



## **Service**

The Diverse Heritage of  
Great Scotland Yard

**Nicola Green**



**“The UK has always been steeped in rich culture, history and heritage, which we’ve tried to bring together in Great Scotland Yard.**

**Art is the soul of every property... Nicola Green has told the narrative of Great Scotland Yard in such a beautiful way “**

Shafeena Yusuff Ali

Director and Curator for Great Scotland Yard Hotel  
LuLu Group



## Great Scotland Yard: A British Institution

Great Scotland Yard is one of Britain's most iconic buildings. Nestled in the centre of Whitehall, the political and civic heart of London, it's steeped in over a thousand years of history. Home to a diverse cast of characters including: notorious gangsters and infamous criminals; prominent judges, lawyers and politicians; detectives and policemen; literary figures and monarchs. Great Scotland Yard is an important part of British heritage.

Throughout history Great Scotland Yard has been a prestigious site. In the 10th Century it acquired its name as the grace-and-favour home to Scottish Royalty. The building was strategically significant due to its proximity to the Palace of Whitehall, the residence of Tudor Kings and Queens, where several of Shakespeare's plays made their debut.

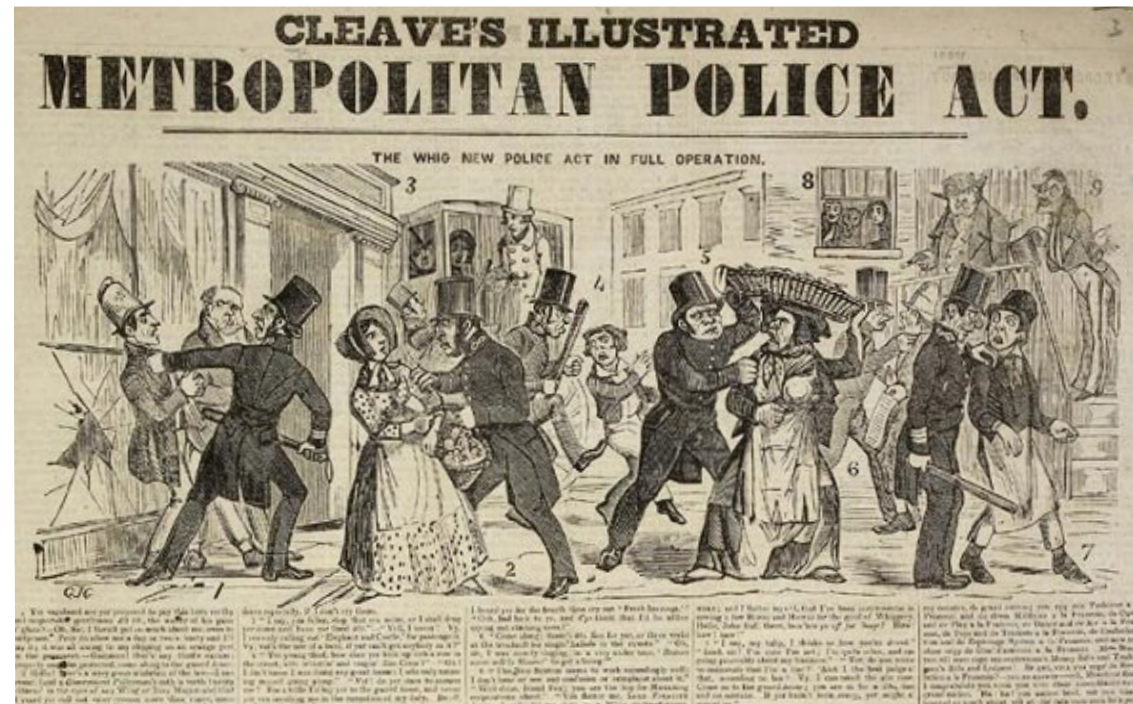
By the 17th Century the area surrounding Great Scotland Yard had become the centre of government and was used as residences for high profile civil servants.

But, above all, Great Scotland Yard is best known around the world as the home of the Metropolitan Police Force. Founded in 1829 by Sir Robert Peel the Met was the first modern police force. Victorian society delighted in sensationalised crimes such as the case of Jack the Ripper, and Great Scotland Yard was immortalised in the works of Charles Dickens and Arthur Conan Doyle.

**Green thought forensically about how best to portray the extraordinary history of Great Scotland Yard, as with all Green's commissions she began by undertaking countless hours of research...**



Engraving of Scotland Yard, Whitehall, 1720.



Cleave's Illustrated Metropolitan Police Act, 1839.



The image of trench-coat clad detectives has infiltrated popular culture to the extent that the name Scotland Yard has become synonymous with policing in general.

In 1890 the government purchased a new site for the police headquarters on the Victoria Embankment. Great Scotland Yard became home to the War Office, serving as the British Army Recruitment headquarters in The First World War. It was the office of Secretary of State for War Lord Kitchener where the iconic and enduring image of the "WANTS YOU" poster was created.

Great Scotland Yard continued to be used by the Ministry of Defence until 2013 when it was purchased by Lulu Group International - a multinational conglomerate headquartered in Abu Dhabi. The new owners have undertaken a monumental renovation of the site, transforming it into a hotel.

It was important to them that they preserve and celebrate the complex history of this London landmark, to keep the soul of the building and pay homage to its rich heritage. A fundamental key to this would be the hotel's art. The Lulu Group sought out Nicola Green because of her reputation for taking on ambitious projects of social-historical importance. They commissioned her to create a series of works that would both tell the building's story through visual imagery and reflect the history of cosmopolitan London. Green created Service, the hotel's flagship artwork, which anchors the entire project and embodies the story of Great Scotland Yard.

**The Lulu Group sought out Nicola Green because of her reputation for taking on ambitious projects of social-historical importance. They commissioned her to create a series of works that would both tell the building's story through visual imagery and reflect history of cosmopolitan London. Green created Service, the hotel's flagship artwork, which anchors the entire project and embodies the story of Great Scotland Yard.**

Both images opposite page  
Recruits at Great Scotland Yard,  
Whitehall Recruiting Office,  
outbreak of World War One,  
1914.



GREAT SCOTLAND YARD

3-5  
GREAT SCOTLAND YARD

3-5  
GREAT SCOTLAND YARD

## The Artist's Process: Exploring Heritage

Green thought forensically about how best to portray the extraordinary history of Great Scotland Yard, as with all her commissions she began by undertaking countless hours of research.

She started with an exploration of the building's many incarnations throughout history. Green scoured archives, newspapers, books and records; poring over the wealth of literature and fiction inspired by Scotland Yard, and imagining the wild and wonderful stories that the walls would tell, if they could talk.

Some of these stories were familiar, featuring famous people and pivotal events celebrated in our collective consciousness. However, Green also came across many lesser known stories. Stories that have largely remained undiscovered, or perhaps even hidden, throughout the years. Stories that defy and challenge the overarching narrative of mostly white, male protagonists.

Green discovered tales of scandal and intrigue, of unsolved mysteries, of all girl gangs and witchcraft, and controversial cases and convictions, but most importantly, she also learnt the overlooked stories of the trailblazers and the forgotten heroes who also fought for a fairer and more equal Britain.

She also discovered some more uncomfortable stories, that many would prefer to remain forgotten. Stories of colonialism, inequality, and prejudice. But Green knew that these were also part of the authentic narrative of Great Scotland Yard, and that to tell the buildings story would involve facing up to the good and the bad, the heroes and the villains, that make up the complex history of the police, crime and punishment and justice in the United Kingdom.



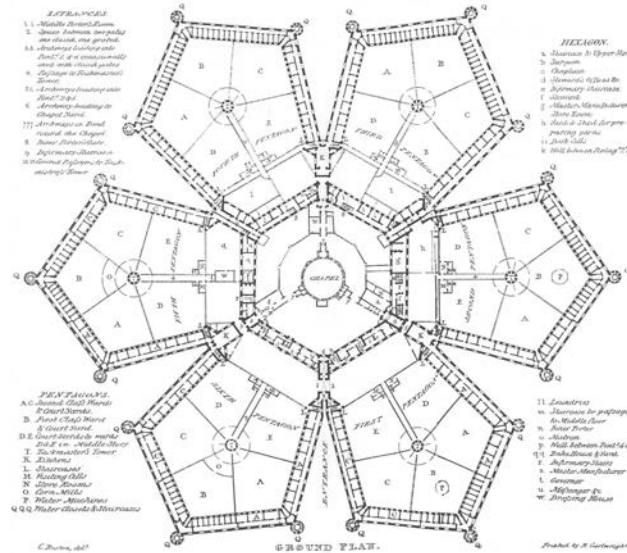
Image opposite page  
A group of Peellers, circa 1870.







Metropolitan Police "Custodian Helmet" worn by officers since 1863.



Plan of Millbank Prison, G.P. Holford, 1828.



Field-Marshal Lord Kitchener recruitment poster, designed by Alfred Leete, 1914.



Members of the Forty Elephants gang.

Green decided that she would chronicle the story of Great Scotland Yard through portraiture, a series of artworks portraying this diverse range of characters. Whilst paying homage to the instantly recognisable Kings and Queens, authors, criminals and celebrities, she was also determined to shine a light on those figures who had been written out of history.

Green often uses significant symbols to capture her clients' stories in their portraits. This can involve heirlooms, heraldry, memorabilia and photographs, as well as architecture and maps, or their passions and hobbies. She incorporates these elements to truly understand the sitters' identity, but also, to visually evoke their heritage. This method means all of Green's portraits are entirely bespoke, and the final works serve as a living conversation for future generations.

Green sourced artefacts, antiques, police logs, costumes and more, many of which can be discovered in their new home around the hotel. She scrutinised everything, drawing out the most interesting and important themes. But Green was particularly inspired by the albums she found of police mugshots and the idea of creating a 'rogues gallery'.

She envisaged this in juxtaposition to the traditional medium of portraiture, the archetypal depiction of the rich and powerful, considering the similarities and differences of these two methods of representing people.

Drawing on her knowledge of the relationship between power and portraiture - and her impressive portfolio of clients including President Obama, The Dalai Lama and Pope Francis - she thought about how she could incorporate all of this into the work in a way which would bring equality of status to all the sitters in her final piece.

Green then took this a step further, considering the building's historic connection with the armed forces, she wanted to reference the remarkable imagery of the Military Gallery of the Winter Palace in St Petersburg. Green had been inspired by the 322 portraits hung in perfect uniformity, especially by the Decembrist rebels, whose portraits are now covered in green silk. Although their figurative depiction is removed, they still remain very much part of the story.

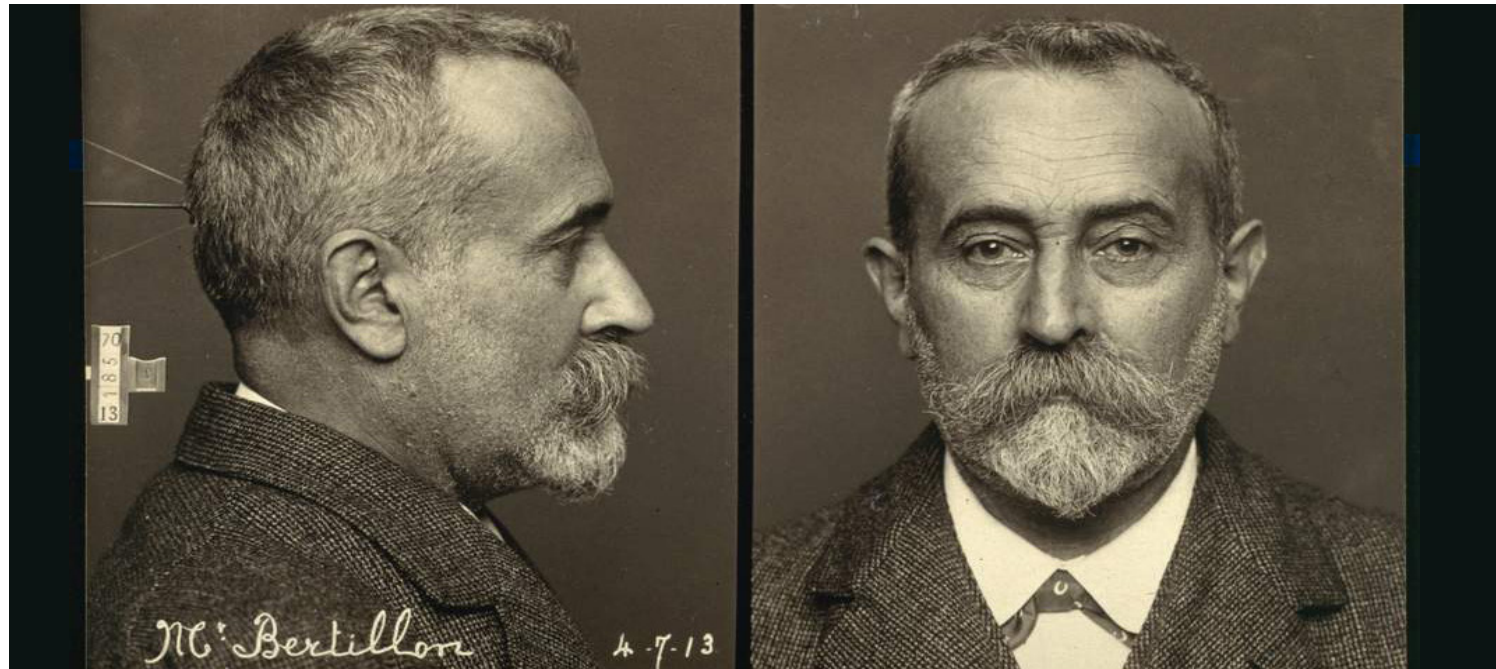
Green reflected upon the relationship the characters and their stories had with the wider story of justice, crime and punishment in the UK; and how all of this intertwined with race, class and gender.

Green wanted the work to challenge the preconceptions we bring when we view others, particularly who we consider 'hero' or 'villain' in our society, about how people at both ends of the scale fulfil their different roles and our shifting perceptions of them over time.

**Green also came across many lesser known stories. Stories that have largely remained undiscovered, or perhaps even hidden, throughout the years. Stories that defy and challenge the overarching narrative of mostly white, male protagonists.**



The Military Gallery of the Winter Palace in Saint Petersburg, Russia.



French police officer and biometrics researcher, inventor of the mug shot in 1888.



## Service: Creating Legacy

Green decided to create a bold installation of thirty portraits. She judiciously selected each subject to serve as part of the distillation of the incredible narrative and to embody her research within Great Scotland Yard's history. Green called the work *Service* because each sitter has served in some way - whether it's in service to their country, in office, in prison or some other role.

Each artwork has been carefully designed and constructed in several different ways. Green took time to experiment with form and as a result the works have varying degrees of complexity. This reflects the complexity of each character - and tells us there is more to all of them than meets the eye.

None of the portraits can be defined by their role or the initial assumptions we make about them. Each will be interpreted differently based on the viewer and their individual experiences. They could be freedom fighters, terrorists, criminals, liberators, traitors, monarchs, tyrants, or heroes. Green hoped that this work would challenge viewers to really think about the prejudices we experience when we see others, as well as reflect upon the complicated heritage of both Great Scotland Yard, and the United Kingdom.

**Green's clients include Pope Francis, President Obama, Elle Macpherson and the Dalai Lama.**

Image opposite page  
*Service*, 2019  
Multi-layer silkscreen print on  
Perspex in Quasar Frame™ in  
Lava Orange  
H49 x W39cm





Some of the portraits are simple silhouettes or linear outlines. Green has created deceptively simple works, reducing visual clues such as profile, gesture and stance to the absolute minimum. Remarkably, the sitters are still immediately recognisable because of Green's ability to draw out the essence of her subject.

These works hang alongside multi-layered, bitmapped reconstructions of photographs, etchings and paintings. In some of these images, the faces of the sitters are masked and all that can be seen is the regalia, the uniform, or the gowns and wigs associated with the subjects' role.

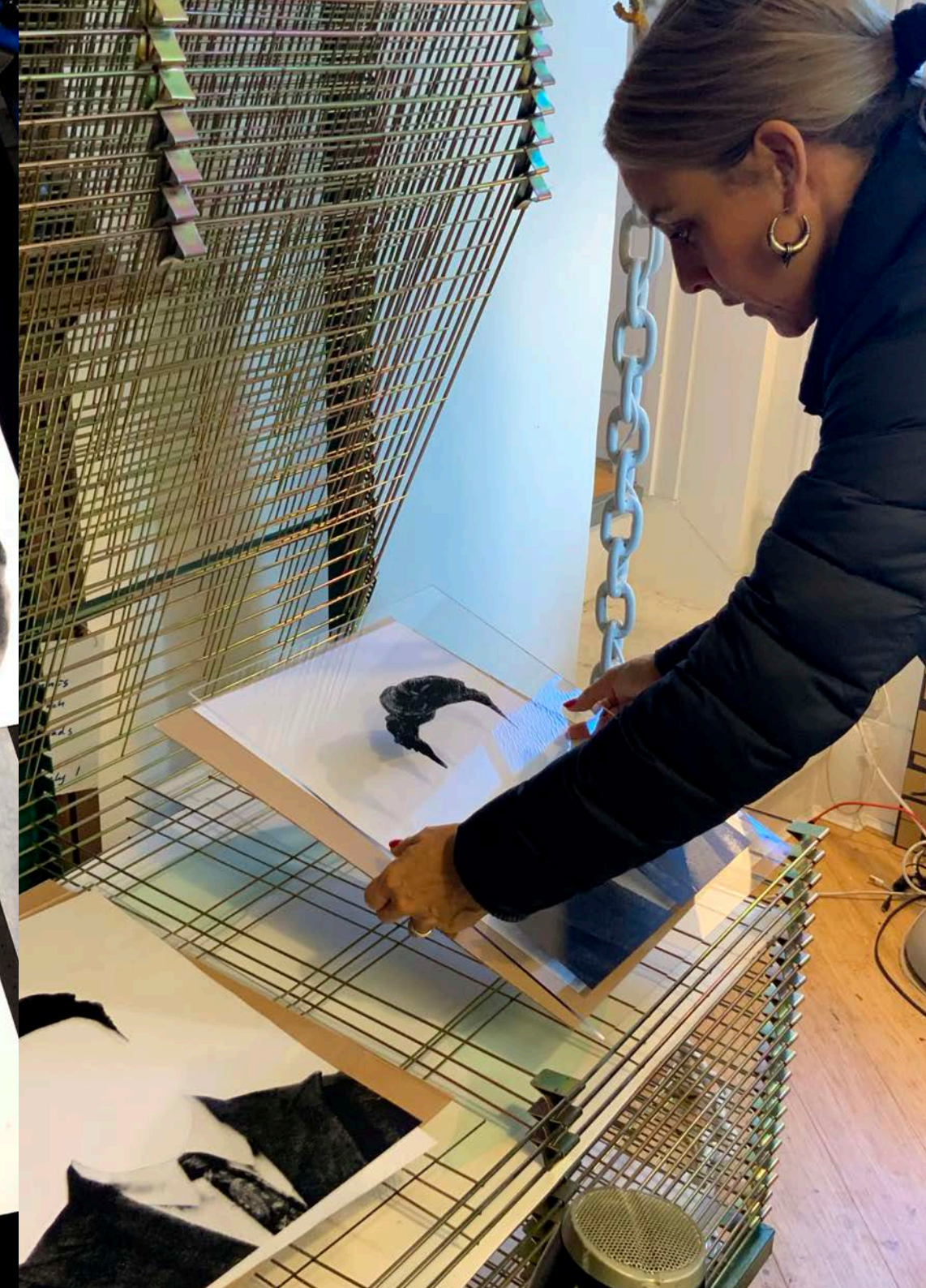
In mixing these mediums the boundaries of identity become blurred. It becomes harder to distinguish race, gender or status. The viewer begins to question assumed hierarchies, prejudices or assumptions about each person

Each of the striking portraits is encased within a glowing Quasar Frame™ - a pioneering and sustainable method of framing that produces a beautiful light as if powered by electricity. Green is the sole inventor, developer and producer of Quasar Frames. The result is a dramatic statement transforming the hotel's entrance. All the frames radiate a vibrant orange light, creating a harmonious uniformity to the portraits, reinforcing the notion that each has equal status.

The curation of the portraits reflects Green's research into police mugshots, traditional portraiture, and political and military portraits. Criminals, policemen, politicians and royalty all stand shoulder to shoulder. Each portrait has its own narrative yet they have been brought together as one artwork, as a collective embodying the inspiring heritage of Great Scotland Yard.

**Green hoped that this work would challenge viewers to really think about the prejudices we may experience when we see others, as well as to reflect upon the complicated heritage of both Great Scotland Yard, and the United Kingdom.**

Image opposite page  
Quasar Frames™ - Nicola Green is the sole inventor and producer of the vibrant frames which emit a remarkable light, as if powered by electricity though there is no power source.



“Great Scotland Yard has such a compelling heritage.

My research led me to so many incredible characters and stories from British history, but it also led me to the unsung heroes and the trailblazers who have fought for a fairer and more equal society.

I wanted to portray them all in this work, but also to capture the wider story of justice, crime and punishment in the UK and how all of this intertwines with race, class and gender. I hope this work will challenge the preconceptions we bring when we view others, particularly who we consider ‘hero’ or ‘villain’ in our society”

Nicola Green





1. Sir John Fortescue



2. The Rev'd Jonathan Aitken



3. Rt Hon Theresa May MP



4. Edward Davenport



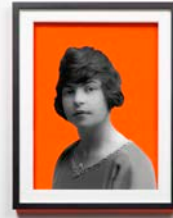
5. King Henry I



6. Police Constable Sislin Fay Allen



7. Jack the Ripper



8. Florrie Holmes



9. Ronald "Ronnie" Kray



10. Queen Victoria



11. Detective Sergeant Norwell Roberts QPM



12. Alphonse Bertillon



13. Field Marshal Horatio Herbert Kitchener



14. Victorian Police Officer



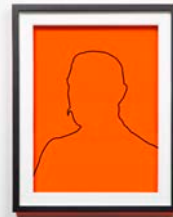
15. Rt Hon David Lammy MP



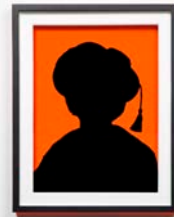
16. Rt Hon Sir Robert Peel MP



17. Metropolitan Police Commissioner Sir Edward Henry



18. Sir Arthur Conan Doyle



19. Rt Hon Lady Brenda Marjorie Hale, Baroness Hale of Richmond DBE



20. Police Constable Brij Rajanwal



21. Chief Inspector Frederick George Abberline



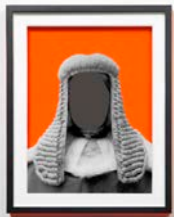
22. Mary Queen of Scots



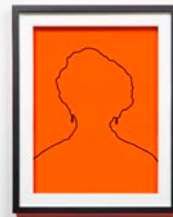
23. Metropolitan Police Commissioner Cressida Dick CBE QPM



24. Victoria Helen McCrae Duncan



25. The Hon Mrs Justice Cheema-Grubb DBE



26. Ruth Ellis



27. Constance Markievicz



28. Robert "Judge" Rinder



29. Charles Dickens



30. Rt Hon Sir Winston Churchill MP



### **Detective Sergeant Norwell Roberts**

#### **QPM**

In 1967 Roberts became the first black police officer to join London's Metropolitan Police. He has spoken about the prejudice and harassment he faced throughout his career. But, against all the odds Roberts rose to the rank of Detective Sergeant. He received police commendations on three occasions, and in 1995, Roberts was awarded the Queen's Police Medal for distinguished service.

\*During his career, he was believed to be the first black police officer in the United Kingdom; it has since been revealed that he had, in fact, been preceded by a 19th-century constable in Carlisle named John Kent.



### **Florrie Holmes**

Florrie Holmes was a gangster's girlfriend who turned to a life of crime as a member of The Forty Elephants - an all-female gang who specialised in shoplifting. The Forty Elephants were active throughout the 19th and 20th Century, but their heyday was in the inter-war period. The gang operated from the Elephant and Castle district, allied to the Elephant and Castle Mob. They raided quality stores in the West End of London, and wore clothing modified to include hidden pockets, concealing their loot in their coats, cummerbunds, muffs, skirts, bloomers, and hats.



### **Constance Markievicz**

Constance Markievicz, known as Countess Markievicz, was an Anglo-Irish politician, revolutionary, nationalist, suffragette, and socialist.

Markievicz was the first woman elected to the British Parliament in 1918. Remarkably, she fought the election for the constituency of Dublin St Patrick's from a cell in Holloway Prison - out of 18 women candidates, she was the only one to win a seat, but she refused to take it. Rather than accept her seat in the House of Commons, Markievicz - along with 72 other Sinn Féin MPs - refused to acknowledge the authority of the British Government, and instead helped establish the First Dáil at Dublin's Mansion House in January 1919.

Markievicz took part in the Easter Rising of 1916 and fought against British Crown Forces. The rising was unsuccessful and the ringleaders, including Markievicz, were sentenced to death. However, Markievicz's death sentence was commuted to life in prison because she was a woman.



### **The Right Honourable Sir Winston Churchill**

Serving as Prime Minister of England from 1940-1945 and again from 1951-1955, Churchill is one of the UK's most iconic politicians. In 1910, Churchill was promoted to Home Secretary and he implemented a prison reform programme. He introduced the distinction between criminal and political prisoners, reduced the length of solitary confinement for first offenders, spoke out against what he regarded as excessively lengthy sentencing, and put a stop to the imprisonment of those aged between 16 and 21 (except in cases where they had committed the most serious offences).

### **The Right Honourable Sir Robert Peel, Bt FRS MP**

Sir Robert Peel was a British statesman and Conservative Party politician, known as one of the founders of the modern Conservative Party. Peel served twice as Prime Minister of the United Kingdom (1834–35 and 1841–46) and twice as Home Secretary (1822–27 and 1828–30). He is regarded as the father of modern British policing and in 1829 established the Metropolitan Police Force for London based at Scotland Yard, leading to a new type of officer known in tribute to him as “Bobbies” and “Peelers”.



### **Field Marshal Horatio Herbert Kitchener**

Kitchener was a senior British Army Officer and colonial administrator who gained notoriety for his imperial campaigns. Kitchener is known for his scorched earth policy against the Boers and his establishment of concentration camps during the Second Boer War. During the First World War his recruitment campaign became iconic and to this day is seen as not only a call for recruitment to the army, but also to the general public to help in the War Effort throughout the UK. After the Metropolitan Police moved from Great Scotland Yard in 1890, the site became the headquarters for the Royal Military Police, where Kitchener was stationed during his recruitment campaign.





### **Mary, Queen of Scots**

Before becoming the home to the Metropolitan Police, The Great Scotland Yard building accommodated the diplomatic representatives of the Kingdom of Scotland and Scottish royalty. It was in effect, the Scottish Embassy. Mary, Queen of Scots, also known as Mary Stuart, reigned over Scotland from 14 December 1542 to 24 July 1567. Mary was imprisoned for 19 years, suspected of plotting to overthrow Elizabeth 1 of England, she was beheaded in 1567 for treason.



### **Charles Dickens**

The writer and social critic Charles Dickens created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the 20th Century critics and scholars alike had recognised him as a literary genius. He wrote many classic novels set around Great Scotland Yard, including Bleak House.



### **Police Constable Brij Rajanwal**

Sikh men were targeted by the British Raj for recruitment into the British police all around the Empire, especially in Kenya. With decolonisation in the 1950/60s, many Sikhs settled in Britain from India and East Africa, many of whom had served in the colonial police force. The first turbaned Sikh to join a British police force was Harbana Singh Jabbal in 1970, an officer at East Ham police station.

Sikh police officers are now permitted to wear a black or navy blue turban with a modified cap badge.

**“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



## The Bob Haired Bandit

Installed above the fireplace within the grand Forty Elephants Bar is Nicola Green's *Bob Haired Bandit*.

*The Bob Haired Bandit* features Lillian Rose Goldstein (née Kendall) a key member of the notorious Forty Elephants Gang. The Forty Elephants were active throughout the 19th and 20th Century, but their heyday was in the inter-war period. The gang operated from the Elephant and Castle district, and were allied to the Elephant and Castle Mob. They raided quality stores in the West End of London, and wore expensive looking clothing modified to include hidden pockets, concealing their loot in their coats, cummerbunds, muffs, skirts, bloomers, and hats. They took advantage of Victorian sensibilities and prudish attitudes towards women's bodies

The gang specialised in shoplifting luxury items like diamond jewellery and furs. In the 1920s they began mimicking the decadent lifestyles of 'the bright young things'. They started using getaway vehicles - Goldstein was a daring driver specialising in 'smash and grabs' and on several occasions, she used her car to ram store fronts such as Cartier's on Bond Street. Green was inspired by a description of Alice Diamond, the leader of the Forty Elephants, as "the Queen who reigned from prison". The Forty Elephants challenge societal ideas of traditional gender roles, and the assumptions we make when we think about criminals. This led the artist to consider the relationship between crime, gender and leadership. There is much more to Lillian Goldstein than meets the eye - behind her overtly feminine appearance is an incredibly nuanced character and an interesting interplay between masculinity and femininity; both brutal and tender at the same time, making a captivating image.

This work is a 5-colour silkscreen print, inspired by a glamorous headshot of Goldstein. Green hand painted the print with oils and embellished with diamond dust to accentuate the luxuriousness of Goldstein's - likely stolen - furs and jewellery.

*With special thanks to Brian McDonald.*

### Image opposite page

*The Bob Haired Bandit*, 2019

Oil painting and 5-colour silkscreen print with hand applied diamond dust on 330gsm Somerset paper.

H75 x W65 cm









Morphin



**“The story of Great Scotland Yard begins with Nicola Green’s pivotal work portraying some of the more famous and infamous characters that have graced its halls... It is hard to overstate the scope and achievement of the artistic vision behind this project”**

Sarah Percy-Davis  
Art Curator at Great Scotland Yard  
Founder of the Hollandridge Group

## 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, for her *In Seven Days...* project, 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, among others.

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 countless hours of academic and artistic research, Green builds and curates her substantial archives. It's this meticulous process that gives her work its depth and 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 Pope Francis, Vatican City 2015



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



## Selected Works

### *In Seven Days...*, 2011

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, and 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 on the next generation across the world. She spent years reflecting upon what she had witnessed, and what she had recorded before creating *In Seven Days...*

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 and magazine articles 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...*  
Signed and dated by the artist  
2010



55



56

**“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

## Selected Works

### ***Encounters, 2018***

*Encounters* is a ground-breaking 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 includes 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 ground-breaking 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.



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



The Diaspora Pavilion, 57th Venice Biennale 2017

**“I would like to commend Nicola Green for her initiatives. In the Tibetan Buddhist tradition images play a role in the practice of visualization, helping us to utilize our imagination.**

**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

Letter, 18 August 2018

## **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 there. The mix 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.



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

## **Selected Press Archive**

- 15/12/19 [Exclusive review: inside the Great Scotland Yard hotel](#) Georgia Stephens, *The Times*  
13/12/19 [An arresting place to stay!](#) Sarah Holt, *The Mail Online*  
10/12/19 [GREAT SCOTLAND YARD HOTEL, LONDON: FIRST IN](#) Lauren Jade Hill, *Conde Nast Traveller*  
09/12/19 [First look: Scotland Yard hotel opens after revamp](#) Naomi Ackerman, *Evening Standard*  
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*  
27/09/2019 [Faiths in close-up: Interfaith encounters on camera](#) Zaki Cooper, *The 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*  
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*

## Selected Bibliography

2018 [Encounters: The Art of Interfaith Dialogue](#) Art & Concept Nicola Green, Edited by Aaron Rosen, 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 Lectures

2019 ['A Witness to Power'](#) Said Business School, University of Oxford

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

2019 [Encounters](#) Interview with Simon Lockett at Hay Festival

2018 [Encountering the Sacred](#) with Neil Macgregor, former Director of the British Museum and Ben Okri, poet, at St Martin-in-the Fields, London

2013 [In Conversation with Chief Rabbi Jonathan Sacks](#) at The Jewish Museum, London

2013 [In Seven Days: Art, Election and History](#) panel discussion with Sir David Adjaye and The Honourable Tristram Hunt at Sir John Soane's Museum, London

2013 [In Seven Days, Imprinting a Moment in History](#) panel discussion with Sarah E Lewis and Matt Frei, at The British Council, Washington D.C.

## Selected Media Archive

BBC [The One Show the Forty Elephants](#) (2019)

BBC Newsnight [Power and Political Portraiture](#) (2018)

BBC Radio 4 Beyond Belief [The Colour Purple](#) (2018)

BBC Radio 2 Good Morning Sunday [Encounters](#) (2018)

BBC Worldwide Television [Global with Matthew Amroliwala](#) (2018)

BBC Newsnight Television [Power and Political Portraiture](#) (2018)

BBC 2 [Venice Biennale: Britain's New Voices](#) (2017)

BBC News [Diaspora Pavilion](#) (2017)

BBC Frontline [Blue has all kinds of meaning in Judaism](#) (2016)

BBC Radio 4 [In Seven Days inside a Historic Campaign](#) (2013)

BBC Radio 4 [Front Row Election Project & In Seven Days...](#) (2013)

## 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 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