THE DISQUIET

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

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.

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 (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.

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 tableaus 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.

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**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.

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**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.

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**Truc Truong (1987— ), Have a Supreem 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.
Virtual worlds while exposing deeply ingrained socio-exploitation of the working class, whereas Bai, despite the significant technological advances we built at Darriman, Victoria. The opaque nature of these technology, but in solidarity and interdependence. Stephanie Dodridge’s advocacy for food gardening as a form of quiet activism aligns with her environmental and feminist concerns. In response to Mandy Martin’s House in Springfield and a chauffeur-driven Jag. A drive in the moving image reflect hidden and undermines other power dynamics. Through her research, she discovered that “Wherever you buy a car of Cokes, some type of racist goods” down there. 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 Habwe-Supreme Day. The Louis Vuitton monogram reflects Vietnam’s penchant for counterfeit luxury goods. Adopting these fake 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 encourages 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 worldviews and reconsider 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 take now??
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

Flinders University Museum of Art
Flinders University
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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 Kaurna people. We respect their cultural authority and ongoing spiritual connections to the Adelaide Plains.

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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