

Andrew Roberts



Andrew Roberts (b. 1995, Tijuana) is an artist based in Mexico City. His practice uses gameplay, role-play, and worldbuilding as core methods, resulting in multi-platform narratives that take the form of immersive installations, digital animations, sculptures, and poetry. Roberts mines the history of monsters and the physical dimension of horror to focus his lens on real-world structures: specifically, economic systems rooted in death, the weaponization of cultural artifacts, the gamification of the arms industry, and the haunting, tense relationship between Mexico and the United States.

Roberts has held solo exhibitions at major institutions, including the Museo Universitario Arte Contemporáneo (MUAC) and the SCAD Museum of Art. His work has been featured in the 36th São Paulo Biennial (2025), the Whitney Biennial (2022), the Athens Biennale (2021), the Museo Jumex (2021), and the Museum of Contemporary Art San Diego (2018). In addition to his studio practice, he co-founded Deslave, an artist-run space in Tijuana, which he helped run from 2017 to 2023.

Me persigue tu sombra [Haunted by your shadow]



Project presented at

Haunted

Solo show curated by Ben Tollefson
SCAD Museum of Art, Savannah
08/03/25 – 01/05/26

36th São Paulo Biennial

Not All Travellers Walk Roads – Of Humanity as Practice

Curated by Bonaventure Soh Bejeng Ndikung, Alya Sebti,
Anna Roberta Goetz, Thiago de Paula Souza, and Keyna
Eleison
Ciccillo Matarazzo Pavilion, São Paulo
09/06/25 – 01/11/26

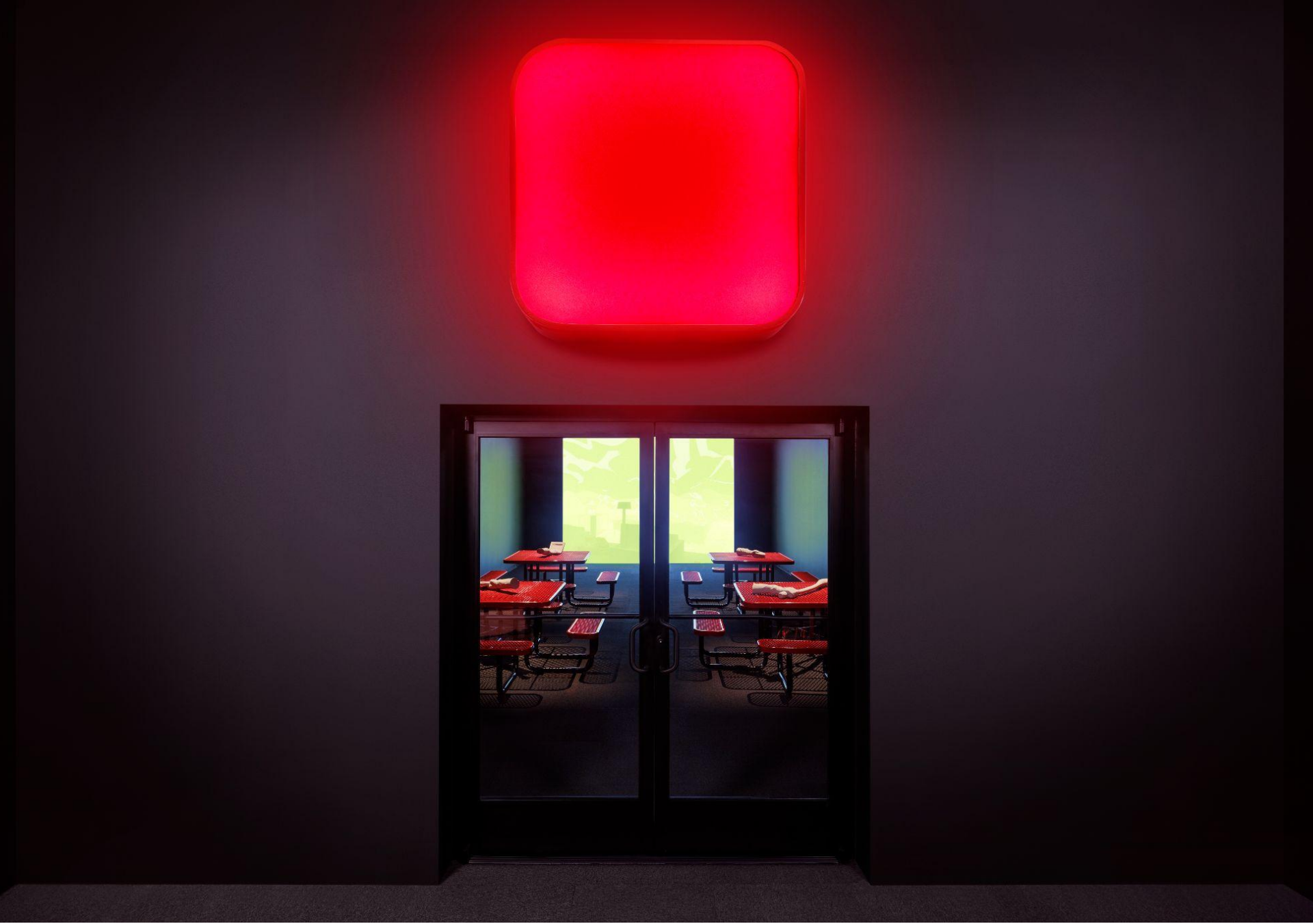
Still from *Me persigue tu sombra [Haunted by your shadow]*, 2025.
Original music by Espectro Caudillo (Reuben Torres).

Me persigue tu sombra [Haunted by your shadow]

Drawing elements from the horror genre and video game aesthetics, Andrew Roberts examines the violent aspects of cultural and economic systems. His multimedia work has recently focused on the geopolitical dynamics that have shaped the relationship between the U.S. and his home country Mexico, as well as the effect these forces have had on his familial history. In his first institutional solo show in the U.S., Roberts incorporates film, sculpture, and installation in a compelling tableau that transports viewers to a ghostly simulacrum of the fast-food franchise Jack in the Box.

The artist's new animated film, designed with video game software, presents the restaurant interior populated by spectral manifestations of the brand's mascot in three forms: darkness, liquid rubber, and red light. Pulled from the artist's childhood memories of visiting his father at a Jack in the Box on the U.S.–Mexico border, which also served as a gathering point for migrant workers and families separated by immigration policies, Roberts' installation examines the haunting realities at the intersection of policy, corporate identity, and personal experience.

Text by Ben Tollefson



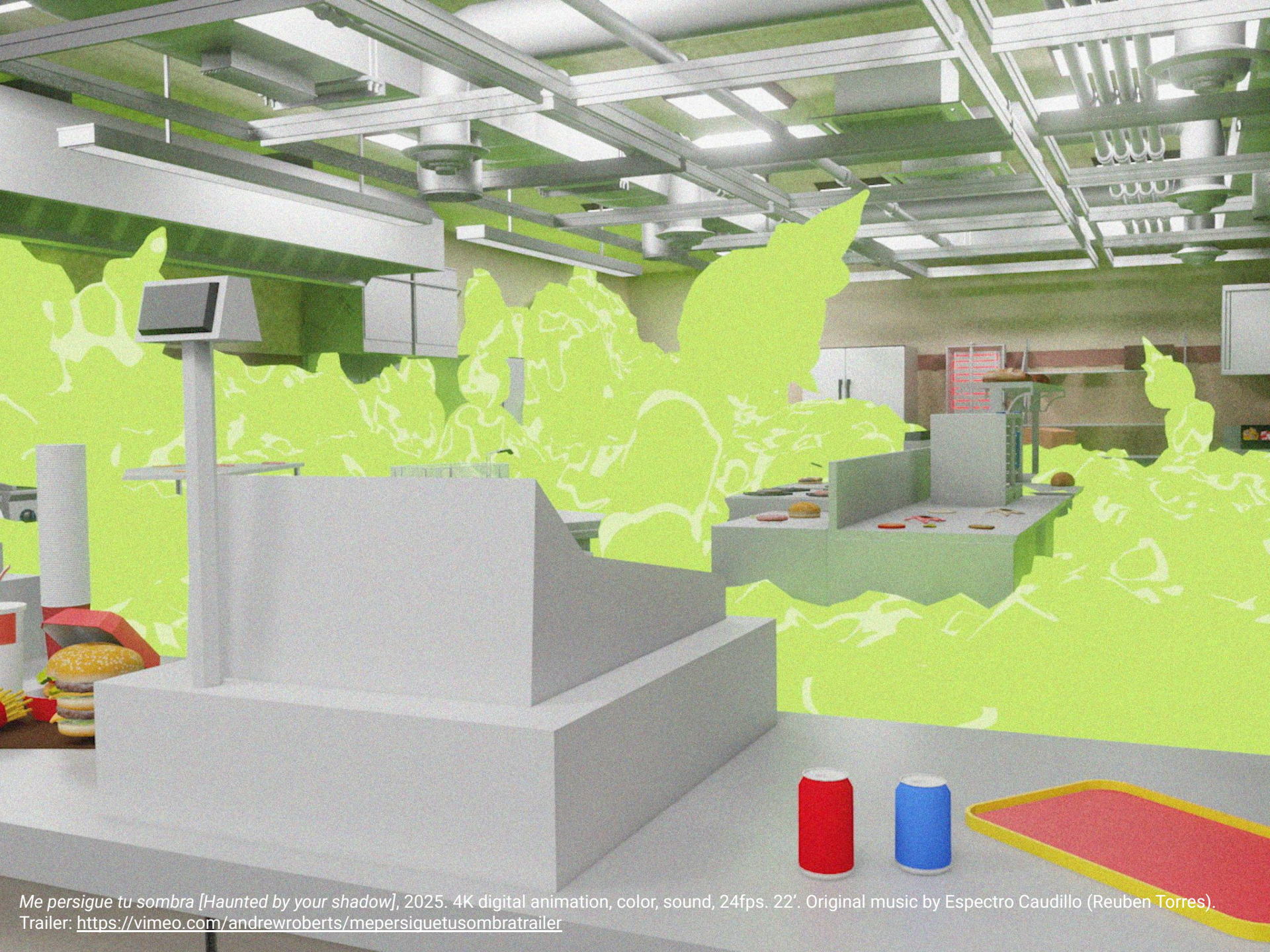
Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Installation view at the SCAD Museum of Art, Savannah, 2025.



Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Installation view at the SCAD Museum of Art, Savannah, 2025.
Trailer for the main film: <https://vimeo.com/andrewroberts/mepersiquetusombratrailer>



Me persigue tu sombra [Haunted by your shadow], 2025. 4K digital animation, color, sound, 24fps. 22'. Original music by Espectro Caudillo (Reuben Torres).
Trailer: <https://vimeo.com/andrewroberts/mepersiguetusombratrailer>



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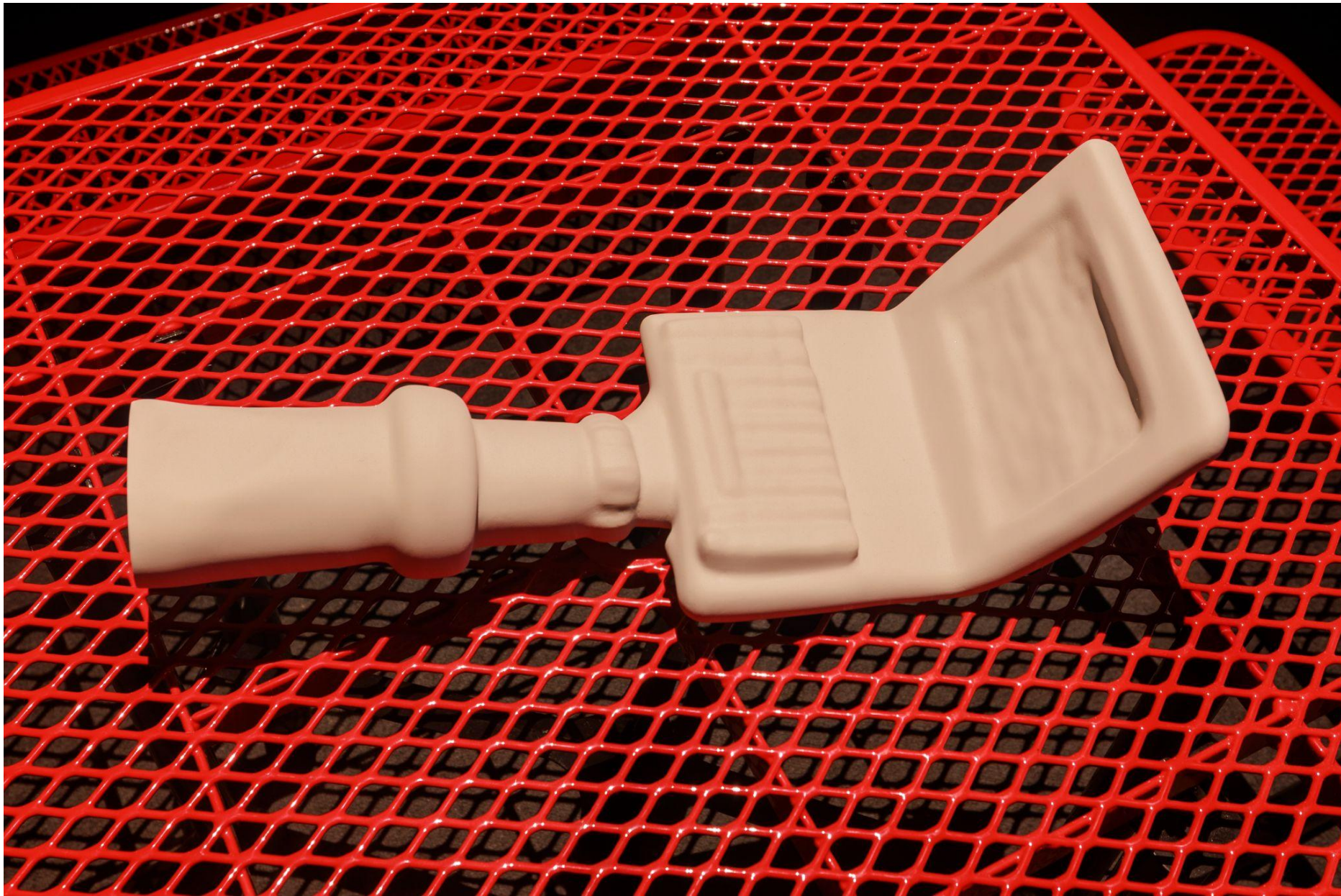
Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Installation view at the SCAD Museum of Art, Savannah, 2025.



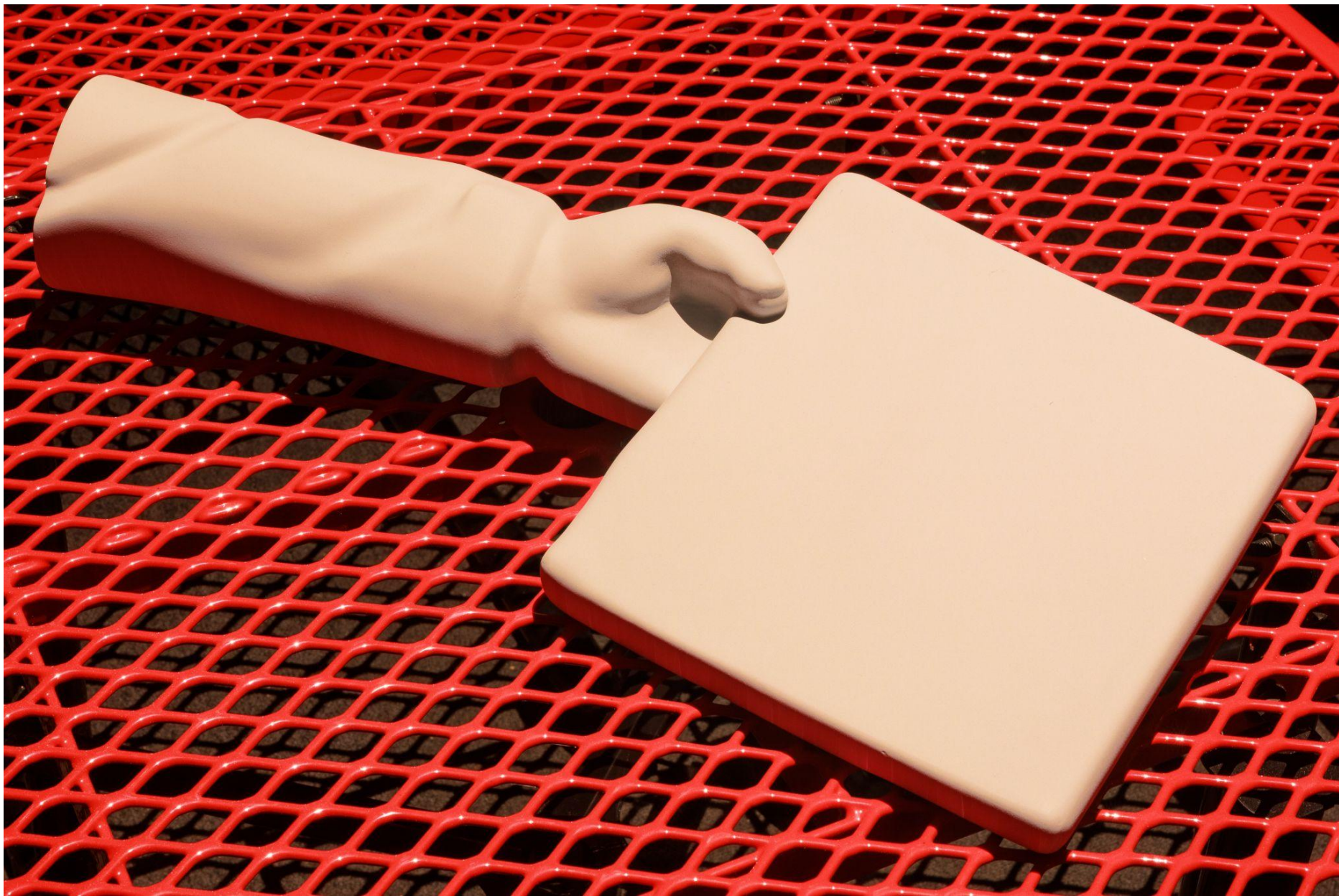
Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Installation view at the SCAD Museum of Art, Savannah, 2025.



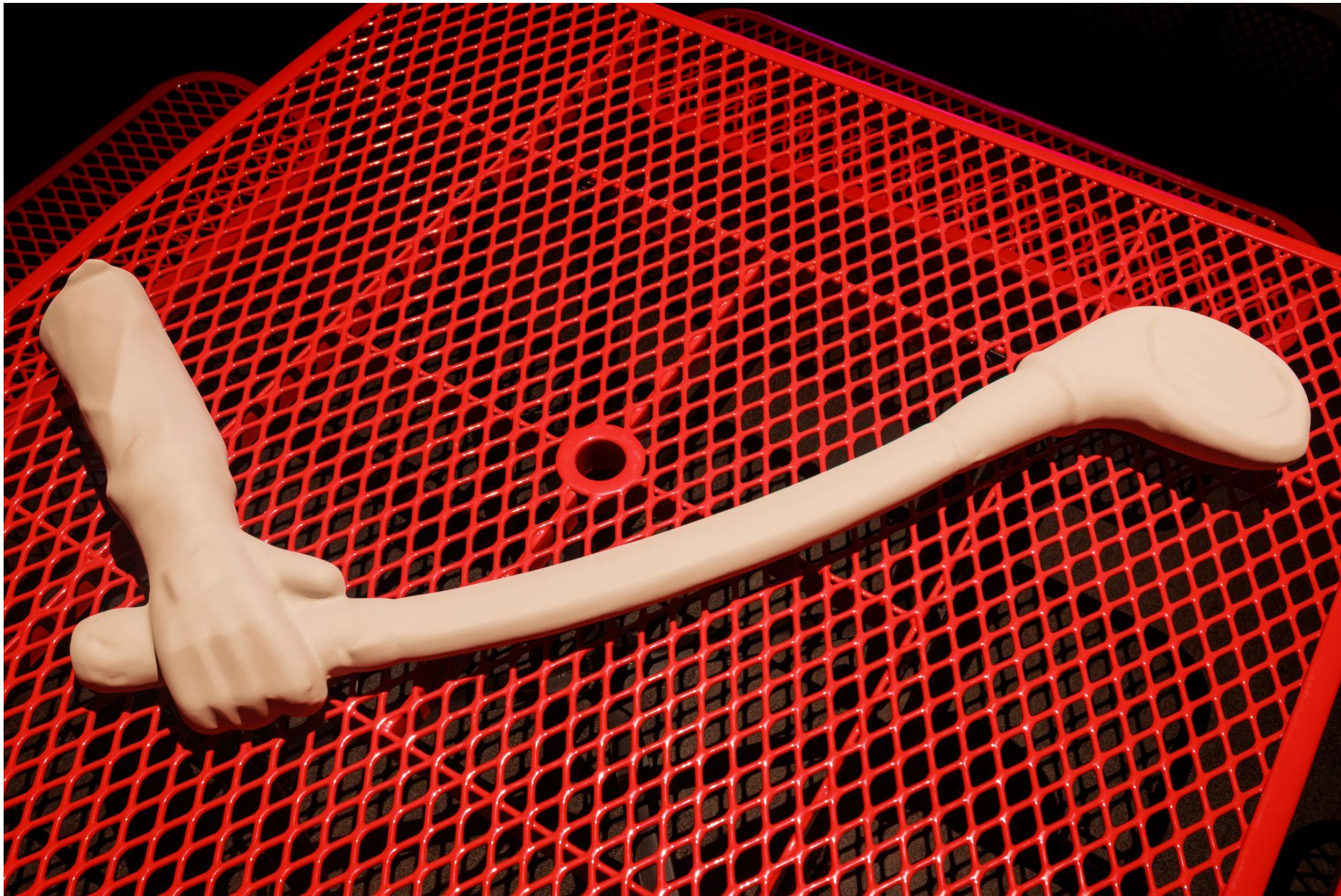
Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Detail.



Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Detail.



Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Detail.



Haunted, 2025. Commercial door and tables, light box, PLA 3D prints, and digital animation. Detail.



Shadow / void / emptiness / specter, 2025. Commercial trash bins and pigmented silicone. Variable dimensions.



Haunted head (empty gray matter), 2025. Commercial mop, bucket, and PLA 3D print.



Invocation, 2025. Poetry reading performed as a séance.



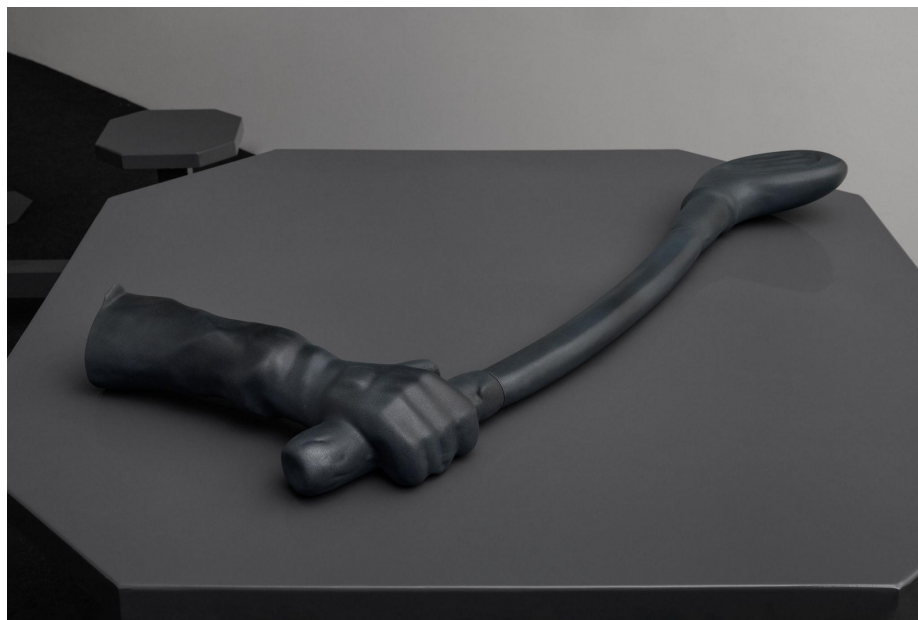
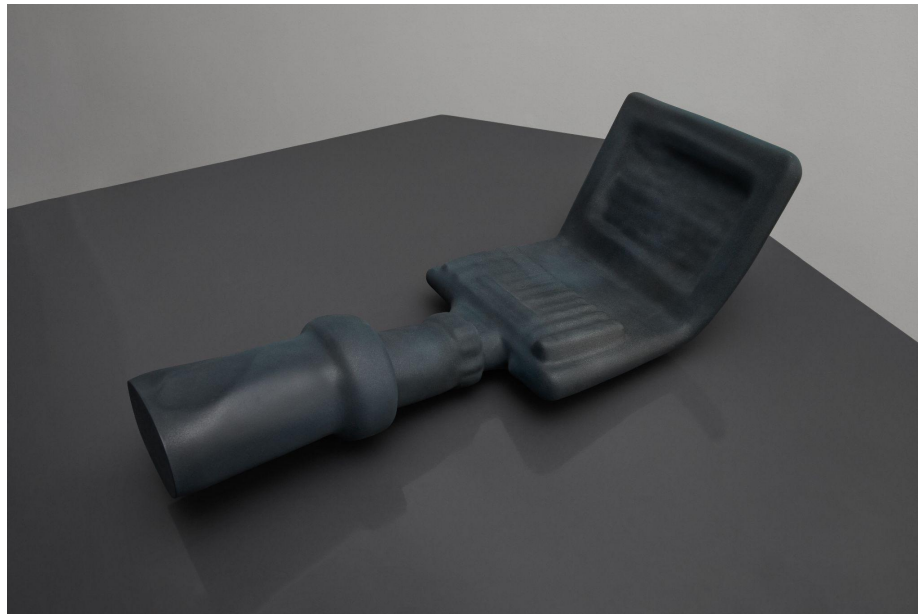
Me persigue tu sombra [Haunted by your shadow], 2025. Digital animation, steel tables, PLA 3D prints, and responsive light system. Installation view at the 36th São Paulo Biennial, Ciccillo Matarazzo Pavilion, Brazil, 2025.



Me persigue tu sombra [Haunted by your shadow], 2025. Digital animation, steel tables, PLA 3D prints, and responsive light system. Installation view at the 36th São Paulo Biennial, Ciccillo Matarazzo Pavilion, Brazil, 2025.



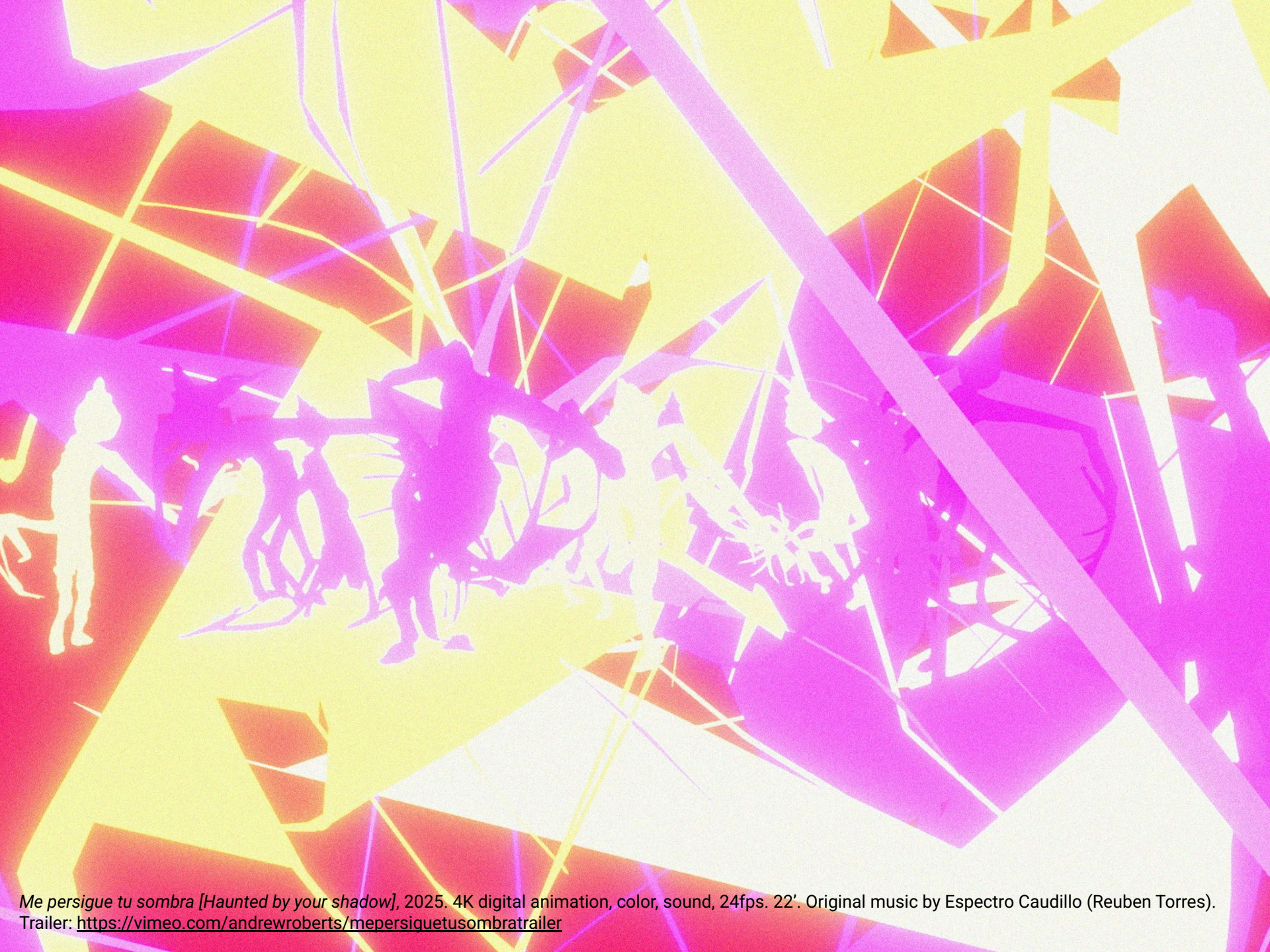
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Me persigue tu sombra [Haunted by your shadow], 2025. Digital animation, steel tables, PLA 3D prints, and responsive light system. Details.



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Cadáver fantasma [Spectral corpse]



Project presented at

Cadáver fantasma

Solo show curated by Jaime González Solís

Museo Universitario Arte Contemporáneo, MUAC, Mexico City

05/03/25 – 11/30/25

Detail view of *Circle of invocation: beyond your death, one day, the Earth turns in the sky*, 2025.

Cadáver fantasma [Spectral corpse]

In his artistic practice, Andrew Roberts uses video game development software and 3D modelling to create fictional universes that investigate cultural archetypes found in the literary genres of horror and fantasy, in roleplaying games and in other expressions of globalized culture. The artist's projects appropriate the forms of digital production to hack their technologies, while also addressing the dynamics of the US-Mexico border and other aspects of the regime of late capitalism that affect our sensibilities.

Spectral corpse, a video installation produced for the MUAC, builds a fictional narrative of a zombie apocalypse that took place in 2006. Four living dead teenagers speak to the cataclysm through pop culture references and the violent sociopolitical context of the first decade of the twenty-first century in Tijuana and the north of Mexico. This piece explores the rise of a generational sensibility and its connection to death as a spectral entity through the creation of mortal programming in the digital world, as well as its repercussions on our flesh-and-blood bodies, in the context of violence exacerbated by war and economic systems built on death.

Text by Jaime González Solís

You can download the book published for the exhibition directly from the museum's website. It features two essays (one by the curator and one by the artist), the poem used in the central film, and a selection of the artist's past projects.

<https://muac.unam.mx/publicacion/andrew-roberts.-cadaver-fantasma?lang=en>



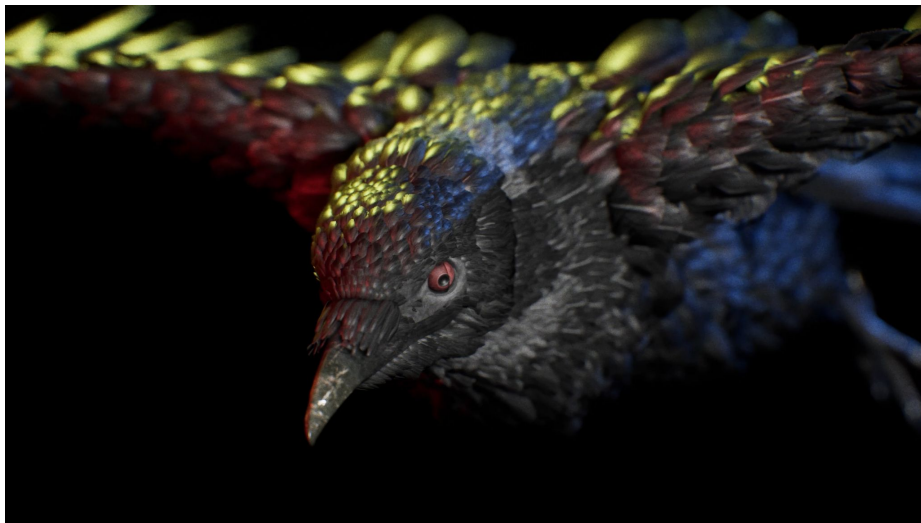
Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



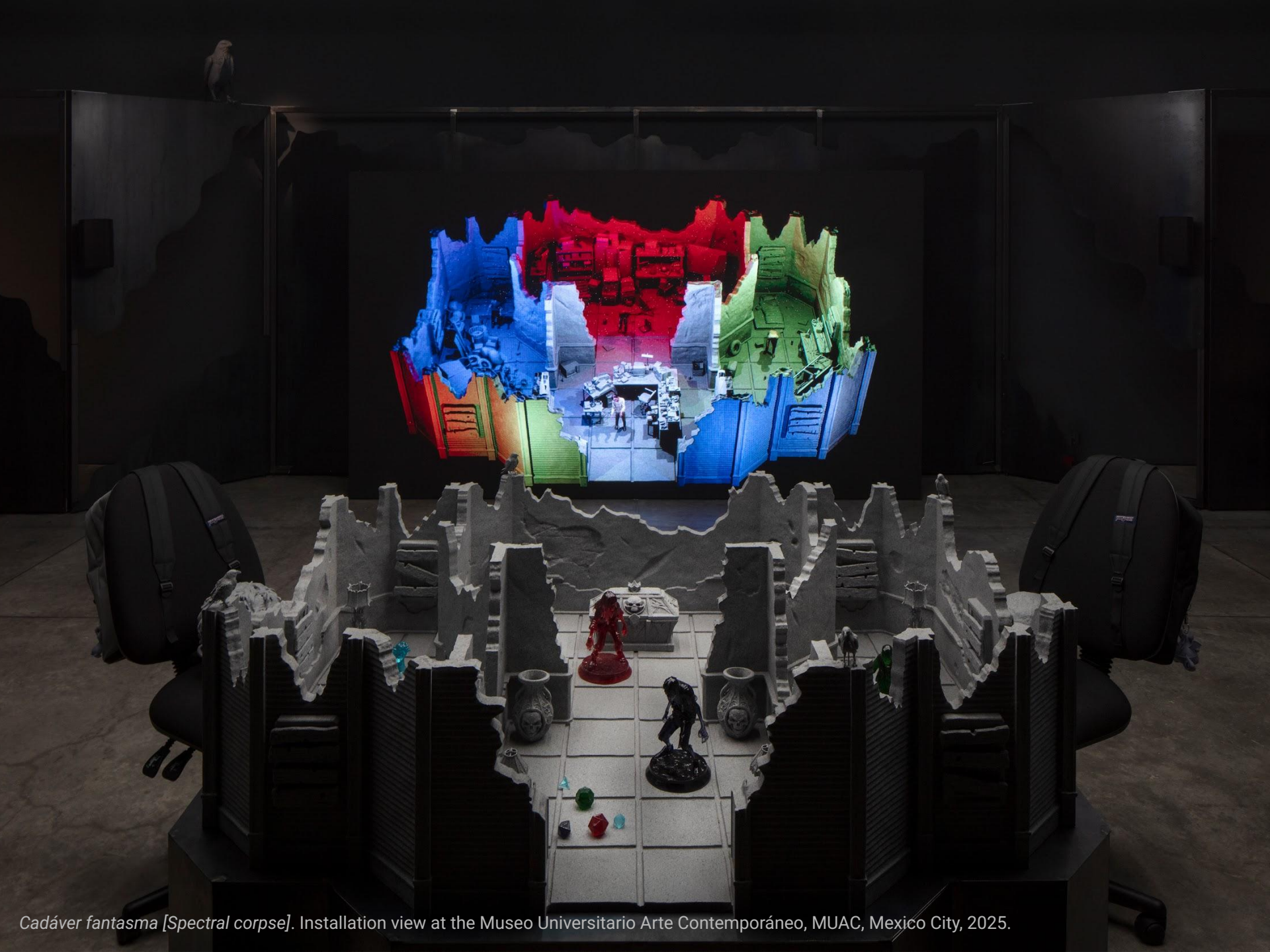
Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



Cadáver fantasma [*Spectral corpse*], 2025. 4K digital animation, color, sound, 60fps. 29'. Music by Espectro Caudillo (Reuben Torres).
Trailer: <https://vimeo.com/andrewroberts/cadaverfantasmatrailer>



Cadáver fantasma [Spectral corpse], 2025. 4K digital animation, color, sound, 60fps. 29'. Music by Espectro Caudillo (Reuben Torres).
Trailer: <https://vimeo.com/andrewroberts/cadaverfantasmatrailer>



Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



Círculo de invocación: más allá de tu muerte, un día, la Tierra gira en el cielo [Circle of invocation: beyond your death, one day, the Earth turns in the sky], 2025.
Automotive paint on PLA 3D print, resin 3D prints, chairs, backpacks. Variable dimensions.



Círculo de invocación: más allá de tu muerte, un día, la Tierra gira en el cielo [Circle of invocation: beyond your death, one day, the Earth turns in the sky], 2025.
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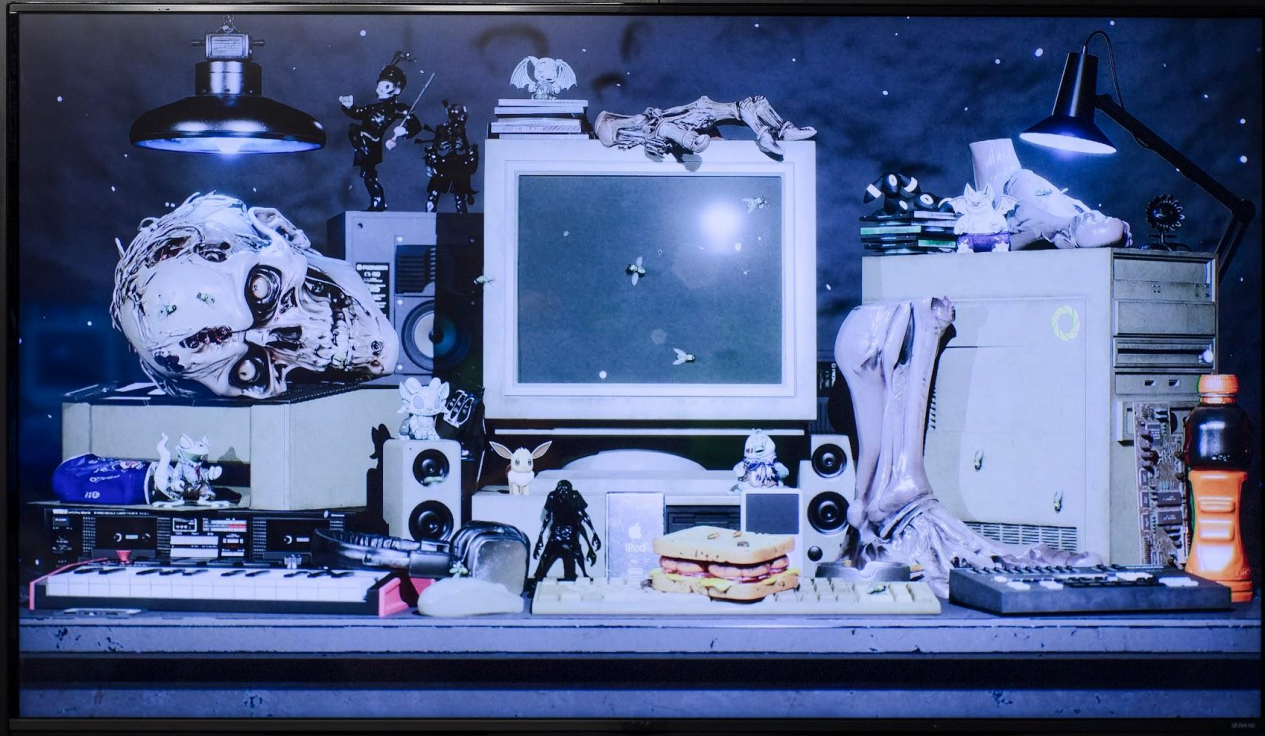
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Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



Necromancia algorítmica: cuadras el ojo con el pixel [Algorithmic necromancy: you fix your eye on the pixel], 2025. 4K digital animation, color, sound, 60fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromanciaalgoritmicagris>



Necromancia algorítmica: qué confuso placer el metal que se aferra a tu carne [Algorithmic necromancy: such confusing pleasure of metal clinging to your flesh], 2025. 4K digital animation, color, sound, 60fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromanciaalgoritmicaaroja>



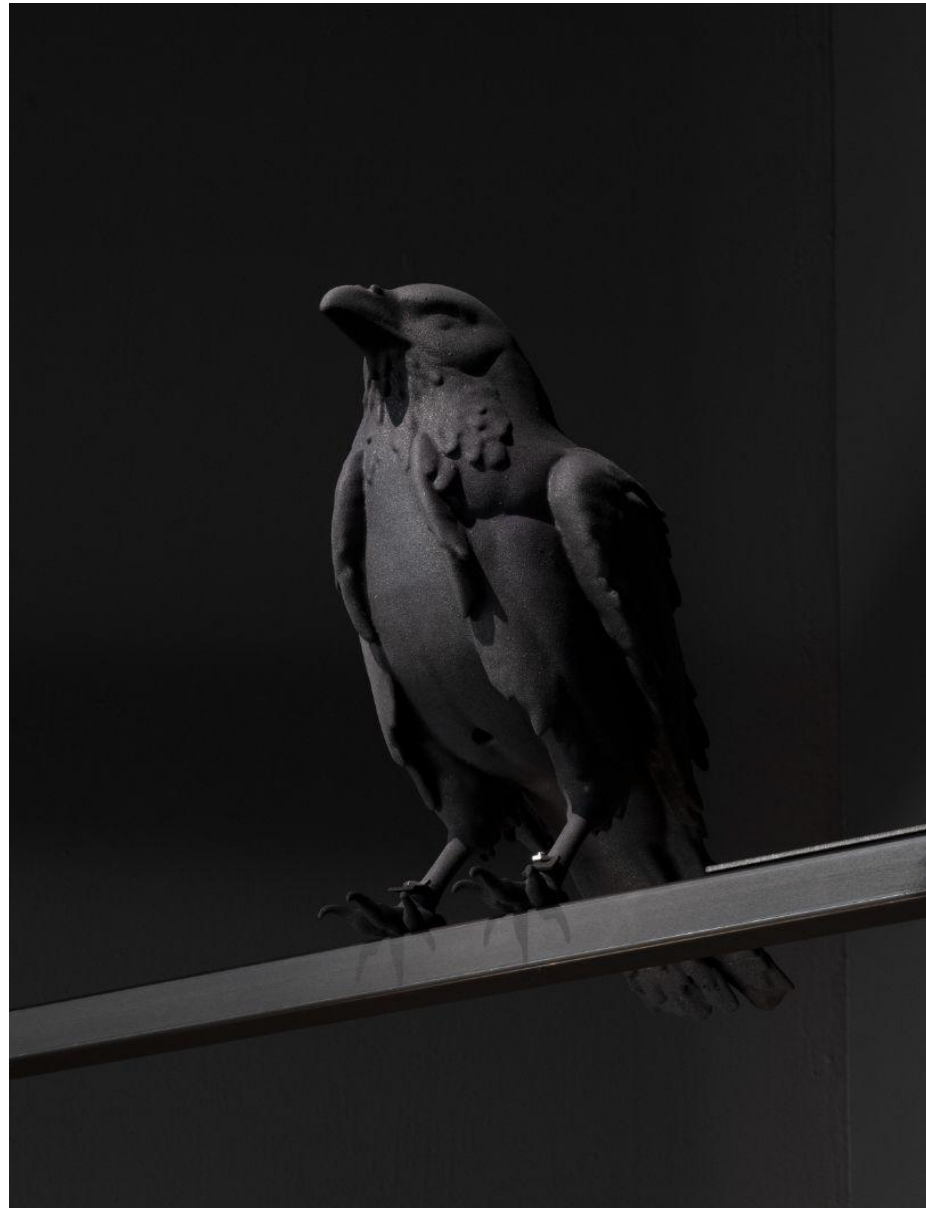
Necromancia algorítmica: los polígonos sobre tu cuerpo se derriten [Algorithmic necromancy: the polygons of your body melt], 2025. 4K digital animation, color, sound, 60fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromanciaalgoritmicaverde>



Necromancia algorítmica: órganos colapsan a procesador [Algorithmic necromancy: organs collapse into a processor], 2025. 4K digital animation, color, sound, 60fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromanciaalgoritmicaazul>



Cuervos en bucle: qué horror despertar en la noche [Corvid loops: what horror to awake at night], 2025. 4 PLA 3D prints. 7 $\frac{3}{4}$ × 17 × 15 $\frac{3}{4}$ in. each one.



Cuervos en bucle: qué horror despertar en la noche [Corvid loops: what horror to awake at night], 2025. 4 PLA 3D prints. 7 $\frac{3}{4}$ \times 17 \times 15 $\frac{3}{4}$ in. each one.



Cadáver fantasma [Spectral corpse]. Installation view at the Museo Universitario Arte Contemporáneo, MUAC, Mexico City, 2025.



Protean silicone matter

Project presented at

Art Basel Miami Beach
Solo presentation with Pequod Co.
12/06/23 – 12/10/23

Still from *Protean silicone matter*, 2023.

Protean silicone matter

Protean Silicone Matter confronts the audience with two melting narratives. On the surface, the project presents a speculative history of multi-species engineering. Beneath that, it functions as a meta-modern analysis of its own methods of artistic production.

Recognizing that fictions shape reality and that Role-Playing Games (RPGs) offer critical tools for reconfiguring the present, Roberts weaves a fable synchronized with post-human forms of life. Since our relationship with bodies of water has long been mediated by fantasy, the exhibition asks a central question: Is it possible to design a new tale for our time?

The characters in the work —invoked through poems, digital animations, and sculptures— exist in a state of deep suspension where death and repose are indistinguishable. They appear as marine creatures dreaming of a non-human future, yet they exist as haunted, spectral artifacts.

The project is articulated by a three-channel digital film in which silicone, acting as a spectral entity, achieves self-awareness. Conscious of its material history and its role in fabricating images, the silicone transmutes into the bodies on the screens before finally escaping to find its tangible form in the accompanying sculptures.

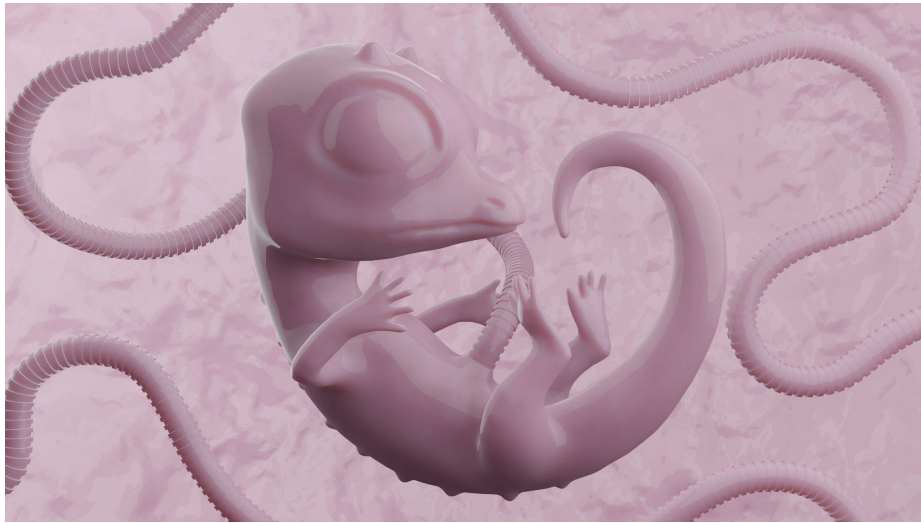
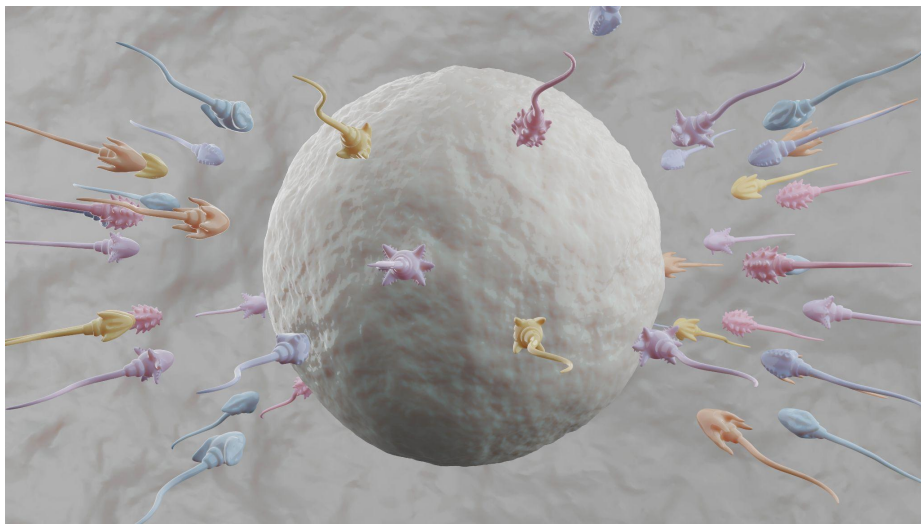
Viscous and constantly changing form, the works in this assemblage accept their role as entities within a narrative play. They harness science fiction's power to imagine utopias while simultaneously recognizing



Protean silicone matter, 2023. Installation view at Art Basel Miami Beach, 2023.



Protean silicone matter, 2023. Three-channel 4K digital animation, color, sound, 30fps. 9'.
Excerpt available at <https://vimeo.com/andrewroberts/proteanhauntedmatter>



Protean silicone matter, 2023. Three-channel 4K digital animation, color, sound, 30fps. 9'.
Excerpt available at <https://vimeo.com/andrewroberts/proteanhauntedmatter>



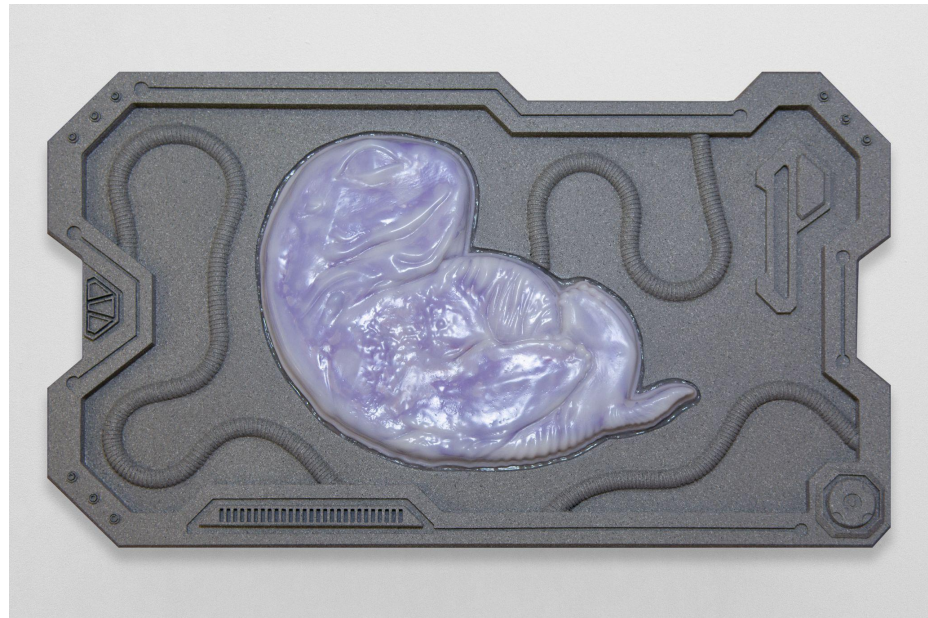
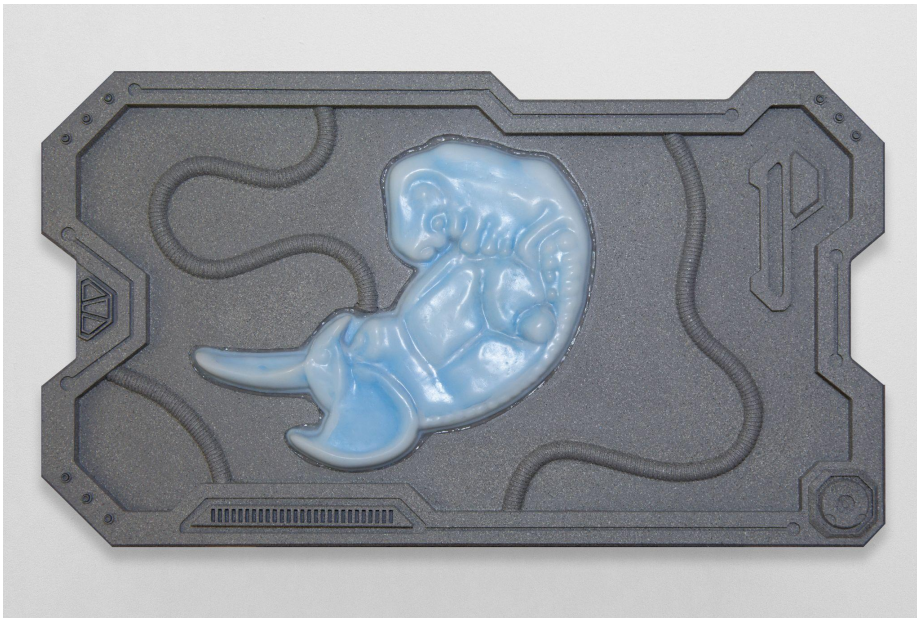
Haunted silicone matter, 2023. Medical grade silicone. 15 $\frac{3}{4}$ x 78 $\frac{3}{4}$ x 108 $\frac{1}{4}$ in. (40 x 200 x 275 cm).



Haunted tank matter (pink), 2023. Medical grade silicone, resin, automotive paint and metal structure. 26 ¾ × 48 × 3 in. (69 × 122 × 8 cm).



Haunted tank matter (red), 2023. Medical grade silicone, resin, automotive paint and metal structure. 26 $\frac{3}{4}$ × 48 × 3 in. (69 × 122 × 8 cm).



Haunted tank matter (blue), (purple), (orange), (yellow), 2023. Medical grade silicone, resin, automotive paint and metal structure. 26 ¾ × 48 × 3 in. each one.

Tank



Project presented at

Tank

Solo show at Pequod Co.

Mexico City

04/22/23 — 06/10/23

Detail view of *Fish-Handler's Disease*, 2023.

Tank

The history of the sea as a war platform —and its fantastic allegorization into cultural artifacts— dates back to the first European voyages to the Americas. Legends of aquatic monsters plagued the imagination of explorers, immediately marking all living beings on the continent, including its natives, as other. These mythical creatures quickly moved from popular lore into propagandistic etchings, official chronicles, and cartographies, effectively becoming tools of conquest. The exhibition posits that we cannot recognize the ocean as a theater of operations without first understanding the foundational myths that shaped it.

This dark tradition of rendering bodies of water as battlegrounds extends directly into the present. The 1990s saw the opening of Baja Studios —a massive filming tank owned by 20th Century Fox— just south of the US-Mexico border near the artist's hometown of Tijuana. This studio hosted productions like *Titanic*, *Pearl Harbor*, and *Deep Blue Sea*, films known for their rhetoric of military interventionism and their depiction of the ocean as a space that needed to be conquered. While fossil fuel was being extracted from the seabed in the Gulf of Mexico, the US film industry was simultaneously portraying the sea as little more than an amusement park for extractivism.

Tank is an intersectional exhibition that investigates the ocean as both a site of industrial violence and a perennial subject of science fiction. The exhibition immerses the viewer in this environment. Three large-scale sculptures inhabit the space, composed of silicone elements, 3D prints, and metallic devices. Each work occupies the threshold between a film prop and an archaeological find. Maritime illustrations are transformed into tattoos; historical bestiaries are reconfigured into chrome bas-reliefs; and colonization chronicles take the monstrous form of sea creatures with silicone skin.



Paroxysmal Positional Vertigo, 2023. Medical grade silicone, PLA 3D print, foam, steel armature, pulley, hook, chain, resin and paint. Variable dimensions.



Paroxysmal Positional Vertigo, 2023. Medical grade silicone, PLA 3D print, foam, steel armature, pulley, hook, chain, resin and paint. Variable dimensions.



Paroxysmal Positional Vertigo, 2023. Medical grade silicone, PLA 3D print, foam, steel armature, pulley, hook, chain, resin and paint. Variable dimensions.



Fish-Handler's Disease, 2023. Medical grade silicone, pigmented silicone, PLA 3D print, foam, resin, paint, aluminum table and bucket. Variable dimensions.



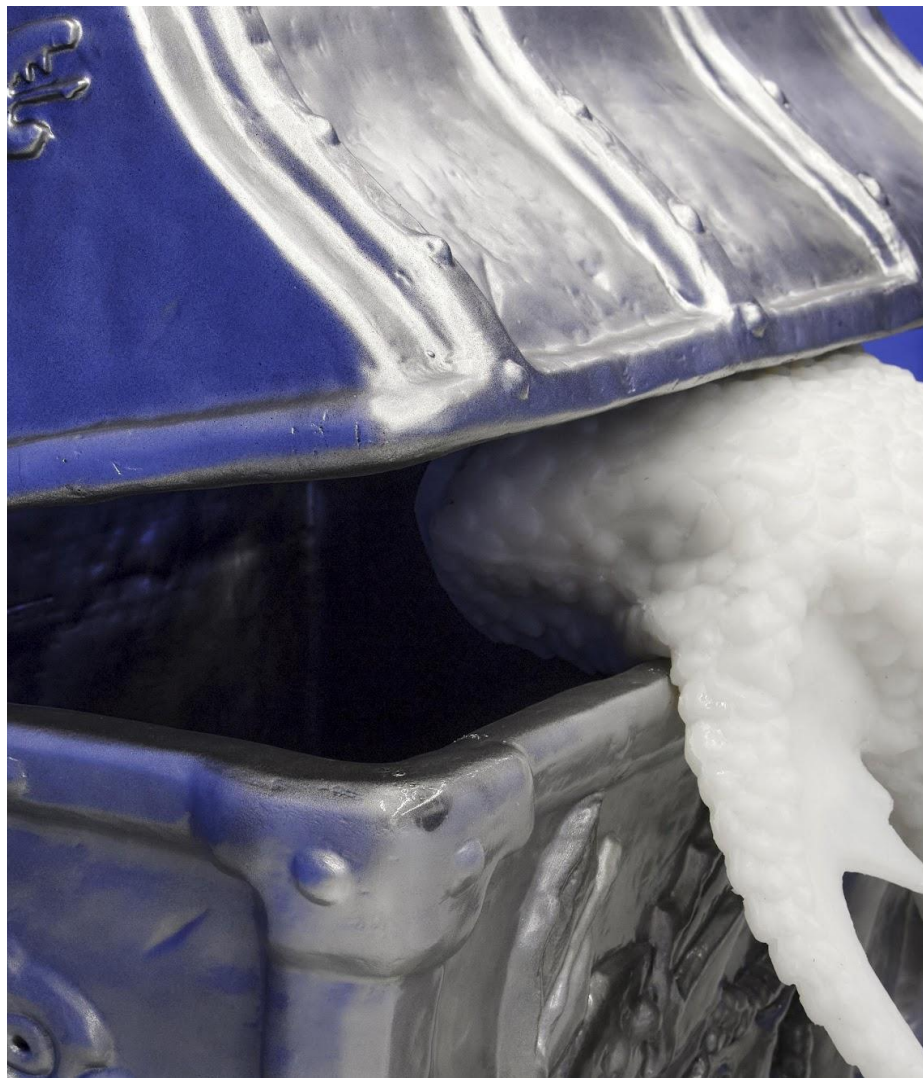
Fish-Handler's Disease, 2023. Medical grade silicone, pigmented silicone, PLA 3D print, foam, resin, paint, aluminum table and bucket. Variable dimensions.



Fish-Handler's Disease, 2023. Medical grade silicone, pigmented silicone, PLA 3D print, foam, resin, paint, aluminum table and bucket. Variable dimensions.



Acute Decompression Syndrome, 2023. Medical grade silicone, PLA 3D print, polyurethane foam, resin and paint. Variable dimensions.



Acute Decompression Syndrome, 2023. Medical grade silicone, PLA 3D print, polyurethane foam, resin and paint. Variable dimensions.



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

Necromancer



Project presented at

Necromancer

Solo show at House of Chappaz

Barcelona and Valencia

11/30/22 – 05/18/23

Still from *Necromancer*, 2022.

Necromancer

Our technology champions speed and mobility as proof that it's immaterial—that it exists only as code. But what stories do we need to tell to expose the true, heavy, material cost of these machines, which rely on the labor and extraction of resources from both human bodies and the planet itself? If magic were a finite natural resource, what would that immediately tell us about our seemingly "lightweight" digital devices, given how violently we exploit the Earth's minerals to power them?

In *Necromancer*, Andrew Roberts reexamines the work of high fantasy writer Larry Niven, who informed his writing with ecological thinking, and traces the vast network of games—from video games and board games to role-playing and collectible cards—that adopted Niven's concepts. Roberts constructs a playground of connections that links conspiracy thinking with subculture history, aiming to manufacture a media geology from media history.

Central to this investigation is Mana, the popular video game mechanic for casting spells in *World of Warcraft*. The exhibition reveals that Mana's appearance in the Western imagination is rooted in a colonial process. The word first entered Western academia after explorations to the Pacific Islands in the 19th century. While Melanesian natives understood the word as a natural force similar to lightning, Eurocentric academics misinterpreted it as evidence of a "proto-religion."

Mana reemerged in California during the 1960s, specifically within American academia, counterculture movements, and the foundations of the emerging computer industry. In response to the devastating 1969 Santa Barbara oil spill, Niven published his short story, *"Not Long Before the End"*, which established a world where magic was a violently consumed resource. His 1978 follow-up, *"The Magic Goes Away"*, formalized this concept, naming the non-renewable natural resource as Mana. Game developers quickly integrated this mechanic, inadvertently injecting an environmentalist critique into interactive fantasy franchises.

Andrew Roberts articulates this layered history through a cryptic network of sculptural objects, digital animations, and poems. If Niven channeled his concern about the oil crisis into fantasy, Roberts asks how we must continue this dialogue today. Faced with the exploitation of human bodies and the relentless mining of rare minerals that feed the tech industry, how can we use environmental fantasies to accurately name the digital as a fundamentally material process?



Necromancer, 2022. 4K digital animation, color, sound, 30fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromancer>



Necromancer, 2022. 4K digital animation, color, sound, 30fps. Loop. Work available at <https://vimeo.com/andrewroberts/necromancer>



Vanitas (R), 2022. 4K digital animation, color, sound, 30fps. Loop. Work available at www.vimeo.com/andrewroberts/redvanitas



Vanitas (G), 2022. 4K digital animation, color, sound, 30fps. Loop. Work available at www.vimeo.com/andrewroberts/greenvanitas



Vanitas (B), 2022. 4K digital animation, color, sound, 30fps. Loop. Work available at www.vimeo.com/andrewroberts/bluevanitas



Necromancer, 2022. Installation view at House of Chappaz, Valencia, 2022-2023.



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. 47 ¼ × 82 ½ in. (120 × 210 cm).



Alien Metals Ltd., 2022. Digital prints on aluminium cutouts. 17 × 26 in. (43 × 66 cm)



Commander Resources Ltd. (*Purple*), (*Red*), 2022. Digital print on aluminium cutout. 17 $\frac{3}{4}$ × 13 $\frac{3}{4}$ in. each one. (45 × 35 cm cada uno).



Silver Viper Minerals, 2022. Digital prints on aluminium cutouts. 15 $\frac{3}{4}$ \times 35 $\frac{1}{2}$ in. (39 \times 90 cm).



Harvest Gold Corporation, 2022. Digital prints on aluminium cutouts. 15 $\frac{3}{4}$ × 39 $\frac{1}{4}$ in. (40 × 100 cm).



Necromancer, 2022. Installation view at House of Chappaz, Barcelona, 2022-2023.

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



Project presented at

A house on fire is a ghost, a factory on fire is a specter

Solo show at Best Practice

San Diego

01/08/22 — 02/12/22

Still from *Una casa en llamas es un fantasma, una fábrica en llamas es un espectro*, 2022.

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

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.

Excerpt from a text by Paulina Ascencio Fuentes for CURA



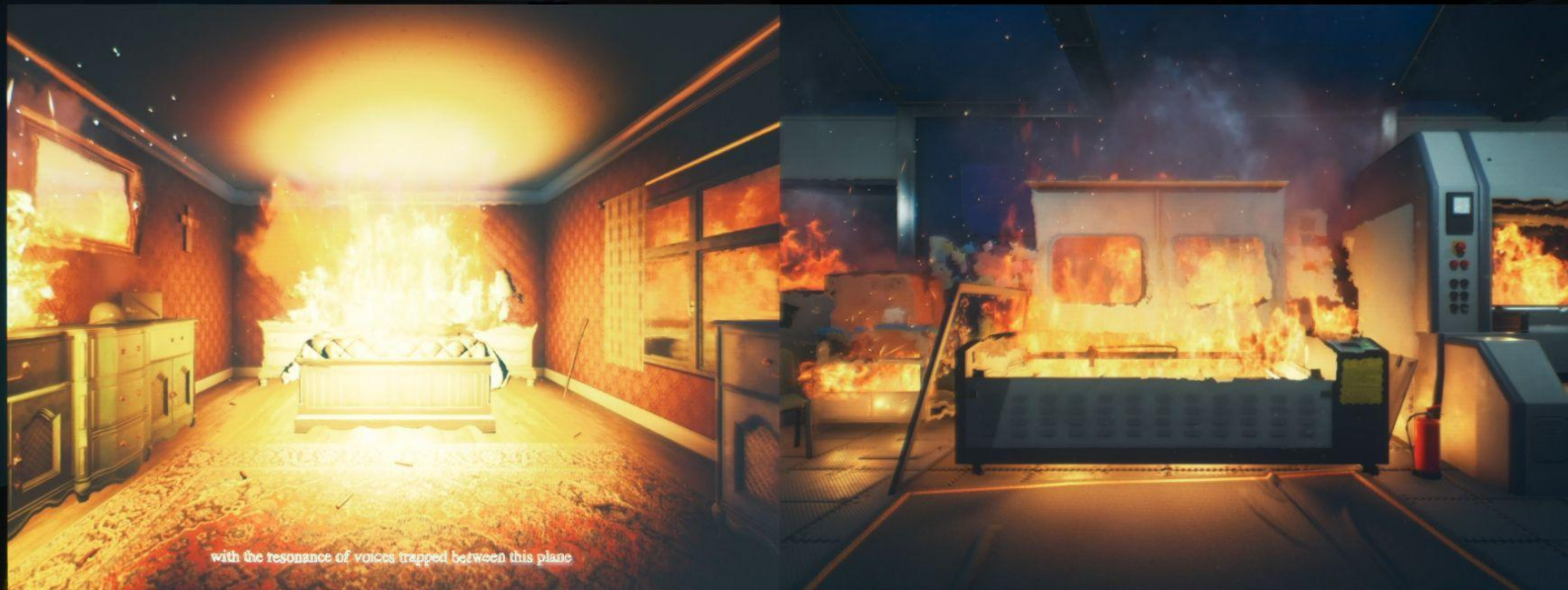
Una casa en llamas es un fantasma, una fábrica en llamas es un espectro [A house on fire is a ghost, a factory on fire is a specter], 2022. Two-channel 4K digital animation, color, sound, 30fps. Work available at <https://vimeo.com/andrewroberts/a-house-on-fire-is-a-ghost-a-factory-on-fire-is-a-specter>



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Lamentamos notificarle que debido al fin del mundo su paquete se ha retrasado
[We are sorry to notify you that due to the end of the world your delivery has been delayed]

Project presented at

Lamentamos notificarle que debido al fin del mundo su paquete se ha retrasado

Solo show at Pequod Co.

Mexico City

11/21/2020 – 01/16/2021

7th Athens Biennale

ECLIPSE

Curated by Omsk Social Club and Larry Ossei-Mensah

Department Store Fokas, Athens

09/24/21 – 11/28/21

Whitney Biennial 2022

Quiet as It's Kept

Curated by Adrienne Edwards and David Breslin

Whitney Museum of American Art

04/06/22 – 10/06/22

AMEXICA

Curated by Marisol Rodríguez

Institut culturel du Mexique

04/21/23 – 06/15/23



Detail view of CARGO: A lone rider in the burning sky and his trusted armored dragon, 2020.

Lamentamos notificarle que debido al fin del mundo su paquete se ha retrasado ***[We are sorry to notify you that due to the end of the world your delivery has been delayed]***

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.

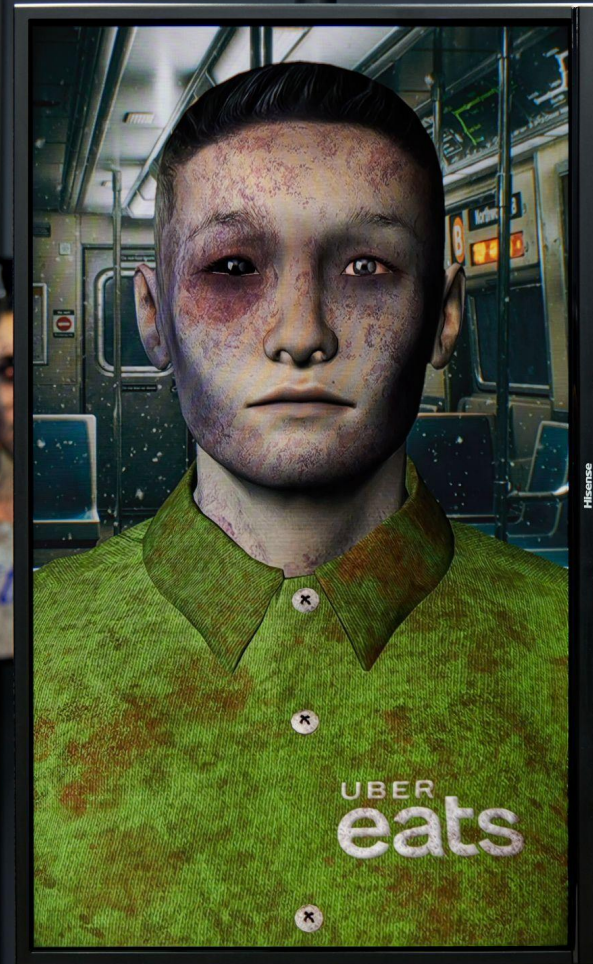
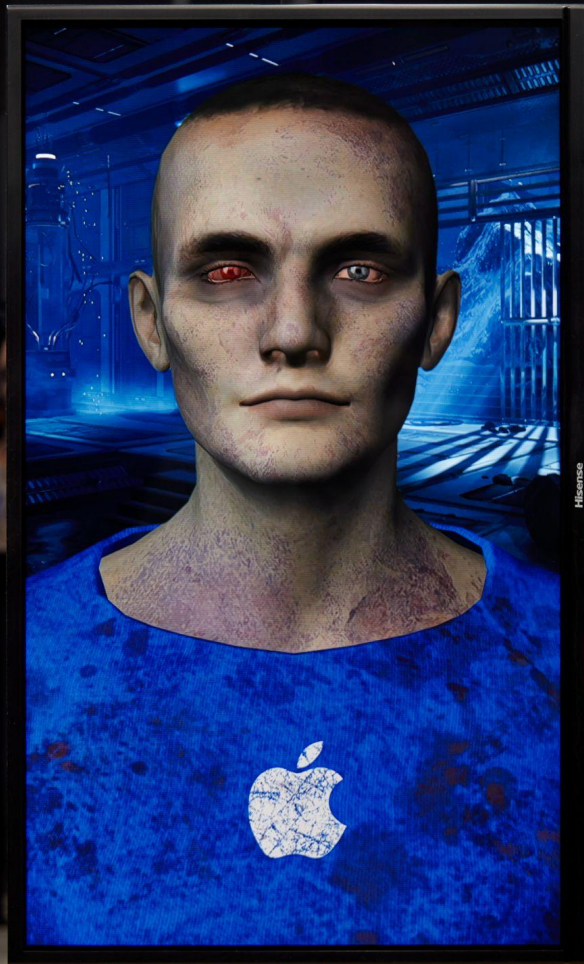
Artist Andrew Roberts traces these events as part of his aesthetic genealogy, profiling an artistic language particular to a late-millennial growing up between Tijuana and San Diego. First as a player, then as an artist, Roberts is familiar with the narrative potential of video game design. Amidst on-screen 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 delivery 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.

Excerpt from a text by Paulina Ascencio Fuentes for CURA



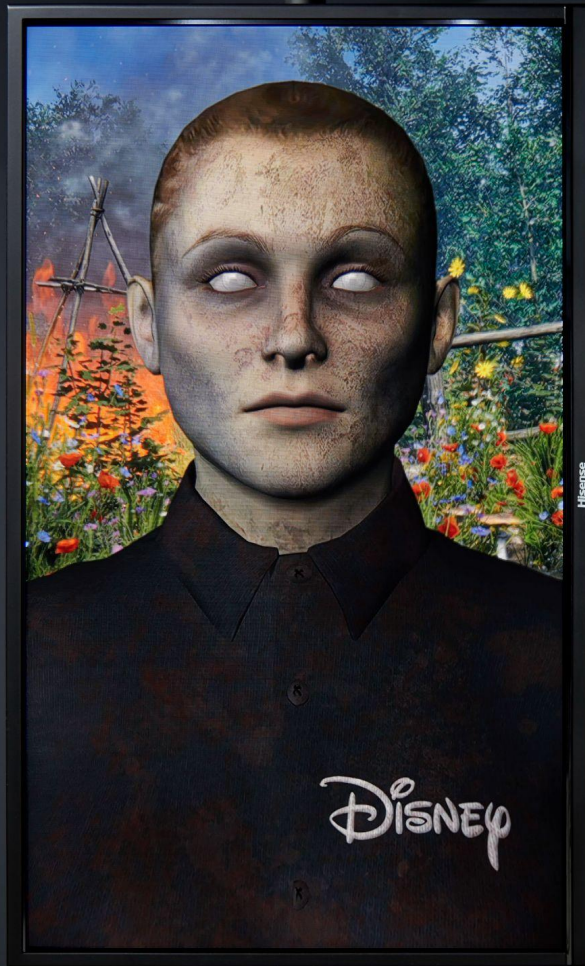
La Horda [The Horde], 2020. Eight-channel 4K digital animation, color, sound, 30fps; each channel approx. 3–4 min. Installation view at Pequod Co., Mexico City, 2020–2021. Work available at www.vimeo.com/showcase/8325526



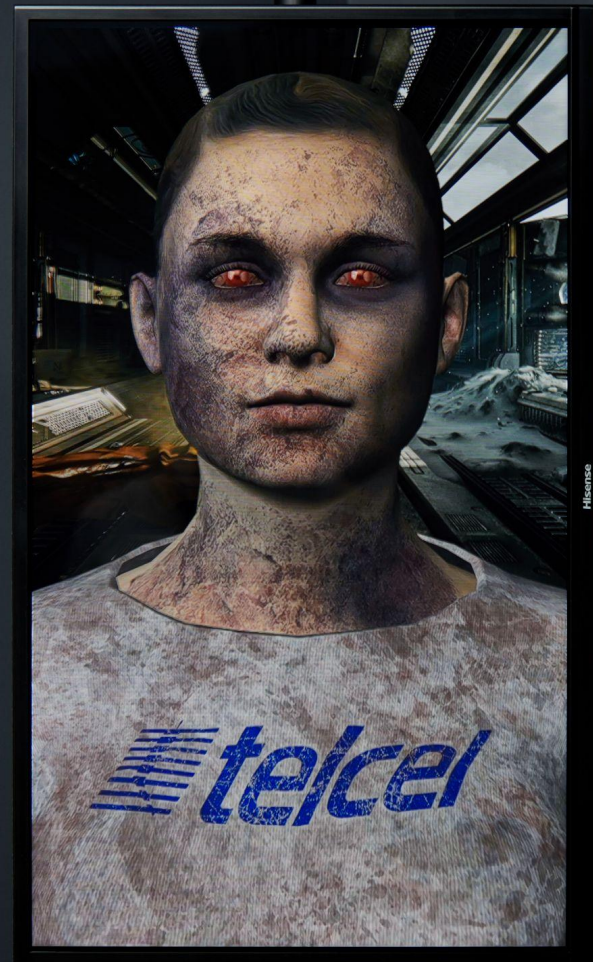
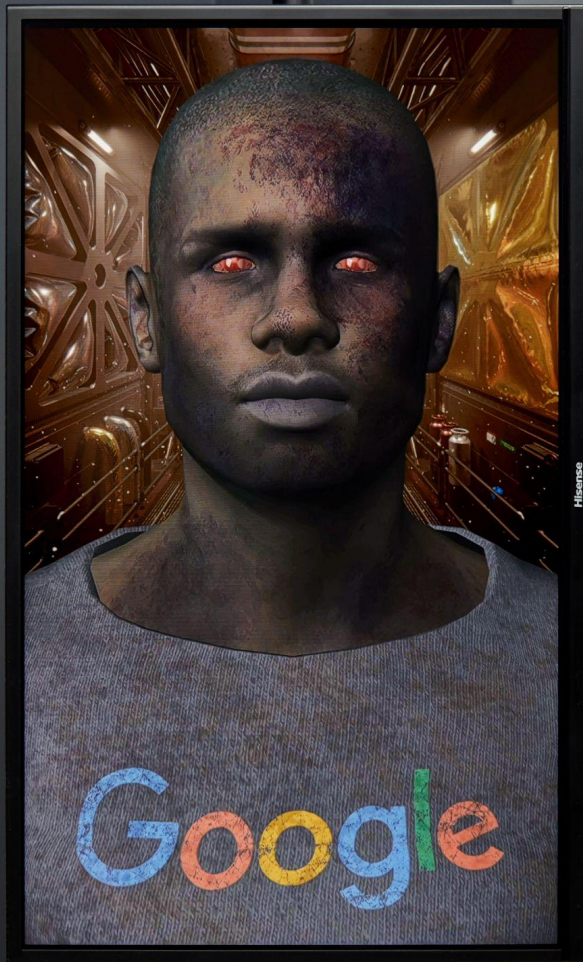
La Horda [The Horde], 2020. Eight-channel 4K digital animation, color, sound, 30fps; each channel approx. 3–4 min.
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Work available at www.vimeo.com/showcase/8325526



La Horda [The Horde], 2020. Installation view at the Whitney Biennial: *Quiet As It's Kept*, Whitney Museum of American Art, New York City, 2022.



La Horda [The Horde], 2020. Installation view at AMEXICA, Institut Culturel du Mexique, Paris, 2022.



Undead, 2022. Performance, tattoos on silicone mask and sleeves, VR headset and video game console.



Undead, 2022. Performance, tattoos on silicone mask and sleeves, VR headset and video game console.



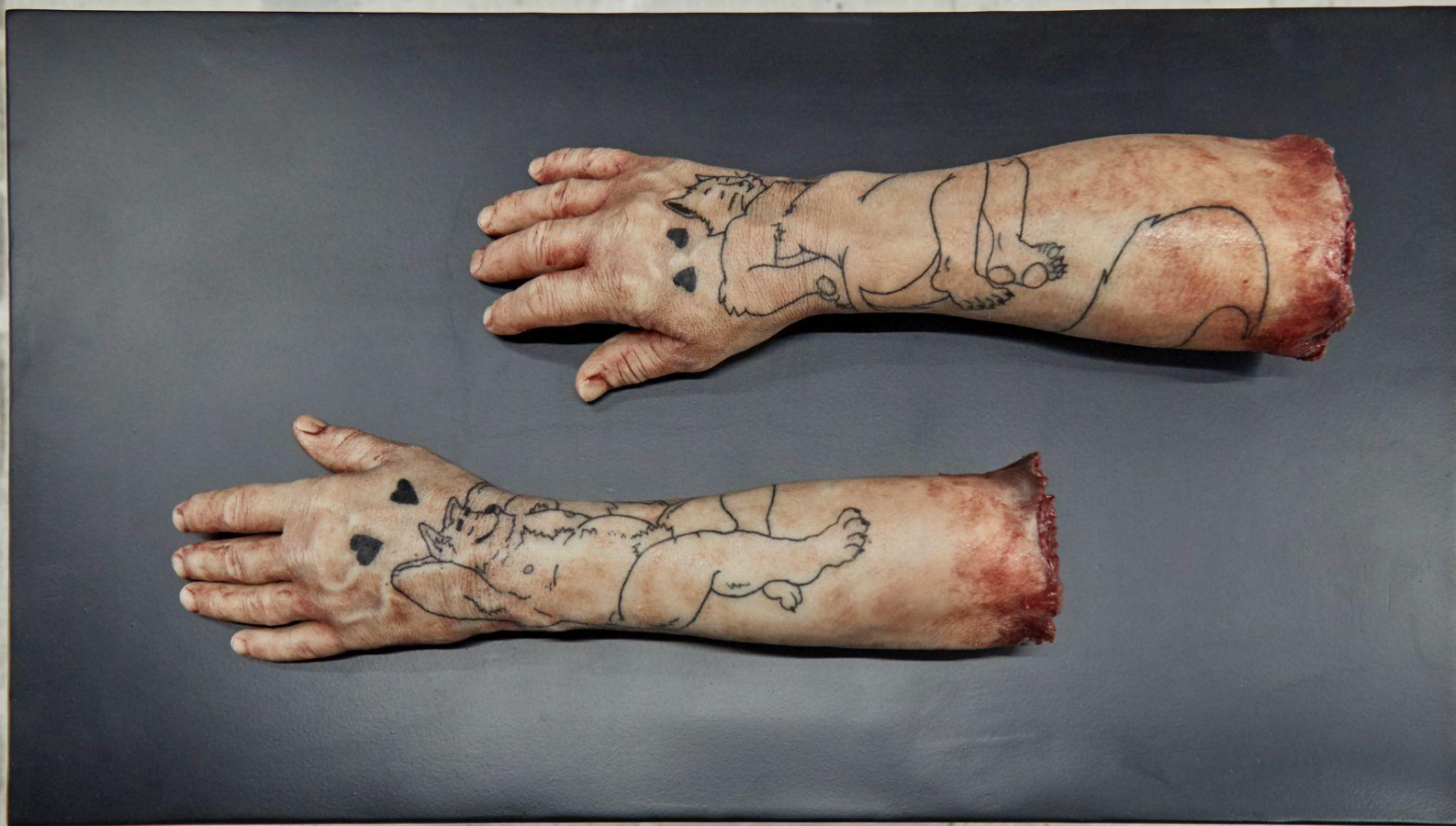
REANIMATOR: *days gone bye*, 2020. Tattoos on pigmented silicone. $13 \frac{3}{4} \times 19 \frac{1}{2} \times 7 \frac{3}{4}$ in. (35 × 50 × 20 cm).



CARGO: a certain doom, 2020. Tattoo on pigmented silicone. $7 \frac{3}{4} \times 15 \frac{3}{4} \times 6$ in. (20 × 40 × 15 cm).



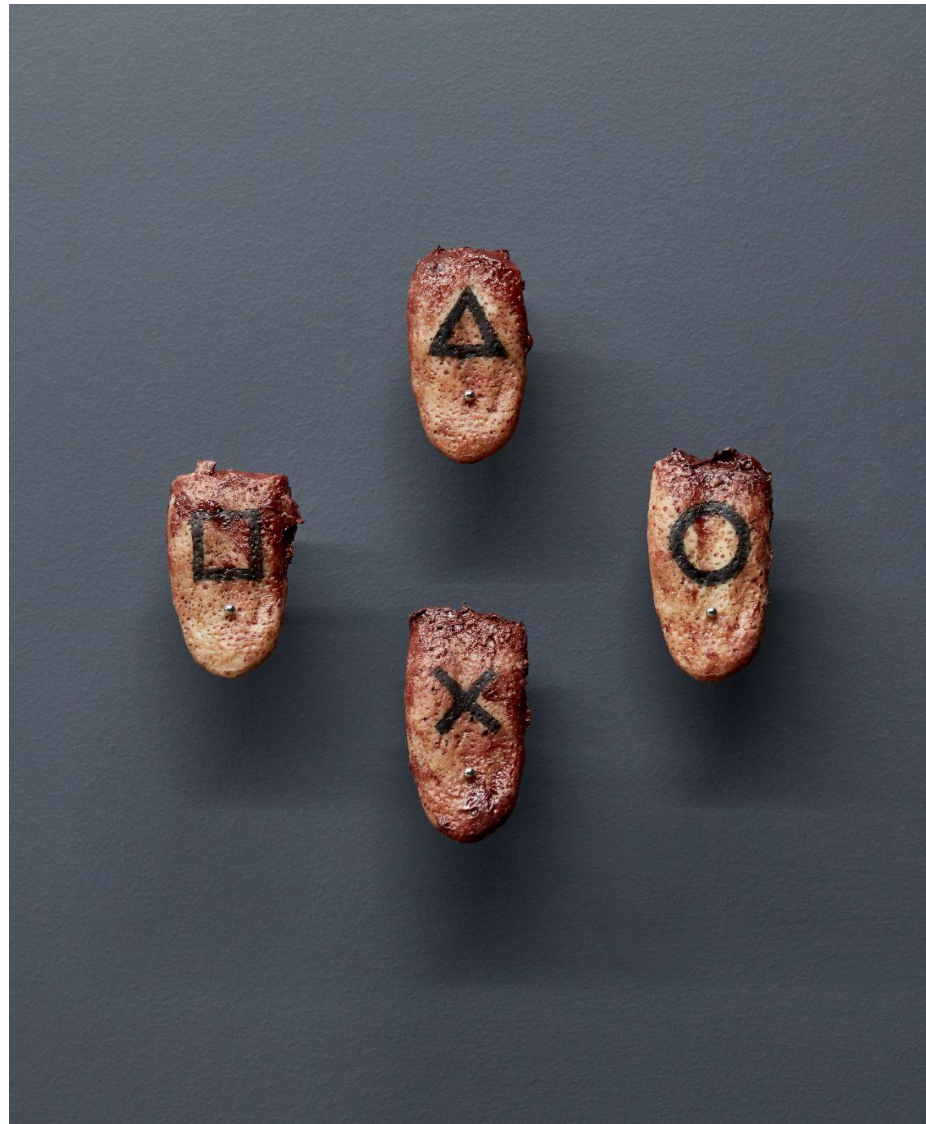
EXHUMED: miles behind us, 2020. Tattoos on pigmented silicone. 13 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 11 in. (35 x 30 x 28 cm).



PET SEMATARY: the heart's desire, 2020. Tattoos on pigmented silicone. 19 × 13 ¾ × 4 in. (48 × 35 × 10 cm).



COOTIES: the rotten core, 2020. Tattoos on pigmented silicone and cotton cap. 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. (35 x 25 x 30 cm).



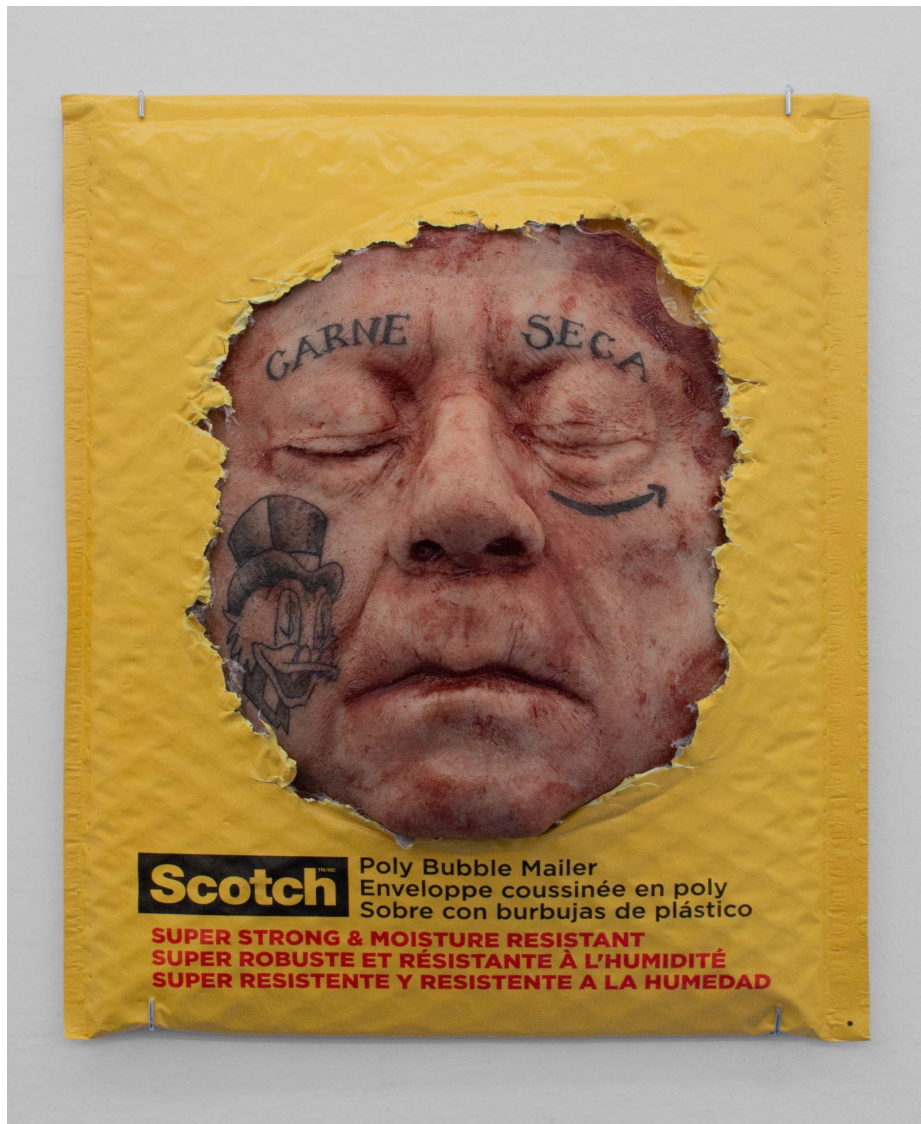
PONTYPOOL: too far gone, 2020. Tattoos on pigmented silicone. 11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 4 in. (30 x 30 x 10 cm).



BRAINDEAD: what comes after, 2020. Tattoos on pigmented silicone. $7 \frac{3}{4} \times 15 \frac{3}{4} \times 6$ in. (20 × 40 × 15 cm).



CARGO: A lone rider in the burning sky and his trusted armored dragon, 2020. Tattoos on pigmented silicone, anti-static foam and weapon case. 16 ½ × 20 ½ × 19 ½ in. (42 × 52 × 50 cm).



DUCK HUNT: Spaghetti Westerns and Mexican B-Horror Movies, 2020. Tattoos on pigmented silicone and bubble mailer. 11 ¾ × 9 ½ × 2 in. (30 × 24 × 5 cm).



RHYTHM RATTLESNAKE: The world ends with you, baby centipede, 2020. Tattoo on pigmented silicone. 9 × 6 × 3 ½ in. (23 × 15 × 9 cm).



Lamentamos notificarle que debido al fin del mundo su paquete se ha retrasado. Installation view at Pequod Co., Mexico City, 2020-2021.



Lamentamos notificarle que debido al fin del mundo su paquete se ha retrasado. Installation view at Pequod Co., Mexico City, 2020-2021.



The Harvest

Collaboration with **Mauricio Muñoz**

Project presented at

The Harvest

Duo show at Delaplane

San Francisco

05/15/2021 — 06/12/2021

Material Art Fair

Duo presentation with Deslave

04/28/2022 — 05/01/2022

otherwise

Curated by Iris Williamson, Darby Miller, Cynthia Nathan,
and JiaAn Waterman

Institute of Contemporary Art, Maine

10/03/2025 — 12/13/2025

Still from *The Harvest*, 2021.

The Harvest

Collaboration with Mauricio Muñoz

The Harvest marks the first collaboration between artists Mauricio Muñoz and Andrew Roberts to conceive a musical romantic comedy situated within an otherworldly and fantastical realm. In this project, the artists embody a couple of orcs living peacefully in the deep woods, hidden from a land where segregation and rigid hierarchy between magical races are the norm. This narrative takes the form of a central video piece accompanied by a series of photographic portraits and sculptural works.

The artists are keenly interested in exploring the Otherness inherent in the fantasy genre, particularly through its system of magical races. Muñoz and Roberts intentionally reclaim the figure of the orc—a creature typically cast as barbaric, monstrous, and subhuman—as an analogue for their own gender, sexual, and bodily identities. By inserting their practice into Internet subcultures that relate to each other through post-human, erotic avatars, the artists recognize the transformative power of images as mobiles of desire and tools for world-making.

The project blends the handcrafted feel of early fantasy cinema with contemporary digital intimacy. The resulting works, sculptures and photographic portraits of the orcs, are positioned not just as characters but as artifacts from a possible future or a history that was suppressed. They serve as evidence of an affective archive built from queer desire. By framing this fantastical narrative as a musical comedy, the artists utilize absurdity and emotion to critique the serious political implications embedded in the design of fictional races.



The Harvest, 2021. Collaboration with Mauricio Muñoz. Installation view at Delaplane, San Francisco, 2021.



The Harvest, 2021. Collaboration with Mauricio Muñoz. Installation view at *otherwise*, Institute of Contemporary Art, Maine, 2025.



The Harvest, 2021. Collaboration with Mauricio Muñoz. HD video, color, sound, 30fps. 12'. Excerpt available at <https://vimeo.com/556102689>



The Harvest, 2021. Installation view at Delaplane, San Francisco, 2021.



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



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



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



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



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



The Harvest, 2021. Collaboration with Mauricio Muñoz. Installation view at *otherwise*, Institute of Contemporary Art, Maine, 2025.



Shield, 2022. Collaboration with Mauricio Muñoz. Automotive paint on PLA 3D print. 23 ½ × 23 × 5 ½ in. (60 × 59 × 14 cm).



Sword, 2022. Collaboration with Mauricio Muñoz. Automotive paint on PLA 3D print. 31 ½ × 8 × 3 ½ in. (80 × 20 × 9 cm).



Book, 2022. Collaboration with Mauricio Muñoz. Automotive paint on PLA 3D print. 13 × 19 ¾ × 2 in. (33 × 50 × 5 cm).



Installation view at Material Art Fair, Mexico City, 2022.

Isla, dinos tu nombre [Island, tell us your name]



Project presented at

Roca, isla, glaci

Curated by Marielsa Castro

Museo Jumex, Mexico City

09/19/2021 — 01/09/2022

Still from *Isla, dinos tu nombre*, 2019

Isla, dinos tu nombre [Island, tell us your name]

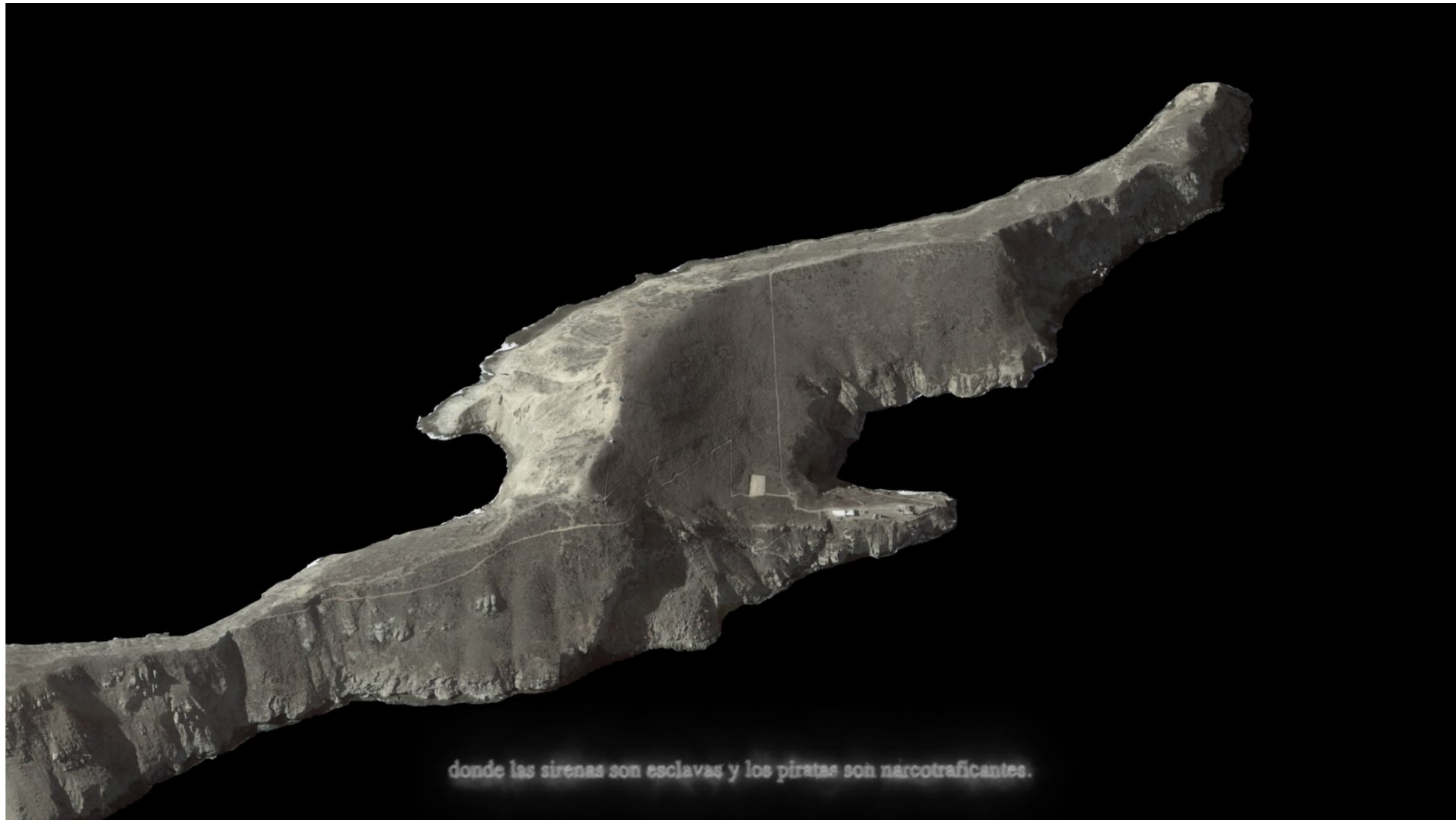
In *Isla, dinos tu nombre [Island, tell us your name]* (2019), by Andrew Roberts, the archipelago of the Coronado Islands —formed by four islands in the Pacific Ocean near Baja California— is invoked to speak about its history of colonization, and exploitation. The voiceover to a digital animation reclaims the words of the archipelago's conqueror, taking a political stance on the territorial oppression it has suffered as a product of its geographical location at the border with the United States.

The Islands present themselves to the public by telling “the story of a humanity that before inhabiting, tries to conquer” and going on to describe stories of murder, smuggling and slave trade, from their own self-awareness as eternal. The digital animation is composed from hundreds of photographs, as well as the artist's childhood memories, and together they form the body of the islands.

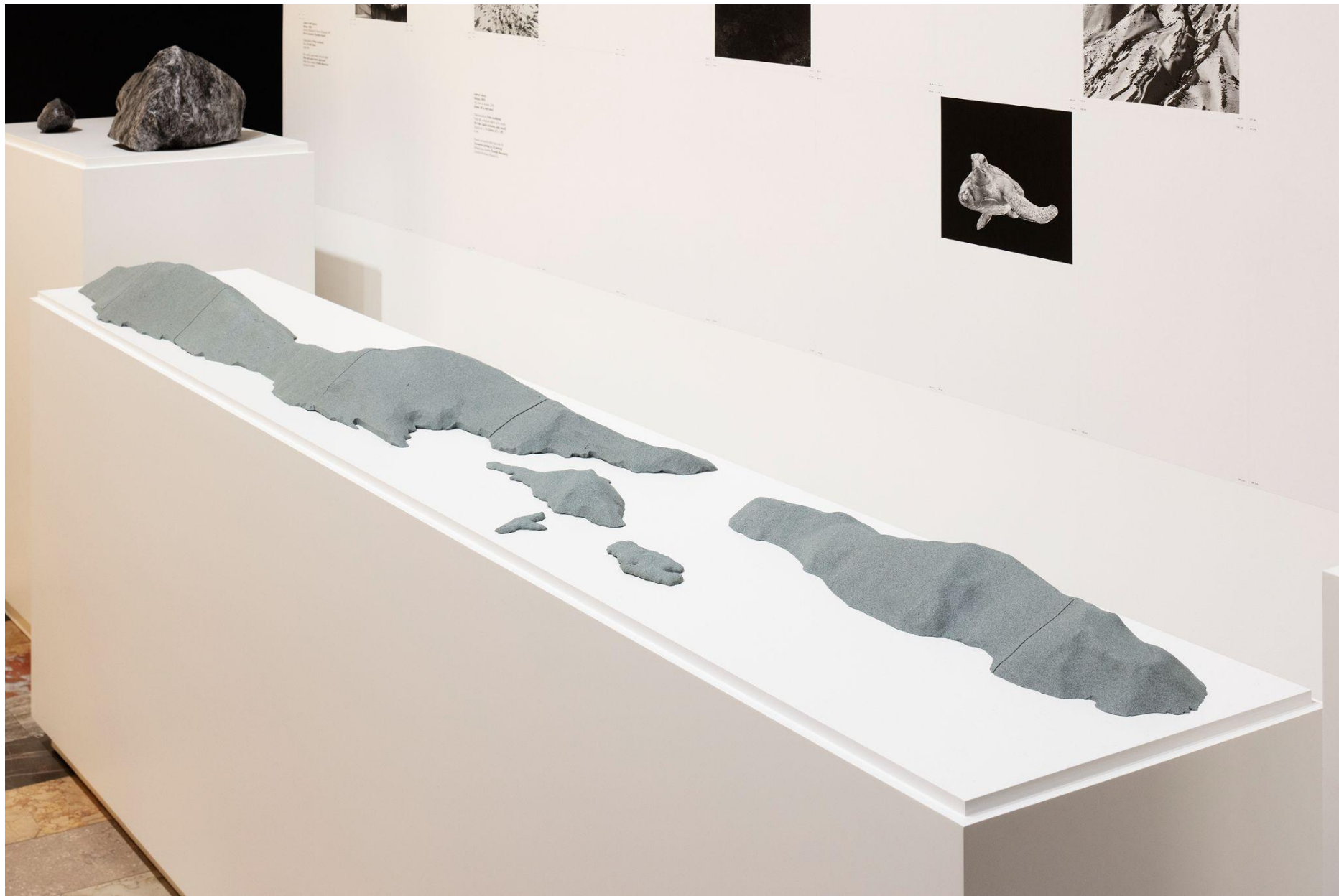
Excerpt from text by Marielsa Castro for *Roca, Isla, Glaciar*.



Isla, dinos tu nombre [Island, tell us your name], 2019. Installation view at Roca, isla, glaciar, Museo Jumex, Mexico City, 2021.



Isla, dinos tu nombre [Island, tell us your name], 2019. 4K digital animation, color, sound, 30fps; automotive paint on PLA 3D print. 6'. Variable dimensions. Work available at <https://vimeo.com/andrewroberts/isla-dinos-tu-nombre?share=copy>



Isla, dinos tu nombre [Island, tell us your name], 2019. 4K digital animation, color, sound, 30fps; automotive paint on PLA 3D print. 6'. Variable dimensions.



Isla, dinos tu nombre [Island, tell us your name], 2019. Installation view at Roca, isla, glaciar, Museo Jumex, Mexico City, 2021.

Hacia la Electromaterialidad [Towards Electromateriality]



Project presented at

Ficción y tiempo

Curated by Andrea Villers, Catalina Pérez, Getsemaní
Guevara, Luis Daniel Pérez, and Jaime González Solís
Centro Cultural Universitario Tlatelolco, Mexico City
11/29/2018 – 03/31/2019

Detail of *Towards Electromateriality*, 2018.

Hacia la Electromaterialidad [Towards Electromateriality]

Towards Electromateriality functions as a manifesto, pulling the viewer into the world of the new flesh: a radical reconfiguration of reality defined by the pervasive presence of high-speed electronics, the opaque logic of assassin algorithms, and the atomic materiality that underpins all digital media.

The work argues that the digital realm is not an abstract void, but a profoundly physical space with real-world consequences. It operates at the critical intersection where the seemingly supernatural meets industrial technology. To articulate this space, the project draws heavily on the visual languages of cosmic horror, military-themed video games, and dystopian science fiction.



Towards Electromateriality, 2018. 4K digital animation, color, sound, 30fps; PLA 3D prints and stainless steel light stands. 8'55". Variable dimensions.
Installation view at *Ficción y Tiempo*, CCU Tlatelolco, Mexico City, 2018-2019. Work available at <https://vimeo.com/andrewroberts/towards-electromateriality>



Towards Electromateriality, 2018. 4K digital animation, color, sound, 30fps; PLA 3D prints and stainless steel light stands. 8'55". Variable dimensions.
Work available at <https://vimeo.com/andrewroberts/towards-electromateriality>



Towards Electromateriality, 2018. 4K digital animation, color, sound, 30fps; PLA 3D prints and stainless steel light stands. 8'55". Variable dimensions.



Towards Electromateriality, 2018. 4K digital animation, color, sound, 30fps; PLA 3D prints and stainless steel light stands. 8'55". Variable dimensions.



Towards Electromateriality, 2018. Installation view at *Ficción y tiempo*, Centro Cultural Universitario Tlatelolco, Mexico City, 2018-2019.

Sunrise Corporation



Project presented at

Sunrise Corporation

Solo show at CECUT, Tijuana

07/21/2017 – 01/21/2018

Being Here With You / Estando aquí contigo

Curated by Jill Dawsey and Anthony Graham

Museum of Contemporary Art San Diego

09/20/2018 – 02/03/2019

Sunrise Corporation

From the sensibility of the contemporary artist any human experience is susceptible to being transformed into a work of art. Therefore, an experience as vulgar as the exchange of goods is not exempt from being work material for an image producer. The work of Andrew Roberts has been articulated from a delicate field of action, which makes it possible to distinguish the exploitation implicit in the relations of production of a society founded on the commodification of all areas of human life. This aesthetic method could be called as a critique towards the political economy of the senses, and consists of a critical look at the operation of the capitalist system.

For his exhibition at CECUT (Centro Cultural Tijuana), artist Andrew Roberts presents a dystopian history of science fiction that starts from a postapocalyptic assumption. Sunrise Corporation is a company that sells sunrises; since in a not too distant future —mediated by screens, algorithms and super stars— sunrises will be privatized and the only way to see how the day starts will be through this company. The most basic and elementary visual entertainment of humanity will no longer be possible, unless you pay for it.

Art has been selling sunrises for years. It is important to remember that what we know as modern art begins symbolically with a sunrise, "Impression, Sunrise" (1872) by the impressionist painter Claude Monet. Monet's painting, if we see it with a capitalist lens, is a successful attempt to privatize a sunrise. One of the questions asked by Sunrise Corporation is, what is our relationship with landscape in a society historically founded on private property.

In Sunrise Corporation, Roberts parodies the friendly branding of contemporary capitalism —specifically that of socially responsible companies— in a stimulating installation that mimics the design of a corporate lobby. The perversity of the company is present in the banners, furniture and propaganda videos, as Sunrise Corporation promotes an exorbitant obscenity: the intellectual appropriation and privatization of the largest galactic waste —and which has been characterized as the reason for the most famous moments of human unproductivity— sunlight.

Text by Daniel Aguilar Ruvalcaba



Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.



Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.



Brief History of the Sun, 2017. 4K digital animation, color, sound, 30fps; vinyl prints, bean bags and headphones. 4'10". Variable dimensions.
Work available at <https://vimeo.com/andrewroberts/brief-history-of-the-sun?share=copy>



Brief History of the Sun, 2017. 4K digital animation, color, sound, 30fps; vinyl prints, bean bags and headphones. 4'10". Variable dimensions.
Work available at <https://vimeo.com/andrewroberts/brief-history-of-the-sun?share=copy>



Brief History of the Sun, 2017. Installation view at the San Diego Art Institute, San Diego, 2017.



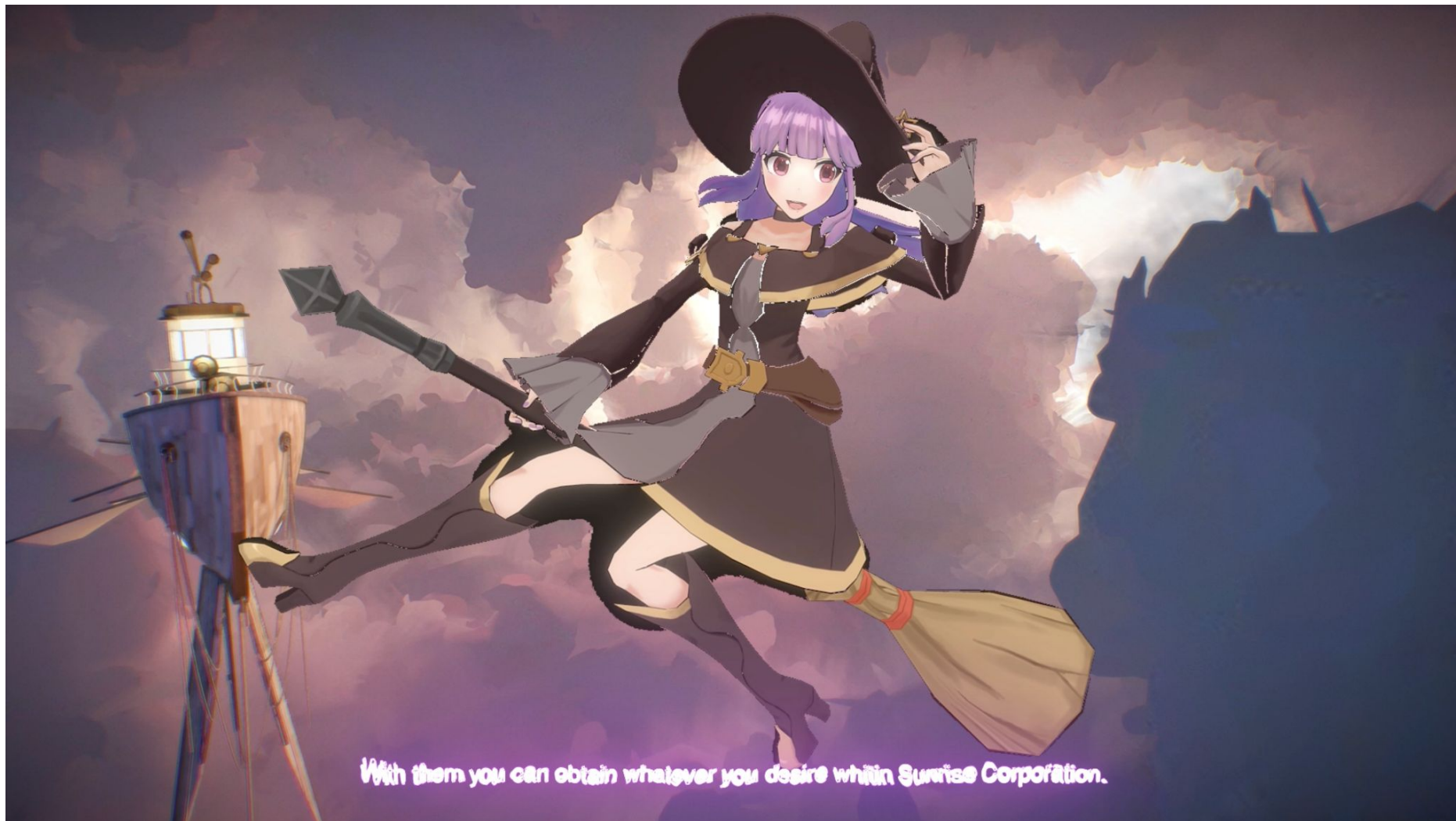
Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.



Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.



The Complex (Alpha Version), 2017. Two-channel 4K digital animation, color, sound, 30fps; vinyl prints, bean bags and headphones. 5'44".



With them you can obtain whatever you desire within Sunrise Corporation.



The Complex (Beta Version), 2018. Installation view at *Being Here With You / Estando aquí contigo*, Museum of Contemporary Art San Diego, MCASD, San Diego, California, 2018.



Sunrise Corporation





Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.



How to Sell the Sun, 2017. Three-channel 4K digital animation, color, sound, 30fps. Loop.
Work available at www.vimeo.com/andrewroberts/how-to-sell-the-sun



Sunrise Corporation, 2017. Installation view at the Centro Cultural Tijuana, CECUT, Tijuana, 2017.