

Kate Malone MBE



Bright Atomic Magma Spiral Vase

Malone was born in 1959 in London. She studied at Bristol Polytechnic, 1979 - 1982, she got a place at the Royal College of Art in 1986. After leaving the RCA she got a studio in the South Bank Craft Centre.

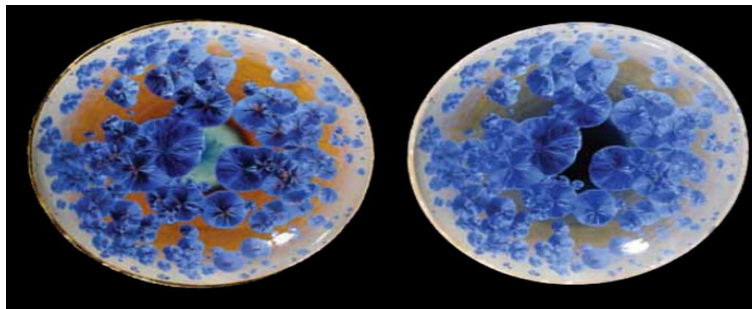
Malone is influenced by nature and celebrates fecundity. She works with T material, which is used in industrial ceramics, this clay is white and makes her glazes bright.

She has a number of basic forms which begin as a coiled piece and then as she describes, 'dressed like people wearing different coats with additions of press moulds and modelling on the surface. Malone uses Crystalline glazes which give her ceramics a very colourful and rich surface.



The sophistication of her glazes has led to some interesting collaborations with prominent architects and designers working on inspiring public art projects in hospitals, schools, parks and libraries. Her work is on display in a number of public locations, a giant fish in the water at the Lea Valley Park, a large pot at Manchester Art Gallery. Malone has work in a number of public art collections, including Arts Council, Bristol City Museum and Art Gallery, Crafts Council, The Ashmolean Museum, Musee National de Ceramique de Sèvres, Victoria and Albert Museum and Los Angeles County Museum of Modern Art. She was a judge on the Great Pottery Throw Down with Keith Brymer Jones. A recent art project was at Waddesdon Manor where she was influenced by the ceramics, textiles and interiors and exteriors. There is a film on Vimeo done by her Gallery owner, Adrian Sassoon, on his website. It is good to watch it shows her working methods.

Crystalline Glazes



There are three main ingredients in a crystalline glaze. Zinc oxide, silica and a frit. The commonly used colourants are cobalt, copper, iron, manganese, nickel and rutile. Less common are gold, silver and uranium. When firing the glaze on work the kiln needs to be taken up to a high temperature, 1200 – 1300 degrees centigrade, beyond the melting temperature of the glaze, which allows some of the zinc – silicate nuclei, or seed crystals to dissolve. The crystals will grow from the few remaining nuclei. After reaching top temperature, the kiln is cooled either by shutting it off or using a predetermined cooling rate until it reaches the temperature where the crystals will grow. When the glaze is molten all these ingredients float around in liquid. By holding the temperature at the point where the glaze is slightly molten but just beginning to stiffen, the crystals form, with their size being determined on the amount of time they remain in this state, three to five hours. The kiln is then shut off and cooled naturally.

T Material

is a clay with a firing range of 1200 – 1300 degrees centigrade. It is made by Morgan Thermal Ceramics in Stoke on Trent and used in the high quality refractories for the steel industries. It is widely valued by potters as an extremely resilient and tolerant off white body. It is superb for large sculpture and hand building use and is well suited to for high quality Raku pieces. It was used by Lucie Ree and Hans Coper.

Adrian Sassoon

Is a UK dealer in contemporary works of art and Antique French Porcelain.