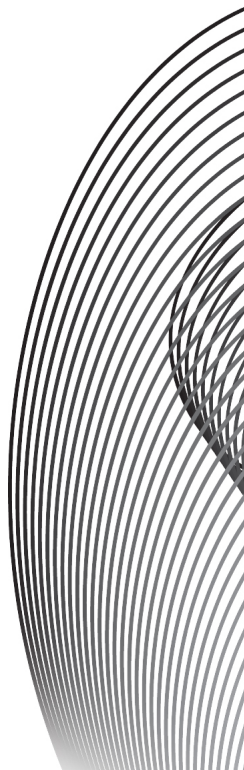


WITHINTENSIONS





WITHINTENSIONS



WITHINTENSIONS

May 2021
vol. 17

VISION

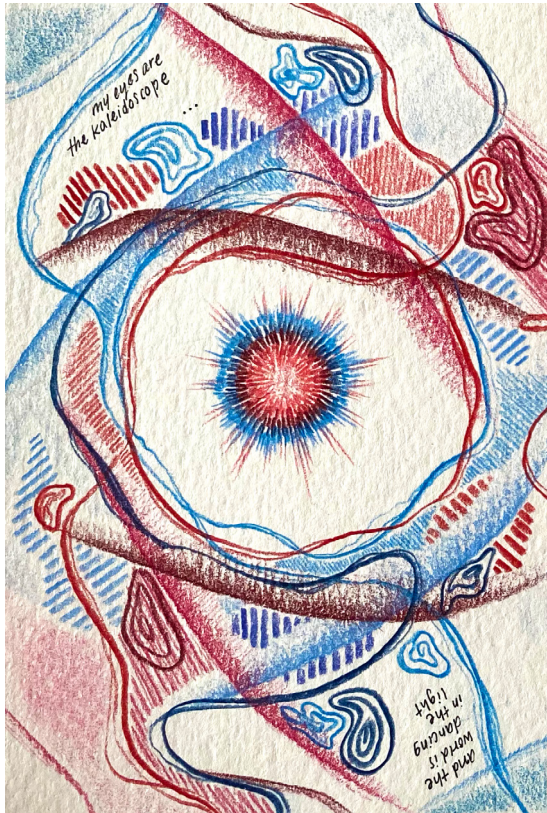


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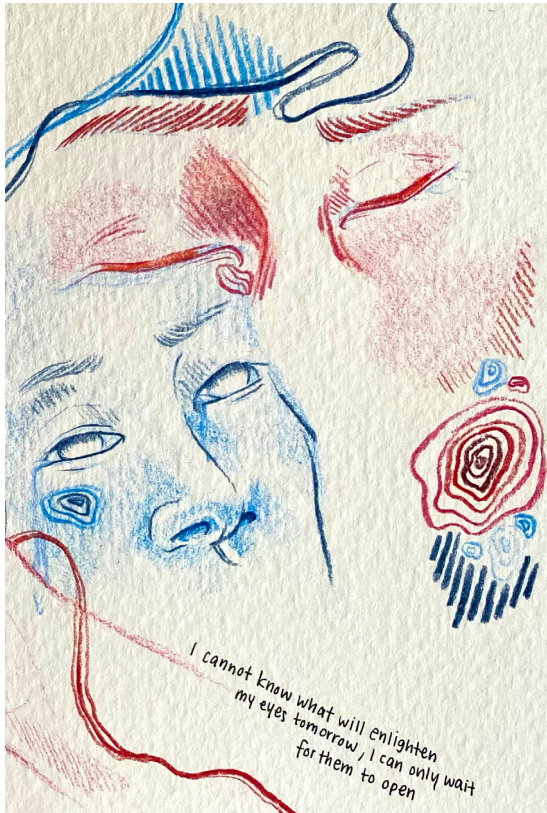
We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwə́yəm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous peoples who have lived here far before the arrival 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.



Natalie Chan & Nina Fesenko, *fragmented perspective*, I. 2021.04.21



Natalie Chan & Nina Fesenko, *fragmented perspective*, ll. 2021.05.01

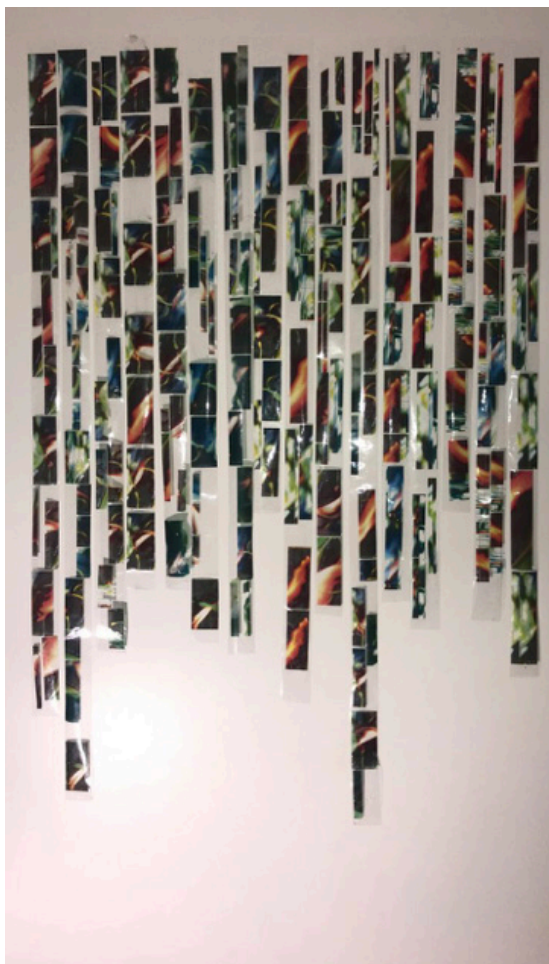


Natalie Chan & Nina Fesenko, *fragmented perspective, III*. 2021.05.08

Coloured Time (2021)

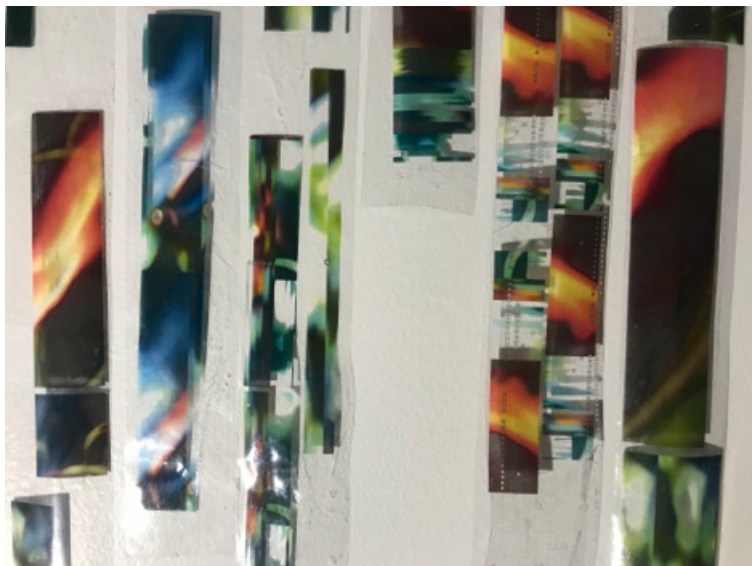
Jasmine Liaw

This piece reflects ideas of blurred time and manipulation of photography; creating a new visual perspective within the installation art. Working with video stills from a past project, this influenced me to collage the images to depict a sense of lost or blurred time. In the stills, my model's eyes are visible. I like how that's the only recognizable and relatable aspect for viewers, but it also adds this idea of surveillance to the installation.





Jasmine Liaw, *Coloured Time* (2021)



Jules Deitcher

I remember flying across oceans and mountains and trying to recreate the landscapes I have seen. I use my memory and imagination to paint what I see of views from above.

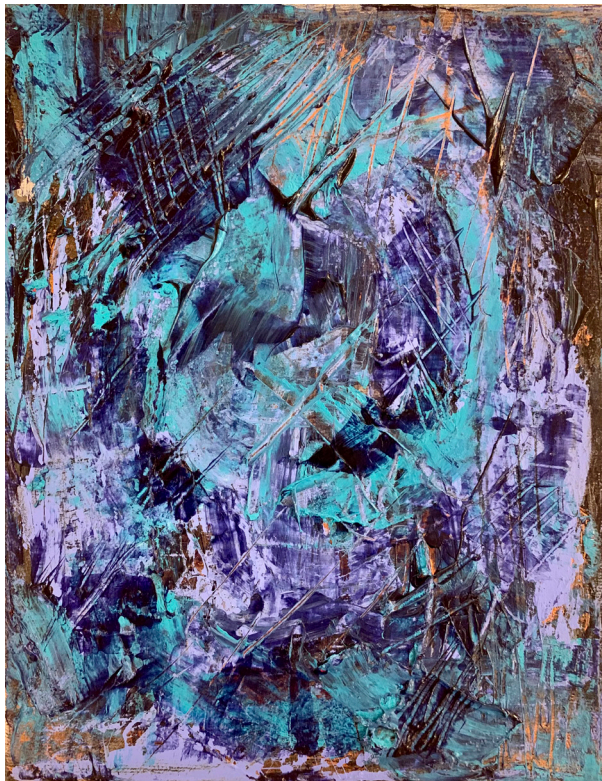
Sometimes, I just dream of looking down at our earth to recreate these scenes.

The sky's ever-changing brightness and intensity, the cycles of night and day, and the colours of our planet all influence how I see.

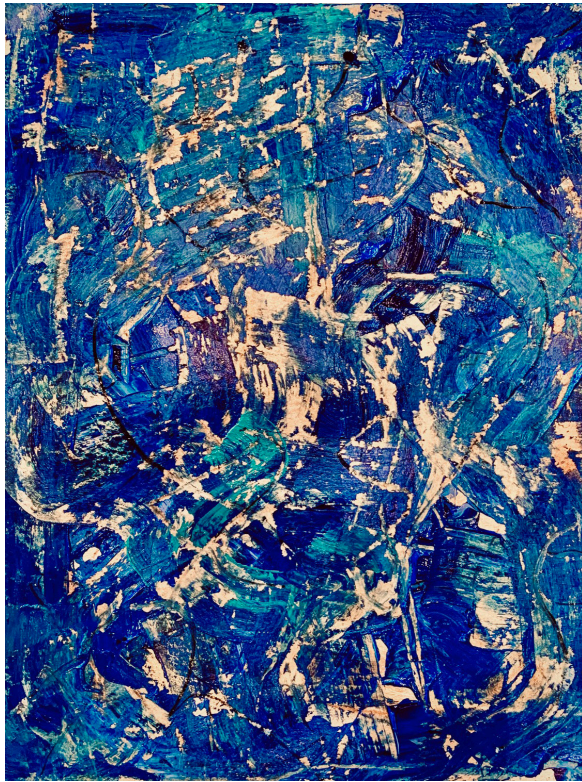


Jules Deitcher, *Earthscape* (2021)





Jules Deitcher, *Thinking in Turquoise* (2021)



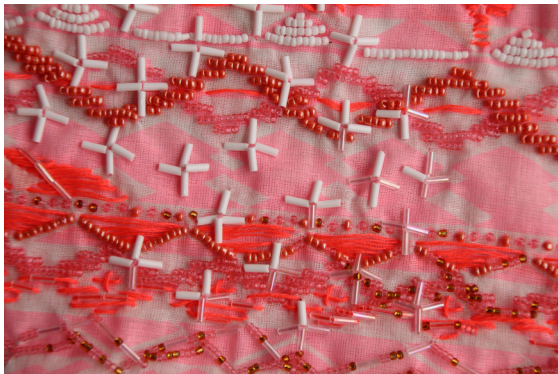
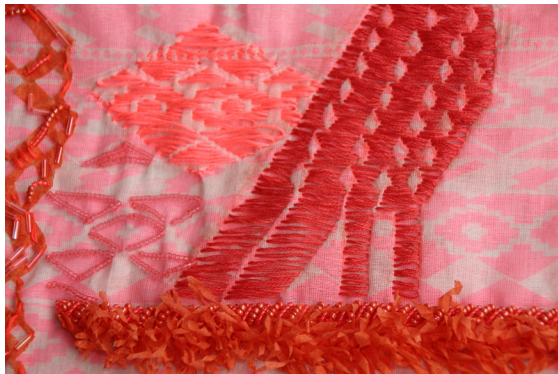
Jules Deitcher, *Dreaming* (2021)

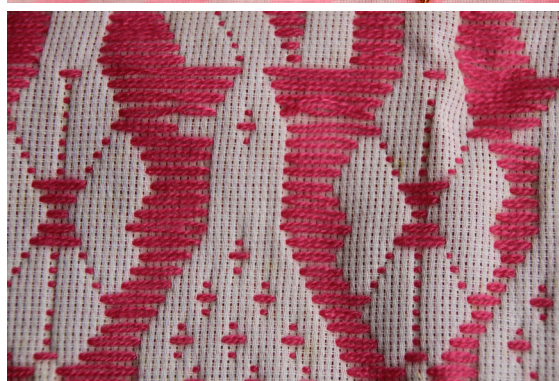
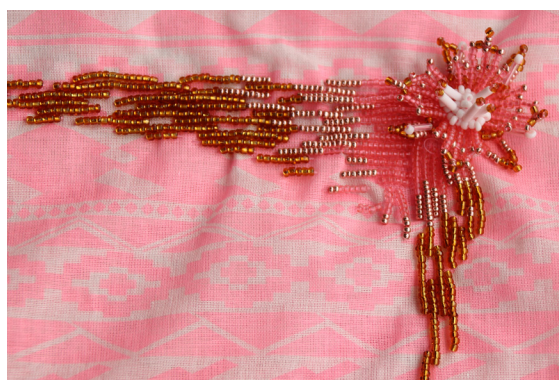
The Sun has done its work (2021)

Francisco Berlanga

Since last we spoke, the serape was slowly fading from peach tone to a soft Mexican pink. It has spent many days in the sun as it became beaded and embroidered. Its colours matured with every passing minute, slightly uneven as its own folds cast shadows on itself. It has become more authentic, decorated with brilliant thread and glass beads taking on the images of a peacock on an embroidered pillow my grandmother made. Its tones are now rosed with the sun and its imagery partly complete. The sun has done its part, now it's up to me.







You See Me Like This (2019)

Justice Schanfarber

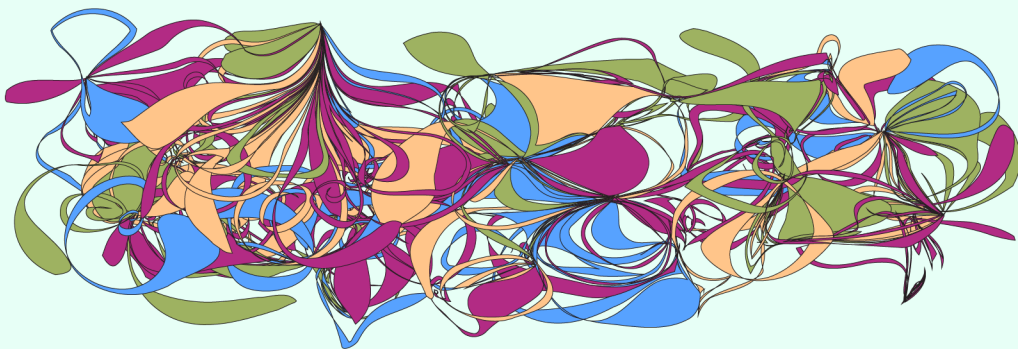
Seeing ourselves through the lens of a primary love relationship is frustrating, gratifying, and occasionally sublime. The way we wish to be seen by our significant other is often painfully at odds with the way they actually see us. Additionally, how they describe seeing us affects how we see ourselves.



What springtime feels like (2020)

M-A Murphy

I made this piece in the middle of a bleak prairie pandemic winter; the weather was around -40 to -50 degrees Celsius and everything hurt. I noticed around this time, my art was becoming more and more colorful and I was reaching for beauty wherever I could find it in order to cope with isolation and a recent break up. I craved beautiful music, art, poetry, words, movement. I was dreaming and envisioning a future where there would be more color, more vibrancy, vaccines and more community. Visioning this future helped me cope with the bleakness of the pandemic, winter, my broken heart and all of the collective pain and suffering in the world.



Ancestors' Eye (2021)

Mein-gun Kwe (Raechel Bonomo)

My traditional name is Mein-gun Kwe, meaning wolf woman, and I identify as Mohawk from the Tyendingaga territory in southeastern Ontario. I currently live and work in Tkaronto.

This mixed media piece represents the four themes of vision to me: past, present, future and what our ancestors see. This piece was made with antler, hide and other upcycled materials, including vintage beads. I strive to find a connection to nature in my work and create art for and with the land in mind.



Envision with me

Opal Mclean

Envision with me

Words come so easily to me.
Little pieces
that come with no warning.
Thoughts that come in constant flow but never
remain linear.
I follow some sort of logic but
is it a logic I have been taught?
Is it impulse?

It may be a constant search
for happiness.
for what brings me the same joy as finishing a work
of art.
The same joy I feel laying in the sun on the first day
of summer.
Before the dread sets in
and the sweat begins to drip down my face.

There is a sweet spot of bliss for me
But I never see it
until it is already past
I'm forced to retreat
back to somewhere I can gather these thoughts.
Like puzzle pieces to answer
some greater question.
One that I know I will not rest until I have found.

What is my purpose?
Growing up is feeling closer to that.
Having some capacity
of understanding what I want
and where I am supposed to be
But where is the balance between?
Where is the place where I can give
as much as I am able to take?
It's not here because I don't have much of anything
to give at all

I do things for myself
as an artist.
If I did these things for other people,
I wouldn't do them at all.
There is no real feedback, just a breath into the
wind
only to continue my own journey.

I have to believe that I am good at it
because it is all I really know.
this excavation of a greater purpose,
what I was born to do.

There is only one thing
that I can rely on.
My brain functions through images.
Seeing a final product before it is created,
seeing a future before it has happened.
A prediction with no accuracy.
A wish that is waiting to be granted,
but I am a fairy
without magic.

It is my practice that brings this wish to life.
This vision I carry in my head.
Art has become a mission,
to express my greater truth
when words begin to fail.
It is screaming in hopes of hearing an echo.
It is speaking
only in the hopes of being heard.

In the end,
I am the only one who truly sees these visions.
I can hope that others pick up
what I am putting down
but this has become my learning.
This has become the remnants
of what I will leave behind.
Until it is nothing
but a memory.
If even that
at all.

Fortune Cookie poem

-after Frank O'Hara

Ramolen Laruan

Someone thinks you share too much.
Someone things you do not share enough

A day of rest is not time wasted.

No plans will ever be cancelled.

Tomorrow will be yesterday. And today is tomorrow.

Love is measured in whole.

"Loosely speaking, a residual is the error in a result."

"Errors are usually theoretical."

Trace as implicit presence accumulated.

Do not let others _____.

Imagine in French new wave.

Write that down.

You always find a way to make your friends smile.

You benefit the world. You need time off.

Which will bring you fame and fortune?

Just because you studied abroad doesn't mean you know everything! Just because you studied

You will get a call that you won't answer.

With age comes many single socks.

Can you believe we are able to eat whatever we want whatever the season?

A beautiful stranger will soon enter your life with a wonderful proposal.

Do you dream often?

You will take a trip soon.

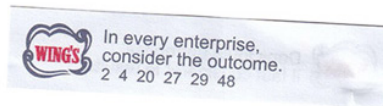


Ramolen Laruan, *a kiss is a moving surface* (2021)

enchanting

for times half begun

You said



ingenious routine

will help clear your mind.
10 30 31 39 43 49

Confession of our faults

is methodical.
10 20 30

task

wonderfully mysterious.
during difficult times

away for the weekend

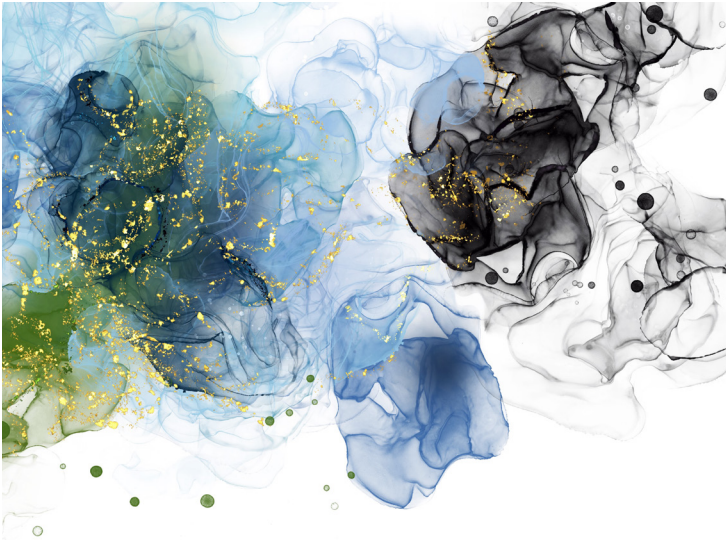
adventure.

next thing to innocence.

Ramolen Laruan, *enchanting* (2021)

Vidya Kumar

These digital pieces are an ode to what most of us have been facing during this pandemic, contrasted with a hope for a better future. The black cloud represents the heaviness around the uncertainty weighing us down and the colour represents the future we hope to have, an optimistic vision for how things will be. It's easy to feel alone and forget that the confused/uncertain feelings



Vision I - The Space In Between

are a valid response to unexpected situations, especially an unprecedented global economic and a health crisis. It's also equally important to have a sense of hope to keep us motivated to take small steps to move forward. I hope these pieces are a good representation of learning to embrace and work with those thoughts while holding onto a better view of the future.



Vision II - Something New

Visions

Memoirs of a Moustache

Visions

The Iris
The Retina
The Cornea

Tears that flush and hydrate
The connecting nerves all wriggle and send signals
Viewing the world upside down,
then turning them right side up and letting the brain slice
it into perceptions

The very things we call the source of aesthetic pleasure

The eyes are the windows to the main totality of
humaneness
The tools in which we are
able to view a breath taking landscape
The curves of a pristine alabaster jar
The way we enjoy a strangers smile as we pass on by
Through the eyes, into visions
We can turn a gloomy depressed day into a spectacular
resplendent day

As we receive visions of the sun,
peaking through the clouds and refracting off the water
that drops in front of its rays
so we can experience a rainbow

Remember, don't just listen to the birds sing
But watch them frolic and play with every flutter of their
wings
Remember, don't just touch the ground you tread
but peer into every crack and crevice on which you are
led
Remember, don't just taste the scintillating food you eat
but delicately ponder every colour at the feast
View this science of flesh brought through the sphere of
visions
The forms of catharsis that move and flood every minute
of every day
And let your anatomy be overwhelmed with the visions of
our esoteric infinity

The Oculus
Those baby blues
The scope of vision

Pretty in Pink (2021)

Cassie Pyatt

Throughout this pandemic I've really had the opportunity to sit with myself. It's led me to discover new levels of my being and my ability to connect deeply with the world around me. Through this process I've been able to strengthen a new type of vision, one that is not seen with our physical eyes, but internal ones that have revealed a deeper knowing.

I was inspired to create portraits that express a version of ourselves that is much bigger than what we believe we are. I'd like to think this self portrait is a better representation of myself than what you see in "reality".



Waves of Hope (2021)

Afshan Cheema

This piece of art is produced from a picture that we took on our trip to Cancun in 2016. Waves in the ocean are so mesmerizing, but full of unknown at the same time. Little did we know of an awaiting pandemic. COVID 19 has a lot in common with the waves of the ocean; we don't know if a storm awaits in the tranquility of the seemingly harmless ocean.



Private Telematics: isolated in
a position of weightlessness,
compelling the individual to
remain in perpetual orbital flight
to avoid crashing (everything
went quickly after this) (2021)
Aidan Branch



Allison Ochoa

My abstract work is intentional, playful, emotive, colorful, improvised and open ended. Each piece in this series documents my perception of a real moment, and is an invitation to engage with the viewers' curiosity, creativity, and unique experience.

Our physical reality embodies infinite dynamics, relationships and forces. Life is the embodiment of energized particles, invisible forces, and exchanges of energy. We consciously experience life in relationship to each other and to all living energy that surrounds us, interpreted through our nervous system. The human eye and brain can perceive only a fraction of all that exists. Our subjective perception is limited to the constraints of our senses, our brain's ability to process and make sense of that sensory information, and through the experience of being alive.

I am experimenting to see how I can document multi-sensory perception as a visual landscape. Each painting intuitively imagines the energized quantum particles, flowing and emitting light in the darkness of space: embodied, entangled, interrelated and alive. All remaining invisible to the naked eye. We each build a unique vision of reality in our minds. When you and I perceive each piece, we create an opportunity to connect with another's experience, and build an expanded vision and appreciation of our shared reality. We don't need to agree.

What do you see? You ain't wrong, but you ain't me.

Allison Ochoa, *I Watch the Sun Rise*, Acrylic on Wood
Panel (2018)

This piece depicts a moment of appreciation, overlooking
the Edmonton River Valley at sunrise. The underlying
image and organic matter are no longer visible. It was a
tree painted on the tissue of a tree. Aspects of this piece
can only be perceived in person by touching or viewing
the textures up close.





Allison Ochoa, *Live by a River*, (2020)

This piece began as a live painting in 2019, in a building that overlooks the Edmonton River Valley. I enjoy the fluidity of this piece, it reminds me of water. I do not know how to orient it, as I see something different in each direction.

Allison Ochoa, *Painting in the Rain* (2018)

This painting began on a sidewalk during a severe thunderstorm. The rain fell on the canvas and helped initiate the movement. Several people were huddled in a tent to escape the downpour. The warm colors of this one remind me of the infrared spectrum: light that is invisible to me, but visible to some frogs, insects, snakes and fish.





Allison Ochoa, *Don't Test the Water* (2018)

My Father always used to say “Don’t test the Water”.
I think he meant whatever you do, do it. Dive in. Don’t
hesitate. Someone told me they saw a man yelling but I
saw a vortex.

Allison Ochoa, *Emerging Figure* (2018)

This began as dancing particles in space. Then when it is oriented 90 degrees clockwise, a woman's figure emerges by happenstance. The perspective and orientation of the same image/object can alter meaning and interpretation.





Allison Ochoa, *Golden Shadow* (2018)

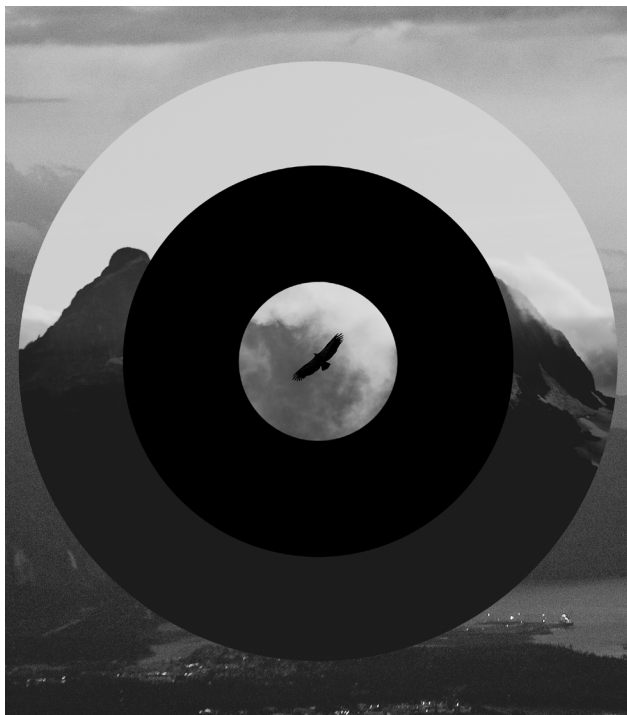
This one began by painting shadows and light cast through a window. It reminds me of a proton and neutron in their respective nuclear orbits. I think of the dynamic, constant motion and balance of forces that maintain stability in an atom, a cell and in relationships. We are intrinsically interconnected to all life at an atomic level.

In Pursuit of Freedom (2021)

ARTMOSPHERE

Birds are capable of seeing what is invisible to others.

Their wide vision and gentle flight inspired us to create "In pursuit of freedom".



Cutting Looks/I Saw You (2016)

Acrylics on Antique Saw Blade

Candace Lipischak

It pertains to disabilities that people can and cannot see. I've had MS for 20 years and some people did not understand or want to inform themselves about what it is like living with a disability. It means that not all disabilities are apparent and to not judge others solely on what you see.

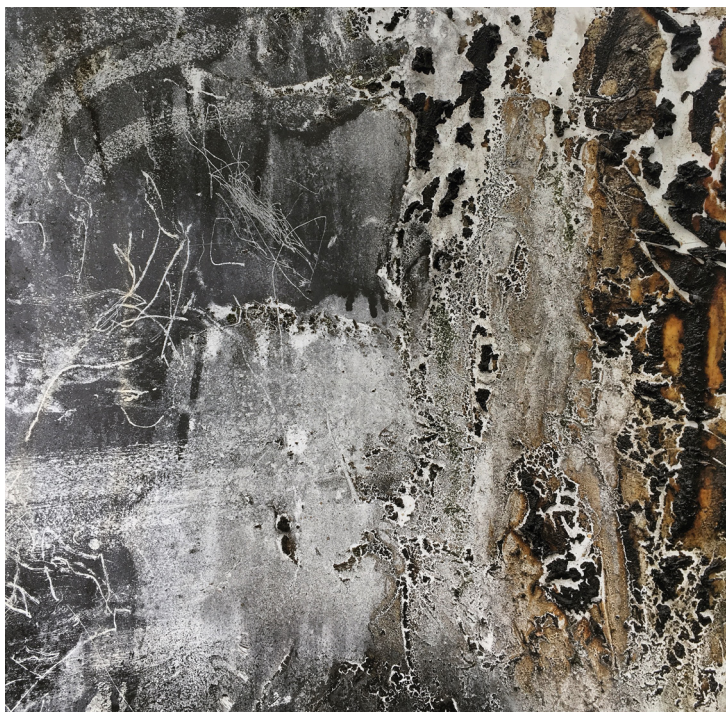


Harsh Walls (2020)

Constantine Katsiris

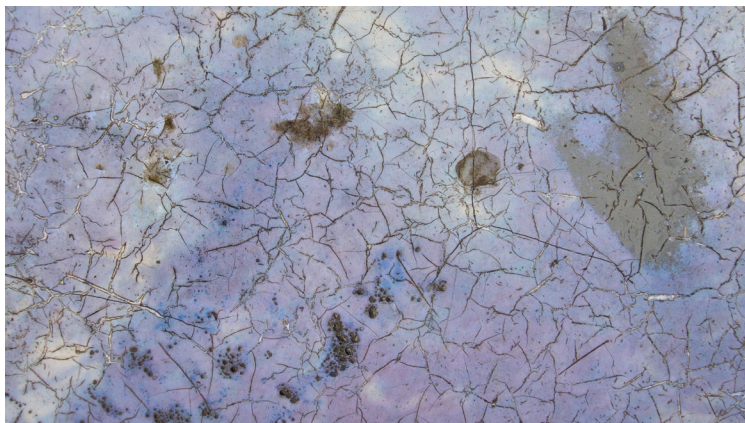
My work in the field of photography goes back to a teenage obsession with abstract art. Having lived in primarily urban settings for my whole life, my preferred method of transportation has been on foot. When walking, I am able to experience the city at a slow pace, with the freedom to stop and appreciate the details. As my eyes glance over weathered surfaces, I feel that the signs of decay tell a unique story of change over time. Most of my photographs are cropped details with only slight adjustments to fine tune the light or colour balance. I do not title or caption these works, instead opting for the viewer to make their own interpretation which I feel hinges on some degree of pareidolia apart from the aesthetically pleasing qualities of the colours, lines, and textures. These images have been shown in public as prints on canvas, video projections, and on urban screens, with recent online showings including the group exhibitions “Across the Distance” through the Langley Arts Council and “Heaving Upward on a Swell of Bits” as part of the Wrong Biennale.





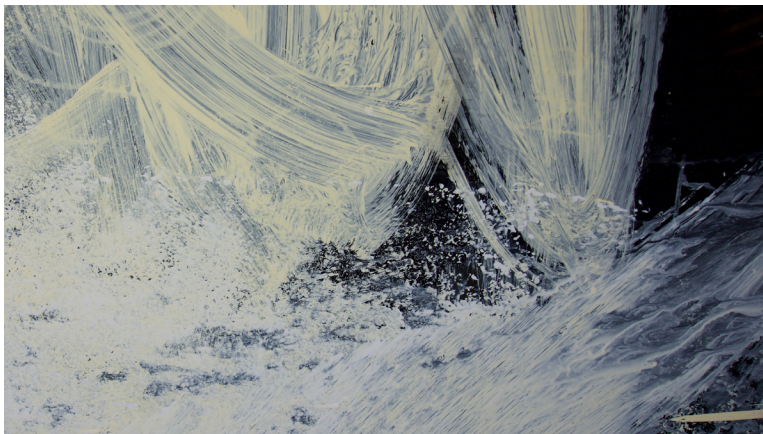














Francisco
Berlanga



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.



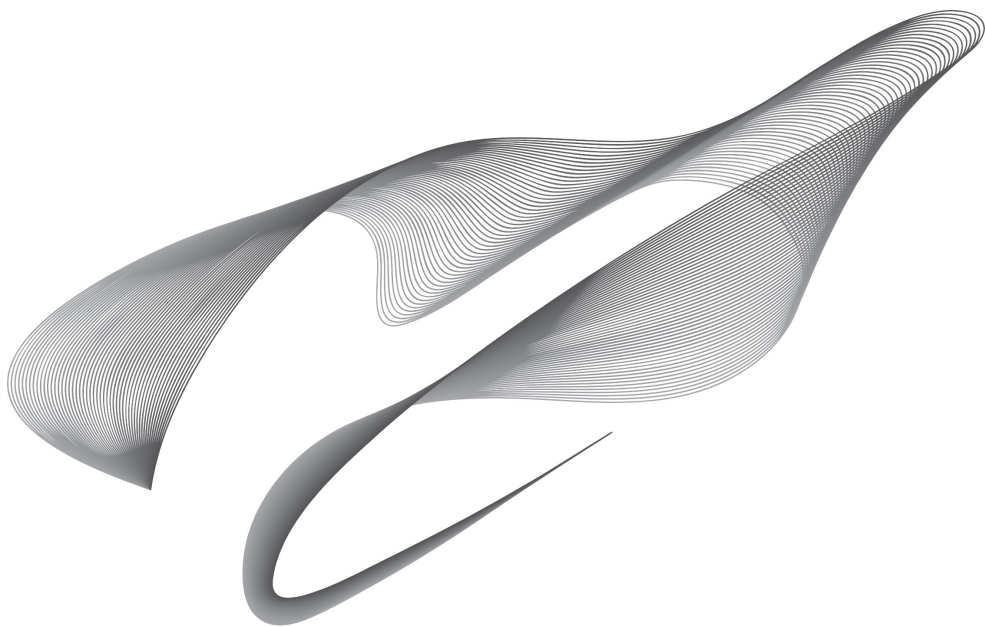
Natalie
Chan

Natalie Chan 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 topic of “Collaborate” and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of ARTMOSPHERE, Francisco Berlanga, Aidan Branch, Natalie Chan, Afshan Cheema, Jules Deitcher, Nina Fesenko, Constantine Katsiris, Vidya Kumar, Mein-gun Kwe (Raechel Bonomo), Ramolen Laruan, Jasmine Liaw, Candace Lipischak, Opal Mclean, M-A Murphy, Memoirs of a Moustache, Allison Ochoa, Cassie Pyatt, and Justice Schanfarber

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.

