AND PROTECT OUR SOCIAL RIGHTS.

So, we need to demand justice.

What do you suggest?

We need a radical struggle!

But we are artists...

Then we need a radical artistic-struggle!

But the word "struggle" is too dogmatic and brings to mind Marx and the 19th century.

Then let's call it "a radical artistic practice"!
dialogue 2.

So, what will we struggle against first?

We need to follow the example of those who fought for human rights, labor, and against war, against the background of an ever violent and oppressive global climate.

No. Nothing straightforward. We have to fight by ours artwork, texts, exhibitions, projects.

That is, go out and fight with the police?

And will this be radical enough to be successful?

It sure will! It involves blurring the lines between artistic, non-artistic and political activist work.

But then how do our artistic practices differ from more simple ones?

Hmmm, that's a tricky question...
First, we will arrange a series of nonviolent actions directed at the museum and gallery system, the art market and even at local governments to represent art workers' projects with integrity.

Yes, and then we'll arrange open debates with art workers within the framework of them.

So that the art workers' voices can be heard by art institutions and at the state level!

Yes! And then we pose issues related to artistic-truth, artistic-ethics, social artistic-rights, artistic-economic democracy, artistic-jurisdictions, artistic-legislatures and artistic-competences and to the artistic development and artistic critique of the artistic-neoliberal realities?

Yes, and finally we'll put in a question of artistic-neoliberalism and of artistic-austerity artistic-regimes!

Long live radical practice!

Artistic-practice!

Yes, yes, artistic-practice!
Previous pages:

Comics by Anastasia Vepreva and Roman Osminkin

This comics constructs from the open-call text for ArtLeaks Gazette No.4 // Demanding Justice: Social Rights and Radical Art Practices. We took the key phrases from it and played with them. Hereby we wanted to show contradictions between political art and political activism. The paradox is that socially engage art wants to participate in politics but also wants to save its own autonomy as art—because when art becomes politically effective, it ceases to be art.


Anastasia Vepreva’s artistic practice has a focus on the analysis and discourse of historical memory. She works in various techniques with the idea of systems of oppression, and of death. She holds a double MA from Smolny College, SPBU, St. Petersburg and Bard College, NY, USA. She has participated in the Moscow International Biennale for Young Art, The 6th Moscow Biennale, Manifesta 10, 35th Moscow International film festival.