

Carolyn Lazard: Long Take  
February 12, 2022 to December 11, 2022  
Walker Art Center: Gallery 7/Medtronic

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New York and Philadelphia-based Carolyn Lazard works across visual art, performance, and writing to explore the relationship between dependency, care, and debility. Their work unfolds in radically different scales of time and perception, questioning how dominant ways of art-making and working value efficiency and ability over life itself. Lazard's art positions care as a collective concern rather than an individual one, shifting our assumptions around accessibility and how we get to be together.

Long Take is an installation focused on fluidity between art forms. In this work, Lazard responds to the legacy of dance for the camera, a form of choreography for film and video that emerged in the 1960s through which artists and dancers collaborated to push both moving image and dance to its formal limits. Long Take is anchored by Leans, Reverses, a video and sound piece made of a recorded reading of a dance score, the sound of a dancer's movement and breath, and an audio description of the performance. Audio description is a form of narration that describes the visual elements of an event, a performance, or a movie for blind and low vision viewers. Lazard gave the original score to their collaborator, dancer and choreographer Jerron Herman, and filmed his performance of it. The performance of the score was then audio described in collaboration with poet and artist Joselia Hughes. The interdependent score, audio description, and captioned movement sounds can be both heard and read via three separate screens. The presentation intentionally blurs the boundaries between instruction, description, and translation, asking us to consider where and in what form an artwork resides.

The architectural intervention Surround Sound covers the entire gallery floor in vinyl marley mats typically found in dance studios. The impressionable surface will accumulate the marks of visitors' feet, assistive devices, and strollers over the duration of the exhibition. Within the space are also four artworks called Institutional Seat 1-4, consisting of standard Walker gallery benches that Lazard has altered with cushioning, backrests, and height adjustments. In doing so, the benches become more suitable for longer stays and more welcoming for visitors with varying access needs.

Thinking through accessibility as a creative tool, the artist creates a dance video through sound and text. By presenting this dance work sonically rather than visually, the artist considers how a performance might be communicated beyond its image and questions why visibility has been the default vehicle for aesthetic experience. Lazard also encourages us to think about the often-unseen networks of care, labor, and friendship that make collaborative endeavors possible, whether it be the making of an artwork, an exhibition, or dinner.

The exhibition's interpretative texts are available in Unified English Braille (UEB). A transcript of the exhibition is available in both text and digital braille file formats on the Walker's website.

Carolyn Lazard's A Conspiracy (2017), an installation of white noise machines, is also presented in the corridor leading from the parking ramp to the Main Lobby.

Carolyn Lazard is co-commissioned by the Walker Art Center; the Institute of Contemporary Art, University of Pennsylvania; and Nottingham Contemporary. Support for the Walker's presentation is made possible with support from Aradhna and Kunal Patra, and Amy Poncher and Zach Poncher.

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Artworks in the Exhibition

*Leans, Reverses* 2022

three channel digital video (black and white, sound); 18 min.

Courtesy of the artist and Maxwell Graham/Essex Street, New York

*Surround Sound* 2022

marley floor vinyl

dimensions variable

Courtesy of the artist and Maxwell Graham/Essex Street, New York

*Institutional Seat 1* 2022

Walker Art Center gallery bench, plywood, upholstery

Courtesy of the artist and Maxwell Graham/Essex Street, New York

*Institutional Seat 2* 2022

Walker Art Center gallery bench, plywood, upholstery

Courtesy of the artist and Maxwell Graham/Essex Street, New York

*Institutional Seat 3* 2022

Walker Art Center gallery bench, plywood, upholstery

Courtesy of the artist and Maxwell Graham/Essex Street, New York