

The goal is to create a network of dialogues that renews and puts the Swedish feminist art scene into historical and international perspectives, to reveal the many lines that run between individuals, continents and time periods, and through this weave to be able to analyze a separatist-feminist art practice. During the process we gather material that will add up to a publication, to make work methods available for intersectional feminist activist art practices. The publication might function as a method book for art and design networks, to forward the knowledge towards new targets about how one may address and work for change within an art practice.

I WOULD LIKE TO  
INTRODUCE MYSELF

MY NAME IS  
CANDANCE COMPTON

I AM AN ARTIST

I AM REALLY A-  
VERY GOOD ONE  
QUITE SINCERE

I OFTEN FORGET TO  
VISIT GALLERIES OR  
READ ART MAGAZINES

SO I WONDER ABOUT  
ARTISTS AND WHAT  
THEY WONDER ABOUT

MY WORK, ACTUALLY, IS  
MORE ABOUT WONDERING  
ABOUT QUESTIONING  
THAN INVENTION

MY ART IS ABOUT ME  
IT IS ABOUT COMMUNICATION  
IT IS ABOUT INTERCHANGE



YOUR NAME?

ARE YOU AN ARTIST?

WHAT KIND OF ARTIST?

ARE YOU INVOLVED  
IN ANY SORT OF ART-  
COMMUNITY?

WHAT DO YOU WONDER  
ABOUT?

WHAT IS YOUR ART  
ABOUT?



PLEASE RESPOND  
AND MAIL TO:  
CANDACE COMPTON  
C/O THE WOMAN'S BLDG  
1727 NO. SPRING ST.  
L.A. CALIF. 90012

IN 21ST CENTURY ZESTERHOOD



Visual by Alexandra Falagarrá & Brita Lindvall Leitmann. Inspired by Hands and Shadows, by Candace Compton, ca. 1980. Woman's Building records, 1970–1992. Archives of American Art, Smithsonian Institution.