



About the Artist:

British artist Nicholas Pope (b 1949) studied at the Bath Academy of Art. He was best known in the 1970s and early 1980s for his large-scale sculptures made of wood, metal, stone, sheet lead or chalk.

Following his 1980 exhibition representing Britain at the Venice Biennale, Pope was awarded a Cultural Visitor grant to Zimbabwe and Tanzania; an experience that affected the rest of his life and particularly impacted his artistic practice due to the contraction of a rare form of encephalitis. Following a ten-year process of recovery he began to work again, using softer, more malleable materials. He also began to make works that reference complicated themes of spirituality, suicide and society. He was the focus of Art Now at Tate Britain (1996-7) where this work was first shown.

The first comprehensive monograph of Pope's work was published by Ridinghouse in 2013. This title features sculptures and drawings by Pope from the 1970s to the present, along with texts by Penelope Curtis, Christopher Townsend, Andrew Sabin, and an interview with Stephen Fieke.

Pope lives and works in Herefordshire and London. His work is included in many museum collections including Tate, The Hepworth Wakefield, Walker Art Gallery Liverpool, Scottish National Gallery of Modern Art, Rijksmuseum and Stedelijk Museums, (the Netherlands), Guggenheim Museum (USA) and Utsukushi-ga-hara Museum (Japan).

Acts 2:1-6:

“And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Spirit, and began to speak with other languages, as the Spirit gave them utterance. And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven. Now when this was noised abroad, the multitude came together, and were confounded, because that every man heard them speak in his own language.”



Salisbury Cathedral’s Arts Policy seeks to use visual art to inspire and allow contemplation of the Cathedral from a new perspective.

**The lamps will be lit Monday - Saturday
7.00 - 8.00am, 11.00 - 12 noon and 3.00pm -
4.00pm, and on Sundays 12 noon - 3.00pm**

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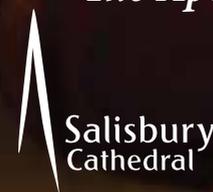
Photography by Ash Mills.



*The Apostles Speaking in Tongues
Lit by Their Own Lamps*

Nicholas Pope

8 June - 3 August 2014



Salisbury
Cathedral



The Apostles Speaking in Tongues Lit by Their Own Lamps is a dramatic re-enactment of events narrated in the New Testament. On the Jewish feast of the Pentecost, the Holy Spirit was said to have come upon the Apostles in Jerusalem enabling them to speak in tongues to all those present. The Holy Spirit descends amidst a 'rushing mighty wind' and appears in the form of 'cloven tongues of fire'. Nicholas Pope's Apostles are likewise the bearers of fire. Made in brick clay of earth-colours, each figure supports a primitive oil-lamp backed by a halo of beaten metal. The lamps provide a pulsating glow which is reflected from the polished metal.

Just like the individuals who make up the average Anglican community – the clergy, the parish council, the parishioners – the twelve apostles came from ordinary walks of life, from agriculture, teaching, the world of commerce. Like members of a congregation, some were good and trusting souls, others turned out to be less wholesome. Pope doesn't take a neutral view of the twelve. His figures are breathtaking and imposing but at the same time they include aspects of the hideous and the comical. Each figure is identified by his attributes: Doubting Thomas sports

trunk-like bloodsucking appendages; Matthew, a tax-collector, carries a heavy paunch while the two-faced Judas has fleshy protruding lips.

The Apostles found their form slowly. Pope worked in stages, methodically building up his figures in measured periods of activity, progress being registered in a linear rhythm of thumbprints that structure and animate the surfaces of the work.

The mysteries of Revelation and Salvation and the nature of faith are bound up in the story of the Pentecost just as they are in Pope's investigation of it. To Pope, who has pulled himself back from the brink of despair, faith is less about doctrine than about passion, about living in the world and experiencing it emotionally as well as physically. The relationship between the physical and the emotional, between the spatial and the spiritual is now crucial to Pope's undertaking: intellect and spirit are engaged through manual activity and a spiritual dimension is encountered through an intensely sensory environment.

“Art is often able to speak when words fail. The Christian narrative of Pentecost, although full of words, can seem difficult to comprehend. Nicholas Pope's The Apostles Speaking in Tongues Lit by Their Own Lamps captures the imagination and speaks to the mind and spirit. Placed in the Trinity Chapel these terracotta figures provide a focus for both those looking for art and a sense of the spiritual, and offer something more.”

Sarah Mullally, Canon Treasurer and Chairman of Salisbury Cathedral's Exhibition Committee

The installation at Salisbury Cathedral is a collaboration with the New Art Centre, Roche Court Sculpture Park.

Supported by:

The Jerusalem Trust