



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.

In 2012 Historic England gave the work a Grade II listing, 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 public art commissioned by a university during the sixties.

1962-63 ■ Glass fibre reinforced 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 Historic England as 'a vigorous, bold design... successfully connecting to the internal dynamics and meaning of the building'.

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

Born in Wakefield in 1903, Barbara Hepworth is regarded as a pre-eminent British sculptor, along with her peer and fellow Yorkshire native, Henry Moore. 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.

**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 Leeds Art Gallery.

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 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.

2016 ■ Kilkenny limestone  
Pavement in front of  
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** 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.'

1963 ■ Bronze  
Chancellor's Court  
Lent by Leeds Art Fund  
(Leeds Museums & Galleries)

Henry Moore was 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'.

2020 ■ Welded aluminium with anodised metallic and iridescent paint  
Sir William Henry Bragg Building

The William Henry Bragg Building is named for the Nobel-prize-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 front entrance.

2021 ■ 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.'

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.



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  
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.  
Linda France  
Creative Writing Fellow 2016-17

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

**TREASURES  
OF THE  
BROTHERTON**  
LEEDS UNIVERSITY LIBRARY GALLERY

**THE  
STANLEY & AUDREY  
BURTON GALLERY**  
LEEDS UNIVERSITY LIBRARY GALLERY