



WALEED R. QAISI

Ceramic against ceramic

"You do not choose to be an artist and I do not think you learn to be an artist." – *Robert Rauschenberg*

There's a time for the creative person when he finds himself in front of different choices that have a major effect in forming his ideas and moral philosophy beside his spiritual and artistic vision, so he begins to ask himself these questions:

Why do I choose this style in presentation?

Why do I prefer this material to fulfill my creativity?

Why do I attack the surface of the work with lines and additives?

Why do I commit to the shape of a pot?

All these questions and more are struggling inside me while I am working or thinking through the crowded things and shapes around me... At first these questions were so difficult for me to answer. However, when I reviewed my artistic journey to realise the reasons behind my choices during this period, I found that by practising continuous

work and discovering the shapes of things, breaking them and attacking the surface after shaping it with lines and additives, has led me towards extravagance. This has inspired me for free existence, because I believe that dynamic things create a space between meditation and action and shake up creative action.

I still remember when I studied fine art in Baghdad – I had no experience in ceramics – my professor taught me the skills and techniques of this art. However, at that time I was convinced that no matter how important skills and techniques are, they are not the real and the final scale for creativity. Therefore my love and belief in materials made me, despite my naive experience at that time, think deeply and work hard to develop my artistic articles to create new art works, stimulating curiosity and inquiry about why they look out of the ordinary – ceramic against ceramic.

When I remember what was said to me about right and wrong, I realise that it is pointless, because I think that



continuous searching and doing lead to the idea. Therefore my judgment on the art work no longer depends on artistic skills but on other important aspects since art goes beyond skill to reflect the deepness and the complexity of experience. Reality is stable but not realised as imaginative, hence it is realised through reality.

The art work invites me from an unknown area and harmonizes between emotional and stable conscious behaviours, because this distance between the art work and myself is disturbed sometimes, hence the shape is dislocated and it stays in this state.

"If you do not change your mind when you look at a picture that you have never seen before, its either you are stubborn and stupid or the picture is not as good as it should be." – Robert Rauschenberg

When the artist makes many ceramic works without having deep experience and smart curiosity, his work can not have the art shape, creativity and sensitive feeling which art would include. Without all these, the work would lose its influence and become just a pot like thousands of others...

My work is a visual text which lives within the transferable culture, therefore each creative process is a continuous struggle with

ILLUSTRATION -

opposite page

- "**Singular meaning**" - fired clay - slips
w 60 x h 27 x d 12 cm - 2009

below

- "**Negative time**" - ceramic - stoneware - glaze
w 40 x h 27 x d 23 cm - 2009



ILLUSTRATIONS -

below - **"Learn to question"** - ceramic - stoneware - glaze
w 25 x h 60 x d 30 cm - 2008

opposite page - **"Throwing thing"** - ceramic -
w 87 x h 20 x d 39 cm - 2009



the past; as a result it is a continuous struggle with the memory and upon it a creation obsession is built from one aspect.

My starting point is searching for the question because I trust it more than the answer, that is why my art work is a continuation of my memory: it does not grow from a pre-planned mind but from instant decision by making a huge number of art pieces through a long period of time, which allows a slow growth of change to happen normally and spontaneously.

- We have to believe that time is the only element that awakens inquiries.

- We have to eliminate –certainty –.

- We have to search for our own concept.

"We came to this world not to build it but to build a real parallel one." Picasso.

Through this open understanding, I worked on to achieve a self-growth in my work through the relationship with myself on the one hand and with the other on the other hand.

A concept... at a relationships area
and visual... a scene

able for deliberation... and suspicious

and comprehensive narcissist... and conscious of his desire... for the abandoned.

Once... he created a space for its essence

Another time he created a meaning to which has no meaning... by the meaning of dazzle-ment.



Artist's statement:

"The boundaries between the art work and reality must be more fragile whenever it is possible." – Alan Kapro. I do not express my work by words but I make it as an extension to myself. I am always seeking to create – invisible – space for the art work by using the maximum variety of mediums and grasping all elements of perception in order to stimulate deep perception towards the place and the energy it carries that makes it able to cancel the separation limits between the mind and the art work. It is a live action which is extended through visual, sensitive, intellectual and complex memory. I try to alter the traditional stereotype about ceramic concept through my works and by using all research means for building, recreation and through realizing the importance of the material.

Creating art generates an atmosphere of questioning, happiness and pleasure to the mind.

What do I do with my clarinet world?

What do I do with my surfaces scattered in space?

Red... white... and transparent water contains all things.

What do you think while you are looking out of the window?

When you move further you see better.

Waleed R. Qaisi I was born and raised in Baghdad, started my art path as a fan of art at youth art centres in 1980. Then I pursued my art education and graduated from the ceramics department at the Academy of Fine Arts in 1985. I presented my art vision to the art scene in Iraq through group exhibitions and earned many awards 1983-1993, then I left Iraq to work in Jordan in the industrial field to establish ceramics factories for art and functional works and held my first solo exhibition in 1996 and 1999 in Amman. Also I taught art at secondary school. My ceramic sculptures are based against sculpture (destruction) which is reflections of the war that I have witnessed. In 2001 I moved to Qatar to instruct and teach at the art centre, I participated in many international group exhibitions in USA, Germany, Spain, France, China, Australia, Greece, Turkey, Jordan, Egypt, San Dominican, Qatar, UAE, England and solo exhibitions in Qatar, London (2001-2010). Also I have completed projects during art residencies in Denmark entitled "my journey", Japan (Beauty and magic), Italy (what do you see through windows?), Spain (figures). My collections are in museums of Iraq, Jordan, Sharja, Egypt, China, Japan, Denmark, Qatar, Croatia, USA-TX, London and Germany.

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