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Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)

From the Book of Kells, 1995

oil, pencil, and Xerox transfer on panel

overall: 19 ½ x 22 ¾ inches

image: 10 ¾ x 14 inches

signed and titled verso

"From the Book of Kells / Gillespie"



Provenance

The Artist and His Estate

Forum Gallery, New York, NY

Private Collection

Exhibited

Gregory Gillespie: New Paintings and Drawings, Forum Gallery, New York, NY

April 18 – June 7, 1996

A Unique American Vision: Paintings by Gregory Gillespie, curated by Donald D. Keyes
Traveling Exhibition:

Georgia Museum of Art, Athens, GA

April 10 – May 30, 1999

Museum of Contemporary Art, San Diego, CA

June 12 – September 12, 1999

Massachusetts Institute of Technology, List Visual Arts Center, Cambridge, MA

October 8 – December 19, 1999

Butler Institute of American Art, Youngstown, OH

January 9 – March 5, 2000

Gregory Gillespie (1936-2000), Forum Gallery, New York, NY,

January 19 - February 25, 2006

Gregory Gillespie: Paintings, Forum Gallery, New York, NY,

February 25 – May 1, 2010

Literature

Gregory Gillespie: New Paintings and Drawings, Forum Gallery, New York, NY
April 18 – June 7, 1996, pl. 45, Illustrated.

Essays by Carr, Rani M., Keys, Donald D. and Belz, Carl. *A Unique American Vision: Paintings by Gregory Gillespie*, Georgia Museum of Art, University of Georgia, 1999, cat. no. 37, p. 30, Illustrated as a detail, and p. 70, Listed.

Note

“In all of my shows, there are paintings which seem to differ stylistically from each other in their approach. Some are instantly recognizable as representing the so-called real world, and others are seen to represent a world of fantasy where the rules of logic, perspective and proportion do not apply, or, at any rate, are played with in a much freer way.

I enjoy both approaches and I enjoy mixing them up so that the “realist” paintings have elements of the bizarre, the fantastic, and (I hope) an almost hallucinatory iconographic quality about them; and I work on the more imaginary pieces for months to make them as specific and tangible as I can. In fact, there has been no fixed line between what is real and what is imagined in my paintings. I’ve always felt that the important thing is allowing the deeper, more intuitive, subconscious voices to get through, and so I like the freedom to explore combinations of techniques and approaches in order to express the full range of my emotional responses to the world.

_Gregory Gillespie, 1986