



Stress Relief Book

Recreation Book

Relaxation Book

Crayoning Book

Surprise Book

Sketch Book

Varied Levels of Perception

The Magic Drawingbook

Art Book

Idea Book

Genius Book

Doodle Book

Bark Print Book

Discovery Book

Inspiration Book

Revelation Book

Switch Over Book

Nature Spirit Book

Imagination Book

Brain Training Book



Sallow Bark after printing Birgitta with a freshly printed bark print, „Wild Willow Woman“, 2015, 120 x 90 cm (above) 2 large bark print banners hanging in their tree Birgitta printing at the Auroville Art Camp and sitting next to the result, a painted bark print on canvas.



This space is reserved for your name or for the person's name you gift this book to.

About the Magic Drawing Book:

This unusual art book serves many purposes including relaxation and recreation.

For art lovers, it documents the emergence of the magic bark prints of Birgitta Volz.

The black & white bark print images in this book are designed for drawing and painting inside and for discovering faces, forms and images in them.

Everybody can see something different in the images. The prints invite the viewer to find and create their own pictures.

Our brain starts to relax in the very moment when these figures form. At that instant, our every day consciousness gives up control and starts to work together with the more unconscious and creative parts of our brain.

This is the magic moment when new ideas or creative solutions can form and surface, no matter which field of work.

Revealing the Invisible:

Magical Bark Prints by Birgitta Volz

Mystic images rarely show on the bark of trees: They become visible in my studio only later. Working on the tree is like a meditation in motion for me, where I become a channel for the energies of nature to reveal themselves through my hands.

When I first started this work, I just expected abstract structures. I felt very unsettled when the first manifestations appeared and I decided to try to understand this mystery.

I started studying perception, the latest brain research and psychology. Over time I learned methods to bypass the filter functions of our brain, which constructs our physical reality.

In brief: We are only able to perceive what we think.

Everything, which does not fit into our learned patterns, is filtered out. Our brain tries to modify and even eliminate strange experiences, as if they never occurred. By suspending these patterns, we can gain access to different levels of perception, which open the doors to other realities.

Each individual tree presents me with its unique story, depending on its cultural environment: It seems as if the tree records the history of its place and of its visible and invisible inhabitants.

In my prints I sometimes shade around the beings and faces which I discover, as they don't reveal themselves so easily.

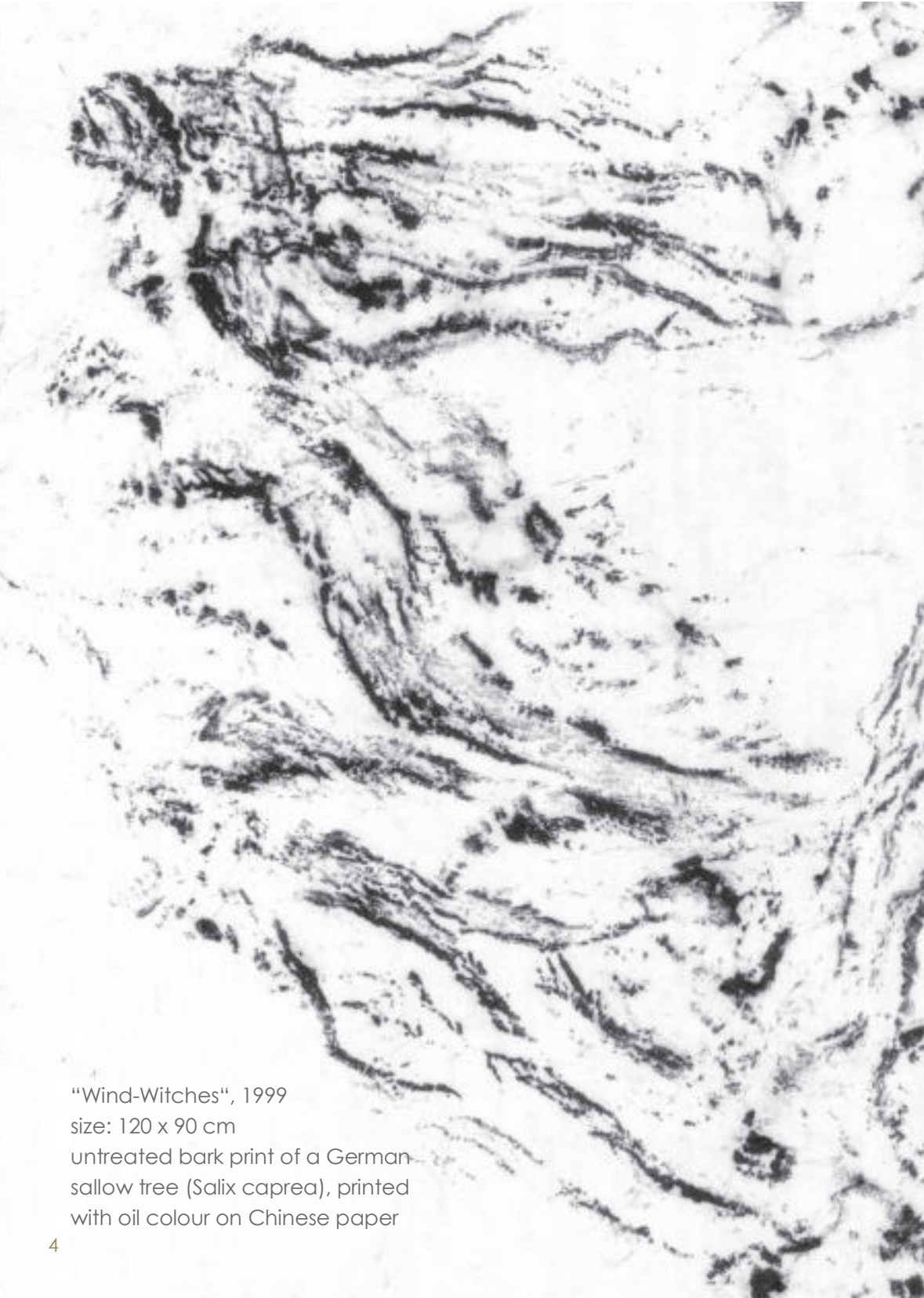
I wish to touch people through the beauty of nature, which is a continuous theme in my artwork. My aim is to create awareness in the viewer which guides beyond the decorative purpose of an art piece. I hope that people will be able to gain access to the spiritual aspects of nature and therefore treat it with more respect.

Exploring the world beyond our visible reality is the biggest adventure of my life.

The more I learn about the principles of our universe, the more I marvel every day about the beauty and the wonders of our planet, which we have to protect and conserve for future generations.



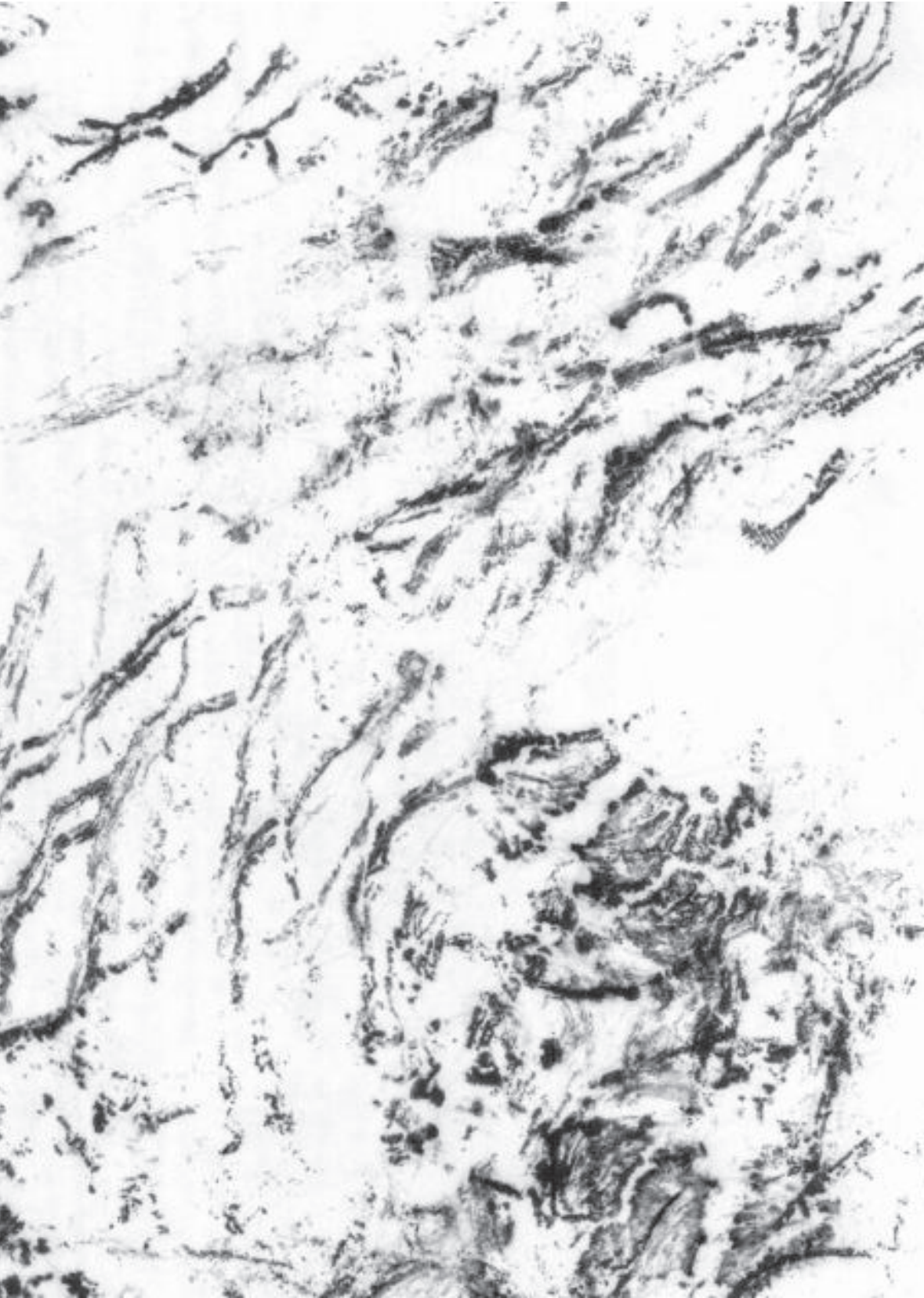
"Ganesha", 2019
(the Elephant God), size: 119 x 92 cm
untreated bark print of an
Indian temple tree (*Ficus religiosa*),
printed with oil colour on Japanese paper



"Wind-Witches", 1999

size: 120 x 90 cm

untreated bark print of a German
willow tree (*Salix caprea*), printed
with oil colour on Chinese paper



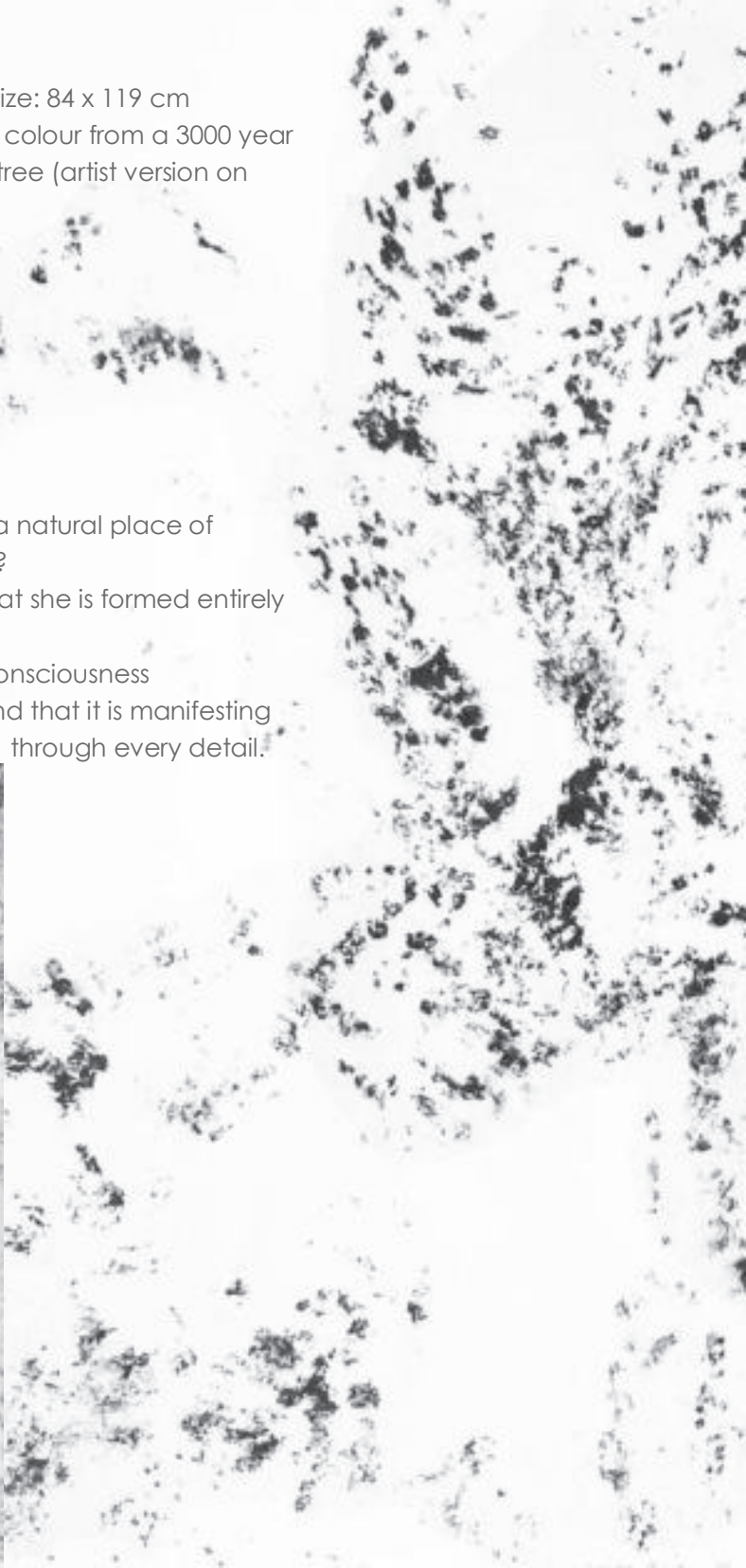
"Lion-Goddess", 2018, size: 84 x 119 cm
bark print with black oil colour from a 3000 year
old Namibian Baobab tree (artist version on
page 82)

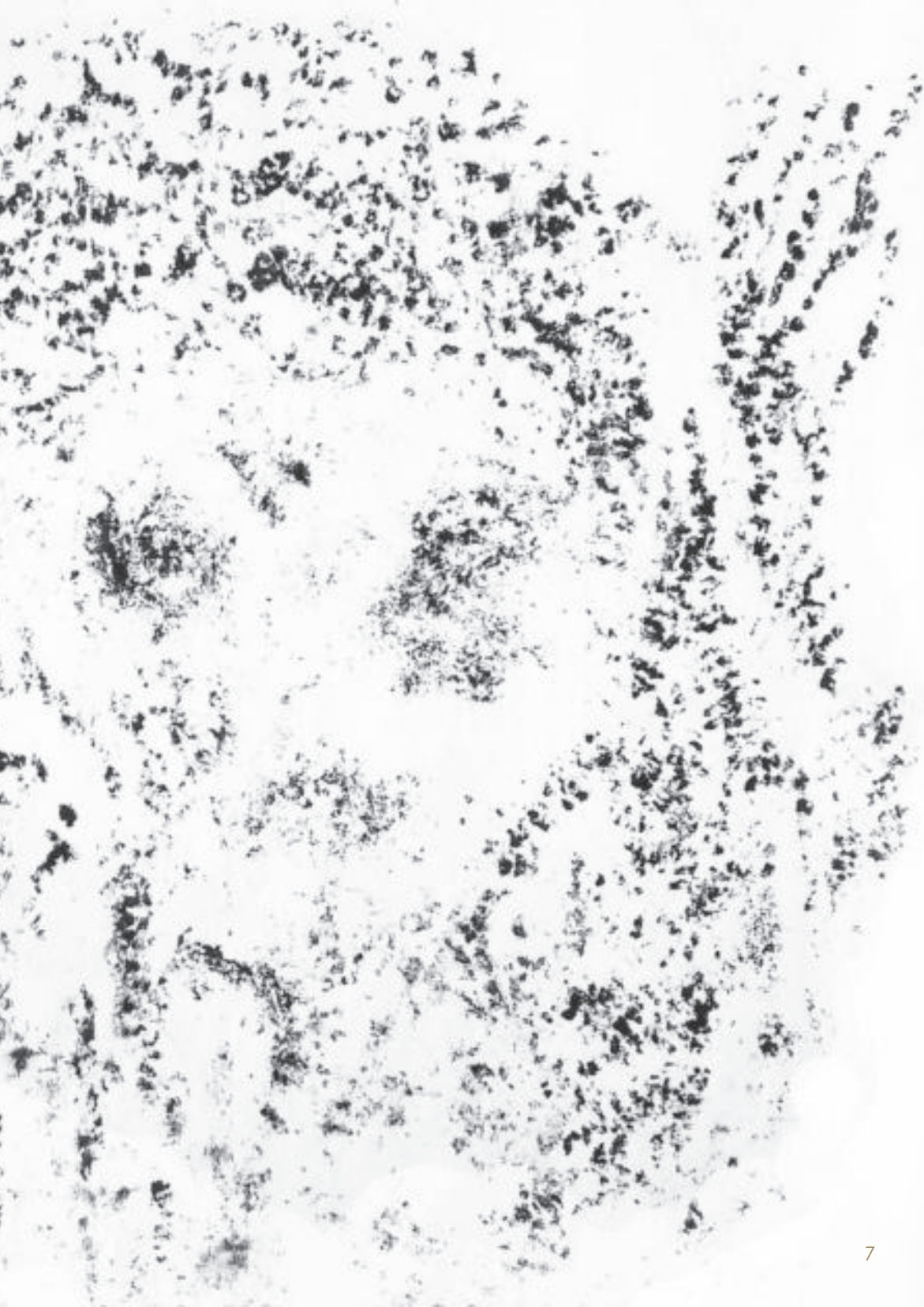


Has this Baobab been a natural place of
worship in former times?

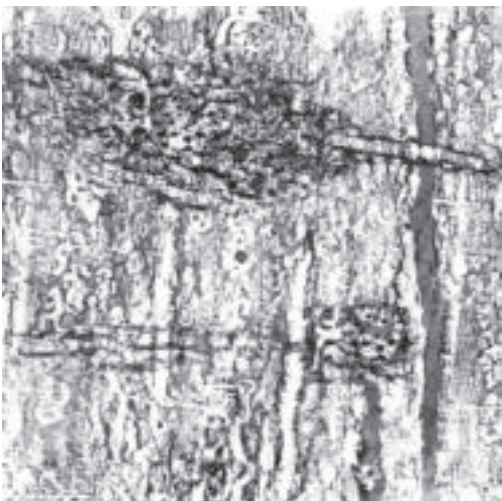
It looks like a miracle that she is formed entirely
by tiny little lion heads.

It seems as if the Lion consciousness
has entered the tree and that it is manifesting
through every detail.





"Purgatorium", 2015
Maduca longifolia Unikat 2, 2014
size: 95 x 98 cm
bark print from an Indian Maduca tree
with oil colour on Chinese paper,
(version below: shaded with pencils)



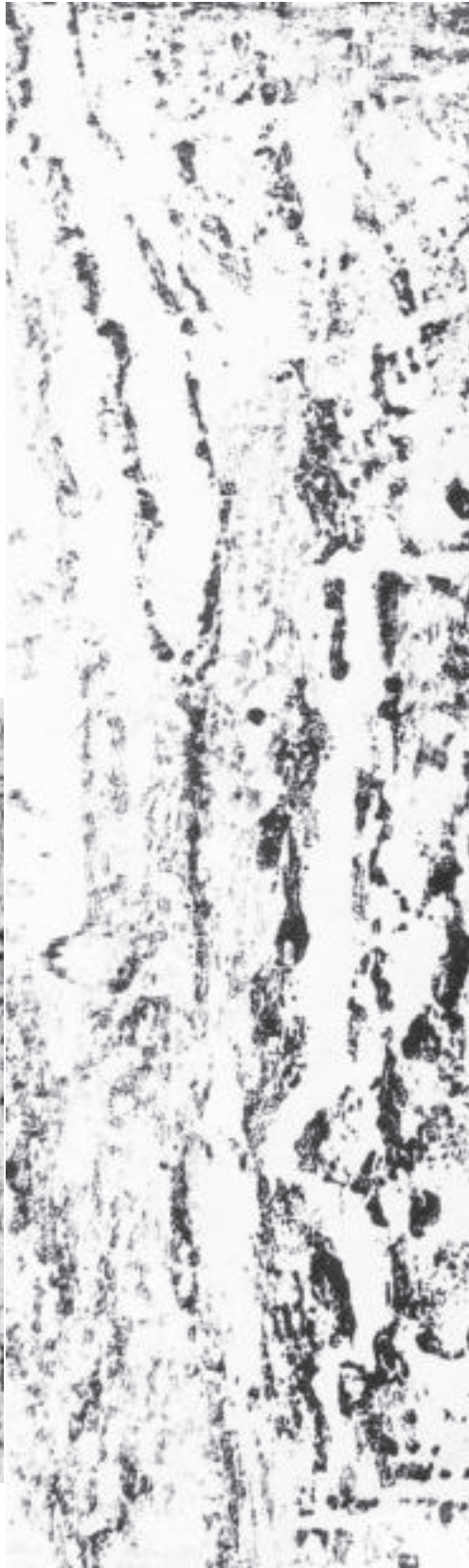


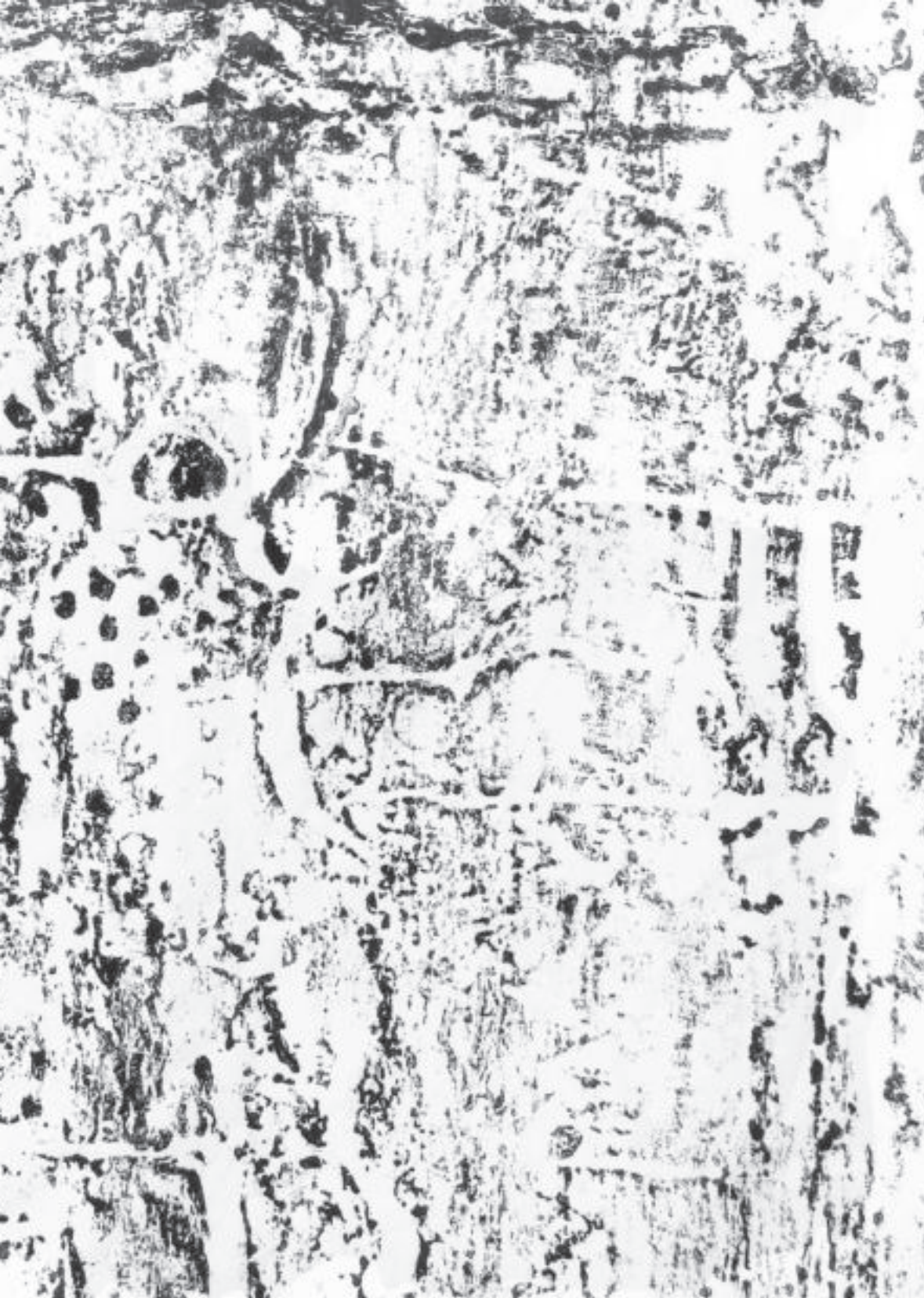


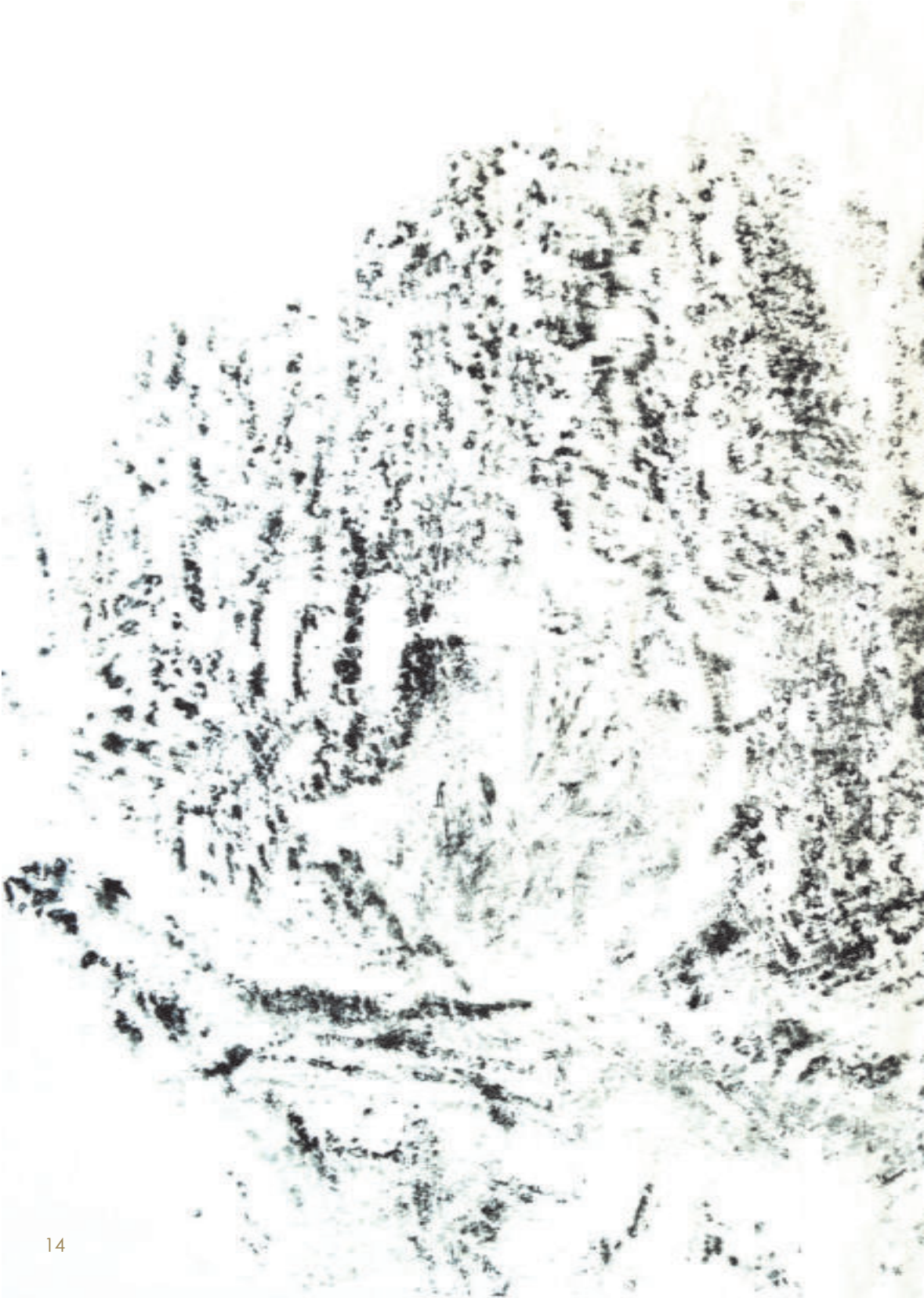
"Baobab Gnome", 2018
size: 100 x 70 cm (detail)
bark print from a very old
Namibian Baobab tree



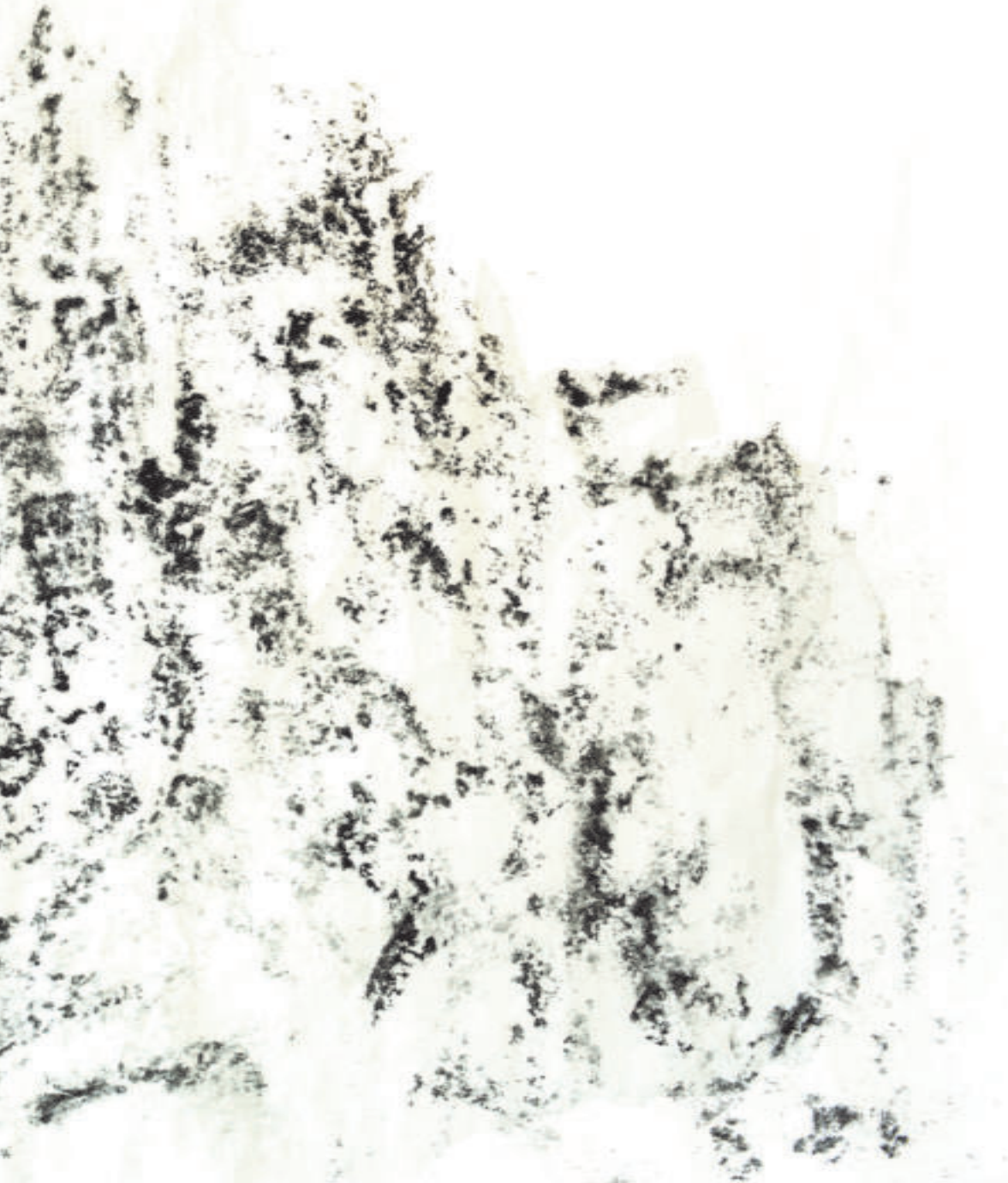
„Vagabond Carnival“, 2016
size: 116 x 84 cm (detail)
bark print from an Indian Maduca tree
with oil colour on Chinese paper,
below: shaded with pencils



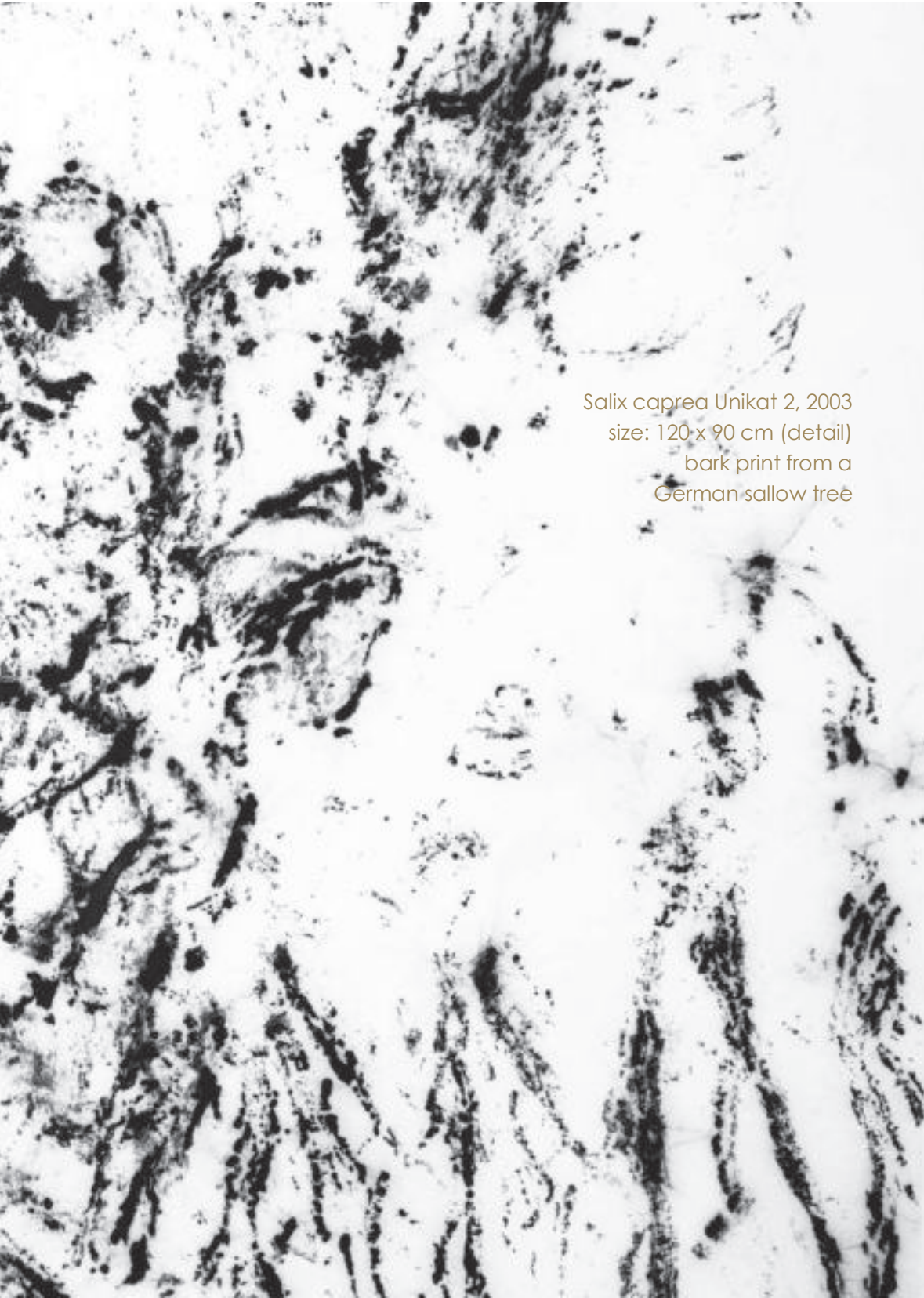




"Chimera", 2018, size: 100 x 150 cm
painted bark print from a 3000 year old
Namibian Baobab tree
You can see the finished version
of the artist on page 82



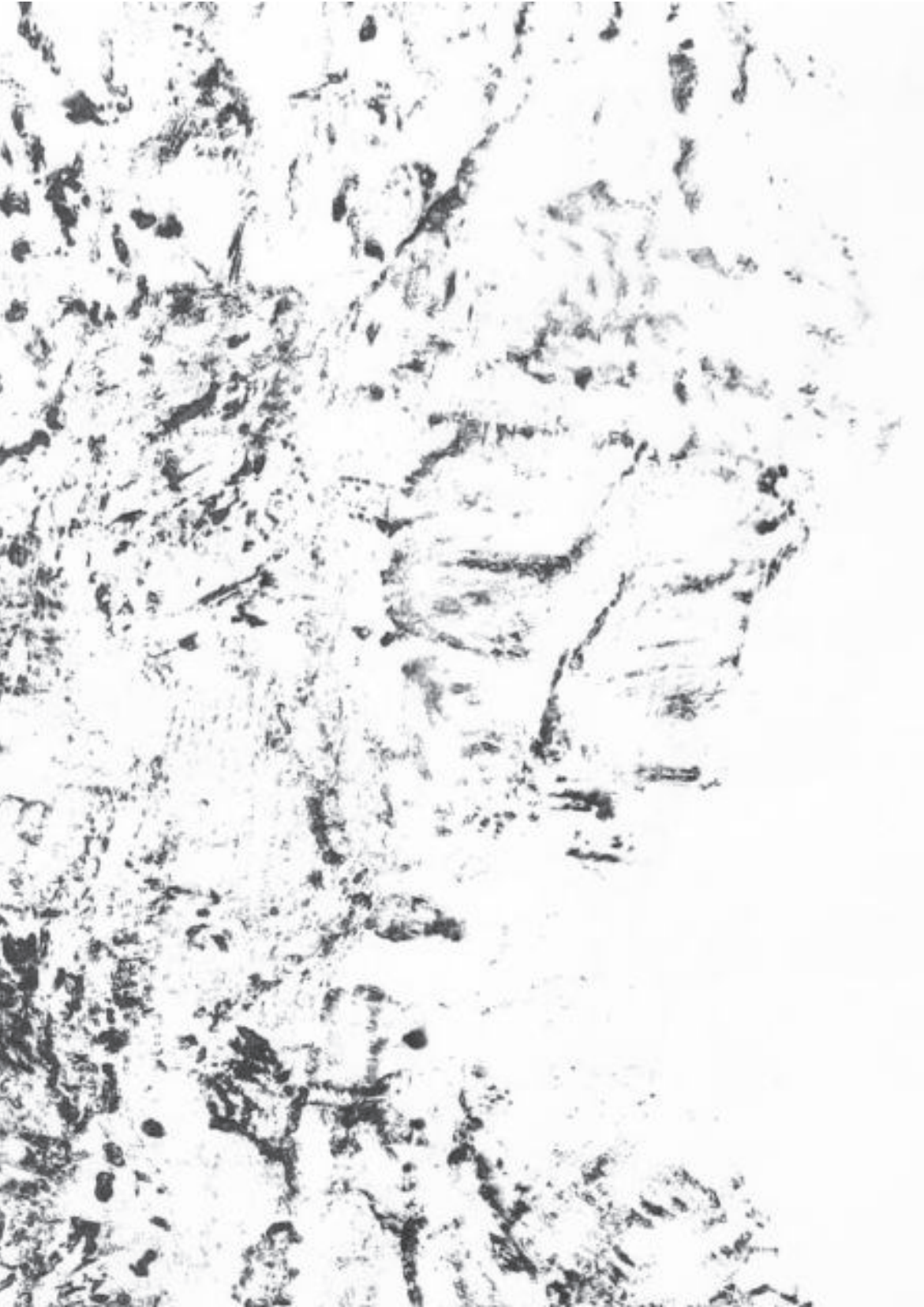


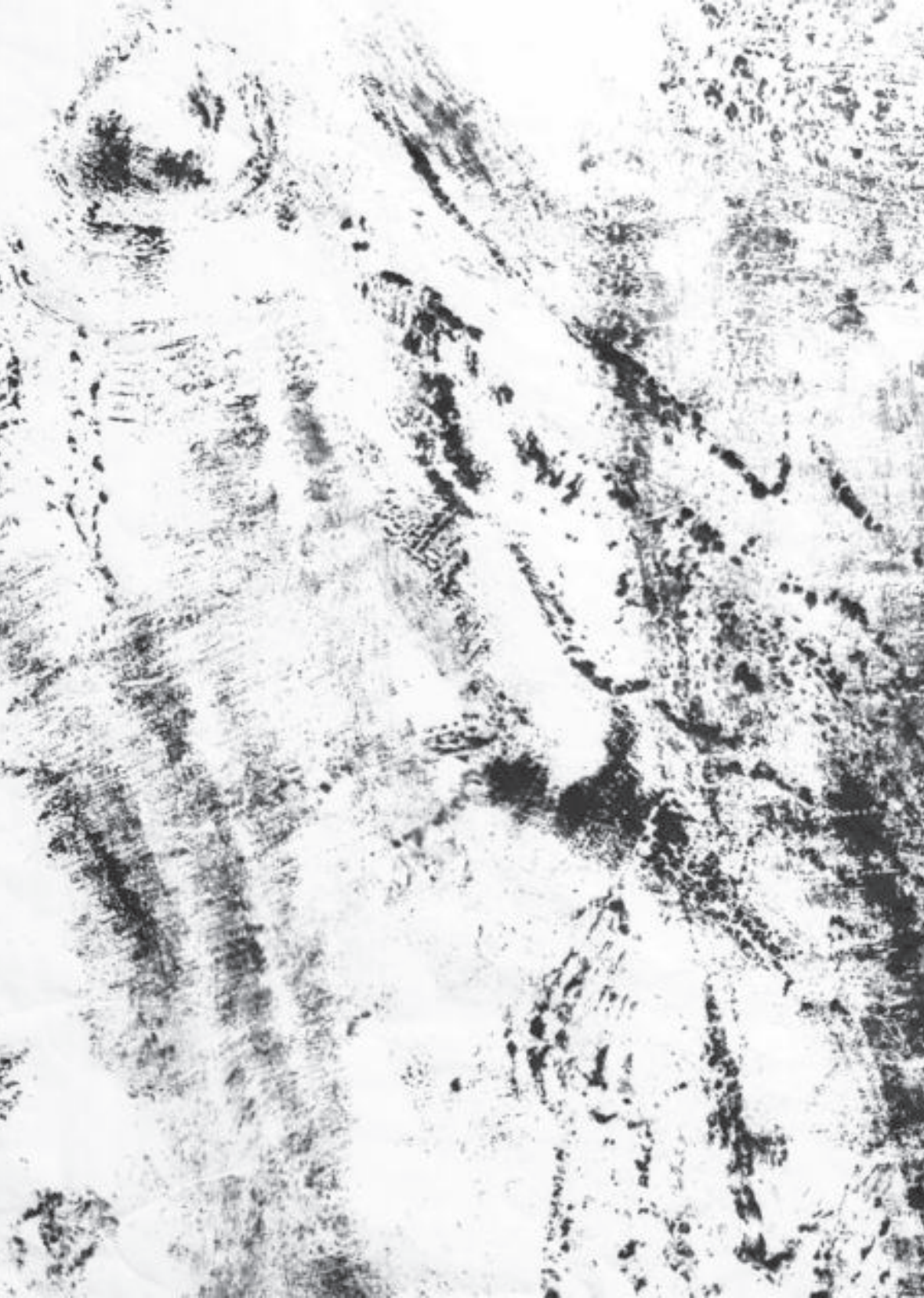


Salix caprea Unikat 2, 2003
size: 120 x 90 cm (detail)
bark print from a
German sallow tree

Ficus religiosa Unikat 9, 2019
size: 108 x 96 cm (detail)
bark print of an Indian temple tree







Betula pendula III Unikat 1, 2017
size: 119 x 84 cm (detail)
bark print from a birch tree



Tilia cordata Unikat 6, 2019
size: 70 x 100 cm
bark print from a basswood tree







Platanus x hispanica Unikat 2, 1996
size: 119 x 84 cm (detail)
bark print from a plane tree





Fagus sylvatica dawickii, 2003

Unikat 11, size: 70 x 100 cm

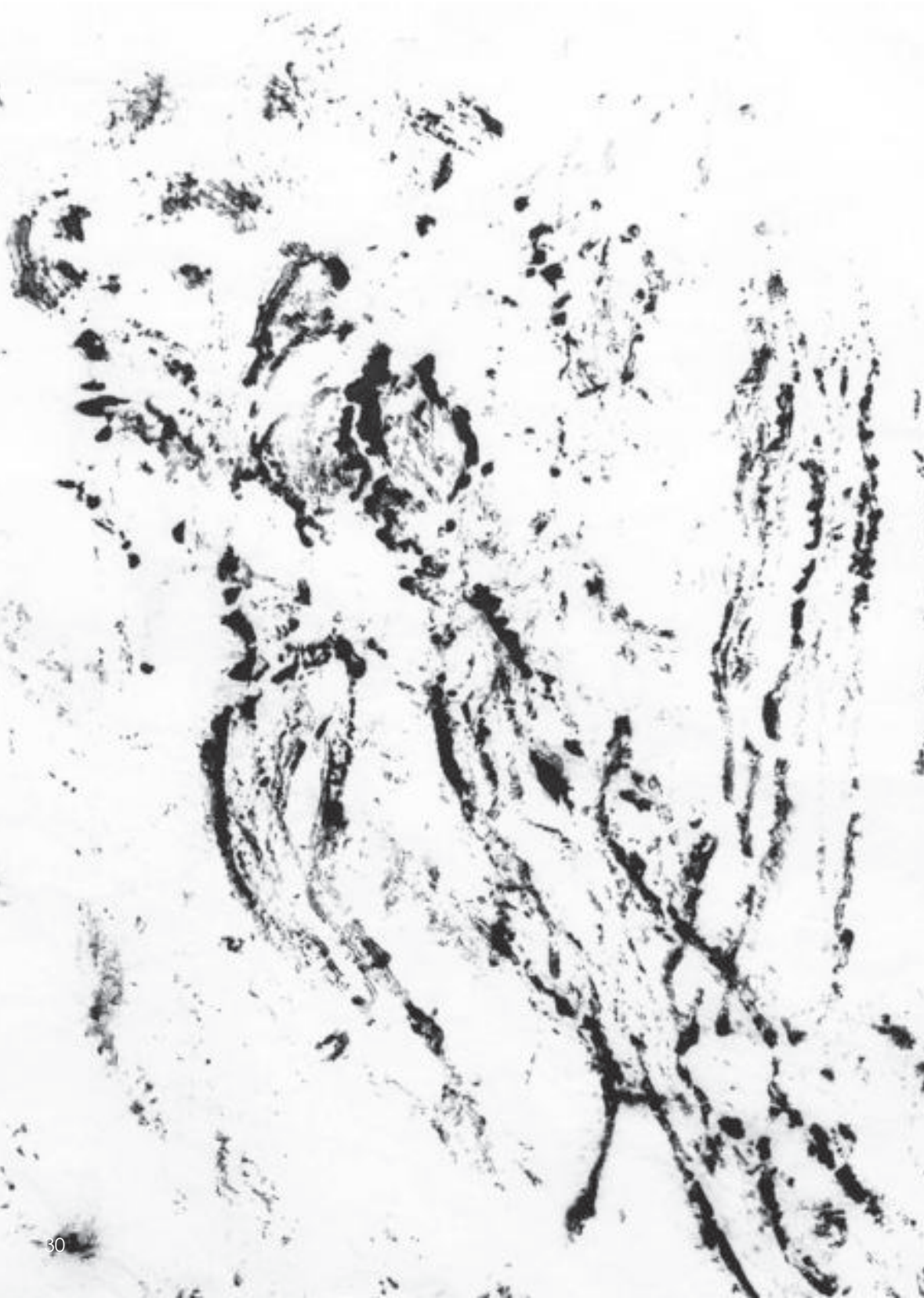
bark print from a beech tree



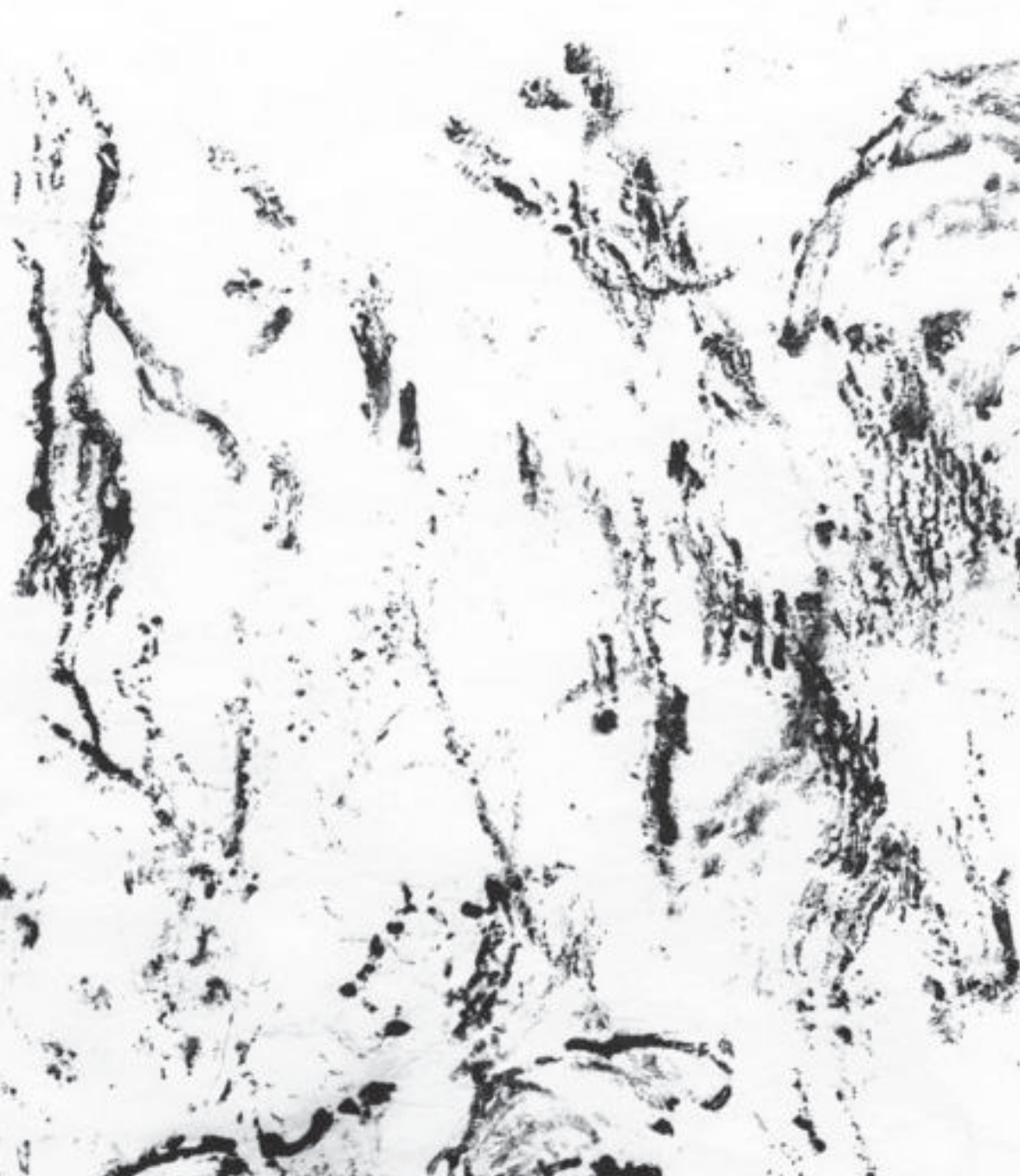


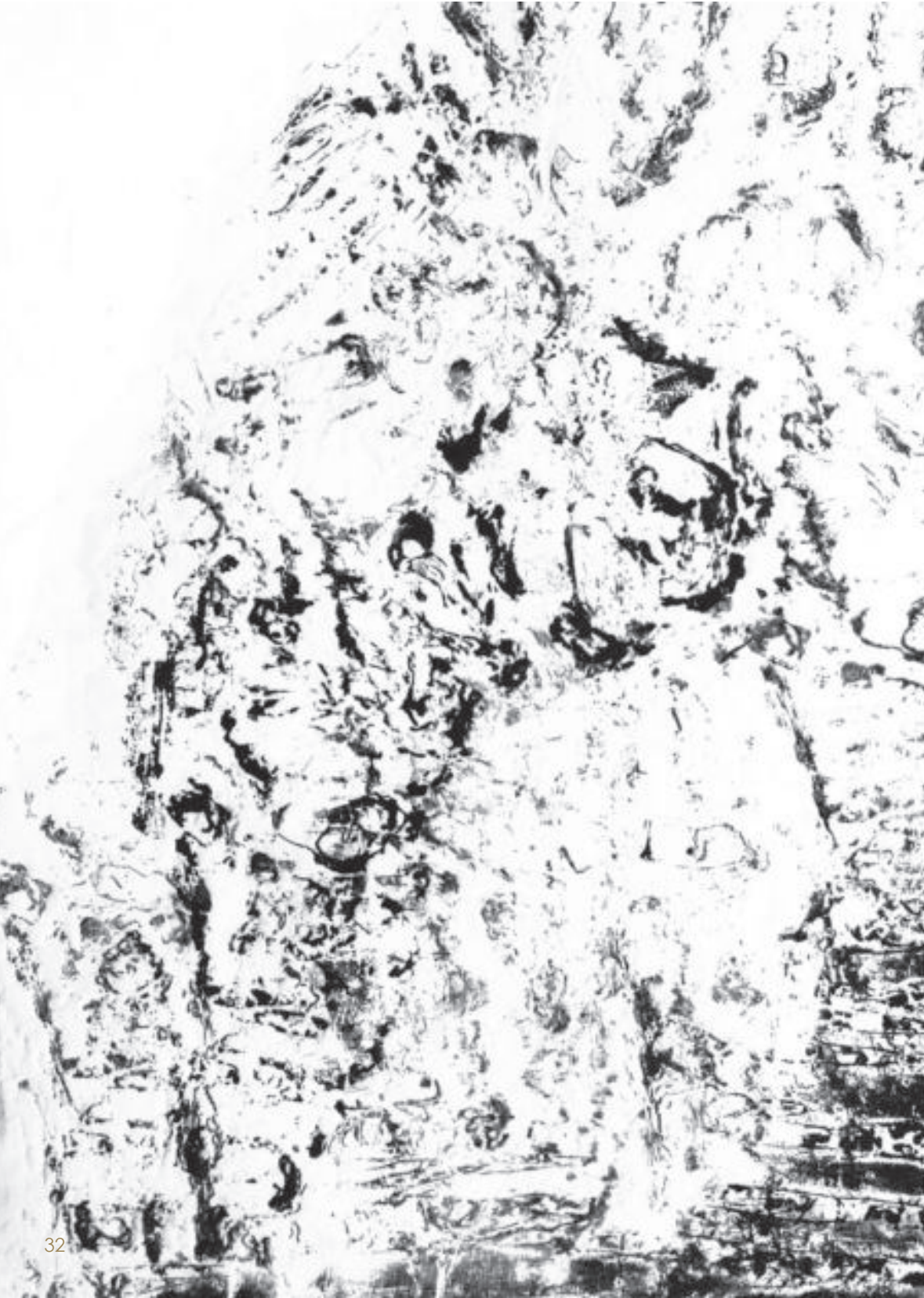
Carpinus betulus Unikat 7, 1999
size: 120 x 90 cm (detail)
bark print from a hornbeam tree



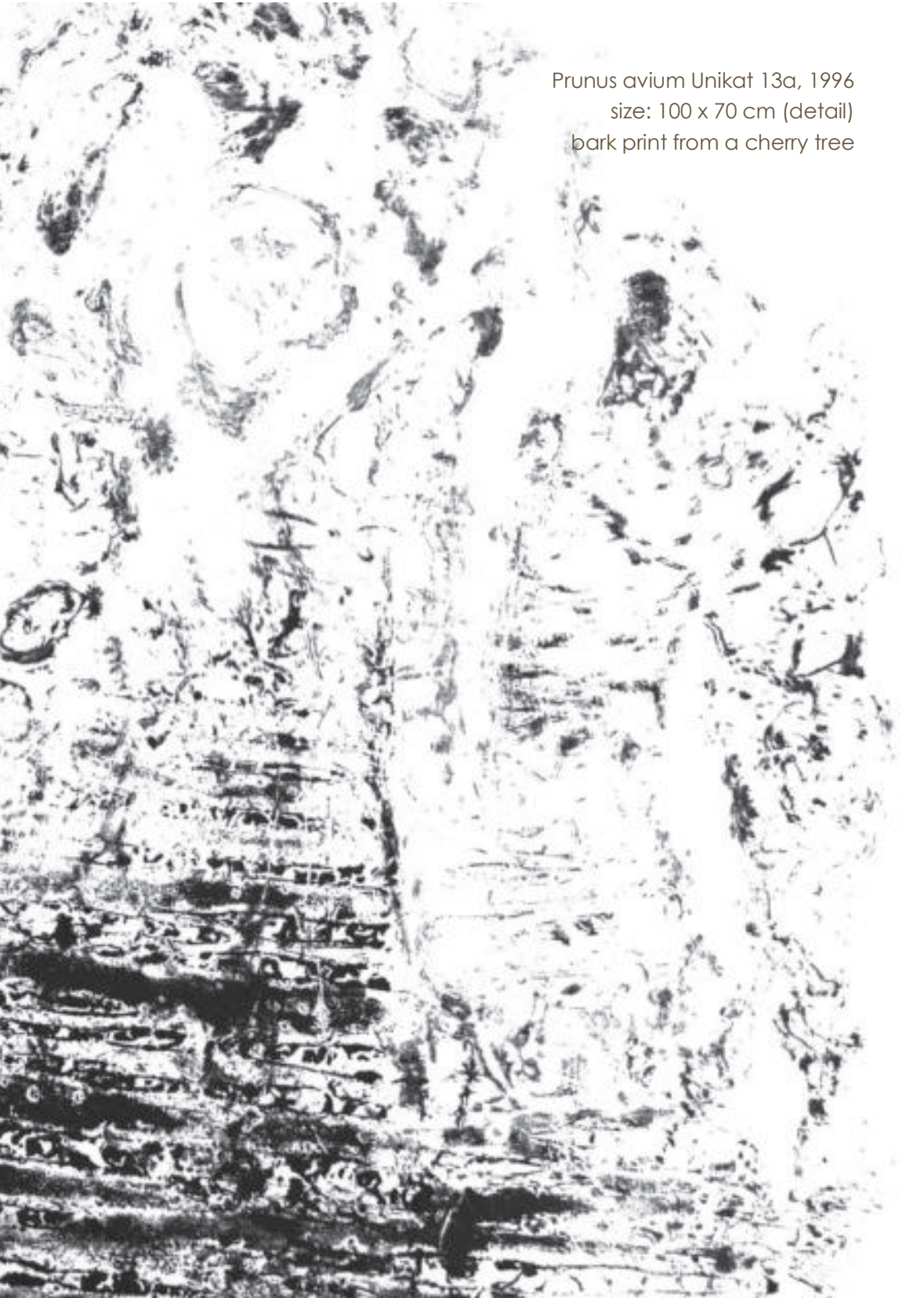


"Fairy and Faun", 2003
size: 120 x 90 cm (detail)
bark print from a willow tree
(*Salix caprea*)





Prunus avium Unikat 13a, 1996
size: 100 x 70 cm (detail)
bark print from a cherry tree





"Ginkgo Faces", 2003
size: 119 x 84 cm (detail)
bark print from a Ginkgo tree



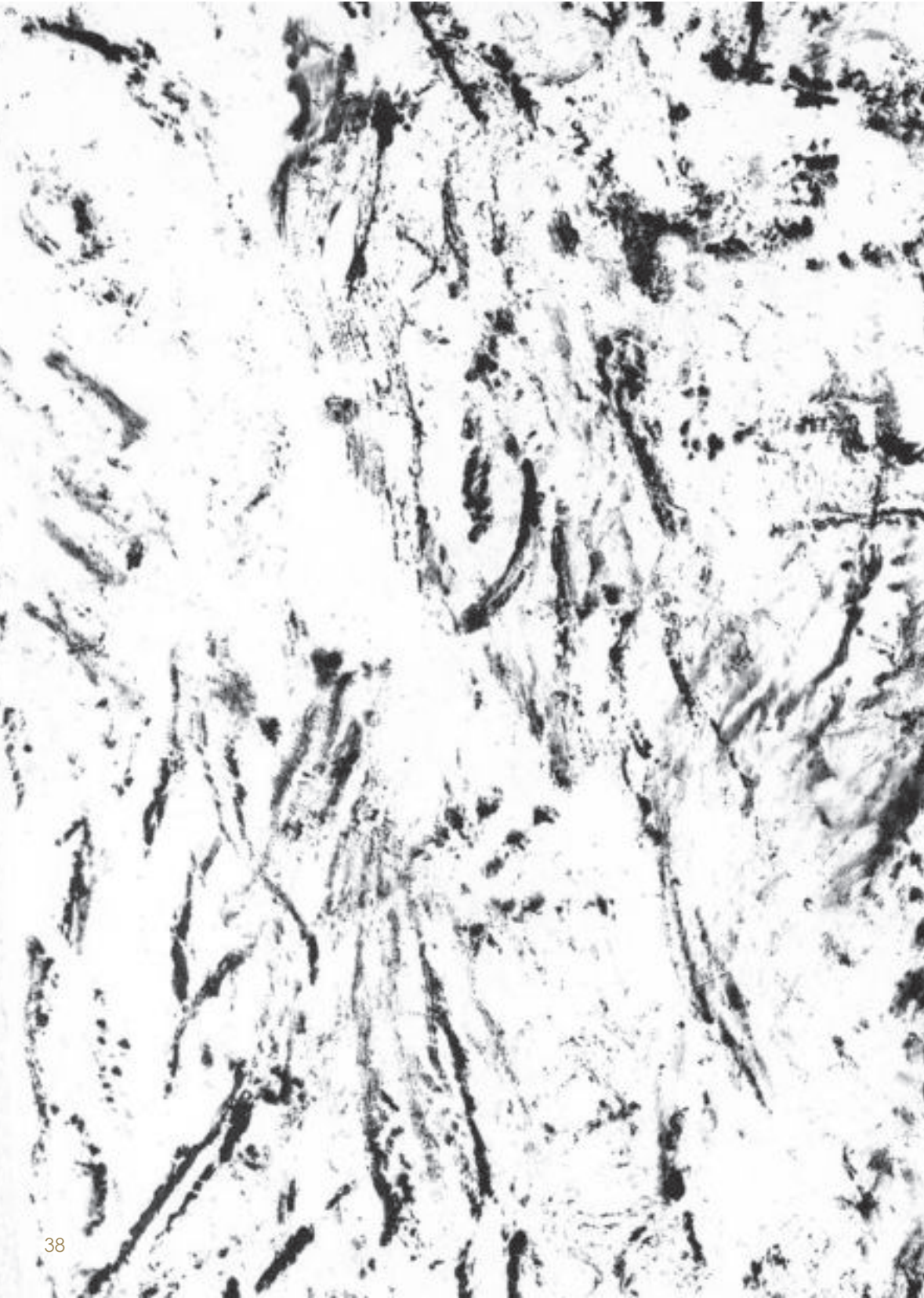


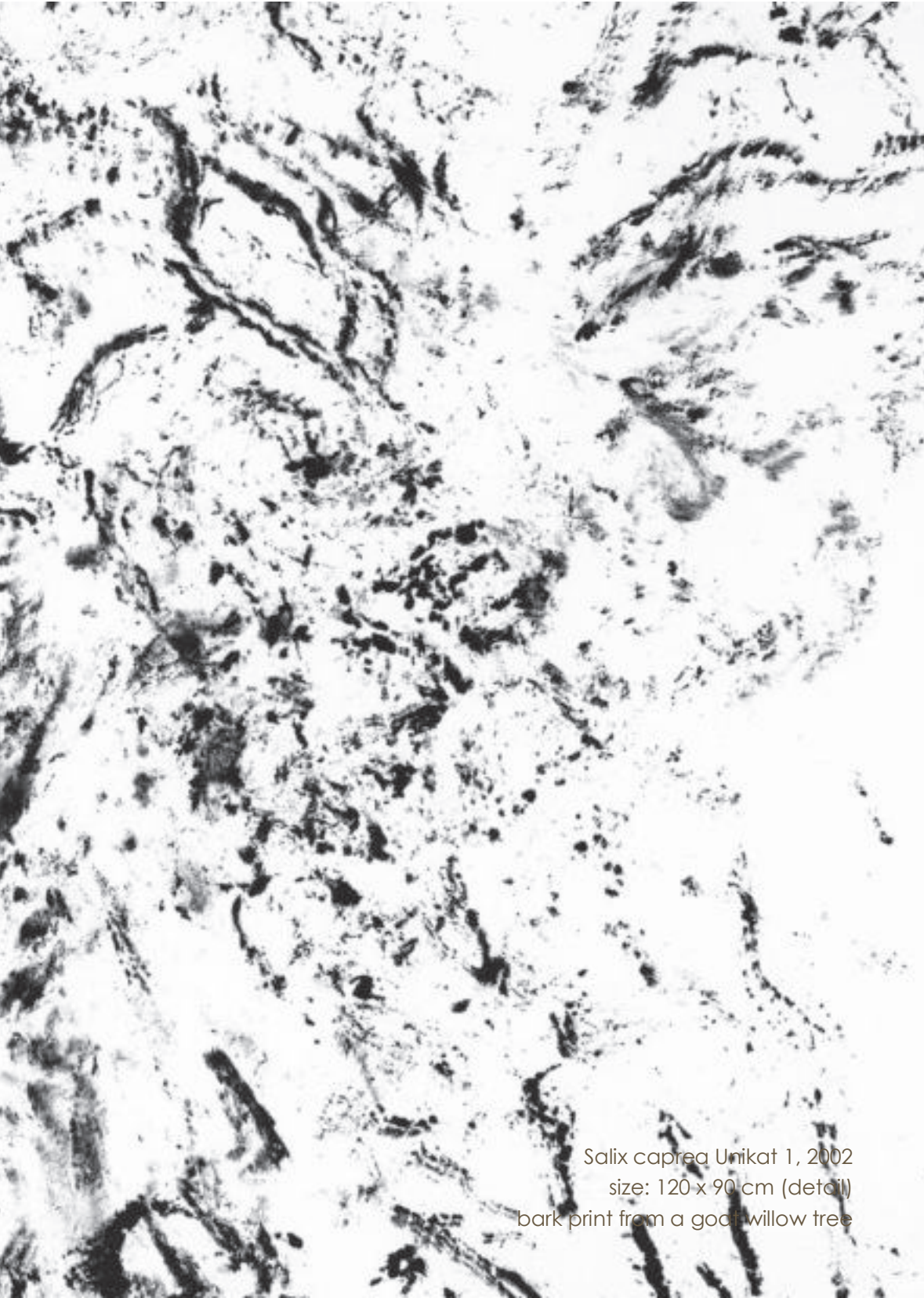
Tilia Cordata Unikat 3, 2019

size: 119 x 84 cm (detail)

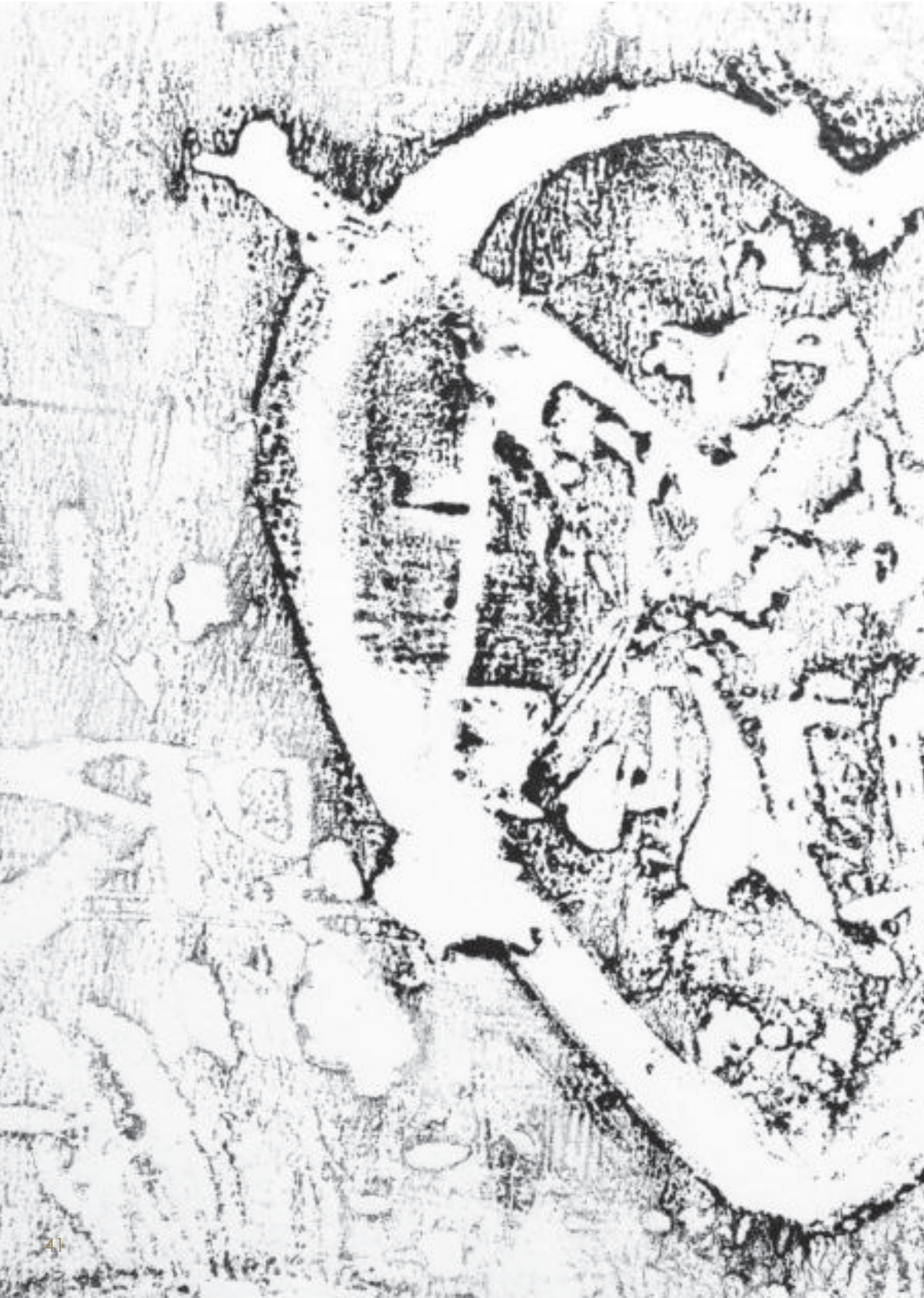
bark print from a littleleaf linden tree





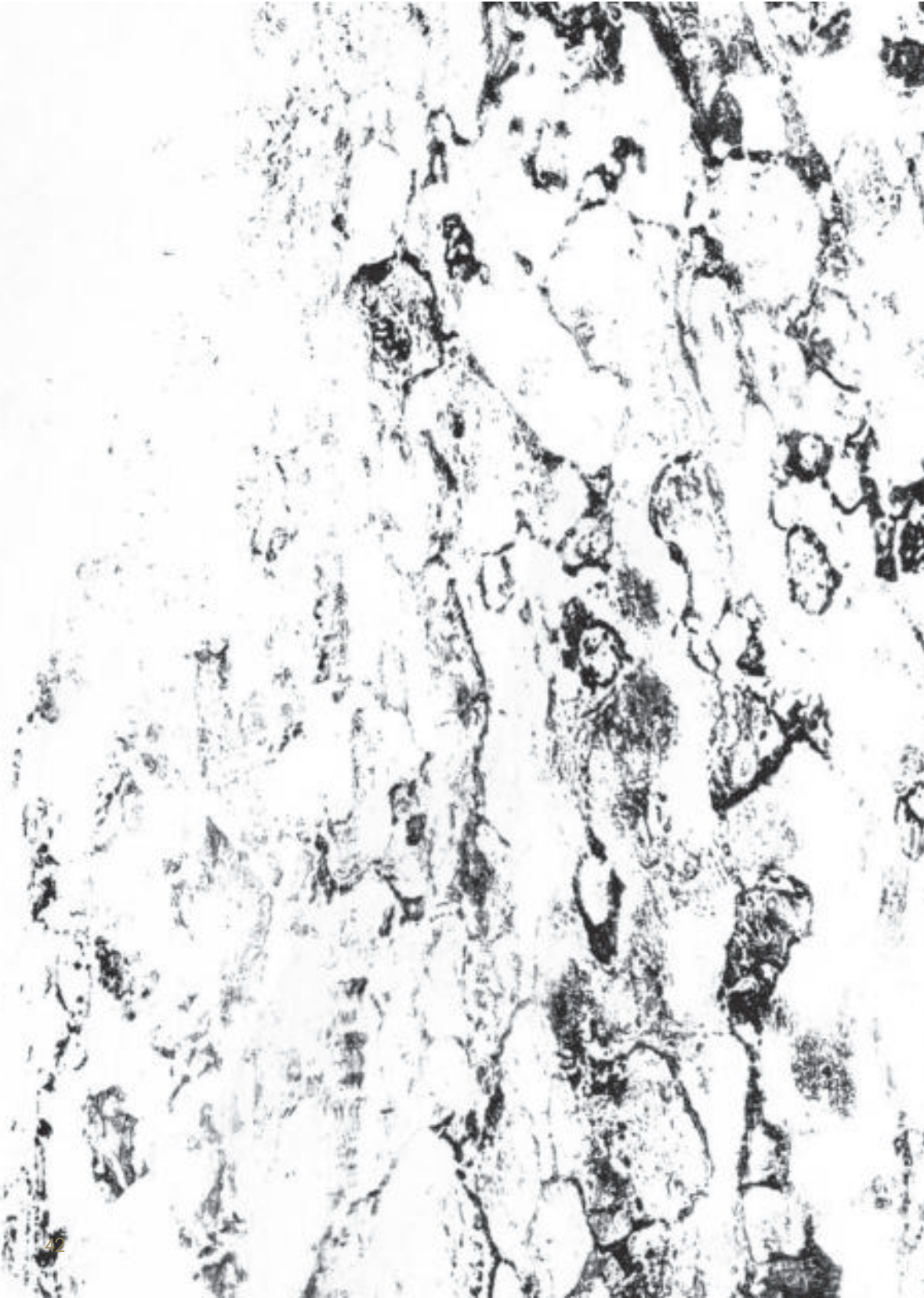


Salix caprea Unikat 1, 2002
size: 120 x 90 cm (detail)
bark print from a goat willow tree





Fagus sylvatica VII Unikat 10, 1999
size: 100 x 70 cm (detail)
bark print from a beech tree



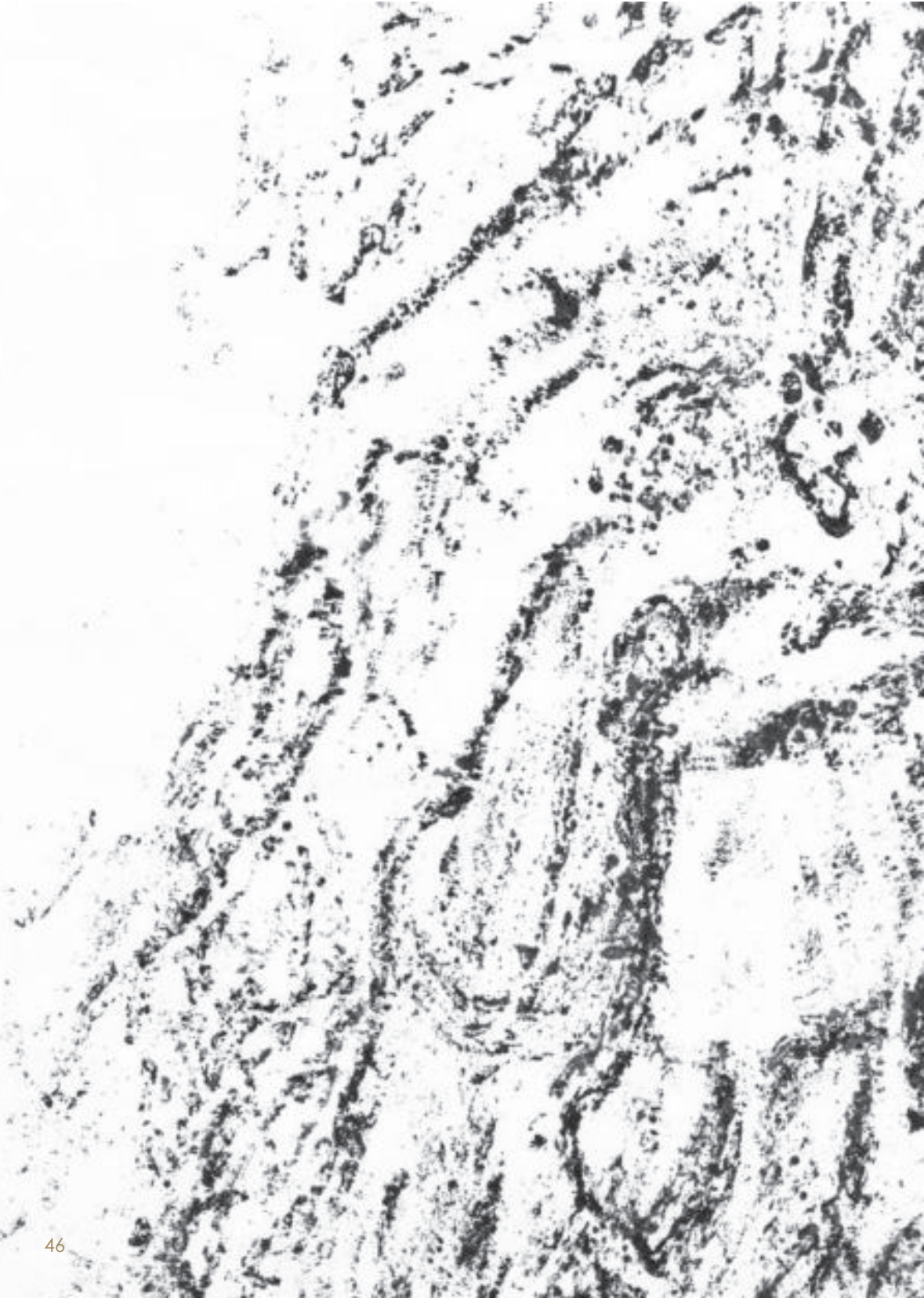


Malus domestica Unikat 5, 2000
size: 100 x 70 cm (detail)
bark print from an apple tree

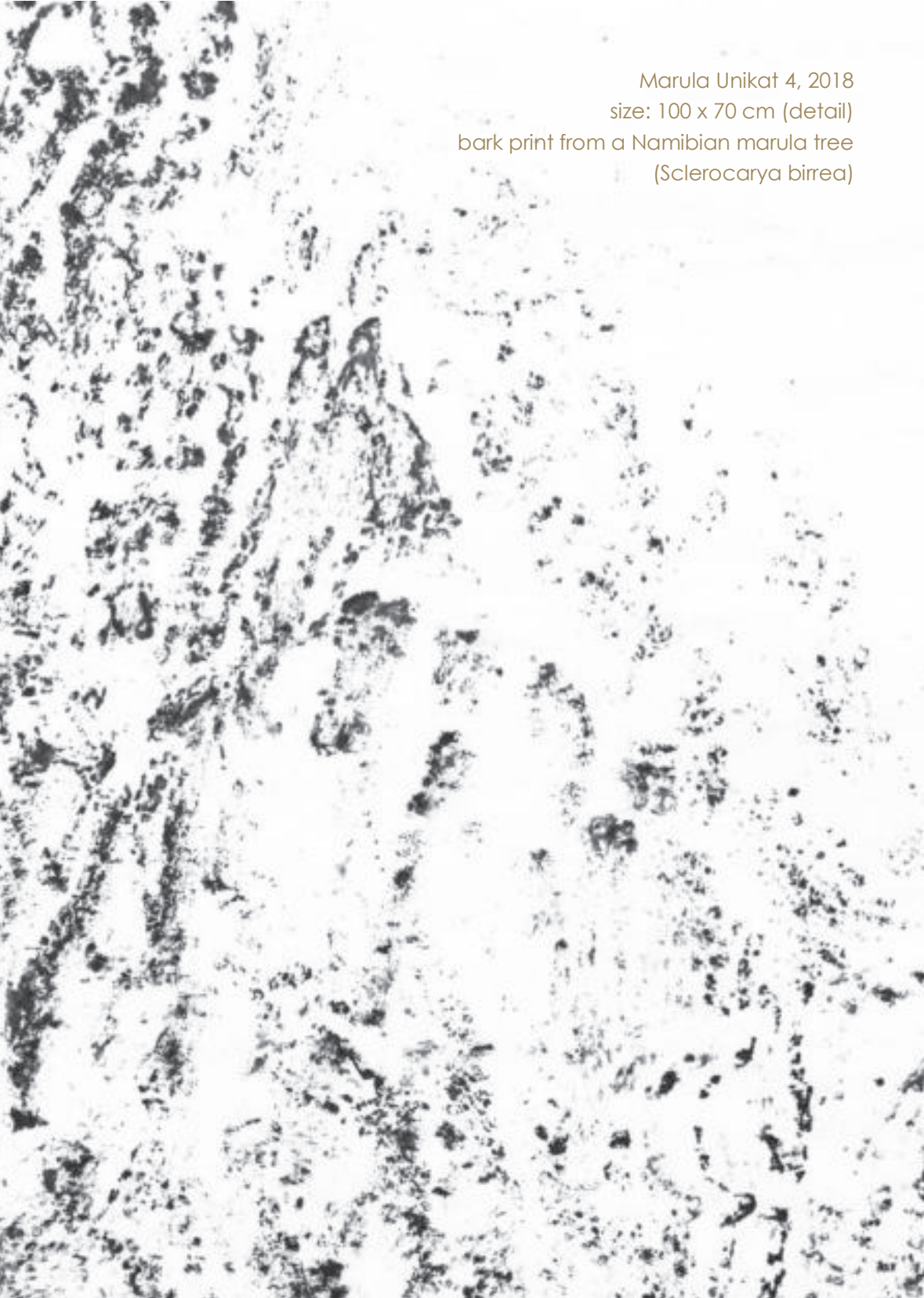


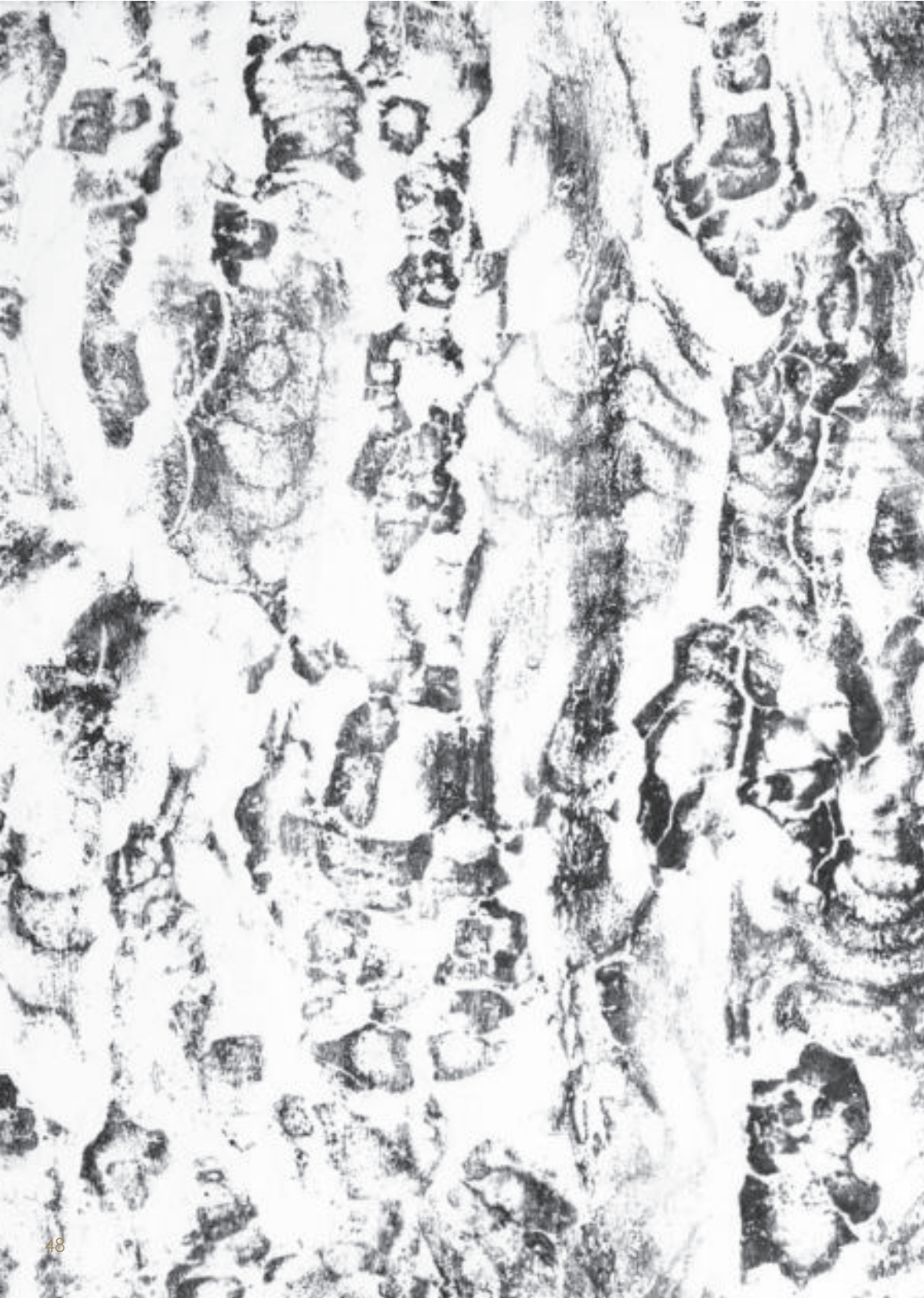
„King of Carp“, 2003
size: 90 x 120 cm (detail)
bark print from an European beech tree

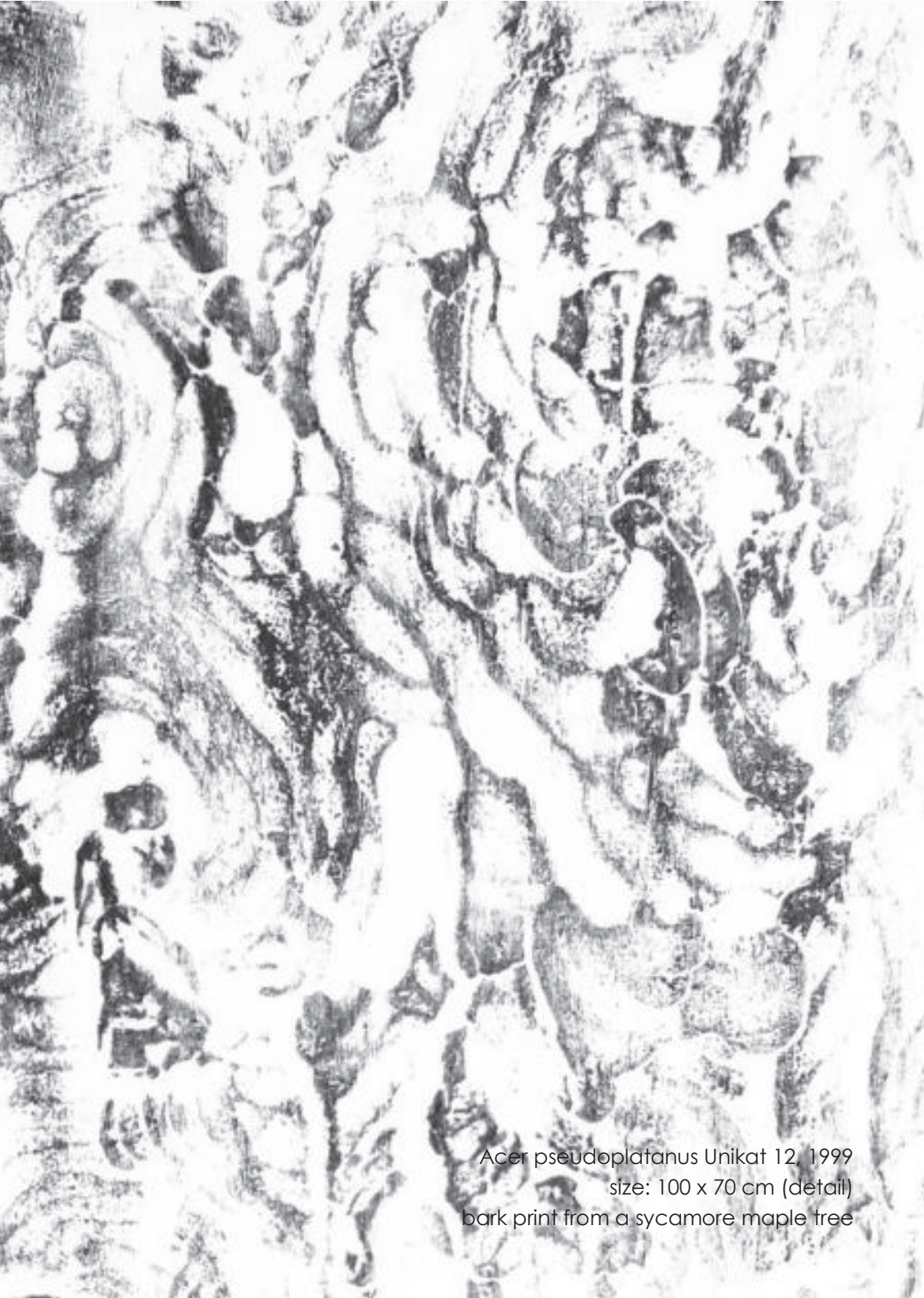




Marula Unikat 4, 2018
size: 100 x 70 cm (detail)
bark print from a Namibian marula tree
(*Sclerocarya birrea*)



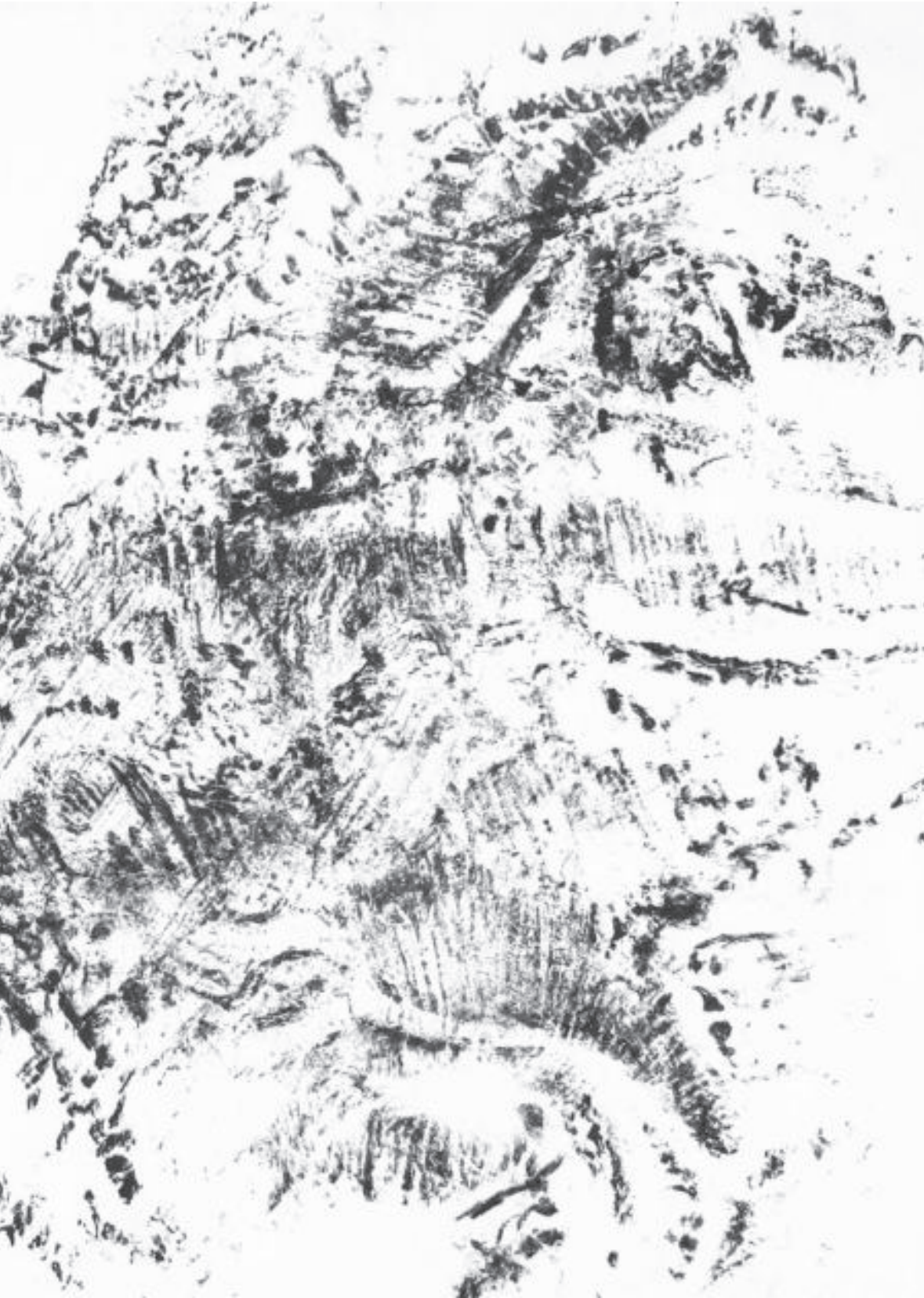


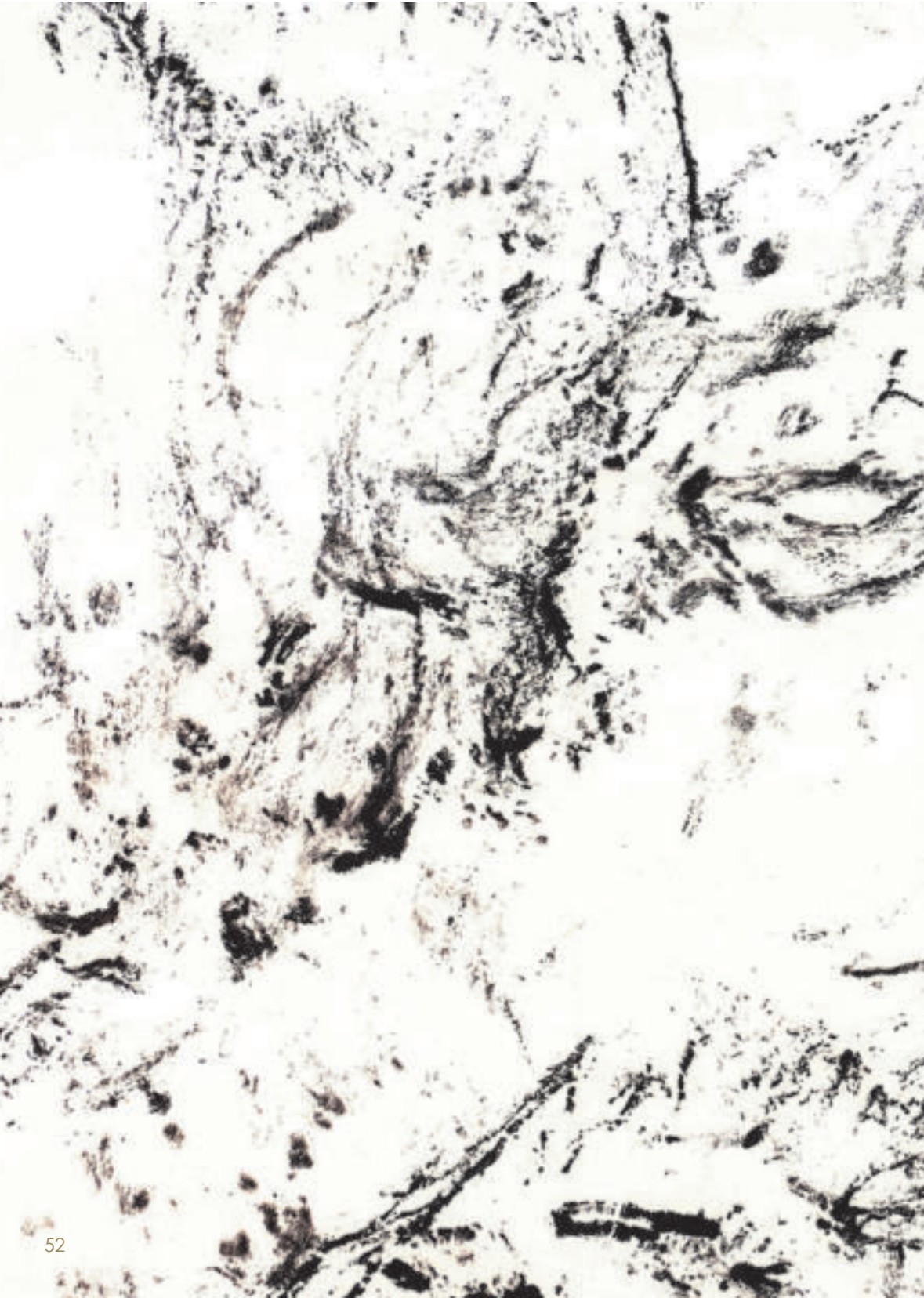


Acer pseudoplatanus Unikat 12, 1999
size: 100 x 70 cm (detail)
bark print from a sycamore maple tree



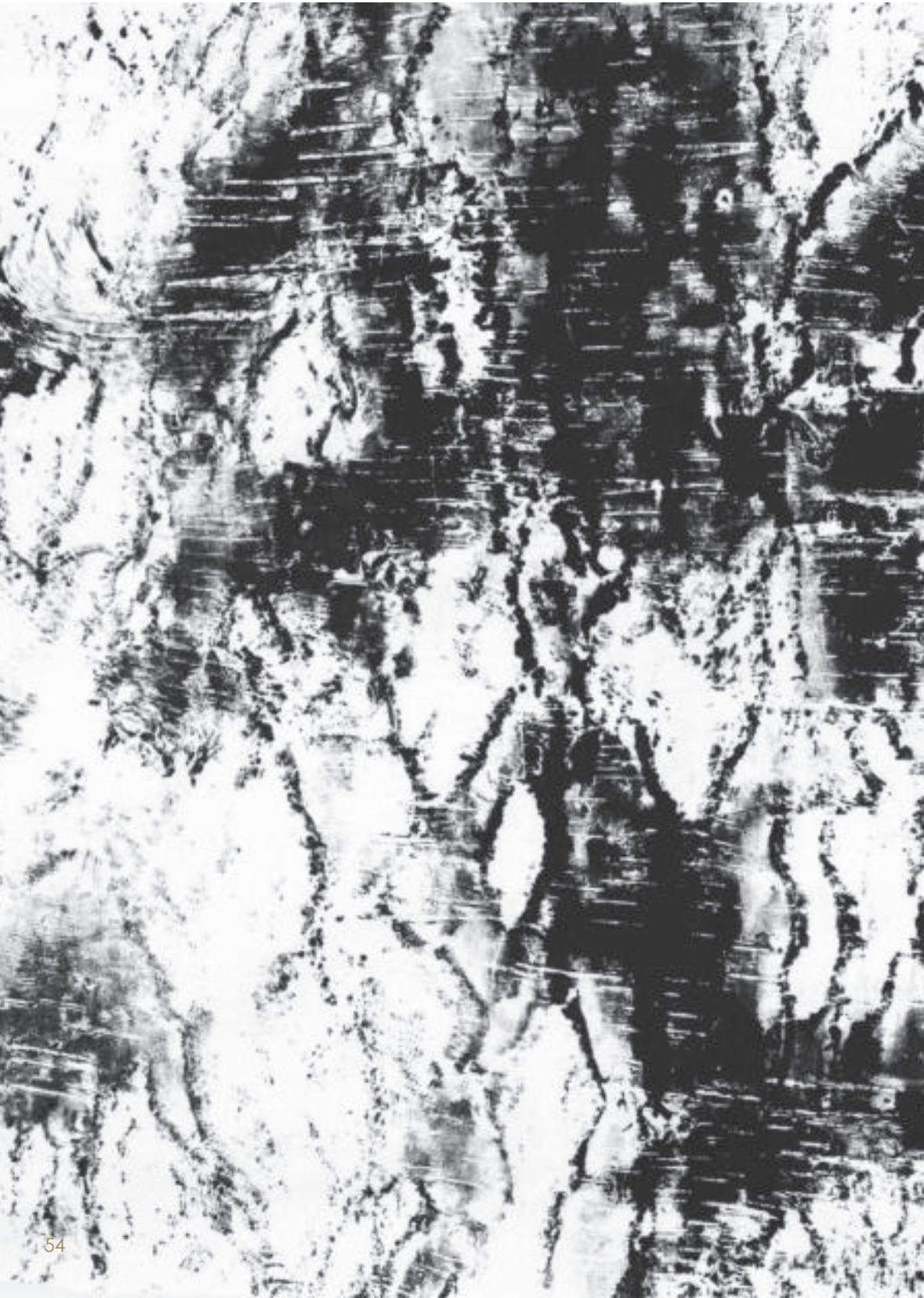
Ficus religiosa Unikat 7, 2018
size: 119 x 90 cm
bark print from an Indian temple tree







Salix caprea Unikat 2, 2001
size: 120 x 90 cm (detail)
bark print from a goat willow tree

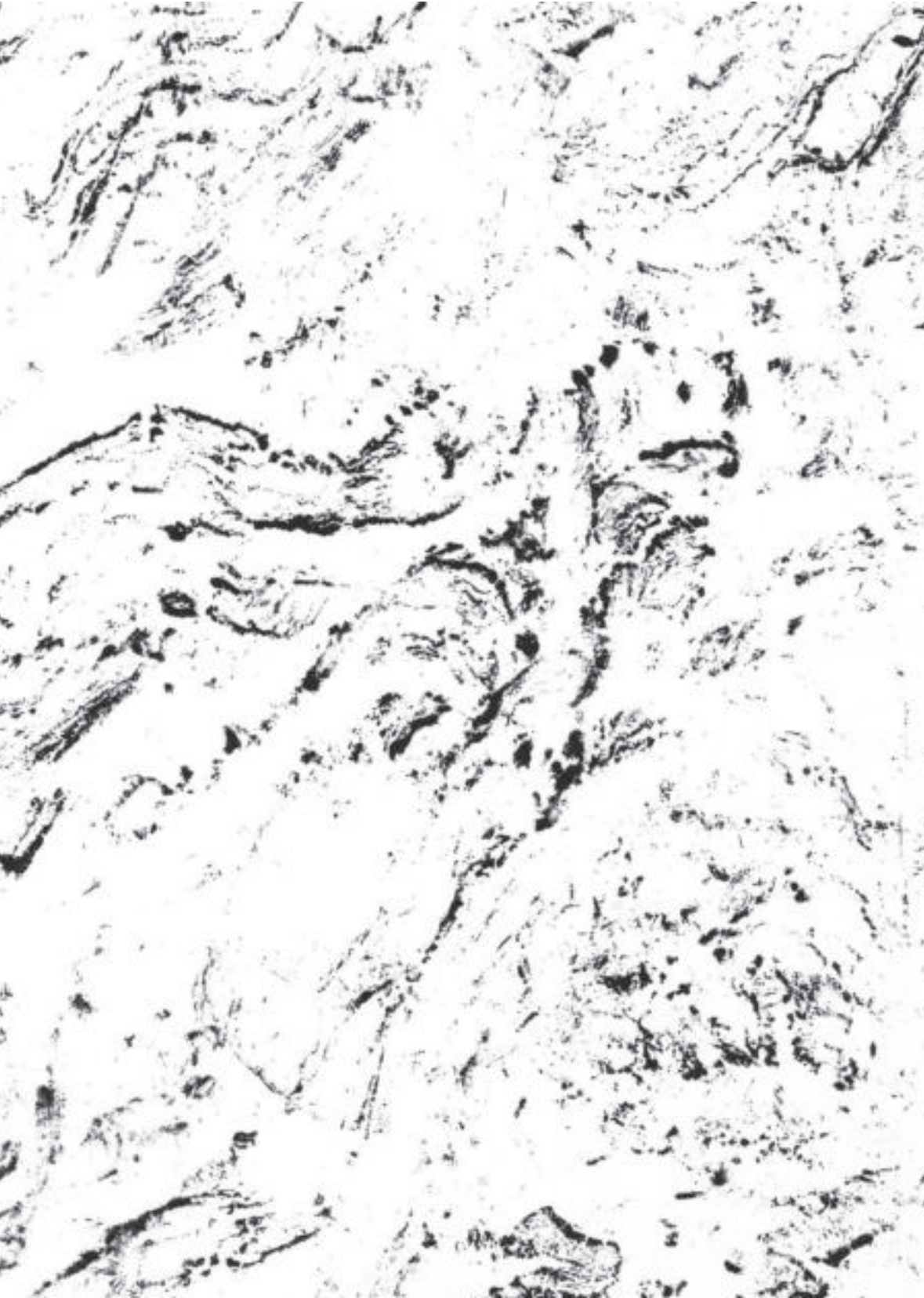




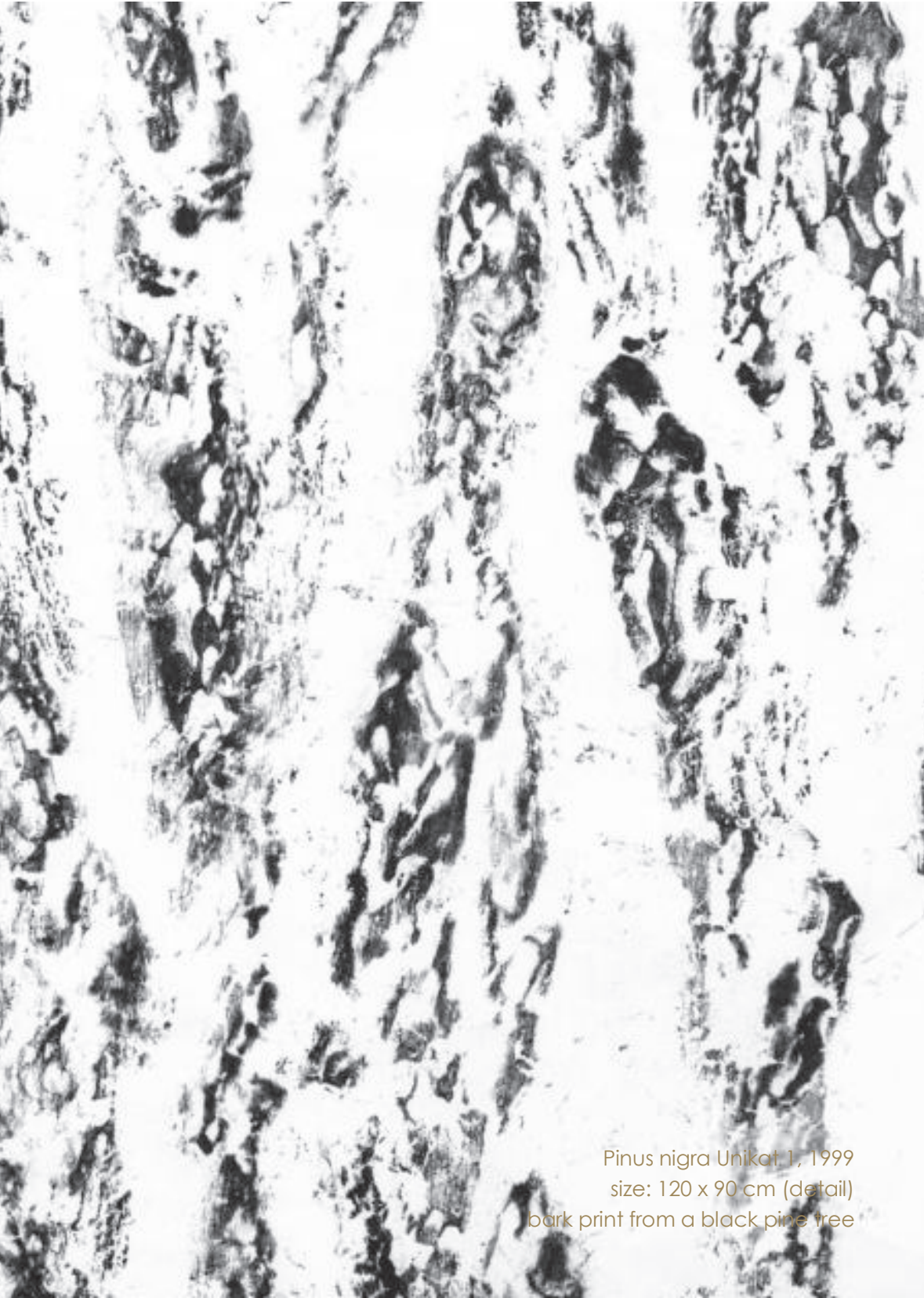
Betula pendula II Urkat 5, 1996
size: 120 x 90 cm (detail)
bark print from a birch tree



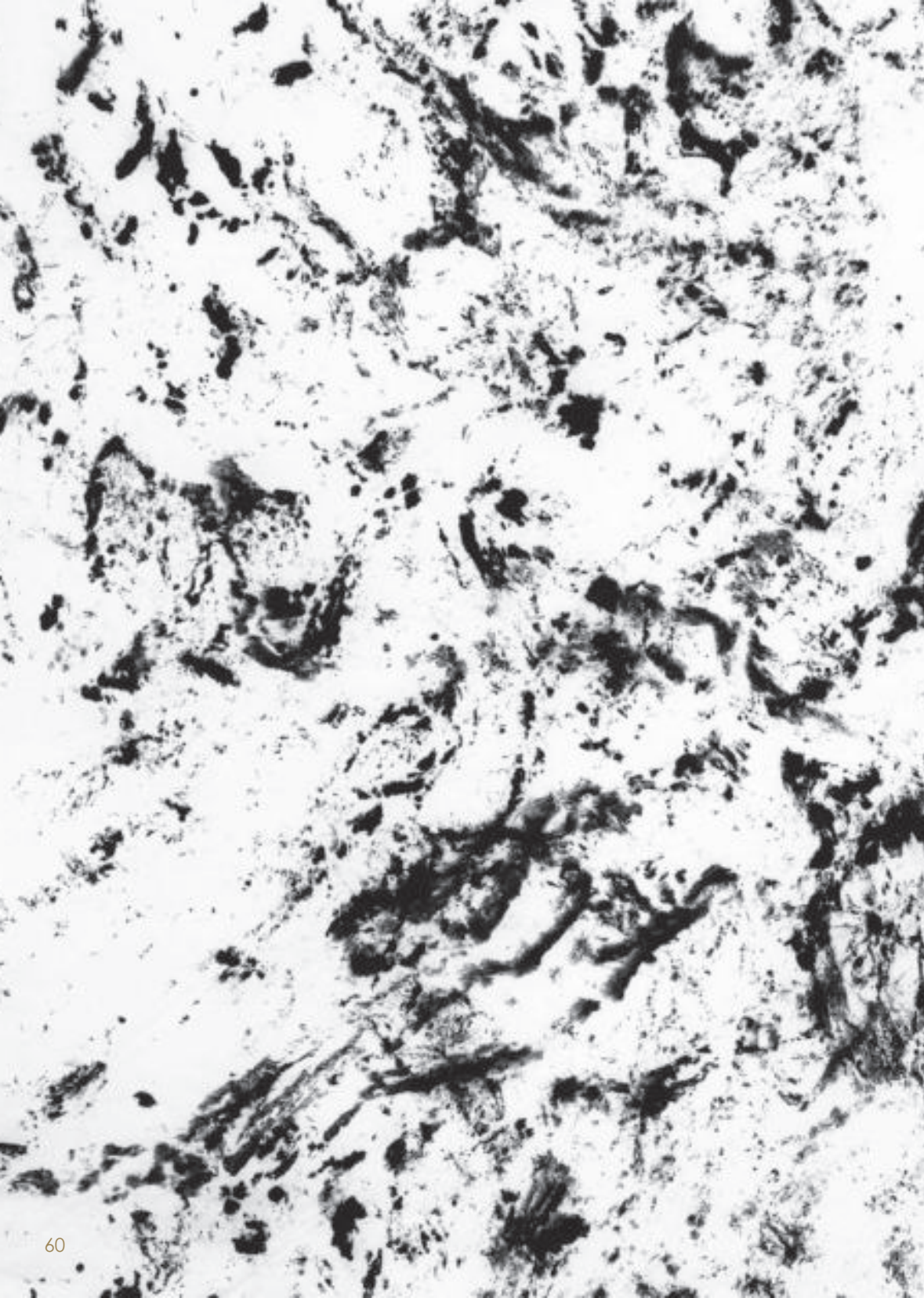
Salix caprea Unikat 3, 200,
size: 120 x 90 cm (detail)
bark print from a willow tree

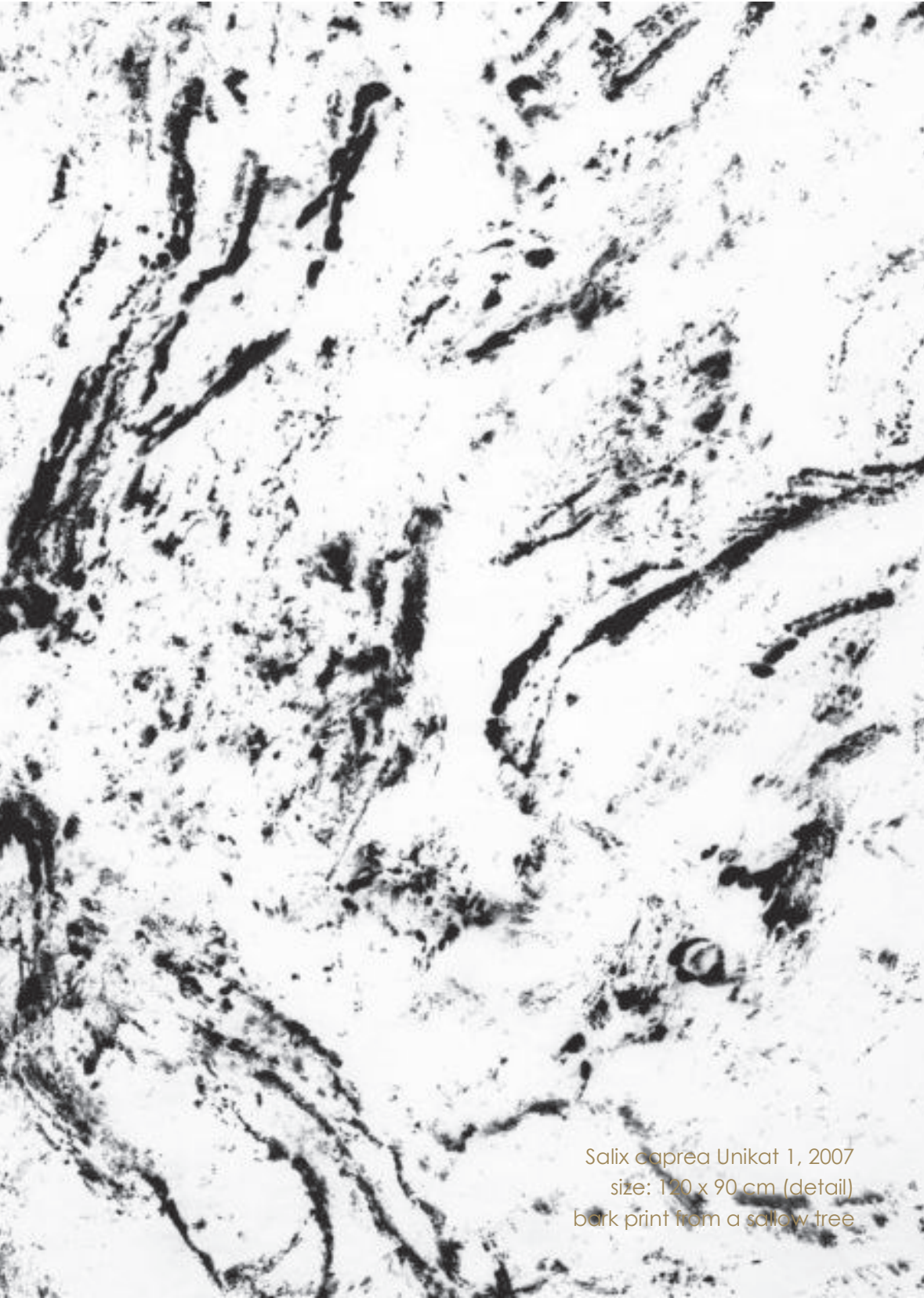




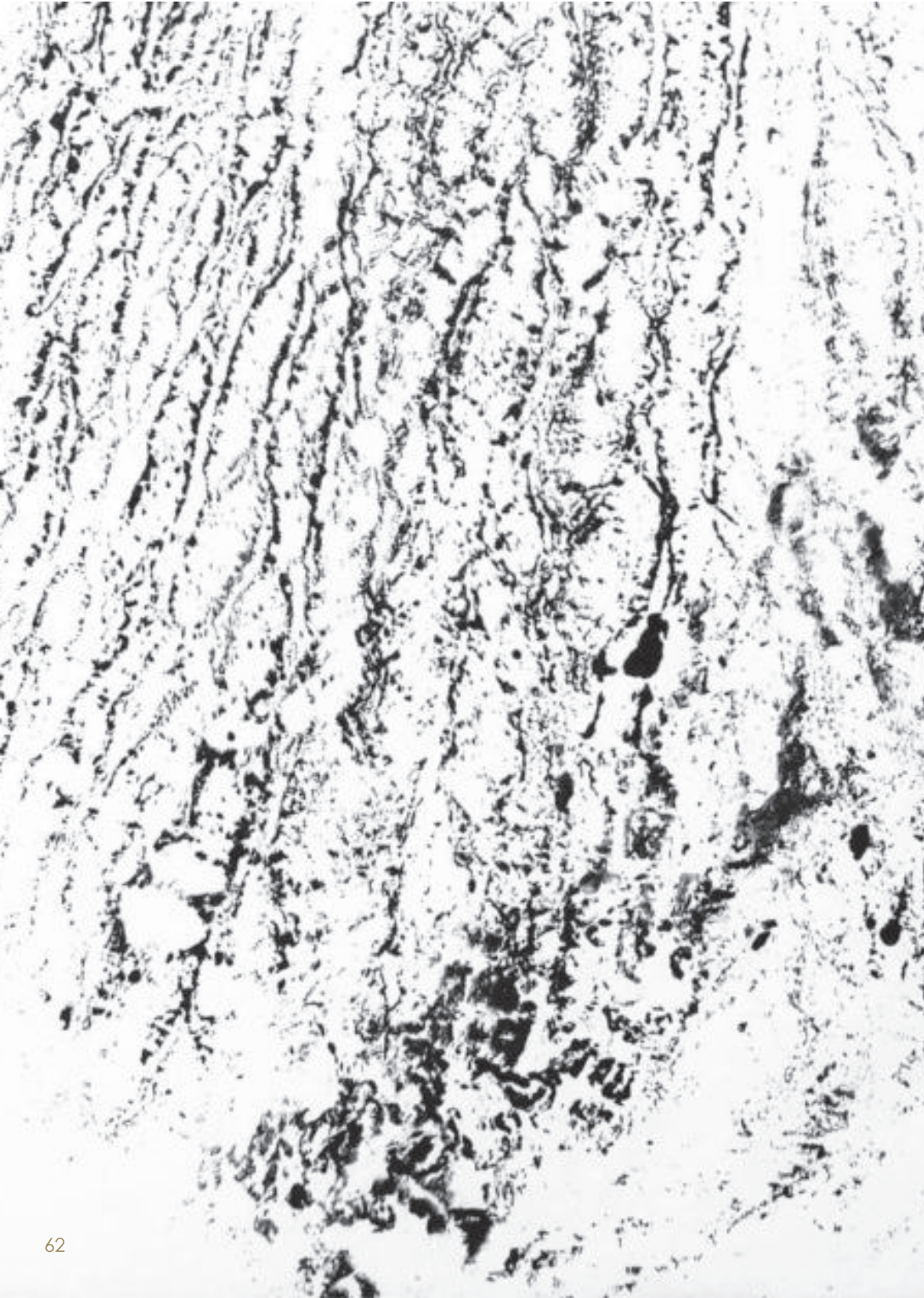


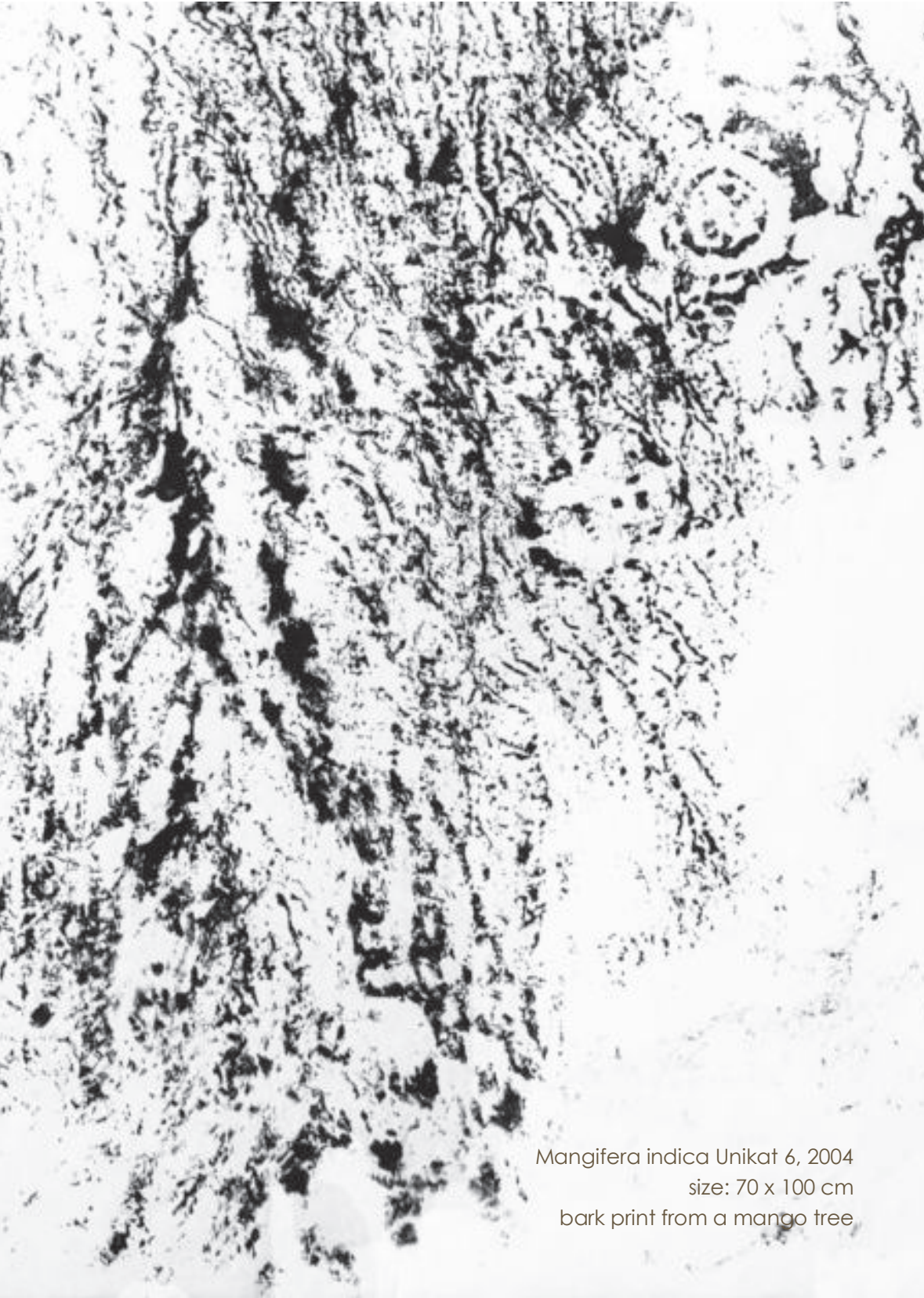
Pinus nigra Unikat 1, 1999
size: 120 x 90 cm (detail)
bark print from a black pine tree





Salix caprea Unikat 1, 2007
size: 120 x 90 cm (detail)
bark print from a willow tree

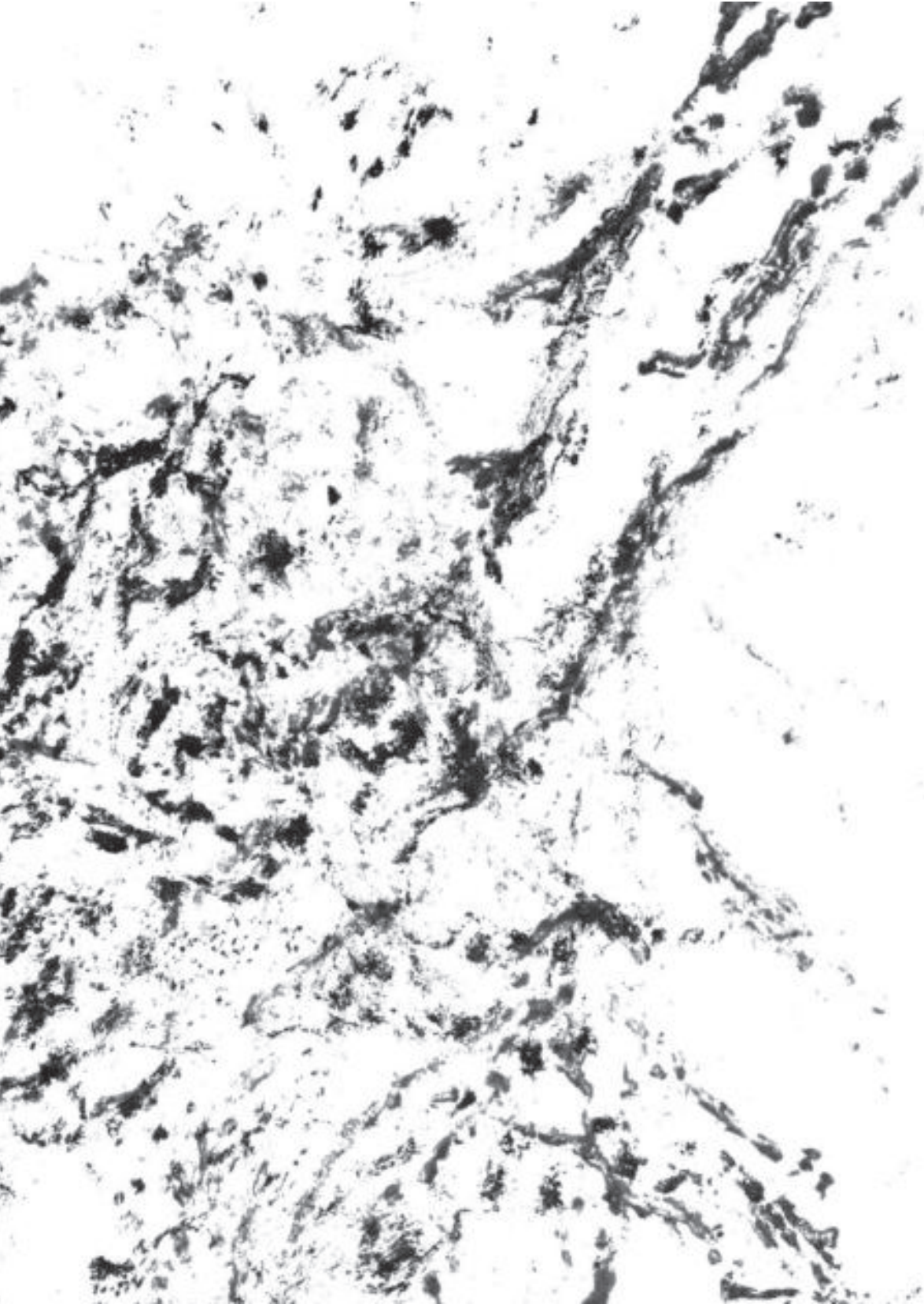




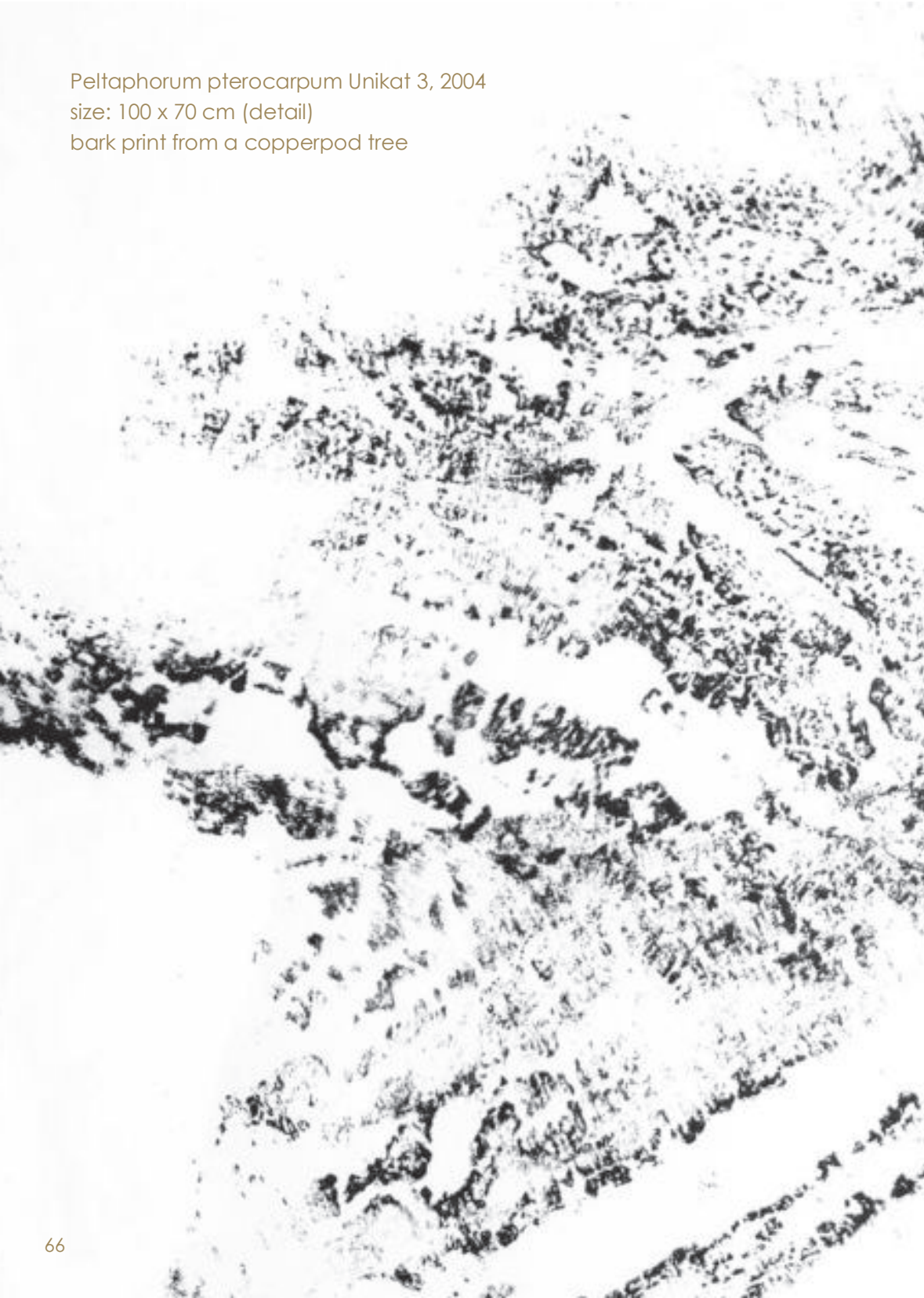
Mangifera indica Unikat 6, 2004
size: 70 x 100 cm
bark print from a mango tree

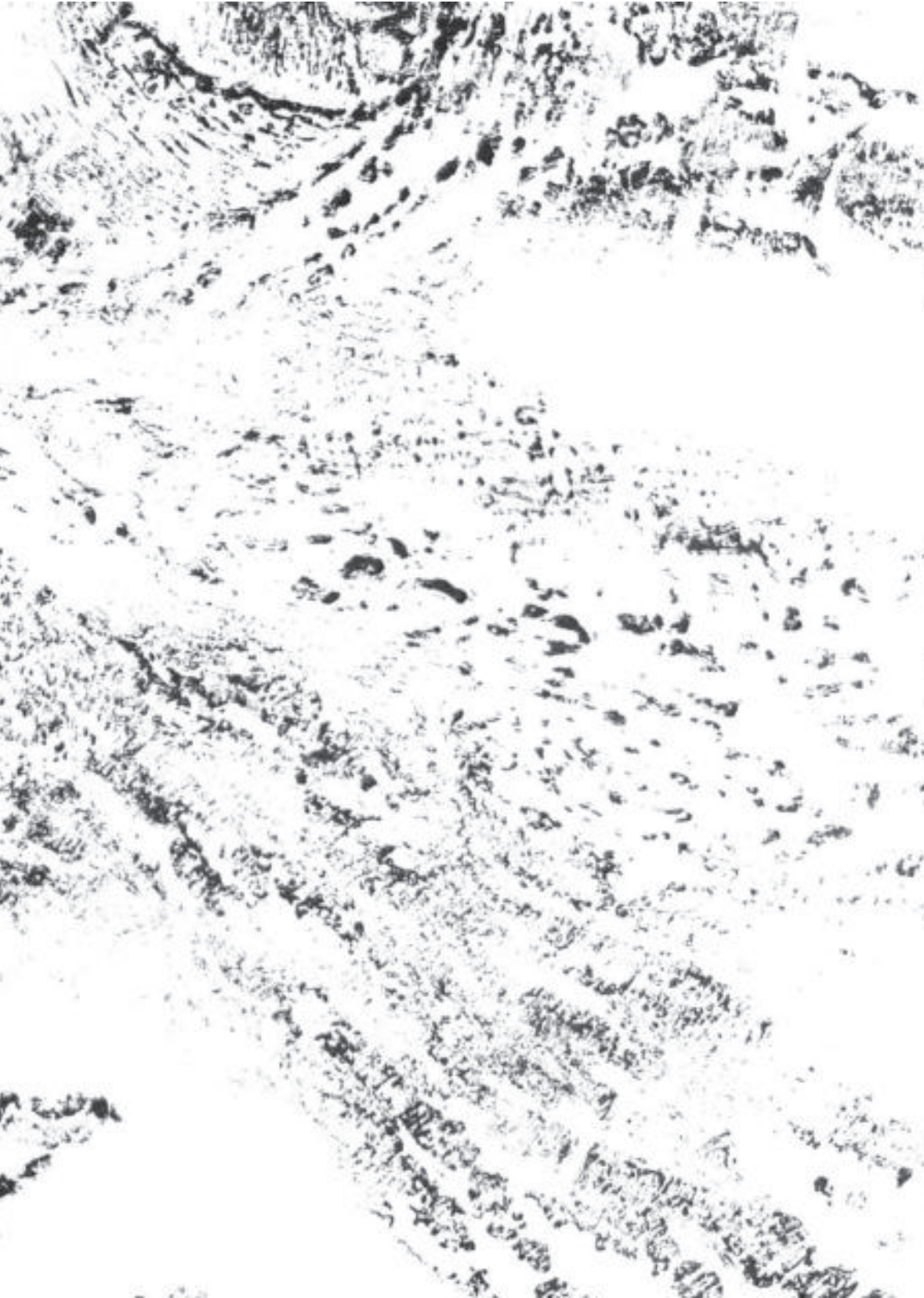


Salix caprea Unikat 7, 2018
size: 50 x 70 cm
bark print from a willow tree



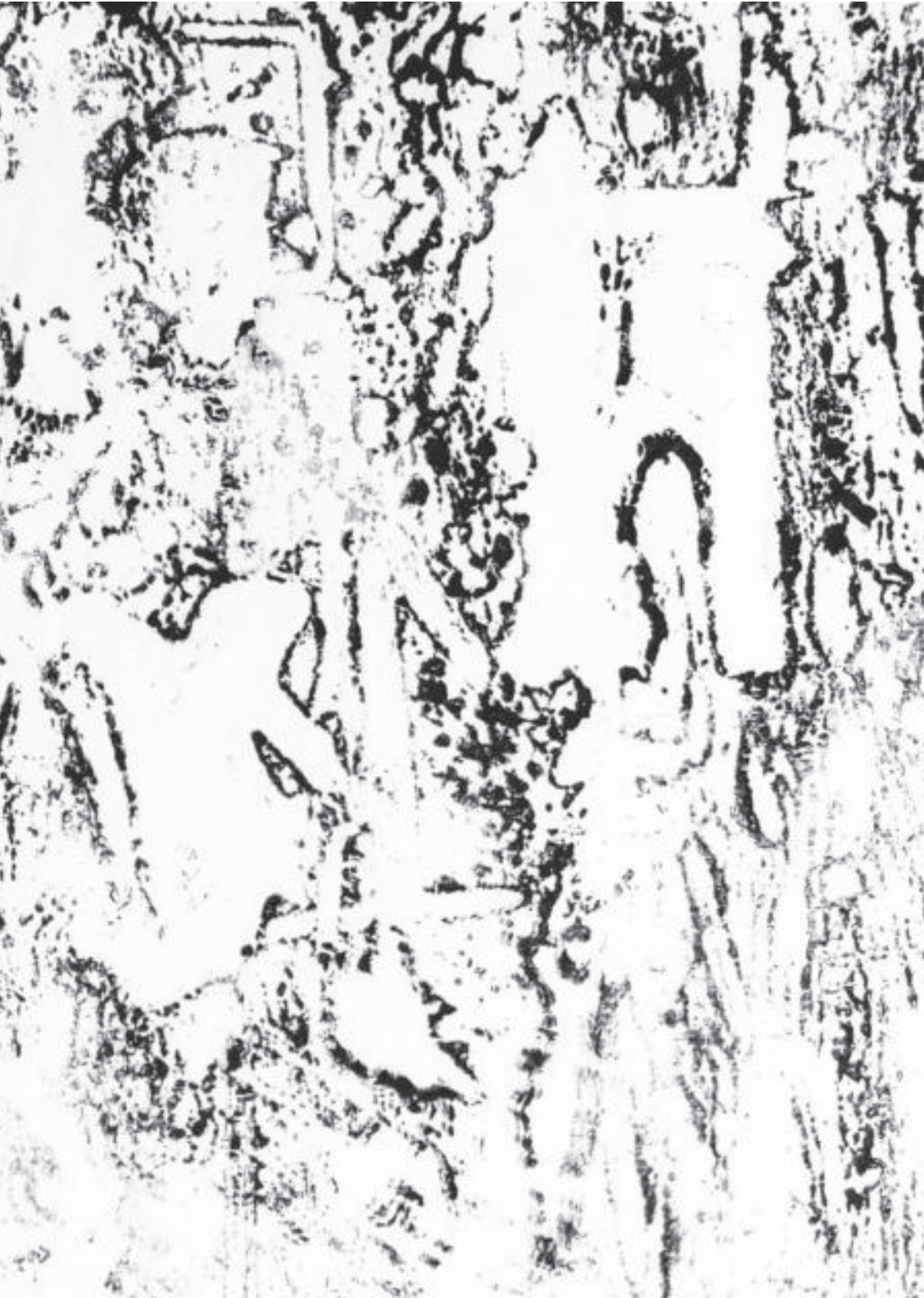
Peltaphorum pterocarpum Unikat 3, 2004
size: 100 x 70 cm (detail)
bark print from a copperpod tree



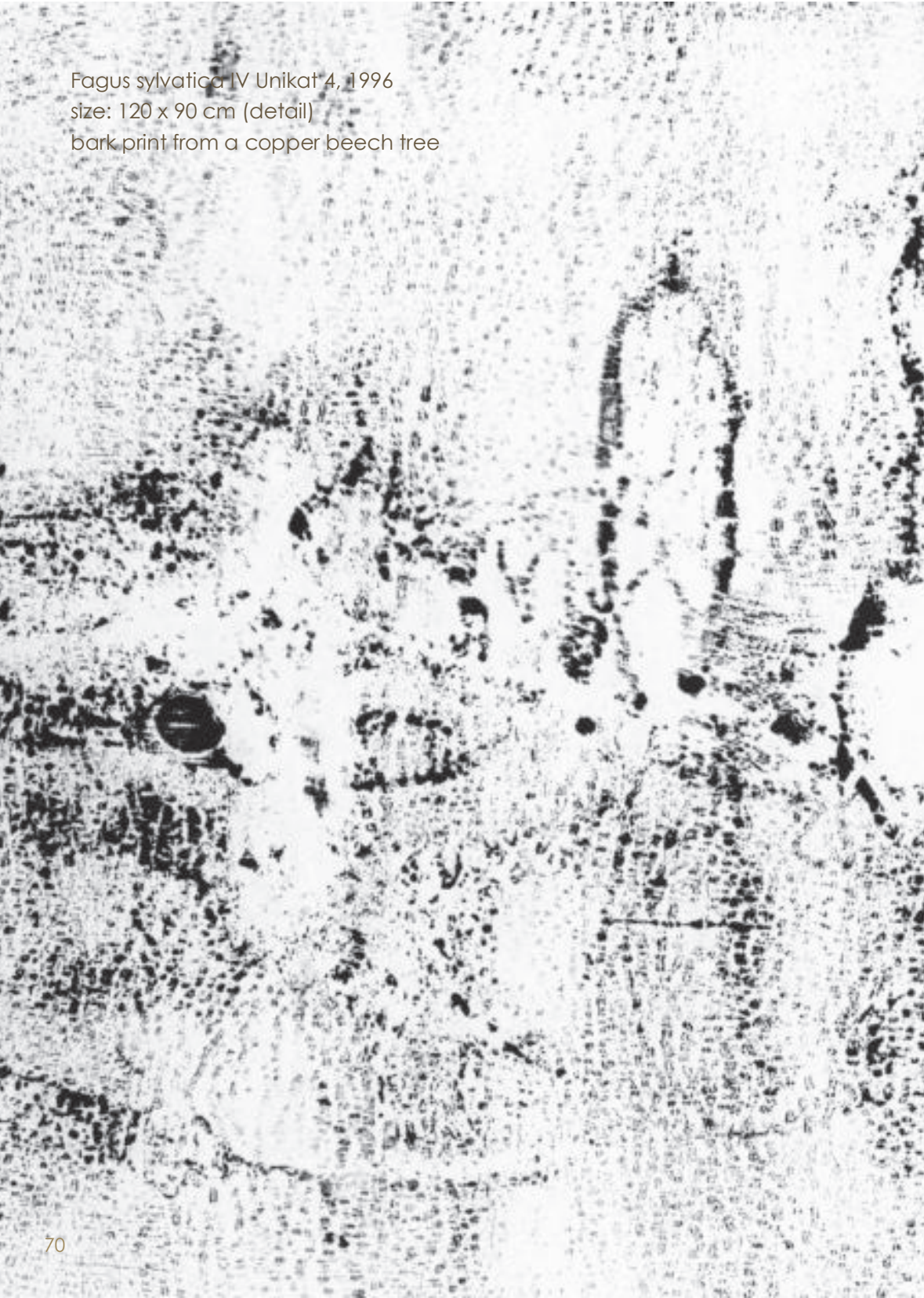


Fagus sylvatica IV Unikat 16, 1999
size: 100 x 70 cm (detail)
bark print from a European beech tree





Fagus sylvatica IV Unikat 4, 1996
size: 120 x 90 cm (detail)
bark print from a copper beech tree





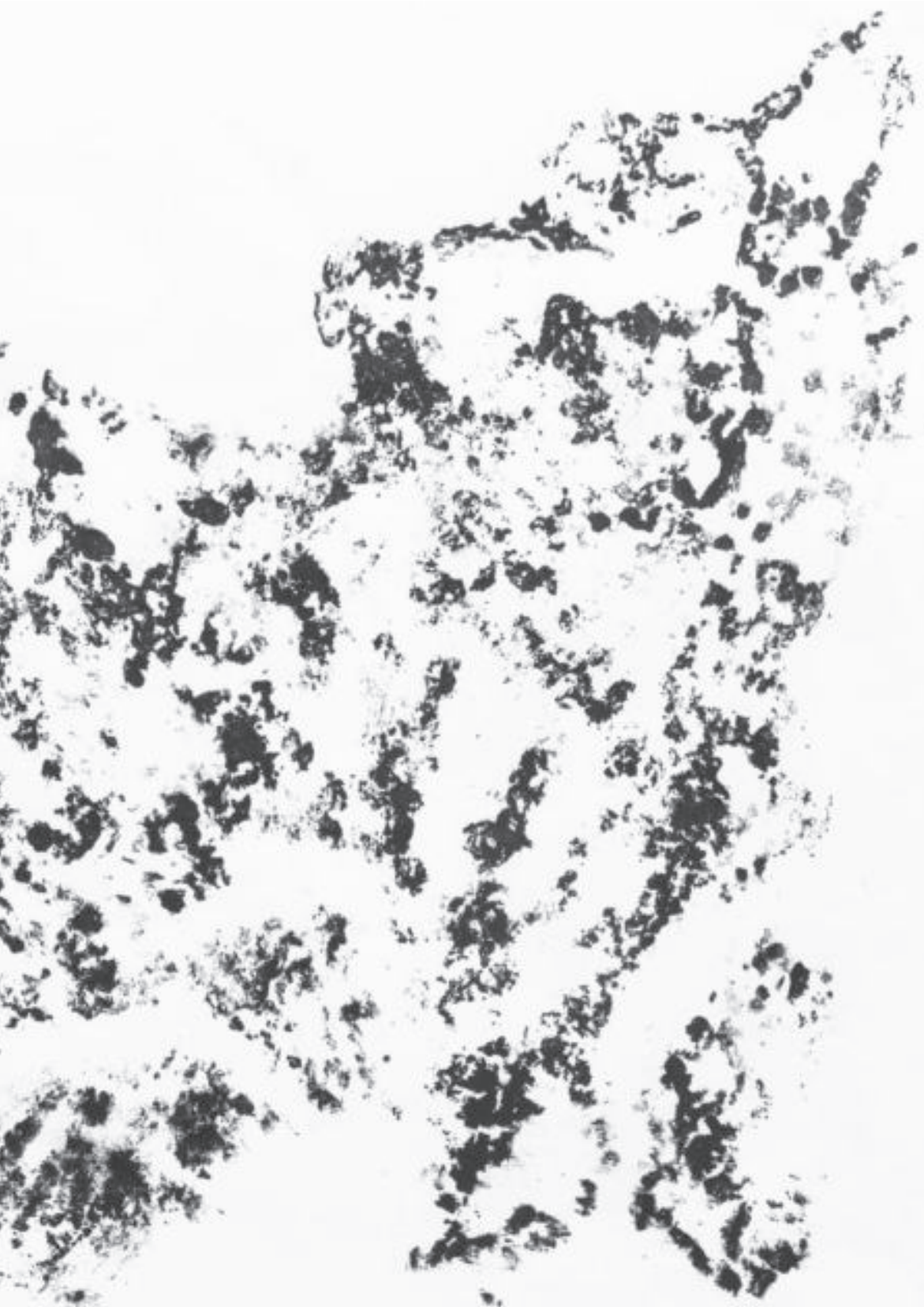
Prunus avium Unikat 11, 1995
size: 100 x 70 cm (detail)
bark print from a cherry tree

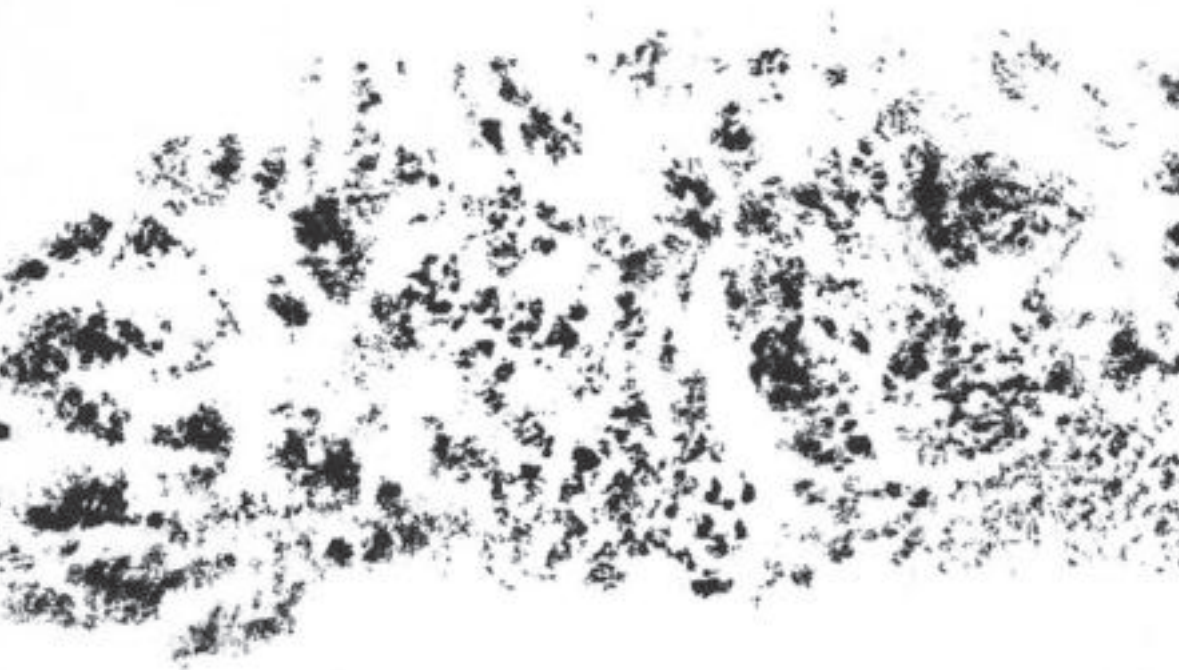




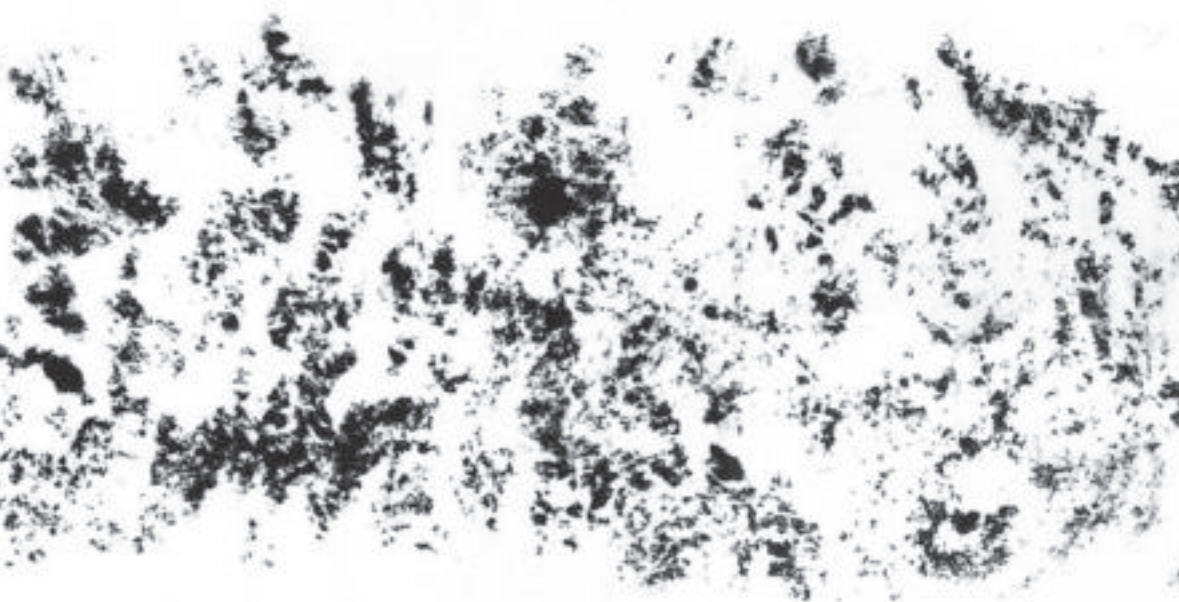
"Baobab Gnome" Unikat 1, 2018
size: 50 x 70 cm
bark print from a monkey-bread tree







“Baobab Frieze“, 2018, Unikat 2, size: 100 x 70 cm
bark print from a Namibian monkey-bread tree



Birgitta Volz: Artistic Development

- Born in Nuremberg, Germany
- 1982 Began artistic works with woodcuts
- 1985 Youngest member of the Association of Professional Artists, Nuremberg
- 1984-88 Studied at the Würzburg College, Germany (Commercial Art), BA
- 1987 Guest student at the "Academia de Bellas Artes", Madrid, Spain
- 1988-91 MA-Program for Graphic Arts at the University of Modern Arts in Kassel



- 1996 Lectured at the College of Art, New Delhi, India, as a guest of the "Max Mueller Bhavan"
- 1997 Lectured at the University for Modern Arts in Porto, Portugal, as a guest of the "Goethe Institute"
- 1993-98 Fellowship in the House of Fine Arts, Wiesbaden, Germany
- 1998 Awarded the "HAP-Griehaber-Prize" for woodcut
- 1999 Completed a one year fellowship of the Bavarian Government at the "International House of Artists Villa Concordia" in Bamberg
- 2000 Awarded for print making by the "New Saxon Gallery", Chemnitz
Lectured at the College of Art in Kumasi, Ghana, as a guest of the German and of the French Cultural Institutes
- 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 Joined the international community of Auroville in South India and founded her own jewellery design label "Matrigold"
- 2014 International Narrative Art Residency, Goa Chitra Museum, India
- 2018 International Chittorgarh Art Festival, Medan, India
"The Namibia Project": Expedition with the author Konny von Schmettau into the bush of Namibia to print a 3000 year old tree
- 2019 International "Auroville Art Camp", Auroville, India
International Art Residency "Werkstattwoche", Lueben, Germany
International Art Exchange Program "Uronto", Bangladesh



Anous religiosa Unikat 10, 2019
size: 100 x 70 cm
bark print from an Indian temple tree

Birgitta Volz, an artist with major international recognition, can be credited with 100 solo exhibitions, more than 150 group exhibitions, and work in 20 different countries.

www.birgittavolz.de

We would be pleased to receive a copy of your favourite drawings: magicdrawingbook@outlook.com

below: "Meditating Tree Spirit", 2015, size: 100 x 70 cm
bark print from a willow tree, shaded with colour pencils



"Lion Goddess", 2019
size: 250 x 100 cm
bark print painted with acrylic colours

"Lion Goddess", 2018
(untreated head part on page 8),
size: 84 x 119 cm, bark print
shaded with colour pencils

Birgitta Volz with the untreated bark print of the "Lion Goddess", at a 3000 year old Namibian Baobab tree

1st English Edition: 2019
100 pieces
© Birgitta Volz

"Gefuegel", 2019
size: 100 x 70 cm (page 80)
bark print from an Indian Temple tree, shaded with colour pencils

Birgitta Volz prints a large banner on a her favorite willow tree

"Chimera", 2018 (page 13)
size: 100 x 150 cm, bark print painted with acrylic colours from a 3000 year old Namibian Baobab tree

