

Temple Tree

Magical Bark Prints by Birgitta Volz



Birgitta printing a banner
on an Indian temple tree





All the artwork in this booklet has been printed from the Temple tree located next to the Pavilion of Tibetan Culture during the Auroville Art Camp 2019. Some prints were so perfect that they remained as they came, others have been painted.

Birgitta Volz printed all the art work in this catalogue during the Auroville Art Camp 2019 from the Temple Tree (Ficus religiosa) which grows next to the Tibetan Pavilion.

The Pavilion of Tibetan Culture and the German Pavilion cordially invite you for the Exhibition Project

"Temple Tree" - Magical Bark Prints by Birgitta Volz

Exhibition Gallery at the Pavilion of Tibetan Culture, International Zone, Auroville, India

8.2. – 2.3.2021

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A big "Thank You!" to the organizers and all the helping hands of the AV Art Camp, especially to the team of the Pavilion of Tibetan Culture.

The portraits of the artist are a courtesy of Marco Saroldi

Magic is unfolding, as soon as I work with a tree.

I work with bark prints directly on living trees, which get turned into art by highlighting their natural beauty.

Beautiful structures form into gods, dwarfs, witches and other creatures.

They are magically becoming visible on my prints.

I try not to manipulate but to unveil them.

Trees gift me with all kinds of stories, depending on their cultural environment. It seems as if the trees record the history of their place and of their "invisible" inhabitants.

Beautiful structures are visible on the bark after printing.

The trees look like pieces of art themselves and attract the attention of the people to something they usually don't look at.

I try to open people through the beauty of nature. I hope that seeing the manifestations on my pictures, makes them reflect about a consciousness, that inhabits everything around us.

Ultimately, some viewers will be able to gain access to the spiritual aspects of nature and then treat it with more respect.

Birgitta next to her art work, completed during the Auroville Art Camp.

"Temple Tree Spirits", 2019, 92 x 92 cm, oil and acrylic colour on paper and canvas.





"Standing Ganesha",
200 x 100 cm

Single piece print
with oil colour from
a Temple Tree on
Chinese paper,
pasted on canvas
and painted with
acrylic colours

About the Technique of Bark Printing:

The bark gets a good cleaning with a brush before I apply a thin layer of organic oil colour on its outer surface. Then I pin a paper or fabric on it and rub the colour through with soft pressure.

As I work entirely without chemicals and solvents, my technique does no harm to the tree. The excess colour stays visible on the bark until it is renewing itself naturally from inside, which usually takes months or even years depending on the tree species.

The excess colour stays visible on the bark until it is renewing itself naturally from inside, which usually takes months or even years depending on the tree species.

The prints need to dry overnight in a safe space. If the results are not satisfactory, I improve it the next day.

The print making is physically very challenging and like a meditation in motion.

Usually I only control the composition while I am printing and the result becomes visible only later in my studio.



Right side:
unfinished raw print



Two more stunning manifestations of "Lord Ganesha",
the Indian elephant god, 2019, size 119 × 84 cm.
Single prints with oil colour from Temple Tree bark on Chinese paper.
These two prints manifested as seen on the first printing attempt.





"King of the Dwarfs", 119 × 84 cm, 2019 (up) and
 "Dwarf with a Shrunken Head", 100 x 70 cm, 2019 (right)

Single prints with oil colour from Temple Tree bark on
 Japanese paper, the raw bark prints have been worked on
 with colour pencils.





"Temple Tree Beings", 92 × 92 cm, 2020 (above) and
 "Temple Tree Spirits", 92 × 92 cm, 2020 (right)

Single piece prints with oil colour from a Temple Tree
 on Chinese paper, pasted on canvas and painted with
 acrylic colours.



"Twin Elephants", 50 x 70 cm, 2019

Single print with oil colour from Temple Tree bark on Chinese paper, the raw bark print has been worked on with colour pencils.

*Monika 16
Birgitta Vile 2019*



"Stories from a Temple Tree",
2019, 90 x 120 cm,
Single print with oil colour from Temple
Tree bark on Japanese paper. The raw
bark print has been worked on with colour pencils.



"Elephant Riders", 2019, 70 x 100 cm (above)

"Temple Tree Faces", 2019, 90 x 40 cm, (right)

Single prints with oil colour from Temple Tree bark on Japanese paper. The raw bark print has been worked on with colour pencils.





"Mischwesen - Chimaera", 2020, 100 × 70 cm (above)

"Flying Creature", 2019, 100 x 70 cm (right)

Single prints with oil colour from Temple Tree bark on Japanese paper. The raw bark prints have been worked on with colour pencils.



"Ficus religiosa" banners 8 and 9,
2019, 147 x 60 cm (above)

"Ficus religiosa" banner 2,
2019, 234 x 76 cm (left)



"Ganesha" banner, 2019 , 234 x 76 cm

All banners are single prints made with
black oil colour from Temple tree bark
on translucent banner cloth.
They look exactly as they manifested
from the tree.





"Walking Tree Spirit"
Ficus religiosa, banner 4
2019, 234 x 76 cm (left)

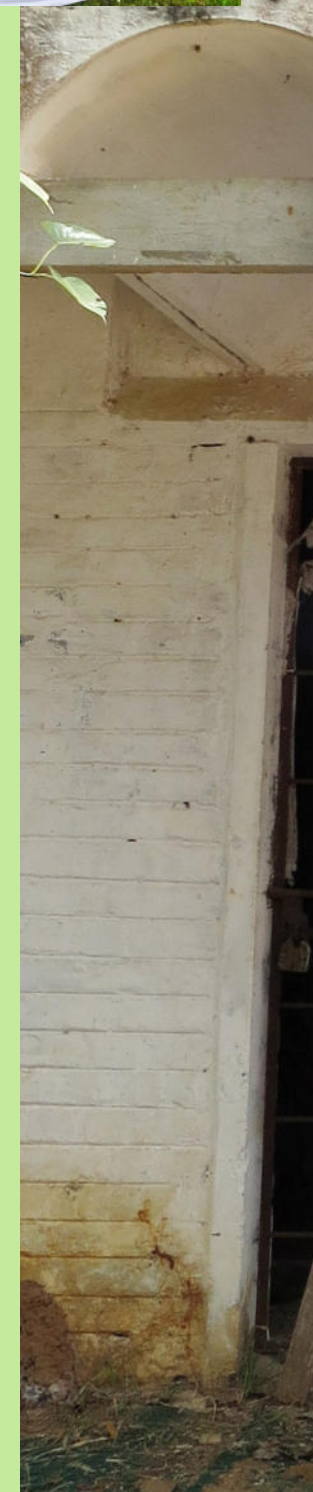
Ficus religiosa , banner 3,
2019, 300 x 100 cm,
painted with acrylic colour

"Three Headed Dragon"
Ficus religiosa, banner 1
2019, 285 x 152 cm (right)

All banners are single prints
made with black oil colour
from Temple Tree bark on
translucent banner cloth.

They look exactly as they
manifested from the tree.

This area on the coloured
bark below seems to look
like a dragon claw or an
elephant trunk.



Birgitta Volz: Curriculum Vitae

- Born and grew up in Nuremberg, Germany
- 1982 Begins artistic works with woodcuts and becomes the youngest member of the Association of Professional Artists Nuremberg in 1985
- 1984-88 Studies at the Würzburg College, Germany (Commercial Art), BA
- 1987 Guest student at the "Academia de Bellas Artes", Madrid, Spain
- 1988-91 MA-Programme for Graphic Arts at the University of Modern Arts in Kassel
- 1996 Invitation to lecture at the College of Art, New Delhi, India, as an invited guest of the German Cultural Institute
- 1997 Invitation to lecture at the University for Modern Arts in Porto, Portugal, as an invited guest of the Goethe Institute
- 1993-98 Fellowship in the House of Fine Arts, Wiesbaden, Germany
- 1998 Rewarded the "HAP-Grieshaber-Prize" for woodcut
- 1999-00 One year fellowship of the Bavarian Government at the "International House of Artists Villa Concordia" in Bamberg, Germany
- 2000 Awarded by the "New Saxonian Gallery"
- Invitation to lecture at the College of Art in Kumasi, Ghana, as an invited guest of the German Cultural Institute and of the French Cultural Institute
- 2001 Fellowship of the German-Italian Institute "Villa Vigoni", Como, Italy
- 2003 Brenner's "Artists in Residence" Fellowship, Baden-Baden, Germany
- Fellowship at the "Centre Est-Nord-Est", St-Jean-Port-Joli, Canada
- 2004 Artist in residence at "Engramme", Quebec, Canada
- 2005 Birgitta is joining the international community of Auroville in the south of India and she is founding her own jewellery design label "Matrigold" (www.matrigold.in)
- 2014 International "Narrative Art" Residency, Goa Chitra Museum, India
- 2018 International "Chittorgarh Art Festival", Medan, India
- "Research of the Invisible" project in the bush of in Namibia to print a 3000 year old Baobab tree
- International Art Camp, Auroville, India
- "Internationale Werkstattwoche Lueben", Germany
- International Art Camp "Uronto", Bangladesh
- 2020 all projects got cancelled due to Covid19

Birgitta Volz, an artist with major international recognition, can be credited with nearly 100 solo exhibitions, more than 200 group exhibitions, and work in 20 different countries. Her artwork is found in many public and private collections, and also in public buildings.

www.birgittavolz.de



Solo Exhibitions (selected)

- 2021 Pavillon of Tibetan Culture, Exhibition Hall, Auroville, India
- 2020 "Bangla Time Travel", European House, Auroville, India
- Pavillon of Tibetan Culture, Exhibition Hall, Auroville, India
- 2018 FNCC (French-Namibian Cultural Centre), Windhoek, Namibia
- 2017 Leon-Art Gallery, Nuremberg, Germany
- 2015 Citadines Art Gallery, Auroville, India
- 2014 RCSC, Russian Cultural Centre, Chennai, India
- 2013 "International House of Artists Villa Concordia", Bamberg, Germany
- 2012 Citadyn Centre d'Art, Auroville, India
- Pitanga Cultural Center, Auroville, India
- 2011 Botanical Art Gallery, Thuengersheim, Germany
- 2010 Aurodhan Art Gallery, Pondicherry, India
- Weaver's Studio Gallery, Kolkata, India
- 2009 "Kunst Schaefer" Gallery, Wiesbaden, Germany
- "Mata Hari Exhibition Space", Munich, Germany
- 2008 Pitanga Cultural Center, Auroville, India
- Exhibition Hall, Villa Leon, Nuremberg, Germany
- 2007 Pitanga Cultural Center, Auroville, India
- Giechburg Art Castle, Schesslitz, Germany
- 2006 Pitanga Cultural Center, Auroville, India
- MF-Design Exhibition Hall, Nuremberg, Germany
- 2005 "Skalny" Exhibition Hall, Karpacz, Poland
- Zunfthaus Baden-Baden, Germany
- 2004 Bharat Nivas Art Gallery, Auroville, India
- "Meduse" Art Center, Québec, Canada
- 2003 Brenner's Parkhotel, Reception Hall, Baden-Baden
- Art Center Est-Nord-Est, Quebec, Canada
- Kolping Exhibition Hall, Frankfurt, Germany
- Mediacenter, University Dresden, Germany
- 2001 Museum of Nature, Chemnitz, Germany
- 2000 French Cultural Center, Kumasi, Ghana
- Dome of Berlin, Berlin, Germany
- 1999 Gänsemarkt-Passage Hamburg, Germany
- 1998 Museum Gellert, Hainichen, Germany
- Schuster & Scheuermann Gallery, Berlin
- Taschenberg Palace, Dresden, Germany
- 1997 German Cultural Center, Porto, Portugal
- Museum of Female Arts, Wiesbaden, Germany
- 1996 Max Mueller Bhavan, New Delhi, India
- Schuster Gallery, Frankfurt am Main, Germany
- Daimler-Benz-Aerospace, Paris, France
- 1995 Schuster Gallery, Offenbach, Germany
- and many more...

After taking the prints, the tree looks like having a wedding dress for some years. It looks beautiful after printing, as the natural structures of the bark are clearly to be seen.



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Catalogue download: www.birgittavolz.de/katalog.htm

Videos:

Tree art by Birgitta Volz

<https://www.youtube.com/watch?v=gEWm0F0MOqc>

Art and Crisis

<https://www.youtube.com/watch?v=a4fD30FsWAY&app=desktop>

"Tree Swami", Ficus religiosa Unikat 5, 2019, 119 x 84 cm (right)

"Cephalopod", Ficus religiosa Unikat 15, 2019, 50 x 70 cm (below)

Single prints with oil colour from Temple tree bark on Chinese paper,

"Tree Swami" looks exactly as he manifested from the tree,

"Cephalopod" has been worked upon with colour pencils.

