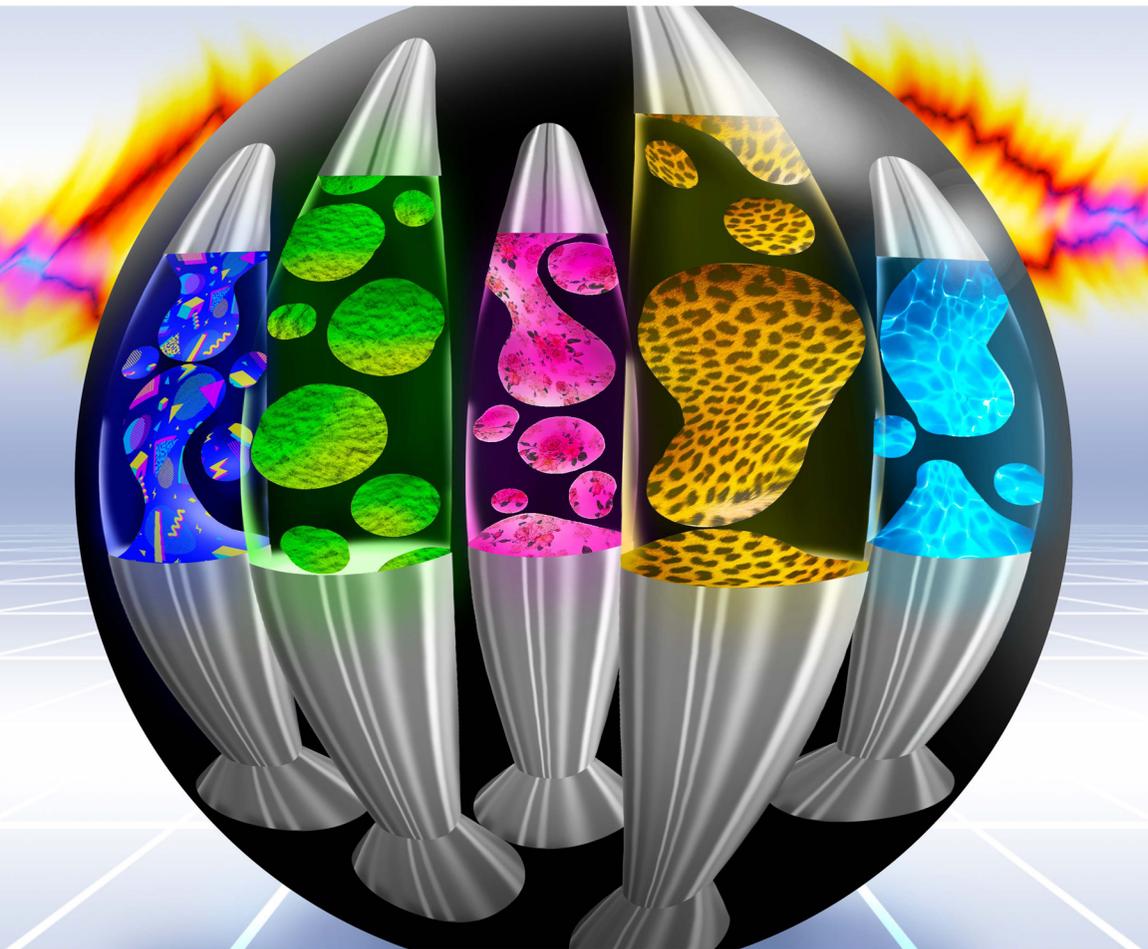


WITHIN TENSIONS

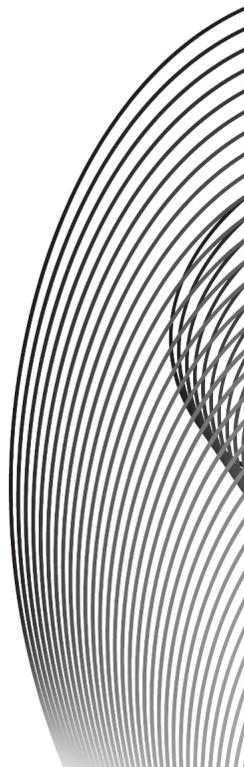


vol.26

KITSCH



WITHINTENSIONS



WITHIN TENSIONS

February 2022
vol. 26

KITSCH

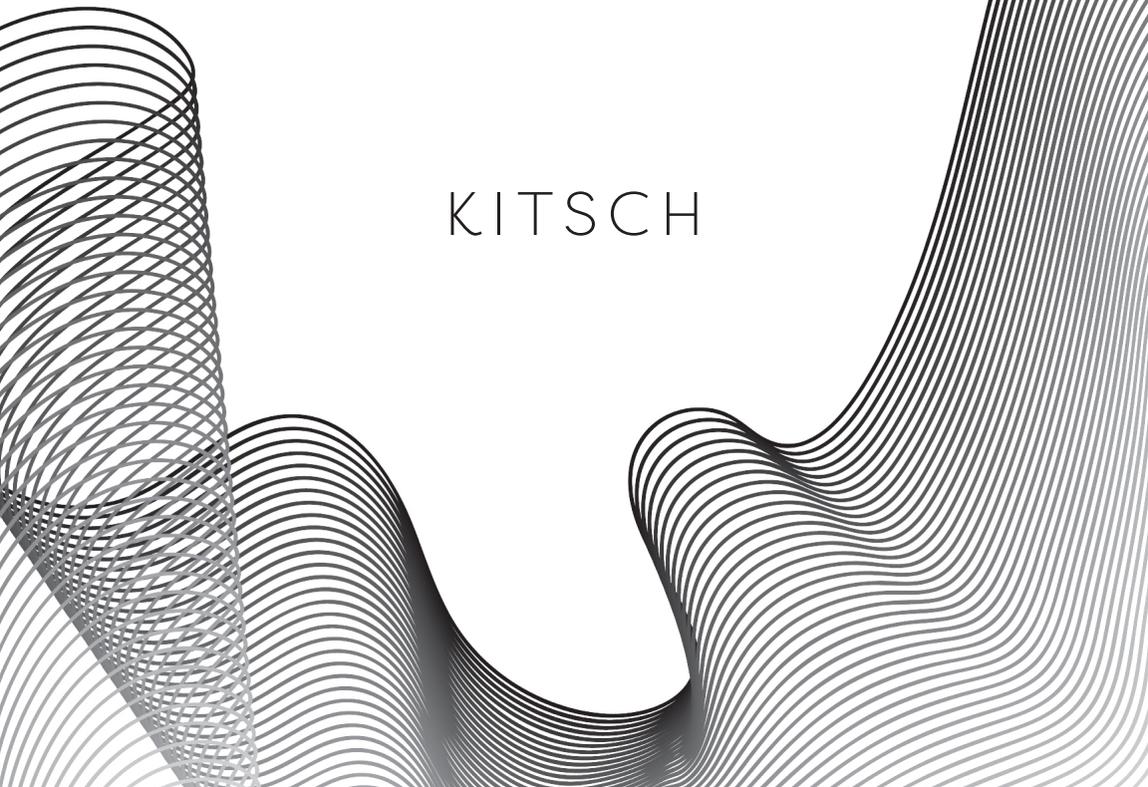


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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwəyəm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous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



After Party (2021)

Francisco Berlanga

This still life explores the Kitsch aesthetics of an accidental shrine.

After my family threw a huge going away party for my sister complete with a piñata, I was cleaning up and I found this collection of artifacts from the day.

2 piñata cones brimming with the candy perched along a wall.

Blindfolds scrunched up in the corner.

A cloth decorated with Mexican patterns.

And a Guadalupe candle just waiting to be lit.

These objects found their way together in my home, their energy's drawn to each other. There was something very purposeful about their presence as if. Their colours and patterns spoke to something communal, a language speaking to something familiar.

Their streamers seemed to come to life once more, lifting and jutting with every passing breeze. The piñata becomes iconicized; its colours focused and its contours carved out into negative space.

Even when the piñatas fragments are removed they still possess the aura of the star that once hung above me. They become relics, endowed with importance and demanding of reverence. This still life is an encapsulated moment, it holds on to something designed to disappear. The disposable pieces of a children's game now preserved, held in a stasis of memory for me to reflect on and re-live.

Imagination (2022)

Nafisa Sayed

I am bold I am beautiful
I am the kitsch of Imagination
I am free don't limit me

You might think I am ugly

But without my contributions, life can be quite nuggety

So, relax and take a seat

For I can rock and roll with a heartbeat

I am a part of each one of YOU

If you don't use me, it will be Yew



Mind Mess (2020)

Felisha Nauffts Savard

Not everything is the same and that our minds never look the same. Everyday the way our minds change to accommodate our functions no matter how messy it is.



Kitsch Sunset (2022)

Infinite Faith Creations

This is an expression of sunset in a kitsch world. A bright, extravagant sunset with an arrangement of the most interesting, lush and sensual colours.



Blue

Darian Rose

You're the colour of the sky today
And also
Wet denim

You're high on your own sorrow
And looking for a fight

Wet knuckles
Keep everyone out

You've won another round, champ
Your trophy?
Cerulean sadness

Lover

Darian Rose

Last night
in our rumpled sheet kingdom
you named me

I peel crumbs
of croissant
sweat stuck to your back

I'm snaking your skin
gloving off
after a great burning

I think about eating
the flakes

You name me
lover
aren't I?

Layers of transparency
 membranes of nutrients
 scabs of sustenance
 peeled to reveal
my vulnerability

when tomorrow
the wind that you
selfishly use
for your words
might whisper
some other name

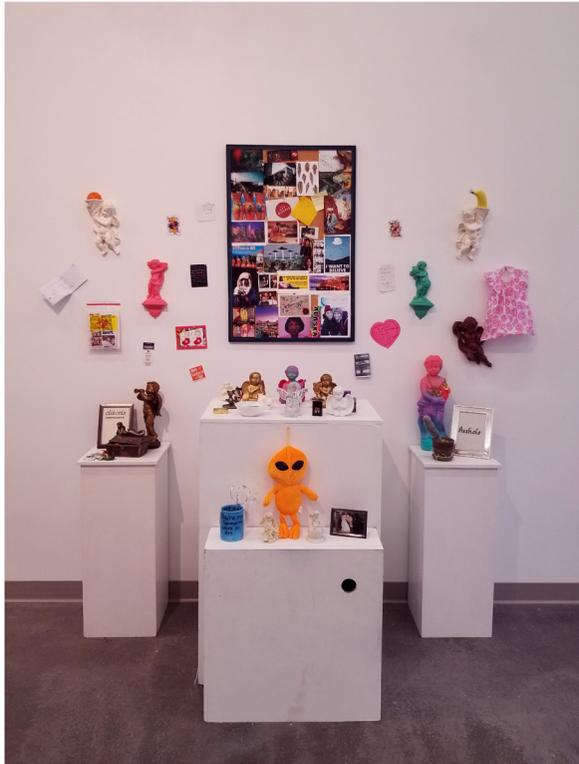
Iconic (2022)

Sam Schembri

My show "Iconic" was its own space of worship, incorporating personal elements of fetishism in object-hood alongside iconic centrepieces to utilize the ritualistic behaviours of museums, domestic spaces, personal collections, queer expression, and narcissism.





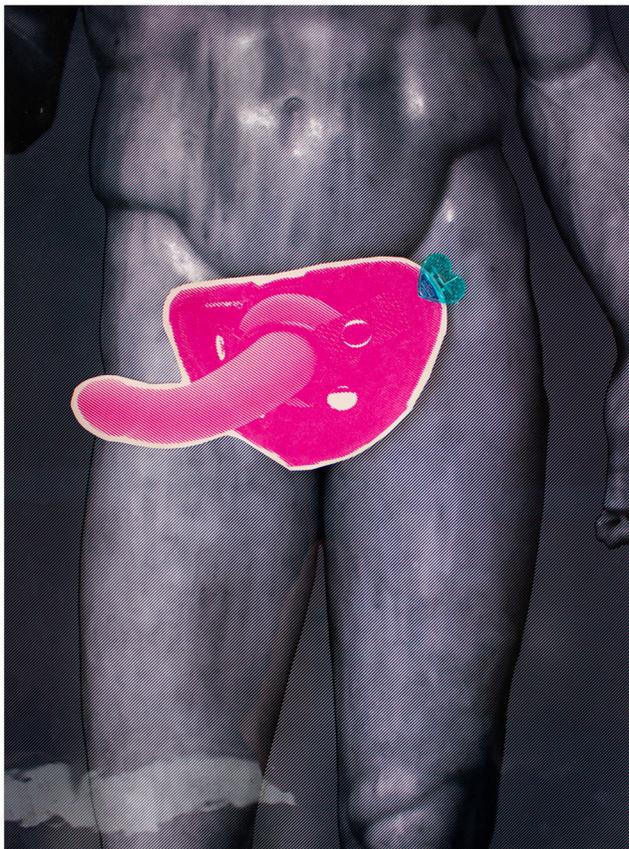












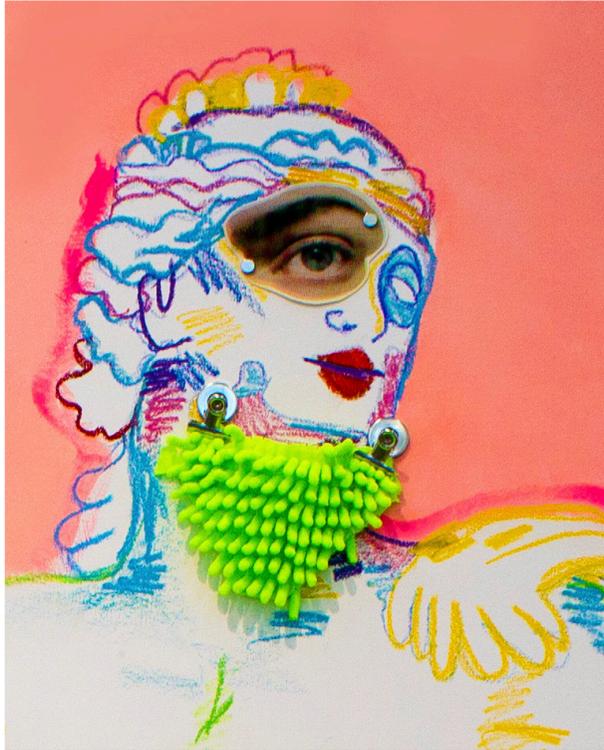


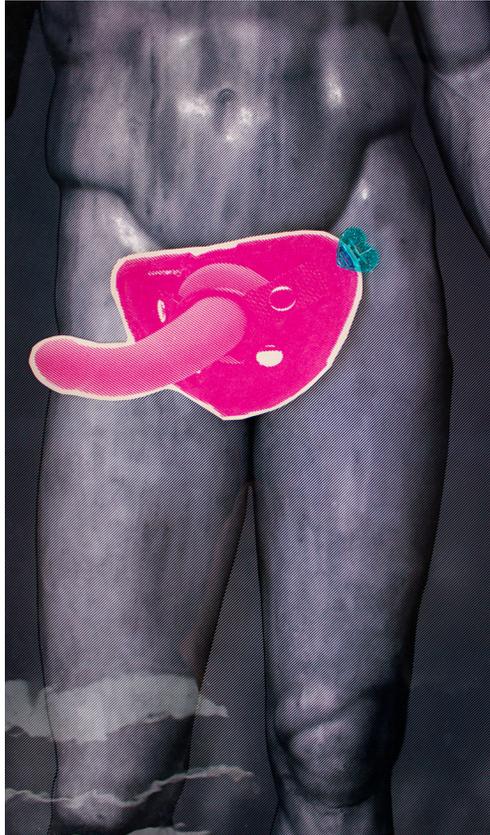
















Shine Bright (2022)

Annette Arndt

My work is about finding the beauty in the natural and everyday. There is a dichotomy to my creative output, watercolour and line work and I often use both at the same time. Drawing lines has a calming effect and helps relieve stress. The blues and greens also calm the viewer adding a rhythmic flow, popping with colourful jewels with a touch of mica to add a sparkling brightness.



Kitsch

Kerry Jo Bell

Money can't buy manners
Not all that glitters is gold
You think you can have anyone you want
But not me
Your heart is stone cold

The Prada bag you got me
For my birthday
Is bootleg fancy

You didn't think I'd notice?

Miuccia, no gracia
Thank you for nada

I haven't figured out if it's because you think I'm kitsch
Or a fake bourgeois bitch

Admit it
You have poor taste
That private school money went to total waste

Your parents would be proud
Of how obnoxiously loud
You always have to be
To stand out from the crowd

I'm being sarcastic, of course
But you wouldn't know that if it rammed into you
With lightning force

Money can't buy class
Just bags of grass
You smoke with your preppy friends
Creating shallow trends
That later will require amends
Of the twelve step variety
But you'll buy your way into a nicer story

The view high a top
Your moneyed privilege
Looks kitsch from where I'm standing

Cause it takes a village

To raise a child in wealth but no love
Does not put you above

The rest of society
Your fake sobriety
Ain't fooling nobody
So tell mommy and daddy

If morals and values could be bought
They wouldn't be so hard fought
Respect is the ultimate currency
So you can keep your money
Because it doesn't matter that you're rich
To me, you'll always be kitsch

Live, Laugh, Love (2020)

Opal Mclean

What is more kitsch than a live laugh love painting in a white lady's house?



A Glitch in the Kitsch (2022)

Christina Tanel

This piece is a transportation to an alternate dimension. Walking into an antique store and feeling you've been placed in a different time, a different world. My idea of kitsch is reinventing the knick knacks that lay collecting dust on shelves and giving them new life. Seeing these impossibly unique yet possibly overlooked oddities brought to life, full of vibrancy and alive with their quirkiness on full display.

Enter an alternate dimension where the weird and wonderful come out to play.



Cave Girl/Material Girl (2022)

Maddie Post

I don't feel very optimistic these days about the future. It's so hard to feel positive when a new story of the world ending plot is revealed every couple of days, and it seems as though we are slowly spiraling to the end. However, I am a privileged material girl, working a minimum wage job, getting harassed by anti-maskers, all so I can pay for an online shopping addiction that gives me a slight boost of serotonin. I am a collector of things; I have been since I was a child. How I feel comfortable in my space is having stuff of my own inside of them. During this time of constant crisis, I am collecting so much more than I have before. Every object has meaning as it has been a device in comfort and happiness during consistent darkness. If you need me, I'll be in my cave of treasures blocking out my fear of impending doom, searching for more Hello Kitty items on Facebook marketplace.



Titled Series

Morgane Clément-Gagnon

My practice is largely inspired by my academic past in philosophy, using digital photography as a way to question our recent yet exponential relationship to our phones as photographic devices. The Titled Series is an on-going corpus of photographic self-portraits that re-enact classical paintings and myths, opening up a dialogue on how women's bodies have been objectified and their minds erased throughout Western history. It asks : What internalized bullshit do we still carry? Is there anything good we can keep? Can irony help us better understand complicated issues? Kitsch aesthetics are embodied by the neon colours, catsuits, and humorous titles that interact together to create space for an ironic exploring of identity in a time where social media and selfies can both be a tool of empowerment and of oppression for people identifying as women. It is also a reference to Cindy Sherman's work, and a fuck you to all the men who told me "do you know Cindy Sherman? It could probably be interesting for you to look at her work" while looking at my work.



*mcg_01_hello.jpg : hello? is it a fish for your tinder profile
you are looking for? #saynomore #bigcatch #luckyfish
#catchmeifyoucan #callmebaby*



*mcg_02_excuseme.jpg : excuse me sir? which way
is the olympic stadium? #nopainnogain #sweatit
#lostinperformance #montreal #ialsoread*



mcg_03_itwassohot.jpg : it was so hot at the chalet that i just had to get totally naked #feeltheburn #coolingoff #lounging #sexybowels #stillwetinside

Drops of Nature (2021)

Yasaman Mehrsa

Nature evokes beauty, calmness, peace and serenity in us. Nature is an inexhaustible source of inspiration for living; it teaches us how to be present and have awareness in daily life. Every moment we spend in nature is an opportunity to make amazing discoveries about ourselves and the world we live in.



Eat Your Heart Out: Valentine's Vampire (2021)

Alaska White

"Eat Your Heart Out: Valentine's Vampire" (2021) expresses themes of queerness, sexuality, independence and strength. This work strives to violently dismantle conventions surrounding desirability, indulgence and glamour as a fat femme, ultimately destroying then joyfully recreating the concept of a typical "Valentine".







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



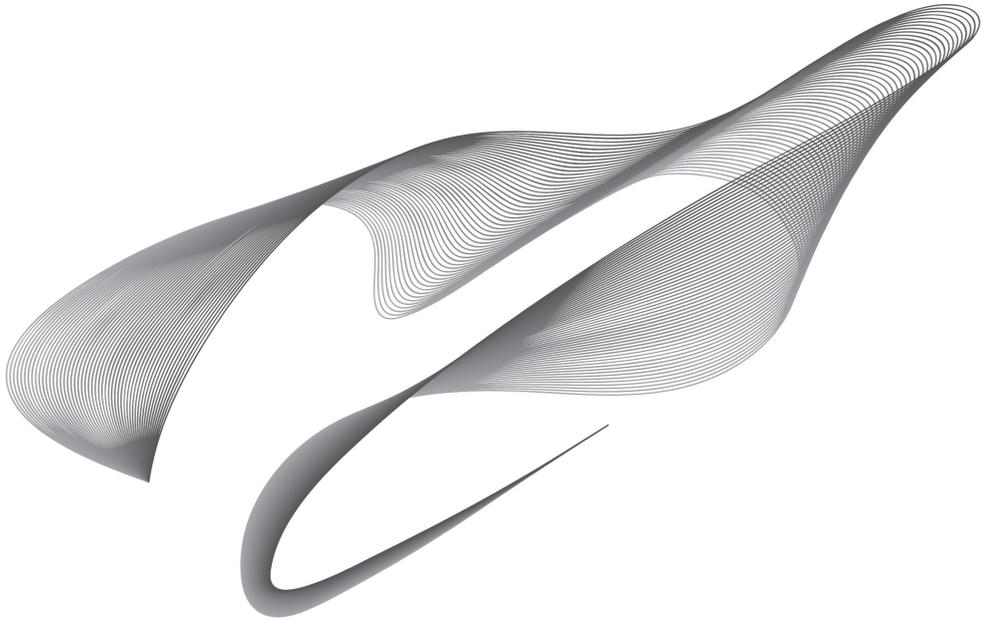
Natalie
Chan

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 “Fable” and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Annette Arndt, Kerry Jo Bell, Francisco Berlanga, Natalie Chan, Morgane Clément-Gagnon, Infinite Faith Creations, Opal Mclean, Yasaman Mehrsa, Maddie Post, Darian Rose, Felisha Nauffts Savard, Nafisa Sayed, Sam Schembri, Christina Tanel, and Alaska White.

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.

