



CANDIDA  
STEVENS  
GALLERY

NICOLA GREEN  
*SOLO*



# NICOLA GREEN

## SOLO

### EXHIBITION RUNS

13th January -  
11th February 2017

Tuesday to Saturday  
10am – 5pm



We are delighted to welcome back to the gallery Nicola Green, a contemporary artist with a unique eye focused on the movements and people that lead and represent us in modern times. She is forensic in her observation, questing in her curiosity and unceasing in her commitment to creating and gathering vast visual records on each of her subjects before she enters her studio to create the portrait, or series, that she seeks.

These hours, days, months, and sometimes years of accumulating evidence and experience, gives Green the platform on which to construct her work. She is able to witness invisibly, in the shadow of her subject, and quietly observe them from all angles. When this is complete, she retreats to her studio and becomes meditative and meticulous in casting aside the complex layers and disguising masks of personality to find and expose the single, simple image that will reveal the essence of the person, and the world that they inhabit. This becomes the portrait that crystallises to her, and us, the story in that moment.

**“Green’s work cannot be confined by a category or as a cliché but lived as a working philosophy” - David A Bailey MBE**

Green graduated from Edinburgh College of Art in 1998 and has gone on to become a significant and influential force and voice for the visual arts. Her work has been acquired by renowned public and private collections the world over and she sits on the committees of several important art boards and colleges in the UK.

(A full biography and list of exhibitions and collections can be found on page 42).

### ***In Seven Days . . .***

*In Seven Days . . .* is Green’s homage to President Obama as he fielded his pitch to become President of America in 2008. It is a portrait of a man, at a time when he became a symbol of hope in American and world history. It captures a collective emotion and reaction at a time when it seemed anything was possible for anyone, whatever their cultural heritage.

Green, herself a mother of mixed race children, was driven to record this moment for her sons so that they could see a view of a world that they too could inherit, view how they might be treated and to open their minds to their possibilities. His campaign shone a light on this and she set about making the project happen. In the preface of the original Walker Museum show catalogue, Stephen Armstrong attributes Green gaining access as

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

Over seven non-consecutive days, and many flights later, she made visits to remote parts of America, attended rallies at filled baseball arenas, and armed with a camera and drawing pad, she gathered and recorded thousands of images. She describes the experience as most like a war artist. Green is clear that she is not making a statement or judgement about the political context of President Obama's time in office but seeking to convey what the legacy of this event might mean for our children.

Her return to the studio in the UK is where she spent an immense amount of time filtering the information and thinking deeply and precisely about the final image for each of the seven days. Green comments that she was almost secretive in the works creation, preferring not to pollute the process with the noise and voices being generated at the time. Her prints, which she remarks take longer to create than her oil paintings, are complex, layered and fine. The gold leaf fist punched upwards is reminiscent of Nelson Mandela's 'Amandla', the use of orange as a background colour in 'Peace' is a nod to Andy Warhol's 'Muhammad Ali' portraits, Green also reflects on how President Obama's skin colour was portrayed in the media, using the super size lens of a press camera staring back at us, to remind us of our role in the drama. Her final images are powerful, arresting and optimistic.

Today, eight years on, and at the end of his term in office, the future has happened. Green's series now becomes part of the legacy, a way for us to observe, reflect and start to decide how this fleeting, important moment played, and continues to play, out in our global history and heritage as well as to remind us of a time when a mixed race individual, who knew who he was and where he wanted to go, changed our cultural perceptions made what seemed impossible, possible.

For many other mixed heritage individuals in our societies the questions of 'Who am I?' and 'What can I be?' are messier, more complex and filled with misunderstandings. More mixed race children are being born the world over, a generation of which Green's sons are a growing part. These are questions that they now face, and which Green herself seeks to understand and encourage out into the open, in order that they, and we, can see through versatile eyes and positively shape the future.



## ***The Dance of Colour***

*The Dance of Colour* series continues these explorations on identity, culture and race, through the colourful lens of the Rio Carnival in Brazil. Fascinated by this unfettered day of celebration, in a country and city that is defined by a population of some of the most mixed heritage people on earth, Green shows us a world where all people are represented in a coming together of culture, music, food and costume. For her they are a vibrant visual metaphor for the possibilities of human understanding and the interwoven nature of cultural heritage.

Green spent considerable time immersing herself in the experience of Carnival, observing, drawing, photographing and dancing. From her source materials, Green created a diverse array of imagery, presented in mixed media constructions, of silhouetted portraits of the individual revellers that she had visually recorded at the carnival. Each is layered with photographs, domestic textiles such as vinyl and tablecloths, fabrics and wallpapers sourced from around the world and hand-painted to finish. In his introductory essay for her London preview, social commentator and writer, David A Bailey described the work as “highly constructed fragmented artworks”.

The portraits are the temporary identities, created by that individual, and which Green further accentuates by picking out the costumes, gestures and colours. Behind these pop art like masks quietly sits the individual but as a viewer we can hardly make them out and more importantly not make a judgement. These imagined personas subvert and blur the lines of identity about who and what we are. Ultimately, this work embraces a day where normal power structures, race and inequality are temporarily suspended and re-imagined and, in that single, extreme moment, the shackles of repression, history, hierarchies and rules are cast aside. Here, in one place is all the world, where anyone can be anything and accepted for all our thousands of differences.

Written by Kerry Betsworth



***Uvinha***, 2016

Acrylic painting on photographic print (with African Premier Grape Party print)  
on 308gsm Hahnemuhle  
H24 x W19 cm





**Carnival, Festão 2016**

Fluorescent acrylic painting on photographic print (with Matthew Williamson  
Jungle Beat') on 308gsm Hahnemuhle  
H37 x W26 cm



***Carnival, Pearls* 2016**

Fluorescent acrylic painting on photographic print (with Golden Lace vinyl & fluorescent card) on 308gsm Hahnemuhle  
H37 x W26 cm



***Carnival, Birds of Paradise* 2016**

Acrylic painting on photographic print (with Matthew Williamson 'Birds of Paradise' wallpaper) on 308gsm Hahnemuhle  
H37 x W26 cm





***Carnival, Dancing Tyger* 2016**

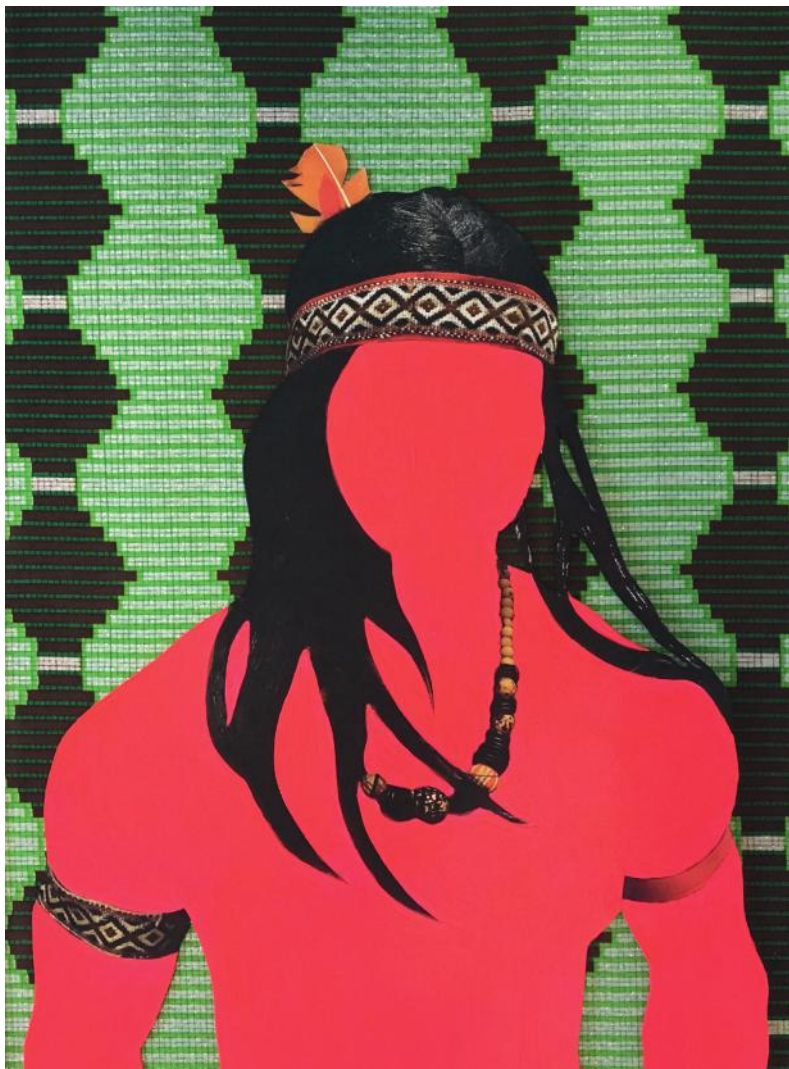
Acrylic painting on photographic print (with Matthew Williamson 'Tyger Tyger' wallpaper) on 308gsm Hahnemuhle  
H37 x W26 cm



***Carnival, Navajo* 2016**

Fluorescent acrylic painting on photographic print (with Navajo fabric) on  
308gsm Hahnemuhle  
H37 x W26 cm





***Carnival, Silver Thread* 2016**

Fluorescent acrylic painting on photographic print (with African Wax fabric)  
on 308gsm Hahnemuhle  
H37 x W26 cm



***Carnival, Piña* 2016**

Acrylic painting on photographic print (with Matthew Williamson 'Habanera' wallpaper) on 308gsm Hahnemuhle  
H37 x W26 cm



***Carnival, Plume* 2016**

Acrylic painting on photographic print (with Matthew Williamson 'Birds of Paradise' wallpaper) on 308gsm Hahnemuhle  
H37 x W26 cm





***Carnival, Glória*** 2016

Acrylic painting on photographic print (with Dancing Bear print) on 308gsm  
Hahnemuhle  
H60 x W45 cm

## ***In Seven Days...***

**‘Our destiny is inextricably linked, together our dreams can be one.’**

Barack Obama  
Denver, August 2008

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 Mexican wave when President Obama accepted the nomination. In this image Green records this extraordinary movement of energy, timing and coming together, both in America and around the world.





**Day 1 LIGHT** 2010

Edition of 7

Two-colour silkscreen print with water-based and enamel ink on cotton paper

- Somerset 410gsm

H152 x W102 cm

**‘And so it has never been easy, to get where we are today took struggle and sacrifice, discipline and tremendous courage.’**

Barack Obama  
Detroit, May 2005

STRUGGLE 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 refers, with this image, to how each of us has to find our power through our identity. This image is about the value and strength in that struggle.



**Day 2 STRUGGLE** 2010

Edition of 7

Three-colour silkscreen print with water-based ink and 24K gold leaf on cotton paper - Somerset 410gsm

H152 x W102 cm

**'I stand before you tonight because all across America something is stirring....This election has never been about me. It's been about you.'**

Barack Obama  
Detroit, August 2008

HOPE is a tribute to the American people. It is drawn from all the events and rallies Green attended and the quiet patient hope she saw there. Some people had been waiting generations for this moment; others had queued in the rain for hours and hours. Everyone was watching.



**Day 3 HOPE 2010**

Edition of 7

Five-colour silkscreen print with water-based ink on cotton paper - Somerset  
410gsm

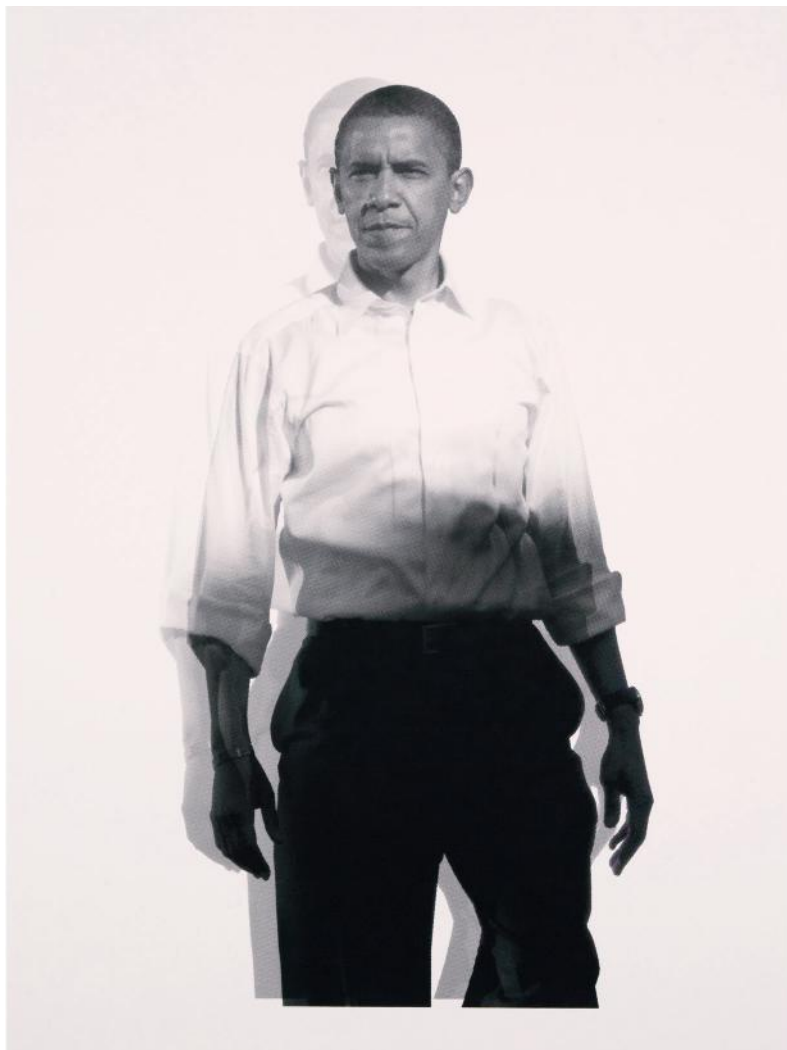
H152 x W102 cm



**'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

CHANGE was born from a remarkable photograph Green was able to capture in Philadelphia on what the 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 about 7am in the cold clear light just after dawn.



**Day 4 CHANGE 2010**

Edition of 7

Three-colour silkscreen print with water-based ink on cotton paper - Somerset  
410gsm

H152 x W102 cm

**'What has been lost is our sense of common purpose, our sense of higher purpose. And that is what we have to restore.'**

Barack Obama  
Denver, August 2008

FEAR was inspired by a press conference Green attended in early January 2009. It is Obama's viewpoint - always looking out into a sea of cameras. This is not just about the media pack; it is about all of us, and what we really want from this story.



**Day 5 FEAR** 2010

Edition of 7

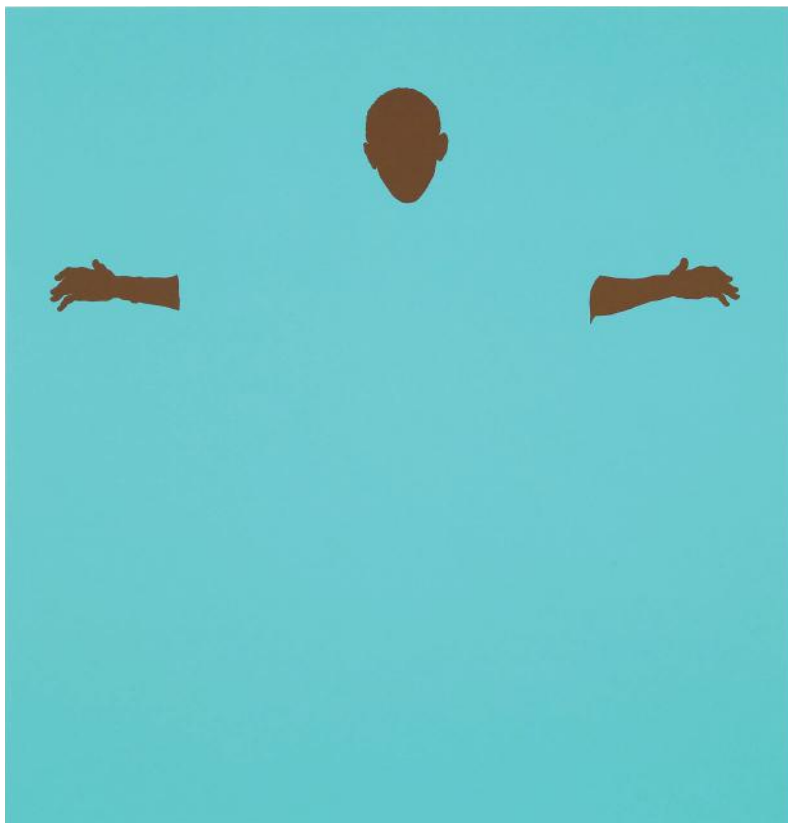
Five-colour silkscreen print with water-based ink and aluminium ink on cotton paper - Somerset 410gsm

H152 x W102 cm

**'You made this happen, and I am forever grateful for what you've sacrificed to get it done... You did it because you understand the enormity of the task that lies ahead.'**

Barack Obama  
Chicago, November 2008

SACRIFICE/EMBRACE 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 was the beginning of a long road.



**Day 6 SACRIFICE/EMBRACE 2010**

Edition of 7

Two-colour silkscreen print with water-based ink on cotton paper - Somerset  
410gsm

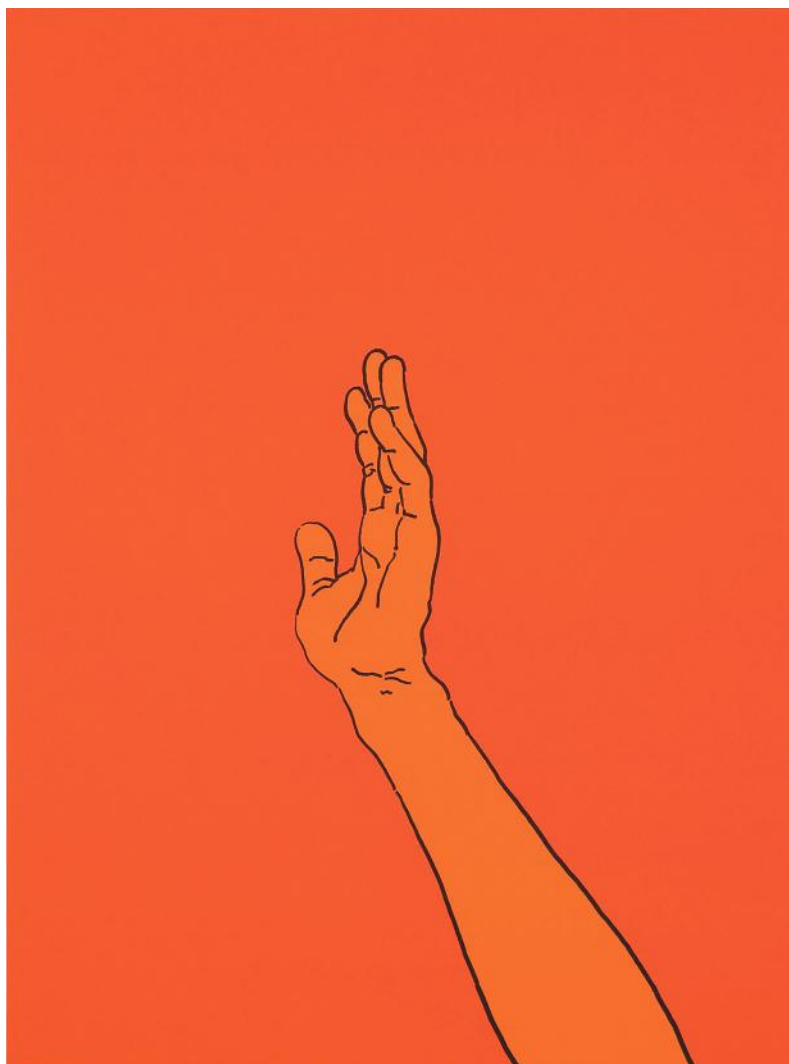
H152 x W102 cm

**'Let it be said by our children's children that when we were tested...'**

Barack Obama  
Washington DC, 2009

PEACE. 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** 2010

Edition of 7

Three-colour silkscreen print with water-based ink on cotton paper - Somerset  
410gsm

H152 x W102 cm

## Unique pieces from *In Seven Days...*

After Green settled on the seven images, she then spent months at the London Print Works studio in Brixton experimenting with composition, scale, form, printing techniques, colour variations and materials. During this process many works were created, most of which were destroyed. However, some of these prints had great meaning and purpose within the creative process for Green and were kept as one off, completely unique works. They convey with total honesty the exceptional attention to detail that makes Green's work so compelling. Each decision and every element were thoughtfully considered during her journey developing *In Seven Days...* and the unique works are at the heart of this.

These one off works are created in the moment of the process, will not be repeated and therefore remain unique.



***Struggle, Light*** 2013

Unique piece

Two-colour silkscreen print with water-based ink and hand applied 24k gold leaf on cotton paper

H133.5 x W101.4 cm

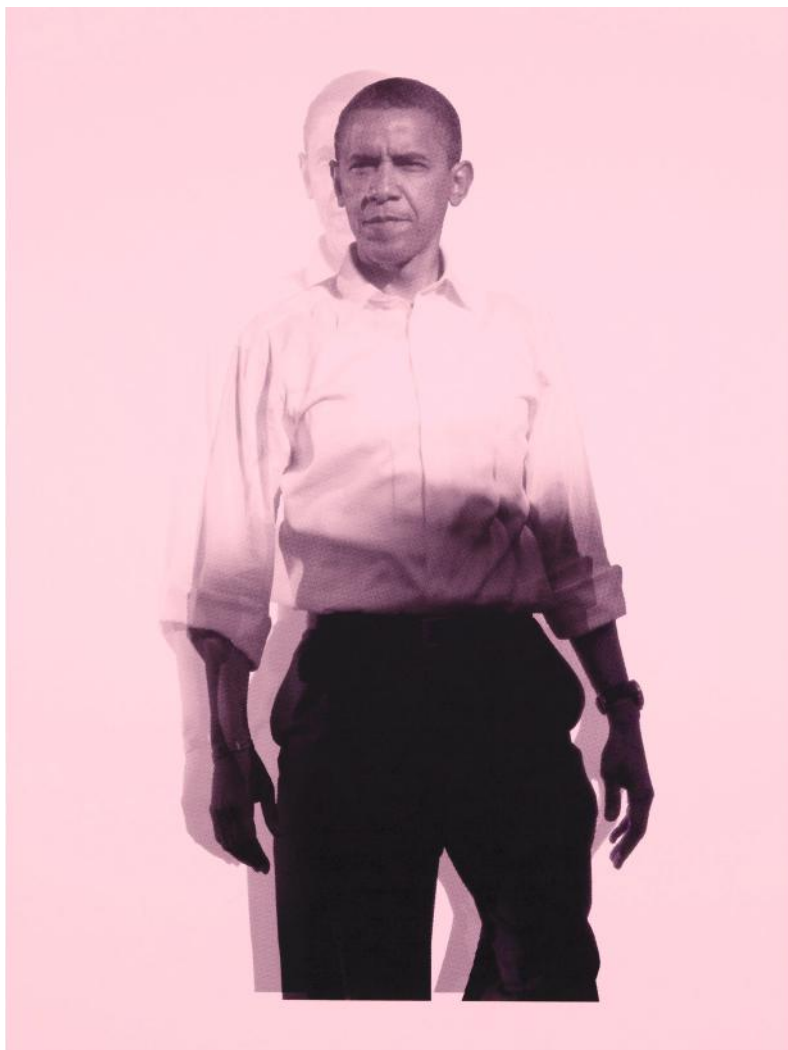


***Light, Moon*** 2010

Unique piece

Three-colour silkscreen print with water-based ink on cotton paper

H70 x W70 cm



***Obama, Pink*** 2010

Unique piece

One-colour silkscreen print with water-based ink on cotton paper

H133 x W101,5 cm

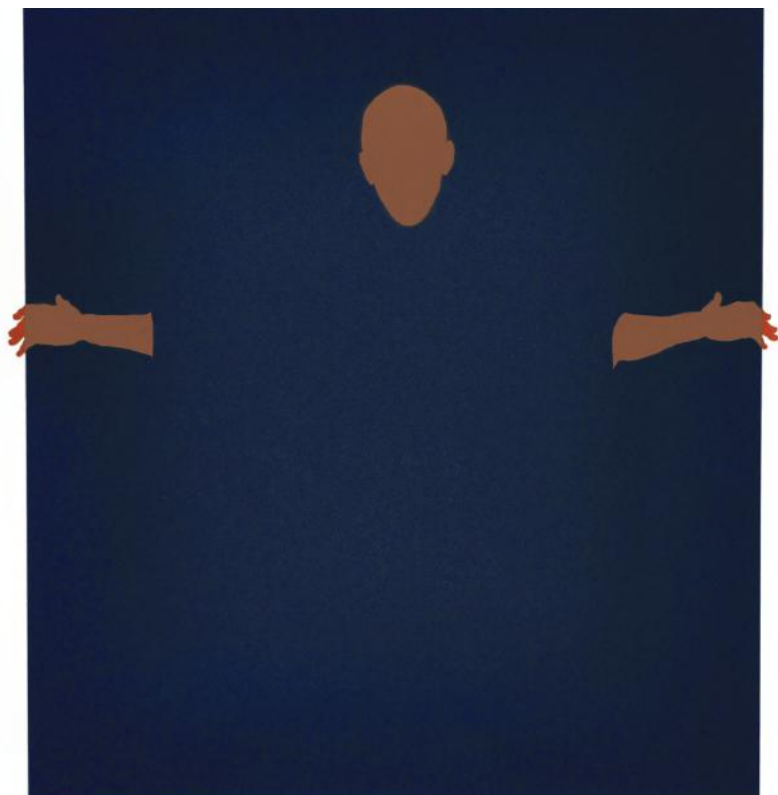


***Peace, Seven Stars III*** 2015

Unique piece

Three-colour silkscreen print with water-based ink, hand applied bronze and  
24k gold leaf on cotton paper

H133 x W101.5 cm



***Sacrifice, Embrace, Navy* 2010**

Unique piece

Two-colour silkscreen print with water-based ink on cotton paper

H133 x W101.5 cm





***Fear, Stars* 2011**

Unique piece

Five-colour silkscreen print with water-based and aluminum ink and hand applied metal leaf on cotton paper - Somerset 410gsm

H109 x W101 cm



***Hope, Green*** 2014

Unique piece

Five-colour silkscreen print with water-based ink, gold leaf and hand painted star on cotton paper

H155 x W102 cm

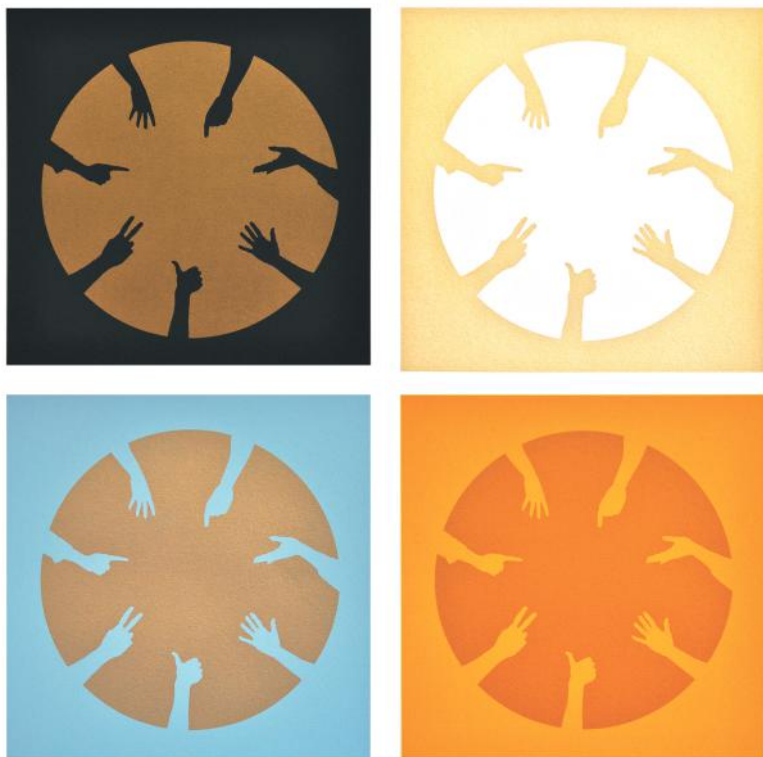


***Struggle, Sun*** 2009

Unique piece

Two-colour silkscreen print with water-based ink and 24k gold on cotton paper

H137 x W101.5 cm



***Circle of Hands I, II, III & IV*** 2013

Edition of 20

Silkscreen print with water-based ink on cotton paper

4x H35 x W33 cm

## Solo Exhibitions:

2017

Candida Stevens Gallery,  
Chichester

2016

Flowers Gallery, London

2015

Jealous Gallery, London

2014

Jewish Museum, London

2013

Australia House, London  
Soane Museum, London  
Flowers Gallery, London  
Walker Art Gallery, Liverpool

2012

Stadium Suite, Olympic Park,  
London

2011

Library of Congress, Washington  
DC

2010

Harvard University, Boston  
Bruce Castle Museum, London

2007

Dulwich Picture Gallery, London

## Group Exhibitions:

2016

*ICON*, Candida Stevens Gallery,  
Chichester, Sussex

2015

*Small Is Beautiful*, Flowers, London  
*Good Figures*, curated by Candida  
Stevens, Mall Galleries, London  
*Good Figures*, curated by Candida  
Stevens, The Downland Jerwood  
Gridshell Museum, Sussex

2014

*Small is Beautiful*, Flowers Gallery,  
New York  
*The Discerning Eye*, Mall Galleries,  
London  
*Local Reflections: Nelson Mandela  
and the Haringay Anti-Apartheid  
Movement*, Bruce Castle, London  
London Art Fair, Business Design  
Centre, London

2013

*Art, Election and History*, Flowers,  
London  
*Recent Prints*, Flowers, London  
*Small is Beautiful*, Flowers, London  
*Multiplied*, Christie's, London  
*Pulse Contemporary Art Fair*, New  
York  
*The London Print Fair*, Royal  
Academy, London  
The Loughborough Hotel, London

- 2012  
BlindArt, Moorfield Hospital,  
London  
Cultural Olympiad, Haringey,  
London  
Pellafort Press, London
- 2011  
BlindArt, Banbury Museum,  
Banbury
- 2010  
Inspired by Soane, The Soane  
Museum, London  
Touching Art Touching You, Hove  
Museum & Art Gallery, Brighton  
East Wing Collection, The  
Courthauld Institute, London
- 2009  
Permanent Collection, Royal  
College for the Blind, Hereford
- 2008  
BlindArt, Museum of Modern Art,  
Wales  
BP Portrait Award, exhibited at:  
National Portrait Gallery, London;  
Wolverhampton Art Gallery;  
Aberdeen Art Gallery & Museum;  
Aberystwyth Arts Centre  
A Sense of Space: The Blind  
Culture, exhibited at: McIntosh  
Gallery, Western University,  
Ontario; Glenhurst Gallery of Brant,  
Canada  
Touching Art Touching You, Royal  
Cornwall Museum, Truro  
On Time, The Courthauld Institute,  
London
- 2007  
Permanent Collection, Ontario  
Glenhurst Gallery of Brant, Canada  
Boundless, Menier Chocolate  
Gallery and Southward Council,  
London
- 2006  
BP Portrait Award, exhibited at:  
National Portrait Gallery, London;  
Aberdeen Art Gallery & Museum;  
Royal West of England Academy,  
Bristol  
Blind Art USA, exhibited at:  
National Public Library for the  
Blind, New York; British Embassy,  
Washington D.C.  
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  
BlindArt, Royal College of Arts,  
London
- 2004  
New Sound New York, The  
Kitchen, New York  
Winchester Festival of Art & the  
Mind, Winchester  
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



## **Private Collectors:**

Hannah Rothschild  
Nigella Lawson  
Elle Macpherson  
Alex & Elinor Sainsbury  
Richard Curtis & Emma Freud  
The Right Honourable Tony and  
Cherie Blair  
Nick Lloyd Webber  
Lord and Lady Hollick  
Lord and Lady Falconer  
Gavin Turk  
Isaac Julien  
Sir George Martin CBE

## **Public Collections:**

The Metropolitan Museum of Art,  
New York City  
The Library of Congress,  
Washington D.C.  
The Courtauld Institute of Art,  
London  
Glenhurst Gallery of Brant, Canada  
Edinburgh College of Art,  
Edinburgh  
Sir John Soane's Museum,  
London  
Paintings in Hospitals, UK  
Bruce Castle Museum, London  
Royal National College for the  
Blind, Hereford  
Wood Green Library, London  
Anti-Slavery International, London  
Royal Brompton Hospital, London  
BBC Radio 4 Sound Archive,  
London

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