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Portrait by Mauricio Muñoz

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

sembles 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

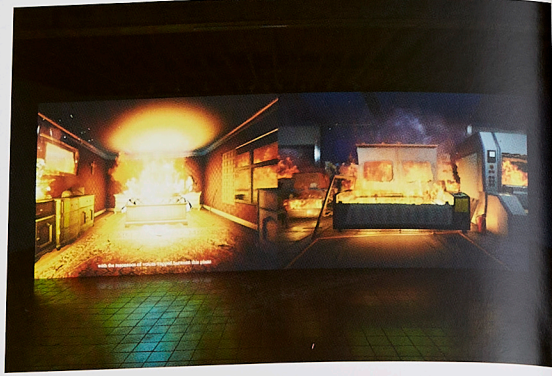
ammunition factory that produced the .223 cartridges used by US soldiers in Vietnam. He eventually established his own factory in Tijuana, manufacturing components for different machines, including military technology. After years of being the main source of income for his family, Pedro's factory accidentally 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.









RHYTHM RATTLESHAKE: The world ends with you, baby, centipede, 2020 (p. 222 bottom) COOTIES: the rotten core, 2020, Photo: Sergio López (p. 223) All images Courtesy: the artist and Pequot Co.

