

A serious preoccupation with nature is symbolised by the image of a leaf in the works of Rahim. The concept reveals a colour + form perception, radiating in space, even though the poetic note is played on a light key, almost akin to a distant nostalgic music emerging from the sky.

Leaves join leaves, multiply themselves in a rhythmic sequence, in innumerable situations. The form varies, undergoes a transformation in relation to time + space, yet the preoccupation remains "the leaf", a vital symbol of nature, an icon, ever present in its essential sober purity.

This rigorous concentrated repetition akin to "Japa" is to my mind the essential quality of Rahim's paintings where he expresses the maximum with the minimum.

KTH

Paris, 27th March, 2003.