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Robert Fishko, *Director*

GREGORY GILLESPIE

(1936-2000)

Roman Interior (Still Life), 1966-67

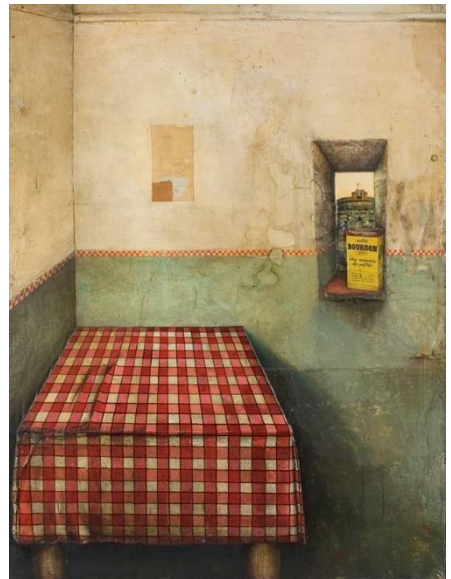
(also called "Roman Interior No. 1")

oil and magazine photographs on wood

43 3/4 x 32 3/4 inches

signed and dated verso "Gillespie 1966-7"

titled verso "*Roman Interior (Still Life)*"



Provenance

The Artist

[Forum Gallery, New York, NY]

Collection of Jacob and Alice M. Kaplan, New York (since 1967)

The Estate of Alice M. Kaplan, New York (by descent)

Private Collection

Exhibited

First International Competition of Figurative Painting: Recollections of Rome,

Galleria Il Capitello, Rome, Italy, February 18 – March 4, 1967

[awarded with the Medaglia d'Oro del Senato della Repubblica]

1967 Annual Exhibition of Contemporary American Painting, Whitney Museum

of American Art, New York, NY, December 13, 1967 – February 4, 1968

Gregory Gillespie, Forum Gallery, New York, NY, January 9 – 26, 1968

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

Literature

1967 Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York, NY, 1967, p. 32, Illustrated and p. 8, Listed.

“Painting Prize,” *The Rome Daily American*, Rome, Italy, February 23, 1967, p. 2.

“Rome Recollections’ Win for U.S. Painter,” *The Rome Daily American*, Rome, Italy, February 24, 1967, p. 6.

Lucas, John. “Roman Column: Pedestrians & Poets,” *Arts Magazine* 41, New York, NY, May 1967, 15.

Gregory Gillespie: Paintings (Italy 1962-1970), Forum Gallery, New York, NY, 1970, p. 34, Illustrated and p. 59, Listed.

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution: Smithsonian Institution Press, Washington, DC, 1977, no. 17, p. 48, Illustrated.

Davies, Hugh M. and Sally E. Yard. “Gregory Gillespie: The Timeless Mystery of Art,” *Arts Magazine*, New York, NY, December 1977, Illustrated.

Bantel, Linda and Otto E. Nelson. *The Alice M. Kaplan Collection*, Columbia University Press, New York, NY, 1981, p. 215, Illustrated.

Lutchmansingh, Larry D. “The Grotesque in the Early Works of Gregory Gillespie,” *Journal of the Fantastic in the Arts*, Idaho State University Press, Pocatello, Idaho, 1990, vol. 3, no. 1, pp. 44-56, p. 47, Illustrated.

Note

“In Rome I loved the trattorias. I used to hang out in these places. I’d drink, usually by myself, and after the right amount of alcohol it would start to look very powerful. And it did have this melancholy quality, it wasn’t a cheerful thing. The Castello St. Angelo through the window is probably pasted in from a postcard and then painted over. The can is from Bourbon Café – that came from an advertisement. It’s a trattoria-shrine idea, with a window and the outside. I loved the trattorias at that time.”

_Gregory Gillespie, as quoted from an interview conducted by Abram Lerner and Howard Fox, published in the catalogue for the retrospective exhibition presented by the Hirshhorn Museum and Sculpture Garden, D.C.; traveled to Georgia Museum of Art, Athens GA, 1977.

“Many of the interiors of the Sixties contain tables, but neither chairs nor space to sit down; these omissions intensify their rigid and sacramental character. They are often claustrophobic – defined as box spaces, the checkerboard tablecloths and tile floors spelling out their own perspective...In *Roman Interior (Still Life) (1966-67)* the architectural anonymity is enlivened by the presence of the child’s sketch on the wall, the cheery tablecloth, and the “café Bourbon” box set on the window sill. Gillespie debated for some time over the selection of an object to place on the table of this *Roman Interior*, but concluded that the wrinkles of the checkered tablecloth were object enough, and elected to introduce a second focal point in the form of the small deep window on the right. Creating a play of indoor/outdoor space, the window overlooks a view of the Castello St. Angelo, incorporated by means of a postcard. While working on the painting Gillespie changed the postcard image frequently, enjoying this variable element. The checkered line horizontally dividing the wall was painted after, and its position determined by experimentation with decorative tape bought from a bicycle shop.”

Hugh M. Davies and Sally E. Yard, excerpt from “Gregory Gillespie: The Timeless Mystery of Art,” *Arts*, December 1977.