

Andrew Roberts (b. 1995, Tijuana) incorporates elements from gameplay, roleplay and worldbuilding into his multi-platform practice, recognizing in these mechanisms a cultural structure where consumption and production become one. Exploring the material dimension of horror, Roberts' digital animations, installations, sculptures and poetry treat colonial agents as possessed images and haunted spaces. He is primarily concerned with representational systems and the geographical tensions between Mexico and the United States of America.

Recent solo and two-person exhibitions include Pequod Co., Mexico City (2023, 2021); House of Chappaz, Valencia and Barcelona (2022); Best Practice, San Diego (2022); and Delaplane, San Francisco (2021). Significant group exhibitions include the Institut Culturel du Mexique, Paris (2023); the Whitney Biennial: Quiet As It's Kept, NYC (2022); the Institute of Mexico in Spain, Madrid (2022); the 7th Athens Biennale: ECLIPSE (2021); the Museo Jumex, Mexico City (2021); and the Museum of Contemporary Art San Diego (2018); amongst others.

Tank

Pequod Co., Mexico City

04/22/2023 – 06/10/2023

Andrew Roberts' multimedia practice draws from critical research and speculative fiction, materializing devices that incisively trace a genealogy of possessed images and spectral spaces. Roberts understands both categories as representational systems and geopolitical sites in tension and instrumentalization by colonial and imperialist agents. In this sense, his forensic approach to archival materials, popular film genres, and video game mechanics reveal a closed-loop system where image and trauma feed off each other.

Tank is the intersection of two parallel investigations on the ocean as a hyper-object subjected to industrial violence and its incarnation in science fiction. The sea transmuted into a war platform and its fantastic allegorization into cultural artifacts dates back to the first European ships that landed in the Americas. Legends about aquatic monsters plagued the imagination of explorers and with it began the otherness of all living beings on this continent, including its natives. The mythical creatures quickly found their place in propagandistic etchings, official chronicles and cartographies of the time, thus becoming tools of conquest and genocide. It would be impossible to recognize the ocean as a theater of operations without first understanding the myths that shaped it.

This relationship between bodies of water as fields of blood and their rendering through artifice extends to current times. The 90s brought with them the opening of Baja Studios—a filming tank owned by 20th Century Fox—on the coast a few miles south of the US-Mexico border. Located on the outskirts of Tijuana, the artist's hometown, the studio saw the production of movies like Titanic, Pearl Harbor, Tomorrow Never Dies, and Deep Blue Sea, known for their rhetoric about military interventionism and the ocean as a space of dangers needed to be tamed. As fossil fuel was being drained from the seabed in the Gulf of Mexico, the US film industry insisted on portraying the sea as an amusement park for extractivism.

The exhibition presents us with an immersive environment. Three large scale sculptures inhabit the space, composed of silicone elements, 3D prints and metallic devices. Each work transits the threshold between the props of a film and an archaeological object. Maritime illustrations are transformed into tattoos, bestiaries are configured to chrome bas reliefs, and chronicles take the form of monstrous sea creatures with silicone skin. A new video piece, created in Unreal Engine, a software used in the development of video games, shows us through a digital animation the origin of these creatures.



Paroxysmal Positional Vertigo, 2023

Platinum silicone, 3D print in polylactic acid, polyurethane foam, steel armature, pulley, hook, chain, resin and paint
Variable dimensions



Paroxysmal Positional Vertigo, 2023

Platinum silicone, 3D print in polylactic acid, polyurethane foam, steel armature, pulley, hook, chain, resin and paint
Variable dimensions



Paroxysmal Positional Vertigo, 2023

Platinum silicone, 3D print in polylactic acid, polyurethane foam, steel armature, pulley, hook, chain, resin and paint
Variable dimensions



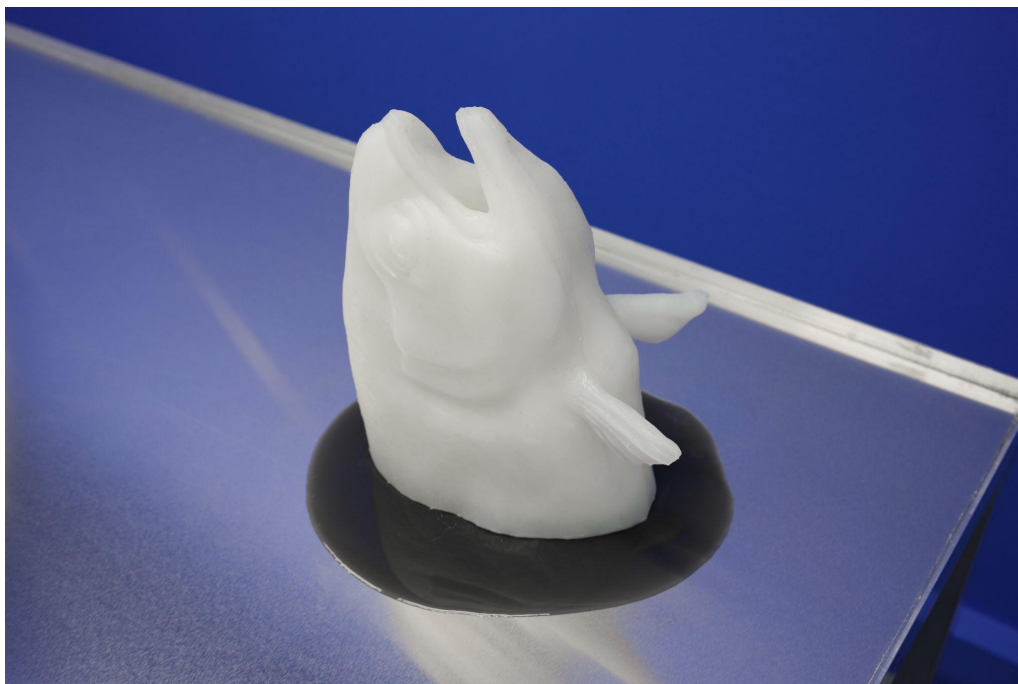
Fisher's Hand Disease, 2023

Platinum silicone, pigmented silicone, 3D print in polylactic acid, polyurethane foam, resin, paint, aluminum table and bucket
Variable dimensions



Fish-Handler's Disease, 2023

Platinum silicone, pigmented silicone, 3D print in polylactic acid, polyurethane foam, resin, paint, aluminum table and bucket
Variable dimensions



Fisher's Hand Disease, 2023

Platinum silicone, pigmented silicone, 3D print in polylactic acid, polyurethane foam, resin, paint, aluminum table and bucket
Variable dimensions



Acute Decompression Syndrome, 2023
Platinum silicone, 3D print in polylactic acid, polyurethane foam, resin and paint
Variable dimensions



Fisher's Hand Disease, 2023
Platinum silicone, pigmented silicone, 3D print in polylactic acid, polyurethane foam, resin, paint, aluminium table and bucket
Variable dimensions



Larvae, 2023

4K CGI video, color, no sound, looped

Edition of 3 | 2 APs



Larvae, 2023
4K CGI video, color, no sound, looped
Edition of 3 | 2 APs



Tank, installation view at Pequod Co., Mexico City, 2023



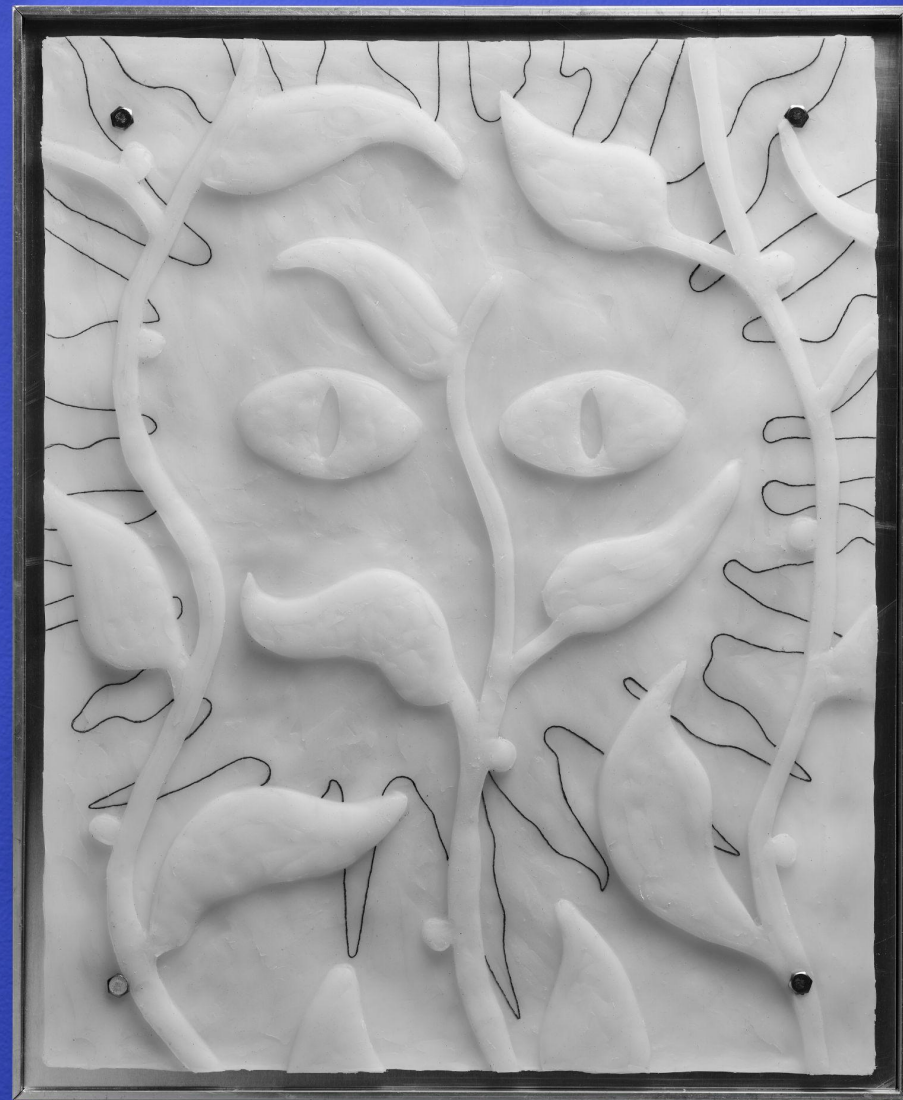
Tank, installation view at Pequod Co., Mexico City, 2023



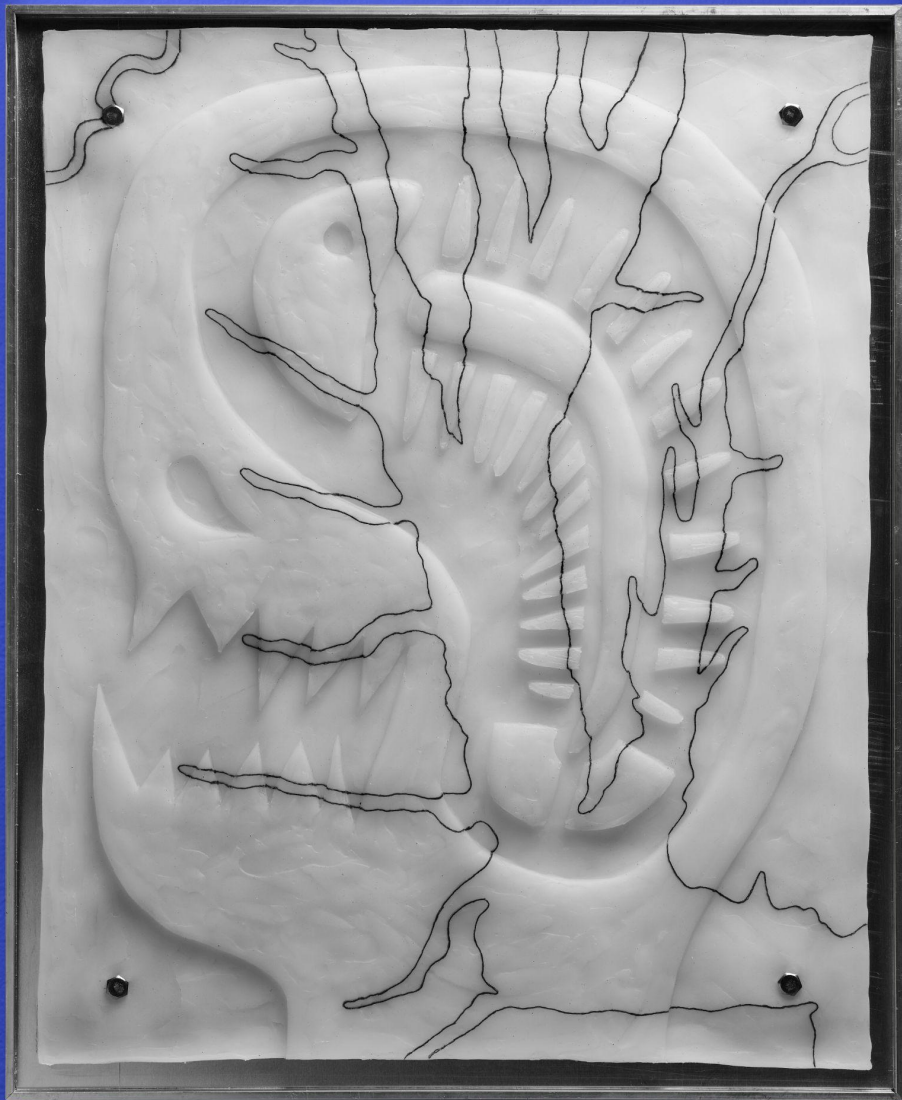
Tank, installation view at Pequod Co., Mexico City, 2023



Silicone tracking mark: phantom compass, 2023
 Tattoo on platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: solar seaweed, 2023
 Tattoo on platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: cannibal compression, 2023
 Tattoo on platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: symphonic reptilians, 2023
 Tattoo on platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: typhoon navigation, 2023
 Platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: typhoon horizon, 2023
 Platinum silicone and metal frame
 55 x 45 x 5 cm (21.6 x 17.7 x 2 in)



Silicone tracking mark: suspended sleep, 2023
Platinum silicone and metal frame
55 x 45 x 5 cm (21.6 x 17.7 x 2 in)

Necromancer

House of Chappaz, Valencia and Barcelona

11/30/2022 – 05/18/2023



Necromancer, installation view at House of Chappaz, Valencia, 2022



Necromancer, installation view at House of Chappaz, Barcelona, 2022



Necromancer, installation view at House of Chappaz, Valencia and Barcelona, 2022



Necromancer, 2022
4K CGI video, color, sound, looped
Edition of 3 | 2 APs
Excerpt:



Vanitas (Red), 2022
4K CGI video, color, sound, looped
Edition of 3 | 2 APs
Preview: <https://vimeo.com/765126169/f3974475fd>



Vanitas (Green), 2022
4K CGI video, color, sound, looped
Edition of 3 | 2 APs
Preview: <https://vimeo.com/765141404/fb8e8bef58>



Vanitas (Blue), 2022

4K CGI video, color, sound, looped

Edition of 3 | 2 APs

Preview: <https://vimeo.com/765824228/777356013d>



Excalibur Resources Ltd. (The sun was warm and bright, and here they sat on the biggest corpse in the world), 2022
Digital prints on aluminium cutouts
120 x 210 cm (47.2 x 82.6 in)



Alien Metals Ltd., 2022
Digital prints on aluminium cutouts
43 x 66 cm (16.9 x 25.9 in)



Silver Viper Minerals, 2022
Digital prints on aluminium cutouts
40 x 90 cm (15.7 x 35.4 in)



Harvest Gold Corporation, 2022
Digital prints on aluminium cutouts
40 x 100 cm (15.7 x 39.3 in)



Commander Resources Ltd. (Red), 2022
Digital print on aluminium cutout and
stainless steel bolts
45 x 35 cm (17.7 x 13.7 in)



Commander Resources Ltd. (Blue), 2022
 Digital print on aluminium cutout and
 stainless steel bolts
 45 x 35 cm (17.7 x 13.7 in)



Commander Resources Ltd. (Purple), 2022
 Digital print on aluminium cutout and stainless
 steel bolts
 45 x 35 cm (17.7 x 13.7 in)



Commander Resources Ltd. (Yellow), 2022
 Digital print on aluminium cutout and
 stainless steel bolts
 45 x 35 cm (17.7 x 13.7 in)



Commander Resources Ltd. (Green), 2022
 Digital print on aluminium cutout and stainless
 steel bolts
 45 x 35 cm (17.7 x 13.7 in)

Una casa en llamas es un fantasma, una fábrica en flamas es un espectro (A house on fire is a ghost, a factory on fire is a specter)

Best Practice, San Diego

01/08/2022 –02/12/2022

In *A house on fire is a ghost, a factory on fire is a specter* (2022), Roberts approaches the complexities of intergenerational Mexico/United States border experiences as a series of collateral storylines rendered visible through computer-generated images (CGI). Half-Mexican from his mother's side, half-American from his father's side, these narratives are triggered by the artist's family history and date back to his grandparents. If the first-person shooter point of view is a productive device for story-telling, can it also be a means to heal generational trauma?

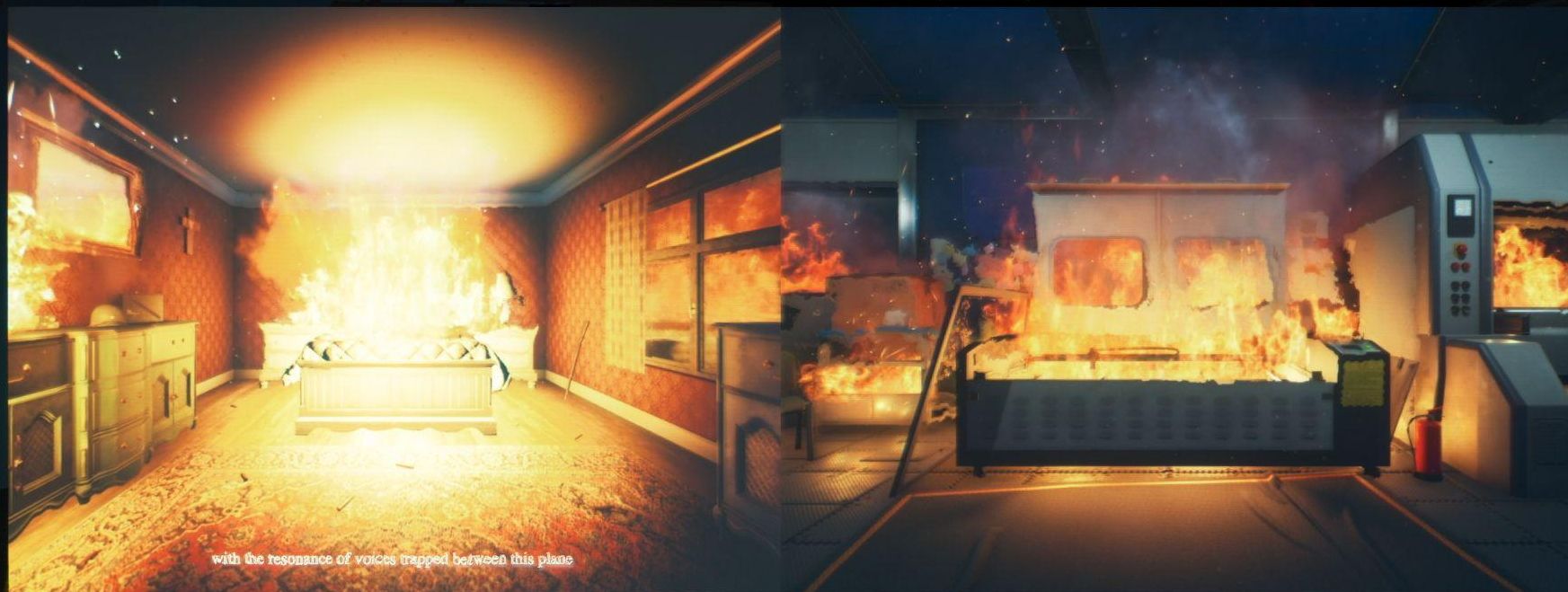
The two-channel video installation presents 3D models of two estates formerly owned by Roberts's relatives, being consumed by fire. Narrated in English, the screen on the left tells the story of his paternal grandfather, US soldier Samuel Roberts, a combat aviator who participated in the Vietnam war. Suffering from Post Traumatic Stress Disorder (PTSD), in 1975 Samuel set fire to his family home in San Diego. Even though the family managed to escape the flames, their property and all their belongings burned down to ashes. On the right screen, a voice in Spanish introduces the artist's maternal grandfather. Pedro Barrios worked for Remington Arms in the 1960s, in an ammunition factory that produced the .223 cartridges used by US soldiers in Vietnam. He eventually established his own factory in Tijuana, manufacturing components for different machines, including military technology. After years of being the main source of income for his family, Pedro's factory accidentally caught fire in the year 2000.

Left in a state of vulnerability and dispossession, both families carry the trauma generated by these ignition incidents. Activating a process to heal this inherited wound, the immersive, bilingual, interposed projections work as a sort of prolonged exposure therapy. Roberts has designed an apparatus to relive tragedy and treat the anxieties of his lineage.

In addition to acknowledging the corollaries of bloodline disgrace, the work outlines the interdependency of industrial relations between Mexico and the United States. The ammunition manufactured by Mexican labor supplied the US military complex, establishing a pernicious symbiosis rooted in warfare and precarity. In this sense, the artist's genealogical narrative uncovers a long record of parasitic diplomacy.

While informed by the reflections of previous generations of Border artists, Roberts's work reconstructs this sociopolitical experience in a space that is not necessarily a geography, but an effect of neoliberal fear and horror. The crossfire, then, encompasses not only bullets and grenades, but images of ruthlessness, political mishaps, and survivor testimonies that the artist has remodeled into eighth-generation video games.

Text by Paulina Ascencio Fuentes



with the resonance of voices trapped between this plane

Una casa en llamas es un fantasma, una fábrica en flamas es un espectro (A house on fire is a ghost, a factory on fire is a specter),
installation view at Best Practice, San Diego, California, 2022



that become indistinguishable from each other,

Una casa en llamas es un fantasma, una fábrica en flamas es un espectro (A house on fire is a ghost, a factory on fire is a specter),
installation view at Best Practice, San Diego, California, 2022



Una casa en llamas es un fantasma, una fábrica en flamas es un espectro (A house on fire is a ghost, a factory on fire is a specter),
installation view at Best Practice, San Diego, California, 2022



Una casa en llamas es un fantasma, una fábrica en flamas es un espectro (A house on fire is a ghost, a factory on fire is a specter), 2020–2022
Two-channel CGI video installation, color, sound, 12 min.
4K resolution and 4:3 aspect ratio for each channel
Edition of 3 | 2 APs

We are sorry to notify you that due to the end of the world your package has been delayed

Pequod Co., Mexico City

11/21/2020 – 16/01/2021

In 1989, Nintendo revolutionized the video game industry by offering a portable 8-bit gaming experience. Game Boy was the first handheld device that freed players from arcades and family home setups, becoming the quintessential object of desire for kids in the '90s. In Mexico, the high demand for video game devices combined with the elevated cost of imported goods before (and even, after) NAFTA gave place to a prolific market of piracy gaming, including low-cost bootleg imitations, hacked consoles, and a myriad of unlicensed copies sold through informal trade across the country. Today, Mexico consumes more video games than any other country in Latin America.

The same year Game Boy was launched in North America, a long-term joint effort between Mexican and US authorities led to the arrest of Miguel Ángel Félix Gallardo, founder and leader of the presumed *Cartel de Guadalajara*. His arrest marked the dissolution of the first Mexican criminal organization dedicated exclusively to drug trafficking and the disbandment of an alleged alliance made between the most powerful drug lords at the time. The separation of this coalition allowed for the consolidation of situated organizations working independently—and oftentimes, in opposition—from each other. The border towns of Northern Mexico became the theater of operations for the activities of vicious groups that identified themselves by geography and blood-bath-filled origin myths. The *Cartel de Tijuana* was one of them. At the end of the '90s and early '00s, even with Game Boys or bootleg handheld devices, kids would rather game from home to avoid the crossfire of the criminal organizations that violently disputed the most coveted border-crossing points.

Artist Andrew Roberts traces these events as part of his aesthetic genealogy, profiling an artistic language particular to a late-millennial growing up between Tijuana and San Diego. First as a player, then as an artist, Roberts is familiar with the narrative potential of video game design. Amidst on-screen zombie-shooting and bloodshed on the streets, *survival horror* means protecting yourself from everyday mayhem without the infinite ammo reserves offered in the virtual realm. When the footage on the news and shooter video games look very much alike, what else is left to do than to choose a character?

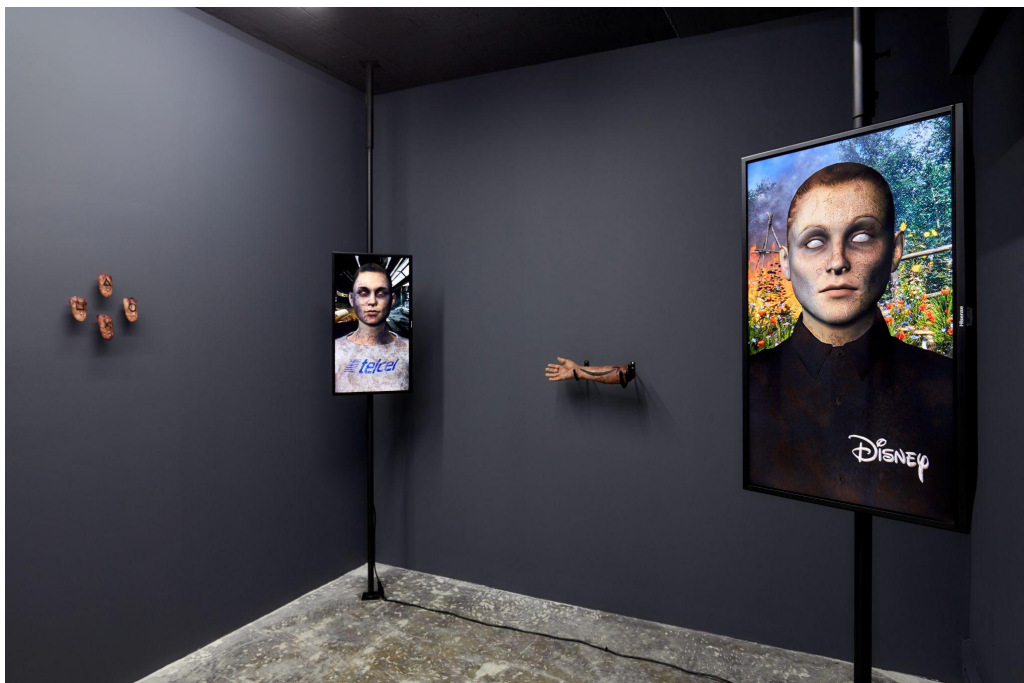
The installation of the video component of the exhibition *We are sorry to notify you that due to the end of the world your package has been delayed* (2020) resembles a character selection screen. Presented as 4K video portraits, Roberts introduces eight zombie characters in workwear, affiliating them to transnational companies like Amazon, Walmart, and Netflix. In a chorus of voices with perfect diction, each of them shares their own—almost premonitory, somehow philosophical—expectations for the end of the world. Unlike the narratives that approach the figure of the living dead from the mechanisms of othering, this group of zombies turns out to be very relatable. Not able to escape the logics of late-capitalism, they had become labor machines driven by Apocalyptic fantasies. And, like most of us, they are working themselves to death.

As part of the same project, Roberts created a series of hyper-realistic silicone sculptures of severed tattooed human body parts. Covered in lifelike dried blood, arms, feet, tongues, and heads are presented as dreadful signifiers of a post-Y2K Mexican gore: props for a movie based on the reality of narco-violence, where slaughtering is a form of communication. Moreover, the ink motifs tattooed directly on the synthetic flesh are yet another representation of the late-millennial zeitgeist. Taken from the artist's personal imagery, the silicone-body art is heavily charged with consumerism symbolism.

Text by Paulina Ascencio Fuentes



La Horda (The Horde), 2020
Eight-channel 4K CGI video installation, color, sound; each channel approx. 3–4 min.
Edition of 3 | 2 APs



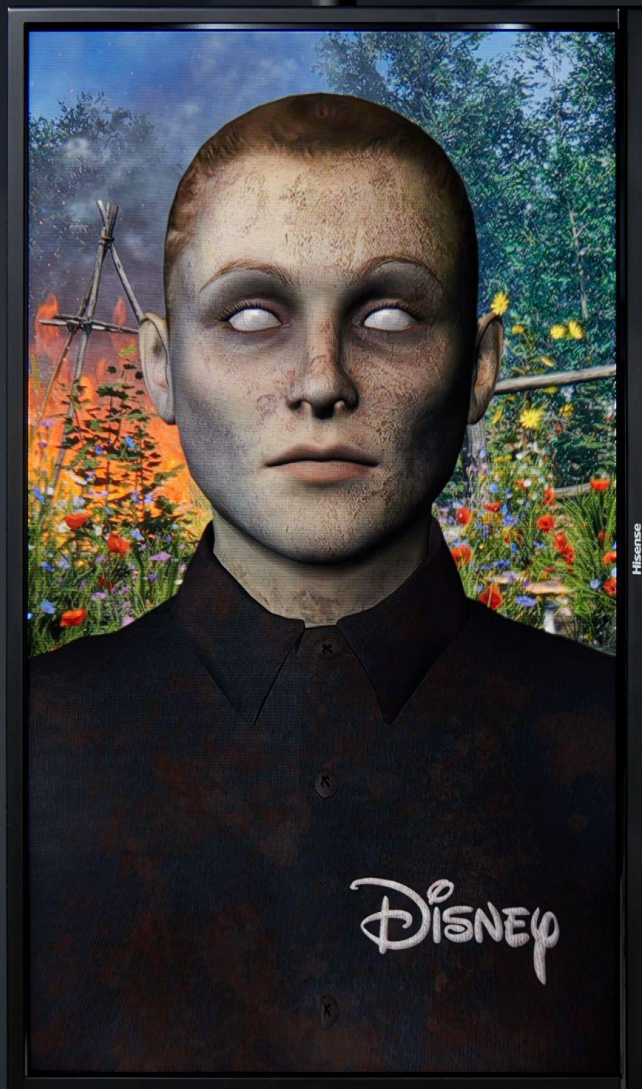
We are sorry to notify you that due to the end of the world your package has been delayed, installation view at Pequod Co., Mexico City, 2020



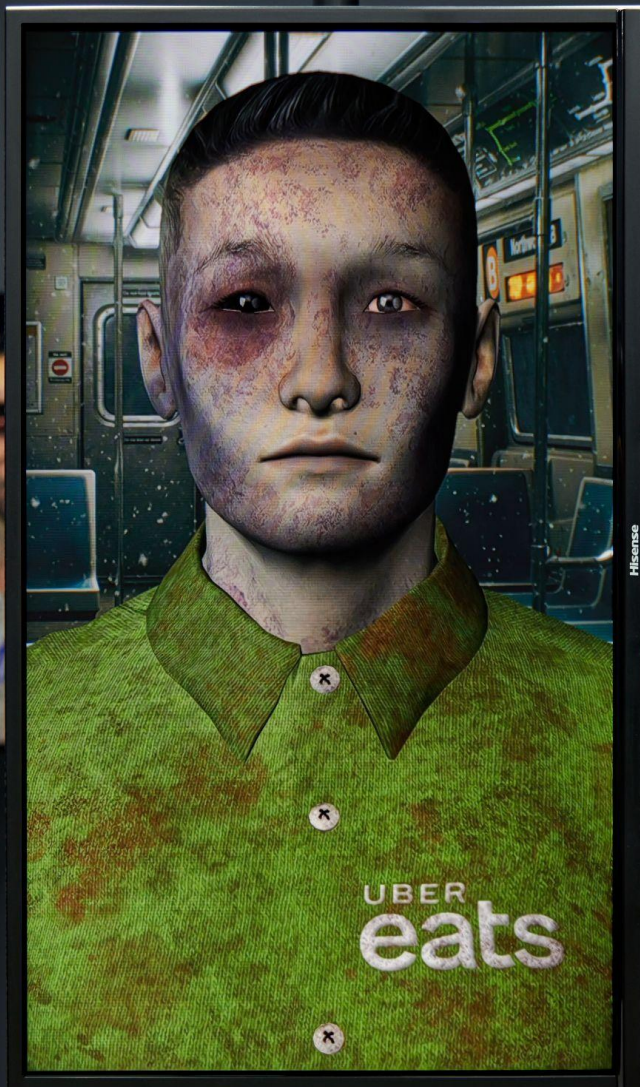
We are sorry to notify you that due to the end of the world your package has been delayed, installation view at Pequod Co., Mexico City, 2020



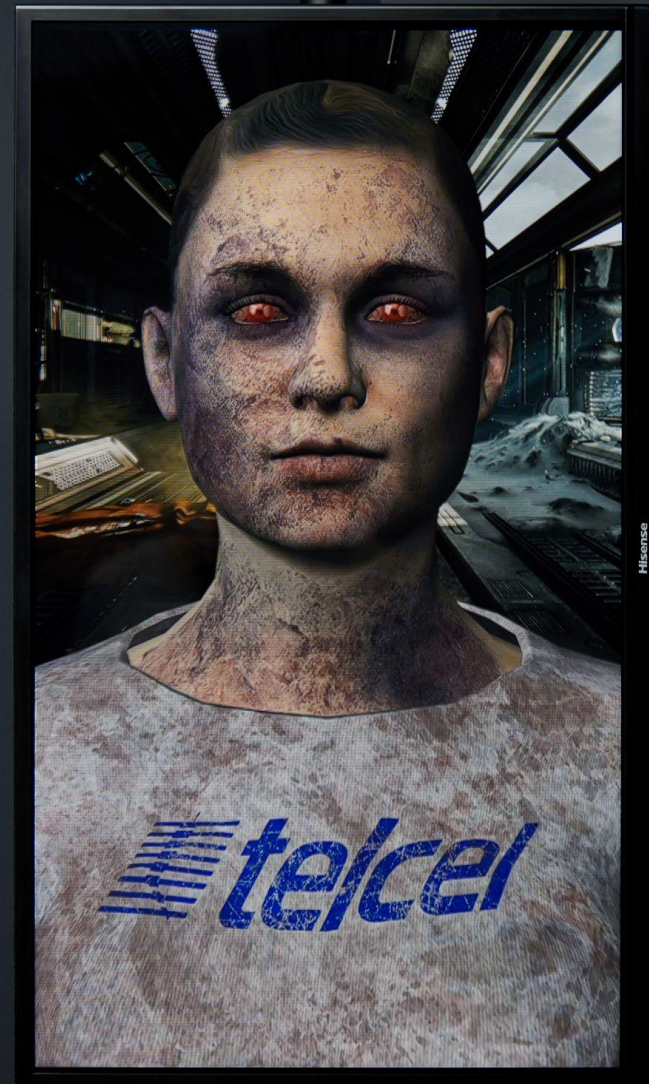
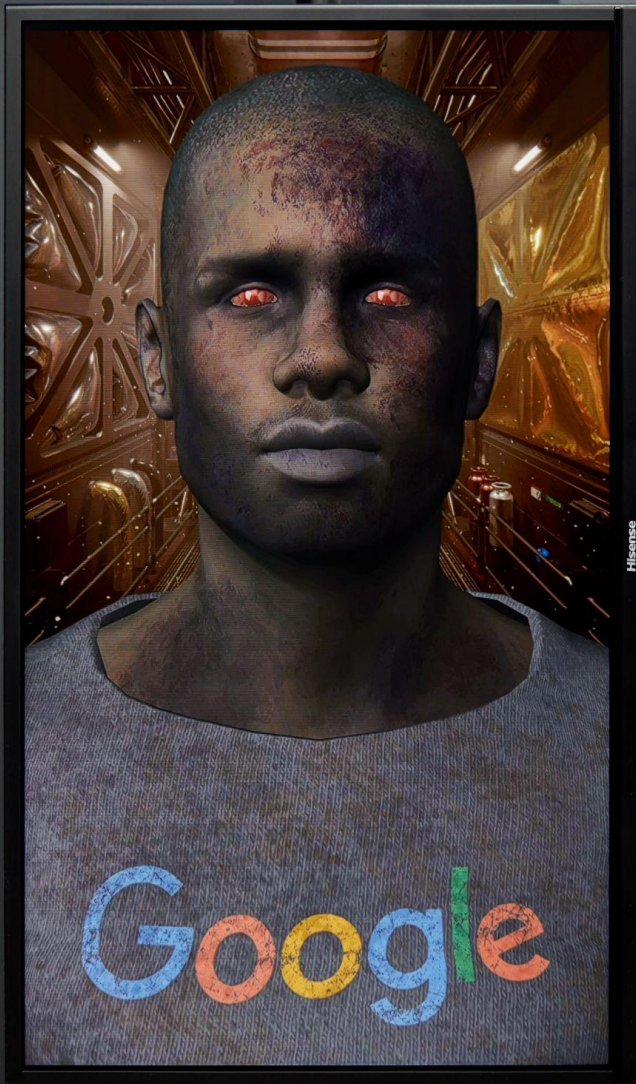
La Horda (The Horde), 2020, eight-channel 4K CGI video installation, color, sound; each channel approx. 3–4 min.



La Horda (The Horde), 2020, eight-channel 4K CGI video installation, color, sound; each channel approx. 3–4 min.



La Horda (The Horde), 2020, eight-channel 4K CGI video installation, color, sound; each channel approx. 3–4 min.



La Horda (The Horde), 2020, eight-channel 4K CGI video installation, color, sound; each channel approx. 3–4 min.



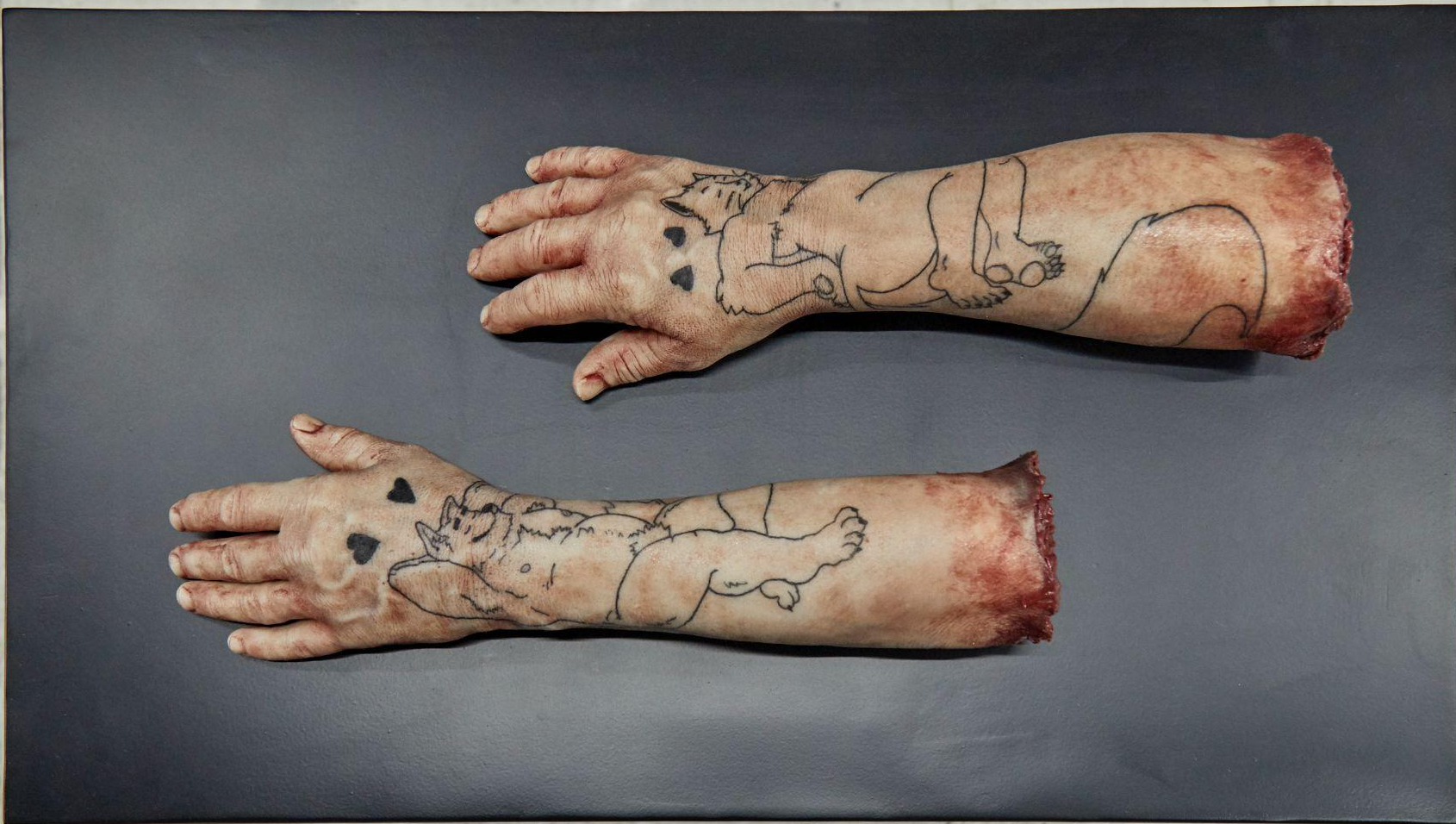
REANIMATOR: days gone bye, 2020
Tattoos on pigmented silicone
35 x 50 x 20 cm (13.7 x 19.6 x 7.8 in)



EXHUMED: miles behind us, 2020
Tattoos on pigmented silicone
35 x 30 x 28 cm (13.7 x 11.8 x 11 in)



COOTIES: the rotten core, 2020, tattoos on pigmented silicone and cotton hat, 35 x 25 x 30 (13.7 x 9.8 x 11.8 in)



PET SEMATARY: the heart's desire, 2020
Tattoos on pigmented silicone
48 x 35 x 10 cm (18.9 x 13.7 x 3.9 in)



CARGO: a certain doom, 2020
Tattoos on pigmented silicone
15 x 52 x 10 cm (5.9 x 20.4 x 3.9 in)



BRAINDEAD: what comes after, 2020
Tattoos on pigmented silicone
20 x 40 x 15 cm (7.8 x 15.7 x 5.9 in)



PONTYPOOL: too far gone, 2020
Tattoos on pigmented silicone
30 x 30 x 10 cm (11.8 x 11.8 x 3.9 in)



Undead, 2020, performance, tattoos on silicone mask and sleeves, VR headset and video game console



Undead, 2020

Performance, tattoos on silicone mask and sleeves, VR headset and video game console



Undead, 2020
Performance, tattoos on silicone mask and sleeves, VR headset and video game console



CARGO: A lone rider in the burning sky and his trusted armored dragon, 2020
Tattoos on pigmented silicone, anti-static foam and automotive paint on weapon case
42 x 52 x 50 cm (16.5 x 20.4 x 19.6 in)



*DUCK HUNT: Spaghetti Westerns
and Mexican B-Horror Movies, 2020*
Tattoo on pigmented silicone and poly bubble mailer
30 x 24 x 5 cm (11.8 x 9.4 x 2 in)



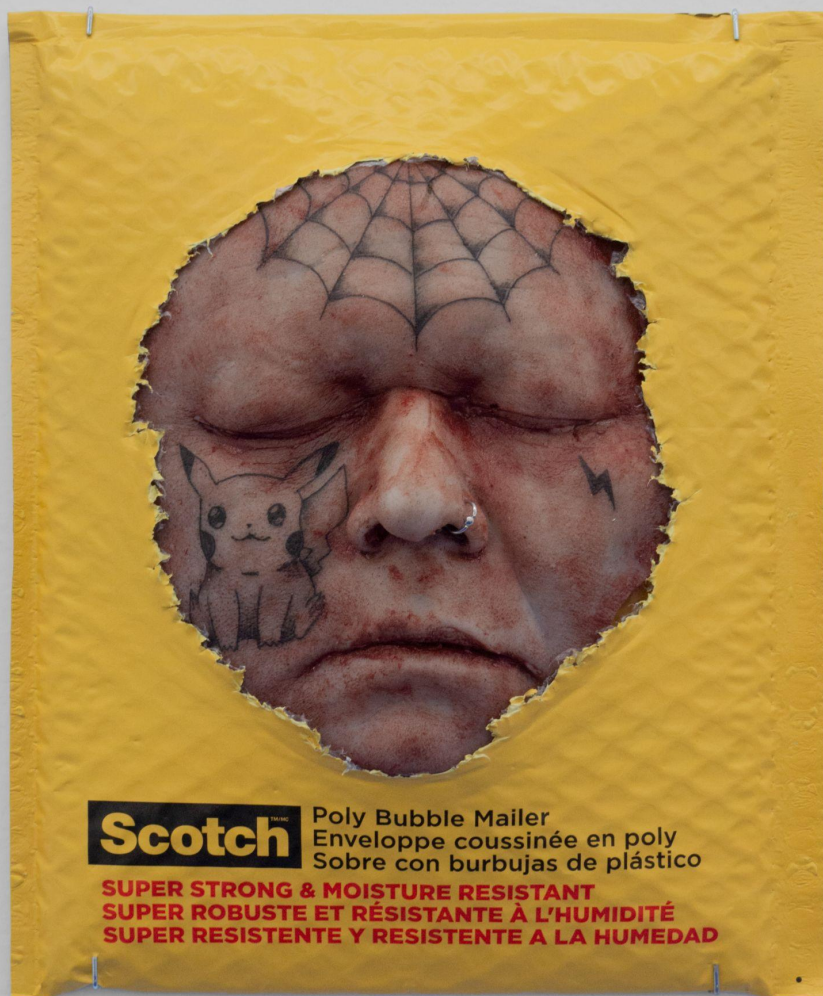
*RHYTHM RATTLESNAKE:
The world ends with you, baby centipede, 2022*
Tattoo on pigmented silicone
23 x 15 x 9 cm (9 x 5.9 x 3.5 in)



*SMASH: My head fell through the roof
and a demon played basketball with it, 2020*
Tattoo on pigmented silicone and poly bubble mailer
30 x 24 x 5 cm (11.8 x 9.4 x 2 in)



FRAGILE: Sunflower vending machine, 2020
Tattoo on pigmented silicone and piercing
10 x 4 x 5 cm (3.9 x 1.6 x 2 in)



*CLOYSTER: One hundred and two million
Cthulhu particles deep beneath the ocean, 2020*
Tattoo on pigmented silicone, poly bubble mailer and piercing
30 x 24 x 5 cm (11.8 x 9.4 x 2 in)



MOSQUITO BITE: Black lotus killing machine, 2020
Tattoo on pigmented silicone and piercing
10 x 4 x 5 cm (3.9 x 1.6 x 2 in)

The Harvest

**Project in collaboration with
Mauricio Muñoz**

Delaplane, San Francisco

05/15/2021 — 06/12/20 21

Material Art Fair Vol. 8, Mexico City

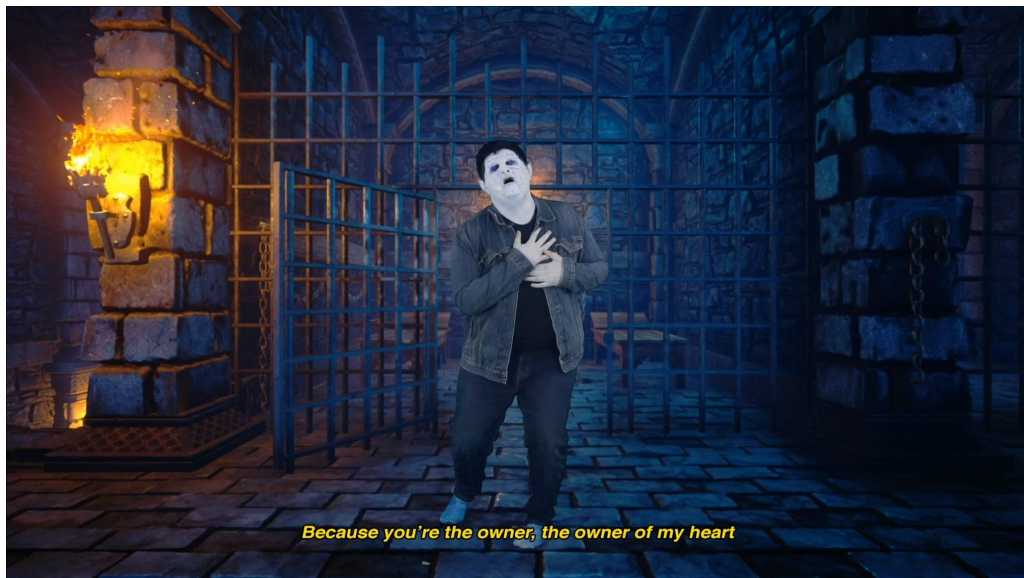
04/28/2022 — 05/01/2022

Mauricio Muñoz and Andrew Roberts collaborate for the first time to conceive *The Harvest*, a musical romantic comedy situated in an otherworldly and fantastical realm. In this project, they play a couple of gay ogres hiding and living peacefully in the woods amidst a land where segregation between magical creatures is the norm, taking the form of a video piece accompanied by a series of photographic portraits and sculptures.

Interested in exploring the Otherness present in the fantasy genre through its hierarchical system of magical races, the artists reclaim the figure of the orc as analogous to their own gender, sexual, and bodily identities. They insert their practice into Internet subcultures that relate to each other through post-human erotic avatars, recognizing in this the power of images as mobiles of desire and virtual forums as spaces of radical tenderness.



The Harvest, installation view at Delaplane, San Francisco, 2021



The Harvest, 2021
Work in collaboration with Mauricio Muñoz
HD video, color, sound 12:00 min.
Edition of 3 | 2 APs



The Harvest, installation view at Delaplane, San Francisco, 2021



Portrait, 2021
 Collaboration with Mauricio Muñoz
 Inkjet print on cotton paper
 50 x 40 cm (20 x 16 in)



Full leather jacket, 2021
 Collaboration with Mauricio Muñoz
 Inkjet print on cotton paper
 50 x 40 cm (20 x 16 in)



Queendom, 2021
 Collaboration with Mauricio Muñoz
 Inkjet print on cotton paper
 50 x 40 cm (20 x 16 in)



Mining, 2021
 Collaboration with Mauricio Muñoz
 Inkjet print on cotton paper
 50 x 40 cm (20 x 16 in)



Clouds, 2021
 Collaboration with Mauricio Muñoz
 Inkjet print on cotton paper
 50 x 40 cm (20 x 16 in)



The Harvest, installation view at Material Art Fair Vol. 8, Mexico City, 2022



Shield, 2022
Collaboration with Mauricio Muñoz
3D print in polylactic acid, automotive paint
23 3/5 × 23 1/5 × 5 1/2 in (60 × 59 × 14 cm)



Sword, 2022
Collaboration with Mauricio Muñoz
3D print in polylactic acid, automotive paint
31 1/2 × 7 9/10 × 3 1/2 in (80 × 20 × 9 cm)



Book, 2022
Collaboration with Mauricio Muñoz
3D print in polylactic acid, automotive paint
13 × 19 7/10 × 2 in (33 × 50 × 5 cm)