

# KATE MALONE INSPIRED BY WADDESDON

8 June-16 October



WADDESDON  
Rothschild Collections

ADRIAN SASSOON





Kate Malone (b. 1959) is one of Britain's most highly-regarded ceramic artists with a career spanning over 30 years. She is renowned for her organic clay forms and vivid crystalline glazes. Observation of nature, particularly fruits, vegetables, nuts and berries, is the key inspiration for much of Kate's work. She has also pioneered the experimentation and chemistry of ceramic glazes.

The exhibition features over 50 new ceramic pieces created in response to the gardens, archives, collections and people at Waddesdon Manor, the Waddesdon Estate and the Pavilion at Eythrope. Elements such as architectural details, Sèvres porcelain, three-dimensional planting, drawings, prints, maps and even *passementerie* (the tassels, fringes and braids that decorate the textiles in the house) find themselves re-interpreted in clay. The makers and collectors - the people who built and preserve Waddesdon's legacy, from its creator Baron Ferdinand de Rothschild to the gardeners still working today - have equally been a source of inspiration. Kate has immersed herself in Waddesdon over the past two years - her wonder and enthusiasm for the place is clear in her beautifully considered ceramic creations.



*"I could not have imagined that this collection of work would exist two years ago; they were not in my mind at all. The character portraits of Miss Alice and Baron Ferdinand, the knotted and twisted surface of the passementerie pieces, the large pair of Waddesdon Estate Vases with the winding road and planted formations of trees; none were planned from the start. These works of art are not only a surprise to me, but also a testimony to the phenomenon that is Waddesdon; the people and place that have germinated this work."* Kate Malone, 2016

This exhibiton is a collaboration between Waddesdon Manor (The Rothschild Foundation) and Adrian Sassoon, London.

## INTRODUCING KATE MALONE

Kate Malone trained at the Royal College of Art. Her ceramics are now in over 25 international public collections. Having spent many years creating unique, handmade pots and intricately ornamented sculptures, Kate has developed an unmistakable and highly regarded style.

*"I am inspired by the optimism and joy in nature. I love to create vividly coloured, natural forms that brim with a sense of growth and abundance and aim to communicate the 'Life Force' to the viewer."*

The sophistication of Kate's glazes has led to collaborations with prominent architects and designers, working on inspiring public art projects in hospitals, schools, parks and libraries.

Kate dedicates much of her time to sharing the skills and expertise she has developed over her career. She frequently visits schools and her work has been studied as part of the National Curriculum for Art for many years. She is also a regular contributor at specialist ceramic events and appears as a judge on the BBC's television series, *The Great Pottery Throw Down*.

Kate Malone lives with her husband and daughter in North London where she also has her studio.







Baron Ferdinand  
de Rothschild  
and Miss Alice  
de Rothschild,  
late 19th century



## BARON FERDINAND AND MISS ALICE

*"My intent is that the 'portrait' pots of Baron Ferdinand and Miss Alice display some elements of their personal interests and capture the sense of their character and spirit. I could not meet them, but feel a connection with them, across time, through the Waddesdon that was created."*

Kate Malone, 2016

### Miss Alice, 2015

crystalline-glazed stoneware and porcelain, 570 x 400mm  
KM1719

The Miss Alice vase is inspired by Baron Ferdinand's youngest sister, who came to live with him following the death of his wife and who inherited Waddesdon. It features the diamond-shaped trelliswork grown in ivy around the base of the Manor's turrets, which is also a popular pattern on some of the 18th-century French furniture and furnishings in the collection. The hundreds of porcelain daisies on the vase and the pumpkin finial reflect Miss Alice's interest in gardening and her pride in the Eythrope potager, her private garden at her own house, close by on the adjoining estate.



### Baron Ferdinand, 2016

crystalline-glazed stoneware, 730 x 350mm  
KM1741

The vase dedicated to Baron Ferdinand embodies his physique and interests while expressing them in the visual language of Waddesdon, his creation. The rich purple glaze is both fashionable for a 19th-century gentleman and reflects his love of copper beech trees. His tapered hat reiterates the shape of the Manor's roof towers, while the carved vermiculated (wormlike) pattern and bay leaves are taken from architectural details in the stonework of the façade. The handles in the form of dynamic floating cubes refer to Ferdinand's collection of gold boxes while the bird finial references both his Aviary of tropical birds and the three-dimensional floral displays in the gardens.





## FABRIC OF WADDES DON

Waddesdon's collections of French 18th-century decorative arts, drawings, prints, Old Master paintings and sumptuous textiles proved a treasure trove for Kate who responded to and re-interpreted their shapes, materials and images into inventive new ceramic forms.

### *Waddesdon Passementerie Vase, 2016*

### *Passementerie Knotted Gourd, 2016*

crystalline-glazed stoneware, 410 x 260mm, 360 x 240mm

KM1746, KM1747

These two pieces are inspired by the interiors of Waddesdon, which include a rich collection of historic textiles. Many of the curtains and upholstered furniture are finished with elaborate 19th-century *passementerie* (tassels, fringes and braids), made in France. These decorative details have been reinvented into intricate knotted patterns in clay.



*"Layer on layer of clay knots and twists. I imagine the textile passementerie on the upholstery and curtains were developed in the same way as Waddesdon."*

Kate Malone, 2016

### *Monsieur Hébert's Lidded Sèvres Jar, 2016*

crystalline-glazed stoneware, 470 x 260mm

KM1749

This Jar is a homage to the exceptional Sèvres porcelain collection at Waddesdon. The shape - like an elegant, upside down pear - is based on a particular vase named after a Parisian *marchand-mercier* (dealer in luxury goods). The pale turquoise crystalline glaze is reminiscent of the famous Sèvres *petit verd* ground colour.



### *Young Ferdinand Vase, 2016*

crystalline-glazed stoneware,

410 x 260mm

KM1749

This vase is dedicated to the young Baron Ferdinand. It is not as ornate as the *Baron Ferdinand Lidded Vase* but the same basic motifs are used, including the boxes and the vermiculated (wormlike) pattern; a nod to his future collecting and building of Waddesdon Manor, begun in 1874 when he was 35.







### *Craft and Creativity, Tattooed Pumpkin, 2016*

crystalline-glazed stoneware with high-fired enamel-printed transfers, 240 x 320mm

KM1765

This ceramic pumpkin has been printed with the characters embodying crafts from a series of early 18th-century prints by G. Valck after Larmessin II and the delicate flowers from an 18th-century design for a waistcoat, both part of the collection at Waddesdon. The pumpkin brings together the bounty of the gardens and the skill of the craftsmen responsible for building Waddesdon and its treasures.



## THE ESTATE

Kate has always been drawn to nature and it has provided her with a constant source of wonder and inspiration. The Waddesdon estate and gardens at the Manor and neighbouring Eythrope (originally Alice de Rothschild's house and now privately owned) provoked a series of works that re-imagine the natural and manicured landscapes along with the planting, flowers and produce that grow within the soil.



### *Pair of Waddesdon Estate Vases, 2016*

crystalline-glazed stoneware, 700 x 370mm

KM1740

These two monumental vases glazed in a palette of rich greens and browns have been clad in a series of appliqué-sprigged trees that refer to Baron Ferdinand's planting and landscape design from the 1880s. The names of the fields, which predate the building of Waddesdon and are taken from archival maps, are incised around the base of each vase.





## PUMPKIN STAGE

These pieces were made from moulds of the pumpkins, squash and gourds grown at Eythrope, Miss Alice's private garden, and the manner in which they are displayed - piled-high on an ornamental auricular 'stage'. The ceramic pumpkins are cast directly from moulds taken from 14 varieties of those original fruits, a tribute to Eythrope's wonderful autumnal display.

Similar pieces made by Kate Malone are for sale in the Manor shop. For more information please speak to the gallery attendant.







## RED CLAY DRESSER

Kate was fascinated by the host of workers, gardeners, household and estate staff who ran, and run, Waddesdon day to day. She has represented these integral characters through this dresser full of rustic, terracotta, wheel-thrown jugs and bowls. These modest, yet beautiful, items trace a history of function and are decorated with, amongst other things, images of the estate's harvest, plumbing and agricultural plans, as well as imagery from 18th-century engravings by G. Valck after Larmessin II, depicting various characters embodying the crafts, all of which were so vital to the creation of Waddesdon.

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**All work featured in the exhibition is for sale. For sales enquiries please contact Adrian Sassoon, London.**

**[www.adriansassoon.com](http://www.adriansassoon.com)**



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