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Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)

Studio Wall (Still Life with Self-Portrait),
1976

oil, printed paper collage, pencil and Magna
on wood, in four parts
96 x 124 inches

Provenance

The Artist

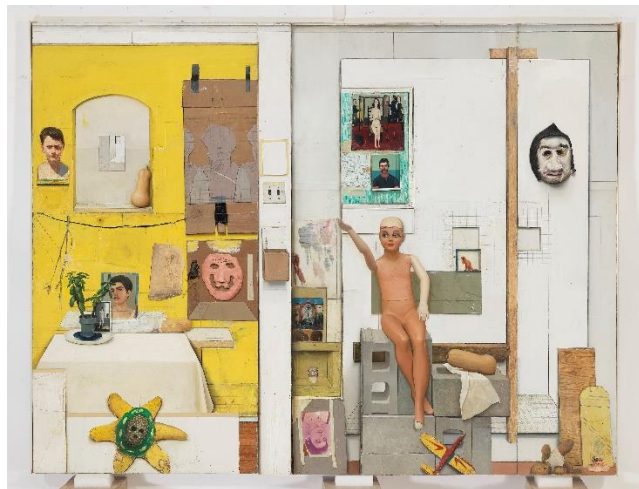
(Forum Gallery, New York, NY)

Private Collection, Arlington, VA

(acquired from the above in 1983)

Forum Gallery, New York, NY

(acquired from the above in January 2023)



Exhibited

Gregory Gillespie: Recent Work, Forum Gallery, New York, NY, November 10 – 30, 1973
[exhibited in earlier state]

Recent Paintings by Gregory Gillespie, The Alpha Gallery, Boston, MA,
January 5 – February 5, 1974 [exhibited in earlier state]

Gregory Gillespie: Recent Paintings, Forum Gallery, New York, NY,
November 13 – December 4, 1976

From Women's Eyes, Rose Art Museum, Brandeis University, Waltham, MA,
May 1 – June 12, 1977

Gregory Gillespie

Traveling exhibition:

Hirshhorn Museum and Sculpture Garden, Washington, DC

December 22, 1977 – February 12, 1978

Georgia Museum of Art, The University of Georgia, Athens, GA,

April 23 – May 14, 1978

Forum Gallery, New York, NY, February 1979

Uncommon Visions, The University of Rochester, Rochester, NY, May 4 – June 24, 1979

University of Bridgeport, Bridgeport, CT, February 24 – March 18, 1980

Newport Harbor Art Museum, Newport Beach, CA, March 1981

John Beggruen Gallery, San Francisco, CA, February 16 – March 19, 1983

William Beckman | Gregory Gillespie, Forum Gallery, New York, NY,
November 16, 2023 – January 6, 2024

Literature

Kramer, Hilton, “Art: Drawing from the American Past,” *The New York Times*,
New York, NY, November 26, 1976, Sec. C, p. 20.

Brown, Pamela, “Gregory Gillespie,” *Arts Magazine*, vol. 51, no. 6, February 1977, p. 11.

Yard, Sally. Untitled essay, *From Women’s Eyes*, Rose Art Museum, Brandeis University,
Waltham, MA, 1977, pp. 21, 22, and p. 23, Illustrated.

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution: Smithsonian Institution Press, Washington, DC, 1977,
no. 70, p.101, Illustrated.

Davie, Hugh M. and Yard, Sally E., “Gregory Gillespie: The Timeless Mystery of Art,” *Arts
Magazine*, vol. 52, no. 4, December 1977, p. 119, Illustrated.

Note

“*Studio Wall*, the largest painting I’ve ever done, really has an evolution. I kept adding panels on to it, and now it’s huge, for me. It was around the studio for five years. Twice before I had thought it was finished, and it was exhibited in that original smaller size.

I’d done other wall paintings that were close to *trompe l’oeil* and the notion of fooling the eye; I did my kitchen wall, and a wall in another room just the way it was, mostly with my childrens’ things hanging on the wall. So it was a flat surface with relatively simple objects, and it was for the eye. His ten-foot *Studio Wall* evolved from *trompe l’oeil* but got much richer because it came out of the more complex roots of the trattorias and the shrine paintings.”

Gregory Gillespie on *Studio Wall*

For the book published on the occasion of *Gregory Gillespie*, a retrospective exhibition presented by the Hirshhorn Museum and Sculpture Garden, D.C.; travelled to Georgia Museum of Art, Athens GA, 1977.

“In *Studio Wall*, 1976 (cat. no. 70), the largest of his recent paintings, Gillespie mingles fragments of his art and life. Objects related only by their association with his work and family – masks, paintings, plants, vegetables, toys – all dominated by a studio manikin – are rearranged against a wall. Some of the objects are rendered in *trompe l’oeil* fashion, others are painted in a straightforward, nonillusionistic style. This mixture of conventional realism and outright illusion keeps the viewer’s perceptions in a state of imbalance; the viewer’s eye, deliberately stopped by jeweled areas of precise notation, leaps forward in sudden discovery of what appears to be a collage object, only to discover the error and return to painted areas whose figurations never penetrate the surface skin of the work. There is no straining for dazzling perspective or for the polished finish of a Harnett, yet the individual forms are convincingly defined and occupy their own space without destroying the flatness of the picture plane. Although the painting is not as detailed or finished as some others, an effect resulting in part from its size, the arrangement of shapes and patterns of color has been carefully planned without making the abstract nature of these decisions too obvious. Illusion, the depth or tactility of objects, is handled with a sparseness which has the virtue of creating a continuum of spatial perception. In keeping with its size, one cannot help but note a change, if not a departure, from Gillespie’s psychologically imbued themes and variations; the niche, the commanding icon, the shallow rooms, the secret altar, and the erupting walls are present to some degree, but only as the subjects of the artist. An air of liberation permeates this autobiographical painting. The dark curtain, previously drawn aside to reveal only fragments of the artist’s inner conflicts and dark imagination, is here lifted to disclose the *dramatis personae* of his creative life.”

Abram Lerner, first director of the Hirshhorn Museum and Sculpture Garden

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