

# **ArtLeaks Gazette 2**

## **(An)Other Art World(s)?**

### **Imagination Beyond Fiction**

#### **Introduction**

While the first issue of the ArtLeaks Gazette sought to draw attention to the systemic abuse, repression and exploitation inherent in the contemporary art system, with this issue we take the next step in thinking more critically in the direction of how this system could be transformed, and meaningful ways of engagement in the art world today. Some of authors that we gathered for this task explore what it means to re-claim the institutional space, to disrupt the business as usual of auction houses, big galleries, or even take over corrupt state institutions in the long term. Others look towards artistic education outside the private academia as key to creating real social alternatives and ways of thinking and doing an engaged art, opening the possibilities for resistant political subjectivities.

Similarly as it is the case of post-Occupy era activists who grapple with common issues of the ephemerality of their actions when transforming public spaces in cities across the globe, so do these present-day cultural workers strive towards finding depth-reaching strategies to transform culture and society. It seems ever more important today to insist on the yet not consolidated openings and alternatives engendered by the social movements of the past few years, in which art and culture played important roles.

Our original questions for the open call: What are the conditions and possibilities of alternative art worlds? and How can we engage and use our imagination, at the same time avoiding the traps of utopian thinking? have been answered by artists, activists, and thinkers coming from the Global North and South, from both Eastern and Western Europe. Our intention is not to globalize our publication as a goal in itself, rather, it has been ArtLeaks' politics from the beginning to shine more light on historically marginalized or unknown problems and articulation of solutions located beyond the finance capitals in the so-called West or Former West.

Our aim here is to present the reader with different strategies of art workers whose ideas and visual languages go against the grain of the usual aesthetics and discourses. Emphasizing the international character of a growing resistance calling for a different way of making art, running institutions and therefore doing politics, these art workers translate their aspirations into a renewed cycle of struggles.

Finally, we conceived this issue as a tool for connecting and mapping different active groups and initiatives, which do not necessarily come together into a composite solution to all our problems. Rather we envision that the zones of overlap and tension between ways of organizing, alternative economies and alternative art production will work towards strengthening cultural and political ties between different groups and sectors of the present-day artistic working class. We imagined the ArtLeaks Gazette as a useful tool for coordinating these struggles and perhaps to begin imagining how an international union of art workers could function. While capitalism has been internationalized, artists' struggle continue to be local/regional and remain atomized. Our publication therefore seeks to provide a possibility for imagining a larger, international union that can offer resistance and solidarity.

We thank to all those who have contributed and assisted us to put together the second issue of the ArtLeaks Gazette!

<http://art-leaks.org>

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