



Kate Malone
next to nature

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23 July - 27 September 2005

An exhibition of new and recent ceramics at
Blackwell, the Arts & Crafts House

LAKELANDARTSTRUST



Above: Rainwater head at Blackwell,
Image © Paul Barker / Country Life Picture Library

Page 4: *Tall Mandalai Pine Cone Box II* (detail)

Page 6: *Blackwell White Room Vase* in the White Drawing Room

Foreword

Kate Malone's work has wonderful resonances with Blackwell. It is exuberant, colourful, largely asymmetrical, and full of flowing, rounded forms inspired by nature. In the architectural sense, it is Romantic rather than Classical, just as Blackwell is, with all its eccentricities, surprises and rich detailing drawn from the plants and birds which surround it.

Despite their alluring sense of fun, though, Kate Malone's ceramics have a deceptive depth to them, drawn from the consummate skill of their making and the artistic sensibilities of their creator. In the hands of a lesser artist, these forms and colours could easily become shallow or kitsch. But, actually, they are full of wonder, hope and joy, and lift the spirits in a way that Baillie Scott recognised could be done with a fantastic building such as Blackwell.

It has been a delight working on this exhibition with Kate and we are, of course, thrilled by the work she has done relating specifically to motifs within the interiors of Blackwell. I would like to thank her for all her work, as well as her infectious enthusiasm in putting this exhibition together, and I am sure it will be much admired and appreciated by our visitors over the next few months. Thanks also to Adrian Sassoon and Clare Beck, for all their invaluable help in making this exhibition possible. The idea of the show itself originally came as a result of a visit Adrian made to Blackwell and, subsequently, he arranged for Kate to come up and see the house. After this, everything started to happen!

As with any exhibition, there is a lot of work involved, and I would also like to thank Kate's studio assistants, Michelle Aitken and Laila Page, all our own staff, particularly Sandy Kitching who has designed and produced the catalogue, as well as Harvey Wilkinson, Blackwell's curator.

Edward King, Director



Next to Nature

To say that someone's work is imperfect normally implies a criticism, but with Kate Malone the opposite is true. Imperfect, in her case, is a term of praise signifying genuine individuality. Each Kate Malone pot is its own man or woman, so to speak, with its own unique personality. Malone's work celebrates diversity – in ceramics, in nature, and in humankind. Ostensibly her pots are about the natural world, but equally (although in a less literal way), their subject is human beings. They seem to embody human idiosyncrasies, both physical (all our funny lumps and bumps) and mental (all our strange quirks and peculiar mannerisms). As they say in Yorkshire, there's nowt so queer as folk.

Look at a group of Kate Malone pots and you will find that no two are the same, even members of the same close family. Constant deviations of shape, shifts in size and variations in colouring are essential features of her oeuvre. But beyond these purely physical traits, somehow, in the course of their evolution, each pot seems to take on its own distinctive mental attitude and stance. Challenging both the artificial stick-insect perfection of the catwalk and the slick mechanical perfection of the factory production line, Malone's eccentric beauty pageant is wonderfully generous in tone. Full of mavericks and misfits, this is the ceramics equivalent of Chaucer's *Canterbury Tales* or her friend Andrew Logan's gay extravaganza, *The Alternative Miss World*.

Judged by conventional standards, Malone's pots diverge so far from expected norms that they risk being classified as 'rejects'. But Malone (like the rebels of the Arts and Crafts Movement) sees the world from a decidedly unconventional perspective. She delights in - and actively nurtures - what other less imaginative and open-minded individuals might consign to the seconds rail. To extend the fashion analogy, she is more interested in exploring the 'outsize' market - ladies of fuller figure and, of course, maternity wear (symbolising fertility, a key feature in her work) - than in catering to a standard size 10.

With her ever-curious 'Alice in Wonderland' sensibility, Malone scales up and down at will, creating petite pots for mantelpieces and huge artworks for public spaces. Even her domestic pots range from the diminutive to the monumental: baby pumpkins and slices of fruit that nestle in the palm of your hand at one end of the spectrum; and at the other end of the scale, towering pine cones and big chunky bumper car jugs requiring a full embrace.

Although always keen to explore new imagery, as in her Blackwell-inspired pieces, Malone has a pool of motifs - pumpkins, pineapples, gourds, berries, daisies, love hearts and, more recently, atomic structures - that she revisits time and again. Yet even when she returns to familiar terrain, she never repeats herself. '*Like peas in a pod*' is a metaphor used to describe the family resemblance between siblings. But siblings, although often uncannily similar, are rarely identical, even in the case of twins (another genre Malone has explored). So, too, with her pots, be they one-offs or serial-produced. Even those that share the same press-moulded body sport their own exclusive, customised apparel - sprigged or hand-modelled decoration for some; a personalised cocktail of glazes for all.

On her candy-coloured 'Tutti Frutti' pieces, adjacent segments are painstakingly decorated, layer upon layer, in carefully contrasting mottled tones. With her crystalline pots, not only is each crystal formation unique, but the contours of the vessel cause subtle striations and dappled effects in the glaze. Malone's latest departure into the field of salt glazes opens up a whole new world of earthy colours and silky textures. The unpredictability of the firing process - how glazes react over the peaks and troughs of the vessel's surface - adds another element of surprise. Malone relishes all these uncertainties. Although she has a good idea how her glazes will behave under particular conditions, she accepts that there are aspects of the firing that she cannot totally control.

So when you come face-to-face with a Kate Malone pot, it is these calculated 'faults' that you should look out for - a drip of glaze suspended on the underside of a lip or handle, a pool of over-saturated crystals in the well of a bowl, a single unripe berry on a blackberry pot. On her Blackwell pots, the slight curling of a leaf and the drooping of a cluster of berries are vital character traits. The essence of the Arts and Crafts Movement was the rejection of industrial standardisation. Kate Malone's pots are perfect for Blackwell because of their carefully crafted imperfections.

Lesley Jackson, May 2005

Lesley Jackson is a writer, curator and design historian, who co-wrote *Kate Malone: A Book of Pots* with Kate Malone.



Catalogue

“My inspiration comes from many places, but primarily from nature and the amazing energy that is contained therein. The sense of promise and regeneration that is contained in a fruit or a seed, are magical.”



1. Choir Boy and Choir Girl Pineapples, 1993

Stoneware with crystalline glazes,
Vase: 21cm high, Jug: 17cm high
Private collection

These were some of the first plain vessels that Kate Malone dressed in a decorative 'jacket'. Unaware at the time of the pineapple's symbolism, indicating wealth and hospitality, she was simply drawn by the beauty and decorative qualities of the fruit and its direct relationship to a pot form.

The title of the work hints at the 'choir boy' ruff at the neck of the piece. The sharp spikes of the fruit are richly modelled and glazed, leaving clear traces of the once soft and plastic quality of the clay. Collections of blue crystals have formed in the pooled glaze around each spike.

2. Golden Lady Gourd, 1994

Stoneware with crystalline glazes, 36cm high
Private collection

This piece is one of Kate Malone's favourite early organic pots. The natural shape of the gourd is faithfully represented and, at the same time, our attention is drawn to the basic abstract forms from which it is made. The pot is covered in a heavily crystallised glaze, formed by the controlled cooling of the hot glazes in the kiln.





3. Crystalline Pea Pod, 1995

Stoneware with crystalline glazes, 26cm long
Private collection

This experimental piece led on to a production series called *Baby Fruits of Your Dreams*, which has been continued in earthenware glazes to the present day. An accident during firing, in which the kiln temperature controls jammed, resulted in unusual crystals forming in the glaze pools.

4. Siamese Gourd Vase, 1997

Stoneware with crystalline glazes, 39cm high
Private collection

Many of Kate Malone's pots are intended to work in pairs and in this case two gourd forms have been joined as 'Siamese' twins, the negative space between the two pots becoming as important as the shapes themselves. The honey/brown glaze incorporates random clusters of blue crystals.





5. A Baby Bud Blackberry Vase, 1997

Stoneware with crystalline glazes, 10cm high

Private collection

The subtle variations found in nature are mirrored in Malone's constantly evolving forms. This piece is one of a series of blackberry pots produced in numerous variations of size, scale and colour. Although small, this blackberry has similar proportions to other much larger variants, while *Naughty Boy Blackberry* (Cat no. 9) is a larger piece, but with very different proportions.

6. Mad Meissen Bottle, 1998

Stoneware with crystalline glazes, 38cm high

Private collection

The name *Mad Meissen* derives from the aptly named 'Schneeballen' vases produced by the Meissen porcelain factory during the nineteenth century. In these extravagant pieces, with their strangely disassociated decorations, Kate Malone found common ground with her own work.

Here, Malone replaces the frothy snowball effects of the Meissen piece with simplified shapes made from plaster moulds that are taken from different sized light bulbs. After careful smoothing and finishing, they are then painstakingly applied to the body of the bottle.

As with many of her pieces, Malone draws inspiration from different sources. The 'bubble' also derives from observing the myriad bubbles experienced while swimming in waterfalls in southern France.





7. Small Mad Meissen Bottle, 1999

Stoneware with crystalline glazes, 38cm high

Describing this bottle, Malone explains one of the many inspirations for the series: *"One day a friend arrived on my doorstep with a Brussels sprout stalk and presented it instead of a bunch of flowers."*

A single glaze colour is used to emphasise the form of the pot. In recent work Malone has become more interested in single glazes for this reason, moving away from complex colouring, which tends to camouflage the underlying surface.

8. Giant Artichoke, 1999

Stoneware with crystalline glazes, 110cm high

Kate Malone has placed few limits upon herself in terms of the scale of work she produces and, over the years, she has become skilled in overcoming the technical challenges a large scale object poses.

Many of her largest pieces have been public commissions for hospitals, parks and libraries, providing her with an opportunity to reach a wider audience. Some of these public projects are listed at the back of the catalogue.





9. Naughty Boy Blackberry, 2000

Stoneware with crystalline glazes, 18cm high

Private collection

Kate Malone uses a clay which, once fired, produces a relatively bright white background. This allows light to reflect back through her translucent glazes to give even dark colours a vivid depth, as can be seen in this blackberry piece.

10. A Blackberry Vase, 1999

Stoneware with crystalline glazes, 26cm high

Private collection

In order to produce the same many layered colouring found in nature, Malone often employs multiple glazes in separate firings. This blackberry vase is given depth and transparency by overlaying an aubergine coloured glaze with one of deep midnight blue. In each work the combinations of glazes react differently, introducing an element of unpredictability.





11. A Small Millennium Jug of Symbols, 2000

Stoneware with crystalline glazes, 26.5cm high

Late eighteenth century English creamware provided the inspiration for the *Millennium Jug* series. These early, transfer printed, commemorative pieces often employed everyday, simple objects for their decoration. Here Malone uses images from her own decorative vocabulary, pineapples, gourds and lidded pots, all with their own personal symbolism. A simple application of glazes over a plain background hints at the creamware jug's humble origins.

12. A Pear Fruit, 2000

Stoneware with crystalline glazes, 25cm high

Private collection

The drip under the leaf of this pot illustrates the liquidity of the glaze at maximum temperature in the kiln. The movement of the liquid glaze allows the crystals to form within the glaze matrix. In the kiln, each piece has to be propped on its own specially made cradle or on 'stilts' to stop the running glaze welding the pot to the kiln shelf. After firing, the piece has to be chiselled from its cradle and ground flat, producing characteristic scars on the base.





**13. A Double Pea Pod, from 2002
(still in production)**

Stoneware with crystalline glazes, 53cm long
Studio edition (pictured top left)

**14. A Sliced Heart Fruit of Your
Dreams, from 2002
(still in production)**

Stoneware with crystalline glazes, 19cm across
Studio edition (pictured below left)



**15. A Sliced Heart Pillow, from 2002
(still in production)**

Stoneware with crystalline glazes, 29cm across
Studio edition (pictured below right)

These are all examples of ongoing short run production pieces made using the press moulding technique. Although very much a hand worked process, press moulding takes less time than Malone's other methods, allowing her to produce limited editions of less expensive pots.

Crystalline glazes are extremely runny at high firing temperatures, and Malone works carefully to incorporate this tendency to drip and pool into her pieces. After many years of experimentation she is now able to anticipate, in most cases, how the unpredictable glazes will behave in firing. However, accident and chance still play an important role.

**16. A Baby Lady Atomic Sweep Vase,
2002**

Stoneware with crystalline glazes, 18cm high
Private collection

Malone's interest in natural forms extends to scientific and molecular structures. The decorative ball sprigs on this pot are individually pressed in plaster moulds and painstakingly applied. She describes it as "*resembling a laboratory atomic model, but also seeming like a figure wrapped in a shawl*".





17. Monsieur et Madame's Pichets, 2002

Stoneware with crystalline glazes, 23cm high
Private collection

Kate Malone's pots often have anthropomorphic titles that refer to the different families of size, proportion, gender and character which she has developed over the years. Having recently arrived in France when these pieces were made, the title refers to new sources of inspiration as she explored the local village markets and jumble sales around her house and studio.

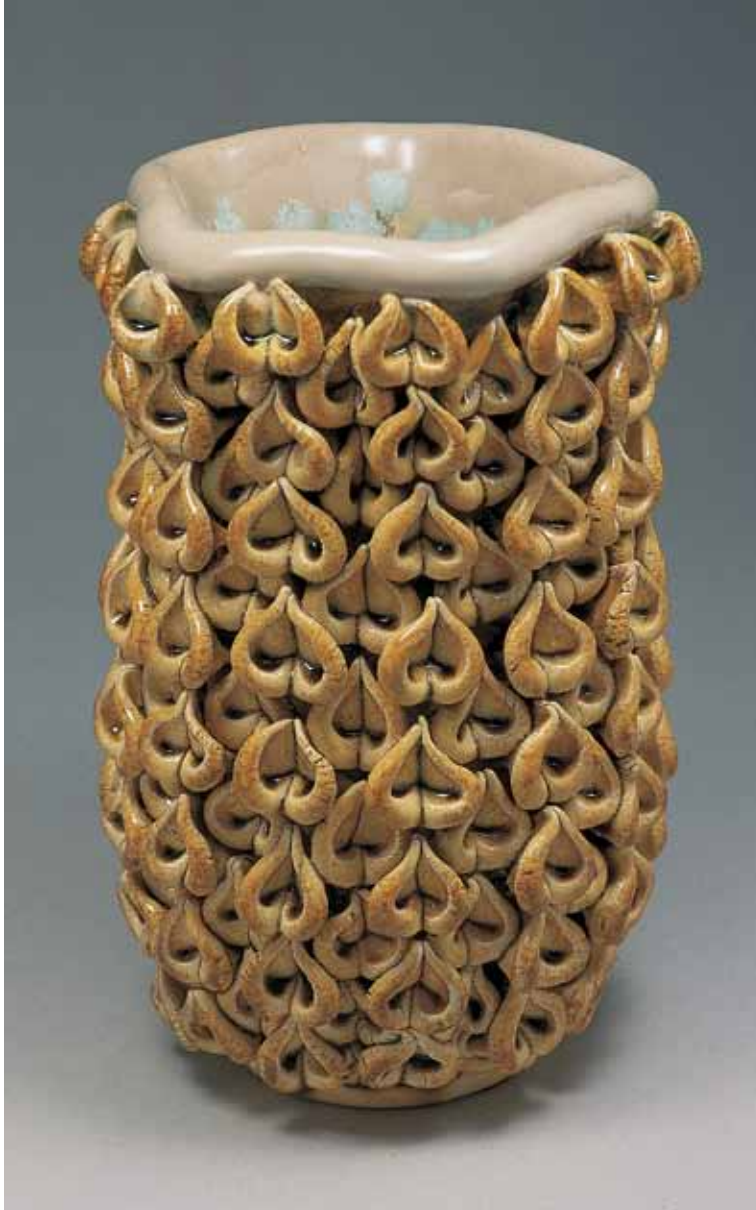
18. A Baby Lady Daisy Vase, 2002

Stoneware with crystalline glazes, 18cm high

The glaze colouring of this vase results from one of Malone's occasional experiments, using a mixture of glazes that happened to be on her studio shelves at the time, rather than keeping to her usual carefully planned glaze recipes.







19. Cotignac Seed Head Open Vase, 2003

Stoneware with crystalline glazes, 26cm high

20. Cotignac Seed Head Curvy Lady, 2003

Stoneware with crystalline glazes, 30cm high

Now dividing her time between her South of France and London studios, Malone has found new sources of inspiration in the French countryside, in this case the dried seed heads of the magnolia tree. These pieces are some of her most emphatically “clothed” pots in which a decorative jacket completely covers the main body of the vessel. Each pot is covered by meticulously weighed, shaped and joined pairs of seeds. In *Cotignac Seed Head Open Vase* the sprigs are attached in lines which Malone describes as “being like rows of knitting or an enlarged textile”, a different method of application to the earlier *Cotignac Seed Head Curvy Lady*.





21. Wide Pot Wearing a Necklace, 2004

Stoneware with crystalline glazes, 20cm high

Kate Malone describes allowing herself “*the rare luxury of play and experimentation*” when making this piece, combining elements intended for separate pots. This spirit of playfulness has produced a number of surprises and new directions for the artist.

22. A Baby Lady Green Bubble Vase, 2003

Stoneware with crystalline glazes, 18cm high

This vase was displayed as part of an installation shown at the Geffrye Museum in 2002. The pot has formed unusually complex glaze crystals because, unhappy with the initial firing, Malone put it through a further two glaze firings to achieve the end result.





23. Medium Tutti Frutti Fence, 2004

Multiple fired earthenware glazes, 33cm across

Produced in several different sized variants, this piece was conceived as an alternative to a fruit bowl, designed to prevent fruit on a table from rolling away. The work can also hang decoratively on a wall.

24. A Tutti Frutti Cradle 2003

Multiple fired earthenware glazes, 24cm across

Private collection

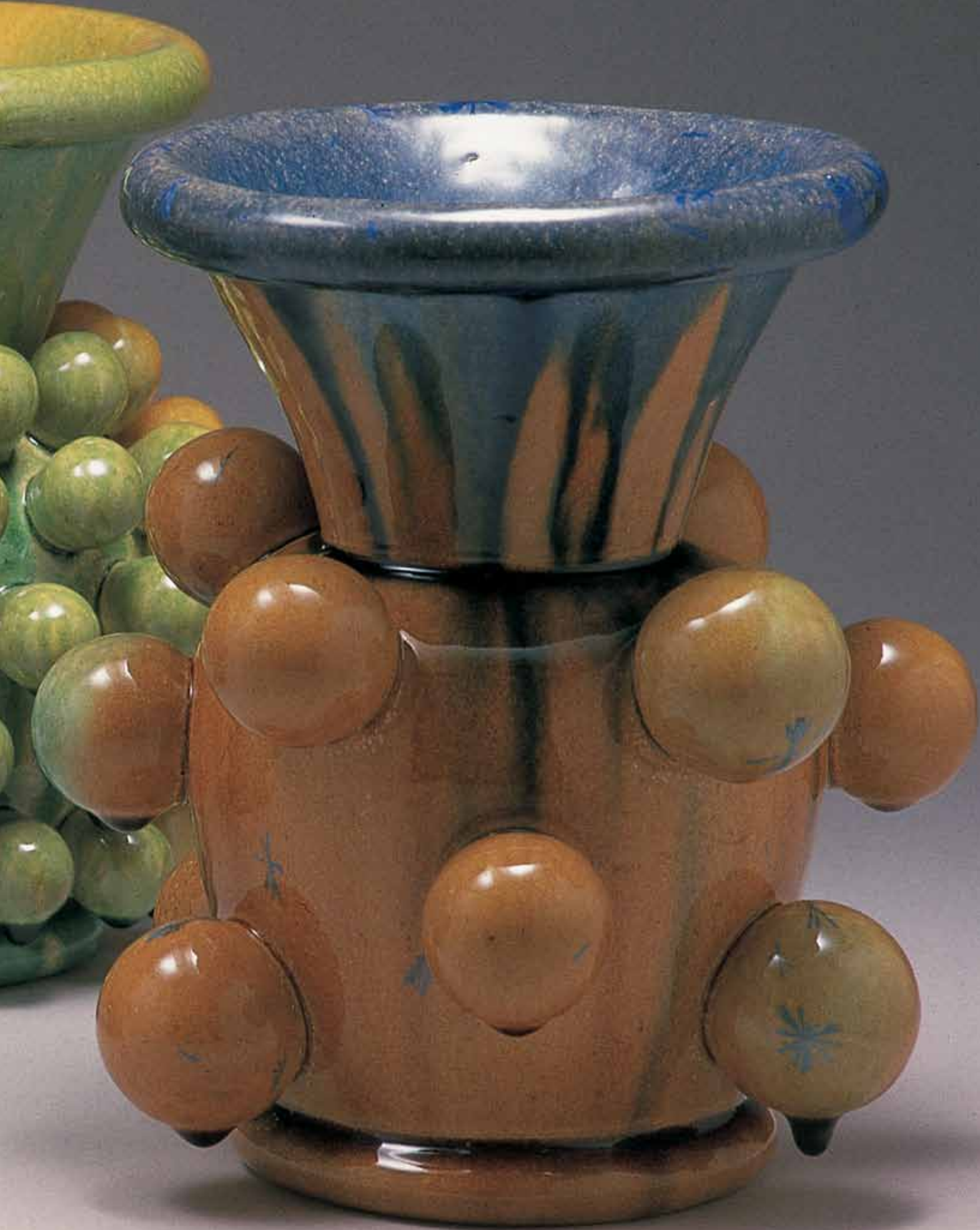
Apparently simple in design, these are some of Kate Malone's most technically challenging works. Each separate element is meticulously pressed and carefully assembled, piece by piece, allowing the damp clay time to dry at each stage. Because the individual balls are hollow, 'breathing' holes have to be included to prevent them from exploding in the kiln. Similarly, the shrinking of each element at different rates during firing creates structural tensions that sometimes result in the piece collapsing. Several subsequent glaze firings strengthen the finished work.



25. A Baby Lady Random Atomic Bubbles Vase, 2002

Stoneware with crystalline glazes, 20cm high

This is another one of a group of objects made for Kate Malone's installation at the Geffrye Museum in 2002, her most ambitious ceramic work to date. It was displayed in a room that was decorated and entirely furnished with ceramics. The ceramic fireplace, furniture, floor tiles, and wall decorations all formed part of a lavish and very colourful interior.





26. Tall Mandalai Pine Cone Box II, 2004

Salt glazed earthenware, wood fired, 47cm high
Private collection

A natural progression from her earlier pineapple forms, the pine cone has a similar bold structure and patterned surface, ideally suited to Malone's experiments with the decorative and sculptural qualities of clay. The models for this new series of works are real pine cones she found in the French countryside around her studio (where pine cones are traditionally gathered as kindling for fires). This particular pine cone was found at a friend's villa on the Côte d'Azur named 'Mandalai'.

As well as creating a new form, Malone was experimenting for the first time with a new firing and glazing technique. Invited by a neighbouring ceramicist, Michele Muraour, to fire her pots in his wood and gas kiln, Malone glazed this work with salt and ash, producing different, but equally variable, results in firing. The wood ash and salt glaze is more subtle in colour and variable effects are derived, not from the liquidity of the glaze, but from the movement of salt, ash and flames within the kiln.

27. Sprucey Pine Cone Box, 2004

Crystalline glazed stoneware, 43cm high
Private collection

This pine cone is also a lidded box, creating a technical challenge for the artist. The precise fit of the lid is extremely hard to achieve as the two elements, box and lid, shrink and alter in shape at different rates during firing.





28. Limited Edition of 20 Mother Pumpkins, 2005

Glazes differ, 42cm across

This series of pots have the same hand pressed body, but each has been given a different stem. Unusually for Malone, they have no implied function and are entirely decorative pieces, giving no indication of their inner hollowness.

29. Blackwell Hedgerow Vase, 2005

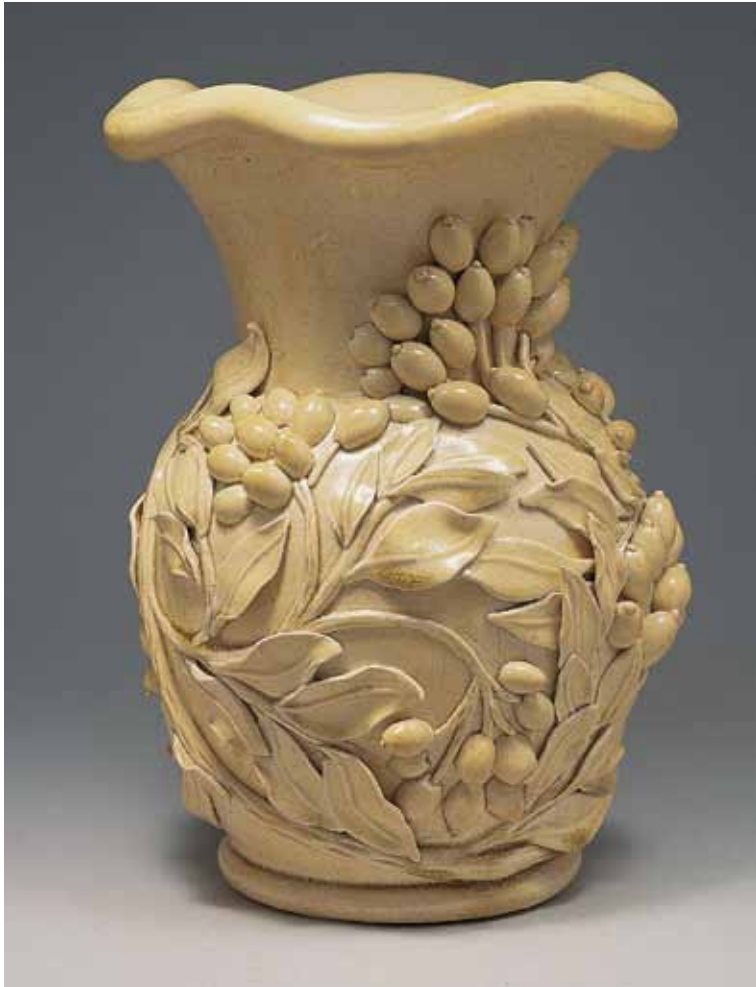
Stoneware with crystalline glaze, 32cm high

Kate Malone's first visit to Blackwell in 2004 inspired this series of pots. Malone has, for many years, been interested in the decorative traditions of the Arts and Crafts movement. This exhibition at Blackwell in 2005 has provided both the inspiration and the opportunity to freely interpret the decorative elements within the house and natural forms found in the surrounding landscape.

In this pot Malone combines the hedgerows and woodland around Blackwell with Baillie Scott's formalised versions of nature, allowing the decoration to ramble and climb around the vase form.

A crackling pale honey crystalline glaze covers the piece allowing the brightness of the clay to shine through. The immediacy of the modelling can be clearly seen as a reminder that the clay was once malleable and plastic.





30. Blackwell White Room Vase, 2005

Stoneware with crystalline glaze, 31cm high

This Blackwell piece was inspired by the decorative plaster frieze in the White Drawing Room. Baillie Scott's rowan tree design recurs in different materials throughout the house, but in the White Drawing Room, in shallow relief plaster, it is rendered in its most delicate form. Malone relished the challenge of interpreting the two dimensional pattern in three dimensions: *"It is the sense of rhythm within the pattern that interests me, on the curved three dimensional pot the lines can swirl and move through space"*.

31. Blackwell Firedog Vase, 2005

Stoneware with crystalline glaze, 29cm high

Baillie Scott's cast iron fire dogs, which stand in the White Drawing Room at Blackwell, combine both rowan and daisy motifs in a more emblematic form. Some of the symmetry of the design has been maintained in the vase, while allowing the organic forms to grow around and clothe it. Watery drips hang from the rim of the piece, drawing attention to the clarity and glass-like quality of the glaze.



Working Methods



I work in four areas of ceramics -

- 1) Making ceramic decorative pieces; labour intensive luxury works for collectors and collections.
- 2) Making smaller, more playful and less expensive studio produced ceramics in short runs of production.
- 3) Making large scale ceramic commissions for public and private spaces with architects and interior designers, for parks, hospitals, libraries, restaurants etc.
- 4) Researching ceramic glazes, the results of which are used on the above three categories.

I use one type of clay - T Material , a versatile clay, good for high and low temperatures, which stays nice and white-ish when fired in the kiln, and makes the glazes as bright as possible. Many other clays, especially at high temperatures, fire slightly pinky, grey, or honey tinted, which can dull the effect with transparent glazes. T Material clay, which has a molochite grog added, is also very tolerant of pieces that are different thicknesses on the same piece, and can take multiple glaze firings without cracking. It is one of the most expensive of clays available. I use kilns heated by electricity. This can give more control with exacting temperatures, and is less work during firing than other firing techniques. I have been using electricity for 22 years. There is one new piece in the Blackwell exhibition which was fired using gas and wood as a fuel. (Cat no. 26). This is an experimental piece, and I am very excited to discover a whole new area to learn. On this one piece the colour and varying tone is from ash from the wood fire, not from my usual glazes painted onto the surfaces. Also, salt is added to the kiln at 1300 degrees centigrade, which forms a type of glaze/gas that rains down out of the kiln atmosphere and falls onto pots in the

kiln. Surprisingly, although very different, I find a strong parallel with my previous work, in that previous glazes melt in the kiln, ooze and move down over a piece, filling dips to create pools and streaking over surfaces according to shape creating a real relationship of colour or texture with the piece. With the ash and salt a similar relationship is formed in that the movement of ash and salt with the fire, and the marks they leave, also relate to form, injecting an element of movement and energy from the very different firings.

I use my clay generally prepared very soft. I have a very simple selection of tools, mainly my hands, and then metal hack saw blades and toothed kidneys to carve back surfaces, various rubber 'kidney' shapes to render them smooth, wooden tools to work specific areas or add details. I use a simple metal turntable that turns freely, not a potter's wheel. My pieces are generally quite thick and feel heavy. I use a mix of forming/making techniques, nearly always slowly coiling a basic form into a finished piece, or coiling a shape then decorating the surface, adding separately made elements, like dressing up a basic body with an elaborate outfit. (Coiling is a technique using rolled 'sausages' of clay and building them up and joining them together). I sometimes make plaster moulds from an originally coiled shape if I can imagine the base being used in various ways. This mould then allows me to press mould by hand several of the same forms to then continue to work differently.

I work very closely with two assistants, Michelle and Laila, who are essential and brilliant and keep me going. I also have students come to help when extra hands are needed.

At the moment I glaze using two main types of glazes:

- 1) Earthenware multiple glaze fired, (fired to 1020-1060 degrees centigrade) with jazzy colours and crackle island effects. This technique, which looks strong and bright and fun, is slow and complicated to achieve with repeated glaze firings of meticulously brush applied glazes, which are ugly if too thin or too thick.
- 2) Stoneware crystalline glazes, higher fired in temperature (to 1260 degrees centigrade). This technique involves painting thick coats of powdery glazes and firing the kiln specifically to grow crystals on the surface of the work. Usually you fire the kiln carefully as the temperature rises and when it reaches melt point of those glazes you turn it off and leave it to cool. With crystalline glazes you also control the cooling of the kiln firing cycle, to hold at temperatures when the glaze solution will over saturate and actually throw out and grow crystals from within the glaze matrix on the surface of

the pot. This technique is very variable; as with all glazes, the nuances of application and firing render success or failure. I never know what results I will get; the unpredictability of this technique is especially captivating. I have new glaze recipes that I use over a certain period of time on a series of pieces, if I go back to the same glazes a year later I am unable to replicate them. This makes me realise that each phase of new glaze research, which is correspondingly applied to the pots of that time, is unrepeatable at a later date. This technique is tough on equipment, wearing out electric kiln elements more quickly than usual, and unforeseen glaze melts and spills claim kiln furniture at a pace.

Work has to be very carefully propped in the kiln. Each piece is balanced on individually made props and trays to catch the glaze which melts and drips from the piece welding it to its support during the long complicated kiln firing process. It makes for a very excited feeling when after months of working on, say 8 pieces, with such care and attention to every detail, I open the big kiln to see if the kiln firing has worked...or not, as the case can be. When glazes have not worked on a piece I can add more glazes and refire; I sometimes fight with a piece, to make the surface work over several firings. Because of the nature of the crystalline process, the work is often scarred underneath as the glazes melt and run so much in the kiln that the supports it has been fired with, although cut, ground and polished away, are nearly always evident.

The excitement and anticipation of opening a kiln after a glaze firing is not just the looking out for the effect of the glaze, it is like a meeting of work that I have no real idea of how it will look. When I start work I often do not have a fixed idea of what I am making, the pieces grow and evolve whilst being made. I do start with a sketch or original concept, but the long slow nature of my technique, and the fact that I usually start more than one piece at a time, allows for change during the making. This way I keep working often not knowing what will come out. The final firing therefore is like meeting a new group of people, some I like immediately, others take time to get used to, others have more work to do with more glaze firings.





Biography

Born London 1959

1979-1982 Bristol Polytechnic, Ceramics BA (Hons)

1983-1986 The Royal College of Art, London, MA

Solo Exhibitions

2005 Michael Carr Gallery, Sydney, Australia
Blackwell, The Arts & Crafts House,
Bowness - On - Windermere

2002 -2003 Ceramic Rooms - At Home with Kate
Malone, Geffrye Museum, London

2000 Nuts & Berries, Dover Street Gallery,
London

1997 Kate Malone, Fruits of the Imagination,
Dover Street Gallery, London

1995 The Scottish Gallery, Edinburgh

2000 Fruits of the Earth, The Orangery, London

1990 Deep Sea, House and Garden, Nassau,
Bahamas

Fruits de la Mer, The Orangery, London

1988 Fruits de La Mer, The Orangery, London

Group Exhibitions

Since 1987 Kate Malone has appeared in numerous group exhibitions, both in Britain and abroad, many of which have been organized by her art dealer Adrian Sassoon.

Large Scale & Public Commissions

2005 Children's Library of the New Public Jubilee
Library, Brighton: Wall of a Thousand
Stories comprising 91 different wall pieces
to be used for improvised interactive story
telling

2001 Royal Devon and Exeter Hospital, major
additions to the courtyard sculptures
commissioned in 1994
A Pair of Very Large Vases, The Old Bailey,
London

1999 Herb Garden Fountain - A Pot Brimming
Over With Water for Greenwich Park,
commissioned by The Friends of
Greenwich Park

1998 Tea Pot Clock, The Bental Centre,
Kingston-Upon-Thames

1997 Three Large Pots for two Caribbean Cruise
Liners, commissioned by London
Contemporary Arts

1995 Magic Fish, Courtyard Fountain, Exeter
General Hospital, Wonford
Herb garden fountain (bronze),
commissioned by the Geffrye Museum,
London

1994 A courtyard fountain for the Children's
Oncology Ward at the Royal Devon and
Exeter Hospital
Large Pineapple Vase for the Café,
Manchester City Art Galleries
Bronze Fountain for the Herb Garden,
Geffrye Museum, London

1993 Bronze Drinking Fountain, Castle Park,
Bristol
Bath for Birds, Chapel Allerton Hospital,
Leeds

1992 The Leaf of Life, wall sculpture, clock and
wall lights, West Middlesex, University
Hospital

1991 Life Pours Forth Fountain, Homerton
Hospital, London
Rise and Shine Magic Fish Sculptures, Lee
Valley Park, Hackney Marshes, London
Giant Ship serving boats and Platters, Hotel
Otaru Marittimo, Tokyo, Japan

1990-1993 Wall Panels and Table Tops, La Gaulette
Seafood Restaurant, London

1990 Serving Platters and Aquarium Accessories,
Otaru Maritimo Hotel, Japan

1987 Tile Panel for Hydrotherapy Pool,
Southampton General Hospital

Public Collections

Kate Malone's work is held in many public collections including The Ashmolean Museum, Oxford, The Crafts Council, London, The Arts Council, London, The Geffrye Museum, London, The Victoria & Albert Museum, London, The Fitzwilliam Museum, Cambridge, The Los Angeles County Museum of Art, California, The Museum of Decorative Arts, Montreal and The Musée Nationale de Céramique, Sèvres.

Opposite: Kate Malone in her studio in France

Blackwell

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Above: Blackwell

Below: M.H. Baillie Scott *Fire Dog* (detail), wrought iron and enamel, c.1900

Front cover: Kate Malone, *Blackwell White Room Vase* (detail) in the White Drawing Room, 2005

Back cover: Detail of the frieze in the White Drawing Room

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