

## VITA

Lydia Gasman  
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PERSONAL: Born in Rumania, I came to the United States in 1963. U.S. citizen.

EDUCATION: Columbia University, 1966-1968; 1979-1980.  
Ph.D., 1981.  
Topic: Mystery, Magic, and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets.  
Columbia University, 1964-1966.  
M.A., 1966.  
Topic: Romantic Aspects in the Work of Paul Huet.  
Academy of Fine Arts, Bucharest, 1950-1953.  
University of Bucharest, Rumania, 1944-1948.  
“License” in Humanities and Law.  
Degree granted with highest honors, 1948.

AWARDS: Noble Foundation Fellowship, Columbia University, 1966-1967; 1967-1968.  
Woodbridge Fellow, Columbia University, 1968-1969.  
Awarded to the best student in art history.  
Kress Fellowship, 1969-1970.

LANGUAGES: Fluent in French, German, Italian, Rumanian, and Hebrew.  
Reading knowledge of Spanish, Italian, and Latin.

## POSITIONS HELD:

The University of Virginia, 1981-Present.  
Assistant Professor of Art History, 1981-87.  
Tenured Associate Professor of Art History, 1987-2001.  
Associate Professor of Art History Emerita, 2001-Present.

Graduate Center, City University of New York, Fall, 1984.  
Visiting Assistant Professor.  
City College of the City University of New York, 1979-1980.  
Visiting Lecturer in the Graduate Program.

University of Haifa, Israel, 1973-1975.  
Visiting Lecturer in Art History.  
Visiting Professor of Art History, Summer, 1985.

Vassar College, 1968-1973.  
Instructor, 1968-1970.  
Assistant Professor, 1970-1973.

#### DISSERTATIONS DIRECTED:

Gibson, Jennifer Ann. "Early Maps of the Unconscious; The Unconscious in Surrealist Literature and Art prior to the Surrealist Manifesto." University of Virginia, 1985.

Peterson, Ed. "A Lacanian Reading of the Influence of Picasso on Pollock." University of Virginia, 1994.

Beck, Victoria Jean. "Mediterranean Myths: The Art and Writings of Picasso, 1945-1953." University of Virginia, 1994.

Rushton, Carolyn Bolen. "Choreographic Ritual in Early Modernist Art, 1886-1910." University of Virginia, 1994.

#### PUBLICATIONS:

"Paintings of Passion, Space, Decision and Care." In Noon Knives. Katherine Pavlis Porter. West Stockbridge, Mass.: Hard Press Editions, 2000.

"Death Falling from the Sky: Picasso's Wartime Texts." In Picasso and the War Years: 1937-1945. Ed. Steven A. Nash. New York: Thames and Hudson, 1998, pp. 55-67, 234-37 (notes).

"Der Schlüssel zum Mittelpunkt in Picassos Texten, 1935-1937." In Picassos Surrealismus. Exhibition catalogue, Bielefeld, Kunsthalle. Ed. Ulrich Weisner, 1991, pp. 283-96.

"Critique." Alexander Kirzner, Exhibition Catalogue, Jacob Javits Convention Center, Artexpo. New York, N.Y., 1989, p. 3.

"Picasso's 'Caseta,' His Memories and His Poems." In Picasso and Literature. Exhibition catalogue. Tel Aviv University, 1989, pp. 114-27; Hebrew

translation, pp. 60-70.

“Picasso’s Caseta, His Memories, and his Poems.” Poetry East, Spring, Summer, 1984, 83-114.

Surrealist Philosophy, Art, and Literature. Catalogue, Haifa University, 1975:  
Essays on key themes shared by Surrealist art and literature.

A summary of my essay on Picasso’s Minotaur Series appeared in the special Picasso issue of Life Magazine. 1968.

#### PUBLIC LECTURES:

“War and the Cosmos in Picasso’s Writings and Diagrams (1939-1940).”

Delivered at the Colloquium on Picasso’s Writings (held on the occasion of the publication of his Collected Writings, 1989), at the Musée Picasso, 16<sup>th</sup> January 1990.

“German Neo-Expressionism: Modernism and the Post-Modern.” The Bayly Museum, University of Virginia, 1984.

“Picasso’s ‘The Four Little Girls,’ Text and Subtext.” University of Virginia Symposium, Poetry and the Visual Arts, 1984.  
Co-director of the performance of “The Four Little Girls.”

“Dancing and Dying in Picasso.” Graduate Center, City University of New York, 1984.

“Surrealism, Love, and the Femme-Enfant.” University of Virginia Symposium on Surrealism, 1983.

“The Theme of the Mirror in Picasso’s Poetry and Art.” Graduate Center, City University of New York, 1980.

“The Paintings of Ernst Gruenbaum and Israeli-Arab Friendship.” Haifa University, 1975.

“The Topicality of the History of Surrealism.” Haifa University, 1975.

“Mirror, Lamp, Light, Darkness: From Courbet to the ‘Literalist’ Art of the mid-1960s.” Vassar College Alumnae Association, Allentown, Pennsylvania, 1969.

#### OTHER PROFESSIONAL ACTIVITIES:

Featured in film "Picasso: Magic, Sex & Death." ZCZ Films, 2002.

Interviewed and consulted for film on Picasso, Canadian Public Television,  
May 1985, Montreal.

Consultant to the Symposium on Poetry and the Visual Arts, sponsored by  
the Virginia Foundation for the Humanities and Public Policy, Spring, 1984.

Referee for The Art Bulletin, 1983-84.

Provided written critical assessments of articles on Picasso, for the editor,  
Creighton Gilbert.

#### DETAILS OF PAINTING CAREER:

In 1953, I became a full member of the Rumanian Union of the Artists. As a member of the Union I was able to present my paintings at the annual exhibitions of the Rumanian government for prominent artists. All of my work was purchased by the Rumanian government and some of my paintings were then acquired by the Rumanian National Museum in Bucharest. My paintings were positively reviewed in the art press of Rumania and in the general press as well. In recognition of my acceptance as an artist I received, until leaving Rumania in 1960, full financial support from the government and the largest and most modern studio in Bucharest for my own use. Since coming to the West I have continued to paint and exhibit. My main gallery is that of Hadassah Klatzkin, Tel Aviv, Israel. In 1964, I participated in an international exhibition in New York, at the Washington Square Gallery; in 1982 I exhibited in the gallery of the University of Virginia; in 2003 I had a retrospective at the Les Yeux du Monde gallery in Charlottesville, Virginia.

## REFERENCES:

John Richardson  
New York, N.Y.

David Summers  
William R. Kenan Professor of the History of Art  
McIntire Department of Art  
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University of Virginia  
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## GRADUATE COURSES AND SEMINARS:

Graduate Center, CUNY, 1984.

The Dionysiac and the Christian in Picasso.

Haifa University, Summer, 1985:

Twentieth Century Modernism: Primitivism and Les Demoiselles D'Avignon; Duchamp's Large Glass and Derrida; The Fourth Dimension and Absolute Space; Dance, Theory, and Representation; The "Circle" at the Bauhaus; The "Above and the Below" in Klee's Bestiary.

University of Virginia, 1981-present:

The Formation of Modernism: Symbolism and Post-Impressionism.

Twentieth Century Modernist Art: From Cubism to the Present; Styles, Aesthetics, Iconology.

Problems in Picasso.

Dada and Surrealism: Ideology, Art, Cinema, Theater, and Literature.

Duchamp, Kandinsky, Mondrian and their Heritage.

The Year 1925: From High Fashion to the Expanding Universe;

Exposition Internationale des Arts Decoratifs et Industriels  
Modernes; Frivolity and Eroticism; Astronomy, Art, Philosophy,  
Literature, Theatre, Cinema and Choreography.

## REVIEW OF MY WRITING:

John Richardson, "Picasso and L'Amour Fou," New York Review of Books,  
December 19, 1985, 59-69.

"These works [Picasso's paintings and sculptures of Marie-Therese Walter] . . . have to be seen in the light of Surrealist theories of 'convulsive beauty,' of art as something 'marvelous' and 'magical,' 'uncanny' and 'hallucinatory'—all of which has been demonstrated by Professor Lydia Gasman in her exhaustive dissertation, 'Mystery, Magic, and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets' (1981). In the last few months we had further opportunities of seeing l'epoque Marie-Therese anew in the light of Professor Gasman's revelations" (introductory paragraph, *ibid.* p. 59; emphases mine).

"In 1972 she [Marie-Therese] confessed to Gasman that he [Picasso] has seduced her within a week of their first meeting . . . and Picasso . . . was soon, as Professor Gasman says, 'initiating the novice Marie-Therese into sexual practices free from all taboos' . . . As well as introducing her to the works of Sade, he loved to make her cry and, by the same token, forbade her silly girlish laughter: 'Du Sadisme, she told Gasman, 'mais aussi de l'art qui est serieux''" (*ibid.* p. 59; emphases, in part, mine).

"As for Marie-Therese she too fell victim to l'amour fou . . . 'I always cried with Pablo Picasso' . . . he was 'wonderfully terrible.' In front of him she trembled (she told Gasman); 'Je baissais le tete.' He 'subjugated' her in the same way that he believed the 'world had to be subjugated'" (*ibid.* p. 60, emphases, in part, mine).

"Picasso makes the first pictorial references to his mistress in code. These take the form of still lifes . . . includ[ing] a monogram, MT. In one of these paintings the monogram is joined to the artist's initial, P. . . The Still life . . . is not only embellished with the secret monogram, but as Gasman points out, also with two white silhouettes (very similar to some of the silhouettes in Man Ray's 'rayographs'): a dove standing for Marie-Therese, and a pahllic doorknob standing for the artists" (*ibid.* p. 60, emphasis mine).

"'Keys have always haunted me,' Picasso explained . . . So apparently did bathing huts. How and why is one of the many mysteries elucidated by Gasman's dissertation, where the 'caseta' is seen as 'perhaps' Picasso's most puzzling alter ego . . . a disguised symbol for himself'" (*ibid.* p. 60, emphases mine).

"everything becomes clear when we learn, as Gasman did from Marie-Therese . . . one of the locked-up huts which Picasso portrays in his paintings and which Gasman claims were associated with his first glimpse of a woman's pubic hair. . . . Picasso again and again depicts a bather who is Marie-Therese holding the magic key and unlocking the caseta which represents not only Picasso's psyche but also—Gasman's comment is inspired by a poem in André Breton's 'Claire de Terre'—a stage for 'sexual transgression and illumination, for amorous encounters limits of sexual

satisfaction are maximized by sacrilege, thus reaching the frontiers of the surreal” (ibid. p. 62).

“That his [Picasso’s] series of Bathers had a deep personal significance for the artist is confirmed by his having taken the unheard-of step of occasionally including a recognizable, if tiny, self-portrait, ensconced within a bathing hut—his own symbol—or reaching up youthfully to catch a beach ball. (For a detailed analysis of this phenomenon, readers are referred to Gasman’s article on the ‘caseta.’) . . . . “(ibid. p. 63).

“‘The Crucifixion’ takes us deep into the artist’s psyche—deeper perhaps than any other work since ‘La Dance’ . . . Lydia Gasman, who has come up with the most imaginative analysis of Picasso’s Crucifixions, concludes by seeing the tiny pinheaded figure on the cross in the 1931 painting as an ‘infant Jesus-Picasso’; and by claiming that ‘Picasso’s suggestion of birth in death corresponds to his lasting belief that . . . ‘life and death are inseparable.’ . . . When Gasman describes the little red figure who nails Christ to the cross, as ‘an extreme refinement of the real nails of fate,’ I see what she means . . . Gasman likewise equates Christ’s tormentors with ‘Picasso’s enemy, fate’: I would like to add a postscript: the artist once characterized the ‘tormentors’ throwing dice for Christ’s raiment as ‘art dealers’” (ibid. p. 64).

“As Marie-Therese told Gasman apropos of this doomed honeymoon, ‘You see, he was bored’ . . . The cooling-off is reflected in references to Marie-Therese in drawings where, as noted by Gasman, the wreath of flowers in her hair seems to have withered and when she gazes at herself in a mirror, all she sees is a black shape—‘the black light of the looking glass’” (ibid. p. 67).

“As Gasman says, the tear recalls ‘Les Larmes de Jesus’ (discussed in ‘Documents,’ No. 5, October 1929); ‘and Good Friday is of course the day commemorating the Crucifixion of Christ’ . . . Marie-Therese told Gasman how horrified she was when Picasso suggested that their teen-age daughter should turn promiscuous . . . But perhaps the most revealing instance of Picasso’s ‘dialectic of perversity and chastity’ that Gasman cites is his overwhelming shame when, after ‘having at first obstinately refused Maia’s [first] communion, he fell on his knees in front of Marie-Therese and exclaimed . . . ‘je suis un ordure . . . tu es un ange’” (ibid. p. 68).

#### MAJOR REFERENCES TO MY WRITING:

Herausgegeben von Ulrich Weisne, Picassos Surrealismus, werke 1925-1937.

Exhibition Catalogue: Bielefeld: Kunsthalle, 1991.

Referenced on pp. 16, 167, 215, 241, 244, 245, 264, 270-71, 297, 310, 311, 342, 343, 344, 353.

Theodore Reff, Linda Nochlin, Art in America, Dec. 1980, Special Picasso Issue, 142, 180.

Marc Rosenthal, The Art Bulletin, Dec. 1983, 652-53: “The figures . . . are involved in something more than an anecdote; primitive sacrifice and the hierarchies of nature are dominant associations. Lydia Gasman has convincingly shown that Picasso conceived of ritual sacrifice as an ultimately life-enhancing activity in which the powers of the sacrificed being are transferred to

the assassin. Indeed sacrifice becomes 'a form of sacred violence', " p. 653 (and p. 653, no. 27); see also notes on pp. 571 and p. 653 (no. 28).

William Rubin, Primitivism in 20<sup>th</sup> Century Art, 1984: "Lydia Gasman's chapter on Picasso and magic in her dissertation 'Mystery, Magic and Love in Picasso, 1925-1938' (Columbia University, 1981. . .) provides a brilliant accumulation of material reinforcing the notion of Picasso's magical attitude toward tribal objects. As against what Goldwater referred to as Picasso's 'intellectual primitivism' she proposes the term 'magical primitivism' . . . my own sense of Picasso's reaction to tribal objects is considerably closer to Gasman's than to Goldwater's views . . ." To be sure, Picasso as magician did not replace the cool Picasso searching for innovative forms and conceptions in the newly discovered primitive treasures. This intellectual primitivism was as earnest as his magical primitivism and it paralleled the modernistic primitivism of his contemporaries," p. 335; "'Magical primitivism,' inspired by many statements by Picasso, and now reinforced by much other material gathered by Gasman . . . The material in Gasman's thesis makes up for Goldwater's failure to have dealt with French ethnological thinking in a manner comparable to the way he treated German and English anthropology. Her text is full of much relevant material drawn from Marcel Mauss and others that gives us an excellent taste of the distinctive French ethnology in the intellectual air early in the century . . . Gasman's exposition of the parallelism between Picasso's and Mauss's thinking is a fascinating instance of the zeigeist at work," p. 335; "The necessary critique of the traditional view of Picasso's primitivism (as advanced by Goldwater), of which Gasman's impressive text is the epitome," p. 335; "the list of objets de tiers (objects in the studio by other hands than Picasso's) . . . was generously made available to me by Lydia Gasman," p. 76.

Marie-Laure Bernadac, Le Musée Picasso, Paris, 1985, Guitare, 1926, 48-49:

"Lydia Gasman interprete ces deux ouvres comme l'expression de la lutte entre deux forces antinomiques, entre le Destin ou la Mort et Picasso lui-meme. . .," p. 48 (Illustration of one of these "two works" is on p. 49). Marie-Laure Besnard-Bernadac expressed her "admiration" for me as the "great initiatrix to Picasso," in the dedication she wrote on the copy of Le Musée Picasso, Paris, 1985, that she had mailed to me: "A ma chère Lydia grande initiatrice de Picasso. Avec toute mon admiration et mon affection."

#### RECENT REFERENCES TO MY WORK:

Brunner, Kathleen. Picasso Rewriting Picasso. Black Dog Publishing, 2003.  
-pp. 177 (n. 29), 182 (n. 36).

Cowling, Elizabeth. Picasso: Style and Meaning. New York: Phaidon Press, 2002.  
-pp. 874 (n. 97), 679 (bibliography).

Staller, Natasha. A Sum of Destructions: Picasso's Cultures and the Creation of Cubism.  
New Haven: Yale University Press, 2001.  
-pp. 366 (n. 171), 397 (n. 144), 413 (bibliography).

Picasso a Dinard. Dinard, Palais des Arts, 1999.  
-pp. 76, 86, 122, 207, 208 (bibliography).

Varnedoe, Kirk, and Pepe Karmel. Picasso: Masterworks from The Museum of Modern Art.  
New York, The Museum of Modern Art, 1997.  
-p. 96.

Christie's (New York). The Collection of Victor and Sally Ganz. New York, 1997.

-p. 38: "Professor Lydia Gasman has suggested that Picasso was profoundly interested in the brutality of nature and the interdependence of life and death: 'Picasso was fascinated by demonstrations of the cruelty of nature. . . He felt that cruelty is a biological necessity just as it is a fact of social and political reality.' Picasso said that 'life and death are inseparable' and that the latter nourishes the former' (L. Gasman, Mystery, Magic, and Love in Picasso: 1925-1938, Ph.D. Dissertation, Columbia University, 1981, p. 607). Moreover, she has argued, Picasso attempted to control his deep abiding fear of death by depicting death as primitive and sacrificial, Dionysian ritual: 'Picasso's conception of sacrifice as primitive ritual . . . is the key to understanding some of his greatest works. His bullfights, crucifixions and scenes of cruelty, killing, dying and death . . . cannot be understood without considering that conception' (ibid. p. 572)."

-See also pp. 112-13, 165.

Picasso and the Spanish Tradition. Ed. Jonathan Brown. New Haven: Yale University Press, 1996.  
-pp. 145-47.

Jullien Green, Architecture and Vertigo, Cambridge, 2006: My "model" for the discussion of Picasso and Surrealism is "Lydia Gasman's often brilliant (and unfortunately unpublished) Mystery, Magic, and Love in Picasso: 1925-1938, Ph.D. Dissertation, Columbia University, 1981, p.