

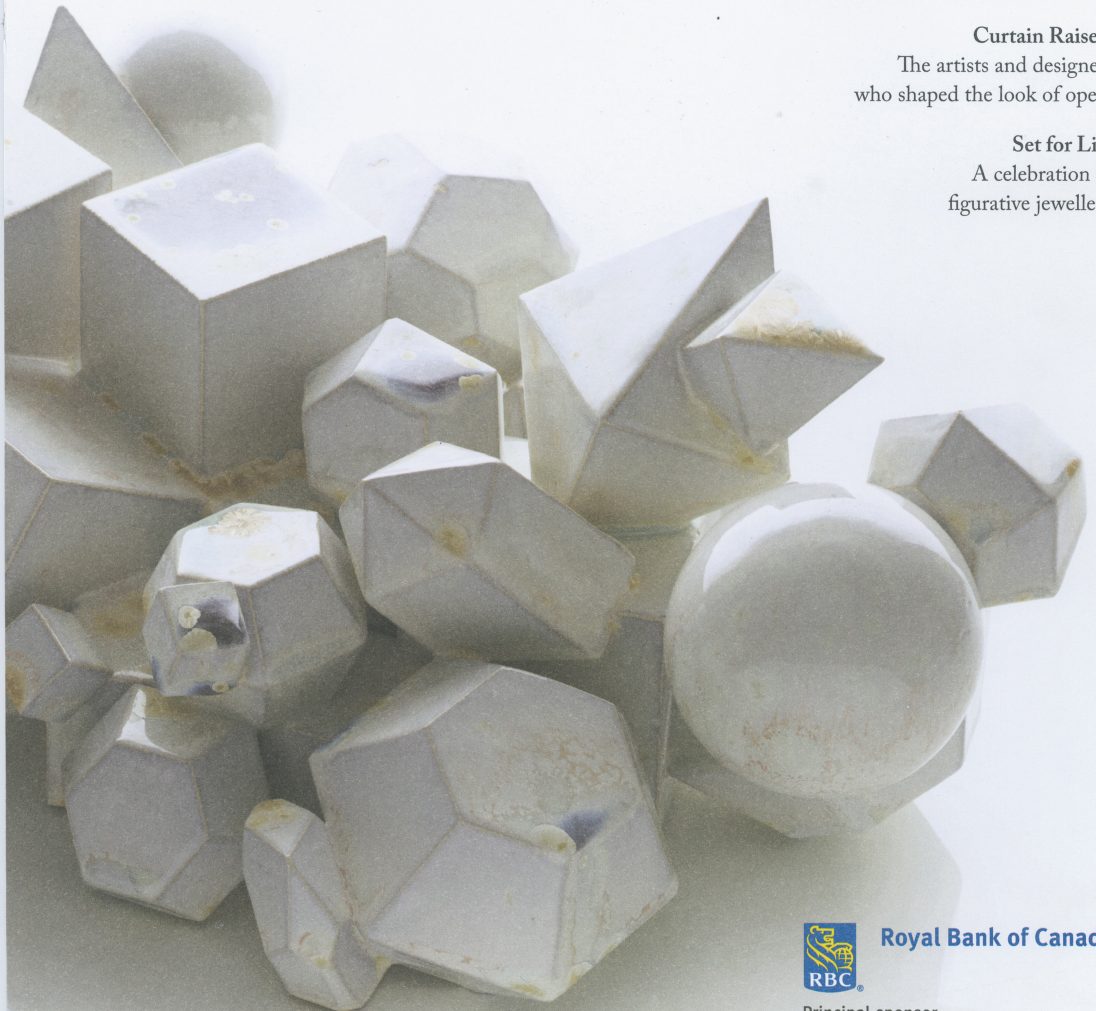
MASTERPIECE[®] 2017 | LONDON

29 JUNE – 5 JULY

A Passion for Ornament
How the British fell
for French decorative arts

Curtain Raisers
The artists and designers
who shaped the look of opera

Set for Life
A celebration of
figurative jewellery



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MASTERPIECE SELECTION

Kate Malone, ceramic artist,
reveals some of her favourite masterpieces



I've always responded to humble things like French country pottery – which I collect – and simple old Stoke-on-Trent pieces. But I also love Sèvres, which Adrian Sassoon first introduced me to at the Wallace Collection. My initial reaction was that it was too intense, but then I realised that making it, the science and chemistry of it, was just extraordinary. Form, surface, and function all combine so beautifully in Sèvres porcelain.

The goldsmith Giovanni Corvaja is a total inspiration, as well as a dear friend: I was the best woman at his wedding a few years ago. His technical prowess is astonishing. I can't believe that it's possible to do what he does with a human hand: for his *Golden Fleece* pieces, he pulled gold wire seven times finer than a human hair. I suppose the rigidity of the metal helps me appreciate the softness of my material, clay.

My tutor, Mo Jupp, has been a huge influence for me. He uses clay in a raw way, which is crude and honest to the material. Some of his pieces could be Egyptian artefacts or have come from another planet. They have a timeless feel about them. I was lucky to have seven years in further education, first with a BA at Bristol Polytechnic – where technical skills and hand knowledge were taught in depth – and then a three-year MA at the Royal College of Art, with great teachers like David Hamilton and Janice Tchalenko. Kids don't get that incredible intensity of teaching any more.

As a child I went to the Victoria and Albert Museum with my school, which is when I first saw the giant Staffordshire jug in the collection there. You're used to a pot being a certain size, so when you stand next to a huge one, you feel like Alice in Wonderland. The change in scale creates a sense of another world. When you stand next to a giant pot, you actually feel young again! I dream of making a storytelling pot seven metres high, covered in symbols.

I love London. I've lived in the city for 30 years and it is still inspiring. If I had a day off, I'd go straight to the V&A – it's such a testament to our skills and creativity. But my absolute London masterpiece is the Natural History Museum. The building is decorated with incredible terracotta sculptures, and it's a vessel that holds amazing objects. I'm very interested in the collections of crystals and gems at the moment. Entering the doorway, you feel a real sense of ceremony, and of honour to nature. Nature's my thing, really.

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Oak Magma Eruption by Kate Malone, 2016, Height 31 cm



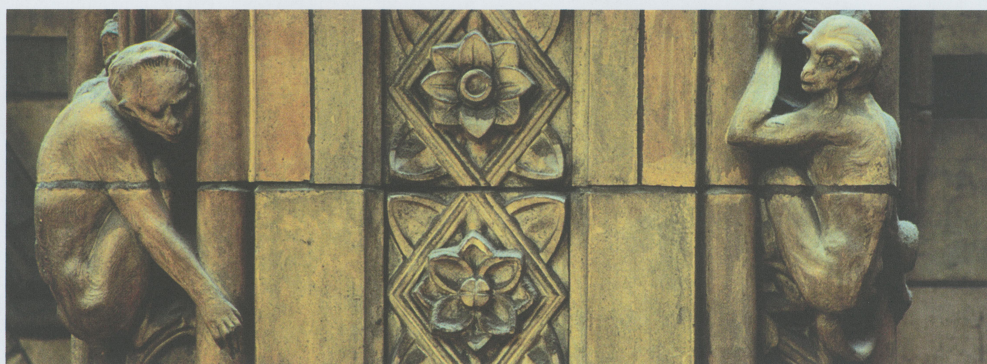
Pot-pourri vase and cover (one of a pair), c. 1761, Sèvres, France, ht 27.6cm, Wallace Collection, London



The Golden Fleece Brooch, 2007, Giovanni Corvaja (b. 1971), gold, diam. 6cm



Kneeling Figure, 2014, Mo Jupp (b. 1938), earthenware, 13 x 15cm



Sculptural details from the façade of the Natural History Museum, London