



subscribers – among them the rulers of Russia, Sweden, and Poland. The exhibitions in the Louvre were extremely popular. For the first time in its history, art ceased to be inseparable from the Church or the royal court and became a public viewing phenomenon viewed by every section of society imaginable. Essentially, the *Salons*, which took place once every two years, were the predecessors of modern biennials. With Diderot's texts functioning as illustrations.

Almost none of the works he wrote about survive to this day. We know nothing about their painters – they have sunk without trace. Was this the beginning of the reproduction of art and its integration into the entertainment industry that we witness today? Should we equate the words “contemporary” and “short-lived”? And maybe even “useless”? These questions lie at the heart of conceptual artist Yuri Albert's sharp-witted practice, approaching contemporary art as “that which remains of real art.”

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Taller E.P.S. Huayco *Arte al Paso*. 1979–1981

The DVD sent by the MARCO in Vigo (thank you) where the work was shown recently, wouldn't open on a Mac. It was opened on PC, converted, and uploaded via ftp. The subtitles were made in Moscow, also using the transcripts of the English subtitles provided by email by Miguel Lopez (thank you).

Taller E.P.S. Huayco was a workshop or artists collective active in Lima, Peru between 1980 and 1981. “E.P.S.” comes from an ironic use of the initials for Social Property Company, which was set up during the government of General Velasco Alvarado in order to designate cooperative production units, while “huayco” means “floods” or “landslides” in the indigenous language Quechua. The artists collective seem to merge the two terms in order to refer to both the floods as natural disasters and the ensuing social devastation in the country, but also to the floods as a metaphor for the immigration of peasants to the industrial megapolis, as a consequence of the failed agrarian reform. The video presented here, *Arte al Paso*, interrogates the social mission, the limitations and compromises of art in the context of a vulnerable society scarred by exploitation. It is a collage of overlapping economic data that instigates social insurrection and questions the role of artistic practice within this social struggle through examples of artistic interventions. One such action, carried out in a public space in Lima, addressed the social and cultural codes behind artistic representation. People from different social backgrounds were asked to state their preferences between different images, including international (Western) Christian art or local Christian iconography, modernist abstract art or indigenous abstract motifs, international realist style or local realist representations. It again proved the lack of innocence of images and their vocabularies and stated the need to adapt the artistic means to the envisioned struggle.

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- 23 Ателье Е.Р.С. Хуако / Франсиско Мариотти, Лоренцо Бьянда. *Arte al Paso*. 1981
- 23 Taller E.P.S. Huayco / Francisco Mariotti, Lorenzo Bianda. *Arte al Paso*. 1981