

# Sub 27

## RMIT SELECTED GRADUATES OF 2025

### ARABELLA McCORMACK

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|----|--|-------------|
| 01 | 9999, bricks, canvas, waxed thread, 23 x 11 x 7.5 cm, 2025 | \$25 (each) |
| 02 | <i>I Don't Understand</i> , oil on canvas, 51 x 5 cm, 2025 | \$50        |
| 03 | <i>2 Pegs</i> , oil on Canvas, 102 x 142 cm, 2025          | \$600       |

### KATE KOZUL

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|----|---|-------|
| 04 | <i>The Mother of All Messes</i><br>Chicken wire, papier mache, joint compound, varnish, faux fur, cardboard, spray paint, 40 x 45 cm, 2025  | \$650 |
| 05 | <i>The Mother of All Messes</i><br>Chicken wire, papier mache, joint compound, varnish, faux fur, cardboard, spray paint, 160 x 30 cm, 2025 | \$750 |

### VIOREL HERLIN SUSANTO

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|----|---|--------------|
| 06 | <i>Still in Flight</i> , sterling silver and enamel, 2025                       | \$110 (each) |
| 07 | <i>Still in Flight</i> , (Butterfly), mild steel, enamel, stainless steel, 2025 | \$300        |

### RUFUS PUNTON

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|----|---|--------|
| 08 | <i>Untitled</i> , oil on canvas, 96 x 122 cm, 2025          | \$1800 |
| 09 | <i>The Little Waders</i> , oil on canvas, 87 x 102 cm, 2025 | \$750  |
| 10 | <i>Sea Sisters</i> , oil on canvas, 87 x 102 cm, 2025       | \$750  |

### RUBY FIEDLER

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|----|---|-------|
| 11 | <i>Embers Soft and Light</i> , oil on plywood, 51 x 58 cm, 2025             | \$500 |
| 12 | <i>Sparks Among the Grass</i> , oil on board, 61 x 70 cm, 2025              | \$500 |
| 13 | <i>Running, Running, And Then You Fell</i> , oil on board, 50 x 50 cm, 2025 | \$500 |
| 14 | <i>Speaking Quiet Just for You</i> , oil on board, 26 x 20 cm, 2025         | \$400 |

May 28 – June 20 / 2026

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# ARABELLA McCORMACK

**CIGARETTES, SLUGS, SHAREHOUSES, PREACH INCLUSION, STAY SKINNY, SEEM POOR, HAVE THINGS.**

Maybe your t-shirt wants to be a part of a flag. Would the bricks in your house rather be a painting? I think that slug might like to nap in your bed. And will it be Manchesters or bitch sticks for this weekend?

Employing a material practice of misuse in which objects are subverted, including the art object itself, my artwork takes a humorous stab at the concept of true self-expression and the mystification of art, particularly painting. By subverting objects like the brick and the peg, a rudimentary thingness is revealed, exposing the consumerist nature of the art object. Art making and selling can begin to feel like another yucky way identity is sold to us.

My artwork meets the viewer at eye level, inviting interaction through subversion and play. By digesting the world in front of me through art, I hope I can make plain the both the absurdity and seriousness of living.



# KATE KOZUL

## THE MOTHER OF ALL MESSES

My work explores transformation, materiality, and memory. The process is intuitive, led by touch, chance, and the conversations between materials. I'm drawn to the way objects can hold traces of time and emotion and how they invite reflection or spark something unexpected.

It's about creating space for curiosity, for imagination to unfold without needing fixed meaning.

This work explores the space between design and sculpture, something you can touch but that also makes you question whether you should. I'm drawn to the dreamlike and surreal, taking inspiration from films and the everyday landscape that blur reality and imagination.

The making process is intuitive and experimental, using materials like chicken wire, joint compound, paperclay, textiles, and spray paint. I'm interested in how they interact and transform through layering. The piece sits directly on top of fur shapes, inviting people to walk around it and experience it from every angle, like stepping into part of a story.



# RUFUS PUNTON

## PSYCHOLOGICAL LANDSCAPES: TRANSLATING INNER STATES INTO PAINTED FORM

Rufus Punton is a painter and printmaker. His work reflects his rural country upbringing drawing inspiration from vintage photographs from his grandparents' collection, depicting people in rural landscapes in Victoria from the 1940s to the 1960s. He seeks to reflect on the distortion of faded memories through the act of painting, to create a sensory atmosphere of memory, longing and nostalgia. In re-contextualizing these photographic memories within a contemporary framework, he investigates how paint, as both medium and material, can be used to communicate complex psychological states associated with the human condition.

Employing material process, surface manipulation, colour psychology, and compositional strategies, Punton's works evoke affective and existential states.



# VIOREL HERLIN SUSANTO

## STILL IN FLIGHT

### Biography

Viorel is an Indonesian-born artist based in Melbourne whose practice explores contemporary jewellery as a form of artistic and conceptual expression. Working across jewellery and object-making, her work reflects themes of identity, memory, fragility, and transformation through refined craftsmanship and experimental material processes. She holds a Bachelor of Fine Arts in Gold and Silversmithing from RMIT University, where she developed a strong foundation in both traditional and contemporary techniques. Selected works from this series were exhibited at the RMIT Graduate Exhibition 2025.

### Artist Statement

Inspired by the devastation of the Victorian bushfires, *Still in Flight* explores fragility, survival, and renewal through jewellery and object-making. Using mild steel, enamel, wire, and plique-à-jour techniques, the work reflects transitions between destruction and hope. A butterfly form became central to the series, symbolising transformation and resilience. When one wing detached during the making process, the damage was embraced as part of the work's meaning — suggesting survival, healing, and hope can exist alongside loss.



# RUBY FIEDLER

## BODIES HOLD

Selected works from this series were exhibited at the RMIT Graduate Exhibition 2025.

This body of work explores ideas of containment and boundaries. I am interested in how painting acts as a kind of vessel to hold and carry my inner life. These mysteries that I carry within me, how open or closed I am to following the threads tugging away inside? This is what excites me and pulls me to working and exploring the endless possibility of abstraction. Slowing, connecting, being open to it.

I have such love and reverence for bodies, the work that they do, the pathways found to express what our head rejects or isn't ready to know. Working and making provides this joyous opportunity to explore those little cracks, glimpses inside a different understanding to an intellectual one. How might I unravel ways in which the nervous system has disrupted the conscious connection between my brain, muscles, sinews, tissues, blood...

Painting is a way for me to explore my muscles memories in a way that is kinetic and alive.

