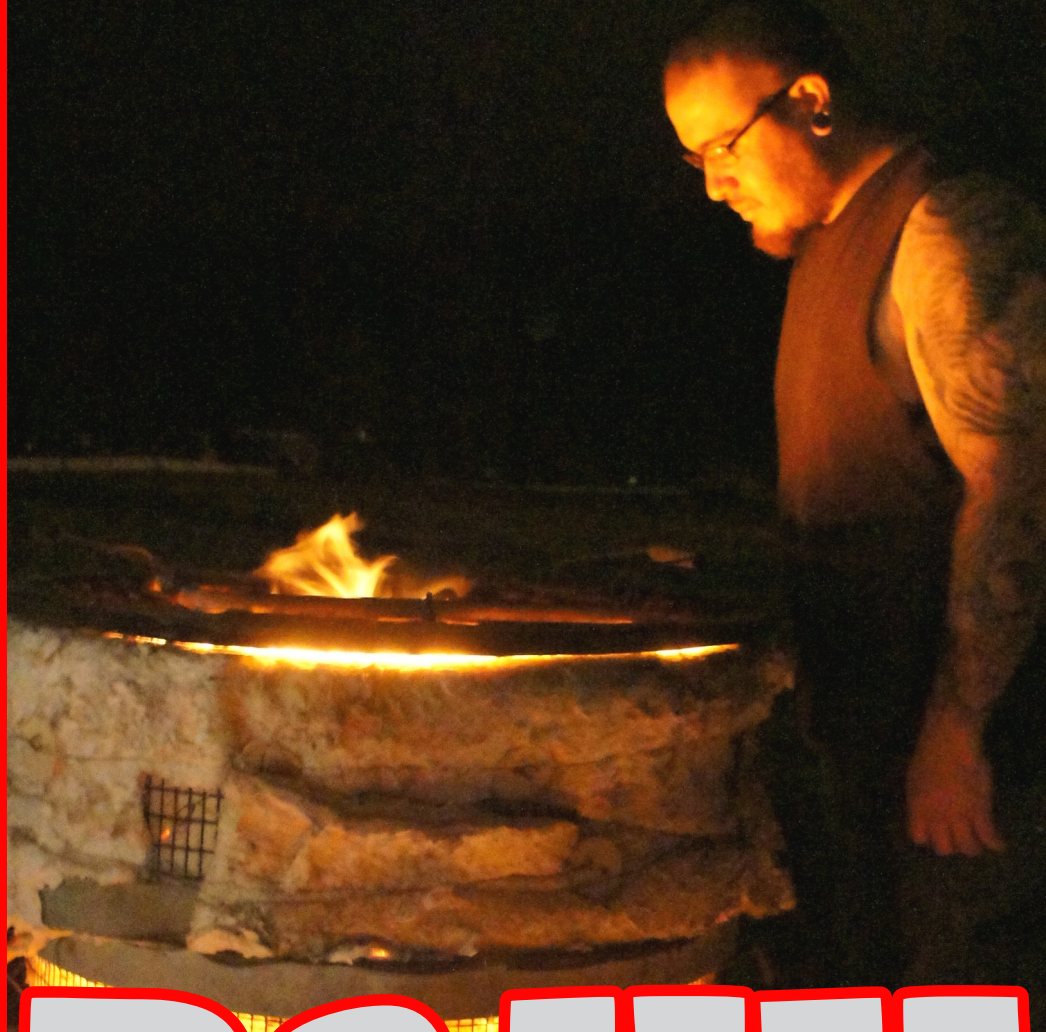


**Hawai'i  
Craftsmen  
presents**



**RAKU**  
h o ' o l a u l e ' a 2 0 1 2

楽焼

#### 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 The Urasenke Foundation

Founded in Kyoto, Japan in 1949, this worldwide foundation is dedicated to Chado, the Way of the Tea and the four Zen principles of Wa, Kei, Sei and Jaku - Harmony, Respect, Purity and Tranquility. In conjunction with Raku Ho'olaule'a, Yoshibumi Shoshi Ogawa Sensei presented a Tea Ceremony demonstration and workshop on Tea Ceremony implements at the East-West Center. This was followed by a hands-on public workshop in the art of making traditional hand-carved tea bowls, taught by Ed Higa, at the University of Hawai'i Manoa's Ceramics Studio.

#### About Hawai'i 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.

Cover photo by Richard Emoto

#### About Raku Ho'olaule'a

Each year Hawai'i Craftsmen organizes a series of raku workshops and events centered around a four-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 to share and collaborate in the creative process. A few more miles up the road than previous years, our new Mokule'ia location provided perfectly for both a very productive *and* relaxing 'ohana-style event. We were so fortunate to have our jurors out there firing day and night with us! Participants offered impromptu demonstrations and exchanged tips and techniques with one another around the fiery kilns, smokey reduction cans, and over all the 'ono meals cooked up out there. 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.



The great Ramon, solo on the 'uke!  
photo: Doreen Tateishi

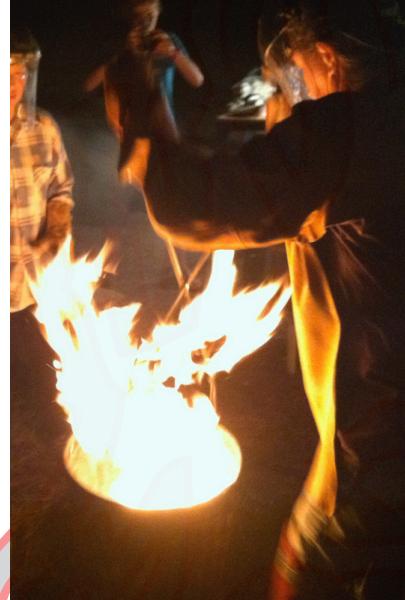


Photo: Burt Lum

#### Mahalo Nui!

This exhibition is supported in part by contributions from the McInerny Foundation and The State Foundation on Culture and the Arts.

We would also like to thank:

- Camp Mokule'ia for taking a chance with our event, and Shanee Giltner Baptista and the camp staff for making us feel at home in our new location
- The University of Hawai'i at Manoa and the East West Center Tea House for generously providing workshop space and lecture space
- Steven Forbes DeSoule for the demonstrations, guidance, and for jurying the contemporary work in this year's exhibition
- Ed Higa for organizing and teaching the tea bowl workshop and the jurying of traditional Raku work for the exhibition
- The Urasenke Foundation for the Tea Ceremony Demonstrations
- Ceramics Hawai'i for their generous support
- The partners at The ARTS at Marks Garage for hosting this exhibition
- Dr. Timothy Choy for sponsoring the Ginny McGaraghan Award of Excellence
- Jackie Mild Lau for gracefully bearing the weight and challenges of change
- Tonia Moreno for seeing the installation all the way through
- Ramon Camarillo for the barefoot concert in the back field during jurying
- Philip Markwart for creating the event prospectus and the Red Dragon shirts
- Bryce Myers for the exhibition catalog, signage, and the Green Dragon shirts
- Sidney Lynch and Kenjo, Inc. for the Shirt Printing
- Dustin Miyakawa, Jerome Heck, Burt Lum, Richard Emoto, and Doreen Tateishi for the use of their event photos
- All artists donating work for the silent auction, sake cups for the reception, and tea bowls for the Community Kiln
- The many Raku Ho'olaule'a group leaders, participants and volunteers who have met throughout the year and worked to make this event a continuing annual success! The group leaders took on too many tasks to list here, but all of their efforts are appreciated, for sure. They are:

Daven Hee and Dustin Miyakawa · University of Hawai'i

Ed Higa and Philip Markwart · ABC's · Keith Tammarine · Raku Kaua'i

Barbara Guidage and Jeff Chang · Kama'aina Potters

Susan Rogers Aregger · Burn-Outs · Russell Wee · Krackpots

Laurie Siegfried, Drew Matsumoto and Sidney Lynch · Hawai'i Potters' Guild

Bryce Myers and Kurt Tateishi · Windward Community College

...and of course, a final mahalo to Mother Nature for our beautiful weather!

#### Hawai'i Craftsmen Board of Directors

Kay Mura, President; Vicky Chock, Vice President; Barbara Bohnett, Treasurer;

John Margenau, Book Keeper; Maya Portner, Secretary; Abi Good, Office Manager

Bernice Akamine · Diane Chen K-W · Francisco Clemente · Kathy McClelland Cowan

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Chad Steve · Erin Yuasa · Liz Train, Honorary Director

#### Hawai'i Craftsmen

1159 Nu'uauu Avenue, Honolulu, Hawai'i 96817

Phone: (808) 521-3282 Email: [info@hawaiicraftsmen.org](mailto:info@hawaiicraftsmen.org)

For more information please visit [hawaiicraftsmen.org](http://hawaiicraftsmen.org) or call our office.



Jurors’ Statements

I have been focusing on raku pottery exclusively for almost 30 years. In this unique and magical form of pottery, the glowing hot vessel or sculpture is pulled from the kiln and placed in combustibles in a metal container which is then covered, smothering the flames. The results are always serendipitous and the pieces are truly one of a kind! Philosophically, I use ceramic art as a means to achieve a balance between conscious control and the more subtle, unconscious or universal forces that permeate our reality. Exploring new forms and refining old ones, along with a ‘what if I try this’ attitude in dealing with the glazes and surfaces, keeps my work moving and evolving.

Creating ceramic forms successfully requires a high degree of control. As the pieces move toward completion, however, this control over them becomes less conscious and more spontaneous. The raku firing is the ultimate test of achieving this balance, when our relationship with the pottery is caught in an intimate embrace between conscious action and the strong, yet subtle forces of the fire and smoke. I believe that it should be fun to make pots, and that playfulness is a key to releasing creative potential. I have looked for this spirit-as well as a high degree of craftsmanship-in selecting work for this exhibition. It was a great honor to participate in Raku Ho’olaule’a, to see and share in such a dynamic event, and I thank you for hosting me. Aloha!

Steven Forbes-DeSoule



photo: Burt Lum

**Traditional Category Winners**  
left to right, standing:  
Ginny McGaraghan  
Philip Markwart  
Christy Deutsch  
Ed Higa (J)  
kneeling:  
Chad Steve  
Valerie Onizuka



Dear Fellow Participants,  
It was a privilege to select the pieces for the Traditional category, however it was disappointing to see so few pieces appropriate for the Tea Ceremony. It is true that the tea bowl is deceptively simple, requiring close study to understand the subtleties of a fine piece. It is also true that there are other ceramic tea implements that are common, easily made shapes. Given the high level of talent and craftsmanship of the participants there should be many more pieces suitable for some aspect of the tea. The fourth entry must be in the traditional category. Why not take advantage of this? You have nothing to lose except perhaps another piece in the show. Good Luck, Happy Potting!

Ed Higa



photo: Jerome Heck

Exhibitors

Larak Briscoe (KR)  
Odyssey, \$600  
Raku Chess Set, \$750

Ramon Camarillo (KR)  
Moody Blue II, \$2,500  
The Rising, \$3,000  
Second Place, Contemporary

Marguerite Cazin (ABC)  
Pig in a Blanket, NFS  
Third Place, Minors

Garid Chapman (UHM)  
Cong, \$50

Cindy Chaponot (BO)  
Mini Cooper, \$175  
Upstream, \$600  
Protoperidinium, \$500

Cohen Char (WCC)  
Brushed Copper Sand, \$300  
Black Copper Wash, \$200

Sarah Christianson (KP)  
Waialua Wist, \$60  
Distinction, \$70

Christy Deutsch (WCC)  
Flashing Gecko, \$55  
Honorable Mention, Traditional  
Flashing Leaf, \$28

Chelsea Freemont (UHM)  
Hidden Within, \$80  
The Unknown, \$60

Wanda Garrity (BO)  
Mahogany Galaxy, \$225  
The Ginny McGaraghan  
Award of Excellence  
Ursa Torii, \$225  
The Ginny McGaraghan  
Award of Excellence  
Hane Safaia, \$175  
The Ginny McGaraghan  
Award of Excellence  
Mizu Yoki, \$165

Roberta Griffith (RK)  
Naked Raku Wedge - Large, \$300  
Honorable Mention,  
Contemporary  
Naked Raku Wedge - Small, \$200  
Honorable Mention,  
Contemporary  
Teabowl, silver interior, \$300  
Teabowl, tan interior, \$300

Barbara Guidage (KP)  
Waialua Sunset, \$125  
Volcanic Ash, \$250

Jerome Heck (BO)  
Gravity, \$135  
Best Show at the Beach, \$900  
Step to Beyond, \$950  
Ode to the Trees, \$1,200  
Honorable Mention,  
Contemporary

Ed Higa (ABC)  
Autumn Texture, \$250  
Spots, \$250  
Peek a Boo Red, \$400

Will Jacobson (RK)  
Handmade, \$380  
Third Place, Contemporary

Kenny Kicklighter (HPG)  
Tropical Sunrise, \$900

Matthew Kriegler (HPG)  
Bottle I, NFS

Philip Kwock (HPG)  
Tea from the Rainbows, NFS  
Summer Flow, \$40  
Winter Storms, \$80  
Nighttime Flows into Daylight, NFS



**Minors Category Winners**  
Forest Leonard and Marguerite Cazin

Forest Leonard (WCC)  
Pitfire Orb, \$150  
First Place, Minors  
Mokuleia Resist, \$200  
Second Place, Minors  
Facet Hand, \$200  
Honorable Mention, Minors  
Teabowl 3, \$40

Grace Lew (KP)  
Comfort, \$50

Mary Lew (KP)  
Nebula, \$75

Lyle Lopez (WCC)  
Uahi Bottle, \$160  
Red Flash Teabowl, \$40

Rochelle Lum (ABC)  
White Hares, NFS  
Happy Cat, \$1,800  
Ryu, \$1,500

Faye Maeshiro (HPG)  
Flowing Forward, \$75  
At the Edge of the Forest, \$125

**Contemporary Category Winners**  
left to right, standing:  
Jerome Heck  
Will Jacobson  
Steven Forbes-DeSoule (J)  
Ramon Camarillo  
kneeling:  
Wanda Garrity  
Supin Wongbusarakum  
Nicole Sim  
Roberta Griffith



Paula Maloney (BO)  
Duma, \$350

Tonia Moreno (UHM)  
Avocado, \$200  
Stormy Weather, \$300  
Fruittility, NFS  
Coral Galaxy, \$65

John Margenau (UHM)  
Bowl ‘Communal Bowl’, \$100  
Orb Pit Fired, \$600  
Orb Horsehair ‘Jigsaw Joe’, \$300

Philip Markwart (ABC)  
Chaire, \$250  
First Place, Traditional  
Guinomi, \$500  
Honorable Mention, Traditional  
Take No Futa Oki, \$275

Virginia McGaraghan (KP)  
Sweets Container, NFS  
Third Place, Traditional  
Rabbit Resting, \$200  
Fallen Harvest, \$30

Dustin Miyakawa (UHM)  
Angie’s Hand, \$300

Bryce Myers (WCC)  
Pohaku Tohoku: Innundate, \$900  
Lae’apuki, \$90

Valerie Onizuka (KR)  
One Fish, Two Fish, Black Fish,  
Green Fish, \$400  
Smoke by the Water, \$100  
Honorable Mention, Traditional

Jimie Ramos (KR)  
‘Ae Kai (place where sea and  
land meet), \$400

Susan Rogers-Aregger (BO)  
‘Elua Pohaku, \$200

Laurie Siegfried (HPG)  
Twilight to Midnight, \$2,000

Nicole Sim (WCC)  
Griffin, NFS  
First Place, Contemporary  
Qilin, NFS  
First Place, Contemporary  
Rex’s Howl, NFS

Chad Steve (UHM)  
Container, \$90  
Second Place, Traditional

Ed Takahashi (KR)  
Pit & Polish, \$40

Patricia Takeshita (HPG)  
Blue Sonata, \$75  
Edge of Dawn, \$80

Kurt Tateishi (WCC)  
Painted by Fire, \$200

Wayne Turl (HPG)  
Sweet Little Piece, NFS

Lynn Wallenhorst (KR)  
Draco, \$1,500  
Fire & Smoke @ Play, \$250

Russell Wee (KR)  
Vapor Clouds, \$2,000  
Mechanical Vertebrate, \$2,000  
Warrior Tea Bowl, \$600

Ka’eo Wongbusarakum (HPG)  
Ring of Fire, \$100  
Honorable Mention, Minors

Supin Wongbusarakum (HPG)  
Triplets, \$500  
Honorable Mention,  
Contemporary  
Chasm, \$120

Firing Groups:

ABCs (ABC)  
Burnouts (BO)  
Hawai’i Potter’s Guild (HPG)  
Kama’aina Potters (KP)  
Krackpots (KR)  
Raku Kaua’i (RK)  
University of Hawai’i-Manoa (UHM)  
Windward Community College (WCC)

all group photos by  
Dustin Miyakawa