



### Cumbrian Blue(s) Collages



*Scott's Cumbrian Blue(s), Landscape (Wil Hefe and Rocd Rosort)*. Collage, cut and re-assembled 19th century transferware platters (*Wild Rose* unknown maker and *Castle Rochefort* by *Brameld*) with Kintsugi. Each 268mm x 210mm x 28mm. Paul Scott 2018.

In the early nineteenth century graphic wallpapers, printed textiles and ceramic transferwares formed part of an explosion of imagery enabled by the print revolution. Pictures of landscape became democratized and available for the first time to a wide audience. Imagery that previously had only been available in paintings were disseminated by engraved illustration in books and magazines, then further remediated in transferwares as pictorial decorations.

Printed blue and white tablewares are still produced with images that have travelled through histories and geographies, however over time and in an image saturated world, they have become overly familiar as part of the cultural wallpaper in our minds so that pictorial content is no longer seen or read.



*Scott's Cumbrian Blue(s), Landscape,*  
Wil Low,  
Wil Low.

Collage, cut and re-assembled  
transferware plates (*Spode Willow test*,  
salvaged from closed Spode Works 2009,  
and *Egersund Norsk Willow* plate) with  
Kintsugi. 170mm(dia) x 23mm(h). Paul  
Scott 2018.

In my most recent series of collages, transfer decorated tablewares from the nineteenth to twenty-first centuries are physically deconstructed and re-arranged to disrupt the seamless comfort of hazy blue, so that the viewer is forced once again to see the printed pictorial surface.

The new works in *From the Sublime to the Concrete* examine the internal narratives of romantic chinoiseries and pastoral landscape. At the same time, by arranging multiple collaged forms together in groups, disparate images interact in novel ways and gold Kintsugi lines mark a unifying, drawn graphic.

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