



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, a squared open doorway inside the gallery. In the space beyond the doorway is a single light-gray standing air purifier with vents on the front and a gold band along its top and bottom angled to the right. To the right of the open doorway is a white bench that continues outside the frame.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[A gallery space with white walls and a cement floor filled with objects. In the center of the space is a greenish-brown La-Z-Boy chair that stands upright and leans forward toward the left wall, revealing the metal armature supporting its uprightness. In the center of the space further back and to the left of the chair is a white ceramic sink that sits upright atop a brown stand with wheels. The sink, with its basin facing forward, approximates the overall shape and form of an old television. To the chair's right along the wall are two electric fireplaces that side by side on the ground. In the far left corner is a cluster of three standing air purifiers. On the wall on the left is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. Further along this wall is a brown framed drawing. In the center of the back wall an hourglass is hung. On the wall on the distant right is another white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, in the foreground, is a white ceramic sink that sits upright atop a brown stand with wheels. The sink, with its basin facing forward, approximates the overall shape and form of an old television. In the far left corner is a cluster of three standing air purifiers. In the center of the back wall an hourglass completely filled with gray matter is hung. On the right wall is a white ceramic sink hung vertically with its basin facing the gallery, approximating the shape and form of an old television.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, facing the entrance from the back. In the foreground in the center of the space a white ceramic sink sits upright atop a brown stand with wheels. The sink's bottom side faces forward and its basin faces the gallery. Along the left wall two electric fireplaces sit side by side on the ground. Further center is a greenish-brown La-Z-Boy chair that stands upright and leans forward toward the right wall, revealing the metal armature supporting its uprightness. On the wall on the right is a brown framed drawing. Further on the wall on the right is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. In the far right corner is a brown pleather La-Z-boy chair in a reclined position angled toward the center of the space. In the center of the far wall is a metal sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, in the center of the far wall is a metal sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. On the left, a large white staircase leads up to the entrance level with windows underneath an EXIT sign and a partial view of standing air purifier. Another air purifier is partially visible beneath the stairs. On the right is a brown pleather La-Z-boy chair in a reclined position angled toward the center of the space.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, in the foreground on the right is a white ceramic sink that sits upright atop a brown stand with wheels. The sink, with its basin facing leftwards, approximates the overall shape and form of an old television. To its left on the wall hangs a brown framed drawing.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, in the left corner is a cluster of three standing air purifiers. In the center of the wall an hourglass completely filled with gray matter is hung. On the right is a recess revealing a minimal gallery door.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, on the left wall is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. On the right two identical small black boxes sit directly on the floor, plugged into electrical sockets on the wall. On their top, identical configurations of logs appear burning in flames.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, on the left, two identical small black boxes sit directly on the floor, plugged into electrical sockets on the wall. On their top, identical configurations of logs appear burning in flames. On the right is a greenish-brown velvet La-Z-boy chair that stands upright and leans forward, revealing the black square tubed metal armature supporting it from underneath.]



Carolyn Lazard
Privatization, 2020
HEPA filter purified air
Dimensions variable per space (Each device purifies 189 sq. feet of air)

[Three light-gray standing air purifiers are clustered in a corner facing different directions. Each purifier has vents on the front and a gold band along its top and bottom. The purifier on the right is slightly blurred from its rotating motion.]



Carolyn Lazard
Privatization, 2020
HEPA filter purified air
Dimensions variable per space (Each device purifies 189 sq. feet of air)

[A close-up view of a cluster of three light-gray standing air purifiers, with the purifier in front centered in the frame. Each purifier has a logo reading “HOMEDICS” on its face above a series of plastic vents and a gold band along its top and bottom. The two purifiers in the background are slightly blurred from their rotating motion.]

<https://vimeo.com/456274040/b24ee03d05>

Carolyn Lazard

Privatization, 2020

HEPA filter purified air

Dimensions variable per space (Each device purifies 189 sq. feet of air)

[Three light-gray standing air purifiers are clustered in a corner slow rotating left and right. Each purifier moves independently of the others. Each purifier has vents on the front and a gold band along its top and bottom.]



Carolyn Lazard
Privatization, 2020
Detail

[A detail of the control buttons laid out in a black oval set within a gold band on top of the light gray standing air purifier. In large letters on the bottom a logo reads “TotalClean.” On the left is a power button, speed + and – buttons, a button with a paw in the center with three lights to indicate “Low,” “Med,” and “High.” On the top are indicators reading “Replace Odor Filter” and “Replace HEPA Filter.” On the right is a numerical display for a timer with timer + and – buttons and a button with a rotating arrow symbol in it.]



[In a gallery space, beneath a white staircase are two light-gray standing air purifiers with vents on the front and gold bands along the top and bottom. On the wall to the right of the staircase is a partially cropped out stainless steel sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television.]



[In a gallery space, beneath a white staircase are two light-gray standing air purifiers with vents on the front and gold bands along the top and bottom. One of the standing air purifiers is partially obscured by the staircase itself. On the wall to the right of the staircase is a stainless steel sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television.]



Carolyn Lazard
TV1 (Dead Time), 2020
Stainless steel
22 × 25 × 7 inches (55.88 × 63.50 × 17.78 cm)

[A stainless steel sink is hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has one large drain hole in its central recess, through which the wall is visible. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs.]



Carolyn Lazard
TV1 (Dead Time), 2020
Stainless steel
22 × 25 × 7 inches (55.88 × 63.50 × 17.78 cm)

[A close-up view of a stainless steel sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has one large drain hole in its central recess, through which the wall is visible. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs.]



Carolyn Lazard
Lazy Boi, 2020
Power lift recliner
40 × 33 ½ × 37 inches (101.60 × 85.09 × 93.98 cm)

[A brown pleather La-Z-boy chair in a reclined position facing forwards. The chair has a handful of ergonomic seams across its surface. Beneath its upright footrest is a black square tubed metal armature supporting its position. In each of its two armrests is a black plastic cupholder.]



Carolyn Lazard

Lazy Boi, 2020

Power lift recliner

40 × 33 ½ × 37 inches (101.60 × 85.09 × 93.98 cm)

[A brown pleather La-Z-boy chair in a reclined position viewed from the side. The chair has a handful of ergonomic seams across its surface. Beneath its upright footrest is a black metal armature supporting its position. In each of its two armrests is a black plastic cupholder. On its side is a large pocket and two USB ports. In the background on the right is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television.]



Carolyn Lazard
Lazy Boi, 2020
Detail

[A close-up view of the black plastic cupholder in the armrest of a brown pleather La-Z-boy chair. Below the cupholder on the side of the chair are two USB ports.]



Carolyn Lazard
TV3 (Love Island), 2020
Ceramic

17 $\frac{3}{4}$ \times 23 $\frac{1}{2}$ \times 6 $\frac{3}{4}$ inches (45.09 \times 59.69 \times 17.15 cm)

[A white ceramic is sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has two drain holes in its central recess, one that is large and open, through which the wall is visible, and one that is small and metal-rimmed along the basin's bottom in this orientation. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs.]



Carolyn Lazard
TV3 (Love Island), 2020
Ceramic

17 $\frac{3}{4}$ \times 23 $\frac{1}{2}$ \times 6 $\frac{3}{4}$ inches (45.09 \times 59.69 \times 17.15 cm)

[A close-up view of a white ceramic sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has two drain holes in its central recess, one that is large and open, through which the wall is visible, and one that is small and metal-rimmed along the basin's bottom in this orientation. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs. On its bottom-right corner is a gray upside-down logo that reads "CeraStyle®." Three minimal metal braces are visible on the base of the sink holding it up.]



Carolyn Lazard
Piss on Pity, 2020
Power lift recliner
41 × 42 ½ × 34 ½ inches (104.14 × 107.95 × 87.63 cm)

[A greenish-brown velvet La-Z-boy chair that stands upright and leans forward viewed from the left side. Underneath its base is a black square tubed metal armature and gray plastic-encased motor supporting its uprightness. In the background to the right are two electric fireplaces on the floor. Further back hung on the right wall is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. In the background to the left is a white ceramic sink that sits atop a brown stand with wheels. The sink, with its basin facing forward, approximates the overall shape and form of an old television. In the far left corner is a cluster of three standing air purifiers. In the center of the back wall an hourglass is hung.]



Carolyn Lazard
Piss on Pity, 2020
Power lift recliner
41 × 42 ½ × 34 ½ inches (104.14 × 107.95 × 87.63 cm)

[A greenish-brown velvet La-Z-boy chair that stands upright and leans forward. Underneath its base is a black square tubed metal armature supporting its uprightness. The chair has a handful of ergonomic seams across its surface. In the background to the left are some black wires plugged into the wall, and on the right is a recess revealing a minimal gallery door.]



Carolyn Lazard
Piss on Pity, 2020
Power lift recliner
41 × 42 ½ × 34 ½ inches (104.14 × 107.95 × 87.63 cm)

[The back side of a greenish-brown velvet La-Z-Boy chair that stands upright and leans forward toward the back wall, revealing the black square tubed metal armature and gray plastic-encased motor supporting its uprightness. The chair's velvet skirt has a few folds and creases in its surface.]



Carolyn Lazard
Carolyn Working, 2020
Pen on paper
11 × 14 inches (27.94 × 35.56 cm)

[A line drawing in black pen on brown-toned paper in a light wooden frame is hung on the wall. The drawing is of a person with tightly coiled curly hair resting in bed while looking at an Apple brand laptop. The figure lays on a pillow with their head propped up by their hand. Their face is mostly obscured by the laptop revealing only one eye. Their body is covered in a blanket. The folds of the blanket take up half of the surface of the drawing.]



Carolyn Lazard
Carolyn Working, 2020
Pen on paper
11 × 14 inches (27.94 × 35.56 cm)

[A close-up view of a line drawing in black pen on brown-toned paper in a light wooden frame. The drawing is of a person with tightly coiled curly hair resting in bed while looking at an Apple brand laptop. The figure lays on a pillow with their head propped up by their hand. Their face is mostly obscured by the laptop revealing only one eye. Their body is covered in a blanket. The folds of the blanket take up half of the surface of the drawing.]



Carolyn Lazard
Carolyn Working, 2020
Pen on paper
11 × 14 inches (27.94 × 35.56 cm)

[A detail view of a line drawing in black pen on brown-toned paper. The drawing is of a person with tightly coiled curly hair resting in bed while looking at an Apple brand laptop. The figure lays on a pillow with their head propped up by their hand. Their face is mostly obscured by the laptop revealing only one eye. Their body is covered in a blanket.]



Carolyn Lazard
Cinema 1, Cinema 2, 2020
Fire
Infinite duration

[Two identical small black boxes sit directly on the floor, plugged into electrical sockets on the wall. On their top, identical configurations of logs appear burning in flames. Through small slits in the boxes, wires and electrical components are visible.]

<https://vimeo.com/456273331/099f9d9977>

Carolyn Lazard
Cinema 1, Cinema 2, 2020
Fire
Infinite duration

[Two identical small black boxes sit directly on the floor, plugged into electrical sockets on the wall. On their top, identical configurations of logs appear burning in flames. Through small slits in the boxes, wires and electrical components are visible.]



Carolyn Lazard
Cinema 1, Cinema 2, 2020
Fire
Infinite duration

[Two identical small black boxes directly on the floor, viewed from a high angle. On their top, identical configurations of logs appear burning in flames.]



Carolyn Lazard
Cinema 1, Cinema 2, 2020
Detail

[A close-up view of a configuration of logs atop a black box appearing to be burning in flames, viewed from a high angle. An electrical cord is visible behind the box.]



Carolyn Lazard
Cinema 1, Cinema 2, 2020
Detail

[A close-up view of a configuration of logs atop a black box appearing to be burning in flames, viewed from a high angle. Electrical cords are visible behind the box.]



Carolyn Lazard
TV2 (Against Metaphor), 2020
Ceramic, television cart
36 × 30 × 13 ¾ inches (91.44 × 76.20 × 34.93 cm)

[In a gallery space, in the foreground, is a white ceramic sink that sits upright atop a brown stand with wheels. The sink, with its basin facing forward, approximates the overall shape and form of an old television. In the far left corner is a cluster of three standing air purifiers. In the center of the back wall an hourglass completely filled with gray matter is hung.]



Carolyn Lazard
TV2 (Against Metaphor), 2020
Ceramic, television cart
36 × 30 × 13 ¾ inches (91.44 × 76.20 × 34.93 cm)

[A close-up view of a white ceramic sink that sits upright atop a brown stand with wheels. The sink, with its basin facing forward, approximates the overall shape and form of an old television. In background on the left side are two standing air purifiers. On the back wall an hourglass completely filled with gray matter is hung.]



Carolyn Lazard
TV4 (Delayed Reception), 2020
Ceramic

19 ³/₄ × 23 ¹/₂ × 6 ¹/₂ inches (50.17 × 59.69 × 16.51 cm)

[A white ceramic sink is hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has two drain holes in its central recess, one that is large and open, through which the wall is visible, and one that is small and metal-rimmed along the basin's bottom in this orientation. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs.]



Carolyn Lazard
TV4 (Delayed Reception), 2020
Ceramic
19 $\frac{3}{4}$ \times 23 $\frac{1}{2}$ \times 6 $\frac{1}{2}$ inches (50.17 \times 59.69 \times 16.51 cm)

[A close-up view of a white ceramic sink hung vertically on the wall with its basin facing forward, approximating the shape and form of an old television. It has two drain holes in its central recess, one that is large and open, through which the wall is visible, and one that is small and metal-rimmed along the basin's bottom in this orientation. In its base are three open holes for a faucet and handles that approximate an old television's buttons or knobs. Two minimal metal braces are visible on the base of the sink holding it up.]



Carolyn Lazard
Free Radicals, 2020
Hourglass, granite dust from McCoy Quarry, Glasgow Inc., King of Prussia, Pennsylvania
12 ½ × 6 ¼ × 6 ¼ inches (31.75 × 15.88 × 15.88 cm)

[An hourglass with both sides completely filled with gray dust is hung on the wall. The glass is set between a dark wooden base and cap with two visible wooden spindles. Inside the glass the gray dust forms cracks and layers.]



Carolyn Lazard
Free Radicals, 2020
Hourglass, granite dust from McCoy Quarry, Glasgow Inc., King of Prussia, Pennsylvania
12 ½ × 6 ¼ × 6 ¼ inches (31.75 × 15.88 × 15.88 cm)

[A detail view of the lower three-quarters of an hourglass with both sides completely filled with gray dust hung on the wall. The glass is set between a dark wooden base and cap with two visible wooden spindles. Inside the glass the gray dust forms cracks and layers.]



Carolyn Lazard, *SYNC*, Essex Street, New York, 2020
Installation view

[In a gallery space, in the foreground is the back side of a greenish-brown velvet La-Z-Boy chair that stands upright and leans forward toward the back wall, revealing the black square tubed metal armature and gray plastic-encased motor supporting its uprightness. On the wall behind the chair, to its left, is a white ceramic sink hung vertically with its basin facing the gallery, approximating the overall shape and form of an old television. On the wall behind the chair, to its right and partially obscured by it, hangs a brown framed drawing.]