

PACE

Mystic Sugar

*curated by
Paulina Ołowska*

Art Basel Paris

October 16–20, 2024

Booth A30

Mystic Sugar

curated by Paulina Ołowska

Pace Gallery is pleased to announce its participation in Art Basel Paris, where it will present *Mystic Sugar*, an exhibition curated by acclaimed artist Paulina Ołowska. Running from October 18 to 20 in the newly renovated Grand Palais, Pace's booth (A30) will feature a selection of works by Louise Nevelson, Kiki Smith, Lucas Samaras, and Ołowska herself. Drawing on representations of mysticism, femininity, and transformation, the exhibition will explore the intersections between esotericism and the natural world, offering a contemporary reappraisal of the witch as a powerful symbol of liberation and otherworldly perception.

Ołowska's curation, rooted in her deep engagement with forgotten or neglected cultures, will bring together paintings, sculptures, reliefs, and textiles to explore poetic overlaps in the lives and work of Nevelson, Smith, and Samaras. Titled for its connotations both of pleasure and capacity to transform, *Mystic Sugar* will present the 'witch' not merely as folkloric figure, but as an embodiment of feminine liberation. For Ołowska, witchhood is an expansive category that abandons patriarchal life for the pastoral, the ethereal, and the unseen.

The diverse works on view in Paris are united in celebrating a sensorial, reciprocal relationship with nature, and embody pioneering attitudes toward the liberation of the self and the world around us. While exploring distinct lines of enquiry, all four artists champion the use of natural materials to prompt sensual, emotional, and imaginative responses from their viewers. From the bronze and silver of Smith's animal sculptures to Samaras's jewel-encrusted boxes, the works included in *Mystic Sugar* are imbued with affective potency.

Paulina Olowska

Paulina Olowska's engagement with feminine mysticism reflects her broader interest in Slavic mythology and the natural world. Expansive and adaptable, her imagined witch is in commune with her surroundings, and her physical and psychic self. Olowska positions herself within a broad genealogy of creators—particularly those whose work engages with the mystical. Both Smith and Nevelson have profoundly influenced Olowska and her contemporaries, inspiring her to explore the power of self-expression and the rich symbolism of the feminine.

For Pace's Paris presentation, Olowska has created a series of new paintings that interweave thematic elements from the practices of Samaras, Smith, and Nevelson. Two of these works, *The Whitney Show (After Diana MacKown)* and *Louise at Claude Bernard (After Diana MacKown)* (both 2024), depict Nevelson standing in front of her artworks. Renowned during her lifetime for her distinct sense of style, Nevelson's commanding presence and sartorial grandeur coalesce with the surrounding sculptures. Through Olowska's painterly touch, both artist and artwork merge into a vivid, living record.



Paulina Olowska

Laura with Wolves 2024

oil on canvas

8' 6³/₈" × 66¹⁵/₁₆" | 260 × 170 cm

No. 92854 | USD 250,000

PACE



Paulina Olowska

Under Lemon Tree (for Vali Myers) 2024

oil on canvas

55 $\frac{1}{8}$ × 43 $\frac{5}{16}$ " | 140 × 110 cm

No. 92853 | USD 150,000

PACE



Paulina Olowska

Louise at Claude Bernard (After Diane MacKown) 2024

oil on canvas

17¹¹/₁₆ × 17¹¹/₁₆" | 45 × 45 cm

No. 92851 | USD 30,000

PACE



Paulina Olowska

The Whitney Show (After Diana MacKown) 2024

oil on canvas

17¹¹/₁₆ × 17¹¹/₁₆" | 45 × 45 cm

No. 92852 | USD 30,000

PACE



Paulina Olowska

Saint Catherine 2014

ceramic

30¹/₁₆ × 8¹/₁₆ × 6¹/₁₆" | 78 × 22 × 17 cm

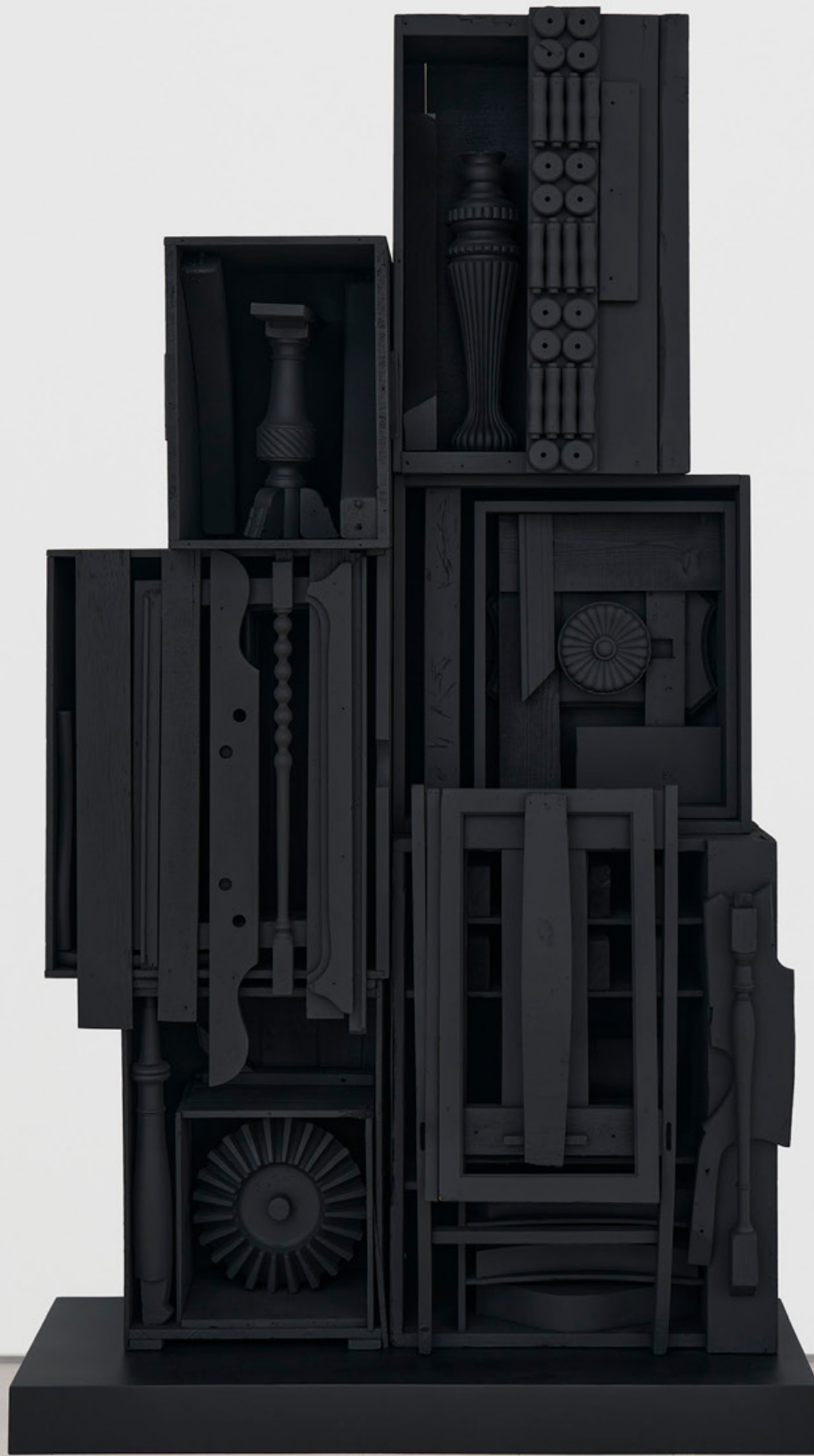
No. 87971 | USD 20,000

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Louise Nevelson

Louise Nevelson's monumental, abstract expressionist sculptures anchor Pace's presentation for Art Basel Paris. Shrouded in darkness, works such as *Untitled* (1968–72) absorb light, creating a void that invites contemplation of the unseen. Nevelson's use of black—a color often linked to the occult—serves as a powerful metaphor for hidden forces and the energies that reside in the spaces between reality and perception.

Paul Richard's 1988 obituary of Nevelson framed her as a witch, a characterization rooted in her nocturnal working habits and solitary creative process. While this portrayal is both lingering and romantic, it is also reductive. As Catherine Quan Damman notes, Nevelson was often cast as a sorceress or witch, her artistic identity both hyperbolically feminized and paradoxically deemed too masculine for her time. In *Mystic Sugar*, the concept of witchcraft in Nevelson's work is reclaimed, not as a pejorative label imposed by critics, but rather as an index of the potent symbolic energies of her chosen palette. Though Nevelson herself eschewed the label of "feminist," this reclamation nevertheless pays homage to her considerable achievements in liberating feminine power from patriarchal constraints.



Louise Nevelson

Untitled 1968–72

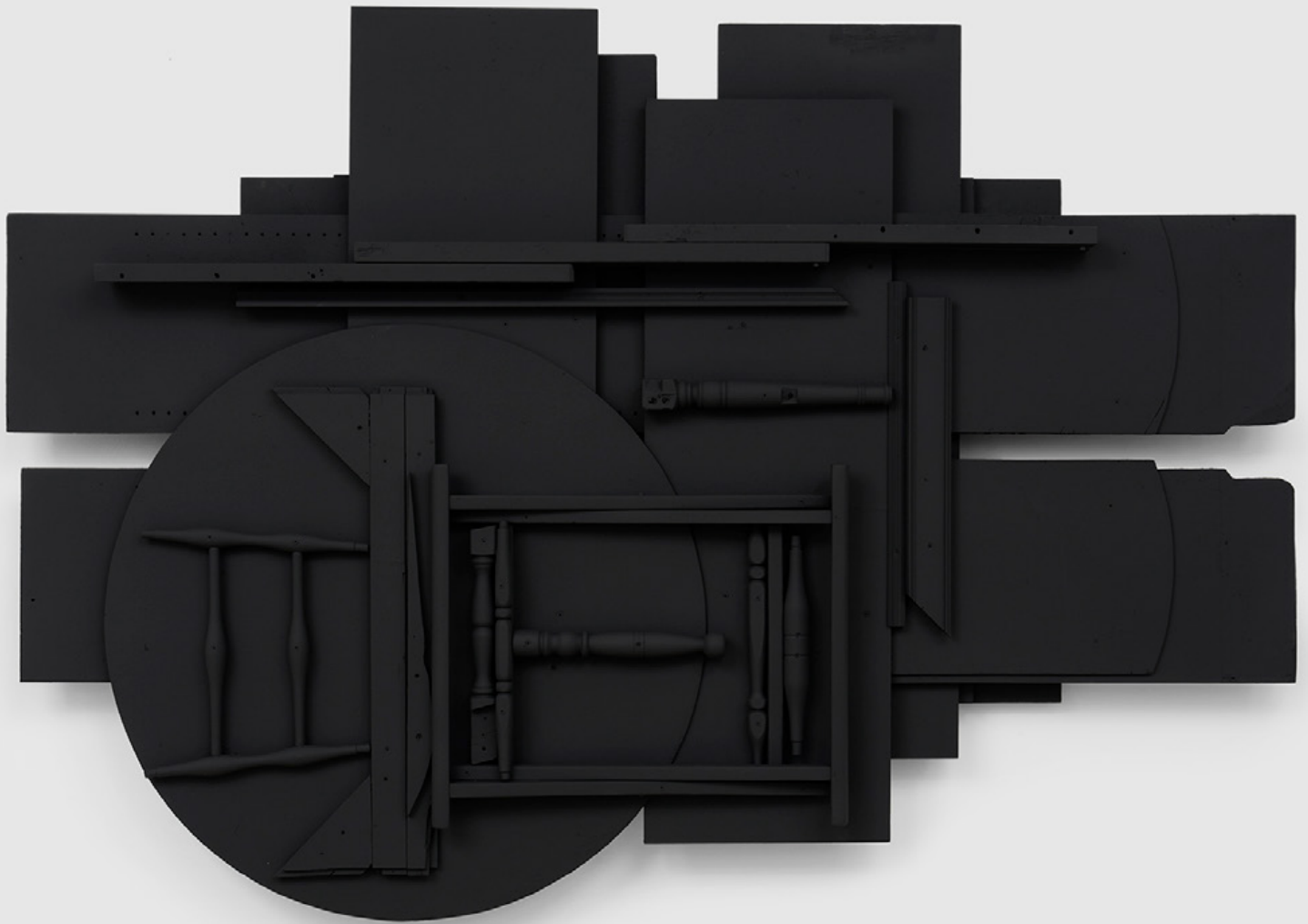
wood painted black

96½ × 55 × 16¼" | 245.1 × 139.7 × 41.3 cm

No. 92156 | USD 750,000

PACE





Louise Nevelson

Untitled 1976–78

wood painted black

83½ × 58 × 6¼" | 212.1 × 147.3 × 15.9 cm

No. 40478 | USD 350,000

PACE



Louise Nevelson

Cascade-Perpendiculars XXX 1980–82
wood painted black
94½ × 38½ × 21½" | 240 × 97.8 × 54.6 cm
No. 10760 | USD 450,000

PACE



Louise Nevelson

Night Frost 1968

wood painted black

30 $\frac{3}{8}$ × 25" | 76.5 × 63.5 cm

No. 90425 | USD125,000

PACE





Louise Nevelson

Night Frost 1968
wood painted black
31½ × 25" | 79.1 × 63.5 cm
No. 90427 | USD125,000

PACE





Louise Nevelson

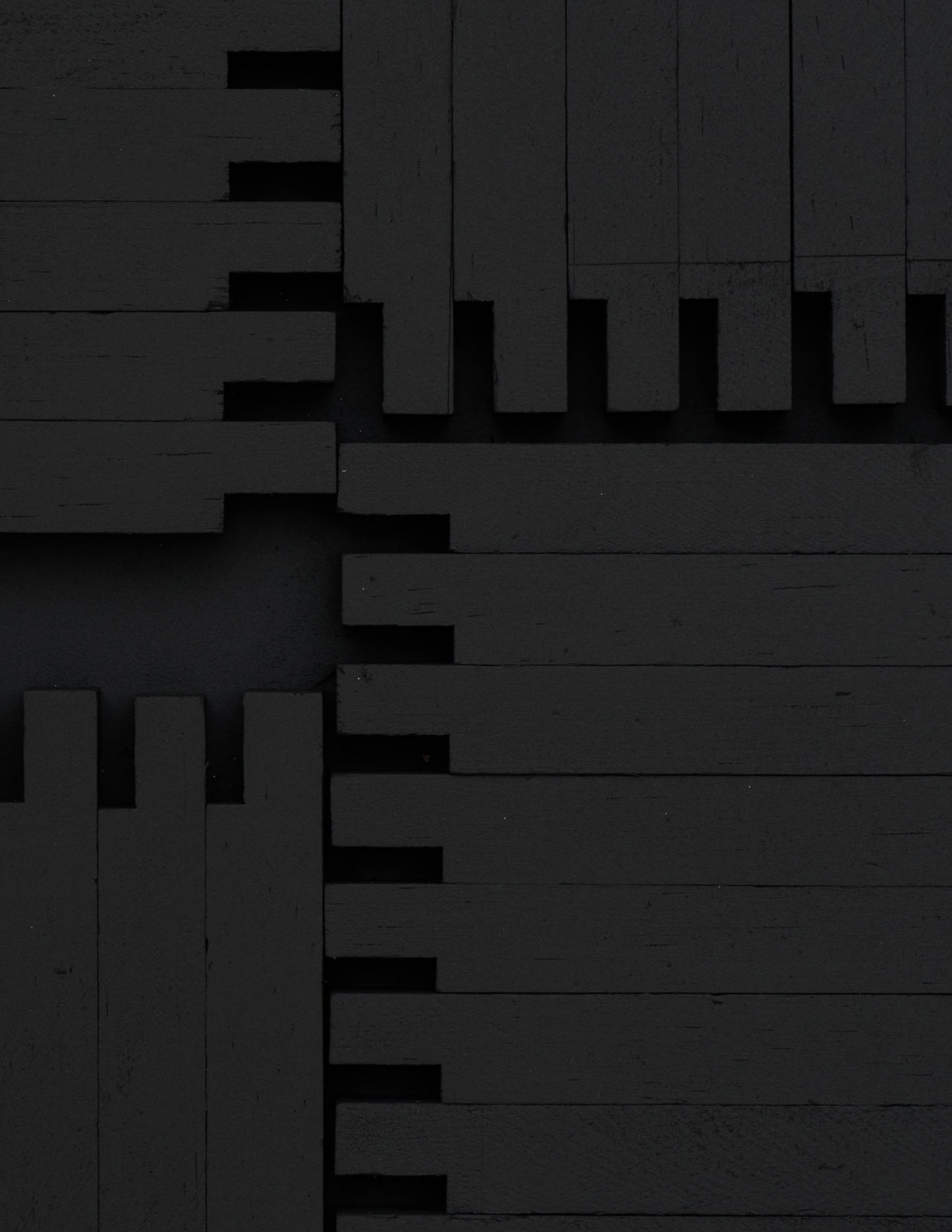
Night Frost 1968

wood painted black

30 $\frac{3}{8}$ x 25" | 76.5 x 63.5 cm

No. 90428 | USD 125,000

PACE





Louise Nevelson

Night Frost 1968

wood painted black

31½ × 25" | 79.1 × 63.5 cm

No. 90432 | USD 125,000

PACE



Louise Nevelson

Night Frost 1968

wood painted black

30 $\frac{3}{8}$ × 25" | 76.5 × 63.5 cm

No. 90433 | USD 125,000

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Kiki Smith

Throughout her career, the work of Kiki Smith has placed women at the center of her artistic iconography. Long relegated to the margins of history, Smith's art restores women to their central role. In her practice, Smith conjures a poetics and a politics of body, mortality, and regeneration, evoking the interconnection of spirituality and the natural world. By mining and reworking cosmological stories, myths of creation, folklore, and biblical legends, Smith recovers and elevates the everyday feminine experience to a position of reverence. Her installation *Sibyls* (2005), on view in Paris, is composed of sixteen individual mirrors that each depict a woman in an act of work, play, rest, or care. Recalling the prophetesses of Ancient Greece, these women, rendered in stained glass and gold leaf—the medium of ecclesiastical adoration—are bestowed belated veneration.

Other sculptures and tapestries by Smith included in *Mystic Sugar* depict birds, snakes, stars, and trees that together embody the deep ties between humanity and nature. Like the witch's 'familiar'—a spiritual companion, often embodied as a cat or other animal, which accompanies and attends her—Smith's creatures serve as spiritual guides between corporeal and metaphysical worlds.

In an entry found in a 1998 notebook, Smith writes:

Flew out/into the Night

Where there is no light there is no need

for eyes

Photosensitive

Barren

Glass Ice

Forest of twilight

A place to reside

Full of wind and birds

Forage

Black Rain

Coal

Black Snow

Black Rabbit

Black Cat

Black Water

A Black Cloud

Winter!

Bats under rocks

Four Seasons

Dead Fields

Black snow storm



Kiki Smith

Blood Pool 1992

painted bronze

14 × 39 × 22" | 35.6 × 99.1 × 55.9 cm

No. 25089.02 | Edition of 2 | USD 950,000

PACE





Kiki Smith

Hair Head 1990

paper and methyl cellulose

11 × 43 × 12" | 27.9 × 109.2 × 30.5 cm

No. 25729 | USD 200,000

PACE



Kiki Smith

Sybils 2005

mouth-blown stained glass with various gold leaf and gum Arabic

overall installation dimensions variable

23½ × 15¼" | 59.7 × 40 cm, 16 mirrors, each

No. 37776 | USD 300,000

PACE



Kiki Smith

Unknown (42 tree bark eyes) 2012

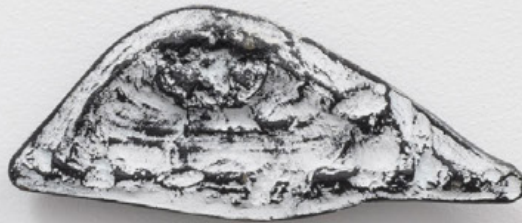
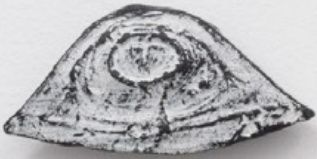
bronze

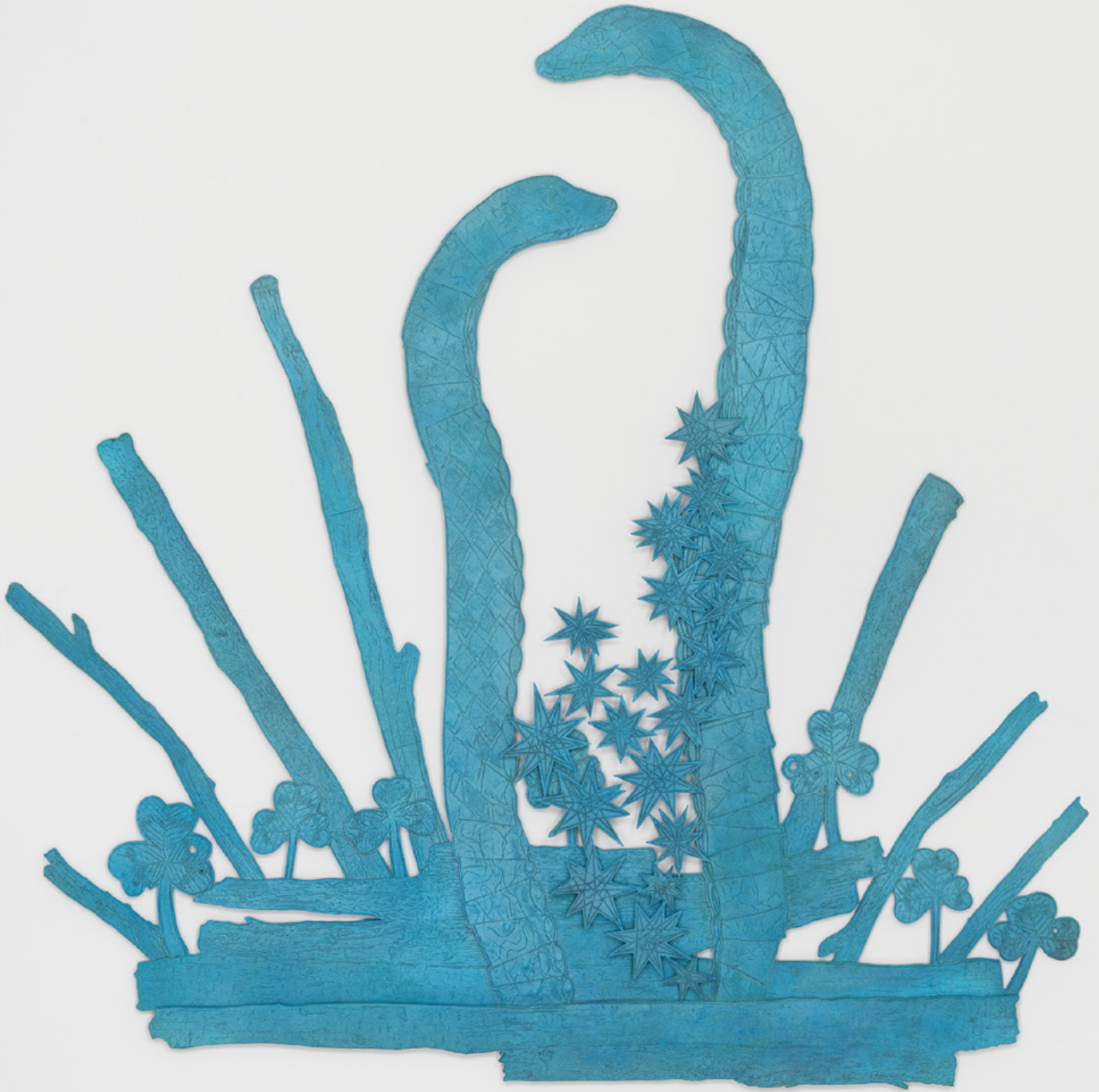
42 elements

$\frac{1}{2} \times 2\frac{3}{4}$ " | 1.3 x 7 cm to $4\frac{1}{4} \times 6$ " | 10.8 x 15.2 cm, approximately

No. 57227 | USD 100,000

PACE





Kiki Smith

Unknown (Snake and Clover with stars blue) 2011
bronze
96 × 99 × 3" | 243.8 × 251.5 × 7.6 cm
No. 82056 | USD 225,000

PACE



Kiki Smith

Crystal Chandelier 2023
aluminum and silver leaf
62 × 28 × 18" | 157.5 × 71.1 × 45.7 cm
No. 89516 | USD 100,000

PACE





Kiki Smith

Maple 2021

bronze

6¼ × 33 × 12" | 15.9 × 83.8 × 30.5 cm

No. 78720.03 | Edition of 6 + 1AP | USD 45,000

PACE



Kiki Smith

Coming Day 2016

bronze

11 $\frac{3}{4}$ × 12 $\frac{5}{8}$ × 15" | 29.8 × 32.1 × 38.1 cm

No. 64316.06 | Edition of 9 + 1 AP | USD 38,000

PACE



Kiki Smith

Star Cluster 2021

aluminum with silver and gold leaf

7 $\frac{1}{8}$ × 5 $\frac{7}{8}$ × 12 $\frac{7}{16}$ " | 18 × 15 × 31.6 cm

No. 79650.02 | Edition of 6 + 1 AP | USD 28,000

PACE





Kiki Smith

Crescent Bird 2015

fine silver

11½ × 7½ × 3" | 29.2 × 20 × 7.6 cm, overall

9½ × 6 × ¼" | 24.1 × 15.2 × 0.6 cm, sculpture

5 × 7¼ × 3" | 12.7 × 18.4 × 7.6 cm, stand

No. 63564.04 | Edition of 13 + 3 APs | USD 30,000

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Lucas Samaras

The shapeshifting and protean work of Lucas Samaras is represented in *Mystic Sugar* by a selection of pastels on paper and sculptures from throughout his eight-decade career, throughout which the human body offers a source of endless artistic possibility. Samaras's work often conveys a sense of the surreal, where the ordinary becomes unnameable and intimately strange. United by a career-long quest for self-reflection, each artwork by Samaras is a kind of personal relic—a “self-object” entombed with symbolic meaning. This pursuit of the surreal, of making the familiar unfamiliar, draws viewers into Samaras's world of enigmatic, erotic sensuousness.

The presentation in Paris will feature two of Samaras's iconic wire Chairs, sculptures that represent a pivotal moment in the artist's career, when he began exploring the transformation of everyday objects into works of art. Working with materials like fabric, wire mesh, and mirrored glass, Samaras transmuted utilitarian forms into fantastical creations, producing a dreamlike sense of metamorphosis. Samaras remarked that his Chairs and other works from his Transformation series negate “the possibility of a single Platonic ideal acting as a measure for any physical thing.” In works like *Wire Chair with Objects (Caterpillar)* (1986), Samaras combines the refined lines of a dining chair with cruder elements— pencils, erasers, beads, pins, mirror, eggbeaters, and wire hangers—creating an assemblage at once delicate and jarring. These chairs, much like his drawings, are rendered with a wide variety of gestures, ranging from minute, precise touches to bold, expressive strokes.

Pushing his exploration of the seductive and the grotesque still further, *Box #97* (1977), also on view in Paris, explores the interplay between interiority and exteriority, revealing layers of hidden meaning through intricate surfaces encrusted with metal pins and colored yarn. While related to radical movements like Fluxus and Happenings, Samaras's boxes are not reactions against traditional forms but instead serve as three-dimensional projections of the artist himself. His early boxes (1960–68) had an aggressive, surrealist quality, often featuring sharp elements. By the late 1960s, these works shifted to employing softer materials. Of these works, Samaras noted, “You can threaten people in different ways, using color or overelaboration.”



Lucas Samaras

Box #90 1974

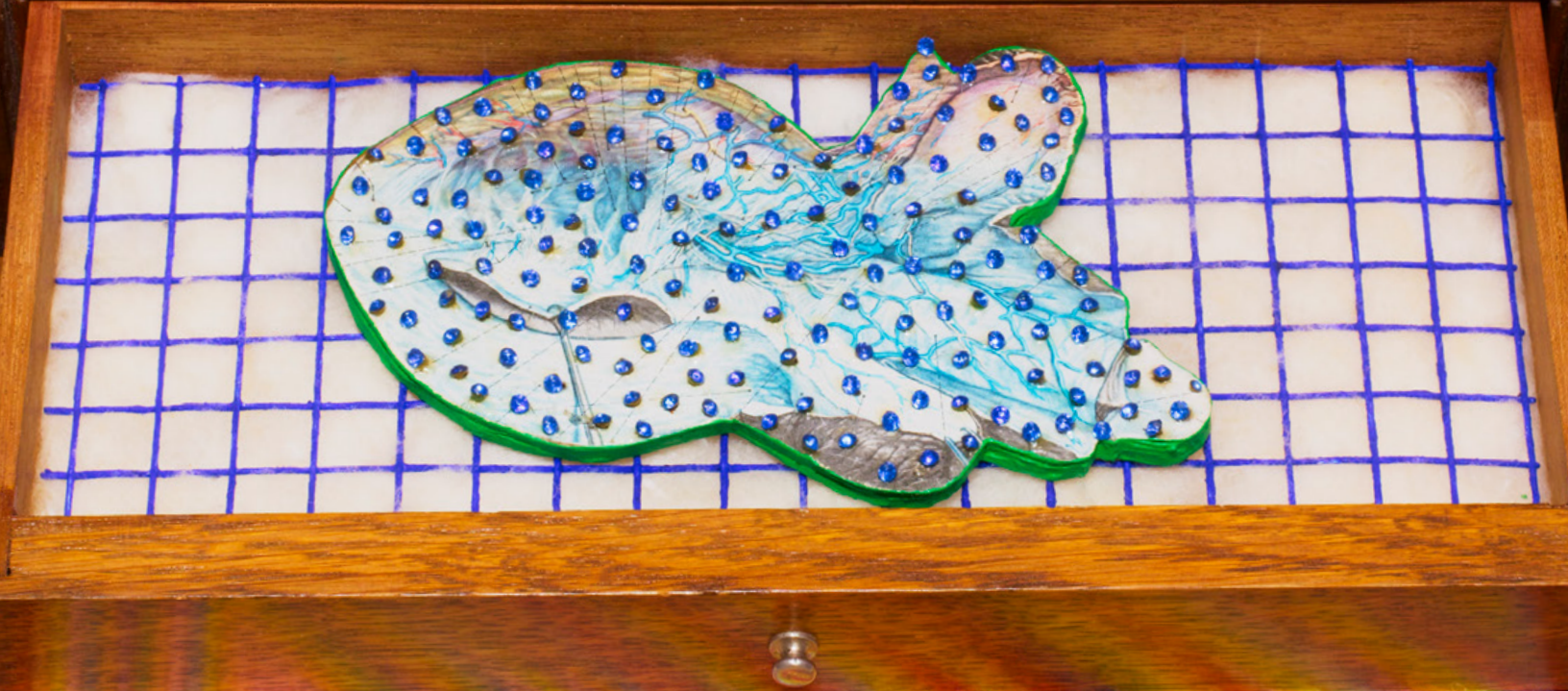
mixed media

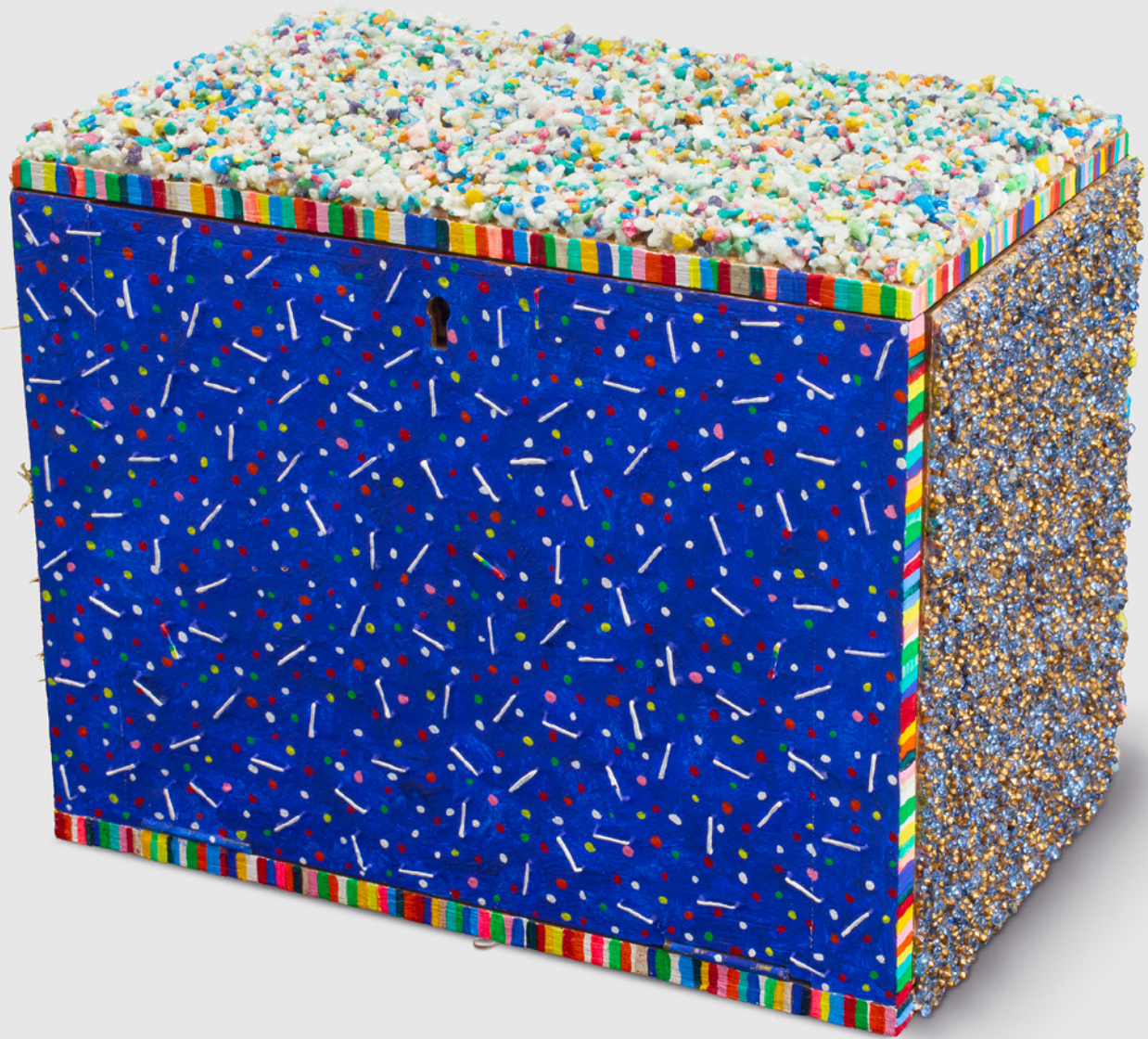
14½ × 12 × 16" | 36.8 × 30.5 × 40.6 cm, open

9 × 11½ × 7½" | 22.9 × 29.2 × 19 cm, closed

No. 05748 | USD 500,000

PACE







Lucas Samaras

Box #86 1973

mixed media

9¼ × 12½ × 15" | 23.5 × 31.8 × 38.1 cm

No. 62668 | USD 350,000

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Lucas Samaras

Box #40 1965

wood box construction— paint, yarn, mirror, tacks, nails and photograph

dimensions variable

14 × 40½ × 12¼" | 35.6 × 102.9 × 31.1 cm, open

14 × 16¼ × 12¼" | 35.6 × 41.3 × 31.1 cm, closed

No. 82490 | USD 500,000

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Lucas Samaras

Chair with Objects (Caterpillar) 1986
acrylic, pencils, erasers, beads, pins, mirror, egg beaters,
wire hangers and mixed media construction
49½ × 27 × 27" | 125.7 × 68.6 × 68.6 cm
No. 18336 | USD 300,000

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Lucas Samaras

Wire Hanger Chair (White) 1986

mixed media

37¼ x 19½ x 17" | 93.3 x 49.5 x 43.2 cm

No. 18335 | USD 185,000

PACE



Lucas Samaras

Untitled, Spring 1965

mixed media

9½ × 6½ × 2¼" | 24.1 × 16.5 × 5.7 cm

No. 84101 | USD 250,000

PACE



Lucas Samaras

Wire Hanger Chair (Broom Woman) 1990
mixed media
58 × 19¾ × 23½" | 147.3 × 50.2 × 59.7 cm
No. 20696 | USD 185,000

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Lucas Samaras

Untitled #6, September 1 1974

pastel on paper

13 × 10" | 33 × 25.4 cm, paper

20¾ × 17½ × 1¼" | 52.7 × 44.5 × 3.2 cm, frame

No. 22982 | USD 45,000

PACE



Lucas Samaras

Untitled, October 18 1974

pastel on paper

13 × 10" | 33 × 25.4 cm, paper

20⁵/₈ × 17⁵/₈ × 1¹/₄" | 52.4 × 44.8 × 3.2 cm, frame

No. 54861 | USD 45,000

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Exhibitions On View

NEW YORK



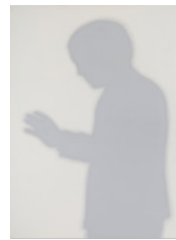
Joel Shapiro

Sep 13 – Oct 26



Mary Corse

Sep 13 – Oct 26



Jiro Takamatsu

Sep 20 – Nov 2

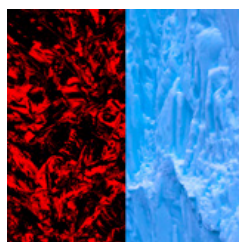
LOS ANGELES



Torkwase Dyson

Sep 14 – Oct 26

LONDON



Robert Longo

Oct 9 – Nov 9

GENEVA



Lee Kun-Yong

Aug 28 – Nov 6

TOKYO



Maysha Mohamedi

Sep 6 – Oct 16

SEOUL



Lee Ufan &
Mark Rothko

Sep 4 – Oct 26



Wang Guangle

Sep 4 – Oct 26

P A C E