

DC Moore Gallery opens an exhibition of new mesh paintings created since August by Alexi Worth



Alexi Worth, Changing Table #1, 2020. Acrylic on mesh, 23 x 36 inches.

NEW YORK, NY.- [DC Moore Gallery](#) is presenting Alexi Worth: Changing Table, an exhibition of new mesh paintings created since August, and partly inspired by Worth's efforts to conduct civil dialogues with Trump supporters online. The exhibition runs from November 12 – December 23.

"After many months of efforts to engage in exclusively mild, friendly terms," Worth writes, "I needed an outlet for suppressed feelings of childish fury, bafflement, and irritable fascination."

Using a new version of his distinctive spray technique, Worth envisioned lewd and absurd but not wholly improbable scenarios involving Kimberly Guilfoyle, Rush Limbaugh, Paul Manafort, Kanye West, and other political notables.*

The show also includes images of babies, which are loosely autobiographical. Worth explains, "When my aunt first met me, I urine-fountained all over myself. In later years, she liked to mention this mishap, with the implication that it represented some Rosebud-like key to my character."

Both groups of paintings are executed in a rare photographic technique developed in the nineteenth century by Ernestine Lefevre Tournachon. The "psychophotogram" involves exposing imaginary objects to direct sunlight. The results, with their shallow depth and heightened 3D contours, resemble an elaborated form of freehand line drawing.

*Mr. Manafort is pictured pantless, looking into the eyes of an allegorical figure of Fortune. Mr. Limbaugh, wearing only his Presidential Medal, steps on a smiling Ms. Guilefoyle, who lies prostrate at the feet of a monumental headless figure. In the largest painting, Autumn Leaves, a quartet performs musical gymnastics on shipboard, with Mr. West handling both vocals and piano.

Alexi Worth has had solo exhibitions with the Elizabeth Harris, Bill Maynes, and DC Moore galleries, among others. Group exhibitions include Open Windows curated by Carroll Dunham at the Addison Gallery in Andover MA; Private Future curated by Michael Cline at Marc Jancou, NY; and In A Violet Distance curated by David Humphrey at Zurcher Studio, NY. He has received awards from the Guggenheim Foundation, the Tiffany Foundation, and the New England Foundation for the Arts.

In addition to his painting, Worth has written about art for The New Yorker, Artforum, T Magazine, Art in America, ARTnews, Slate, and other magazines. He has written catalog texts for artists such as Martha Armstrong, Carroll Dunham, David Humphrey, James Hyde, Susan Jennings, Jasper Johns, Jackie Saccoccio, George Nick, Jim Nutt, and Philip Pearlstein.

Worth has taught at various BFA and MFA programs, including the University of Pennsylvania and the Yale School of Art. Born and raised in New York City, he attended Yale University and Boston University.

The artist lives and works in New York City.