

Cumbrian Blue(s)

Paul Scott's work involves the digital manipulation of established vocabularies of printed motif, pattern and image from industrial ceramic archives and engraved book illustration. Cloning and collaging these, sometimes with photographic elements, he creates contemporary artworks in ceramic and printed form. The altered ready-mades, hand-built sculptural vignettes and architectural interventions are all characterized by a blue and white semiotic. Together with a focus on pastoral landscapes and chinoiserie, Scott's work draws on the cultural wallpaper in our minds, playing with our sense of the familiar.

"Yet by extracting, re-drawing and collaging aspects of traditional with contemporary elements, he creates individual pieces that are exacting and critical. Scott blurs boundaries between fine art and design, a strategy that enables him to bring home contemporary concerns with rural agriculture, the legacy of the slave trade, the environment and global politics."¹

Diverse themes oppose nostalgic or romantic visions with the reality of contemporary events. As Stephanie Brown has observed: "Scott's preoccupation with the visual coding of pastoral fantasies on tableware is inseparable from his interest in developing a visual language capable of dealing with the contemporary landscape and the issues which shape it."² In developing the language, the work also examines the origins and nature of the pastoral patterned construct itself, extracting elements from the picture plane and re-purposing them variously as form and surface in differing locations and scales.

The exhibition forms part of his final PhD submission for the research project **Confected Landscapes: Ceramic Surface, a Media Form** and as well as Scott's contemporary artefacts also includes original contextual material from the Rörstrand Museum Lidköping Sweden, MMU Special Collections and objects from his personal collection of printed tableware.

This short visual essay is designed to compliment the exhibition. It includes a selection of imagery harvested from his research archives and not physically present in the show.

¹ Gogarty Amy from *Cumbrian Blue(s)* notes to accompany exhibition at BC Ceramics Gallery, part of Scott's residency at Emily Carr Institute of Art and Design, Vancouver, Canada in July 2007.

² Brown, Stephanie in *Pioneer Printer* in *Keramik Magazine* Vol3, June/July 2001 p 30

The exhibition runs from 19th November 2007 to 1st February 2008 and is open Monday to Friday 10.00 – 16.00
CONTACT: +44 (0) 161 246 6107
EMAIL: lib-spec-coll@mmu.ac.uk
www.specialcollections.mmu.ac.uk

All photographs taken by Paul Scott
Catalogue design by Paul Scott and Jo Phillips
www.cumbrianblues.com

IMAGE CREDITS

- All plates illustrated are from Paul Scott's private collection, unless otherwise stated.
- All ceramics illustrated are transfer printed in underglaze or inglaze blue; historical objects with copper plate transfers, and contemporary with screen-print decals.
- Items marked * are all artworks by Paul Scott and titled *Scott's Cumbrian Blue(s)*.
- Items marked ° indicate tin glazed earthenware form.
- Items marked # indicate prints from copper plates made by Paul Scott at the Rörstrand Museum in 2005/6.

Sequence page 1 (Images read from left to right)

1.1 Willow Pattern plate c1840, bought antique shop, Cockermouth Cumbria 2007. **1.2** Gustavsberg Willow plate c1920, Sweden. **1.3** Unity Willow plate, Cambrian pottery c1800. Made for the Newquay Unity Company (pilchard fishery), Swansea Museums Collection. **2.1** * A Millennium Willow for Sellafield (or Plutonium is forever), Royal Worcester bone china, 2000. **2.2** * Three Gorges, After the Dam, stoneware 2003. **2.3** * Plate from the Cockle Pickers Willow tea service, Royal Copenhagen porcelain 2007. **3.1** Willow Pattern dish c1850 bought in Wigton, 2007. **3.2** * Willow Pattern Trees, 2007. **3.3** * Willow Tree no 6, 2007. **3.4** * Graffiti Tree on house at Tallentire, Cumbria. Fred Arts Festival, 2006. **4.1** * Tree in a garden on altered Grindley's Petalware plate. Vancouver, 2007. **4.2** * Willow Tree No:5, 2007. **4.3** Wood fired * Willow Tree No:5, Denmark, 2007. **4.4** Willow Pattern plate [n.d.], Egersund Museum, Norway. **5.1** * The Fence Series No:4, (Willow), Rörstrand porcelain form (design Pia Tornell) 2007. **5.2** * The Fence Series No:3 (Sweden), Rörstrand porcelain form (design Pia Tornell) 2007. **5.3** * The Fence Series No:2 (Sweden), Rörstrand porcelain form (design Pia Tornell) 2007. **5.4** * The Fence Series FO:6, on Burleigh-ware earthenware plate [n.d.] 2006. **6.1** * Cumbrian Hedgerow No:2, on altered B.P. Co. Ltd. earthenware plate [n.d.] 2007. **6.2** * Cowga Hedgerow No:1, porcelain tile, 2003. **6.3** * Cumbrian Hedgerow No:1, porcelain plate 2007. **7.1** * Skælskør Trees, Ann Linneman hand thrown porcelain, Skælskør, Denmark, 2007. **7.3** * Widowmaker Tree, Kirsten Coelho hand thrown porcelain, celadon glaze, Adelaide, Australia, 2006. **7.4** * Copenhagen Winter Tree and Summer Tree, Gallerie Nørby, Copenhagen, 2006. **7.5** * Widow Maker Tree, Gustavsberg earthenware plate c.1930, bought in Adelaide. Artwork created at Jam Factory, Australia, 2006. Collection Gustavsberg Porcelain Museum, Sweden.

Sequence page 2 (Images read from left to right)

1.1 Rörstrand Willow Pattern plate c1880. **1.2** The Tomb of Plautius Lucanus, engraved by A.H. Payne after a painting by H. Bibby. From *Paynes Universum Vol. 1*, Charles Edwards (ed.) 1850-1860. **1.3** Lucano plate, The Spode Blue Room Collection Traditions Series. First produced in 1819, recently still in production (image reproduction courtesy Spode). **1.4** Rörstrand pattern on earthenware [n.d.] Rörstrand Museum, Lidköping, Sweden. **1.5** Nuneham Courtenay Bridge and Cottage, origin of the Wild Rose pattern. Engraved by W. Cooke after a drawing by S. Owen. Originally published by Vernon, Hood and Sharpe of Poultry and W. Cooke of Pentonville in 1811. Reproduction from The Dictionary of Blue and White Pottery 1780-1880 by Coysh and Henrywood, 1982 edition. Image courtesy of the Antique Collectors Club. **2.1** Wild Rose platter, c1840, maker unknown. **2.2** Print from Rörstrand copper plate, one of the Malmö pattern, produced 1880-1907. **2.3** English pastoral landscape on earthenware, by Wood and Brownfield (1838-1850), Tullie House Museum & Art Gallery, Carlisle. **2.4** * Sellafield No:9, Royal Worcester bone china, 2006. **2.5** View near Bristol/River Avon by Pountney and Allies, earthenware dish, from a print after a drawing by F. Nicholson, published 1800. (Bristol Museums and Galleries G1893). **3.1** Earthenware plate c1875-1880, Egersund Museum. **3.2** * Stignæs No:2, Villerooy and Boch plate bought Denmark, 2007. **3.3** * Sellafield No:5 (with border based on Marseillaises pattern, produced at the Whitehaven potteries early 20th century), 2003. **3.4** * Seascale Pigeon Landscape, porcelain vignette, 2005. **3.5** * Rörstrand earthenware jug with Vindsäter pattern, c1935. **4.1** Print from Rörstrand copper plate, one of the Vindsäter patterns. **4.2** Vindsäter pattern plate, Rörstrand, c1935. **4.3** Print from Rörstrand copper plate, one of the Vindsäter patterns. **4.4** * English Countryside, assemblage° with altered Wedgwood Countryside plate c 1960, 2007. **4.5** * Garden, Rose Point Popegasser China plate by Steuberville [n.d.] artwork made Denison University, Granville, Ohio, 2007. **4.6** * Cow in a Meadow, assemblage°, with altered Danish earthenware plate [n.d.] 2007. **5.1** Tees-water Improved Breed engraving by Thomas Bewick, from A General History of Quadrupeds by S. Hodgson, R. Beilby, and T. Bewick, 1800. **5.2** * Foot and Mouth, altered and partially erased Spode Blue Room, Milk Maid plate, 2003. **5.3** * Foot and Mouth No:5, Royal Worcester bone china, 2003. **2.27** Print View of Dumfries, plate engraved by J. Walker from an original drawing by A. Reid, published 1783 by Harrison and Co. London. **5.4** * Stignæs No:1 assemblage°, with altered Famag Bavaria porcelain plate bought in Denmark, 2007. **5.5** High Lands, Hudson River earthenware platter, Enoch Wood and Sons, 1822-1830. Ceramics Collection, Ohio State University, Columbus, Ohio, USA. **6.1** Souvenir of Red Deer with the Skookums Ladies Hockey Team, Fire Hall, Public School, and Scenes on Red Deer River, by W. Adams and Co., Stoke on Trent, England. Imported by the John H. Roth Company 1904. Collection of the Red Deer Museum and Art Gallery, Alberta, Canada. **6.2** A Gustavsberg, plate made in 1975 to commemorate 150 years of the Gustavsberg (Sweden) tableware company. **6.3** Earthenware plate with seaside scene marked Importé E Bourgeois Paris [n.d.], bought Geneva, Switzerland in 2006. **6.4** * Hartlepool Ghost Ships, Canisteo, Royal Worcester bone china 2007. **6.5** Pennsylvania German Folklore Society of Ontario, earthenware souvenir plate, by Johnson Bros., Stoke on Trent (c1960) bought in Wigton, Cumbria 2003. **6.6** Tombstone Arizona, the Town too Tough to Die, c1960, earthenware souvenir plate by Vernon Kilns for The Bird Cage Theatre. Bought in Calgary, 2005. **6.7** * (Camp) X Ray Blue(s) (Guantanamo Bay), Royal Copenhagen porcelain, made Skælskør, 2002. **7.1** * Bombs over Baghdad, broken stoneware plate, 2003 and 2007. **7.2** * WMD Dimona, Royal Worcester bone china 2003. **7.3** * US Soldiers Dead, US Soldiers Wounded, Ohio Soldiers Dead, Iraqi Civilians Dead, Date, altered First Baptist Church Crooksville China Co. earthenware plate [n.d.], artwork made Denison University, Granville, Ohio, 2007.

Backstamps:

7.4 Back of High Lands, Hudson River platter Enoch Wood and Sons. **7.5** Back of Egersund Willow pattern plate. **7.6** One of the Vindsäter series, stamps from a copper plate engraving, by Rörstrand. **7.7** Back of earthenware plate with seaside scene bought in Geneva, Switzerland. **7.8** Back of Gustavsberg Willow plate. **7.9** * Garden. Collage of found fragments from garden. **7.10** * Scott's Cumbrian Blue(s) stamps and brush.



Confected Landscapes, Cultural Wallpaper and Contemporary Vignettes



Ceramics, print and a selection of objects from the MMU Special Collections.

An exhibition by Paul Scott as part of completed PhD research, funded by MIRIAD

19th November 2007 – 1st February 2008

MANCHESTER METROPOLITAN UNIVERSITY SPECIAL COLLECTIONS
3RD FLOOR, SIR KENNETH GREEN LIBRARY
ALL SAINTS, MANCHESTER, M15 6BH



