• Bourses FULBRIGHT

Les bourses Fulbright sont des bourses de complément, destinées à couvrir les frais de voyage de certaines catégories d'étrangers désireux de poursuivre leurs études ou leurs recherches aux Etats-Unis.

Origine : les dettes accumulées à l'égard des Etats-Unis, au lendemain de la deuxième guerre mondiale, par une trentaine de pays qui avaient acheté des surplus. En 1946, le sénateur de l'Arkansas, J. William Fulbright, en proposait la remise partielle, à condition que les nations bénéficiaires de cette mesure prélèvent chaque année sur leur budget intérieur des sommes servant à financer des échanges universitaires avec les Etats-Unis. C'était l'acte de naissance du programme Fulbright : les dettes de guerre étaient converties en créances de paix.

Bien qu'en définitive le financement du programme soit entièrement assuré par les Etats-Unis, chaque pays ayant signé un accord Fulbright doit fournir un effort proportionnel à ses propres ressources. D'après les termes de l'accord franco-américain, signé en 1948, la France doit mettre chaque année une somme (en francs), équivalente à un million de dollars, à la disposition de la Commission franco-américaine d'Echanges universitaires, qui sert en quelque sorte de conseil d'administration à l'organisation du programme Fulbright. Le budget de la Commission permet le paiement des frais de transport aller et retour des boursiers français (professeurs, chercheurs, étudiants et spécialistes), depuis leur domicile jusqu'à l'université américaine où ils se rendent. Il couvre également les frais de transport des boursiers américains, ainsi que leurs frais de séjour en France.

Dans le cadre du programme Fulbright, plus de trois cents universitaires français peuvent se rendre chaque année aux Etats-Unis, tandis qu'un nombre à peu près équivalent de professeurs et d'étudiants américains viennent en France. Ces échanges culturels fonctionnent maintenant depuis dix ans : pendant cette période, environ 2 800 Français et 2 900 Américains ont bénéficié des bourses Fulbright.

Les candidats, titulaires au moins des deux parties du baccalauréat, sont tenus de faire aux Etats-Unis un séjour minimum de trois mois s'ils sont professeurs ou chercheurs, ou d'une année scolaire complète s'ils sont étudiants. Ils doivent pouvoir justifier :

— de leur admission dans un établissement d'enseignement supérieur américain ;

— de ressources suffisantes pour couvrir tous les frais de séjour, que ce soit sous forme de bourse, de contrat d'enseignement, ou de fonds personnels.

Adresser les demandes de bourses Fulbright à la Commission franco-américaine d'Echanges universitaires, 9, rue Chardin, Paris, avant le 1er avril, pour un départ éventuel en septembre.

Chaque année, trois cents boursiers Fulbright français vont aux Etats-Unis. Autant d'Américains viennent en France : Caroline Lee, étudiante des Beaux-Arts, faisait partie du groupe de 1958-1959.

• CAROLINE A PARIS

En septembre 1958, Caroline Lee, une petite jeune fille de Chicago, à l'air mutin, débarquait à Paris avec une bourse Fulbright. Elle avait dans ses bagages une introduction pour l'un des sculpteurs les plus discutés de Paris, César, dans sa tête beaucoup de projets, et dans son sac pas mal de tours. Qu'il suffise de dire qu'elle avait obtenu sa bourse pour venir peindre à Paris et qu'elle avait la ferme intention de manier, non pas le pinceau, mais la lampe à souder. Encore faut-il ajouter que cette lampe à souder, elle n'allait pas l'utiliser dans une quelconque usine, mais dans l'atelier qu'elle projetait de louer pour s'y livrer à des expériences de sculpture sur métaux.

En dépit de ce petit subterfuge, la Commission Fulbright, devant le succès évident de son travail, vient de lui renouveler sa bourse pour un an afin qu'elle puisse poursuivre ses recherches esthétiques.

A vrai dire, la jeune fille l'a bien mérité et si elle est parvenue à ses fins ce n'est pas sans mal. Malgré une vocation artistique très prononcée, elle s'est astreinte tout d'abord à passer par la filière universitaire classique et a obtenu un diplôme de *Bachelor of Arts*, à l'Université de Chicago ; elle y a suivi des cours de philosophie et de sciences sociales, tout en continuant ses études artistiques dans une *summer art school* pendant ses vacances. Après quoi elle est entrée à l'Art Institue de Chicago, où elle a suivi notamment les cours du professeur français Pillet — celui-ci devait l'introduire auprès de César, à Paris, quelques années plus tard — tout en travaillant comme professeur d'Art dans des écoles privées. Une fois acquis son diplôme de l'Institut, il lui fallut passer encore un an à Chicago où elle trouva un emploi dans une maison d'édition avant de réaliser son rêve : obtenir une bourse pour venir à Paris.

Déjà à ce moment, elle avait travaillé la sculpture avec ses élèves, mais les matériaux classiques qu'elle utilisait, (plâtre et argile), ne lui convenaient pas. Il lui fallait s'orienter vers des voies nouvelles ; une passion déjà ancienne pour la mécanique l'entraînait vers le maniement du chalumeau plutôt que du burin. César, à Paris, pouvait utilement la conseiller dans cette voie, et les différents fondeurs de la région parisienne, auxquels elle a demandé des conseils techniques, n'ont pas hésité à aider de leur expérience la petite Américaine. Pendant toute l'année, elle a utilisé, pour des raisons d'économie, de la ferraille qu'elle a récoltée un peu partout et qui ne lui coûte pratiquement rien, mais dès l'année prochaine elle pense se servir d'autres métaux, ce qui exige, outre une habileté technique, des connaissances chimiques qu'elle s'emploie à acquérir. Et lorsqu'on lui demande ce que Paris lui a apporté, Caroline répond : « Une manière de vivre qui est la mieux appropriée à un tempérament artistique, quel qu'il soit. »

En lutte contre le matériau, en lutte contre un secteur du public, la jeune Américaine pourrait encourageusement à Paris ses efforts qui viennent de lui valoir le renouvellement de sa bourse Fulbright. En haut : dans son atelier, en tenue de soudeur, Caroline aux prises avec de dangereuses bêtes de métal.

En bas, ce n'est pas un collier de perles qui lui donne ce sourire radieux, mais une chaîne de bicyclette qui lui servira pour une de ses œuvres futures. Caroline recueille toute la vieille ferraille qu'elle peut trouver ; s'imposte quel débris hétéroclite lui sert ainsi à fabriquer les objets d'un nouvel art.

1960 Chicago Sunday Sun Times, Adeline Fitzgerald

WELDING GOGGLES on forehead, Chicagoan Caroline Lee leans on the sculpture "Oiseau" which helped bring her artistic fame in Paris. Five pieces were sold from nine made by her.

A Metal Bird Grows And Paris Critics Applaud

1960 Chicago Sunday Sun Times, Adeline Fitzgerald

A Metal Bird Grows And Paris Critics Applaud

By Adeline Fitzgerald

PARIS—

CHICAGO-BORN Caroline Lee has captivated Paris art critics with her "Animal Kingdom in Iron," her first sculpture show held here recently at the American Cultural Center.

"Her sculpture has the precise grace of a goldsmith's work on a grand scale," observed Le Monde. Another critic wrote: "Her animals are abstract and yet human, very close to real."

It was a three-man show, with painter Joe Downing of Chicago and Beauford-Delaney of Tennessee. Caroline, at 28 the baby of the trio, did well—five of her nine animals were quickly bought by collectors and galleries.

The daughter of Noble W. Lee, dean of the John Marshall Law School and representative from the Hyde Park District in the Illinois General Assembly, Caroline has, literally, forged a success for herself. For over two years she has been working, hammer and tongs, in forges and foundries around Paris, learning, as she says, what metal will do.

She found, among other things, that metal grows. For a year and a half she worked on one piece, a giant bird of no known species, made with the rods used in reinforced concrete. She started it in the bronze foundry of Andre Susse at Arcueil. First, it was a neck and a breast made of inch-long pieces of the metal fused into a solid mass. As its body grew upward, Caroline had to build a scaffold to work from. But the tail was obviously going to be very tall and she realized it would be impossible to get the bird out of the atelier when it was finished.

Susse agreed. So Caroline and a friend who owned a truck moved the bird out to Saint-Remy in the Chevreuse Valley, where there was an education center for artisans. But it was slow work and she tried not to worry about what her sponsors, the Fulbright Commission, would think about her putting in so much time on one piece. She was already "mususing" her bourse by working in sculpture instead of painting, but when the year was up and the Fulbright people saw what use she had made of her time, they awarded her a second fellowship year in sculpture.

When the bird was finished it stood nine feet tall and weighed 400 pounds, plus a 600-pound base on which it perches on its one foot. Its name is simply "Oiseau" (bird). It was the most commanding figure in the exhibition and the first piece to be bought. The purchaser was Darthea Speyer, exhibits officer of the U.S. Information Agency in Paris.

A museum in Basle bought three of Caroline's sculptures, which include a sea gull and a squid. She will use the money to buy metal and a fireproof leather jacket and pants to replace the woolen sweater, denim overalls and lampwick wristlets which have been her work uniform to date. Flying sparks from a welding torch ignite wool and cotton, so whenever she smells smoke Caroline looks at her clothes. This is an occupational expense not covered by the Fulbright bourse, nor by the Copley Prize, under which she is now working. The latter was awarded by the William and Noma Copley Foundation, set up by the Copley family of Aurora and disbursed by Barnet Hodes of Chicago, its treasurer.

Caroline was born in Hyde Park and was enrolled in the University of Chicago Lab School at the age of 2. All of her undergraduate life was spent at the U. of C. From the Midway she went to the Art Institute to study painting, sculpture and design, and to take her fine arts degree in 1957. She went to Paris in 1958.

16/1/1961 New York Times, edition Internationale, Milton Bracker

PARIS AMERICANS IN ART EXHIBITION

Works of Two Painters and a Sculptress Displayed at Cultural Center's Show

By MILTON BRACKER
Special to The New York Times

PARIS, Jan. 15—The 1961 exhibition program of the American Cultural Center on the Left Bank opened Friday night with a showing of the work of two painters and a sculptress.

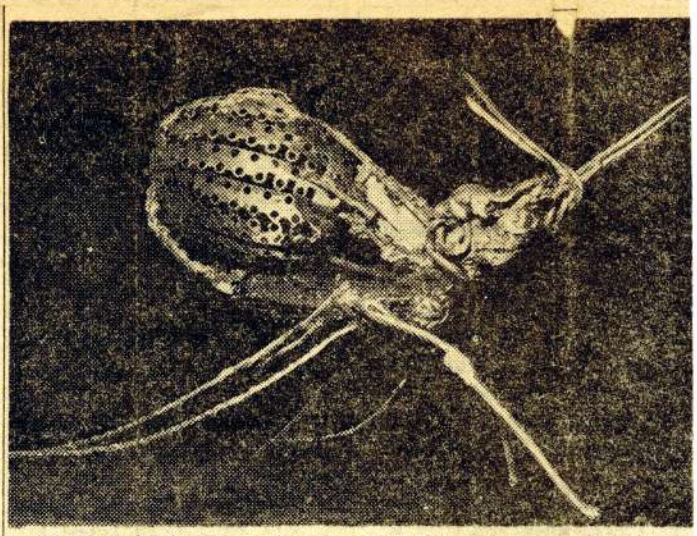
The cultural center is supported by the United States Information Agency. It is in its fourth year and generally sponsors four or five exhibitions a year, being careful not to favor any one artistic trend or school.

An Audubon show was a feature last year and a Whistler show is scheduled for later this year. When it comes to the young moderns, the center relies on the decision of French-American Art Committee. The names of its eight members are kept secret to shield them from the remarkable amount of pressure that can be generated by the artists' community in Paris.

According to Miss Darthea Speyer, of Pittsburgh, Pa., in charge of the exhibitions program, however, there are about 100 Americans working here who are considered serious artists. This figure was confirmed by Joe Downing, one of the artists represented in the new show. Using the term "artists" in its broadest sense, the figure is generally agreed to be much higher.

Mr. Downing, 35 years old, was born in Horse Cave, Ky., studied at the Art Institute of Chicago, came to Paris in 1950, and has primarily supported himself by working as a part-time secretary in a law office.

Those honored with him are Beauford-Delaney, a 50-year-old Negro from Knoxville, Tenn. He came to Paris in 1953 and credits the help of friends in America with making possible his stay here ever since. Mr. Delaney said the hyphen in his name was acquired here, and now forms part of his official artistic signature, although he did not originate it.



'SCARABEE': Work by Caroline Lee, whose sculpture is included in show at the American Cultural Center in Paris.

The sculptress is Caroline Lee, a Chicagoan, who came to France in 1958 on a Fulbright grant. She works primarily in metal, wearing a welder's mask and doing all of her own work in iron or steel. A few pieces, modeled in wax, have subsequently been cast in bronze.

Mr. Downing's paintings are often boldly colored abstracts in which an oval form tends to recur. Of the 'egg," he smiled, "It's always been there"—but he is amused by those who seek to give it an esoteric significance.

A painting to Mr. Downing was not a "spontaneous canvas," he said, but one that "starts, moves, grows."

"I like to think of it as lyrical abstraction, in a way," he said, "but I'm not sure that it is."

Mr. Downing's biggest success heretofore was a one-man show at the Galerie Arnaud. "I knew opening night," he recalled. "You could feel the exchange between the people and what was on the wall."

Mr. Downing's work also includes cut-out patterns of waste-basket paper, put together with a stapler.

"They grew out of my being forced to work in an office," he said, emphasizing that his painting meant a great deal more to him.

Mr. Delaney's abstractions are characterized by much softer, lighter shades than Mr. Downing's. Mr. Delaney observed that his first work, done in the United States, tended to start with black and dark colors. But somehow, after reaching here, "the lights came in."

"It happened," he said, with a kind of astonished gravity, "and I couldn't command it. It came out of all the years of my living."

Miss Lee's sculptures often take giant forms suggestive of insects of birds. They are never literal representations, however. One of the most impressive pieces on exhibition appears to be a combination of a beetle and a high-legged flying insect with two sets of antennae.

"It just thought of something that lived on both water and land," the sculptress explained. "I called it Scarabée because that was what all my French friends called it the minute they saw it."

Scarabée is the French word for a beetle of the scarab type.

"I think that goes with me," pursued Miss Lee, vith regard to her entomological tendency. "I've always been interested in bugs. But I never think of any specific animal—it may be a composite of several. And what they become is always a surprise."

18/1/1961 New York Herald Tribune, John Ashberry

NEW YORK HERALD

Art and Artists in Paris

Delaney, Downing, Lee: Study in Contrasts

By John Ashbery

PARIS, Jan. 17.—Three contrasting American talents—Beauford Delaney, Joe Downing and Caroline Lee—make for a lively group show at the American Cultural Center (3 Rue du Dragon, through Feb. 11). The first two are well known to Parisians: Delaney had a show last June and Downing last month. Miss Lee has apparently not shown here before.

She shows soldered metal sculptures in several styles. Some are very impressive, and none is banal. I have a prejudice against birds and insects as subjects for sculpture, but Miss Lee's come off well, especially a bulbous spider made of solder and machine parts, and a crinkly textured "Sea Gull."

A giant wing-like form made of slender iron rods pressed together and soldered stands at the top of the stairs: it is meant to be impressive, and is. Even more striking are two small sculptures downstairs, in which natural forms blend tantalizingly into abstract compositions, that have a soaring, rapturous quality. Julien Alvard says in his preface that her work "has a dynamism which encompasses both the loftiness and the avidity of life." On the basis of these two works alone, Miss Lee emerges as one of our leading young sculptors.

"Bird" by Caroline Lee.

Increases Tension

Joe Downing uses dark, closely related colors in his oils to give further tension to the taut forms—flattened ovals, disintegrating rectangles. They have a somber, interrogative feeling. But his collages, composed of bits of brown paper and typescript stapled together with a jeweler's fanatic precision, are gay and malicious. To quote M. Alvard again, Downing achieves "a kind of delirium of letters liberated from their epistolary destiny (cf. Madame de Sévigné)."

The "Riots" are delicate, murky wash drawings peopled by choreographic groups. The fluently scrawled "Nudes" suggest the opening sequence of the film "Hiroshima, Mon Amour." These washes are beautifully dashed off, and have a real feeling for the "color" possibilities of black, white and sepia that is curiously lacking in the stiff and harshly colored pastels and etchings.

Rin shows watercolors, most of them tiny ones, that are semi-abstract impressions of cities: "Milan" is pale gold with irregular white windows gleaming through; "Barcelona" exists in several versions, including a red and yellow one whose aqueous forms suggest neon reflected in a wet sidewalk at night. (Galerie Berri-Lardy, 4 Rue des Beaux-Arts, through Feb. 4.)

Or, to quote the poet Horace Gregory, "God and the devil in those letters." The typewritten fragments evoke the oceans of paper and print in which we all try to stay afloat, and have a pathetic human quality not at all at odds with the formal uses to which Downing puts them.

Each of Beauford Delaney's shows seems an advance over the previous one, proving that he is indeed "amazing and invariable," as Henry Miller once wrote of him.

Last June he showed mostly "all-over" trellis-like designs that seemed to have been steeped in light, suggesting Tobey at times but with a lyricism that is Delaney's own. Some of these are shown again, but one is aware also of a feeling for structure. Composition lies below the surface in these paintings: their casual, drifting look is the result of careful calculation.

Delaney's painting is frankly sumptuous. Its impasto textures are rich; its colors are those of flowers, fruit and jewels. Especially successful are a rose and orange pastel whose forms suggest soap-bubbles, a dull green and gold oil which distills the essence of summer; and another in opaque creamy tones which could be a homage to Whistler. These are some of the most satisfying abstract paintings to be seen in Paris at the present time.

As usual, the show has been handsomely installed and hung by Martin Engleman and Claude Thiriet, who deserve a mention in the catalogue.

Giovanni Korompay, an Italian Futurist, has a show of paintings and etchings that span his long career.

His "Sound of a Locomotive" (1922) is Futurist in its fascination with fast machines, but its mood is one of repose and melancholy and suggests Chirico, who was also haunted by locomotives.

And his later paintings have a classic serenity that we do not usually associate with the Futurists. With their geometrical forms, their pale, austere colors and their suggestions of factory landscapes they are close in spirit to the work of Charles Sheeler. (Galerie Hautefeuille, 3 Rue Hautefeuille, through Feb. 10.)

Robert Lapoujade shows etchings and wash drawings at La Hune (170 Bld. Saint-Germain, through Feb. 11). From their titles ("Riot," "Torture") one would imagine him "engagé" in Sartre's sense; this intention, if it exists, goes no further than the titles.

IN 1957, Chicagoan Caroline Lee, fresh from the Art Institute school, went to Paris to learn the difficult technique of fine welding so she could create metal sculptures.

Poetry In Metals

A girl masters the brawny skills of machine shop and foundry

Chicago Sun Times, Midwest Magazine Nov. 14, 1965

By Sarah Boyden

BORN and brought up in Chicago, Caroline Lee went to Paris to learn welding. While she was at it, she learned to cast bronze, too, and got her own foundry set up.

Seven years later, here on their honeymoon, she and her husband, Radivoje Knezevic, have discovered something about her home town and the Midwest. We're a booming, burgeoning center of art, with so much uninhibited local interest and action that these two Paris sculptors are thinking of coming here to live. They have been visiting the Hyde Park home of her parents, State Rep. Noble W. Lee and Mrs. Lee.

"When I got to France on a Fulbright scholarship to learn welding, the French thought I was crazy," she said, flipping through photographs of the work that gives her increasing importance in art shows and galleries. "Why didn't I learn it in Chicago, the great industrial, metal-working center of the U.S.? Try to get in any of the places here to find out how to do metal sculpture!

"The reason I want to work in metal is that metal is an important part of what goes on in life today—it's engines and machines and buildings, tin cans and traffic. I don't use parts of old machines or even new ones in my sculpture, because I think most such pieces are themselves too powerful in form to fit into other forms. What I want is to

P. 77 New Yorker - July 1965

LETTER FROM PARIS

JUNE 28

IN the five days between Wednesday, June 30th, and Sunday, July 4th, two million Parisians, adult and juvenile, are expected to leave the city, in the first exodus of the new national staggered-summer-vacation plan, the aim being to break French workers' and employees' habit of all wanting to enjoy their month's paid holiday the same month—preferably August. In this they were aided in the past by many French factories' and shops' habit of closing from the end of July to the beginning of September. This year, thousands of factories and shops are closing for July. Slightly more than a million of the departing vacationers are leaving in their own cars—a tremendous proof of the buyer's market and the affluence that the Fifth Republic has been enjoying, until lately. This year, the French automobile industry—literally the wheels on which prosperous France runs—is suffering from what is tactfully called *un malaise persistant*, or slump, brought on in part by foreseeable consumer saturation and in part by the alarming and still mounting prices of food and general French living. New-car licenses, which naturally reflect new-car sales, have declined nearly twelve per cent from this time last year. On the production side, only Citroën has announced a feeble rise—of one per cent. Renault production is down fourteen per cent; Peugeot, which had labor troubles in the spring, has slipped nineteen; and the once popular Simca, now owned by Chrysler as a result of one of those so-called United States investment colonizations of France, which President de Gaulle so bitterly resents, has dropped twenty-five per cent, which he may resent even more. These facts and figures are taken from a recent issue of the Communist daily *Humanité*, the Paris workman's newspaper, which is always in the know about capitalist France's factory news, especially if it is gloomy.

For the eight hundred and fifty thousand vacationists who are leaving Paris by rail, the admirably managed state-owned French railways are supplying fourteen hundred and fifteen main-line trains, nearly three hundred of them extras put on for the peak day of July 1st, which will be bedlam, as usual, in the six major Paris stations. The worst will be the Gare de Lyon, where trains leave for the Midi, earlier afflicted by a devastating rain shortage, which the waterlogged Parisians, after three months of umbrellas, are doubtless praying can be relied on again. Because of the disgraceful shortage of Paris taxis and the unpredictable traffic jams on the Paris streets, travellers have been advised to check their luggage two days in advance and, in order to make sure they don't miss their trains, to go to the station by Métro, which even well-off Parisians are being forced to use more and more as the only rapid, uninterrupted transportation for getting approximately where they want to go.

WITH two million Parisians out of town and on holiday, Paris itself will take on its own special, entrancing, rather somnolent vacation visage, looking years younger—looking perhaps almost 1900—with half-emptied streets to stroll on beneath its opaline day sky, which, after sunset, clears and hardens into a kind of crystal twilight. These charms will be difficult to appreciate this summer, with the city torn up in mid-town as it has not been since Baron Haussmann ripped it apart in its previous great modernization, during the Second Empire. On the Cours la Reine, trees are down, and bulldozers, cranes, and giant dirt diggers are busy extending the Right Bank riverside express route from the new underpass at the Place de l'Alma down toward the Concorde, which it will duck under; then, after running along at river lev[el] again and passing beneath three bri[dges] it will emerge at house level o[n] at the Rue du Louvre. Th[e] be finished by the end to pay for it and all urbanisms the C[ity] launched a b[ig] million fr[ancs] and th[e] ver[y] [...]

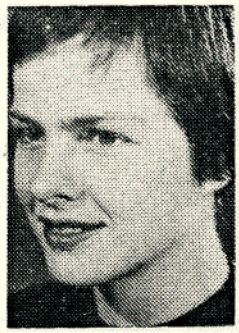
equally overpowered, as a matter of fact, by the splendid female nudes by Gaston Lachaise, Elie Nadelman, and William Zorach that are also a part of the exhibition. Among the stimulating outdoor creative forms, we most admired Caroline Lee's metal "Dancing Bird," which it perfectly evokes, and, out on the Rodin lawn, George Rickey's giant pair of dividers, eighteen feet high and electrically operated, which slowly opened and closed and leaned from side to side with soothing lethargy.

AS *Le Monde* observed, it was an irony of history that Gaston Defferre's proposed Fédération Démocrate Socialiste, aimed against General de Gaulle's "monarchic organization of power," should have died (without ever having really lived, except in pragmatic theory and heated arguments at the recent Clichy Socialist Party conference) on exactly June 18th, the twenty-fifth anniversary of de Gaulle's broadcast to France that eventually led him to the incomparable Presidential heights he created and dwells on today. One week after Defferre's federation perished from lack of comprehension by his left-of-center colleagues, he honorably withdrew as the only Presidential candidate against de Gaulle to be taken seriously here, if merely as a gauge. Beginning with his stepping forward late in 1963, he had from the first frankly conceded that he could not hope to defeat the General this December. But how much he could make de Gaulle lose in the election was a vital political query that French citizens and politicians wanted an answer to and now will never get from him. Nor is any other candidate likely to supply such illuminating year-end information. Defferre's plan was to run against de Gaulle and against the Communists at the same time—France's two opposite extremes. Recently reëlected Mayor of Marseille, a tough port city, and thus no lilylike amateur, Defferre made a declaration of withdrawal that was of a statesmanlike sobriety, of elevated sentiments, and of an honorability rarely known in political circles here, especially from a defeated man of high hopes. "The real duty of a reform candidate for the Presidency of the Republic is not only to be elected but to seize the opportunity offered in an election by universal suffrage to try to endow France with new political structures, so as to avoid having in the future no choice but instability or personal power, as has been the case in the last century," he

Tribune

uary 3, 1972

Machine Age Art by an American in Paris



Caroline Lee

BY KAY TYTLER

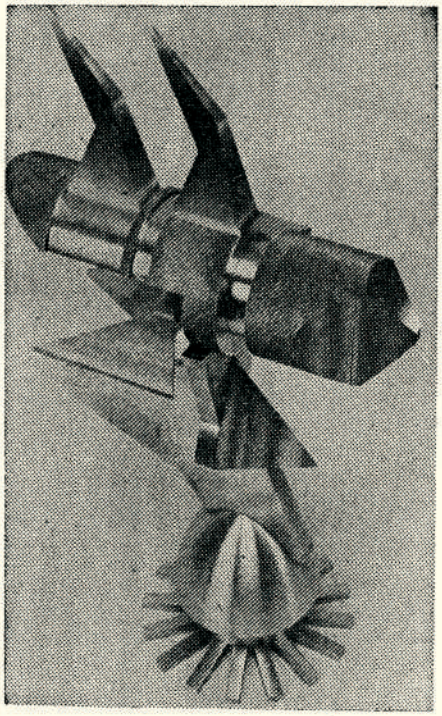
Paris

● "IN FRANCE, they intellectualize everything," the Chicago sculptress said. "This puts the artist to the test, forces self-criticism, and leads to an enrichment and refinement of his work."

In comparison, said Miss Caroline Lee, "Chicago artists take a more intuitive approach and tend to be suspicious of intellectualization."

Miss Lee, who has lived and sculpted in Paris since 1958, is currently showing her work at the Darthea-Speyer Gallery on the Left Bank here. She came to France as a Fulbright scholar after graduation from the Chicago School of Fine Arts.

Her tenure in France, however, hasn't been a dominant influence on her work. In fact, her European perspective has led her to believe that the United States in general, and Chicago in particular, is where "things are happening" in art.



Many of Caroline Lee's latest works — like "L'Oiseau Emprisonne" [left] and "Projectile" [above], both done in aluminum alloy — reflect the technological aspects of modern industrial America.

Miss Lee hopes to return to Chicago with her husband and daughter to work and live in the city or in rural Michigan.

"American art can and does spring ahead in multiple directions," she said, "because it is not tied to the past.

"In France, the past is so rich that the French feel they don't need the present," she added. "American art, on the other hand, is rooted in the modern industrial society—in the technology which started in America."

Miss Lee's work reflects that technology. She has always worked with industrial components—nuts, bolts, chains, sheet metal—but in her first works she transformed these elements, principally thru welding, into softer, deformed shapes. In 1964, she began a major transformation of her approach to art. "I realized I had to incorporate the nastiness of the world," she explained.

At this point, she realized that one of the few times people stop to reflect is before a work of art. Therefore, she believed, the artist has a responsibility to take advantage of that attention, to stimulate people to see an aspect of the world—and of themselves—which they normally eliminate from their minds.

"I was not stimulating them when I tried to escape the anguish of life," she continued, "so instead I tried to incorporate it into my work."

This change in attitude has brought a transformation of her sculpture from a lyrical softness of line to an overall harshness and a sharp visual line.

Miss Lee works exclusively in metal. Her sculptures are created with forms from the industrial world—tubing, disks, precision points, razor sharp angles.

Everywhere there is power—in one form coming abruptly out of another, in sharp breaks in an angle or curve—which creates a feeling of pushing out, forward, away.

Her current exhibit is the first to show a new form of technical realization of her sculptures—precision machine cutting. Miss Lee has been interested in this process for just over a year, and she believes it offers unlimited possibilities.

Once the original sculpture has been cut from styrofoam with a flexible shaft grinder, the final work is realized in a hard aluminum alloy. Rather than being cast in stainless steel as her larger pieces still are, each surface of the work is cut out by power cutting tools. Thus each plane and angle can be perfectly formed.

This precision is impossible in casting, because there is always some variation created in the casting process and the work is further deformed by polishing. Polishing of the aluminum is not needed because the precision cutting creates a perfectly uniform reflecting surface.

Miss Lee, by watching the workers, has discovered a variety of surfaces which can be produced by use of different blades, teeth widths, or cutting techniques. All these effects give her work a tactile quality—they ask to be touched. In fact, they are varnished so that they can be handled often without discoloring the metal.

Miss Lee believes she is only just getting started with this technique. Sometimes, she does the cutting herself, so that she can see the full range of effects open to her as she goes along.

Some of her works are quite large, standing close to 10 feet tall. Miss Lee hopes to show smaller pieces in Chicago.

Altho she has several works in private collections in Chicago and in the New York Museum of Modern Art, the costs involved and her own full work schedule have so far prevented her from sending enough items for a show in the United States.

She recently won the competition for the construction of a large fountain for a town in central France. That project, and other current commissions, will probably prevent her return to Chicago for another year or so.

[Chicago Tribune Press Service]

Octobre 1973 Chicago Daily News, Harold Haydon

Harold Haydon/Art

Chicago women in Europe

Two remarkable female sculptors are finding opportunities and success in Europe that they could not hope to duplicate in their native Chicago. One is Caroline Lee. The other is Marie Zoe Greene-Mercier. Both have developed strong individual styles while creating powerful abstract forms tied to specific themes. Both have contributed to the cultural climate of European cities with monumental outdoor sculpture, and both should be invited to do the same for Chicago.

Caroline Lee, who studied at the University of Chicago and the School of the Art Institute, has worked in Paris since 1958, exhibiting in Paris and Amsterdam galleries. With her husband, the sculptor Knez, she has been creating sculpture for architectural settings, including a huge bronze for an apartment building in Neuilly, for which they found it necessary to set up their own foundry.

When French authorities announced a competition for a $90,000 sculptural fountain to be placed at the heart of the shopping center in a wholly new suburb of Paris, participation in the competition was by invitation only. Caroline Lee, attracted by substantial second, third and fourth prizes, never hoping to win, presented her credentials and was promptly invited. Knez was about to do the same when the size of the project impelled them to join forces.

With 47 sculptors competing, the jury of project officials, architects and sculptors, including Francoise Stahly, gave the commission to Caroline Lee and Knez. The winners' design was for a 12-foot-high stainless steel sculpture in suavely angular floating forms, rising from a stainless steel base of rhythmically poised angular blocks that thrust it skyward to a total height of over 31 feet. The base was constructed at Tours by the same firm that makes Alexander Calder's giant sculptures.

Miss Lee designed the sculpture, called "Phoenix Acquatique," a bird-like form rising from water rather than fire. "The sculpture involves essentially a being," she says, "the sense of being in each one of us, pushed by a dream. Almost the prisoner of the dream, as if the mass above were joining his arms behind his back, preventing refusal, and pushing forward, out over the precipice or into the air as a bird."

She is also responsible for the upper third of the base, while Knez designed the rest, including the 110-square-yard polychrome cement fountain and the aptly coordinated multiple jets of water.

"Phoenix Acquatique," while meeting the requirements of relating to surrounding buildings and looking complete without as well as with water, is consistent with the smaller sculpture Caroline Lee has exhibited in galleries. Floating, semi-detached elements suggesting birds of projectiles in flight are characteristic of her work. In the fountain these forms merge and flow together, are less mechanical and more organic.

While aesthetic results are primary in importance, the technical and engineering parts of the project are formidable. The sculptor who has had the experience of creative coordination of so many elements is ready for other major commissions.

Marie Zoe Greene-Mercier also has seen her sculpture in outdoor urban settings. Her recent series of diverse "Arboreal Forms" have stood on a Venetian plaza, a Dusseldorf street, among trees in Paris' Floral Park and on the terraces of several Paris museums. They range from sinuous open structures reminiscent of intertwined branches to rectilinear blocks on symmetrical arms that suggest a tree as a ceremonial candelabra.

One of her "Arboreal Forms," in painted steel standing 12 feet high, was commissioned by the French government to be one of 36 works by international sculptors in a mile-long outdoor museum of monumental sculpture on the shore of the Mediterranean at Laucate-Barbares, near Perpignan.

A veteran exhibitor in Chicago who continues to participate in Arts Club artist member shows, Marie Zoe Greene-Mercier has transferred her main activity in sculpture to Europe in the last decade. Her training includes study in the New Bauhaus in Chicago under Laszlo Moholy-Nagy, Alexander Archipenko and Gyorgy Kepes. She has worked side by side with Jacques Lipchitz in a New York foundry, and in Europe she has divided her creative work between France and Italy.

These are the real pros. Sculpture commissions do not fall from some artistic cornucopia, nor are major sculptures donated by the artist. The professionals make the breaks by being alert to opportunity, aggressive in seizing it, persistent and thorough in following through with unlimited capacity for detail.

Both Caroline Lee and Marie Zoe Greene-Mercier have met the test in competition with sculptors in Europe. Since they stand tall in that company, surely the time has come for home-town honors.

Adieu, Paris; hello, Chicago

By Milt Freudenheim

CAROLINE LEE has gone back home. The Chicago-born sculptor worked her way to the top of the French art Establishment, artistically if not financially. Now, after nearly 16 years as an American in Paris, she has returned to the United States.

"If there is to be a disaster, and the United States destroys itself, I want to be there," she says, referring to the "level of violence" and stories that American society is shredding.

The French adopted her as one of "their" artists years ago, exhibiting her work as far away as Mexico and Australia in a government show of "modern French sculpture."

But she never has felt at all French. She is an experimenter and sometime rebel artist, but one of her few political acts was hardly revolutionary — donating a sculpture to the Hubert Humphrey presidential campaign fund in 1968. (Pierre Salinger bought it.)

LEE PASSED through Chicago this week on her way to the University of California at Irvine, where she will be a guest instructor this spring. Then she will return to Chicago and to the family summer house in Holland, Mich., to prepare work for an American exhibit. She hopes to spend the 1974-75 school year in a university job.

"Paris has been my husband's home for 20 years, so we'll certainly be back. Possibly part of every year," she told me in Paris before leaving.

Lee and husband Knez usually work separately, she in metal, he in wood, but in 1971 they won a competition and together created a $90,000 stainless steel fountain for Sarcelles, a Paris high-rise suburb of 56,000.

AFTER SPENDING the better part of two years on the fountain, she recently finished another sizable project, "Brittany Bird," for a high school in western France.

Under France's "1 per cent rule," the architect can choose an artist who receives 1 per cent of any public building's cost to produce a work, in this case for $8,000.

The money went mainly for 600 pounds of stainless steel she shaped with the help of a second-hand army surplus tube-bending tool. As the work proceeded, the bird became too large for her machine-shop studio. She finished it outdoors. "Fortunately we had a mild January."

LEE WAS BORN in Chicago July 10, 1932, and her father is Noble Lee, dean of John Marshall Law School. A graduate of the University of Chicago and of the Art Institute, she organized the Momentum '56 show, and arrived in Paris on a Fulbright grant in 1958.

A second Fulbright kept her here. Toughened by Chicago-style weather, she worked outdoors through the winter with her electric welder plugged into a friend's studio. Her work was immediately accepted in the Paris salons, and later she became a member of the select group that chooses work for the big Salon de Mai.

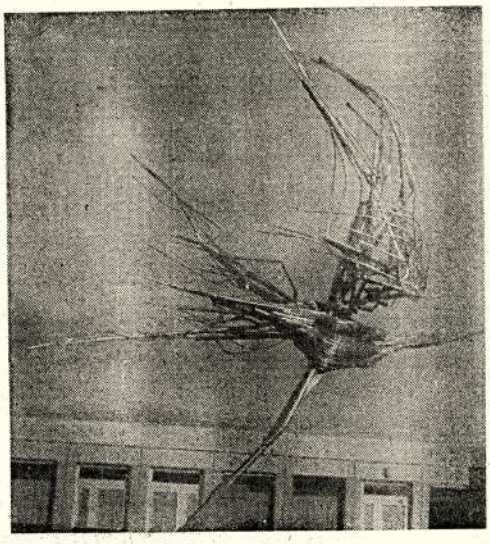
When the second Fulbright was over, she had begun selling enough to support herself, with the aid of odd jobs and an occasional loan from home.

She found a tiny studio in a gypsy junk-collectors' slum in Malakoff on the edge of Paris. "They were a tough crowd. At first they threw garbage into my windows every night. Once I watched a fight through a crack in my wall and saw a man hit by a 2-by-4. He died when they got him to the hospital, to his wife's great relief."

Exchanging favors — such as welding repairs on her neighbor's truck—she eventually got them to let her work in peace. They sold her bits of scrap to use in her work, allowing her to bargain down their thieves' prices.

THEN THE SLUM was cleared for a superhighway, and it turned out that she was the only one in the neighborhood paying rent and thus eligible for government compensation. Later she and Knez had their apartment expropriated also. They were allocated a government flat in eastern Paris, where they had a splendid view of Saturday night fights in an Arab bar across the road.

Lee has had solo shows in Paris, Stockholm and Amsterdam, purchases by the Paris Museum of Modern Art, and by more than 70 collectors in Europe, New York, Chicago, Philadelphia and Detroit.



Caroline Lee's stainless steel "Brittany Bird"

Lately, her interest has shifted away from jolting people and toward a feeling for the shapes and forms. "I still want to work with machine tools, but I would like to try the same forms in the more inviting warmth of bronze, for example."

SHE REJECTS the negativists "whose message seems to be that the world is a lot of crap, completely irredeemable." Aggression, she has decided, has positive aspects, "the energy that makes things happen and changes things."

Despite the achievements that kept her in Europe, she always has felt closer to American artists than to the work of her European friends.

"American art reflects the spirit of the American people, less suspicious of outsiders, less closed-in, willing to take on activities outside of their families. The richness of our art is largely the result of the variety and decentralization of our system starting with our locally controlled schools."

She also finds the inescapable presence of the French state in the individual's life "wearing and tiring." After reading about America, from the historian Daniel Boorstin's books, to learning in her mother's letter about being mugged by a purse-snatcher in the

"I'm going to enjoy teaching, getting into the middle of what

24/09/1976 **Holland Sentinel, Nancy Allen**

Paris Sculptress Creates Beauty in Holland Plant

By Nancy Allen

Though Peerbolt's, Inc., a commercial heating, insulating and sheet metal company in Holland hardly seems a likely gestation place for the fruit of an artist's imagination, for the past few weeks, and until the end of September, it has been just that.

Cached from the community in a rough inner workroom, the steel embryo of Caroline Lee's "Wheeling Bird," has developed from a light in the mind of the artist, to a seven-foot, 200-pound steel embodiment of her inspiration.

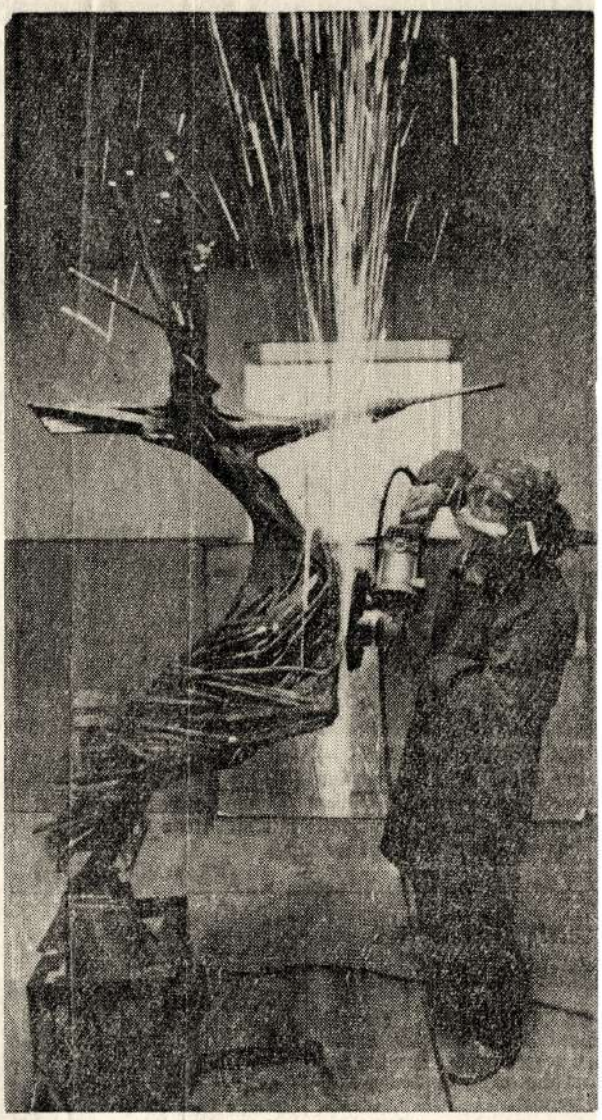
The sight of a bird wheeling in flight, its muscles straining against themselves and the wind, suggests the feelings of tension as they are perceived by the artist. This tension is expressed through the artist's contortion of the steel bars.

Steel is her choice because she feels that this metal best captures the strivings, and surging forces familiar not only to the bird in flight, but to man in his everyday life.

The sculpture, which is intended for the Emhart Corporation, in New Britain, Conn., is among the first of Ms. Lee's American commissions.

She is a native of Chicago, and remembers many happy summers spent in the Holland area as a girl. Since 1958, however, when she was awarded a Fulbright scholarship to work in Paris, Ms. Lee has spent most of her time there.

CAROLINE LEE, SCULPTRESS



SPARKS FLY FROM 'BIRD'
(Sentinel photos by Mark Copier)

24/09/1976 Holland Sentinel, Nancy Allen

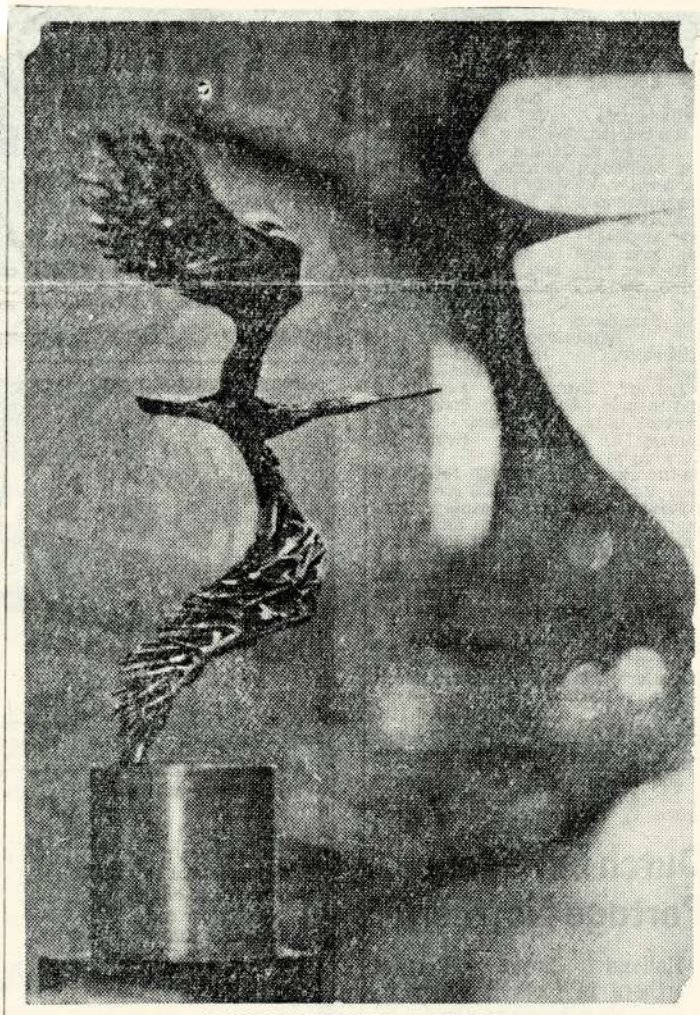
The artistic soil of France proved nurturing to Ms. Lee's modern creative sense. She has been awarded a number of architectural commissions in France, and her sculpture is represented in many private and museum collections in the Netherlands, Sweden, France and the United States. Her most notable contributions are to the Museum of Modern Art, and the National Center for Contemporary Art in Paris, and the Museums of Pau, France, and Banja, Yugoslavia.

At this point in her career, however, Ms. Lee, (Mrs. Radivoje Knezevic) feels that her work is better suited to the United States than to France, and would like to start doing commissions in this country. Ideally, she would work in both France, where she is already established as an artist, and the United States, where she feels her work will also have an audience, but she faces the difficulty of making a name for herself in her native land, when all her tools and pieces are across the Atlantic.

Though Ms. Lee has had several opportunities to present her work in this country, the cost and risk involved in transporting her sculpture from France is prohibitive. Because she must first sculpt pieces in the United States in order to display them, the process of setting up an American studio will be a costly and time consuming one.

The mood of the viewing public largely determines how an artist's endeavors will be accepted. Ms. Lee feels that a person should be refreshed and stimulated by an art experience. The evoking of a fresh thought process in the viewer is for her, one of the fundamental functions of art.

According to Ms. Lee, art also combines the feelings and thoughts of the artist. A work of art represents a "pushing out of feelings which have been ordered and controlled by a thought process." Both thought and feelings are indispensable in the course of art. They must finally be coordinated in the artist's experience, before he can set himself to the task of creating. And if this combination is effectively expressed, it will ignite the same spark of union in the viewer.



'WHEELING BIRD MODEL'

In spite of the fact that the ultimate destination of her "Wheeling Bird" is located in Connecticut, and transportation of the sculpture will have to be arranged, Ms. Lee has chosen to complete the piece in Holland because of her fondness for this area of the country.

After living at the breakneck pace of Paris, France, the western shores of Lake Michigan provide a healthy respite for the artist. Ms. Lee's parent's (Mr. and Mrs. Noble Lee) own a summer home in the Ventura area, so her daughter, Nancy, now 5½, is able to enjoy some of the same spots and activities as Ms. Lee herself did as a girl.

Nancy is attending the new Pine Creek School on Riley and Butternut Dr., the school which has replaced the old one-room school on Quincy that Caroline attended during the month of September when she was a child. The old school with its eight grades always opened a whole month before the Chicago schools and is now a part of the Ventura Baptist Church buildings.

14/10/1976 New Britain Herald, Marily ~~Brain~~ BRAYNE

NEW BRITAIN HERALD

Central Connecticut's Hometown Daily

96th Year, No. 243 New Britain, Connecticut, Thursday, October 14, 1976 34 pages in 3 sections

'Wheeling Bird' to fly at Emhart

HERALD PHOTO

Emhart unveils sculpture

Caroline Lee of Paris sits beside "Wheeling Bird", which was unveiled this morning at the Emhart Corp. headquarters in Farmington. The work will be displayed in the lobby.

By MARILYN F. BRAYNE

FARMINGTON — A seven-foot metal sculpture by an internationally known artist was unveiled this morning at Emhart Corp. headquarters here.

Entitled "Wheeling Bird," the 500-pound bird of steel is the first commissioned work in this country for Caroline Lee of Paris, sister of Mrs. Nancy Johnson of South Mountain Drive, New Britain.

The only piece of sculpture among some 50 works of art at Emhart world headquarters, "Wheeling Bird" was unveiled in a ceremony attended by the artist, Sherman B. Carpenter, vice president of Emhart, and Walter A. Jaeger, vice president of manufacturing services at Emhart and a board member of the New Britain Museum of American Art.

The sculpture will be displayed in the lobby of Emhart.

Jaeger said the sculpture "will be a focal point of our art acquisition program which features American artists and now includes more than 50 different works."

The program began in September, 1974 when the multinational manufacturer moved from Bloomfield to the Farmington location. An employe art committee has made many of the selections for the public areas, while individuals have been free to choose art for their own offices.

In describing the sculpture, Ms. Lee said "Birds are somewhat the essence of man's desire to test himself.

"(Birds signify) every man's individual desire to fly-not in the air, but testing himself against the elements."

The piece is entitled "Wheeling Bird," she explained, because its movement suggests how seagulls "wheel around" when they dip to change directions flying into the wind. The motion signifies "feelings of strength and triumph," said the sculptor.

A native of Chicago, Ms.

(See Page 2, Col. 3)

★Bird

(Continued)

Lee has lived and worked in France for the past 18 years, where she has been awarded a number of architectural sculpting commissions. Her work is represented in museums and private collections in the Netherlands, Sweden, France and Yugoslavia, among other countries.

Two and a half months in the making, "Wheeling Bird" was created in rented space in a sheet metal firm in Holland, Mich., near the summer home of the artist's parents, Mr. and Mrs. Noble Lee.

The work was sculpted in this country because the cost and risk of transporting sculpture from France is prohibitive.

"Wheeling Bird" was transported to Connecticut in a five-by-eight foot enclosed trailer, driven by Ms. Lee.

Although she was graduated as a painter from the School of the Art Institute of Chicago, Ms. Lee has created only metal sculpture since 1958, when she was awarded a Fulbright scholarship to work in Paris.

Since that time, she has sculpted close to 200 pieces. Her biggest work is a 28-foot fountain in a suburb of Paris, sculpted with her husband, Yugoslavian artist Radiovoje Knezevic, known professionally as Knez.

Claiming she has a "fundamental feeling of roots" for the United States, Ms. Lee is presently seeking sculpting commissions in this country.

She feels her Emhart work is significant not only because it establishes her as a sculptor in this country, but because it enabled her to buy a second set of sculpting tools for this country. The prohibitive cost of shipping her tools across the Atlantic (an estimated $2,000) has been one of the major road blocks against working in this country, she said.

Ms. Lee leaves tomorrow for Paris, where she will complete a number of commissions, "but I'm going to concentrate on getting commissions here."

WITNESS IN STEEL

France chooses Carolyn Lee, an American sculptor, to design a memorial to the Resistance in World War II

"I don't believe that a piece of sculpture should exist where an ordinary person shouldn't be able to walk down the street and stop," says sculptor Caroline Noble Lee, AB'53. "They might say 'Ugh!' or 'Get that thing out of here!' but they should not walk by it like it was a manhole."

There is little chance of that happening to the pedestrian sighting one of Lee's works. The American artist, who has lived in Paris for twenty-three years, makes metal sculptures of monumental proportions. One of her works, in Grenoble, France, a shining column of stainless steel tubes erupting into twisted forms, stands thirty-four feet high atop a pyramid of earth.

Lee herself has reached a pinnacle of artistic success in her country of residence. Her sculptures adorn shopping centers, apartment complexes, schools, and universities throughout France. Her works appear in private collections in Europe and the United States, in the Musee d'Art Moderne de la Ville de Paris, the Centre Nationale d'Art Contemporaine, the Musem of Vela Luka in Yugoslavia, and the Museum of American Art in New Britain, Connecticut.

Lee has been a member of the Committee of the Salon de Mai, a select group of artists in Paris, since 1971; artistic advisor for sculpture, Salon Feminie-Dialogue for UNESCO since 1975; and a guest juror for the diploma for sculpture for the Ecole Nationale Superieur des Beaux Arts de Paris since 1978. She has had five one-man shows in Paris, Amsterdam, and Stockholm, and her work has been exhibited in numerous expositions, including a show of contemporary French sculpture, sent to Australia and Mexico by the French government

In May, Lee achieved her greatest success to date. She won the commission to do a sculpture which will serve as a monument to the French Resistance in World War II. The name of the sculpture will be "*Hommage a La Resistance*," and it will be thirty feet high, in stainless steel. The sculpture will be situated on the place Jacques Cudlos, part of a larger Place Croix de Chavaux, which marks one end of the Avenue de la Resistance, in the town of Montreuil, a Paris suburb.

"There were several important sculptors in the competition," wrote Lee, from Paris. "I'm not sure how well-known they are in the States: Spousteguy, Raymond Masson, Chilida, Amado...A very long shot, that came through. Do I ever feel good about it! Long odds for a foreigner, furthering an American in a Communist town—but that is the best side of the French."

For all her success in France, Lee considers herself immutably American, and her art inspired by American ideas.

"American art can and does spring ahead in multiple directions," she explained, "because it is not tied to the past.

"In France, the past is so rich that the French feel they don't need the present. American art, on the other hand, is rooted in modern industrial society—in the technology which started in America."

Lee's work reflects her fascination with American technology. Her tools are

1/9/04 The Chicago Tribune, Tempo section, Don Rose

ARTIST:
Caroline Lee's installation an extension of self

CONTINUED FROM PAGE 1

installation was unveiled this spring after winning an open competition for the design.

The installation is based on a fable by Jean de la Fontaine, the 17th Century poet born in the Aisne region. It tells of a pigeon who leaves home to see the world. He's buffeted by storms and seeks shelter in a tree, then attacked by a vulture but rescued by an eagle, only to find himself the target of a boy's slingshot. The pigeon happily returns home to his buddy.

"I consider myself a figurative, rather than an abstract, artist," Lee says, "but this is my first attempt at storytelling." It's a multimedia presentation utilizing two village landmarks: its fountain and pigeon tower.

First we see the fable's end and beginning: two gorgeous, polished steel birds atop the old fountain; behind it a pigeon flying out of the turreted stone tower. Inside the dark tower a spotlight illuminates a striking sculpture of the bird amid stippled silvery branches of a tree, all hanging from the huge wood rafters. Lighted in sequence along the walls, are etched-steel silhouettes of his rescue by the eagle and his stoning by the boy. The recorded voice of Lee's actress-playwright daughter Nancy Knezevic narrates the tale.

The tower is the last vestige of an enormous medieval chateau, says Pavant Mayor Andre Moulins, noting that the installation is part of a larger Aisne-region art and redevelopment program honoring La Fontaine.

It's Lee's 16th public artwork in France, including homages to James Joyce and Sigmund Freud. "I'm working to re-create the social role of the sculptor as the integrating guide of my existence," she says. "I think of myself as a transformer exercising a transformation on current flowing from me to the outside, subjected to my own energies, my own currents from inside."

Lee, 71, is a graduate of the University of Chicago and the Art Institute. She retains her American citizenship and Chicago ties through family, friends and artworks. Her father, the late Noble W. Lee, was a longtime state representative from Hyde Park and president of John Marshall Law School — where another of her public sculptures is displayed. Her sisterEvelyn Blount is a clinical psychologist in Chicago; her other sister Nancy Johnson is a Connecticut congresswoman. Her daughter, Nancy, 33, is working on a doctorate in French literature at the University of Chicago.

"I've always progressed in my skills by taking on jobs I didn't know how to do," Caroline Lee says of her artistry.

'I consider myself a figurative, rather than an abstract, artist.'

— Caroline Lee

In Montreuil, a Paris suburb, there is something different: Lee's 1982 monument to the French resistance in World War II — another commission won in public competition.

It's a tremendous granite and steel armature, which is 41 feet tall at a 60-degree angle. It's all sharp edges and harsh, jutting, asymmetrically angular shapes — perhaps suggesting shrapnel — capped by a triumphant, rounded, vaguely female form symbolizing France herself.

This exceptional structure, used as a site for war memorial ceremonies, is as masterly a feat of engineering as it is of artistry. After a long discourse on the problems involved in erecting it, Lee admits, "I've always progressed in my skills by taking on jobs I didn't know how to do."

If the French have any problems with American artists working here, you'd never know it from her career.

FRIDAY
JANUARY 9, 2004
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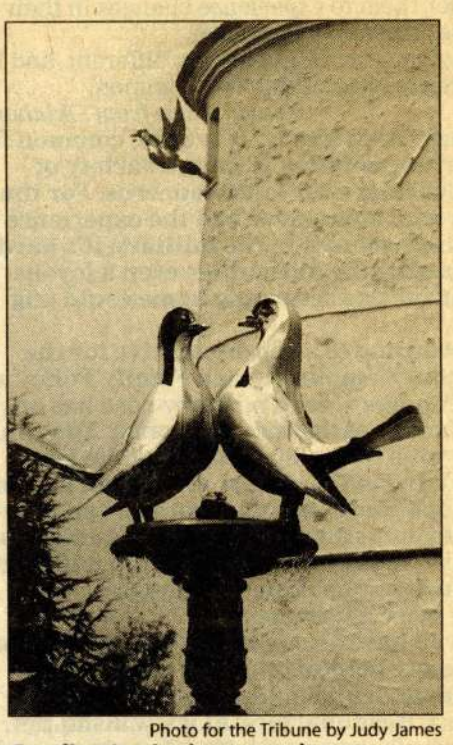

Photo for the Tribune by Judy James

Caroline Lee's pigeon sculpture, based on a 17th Century fable, in the French village of Pavant.

Chicago artist reshapes public art in France

By Don Rose
Special to the Tribune

PAVANT, France — Caroline Lee polishes off her *oeufs en cocotte* and lights up a cigarette with small, scarred, callused hands that bear witness to the 45 years she has been bending, twisting, welding, brazing and shaping heavy steel into monumental art in France.

"I didn't intend to stay here all this time," she says with a slight rasp, reflecting on the country she has called home since leaving Chicago in 1958. "I won a Fulbright grant to paint in Paris for a year, then a second Fulbright, then a Copley scholarship."

During those years, the young artist bounded around Paris on a motor scooter, learned the complex techniques involved in sculpting steel and immersed herself in a new culture.

"The most important thing I did was find a room with a French window and live in a French context," she said.

Lee stayed in France and held several one-woman shows, saw her works collected by major museums and won many awards culminating with a 2003 grant from the prestigious Institute of France. She married the late sculptor Radivoje Knezevic, bore a daughter and became a French citizen.

She's lunching at the Lion D'Or, a picturesque roadside inn in the Champagne country, an hour northeast of Paris. It's just outside this tiny (population 760) village of Pavant, where Lee's newest

PLEASE SEE **ARTIST,** PAGE 2

© MARCO LEMORO

Caroline Lee aimait travailler le bronze, le cuivre, l'aluminium.

Disparition

Hommage à la sculptrice Caroline Lee

Sculptrice reconnue, Caroline Lee est notamment l'auteur du Monument à la Résistance, place Jacques-Duclos. Elle est décédée le 4 février.

« *Une artiste de renom, une femme généreuse, pleine d'esprit et de drôlerie, profondément amoureuse de la France.* » C'est en ces termes que le sculpteur montreuillois Claude Abeille aime à décrire Caroline Lee, qui fut son amie de nombreuses années durant. Décédée le 4 février, à 81 ans, la sculptrice avait quitté son Amérique natale pour venir à Paris. Initialement, pour une année seulement. Mais rapidement, la jeune femme change d'avis. « *La french way of life, c'était presque la même sensation que de mettre un vieux vêtement : chaud, familier et confortable* », racontait-elle sur son blog (www.carolineleesculpture.com). Ancienne correspondante à l'Académie des Beaux-Arts, membre active du Salon de Mai

© GILLES DELBOS

Une des œuvres maîtresses de la sculptrice, *Hommage à la Résistance*.

- lieu fréquenté par des artistes aussi prestigieux que Matisse ou Picasso, Caroline Lee a exposé dans les musées du monde entier : au musée d'Art moderne en France, au Museum of Vela Luka (Yougoslavie), au Museum of American Art (USA), etc. Son CV, qui comprend pas moins de neuf récompenses entre 1953 et 2006, reflète une vie de recherches en arts plastiques. Bronze, cuivre et aluminium, cette mère de deux enfants travaillait pour des milieux très éclectiques (monde du théâtre, de la musique, concepteurs de meubles).

Mais parmi ses réalisations hors norme, l'une d'elle a particulièrement marqué les esprits : la sculpture *Hommage à la Résistance*, qui trône depuis 1982 au centre de la place Croix-de-Chavaux. D'une hauteur de 13 mètres, tout en acier inoxydable et granit noir, cette œuvre monumentale est sans doute le couronnement de sa carrière. « *Caroline avait remporté le concours de sculpture organisé à l'époque par Mic Fabre, une Montreuilloise très investie dans la ville. La base agressive de la sculpture évoque l'occupation, quand le haut, telle une fleur qui éclôt, représente la Libération* », conclut M. Abeille.

Un hommage lui a été rendu le 14 février dernier, au cimetière du Père-Lachaise. ●

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