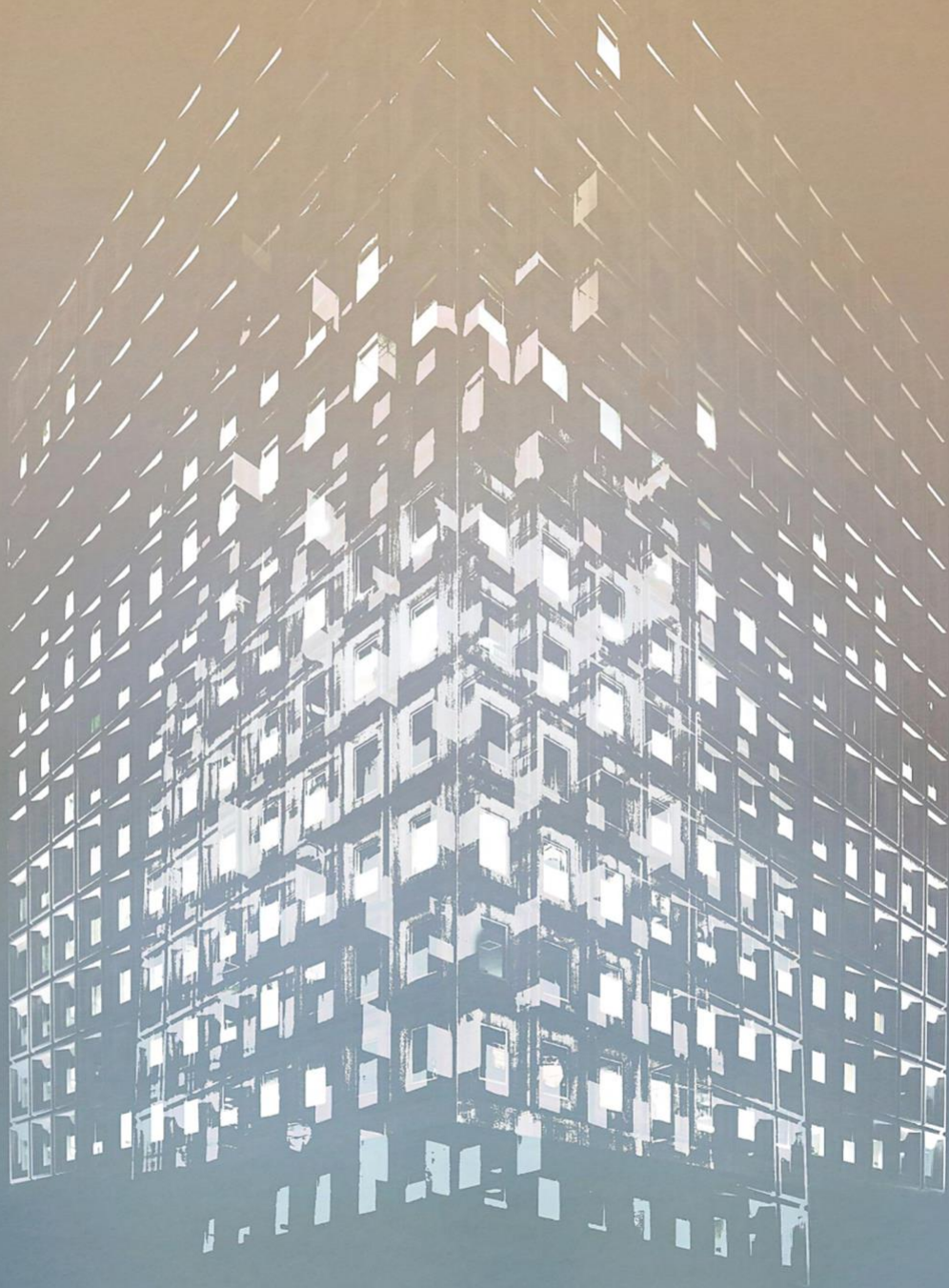


photoed



SPRING/SUMMER 2024

THE LIGHT ISSUE

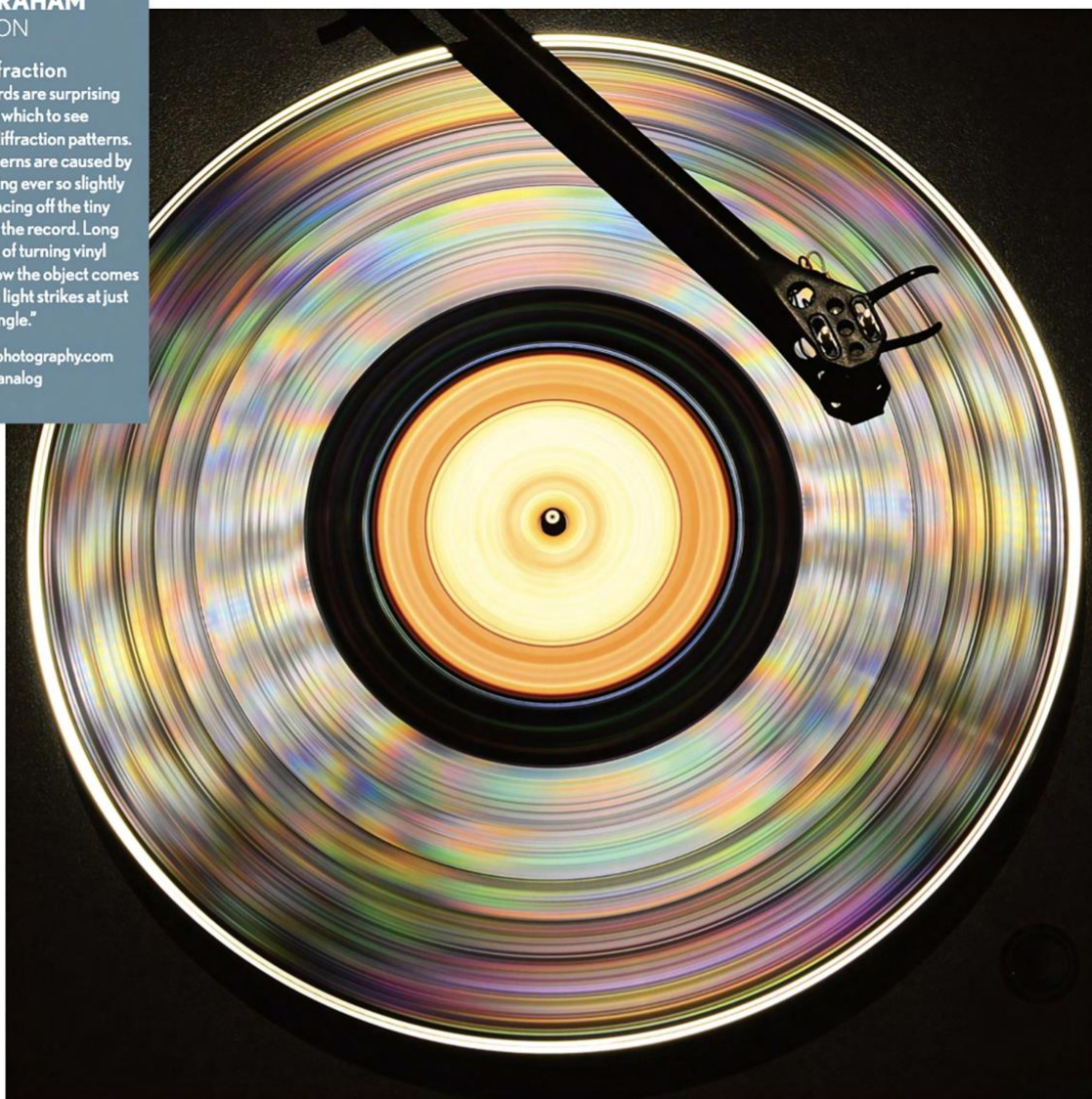
ROB GRAHAM

Toronto, ON

Vinyl Diffraction

"Vinyl records are surprising objects on which to see beautiful diffraction patterns. These patterns are caused by light bending ever so slightly while bouncing off the tiny grooves in the record. Long exposures of turning vinyl capture how the object comes alive when light strikes at just the right angle."

robgrahamphotography.com
IG:@robg_analog

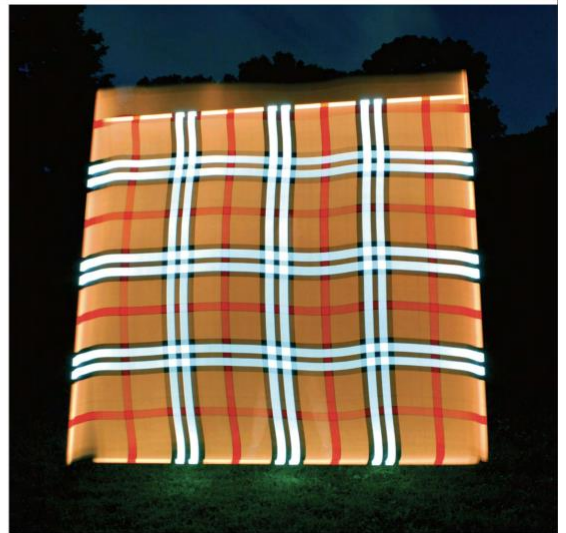


IN THIS ISSUE...

- 8** **RESOURCES WE LOVE** By Alan Bulley
- 11** **SCARBOROUGH MADE: COMMUNITY SPOTLIGHTS**
By Sid Naidu
- 14** **CHASING LIGHT IS CHASING LIFE** by Rocio Graham
- 17** **ADAM SWICA: RENDERING LIGHT**
By Corinna vanGerwen
- 20** **RITA LEISTNER & DON McKELLAR: SEARCHING
FOR LIGHT IN DARK TIMES**
By Craig D'Arville
- 26** **THIERRY DU BOIS: LIT FROM WITHIN**
By Alan Bulley
- 32** **PORTFOLIO** Featuring: Henry VanderSpek, Monica Rooney,
Amy Friend, Grant Withers, Nikki Baxendale, Jennifer Gilbert,
Felicity Somerset, Alan McCord, and Pablo Villegas
- 42** **ILLUSION OF FORM AND SPACE:
THE PHOTOGRAPHY OF ANN PICHÉ**
By Darren Pottie
- 48** **VICKI DASILVA: RUNNING WITH LIGHT**
By Rita Godlevskis
- 54** **SOFT-FOCUS AND SERENDIPITY:
PINHOLE PHOTOGRAPHY** By Peppa Martin
- 60** **THE GALLERY**
Submissions by our readers
- 62** **LIGHT AND SHADE: MINNA KEENE &
VIOLET KEENE PERINCHIEF** By Mina Markovic



LEFT:
"East River Esplanade #1"
2014
RIGHT:
From the Light Tartans series,
"Burberry House Check,"
2009



VICKI DASILVA: RUNNING WITH LIGHT

AN INTERVIEW WITH RITA GODLEVSKIS

VICKI DASILVA CREATES TIME EXPOSURE PHOTOGRAPHS using light as her drawing tool. Based in Inverness, Nova Scotia, her practice includes text-based light graffiti works, urban and rural light painting landscapes, and "light tartans" created with tube lamps patterned with colour filters.

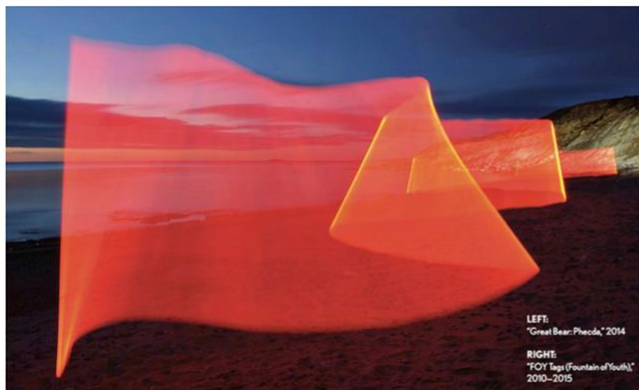
Vicki's work has been featured in exhibitions internationally and has been published in *The New York Times*, *The Wall Street Journal*, *HaftPut*, *The Guardian*, among many others. Vicki is represented by Katzman Art Projects in Halifax.

We asked her some questions about what she does and why she does it.

What is it about creating stories through photography and light that you love?

I am most interested in creating images that speak to the times we are living in and that deal with topics that matter most to me personally. I try to combine those two objectives simultaneously while making art. I love the act of drawing cursive handwriting text with light that mimics spray paint across facades. I use a round fluorescent lamp to mimic bubble letters similar to spray-painted graffiti "throwies." I love that in certain locations it feels like I'm doing something illegal, but in fact my action is always legal and harmless, as its result exists only as a photograph. I love that light painting photography is created in the dark and the particulars and challenges that come with working at night or in the dark.

When making images with a 2.4-metre fluorescent lamp, I enjoy working in highly trafficked public spaces where I can include the public in the images. In my mind, those spaces become a type of dance floor for me as I weave between the figures with the lamp in



LEFT:
"Great Bear Phocids," 2014
RIGHT:
"FOY Taps (Fountain of Youth),"
2010-2015

a spontaneous choreography while concentrating on anticipating my movements so as not to bump into anyone or trip and fall. I love getting into a creative zone and the people around me seem to enjoy being included in the experience as well.

How did you get the idea to create light tartans?

Visiting Cape Breton was probably an influence that was subconsciously flickering the tartan pattern idea in my mind, as it is such a common design here. I have used combinations of polycarbonate colour filters taped onto fluorescent tube lamps since 1986 in my light painting. I hold a 1.2-metre fluorescent lamp patterned with colour filters and draw vertically and then horizontally to create the tartan pattern.

In 2007, while scouting sites in Allentown, Pennsylvania, where we lived from 1993 to 2018, we (my husband Antonio and I) passed a soccer field that had a 3-metre wall on two sides, intersecting in the corner. That's when the light tartan idea materialized. I knew we could use two intersecting walls to prop up one end of our 30.5-metre electrical metal tubing track system and overlap the colour filter patterned 8-foot fluorescent lamps we were manually moving along the track to create a tartan pattern; we could overlap the two sides to make the checked design.

After moving to Inverness in 2018, I had a new studio space built, because I wanted to return to the light tartans idea.

Your Exteriors and Interiors works offer a joyful creative expression; but, tell us about your Light Graffiti work. How and why do you create these messages?

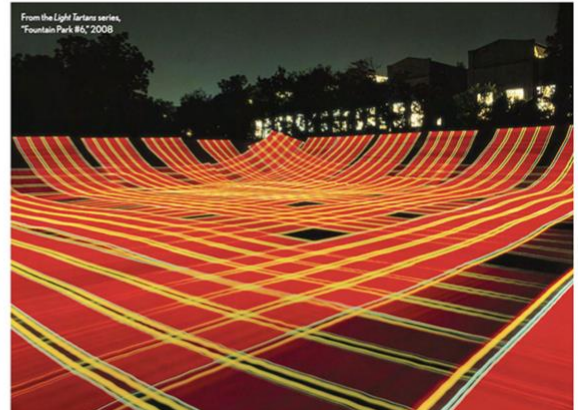
Making light graffiti text-based work on location is a way for me to make political social commentary at locations that hammer home my messages. In 2017, I made light graffiti in front of the White House, and later I used a barn for my "Four Isms."

Light graffiti text-based work allows me to access almost any location, as it is an ephemeral act that exists and materializes only for the camera. It lends itself as site-specific work, art intervention, and protest art. The drawing element is critical for me. It involves a performative aspect as a direct action. I especially like the way this work acts as a catalyst to interact with the public and to have discussions in the moment with curious onlookers or heated debates with those who may disagree with what I am writing. It becomes a valuable lesson in free speech and communication for me and hopefully others.

Video documentation of making these works onsite is also very important for me to convey the story so the viewer understands this is about drawing with light in real time for the camera. I share these videos online as well as part of my practice.

Whose work has influenced yours?

I believe influence is most effective when we are pervious to new ideas or thinking, typically in the beginning, before we are confident that we have found our art practice. As a student studying the history of photography in 1980, the work of Etienne-



From the Light Tartans series,
"Fountain Park #6," 2008



"Four lens," 2020

Jules Marey and Georges Demeny and their research program the Station Physiologique, which opened in 1882 in Paris, was my first understanding of time-exposure photography. I instantly understood the unlimited possibilities and applications of drawing with light. In 1889, Georges attached incandescent bulbs to the joints of an assistant and created the first known light painting photograph, "Pathological Walk from in Front."

Hip hop and my exposure to street art in the early 1980s in New York City was a huge influence. I went to Kutztown University of Pennsylvania where Keith Haring regularly visited. Keith's incredibly prolific art explosion was all around us.

My direct experience with contemporary artists while a student during a semester internship with Joan Jonas in 1981 in NYC was by far the most influential to my understanding of contemporary art as it applied to art history, culture and politics. Video and performance art was still very avant garde. I learned what life as a female artist is like while working for Joan. She introduced me to many of her peers including Richard Serra, whose work with weight and volume inspired my work with light as weightlessness and ephemeral site-specific art through photography.

What equipment do you use to produce your works?
I shoot with a Nikon D800. All of my portable light equipment is custom made by my husband, Antonio, who is an electrician.

He uses off-the-shelf hardware store materials. I use fluorescent lamps in various shapes and sizes. I use LED Lenser flashlights, Paul C. Buff Inc. Vagabond Mini portable batteries to power the lamps, and Rosco colour filters to pattern the lamps.

What photography projects can we look forward to seeing from you in the future?

I am currently working on a light graffiti text-based project at an exterior barn location near where we live in Inverness. The project is my interpretation of Richard Serra's "Verb List" from 1967 and consists of 108 separate light graffiti text photographs. I am working from the last verb to the first. It is meant to be seen through a vegan lens, as each action and each verb is meant to be applied to what happens to sentient beings for human consumption. Richard famously said, "Drawing is a verb." As per the MoMA description of the piece, "In 'Verb List,' he compiled a series of what he called 'actions to relate to oneself, material, place, and process.'" In my rendition, it is about animals, sea life, and all sentient life on earth. It is also about my remorse of being unaware and non-vegan until 2020.

After that, I plan on focusing my attention on the photography industry's unnecessary use and glorification of gelatin.

VICKIDASILVA.COM



"I Am Malala," 2013



"Dude Descending A Staircase (to the Vault)," 2013