

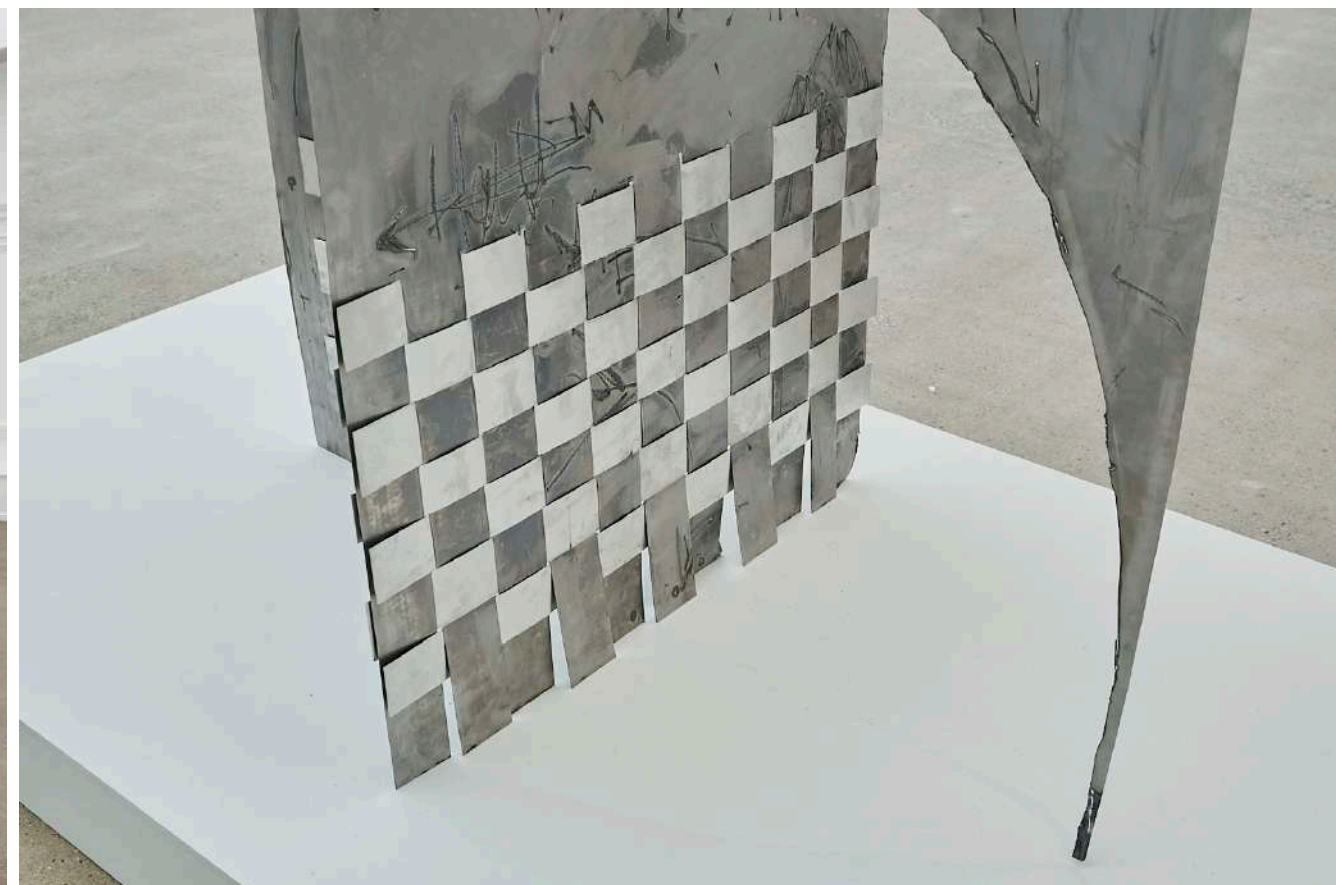
Charlotte Cullen is an artist whose practice resonates around forms of care, healing and repair. Working primarily in metal, Cullen’s interwoven sculptures are jagged and raw, scarred and bent, healing and holding.

Cullen’s practice is rooted in their family’s Irish Catholic heritage and the forms of labour undertaken to build a new life in England, and the myriad, intersecting, intergenerational experiences coalescing from this point.

Angus Reid wrote in The Morning Star that “[Cullen] greets the needs of the present without sentimentality and with clear eyes”. Charlotte Cullen is Axis Fellow 2023-24 and was previously Yorkshire Sculpture International Associate Artist 2021-22. In 2023 they were awarded Arts Council England DYCP, AN Artist Bursary and Curatorspace Artist Bursary. Cullen has exhibited nationally and internationally and their work is held in private collections. Their Leeds2023 commission for Leeds Industrial Museum is currently open to the public.



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



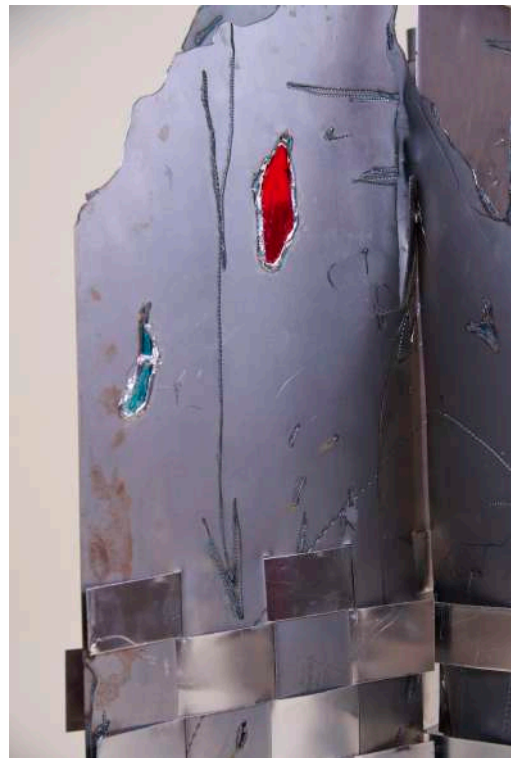
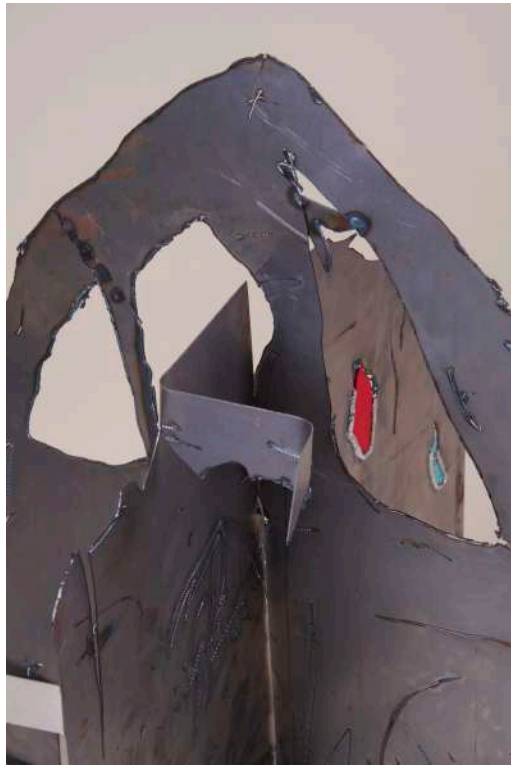
Study for a Shield after Battle (After the Knight) .2023
Mild steel and aluminum
Exhibited in Leeds Artist Show at Leeds Art Gallery 2023



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 (An Active Process) .2023

Mild steel, aluminum, glass

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



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

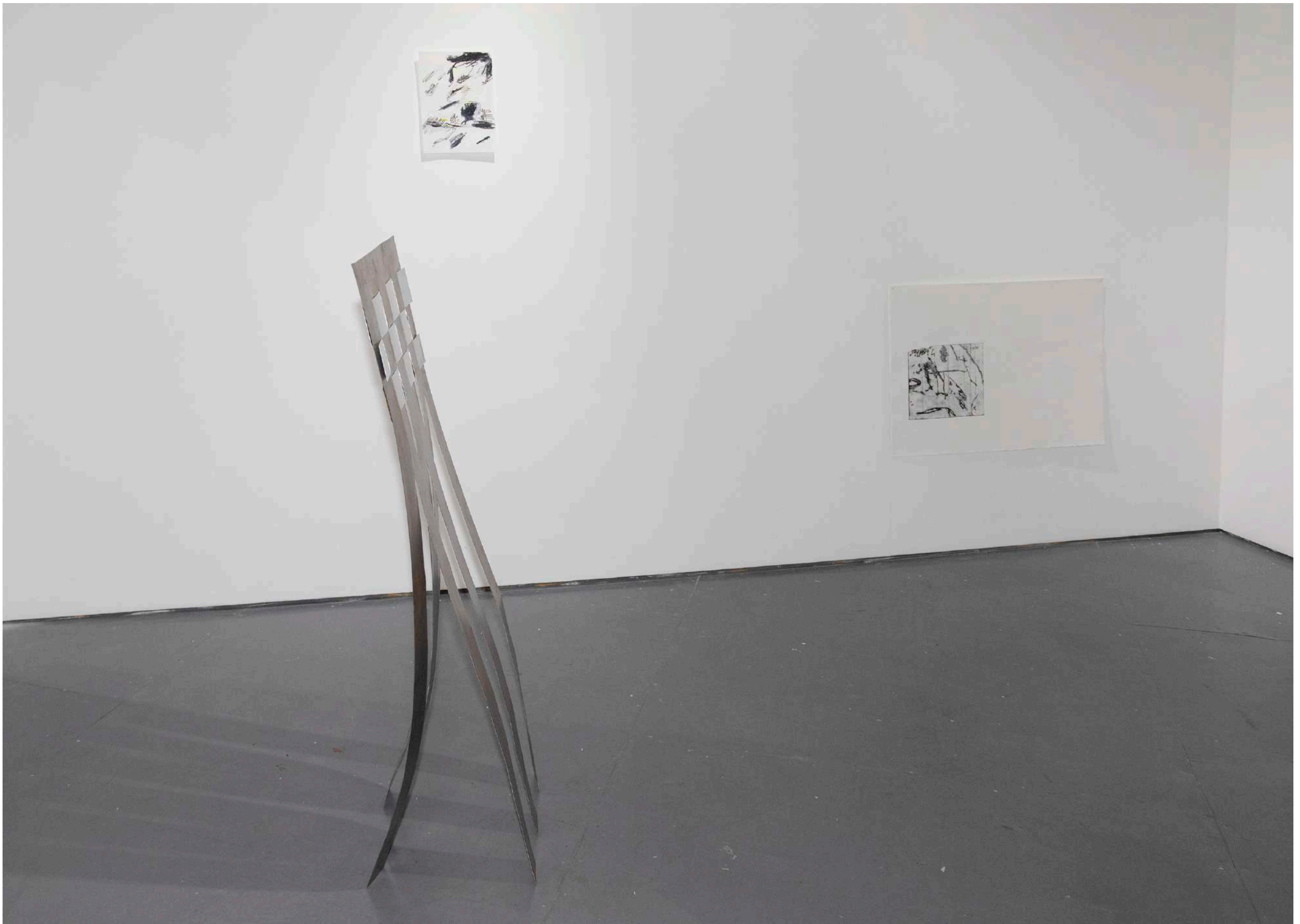
Study for a Shield after Battle (After the Knight) .2023

Mild steel and aluminum

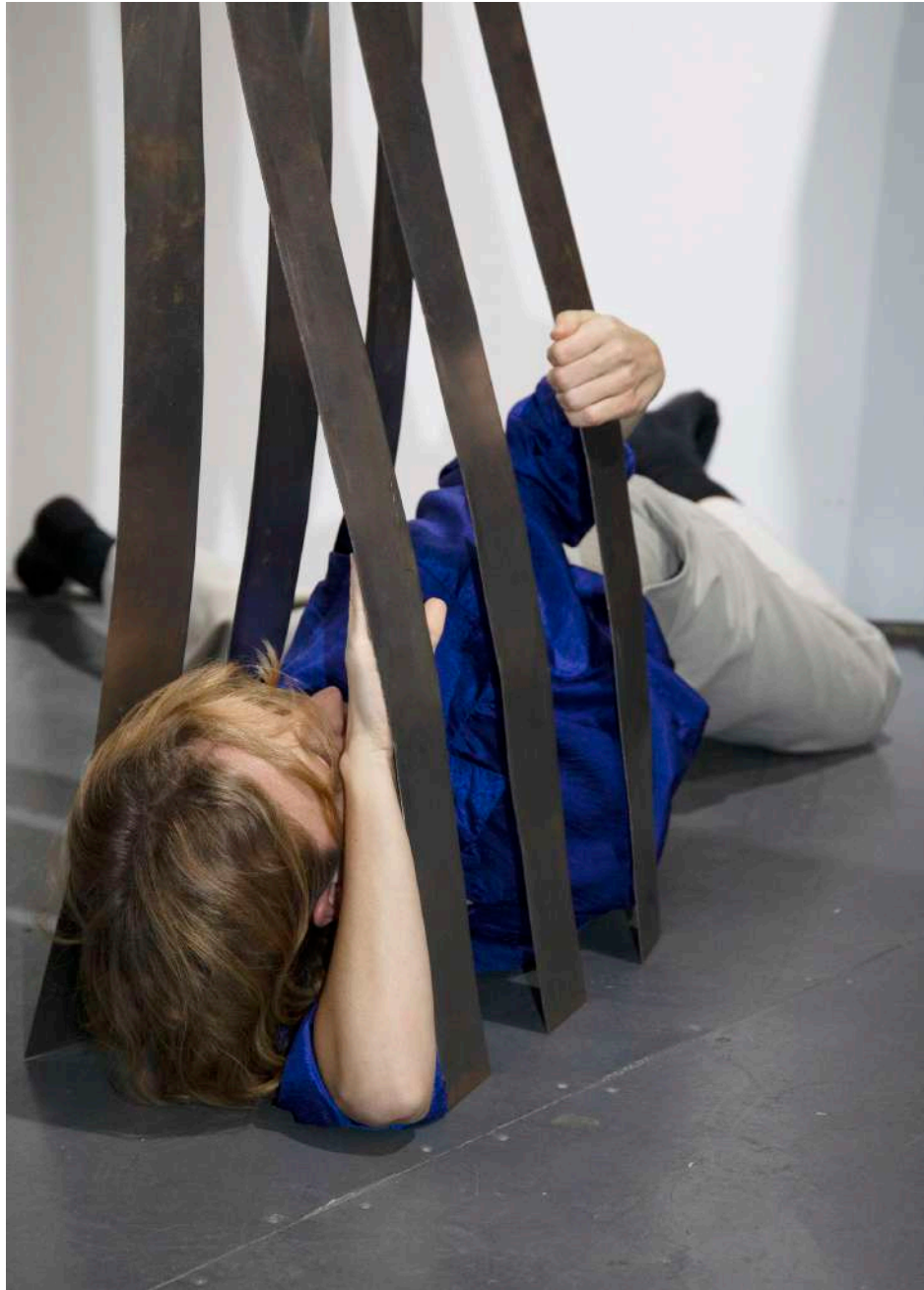
Exhibited in Short Lived at Hypha Studios, Stratford .2023



The Voice Falter, 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



The Voice Falterers, 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



Tora Hed in response to The Voice Falters .2022





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



They might Fight, tin .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



Dalida, Alluminium, cable ties .2021



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



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

Study for a Shield After Battle (fragments), black ink on white somerset paper .2021 Edition of 3, 420 x 594mm

Study for a Shield After Battle (Inherited on Passing Tongue) I, II, [diptych] III, black ink on white somerset paper .2021 Edition of 3, 420 x 594mm



Following the Ghost, I, II, III etching, black ink on white somerset paper .2021
Edition of 10, 148 x 210mm



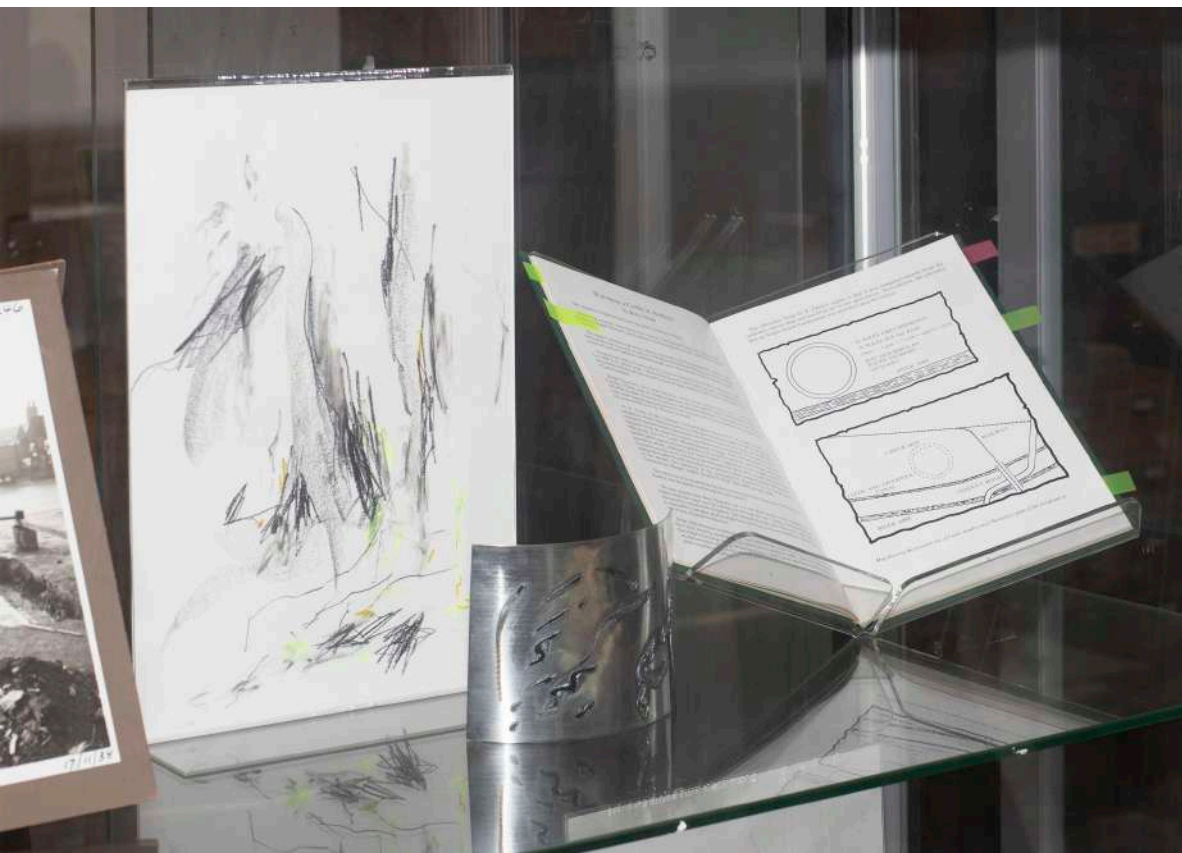
Marrow (A word inside a stone) I,II, III tissue paper and black ink on white somerset paper, etching with chine-collé .2021
Edition of 6, 148 x 210mm

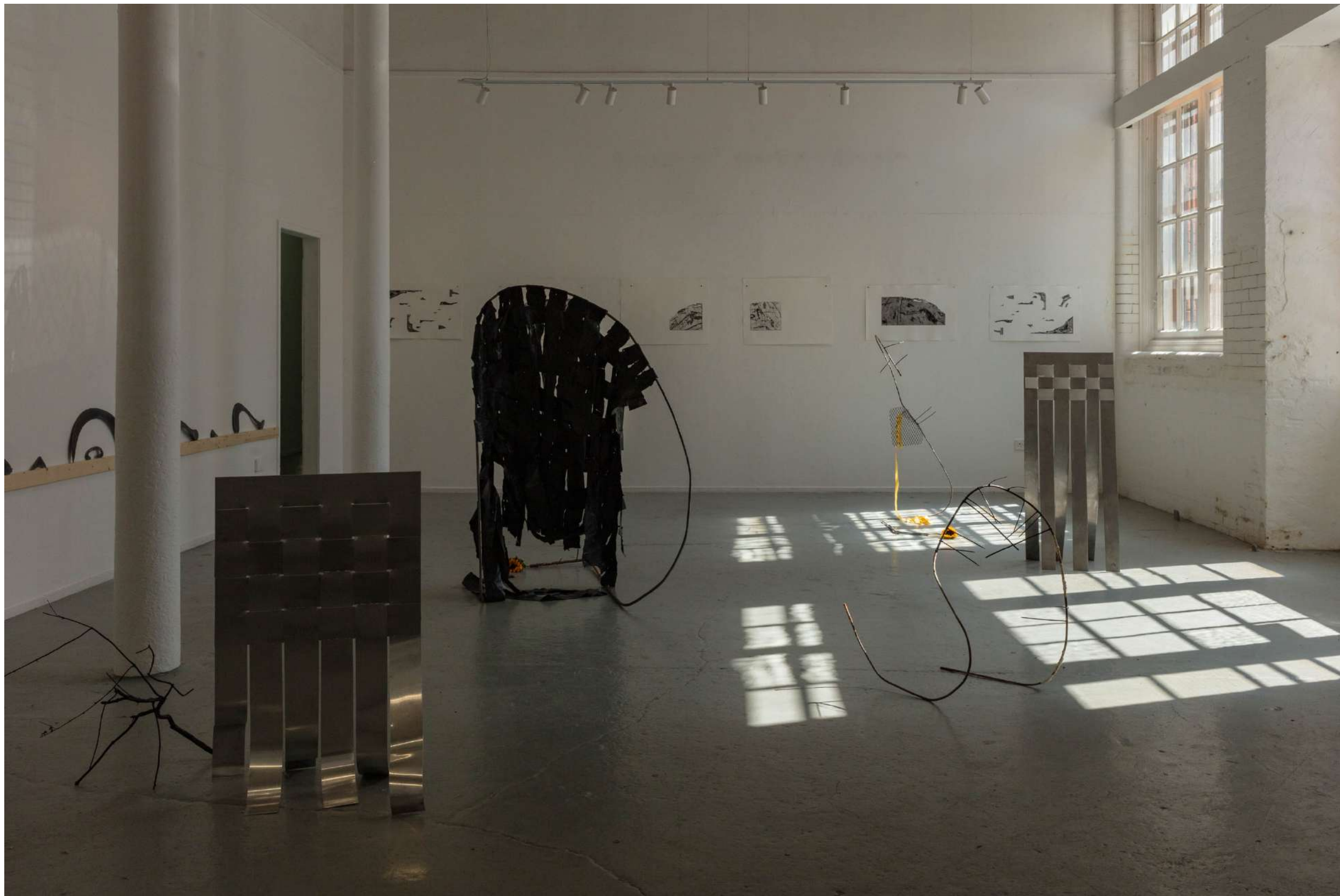


Study for a Shield After Battle (The Knight Gives), mild steel, aluminum, rivets .2022
Study for a Shield After Battler (fragments); across thin places .2021-22
Installed at Blank_ Leeds, 2022



I am the merry-go-round horse dragging up the earth beneath me .2020-21
Collections intervention in the Local and Family History Department in the Leeds Central Library.





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



Held Comfort Under Brat come Bríde, mild steel, melted plastic bin bags, cable ties, seasonal flower (yellow) .2021



Loomer I, aluminium .2021
A Scuttle, a haunting, bitumen, twig .2021



Loomer II, mild steel and aluminium .2021



Child, mild steel, plaster, cable ties .2020



Untitled, stone .2021



Study for a Shield After Battle (fragments), black ink on white somerset paper .2021, *Study for a Shield After Battle (Inherited on Passing Tongue) I, II, [diptych] III*, black ink on white somerset paper .2021, *Come known under fired skies*, salvaged metal grating, mild steel, plaster, cable ties, yellow ribbon, season flower (yellow) .2021



Untitled, mild steel, fabric, bitumen, cable ties .2021, Untitled, mild steel, plaster, cable ties, seasonal flower (yellow) .2021, *Loomer I*, aluminium .2021, *A Scuttle, a haunting*, bitumen, twig .2021, *A Wound Held Dear (Fragments from Guard of the Watergate)* steel off cuts, wood .2019 – 20



Reading commission in response to Mathew Parkin screening for Poor Image Projects at University of Leeds .2018



The Voice Falters, video 10min .2022
PANIC! commission



Untitled .2021



Workshop developed for No One Belongs Here More Than You as part of UKNA Skegness weekender for SO Festival .2019

Well-steeled for battle

ANGUS REID admires a unique transformation of metal into nuanced artworks of alienation, identity and social conflict

CHARLOTTE CULLEN makes work from steel and aluminium. It has sharp corners, torn edges and a bleak industrial monochrome and the rough surfaces on her assembly *Studies for a Shield after Battle* bear the traces of assault.

From the metal plates she makes prints – when pressed into paper, the identity of the battle reveals itself and at the centre of the show are two sequences of three small prints, each whispering the sources of her work.

Marrow I, II and III are like the random messages scratched into a school desk or a battered bus stop. It is not the content of the words that speak, so much as the invocation of a conflicted adolescence.

While the fantasy of ancestral battles lurks behind the work, the real ones are those of alienation, gender identity and social conflict and you feel her empathy with the agonies of the ordinary, universal teenager.

Following the *Ghost I, II and III* extends this fascination with arbitrary mark-making into the very material of steel. Her own delicate rainfall of micro scratches liberates the expressive grey tones and softness of the industrial material, as though it had its own tale of battle to tell and its own sombre relationship to trauma.

The material is a metaphor for the human body and the show teases out these complementary inside stories, one human and the other elemental. It then dares to explore

them as three-dimensional presences.

The first steps towards a surprisingly joyous assertion of a queer aesthetics, these scratched and war-torn sheets of metal – carriers of unexpected intimations of inner life and memory – arise, balance themselves and find ways to stand up together and suggest purpose and motion.

It is refreshingly genderless, a far cry from the sanctimonious narcissism of Anthony Gormley's endless repetitions of his own naked body, and it recalls the post-minimalist school of which the short-lived

American sculptress Eva Hesse was the leading light.

But Cullen has reconfigured the aesthetic into another culture, another experience of class and our own historical moment.

It greets the needs of the present without sentimentality and with clear eyes. The show expresses a burgeoning confidence in its own unexpected and mysterious beauty.

This is a new community of queer subjects that are becoming sure of themselves and beginning to dance. A shame they only had the briefest of showings last weekend.





Charlotte Cullen is Axis Fellow 2023-24, previously they were Yorkshire Sculpture International Associate Artist 2021-22. Cullen's recent commission for Leeds2023 for Leeds Industrial Museum is currently on view as part of Any Work That Wanted Doing until Jan 2024. In 2023 they were awarded Arts Council England DYCP Funding, AN Artist Bursary and Curatorspace Artist Bursary. Cullen was awarded their practice-led PhD from the Centre for Sculptural Thinking at the University of Huddersfield in 2019. Their practice resonates around forms of care, healing and repair, which has been presented nationally and internationally, and is held in private collections.

Recent solo exhibitions have included Blank_, Leeds (2022) and Patriothall, Edinburgh (2021); recent commissions include PANIC! bursary supported by The Tetley, Leeds and screened at The Arthouse, Wakefield (2022) and Leeds Central Library (2020-21) supported by Leeds Inspired; recent residencies include The Field The Field, Shipley, Derbyshire (2023), LUTRA print workshop, Leeds (2021) and YYT Museum, Shanghai, China with UKNA (2019); group exhibitions have included Hypha, London (2023), Leeds Art Gallery, Leeds (2023), Outpost, Norwich (2023), Gallery 87, Hull (2023), Gloam, Sheffield (2022).

In 2021 Angus Reid wrote in The Morning Star that "[Cullen] greets the needs of the present without sentimentality and with clear eyes". Cullen curates Vessel gallery with Dr Nathan Walker within York St John university campus, York, where they Lecturer in Fine Art. Previously, Cullen was panel member of the PANIC! Network, convened by Prof. Griselda Pollock and The Tetley, Leeds, a committee member at serf, Leeds, and curator of UNNAWAY, Huddersfield.