Carolyn Lazard, *Long Take*

Audio Description by Elaine Lillian Joseph

*“Long Take”* is housed in a large, irregularly shaped, painted black room devoid of natural light. Cocooned in darkness, the space rejects a visual focal point, instead we are invited into a listening chamber. Three television monitors stand shoulder to shoulder on the floor in the centre of the room. The heavy black devices transmit no moving images apart from the thin pale glow of closed captions along the bottom of the screen. This is “*Leans, Reverses”*, dance choreography translated into sound, creative captions and audio description in this eighteen-minute piece split across the three screens. Audio pours into the room via twelve speakers positioned on the ceiling at even intervals. Black soundproof panels just over a metre high line the walls, around 9 on the longest wall and 3 on the back wall. They’re firm and thick to the touch. Four Nottingham Contemporary gallery benches (titled “*Institutional Seat 5-8”)* modified by Lazard with backrests, cushioning and height adjustments are arranged around the large expanse of space, two around the perimeter of the room, one directly facing the monitors and the last in the gallery lobby, by the entrance to the exhibition. If you move from one bench to another, you will notice the textural difference of the floor, the lightness underfoot and the support. Black Marley roll-out vinyl floor mats, usually found in dance studios, cover the ground, transforming the space into both practice hall and stage. This portable flooring, a work titled “*Surround Sound”*, bears the marks and scuffs and tracks of those who’ve passed over it, a record of the improvised or unconscious choreography of dancers, visitors, gallery staff, prams, wheelchairs and canes.