

# Waleed R. Qaisi

*"An artist looking for the energy of things in his painting and clay"*

MOHAMAD ALAMERI



*The Absences of Presence*, earthenware, ceramic with slip, 47 x 41 x 6 cm, slabs, 2019

The artist Waleed R. Qaisi arouses an element of surprise with his ceramic work, overcoming the conventionalism of material. Art appreciation is the most important test here in facing the three-dimensional body of clay that has a twist in its aesthetic problematic presence, where the viewer needs different skills to sense the energy of prone forms on a shadow full of curves, where the clay material expands to own its abstract form through different understandings. Waleed is not only satisfied with the body of clay, but also adds threads and metal wires wrapping around the clay work that converts it into a strange mantra, illuminating and stimulating the viewer through modernist art and its accelerating

performance. The reason behind this is that the works have a complex character, to a certain extent and because of the overlap of its components in the artist's cognitive and conventional question and its indirect speciality, which points to the artistic language and the nature of communication and messages that the form delivers as quiet and silent broadcasts. Here I recall what Marluboty, a French philosopher has said: "Thought does not exist outside the world and is not separated from words ... the ideas we have expressed before are what we recall."

Qaisi aims to search for the form's inner and outer energy, where he opens its closed space to stare inside it through a critical philosophical question. By this, he expresses his entire

human existence in the same meaning as Krotche says, "The bird sings just for the sake of singing, but through its singing, it expresses its entire life."

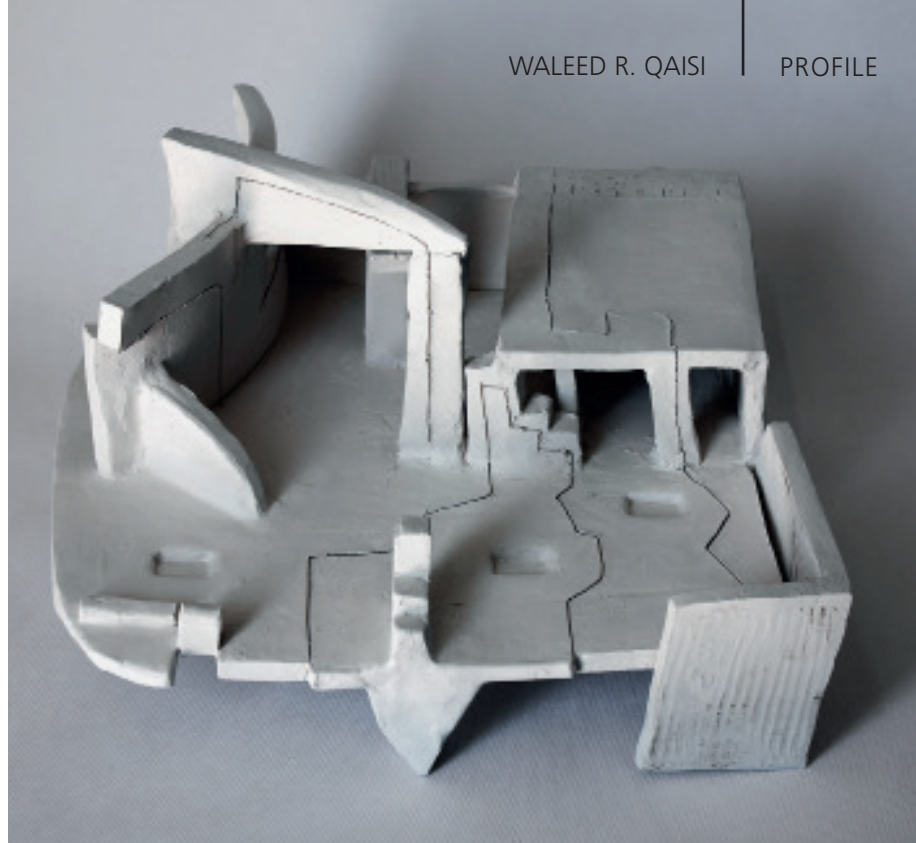
The artist Waleed is an artist who pays no attention to visible reality, considering it obvious and penetrated, but rather looks outside its visible meaning by his existential exploding question, through questioning the imagination of reality itself, meaning imagining the visible as a stimulator for the big question. This is a complicated task that is organized in discovering the self through the looted world and the remnants of its dark dust in order to redraft it in contexts that correspond to its existential tendencies throughout available aesthetic and imaginative mediums to write the private and the public pain that consists of nutrients far and close to indulge in the nature of those works. His works resemble the diary of the artist himself in defending life's blog and its pressing questions.

Each time we look at Qaisi's clay creations, we realize the hand's elegance and awareness in sensing the oldest created material, where his fingers leave magnificent traces on the clay body in its first phases, to convert into fired clay burned by fire essence to give it existence cruelty. Then these clay works enter the chemist's consciousness through the lure of the material and its sight and auditory symbolism. Hence, it is an image of the elements' energy of the material that forms Waleed's imaginative creative clay result. We see him drying these imaginary clay results from gossip and appendages to a far limit, searching for what is hidden and what is apparently excluded from the material, which corresponds with what Alneffary has said: "When the vision widens, the expression narrows down."

This brevity that Waleed adopts is like reinforcing the form's silence, which represents sweet ruggedness when reading those sculptures; here I recall what Ibn Batota, the famous traveller, has said: "I try not to walk a route I have walked before."

One nostalgic element that presses his memory is the house form in drawing, painting, and sculpting. The house that escorts Qaisi is roofless, but it has a celestial ceiling governed by simplicity and light.

The house that Waleed is making is one image of freedom's hidden images, where there is no ceiling and it has many accesses for light, and we see it lonely defending its existence through its free pulse. It's an intimate phrase and memory storage, a dream, a sanctuary, and a first poetic step. Although there is a difference in the sculpture's subject, it's arranged according to the nature of its formations, but here it is closer to touching reality as an embodied formula of the "house". So he has taken the house out of its traditional image into a sculptural nature that builds an imaginary house but does not separate it from its realistic vocabularies. It is an independent world since the creation because it resembles a kind of assurance,



Roof, earthenware, fired clay, 35 x 30 x 19 cm, 2019

Untitled, ceramic, wood-fired, 35 x 40 x 60 cm, 2016





**Bones**, earthenware, fired clay, 36 x 10 x 13 cm, 2019

a fence to ward off danger and deepen warmth and nostalgia.

Successive migrations of Waleed Qaisi had a longer effect on tracing the house and drawing it into his present artistic work, specifically clay work that has the natural mud colour of Iraqi rural houses, where the artist carries his house in his suitcase to the migration place; the house of sounds and odours, sounds of mother and child, down to the nature of trees and shadows. It's difficult to exclude this nostalgia because it is the basic component of the artist's consciousness.

Lines departing from painting to clay sculpture:

In any case, one cannot separate the aesthetic values in Waleed's art work, whether it is ceramic or painting, but it is connected attachments exchanging action and expression despite the used medium's nature; where we see lines passing in the body of the painting that has moved to the clay body in a form of moveable deep cracks around the sculptures, circularly and vertically as a guardian of its space. This is due to the artist's occupation most of the time in sketching perhaps an initial clay sculpture that will convert later into a painting. Waleed has achieved that so many times in the art works that he named them "objects" or compound works which combine the paper medium as book pages and between ceramic bodies that precede or follow them. It is an integrated case

that should be dealt with as a whole. Therefore Waleed could step outside the barrier of ceramic material's limitation of expression towards a diverse space and gather in it many media in order to experience artistic pleasure with all his eyes view. In his studio, you can tell what the artist Waleed is thinking through abstract phrases written about art and time. Also there are spacing and sending Sufist writings on papers on the wall, and a huge collection of sketches and drawings that help you predict future projects. Here we can say that Waleed Qaisi is an artist who is building his remote dream in order to present an artistic question, which is different to what art galleries are aware of, be it ceramics, clay sculptures, paintings or drawings. These are shocking actions to the spectator, who faces these mobile ceramic creatures that transmit mysterious messages of a painful tragic reality.

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**WALEED R. QAISI** was born in Baghdad in 1963. Graduate of Baghdad institute of fine art pottery, 1985. Member of IAC/AIC. He has had many solo exhibitions in Baghdad, London, Jordan, Qatar, Denmark and Beirut. He participated in several international group exhibitions and biennials, and has work in collections in these countries:

International Ceramics Studio, Kecskemet, Hungary. Kinda Foundation Contemporary Arab Art, KSA. Maison de L'art contemporain Assela, Morocco. Haegeumgang Theme Museum, S. Korea. University College Nordjylland, Aalborg, Denmark. Fule International Art Museum, China. Cluj-Napoca Museum of Art, Romania. Huston University, Texas. The national center of ceramic art, Sidi Kacem Jelizi, Tunis. International Museum of Contemporary Ceramics, Saint Dominican. Modern art museum, Morocco. Modern Art Center, Iraq. National Museum, Egypt. Ceramic Sisal Gallery, Croatia. Guldagergaard International Museum of Ceramic Art, Denmark. Museum Del Cantir, Argenton, Barcelona, Spain. Modern Arab art museum, Qatar. Shigaraki museum, Shigaraki Ceramic Cultural Park, Japan. Modern Art National Museum, Jordan. Kufa Galley London. He has executed artist residencies and workshops at International Ceramics Studio, Kecskemet, Hungary. Fire station artist residency, Qatar. La Meridiana International ceramic art center, Italy. Shigaraki Ceramic Cultural Park. Japan. Museum of International Ceramic Art, Guldagergaard, Denmark. Ifitry, Essaouira, Morocco.

