

WELCOME TO PUBLIC ART ON CAMPUS!

Public Art has played a key role on the University of Leeds campus from the controversial Eric Gill First World War Memorial **Christ driving the Moneychangers from the Temple** (dedicated in 1923) to the recent piece by Simon Fujiwara, **A Spire**, commissioned to celebrate the new 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. This trail will draw your attention to art you may never have previously noticed and celebrates the creative communities on campus including our Fine Art and Art and Design students whose work can often be seen in public spaces over the summer months as part of their graduation shows.

This year we highlight the role textile heritage has played in the history of the University of Leeds, as we celebrate the 60th anniversary of the **Man-Made Fibres** sculpture by Mitzi Cunliffe on the Clothworkers' South Building (originally the ground-breaking Man-Made Fibres Building). Textile artist Jane Scott will be responding to the sculpture with a temporary intervention over the summer months, which will unfold beneath the newly conserved original. Across campus research into our textile heritage will be celebrated with public poetry, dance performances, textile interventions and hand knitted community canopies produced at workshops on campus and beyond, transforming our open spaces. Exhibitions at The Stanley & Audrey Burton Gallery, the Marks & Spencer Company Archive and ULITA will celebrate textile histories accompanied by a series of public art events. We celebrate the role played by our benefactor Stanley Burton (1914 – 1991) in acquiring art works for campus, acknowledging the role he played in his family textile company. His father Montage Burton founded the company in 1904, originally under the name The Cross-Tailoring Company and by 1929 they had 400 stores, factories and mills, employing 11,000 people in Leeds itself. Stanley entered the business after World War II and became a friend of the sculptor William Chittaway and initiated the commission of Quentin Bell's **Levitating Figure**.

Professor Ann Sumner, Head of Cultural Engagement

Start your tour at The Stanley & Audrey Burton Gallery, where you will find an introductory storyboard. Public Art included in this leaflet is to be found in open spaces and building foyers across campus. Begin your tour in the Parkinson Court, immediately outside the gallery...



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 Städelschule 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 is 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 reflects 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)



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



1923 ■ Portland stone
Michael Sadler Building, foyer

A controversial figure, the devoutly religious Gill was born in Sussex and initially trained to be an architect. He abandoned his studies in 1903, eventually establishing himself as a sculptor, producing works with precise linear simplicity. In 1914 he was commissioned to create the **Stations of the Cross** for Westminster Cathedral. While working on these, Michael Sadler – then the University's Vice-Chancellor – approached him to discuss a war memorial for Leeds. Gill revived a proposal rejected by the London County Council to commemorate their war dead, a freestanding bronze of Jesus and the Moneychangers. For Leeds, Gill suggested a stone frieze, with Christ expelling a group of moneychangers from the temple – though with some in contemporary attire. In doing so, Gill was suggesting that the merchants of Leeds had profited from the war.

Gill's relief was carved in five sections and was initially installed prominently on the wall beneath the University's Great Hall. It was dedicated by the Bishop of Ripon on 1 June 1923. The subject matter was very different from that normally expected of memorials – soldiers or mourning angels – and caused immediate comment. The **Yorkshire Post** described it as a 'curious monument which... promises to create much controversy' and other local press agreed the work was 'bizarre', 'puzzling', 'strange' and 'not appropriate'. Gill enjoyed the controversy and published his own defence of the work. Others rallied to defend it, including JRR Tolkien. Sadler himself steadfastly championed Gill's masterpiece as 'one of the finest things in modern art,' adding 'the carving will tell its own tale'. Subsequently, the weather took its toll on the work and ivy was allowed to grow over it, until the frieze was removed to a safer location in the foyer of the Michael Sadler building in 1961.

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 and now 60 years on, the work has just been conserved so 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



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 reconvered 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.

This entry has been researched and written by Public Art Project student placement, Sarah Ledjiri.



1 WILLIAM CHATTAWAY (b.1927) **WALKING FIGURE**

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

Chittaway 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. Chittaway 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 had enjoyed a close friendship with Chittaway and had been elected to serve on the University of Leeds Council in 1952 and 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 Chittaway 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)

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

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. He is currently Professor of Sculpture at Sheffield Hallam University. 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



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

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

Quentin Bell was the son of Vanessa and Clive Bell and nephew of Virginia Woolf. He is renowned as a ceramicist artist and for his books on the Bloomsbury artists and a biography of Virginia Woolf. He was appointed Head of Fine Art at the University of Leeds in 1959, and later as Professor of Fine Art, until 1967. 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 – and suggested six potential locations. Stanley and the Vice-Chancellor, Lord Boyle, eventually decided upon a site near the Edward Boyle Library. The work was to be cast in fibreglass with a steel armature. An exciting inter-disciplinary partnership emerged with the Department of Civil Engineering. Dr. Gurdev Singh was responsible for the design and construction of the sculpture's internal armature and the Department was responsible for the installation of the work, which was unveiled by Stanley Burton in October 1982.

One of the most popular public artworks on campus, it has moved several times. It was removed from the Edward Boyle Library site due to the building expansion and was re-sited in the quiet courtyard of the Baines Wing coffee bar. More recently it has been relocated in the Clothworkers' Court, so that it is more accessible to visitors. It is commonly known on campus as **'The Dreamer'**, but it is not clear when this title was acquired. It has also been called **'The Astral Lady'**, although Bell's original notes make reference to the **'Eldmond Figure'**. Whatever its title or location, the artwork is now firmly a key element in shared memory and place-making experience on campus.



Levitating Drawing for Sculpture
c.1979
Ink and pencil on paper
Gift of Audrey Burton
© Oliver Bell

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

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

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. Chittaway 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 Chittaway'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. Chittaway 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 for Hermes
Chalk and pencil on paper
Gift of Stanley Burton, 1983
© WH Chittaway

9 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

ArtFund

Austin Wright grew up in Cardiff where he attended night classes at the Cardiff School of Art before studying Languages at New College, Oxford and pursuing a career as a teacher. He came to Yorkshire in 1937 and settled in Upper Poppleton with his wife Sue in 1946 and was based in the country for the remainder of his life. He created his sculptures in the barn and garden of their 18th century home and by 1954 had given up teaching to concentrate on his sculpture. Initially influenced by Moore and Hepworth in his early figures, he became known for his small lead figure groups and was, between 1961 and 1964, Gregory Fellow at the University of Leeds. **Limbo** is a gathering together of 26 lead pieces created from drawings and observations made in sketchbooks on family seaside holidays in Anglesey and Cornwall in the 1950s. One particular drawing, dating from the early 1950s, is marked as **Limbo and Praa** (a beach on the south coast of Cornwall) and some of the figures relate directly to those in this sculpture, which for many years was displayed in the family garden at Upper Poppleton, on the corner of the patio.



Limbo by Austin Wright, in the garden at Upper Poppleton Photograph courtesy of Sue Wright



UNIVERSITY OF LEEDS



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. library.leeds.ac.uk/art-gallery

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/treasures

Both Galleries:
Monday: 1-5pm
Tuesday-Saturday: 10am-5pm
FREE ENTRY

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

ULITA
An Archive of International Textiles holding collections of worldwide renown, housed in St Wilfreds Chapel on Western Campus. ulita.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). marksintime.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

Public Art on campus is a series of lunchtime talks, tours of the campus and workshops open to all ages and interests. For full details visit The Stanley & Audrey Burton Gallery website: library.leeds.ac.uk/art-gallery-events or sign up to our monthly e-newsletter online for regular updates and new events listings.

Friends of University Arts and Music (FUAM)
have generously supported this public art map. Founded in 1989, FUAM supports art and music at the University of Leeds. It is a registered charity independent of the University with the primary function to enrich the cultural life of the University, through support of the Stanley & Audrey Burton Gallery and International Concert Series. For more information about how to join the see fuam.leeds.ac.uk



10 MICHAEL LYONS (b.1943)
LENTEN COVER

1979 ■ Steel (varnished)
Western Campus Green
Lent by the artist.
Photograph courtesy of Roy Kitchin

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 and now lives and works in Yorkshire. His large scale public sculptures are sited 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.

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.

Student creative responses

twin waves of thought
the constancy
of the creative soul

woman-made fibres –
how do you like
my dress?

if sculptures were as common
as bricks, what beautiful
buildings we would have!

skin under a microscope
a wound healing
cells knitting together

my hearing aids switched off
this sculpture
inspired by deaf-blind signing

'The Rough Sleeper' –
ignoring public art
like ignoring the homeless

let your eyes
be reminded of nature
and art – their oneness

lift up your head
open your eyes
take in the signs

neighbours in nowhere
living and loving in boxes
fluidity in lead and stone

different paths woven above
our train of thought –
her guiding hands

Student Creative Writing Responses

A workshop with 2nd year English students led by poet Linda France and Ann Sumner produced a series of creative, immediate responses to public art on campus and these are shown framing our map.

The creative responses are by: Izzie Shaw; Sarah Ledjmi; Lotta Skule; Mary-Kate Rowley; Richard Hales; Shakeel Cox-Henry; Sofia Perretta; Dan Hey; Sarah Bishop; Leo Kary; Sarah Phillips; Katie Robinson; Vicky Munro; Aimee Wilmot; Hannah Curzon; Mathilda Pielichaty; Christie Driver-Snell; Emiko Newman; Amabel Buck; Elle Rigby; Linda France.

Volunteer

Volunteer to be involved with our Public Art Project! Be a live guide, assist us with evaluation surveys or apply for a student placement opportunity. Contact: galler@leeds.ac.uk

KEY

1 to 15 Public Artworks

Suggested Routes

North – South Campus Access Route External

North – South Campus Access Route Internal (may involve lifts)

Accessible entrance serving more than one building

8

Poetry response

MEET, SIT AND TALK

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

6

Poetry response

MAN-MADE FIBRES

Nylon! Acrylic! Polyester!
It was a woman wearing gloves
and roses who showed us in stone
how to spin and weave a fabric
out of the threads of our lives,
how to hold it in our two hands

Linda France
Creative Writing fellow 2016-17

without warp or weft unravelling,
how to make something new,
material bearing our name,
how to pitch it so the rain runs
through, bonding art
and science, skin and skein.

11

Poetry response

THE DREAMER

Who named me first?
Who said my stone meant sleep?
What distanced me from earth?
Who closed my eyes?
Who cast my solitude so deep?

My fetters are invisible
but cut them and I rise.
Helen Mort,
Douglas Caster Cultural Fellow

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 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 (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 Lanchester & 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 Art Gallery)

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 lifetime. 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.

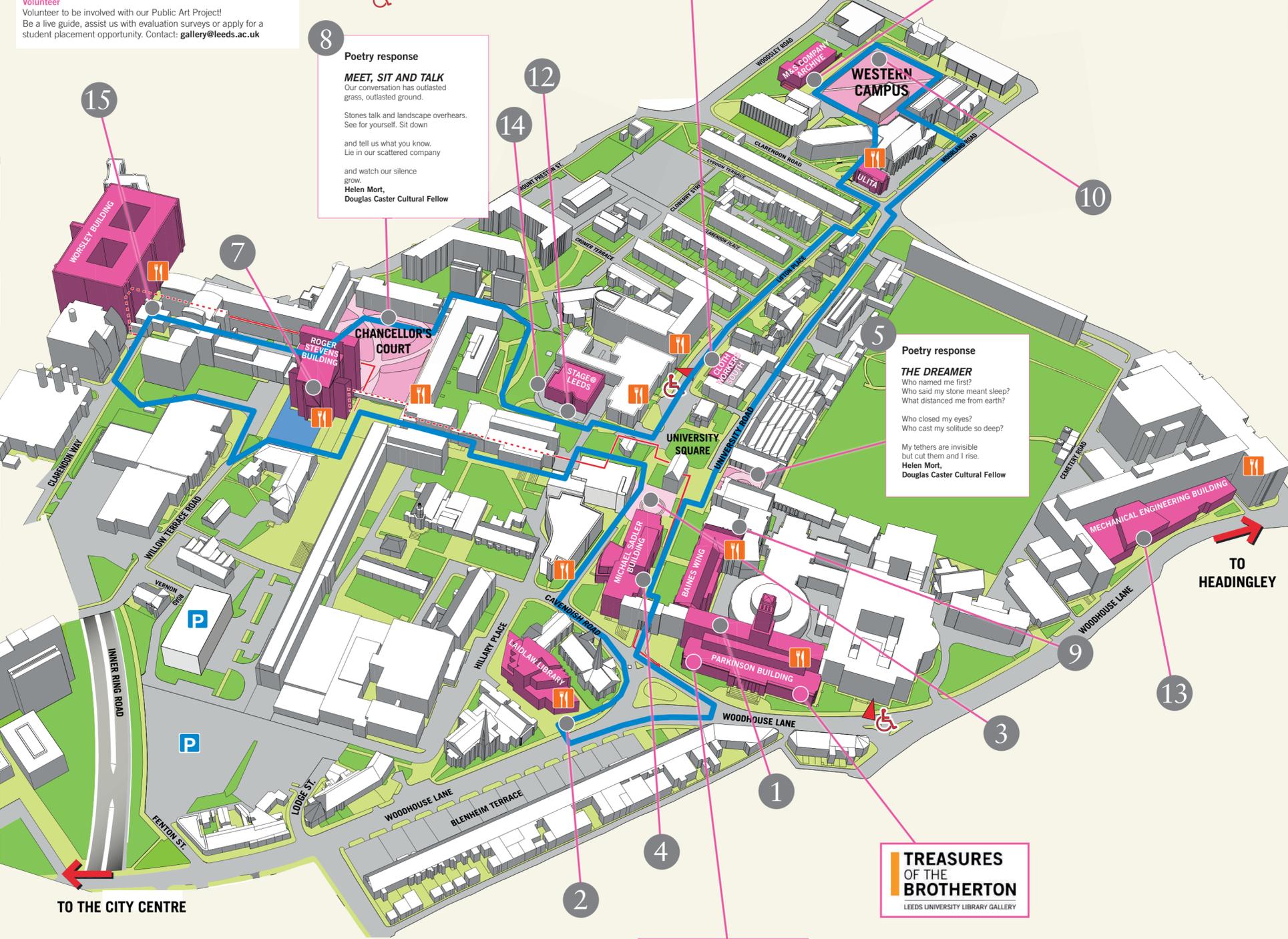
Dual Form is one of an edition of seven bronzes, a medium that Hepworth began working in towards the late 1950s. Despite her transition from working in wood to bronze, **Dual Form** reflects Hepworth's earlier style, with its simple form and pierced hollows. The sculpture is on loan from Leeds Art Gallery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

This entry has been researched and written by Public Art Project student placement, Ellen Brown.

15 BEN EGGLETON (b.1992)
IMMUREMENT

2014 ■ Steel, wood, chairs
Worsley Building entrance

Ben Eggleton recently graduated from the University of Leeds with a first class degree in Art and Design. In 2014 he won the FUAM Prize, awarded to the best graduating artist of the year. The work reflects his interest on the debilitating effect dementia has on the sufferer, influenced by his own grandmother's experience of Alzheimer's disease. **Immurement** shows three figures, sat in armchairs, as a comment on the steady increase of dementia. The sense of paths created by these works was intended to create a psychological connection with the viewer suggesting the sufferers' physical and mental entrapment within their own bodies.



Student creative responses

the Spirit of Enterprise
wore a grey tie
and polished his brogues

Hermes soars
away from the thieves
that left him for scrap

my unspoken history
– once a bright idea
new gold ore

disturbed for many years
I am finally at rest
finally I can dream

maybe slaves
can be angels too
slaves and soldiers alike?

cast away
her bronze flesh wept
and withered

a dream
of placing my feet
on the floor

weaving and woven
sewing and sewn
ancient skills shown

beauty is risk
leaving
on nothing

the catalogue of meetings
sittings and greetings
transcended

the bronze messenger
stretches between earth and sky
reaching for gold

our thoughts appear vertical
rooted within us, float away
and sleep like leaves in the wind

subject to wind rain animals people
subject to criticism and praise
subject to forgetting – placed for eternity

lost and leaned on
the charcoal girl
silent as a stone

silence hangs
in a blurred moment
ribboned with questions

touch translated
texture
of chiselled breath