**Interview with Jimmy Limit:
“Recents Advancements” (18 January – 4 May 2014; Curator: Marcie Bronson)
Rodman Hall, St. Catharines, ON**

Clamenç Prades : Tu es un jeune artiste, mais tu as déjà beaucoup de succès. Peux-tu nous dire quelques mots sur ta carrière d’artiste ?

Jimmy Limit: I attended NSCAD for photography for two years, but took a six-year break. In that time I showed work in group shows with friends in Toronto and beyond. I went back to finish my BFA in Photography at OCAD and graduated in 2012. Things have been going very well since then, but it is in large part because of the six years of work I put in between my times in school.

CP : Ton exposition à Rodman Hall s'appelle « Recent Advancements ». Peux-tu nous la décrire ?

JL: *Recent Advancements* is an exhibition devised to be photographed. Art is viewed far more online than in person now. This allows people around the world to see a show in St. Catharines, or someone in St. Catharines to see a show in Paris for example. In this way the documentation and distribution of photographs of an art show are as important as the show itself. I work as a commercial photographer in addition to being an artist, and document art shows for galleries. Because of this every photograph was thought out before the show was finished being installed. The work responds to Rodman Hall's unique space, while hopefully not being overshadowed by it. My practice privileges images over objects, so while I create sculptures I believe they are only completed when they are photographed.

CP : L'exposition est installée dans le boudoir de Rodman Hall, une pièce dont l'architecture est particulière, éclairée par une grande baie vitrée. Comment ton expo s'intègre-t-elle dans ce lieu ?

JL: I think the best example would be the work installed hanging from where the original chandelier was. It consists of a yellow pipe screwed into the original fixture with a clear plexiglass surface on which a black funnel, lemon and yellow roll of tape rest. When one stands directly beneath it one gets a nice view of the original molding for the chandelier along with objects which seem to be floating. I could not ignore this very unique element of the gallery, and this piece hopefully adds to it, rather than it just being there. There is a large yellow table in the room with the bay windows you mention, when light reflects off of the table the room radiates yellow onto the walls. Most galleries do not have any natural light, so this is another nice feature of the gallery.

CP : Peux-tu nous parler de ce qui t'inspire dans ton travail d'artiste ?

JL: I am inspired by the constant stream of commercial images I encounter. Whether on the Internet where there is no shortage of images, to when I am in a store looking at product packaging, to when I am driving and see a billboard. The majority of images we see now are all in service of commerce, trying to sell us something or create desire.

CP : Ton œuvre est lumineuse et d'un grand équilibre. Comment qualifierais-tu l'univers qu'elle crée ?

JL: Someone described the show as looking like the future. I think that means that everything is pristine and in an unused ideal condition. The future is often depicted as being minimal and clean, but the future in reality will most likely be dirty and based on salvaging objects rather than creating new ones, but I understand what they meant. Everything is ordered and has a place, everything is bright and new. I think that it is a false universe, as we see with the rotting citrus fruits as time goes on; nothing can be kept bright and new forever.

CP : Et pour finir, quels sont tes prochains projets ?

JL: Next we are installing some large photos on Quartek as part of *In the Soil* in downtown St. Catharines, producing a book-work based on "Recent Advancements" and I will be having a second solo show at Clint Roenisch Gallery in Toronto in the next few months.

CP : Merci !

JL : Pas de problème !