

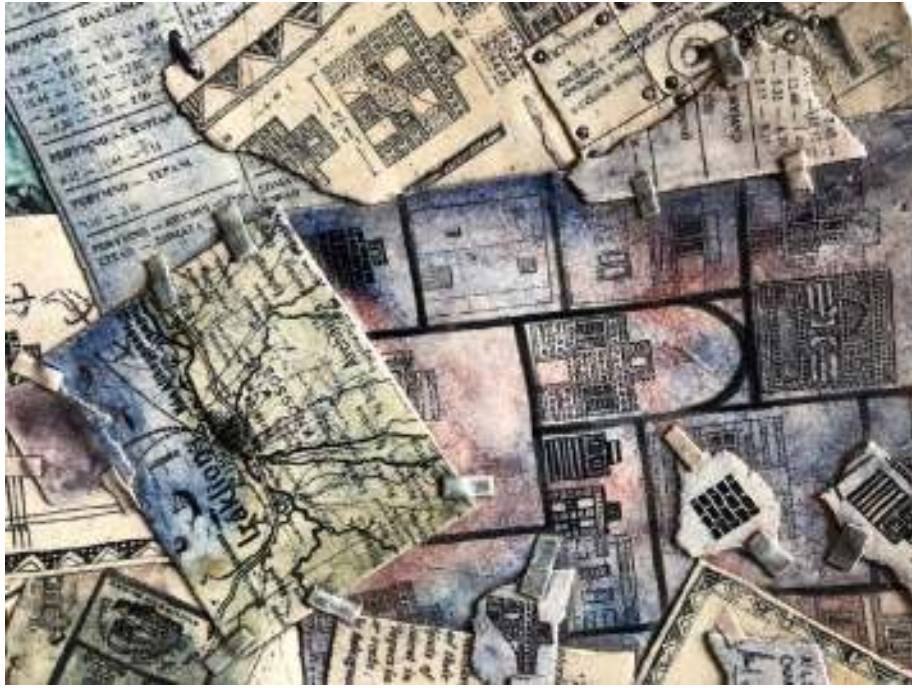


### Cumbrian Blue(s) Collages



135, *Violence*. Collage, Paul Scott 1987.

Collage is a core element of my creative process. I collage with paper, photographs, decals, and digitally too. The practice is fundamental to the way I work and is present even in artworks which appear to be completely unrelated.



Detail, *Town Mosaic Collage*. Tromp l'oeil ceramic collage bowl. Paul Scott 1988.



*Scott's Cumbrian Blues, New American Scenery, Residual Waste No: 3*. Inglaze decal collage on pearlware platter c.1820. Paul Scott 2017. *Alturas Foundation Collection*.

In recent years I have also been physically collaging ceramic transferwares.



*Scott's Cumbrian Blue(s), Willow Pattern Bowl. Collage, cut and re-assembled Willow Pattern bowl by unknown maker c.1825, 295mm x 370mm. Paul Scott 2016.*

The works sometime reference traditional conservation methodologies in the use of metal staples or the Kintsugi process which accentuates repairs with lacquer and gold leaf.



*Scott's Cumbrian Blue(s), American Scenery Castle Park Battery, New York, after Enoch Wood. Collage, Enoch Wood transferware fragment (c.1830) in Leeds Pottery feather/shell edged pearlware platter, with gold leaf. One of a triptych, work in progress. Paul Scott, Cummington MA., 2015.*

In a new series of works, early transferware shards are implanted into pristine antique forms. Some details are created by the random shattering of already broken wares, but in others carefully selected graphics have been edited/cut from wares.



*Scott's Cumbrian Blue(s), By a Waterfall, Dam and Water Works Philadelphia (American Scenery series). Collage with Henshall & Co., Dam and Water Works Philadelphia (c.1830) and Gustavsberg earthenware plate c.1900, kintsugi, 255mm dia . Paul Scott 2018.*



*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.*

The most recent series of collaged transfer decorated tablewares examine internal pictorial narratives of Romantic Chinoisseries 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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