



475 Park Avenue at 57th Street, New York, New York 10022

Tel: (212) 355-4545 Fax: (212) 355-4547 www.forumgallery.com

Robert Fishko, *Director*

GREGORY GILLESPIE

(1936 - 2000)

Porch, Landscape, Lizard and Man, 1988-89

oil and alkyd on board

28 x 30 inches

Provenance

The Artist

(Forum Gallery, New York, NY)

Private Collection, Cleveland, OH

Private Collection



Exhibited

Gregory Gillespie, Forum Gallery, New York, April 8 – May 6, 1989

Literature

Gregory Gillespie, Forum Gallery, New York, 1989, catalogue cover, Illustrated.

Note

“He is an artist, moreover, whose vision has never seemed limited in any way – emotionally, spiritually, or psychologically – regarding subject matter or style. Gillespie has produced pictures small enough to hold in the palm of one’s hand and mixed-media tableaux that rise and spread to environmental dimensions; he has created self-portraits and portraits of friends and family members as well as still lifes and landscapes, just about everything there is to be seen in his world or anyone’s world. He has depicted images that range from compellingly mimetic to phantasmagoric, and while doing so, he has presented a spectrum of feeling that runs from reserved affection to the edge of hysteria....

For Gillespie, questioning what is real means questioning appearances, questioning what we see, even questioning the act of seeing. Questioning reality also means questioning the

image and the medium through which we experience it....When I say the paintings represent concerns with the self and with seeing, I mean that they embody those concerns, not that they are about them. Worth noting in this regard are Gillespie's resistance to narrative and his ability to allow the images and objects in any painting to retain their individuality rather than let them be engulfed by a larger iconographic program....

In his paintings as in his words, Gregory Gillespie everywhere celebrates freedom: he is free to play, to make mistakes and scrape them out, to veer out of control, to work on a picture for endless tomorrows and not worry about finishing it, to paint anything he can get his eyes on, to allow strangeness, to explore his visible and imaginary worlds in the same moment....In his urge to unify the visible and the imaginary, for instance, I see him combining subjects and styles without restraint, but I also see him questioning and stretching, and thereby acknowledging the boundaries that earlier defined those worlds and kept them apart. He uses his freedom to create a new world that is more complete, maybe more real than the others, or real in an entirely different way....

_Carl Belz, "Gregory's Vision," essay written on the occasion of the traveling exhibition, *A Unique American Vision: Paintings by Gregory Gillespie*, published by Georgia Museum of Art, 1999.