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international friendship  
through bonsai



# bcfi

# Bonsai & Stone Appreciation

2023  
Q2

Tree with no fixed shape: The Evolution of Bougainvillea

Tangerang on Fire: BCI Regional Convention

2023 BCI Annual Convention in Shuyang

The Trophy 2023

Bonsai & Art: A creative presentation in Czechia

Transforming an Itoigawa juniper

"Maternity" a Sandstone

The Seasons  
of Bonsai



First Prize Conifer,  
Trophy 2023, Belgium:  
Mugo pine, *Pinus mugo*,  
by Ruben Ciezar Villanueva  
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## President's Message



**W**e are delighted to present to you the newest issue of BCI magazine 2023! This magazine is an incredible source of knowledge and inspiration for all who have a passion for bonsai and viewing stones. It is with immense pleasure that we share this new issue with you.

We want to remind everyone that BCI is not just an organization, but an institution in the bonsai world. It has grown to become bigger than any one person or group of people. As members, it is our duty to ensure that this organization continues to thrive and flourish.

We are thrilled to welcome our newest Lifetime members of BCI, Kim Sae Won from South Korea and Juan Wang from Shanghai, China. We extend a warm welcome to them and look forward to their contributions to the organization.

The board of directors is excited to attend the BCI regional bonsai show in Vigan, Philippines. We will also be conducting a BCI Board Meeting to discuss committee assignments on the agenda. We are eager to get back to work after the COVID Shutdown and continue promoting the art of bonsai, viewing stones, friendship, and fellowship.

This year, 2023, promises to be an exciting comeback for BCI in the world of bonsai, with three conventions scheduled.

- We have the BCI Regional convention in Vigan, Philippines, hosted by the Bonsai and Suiseki Alliance of the Philippines (BSAPI), in April 29 to May 5, 2023.
- The BCI Regional Convention will be hosted by the Indonesian Bonsai Society in Tangerang City, Indonesia, from August 3 to 8, 2023.
- Finally, the BCI Annual International Convention will be hosted by BCI China in Hangzhou City, Zhejiang, China, from September 29 to October 5, 2023.

We encourage all members to promote BCI to their friends and clubs so that they too can join this fantastic organization.

I also want to remind everyone that our annual BCI fundraising auction is coming up in November! Remember, every dollar matters, so please start looking to see what you might be able to donate this year! The proceeds from this Auction help subsidize our quarterly magazine and our website. We welcome any bonsai-related donations, such as books, wire, pots, and tools.

In conclusion, we hope that you enjoy reading this new issue of BCI magazine and continue to support our efforts to promote bonsai and viewing stones. Thank you for your continued support. 🌳

Sincerely,  
Frank Mihalic,  
The 28th President of BCI

# You are invited to be a part of the BCI Vision.

**We are raising funds for the future of BCI!  
Any donation you can make, will help.**

*Remember BCI in your will, your trust, your future!*

For more information contact:

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## Message from the Editor

**A**s plant and stone lovers, we bonsai and suiseki practitioners have a lot of educating to do. Twenty years ago, two botanists, Elizabeth Schussler, and James Wandersee, coined the term “plant blindness” to describe the inability to notice plants in one’s environment. Increased urbanization and time spent with devices contribute to “nature deficit disorder,” which can exacerbate plant blindness. Schussler explains that humans can only recognize visually what they already know.

Several cultural mechanisms contribute to the prevalence of plant blindness in societies. One leading cause is zoo-centric education. For example, high school biology textbooks in the United States devote only 15% of their content to plants. Research from the UK, Australia, and New Zealand shows that plant blindness is prevalent in these countries, too. For example, in the UK, a survey found that only 10% of young people aged 16–24 could identify common garden plants, and only 50% of adults could name five trees.

Similarly, studies in Australia and New Zealand found that urbanization and loss of natural habitats contributed to plant blindness. Regarding stones and minerals, the amount of education is even smaller.

I hope this *BCI Bonsai & Stone Appreciation* magazine issue can help promote the artists, practitioners, and organizations dedicated to enriching our knowledge of nature through bonsai and suiseki and help make the world a little less blind. Your help is needed, too.

Gudrun Benz, passionate about suiseki, reports on The Trophy, arguably Europe’s premier bonsai exhibition that gets better with each edition. Jan Stropnický reports on a distinctive exhibit in Czechia, where sculpture and bonsai share the limelight, expanding the boundaries of bonsai display.

BCI has two upcoming conventions, a Regional in Tangerang, Indonesia, and the Annual in Shuyang County, China.

BCI Director Budi Sulistyoyo looks forward to your participation and showing you the outstanding bonsai and suiseki Indonesia offers.

The annual international convention in Shuyang promises to be of historic proportions. Mr. Chen Chang, BCI Director and Chairman of the BCI China Committee, provides a preview on page 40, and you won’t believe the numbers about this event. Shuyang is genuinely an epicenter of Penjing, landscape trees, and flowers, flowers, flowers!

BCI Vice-president and bonsai master Min Hsuan Lo and his son Andrew present Lo’s life’s work on bougainvillea, documenting their evolution. Read carefully, and you’ll learn more about bougainvillea and why this beautiful species suits bonsai culture.

Aldo Marchese presents an aesthetic analysis of an evocative stone he was recently gifted. Mauro Stemberger has made the world his bonsai arena, and see what he does to a struggling juniper in the USA.

Danilo Scursatone is definitely *not* plant-blind. In his article, he describes the enjoyment our bonsai and our bonsai garden provide when we carefully observe and anticipate seasonal transformations. 🌳

—Joe Grande, Canada

## MISSION STATEMENT

### BONSAI CLUBS INTERNATIONAL

Bonsai Clubs International, a not-for-profit educational organization, advances the ancient and living art of bonsai and related arts through the global sharing of knowledge. We educate while promoting international friendship and solidify world relationships through cooperation with individuals and organizations whose purpose is consistent with ours.

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Authors are requested not to submit articles simultaneously to another publication.

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Issue	Month	Closing Date
Q1	J/F/M	December 1
Q2	A/M/J	March 1
Q3	J/A/S	June 1
Q4	O/N/D	September 1



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# Tree with no fixed shape

## The Evolution of Bougainvillea

By Min Hsuan Lo and Andrew Lo, Taiwan, Photos courtesy Min Hsuan Lo

**A**s a bonsai creator, watering, pruning, spraying, wiring, styling, and annual repotting are necessary routines. It is undeniable that taking good care of bonsai is a tough job. The Bonsai creator is like an ascetic, regardless of fame and fortune, continuous research, pursuing ideals, and walking forward on the road of creating. However, even if Bonsai creators make efforts to grow bonsai meticulously for months and years, we still may not be able to make both ends meet. So, what keeps us focused on this road despite facing an unstable income? Each

master has different reasons. For interest? For the sense of mission? Or just to change the status quo. For me, creativity can predict changes in the future and see the beauty others have not seen. In addition, when communicating with other bonsai creators, receiving sincere praise from them is also a driving force for me to keep moving forward. Apart from daily work, Lo Bonsai School, my bonsai class held every Saturday morning, is another source of my happiness. It had been established for over a decade. During the class, I always brainstorm with my students. They are so



smart that I must constantly enrich myself, quote from many sources, and profoundly deepen and broaden my inner self to meet everyone's knowledge needs. Therefore, not only my students but I also make great progress.

I like to attempt to grow different varieties of trees, from tropical and subtropical to the temperate zone, whichever is suitable for bonsai. The process of trying and experimenting is filled with challenges but also happiness. For various reasons, some of them only lived in my garden for a short time, and I had no choice but to let them go. Fortunately, I gained vast and valuable experience through the process. Until now, the passion for creating still remains in my mind.

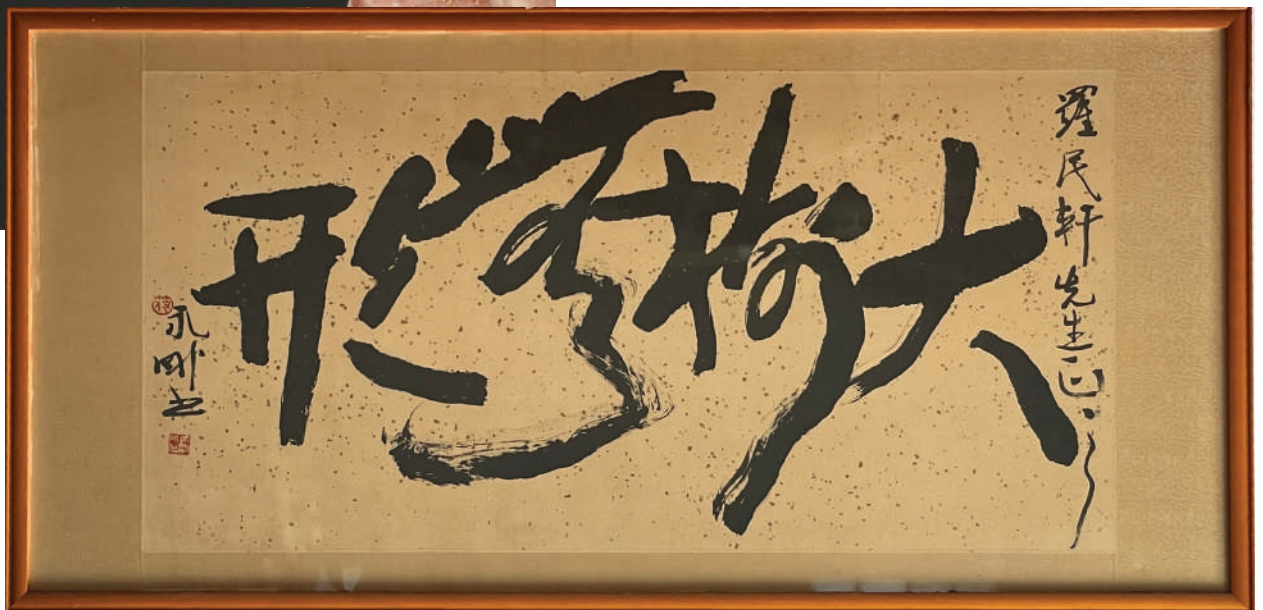
Bougainvillea is one of the few trees that has been embraced, and it is usually grown as a landscape tree in parks and public spaces. As for the private part, many bonsai creators like to have some Bougainvillea bonsai in their gardens. Regardless of the ups and downs of other varieties, Bougainvillea bonsai has always had many fans and plays an important role in flower and fruit bonsai. Especially in southern Taiwan, such as Kaohsiung and Kenting National Park in Pingtung, colorful Bougainvillea can be seen everywhere. In addition to Taiwan, in the Lingnan area of China, the Philippines, Malaysia, and countries in Southeast Asia and Central and South America, many people are fans of Bougainvillea bonsai.

There is a calligraphy hung on the right wall of the entrance in my studio, “大樹無形,” which means an old giant tree has no fixed shape. On the contrary, it has boundless potential. Every day when I see the calligraphy, I spur myself to move forward by learning and thinking of various possibilities of trees and trying my best to change or improve them. To me, it is not easy, but an amazing experience happens every day. Many of my visitors were curious about the meaning of the calligraphy, and I am glad to explain and share my ideas with them and get feedback from them.

## 大樹無形

**An old giant tree with no fixed shape.**

**Calligraphy by Mr. Fu Yong Gang,  
Malaysia.**



## 老子: 大音希聲 大象無形

“Great music  
has the faintest  
notes. The  
great form is  
without shape.”

— Lao Tzu

大樹無形 (An old giant tree with no fixed shape) comes from 大象無形 (The great form is without shape.) The shape of bonsai is changeable, not only one or eternal. Over the years, Lao Tzu's thought was one of the inspirations deeply rooted in my mind and influenced my way of creating. At the same time, I enjoy the process of designing and styling, which is the main motivation that has kept me creating bonsai for decades.

### The beginning of my bonsai career

Looking back at the multi-faceted presentation of Bougainvillea bonsai over the years, from my childhood, thirty, forty, fifty, till sixty, it has experienced different changes in different stages, representing the growth and changes. All the experience and implementation processes have become the constituent elements to the next stage, not only Bougainvillea but also other tree species, such as Ficus, Hibiscus, Celtis, Pitanga, Juniper, etc. The appearance presented now lays the foundation for the future. I will write more passages that show the changing of my bonsai and share them with you.

**1.** 1960. When I was four years old, a barefoot child.

Thanks to my father for taking this photo for me, which represents the beginning of my bonsai career. After World War 2, bonsai became popular and common gradually due to the rising per capita income, and it was no longer owned by the rich only.

The S-shaped Bougainvillea with a lollipop-like crown was the trend of the times. After decades of evolution, it still could be found everywhere. However, in terms of aesthetics, the S-shaped curve is very artificial, especially when it repeats again and again.

**2.** The end of the 1980s to the 1990s was the time of the booming economy of Taiwan. At that time, Shohin Bonsai was the mainstream. Almost every Taiwanese



bonsai artist joined the ranks of growing Shohin Bonsai. Being one of them, I also plunged into this trend when I was young. Yafeng Exhibition and Taiwan Shohin Bonsai Association have pushed Taiwan Bonsai to another peak.

The cascade-style Shohin Bonsai marked with a red circle is the Bougainvillea. It was a well-known Shohin Bonsai at that time, and less than 20 centimeters, it helped me earn a lot of reputation and get acquainted with many friends. This is the first Bougainvillea bonsai created by myself. Staring at the photo, I am

The tree itself  
is small, but  
the image and  
spirit are large,  
fully revealing  
the true  
meaning of  
Shohin Bonsai.





traveling back in time to when I was young and fired with boundless enthusiasm. The tree itself is small, but the image and spirit are large, fully revealing the true meaning of Shohin Bonsai.

Time flies. It gradually takes my physical health away, not my willpower or enthusiasm. With the advent of the 21st century, I had nearly established my direction and style after decades of bonsai cultivating experience. As my horizon broadened and knowledge accumulated, I was no longer content with traditional or popular bonsai, which is highly accepted by the general public. Stepping to this stage in life, I explored the unknown and moved forward boldly, and the happiness was like a gushing fountain pouring out endlessly. Accustomed to discovering special materials, I always ignite the frenzy of creating immediately.

### Ziyun (Purple clouds)

**3.** 2001/10/17. In 2000, more than 20 years ago, I tried my best to obtain this material from my Friend's Garden in Pingtung, southern Taiwan. Considering its original advantages and adding some of my personal styles, I made it an elegant and attractive work. For the first step, I cut off the ramification, which had been finished originally, restyled, and restructured it again.

**4.** In 2002, I used an adjustable screw (specially made for branch bending) and wooden sticks to adjust each tree trunk to an appropriate position. The wood of Bougainvillea is relatively soft, and only by gradually correcting the adjustable screws can it be safely conducted.

The small wound at the turning point should be immediately protected with tape.

**5. & 6.** 2004/06/15. Adjust and defoliate the leaves in early summer. Defoliating leaves two to three times per year can help accelerate the growth of twigs.





**7. & 8.** 2005/12/27. 80cm. Ziyun (Purple clouds). Autumn and winter are the best blossom seasons of the year.

**9.** The flowering period of Bougainvillea bonsai is about 30 days. When the flowers gradually wither, we must eliminate all the residual flowers so that the new buds will grow smoothly. The terminal twigs will die back if the residual flowers are not cut off.

8



9



At this stage, the bonsai style was no longer limited to a single crown or triangular shape but instead multiple and comparative crowns.



### Multiple and Comparative Crowns

**10.** 1997. It is a slender double-stem material with its right branch naturally upward and its left branch extending to the left.

**11.** 1998. Transplanted to a larger training pot.

**12.** 1999. The space between the double branches was too small, and thus used adjustable screws to open it. The bifurcation point of the double stems should be protected with tape in advance to protect the wound.

**13.** 2000. The wound at the bifurcation point healed well, and the adjustable screw remained on the trunk.

At this stage, the bonsai style was no longer limited to a single crown or triangular shape but instead multiple and comparative crowns. Using the same concept and technique as my *Celtis* (please refer to BCI 2022 Q3, P4~15), the image was like an old giant tree in nature. During this period, I had many displayed works presented in multiple crowns, such as *Jaboticaba*, *Gelonium aequoreum*, *Ficus*, *Cork bark malpighia*, etc. This *Bougainvillea* bonsai was my first complete bonsai displayed to the public. It also triggered a heated debate on IBC (Internet Bonsai Club, the first bonsai forum on the internet in the last century.) In my opinion, winning big prizes is not a bonsai creator's ultimate goal. On the contrary, creating one's own style, arousing and triggering extensive discussions of the public, is the most precious personal dedication to this world.

**14. & 15.** 2003. 86cm. Both sides had different characteristics. It is difficult to distinguish which was better.

The main and auxiliary crowns were separated, forming a double main crown. Since the 1990s, I gradually realized that the auxiliary crown can better express the appearance and sense of age.





### Rebellious but elegant

**16.** 2002/10/26. In 2001, I bought this material back from my friend's garden in Pingtung. Although it was planted in a double-layer pot, the growth was still very slow. Many water shoots were growing in the direction that was not easy to fix, and I had to use metal rods to help adjust it.

**17.** 2005/03/21. The overall structure was roughly completed and ready to be moved to a larger display pot.

**18.** 2006/04/18. When the new buds in spring just grow out and are not yet fully lignified, it would be the best time to adjust their direction.

**19.** 2008/06/11. Defoliate in early summer.

**20.** 2009/07/20. Most deciduous and evergreen bonsai have problems of apical dominance and have weaker branches beneath.



**Many water shoots were growing in the direction that was not easy to fix, and I had to use metal rods to help adjust it.**



The solution is to cut the weak leaves in the bottom first so that it can achieve a balance between the top and bottom.

**21.** 2009/07/20. Remove the weakest part first.

**22.** 2009/07/24. After a couple of days, cut the second weak leaves.

**23.** 2009/7/30. Wait until the weak twigs started to sprout new buds, and cut all the leaves off.

**24.** 2010/08/08. 90cm.

**25.** Left side picture

**26.** Right side picture

**27.** Back side picture

**28.** "The long straight line and the turning curve were formed in one go."

**29.** 2010/08/08. close-up view



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23



24



25



26



27



28



29



The main goal was to break the stereotype of traditional bonsai, combine various shapes and create an entirely new style



### Mental Image Period

At the beginning of the 21st century, around the age of 50, the pursuit of my personal style became more intense after going through thick and thin. In my professional field, I am always self-disciplined and never indulge myself. In this stage, which I call the “Mental image period,” the main goal was to try to break the stereotype of traditional bonsai, combine various shapes and create an entirely new style. Furthermore, I abandoned the techniques and concepts I used to rely on and turned to pursue a whole new road on my bonsai journey.

**30.** 2002. Thick and straight lines twisted into a ball after diverging. The combination of two extreme elements was teasing my creative soul.

**31.** 2003/11/04 A super long line on the left side.

**32.-34.** Crown from back. Crown from front. Crown from the side.

**35.** 2010/08/05 The crowns gather and disperse like dense, flowing clouds distributing in all directions. The branches and trunks flow back and forth in dramatic ups and downs. (88 cm)





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**36. & 37.** Generally speaking, from late September to mid-November, autumn is the time when the flowers of Bougainvillea bonsai bloom. There is a method to ensure your Bougainvillea bonsai will bloom in the right season. First, cut off the leaves in July or August. About a month later, the dark green new leaves will sprout out fully. Second, stop watering for about a week, and wait until the leaves show a semi-withered state. Third, water it thoroughly. This way, we can enjoy the blooming flowers in about a month. In addition, if the climate is dry, it will bloom even more.



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不是要脫序出傳統  
而是行草牽動思緒  
斜曲圓弧直橫粗細  
長短彎繞詩意何語

*“I have no intention to break away from the tradition, but the beauty of running cursive affects my mind.*

*Skew curve and circular arc, vertical and horizontal, thick and thin, long and short, turns and twists...*

*How do I describe its fascination? No, I can't.*

*It is far beyond the description of poetry.”*

— Jhang Tsong Rong, Chiayi Taiwan. 🌿



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# The Excellent Bonsai and Suiseki of the Trophy 2023



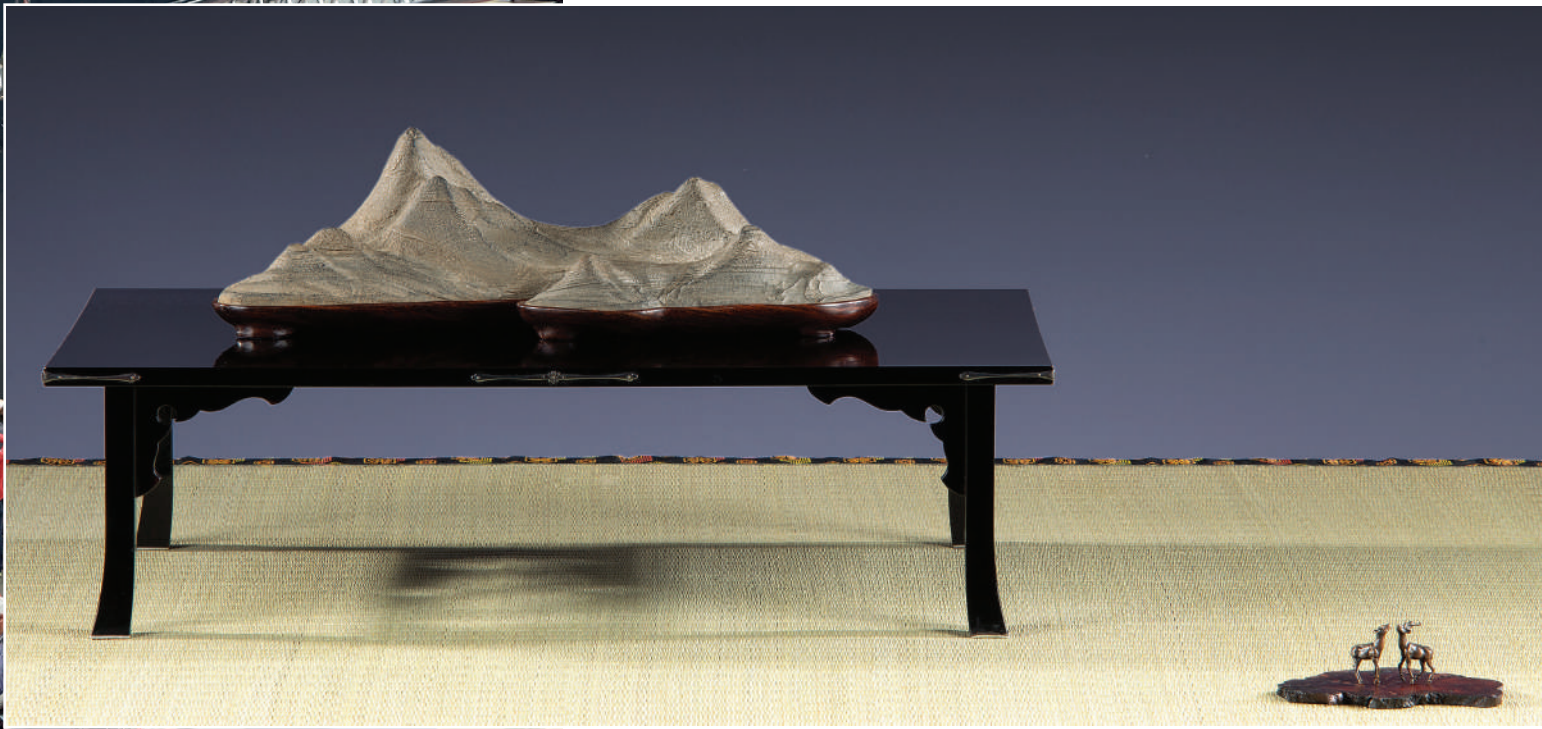
By Gudrun Benz, Germany  
Photos by Gudrun Benz,  
Photos by Willy Evenepoel, and  
Jörg Derlien, courtesy Bonsai  
Association Belgium

Above: Overview of the spacious bonsai exhibit. Photo, Jörg Derlien.

**T**he Bonsai Association Belgium (BAB) was founded in 1999, and its first international exhibition, known as the “Noelanders Trophy,” took place in 2000. The event initially included a suiseki show, bonsai demonstrations by well-known demonstrators, and a bonsai market. The yearly bonsai exhibitions started modestly but developed into Europe’s biggest and most prestigious bonsai event. Soon, the location needed to be bigger. After a few interim solutions, the organizers found a suitable, larger location in the Limburghal in the city of Genk, Belgium, in 2015. Besides the vast exhibition hall and several smaller halls for trader stalls, the Limburghal also offers a theater (amphitheater) where bonsai demonstrations can be held during both

days of the event. In 2019, when the event celebrated its 20th anniversary, the Bonsai Association of Belgium changed the name of the yearly event to simply “Trophy.” The “Trophy” also changed its date from the end of January to mid or end of February. Nowadays, the “Trophy” is the biggest international bonsai event of high standards in Europe, with a bonsai market of over 100 traders. Well-known bonsai demonstrators feel honored to show their skills during the two days.

Danny Use created the artistic structure of the entire exhibition in 2023, having also made the selection of bonsai permitted for the exhibition. In addition, he arranged the position of the bonsai on the tables. He divided the exhibition hall into several divisions: the big part he reserved for bonsai, including a separate row



of shohin and Kifu (150 trees in all). The exhibition of suiseki, bonsai pots, and the special exhibition of Bonsai Nippon Sakka Kyookai Europe each had a separate row (about 23 m in length). In addition, on one side, there was a beautiful, unique display of François Jeker with one of his paintings.

The suiseki were placed at one end of the big exhibition hall, and the tokonoma-like displays of Nippon Bonsai Sakka Kyookai Europe were at the other end. The bonsai pots' row was just opposite the suiseki. The suiseki exhibition, an invitation-only event since 2016, was organized by Mr. Holger Göbel. It comprised 23 arrangements, some of which included kakemono (hanging scrolls) indicating the season or expressing a mood, for example, by a shrouded moon.

Beside each exhibit, an accessory was placed, meaning an accent plant or a bronze figurine. All in all, it was a most beautiful exhibition of high standards.

The special display by Nippon Bonsai Sakka Kyookai Europe was a highlight of this year's event. The organization was founded in 2000, which means it is nearly as old as the BAB. There were 15 arrangements with bonsai or suiseki. To my surprise, the six suiseki displays were nearly equal in number to the bonsai displays. On Sunday morning, Mr. Lorenzo Agnoletti, president of Nippon Bonsai Sakka Kyookai Europe, and Mr. Edoardo Rossi, also a board member of the organization, gave a video interview where Mr. Rossi explained the display principles of Sakka Kyookai, which follows the Japanese Keido school, where both bonsai and suiseki go together,

*Top inset:* Beautiful Japanese mountain stone of Mr. Martin Fercher (Switzerland), who won the suiseki "Nomination." Dimensions, 36.5 x 16.5 x 11.5 cm. Photo, Jörg Derlien.

*Bottom inset:* Waterfall stone, origin: Abegawa River, Japan. Dimensions, 40 x 20 x 23 cm of Mr. Christophe Kurz, France. Photo, Gudrun Benz



Photos, Gudrun Benz

*Top left:* Japanese plateau stone, 30 x 12 x 16 of Mr. Nicola Crivelli, Switzerland.

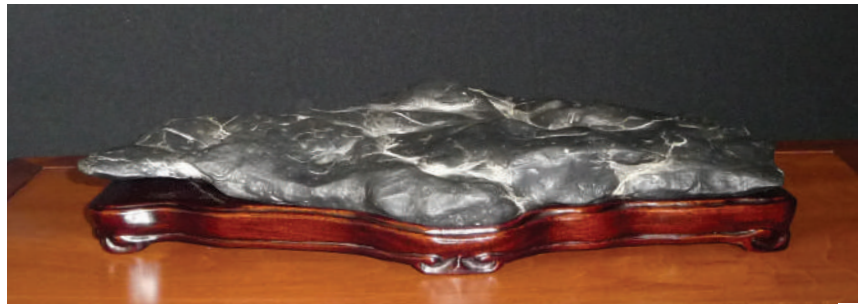
*Top right:* Kikka seki, chrysanthemum stone, 9 x 7 x 15 cm, Japan, of Mrs. Silvia Kadasch, Germany.

*Middle:* Distant mountain stone, "Akebono-Yama," Setagawa-ishi, Japan, 64 x 21.5 x 12.5 cm of Mr. Igor Carino, Italy.

*Bottom left:* Cave/plateau stone, Wuling stone, China, 27 x 20 x 18 cm, of Mr. Kersten Lochner, Germany.

Fig. 15 Cliff or Coastal ruff stone, Japan, 26 x 12 x 13 cm, of Klika/ Kurátková, Czech Republic. The suiseki looks to me more than a resting camel.





and where empty space is of crucial importance. The shaping of bonsai tries to imitate nature. Mr. Rossi also explained in a few brief words the connection/role between different display items.

I already look forward to the Trophy next year, where I can meet many old friends and enjoy excellent bonsai and suiseki. 🌲

*Left column, top to bottom:* "Noh Kanze," human-shaped stone, sajigawa ishi, exhibit of Nippon Bonsai Sakka Kyookai. Photo, Gudrun Benz  
Flower pattern stone, chrysanthemum stone, 9 x 7 x 17 cm, origin: China, of Mr. Igor Bárta, Czech Republic. Photo, Igor Bárta

*Right column, top to bottom:* Distant mountain, origin Italy, exhibit of Nippon Bonsai Sakka Kyookai. Photo, Gudrun Benz

"Mirror on infinity," Lake and mountain stone, Setagawa ishi, Japan, exhibit of Nippon Bonsai Sakka Kyookai. Photo, Gudrun Benz  
Distant mountain stone "Togenkyo," Kamogawa ishi, Japan, 23 x 6 x 8 cm of Ms Daniela Schifano, Italy. Photo, Gudrun Benz  
Distant mountain stone, origin: France, 39 x 18 x 6 cm, of Mr. Christian Vos, Belgium. Photo, Gudrun Benz



Top: The special display of François Jeker, France. He is a bonsai demonstrator and an artist/painter. Photo, Jörg Derlien.

Bottom: First Prize for Windswept, the theme of the exhibition: *Fagus sylvatica*, by Jean-Pierre Reitz. Photo, Willy Evenepoel.





Top left: *Juniperus chinensis sargentii*, by Alexandre Escudero. Photo, Jörg Derlien.

Top right: *Ulmus pumila*, by Mauro Stemberger. Photo, Willy Evenepoel.

Bottom: Shohin Composition, by Bob Van Ruitenbeek. Photo, Jörg Derlien.



Top left: *Carpinus turczaninowii* by Alda Clijsters. Photo, Willy Evenepoel.

Top right: Winner BAB Prize: *Fagus crenata* by Wim Jame. Photo, Willy Evenepoel.

Bottom: Third Nomination Shohin Compositon, *Pinus thunbergii*, *Acer palmatum* *Deshojo*, by: Jose Luis Blasco Paz. Photo, Jörg Derlien.







Top left: First Prize Deciduous: *Pseudocydonia sinensis*, by Manfred Roth. Photo, Willy Evenepoel.

Top right: *Acer buergerianum*, by Javier Conteras Diaz. Photo, Willy Evenepoel.

Bottom: *Fagus sylvatica*, by Teunis Jan Klein. Photo, Jörg Derlien.





*Pinus parviflora*, by Christian Vos. Photo, Jörg Derlien.



*Olea europaea sylvestris*, by German Gomez Soler. Photo, Jörg Derlien.

First Prize Shohin Display: Shohin Composition, by Jinkan-en Bonsai Laboratory. Photo, Jörg Derlien.





Top left: Fourth Nomination Conifer: *Pinus sylvestris* by Josef Valuch. Photo, Willy Evenepoel.

Top right: First Prize Conifer: *Pinus mugo*, by Ruben Ciezar Villanueva. Photo, Willy Evenepoel. (Featured on the cover)

Bottom: Second Nomination Kifu: *Taxus baccata* by Ruben Ciezar Villanueva. Photo, Jörg Derlien.





Top left: *Juniperus chinensis itoigawa*, by Yannick Kiggen. Photo, Willy Evenepoel.

Top right: *Punica granatum*, by Tomas Bustamante Gomez. Photo, Willy Evenepoel.

Bottom: *Cotoneaster* sp, by Bruno Wijman. Photo, Jörg Derlien.





Top left: Bonsai Art Magazine Award: *Ulmus minor* by Francesco Pizzolato. Photo, Jörg Derlien.



Top right: *Pinus parviflora*, by Herbert Obermayer. Photo, Willy Evenepoel.

Bottom: First Prize Kifu: *Juniperus chinensis sargentii*, by Alexandre Escudero. Photo, Jörg Derlien.



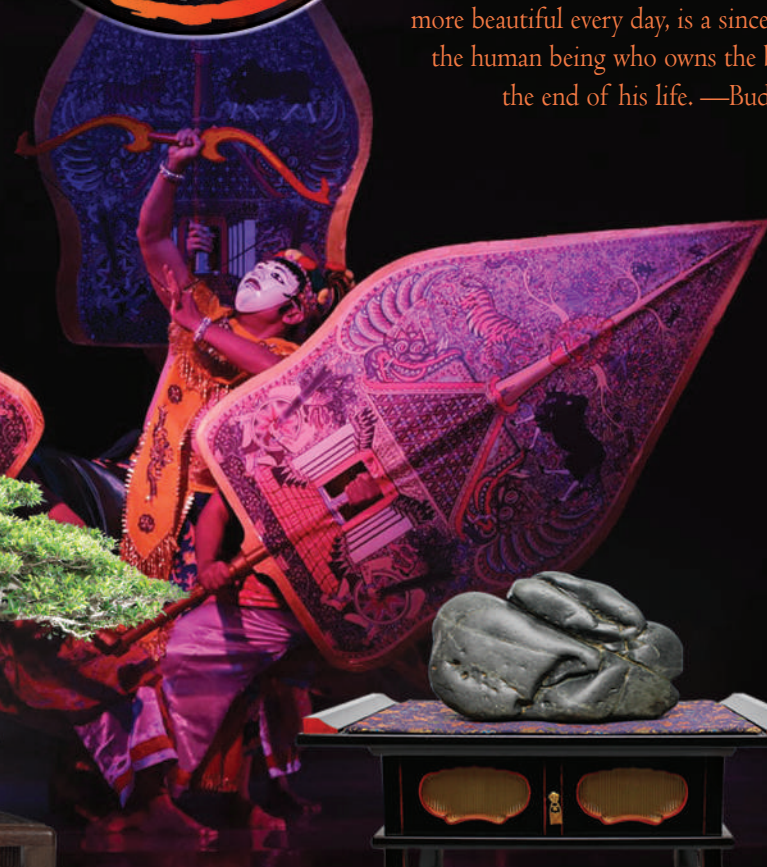


August, 3<sup>rd</sup> - 8<sup>th</sup> 2023  
Tangerang City, Indonesia

Bonsai, a never-ending work of art that grows more beautiful every day, is a sincere friend to the human being who owns the bonsai until the end of his life. —Budi Sulityo—



*Ficus elegance*



*Black Rabbit*

# Tangerang ON FIRE



# The crown jewels of Indonesian

As many of you know the Indonesian Archipelago comprises over 17000 islands and inhabited by more than 270 million people. Within Indonesia, bonsai is already well disseminated, with countless species being trained and propagated. Although a tropical country, Indonesians have managed to grow conifer materials and various sub-tropical and temperate species. Roughly, there are more than 150 species used for bonsai culture, being Cemara Udang (*Casuarina equisetifolia*) and Santigi (*Pemphis acidula*) the crown jewels of Indonesian Bonsai.



*Casuarina equisetifolia*



*Premna nauseose*



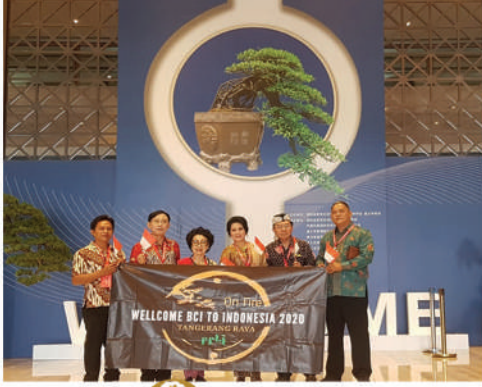
*Juniperus chinensis*



*Ficus ampelas*



*Pemphis acidula*



Top left : Indonesian promoted the BCI regional during the BCI in Zunyi, China 2019. The next page: Right from top: suiseki exhibition in The Japanese Foundation , Jakarta. Second, third : indoor bonsai exhibition in Pacific place, Jakarta, November 2022. Fourth ; Exhibition in Bandung 2014 and right observing suiseki in Jababeka art center, Cikarang, West Java, 2018. In the middle: Exhibition in Senayan, Jakarta, May 2022.

**bcj**  
August, 3rd - 8th 2023  
Tangerang City, Indonesia

# Tangerang on fire

## The BCI Regional Bonsai and Suiseki Exhibition

By Budi Sulisty, Indonesia/ Jose Luis Rodriguez, Puerto Rico

Photo courtesy PPBI (The Indonesian Bonsai Society)

Tangerang is On Fire!!! The BCI Regional Convention that was scheduled in 2020 and postponed due to the Covid 19 is now on again. Indonesia had two International events before. They were Asia Pacific Bonsai and Suiseki Convention 1st (ASPAC 1st) in Nusa Dua Bali in 1991 and ASPAC 7th in Sanur Bali in 2009. They were both very successful and unforgettable. And now we had a chance for the third International event by BCI.

Once Again!!! Tangerang is On Fire!!! Finally, and within the last two years and as a result of the Indonesian Bonsai Society (Perkumpulan Penggemar



*Pemphis acidula*



Dinner in tanah lot ASPAC 9, Bali 2007



Opening ceremony of ASPAC 1 Nusa Dua, Bali 1991.



The participants of ASPAC 9 Sanur, Bali 2007



Exhibition in Senayan, Jakarta, May 2022.

Bonsai Indonesia-PPBI) having celebrated monthly local exhibitions which have served as a screening to choose only the very best bonsai and suiseki Indonesia has to offer, PPBI has the pleasure of offering the pinnacle of Bonsai and Suiseki for public viewing at the Regional BCI Event in August 2023! From August 3 until August 8, 2023, participants will have the opportunity to witness only the greatest of Indonesian Bonsai and Suiseki.





Only superior bonsai and suiseiki will be presented, with representative entries from Bali, East Java, North Sumatra and even Makasar-South Sulawesi participating in the event. Certainly, this is an opportunity not to be missed! Being PPBI the premiere bonsai and suiseiki association in Indonesia, naturally, only the leading experts will make their skills known to the world during this grand occasion. As such, only the cream of the crop representing the BCI Instructors Registry will offer their bonsai and suiseiki expertise, with the likes of Shinichi Nakajima-Past President of the Nippon Bonsai Growers Cooperative, Lee Zhonghong-Taiwanese Grandmaster and Juniper Expert, Yayat Hidayat-Indonesian Bonsai Extraordinaire, Su-I-Chi-Suiseiki Professional, Antique Pottery Connoisseur and BCI Past President, Ho Zhixiong-Taiwan Bonsai Creators Association Past President, Minhsuan Lo Taiwan senior master, the director of BCI, Rudi Julianto-Indonesian Bonsai Master and many more experts from Taiwan, China, USA, Malaysia, Philippines, Thailand, Vietnam, India, and Latin America gracing us with their knowledge base as a means to enrich the skillsets of both, the newcomers to the art as well as the more seasoned hobbyists and collectors.



Q BIG, a new luxury area in BSD City will be the venue. Located within a 30-minute ride from the Jakarta Soekarno Hatta

International airport, this prestigious compound is comprised of over 50 restaurants, countless shopping storefronts and offers a pristine experience for the public. For your viewing pleasure, we include highlights of what the visitors can expect during the convention. PPBI welcomes all with open arms and invites everyone to experience the warm hospitality and camaraderie that only Indonesia can offer. **Selamat Datang Semua di Indonesia!!!! (Welcome all to Indonesia).**



# The Convention Venue

QBIG BSD CITY is a new urban retail complex on an area of 17.5 ha, designed as a one-stop shopping complex integrated under an iconic giant canopy. This consists of multi anchor tenants and supports restaurants, coffee shops, and also retail shops for sports, hobbies, and entertainment.

QBIG BSD CITY has water cascades, green tiered seating, Koi pond with a bed of green grass and benches, and also a large plaza, suitable for family playground and sport lovers especially cyclists and runners. QBIG BSD CITY gives different and innovative shopping style and an ideal place for gatherings, creating new experience with family and friends.

QBIG BSD CITY also has three thematic lobbies, those are Waterfall Lobby, Forest Lobby, and Gardenia Lobby which each of them shows appropriate theme based on the name.



QBIG BSD CITY immensely promotes energy-efficient programs by taking a part in installing Solar Panel Rooftop with total capacity of 1,9 MWp in QBIG Mall, BSD City. Powered by 5.748 solar panel, QBIG becomes the first mall in Indonesia which has the biggest capacity of solar panel rooftop.



**bcj** 2023  
August 2nd - 8th  
Tangerang City, Indonesia



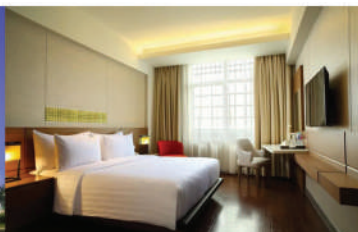
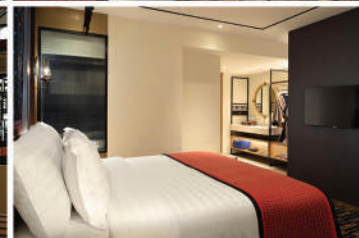
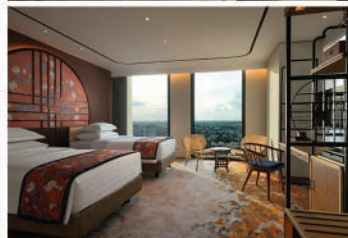
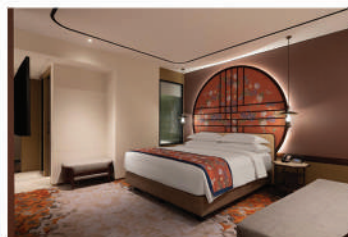
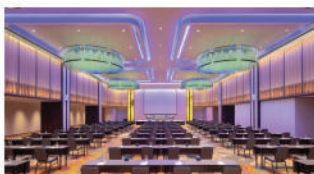
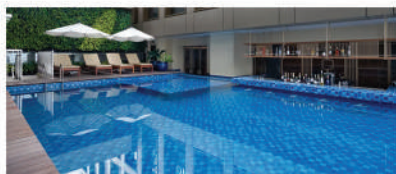
**QBIG** BSD CITY  
BIG STORES • BIG SHOPPING

# The Convention Hotel

HOTEL  
 ★ ★ ★ ★  
**EPISODE**  
 GADING SERPONG  
 JHL COLLECTIONS

Episode Gading Serpong is an exclusive hotel with 320 Baduy & Peranakan -themed rooms. Each room combines a beautiful mixture of traditional grandeur, modern facilities, and a careful choice of ethnic fabrics that adds to the hotel's atmosphere. It is located in the heart of Gading Serpong and within a short distance to bustling local landmarks such as the ICE (*Indonesia Convention Center*), AEON, and Summarecon Mall Serpong.

Jl. Gading Serpong Boulevard Barat Blok S 6 - 7  
 Gading Serpong Tangerang, Banten Indonesia 15810  
 phone. +62 21 3952 1212  
 email. [info.egs@jhlcollections.com](mailto:info.egs@jhlcollections.com)



# The Alternatif Hotel

**HS** *Premiere*  
**Hotel Santika**  
 ICE - BSD CITY

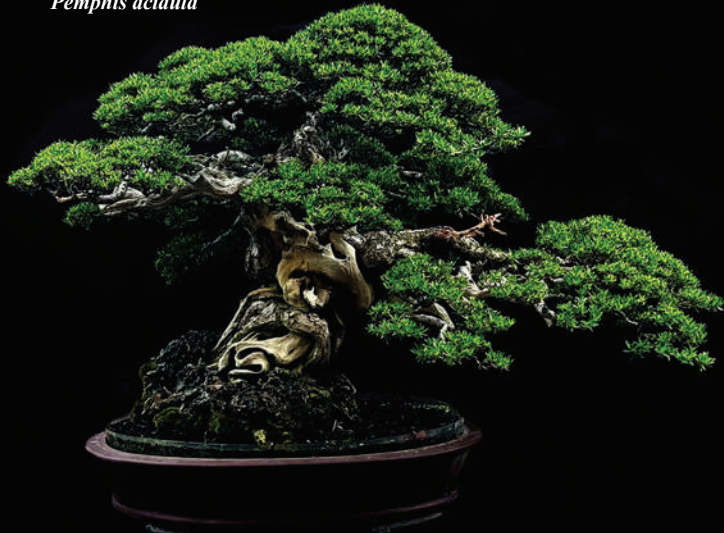
Hotel Santika Premiere ICE BSD City. Experience a one-of-a-kind merger of contemporary style and 4-star comfort in the heart of BSD City. The modern BSD City is home to Southeast Asia's largest convention center (Indonesia Convention Exhibition / ICE), as well as a selection of high-end shopping centers and bustling business districts.

## Contact Us

We accept VISA and Mastercard credit cards  
 Phone : +62-21-8063-4899  
 Email : [icebsd@reservation.santika.com](mailto:icebsd@reservation.santika.com)



*Pemphis acidula*



*Malphigia glabra*



*Pemphis acidula*



*Casuarina equisetifolia*



*Casuarina equisetifolia*



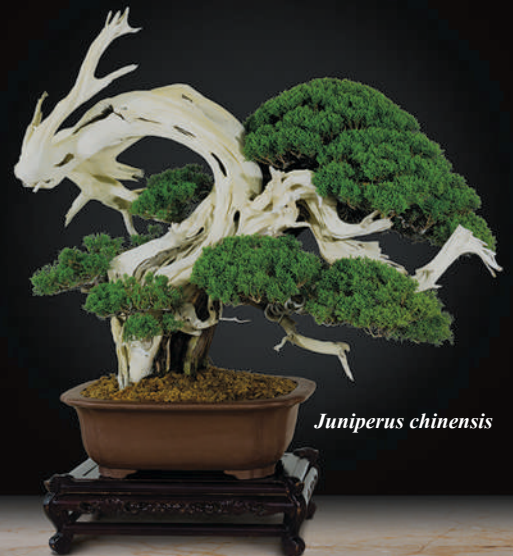
*Casuarina equisetifolia*



*Ulmus*



*Juniperus chinensis*

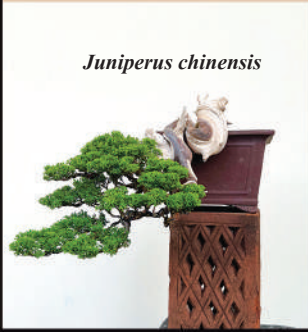




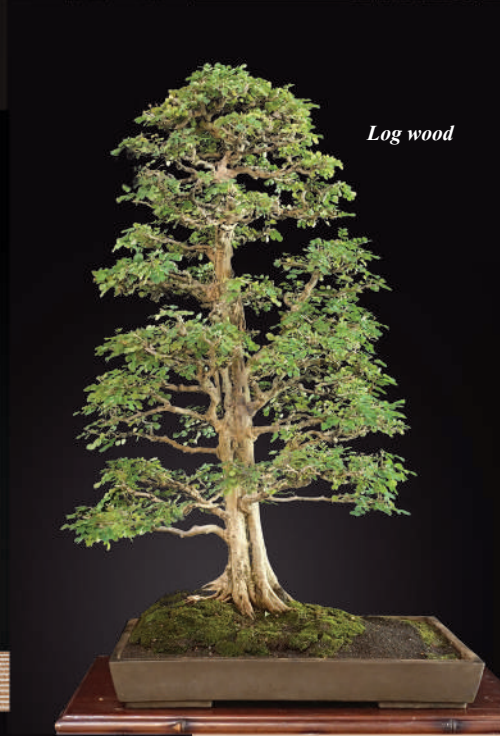
*Pemphis acidula*



*Juniperus chinensis*



*Ficus microcarpa*



*Log wood*



*Casuarina equisetifolia*



*Casuarina equisetifolia*



*Wrightia religiosa*



*Feronia lucida*

*A thousand canvases will never be enough to describe and represent the beauty. ~ PPB9 ~*



# the indonesian suiseki

*The Coastal rock*



*Jade Mountain*



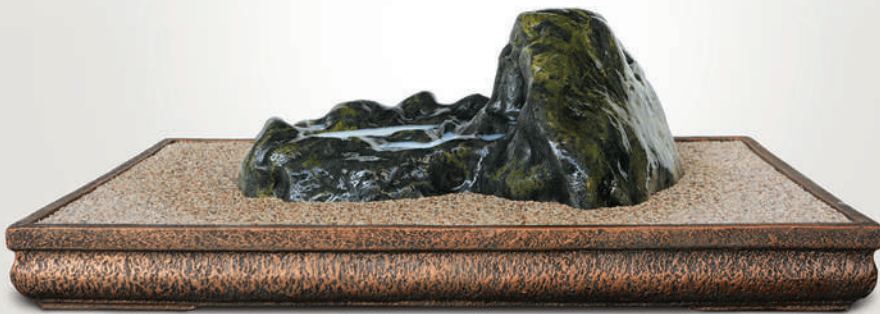
*Praying Woman*



*Guan Yin*



*The Lake of Heaven*



*Clouds among the peaks*



*The Virgin Mary*



*The Tunnel*



*Pushing rock uphill*





*Crater*



*Table Mountain*



*A Monk*



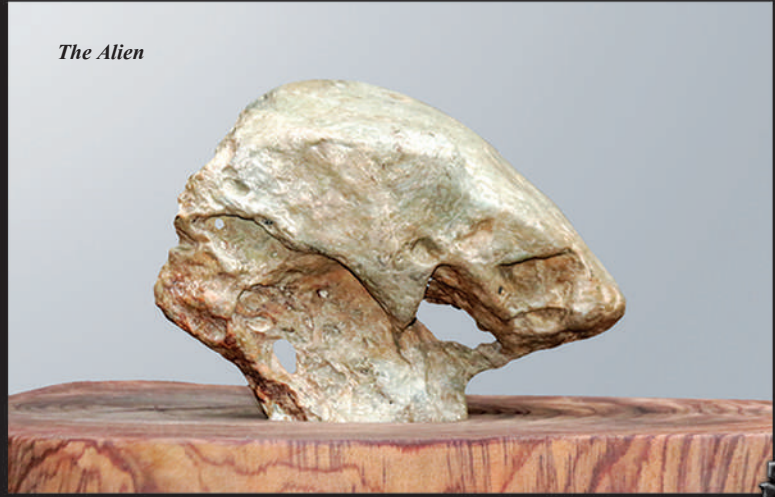
*Omega*



*Stalactite and Stalagmite Caves*



*Black Rabbit*



*The Alien*

# The Headliners

The Regional BCI Bonsai and Suiseki Convention



ON FIRE

bcia 2023

August, 3rd - 8th  
Tangerang City, Indonesia



**Shinichi Nakajima**   
Senior Bonsai Master from Nippon Bonsai Association. The first bonsai master teaches Bonsai in Indonesia in 1985. He teaches to many places around the world.



**Rudi Julianto**   
The raising star of Bonsai artist in Indonesia'. He is one of the best in the country.




**Ho Zhixiong**   
The Past President of Taiwan Bonsai Creators Association.




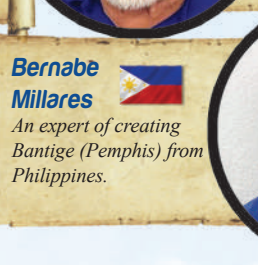
**Nigel Atkinson**   
A suiseki collector from Australia. An expert of daiza making.



**Zaeniranto**   
The pioneer of extreme twisted bonsai trunk creation.



**I.C. Su**   
Past president of BCI. Owner of a museum of unique suiseki, antique pots and wine in Taipei.



**Bernabe Millares**   
An expert of creating Bantige (Pemphis) from Philippines.




**Lo Minhsuan**   
BCI Director. Senior bonsai master from Taiwan who used to teach around the world.



**Ho Jan Lee**   
Chairman of Tainan Bonsai Association. Well-known Taiwan Bonsai Master.



**Jose Luis Rodriguez Macias**   
One of the best Bonsai and suiseki artist in the Latin World.



**John Wang**   
Bonsai artist from California, apprenticed at Sansei-En under Seiji Sakurai (Mansei-En family)



**Yayat Hidayat**   
Indonesian famous bonsai artist. His design on Casuarina is splendid.




**Lee Zhonghong**   
Taiwanese Grandmaster and Juniperus expert.



**Abdul Hakim Lutfi**   
Senior Bonsai Artist in Indonesia. His works won many prices.



**Michael Siaw**   
Famous Bonsai artist from Malaysia. Has travelled to several countries to teach Bonsai.



**Pisith Ari**   
President of Thailand Bonsai Association. A well known bonsai artist in his country.



**Roy Sito Domingo**   
Philippines suiseki hunter. A daiza expert maker.



 **BIG** BSD CITY  
BIG STORES - BIG SHOPPING





**BCI Regional Convention | Exhibition | Demonstration | Tour**

August, 3rd - 8th 2023 Tangerang City, Indonesia

Convention fee **300 US \$**

**1st DAY : THURSDAY, August 3rd 2023 ARRIVAL**

**2nd DAY : FRIDAY, August 4th 2023**

8.30 a.m.-2.30 p.m.-Judging

9.00 a.m.-3.00 p.m.-Registration

4.00 p.m.-6.00 p.m.-Opening Ceremony

6.30 p.m.-10.00 p.m.-Welcome Party

**3rd DAY : SATURDAY, August 5th 2023**

9.30 a.m.-12.30 p.m. -Demonstration & talkshow 1

2.00 p.m.-5.30 p.m. -Demonstration & Talkshow 2

6.30 p.m.- 10.00 p.m.-Farewell Party

**4th DAY : SUNDAY, August 6th 2023**

9.30 a.m. -12.30 p.m. - Demonstration & Talkshow 3

2.00 p.m. -5.00 p.m. - Demonstration & Talkshow 4

**5th DAY : MONDAY, August 7th 2023**

9.30 a.m.-5.30 p.m. - One Day Tour

**6th DAY:TUESDAY, August 8th 2023 LEAVING HOME**

**Contact us:**

Address: Citra Raya - Taman Puspita

Irama street 9 block i 16 no. 30 Cikupa, Tangerang 15710

Information : Mr. Alex Tangkulung +62 812 9872 8886

Email: bonsaitangerangonfire@gmail.com

**Registration :** How to register, The detail for all Bonsai Convention Information and Registration Forms, please visit this **website: www.bonsaitangerang-onfire.com** and register online (Online registration activated from April 2023) If you have questions please contact

Mr. Suherman +62 812 8089 8949

Email: hermansanjaya789@gmail.com

**Payment :** Roby Lee

[ CENAIDJA 7640948145 ] Bank Central Asia,

branch Citra Raya Cikupa Tangerang - Indonesia.

**by PayPal to :**

budisulistyo22@gmail.com



**THE CONVENTION COMITTE**



**Alexander Bambang.**  
The Convention Advisor.

The Chairman of Indonesian Bonsai Society - The Capital city of Jakarta Region and Chief of Indonesian Bonsai Society coordinator areas - Jakarta Bogor Depok Tangerang Bekasi.



**Erwin Lismar.**  
The Convention Advisor. President of The Indonesian Bonsai Society.



**Soeroso Somopawiro.**  
Convention Advisor. The Adviser of The Indonesian Bonsai Society.



**Maryuki Jokowiyojo.**  
Convention Advisor. Convention Supporter.



**Alex Tangkulung.**  
The Chief Operation of the Convention.



**Budi Sulistyo.**  
Chairman of the Convention. The Director of Foreign Affair of The Indonesian Bonsai Society. The BCI Director.

*Welcome to Indonesia!*



# 2023 BCI Annual Convention in Shuyang, China

September 29 to October 5, 2023

Hosted by BCI and Shuyang County People's Government

## Program

### September 28

Arrival of Delegates with Accommodation at Night

### September 28

6:30 PM

Registration, Welcome Party

### September 29

9:00 AM to 12:00 PM

Opening and Awards Ceremony, Ribbon Cutting, and Viewing of Entries

### September 29

2:30 PM to 6:00 PM

Demonstrations, Lectures, Viewing of Entries

### September 30

8:00 AM to 5:00 PM

City Tour

### October 1

9:00 AM to 12:00 PM

Demonstrations, Lectures, Farewell Party

### October 2-5

Optional

Viewing of Entries



*Dear Bonsai Friends,*

*More than 1300 pieces of penjing and stone works will be on parade at the Exhibition, the largest penjing exhibition in Chinese penjing history. Of course, the 10th Shuyang Flower and Tree Festival will also add more wonderful content.*

*We invite you to come and witness a historic convention, further enhance the mutual understanding and develop the friendship between us and share our happiness at the same time.*

*See you in Shuyang City!*

**Chen Chang**

Chairman of BCI China Committee

Chairman of WBFF, China Region

General Director of Flower Bonsai & Stone Branch  
of the Chinese Society of Landscape Architecture



Shuyang, the town of flowers and the hometown of Consort Yu.

Consort Yu (died 202 BC), also known as “Yu the Beauty,” was the wife of the warlord Xiang Yu, who competed with Liu Bang (Emperor Gao), the founder of the Han dynasty, for supremacy over China in the Chu–Han Contention (206–202 BC). The romance of Xiang Yu and Consort Yu has been the subject of plays, films and television series.

The Shuyang Flower and Tree Festival





*Top:* Shuyang County is known throughout the country for its reform and innovation.

*Bottom:* National Modern Agriculture Industrial Park was successfully established, with flowers and seedlings as the leading industry.

## Shuyang County

Shuyang County was named after Shushui Zhiyang (shortened to Shuyang), located at the juncture of Xuzhou, Lianyungang, Huai'an, and Suqian. It belongs to the transition zone between Lunan Hills and Jianghuai Plain. Shuyang is known throughout the country for its reform and innovation. It has created the most impressive “Shuyang speed” and experience. The county

economy and basic competitiveness rank among the “National Top 100 counties” and the “national top 100 industrial counties.” Shuyang Economic and Technological Development Zone is the only state-level economic and technological development zone settled in a county-level city in Northern Jiangsu. In 2022, the County achieved a GDP of 130.845 billion yuan and a general public budget revenue of 6.07 billion yuan.



## Shuyang flowers and landscape trees

Located at 34° north latitude, Shuyang is located in the South-north climate transition zone of China, which is suitable for the growth of a variety of flowers and trees. It is an ideal transfer place for the south-to-north migration of flowers and the south-to-south migration of trees. Dating back to the Ming and Qing Dynasties, the juniper stump penjing in the Hujia Garden of Zhouquan Village, Xinhe Town, was cultivated in 1508. It has a history of more than 500 years, which is a testament to the long history of Shuyang flower and tree cultivation.

In December 2020, the National Modern Agriculture Industrial Park was successfully established, with flowers and seedlings as the leading industry.

## Shuyang Penjing

The whole County has 1.2 million pots of various types of penjing, of which 300,000 are unique, such as Shuyang juniper penjing and potted grafted *Osmanthus fragrans* (Fragrant olive), all of which are widely known throughout the country. “Shuyang School” penjing has become one of the characteristic industries of Shuyang flowers and trees. The county has more than 10,000 penjing professional production personnel, with the industry recognized by the six national and provincial penjing masters, training more than 5,000 professional and technical personnel. Shuyang successively organized the six “China Shuyang Elite Penjing Invitational Exhibition,” the 10th National Penjing Exhibition, the First National Penjing Vocational Skills Competition, and other state-designated penjing activities.

## Shuyang Flower and Tree Market

It has more than ten large flower and tree distribution markets and centers, such as the China Shuyang International Flower and Seedling Market, the Shuyang Flower and Seedling World, Zhouquan Penjing Market, and Xinhe Flower and Tree E-commerce Demonstration Street. In 2022, the new East China Flower and Landscape Tree World was built, covering an area of 1500 mu (100 hectares or 247 acres) with a total investment of 3 billion yuan. It will mainly cover five characteristic pavilions and 250,000 square meters of greenhouses.

## Shuyang Flower and Tree E-commerce

Shuyang County is a nationally renowned county for the largest e-commerce of flowers and trees, and its sales volume accounts for one-third of the national total. There are more than 50,000 active online stores of all kinds. “Shuyang E-commerce” and “Shuyang Penjing Craftsman” were selected as provincial labor service brands and won the honorary title of “Top 100 Digitalized Counties of Agricultural Products” by the Ministry of Agriculture and Rural Affairs.

## The Shuyang Flower and Tree Festival

Up to now, the China Shuyang Flower and Tree Festival has been successfully held for nine sessions. It is a comprehensive large-scale festival led by government



and industry organizations. It integrates nursery stock, landscape, flowers, gardening, penjing, fish viewing, root carving, stone appreciation, painting and calligraphy, photography exhibition, and so on. Integrating professional, ornamental, artistic, commercial, and, interestingly, it not only has professional exhibitions and technical forums but also holds a variety of entertainment, food, and rural tourism activities. It is a national flower and tree industry event with a large scale in China, with many participants and a vast influence, and also a rural tourism festival brand in Jiangsu Province. In 2023, it will continue to hold the 10th Shuyang Flower and Tree Festival and the annual main Exhibition of the 2023 International Penjing Congress.

Top: The whole County has 1.2 million pots of various types of penjing, of which 300,000 are unique, such as Shuyang juniper penjing and potted grafted *Osmanthus fragrans* (Fragrant olive)

Bottom: The new East China Flower and Landscape Tree World covers an area of 1500 mu (100 hectares or 247 acres) has 5 characteristic pavilions and 250,000 square meters of greenhouses.



Former residence of Wu Yinxian is reconstructed on the original site, and it has the original appearance, an art exhibition hall, and three parks.



**Shuyang Touring**  
**Former residence of Wu Yinxian**

Wu Yinxian (1900-1994) was a famous photographer and cinematographer who documented the life of foremost Chinese Communist Party leaders such as Mao Zedong, as well as the activities of the Eighth Route Army in Yan'an from the late 1930s to the 1940s.

The former residence is reconstructed on the original site, and it has the original appearance, an art exhibition hall, and three parks. Eight turrets comprise childhood memories, feelings of home and country, artistic life, and various themes such as lifelong aspirations to show Wu's glorious life.

Shuyang Hujia Garden



**Shuyang Hujia Garden**

Shuyang's brand originates from the "Town of flowers and trees." Green mountains, water pavilions, bridges, and water people unfold like a simple and elegant ink painting. The penjing of the earth cypress given by the emperor "lying on the moon" is the treasure of the town garden with a history of half a century.

Huaguo Mountain scenic spot in Lianyungang



**Huaguo Mountain scenic spot in Lianyungang**

Huaguo Mountain is located at the foot of Nanyuntai Mountain in Lianyungang City, Jiangsu Province. It is a national 5-acre tourist area and a national geopark. It is famous for its classic novel Journey to the West.

Shuyang boasts a range of star-rated hotels in the heart of the city

**Accommodation**

Shuyang boasts a range of star-rated hotels in the heart of the city and has options to suit every budget. Visitors can choose from city hotels, self-catering apartments, and budget hotels with panoramic views of the southern city. 🏨



# Penjing

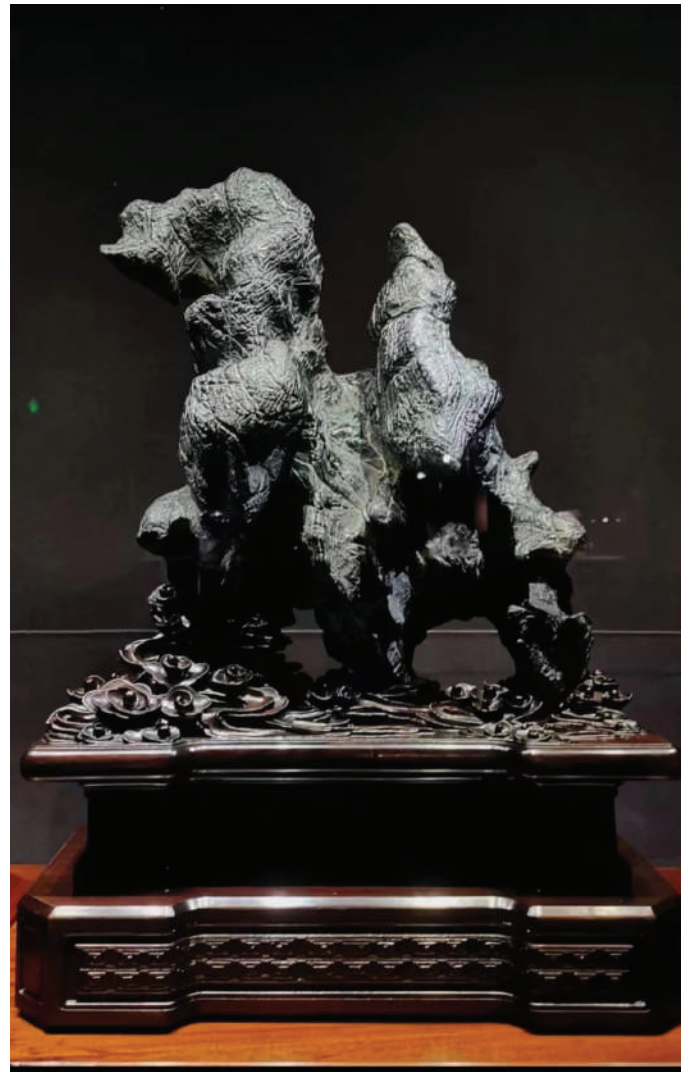








# Viewing Stones





More than 1300 penjing and viewing stones will be on display at the BCI Annual Convention Exhibit in Shuyang, the largest penjing exhibition in Chinese penjing history.





Text and photos by  
Mauro Stemberger, Italy  
BCI Instructor

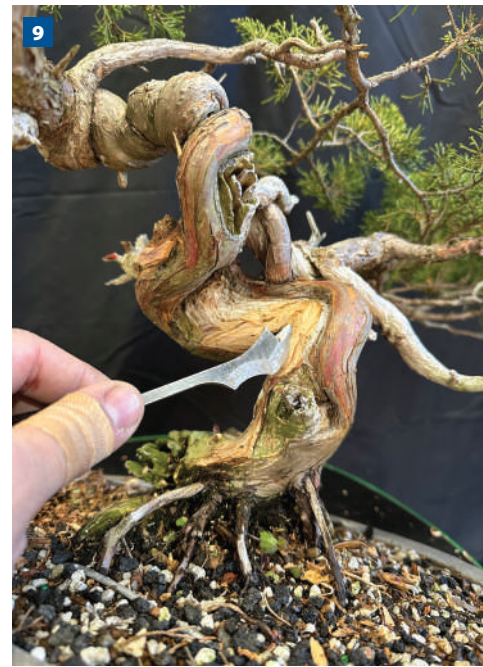


# From struggling to stunning

Transforming  
an Itoigawa juniper  
into a kifu-size bonsai



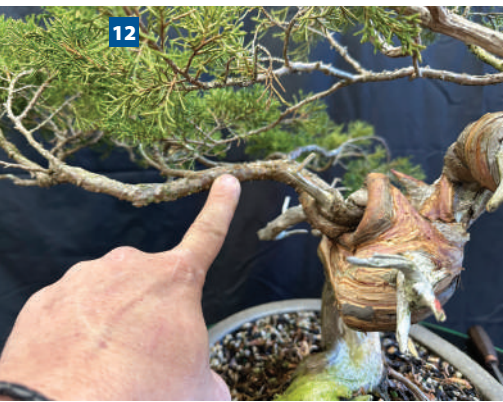
**D**uring my recent trip to the United States, a client asked me to style a medium-sized Itoigawa juniper that had lost some branches over the years (photos 1/2/3/4). The plant was imported from Japan with bare roots and then re-potted in an organic substrate that, over time and probably due to excessive watering, caused some roots to die and, consequently, some branches. Two years ago, it was re-potted in a draining substrate: one part pumice, one part akadama, and one part volcanic lapilli.



The plant quickly recovered and thrived, creating interesting live veins (photos 5/6). Unfortunately, many internal branches had died, leaving us with a twisted trunk and very long branches.

First, I cleaned the dry wood, transforming the old dry veins into shari and the dead branches into jin (photos 7/8/9). I also removed a large jin choking a beautiful live vein (photos 10/11).





I wanted to compact the three main lines of vegetation to create a compact kifu-sized (35 cm) plant. I tilt the trunk to the left and start protecting the branch that will undergo the most significant bend with raffia (photos 12/13/14). I applied the wire in the desired direction to tighten around the branch at the time of bending, protecting the fibers from breaking.

By studying the trunk line and structure, I identified a possible design. By tilting the juniper to the left and making the trunk more dynamic with the help of the lowest branch, which can be easily bent, I found a good angle for the front (photo 15).



Additionally, I used a guy wire for the final positioning (photos 16/17). I wired the whole plant, considering the directions of the bends in the main branches, and prepared all the branches for styling. I compacted the main branch, which takes on the position of the left stage, divided into three sub-stages (photos 18/19). Then, I created a counterbalance branch on the right (photos 20/21). Finally, with

a counterclockwise twist, I positioned the apex branch, which also builds the central part of the future bonsai (photo 22). In my vision, the branches of a bonsai are like the frame of a painting, enhancing the plant's trunk by highlighting its movement, transitions, and focal points and, if necessary, concealing its defects.



The work proceeds quickly and confidently, and soon I found myself defining the geometries of the branch pads for the final touch (photo 23).

This juniper teaches us how excellent results can be achieved with the right idea and good technique.

As the final operation, the plant is placed in a more aesthetically pleasing and deeper container, without cutting any roots, to give the proper inclination and facilitate cultivation. If it had remained in the previous pot, it would have had difficulty draining after the change in angle (photos 24/25/26/27).

**About the Author:** Mauro Stemberger is a BCI Instructor and operates The Italian Bonsai Dream school, headquartered in Feltre BL, Italy with branches in Pianezze VI, Italy (Amici del bonsai Marostica), Montirone BS, Italy (Nero Bonsai), and Roma RM, Italy (Japan Bonsai): The ideal places to improve your technique and take your bonsai skills to the next level. Visit [www.italianbonsaidream.com](http://www.italianbonsaidream.com) or follow Mauro Stemberger on Facebook (Mauro Stemberger) or Instagram (BonsaiDream).





**This juniper teaches us  
how excellent results  
can be achieved with  
the right idea and  
good technique.**



# Bonsai & Art

## A creative presentation of Bonsaimuseum's Isabela exhibits in Kroměříž, Czechia

Text and photo by Jan Stropnický, Czechia

Top: A view of the most valuable bonsai trees

**A**n unconventional combination of, at first glance, disparate art objects, interesting lighting of exhibits, and a place to sit and reflect on the exhibition's overall concept are just a few of the special features of this event...

This exhibition will surely be etched in the minds of visitors to the Floria Kroměříž 2022 autumn exhibition, of which it was a part. Josef Valuch, the owner of Bonsaimuseum Isabela, once again shocked a bit and prepared a presentation with his friends, which will probably be talked about for quite some time.

He says, "This exhibition is already the umpteenth that our museum has done in cooperation with the exhibition center, either in Kroměříž or in Olomouc. It is characterized by the fact that it is entirely different from

the classic exhibitions we know from Japan, Europe, or Czechia." These are organized mainly by national associations or professional clubs and are built based on the rules that govern the bonsai world in general. Although they are beautiful, I like to visit them, but it must be admitted that they are enjoyed most by those who practically deal with growing bonsai. Everything is arranged the way it should be, which can be a bit boring for a regular visitor to such an event. They cannot evaluate the beauty of individual trees or the cleanliness of the arrangement in the tokonoma, so after a while, everything seems the same to them.

The exhibitions that we hold under the label of Bonsaimuseum Isabela are completely different. We assume that bonsai at an exhibition like that one in



Kroměříž will be seen mainly by ordinary people. They come, they want to enjoy the beauty of individual trees or evaluate their connections with other art objects, and they move on again. Nothing more, nothing less! And if they are interested in this art so much that they decide to grow miniature trees in pots, they will indeed find their way to their bonsai practice. Perhaps our presentations are also successful because we *add* them to gardening exhibitions and *present* trees of respectable dimensions to visitors. And the fact that we see bonsai in various contexts and display only large exhibits allows us to create compositions with an artistic spirit.

A certain exciting thing about this exhibition is that about 20 hours before the installation of the exhibits began at the Floria Kroměříž exhibition center, I was with my friend Radim Němeček in Tokyo, where we were waiting for the plane to Vienna after a ten-day stay in Japan. The comparison between Japanese precision and the creative concept of the bonsai exhibition at home was thus powerful and perhaps even instructive.

The Bonsai and Art exhibition is rather strange because the interaction of living trees with the inanimate beauty of art objects made of bronze, aluminum, or steel is very dramatic and hard to understand for some. If a typical bonsai artist looks at the presented

*Top:* Guided tour, *Carpinus coreana* on the right

*Bottom:* Those who are responsible for everything. From the left Mgr. Ondřej Kuropata, director of the exhibition center, in the middle Josef Valuch, owner of Bonsai Isabelia, and academic sculptor Zdeněk Tománek

**The Bonsai and Art exhibition is rather strange because the interaction of living trees with the inanimate beauty of art objects made of bronze, aluminum, or steel is very dramatic and hard to understand for some.**



Top: *Taxus cuspidata* / "Square,"  
by Zdeněk Tománek  
Bottom: *Zelkova serrata* /  
"House from Le Havre," by  
Zdeněk Tománek



**When installing this exhibition, we tried to forget the rule of *main and secondary object*, and we tried to emphasize that the art as such is the only focus.**



compositions, he or she perceives mainly large trees. And with them, inanimate artifacts are less acceptable as additional items. Where bonsai is the main object of presentation in the tokonoma, this connection can still be understood from his point of view (*Top image*), but what if the exhibited objects are of equal size? (*Bottom image*) They need help understanding here...

When installing this exhibition, we tried to forget the rule of *main and secondary object*, and we tried to emphasize that the art as such is the only focus. And

it does not matter what form it takes or whether the presented object is animate or inanimate. Our goal was to promote the idea that bonsai is a unique artifact that can be displayed in many traditional and creative ways. In essence, it is the same art object as a statue, painting, ceramic, or metal sculpture.

This idea leads us to outcomes that are taboo for many orthodox growers of miniature trees in pots. Still, for lovers of new challenges, this is a big topic with the possibility of moving forward. The resulting discussion could



Top: Presentation in tokonoma with the possibility to sit and relax in peace

Bottom: *Juniperus sabina* – classic bonsai arrangement

**Our goal was to promote the idea that bonsai is a unique artifact that can be displayed in many traditional and creative ways. In essence, it is the same art object as a statue, painting, ceramic, or metal sculpture.**

be compared to efforts to create creatively conceived containers for bonsai, which from time to time enliven the otherwise somewhat stagnant “bonsai waters.”

The effort to *include* bonsai in the environment of the classical art world was taken very responsibly on our part. Academic sculptor Zdeněk Tománek was approached for cooperation on this project. He was born in 1958 in Uherské Hradiště, and as a graduate of SUPŠ in Uherské Hradiště and AVU in Prague, he also devotes himself to painting, drawing, and realizations

in architecture, in addition to classical sculpture. He is a member of many art associations and organizations, and since 1990 he has been working as a stone sculpting teacher at SUPŠ in Uherské Hradiště. He has organized more than fifty solo exhibitions and participated in two hundred collective art presentations around the world (France, USA, Germany, China, Russia, Great Britain, Finland, Poland, United Arab Emirates, and others).

Although there are different views on the display of bonsai and the presentation of art as such, this exhibition



Top left: *Acer palmatum* / "Greenhouse," by Zdeněk Tománek

Top right: *Taxus cuspidata*

Middle left: *Quercus robur* / "Coast," by Zdeněk Tománek and *Acer palmatum*

Middle right: *Pseudocycdonia chinensis*

was not conceived in a confrontational manner. During the installation, we tried to unify our visions and present visitors with one of the possibilities of the existence of *living* and *inanimate* art (trees and metal art objects) side by side. And if we go further, we can say that there was an arrangement to see where the inanimate beauty of artistic metal objects prevailed. Nobody minded! And that is the goal we were trying to achieve at this exhibition...

To keep the views of the majestic bonsai and artistic artifacts from being disturbed by the surrounding influences, we chose the austere environment of Japanese tokonomas and simple gray-colored stands for their arrangement. These were meant to *settle* the object into the space but not to be part of or complement it. And the overall artistic atmosphere was also enhanced by the slight twilight in the pavilion. The exhibited objects were illuminated only by spotlighting, which aimed at the most interesting parts. At first glance, the exhibits seemed to stand out in the foreground and *blend in* with the crowd of visitors.

Based on the reactions of those who saw the exhibition, our intention of an unusually conceived

presentation of both types of art was successful. And it was also interesting to just walk among people and guess from their reactions who actually grow bonsai and who is *just* an art lover. Visitors who perceived bonsai in any arrangement as dominant and metal art objects as accessories clearly belonged to the first group. On the contrary, those who paused over the lines of trees and metal sculptures, which in many compositions complemented each other appropriately, can be included in the second group. In our opinion, however,



Top and bottom: Pines from the Pine Line Isabela collection arranged in a Japanese garden



**In addition to the pavilions inside the Floria exhibition grounds, there are also six thematically different ornamental gardens, among which was a Japanese garden, which neighbors the indoor exhibition where bonsai were presented.**

all the exhibits were at the same artistic level because it is not important what kind of art it is, but how well it is created and presented.

Guided tours are an essential part of any exhibition, and here the bonsai had a bit of an edge. These attracted visitors not only because they learned something about the bonsai trees themselves but were also interested in my view of the event. In Kroměříž, several dozen pieces of art artifacts of the academic sculptor Zdeněk Tománek and a similar number

of exclusive bonsai trees from our museum were exhibited. About half of the trees come from Japan; the rest are made from so-called “dug-up material,” *yamadori*. We have been working on these plants in the bonsai center for a long time, and in addition to our people, they were also styled by well-known European demonstrators, such as Marco Invernizzi or Salvatore Liporace. A part of the collection of Ezo Spruces (*Picea jezoensis*) originating from the Kuril Islands was also a great rarity. We bought them some

Top: Entrance to the exhibition led through the Tori gate

Bottom: *Taxus cuspidata* / "On scales," by Zdeněk Tománek

**This concept of representing the beauty of bonsai is based on how I understand and perceive this art.**







time ago in Japan, and bonsai masters worked on them in their homeland.

This exhibition was not only unique in the art types presented. In addition to the pavilions inside the Floria exhibition grounds, there are also six thematically different ornamental gardens, among which there is also a Japanese one, which neighbors the indoor exhibition where bonsai were presented. And it would be good to connect these spaces and let visitors move freely from the interior to the exterior and vice versa. Just to allow them to go out of the house into the garden and back again, just like they do at home in a figurative sense.

Twenty pieces of pine trees were displayed in the Japanese garden, which we carefully selected from the Pine Line Isabelia collection. This project presents its diversity and beauty on a selected group of hundreds of *Pinus sylvestris* exhibits. The project includes trees from sites in Spain, France, Austria, Romania, Slovakia, or far Scandinavia beyond the Arctic Circle.

People often ask me where we get ideas for our creative presentations. Whether we have seen something similar somewhere in Europe or even in Japan. Definitely not! This concept of representing the beauty of bonsai is based on how I understand and perceive this art. In Japan, and I firmly believe this, such an exhibition would not be accepted because the history, traditions, and presentation methods are set and precisely given for centuries. Nothing but classics are possible here. I haven't seen anything like this in Europe yet, and I don't know much about the bonsai scene overseas. Maybe the young bonsai generation



of Japan (e.g., Shinji Suzuki) would understand this, but the old bonsai masters certainly don't.

We are currently thinking about what will happen next because we are still determining what this complicated time will bring us tomorrow or in a week or a month. More so in a year! But if we prepare an exhibition for the autumn of 2023, it will undoubtedly be in a similar spirit as now. Creativity and fresh ideas combined with the beauty of bonsai are always fun for us! 🌲

*Top: Picea jezoensis / "A little quarry," by Zdeněk Tománek*

*Bottom: An improvised tea house was also part of the exhibition*



height 27.5 cm  
width 15 cm  
depth 6.5 cm

# **“Maternity”** Sandstone, Puglia, Italy

Photos and text by Aldo Marchese, Italy



**W**hat I love most about practicing the art of Contemplative Stones is the freedom of imagination that vigorously springs forth, whether they are Suiseki or not. Since ancient times, the power of imagination and evocative processes have been inherent in our being, although they do not satisfy any material need. This force leads to a subsequent act aimed at representing things in various forms as they are perceived within the person who begins creating a work.

Art is thus understood as a disruptive force that reflects the spiritual interiority of a human being overwhelmed by the need to expose their soul. Through it, needs, desires, moods, etc., are communicated.

But ours is not an art of man, but rather an art of nature! A landscape, an animal figure, an object, an evocative or contemplative depiction, a feeling.

Contemplative Stones comment in an entirely personal way on reality. The greatness of this term, “Contemplative Stones,” which we have created, is all guarded in the absolute lack of definitions capable of encompassing such a boundless, intimate, and never unambiguous concept.

The art of stones must be contemplated and never defined because it is capable of arousing different emotions in those who derive nourishment from it. Labeling a stone is a way of vulgarizing and simplifying everything that is elusive that can arise from the human mind when it is circumscribed by rules alone and is not free to refer this evocative/suggestive process to a single reference, naturalness and its subsequent instinct of feeling that must pervade us.

This art does not follow the rules of society. It goes beyond what is currently visible, chasing the eternal in a metamorphosis of reality that only a few are granted to see.

The stone object of this article was a much-appreciated gift from one of the Italian bonsai professionals, Zino Rongo. It is a sandstone that geologically tells the story of a region, Puglia. It has a high potential for contemplative

stones, and only poorly translated, and interpreted rules have unjustifiably led to overlooking the high potential of sites useful to our art.

When I saw this stone, wrapped in a cotton cloth to protect it, it was immediately a whirlwind of emotions that suggested “a maternal embrace, between a powerful feminine figure with a pleasant fullness of forms, which welcomes in a maternal embrace a disconsolate child figure.”

The stone did not require any particular cleaning except for a light brushing with a nylon brush not to scratch the surface. It was immediately put into an accelerated cultivation practice. Continuous daily passes of “sweat and hand” on its surface have given day after day (for a couple of months) a patina that helps contemplation, transforming its original coloration into a beige surface (desert sand) that gives the stone a certain life. Knowing the material and helped by its typical porosity, I was sure of the result in the short term.

For its classification and given my evocation of a worldly scene, I prefer to understand it as a contemplative stone, without unnecessary forcing in classifications such as “Jmbutsu seki or Sugata ishi,” which provide for human or Kannon figures, typical of the Japanese world and its religions (Shintoism and Zen Buddhism).

Its cherrywood base was made according to my design by the daiza maker, Cosimo Fragomena, who interpreted my intention perfectly.

I want to highlight how this art involves not only the suiseki collector who gives it evocative dignity but also figures and individuals from worlds similar to ours, such as bonsai enthusiasts. We should never let processes that have already happened elsewhere repeat themselves in the West, and I hope that skilled and influential bonsai practitioners will recognize how this related art form can bring them spirituality and emotion, allowing them to dwell in the cosmos and microcosms of everyday life through a landscape, figurative, and/or contemplative perspective. This is my wish. 🌳

*Above: Cherry wood base designed by Aldo Marchese and carved by the daiza maker, Cosimo Fragomena.*



# THE SEASONS OF BONSAI

Text and Photos  
by Danilo Scursatone, Italy  
Translation, Danilo Scursatone and Joe Grande

**T**he term bonsai refers to a tree placed in a pot and is connected to its millenary history that originates in China and evolved through the centuries, in an art that has involved millions of enthusiasts worldwide and many interpretations of it.

For each of us, bonsai assumes different meanings and interpretations depending on our culture, experiences, where we live, and our sensitivity towards nature and art.

In this article, I focus on some aspects that have always fascinated and stimulated me in my journey of knowledge and research in the world of bonsai.

Observing nature and understanding the various mechanisms that regulate plant life and evolution is the basis of my bonsai experience. It took many years to acquire the information and experiences necessary to understand the differences between species and between one individual and another of the same species.

In particular, the cultivation in pots of various species, since trees in nature are subject to very different living conditions than those in bonsai pots. This challenging path allowed me to come into complete contact and harmony with nature, developing botanical and stylistic knowledge from observing trees over time.

What happens when an old Oak tree suffers trauma? What if a young Oak tree suffers it? How do Pines living in alpine regions, subject to avalanches, react to these traumas? What are the strategies of trees to better adapt to the environment? What are the architectures of trees in the various species and places where they live?

These are just a tiny fraction of the questions I have asked myself, to which I have found answers by immersing myself completely in nature. An old oak tree following a low-intensity lightning trauma has a good chance of losing parts of it, if not dying. A young oak tree facing trauma due to low-intensity lightning has the ability to recover and, over time, even make the trauma disappear. As in humans, the reactivity to a young individual's trauma is much higher than an old one.

In the struggle for survival, a Pine that has suffered the effects of an avalanche often manages to react to the traumas and loss of branches, developing and positioning the remaining branches according to a balance favorable to its development.

Recent studies have allowed us to understand how trees have survived climate change, “moving” through their seeds from one continent to another to find the best area to colonize. A surprising journey that I invite you to discover and deepen.

The architectures of trees vary depending on the place where they live. The positioning of the branches is done by the trees with the exclusive need to always



Maru Yukimi lantern; Bonsai garden

have the greatest possible supply of light to perform the chlorophyll function and grow. Sometimes the new positioning result in wonderful and unusual structures.

The amazing thing, however, is that nature has not only answered my questions but has wholly captivated me by showing me the “seasonality” of trees. Trees are in constant evolution, but it is precisely through the changes of the seasons that they express their vital charm.

Bonsai Garden in Spring; Azaleas





Top: Bonsai garden in summer; conifers

Bottom: Bonsai Garden in Summer; Broadleaves

Seasonal changes can also be observed on our bonsai, particularly on deciduous trees.

For example, maples show us their beauty throughout the year. Spring is the moment of awakening. The buds open, the leaves develop, giving rise to a kaleidoscope of bright colors, and the flowers generate new samaras (a winged achene). A change that arouses joy and the desire to do something in us.

The following summer offers us the possibility to see new shoots that can suggest new solutions to improve the architecture of our bonsai. Summer is also a time to check the health of our bonsai and the work we have done on them. The summer quiescence is a time of rest for our bonsai, reducing its vital functions to a minimum to counteract the heat and its harmful effects. A strategy that has always been successful.

Autumn is a fascinating season; our maple bonsai is ready to give us a new kaleidoscope of colors, this time warmer. The leaves will fall, leaving it bare to show us its architecture: the new buds and the samaras that vibrate at the slightest breath of wind, now mature, waiting to detach. Promises of a new and fascinating awakening. New life. A moment of quiet and reflection.

Winter is a time of prolonged rest. Winter quiescence allows us to observe our maple's architecture, highlighting its growth throughout the year and its strengths and weaknesses. For us bonsai artists, establishing and carrying out the necessary work to improve aesthetics and health is an important moment. A moment of great contemplation and meditation.

Conifers also have their seasonality, which is less evident but fascinating. In the case of Larches, for example, the behavior is similar to that of broadleaves, while for Pines, we have different behaviors.

Seasonality for conifers varies significantly from species to species, especially for those that

populate the mountains: Mugo Pines, Black Pines, Firs, Larches, Yews... However, some details are common and evident and mark the change of seasons.

Spring is the time of bud opening. The new needles are light green that, under the sun, become bright and clearly distinguishable from the old needles, which are darker and greener. New needles that will generate new buds. The formation of new flowers that, when properly pollinated, will become cones. Life inevitably continues its path.

Summer, with its quiescence, brings the detachment of old needles, no longer useful for photosynthesis. New cones develop, and others reach maturity and release their seeds. Intense resin fragrances heated by summer temperatures permeate the air and intoxicate us. A moment of work cleaning the old needles, rewarded by our small trees that, with fragrances and sensations, take us to the environment they belong to.

Autumn is a time of transition. Our conifers prepare imperturbably for the arrival of winter, a season that they very dearly awaited. Apparently, few changes are observed, but on closer inspection, our bonsai, refreshed by the rains and abandoned by the heat, take on a bright appearance, and their bark develops and matures. A feeling of well-being and peace.

Winter quiescence in conifers is very useful for their development and hormonal system, the chlorophyll function is reduced, but the needles allow them to



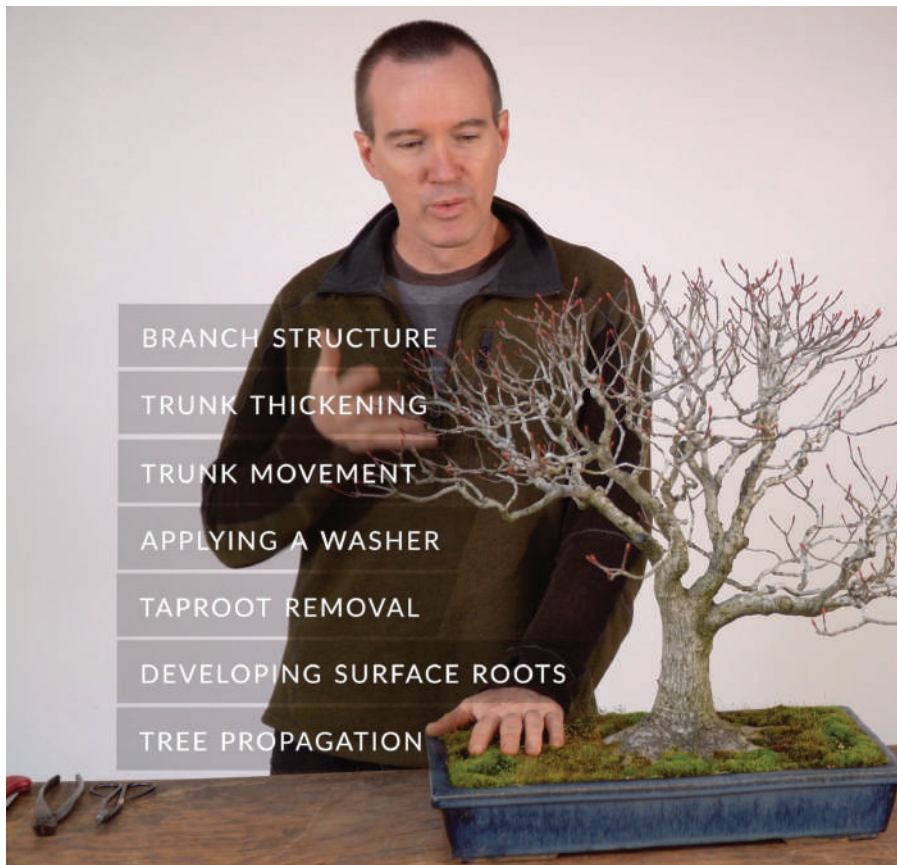
exploit every ray of sunshine. Under a blanket of snow, our bonsai continue to live, giving us emotions and a message of vitality and eternity.

It takes more than a few lines to describe the seasons of bonsai trees and trees in general. Our bonsai garden is a small universe where we move and feel at ease. It is precisely from the seasonal changes of our little trees that we draw emotions, fragrances, and sensations, make plans, and gain vital strength. It is a great help in advancing through our daily lives and in a world that is increasingly moving away from nature. 🌲

*Top left inset:* Maple samara, a winged achene, a type of fruit in which a flattened wing of fibrous, papery tissue develops from the ovary wall.

*Top right:* Deshojo and Arakawa Maples in Autumn  
*Bottom:* Bonsai Garden in Winter; Conifers





BRANCH STRUCTURE  
 TRUNK THICKENING  
 TRUNK MOVEMENT  
 APPLYING A WASHER  
 TAPROOT REMOVAL  
 DEVELOPING SURFACE ROOTS  
 TREE PROPAGATION



## 24 Lectures, 24 Reasons to Start a Bonsai from Scratch

### Bonsai Empire's new course, Developing Bonsai from Seed

If you're a bonsai enthusiast but have been struggling to find naturally stunted or old yamadori trees in your area or country, or find professionally styled specimens too expensive, then Bonsai Empire's new course on Developing Bonsai from Seed could be the solution you've been looking for.

This course is perfect for those who want to learn how to create and maintain their bonsai tree from scratch using techniques such as seed propagation, root cuttings, or air-layering. With step-by-step instructions from experts Michael Hagedorn and Bjorn Bjorholm, you'll have the knowledge and skills necessary to control the entire process of developing a bonsai tree, from planting seeds to the development of surface roots (Nebari), trunk, and branches.

One of the most compelling reasons to take this course is the substantial progress you'll make in a short period of time. By understanding the developmental stages of bonsai and applying the right techniques at the right time, you'll be able to speed up your progress and create a stunning bonsai tree faster than you ever thought possible.

With Bonsai Empire's Developing Bonsai from Seed course, you'll have access to detailed explanations of the developmental techniques, giving you the confidence to take on a prized specimen and mitigate risks with ease. And as your plant grows, so will your knowledge and skill, making this course a practical option for any bonsai enthusiast looking to take their hobby to the next level.

In addition to the practical benefits of this course, there's also something deeply satisfying about creating a bonsai tree from scratch. You'll have the satisfaction of knowing that you've put in the time and effort to create something truly unique and beautiful. And as your plant grows, you'll continue to learn and refine your skills, making this course a valuable investment in your bonsai hobby for years to come.

24 lectures, total 6 hours film; Price: \$59.99; Intermediate Level; Lifetime access; [www.bonsaiempire.com](http://www.bonsaiempire.com). 🌲

#### Course Lectures:

##### Propagation techniques

- Propagation and Selection
- Propagating trees from seed
- Propagating trees from cuttings
- Propagating trees from air layers
- Separating an air layered tree

##### The Surface roots (Nebari)

- Preparing young trees
- Applying a washer
- Separating the washer
- After removing the washer

##### The Trunk

- Trunk development on young Pines
- Trunk development on young Junipers 1 & 2
- Trunk development on Deciduous trees
- Sacrifice branches and apices

##### The Branches and Ramification

- Branch development on Junipers, Pines, Deciduous and Broadleaf evergreens
- Ramification on Deciduous trees
- Refinement stage for Deciduous trees



# Joining or Renewing? BCI offers you 3 ways.



**1.** Manage your membership online, including editing username and password. Pay securely through Paypal. Go to [www.bonsai-bci.com/join](http://www.bonsai-bci.com/join).



**2.** If you prefer to use the post, use the form on the address sheet that came with this magazine and mail it, together with your check or credit card info, to:

Larry Stephan, BCI Business Manager  
PO Box 5068, Woodridge, IL 60517, USA



**3.** Join or Renew by telephone. For credit card orders by phone, please call: 00-1-847-612-5133.



**Still need help with your membership?**  
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**Great news! As a valued subscriber of our magazine, you're entitled to an even more enriching experience by becoming a registered member of the BCI website.**

By creating a profile with a valid email address, you'll unlock many exclusive benefits that come with your membership. Don't miss out on this opportunity to take advantage of all the perks of being a part of the BCI community!

### Advantages to registered members/subscribers

- E-mail notifications of contests, special offers and events.
- Access to all BCI Magazines in Flip Book format since 2011
- Downloadable PDFs of BCI Magazines for viewing off-line.
- Participation in Members Only programs, contests and offers.
- Posting your club events on the BCI Calendar of Events.

### Registering is easy

Send us an e-mail asking to be registered. BCI will create a profile or update your profile and assign you a temporary password that you can change once you log in.

### BCI Policy About Membership Data

BCI will not share your profile data with any other organization. We will send you e-mails only when we have beneficial information. You will not be nagged by unnecessary e-mails. The BCI website is secure. Our SSL Certificate secures all of your data as it is passed from your browser to the website's server.

### For question and technical assistance.

**E-mail: [office@bonsai-bci.com](mailto:office@bonsai-bci.com)**

## BCI Logo Tree Pins and Pendants

Each Pin and Pendant is Handcrafted by 2nd Generation Bonsai Master Frank Mihalic, using the Lost Wax and Cameo Carving process. The Pendant is cast in Sterling Silver and has a loop to which a chain or cord can be attached. The Pin, cast in Pewter, comes with a conventional clasp.



**Sterling Silver Pendant:**  
(USA postage included) \$95

**Pewter Pin:**  
(USA postage included) \$15

**Pendants are also available in Gold:** Made to order and delivered 2 to 3 weeks after payment.

10k Gold: \$800\*  
14k Gold: \$1,200\*  
18k Gold: \$1,600\*

### To Order

For credit card orders by phone, call: 00-1-847-612-5133.  
Online link: <https://bonsai-bci.com/bci-pendant>

\*Estimated costs. Quotes reflecting current market prices are available.

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## The Midwest Bonsai Society Invites You to the 17th Annual Spring Bonsai Exhibit

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## 45th Annual Mid-America Bonsai Exhibit

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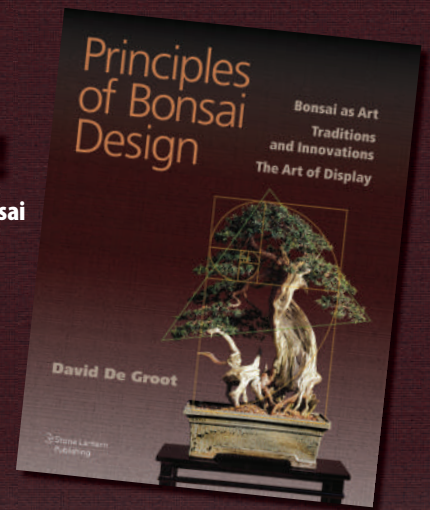
Please visit [www.midwestbonsai.org](http://www.midwestbonsai.org) for more information.



© 2022 Matthaei Botanical Garden of Ann Arbor Michigan, courtesy of Jack Sustic: Satsuki Azalea (Professional Class Winner), 2022 MBS August Exhibit, Photo by Jeng Fonseca.

## Back in a new edition!

As an accomplished bonsai artist with almost five decades of experience, David De Groot offers a comprehensive guide to the design principles and techniques that underpin this ancient art form.



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# International coverage of penjing, bonsai, suiseki and related arts.

The legacy of Penjing and the international success of Bonsai have permeated our modern world. A world that BCI shares with you with every issue of *BCI Bonsai & Stone Appreciation Magazine*. Join us to explore how culture and geography shapes the creative expressions of bonsai, penjing and suiseki.

## join BCI

Online membership\* just \$29/year

\* For individual members only. BCI Magazine is available only in digital format on the BCI website, [www.bonsai-bci.com](http://www.bonsai-bci.com).

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