

# SUISEKI JOURNAL

Issue 1/2023



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European Suiseki Association**

NÁRODNÁ VÝSTAVA SUISEKI

# SUISEKI

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**three stones**

INTERNATIONAL SUISEKI EXHIBITION  
SLOVAKIA  
CZECH REPUBLIC  
POLAND



Vlastivedné múzeum.ul. Rázusova 6, Robotnícky dom, 920 01 Hlohovec

Zriaďovateľ

**TT  
SK** TRNAVSKÝ  
SAMOSPRÁVNÝ  
KRAJ

Otváracie hodiny:

Ut-Pi. 8:00 - 16:00 / So.13:00 - 18:00

[www.muzeumhlohovec.sk](http://www.muzeumhlohovec.sk)



***Cover photo: Human-shaped stone, “Kubera” - Indian god of wealth with an ermine that vomits pearls. Collection: Igor Bárta, Place of origin: China***

**Website European Suseki Association:**

***<http://esasuseki.com/>***

Dear friends,

Spring is slowly knocking on the door and with it the EBA & ESA congress and exhibition in Olomouc is approaching. Even though we didn't have much time to prepare the whole event, I believe that everything will turn out well and our exhibition will be successful. I think this is a good opportunity to promote the art of Suseki to the general public. The spring horticultural exhibition organized by the Flora Olomouc exhibition center attracts a large number of visitors every year. During the four days, 50-70 thousand visitors will visit the exhibition. The bonsai exhibition will be in pavilions G and H, the Suseki exhibition will be in the Orangery. The entrance designated for receiving exhibits to the exhibition center is from Polská street number 11. Part of the exhibition, the program of which can be found on page 19 of this issue of Suseki Journal, is of course also the Saturday gala evening. If you are interested in participating in the gala evening, it would be a good idea to register in advance to this email:

[info@cba-bonsai.cz](mailto:info@cba-bonsai.cz).

A ticket to the gala evening costs EUR 40. I look forward to meeting you and don't forget to register your stones in time. The deadline for applications is already 20.3.2023

Igor Bárta



## II SUISEKI MEETING “VILLA DE PARLA” (MADRID, SPAIN) 29-APRIL / 1-MAY-2022

*by Jesús Quintas*

The town of Parla is located in the Southern side of the Autonomous Community (Region) of Madrid, in which the capital of the State (Madrid city) has been set since XVII century. Parla is beside the highway A-42 from Madrid to the historic city of Toledo, at 20 km from Madrid and 51 km from Toledo and holds a population of about 130.000 inhabitants.

Parla is the abode of Club de Amigos del Bonsai de Parla, that gathers more than 50 contributing members and is one of the most active and old local bonsai organizations in Spain; it keeps the oldest uninterrupted suiseki working groups in Spain. The suiseki working group is composed with about 10 participants that meet twice a month to analyze and select stones potentially suitable as suiseki, discuss about their characteristics and possibilities and, stone cleaning and also advises and monitors the execution of wooden stands (daiza), display tables, choices of trays (suiban/doban) and other display elements.

Regarding the setup and continued activity of the suiseki working group I feel obliged to pay tribute to the late José Antonio del Llano, then president of the Club. He offered me the opportunity to act as technical adviser and coordinator of the group during more than 15 years.

After the interruption of activities due to Covid crisis, exhibitions returned on October-2021 with the I National Suiseki Meeting and have been continued this year, thanks to II National Suiseki Meeting, held from 29-April to 1-May-2022, now reported.





***“SCRATCHING THE SKY”, María Dolores Bravo (12x19x19 cm), from Liguria (Italy)***



***“SERENE MOUNT”, Pilar Guillen, (35x17x10 cm), from Navarra (Spain)***



***"GEN-BU", Francisco Gómez, (27x8x20 cm), from Cordoba (Spain)***



***"CHINESE CLOUDS", Miguel A. Mendia (24x17x13 cm), from Navarra (Spain)***

The exhibition displayed stones in the ample main hall of Centro de la Juventud, de Parla. The stones were received from practitioners of different regions of Spain: Andalucía, Catalonia, Castilla – La Mancha and, of course, Madrid. The geographical origins of the stones were: China, France, Italy, Japan and U.S.A., from abroad, and Andalucía, Basque Country, Canary Islands, Comunidad Valenciana, Italy, Madrid and Navarra, from Spain. I include photos of some stones of the Exhibition, so you may appreciate about the beauty and quality of stones and displays.

In addition to the customary guided review of the exhibited stones, the program included as complementary activities a discussion on ‘Enshu Stones’ and a demonstration on toko-kazari.

The discussion on ‘Enshu Stones’ was supported of a ‘live’ set of stones from my collection that I consider resemble stones attributed to Kobori Enshu (1579-1647), according to photos contained in Japanese books and the well-known article ‘The Nature of Suiseki in Japan’, by Wil, published in California Aiseki Kai newsletter (June/July-2017). The discussion extended to the different display modes of this type of stones. It was perceived that it is possible and appealing to try displays that resemble the atmosphere of the delicate exhibits typical of ‘Enshu Stones’.

For the demonstration on toko-kazari two simple tokonoma-like spaces were prepared using resources available in the Casa de la Juventud (Youth House); they were 2 x 2 and 1 x 2 meter (width by height) each. Using different stones, scrolls and complements, we tried exploration of shoin and wabi styles of toko-kazari and the proper balance and flow of empty spaces, as well as the difficult task of dealing with the ‘rules’ of asymmetry, triangularity and non-repetition and exceptions to them. Anyway, harmony and suggestiveness revealed as key consideration to achieve a true atmosphere permeated by wabi-sabi and shibui-yugen.

Both activities were received by the participants with great interest and considered useful to improve the quality and beauty of future stone displays.

I hope to be able to send further reports on suiseki activities presently being held in Spain.



*“DREAMS BOAT”, Miguel A. Mendia, (20x10x18 cm) from Canary Islands (Spain)*



*“CINQUE TERRE”, Jaime Molins, (20x11x8 cm), from Liguria (Italy)*





***“DEEP HEART”, Antonio Rojo, (33x28x11 cm), from Liguria (Italy)***



***“MOTHER MOUNTAIN”, Jose A. de Frutos, (31x14x15 cm), Madrid (Spain)***

## Instant Swedish Kazari

by Christoph Daim

While “Kazari” is often referred to “decoration” in a common way, its deeper meaning is more like “decoration as an traditional Japanese art”. And that is the way it is understood in the context of Suiseki and of course, Bonsai too.

While an elaborate high-quality display - always depending on the size of the stone - not only needs a lot of space - a table, a suiban or a doban also can be expensive and hard to find. Furthermore not every beginner in Suiseki may want to spend a lot of money for these things.

But what, if you got stones and simply wanted to check at home how they would look like in a sort of display, - quick, easy and cheap?!

Here are some examples and suggestions what you can do with simple everyday objects. These things you can easily find in home centers or in shops for decoration for only little money. If you keep your eyes open, you can even find suitable material on a flea market...

And: I do not recommend a certain shop or brand, and I do not want to make any sales promotion here!

What you see in the pictures are soap-dishes and kitchen accessories starting with 1 €. Some of them are made in China from bamboo, which is not only a durable and eco-friendly material - they also have already an “asian touch” in their DNA. You should try to see these accessories like a bonsai training-pot made from plastic. You find more details in each pictures description.

And when you decide to improve and enhance the display with better material, you already have an orientation what to go for. So I hope these examples are an interesting encouragement and why not start with your own experiments?!



*The catch of the day - from IKEA, Tchibo and a chinese 1,- Euro shop*



*The prey unpacked*





*A ready-to-use chopping board with a stone from the collection of Mas Nakajima*



*An extendable drawer-insert turned headfirst. It gives a nice space for the presentation of my small "Thai Cat" along with its food and the mouse*



*The same drawer-insert collapsed. The small black display table fits nicely on it (not made by me, it is a gift from a friend) and carries a doban with a small granite from Thailand*



*In the wooden bath decoration bowl a stone from Germany, Werra River with a nice patina*

## “Suiseki in Japan”, “Suiseki Surprise”

*Lectures by Mr. Morimae from Tokyo/Japan on occasion of the 2<sup>nd</sup> International Stone Appreciation Symposium in Harrisburg/Hershey, Pennsylvania/USA on 1<sup>st</sup> and 3<sup>rd</sup> Oct. 2004*

Report by Willi Benz

Mr. Seiji Morimae, Director of the Nippon Suiseki Association, was the headline speaker of the event. He made two presentations titled “Suiseki in Japan” and “Suiseki Surprise”.

To be able to enjoy nature at home people in Japan created “Bonseki” (= name for suiseki in the past). The word ‘suiseki’ was introduced in Japan only one hundred years ago. Mr. Morimae distinguished two categories of stones: On one hand stones displayed on a daiza presenting a natural scene which show a quite shape and can be contemplated. On the other hand, there are stones displayed in a suiban one can enjoy.

Chinese and Japanese stone appreciation is different since the beginning. The Japanese conception is characterized by the believe that gods live in nature. One should respect nature.

Mr. Morimae said that unfortunately more and more stones are being cut in Japan than ever before because the demand is high and the supply of useable material is decreasing. He pointed out that there are no educational events concerning stone appreciation in Japan comparable to the symposium in Harrisburg. He think in so far the west will surpass Japan in the art of stone appreciation someday.

Now some of Mr. Seije Morimae’s thesis.

I was astonished to hear that in his opinion **a cut stone should not be placed on a daiza!** A cut stone should be placed deep in a **suiban** so one can not see that the base isn’t natural. Therefore the suiban should not be very flat to give the impression that the stone goes with its uneven base deep in the sand and provides the impression of stability. The colour of the suiban is very important. The seasons should be taken into consideration. One can use glazed or unglazed suiban, but the colour should not be too brightened in order to not overpower the stone.

Three types of suiban are important. Suiban of oval shape which is most important, suiban of rectangular shape, and suiban of square shape. The size depends of the size and the shape of the stone. A heavy big stone should be placed in a deep suiban or on a higher daiza than smaller suiseki. In exhibitions, suiban are often too small in width. It should be



*Mr. Morimae and his wife in Harrisburg*



*Tokonoma display of Mr. Morimae in Harrisburg*



*Tokonoma display of Willi Benz in Harrisburg*

about the double of the stone. The height of the wall should be at least than 1.5 cm. Two colours have many use: dark blue for all seasons and dark ivory. One should only use carefully washed sand without any dust.

There are four basic kinds of **display tables**. For larger stones one should use more stable tables. Figure stones should be displayed on tables with feminine legs. A suiban must fit inside the square of a table (should not go outside the frame of the table). We create a scenic when we display a stone in a suiban. So we can use a grass as accent plant. It is in discussion if one can fill sand and water in a suiban as the Koreans do.

A **scroll** should not be too powerful when the suiseki is the main display piece. The following themes are most suitable for the suiseki display: the moon shrouded by mist what gives a mysterious feeling; birds flying away; the rain bow; a waterfall; maple leaves or the morning sun coming up.

Rocks and grass on a scroll should be avoided. When displaying a mountain stone don't use a scroll depicting mountains.

A **calligraphy** should emphasize the meaning of the display. It should evoke a philosophical background or indicate the season. Don't display calligraphies where the character of stone features. Often one can see the character of "Enso" (an incomplete circle) on a scroll which is connected with the Buddhist believe: It symbolizes the life circle of everything on earth. Everything in the universe is changing from its birth to its death.

Avoid repetition in your display. When using a rectangular suiban don't add a plant in a rectangular pot (use instead a oval or round pot).

Many Western people have problems in understanding the meaning of the Japanese terms "Sabi" and "Wabi". At the end of his lecture Morimaesan gave a very short and simple definition of these two terms:

**Sabi** is what you can see with your eyes, for example a scenic.

**Wabi** is what you feel from what you see.

Mr. Morimae is very talented at making drawing to explain his thesis.

It would be wonderful if Mr. Morimae would come to Europe some time and give a lecture about the suiseki art in Japan.

## **Editorial**

The “Suseki Journal” is published every quarter and sent free of charge to ESA members. Annual membership fee is € 30 or € 45

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## **PLEASE NOTE!**

### **DON'T FORGET TO RENEW YOUR MEMBERSHIP FOR 2023**

**Membership fee** is € 30 electronical version or €45 printed version to the ESA Suseki Journal, which is published every quarter.

**Payment can only be made in the following way:**

by **international bank transfer** - beneficiary: Pierre Andre Chantry  
Rue Villeneuve 7, 92100 Clinchy, France

**BIC: NTSBDEB1XXX IBAN: DE89100110012627519759**



## Program

### Tuesday 18. 4.

12:00 – 16:00 Installation, registration of participants and traders

### Wednesday 19.4.

9:00 – 18:00 Installation, registration of participants and traders

### Thursday 20.4.

9:00 Open doors

13:00 – 17:00 DEMO/Bonsai lesson by Bonsai Club Moravia

### Friday 21.4.

9:00 Open doors

11:00 Commented exhibition tour : Igor Bárta/CZ

13:00 – 17:00 Demo/Workshop: Koryuu Kai Club/CZ

13:30 – 15:00 EBA Board meeting

15:30 – 17:00 ESA Board meeting

17:30 Official opening of the exhibition, Exhibition tour, EBA ESA Boards, organizers

### Saturday 22.4.

9:00 Open doors

9:00 – 13:00 EBA NTC 2023

11:00 Commented exhibition tour: Igor Bárta/CZ

13:00 – 17:00 Demo Carlos Van der Vaart/ NED, Milan Karpisek /CZ

13:30 – 17:00 CBA NTC 2023

15:00 – 17:00 EBA Round Table Meeting

19:00 Evening event, Prize giving Ceremony

### Sunday 23.4.

9:00 Open doors

10:00 – 12:00 EBA General Meeting

11:00 – 12:00 CBA General Meeting

13:00 – 16:00 Carlos Van der Vaart/NED, Milan Karpisek/CZ

16:00 Exhibition is closed, deinstallation



Akce je pořádána v rámci výstavy Flora jaro 2023

# EBA /ESA Convention 2023 and XXVI. ČBA Convention 2023

20. - 23.4.2023

Výstaviště Flora Olomouc, Czech republic



Akce je pořádána v rámci výstavy Flora jaro 2023

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