'Japa' is a sort of metaphysical obsession in my work, of which I myself was not consciously aware. It remained for the eminent painter, Syed Haider Raza, to open my doors of consciousness, and provide my canvasses with a sense of belonging to the world, with a past and a tradition. This perhaps is one notable significance of my work.

Art for me is an unending discovery. In our tradition instinct is the fountainhead of all meditation. I am no saint and all my work is an outcome of my forays into the daunting realm of truth and my limited comprehension of it.

My association with LEAF began as a coincidence, through which, I now seek larger truths of life. I know that the artist has to do it all alone, as he loves, and as he dies.

Rahim Mirza.
Of Mist, Mystery and Meditation

Being an elusive yet potent communicative art, painting cannot afford to be simplistic and logical in the accepted sense of these terms. It relays for effect on no explicit message, no intrusive cogitation, no exercise of the speculative mind. As a product of intuition and imagination it transcends plain statement. It surpasses fact and leaps ahead of logic. Simple arithmetic to contrary, a canvas is always more than the sum of its parts. It goes beyond them. It is prompted by an idea, enhanced by form, defined by colours and projected by abstract metaphors.

When, I say this, I have particularly Rahim's work in mind who takes J. Swaminathan and Raza's tradition ahead, and who, to me is the painter of mist, mystery and meditation. His colours and forms have an independence of their own but are in total harmony with one another. They seem to celebrate the ephemeral.

In Rahim's work, which emphasize the impulsive, there is, never-the-less, an orderly progression towards self realization as the visual metamorphoses into forms and colours. Shapes appear on the surface only to fade away somewhere deep down in studied disorder, blurred outlines, and fluid dimensions. He creates an image of the unforgettable otherworld, the misty mid-space of objects, shadows and dreams. He opens a window to the world of feeling that we miss in day-to-day concerns.

Not only the landscape of Rahim's world but also the subtlety of his imagination breathes in his canvasses. The forms and the colours and their interdependence speak of the meditative. It is an act of prayer to invest impregnance with substantial. He gives form to the formless and reveals the contents of nothingness.

'Bang' and 'Whimper assume new strange dimensions in Rahim's world of creativity.
Thank You for Participating

RAHIM MIRZA
INDIA
Any work of art in its analysis is subject to a number of interpretations.

In my Japa paintings, the 'Japa of leaves' series attempts a new expression.

These paintings do not merely apprise the aesthetics but aim to transcend it.

The concentration of Japa expresses my own being.

While painting, I feel a sense of meaningfulness.

This meaningfulness I am able to express at the threshold experience of Sufi dargah.

Still, I feel, that I am not, yet able to paint what the Divine has bestowed on me with his charity and good.

Rahim Mirza.