

Caroline LEE
Sculptor

HORSES

1932
2014



Anything but cavalier

RIDING THROUGH AN AMERICAN CHILDHOOD

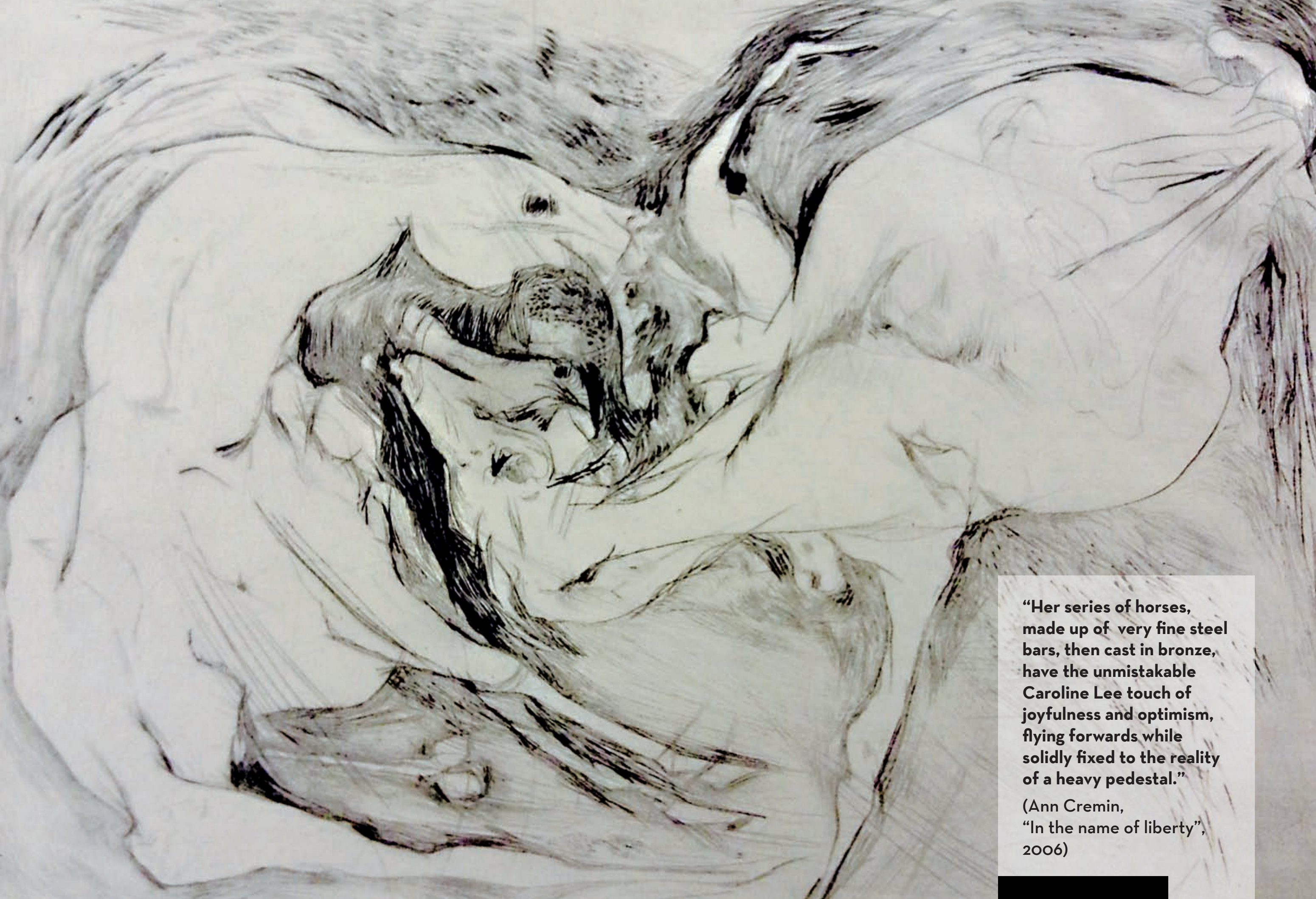
Horses played a crucial role in Lee's American upbringing and became an important leitmotiv in her work as an artist. As a child, she saved the pennies earned on house chores to buy herself her first horse and eventually passed on to her siblings the horsemanship she acquired. Every summer spent in Holland, Michigan was a chance to perfect her riding and compete in local horse shows.

A symbol of the meeting point of freedom and constraint, of what cannot be tamed and what must be, of obstacles and their overcoming, horses haunted Caroline Lee's spiritual life and participated in her ability to "re-nourish herself, to survive, to persevere".

Ultimately, three horses marked Caroline Lee's life more than any others and became the basis for a series of three sculptures, available in limited edition in steel or bronze: Honey Boy ("Catch Me"), Sandy ("El Capitaine") and Sally Carter ("Fear comes from Without").

Horses





“Her series of horses, made up of very fine steel bars, then cast in bronze, have the unmistakable Caroline Lee touch of joyfulness and optimism, flying forwards while solidly fixed to the reality of a heavy pedestal.”

(Ann Cremin, “In the name of liberty”, 2006)



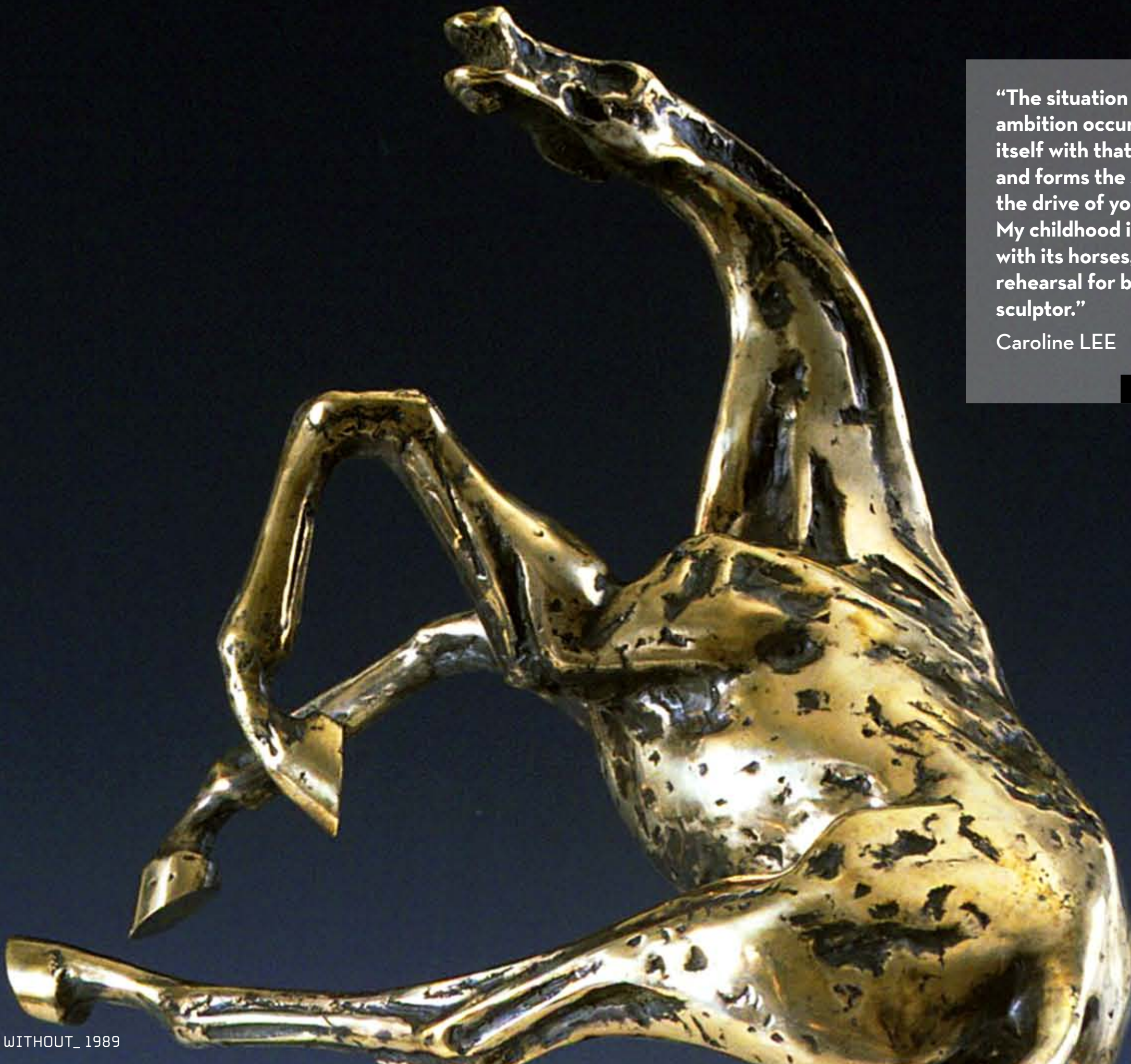
**“The way the surface takes
the light.... That surface
becomes a part of the
vocabulary that the artist
is working on.”**

Caroline LEE



“There isn't one square millimeter of a sculpture that doesn't participate in the whole.”

Caroline LEE



“The situation in which your ambition occurs marries itself with that ambition and forms the strength, the drive of your ambition. My childhood in Michigan, with its horses, was simply a rehearsal for becoming a sculptor.”

Caroline LEE



**"To position one's self in
space, to place something
where there used to be
nothing: that's how I
conceive of sculpture."**

Caroline LEE



**“Pleasure and necessity
have haunted my life as
an artist. ”**

Caroline LEE



“The king of all tools in sculpture is the welding torch. Welding is the basis for everything else. Between hot and cold, the torch places the artist in the middle.”
Caroline LEE

CATCH ME

1987

“...If you can ! That’s what Honey Boy seemed to say as I tried to catch his halter with my right hand, jolting just out of my reach while nibbling oats from the bucket in my left hand. He would then gallop like mad in the meadow, full of the energy of his ancestral wildness, the ease and mastery that permeated from him and which he paraded before me. He had no idea that the bewitching beauty with which he challenged me was, in fact, his gift to me. I cherished it above everything else. Would his last joke on me be to let himself be caught, thereby pre-empting me one more time? I didn’t let anything appear and stomped my foot to indicate the stable door hence prolonging this superb moment of his play and my pleasure.”



Steel

Height: 11 inches



Bronze

Height: 11 inches



EL CAPITAINÉ

1988

“Sondoro of Castile, the improbable name of my first equine friend. Despite his pompous name, gentle and well mannered “Sandy” was a very polite horse who would carry his rider, young or old, with perfect ease and great consideration. Despite his tendency to satisfy his curiosity by looking to the South while moving eastbound, he listened and obeyed. The exquisite quality of his flawless manners would reflect in his riders’ hands, which never moved. He was beyond reproach, even when he cantered around the course at the horse show while neighing at his favorite stable companion, Toby. Every expectation of him was always satisfied.

And thus, “El Capitaine” is a tribute to his spirit, that of the Spanish riding school – the soul of a dressage horse inside the enormous, kindly, always courteous Sandy.”



Steel

Height: 14 inches



Bronze

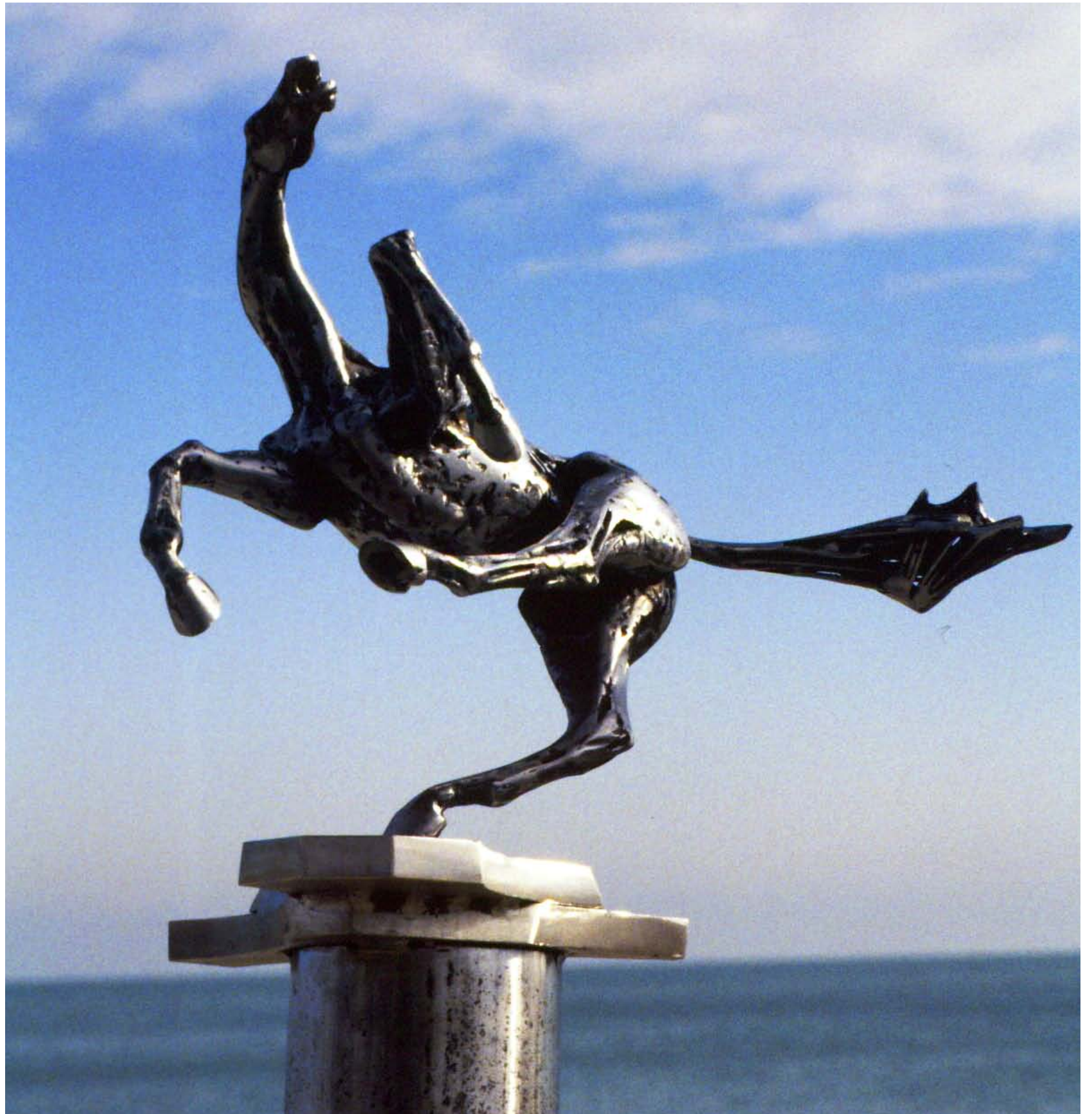
Height: 14 inches



FEAR COMES FROM WITHOUT

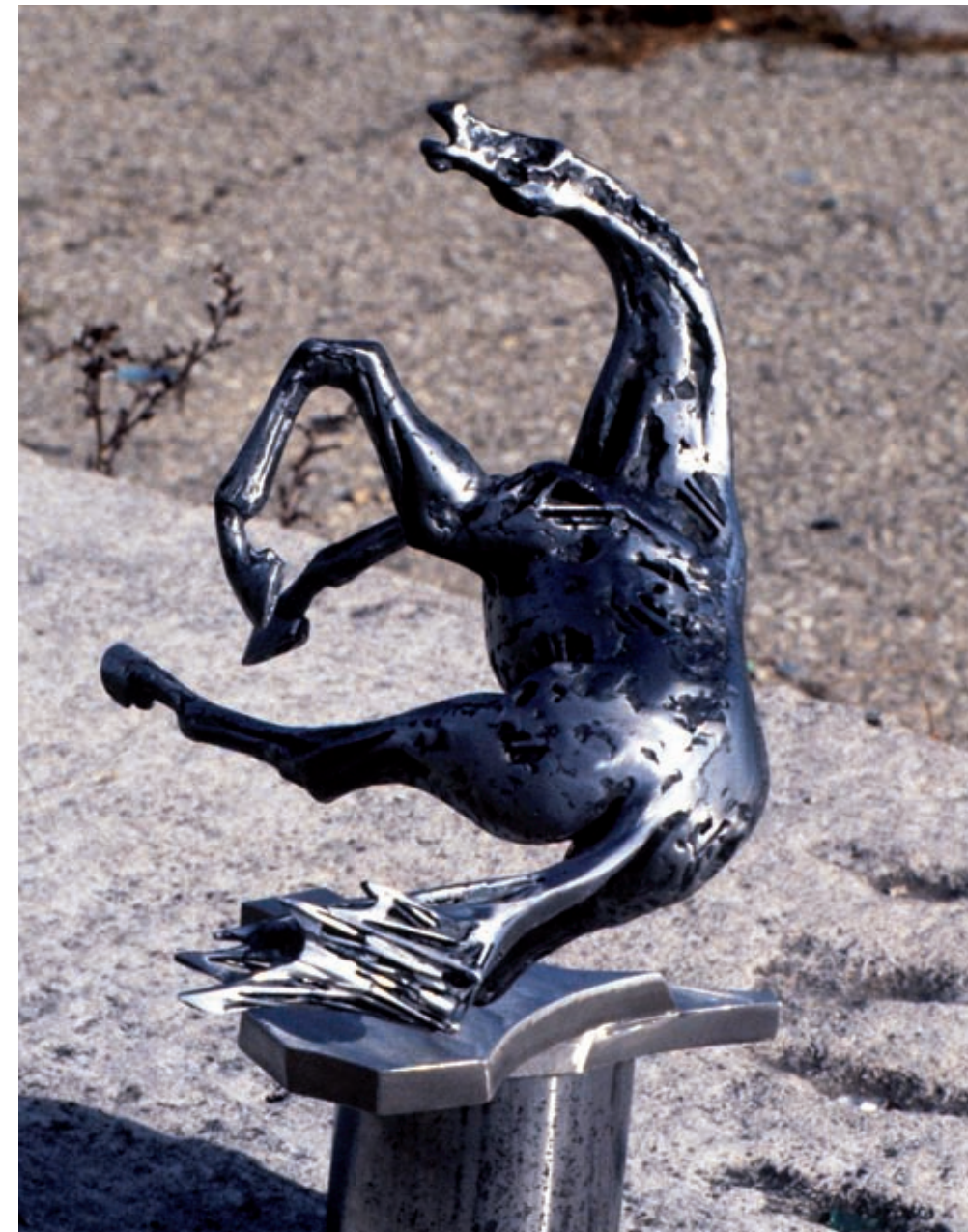
1989

“I could feel her slightly shaky. I saw her tilt her head, looking downward before promptly stepping aside. That’s how Sally Carter, my little bay mare of solid provenance but rather vague use, moved: quickly, forward – and sideways. She sensed threatening beasts beneath the shadowy leaves of each tree branch, and imagined mean sticks everywhere. I loved riding her bareback because I could read her thoughts through our physical contact. No assurance from me could convince her that the world beyond her stall wasn’t filled with countless dangers. Finally, I started riding her with a stick; and each time I could feel her about to shy away – about every 30 steps - I restrained her and smacked her lightly on her sides with my crop. She didn’t like it. Gradually, she began to look into the shadows more attentively, curling in a bit, hesitating between the unknown menace she couldn’t see or the whack on the side to come. Eventually, the sketch of a miracle appeared: like the morning fog, the fear of the outside (the “without”) lifted slowly. Branches moving in the sun were nothing more than branches moving in the sun. Finally, she relaxed. When I first met her, it would’ve been unthinkable for her to adapt to a polo mallet whirling around her head. But it did happen! And she became an outstanding polo poney, the “fear of without” now simply a controlled memory.”



Steel

Height: 14 inches



Bronze

Height: 14 inches

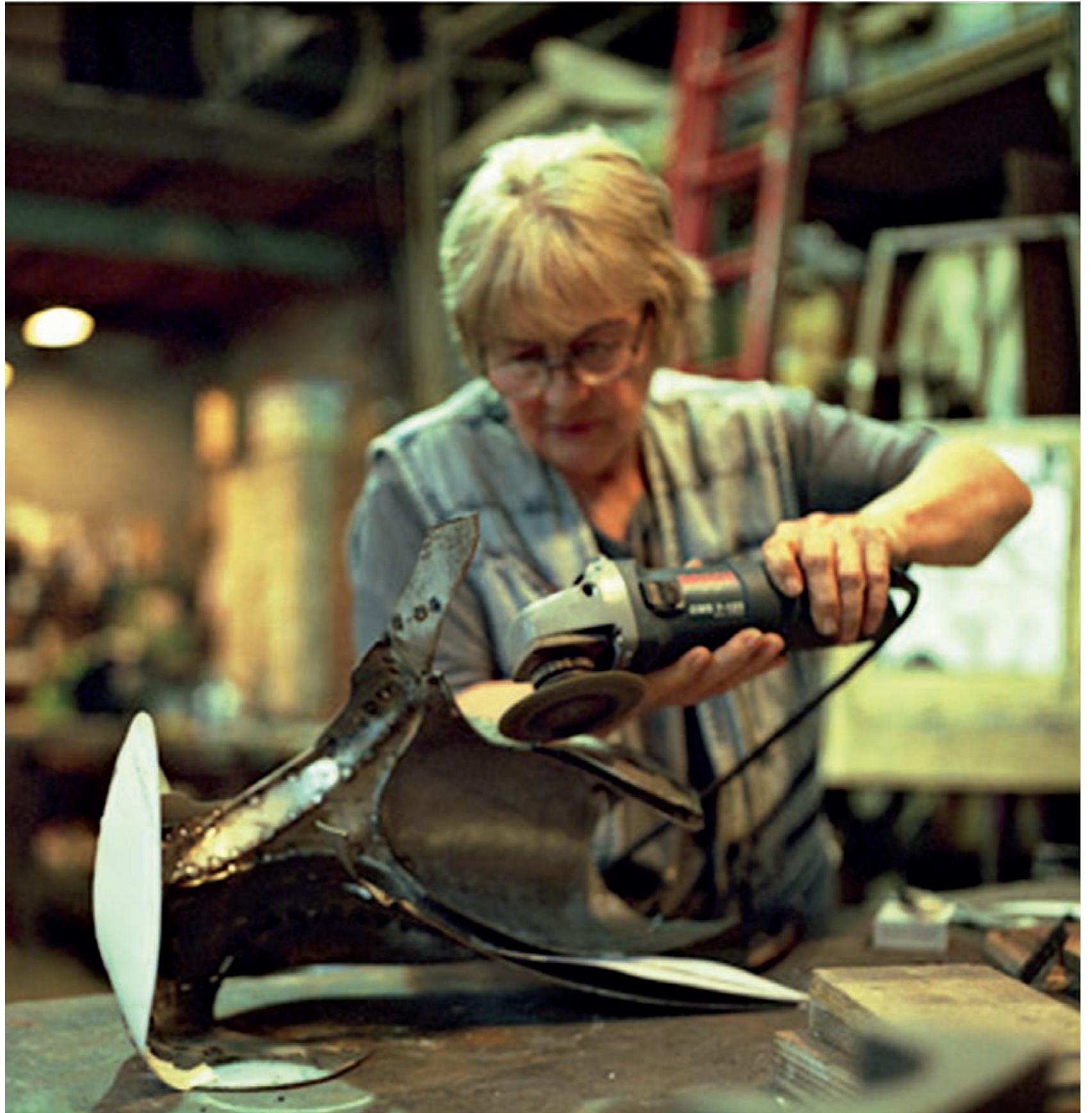


CAROLINE LEE

SUMMARY

Born in Chicago in 1932 and armed with a B.F.A in painting from The School of the Art Institute, Caroline Lee arrived in Paris in 1958 on a Fulbright Scholarship to further investigate her nascent interest in sculpture. The famous sculptor César soon helped Lee find a studio and shared his technical expertise with her, thereby enabling the young artist to quickly throw herself at what became her lifelong material of choice: stainless steel. Her participation in the Salon de la Jeune Sculpture in 1961 introduced her name to collectors and opened the doors of public commissions for her. Every sculpture of Lee's first one woman show at the Galerie Lahumière in 1965 was sold. Later, she was represented by Darthea Speyer.

Throughout her fifty year career in France, Lee established herself as one of the most important sculptors, particularly well known for her monumental works, visible all over France including two near Paris (the 1972 fountain "Phoenix Aquatique", in Sarcelles and the 1981 "Hommage à la Résistance", towering at 41 feet in Montreuil sous bois - both constructed with the help of her husband, the sculptor Knez) and was awarded a number of architectural sculpting commissions. She was a long-standing member (and a president) of the Salon de Mai, Salon des Réalités Nouvelles, and the Salon des Grands et Jeunes d'Aujourd'hui among others. She was honored by many State bodies and was on the juries of the best-known Salons, as well as the Beaux-Arts, and one of the UNESCO's advisors for sculpture in the 1970's.



COLLECTIONS AND DISTINCTIONS

Sculptures of Caroline Lee are owned by the following: Musée d'Art Moderne de la Ville de Paris, Centre National d'Art Contemporain in Paris, Musée des Beaux-Arts (Pau, France), Museum of Vela Luke (Serbia), Museum of American Art, New Britain CT (U.S.A.), The John Marshall Law School (Chicago, U.S.A.) and in private collections in the United States, France, Holland and Sweden among other countries.

Caroline Lee was the 2006 recipient of the Simone and Cino del Duca Foundation Prize for sculpture awarded by the Institut de France. Until her death in 2014, she was the sculpture correspondent for the Académie des Beaux-Arts, in Paris.

AWARDS

2006

Simone and Cino Del Duca Foundation Prize in Sculpture, Institut de France.

1981

First Prize: Competition for a monument honoring the French resistance during World War II Hommage à la Résistance, organised by the Parisian suburb of Montreuil s/s Bois, France.

1980

Professional Achievement Award, The University of Chicago, U.S.A.

1979

Medal from the Departments of Medicine and Pharmacy, Université de Clermont-Ferrand, France.

1968

Medal in Sculpture, Salon de Montrouge, France.

1961

Sculpture Prize, Cassandra Foundation, Paris, France.

1954

Delta Phi Delta Prize for Excellence, The School of The Art Institute of Chicago, U.S.A.

1953

Dean's Prize, The University of Chicago, U.S.A.



THE POSTERITY OF CAROLINE LEE'S WORK
IS ASSURED BY HER DAUGHTER, NANCY KNEZEVIC.

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(new website coming Spring 2017)

Caroline Lee on YouTube:
[Click here](#)

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Sculptor

HORSES

1932
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