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Robert Fishko, *Director*

GREGORY GILLESPIE

[1936 - 2000]

Roman Wall II, 1967

oil and mixed media on board

28 x 19 ¼ inches

titled, dated and signed verso

"*Roman Wall / II 1967 / Gillespie*"

Provenance

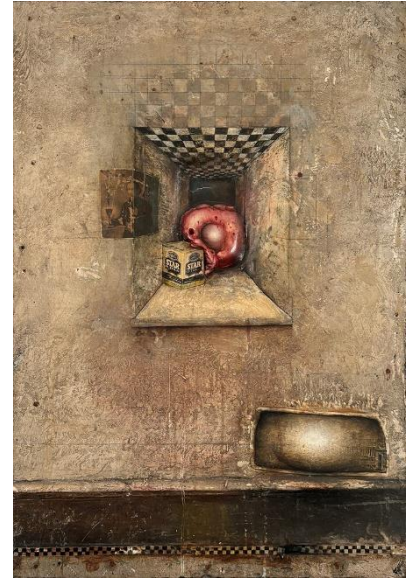
The Artist

[Forum Gallery, New York, NY]

Private Collection, Mill Neck, NY

Private Collection, Norfolk, CT (by descent)

Private Collection



Exhibited

Forum Gallery, New York, NY, October 17 – 21, 1967

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

Literature

Gregory Gillespie: Paintings (Italy 1962-1970), Forum Gallery, New York, NY, 1970,
p. 40, Illustrated and p. 59, Listed.

Reference

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution: Smithsonian Institution Press, Washington, DC, 1977,
no. 21, p. 52, Illustrated. (A similar work is shown titled, *Exterior Wall with Landscape*, 1967)

Note

“I was just playing with religious symbols and ideas – the femaleness and the organic quality of that stucco wall. You get that in Rome, the vulnerability of people living in those cement environments. Often there’s that idyllic landscape out the window. That oozing form – that’s in other paintings as well. Maybe it’s like our innards – gall bladder, liver, organs, organic life. It looks like it’s getting buried in the wall. The walls were alive to me.”

_Gregory Gillespie, as quoted from an interview conducted by Abram Lerner and Howard Fox, published in the catalogue for the retrospective exhibition presented by the Hirshorn Museum and Sculpture Garden, D.C.; traveled to Georgia Museum of Art, Athens GA, 1977.

“In the case of Gregory Gillespie – an artist of singular sensibility – the terrors of anxiety have yielded paintings that transform reality into intense dramas of perception – acute, often obsessive responses to a world that is seen more as a threat than an arena of open-ended discovery.... Dense, confining, claustrophobic, (Gillespie’s world) is a universe in which figures, objects, landscapes, street or rooms seem paralyzed and transfixed within the trauma of their very existence.”

_John Gruen, “Gregory Gillespie’s Dense Reality,” *Art News*, March 1977.