



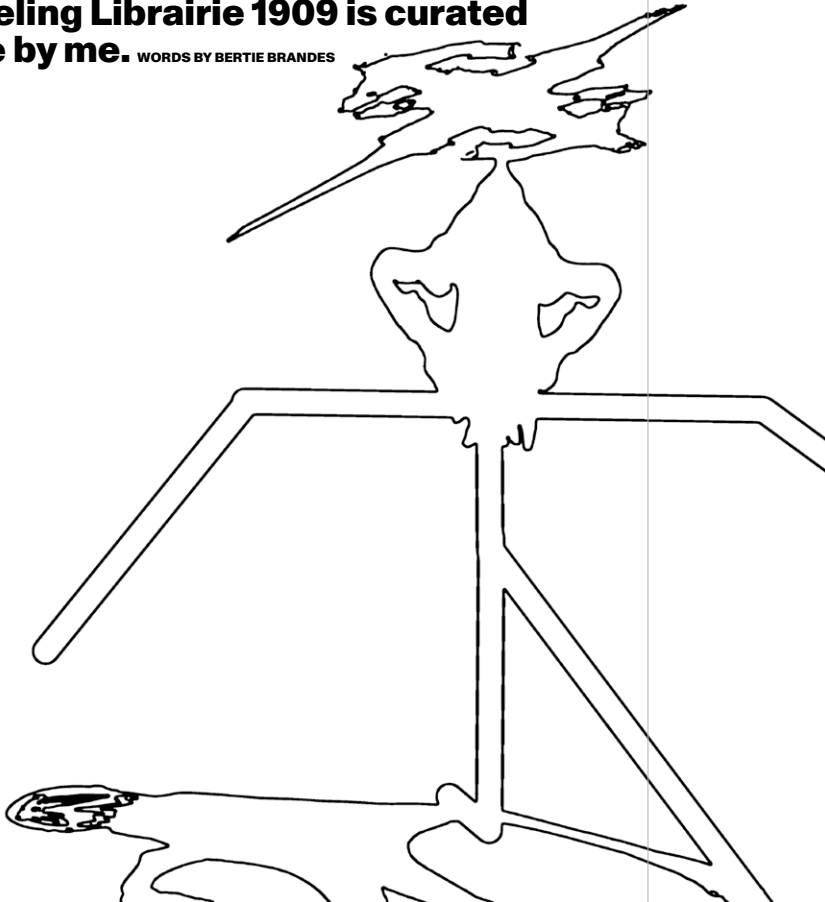
of one-offs, lost editions, and brand-new offerings from subcultures and communities existing outside of the mainstream. Along with bookshops, I think it’s fair to say that magazines are worthwhile. Well, not always. Not when they’re just calling cards for photographers, or are stuffed full of adverts for serums and trainers. But at Librairie 1909, under Bonneville’s curation, there’s a combination of radical publishing and radical thinking that is extremely welcome. Browse here and discover underground occult pamphlets from the ’70s, or an ’80s publication signed by director Klaus Maeck. I don’t know how many times you’ll read them, but this isn’t really about that. In fact, much of the impressive selection sits somewhere between artifact and entertainment—a rich intersection and one that feels extremely relevant in a culture where taking a photo of something can be as important as reading it. I get the feeling Librairie 1909 is curated for the aesthetic reader. In an ugly, stupid world, that’s fine by me.

WORDS BY BERTIE BRANDES

1909 PARIS

THE AESTHETIC READER

Founded in 2019 under the curation of Kelly Bonneville, 1909 is an independent bookshop, gallery, and research project focused on new and rare titles, exploring the realms of art, LGBTQ+, counterculture, erotica, esoterica and beyond.
PHOTO CREDIT: DJEASON VALERIO.



SEASON SS22

ANDREW ROBERTS

Andrew Roberts (Mexican, b. 1995) lives and works in Mexico City. His research-based practice explores the historical parallel development of war technology and the entertainment industry. His work is part of the 2022 Whitney Biennial, currently on view in New York through 5 September 2022.
IMAGE COURTESY OF THE ARTIST AND PEQUOD CO., MEXICO CITY.



Titled *Quiet as it’s kept*, the current and eighteenth edition of the Whitney Biennial can be read as a living cultural document, a multidisciplinary and generation-spanning survey on the American experience today. Historically coined in the context of the African Diaspora, and more recently revived by black artists, from David Hammons to Wyclef Jean, the idiom “quiet as it’s kept” is supposed to refer to vernacular and sensitive knowledge which shouldn’t be revealed to the outside world. Working like a methodological note, such a title suggests that the whole multifaceted complexity of today’s American experience can only be grasped by interrogating unfamiliar and niche narratives.

With a focus on the historical interdependence of Mexico and the United States and the parallel development of war technology and the entertainment industry, the work of Andrew Roberts (Mexican, b. 1995)—among this edition’s youngest participants—perfectly responds to this demand for a renewed perspective on the American experience. Starting from historical episodes, his own family history, and military secrets, Andrew Roberts creates speculative fiction in which we are presented with a future that, although absurd and outlandish, seems nothing more than the extreme consequence of the history of the military-industrial complex; and its role in serving an ongoing colonialist and imperialist project. His critique of the propagandistic endeavors of many forms of entertainment and of the pervasiveness of marketing is expressed by using and subverting the same techniques they employ, from SFX cinema to video game graphics.

The body of work presented by Andrew Roberts at the Whitney Biennial revolves around the socio-political implications of the figure of the zombie, both from a historical and media-theory perspective. Here, visitors are welcomed by half-rotten *skinvertised* bodily parts and resident evil figures wearing corporate uniforms, recreating a Cronenberg-style body-horrific scenario. They lead the viewer to question what distinguishes the reality of our mindless consumption habits—constellated by the onslaught of pesky, automated robo-calls, shopping crowds aimlessly roaming around on black Fridays, and gig-economy members late-night riding—from a zombie apocalypse nightmare.

WORDS BY DARIA MIRICOLA