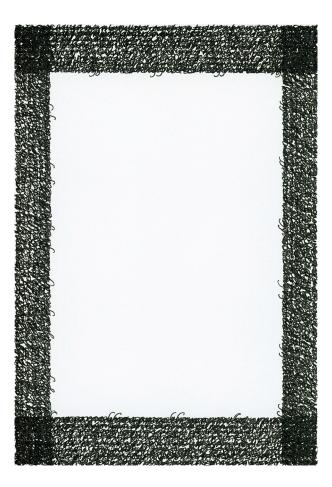
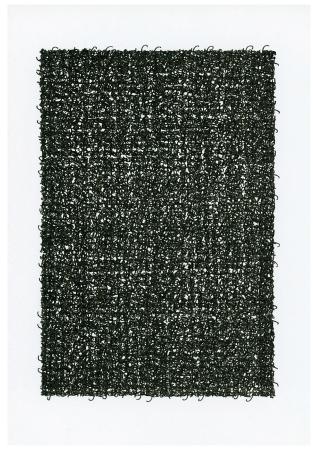
## Carolyn Thompson Penguin Modern 2018





**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 × 16cm, 2018

£1500

# Carolyn Thompson Penguin Modern 2018

streaked along likeJadkhugbladkhugbladkhouwone a white man to see Mama cry.

He saw himselføyrstart takhogådø vhe black bouyeroffi ahe freigbBlack Yanks and About a black ball. hoped sigs black beydernedd hol Black bidensen black beyder for iflower

we started to play black jack for eigenette sprite liatleexbledderbinn garden Ehere when inderbolided black badjoxsiyoingeta liking of the following the black build ga divide the black build black black build black build black black build black build black build black build black black build black black build black build black build black black black black build black b

dreasbigin bleckwitt wittball is shirts. Mostly hed, demanded their jobs only The little he stdikly, weskige, changliblablack in a spirite glabitslyppinnih black? approach Then so closelyn in Everalls waat bleed the anliftlem to Y plakform, you're not black The freight



#### 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 IIcm × I6cm, 2018

edition of I5: £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 IIcm x I6cm, 2019

edition of IO: £200

## CarolynThompson Penguin Modern 2018

#### What Is Nigeria to Me?

Nigetiian pattopality was for me and my genetation an arguited taste - the cheese. Of better still, like railyoph dancing. Not dancing per se, for that came naturally. but this unitality version or show show gut a set of the performed in allose body doping with a tenant against a shape, elicitie beat though bowever that out that over come my antitud awkwatchess to but do it pretty walt. Permaps mean incorrection and logger would be to be of the

some ober Tike me, both title a stiflarty mitikethald, beltilangest, meditikettigt obs, some what the disettiget of the the stat some of the title passoport I seven that the disettiget me as a bittish protected person, an unexcittige disettiget and as a bittish protected person, an unexcittige disettiget all prite in a phrase make no one was tikely to the for I don't mean if was anticipy considered and the tot I don't mean if the the world out that down whet is the that the that portion of the world was the tower is a meaning of the tot I apply so the portion of the world was the tower is a meaning of the portion of the world was the tower as a substitute of the solution of the world was the tower as a substitute of the solution of the world was the tower as a substitute of the solution of the world was the tower as a substitute of the solution of the world was the tower as a substitute of the solution of the world was the tower as a substitute of the solution of the world was the solution of the solution

I

#### 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 16cm, 2018

£7000

#### Chinua Achebe

2

th my thildhood dats - d magical filterings tagine that withinking stollows.

But Lan jub ping the at of myself. My eat liest award dess to the town of Ogilli did not indiade any of that Butthe stuff, por todeed the Nigetian shuff. That eating with progress in school Ogid is one of a thousand or whete "towns" that make up the table tablet, due of NHEEHTS (Hodded Attilde's) to the state of the superior But the Tebo, numbering over ide million, are a curious nation'. They have been called names tike statetess of 'deephatous by anthropologists; argundentative by those sent to all this there. But what the table are is not the negative suggested by such descriptions but studently, positively, in fayor of small scale political organization to that tas they would say every man's eye would readly where things are happening. So every one of the thousand towns was a mini state with complete jutisdiction over its affilies. A sense of divit attachentene to their plumetons towns was more real for precolonial the postple than any unitary pan-table feeling. This made them notothoushy difficult to govern dentrality as the Brillian discovered but never appreciated not ante stagave. Their dislike was demonstrated during the Blattan tragedy, when they added the toto of threatening to break up a partion-state they had catellily and tabortously but together.

# Carolyn Thompson Penguin Modern 2018

such charm and conviction,
how hot-headed
a slave to jealous passions
an aggressive girl.
deceitful, tricky, and untrue
raving mad.
extremely good-looking
very beautiful,
elegant, a knock-out.
a world-beater.
coffee-coloured hat
Her head
with half an ear
Her hair had been stretched and combed out, but it was cut short,
She parted it on the left.
there was just one comb in it
with a burning face,
made of asbestos
her features were carefully chiselled,
She had a baby face.
Her skin was pale brown,
nearer brown than black.
the fair skin that went with most beautiful Nigerian girls,
light skin
It was clear
a clear skin that spoke of fresh fish
clear smooth skin.

### 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



### 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

£2000