

Group Exhibition

Must see emerging artists

2 April 2022



META foundation

presents

“Finding Form”

an exhibition exploring artistic morphologies

curated by Sara Hallatt

Antionette McMaster; Dewan Craven; Fathema Bemath; Lisa Younger

Curatorial Statement

This group exhibition seeks to explore the morphologies that exist within artistic practise. The exhibition draws its thinking from Frei Otto's concept that "an aesthetic form emerges at the end of a process." Frei Otto famously invented what we understand as tensile structures. The process with which he used to create these large scale structures started from a place of playing with materials and reviewing their response to stimuli. In this process, and using physical elements he would add weight; removed tension or created compression, to ultimately find a form that settled. His thinking revolved around finding a form that is self-organising.

This exhibition explores process driven artwork using Otto's lens that each mark or cut that an artist makes provides a new set of opportunities for the artwork to move in a new direction. As the artwork adapts, the artist adapts. The artist is never entirely sure of where the journey may end. This changes the way we often think about artists and their creations - moving from an idea to a complete and finished work. We want to review the way an artwork may be perceived as self-organising. This reaction is a result of the push and pull of the artist, and creating work that has an essentialism to it.

Participating Artists



Antionette McMaster

Antionette McMaster is a visual artist residing in Johannesburg, South Africa. She is currently studying towards an Honours Degree in Visual art at UNISA. She works across all mediums but has a preference to mixed media. Her work is focused around GBV and the increased prevalence of femicide, rape and domestic violence. Her work engages with constructed masks and costumes photographed in site specific areas. It deals with the hidden persona of the victims, hiding behind the masks and costumes, yet there is subtle hint showing the abuse that the victim experience. There will always be a glimpse of abuse no matter how hard the victim tries to disguise it. Her intention is to create a space and platform that will give birth to a different narrative that generates not only compassion but also social action.

Participating Artists



Dewan Craven

Dewan Craven has an eclectic religious background that contributes heavily to his work. He is drawn to things of a mystic, metaphysical and esoteric nature. This opened up a new world of expression to him, not only in his work but in his personal life. Growing up in the late 1990's, Johannesburg was alive with like-minded individuals wanting to be allowed to present themselves in an honest way. Apart from his schooling, a close family friend, Antoinette Kruger, became Dewan's early mentor and allowed him to explore foundations in painting and drawing. An all-round creative individual, Dewan has trained and worked as a chef as well as in the interior design space. His current body of work looks to explore mystical elements, religious fervour, himself and his lived experience within the freedom of an artist studio.

Participating Artists



Fathema Bemath

Fathema's experience of art was coloured by the insular community that she grew up in. Many in the community considered art to be indulgence. It was frowned upon – viewed as anti-religious or subversive. However, her interest in the subject did not waver. Her affinity towards art thrived and, throughout her life, she dabbled in pottery, interior design, and drawing. Eventually, through a creative collaboration with the late Benon Lutaaya, her journey into an art career in sculpting began to take shape. After having navigated systemic barriers to realising her dream, and balancing the world of motherhood and business, the calling of a physical representation of her creative vision could no longer be ignored. In 2021, Bemath was nominated in the Top 20 of the Thami Mnyele Fine Art Award.

Participating Artists



Lisa Younger

In 2016, Lisa began her practise as a visual artist. Her work has been exhibited a number of times as well as being selected to be part of the South African Art Bank's collection. Her work is created through an interest in 3-D form. She layers pieces of paper, cardboard and glue using paper is sliced, torn, scrunched up, punched through and hand coloured to reveal shapes. Each piece is carefully constructed by hand and each has small imperfections. Her enjoyment and obsession with shape, pattern, colour and light gives her an opportunity to play by moving the working parts around, upside down, inside out, and back to front until she has discovered their magical relationship. Through her cutting and layering, she is able to both reveal and conceal textures and temperatures, comforts and conflicts, shapes and shadows.



Antionette McMaster

Emergence
Digital photograph
112 x 155 cm
2021
R24 500
Edition of 3

Antionette has won and placed at a number of high profile awards and competitions.

Finalist: Thami Mnyele Fine Art Awards 2021

Finalist: Sasol New Signatures Art Competition 2021

DUT Digifest 2021 Presenter (19 October – 21 October 2021)

Awards

Winner of the German SABAA Art Award 2021

“Pandemic – Voices and Views from Sub-Saharan Africa” in the Photography category

Not Quite Hidden

Digital Photograph

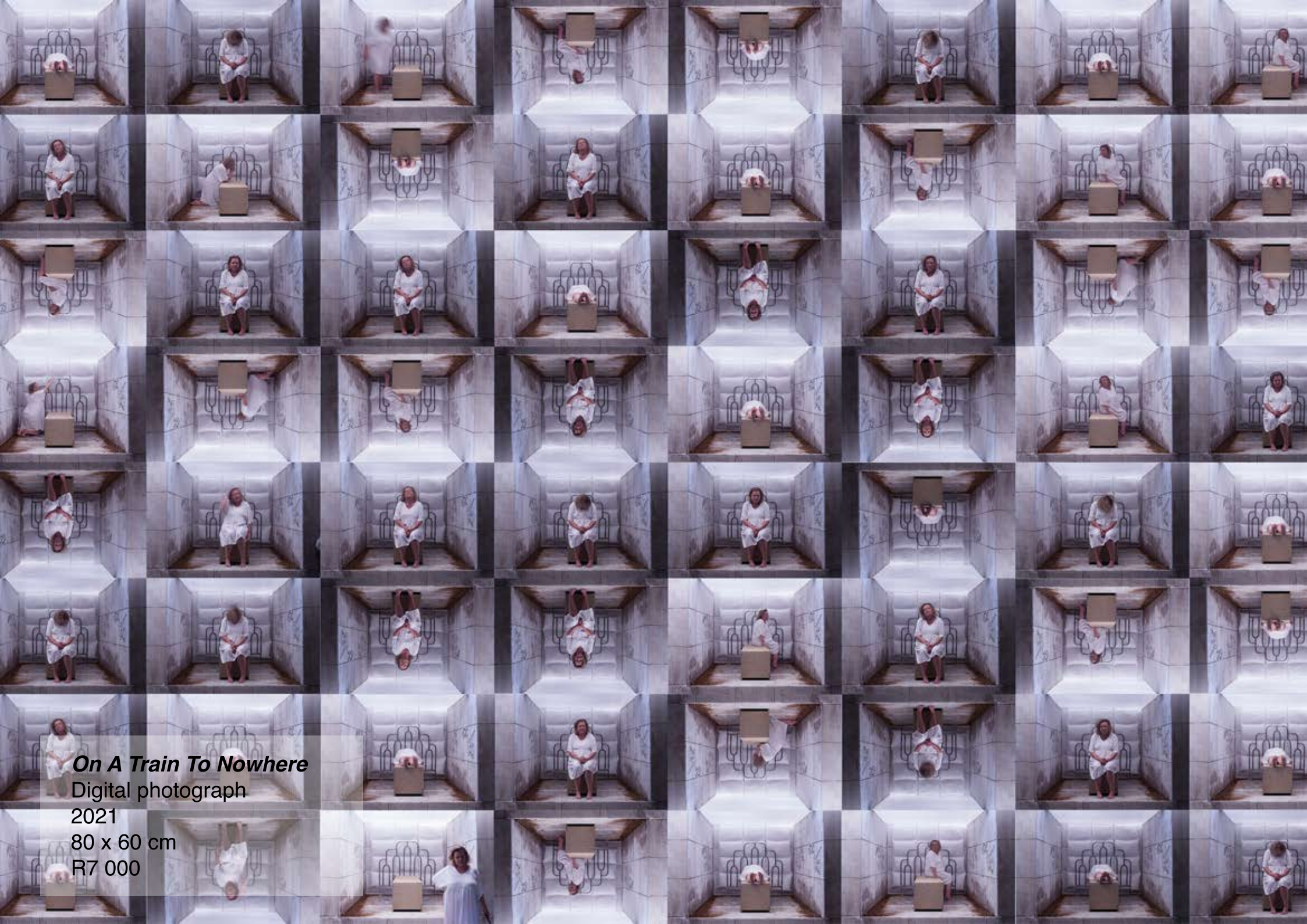
112 x 155 cm

2021

R24 500

Edition of 3





On A Train To Nowhere

Digital photograph

2021

80 x 60 cm

R7 000

Ariel

Digital photograph

108 x 84 cm

2021

R12 000





Departed

Digital photograph

108 x 84 cm

2021

R12 000

Antionette says about this work:

“This particular series is focused on the women who were affected by all forms of abuse during the COVID-19 lock down. These women were in turn, trapped, because they were stuck in close proximity with their perpetrators.

The use of costumes becomes a performance in concealing the reality of the abuse in one still moment.”

“On A Train To Nowhere”, Framed digital photograph, 2021, R7 000, 80 x 60 cm, Edition of 3

“Ariel”, Framed digital photograph, 2021, R12 000, 108 x 84 cm, Edition of 3

“Departed”, Framed digital photograph, 2021, R12 000, 108 x 84 cm, Edition of 3



Dewan Craven

Amor Fati
Oil and Acrylic on
Board
60 x 90 cm
2021
R38 900



Withdrawn

Oil and Acrylic on Board

60 x 60 cm

2021

R9 900



Finding Balance

Oil and Goldleaf on Canvas

79 x 60 cm

2022

R30 000

Dewan says this about this body of work:

“This body of work, which was primarily made using oil paint, has allowed me to explore this medium, letting me allow the oils to guide me and to fall in love with the process of abstract painting”

Much of Craven’s work is left to the viewer to interpret meaning. However, what remains constant throughout, is how his spiritual journey is conveyed through the canvas.

Dewan says this about this body of work:

“This body of work, which was primarily made using oil paint, has allowed me to explore in a new medium, letting me allow the medium to guide me and to fall in love with the process of abstract painting”

Much of Craven’s work is left to the viewer to interpret meaning. However, what remains constant throughout, is how his spiritual journey is conveyed through the canvas.



Leukotomy

2022

Oil Paints & Gold Leaf on Glass

67cm Diameter

R17 000



SACHAMAMA

Oil and Goldleaf on Board

60 x 60 cm

2022

R25 000



Dancing Through the Fire

Oil and Goldleaf on Board

60 x 60 cm

2022

R25 000



Fathema Bemath

Bound

Fired Clay and wood with
shellac and wax patina

48 x 28 x 28 cm

2021

R9 000



Okutjiwa / To Know

Fired Clay and wood
with shellac and wax
patina

48 x 28 x 28 cm

2021

R32 000

***We Only Realize What We
Are Shackled To When We Take
A Step Forward***

Fired Clay and wood with
shellac and wax patina

48 x 28 x 28 cm

2021

R15 000



Qwara,
Fired Clay and wood with
shellac and wax patina,
2021
63 x 36 x 13 cm
R28 000,





Lisa Younger

Aloe Witches II
Sliced Cardboard in 4
layers with Watercolour
Spatter and Wood Glue
40 x 52 cm
2021
R 6000

Aloe Witches III

Sliced Cardboard in 4
layers

40 x 52 cm

2021

R 6 250



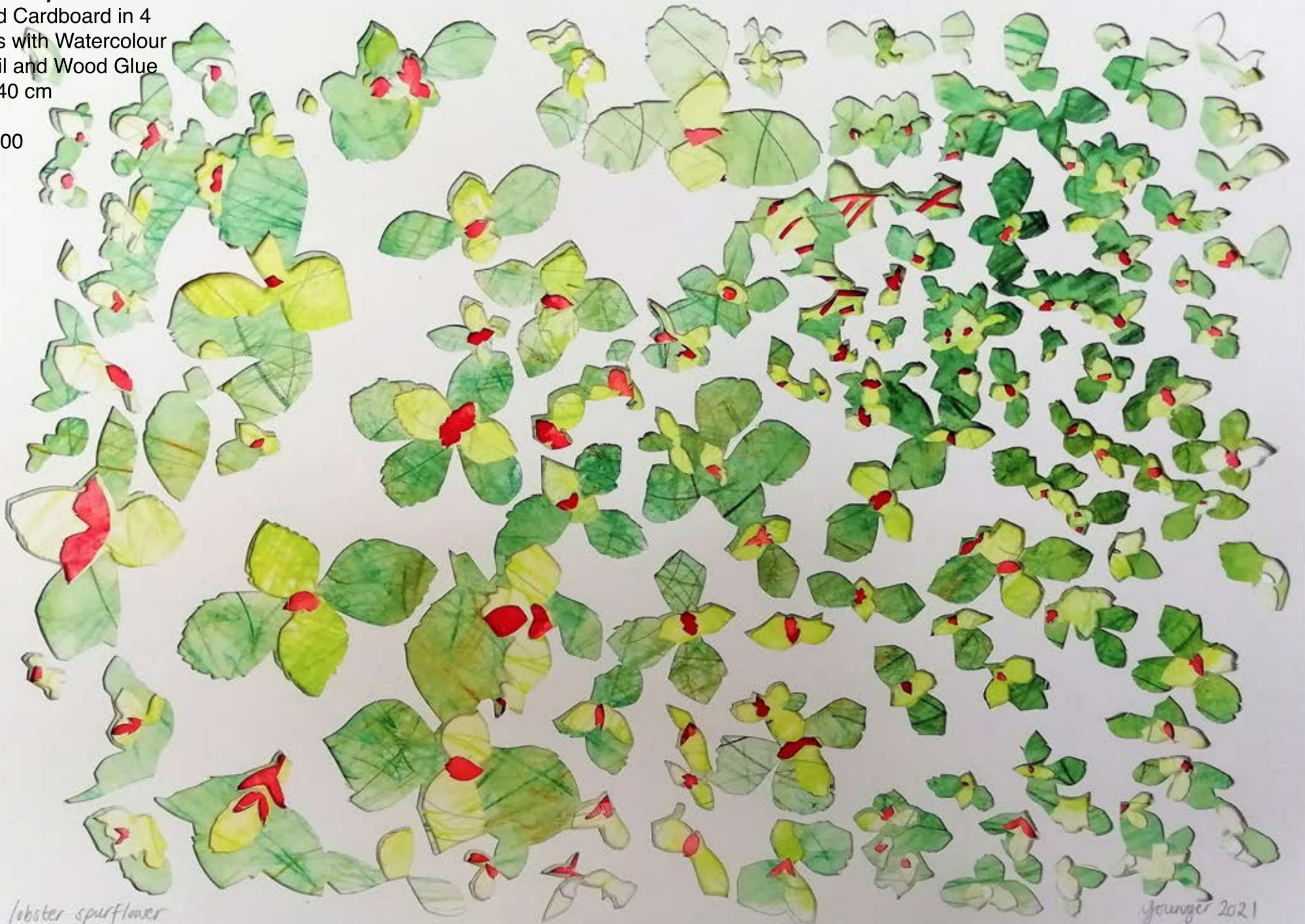
Lobster Spurflower

Sliced Cardboard in 4
layers with Watercolour
Pencil and Wood Glue

52 x 40 cm

2021

R 6 000



lobster spurflower

Younger 2021

Bunsen Bully Boeware I Bounce

Sliced, Punched and
Layered Cardboard,
Watercolour Pencil and
Wood Glue
30 x 23 cm
2021
R 4 000



Lisa says about this body of work:

“The Dog Days series chronicles a dog’s disposition as a living thing not in charge of its own destiny. The dog typically adopts human attributes and emotions taught to it by its master. The artist attempts to explore various themes of authority, and how the dog relates to that.”

***Most Days My Spirit Hidey
Holes Mirthlessly Inside a
Mangrove Swamp - Wngs on the Floor***

Sliced Coloured
cardboard in 3 layers

52 x 40 cm

2022

R7 500



*That's My Bauble of Hope on
Display Inside Your Sweet
Hallitoid Heart*

Sliced Coloured
cardboard in 5 layers

52 x 40 cm

2022

R7 500



That's my bauble of hope on display inside your sweet hallitoid heart

About the META foundation

The META foundation is a dynamic visual arts organisation that programmes for artists based at Johannesburg's creative landmark building of August House studios. Within this context and as part of the broader visual art ecosystem the META foundation works across three primary pillars which centre on collaborating with ARTISTS, instigating projects, ARTWORKS, exhibitions, art practice focused workshops & art commissions, while through its activities the META foundation inspires diverse AUDIENCES & Collectors to meet artists who work across mediums.

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All work in this catalogue is available on Latitudes Online
at https://latitudes.online/meta_foundation

