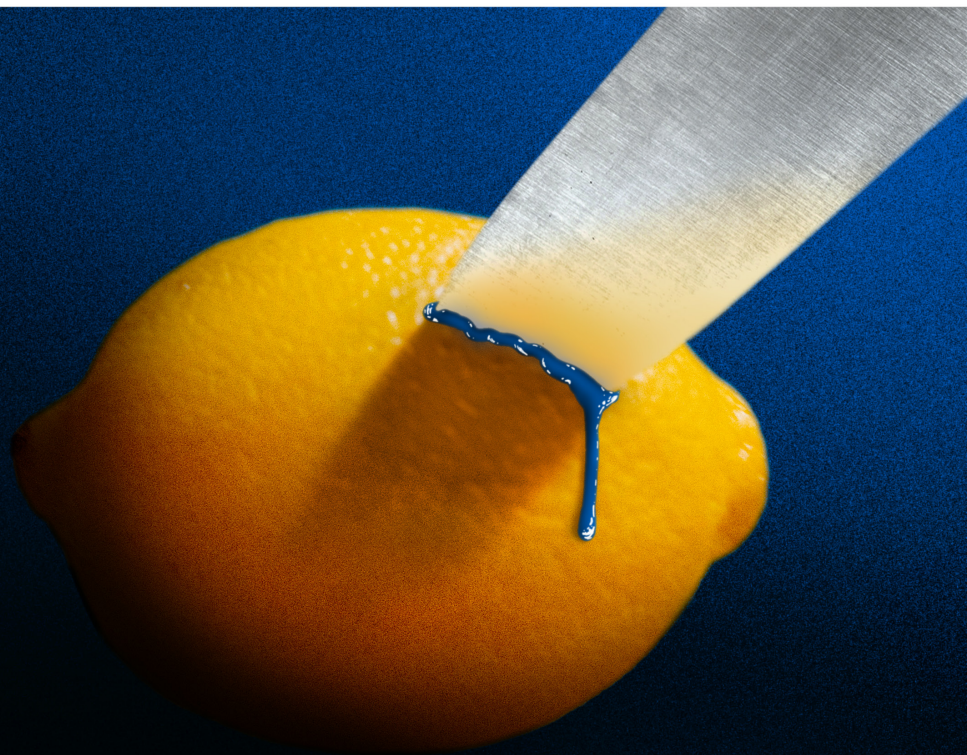


WITHINTENSIONS

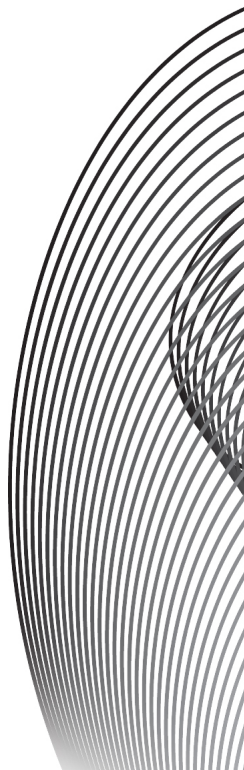


vol.30

FOOD

A wavy, translucent ribbon graphic, possibly representing a DNA helix or a protein structure, rendered in a light gray color. The ribbon is composed of many fine, parallel lines that create a mesh-like texture. It is positioned diagonally across the frame, with the text 'WITHINTENSIONS' overlaid on it.

WITHINTENSIONS



WITHINTENSIONS

June 2022
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FOOD

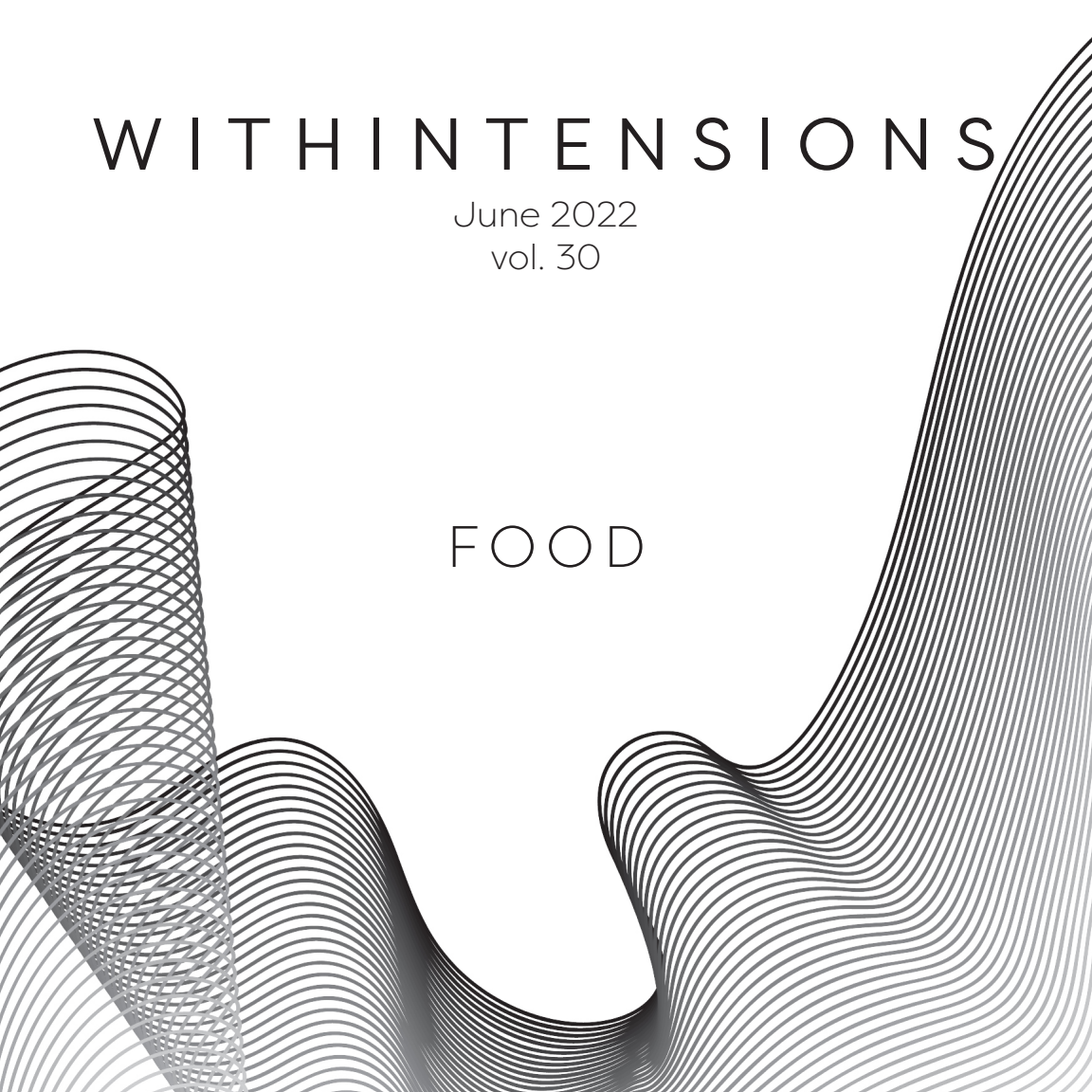


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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the Skwxwú7mesh (Squamish), xwməθkwəy̓əm (Musqueam), and Səlilwətał (Tseil-Waututh) peoples. We want to recognize that these lands belong to the Indigenous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



Jennie Lau, *Vancouver Crab* (2016), watercolour on paper. Fried Vancouver crab using green onions and gingers.

Jennie Lau

A Portrait (2021), salad meal on tin baking plate.

I bought a salad bowl one day but didn't have a chance to finish it so I put it into the fridge. I didn't feel well with my stomach so I heated it up in the oven. I put it onto a large tin baking sheet and my idea suddenly came to me. I started playing with the food on the surface to make a portrait. After heating it up, I ate the portrait after taking photos.



Have a Meal with Wine (2019), magazine cut-out, paper collage.

I cut out various wine labels, a glass of wine, wine opener, etc. from LCBO's Food & Drink magazines and organize them with cut-outs of colour-brush background, oil paint tubes and a shape of wine bottle from other magazines. The wine bottle contains some of the famous phrases in neon text from Bruce Nauman's work "One Hundred Live and Die." While enjoying good wines, I also like to connect drinking with life and inspire people to think about the story (telling) behind each phrase – shaking some colour to our wine.

Mixto (2022)

Carla Sierra Suarez

When thinking of the constant flux we are all in, the exchange and collective mixing of cultures in Canada; A vivid image comes to mind, the act of cooking. Every single day, we all, regardless of our culture, background, etc, connect to our roots as well as to each other through the act of cooking. As someone with a Mexican Indigenous background, I immediately start to think about one specific ingredient: Peppers. Each culture has its preferred pepper, from Scotch Bonnet in the Caribbean to Guajillo in Mexico, Paprika in North America to Shishito in Japan, we all connect through the beautiful variations of peppers that reflect our diversity. The work is a celebration of this state of mixing and exchange. “Mixto” is the Spanish word for a collective of different things, mixed together to create a whole. Just like we all are here in Canada, creating unity through cultural exchanges. The artwork is composed of a digital collage containing images of different peppers, heavily inspired by the Latin American Tropicalismo art movement, where rich palettes and vivid cultural subject matter reject the gallery space and move toward the public, where it becomes an atmosphere for the merging of cultures and identities.



Erin Shuttleworth

"REFINED" PALETTES



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Gifts That I Don't Quite Understand (2022)

Francisco Berlanga

Falling towards the earth

Fragments of jewels thrown to us by the gods

Gifts for our labours

They say when a Piñata breaks that it gives you its
treasures

Gifts from the holy spirit

But as time goes on it seems that religious traditions
become more distant from the Piñata

So

What gifts does it give today?

I'm not quite sure but I'm certain that I'll grab what I can







pop art! (2022)

K.W. Miller

Inspired by Andy Warhol's deliciously repetitive and colourful imagery, as well as the ironclad grip that late stage capitalism seems to have on the minds of most viewers, nay, consumers. This phenomenon is no more prominent than in the food and beverage industry - one that counts on the necessity of its product to drive the market and shoves relentless marketing campaigns down our collective throats.

Damn, food and drink is expensive these days. Well, here's a recipe. One for commercial success and moral bankruptcy that is an old favourite of marketing boardrooms across space and time:

1. Take an instantly recognizable commercial object (doesn't matter what)
2. Apply an aesthetically pleasing colouring palette ("branding")
3. Repeat the living hell out of it (advertising!)

The result? Cool, fizzy, refreshing. Which flavour do you like best? Does it even f@\$ing matter?! *Just buy it.*



Salmon (2018)

Sean Sikorski

This is a painting I've done inspired by work that I saw in Tokyo which addressed their concerns around food related to the Fukushima nuclear plant disaster.

But, in this case, the theme is our Salmon and its health sustainability in the face of our own environmental issues.

The background is acrylic and the shade is one that I made. It is one of a kind and irreplaceable - just like our salmon.

But the salmon are painted in oil. A comment on the threat they face as we move to increase oil in our waters and pipelines through their habitat. The fish, like oil paint, are toxic.

The halo around the fish has a twofold purpose:

- Is it a halo - a reflection of the sanctity of the salmon ?
- Is it an aura of toxicity given the environment?

That's up to us.



Food for Memory

Opal Mclean

There are a collection of moments in my life that are defined by a certain type of food. Whenever I eat this specific type of food, I am taken back to a moment in time frozen forever.

In some cases, I have only had this food once but it will forever live in my brain as a part of this memory.

There was an extensive amount of time where I didn't pack my lunch in high school. Instead, I would line up with everyone else to buy something from the cafeteria. It was usually the same thing. A stale chicken burger with nothing but mayonnaise that I had to squeeze on myself. I would wash that down with tropical juice in a can. I haven't had a chicken burger quite as terrible as the ones from school but, whenever it gets close, that's what I think of.

My aunt would always invite my mom and I to her apartment for special occasions. Her idea of a special dinner was borscht, perogies, cabbage rolls with lots of sour cream. I have yet to find a perogy quite like hers. They were thin but didn't break and were covered in butter. She also pan fried them for maybe 30 seconds so they were still soft and squishy. She was also a heavy smoker so that became part of the experience. It was buttery perogies with a side of stale cigarette smoke. It has been a while since I've seen her but, whenever I smell perogies or cigarettes, I think of her.

I went to Nice, France when I was 14. We were taken to a pretty fancy bistro where we didn't get to order what we wanted. Instead, we all got what was called un plat niçois. It was a platter covered with all sorts of stuff. Shrimp, tomatoes, cheese, meat, olives. I guess you would call it a charcuterie. There was this weird stick that I thought was made of potatoes. To this day, I'm still not 100% sure if it was polenta or fish. It was deliciously smooth like mashed potato but had a different after taste. I have been chasing the high of that first bite without knowing exactly what it was. Delicious yet mysterious. There was also a girl who hated fish and she absolutely hated it. I will always think of that when I think of that weird potentially fish stick.

There was a restaurant I frequently went to when I was younger. It was kind of in a weird part of town and was never really that full. We tried it one day on a whim because I pointed it out to my dad while driving. It was a fancy Italian restaurant that served all kinds of stuff but I remember the pasta most fondly. They always had a special along with their mains on the menu. At first, I tried as many as I could but my favourite by far was the seafood fettuccine. It was perfectly garlicky and perfectly creamy. Whenever I have pasta, I think of this small restaurant that doesn't exist anymore. It was home to many good memories with my family and taught me that it's always important to take the risk with that new restaurant. It became our tried and true spot for many years until it was under new management and started serving different food.

Untitled (“Food for the People”) (2018)

Natalie Chan

This project was an exploration of the grounds I am rooted in: birthed from the rich culture of Hong Kong, already an amalgamation of Chinese and British influence, and raised by Western Canadian society. Mooncakes are synonymous with celebrating Mid-Autumn Festival, but I grew up having them without considering the origins of their lotus paste and salted egg yolk filling, their beautiful stamped designs. Mooncakes have been believed to be a vehicle of spreading political

message when Ming revolutionaries fought Mongolian rule at the end of the Yuan dynasty, so these mooncakes of mine were made in two-fold declaration – personally, my wrestle with what it means to be part of two different cultural worlds; collectively with my cohort at the time, what our art practices looked forward to graduating from the institution that formed us and what that entails.

Food for the People borrows the calligraphic system designed by Xu Bing, *Square Word Calligraphy*, where English lettering comes to resemble Chinese characters and is written in such form. These mooncakes embody the means of passing messages, passing culture; they are a means to acknowledge and honour their traditional past while still asserting its unorthodox existence.





Tasting Food and Art

Audrey Shiu

One day when I was reading a manga titled, “Blue Period” by Tsubasa Yamaguchi. There came a chapter where one of the characters considers Art as “food that’s not edible”. He then explains everyone has their own preferences and whether or not the ‘food’ is expensive may not necessarily mean you’ll like it or how something mundane may not be so once you’ve learned its origins.

That got me thinking. Food and Art share similar realms and manners, including how they are consumed.

Food and Art share their capacity for its spectrum. They each have their origins, their techniques, their materials, and can be consumed in numerous ways. They come in many forms from simplistic to contemporary. It is everywhere. They each tell something and while one person may not prefer a certain food or art, it can appeal to someone else.

But most importantly, it enriches us.

Much like I find illustrations and simple, savoury foods to be palatable to my tastes, while I do not find abstract art and complex, spicy foods as palatable. Though

occasionally, I would dabble it once in a while, whether it was a part of the dish or an unexpected flavour hidden underneath as you chew.

But no matter how simple or elaborate it is, it can still be labeled as good depending on the individual.

Perhaps you like to indulge in consuming and drawing doodles from time to time like junk food. Maybe you don't because you find it 'garbage'. Perhaps you will treat yourself to a large exhibition like a four-course meal. Maybe you don't because its too expensive.

Food and Art can also be digested in a similar manner. If one dish and piece is good, you can describe its positive qualities as contemporary or simply say it's good. There's no need to expend too much energy in describing your reasons why it is good. There will always be those with more articulated tastes who have a need to preach their art and foods' magnificence, this is how they consume art and food. How they appreciate it and how they would plate it.

Food and Art can be synonymous with each other. It is how the culinary arts had arisen as a fusion of both aspects.

Perhaps this is why people refer to their preferences as 'taste'

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.



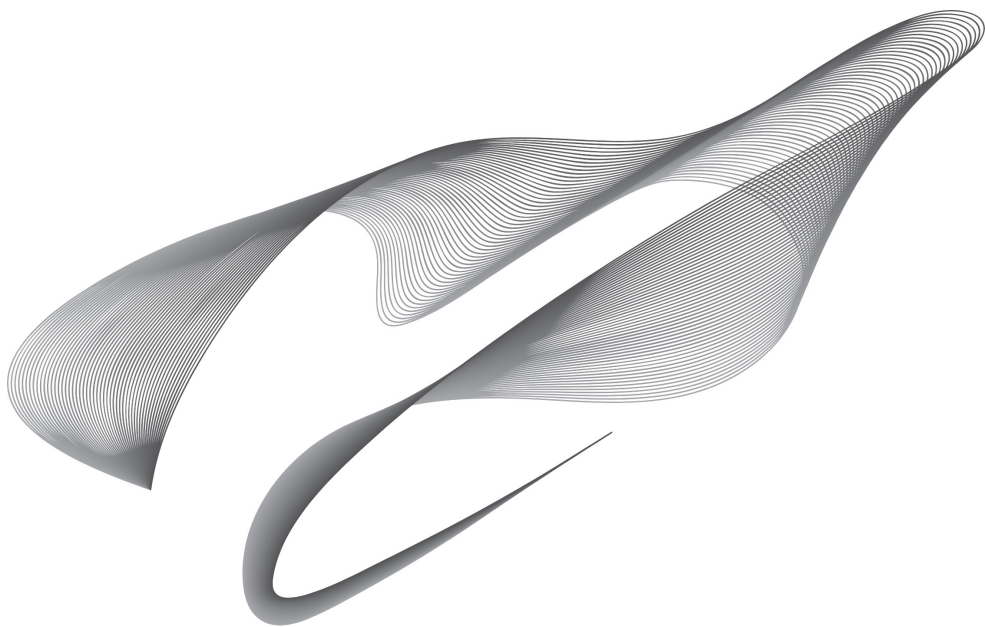
Natalie
Chan

Natalie Chan 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 “Noise” and submissions are now open.

See you next month!

Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Jennie Lau, Opal Mclean, K.W. Miller, Sean Sikorski, Audrey Shiu, Erin Shuttleworth, and Carla Sierra Suarez

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.

