

George Condo (American, b. 1967 – Artist Resources)



Condo drawing 'Linear Contact', 2020
Photograph: Hauser & Wirth

[Condo at Simon Lee Gallery, New York](#)

[Condo at Skarstedt Gallery](#)

The New Museum, New York, and the Hayward Gallery, London organized the traveling retrospective, [“George Condo: Mental States,”](#) in 2011.



Condo at Simon Lee, New York, 2014
Photograph: Phaidon

In a [2014 interview with *The Guardian*](#), Condo discusses recovery from serious illness, the importance of drawing in an art world that favors painting, celebrity collaborations, and his personal aesthetic he calls “psychological cubism.”

Condo discusses his practice and affection for drawing as a more “private” medium than painting in a [video interview](#) conducted in his New-York studio. “I kind of draw like you’re walking through the forest,” Condo explains, “like you don’t really know where you’re going and you just start from some point and randomly travel through the paper until you get to a place where you finally reach your destination.”

Hauser & Wirth Zürich, [Condo’s new gallery representative](#), will present a selection of new work in summer 2020.



George Condo (American, b. 1957)

Man and Woman, 2019

Oil, acrylic, oil stick, and metallic paint on canvas

Private Collection; L2019:86.1

More than thirty years into his career, George Condo continues to push the boundaries of representation with psychological explorations of the human figure. His **Man and Woman** reveals a disconcerting glimpse into the furthest extremes of the human psyche using elements of the absurd and grotesque. Here, as in other works, Condo borrows from the experimental manipulations of twentieth-century masters like Pablo Picasso and Willem de Kooning in search of concrete representations of intangible emotional states. The titular characters in this work merge together in an aggressive physical deformation that creates a sense of intense mental disquiet, intensified by a lack of context. The figures' piercing gaze and jagged mouths suggest an entrenched cultural divide— both a reverence for and a distinct fear of femininity. By viewing a historically and ideologically loaded subject through a subversive contemporary lens, Condo demonstrates his idiosyncratic ability to merge tradition and innovation.

On view December 18 – April 30, 2020