

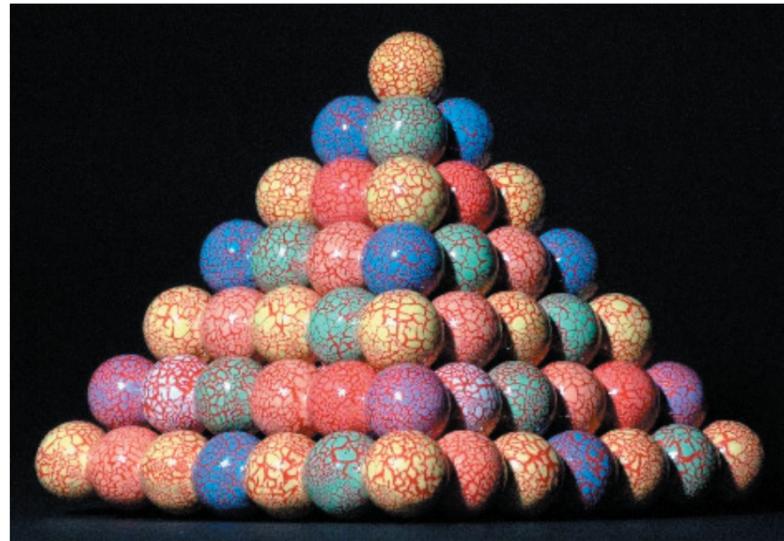
# Reactions: Studio Ceramics from our collection

## About Kate Malone

Kate Malone makes ceramics of varying scale, from baby eggs to giant pots weighing a third of a tonne. She makes pieces for the kitchen, the collector, for architects, interior designers, hospitals, restaurants and for public spaces.

She is fascinated with the versatility of clay and inspired by the wonder of nature, sea and land.

Kate has been a ceramicist for over 30 years and has a library of over 1000 glazes. She remains fascinated with the creative process and likens the way clay can be transformed to a spirited, colourful and glazed vessel through firing to the growth of a tree from a seed.



Title of work: 'tutti frutti bubble pyramid'  
Date: 2004  
Medium: pebble glazed earthenware  
Dimensions: 21cm x 21cm x 21cm  
**Kate Malone experiments with complicated glazing and firing in her playful sculptural work.**  
**This piece was made in seven separate layers that make the tutti-frutti pyramid. Red glaze was applied and fired three times before a final layer of 'pebble' glaze, designed to crack during firing to show the red colour underneath.**  
Method of acquisition: NCSS from Claire Beck @ Adrian Sassoon  
Museum number: 2005-29

### Kate Malone

Born London, England 1959

#### Education

1979-82 Bristol Polytechnic, BA (Hons)  
Ceramics

1983-86 The Royal College of Art, London, MA  
1998-99 The Allotment, solo exhibition touring museums in the UK

2002 Ceramic Rooms : at home with Kate Malone, Geffrye Museum, London

#### Selected Public Collections

British Council Touring Collections  
Leeds City Art Gallery  
The Crafts Council, London  
The Arts Council, London  
Manchester City Art Gallery  
Museum of Ulster, Belfast  
Paisley Museum and Art Gallery, Scotland  
Bristol City Museum  
Stoke on Trent Museum  
Norwich Castle Museum, Norfolk  
York City Art Gallery  
The Geffrye Museum, London  
The Victoria & Albert Museum, London  
The Musée Nationale de Céramique, Sèvres  
The Los Angeles County Museum of Art, California  
The Musée des Arts Décoratifs, Montreal  
The J. B. Speed Museum, Louisville, Kentucky  
The International Museum of Folk Art, Santa Fe, New Mexico  
The Mint Museum of Ceramic Art, Charlotte, North Carolina

### Kate on making ceramics

"I prepare my clay very soft. I use T Material which usually arrives pretty hard, so I slice up a bag, make rows of wells in each slice, fill those with water, wait a few days and then wedge."

"I adore coiling. I think it is my favourite part of the whole of making ceramics ... except the anticipation and excitement of opening the kiln door. The slow process of the evolution of a form suits the way I work and think. When I have a concept for a pot I usually start a few pieces, making one of them follow my original idea, the others started are then free to change during the coiling of the form. It is these pieces that are so full of surprises and unsure excitement."

"I roll coils using both hands. I concentrate by closing my eyes and feeling the coil and reacting to it through touch alone. When I meet students who admit to not being able to roll a perfect coil I tell them to do it blindfold and get good reports back. You can not really see anything below your hands so you do really have to rely on touch alone to roll a coil. I adore rolling perfect soft long coils."

### Kate on glazing

"I mix [glaze] very thick. I apply using a variety of brushes. I try to create forms that will work with the fluidity of the glaze, create pools for crystals to grow in, and shoulders and round rims and gulleys and valleys for them to slide off and show their trail of movement."

"I often use three to six different glazes on one surface and blob and layer them together in a series of patches. These overlap in areas and create other effects. I keep a record of the order in which I apply the different recipes as effects change if the order changes."

"The glazes can almost be bad taste as they are so glitzy and clever, like 80s disco wallpaper or jazzy wrapping paper. I myself enjoy kitsch and aim to sometimes offset crystal bad taste with kitsch – thus marrying form and surface."

"At other times crystals can be gentle and extraordinarily delicate making them a fabulously versatile friend to have in the often difficult glaze department."

### Artistic influences

Key influences on Kate's work are the natural world, fertility and the magic of growth, which she refers to as the "life force". Positive symbolism, fun and humour are also key to her work.

## Kate Malone

### Your reactions.... Looking and thinking...

Look at the piece of work by Kate Malone on display and think about your own personal responses to these questions...

What shapes can you see?  
Can you draw them?

What colours can you see?  
Do the colours create any particular effect?

How would the object feel?  
What type of surface does it have?  
Can you draw the surface patterns?

Does the object have a purpose?  
What would you do with the object?  
Play with it? Use it? Look at it?  
Can you give the object a new purpose?

What is the piece called?  
Why do you think it has been given this name?  
Does the title tell you anything about the work?

What does the piece remind you of?  
What do you like/ dislike about it?

Does the work tell a story?  
Can you think of a new story it could tell?  
Are there any clues hidden in the work?

Is the way the work is displayed important?  
Could this work be put anywhere else?  
Where would you put it?

### Your reactions.... Doing...

- see 'coiling and colour' activity -
- see 'function and construction' activity-

### Your reactions.... Linking...

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