

New Art Dealers Alliance

NADA FAIR Features: Candace Worth on Her Favorite Artworks from Week 1 of FAIR

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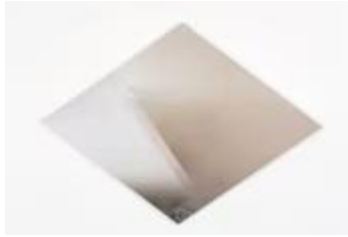


For the inaugural week of FAIR, Friends of NADA Member Candace Worth of Worth Art Advisory, shares her favorite artworks on view.

Capitalizing on her extensive knowledge and relationships in the gallery, auction house and artist communities, founder Candace Worth established Worth Art Advisory in 2001 to bridge the gap between new art collectors and the art world establishment. In the last nineteen years, Worth Art Advisory has developed into a leading, internationally recognized contemporary art advisory service representing a diverse group of art collectors.

Prior to establishing Worth Art Advisory, Worth worked in the Contemporary Art Department at Christie's auction house, followed by positions at a blue-chip gallery in New York City and an internet-based art consultancy. She has participated in panel discussions and lectures related to the contemporary art market at the Rhode Island School of Design, the Drawing Center, Art Dealers Association of America and TEDxChelsea.

Worth is an executive member of the Association of Professional Art Advisors and served for ten years on the board of the Drawing Center in New York City. In 2010, she created an artist residency program in upstate New York, offering artists a unique opportunity to work for extended periods in a rural environment. Worth received her bachelor's degree in Art History from the University of Pennsylvania in 1992 and studied at the graduate school of Art History at Columbia University.



Magalie Comeau, *Chair de l'anti-carré*, 2018

“This special Canadian artist makes completely abstract, ethereal, atmospheric paintings. Her subjects seem to be air and light themselves.”



Erica Baum, *Flattered*, 2019

“I love the work of this mid-career, conceptual, photo-based artist. Her imagery of the last few decades is based on vintage books, found poetry and old pattern-making pamphlets. Baum produces works in small editions and they are relatively inexpensive, so I like to buy the work in small groupings.”



Ulrike Müller, *Stolz und Vorurteil*, 2018

“I like how Muller moves easily between painting, print-making and ceramics. This colorful monotype feels like a photographic still-life.”



Dan Miller, *Untitled (DM 1263)*, 2019

“Dan Miller comes from the Creative Growth Art center in Oakland, CA, a special place that supports artists with disabilities. His intense, repetitive abstractions of letters and words have great energy and color.”



James Benjamin Franklin, *DOLMA*, 2019

“This Detroit-based painting makes great, three-dimensional paintings, built up with unusual materials like glitter and epoxy. They have a beautiful, rough surface and a ton of presence in person.”



Robin Cameron, *Vayyyyyyyse*, 2015

“I love this built-up ceramic work by Robin Cameron, an ancient form in a contemporary format....it can sit within a bookshelf or on its own pedestal (with a little museum glue underneath!)”



Ragnar Kjartansson, *Goddess*, 2019

“One of the most important voices of the last ten years (who could forget the major, multi-screen work ‘The Visitors’), Ragnar is also a wonderful draftsman and painter. These ‘Goddess’ sculptures combine his interest in figurative sculpture with painting and drawing.”



Benjamin Degen, *Unity Gain/All Out*, 2018

“This small, detailed seascape painting packs a lot of visual power onto a small canvas. Degen is renowned for his tight mark-making and beautiful palettes.”



Michael Queenland, *Untitled (Good and Bad Intentions...)*, 2006

“This LA-based, conceptual artist often works in sculpture and photography, looking at relationships between images, objects, and language. The candle image in this collage, a recurring motif in Queenland’s work, lies between two geometric diamond-shaped drawings.”



Marisa Takal, *My Your Pattern in Your Head*, 2020

“Takal is a wonderful, newer painter for me, and I am drawn to how she gives you a representational painting, but only gives you partial information to understand the narrative. Is this a rack of women’s clothes installed outdoors? For what purpose? The bottom half of the foreground is a landscape but what is the geometric background? Great price point for a large work by a strong, up-and-coming painter.”