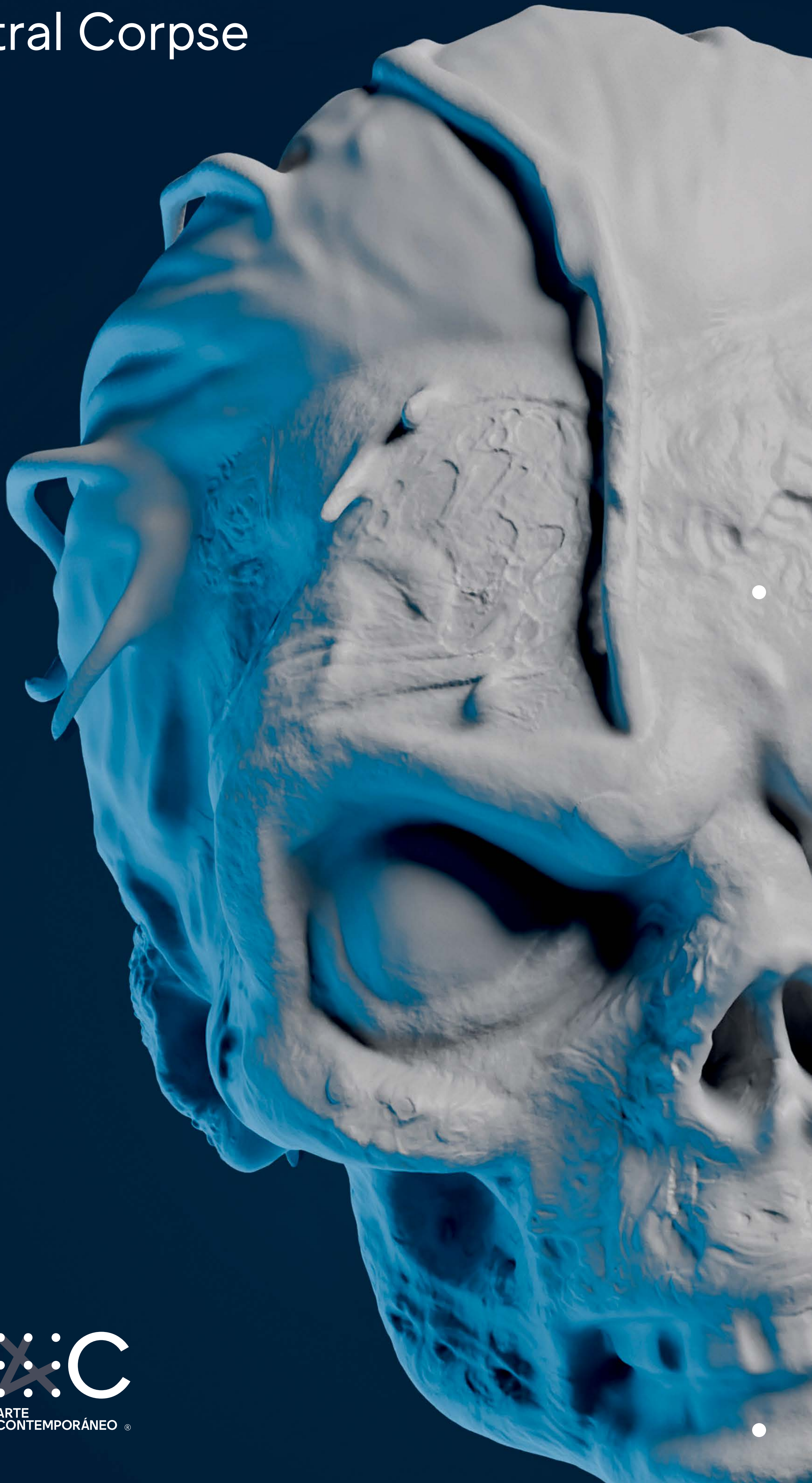


Exhibition Information

Andrew Roberts

Spectral Corpse



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We have presented this information on the exhibition in an interactive format so it can accompany you before, during and after your visit. You may also consult it directly in the galleries.



About the Exhibition

In his artistic practice, Andrew Roberts (Tijuana, 1995) 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 by 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 drug trafficking and economic systems built on death.

About the Artist

Andrew Roberts

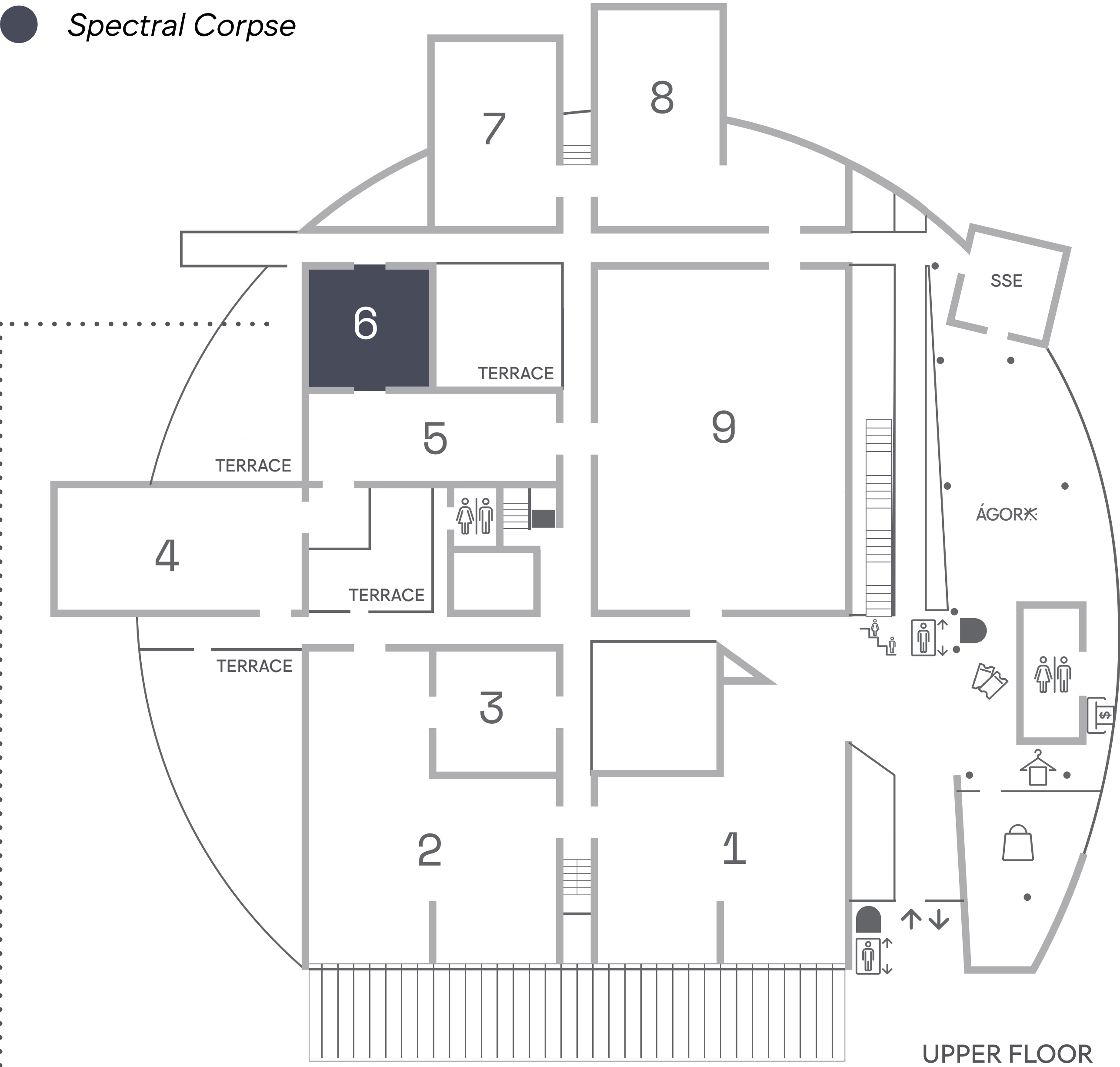
Tijuana, 1995

Andrew Roberts lives and works in Mexico City. His practice involves the construction of worlds and roleplaying games, creating narratives in the form of immersive installations composed of digital animations, objects and poetry. His work mines the history of monsters and the material dimension of horror, primarily exploring economic systems based on death, the use of cultural artifacts as instruments of violence, the gamification of the arms industry and the spectral dynamics of the us-Mexico border region. He has presented individual exhibitions at the Pequod Co. and House of Chappaz galleries and his work has been shown collectively at the Whitney Biennial: Quiet As It's Kept (2022), the Athens Biennale: Eclipse (2021), the Museo Jumex (2021) and the Museum of Contemporary Art San Diego (2018). In 2025, the SCAD Museum of Art will present his first individual exhibition at a US museum, and his work has been selected for participation in the 36th São Paulo Art Biennial. He has received acquisition prizes at two editions of the National Encounter of Young Artists (XLI and XXXIX), one edition of the National Landscape Biennial (III) and the 7th International University Art Biennial, as well as forming part of the Fonca's Young Creators program in two periods (2019-2020 and 2022-2023). In 2017, together with Mauricio Muñoz, he founded Deslave, an artist-run space in Tijuana that was open until 2023.

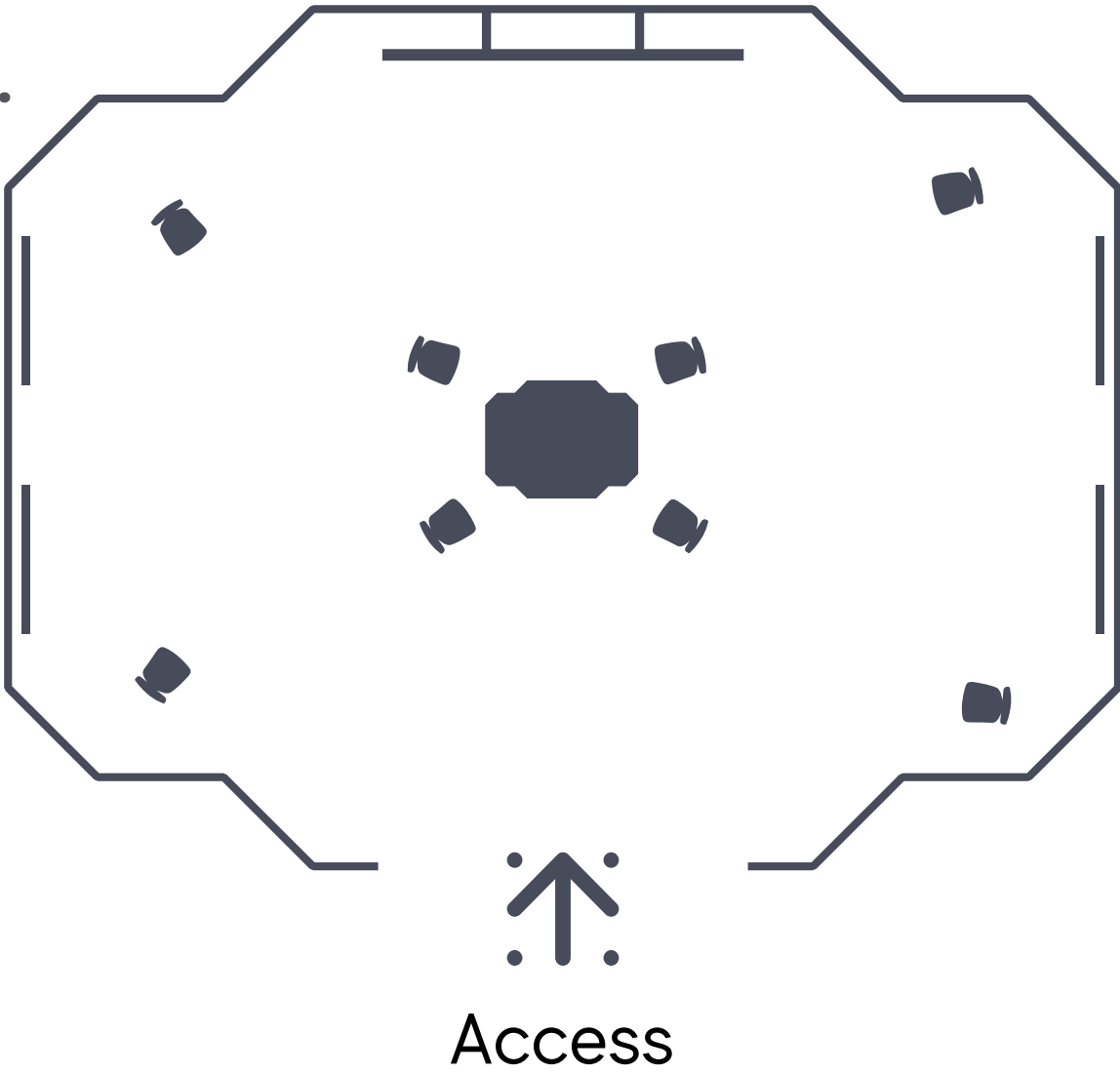


Museum Layout

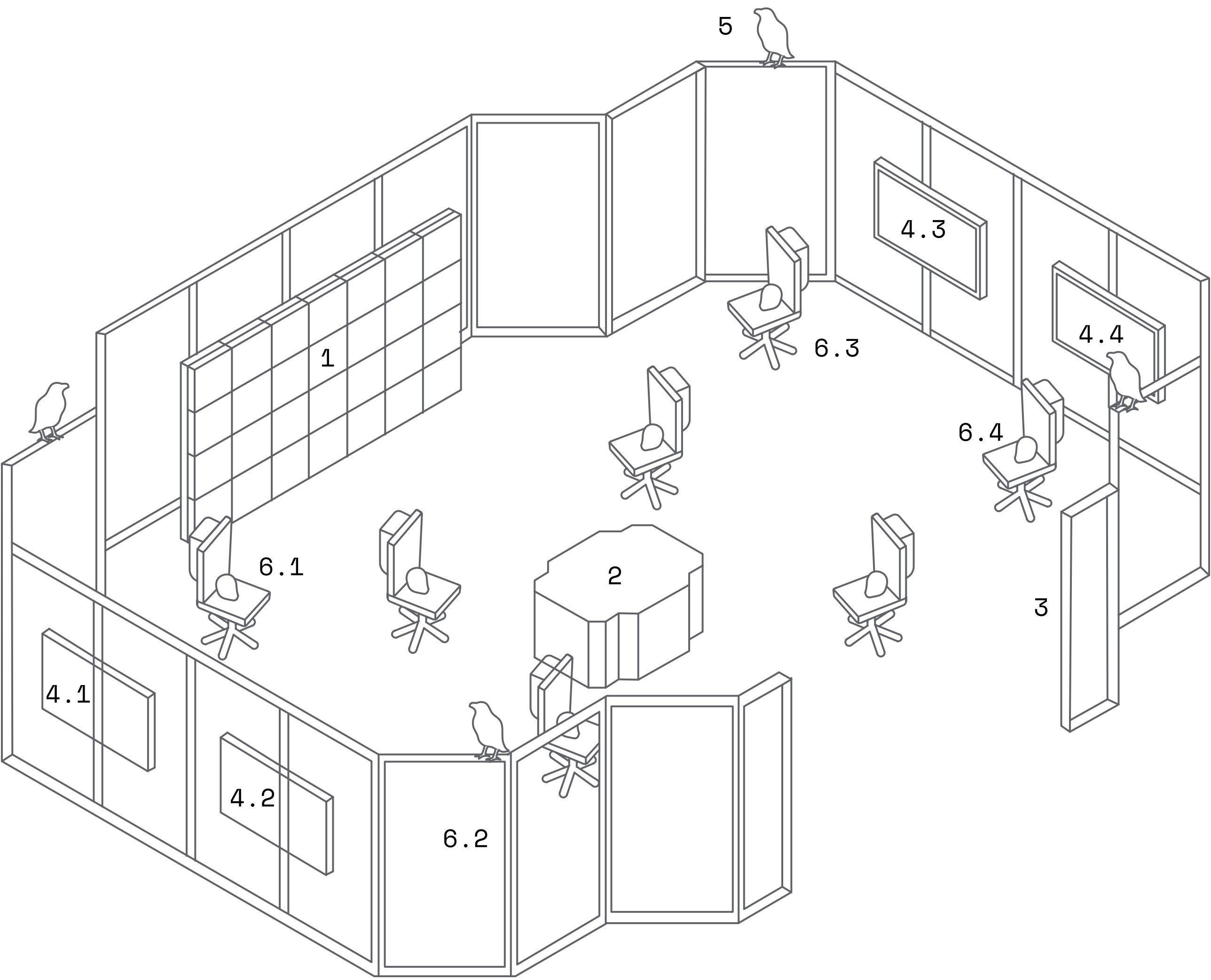
Exhibition Gallery



Layout of the Exhibition Gallery



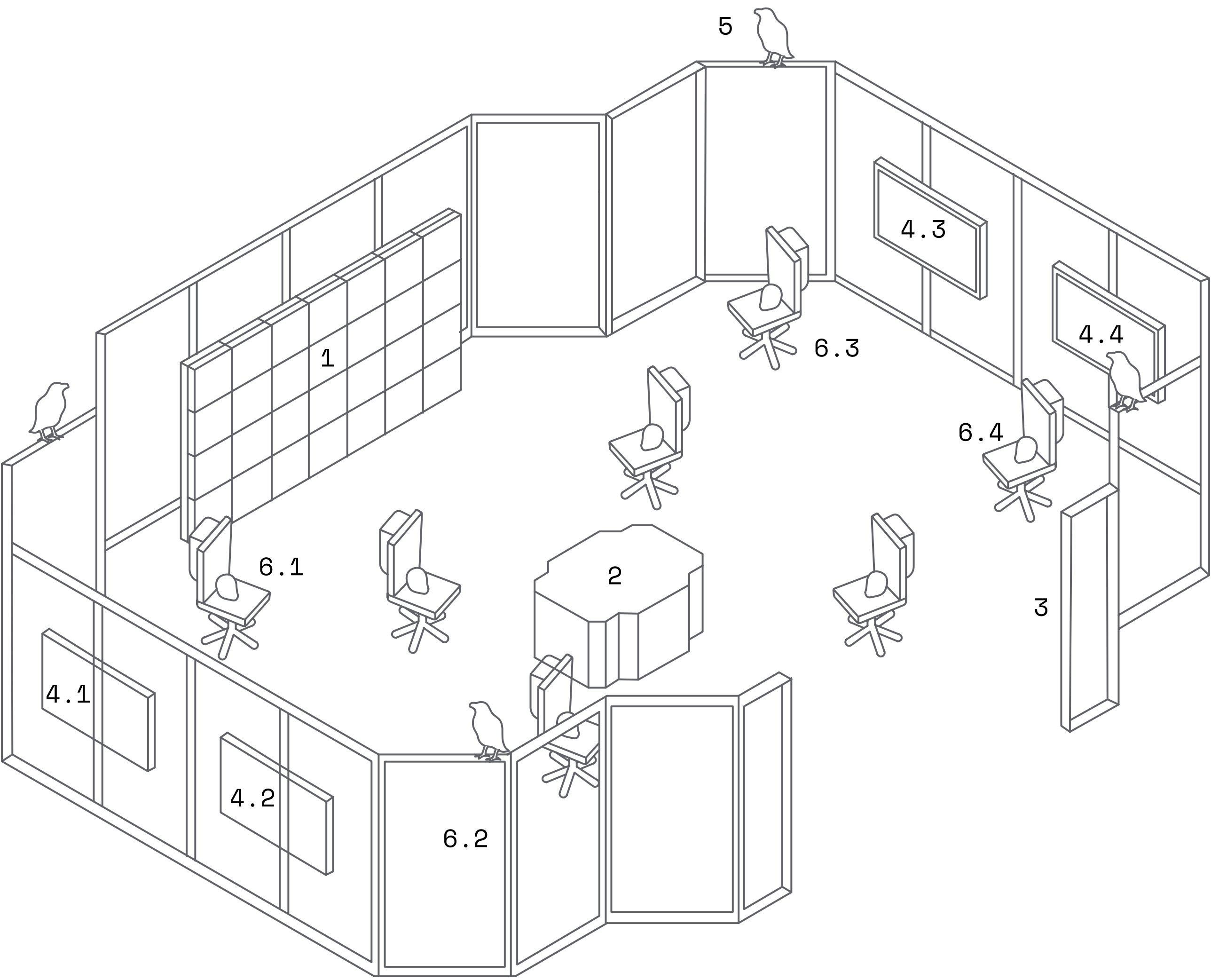
Spectral Corpse



1 . *Spectral Corpse*, 2025
Video
4K digital animation, color, sound
24’
Music by Espectro Caudillo (Reuben Torres)
Courtesy of the artist and Pequod Co.

A zombie apocalypse destroyed the world in 2006. Four teenage gamers have survived this cataclysm as living dead, presented in this video as vestiges of the world from before the collapse. These characters exist in a double present: one in which they are witnesses to the end of the world and another modeled on the exacerbated violence experienced on this side of the screen. Combining references to the My Chemical Romance album *The Black Parade*, the launch of the PlayStation 3 and the sociopolitical context of the border, this piece sketches out the rise of a generational sensibility. The video is structured around a poem divided into four cantos, each one dedicated to a different way of understanding death. “Corvid Loops” evokes the uncertainty of dwelling in a world dictated by necropolitics, while “Algorithmic Necromancy” explores some of the technological ways of programming death, algorithmically accelerated in videogames and war simulators. In “Doom Slayer Demontology,” mysticism reveals the fatal codes encrypted in digital languages. Lastly, “Undead Invocation” draws connections between theoretical ways of understanding death: as void, hyperobject, code and mechanism. Each canto is accompanied by different forms of coexistence among the characters through an individualized or corporate corporeal logic, encoded in games, music, dance and the eventual indolence of the body.

Spectral Corpse



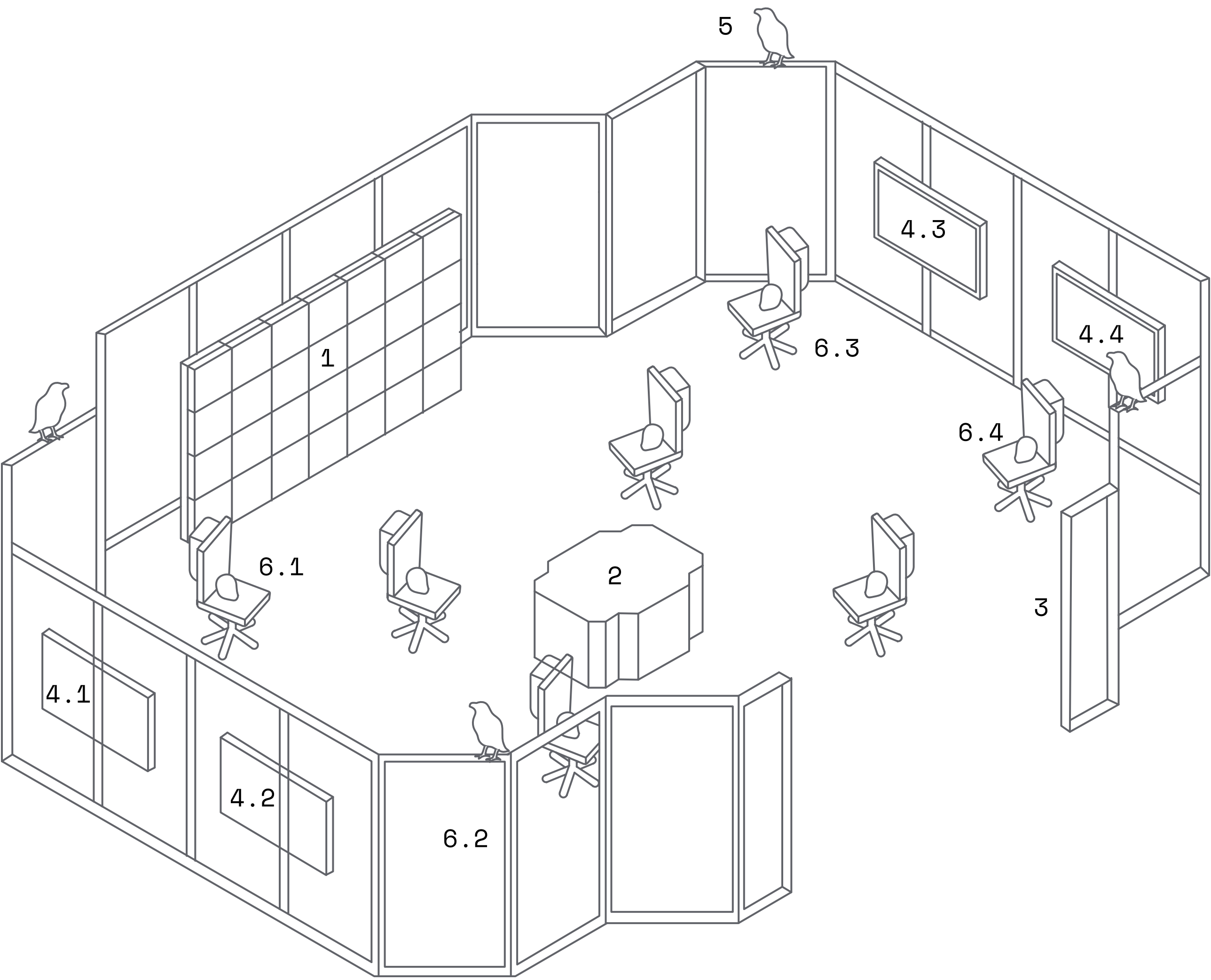
2 . *Circle of Invocation: Beyond Your Death, One Day, the Earth Turns in the Sky*, 2025
Installation
PLA 3D print with automotive paint, resin 3D print, chairs, backpacks, game board
Courtesy of the artist and Pequod Co.

A diorama, like those used to play Dungeons and Dragons, takes the form of the structure surrounding the gallery. Just as maps appear in the corner of the screen in videogames, this replica of the space establishes a metaphorical relationship between the space created through digital means and the material space. The diorama is surrounded by chairs with backpacks hanging off of them, as well as the severed heads and limbs of bodies/ zombies. The artist uses this gesture to evoke the Internet cafes where students would gather to play videogames after school: a shared physical space of consoles and computers, where coexistence multiplies through digital interactions. The central composition creates a rarified connection between the game in its virtual dimension that emulates the material game in its tabletop mode, tracing our ways of understanding violence and death.

3 . *Black Box: Ultra-Necro-Engineering, Hyper-Necro-Game, Mega-Necro-Occultism*, 2025
Metal structure
Courtesy of the artist

Around the screen, a metal structure evokes a sort of military barracks or spaceship from a survival horror videogame. The metallic material of the perimeter fence containing the installation also references the spaces where real-life horror stories take place in northern Mexico: maquiladoras and morgues. The artist materializes the form of a digital interior in the exhibition space to generate the sinister impression of feeling like you're inside the game while keeping us outside of it, acknowledging our lack of agency on the plane of what is believed to be real.

Spectral Corpse



- 4 . 1 . *Algorithmic Necromancy: Organs Collapse into a Processor*, 2025
4 . 2 . *Algorithmic Necromancy: You Fix Your Eye on the Pixel*, 2025
4 . 3 . *Algorithmic Necromancy: The Polygons of Your Body Melt*, 2025
4 . 4 . *Algorithmic Necromancy: Such Confusing Pleasure of Metal Clinging to Your Flesh*, 2025

Videos
4K digital animation, color, sound
1'
Courtesy of the artist and Pequod Co.

Four screens present images that resemble still lifes in movement, like the Baroque vanitas. This pictorial genre contrasted material objects associated with worldly pleasures and references to death. In Roberts’s piece, these contemporary vanitas, presented as animated gameboards, show us images of the interior spaces where the zombie gamers of *Spectral Corpse* interact with other players. In this withdrawal into domesticity, which was caused by the violence on the streets prior to the zombie apocalypse, we can glimpse a little of their personalities through the objects found in their personal spaces: collectible figurines, videogame controllers, mp3 players and musical instruments.

- 5 . *Corvid Loops: What Horror to Awake at Night*, 2025
4 PLA 3D prints
Courtesy of the artist and Pequod Co.

- 6 . 1 . *Doom Slayer Demontology: Silicon Flies Feast on Your Carcass*, 2025
6 . 2 . *Doom Slayer Demontology: Oil Transcends Malice*, 2025
6 . 3 . *Doom Slayer Demontology: Black Backgrounds Emanating Render*, 2025
6 . 4 . *Doom Slayer Demontology: Bioinfernal Mechanics*, 2025

PLA 3D prints with automotive paint, chairs and backpacks
Courtesy of the artist and Pequod Co.

Exhibition Credits

Exhibition organized by the Museo Universitario Arte Contemporáneo, UNAM

MUAC adjunct curator: Jaime González Solís
MUAC exhibition design: Byron Franco Vallejo
MUAC IT and audiovisual design: Salvador Ávila Velazquillo

We thank the people and institutions whose generous assistance made this exhibition possible:

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Pequod Co.

Enlaces MUAC: Kelly Arista González, Gabriela Arellano Orozco, Paula Mariana Castellanos, Axel Eduardo Cervantes Hernández, Emilia Colín Salazar, Ximena Durán Mendéz, Carlos Jesús Espinosa Rojas, Diana Laura Flores Gutiérrez, Daniela Licea López, Karla Daniela Licea López, José Antonio Lorenzini Guerrero, Karla Jimena Martínez Elizalde, Ilse Maribel Mendoza Aguilar, Jacqueline Miranda Acosta, Antonio Morales Ramírez, Isaac Murillo López, Ubaldo Negrete Serralde, Katherinne Rojano Rivera, Alexia Rosales Reyes, Valeria Sánchez Amador, Melanie Belén Suárez Vázquez, Andrea Natali Vázquez Gallardo, Ángela Silvana Villalobos Noguerón, Katia Villegas Ramírez.

We would like to give our special thanks to those workers guarding and protecting our exhibitions.

This exhibition contains images that some visitors may find upsetting. We recommend discretion for those accompanied by a minor.

All images of the exhibition are courtesy of MUAC unless otherwise indicated.

Spectral Corpse
03.05.2025 – 30.11.2025

Hours:
Wednesday to Sunday
11:00 to 18:00 h

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