



Charlotte Saint Cullen's practice is a love letter and act of resistance. Working with metal, glass, stone, flowers and found materials, Cullen's practice speaks to loss and faith in the unknown. Drawing on the give and take of working with primarily hard materials, they apply a range of processes including plasma cutting, welding, soldering and carving. The result is sculptures which hold marks as if scars from the action of their making. This contrasts with reparative processes and found materials embedded in the making, including weaving, flower arranging and ornamentation, which reprioritise careful attentiveness. Enacting sketches or drafts of a composition, flat sheets of mild steel with unfinished edges are cut into, intersect, and hold new materials. Crafting sculptures which hold their story through a vulnerable material memory and which appear still in process.

Cullen's simple forms value labour and the material memory of the labour they enact, centring healing within the legacies which make such acts necessary – the pain of treatment which ravishes the body almost as much as the illness, caring for a loved one with addiction, rebuilding community in the aftermath of destruction, the longing of the displaced, the agony of grief. Cullen's approach has been described as 'greeting the needs of the present without sentimentality and with clear eyes' speaking to the quiet resilience held within their works.



I Loved So Well (I'm Lost But I'm Hopeful) .2025
Mild steel, faux pearl earrings, stone, clear lacquer
In Sharp Edges at Threshold, Leeds. Photo credit: Jules Lister



Sharp Edges at Threshold, Leeds with Bijan Amini-Alavijeh and Ian Jackson, curated by Julia McKinlay 2025
 I Loved So Well (I Believe in Life After Love) .2025 Mild steel, faux pearl earrings, fresh flowers, clear lacquer. In Sharp Edges at Threshold, Leeds. Photo: Jules Lister



[L-r] *She's the Arrow (if destroyed still true) II* .2024 mild steel, stained glass, solder WIP *I Loved so Well* .2025 mild steel. WIP pewter cast
She's the Arrow (if destroyed still true) I .2024 mild steel, stained glass, solder
Photo credit Sam Hutchinson



*She's the Arrow (if destroyed still true) I .2024, Study for a Shield after Battle (Forever) .2023 mild steel, aluminum
WIP I Loved So Well .2025 Mild steel, pewter
Photo credit Sam Hutchinson*



She's the Arrow (forever) .2024
Mild steel, padlock, flowers
Photo credit Ryan Moyii



[l-r] *She's the Arrow (forget me not) III* .2024 mild steel, stained glass, solder
She's the Arrow (forget me not) II .2024 mild steel, stained glass, solder



Study for a Shield after Battle (After the Knight) .2023
Mild steel and aluminum
Exhibited in Leeds Artist Show at Leeds Art Gallery 2023



Study for a Shield After Battle (The Knight Gives), mild steel, aluminum, rivets .2022

Study for a Shield after Battle (After the Knight) .2023

Mild steel and aluminum

Exhibited in Short Lived at Hypha Studios, Stratford .2023



Study for a Shield after Battle (An Active Process) .2023

Mild steel, aluminum, glass

For Any Work That Wanted Doing, at Leeds Industrial Museum, commission for Leeds2023



Study for a Shield after Battle, install at Patriot Hall, Wasps studios. Edinburgh .2021



Study for a Shield After Battle (A new world lay inside the old one), Mild Steel and aluminium .2021

Study for a Shield After Battle (A preparation of daffodil), aluminium .2021

Study for a Shield After Battle (Goddess of Lead), Mild Steel and aluminium .2021



The Voice Falters, solo exhibition curated by Julia McKinley at serf, Leeds 2022, supported by Leeds Inspired with performance and response from Tora Hed, Nathan Walker, K.P. Culver, Lu Rose Cunningham. Photos Sam Hutchinson



They might Fight, tin .2021



Charlotte Saint Cullen is an artist, academic and sometimes curator based in Leeds. Cullen was Axis Fellow 2023-24, and Yorkshire Sculpture International Associate 2021-22. They have completed public commissions, most recently for Leeds2023, undertaken residencies, notably YYT Museum, Shanghai, China (2019) and exhibited widely including solo exhibitions with Blank_ Leeds (2022), Patriot Hall, Edinburgh (2021) and Leeds Central Library (2021), and group exhibitions including Threshold, Leeds (2025), Lacy Road, New York (2025), Hypha Gallery, London (2024-25), Gloam, Sheffield (2024), Leeds Art Gallery (2023). They have received funding from Arts Council England, Henry Moore Foundation and AN, amongst others. Cullens work is held in national and international private collections.

Cullen completed their Practice-led PhD *The Politics of Wanting Things. Manifestation of Cruel Optimism in Artist-Led and DIY Projects: A Case Study of U N N A W A Y* with the Centre for Sculptural Thinking at the University of Huddersfield in 2019, funded by Huddersfield University Vice Chancellors studentship and support from Yorkshire Sculpture Park. Their research grounds a British working-class politics of material to situate artist practice and organising. This methodology argues for an embodied political understanding of contemporary practice that begins with how, and with what, artwork is made, and how it is shown outside of institutions.

Cullen is Lecturer in Sculpture and teach on the Fine Art undergraduate and postgraduate programs at York St John University, York, where they founded and curate Vessel gallery with Dr Nathan Walker. In 2024 they convened the symposium Talking Sculpture: Dialects of Making. They are a committee member of serf studios and project space, Leeds. Previously, Cullen was a panel member of the PANIC! Network, Leeds and curator of UNNAWAY, Huddersfield. In 2021 4-star review in The Morning Star, Angus Reid wrote “[Cullen] greets the needs of the present without sentimentality and with clear eyes”.

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