

# SIDE GALLERY

MOMOKO TAKESHITA KEANE



## Embrace no.01

Manufactured by Momoko Takeshita Keane  
Japan, 2016

Ceramics, Glaze, Hand building, colling, scartched surface  
and underglazing, reduction firing, wood kiln

## Measurements

36 x 32 x 22h cm  
14,2 x 12,6 x 8,7h in

## Details

Unique Piece

## About

The Embrace Series by Momoko Takeshita Keane embodies the union of form, surface, and fire. Built entirely by hand through the ancient techniques of coil-building and pinch-building, each piece grows gradually from the base upward, acquiring a sense of organic rhythm and sculptural presence. Once shaped, the surfaces are delicately incised with bamboo and metal tools, creating a textile-like texture that blurs the boundary between clay and fabric.

Rather than being glazed, the works are placed directly into a wood-fired kiln as greenware—a demanding process in which the clay is subjected to three to five days of continuous firing. During this time, the flame, ash, and atmosphere of the kiln leave their indelible marks: subtle shifts of tone, smoky veils, and areas of melted ash that act as natural glazes. The circular motifs result from fire clay disks set on the surface as resists, while the occasional bluish streak, known to the artist as an “Angel’s Tear”, emerges serendipitously from falling ash—an accident elevated to grace.

The Embrace Series reflects Momoko’s philosophy that the artist shapes the form, but the kiln determines the color. Each work is therefore both intentional and unpredictable, a collaboration between human touch and elemental force, resulting in ceramics that feel timeless, intimate, and alive.

## Biography

**Momoko Takeshita Keane** is a Kyoto-based ceramic artist whose work bridges Japanese kokei traditions with contemporary sculpture. Trained in Shigaraki and at the Kyoto City Ceramic Research Institute, she later deepened her practice in the U.S., where she embraced wood-firing and new influences. Today, she creates hand-built vessels in her Kyoto studio, characterized by fabric-like textures and fired in wood-fueled kilns. Her work balances heritage and experimentation, resulting in poetic, timeless forms that embody both tradition and innovation.