Carolyn Lazard Large Print Wall Text

*Long Take* is the first UK solo exhibition by New York/Philadelphia–based artist and writer Carolyn Lazard. Working across disciplines and mediums, they explore the social and aesthetic dimensions of care. Focussing on accessibility, their artworks and published writings centre dependency and incapacity as a site of abundance and collectivity.

This exhibition responds to the legacy of dance for the camera, a type of choreography for film and video that emerged in the 1960s. This experimental art form questioned not only where a performance occurs but also how an audience might experience it. *Long Take* affirms access and accessibility as inseparable from dance for camera’s concern for experience.

Lazard’s exhibition is anchored by a sound installation made with dancer Jerron Herman and poet Joselia Rebekah Hughes. *Long Take* begins with a dance score to which Lazard, Herman, and Hughes elaborate and improvise movement, captions, and audio description. Audio description is a form of narration that describes the visual elements of
an event, a performance, or a film for blind and partially sighted audiences.

Within the space are four standard Nottingham Contemporary gallery benches, which 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. The floor is covered with vinyl mats like those typically found in a dance studio or on a stage.

Intentionally blurring the boundaries between instruction, description, and translation, this exhibition offers ways to consider where and in what form an artwork resides. In replacing the camera with microphones, *Long Take* creates a sensorial blur of sound, vibration, breath, touch, and memory that questions sight as a primary means of aesthetic experience. Lazard encourages us to think about the often-unseen networks of care, labour, and friendship that make collaborative endeavours 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), Arabic, Polish, Urdu, Easy Read and Large Print. A range of resources to help families, neurodivergent, and disabled visitors explore and experience some of the ideas in the exhibition are also available.

Following the exhibition’s opening, an audio description of the gallery experience will
be available in text, digital braille (BRF) and audio formats on Nottingham Contemporary’s website.

**EXHIBITION CREDITS**

Carolyn Lazard, *Long Take* is co-commissioned by Nottingham Contemporary, the Institute of Contemporary Art, University of Pennsylvania and the Walker Art Center.

The exhibition is curated by Olivia Aherne, Curator, Chisenhale Gallery (former Curator of Exhibition, Nottingham Contemporary); Meg Onli, independent curator (former ICA Andrea B. Laporte Associate Curator); Pavel Pyś, Curator, Visual Arts, Walker Art Center. The exhibition at Nottingham Contemporary is produced by Rosa Tyhurst and Niall Farrelly.

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Exhibition graphics by Åbäke.

**EXHIBITION ACKNOWLEDGEMENTS**

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**RELATED EVENTS**

**Exhibition Walkthroughs**

**Wednesday 16 February, 12pm**

Welcome walkthrough

**Wednesday 1 March, 2pm**

With Rosa Tyhurst, Curator of Exhibitions, Nottingham Contemporary

**12.30pm every Tuesday, Thursday and Saturday, starting 21 February**Join one of our friendly Gallery Assistants for a short exploration of one of our exhibitions. For more details visit our website



**Artist conversation Available online**

Carolyn Lazard in conversation with Jamila Prowse.

Free Family Activities

During school holidays:

14 – 16 February

4 – 6 and 11 – 13 April

Explore the themes in the exhibition through making and play.

For more information about the exhibition, related events and learning programmes, visit nottinghamcontemporary.org

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