



*Scott's Cumbrian Blue(s) The Barsebäck Series.*

On one of my first visits to Sweden I gave a lecture at HDK in Göteborg on my *Cumbrian Blue(s)* artwork which subverts traditional printed blue and white ceramics. In audience questions afterwards, a student commented: 'we do not have that blue and white tradition here'. At the time the statement was not one I could take issue with, indeed it reinforced the English view of Swedish design as being primarily modernist in nature. However, shortly afterwards a glance in the kitchen cupboard at Bibbi Forsman's apartment dismissed the notion that Sweden had never dabbled with transferware.



Bibbi Forsman's Kitchen cupboard, Kastellgatan apartment, Göteborg Sweden.



Backstamps from printed blue and white tableware, kitchen cupboard, Kastellgatan apartment, Göteborg, Sweden.

Soon after, I discovered the copper plate collection at the Gustavsberg Porcelain Museum and several years later, between 2005 and 2007 I undertook a number of research visits to Rörstrand at Lidköping. In 2009 the Museum hosted *Cumbrian Blue(s) at Rörstrand* an exhibition where contemporary artworks were integrated into the museum collection display.

*Scott's Cumbrian Blue(s) Barsebäck No:2* was created partially in response to investigations in the Rörstrand archive. It is one of an ongoing series of works which depict industrial interventions in the landscape, in particular those associated with energy generation. Other works have included the Sellafield Nuclear plant in Cumbria England, Stigsnæs coal power station Skælskør Denmark, as well as nuclear reactors in Switzerland and North America.

I discovered Pia Tornell's porcelain platter in the Rörstrand shop and it seemed the perfect canvas for a Swedish composition. The *Barsebäck 2* nuclear plant closed down as my first research began at Rörstrand. The resulting artworks were made as a small series - each object slightly different because of the element of collage in each piece. Works from the series have been widely exhibited and are in a number of private collections. In May 2015 the Röhsska Museet in Göteborg purchased one of the final platters from the series.

Paul Scott, May 2015.

