

OR



There is a special stillness in the stone, which tempts me to break free from the state of anger of a time that leaves us naked. The desire for adventure is what steers me to mysterious worlds charmed by the seduction of exploration and the pleasure of dialogue.

In my human interaction with the stone, I sense the form in the depth of it. Sometimes a sculpture even materializes without me leading the chisel to its body. The sculpture is penetrated by deep feeling, sensitive form and strong expression, and as a work of art it evokes a sense of being alive and awake in this world.

Jawad Ibrahim

When Meaningfulness Guards Meaning

The statue hides in the stone, that is, it reveals itself only when it is able to break free of its raw state. However, to be free, it needs to evoke its transformation into something else as if an entity cannot be present without evoking its own negation. Thus the stone ceases to be a stone once an idea interrupts its original state even though the idea does not possess the luxury of dispensing with the eloquence of the original entity that often becomes part of the meaning.

Between these two poles, stone formations are continuously recreated. Yet prior to these recreations there are formations, which are made by nature itself. These formations are always the primary learning site for the training of the eye and for the sharpening of meaning.

It is between these two poles, too, that Jawad Ibrahim seeks to find his sculptures of stone. His search is governed by a principle of living in the now and here, and a wish to persuade meaning to enter into his formations, which he perceives to be texts of stone.

Despite the fact that "the stone" has been endowed with Sufi and semi-magical connotations in many forms of art, such as writing and photography, by Palestinian artists for more than the past two decades, the number of Palestinian sculptors remains very small.

In this light the experience and production of Jawad Ibrahim holds an avant-garde significance. On one hand, it is quite possible that his work is meant to be a provocation to others to begin searching for their own sculptures and stone formations. On the other hand, his work also proves the possibility of living in the here and now without falling into the pit of shallow discourse.

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