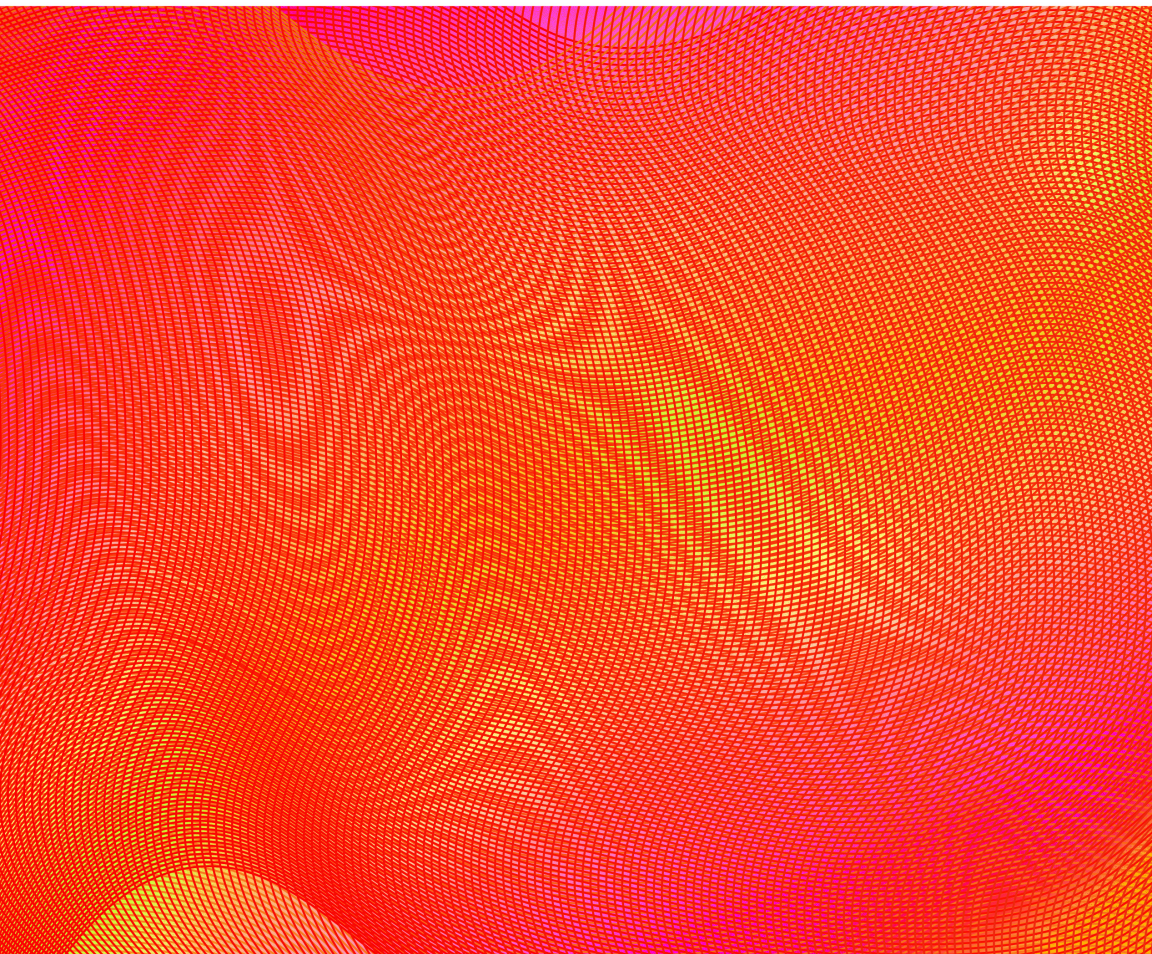


WITHIN TENSIONS

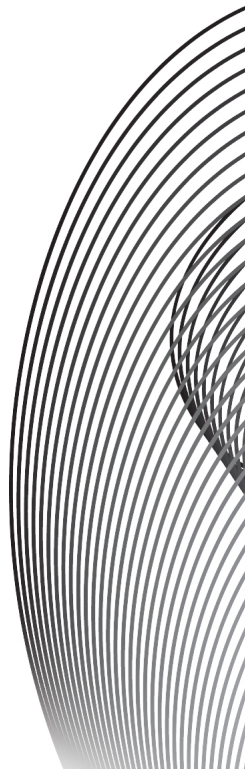


vol.43

HARMONIES



WITHINTENSIONS



WITHIN TENSIONS

July 2023
vol. 43

HARMONIES



Table of Contents

Disharmony? Aaron Lampitoc	pg. 3
Balance Dominique Norville	pg. 4
follow me, follow me. Erin Hartley	pg. 6
Harmony Kendall Cobb	pg. 10

but Why Bad when Good Good?

Opal Mclean

pg. 12

Growing Green to listen, to bask, to desire, to sing

Natalie Chan

pg. 14

Meet the Team

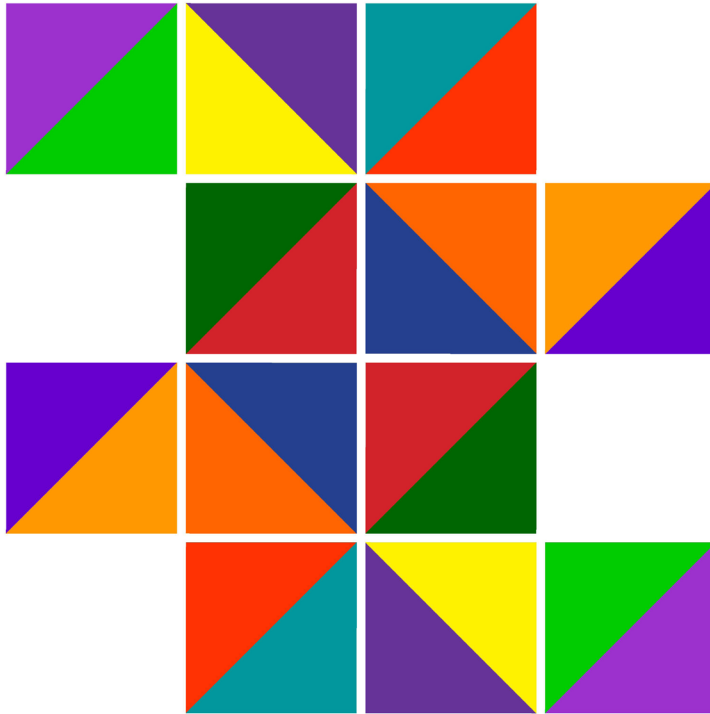
Francisco Berlanga, Natalie Chan, Opal Mclean

pg. 18

Acknowledgments

pg. 21

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.



Disharmony? (2023) Aaron Lampitoc

Balance (2023)

Dominique Norville

I have for many years been interested in the idea of personal balance/harmony/unity and how to achieve it. Lately, this concept has been expressing itself in the imagery of twins. This piece expresses my interest in achieving harmony between individuals, as well as within the self. It is an exciting state, even if that note of harmony sings out for only a moment. (Shout out to my fellow local artist Chelsey Hornsby, as the text visible in the background of the image is from our shared exhibition of last year, titled "Where is the Balance")



follow me, follow me. (2022)

Erin Hartley

follow me, follow me. an exploration of body and form using the contrast of the human form and the digital form. The dancer enters the stage, and as the light from the feedback loop washes over her like a wave, she seems to come alive and relish in the glow. But, as she moves a second form appears; hiding from the light, animal-like in movement. As the two grow familiar with the wave, they begin to harmonize in their movements. Moving with and against each other, living in the light and the darkness, following.



View the full video of
follow me, follow me
(2022)
[here](#)





Harmony (2023)

Kendall Cobb

Harmony is an amazing opportunity to blend abstracts.

A way to communicate with one self expression.



but Why Bad when Good Good? (2023)

Opal Mclean

Let me tell you a story
Or maybe show you a picture

I was so young but so sad
Until one day I was just mad
Mad to be sad and glad to be
anything but sad

For the first time,
I realized I was in control
I didn't have to be sad
I could be glad, mad, bad, fad, or
even fucking rad.

Who cares? As long as that dark rain
cloud wasn't following me.

You see, I was running
Running toward a new version of
myself that I thought was cool

Little did I know, cool could also be
fool, or even ghoul
Cool wasn't just cool

Just like sad wasn't just sad

Soon, it became a whirlwind
Mad didn't feel so mad- it felt sad
Glad didn't feel so cool- it felt fool
Fool never lasted long before it was
bad.

Somehow, it all came back to sad

There was no glad without sad.
I couldn't run from the sad anymore
I had to learn to see it, be it, and
agree with it.

That is when glad would come back.
No bad glad, just rad glad.

There is no perfect harmony
Sometimes sad will overtake glad

But the more you learn to listen to
yourself
The more you'll find the right tune to
your own song.
The more sad will become glad

And not bad glad
Not sad glad
Just... glad



to listen, to bask, to desire, to sing

Natalie Chan

For a long time, I've wondered if I could ever become a great singer -

It's a desire to become the kind of voice that could stop you in their tracks and captivate your attention, to have the ability to unexpectedly sweep you out of the daily monotony of life and into a moment of raw emotional artistry.

I wonder, if I practice my rhythm, would everything then sync up?

I wonder, if I improve my lung capacity, would my notes sustain themselves through the atmosphere?

I wonder, if I learn how to best project my voice, would I then be finally heard?

But I'm learning - no, I'm re-membering -

I've been rearranging perspective in the recollection and regathering of my childhood.

I've been remembering the awe I experienced when I was still a kid. In a time where I listened to cassette tapes

and CDs, soaring melodies captured my attention but my curiosity laid with the often softened voice in the background.

I wondered, who was singing something different from the centred voice?

I wondered, how could it amplify a song's beauty so greatly? It felt as though I had found a hidden gem, a side of music that existed proudly and unashamed yet in humility - the song would still go on without its existence, but in its presence, the music was all the more rich because of it.

I wondered then, could I learn to do the same?
Could I learn to join in with the creation of beauty?

Delighting in my innocence, in my desire-driven curiosity, the harmonies responded in love back to me and brought me in deeper, embedding in me an understanding of its offering of beauty through the virtue of listening.

In light of hearing the divinity of a main melody being sung, I learned over and over again how to take a leap of faith, to reach towards its note in a desire to be close, to be complementary, to not steal a role that was already taken.

In the most loving act, the harmonies cradle the melody as if wrapped with silken cloth, layers laid atop one another increasingly beautiful with its growing complexity - an ascendent sound birthed in their unification that reaches beyond human understanding.

Though I have come far in my understanding I know there are still whispered secrets beyond my reach, but I will still always simply marvel at the pleasure of enjoying the wonders nestled within the contrast of a textural soundscape.

Today, I listened to reverberating notes oscillate steadily to coax vibrating harmonic chords into my sonic atmosphere, dressed with the woven pull of double

bass and low purrs of bass guitar. Before centring myself presently, the brighter oscillating tones seemed overexposed, but my ears settled down to recognize the brilliant balance found in-between an eager, yet restrained, twang of electric guitar ringing and a cushion of cellos, all while the bass line lies below keeping equilibrium tied. The melody came with clarity, a presence like a warming blanket of textured linen to hold me. I heard the drums punctuate the song's creamy wave the way one might imagine how the rhythmic crank of a black pepper grinder creates a steady backbone that holds against a rich orchestral carbonara, a flavour that surges and peaks with heightened pleas drawn in cello notes while electric piano chirps flourish a bright lemony finish, drawing together in crescendo.

Today, I had a phantasmic taste of the heavenly realm as I listened.

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.



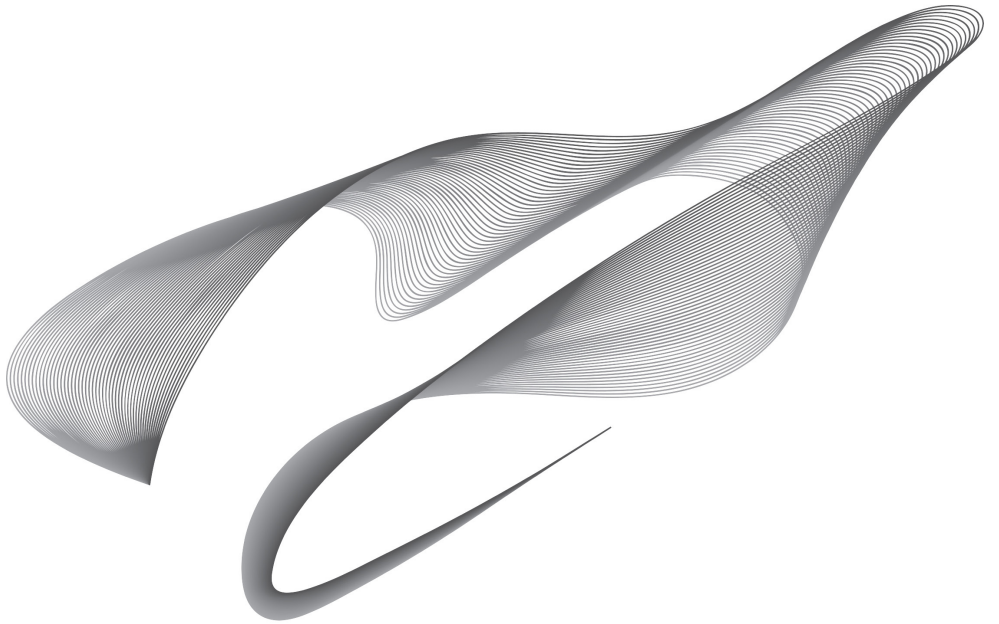
Natalie
Chan

Natalie Chan 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 theme of “Heat“ and submissions are now open

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Kendall Cobb, Erin Hartley, Aaron Lampitoc, Dominique Norville, Opal Mclean.

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.

