

The Metamorphose of Ideas into Drawn Lines

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Line

Arik Miranda's drawings exist, yet at the same time they seem almost non-existent. This fundamental contradiction is the basis for understanding Miranda's oeuvre. The presence of a line on a sheet of paper is minor, minimalist, lest been said, covert. However, each line is precisely positioned, and any alteration, be it the slightest, will distort and change the whole ensemble. There is no place for error, and thus, each and every line generates an immense power.

Expanse

The empty paper expanse is the space with which Miranda conducts his dialog. Miranda intrudes it with lines and forms, undermining the wonderful sublime white or black emptiness. The undermining of the foundations of the void even more clearly illustrates its presence. The solitary lines or colors impair the wholeness of the vacuum. They empower it and the eternity it represents.

The paintings of Tel Aviv boulevards (Rothschild Boulevard) with straight lines that cut through each other while climbing the painted expanse are an illustration of an abstract combination that becomes a symbolic expanse.

Comforts

The silver felt pens with which many of the works are drawn, provide an optimal precision control of execution. Many of the works are like architectural drawings from the pre-computer era. The icy, precise lines, which at the same time convey intimate warmth, are a source of comfort in a technological world devoid of feeling.

The simple, untouched Polaroid photographs that capture the image without any computerized manipulations also provide a sort of comfort. The direct images, without makeup or distortion, on a background of enclosing vegetation, or deep dark expanses – provide a sense of warmth in the urban space, which is present-absent in the background of the entire series.

Religious painting, secular painting

At first glance it is difficult to find any real connection between the Jewish or religious themes and the apparently secular paintings by Miranda. His abstraction is reminiscent of Japanese art and that of abstract post World War II American art. The influence of Barnett Newman's simple but sturdy lines spread over giant canvasses does, however, create an interesting connection between the secular minimalism and the Jewish abstract-symbolic spiritualism. This brings up the association to the philosophy and Jewish inspiration that investigates the essence of abstraction and symbolism in the works of Mordechai Ardon, the basalt-writings of Moshe Castel, and most certainly to the divine and apocalyptic spiritualism of Moshe Kupferman, Israel's greatest abstract artist.

The investigation of Jewish abstract spiritualism by Miranda may be a significant milestone in the investigation of Israeli secular thought, which aspire to be the new enlightened Judaism that has been developing in Israel throughout the turn of the twenty-first century.