

Welcome dear friend!

*Below you will find a collection breakdown of the multi-media exhibition,
"Embracing Childhood"
by artist Cherie Lee*

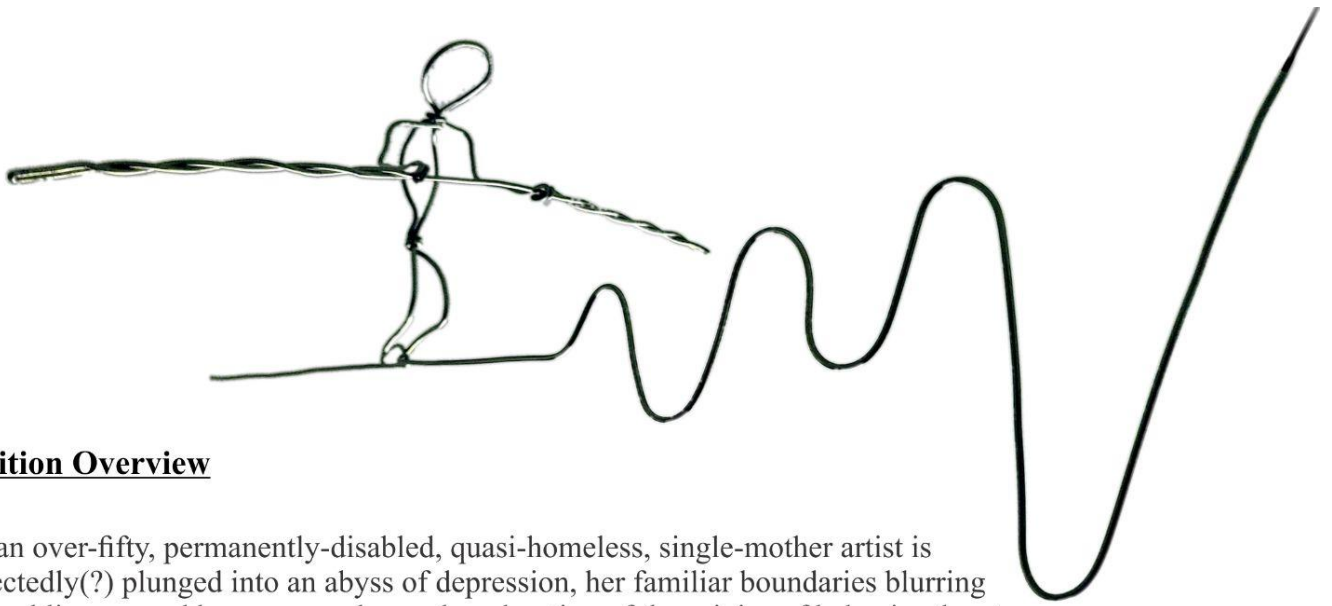
Following a one-page curatorial summary, the extensive collection-listing below includes [links to videos](#), detail shots, and other viewing methods as applies.

Please note that several videos show some items on a promotional rotating base – this is for presentation purposes only. Exhibition sculptures are static on their permanent bases.*

**notably the hand-carved ostrich eggshells*

*It is a joy having you here!
I sincerely hope you enjoy your visit.*

You can see more at CherieLeeCreations.com



Exhibition Overview

When an over-fifty, permanently-disabled, quasi-homeless, single-mother artist is unexpectedly(?) plunged into an abyss of depression, her familiar boundaries blurring and crumbling around her, an unwelcomed exploration of the origins of behavior thrusts her work and world into unfamiliar territories, far beyond the usual bounds of comfort.

Embracing Childhood

Much like real childhood, this exhibit is a full-sensory experience, using visual, written and sound arts, interactive motion and even scent to navigate viewers through a life-sized child's tale of growing & discovering the world through the broken lens of disfunction, abuse, neglect and poverty.

The story it tells is a roadmap for converting pain into passion.

Arraigned as a cheap apartment, visitors are guided through a series of vignettes featuring groupings of artworks with shared themes, each examining the origins and impacts of a dysfunctional upbringing. Areas such as, "*Addiction & Subtraction*" and "*The Lies we're Told*" decorate the domicile liberally in a dystopic feng shui, colored with red flags, white lies and dark deeds.

Guests first encounter the bright colorful joy that is the unspoken promise of youth, and the welcomed sight of the familiar doorway home. But closed doors hide so much...

The multi-disciplinary artworks in this expansive exhibition explore original trauma and it's current manifestations, yet is buoyed by concepts of continued amelioration.

In keeping with the artist's idea of 'reclaiming' herself, most pieces are created with at least one reclaimed element integral to it's development.

Curatorial Summary (1 page)

While listed below in no particular order, some care should be taken during installation for theme-based placement. Multi-sculptural vignettes are each constructed to reflect topics such as 'substance abuse', 'mental illness' or 'neglect', and are more impactful with thematic interplay (for instance, "*The Other Side*" (ceiling hung) is most appropriately grouped near "*Play Ball*" (wall hung), two pieces each distilling the theme of 'abandonment'.

CEILING HUNG PIECES:

• "Step In"	30x20x22"	6 lbs.	needs outlet	\$2200.
• "The Other Side"	40x32x8"	15 lbs./ea.(x3)	needs outlet	\$2900.
• "Remembering Childhood"	6x9x56"	2 lbs		\$1250.
• "The Chandelure"	16x16x12"	5 lbs. (1.3 current stage)		\$2400.

WALL HUNG PIECES:

• "Dream Home"	9x12x3"		alt. needs outlet	\$NFS
• "The Time It Takes to Heal"	8x8x5"			\$750.
• "The Time It Takes to Heal"	8x11x.25"			\$375.
• "Sleepless"	2 @ 11x10"			\$750.
• "The Art on Your Walls"	1 @ 15x19"; 2 @ 9x12"			\$470.
• "The Books on Your Shelves"	9 @ 5x7" (16x22" total)			\$175/ea
• "Play Ball"	15x12"			\$275.
• "The Remodeler"	12x18"			\$275.
• "Hobo Code"	9x13"			\$175.

FREE STANDING PIECES:

• "Scribbleman ('The Grimmory')"	43x25x20"			\$NFS
• "Morning Serenade"	15x11x6"		needs outlet	\$1700.
• "The 'Way Back' Machine"	9"diam.			\$4750.
• "The Bookshelf"	32x36x12"			\$225.
• "(Use) The Tools You Have"	11x5x4"			\$175.
• "Spitting Image"	11x5x4"			\$NFFS
• "Color Your World"	12x14"			\$175.
• "The Poisons We're Fed"	24x17"			\$TBD
• "A Call for Help"	9x12"			\$195.
• "Addiction & Subtraction"	12x7x9"			\$NFFS
• "The Some of My Parts"	9"diam			\$2500.
• "No Mud, No Lotus"	6x12x6."			\$2700.
• "A Cellular Cell"	9dia."			\$NFS
• "Behind the Building Blocks"	9dia."			\$2200.
• "A Glimpse at Mental Illness"	9dia."			\$2250.
• "It's Just a Scratch"	9"dia.			\$4250.
• "Seeking Safety"	9"dia.			\$4250.
• "Slippin' a Stitch"	9x12x9"			\$3250.

NEAR COMPLETION:

• "Nothin' But Trash"	32x36x24"			\$1700.
• "Sewer Rats"	18x18x8"			\$970.
• "Genetic Neglect"	24x12x9"			\$TBD
• "Message in a Bottle"	24x12x9"			\$TBD

"Embracing Childhood" - Collection breakdown

in no particular order



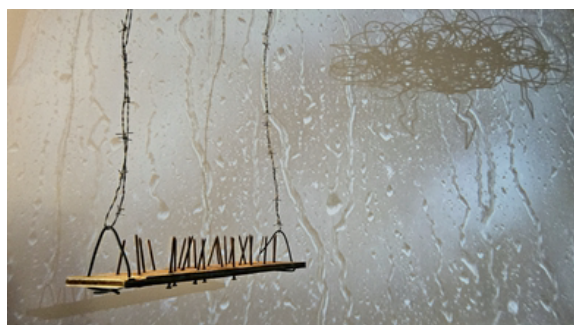
01. "Step In" - 2022

ceiling hung – 30x20x22" 6 lbs. - interactive (needs outlet)
reclaimed wire with motion activated electronic lights/sound
\$2200

[see video here](#)

One of several interactive pieces, "Step In" is an entry piece to the installation "Embracing Childhood", inviting guests to metaphorically step into someone else's shoes as they enter the room, however...

Suspended just inside the main exhibition entryway, motion activated lightning and low thunder greet each guest upon their arrival. Stepping into someone else's shoes puts you squarely under a big black cloud. And you: without your umbrella...tsk-tsk.



02. "Remembering Childhood" - 2022

ceiling hung – 2lb. - 6x9x56"

barbed wire and rusty nails

\$1250

Pardon the pun, but this is the piece which set the catharsis which became the installation "Embracing Childhood" in full swing.

A clear indicator of the artist's descent into depression, "Remembering Childhood" is the visual representation the artist needed to clarify the true nature and origins of her current suffering. That dam, having been burst by the sharpness of memory, opened the floodgate holding back half of a century's worth of pain and sorrow.

"Remembering Childhood", mutely conveys at a glance what is otherwise difficult to convey in words...leaving no room for ambiguity. Seeing this piece, you *know* where the artist is coming from.



03. "Scribbleman (a.k.a. 'The Grimmory')" - 2022

free standing - 43x25x20"

reclaimed wire from dumpster

NFS

On a warm and not gloomy day in November

I said to someone, though no one remembers

I'll soon shape a man made from bent wire

A man of depression, dejection and mire.....



04. "Morning Serenade" – 2023

free standing – 15x11x6" - needs outlet

mixed media – interactive

\$1700

[see video here](#)

The sole, haunting sound which remains

Long after the party has died

Custom built into a reclaimed wine box and spinning an eerily familiar soundtrack at 33 1/3 r.p.m, *this* phonograph plays only one song:

ffft, ffft, ffft, ffft,

....a subtle ambiance, just beyond your overt consciousness, you find yourself asking:
Why is my hair standing on end?



05. "The Other Side" <shown disassembled> - 2022

ceiling hung – 40x32x8" –

3 panels, 15lbs./ea. – projected image needs outlet
trio of reclaimed window panes

\$2900

<< shown here disassembled - 2 of 3 panels - to be assembled during hanging/installation>>

An optical illusion with different views depending where you're looking *from,* panel one reveals a mere ghost of a child. Her back to us. We can sense the longing she exudes. A scruffy, rolled-up sleeping bag (not shown) sits seemingly forgotten by her feet. The moment feels eternal.

Pane three of this tryptic illusion represents an idyllic world, just beyond reach of the longing, desperate child depicted in panel 1.

The young girl can see all of her hopes and dreams, but those on *this* side don't know that little girl, or the room in which she stands, exists at all. To them, she remains invisible and irrelevant.

"The Other Side" consists of three window panes telling two sides of a story, altered by your own perspective – on one side you are in the installation environment, looking out onto an idyllic scene; but viewers from the other side, the idyllic side, see only their own beauty reflecting back at them – they are incapable of seeing anything else.



06. "Dream Home" – 1998

wall hung – 9"x12"x3" - (alternate: with projection – needs outlet)

Paper

NFS

[see test video here](#)

"There's no place like home, and sometimes, that's good. But all children dream, as all children should."

Growing up poor can mean that toys or "art supplies" are whatever you can lay your hands on. Paper is one item readily available, and can become a vast playground. The perfect blank 'canvas', a single sheet of paper is infinitely more boundless than its flat rectangle borders imply.

"Dream Home" can stand alone as is, or serve as a contextual backdrop of a child's projected fantasies.



07. "The Time It Takes to Heal" (the sculpture) – 2023

wall hung – 8x5x5"

mixed media: hourglass, rocks, sand, eternity
\$750

I know they're amazing and brilliant
But stop saying that kids are resilient
There's proof in results:
All the broken adults
Who can't seem to reach their fulfilment.

Resilience is something, I feel
Comes from a long-drawn-out ordeal
And nothing can speed up
The natural set-up of
The time it takes to heal.



08. "The Time It Takes to Heal" (the poem) – 2023

wall hung – 8x11x.25"

3D print under glass

\$375

Most pieces in this exhibition are accompanied by coordinating poems & prose advancing the narrative, frequently in the form of hand written 'diary pages'. This 3D printed poem is a companion piece to the sculpture of the same name.



09. "The 'Way Back' Machine" – 2022

free standing - 9" diameter

hand-carved ostrich eggshell, copper-plated

\$4750

[see demo video here](#)

(shown here on promotional base - actual sculpture is static)

We're born, we move forward with what we've got, and there's no going back.

At least 50% of our fascination with time travel has something to do with wanting to heal the past.

Why do you suppose that is?



10. "The Chandelure" – 2023

ceiling hung – >5lb. - 16x16x12"

mixed media assemblage -

\$2400

near completion – image shown reflects artist rendering over current photo

Your wishes and hopes are surrounded by sweet carrots on sticks, leading you astray in every direction. But beware! The carrots, bright and enticing and made out of sugar, contain poison and fish hooks. Just grasping for one can be your downfall.

<<the artist envisions this piece as a motion reactive light: the center wishy-filled lightbulb remains illuminated, but reaching for a carrot (guests encouraged in-gallery) results in a proportionate dimming of the light. The more you reach for these false hopes, the more your real ones fade away>>



**11. "The Art on Your Walls
(Don't Label Me)" – 2023**

wall hung - 1 @ 15x19"; 2 @ 9x12"

Collage Triptych

\$470

[see detail shots here](#)

A teacher once said, "You can tell a person's character by the books on their shelves and the art on their walls.", so I went home and looked.

This is what I saw.



**12. "The Books on Your
Shelves" – 2023**

wall hung - 9 panels - 5x7" ea. (16x22" total)

scratchboard collection

\$175 ea. (\$1500 full collection)

not yet completed – artist's inspiration photo and rendering shown

A teacher once said, "You can tell a person's character by the books on their shelves and the art on their walls.", so I went home and looked.

This is what I saw.

12a. "The Bookshelf" (not pictured) - 2023

free standing – approx. 32x36x12"

Bookshelf with two books

\$225

"Look it up in your Funk & Wagnalls"

This optional but optimistic piece is an equally accurate depiction of the "books on (our) shelves". It's just an otherwise empty bookshelf, with just a dictionary and a thesaurus on it...we weren't total animals.



13. "Play Ball (Field of Broken Dreams)" – 2022

wall hung - 15x12"

photography under broken glass (sealed for safety)

\$275

Insert your favorite Cat Stevens song here.



14. "The Remodeler" – 2022

wall hung - 12x18"

drywall assemblage

\$275

[see detail shot here](#)

White-wall apartment living + frequent relocations + household substance abuse & anger issues = the best home remodeling training you can get!

Skills? Learned!



15. "(Use) The Tools You Have"

– 2022

free standing - 11x5x4"

reclaimed toolbox

\$175

To give yourself the best advantage, you must use all the tools in your proverbial toolbox.

Growing up disadvantaged, however, limits access to tools, leaving this one as empty as my father's promises.



16. "Color Your World" – 2022

free standing - 12x14"

cast resin and paper

\$175

"You can be anything you want!"

"Forge your own path!"

"You can color your world any way you want!"

In conjunction with "*(Use) The Tools You Have*", this collection starts to shape the sense of "lack". The crayons in this box only *look* helpful, but can't actually do anything for you. Lacking color and substance, alike, it's a false sense of *ability* that can manifest a deep sense of shame and doubt.



17. "Hobo Code" – 2022

wall hung - 9x13"

slate and paper

\$175

Playing off of "A Call For Help", this grouping touches upon the inability for a child to *express* their condition, if they're even aware the condition needs expressing.

One of several 'puzzles' hidden within the exhibition, guests are left in the dark that there's even something to be 'figured out'.



18. "Sleepless" – 2019

wall hung - 11x10" each

red satin bedsheet

\$750



19. "The Poisons We're Fed" – 2022

free standing - 24x17"

assemblage

various components/pricing

shown *somewhat* disassembled and co-mingled

20. "Spitting Image" (not pictured) – 2022

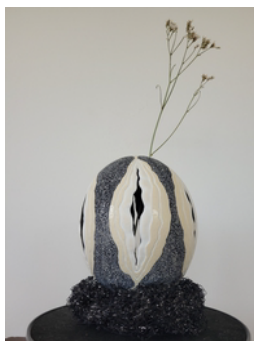
free standing - 11x5x4"

photograph

NFFS (not fit for sale)

The classic Family Portrait.....as spittoon. Tell us how you really feel.

An inclusive and cathartic piece, guests are freely invited to contribute to the sculpture, if they are moved to do so. Let it fly!



21. "The Some of My Parts" 2022

[SEE VIDEO HERE](#)

free standing – 9dia." - \$2500.

Hand carved genuine ostrich eggshell

Why does everyone care so much?? It's not even my best part!



22. "No Mud, No Lotus" - 2021

[SEE VIDEO HERE](#)

free standing – 6x12x6." - \$2700.

Hand carved genuine ostrich eggshell with resin

Into each life, some rain must fall...



23. "A Cellular Cell" 2022

[SEE VIDEO HERE](#)

free standing – 9dia." - \$NFS

Hand carved genuine ostrich eggshell with 'nesting' carved rhea egg

There are prisons we make, and prisons were born with



24. "Behind the Building Blocks" 2022

[SEE VIDEO HERE](#)

free standing – 9dia." - \$2200.

Hand carved genuine ostrich eggshell with 'nesting' carved chicken egg

There are prisons we make, and prisons were born with



25. "A Glimpse at Mental Illness" 2019

[SEE VIDEO HERE](#)

free standing – 9dia." - \$2250.

Shattered and re-assembled Ostrich Eggshell

"The cracks are where the light shines through"

My only regret is not doing this piece Kintsugi style...but I'm not inclined to re-do it any time soon!



26-28. "Holding It Together" series

[SEE VIDEO HERE](#)

free standing – 9dia." each

Hand carved genuine ostrich eggshells

"It's Just a Scratch" – 2018 – 9"dia. \$4250. - [SEE VIDEO HERE](#)

It's just a scratch.

A little road rash.

But I'm holding it together...

"Seeking Safety" – 2018 – 9"dia. \$4250.- [SEE VIDEO HERE](#)

Won't lose it yet,

But could use a safety net.

It's coming apart completely...

"Slippin' a Stitch" – 2019 – 9x12x9" \$3250.- [SEE VIDEO HERE](#)

Don't mean to bitch,

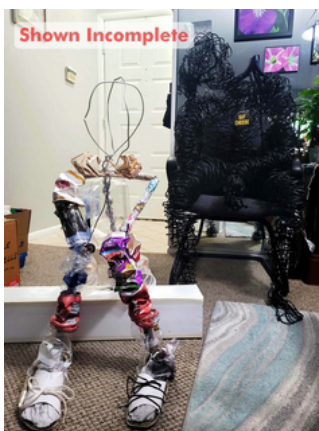
But I'm slippin' a stitch.

I feel I could untether....

It's too late.

Broken by fate.

How did it defeat me?



29. "Nothing But Trash" – 2023 - (1st independent half of

a 2-part sculpture-set titled "Self Portrait – Then and Now")

free standing - 32x36x24"

assemblage

\$1700

near completion

[see detail shot here](#)

30. "Sewer Rats" – 2023 - (2nd independent half of a 2-part sculpture-set titled "Self

Portrait – Then and Now")

free standing – 18x 18x8"

assemblage

\$970

near completion

31. "A Call for Help" (and Silent Scream poem)

free standing - 9x12"

assemblage

\$195

There might be a disconnect, but at least there's enough rope to hang yourself.

This is a call for our diligence.

32. "Addiction & Subtraction" – 2023

free standing - 12x7x9"

assemblage

NFFS (not *fit* for sale)

completed – not yet photographed

Not Yet Completed:

33. "Genetic Neglect" - 2023

free standing - 24x12x9"

assemblage

various components/pricing

34. "Message in a Bottle" – 2023

free standing - 24x12x9"

assemblage

Glass Bottles with Resin

\$475

GIVEN TIME AND FUNDING:

The following key sculptures were developed at the inception of the *'Embracing Childhood'* exhibit, and are considered by the artist to be major components of the 'story' being told.

Until these pieces are completed, the artist will consider the environment technically incomplete, but no one will know that save her.

For these reasons, sizes and pricing listed below are estimates only.

"Mirror of Lies" **52x15x12"** **\$3200** free standing, needs outlet

This interactive sculpture is a full-length mirror which does not reflect reality. Standing before it reveals only the lies told to you of who you *could* be. This distorted vision keeps you from seeing yourself as you truly are, and convinces you that, somehow, it's *better* this way.

"Succumb" **72x58x32"** **\$7500** free standing

This is what giving up really looks like.

"The Stories We Tell Ourselves" **45x35x32"** **\$5200** free standing

Made from a decade of personal court transcripts, this sculpture is the embodied result of the invented identity in which we bury ourselves.

"It All Cums Out in the Wash" **24x24x12"** **\$2700** wall hung

Controversial information withheld.

"Of Fire and Thieves" **24x18"** **\$2800** wall hung

Not all trauma is family-caused. This visual representation depicts *loss* in its many varied forms.

"No Places Like Home" **80x36"** **\$1200** free standing

Originally conceived as the 'entrance piece', this sculpture was intended to 'set the stage' for the experience ahead.

"Scatterbugs" **motion reactive floor projection**

An atmospheric element designed to set the viewer fully 'in the scene,' while instilling an instant heightened awareness of surroundings, and setting a mildly anxious tone.

Statement

My artistic practice delves into the intricate layers of human emotions, exploring the transformative power of personal narratives. Motivated by external influences that have led me on introspective journeys, I strive to create immersive installations forging connections between viewers and their inner and outer 'environments'. While looking through the broken lens of dysfunction, abuse, neglect, and poverty, my work delves into the raw realities of marginalized experiences.

Drawing inspiration from profound introspection and personal experience, I craft sculptures which beckon viewers to examine their own perceptions and preconceived notions. Utilizing diverse materials, from found objects to unconventional mediums, I challenge conventional notions of art-making, pushing boundaries to illuminate hidden truths.

Themes of healing, resilience, and the power of perspective permeate my artistic exploration. From a neglected child who slipped through social services to a disabled adult who relies on social services, I bring a unique perspective to my work, advocating for the marginalized and amplifying their voices. My art endeavors to empower individuals and promote healing by shedding light on societal injustices. By sharing personal experiences, I aim to create artworks that resonate with diverse audiences, fostering empathy and cultivating a sense of shared humanity.

In encouraging viewers to confront their own experiences and embrace the power of vulnerability, I seek to instill a renewed sense of connection and foster a collective responsibility towards one another through the creation of a shared visual language and understanding. Through my art, I strive to challenge preconceived notions, spark critical conversations, and effect positive change in our society.

Biography

Cherie Lee is a self-taught, Philadelphia-born artist, who's work utilizing high-speed rotary equipment to reduce genuine Ostrich Eggshells to small-scale, subtractive sculptures skyrocketed her early career as a late-emerging artist; quickly metamorphosing from there into large-scale sculpture and visions of public works.

Having grown up suburban-poor, her earliest materials were found objects in nature and readily available household items, predominantly paper. These early works resulted most often in two distinct styles: elaborate dimensional paper sculptures that are white-on-white plays of light and shadow, or intricately detailed, flat black paper-cuts. Both styles notable for what they lack, or what's been taken away; a concept she hopes might foster a more solid appreciation for what is there.

Shortly after recognizing the humble chicken egg as a perfect 4-dimensional 'canvas', she saw where those styles merged. This intersection created a new path, and before long one of her earliest eggshell sculptures was admitted to the United States White House Permanent Collection. By late 2018, she acquired the tools necessary that would allow her to focus solely on her preferred medium, the thick and sturdy ostrich eggshell.

Even as her career as an eggshell sculptor blossomed, occurrences and influences soon drew focus to more and more personal narratives, and her work and medium very quickly shifted to fit the larger-than-life story it was telling.

From minute, delicate detail to life-sized looming shadows, this artist's already notable oeuvre is only now on the verge of emergence.

CV

2023

- Soaring Gardens Artist Retreat - Ora Lerman Charitable Trust – Laceyville, Pennsylvania – Invitation Only Fellowship, Sept. 17 – Oct. 9, 2023
- Art Ability at Bryn Mawr Rehab Hospital 28th Annual Exhibition
- J. Mane Gallery - “In Full Bloom” - Gold Medal
- In Production: "Embracing Childhood - a Journey of Resilience" curatorial exhibition- Jan. 15, 2023 - Present

2022

- Bethany Arts Community - Inaugural Artist Fellow - Ossining, NY – April 15, 2022 – Jan. 15, 2023
- Art Ability at Bryn Mawr Rehab Hospital 27th Annual Exhibition – 3rd Place - Sculpture & 3D Work

2021

- Soaring Gardens Artist Retreat - Ora Lerman Charitable Trust – Laceyville, Pennsylvania – by special invitation – Nov. 8 - Dec. 18, 2021
- Bethany Arts Community - Artist Fellowship by special invitation - Ossining, NY – Sept. 19 – Nov. 7, 2021
- J. Mane Gallery - “Open” Art Exhibition 2021 – Honorable Mention
- Soaring Gardens Artist Retreat - Ora Lerman Charitable Trust – Laceyville, Pennsylvania – by special invitation – April/May 2021
- Uncovered Collective - ‘World’s Shittiest Exhibition’ - April 2021
- Grey Cube Gallery - “Black and White” - 2021
- Pragmata Collective - “Open Fragment” - April 2021
- Art Room Gallery - 4th annual “Open” - Finalist - March 2021
- Boomer Gallery, UK – Boomer Magazine - “The New Artist” - Feature artist 2021
- Bethany Arts Community Artist Residency – Ossining, NY - May 18 - 28, 2021
- Light Space & Time - “Solo Art Series” #17 - Artist Showcase Feature - March 15 - March 31, 2021
- Yosemite Sierra Artists - “Vision of Self” - March 1 – March 31, 2021
- Art Gallery 118 - “Re:Invent – In Motion” - Jan. 28 – Feb. 28, 2021
- Art Room Gallery - “Black & White” - Finalist - January 2021

2020

- J. Mane Gallery - 3rd “All Women” Art Exhibition 2021 – Honorable Mention
- Art Room Gallery - “Life on Earth” Exhibition 2020 – Honorable Mention
- Contemporary Art Gallery Online - 7th annual “Open/No Theme” Exhibition 2020 – Best in Show, 3D category
- Light Space Time 10th Annual “Open” (no theme) International Juried Art Exhibition – November 2020, 2nd place – 3-dimensional category
- Art Room Gallery - “Life on Earth” - honorable mention – November 2020

- Claire Kidd Art, UK - “Figuratively Speaking” Exhibition - opening October 30th, 2020
- Rocky Neck Art Colony – “EXUBERANCE” Exhibition - October 16 – December 31, 2020
- National Art League - 90th Annual Juried Open Exhibition - October 1 - 31, 2020
- Limner Gallery - “Global Meltdown” Publication and Exhibition September 15 – October 15, 2020
- Bethany Arts Community Artist Residency – Ossining, NY - October 9 - 16, 2020
- Soaring Gardens Artist Retreat - Ora Lerman Charitable Trust – Laceyville, Pennsylvania - August – September, 2020
- Montclair Art Museum – JAM at MAM exhibition – May 28, 2020 – August 26, 2020
- Fusion Art – 2nd annual “Lines, Shapes & Objects” International Juried Online Art Exhibition – July 2020, Honorable Mention, 3-dimensional art category
- Awakened Voices Literary Magazine Awakenings - Issue 10: Intention for Change! - May 22, 2020 – featured artist
- BSB Gallery Silent Auction – May 1 – May 15, 2020
- Orange County Museum of Art – Social Distance, Haiku, and You: Sound Collage Public Collaboration with Alan Nakagawa – contributor to collaborative
- NYC Health + Hospitals Arts in Medicine – Gratitude Artwork for Healthcare Professionals at NYC Health + Hospitals – April 19, 2020 – contributor to collaborative
- VAE Raleigh Art Benefit Auction – April 1, 2020 – donating artist, proceeds to benefit the NC Artist Relief Fund
- The Co19 Project – April 3, 2020 – collaborative contributor to the archive of our collective experience in the time of the global Covid19 pandemic – Staff Pick
- Dwell Time Press – 'Dwell Time Special COVID-19 Edition' – March 30, 2020
- Barrett Art Center – “Earth Works: Art in Ecological Context” – March 28 – May 2, 2020 – Staff Pick
- Washington State University Tri-Cities (WSUTC) Art Center – "Sensitive Materials" – April 9, – April 16, 2020
- Art Ability at Bryn Mawr Rehab Hospital 24th Annual Exhibition – Nov. 2, 2019 – Jan. 26, 2020 2nd Prize, Sculpture & 3D Work
- Greenpoint Gallery – Brooklyn, NY – Invited Exhibitor
- Light Space Time 9th Annual “All Women” International Juried Art Exhibition – January 2020, Top Fifteen Artist honorable mention – 3-dimensional category

2019

- Light Space Time 9th Annual “Nature” International Juried Art Exhibition – December 2019, Top Ten Artist – 3-dimensional category
- “Critical Moss – Making Art Work Outside the Metropolitan Bubble” by Aldobranti, U.K. Book contributor
- Artist Portfolio Magazine – Featured Artist, Issue 41, August 2019
- Fusion Art – 1st annual “Lines, Shapes & Objects” International Juried Online Art Exhibition – July 2019, 3rd Place, 3-dimensional art category
- Fusion Art – 1st annual “Lines, Shapes & Objects” International Juried Online Art Exhibition – July 2019, Finalist, 3-dimensional art category
- Wotisart Print Publication, UK – Featured Artist, August 2019 Issue

- Loft Artists Association, Invited Exhibitor, “Shape of Memories” Exhibition, Aug. 24 – Sep. 23, 2019

2018

- Obtained tools - October 2018

Previous Life

- United States White House – permanent collection as of 2003 Fifty nation-wide artists elected annually, one representing each state
- Works held in private collections in Pennsylvania, New York, New Jersey, Chicago and Connecticut
- Former firefighter/first-responder

*There's more to the story, but that's all we have time and space for
at the moment.*

Thank you

Cherie Lee

CherieLeeCreations.com

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