New American Scenery

RAID THE ICEBOX NOW WITH
Paul Scott
Paul Scott, English, b. 1953

Residual Waste No. 3, 2017
Pearlware shell-edge platter [ca. 1820]
with in-glaze decal collage

COURTESY OF ALTURAS FOUNDATION,
SAN ANTONIO, TX
New American Scenery

RAID THE ICEBOX NOW with

Paul Scott

September 13, 2019–September 6, 2020
Raid the Icebox Now is made possible by a lead grant from the National Endowment for the Arts with additional support from the RISD Museum Associates, Judy and Robert Mann, Taylor Box Company, and a generous in-kind gift from Meyer Sound Laboratories. RISD Museum is supported by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly and a grant from the National Endowment for the Arts, and with the generous partnership of the Rhode Island School of Design, its Board of Trustees, and Museum Governors.

To learn other information about this exhibition, visit: risdmuseum.org/exhibitions-events/exhibitions/raid-icebox-now-paul-scott
This installation juxtaposes early 19th-century Staffordshire ceramic transferwares drawn from the shelves of RISD Museum storage with new Cumbrian Blue(s) artworks. Replacing the porcelain works typically on view in this gallery, New American Scenery melds historic printed tablewares, altered antique ceramics, and reclaimed Syracuse China plates with new screenprints to update early transferware subjects for the 21st century.

In the early 1900s, Staffordshire wares with images of American landscapes became hugely desirable objects, and for the first time, mass-produced industrial tablewares were elevated within museum hierarchies to rival the finest Meissen, Sevres, and Chinese porcelain. The high status of these works did not persist, and the period following World War II saw most relegated to museum storage, where they have gathered dust ever since. My New American Scenery artwork, created for this project, draws attention to the beauty, significance, and influence of original transferware material while examining the postindustrial landscapes of 21st-century America. Themes include industrial dereliction, borders, the physical manifestations of climate change, energy generation and consumption, and the ongoing legacies of invasion, slavery, and racism.

—Paul Scott

Paul Scott is an English artist who lives and works in Cumbria, UK, producing Cumbrian Blue(s) artwork. New American Scenery is made possible by support from the Alturas Foundation Artists in Residence program, with additional support from Ferrin Contemporary and Arts Council England.
I work with historical transferwares, updating them for a contemporary audience. I’m particularly interested in early nineteenth-century printed Staffordshire wares—blue and white ceramics—especially, a whole genre of objects that were made for American markets. These ceramics display British depictions of American landscapes. I make new works and update historical pieces. I interfere with antique wares, I erase, I add, I recreate historical patterns on blank ceramics. I work with screenprints, I work with engraving, I work with collage, and I work with print.

Nineteenth-century views are juxtaposed with new views of Chicago, Houston (left), New Jersey, Philadelphia, and Brooklyn. Wide-open expanses of land are replaced by sprawling train stations and multi-lane turnpikes.
Case 1 — Constructing a New View

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Case 1—Constructing a New View

Paul Scott, English, b. 1953

Ohio, 2019
Syracuse China
COURTESY OF THE ARTIST

Paul Scott, English, b. 1953

Houston No. 3, 2017
Pearlware shell-edge platter (ca. 1820)
with in-glaze decal collage
COURTESY OF ALTURAS FOUNDATION, SAN ANTONIO, TX

1
2

Paul Scott, English, b. 1953

New York from Brooklyn (After Beth Katleman), 2019
Pearlware shell-edge platter (ca. 1850)
with in-glaze screenprint decal
COURTESY OF THE ARTIST

W. G. (William Guy) Wall, designer
English, 1792–after 1864
Andrew Stevenson, manufacturer
English, 1780–after 1845
New York from Brooklyn Heights Plate, ca. 1825
Transfer-printed earthenware
GIFT OF MRS. L. EARLE ROWE IN MEMORY
OF L. EARLE ROWE 37.055

3
4

Enoch Wood & Sons, manufacturer
English, 1818–1846
The Baltimore and Ohio Rail Road Plate, ca. 1840
Transfer-printed earthenware
GIFT OF EDWARD B. ALDRICH IN MEMORY
OF LORA E. ALDRICH 35.032

Paul Scott, English, b. 1953

Chicago (W. 18th St.), 2019
Pearlware shell-edge platter (ca. 1850)
with in-glaze screenprint decal
COURTESY OF THE ARTIST

5
6

Paul Scott, English, b. 1953

Residual Waste No. 3, 2017
Pearlware shell-edge platter (ca. 1820)
with in-glaze decal collage
COURTESY OF ALTURAS FOUNDATION, SAN ANTONIO, TX

Paul Scott, English, b. 1953

Turnpike / Toll No. 8, 2017
Mason’s Ironstone Louise platter (ca. 1955) with in-glaze screenprint decal
COURTESY OF ALTURAS FOUNDATION, SAN ANTONIO, TX

7
8
Transferware is industrially printed pottery, often in blue and white. These days you usually find American transferwares in museum storage. The interesting thing is that in the early part of the twentieth century, these were extremely desirable objects, but they went out of fashion after the Second World War. But my belief is that they’re worth a second look. They talk about particular versions of American history, and there are conflicting views of what America is, clearly, and I don’t think it’s untimely for these to be brought out of storage and put back on display.

The acorn and oak-leaf border that framed the City Hotel in New York in the early nineteenth-century plate (left), and many other American scenes on transferwares by leading English makers Ralph Stevenson & Williams, now encircles a new series chronicling the city’s buildings.
Case 2—The City Seen Now
<table>
<thead>
<tr>
<th>Plate Description</th>
<th>Artist</th>
<th>Manufacturer</th>
<th>Year</th>
<th>Notes</th>
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<tr>
<td>Fleurs.de.sel’s New York, Keat’s and Palm Too Plate (set of 12), 2019</td>
<td>Paul Scott</td>
<td>City Hotel, New York Plate, ca. 1825–1827</td>
<td>Transfer-printed earthenware</td>
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<tr>
<td>Fleurs.de.sel’s New York, Mexicana Plate (set of 12), 2019</td>
<td>Paul Scott</td>
<td>Keat and Palm Too Plate</td>
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<tr>
<td>Fleurs.de.sel’s New York, Laundry Project 23, Chelsea Hyper-Market, Chelsea Square Plate (set of 12), 2019</td>
<td>Paul Scott</td>
<td>Stop Plate</td>
<td></td>
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<tr>
<td>Fleurs.de.sel’s New York, Village Plate (set of 12), 2019</td>
<td>Paul Scott</td>
<td>Pizza, Park Plate</td>
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<tr>
<td>Fleurs.de.sel’s New York, Ray’s Pizza, Jake’s Saloon, Meatballs Plate (set of 12), 2019</td>
<td>Paul Scott</td>
<td>Village Plate</td>
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I’ve traveled the United States two or three times a year over the last five years, spending up to a month or six weeks or longer. I wanted to create a series of works which came from my experiences of meeting people, understanding contemporary issues about America, its landscape and people. I went back to the transferwares of the early nineteenth century, and the way they were generated by people in Staffordshire in England working from illustrations of American landscapes. Of course, some of them never left Staffordshire, basically just copied things out of magazines and books. It’s a very personal response to American landscape and it very much references the original transferwares made by the factories.

Consider what fragments of America’s scenery are left and what parts have they played in the country’s history. Lower Manhattan’s Castle Garden (depicted at left), now Castle Clinton National Monument, served as the first official immigration center in the United States from 1855 to 1890, as well as being a fort, exhibition hall, beer garden, theater, and public aquarium.
Case 3 — Versatile Fragments
Paul Scott
English, b. 1953

Castle Garden Battery, New York, after Enoch Wood (Triptych), 2015–2019
Enoch Wood transferware fragment (ca. 1830) and gold leaf, set in Leeds Pottery pearlware shell-edge platter (ca. 1840), with kintsugi (gilding)

Enoch Wood & Sons, manufacturer
English, 1818–1846

Castle Garden and Battery, New York Cup Plate, ca. 1840
Transfer-printed earthenware
Gift of Edward B. Aldrich in memory of Lora E. Aldrich 35.109
In my opinion there is no excuse for denying the effects of industry on the environment. Even in the early nineteenth century, there were voices voicing their alarm at what was happening. The painter Thomas Cole was conflicted about the spread of industrialization. But in the twenty-first century, in spite of overwhelming scientific evidence, I find it remarkable and depressing that so many people seem to deny the dangers and the effect that the human race is having on the earth and its environment.

The land of the Connecticut River Valley that beckoned American painter Thomas Cole to paint The Oxbow—his well-known 1836 work examining the encroachment of cultivated land into the wilderness—now greets visitors with a forest of posted warnings to keep out (left). Reflecting human impact upon the environment, many species that once inhabited North American land and water, such as blue pike and heath hens, are now extinct.
Case 4—The Extinct Environment
Paul Scott  
English, b. 1953  

Near the Oxbow  
(after Thomas Cole), 2019  
Pearlware shell-edge pearlware platter [ca. 1850] with in-glaze screenprint decal  
COURTESY OF THE ARTIST

Paul Scott  
English, b. 1953  

Machita Liquor Store, 2019  
Partially erased Enoch Wood London Views transferware plate [ca. 1830] with in-glaze screenprint decal  
COURTESY OF THE ARTIST

Paul Scott  
English, b. 1953  

Forget Me Not, Extinct No: 1, Heath Hen, Carolina Parakeet, Passenger Pigeon, Xerces Blues, 2019  
Salvaged Syracuse China plate with pearlware glaze and in-glaze screenprint decal  
COURTESY OF THE ARTIST

Paul Scott  
English, b. 1953  

California Wildfires, 2019  
Altered Staffordshire Souvenir Beauty Spots of California transferware plate with in-glaze screenprint decal  
COURTESY OF THE ARTIST

James and Ralph Clews, manufacturer  
English, 1818–1834  

Pittsfield Elm, Winter View Plate, ca. 1825–1830  
Transfer-printed earthenware  
GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.151

English  

Louisville, Kentucky Platter, ca. 1838  
Transfer-printed earthenware  
GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.134
With transferware, you have to have some idea of the form that your design is going to be placed upon because the copper plate has to be engraved in a particular shape, and then that print is taken off the copper plate on a piece of pottery tissue. It’s then applied to bisqueware, and you can’t move it around—you’ve got to apply it right the first time, on a three-dimensional form, and it’s quite a challenge. The potters were not averse to cutting and pasting and collaging. Engravers and potters modified prints almost willy-nilly.

I’ve always been a great admirer of Andy Warhol’s work, the way that he used an industrial process to make contemporary art, his messing with hierarchies. . . . and as somebody who works within an genre that is perceived to be of low value in the visual arts, that’s always appealed to me. . . . And of course the fact is that I use unfashionable materials, and I work with screenprints. The experience of making it (transferware) is fascinating, and I enjoy distorting and playing with the graphics, enlarging things and reducing things, then trying to fit the graphic to this decorative form.

Samples of curved decorative borders placed in the center of platters show how the shape is designed to fit the rounded edges of plates and platters, or the neck of a jug (left). Framed scenes and smaller motifs and ornamental elements can be applied individually, suiting the needs of the designer and the ceramic form.
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<th>Page</th>
<th>Item</th>
<th>Artist(s)</th>
<th>Country</th>
<th>Birth Year</th>
<th>Description</th>
<th>Maker(s)</th>
<th>Maker Country</th>
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<td>2</td>
<td>Jug</td>
<td>Joseph Stubbs</td>
<td>English</td>
<td>1786–1836</td>
<td><em>Boston State House Jug, ca. 1827</em></td>
<td>Ralph Stevenson &amp; Williams</td>
<td>English</td>
<td>active 1825–1827</td>
<td>Samil, South Korea</td>
<td>Gift of Edward B. Aldrich in memory of Lora E. Aldrich</td>
<td>Courtesy of the artist</td>
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<td>Pattern Sampler No. 1</td>
<td>Paul Scott</td>
<td>English</td>
<td>b. 1953</td>
<td><em>Pearlware shell-edge platter (ca. 1820) with in-glaze screenprint decal</em></td>
<td>Josiah Wedgwood &amp; Sons</td>
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<td>San Diego, California</td>
<td>Gift of Mrs. John L. Stiness</td>
<td>Courtesy of the artist</td>
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<td>4</td>
<td>Pattern Sampler No. 2</td>
<td>Paul Scott</td>
<td>English</td>
<td>b. 1953</td>
<td><em>Roger Williams Jug, 1886</em></td>
<td>Ralph Stevenson &amp; Williams</td>
<td>English</td>
<td>active 1825–1827</td>
<td>San Diego, California</td>
<td>Gift of Edward B. Aldrich in memory of Lora E. Aldrich</td>
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<td>Pattern Sampler No. 3</td>
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<td>English</td>
<td>b. 1953</td>
<td><em>Pattern Sampler No. 4 (Adams), 2019</em></td>
<td>Ralph Stevenson &amp; Williams</td>
<td>English</td>
<td>active 1825–1827</td>
<td>San Diego, California</td>
<td>Gift of Edward B. Aldrich in memory of Lora E. Aldrich</td>
<td>Courtesy of the artist</td>
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Of course, when I make my artwork, I make it from a particular experience of the world, and a particular opinion. And I have developed strong opinions about the landscape of the United States, as much as I have about the landscape of Britain. I hope that the work makes people think, perhaps to question things. I also hope that the work stimulates people to look at the original transferware material again with new interest.

For travelers in the nineteenth and early twentieth centuries, souvenir transferware plates were a way to take a ceramic “snapshot” home, wherever or whatever that may have been. Referencing the belief that “no human is illegal” in response to the designation of “illegal alien,” and the immigration crisis occurring along the border between the United States and Mexico, barriers of steel slats inserted into the landscape block the view of popular sites in southwestern American states (left).
Case 6—Proclamations on Humans

English

Plate, ca. 1825
Transfer-printed earthenware

GIFT OF EDWARD R. ALDRICH
IN MEMORY OF LORA E.
ALDRICH 35.243

1

Paul Scott
English, b. 1953

Forget Me Not, No Human Being is Illegal, 2019
Salvaged Syracuse China with pearlware glaze and in-glaze screenprint decal

COURTESY OF
ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

2

Paul Scott
English, b. 1953

Across the Borderline (California) (Trumpian Campaigne), No: 1 Plate (set of 4), 2019
Vernon Kilns Souvenir Plates (California, Arizona, New Mexico, Texas) with in-glaze screenprint decals

COURTESY OF
ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

3

Paul Scott
English, b. 1953

Scott’s Cumbrian Blue(s), New American Scenery, Across the Borderline (Arizona) (Trumpian Campaigne) No: 1 Plate (set of 4), 2019
Vernon Kilns Souvenir Plates (California, Arizona, New Mexico, Texas) with in-glaze screenprint decals

COURTESY OF
ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

4

Paul Scott
English, b. 1953

Across the Borderline (New Mexico) (Trumpian Campaigne) No: 1 Plate (set of 4), 2019
Vernon Kilns Souvenir Plates (California, Arizona, New Mexico, Texas) with in-glaze screenprint decals

COURTESY OF
ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

5

Paul Scott
English, b. 1953

Across the Borderline (Texas) (Trumpian Campaigne) No: 2, 2019
Shell-edge platter (ca. 1840) with in-glaze screenprint decal collage

COURTESY OF
ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

6

7
There’s the beautiful platter in the RISD collection (left) . . . at first, I thought it was just a naval scene. Then, when I looked a bit closer, I saw the title was Cape Coast Castle on the Gold Coast. And then when I looked at it more closely still, I could see there were boats shipping people out to the large ship. They contained African people. Then it dawned on me that this was actually a slaving ship. It’s a very odd feeling when you see something that is absolutely beautiful, and then you realize that the message, the imagery on the object is so repugnant and so disturbing.

Of course, the only African Americans depicted in early transferwares were enslaved people.

Although slavery was technically abolished in 1863, African Americans were not given the tools or means to become full citizens of the United States until the famous marches of the 1960s led to the Civil Rights Act. . . . I was able, by remarkable coincidence, to time a visit to Selma, Alabama, to coincide with the anniversary march in 2018, and I found myself marching across the Edmund Pettus Bridge, a very moving occasion. Yet a walk beyond the main street revealed the ugliness of poverty that is modern Selma: dilapidated and boarded-up homes, empty lots littered with bottles and fast-food wrappers, and sterile low-income projects. So whilst Selma is a symbol of past civil-rights victories, it also reveals ongoing civil-rights failures.

A souvenir plate depicting important places and events in the city of Providence is enriched with imagery of Africa’s Cape Coast Castle, reflecting Rhode Island’s role in the slave trade. The souvenir-plate format is used to portray contemporary Selma and scenes from the fifty-third-anniversary civil-rights march.
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<td>Cape Coast Castle on the Gold Coast Africa Platter, ca. 1840</td>
<td>Enoch Wood &amp; Sons, English, 1818–1846</td>
<td>Transfer-printed earthenware</td>
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<td>Paul Scott, English, b. 1953</td>
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<td>GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.093</td>
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<td>After Wood &amp; Warhol, 2019</td>
<td>Paul Scott, English, b. 1953</td>
<td>Courtyard of the artist</td>
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<td>Shell-edged porcelain platter, modeled by Mara Superior and hand-painted by Paul</td>
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<td>COURTESY OF THE ARTIST</td>
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<tr>
<td>Scott</td>
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What I wanted to do was to actually depict America as it is, rather than the sanitized versions that appear on transferwares. . . . They essentially offer a white “settler” view of the country. I wanted to redress the balance a little bit. I’m creating transferwares as a British artist of American landscape. Some people might find that a bit odd, but I am following in a long tradition. Many visitors have written about and depicted the United States, such as Pavel P. Svin’in, who published a book called A Russian Paints America in 1815. As well as text, it contains reproductions of his watercolors, and this was a key publication in spreading landscape images of the US to Europe, then in turn, the remediated pictures returned [to the US] on transferwares. They eventually became part of Americana, part of American culture. In the twentieth century, the English artist Claire Leighton wrote and illustrated a number of books about American life and landscape, and Wedgwood created her famous New England Industries set of printed plates.

Shiprock, New Mexico, a sacred place to the Navajo, was a town that grew up around the trading post with the Navajo Nation. It subsequently became a site for uranium mining in the 1950s. During the Cold War arms race, the United States government wanted uranium to create nuclear bombs. The Navajo people were exploited and cheated out of tracts of land. Even though mining is halted in that area now, spoilage from the mines still leaches uranium into rivers and farmland. There are still legacies in the landscape. When you talk to the people who live there, you understand that this toxic legacy is still deeply affecting lives now, even all these years later.

The glossy greenish welts on the plates’ surfaces (left) are the result of uranium glass melted onto the finished transferwares. Similar to the toxic seepage of uranium from the mines poisoning the Navajo Nation’s land and water, the glass burns and distorts the design, infiltrating the natural landscape.
Paul Scott, English, b. 1953

*The Uranium Series No. 2, Farmstead Cove Az., 2019*
Earthenware shell-edge platter (ca. 1840) with uranium glass
*COURTESY OF THE ARTIST*

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Thomas Green, manufacturer
English, 1830–1859

*W. Penn’s Treaty Plate, 1830–1859*
Transfer-printed earthenware

*GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.094
*COURTESY OF ALTURAS FOUNDATION SAN ANTONIO, TEXAS*

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Paul Scott, English, b. 1953

*Souvenir of Shiprock, 2019*
Salvaged Syracuse China with pearlware glaze, in-glaze screenprint decal, and uranium glass

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Paul Scott, English, b. 1953

*The Uranium Series No 1 Messa No: 1 Mine Road, Cove, AZ., 2019*
Pearlware shell-edge platter (ca. 1840) with in-glaze screenprint decal and uranium glass

*COURTESY OF ALTURAS FOUNDATION SAN ANTONIO, TEXAS*

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Buffalo Pottery, manufacturer
American, 1901–1983

*Landing of Roger Williams Pitcher, ca. 1907*
Transfer-printed earthenware

*EDGAR J. LOWNES FUND 1996.76
Transferware is and certainly was functional. But one of the great things about printed ceramics is that they have multiple purposes. A plate can be eaten from, but since their early days transferwares have also been used as pictures. You can hang a plate and display it on the wall. Transferware came out of the print revolution, which democratized imagery. Imagery that used to be just the preserve of the wealthy became available to a mass population because of print. Print was used for newspapers, wallpaper, textiles, and print also appeared on ceramics.

Popular nineteenth-century imagery included socially progressive projects, buildings and facilities, such as the Philadelphia Water Works, a civic utility providing clean water to the many, not the few. Scenes on early transferwares depicting socially just practices give way to scenes of urban decay, neglected neighborhoods (left), knowingly polluted water, and dilapidated public infrastructure that disproportionately affect underserved communities, especially those of color.
Case 9—Available Resources
Joseph Stubbs,
manufacturer
English, 1786–1836

*Philadelphia, Upper Ferry Bridge over the Schuylkill*
Plate, ca. 1827
Transfer-printed earthenware

GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.076

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Paul Scott
English, b. 1953

*Detroit Ghost Gardens No: 2*, 2019
Salvaged Syracuse China with pearlware glaze and in-glaze screenprint decal

COURTESY OF THE ARTIST

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Paul Scott
English, b. 1953

*Detroit Ghost Gardens No: 1*, 2019
Salvaged Syracuse China with pearlware glaze and in-glaze screenprint decal

COURTESY OF ALTURAS FOUNDATION SAN ANTONIO, TEXAS

---

Paul Scott
English, b. 1953

*Philadelphia Water Works, 2019*
Altered Henshall, Williamson & Co. transferware plate (ca. 1820) with in-glaze screenprint decal

COURTESY OF THE ARTIST

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Paul Scott
English, b. 1953

*Souvenir of Philadelphia, 2013*
English souvenir plate (ca. 1900) with in-glaze decal collage and gold luster

COURTESY OF ALTURAS FOUNDATION, SAN ANTONIO, TX

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English

*The Dam and Water Works Plate, ca. 1835*
Transfer-printed earthenware

GIFT OF EDWARD B. ALDRICH IN MEMORY OF LORA E. ALDRICH 35.091
When people see a blue and white plate or a piece of transferware, they register that’s a familiar object. It’s part of the cultural wallpaper in their heads. And then suddenly they realize there’s a nuclear power station in it, and that’s not what they expect to see. I passed the Indian Point Nuclear Plant a number of years ago traveling on the train going to New York. I later learnt that the plant is not without its controversies. I made a piece collaging the Indian Point Nuclear Power Plant together with old landscape engravings of the area. . . . It sort of references those early nineteenth-century pastoral landscapes. They always had to have some cows.

Populated with cows grazing in a bucolic setting, a nineteenth-century transferware plate depicts the Boston State House with a dome, columns, and other elements of classical architecture, symbolic of ancient Greek design and democratic ideals. Printed on a tissue used to transfer the design from the inked copper plate to a small cup plate, the new scene features domes—this time of the Indian Point Nuclear Plant (depicted at left). This small cup plate has been created in a collaboration with Paul Holdway, the last engraver employed by the Spode factory. It has been produced using traditional tissue print technology in Stoke on Trent, England.
Case 10 — Cultural Wallpaper
Joseph Stubbs, manufacturer
English, 1786–1836
State House, Boston Plate, ca. 1827 Transfer-printed earthenware
Gift of Edward B. Aldrich in memory of Lora E. Aldrich 35.136

Paul Scott, English, b. 1953
Indian Point No. 6, 2017 Pearlware shell-edge platter (ca. 1820) with in-glaze decal collage
Courtesy of Alturas Foundation, San Antonio, TX

Enoch Wood & Sons, manufacturer
English, 1818–1846
Cup Plate, ca. 1840 Transfer-printed earthenware
Gift of Edward B. Aldrich in memory of Lora E. Aldrich 35.216

Paul Scott, English, b. 1953
Indian Point, 2019 Pearlware with screenprint decal
Courtesy of the artist

James and Ralph Clews, manufacturer
English, 1818–1834
Pittsfield, Massachusetts Cup Plate, 1825–1830 Transfer-printed earthenware
Gift of Edward B. Aldrich in memory of Lora E. Aldrich 35.233

Jon Goodman, printer
Indian Point, from Scott's Cumbrian Blue(s) New American Scenery, 2019 Photogravure print
Courtesy of the artist

R. T. Haines Halsey American, 1865–1942
Highlands, Hudson River and Pass in the Catskills, 1899 Photogravure prints from Pictures of Early New York on Dark Blue Staffordshire Pottery (New York: Dodd, Mead & Co., 1899)

Paul Scott, English, b. 1953
Indian Point Cup Plate, 2019 Transfer-printed earthenware
Courtesy of the artist

Paul Holdway, engraver
Indian Point, 2019 Intaglio transfer print on pottery tissue, taken from a copper-plate engraving
Courtesy of the artist

Paul Scott, English, b. 1953
Turnpike / Toll No: 2, Cup Plate, 2019 Pearlware with screenprint decal
Courtesy of the artist
Transferwares often have marks on the backs or bases of the pieces, including the stamp of the manufacturer and text identifying the scene that is on the front of the piece (left). Paul Scott continues this tradition by adding marks of his own studio and those representing people related to his experience of traveling through the United States. He also includes titles and texts—sometimes quoting others—that explain the new American scenes depicted in his work.
CASE 7

Paul Scott,
English, b. 1953

Angola 3, 2019
Salvaged Syracuse China
with pearlware glaze
and in-glaze screenprint decal

COURTESY OF THE ARTIST
Leonard Peltier, a Native American, has been in jail for more than 43 years, unjustly convicted of the 1975 murders of FBI special agents Jack Coler and Ronald Williams on the Pine Ridge Reservation in South Dakota.

The injustices that contributed to Peltier's conviction are not subject to credible dispute. Federal agents made false statements to the press; submitted false affidavits to courts; coerced alleged witness statements; and deliberately withheld critical ballistics reports in order to gain an unfair advantage at trial.

When the ballistics results were discovered after trial, the government's attorneys conceded—as they had to—that they had no credible evidence regarding who shot the FBI agents, and did not know whose weapon actually killed the agents.

Due to the numerous issues at trial and the exhaustion of all of his legal avenues for appeal, Amnesty International supports ongoing calls for clemency for 74-year-old Leonard Peltier.
CASE 7

Paul Scott,
English, b. 1953

Pipelines & Peltier, 2019
Salvaged Syracuse China
with pearlware glaze
and in-glaze screenprint decal

COURTESY OF ALTURAS FOUNDATION
SAN ANTONIO, TEXAS
CASE 7

Paul Scott,
English, b. 1953

Souvenir of Providence,
Cape Coast Castle, 2019
Rowland & Marsellus Souvenir of Providence plate (1894) with in-glaze screenprint decal

COURTESY OF THE ARTIST
...the American slave trade from 1727 to 1807 might better be called the Rhode Island slave trade. Throughout the eighteenth century Rhode Island merchants controlled between 60 and 90 percent of the American trade in African slaves.” Stanley Lemons, *Rhode Island and the Slave Trade* in *Rhode Island History* Vol 60 No. 4. Rhode Island Historical Society, Fall 2002....
Selma, Still a City of Strife, by Chris Arnade in the Guardian, 4 Feb 2016

The Edmund Pettus Bridge is recognizable from newsreels of Bloody Sunday, when marchers were beaten by the police, or when President Obama came to mark the 50th anniversary of that day. The central street beyond the bridge is three short blocks filled with shops catering to tourists. Yet if you walk beyond those blocks, you see the ugliness of poverty that is modern Selma: dilapidated and boarded-up homes, tagged with gang symbols, empty lots littered with vodka bottles and fast-food wrappers, and sterile low-income projects. You see men clustered on corners selling drugs, and on the better-kept homes you see signs after signs urging, “Stop the violence.” You don’t see working factories, only empty ones being torn down for scrap.

You see a population disenfranchised, economically and politically. It makes Selma, a symbol of past civil rights victories, a symbol of current civil rights failures.

On salvaging bricks from an old cotton warehouse: “This is slave work, that’s what it is, but the only work around. Kind of funny when you think about it, because those bricks were probably made by slaves. That is Selma for you, though: still a city of slaves.”

“Important things DID happen here. Just wish they would happen again.”
(Emery, Selma resident)
CASE 7

Paul Scott,  
English, b. 1953

*Souvenir of Selma, 2019*  
Salvaged Syracuse China  
plate with pearlware glaze  
and in-glaze screenprint decal

COURTESY OF ALTURAS FOUNDATION  
SAN ANTONIO, TEXAS
Waste was dumped outside the mines, the rain and snow thaws wash the ore into the washes and the people blame this for contaminating their animals from the watering places. It is true that waste was dumped off the hill sides and the water carried it into the main washes. Meat from these animals is consumed, and contamination continues to affect humans. Forty-three of the people I worked with have died now. Some time ago, I counted this. There are just a few of us still around.

Dan N. Benally
Red Valley, Arizona
CASE 8

Paul Scott,
English, b. 1953

_The Uranium Series No. 2,
Farmstead Cove Az., 2019_
Earthenware shell-edge platter
[ca. 1840] with uranium glass

_COURTESY OF THE ARTIST_
CASE 8 (right)

Paul Scott,
English, b. 1953

Souvenir of Shiprock, 2019
Salvaged Syracuse China with pearlware glaze, in-glaze screenprint
decal, and uranium glass

COURTESY OF ALTURAS FOUNDATION
SAN ANTONIO, TEXAS

CASE 8 (following spread)

Paul Scott,
English, b. 1953

The Uranium Series No 1 Messa
No: 1 Mine Road, Cove, Az., 2019
Pearlware shell-edge platter (ca. 1840)
with in-glaze screenprint decal and uranium glass

COURTESY OF ALTURAS FOUNDATION
SAN ANTONIO, TEXAS
Shiprock is associated with a 400,000 m² nuclear waste dump, containing the waste rock and tailings from more than 22 uranium mines and mills. In the mid 2000s, studies showed that more than 1.8 million liters of groundwater were contaminated with uranium, selenium, radium, cadmium, sulfate and nitrate. Parts of the San Juan River showed uranium concentrations that were between 47 to 97 times above official safety levels. While tribal officials have noted progress on groundwater clean-up in Shiprock, they have criticized the ongoing failure of the U.S. government to assess the health impacts of decades of radioactive exposure of miners and local populations. In their search for cheap uranium for its civil and military nuclear programs, the U.S. government knowingly exposed the local population to radioactivity, turning the Navajo of Shiprock into Hibakusha.

http://www.nuclear-risks.org/en/hibakusha-worldwide/shiprock-
Anna Aloysious
Cove, Arizona

From:
MEMORIES COME TO US
IN THE RAIN AND THE WIND
ORAL HISTORIES AND PHOTOGRAPHS OF NAVAJO URANIUM MINERS & THEIR FAMILIES

With thanks to
Timothy Benally

New American Scenery

Cumbrian Blues

THE URANIUM SERIES
No. 1
Mesa No. 1
Mine Road
Cove, AZ

they have ruined our land. There is spring water and they put holes in our mountains and left them unsafe. To this day low radiation is spreading its disease among us. They had piled up uranium ore beside the road which they never took care of completely when they left. They really did nothing in that way. They thought of us Navajos as nothing. That's how I think about it and it really hurts my heart and mind.

CUMBERLAND, MA
SCOTT'S CONTINENTAL U.S.

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