

Jimmy Limit

INVERTED VALLEY (WORKING TITLE)

I propose a collection of site-specific still life compositions made by assembling custom made ceramic vessels, plant cuttings collected from the Rosedale Valley Ravine, and found and purchased plants and objects located in the immediate surrounding area. The images will be translated into concrete bas reliefs and incorporate brightly painted hues.

My recent photographs are characterised by combinations of organic and human made objects. Often using bright and exotic fruit, these things will decay or be consumed by the time the photograph is printed, while plastic and ceramic elements will exist far into the future. Continuing this practice and applying it to this site, I intend to ethically harvest plant cuttings over all four seasons from trees and plant life, both native and invasive, from the Rosedale Valley Ravine. These will be combined with vessels made by me from clay (ideally derived from stream beds near the Don Valley) as well as readymade objects found on site or purchased nearby to create still life arrangements and balanced assemblage sculptures. These photographs exist as document of a place; an intersection of residential, urban and natural; found and made; ancient, present and future.

I propose to translate the series of images into a wall relief on the concrete walls of the tunnel. This sculptural translation of images in their slight projection out into space references several historical relief works found throughout the city (Mackenzie House and Guild Park for example) and conjures images of (future?) archaeological and fossilized botanical remains found through excavation.

I grew up in a house on the North end of Glen Road with my Mother and Estonian immigrant grandparents. My Grandparents arrived as refugees to this neighbourhood in the early 1950’s and I grew up hearing stories about their experiences moving to Canada and how the city changed since their arrival. During the twenty plus years that I called this neighbourhood home, I formed foundational experiences that continue to shape who I am and inform the images I create. Growing up I was not taught about the history that predates the city of Toronto. As an adult I have had opportunity to rectify this and know how important it is to acknowledge occupied land as traditional territory. This particular place, the traditional territory of the Huron-Wendat, Seneca and the Mississaugas of the Credit River is a meeting place where many people - Indigenous, Settler, New Canadian - live together. It is in this spirit that I also want to acknowledge the importance of community consultation with my public art projects and express that this is a method of working that I embrace in order to ensure the project’s success.

The influence and importance of the ravine system cannot be understated, and my personal experience of this ecosystem makes me aware of its multifaceted significance in the city of Toronto. The ravine itself is in a state of crisis. The *Toronto Ravine Revitalization Study* compiled by University of Toronto



Relief concept proposed for tunnel interior, in multiple and single colour options.

says that without immediate action the ravines could be reduced to sterile valleys in the coming decades. Considering this unfortunate possibility, the work serves as both remnant document of a place in time and monument to a thing worth saving.

I have aimed to create a vision for the site that is bright, playful and engaging; something that those passing by can continue to discover on their daily movements through the city. I am attracted to the fact that the site is pedestrian and bike use only, so individuals will be able to get close to the work and draw connections between it and its immediate surroundings, something that I hope will not reveal itself all at once but will remain curious to regular users of the site over time. The tunnel is both surrounded by and separated from nature; this project aims to bring the beauty and colour of plants and flowers into this cave-like space.



Details of relief concepts (above and above right);
Fruit and Ceramic Arrangement 4 (2015) (below); *Citrus, Glass and Ceramic on Purple* (2016) (right).

