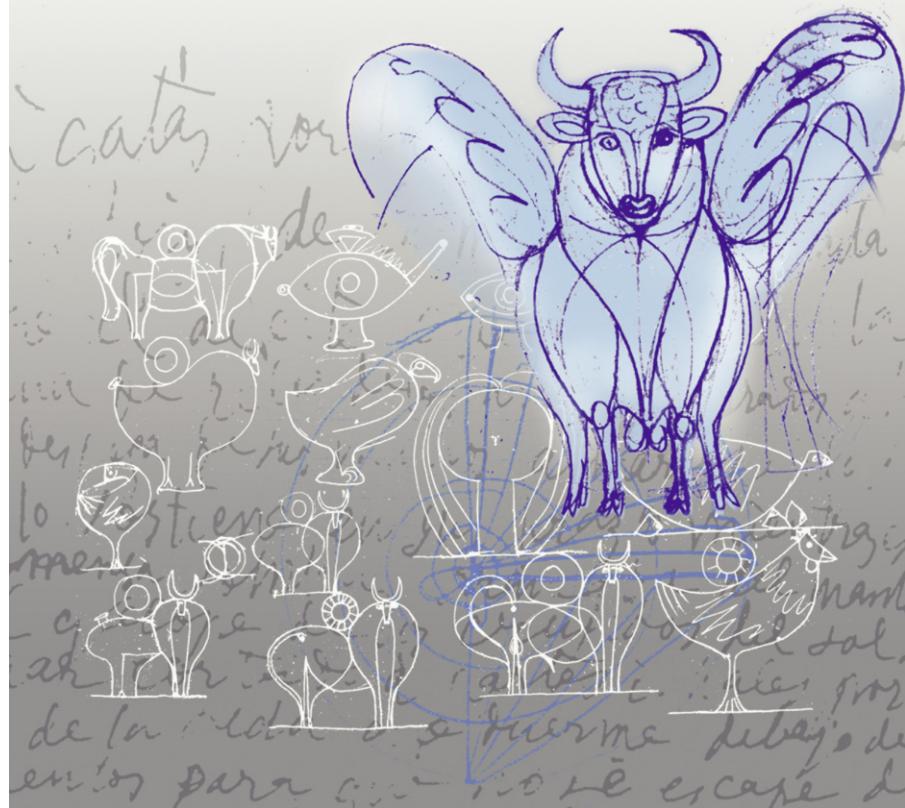




Launch Party for

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

Saturday, September 22, 2012



In launching the Lydia Csato Gasman Archives for Picasso and Modernist Studies, we celebrate Lydia's brilliant influential work, but also her capacity for communicating her passionate beliefs in the most creative and generous way. Scores of students and friends have been influenced by Lydia's courageous mapping of the visual arts, as a writer and a painter, as an exploration of the most profound and ethical dimensions of human existence. We are deeply grateful to the artists who have given their works in support of the Archives and to all those friends who have contributed to its foundation. It is with great joy and anticipation that, with your help, we build upon Lydia's prodigious legacy.

— Victoria Beck Newman
Lyn Bolen Warren
Co-Directors for the LCGA



Launch Party for

Lydia Csato Gasman Archives for Picasso and Modernist Studies

Saturday, September 22, 2012

Auction Items

Lydia Gasman. *Untitled (Van Gogh's Sunflowers)*, 1990s, Mixed media, 40 x 38". Gift of Ruth and Paul Barolsky Value \$5000, starting bid \$500

Anne Chesnut. *Dog Star: Henry 2*, 2008. Digital print, 11 x 8.5" (image), 20 x 13" (sheet). Courtesy of the Artist and LYDM Gallery Value \$400, starting bid \$175

Dean Dass. *Woman with a Helmet*, 2011. Intaglio, 9.5 x 6". Courtesy of the Artist and LYDM Gallery Value \$1000, starting bid \$400

Michael Ferris Jr. *Joe*, 2011. Ink on paper. Courtesy of the Artist Value \$1000, starting bid \$400

Rosemarie Fiore. *Firework Eclipse Painting #2*, 2006. Oil color, firework residue on panel, 11 x 14 x 2". Courtesy of the artist Value \$1500, starting bid \$500

Peyton Hurt. *Rotunda at Night*, 2012. Gouache and ink, 8 x 10". Courtesy of the artist. Value \$250, starting bid \$125

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, starting bid \$900

Russ Warren. *Keith's Nocturnal Muse*, 2011. Collage, 14 x 11". Courtesy the Artist and LYDM Gallery Value \$1000, starting bid \$400

Adam Wolpa. *Coves*, 2009. Collage, 20 x 17". Courtesy of the Artist. Value \$300, starting bid \$100

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

LCGA

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

T

here is nobody, there never has been anybody, quite like Lydia. For Lydia teaching, writing, talking, painting, taking notes with colored pens—all of this and more!—was pure theatre. And grand and colorful theatre at that!

The drama of both her thinking and her art was extraordinary, and always captivating. Anybody who knew Lydia as colleague, student, friend or the most casual acquaintance fell under her spell. Her theatrical approach to the world, to life itself, was informed by an intellectual depth and range, an aesthetic sensibility, and a passion that are beyond compare.

— Professor Paul Barolsky

Professor Paul Barolsky (Ph.D., Harvard University) has been inspiring students at the University of Virginia as Commonwealth Professor of Italian Renaissance Art and Literature since 1969. His many books include *Michelangelo's Nose*, *Why Mona Lisa Smiles*, *Infinite Jest*, and *Michelangelo and the Finger of God*.



Lydia Gasman

Untitled (Van Gogh's Sunflowers), 1990s. Mixed media,
40 x 38". Gift of Ruth and Paul Barolsky
Value \$5000, starting bid \$500

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.



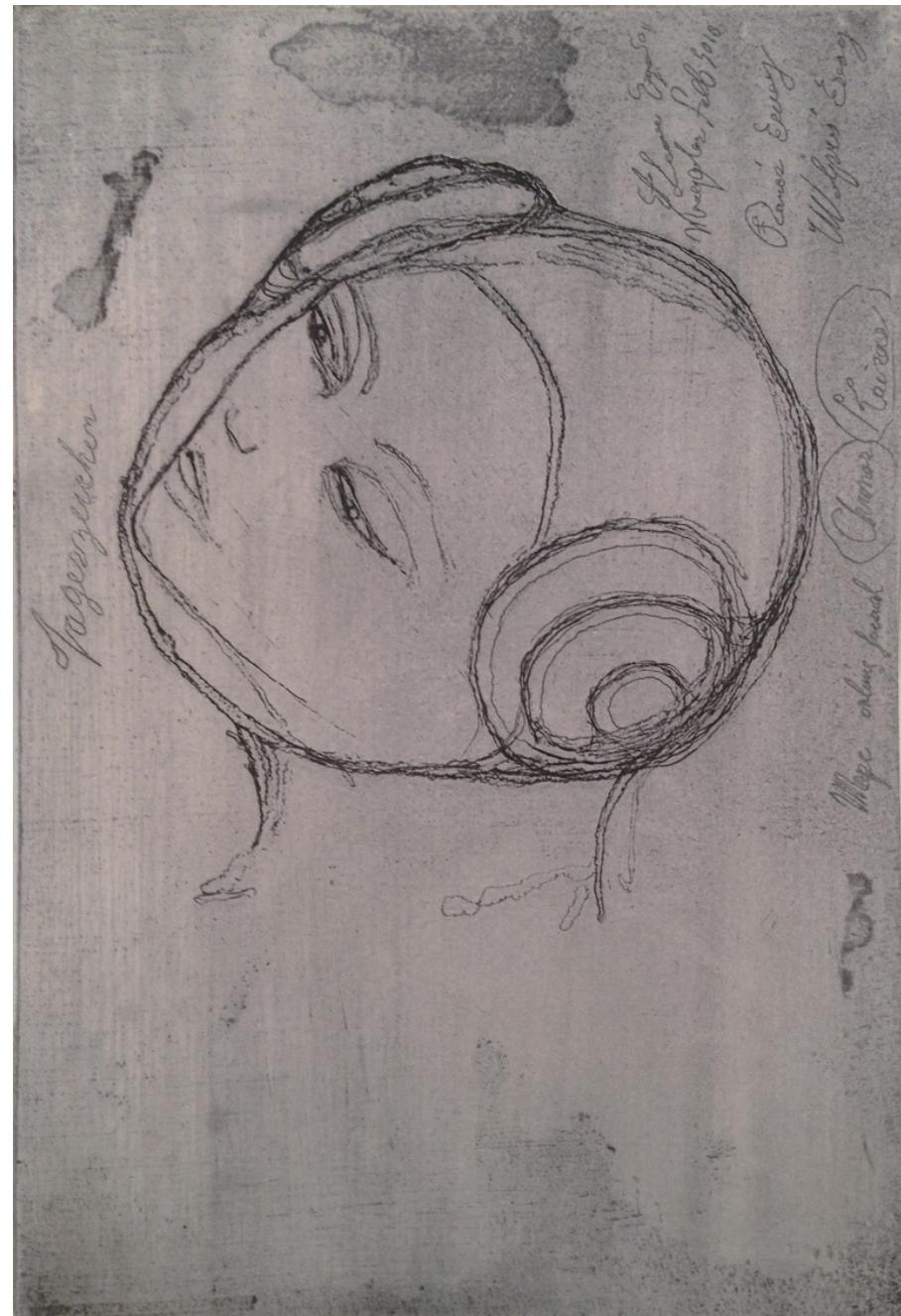
Anne Chesnut

Dog Star: Henry 2, 2008. Digital print,
11 x 8.5" (image), 20 x 13" (sheet).
Courtesy of the Artist and LYDM Gallery
Value \$400, starting bid \$175

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

Woman with a Helmet, 2011. Intaglio, 9.5 x 6"
Courtesy of the Artist and LYDM Gallery
Value \$1000, starting bid \$400

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, starting bid \$400

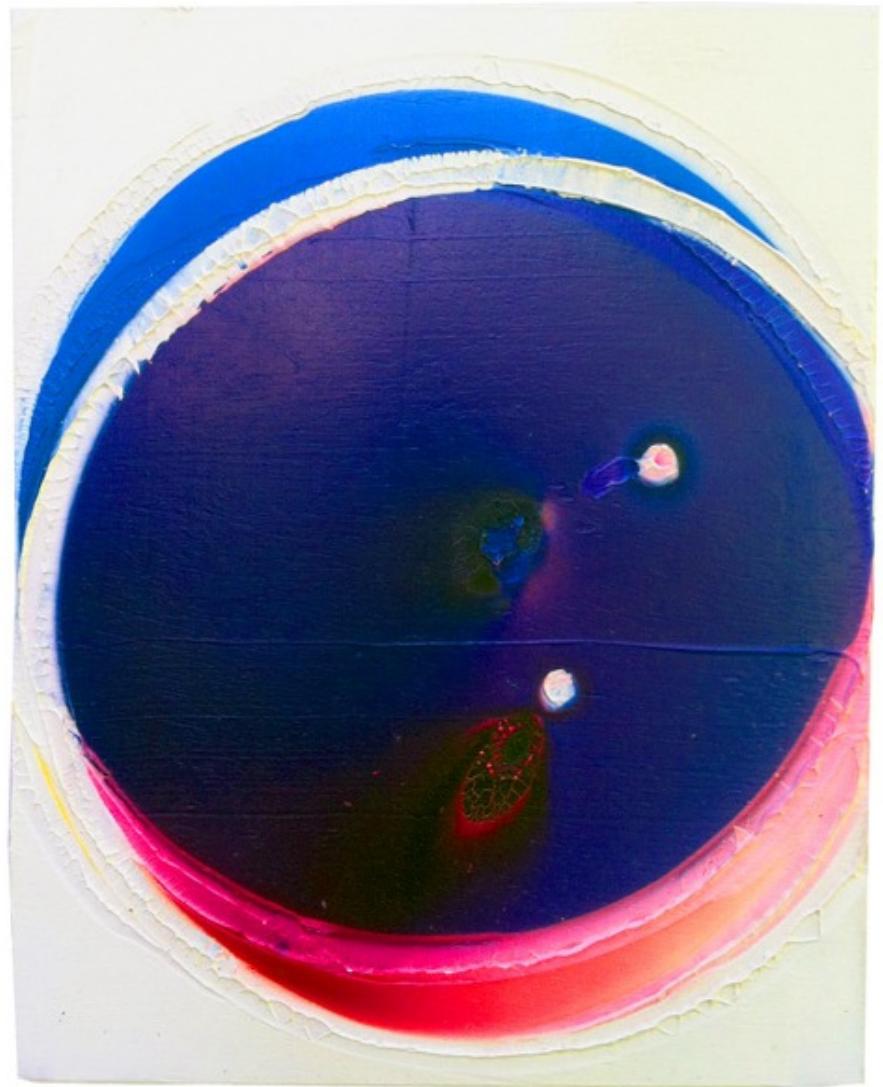
When we sat together in her living room talking, smoking cigarettes and drinking wine, I instantly entered into Lydia's magical world. Her world was one of many notes, sketches, paintings and Xeroxes installed throughout her apartment. Periodically adding to one wall and taking down from another, she 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

Firework Eclipse Painting #2, 2006. Oil color, firework residue on panel, 11 x 14 x2". Courtesy of the artist
Value \$1500, starting bid \$500

Lydia Gasman was a woman I admired for her strength, intellect, and beauty. I had the privilege of spending many afternoons in her home, engaged in conversations on art that challenged me more than any course in school.

— Peyton Hurt



Peyton Hurt received her M.F.A. from Parsons School of Design and her B.A. in Studio Art and Art History from The University of Virginia. Collections include Goldman, Sachs, and Company, NYC, Criterion Group, NYC, and Stoneking/Von Storch Architects, Charlottesville, VA. She has had exhibitions at the University of Cincinnati, East Carolina University, and Les Yeux du Monde. Peyton is also a dedicated visual arts educator with seven years of instructional experience at the undergraduate and secondary levels. She enjoys sharing her passion for the visual arts with all learners.

Peyton Hurt

Rotunda at Night, 2012. Gouache and ink, 8 x 10".
Courtesy of the artist.
Value \$250, starting bid \$125

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

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).



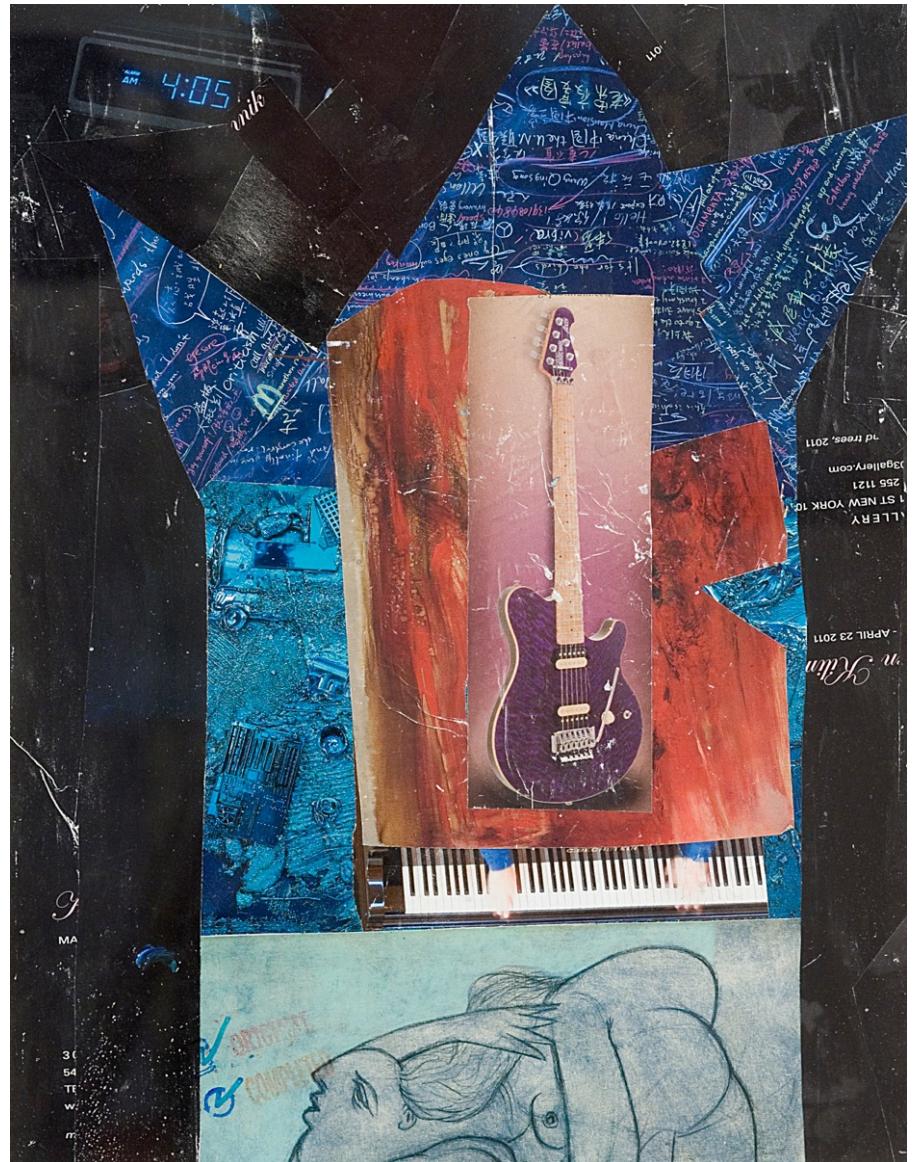
Sanda Iliescu

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, starting bid \$900

Lydia Gasman was the Mother of Invention for young modernist artists, not afraid to adorn canvas, windows, mirrors and cabinets with a thoroughly ecstatic bath of creation only the aesthetically brave can experience.

— 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

Keith's Nocturnal Muse, 2011.
Collage, 14 x 11". Courtesy the Artist and LYDM Gallery
Value \$1000, starting bid \$400

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, starting bid \$100

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 ripplings 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

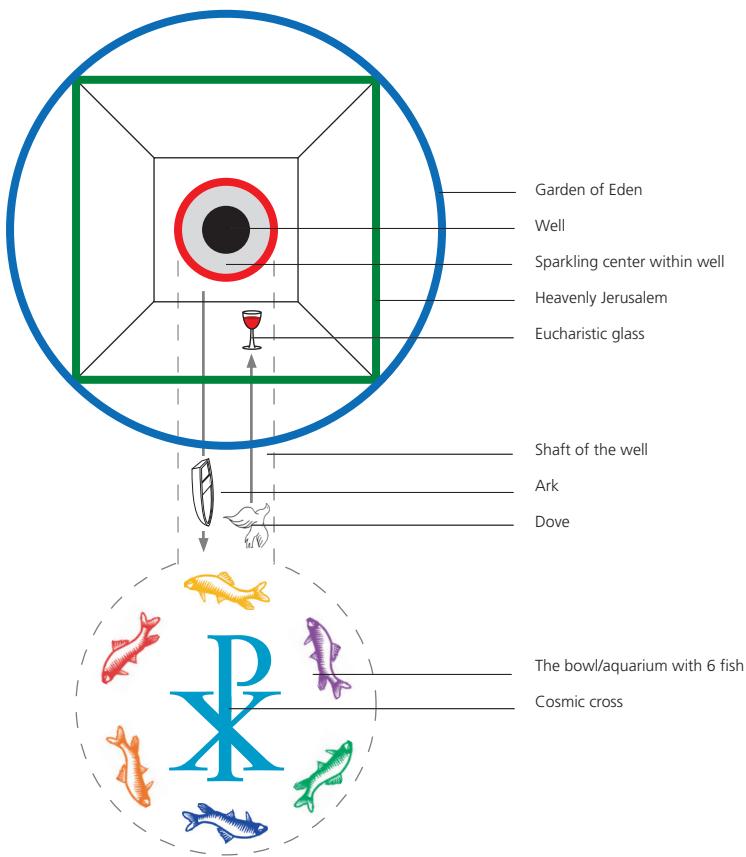
T

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.

LCGA

Lydia Csato Gasman Archives
for Picasso and Modernist Studies



LCGA

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

841 Wolf Trap Road
Charlottesville VA 22911

434.882.2620 T

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.