

ARTREVIEW

APRIL 2013



Certain works by **Nicolas Party** could be taken for *Store* offcuts: the Lausanne-born, Glasgow-based artist's handpainted stone sculptures of watermelons, apples and pieces of meat, for example. The reference won't be accidental, since Party's work – self-described as operating in a modified still life lineage that includes Chardin, Matisse, Morandi and Hockney – hardly hides his influences. Where his bright, colourful aesthetic innovates, it's within combinatory formats: the former graffiti artist paints on the walls and on furniture in the context of 'dinner performances' (intended, his show titles suggest, for elephants and dogs), in a practice that constantly displaces its focus: in nods to art history and auteur cuisine, in issues of medium and whether the show is merely the aftermath of, well, a party.

NICOLAS PARTY
Dinner for 24 Elephants, 2 September 2011
(installation view). Photo: Keith Hunter. Courtesy
the artist and the Modern Institute/Toby Webster
Ltd, Glasgow.