

# 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.

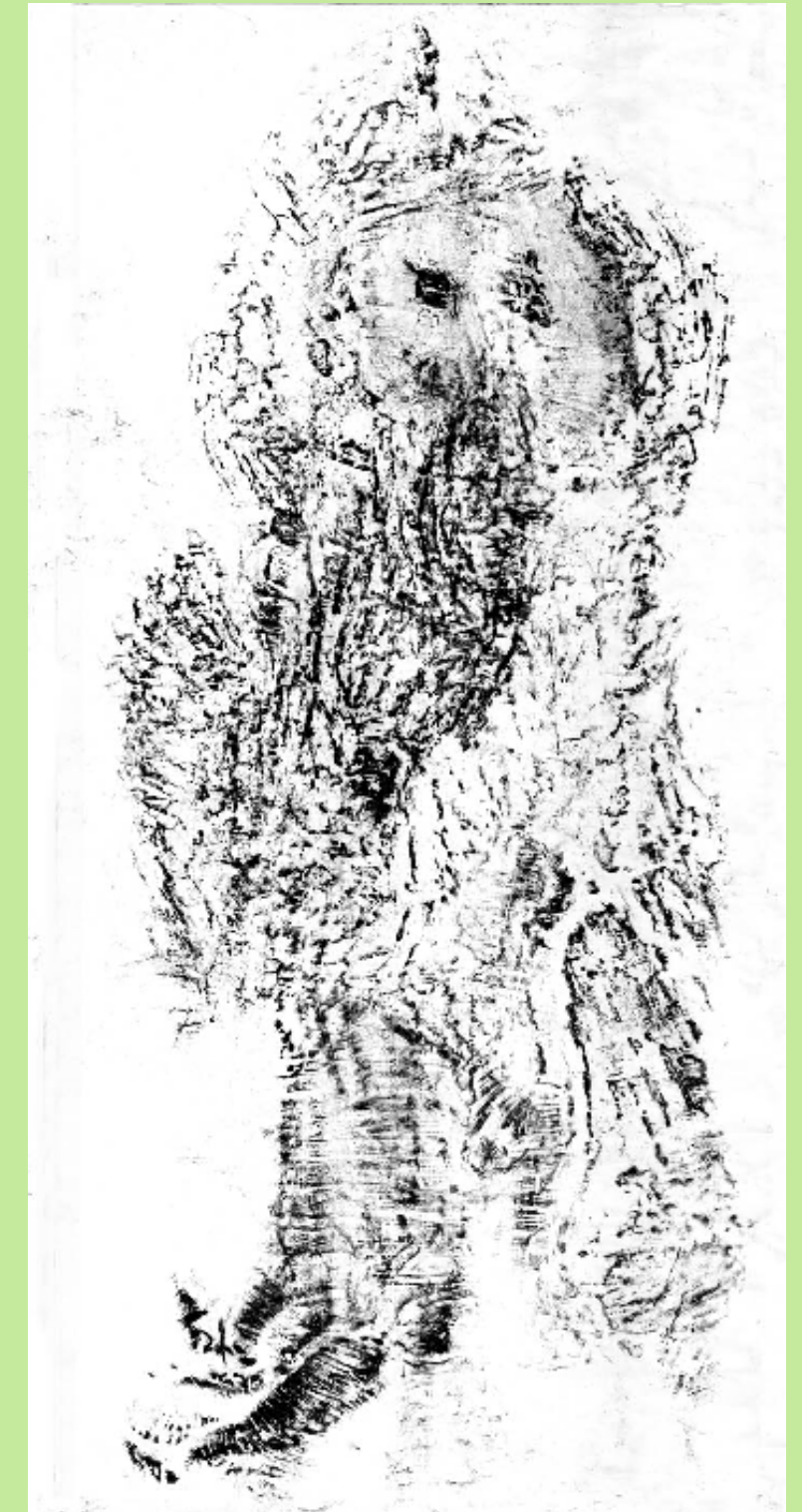
As I work entirely without chemicals and solvents, my technique does no harm to the tree. The excess colour stays visible on the bark until it is renewing itself naturally from inside, which usually takes months or even years depending on the tree species.

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  
Bigitta 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-Griehaber-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](http://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](http://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](http://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.

