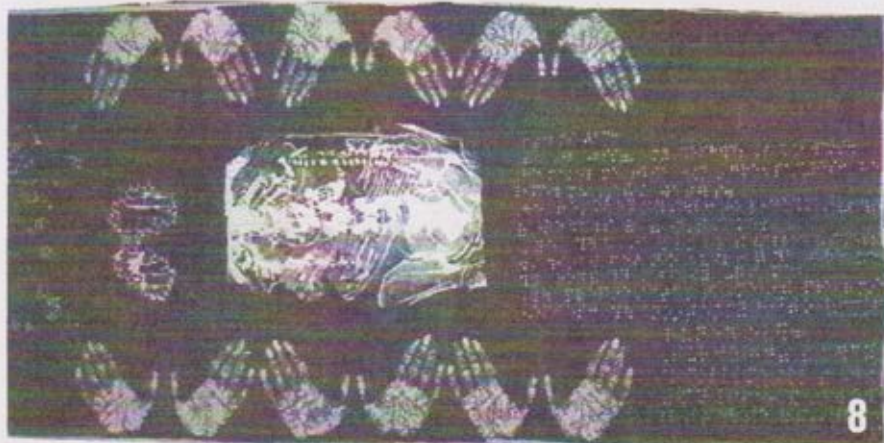


8. Richard Yarde—*Mojo Hand*, watercolor, 72 x 140", 1995–1996.

9. Carol Keller—*Truant*, mixed media, 79 x 48", 1997.

10. Maria Magdalena Campos-Pons—*The Seven Powers Came by the Sea*, mixed-media installation (carved wood, African beads, soil, ashes, black-and-white photographs, glass, metal frames), forty-five minute performance, Boston, 1992.

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## 8. Richard Yarde

In 1991, I had a shattering experience that created dramatic changes in the content of my painting. I nearly died from kidney failure, a result of complications from years of medical treatment for high blood pressure. Stroke-like symptoms and slurred speech left me incapacitated.

After more than a year of arduous rehabilitation, I regained my speech and movement and returned to the studio. I began work by making palm prints with finger paint, an activity I had done as a very young child. Inspired by my dreams and the spiritual journey occasioned by my illness, I created a painting titled *Mojo Hand*. This work moved me into a space in which the world seemed to be a very mysterious place. It caused me to realize that questions are more appropriate to life experiences than answers.

—Richard Yarde

## 9. Carol Keller

Utter failures are good education; as are the outrageous anomalies that occasionally show up and can hardly be tolerated in the studio, loud and insistent as long as they're allowed to be around. But these, for the most part and probably unfairly, are the things that also usually get destroyed. Trying to disentangle a single work from what remains is a complicated project.

Sidestepping the official request for this column, I'm aware of a few pieces that, over the years, have taken up quiet residence on the studio rafters. Out of the way, but there nonetheless. The piece I've chosen, *Truant*, is one of those. It seemed to come up all of a sudden, all on its own, and with a grace that is rare in my studio. No fisticuffs. It's always seemed one of my truer pieces, urgent but not willful. —Carol Keller