

Independent Arts Foundation Project Grant Report – Angelica Harris-Faull

I write, to thank the Independent Arts Foundation for their generous contribution to my project and to share with you, readers, some insights from presenting my first interstate solo exhibition.

In May 2018, I travelled to Adelaide airport (with several oddly shaped boxes filled with large-scale lino prints on fabric, lino prints on hand carved paper, framed works and numerous artist-made books). I presented 'Reproducing in the Matrix,' a collection of new artwork at Trocadero Gallery in Footscray, Melbourne. The grant, and invaluable support, from the Independent Arts Foundation was primarily put towards the gallery fee for the three-week exhibition. As rest of the project was self-funded, the support from the IAF grant enabled me to put my own financial contribution (which otherwise would not have been possible) towards other important elements including hiring a professional photographer to document the exhibition, and frame a collection of 20 lino prints for the exhibition.

The artwork exhibited in 'Reproducing in the Matrix,' emerged from my current PhD research and presented an installation of suspended large-scale lino-prints on fabric, a video work, lino prints on paper and a collection of artist-made books. My current practice draws on archival research, on representations and understandings of the female reproductive body in 17th century England, and my own personal negotiations of being a body. In classical and early modern medical and philosophical literature women's bodies were perceived as an imperfect version of man and female reproductive organs were perceived as an inverted penis.¹ Such notions were proliferated with rise of the mechanical printing press. The matrix in printmaking is the block from which multiple prints can be reproduced, while womb in Latin is the matrix, the original source. This collection of work drew on repetition (of print and womb) to explore methods to destabilize western historical, and perpetuating negative notions of women's bodies.

I was able to travel to Melbourne to install the exhibition with the assistance of Narinda Cook, the president of the committee at Trocadero, which is an artist run gallery space. With Narinda's guidance, I learnt new techniques in installing technology to present video works. This was challenging and empowering (as technology is not my forte) and significantly, has opened my mind to new possibilities for future installations. Throughout the installation process I was able to have critical and engaging conversations about the installation of artwork and contemporary feminist arts practices. This was inspiring.


On the last weekend of the exhibition I returned to Melbourne to present an artist talk, in conversation with the two other artists, Angela Hickey and Julie Vinci, presenting exhibitions in different spaces within the gallery. These three feminist exhibitions were curated by the Trocadero committee, there was a rich, inspiring sense of reciprocity between the exhibitions. This was an excellent opportunity to further develop my public speaking skills, discuss and share my practice with other artists and the general public who attended the talks. This talk was recorded and can be accessed here - <https://soundcloud.com/trocaderoartspace/trocadero-art-space-artists-talks-angelica-harris-faull-julie-vinci-and-angela-hickey>

In exhibiting interstate, I was able to make new connections with artists and other arts professionals, thereby building my network and exposure. This was invaluable for my emerging professional arts practice. I worked with the highly professional and supportive team at Trocadero, this was an excellent opportunity to further develop my knowledge of working with a gallery. I learnt new technical skills, and pushed my installation concepts and skills. I feel lucky to have had insightful and constructive conversations and feedback about my artwork and exhibition, through the opening night and the artist talk. This has been a personally and professionally positive, constructive and enlivening experience.

To the Independent Arts Foundation, my sincere thanks for supporting my emerging arts practice, and project with this grant.

Angelica Harris-Faull
June 2018

Photos on next page.



into each other layers that seep my body is made in paper flesh

In western and classical early modern medical literature women's bodies were perceived as an imperfect version of man, with female reproductive organs considered as an inverted penis. The rise of the mechanical printing press facilitated the proliferation of texts and images which carried and reproduced notions of female anatomy and gendered sociocultural power relations. Medical, social and cultural understandings of the female reproductive system have shifted through time; however, the womb is persistently cast as a site of socio-political contestation where voices on autonomy, reproductive rights and choices, and moral and legal debates collide. The printmaking matrix is the source which enables reproduction or multiples while the womb in Latin is also termed 'matrix'. This collection of work draws on repetition of print and womb to draw awareness to the medicalization of female bodies, and to attempt to destabilize historical western notions of the female body.

Generously supported by:

THE INDEPENDENT ARTS
IAF
FOUNDATION (501)(C)(3)

(re) producing
in the matrix

angelica harris-faul

Gallery One
16th May – 2nd June, 2018

TROCADERO



The exhibition information which I produced with the assistance of Jvaughn Duggan.



My art work in the gallery.



GALLERY ONE: Angelica Harris-Faul
(re) producing the matrix

GALLERY TWO: Julie Vinci
Full Bodied Words

