

JAIME RUIZ OTIS (Mexicali, Baja California, 1976) investigates the current notion of landscape as the place or space where human beings develop and recognize themselves. His work is linked with the industrialization of Mexico after the North America Free Trade Agreement (NAFTA). This political event brought about a drastic transformation of the northern cities of Mexico, along with their people and activities.

The factories settled in the region, for instance in Tijuana (where the artist lives and works), are mainly dedicated to the production of electronic equipment. In such a field innovation is a defining value that operates on the basis of challenging perception (the gadget must be exponentially superior to human organs in sensitivity and precision), and where the gadgets obsolescence is controlled, so that users assimilate replacement as a consumption habit. To sustain such systems of production requires processes of optimization implemented under the logic of acceleration: human participation is translated into mechanical activities conditioned by machines, where squandering of materials is part of the demands of competitiveness.

Ruiz Otis excavates in waste to search the trail of the work of anonymous individuals that live labor as an invisible, expendable, but nonetheless specific experience. In his work he uses the universe of industrial waste of the assembly factories as raw material, generating compositions (sometimes randomly) in the pictorial plane or in the expanded space; in them the modular and serial character of the materials is confronted. Examples of this are the installations in which he uses adhesive labels glued to electronic equipment showing use instructions, warnings and quality certifications. He also employs electronic circuits, plastic waste and defective components to assemble sculptures that outline the yearning for lost nature.

Project: TRANSIT SYMPHONY

The processes of urbanization, demographic growth and transformation of urban activities can be portrayed in the flow and displacement of urban inhabitants. Even though big cities are concentrators of wealth, services, products, innovation and information (the agents associated to modernization, progress and civilization, and fundamental entities in contemporary *ethos*), their constant expansion, densification and correct functioning, require for the individual to spend a large amount of time in involuntary, passive and unproductive activities; therefore subverting the concept of time itself.

Jaime Ruiz Otis takes the automobile and its use, replacement and production cycle as a metaphor of mechanized life. On the side, he investigates the historical and current policies and the economical interests implied within these productive cycles in order to show how they have affected urban and social dynamics. At the same time, the automobile —and by extension, landscape— is adapted to practices and subjective cultural needs that do not seem to respond to any evident agenda.



Trade Marks, 2008
Disposed industrial stickers on wall
Variable dimensions (surface 820 square ft approximately)
Installation view at Centro Cultural Tijuana (Mexico)

Garden, 2007
Monitors' grinded plastic, monitor covers, wood
354.3 x 275.6in
Installation view at Laboratorio Arte Alameda (Mexico City)

Introphotosensiprojecta, 2005
Plasma television lenses, sensors, light
Variable dimensions 315 x 275.6 x 236.2in approximately
Installation view at Museum of Contemporary Art San Diego (US)