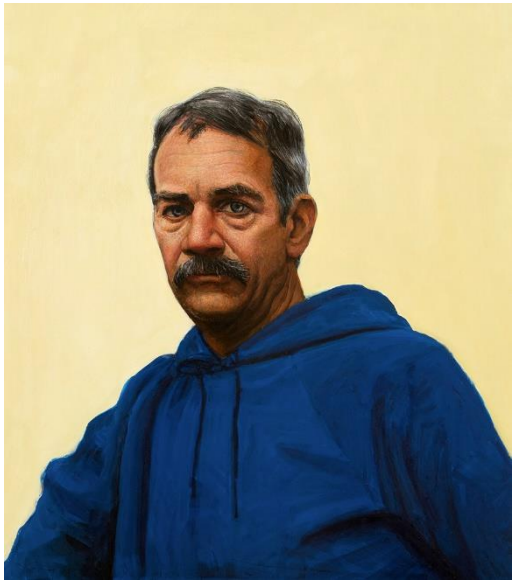
FORUM GALLERY

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Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)



Self Portrait in Blue Hooded Sweatshirt, 1993
oil and alkyd on board
26 x 22 ½ inches

Provenance

The Artist
(Forum Gallery, New York, NY)
Private Collection, Washington, DC
(and thence by descent)
Forum Gallery, New York, NY
(acquired directly from the above)

Exhibited

Gregory Gillespie, Recent Works, Forum Gallery, New York, NY,
December 2, 1993 – January 22, 1994

Perception of Self, Forum Gallery, New York NY, October 4 – November 10, 2012

Gregory Gillespie: Supernatural Observation, Forum Gallery, New York,
February 6 – March 15, 2014

Celebration of 55 Years of Modern and Contemporary Art, Forum Gallery, New York, NY,
February 17 – March 18, 2017

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

Literature

Gregory Gillespie, Recent Works, Forum Gallery, New York, NY, 1993, title page, Illustrated.

Stebbins, Theodore E. and Susan Ricci Stebbins with an essay by Fred Licht. *Life as Art*, *Paintings of Gregory Gillespie and Frances Cohen Gillespie,* Harvard University Art Museum, Cambridge, MA, 2003, fig. 15, pg. 27, Illustrated.

ADAA member

Note

"Looking at my image in the mirror," Gillespie writes, "is a kind of meditation exercise. It becomes very fascinating because the mind is looking at its outside, at the flesh, and is observing its own exterior expression in the physical dimension. And wondering how to communicate about that experience in the most intelligent and direct way." His self-portraits are, as he says, observations and "notes on myself."…The paradox of Gillespie's self-portraits is that his person seems intensely private and vital at once, indication that he is quietly if insistently true to himself.

With these self-portraits, Gillespie takes his place among the major masters of the True or authentic self. Like Durer, Rembrandt, and Beckmann, Gillespie's self-portraits convey, if in an American vernacular mode, the artist's will to be true to himself. The necessity of recurring to a sense of true selfhood in order to feel truly alive and real is perpetual in human existence, and usually accomplished on an unconscious level, if it is accomplished at all. In Gillespie it has become conscious, as the artist's meticulous method – his determined realism, corresponding to and exacting the need to feel real – suggests. His realism puts pressure on us to be inwardly real to ourselves."

_Donald Kuspit, **"**Gregory Gillespie's Consciousness of Self," essay written on the occasion of the exhibition, *Gregory Gillespie: Self-Portraits 1969-1991, A Comprehensive Survey,* Forum Gallery, New York, January 9 – March 7, 1992.

"Gregory Gillespie is an American realist of a prophetic kind. Unlike the photorealists and hyperrealists, who have established themselves as leaders in the pendulum-swing away from abstraction, Gillespie puts a similar acutely detailed reproduction of visual reality into the service of profound and often disturbing introspection…In their intensity Gillespie's self-portraits are comparable to Vincent van Gogh's, although they rise above Vincent's in their analytical severity…They are more comparable, although in total contrast stylistically, to Rembrandt's, which over a much longer period of time recorded the evolution of the painter from his youthful ebullient self to a tragic philosopher of the human condition in old age…(Gillespie's) self-portraits at least recognize the significance of artists as exceptional individuals who, in the course of acquiring self-knowledge, may help us to discover knowledge of ourselves."

_ John Canaday, review of *Gregory Gillespie* retrospective exhibition at the Hirshhorn Museum and Sculpture Garden, *The New Republic*, February 4, 1978