

Alexi Worth

DC Moore

Smoke, mirrors, discarded newspapers, puddles, and political protests were the substance and subject matter of Alexi Worth's thoughtful series of new works.

Rather than using conventional linen or cotton canvas, Worth presents the ephemeral in restrained colors painted on porous nylon mesh. When covered with thick white paint, the mesh is opaque. Gray and black areas are more thinly painted, and sometimes the stretchers are visible behind the images.

Square 1 and *Square II* (both 2013), for example, feature white silhouettes of protesters carrying large blank placards. The foreground bears the shadows of large heads, implying that the images are taken from television screens. Fragments of ruined buildings rise behind the protesters and into smoky skies, and the ground is littered with debris.

Square 1 is like a stage set, with buildings appearing symmetrically on each side of it, while in *Square II* the signs and the protesters form continuous connected shapes as if bodies had been cut out of the picture, leaving only empty space. Every element of the images is temporary: makeshift signs, crumbling architecture, and fragile human beings.

The show's other works included black-and-white close-ups of puddles, portraits of anonymous smokers casting shadows, and oversize hands crumpling up pieces of printed paper. Colors were predominantly gray scale and sepia, but pale pastels were sometimes introduced to surprisingly eerie effect. A sense of mortality pervaded the exhibition—demonstrations during dictatorships; discarded water that will soon disappear; and the illusory nature of reflections, exhalations, and shadows.



Alexi Worth, *Smoker and Mirror*, 2011, oil and acrylic on nylon mesh, 21" x 28". DC Moore.

—*Elisabeth Kley*