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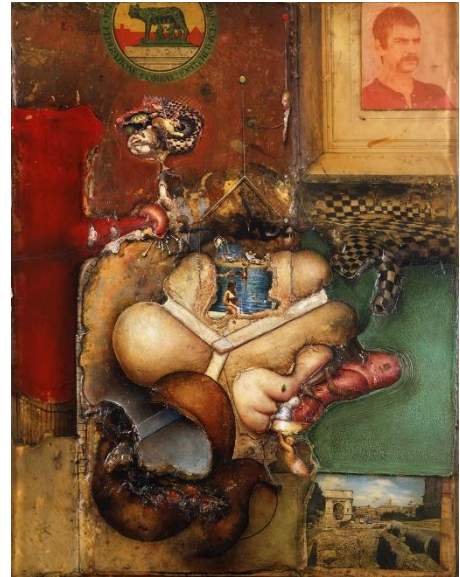
Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)

Self-Portrait, Foro Romano, 1969
oil, tempera and collage on board
25 3/8 x 19 3/4 inches

Provenance

The Artist
Private Collection, California
Seven Bridges Foundation, Connecticut
Forum Gallery, New York
Private Collection



Exhibited

Summer 1969, Galleria La Margherita, Rome, July 3 – August 9, 1969

Gregory Gillespie, Forum Gallery, New York, NY, February 14 – March 10, 1970

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

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1977, p. 67, no. 36, Illustrated.

Gregory Gillespie: Paintings (Italy 1962-1970), Forum Gallery, New York, NY, 1970,
p. 44, Illustrated and p. 59, Listed.

Note

“Gillespie has noted that his impossible attempt to render living tissue is “madness.” But this fear of going mad in the attempt to be thoroughly true to life masks and sublimates the deeper fear of going mad like his parents...Gillespie attended a workshop for the children of psychotic parents. Gillespie is afraid of becoming psychotic: he is constantly watching his inner life for signs of it. This is one rationale for his introspection...But there is still another function his introspection serves...Gillespie’s introspection is a form of eternal inner vigilance; he watches over himself to make sure that he does not become like his parents....He is threatened by psychological annihilation from the monstrous introjections within, and his self-portraits – a form of self-watchfulness – show that he has the ego strength to survive and outsmart them. Gillespie remains true to himself, in defiance of his inner ghosts, who threaten to falsify him as much as the outer world does. This is the full meaning of his remarkable integrity.”

Donald Kuspit, “Gregory Gillespie’s Consciousness of Self,” essay written on the occasion of the exhibition, *Gregory Gillespie: Self-Portraits 1960-1991, A Comprehensive Survey*, Forum Gallery, New York, January 9 – March 7, 1992.

“For Gillespie an important goal of paintings has come to be the creation of a convincing, three-dimensional image on a two-dimensional surface; therein for him lies the compelling attraction and timeless mystery of art. This conclusion derives in part from a technical respect for such Renaissance artists as Masaccio and Carlo Crivelli, as well as from an intellectual consideration of contemporary artists such as Rauschenberg and Johns. Illusion is the starting point of Gillespie’s art...(he) is the first to admit that such technical mastery is only the necessary means to an expressive end, which is for him intensely personal.”

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