

## Embodiment

### Art Exhibition by Kobie Meiring and Elsmie Meiring

Kobie Meiring obtained a BA Fine Art degree at the University of Pretoria and has since been involved in teaching art, languages and design. Engagement in art education for many years increasingly made the artist aware of how concepts of the world around us and of ourselves, our experiences and our emotions, can become blockages that prohibits us from experiencing “flow” in the creative process.

Elsmie Meiring obtained a degree in Communication Studies with a double major in History of Art and Industrial Psychology at the North West University, Potchefstroom. Subsequent studies in Industrial Psychology at the University of Johannesburg created a new awareness of the role of creativity in the field of human sciences. Research on the topic of optimal experience and “flow”, specifically within the context of the work life of artists; lead to her personal engagement with art as a means of exploring these concepts.

Research for a master’s degree in Industrial Psychology introduced her to the idea of the embodied mind which opened up discussions between the two artists about how our experience of the world around us and how we think and feel about it are embedded within and formed by our physical, bodily existence.

These discussions lead both artists to ask questions as to what the implication of these concepts are on their own growth as individuals. The body of work in this exhibition is essentially a metaphor for these questions and concepts. The idea of portraying these concepts in paintings paved the way to not only an exhibition, but also to personal experiences of going beyond the comfort of perceived and framed ideas of the self and venturing into a search for layers of meaning beneath observed reality.

For Kobie Meiring this meant inevitably revisiting childhood experiences as well as investigating defining aspects such as gender, religion/faith and self-concepts that shaped her personal landscape.

The medium of oil paint which is associated with permanence could be seen as opposing the dreamlike, surreal sceneries of childhood memories. To the artist this paradox opens up questions about the “truth” or “reality” of memories.

In her work, Elsmie Meiring proposes that in different postures the body resembles a landscape – a physical, emotional and conceptual topography. In its fragility the human body becomes a metaphor for the delicate interaction between thoughts, concepts, emotions and physical experiences. For the artist the experience of giving form to her personal landscape was one of embracing vulnerability. It is this aspect of vulnerability and human fragility that is both subtle and powerful which she explores personally and in her work.

Both artists used acrylic paint when engaging with the body as metaphor, mostly because of its transparent character and the possibility of adding layer upon layer in quick succession, thus revealing the fragile, ethereal and ever changing substance of physical human existence.

For the artists the exhibition contextualises how they are coming to terms with their personal landscapes.

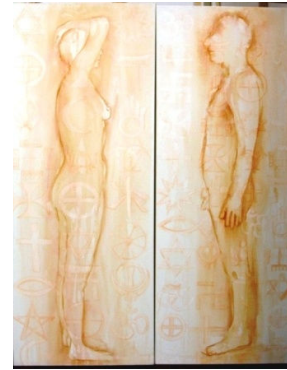
Kobie:



Title: Memories I



Title: Memories II



Title: The shape of faith



Title: Washed



Title: Forgiveness I



Title: Forgiveness II



Title: Forgiveness III



Title: Disappearance I



Title: Disappearance II

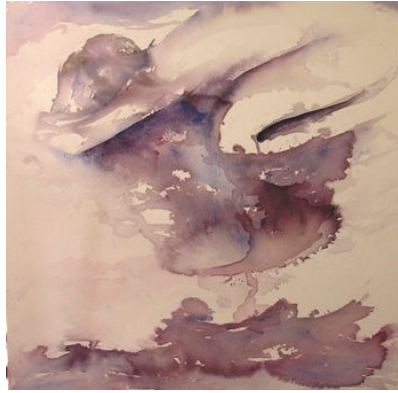


Title: Disappearance III

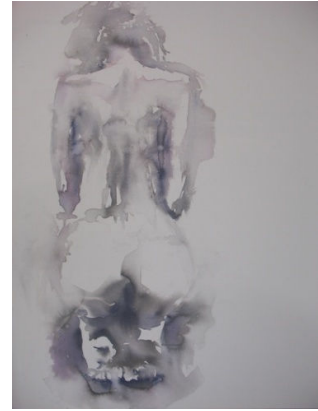
Elsmie:



Title: Bodyscape I



Title: Bodyscape II



Title: Inside



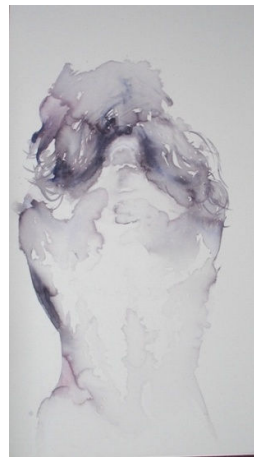
Title: Movement I



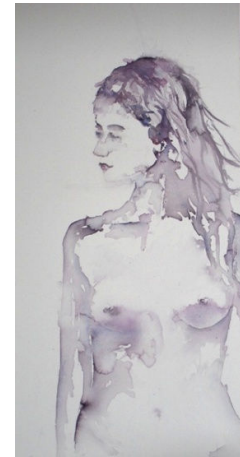
Title: Movement II



Title: Dance



Title: Return



Title: Reflect