

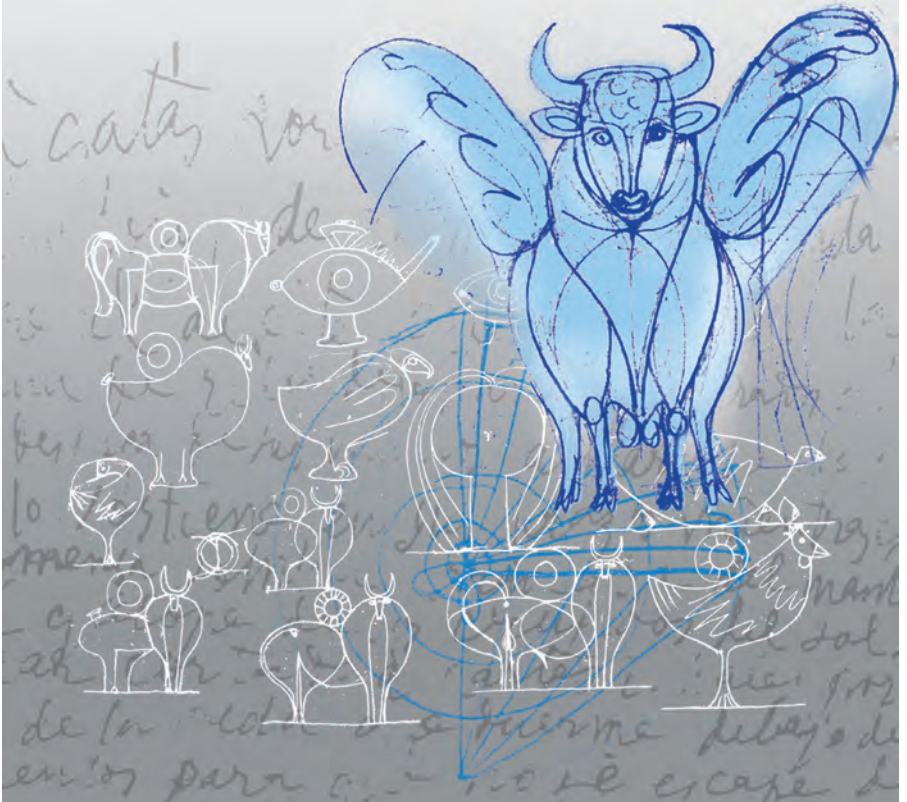


A Banquet for Lydia

to benefit the

Lydia Csato Gasman Archives
for Picasso and Modernist Studies

Saturday, September 20, 2014





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The cloche is a bell shaped hat invented in 1908 by French milliner Caroline Rebook. It was immediately understood as the expression of a new age.

In Paris, during the winter of that same year, Pablo Picasso threw a legendary dinner party for the painter Henri Rousseau. Among the guests who came to Picasso's studio at the *Bateau Lavoir*, a shambling dilapidated old building on Montmartre, were many of the artists, writers, and musicians who were already creating the culture of modernism. There are engaging and amusing first hand accounts by some of the participants describing this happy fête and the revelry that ensued that evening among *la bande à Picasso*. Gertrude Stein recalls her invitation to the *Banquet Rousseau* in *The Autobiography of Alice B. Toklas* (which is also filled with references to chic hats):

...there was going to be a banquet given for Rousseau...Who was Rousseau. I did not know but that really did not matter since it was to be a banquet and everybody was to go, and we were invited...It appeared that Picasso had recently found in Montmartre a large portrait of a woman by Rousseau, that he had bought it and that this festivity was in honour of the purchase and the painter. It was going to be very wonderful... Everybody was excited. It was Guillaume Apollinaire, as I remember, who knowing Rousseau very well had induced him to promise to come and was to bring him and everybody was to write poetry and songs and it was to be very *rigolo*, a favorite Montmartre word meaning a jokeful amusement. We were all to meet at the café at the foot of the rue Ravignan and to have an apéritif and then go up to Picasso's atelier and have dinner. I put on my new hat and we all went to Montmartre..."

Picasso's companion of those years, Fernande Olivier, sets the scene for the party in her memoir *Picasso and His Friends*:

The studio was decorated with greenery, covering the pillars, the beams and the ceiling. At the end...in the place set aside for Rousseau, a sort of throne was constructed from a chair raised on a crate and placed against a backdrop of flags and paper lanterns. Above this was a large banner with the words: "Honor to Rousseau!"

When the caterer hired to provide the dinner failed to show up, Fernande Olivier and Alice B. Toklas made a fast round of the markets and frantically prepared enough *viz à la Valenciennes* for all. Fernande continues:

The table was a long board set on trestles...the glasses were thick, the plates small and heavy and the knives and forks were made of tin, but nobody looked too closely at things like that...At last everyone sat down at the table...Rousseau...gravely took his seat... Speeches and songs had been composed for the occasion and Rousseau managed to say a few words...overcome with emotion and pleasure...Throughout the evening wax had been dripping onto his head from one of the Chinese lanterns hanging above him but he was so happy...Eventually the drips formed a sort of small hat on his head, like a clown's hat, and this remained there right up to the moment when the lantern caught fire. Rousseau was convinced that this was his final apotheosis. After that...he began to play his violin.

Rousseau played his violin and sang, Picasso, the Braques, and the Derains danced, Apollinaire declaimed his toasts in verse, poets André Salmon and Maurice Cremlitz chewed soap in order to foam at the mouth, artist Marie Laurencin fell onto the platters of dessert pastries, the celebrants shouted "Vive! Vive Rousseau!" and all of this was before the post-dinner phase of the banquet when the rest of Montmartre joined in the fun. Fueled by high-spirits, high-jinks, and the inexhaustible creativity of the guests, the party lasted until dawn when the owner of the café at the bottom of the hill where the banquet had begun came up to say that there were ladies rolling from the *Bateau Lavoir* into the gutters of his establishment below.

But the merriment of the night was only a hilarious and comradely manifestation of the true guiding spirit of Rousseau's banquet. As the guests themselves must have realized, it was a recognition and celebration of the fresh and untamed brilliance in them all. It is Roger Shattuck who articulates this most clearly in his classic work *The Banquet Years* when he says of Picasso's party:

Its story, so often recounted...epitomizes the combination of festivity and conviction that characterized the period...It was a celebration of unpredictable new resources in the arts, a spontaneous display of high spirits to greet ideas being unearthed every day by Picasso and Apollinaire, by Max Jacob and Braque, by everyone present at the gathering, including Rousseau. Taking Rousseau as a pretext, the banquet celebrated a whole epoch.

It is this combination of "festivity" and "conviction" that we also celebrate tonight at our Banquet Lydia. In spirit and substance, her work engages the profound questions and the creative approach to those questions that preoccupied those early twentieth-century revelers. In her scholarship and her art, Lydia never shied away from dealing with the difficult nature of existence but it was with a joyful, driven passion coupled with the absolute conviction that her efforts would help right or transform what needed to be transformed. We have the feeling that if Picasso had known Lydia, he would have organized a second, even more amazing homage in her honor. So it is up to us, *la bande à Lydia*, to do it for him. **Vive! Vive Lydia!**

LCG

Lydia Csato Gasman Archives
for Picasso and Modernist Studies



A Banquet for Lydia

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Lydia Csato Gasman Archives for Picasso and Modernist Studies

Saturday, September 20, 2014

6 pm

Gather in the gallery for Welcome and Cocktails
Art Auction begins

7 pm

Stephen Margulies will lead *la bande à Lydia*
to the patio for Sunset and *Feast by Sylvia*

9 pm

Dessert, Coffee and Liqueurs in the Gallery
Performances by Stephen
Bidding Closes

Auction Items

William Bennett. *Fertility Amulet I* (#1 of edition of 10 Variants),
2014. Bronze, patina, 2 parts: overall size: 2½ x 1½ x
1¼". This work can be hand held and wall mounted in
various configurations.
Value \$1500

Heart, 1992 ca. Wood sticks, cotton cloth, cotton string,
steel, copper, abandoned wasp nest, 20 x 24 x 20"
Value \$4000

Miss Expanding Universe, 1988 ca. Oil stick on paper,
image size: 16 x 13", mat size: 24 x 20"
Value \$1200

Anne Chesnut. *Sampler: Queen's Anne Lace #2*, 2013.
Digital print on rag paper with hand stitching,
14.5 x 12" (image), 20 x 13" (sheet), 24 x 24" (mat)
Courtesy of the Artist and LYDM Gallery
Value \$950

Dean Dass. *Tomahawk*, Etching, gouache, pigment,
inkjet on paper, ed. 10., 12 x 16"
Courtesy of the Artist and LYDM Gallery
Value \$2000

Michael Ferris Jr. *Joe*, 2011. Ink on paper.
Courtesy of the Artist
Value \$1000

Rosemarie Fiore. *Firecracker Drawing*, 2004. Lit firework
residue, black ink on paper, 11 x 13 ¾". Image courtesy
of Rosemarie Fiore Studio
Value \$1500

Kris Iden. *Herbaria: locus (H3)*, 2007. Intaglio and embossing,
series of 12, 22 x 30". Printed in collaboration with
Grafikwerkstatt, Dresden, Germany
Value \$1200

Sanda Iliescu. *Kitchen Table Collage (Schoran's Scraps:
Jour-Ju)*, 2007. 9½ x 8", 14 x 12" (framed).
Courtesy of Vagabond Gallery NY and LYDM Gallery
Value \$1400

David Summers. *Old Swiss Apples*, Watercolor on
paper, 4 x 9"
Value \$1200

Russ Warren. *Woman in a Hat*, 6/24/14. Livestock
markers, fluid acrylic, oil stick, acrylic, graphite, India
ink and scraper on paper, 24.25 x 18".
Value: \$1500

Adam Wolpa. *Coves*, 2009. Collage, 20 x 17".
Courtesy of the Artist.
Value \$300

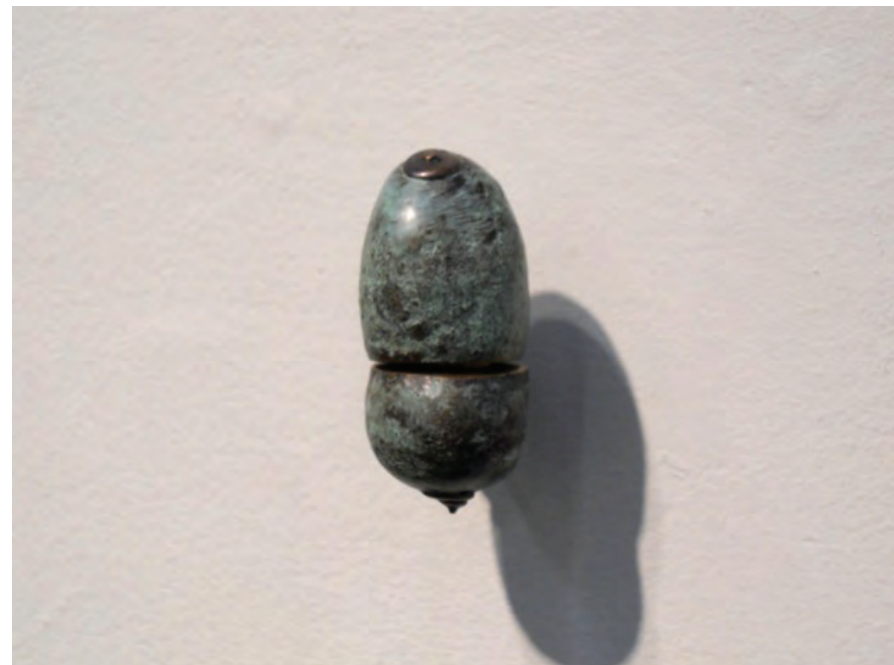
Signed by **John Richardson** copies of *Pablo Picasso*
and *Marie-Therese: L'Amour Fou* will also be for sale.
Courtesy John Richardson and Gagolian Gallery

Lydia 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!

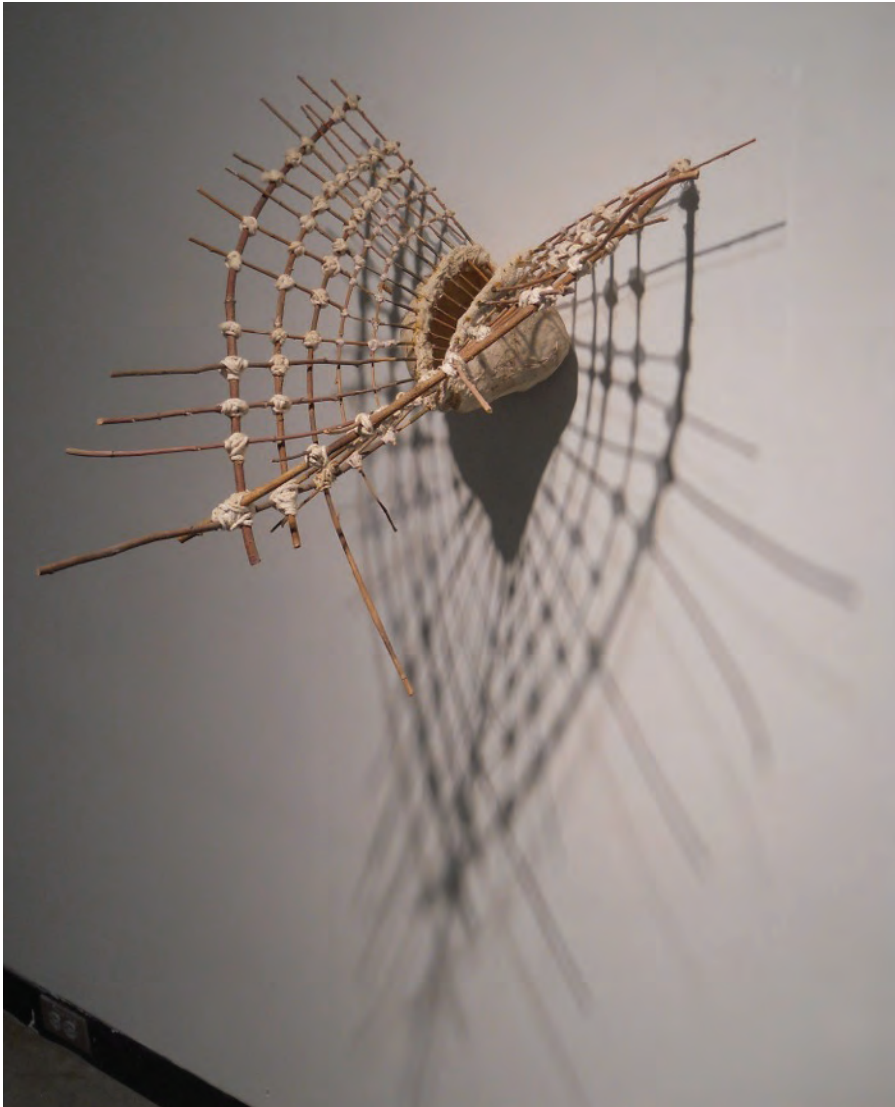
— *William Bennett*

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 Amulet I (#1 of edition of 10 Variants), 2014. Bronze, patina, 2 parts: overall size: 2½ x 1½ x 1¼". This work can be hand held and wall mounted in various configurations. Value \$1500



William Bennett

Heart, 1992 ca. Wood sticks, cotton cloth, cotton string, steel, copper, abandoned wasp nest, 20 x 24 x 20"
Value \$4000



William Bennett

Miss Expanding Universe, 1988 ca. Oil stick on paper, image size: 16 x 13", mat size: 24 x 20"
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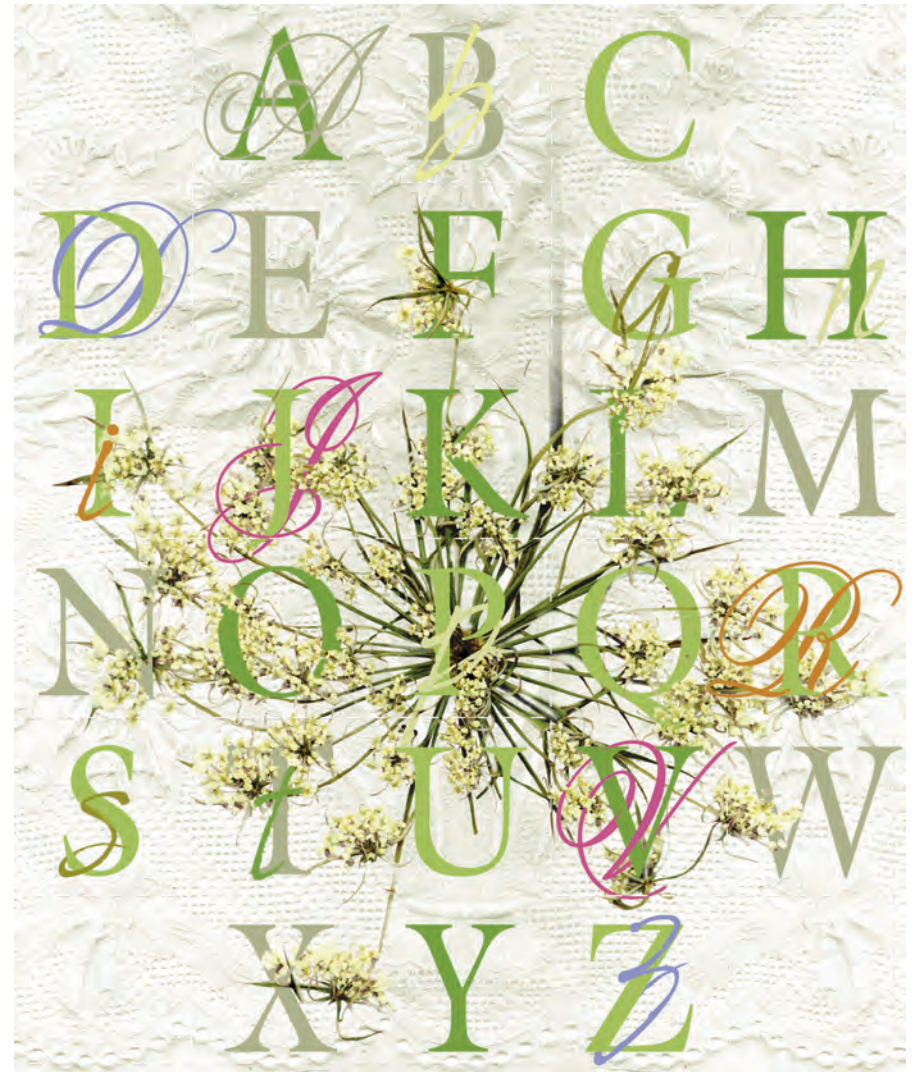
While others knew Lydia at the University, where she was a force to be reckoned with; I knew her in the incubator for that vigor, her apartment in downtown Charlottesville. Lydia completely inhabited her space; there were no boundaries between living, studio, and study. The walls were easel, gallery, 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

After earning her M.F.A. 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 collections from Capital One, the Smithsonian's Cooper Hewitt Museum, and most recently the University of Virginia's Nursing School and the Emily Couric Clinical Cancer Center. She is represented by the Jane Haslem Gallery in Washington D.C. 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

Sampler: Queen's Anne Lace #2, 2013. Digital print on rag paper with hand stitching, 14.5 x 12" (image), 20 x 13" (sheet), 24 x 24" (mat). Courtesy of the Artist and LYDM Gallery Value \$950

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



Professor **Dean Dass** teaches printmaking and the Distinguished Majors Seminar in the McIntire Department of Art at UVa. After receiving a B.A. from the University of Northern Iowa, he went on to graduate studies at The Tyler School of Art, Temple University in Philadelphia, where he received his M.F.A. in 1980. With numerous solo and group exhibitions to his credit, both nationally and internationally, Professor Dass has in recent years established a collaborative relationship and exchange with artists in Finland. He has taught and exhibited there on several occasions and curated exhibitions of contemporary Scandinavian art while bringing a number of Finnish artists to UVa. His works are held in wide-ranging public collections—from The Brooklyn Museum of Art, The Philadelphia Museum of Art, The Virginia Museum of Fine Arts, The Walker Art Center, to The Alvar Aalto Museum in Jyväskylä, Finland, and the National Collection.

Dean Dass

Tomahawk, 2001. Etching, gouache, pigment, inkjet on paper, ed. 10, 12 x 16"
Courtesy of the Artist and LYDM Gallery
Value \$2000

I only met Lydia once but I know how personally important she was to Rosemarie [Fiore]. I am very happy I could contribute.

— *Michael Ferris, Jr.*

Michael Ferris Jr. received his B.F.A. from the Kansas City Art Institute in 1991 and his M.F.A from Indiana University-Bloomington in 1996. Ferris has had one person shows at ATM Gallery in New York City, Packer Schopf Gallery in Chicago, IL and George Adams Gallery in New York City. His museum show credits include the de Young Museum in San Francisco; Queens Museum in Flushing, NY; and the Illinois State Museum in Springfield, IL. Grants and awards include the Presidential Scholar in the Arts, Washington D.C.; Roswell Artist-in-Residence, Roswell, NM; Emerging Artist Grant through the ACC, NYC; and the George Sugarman Foundation Grant, Navato, CA, to name just a few. Currently he and wife Rosemarie Fiore reside and work in Bronx, NY.

www.michaelferrisjr.com



Michael Ferris Jr.

Joe, 2011. Ink on paper. Courtesy of the Artist
Value \$1000

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.

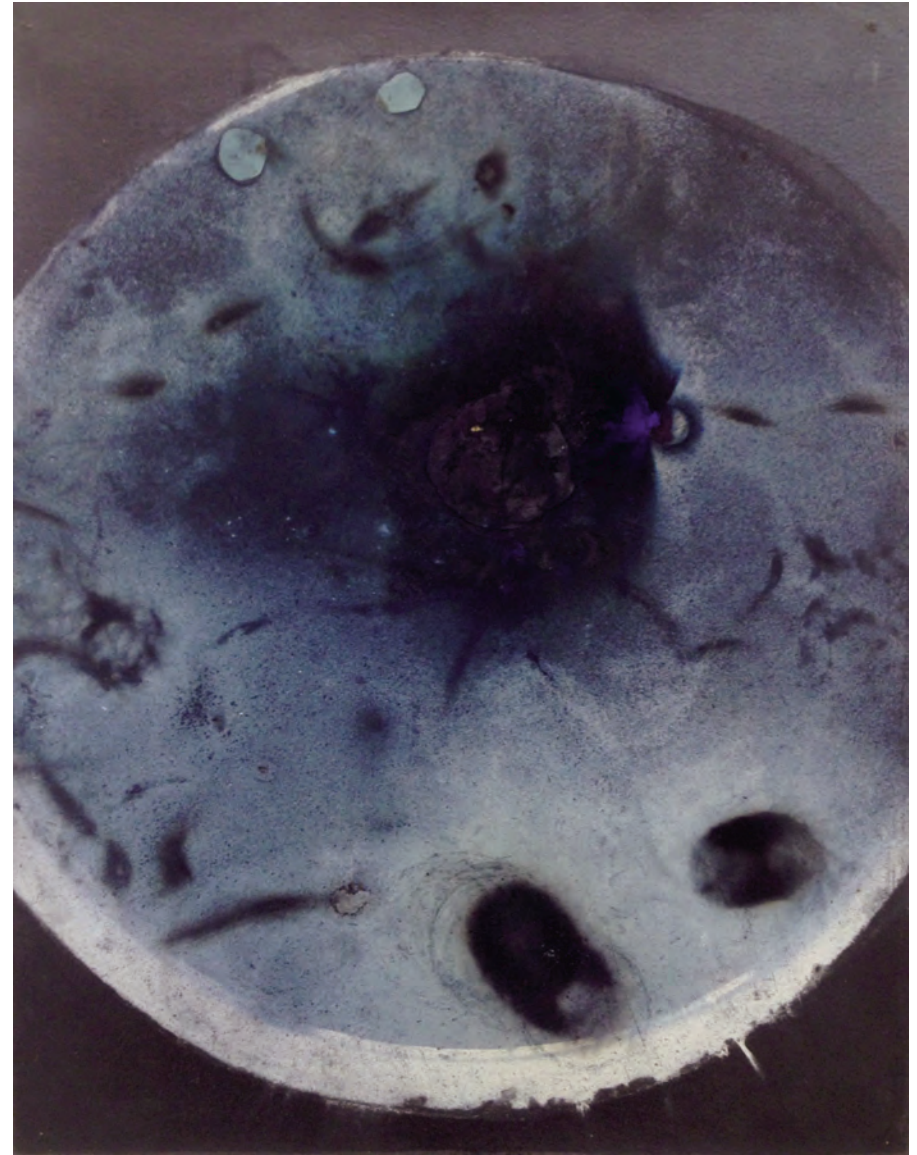
Lydia was a real artist. Her life-long devotion to research and teaching fed her painting. She processed her research through her art and art through her research often using her own drawings and paintings to explain profound concepts related to Picasso, Foucault, Kiefer, Apollinaire etc. She viewed 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 (UVA graduate, BA 1994) was a student, studio/research assistant, and friend of Gasman.

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



Rosemarie Fiore

Firecracker Drawing, 2004. Lit firework residue, black ink on paper, 11 x 13 3/4". Image courtesy of Rosemarie Fiore Studio
Value \$1500

I am buoyed by being part of this project that is enriching and meaningful for many others... for my art-offering to support Lyn's work, who in turn supports and furthers Lydia's work, is deeply satisfying and at the heart of my studio practice. it is just the role I would hope to have for the work that I'm engaged in.

— *Kris Iden*

Kris Iden is a Virginia artist who has exhibited widely throughout her home state with numerous solo and group exhibitions. Her work has also been included in exhibitions in Canada, Chicago, Germany, Italy, South Korea, Peru and Poland. She has been a residency fellow at the Virginia Center for the Creative Arts and Denkmalschmiede Höfgen, Germany. She is a Virginia Museum of Fine Arts Professional Fellowship recipient. Kris holds an MFA in printmaking from Virginia Commonwealth University, and a Post Graduate Professional Teaching Licensure in Visual Arts for Pre K-12.



Kris Iden

Herbaria: locus (H3), 2007. Intaglio and embossing, series of 12, 22 x 30". Printed in collaboration with Grafikwerkstatt, Dresden, Germany
Value \$1200

The 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

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. Vagabond 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

Kitchen Table Collage (Schoran's Scraps: Jour-Ju), 2007.
9½ x 8", 14 x 12" (framed). Courtesy of
Vagabond Gallery NY and LYDM Gallery
Value \$1400

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*

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

Old Swiss Apples, Watercolor on paper, 4 x 9"
Value \$1200

T houghts on Lydia

Her penetrating intellectual curiosity left no stone unturned.

She attacked cosmological 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

Russ Warren began his training at the University of St. Thomas in Houston, received his B.F.A. in 1973 from the University of New Mexico and his M.F.A. in 1977 from the University of Texas in San Antonio. Warren has exhibited his paintings nationally and internationally in such prestigious exhibitions as the Whitney Biennial and the Venice Biennale since the late 1970s and has been included in many exhibition catalogues, reviews and publications. Museums such as the New Orleans Museum of Art, the North Carolina Museum of Art and the University of Virginia Museum of Art have purchased his works through the years as have many prominent collectors and corporations. Warren taught printmaking and painting at Davidson College from 1978–2008. He currently resides in Charlottesville and has his studio over Les Yeux du Monde gallery, where he continues to prodigiously create.



Russ Warren

Woman in a Hat, 6/24/14. Livestock markers, fluid acrylic, oil stick, acrylic, graphite, India ink and scraper on paper, 24.25 x 18".
Value: \$1500

I'm honored to be part of the Lydia Legacy.

— *Adam Wolpa*



Adam Wolpa grew up in Los Angeles, and studied at The University of Virginia, where he earned a BA in Studio Art, and at the University of Iowa, where he earned an MA and an MFA in Printmaking. He is currently Associate Professor of Art at Calvin College, in Grand Rapids, Michigan. Besides camping and Land Art, Wolpa enjoys bicycling, cooking, fermenting, and listening to records.

Adam Wolpa

Coves, 2009. Collage, 20 x 17". Courtesy of the Artist.
Value \$300

In Memory of Lydia Gasman

Artist, Scholar, Teacher, Survivor, Friend of Picasso's Friends—
Her vision and Picasso's

Bombs like fainting angry angels hector
And have hectored our shamed skies.
The black sun of melancholy stares us down.
A spider's web wires black and yellow suns together
Netting us in a cosmic weave of good and evil.
Harlequin tricksters swagger in jigsaw puzzle colors
Dodging mirrors and musketeers along the tight ropes.
Ballerinas blossom, close their petals and re-blossom.
Ecstatic but starving acrobats gavotte on the wires.
Their ancient pink tights are sacred with holes.
Lonely blue guitars prolong being played by the all-seeing blind or,
Stubborn as sexual longing, play themselves.
Humiliation is their lilt, unkillable.
Fearless, determined and eerily skilled,
Little girls lead safely blind grateful but curious minotaurs
Out of palaces toward other somehow better palaces.
Bosomy doves won't stop rising with eyes of blue fire.
Madonnas won't stop nursing archaic thaumaturgic children.
Winged bulls flutter about undecided concerning the nature of myth.
The black sun and the yellow sun are both beautiful rayed around
With diadems, eyelashes or thorns.
Max Jacob, though winged like an elf,
Failed to soar over the death camp's barbed wire despite
Picasso being his old friend with much pull.

Every death of a friend is an earthquake.
Every earthquake executes many friends.
O if earthquakes could dance pas de deux with our souls
And all deformities be beauty rebuilt or re-designed!
Who are we who survive our friends?
Every person is a walking tear.
Weeping people cause congestion on the web.
O Lydia, prophetess out of Rumania and Israel,
Unlike most of us you knew evil is real.
Like your friends Howard Finster and Picasso,
You paraded with cubic angels.
You praised handy Finster for wearing his wife's dress while plowing
Whose ripples in the wind were revealed truth.
O Lydia, you knew evil three times but would not stop radiating.
From titanic earthmother bottles, you swigged down angelism.
You incessantly exhaled an unanalyzable incense.
You trailed the black sun of melancholy until it unveiled
Or turned inside out as the exclaiming touch of the yellow sun!
You skipped rope with strands from the spider's web.

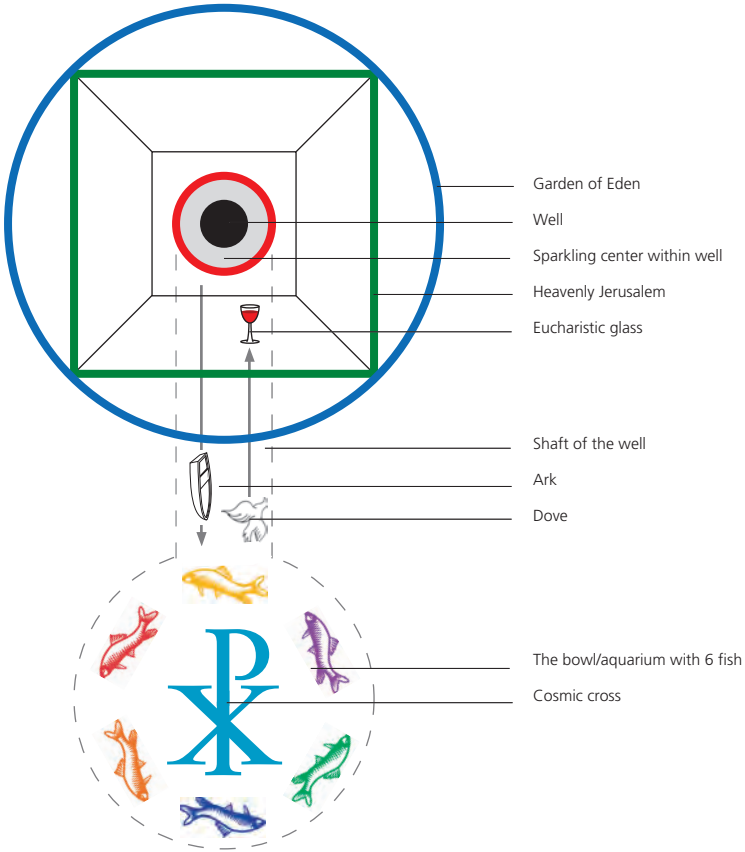
— *Stephen Margulies*

The 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*



LCG
 A

Lydia Csato Gasman Archives
 for *Picasso and Modernist Studies*

841 Wolf Trap Road 434.882.2620 †
 Charlottesville VA 22911

Above: Lydia Gasman's diagram for Picasso's 1947-48 play, *The Four Little Girls*. Design by Anne Chesnut.
 Front: Book jacket back cover for Lydia Gasman's *War and the Cosmos in Picasso's Texts, 1936-40*. Design by Anne Chesnut.