

NICOLAS PARTY



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1980, Lausanne, Switzerland
Lives and works in New York

Nicolas Party's oeuvre spans from painting to sculpture, while also encompassing wall paintings and aquarelles. The diversity of media is tied together by his referencing of traditional genres such as landscape, portraiture, and still life. His interest in the history of art simultaneously celebrates and challenges the concomitant conventions. While mainly working figuratively, his oeuvre time and again meanders towards abstraction, as the artist plays with abstracted patterns to purposefully incorporate 'decorative' elements in his works. Exploring various genres of painting brings a historically self-conscious approach to much of the artist's work – whether in terms of style citing Modern greats from Matisse to Morandi or in purely generic terms. Insofar as painting is always already a self-conscious practice today and everything made in that medium is already a comment on itself, Party doubles down on this by recontextualizing traditional styles and subjects and engaging them on their own terms as well as by essentially (creatively and conceptually) making the medium itself his subject matter.

Nicolas Party (b. 1980, Lausanne, Switzerland) studied at the Lausanne School of Art and received his Master of Fine Arts from the Glasgow School of Art in Scotland. Nicolas Party lives and works in New York. He is represented in numerous prestigious collections and his work has been shown in international solo exhibitions, including 'Nicolas Party: Triptych' at Palazzo Poldi Pezzoli, Milano (2022); 'L'heure Mauve', at MMFA, Montreal (2022); 'Rovine' at MASI, Lugano (2021); 'Stage Fright' at Kestner Gesellschaft, Hanover (2021); 'Pastel' FLAG Art Foundation, New York (2019); 'Arches' M WOODS, Beijing (2018); 'Magritte parti' Magritte Museum, Brussels, (2018); 'sunrise, sunset' Hirshhorn Museum and Sculpture Garden, Washington DC (2017); 'Hammer Projects: Nicolas Party' Hammer Museum, Los Angeles (2016) and 'Landscape' Kunsthall Stavanger (2014). Selected group exhibitions include 'Domesticity', Galerie Gregor Staiger, Milan (2022); 'Greater New York', MoMA PS1, New York (2021); 'Baltic Triennial', Contemporary Art Centre, Vilnius (2018); 'Animality', curated by Jens Hoffmann, Marian Goodman Gallery, London (2016); 'Unorthodox', Jewish Museum, New York (2015); 'Better Homes', curated by Ruba Katrib, Sculpture Center, Long Island City, New York (2013).



Portrait, 2014
Chalk pastel on canvas, framed
100 × 90 cm, PART/P 8



Nicolas Party, *L'heure mauve*, 2022
Exhibition view, Musée des beaux-arts de Montréal, Photo: Jean-François Brière



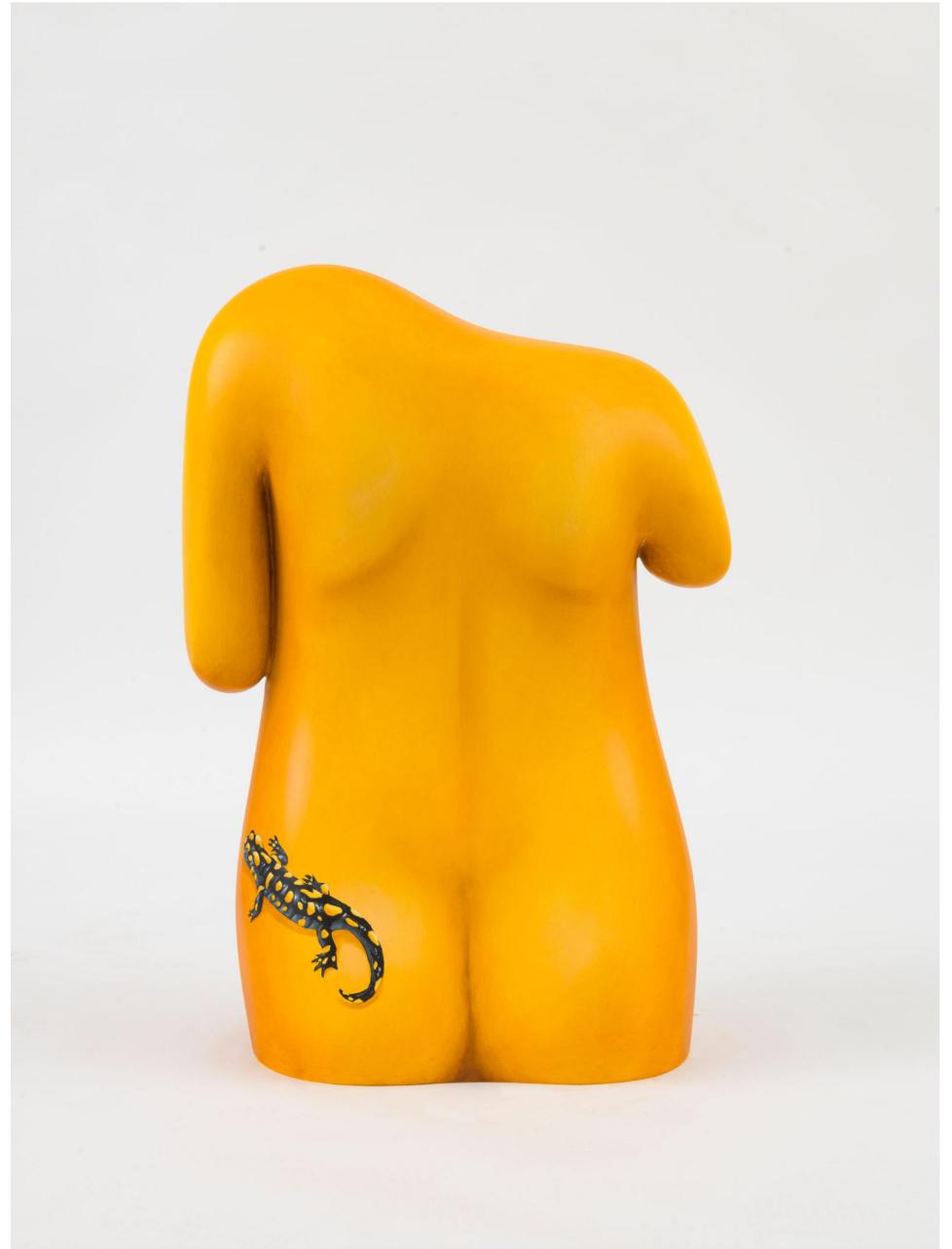
Nicolas Party, *L'heure mauve*, 2022
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Torso with Salamanders, 2021
Acrylic and oil on fiberglass shell and high-density polyurethane foam
65 × 45.6 × 27.1 cm, PART/S 42

See Inside Artist Nicolas Party's New York Studio, Where Each of His 2,455 Pastels Has Its Own Cubby

news.artnet.com/art-world/nicolas-party-studio-visit-2069372

February 8, 2022

Artnet News, February 8, 2022

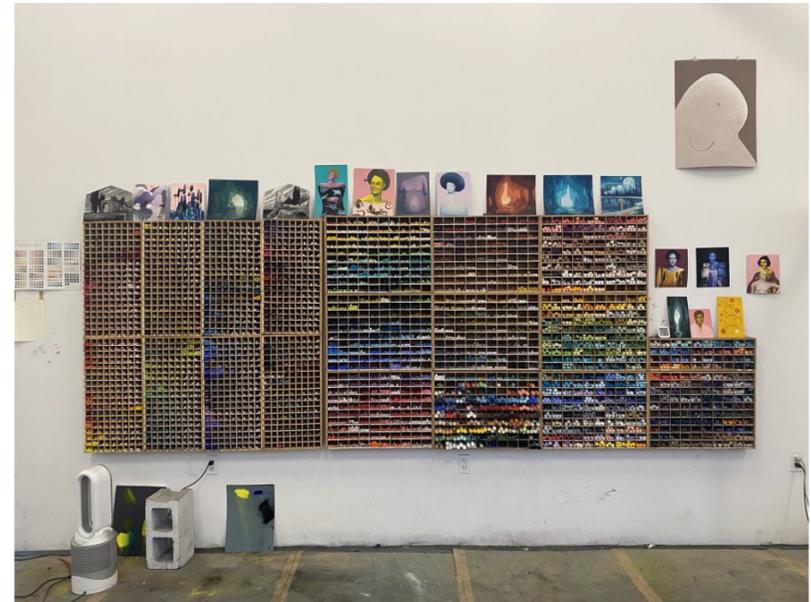
artnet news



Nicolas Party in his studio. Photo by Axel Dupeux.

The Swiss-born graffiti artist turned painter Nicolas Party has become one of his generation's fastest-rising stars for his fantastical, Crayola-colored landscapes, uncanny portraits, and pastel still lifes. Party—and, apparently, his legions of devoted collectors—have a special fondness for depictions of funny teapots and forests in saturated shades of bubblegum and peacock blue (one of which sold for \$3.3 million at Christie's last year).

The 41-year-old artist recently gave us a peek inside his New York studio, where he's preparing for an upcoming show at the Montreal Museum of Fine Arts that pairs his works with highlights from the museum's collection, including those by Nicolas Poussin and Otto Dix. The show, titled "L'heure mauve," opens February 12.



Pastel cubbies in Nicolas Party's studio. Photo by Nicolas Party.

What are the most indispensable items in your studio and why?

My soft pastel collection is something I love looking at. We built little cubbies for the 2,455 colors. It is very inspiring to see all the colors every day.

What is the studio task on your agenda tomorrow that you are most looking forward to?

I am working on a series of oil paintings on copper, which is a new medium for me since I typically work with pastels. These paintings are also a much smaller scale than my pastels—they are about 12-by-nine-and-a-half inches.

What kind of atmosphere do you prefer when you work? Do you listen to music or podcasts, or do you prefer silence? Why?

I almost never work in silence. My audio time is divided between podcasts or audio books and music. I prefer to have my mind occupied while I work. It makes my decision-making faster and freer than if I am fully focused on the piece in front of me.

Is there a picture you can send of your work in progress?



Sketches on Nicolas Party's studio wall. Photo by Nicolas Party.

What trait do you most admire in a work of art? What trait do you most despise?

I always look for a feeling of awkwardness hidden in a world of seduction. I'm not a big fan of very loud artwork.

What snack food could your studio not function without?

We do not keep snacks at the studio, but we do like seltzer!

Who are your favorite artists, curators, or other thinkers to follow on social media right now?

Matthew Higgs, chief curator at White Columns. His content is always surprising, original, and inspiring. Also, artist Marguerite Humeau, who mixes her own work with strange scientific discoveries that I find fascinating.



Louis Eilshemius, *Civil War Battle* (1917) in Nicolas Party's studio library. Photo by Nicolas Party.

When you feel stuck in the studio, what do you do to get un-stuck?

I go back to my library and look at books. It is always inspiring to look at great art during the day.

What is the last exhibition you saw (virtual or otherwise) that made an impression on you?

Robert Gober at Matthew Marks and Alice Neel at the Met. Both shows were fantastic and very inspiring.

If you had to put together a mood board, what would be on it right now?

I am working on this series of tabernacles at the moment, so I have a lot of pictures of different retables.



Nicolas Party, *Boilly*, 2021
Exhibition view, Consortium Museum, Dijon, Photo: Rebecca Fanuele



Nicolas Party, *Boilly*, 2021
Exhibition view, Consortium Museum, Dijon, Photo: Rebecca Fanuele



Nicolas Party, *Boilly*, 2021
Exhibition view, Consortium Museum, Dijon, Photo: Rebecca Fanuele



Nicolas Party, *Stage Fright*, 2021
Exhibition view, Kestner Gesellschaft, Hannover, Photo: Raimund Rakowski



Nicolas Party, *Stage Fright*, 2021
Exhibition view, Kestner Gesellschaft, Hannover, Photo: Raimund Rakowski



Portrait with a Skeleton, 2021
Soft pastel on linen
149.9 × 127 cm, PART/P 66



Portrait, 2020
Soft pastel on panel wrapped with linen
140 × 110 × 3 cm, PART/P 64

Abonniere Erfolg mit Pastellkreide

Wie der Sprayer zum Kunststar wurde

Der Lausanner Künstler Nicolas Party musste einst über mehrere Jahre eine Busse abstottern. Heute erzielen seine Werke hohe Preise – auch weil er mit Konventionen bricht.

Annik Hosmann
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0 Kommentare

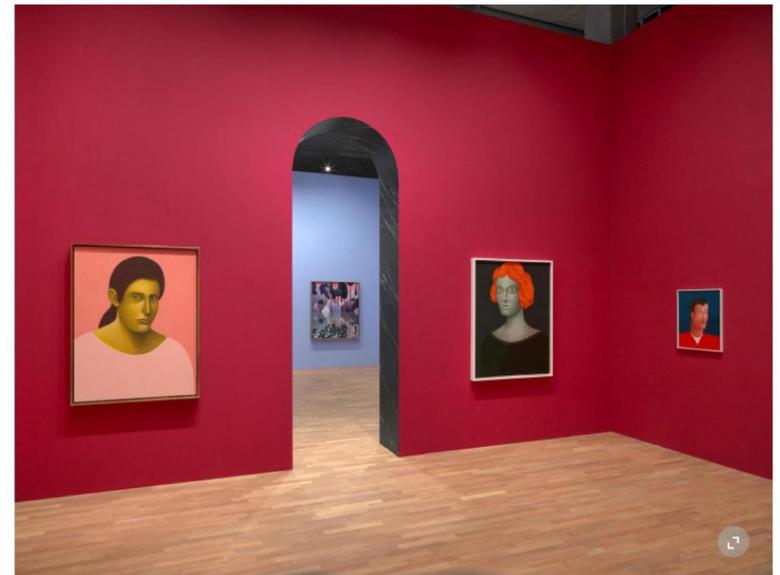


«Rovine» im Masi Lugano ist die erste grosse Ausstellung von Nicolas Party, in der neue und ältere Arbeiten zu sehen sind.
Foto: Ephraim Bieri

Nicolas Partys Name sorgt regelmässig für Gesprächsstoff. Ja, Party wie «Party», das Fest. «Alle verbinden meinen Nachnamen mit etwas Positivem, das ist doch toll!» Als Kind wurde dem gebürtigen Lausanner eher nachgerufen: Nicolas est parti. Nicolas ist gegangen. Heute wäre die treffendere Übersetzung: Nicolas ist gestartet – durchgestartet.

Der 41-Jährige gilt aktuell als einer der hellsten Schweizer Sterne am internationalen Kunsthimmel. Dass er dort angelangt ist, hat mit einer Mischung aus Zufall und klarer Strategie zu tun.

Nicolas Party sitzt aufrecht und mit überschlagenen Beinen im obersten Stock des Masi, des zeitgenössischen Kunstmuseums in Lugano, wo er vor wenigen Tagen seine neueste Ausstellung «Rovine» eröffnet hat. Immer wieder schweift sein Blick über den dunkelblau glitzernden Luganersee – «fast wie in Lausanne», sagt der Künstler, der seit einigen Jahren in New York lebt.



Seine Porträts betitelt Nicolas Party fast immer mit «Portrait». Im Hintergrund: «Landscape» aus dem Jahr 2020.
Foto: Annik Wetter (Masi Lugano)

In den Weinbergen des Lavaux hat Nicolas Party als 12-Jähriger seine ersten «bêtises» – Dummheiten – gemacht. Gemeinsam mit Freunden spielte er verbotenweise zwischen den Reben und begann, kleine Zeichnungen zu malen und bald Tags an Wände und Züge zu sprayen.

Seine Graffiti-Zeit beendet Party erst, als er an der Lausanner Kunsthochschule Ecal zu studieren begann – und von der Polizei erwischt wurde er erst, als er keine Dummheiten mehr machte. Gebüsst wurde er trotzdem; um die 40'000 Franken abzubezahlen, habe er über zehn Jahre gebraucht, sagt Party und zuckt lachend mit den Schultern.

Alte Technik und klassische Motive neu interpretiert

Nach seinem Abschluss an der Ecal zog es Party ins Ausland – «weil mir meine Lehrer dazu rieten, Lausanne zu verlassen». Sechs Jahre lebte und arbeitete er in Glasgow, bevor er nach Brüssel und schliesslich in die USA zog. Letzteres der Liebe wegen.

Einer, der Nicolas Party und seinen Weg als Künstler schon seit vielen Jahren kennt, ist Maxime Plescia-Buchi, Gründer des Tattoostudios Sang Bleu und der wohl erfolgreichste Tätowierer aus der Schweiz (er hat auch schon Kanye West tätowiert). Plescia-Buchi selbst trägt ein von Nicolas Party gezeichnetes Tattoo – «einen rennenden Hund», sagt er am Telefon.

Die beiden Lausanner haben als Teenager zusammen gesprayed, später an der Ecal studiert. Dass Party heute ein erfolgreicher Künstler ist, überrascht den Weggefährten nicht: «Nicolas vereint die perfekte Dreifaltigkeit, die es für eine erfolgreiche Karriere braucht: Talent, Vision und Pragmatismus.» Seinem Stil sei er dabei treu geblieben, Party zeichne wie vor zwanzig Jahren, sagt Plescia-Buchi.

Seine bunten, farbintensiven Bilder malt Party seit einigen Jahren fast ausschliesslich mit Pastellkreide, eine Praxis aus der Renaissance, die in der zeitgenössischen Kunst eher wenig verwendet wird. Anders als Ölfarbe lässt Pastell keine endlosen Retuschen zu. Pastell sei direkt, die Farbe, wie sie auf die Leinwand aufgetragen werde, bleibe genau so; das mag Party.



«Landscape» (2015), eine von Nicolas Partys typischen, farbintensiven Pastellmalereien.
Foto: Annik Wetter (Masi Lugano)

Ohnehin brach Party früh mit dem, was «man» als junger Künstler tun sollte. Es war lange geradezu verpönt, sich der klassischen Motive der Kunstgeschichte zu bedienen. Party hat bewusst das Tabu gebrochen, er wollte sich nicht für seine Sujets rechtfertigen und ihnen eine Bedeutung zuschreiben müssen.

Er malt Landschaften wie Félix Valotton oder Ferdinand Hodler, Porträts wie René Magritte oder Pastell-Pionierin Rosalba Carriera, und nun, für die Schau in Lugano, Ruinen wie Arnold Böcklin. Die kunsthistorischen Referenzen sind oft sehr deutlich. Party liebt Kunst, schaue er sich Gemälde anderer an, dann sei es, «als würde ich mir die Augen von jemand Fremdem leihen und sehen, wie eine Landschaft oder ein Baum für sie ausschaut.»

Neue Ausstellung in Lugano

▼ [Infos einblenden](#)

Eines der wiederkehrenden Motive in Partys Frühwerk sind auch die von Giorgio Morandi – einem italienischen, auf Stilleben spezialisierten Maler – inspirierten Kannen. Nicolas Party hat das Motiv auf seinem linken Unterarm tätowiert. Doch malen tut er es nicht mehr: «Wenn ich ein neues Objekt für meine Werke wähle, ist es, wie wenn man jemand Neues kennen lernt: Man beginnt, miteinander zu sprechen, tauscht sich immer mehr aus – und vielleicht hat man sich irgendwann nichts mehr zu sagen. So ging es mir mit den Kannen», sagt Party.

Die Porträts, Landschaften und Bäume hingegen sind Nicolas Partys grosse Lieben. Gerade Letztere seien von jeher so symbolisch aufgeladen und in der heutigen Zeit die wohl ikonischsten Objekte, auf welche die Menschen all ihre Zukunftsängste projizieren.

Neben den scheinbar banalen Objekten in seinen Werken zeichnet Party noch etwas aus: Wie kaum ein anderer Künstler greift er in die Architektur seiner Ausstellungsräume ein. Er installiert neue Wände, versieht diese mit bogenförmigen Durchgängen, bemalt den Boden und die Wände. Seine Murals machen Partys Werk ebenso einzigartig wie seine Pastellgemälde.



Passend zu den Höhlengemälden ist der Saal dunkler als die anderen gestaltet. Die Trompe-l'Œil-Malereien am Boden, den Wänden und der Decke sind in Zusammenarbeit mit Sarah Margnetti entstanden.

Foto: Annik Wetter (Masi Lugano)

Nicolas Party will mitbestimmen, wie sich die Besucherinnen und Besucher in seinen Ausstellungen fühlen – oder wie er sich gern fühlen möchte. «Ich will keine riesigen Wände oder einen Raum, der sich imposant oder einschüchternd anfühlt», sagt er. Zudem findet er den vielgelobten White Cube – weisse, rechteckige Ausstellungsräume – aus mehreren Gründen problematisch. «Weiss als Hintergrund ist für bunte Gemälde oft eine der schlechtesten Farben, weil es zu hell ist und die Farben des Werks schluckt», sagt er.

Hinzu kommt für Party, dass Farben im gesellschaftlichen Kontext immer eine Bedeutung haben: «Weiss gilt in der westlichen Kultur als neutral und rein – und wir definieren alle Menschen, die nicht weiss sind, als ‹People of Color›...» Aber das sei ein anderes Thema, sagt Party plötzlich, der von sich selbst findet, die protestantische Westschweizer Art präge ihn bis heute.



«Rovine» (Italienisch für Ruine) ist inspiriert von Arnold Böcklins Ruinenmalereien. Party hat für die Ausstellungen vier knapp fünf Meter hohe Wandmalereien umgesetzt (rechts im Bild).

Foto: Annik Wetter (Masi Lugano)

In den letzten Jahren stellte Nicolas Party unter anderem im Modern Institute in Glasgow, im Hirshhorn Museum in Washington D.C., im Westfälischen Kunstverein in Münster oder im M Woods in Peking aus. In den nächsten Monaten sind unter anderem Shows in der Kestner Gesellschaft in Hannover, im Le Consortium in Dijon und in der Kunsthalle Marcel Duchamp in Cully geplant.

Seine Werke erzielen Preise über eine Million

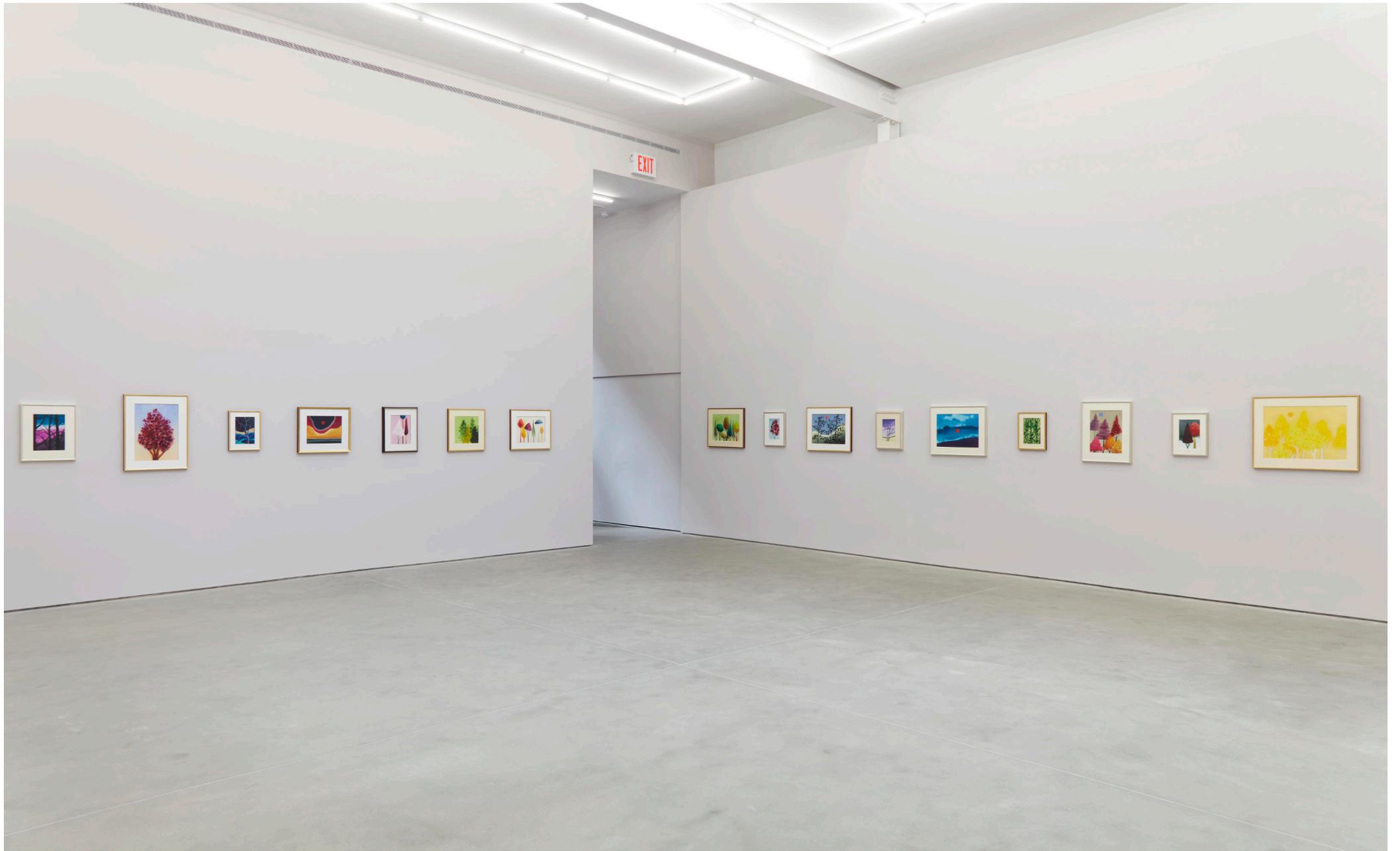
Das Interesse der Kuratorinnen und Kuratoren freut auch Barbara Corti, Partnerin und Direktorin bei Hauser & Wirth und zuständig für die Standorte im Zürcher Löwenbräu und in St. Moritz. Seit zwei Jahren arbeitet die Galerie mit Nicolas Party, der insgesamt von sieben Galerien vertreten wird. Unter anderem arbeitet die Zürcher Galerie Gregor Staiger seit vielen Jahren mit Party.

Institutionelle Ausstellungen tragen massgeblich zur Wertsteigerung von Kunstwerken bei. Partys Werke, sagt Corti, würden vor allem im asiatischen Raum an Auktionen hohe Preise erzielen. 2019 wurde eines seiner Werke für über eine Million US-Dollar verkauft.

Auf die Frage, wie es sich als erfolgreicher Künstler lebe, sagt Nicolas Party nonchalant: «Sehr gut!» Er lacht – und sagt dann ernst: «Ich bin sehr dankbar, dass ich jeden Tag Kunst machen kann, ohne mir Sorgen um meine finanzielle Situation machen zu müssen.» Er habe jahrelang sein Leben mit Nebenjobs finanziert, viele seiner Künstlerfreunde hätten nicht die Privilegien, die er genieße. «Erfolg bringt Freiheit», sagt Nicolas Party. «Und es bedeutet, dass die Leute deine Arbeit sehen wollen.»



Nicolas Party, *Watercolour*, 2021
Exhibition view, Karma, New York



Nicolas Party, *Watercolour*, 2021
Exhibition view, Karma, New York



Nicolas Party, *Rovine*, 2021
Exhibition view, MASI, Lugano, Photo: Annik Wetter



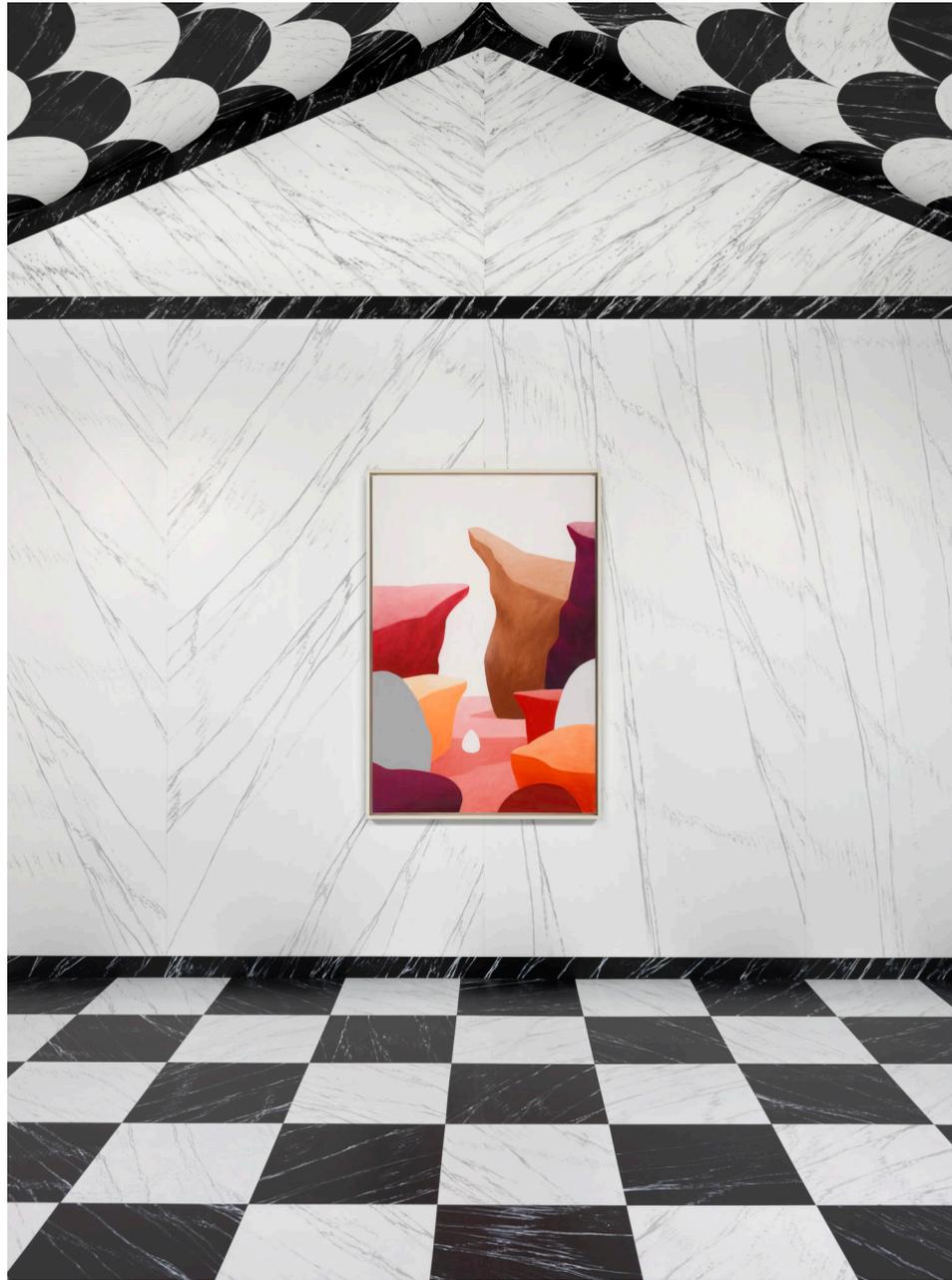
Nicolas Party, *Rovine*, 2021
Exhibition view, MASI, Lugano, Photo: Annik Wetter



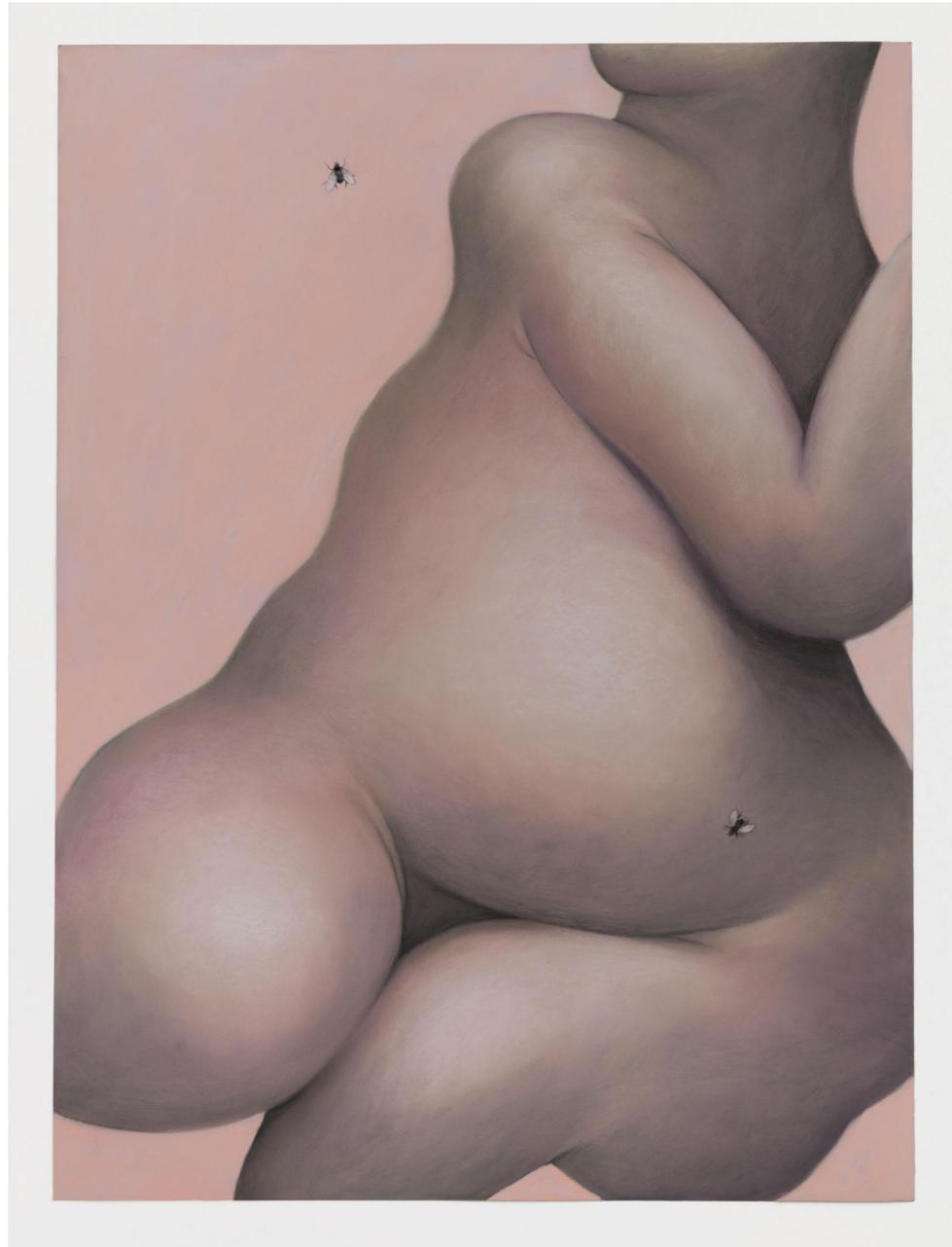
Nicolas Party, *Rovine*, 2021
Exhibition view, MASI, Lugano, Photo: Annik Wetter



Nicolas Party, *Rovine*, 2021
Exhibition view, MASI, Lugano, Photo: Annik Wetter



Nicolas Party, *Rovine*, 2021
Exhibition view, MASI, Lugano, Photo: Annik Wetter



Creases, 2021
Soft pastel on card, faux marble mat border, framed
80 × 60 × 3 cm, PART/P 65



Nicolas Party, *Pastel*, 2019
Exhibition view, The FLAG Art Foundation, New York



Nicolas Party, *Pastel*, 2019
Exhibition view, The FLAG Art Foundation, New York



Nicolas Party, *Pastel*, 2019
Exhibition view, The FLAG Art Foundation, New York

Pastel Then, Pastel Now

hyperallergic.com/533224/nicolas-party-pastel-at-the-flag-art-foundatio

Stephen Truax, Hyperallergic, Michael Glover, Valentina Di Liscia, John Yau, Justine Smith, Valentina Di Liscia

December 14,
2019



"Nicolas Party: Pastel" at The FLAG Art Foundation, installation view: Rosalba Carriera, "Portrait of a Lady at Three-Quarter Length" (n.d.), pastel on paper, 22 x 17 1/4 inches, Collection of Nicolas Party (in frame); Nicolas Party, "From Jean Honoré Fragonard, The Progress of Love, 1773" (2019), soft pastel on wall, 918 x 134 inches (mural); (all installation photos courtesy The FLAG Art Foundation)

Artists make the best curators. There's Amy Sillman's current reimagining of the Museum of Modern Art's permanent collection — a tiered, salon-style installation that pays virtually no regard to art historical narratives, or to the conventions of exhibition design — and Sanya Kantarovsky's *Sputterances* at Metro Pictures in 2017 also comes to mind.

I would submit Nicolas Party's *Pastel* at The FLAG Art Foundation as another example. The 39-year-old Swiss artist is both the subject and curator of this extraordinary exhibition, which examines the underappreciated, fugitive medium and its history.



"Nicolas Party: Pastel" at The FLAG Art Foundation, installation view: Nicolas Party, "Sunrise" (2017), soft pastel on card, 23 1/2 x 23 5/8 inches, Private Collection (left); Rosalba Carriera, "Portrait of a Lady at Three-Quarter Length" (n.d.), pastel on paper, 22 x 17 1/4 inches, Collection of Nicolas Party (center); Nicolas Party, "Sunset" (2017), soft pastel on card, 23 1/2 x 23 5/8 inches, Private Collection (right)

Party presents his own work in context with pastels from the past three centuries, from circa 1720 through 2019, within a unique exhibition design marked by wall colors that bathe each gallery in an evocative, unexpected, at times breathtaking light. To hell with the white cube; this exhibition opens in bubblegum pink, where Party's "Portrait with Pink Bows" (2019) radiates marigold.

The galleries' dazzling hues, and stark transitions, were achieved with multiple applications of paint: nine coats on the magenta, five on the royal teal, and six on the British racing green. FLAG, a not-for-profit exhibition space on the ninth and tenth floors of the Chelsea Arts Tower, spared no expense. The galleries submerge you in such intense color that the air temperature seems to change from room to room, like Casa Luis Barragán in Mexico City, where the architect deployed color so powerful that it plays an active role in the building's form.

Through a central archway attended by two of Party's symmetrical landscape drawings framed in gold leaf-faced shadowboxes, you enter a kind of garden. Taking his cue from the immersive fresco from Livia's Villa (1st century BCE), permanently on view at Palazzo Massimo in Rome, Party has covered three adjacent walls, edge-to-edge, floor-to-ceiling, in pastel. Trees and foliage fade into cumulus clouds against a blue sky.

The image is a detail from Jean-Honoré Fragonard's iconic 1773 history painting, "The Progress of Love," enlarged to a massive scale. You will remember this work from the Frick Collection. At the center of this 76 1/2-foot-wide, wraparound drawing, Party has hung a portrait by Rosalba Carriera (1675–1757) in a gilt frame. The exhibition's press release states that Party describes Carriera as the original source of the pastel portrait, and the centerpiece of this project. Opposite the Carriera hang two navy-blue Chris Ofilias decorated with shiny aluminum leaf.



"Nicolas Party: Pastel" at The FLAG Art Foundation, installation view: Nicolas Party, "Portrait with Pink Bows" (2019), soft pastel on linen, 40 x 50 inches, courtesy the artist and Karma, New York

Party created four such site-specific wall drawings over the course of four weeks. After the FLAG space was redesigned and painted, the galleries were covered in plastic so the walls could be spray-coated with a mixture of gesso and cork dust. The resulting sandpaper-like texture was necessary for the dry pastel to adhere. With no way to preserve the wall drawings, they will be destroyed at the conclusion of the show.

Major museums have strict policies against the loan of pastels, which are too fragile to transport. So, Party secured the works by Carriera and Jean-Baptiste Perronneau (1715–1783), by purchasing them himself at auction (noted in the checklist). FLAG arranged the loan of the pastels by Mary Cassatt (1844–1926), Edgar Degas (1834–1917), and Marsden Hartley (1877–1943) from galleries and private collections.

Pastels were highly coveted, collectible items from the 17th through the 19th centuries, and Party makes a compelling argument for the medium's reexamination by exploring its value to young artists making work today. Louis Fratino's preparatory studies isolate vignettes of boys on larger sheets of paper, rendered with a tender touch devoid of affectation. The fingerprints smudging the blank expanse of the paper suggest that he never thought anyone would see those areas.

One of the Fratinos hangs next to a Hartley landscape, the boy's collarbones echoing the landscape's rolling hills. Such adjacencies reveal the inspiration that the artists seek in one another, as Wayne Thiebaud looks to Degas.

Billy Sullivan's sexy male model, his arms draped in a turquoise off-the-shoulder, button-down shirt, speaks to Mary Cassatt's woman in a turquoise evening gown: the two garments are virtually the same brilliant hue. Though separated by some 100 years, the two artists illuminate each other in a new context — Sullivan now somehow more classical, and Cassatt is refreshed.

In an exquisite navy-teal room straight out of Stephen Frears's *Dangerous Liaisons* (1988), a squadron of resplendent geometric semi-abstractions by the young painter Loie Hollowell hang across from Edgar Degas's "The Conversation" (1895), itself luminous on a wall of pink sateen shaded with umber and tinted like silk.

The wall drawing reproducing the flowing mauve gown of a François Boucher behind the Degas predates it by almost 150 years, another juxtaposition orchestrated by Party's unique eye. The exhibition's final room is painted a canary yellow worthy of Versailles. Here, Robin F. Williams' playful pastel "Alive with Pleasure (Study)" (2018), depicting two women and a man, all naked, frolicking on the beach, is framed against the luminous pink nude flesh of Rococo figures from Fragonard's "Birth of Venus" (1753–55, now in the Musée Grobet-Labadié in Marseille), which vividly recalls Boucher's 1740 painting, "The Birth and Triumph of Venus."

In the first, pink room, the development of pigment concentrated into portable sticks, begun in the 16th century, is represented by a complete set of Henri Roché pastels presented in a 20-foot-long vitrine. The company dates back to the 1700s, and their chalk

was Degas' preferred brand (it was harder than their competitors'). Pastel was developed originally as makeup, so portraits had a one-to-one relationship of sensual touch.

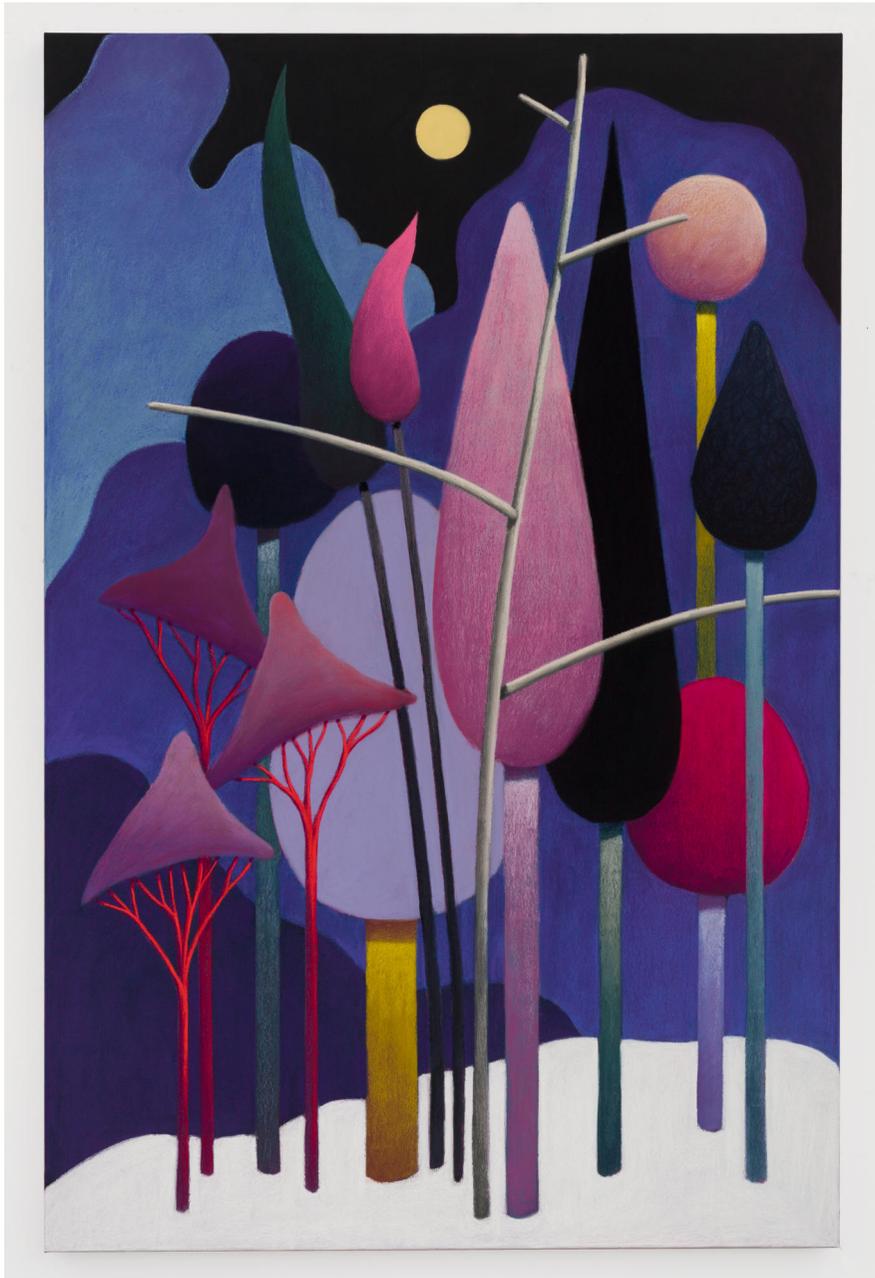
Including one's own work in a curatorial project is an almost universally acknowledged taboo, but Party handles it with dauntless grace. After several visits, I had to conclude that Party gets away with it because his work is just good enough to withstand the inevitable scrutiny, aided and abetted by the completeness of the exhibition design, the colored rooms, the collision between the very old and very new, and the skill with which they were recontextualized. The artist's reverence for pastel is so profound, his knowledge and obvious love of contemporary and historical art so complete, that he transcends the faux-pas.

It is difficult to imagine a commercial gallery of any size — let alone a museum — would get behind Party's ambitious project. Fortunately, FLAG, which is owned and operated by the "Top-200" collector Glenn R. Fuhrman — the founder of MSD Capital who retired just last week to focus on philanthropy — did not balk at the proposal. In fact, FLAG plans to release a fully illustrated catalogue, complete with a major essay by the art historian Melissa Hyde. Hidden in the middle of the Chelsea gallery district, this unique not-for-profit space, had the leeway to support, no questions asked, a freewheeling, spontaneous, and visually stunning exhibition that takes on an artist's outlandish vision and runs with it.

Nicolas Party: Pastel continues at The FLAG Art Foundation (545 West 25th Street, Floors 9 and 10, Chelsea, Manhattan) through February 15, 2020. The exhibition is organized by Nicolas Party.



Trees, 2020
Watercolor on paper
36 × 28 cm, PART/WP 69



Landscape, 2020
Soft pastel on linen
150 × 100 × 3 cm, PART/P 63



Trees, 2020
Soft pastel on panel wrapped with linen
101.6 × 127.2 × 2.5 cm, PART/P 62



Nicolas Party, *Polychrome*, 2019
Exhibition view, The Modern Institute, Glasgow



Nicolas Party, *Polychrome*, 2019
Exhibition view, The Modern Institute, Glasgow



Nicolas Party, *Polychrome*, 2019
Exhibition view, The Modern Institute, Glasgow



Nicolas Party, *Arches*, 2018
Exhibition view, M Woods Museum, Beijing



Nicolas Party, *Arches*, 2018
Exhibition view, M Woods Museum, Beijing



Nicolas Party, *Arches*, 2018
Exhibition view, M Woods Museum, Beijing

Party Time

With his vibrant portraits and surreal compositions, Swiss artist Nicolas Party is going head-to-head with Magritte. Dodie Kazanjian reports. Photographed by Stefan Ruiz.

THE IMAGES in Nicolas Party's paintings are simple, vivid, inexplicably funny, and profoundly odd. He paints the face of a man in a brown hat with a large snail on top, against a background of cerulean blue. Or a still life of three pears, one red, one yellow, and one green, cuddling up to one another like kittens. Or a landscape of red, leafless, sticklike tree trunks whose sparse upper limbs reach out but fail to connect. Party's paintings are figurative and grounded in the three traditional genres of landscape, still life, and portraiture, and he is never at a loss for things to paint. "There's a big traffic jam of images in my head," he tells me when I visit him in his Brooklyn studio. "They're calling out, 'Hey, look at me.' 'I'm good; what about me?'"

A 37-year-old Swiss who divides his time between Bushwick and Brussels, Party is shockingly versatile. His paintings come in oil, watercolor, spray paint, acrylic, and, for the past five years, in the somewhat arcane and fragile medium of soft pastel. He makes sculpture—giant portrait heads in wood, plaster, and metal, some with the ability to talk. He creates environments, rooms entirely populated with his decorative flourishes and jeux d'esprit. Also murals: Last June, he completed *sunrise, sunset*, a 400-foot landscape-in-the-round at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. It was inspired by Barack Obama's statement, after the 2016 election, that "no matter what happens, the sun will rise in the morning."

As Ali Subotnick, who curated an earlier mural project by Party at Los Angeles's Hammer Museum, describes it, "Nicolas collapses the past with the present and future. A finger can conjure Michelangelo's *The Creation of Adam* and at the same time illustrate the swipe of an iPhone. He never gets stuck in a formulaic pattern."

"Dinner for 24 Elephants," Party's first show in a commercial gallery, took place at the Modern Institute in



COLOR STORY

Nicolas Party, 37, a wildly versatile and imaginative artist, pictured here in his Bushwick studio. Sittings Editor: Phyllis Posnick.

Glasgow in 2011. It was also the first in a continuing series of animal-themed dinner parties, for which the tables, chairs, plates, and surroundings are all Party-made, a stage set for an evening-long performance piece in which the artist, as an inept waiter, is one of the performers. In place of the usual gallery dinner after an art opening, the dinner *is* the show. In Glasgow, 24 selected guests (curators, artists, collectors) sat at a long table on wooden cubes painted to look like pachyderms. “Everybody there lost a bit of his or her own character and merged with an elephant,” he explains. “And you can’t really be serious on top of an elephant stool.” Whether anybody actually felt elephant-like is debatable, but the event was widely talked about, and many heard Party’s name for the first time. Since then, he’s done dinners for 24 dogs, 24 sheep, and 24 assorted animals. “Nicolas has a great sense of humor but also a poetic seriousness,” Toby Webster, his Glasgow dealer, tells me.

Just over six feet tall, slim, with neatly trimmed dark hair and beard, Party projects a fast-moving, playful energy. He grew up in the French-speaking part of Switzerland, in a sixteenth-century house in Villetta, a ridiculously picturesque village of 300 people on a lake outside Lausanne. (Charlie Chaplin spent the last years of his life nearby.) His English is fluent, rapid-fire, and occasionally hard to understand—*van Dyke* is “van Dick”; *moss* is “moose.” His clothes are impeccably Italian—Gucci, Missoni, Prada—and his self-executed tattoos include an elephant on his right foot. Two items he’s never without are an iPhone-size sketchbook and an oval Alvin artist’s eraser. He doesn’t drive or know how to pump gas or go to the doctor. He’s never been married, but three years ago he met Sarah Blakley-Cartwright, an ebullient young American writer and editor, and they’ve been together ever since. Marriage is definitely in the air. “If we stay together, we’ll have kids,” he tells me, “because that’s what we humans do.”

When he’s not traveling, Party is in his studio, two large rooms with a view of the Manhattan skyline, from nine to six every day, making new work. His five galleries—in Glasgow, Zurich, Brussels, Milan, and New York—have no trouble selling it. When I visit, he’s working on a group of pastel portraits and landscapes. An industrial-size vacuum cleaner, which he uses several times a day to keep the pastel dust from building up, sits in the middle of the

room. Some of the pictures here are bound for Art Basel Hong Kong, others for the Magritte Museum in Brussels, where he and the Belgian Surrealist will go head-to-head in a late-spring exhibition—Magritte and Party are well matched in the aesthetic-oddness department.

In the new wave of figurative painters, Party is one of the most original, and definitely the most playful. “His work is a bit like de Chirico’s, a kind of metaphysical painting pervaded by a sense of stupor,” says Massimiliano Gioni,

artistic director of the New Museum in New York. “He combines memories of Magritte with the dream of a distant and imaginary Orient . . . an invented geography.”

Party recently bought a large town house in Brussels “because I kind of needed to invest a chunk of money instead of buying Gucci and art,” he says, laughing. Most of the art he buys is not contemporary; he has his eye on a “not very good” Tintoretto drawing that’s coming up at auction. “I’ve always preferred Monet over Manet,” he confides. “Nobody prefers Monet over Manet.” In spite of having a house and studio in Brussels, he currently plans to live in New York for the next ten years. Consistency is not his strong point.

As the middle child in his family (older brother, much younger sister), Party had what he describes as a “fantastic childhood,” living in that idyllic village and skiing on weekends at the family chalet in the mountains. His father, Philippe, now retired, was a government-employed tax accountant. His mother, Catherine, was a stay-at-home housewife until Nicolas was in his teens, when she took over the bookstore in Lausanne’s Hermitage Foundation museum, which is focused on Impressionist and early modern art. Party never expected to have a show there, but several of his paintings and a large mural are in “Pastels,” the museum’s current show of paintings from the sixteenth to the twenty-first century, which includes such masters of the medium as Degas, Manet, Redon, Klee, and Picasso.

Party’s favorite relative was his Scottish grandmother, who scandalized the family by leaving her husband for her female lover. “My grandmother gave me a lot,” he says. “She was telling me 24 hours a day how amazing I was, and how I would be the next Picasso.” She took him to Paris on his tenth birthday and introduced him to the Louvre and the Musée d’Orsay.

Party’s twin passions as a child were drawing and *bêtise*, meaning dumb pranks that your parents don’t know about, “like playing with fire, stealing, breaking things.” The drawing led to painting, first in watercolor, then in oil—defiantly realistic images of the mountain landscape around him. *Bêtise* led eventually to graffiti and street art. In 1992, when he was twelve, he and a friend began spending their weekends breaking into rail yards and spray-painting trains. The graffiti craze that hit New York in the seventies and early eighties had spread to Europe, and Party, with his brother, Ian, and the friend, were obsessed by it. They got caught a couple of times. “There was an epic chase, the best one, that lasted the entire night, with dogs and a lot of policemen.” Tagging trains, spray-painting vacant houses that they broke into, and getting chased were so exciting that they often took precedence over going to school. Party was kicked out of high school as a result, and never graduated.

As we walk from his Bushwick studio to the apartment he shares with Blakley-Cartwright, street art is all around us. “I want to do a mural on that wall,” he says, pointing to a huge, tan warehouse with no windows on one side. A few blocks farther, a group of people listens intently to a woman talking. “Look, that’s a street art tour with a docent,” Party



PAINT THE TOWN

ABOVE: *Landscape*, 2016. RIGHT: *Red Portrait*, 2017. BELOW: Nicolas Party, installation view, *Snails in Notting Hill*. RISE Projects, London, 2015.



says. “Sometimes they take pictures of me and ask, ‘Are you a local?’ ‘No, I’m a white Swiss kid who’s come to Brooklyn.’” The neighborhood is rapidly gentrifying, though, and street art’s days are numbered.

Party finally left tagging behind after graduating from the Lausanne School of Art in 2004 and deciding to be a full-time artist. (He got his MFA at the Glasgow School of Art in 2009.) Becoming an artist today is a lot easier and a lot harder than it used to be. Anything goes because there are no rules. “The big time of modernism, which lasted for almost a century, ended some years ago,” Party says. We’re now in his Bushwick apartment, a loflike second-floor walk-up. It’s full of books, his drawings, small objects and period furniture, and a great, weird canvas on the sitting-room wall by Louis Eilshemius, an American painter whom Marcel Duchamp helped discover in 1917, and who has become a favorite of Ed Ruscha, Jeff Koons, and other artists.

“In 2018, when you do a painting, especially if it’s a portrait, you obviously don’t try to be original—to make something 100 percent new,” Party says. “It’s probably more like 5 percent.” “Only 5 percent?” “Well, maybe 6,” he says, winking. “Painting is a much more modest kind of practice now. We are not the revolutionary artists. They are probably in video, where somebody like Jordan Wolfson can break things up and bring in something new and aggressive. With figurative paintings, you’re not going to shock anybody.”

Whatever the percentage of originality in Party’s work, it doesn’t look like anything else being done today. It’s a beguiling mix of influences and borrowings from many corners of art history, recent and mostly not

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FRONT TOP LEFT: NICOLAS PARTY, *LANDSCAPE*, 2016. PASTEL ON CANVAS, 31.1 X 21.8. INSTALLATION VIEW, *CHIMÈRE*, 2015. PHOTO: ANTON SATUS. COURTESY OF THE ARTIST AND THE MODERN INSTITUTE/TOPY WEBSTER LTD., GLASGOW AND PARMIA, NEW YORK. PHOTO: THOMAS MÜLLER. INSTALLATION VIEW, *SNAILS IN NOTTING HILL*. RISE PROJECTS, LONDON, 2015. PHOTO: ANDY KEATE. COURTESY OF THE ARTIST AND THE MODERN INSTITUTE/TOPY WEBSTER LTD., GLASGOW.

runover

so recent, and refreshingly purged of complex or virtuoso techniques. “Monet comes in all the time, and I’ve been looking at Félix Vallotton for at least fifteen years.” Last summer, getting ready for his debut show at Karma, his New York gallery, he was thinking about Christian Schad and Milton Avery. Images or fragments of images from works by other artists find a home in his paintings—trees from Fragonard, a Vallotton nude, a Morandi jug, a Georgia O’Keeffe flower, Gerhard Richter’s single candle. “The red sun in that one,” he says, showing me his Hirshhorn mural on the computer, “is Henri Rousseau. We had a Rousseau poster of *The Snake Charmer* in the living room when I was growing up.” His word for this is not *appropriation* but *sampling*.

It was when Party discovered pastels that his art really came into its own. A medium that flourished in the eighteenth century as a quick way of doing portraits, pastels had a second life with the Impressionists and Postimpressionists, and then largely disappeared from big-time art. Party got hooked in 2013, when he was “totally stunned,” as he put it, by a Picasso portrait called *Tête de femme*, in a show at the Fondation Beyeler. There was something unforgettable about the image, the shading, and the intensity of the color. “When I saw it, it was ‘Oh, my God! I want to do exactly that.’” He bought a postcard of it, went straight to the art-supply store, picked up a box of pastels, and started copying the Picasso “over and over,” he recalls. “It’s been the source of all the faces I’ve made since then.”

Tête de femme came from Picasso’s Classical Period, after World War I, when he abandoned Cubism to revel in his own playground of early Greek and Roman sculpture. The face is smoothly rounded, expressionless, and virtually androgynous. Party, who had been painting still lifes and landscapes, did only portraits for the next year—although *portraits* may not be the right word. The subjects are not people you know, but *everybody* you know. The colors are arbitrary, unexpected, and much more intense than any other medium. There’s no emotional expression, but the visual impact is indelible, and

the eyes just won’t let go of you. The quickness and freedom of using pastel gives him the same kind of thrill he used to get from graffiti and street art.

Party is just back from Europe, where he and Blakley-Cartwright went to the openings of the “Pastels” show in Lausanne, and of his latest gallery show in Milan. She had to leave early, and when she got back to New York, his “Good Morning” card was waiting. “Every morning we’re apart, Nicolas paints me a small picture that says, ‘Good Morning,’” she tells me. “He takes a photo of it and sends it by text so it’s there when I wake up. When we’re reunited, he gives me the paintings. He’s never missed a day.” They met online three years ago. Their first date began in Central Park. They took in “an intimate show of four van Gogh roses and bearded irises” at the Metropolitan Museum of Art and had their first kiss in the Astor Chinese Garden Court. “He struck me as someone with utter clarity and confidence,” she says.

Party’s future direction as an artist is unpredictable. “I’ll probably never make abstract art,” he says during a phone interview. “I don’t see abstraction, don’t get the language, but who knows? If I felt like trying it, I would.” Throughout the conversation he is working on a pastel in the studio for his Magritte Museum show. The delicate and sometimes rapid scratching of his sticks on canvas is a pleasant obbligato.

What he’s after, in the long run, is to make images that will transport people to other worlds, the way Rousseau’s *Snake Charmer* poster in his childhood living room did for him. “It didn’t take me to the jungle,” he says. “It took me to his world, just like Hergé’s *Tintin* comic strips did. I believe that what humans are creating culturally is much more powerful than the reality we live in. Nothing I do at the moment is based on the real world. It’s based on a very imaginary world that is created in painting.” He pauses, then continues: “The main thing is I love making art. I love the making and seeing things appear. When I finish a painting, I just want to start another one.”

Before we hang up, he texts me the image he’s been working on. Nearly

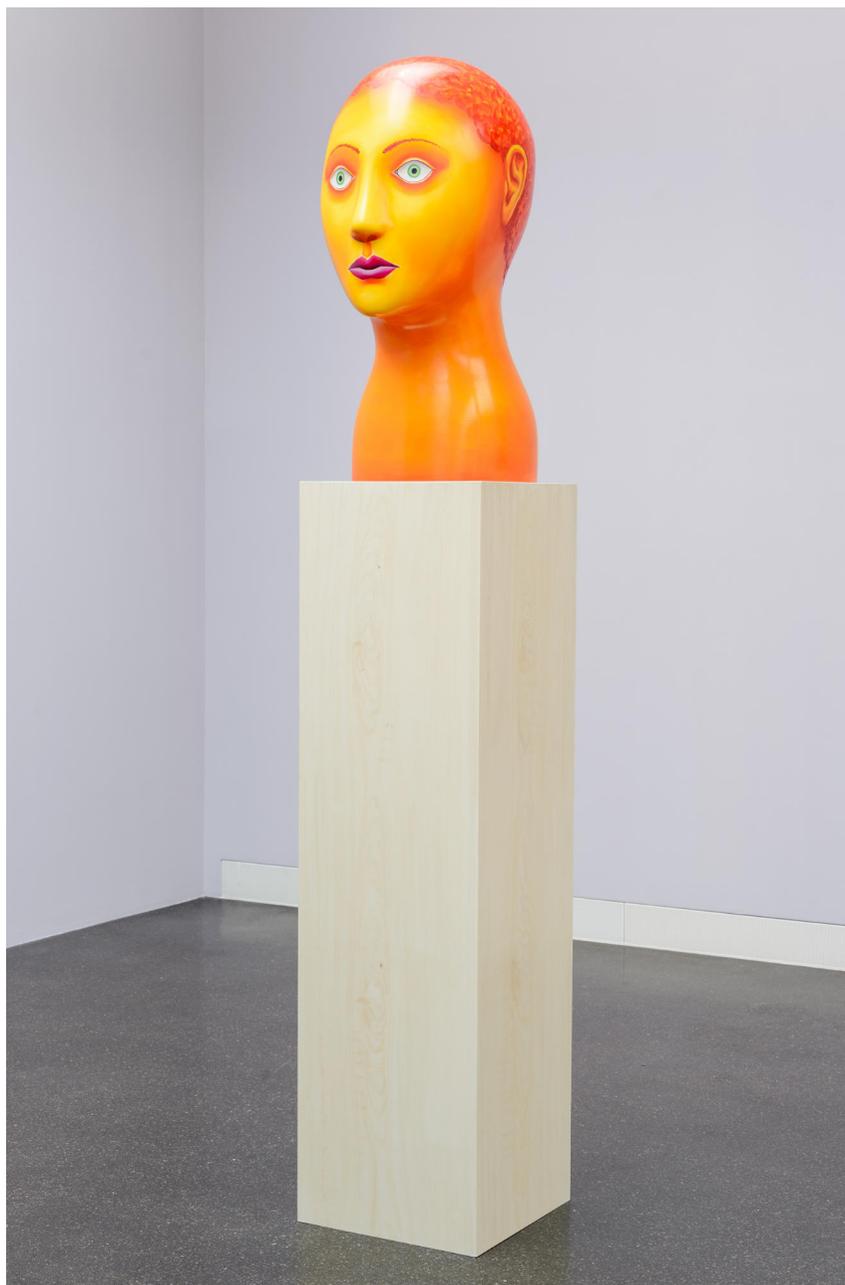
finished, it’s the man in a brown hat, looking straight at me. “I’m going to do a snail on his hat,” he says. □



Nicolas Party, *Heads*, 2018
Exhibition view, Galerie Gregor Staiger, Zurich



Nicolas Party, *Heads*, 2018
Exhibition view, Galerie Gregor Staiger, Zurich



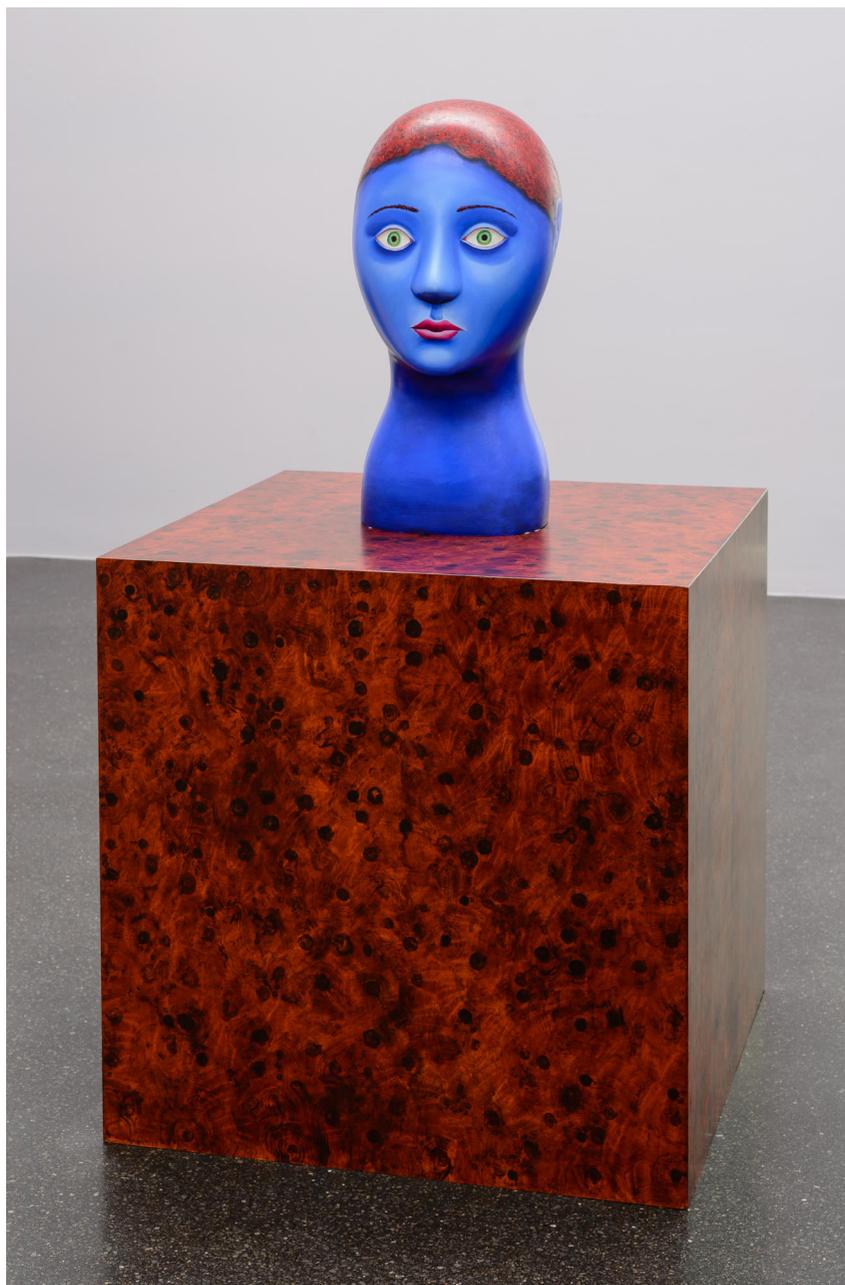
Head, 2018
Oil on plastic, pedestal
Bust: Ca. 100 × 64 × 50 cm; Pedestal: 180 × 50 × 50 cm, PART/S 30



Head, 2018
Oil on wood, pedestal
Bust: ca. 30 × 17 × 15 cm; Pedestal: 30 × 150 × 90 cm, PART/S 36



Nicolas Party, *Heads*, 2018
Exhibition view, Galerie Gregor Staiger, Zurich



Head, 2018
Oil on wood, pedestal
Bust: ca. 70 × 38 × 30 cm; Pedestal: 90 × 90 × 90 cm, PART/S 34



Nicolas Party, *Magritte parti*, 2018
Exhibition view, Magritte Museum, Brussels, Photo: Allard Bovenberg



Nicolas Party, *Magritte parti*, 2018
Exhibition view, Magritte Museum, Brussels, Photo: Allard Bovenberg



Nicolas Party, *Magritte parti*, 2018
Exhibition view, Magritte Museum, Brussels, Photo: Allard Bovenberg



Nicolas Party in *Pastels du 16e au 21e siècle*, 2018
Exhibition view, Fondation de l'Hermitage, Lausanne, Photo: Mathilda Olmi



Large Cat, 2018
Bronze with black patina
200 × 101.5 × 161 cm, 3/3 + 2AP, PART/S 39/3



Nicolas Party, *Pietra Dura*, 2018
Exhibition view Kaufmann Repetto, Milan



Nicolas Party, *Pietra Dura*, 2018
Exhibition view Kaufmann Repetto, Milan



Marble Leftovers, 2017
Marble
163 × 61 × 3 cm, Edition of 4, PART/WM 1



Marble Leftovers, 2017
Marble
163 × 61 × 3 cm, Edition of 4, PART/WM 2



Nicolas Party at *Glasgow International*, 2018
Exhibition view outside The Modern Institute, Glasgow



Nicolas Party, *Speakers*, 2017
Exhibition view, Modern Art Oxford, Photo: Ben Westoby



Nicolas Party, *Speakers*, 2017
Exhibition view, Modern Art Oxford, Photo: Ben Westoby



Nicolas Party, *sunrise, sunset*, 2017
Exhibition view, Hirshhorn Museum, Washington DC



Nicolas Party, *sunrise, sunset*, 2017
Exhibition view, Hirshhorn Museum, Washington DC



Nicolas Party, *Pastel*, 2017
Exhibition view, KARMA, New York



Nicolas Party, *Pastel*, 2017
Exhibition view, KARMA, New York



Nicolas Party, *Pastel*, 2017
Exhibition view, KARMA, New York



Nicolas Party, *Three Seasons*, 2017
Exhibition view, Xavier Hufkens, Brussels



Nicolas Party, *Three Seasons*, 2017
Exhibition view, Xavier Hufkens, Brussels



Nicolas Party, *Three Seasons*, 2017
Exhibition view, Xavier Hufkens, Brussels



Still life, 2016
Chalk pastel on cardboard, framed
65 × 50 cm, PART/P 42



Still life, 2016
Chalk pastel on cardboard, framed
80 × 41.5 cm, PART/P 43

NICOLAS PARTY

1980, Lausanne, Switzerland
Lives and works in New York

EDUCATION

2009 MA Fine Art, Glasgow School of Art
2004 BA Fine Art, Lausanne School of Art

SELECTED SOLO EXHIBITIONS

2022

'Red Forest', Hauser & Wirth, Hong Kong
'Nicolas Party: Triptych', Palazzo Poldi Pezzoli, Milano
'L'heure Mauve', MMFA, Montreal

2021

'Stage Fright', Kestner Gesellschaft, Hannover
'Rovine', Museo d'arte della Svizzera italiana (MASI), Lugano
'Heads and Cave', Kunsthalle Marcel Duchamp, Cully

2020

'Sottobosco', Hauser & Wirth, Los Angeles

2019

'Pastel', The FLAG Art Foundation, New York
'Polychrome', The Modern Institute, Glasgow
'Trees', Marciano Art Foundation, LA
'Marble Ghosts', Curated by Dodie Kazanjian, Marble House, Newport Mansions
'Grotto', Xavier Hufkens, Brussels

2018

'Arches', M Woods Museum, Beijing
'Heads', Galerie Gregor Staiger, Zurich
'Magritte parti', Magritte Museum, Brussels
'Head', The Modern Institute, Aird's Lane Green Space, Glasgow
'Pietra Dura', Kaufmann Repetto, Milan

2017

'Speakers', Modern Art, Oxford
'Dinner for 24 Sheep', The Arnold and Marie Schwartz Gallery Met, New York
'Pastel', Karma, New York
'sunrise, sunset', Hirshhorn Museum and Sculpture Garden, Washington DC
'Three Seasons', Xavier Hufkens, Brussels

2016

'Nicolas Party in the Garden Room', Palazzo Antinori, Florence
'Three Cats', The Modern Institute, Glasgow
'Hammer Projects: Nicolas Party', The Hammer Museum, Los Angeles
'Cimaise', CAN: Centre d'art Neuchâtel, Neuchâtel
'Nicolas Party: Pathway', Dallas Museum of Art, Dallas
'Mezzotint', Glasgow Print Studio, Glasgow

2015

'Snails in Notting Hill', RISE Projects, London (with Jesse Wine)
'Snail's Chapel', Kaufmann Repetto, Milan
'Panorama', SALTS, Basel
'Boys and Pastel', Inverleith House, Edinburgh
'Two Naked Women' and 'Snail's Chapel', Kaufmann Repetto, Milan
'Pastel et Nu', Centre culturel suisse, Paris

2014

'Trunks and Faces', Westfälischer Kunstverein, Münster
'Landscape', Kunsthall Stavanger, Stavanger
'Pastel', Galerie Gregor Staiger, Zurich
'Carrot Stairs', David Dale Gallery, Glasgow

2013

'Still Life Oil Paintings and Landscape Watercolours', The Modern Institute, Glasgow
Cully Jazz, Davel 14, Cully

2012

Salon 94, New York
'Still Lives and Big Naked Women', Gregor Staiger, Zurich
'Still Life, Stones and Elephants', Swiss Institute, New York

2011

'Charlotte' with Stephane Devidal, Doll Espace D'Art Contemporain, Lausanne
'Still Life, Gold and Peeling Paint', Remap 3, Athens
'Dinner for 24 Elephants', Upstairs at The Modern Institute, Glasgow
'Elephants at the Woodmill', The Woodmill, London

2010

'Elephants, spoons and sausage rolls', Le Rez de Chaussee, Glasgow
'New Work Scotland', Collective Gallery, Edinburgh
'Teapots and Sausages', Intermedia, Glasgow
'Teapots, Bread and Sausages', La Placette, Lausanne

SELECTED GROUP EXHIBITIONS

2022

'To be a giant and keep quiet about it', Margot Samel, New York
'Pictus Porrectus: Reconsidering the Full-Length Portrait', Art & Newport, Isaac Bell House, Newport
'For Keeps: Selected Parkett Editions 1984-2017', David Zwirner, New York
'Unnatural Nature: Post-Pop Landscapes', Acquavella Galleries, Palm Beach and New York
'Artists Inspired by Music: Interscope Reimagined', LACMA Los Angeles County Museum of Art, Los Angeles

2021

'L'Almanach 20', Le Consortium, Dijon
'Hans Emmenegger', Fondation de l'Hermitage, Lausanne
'and I will wear you in my heart of heart', Flag Art Foundation, New York
'yes. this is how we pierce the vault of heaven', Galerie Gregor Staiger, Zurich

2020

'-a breath? a name?- ways of worldmaking', curated by Adam Budak, Biennale Gherdëina, Val Gardena
'(Nothing But) Flowers', Karma, New York
'Jumex Collection: On The Razor's Edge', Jumex Foundation, Mexico City
'Schall und Rauch- Die Wilden Zwanziger', Kunsthaus Zürich

2019

'Away in the Hill', GRIMM, New York
'Drawn World: Zeichnungen von Menzel bis Warhol', Galerie Ludorff, Düsseldorf

2018

'Nightfall', Mendes Wood DM, Brussels
'Use Your Illusion', Herald St, London
'The Biennial of Painting', Dhondt-Dhaenens, Deurle, Belgium
'Pastels, du 16e au 21 siècle', Fondation de l'Hermitage, Lausanne
'Vous me rappelez quelqu'un', FRAC Lorraine, France
'Open House', Jessica Silverman Gallery, San Francisco

2017

'La Vie simple – Simplement la vie', Fondation Vincent Van Gogh, Arles
'Wie werden wir uns wiedererkennen', Künstlerhaus Bremen

2016

'Surreal', König Galerie, Berlin
'Sorcières et escargots', w/ Jesse Wine, Neuchâtel International Film Festival, Centre d'art Neuchâtel, Switzerland
'Olympia', Galerie Patrick Seguin, Paris
'I still Believe in Miracles', Inverleith House, Edinburgh
'These Strangers... Painting and People', S.M.A.K., Ghent, Belgium
'VITAMINBOMBE Früchtebilder von Picasso bis Warhol', Kunsthalle Emden, Germany

2015

'Full House', Shanaynay, Paris
'Tiger Tiger', Salon 94, New York
'STILL-LIFE Remix', Antinori nel Chianti Classico, Cantina del Bargino
'Prix Mobilière', artgenève Art Fair, Geneva

2014

THENnow (curated by Giovanni Carmine & Alexis Vaillant), Miart, Milan
'I'm so green', Natalia Hug Gallery, Cologne
'Three Elephant's Day', Bonner Kunstverein, Bonn (Performance with Serge Vuille)
'I'm A Painting', Kumu Art Museum, Tallinn

2013

'Funktion / Disfunktion – Kunstzentrum Glasgow', Neues Museum, Nürnberg
'Uri Aran, JWDB, Nicolas Party', Gavin Brown's enterprise, New York
'40/40', Glasgow Print Studio, Glasgow
'Ihre Geschichte(n)', Bonner Kunstverein, Bonn
'Just What Is Not Is Possible – Painting in Space', Museum Folkwang, Essen
'157 Days of Sunshine', The Bothy Project at the Walled Garden, Glasgow

2012

'Frieze Projects 2012', Frieze Art Fair, London
'CARPETS OF DISTINCTION', Dovecot Studios, Edinburgh (Produced by Panel)
'Allez-y', R4, Ile Seguin, Paris
'Arrives In Starting', The Duchy Gallery (offsite), Glasgow, (Glasgow International)
'The Best of Times', Gregor Staiger, Zurich

2011

'Painting Show', Eastside Projects, Birmingham (curated by Sophie von Hellerman & Gavin Wade)
'Poster Club', Eastside Projects, Birmingham (with the Poster Club)
'Poster Chaud', Glasgow Print Studio, Glasgow (with the Poster Club)
'Blueprint for a Bogey', GOMA, Glasgow (with Corin Sworn and Ciara Philips)
'Draw in', Travelling Gallery, Scotland (Edinburgh)
'Elephants at The Royal Standard', The Royal Standard, Liverpool

2010

'Air de jeux', Le Quartier Centre d'Art Contemporain, Quimper (with Corin Sworn and Ciara Philips)
'Interference with twigs', Mary Mary, Glasgow
'Kiss of death', The Glue Factory, Glasgow
'The Show in the Shoe', Temporary Space, Glasgow (curated with Jim Lambie)

2009

'Gazing Ball', Project Room, Glasgow
'MFA Show', Tramway, Glasgow
'Set up and go', APS Artnews project + Twinspace, Berlin
'The Complete World History of Terrorism as it is Known Today + Solution', Plateaux Festival Mousonturm, Frankfurt (with Shelly Nadashi and Kate V Robertson)
'The Complete World History of Terrorism as it is Known Today + Solution', Arsenic, Lausanne (festival Les Urbaines, with Shelly Nadashi and Kate V Robertson)

2008

'Fertiles differences', Galerie Analix, Geneva
'Royal Scottish Academy exhibition', RSA, Edinburgh
'Swiss Art Award', Messe, Basel (with Charlotte Herzig and Stéphane Devidal)
'Unter < 30', Kunsthalle, Ligenhthalle Switzerland (with Charlotte Herzig and Stéphane Devidal)

2007

'Blakadama', Ford, Geneva (with Charlotte Herzig and Stéphane Devidal)
'Les Urbaines', Docks, Lausanne (with Charlotte Herzig and Stéphane Devidal)
'OB zine', Ford, Geneva (with Charlotte Herzig and Stéphane Devidal)
'Swiss art award', Messe, Basel (with Charlotte Herzig and Stéphane Devidal)
'Unter < 30', Centre Pasquart, Bienne (with Charlotte Herzig and Stéphane Devidal)
'Wunder stanza', Ford, Geneva (with Charlotte Herzig and Stéphane Devidal)

2006

Espace Bellevaux, Lausanne
'Blakam madame 2', Espace Bellevaux, Lausanne (with Charlotte Herzig and Stéphane Devidal)
'Mini golf', Circuit, Lausanne (with Charlotte Herzig and Stéphane Devidal)
'Viper Basel', Kunsthalle Basel, Basel

2005

'Elle procure des plaisirs qui n'ont rien à voir avec le plaisir de se gratter', La Rusille, Vallorbe
'Swiss Videolandscape Today | lopped sensations', Park Tower Hall, Tokyo
'Swiss Videolandscape Today | lopped sensations', Goethe-Institute, Kyoto

2004

'Cinquième partie', Arsenic, Lausanne

2003

'Désire Design', Mudac, Lausanne
'MediaSpace Suiza', Centro Cultural Conde Duque, Madrid
'Viper Basel', Kunsthalle Basel, Basel

2002

'Viper 22 replay 2', Plug.in, Basel

MONOGRAPHS

2019

M WOODS, 'Nicolas Party: Arches', Beijing: M WOODS, 2019

2017

Karma, The Modern Institute. 'Pastel', New York: Karma, 2017

2014

Galerie Gregor Staiger, 'Pastel', Zurich: Galerie Gregor Staiger, 2014

2011

Pearce, Naomi, 'Nicolas Party' Glasgow: The Modern Institute/Toby Webster Ltd., 2011

PRESS

2020

Bennett, Alex: 'The Sweet Potato and the Jar, Alex Bennett in conversation with Nicolas Party', Novembre, 12/2020

Zahm, Oliver: 'Nicolas Party interview by Oliver Zahm', Purple Magazine, 34 12/2020

Bogojev, Sasha : 'A Hug From On Top of You', Juxtapoz, 09/2020

Buisson, Alexis: 'Chez Nicolas Party, nouveau maître du pastel', Le Temps, 07/2020

Abrams, Amah-Rose: 'Painting the Town', Esquire, 02/2020

Leydier, Richard: 'Nicolas Party Game Over', Art Press, 02/2020

Lee, Jonathan : 'Nicolas Party', Bomb Magazine, Issue #152 2020

2019

Hong, Catherine: 'Nicolas Party's Audacious Sense of Color', SURFACE, 12/2019

Block, Annie, 'Saturated Murals by Nicolas Party Take Over the FLAG Art Foundation in New York', interiordesign.net

Troncy, Éric: 'Nicolas Party, King of Oneiric Flamboyance', Numéro, 08/2019

Guadagnino, Kate, 'At a 'Dinner with Ghosts,' Everything Is Art', nytimes.com, 08/2019

Mansfield, Susan 'Art review: Nicholas Party, The Modern Institute, Glasgow', scotsman.com, Edinburgh, 07/2019

Tudor, Elisabeta: 'A Tinte Accese', Vogue Italia, 02/2019

2018

Grandjean, Emmanuel: Grand Classique, Le Magazine du Temps, 06/2018

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