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Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)

Lady with Jewels, 1969

[also known as *Woman with Beads*]

mixed media on board

6 x 4 inches

18 3/8 x 14 1/4 x 2 1/8 inches (with artist's frame)



Provenance

The Artist

Collection of Mr. & Mrs. Murray Handwerker,
Palm Beach Gardens, Florida (and thence by descent)

Forum Gallery, New York

Private Collection

Exhibited

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

Looking Back, Forum Gallery, New York, July 24 – August 30, 2013

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

Wives, Daughters and Lovers, Forum Gallery, Summer 2014

Literature

Gregory Gillespie: Paintings (Italy 1962-1970), Forum Gallery, New York, NY, 1970, p. 6,
Illustrated and p. 58, Listed.

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution: Smithsonian Institution Press, Washington, DC, 1977, no. 23, p. 54, Illustrated.

Note

“I think this was one of the paintings where I would just paste an image down, and then I’d paint off the clothes – denude the figure, and then add things. When you paint, your motivations are not all that clear.

This is not sensual. Her body is explicit, but everything is stiff. The clothing represses her. Her teeth are emphasized, but I think that’s because I lacked the skill to paint a smile convincingly. Her smile looks good because it’s also like a snarl. It was a complexity I liked.”

_Gregory Gillespie

As quoted in the catalogue to accompany the exhibition retrospective at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1977

“Gillespie reveled in the exposure to Italian and Northern painting, and throughout his work allusions to past art occur in an apparently incidental, daydream manner. His subject matter was influenced by the details of everyday Italian life – peeling walls that have been restuccoed for centuries, the intricate geometric patterns of tile floors, sacred relics deeply imbedded in obscure niches of small churches, the illusionistic absurdity of a wooden window frame painted to simulate wood grain. He was fascinated by the tendency to decorate the environment in strange and intricate ways. Gillespie is related to the Italian and Northern Renaissance painters in sensibility and technique. He paints only on wood panels and builds his paintings in thin layers of oil and magna. While he likes the tough surface of wood, its use more importantly lends him a great flexibility of composition, as he often literally saws off or adds on pieces of wood as the dimensions and elements of a composition are expanded or diminished. His paintings are sometimes quite small (many paintings are no larger than 7 x 9 inches), and range in subject matter from landscape, still life, and genre or allegory to interior scenes, self-portraiture, “shrine” and “wall” paintings, and anthropomorphic fantasies.”

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