

GLADSTONE



George Condo
Stand 344
May 9 – 13, 2025

TEFAF New York

George Condo

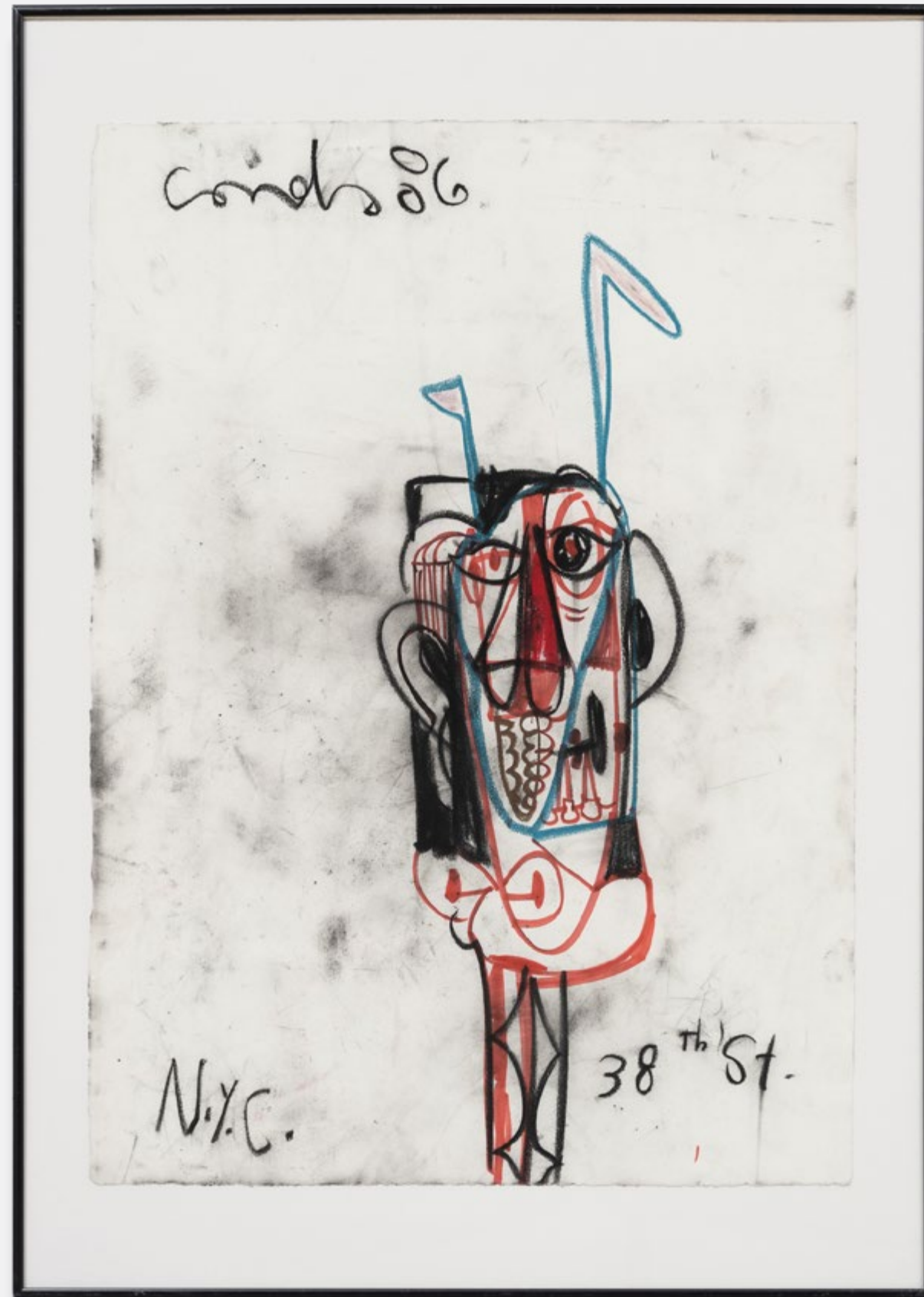
Gladstone Gallery is pleased to present an in-depth selection of early drawings by George Condo at TEFAF, offering a rare glimpse into a pivotal period in the artist’s career between 1984 and 1986. For Condo, drawing is fundamental. As a young child, following a visit to St. Mary’s Church, he produced a startlingly visceral crucifixion scene: the thorns of Christ’s crown fractured into abstract slashes of yellow lightning, threatening, yet illuminating the darkened sky. Though unsettled by the work’s morbid connotation, his mother preserved this early testament to Condo’s talent, and he included it in exhibitions as a mature artist. Drawing essentially underlines all aspects of his rich and evocative oeuvre.

Born in New Hampshire in 1957, Condo initially pursued music and art history in college, performing in the punk band “The Girls,” before shifting course at age twenty-three to immerse himself fully in the visual arts. Relocating to New York City, he briefly worked as a printer at Andy Warhol’s Factory before emerging as a defining figure within the glistening chaos of the 1980s East Village art scene. The drawings on view, created during a critical juncture in Condo’s practice, precede and date to the beginning of his decade-long sojourn in Paris (1985–1995). This crucial period marked a prolific phase for Condo, during which he produced a series of works that emphasized the drawn line, using a fine sable brush to emulate ink-pen strokes. In so doing, he fused painting and drawing in an abstracted matrix—a fine example being *Diaries of Milan* (1984) in the collection of the Museum of Modern Art. Parallels to this bold, assured approach to draftsmanship in the context of painting can be observed in the curated collection of drawings at TEFAF.

Condo has never been shy about acknowledging Picasso’s influence on his practice. Through this Spanish master, Condo learned to approach imagery without art-historical constraints or the need for a signature style. However, instead of utilizing Picasso’s tendency toward deconstruction, Condo pivoted into the exploration of reconstruction, choosing, for instance, Surrealism over Cubism or, even better,

combining these stylistic tendencies to create new and surprising compositions. He once described his creative process as wandering through a forest without direction or destination. In *Untitled* (1984), the viewer is confronted by a Loch Ness Monster-like creature sprouting from an elephant’s trunk, crowned like royalty; *Untitled* (1985) showcases a blue being whose head is skewered by a horizontal rod draped with fluttering curtains, all framed by brown lines mimicking fractured architecture; *Untitled* (1986) presents another peculiar fusion of a 2x4 wood plank with a sleek black tail standing “proudly” on a sheaf of floating grass against clouds and blue sky. In Condo’s fantastical timberland where industrial rigidity meets organic whimsy, drawings omit logic. Instead, he channels the interior worlds of his subjects, fracturing emotion into a hybrid language of figuration and abstraction he terms “psychological cubism.”

Condo defies the traditional hierarchies between drawing and painting, merging paint with pastel to create works of equal stature in form, content, and medium that he terms “drawing-paintings.” Moreover, Condo’s artistic language provocatively asks: Can we laugh at art? His cartoonish pastiche of styles destabilizes viewers’ perceptions as well as the “seriousness” of fine art. For Condo, the divide between “high-” and “lowbrow” art is illusory; all forms meld into a sprawling, constructed reality where absurdity and profundity commingle. Condo’s experimentation has proven prescient: pulling from his deep well of art-historical knowledge, he reimagined reality through what he termed “artificial realism,” a concept that anticipates today’s AI-driven visual culture. These early works on paper exemplify this radical vision, where “artificial realism” interrogates the logic of external reality, while “psychological cubism” maps the labyrinthine terrain of human psychology. Together, this collection of drawings traces Condo’s relentless innovation, bridging Old Master traditions and a destabilizing contemporaneity that leads to a realm of fluid artistic expression.



Untitled (NYC 38th St.), 1986, Pastel, charcoal and ink on paper, 31 x 22 1/4 inches (78.7 x 56.5 cm), 38 x 27 x 1 inches (96.5 x 68.6 x 2.5 cm) framed, OG169, \$150,000



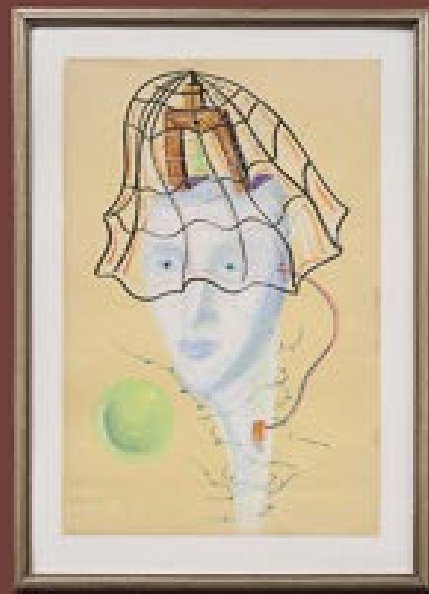
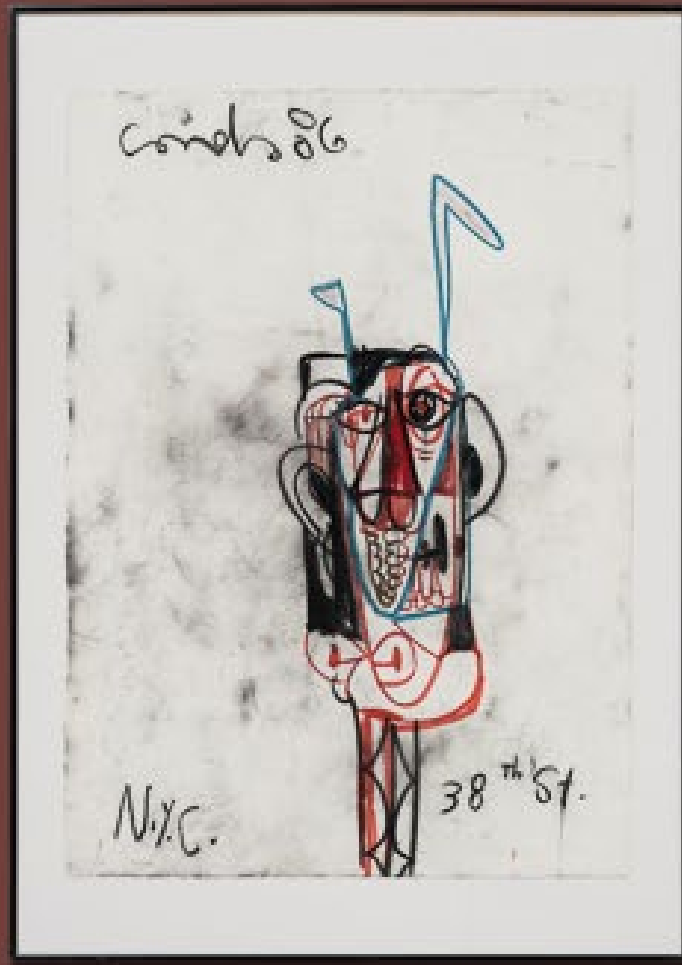
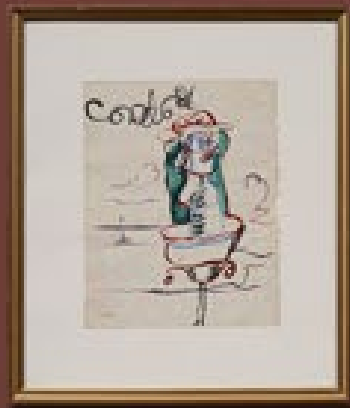
George Condo, 1986
Photo by Pierre Rutsch



Untitled, c. 1984-1986, Pastel on paper, 19 x 12 1/2 inches (48.3 x 31.8 cm), 26 1/4 x 21 3/4 x 3/4 inches (66.7 x 55.2 x 1.9 cm) framed, BG663, \$60,000



Untitled, 1984, Ink on paper, 13 7/8 x 11 inches (35.2 x 27.9 cm), 22 1/4 x 18 1/2 x 1 inches (56.5 x 47 x 2.5 cm) framed, OG150, \$35,000

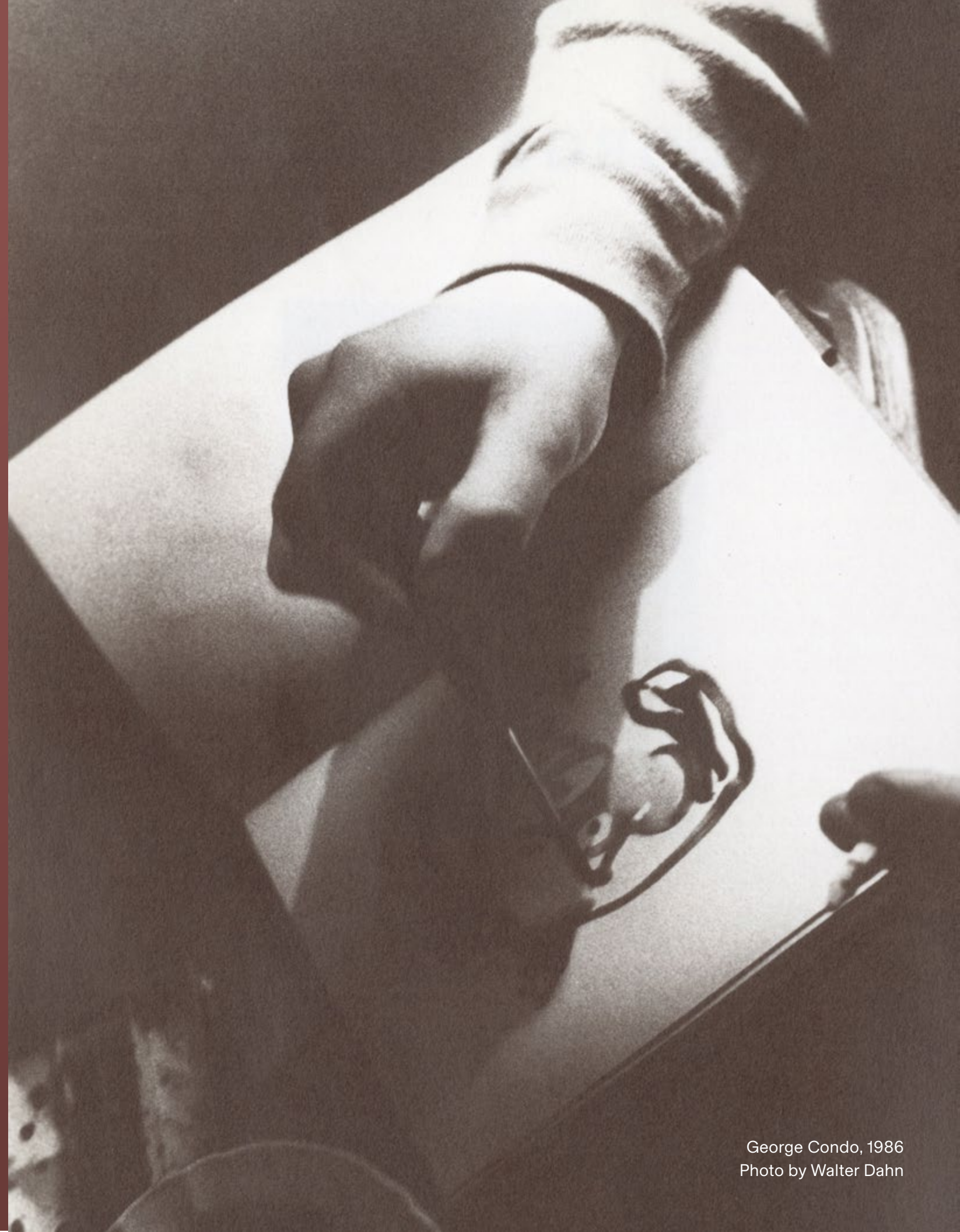




Untitled, c. 1984-1986, Watercolor on paper, 16 x 11 3/8 inches (40.6 x 28.9 cm), 22 1/4 x 18 x 1 inches (56.5 x 45.7 x 2.5 cm) framed, OG155, \$70,000



Untitled, 1986, Watercolor on paper, 9 7/8 x 7 1/2 inches (25.1 x 19.1 cm)
15 1/4 x 13 1/2 x 3/4 inches (38.7 x 34.3 x 1.9 cm) framed, OG125, \$15,000



George Condo, 1986
Photo by Walter Dahn



Untitled, 1986, Watercolor on paper, 9 7/8 x 7 3/4 inches (25.1 x 19.7 cm), 15 x 12 1/4 x 1 inches (38.1 x 31.1 x 2.5 cm) framed, OG127, \$15,000



Untitled, 1986, Watercolor on paper, 9 5/8 x 7 3/4 inches (24.4 x 19.7 cm), 15 x 12 1/2 x 3/4 inches (38.1 x 31.8 x 1.9 cm) framed, OG136, \$15,000



Untitled, c. 1984-1986, Charcoal on paper, 22 3/8 x 19 1/2 inches (56.8 x 49.5 cm), 28 x 25 x 1/2 inches (71.1 x 63.5 x 1.3 cm) framed, OG164, \$40,000



Untitled, 1986, Watercolor on paper, 10 x 7 1/2 inches (25.4 x 19.1 cm), 13 x 10 1/2 x 1/2 inches (33 x 26.7 x 1.3 cm) framed, BG645, \$15,000



Untitled, 1986, Watercolor on paper, 9 7/8 x 7 7/8 inches (25.1 x 20 cm), 13 1/2 x 11 x 1 inches (34.3 x 27.9 x 2.5 cm) framed, OG111, \$12,000

“Condo – a painter who, in a virtuoso juxtaposition of form and color where reality overlaps with abstraction, brings to the outside a world which, in everyday life, lives mostly inside us. A world where words have little weight (because they are too limited); where emotions, feelings, memories, visions, experiences of this and previous generations rule; a world that is beautiful and ugly at the same time, where joy and horror are synchronous self-expressions; where neurons sometimes run at breakneck speed and where time is not linear.”

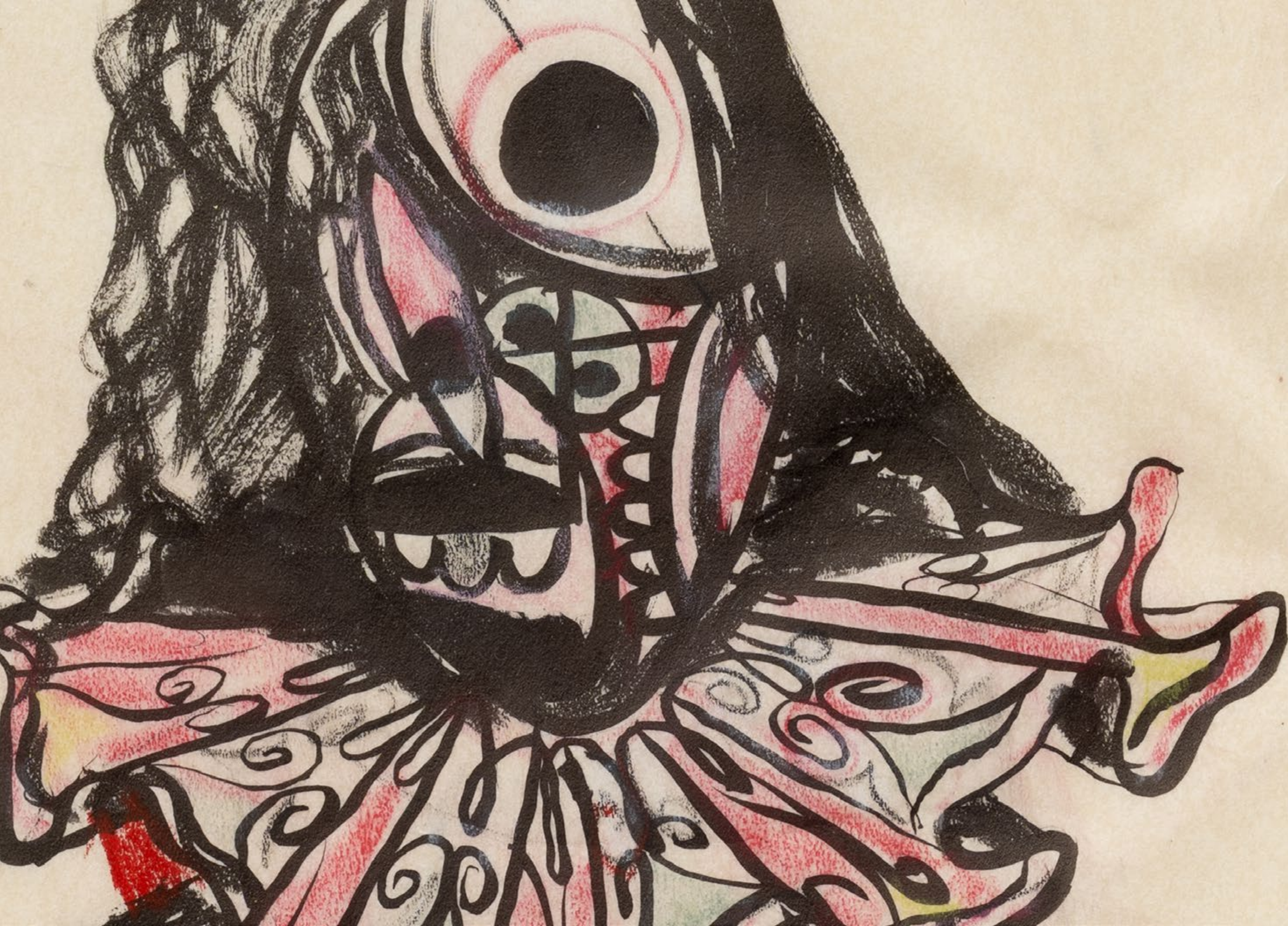
—Una Meister for *Arterritory*
January 7, 2024



George Condo, Photo by:
Jeannette Montgomery



Untitled, c. 1984-1986, Colored pencil and ink on paper, 18 1/2 x 12 1/2 inches (47 x 31.8 cm), 24 1/2 x 22 1/4 x 1 inches (62.2 x 56.5 x 2.5 cm) framed, BG653, \$40,000





Untitled, 1984, Charcoal on paper, 11 1/2 x 8 7/8 inches (29.2 x 22.9 cm), 19 x 15 1/2 x 1/2 inches (48.3 x 39.4 x 1.3 cm) framed, BG389, \$45,000



Untitled, 1985, Watercolor and conte on paper, 12 x 9 1/4 inches (30.5 x 23.5 cm), 17 x 13 x 3/4 inches (43.2 x 33 x 1.9 cm) framed, OG075, \$35,000





Untitled, 1984, Ink on paper, 19 1/2 x 20 inches (49.5 x 50.8 cm), 31 x 25 x 2 inches (78.7 x 63.5 x 5.1 cm) framed, BG666, \$60,000



Installation view: Gallery Bruno Bischofberger, Zürich, 1985





Untitled, 1986, Watercolor on paper, 9 3/4 x 7 3/4 inches (24.8 x 19.7 cm), 19 x 15 x 1/2 inches (48.3 x 38.1 x 1.3 cm) framed, OG119, \$12,000



Untitled, 1986, Watercolor on paper, 7 3/8 x 4 1/8 inches (18.7 x 10.5 cm), 9 3/4 x 7 1/2 x 1/2 inches (24.8 x 19.1 x 1.3 cm) framed, OG118, \$12,000

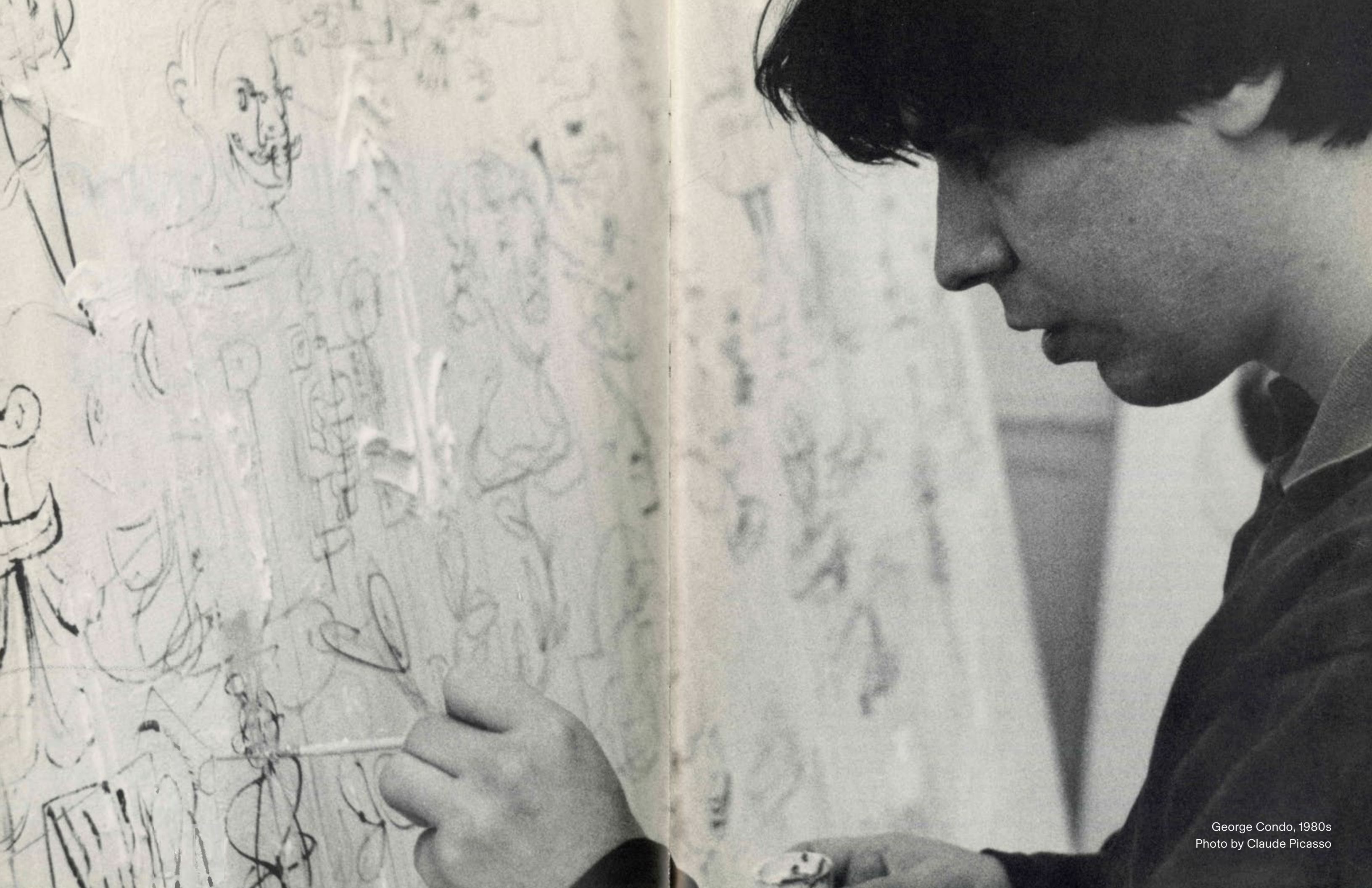
Untitled, 1986, Watercolor on paper, 7 1/2 x 4 inches (19.1 x 10.2 cm), 10 x 8 1/2 x 3/4 inches (25.4 x 21.6 x 1.9 cm) framed, OG390, \$12,000



Untitled, 1986, Pastel on paper, 19 x 12 5/8 inches (48.3 x 32.1 cm), 23 x 16 1/2 x 5/8 inches (58.4 x 41.9 x 1.6 cm) framed, BG678, \$80,000



Untitled, 1986, Watercolor on paper, 9 3/4 x 7 1/2 inches (24.8 x 19.1 cm), 13 3/4 x 10 x 1/2 inches (34.9 x 25.4 x 1.3 cm) framed, BG652, \$15,000



George Condo, 1980s
Photo by Claude Picasso



Untitled, c. 1984-1986, Pencil on paper, 10 x 6 3/8 inches (25.4 x 16.2 cm), 12 1/4 x 8 x 1/2 inches (31.1 x 20.3 x 1.3 cm) framed, BG660, \$20,000



Untitled, c. 1984-1986, Charcoal and watercolor on paper, 15 1/2 x 11 1/8 inches (39.4 x 28.3 cm), 24 1/2 x 21 x 1 1/2 inches (62.2 x 53.3 x 3.8 cm) framed, BG647, \$50,000



Untitled, 1985
Charcoal pencil and ink on paper
29 1/4 x 22 inches (74.3 x 55.9 cm)
39 3/4 x 26 3/4 x 1 1/4 inches
(101 x 67.9 x 3.2 cm) framed
OG170, \$100,000

1 + 7 + 85





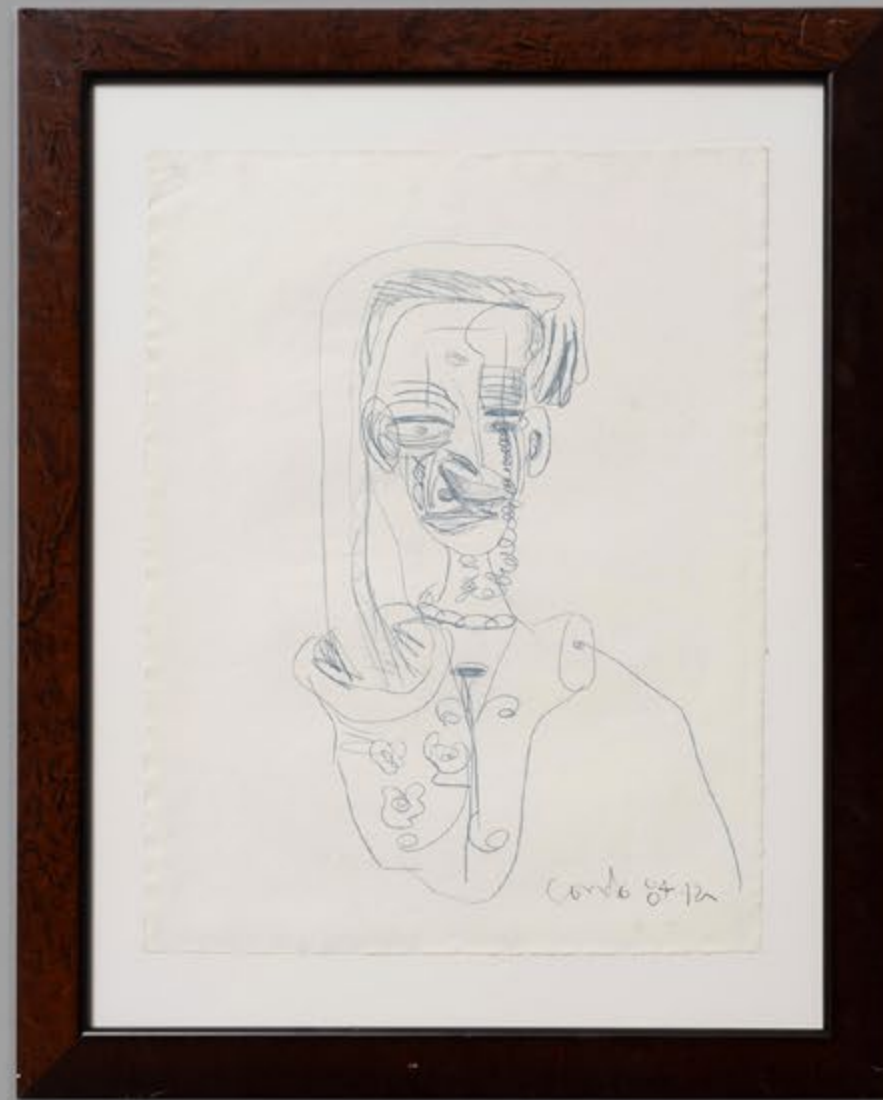
Untitled, c. 1984-1986, Pastel on paper, 15 1/4 x 11 3/4 inches (38.7 x 29.8 cm), 20 1/2 x 17 1/4 x 3/4 inches (52.1 x 43.8 x 1.9 cm) framed, BG662, \$40,000



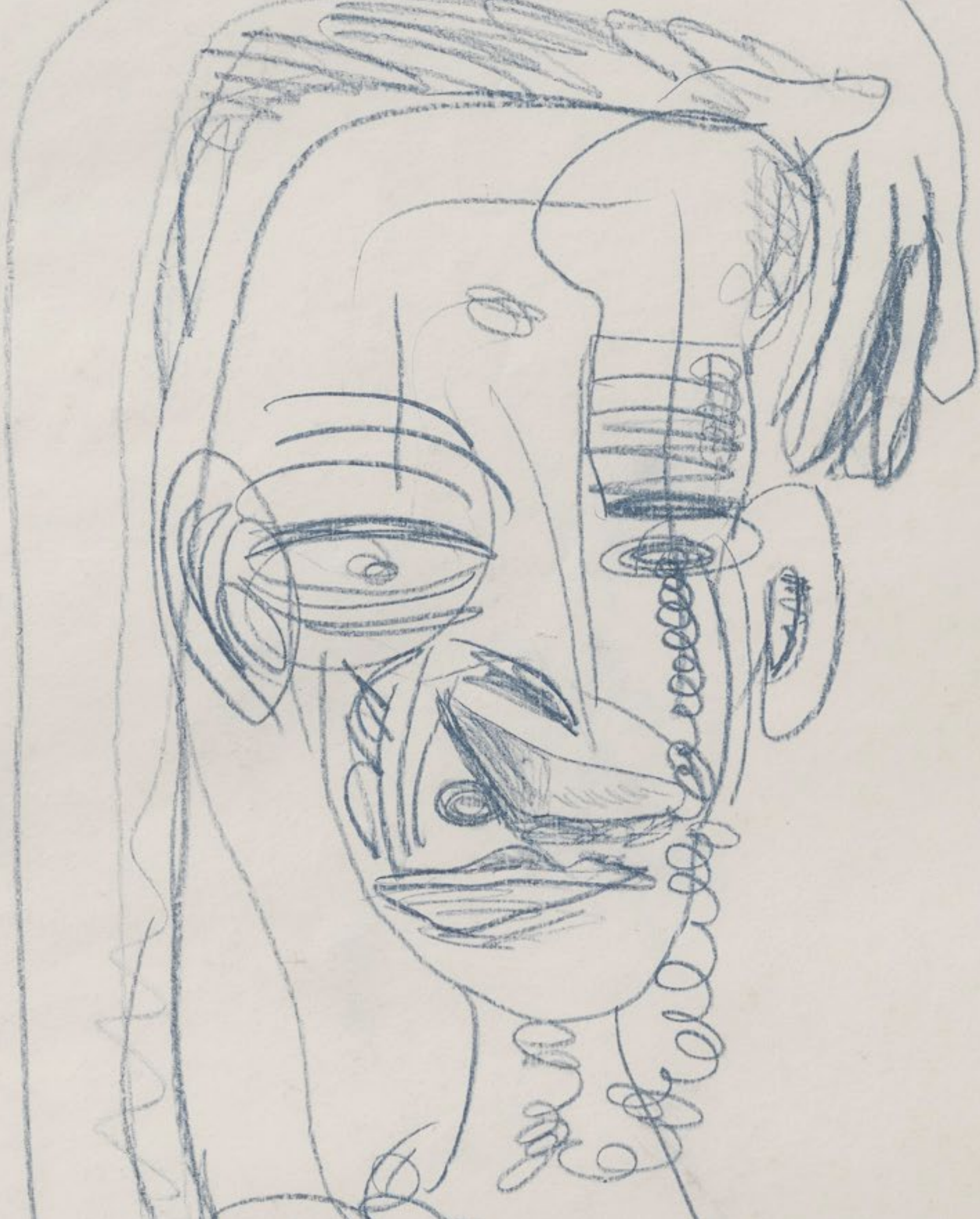
Untitled, 1986, Charcoal on paper, 11 1/2 x 8 1/4 inches (29.2 x 22.5 cm), 17 3/8 x 14 1/8 x 7/8 inches (44.1 x 35.9 x 2.2 cm) framed, BG639, \$35,000



George Condo, 1985



Untitled, 1984, Colored pencil on paper, 23 3/4 x 18 7/8 inches (60.3 x 47.9 cm)
32 x 26 x 3/4 inches (81.3 x 66 x 1.9 cm) framed, OG161, \$60,000





Untitled, c. 1984-1986, Pastel on paper, 18 7/8 x 12 1/2 inches (47.9 x 31.8 cm), 25 1/2 x 21 1/2 x 1 inches (64.8 x 54.6 x 2.5 cm) framed, OG154, \$40,000



Untitled, c. 1984-1986, Pastel and charcoal on paper, 31 x 22 inches (78.7 x 55.9 cm), 39 3/4 x 26 1/4 x 1 inches (101 x 66.7 x 2.5 cm) framed, OG168, \$100,000

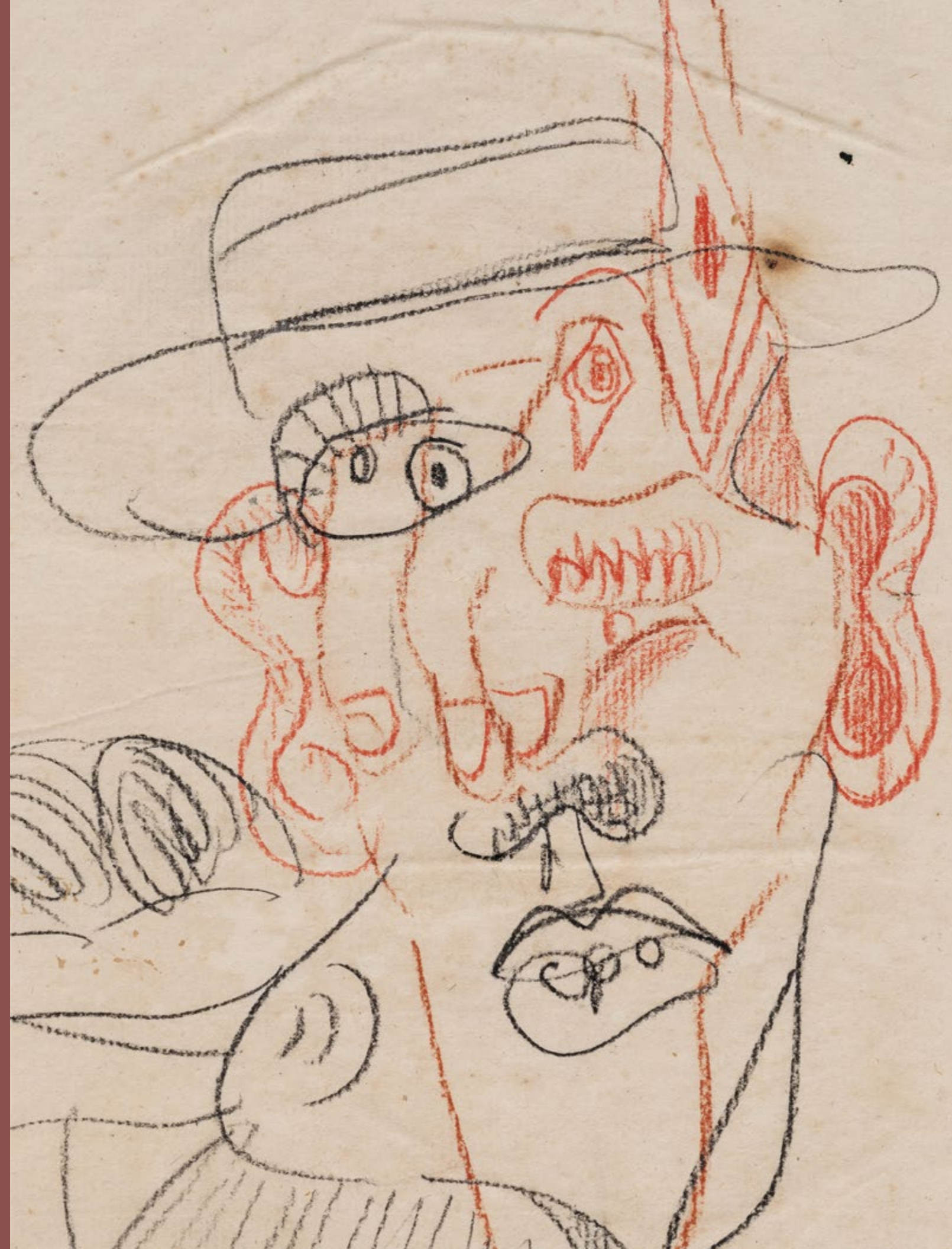




Untitled, 1986, Pencil on paper, 10 x 7 3/4 inches (25.4 x 19.7 cm), 17 1/2 x 14 1/2 x 1 inches (44.5 x 36.8 x 2.5 cm) framed, BG656, \$35,000

“Thinking about his phrase ‘psychological cubism’, I am reminded of ‘cutism,’ a word invented and used by *The New Yorker’s* Peter Schjeldahl in another context. Condo is a master of psychological cutism. It is the source of his appeal. His paintings play to his viewers’ sense of superiority; it gives them something to smile at without thinking too deeply into the work.”

—John Yau for *Hyperallergic*
December 12, 2020





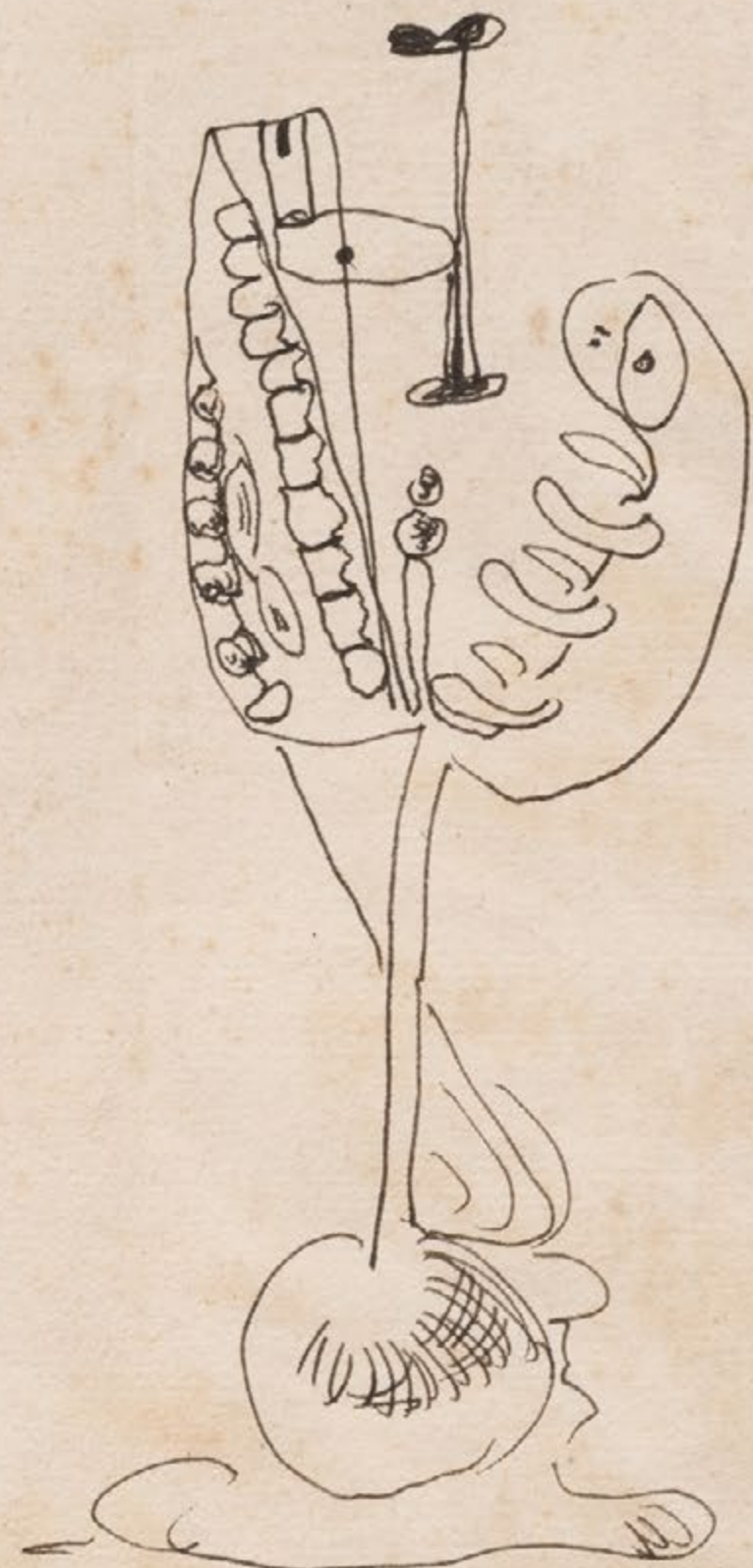
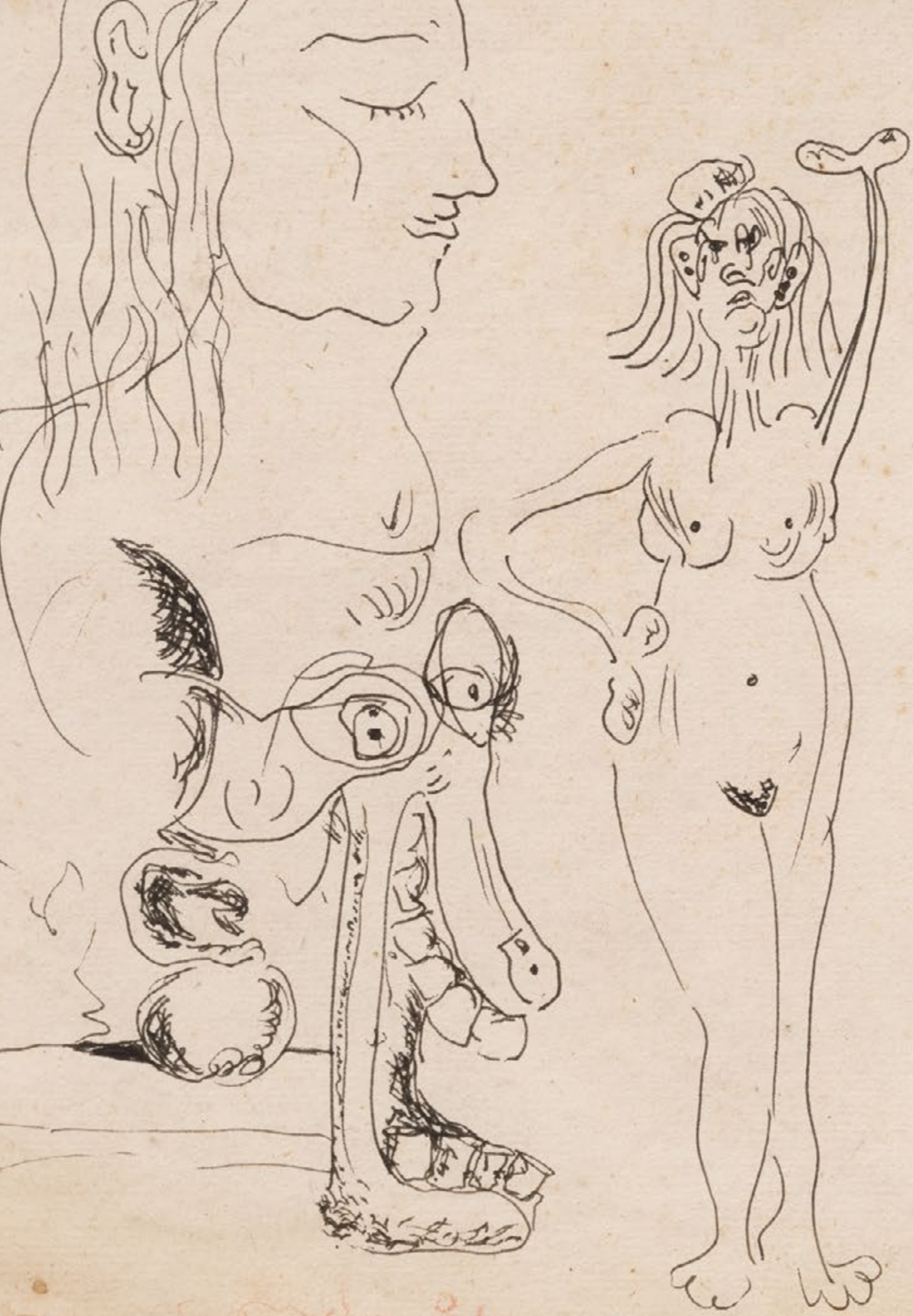
Untitled, 1986, Ink and watercolor on paper, 9 5/8 x 7 1/2 inches (24.4 x 19.1 cm), 14 1/4 x 12 1/4 x 1 1/8 inches (36.2 x 31.1 x 2.9 cm) framed, BG634, \$15,000



Untitled, 1984, Charcoal on paper, 12 1/2 x 9 1/2 inches (31.8 x 24.1 cm), 14 1/2 x 12 1/4 x 1/2 inches (36.8 x 31.1 x 1.3 cm) framed, OG367, \$25,000



Untitled, 1986, Ink on paper, 8 x 14 1/4 inches (20.3 x 36.2 cm), 13 3/4 x 20 x 1 inches (34.9 x 50.8 x 2.5 cm) framed, BG637, \$25,000





Untitled, 1986, Watercolor on paper, 16 7/8 x 12 inches (42.9 x 30.5 cm), 24 1/2 x 21 x 2 inches (62.2 x 53.3 x 5.1 cm) framed, OG074, \$50,000





Untitled, 1986, Oil pastel on paper, 18 7/8 x 12 1/2 inches (47.9 x 31.8 cm), 25 3/4 x 19 1/2 x 1 1/4 inches (65.4 x 49.5 x 3.2 cm) framed, BG631, \$85,000



Untitled, 1985, China marker and watercolor on paper, 11 1/2 x 8 1/8 inches (29.2 x 20.6 cm), 15 1/4 x 11 3/4 x 1 1/4 inches (38.7 x 29.8 x 3.2 cm) framed, BG643, \$18,000



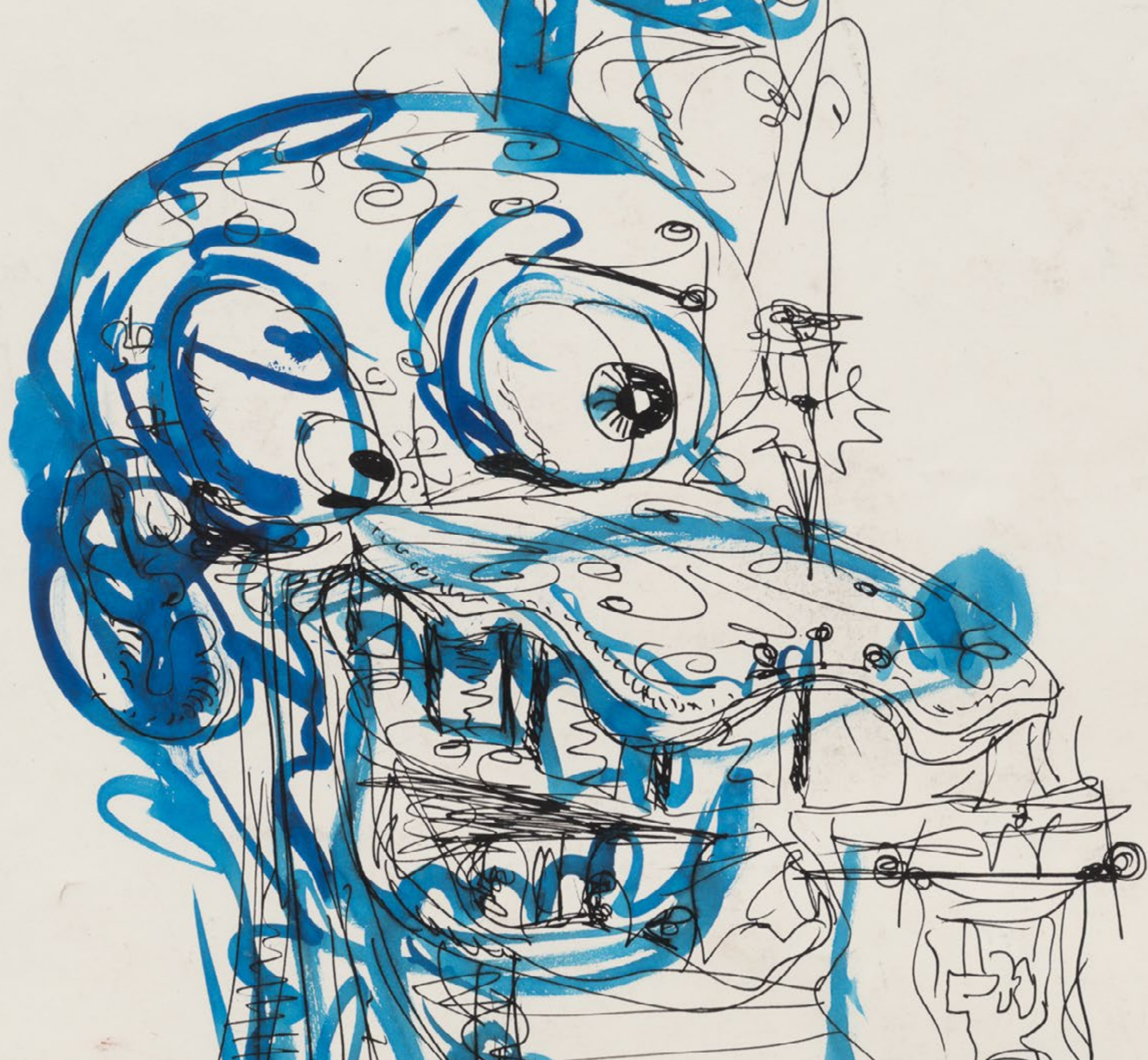
Untitled, 1986, Watercolor on paper, 9 7/8 x 7 1/2 inches (25.1 x 19.1 cm)
15 x 10 3/4 x 3/4 inches (38.1 x 27.3 x 1.9 cm) framed, BG642, \$15,000



George Condo, 1980s
Photo by Claude Picasso



Untitled, 1985, Ink and watercolor on paper
29 1/2 x 22 inches (74.9 x 55.9 cm), 38 x 28 x 1 inches (96.5 x 71.1 x 2.5 cm) framed, OG171, \$125,000





Untitled, 1986, Watercolor on paper, 14 3/8 x 7 7/8 inches (36.5 x 20 cm), 20 1/2 x 14 3/4 x 3/4 inches (52.1 x 37.5 x 1.9 cm) framed, BG664, \$30,000



Untitled, 1986, Watercolor on paper, 9 5/8 x 7 3/4 inches (24.4 x 19.7 cm), 11 1/4 x 10 1/4 x 3/4 inches (28.6 x 26 x 1.9 cm) framed, OG107, \$15,000

Untitled, c. 1984-1986, Watercolor on paper, 10 x 7 inches (25.4 x 17.8 cm), 13 1/4 x 10 1/4 x 3/4 inches (33.7 x 26 x 1.9 cm) framed, OG113, \$12,000



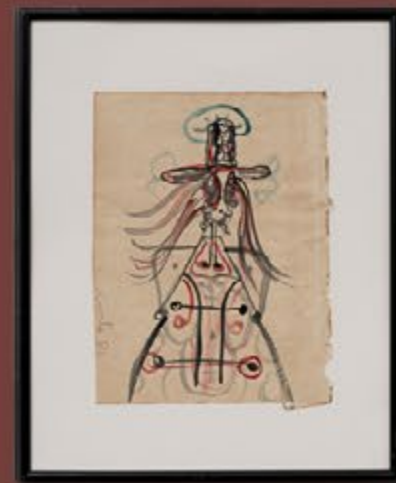
Untitled, 1984, Conte on paper, 11 1/2 x 9 inches (29.2 x 22.9 cm), 19 x 16 1/4 x 1 inches (48.3 x 41.3 x 2.5 cm) framed, OG374, \$35,000



Untitled, 1984, Conte on paper, 11 1/2 x 9 inches (29.2 x 22.9 cm), 16 1/4 x 12 1/4 x 1 inches (41.3 x 31.1 x 2.5 cm) framed, OG372, \$25,000



Untitled, 1986, Watercolor on paper, 9 3/8 x 7 1/4 inches (23.8 x 18.4 cm), 13 1/2 x 10 1/4 x 3/4 inches (34.3 x 26 x 1.9 cm) framed, OG108, \$15,000





“I like to work quickly. I don’t see why it takes so long to make drawings. I mean, basically you’re working like the way a performer plays a violin. There’s going to be a slow movement—a sarabande, or something of that nature—and then there’s going to be a presto vivace, but you can’t miss any of the notes in either one. The tempo is very important when it comes to art.”

—George Condo

Untitled, c. 1984-1986, Pastel, charcoal and ink on paper, 31 1/4 x 22 1/4 inches (79.4 x 56.5 cm)
38 1/2 x 29 3/4 x 1 inches (97.8 x 75.6 x 2.5 cm) framed, OG167, \$85,000

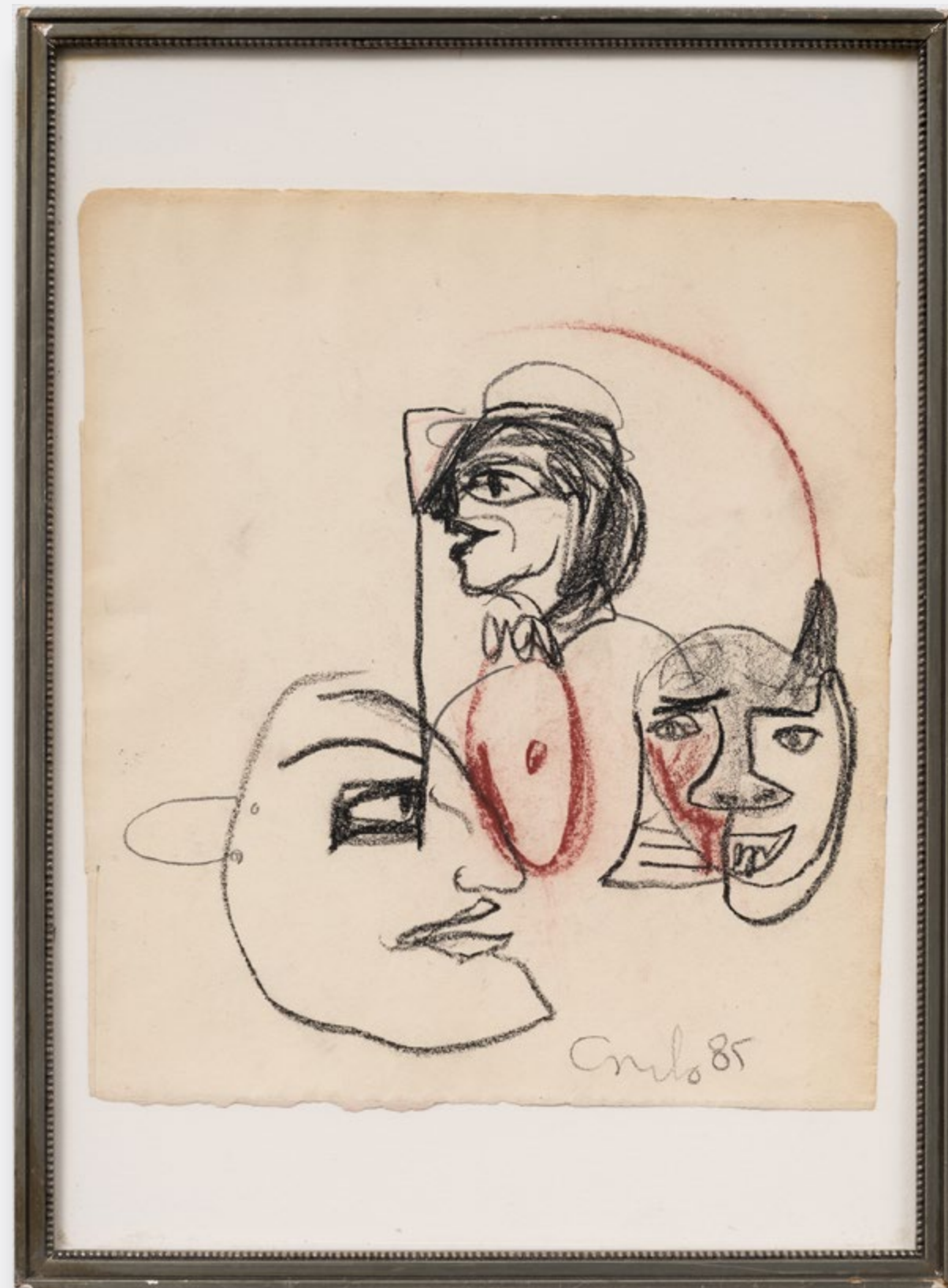


Untitled, 1985, Colored pencil and marker on paper, 9 1/2 x 8 5/8 inches (24.1 x 21.9 cm), 14 x 13 1/2 x 3/4 inches (35.6 x 34.3 x 1.9 cm) framed, BG649, \$20,000





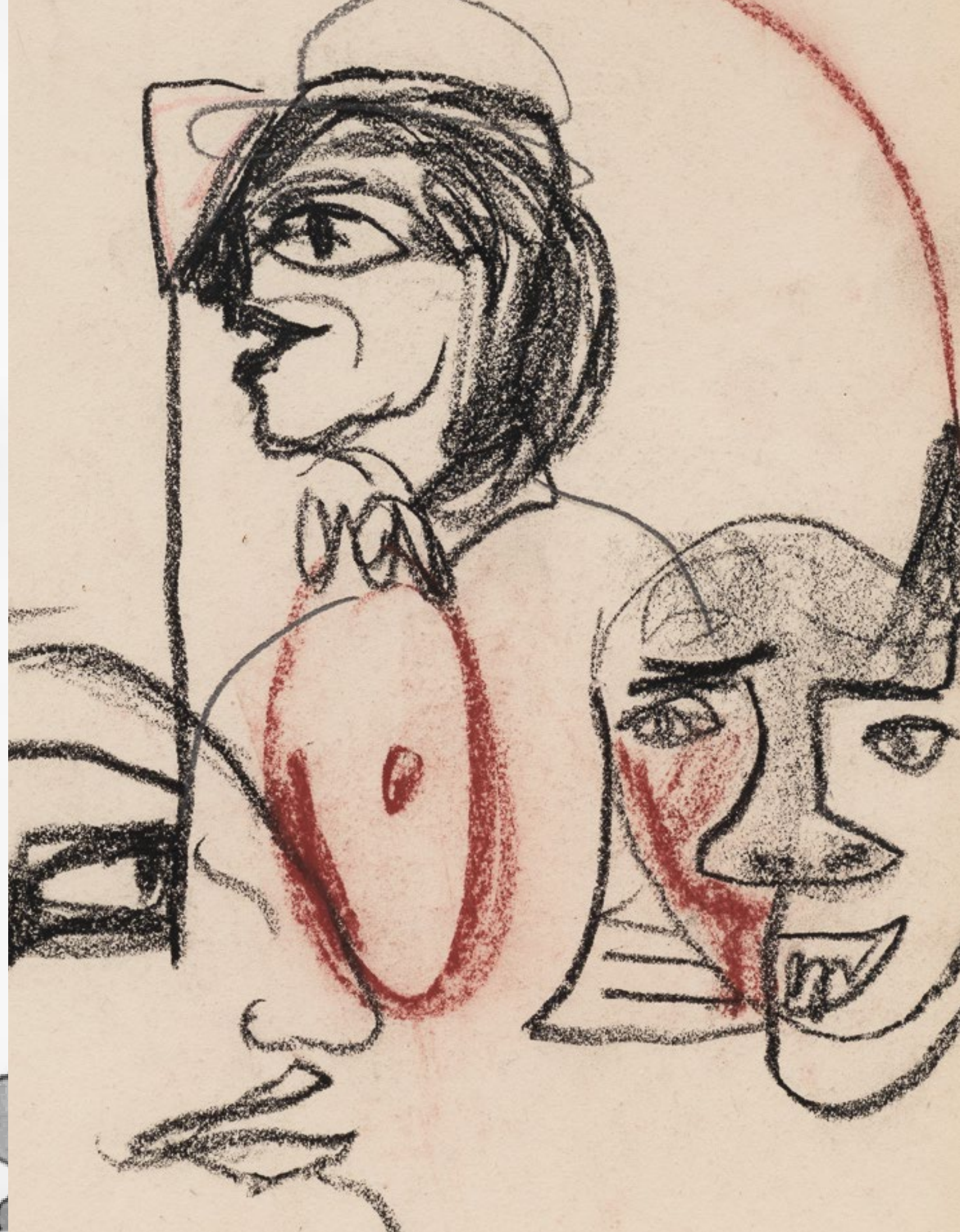
Untitled, 1984, Pastel pencil and charcoal on paper, 12 7/8 x 9 7/8 inches (32.7 x 25.1 cm), 17 1/4 x 14 1/4 x 3/4 inches (43.8 x 36.2 x 1.9 cm) framed, OG144, \$15,000



Untitled, 1985, Pastel pencil and charcoal on paper, 9 5/8 x 8 5/8 inches (24.4 x 21.9 cm), 13 1/2 x 9 3/4 x 1/2 inches (34.3 x 24.8 x 1.3 cm) framed, OG132, \$10,000



George Condo and Andy Warhol, early 1980s.



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