

Stephen Lee,  
[stephenmlee@hotmail.com](mailto:stephenmlee@hotmail.com)  
[www.stephenleesculptor.co.uk](http://www.stephenleesculptor.co.uk)

#### CRITICAL WRITING

Current critical writer for Art Monthly London, ArtPapers Atlanta and New Art Examiner Chicago. (see website for writing samples)

#### ARTIST EXHIBITION HIGHLIGHTS:

##### RECENT SHOWS

- \* The Walker Art Gallery, Liverpool. Prize Winner: *John Moore's Painting Prize Exhibition*, 12<sup>th</sup> February- 27<sup>th</sup> June 2021
- \* Lubomirov/ Angus Hughes gallery London, *The Horizontal Without and the Horizontal Within*. Curated by Stephen Lee and Peter Suchin. Jan/Feb 2017. An exhibition about Thomas Mann's *The Magic Mountain*.
- \* Mathematical Institute, Oxford University, *Illegitimate Objects*. Curated by Anabel Ralphs. October 2015. Artists and poets responded to Sylvester's' geometric models of mathematical surfaces.
- \* Londonewcastle Project Space, 28 Redchurch St, London. *Opinion Makers 2*. Artists who are also writers. January 2015. <http://www.alisn.org/The-Opinion-Makers-2>
- \* Various sites in Oxford, UK- *Movement, Anomalies and Distractions* curated by Katalin Hausel, June 2012.
- \* Supermarket Art fair, Stockholm. Feb.2012  
*Public Domain*, exhibition curated by Artemis Potamianou and Giorgos Papadatos.
- \* Tank Gallery, London. 2011.  
*eye of the Blackbird*. 2 person show, with Maria Chevaska. Curator- Aoife van Linden Tol.
- \* The Belfry, St. Johns Church, (designed by John Soane), Bethnal Green, London. 2010.  
*Sleeve* solo show, plus film screening curated by Stephen Lee.
- \* Kaleid Artist Books, London. 2010.  
*White Heat*, curated by Dr. Aylin Kunter.
- \* Said Business School, Oxford University. 2010.  
*Landscape, Sensibility and Pattern*, 2 person show with Derek Guthrie, founder, New Art Examiner Magazine.
- \* Kaleid Artist Books, London. 2009. *Plasto-Bader Books*, curated by Deeqa Ismail.
- \* Nettie Horn gallery London, 2008. *Planchette*, curated by Peter Suchin, within *No Letters*, curated by Leigh Clark.

##### GROUP SHOWS

- \* Pinkard Gallery MICA, Ellipse Arts Center VA, Lump Gallery Raleigh NC. 2008.

*Penned*. Curated by Cynthia Connolly, Bill Thelen, Andrew Jeffrey Wright, artist/ co-founder Space 1026 Philadelphia PA, Wendy Yao, Director Ooga Booga Los Angeles CA.

- \* St. Mary's Eton, Victoria Park London. 2007.  
*Planchette* curated by Peter Suchin, within *Spector vs. Rector*, curated by Marc Vaublert de Chantilly.
- \* Neudecker Museum Purchase College SUNY New York. 2007  
*The Vending Machine Show*. Curated by Jason Kachadourian.
- \* WPA: Washington Project for the Arts. 2006  
*Magazine Stand*. My drawing-*Spinning Straw into Gold*. Catalogue distributed at Printed Matter NY.
- \* Macedonian Museum of Art Thessaloniki. 2006.  
*A4*, curated by Artemis Potamianou.
- \* Hellenic/ American Union Athens & Cultural Centre Heraklion Crete. 2003.  
*Aids*. Curated by Artemis Potamianou.
- \* Gloucester Folk Museum UK. 2002. A group show organised by Gloucester City Council Arts, my sculpture was displayed with a collection of Baroque peasant domestic objects at the Folk Museum.
- \* Bratislava Slovak Republic. 2001. Various sites across the city.  
*Sculpture and Object*. International show curated by Viktor Hulik.
- \* Baltimore City Hall Maryland. 2000.  
*Miniature*, curated by Gary Kachadourian.
- \* Corcoran Museum of Art Washington D.C. 'Art Sites' 1998.  
DCAC Art centre. *St. Bartholomew's Overcoat*, curated by Ozvaldo Mesa.
- \* University of Maryland Baltimore County. 1998.  
*22 Doll's Houses*. Curated by Gary Kachadourain.
- \* Maryland Historical Museum Baltimore. 1997.  
An exterior public mural that interpreted the Arts and Crafts collection.
- \* Mayor's Committee on Art and Culture Baltimore 1996.  
*300 Road Signs*. Curated by Louise Flores. My road signs referenced the Baltimore & Ohio Railroad strike- the first incidence of collective action in the U.S.
- \* University of Maryland Washington D.C. 1995. *Crosscurrents*.  
*Dolls*, curated by Sarah Tanguy.
- \* Artscape Baltimore. 1995. *Future Relics*. Curated by Sarah Tanguy.
- \* Maryland Art Place Baltimore, 1995.  
*Traces*. A drawing show, curated by John Beardsley.
- \* University of Maryland Baltimore County. 1994.  
*A view from Baltimore to Washington*. Curated by Ozvaldo Mesa.
- \* Maryland Art Place Baltimore. 1993.

- Critics Picks*. Studio visits, exhibition and symposium with Village Voice critic Robert Atkins.
- \* Maryland Art Place Baltimore. 1990.  
*Critics Picks*. Studio visits, exhibition, catalogue and symposium with Art Forum critic Paula Marincola.
  - \* Maryland Art Place Baltimore.1990.  
*Diverse Works*. A theatre collaboration with John Malpede of L.A.P.D. -Los Angeles Poverty Department and homeless people.
  - \* Maryland Art Place Baltimore. 1990.  
*Diverse Works*. A theatre collaboration with Joyce Scott called *Honey, Chil', Milk*, which was about stereotypes of African American Women in American Cinema.
  - \* Maryland Art Place Baltimore, 1989.  
*Deconstruct/ Reconstruct*. Architectural Follies curated by Olivia Georgia.
  - \* Arlington Art centre Washington DC.  
*Painting 88*. Curated by Kristen Hileman.
  - \* Strathmore Hall Art Centre Washington D.C.1990.  
*Books and Bookends*. An Arts Council juried show.
  - \* Evanston Art Centre Chicago Illinois. 1987.  
*Artist as Magician*.
  - \* Evanston Art Centre Chicago Illinois. 1987.  
*Small Sculpture*. A show with Martin Puryear, curated by Fred Nagelbach.
  - \* Illinois Housing Association. 1986. *A Shoe Inside a Shoe*. A large scale Drawing.

## SOLO SHOWS

- \* School 33 Art centre Baltimore.1994.  
*Worse to Better*.
- \* International Sculpture Centre Washington D.C. 1994. Arnold and Porters law Offices.  
*Corn Dolls*. Curated by Sarah Tanguy.
- \* Montpelier Cultural Art Centre Washington DC Maryland. 1992.  
*Old World/ New World*.
- \* School of the Art Institute Lake Superior Street Gallery Chicago. 1986.

## COMMISSIONS

- \* Baltimore City Arts. 2006. *Patterns*. Commissioned Images for trash trucks and Billboards.
- \* Baltimore City Arts 2005. *Picture Window*. Commissioned art for boarded up houses. A nationally curated show by Gary Kachadourian.
- \* Arlington Art Centre Washington D.C. 1997. *Solos*. A public sculpture commission, *Haymaking*.

- \* Saltburn Artists Gallery Teeside U.K. 1997. 3 month sculpture residency exhibition with Northern Arts Council and Cleaveland Arts. *Waving Tree*.

#### CRITICAL REVIEWS HIGHLIGHTS (Written by others)

- \* Time Out Magazine. March 2011.  
*London's Secret Galleries*.
- \* Time Out Magazine. March 2008.  
*No Letters*, by Rebecca Geldard.
- \* Art Review Magazine Issue 18. Jan. 2008.  
*Spectre v. Rector* by Dean Kenning.
- \* Atlanta ArtPapers. March 1998.  
*Waving Tree* by Peter Suchin.
- \* New Art Examiner Chicago. Summer 1998.  
*22 Dolls Houses* by Adam Lerner.
- \* International Sculpture Magazine. April 1995.  
*Baltimore*. A feature including- *Worse to Better*, Stephen Lee at School 33, the new wing at The Baltimore Museum of Art and The Contemporary's Willie Cole show by Sarah Tanguy.
- \* Atlanta ArtPapers feb 1995  
*Soul Mates*, by George Howell
- \* Washington City Paper. Sept. 1995.  
*Doll Parts*, by Martha McWilliams.
- \* Washington Post. April 1994.  
*Worth an office Visit*, by Mary McCoy.
- \* Atlanta ArtPapers. 1994.  
*A View from Baltimore to Washington*, by Catherine Karl.

#### EDUCATION

MFA, S.A.I.C. 1986.

B.A. (Hons), Leeds Polytechnic. 1983.

Foundation Diploma Art and Design. University of Gloucestershire

PGCE, UWE Bristol.

#### AWARDS

Pollock Krasner Foundation New York. 2004. \$24,000

Arts Council England. 2000. Award for research in Bratislava, Slovak Republic.

Northern Arts Council. 1997. Sculpture residency.

Maryland State Arts council visual arts grants:

'Crafts' 1997, 'New Genres' 1992, 'Work-in-Progress' 1998.

Shortlisted for NEA Mid-Atlantic grant, (National Endowment for the Arts) 1992. (The grant was awarded to Fred Wilson).

## COLLECTIONS

Collection of Edward and Nancy-Reddin Keinholz.

Collection of Maureen Sherlock, Chicago critic.

## TEACHING

North Oxfordshire College. 2001-2007. B.A. Fine Art. Awarded through De Montfort University.

City of Oxford College. 2007-2017. Fine Art Sculpture and Art History/Critical study across F.E. courses.

UCU Union representative, 2008-20017.

Cleveland College of Art, adjunct lecturer, 2004. Sponsored by Newcastle University/ Baltic Centre for Contemporary Art.

M.I.C.A. Maryland Institute College of Art, Baltimore. 1991. *The Museum as Studio*. An art theory and practice course about contemporary artists interpreting museum collections.

Institutional critique is an example of artist strategies critically considered on this course.

Northeastern Illinois University, Chicago, Adjunct lecturer, Sculpture and Drawing, 1986-1987

Art Resources in Teaching, Chicago, Art History lecturer, Chicago public schools including, Marcus Garvey School, South side. 1986-1988

S.A.I.C. School of the Art Institute of Chicago. Lecturer- drawing for Sculpture, Foundation program, 1986-1988

## EXHIBITION DESIGN

Exhibition Designer/ Preparator at Walters Art Museum Baltimore.

1989-2000. Assignments varied from main responsibility for design and production of international loan shows to specialist architectural design/build projects within exhibitions and learning centres in conjunction with shows.

## Exhibition Highlights

- \* *Images in Ivory, Precious Objects of the Gothic Age*. Catalogue, Peter Barnet.1997.
- \* *The Archimedes Palimpsest*. Curated by William Noel 1999.
- \* *An Eye for Detail: 17<sup>th</sup>-Century Dutch and Flemish Paintings from the Collection of Henry T. Weldon*. Curated by Joaneth Spicer, 1999.
- \* *The Allure of Bronze*. Curated by Joaneth Spicer 1995.
- \* *Going for Baroque*. A collaboration with the Contemporary Museum, where 18 contemporary artists interpreted the collection. "The Response to the Art of the Past by

Northern 17th-Century Artists." Curated by Joaneth Spicer and Lisa Corrin 1995. My role was to work with installation artists, Amalia Mesa- Baines, Paul Etienne Lincoln and Ann Fessler.

- \* *Images of Penance, Images of Mercy: Santos and Ceremonies of the Hispanic Southwest (1860-1910).*" Curator Gary Vikan 1991. I designed and built an adobe Morada church following research in New Mexico.
- \* *Pandora's Box, The Roles of Women in Ancient Greece.* Curator Ellen D. Reeder.1995
- \* *The Land of the Winged Horsemen: Art in Poland 1572-1764.* Curated by Ellen Reeder.
- \* *Lasting Impressions, African American Children's Book Illustrations.* Curated by Diane Stilman. 1996.
- \* Numerous learning centres in conjunction with main exhibitions.

#### Independent Exhibition Design

- \* *The Pottery of Machu Picchu.* Memphis convention centre. 1998. Drafting for Charles Mack Design Inc.