

# WITHIN TENSIONS



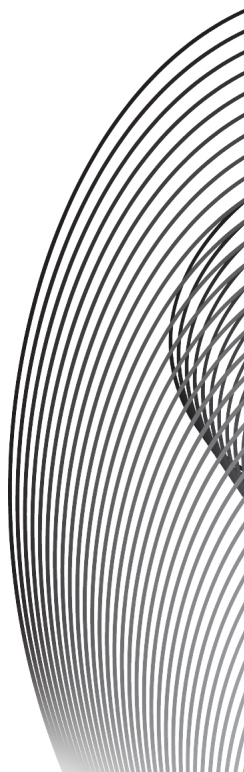
vol.37

# INVENTION





WITHINTENSIONS



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January 2023  
vol. 37

INVENTION



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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 always support marginalised peoples right to protest.

# Look Around; Creatures Digital Transcription (2023)

Aaron Lampitoc

## Selected Elements

Red

Yellow

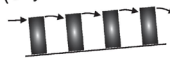
Green

Black

Rolling Ball/Object  
(on a track)



Domino Effect  
(Objects falling over)



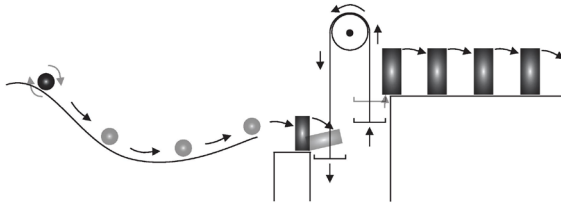
Falling Object  
(Domino)



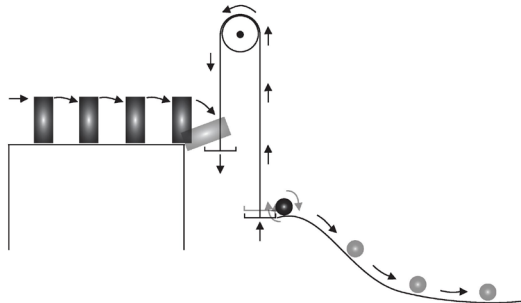
Pulley System/  
Weight Movement



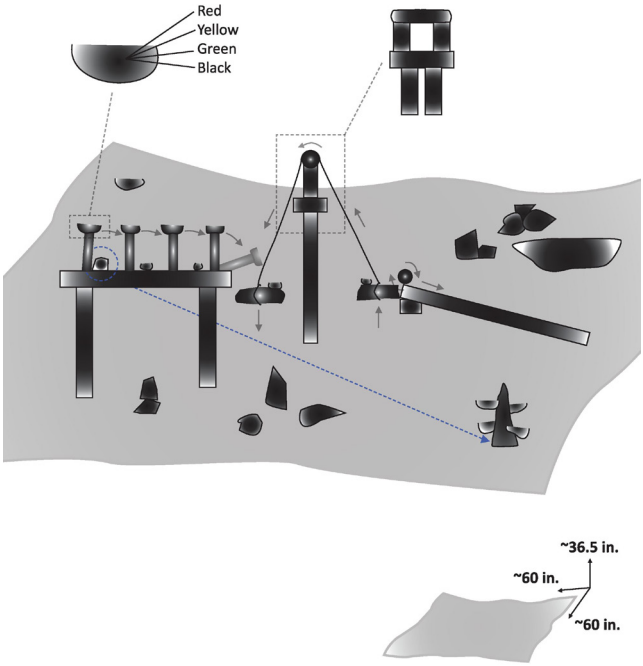
## Initial Contraption



## Modified Contraption



# Contraption Floor Plan



# Captive Here

Aaron Schmidtke

we're two different sides of the  
same coin  
that on a desolate Thursday  
afternoon  
got flipped to tickle fate  
yet trickled through our fingertips  
eclipsing years of headway;  
a nickel from 1998.  
gyrated, exiled to the stormdrain.  
sedated, reconciled to swim  
with the fishes, Belmont butts, and  
heroin needles  
underneath Granville & Smithe.

my wet-from-rain hair  
is starved of a hand  
to tuck it behind my ears.  
hold me captive here.  
swallow the key  
with a glass of blood  
sugar-rimmed with a tiny umbrella  
garnished with languish  
and a wedge of dehydrated lime.  
a prisoner relegated to solitary  
confinement.

i'm beside myself  
when i'm by myself.  
when i am heartbroken  
i am a broken door,  
unable to close and letting people  
leave at will. i am a  
stomach ulcer,  
pitting, plaguing the rest of my body  
to function as intended.  
i am a swollen ankle,  
impossibly trying to squeeze into my  
favourite sneakers but  
to no avail.

# Pigeonimitosis

i'm deprived of your sweetness  
calculated in pinches,  
not measuring cups,  
nor tablespoons,  
nor teaspoons.  
a melting pot,  
concocted intricately  
over ten years.  
gone extinct  
or exterminated?

your vacancy,  
a gap on the bookshelf  
of an overdue novel  
last checked out in 1963  
dedicated to diamonds  
for cutting corners.  
did we skip a chapter  
or wisely read ahead?  
dancers  
or deserters?

a pigeon  
with an injured wing  
stuck in a loop,  
alienated from his flock.  
causal nexus  
or a voluntary withdrawal?  
with only a backscratch  
as a souvenir.  
victim  
or vanquished?

## It Was (2023)

Karina Mosser

"I see trees of green, red roses, too, I see them bloom, for me and you. And I think to myself  
What a wonderful world..."

Beautiful song and a beautiful world it was.  
Here's my take on the current conditions with world destruction and social media domination... today's invention and reality.  
The real world seems to drown in the artificial sparkles of the Metaverse...  
So many colors and textures are blended in this music-inspired piece to achieve the desired effect!



## Invention

Kendall Cobb

Trauma is stored in a non-verbal part of the brain  
Yet I try to understand it with language-  
And yet I suffered so.  
Grasping to the only logic I know.  
Trying to hold on to something more.  
When we have to recreate ourselves to be that better  
person from the past it's something no one should hold  
on to.  
For better ourselves inventive within.  
Hang on a little longer.  
Your trials and tribulations will overcome.  
It's okay to reinvent yourself looking towards the future  
instead of the past.

# Getting Better at Dancing

Natalie Chan

hard-earned opportunity was gifted to me  
I cannot, will not squander my blessings  
but I cannot help but feel as though  
there are expectations of yours  
I cannot, will not, meet still

we used to waltz in the living room  
boom-tsat-tsat, boom-tsat-tsat  
you led each step with my feet on yours  
fuelled by laughter and love  
for dance, for me

my feet are bit too big now  
to be burdening you with the weight I carry  
you taught me your steps,  
but I can't dance the same dance  
I was never good at following tempo,  
but I'm taking what I learned to listen to my own rhythm  
I'm stumbling still, but it feels more natural than ever  
are you watching with anticipation?  
will you trust me to take all you have given me and make  
it mine?  
my feet dance with all my momentum,  
garnering strength to lead in my time

# Fragments of Being

Opal Mclean

There is one thing that I have found through my experiences. When you fall apart, you have to find a way to pick up the pieces and carry on. The pieces never seem to fit together the same way but you end up with something brand new.

In a way, I have fallen apart a million times and had to put the pieces back together again. I feel like every phase of life has some kind of transformation that I don't see until I am at my next transformative phase trying to figure out how to put myself back together. In many ways, I am the kind of person who has to fall apart in order to find a new way to be put back together.

I never had a firm grasp on who I was. I took the words that people used to describe me and tried my best to fit that definition. My teachers said I was creative because I gravitated toward the arts. They said I was talkative because I liked to chat with the people sitting next to me. My friends said I was loud because I would get excited to be around them. These are the things that came to define me.

Until they didn't anymore. I started enjoying my alone time and ignoring peoples calls. I stopped trying to fill the space in a quiet room. I found myself in new spaces trying to figure out just how I wanted to define myself. This time

it was about me and not about the people around me.  
I would get the chance to invent a version of myself that  
I wasn't afraid to show to the world. A version of myself  
that isn't dictated by the sea of feelings inside me.

But.... who would that even be?



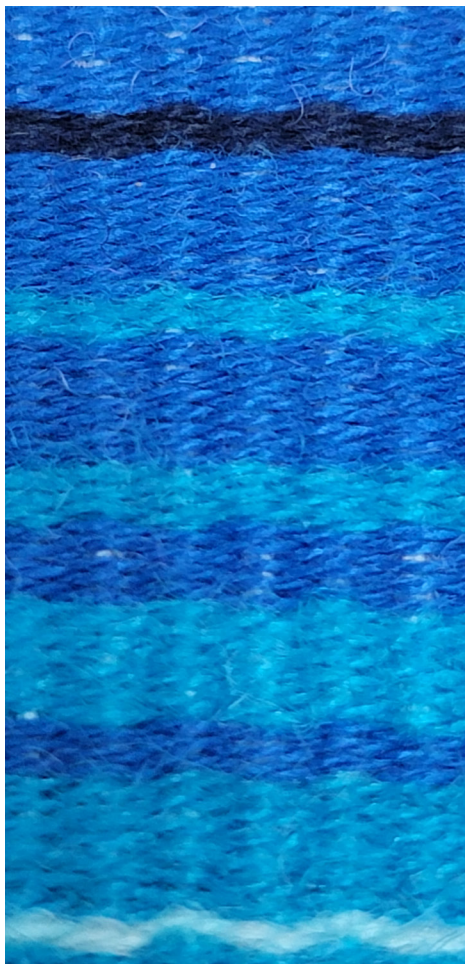
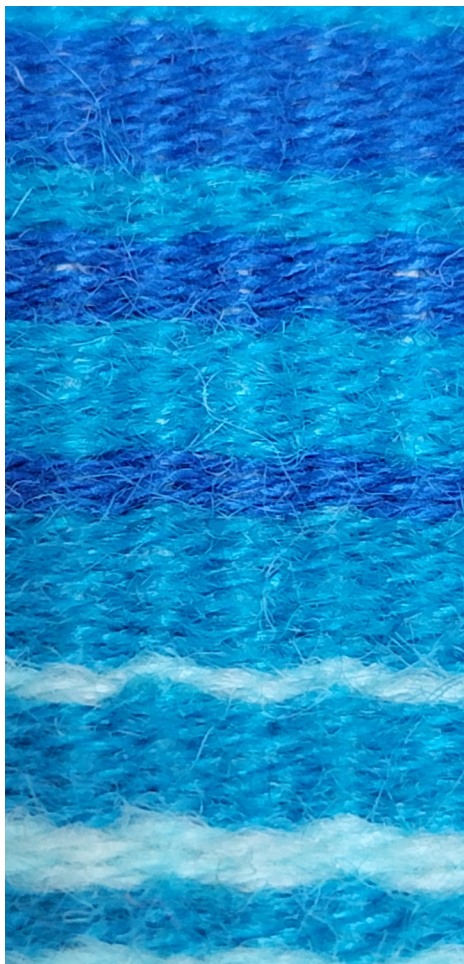
# When is Authenticity?

Francisco Berlanga

Growing up, my house was littered with trinkets from Mexico, souvenirs and keepsakes that my mother had collected. For me, these objects were cultural remnants, artefacts that informed my identity. Each object taught me a little more about what being Mexican was.

In the wake of the revolution, Mexico was left with a fractured identity and Craft was used to forge a new national identity. But in that moment a new authenticity was formed, an intangible idea of Mexican artisan. The craft of 100 years ago became solidified as Mexico, but where is craft now? Is its authenticity still created every day, or is it simply a repetition of a repetition? Invented to embody a nation.

When I craft I replicate, but I couldn't tell you what I'm replicating, it is an identity of craft. Referencing a past I was absent from but weaving a new authenticity.



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.



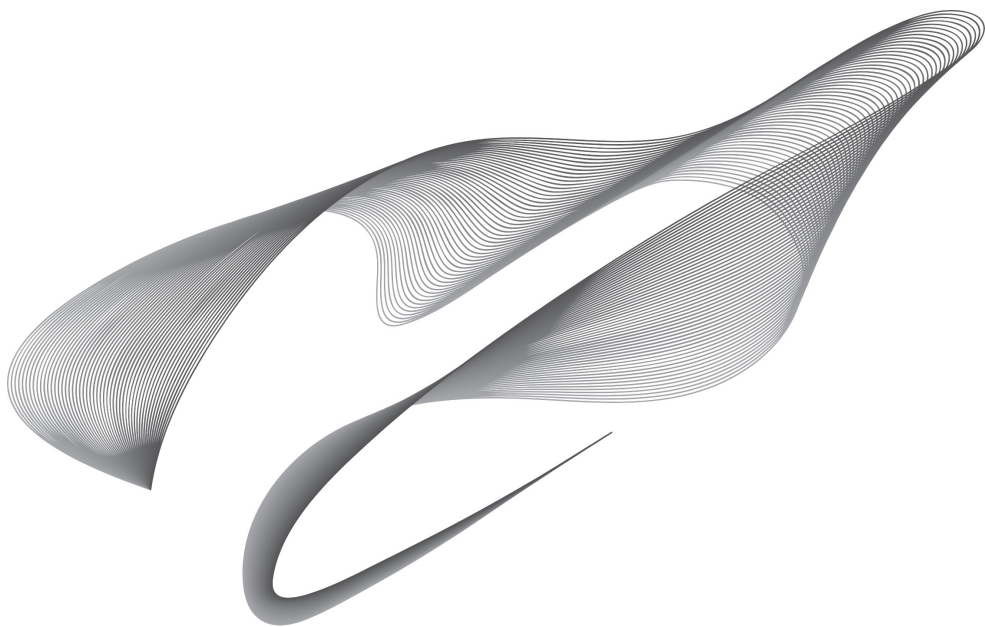
Natalie  
Chan

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 “Romance” and submissions are now open.

See you next month!

## Acknowledgements

Withintensions would not have been possible without the works of Francisco Berlanga, Natalie Chan, Allison Chow, Kendall Cobb, Aaron Lampitoc, Opal Mclean, Karina Mosser, and Aaron Schmidtke

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.

