HOW TO MAKE AN ART ZINE

STEP 1. COME UP WITH A THEME

STEP 2. REACH OUT TO ARTISTS

STEP 3. SELECT ART TO FEATURE

STEP 4. PUT IT ALL TOGETHER

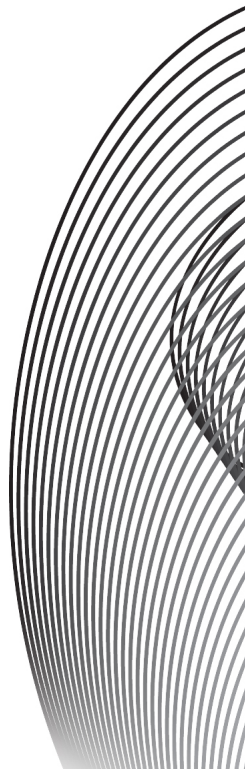STEP 5. DISTRIBUTE IT

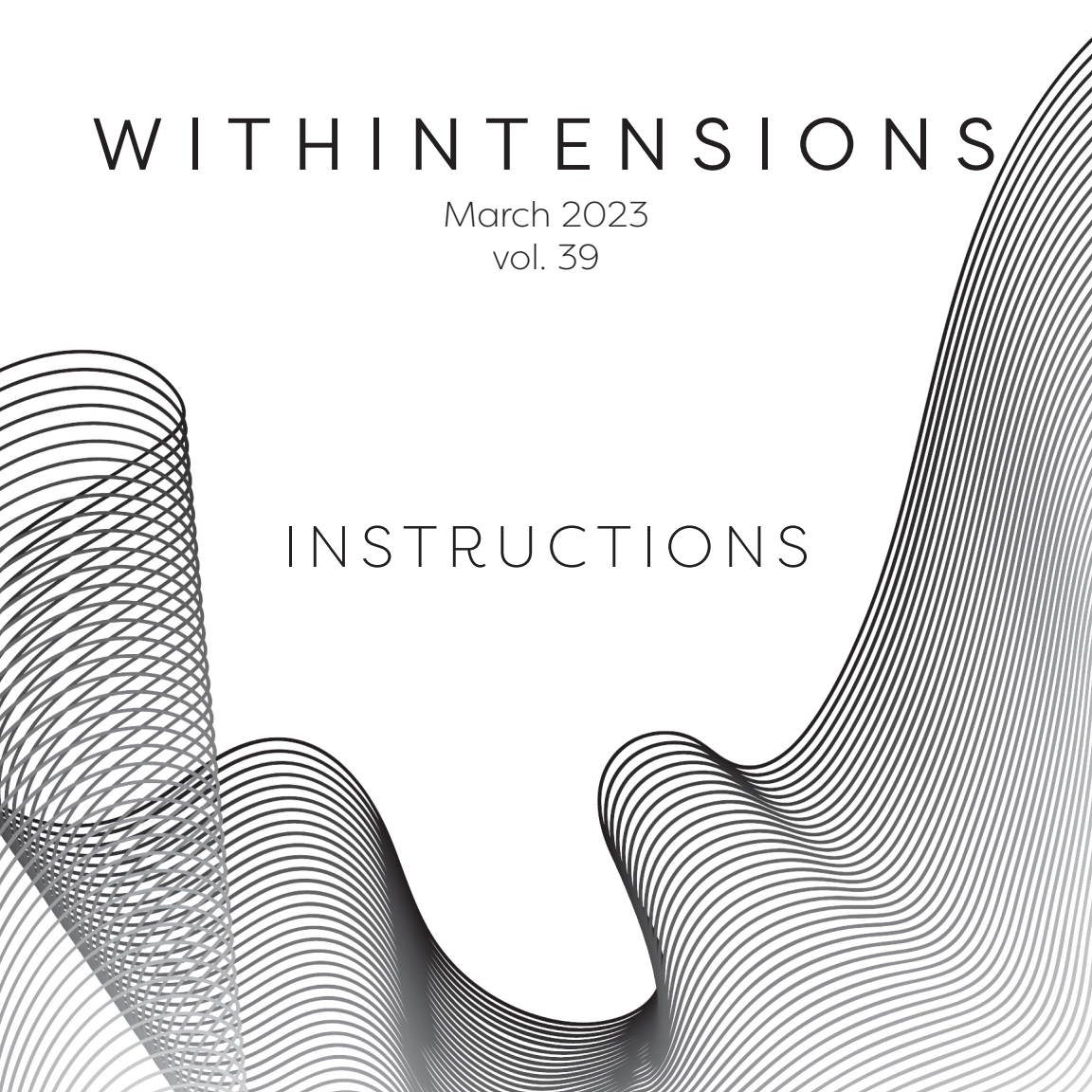STEP 6. HOPE PEOPLE READ IT

STEP 7. REPEAT.....

INSTRUCTIONS

WITHINTENSIONS

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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 Səlílw̓ətaɬ (Tsleil-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.

Creating Dance Choreography in Less than 10 Steps.
Vanessa Woulfe

1. Roll around on the floor

2. Shake your kidneys until you feel "ready"

3. Open a book you're reading and take out a sentence

4. Do one movement for each word in that sentence

5. Play some pop music (probably Mariah, Rihanna or Sza)

6. Choose a movement that makes you feel safe and do it on repeat

7. Smash all these things together and end the performance however you started it

It's About the Process
Aaron Lampitoc

1 . Initiation: Reference negative spaces to create shapes, then use these shapes to create a solid image (no separate parts).

2 . Transformation: Create a 3D object without any tools that references the solid image.

3 . Reproduction: Create a shell to cover and replicate the 3D object.

4 . Inside/out: Remove the shell and reconstruct it into a low-relief object (collage).

5 . Composition: Reproduce the low-relief object (collage).

6 . Scale up/down: Create a grid system and translate the reproduction onto another medium.

7 . Repeat: Repeat the process until satisfied.

To meet with heaven above
Natalie Chan

to meet with heaven above

imagine the breath of the Universe and subsume it within
your frame by inhaling as slowly as humanly possible

hold the gifted breath within the cavity of your chest for
as long as your body allows you to do so

feel nothing but the aching beat of your heart within,
imagining the steps you take each day synchronize
in harmony as you march along together through the
sisyphean cycle of life

at your limit, release your breath tenderly, as if it were
your last embrace with your lover

How to mutilate your photographs: A Guide
Opal Mclean

Photoshop is super fun! It is constantly changing and, most of the time, only useful for a couple of functions to really make your photos pop.

There are a million ways to use Photoshop but, one of my favourite ways, is to create distorted images that most people would find ugly. I like to combine multiple images together so they intermingle into something new.

Do you want a selfie with lots of eyes, mouths, or teeth? Do you want a picture of your dog that looks like it has the ocean in the background? How about a ghostly house overlaid on a forest of trees? The more photos you add, the more confusing and mutilated it gets.

Here's how to make it:

Step 1: Buy a Photoshop subscription or, better yet, steal your friends.

Step 2: Open Photoshop. Create a new file in the dimensions of your choice. I typically go for a square format in about 3" by 3" (perfect for the 'gram)

Step 3: Pick the photos you're going to use. You can either take new ones or use photos from years ago that you found in your camera roll.

Step 4: Drag your background into your new file first. Remember those trees I mentioned? You'll want to place them first. Although, once you're adjusting them, I'm not sure how much this really matters.
Warning!: Alternatively, you can go to File > Open to place your photos but you're still going to have to drag them. Doing it this way avoids corrupting your photoshop document if your photos are corrupted for whatever reason.

Step 5: Look above where the layers are found. There is a transparency setting. Adjust the transparency accordingly. I generally like to divide it in half so the images are sort of fighting with each other to be seen. For example: you'll want the first image to be at 75% transparency while the next image is at 35% transparency. Just a tip, as you add more photos, balancing the transparency becomes more and more difficult so start with small adjustments (like, 85% and 55%) and change your intervals to your liking.

Step 6: If you end up with a weird border from combining different size images, crop to your liking. You can also select around the object you want to be your focal point and reverse selection under the selection tab so that the background is what is being selected. Then, choose Edit > Fill and choose content aware. You may have to delete the background first but you'll figure it out.

Step 7: Merge your layers! Export as a JPEG! Don't save the Photoshop document! (just kidding, leave the layers and save a PSD version if you want to go back and change anything. I am just an agent of chaos and I never do this)

General Tips: Don't be afraid to google. Google is way better at giving instructions than I am and there are so many things Photoshop can do that I am not even aware of. I am an amateur at best! Also, your phone takes fine photos for this project. The photos can be as bad or as good as you want them to be. There is no exclusivity here. Finally, have fun! Be a weirdo! Experiment!

If you decide to do this, send your photos to Withintensions so I can see.

Thanks for sticking with me and happy mutilating!

**From: No estoy seguro en nuestros nombres /
I'm not sure I remember all of our names
From the Collection: Van Sin Revelar / They go
unrevealed**
Oscar Alfonso

CHARADES

Stare into the distance with imaginary binoculars
channeling Jin-me Yoon's Long View, Hack away at an
imaginary foe in the Kitchen, or twist yourself into the
prosthetics of Cindy Sherman's Clown Series.

The following expands from a single instance of
this event that occurred in the summer of 2017 in Ucluelet
during a School for the Contemporary Arts field trip as
part of Landmarks2017/Repères2017. It has not been
replicated since and these rules have not been tested.

A derivative, this can be played either collectively
or in teams. While the following instructions pertain to
Contemporary Art from the 20th and 21st centuries,
it can be adjusted through consensus based on the
background of the participants.

RULES

— The actor must clarify whether their interpretation is based on an artist, or a specific artwork before beginning.

— You earn a point for yourself for correctly guessing the artwork or artist that is being interpreted by the actor.

— You earn a point for correctly guessing an artwork produced by an Indigenous artist from the Americas.

— You earn an additional point for correctly guessing an artwork produced by an artist who practices in Asia, Latin America, or Africa.

— The Actor gains a point for correctly interpreting an artwork that has been exhibited either in Documenta or the Venice Biennale.

— The Audience loses a point for correctly interpreting an artwork that has been sold at auction, two if that artwork is a painting.

— A maximum of three artworks by a given artist may be interpreted in a given game.

— No more than two artworks interpreted in a row can be by men.

CHARADAS

Mira hacia la distancia con binoculares imaginarios canalizando al Long View de Jin-me Yoon. Acuchilla a un asaltante imaginario en la cocina o tuerceté como la serie Clown de Cindy Sherman.

Lo sigiuente expande de una sola instancia de este evento que occurio en el verano de 2017 en Ucluelet durante un viaje de campo de la Escuela de Artes Contemporaneas como parte de Landmarks2017/ Repères2017. No ha sido replicado desde entonces y las reglas siguen sin probar.

Una derivacion, se puede jugar colectivamente o en equipos. Mientras las reglas que siguen pertenecen a Arte Conteporanea del siglo 20 y 21, se pueden adjustar por consenso a base de la capacitacion de los participantes.

REGLAS

— El actor debe clarificar si la interpretacion es a base de un artista, o de una obra de arte en específico antes de empezar.

 — Ganas un punto por adivinar correctamente la obra o artista que esta siendo interpretado por el actor.
— Ganas un punto por adivinar correctamente una obra producida por un artista indigena de las Americas.

— Ganas un punto addicional por adivinar correctamente una obra producida por un artista que trabaja en Asia, Latin America, o Africa

— El Actor gana up punto por intepretar de forma correcta una obra que ha sido exhibida en Documenta or el Biennale de Venecia.

— La Audiencia pierde un punto por correctamente interpretando una obra de arte que se haya vendido en subasta, dos por una pintura.

— Un maximo de tres obras pueden ser interpretadas por artista.

— No més que dos obras en seguido pueden ser por hombres.

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

Opal
Mclean

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.

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.
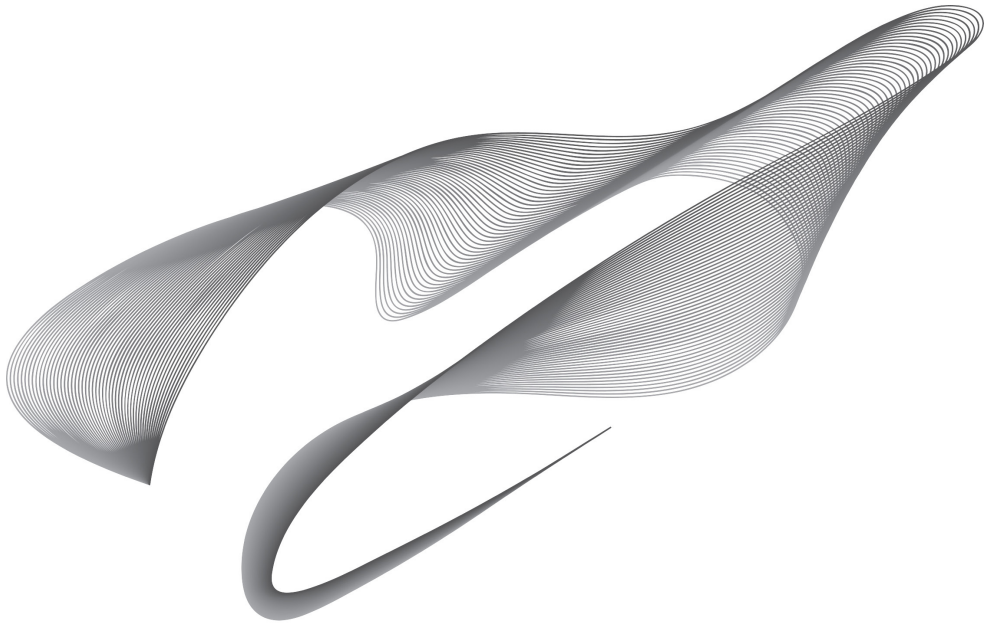
We put out new issues every month with a different topic.

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 "Double Feature" and submissions are now open.

See you next month!

Acknowledgements

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