



### The Cow in a Meadow Series



Living in rural Cumbria, where not so long ago, five milking herds of cows would walk past my home twice a day, it is perhaps unsurprising that I should make these artworks which reflect my immediate surroundings. The fabrication of these works is though also linked to my research into landscape patterns on ceramics...

The *Cow in a Meadow* series of works developed out of investigations into printed pastoral landscapes on ceramics and their relationship to depictions in other media (painting, prints etc.). In mapping the historical journey of images through paintings to prints on textiles, wallpaper and ceramics it became clear that the narrative was also inextricably linked to contemporary literature and ideas of what constitutes 'landscape'.

William Gilpin's eighteenth century travel books and his development of the concept of *The Picturesque* ('a term expressive of that peculiar kind of beauty, which is agreeable in a picture')<sup>1</sup> had a lasting impact on the way landscape is viewed (even today). Exemplified by *Observations on the River Wye* published in 1782, his books were illustrated with aquatints (by his nephew William Sawrey Gilpin) based on his own drawings. Nancy Siegel noted that 'not only did Gilpin spread interest in the landscape views of actual sites, but his travels provided a means for potters to create defined series based on location or theme'.<sup>2</sup>

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<sup>1</sup> Gilpin, W., (1781) *An Essay on Prints*, 3<sup>rd</sup> edition, Blamire, London.

<sup>2</sup> Siegel, N., (2003) *Along the Juniata Thomas Cole and the dissemination of American Landscape Imagery* p.81, University Washington Press.



vignette] Scott forces us to acknowledge the degree to which we repress, naturalize or simply fail to notice the ubiquitous presence of industry and capital in our midst. He makes us recognize the degree to which we are prepared to rationalize and compromise our awareness in order to preserve our fantasy intact. Although subtle, these works critique and expose ideological fallacies, making them the most political work possible.<sup>4</sup>

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<sup>4</sup> Gogarty, Amy, from *Confected Landscapes and Contemporary Vignettes* in *Ceramics Art and Perception* No: 75, 2009 p. 56.