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THE ART OF PAUL SCOTT

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Cincinnati Art Museum
Cincinnati, OH

October 10, 2025 – January 4, 2026

Curated by Amy Dehan, Curator of Decorative Arts and Design

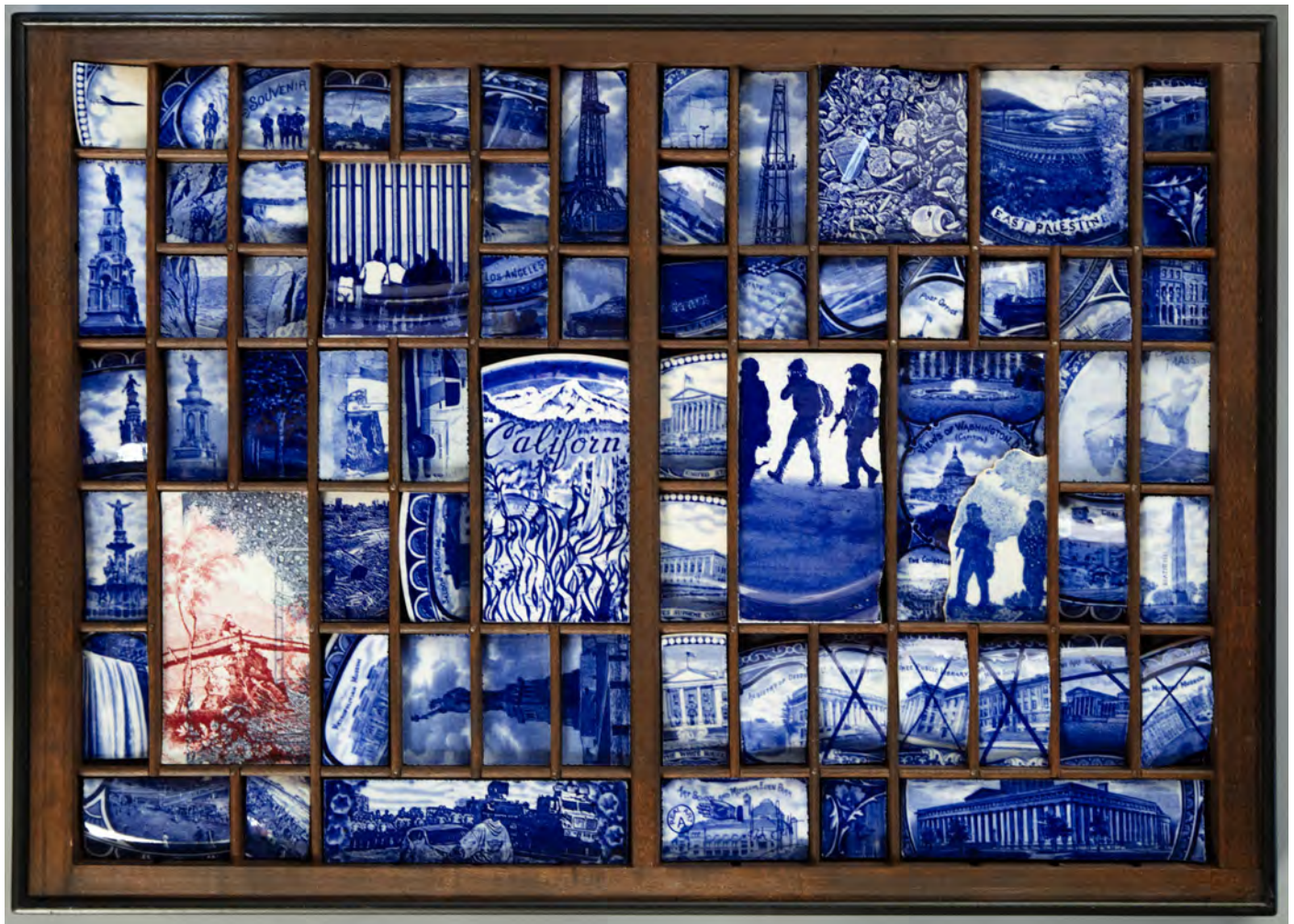
ABOUT THE EXHIBITION

At first glance, artist Paul Scott's transfer-printed tableware* may look familiar—like something you have seen in your grandparents' china cabinet or a second-hand shop. Look closer and you will notice subtle differences that add up to a powerful narrative shift. Scott (British, b. 1953) subverts this seemingly unassuming blue-and-white "cultural wallpaper" to create sharp, thought-provoking social commentary. Working with new ceramic forms or repurposing antique pieces, Scott breaks, reassembles, erases, and adds details using screenprinting, engraving, and collage processes to create new "historical" patterns. Broadly, his works address updated narratives about art, history and American experiences.

During a visit to Ohio State University in 1999, Scott encountered a new genre of historical blue-and-white transferware. Beginning in the mid-1800s, manufacturers in Staffordshire, England, produced these objects specifically for American collectors. Long familiar with British transfer-printed ceramics, Scott knew little about those made for export—wares that memorialized certain American figures, landscapes, architecture, industries, and historical events. Since then, Scott has become one of a long line of travelers and observers who have visited and then written about or depicted this country, offering an outsider's perspective. To this end, the artist's *New American Scenery* series reflects his personal experiences of being and traveling in America, and, in his words, the need to "rebalance the narrative with something more contemporary and inclusive."

Ripe for reframing and responding, the museum's American art collections will serve as a springboard for Scott to present existing and new works, inviting various perspectives and initiating conversations about our shared American experience.

*Transfer-printed ware, or transferware, describes industrially produced ceramic tableware that has a decorative pattern applied by transferring a print first from an engraved copper plate to special paper and finally to the ceramic's surface. This term also applies to modern wares with printed graphic surfaces made using more recent printmaking techniques and decal transfer technologies.



Cumbrian Blue(s), New American Scenery and Souvenirs No:2.

Transferware collage, Rowland Marsellus and Adams early 20th century souvenir plates, and Headwaters of the Juniata transferware (c. 1850) in altered, repurposed print tray made in America.

2025 23 x 16 x 2"

30000.00 PScot-44621



Cumbrian Blue(s), The Cuttings Series (Willow), 08/06/06/25

Cut detail from 19th century transferwares, on earthenware and porcelain bases. Installation of 8 at Cincinnati Art Museum, one of which is freestanding

2025 Various Sizes

4000.00 PScot-44622



Cumbrian Blue(s), New American Scenery and Souvenirs; Missing and Third Persons

Transfer print collage on pearlware lidded vase

2025 18" h

30000.00 PScot-44832



Cumbrian Blue(s), New American Scenery, Sampler Jug No:11; Wood Cuts (after Grant & Enoch), Heritage, and the Sleep of Reason

Transfer print collage on pearlware jug

2025 15 x 14 x 11.75"

30000.00 PScot-44620



Cumbrian Blue(s), New American Scenery, Sampler Jug, No. 8, (After Stubbs)

Transfer print collage on pearlware jug

2022 15 x 14 x 11.75"

25000.00 PScot-43186



Cumbrian Blue(s), Forget Me Not, Extinct, 05/02/07/25

Transferware collage on pearlware mask jug (after Worcester/Caughley), (Jug form collaboration with Ed Bentley)

2025 11" h

20000.00 PScot-44619



Cumbrian Blue(s), Garden Series, Castle Buddleia

Transfer print collage, Copeland/Spode platters, Kinstugi and gold leaf

2015 15.75 x 20.5 x 1.5"

6500.00 PScot-35512



Cumbrian Blue(s), Bombs over Baghdad

Transfer print collage on hand made platter, broken in 2003 and 2007

2003 27.5 x 33.5"

5000.00 PScot-29558



Cumbrian Blue(s), New American Scenery, Across the Borderline (Trumpian Campaign),
No. 7

Transfer print collage on Copeland/Spode earthenware platter (c. 1895)

2021 13 x 17 x 1.5"

5000.00 PScot-40153



Cumbrian Blue(s), New American Scenery, After Wood & Warhol, No. 2

Painted underglaze on porcelain platter (by Mara Superior) and hand painted by Paul Scott

2019 10 x 13 x 1.5"

9500.00 -39267



Cumbrian Blue(s), Fukushima No:11, 04/04/11/24

Transfer print collage on broken and re-assembled Willow pattern platter, marked Japan (c.1965), with Kintsugi.

2025 13.75 x 18 x 1.5"

6500.00 PScot-44623



Cumbrian Blue(s), A Willow for Ai Weiwei, Wen Tao, Liu Zhenggang, Zhang Jinsong, Hu Mingfen

Transfer print collage on erased, Willow pattern platter by Wallace & Co., c.1840.

2025 13 x 16 x 1.5"

6500.00 PScot-44634



Cumbrian Blue(s), New American Scenery, Near the Oxbow (After Thomas Cole), No. 4

Transfer print collage on broken Booths Semi-Porcelain platter c.1880, with kintsugi and gold leaf

2020 18 x 14 x 1.5"

5500.00 PScot-39959



Cumbrian Blue(s), New American Scenery, Across the Borderline, San Antonio, No. 3

Transfer print collage on pearlware platter (created from a scan of Niagara Falls platter (c1830) by Enoch Wood & Sons), with Kintsugi

2022 15.25 x 12 x 2"

5500.00 PScot-43364



Cumbrian Blue(s), New American Scenery, Residual Waste (Texas) No: 5/1

Transfer print collage on pearlware shell edge platter c.1820

2022 13 x 17.25 x 1.25"

5000.00 PScot-43141



Cumbrian Blue(s), New American Scenery, The Uranium Series, No. 2 (Farmstead Cove AZ)

Transfer print collage, shell edge earthenware platter c. 1840, with uranium glass

2019 13.5 x 16.5 x 2"

4500.00 PScot-39231



Cumbrian Blue(s), New American Scenery, The Uranium Series No:1, Messa No:1, Mine Road Cove, AZ, No. 2

Transfer print collage, on shell-edged pearlware platter c.1840 with uranium glass

2019 13.5 x 17 x 2"

4500.00 PScot-39443



Cumbrian Blue(s), New American Scenery, Hudson River Indian Point, No. 5

Transfer print collage on shell-edge, pearlware platter c.1855

2017 10.5 x 12.75 x 1.5"

4000.00 PScot-35731



Cumbrian Blue(s), New American Scenery, Houston No. 2

Transfer print collage on shell edge, pearlware platter c.1850

2017 11.25 x 14.25 x 1.5"

4000.00 PScot-35737



Cumbrian Blue(s), New American Scenery, Picturesque Views, Newburg Hudson River

Transfer print collage on partially erased transferware platter by Clews c.1834

2022 12.5 x 15.5"

4000.00 PScot-43125



Cumbrian Blue(s), Palestine, 2023, 2024, 2025

Transfer print collage on Antique 1830s Granite transferware platter by Elijah Jones

2023 11 x 13.25 x 1"

4000.00 PScot-44624



Cumbrian Blue(s), New American Scenery, Fracked 01/24

Transfer print collage on broken Wallis Gimson Alexandria platter c.1895, with Kintsugi

2024 12 x 15.5 x 1"

4000.00 PScot-44834



Cumbrian Blue(s), New American Scenery, Fleurs.de.sel's New York (set of twelve plates)
No. 1

Transfer print collage on salvaged Syracuse China with pearlware glaze

2019 11 x 11 x 1" (each)

30000.00 PScot-39592



Cumbrian Blue(s), New American Scenery, Souvenir of Shiprock, No. 5

Transfer print collage on pearlware plate, with melted uranium glass and fragments of a Corona beer bottle found at base of rock

2020 12 x 12 x 1.25"

4500.00 PScot-39812



Cumbrian Blue(s), The Syria Series No: 8, Damascus

Transfer print collage and gold lustre on partially erased, broken Edward and Enoch Wood, Damascus plate, c.1830, Kintsugi repair

2017 10.25 x 10.25 x 1"

4000.00 PScot-37040



Cumbrian Blue(s), New American Scenery, Souvenir of Selma, No. 4

Transfer print collage on pearlware plate

2020 12 x 12 x 1.25"

4000.00 PScot-39811



Cumbrian Blue(s), New American Scenery, Forget Me Not, No Human Being is Illegal, No.
4

Transfer print collage on pearlware plate

2022 12 x 12 x 1.25"

4000.00 PScot-43137



Cumbrian Blue(s), New American Scenery, Souvenir of Providence, Cape Coast Castle, No. 1

Transfer print collage on Souvenir of Providence by Rowland & Marsellus Co., 1894

2019 10.25 x 10.25 x 1"

3500.00 PScot-38900



Cumbrian Blue(s), New American Scenery, Angola 3, No. 1

Transfer print collage on salvaged Syracuse China with pearlware glaze

2019 11 x 11 x 1"

3500.00 PScot-39247



Cumbrian Blue(s), New American Scenery, Forget Me Not, Extinct 1, Heath Hen, Carolina Parakeet, Passenger Pigeon, Xerces Blue, No. 3

Transfer print collage on pearlware plate with Kintsugi

2020 12 x 12 x 1.25"

3500.00 PScot-39816



Cumbrian Blue(s), New American Scenery, Pipelines and Peltier, No. 3

Transfer print collage on pearlware plate

2020 11.25 x 11.25 x 1.25"

3500.00 PScot-39962



Cumbrian Blue(s), New American Scenery, Bridge Across the Juniata (after Thomas Cole)

Transfer print collage on Headwaters of the Juniata bowl, by W. Adams & Sons, c.1831-1861

2022 10.5 x 10.5 x 1.5"

3500.00 PScot-40120



Cumbrian Blue(s), New American Scenery, Flint, near Detroit, No. 4

Transfer print collage on Royal Worcester bone china plate, with melted lead

2020 11 x 11 x 1.25"

3500.00 PScot-42257



Cumbrian Blue(s), New American Scenery, Fairmount Near Philadelphia, 07/15/03/21 No. 2

Transfer print collage on partially erased Joseph Stubbs pearlware plate c.1830

2021 10.25 x 10.25 x 1"

3500.00 PScot-42269



Cumbrian Blue(s), New American Scenery, Souvenir of Thomas Cole.1

Transfer print collage on pearlware plate

2022 11.25 x 11.25 x 1.25"

3500.00 PScot-43124



Cumbrian Blue(s), New American Scenery, Dredging... Picturesque Views
Near Fishkill Hudson River

Transfer print collage on James and Ralph Clews transferware plate 1819-1836.

2022 10.5 x 10.5 x 1"

3500.00 PScot-43184



Cumbrian Blue(s), New American Scenery, California Wildfires No:5

Transfer print on partially erased Beauty Spots of California transferware souvenir plate made in Staffordshire England c.1910 for Rowland Marsellus (importer) and the Hamburgur Store Los Angeles

2024 9.75 x 9.75 x 1.25"

3500.00 PScot-44055



Cumbrian Blue(s), The Syria Series No. 11, Aleppo

Transfer print collage on partially erased Clementson, Young and Jameson Aleppo plate c.1844

2021 8.5 x 1"

3500.00 PScot-44625



Cumbrian Blue(s), New American Scenery, Souvenir of Portland Or., Black Lives Matter
(After Killen & Howard')/Trumpian Campaigne/2

Transfer print collage on partially erased, Staffordshire transferware souvenir plate c.1900

2021 10 x 10 x 1"

3500.00 PScot-44836



Cumbrian Blue(s), New American Scenery, Heritage and The Sleep of Reason

Transfer print collage and gold on pearlware plate

2025 11 x 11 x.5"

3500.00 PScot-44935



Cumbrian Blue(s), New American Scenery, Forget Me Not, Extinct No: 2, Hare Life Sucker, Black Fin Cisco, Long Jaw Cisco, Blue Pike

Transfer print collage on salvaged Syracuse China with pearlware glaze

2019 11 x 11 x 1"

3000.00 PScot-39279



Cumbrian Blue(s), New American Scenery, Broken Treaties, Standing Rock, After Ryan Vizzions, with Mega Mae Plenty Chief, Lakota Oyate on horseback, No. 3

Transfer print collage on Wm Penn's Treaty transferware plate by Thomas Goodwin c.1835

2022 10.5 x 10.5 x 1.25"

3000.00 PScot-40124



Cumbrian Blue(s), New American Scenery, Broken Treaties 01/04/12/23

Transferprint collage on Wedgwood souvenir plate of The Harrison Mansion Vincennes, Indiana, made for Francis Vigo Chapter Daughters of The American Revolution c 1930

2023 9"d

3000.00 PScot-44056



Cumbrian Blue(s), New American Scenery, The Sleep of Reason, Wood Cuts (After Spode's Woodland)

One of a set of transfer print collages on Spode Woodland plates.

2025 9" d

2500.00 PScot-44931



Cumbrian Blue(s), New American Scenery, Indian Point Cup Plate (13)

Transferware print on pearlware cup plates. Collaborative work with Paul Holdway (former head of engraving at Spode). Tissue print transfer taken from a copper plate hand engraved by Paul Holdway

2019 4.25 x 4.25 x .5"

500.00 PScot-43089



Cumbrian Blue(s), The Syria Series No. 10, Palmyra

Transfer print collage on partially erased, cracked Palmyra bowl by Brownfield, c.1870, with Kintsugi

2017 10.5 x 12 x 3"

4000.00 PScot-44635



Cumbrian Blue(s), New American Scenery, Posy Vase Broken Treaties & Leonard Peltier

Transfer print collage on pearware posy vase

2025 6.5 x 4.5 x 3.25"

2500.00 PScot-44627



Cumbrian Blue(s), New American Scenery, Posy Vase No:2, No Human Being is Illegal & Across the Borderline San Antonio

Transfer print collage on pearlware posy vase

2025 6.5 x 4.5 x 3.25"

2500.00 PScot-44831

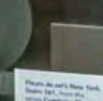
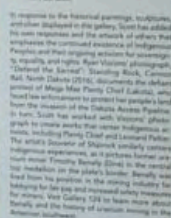


Cumbrian Blue(s), New American Scenery, Posy Vase, No:1, Fracked & California Wildfires

Transfer print collage on pearlware posy vase

2025 6.5 x 4.5 x 3.25"

2500.00 PScot-44835





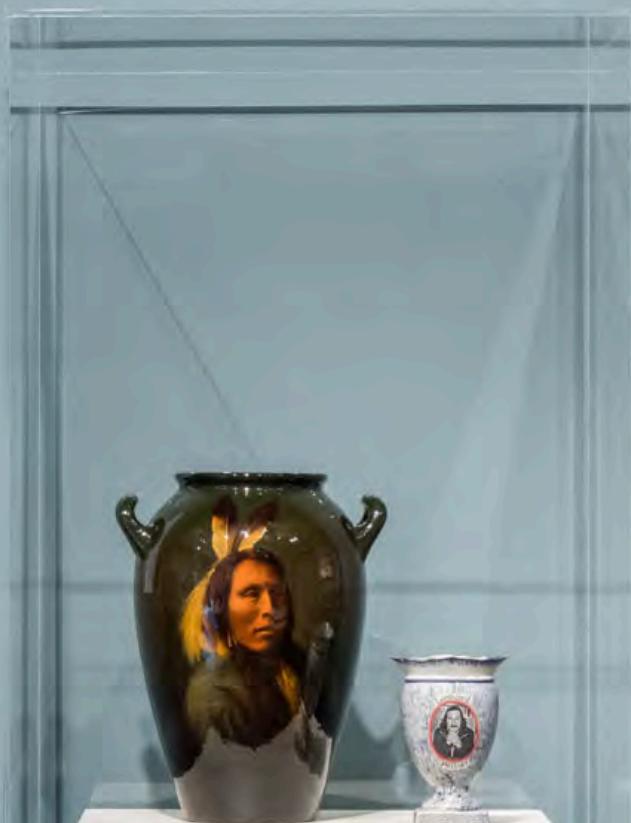
Representing Indigeneity

Compare artworks by artists from the late 1800s and early 1900s that portray Indigenous Peoples with the *Posy Vase* (2025) by British artist Paul Scott. In each case, non-Indigenous artists created the works on view in this grouping. What distinct messages do you see in these representations?

As a white English artist, I don't purport to represent the experience of Black or Native Americans, because I can't in any way do that. But what I can do is to rebalance [the] whitewashing of subject matters and depictions.

— Paul Scott

Scott's *Posy Vase* features Leonard Peltier (Chippewa, b. 1944) on one side and Mega Mae Plenty Chief (Lakota) on the other. Peltier was part of the American Indian Movement, founded in the 1960s to fight for Indigenous American treaty rights and Tribal self-determination. In 1977, he was convicted of murdering two FBI agents on the Pine Ridge Reservation in South Dakota. Human rights groups, independent authorities, and Peltier himself have maintained his innocence. Peltier spent decades in prison and continues to serve his life sentence under house arrest. Plenty Chief, a Lakota Water Protector, became a symbol of Indigenous resistance when, in 2016, she peacefully confronted militarized police at the Standing Rock Reservation to protest the Dakota Access Pipeline.



Vase: Lone Elk, Sioux
—1880
The Rockwood Pottery
(American, ca. 1880)
Matthew Andrew Daly
(American, 1860–1937), decorator
—1880
Decorated glass vase
given by Patricia E. and Dr. Roger E. E.
1992

Posy Vase, No. 3, Broken Treaties
& Leonard Peltier, from the series
Cumbrian Blue(s), New American
Scenery
—2025
Paul Scott (British, b. 1953)

Decorated glass vase
given by Patricia E. and Dr. Roger E. E.
1992



Sampling Collections and Collaging Histories

In this space, contemporary artist Paul Scott has adapted the iconic sampler and collage with his painting, *Sampling of Blueprints* (2015). Drawing from the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series, Scott's painting is a collage of historical and contemporary images, including the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series. Scott's painting is a collage of historical and contemporary images, including the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series. Scott's painting is a collage of historical and contemporary images, including the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series.

Sampler, No. 11: Blood Cuts After Gantt: Heritage, and the Sleep of Reason
 Paul Scott (2015)
 2015
 100 x 100 cm
 Acrylic on canvas

Paul Scott's work is a collage of historical and contemporary images, including the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series. Scott's painting is a collage of historical and contemporary images, including the Sleep of Reason Producers (1991-2015) and Eastward Muddridge (1991-2015) series.

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Eastward Muddridge
 1991-2015
 100 x 100 cm
 Acrylic on canvas

Courtesy
 100 x 100 cm
 Acrylic on canvas

Francisco José de Goya y Lucientes
 1764-1828
 100 x 100 cm
 Acrylic on canvas

Souvenirs, No. 2, from the series Cumbrian Blue(s), New American Scenery
 2025

collage combining cut and altered transfer-printed ceramics from various manufacturers, in an altered, repurposed print tray by a once-known American manufacturer

Growing up in England, we consumed American culture in comics, books, and magazines and [TV] ... When I was a student in my early twenties, however, I read a book that ... made me reassess everything that I'd known and been taught about American history. ... It seemed that all the stuff I'd learned about America was the wrong way around ...
 — Paul Scott

Research forms the core of Scott's practice, and much of his scholarship involves unlearning and relearning histories. *Souvenirs, No. 2* illustrates this process. Here, Scott intentionally fragments historical blue-and-white views of America, positioning them alongside his contemporary versions. Displayed in a print tray, his assemblages update and introduce new meanings to these historical images. For this example, Scott included scenes from local environments and current political events—note the references to Cincinnati's Tyler Davidson Fountain, the 2023 rail disaster in East Palestine, Ohio, and the recent funding cuts to public and educational institutions.

