



475 Park Avenue at 57th Street, New York, New York 10022

Tel: (212) 355-4545 Fax: (212) 355-4547 www.forumgallery.com

Robert Fishko, *Director*

GREGORY GILLESPIE
(1936-2000)

Viva Frances, 1969
mixed media on panel
31 x 27 inches

Provenance

The Artist
[Forum Gallery, New York, NY]
Sydney and Frances Lewis, Richmond, Virginia
[George Adams Gallery, New York, NY]
Private Collection



Exhibited

Gregory Gillespie, Forum Gallery, New York, NY, February 14 – March 10, 1970

Gregory Gillespie, Georgia Museum of Art, University of Georgia, Athens, GA,
October – November 1970

146th Annual Exhibition, National Academy of Design, New York, NY,
February 25 – March 21, 1971

Gregory Gillespie: Paintings, The Alpha Gallery, Boston, MA, April 10 – May 1, 1971

Nineteenth Annual Exhibition, Museum of Art of Ogunquit, Ogunquit, ME,
July 3 – September 7, 1971

After Surrealism: Metaphors & Similes, John and Mable Ringling Museum of Art,
Sarasota, FL, November 17 – December 10, 1972

Kirschenbaum, Ruhtenberg, Gillespie, Gallery One, Alberta College of Art, Southern
Alberta Institute of Technology, Calgary, October 29 – November 17, 1974

1975 Mid-Year Show, The Butler Institute of American Art, Youngstown, OH, 1975

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

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

Traveling exhibition:

Georgia Museum of Art, University of Georgia, Athens, GA

April 10 – May 30, 1999

Museum of Contemporary Art, San Diego, La Jolla, 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

Literature

Lerner, Abram. *Gregory Gillespie*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 1977, no. 34, p. 65, Illustrated.

Essays by Carr, Rani M., Keys, Donald D. and Belz, Carl. *A Unique American Vision: Paintings by Gregory Gillespie*, 1999: Georgia Museum of Art, University of Georgia, cat. no. 17, p. 16, Illustrated, and p. 68, Listed.

Di Piero, W.S. *Out of Eden: Essays on Modern Art*, 1991: University of California Press, p. 228.

Note

“Gillespie lived in Italy from 1962 to 1970, during which time he developed his major pursuits: landscapes, often squirming with strange vegetative details; still lifes, where organic textures become nightmarishly clarified in studio light; portraits, which have challenged his technical skills at representing temperament; and "shrine" paintings, modeled on the votive images of dead people sometimes seen on walls in Italian towns and often used to mark grave sites. Whatever the material, most of his work has clustered around the technical task imposed by the shrine paintings, where he has addressed a crucial formal question of our time...

The shrine paintings were occasions for Gillespie to punch into or distend a pictorial scheme and create new opportunities for deploying dynamic space. He seemed especially interested in creating a space that could bear the full awareness of surface flatness and also allow for illusionist depth, without turning the pictorial event into paradist trompe l'oeil. Once he returned to the States, Gillespie continued these investigations in his studio paintings by turning his actual working space into a shrine site.

Gillespie prepared for the paintings of the 1970s by some of his experiments with collage in the street scenes and shrine paintings of the 1960s, when he frequently worked magazine pictures into the pictorial scheme. And out of earlier works like *Exterior Wall with Landscape* (1967) and the 1969 *Naples Shrine* and *Viva Frances*, where square crannies showcased all sorts of cultural debris, religious imagery, wormy human figures, and distant landscapes, came the mysterious landscapes, portraits, and still lifes of the 1970s and 1980s.”

_ W.S. Di Piero, “Gregory Gillespie,” essay published in *Out of Eden: Essays on Modern Art*, 1991, p. 228.

“Mr. Gillespie’s art exhibits an emotional response to physical things that recalls the impulse behind the reliquary and the votive offering. For him, art’s transformations are sacred stuff...Rather than eliminating troubling elements, Mr. Gillespie holds them front and center, the better to tame them. His is an art of precarious balances; between chaos and order, carnality and transcendent spirituality, the quotidian and the bizarre.”

_ Miles Unger, *The New York Times*, October 31, 1999