



NICOLA GREEN

BIOGRAPHY

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Nicola Green is a critically acclaimed artist, social historian and public speaker. Green has established an international reputation for her ambitious and insightful projects that can change perceptions and challenge prevailing narratives of identity, power, leadership, race and gender. Green has a unique perspective, driven by her belief in the capacity of the visual image to communicate important human stories. She chooses to assume the role of 'witness' to momentous occasions taking place across the globe and creates and preserves social-cultural heritage for future generations.

Green gained global recognition for her seminal project [In Seven Days...](#) which resulted from her unprecedented artistic access to President Barack Obama's 2008 Presidential campaign. With a front row seat to historic events, Green created a complex visual legacy of this moment in history, which constantly evolves in its dialogue with future events.

Green's project, [Encounters](#), was a ground-breaking exhibition of over fifty portraits of the world's most prominent religious leaders. A global story, it is unique in its depiction of the world's major religions together for the first time in art history and without hierarchy. Sitters included Pope Francis, the Dalai Lama, Archbishop Desmond Tutu, Archbishop of Canterbury Justin Welby and Pope Benedict XVI.

Green is dedicated to social impact and has worked tirelessly towards creating positive change and equality in the artworld and beyond. Green co-founded and directed the [Diaspora Pavilion at the 57th Venice Biennale](#), showcasing 22 artists from culturally diverse backgrounds. Green also founded the [Khadija Saye Arts programme at IntoUniversity](#) which addresses the issue of BAME representation in the creative industries. As co-founder of [Sophia Point Rainforest Research Centre](#), Green has championed the preservation and exploration of the Guiana Shield, the largest remaining pristine rainforest on earth. Green was a Principal Artist for [The World Reimagined](#), for which she created a large-scale public artwork that explored the intersection of climate justice and racial justice. Green has mentored many aspiring young artists and is the Patron of [Women in Art](#).

EDUCATION AND AWARDS

2014 - 2019 Annual Research & Development grant from Her Majesty's Government in the United Kingdom to fund work and research into ways of bringing important social issues to new audiences.

1998 Edinburgh College of Art, Master of Fine Arts, First Class Distinction

1997 & 1998 Andrew Grant Bequest Scholarship

1996 Edinburgh College of Art, Bachelor of Arts, First Class Honours in Drawing and Painting

1996 Department for Education Scholarship

INSTITUTIONAL ROLES

2022 Patron of Women In Art (WIA)

2022 Finalist Mentor of CBBC's Artist of the Year

2021 Principal Artist The World Reimagined

2020 Chair of Trustees of Sophia Point Rainforest Research Centre

2020 Co-Founder of Sophia Point Rainforest Research Centre

2018 - 2021 Royal Academy Benjamin West Committee

2018 - Present Founder and Director Khadija Saye IntoArts Programme

2014 - 2017 Founder and Director UK Diaspora Pavilion

2014 - 2016 Royal Academy Benjamin West Group, Board Member
2014 ING Discerning Eye Exhibition, Judge
2008 - 2014 Prince's Drawing Schools, Patron
2006 - 2014 Paintings in Hospitals, Trustee
2002 - 2006 Edinburgh College of Arts Alumni Council, Board Member

NOTABLE LECTURES

Green delivers insightful and inspiring talks both online and in person. As a visual artist, she has a unique perspective, delivering engaging talks through the lens of her artworks. For more information on speaking engagements and to view Nicola Green's show reel please visit: <https://www.nicolagreen.com/speaker-page>

2021 [Artist Masterclass The World as Your Canvas](#) in conversation with Yinka Shonibare CBE and Ashley Adjaye
The World Reimagined
2021 [Khadija Saye: Cowries Incense and Amulets](#) in conversation with Kadija George Sesay FRSA and Njok Malik Jeng
The British Library
2021 In Conversation with Gavin Turk **Ashmolean Museum**
2019 [A Witness to Power](#) in conversation with Saeb Eigner, **Oxford Said Business School**
2019 [Encounters: The Importance of Art in Creating and Preserving a Shared Religious Heritage](#) Keynote speaker, Religious Heritage in a Diverse Europe at **University of Groningen**
2018 [Encountering the Sacred](#) with Neil Macgregor, former Director of the British Museum and Ben Okri, poet, **St Martin-in-the Fields, London**
2013 [In Conversation with Chief Rabbi Jonathan Sacks](#) **The Jewish Museum, London**
2013 [In Seven Days: Art, Election and History](#) panel discussion with Sir David Adjaye and Rt. Hon. Tristram Hunt
Sir John Soane's Museum, London
2013 [In Seven Days, Imprinting a Moment in History](#) panel discussion with Sarah E Lewis and Matt Frei,
The British Council, Washington D.C.

NOTABLE MEDIA APPEARANCES

2022 [Britain's Best Young Artist](#) **CBBC**
2021 [In Memory of the Life and Legacy of Rabbi Jonathan Sacks](#) **The Genesis Prize**
2020 [Pope Francis Visits Iraq](#) **BBC World News**
2018 [The Colour Purple](#) **BBC Radio 4 Beyond Belief**
2018 [Encounters](#) **BBC Radio 2 Good Morning Sunday**
2018 [Global with Matthew Amroliwala](#) **BBC Worldwide**
2018 [Power and Political Portraiture](#) **BBC Newsnight**
2017 [Khadija Saye's Legacy](#) Venice Biennale: Britain's New Voices **BBC 2**
2017 [Khadija Saye's Legacy](#) **Front Row BBC Radio 4**
2017 [Venice Biennale: Britain's New Voices](#) **BBC 2**
2017 [Diaspora Pavilion](#) **BBC News**
2016 [Blue has all kinds of meaning in Judaism](#) **BBC Frontline**
2013 [In Seven Days inside a Historic Campaign](#) **BBC Radio 4**
2013 [Election Project & In Seven Days...](#) **Front Row BBC Radio 4**
2005 [All in the Mind](#) **BBC Radio 4**
2004 [Emotional Rollercoaster](#) **BBC Radio 4**
2003 [Laugh Out Loud](#) **BBC Radio 4**

BIBLIOGRAPHY

2020 [In Seven Days...](#) Archive book, The Studio of Nicola Green
2018 [Encounters: The Art of Interfaith Dialogue](#) Brepols Publishers Belgium
2018 [Encounters](#) Booklet, The Studio of Nicola Green
2017 [Diaspora Pavilion](#) Catalogue, The Studio of Nicola Green
2016 [The Dance of Colour](#) Catalogue, The Studio of Nicola Green
2013 [In Seven Days...](#) Catalogue, The Studio of Nicola Green
2013 ['A Tribute to Chief Rabbi Jonathan Sacks'](#) Booklet, The Office of Rabbi Sacks

NOTABLE PUBLIC COLLECTIONS

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
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

2023 *I Am Because We Are*, Rhodes House, Oxford
2021 Zuleika Gallery, Woodstock, Oxford
2020 Spotlight exhibition, London Original Print Fair, Online
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 Stadium Suite, 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

2023, *Only Through Others*, The Faith Museum, Bishop Auckland

2022 Zuleika Gallery, Winter Show, London

2022 The World Reimagined, Trafalgar Square, London

2022 The World Reimagined, Westminster Abbey, London

2022 *History of Medicine*, Advent Life Science, London

2021 - 2022 *Light Seasonal Windows*, Bruce Castle, London

2020 Winter Summer Exhibition, Royal Academy, London

2020 Isolated Observations Candida Stevens Gallery, Chichester, Sussex

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* Moorfields 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 Glenhurst 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

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2020 [In Seven Days...](#) Archive book, The Studio of Nicola Green

2018 [Encounters: The Art of Interfaith Dialogue](#) Brepols Publishers Belgium

2018 [Encounters](#) Booklet, The Studio of Nicola Green

2017 [Diaspora Pavilion](#) Catalogue, The Studio of Nicola Green

2016 [The Dance of Colour](#) Catalogue, The Studio of Nicola Green

2013 [In Seven Days...](#) Catalogue, The Studio of Nicola Green

2013 ['A Tribute to Chief Rabbi Jonathan Sacks'](#) Booklet, The Office of Rabbi Sacks

SELECTED MAJOR WORKS

[I Am Because We Are](#)

Green was commissioned to create an artwork by the Rhodes Trust - an educational charity based at the University of Oxford, renowned for its pre-eminent scholarships. Green was asked to create a series of works that would celebrate the Trust's 120th Anniversary and to mark the reopening of Rhodes House, but also to stimulate thinking and debate about Rhodes' imperial legacy. Green created *I Am Because We Are* in collaboration with ten Scholars and Fellows from the global Rhodes Community. The exhibition is designed to face the history of the Rhodes Trust through the scholars' lived experiences and consider the themes of colonialism, diasporic identity and justice.

Green worked with a team of researchers and interdisciplinary artists specialising in the intersection of fashion and textiles with identity and heritage. The team conducted interviews to draw out the stories of the sitters and their outstanding work and their experiences with the Rhodes Scholarship. *I Am Because We Are* faces the history of the Rhodes Trust weaving the scholars's stories into a series of bespoke vinyl patterns and framed textile artworks created in collaboration with makers and craftspeople. Green hopes that, in shining a light on each of the scholars' specific stories and how all of our histories interconnect, this exhibition can embody a hopefulness and a message of positivity for the future.

[The Princess](#)

Nicola Green was commissioned by Lightbox and Altitude Films to create an iconic artwork of Princess Diana to serve as the key promotional image for the new documentary *The Princess* launching globally on the 30th June 2022.

This artwork interrogates the notion of 'princess' that perpetuates stereotypical ideals of femininity, womanhood and domesticity, as well as certain - usually white western - beauty standards. It is a repeat image, transitioning from light to dark, representing the idea of metamorphosis, it captures a moment of transition, contradictions and complexity, where her role is full of dualities but where her agency, independence and power are strikingly evident. Whilst she is celebrated for her defiance and strength, it is this combined with her fallibility and vulnerability that made people love her even more. Diana subverted and challenged the princess trope, but she also had a softness that played into it. Her empathy and connection across humanity, combined with her grace, was where her ultimate power lay. This is why Princess Diana is still a figure of such enduring appeal and inspiration today, however we may interpret her story.

[The World Reimagined.](#)

The World Reimagined is a ground-breaking, national art education project designed to transform how we understand the Transatlantic Trade in Enslaved Africans and its impact on all of us. Artists were commissioned to create artworks using a globe as their canvas, which were installed as sculpture trails across the country. The World in a Water Lily, Amazonica was part of the Camden and Westminster Trail, and was exhibited in the magnificent grounds of Westminster Abbey and later in the Queen Elizabeth Olympic Park and in Trafalgar Square.

Nicola Green's globe represents the deep-rooted connection between racial justice and climate justice - two of the most urgent and important issues of the twenty-first century. It is widely accepted that the Anthropocene epoch is inextricable from colonial expansion and slavery, that there is an intrinsic connection between the oppression of people and the exploitation and plunder of the world's natural resources. Historically, colonialism exacerbated climate change, and enduring forms of imperialism mean that environmental racism remains pervasive today. Whilst climate change affects everyone all over the world, racially marginalised groups disproportionately bear the brunt of environmental degradation. It is projected that the Global South will incur 75-80% of the cost of climate change despite contributing the least carbon emissions. In many ways, the climate emergency is colonialism's natural conclusion.

[Advent 2022](#)

Advent explores the complex and multifaceted global history of medicine from the classical philosophy of antiquity to cutting-edge contemporary scientific discovery. The series is made up of eleven works each inspired by canonical illustrations, miniature paintings, treatises and manuscripts from Europe, the Middle East, India and China. The images are re-imagined, and re-presented on bespoke patterned backgrounds to tell a global story, shaped by the transmission of knowledge, shared heritage, and cultural exchange. Advent challenges prevailing post-enlightenment scepticism of indigenous treatments such as ayurveda and acupuncture to disrupt Western ideas of knowledge, healing and conceptions of the body. This demonstrates that modern medicine and traditional healing are not inherently incompatible, whilst still celebrating the diversity of difference. This is a crucial intervention given the systemic inequalities and intersecting barriers pervasively faced by people of colour in health-care systems, such as the disproportionate mortality rate of ethnic minorities from COVID-19.

[Sunburst \(2020\)](#)

Sunburst is a series of works that explores race, heritage, representation and the power of the visual image to shape our understanding of ourselves and the world around us. Green reflected on prevailing renditions of the divine and how people of colour have been marginalised and excluded from artist's renderings of angels and Heaven. Throughout Western art history whiteness became tantamount to holiness, intertwined with white supremacy, colonialism and nationalism, symptomatic of a wider issue in which pervasive imagery shapes how society values people. The Sunburst series references canonical works of Western art, particularly the exuberant grandeur of the Baroque and Rococo period, combined with non-Western modes of production, imagery and inspiration so that the characters are re-claimed and re-defined. Green has harnessed the transformative power of art to construct new inclusive narratives and understandings and to address the persistent undervaluing of Others.

[The Forest Series 2017-2021](#)

The Forest Series are mixed media works, combining photography of the coniferous forests of the Canadian Rocky Mountains, with silkscreen printing, diamond dust and hand painting. These pieces capture the pristine beauty of the white, snow-covered mountains and the majestic natural lines of the alpine landscape. The Forest Series is pared down and minimalistic whilst still preserving the unique capacity of the natural world to capture an emotion or moment and evoke the sublime.

These works are part of Nicola Green's ongoing exploration of climate change. The muted tones of the stark environment create a sense of melancholy, presenting the viewer with an image of a bleak future in which our forests have been devastated by climate change. This work is a powerful reminder that we are not only jeopardising a beautiful ecosystem that has existed for millennia, but also one of our most powerful and essential tools in mitigating the disastrous effects of climate change. However, this image is not without hope. In fact, this artwork depicts the landscape after a naturally occurring fire, which recycles nutrients into the soil and releases seeds for new plant growth, a process critical to forest health and the natural cycles of decomposition and renewal. The Forest Series references the history of Romantic landscape paintings, emphasising the importance of a return to nature.

These pieces explore the duality of the idyllic beauty of the natural world and the uncontrollable cataclysmic power of the climate, whilst creating a space for reflection and introspection.

"This is a pavilion created because artists of complex, multinational backgrounds - and black women artists, especially - find that the doors of high art are closed to them. When those who are marginalised and excluded create space for themselves in an environment that would otherwise be inhospitable to their persons and their work, the response is bewilderment at first, and then resistance." **Al Jazeera**

[Service, Great Scotland Yard \(2019\)](#)

Service is the Great Scotland Yard Hotel's flagship artwork. A bold installation exhibited in the entrance hall, this work tells the extraordinary story of Great Scotland Yard through thirty portraits and establishes the narrative and themes that continue throughout the hotel. Each portrait has been judiciously selected by Green to tell the multi-layered history of Great Scotland Yard. Through extensive research, Green chose a range of diverse characters including notorious gangsters and infamous criminals, prominent judges, lawyers and politicians, police personnel, literary figures and monarchs from the 12th Century to the present day, who all serve as the embodiment of the incredible history of this London landmark.

The portraits reference the iconic police 'mugshot' and this is accentuated by the curation which is reminiscent of a police station's 'rogues gallery'. Each sitter is a potential suspect, yet simultaneously, Green has taken the traditional medium of portraiture, the archetypal depiction of the rich and powerful, and applied it to members of all social strata, creating an equality of status among her subjects. By representing them in this way Green is blurring the boundaries of identity. Service is an exploration of gender, race and power, and the preconceptions we hold when we view others. It is also an interrogation of the criminal justice system, and our shifting ideas over time.

[Encounters 2018](#)

Green's ambitious project Encounters is a ground-breaking exhibition of over fifty portraits of the world's most prominent religious leaders. Encounters 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 depicts all of the world's major religions. Sitters include: Pope Francis, the Dalai Lama, the late Archbishop Desmond Tutu, Archbishop of Canterbury Justin Welby, Pope Benedict XVI, Dr Mohammad Ali Shomali, former Grand Mufti of Egypt Ali Gomaa, the late emeritus Chief Rabbi Jonathan Sacks, Chinna Jeeyar Swamiji, and Chief Nosakhare Isekhure.

Encounters is a visual exploration of difference: how do people of different beliefs, or none, communicate and reconcile their strongly held and, sometimes, opposing views? How do we think about those we consider wholly 'other' to ourselves, and how does this shape our own identity?

Encounters is accompanied by the book Encounters: The Art of Interfaith Dialogue with essays by leading global scholars, theologians and art historians.

"This (Encounters: The Art of Interfaith) is a unique contribution to inter-faith dialogue. We know we need to listen to each other, but we also need to learn to see each other. This is at the heart of Nicola Green's remarkable and visionary practice, and this inspiring book." **Edmund de Waal OBE - Artist, Author, The Hare With Amber Eyes**

"Nicola Green is a testament of how artists can bring the best out of humanity, with emphasis here on the importance on inter-faith dialogue splendidly portrayed by her art. In a world plagued by misunderstanding, dialogue is needed more than ever; her work is a wonderful bridge crossing cultural divides." **Saeb Eigner - Author, Art of the Middle East**

[UK 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. Green obtained unprecedented Arts Council funding for the ambitious project. It challenged the under-representation of artists and curators from minority backgrounds in the visual arts and culminated in the critically acclaimed Diaspora Pavilion at the 57th Venice Biennale 2017. The Diaspora Pavilion was an extraordinary success, gaining widespread UK and global media attention and attracting close to 500,000 visitors. It resulted in the UK and global art world focusing on ethnic diversity in arts.

[The Dance of Colour 2016](#)

Green explored the meaning of mixed heritage identity and the complex culture of Brazil through the lens of Rio Carnival. The project encompassed two sets of works: Carnival, Beat and Bate Bola. Green mirrors a sense of freedom witnessed during the carnival, where everyday identities are subverted by imaginative temporary personas, and the lines between masculine, feminine, racial, social and sexual identity are blurred. 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. Bate Bola was shown at the Diaspora Pavilion in 2017 at the 57th Venice Biennale.

[In Seven Days...2010-2013](#)

In 2008, Green gained unprecedented artistic access to **Barack Obama's** Presidential campaign. She had a front row seat to historic events, from Obama's DNC nomination speech in Denver to his inauguration in Washington, D.C. During this unique opportunity Green was behind-the-scenes taking photographs, making sketches, and having conversations with press, staff, citizens, as well as Obama himself. Because she was not focused on the media moment, but the legacy for her children, Green was able to establish a uniquely trusting relationship with Obama and capture personal and intimate moments. Upon her return to the UK, Green spent years researching, distilling and experimenting before completing a series of seven large silkscreen prints titled In Seven Days... In Seven Days... is an invaluable resource for social history. It illuminates a time in contemporary American history characterised by unbridled optimism and the imperative for racial equality in the highest office of the nation. Green created a visual legacy of the Obama candidacy for posterity.

"An artistic and historic masterpiece." **The Metropolitan Museum of Art, New York**

"The impetus to acquire Nicola Green's suite of prints, In Seven Days..., reflects both the National Portrait Gallery's historical commitment to collecting images of the most significant and influential members of American society, but also its dedication to building a collection more accurately representative of what it means to be an American, in our current moment and for the future. 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." **The Smithsonian National Portrait Gallery, Washington D.C.**

"The work, when I look at it, is not about the 2008 election, it's really about each individual's responsibility to history, to the furthering of history, and to looking at how far we've come and reflecting on what we had to overcome to arrive at this point, and to think about how much more we have to do to continue carrying on." **Katherine Blood, The Library of Congress, Washington D.C.**

[Portrait of Tottenham 2009](#)

Tottenham, in London, where Green lives and works, is one of the most multicultural areas in the world. Green worked with her local community to create a Portrait of Tottenham. This project was a continuation of Green's commitment to providing mentoring and social outreach programmes. Portrait of Tottenham was inspired by Green's extensive research on the 270 different languages spoken within this unique London borough. Her aim was to directly reflect the area's identity, diversity and difference in a meaningful way for its inhabitants and for the wider world.

[House Slave - Field Slave 2007](#)

House Slave - Field Slave was made in collaboration with Anti-Slavery International to commemorate the anniversary of the Act for the Abolition of the Slave Trade in the British Empire in 1807. This work explores the concept of contemporary slavery and the stories of the 12 million people still enslaved around the world in the 21st Century. The works were first exhibited at the Dulwich Picture Gallery, London in 2007, and were then shown as part of Black History Month and Prince's Drawing Clubs at Bruce Castle Museum, London, in 2010. Green's works were accompanied by preparatory studies, as well as artefacts of contemporary slavery from the International Slavery Museum in Liverpool and extraordinary photos and text from Anti-Slavery International, which inspired this work. The triptych is now in the permanent collection at the International Slavery Museum, Liverpool.

MENTORING & WORKSHOPS

For 20 years Green has been mentoring and supporting young people from non-traditional backgrounds, and children with Special Educational Needs.

1998 - Present Tutor with [Osborne Cawkwell](#) teaching young people excluded from mainstream education and/or with Learning Difficulties or Special Educational Needs wanting to pursue the arts. Tutoring GCSE art, A-Level art and Foundation/Art College entrance with a hundred per cent success rate for exams and admissions, running sessions and workshops from her studio as well as at Greater London Schools.

2000 - Present Mentoring young people of all levels and career stages in Tottenham working with: Elena Pippou, cultural officer at [Haringey Libraries](#) and in collaboration with Haringey secondary schools; partnership with Stamford Hill Primary school and the [Cultural Olympiad](#); [Bruce Castle Museum](#) in collaboration with Haringey primary and secondary schools.

Green has worked with children as a leader of identity and art workshops with students from local schools working in collaboration with institutions including: Dulwich Picture Gallery; International Slavery Museum, Liverpool; Walker Art Gallery, Liverpool; Anti-Slavery International; Prince's Drawing Schools; Sir John Soane's Museum, London; Harvard University, Boston; Library of Congress, Washington DC.

2003 - Present Green has mentored many aspiring artists in her studio, not only teaching practical skills, but also the tools necessary for a successful career in the arts. This culminated in the professional mentoring programmes of the [Diaspora Platform](#) the 2015 Venice Biennale and with Arts Council England at [2017 Venice Biennale](#).

Green mentored the late [Khadija Saye](#) who tragically died in the Grenfell Tower fire. Nicola had mentored Khadija for three years from 2014, during which time Khadija worked as an assistant in Green's studio. Green co-curated the two exhibitions in which she exhibited - [Discerning Eye 2014](#) and [Diaspora Pavilion 2017](#). Nicola established [The Khadija Saye IntoArts Programme](#), encouraging young people into Higher Education at IntoUniversity centres across the UK.

2012 Olympic Workshops Because the London Olympic bid was won chiefly on the story of multicultural London, Green initiated workshops with underprivileged racially diverse children in North and East London. Students explored what their sporting and football heroes meant to them and how excelling in sport could motivate them.

PHILANTHROPY

2015 & 2017 The Human Rights Watch Annual Auction

2017, 2021 Grassroots Soccer, Worlds AIDS Day Gala

2016 Face Value, Katie Piper Foundation

2015 Paintings in Hospitals Auction

2014 Labour Fundraising Auction

2013 Barbican Art Gallery

2010 BlindArt, Permanent Collection

SELECTED PRESS

16/03/2021 [Pope Francis Visits Iraq](#) **BBC NEWS**

15/03/2021 [An artist 'paints a picture' of how the Pope and the Ayatollah set an example in divided times](#) **The Tablet**

09/10/2020 [Great Scotland Yard Hotel](#) **The Times**

06/10/2020 [Dinner-party politics: Meet the smartest spouses in Westminster](#) **Tatler**

07/07/2020 [If we want more artists like Khadija Saye, we need to give young BAME people the help they need](#) **The Art Newspaper**

18/09/2019 ['We're a team': Greta Thunberg visits Barack Obama](#) **The Guardian**

27/09/2019 [Faiths in close-up: Interfaith encounters on camera](#) **Church Times**

23/09/2018 [Faith: how talks between the Dalai Lama and the archbishop of Canterbury inspired artist Nicola Green's new exhibition](#) **Stephen Armstrong, The Sunday Times**

22/09/2018 [An Artist Creates Faceless Portraits of Dalai Lama and Others](#) **Tibetan Journal**

20/09/2018 [Rabbi Lord Sacks 'honoured' to be featured in art exhibition with faith leaders](#) Jewish News

19/09/2018 [Faces of Faith](#) Joanna Moorhead, *The Catholic Tablet*

17/09/2018 [Artist says faceless portraits of faith leaders is a comment on celebrity status](#) Press Association

25/02/2018 [Stations of the Cross](#) Victoria Emily Jones, *Art & Theology*

05/02/2018 [The Diaspora pavilion—a hit at last year's Venice Biennale—is reborn in Wolverhampton](#) Gareth Harris, *The Art Newspaper*

21/05/2017 [Art review: Venice Biennale](#) Waldemar Januszczak, *The Times*

20/05/2017 [Black Presences at the Venice Biennale](#) M Neelika Jayawardane, *Al Jazeera*

16/05/2017 *Around Town: Venice* Matthew Mclean, *Frieze*

12/05/2018 [The Weight of History in Venice](#) Helmi Yusof, *Business Times*

09/05/2017 [A Series of Rogue Pavilions Wrestles with the Venice Biennale's National Structure](#) Hettie Judah, *ArtNet*

03/05/2017 [Hans Ulrich Obrist's Venice](#) *Sotheby's*

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

22/05/2016 [How it feels to...dance at Rio Carnival](#) *The Sunday Times*

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*

QUOTES

"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 Barack Obama

"I would like to commend Nicola Green on her initiatives to promote religious harmony. Like her, I, too, believe that today's leaders of various religious traditions are becoming more aware of the need for peaceful co-existence. I am confident that with more religious leaders actively involved in promoting religious harmony, we can all help in making this world a better place for everyone."

H.H. The Dalai Lama