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Robert Fishko, *Director*

**GREGORY GILLESPIE**

(1936-2000)

*Dog and Doll in Room*, 1981

mixed media on board

25 x 31 inches

**Provenance**

The Artist

(Forum Gallery, New York, NY)

Private Collection, Chicago, IL

Forum Gallery, New York, NY



**Exhibited**

*William Beckman and Gregory Gillespie* (no. 21)

Traveling Exhibition:

Rose Art Museum, Brandeis University, Waltham, MA, May 6 - June 17, 1984

La Jolla Museum of Contemporary Art, La Jolla, CA, August 18 - October 7, 1984

*Gregory Gillespie*, Harcourts Modern and Contemporary Art, San Francisco, CA, May 1992

*Gregory Gillespie*, Forum Gallery, New York, NY, January 19 – February 25, 2006

*Gregory Gillespie: Paintings*, Forum Gallery, New York, NY, February 25 – May 1, 2010

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

*Wild Kingdom*, Nassau County Museum of Art, Roslyn Harbor, NY,  
November 17, 2018 – March 3, 2019

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

**Literature**

Di Piero, W.S. *Gregory Gillespie*, Harcourts Modern and Contemporary Art,  
San Francisco, CA, 1992, pl. 1, p.7, Illustrated.

## Note

“Nearly everything written about Gillespie mentions his influences, and he himself has been prompt to acknowledge the obvious ones – Crivelli, Bellini, Giorgione, Dadd, de Hooch. These help to establish the patterns of derivation...De Hooch’s example is apparent in the perspective patterns of *Dog and Doll in Room* (see Plate One). But no sooner do we recognize the influence than it begins to break down under the intensity of Gillespie’s vision. The dog and doll both seem to be in some stage of decay; the genre scene itself is an insert, a quotation (executed without mocking or sending up the formal model); the guardian of the scene is one of Gillespie’s homunculi, an angelic demon curled into the frame. The entire image is brought to a precarious, challenged condition; that is how Gillespie adapts and uses the realist tradition. By the time we work out what exactly he has done, we also realize he is again far ahead of us. He arrives at those margins, those frontiers, long before we do.”

\_W.S. Di Piero, exhibition presented by Harcourts Modern and Contemporary Art, San Francisco, CA, 1992; catalogue essay.