

Andrew Roberts

October, 2021

Pequod Co.



Tijuana, 1995
Lives and works in Tijuana

Andrew Roberts is a Mexican visual artist. His research begins with a historical exploration on the parallel development of war technology and the entertainment industry, analyzing the role of images as operational weapons in military conflicts and their poetic, political and aesthetic ramifications in the production of capital and death. His practice takes on the form of multimedia narrative and speculative fiction, materialized across space through digital animations and immersive installations in the company of objects, actions and essayistic writings.

Throughout his process, Roberts employs a complex array of graphic and literary elements typical of science fiction, horror and video games to elaborate an inquiry on how these genres and mediums manufacture a collective sensibility that mutates into a scopic regime. Utilizing strategies such as humor and entertainment, he creates visual instruments that aim to reveal and dismantle the power structures behind a closed-circuit system where death, currency and image operate within each other.

He has been part of shows in China, United Kingdom, Argentina, Chile, Colombia, Australia, Spain, Mexico and the United States of America in places such as the Museum of Contemporary Art San Diego; Centro Cultural Tijuana; the Whitstable Biennale of the TATE Modern; and Centro Cultural Universitario Tlatelolco. Among his awards are included on two occasions the Acquisition prize at the Encuentro Nacional de Arte Joven (Mexico), in their XLI (2021) and XXXIX (2019) editions; the Acquisition prize of the III Bienal Nacional del Paisaje (Mexico, 2019); the First Place of the 7a Bienal Internacional de Arte Universitario (Mexico, 2018); FONCA in the category of Alternative Media of the Jóvenes Creadores program (Mexico, 2019-2020); on the same category the PECDA BC (Mexico, 2016-2017); and two grants given by Patronato de Arte Contemporáneo (Mexico, 2018 and 2020). In recent years his work has been included in public and private collections such as Colección Fundación M and Colección R+S.

Since 2017 he has been co-director (in collaboration with Mauricio Muñoz) of Deslave, an exhibition space, curatorial team and semi-professional cult for the production and exhibition of contemporary art based in Tijuana, which has carried out exhibition projects for Human Resources (Los Ángeles), SEVENTH Gallery (Melbourne), Swab Art Fair (Barcelona) and Material Art Fair (Mexico City).

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

WE REGRET TO NOTIFY YOU THAT

Your tongue can no longer help you be something else
You can't solve the enigma of your vitality
You can't reach the plain of immanent transactions
No assembly of elements will give you strength.

DUE TO THE END OF THE WORLD

Love no longer begins in the stomach
Your abdomen no longer houses a digestive system
You don't need to harmonize your humors
There is nothing to sustain the fantasy of your singularity.

YOUR PACKAGE HAS BEEN DELAYED

Your organs have slowed down
Your time is finally dismembered
Gratification does without meat
This is the failure of the outside
Your very recording replaces it
Only the non-human horde advances life.

Bernardo Núñez Magdaleno

The exhibition showed at Pequod Co. on November, 2020, investigates the transit of what we understand as rotten meat through two materials: skin and silicon. A tattoo can be a codex to invoke dismembered memories while a computer's processor is the portal to reanimate voices confined to the liminal factory of the beyond. What contemporary fears and anxieties about the undead do we harbor in our imagination? The artist responds with the proper make-up of loins that are too creepy for Netflix.

Roberts' work is comprised by a series of carnal silicone sculptures, reminiscent of a low-budget Mexican gore film, as if they were the black ink imprints of memories emanating from an endriago imaginary. The undead in this show have been generated by a computer programmed to resurrect the voices of bodies trapped between the corporate advertisement and the un-dead. They are the poems, monologues and intimate soliloquies of a cadaverous interiority or the performance that arises post-mortem. Roberts' carnal prostheses appear as the empty corporalities of the parasitic and as the bloody containers of everything that refuses to die.

We are sorry to notify you that due to the end of the world your package has been delayed anchors its production on the historical transformation of the undead — a cultural constant shaped by the most visceral concerns of each era, from war events to biopolitical realities. The artist explores how the cinematographic and video game industries have built a hegemonic perspective in which the figure of the zombie and the horror genre are traversed by racial and colonial phenomenato later be instrumentalized for economic propaganda and imperial purposes.

Bernardo Núñez Magdaleno



We are sorry to notify you that due to the end of the world your package has been delayed, 2020

Exhibition view
Pequod Co, Mexico City



We are sorry to notify you that due to the end of the world your package has been delayed, 2020

Exhibition view
Pequod Co, Mexico City



PONTYPOOL: too far gone, 2020

Tattoo and piercing on silicone
25 x 25 x 15 cm

Exhibition view
Pequod Co, Mexico City



Undead (performance), 2020

Tattoo on silicone mask and
sleeves, VR Set

Variable duration

Pequod Co, Mexico City



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

Silicon, tattoos, antistatic foam and automotive paint on weapon case
42 x 52 x 50 cm



CLOYSTER: One hundred and two million Cthulhu particles deep beneath the sea, 2020

Silicon, piercing, tattoos and poly bubble mailer
24 x 5 x 30 cm

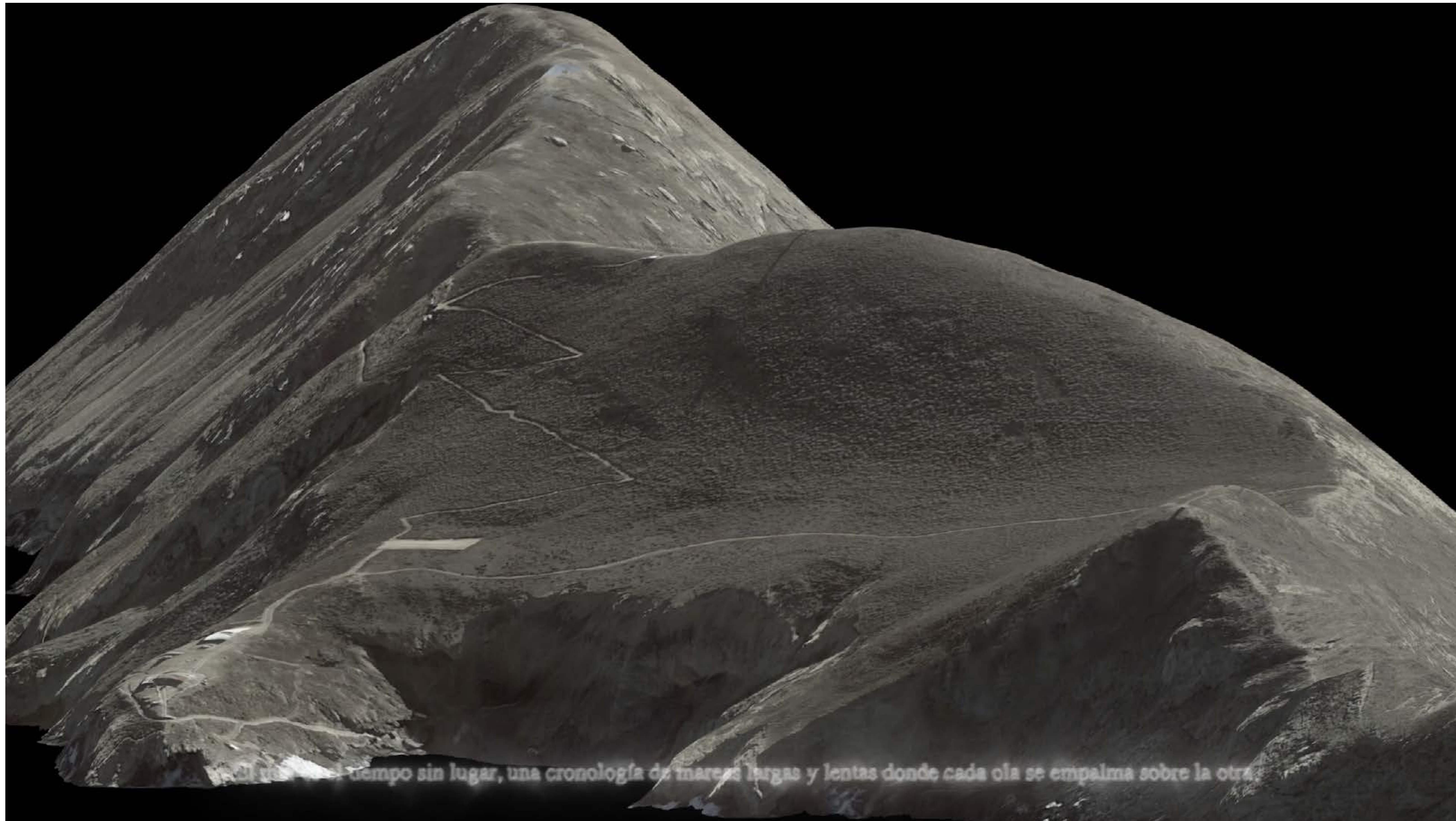
Isla, dinos tu nombre

The four Coronado Islands form an archipelago off the coast of the state of Baja California. These islands have been used as a strategic territory for smuggling and other criminal activities due to their proximity to the border between Mexico and the United States.

Through an spiritual invocation, Andrew Roberts allows the island itself to expose its nature and describe the characteristics of its land, snatching the narrator's voice from the conqueror. From 600 photographs of the region, the artist has created a 3D model that serves as a body for this presence.

In a second moment, Roberts presents a dark fantasy composed of mythological beings, fossil remains, architecture from ancient times and explorers who have been confined to the islands. This place built by images immersed in the memories of his childhood serves to establish a theory about the construction of a territory from fiction.

Text by Alan Sierra



Isla, dinos tu nombre, 2019

4K video, digital and 3D animation, color, sound

6:00 min.
Edition of 3 + 1 AP

<https://vimeo.com/381901901>

Towards Electromateriality

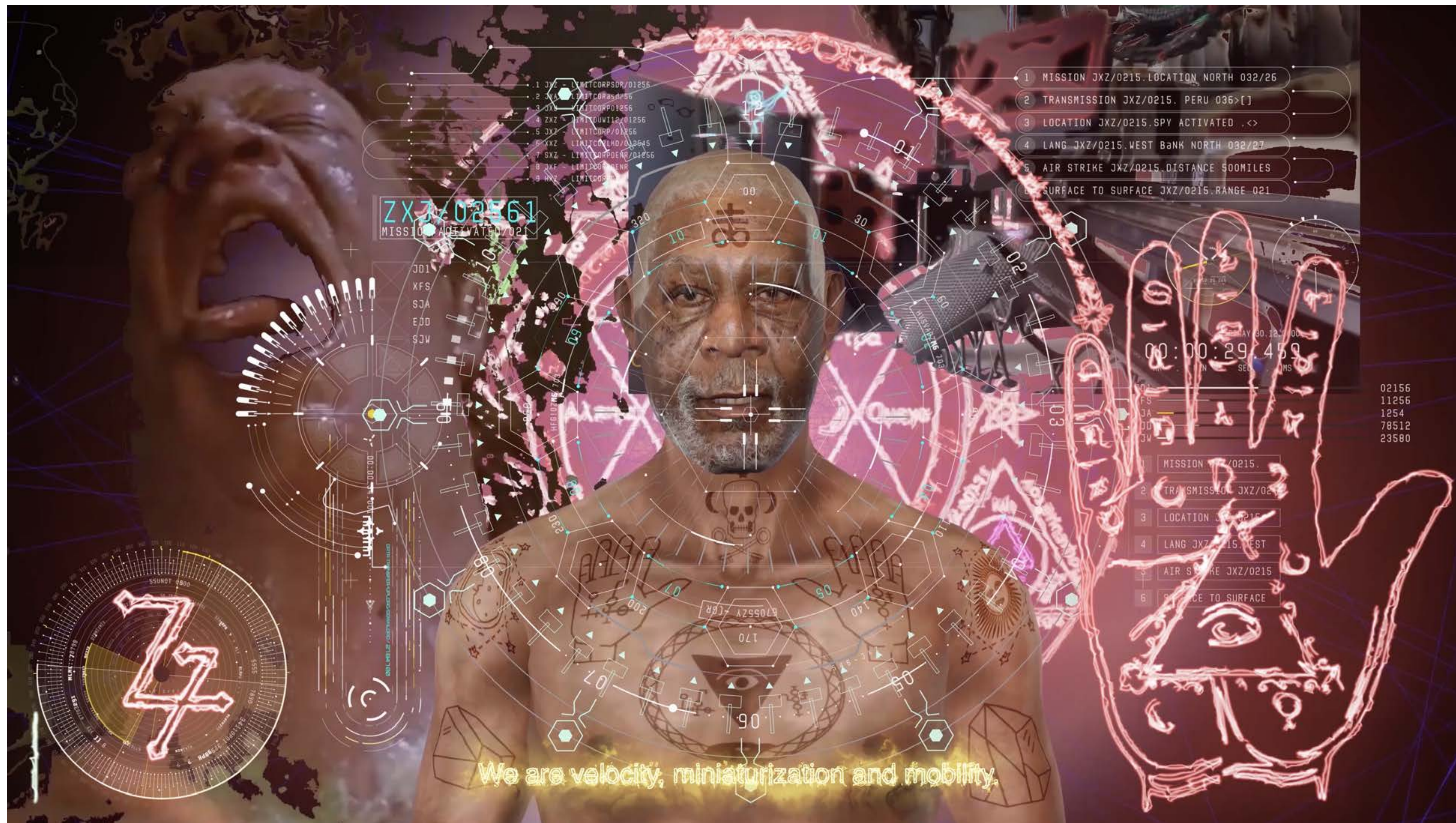
Towards Electromateriality is a manifesto introducing us to the world of the new flesh; a reconfiguration of reality mediated by the existence of high speed electronics, assassin algorithms and the atomic materiality of all digital media.

Recurring to the visual languages of cosmic horror, warfare video games and dystopian science fiction it draws both conceptual and aesthetic parallels between occultism and black boxes; alchemy and electromechanical engineering; the supernatural and the physical invisibility of virtual realms.



Towards Electromateriality, 2018

Installation view I<< II > · >>I Fic-
ción y tiempo, Centro Cultural Uni-
versitario Tlatelolco



Towards Electromateriality, 2018

4K video, digital and 3D animation, color, sound
8:55 min.
Edition of 3 + 1 AP

<https://vimeo.com/381911967>



Towards Electromateriality, 2018

4K video, digital and 3D anima-
tion, color, sound
8:55 min.
Edition of 3 + 1 AP

<https://vimeo.com/381911967>



Towards Electromateriality, 2018

3D print on stainless steel lamp
stand
Variable dimensions



Towards Electromateriality, 2018

3D print on stainless steel lamp
stand
Variable dimensions

Sunrise Corporation

From the sensibility of the contemporary artist any human experience is susceptible of 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 (Mexico, 1995) 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 critic 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 dawns, 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.

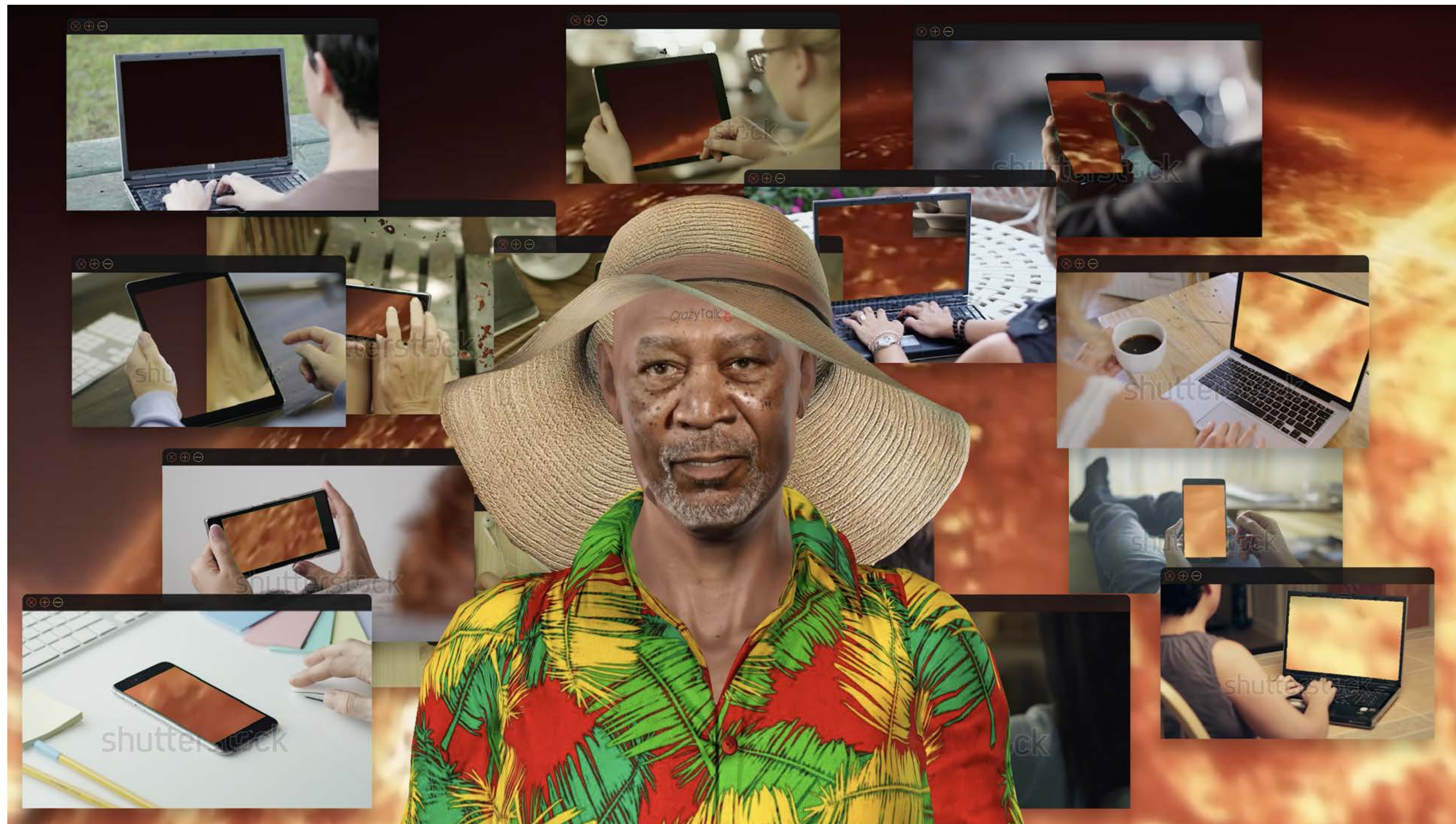
At *Sunrise Corporation*, Roberts parodies the friendly branding of contemporary capitalism - specifically that of socially responsible companies - in a stimulating installation that mimics the design of a corporate lobby. The perversity of the company is present in the banners, furniture and propaganda 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 Headquarters,
2018*

Installation view
Centro Cultural Tijuana, Tijuana,
Mexico



Brief History of the Sun, 2017

4K video, digital and 3D animation, color, sound
4:10 min.
Edition of 3 + 1 AP

<https://vimeo.com/381933334>



Brief History of the Sun, 2017

Installation view
Centro Cultural Tijuana,
Tijuana, Mexico



Brief History of the Sun, 2017

Installation view
San Diego Art Institute,
San Diego, USA



The Complex (Beta Version), 2017-2018

Two-channel video installation, 4K video, 3D animation, color, sound
5:00 min.
Edition of 3 + 1 AP

<https://vimeo.com/309887808>



The Complex (Beta Version), 2017-2018

Installation view
Museum of Contemporary Art San
Diego, San Diego, USA



The Complex (Beta Version), 2017-2018

Installation view
Centro Cultural Tijuana, Tijuana,
Mexico



How to sell the sun, 2017

Three-channel video installation, 4K
video, 3D animation, color, sound
2:46 min.
Edition of 3 + 1 AP

<https://vimeo.com/309862751>



How to sell the sun, 2017

Installation view
Centro Cultural Tijuana, Tijuana,
Mexico

Andrew Roberts
Tijuana, 1995

SOLO SHOWS

2022
WWWIZARDS, House of Chappaz, Barcelona, Spain

Una casa en llamas es un fantasma, una fábrica en llamas es un espectro, Best Practice, San Diego, USA

2021
Athens Biennale Seventh Edition, Athens, Greece

Mining into Existence: The Mana Machine, Disneyland Paris, Melbourne, Australia

2020-2021
We Are Sorry to Notify You that Due to the End of the World Your Package Has Been Delayed, Pequod Co., Mexico City, Mexico

2019
Towards Electromateriality, SEVENTH Gallery, Melbourne, Australia

2018
Imágenes asesinas y cómo ocultarse de ellas, Ladrón Galería, Mexico City, Mexico

2017
Sunrise Corporation, Centro Cultural Tijuana, Tijuana, Mexico

Huachicol, oro nunca fue, 206 Arte Contemporáneo, Tijuana, Mexico

2016
Una diva con anteojos, Biquini Wax EPS, Mexico City, Mexico

Capsule Corp., Escritorio de Procesos, Mexicali, Mexico

GROUP SHOWS
2021-2022
Roca, Isla, Glaciar, Museo Jumex (curated by Marielsa Castro), Mexico City, Mexico

2021
The Harvest: Tale of Two Tombs (in collaboration with Mauricio Muñoz), Salón Silicón, Mexico City, Mexico

XLI Encuentro Nacional de Arte Joven, Museo de Arte Contemporáneo núm. 8, Aguascalientes, Mexico

The Harvest (in collaboration with Mauricio Muñoz), Delaplane, San Francisco, USA

SEXtrauma, Siembra, kurimanzutto (curated by Salón Silicón), Mexico City, Mexico

2020
Cuerpos, Lodos Gallery, Mexico City, Mexico

Escaleras futuras, Galería Santa Fé, Bogotá, Colombia

Rivera, Material Art Fair, Mexico City, Mexico

Any Two Things in the World Are Connected by a Third. The Secret Is Figuring Out What that Third Thing Is, augmented reality app, Pequod Co., Mexico City, Mexico

Permanencia voluntaria, online show, Centro de la Imagen, Mexico City, Mexico

Latin Chat, online show, www.latinchat.com, Mexico

2019
Isla, dínos tu nombre, III Bienal del Paisaje, Museo de Arte de Nogales, Nogales, Mexico

Misión Águila, Art Beijing, Ladrón Galería, Beijing, China

XXXIX Encuentro Nacional de Arte Joven 2019, Instituto Cultural de Aguascalientes, Aguascalientes, Mexico

Reprise: American Fine Arts, an Allegory for Americas, ArtMovementLA, Los Angeles, USA

Nos estamos acercando, Museo El Centenario, Monterrey, Mexico

2018
Being Here with You / Estando aquí contigo, Museum of Contemporary Art San Diego, San Diego, USA

I<< II >>I Ficción y tiempo, Centro Cultural Universitario Tlatelolco, Mexico City, Mexico

Bienal de la Imagen en Movimiento 2018, Buenos Aires, Argentina

7ª Bienal Internacional de Arte Universitario, Museo Universitario Leopoldo Flores, Toluca, Mexico

Life on Mars, American Fine Arts Part 6, Current Projects, Miami, USA

Livin' a Dream Reality, American Fine Arts

Part 5, Marvin Gardens, New York, USA	<i>Una columna de rastros</i> , Instituto Cultural de Baja California, Tijuana, Mexico	dad, IMAC, Tijuana, Mexico	del Paisaje, Nogales, Mexico
<i>Lost & Found</i> , American Fine Arts Part 4, 2351 Milwaukee Ave, Chicago, USA	2017 <i>Boiling Process 5: Mythodologies</i> , San Diego Art Institute, San Diego, USA	XIV Concurso Nacional de Vídeo Experimental, Instituto Cultural de Baja California, Mexicali, Mexico	2019 , Acquisition prize, XXXIX Encuentro Nacional de Arte Joven, Aguascalientes, Mexico
<i>Muster Station</i> , The School of Beginnings with Whitstable Biennale, Tate Modern, London, UK	<i>Caleidoscopio Steady-cam</i> , Semana Internacional de Videoarte de Lanzarote, Spain	XXXVI Encuentro Nacional de Arte Joven 2016, Galería de la Ciudad, Aguascalientes, Mexico	2018 , Programación de espacios independientes, Patronato de Arte Contemporáneo, Mexico City, Mexico
<i>A Dangerous Obsession</i> , Human Resources, Los Angeles, USA	Artemergente Bienal Nacional Monterrey, Centro de las Artes, Monterrey, Mexico	NFT's 2021 Chaos Eater , in collaboration with Terremoto magazine, accompanied by a physical counterpart: an interactive sculpture produced with TAJO Taller	2018 , Programa de Desarrollo Cultural Municipal, Instituto Cultural de Baja California in collaboration with IMAC, Tijuana, Mexico
<i>The Fool's Journey</i> , American Fine Arts Part 3 (travelling show), BS Projects, Houston; Territory OKC, Oklahoma City; Living Arts, Tulsa; HAW Contemporary, Kansas City; Maple Street Construct, Omaha; Brit & Alex Lindsay, Minneapolis; G-CADD, Granite City; Fort Houston, Nashville; Sugar Space, Indianapolis; Anytime Dept., Cincinnati, USA	Tercer Concurso de Fotografía Contemporánea de México, CONARTE, Monterrey, Mexico		2018 , First place, 7ma Bienal Internacional de Arte Universitario, UAEmex, Toluca, Mexico
<i>FOCO MX</i> , Foto Museo Cuatro Caminos, Mexico City, Mexico	<i>A salto de mata</i> , Galería de la Ciudad Instituto Cultural de Baja California, Mexicali, Mexico	GRANTS AND AWARDS 2021 , Acquisition prize, XLI Encuentro Nacional de Arte Joven, Instituto Cultural de Aguascalientes and Patronato de la Feria Nacional de San Marcos, Mexico	2017 , EXIT Prize, Tercer Concurso de Fotografía Contemporánea, Monterrey, Mexico
<i>Crossover</i> , Centro Cultural Border, Mexico City, Mexico	XXXVII Encuentro Nacional de Arte Joven 2017, Instituto Cultural de Aguascalientes, Aguascalientes, Mexico	2020 , Fondo de Apoyo PAC / Covid-19, Patronato de Arte Contemporáneo, Mexico	2017 , Sexto Concurso Internacional de Videoarte, Honorary Mention, FICUNAM, Mexico City, Mexico
<i>On the Tip of My Tongue</i> , American Fine Arts Part 2, Cloaca Projects, San Francisco, USA	<i>Desconfiar de las imágenes</i> , Centro Cultural de Ciudad Universitaria, Mexico City, Mexico	2019 , Jóvenes Creadores, Fondo Nacional para la Cultura y las Artes (FONCA), Alternative Media, Mexico City, Mexico	2016 , Jóvenes Creadores, PECDA Baja California, Alternative Media, Baja California, Mexico
	2016 <i>Circuito de Quimeras</i> , Galería de la Ciudad, IMAC, Tijuana, Mexico	2019 , Acquisition prize, III Bienal Nacional	2016 , Programa de Apoyo a la Producción

Artística, Secretaría de Cultura in collaboration with Centro Cultural de Tijuana, Mexico

COLLECTIONS

Colección Fundación M, Mexico City, Mexico

Colección R+S, Mexico City, Mexico

WRITTEN TEXTS

Reclamar el derecho a imaginar, Terremoto magazine, 2020

PUBLICATIONS (selection)

Isla, dinos tu nombre, at Graphite Edition XII, p. 54-57, 2021

Mexique. Positions et changements de donne, (essay by Amanda de la Garza), art press, p. 84 – 87, 2020

I<< II > · >>I FICCIÓN Y TIEMPO, catalogue, Centro Cultural Universitario Tlatelolco, 2019

Being Here with You / Estando Aquí Contigo: 42 Artists from San Diego and Tijuana, catalogue, Museum of Contemporary Art San Diego, 2018

OTHER ACTIVITIES

Founder and co-director of Deslave, Tijuana, México

PROJECTION CYCLES CURATORIAL PROJECTS

2020

Deslave, Material Art Fair 2020, Mexico City, Mexico

2019

Dollhouse, SEVENTH Gallery, Melbourne, Australia

Deslave, Material Art Fair 2019, Mexico City, Mexico

Deslave, Swab Art Fair 2019, Barcelona, Spain

2018

Terror en lo profundo, Human Resources, Los Angeles, USA

Videhouse 3, Human Resources, Los Angeles, USA

LECTURES

2019

Artist Run Spaces, Museum of Contemporary Art San Diego, San Diego, USA

2018

Open Show, Museum of Photographic Arts, San Diego, USA

Medium Festival of Photography, Cine Tonalá, Tijuana, Mexico; San Diego, USA

Techonology and the Body, Museum of Contemporary Art San Diego, San Diego, USA

Imágenes asesinas y cómo ocultarse de ellas, Festival Internacional de Tijuana, Museo del Coleccionista, Tijuana, Mexico

PROJECTION CYCLES

2020

<!--(“luz azul”)-->, Casa Bosques curated by Janet40, Mexico City, Mexico