are

This month we reached out to the students involved in the 2020 SFU BFA Graduating Exhibition: *Are We All We Are* and invited them to submit their works if they wanted to have it shown in this issue. Those who wished to have their work shown have been included but you can also view the full show on @sfugalleries Instagram and at the SFU website under events.

This exhibition presents the work of visual art students graduating with a Bachelor of Fine Arts from the School for the Contemporary Arts at Simon Fraser University.

We are the art that doesn't know where it's going until it's there, that emotes, that seizes time, that sees the world.

We are the art that changes the world, that farts around, that expresses individuality, that takes an unplanned process as a form, that is an idealized form of body and face, that tries to hide.

We are the art that is made of lines and boba, that creates experiences with an audience, that isn't afraid to be vulnerable, that compares cultural references through material forms, that reflects on emotions through gesture, that shakes the screen.

We are the art that uses abstract forms to create imaginary spaces, that is made of stutterings and glitter-

glue and failed conversation, that shares an experience of time and space, that refuses to sleep at a reasonable hour, that sees ourselves in each other.

“All we are. All we are, we are. We are all, all we need.” The chorus to Warlock’s song “All We Are” acts as a point of entry into how the BFA 2020 graduating cohort sees themselves in relation to each other. Our works span different media, concepts, practices, and disciplines, and when we consider the care and dedication that each of us has put into being an artist throughout our degree studies, we realize that we have developed into a community of peers.

The concept of the anthem gives focus to how we have come to respect, care for and support each other as a group. The concept of the anthem is related to the space of the stadium, be it a church, arena or studio. Within these large spatial structures, people gather together, their chants unifying into one.

This sense of harmony is hard to sustain at a time like this, when our usual structures of support are crumbling. We are unable to physically connect to the people who ground us, who comfort our emotions and who help us think through our practices. If distance is our adversary, then Are We All We Are will become a stadium. We will take the dangers of distance and use them as our anthem, our weapon, our hope.

Presented with the School for the Contemporary Arts at SFU.

18 letters 18 windows (for Mallarmé) (2020)

Aidan Branch

Aidan Branch is a text and textile-based artist whose practice is deeply influenced by the writings of Jacques Derrida, alongside explorations of the unsayable, hesitant, or inarticulate qualities of texts.



Paper, hands, stickers, tape, plastic bag, eight windows.

(----- together)



Tape, paper, sticker, three windows.

(----- are -----)



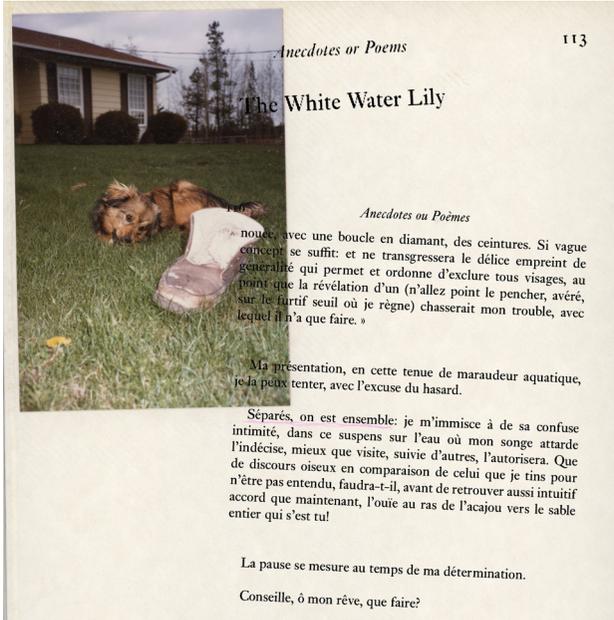
Paper, cotton, tape, two windows.

(----- we --- -----)



paper, tape, five windows.

(apart -- ---- -----)



Stéphane Mallarmé's poem "The White Water Lily"

séparés on est ensemble (apart we are together)

take one letter each and put it in a window.

these windows – so far from each other – we cannot walk that distance.

together: a dispersed poem whose parts are only legible by social mediation.

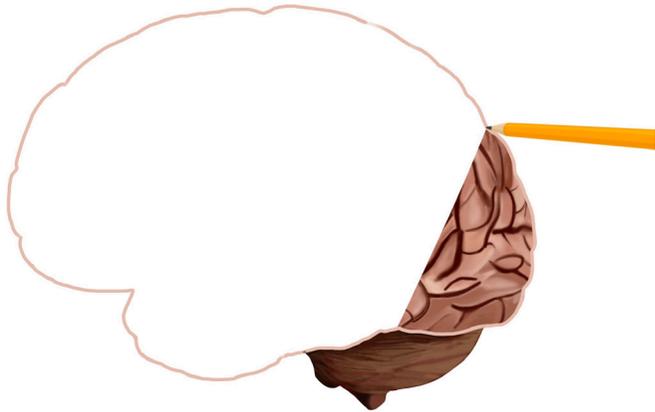
Burnout (2020)

Rachel Chan

Rachel Chan is an illustration artist based in Vancouver, British Columbia. Currently, she is experimenting with 2D animations and digital softwares. She is interested in the concept of art that can be interpreted in many ways even if it may seem minimal.

This animation illustrates a never ending cycle of the brain burning out, depicting the artist herself as being lost. Throughout the years, she always enjoyed making art but recently found that she is not as passionate as before, resulting in exhaustion.

Burnout(2020)
[Watch Video Here](#)



Burnout (2020) 2D animation. A drawing of a brain, layer 23/138.



Burnout (2020) 2D animation. Burning the brain, layer 126/138.



Burnout (2020) 2D animation. A flattened image of the fire layers on one canvas.

David Cheung

David Cheung is a Vancouver-based multimedia artist, studying Visual Arts with a minor in the School of Interactive Arts and Technology. Many of his works consist of handcrafted pieces representing personal or explorational experiences. His current practice revolves around his interest in intricate sculptural works, utilizing a combination of borrowed techniques to represent his contextual ideas related to cross-culture.



Mix and Match (2020), digital photograph.

An iterative process of breaking and remaking, “Mix and Match” documents varying styles of plates made and then rebuilt into others by using Photoshop. Through the steps, the works comment on the beauty of the different styles of plates within Western and Eastern contexts, as well as questioning the technique and value behind digital and physical methods of construction.



Untitled – Plate (2020) blue ceramic paint on porcelain plate, epoxy, gold leaf and gold powder.
The style of fine china is used in *Untitled – Plate*, and the techniques of kintsugi used to mend different eras and designs of plates from East to West interplay with the value and context of readily available commodities.



Goodluck (福) (2020) red ceramic paint on porcelain plate, epoxy, gold leaf and gold powder. *Goodluck (福)*, is an experimental work in which aspects of Eastern iconography and ideographs are depicted. It comments on the plate's fragility, as well as processes of breaking and mending, questioning if it's context is good luck or bad luck.



Made in China (2020) digital label print. A digitally photoshopped and printed label, replicating the source of the commodity's origin.

*Destruction or
Construction?* (2020)
plates, hammer,
epoxy, gold leaf and
gold powder.

An early
experimentation
with the kintsugi
technique, which is a
Japanese technique
that mends broken
pottery with
lacquered gold dust
or gold leaf, and
which adds values
and restores beauty
to a broken object.



Exoskeleton (2020)

Josie Dawson-Whisker

Josie Dawson-Whisker is a young visual artist from Vancouver Island with a love and concern for the environment. Currently working in Vancouver, Josie has been able to explore her environmental interests through a variety of mediums from collage, to painting, to sculpture, to photography, in order to create conversation around subjects she is passionate about.



“Day in the life of Frankentrash...”

“Belly full of PBTs...”

PBT: persistent, bioaccumulative and toxic substances; chemical compounds that resist biodegradation, easily move through the environment and are high in toxicity.

“I am she. She is me...”

Nature connectedness: nature as part of one’s identity; characteristics are similar to those of a personality trait, being stable over time and across various situations.

“The Earth will be safe when we feel safe in ourselves...”

Consciousness: awareness of internal or external existence; familiar yet mysterious.

“Day in the life of A Breath of Fresh Air...”

Exoskeleton (2020)
[Watch Video Here](#)





Untitled (Ephemerality) (2020)

Tiffany Fan

Tiffany Fan is a Vancouver based visual artist born and raised in Taipei, Taiwan. Tiffany tends to take on a minimalistic approach while each project often revolves around specific themes that are personal to her. A theme which she repeatedly explores in her fourth year is “transparency”, while additionally, the underlying idea that a lot of things in life do not last.

When liquid is frozen, what was always moving becomes still, until it melts again back into water. Fan finds fascination in working with ice – the process is driven by a frantic race against time.

It is durational and temporal. The work takes on different forms depending on the time and day it is being seen. Whether it be in its given form, or in the state of melting, there is a sense of witnessing the process of time slipping by, the sense that every look will be different from the next.

Capturing, encapsulating, and putting a pause on time and motion within something that is always moving...

“Ice is a transient form, which is in a way not a form at all, for it always presses towards formlessness again.” —Esther Leslie

“Untitled (Ephemerality)” thinks through ideas of motion and stillness, of perpetual change, and the passage of time. Utilizing the transient forms of ice and water, Fan tackles the concepts of material and environmental change.

Untitled (Ephemerality)
(2020)
[View Videos Here](#)



Untitled (Exploring Ephemerality)
(2020) ice.



Untitled (Studying Ephemerality)
(2020) ice.

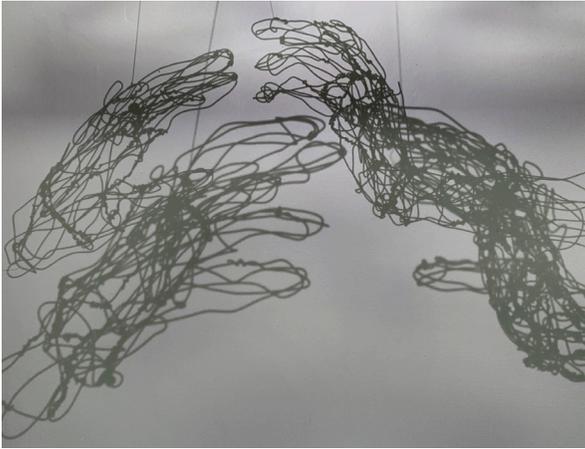
Asymptotic Touch (2020)

Kim Grewal

Kim Grewal is an artist whose work is influenced by how people relate to one another, as well as to themselves. Working primarily in sculpture and drawing, she works with emotions, memories, language, and gestures to create works that can be understood through multiple perspectives.

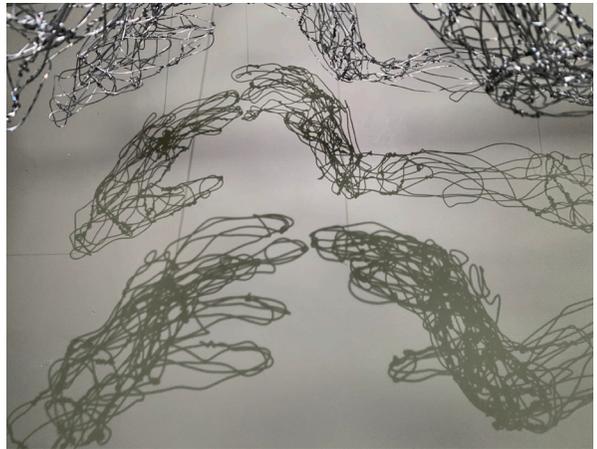
Two lines that approach each other but never meet.

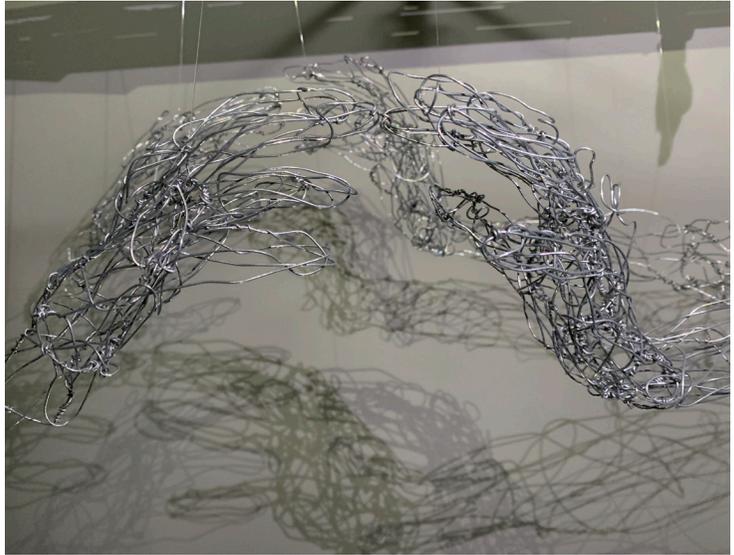




Shadows create their own forms, occupying space as a drawing would.

Lines exist in multiple forms, interacting with each other through space and light.





Boundaries dictate relations between physical objects, but those lines connect the shadows.

*These lines leave traces on
my skin.*



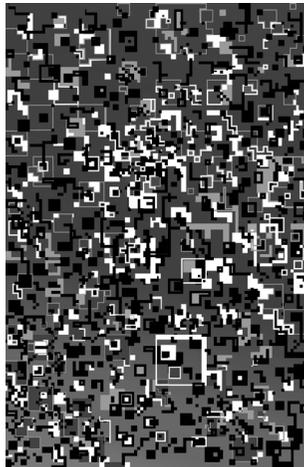
Matrix (2020)

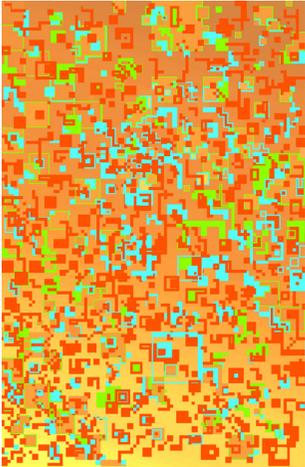
Digital drawing, 3600 x 5400 pixels.

Yanting Jiang

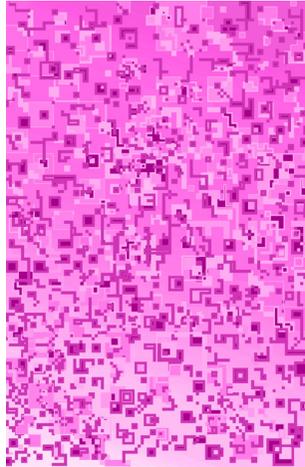
Originally from Chongqing, China, Yanting Jiang currently studies in Vancouver, British Columbia. Her work includes installations, drawings, sculptures, and photography. Her current practice focuses on exploring ideas of abstraction and emotional connection with three-dimensional shapes and space. She strives to challenge graphic effects-- transforming three-dimensional objects to create illusions of shape movement.

Concerned with geometric configurations, Jiang utilizes varying sizes of squares to create digital spaces that generate visually overwhelming and mind-boggling experiences for the viewers. Stepping out of her comfort zone, here she experiments with colours to push the optical effects further.

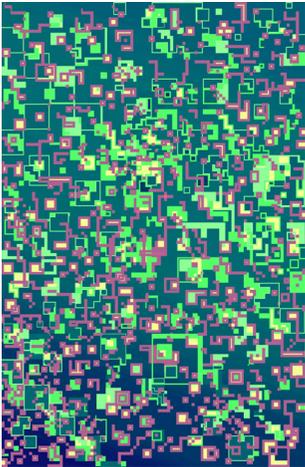




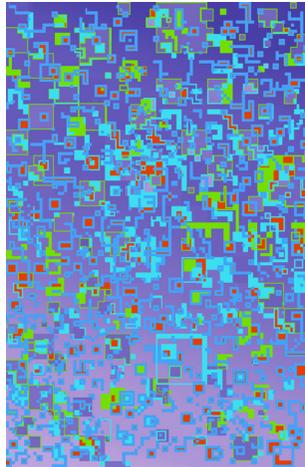
*Colour in
ORANGE.*



*Colour in
MAGENTA.*



*Colour in
TEAL.*



*Colour in
VIOLET.*

Alexis Johnston

Alexis Johnston is a Vancouver-based painter currently completing her Bachelor of Fine Arts in SFU's Visual Art program. Conceptual interests that inform her practice include affect, repetition, routine, motivation and purpose. Alexis hopes to continue her studies in the department of education, ultimately working towards a career in teaching.

Indulge (2020)
and
Something Tasty
(2020)
[Watch Here](#)

Random Dancing, detail
(2020)
acrylic on canvas.





The Tourist ,detail
(2020)
acrylic on canvas.



Cozy Situation ,detail
(2020)
acrylic on canvas.

Shelby Lu

Shelby Lu is a sculpture artist, born and raised in Vancouver, British Columbia. Lu is interested in using quick-drying materials, such as wax and foam, which gives her less control over the final form and allows her to work intuitively with the material. The outcome of the material's shape is unpredictable, so the work is dependent on the immediate production of the form.



Please be curious with me 1.1 (2020)
insulating foam, chalk paint, shovel,
shoes.



Please be safe with me (2020)
insulation foam, chalk paint, plastic
box.

Please be curious with me 1.2 (2020)
insulating foam, chalk paint, shovel,
shoes.



Please be stuck with me (2020)
insulation foam, chalk paint, plastic
bucket, shoes.



Please be careful with me (2020)
insulation foam, chalk paint, ladder,
shoes.

Shifting Scapes Series (2020)

Haylee Marx

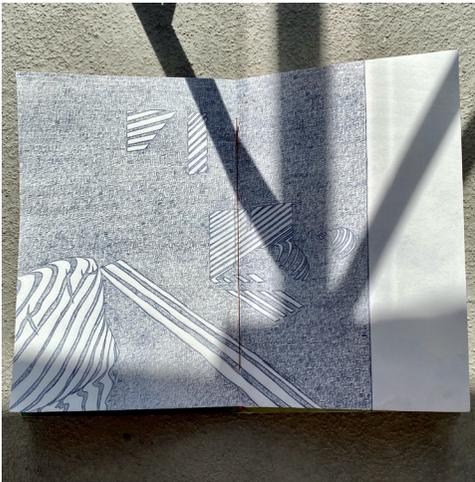
Haylee Marx is an interdisciplinary artist, born and raised in Southern Alberta. Their variety of interests has led to them working in a variety of mediums, eager to develop a well-rounded technical practice. Recurring themes present within their work include an interest in ontology, material function and adaptability, and abstraction of the body and voice.

Having lost access to their studio due to the pandemic, Marx had to abandon their original work and restart. In isolation with only a sketchbook and pencil crayons, they depict the spaces within their home using shadow to create form, in an attempt to defamiliarize and abstract what they see.



Shifting Scapes Series (looking outside) (2020)
pencil crayon on paper.

All of my plants are dying.



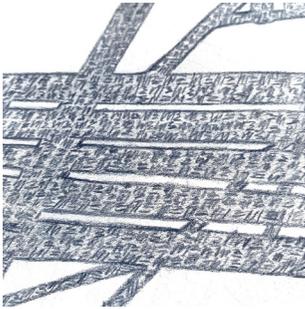
Shifting Scapes Series (My Corner of the Couch) (2020) pencil crayon on paper.

I was never one for sharing.

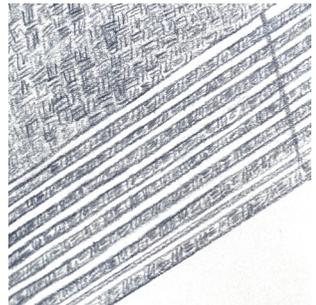


Shifting Scapes Series (From the Window to the Wall) (2020) pencil crayon on paper.

Will I put away my laundry? Unclear.
76



*Shifting Scapes Series
(Details) (2020).*



(Don't) Make Me Dance I-V (2020)

Opal Mclean

Opal Mclean is an interdisciplinary artist with an emphasis on performance and mixed media. Her work relates to a psychology that is best described by an action; a reference to a state of being that lends to the way her brain functions. This documentation of different processes is her tool to relate to present social, cultural, and political realities.

(Don't) Make Me Dance (2019-2020) is a collection of videos of an improvised performance enacted in spaces the artist frequents, where she investigates her strategies for existing in social contexts. Drawing on her background in theatre, the artist performs intuitively based on the mood of the music. For a moment, she exists to engage with the space rather than pass through it. In a way, she engages with herself. She dwells in her movement rather than ignoring it. By occupying public transit, the artist navigates the world in close proximity to others, interrupting behaviours while being mindful of the conditions around her.

The second iteration of this video series takes place inside a mall – a commercial space where we are bombarded by advertisements from all directions; a pressure cooker of modern living. The artist moves with the crowd until she is taken away by the music. Her actions do not blend into the crowd around her, but she exists in this space anyway.

The artist begins to explore the intersection between private and public space by dancing in the hallway of her apartment building, a space that needs to be navigated with attention. With limited space, and other residents in close proximity, the artist risks an encounter with someone she will likely see again. She remains dancing in a space that is usually used for passing through, but that she can almost call her own.

As patterns of daily life shift in the midst of the COVID-19 pandemic, the artist adapts to a new boundary between public and private. The artist continues to occupy her own space through dance as a means of maintaining hope. Her performance exists alongside household tasks to highlight the brighter side of living. Situations may change, and that is what improvisation is all about.

Isolation has brought forward the need for connection. The artist, in response to a lack of social contact, invites her peers to dance with her. Dancing fills a need to stay connected to one another, allowing a group of people to exist in the same psychological space even if they are far away from each other. They share action in a technological space that, much like their movement, exists only when enacted.

(Don't) Make Me Dance I-V
(2020)

[Watch Videos Here](#)



Copa Junta (2020)

Lukas Paul

Lukas Graham Paul (b. 1997) is a visual artist, filmmaker, and designer. His work often plays with the coded foundations of the virtual image, putting an emphasis on the perceived and actual materiality of digital media.

In 1975, a US-backed covert operation to establish right-wing neoliberal policies in Latin America called Operation Condor was implemented.

This campaign of state-sponsored terror was intended to purge Latin America of left leaning socialist and communist sentiments.

In 1976, the Argentine military seized power in a violent coup.

This military junta would spend the next few years scrubbing the country of political dissidents.

The junta is responsible for the disappearance of over 11,000 people who were determined by the regime to be subversives.

The disappeared were snatched from their families, often taken away in the night and without notice.

In 1978, Argentina hosted the FIFA World Cup. The junta used this tournament as an opportunity to showcase their national strength to the international community.

For the junta, it was imperative that they win the tournament as hosts. With the world watching, they were prepared to win at any cost.

While Argentina did indeed win the tournament, allegations of match fixing, doping, bribery, and intimidation against the Argentine national team tarnished their victory.

It is said that this Argentinian team could have only won the cup on home soil.

The 1978 World Cup has since become a signifier within Argentina for the junta's reign of terror. It is seen not as a proud expression of Argentina's strength, but a solemn reminder of their violent past.

This tournament encapsulates the intersection of football and politics in a manner that is abundantly clear.

“There (Argentina), football and politics is a respected academic field, almost like particle physics or neurology. A particular field of study is the 1978 World Cup.” –Simon Kuper



Copa Junta
(2020)
[Watch Video](#)
[Here](#)

“Allure,” Fragment (2020)

Acrylic on canvas.

Victoria Tai

Victoria Tai is an interdisciplinary artist with a focus on drawing and painting. She was born and raised in Vancouver, British Columbia where she continues her practice. Tai’s interest lies in representative image making and her process is focused on the idealization of the human body and face. By the practice of loose mark-making, Tai focuses on the ways in which she can construct an alluring depiction of the female human body and face.





Mark making.



Question perceptions of colour.



Explore interest in the depiction of the female human face.



Portray a female in a socially idealized form.

Tiffany Tam

Tiffany Tam is an artist born and raised in Vancouver, BC, working in digital media. While she has not been creating animations her whole life, her interests with photography and moving images have moved her fascination to animation. Her works reflect upon sentiments surrounding the events of her life which are emotionally and psychologically driven.

Instructions Imagined (2020) video.

As society moves into digital spaces, there is no authentic way of experiencing a work in a physical space. So Tam created “Instructions Imagined” as a preface to her main work in this virtual gallery show.

Cry Count (2020) animated video.

This work was created by realizing an emotional pattern of the artist’s own, where the pattern becomes a cycle.

Instructions Imagined (2020)
and *Cry Count* (2020)
[View Videos Here](#)

CRY CRYING

tiffany tom

Emma Tynan

Emma Tynan is a Vancouver-based artist who mainly works in photography, graphic design, and spray painting. The way places are presented and misrepresented in the world is what intrigues her about how people's perception changes just based on perspective.

Perspective on Time (2020) 30 x 40" digital photographic print.

Displays four photographs of the Bloedel Conservatory taken at different times of the day over the course of several weeks. These images were merged to create a new image that explores how light, colour, weather, and time affect the interpretation and aesthetics of the building's architecture. This work, along with previous works, deals with how grids interact with photography, and how the grids can bring attention to the details and overall subject of the image. Tynan's art practice allows her to address different views and beliefs by combining light, colour, perspective, and time.



Perspective on Time (2020)

Kitty Walker

Vancouver based artist Kitty Walker explores different forms of the everyday, and focuses on the strange, unfamiliar, and inexplicable ways behind it. Working to close the gap between art and the mundane, Walker applies a playful filter on the ordinary as a means of decontextualizing the normal.

This work is for the nearsighted: for those who can walk through the forest and leave without noticing the moss on the north side of the trees, without noticing the careful folds from the knots of bark and without noticing the limits of our vision.

Our observation of the world is supplemented with the wrapping of rope around a branch. Each bind covers the surface below; we know what is below but are unable to see. Our acuity is weakened by the distraction of what is there.

Haven't you always imagined forests to be terrific storytellers? Without the distraction of words, you can see more freely.

Each photo contains the same elements – forest, rope, fabric – although each photo looks completely different. Perspective creates many ways to know and perceive; colours change, temperatures change and narratives change.

“Life [exists] only because of a myriad of synchronicities that bring us to this particular place at this particular moment. In return for such a gift, the only sane response is to glitter in reply.” —Robin Wall Kimmerer

I find making meaning in my work tricky, and yet there will always be meaning to me since I made the work. I exist in the work. Expanding the work outwards, to an audience, is where I struggle as I try to put my thoughts into the mind of others. Robin Wall Kimmerer is influential to me. She helps to realize meaning-making is a personal experience that comes from being and existing.



Myopic (2020) fabric and rope.



Impasse (2020) fabric and rope.



Yarn (2020) fabric and rope.



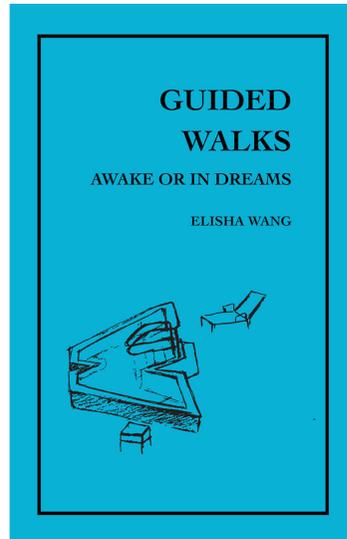
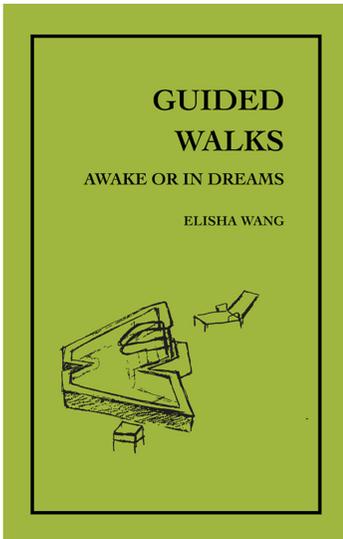
Layers(2020) fabric and rope.



Rest (2020) fabric and rope.

Elisha Wang

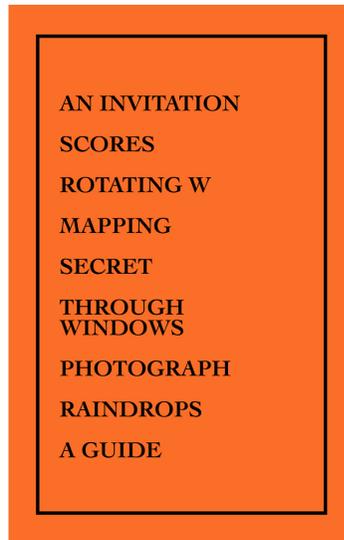
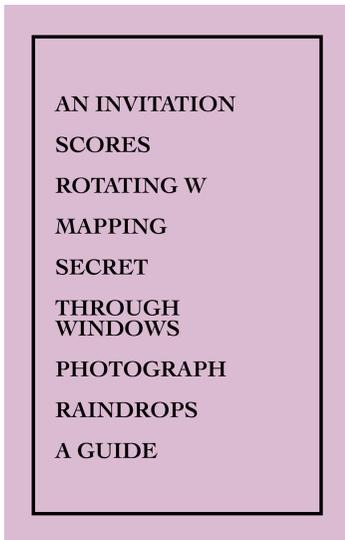
Elisha Wang is an interdisciplinary visual artist. Her works explore topics including identity, perception, and self-expression. Her current practice focuses on text-based works, but she also uses media such as video installation, photography, and painting. Wang was born and raised in China and emigrated to Vancouver, Canada at 17.



Guided Walks (2020) digital images.

“Polychoral: A style in which an ensemble is divided into groups that may perform individually, alternately or together.” — Austin Symphony

Read *Guided Walks*
(2020) and listen to *Field*
Recording 2020-03-03, 13:15,
49.282366, -123.107913 (2020)
[Here](#)



An Invitation (2020) digital images.

“Key Signature: The flats and sharps at the beginning of each staff line indicating the key of music the piece is to be played..” –Classical Works

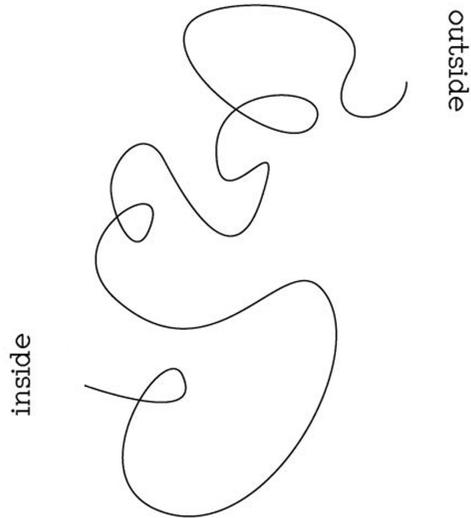
How To Forget About Time

1. Think of a time you did not like
2. Forget about it
3. Find everyone who agrees that
it was a bad time
4. Ask them to tell everyone they know
5. Everyone forgets about it
6. That time disappears from history

How To Forget About Time (2020) page 16 from digital guide book.

“Cadence: A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition.” –Classical Works

How To Get Outside II



How To Get Outside II (2020) page 12 from digital guide book.

“Impromptu: Composed or uttered without previous preparation.” —Austin Symphony

Making Friends (In Theory) (2019-Ongoing)

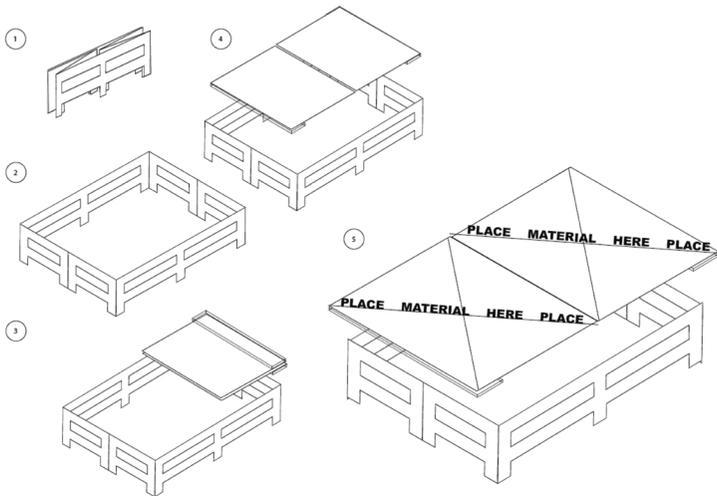
Rachel Warwick

Rachel Warwick is an interdisciplinary artist, collaborator, and organizer. Her practice is research-orientated; focused on understanding identity through the connection of people to place and space. Rachel's work is heavily influenced by relational aesthetics, Annette Krauss's *Unlearning and Support Structures* edited by Celine Condorelli.

An ongoing series of relational groups where people begin to construct, develop and deliberate on the group's design and operation. These relational groups do not focus on a singular outcome, but on a continuous exploration into a multitude of interests.

The structure is meant to think about how space is created amongst a group of people with the use of table pedagogy – a learning structure that is about how we learn through the conversations one might typically experience at the kitchen or coffee table.

Making Friends (In Theory)
(2019-Ongoing)
[View Resources Here](#)



Construction of A Structure (2020)

Application for The Singular (Self) Structure

Name:

Email:

Astrological sign:

Are you more introverted or extroverted?

What are your interests?

How do you feel supported and unsupported?

How are you spending your free time (now)?

Application for The Singular (Self) Structure

Tell me a story?

How would you like to get to know someone?

What is something you won't compromise on?

If you were an inanimate object would you be a book, pencil or sandwich?

Making Friends (In Theory) has developed from an archival research-orientated project focused on publication and reading into an ongoing series of relational groups where people begin to construct, develop and deliberate on the group's design and operation.

This application is meant to begin allowing people to develop their needs, interest, and ideas. Once the singular can construct their wants and needs then we can move towards a multiple.

The information accumulated from this questionnaire will be developed into a publication. If you wish to receive a printed copy for being apart of the project than please leave your address in the application as well.

STATEMENT ON FEMINIST PUBLISHING ETHICS
FROM THE 1985 WOMEN IN PRINT CONFERENCE

Every story told by a woman about her life is a breaking of silence -- the silence imposed on us because we are women. In opposing patriarchy and joining together as feminists we commit ourselves -- the heart and souls of our lives -- to the liberation of women. This commitment is a spiritual and moral contract by which we as feminists freely and joyously bind ourselves to work for the freedom of all women. This feminist contract can not be contained and defined merely by legal clauses, no matter how elegant and explicit. This is a contract whose unspoken clauses are inexpressable because they speak of the dimensions of the heart.

How can we define women's spirit, trust and caring? In our women gatherings we experience the energy, love and caring of women together in strength. Most often, in our day-to-day survival we experience the opposite -- where the feminist commitment is absent. And certainly these are not found on the pages of "Forum" magazine. What is in "Forum" magazine is woman hating -- commercial exploitation of women as sex objects for the gratification of men and to the benefit of the pornographic industry.

Whatever one's opinion of the content of "Forum", one of the primary issues remaining from the sale of excerpts from Lesbian News to "Forum" magazine is one of consent. Contributors to anthologies should always have the right to approve and consent to all uses of their work outside the original edition for which the work was intended. This includes reproduction in media other than print.

At the very least, we should aspire to three common practices of mainstream publishers: inform authors well in advance of planned or unplanned publicity; offer those affected the choice of refusal, anonymity, use of a pen name or use of their own name; and require authors' consent for serial rights sales.

Editors and publishers have a further obligation to fairly distribute proceeds from the sale of contributors' work. In the situation with Lesbian News, where publishers' revenues still far exceeded \$100,000, there is a direct obligation to fairly share the proceeds with contributors, legal contracts notwithstanding.

While in future situations contractual agreements may avoid some of these problems, such agreements can never wholly replace trust, good communication and ethical behavior on a business and personal level.

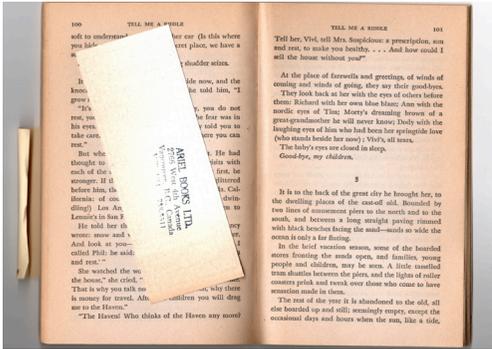
We share in the grief of betrayal, sorrow and suffering expressed by the contributors to Lesbian News, those who have spoken publicly and those unable to speak. We commit ourselves to never sell the rights of any woman's work

under contract to us to any pornographic media, without the consent of the women involved. We ask women in print media to continue to evolve and be accountable to these principles and ethics of feminism. We affirm that there are other ways to do business, to effectively sell books, and to reach a wide audience, without exploiting the work of women writers. We affirm that strong and healthy publishing houses and other women's media need not depend on the tools that have been used to hurt women, rather can be solidly based in our own feminist beliefs and values.

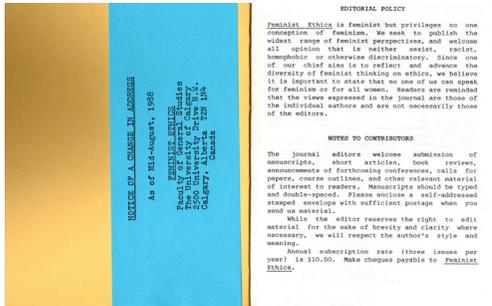
Signed:

Narjorie Larney, Acacia Books
Paula Hoesley, Acacia Books
Jean Swallow, writer and editor
Sherilyn Thomas, Spinsters Ink
Joan Pinkvas, Aunt Lute Book Company
Judith Barrington
Carole Spearin McCauley
Ruth Gundie, The Eighth Mountain Press
Jeffner Allen
Tiana Arruda
Cookie Hunt, Out and About
Carolyn Shafer, Teosore Press
Karen Carlisle, Alaska Women's Bookstore
Marilyn Frye, Tea Rose Press
Karen Uminger
Gail Wallat
Merle Hoffman
Michal Brady, Iowa City Women's Press
Kristine Hoover
Jill Bendoric
Dawn O'Leahy
Pam Mitchell
Anne Harbaugh, Mother Gail's Books
L. Wellings Stern
Catherine Harris, Peralandra Books
Lise Weil, Trivia, a Journal of Ideas
Louise Rafkin
Edwina Franchid, Womyn's Draille Press
Barj Schneider, Womyn's Draille Press
Margarita Donnelly, Calyx Books
Lisa Demitrovich, Calyx Books
Celeste West Bookkeeper Press
Betty Powell, Kitchen Table: Women of Color Press
Kit Quan
Carol D. Fields, Old Wives Tales Bookstore

Statement of Feminist Publishing Ethics From the 1985
Women in Print Conference (SFU Archives).



Tillie Olsen, "Tell Me a Riddle"
 (New York City: Dell Publishing Co.,
 1976). Originally from Ariel Books
 Ltd., Vancouver, BC. Found at
 Paperhound Books, Vancouver, BC.



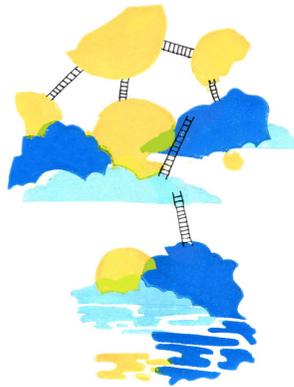
Kathleen Martindale, ed., "Feminist
 Ethics," vol. 2, no. 3 (Summer 1988).
 Found at Paperhound Books,
 Vancouver, BC.

Suggested Readings:

- Claire Bishop, ed., "Participation"
 (Cambridge, MA: MIT Press, 2006)
- Claire Bishop, ed., "Situation"
 (Cambridge, MA: MIT Press, 2009)
- Céline Condorelli, Gavin Wade
 and James Langdon, "Support
 Structures" (Berlin: Sternberg Press,
 2009)
- Gisela Ecker, ed., "Feminist
 Aesthetics," trans. Harriet Anderson
 (Boston: Beacon Press, 1986)
- Chris Kraus, "Social Practice,s" (Los
 Angeles: Semiotext(e), 2018)
- Chris Kraus, "Where Art Belongs,"
 (Los Angeles: Semiotext(e), 2011)
- Daphne Spain, "Constructive
 Feminism: Women's Spaces and
 Women's Rights in the American
 City," (Ithaca: Cornell University
 Press, 2016)

Carmen Wong

Carmen Wong is a multidisciplinary artist working and living in Vancouver, Canada. Her works mainly consist of installations while utilizing a multitude of mediums such as sculpture and painting. She is largely influenced by the many stories she comes across from folklore and fairy tales, and creates her own stories inspired by the environment around her.



Village in the Sky (2020)
block print
and pen on
paper.

I climb
through the
clouds
Cloud to
cloud to sun
to sun
Ladder to
ladder



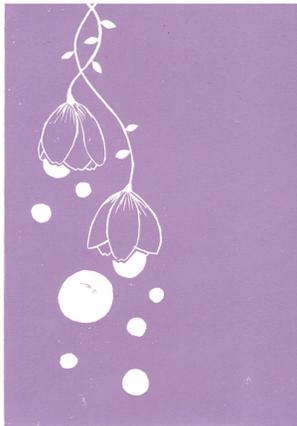
*Strawberry
Pie Clouds*
(2020) block
print on
paper.

I might be
hungry
Strawberry
pie baking
clouds
The sugar
cubes fly



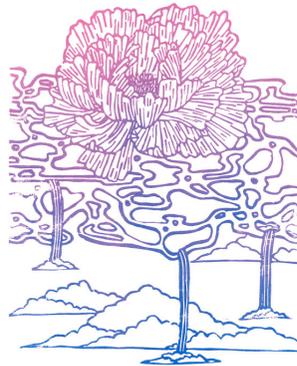
Skyberries
(2020) block
print on
paper.

Vines tangled
about
Skyberries
swirling
around
Become
knotted mess



*Star Pollen in
the Lavender
Sky* (2020)
block print on
paper.

Stars floating
around
Tulips
producing
pollen
Lavender
night sky



*Peony in the
Watersky*
(2020) block
print on
paper.

I'm going
insane
Water
floating in the
sky
With flowers
throughout

Meet the Team



Francisco
Berlanga

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



Annie
Chan

Annie Chan was born in Hong Kong and immigrated to Toronto as a child. She returned to China for her teenage years, before moving to Vancouver for university. Annie is a recent graduate of SFU and currently works to promote arts-related events in Vancouver.

Unable to establish herself as either Cantonese or Canadian, she examines how identities are constructed regardless of such titles through situational means. Her work questions the possibility of existing without these titles. In her current practice, she aims to piece together a hybrid identity based on her lived experiences in Asia and Canada.



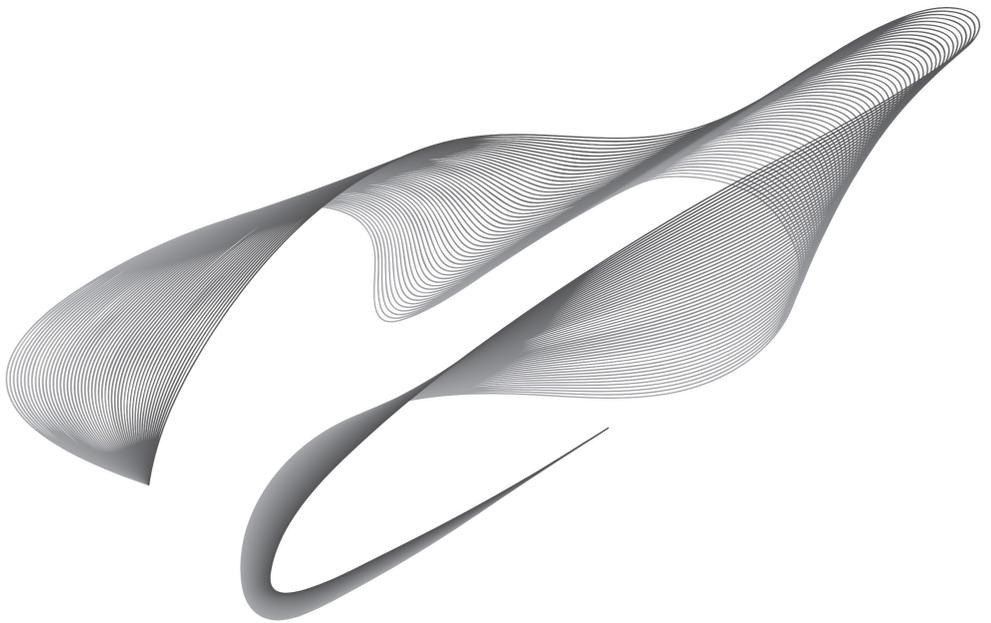
Natalie
Chan

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 “Craft“ and submissions are now open.

See you next month!

Acknowledgements

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

