



Scott's Cumbrian Blue(s) and Editions:

I work with digitally manipulated imagery, collaging photographs, old engravings and my drawings before screen-printing ceramic decals or transfers. Except for large scale works which require individual collaging of repeated elements, I only make up to ten screen-prints at any one time. Earlier in my career I used some of these in the form of a print 'edition' on bone china plates or platters. Series included *Seascale Pigeons*, *Chapel Cross*, *Sellafield*, *Foot and Mouth No:5 (after MacLeod, Darwell and May)*, *WatchTree*, *Three Gorges*, and others. These series are almost all sold out now.

At the end of the twentieth century, English bone china plates gradually become harder to come by, and I began to look elsewhere for my raw materials. Purchasing porcelain plates on my travels, I also started to use old or antique tablewares as a substrate for the graphic. There were both pragmatic and conceptual reasons for the move, but the end result has been that each artwork becomes unique. Although prints are sometimes used whole on up to 5 pieces, they are seldom put on exactly the same form and individual collaged detail adds to the difference of each work. In addition, firing old plates or platters causes unpredictable changes in the wares: blooms, speckles and imperfections form in the glaze, cracks appear or open up. These fired alterations sometimes have an important bearing on the subject of the artwork (for example the *Fracking* series). Taken together, the diversity of forms with collaged detail, mean that the word *edition* is not a flexible enough definition to describe what these artworks have become, and perhaps the notion of a *series* is the best way to think of them.

For collectors and dealers who like clear definitions with their artworks, I appreciate that this may not be very helpful, but that's simply how it is. If you look up the American artist Howard Kottler and his *Last Supper* or *American Gothic* series you are getting somewhere near (but not actually there).

Paul Scott January 2015

