



***Picasso in Three Dimensions***

to benefit the

**Lydia Csato Gasman Archives**  
*for Picasso and Modernist Studies*

**Saturday, September 24, 2016**





Lydia Gasman's apartment

LCGA

**Lydia Csato Gasman Archives**  
for *Picasso and Modernist Studies*

841 Wolf Trap Road, Charlottesville VA 22911

434.882.2620

[LydiaGasmanArchives.org](http://LydiaGasmanArchives.org)



*Picasso in Three Dimensions*  
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**Lydia Csato Gasman Archives  
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**E**minent art historian and University of Virginia Professor Lydia Gasman was a world-renowned Picasso scholar and authority on modern visual culture. When Professor Gasman died in 2010 at the age of eighty-four, she left an enormous body of work in both printed and visual media produced over the course of her long scholarly career. The mission of the Lydia Csato Gasman Archives for Picasso and Modernist Studies is to preserve and disseminate this invaluable scholarly resource for all students of modern culture.

Please help us to continue the important work of the **LCGA** by joining us for *Picasso in Three Dimensions*, a celebration of Lydia's rich legacy. Our theme is inspired by the astonishing and ingenious sculptures shown in recent exhibitions of Picasso's art, Lydia's insightful readings of Picasso's work in spatial and cosmic terms, and our thrilling discovery of Lydia's original notes from a rare interview with Picasso's great love and muse Marie-Thérèse Walter, the model for many of his best known sculptures.

Three-dimensional is also a fitting way to describe our project to date. With the indispensable and generous support of individuals and artists, the **LCGA** has grown from an idea to a tangible space for important papers and treasured books and its availability for scholarly research is becoming increasingly known throughout the world. A top priority for the **LCGA** in 2017 is to raise funding for the publication of Lydia's momentous interview with Marie-Thérèse Walter. We hope that you will help us to accomplish this goal and continue our mission of sharing Lydia's brilliant and important legacy by joining us for *Picasso in Three Dimensions*!



## ***Picasso in Three Dimensions***

to benefit the

### **Lydia Csato Gasman Archives for Picasso and Modernist Studies**

**Saturday, September 24, 2016**

6 pm

Drinks and hors d'oeuvres and preview of auction items in the Gallery amidst the exhibition *Picasso, Lydia and Friends, Vol. III*

7:30 pm

Banquet on the Patio with Feast by Sylvia

9:30 pm

Dessert and Silent Auction concludes in the Gallery

#### **Auction Items**

**Bogdan Achimescu.** *Untitled*, 2005. Ink on canvas, 44 x 66"

*Value \$3000*

#### **William Bennett.**

*Fertility Scepter*, 1980s. Stone, copper, wood, bronze,  
30 x 20 x 15"

*Value \$7500*

*Baby Dance of Veils*, 1980s. Oil crayon on paper,  
image size 10 x 12", matted size 20 x 24"

*Value \$500*

*Stairs Rise*, 1980s. Oil crayon on paper,  
image size 11 x 14", matted size 20 x 24"

*Value \$500*

*City Dance*, 1980s. Oil crayon on paper,  
image size 11 x 13", matted size 20 x 24"

*Value \$500*

**Anne Chesnut.** *Heaven Scent*, 2007. Print on rag paper;

image size 9 x 12"

*Value \$600*

**Dean Dass.** *Pink Birds in a Cloud*, 2017. Gouache, inkjet, collage, pigments gold leaf on panel, 7.25 x 9.25"  
Value \$1200

**Rosemarie Fiore.** *Fireworks Eclipse #48*, 2004. Lit fireworks on paper, 14 x 11". Courtesy of Rosemarie Fiore Studio  
Value \$800

**Ellen Hathaway.** *Into Thin Air*, 2014. Acrylic and fiber paste on canvas, 20 x 20 x 3"  
Value \$1200

**Sanda Iliescu.** *Lotus Eaters, #11*, 2016. Torn paper, thread, pencil, collage on paper, 8 x 10" (framed). Courtesy of the Artist, Molly Krom Gallery, and LYcM Gallery  
Value \$1200

**Gwyn Kohr.** *Prelude I*, 2016. Oil on panel, 12 x 12"  
Value \$700

**Kathy Kuhlmann.** *THE RED + THE BLACK*, 2015. Photo transfer, acrylic, livestock markers on canvas, 12 x 16"  
Value \$600

**Brian T. Leahy.** *Tamara*, 2016. Acrylic on canvas, 10 x 8"  
Value \$500

**Susan Mcalister.** *Wind from the First Gate*, 2015. Oil, graphite and dirt on canvas board, 12 x 12"  
Value \$1200

**David Summers.** *Five Bright Ideas*, Oil on canvas, 8 x 10"  
Value \$1100

**Annie Temmink.** *Tropism*, 2015. Acrylic and ink on paper mounted on board, 14 x 11"  
Value \$300

**Russ Warren.** *The Artist and His Model III*, 8/8/14. Pencil, fluid acrylic, acrylic, livestock marker and scraper on paper, 24 x 18"  
Value: \$1800

Lydia's rooms were plastered with notes about Picasso and about a new subject she was fascinated with: the wartime use of the airforce and the way it influenced culture and art. Lydia could talk for hours about all of this and, just as the walls of her apartment seemed to grow into huge, intricate storyboards, my afternoons spent listening to her turned into windows to past and future times. "Please bring me an Alka-Seltzer from the kitchen, dear"—she would say, and it is only then you noticed it's already dark outside.

— *Bogdan Achimescu*

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**Bogdan Achimescu** is a Polish and Romanian visual artist whose work explores themes of genetic inheritance, political dystopia and imaginary architecture and artifacts. Through his images, Achimescu "elaborates on human identity through its absence" and mocks established values from a humorous perspective rooted in his nomadic biography. Achimescu represented Romania at the 2001 Venice Biennial as a participant in the Context Network project and has exhibited world-wide. His work is represented in major museum collections including MOMA, New York; National Gallery of Art in Washington DC; the City Museum in Venice; the National Art Museums of Poland and Hungary; Art Museum of Sao Paolo in Brazil and the Albertinum in Vienna. Achimescu is currently vice-dean of the Fine Art Academy in Kraków, Poland.



**Bogdan Achimescu**

*Untitled, 2007. Ink on canvas, 44 x 66".*

Courtesy of the Artist and LYdM Gallery

Value \$3000

L ydia Gasman was a remarkable mind and a remarkable beauty.

I remember her delivering a lecture like a Cabaret singer within the curve of a piano. Turning Campbell Hall into a Smoky Jazz club. She loved Picasso but loved the art of the present as well and invited myself and my studio colleagues to lecture to her 20th century course. Her voice was delicious and flowed out of her mouth like the richest chocolate. We all bathed in this exotic sweetness and followed her down the dark mythic rivers of her mind and scholarship where she unearthed the Sex and Death roots of the Cabana Image of Picasso. She was a living breathing part of the Banquet Years in our midst!

— *William Bennett*

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**William Bennett** has been Professor of Sculpture at the University of Virginia since 1985. He earned his MFA in Sculpture from Indiana University in 1975. In 1978, he received the Artist's Fellowship Grant from the National Endowment for the Arts, and, in 1986, received the Artists Grant from the Virginia Commission for the Arts. He has exhibited widely and his work has been included in numerous publications, including books by John Beardsley and David Summers and a review by Roberta Smith of the *New York Times*.





**William Bennett**

*Fertility Scepter*, 1980s. Stone, copper, wood, bronze,  
30 x 20 x 15". Courtesy of the Artist and LYdM Gallery  
Value \$7500

While others knew Lydia at the University, where she was a force to be reckoned with; I knew her in the incubator for that vigor, her apartment in downtown Charlottesville. Lydia completely inhabited her space; there were no boundaries between living, studio, and study. The walls were easel, gallery, and support for her art and books. The kitchen was both a source of refreshment and an archive for her research. These papers were not just scholarly but a rich visual collage of colorful annotations made with markers and Post-its.

Lydia's home was also part salon, not just for peers and students as might be expected, but also the children of her friends. When developing projects with her, my son was welcomed there as a small child just as were Lyn's children and anyone who happened by as we worked.

To collaborate with Lydia on a design project for her publications was to engage in an enjoyable act of intellectual stimulation and reconsideration for all. To consider her paintings or my prints with her was an active process of discovery and rediscovery.

— *Anne Chesnut*

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After earning her M.F.A. from from Yale University, **Anne Chesnut** did post graduate work at the Studio School, the National Academy of Design, and in Robert Blackburn's Printmaking Workshop in New York. She has exhibited in countless group and solo shows throughout the country and her work is in many national collections including Capital One, the Smithsonian, Arkansas State University's Bradbury Gallery, Colby-Sawyer College's Susan Harp Collection, as well as local collections such as UVA's Children's Hospital, Emily Couric Clinical Cancer Center, and the School of Nursing. She is represented by the Jane Haslem Gallery in Washington DC and Les Yeux du Monde in Charlottesville. She also is a well known graphic designer whose clients have included museums, galleries, and artists as well as companies like JP Morgan, Oracle, and PBS.



**Anne Chesnut**

*Heaven Scent*, 2007. Print on rag paper; image size 9 x 12".

Courtesy of the Artist and LYdM Gallery

Value \$600

In the early days at the University of Virginia, Lydia's and my office were at opposite ends of the printshop in old Fayerweather Hall. She liked very much to wander around, talking to students and looking at their work. I loved talking to her. Every exchange quickly escalated to the cosmos. She believed that art had that reach, and from her vast reading and study it was easy to believe her. She helped me tremendously. We always talked about Anselm Kiefer.

— *Dean Dass*

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**Dean Dass**, a beloved Professor of Printmaking at the University of Virginia since 1985, has exhibited nationally and internationally for the past 30 years and won many awards and fellowships, including the All-University Teaching Award in 2003. Early in his career, he was invited to participate in three National Print Invitational Exhibitions at the Brooklyn Museum of Art. He also has been invited to exhibit three times in the international triennial exhibition *Graphica Creativa*, in Finland, winning a Juror's Prize in 1996. His works on paper, paintings, artist's books and sculpture have been exhibited in museums in Poland, Brazil, England, Finland, the Netherlands, Egypt, and Portugal, in addition to countless museums, university and private galleries in the United States.



**Dean Dass**

*Pink Birds in a Cloud*, 2017. Gouache, inkjet, collage, pigments gold leaf on panel, 7.25 x 9.25".  
Courtesy of the Artist and LYdM Gallery  
Value \$1200

When we sat together in her living room talking, smoking cigarettes and drinking wine, I instantly entered into Lydia's magical world. Her world was one of many notes, sketches, paintings and Xeroxes installed throughout her apartment. Periodically adding to one wall and taking down from another, she lived inside an ever-changing art installation. Her ideas permeated every inch of her apartment. I would sit on her paint stained white carpet in a trance gazing up at her many books; each she had read, re-read and heavily marked with Post-its and Sharpies of all colors. Tattooed with her notations, the pages within these books had surrendered their text to Lydia and her onslaught of lines, circles and arrows.

Lydia was a real artist. Her life-long devotion to research and teaching fed her painting. She processed her research through her art and art through her research often using her own drawings and paintings to explain profound concepts related to Picasso, Foucault, Kiefer, Apollinaire etc. She viewed small sketches by Picasso with razor vision including works on small scraps of paper, ceramic plates and napkins. Every dot and line was imbued with meaning. It was like reading a star chart. It made perfect sense.

I was one of the lucky ones because I was taught by Lydia. When you were a student of hers, you became a student of the cosmos. You began to see the undeniable connectivity between art and the cosmos and were given the license to process your work in response to Lydia's world.

— *Rosemarie Fiore*

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**Rosemarie Fiore** Rosemarie Fiore received her B.A. from the University of Virginia (1994) and her M.F.A. from the Art Institute of Chicago (1999). She has been awarded many residencies and grants, including residencies at Art Omi, Yaddo, Skowhegan, MacDowell, Roswell Foundation and grants from the New York Foundation for the Arts, New York State Council for the Arts, and the Sally and Milton Avery Foundation. She has exhibited widely in museums and galleries including the SCAD Museum, GA; Priska Juschka, NY; Grand Arts, Kansas City; The Bronx Museum; The Weatherspoon Art Museum; The Queens Museum of Art; and the Socrates Sculpture Park, NY. Her bibliography is also extensive, including reviews in the *New York Times*, *New York Magazine*, *Art in America*, *The Village Voice*, *NY Arts Magazine*, *FLAUNT Magazine*, *Art Papers Magazine*, *The Washington Post*, and *Art on Paper*.

[www.rosemariefiore.com](http://www.rosemariefiore.com)



**Rosemarie Fiore**

*Fireworks Eclipse #48*, 2004. Lit fireworks on paper,  
14 x 11". Courtesy of Rosemarie Fiore Studio  
Value \$800

I feel the picture plane is an open space where “the guest can find his own soul” —and at different times both the artist and viewer are guests.

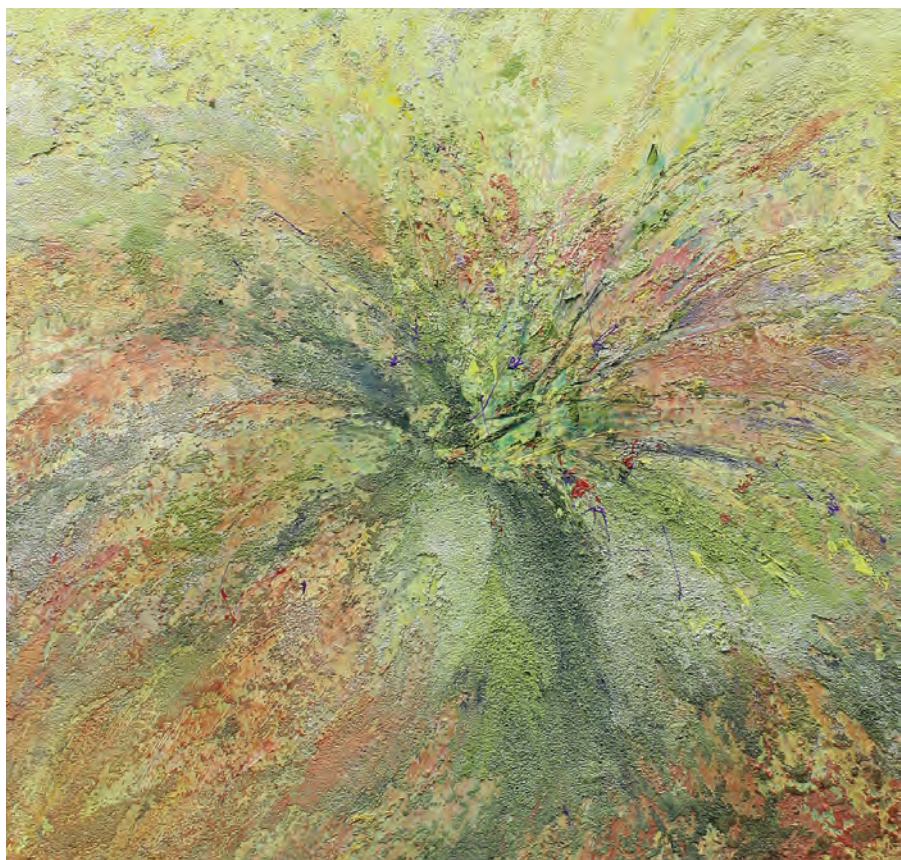
For me, as the artist, the act of painting invites me to places of inner reflection and outward expression, and is collaboration between intuition and discipline. My process involves much reflection even before making marks, layering, building texture and pushing color. Imagery found in nature often dissolves into expressionism, becoming more about paint and mark-making than representation. I seek a dynamic essence with expansive paint and diverse acrylic media to create an effect that is both generous and unexpected. The act of painting becomes for me a metaphor for living: energy quickens from deep within; it is dynamic, often resembling chaotic flux yet is transformative and ultimately life-affirming.

— *Ellen Hathaway*

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**Ellen Hathaway** received her B.A. from The University of North Carolina in Chapel Hill and her M.A. from The University of Virginia’s Curry School of Education, pursuing careers in media advertising and teaching. When Ellen left the workforce to concentrate her energies on homemaking and family, she also took up painting in earnest. She has directed her art education through committed experimentation and study with notable instructors Steven Aimone and Ron Boehmer. After calling Charlottesville home for 30 years, Ellen now lives and paints in Raleigh, NC and exhibits regularly with galleries in North Carolina, Massachusetts and Virginia.





**Ellen Hathaway**

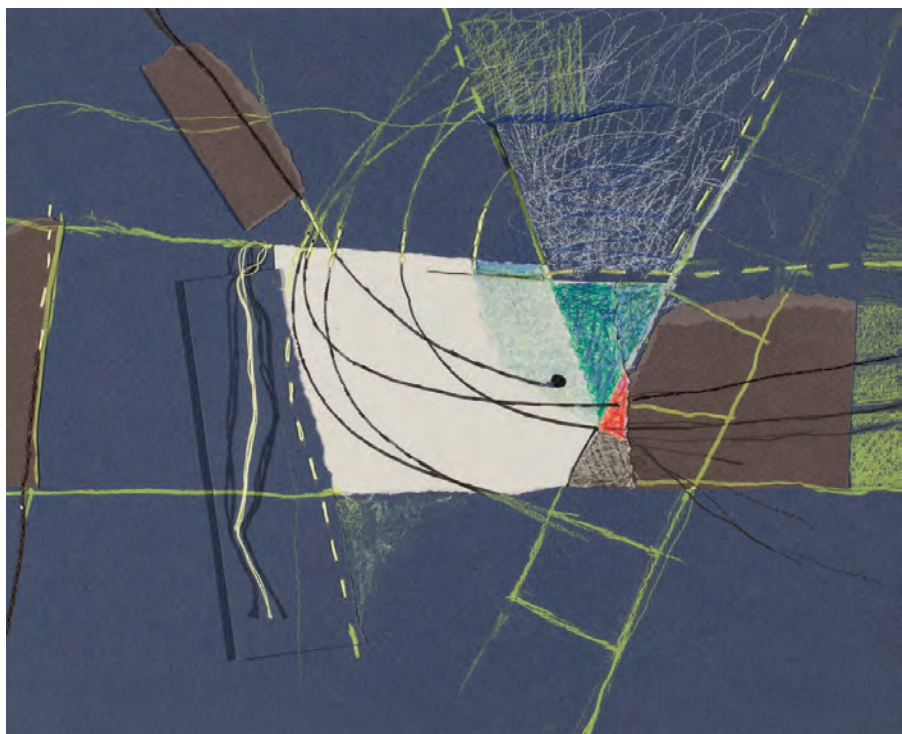
*Into Thin Air*, 2014. Acrylic and fiber paste on canvas,  
20 x 20 x 3". Courtesy of the Artist and LYdM Gallery  
Value \$1200

**T**he more I learn about Lydia Csato Gasman, the more I discover a personal kinship with her work. I am inspired by her belief in teaching and nurturing young art historians and artists. The extraordinary and fearless exuberance in the way Gasman painted and made collages is something I strive to achieve in my own work, especially in these latest Recovery pieces. In different ways, I seek for that same bold and joyful spirit, a spirit that native Romanians (such as Lydia and myself) might describe as “elan.” As importantly, I admire Lydia’s tenacity and ability to bring together ideas and forms by joining art theory and art making and by synthesizing ideas in unusual ways. Through her works, Lydia is a great inspiration for me as an artist, teacher and thinker. I feel honored to be in the show *Picasso, Lydia and Friends* curated and organized by Lyn Bolen Warren at Les Yeux du Monde Gallery. Seeing Lydia's work anew, in the context of Picasso and several like-minded contemporary artists, will I am sure generate new and remarkable discoveries.

— *Sanda Iliescu*

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**Sanda Iliescu** is an Associate Professor of Architecture and Art at the University of Virginia. Her awards include *The Rome Prize* and *The Distinguished Artist Award* of the NJ State Council of the Arts. Molly Krom Gallery and Les Yeux du Monde represent Iliescu’s artwork. Her publications include “The Garden as Collage” (*Studies in the History of Gardens and Landscape Design*, 2007), “Beyond Cut-And-Paste” (*Places*, 2008), and *The Hand and the Soul* (UVa Press, 2009).



**Sanda Iliescu**

*Lotus Eaters, #11*, 2016. Torn paper, thread, pencil, collage on paper, 8 x 10". Courtesy of Molly Krom Gallery NY and LYdM Gallery  
Value \$1200

**I**n my current work nature is a strong influence. Living in Virginia provides constant inspiration from the surroundings—the vegetation, the seasons, and the water. I enjoy the process of layering and taking away paint in an intuitive, spontaneous process, which builds and integrates the composition. The fluidity of the marks and play of color are meant to develop a meditative feeling in the viewer. I am influenced by Joan Mitchell, Cy Twombly, and Hans Hoffman.

— *Gwyn Kohr*

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**Gwyn Kohr** received her Fine Art Degree from California State University. She taught art and exhibited extensively in California before moving to Virginia in 2004. Here she has continued her artistic explorations showing with the Byrne Gallery in Middleburg, Adorn in Rehoboth Beach and in Charlottesville with Les Yeux du Monde.



**Gwyn Kohr**

*Prelude I*, 2016. Oil on panel, 12 x 12".

Courtesy of the Artist and LYdM Gallery

Value \$700

**K**athy Kuhlmann is a child of the prairies, born and raised in rural North Dakota where the sky is expansive, the weather dynamic, and nature's colors always on full display. Interestingly, crows were an adversary on the farm.

Her education includes an Associate Degree from North Dakota State University, majoring in Textiles and Clothing with special interest in historical costume conservation and design. She then earned a Bachelors Degree with highest Distinction from the University of Minnesota majoring in General Design with special interest in: fabric, dyeing, discharging, printing, appliquéing, and quilting.

'Wearable Art' became her first emphasis, using many and multiple processes and techniques to alter or embellish the surface.

While in Minneapolis she was involved in a number of group shows. She was a featured artist at the "Art Vestments" wearable arts show at the American State of the Arts Gallery in New York City.

After moving to Charlottesville the wearable art and textile business eventually closed. As that door closed, others opened including horseback riding and then back to art in the form of watercolors, photo transfers and other adventures.

She defines her art as the "inward search with the outward expression."

Crows seem to have reentered her life a few years ago. She has developed an interest in all things crow.

Kathy and her husband live in Albemarle County with assorted non-humans.



**Kathy Kuhlmann**

*THE RED + THE BLACK*, 2015. Photo transfer, acrylic, livestock markers on canvas, 12 x 16". Courtesy of the Artist and LYdM Gallery  
Value \$600

*Your gaze scans the streets as if they were written pages:  
the city says everything you must think, makes you repeat  
her discourse, and while you believe you are visiting  
Tamara you are only recording the names with which she  
defines herself and all her parts.*  
—Italo Calvino, *Invisible Cities*

**T**amara comes from a series of small paintings that utilize Italo Calvino's 1972 novel *Invisible Cities* as a framework for considering the tension between the actual and the imaginable. Calvino's fictional poetic exchange between Kublai Khan and the explorer Marco Polo explores, among other topics, the human tendency to construct recognizable traits within novel circumstances; likewise, the play of figure and ground in these abstract pictures asks where, precisely, we look for our truths.

— Brian T. Leahy

*However the city may really be, beneath this thick coating  
of signs, whatever it may contain or conceal, you leave  
Tamara without having discovered it. Outside, the land  
stretches, empty, to the horizon; the sky opens, with speeding  
clouds. In the shape that chance and wind give the clouds,  
you are already intent on recognizing figures: a sailing  
ship, a hand, an elephant...*

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**Brian T. Leahy** is an artist and writer in Chicago, Illinois. He received a BA in studio art and religious studies from Davidson College in 2011, where he studied with the painter Herb Jackson, and an MA in Modern and Contemporary Art History, Theory and Criticism from the School of the Art Institute in 2015. His work is in private collections across the United States, and in the collection of Davidson College, the Joan Flasch Artists' Book Collection at the School of the Art Institute of Chicago, and corporate collections. He is currently pursuing a PhD at Northwestern University.





**Brian T. Leahy**

*Tamara*, 2016. Acrylic on canvas, 10 x 8".  
Courtesy of the Artist and LYdM Gallery  
Value \$500

I am interested in challenging the viewer's sense of place and time by combining the imagined and the real, abstraction and representation. What starts as a place just beyond the fence line unfolds into a moment in a metaphorical paradise. I introduce human presence, at first unseen, through abstract form and fleshy color. Matisse, Gauguin, and Cecily Brown are constant inspirations.

The materials are central to each painting. I combine layers of paint, wax, marble dust, dirt and graphite to simultaneously construct and deconstruct. I have an affinity for mark making and the freedom of the Abstract Expressionists. I allow each work to resolve at different levels of abstraction with the ultimate goal of luring the viewer into a personal sense of place and experience.

— *Susan Mcalister*

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**Susan Mcalister** has been painting for over 30 years. Born and raised in the Hunt Country of Virginia, McAlister received her BA from Davidson College. She continued her studies with numerous acclaimed and professional artists including Yolanda Sanchez and Eric Aho. She has exhibited in museums and galleries throughout the south and her work is in many private and public collections, including the new lobby of the University of Virginia Medical Center and Dean of Arts and Sciences' Pavilion on the Lawn at UVA.



**Susan Mcalister**

*Wind from the First Gate*, 2005. Oil, graphite and dirt  
on canvas board, 12 x 12 ".

Courtesy of the Artist and LYdM Gallery

Value \$1200

Lydia Gasman was a brilliant, passionate friend and colleague, who was intellectually generous and demanding (and sometimes difficult). She inspired the best of a full generation of undergraduate students, and earned the deepest respect, gratitude and loyalty from her graduate students. Lydia could read the latest essay by Jacques Derrida, and the Divine Hierarchy of the Pseudo-Dionysius in the same afternoon, and figure out by evening what both had to tell us about Pablo Picasso, and then would share the excitement of those realizations with her students.

Lydia loved art, which she understood, and most deeply felt, to be somehow above and beyond determination or command, and together with those she taught, the striving evident in her work as a scholar and a painter are, and will continue to be, her growing legacy.

— *David Summers*

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**David Summers** is the William R. Kenan, Jr. Professor of Art Theory and Italian Renaissance Art at the University of Virginia. He holds a B.A. from Brown University (1963) and a Ph.D. from Yale University (1969). He taught at Bryn Mawr College and the University of Pittsburgh before accepting an appointment to the Center for Advanced Studies at the University of Virginia in 1981. In 1984, he was appointed William R. Kenan, Jr. Professor of the History of Art. He was elected to the American Academy of Arts and Sciences in 1996.

His books include *Michelangelo and the Language of Art* (1981), *The Judgment of Sense: Renaissance Naturalism and the Rise of Aesthetics* (1987); the influential 700+ page *Real Spaces. World Art History and the Rise of Western Modernism* (2003); *Vision, Reflection and Desire in Western Painting* (2007) and his forthcoming *Pathos, Sympathy and Empathy in Art*.




**David Summers**

*Five Bright Ideas*, 2016. Oil on canvas, 8 x 10".

Courtesy of the Artist and LYDM Gallery

Value \$1100



draw the spaces I wish I could inhabit. I dream with my fingers.

*Tropism* is a costume design taken from my cloud costume series.

— *Annie Temmink*

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**Annie Temmink** is a Charlottesville based sculptor and costume designer who graduated *cum laude* from Davidson College in 2011, majoring in studio art and math. She received a Watson Fellowship to study fashion and textiles in Indonesia, Japan, Uganda, and India. Her time abroad inspired a love of adornment and eccentric wearables that fed into her already keen interest in materials and movement.



**Annie Temmink**

*Tropism*, 2015. Acrylic and ink on paper mounted on board,  
14 x 11". Courtesy of the Artist and LYdM Gallery  
Value \$300

## T houghts on Lydia

Her penetrating intellectual curiosity left no stone unturned.

She attacked cosmotological truth with a wolverine's venom.

She knew no bounds, no subject had any.

When asked how she cared for the mediocre paintings on the wall, she quipped  
“Are they?”

She talked of J.P. Sartre, Wittgenstein, Camus, Nietzsche, Derrida as if they  
were all classmates.

Tired of hungry embarrassment, she always opted for the new, shocking result.

Lydia is with us in the pictures we see, in the history and philosophy we discuss,  
and the inventions of the mind we've left unexplored.

Lydia lived by Picasso's dictum, “If you set out to do a thing, and you know  
exactly what will happen, why do it?”

Lydia was more than inquisitive, she always knew the question behind the  
question. There was never an absolute truth. She, like Picasso, knew truth as  
a stepping-stone towards the confrontation with universal knowledge.

— *Russ Warren*

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**Russ Warren** began his training at the University of St. Thomas in Houston, received his BFA in 1973 from the University of New Mexico and his MFA in 1977 from the University of Texas in San Antonio. Warren has exhibited his paintings nationally and internationally in exhibitions including the Whitney Biennial and the Venice Biennale since the late 1970s and has been included in many exhibition catalogues, reviews and publications. Warren taught printmaking and painting at Davidson College from 1978–2008. His survey show, *Russ Warren: WORKS 1971–2015* traveled from Woodberry Forest, VA to the University of Alabama and Davidson, NC.





Warren

8/8/14 - III

**Russ Warren**

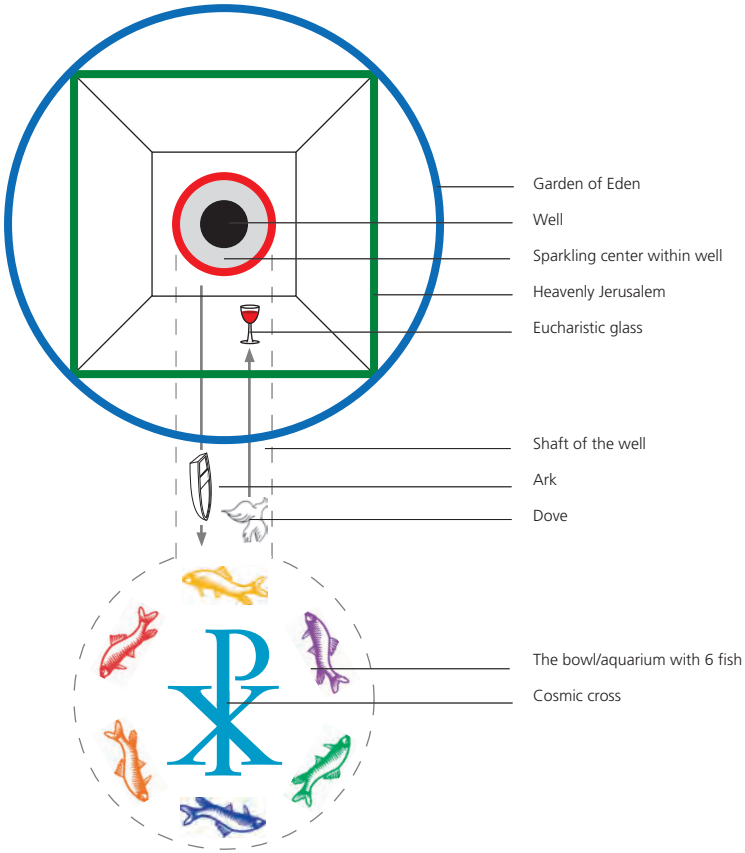
*The Artist and His Model III*, 8/8/14. Pencil, fluid acrylic, livestock marker and scraper on paper, 24 x 18".  
Courtesy of the Artist and LYdM Gallery  
Value: \$1800

**T**he mission of the **Lydia Csato Gasman Archives for Picasso and Modernist Studies** is to preserve in perpetuity the extensive body of manuscripts, papers, and books that she bequeathed to her former graduate students, Lyn Bolen Warren and Victoria Beck Newman, for the use of scholars and laypeople alike. The immediate priorities of the Archives are as follows: the safe housing of Professor Gasman's work in accordance with established archival standards; the digital scanning of her papers including research notes, lectures, manuscripts, and letters; the publication of her influential dissertation, *Magic, Mystery, and Love in Picasso, 1928–1938* and the re-publication of her second major work, *War and the Cosmos in Picasso's Texts, 1936–40*; and the organization and publication of her original, exhaustively researched and brilliant lectures on modernism as a multi-volume work. Professor Gasman's interpretation of Picasso's art and writings of the nineteen twenties and nineteen thirties resulted in the radical reorientation of Picasso scholarship in all periods of his career. Similarly, it is expected that the publication of her readings of the work of other modern artists and the wider culture in which they practiced will have a profound effect on art historical studies. Because her interests and approach to art history led her to range widely across diverse disciplines, the material she accumulated and wrote about will also appeal to audiences outside the field of art history.

As materials are scanned and catalogued, these documents and Professor Gasman's extensive library will be made available for research to scholars and to the general public. Future plans include a speaker and performance series related to the subjects represented by the Archives. Eventually, in the spirit of Professor Gasman's inestimable intellectual generosity and brilliant mentorship, there will be financial research and writing grants for scholars of modern art. Thus the LCGA is ultimately defined by two essential components: the conservation of an important and irreplaceable body of scholarship and a mandate to disseminate and build upon that scholarship in the best possible way.

**LCG**

**Lydia Csato Gasman Archives**  
for *Picasso and Modernist Studies*



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841 Wolf Trap Road 434.882.2620 T  
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Above: Lydia Gasman's diagram for Picasso's 1947-48 play, *The Four Little Girls*. Design by Anne Chesnut.

Front: Pablo Picasso. *Sculpteur travaillant sur le Motif avec Marie-Thérèse posant (Suite Vollard 59)*, 1933 (March 31, Paris) Etching, edition of 50 of the second (final) state