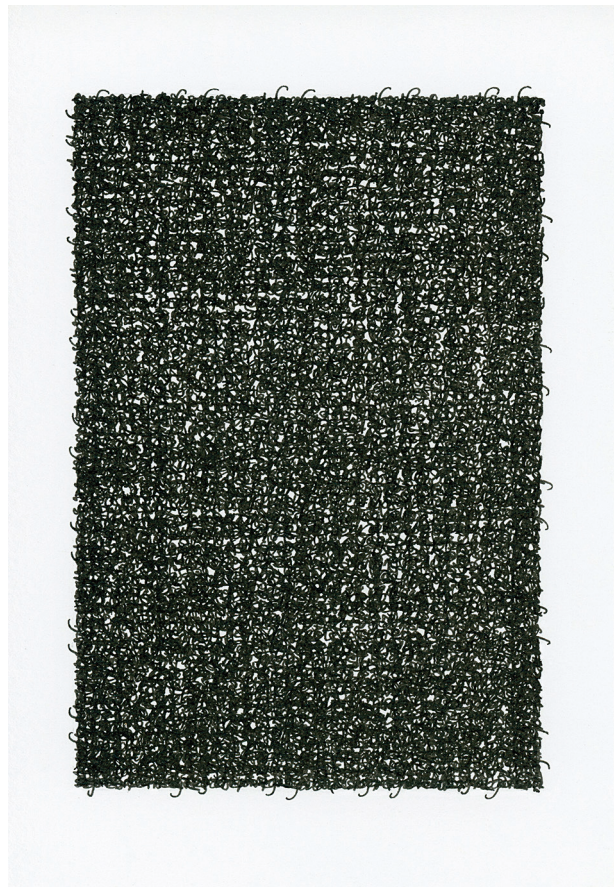
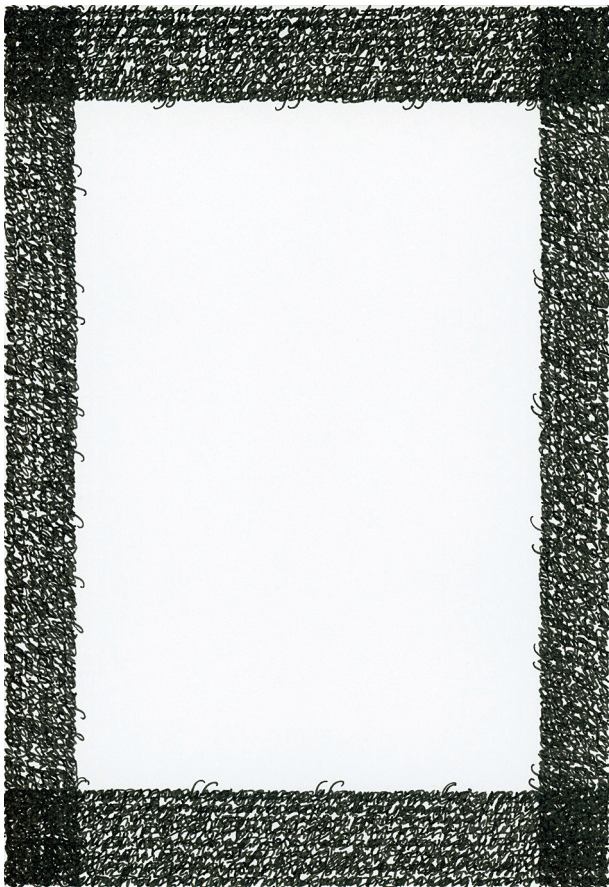


Carolyn Thompson *Penguin Modern 2018*



Carolyn Thompson's recent work is based on the fifty texts re-printed in *Penguin Modern* (2018), which celebrates the pioneering spirit of Penguin's publishing, and includes seminal works by Samuel Beckett, Truman Capote, Allen Ginsberg, Dorothy Parker, Georges Simenon, and Susan Sontag, amongst others. An exhibition of the full fifty works will take place at the Laurence Sterne Trust and Eagle Gallery, London in 2019–2020.

In *1968* – an exhibition at the Eagle Gallery (7 February–8 March 2019) – Thompson focusses on the work of the six black authors included in *Penguin Modern*, whose texts and essays from the 1960s discuss issues of identity and race discrimination.

1968 was the year Martin Luther King was assassinated in Memphis, Tennessee – it was the year Tommie Smith and John Carlos raised their arms in a black power salute at the Mexico City Olympics – and it was the year Enoch Powell gave his 'Rivers of Blood' speech in Birmingham, England.

I. After King, Jr.: Marginalized/Segregated

After King, Jr.: Marginalized/Segregated is a two-piece work. The first page shows the word *marginalized*, hand-written over and over in black on white paper, until the words become illegible. In an allusion to the fact that King used the margins of newspaper to write his text – whilst incarcerated in Alabama – Thompson uses the border areas of the Penguin publication as the remit for her work. The second page shows the word *segregated* written over itself in four different directions, leaving the margin area white, surrounding the effaced text.

ink on 200gsm paper

2 pieces, each 11cm x 16cm, 2018

£1500

Carolyn Thompson *Penguin Modern* 2018



12. *After Ellison: Colour*

After Ellison: Colour is a one-page, archival inkjet print based on the book *The Black Ball* by Ralph Ellison. It combines all the sentences in the text that contain either the word black or white, layered over one another in the order that they fall within the text.

archival inkjet print on 308gsm Hahnemühle Photo Rag
11cm x 16cm, 2018

edition of 15: £100



23. *After Lorde: The Definition of Acceptable Women*

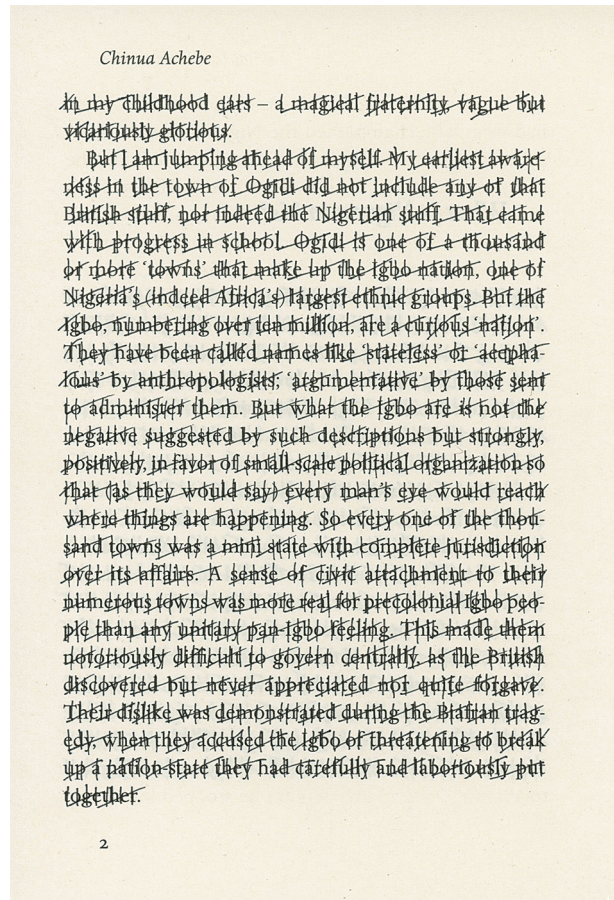
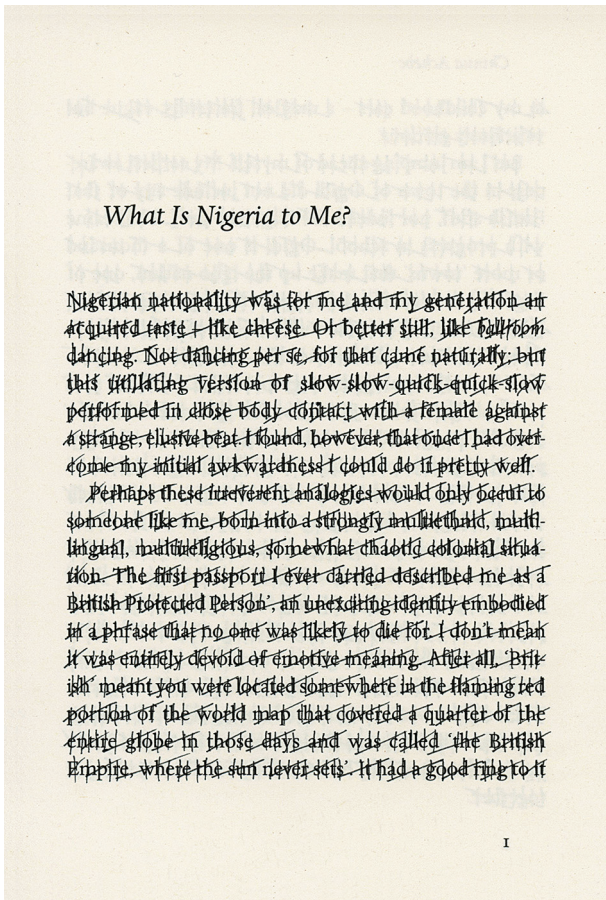
After Lorde: The Definition of Acceptable Women, takes its basis from the essay 'The Master's Tools Will Never Dismantle The Master's House' by Audre Lorde, from the book of the same name. Lorde questions 'What is the theory behind racist feminism?' and writes: 'As women, we have been taught either to ignore our differences, or to view them as causes for separation and suspicion rather than as forces for change.'

The word *Feminist* has been hand-stamped in the colours of the rainbow, one on top of each other, until the letters appear black, colour bleeding from each side, referring to the idea that women of all colour, and from every background, should be equal in their differences.

hand-stamped pigment print on 200gsm paper
11cm x 16cm, 2019

edition of 10: £200

Carolyn Thompson Penguin Modern 2018



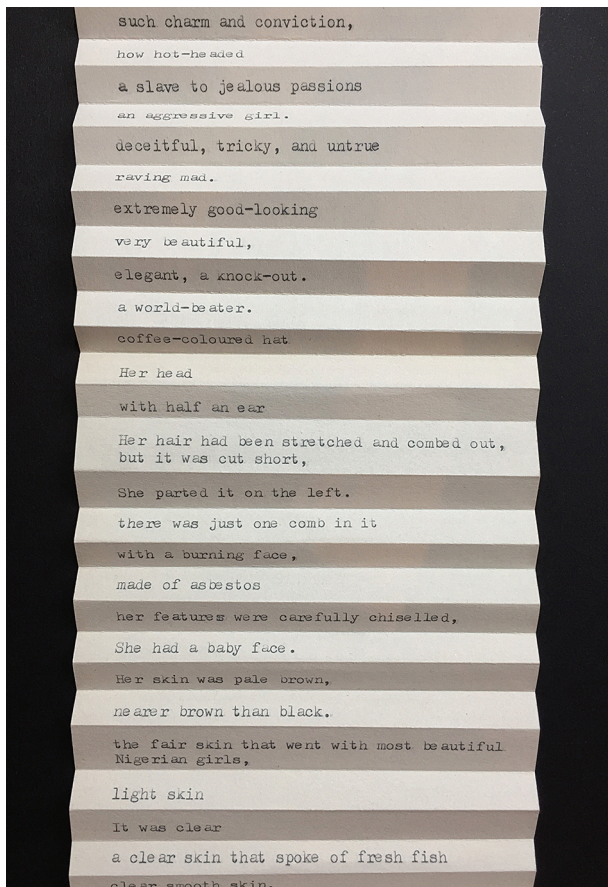
28. After Achebe: Blacked Out

After Achebe: Blacked Out consists of the 27 pages which constitute Chinua Achebe's Penguin Modern book *Africa's Tarnished Name*. Each of the approximately 30,000 letters of the text has been deleted – or blacked out – using a tally system. These letters represent the approximately thirty thousand Igbo civilians slaughtered in brutal massacres leading to the Nigerian Civil war, which ran from 1967 to 1970.

ink on 27 book pages, each 11cm x 16 cm, 2018

£7000

Carolyn Thompson *Penguin Modern 2018*



32. *After Ekwensi: All the Single Ladies*

In *After Ekwensi: All the Single Ladies*, sentences, or part sentences, describing the characteristics of all the women (and some of the men) in Cyprian Ekwensi's *Glittering City*, have been extracted and rearranged to describe just one woman. The format is that of a type-written exquisite corpse, where the paper is folded after each person writes or draws a description of one feature or body part, starting at the head and ending at the toe of a person. The piece explores the protagonist's desire for a number of women throughout the novella.

type-written text on folded paper, 11cm x 78cm, 2019

£2000



38. *After Baldwin: Displacement*

After Baldwin: Displacement consists of a black page in to which lines have been embossed by hand. The barely visible lines trace all the place names from one to the next throughout the Penguin Modern edition of *Dark Days* by James Baldwin, in which he discusses displacement and the invisibility of black minority groups.

embossed paper, 11cm x 16cm, 2018

£1250

All prices are exclusive of VAT