# PUBLIC ART TRAIL



# 2 WILLIAM CHATTAWAY (1927–2019) WALKING FIGURE

1989 recast of 1968 original 📕 Bronze Parkinson Court Gift of Stanley Burton, 1989

Chattaway was born in Coventry and studied at Coventry School of Art and the Slade, before settling in Paris in 1950. The original Walking Figure was created in 1968 and is much influenced by Alberto Giacometti's figures of the 1950s and 60s. The original piece was conceived as part of a **Triple** Group (1968) with a seated figure and one lying horizontallv

Stanley Burton, who enjoyed a close friendship with Chattaway, was Chairman of Bodington Hall, the University's student residence located north of the main campus. Stanley commissioned this standing figure from the original group, for the grounds of Bodington Hall. In the 1980s, however, **Walking Figure** was severely damaged by students and one leg was destroyed beyond repair. Ever supportive of the University, Stanley asked Chattaway to recast the sculpture. This later cast is

now displayed within Parkinson Court. When Bodington Hall closed in 2013, Stanley Burton displayed the damaged original sculpture in his garden.

> Walking Figure 1968 With damaged leg, in the garden at Stanley and Audrey Burton's home. (Burton Family Archive) © Estate of WH Chattaway

> > William Chattaway's studio with Triple Group in situ. (Burton Family Archive) © Estate of WH Chattaway



SIMON FUJIWARA (b.1982) A SPIRE

#### 015 📕 Cast jesmonite aidlaw Library, Voodhouse Lane entrance

British-Japanese artist Simon Fujiwara was born in London, grew up in Cornwall and now lives and works in Berlin. Standing at the very entrance to the campus, in front of the Laidlaw Library, A Spire is a beacon and totem that represents the industries on which the University - and the city – are built. It was Fujiwara's first public art commission

Tall and cylindrical, it is the third 'spire' between two church buildings on Woodhouse Lane, drawing attention to the physical qualities of the site

and creating a visually arresting moment. From the pulverised coal at its base symbolising the source of Leeds' prosperity, to the cables laid into the cast representing the current digital era, the surface of intertwined natural and technological elements forms a soaring visual timeline.

A Spire (detail) © Simon Fujiwara (Photograph: Andy Manning)



4 ERIC GILL (1882-1940) **CHRIST DRIVING THE MONEYCHANGERS FROM THE TEMPLE** 



irst World War memorial frieze 1923 Portland stone Michael Sadler Building, foyer

Prolific sculptor, typographer and printmaker Eric Gill was commissioned to produce a war memorial by the University's Vice-Chancellor Michael Sadler in 1917. Known for his precise linear simplicity, Gill was associated with the modernist direct carving movement, which encouraged a return to skills favoured in the Middle Ages. He became the subject of posthumous scandal when a 1989 biography revealed his sexual abuse of his daughters.

Gill's relief was carved in five sections and was dedicated by the Bishop of Ripon in 1923, in its prominent original site on the wall beneath the Great Hall. It represents the Bible story in which Christ violently expels traders and moneychangers from a temple. This moralising subject was popular in European art, but in the context of a 20th-century war memorial it was surprising; the press at the time described it as 'bizarre' and 'not appropriate'

Gill held intensely religious, anti-industrial beliefs and thought modern warfare was driven by monetary gain. Some believed he was implying that Leeds merchants had profited from the war. For Sadler, however, the subject affirmed the Allies' use of force as justifiable. Like Christ, they used violence as the last resort in a righteous cause. For Sadler, the frieze presented the war as an ethical rather than a military triumph. In recent times, the frieze has been criticised for what can be read as an antisemitic trope that associates money changing with Jewish people.

The work was moved indoors to its current location in 1961.

This work was conserved in 2018 thanks to the Henry Moore Foundation, the Friends of University Art and Music (Leeds) and Leeds Arts Fund.

> Photograph of Eric Gill's War Memorial Sculpture in progress. c.1923 (University of Leeds Archive)

3 KEITH WILSON (b.1965) SIGN FOR ART (STELAE 2014)

#### 2014 Cast polyurethane elastomer Beech Grove Plaza

Sign for Art (Stelae 2014) references Keith Wilson's early career as an art instructor for deaf-blind adults in the 1980s. 'Drawing two spaced fingertips in a wave motion across the forehead of the student - a tactile brainwave sign - announced the arrival of the artist, the subject of art and the imminent activity of making art', the artist remembered. 'This modification of British Sign Language, presumably derived from the making of a brushstroke, struck home and stayed with me'.



University of Leeds students next to Sign for Art (Stelae 2014) by Keith Wilson

# 6 MITZI CUNLIFFE (1918-2006) MAN-MADE FIBRES



Festival of Britain in 1951, she designed her most famous work, the BAFTA 'mask', in 1955. The same year, she was commissioned to create a major piece for the new Man-Made Fibres building at the University of Leeds. Professor JB Speakman, Head of the Department of Textile Industries, required a piece that would reflect exciting progress in the field of synthetic fibres.

he American sculptor Mitzi

Cunliffe (née Solomon) was born

Columbia University from 1935-40.

ind they moved to England in 1949,

settling in Manchester. Cunliffe was

She married a British academic.

n New York and studied Fine Art at

Cunliffe's concept was for a vast pair of hands with textile fibres crossed between them, to be executed in Portland stone. The Duke of Edinburgh unveiled Man-Made Fibres when the new building was opened in 1956. Atop what is now called Clothworkers' Building South, the sculpture has been conserved so that it can be seen again in its original state. Cunliffe spent her entire working life bringing art and architecture together in her vision of 'sculpture by the yard'. She wanted her work to be 'used, rained on, leaned against, taken for granted'. In this case however, her work is positioned so high on the Clothworkers' Building South that it can easily be missed.

Mitzi Cunliffe at work in her studio on Man-Made Fibres, c.1956. University of Leeds Art Collection. © Estate of the Artist







Meet. Sit and Talk is made up of three stone circles. each stone bearing a rectangle of polished granite reflecting the sky and surroundings. Green explains the sculpture 'is intended to be used - for sitting, for meeting at and to create a socially interactive space' and it is a popular meeting place on sunny days. Green redesigned the whole area with landscape architect Allan R. Ruff, who created a path recalling the flow of a river, the planting changing shape and colour with the seasons.

sculpture and nature on campus.

the Leeds Architecture Awards 2000.

# QUENTIN BELL (1910-1996) LEVITATING FIGURE, **KNOWN AS 'THE DREAMER'**

1982 📕 Fibreglass with internal steel armature Clothworkers' Court Gift of Stanley Burton, 1982

Quentin Bell was the son of Vanessa and Clive Bell and nephew of Virginia Woolf. He is renowned as a ceramicist, and for his books on the Bloomsbury artists and a biography of Woolf. He was appointed Head of Fine Art at the University of Leeds in 1959, and later Professor of Fine Art. In 1978, Stanley Burton suggested acquiring a work by Bell for the Leeds campus.

Bell proposed a levitating figure - a recurrent theme in his art inspired by a conjuror's trick he saw as a child. Stanley and the Vice-Chancellor, Lord Boyle, eventually decided on a site near the Edward Boyle Library. The work was cast in fibreglass with a steel armature, in an interdisciplinary partnership with the Department of Civil Engineering. Dr Gurdev Singh was responsible for the design and construction of the internal support and the Department oversaw the installation.

Unveiled by Stanley Burton in October 1982, it was later removed from its original site due to the Library's expansion. Commonly known on campus as 'The Dreamer', it is not clear when this title was acquired. It has also been called 'The Astral Lady', and Bell referred to it as the 'Elmdon Figure'. Whatever its title or location, the artwork is one of the most popular on campus, and has become a site for personal pilgrimages and memorials.

Levitating Drawing for Sculpture, c.1979, by Quentin Bell, Ink and pencil on paper. Gift of Audrey Burton. University of Leeds Art Collection © Estate of the Artist



# WILLIAM CHATTAWAY (1927–2019) HERMES/THE SPIRIT OF ENTERPRISE



building was sold to developers, the work was saved by Chattaway's longstanding patron, Stanley Burton, who purchased it for campus. Chattaway was delighted at the return of his original title, Hermes.

In a very different new home, the sculpture is a dramatic example of how public art can change and adapt to new settings and new audiences, creating fresh dialogues with its environment.

Drawing for Hermes, by WH Chattaway, chalk and pencil on paper. Gift of Stanley Burton, 1983. University of Leeds Art Collection © Estate of WH Chattaway



LORNA GREEN MEET, SIT AND TALK and CONVERSATION



Conversation 1999 📕 Sandstone and olished granite hancellor's Court

Lorna Green is a sculptor and environmental artist based in Cheshire. Her public art installations can be permanent or temporary and are often interactive. She did her MPhil at the University of Leeds and was a visiting lecturer from 1990 to 1997. In 1995 she was commissioned to create a sculpture for Chancellor's Court.

In 1999, Green collaborated on **Roof Garden**, a landscaping project with John Micklethwaite-Howe (now a sustainable community garden). **Conversation** responds to this garden

and the stone circles. Composed of three standing stones inlaid with round plaques of black granite, it celebrates the dialogue between

The entire project gained two commendations in



# 10 MICHAEL LYONS (1943-2019) LENTEN COVER



## 979 Steel (varnished) Nestern Campus Green

and studied at Wolverhampton College of Art and the University of Newcastle. He was Head of Sculpture at Manchester Metropolitan University from 1989-93. He lived and worked in Yorkshire until his death in 2019. His large-scale public sculptures are sited in cities in China and Mexico and throughout Europe.

Made of steel plate sourced from scrapyards in Hull and Leeds, Lenten Cover was completed on Good Friday 1979. It reminded the artist of cloths covering church statues during Lent. This monumental piece creates a gateway from one place to another. It was exhibited across England and Wales before being purchased from the artist in 2019.

GREENER LIVING SPACE



Company Archive Leeds-born artist David Mayne works in metal, welding and grinding to create texture and quality. His work outside the M&S Company Archive on the Western Campus was commissioned by Groundwork and Marks & Spencer to celebrate their Greener Living Spaces programme Funded by the sale of 5p carrier bags, this joint initiative transformed over 100 parks, play areas, and public gardens across the country.

This artwork reflects the company's commitment to sustainability as well as Marks & Spencer's rich textile history, embodied by the woven steel mesh in the form of a rolled bolt of cloth.

## AUSTIN WRIGHT (1911-1997) LIMBO

1958 Concrete and lead Baines Wing Coffee Bar courtyard. Presented by the Austin Wright Trust through the Art Fund, 2014

Austin Wright grew up in Cardiff, where he attended night classes in art before studying Languages at New College, Oxford. Entering a career in teaching, he settled in Yorkshire in 1937. He created his sculptures in the barn and garden of his home in Upper Poppleton, and by 1954 had given up teaching to concentrate on his art. Initially influenced by Moore and Hepworth, he became known for his small lead figure groups. Between 1961 and 1964 he was Gregory Fellow in Sculpture at the University of Leeds.



Limbo gathers 26 lead pieces created from drawings and observations made in sketchbooks on family seaside holidays in Anglesey and Cornwall in the 1950s. Some of these figure sketches relate directly to those in this sculpture, which for many years was displayed in the family garden.



# WELCOME TO PUBLIC ART ON CAMPUS

Public art has been an important and much-loved feature of the University of Leeds campus for the last century. It enhances the experience of students, staff, visitors and local communities, expressing the essence of research, discovery, knowledge and the wider University life.

The University boasts a uniquely varied architecture, from Victorian gothic to brutalist concrete and award-winning new buildings. There is even a cemetery, St George's Field, a wonderful green space, in its midst. Public art is carefully curated as an integral part of the conservation and evolution of this built landscape.

This trail will draw your attention to art that you might not have noticed before, in open spaces and foyers across campus. With our new Public Art Audio Tour, you can dig deeper into the fascinating stories behind these works. Use your phone to activate the QR codes at

each location, to hear from experts, academics and the artists themselves. We hope it will inspire reflection and curiosity, and open a fresh outlook on our University environment.

### Begin your tour

Simon Fujiwara's A Spire, outside the Laidlaw Library or Woodhouse Lane

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Activate the QR code in front of each work to listen to the Audio Tour, or scan here to listen to the full playlist.

Lyons was born in Staffordshire

## 1961 Aluminium – silicon alloy stage@leeds

Dalwood was born in 1924 in Bristol. He was apprenticed as an engineer before serving in the Royal Navy from 1944-46, returning to study at Bath Academy under Kenneth Armitage. He worked in a bronze foundry in Milan on an Italian Government Scholarship from 1950-51. Awarded a Gregory Fellowship in 1955, he worked at the University of Leeds until 1959. During this period, he was commissioned by several universities including Oxford, Manchester and Liverpool.

In 1961 Dalwood was commissioned to produce this large aluminium bas relief frieze for the University's hall of residence, Bodington Hall. He worked the clay by hand, then cast the abstract forms and shapes in metal. When Bodington was closed and demolished in 2013, the work was stored, cleaned and relocated to its new site at stage@leeds.



# 13 ALLAN JOHNSON (1907–1994) A CELEBRATION OF **ENGINEERING SCIENCES**



1962-63 📕 Glass fibre einforced polyester (GFRP) Mechanical Engineering Building, Woodhouse Lane

Allan Johnson was an architect at Lanchester & Lodge, a London practice with a long association with the University of Leeds. During the 1950s he worked on the Man-Made Fibres building, taking the lead on commissioning Mitzi Cunliffe's sculpture.

Johnson's proposal for a huge sculptural relief for the front of the Mechanical Engineering building was received

enthusiastically by the University's Vice-Chancellor. Suggesting the interaction of man and machine, its dynamic shapes are inspired by link mechanisms in mechanical engineering. Constructing it from lightweight glass fibre reinforced polyester (GFRP), rather than much heavier traditional stone, enabled it to be installed in its raised location relatively easily.

In 2016 the sculpture was listed Grade II by

successfully connecting to the internal dynamics and meaning of the building'.

Leeds Art Gallery.



14 DUAL FORM

#### 965 📕 Bronze Outside stage@leeds Lent by Leeds Art Fund (Leeds Museums & Galleries)

Born in Wakefield in 1903, Barbara Hepworth is regarded as a preeminent British sculptor, along with her peer and fellow Yorkshire native, Henry Moore. In 1965, the /ear that she produced Dual Form, she was made Dame Commander of the British Empire (DBE) and was also made the first female trustee of the Tate Gallery.

**Dual Form** is one of an edition of seven bronzes, a medium that Hepworth began working in towards the late 1950s. With its simple form and pierced hollows, it recalls Hepworth's earlier work in wood. The sculpture was acquired by the Leeds Art Fund in 1967 and is on loan from

# 15 LILIANE LIJN (b.1939) CONVERSE COLUMN



019 Laser-cut painted aluminium, tainless steel with LED lighting and turntable mechanism. Fabricated by Neon Circus Discovery Way, outside NEXUS Building

Converse Column is a nine-metre high, twoand-a-half-metre diameter revolving 'Poemdrum' commissioned from Liliane Lijn for the NEXUS building. The New York-born, London-based artist is known for her work with kinetic text, and is a pioneer in the interaction of art, science technology and language.

Lijn asked students and staff to submit short texts on themes of interchange, invention and transformation, which were combined with her own poem in a collaborative work. This text was then laser-cut into the surface of two nested drums, which turn continually in opposite directions and at different speeds. Visible as daylight recedes, two layers of internal lighting illuminate the words, with a carefully programmed suite of colour changes. Difficult to read conventionally, it uses light, motion and words to explore how unexpected combinations can produce fresh meanings.

SUE LAWTY (b. 1954) with DAN JONES and HELEN MORT **TEXTA TEXENS** 



Clothworkers' South Building Commissioned to celebrate Yorkshire Year of the Textile 2016 Texta Texens is located in the walkway outside the Clothworkers' South Building. It develops a dialogue with Mitzi Cunliffe's Man-Made Fibres

2016 Kilkenny limestone

avement in front of

on the building's façade above. Lawty works across disciplines and materials, including stone and woven structures. She was Artist in Residence at the V&A Museum from 2005 to 2006 and Leverhulme Artist in Residence in the School of

Earth & Environment, University of Leeds between 2014 and 2015.

Lawty worked with poet Helen Mort, Douglas Caster Fellow in Poetry at the University of Leeds (2014-16) and with Yorkshire sculptor Dan Jones to create **Texta Texens**. Mort's poem 'Texere' is engraved in the sculpture. The words 'text' and 'textile' share their origins in the Latin verb 'texere' (to weave, or to fabricate). The words literally become part of the weft and weave of the stonework. Exploring the link between text and textiles, the piece weaves together conversations about life and learning, research and education, people and place. As Lawty explained of her work: 'I seek an understated restraint, balance, tension, rhythm: an essential stillness.'

HENRY MOORE (1898 –1986) THREE PIECE RECLINING FIGURE **NO.2: BRIDGE PROP** 



born in Castleford, West Yorkshire. After serving in the First World War he became a student at the Leeds School of Art (now Leeds Arts University), where he met fellow Yorkshire sculptor Barbara Hepworth. Moore also had access to the modernist works in the collection of Sir Michael Sadler, the

University's then Vice-Chancellor, which had a profound effect on his development.

The sculpture consists of three bronze segments positioned to represent a reclining human figure in multiple pieces. According to the artist, the work was inspired by Waterloo Bridge, in which he saw one part of the bridge resting against another, giving the sculpture its subtitle 'Bridge Prop'.

front entrance.



Our conversation has outlasted grass, outlasted ground.

Stones talk and landscape overhears. See for yourself. Sit down

and tell us what you know. Lie in our scattered company

and watch our silence grow

Helen Mort, Douglas Caster Cultural Fellow

TO THE CITY

## 18 SARA BARKEN (6.19) SARA BARKER (b.1980)



The William Henry Bragg Building is named for the Nobelprize-winning physicist and x-ray crystallographer. At Leeds, he uncovered the structures of certain crystals with his son William Lawrence Bragg. Father and son were jointly awarded the Nobel Prize for Physics in 1915.

Sara Barker's sculpture responds to the beauty of crystal structures as well as to the theories initiated by the Braggs and extended by their successors. Their famous equation, Bragg's Law,  $n\lambda = 2d \sin\theta$ , runs through the sculpture

The Worlds of If reflects the interdisciplinary and collaborative nature of the research taking place within the building, across Engineering, Astronomy, Physics and Computing. The sculpture is formed of strands and scientific symbols woven together like a textile. The artwork combines elements of sculpture, painting, collage and textiles.

Also at the Bragg Building: Look for the installation of Zaffar Kunial's poem 'Crystal Avenues', as well as the Bragg fanfare composed by Philip Wilby, commissioned for the launch of the Bragg building, inside the



021 📕 Painted steel Esther Simpson Building

Basque artist Juanjo Novella's sculpture is the largest freestanding work on campus, measuring 20 metres long by three metres high. It resembles a sheet of paper with a 'torn' edge along the top. This page represents university life as a place of reading, writing, experimentation and sketching out ideas.

Poet Laureate Simon Armitage's words 'to leaf is to learn' are punched through the surface of the artwork, along with a leaf design referring to the mature sycamore tree nearby. This page represents the university as a place of reading, writing, experimentation and sketching out ideas.

Novella said: 'I like to imagine people around my sculptures, touching them, leaning on them, children playing. I want this work to be a living element that adds a sense of identity to the place where it is located.'

to

1989 📕 cast bronze Outside Edward Boyle Library main

entrance Gift of Douglas and Lizzie Caster, 2023

This mechanical figure is Eduardo Paolozzi's re-interpretation of a famous satirical portrait of the mathematician Sir Isaac Newton, by artist and poet William Blake.

Paolozzi described how his composition unites both Blake and Newton: 'While Blake may have been satirising Newton, I see this work as an exciting union of two British geniuses. Together, they present to us nature and science, poetry, art, architecture - all welded, interconnected, interdependent.'

Scottish artist Sir Eduardo Paolozzi was one of the pioneers of pop art. He was elected to the Royal Academy in 1979 and was appointed Her Majesty's Sculptor in Ordinary for Scotland in 1986 - a position he held until his death.

Paolozzi produced several versions of Master of the Universe. Another version is displayed outside the British Library in London

The sculpture was donated by Douglas Caster CBE BSc FIET, who completed his degree in Electronic and Electrical Engineering at Leeds in 1975.



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