

Audio Description
Park McArthur

IT'S SORTA LIKE A BIG HUG

This 19 minute unedited video shows two people facing each other positioned in front of a bed. The video's frame focuses on both people's torsos, their heads and legs left cropped out. Slowly Both people draw closer to each other, one of whom prepares themselves to lift the other, who is sitting down, presumably in a wheelchair, though it, too is left out of the frame. Cautiously and tenderly one person lifts the other, their arms wrapped around each other each person As the The setting is a bedroom.

CARRIED AND HELD

Like *Abstraction*, *Carried and Held* follows the format of a museum wall label. The entire board, which hangs flush to the gallery wall, is long and narrow: 8 inches wide by 38 inches long, with more an $\frac{1}{4}$ of the bottom half of the board left blank. The rest of the board is covered in text. The title, Carried and Held, is listed before the date of completion, 2012, and above the list of materials: museum board, oil, lipstick, highlighter. Under this detailed list flows a list of names of people who have carried or held the artist's body. The long list includes specific names such as John McArthur, the artist's father, but also lists descriptions of people the artist never knew or can no longer remember the name: Bradford's friend from Norway, or boat captain at Fire Island, for example. Interrupting the middle of the block of text are free-floating emoticons—both the punctuation marks that create emoticons and the faces these punctuation marks construct through translation. These emoticons range from smiley faces to frowny faces to devils to hearts, with additional punctuation marks and symbols, such as ampersands added around the floating faces. The emoticon's spacing and format breaks away from the orderly sequence of listed names. The emoticons range in size; many of them are highly pixelated, and all are printed in various shades of gray. At the top of the museum board's very thin right edge (about a $\frac{1}{16}$ of an inch) is a smudge of dark pink lipstick blended into a dash of yellow highlighter. These two materials overlap briefly, creating an orange hue.

ABSTRACTION

Like *Carried and Held*, *Abstraction* follows the format of a museum wall label. The entire board, which hangs flush to the gallery wall, is long and narrow: 8 inches wide by 38 inches long, with more an $\frac{1}{4}$ of the bottom half of the board left blank. The rest of the board is covered in large gray symbols, with a thin strip of text running down the board's center. This centrally-positioned text states the title, Abstraction, the date of completion, 2012, and the list of materials: museum board, watermark, hot breath. Following the phrase "courtesy the artist" flows a list of the funding sources that support the artist's life: money earned by her parents, grandparents, and other family members, gifted mutual funds, scholarships, grants and all of the foundations that supply this capital. Acting

as a kind of background wall paper is a field of grey symbols, bigger than the text's letters. The symbols, from the font wingdings, translates the phrase "I endeavor to write a history not just about babies" into a series of boxes, circles, diamonds, astrological signs (such as Scorpio and Gemini), mailboxes, and hands. Sometimes these shapes repeat themselves, often overlapping, and clustering unevenly by the board's rectangular edge.