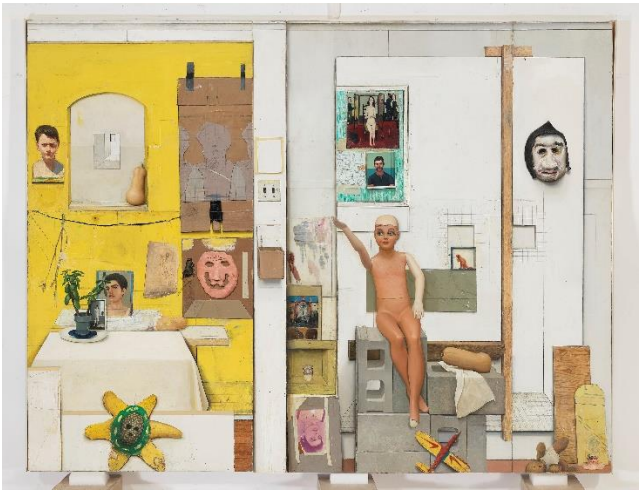
FORUM GALLERY

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Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)



Studio Wall (Still Life with Self-Portrait),
1976
oil, printed paper collage, pencil and Magna on wood, in four parts
96 x 124 inches

Provenance

The Artist
(Forum Gallery, New York, NY)
Private Collection, Arlington, VA
(and later, Washington DC)
Forum Gallery, New York, NY
(acquired directly from the above)

Exhibited

Gregory Gillespie: Recent Paintings, Forum Gallery, New York, NY, November 13 – December 4, 1976

From Women's Eyes, Rose Art Museum, Brandeis University, Waltham, MA, May 1 – June 12, 1977 (curated by Sally Yard)

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

Forum Gallery, New York, NY, February 1979

Uncommon Visions, The University of Rochester, Rochester, NY, May 4 – June 24, 1979

University of Bridgeport, Bridgeport, CT, February 24 – March 18, 1980

ADAA member

Newport Harbor Art Museum, Newport Beach, CA, March 1981

John Berggruen Gallery, San Francisco, CA, February 16 – March 19, 1983

William Beckman / *Gregory Gillespie*, Forum Gallery, New York, NY,
November 16, 2023 – January 6, 2024

Literature

Kramer, Hilton, "Art: Drawing from the American Past," *The New York Times*, New York, NY, November 26, 1976, Sec. C, p. 20.

Brown, Pamela, "Gregory Gillespie," *Arts Magazine*, vol. 51, no. 6, February 1977, p. 11.

Yard, Sally. Untitled essay, *From Women's Eyes,* Rose Art Museum, Brandeis University, Waltham, MA, 1977, pp. 21, 22, and p. 23, Illustrated.

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution: Smithsonian Institution Press, Washington, DC, 1977, no. 70, p.101, Illustrated.

Davies, Hugh M. and Yard, Sally E., "Gregory Gillespie: The Timeless Mystery of Art," *Arts Magazine,* vol. 52, no. 4, December 1977, p. 119, Illustrated.

Note

"*Studio Wall*, the largest painting I've ever done, really has an evolution. I kept adding panels on to it, and now it's huge, for me. It was around the studio for five years. Twice before I had thought it was finished…

I'd done other wall paintings that were close to *trompe l'oeil* and the notion of fooling the eye; I did my kitchen wall, and a wall in another room just the way it was, mostly with my childrens' things hanging on the wall. So it was a flat surface with relatively simple objects, and it was for the eye. This ten-foot *Studio Wall* evolved from *trompe l'oeil* but got much richer because it came out of the more complex roots of the trattorias and the shrine paintings."

_Gregory Gillespie on *Studio Wall*
For the book published on the occasion of *Greogry Gillespie*, a retrospective exhibition presented by the Hirshhorn Museum and Sculpture Garden, D.C.; travelled to Georgia Museum of Art, Athens GA, 1977.

"An air of liberation permeates this autobiographical painting. The dark curtain, previously drawn aside to reveal only fragments of the artist's inner conflicts and dark imagination, is here lifted to disclose the dramatis personae of his creative life."

_Abram Lerner, first director of the Hirshhorn Museum and Sculpture Garden
For the book published on the occasion of *Greogry Gillespie*, a retrospective exhibition presented by the Hirshhorn Museum and Sculpture Garden, D.C.; traveled to Georgia Museum of Art, Athens GA, 1977.



Gregory Gillespie, *Studio Corner*, 1983-86, oil, alkyd, acrylic, graphite, paper, wood, and collage elements on wood, 96 x 96 ¼ inches.
The Metropolitan Museum of Art, New York.