

WELCOME TO PUBLIC ART ON CAMPUS

Public Art has been an important and much loved feature of the University of Leeds campus since 1923, when the controversial First World War memorial by Eric Gill was installed. More recent examples include **Converse Column** by Liliane Linj, commissioned for the NEXUS building in 2019, or **A Spire** by Simon Fujiwara, commissioned for the Laidlaw Library in 2015. Art on campus enhances the experience of students, staff, local communities and visitors, reflecting the academic research themes and learning activities of University life.

The University of Leeds has a unique campus, boasting Victorian red brick wings, Brutalist concrete suites and villas and domestic terraces adapted for academic use. 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 University's programme of refurbishing and adding to its built landscape. Art on campus responds to this physical context, as well as to what the University represents, as a site of knowledge production, research and discovery.

This trail will draw your attention to art you may never have previously noticed in open spaces and foyers across campus. It tells the fascinating stories behind these public art works – their creators, patrons and placement on campus – and the importance of one particularly generous and enthusiastic patron of public art on campus, Stanley Burton (1914-1991), is highlighted.

We hope it will inspire, trigger your reflection, curiosity and create new dynamic dialogues.

Professor Frank Finlay, Director of the Cultural Institute

Begin your tour in the Parkinson Court, immediately outside The Stanley & Audrey Burton Gallery...



1 WILLIAM CHATTAWAY (b.1927) WALKING FIGURE

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

Chattaway was born in Coventry. He attended Coventry School of Art from 1943-45 and the Slade from 1945-48, before settling permanently in Paris in 1950. The original **Walking Figure** was created in 1968 and is much influenced by Alberto Giacometti's walking figures of the 1950s and 60s. Chattaway explores the armless female form, considering spatial relationships and the concept of movement within a single, life-size work. The original piece was conceived as part of a **Triple Group** (1968) with a seated figure and one lying horizontally.

Stanley Burton, who enjoyed a close friendship with Chattaway, had been elected to serve on the University of Leeds Council in 1952; he was subsequently appointed Chairman of Bodington Hall, the University's new student hall of residence completed in 1963. Stanley commissioned a replica of the version of the standing figure from the original triple group, which was installed outside in 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 intervened again and organised with Chattaway to recast the sculpture. This later cast is now displayed for security reasons within Parkinson Court, where it is seen by thousands of students, staff and visitors each year. Bodington Hall closed in 2013 and the damaged original sculpture was displayed in the garden of the Burton family home, Fulwith Brow.

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



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

2 SIMON FUJIWARA (b.1982) A SPIRE



2015 ■ Cast jesmonite Laidlaw Library, Woodhouse Lane entrance

The British-Japanese artist Simon Fujiwara was born in London and grew up in Cornwall. He studied Architecture at the University of Cambridge from 2002-05 and Fine Art at the Städtelschule Hochschule für Bildende Kunst in Frankfurt am Main from 2006-08. He is now based in Berlin. His first major British exhibition was at Tate St Ives in 2012.

Fujiwara adopts a quasi-anthropological approach in his practice and this work was his first public art commission. The commissioning committee, which included student and staff representation, sought to create a new outstanding feature at the very entrance of the University, in front of the new Laidlaw Library. Fujiwara's work, **A Spire**, is a beacon and totem that evokes the industries on which the University, and indeed, the city, are largely built. **A Spire** is conceived as a soaring visual timeline – a skyward archaeology that connects the past and the present. Tall and cylindrical in form, **A Spire** 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 on the campus. From the pulverised coal integrated at the base of the spire symbolising the coal on which Leeds' prosperity was built, to the branches and cables laid into the cast, the surface of intertwined natural and technological elements symbolises the current digital era in which organic and man-made materials merge. **A Spire** creates a unique new presence at the top of Woodhouse Lane, capturing an ever changing vertical landscape and the passing of time.

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



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

2014 ■ Cast polyurethane elastomer Beech Grove Plaza

Born in Birmingham, Wilson studied at Ruskin School of Art, Oxford, from 1985-88. He took his MA at the Slade, before teaching at the Royal College of Art, and he soon established a reputation as a sculptor with significant solo exhibitions at Camden Arts Centre, Compton Verney and the Wellcome Collection. Wilson's best-known public artwork is **Steles (Waterworks)**, an installation for the Olympic Park (2012). His practice involves 'on-going enquiry into the contingency of meaning specifically in relation to the public functioning of sculpture'.

**Sign for Art (Stelae 2014)** references Wilson's early years working 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', he remembered. 'This modification of the British Sign Language, presumably derived from the making of a brushstroke, struck home and stayed with me', he explained. Standing in the centre of Beech Grove Plaza, the artwork has been affectionately christened by students 'the squiggle'.

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



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



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

Michael Sadler, University Vice-Chancellor from 1911 to 1923, wished to commemorate the fallen of the Great War through a public memorial. Sadler chose the prolific artist Eric Gill to sculpt a war memorial frieze, after taking a liking to a design Gill had proposed for London County Council.

Gill was a printmaker, typeface designer and sculptor known for his precise linear simplicity. He was associated with the modernist draft carving movement, which encouraged artists to return to craft skills favoured in the Middle Ages. An intensely religious and controversial figure in life, scandal has increasingly surrounded Gill following his death, after revelations emerged about his sexual abuse of his daughters.

The frieze represents a story from the Bible in which Christ violently expels moneychangers and merchants from trading in a temple. This moralising subject was popular in European art. However, its use in the context of a 20th-century war memorial was surprising and unusual; the press at the time described it as 'bizarre', 'puzzling', 'strange' and 'not appropriate'.

Gill held anti-industrial beliefs and viewed modern warfare to be driven by monetary gain. Some critics believed he was implying that Leeds merchants had profited from the war. For Sadler, however, the Christian subject portrayed the British soldiers' use of force as justifiable. Like Christ, they used violence as a last resort to aid a righteous cause. For Sadler, the frieze presented the war as an ethical rather than a military triumph.

Originally installed on the University's Great Hall, the frieze was moved to a safer location indoors in the Michael Sadler Building 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.

Updated with research by Emily Owen, student intern

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



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



1956 ■ Portland Stone Clothworkers' Building South

The American sculptor Mitzi Cunliffe (née Solomon) was born in New York and is renowned for having designed the famous theatrical mask for the BAFTA award. Cunliffe was active as a designer of jewellery, textiles and glass, as well as teaching in later life. She studied Fine Art at Columbia University from 1935-40. In 1949, she came to England when she married a British academic and moved to Manchester. Her first large-scale public piece was created for the Festival of Britain in 1951 – **Root Bodied** Forth which was an 8-foot concrete group. In 1955, the same year she designed the famous BAFTA award, 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 which would reflect the exciting progress in the field of synthetic fibres. Cunliffe submitted drawings and a maquette for a vast pair of hands with textile fibres crossed between them, to be executed in Portland stone. **Man-Made Fibres** was unveiled by the Duke of Edinburgh when the new building was opened in June 1956. 60 years on, the work atop what is now called Clothworkers' Building South has been conserved so that it can be seen again in its original state.

Cunliffe spent her entire working life bringing sculpture and architecture together. She wanted her work to be 'used, rained on, leaned against, taken for granted', declaring that her life-long dream 'is a world where sculpture is produced by the yard in factories and used as casually as bricks'. In this case however, **Man-Made Fibres** 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



7 WILLIAM CHATTAWAY (b.1927) HERMES/THE SPIRIT OF ENTERPRISE

1958 ■ Bronze Roger Stevens Building Gift of Stanley Burton, 1983

The flying bronze figure on the east wall of the Roger Stevens building is one of the most prominent, striking sculptures on campus. Originally it was commissioned by the Midland Bank for their London offices in the late 1950s. Chattaway called it **Hermes**, but his patrons suggested the work be re-named **The Spirit of Enterprise** because the Greek god Hermes had 'a number of roles, including that of the guardian of less desirable characters'. In 1983, when the Midland building was sold to developers for £30m, it was rumoured that **The Spirit of Enterprise** was to be sold for scrap. The dilemma hit the national press. Into the breach stepped Chattaway's longstanding patron, Stanley Burton, who sent a cheque to the University of Leeds to purchase the work for campus. The work, weighing four and a half tons, arrived on a low-loader from London and was installed that June. Chattaway was delighted to see the name of the piece revert to his original title, **Hermes**.

The blank wall is a perfect backdrop to dramatically display **Hermes** to best advantage and a far cry from its position in London. It 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 of Hermes Chalk and pencil on paper Gift of Stanley Burton, 1983 © WH Chattaway

8 LORNA GREEN MEET, SIT and TALK and CONVERSATION



Meet, Sit and Talk 1995 ■ Sandstone and gravel Conversation 1999 ■ Sandstone and polished granite Chancellor's Court

Lorna Green is a sculptor and environmental artist based in Cheshire, who works in both urban and rural environments nationally and internationally. 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 in the School of Fine Art, History of Art and Cultural Studies from 1990 to 1997.

In 1995 she was commissioned to create a site-specific sculpture for the Chancellor's Court. **Meet, Sit and Talk** is made up of 3 stone circles, each stone bearing a rectangle of polished granite reflecting the sky and surrounding environment. Green explains the sculpture 'is intended to be used – for sitting, for meeting at and to create a socially interactive space' and students can be seen lunching and revising among the stones on sunny days. Green redesigned the whole area in collaboration with landscape architect Allan R. Ruff, who created a garden path recalling the flow of a river, the planting changing shape and colour as the seasons pass.

In 1999, Green collaborated on a further intervention, **Roof Garden**, a landscaping project with John Micklethwaite-Howe now reconverted into a sustainable community garden. Green wanted to connect the new garden with her previous work, and so created another sculpture, **Conversation**. The three standing stones, inlaid with round plaques of black granite, respond to the stone circles and celebrate the dialogue between sculpture and nature on campus. The entire project gained two commendations in the Leeds Architecture Awards 2000.

Sarah Ledjmi, Public Art Project student placement



CURATING THE CAMPUS: PUBLIC ART TRAIL

LEEDS UNIVERSITY LIBRARY GALLERY STANLEY & AUDREY BURTON GALLERY

CULTURE ON CAMPUS

The Stanley & Audrey Burton Gallery

A display of major works from the University's Art Collection including key examples of British 20th century art by Stanley Spencer, Roger Fry, Vanessa Bell, Terry Frost, Ben Nicholson and Ceri Richards, accompanied by a wide variety of regularly changing art exhibitions and events with regular public art displays.

Treasures of the Brotherton Gallery

The public face of Leeds University Library Special Collections, displaying highlights such as Shakespeare's First Folio, original material written by the Brontës, medieval manuscripts and rare books from around the globe, as well as regular changing exhibitions from the collections.

library.leeds.ac.uk/galleries

FREE ENTRY

Both Galleries:

Tuesday-Saturday: 10am-5pm

stage@leeds

Home to one of Leeds' newest theatre venues, stage@leeds is the University's public licensed theatre complex, within the heart of our campus.

stage.leeds.ac.uk

Marks in Time Exhibition, M&S Company Archive

The exhibition displays an extraordinary historical range of M&S products. The company was founded in Leeds market by Michael Marks in 1884. In front of the building is a public artwork David Mayne created from Langton woven wire mesh representing cascading folds of a stylised roll of fabric, celebrating the Greener Living Spaces programme (in partnership with the environmental charity Groundwork, 2014).

marksinthetime.marksandspencer.com

International Concert Series

The University Concert Series presents a diverse range of repertoire and performers, with free Friday lunchtime recitals and a variety of evening performances.

concerts.leeds.ac.uk



10 MICHAEL LYONS (1943-2019)  
LENTEN COVER



1979 ■ Steel (varnished)  
Western Campus Green

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

His **Lenten Cover** was completed on Good Friday 1979 and is made of steel plate sourced from scrap yards in Hull and Leeds. It reminded the artist of cloths covering church statues during Lent. This monumental piece creates a gateway from one place to another. It was originally exhibited at the Serpentine Gallery, London, in Mold, at the Norwich Triennial and Margan Park, Port Talbot before being lent to the Ironbridge Open Air Museum of Steel Sculpture in 1991. The work was lent to the University of Leeds in 2015, and was purchased from the artist in 2019.

11 DAVID MAYNE  
GREENER LIVING SPACE

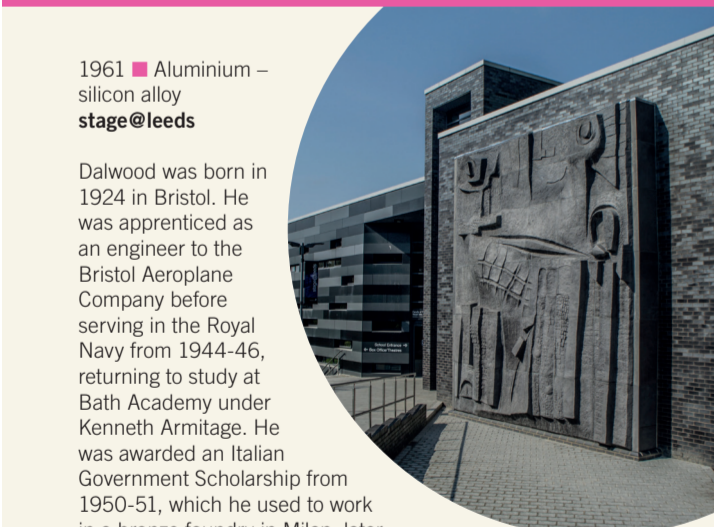


2014 ■ Sustainable materials: stainless steel  
In front of M&S Company Archive



Leeds-born artist David Mayne combines a career of large scale public art commissions and his own studio practice – making work for galleries and private clients. His work is in collections throughout the country and he has been the recipient of awards for both public art and gallery work. In 2013 David took part in *Make It Up North* and won the Outstanding Artist Award. He works in metal employing welding and surface 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, which was funded from the sale of 5p food carrier bags. Through this joint initiative Groundwork and M&S transformed over 100 parks, play areas, and public gardens across the country. The sculpture reflects M&S's rich textile history as well as their early adoption of the 5p levy on plastic bags, a fund which was also used to support this commission.

12 HUBERT DALWOOD (1924-1976)  
UNTITLED BAS-RELIEF



1961 ■ Aluminium – silicon alloy  
stage@leeds

Dalwood was born in 1924 in Bristol. He was apprenticed as an engineer to the Bristol Aeroplane Company before serving in the Royal Navy from 1944-46, returning to study at Bath Academy under Kenneth Armitage. He was awarded an Italian Government Scholarship from 1950-51, which he used to work in a bronze foundry in Milan, later returning to teach at Newport School of Art from 1951-55. Awarded a Gregory Fellowship in 1955, he worked at the University of Leeds until 1959. During this period, he was commissioned by a number of 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. Dalwood used clay worked by hand to form casts which were translated into cast metal abstract forms and powerful shapes.

When Bodington was closed, and then demolished in 2013, the work was stored, cleaned and relocated to its new site at stage@leeds. In 2012 Historic England listed the work, granting Grade II status, in recognition of the sculptor's 'new venture on a wholly different scale and technical complexity to anything he had previously made' and its historic interest as an example of public art commissioning by universities during the sixties.

13 ALLAN JOHNSON  
A CELEBRATION OF  
ENGINEERING SCIENCES



1962-63 ■ Glass fibre reinforced polyester (GFRP)  
Mechanical Engineering Building, Woodhouse Lane

Allan Johnson was an architect by profession who worked for Lancaster & Lodge, a London practice with a long association with the University of Leeds. During the 1950s he worked on the Man-Made Fibres building (now Clothworkers' South) taking the lead on commissioning Mitzi Cunliffe's sculpture.

His huge sculptural relief, **A Celebration of Engineering Sciences**, with its dynamic shapes is inspired by 'symbols representing link mechanisms in mechanical engineering'. Johnson's proposal was submitted to the University Committee and met with enthusiasm from the Vice-Chancellor.

It sits on the front of the Mechanical Engineering building, completed in 1963 by Johnson, by then a lead partner at Lancaster & Lodge. While the building itself is not of special interest, this relief is curved in shape and prominent on the street, projecting in front of the auditorium and lecture theatre and draws the eye to the main entrance of the building.

Suggesting the interaction of man and machine, the work captures an energy and struggle combined with a brutal quality. Constructing it from light-weight glass fibre reinforced polyester (GFRP) had distinct advantages, not least that an artwork of this size would have been hugely expensive and heavy using traditional stone. This new light-weight material enabled the successful production of a large-scale relief sculpture to be installed in a raised location relatively easily. In 2016, the sculpture was listed Grade II by Historic England as a well-designed and successful piece of public art utilising modern techniques to enhance a streetscape dominated by University buildings.



14 BARBARA HEPWORTH (1903-1975)  
DUAL FORM



1965 ■ Bronze  
Outside stage@leeds  
Lent by Leeds Art Fund  
(Leeds Museums & Galleries)

Born in Wakefield, Yorkshire in 1903, Barbara Hepworth enjoyed a lengthy career over 50 years, until her death in 1975. She is regarded as a pre-eminent British sculptor, along with her peer and fellow Yorkshire native, Henry Moore, gaining high recognition for her work during her life time. In 1965, the year 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 – a position she would hold until 1972.

**Dual Form** is one of an edition of seven bronzes, a medium that Hepworth began working in towards the late 1950s. Despite her transition from working in wood to bronze, **Dual Form** reflects Hepworth's earlier style, with its simple form and pierced hollows. The sculpture is on loan from Leeds Art Gallery and was acquired by the Leeds Art Fund in 1967.

Ellen Brown, Public Art Project student placement

15 LILIANE LIJN (b.1939)  
CONVERSE COLUMN



2019 ■ Laser-cut painted aluminium, stainless steel with LED lighting and turntable mechanism.  
Fabricated by Neon Circus  
Discovery Way, outside NEXUS Building

**Converse Column** is a nine metre high, two and a half metre diameter revolving 'Poemdrum' commissioned for the NEXUS building, using light, motion and language, to explore how unexpected juxtapositions can provoke discourse and fresh meanings. Lijn's poem has been laser-cut into the surface of two nested columnar drums, which continually turn 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.

To create a collaborative poem, Lijn asked students and staff to submit short texts, on themes of interchange, invention and transformation. Liliane Lijn is known for her work with kinetic text and is a pioneer in the interaction of art, science, technology and language. Lijn is interested in dislocating the linearity of given syntax. Here, the poem is difficult to read in a linear fashion, but unexpected juxtapositions of words create new meanings.

Born in New York, Lijn studied Archeology at the Sorbonne and History of Art at the École du Louvre, Paris. Her interest in both poetry and science first led her to create artworks exploring the poetics of science and light. Now based in London, Lijn has exhibited internationally and has received many awards, notably, the ACE international Artist Fellowship in partnership with NASA.

16 SUE LAWTY (b. 1954)  
With DAN JONES and HELEN MORT  
TEXTA TEXENS



2016 ■ Kilkenny limestone  
Pavement in front of  
Clothworkers' South Building

Commissioned to celebrate the 'Yorkshire Year of the Textile' on campus in 2016, Sue Lawty's **Texta Texens** is located in the walkway outside the Clothworkers' South Building. It develops a dialogue with Mitzi Cunliffe's **Man-Made Fibres** 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 until 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 Cultural Fellow 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' have a shared origin in the Latin verb 'texere', which means 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.'

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



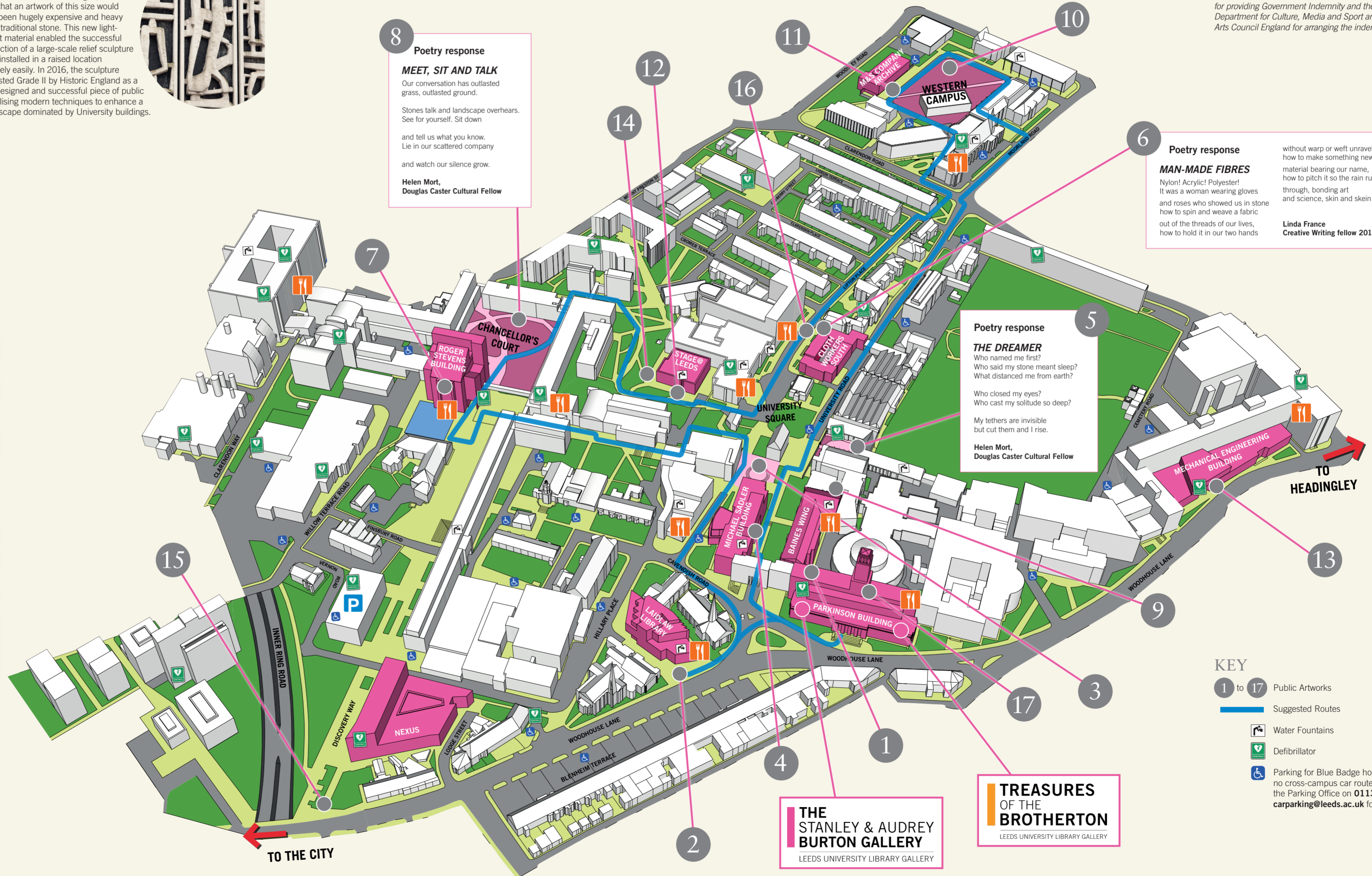
1963 ■ Bronze  
Parkinson Court  
Lent by Leeds Art Fund  
(Leeds Museums & Galleries)

Henry Moore was born in Castleford, West Yorkshire. After the war Moore became a student at the Leeds School of Art (now Leeds Arts University), where he met fellow Yorkshire sculptor Barbara Hepworth. While studying in Leeds, 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, London, in which he saw one part of the bridge resting against another, giving the sculpture its subtitle 'Bridge Prop'.

The exhibition of this sculpture was supported by the Henry Moore Foundation and has been made possible by the provision of insurance through the Government Indemnity Scheme. The University of Leeds would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

HENRY MOORE  
FOUNDATION



KEY

1 to 17 Public Artworks

Suggested Routes

Water Fountains

Defibrillator

Parking for Blue Badge holders only. There are no cross-campus car routes; please contact the Parking Office on 0113 343 5491 or [carparking@leeds.ac.uk](mailto:carparking@leeds.ac.uk) for advice

THE STANLEY & AUDREY  
BURTON GALLERY  
LEEDS UNIVERSITY LIBRARY GALLERY

TREASURES  
OF THE  
BROTHERTON  
LEEDS UNIVERSITY LIBRARY GALLERY