



At the Fuller Museum of Art/Brockton: Richard Yarde—*Study for Coming and Going*, transparent watercolor, 29 x 63", 1998.

The Fuller Museum of Art/ Brockton

RICHARD YARDE: RECENT WORKS ON
PAPER: COMING AND GOING/PALMS

In these large watercolors, Richard Yarde confronts mortality. Recovering from a serious illness that left him temporarily paralyzed, he explores the dialogue between different states of existence: his previous health, his disease, his recovery, and, perhaps, his eventual death.

Coming and Going #1, which spans almost 6' x 15', is a bright green grid modulated with Braille-like white dots, bordered by a series of self-portraits and pairs of shoes. These shoes suggest diagrams showing dance steps or how one places them by the bedside while sleeping or being ill. On the label for this piece, Yarde talks about the influence of jazz on his works: "The grid is like the backbeat," over which an improvisation takes place.

The Palm series employs the raised hand—the Mojo hand talisman—that one sees on front doors in the South, protecting the inhabitants from misfortune. Yarde paints large portraits of his upraised palms and fingertips; the broken lines of their whorls suggest Morse code, as well as his individuality in *Diptych: Arch and Loop*. Healer's *Finger Pad* and *Braille I-II* depict electrical/spiritual energy emanating from fingertips, like the phenomenon documented in Kirlian photographs. Pairs of hands are raised in blessing in *Mojo Hand II*, which also contains X-ray and body scan imagery as well as the helixes of DNA code. The spirit and flesh inhabit the same place: life is precious!

—Rich McKown