
A Thesis

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by

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History of Art
This thesis is dedicated to the memory of my great-grandfather Charles Patrick Donahue and my grandmother Anna Bezkorovna-Jelen who first taught me the importance of art and beauty.
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The paper that follows is a response to most existing scholarship on ceramics, and the ceramics of Pablo Picasso (1881-1973) and Rudy Autio (b. 1926) in particular. Clay is one of the most artistically abundant materials known as it is simply dug up from the earth; cheap and easy to come by, it has often been a stand-in medium for artists in times of economic distress. If one cannot afford to cast in bronze or obtain adequate stone, one can always sculpt in earth or clay. Because of its accessibility and other reasons too numerous and complex to address at this time, ceramics have not always been seen as a serious art form. Lacking the preciousness so important to connoisseurs of fine art, ceramics have been relegated to the lowest rung, "craft," on the ladder of artistic hierarchy and until fairly recently have been absent from most aesthetic consideration.

When I chose to study ceramics, I looked first at the literature on Picasso because I thought it highly unlikely that any of the artistic products of this man would be examined in a manner that was anything but serious and critical. Unfortunately I was quite wrong and found that most if not all writing on Picasso’s ceramics trivialize this portion of his oeuvre. The one exception is Tanya Harrod’s 1989 article, “Picasso’s Ceramics.”¹ Harrod discusses the themes and iconography of Picasso’s ceramics in light of his life and the stylistic

tendencies seen in other media. She also addresses the phenomenon of Picasso's fairly sudden interest in ceramics and his prolific output in this medium, noting that he sometimes produced one thousand works in clay a year.

Three general tendencies can be seen in the scholarship, with the exception of Harrod's work, which addresses Picasso's ceramics. First, when ceramic works are the sole topic of the discussion, they are treated in purely formal terms. Second, when they are discussed in terms of his oeuvre in general, they are usually seen as an artistic diversion. Third, most articles stress the technical side of ceramics, with which Picasso had very little to do. His ceramics are then viewed in these instances as somehow separate or separable from the rest of Picasso's work.

Very few scholars ever mention that the motifs and basic style of Picasso's ceramics are very much in keeping with what occurs in other media. For example, the same subjects—woman, faun, and minotaur—appear. Man's Face, a platter made in 1956 (Figure 1), bears a striking resemblance to works such as Musketeer with Guitar and Head in Profile, a drawing from 1972 (Figure 2), or his own last Self-portrait, executed in wax crayon and pastel, also from 1972 (Figure 3). The central female form on the ceramic Jug with Female Nude from 1947 (Figure 4) is very similar in pose to the central figure in the 1968 engraving "Prostitute, Procuress and Clients" from Suite 347 (Figure 5), as well as to the central figure in Les Demoiselles d'Avignon (Figure 6) of 1907 (New

York, Museum of Modern Art). The style of his line is the same whether scraffittooed in clay or on a copper plate, whether painted using an engobe, overglaze, or oil paint. Yet these similarities are never taken into consideration. Instead, Picasso’s ceramics are viewed as a diversion in a recreational medium.

The following passage from Patrick O’Brien’s book *Pablo Ruiz Picasso* (1976) sums up the prevalent scholarly attitude towards Picasso’s ceramics:

> It has been said that ‘pottery’ [note the use of the dismissive term ‘pottery’] is not a medium that can express any very significant concept; that the technical processes which necessarily follow the artist’s work blur his line and color, destroying fine differences and taking away from the immediacy of his touch; that it is at its best when it is anonymous form and color than in ‘personal’ ceramics [where] gaiety, decorativeness, and fantasy can survive but not much else; and that quite apart from the limitations of size and surface the ceramic equivalent of a ‘Guernica’ is unthinkable. And in this particular case it has also been said that in the course of years the dispersion of Picasso’s energy over some thousands of minor objects encouraged his facility and, by sapping his concentration, did lasting damage to his creative power.4

Mary Mathews Gedo, in her book *Picasso: Art as Autobiography* (1980), discusses the ceramics briefly (they are mentioned because they ended a long

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fallow period in his work), and feels that they cannot be considered on the same level as his paintings and prints. She writes:

The ceramics tapped all his ingenuity in producing transformations, but none of the core of his creative genius.

Berger compares Picasso as a ceramist to a child prodigy playing with forms which others have created for his amusement. Certainly, no matter how appealing Picasso’s ceramics may be they represent a regression from his highest level of creativity and constitute yet another measure of the disturbance or diminution of his self-image.¹

Gedo writes on the autobiographical nature of Picasso’s work and obviously feels comfortable seeing Guernica (1937) or Girl Before a Mirror (1936) as examples. Ideally, the psychobiographical approach would see all works as equally revealing of the artist’s psychology at a certain point in his or her life. It is quite ironic that Gedo is letting her own feelings about artistic hierarchies bias one medium over another. It is unlikely that one medium would be capable of holding any more or less content or psychological revelation than any other.

It is also ironic that the few articles on Picasso’s use of the female form in general cross boundaries of time and media but do not touch on his ceramics. To my mind, his female-themed ceramics may be the quintessential example of his treatment of the female form. Janet Hobhouse’s 1988 article, “Picasso’s Nudes:

¹Gedo, 211.
Forget Huffington; this is how the master used the female image,"\(^6\) discusses his use of the nude in Cubism, in his surrealist phase, and in his late work, placing a particular emphasis on the female as object - but ceramics are never mentioned. Again, what more quintessential example of female as object than in the clay figures that he lovingly hand-modelled, shaped, and created as object? Leo Steinberg’s 1971 article “Drawing as if to Possess”\(^7\) discusses sculpture as a natural step for Picasso after Cubism and a form of possession through full realization. He discusses at length Picasso’s habit of “wring[ing] women’s bodies to ensure that all breasts and buttocks show,”\(^8\) yet never makes the connection with the wringing or twisting of the wet clay that results in a three-dimensional form. He ends the article by “surveying Picasso’s lifelong commitment to the theme of the woman as a solid reality,”\(^9\) but ignores a good example of his point.

It seems obvious that there is an important connection between Picasso’s work dealing with the human form executed in an academically “legitimate” medium such as pen and ink and those executed in clay. One need only compare the 1939-40 Study of a Nude (Figure 7) and the 1941 Drawing (Figure 8) with Woman (Figure 9) and Woman Jug (Figure 10), both of 1947. Picasso is expressing similar superficial properties in the two different media, as one can see by comparing the treatment of line in Woman (Figure 9) with either drawing (Figure 7 or 8). The artist encircles each breast with a mark that seems labored

\(^6\)Hobhouse, *Connoisseur* (October 1988), 172-79.
\(^7\)Steinberg, *Art Forum* (October 1971), 44-53.
\(^8\)Ibid., 49.
\(^9\)Ibid., 53.
rather than spontaneous and is intent upon forming the breast by partitioning it off from the rest of the body as a solid shape. The face is given cursory treatment at best in all four of these works and the female form in general is simplified into its most recognizable feminine elements, accentuated breasts, hips and buttocks and even a protruding stomach in Drawing (Figure 8).

The comparison runs much deeper, though, as Picasso seems to be trying to depict the figure-in-the-round in his drawings. The form is centered in a frontal position but the anatomical elements are twisted, distorted, and brought from all areas of the physiognomy to align along this central view. These are works that can be seen as logical extensions of Cubism. The form is not fragmented (this term is being used very cautiously) but is being restructured with the same goals of fragmentation, or spatial and material exploration, of Cubism.

Sculpture, it would seem, would be the next logical step in this exploration of form in space. Both Woman (Figure 9) and Woman Jug (Figure 10) restructure form, both spatially and materially. One might even hypothesize that these works take the spatial exploration of Cubism one step farther in their actual physical or tactile restructuring of forms. Regardless, these cross-media examples illustrate that it is very important to realize the concerns of Picasso, both intellectual and stylistic, exhibit themselves in every work the artist executed, and academic abandonment of one facet of his oeuvre greatly diminishes the rest.

The study of Picasso’s ceramics is one that needs to be rethought, and rethought from a viewpoint that gives equal attention to all of Picasso’s art forms. The same is true of Rudy Autio’s ceramics, although the literature on Autio tends to be more directed, perhaps because he is treated, the majority of the time,
specifically in ceramic publications. The critic fares better with the work of Autio because the female form is his primary subject, making the image difficult to escape. Whereas Picasso explores a multitude of subjects in his ceramic work--minotaurs, bullfights, erotica, etc.--Autio deals almost solely with the female form, although on occasion a horse, dog, or bull may appear. The figures may be mythological, as in *Sacrifice of Iphigenia on her Wedding Day,* of 1983 (Figure 11), or taken from Autio's personal life, such as *Goodbye to the Girls on Galena Street* of 1986 (Figure 12), but they are always female and many times include some interaction with an animal, usually a horse or a god. A perusal of the titles of a few articles published on Autio will show that his use of the figure is frequently addressed: "The Flesh Pots of Rudy Autio," "Vessels as Figures and Forms," and "Figure Drawing on Clay and Other Surfaces." Usually, the use of the figure is examined stylistically not iconographically. Dan Rubey, in "Vessels as Figures and Forms," writes on the stylistic development of the figures in tandem with their slab-built "grounds" or core and gives a formal analysis of several works. He devotes only one half of a paragraph to the possible meaning behind the forms themselves, discussing the sexual dimension of certain works that, he feels, fall short of the "sensual ideal" and verge on gender ambiguity. Edward Lebow (1984) also embarks upon stylistic analysis of

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10 This work is in reference to Rudy Autio's childhood. Galena Street was a notorious center of prostitution in his childhood home of Butte, Montana. *Goodbye to the Girls on Galena Street* is his farewell to the poverty of this mining town and to his youth.

Autio’s works, though his brief introduction does place Autio’s aesthetic concerns and struggles alongside those of Henry Moore (1898-1986) and Moore’s resolution of the figural form.

Interestingly, quite a few scholars have written on Autio as a draftsman, one who utilizes clay rather than paper. As in the previous examples of the literature of Picasso, when the artist is analyzed as a draftsman or painter, rather than as a ceramist, his works are examined in a much more scholarly and revealing way, despite the fact that the drawings on paper (Figures 13-14, 1985) are stylistically similar to those on the vessel, and the same intellectual and philosophical issues are being addressed. Whether the woman’s form is gracing a sheet of paper or a clay form her most “feminine” attributes, hips, breasts, buttocks, are accentuated, and she is nestled in a composition or environment that is natural. She is either placed in some vestige of a natural setting, such as a landscape, or among animal forms which represent the natural element of the landscape. It is the opinion of this writer that the drawings pale in comparison to the clay vessels. The drawings beg to be placed on an active surface, a surface in which the forms can actually be viewed kinetically. They do not lend themselves to the contemplation that is involved when these same images are placed on a vessel format.

The point remains that the ceramics are not taken as seriously as a fine art form in more traditional media. The standard dichotomy of craft versus fine art seems to occur again and again despite claims by certain factions of academia that
such hierarchies no longer exist. The topic of this thesis was pursued to illustrate that ceramics carry the same rich qualities as prints, painting, and conventional sculpture, and that they deserve iconographic as well as formal and technical analysis. They have the same tendencies towards personal and social revelation that can be seen in other media and are certainly capable of expressing statements about their creator, addressing universal themes, and exhibiting all the while a leaning towards formal doctrines of beauty. I intend to treat the ceramics of these two men in a critical and thematic manner, and thus take a first step towards breaking down the bias against ceramics.

12See Sarah Nichols’ article, “Contemporary Ceramics and the Vessel Aesthetic,” Carnegie Magazine (Jan/Feb 1986), 186-88; and New Art Examiner (February 1987), an issue devoted to “Craft in a Muddle,” for discussions of the academic attitude toward the hierarchical treatment of the categories “art” and “craft.”
CHAPTER I

INTRODUCTION

What men or gods are these? What maidens loath? What mad pursuit? What struggle to escape?

- John Keats, “Ode on a Grecian Urn” (1819)

This thesis constitutes a comparison of the ceramics of Pablo Picasso and Rudy Autio. Both artists have an extensive and stylistically varied body of ceramics to their credit, but this thesis will focus specifically on those works executed in the form of a vessel that draw upon the shape of the woman. Discussion will be limited to distinct periods in the respective lives of Picasso and Autio. The study of Picasso’s ceramics will be limited to those he created in Vallauris, France. Though Picasso very briefly experimented with clay early in his career, he only began a full-scale artistic exploration in 1948 after his move to Vallauris. This city was the home of the now-famous Madaura Pottery, which first incited his renewed interest in ceramics and provided him with a private studio. Despite the fact that he did claywork at other points in his life, though very infrequently, only at Vallauris did the image of the woman-as-vessel, not
merely scraffitoed into the surface, but dictated by and simultaneously dictating the clay form, appear in great numbers. Also, only at Vallauris was Picasso involved in all aspects of the production of these forms, from the actual composition of the clay through to the firing, though he was always aided by technical assistants. These ceramic "women-vessels" were the complete intellectual, artistic, and physical product of Picasso at Vallauris. He was no longer merely embellishing a form shaped by someone else, but was, himself, involved in the design and actual production of the object so that surface and shape, here, specifically, woman and vessel, were, for the first time in Picasso's dealings with clay, extremely harmonious and simultaneously conceived.

This thesis will address the theme of the "woman-as-vessel" by looking not only at the ceramics of Picasso but also at those of the contemporary American Rudy Autio (born Arne Rudolph Autio, 1926). Autio is a ceramist who creates large slab-built vessels, the surfaces of which are covered with the female form in various poses. As illustrated in Stealing Ponies (Figure 15) and Big Mountain Vessel (Figure 16), both from 1988, these pieces are not merely superficially decorated with the embodiment of the female but her contours create those of the vessel itself. The interesting shapes of Autio's vessels are dictated by the movement of the woman across or around the vessel. In turn, her contours and movement are formulated by the emerging configuration of the work.

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14Brassai noted the fact that in Picasso's early years in Paris he painted vases that he had found with the figure of the woman. Cited in Jean Cassou, "Les Poteries de Picasso," *Art and Decoration* 12 (1948): 13.
All of Autio's ceramics are non-functional but they are all based on the form of the vessel: specifically, a hollow form that is meant to be filled or hold something. Despite their scale and irregular shapes they bear the utilitarian pentimenti of a jug or vase. A neck of sorts springs off the shoulders of these two forms (which very often are also the actual shoulders of the figures themselves). This neck ends in a mouth, usually quite wide, reminiscent of medieval grain jars. Taking the idea of the vessel a step further, Autio sometimes adds lids to his pieces as in Shake, Rattle and Roll (Figure 17) of 1987. These pieces are jokingly referred to as "cookie jars" by the artist who constantly comments on the utilitarian tradition upon which he ultimately draws.

One could make a case for certain formal affinities between these two artists. Autio's scraffitoed representations of the female form are quite similar to certain works by Picasso such as Women at the Water's Edge (Figure 18) of 1952. Although these two artists are both using the same technique, there is a similarity in the treatment of the female figure. Both Picasso and Autio emphasize the most feminine bodily attributes. They both create voluptuous forms which seem to exist only to assert their fecund nature. The figures seem to embrace their own womanhood, displaying full breasts or caressing their own contours, always very self-aware. The lines that create these forms are organic, nearly sinuous, stressing the living, pulsating quality of the forms. Countenances are subordinate to the action of the body and in most cases the faces are treated in a more cursory manner than the rest of the figure.

This thesis will show that the affinities between these two artists are not merely formal but also biographical and perhaps psychological. Scrutiny of these
works and the period in the life of the respective artist in which they were created reveals numerous similarities. It would be easy to look at the work of Rudy Autio and assert the influence of Picasso but this stylistic dominance would not account for the comparable sensibility regarding the treatment of the figure of the female, in general, and the iconography behind it. Also, Autio very clearly accounts for the works in his oeuvre that were influenced by Picasso.\textsuperscript{15} He attributes early pieces such as \textit{Three Musicians} (Figure 19) of 1952 to the stylistic influence of Picasso, citing specific reference to the subject matter of the Rose Period.\textsuperscript{16} On a superficial level, Autio’s vessels and the women that simultaneously shape and embellish them bear greater stylistic affinities to the likes of Matisse, rather than Picasso, with their undulant contours and vibrant hues. The pieces created by Autio that are most reminiscent of Picasso, such as the aforementioned \textit{Three Musicians}, are totally derivative and were the result of his study of the emotive periods of various artists such as Moore and Matisse, as well as Picasso.\textsuperscript{17} These particular works, it should be noted, were ones created early in the career of Autio when he was still experimenting stylistically and technically, and are very unlike (again, both stylistically and technically) the body of work that will be discussed in this thesis.

Why then are both of these artists treating the female form in a very similar fashion? Why are both emphasizing the most sensual, fertile fecund aspects of the woman’s body? Why are they consciously depicting her as a

\textsuperscript{15}Autio, personal correspondence, May 1991.
\textsuperscript{17}Autio, taped interview, Missoula, Montana, September 1989.
vessel? And finally, why are they using a vessel at all rather than traditional clay sculpture? History abounds with clay sculptures of the woman, from the ancient Minoan Snake Goddess figures made in approximately 1500 B.C. down to Edgar Degas (1834-1917) and Henri Matisse (1869-1954) yet the woman-as-vessel appears with much less frequency. If the artist chooses to utilize a form, particularly with such frequency, it must be significant and be addressed accordingly.

The main points of comparison between the ceramics of Picasso and Autio will be the use of the vessel format itself, the use of the body of the woman as, concurrently, a surface embellishment and a determining factor in the overall composition of the “container,” as well as the symbolic/iconographic implications of the fusion or unification of the woman and the vessel. It is important to realize that nearly all of Autio’s ceramics are vessels, except for a handful of solid clay sculptures which he executed in graduate school and several architectural commissions he did while working at the Archie Bray Brickyard.18 And, with the exception of a small number of projects involving tiles and an even smaller number of solid objects sculpted from clay, all of Picasso’s ceramics bear some vestige of the vessel.19

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18 The Archie Bray Brickyard (Helena, Montana), founded in 1931, began as the Western Clay Company, a brick factory. In 1951, the owner, Archie Bray, began hiring ceramic graduate students and enthusiasts as laborers. In exchange for their work they received a small income, the use of the clay and firing facilities, and studio and living quarters. Within ten years the brickyard ceased to be a production facility and became the Archie Bray Foundation, a non-profit education corporation and artist residency center.

19 Picasso’s platters will not be discussed, as they seem to be used in the same way as the tile: as a blank flat surface where volume is of very little importance.
Traditionally the vessel was totally functional, created to hold or carry something, whether it be water, wine, or fruit. Function, though, is no longer of primary importance and the "vessel aesthetic" has emerged as an artistic statement unto itself, one that speaks of the richness of the clay tradition and the willingness of the clay artist to seize on this tradition with all of its associations and yet expand upon these conventions to the extent that the function can be totally abandoned. What remains are the traces of utility divulged through the hollow center and upright format, and the three dynamics of the vessel aesthetic: volume, surface, and line. These "traces" have become rich in their own symbolic content. In addition, the decision of each artist to employ the vocabulary of function in a non-functional object is a symbolically-charged act.

Both of these artists made the same decisions in terms of medium, format, embellishment, and a conscious use of tradition through a utilitarian format. These considerations are much deeper than stylistic affinity. This thesis treats the image of the woman-as-vessel as a phenomenon that can be traced to the similar biographies of the artists as well as certain iconographic implications of the woman and her fusion with the vessel. It will analyze the point in the lives of these two men in which the image makes its first appearance and will try to reveal the events or factors which might have caused the birth of this sort of work. It will also address the symbolic/iconographic implications of the use of the woman in conjunction with the vessel, taking into consideration how these inferences correlate with the artist’s biography.

At this point, it is important to discuss the methodology that was used in this research. In her 1980 essay entitled "In the Name of Picasso," Rosalind Krauss criticizes the analysis of art as autobiography, noting that this practice results in "an art history turned militantly away from all that is transpersonal in history - style, social and economic context, archive structure ...."21 Despite her criticism, no other method has been as successful in imposing order on bodies of work that are both stylistically and thematically varied. This methodological mode has been at least partially triumphant in addressing the immense amount of work Picasso created during his lifetime, with its diversity of styles, subjects, symbols, and even media. It is also difficult to disregard the words of Picasso himself who in a conversation with the photographer Brassai (b. 1899) stated that "...it is not sufficient to know an artist's works--it is also necessary to know when he did them, why, how, under what circumstances."22

Likewise, Autio states that all of his works come from his life in one way or another. Gretta Baltscheffskij, in Saviseppo, the journal of Finnish ceramics, questions the symbolic content of the women, animals, and even the hues of Autio's vessels. Autio responded that the figures "exist for themselves" but need to be "appreciated" in the context of his Montana environment and his own life.23 He also states that they revolve, as well, around the love of mythology and

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folktales which was instilled into him as a young boy and around certain regionalist issues relating to the Montana environment.24

Just as the literary critic or historian constantly questions the intentionality of the author, so too must the art historian always suspect the words of the artist concerning his or her own work, and the motives that could lie behind their utterance. Even today, in an age characterized by communication and documentation, artists' statements are always very important in the critical consideration of the artistic product. Picasso was acknowledged during his lifetime as one of the greatest living artists yet scholarship still suffers from a lack of information concerning specific phases of his work and the meaning behind certain themes or subjects that spanned an entire artistic lifetime. For these reasons, one is forced to at least consider the reflections, rationalizations, and ruminations of the artist concerning his or her own products.

Hence, the arguments propounded by this thesis rely heavily on personal biography and on certain psychological assumptions that go along with this data. All of this is then tempered with a historical analysis of the symbolism of the woman and any associations with the vessel, proper, or its iconographic connotations. A very loose working model for this methodology came from the work of Mary Mathews Gedo, an art historian who utilizes the psychoanalytic approach.25 Her research on Picasso correlated the actual physical production of the work not only with the events contemporary to the object itself but also to his

24Rudy Autio, personal interview, August 1989.
past life, especially his childhood, and the impressions this left on his subconscious. Gedo's method was used as a tempered model. The overtly theoretical nature of psychoanalysis was avoided, though her discussion of universal symbols, reminiscent of Jung, played a role in the final assimilation of this information. On an elementary level, Gedo's 1980 study of Picasso, *Picasso: Art as Autobiography*, provided a model and lent a certain credibility to the notion that one's life leaves an indelible mark upon one's creative endeavors. This is an idea that needs defense in light of current scholarship like that of Krauss which calls for the literal abandonment of any assumptions about the work of an artist arising from biographical data.

The final portion of this thesis addresses the symbolic implications of the use of the woman-as-vessel and owes a tremendous debt to the 1990 exhibition and catalog *Eva/Ave: Woman in Renaissance and Baroque Prints* (Washington D.C., National Gallery of Art), by H. Diane Russell, which surveyed the numerous symbolic guises of woman as represented in Renaissance and Baroque prints.26 This exhibition furnished a visual history of woman as symbol in relation to various biblical and literary expressions.

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CHAPTER II

THE VESSELS OF PABLO PICASSO

Leo Steinberg, in his article “The Skulls of Picasso” (first published in 1971), discusses a still life from 1945 entitled Skull and Leeks (Figure 20). He writes, “Surrounded by lean vegetables, two of which reach out like arms, the skull screams amain while a buxom pitcher looks on. It appears to be a matter of fact that the pitcher is feminine....” A perusal of the painting will show that the pitcher is not particularly sensual nor evocative of the female form in general, yet it still exudes a certain femininity. Steinberg’s comment on the “feminine” nature of the vessel gives one a taste of what is to come when Picasso actually begins to model vessels out of thrown clay at Vallauris just a few years later.

Female Busts of 1947 (Figure 21) and Jug with Female Nudes of 1948 (Figure 22) are like the pitchers about which Steinberg wrote. Their curvaceous contours yield designs that are fetish-like in their overt simplification of the female form into sexually distinct features. These forms, though, were probably modelled, in this case thrown on the wheel, made into functional terracotta pitchers, and then embellished with the image of the female form. They illustrate a very early stage of what is to come in the last years of the 1940s and through Picasso’s years at Vallauris when he will physically mold the clay vessel into the
form of the woman. **Woman with an Amphora**, also of 1947 (Figure 23), is a transitional piece from the strict vessel format with distinct embellishment of the surface to the fully modelled pieces. In this work Picasso has taken the utilitarian form of a liquid-bearing vessel, in this specific instance probably oil or wine, and has accentuated the pinch in the bottom volume to represent a woman’s waist. He then added a handle and a spout, as this was to be a pitcher (see again Figures 21 and 22). The handle takes on the very generalized form of the woman’s arm and the spout is cleverly composed of an amphora which is carried in the other “arm.” The surface is then lightly painted using an engobe so that her highly simplified facial and anatomical features are outlined. Oddly, the woman’s hair is given more attention than her facial features, as are her breasts which are composed of two darkly contoured circles. Attention is placed on the hips and stomach of the woman, initially through the dramatic contour caused by the pinched waist and the highly volumetric form. In addition, Picasso has painted a heavy linear pattern of stripes on the front and back of the bottom half of the form, reminiscent of the aggressive hatch marks and planar modelling in the earlier work of 1907 *Les Demoiselles d’Avignon*, though here it clearly signifies the garb of the woman.

**Woman with the Long Neck**, also of 1947 (Figure 24), immediately recalls Parmigianino’s famous work of ca. 1535, *Madonna of the Long Neck* (Galleria degli Uffizi, Florence), which, like Picasso’s ceramics, seems to be aware of its own physical distortion. Picasso’s form has the same sense of reserve and decorum that is appropriate for a Madonna figure. This form also takes on the general shape of a middle Eastern incense or oil container. Relatively
little alteration has been made to this piece, as the flared lips serves for the head and the wide, flattened bottom becomes the crossed legs of the seated woman. In between are the simplified, circular breasts. Here they are given more definition than in the other pieces discussed so far. Her arms, which end in hands delicately folded in her lap, are formed by the pulling and modelling of the thick wall of the shoulder of the vessel. Again, the piece is finished by the use of painted engobes and, as always, the breasts are given the most attention and are the most dramatically modelled.

**Woman Jug** of 1947 (Figure 10) results from a collapsed jug form that has been given a modified foot or base. The volumetric portion of this vessel has been collapsed to fashion the lap of a seated woman. One can see the definite imprint of Picasso’s finger as he pushed deeply into the clay to form her waist and her shoulder. Thin solid cylinders of clay were used to mold rather thin, spidery arms that end in clasped hands. Her breasts are sculpted but not given a dramatic outline. Flattened clay has been added to the lip of the jug to simulate hair falling down her back. Her face is given more consideration than in other pieces that have been described. The face seems to fit compositionally onto the long lip of the jug; her features are centered and they are treated in a more gentle manner.

Two works (Figures 9 and 25) from 1947 are catalogued by Georges Ramié, the owner of the Madaura pottery in Vallauris where Picasso had a ceramic studio, as **Incised Woman** and **Woman, Turned and Modeled** respectively. These figures are most interesting and are some of the latest produced in 1947, if Ramié’s cataloging is correct. These forms have lost almost
all utilitarian function. Both were thrown on the wheel as an upright vessel, perhaps a jug or wine bottle. Then they were not just cursorily altered, as in the previous examples, but heavily changed. **Incised Woman** (Figure 9) is even completely closed - after the figure was twisted and sculpted and the appendages were added, the lip of the jug was stopped with a piece of clay and modelled into a head. The last step involved Picasso scraffitoing the details of the feminine form onto the shape of the vessel. **Woman, Turned and Modeled** (Figure 25) still maintains the traditional opening of the vessel, though it is barely discernible. Clay arms were also added and it is highly probable that the large mass of clay that forms the breasts was also added rather than modelled from the existing clay wall. The neck of the vessel has been flattened, flared, and gently rounded off to form one of the largest heads on these vessels. The walls of these forms must have been unusually thick to permit such heavy modelling, which is something that must have been worked out very early in the design process.

**Woman Vase** (Figure 26) and **Woman with Draperies** (Figure 27), both of 1948, are the same form taken in different directions. **Woman Vase** harks back to the earliest of these forms. The anatomy of the female is formed by the simple impression of the artist’s finger. Two thumb impressions mid-way up on the shoulder of the form depresses the area forming the actual shoulder of the woman. Two other lower imprints make up the arms of the female which are then thinned even further and partially detached from the central core. This separation of the arms from the body of the vessel constitutes the waist and hips. A slight pinching of the clay on the lip fashions her hair and then the piece is engobed. **Woman with Draperies** (Figure 27) stems from the same bottle format.
Her anatomy is the result of a combination of surface modelling and the additive process. The lip has been closed off here and the piece has been painted with detail that is unusual in Picasso's ceramics up to this point.

*Woman with Hidden Hands* (Figure 28) and *Lady in a Mantilla* (Figure 29), both of 1949, offer two extremes of the notion of creating the female form out of a vessel. *Woman with Hidden Hands* is the most simplified. Her liquor jug form has barely been altered sculpturally, though it is clear from the slight modelling and surface treatment that this is a woman. The alteration of the actual vessel consists of two delicate indentations or grooves that run parallel to the contour edge of the original form. Also, the neck that merges into the lip has been sculpted ever so lightly to suggest a woman's shoulder, neck, and head. From the shoulders down, the form has been encircled by a continuous line that is reminiscent, as in the motif that forms the breasts of the 1949 *Woman, Turned and Modeled* (Figure 25), of ancient ceramics such as those from the Minoan culture (Figures 30-31). There the motifs were stylized versions of the ocean life that sustained Minoan society. Here the motifs are stylizations of the woman, the creator and sustainer of life and thus of culture and society, an idea that will be discussed later.

*Lady in a Mantilla* (Figure 29), of 1949, is more complete than the pieces discussed thus far in its thorough realization of the female form. The vessel has been used as the compositional core and the figure of the woman has been very thoroughly realized around it. The now-typical pinched waist, appendage arms, and exaggerated breasts are coupled with a detailed countenance that is decidedly
female. Her facial features and even her hair are individualized and delicately handled, not so much through modelling as through the painterly hand.

In 1951, Picasso added a new dimension to these female vessels. He embarked upon a series of clay portrait vessels of the mother of two of his children, Françoise Gilot. Head of a Woman - Portrait of Françoise (Plate I) of 1951 consists of a wheel-thrown grain jar with a wide flaring top which has been faced with the countenance of Gilot.27 The large visage has been added in the same manner as the more volumetric breasts in his other vessels of women. A large bulk of clay was affixed by slip (a mixture of the clay body itself and clay liquefied to the consistency of cream). The two dry as one piece of clay, allowing for a certain amount of stylistic bravura. The diamond-shaped face protrudes over the long neck and bulbous bottom of the jar, which is reminiscent of the bulging breasts Picasso sculpted on other vessels.

An anonymous photograph from 1951 (Plate II) shows Françoise Gilot posing with two of her portrait vessels. The form used for these is one of the most unconventional of all Picasso’s vessel designs. The closest historical precedents are so-called “multiple jugs” from the Bronze Age in Cyprus (Figure 32).28 Scholars feel that this form had no functional purpose but was included in the funeral ceremony as an illustration of the creative nature and technical ability of the potter over his material and, by association, the creative nature of man and

27This piece was eventually used to make a mold for a bronze cast, 1955. The bronze is now in the Musée de Picasso.
28This example of a multiple jug is from Vounous, Cyprus (Cyprus Museum, Nicosia), and dates from ca. 2100-2000 B.C.
the power he held over his destiny. Picasso’s piece consists of a thrown form which has several other vessels attached to its base. These forms take on the same shape as the original, but in miniature. The main, elevated chamber bears the wide-eyed countenance of Gilot and each of the bottom forms suggests a specific anatomical part - breasts, arms, and back. These works may be one key to the interpretation of the meaning behind Picasso’s creation of the woman as vessel. The theme of woman as vessel is utilized in a specific manner in this instance, symbolizing Françoise Gilot-as-vessel. Françoise Gilot, the mother of two of Picasso’s children, was the fertile vessel, was the creator and sustainer of life, and at the same time symbolized all women in their life-giving capacity.

In 1952 Picasso seems to have been working with a variant of these portraits of Françoise Gilot in mind. Person with Her Hands on Her Hips (Figure 33) bears the same striking facial type and also the same decorative accentuation of the breasts. Reminiscent of some of his earliest pieces that explored this theme, such as Woman with an Amphora (Figure 23) of 1947, the arms of the woman become the functional handles of the amphora and their placement further accentuates the hips and the now full belly rather than the slender waists seen earlier.

The appearance of functionality is completely abandoned in the pieces from 1952 on. Crouching Female Figure (Figure 34) of 1953 nearly completely collapses the original form and the only remnants of the vessel itself are the long neck and the sense of volume. The figure is covered in complex overpainting, yet

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the face and breasts are still generalized. The hair is modelled in an ornate manner and the woman’s hands are primly folded in her lap.

Two similar pieces also from 1953 are Woman with Clasped Hands (Figure 35) and Woman with Unbraided Hair (Figure 37). These ceramics have few vestiges of function though their general format is that of a vessel. Both figures fulfill the stereotype of the sexually-desirable female: beautiful face, long hair, curvaceous figure and large breasts that are exposed. The breasts have been carefully pulled out of the existing clay wall and have been delicately painted and dramatically contoured by a dark shawl that has been painted on as a framing device. These figures take on the properties and seriousness seen in votive figures and have large support bases that suggest such a function. They are different from the votive figures in that they were born on the wheel as vessels and, though closed and thus non-functional in utility and in actual composition, they still bear the volume, the initial structural impression, and all of the tradition of the vessel and its history.

According to the records of Georges Ramié, the last vessel that took on the form of the woman was Woman with Unbraided Hair in a Long Dress (Figure 37) of 1953. It was created in the same year, 1953, that Françoise Gilot left Picasso. This piece is years away, both literally and stylistically, from the first turned forms and pitchers, and it could almost be termed a figurine in the tradition of the vessel and its history.

31It is unclear whether Picasso was responsible for the exact title of the last piece or whether it is the work of Georges Ramié. If Picasso himself was responsible then the emphasis on unbraided hair would become a matter for iconographic consideration.
of Meissen rather than a vestigial vessel. Yet it was born of the same idea that turned the first pitcher or jug into the woman. **Woman with Unbraided Hair in a Long Dress** is more specific, more personal, no longer called **Jug** or **Woman Jug**. Her face now is not just painted on but three-dimensionally modelled. This countenance as well as her hair has a delicacy not seen before. The arm that previously encircled and therefore accentuated the bare breast now demurely holds up a shawl to cover the breast. The breasts, hips, and buttocks are still obvious but they are covered and the drapery that is responsible for their occlusion has been given great attention in terms of surface design. The head now bears little affinity with the lip from which it was actually conceived totally divorcing this piece from utility. What remains is volume and the sense of the core from which this was originally thrown. **Woman with Unbraided Hair in a Long Dress** is still an example of the woman as vessel but she is much more complex than her stylistically simple beginnings, though she bears the same symbolic connotations.
CHAPTER III

THE VESSELS OF RUDY AUTIO

The discussion of the ceramics of Rudy Autio will be limited, with two exceptions, to those created after 1980. It is in the 1980s that the woman first becomes, for Autio, the dictator of the vessel and its primary type of embellishment. The two exceptions are the 1963 Flesh Pot, a lidded jar decorated with the body of a woman, a piece inspired by traditional Japanese ceramics, and the 1964 Double Lady Vessel. These are the very first examples in Autio's work of the ceramic form almost totally decorated by the female visage. The chapter does not attempt to address every work from 1980 to the present, an impossible task with such a prolific artist. The works that will be discussed are those whose general configurations are most powerfully dictated by the female form, those in which surface and form are the most harmonious. The survey of these forms will

32These pieces were startling departures from the non-figurative, gesturally-decorated vessels that comprised his oeuvre at that time, an alteration that has been attributed by various scholars to the influence of the art of Japan. Autio had been first exposed to the art and philosophy of Japan while at Archie Bray when the foundation was visited by the famous potter Shoji Hamada and his colleague Dr. Soetsue Yanagi, a doctor of philosophy. Autio became very interested in the renaissance of ancient Japanese "folk" arts and was drawn to the print-maker Munakata Shikó (1903-1975), who was reviving the tradition of the woodcut. Munakata's prints were composed of sensuous, writhing women against a stylized natural environment. There is a direct formal correlation between what Munakata did to the initial block of wood and what Autio did to the surface of the pot.

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be chronological, a method which will illustrate the evolution of Autio’s style and content.

Before the discussion of the female vessels can begin it is important to understand what kind of work Autio was doing earlier. His works from the 1950s and ‘60s consisted of forms that were turned on the wheel and then altered with slab-built additions. These works gradually increased in size and led to pieces that were completely slab-built, though still based on the vessel format, such as two 1961 porcelain pieces (Figures 38 and 39). Autio calls this phase of his oeuvre “squaring the circle.” These works had round, container-like bottoms, reminiscent of the base of a wheel-thrown pot, and tops that were squared off, given planes or obvious flat “faces” or sides, to hold surface embellishment, which in the case of these forms was gestural and highly suggestive of the style of the action-painting side of the Abstract Expressionist group. As Todd describes them, “the slabs are rolled out and built up as a pretext for covering over with engobes, low-fire glazes, and scratched, sensuous lines. This has been a pretext for what Autio has called ‘painting with a trowel.’”

33This discussion omits work done while Autio was a graduate student as well as his architectural ceramics commissions. The artist, himself, dismissed his graduate work as mere technical emulation of modern sculptors such as Henry Moore and Naum Gabo. The architectural commissions were executed for Archie Bray in conjunction with the sale of brick for regional architecture. In this instance, Autio was given a subject, usually having to do with regional history, and he was expected to execute it in a style that was readily accessible to the public. The artist has stated in numerous interviews that these were in no way reflections of his own artistic choice.

34James G. Todd, Rudy Autio Retrospective, 15-16.

35Ibid., 16.
These containers are a wedding of the desire to create an interesting surface to draw or paint upon, create sculpture, and speak to the tradition of vessel-making.

In 1963 Autio made Flesh Pot (Floor Vase) (Figure 40), the earliest example of the female form on the vessel. It is inspired by traditional Japanese containers, probably lidded ginger jars, and has a lid itself. The women that revolve around the pot merge in and out of a field of clouds and have countenances that are distinctly Eastern. Autio himself says that his piece was inspired by the woodcuts of the Japanese printmaker Munakata Shikó. The famous gestural ceramist Peter Voulkos, a long-time friend of Autio’s, had given him one of Munakata’s woodcuts and Autio immediately began experimenting with the expressive capacity of the human form, specifically that of the woman, temporarily abandoning the energetic gestures of previous work. Examination of Munakata’s woodcuts such as Hawk Woman of 1938 (Figure 41) and Not Born of 1957 (Figure 42) reveals formal similarities with the work of Rudy Autio - undulating yet simple line, sensual curves, voluptuous anatomies, and a harmonious and nearly complete merger of the figure into her ground, the natural environment.

The second work that holds the image of the female form would be the last until approximately 1980, when, at a feverish pace which he has kept to the present day, Autio began to create the woman as the vessel. Double Lady Vessel (Figure 43) of 1964 is a large-scale piece in comparison to his other works (at three and a half feet tall), and it is a complete union of surface embellishment and

36Personal interview with the artist, August 1989, Missoula, Montana.
structure or shape. It is almost impossible to decide what came first, the actual physical slab composition or the female figure that dictates its form as well as embellishes it. This piece seems to have clear links with Munakata’s stark black and white woodcuts and Picasso’s ceramics done at Vallauris some ten years earlier. Though much larger in scale, this work bears stylistic affinities to any number of Picasso’s female vessels. Picasso’s 1949 Lady in a Mantilla (Figure 29) and Crouching Female Figure (Figure 34) of 1953, are just two examples of works that illustrate similar manipulation of the vessel format and the female form. Both Picasso and Autio are obviously starting with the vessel as a hollow that allows for the twisting, turning, and gestural manipulation of the form and a retention of its volume. They both accentuate that which is distinctly female, large protruding breasts, hips, and the womb through the empty volume of the space of the container itself. Though Autio’s form is completely slab-built, it has a very strong foot, the vestige of the wheel-thrown pot, which is also evident in many of Picasso’s works (Figures 9-10, 26-29, 35-36). As with Picasso’s pieces, in Autio’s containers the notion of functionality is hinted only through the generalized vestigial vessel format and not through any utilitarian design.

From 1965-1980 Autio created unglazed, non-figurative ceramic sculptures (Figure 44) which share the obsession with surface and volumes seen in the work of David Smith (1906-1965). He also made large-scale, site-specific, sculptural commissions that were executed in alternative media such as concrete, steel, and even bronze (Figures 45-46). These works were important financial commissions which afforded him the opportunity to conduct his own experimentation of materials and techniques. These pieces, like those created
during his graduate years, are derivative of Marino Marini, David Smith, Alexander Calder, and John Chamberlain, and, by Autio's own admission, do not stand on their own very well. 37 These works were not created as experiments in the spatial possibilities of line or the illusionistic properties of certain materials but were simple emulations.

In 1980, Rudy Autio returned to the figure format and created a massive series of moderately-scaled works that merge the female with the vessel format such as Incised Figure (Figure 47), Victorville Ladies (Figure 48), and Running Figure (Figure 49). They are similar to the Double Lady Vessel (Figure 43) of sixteen years earlier but they are painted with brightly-colored engobes rather than the stark black and white, a trademark of Picasso's ceramics, and of Double Lady Vessel. This series is also incised rather than just engobed and the scraffitoed markings serve to highlight the contours of the female in a most expressive manner. Now the vessels have "ears" or appendages that project off the central vessel core and seem to energize the figural composition; in Running Figure (Figure 49), an appendage allows for the head of the figure to appear as if it is bursting forth off the clay form.

Coupled with the incised line of the contour of the woman, these vessels bear the gestural strokes common in his earlier works, though now they accentuate the figural element of the piece. These works are experiments not only with the material--how thin he could pound out a slab, how high could he fire a

37 Correspondence with the artist, 17 November 1990, in which the artist dismissed this phase of his work as aesthetically secondary, because of its emphasis on the exploration of industrial construction techniques.
piece—but also in terms of the vestiges of the vessel, and the synthesis of form
and surface, drawing, and sculpture. On the subject of this synthesis, Lela Autio,
an artist and the wife of Rudy Autio, says:

Rudy’s talent has always been his ability to draw. Adapting the
drawing to a clay form while maintaining spontaneity is crucial.
Therefore the drawing must be done while the clay is wet so he
can draw into it not only with a tool but also with his thumb.
The looseness of the painting is a spin-off from the abstract
eexpressionist influence of the mainstream [New York] painters
during the ‘50s.38

The experimentation and aesthetic success of this series earned Autio a
National Endowment for the Arts award in 1981. With this grant he went to
study at the Arabia Porcelain Factory in Helsinki, Finland, birth-place of both of
his parents.39 This time was one of intense productivity for Autio, as he had an
entire factory of chemists, kiln technicians, and shop assistants at his disposal.
opening the way even further for experimentation with materials. The body of
work that emerged at Arabia was similar to that which led to the NEA fellowship,
large-scale vessels of the female form. Porcelain Piece (Figure 50), of 1981, is
the first work executed by Autio at Arabia. Porcelain Piece is decorated with
brightly-colored engobes that are both the hallmark of Arabia porcelains and an
intensification of the color experimentation he began in 1981. The intensity of the
hues increased dramatically at Arabia, at least partially because of the use of talc-

39 Correspondence with the artist, March 1990.
white porcelain which acts as a brilliant ground for whatever covers it. Technically this piece is lighter than the works of 1981 that Autio created in his Missoula studio because the slabs were rolled out rather than hand-pounded.

A photo of Autio in his studio at Arabia (Plate III) illustrates his general working method. Drawings that grace the walls of his studio serve as studies for the ceramic vessels. The clay compositions are decided by the posture of the female form, which is simultaneously wound around the vessel and as the vessel. After the piece is constructed the figure is incised into the surface. The drawing on the Arabia vessels is more refined than that of his earlier works, especially in the synthesis of surface and form. Breasts, hands, and hips are emphasized as much through color as through incision and the figure itself takes up the entire vessel, as in the earlier Double Lady Vessel (Figure 43) of 1964. An untitled ceramic work of 1981 (Figure 51), made at Arabia, also illustrates the attention to the vessel format, and the appendages form the “shoulder” of the piece and, at the same time, the extended arms of the kinetic female.

The experience at Arabia had a lasting effect on Autio’s work, and the use of vibrant engobes has become one of his hallmarks. His drawing, whether incised or painted with engobes, continues its refinement and a greater number of figures take up more and more of the vessel. The pieces are given narrative titles, which are very specific personal or regional references. The subjects are mythological or romantic, even bordering on the elegiac, frequently making reference to the old West. Drum Lummood Ladies and Lippazano (Figure 52),

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40 Observation at the guest workshop of Rudy Autio, Kent State University, May 1988.
from 1983, is a covered vessel, the title of which refers in part to a mining region in Montana. The pot is composed of Lippazano horses and what appears to be a group of dancing women whose feminine attributes are unmistakable and whose “vesseliness” is asserted by the inclusion of a lid.

Sacrifice of Iphigenia on her Wedding Day (Figure 11), also from 1983, illustrates Autio’s foray into mythology. This vessel with its snugly fitted lid is a mixture of effects, the expression of a tragic scene balanced by the overall “comfort” of seeing the nude grace the vessel.41 Indeed one gets different feeling from viewing different portions of the vessel. One part holds the horror of a murder; another, a very sensual representation of a female figure escaping on horseback seems to burst forth off the clay form. The colors are vivid and are used in a very linear manner, no longer a field against which the figures are represented. Strokes of color echo the contours of the figures.

Sisters of the Silver Moon (Figure 53), from 1984, Going to the Sun (Figure 54), and Big Belt Mountain Vessel (Figure 55), both from 1985, illustrate the increased complexity of the female form in relation to the vessel and a more obvious assertion of the vessel. Instead of a snugly-fitted, innocuous lid, these forms have necks with slightly flared openings or gaping mouths. The figures are complexly grouped and are in a constant state of flux with the shape of the pot itself, becoming more “feminine” than ever before. One might even call their countenances “pretty” or “striking” and, like Picasso’s works, the bodies are twisted and wrung to display their voluptuous forms and assert their erotic

41Todd Waddell, in James Todd, Rudy Autio Retrospective, 4.
character, as in Big Belt Mountain Vessel (Figure 55) and A Small Anthology (Figure 56) of 1987. Autio’s pieces from 1987 onward exhibit his constant experimentation with the limits of the form, both aesthetic and technical. Shake, Rattle and Roll (Figure 17), Armington Stampede (Figure 57), and Song and Dance (Figure 58), all from 1987, feature expressively contoured and distorted figures which echo strangely Michelangelo’s masses of pulsating flesh in his fresco of the Last Judgement (Altar wall of the Sistine Chapel, 1534-1541, The Vatican, Rome). Figures defy gravity and seem to live to form their space which is the composition of the vessel itself. No matter how cramped a figure is, how twisted, Autio always asserts her gender through the detail of her breasts or a harvest stomach.

Indian Summer (Figure 59) and Inside, Looking Out (Figure 60), both from 1988, indicate an even greater shift towards figural distortion and its merger with the actual form of the vessel. In Indian Summer the bodies of the woman seem to encircle the physical periphery of the container, creating the same empty center that actually exists in the vessel. The figures are pinched and padded and nothing is spared in the sensual emphasis of a buttock or the small of a back. The whole composition and all of the figures in it seem to grow out of the lone woman that forms the base of the pot. Inside, Looking Out seems to carry the possibilities of distortion of the figurative form on a vessel to its limits. The wringing and twisting of the female form mentioned by Leo Steinberg in reference to Picasso, quoted earlier, has equal application here. There is something of Les Desmoiselles d'Avignon (1907) in Autio’s quest for the complete revelation of the female form. The seemingly kinetic, biomorphic
composition of this vessel allows for a juxtaposition of body parts, though they belong to completed anatomies; elbows turn into heads and buttocks into hips and knees. Oddly, the opening of this vessel is not on the top of the vessel but much lower on a projection that becomes the lower portion of a woman's body. The opening is not wide and gaping as is customary for Autio but mandorla-shaped and this, along with its "strategic" or suggestive positioning between the legs of one of the women, reasserts the premise that, indeed, the actual container, with its now empty volumes, is a metaphor for the woman as vessel and her potential for fecundity.
CHAPTER IV

THE BIOGRAPHIES

It has been shown that the ceramics of Picasso and Autio share stylistic affinities; closer scrutiny reveals biographical similarities between the two men. This thesis suggests that there is a link between the similarity in biography and the similar ceramic product that emerged from these two artists, specifically the woman-as-vessel, and, by association, the content of these forms.

Both Picasso and Autio make very clear the importance of biography to their work. Autio states that his work is about his life, and he feels that he may even have come to work with clay because his father was a miner, and the images of the mines made indelible impressions in his memory. All references evoked by these vessels are personal, from their distinctly Western flavor to actual known personages and childhood folktales. J. D. Black writes of the connections that exist between Autio’s work and his environment. He notes that “[h]is enormous clay vessels are boulderlike, as rugged as mountains” - the mountains of his own backyard. He goes on to liken Autio, particularly in his drawing style, to

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42 Rudy Autio, personal interview, August 1989, Missoula, Montana.

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Matisse and Picasso, though the subject matter is different. "The subject matter is directly inspired by Autio’s Montana heritage. *Big Ellie* [Figure 61, of 1986], for example, depicts a bartender Autio once knew in Missoula."44 The ceramic historian and critic Matthew Kangas writes of Autio’s works: "They are affirmative, optimistic, and indelibly associated with the artist’s positive zest for living. Taking into consideration their particular context with the artist’s evolution may add to that enjoyment."45

Michel Leiris comments upon the significance of autobiography in Picasso’s art in his essay, “The Painter and His Model”:

More than one commentator has already remarked on the important role autobiographical content played in the art of Picasso. His private life constantly showed through his work, either directly as, for example, in portraits and in many figures, or in a highly allusive manner, and where one would least expect it ...46

The biographical nature of a work of art was also very important to Picasso himself. He asserted this to the photographer Brassai, when asked why he so meticulously dated all of his works:

‘Why do you think I date everything I do? Because it’s not sufficient to know an artist’s works — it is necessary to know when he did them, why, how, under what circumstances [...]"

44Ibid.
Some day there will undoubtedly be a science - it may be called a science of man - which will seek to learn about man in general through the study of the creative man. I often think about such a science and I want to leave to posterity a documentation that will be as complete as possible. That's why I put a date on everything I do.47

By both artists' own admission, a biographical approach is one promising key to the interpretation of their work and here, specifically, the meaning behind the female as vessel. A biographical approach is a beginning or core around which questions of affinities, both formal/stylistic and symbolic/thematic, may be considered. This method ultimately leads to studies which are both personal, and as such carefully restricted to the consideration of the artists under discussion, and transpersonal,48 in that the subjects and iconography of the work can be viewed in relation to contemporary society, the work of other artists, and the role of these same or similar subjects/symbols throughout history. The fact remains, though, that in the case of certain artists who acknowledge the importance of their personal life to their work, biography is a research guide around which hypotheses can be tested.

Picasso (1946-53)

48See Rosalind Krauss' discussion of "transpersonal" art history in The Originality of the Avant-Garde and Other Modernist Myths (1988), 25, and footnote, regarding the scholarship of William Rubin and John Richardson.
This biographical survey of Picasso revolves around his time at Vallauris, France (1946-1953), when he first began to feature prominently the woman-as-vessel. Françoise Gilot, the mother of two of Picasso’s children and his companion at Vallauris, noted that friends persuaded Picasso to try his hand at pottery around 1946 when he was vacationing at Golfe Juan.49 He visited the Madaura pottery owned by the Ramié family and hand-modelled two doves. It is said that one year later George Ramié saw Picasso on the beach and asked him if he would like to see his first clay works which had been fired and preserved. Picasso accepted and upon seeing the seemingly permanent product immediately began working in clay and taking a serious interest in ceramics as an art form.50 Penrose feels that Picasso was initially attracted to the utilitarian nature of the medium,51 but clearly his interest evolved into something else. His initial experimentation led to the study of an art form that was the ultimate combination of all others, painting, sculpture, and printmaking. Ceramics commonly are perceived as an art form in which the work of the artist is most complete, in that he or she literally begins with earth and ends with an object of permanence.

Picasso semi-permanently moved to Vallauris in 1948 and from 1949 on lived in “La Galloise,” a hillside villa near the town, with Françoise Gilot, his new-born son Claude and his soon-to-be born daughter Paloma. His life at

51 Ibid.
Vallauris seems to have been a happy one. O'Brien talks of Picasso's joyful days in the sun with his children. Penrose refers to Vallauris as "fertile" and a "playground where anything could be seduced by him into becoming a delightful toy." Clearly, family was an important element of this time in the artist's life as was the ceramic workshop. Penrose continues, "In this fertile and friendly atmosphere Picasso inevitably resembled the chief of a tribe - a tribe which had as its nucleus the family at 'La Galloise' and extended to the community of craftsmen at the potteries...." Harrod points out:

Picasso's interest in ceramics at Vallauris coincided with his years of extraordinary creative vitality - a kind of post-war expansiveness and celebration of life [...] Kahnweiler suggests that Picasso liked the lasting stability of ceramic, hinting that there was some question of immortality in his attraction to it. Harrod goes on to say, "Perhaps this is not so fanciful as it sounds: Picasso, intensely superstitious, never forgot a prophecy made in his youth that he would die in his sixty-fifth year. His creativity in so many media, the beauty of Françoise Gilot, his fathering of her children, kept these horrors at bay." It is important here to see the thread of productivity or actual creativity that runs throughout Picasso's life at this time. Not only was he the center of a booming ceramic workshop which allowed him to produce over two thousand

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52 O'Brien, 405.
53 Penrose, 364
54 Ibid., 371.
55 Harrod, 339.
56 Ibid.
pieces a year, but he was the head of a family that he had created. Picasso, at Vallauris, was in the business of giving life. He breathed life into banal objects (he created many found-object sculptures during this time period) as well as to shapeless mounds of clay and fathered two children.

Penrose’s reference to Picasso’s life at Vallauris as “fertile” is particularly apposite, especially when one realizes that this would have been the time in the life of many men when productivity and virility is in decline, something that Picasso feared. The artist indulged in themes and representations of fertility and fecundity while at Vallauris and one might equate these with the very life that he was leading. While at Vallauris, Picasso not only executed ceramic forms of the fecund female but he treated this theme in his found-object sculpture as well. In 1950 he created *Pregnant Woman* (Figure 62) perhaps in response to Gilot’s recent pregnancy (Paloma had been born just one year earlier). Penrose reveals a great deal about this piece simply from his description:

...it is the swollen forms to which he draws attention by polishing the bare bronze surfaces of breast and belly as though they had been caressed by devotees like those who polish St. Peter’s toes with their kisses.

This form is quite similar to those executed in clay such as *Woman Vase* (Figure 26) of 1948. The emphasis in both is on the breasts, hips, and stomach and the face is very generalized and nearly blank. Penrose notes that two versions of this were made after Gilot’s second pregnancy. He goes on to state:

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57 Deidre Sadeh, “Picasso at the Wheel,” *Art and Auction* (May 1991), 158.
58 Penrose, 384.
"This figure standing stark and proud of her fruitfulness is one of Picasso’s most human and moving achievements." 59 Harrod writes of this piece, "[It is] an image of fecundity constructed partly out of vessels [he used two buckets for the breasts before the piece was cast]. The ancient idea of Pandora/Rhea, the divine mother fashioned from clay, the woman in the form of a jar, was thus given totemic reality." 60 Picasso, in this piece and in his other female vessels, was reenacting the creation of the first mortal woman, Pandora, who was made of clay by Vulcan at the request of Jupiter to be given to Prometheus to take as his wife. 61

In 1950 Picasso also created *Goat* (Plate IV), whose very reason for existing seems to be its (her) fertile, pregnant stomach. Interestingly, this representation of pregnancy, through a full and low-lying stomach, is constructed from yet another vessel, a large wicker basket. Also in this sculptural collage technique is the 1951 *Monkey (Ape) with Young* (Figure 63). This consists of a lifesize representation of a monkey with its baby clinging to its chest. This very humorous depiction still manages to convey distinct sentiments about childbearing and maternity, such as the importance of a mother’s affection towards her child. Picasso makes reference to his own young in this piece, in his use of a toy motor car which probably belonged to his son Claude for the head of the monkey.

Picasso’s life at Vallauris consisted of family, a close, friendly workshop atmosphere, and, from all contemporary accounts, personal happiness. This

60 *Harrod*, 339.
61 Rhea was Jupiter’s mother and the wife of Saturn.
resulted in a boom in his creative energies and increased production of art. It also resulted in his near-obsession with themes and symbols which revolved around fertility, in terms of actual human reproduction and the making of art as a creative act. The woman-as-vessel emerged as one result of this atmosphere, and in the search for the content behind this form, which Picasso created with such prolixity, one must see it in light of other pieces, with obvious allusions to fertility such as Goat (Plate IV) and Monkey with Young (Figure 63). This hypothesis is buttressed by the fact that Picasso’s ceramic production waned after 1953 when his relationship with Gilot grew bitter and she finally moved back to Paris with the two children, The theme of the woman-as-vessel, in all its literalness, disappeared.

The voluptuous female is a motif that appears in the work that Picasso carried out through the end of his life in 1973, but it carries different connotations. First of all, Picasso never again created actual vessels as women;62 and second, the women are never as modest in terms of sexuality. The women that appear later in Picasso’s oeuvre, such as Sleeping Girl (Figure 64), a pencil drawing, and the crayon drawing Nude Girl and Companion (Figure 65), both from 1969, reveal an overtly erotic side. Just as in Picasso’s female vessels, the anatomy of the woman is treated in a manner which accentuates the most female aspects, but here the emphasis is on the sexual nature of the female.

62 With the exception of two groups of one hundred recasts of the 1951 Amphora (one of which is now in the collection of the Toledo Museum of Art), which were executed in 1970 (see Deidre Sadeh, 1990).
Rudy Autio (1963-present)

Rudy Autio was born in 1926 in Butte, Montana, the son of two Finnish immigrants. Butte is a mining town, and its chief mine, the so-called Berkeley Pit, is the largest man-made crater in the world. James G. Todd, editor of the catalog *Rudy Autio: Retrospective*, writes:

> Whenever I visit Butte, and look down into the Berkeley Pit with its rings of colored earth strata and huge machines which once pushed about the great piles of clay and soil, how appropriate it seems that the claymaker Rudy Autio came from this city where the materials of the earth determine the destiny of the citizens.63

Autio’s earliest memories are those of the pit mines in Butte and the dependence of his family and those around him on the earth, through the mines. From a very early age he was aware of the delicate relationship that exists between man and nature and ultimately man’s dependence upon nature. Understanding Autio’s views towards nature is one of the keys to comprehending his work in terms of its context.

Autio exhibited a passion for drawing from a very young age and his parents sent him to WPA drawing classes where, alongside miners and their wives, he copied magazine reproductions. After a brief stint in the Navy he entered Montana State College in Bozeman and studied sculpture and design

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63Todd, 7.
under Francis Senska. Senska had been schooled under Laszlo Moholy-Nagy (1895-1946) and Gyorgy Kepes (b. 1906), two artists who revelled in technical experimentation and worked at breaking down the theoretical boundaries between the so-called crafts and fine arts. Autio’s pieces at this time were experiments in the lengths that clay as a medium could be sketched--how high could it be fired, how much weight could it support, how plastic could it be made--and into the resolution of form and surface design.

In 1950 he went on to graduate school at Washington State University in Pullman, a community of wheat farmers, which exhibited the same dependence on nature that Butte had. Matthew Kangas writes of Autio’s work during this period:

> It was at this time that Autio came into contact with reproductions and photographs of vanguard European sculpture of the postwar era. During the next two years, he examined a variety of styles. Some works were linear and abstract, made of aluminum rods welded together and concentrated on industrial materials and machine-like forms, a tribute to the Constructivist tradition that began in central Europe with artists like Moholy-Nagy, Naum Gabo, and Antoine Pevsner. Others were figurative and faceted, using animals or humans together, more in the style of Marino Marini.64

In his last year of graduate school he took a course in ceramics in which he learned both to throw on the wheel and to slab build. What finally emerged were forms that were an exciting amalgam of slab-built and wheel-thrown forms. These works obviously drew on some vestiges of the history or tradition of functional pottery as they always maintained the format of the vessel but they were asymmetrical, twisted, expressive and windswept in composition.

He worked in this particular stylistic vein until the mid-1960s. During these intermediary years he worked as a laborer in the brickyards of the Archie Bray corporation in Helena, Montana, as noted earlier. Autio would work in the brickyards during the day and use Bray’s clay and kilns at night for his own work, and in between, helped coordinate, along with Peter Voulkos, his colleague and the so-called father of Abstract Expressionist ceramics, Bray’s artist residency program. For nearly a decade Autio worked in this manner. To survive financially (and to aid the Foundation), he did clay architectural murals on the side. Autio says these years were physically exhausting as well as economically difficult but he saw no other way to further his career in ceramics. His own works at this time consisted of totally non-representational or abstract forms that were a combination of slab and thrown vessel (Figures 38 and 39). They seemed to be more about gesture than anything else, and though non-functional, vacillated between sculpture and utilitarian form. A major characteristic of these forms is their natural quality. They are obviously made from clay, the earth, and their surfaces are reminiscent of a parched desert

65 Rudy Autio, personal interview, August 1990, Missoula, Montana.
landscape or a stratum of earth. Even the engobes that cover them are earth tones, again, harking back to the importance of nature.

In 1962 Autio was appointed to a teaching position in the ceramic department at his old school, the University of Montana (previously Montana State College). For the first time in his life, Autio was able to support himself financially and was afforded ample time for his own work. In this same year Autio married Lela Moniger, whom he had met in his undergraduate years at Montana State College, and they began a family shortly thereafter. Family was very important to Rudy Autio, as it still is, and he prided himself on having both a family and a job that he loved. His own childhood--hard-working parents who were poor despite their efforts and who hated their dependence on the mines--haunted him. Autio's occupation enabled him to live fairly comfortably and pursue work that he loved.

About one year after this life-change, Autio's work changed dramatically. The earthy, dynamic expressionistic forms gave way to works such as Floor Vase (Flesh Pot) (Figure 40) of 1963, discussed at length earlier. He turned from a non-figurative format to a figurative one and the energy involved in the actual creation of the vessel, as well as its surface, was toned down considerably.

The mid-1960s to mid-1970s were very difficult ones for Autio. An alcohol problem and bouts of depression greatly curtailed his production. The ceramics from this time period revert to abstract forms, and Autio began to take a

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66 Ibid.
67 Ibid.
68 Rudy Autio, personal interview, June 1989, Kent, Ohio.
renewed interest in metal sculpture. During these years Autio was also called
upon to create large-scale sculptures for public spaces on the campus of the
university.69 These works were, for Autio, quite uninspired and bear affinities
with regional work. After exorcising his own personal demons Autio again
began the tremendous output for which he had previously been known. His new
ambition was quickly recognized and in 1978 he was awarded an American
Ceramic Society Art Award. In 1979 he received a Tiffany fellowship and in
1980 he received a $25,000 National Endowment grant, with which, as
previously noted, he traveled to Finland. Honors, awards, and publications
abounded, and he founded several programs for international artistic exchange.
In 1982, he and Peter Voulkos curated a traveling exhibition called “Flagstaff to
Helsinki and Back,” featuring their own work as well as those of important
Finnish ceramists such as Anna Maria Osipow, Kerttu Horila, and Rut Bryk. In
1984 Autio retired from the university to devote more time to his own works,
programs for artistic exchange and his family, which now included
grandchildren. He constantly seeks to break down the traditional boundaries
between art forms, and he organized the 1986 Clay As Art conference (held in
Helsinki) to discuss the barriers clay/ceramics have encountered in the art world at
large, as a fine art form.

His style has remained fairly consistent since the early 1980s. Variations
in glaze technique, clay recipes, surface texture, and quality of the line occur but

69 This information was first gleaned from personal interviews with Robert Shay
and Keith Mangus, colleagues of Autio’s. It was later confirmed by Autio in a
personal letter written in April 1990.
he maintains a strict allegiance to the representation of the female form on the slab-built vessel. Autio himself seems to avoid defining the purpose of these women. He states that, throughout his career as an artist, he has talked relatively little about his art, and especially their “reasons for being.” He states, “I am more concerned with how to make things work [and] how to feel comfortable with their form.”

When pressed, he says that these women just seem to exist for themselves, and he feels very natural and comfortable making them. He often equates them with the beauty of his Montana environment, something with which he is very concerned. He worries about the effects of industry on the Northwest environment in general, especially Montana. In 1988 he turned down the offer of a private press to publish a catalog for a show of his new work because the family also owned a paper mill in Missoula which constantly violated EPA standards. In response to a comment on the beautiful, snow-capped mountains in his backyard he responded, “Well, in the winter man makes them black,” referring to the effects of a nearby paper mill. Autio’s equation of the women on his pots as nature (specifically his Montana environment) probably is tied to his life-long concern with man’s relationship to nature. But his pieces are not doom-laden. Instead, Autio’s female vessels inhabit the same thematic sphere as traditionally iconographic representations of nature, in which woman is depicted, usually standing on a prominent piece of earth, as a voluptuous, fecund form, surrounded by natural beauty--flora and fauna--her domain. Her own

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70 Waddell, Rudy Autio: Retrospective, 9.
71 Quoted in Todd, 19.
72 Personal interview, September 1989.
73 Ibid.
generous form stands for the fertility of nature, its productivity, and the benefits that can be gained from working with it.

The image of the female form as a vessel appeared at that point when Autio and Picasso were enjoying fertile personal and professional lives. Picasso makes this case more literally: at the same time as his explorations of the woman-as-vessel theme, he produced works, like Goat, which revolved around pregnancy, fecundity, or creativity. Both artists responded to these moments of personal well-being and creativity by producing the woman-as-vessel and by following the historical iconographic tradition of utilizing the woman as a symbol of this fertility.
CHAPTER V

POSTLOGUE: SPECULATION INTO THE SYMBOLIC CONNOTATIONS OF THE WOMAN-AS-VESSEL

Significance is inherent in the human body.

- Julia Kristeva (1980)

The representation of woman and the female body in general has occupied a central place in Western culture from prehistory through the present and has played a very important role in the collective consciousness of this culture. Lipman, in his article, "The Aesthetic Presence of the Body," writes, "In Romanesque art, in Gothic art, in Renaissance art, the body remains a symbolic receptacle first for moral notions, then for aesthetic." He states that the body is used first as a "loaded" symbol and then as a formal device to evoke an aesthetic response. There is, in fact, no question that the body, particularly that of the female, has played a vital role in the history of symbolic discourse.

\[74\text{Lipman, "The Aesthetic Presence of the Body,"} \textit{Journal of Aesthetics and Art Criticism} \textbf{15}, \#4 (June 1957): 432.\]
\[75\text{Ibid.}\]
But can a key to unlock the constructs behind the representation be found? Carol Duncan’s pivotal article, “The MoMA’s Hot Mamas,” addresses the notion that art historians must account for the meaning behind the great number of images of women in the modernist period. She writes that the Museum of Modern Art is filled with female bodies but that “art history [has] not accounted for this intense preoccupation with socially and sexually available female bodies.” The interpretation of the image of the woman as well as the reason for the great number of these representations is the dilemma to be solved by the scholar who attempts to cull more than a formal response from the ceramic vessels of Picasso and Autio. The answer may lie in exploring the questions asked in traditional art history: Why were the works created? And under what circumstances? How do they function in relation to the artist and his society? Finally, how do they fit into the iconographic history of gender representation?

This thesis has already answered some of these questions. The reader knows how the vessels were created and the specifics of their creation in relation to the artist’s life. The last questions to be answered really take the form of speculations into the connotations of the woman-as-vessel and how it was meant to function, what message it carried, either purposely or unconsciously, and how it fits into the iconographic tradition of gender depiction. The different ways the representation of the woman-as-vessel has been treated through history may provide one possible key for the use of this form by Picasso and Autio. It

77Ibid., 172.
will be shown that the treatment of the woman-as-vessel by these two artists is similar to symbolic representations of nature though the iconographic tradition within ceramics in general is one that needs to be more deeply and richly explored.

This is certainly not a new or novel idea, as prehistoric representations of the woman, such as *The Seated Woman with a Bowl* (Figure 66) from 5,000 B.C. (Bordjos, Serbia), contain few formal affinities with these two artists but illustrate the notion that woman is the provider of nourishment, fertility, and life. The statue, with a nearly non-existent countenance and protruding breasts, holds a large bowl that was probably filled with some sort of grain used in ritual situations. The hollow container could be correlated with the hollow, receptacle-like, format of the vessel. It might also be a metaphor not only for the abundance of food but for the procreative ability of the woman, which would have been acknowledged by early man as his only means of survival. On an unconscious level, both Picasso and Autio could have felt that symbolic association with the creative aspects of the woman would ensure their continued productivity. Both artists were working with the woman-as-vessel fairly late in life, in their sixties, and perhaps they felt they could keep death at bay through an association between woman’s ability to give birth and their own productivity.78

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78Both Steinberg and Berger hypothesized that Picasso felt he could keep death away by intense productivity and that this was why his output remained so high until his death. Autio also acknowledges the “immortality” that can be achieved through his work with its great material permanence.
The woman as nature has its roots in myth as well, where nature is identified with the female body in the person of the Greek earth goddess Gaia. She is seen as all that is natural and physical or matter-oriented and hence is paired with Father Sky, who is concerned with the spiritual.79 As a result of attitudes inspired by Plato’s Republic, which set up divisions between home and political life reflecting his views on the difference between the genders, the female body was equated with the earth.80 Saunders states that the woman’s body was seen “as the passive host to the male semen (the seed) giving generative powers to men and reducing women to the status of container, an incubator.”81 As noted by Rosaldo and Lamphere, the ideas put forth in the Republic may have been one of the earliest beginnings of the nature/culture dichotomy between female and the male, since Plato believed man created culture and woman merely provided the inhabitants who would then shape culture. Saunders goes on to write, “This [the notion that woman has a passive role in procreation] is reflected in the biblical characterization of the woman as the ‘weaker vessel,’ and the Virgin Mary as the vessel, inviolate, her womb activated by the supernatural power of a male god.”82 H. Diane Russell writes that Mary was “immaculate--born without Original Sin--and herself the closed vessel--the virginal mother--who gave birth to the Savior.”83 Mary was

81Saunders, 91.
82Ibid., 92.
“immaculate,” “inviolate” and one might then hypothesize natural, or relating to nature, devoid of the male and his connotation as culture.

The symbolic interpretation of the woman as nature (and hence the vessel) appears throughout history. The personification of nature in Gravelot and Cochin’s *Almanach Iconologique* (Figure 67), from 1768, was very popular from the date of its publication to the late nineteenth century. Here, as stated by Saunders:

Nature is personified as a naked woman with abundant hair, a symbol of fertility and sexuality. Like Eve before the Fall, she is at one with the plants and animals which surround her. The naked woman in the landscape came to be seen as appropriate, ‘natural,’ the curves of her body echoing the natural configuration of the land.84

Giorgione’s *Sleeping Venus* of c. 1505 (Dresden, Gemäldegalerie) may have been one of the sources for this personification. His representation of the female form bears comparison with Autio’s work in particular, in which women simultaneously form and echo the shape of their environment, underscoring their symbolic role as nature. Other works that bear the same imprint of the concept of woman as nature are Ingres’ *La Source* (Figure 68) of 1856 (Paris, Louvre) and the painting of the same title by Courbet (Figure 69) of 1862 (New York, The Metropolitan Museum of Art). Both show women at springs, next to the

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84Ibid., 93.
life-giving source of water, symbolic of the woman as the source of human life. In 1954 Picasso created a series of pitchers also entitled La Source (Figure 70) in which a simply-painted but overtly female form reaches up to touch the rim of a pitcher. She stretches out her torso, almost displays herself to us while pointing at the vessel painted on the surface of the actual pitcher, perhaps equating herself with this form or the symbolic connotations of “La Source.”

A further, less obvious example of the woman as nurturing vessel of nature comes from Ingmar Bergman’s 1972 film Cries and Whispers (Plate V) in which the following scene, as recounted by the social historian Philippe Ariès, takes place:

The servant Anna, a fine girl glowing with health, is so moved by pity that she suddenly decides to undress and take her dying mistress in her arms, and, through this wild embrace which is reminiscent of some primitive witchcraft, to communicate to her mistress some of the excess of her own vital heat. It is an extraordinary evocation of the age-old duel between life and death, and of one possible intercession—that of tenderness and love, of both the heart and the body.85

Bergman uses Anna’s body as a symbol of life and of the fertility of nature. Anna is buxom, even plump, just as the women of Picasso and Autio are. She stands in direct contrast to her emaciated mistress whose flesh is nearly diaphanous. The round, full breasts against which she places the cheek of her

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dying mistress represent, more than any other anatomical component, her fertility.

The final example of the symbolic woman as nature is from the bronze monument that marks Picasso's own grave at Vauvenargues, France. It is one of his own pieces, from 1933, and consists of a bronze statue of a female figure holding a classical vase (Plate VI). Rebecca West wrote of this piece:

Anybody who looks at this and fails to realize that the woman's body symbolizes sexual love must have led a dull life. But she stands for much more besides .... The truth is that she symbolizes Nature: the living, visible and tangible world which we will hate to leave behind us when we die.86

Picasso and Autio both use the body of the woman in the same way - shaping her initially out of a vessel form and then accentuating her most fertile and erotic components. Though neither artist overtly states that he is identifying the woman-as-vessel with nature, the manner in which they treat the woman is congruent with her symbolic and iconographic history as "nature," replete with associations of fertility, productivity, and creativity. Picasso and Autio, perhaps in response to moments of well-being and personal creativity in their own lives, are not only shaping the woman-as-vessel in a similar fashion on a superficial or formal level but are focusing on her culturally conditioned symbolic connotations as nature. In doing so, they create another chapter in the history of symbolic

86Rebecca West, quoted in Penrose, 453.
representations of woman, but in a medium that rarely lends itself to symbolic interpretation: ceramics.
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Figure 52. Rudy Autio, *Drum Lumberland Ladies and Lippazano*, 1983.
Figure 53. Rudy Autio, *Sisters of the Silver Moon*, 1984.
Figure 54. Rudy Autio, *Going to the Sun*, 1985.
Figure 55. Rudy Autio, *Big Belt Mountain Vessel*, 1985.
Figure 56. Rudy Autio, *Small Anthology*, 1987.
Figure 57. Rudy Autio, *Armington Stampede*, 1987.
Figure 58. Rudy Autio, *Song and Dance*. 1987.
Figure 59. Rudy Autio, *Indian Summer*, 1988.
Figure 60. Rudy Autio, *Inside, Looking Out*, 1988.
Figure 61. Rudy Autio, *Big Ellie*, 1986.
Figure 62. Pablo Picasso, *Pregnant Woman*, 1950.
Figure 63. Pablo Picasso, *Monkey (Ape) with Young*, 1951.
Figure 64. Pablo Picasso, *Sleeping Girl*, 1969.
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Figure 66. *The Seated Woman with a Bowl*, c. 5000 B.C.,
(from Bordjos, Serbia).
Figure 67. "Nature" from Gravelot and Cochin's *Almanach Iconologique*, 1768.
Figure 68. Jean Auguste Dominique Ingres, *La Source*, 1856.
Figure 69. Gustav Courbet, *La Source*, 1862.
Figure 70. Pablo Picasso, La Source, 1954.
APPENDIX B

PLATES

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Plate I. Anonymous photograph of Picasso with Head of a Woman—Portrait of Françoise Gilot, 1951.
Plate II. Anonymous photograph of Françoise Gilot posing with Portrait Vessels, 1951.
Plate V. Still from Ingmar Bergman's *Cries and Whispers*, 1972.
Plate VI. Anonymous photograph of Picasso's grave at Vauvenargues.