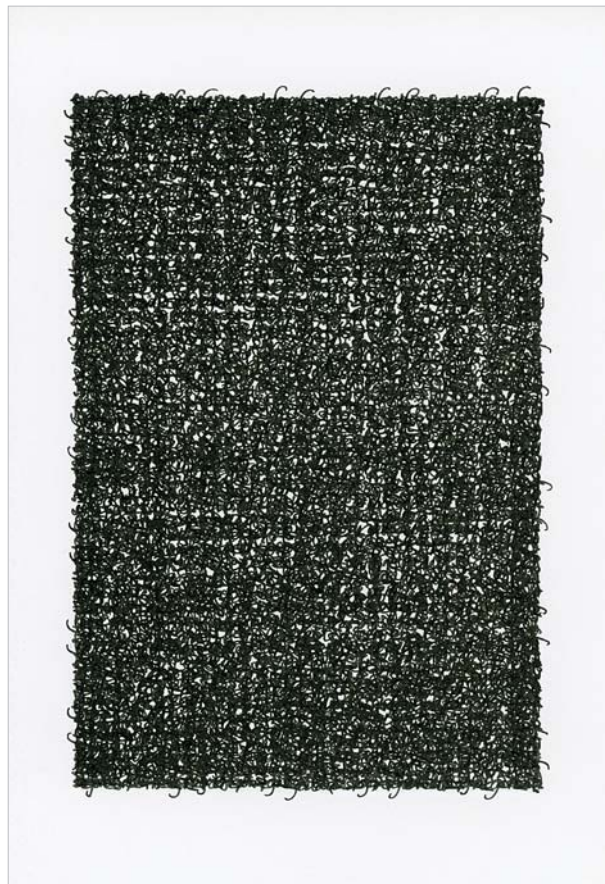
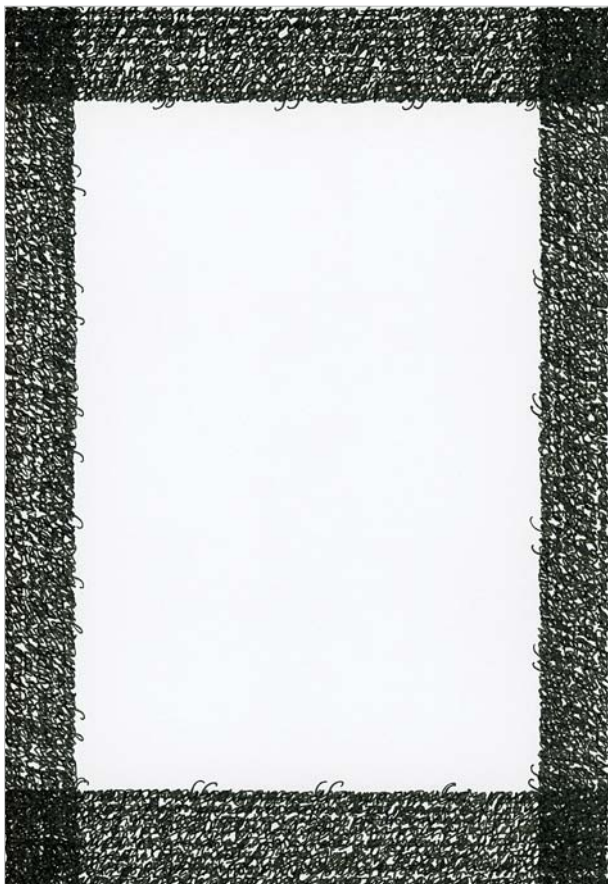


## Carolyn Thompson *Post Moderns*



Carolyn Thompson's recent work *Post Moderns* originates from the 50 texts found in the *Penguin Modern Box Set* (published 2018), which includes seminal works by Kathy Acker, James Baldwin, Samuel Beckett, William Burroughs, Truman Capote, Allen Ginsberg, Martin Luther King, Jr., Audre Lorde, Vladimir Nabokov and Susan Sontag, amongst others.

Thompson re-imagines and distills the original texts in a variety of different ways ranging from direct intervention into the books themselves, individual page-specific works that are typed, drawn, incised or sewn, to digital prints.

An exhibition of the 50 works will take place at the Laurence Sterne Trust (8 September – 4 October 2019) and the Eagle Gallery/EMH Arts, London, in early 2020.

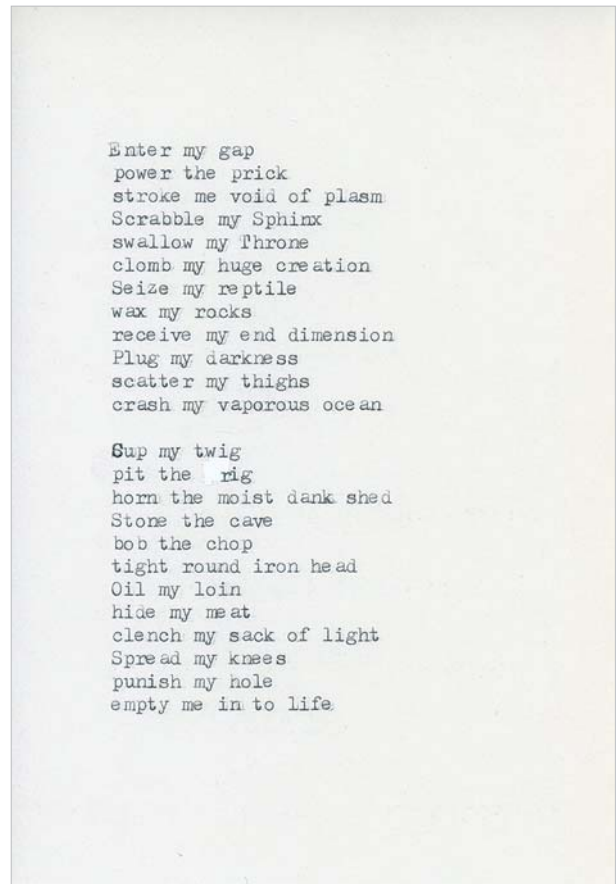
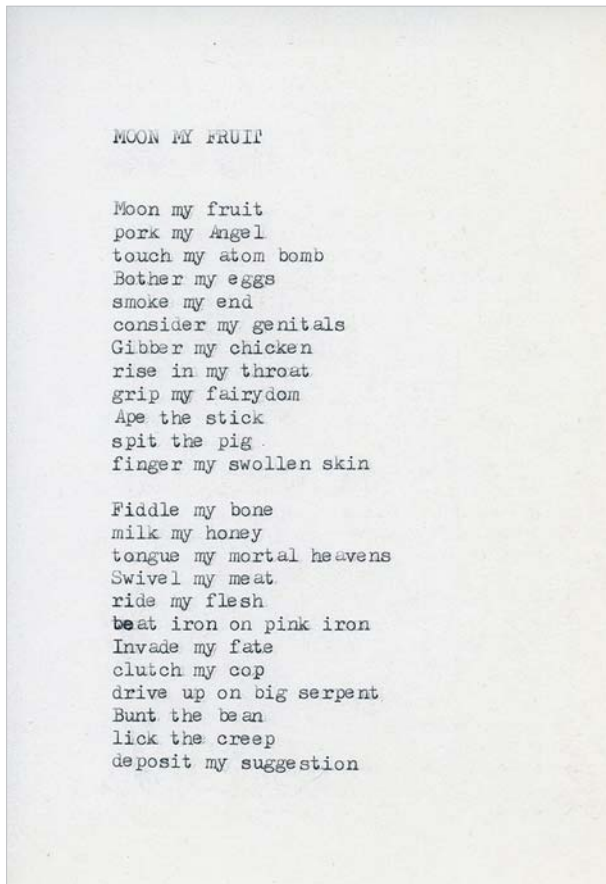
### I. *After King, Jr.: Marginalized/Segregated* 2018

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

Ink on 200gsm paper, 2 pages, each 16 cm x 11 cm

NFS

## Carolyn Thompson *Post Moderns*



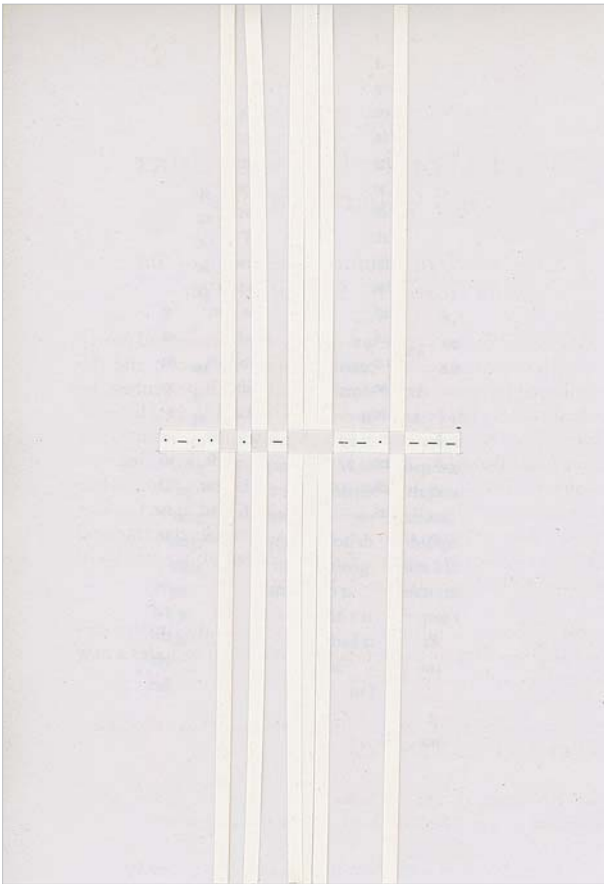
### 2. *After Ginsberg: Moon My Fruit* 2018

*After Ginsberg: Moon My Fruit* takes its structure from 'Pull My Daisy', the opening poem in *Television was a Baby Crawling Toward that Death Chamber*, by Allen Ginsberg. The piece uses words from the remainder of the book, in the order that they appear, to create a new poem based on 'Pull My Daisy' in format and content.

Typewritten text on book leaf, 2 pages, each 16cm x 11cm

£1500

# Carolyn Thompson *Post Moderns*



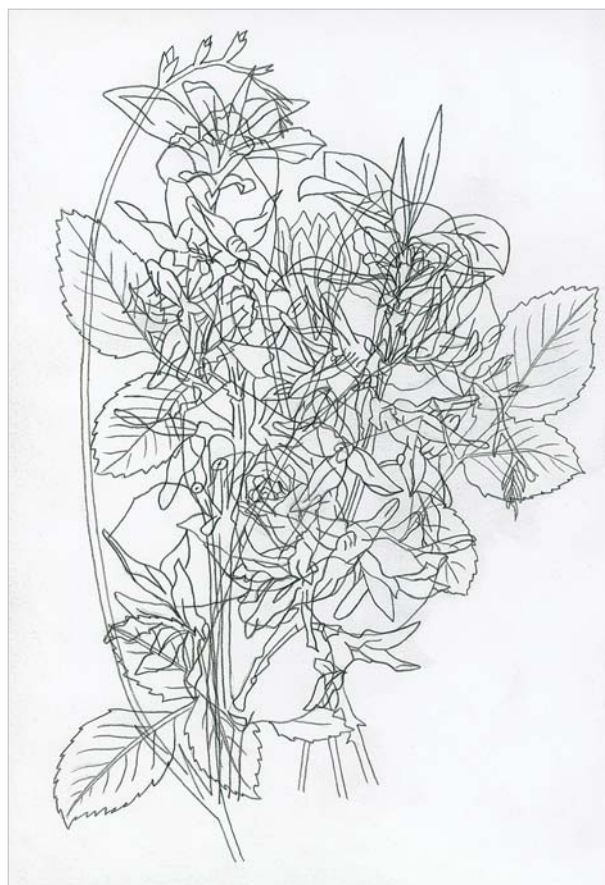
### 3. *After Du Maurier: SOS* 2018

*After Du Maurier: SOS* is based on one line from Du Maurier's novella *The Break-Through*, which explores the idea of communicating with the dead. Thompson cuts punctuation marks from the original text, and weaves them into a blank page to read 'Let go' in Morse Code.

Woven book leaf, 16cm x 11cm

£1250

## Carolyn Thompson *Post Moderns*



### 4. *After Parker: Buttercup, daffodil, lily, hyacinth, freesia, forsythia, rose* 2018

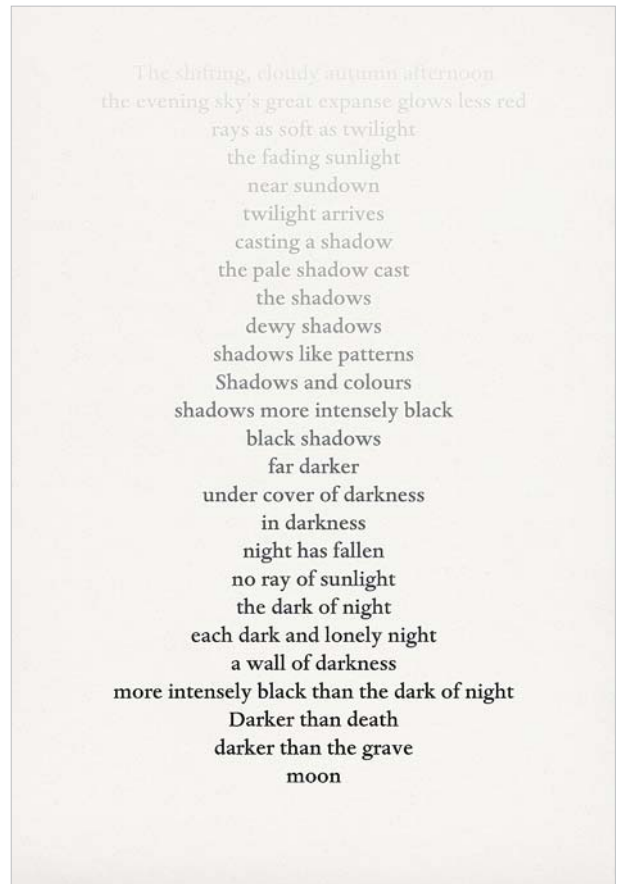
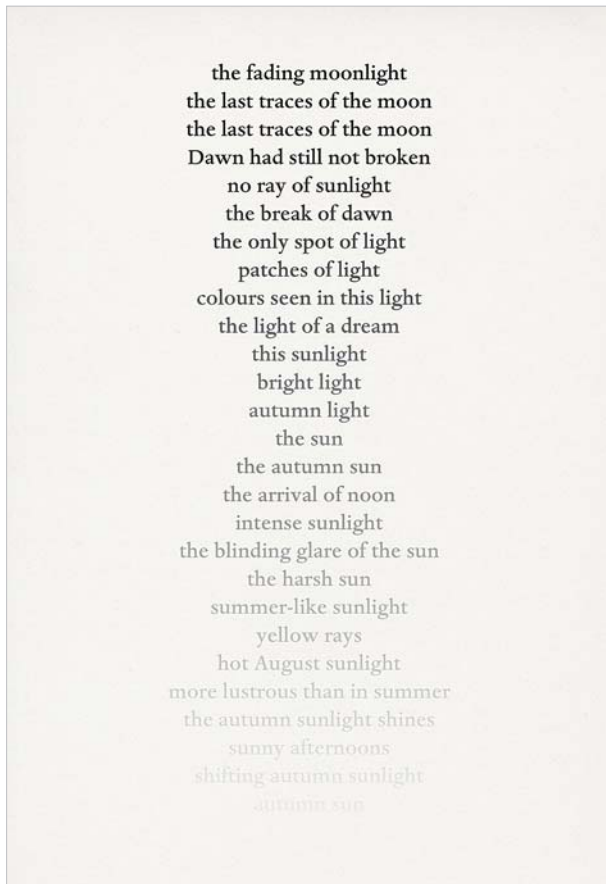
*After Parker: Buttercup, daffodil, lily, hyacinth, freesia, forsythia, rose* is a two-page work, each layering four line-drawings of flowers that are mentioned in the stories included in Dorothy Parker's *The Custard Heart*.

The flowers overlap one another in order of their appearance in the texts and are used as a motif to depict the fragility of Parker's characters and the complexity of their personal histories.

Pencil on 200gsm paper; 2 pages, each 16 cm x 11 cm

£1500

## Carolyn Thompson *Post Moderns*



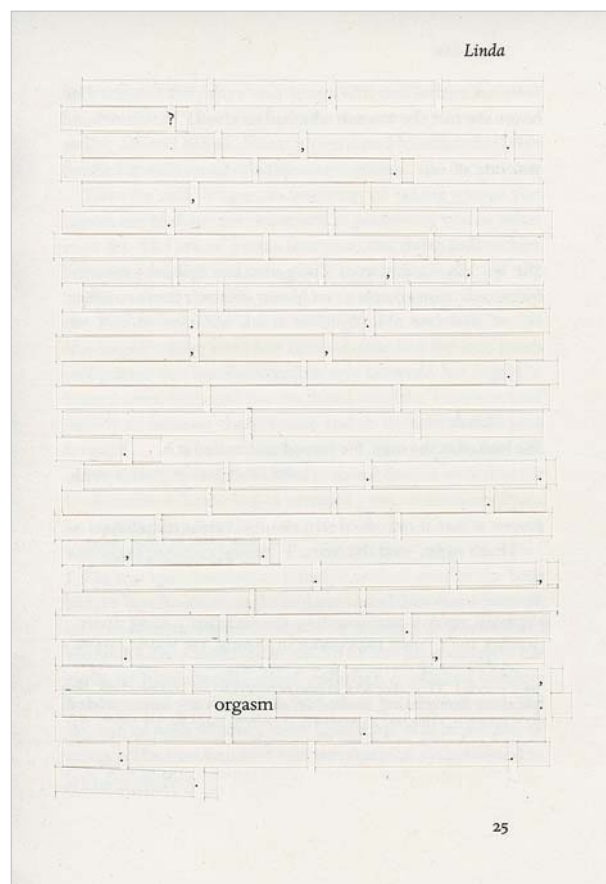
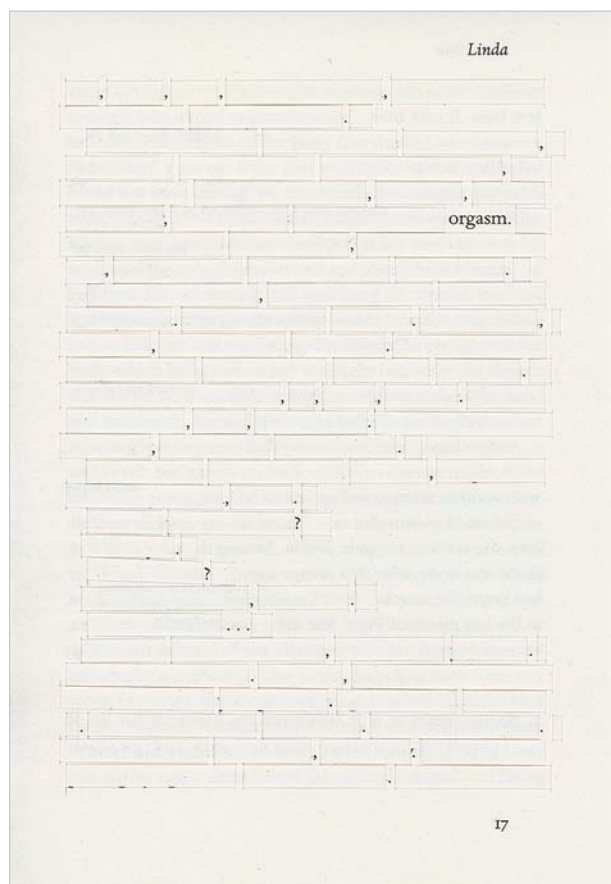
### 5. *After Akutagawa & Others: Patches of Light Darker than Death* 2019

*After Akutagawa & Others: Patches of Light Darker than Death* is a two-page archival inkjet print based on the book *Three Japanese Short Stories* by Nagai Kafū, Uno Kōji and Akutagawa Ryūnosuke. Citations of lightness and dark appear heavily in all three stories. These have been extracted and appear as a list from dark to light and back again.

Archival inkjet print on 308gsm Hahnemühle Photo Rag, 2 pages, each 16cm x 11cm, edition of 15

£180

## Carolyn Thompson *Post Moderns*



### 6. *After Nin: Heavy Breathing* 2018

*After Nin: Heavy Breathing* uses all the book leaves from the stories included in *The Veiled Woman*, in which one of Nin's characters experiences an orgasm..

Thompson creates a woven lattice from blank strips of the book, covering the text except for where punctuation marks appear that describe a breath taken in the narrative, together with the word 'orgasm'.

Woven book leaves, 5 pages, each 16 cm x 11 cm

£3500

# Carolyn Thompson *Post Moderns*

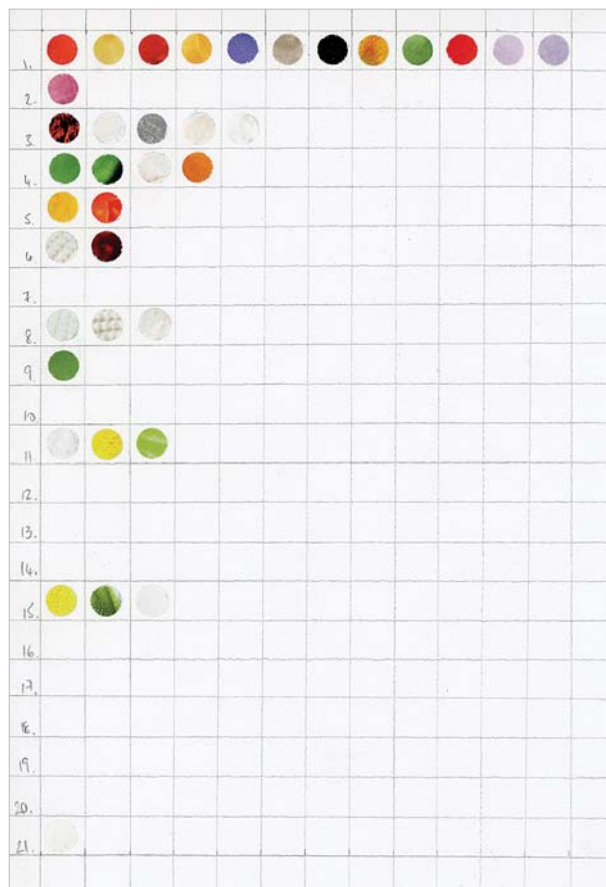


## 7. *After Orwell: A Thin Line* 2019

*After Orwell: A Thin Line*, takes its starting point from Orwell's essay *Notes on Nationalism*. In the essay Orwell discusses the rise of nationalism and the idea that 'patriotism is an inoculation against nationalism'. Thompson's work consists of the word 'Patriotism' embossed on the top half of a piece of paper that has been ripped in half. The word 'Nationalism' is embossed, as if reflected, below the rip – the torn paper acting as a division or borderline between the two.

Embossed 200gsm paper, 16 cm x 11 cm

£1250



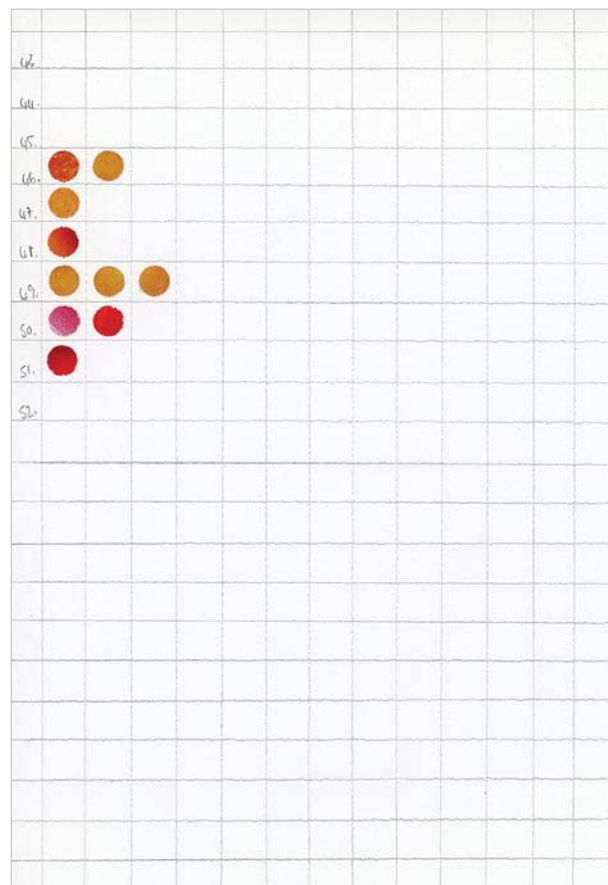
## 8. *After Stein: Food Colouring* 2018

*After Stein: Food Colouring* uses Gertrude Stein's many culinary descriptions from the Penguin Modern publication *Food*. Each description becomes a line on a chart where the colours Stein uses in her interpretations are plotted in the form of spots punched from illustrations in food magazines.

Collage on 200gsm paper, 3 pages, each 16 cm x 11 cm

£1500

# Carolyn Thompson *Post Moderns*



## 8. *After Stein: Food Colouring* 2018

*After Stein: Food Colouring* uses Gertrude Stein's many culinary descriptions from the Penguin Modern publication *Food*. Each description becomes a line on a chart where the colours Stein uses in her interpretations are plotted in the form of spots punched from illustrations in food magazines.

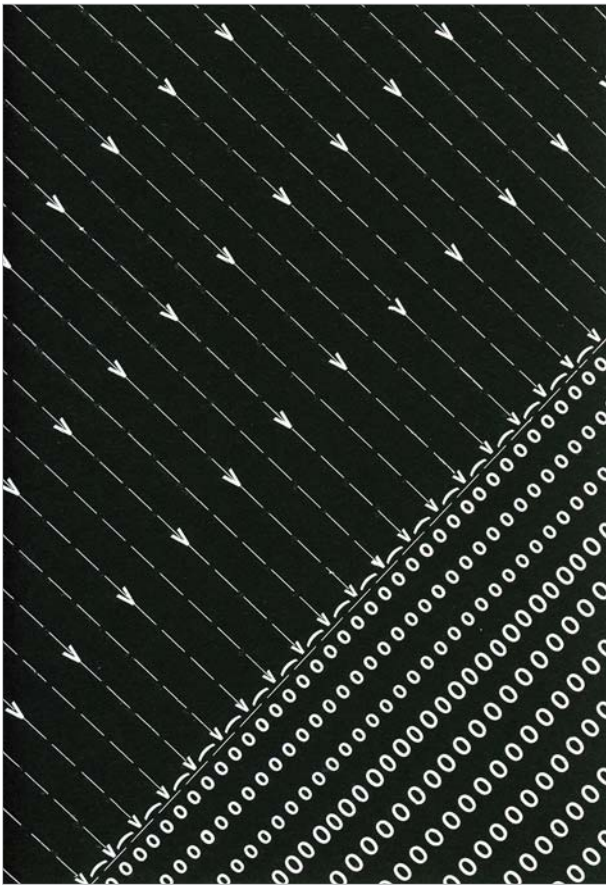
Collage on 200gsm paper, 3 pages, each 16cm x 11cm

£1500



**EAGLE GALLERY EMH ARTS**

## Carolyn Thompson *Post Moderns*



### 9. *After Lem: War* 2019

*After Lem: War* is based on one of the main themes in the four stories contained within Stanislaw Lem's *The Three Electro-Knights*. The work represents the relentless attacks the worlds in the stories undergo, whilst highlighting a passage in *King Globares and the Sages*, which begins 'And the Universe, what is it but a scribble of random dots...'.

Letraset on 200gsm paper, 16cm x 11cm

£1250

# Carolyn Thompson *Post Moderns*

heavens heaven heaven Among the stars the moonlight the sky  
 heaven heavens the night stars against the black poignant light  
 paradise an April-watery moon morning sunlight the sun rising  
 Light light light light light the sun comes through a gap dawn  
 the breeze the April air the sunlight the July sun the sun light  
 gulls breeze birds sun and rain A yellow sun the crests of hills  
 a headland the posied headland birds the sun the side of the hill  
 Headlands a headland the green bank the sun a hill the hills hills  
 headlands of carrots and cabbage a beechelm tree green leaves  
 the cattle corn scare-crows fledged bird apples trees nest a tree  
 Horses pigs and cows goldfinches fruited Tree leafy yellowness  
 a sheaf of hay winter wheat sparrow the mill the peasant's mill  
 the meadows little tillage fields garden the little farm the barn  
 Yellow Meadow green oats a shed a gravelled yard hens a stable  
 a plantation unbroken meadows the cat Among the hen-roosts  
 little lyrical fields a hay-field the gates terrier dog a stable door  
 whin bushes whitethorn hedges roadside grass a wooden gate  
 a bush flowers whitethorn hedges the path a mile of kingdom  
 flowers the grass banks of lanes yellow buttercups fox coverts  
 whitethorn bushes Primroses and the unearthly start of ferns  
 the hedge early blackberries a primrose here and a daisy there  
 brambles whitethorn the bank of some summer stream water  
 young brambles clover a shallow pool trout played in the pools  
 blackthorn crawling clover the river at the bend summer rivers  
 bluebells Midsummer grass screeching water-hens frogs grass  
 daisy the thistles perennial grass grass grass dew the wet grass  
 violets land potato-field a potato-pit the green of after-grass  
 land the land potatoes turnips a potato-pit the grass growing  
 potato-seed turnip-ground the grass the grass The grass grass  
 seeds the root of a yew the roots of the grass a bud and a root

the wind wind wind wind wind a cold old black wind the ridges  
 the winds the wind wind and rain Rain ridges grassless heights  
 sleety winds cloud-swung wind shadows black hills black hills  
 fog sleety wind brown breeze black hills shadows hilltop hedge  
 triangular hill hungry hills the side-fall of the hill the black hill  
 a cave second hill mist road ruckety pass hurrying fields a bird  
 banks stone The fields a wooden gate fields wooden gate fields  
 little fields a wooden gate field wooden gate field wooden gate  
 a wooden gate ragged road bleached potato-stalks hollow fields  
 house a field crop bleached white a bucking suck-calf the elms  
 a branch in the wind crows crows rumination of cows sparrow  
 irregular fields blackguardly crows bawling cows an old horse  
 meadow brown A sick horse nosing around the meadow a tree  
 metal railway bridge A horse a crumpled leaf a frightened robin  
 the bridge the railway a bridge black branches A dead sparrow  
 arches the railway railway an evicted dog a wisp of dry stalks  
 the railway slope A rusty plough little acres fields chapel church  
 the fence a web railway stile fields the field a new-piled grave  
 a goat tethered to the stump of a tree land graveyard graveyard  
 land crisp roots a mile of road the haggard-wall a wooden gate  
 A piece of gravel rolling stones a kerb the roads wide furrows  
 three stones boulders stone a furrow the end of a long furrow  
 loose stones a rat rock stones banks and stones furrows a rat  
 twisting sod a ditch cart-tracks puddles shaped by hooves dung  
 the mark of a hoof in guttery gaps weeds the bottom of a ditch  
 dark sod sod stones ditches a sticky patch green waters floods  
 worms dust the ditch ditches wet weed the bog-side the bogs  
 sub-soil miserly soil a wet clod wet clods wet clay bog wet clay  
 Clay clay clay clay wet clay April clay the apocalypse of clay  
 the crust of the earth The earth the earth purgatory hell hell

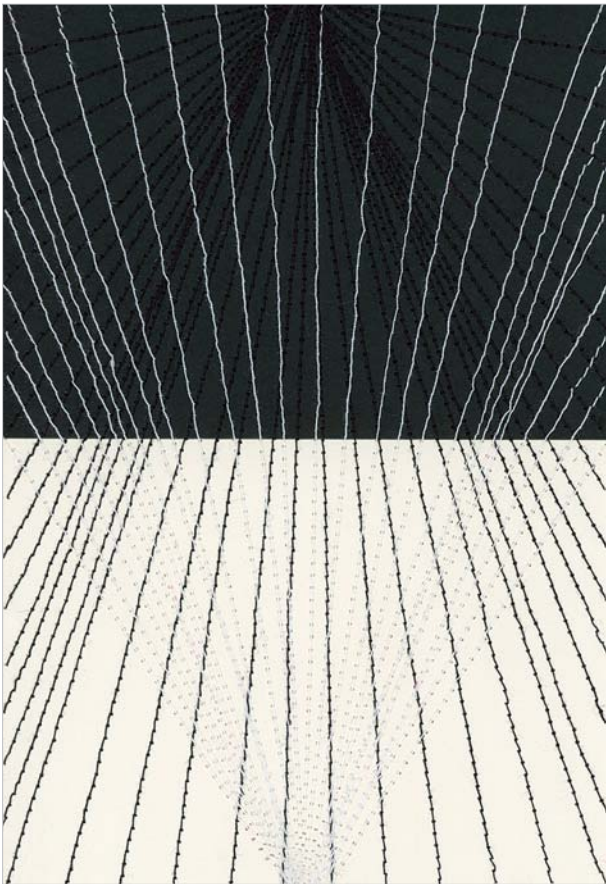
## 10. *After Kavanagh: Landscape* 2019

*After Kavanagh: Landscape* uses words cut from the text of *The Great Hunger* by Patrick Kavanagh – all of which describe landscape. The words are re-positioned on pages of the same format as the original book – in a structure where the aspect of landscape they describe might appear in a painting. Whilst one landscape describes an idyllic setting, the other describes an altogether more bleak reality.

Collage on 200gsm paper, 2 pages, each 16cm x 11cm

£2000

# Carolyn Thompson *Post Moderns*

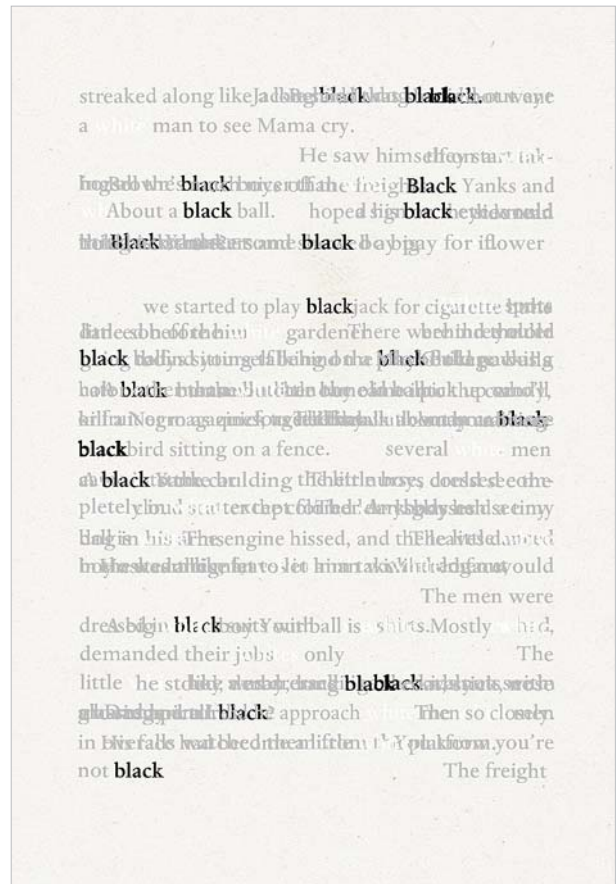


11. *After Kiš: The light turned to darkness, the darkness to light* 2019

Referencing searchlights and lighthouses, *After Kiš: The light turned to darkness, the darkness to light* is a stitched work that responds to *The Legend of the Sleepers* by Danilo Kiš. The text tells of the plight of the sleepers who are taken from darkness into light and of explorers who, when entering a cave, move from light into darkness.

Cotton on paper, 16cm x 11cm

£1250



12. *After Ellison: Colour* 2018

*After Ellison: Colour* is a one-page archival inkjet print based on the book *The Black Ball* by Ralph Ellison. The work 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.

Archival inkjet print on 308gsm Hahnemühle Photo Rag, 16cm x 11cm, edition of 15

£120

# Carolyn Thompson *Post Moderns*



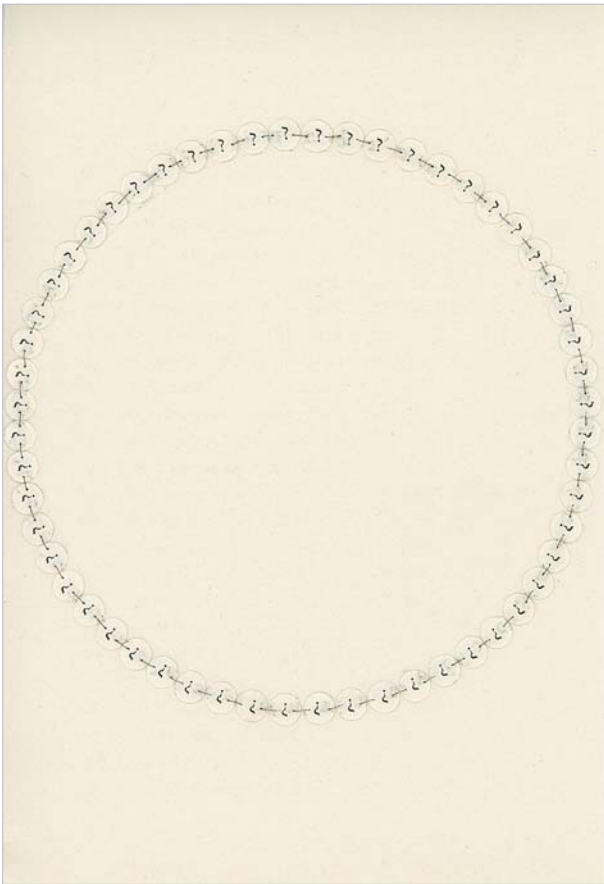
### 13. *After Rhys: Let down your hair* 2019

'In the Penguin collection entitled *Till September Petronella*, Jean Rhys tells the story of an old woman for whom her hair represents hope, without which she has nothing to live for. *After Rhys: Let down your hair* uses the last page of the story, which is stitched with human hair.

Book leaf, human hair; 16 cm x 11 cm

£1250

# Carolyn Thompson *Post Moderns*



14. *After Kafka: The Word Felt Close at Hand* 2019

*After Kafka: The Word Felt Close at Hand* consists of question marks punched from the Penguin Modern version of Franz Kafka's *Investigations of a Dog*. The piece explores the main (canine) character's questioning manner – highlighting the infinite nature of life's fundamental questions.

Book leaf, human hair, 16 cm x 10.8 cm

NFS



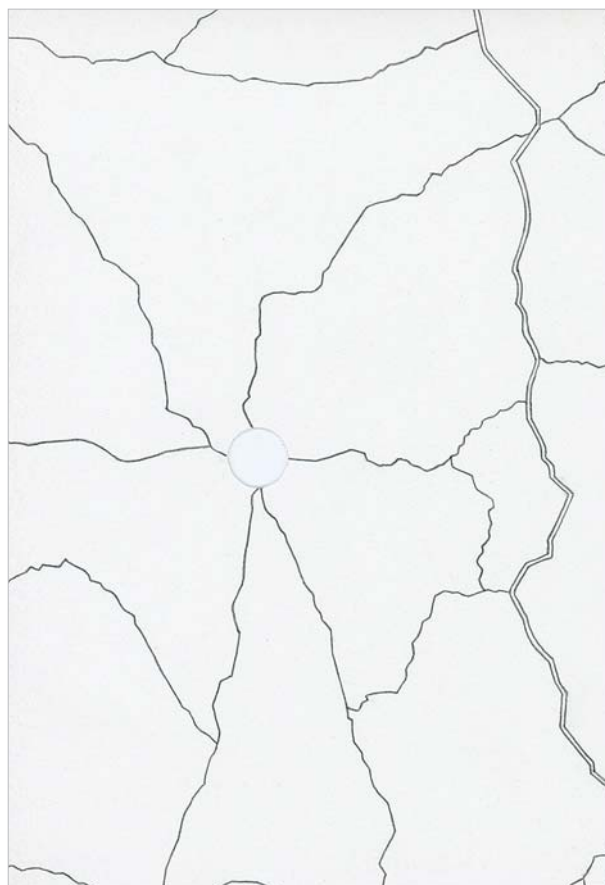
15. *After Lispector: A Woman's Fate* 2019

*After Lispector: A Woman's Fate* explores the vulnerability of the female characters' circumstances in Clarice Lispector's stories in *Daydream and Drunkenness of a Young Lady*. Passages describing the difficulties and frustrations of the women have been cut from the original text and stitched together with human hair, using the motif of a wedding-ring quilt pattern.

Book leaf, human hair, 16 cm x 11 cm

NFS

## Carolyn Thompson *Post Moderns*



### 16. *After Kapuściński: All Roads Lead Nowhere* 2019

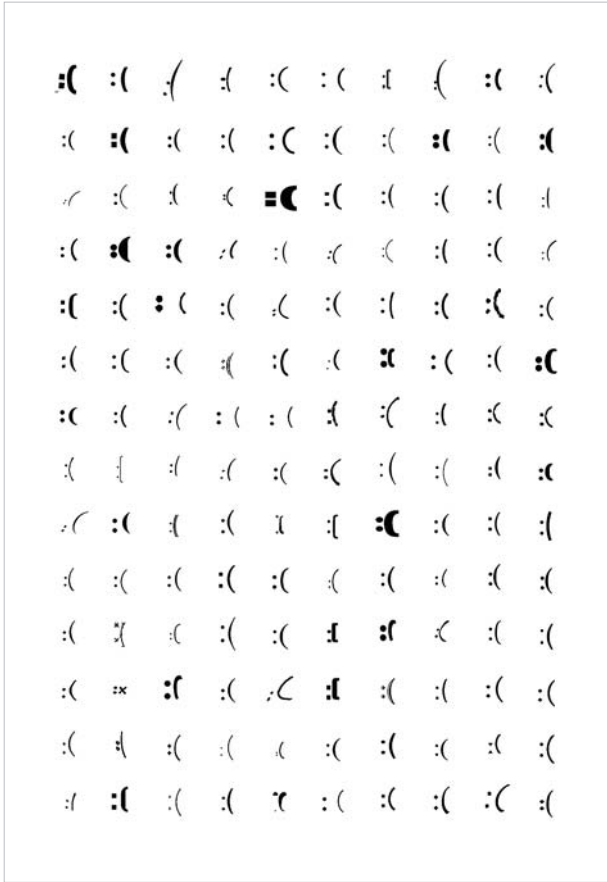
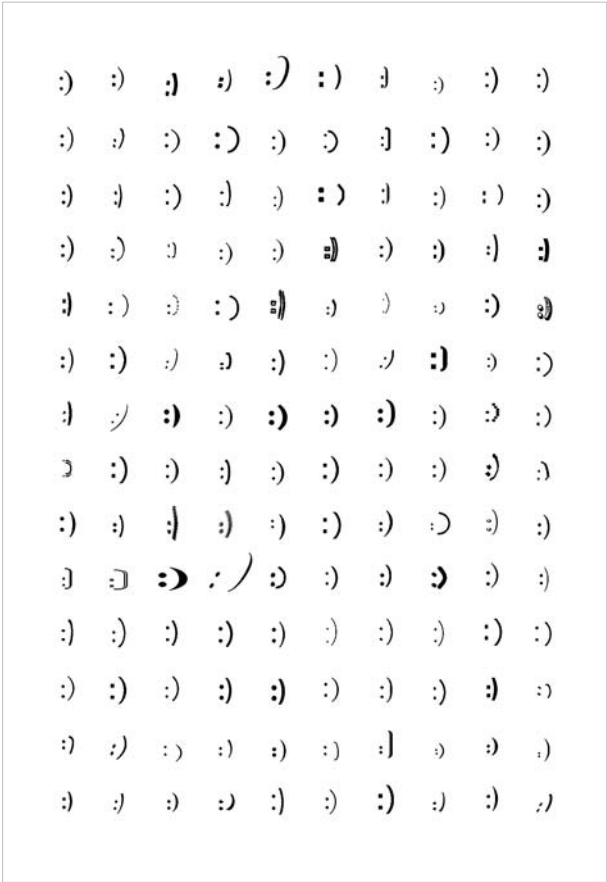
'There's no one who has not seen at least once in their life, one hundred little towns like this. There's nothing distinct about any of them.'

*After Kapuściński: All Roads Lead Nowhere* is based on Ryszard Kapuściński's *An Advertisement for Toothpaste*. The piece consists of four road-map drawings which refer to where a person is forgotten, taken, or goes missing in the four stories. Circles cut from the paper mark where the missing characters lived, or were last seen.

Pencil on 200gsm paper; 4 pages, each 16 cm x 11 cm

£2000

# Carolyn Thompson *Post Moderns*



### 17. *After Camus: Universal Communication – Suffering/Happiness* 2019

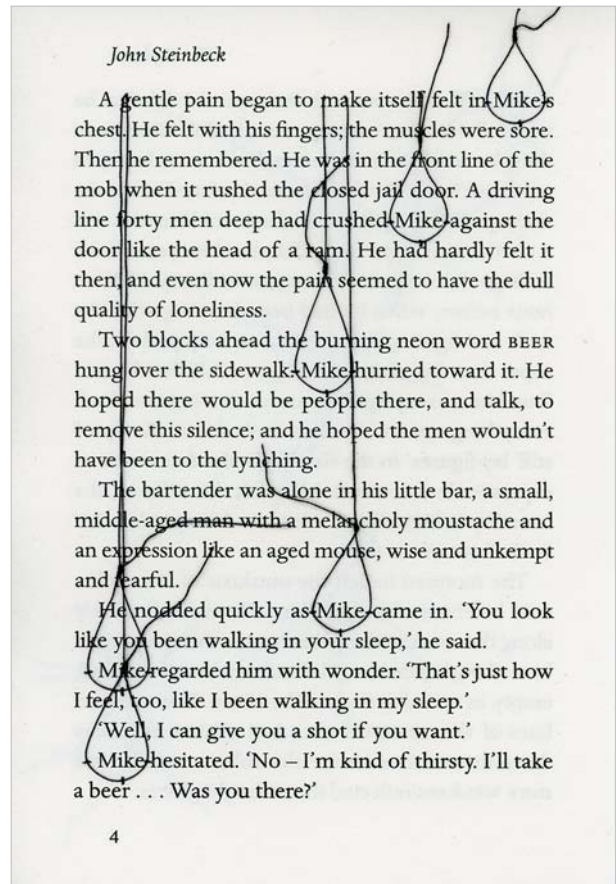
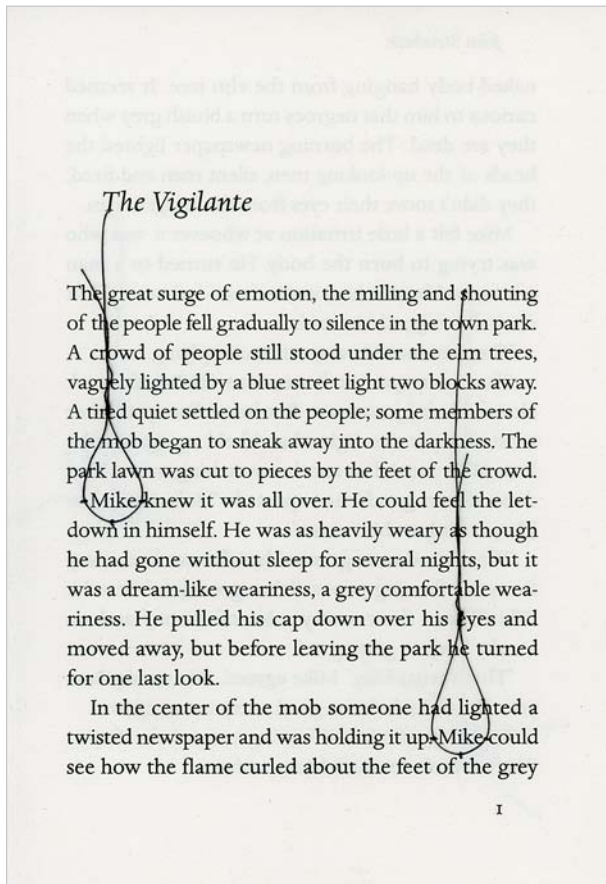
In his essay *Create Dangerously*, Albert Camus wrote of the artist: 'He has only to translate the sufferings and happiness of all into the language of all and he will be universally understood.'

By the use of symbols or punctuation in the form of emojis, *After Camus: Universal Communication*, looks at how happiness and suffering can be communicated and understood across continents.

Archival inkjet print on 308gsm Hahnemühle Photo Rag, 2 pages, each 16cm x 11cm, edition of 15

£180

# Carolyn Thompson *Post Moderns*



## 18. *After Steinbeck: Enough rope* 2019

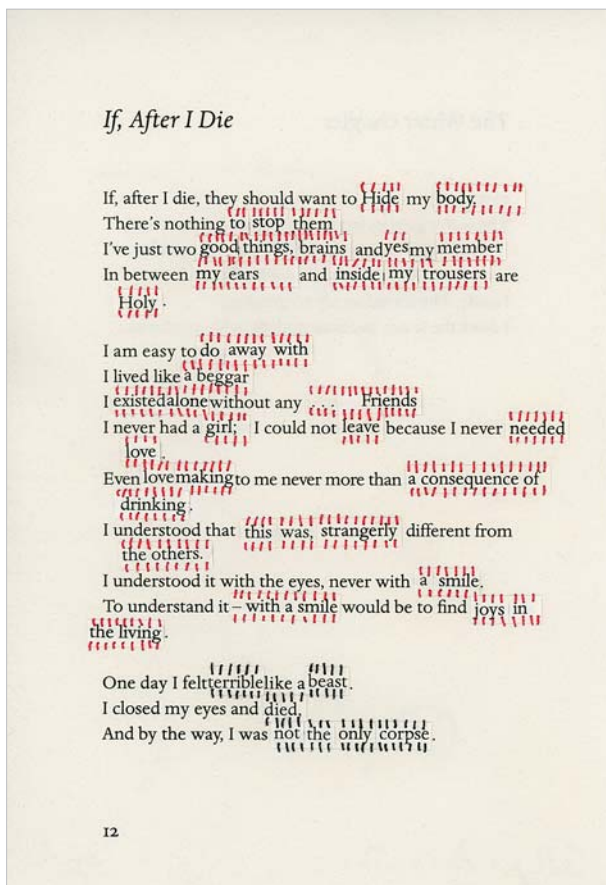
*After Steinbeck: Enough rope* comprises of the first thirteen pages of the Penguin Modern edition of *The Vigilante* by John Steinbeck. A cotton noose has been 'hung' around the name of the main character, who has been involved in a lynching.

Book leaves, cotton, 13 pages, each 16cm x 11cm

£3000



# Carolyn Thompson *Post Moderns*



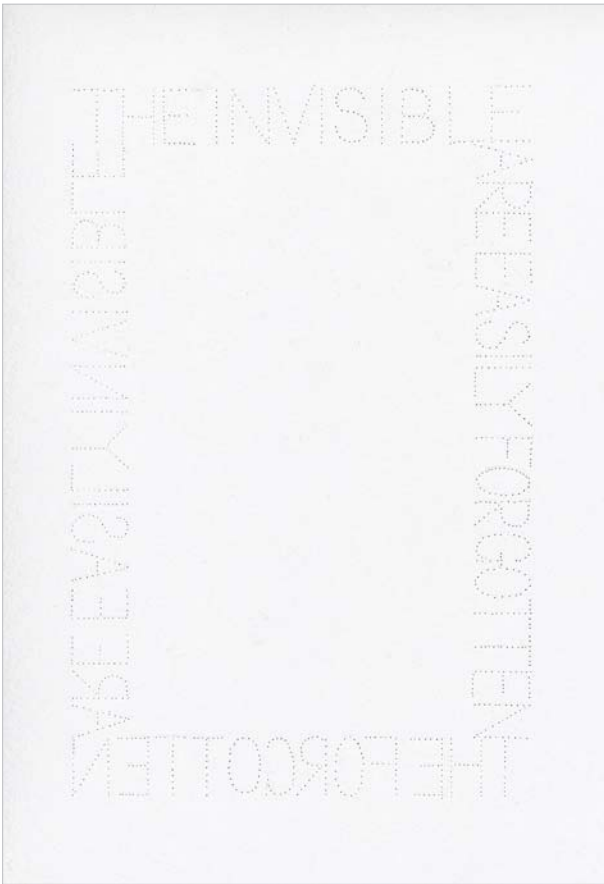
## 19. *After Pessoa: I was not the only corpse* 2019

*After Pessoa: I was not the only corpse* takes its starting point from four of the different personas through which Fernando Pessoa wrote his poetry. 'If, After I Die' (a poem written by his heteronym Alberto Caiero), has been re-written using words cut from poems written by the three other heteronyms. In the first section of the work the words are stitched into place using red thread to signify life – or blood flow – and in the second half with black thread, to signify death.

Book leaf, cotton, 16 cm x 11 cm

£1500

## Carolyn Thompson *Post Moderns*



### 20. *After Jackson: Invisible* 2019

*After Jackson: Invisible* examines themes of invisibility – of being unseen, or forgotten – in Shirley Jackson's collection of short stories *The Missing Girl*. The words 'The Invisible are Easily Forgotten The Forgotten are Easily Invisible' are pinpricked into the paper, mirroring one another around the edge of the original text block.

Pinpricked 200gsm paper, 16cm x 11cm

£1250



### 21. *After Gazdanov & Others: Time*, 2019

Penguin Modern's *Four Russian Short Stories* offers tales by Galina Kuznetsova, Yury Felsen, Nina Berberova and Gaito Gazdanov – all of which speak of death and time. The tiny ink dots in *After Gazdanov & Others: Time* represent time slipping away as if through an egg timer, or ashes floating through the air and falling to earth.

Pigment ink on 200gsm paper, 16cm x 11cm

£1250

## Carolyn Thompson *Post Moderns*



### 22. *After Calvino: The Moon, the moon* 2019

In his short story *The Distance of the Moon*, Italo Calvino describes the earth as a wonderfully colourful entity with the moon's proximity so close that 'when she was waxing, she came forward with her horns so low she seemed about to stick into the peak of a promontory and get caught there'. In *After Calvino: The Moon*, the moon earth is replaced by a colour wheel, with the moon represented in shades of white to black.

Gouache on 200gsm paper, 16cm x 11cm

£1250



### 23. *After Lorde: The Definition of Acceptable Women* 2019

*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. The author questions 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 another, until the letters appear black. Colour bleeds from each side of the letters, alluding to the fact women of all colour and from every background, should be equal in their differences

Hand-stamped pigment print on 200gsm paper, 16cm x 11cm, edition of 10

£240

# Carolyn Thompson *Post Moderns*



## 24. *After Carrington: White Rabbits* 2019

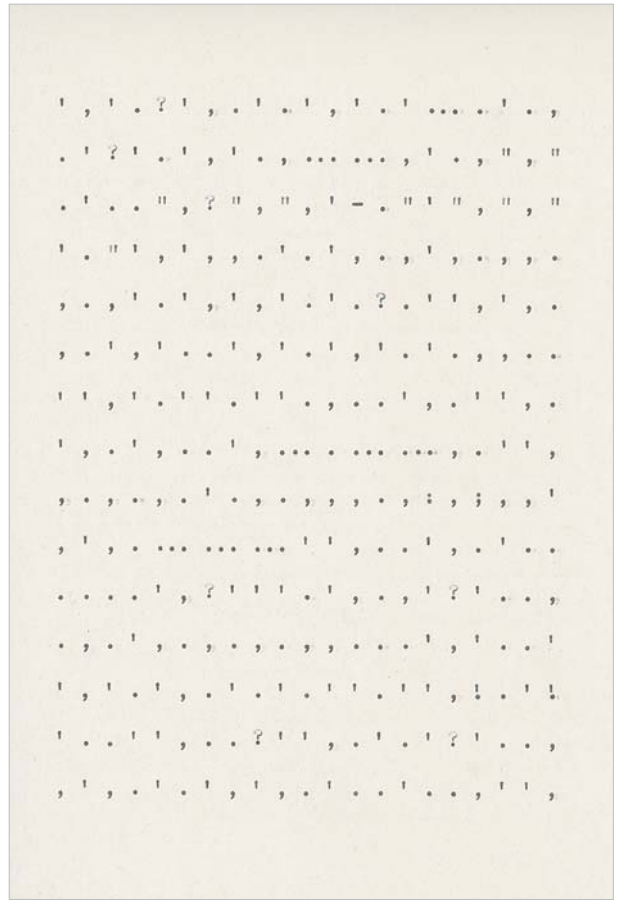
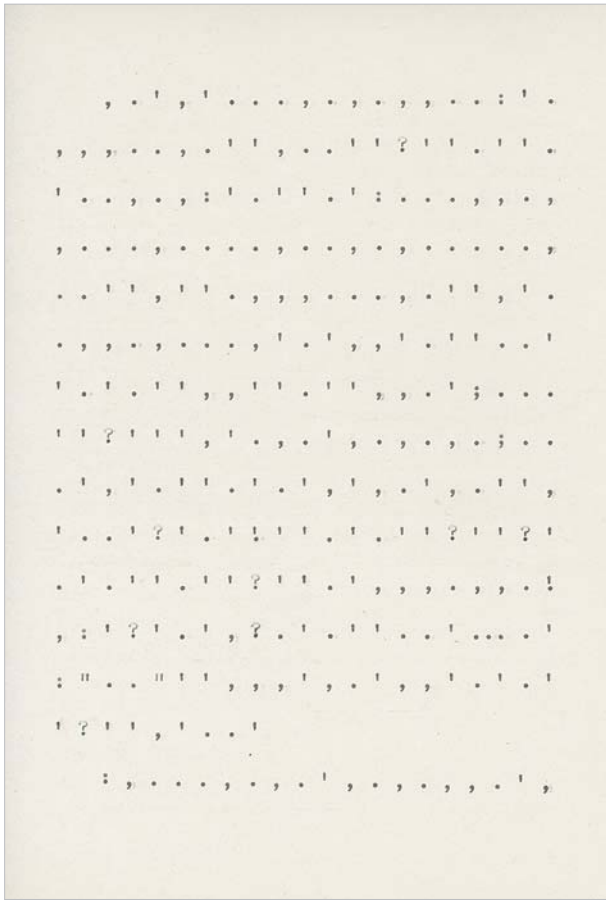
*After Carrington: White Rabbits* consists of 100 origami rabbits made from the cover and pages of *The Skeleton's Holiday* by Leonora Carrington. The work refers to the first story in the book *White Rabbits*, in which 'about a hundred snow-white rabbits' fight over rotting meat like wolves.

Book leaves, dimensions variable

£2000



## Carolyn Thompson *Post Moderns*



### 25. *After Burroughs: Syntax* 2019

*After Burroughs: Syntax* is a typewritten text of all the punctuation marks in William S. Burroughs' *The Finger*. The punctuation marks appear in their original order but are evenly spaced. The process of re-typing gives the work a sense of duration – as well as describing the number of breaths and/or actions of the characters. The marks hint at the fleeting nature of the relationships throughout the stories and the often temperamental nature of the characters.

Typewritten text on book leaves,  
6 pages, each 16cm x 11cm

£2500

Carolyn Thompson *Past Moderns*



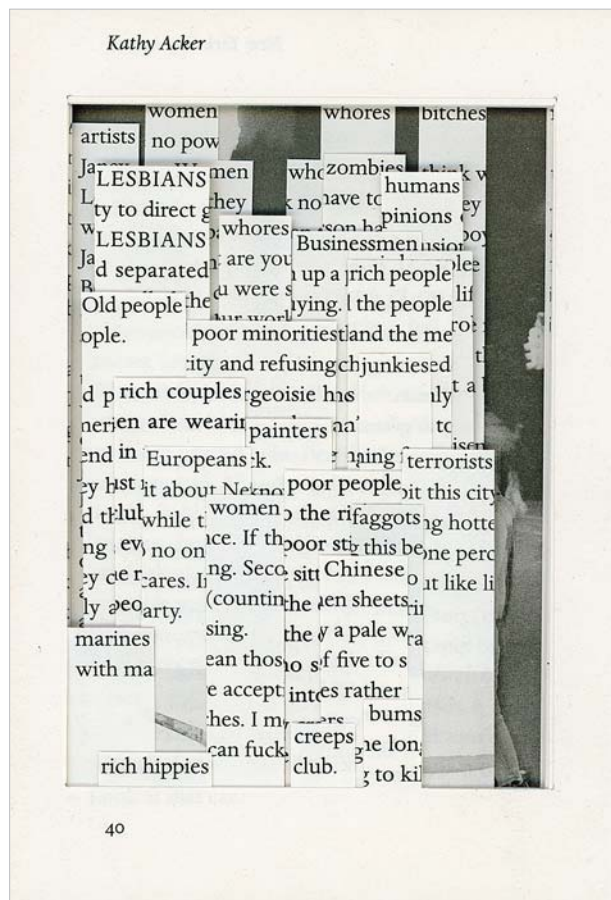
26. After Beckett: Assimilating the Vowels and Omitting the Consonants 2019

After Beckett: Assimilating the Vowels and Omitting the Consonants alludes to Beckett's use of minimalist text and love of absurdity. In his short story 'The End', the main character comments on his difficulty with speech: 'She had a strange accent. But so had I with my way of assimilating the vowels and omitting the consonants.' Thompson has rewritten the entire text with all the consonants removed and with the vowels moved one place to the left each time. The process creates a new meaningful language, while retelling the story in the voice of the protagonist.

Archival inkjet print on 308gsm Hahnemühle Photo Rag, 70cm x 50cm, edition of 15

£450 unframed, £525 framed

# Carolyn Thompson *Post Moderns*



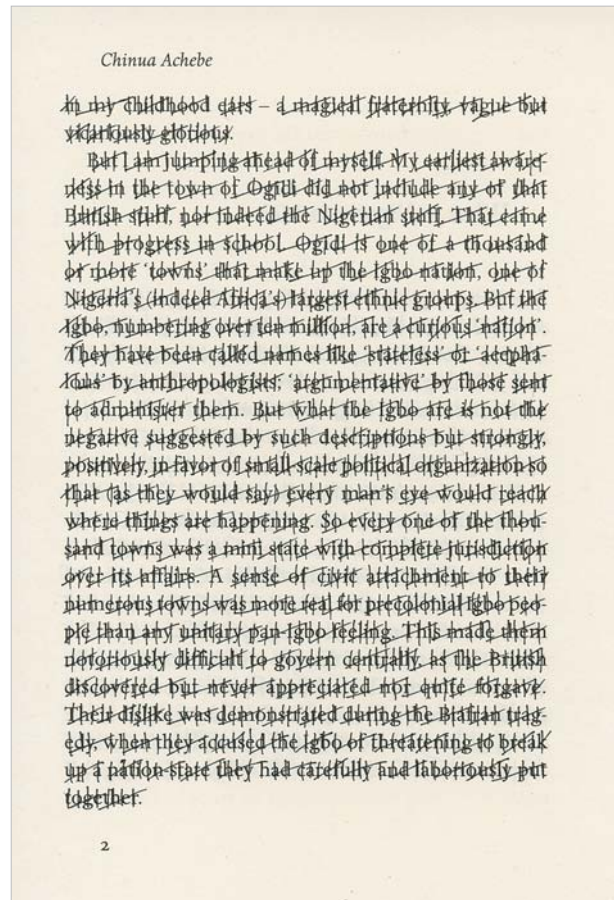
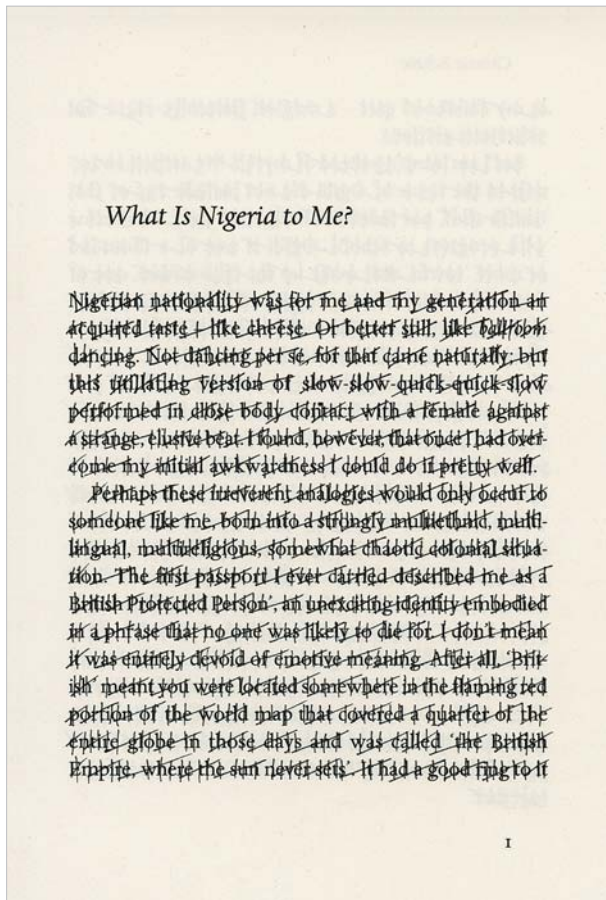
## 27. After Acker: Residents 2019

Kathy Acker's *New York City in 1979* begins with the foreword: 'Some people say New York City is evil and they wouldn't live there for all the money in the world.' Thompson's work places all Acker's characters within one setting. Words used to describe them are cut from sections of the type block and arranged in a structure that resembles a city skyline.

Collaged book leaves, cotton, each 16 cm x 11 cm

£1250

# Carolyn Thompson *Post Moderns*



## 28. After Achebe: *Blacked Out* 2018

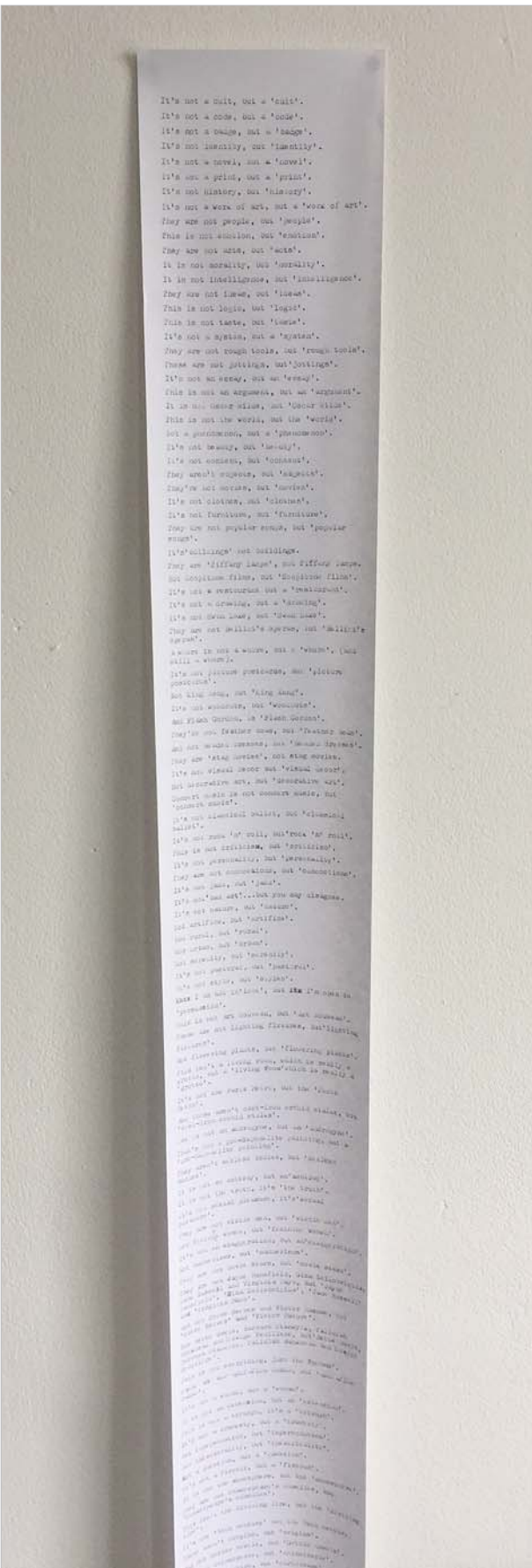
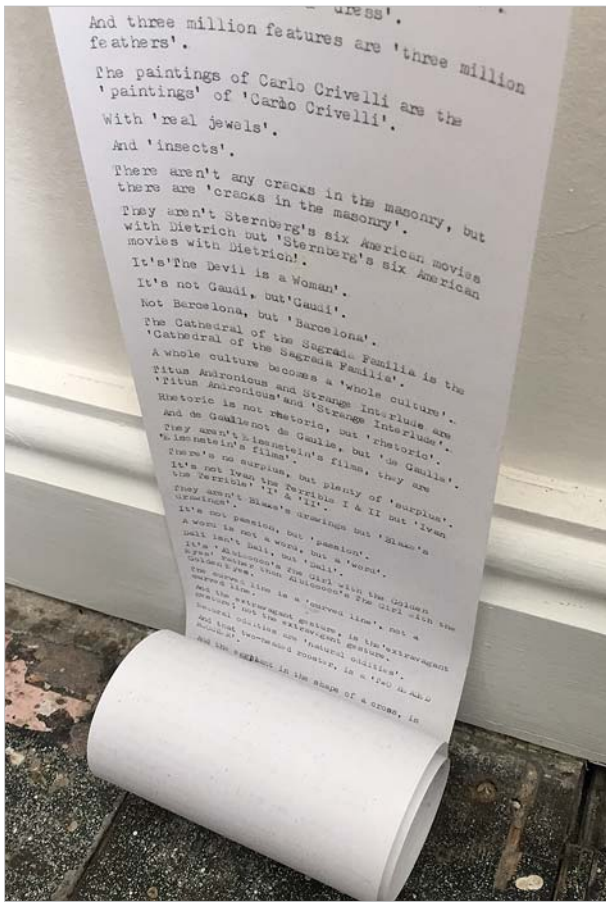
After Achebe: *Blacked Out*, consists of the 27 pages that constitute the Penguin edition of Chinua Achebe's *Africa's Tarnished Name*. Approximately 30,000 letters have been deleted – or blacked out – using a tally format. The letters represent the thirty thousand Igbo civilians slaughtered in brutal massacres leading up to the Nigerian Civil war, which ran from 1967–1970.

Ink on book leaves, 27 pages, each 16 cm x 11 cm

£5000



# Carolyn Thompson *Post Moderns*



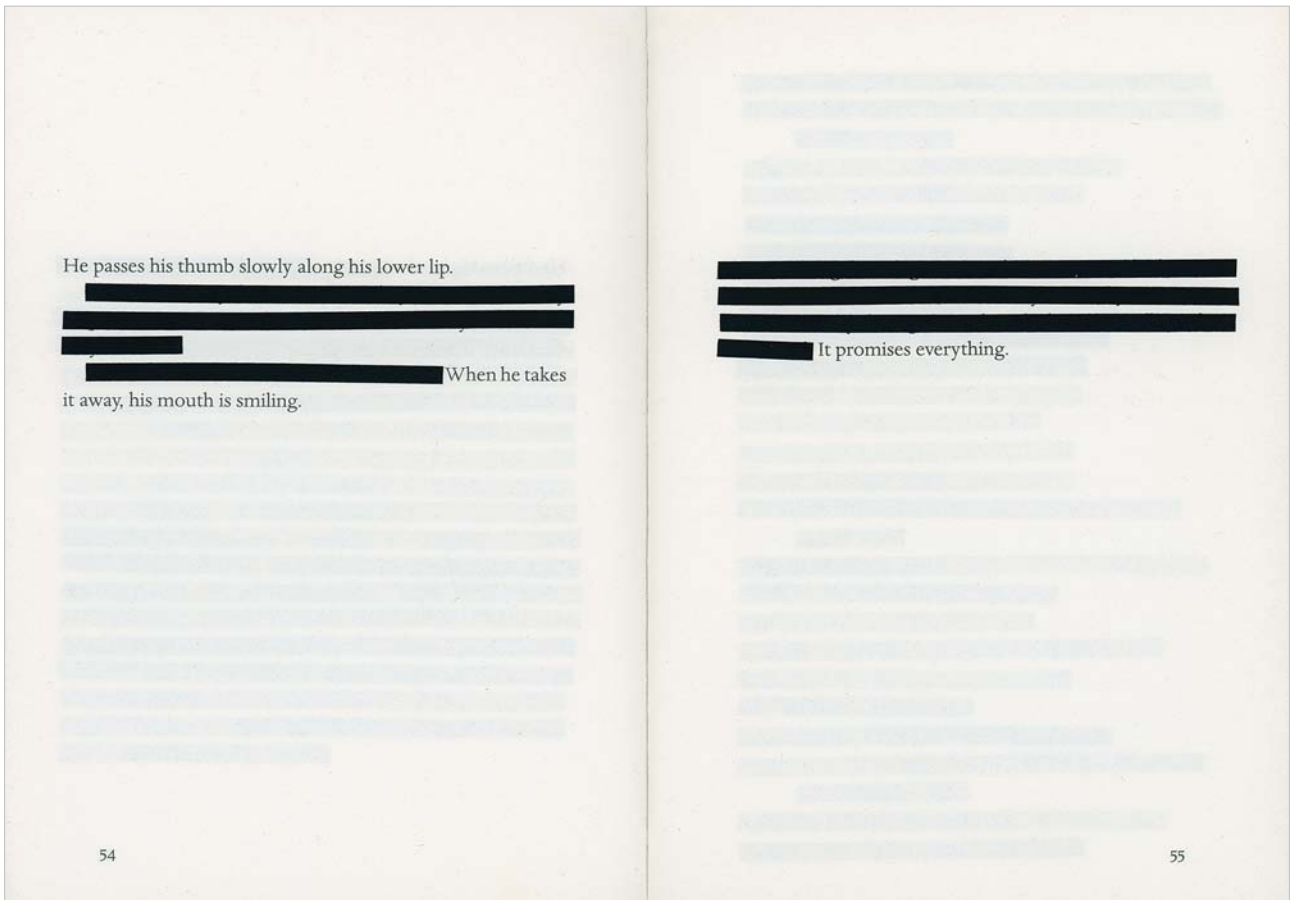
## 29. After Sontag: Notes on 'Camp' 2018

In *Notes on 'Camp'* by Susan Sontag, the writer discusses the idea that 'Camp sees everything in quotation marks. It's not a lamp, but a 'lamp'; not a woman, but a 'woman''. Thompson retypes all the nouns in the text in this manner, creating an epic list.

Typewritten text on paper, 290cm x 16cm

£3000

# Carolyn Thompson *Post Moderns*

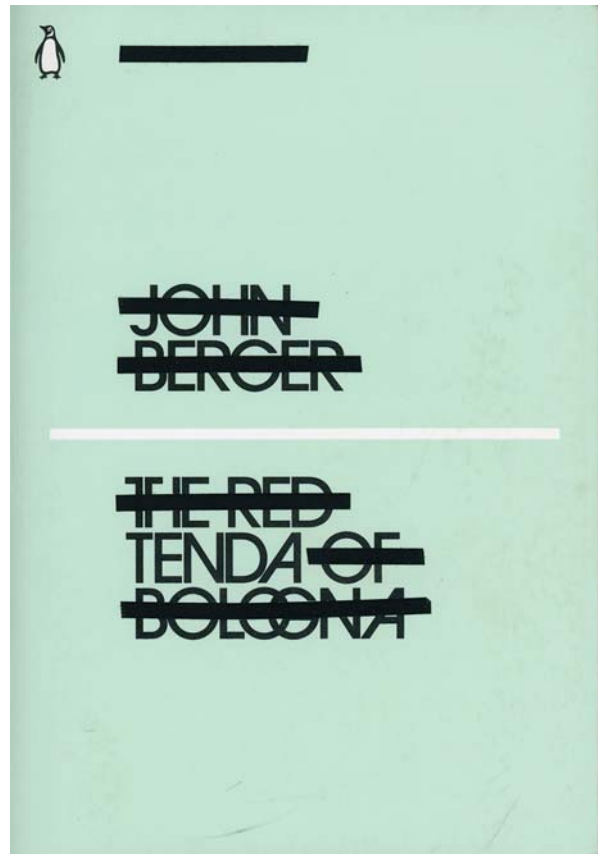


## 30. *After Berger: Tenda (A love story)* 2019

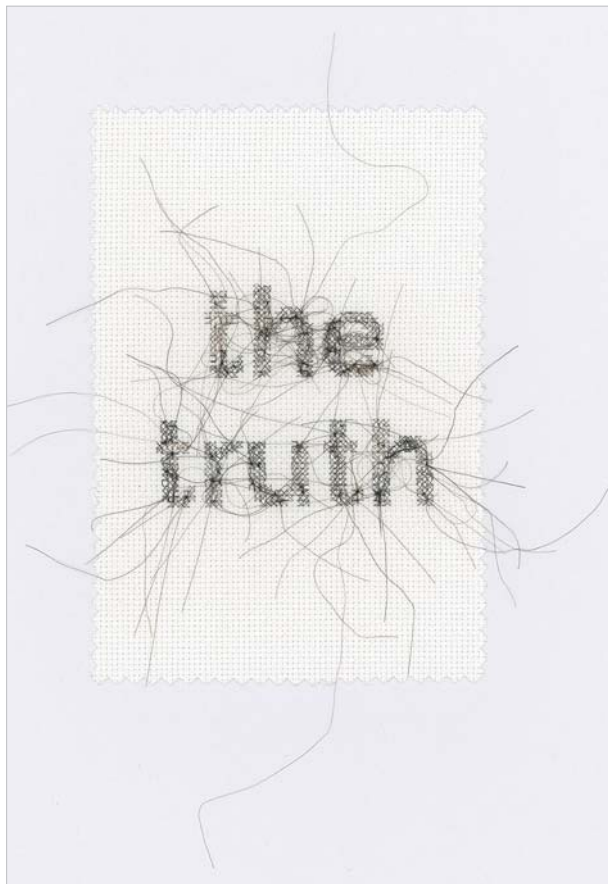
*After Berger: Tenda (A love story)* is an adaptation of John Berger's homage to his uncle, in his book *The Red Tenda of Bologna*. Words in the Penguin Modern edition have been deleted, or masked out with the use of black tape, to reveal a different story in the text that remains.

Found book, masking tape, each 16 cm x 11 cm

£2000



## Carolyn Thompson *Post Moderns*

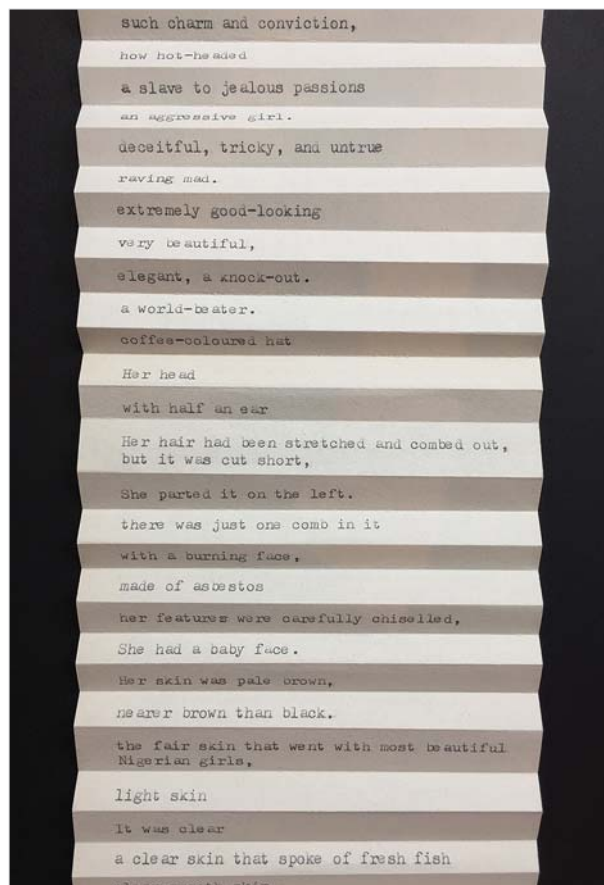


### 31. *After Sagan: Hidden Truths* 2019

*After Sagan: Hidden Truths* explores the themes of mistruths and self-deception in Françoise Sagan's *The Gigolo*. In Thompson's work the words 'The Truth' are stitched into a piece of canvas using human hair. The piece reveals what would usually only be seen on the back of an embroidery, with knots and mistakes left exposed.

Fabric canvas, human hair, 16 cm x 11 cm

£1500



### 32. *After Ekwensi: All the Single Ladies* 2019

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 typewritten 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. The piece explores the protagonist's desire for a number of women throughout the novella.

Typewritten text on folded paper, 78 cm x 11 cm

£2000

## Carolyn Thompson *Post Moderns*



Desert Rat (Dipodomys)

The ancient gold-panning desert rat who used to walk with hope in his heart through struggling Western towns that are now so prosperous they don't want old bums anymore.

### 33. *After Kerouac: Extinction* 2019

*After Kerouac: Extinction* is based on a description of two types of hobo that Jack Kerouac describes in his essay *The Vanishing American Hobo*. The descriptions of these 'endangered species' are paired with line drawings of rodents of the same name. The work highlights the plight of endangered species in the animal kingdom and as well as that of the human kind.

Pencil on paper, 2 pages, each 11cm x 16cm

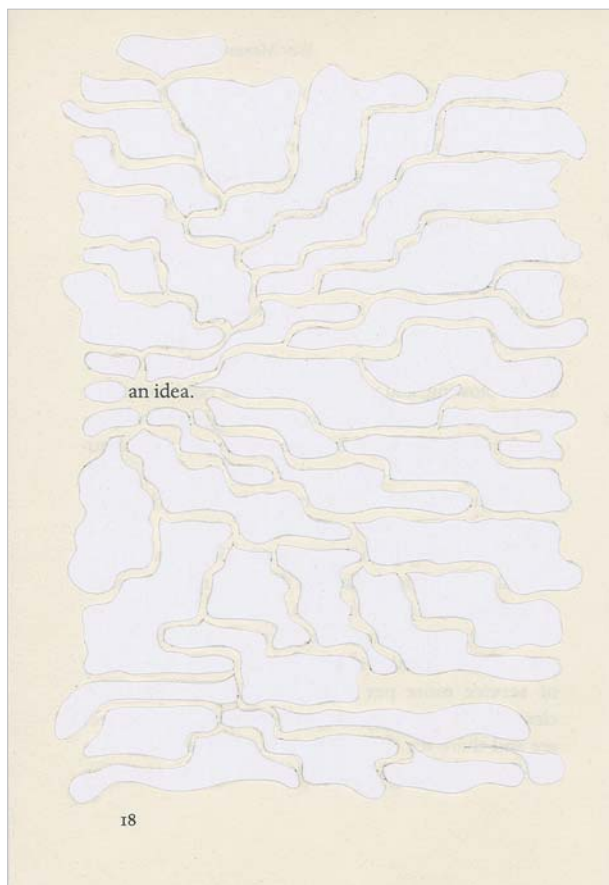
£1250



Pack rat (Neotoma)

In California, the pack rat, the original old type who goes walking from town to town with supplies and bedding on his back (...) has practically vanished.

## Carolyn Thompson *Post Moderns*



### 34. *After Fallada: Chaos* 2019

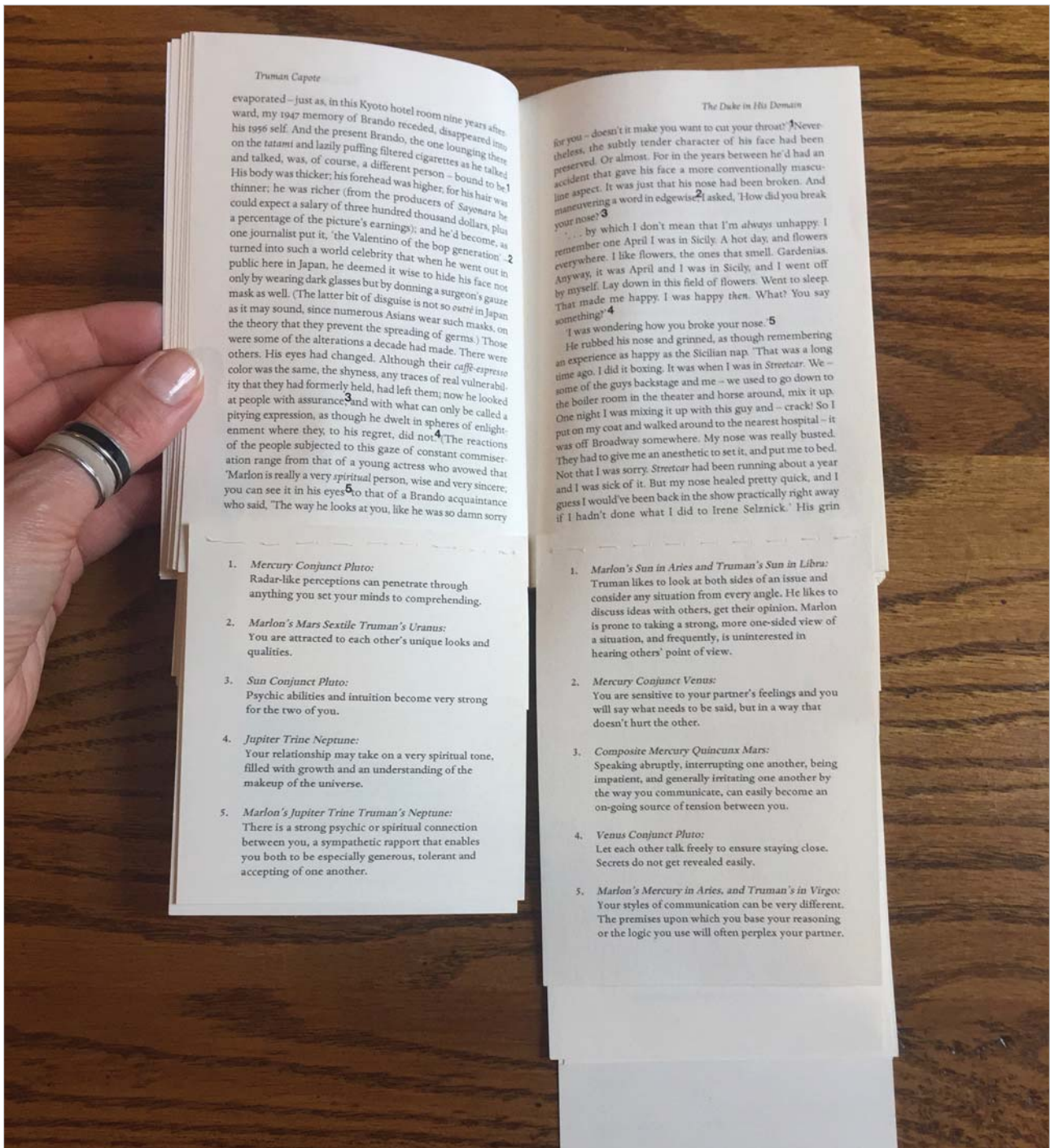
"A new idea. You can't release something just like that. No one knows what to say, and everyone has to take a position. Have you no idea of the chaos you've created!"

In his short story *War Monument or Urinal?* Hans Fallada describes a town's descent into chaos after a suggestion regarding the building of a petrol station. *After Fallada: Chaos* explores the spread of an idea across a page from the book. All the text has been cut away save the words 'an idea', from which tendrils of empty space exude.

Book leaf, 16 cm x 10.8 cm

£1250

Carolyn Thompson *Post Moderns*



35. *After Capote: When Truman met Marlon* 2019

*The Duke in His Domain* is the transcript of a six-hour interview between Truman Capote and Marlon Brando, in which the writer managed to get the actor to reveal some of his deepest secrets. Given the intriguing relationship between the two, an astrological birthdate relationship analysis report has been undertaken on the pair, sections of which have been retyped and added as notes to the original text where they seem pertinent.

Altered book, 16cm x 11cm x 2.5cm

£3000

## Carolyn Thompson *Post Moderns*

it (p.17, line 29)  
there (p.1, line 1)  
is (p.15, line 6)  
light (p.22, line 4)  
in (p.47, line 19)  
the (p.10, line 10)  
soul, (p.34, line 25)  
there (p.11, line 10)  
will (p.27, line 14)  
be (p.28, line 6)  
beauty (p.26, line 21)  
in (p.32, line 22)  
the (p.42, line 16)  
person. (p.23, line 12)  
If (p.46, line 5)  
there (p.44, line 19)  
is (p.14, line 11)  
beauty (is missing)  
in (p.54, line 21)  
the (p.13, line 20)  
person, (p.55, line 6)  
there (p.38, line 4)  
will (p.20, line 17)  
be (p.18, line 8)  
harmony (is missing)  
in (p.6, line 1)  
the (p.9, line 10)  
house. (p.24, line 1)  
If (p.50, line 14)  
there (p.33, line 9)  
is (p.21, line 4)  
harmony (is missing)  
in (p.16, line 22)  
the (p.7, line 19)  
house (p.17, line 11)  
there (p.29, line 1)  
will (p.40, line 12)  
be (p.37, line 5)  
order (is missing – disorder p.14, line 25)  
in (p.2, line 3)  
the (p.35, line 7)  
nation (is missing).



### 36. *After Bellow: Home Sweet Home* 2019

*After Bellow: Home Sweet Home* explores the discord of the main character and her home in Saul Bellow's *Leaving the Yellow House*. Thompson has 'found' the words of a Chinese proverb within Bellow's text and presents it as a list, against which page reference numbers are given as to where the words are to be found. As the proverb continues words are missing from the original text, and the harmony and order it describes fragments.

Archival inkjet print on 308gsm Hahnemühle Photo Rag, 16cm x 11cm, edition of 15

£120

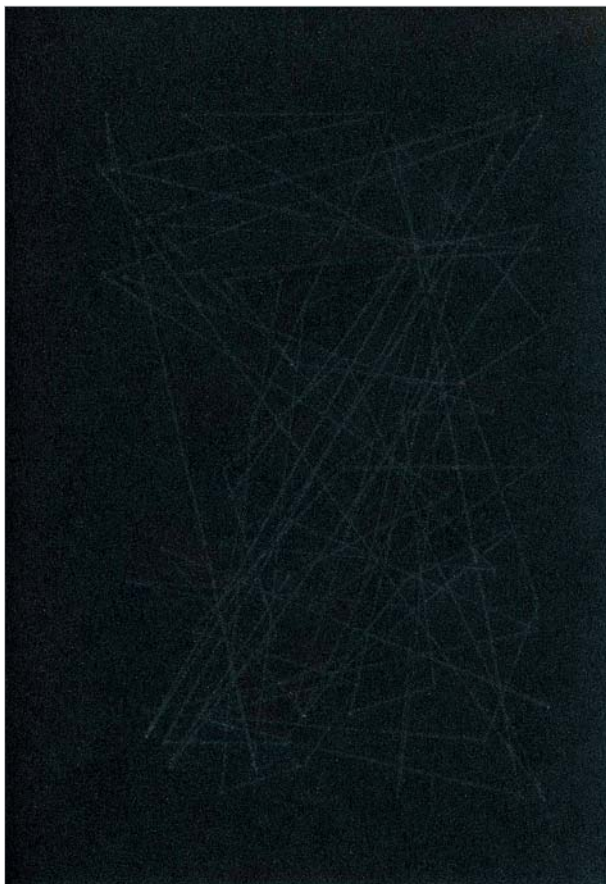
### 37. *After Porter: Mirror Mirror* 2019

The text block of a page from Katherine Anne Porter's *The Cracked Looking-Glass* has been obscured using pencil lead to create a mirror-like surface that is warped and distorted in appearance. The work refers not only to the cracked mirror of the title, but also to the main character's 'black moods'.

Book leaf, pencil lead, 16cm x 11cm

£950

# Carolyn Thompson *Post Moderns*

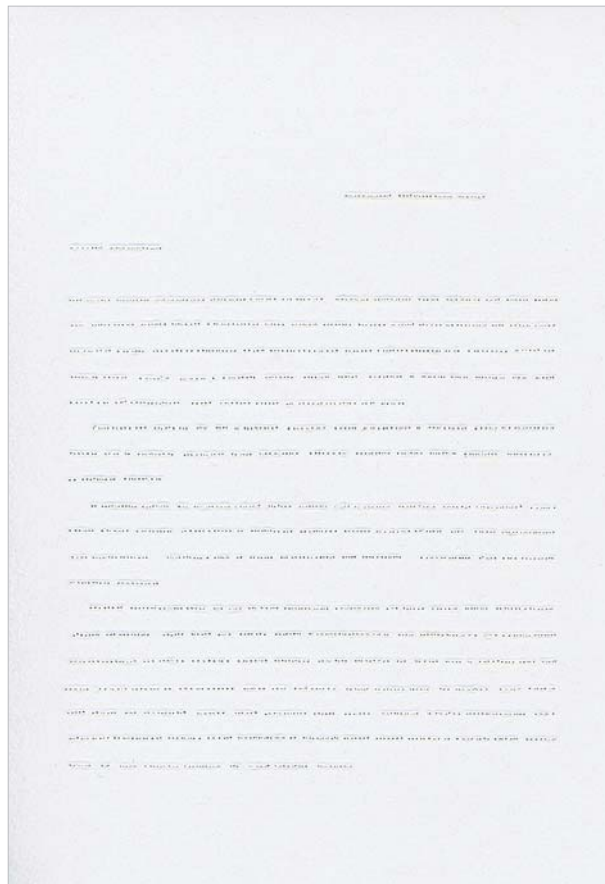


## 38. *After Baldwin: Displacement* 2018

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

Embossed paper, 16 cm x 11 cm

£1250



## 39. *After Simenon: Words Never Spoken* 2019

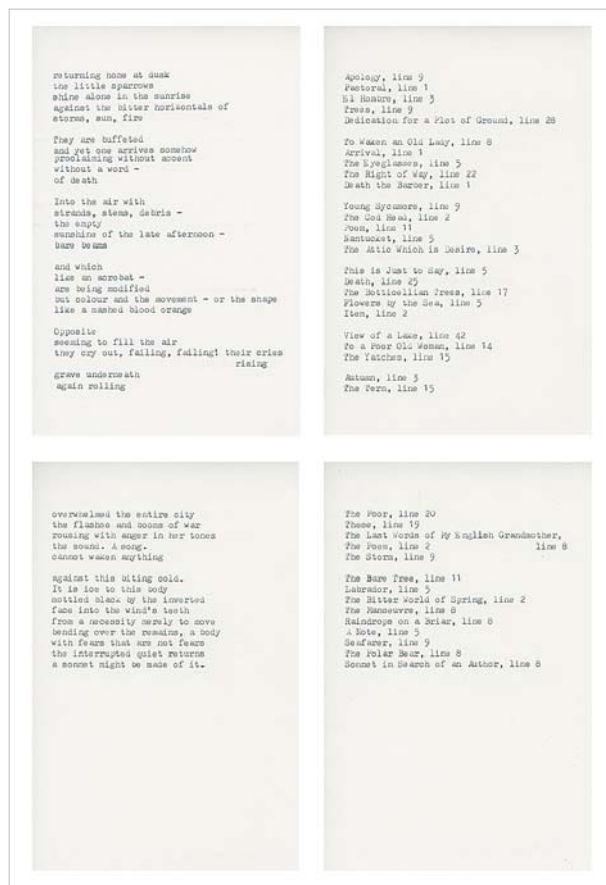
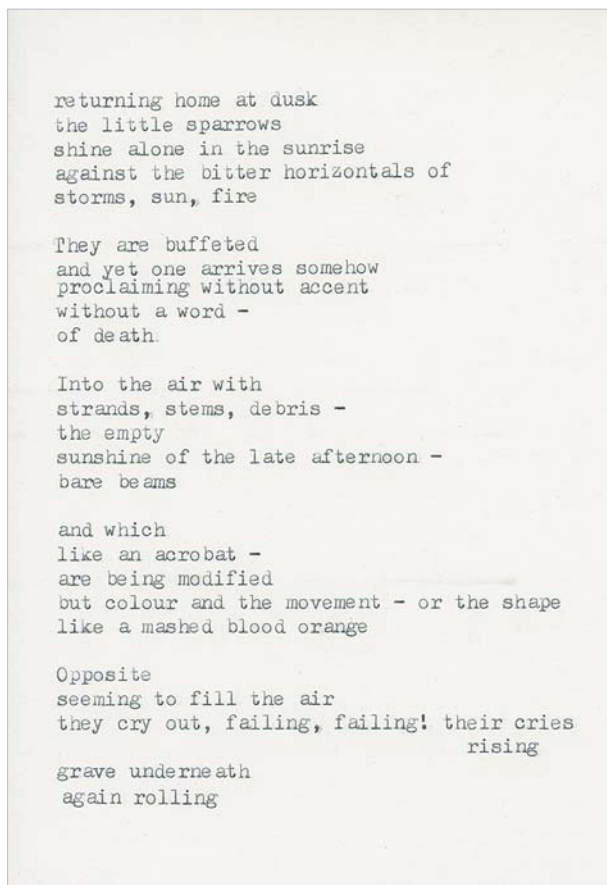
*After Simenon: Words Never Spoken* is based on Georges Simenon's *Letter to My Mother*. Thompson reproduces the first page of the text's letter in pinpricks, measuring out the length of the individual words. The work alludes to the privacy of the letter between son and mother, and to the sense that these words can never ultimately be spoken to the person to whom they are addressed.

Pricked 200gsm paper, 16 cm x 11 cm

£1250



# Carolyn Thompson *Post Moderns*



## 40. *After Williams: A Sonnet in Search of an Author* 2018

*After Williams: A Sonnet in Search of an Author* is a poem written using one line taken from each of the 39 poems in William Carlos Williams' *Death the Barber*, in the order they appear in the original book.

Typewritten text on book leaves,  
4 pages, each 16cm x 11cm

£1500

Carolyn Thompson *Post Moderns*



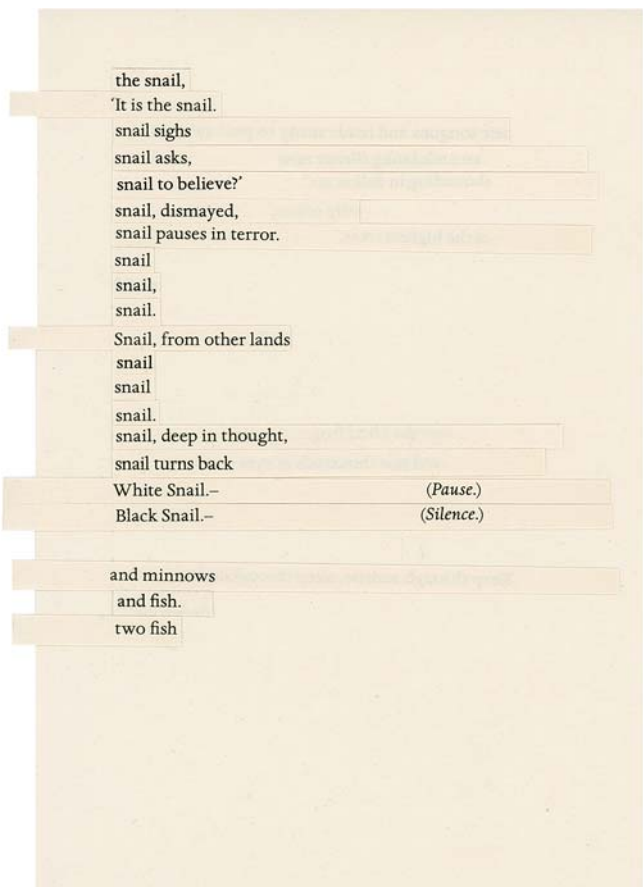
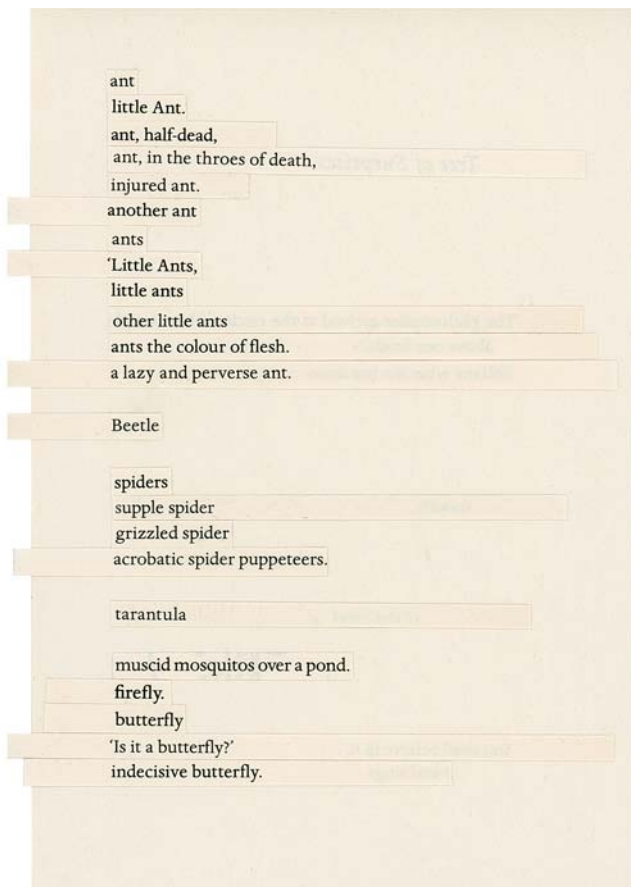
41. *After Friedan: Is This All?* 2019

On the first page of her essay 'The Problem that Has No Name' Betty Friedan describes the silent question that many American housewives were asking in the 1950s and '60s. *Is this all?*

Cotton thread, cotton canvas, frame, 16 cm x 11 cm

£2000

# Carolyn Thompson *Post Moderns*

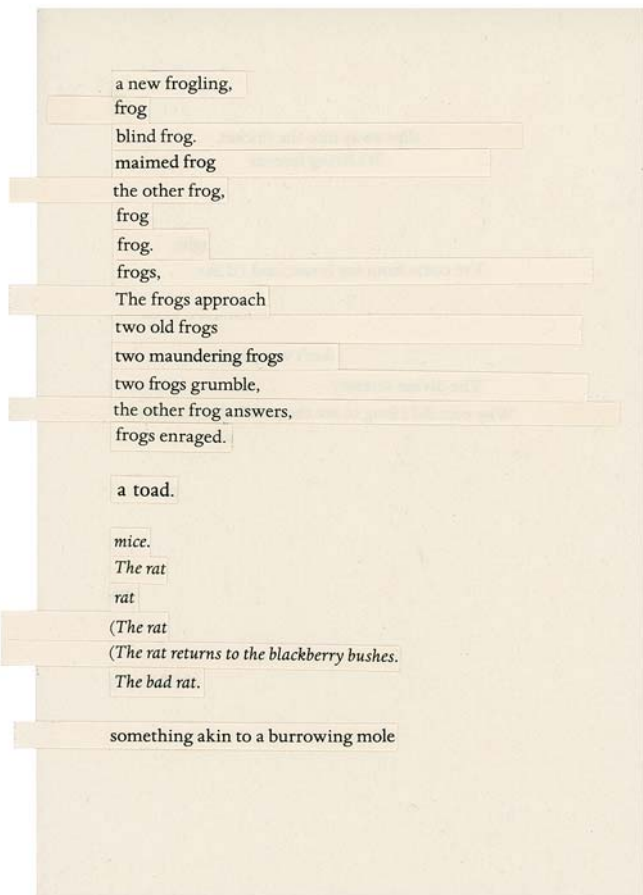


## 42. *After Lorca: Taxonomy* 2019

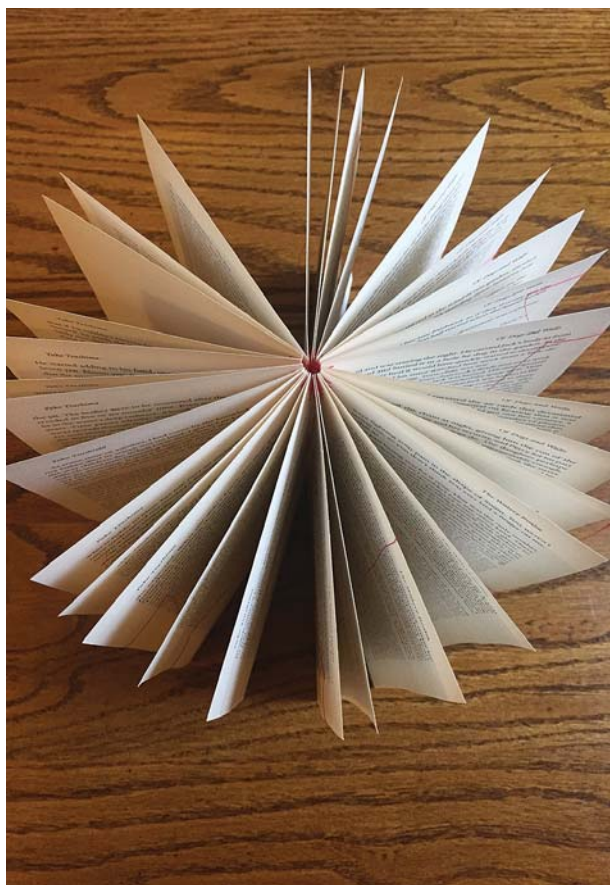
*After Lorca: Taxonomy* is a four-page work that lists all the many creatures detailed within the selection of poems in Federico Garcia Lorca's *The Dialogue of Two Snails*, grouping each with other creatures that seem similar.

Book leaves, glue, 4 pages, 16cm x 11cm

£1750



## Carolyn Thompson *Post Moderns*



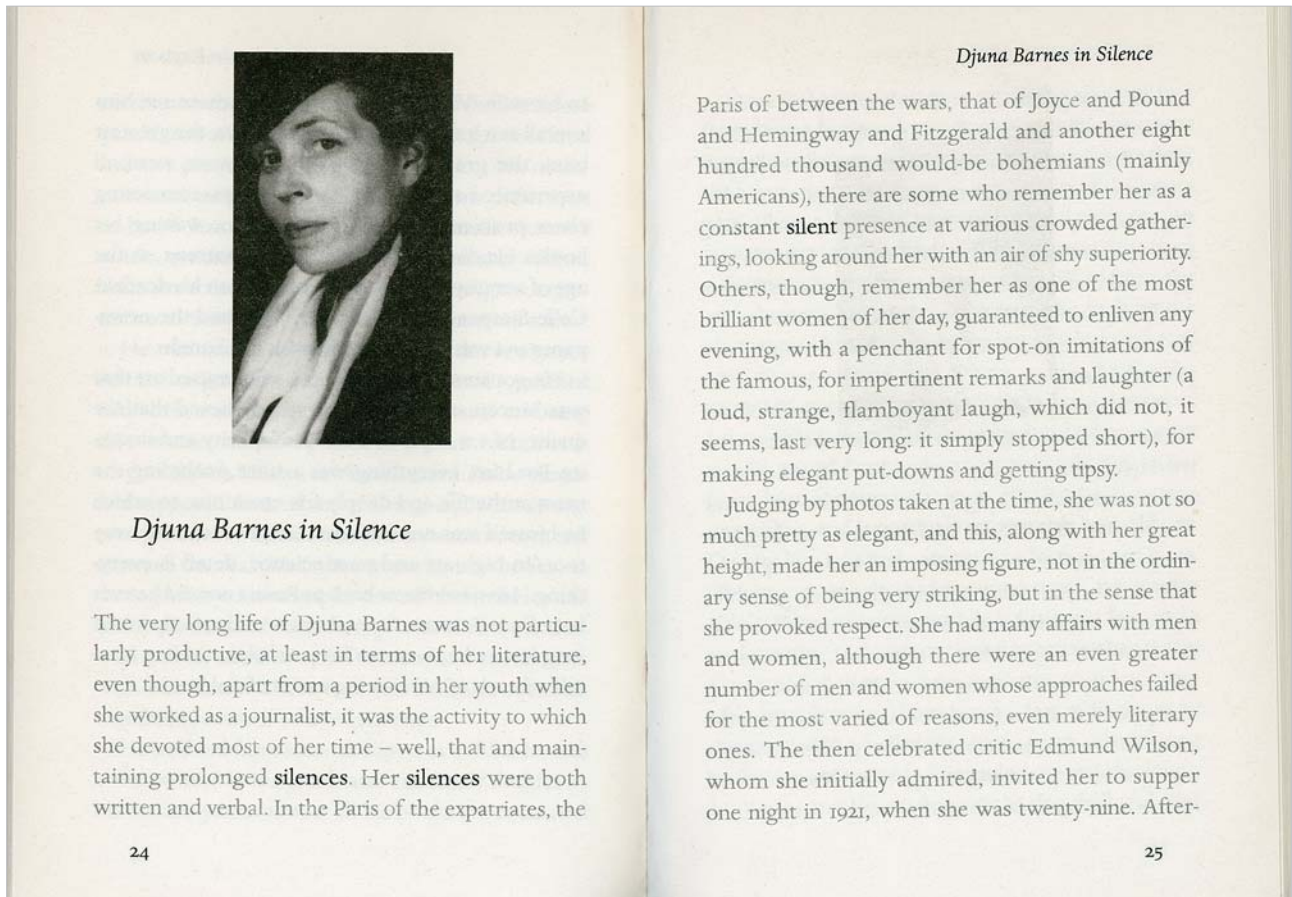
### 43. *After Tsushima: Of Walls* 2019

The entire text block from *Of Dogs and Walls* by Yuko Tsushima has been cut from its cover and re-bound using a single-sheet binding process. A thread has been passed through a word on each leaf of the book that pertains to a piercing or penetration process – mimicking the idea of walking through walls, which is a recurrent theme in the stories.

Altered book, thread, 22 cm x 22 cm x 16 cm

£2000

# Carolyn Thompson *Post Moderns*



## *Djuna Barnes in Silence*

The very long life of Djuna Barnes was not particularly productive, at least in terms of her literature, even though, apart from a period in her youth when she worked as a journalist, it was the activity to which she devoted most of her time – well, that and maintaining prolonged **silences**. Her **silences** were both written and verbal. In the Paris of the expatriates, the

## *Djuna Barnes in Silence*

Paris of between the wars, that of Joyce and Pound and Hemingway and Fitzgerald and another eight hundred thousand would-be bohemians (mainly Americans), there are some who remember her as a constant **silent** presence at various crowded gatherings, looking around her with an air of shy superiority. Others, though, remember her as one of the most brilliant women of her day, guaranteed to enliven any evening, with a penchant for spot-on imitations of the famous, for impertinent remarks and laughter (a loud, strange, flamboyant laugh, which did not, it seems, last very long: it simply stopped short), for making elegant put-downs and getting tipsy.

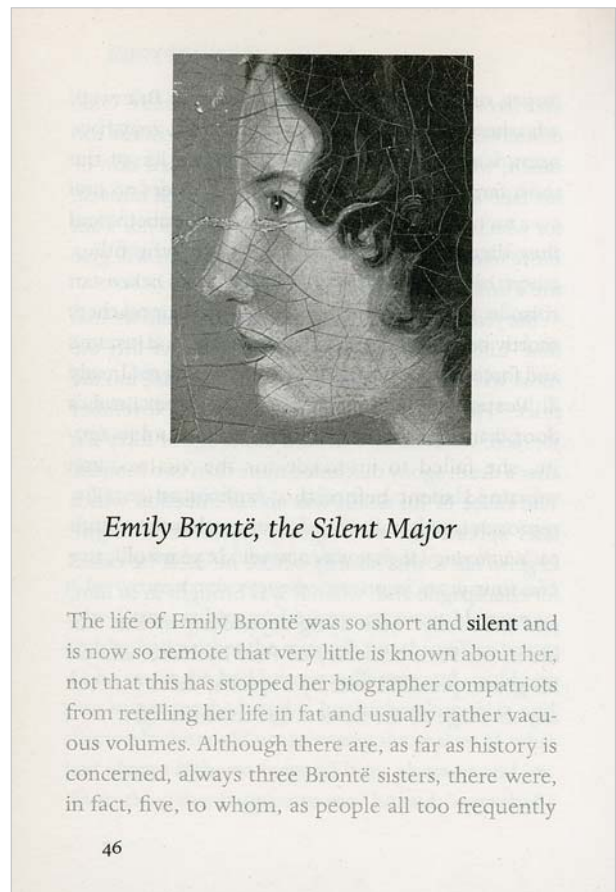
Judging by photos taken at the time, she was not so much pretty as elegant, and this, along with her great height, made her an imposing figure, not in the ordinary sense of being very striking, but in the sense that she provoked respect. She had many affairs with men and women, although there were an even greater number of men and women whose approaches failed for the most varied of reasons, even merely literary ones. The then celebrated critic Edmund Wilson, whom she initially admired, invited her to supper one night in 1921, when she was twenty-nine. After-

## 44. *After Marias: Silence* 2019

Two chapters in *Madame Du Deffand* and *The Idiots* by Javier Marias describe writers who, during periods of their life, remained silent for one reason or another. Thompson erases the words from these chapters, except for those pertaining to the word 'silence'.

Altered book, 16 cm x 11 cm x 0.5 cm

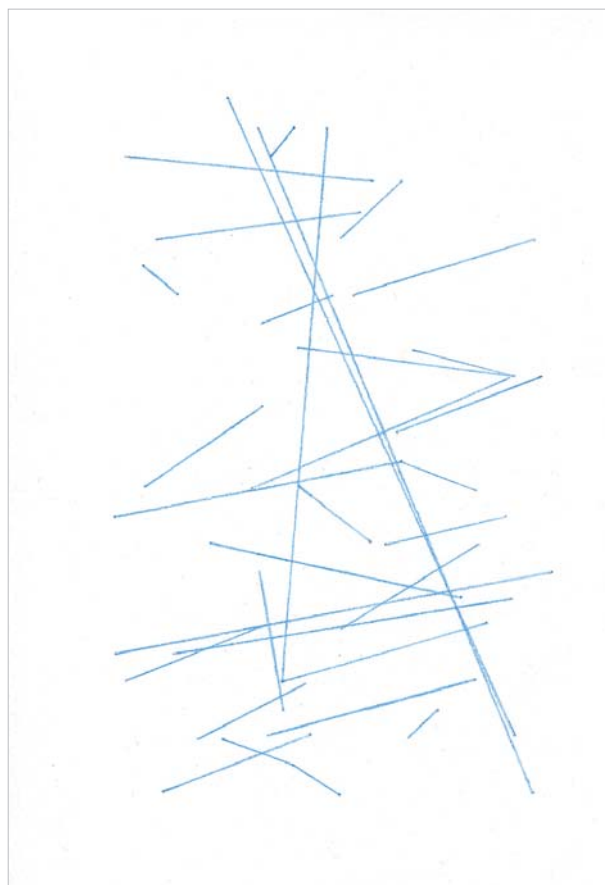
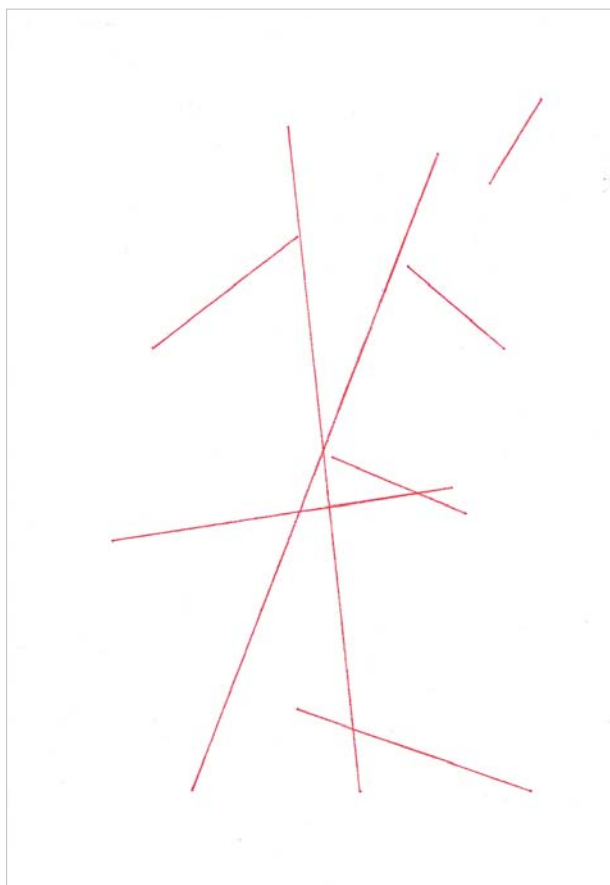
£1750



## *Emily Brontë, the Silent Major*

The life of Emily Brontë was so short and **silent** and is now so remote that very little is known about her, not that this has stopped her biographer compatriots from retelling her life in fat and usually rather vacuous volumes. Although there are, as far as history is concerned, always three Brontë sisters, there were, in fact, five, to whom, as people all too frequently

## Carolyn Thompson *Post Moderns*



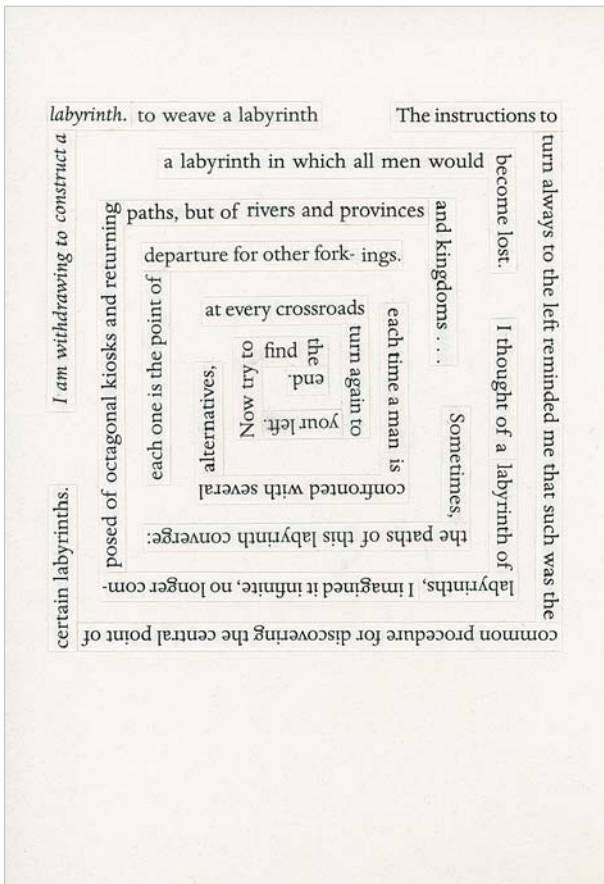
### 45. *After McCullers: The Other Time* 2019

*After McCullers: The Other Time*, is a visual representation of the moments when certain memories are depicted within the texts of three short stories included in *The Haunted Boy* by Carson McCullers. The lines show each sentence, from period to period, in which the memories appear.

Coloured pencil on 200gsm paper,  
3 pages, each 16cm x 11cm

£1250

# Carolyn Thompson *Post Moderns*

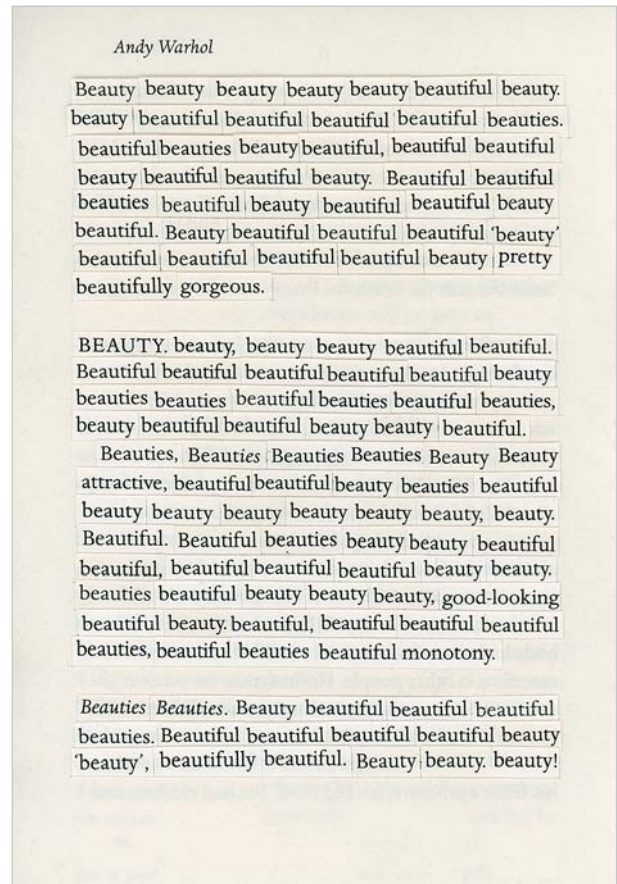


## 46. After Borges: *Labyrinth* 2019

*After Borges: Labyrinth* consists of text pertaining to the concept of a maze, taken from several stories in *The Garden of Forking Paths* by Jorge Luis Borges. The text has been rearranged to create a maze-like pattern that can be read from the outside in.

Book leaf and found text, 16 cm x 11 cm

NFS



## 47. After Warhol: *Beautiful Monotony* 2019

*After Warhol: Beautiful Monotony* is a collage of words referring to beauty cut from the Penguin Modern edition of *Fame* by Andy Warhol. In his aphorism *Beauty*, Warhol describes how in a place where everyone is beautiful a person who isn't beautiful can appear exceptional because they 'break the beautiful monotony'. The phrase 'beautiful monotony' has been left in its original place.

Altered book leaf, 16 cm x 11 cm

£1750

# Carolyn Thompson *Post Moderns*



## 48. *After Levi: Singing* 2019

*After Levi: Singing* is an adaptation of the poem 'Singing' from Primo Levi's *The Survivor*. The letters A to G have been taken from the poem in the order they appear and turned into a musical score. When more than one 'note-letter' appears in a word, these are turned into quavers – joining the notes together.

Pencil on 200gsm paper, 16cm x 11cm

£1500

## 49. *After Nabokov: Study for a quilt pattern* 2019

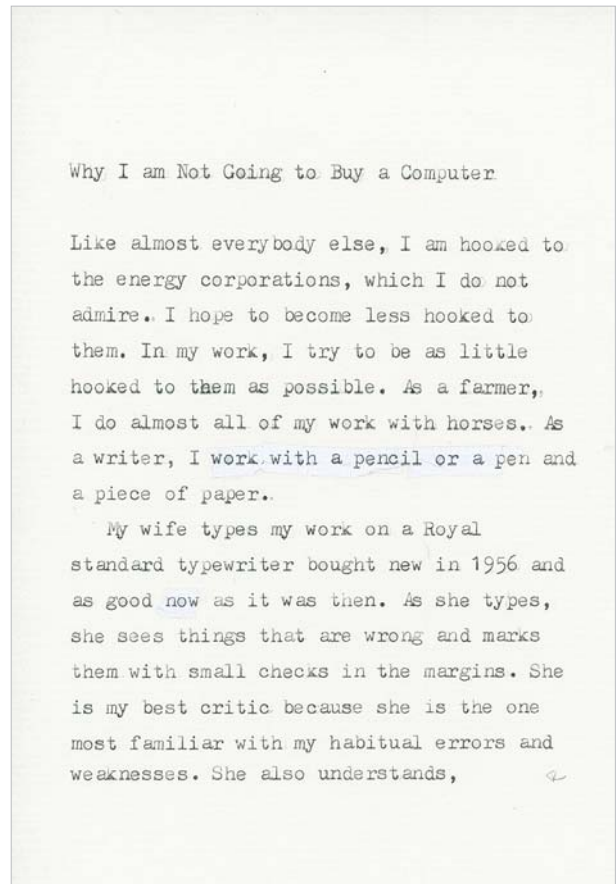
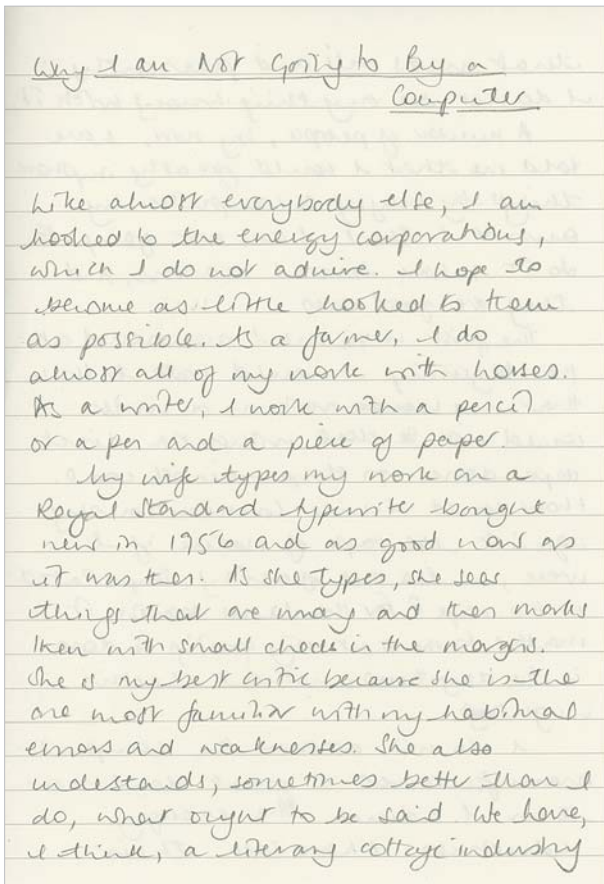
*After Nabokov: Study for a quilt pattern* is a visual representation of all the colours contained within Nabokov's three short stories in *Lance*. The work presents the colours in the form of a pattern for an, as yet, unmade quilt.

Coloured pencil and collage on 200gsm paper, 16cm x 11cm

£1250



# Carolyn Thompson *Post Moderns*



## 50. *After Berry: Hospitable to improvement* 2019

In *Why I am Not Going to Buy a Computer*, amongst many arguments for not doing so, Wendell Berry cites examples that refer to his own literary 'cottage industry'. He describes how he compiles a manuscript by hand, after which his wife types it – outlining the freedom and elegance of simple tools and the tangibility of writing. Thompson has copied the entire book in pencil, before passing it to her partner to be typed and edited.

Handwritten text on Moleskine 70gsm paper;  
typewritten text on Conqueror texture 100gsm  
92 pages, each 16cm x 11cm

£2500

