



ABOUT RAKU

The traditional ceramic art form of raku originated in Japan during the 16th century, arising from the Zen pursuit to perceive the oneness of the individual with the rest of creation and amplify this oneness through pottery. The original Japanese pieces of raku were tea bowls. Raku potters worked exclusively to produce vessels for the tea ceremony. A raku pot was seen as an object created according to the laws of nature, hence raku evolved as it did because of the preferences of the tea masters for natural things.

Western raku has been developing over the last half century. Although more vigorous in its conception than traditional Japanese raku, western raku maintains a simple, natural quality while giving the potter a sense of freedom and excitement through the experience of active collaboration with the process.

So that it can be rapidly fired between 1600 and 1800 degrees Fahrenheit, a sandy or grogged clay body is used in raku. Ceramic pieces are removed hot from the kiln with tongs and placed in an airtight container with combustible material such as dried leaves, sawdust, or newspaper. Burning of the combustible materials steals oxygen from the metallic oxides in the glazes, producing various effects and colors, as well as smoking unglazed surfaces.

ABOUT RAKU HO'OLAULE'A

Each year Hawai'i Craftsmen organizes a series of raku workshops and events centered around a three-day campout, followed by a juried exhibition of work fired at the beach. Raku Ho'olaule'a provides an opportunity for Hawai'i Craftsmen's large number of ceramic and raku artists, who frequently work individually in their studios, to come together in an amazing, inspiring natural setting and to share and collaborate in the creative process. The interaction of clay artists of all ages and experience levels creates a dynamic confluence of energy and knowledge and everyone walks away more curious about the magic of the ceramic process, more excited about their future claywork, and more involved in their artistic community.

ABOUT HAWAII CRAFTSMEN

Founded in 1966 as a statewide nonprofit organization, Hawai'i Craftsmen celebrates fine craft as a vital and enriching part of contemporary life and supports the creative growth of our member artists. We achieve our mission through: increasing public awareness and appreciation of fine craft; providing opportunities for continuing education and regular exhibition of member work; sustaining a statewide community of craft artists; and promoting the organization statewide and nationally. In addition to Raku Ho'olaule'a, each year Hawai'i Craftsmen presents an Annual Statewide Juried Exhibition and 'Aha Hana Lima ("A Gathering of the Crafts"), a series of spring workshops with invited guest artists who are experts in their fields. On even years we present Fiber Hawai'i, a showcase of contemporary art and craft based on the traditions of fiber related disciplines.

Hawai'i Craftsmen offices are at The ARTS at Marks Garage, a community art center in Downtown Honolulu it co-founded in 1999 and where it continues to be an active partner. Our participation in this neighborhood economic development project contributes to the economic well being of the art community and neighborhood businesses as well as expanding exposure for our organization, our programs and our membership to new audiences.

MAHALO

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We would also like to thank

Camp Mokuleia
The University of Hawai'i at Manoa and the East West Center Tea House for generously providing workshop space and lecture space
Ed Higa for organizing and teaching the tea bowl workshop
Ceramics Hawai'i for their generous support
The ARTS at Marks Garage
The Timothy Y. C. Choy Fund of the Hawaii Community Foundation for sponsoring the Virginia McGaraghan Award of Excellence.
Guest Artists Charlie and Linda Riggs for jurying the this year's exhibition
Raku event chair Jackie Mild Lau
World Sake Imports and the men of Kokusai Sake Kai for the donation of Sake for the opening.
Kenjo, Inc.

All artists donating work for the silent auction, sake cups for the reception, and tea bowls for the community kiln.

Ed Higa and Philip Markwart - ABC's
Barbara Guidage and Jeff Chang - Kama'aina Potters
Susan Rogers-Aregger - Burn-Outs
Drew Matsumoto and Sydney Lynch - Hawai'i Potters' Guild
Russell Wee - Krackpots

Cover Photo

Leihulu Greene
Turtlescape, *The Virginia McGaraghan Award of Excellence*
Photo Credits Burt Lum, Ronald Lee Wallenhorst, J K Friend

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HAWAII CRAFTSMEN PRESENTS

RAKU

HO'OLAULEA'A 2015
39TH JURIED EXHIBIT



JUNE 4TH – 27TH
THE ARTS AT MARKS GARAGE
1159 NU'UANU AVENUE
HONOLULU, HAWAII

JUROR & GUEST ARTISTS

CHARLIE & LINDA RIGGS

Night Wings, Naked Raku, \$300
Mountain Refections, Horse Hair, \$250
Golden Horse, Horse Hair, \$250
Sunrise, Sagger, \$275
Light in the Sky, Naked Raku, \$300



Charlie Riggs

When I work, I like to think about the dynamic of opposites - order and chaos; dark and light. I throw forms that are precise and tight, many of which mirror the spheres and ovals of the natural world.

In contrast the glazing and firing methods are spontaneous and sometimes unpredictable. There is a particular joy in using this method of creation: the beauty of the controlled form is transcended by the patterns of serendipity and bright flows of glaze jump out at you from a dark background. Life is always full of surprises.

Linda Riggs

I am motivated by the beauty of the natural world and by ancient cultures. Low-fire fuming and Naked Raku techniques create clay surfaces that resemble smooth rocks with organic patterns. The technique also utilize the same ingredients and processes as ancient cultures resulting in a continuity of time both in the forms and in the creative process.

TRADITIONAL JUROR

KEIKO HATANO

The question people may ask is how the selection was made.

I kept in mind its “utensil aspect” in the context of the Japanese tea ceremony. For instance, there will be rinsing of bowl and water need to be emptying out in to receptacle only suspended by top edge and foot with few fingers, is person holding feel comfortable?

Or the opening of bowl is large enough so that almost whole fist to go in to wipe the inside of bowl?

Or the bamboo ladle rest hight enough so that wetness of ladle will be evaporate before drip down to the tatami floor?

I was thinking of function first followed by the aesthetic, And thoughtfulness of makers.

EXHIBITORS

Larak Briscoe
Proximity to Mars, \$300
The Red Green Teapot That Could, \$300

Ramon Camarillo
Kamaka I, \$2,500
Kamaka III, \$2,500

Jeff Chang
Spirit Warrior, \$1,800
Contemporary Second Place
“Sunset” A New Beginning, \$450

Cynthia Chaponot
House of Tea, \$90
Attitude, \$150
Serenity, \$125
Chicken and her L-eggs, \$250

Chris Edwards
The Urchin, \$1,200
HSFCA Recognition Award
The Hive, \$225



Sue Emerson
Chloe’s Rock, NFS
Contemporary Honorable Mention
Light the Soul, NFS

Leihulu Greene
Turtlescape, \$1800
The Virginia McGaraghan Award of Excellence

Barbara Guidage
Ancient Times, \$300 w/ lid
Contemporary Honorable Mention
Tiger, \$150

Jerome Heck
Static Motion, \$1,200
Tribute, \$950 w/ lid
Conflict, \$1,500

Ed Higa
Speckled Red, \$300
Traditional Second Place
Copper Red, \$300
Mottled Red, \$300

Philip Kwok
A View to the Stars, \$150

Rochelle Lum
Mochi, \$5,000
Little Gray Hares, \$7,000

Sidney Lynch & Drew Matsumoto
Da Winged One, NFS w/ lid

Faye Maeshiro
Stained Glass, \$450
DarknessDescending,\$450
Contemporary Third Place

Paula Maloney
Who Owns the Water?, \$150

Philip Markwart
Homage to Imbe II, \$4,800
set of 12 w/ stand
Traditional Third Place
Guinomi I, \$475
Guinomi II, \$475
Futaoki, \$100

Virginia McGaraghan
Drifting Condo \$35 each,
Driftwood NFS
Suiban, \$45
Traditional Honorable Mention

Jackie Mild Lau
Turkey That Wants to Be a Peacock
\$600

Barbara Nickerson
Teatime in the Fern Garden, NFS
Contemporary Honorable Mention

Alicia Oh
Earth, \$300

Nelson Okano
Cordoroy, \$60
Ehukai, \$100
Lion King, \$300

Valerie Onizuka-Yokoyama
Water Falling, \$150
Traditional Honorable Mention
Hoji Cha, \$150 w/ lid

Jimie Ramos
The Three Towers (aka Penises)
\$600 set of 4
Currents, \$300

Nathan Roehrig
Escape Pod, NFS

Susan Rogers-Aregger
Belly Surfers, \$200 set of 3

Myrna Spurrier
Meerkats, \$400 set of 3
Catch of the Day, \$600 set of 5
Friend for Life, \$200

Ed Takahashi
Green Drip, \$60 w/ lid
Fish Like, \$40 w/ lid
Shigaraki Butter, \$300
Traditional First Place



Craig Tottori
“Po” Doggie, \$1,500
Rinophant, \$500

Lynn Eiko Wallenhorst
Cute as a Button, \$1,275 w/ lid
Green Macha Tea Bowl, \$75
Moonlight on Golden Pond, \$875
Traditional Honorable Mention

Russell Wee
Gear Shift, \$2,500
Reciprocal Red, \$3,000
Contemporary First Place



Mark White
Toot Your Own Horn, \$700
Summer Fireflies, \$70
Red Velvet Over Blue Skies, \$385

Ka’eo Wongbusarakum
Soaring High, NFS
Keiki First Place



SupinWongbusarakum
Santosha, NFS set of 2
Tadasana, \$300 w/ lid
Visitation, \$300

