



*Scott's Cumbrian Blue(s)*  
*The Damien Hirst Series*



*Scott's Cumbrian Blue(s), Cow in a Meadow After Damien Hirst. Assemblage, in-glaze decal and gold on Bernardaud porcelain platter, with sliced cow creamer c.1850. Paul Scott 2014.*

Between the Renaissance, Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects, from Cimabue to Our Times* and Marcel Duchamp in the early twentieth century, Fine Art was synonymous with painting and sculpture. For centuries, textiles, tapestry, engraving, ceramics and material disciplines were excluded from the academies. In the late nineteenth and early twentieth century higher status for certain kinds of works was conferred as a result of the Arts and Crafts Movement. It has however taken until the twenty-first century for the boundaries between artwork classifications to begin to blur significantly. In part, this work addresses something of these histories and contradictions.

Although Leopold Foulem convincingly asserts ceramics as its own field, with a much longer history than that of fine art<sup>1</sup> it has, since the Renaissance, unashamedly copied, imitated and drawn from it. In the age of print, engravers reproduced paintings, disseminated and democratized images once the preserve of the few to the many. The ceramics industry then plundered the storehouses of reproduced fine art images disseminating them on pot lids, platters and plates.

---

<sup>1</sup> See Foulem, Leopold, *Artist and Ceramics*, NCECA Journal Vol 8 Issue 1 1987, p 20 -26.



*Blue Boy* fish paste lid after Gainsborough by F.R. Pratt, c. 1860. Polychrome underglaze print

*Cow in a Meadow After Damien Hirst* was conceived with this background in mind whilst slicing up a 19th century cow creamer for a Contemporary Art Society commission.



*Cookworthy, Body Sherds and Plymouth Rock*. Detail of artwork commission (Plymouth Museums and Art Gallery) for the Contemporary Art Society and a consortium of four museums. Paul Scott, 2014.

Hirst famously sliced up real cows, pigs, sheep, sharks preserving the artworks in huge glass tanks of formaldehyde. There was also a wit and wry humour in his titles.

My artwork has been described as 'blurring the boundaries between fine art, craft and design' and this small *Hirst* series is a perfect exemplar. Scott's *Cumbrian Blue(s)*, *After Damien Hirst* series consists of three works, two sliced nineteenth century cows creamers and one *Beswick Champion Boy* pig. All are placed on *Bernardaud* (Limoges) porcelain platters with a *Cumbrian Blue(s)* pasture print in cobalt blue. As well as fine porcelain, the Limoges region is well known for it's prized Limousin beef cattle. The sliced ceramic forms are much smaller in scale than Hirst's but reference the domestic environment in which these animals are consumed. They do not feature the graphic bloody innards of 'the real', but instead reveal something of the making behind slip cast forms (ceramicists are known for their technical 'nerdishness' and perhaps this might appeal to that tendency).

*One Cow in a Meadow After Damien Hirst* is currently with *Ferrin Contemporary* in the USA and the remaining two pieces on show in *Cuttings, Ruins, Refugees and Wild Roses* at The Scottish Gallery in Edinburgh.



Scott's *Cumbrian Blue(s)*, *This Little Piggy Went to Market (After Damien Hirst)*. Assemblage, in-glaze decal and gold on *Bernardaud* porcelain platter (*Meadow*), with sliced *Beswick Champion Boy* pig, c 1950. Paul Scott 2016.

Paul Scott August 2016

