



In Seven Days...
Nicola Green

"It is my hope that Nicola's artwork will spawn a sense of great hope in its onlookers, and serve as a reminder of all that is possible when we presume the inherent goodness in one another and work in common effort."

President Obama

"An artistic and historic masterpiece..."

The Metropolitan Museum of Art

"Adding In Seven Days... to the National Portrait Gallery collection is invaluable to the museum's ongoing mission to tell the entirety of American history."

Smithsonian National Portrait Gallery

"The work, when I look at it, is not about the 2008 election, it's really about each individual's responsibility to history and to the furthering of history."

Katherine Blood, The Library of Congress

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In Seven Days...

Stephen Armstrong

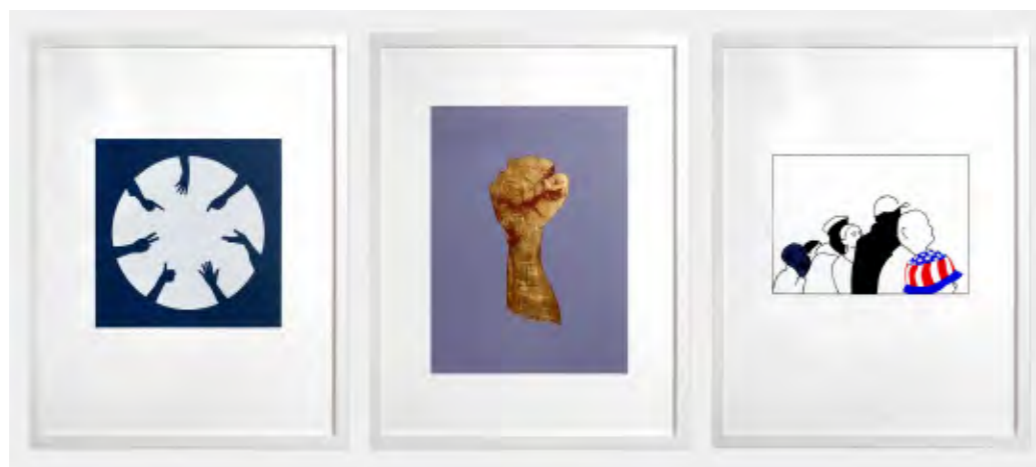
If this were a Hollywood movie, we'd start with a single image – Nicola Green, hunched in a sports stadium, surrounded by thousands of Obama supporters throwing waves as the would-be Democratic nominee walked on stage at dusk. Then we could pull focus, zooming out of the stadium and across America, letting a bright light twinkle for every person setting out to record the Illinois senator's campaign. We'd see at least 12,000 foreign correspondents, all in the US specifically to cover the election – a contingent far larger than the entire British military commitment in Iraq. They'd be outnumbered by nearly 30,000 US reporters, all writing and talking and shooting for America's 1,400 daily newspapers, 14,000 radio stations and 1,700 TV stations.

Panning out we'd see the bloggers and the citizen journalists, the editors, activists and lobbyists and then the voters at home and overseas, and the billions across the globe who read and watched and hoped and hated... Obama's 2008 election campaign was almost certainly the most heavily observed event in human history. So what could the artist, with her sketchbook, no official access and an extremely limited budget hope to add?

That she has is testament to the value – to the necessity – of art in the age of mechanical reproduction, something critics have been struggling to define. Although pranksters like Koons and Hirst offer arch riffs on production line creativity, popular consensus appears to have settled around the idea of an authenticity in the moment of closest contact with an artist's ineffable vision. See the work first hand. Experience the installation. Immerse yourself in the happening. Let your senses embrace something you couldn't quite imagine if left to your own devices.

Nicola's journey mimicked a hack on the campaign trail – she used contacts, charm, persistence and ingenuity to coax her way into the heart of Obama's quasi-military operation, nestling in surprising places and producing surprising things.

We've all seen countless images of Obama – I probably see at least one every day - and yet his portrait, at the heart of the piece, is unlike anything I've seen before. With his sleeves rolled up, striding firmly forward it's a shot that would have been catnip to picture editors on the open market. How did she pull it off – acing paparazzi with years of experience using the digital equivalent of an Instamatic?



In Seven Days...
Signed and dated by the artist
2010

Perhaps the answer lies in the actual shots that magazine editors placed on their covers – shots that seem to distort his soft features into those of a heavier, blacker man. Take a look at the way GQ and the Guardian angle their lenses. It's as if they're reshaping his face to fit the story.

Nicola's sons, like Obama, have mixed heritage. She wanted to understand how they would be seen, how they would be treated, what their options were and who their role models might be. The spark of inspiration that carried her across the Atlantic to zig zag the continent leaving bemused press secretaries in her wake began with a mother's love. Twining Obama's name with Hope is a banal cliché today – but when you look at his strength and confidence at the heart of this piece, you're seeing him through the eyes of a hopeful mother willing the world to remake what's conceivable so she can tell her boys they can do anything without feeling the lie in her heart.

I say the world – in fact, of course, it's America. Perhaps that's why she expanded the planned portrait to include Americans themselves – their hands, their bodies, whether black, white, tired or poor - the huddled masses yearning to breathe free.

In our increasingly aggressive instant and ephemeral culture, every powerful image is reproduced thousands of times, flung around the world at the speed of light to be devoured then, as instantly, disregarded and trashed. Nicola returned from the campaign and spent four years working on what she'd found in almost monastic artistic silence. In that way she's like a war artist – caught up in the mayhem of battle then left alone to digest and review and distill and compose, tasked with bringing new emotion to events we think we understand. That we send artists to war, of course, is one of the few things about conflict that keeps us human. If all we could produce were the flickering jump cuts of the evening news we'd not deserve to escape the horrors of the machine.

In a sense, that's the role Nicola Green's work fulfills - in reframing the moment when a black man became president of a former slave-owning nation, she's allowing us to visit the tattered dreams of our childhood, the last time we truly believed we could do anything. That she uses the voices and tools of our technicians and experts to do so proves that, despite the sham, drudgery and broken dreams, it is still a beautiful world. Let's hope it remains so when her boys are men.



Introduction

Between August 2008 and January 2009, Nicola Green witnessed, first-hand, Barack Obama's meteoric ascent to power as the first African-American President of the United States. Over six trips across the country, Green gained unprecedented artistic access to President Obama's monumental campaign. From the infamous DNC nomination speech in Denver, to election night in Chicago, to Inauguration in Washington D.C. Green was behind-the-scenes taking photographs, making sketches, and having conversations with press, staff and citizens.

Green's intention was to make a portrait of the Presidential hopeful, to understand why this story had captured the interest of the entire world. As the story began to unfold she was struck by the implications Obama's campaign would have for future generations, and particularly for her three children who, like President Obama, have mixed heritage.

"I began to think deeply when I was pregnant with our first son about how my children would experience the world differently to me by virtue of the colour of their skin. I wanted to understand what that would mean for them. So I started thinking about role models, how the world would see them, how they would see the world." Nicola Green

Green focused on her role as a witness on behalf of her children. She watched President Obama speak at his 2008 DNC nomination, on the 45th anniversary of Martin Luther King's momentous 'I have a Dream' address. Green began to reflect on the wider trajectory of history of Obama's campaign. She realised it would be many years until we could truly understand the impact, across the world, of Obama's election on the next generation. She spent years reflecting upon what she had witnessed, and what she had recorded before creating *In Seven Days...*

The Studio Process

Green employed a painstaking three-step process making this work: The first stage consisted of internalising her vast amount of research; from her own archive of sketches and photographs, as well as newspapers, magazines and paraphernalia. Green spent countless hours researching the complex themes contained in what she had witnessed.

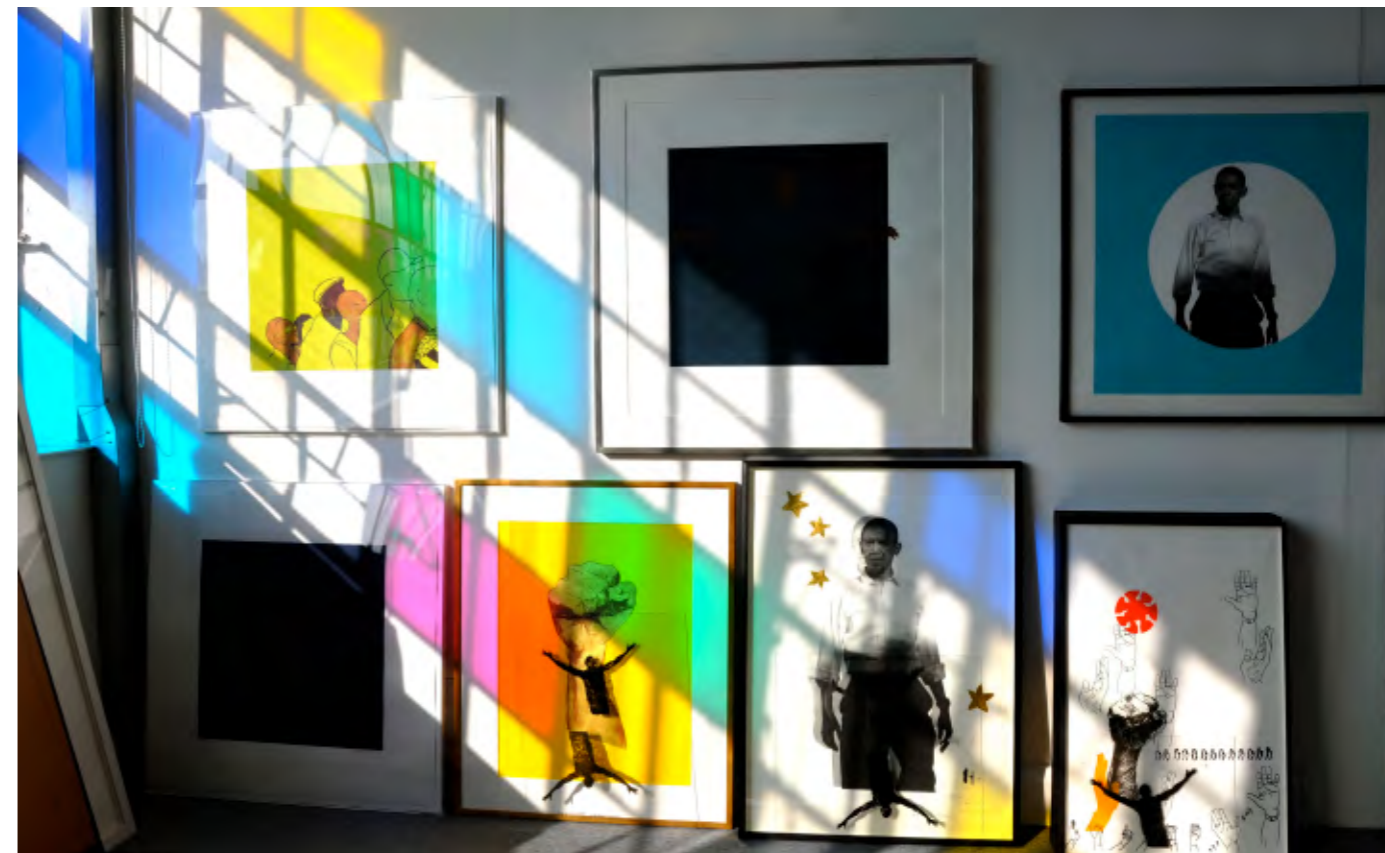
Green considered the importance of her archive of photographs, making an important decision not to publish any of them. Green understood the potential these photographs possessed, but realised that to publish them would mean the photos would be frozen in a specific juncture in time, only to be understood through the lens of the politics of the day, the media zeitgeist of the moment. She realised she possessed important artefacts which document a moment in social history, and the photos are now a historical lens on Obama's presidency, those who came before him, and a legacy for the future.

In the second stage, Green created a series of primary artworks, reducing profile, gesture and line to the minimum information needed to maintain critical form.

Following this, Green used the printed medium as a drawing device, experimenting with pattern and repetition, deliberately toying with the techniques of the mass media – printing, cuttings and photography snapped on the move. This meticulous three-step process led her to the final images *In Seven Days...* a narrative set of seven silk-screen prints.

***In Seven Days...* is in the permanent collections of:**

The Smithsonian National Portrait Gallery, Washington D.C.
The Metropolitan Museum of Art, New York
The Library of Congress, Washington D.C.
International Slavery Museum, Liverpool
The Walker Art Gallery, Liverpool
Bruce Castle Museum, Tottenham, London



The Studio of Nicola Green, London, 2012



The Studio of Nicola Green, London, 2013

I. SILKSCREEN PRINTS

7 multi-layer silkscreen prints with water-based enamel ink
and 24k gold leaf on Coventry Rag cotton paper 335gsm



Light was inspired by Green's trip to the Democratic National Convention in the Mile High Stadium, Denver, in August 2008. There were 70,000 people in the stadium doing a simultaneous wave when Obama accepted the nomination. It was an extraordinary movement of energy, timing and coming together, both in America and around the world.

Day 1, Light

Signed and dated by the artist, 2010

Two-colour silkscreen print with water-based enamel ink on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio

This is President Obama's hand, sketched during a rainy night in a New Hampshire gym at a rally in 2008. At this time, victory seemed very far away, the effort to get to this point and the struggle ahead felt overwhelming. Green kept thinking about the journey each of us has to find our power through owning our identity. This image is about the value and strength in that struggle.

Day 2, Struggle

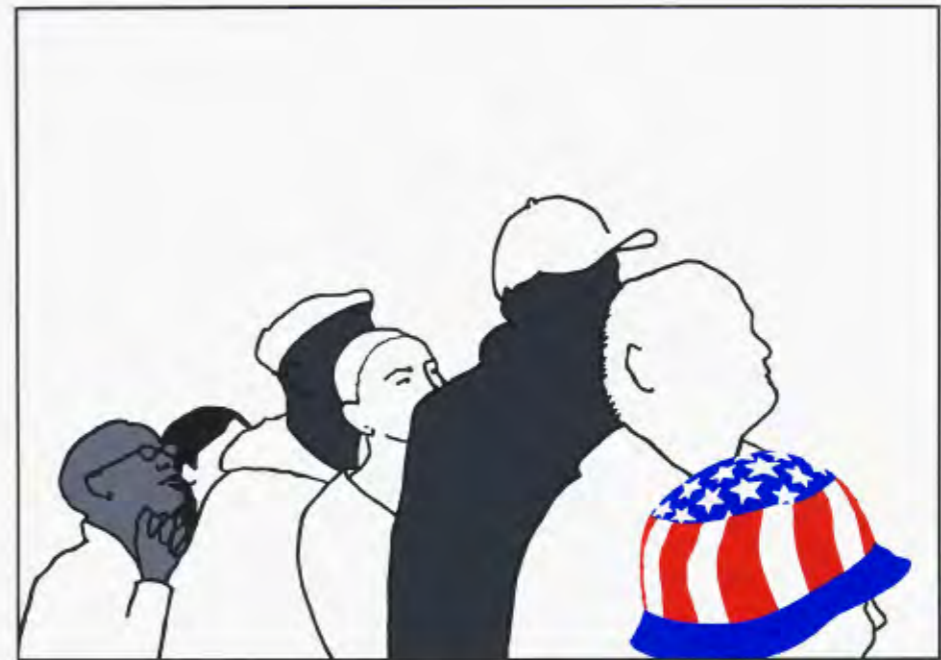
Signed and dated by the artist, 2010

Three-colour silkscreen print with water-based enamel ink, 24k gold leaf on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio





Hope is Green's tribute to the American people. It is drawn from her experience at the events and rallies she witnessed; the quiet, patient hope she saw there. Many people had been waiting generations for this moment; others queued in the rain for hours and hours. Everyone was watching.

Day 3, Hope

Signed and dated by the artist, 2010

Five-colour silkscreen print with water-based enamel ink on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio

Change was born from a remarkable photograph Green was able to capture in Philadelphia on what President Obama's team dubbed 'Barnstorming Day' – an event which involved four rallies over four hours in all four corners of the city. The photograph was taken at 7am in the cold, clear light just after dawn.

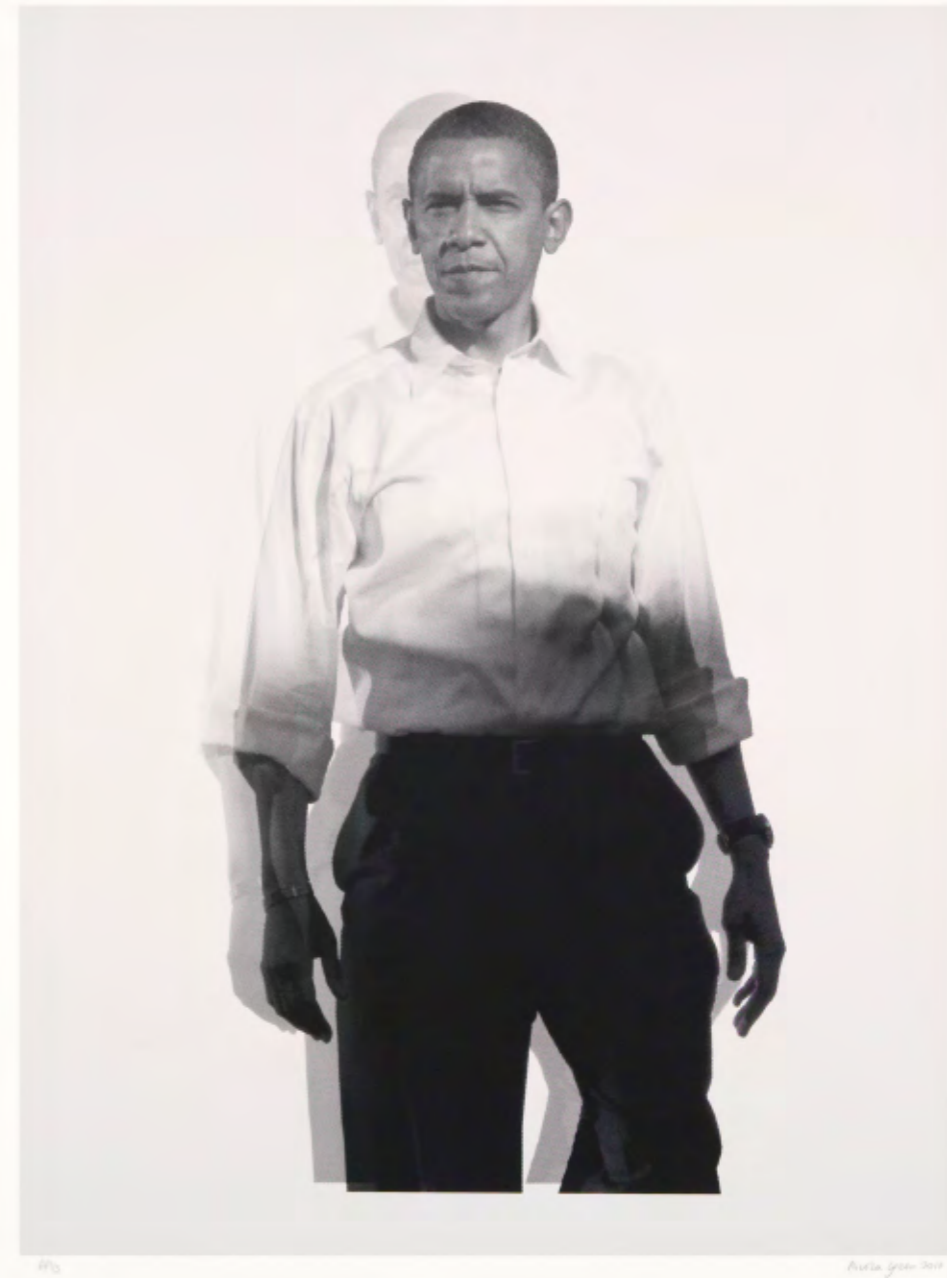
Day 4, Change

Signed and dated by the artist, 2010

Three-colour silkscreen print with water-based enamel ink on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio





This image was inspired by a press conference Green attended in early January 2009. It is the President Elect's viewpoint – always looking out into a sea of cameras. This is not just about the media pack; it is about the scrutiny of the entire world and what it means to be subject to such prolonged public gaze.

Day 5, Fear

Signed and dated by the artist, 2010

Five-colour silkscreen print with water-based enamel ink, aluminium powder on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio

This is a distillation of Green's experiences in Chicago on the night Obama was elected President. He was embracing a new beginning, but it was also a moment of sacrifice as he prepares to become the most powerful man in the world. It was important to Green that this part of the cycle was not an image of triumph or a happy ending. It does not signal completion of anything – this is the beginning of a long road.

Day 6, Sacrifice/Embrace

Signed and dated by the artist, 2010

Two-colour silkscreen print with water-based enamel ink on Coventry Rag cotton paper 335gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio



At Inauguration the President represents everyone in America. Used by 43 presidents before him, this gesture is a sign of acceptance and an image of inclusion that refers back to Day 1.

Day 7, Peace

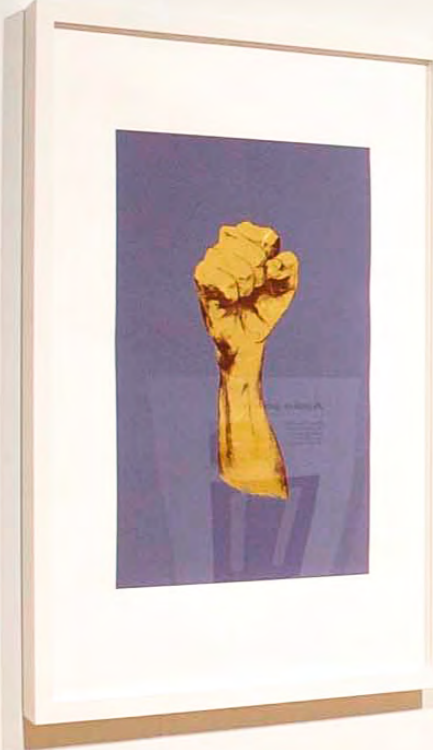
Signed and dated by the artist, 2010

Three-colour silkscreen print with water-based enamel ink on Coventry Rag cotton paper 335 gsm
133 x 101.5 cm

Editions

USA set edition of 20 printed at Axelle Editions Brooklyn
UK set edition of 7 printed at London Print Studio



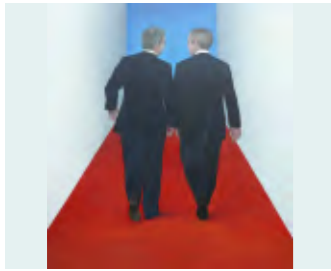


II. VITRINES

Selection of 162 items from studio archive, curated into 7 vitrines



Vitrine 1, Light
 2012
 Mixed Media
 12.5 x 119.5 x 65.5 cm



Blair Bush gylcée print
14.5 x 13.0 cm



Independent newspaper clipping
12.8 x 21.8 cm



Sketchbook page
16 x 28 cm



Guardian newspaper clipping
12.1 x 23.8 cm



Photograph GRN_2008_0511_78
13 x 18 cm



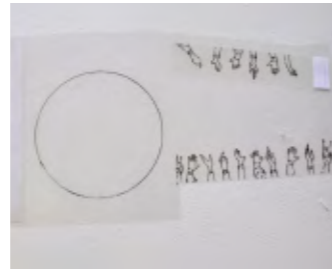
Photograph GRN_2009_2201_108
13 x 18 cm



DNC guest pass 25/8/2008
17.8 x 10 cm



Fine line pen on acetate
20.9 x 29.5 cm



Fine line pen on acetate
15 x 25.5 cm



Matchstick box
5.5 x 3.5 cm



Fine line pen on acetate
20.9 x 29.5 cm



OMM magazine clipping
29.2 x 43 cm



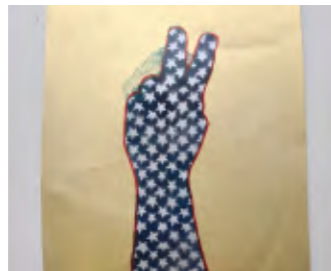
Boston Globe newspaper clipping
16 x 31 cm



New York Times newspaper clipping
23.2 x 15.5 cm



Leaflet
21.5 x 21.5 cm



Mixed media
29.7 x 20 cm



Photograph GRN_2008_1110_117
13 x 18 cm



Photograph GRN2008_2904_01
13 x 18 cm



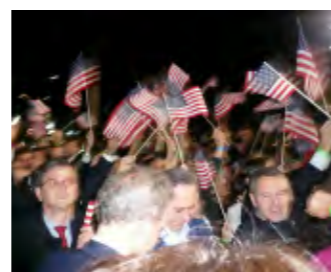
Photograph GRN2008_2908_50
13 x 18 cm



Photograph GRN_2008_1110_180
13 x 18 cm

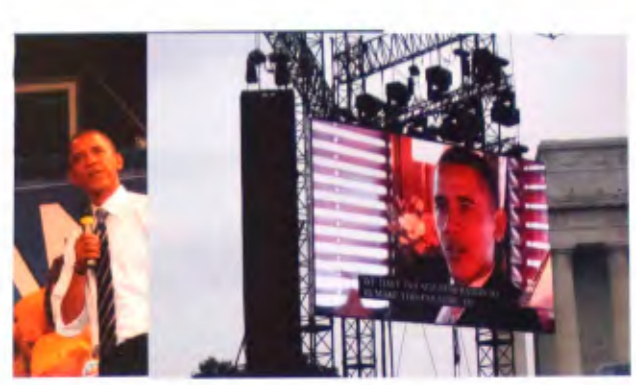
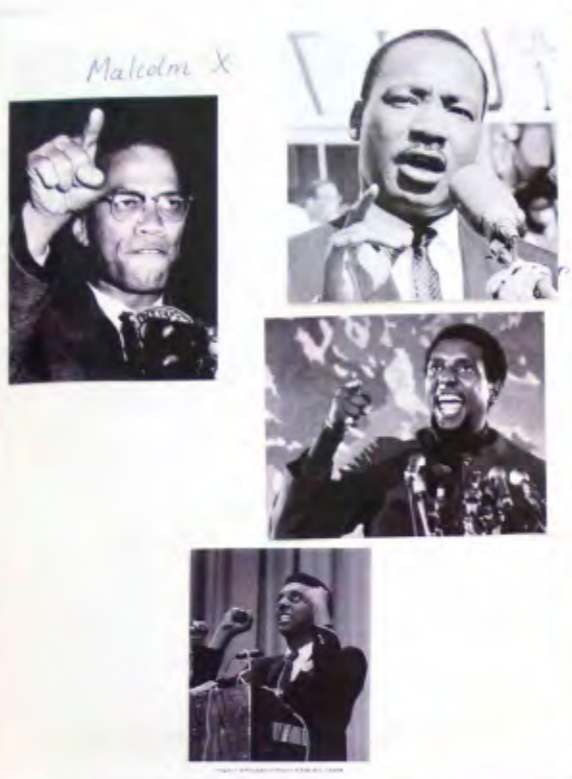


Photograph GRN_2008_0511_58
13 x 18 cm



Photograph GRN_2008_0511_63
13 x 18 cm

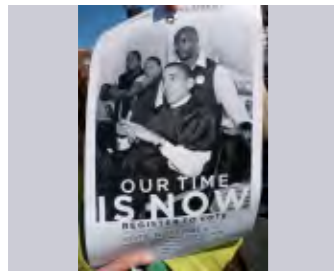




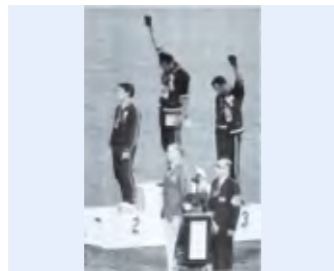
author to be able to support herself solely through his writings. Although he wrote these novels and many short stories, it was his poetry, written in both standard English and African American dialect, that first caught the attention of a national audience and allowed him to leave his job as an elevator operator. While many readers gravitated toward these dialect poems that presented a sunny vision of African American life, Dunbar also wanted...



Vitrine 2, Struggle
2012
Mixed Media
12.5 x 119.5 x 65.5 cm



Photograph GRN_2008_1110_119
13 x 18 cm



Black Power - Olympics, glycée print
14 x 9.0 cm



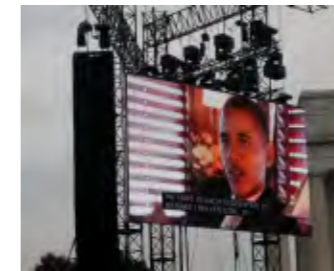
Time magazine cover
26.5 x 20 cm



24ct gold leaf
22.5 x 22 cm



Photograph GRN_2008_0511_106
13 x 18 cm



Photograph GRN_2009_1801_38
13 x 18 cm



Photograph GRN_2009_1801_108
13 x 18 cm



G Photograph RN_2009_1901_06
13 x 18 cm



Rococo chocolate paper
21.5 x 36 cm



Abraham Lincoln portrait, glycée print
22.5 x 20.8 cm



Sketchbook, Malcolm X page
28.5 x 51 cm



Rauschenberg Clinton, glycée print
14.8 x 11.5 cm



Photograph GRN_2009_1901_16
13 x 18 cm



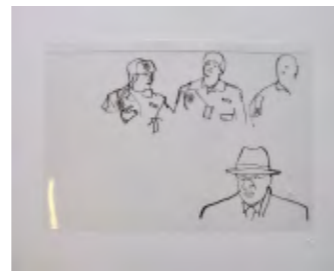
Guardian Weekend magazine cover
29 x 24.2 cm



'The South Vote' electoral result 2004
map and newspaper clipping
21.5 x 29.5 cm



'Black President Haircut' magnet
6 cm diameter



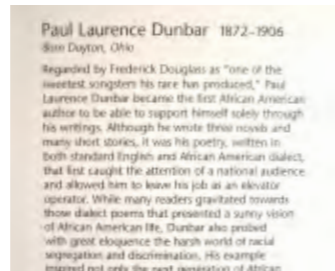
Fine line pen on acetate
20.9 x 29.5 cm



Photograph GRN_2009_2001_143
13 x 18 cm



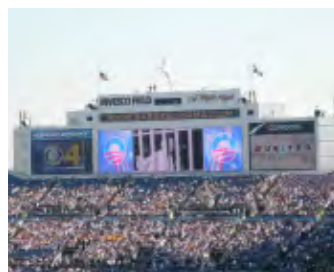
I am not a Man and a Brother, glycée
print



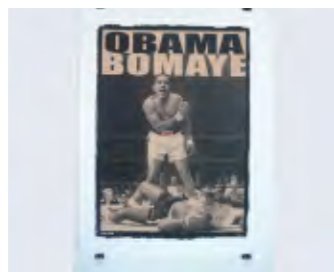
Photograph GRN_2009_1901_17
13 x 18 cm



Slavery coin, glycée print
3 cm diameter



Photograph GRN2008_2908_13
13 x 18 cm



Photograph GRN2009_2910_11
13 x 18 cm

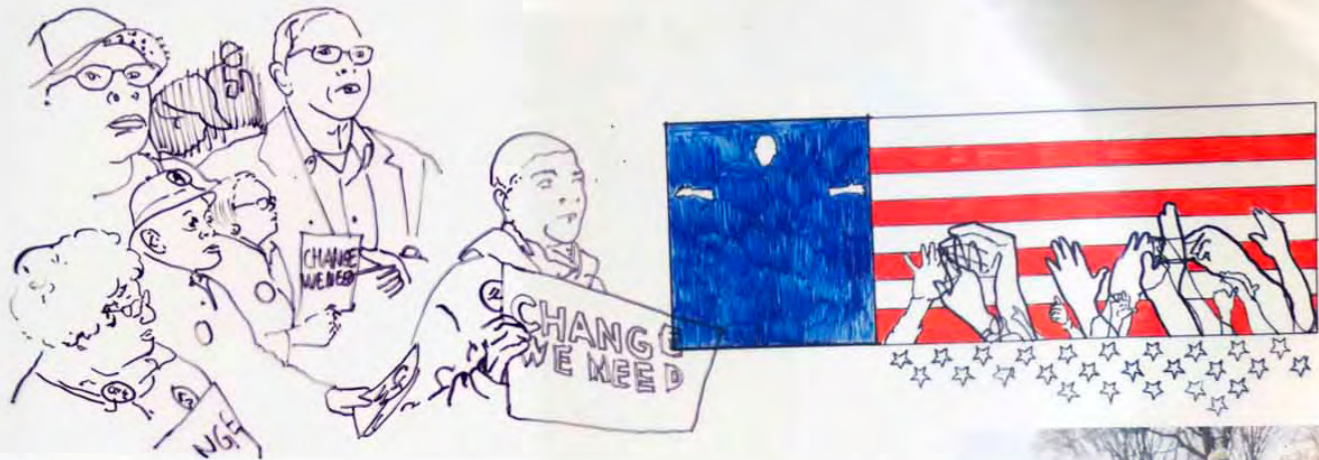


Photograph GRN_2008_1309_07
13 x 18 cm



Photograph GRN_2008_0511_14
13 x 18 cm





Yes. I want to make a difference



A night for history

First nomination of African American brings tears, Democratic resolve



PENNSYLVANIA VOTER REGISTRATION APPLICATION

DO NOT WRITE IN SHADDED AREAS

1. Are you a citizen of the United States of America? Yes No

2. Will you be 18 years of age on or before election day? Yes No

3. Do you have a Pennsylvania driver's license or a Pennsylvania state-issued ID card? Yes No

4. Do you have a Pennsylvania voter ID card? Yes No

5. Do you have a Pennsylvania voter registration card? Yes No

6. Do you have a Pennsylvania voter ID card? Yes No

7. Do you have a Pennsylvania voter registration card? Yes No

8. Do you have a Pennsylvania voter ID card? Yes No

9. Do you have a Pennsylvania voter registration card? Yes No

10. Do you have a Pennsylvania voter ID card? Yes No

11. I HEREBY DECLARE THAT I am the date of the most current I will have been a United States citizen for at least six months, I will be at least 18 years of age, and I will have resided in Pennsylvania and in my election district for at least 30 days. (If you are eligible to vote in more than one election district, you may check the appropriate box.)

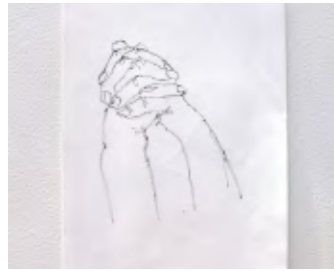
12. I HEREBY ATTEST THAT the information I have provided on this registration application is true. I understand that this registration declaration will be subject to all provisions on the registration of an affidavit, and if the registration contains a materially false statement, I will be subject to penalties for perjury.

Signature: _____ Date: _____

Reason for assistance: _____



Vitrine 3, Hope
2012
Mixed Media
12.5 cm x 119.5 cm x 65.5 cm



Graphite on paper
21.5 x 13.7 cm



Magnet
18.5 x 14 cm



'Yes, I want to make a difference' Flyer
14.6 x 20.8 cm



USA Today 28/8/2008
30.5 x 31.1 cm



Photograph GRN_2009_1801_59
13 x 18 cm



Photograph GRN_2009_1801_65
13 x 18 cm



Photograph GRN_2009_1801_278
13 x 18 cm



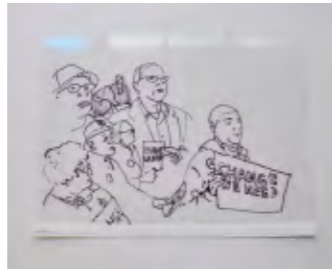
Photograph GRN_2009_2001_127
13 x 18 cm



Pennsylvania Voter Registration form
14 x 25.3 cm



Obama Biden sticker
14.5 cm diameter



Fine line pen on acetate
20.9 x 29.5 cm



Fine line pen on acetate
23.1 x 30.8 cm



Photograph GRN_2009_2001_268
3 x 18 cm



Photograph GRN_2008_1110_210
13 x 18 cm



Stickers
16 x 10.5 cm



Button
5.5 cm diameter



Button
5.5 cm diameter



Button
5.5 cm diameter



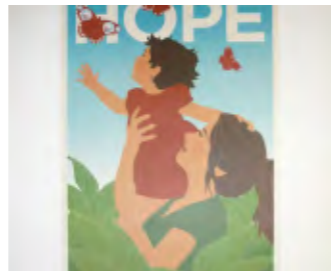
Button
7.5 cm diameter



Button
5.5 cm diameter



Gylcée print
13.5 cm x 14 cm



Photograph GRN_2009_2910_116
13 x 18 cm



Photograph GRN_2009_2910_42
13 x 18 cm



Photograph GRN_2008_1110_98.JPG
13 x 18 cm

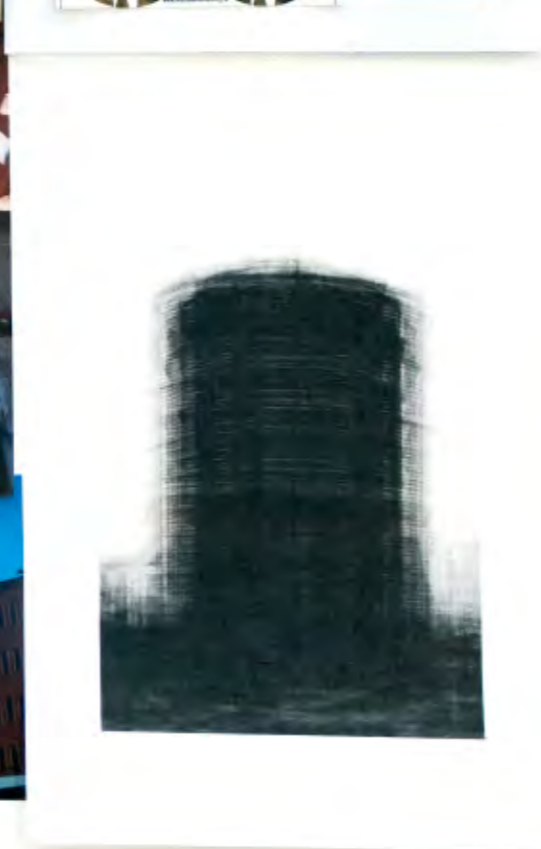
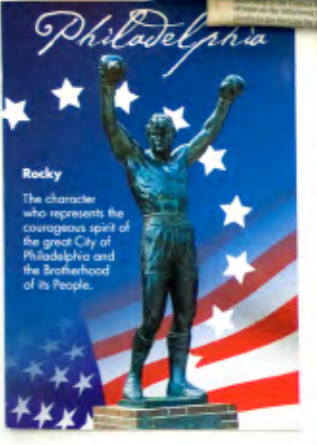


Photograph GRN_2008_1110_40
13 x 18 cm



Photograph GRN_2008_1110_41
13 x 18 cm





Vitrine 4, Change
2012
Mixed Media
12.5 cm x 119.5 cm x 65.5 cm



Hologram ticket to Denver talk 'Change We Can..' 15.2 x 10 cm



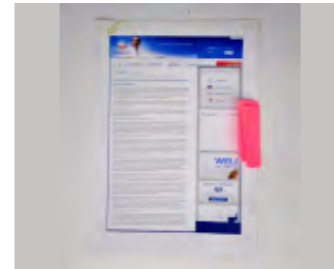
Playing cards 9.1 x 6.5 cm



Gyclée print 18 x 17 cm



Notebook 10/10/2008 14.1 x 18 cm



Remarks of Obama speech: 'Change that works for..' 29.5 x 21 cm



Photograph GRN_2008_1110_92 13 x 18 cm



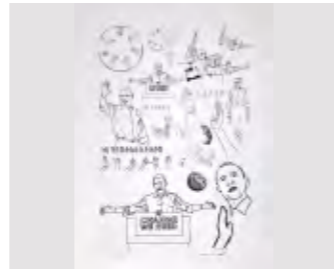
'Change We Can Believe In' Wisconsin flyer 21.6 x 14 cm



Obama action figure 23.5 x 9 cm



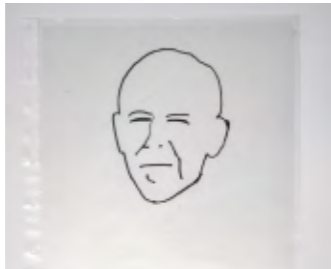
Obama action figure 23.5 x 9 cm



Graphite on paper 29.5 x 21 cm



Gyclée print 26 x 19.5 cm



Fine line pen on acetate 30.6 x 23.3 cm



Matchsticks 5.5 x 3.5 cm



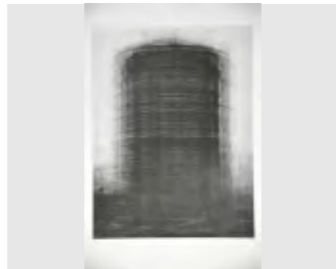
Button 7.5 cm diameter



Sticker 5 x 3.3 cm



Mints 4.2 x 7 cm



Idris Khan gyclée print 19 x 15 cm



Sticker 11.4 x 10.8 cm



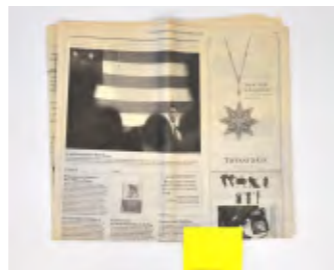
Obama/McCain poster 20 x 27 cm



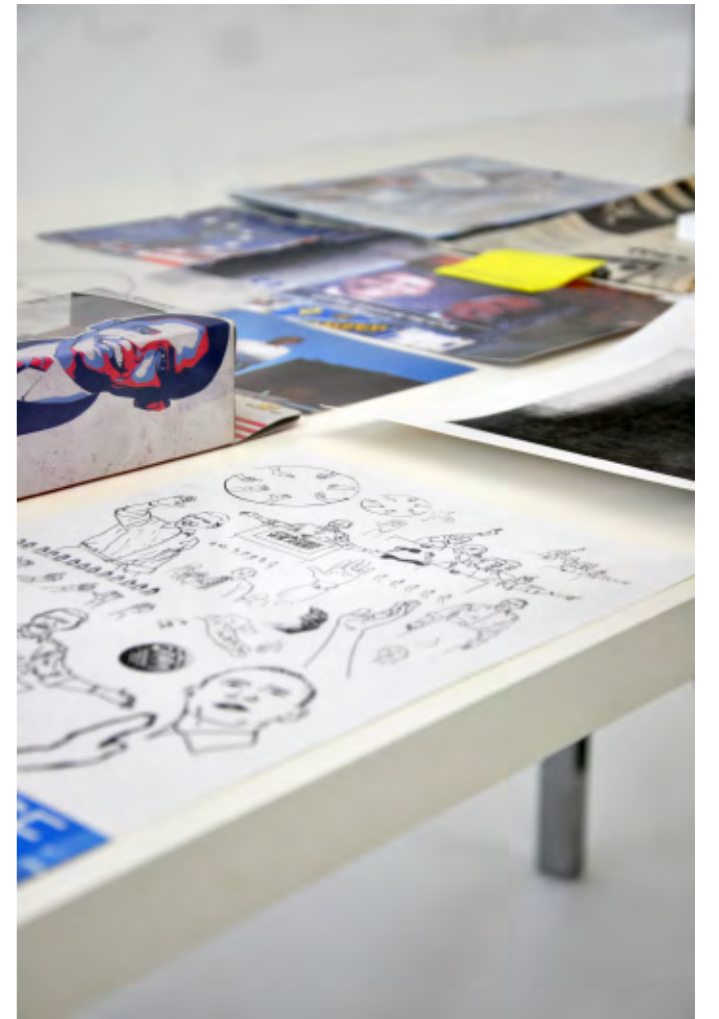
Philadelphia Rocky postcard 16.8 x 11.7 cm



Obama dress-up magnetic wardrobe 27.2 x 19 cm



New York Times newspaper clipping 29 x 31.2 cm





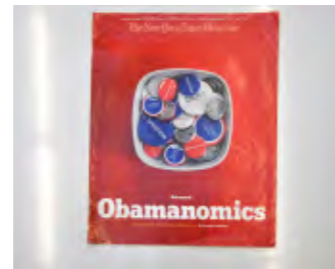
Vitrine 5, Fear
2012
Mixed Media
12.5 cm x 119.5 cm x 65.5 cm



Atlantic magazine cover
26.5 x 20 cm



Vibe magazine cover
27.5 x 21 cm



NY Times magazine cover
29 x 24 cm



Keep the Faith magazine cover
29.6 x 21 cm



Photograph GRN_2009_1701_01
13 x 18 cm



Photograph GRN_2009_2001_165
13 x 18 cm



Photograph GRN_2009_2001_217
13 x 18 cm



Photograph GRN_2008_1110_18
13 x 18 cm



The Sunday Times magazine
23/03/2008
29.5 x 23 cm



The Economist cover
26.5 x 20 cm



Modern Painters magazine cover
31 x 25.5 cm



GQ Magazine cover
27.5 x 20.5 cm



Photograph GRN_2009_2101_05
13 x 18 cm



Photograph GRN_2009_2201_43
13 x 18 cm



The Economist cover
26.5 x 20 cm



Newsweek magazine cover
26.5 x 20 cm



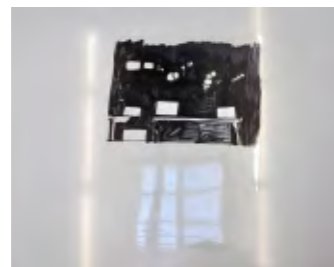
Essence magazine cover
26.5 x 20.5 cm



Time Magazine cover
26.5 x 20 cm



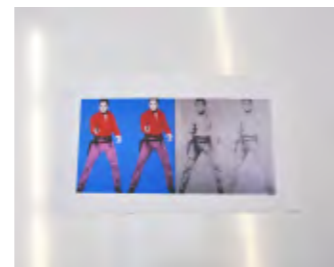
Graphite on paper
11.5 x 15 cm



Fine line pen on acetate
29.6 x 20 cm



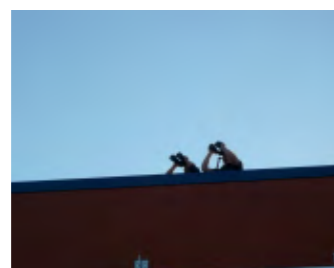
Fine line pen on acetate
29.6 x 20 cm



Andy Warhol Elvis print
8.3 x 17 cm



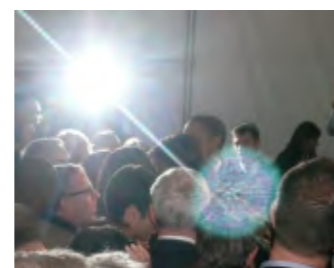
Photograph GRN_2009_0901_44
13 x 18 cm



Photograph GRN_2009_2001_239
13 x 18 cm



Photograph GRN_2008_0511_36
13 x 18 cm



Photograph GRN_2008_0511_126
13 x 18 cm

The New York Times
 WASHINGTON EDITION
 WEDNESDAY, JANUARY 21, 2009
 THE 44TH PRESIDENT
OBAMA TAKES OATH, AND NATION IN CRISIS EMBRACES THE MOMENT

MILESTONE FOR AMERICA
 In Sober Address, He Vows to Begin Remaking Country — A Millions Celebrate

BY PETER BAKER
 WASHINGTON — Barack Obama's inauguration ceremony in an eerily quiet White House on Tuesday night granted to "hope against the odds of remaking America" as a host of emotions that no event is more extraordinary, passed, by the new American president.

Mr. Obama, the son of a black man from Hawaii and a white woman from Kansas, inherited a White House still partly in shadow and a nation in crisis of faith and morale. The evening inspired the most intense of emotions: the nation's first African American president. The night of a black man choosing the highest public office in the world, a man who had spent his childhood in a rural town in Hawaii, was a moment of historic significance. The night of a black man choosing the highest public office in the world, a man who had spent his childhood in a rural town in Hawaii, was a moment of historic significance.

...as well as the generosity and cooperation he has shown throughout this transition.

Forty-four Americans have now taken the presidential oath.

The words have been spoken during rising tides of war, of peace, of crisis. You, every so often, the oath is taken against a far-reaching network of violence and hatred, weakened, a consequence of good and irresponsible also our collective failure to make hard choices and change.

So it has been. So it must be with this generation of.

That we are in the midst of crisis is now well understood against a far-reaching network of violence and hatred, weakened, a consequence of good and irresponsible also our collective failure to make hard choices and change.

Heroes have been lost, jobs shed, businesses shuttered, our schools fall too many, and each day bring ways we use energy strengthen our adversaries and age.

These are the indicators of crisis, subject to data and but no less profound, is a sapping of confidence across that America's decline is inevitable, that the next generation.

Today I say to you that the challenges we face are not are many. They will not be met easily or in a short span of America. They will be met.

(APPLAUSE)

On this day, we gather because we have chosen hope over conflict and discord.

On this day, we come to proclaim an end to the petty promises, the recriminations and worn-out dogmas that strangled our politics.

CNN CROWDS GATHER FOR OBAMA AT GRANT PARK IN CHICAGO
 RHODE ISLAND PRESIDENT 37°

Happy Holidays
 Wishing you and your family all the joy of the holiday season, and the best for the New Year brings.

Barack, Michelle, Malia and Sasha

THE OFFICE OF THE PRESIDENT ELECT

1 hour dinner in Chicago
 17 hrs in Hawaii

His car came to transition.
 Streets closed. Everybody stopped. All
 those could move, all watched the
 calcade. Black, blue, red out cars.
 Flashing lights. Time stops for everyone
 around for a moment like a magical
 collage.

November 4, 2008
Election Night CHICAGO
 HEADQUARTERS

FORGET ME NOT
 A Commemorative Souvenir

FORGET ME NOT
 A Commemorative Souvenir

INAUGURATION DAY 2009
 Inaugural Parade
 NORTHWEST
 NEWS CHANNEL 8
 6:00 - 8:30

CHANGE WE CAN BELIEVE IN
 OBAMA

EBONY
 COLLECTOR'S EDITION

MR. PRESIDENT
 PERSON OF THE YEAR

WE ARE ONE

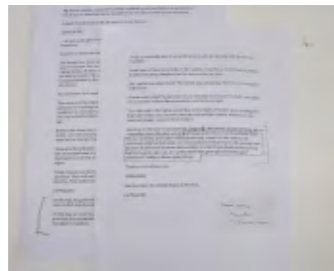
The New York Times

Obama

Vitrine 6, Sacrifice/Embrace
 2012
 Mixed Media
 12.5 cm x 119.5 cm x 65.5 cm



New York Times newspaper clipping
30 x 30.6 cm



Obama speeches on A4 paper
29.5 x 21 cm



Obama holiday card, gyclée print
17.5 x 21 cm



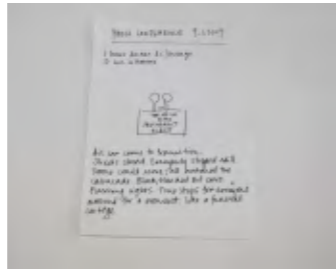
Election night headquarters pass
13.3 x 8.3 cm



Button
6 cm diameter



Ebony magazine cover
26.5 x 20.7



Sketchbook page
21 x 13.8 cm



Seed packet
11.4 x 8.4 cm



New York Times newspaper clipping
29 x 30.5 cm



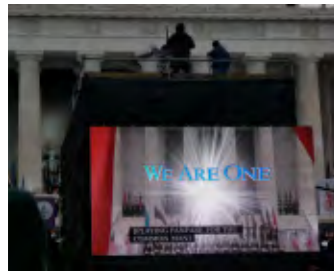
Photograph GRN_2008_2908_12
13 x 18 cm



Photograph GRN_2008_0511_102
13 x 18 cm



Photograph GRN_2008_0511_123
13 x 18 cm



Photograph GRN_2009_1801_71
13 x 18 cm



Photograph GRN_2009_2102_21
13 x 18 cm



Photograph GRN_2008_1110_132
13 x 18 cm



Photograph GRN_2008_1110_227
13 x 18 cm



Photograph GRN_2008_0511_127
13 x 18 cm



Photograph GRN_2009_0901_01
13 x 18 cm

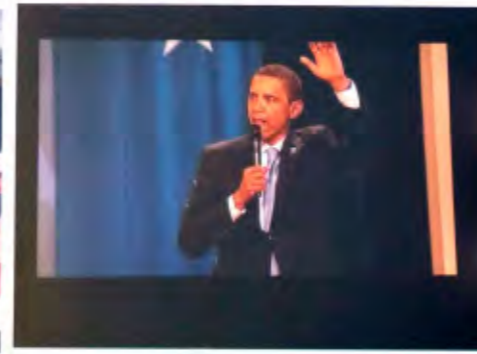


Photograph GRN_2009_1801_240
13 x 18 cm

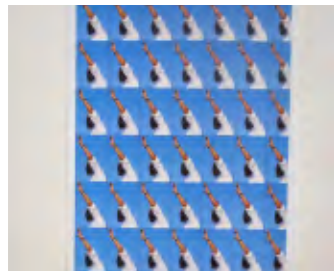


Photograph GRN_2009_2101_37
13 x 18 cm





Vitrine 7, Peace
2012
Mixed Media
12.5 cm x 119.5 cm x 65.5 cm



Gylcée print
29.5 x 21 cm



Coaster
10 x 10 cm



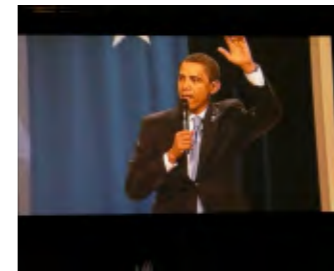
Washington Post newspaper clipping
30.3 x 33 cm



Inauguration Ceremonies ticket
8.5 x 13.2 cm



Photograph GRN_2009_2001_210
13 x 18 cm



Photograph GRN_2009_2201_93
13 x 18 cm



Photograph
6.8 x 13.2 cm



Presidential Inaugural Staff Ball ticket
8.5 x 13.2 cm



Daily Telegraph newspaper clipping
18.5 x 25.6 cm



Inauguration Opening Ceremony ticket
12.5 x 7.5 cm



Ruler
6 x 36.5 cm



New York Times Book Review clipping
31 x 29 cm



Fine line pen on acetate
21 x 29 cm



Fine line pen on acetate
21 x 29 cm



Newspaper clipping
10 x 24.5 cm



Photograph GRN_2009_1801_27
13 x 18 cm



Martin Luther King Speech photograph
13 x 18 cm



Photograph GRN_2008_1110_77
13 x 18 cm



Photograph GRN_2008_1110_88
13 x 18 cm



Photograph GRN_2008_1110_91
13 x 18 cm



Photograph GRN_2008_1110_221
13 x 18 cm

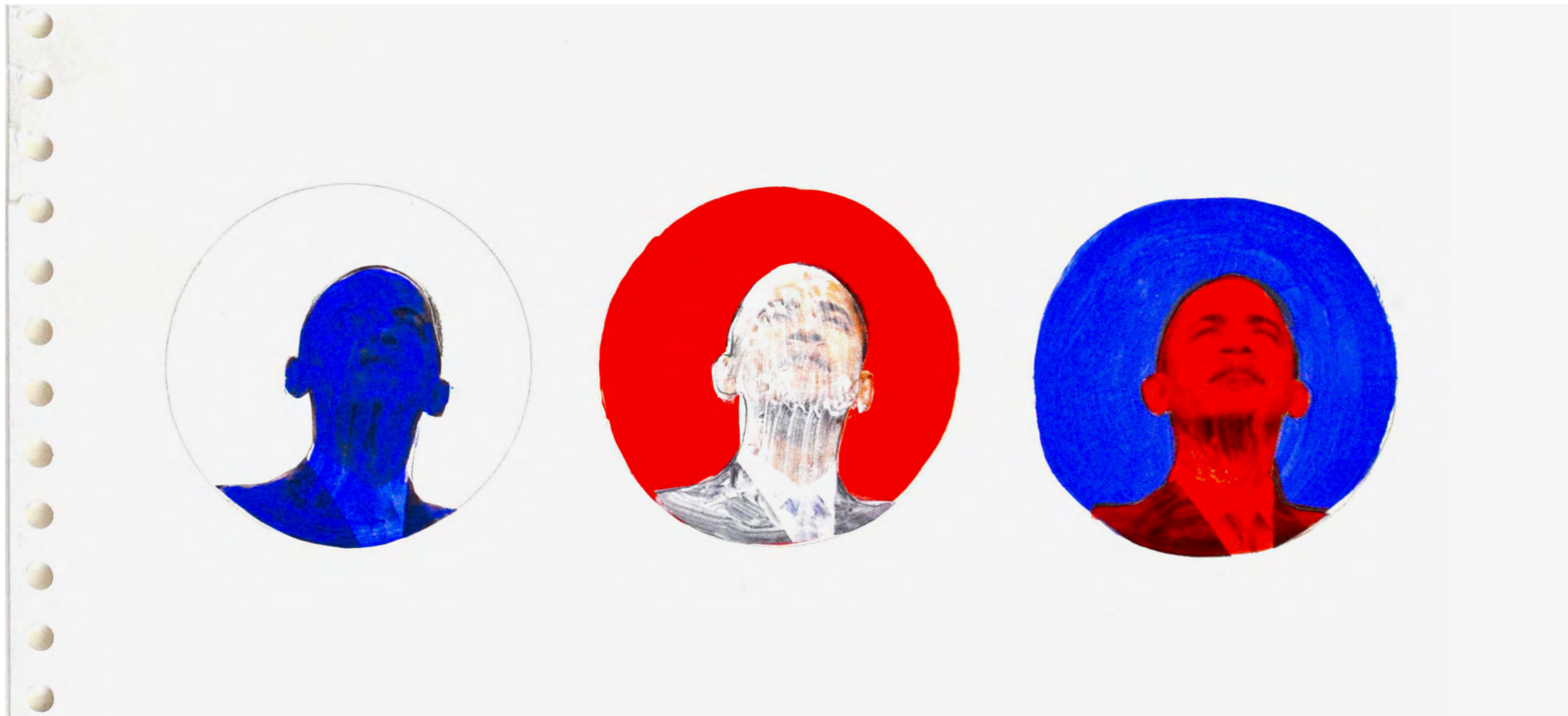


Photograph GRN_2009_1801_81
13 x 18 cm

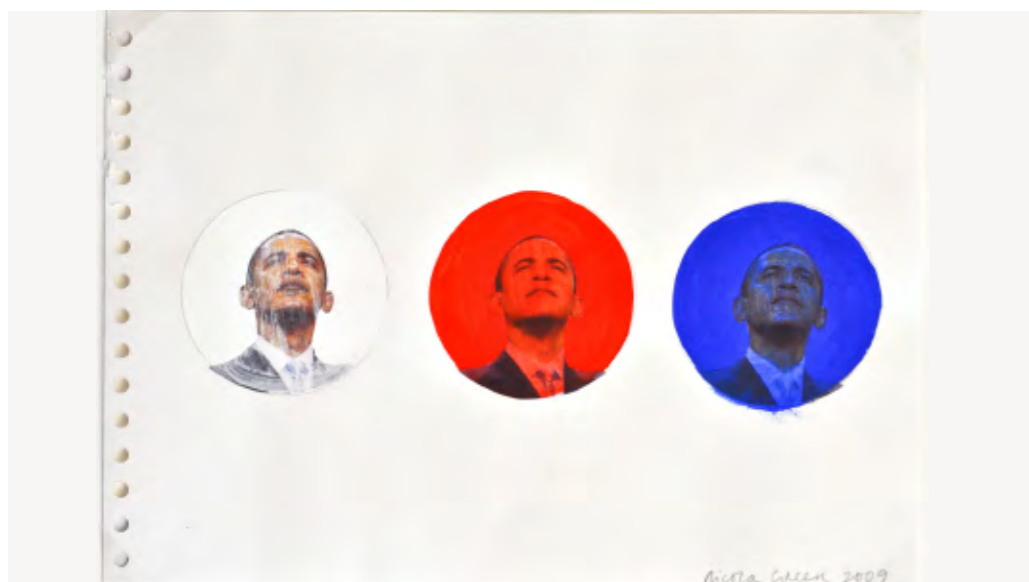


III. SKETCHBOOK PAGES

Selection of 74 works from studio archive



Visible Man, Red/ Blue 4
 Signed and dated by the artist
 2009
 Gyclée print with graphite and
 acrylic paint on drawing paper
 29.6 x 41.5cm



Visible Man, Red/ Blue 6
 Signed and dated by the artist
 2009
 Gyclée print with graphite and
 acrylic paint on drawing paper
 29.6 x 41.5cm

Visible Man, Red/ Blue 5
 Signed and dated by the artist
 2009
 Gyclée print with graphite and
 acrylic paint on drawing paper
 29.6 x 41.5cm



Copyright © 2019 Nicola Green



Invisible/ Visible Man 1
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm

Invisible/ Visible Man 4
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Invisible/ Visible Man 2
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm

Invisible/ Visible Man 5
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Invisible/ Visible Man 3
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm

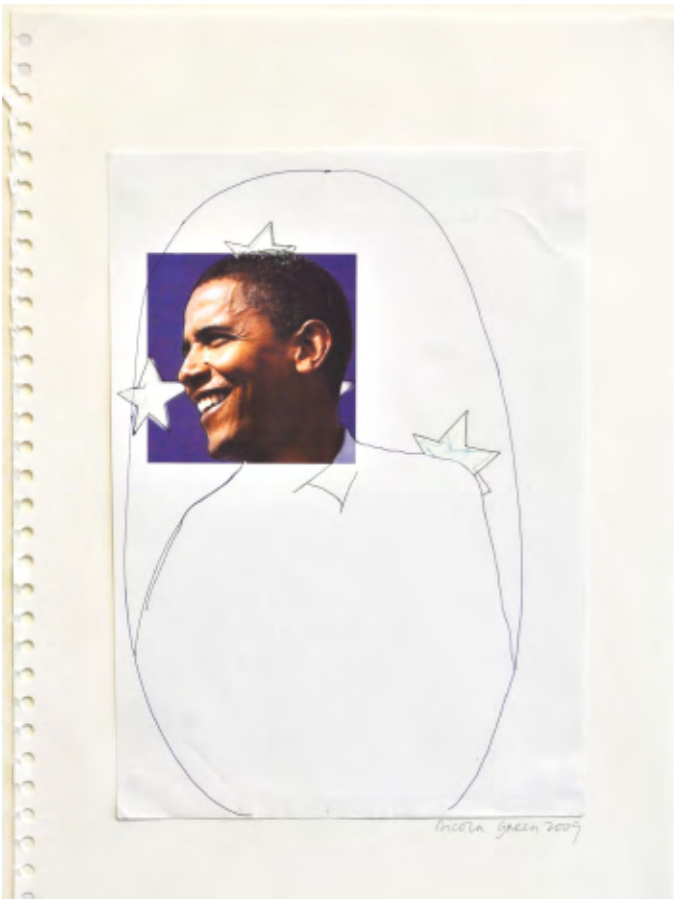
Invisible/ Visible Man 6
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm





Visible Man/ White Collar 1
Signed and dated by the artist 2009
Gyclée print with graphite and acrylic paint on drawing paper
29.6 x 41.5cm

Visible Man/ White Collar 3
Signed and dated by the artist 2009
Gyclée print with graphite and acrylic paint on drawing paper
29.6 x 41.5cm



Visible Man/ White Collar 2
Signed and dated by the artist 2009
Gyclée print with graphite and acrylic paint on drawing paper
29.6 x 41.5cm

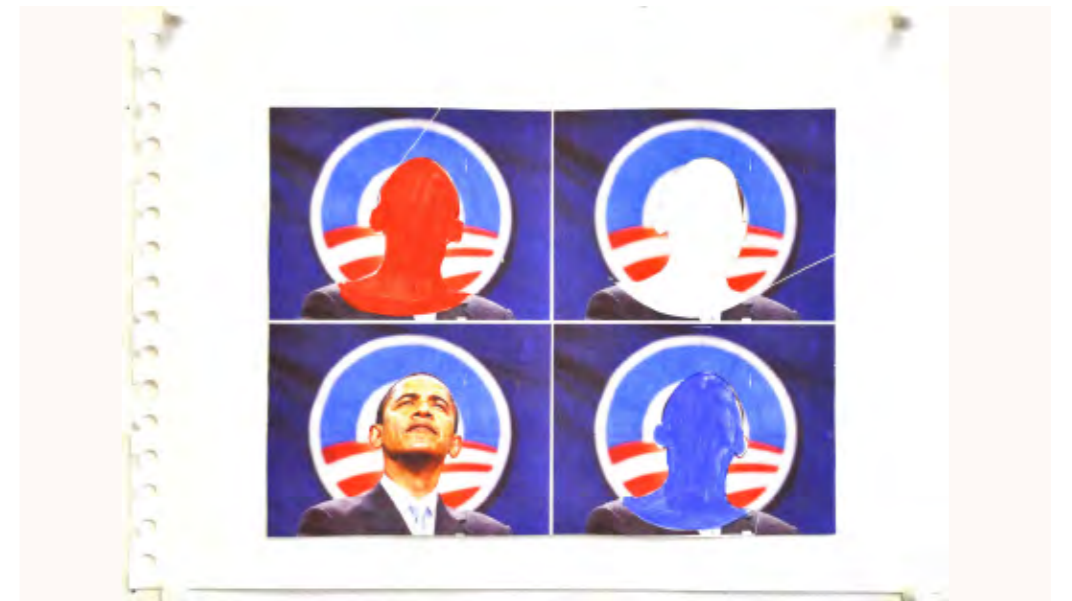
Visible Man/ White Collar 4
Signed and dated by the artist 2009
Gyclée print with graphite and acrylic paint on drawing paper
29.6 x 41.5cm





Visible Man/ White Collar 5
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm

Visible Man, Red/ Blue 2
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Visible Man, Red/ Blue 1
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm

Visible Man, Red/ Blue 3
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm





Concord Technical Institute, NH, 1
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm

Concord Technical Institute, NH,4
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm



Concord Technical Institute, NH, 2
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm

Concord Technical Institute, NH,5
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm



Concord Technical Institute, NH,3
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm

Concord Technical Institute, NH,6
Signed and dated by the artist
2008
Giclée print on silk card 350gsm
29.6 x 41.5cm





Invisible/ Visible Man (C)
Signed and dated by the artist
2008
Gyclée print with acrylic paint and
fine line pen on silk card 350gsm
29.6 x 41.5cm



Invisible/ Visible Man (A)
Signed and dated by the artist
2008
Gyclée print with acrylic paint on
silk card 350gsm
29.6 x 41.5cm

Invisible/ Visible Man (B)
Signed and dated by the artist
2008
Gyclée print with acrylic paint on
silk card 350gsm
29.6 x 41.5cm





Stars/ Stripes 1
Signed and dated by the artist
2010
Acrylic and spray paint on acetate
29.5 x 21cm



Stars/ Stripes 2
Signed and dated by the artist
2010
Acrylic and spray paint on acetate
29.5 x 21cm



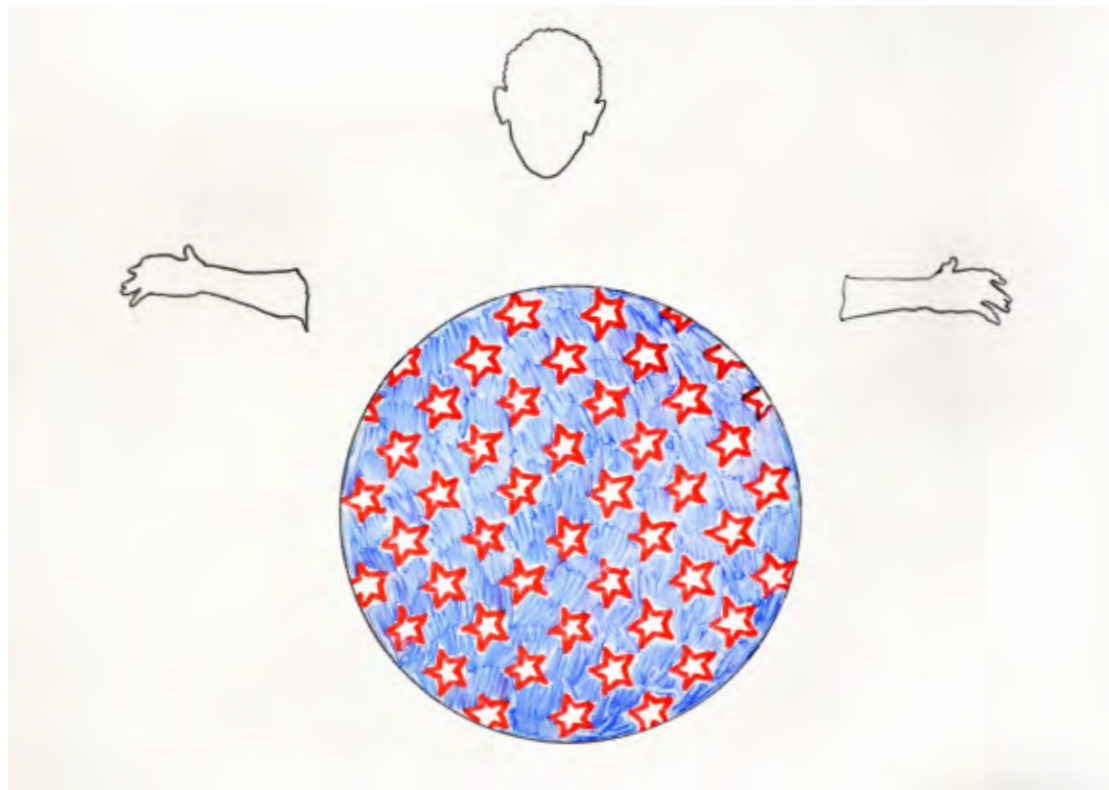
Stars/ Stripes 3
Signed and dated by the artist
2010
Acrylic and spray paint on acetate
29.5 x 21cm



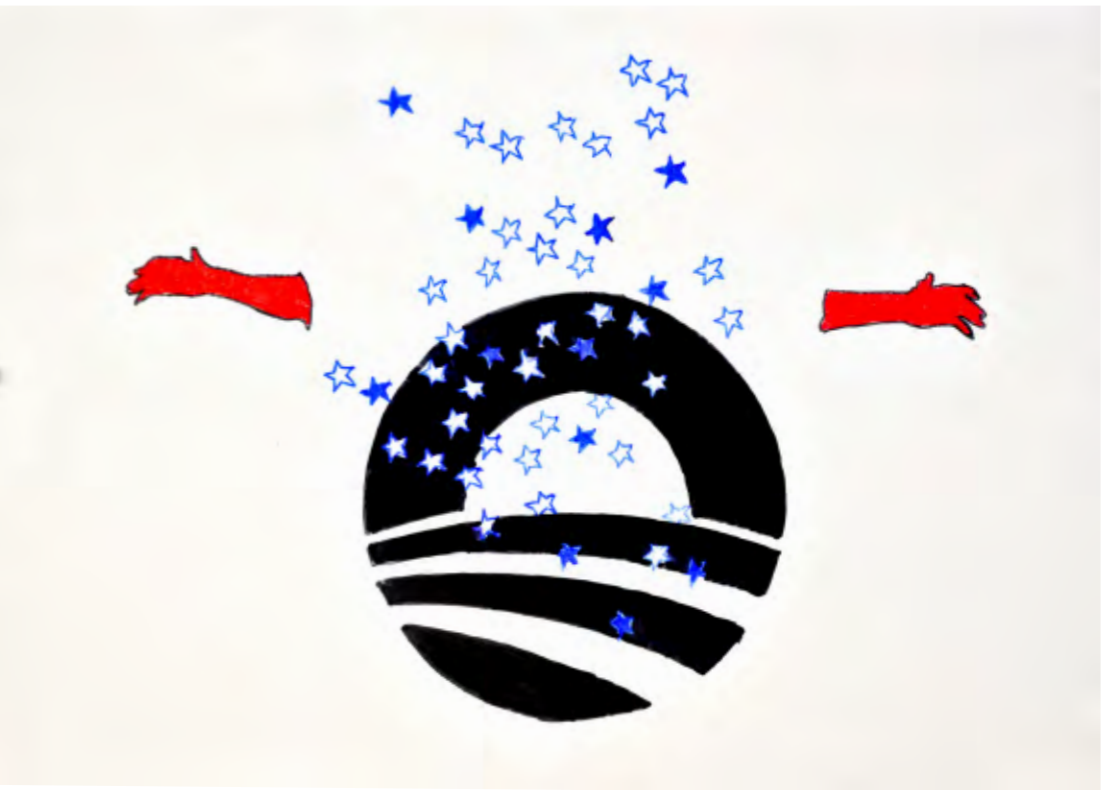
Stars/ Stripes 4
Signed and dated by the artist
2010
Acrylic and spray paint on acetate
29.5 x 21cm



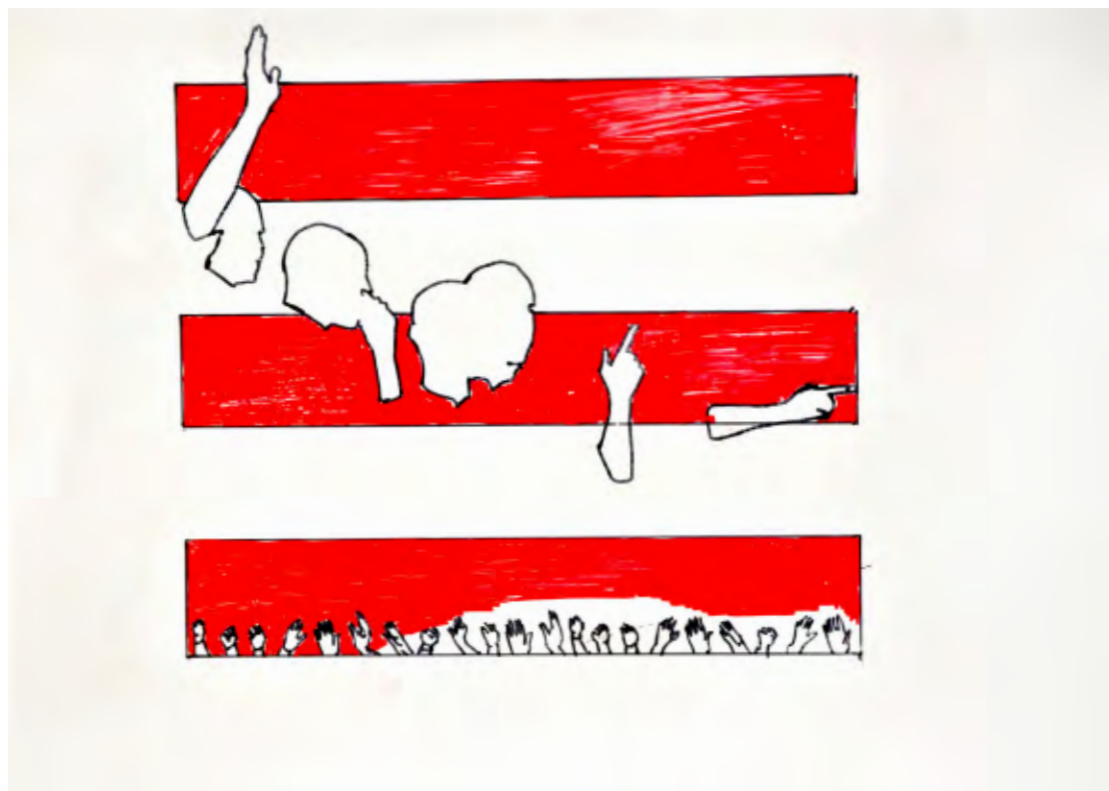
(Opposite page)
Stars/ Stripes 5
Signed and dated by the artist
2010
Acrylic and spray paint on acetate
29.5 x 21cm



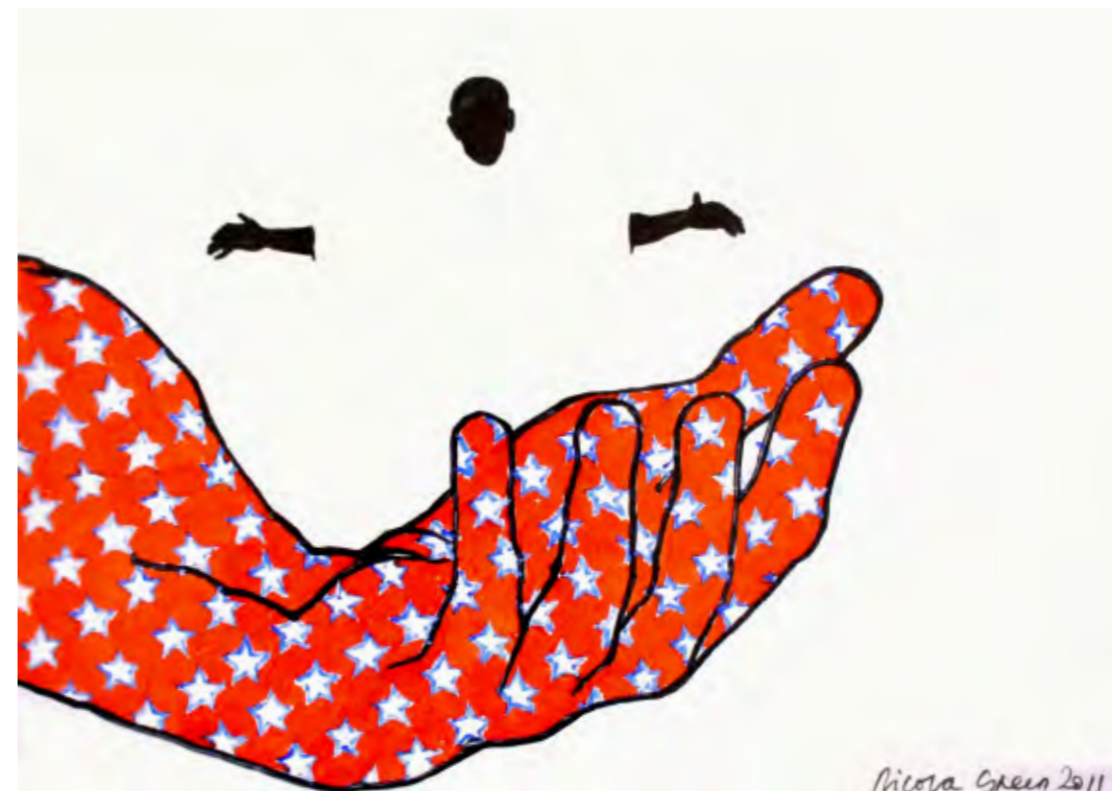
Stars/ Stripes 6
Signed and dated by the
artist 2011
Fine line pen on acetate
21 x 29.5 cm



Stars/ Stripes 8
Signed and dated by the
artist 2011
Fine line pen on acetate
21 x 29.5 cm



Stars/ Stripes 7
Signed and dated by the
artist 2011
Fine line pen on acetate
21 x 29.5 cm



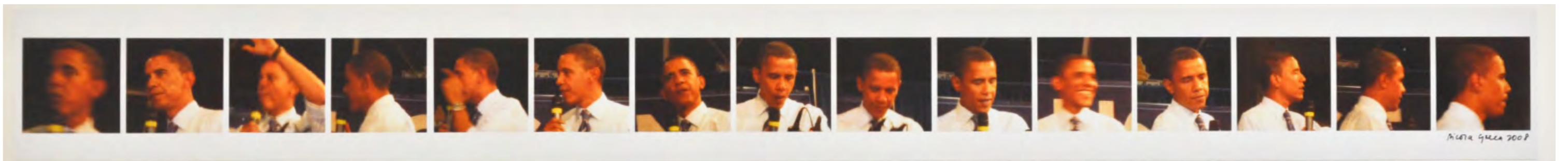
Stars/ Stripes9
Signed and dated by the
artist 2011
Fine line pen on acetate
21 x 29.5 cm



Concord Technical Institute, NH, (A)
 Signed and dated by the artist 2008
 Gyclée print on silk card
 350gsm
 29.6 x 41.5 cm



Hope, Hands
 Signed and dated by the artist
 2010
 Collage with oil paint
 32 x 23.5 cm each



Concord Technical Institute, NH,(B)
 Signed and dated by the artist 2008
 Gyclée print on silk card 350gsm
 6.4 x 104.5 cm



Strings 1
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Strings 2
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Strings 3
Signed and dated by the artist
2009
Gyclée print with graphite and
acrylic paint on drawing paper
29.6 x 41.5cm



Strings 4
Signed and dated by the artist
2009
Graphite and acrylic paint on
drawing paper
29.6 x 41.5 cm

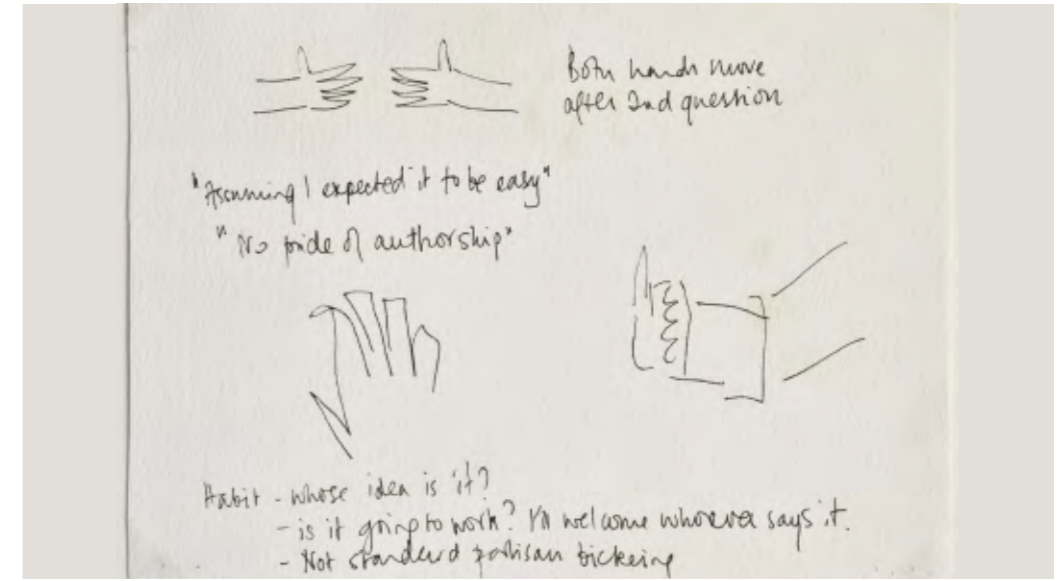


Strings 5
Signed and dated by the artist
2009
Graphite and acrylic paint on
drawing paper
29.6 x 41.5 cm

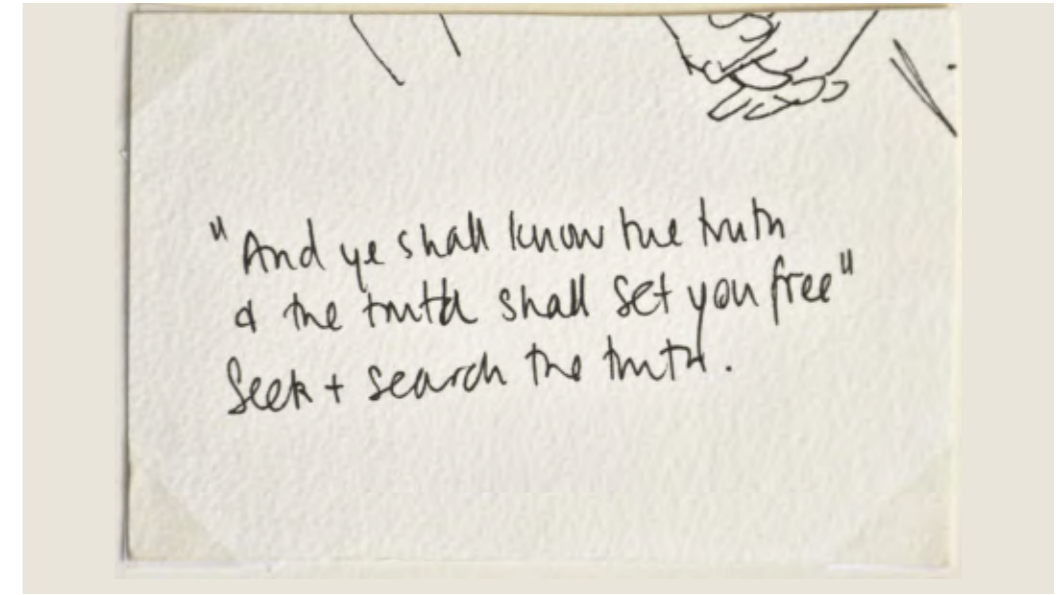


Sketchbook: Pencil and Watercolour Portraits 3
Signed and dated by the artist
2009
Graphite on tracing paper
21 x 30 cm

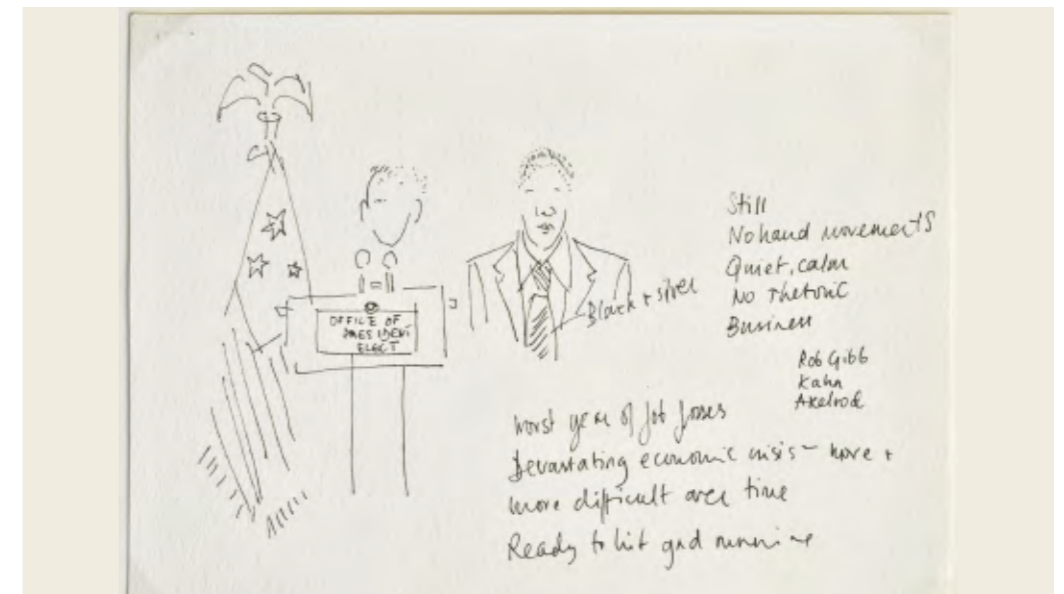
Sketchbook Pages 1
Signed and dated by the artist
2009
Ink on Somerset White cotton
paper 225gsm
9.5 x 14.5 cm



Sketchbook Pages 2
Signed and dated by the artist
2009
Ink on Somerset White cotton
paper 225gsm
9.5 x 14.5 cm



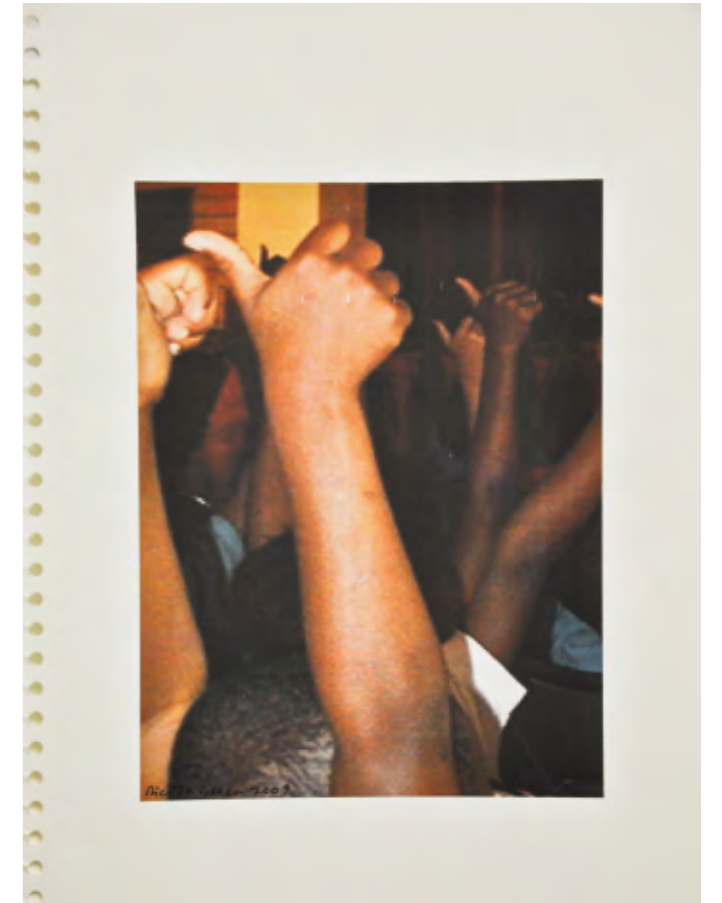
Sketchbook Pages 3
Signed and dated by the artist
2009
Ink on Somerset White cotton
paper 225gsm
21 x 28.5 cm





Sketchbook Research Image 15
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5 cm

Sketchbook Research Image 11
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5 cm



Sketchbook Research Image 14
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5 cm

Sketchbook Research Image 10
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5 cm





Sketchbook Research Images 9
Signed and dated by the artist
2009
Giclée print on drawing paper
29.6 x 41.5cm



Sketchbook Research Images 7
Signed and dated by the artist
2009
Giclée print on drawing paper
29.6 x 41.5cm

Sketchbook Research Images 12
Signed and dated by the artist
2009
Giclée print on drawing paper
29.6 x 41.5cm



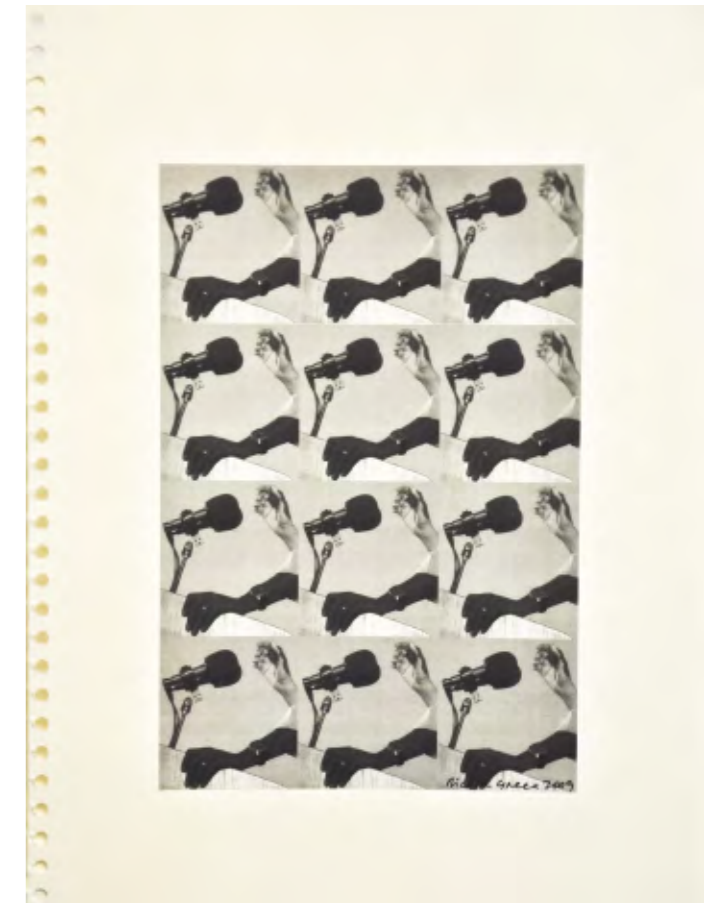
Sketchbook Pages 1
Signed and dated by the artist
2009
Giclée print on drawing paper
29.6 x 41.5cm





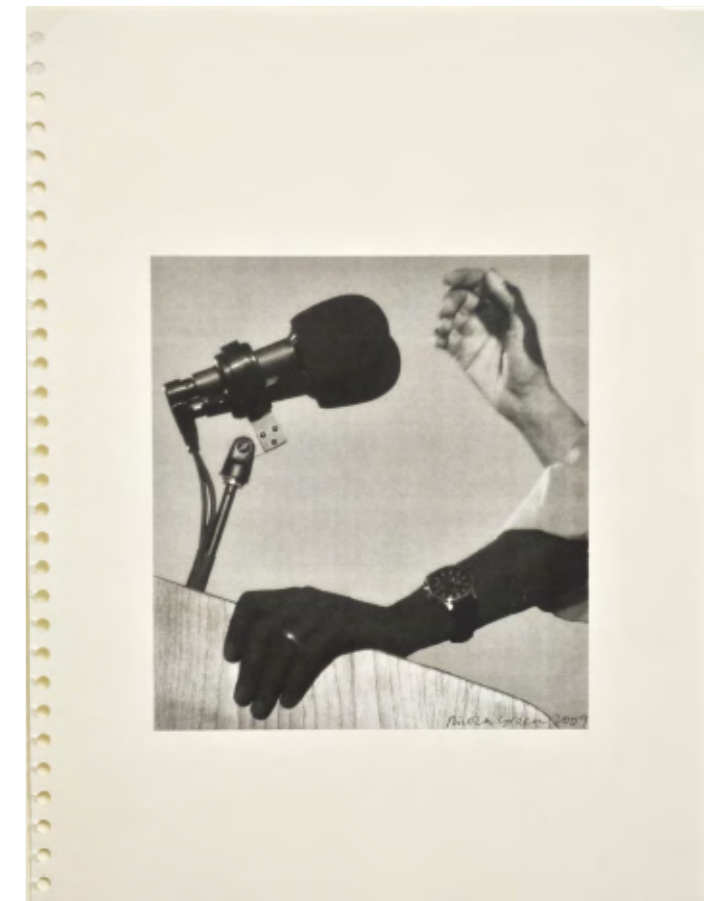
Sketchbook Research Images 8
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5cm

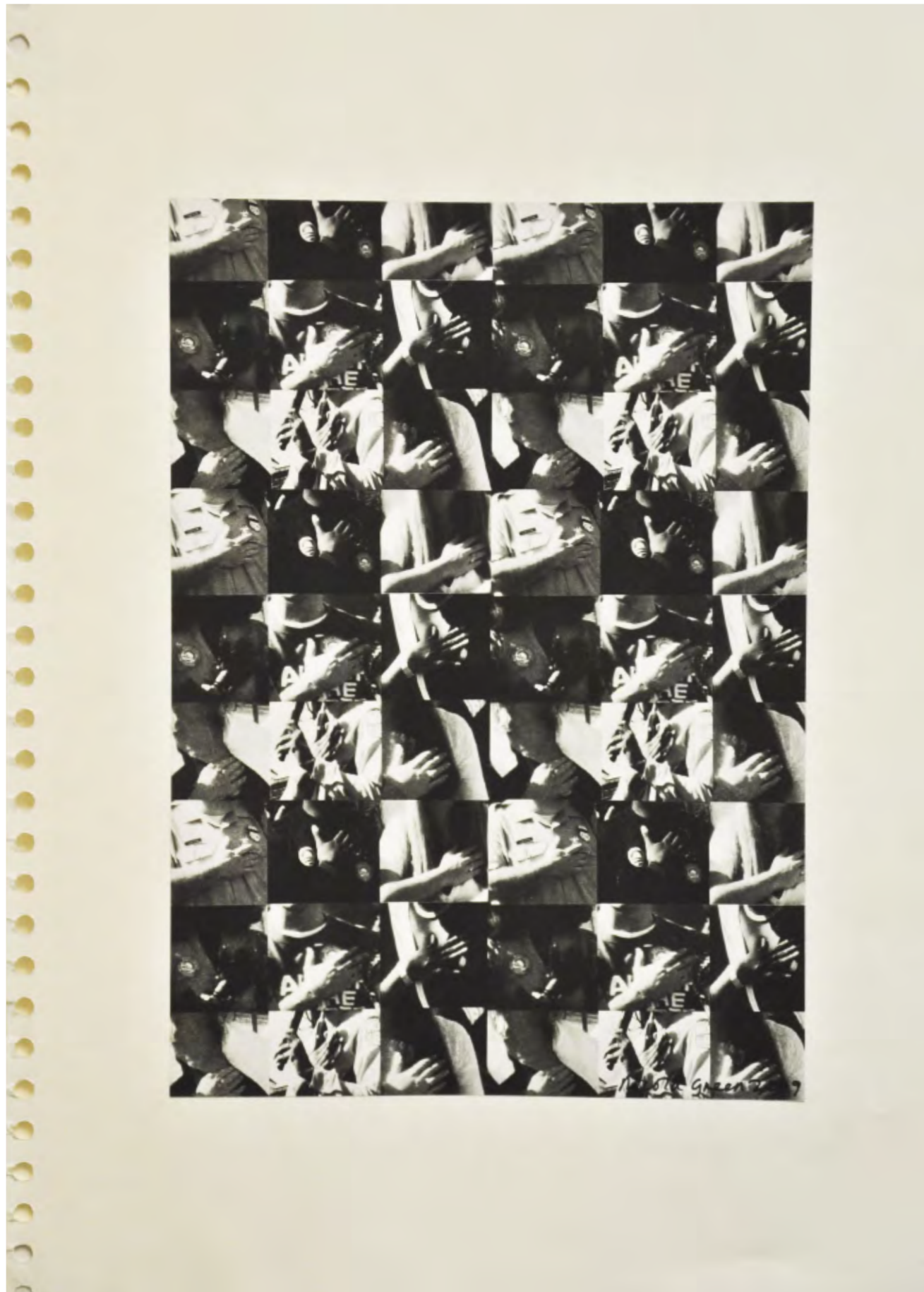
Sketchbook Research Images 6
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5cm



Sketchbook Research Images 4
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5cm

Sketchbook Research Images 5
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5cm





Sketchbook Research Images 3
Signed and dated by the artist
2009
Gyclée print with graphite and fine
line pen on drawing paper
29.6 x 41.5cm



Sketchbook Research Images 2
Signed and dated by the artist
2009
Gyclée print with graphite and fine
line pen on drawing paper
29.6 x 41.5cm



(Opposite page)
Sketchbook Research Images 13
Signed and dated by the artist
2009
Gyclée print on drawing paper
29.6 x 41.5cm



Narrative 19
2009
Fine line pen on acetate
29.6 x 21 cm

Narrative 14
2009
Fine line pen on acetate
29.6 x 21 cm



Narrative 5
2009
Fine line pen on acetate
29.6 x 14.4 cm

Narrative 13
2009
Fine line pen on acetate
29.6 x 21 cm



Narrative 28
2009
Fine line pen on acetate
23.5 x 21 cm

Narrative 4
2009
Fine line pen on acetate
29.6 x 14.4 cm



Narrative 12
2009
Fine line pen on acetate
23.5 x 21 cm



Narrative 4
2009
Fine line pen on acetate
23.5 x 21 cm



Narrative 28
2009
Fine line pen on acetate
23.5 x 21 cm



Narrative 12
2009
Fine line pen on acetate
23.5 x 21 cm





Movement I
Signed and dated by the artist
2012
Silkscreen print with graphite,
poster colour and water-based
enamel ink on Somerset White
cotton paper 225gsm
73.3 x 63 cm
1/1



Change, Rally
Signed and dated by the artist
2010
Silkscreen print and pencil drawing
with water-based enamel ink
on cotton paper
47 x 37 cm
1/1

IV. ADDITIONAL WORKS

Selection of 43 works from studio archive



Muhammad Ali
Signed and dated by the artist
2009
Mixed Media collage on silk card
350 gsm
45 x 32 cm
1/1



White House
Signed and dated by the artist
2009
Mixed Media collage on silk card
350 gsm
33 x 43 cm
1/1



John Wayne
Signed and dated by the artist
2009
Mixed Media collage on silk card
350 gsm
31.2 x 41.6 cm
Edition of 3



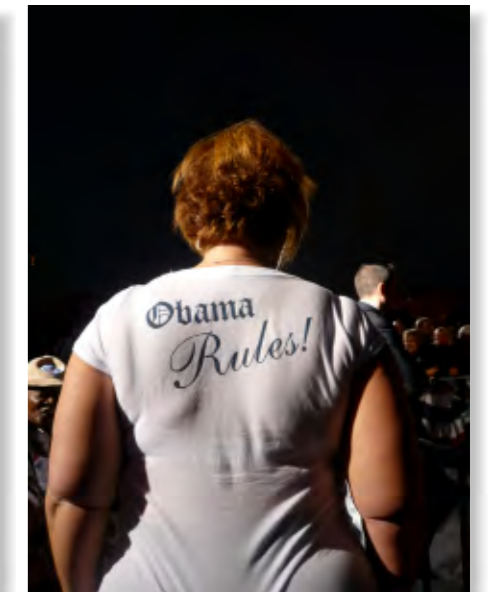
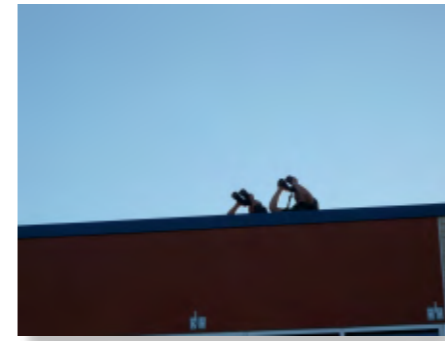
Progress Plaza
Signed and dated by the artist 2009
Photographic print on photo gloss
210 gsm
41 x 55 cm
1/1

John Wayne, Gold
Signed and dated by the artist 2010
Photo collage and 24k gold leaf on silk card 350 gsm
34 x 40 cm
1/1





Sunrise
Signed and dated by the artist
2010
Silkscreen print with water-based
ink on Somerset white cotton
paper 225gsm
61.5 x 83.5 cm
1/1



America
Signed and dated by the artist
2008
Mixed media
28 x 31 cm
1/1

Campaign I-IX
Signed and dated by the artist
2010
9 photographs mounted on archi-
val aluminium
30 x 45.5 cm per print
1/1



Reach, Study I
Signed and dated by the artist
2009
Silkscreen print on cotton paper
57 x 77 cm
1/1

Reach, Study IV
Signed and dated by the artist
2009
mixed media on paper
50 x 70 cm
1/1



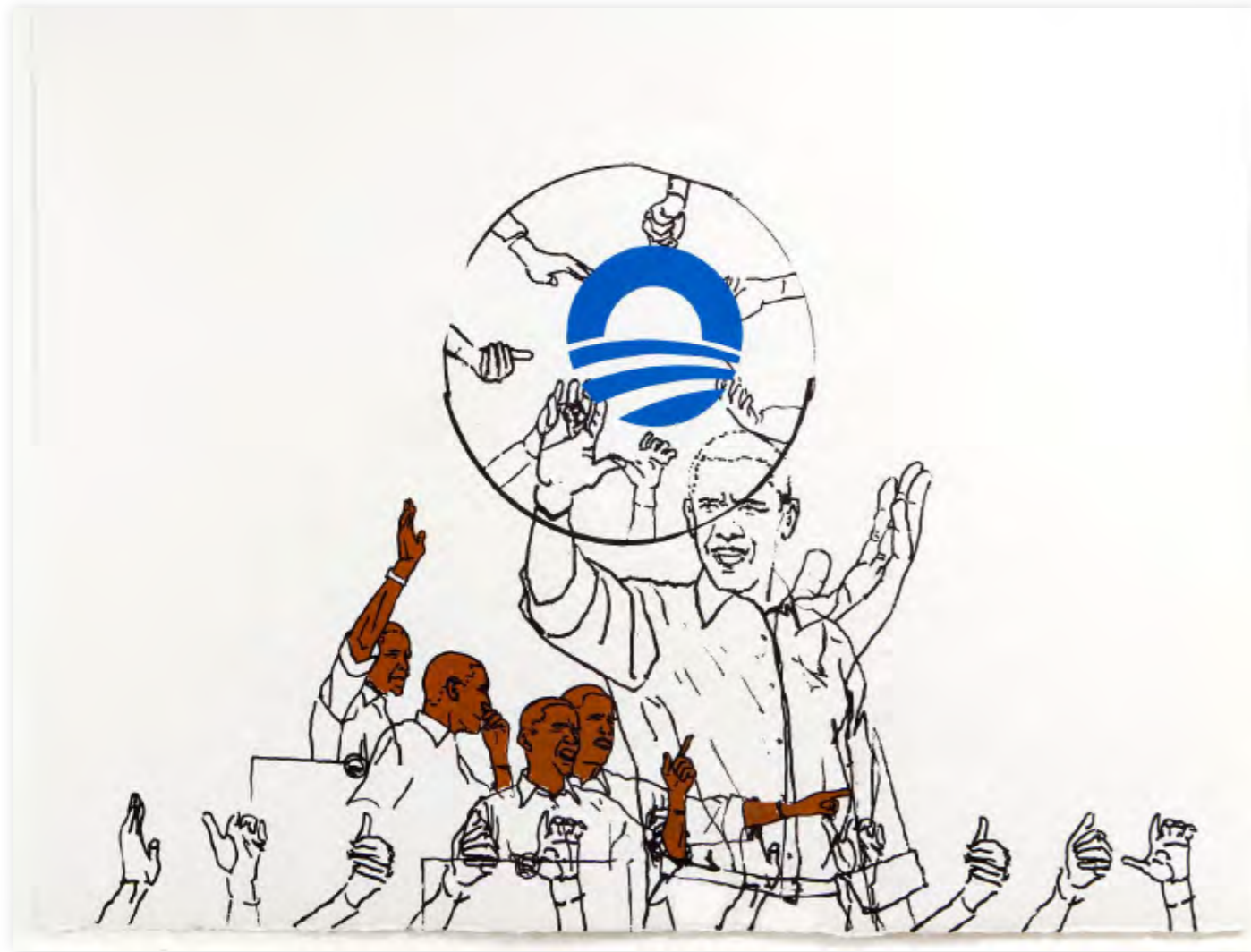
Reach, Study II
Signed and dated by the artist
2008
Silkscreen print on cotton paper
57 x 76 cm
1/1



Reach, Study III
Signed and dated by the artist
2010
Silkscreen print on cotton paper
69 x 82.5 cm
1/1



Reach, Study V
Signed and dated by the artist
2009
Graphite on cartridge paper
38 x 179 cm
1/1



Reach, Study VI
Signed and dated by the artist 2009
24k gold leaf on cartridge paper
63.5 x 45 cm
1/1



Studies

Signed and dated by the artist 2009

Graphite on cartridge paper

38 x 179 cm

1/1



Circle of Hands Quad I
Signed and dated by the artist
2012
Silkscreen print with water-based
ink on Somerset White cotton
paper 225gsm
35 x 33 cm
Edition of 4

Circle of Hands Quad II
Signed and dated by the artist
2012
Silkscreen print with water-based
ink on Somerset White cotton
paper 225gsm
35 x 33 cm
Edition of 4



Circle of Hands I
Signed and dated by the artist 2012
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20



Circle of Hands II
Signed and dated by the artist 2012
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20



Circle of Hands III
Signed and dated by the artist 2012
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20

Circle of Hands IV
Signed and dated by the artist 2012
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20



Circle of Hands V
Signed and dated by the artist 2012
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20



Circle of Hands Walker Edition
Signed and dated by the artist 2013
Silkscreen print with water- based ink on Somerset white cotton paper
225gsm
35 x 33 cm
Edition of 20





Struggle, Copper
Signed and dated by the artist, 2010
Two colour silkscreen print on cotton
paper using water-based ink and
copper leaf
133 x 101 cm
1/1

Pledge
Signed and dated by the artist
2008
Gyclée print on silk card 350gsm
42 x 29,7 cm

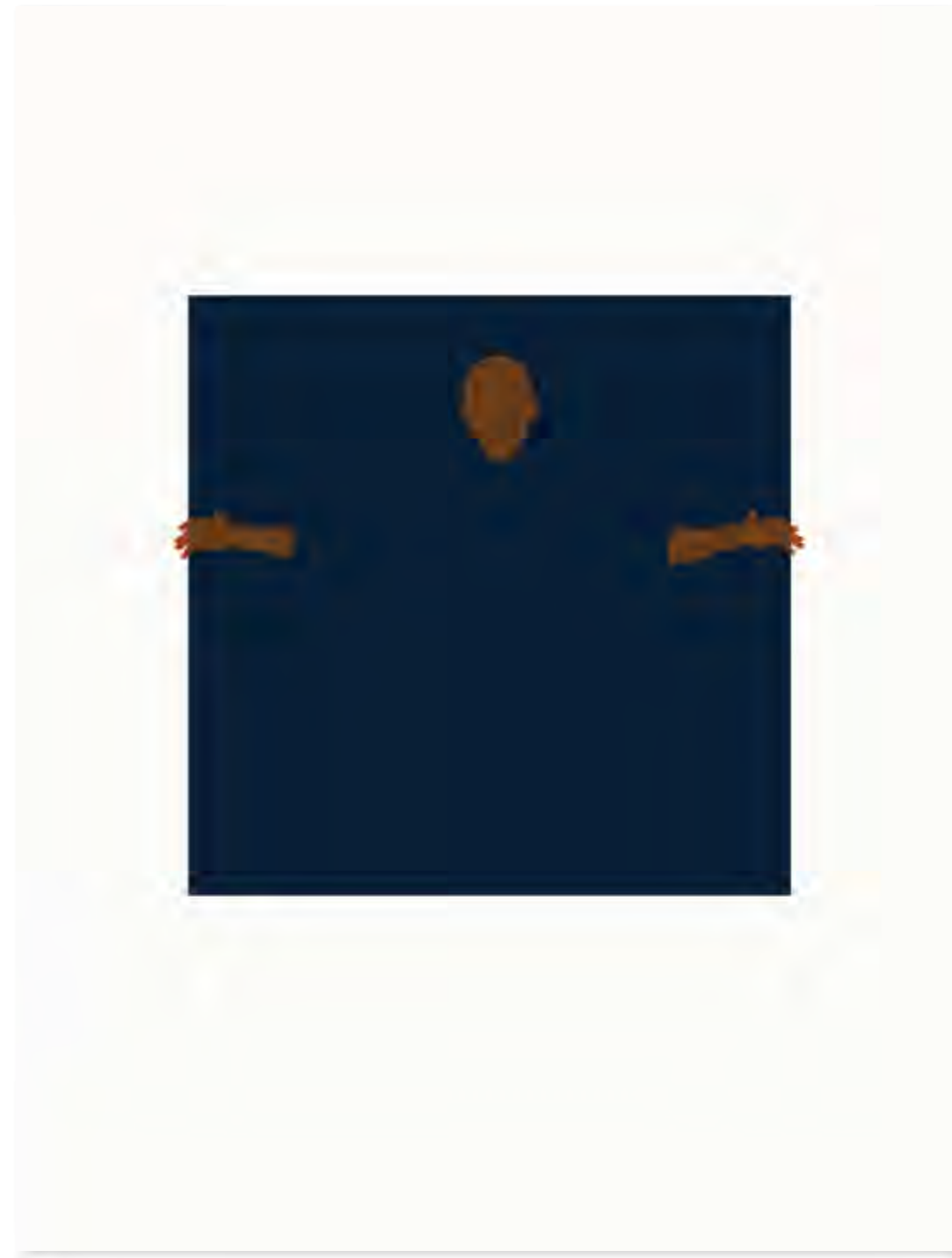


Union
Signed and dated by the artist
2010
Gyclée print on silk card 350gsm
42 x 29,7 cm





Change, Peace
Signed and dated by the artist, 2010
Two-colour silkscreen print with
water-based enamel ink on Coventry
Rag cotton paper 335gsm
133 x 101.5 cm
1/1



Sacrifice/Embrace, Navy
Signed and dated by the artist, 2010
Two-colour silkscreen print with
water-based enamel ink on Coventry
Rag cotton paper 335gsm
133 x 101 cm
1/1



Struggle, Navy
Signed and dated by the artist
2011
Two colour silkscreen on 410
cotton paper
98.5 x 98.5 cm
1/1



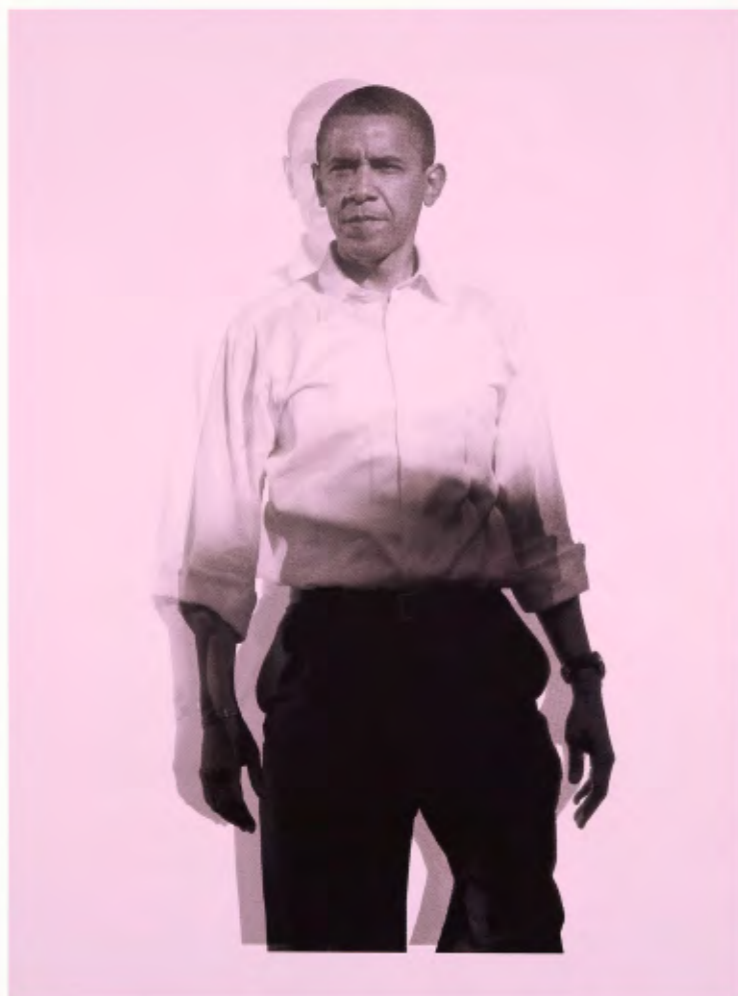
Grace
Signed and dated by the artist
2010
Gloss paint on panel
55 x 40 cm
1/1



Light 2 Times
Signed and dated by the artist, 2009
Three-colour silkscreen print with
water-based enamel ink on Coventry
Rag cotton paper 335gsm
137 x 101.5 cm
1/1



Struggle, Golden
Signed and dated by the artist, 2009
Three-colour silkscreen print with
water-based enamel ink, 24k gold
leaf on Coventry Rag cotton paper
335gsm
137 x 101.5 cm
1/1



Obama, Pink
Signed and dated by the artist, 2010
Two-colour silkscreen print with
water-based enamel ink on Coventry
Rag cotton paper 335gsm
150 x 102 cm
Edition of 4



Peace, Silver Stars
Signed and dated by the artist, 2013
Three-colour silkscreen print with
water-based enamel ink on Coventry
Rag cotton paper 335gsm
133 x 101.5 cm
1/1



Struggle, White
Signed and dated by the artist, 2010
silkscreen print on cotton paper
using water-based ink and 24K gold
leaf (white on purple)
133 x 101 cm
1/1



Rally
Signed and dated by the
artist 2010
Silkscreen print on cotton
paper
62.5 x 97 cm
1/1



Greeting
Signed and dated by the artist
2009
Mylar pen with 24k gold leaf on
canvas
21.5 x 26.5 cm
1/1



Obama 5 Times
Signed and dated by the artist 2008
Silkscreen print on
cotton paper
69 x 82.5 cm
1/1

Rally, Gold
Signed and dated by the artist
2009
Silkscreen print on gold card
61 x 48.5 cm
1/1



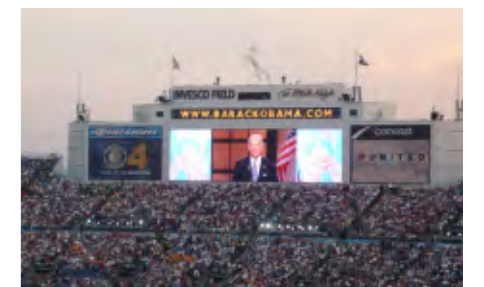
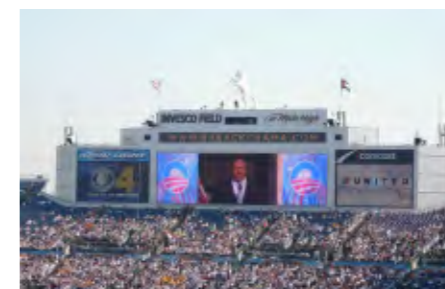
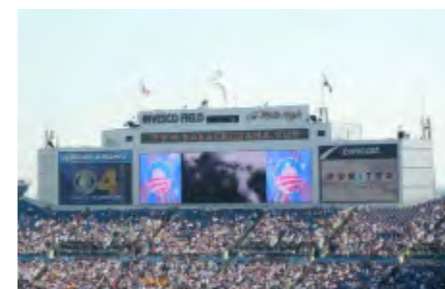
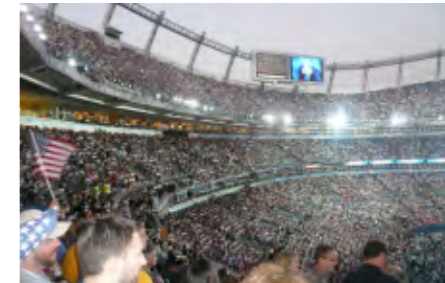
(Opposite page)
Amandla
Signed and dated by the artist
2014
Two colour silkscreen and
goldleaf
1/1

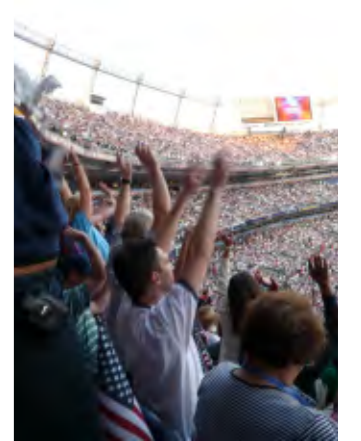
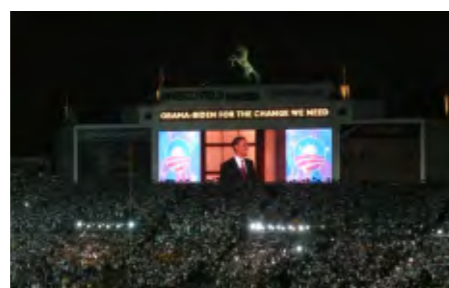
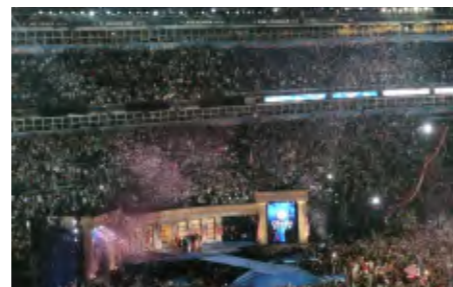
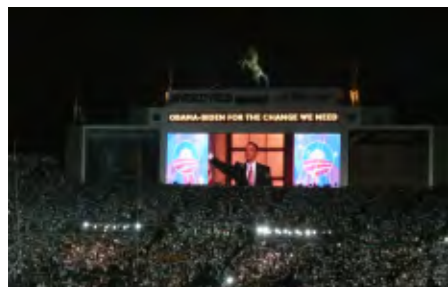
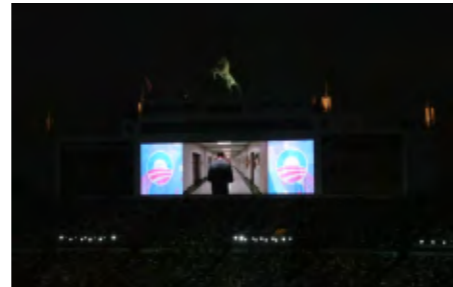
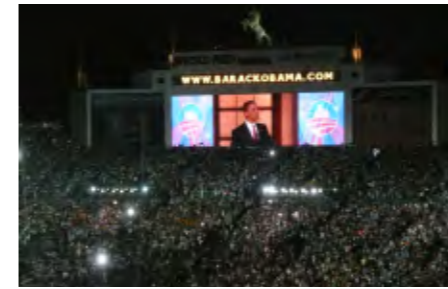


V. PHOTOGRAPHS

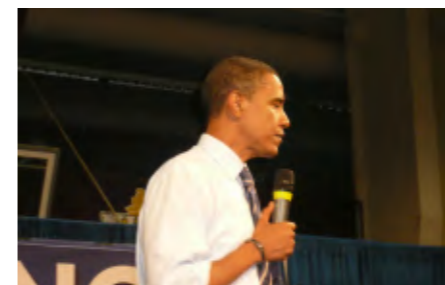
Selection of 345 photographs from studio archive of 3000

**DNC
MILE HIGH STADIUM
DENVER
28-29/08/08**





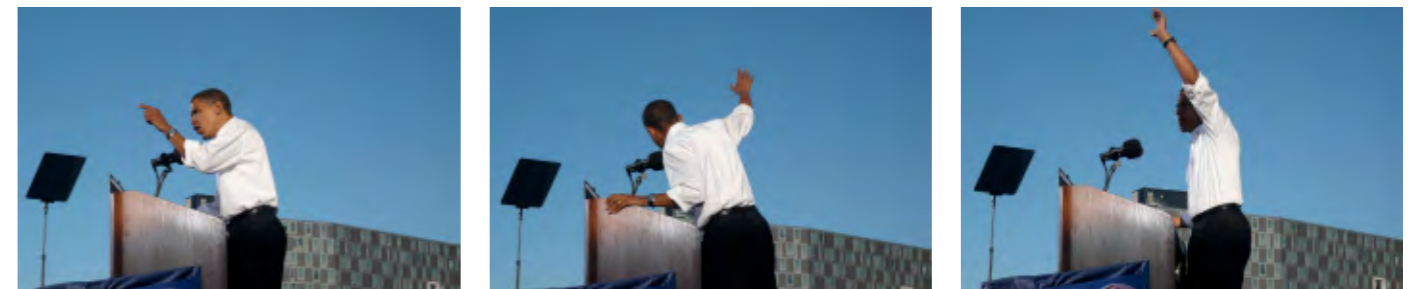
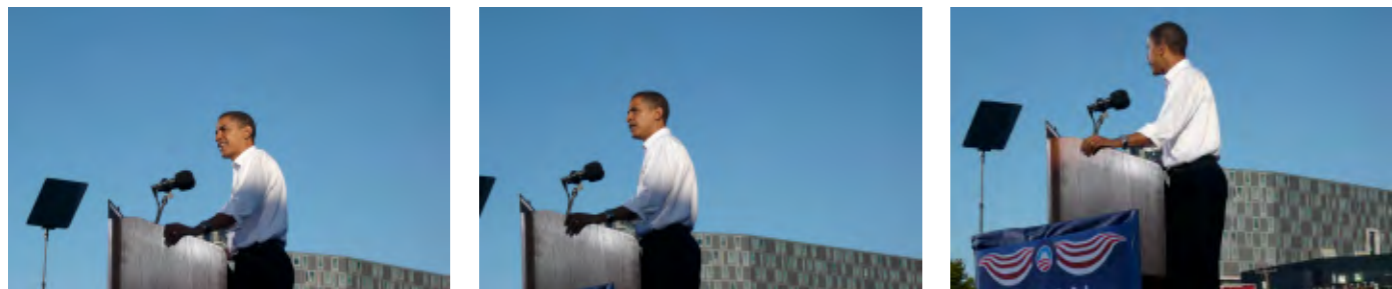
RALLY
CONCORD TECHNICAL INSTITUTE
NEW HAMPSHIRE
12-13/09/08

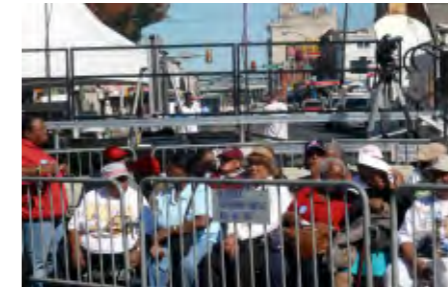


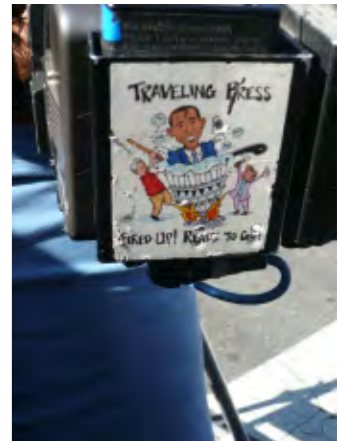
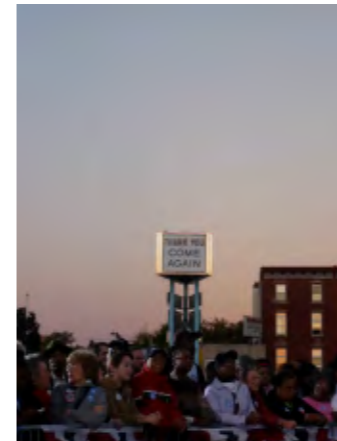
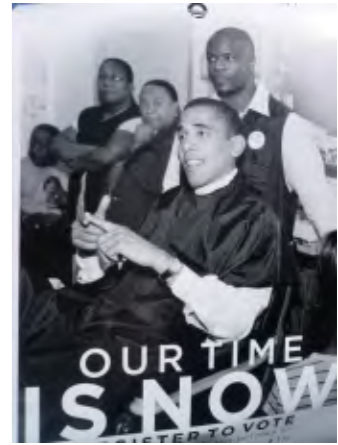
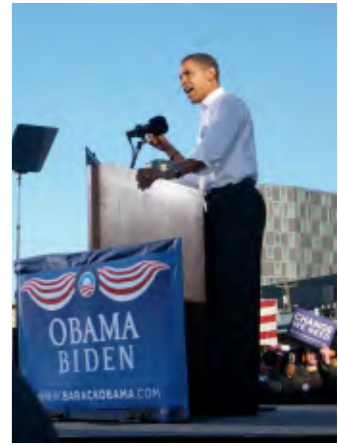
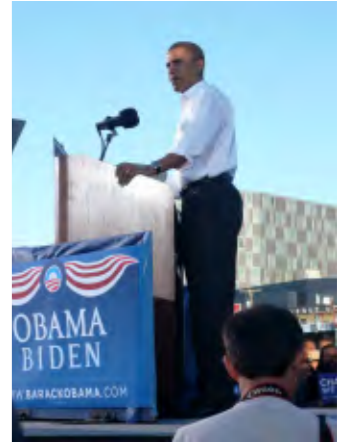
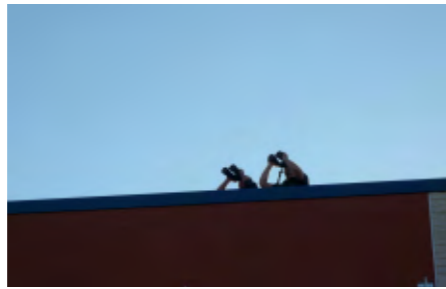
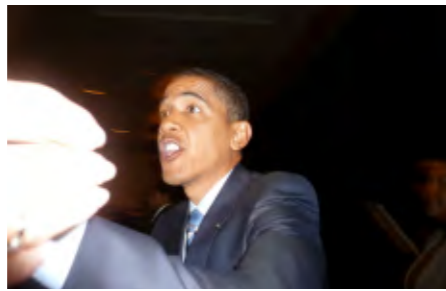


BARNSTORMING DAY
PROGRESS PLAZA
PHILADELPHIA
11/10/08

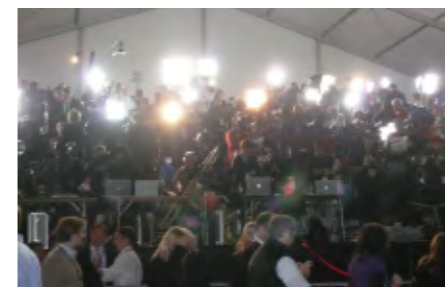


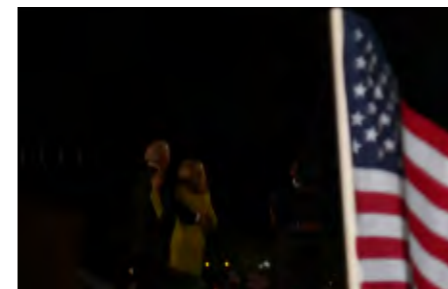
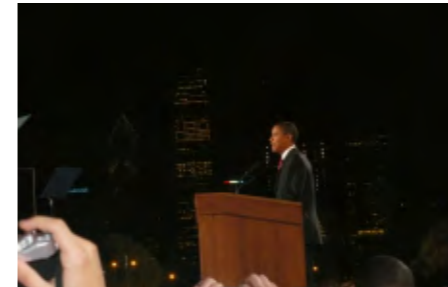




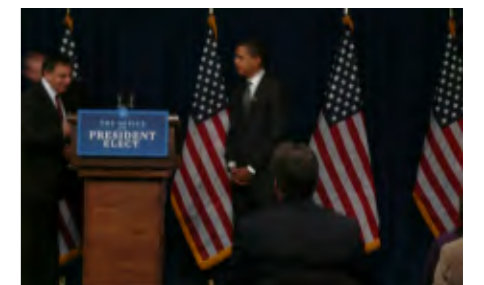


ELECTION NIGHT CHICAGO 04/11/08





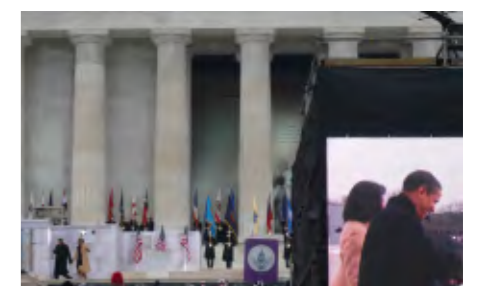
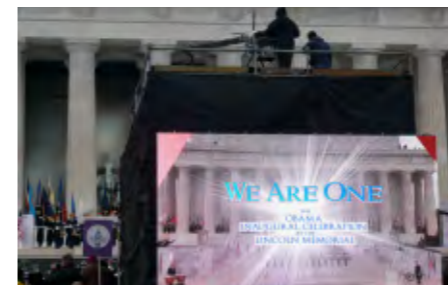
PRESS CONFERENCE CHICAGO 09/01/2009

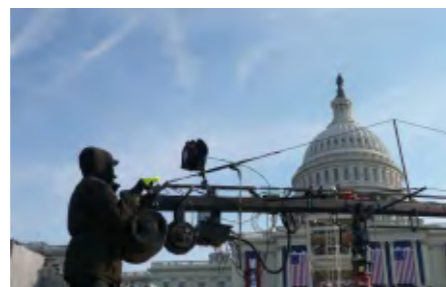
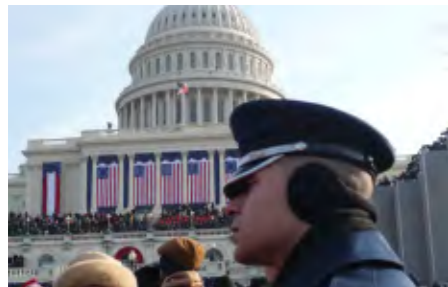
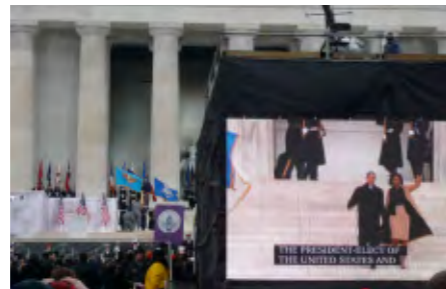


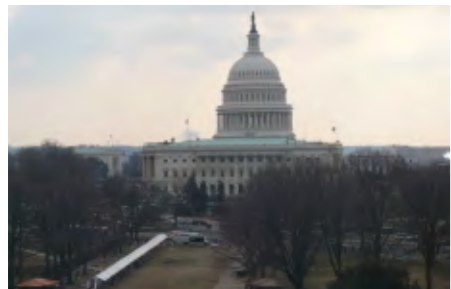
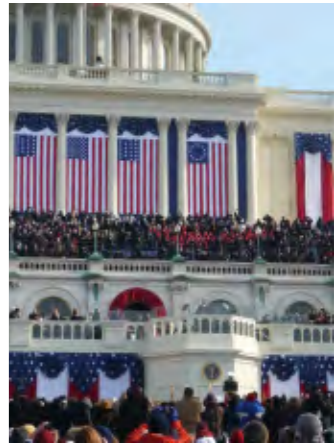
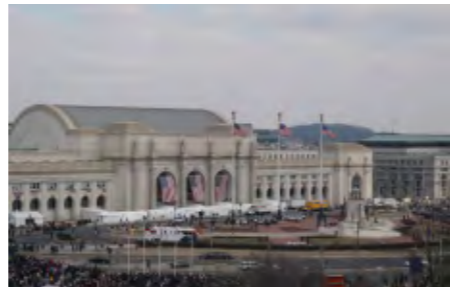


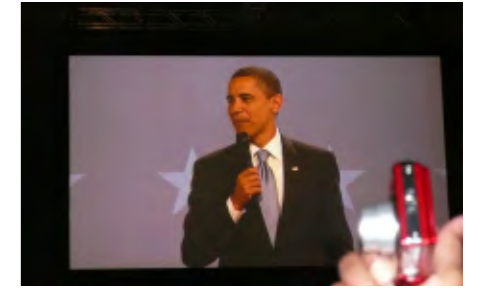
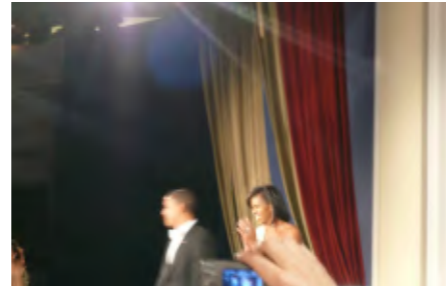
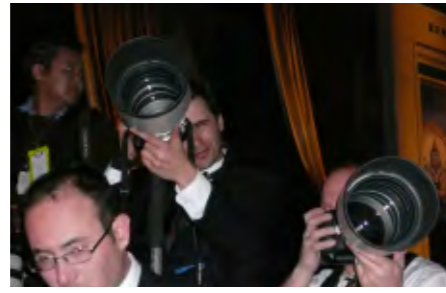
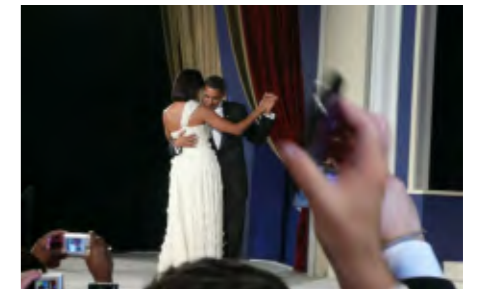
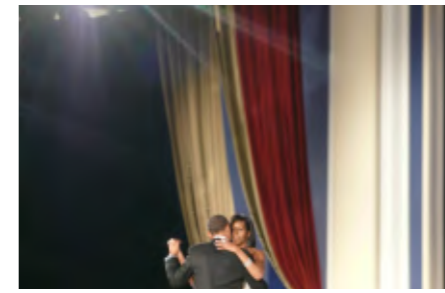
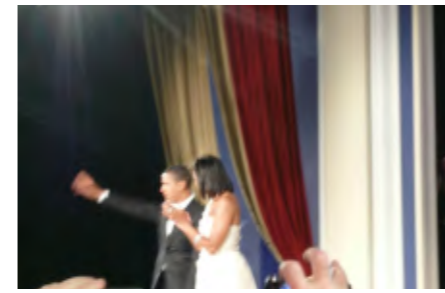
INAUGURATION WASHINGTON D.C. 20/01/09

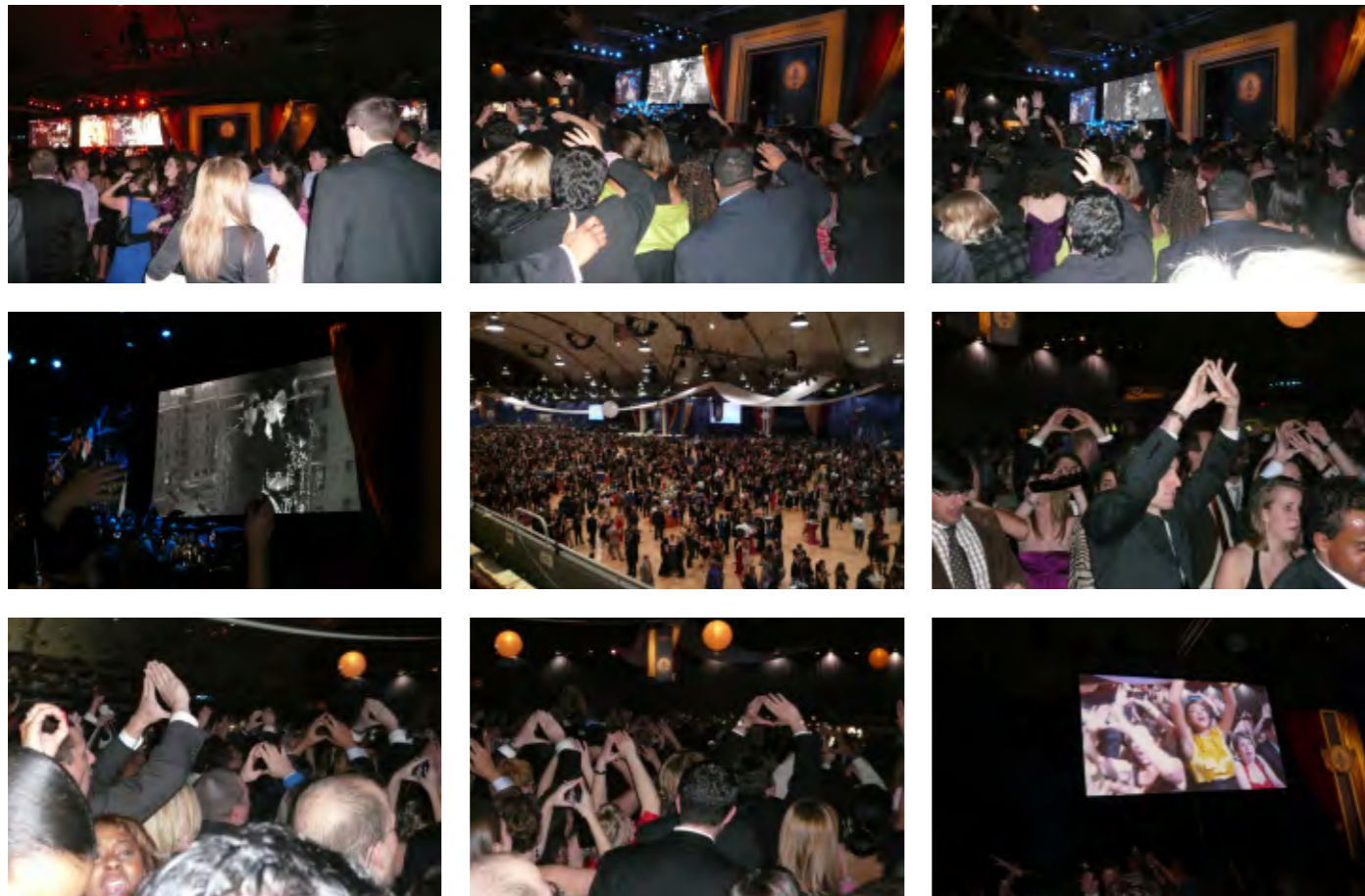












VI. MEMORABILIA, NEWSPAPERS & RESEARCH MATERIAL

Selection of 328 items from studio archive

DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 1)	NUMBER OF ITEMS
"VOTE NOV. 4TH" STICKERS RED	GRN_MEM_1	1
"Vote Nov. 4th" stickers White	GRN_MEM_2	1
"You have the right to vote" Cards	GRN_MEM_3	1
"Change we can believe in" leaflet	GRN_MEM_4	1
"Economic Security" leaflets	GRN_MEM_5	1
Comparisons on Tax Plans" leaflets	GRN_MEM_6	1
"Our time is now B/W" Poster	GRN_MEM_7	1
A2 "Vote posters" Red (Iconic graphic)	GRN_MEM_8	1
"Who is better for the middle class" leaflet	GRN_MEM_9	1
Hanging door PR "Vote Obama TODAY." card	GRN_MEM_10	1
"It is time to unite the country" poster	GRN_MEM_11	1
"Obama Biden" plastic banner	GRN_MEM_12	1
2008 Denver Credentials (holographic)	GRN_MEM_13	1
GERRN, N ticket	GRN_MEM_14	1
2008 Democratic Convention tickets	GRN_MEM_15	1
Pennsylvania voter registration application form	GRN_MEM_16	1
Manifest Hope postcard	GRN_MEM_17	1



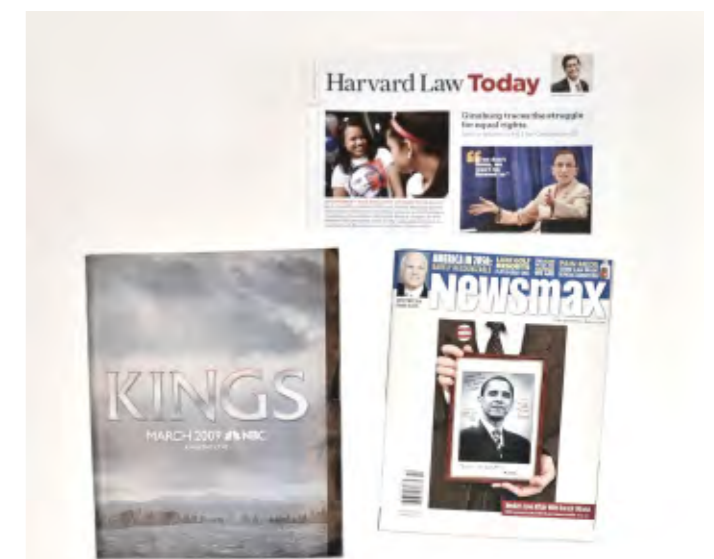
DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 2)	NUMBER OF ITEMS
DAILY MAIL – THURSDAY NOV. 6TH 2008	GRN_MEM_18	1
The Times - Thursday Nov. 6th 2008	GRN_MEM_19	1
The Independent - Thursday Nov. 6th 2008	GRN_MEM_20	1
Daily Mirror - Thursday Nov. 6th 2008	GRN_MEM_21	1
The Daily Telegraph - Thursday Nov. 6th 2008	GRN_MEM_22	1
Evening Standard - Thursday Jan. 20th 2009	GRN_MEM_23	1
Financial Times – Wednesday Jan. 21st 2009	GRN_MEM_24	1
Financial Times – Tuesday Jan. 20th 2009	GRN_MEM_25	1
Evening Standard - Wednesday Jan. 21st 2009	GRN_MEM_26	1
The Guardian - Thursday Nov. 6th 2008	GRN_MEM_27	1
The Times – Jan. 24th 2009	GRN_MEM_28	1
Independent (life) – Tuesday Nov. 4th 2008	GRN_MEM_29	1
The Guardian – Wednesday Jan. 21st 2009	GRN_MEM_30	1
The Daily Telegraph - Wednesday Jan. 21st 2009	GRN_MEM_31	1
The Observer Review – Sunday Oct. 26th 2008	GRN_MEM_32	1
The Guardian – Obama Pull out Story – Thursday Nov. 6th 2008	GRN_MEM_33	1
The Observer – Sunday July. 27th 2008	GRN_MEM_34	1
The Daily Telegraph – Wednesday Aug. 27th 2008 (including cutting)	GRN_MEM_35	1
The Daily Telegraph – Friday, Aug. 29th 2008	GRN_MEM_36	1
Financial Times – Friday Aug. 29th 2008	GRN_MEM_37	1
The Times – Saturday Nov. 8th 2008	GRN_MEM_38	1
The Times - Saturday Jan. 12th 2008	GRN_MEM_39	1
The Daily Mirror – Thursday Jan. 10th 2008	GRN_MEM_40	1
The Times – Saturday Oct. 18th 2008	GRN_MEM_41	1
The Guardian – Saturday Nov. 1st 2008	GRN_MEM_42	1
The Independent - Saturday Nov. 1st 2008	GRN_MEM_43	1
The Times (Saturday Review) – Saturday Jan 24th 2009	GRN_MEM_44	1
FT Weekend (Life & Arts) – Sunday Jan. 18th 2009	GRN_MEM_45	1
The Times – Friday Oct. 31st 2008	GRN_MEM_46	1
The Sunday Times - June 8th 2008	GRN_MEM_47	1
Guardian g2 - Thursday November 6th 2008	GRN_MEM_48	1
Metro - Tuesday Dec. 13th 2011	GRN_MEM_49	1
Metro – Monday Oct. 10th 2011	GRN_MEM_50	1



DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 3)	NUMBER OF ITEMS
National Journal, Thursday Aug. 28th 2008	GRN_MEM_51	1
USA Today, Friday Aug. 29th 2008	GRN_MEM_52	1
USA Today, Wednesday 5th Nov. 2008	GRN_MEM_53	1
USA Today, Friday 9th Jan. 2009	GRN_MEM_54	1
Herald Tribune, Friday 29th Aug. 2008	GRN_MEM_55	1
Herald Tribune, Saturday 18th Oct. 2008	GRN_MEM_56	1
Herald Tribune, Thursday 6th Nov. 2008	GRN_MEM_57	1
Boston Globe, Friday 12th Sept. 2008	GRN_MEM_58	1
The New York Times, Friday 12th Sept. 2008	GRN_MEM_59	1
The New York Times, Saturday 13th Sept. 2008	GRN_MEM_60	1
The New York Times, Friday 16th Jan. 2009	GRN_MEM_61	1
The New York Times, Tuesday 20th Jan. 2009	GRN_MEM_62	1
The New York Times, Wednesday 21st Jan. 2009	GRN_MEM_63	1
The New York Post, Sunday 14th Sept. 2008	GRN_MEM_64	1
Post Script, Sunday 14th Sept. 2008	GRN_MEM_65	1
The Washington Post, Saturday 17th Jan. 2009	GRN_MEM_66	1
The Washington Post, Sunday 18th Jan. 2009	GRN_MEM_67	1
The Washington Post, Tuesday 20th Jan. 2009	GRN_MEM_68	1
The Washington Post, Wednesday 21st Jan. 2009	GRN_MEM_69	1
The Washington Times, Tuesday 20th Jan. 2009	GRN_MEM_70	1
The Wall Street Journal, Wednesday 21st Jan. 2009	GRN_MEM_71	1
Rocky Mountain News – Friday Aug. 29th 2008	GRN_MEM_72	1
The Denver Post – Friday Aug. 29th 2008	GRN_MEM_73	1



DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 4)	NUMBER OF ITEMS
Time, Monday 23rd Oct. 2006	GRN_MEM_75	1
Time, Monday 1st Sept. 2008	GRN_MEM_76	1
Time, Monday 22nd September 2008	GRN_MEM_77	1
Time, Monday 10th Nov. 2008	GRN_MEM_78	1
Time, Monday 29th Dec. 2008	GRN_MEM_79	1
Time, Monday 11th Feb. 2009	GRN_MEM_80	1
The Week, Saturday 26th Jul. 2008	GRN_MEM_81	1
The Week, Saturday 30th Aug. 2008	GRN_MEM_82	1
The Week, Saturday 8th Nov. 2008	GRN_MEM_83	1
Newsweek, Monday 6th Oct. 2008	GRN_MEM_84	1
Newsweek, Monday 13th Oct. 2008	GRN_MEM_85	1
Newsweek, Monday 17th Nov. 2008	GRN_MEM_86	1
US Weekly, Monday 17th Nov. 2008	GRN_MEM_87	1
Denver Magazine, Aug. 2008	GRN_MEM_88	1
Democratic National Conference Visitors' Guide, Aug. 2008	GRN_MEM_89	1
Politics, Jun. 2008	GRN_MEM_90	1
Politics, Aug. 2008	GRN_MEM_91	1
Kings, Mar. 2009	GRN_MEM_92	1
Harvard Law Today, Nov. 2008	GRN_MEM_93	1
Newsmax, Oct. 2008	GRN_MEM_94	1
More, Oct. 2008	GRN_MEM_95	1
Black History Month, Oct. 2008	GRN_MEM_96	1
Black Woman, Mar. 2009	GRN_MEM_97	1
Time, Tuesday 18th Feb. 2008	GRN_MEM_98	1
Essence 'The Obamas'	GRN_MEM_99	1
Philadelphia, Oct. 2008	GRN_MEM_100	1
The Washington Post, 'Parade' Sunday Jan. 18th 2009	GRN_MEM_101	1
The Economist, Nov 8th 2008	GRN_MEM_102	1
The Economist, August 23rd 2008	GRN_MEM_103	1



DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 5)	NUMBER OF ITEMS
The New York Times, Sunday 26th Oct. 2008	GRN_MEM_103	1
The Washington Post Book World, Sunday 18th Jan. 2009	GRN_MEM_104	1
Newsweek, October 6th 2008	GRN_MEM_105	1
The New Yorker, May 7th 2007	GRN_MEM_106	1
The New York Times, Sunday Jan. 20th 2008	GRN_MEM_107	1
"Behind Words, A Candidates Motives"	GRN_MEM_108	1
The New York Times, Saturday Jan. 20th 2008	GRN_MEM_109	1
The New Yorker, July 21st 2008	GRN_MEM_110	1
The Philadelphia Enquirer, Sunday Oct. 19th 2008	GRN_MEM_111	1



DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 6)	NUMBER OF ITEMS
The Times, Saturday 18th Oct. 2008	GRN_MEM_112	1
The Times, 'International News'	GRN_MEM_113	1
Unknown, Image of Obama with Jon Stewart	GRN_MEM_114	1
The Guardian, Saturday 21st Jun. 2008	GRN_MEM_115	1
The Sunday Times, Sunday 24th Aug. 2008	GRN_MEM_116	1
The Sunday Times, Sunday 24th Aug. 2008 cover (news review)	GRN_MEM_117	1
The Observer (Focus), Sunday 24th Aug. 2008	GRN_MEM_118	1
The Independent, Wednesday 27th Aug. 2008	GRN_MEM_119	1
Evening Standard, Wednesday 23rd Jul. 2008	GRN_MEM_120	1
Evening Standard, Friday 17th Oct. 2008	GRN_MEM_121	1
Daily Mail, Saturday 13th Sept. 2008	GRN_MEM_122	1
The Daily Telegraph, Thursday 22nd May 2008	GRN_MEM_123	1
The Sunday Times, News Review, Sunday 27th Jul. 2008	GRN_MEM_124	1
The Sunday Times, Sunday 27th July 2008	GRN_MEM_125	1
The Guardian, Tuesday 23rd Sept. 2008	GRN_MEM_126	1
The Guardian, Saturday 30th Aug. 2008	GRN_MEM_127	1
Evening Standard, Friday 24th Oct. 2008	GRN_MEM_128	1
The Observer (World), Saturday 10th Aug. 2008	GRN_MEM_129	1
Times online, Tuesday 12th Jan. 2009	GRN_MEM_130	1
The Times, Friday 15th Aug. 2008	GRN_MEM_131	1
The Times, Saturday 13th Sept. 2008	GRN_MEM_132	1
The Guardian, 'Back on trail', Saturday 1st Nov. 2008	GRN_MEM_133	1
Daily Mirror, Saturday 10th Oct. 2009	GRN_MEM_134	1
Daily Mail, Wednesday 27th Aug. 2008	GRN_MEM_135	1
The Guardian, Wednesday 23rd Jul. 2008	GRN_MEM_136	1
The Times, Friday 29th Aug. 2008	GRN_MEM_137	1
Untitled, 'I knew JFK'	GRN_MEM_138	1
The Independent, Saturday 2nd Aug. 2008	GRN_MEM_139	1
Financial Times, Dec. 6th 2008	GRN_MEM_140	1
The Independent, Tuesday 4th Nov. 2008	GRN_MEM_141	1
The Independent, Tuesday 4th Nov. 2008 'editorials'	GRN_MEM_142	1
The Times, Tuesday 4th Nov. 2008	GRN_MEM_143	1
Metro, Tuesday 4th Nov. 2008	GRN_MEM_144	1
Metro, Tuesday 11th Nov. 2008	GRN_MEM_145	1

The Sun, Tuesday 4th Nov. 2008	GRN_MEM_146	1
The Times, Wednesday Aug. 27th 2008	GRN_MEM_147	1
The Guardian, Wednesday Aug. 27th 2008	GRN_MEM_148	1
The Times Online, Jan. 12th 2008	GRN_MEM_149	1
The Guardian, 15th Dec. 2008	GRN_MEM_150	1
"America Decides"	GRN_MEM_151	1
"The US Election" White Obama cutting	GRN_MEM_152	1
The Economist, Oct. 30th 2010	GRN_MEM_153	1
"10 Hot Stories"	GRN_MEM_154	1
"Has McCain Had It"	GRN_MEM_155	1





DESCRIPTION OF ITEMS	APPENDIX CODE (APPENDIX 7)	NUMBER OF ITEMS
Time, 4th May 2008	GRN_MEM_156	1
The Economist, 4th October 2009	GRN_MEM_157	1
ES Magazine, December 28th 2008	GRN_MEM_158	1
The Observer Magazine, December 28th 2008	GRN_MEM_159	1
The Times Magazine, October 18th 2008	GRN_MEM_160	1
The Sunday Times Magazine, June 17th 2012	GRN_MEM_161	1
Hello!, February 3rd 2009	GRN_MEM_162	1
New Statesman, June 23rd 2008	GRN_MEM_163	1
New Statesman, October 20th 2008	GRN_MEM_164	1
New Statesman, November 10th 2008	GRN_MEM_165	1
New Statesman, November 17th 2008	GRN_MEM_166	1
New Statesman, January 19th 2009	GRN_MEM_167	1
New Statesman, June 7th 2010	GRN_MEM_168	1
New Statesman, May 23rd 2011	GRN_MEM_169	1
From the Editors of Essence 'The Obama's', October 4th 2009	GRN_MEM_170	1
Times Higher Education, November 6th 2008	GRN_MEM_171	1



VII. BIOGRAPHY, MEDIA & PRESS ARCHIVE

About the Artist

Nicola Green is a critically acclaimed artist and social historian. She has established an international reputation for her ambitious projects that change perceptions about identity and power; exploring themes of race, religion, heritage, legacy, gender, and leadership.

Driven by her belief in the power of the visual image to communicate important human stories, Green chooses to assume the role of 'witness' to momentous occasions taking place across the globe. She is renowned for gaining unprecedented access to iconic figures from the worlds of religion, politics, and culture. Following her experience with President Obama, Green embarked upon *Encounters* working in collaboration with Pope Benedict XVI and Pope Francis, the Archbishop of Canterbury and the Dalai Lama, the Grand Mufti of Egypt, the Chief Rabbi of the United Kingdom and Desmond Tutu.

Inspired by her own mixed-heritage children and multi-faith family, Green creates and preserves religious, social, and cultural heritage for future generations. Recording these events as they happen, and investing thousands of hours of academic and artistic research, Green builds and curates substantial archives. It's this meticulous process that gives her work its intellectual foundation.

Nicola Green holds first class honours for her BA and MFA from Edinburgh College of Art. She was awarded the Andrew Grant Bequest Scholarship in 1997 and 1998.

Green began her career as a portrait artist in the late 1990s, working primarily in oils. Her practice developed to incorporate acrylic painting, reverse glass painting, photography, silk-screen printing, drawing, collage, textile design and gilding; these mediums are interchanged with ease and fluidity in her work.



Nicola Green and President-elect Barack Obama, Election Night, Chicago, November 2008



Nicola Green and President Obama, the Oval Office, White House, Washington D.C. January 2017





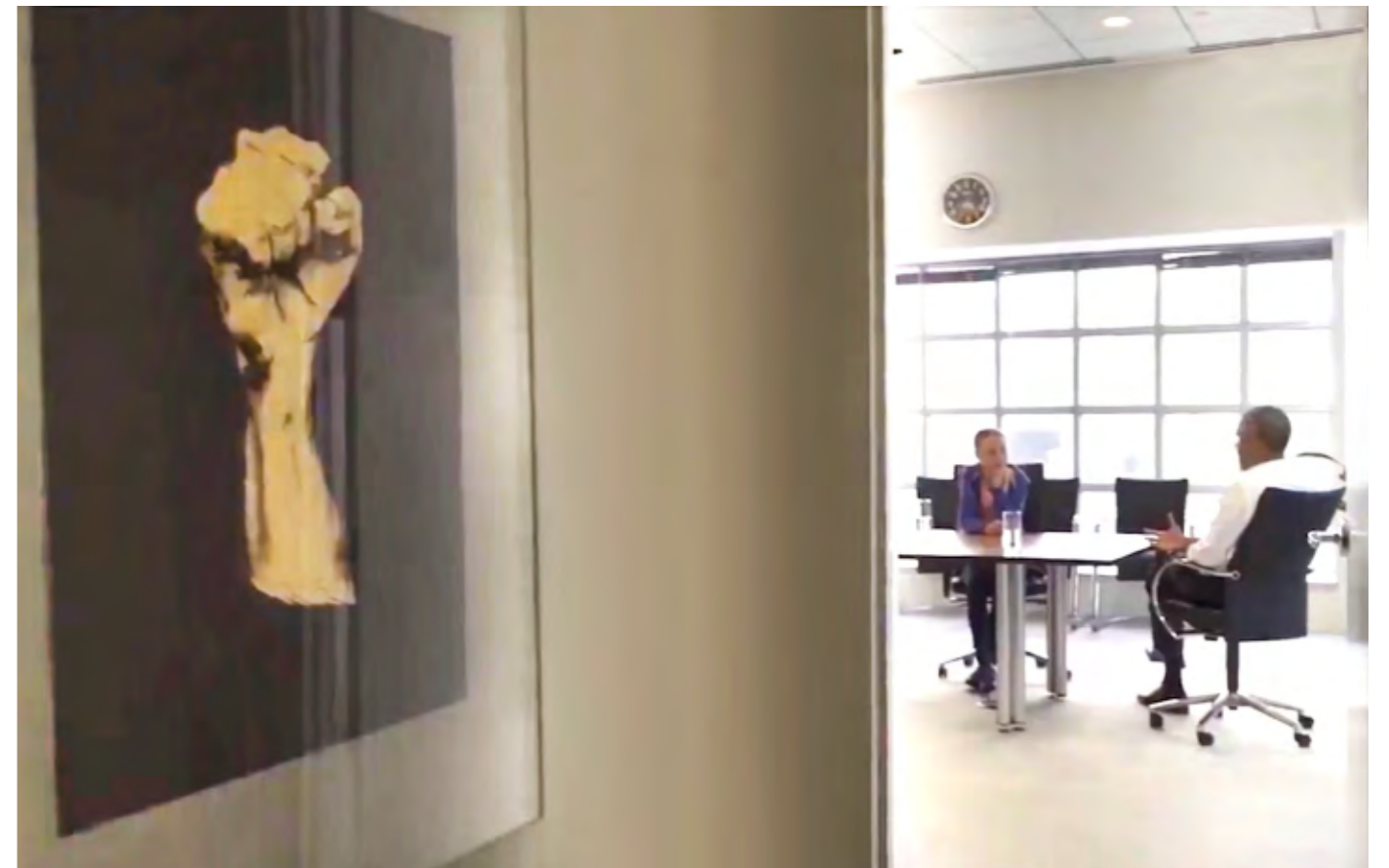
Nicola Green sketching, "Barnstorming Day", Philadelphia, November 2008



Day 1 Light and Day 6 Sacrifice Embrace, President Obama's office, Washington D.C. September 2017



Nicola Green, "We Are One: The Obama Inaugural Celebration", Lincoln Memorial, Washington D.C. January 2009



Greta Thunberg, President Obama, Day 2 Struggle, Obama Foundation Office, Washington D.C., September 2019

Selected Works

Encounters, 2018

Encounters is a groundbreaking exhibition of over fifty portraits of the world's most prominent religious leaders.

Green spent a decade travelling the world, witnessing and chronicling new and unprecedented developments in interfaith dialogue. She made twenty-two trips across the Middle East, Europe, the USA and Asia. Green was in Cairo at the height of the Arab Spring, in Assisi for Pope Benedict's global interfaith conference, and in India for an unprecedented meeting of Hindu Swamis. She gained remarkable access to the inner sanctums of the Vatican, Lambeth Palace and Al-Azhar University and was privileged to spend time with Pope Francis, Archbishop Rowan Williams, Grand Mufti of Egypt Ali Gomaa, Chief Rabbi Jonathan Sacks, Archbishop Desmond Tutu, and the Dalai Lama.

Encounters powerfully resonates with people of all faiths, and none, and in particular, those that don't often see themselves or their faith represented in art, the media or popular culture. It is a global story, unique in its depiction of the world's major religions together for the first time in art history and without hierarchy.

Encounters is accompanied by an academic book *Encounters: The Art of Interfaith Dialogue*. The book is a series of essays from leading scholars and practitioners in theology, history, cultural studies, and art history. Each essay explores an aspect of interfaith dialogue through the lens of Nicola's groundbreaking series of artworks.

Diaspora Pavilion at 57th Venice Biennale, 2017

In 2016 Green co-founded the Diaspora Platform, an initiative designed to deliver mentoring and professional development for emerging artists and curators from racially and culturally diverse backgrounds. The project culminated in the critically acclaimed *Diaspora Pavilion* at the 57th Venice Biennale 2017.

The *Diaspora Pavilion* brought together a group of 19 British-based, ethnically diverse artists, who explored the complexities of nationality and identity in their work, and challenged the idea of national pavilions as an organising principle at the Biennale.

Nicola Green obtained unprecedented Arts Council funding for the ambitious project and the *Diaspora Pavilion* was an extraordinary success. It gained widespread media attention, attracted close to 500,000 visitors and succeeded in focusing the global artworld on ethnic diversity.

The Dance of Colour, 2016

The Dance of Colour explores the meaning, nuances and complexity of mixed heritage identity through the lens of Rio Carnival.

Green carried out extensive research into the history of carnival, the dynamics of race and mixed-heritage in South America and the impact of slavery. In Brazil, the European Christian roots of Carnival became fused with the beliefs of both the indigenous people and the estimated 4 million African Slaves that had been forcibly transported. The mixing of such distinct cultures created the modern Carnival.

In this work Green mirrors the sense of freedom she witnessed during the carnival, where everyday identities are subverted by imaginative temporary personas. During carnival the lines between masculine, feminine, racial, social and sexual identity are blurred.

The project encompassed two sets of works: *Carnival, Beat* and *Bate Bola*. Two series of mixed-media artworks juxtaposing different materials from commonplace domestic textiles such as tablecloths to high-end fabrics and luxury wallpapers. These are combined with photography, drawing, painting and collage, the multiple layers of materials serving as a metaphor for the complexity of cultural identity.

Bate Bola was shown at the *Diaspora Pavilion* in 2017 at the 57th Venice Biennale.



Encounters, St. Martin-in-the-Fields, London 2018



The Dance of Colour: Bate Bola, Flowers Gallery, London 2016 and The Diaspora Pavilion, 57th Venice Biennale 2017

Selected Media Archive

View films and transcripts at: <https://www.nicolagreen.com/selected-media-archive>

Documentary BBC Radio 4 *In Seven Days inside a Historic Campaign* (2013).

Lecture Sir John Soane's Museum London *In Seven Days: Art, Election and History with Sir David Adjaye and The Honourable Tristram Hunt* (2013).

Lecture The Library of Congress and The British Council Washington D.C *In Seven Days, Imprinting a Moment in History with Sarah E Lewis and Matt Frei* (2013).

Interview BBC Newsnight *Power and Political Portraiture* (2018)

Interview BBC Radio 4 *Front Row Election Project & In Seven Days...* (2013)

Walker Museum Catalogue *In Seven Days...The Studio of Nicola Green* (2013)

PHD Dissertation *In Seven Days...* by Helen S Hatch (2012)

Interview *In Seven Days..* with Eileen Horne (2010)

Selected Press Archive

View selected press at: <https://www.nicolagreen.com/press-page-isd>

18/09/19 *We're a team: Greta Thunberg visits Barack Obama* **The Guardian**

18/09/19 *Greta Thunberg teams up with Barack Obama over climate change* **Sky News**

18/09/19 *Greta Thunberg meets Obama and demands action from congress on climate change* **Andy Gregory, The Independent**

12/05/2018 *The Weight of History in Venice* **Helmi Yusof, Business Times**

24/05/2016 *Artist Nicola Green on painting Obama, Elle Macpherson and her new exhibition The Dance of Colour* **Pippa Cerar, Evening Standard**

20/11/2015 *Nicola Green: A Selection of Work* **Wall Street International**

15/02/2013 *Hope, Change and Struggle: An Artist's View of the 2008 Presidential Campaign* **Time Magazine**

15/02/2013 *And on the seventh day...* **Simon Jenkins, The Church Times**

17/01/2013 *Barack Obama exhibition offers 'deconstruction of hope'* **Mark Brown, The Guardian**

29/12/2013 *How we met: Nicola Green & Elle Macpherson* **Adam Jacques, The Independent**

08/11/2012 *Obama Art: Our Favorite Portraits Of The President* **The Huffington Post**

29/04/2012 *Emotional ties with writer and director Hannah Rothschild* **Clare Geraghty, Mail on Sunday**

28/09/2011 *Library Receives Gift of Artwork by Nicola Green* **The Library of Congress**

16/11/2010 *Democracy Goes Green* **Vivian W. Leung, The Harvard Crimson**

02/11/2010 *Campaign trailer* **Laura Collins-Hughes, The Boston Globe**

Notable Public Collections

Smithsonian National Portrait Gallery, Washington D.C.

The Metropolitan Museum of Art, New York

The Library of Congress, Washington D.C.

International Slavery Museum, Liverpool

Walker Art Gallery, Liverpool

The Courtauld Institute of Art, London

Glenhurst Gallery of Brant, Canada

Edinburgh College of Art, Edinburgh

Sir John Soane's Museum, London

Jewish Museum, London

Paintings in Hospitals, UK

Bruce Castle Museum, London

Royal National College for the Blind, Hereford

Selected Solo Exhibitions

2019 Said Business School, University of Oxford, Oxford

2018 St Martin-in-the-Fields, Trafalgar Square, London

2017 Candida Stevens Gallery, Chichester, Sussex

2016 Flowers Gallery, London

2015 Jealous Gallery, London

2014 Jewish Museum, London

2013 Walker Art Gallery, Liverpool

2013 Soane Museum, London

2013 Australia House, London

2013 Flowers Gallery, London

2012 Cultural Olympiad, Olympic Park, London

2011 Library of Congress, Washington DC

2010 Harvard University, Boston

2010 Bruce Castle Museum, London

2007 Dulwich Picture Gallery, London

2005 Vinyl Factory, London

Group Exhibitions

2018 Grayson Perry's Room of Fun Summer Exhibition, Royal Academy, London

2018 London Art Fair Islington Design Centre, London

2017 The Diaspora Pavilion 57th Venice Biennale, Venice

2017 Good Nature Candida Stevens Gallery, Sussex

2016 Icon Candida Stevens Gallery, Chichester, Sussex

2015 Small Is Beautiful Flowers Gallery, London

2015 Good Figures Mall Galleries, London

2015 Good Figures The Downland Jerwood Gridshell Museum, Sussex

2014 Small is Beautiful Flowers Gallery, New York

2014 The Discerning Eye Mall Galleries, London

2014 Local Reflections: Nelson Mandela and the Haringey

Anti-Apartheid Movement Bruce Castle, London

2013 London Art Fair, Business Design Centre, London

2013 Art, Election and History Flowers, London

2013 Recent Prints Flowers, London

2013 Small is Beautiful Flowers, London

2013 Multiplied Christie's, London

2013 Pulse Contemporary Art Fair New York

2013 The London Print Fair Royal Academy, London

2012 BlindArt Moorfield Hospital, London

2012 Cultural Olympiad Haringey, London

2012 Pellafort Press, London

2011 BlindArt Banbury Museum, Banbury

2010 Inspired by Soane The Soane Museum, London

2010 Touching Art Touching You Hove Museum & Art Gallery, Brighton

2010 East Wing Collection The Courtauld Institute, London

2009 Permanent Collection Royal College for the Blind, Hereford

2008 BlindArt Museum of Modern Art, Wales

2008 BP Portrait Award exhibited at: National Portrait Gallery, London; Wolverhampton Art Gallery; Aberdeen Art Gallery & Museum; Aberystwyth Arts Centre

2008 A Sense of Space: The Blind Culture exhibited at: McIntosh Gallery, Western University, Ontario; Glenhurst Gallery of Brant, Canada

2008 Touching Art Touching You Royal Cornwall Museum, Truro

2008 On Time The Courtauld Institute, London

2007 Permanent Collection Ontario Glenhyrst Gallery of Brant, Canada

2007 Boundless Menier Chocolate Gallery and Southwark Council, London

2006 BP Portrait Award exhibited at: National Portrait Gallery, London; Aberdeen Art Gallery & Museum; Royal West of England Academy, Bristol

2006 Blind Art USA exhibited at: National Public Library for the Blind, New York; British Embassy, Washington D.C.

2006 Shoes - The Agony & Ecstasy exhibited at: Shipley Art Gallery, Gateshead; Norwich Castle Museum; Cartwright Hall Art Gallery, Bradford; Tully House Museum, Carlisle

2005 Portraits 2005 Arndean Gallery, London

2005 BlindArt Royal College of Arts, London

2004 New Sound New York, The Kitchen Venue, New York

2004 Winchester Festival of Art & the Mind, Winchester;

2004 Retrospective 291 Gallery, London

2003 A Laughing Portrait exhibited at: Cork Arts Festival, Ireland; Port Eliot Literary Festival Cornwall; Royal Brompton Hospital, London; Your Shout Awards Winchester


*“I have been deeply humbled by this journey...
you have moved me again and again, you have
inspired me. You have filled me with new hope
for our future.”*


Barack Obama, Philadelphia, October 2008

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