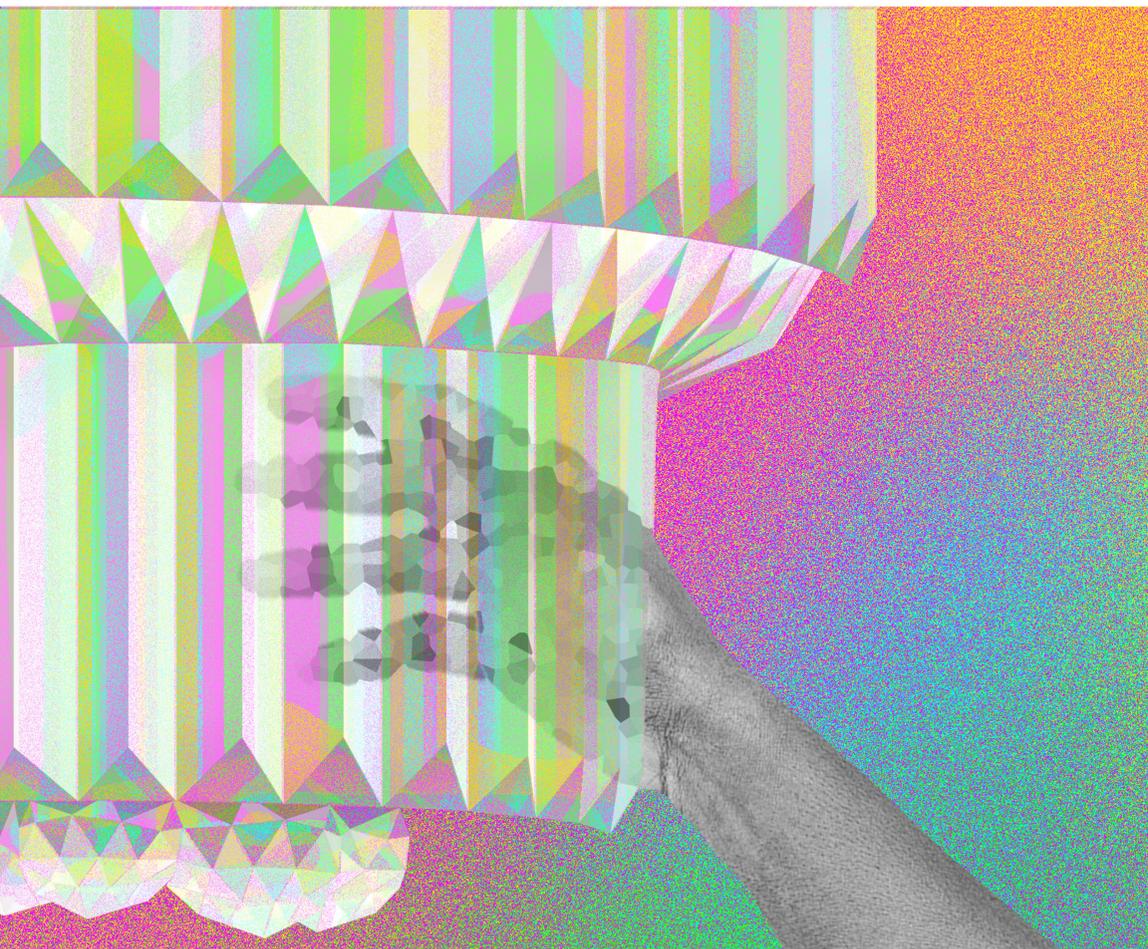


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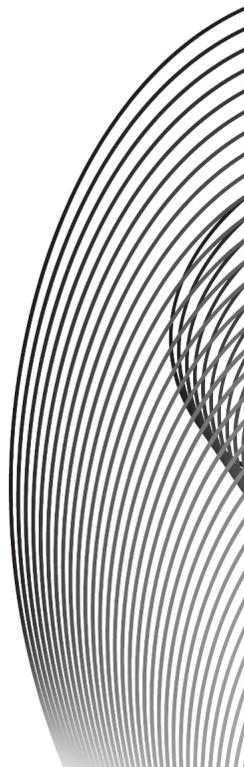


vol.23

FILTERS



WITHINTENSIONS



WITHIN TENSIONS

November 2021
vol. 23

FILTERS

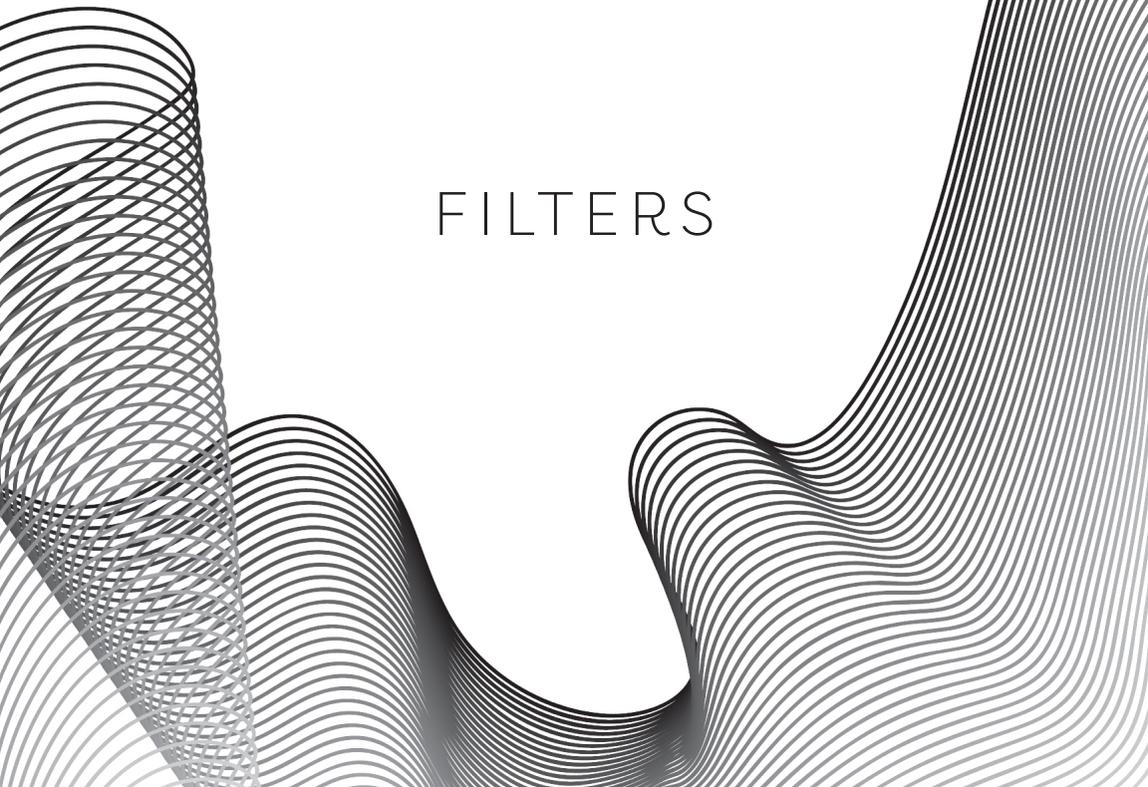


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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwəyəm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous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



Idalina Leandro, *Landscapes Collection*, (2020)

Landscapes Collection (2020)

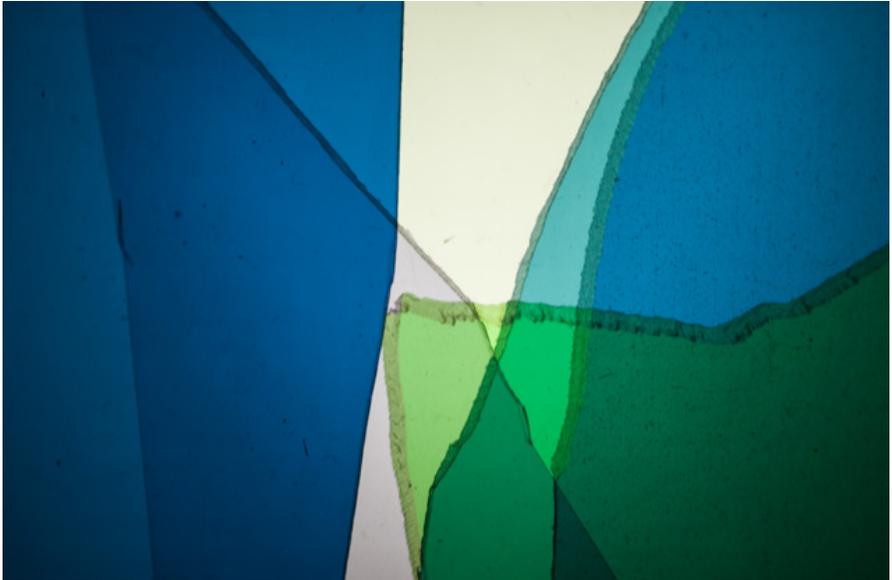
Idalina Leandro





The Landscape series was inspired by the beautiful landscapes that we are all missing and the sadness of not being able to travel during the Covid- 19 pandemic.

















Seeing, Hearing, Speaking (2021)

Audrey Shiu

Filter; Verb; (used with object) to remove by the action of a filter // (used without object) to pass or slip through slowly, as through an obstruction or a filter

“Seeing, Hearing, Speaking” conceptually presents my observation of different aspects of ‘filtering’ that an individual would do in everyday life. When I think of filtering in a more present occurrence, I think of the proverbial principle: “See no Evil, Hear no Evil, Speak no Evil.”

Although the proverb’s true message is different and can apply regardless, I decided to appropriate the message to be applicable to the theme of ‘Filtering’. In everyday life, we already practice filtering in the sense that we discern what is happening around us and choose the



ones we want to interact with; thus, being blind, deaf, and mute. They are represented by the three main components within the piece in the following order: the rose-coloured glasses, the headphones, and the indefinable speech bubbles.

The rose-coloured glasses are derived from the infamous, “seeing through rose-coloured glasses” for “See no evil” as it acts as a visual filter between the eyes and the world in front of us; preventing the ability to see the world at its truest perception. We see what is before us, but the details are not immediately apparent. However, to some, the glasses can either lend itself to giving people sight (but not as clear), or the lack of it removes the ability to see at all.

The headphones are a physical object that can either be used to block out or listen to outside transmissions. This lends itself to “Hear no Evil” as regardless, the headphones make us deaf. Deaf from listening at all or

being able to hear selective sources (i.e., podcasts, music, etc.) Regardless, it blocks out the outside world as by wearing the headphones, we ultimately become selective to what we want to hear; thus, becoming deaf to the world.

The final one, the speech bubbles represent “Speak no Evil”. This is more literal as this can be interpreted to censoring, muting, or redacting what we say. This can either mean what we truly want to say and ‘editing’ our words in a more acceptable manner for the sake of societal harmony and other people’s feelings or being unable to say anything that is considered ‘taboo’.

I designed the piece to be a predominantly monochromatic concept to represent the general world view of the masses. Where things are put into the perspective to be one or the other for the sake of simplicity and having a more defined, and clear-cut perspective. Lacking the complexity and nuances of the tones of the gray and the definition of colour.

Everyone Thinks We Are the Perfect Family (2020)

Emily Zou

Advertising and social media filter out the ugly less-likable parts, which sell us images and ideas of perfection. In particular, the face of Christmas and holiday advertising is a perfect happy family. When I created this artwork, I thought about the people who do not look forward to the holidays. Whether it is conflict, loss, loneliness, or trauma, the holidays can be triggering and upsetting, and being surrounded by these perfect images in advertisements only worsen the pain. I wanted to create a holiday image that contrasted with what we usually see. In “Everyone Thinks We Are the Perfect Family,” the beauty of the holiday decorations co-exists in the same space as a child’s experience with the trauma inflicted by her family within her home. The holiday is a filter, and under the image of the perfect happy family is something darker. To create this work, I started with an ink pen, then added color in Photoshop.



Portrait of a Shapeshifter (2021)

Kimmy Mora

Femmes have always been ridiculed for our glorious and shameless use of filters. We have been mocked for the ways we add colourful layers onto our digital portraits, vibrant palettes on top of our already-striking eyes, and for the ways we wrap suggestive costumes around our bodies and dare to call them clothes. We have been put on trial as sorceresses of illusion, and we have been feared for our precise skill at beautifying and mystifying every surface and platform that we approach. How dare we conceal our “natural beauty”, they berate us, in favour of our supernatural beauty. How dare we suggest that perhaps we are not their contrived, boresome version of human, after all, but that we are rather the embodied gates of a suppressed mystical otherworld filled with feather-winged angels, and sparkling mermaids, and yes, a hundred thousand unique women donning cat ears. We have refused to repress our holy archetypes any

Femmes adorn filters to remind the forgetful human realm...



*that we are each undeniably... **M**ystical.*

longer. We are feral cats, and sultry panthers and we will wear ears and tails and whiskers each and every Hallow's Eve because we have not forgotten that we are blessed with feline-like intelligent perfection, this domesticated society has. And they can scoff and ridicule us for painting ourselves in filters that exalt and expose our psychedelic, hybrid natures and we will laugh along with them because they have forgotten the one golden rule of the universe: that we are wild creations here to become even wilder creators. We will laugh and howl because we are free and shameless and we are not bored by our own existence. We have remembered that we can be anything this world is. This world is made up of trillions of prehistoric creations all folding on top of one another in a god-like array of filters that allow us to see something

new each and every time we wake up to an endless, evolving morning. We are here to masterfully shapeshift to mirror those multiplicitous personalities of the universe, and this is not duplicitous or fake; it is the most realistic approach to a universe that is dripping in colour and creatures that refuse to be exiled into the subconscious wastelands. We will show up in parades at their trials of normalcy in our crystal tiaras and our Victorian corsets and our kiss-smearred lipstick and we will look like we just stepped out of all the storybooks and folktales that they secretly wish were real. We carry on those stories, and we know that we belong here, and we wake up with the galaxy in our eyes and we are content, because we know that in all of our gorgeous strangeness, *we look just like her.*



Opal Mclean, *Unintentional*, (2021)



Unintentional (2021)

Opal Mclean

I was never a huge fan of filters. My entire mentality behind social media was never to use a single filter. No selfies were to be blurred. No blemishes were to be edited. I am to be seen as I am and not as I could be. There was something that I hated about the idea of filters in general. A laziness to create the perfect image. A rejection of imperfection that I was never okay with. I wanted to see the nitty gritty parts of myself. I wanted to see the parts of my work that a filter was meant to cover up.

It wasn't until much later that I became familiar with filters. It was further into my photography practice that I would even touch a filter. Let alone completely edit an image to be something that it wasn't. My practice was more about the original image. I took pride in the moments before the image was captured. For me, It was more about the raw image more than anything

else. I didn't spend a lot of time in Photoshop perfecting my images. I spent more time framing the photo and thinking about what I wanted to capture before I pressed the button. My images were far from perfect and I was totally fine with that.

Doing film photography made me become comfortable with filters. Scanning negatives somehow never panned out the way I wanted it to. There was always a dust speck or a line of grain that I just wasn't happy with. Sometimes, I wanted colour in an otherwise colourless world. Digitizing film became a weird filter of its own. These two photos are an instance where scanning the negatives from my film camera somehow came out in a sepia tone. Usually, they would be black and white but for some reason the settings had added a colour filter to make them both a brown hue. It was an unintentional moment of using filters when I had vowed not to.

The Fog

Memoirs of a Moustache

In the Fog
Nothing is what it seems
2-D becomes 3-D and begins to shapeshift
Tricks and Hallucinations
starting to trickle down
past the Iris

lights Flicker
loss of focus & strange sensations lurch into the void
Shadows can't be found
light is unresponsive
Darkness all around us
a Haze moves into cognitive

even the Buddha beside me, Can't find Himself

outlines of Buildings are non-existent
Blurred
3-D fades into 2-D
Nothing is what it seems

Untitled (#nofilter) (2021)

Aaron Lampitoc











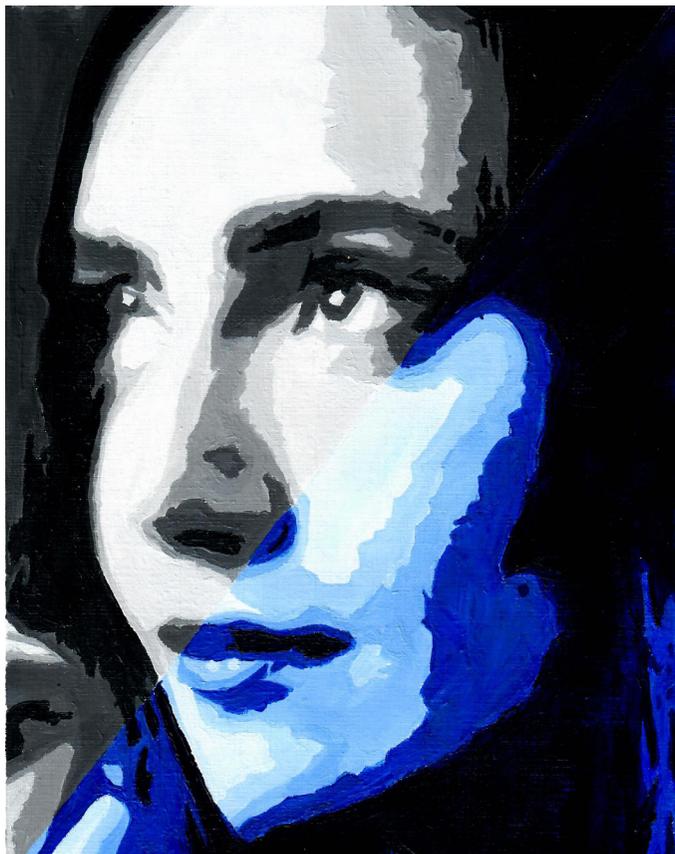
Safiya: Black and Blue (2021)

Victoria Mulja

Safiya Nygaard, a popular Beauty YouTuber with over 9 million subscribers is well known among fans for producing video related to “bad make-up” science and trying trends from social media platforms (i.e: TikTok and Instagram). She is also known for wearing a vast amount of black clothing in a lot of her videos and posts.

I painted half of Nygaard’s YouTube profile picture in an achromatic scheme. This is to represent what one sees when they see her on social media: an individual who wears a lot of dark clothing and nothing else. I chose a blue monochromatic scheme because it is the colour that represents calmness and intelligence. That reflects on Nygaard’s personality in most of her videos and posts; someone who has done extensive research, shares her knowledge to her audience and keep that calm personality.

One may see the appearance and jump into many conclusions to think “how will this person act?” There is a filter that must be passed in order to see that individual’s actual personality.



picking my mind apart

Natalie Chan

From the moment we begin to pick up language to share and articulate our inner thoughts, we are also taught the foundations to express them: the proper ordering of letters to arrange words, how words are organized to form sentences, the way in which sentences follow one after another to elaborate, whether in collaboration or contention. These are the building blocks we are given to recreate the ever-growing landscapes that live within our minds, and we are tasked with bridging the inner world to the outside. I reside on a summit, overlooking the view in quiet serenity, where the peaks melt and trickle down to form streams: this is my idyllic sanctum, my source.

The gentle bubblings flow into one another to merge as winding rivers, and they begin to shape the terrain: a path is carved out as the same course is run over the years. I inhabit this space and tend to my flow of thought, careful with how it affects the surroundings, yet I am not the only agent of change. There are those who enter my space and care for it as their own, and I take note of their flow and reflect their ideals in my landscape; but in the same way, some came without respect and brought havoc to my sanctuary. I began to place dams on rushing water, afraid that they would only sweep people in as they surged higher and higher. I limited who was allowed in, and what parts they could see. There are places that have flooded over, while others have withered and began to decay into ruins.

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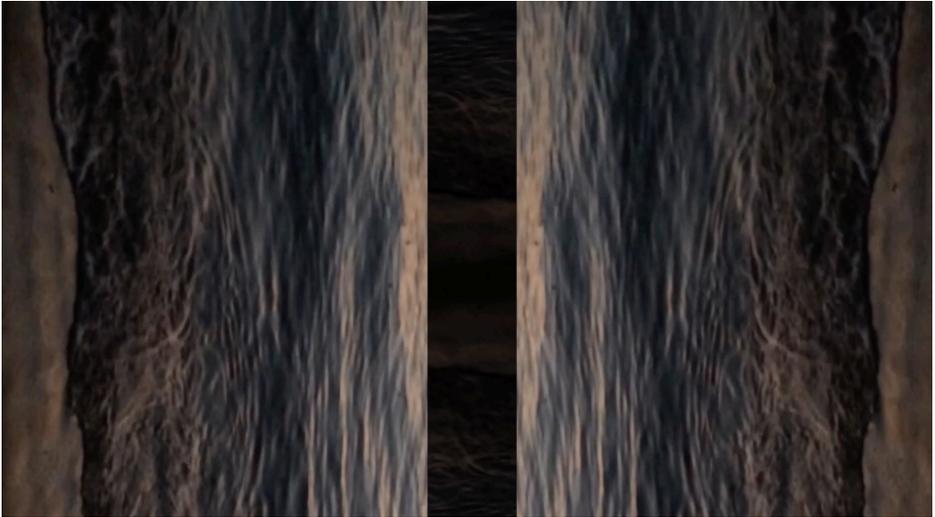
An overwhelming pressure disguised as silence (2021)

video installation

Sasha Cerino

As an artist, part of the process of creating is to filter. You have to decide on what to keep and what to discard and leave behind. Then this gradually leads to the piece you present to the audience, which have their own filter when viewing and analyzing your artwork.

My intention of this piece was to explore the modes in which mental illness can be experienced. The image of soft waves as my repeated motif, for the momentum keeps you drawn in and is seemingly peaceful on it's own. However, I contrasted it with a cacophonous playing of the piano, and my vocals; some I chose to keep as an untouched recordings and others I placed audio filters to transform it into ominous siren-like echoes. Overall, making an atmospheric space where the viewer can dive into their own thoughts and see what is brought forward as they interact with the artwork. For me, it's the narrative of riding the highs and lows of depression, a yearning for better days, a downward spiral, an unspoken yell for help, a looming presence. But I understand that once an artwork is placed under the public eye, other meanings and interpretations will unfold. An endless cycle of filters filtering filters.



Watch the full video
[here](#)
(please watch the video full
screen and with headphones on)

Lost in Translation

Francisco Berlanga

I think that language often acts as a filter.

Even when translated something is always lost, the connotations, shorthands, expressions, and context can't possibly be captured in basic translation.

I think about how when I express myself in Spanish I tend to filter myself, the words are less eloquent, the sentences simplified and the fear of misspeaking creates a screen between my words and my thoughts.

But I also think about how Filters work: they remove things but the particles that were filtered out are not gone; they still exist inhabiting the filter itself, changing the way in which things pass through it.

So where are the particles that were lost in translation?

Where have the hidden meaning and double speak gone?

Are they now ingrained in my own filters or have they moved to a new space?

Will I one day reach the groundswell of lost meanings that linger in my mind or are they doomed to wander without purpose?

Just thoughts without the words to express themselves looking for an exit.

I hope that I'm not losing too much when I speak, perhaps it would be best if I didn't filter my words at all.

Maybe if I just said it all and left it to the listeners to decipher them I might free up some space for new thoughts.

Devoid of language they might be pure.

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.



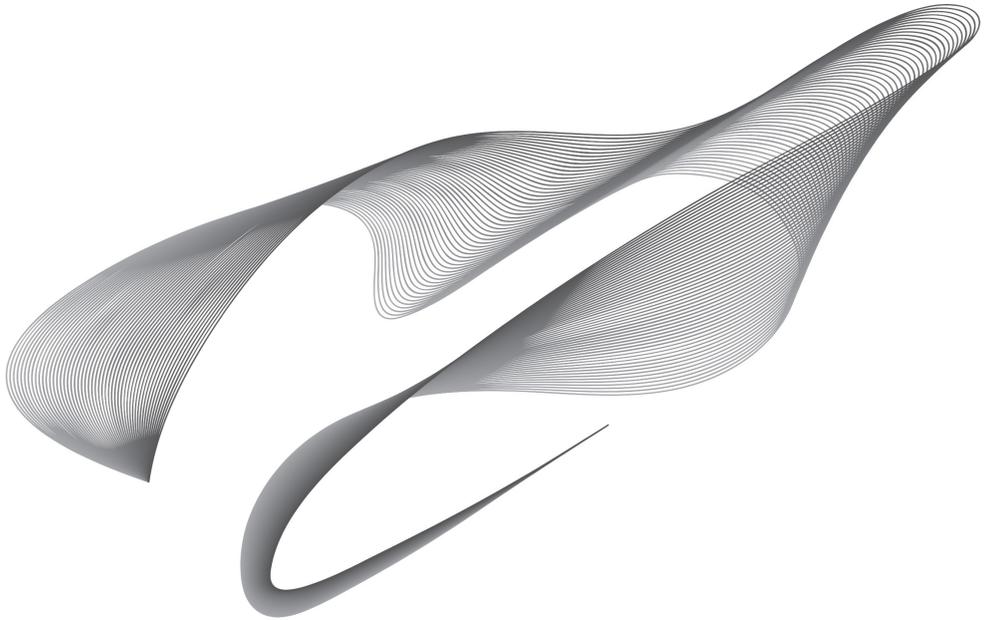
Natalie
Chan

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 “Performance“ and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Sasha Cerino, Idalina Leandro, Aaron Lampitoc, Opal Mclean, Memoirs of a Moustache, Kimmy Mora, Victoria Mulja, Audrey Shiu, and Emily Zou.

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.

