

Three Works

by Vicki DaSilva

With my light graffiti photography, I attempt to stage site specific interventions. I manually draw written text with light in real time and on site through the process of recording unique to photography: single-frame time exposure photographs, created outdoors at night, or in dark interior spaces, which then become individual performances acted out before the camera. This is a way for me to express an ephemeral message, similar to a headline.

My work is currently concentrated on raising awareness of social, political, and environmental issues by sharing the images online and creating a dialogue about the topics with which they engage. When possible, my goal is to create a direct action of service by offering digital downloads of the images in return for donations to specific causes through the non-profit organizations I partner with.

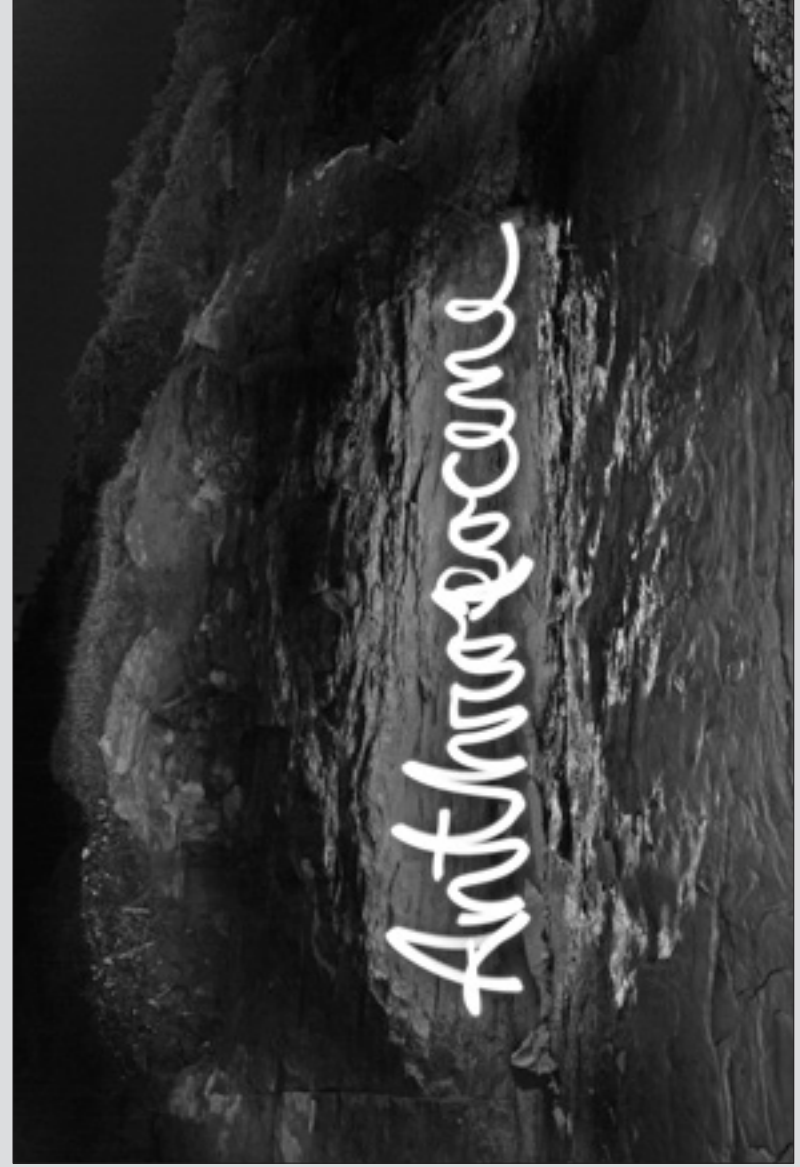
These three photographic works reference the excesses of humankind, with both positive and negative connotations. The question of excess continues to vex our collective priorities, our planet, and the possibilities excluded or emboldened by our ethical behaviour.



Guap (2013) was produced in a historic bank in Allentown, Pennsylvania, in front of a vault. The meaning of the word *guap* is "a considerable amount of money, most often cash, indicating a high degree of purchasing power for fast-depreciation consumer items such as luxury cars and electronics" (urbandictionary.com). In Spanish, *guap* also refers to a "pretty penny," stemming from the words *guapo* (handsome) or *guapa* (beautiful). The term was made popular by the hip hop star Big Sean and his song of the same name.



I am Malala (2013) was created in my old high school, in Allentown, Pennsylvania. The photograph was conceived of in partnership with the UN (<http://educationenvoy.org>) and Gordon & Sarah Brown's organization (<http://gordonandsarahbrown.com>), and it is offered as a digital download for a direct contribution to the "I am Malala" campaign to end child labour.



Anthropocene (2012) was created in a small cave on a beach in Inverness, Cape Breton Island, Nova Scotia, against the stratigraphy of the rock. Here my work engages with questions of geology, climate change, erosion, water scarcity, rising sea levels, and urbanism—all concerns related to the Anthropocene thesis and what this geological epoch means for humanity.