

# WITHIN TENSIONS



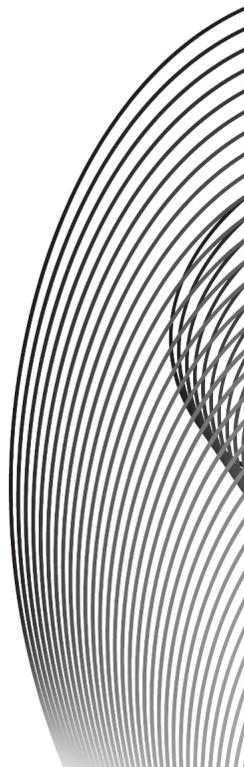
vol.6

ARCHIVE





WITHINTENSIONS



# WITHIN TENSIONS

June 2020  
vol. 6

ARCHIVE



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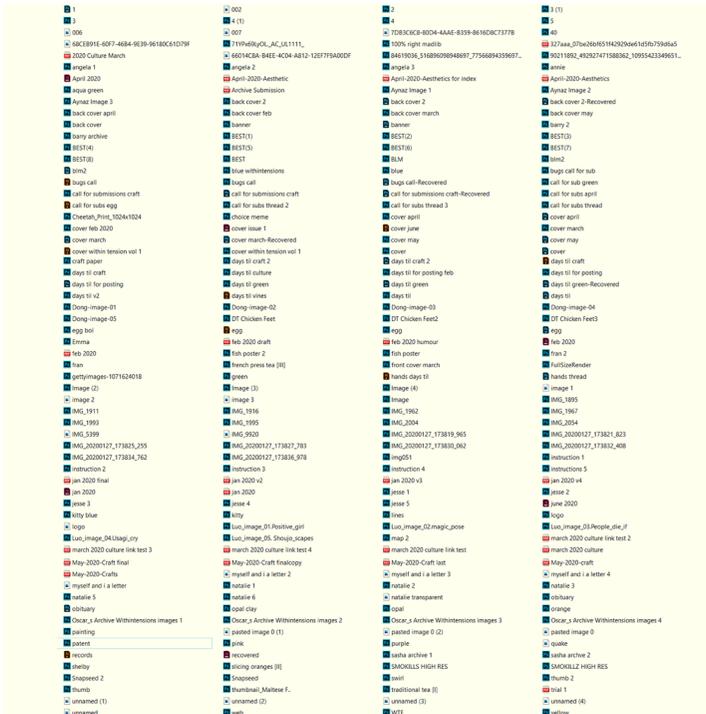
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We at Withintensions want to acknowledge that our work takes place on the unceded territories of the **Skwxwú7mesh** (Squamish), **xwməθkwə́əm** (Musqueam), and **Səlilwətał** (Tseil-Waututh) peoples. We want to recognize that these lands belong to 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 support the Wet'suwet'en peoples right to their lands and their right to protest.



Francisco Berlanga, *Screenshot of Our Digital Archive (a hot mess)* (2020)

## **Te Guardo (1), (2), (3), (4) (1994–2020)**

Oscar Alfonso

I've been thinking a lot about family recently. Not just because of the way that my relationship to family has been both awarded and denied: Particularly through sheer distance but also through sexuality. Most acutely, I am aware that I am now older than both my father and my mother were when I was born. Nevertheless, I have never had a proper home, nor an actual child, and I am also still in school. Queer adoption, though possible in context, is difficult. This means that I am largely limited to having plants in three different cities. Some of them are struggling.

I've recently been working on a project for the Vector Festival held by InterAccess in Toronto, which has forced me to consider what kind of diasporic responsibilities I might have towards my plant babies. As part of this process, I encountered photos from a fascinating studio photoshoot held when I was two or three years old. These were quite common for middle class Mexican families in the 1990s, but are no longer

so common for my younger cousins. No one remembers when these exactly took place, but my parents claim I was 2-3 years old, and that they brought a bag full of childhood-toddler toys to the studio. Multiple Oscar Alfonsos were set in motion: *Oscar Alfonso el marinero*, *Oscar Alfonso el soldado*, *Oscar Alfonso el ferrocarrilero*. *Oscar Alfonso como tantos que nunca serían.*

I've often thought about this in my own relationships. What stories are worth keeping? What stories survive by sheer force—by that aunt so stubborn to let go—The aunt I would have fought every lunch time. Diasporic familial archives are often a mess, often consensual, but also built by fragments from those we want to preserve and those we want to leave behind. These photos reflect the re-interpretative nature of objects. Re-interpreting the studio shoot of 1994, but incorporating artifacts from my father, my childhood, my grandmother, and my late sister. For now, and forever, our children they will be.



Oscar Alfonso, *Te Guardo (1)* (1994–2020)



Oscar Alfonso, *Te Guardo (2)* (1994–2020)



Oscar Alfonso, *Te Guardo (3)* (1994–2020)



Oscar Alfonso, *Te Guardo (4)* (1994–2020)

# Patent Pending

Francisco Berlanga

A piñata sits in an empty garage hanging from a tattered rope and teetering in the absent wind as it awaits the moment of collision that bridges and ruptures narratives of tradition.

Growing up in a Mexican immigrant household with 5 kids I saw a constant stream of piñatas of every size and shape being built and destroyed every year. The piñata became intimate to how my family celebrated and became a strong connection to Mexico for me, piñatas no longer represented remnants of religious tradition within my family but rather became a relic of another nature. In this project, I wanted to examine the cultural symbol of piñata that I recalled from childhood and recontextualize it based on the tradition and history of the piñata and its role within my experience.

A couple of years ago I came across a document that, for me, emblemized the shift of piñata from an object of intimate handmade family experience into a mass-produced object that bears no resemblance to its origins. I found this document when doing my research and I became fixated on it. It was a patent for an American

company that explained how to make piñatas in the most cost-efficient way. The patent from 1976 claims ownership over the piñata as a hollow-bodied object and reduces the tradition of the piñata into legal jargon while never acknowledging its Mexican origins. Furthermore, the document, while ignoring the history of the piñata, also failed to include the ñ in the word piñata.

After reading the document, I was so shocked that the erasure of Mexican culture went so far that the document itself couldn't even spell piñata properly -as if naming it would give it too much dignity- so I decided to begin by reintroducing the ñ into the document, not just in the word piñata but also in the word patent and wherever I felt it needed it. I began to redact the patent in an attempt to remove the legal narrative while revealing the Mexican narrative of erasure and appropriation. I began to reintroduce the Mexican narrative through inserting Mexican aesthetics into the diagrams, by doing this I hope to make the alien-looking diagrams of hollow spheres seem more familiar and accurate to what I know as an authentic piñata.

“The - hollow - groove - extending -- The hanging -- groove -- tied therein -- the piñata when - mentioned - manufactured - body - piñata -- the -- body is - taken” - Excerpt from redacted patent

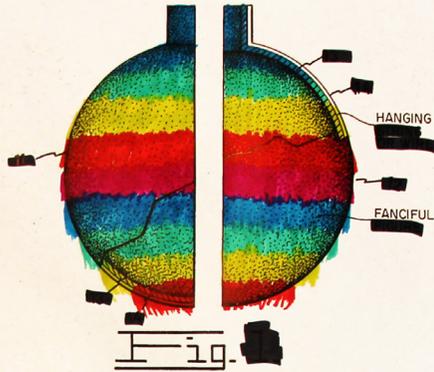
The finished redacted document stands as a dissection of the process of erasure; reveals the eerie language that regards piñatas as body's being hung up and taken. By revealing the language of abuse towards the piñata, we can see how the patent disregards the reality of the piñata and in this absence of reality is where the Mexican narrative starts to develop. It is through its reinsertion that the Mexican nature of the piñata is able to begin to reclaim what has been taken.

These documents showed me the reality of how the archive can conceal and reform the truth. It hides all evidence of severance from tradition and replaces it with language that places the pinata within a legal system it was never meant to inhabit. The act of archiving separates it from the home and allows it to rot as it thinks of the vestiges of the family it was once a part of.



3,983,658

Francisco  
Berlanga,  
*Pateñt*  
3,983,658.  
*pg.2 of 5*  
(2018)



1  
PINATAS

RELATIONS

Pinatas abandoned,

1. FIELD OF INVENTION

Pinatas are used particularly in children's parties and gatherings, and is filled inside with fruits, candies the outside is adorned to make up a figure of

In traditional parties the pinatas are used as a part of the fun, filling them and hanging them from some high place by means of a cord, wire, and manually making them move at will in any direction to elude the blows from a stick. The object is to break the pinata and cause its contents to fall on the floor where they can be fought over the fruit, candy

2. Art pinata

The affords little profit for large scale production, and there are obstacles to its commercialization.

an article which is light, strong, breakable when struck, a definitive solution to the problem of pinatas.

SUM

a pinata better than those known to date.

An object of a spherical hollow body

produce the pinata. Still object resides in pinatas

Now present improved pinata made up

is therefore simply pre-fabricated outer appearance of an attractive shape.

is covered with adornment paper for the purpose of making the pinata more attractive.

The hanging body of the pinata will bear without danger the pinata will fall

the pinata will be suspended extending the body transverse the face brought together.

necessary ties can be manipulated by another person trying to hit it.

THE DRAW

1 view pinata  
2 view pinata;  
3 view halves  
4 view pinata.

improved pinata 1 shows halves 11 and 12, joined hollow body. Hanging 13 manufactured serves the pinata covered by cover 14 cuttings of paper

In 2 view pinata neck 15 integrated hollow body.

11 12 3, the hollow groove 16 extending 12. The hanging 13 tied therein.

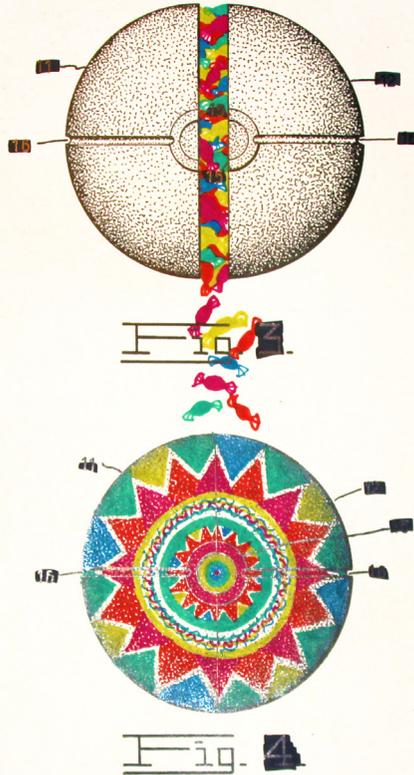
4 the pinata when mentioned.

11 12 manufactured body

the body is taken

Francisco Berlanga, Pateñt 3,983,658. pg.3 of 5 (2018)

Francisco  
Berlanga,  
*Patēnt*  
3,983,658.  
pg.4 of 5  
(2018)



convex  
 ing groove 16 pinata the hollow 1. hanging  
 pinata pinata  
 pinata pinata adorn with strips  
 paper the outer appearance of  
 pinata improved pinata is  
 object of specification is  
 described in its embodiment.  
 pinata body of two  
 is the outside of two  
 halves of the body adorn-  
 ments of the body  
 adornments complements  
 cannot be  
 make up a starlike figure, the adorn-  
 ments consist of various hollow light cones

embodiments  
 understood  
 What I claim is  
 1. a pinata  
 body  
 body make up the  
 hanging body hanging neck  
 pinata hanging neck  
 2. improvements adornments  
 3. adornments strips and cuttings  
 4. hollow body  
 pinata

Francisco  
 Berlanga,  
*Pateñt*  
 3,983,658.  
 pg.5 of 5  
 (2018)

# Akong (My) Name (2018)

Sasha Cerino

name as documentation

name as recognition

name as ownership

name as history

I didn't choose my name

in the very same likeness

that I didn't decide my ancestry

and yet I hold it tightly

as it is

my own

name.

as.

archive.

name to body.

body as archive

human as archive

I am an archive

and as past and present collide

a friction of identity surfaces

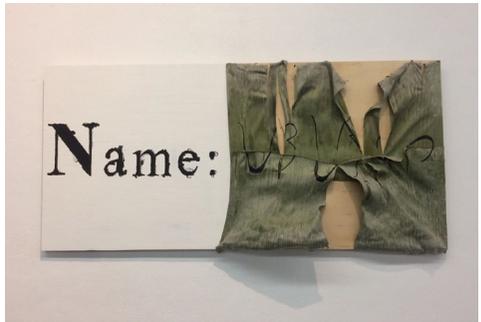
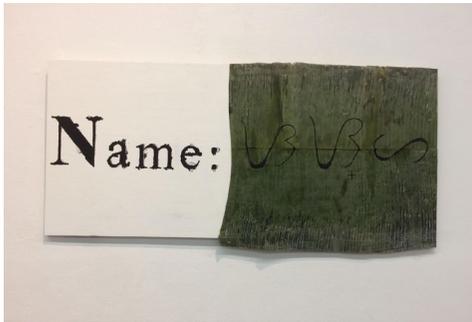
Visayas

Cebuano

Bisaya

the culture I only see glimpses of through my parents  
the language they speak  
the memories they share  
the mundane conversations and commands I understand  
accessibility.  
limited.  
juxtaposed through a North American lense  
I live through

baybayin  
a lost script resurfacing  
relearning  
reclaiming  
starting with my name



Sasha Cerino, *Akong (My) Name*, time based piece composed of wood, paint, leaves, ink, and glue (2018)

## How To Archive A Memory? (2020)

Immersive Installation

Aakansha Ghosh

This project questioned the various forms of tangible memory and how we experience it. The installation was set up in the 611 Alexander SFU studio, at the right end corner of a long display space with only one entrance.

The hall was completely dark with only the corner lit up with the table lamp and an overhead soft yellow light. The audience is asked to go inside two at a time and interact with the space at their convenience.

One can hear the sounds coming from the lit-up corner. Once there, the audience can see a warm cozy set up of someone's study room, with photographs, old maps, books, and a lot of fauna specimens. There is a cup with remaining tea and some personal souvenirs of an unknown someone. In the dark room, one is consumed by the sound, smell, and visuals of an unknown place, space, and time.

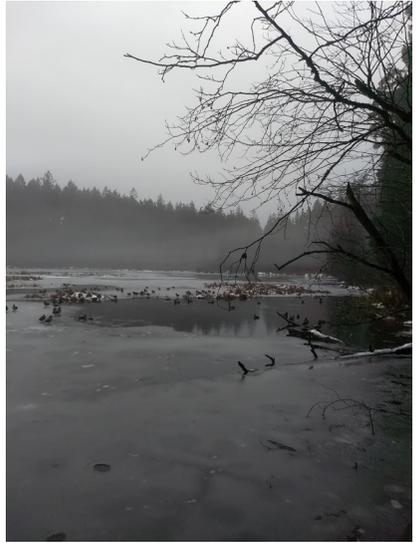
Just like various memories, which are buried deep down inside our subconscious mind, one visits just

when it is triggered by an element causing its retrieval. The context of space and time of insignificant memories can get lost giving it no referral point.

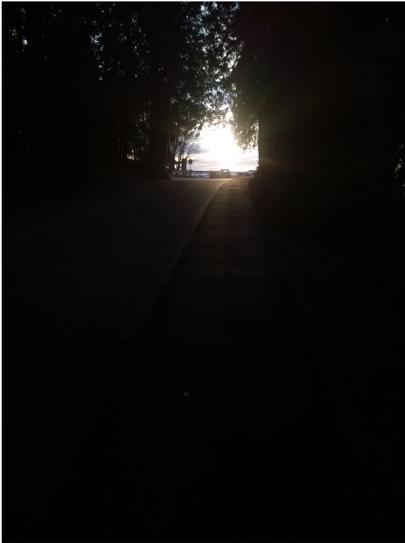
For this particular project, I tried to personify 'Stanley Park', a natural reserve in Vancouver, which is a geographic location but also a living ecosystem. All of the specimens and photographs capture all of the different areas/faces of the park. The sound captures the journey of this living ecosystem.

***View How To Archive A  
Memory? (2020)  
Here***





Aakansha Ghosh, *How To Archive A Memory?* (2020)  
20



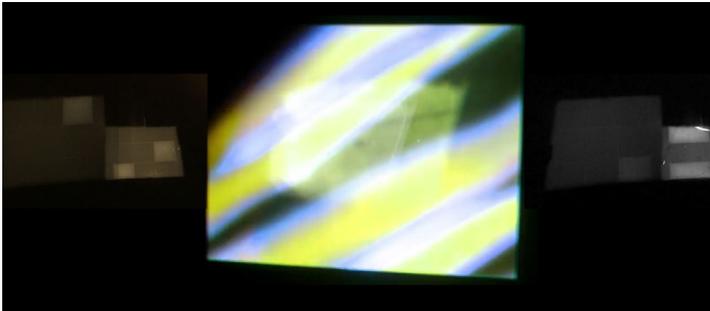


Aakansha Ghosh, *How To Archive A Memory?* (2020)



## Barry Despenza

This work is centred on underlying power structures of what it means to be visually stimulated. I use soundscapes like a canvas while the archived video is the complimentary brushstrokes. By removing all formal aesthetic differences from the footage, I am exposing the viewer. This allows me to create a spectacle curated by human experience but with a larger concealed language where we associate memory and texture.



Barry Despenza, *The Study for the Ego* (2020)



Barry Despenza, *Imposture Syndrome* (2020)

View The Study for  
the Ego (2020) and  
Imposture Syndrome  
(2020) [Here](#)

# Social Media Memes, the Re-Signification of the World, and Online Media Archeology

Gabriel Moura Juliano

## **Memes Structure of appropriation for simulation:**

We entertain ourselves daily on Social Media, and one of the main sources of laughter comes from meme pages either on Instagram, Twitter, Facebook, Reddit, or any other platform. Many times this kind of online subject doesn't point to who the creator is, where it came from or if it is original content. However, it is common knowledge that memes are mostly designed by appropriating from another source, either from the style, formatting, or general visual aesthetics — that is, memes operate under the logic of appropriation.

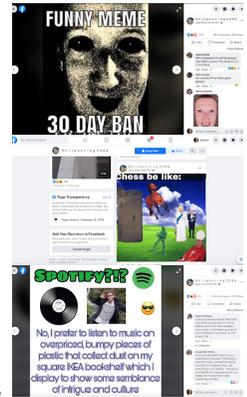
Art forms that appropriate from other forms ideologically criticize consumer culture; appropriation certainly is a key component of Postmodernism.<sup>1</sup> These kinds of media artwork formulate a mix of past styles, linguistically re-signifying the end result by assemblage, rather through a method of collage, photomontage, or bricolage, for instance. Those latter ones are historic avant-garde innovations that revealed the transition in arts to contemporary appropriation.<sup>2</sup> Today, we mostly see this on social media as visual content state images, collages, gifs and videos.

<sup>1</sup> Evans, David. "Introduction," In *Appropriation*. MIT Press, 2009, 13-14.

<sup>2</sup> *Ibid*, 15.

Jean Baudrillard brought to popular understanding his theories of simulation, which were quickly used for discussing the art of appropriation.<sup>3</sup> Baudrillard, when presenting the ideas of simulation and simulacra, proposes that media today simulates other subjects in order to generate the real detached from the reality. Thus, they are hyperreal.<sup>4</sup> As the reality is able to be (re) produced and simulated, it has no need to be rational. Also, as the simulation is hyperreal, it threatens the bipolar notions of true and false or real and imaginary. Hyperreal is “the product of an irradiating synthesis of combinatory models in a hyperspace without atmosphere.”<sup>5</sup> In this sense, the realm of the internet acts as the hyperspace in which memes circulate.

Most of the time, memes are associated with other media, acting as media-archives as they structure upon another medium. Appropriation here is para-textual; what matters is at the same time the knowing of the archive and the recreation of it, but most importantly the relation between them and the audience’s recognition of the reference. This is seen on many Social Media meme pages. Below, you can see as an example screenshots of Facebook’s page “S h i t p o s t i n g 2 0 0 6”, with more than 800,000 followers, and some of their memes.



“S h i t p o s t i n g 2 0 0 6” page and meme examples.

[https://www.facebook.com/Shitposting2006/photos/?ref=page\\_internal](https://www.facebook.com/Shitposting2006/photos/?ref=page_internal)

3 Ibid, 13.

4 Baudrillard, Jean. “Simulacra and Simulations,” In Selected Writings, ed. Mark Poster. Stanford University Press, 1988, 166.

5 Ibid, 167.

## Mememes, Dadaism, and Pop Art:

Mememes resemble the Dadaism art movement of the twentieth century in many facets. Like Dadaism, mememes re-signify the world recreating it as an artistic language. In Dadaism, reality is meaningless; that is, the universe doesn't have an absolute meaning but the human being who signifies and re-signifies the universe through language.<sup>6</sup>

An interesting Dada characteristic present on mememes is the humour. This is a tool against power, a tool for hierarchical deconstruction.<sup>7</sup> The necessity of rupture and Interference at the scale of power in signs is precisely because the human being primarily signifies their world through historical layers. We construct ourselves in society through placement and reference on historical strata, and in time and space.<sup>8</sup> Both the art movement and mememes have power to break from pre-established forms in society as they use humour. A mememe could do the same, by deconstructing hierarchy of the sampled references, it creates an estrangement feeling, which intensifies if the audience does not know the references – if they are not within or have basic knowledge of the culture and signs of the mememe they might feel “the otherness” (of themselves or the internet art piece). If the audience has enough background, they laugh. If not it feels apart from it. This also explains how important it is knowing the references for understanding a mememe.

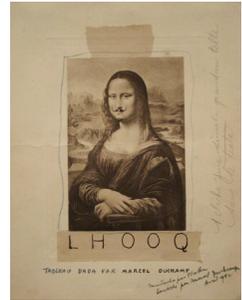
6 Argan, Giulio Carlo. “Arte Moderna: Do Iluminismo aos Movimentos Contemporâneos” (Translation: Modern Art: from Illuminism to Contemporary Movements). Companhia das Letras, São Paulo, Brazil. 1992. 411.

7 Ibid.

8 Brolezzi, Renato. “Surrealismo, Dadaísmo, Marcel Duchamp, E Pop Arte.” Lecture, Facamp, São Paulo, Brazil, Campinas, May 2015. Verbal citation notes.

Dada artworks dialogue with forms from the past, societal traditions, the contemporary world, and signs in mass culture. It digests and reconstructs the signs and their relation. A great example is Marcel Duchamp's L.H.O.O.Q. (1919),<sup>9</sup> in which he adds a moustache and goatee on a Mona Lisa postcard. Duchamp does a contemporary, funny dialogue with a famous traditional piece from Renaissance. He re-signifies the world in a funny way while subverting art traditions. Moreover, not only does the re-signification of the signs matter, but the relationship between them also does, even if the purpose is pure estrangement, "nonsense-ness," or creating a joke. Memes also do the same when re-signifying signs.

Memes also operate in many ways like Pop Art, as Baudrillard points out when the latter is seen as a cool art because it does not demand aesthetic enchantment, yet it requires affective and symbolic participation.<sup>10</sup> In other words, this relationship with the artwork has to be active to the audience, not necessarily the piece being aesthetically pleasing. In a Pop Art collage there is no order for reality, instead there is a level of signification. At the same time, there is no real space as well because the only space is the one of artwork's realization.<sup>11</sup> The collage is a simulacra of several signs on the artwork's space. For example, Richard Hamilton's "Just what is it that makes today's homes so different, so appealing?" His use of collage as an art form represents the social constructed lives through an accumulation of objects of consumption, the artwork points to a hyper-consumption oriented lifestyle.<sup>12</sup>



Marcel Duchamp, L.H.O.O.Q. (1919). <http://www.dadart.com/dadaism/dada/035a-duchamp-cage.html>

9 The name of the art piece is a pun. The sound of reading L.H.O.O.Q. in French is similar to "Elle a chaud au cul," in English "she is hot in the ass" (or "she has a hot ass"), as if Duchamp says that the secret Mona Lisa hides through her signs (smile, posture, clothing, etc) is her body or that she's "horny."

10 Baudrillard, Jean. "A Sociedade de Consumo" (Translation: Society of Consumption). Edições 70, Lisboa, Portugal. 2005, 126.

11 Brolezzi, Renato. 2015.

12 Manchester, Elizabeth. "Just what was it that made yesterday's homes so different, so appealing? (upgrade)". May 2007.

David Manash writes “in collages, the things themselves often remain in an undecidable chaos, demanding of the audience something much like the work of the artist to unify and order.”<sup>13</sup> The audience of a meme page is also affectively participatory because of its involvement in the archeological practice of uncovering the many references within it while relating to the subject. Who does not engage and does not know the references, might perceive them only as an unworthy ‘thing’ off of a social media page.

### Media-archeologists:

Wanda Strauven says the technological past can be engaged in many ways by media archaeologically inclined artists (‘artist-archeologists’), their art “[ranges] from explicit remakes of old apparatuses to more subtle displacements or hybrid constructions of past and present.”<sup>14</sup> No medium today seems to do its cultural work in isolation from other media. What is interesting about media arts comes from the peculiar ways in which they refashion older ones.<sup>15</sup>

As a result, the redesign and appropriation of older content on the internet many times elicits the low resolution images, and this lack of resolution affirms their displacement.

The use of poor images embodies the afterlife of many former media like video-games, cinema, and video-art.<sup>16</sup> The poor images of many memes enforce the ghostliness of a remediated archive



Richard Hamilton, Just what is it that makes today's homes so different, so appealing? (1956). <https://www.tate.org.uk/art/artworks/hamilton-just-what-was-it-that-made-yesterdays-homes-so-different-so-appealing-upgrade-p20271>

13 Banash, David. Collage as Practice and Metaphor in Popular Culture. 2018. 273.

14 Strauven, Wanda, Media Archeology: Where Film, History, Media Art, and New Media (Can) Meet, in 'Preserving and Exhibiting Media Arts. Challenges and Perspectives.' Amsterdam: Amsterdam University Press, 2013. 65.

15 Bolter, Jay David, and Richard Grusin. Remediation. Understanding New Media. Cambridge, MA: MIT Press, 2000, 15.

16 Steyerl, Hito. In Defence of Poor Image. E-flux Journal #10, 2009.

or depreciation of general aesthetics and beauty. When embodying, memes redistribute their content as archives, turning them even more popular.<sup>17</sup> Because of it, through remediation, many memes play with nostalgia as they bring dead media back to life. When remediating and appropriating, memes relocate archives into circulation through a different form and on a different venue.

According to the 10 Thesis on the Archive, one practice of archiving can be the outwards movement of distribution, which develops a creation of networks while spreading the archival image.<sup>18</sup> Social Media meme pages operate on the logic of distribution rather than the logic of accumulation. It reflects an ecological digital archival ethics of knowledge. They sustain the principle of distribution for historical and cultural preservation.<sup>19</sup>

Meme pages could be seen problematizing intellectual property laws. Their provocativeness from sampling other media without explicitly citing them (not necessarily) opposes the ideological narrow normative relation of authorship and ownership with creation.<sup>20</sup> Many meme pages also share memes from another page, creating a chain of sharing. The use of archives in the internet realm complicates the notions of rights. In the *Cannibal Manifesto* (1928), a piece created by the Brazilian modernist poet Oswald de Andrade, he writes “I asked a man what was ‘Right.’ He answered me that it was the assurance of the full exercise of possibilities.”<sup>21</sup> De Andrade then writes: “I ate him... Only Cannibalism unites us. Socially. Economically. Philosophically.”<sup>22</sup>

17 Ibid.

18 “10 Thesis on the Archive.” Pad.ma. April 2010. Accessed March 22, 2019. <https://pad.ma/documents/OH>.

19 Ibid.

20 Ibid.

21 De Andrade, Oswald. *The Manifesto Antropófago* (*Cannibal Manifesto*) 1928.

Meme designing is indeed an exercise of recreation through past references which media-archeologists socially, economically, philosophically put in practice – memes appropriate from other media throughout the recreation process: they “eat” from other media. Politically also due to how they turn archives into available artifacts, how they act as transmitters of knowledge and culture while becomes something of an online community recognition.<sup>23</sup> Memes could be made by media-archaeology artists as they reanimate older media’s content and technology, also watched by media-archeologists as the audience has to either have previous knowledge or search for understanding the references. As a consequence, meme pages are managed by media-archeologists as they build the connection between archives and audience. These pages propose a swarm circulation of the archives.<sup>24</sup> Memes also state a confrontation with the referred materials when appropriating them for creating a joke. Because a meme is structured upon recreation and appropriation of media-archives, it has the power to act

22 Ibid.

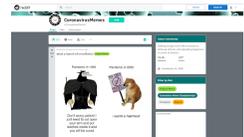
23 “10 Thesis on the Archive.” Pad.ma, April 2010. Accessed March 22, 2019. <https://pad.ma/documents/OH>.

24 Steyerl, Hito. In Defence of Poor Image. *E-flux Journal* #10, 2009.

as a mirror of contemporary popular culture. It becomes a source, a fountain for audience self-identification, as well reflection of contemporary online media and their lifestyle while breaking social constructed hierarchies. Below are some images of Reddit meme pages as examples of meme communities and the engagement of the audience in the media-archaeological practice. When appropriating, assembling and recreating other media, meme pages show that our lives are a mutual assemblage of historical and contemporary signs. Memes refer to our contemporary fluid, ephemeral way of living and consuming culture as they operate on quick formatting and high spreading ratio for the audience to reach, digest, laugh, and share. Meme pages propose an eternal remediation in media arts whilst having an archival practice. Memes are indeed a mirror of contemporary society.



"Classical Art Memes" Meme page. <https://www.reddit.com/r/classicalartmemes/top/>



"CoronavirusMemes" Meme pages. [www.reddit.com/r/CoronavirusMemes/](http://www.reddit.com/r/CoronavirusMemes/)



"Vancouver, BC, Canada - The city, its people and cultural happenings" Meme page. <https://www.reddit.com/r/vancouver/new/>

# Starting from Zero, Learning and Loving (2020)

Angela Lee

From the point of view of someone who's never done crochet, it looked immensely difficult. I was hesitant of my abilities and doubted if I could ever create something passable. I was given samples of crochet coral reefs done by The Public Swoon; my first reaction was amazement. I was extremely impressed with what I saw and, once again, started to doubt myself. It was unbelievable to me that the coral reefs were created with a simple hook and recycled yarn. But I have to start somewhere, and I love a challenge.

My journey to learn crochet started with educational videos on the internet, specifically The Public Swoon website. From there, I learned basic skills such as Single crochet, American Double crochet and eventually the hyperbolic crochet. Each skill started out somewhat difficult but, with



repetition, became second nature. Then slowly, one step at a time, I combined my experience and started learning to actually create a coral reef. There was a great sense of accomplishment when I completed my first piece but it was also very relaxing. Instead of something immensely difficult and concentration draining, it felt like eventually it became a relaxing activity. Like all skills, it always looks difficult from an outsider point of view; taking the first step is always the hardest. I took the first step, then slowly, small steps turned into natural movement. After I completed my first journey, I looked back and realized, it wasn't so hard; it was extremely rewarding, relaxing and fun. Now, I'm already on my third coral reef.



## Our-chive

Opal Mclean

In my first year, I was lucky enough to get close to 5 other weirdos who share my same sick sense of humour especially when it comes to changing the meaning of everyday terms. Our jokes are largely based on creating nonsense words that make little to no sense to other people but make all of us burst out laughing. This shared humour connects us as friends. Even if we all come from different backgrounds with different interests, our shared vocabulary gives us a stronger bond. We communicate in terms that are entirely our own even if we are simply endowing existing terms with our own meaning.

This has become my new norm. I find myself trying to contain these meaningless terms when talking to other people who would not understand. The word bank is eternal; with everyday that passes, more of these words inhabit my brain. The language I use becomes exclusive to my group of friends. By creating this “Our-chive”, I preserve our language in a more concrete way. The memory of every conversation can be revived, revisited, and recontextualized. Somehow, nonsense becomes its own dictionary.

The following is a list of both original and appropriated terms that have overcome our daily conversation

Coom- based off a random video, a new pronunciation for cum.

Mooc- the literal opposite of the word coom or, rather, the opposite of an orgasm when you are so disgusted by something that the coom re enters the body.

Reawwy? - the word 'really' pronounced in a childish way, signalling sarcasm in asking if something is real.

Hewwo? - checking in to see if the other person is still there and/or listening.

Helbo. - confirming that, yes, I am still listening.

HALLOOO- an overly excited and often loud greeting

Wat? - general statement of confusion, usually in response to someone else's weird statement.

Huuuuuuuuuuuh? - emphasized statement of confusion, usually meaning the comment prior has surpassed into complete nonsense.

That ain't it, chief - originally from a meme meaning that is a terrible idea, do not do that thing that was mentioned.

That's a good one- meaning yes, definitely do that thing that was mentioned.

That's hot - whatever was just said was an awesome idea and it was exciting.

Am I right ladies? - asking for agreeance to what was just said

Reeeeeeeeeeeeeeeee - what just happened was awful, inexcusable.  
Alternatively, extreme excitement.

SHUH UH- shut up but pronounced with as little syllables as possible.

Dum- unintelligible but said by a fellow idiot.

Monki Brain- originated from a meme comparing human intelligence to monkey intelligence. In our case, it is the primal urge to express the first thought that comes to mind only for it to be idiotic.

Shtick- someone's tendency to continue doing what they have always done.

Suh dude- a subtle way to greet the skaters and stoners we see all too often.

Cinematique- ending on a high screech, this is used to describe something picturesque or something that would happen in a movie.

Who is she?- a phrase used when someone does something so well that we don't know who it is anymore.

Sweaty- a sarcastic, underhanded version to sweetie.

GT- a good time, either serious or sarcastic in tone.

Dwindles away- describes an action that our friend Dwayne, nicknamed Dwindle or Dwind, often does when trying to leave the room. He literally dwindles away meaning he wiggles, dances, or struts out of the room.

Noot noot- based on a noise from the children's show Pingu, a nickname for our friend Natalie.

Bannie- Another nickname for our friend Annie.

Bruv- the british version of bruh, often used to address our friend with distaste.

Woooooow- based on a vine, usually said with a drawn out O sound that signals whether it is genuine, sarcastic, or a diss.

Screm- A nonsensical term for scream.

Ochen- A nonsensical term for ocean.

YEET- taken from a vine, an exclamatory term used for excitement or agreeance.

Desgostan- taken from a viral video, a weird pronunciation of the word disgusting often used when one of us does something the others don't like.

Ya sick- an expression used after someone has said something extremely weird or just straight up wrong.

Shite- british term for shit that has become our way of telling each other if a project is bad.

# Reconstructing the Past

Natalie Chan

The effects of trauma are a sobering experience, both in the moment and in its lasting psychological and emotional effects. Trauma was at the centre of my questioning a couple years ago, where I was wrestling with the notion of how one is to overcome the aftermath of such disturbing or damaging events. Representing trauma through art is not a contemporary concept – for example, Géricault's *The Raft of Medusa*<sup>1</sup> is an illustrative painting of historical trauma as much as the minimalistic slashing of canvas in Fontana's *Concept Waiting*<sup>2</sup> depicts trauma. Trauma is a universal phenomenon across time and culture, and I was insistent on furthering my own understanding of the complexities of consequences that it holds. I began my exploration at the paradoxical idea proposed by Griselda Pollock in her essay, *Art / Trauma / Representation*<sup>3</sup>, which states how trauma is perpetually present, yet permanently absent, therefore becoming a 'persistent and timeless inhabitation' within the subject. In the simplest terms, oftentimes the event of trauma brings such damage to the psyche that the subject will block out certain memories concerning the experience, but if the trauma cannot be made known or remembered properly, there cannot be a release or reconciliation when the source has not been fully identified. Though there is relief in the act of distancing such memories, there can also be healing found in the intentional confrontation of the trauma's remnants or trace.

1 Géricault, Théodore. *Raft of the Medusa*. 1818-19, Musée du Louvre, Paris.

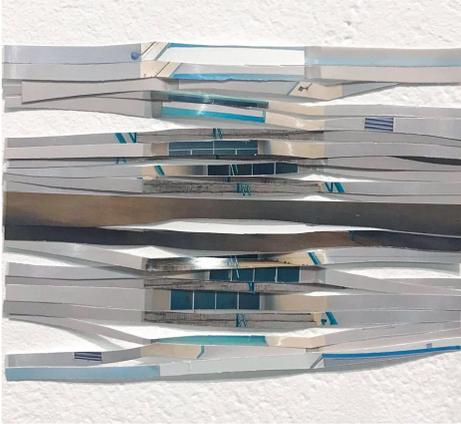
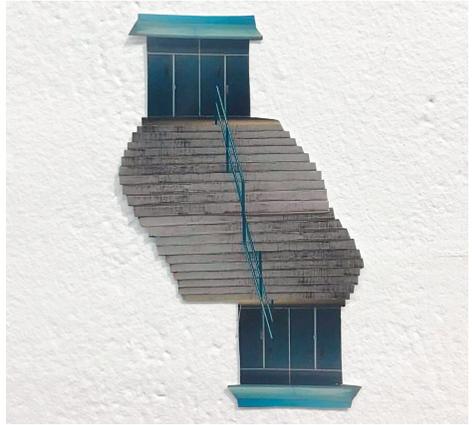
2 Fontana, Lucio. *Spatial Concept Waiting*. 1960. Tate, Liverpool. Pollock, Griselda. *Art/*

3 *Trauma/Representation*. 2009, *Parallax*, 15:1, 40-54, DOI: 10.1080/13534640802604372

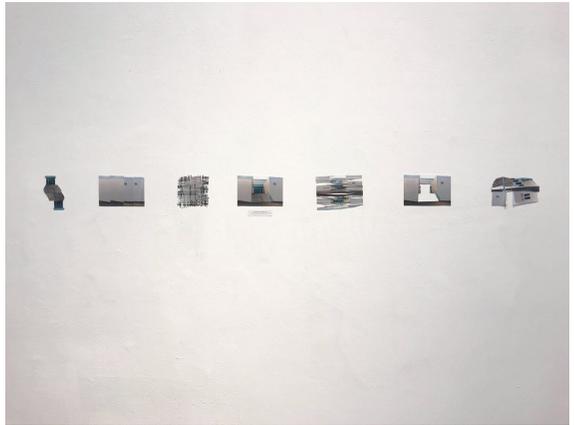
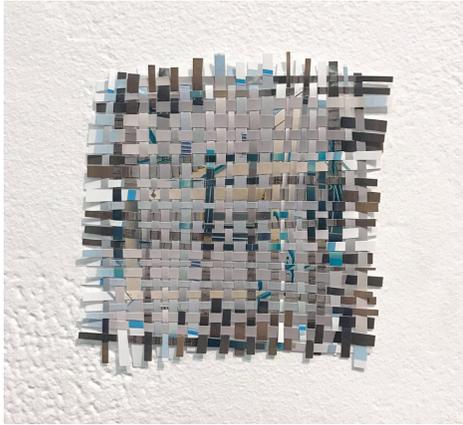
In this project, I sought out my personal archive of repressed memories and recounted one event in particular to seek the possibility of reconciling my unsettled psyche. This was explored through a series of deconstructed and rearranged prints I made from a photo taken of the location of assault. The low quality of print seemed to mimic the foggy memories of the encounter, the overexposed sunlight washes out the faceless building.

Through the agency of physically altering this photograph, I returned the power to myself in a situation where I once was helpless through the various ways I reconstructed the image. Each part of the work addressed a different aspect of trauma: a complete destruction of site weaved into a simple pattern; an infinite, isolated stairwell akin to the unending aftermath; a literal slashing of the print, reminiscent of the scars along my own skin.

I ended my project with a total breakdown of image and a complete rebuild. It was made by cutting out each component of the photo and then rearranging the pieces into a house-like structure. There lies a subconscious hope of reformation of pain into a signifier usually associated with warmth and comfort instead, a hope that, in confronting the past, new records can be made – not to forget or replace the real consequences of such events, but for the purpose of accessibility and the opportunity of being restored.



Natalie Chan, *Reconstructing the Past* (2018)



## Meet the Team



Francisco  
Berlanga

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



Annie  
Chan

Annie Chan was born in Hong Kong and immigrated to Toronto as a child. She returned to China for her teenage years, before moving to Vancouver for university. Annie is a recent graduate of SFU and currently works to promote arts-related events in Vancouver.

Unable to establish herself as either Cantonese or Canadian, she examines how identities are constructed regardless of such titles through situational means. Her work questions the possibility of existing without these titles. In her current practice, she aims to piece together a hybrid identity based on her lived experiences in Asia and Canada.



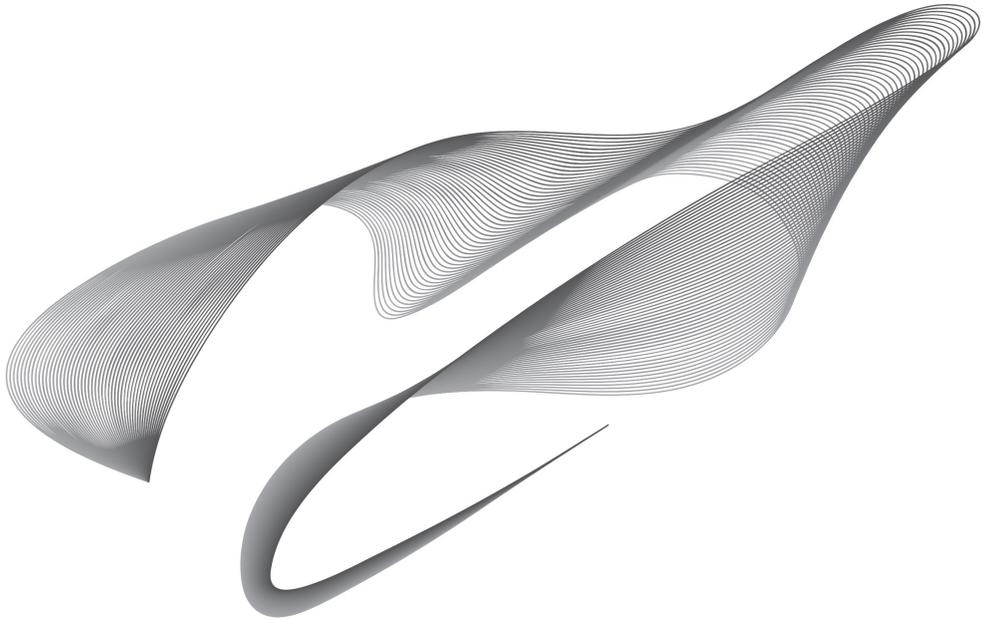
Natalie  
Chan

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 “Place“ and submissions are now open.

See you next month!

## Acknowledgements

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We are excited to share our future works with you and we hope to provide more opportunities for artists alike.

