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Robert Fishko, *Director*

GREGORY GILLESPIE

[1936 - 2000]

Self Portrait (Bust) Striped Shirt, 1988-89

oil on board

23 x 22 1/4 inches

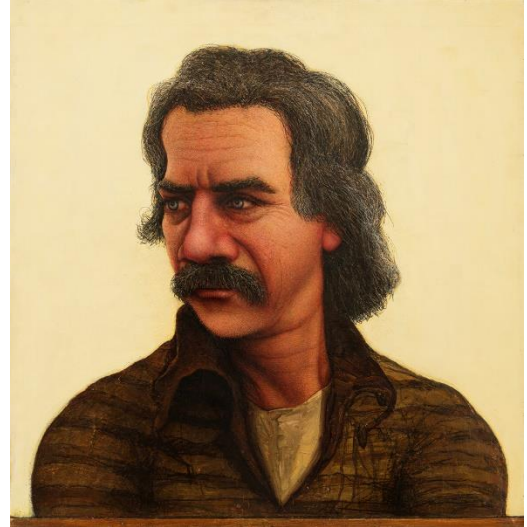
Provenance

The Artist

[Forum Gallery, New York, NY]

Private Collection, Sharon, MA

Private Collection



Exhibited

Gregory Gillespie, Forum Gallery, New York, NY, April 8 – May 6, 1989

Gregory Gillespie, The Cooper Union for the Advancement of Science and Art, New York, NY, September 1989

Likeness & Beyond: Portraits from Africa and the World, Center for African Art, New York, NY, February 9 – August 14, 1990

Gregory Gillespie, Nielsen Gallery, Boston, MA, October 1990

Gregory Gillespie, Harcourts Modern & Contemporary Gallery, San Francisco, CA, September 1992

Literature

Gregory Gillespie, Forum Gallery, New York, NY, 1989, p. 3, Illustrated.

Gregory Gillespie: Self Portraits 1969 – 1991 A Comprehensive Survey, Forum Gallery, New York, NY, January 9 – March 7, 1992, p. 5.

Note

“Gillespie’s pictures have been admired for their “funky-Renaissance-maestro mode,” as one critic described it. But his self-portraits are his least funky – surreally extreme – works, however much they may use, in somewhat stripped-down form (appropriate to his attempt to strip down to his basic self), a Northern Renaissance mode of self-presentation...Here a piece of plywood replaces the traditional stone window ledge as a boundary between the hermetic world of the picture and the spectator’s world, although the figure’s iconic confrontality – starker than in the usual Renaissance portrait and self-portrait – threatens to break it. But the main point of the picture is its uncompromising realism. Gillespie writes that “paint in no way can compare with living tissue,” but few modern masters are his equal in rendering the livingness of bodily tissue...The paradox of Gillespie’s self-portraits is that however much he presents himself as a familiar, domestic still-life object, and however much he seems to be documenting himself with unflattering, even harsh, matter-of-factness, he remains incredibly vital, intense. *Self-Portrait*, 1978 and *Self-Portrait (Bust) Striped Shirt*, 1988-89 make the point decisively: the artist, isolated in neutral space and clearly seasoned by inner experience, holds his vital own.”

_Donald Kuspit, “Gregory Gillespie’s Consciousness of Self,” essay written on the occasion of the exhibition, *Gregory Gillespie: Self-Portraits 1969-1991, A Comprehensive Survey*, Forum Gallery, New York, January 9 – March 7, 1992.