SEE: EX DE MEDICI’S SOUR CRUDE

Illustrious watercolour brushstrokes belie a malicious subject matter in the work of eX de Medici.

Mitchell Oakley Smith

There’s a thread of darkness running through the solo exhibitions of some of Australia’s leading artists at the moment. Of course, our sunburnt country has always held a fascination with the abject, a theme explored in depth in the Art Gallery of South Australia’s successful Adelaide Biennial in 2014, but these are artistic observations that are perhaps being amplified by the current political and social landscapes, our media littered as it is with heartbreaking images of refugees and the confronting, self-published videos of ISIS. In her first solo show in three years, Sour Crude, eX de Medici continues her appropriation of the polite Victoriana genre of watercolour as the starting point for works of extraordinary detail in which she juxtaposes imagery of weapons with feminine tropes such as flowers. The final large-scale images are alluring confections that hide a malicious beauty, an interesting take on unsettling subject matter that rewards their viewer by looking closer at the message contained within.
eX de Medici’s Sour Crude is on display at Sullivan+Strumpf until 18 July 2015.