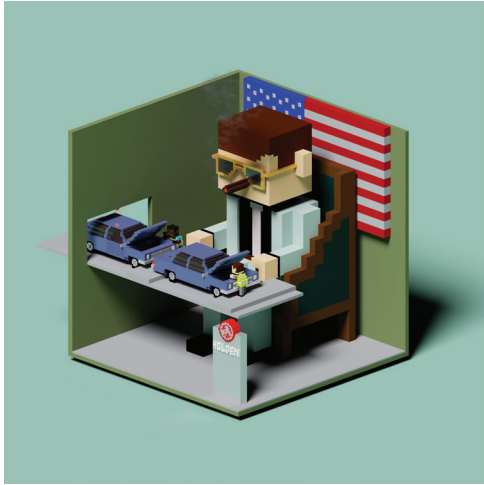




# THE DISQUIET

The Guildhouse Collections Project  
Flinders University Museum of Art  
22 July – 13 September 2024



## BIN BAI

Bin Bai, aka Gentsu Gyatso, is a Tibetan-born multidisciplinary artist with master's degrees from the Sichuan Fine Art Institute and the University of South Australia. His work spans traditional and contemporary mediums, reflecting themes of First Nations recognition and post-neoliberalism. In 2012 Bai founded the Sayigemo Studio in China and created the animated film 'The Hunter and the Skeleton', which has featured in numerous international film festivals. In 2020, he won the UniSA Graduate Exhibition

Acquisition Prize for 'Hi-vis Land' and was shortlisted for the Floating Art Project with the James and Diana Ramsay Foundation in 2022. His 'Space Horse Project' of the same year explored art's role in archaic belief systems amid the COVID-19 pandemic. In 2023, Bai presented research on Tibetan art's contemporary transformation at the 7th International Seminar on Tibetan Studies in Beijing.

**Bin Bai** (1978— ), *Just a Shell 'til You Rebel* (detail), 2024, digital still from single channel video, 16:00 minutes, © the artist, image courtesy the artist



## STEPHANIE DODDRIDGE

Stephanie Doddridge works in printmaking, ceramics, textiles, sculpture and installation. Her autobiographical practice reflects on personal experiences and emotions often connected to gardens. Using soil, vegetation and other garden matter, she explores symbiotic human-nature relationships and engages with metaphors and notions of reciprocal care. Doddridge holds bachelor's degrees in Contemporary Art and Creative Arts (Honours) from the University of South Australia and is recipient of the

H.P. Gill Memorial Award for ceramics, the Hill Smith Art Advisory Award and the Jaquillard Exhibition Award. In 2021 she was selected for the *Hatched: National Graduate Exhibition* at Perth Institute of Contemporary Art. Her installation, 'A Gardened Mind', featured in her first solo exhibition, *On Harvesting Dandelions*, won the 2023 SALA City Rural Emerging Artist Award.

**Stephanie Doddridge** (1984— ), *Resistance is fertile*, 2024, trolley, hessian, wicking bed, vegetable plants, straw, vegetal print, grow lights, 112 x 60 x 101 cm, © the artist, photo: Lana Adams



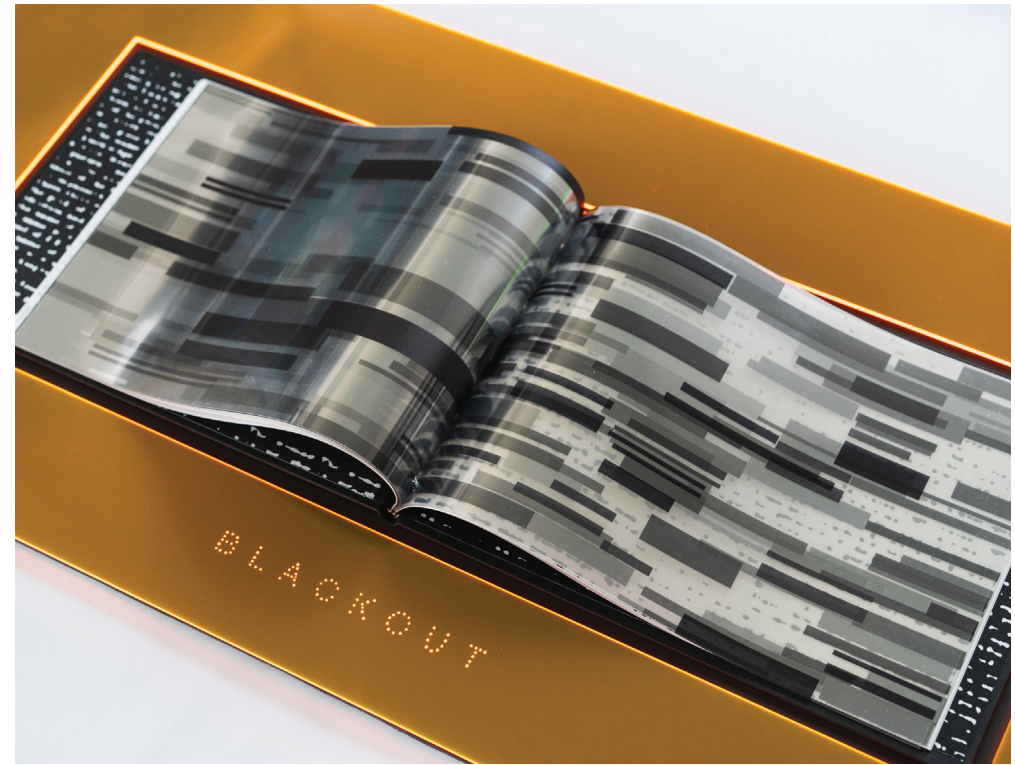
## SUE KNEEBONE

Sue Kneebone is an interdisciplinary artist with a practice spanning more than twenty years. Informed by archival research, she creates mixed media and moving image artworks incorporating assemblage and montage to explore ideas of memory, history and place. Her postgraduate qualifications include a PhD in visual arts from the University of South Australia, and Masters in Fine Art from the Victorian College of the Arts. Most recently Kneebone's work has featured in *TWIST*, Tasmanian Museum

and Art Gallery, 2023 and the Seychelles Biennale, 2022. She was recipient of an Arts SA Fellowship in 2021 and previously undertook residencies in Mauritius and India. Her work is represented in the Art Gallery of South Australia and Adelaide City Council collections as well as private collections.

**Sue Kneebone** (1963— ), *The Omega Enigma* (detail), 2024, aluminium, mixed media, 240 x 300 x 300 cm, single-channel video, 3:29 minutes, © the artist, photo: Lana Adams

The artist gratefully acknowledges the assistance of volunteers at the Port Albert Maritime Museum, Victoria.



## OLGA SANKEY

Olga Sankey has exhibited print-based works for more than 30 years. She undertook postgraduate studies in literature, and later in visual arts in Australia and Italy. Since the early 2000s, she has embraced digital technology, allowing her to print on various surfaces and create large, composite images incorporating original and appropriated imagery. Sankey's bilingual childhood nurtured her fascination with language and the relationship between image and text. She explores how stories

and narratives are constructed, focusing on subjective reading and the uneasy relations between translation and mistranslation, and between casual looking and active seeing. Sankey's work has received national and international recognition and is held in major public collections in Australia, including the National Gallery of Australia, and overseas, in South Korea, Japan, China, Poland, Canada and the US.

**Olga Sankey** (1950— ), *withIN/withOUT (WHITEOUT, BLACKOUT and WRITEOUT)*, 2024, inkjet print on bound acetate, acrylic, wood and steel, 40 x 239 cm © the artist, photo: Lana Adams

The artist gratefully acknowledges bookbinder, Lis Mayfield.





## TRUC TRUONG

Truc Truong works in portraiture, assemblage and installation. Her creative process, rooted in play and animism, often manipulates everyday objects to stage dazzling tableaux that explore complex and multi-layered themes concerned with power, identity, family, assimilation and displacement. These works draw inspiration from post-colonialism, her Vietnamese heritage and commitment to celebrating joy amid adversity. Truong graduated from the University of South Australia with a Bachelor

of Art and Design (Honours) in 2022. In the year following she was selected for the ACE Studio Program, Adelaide, and Primavera exhibition at the Museum of Contemporary Art, Sydney. Truong has also recently exhibited at Gertrude Contemporary, Melbourne, 2024; Post Office Projects, Adelaide, 2023; 4A Centre for Contemporary Art, Sydney, 2021; Nexus Arts, Adelaide, 2021; and Perth Institute of Contemporary Arts, 2020.

**Truc Truong** (1987— ), *Have a Supreme Day*, 2024, digital still from single-channel video, 3:20 minutes, © the artist, image courtesy the artist

The artist gratefully acknowledges the support of the Ian Potter Cultural Trust.

## THE GUILDHOUSE COLLECTIONS PROJECT

Established in 2014 and celebrating 10 years of collaboration, The Guildhouse Collections Project provides a unique platform for South Australian artists to delve into prestigious public collections. This initiative empowers artists to conduct extensive research and engage in deep study, fostering the creation of innovative new works for public presentation. Since 2017, FUMA's partnership with the program has supported 13 artists, offering them productive research opportunities across its collection of over

8,000 works and resulting in compelling public outcomes. This ongoing collaboration underscores the importance of cultivating dynamic spaces where artists, collections and audiences converge, exemplifying the transformative impact of cultural exchange.

Guildhouse is assisted by the Government of South Australia through Arts South Australia and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

## SUZANNE CLOSE

Suzanne Close is an arts educator and independent curator. She holds a Master of Art in Curatorial and Museum Studies from the University of Adelaide, as well as degrees in Art History, Visual Arts and Education. Her curatorial practice is underpinned by investigational approaches to exhibition making that combine her knowledge of pedagogical theory and audience engagement.

Close is guest curator for the 2024 Guildhouse Collections Project with Flinders University Museum of Art. Her most recent previous exhibitions include *Unravelling Encounters* at Light Square Gallery, 2023 and *Counting Days: Frank Grauso* at the Barossa Regional Gallery and Adelaide Festival Centre, 2022–2023. Close was appointed Adelaide City Library Emerging Curator, 2022 and SALA City of Onkaparinga Contemporary Curator, 2020. Her writing has featured in *Artlink* and *fineprint* magazine.



From left to right

**Mandy Martin** (1952–2021)  
*The drive of the U.S., 1975*, screenprint, ink on paper, 64.8 cm x 44.7 (image), 76.2 x 55.9 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5042, © the estate of the artist

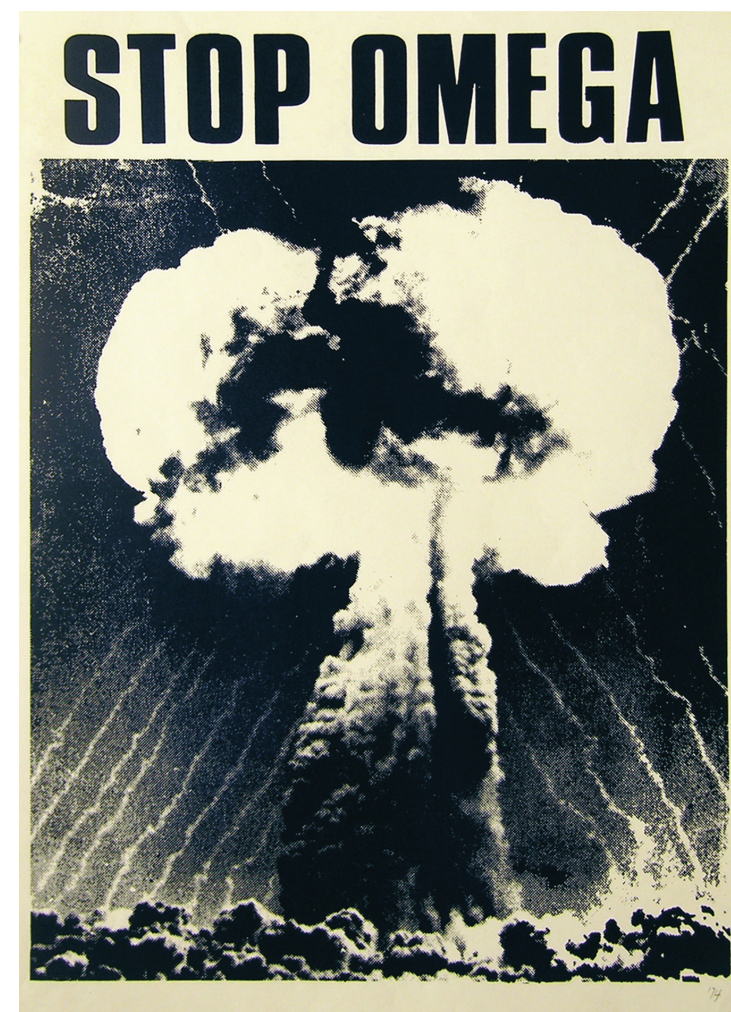
**Ann Newmarch** (1945–2022)  
Two versions, 1975, screenprint, ink on paper edition 17/22, 72.0 x 51.4 cm (image) 77.4 x 59.3 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5022, © the estate of the artist

**Mandy Martin** (1952–2021)  
*Gallery 1, 1977*, screenprint, ink on paper, edition 5/35, 55.9 x 89.7 cm (image), 73.3 x 102.7 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5069, © the estate of the artist

**Mandy Martin** (1952–2021)  
*A lovely house in Springfield and a chauffeur-driven Jag, 1975*, screenprint, ink on paper, edition 11/25, 63.4 x 45.7 (image), 78.0 x 55.8 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5046, © the estate of the artist

**Mandy Martin** (1952–2021)  
*Big Boss, 1977*, screenprint, ink on paper, edition 6/12, 2nd printing, 73.3 x 47.7 cm (image), 102.2 x 88.0 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5060, © the estate of the artist

**Mandy Martin** (1952–2021)  
*Stop Omega, 1974*, screenprint, ink on paper, 65.5 x 48.3 cm (image) 76.0 x 56.3 cm (sheet), Donated through the Australian Government's Cultural Gifts Program by Amanda Martin, Collection of Flinders University Museum of Art 5058.002, © the estate of the artist



ART REVEALS THE DREAM WHICH THE REGIME CANNOT ALLOW, AND DOES SO IN A FORM IT CANNOT SEE.<sup>1</sup>

# THE DISQUIET

SUZANNE CLOSE

Art holds a unique power to illuminate issues of injustice while offering glimpses of utopian possibility. Its political potency lies in its capacity to expand individual worldviews, bridging complex ideologies with personal insight and experience. At its most compelling, art renders the complex and abstract intimately relevant. In *The Disquiet*, artists Bin Bai, Stephanie Doddridge, Sue Kneebone, Olga Sankey and Truc Truong draw on their personal experiences to reflect on today's socio-political concerns, upheavals and crises.

In developing their ideas for this exhibition, these artists engaged deeply with the FUMA collection of political posters focusing on the works of the Progressive Art Movement (PAM). Emerging from Flinders University in the 1970s and influenced by Professor Brian Medlin's Politics and Art course, PAM upheld Marxist-Leninist ideologies, opposing American imperialism and championing working-class struggles.<sup>2</sup> Rejecting art commodification, they favoured posters as accessible mediums for political communication. In *The Disquiet*, the contemporary artists were especially drawn to the prints of Ann Newmarch and Mandy Martin from this era, an attraction likely stemming from the enduring political relevance of their works and compelling visual language.

Half a century since their creation, PAM posters prompt comparisons between the political climates of the 1970s and today. In 2024, protests intensifying against conflicts like the War in Gaza are paralleled by urgent and growing calls for climate action. Simultaneously, concerns grow over AI surveillance, housing affordability, the pervasive impact of consumer culture and online toxicity. Mark Fisher's critique of neoliberal capitalism's deep infiltration into societal and cultural norms offers context for understanding contemporary political art.<sup>3</sup> Today's artists, like their predecessors, critique entrenched power structures with a personal urgency, revealing how the political has become intimately entwined with the personal in navigating complex global challenges.

Bin Bai traverses time, geographies and cultural contexts, often resulting in the collision of traditional Tibetan iconography with current geopolitical concerns. For *The Disquiet*, Bai has reinterpreted Martin's posters, *Big Boss, 1977*, *Don't be taken in, 1975* and *Gallery 1, 1977*. These pixelated tableaux expose enduring issues of socio-economic inequality, despite the significant technological advances we have witnessed in the last fifty years.

Martin's prints critique the disparity of wealth and exploitation of the working class, whereas Bai suggests that economic greed is the root cause of immediate threats such as environmental degradation, harmful technological advancements and global instability. In *Just a Shell 'til You Rebel*, Bai's scenes are reminiscent of video games, promising utopian virtual worlds while exposing deeply ingrained socio-economic power structures. Resembling collectible

pop culture figurines, the pixelated characters imply that we are all commodities under capitalism.

Bai's final scene, *We Choose Community*, contrasts the potential futures of techno-solutionism and collective action. Hidden within the pyramid is a tech founder, among the world's most influential and affluent. He has prioritised individualist pursuits such as seeking refuge in simulated utopias, colonising space and constructing a personal bunker. Beyond the bunker, there is a community of people investing in endeavours aimed at fostering greater equality and harmonious coexistence on Earth. Bai suggests that the future survival of the planet lies not in escapism or technology, but in solidarity and interdependence.

Stephanie Doddridge's advocacy for food gardening as a form of quiet activism aligns with her environmental and feminist concerns. In response to Mandy Martin's *A house in Springfield and a chauffeur-driven Jag, 1975*, Doddridge focuses on the socio-economic divide depicted in the print. While Martin portrays working-class women with worn expressions, pushing supermarket trolleys down the aisle to highlight anti-capitalist sentiments, Doddridge hones in on the issue of food insecurity especially during the current cost of living crisis. By centring the shopping trolley in *Compost Colesworth*, Doddridge draws attention to the current duopoly of major supermarket chains in Australia that have been recently accused of price gouging, while underscoring the connection between capitalist systems and unsustainable food production practices contributing to environmental degradation.

For Doddridge, growing a garden is a small revolutionary act of care that fosters well-being and mental health in times of crisis. Against the insurmountable helplessness of inevitable climate catastrophe and global capitalism, she advocates practical solutions like food gardening to address these pressing environmental and social challenges. By sharing seeds and inviting the audience to plant them in a repurposed shopping trolley, Doddridge empowers individuals to resist corporate influence and build community resilience.

Sue Kneebone's research-based practice, which delves into hidden histories and their legacies, led her to Martin's 1974 poster, *Stop Omega*. This poster reflects a near-forgotten chapter of Australian history involving secret military operations during the Cold War. The Omega Navigational System was operated by the US in cooperation with six ally nations, using low-frequency radio signals to locate submarines, ships and aircraft. The campaign against Omega raised concerns about foreign bases in Australia and the threat of nuclear retaliation, represented by the atomic mushroom cloud in Martin's work. The protests took place during the height of the Cold War in response to the Omega communication tower being built at Darriman, Victoria. The opaque nature of these government operations resulted in public fear and speculation.

Reflecting on Cold War dynamics, Kneebone explores deception and the suppression of information in *The Omega Enigma*. Through her research, she discovered that a group of protesters planned to sabotage the tower's construction. Under the guise of a fishing trip, they hid fishing rods in their car to mislead the authorities. Her installation references the fishing poles from this subterfuge and the architecture of the now-demolished tower. The free-standing structures suggest speculative communication devices and evoke era-specific tech, including homemade radios and ESP (extrasensory perception) experiments. The submarines in the moving image reflect hidden and submerged elements, paralleling the invisible and often imperceptible nature of conspiracy theories and governmental secrecy. Kneebone prompts reflection on how technological surveillance affects our lives in unseen ways and how activism lies not in providing definitive answers but in continuous questioning.

Olga Sankey was inspired by the advertising slogan "Four Colourful Versions of the Truth" in Ann Newmarch's *Two Versions, 1975*. Where Newmarch interrogated the proliferation of gendered stereotypes and the sexual exploitation of women in the media, Sankey examines contemporary concerns surrounding fake news, disinformation and confirmation bias. According to the World Economic Forum, misinformation and disinformation pose the greatest short-term global risk with the potential to influence elections, radicalise political views and erode individual rights as government agencies attempt to control and regulate information.<sup>4</sup>

Sankey's *withIN/withOUT* critiques society's consumption of online information without interrogating the internal and external factors that cloud our judgements. The book, *WHITEOUT*, symbolises information overload, akin to the visual blindness caused by excessive screen exposure. Just as heavy snow can obscure visibility, the eyes emerging from the pages signify an awakening to our selective blindness and distorted perceptions. We are often so distracted by screens that they prevent us from seeing the true nature of our reality. *BLACKOUT* employs text redaction to signify censorship and selective disclosure. This prompts reflection on the power dynamics at play in information dissemination and the potential consequences of restricted access to knowledge. In *WRITEOUT*, the word "me" is repeated, becoming "meme" until the cursive silver handwriting converges to a solid silver page. The mirrored surface suggests the echo chambers created by social media. Initially titled *Confirmation Bias*, this book delves into our internal world shaped by personal beliefs and prejudices. Sankey questions the metaphysical assumption that more information leads to greater understanding, deconstructing the notion of objective truth.

In *Safelight*, Sankey emphasises the viewer's perspective and questions the way reality is filtered by personal beliefs. The multi-layered semiotic

possibilities within Sankey's text-based work create openings for personal and social transformation. By inviting us to scrutinise the internal and external influences of our constructed realities, her work points to other ways of perceiving the world beyond the algorithm.

Truc Truong found resonance in Martin's *The drive of the U.S., 1975*. The poster critiques America's involvement in the Vietnam War and features a 'Coke-a-cola' bottle, symbolising US colonisation and cultural domination. Coke has been a recurring motif in Truong's practice. As an Australian-born daughter of Vietnamese refugees, she recalls when she first visited Vietnam as a child; it felt alien to her. Coke was something familiar and felt like home. In the television series *Atlanta*, two people of colour from opposite sides of the globe discuss the connection between capitalism and racial oppression, concluding that "Anywhere you buy a can of Coke, some type of racism goin' down there."<sup>5</sup> Truong juxtaposes the consumption of global brands, like Coke, with cultural traditions to reflect the complexities surrounding multicultural identity and appropriated racial oppression.

Reflecting on her grandfather's passing and Vietnam's colonial legacies, Truong combines funerary rituals with product branding in *Have a Supreme Day*. The Louis Vuitton monogram reflects Vietnam's penchant for counterfeit luxury goods. Adopting these fakes subverts the French coloniser's cultural identity and destabilises the dynamics of influence and power. When advertising and branding have infiltrated every aspect of our lives, dupes disrupt the system. Playfully rebellious, Truong emphasises the importance of family and radical love in navigating the complexities of global economic imperialism.

*The Disquiet* encapsulates the pervasive unease of our times, marked by climate crises, socio-economic injustices and technological upheaval. By exposing power structures that perpetuate injustice and environmental degradation, the exhibition compels us to confront the daunting challenges ahead. Art as a form of resistance complicates the ideological grip of late-stage capitalism, encouraging us to question our worldview and recognise the power of collective action. We are called to envision a better way of living, prompting us to ask: what future should we hope for, and what actions must we now take?

End notes

- 1 Malcolm Miles, *Art Rebellion: The Aesthetics of Social Transformation*, Bloomsbury Publishing, 2023.
- 2 Catherine Speck and Jude Adams, *If you don't fight ... you lose: politics, posters and PAM*, exhibition catalogue, Flinders University Museum of Art, Wakefield press, 2024, p.11.
- 3 Mark Fisher, *Capitalist Realism: Is There No Alternative?*, Zero Books, 2009.
- 4 World Economic Forum, *Global Risks Report 2024*, 19th Edition, Published: 10 January 2024, [https://www3.weforum.org/docs/WEF\\_Global\\_Risks\\_Report\\_2024.pdf](https://www3.weforum.org/docs/WEF_Global_Risks_Report_2024.pdf) [accessed 14 May 2024].
- 5 'The Old Man and the Tree', *Atlanta*, created by Donald Glover, season 3, episode 3, Gilga production company, 2022.



The Guildhouse Collections Project delivered in partnership with Flinders University Museum of Art invites artists to research, study and collaborate with one of the largest public collections in South Australia to create new work.

*The Disquiet*, 22 July—13 September 2024  
A Flinders University Museum of Art exhibition  
in partnership with Guildhouse

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Artists: Bin Bai, Stephanie Doddridge, Sue Kneebone,  
Olga Sankey and Truc Truong with Ann Newmarch and  
Mandy Martin from the FUMA collections  
Curatorial premise: Nic Brown  
Curator: Suzanne Close  
Project Manager: Sam Faehrmann  
Exhibition Assistant: Lachlan Murray  
Catalogue design: Amy Milhinch  
Photography: Lana Adams and the artists

This project has been undertaken on the traditional lands of the Kurna people. We respect their cultural authority and ongoing spiritual connections to the Adelaide Plains.

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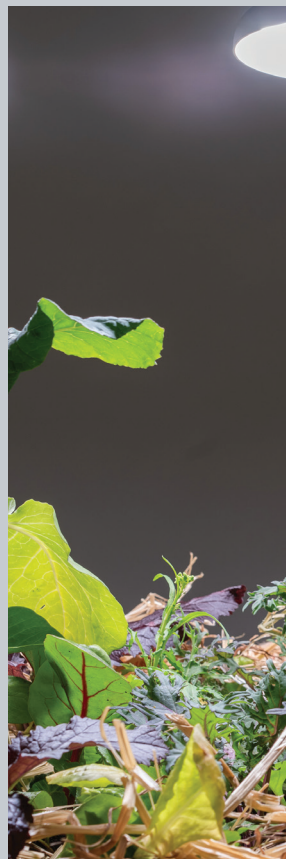
Australian Government  
Visual Arts and Craft Strategy  
South Australia



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**Stephanie Doddridge**  
(1984— ), *Resistance is fertile* (detail), 2024, trolley, hessian, wicking bed, vegetable plants, straw, vegetal print, grow lights, 112 x 60 x 101 cm, © the artist, photo: Lana Adams