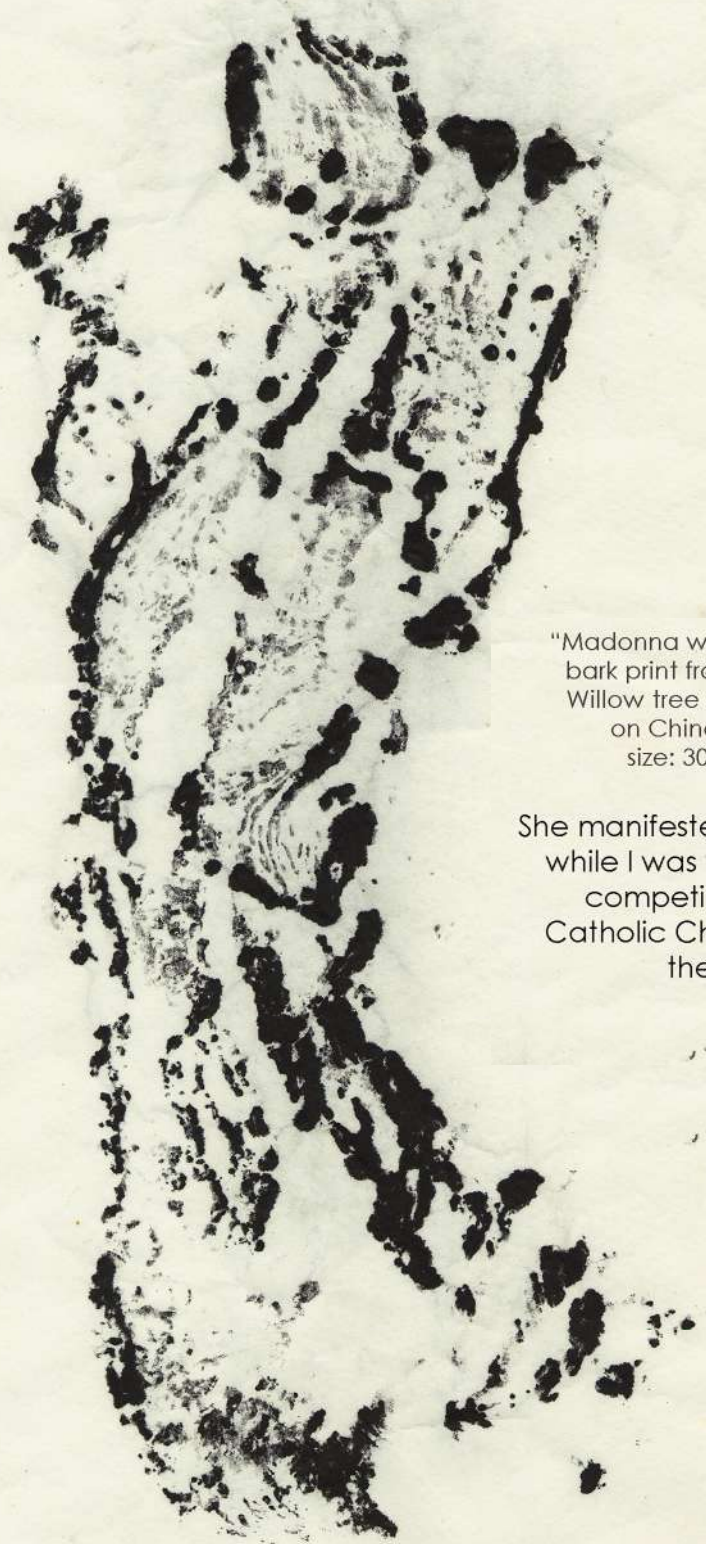


Research of the Invisible
Magical Bark Prints
by Birgitta Volz



"Madonna with Child", 2003
bark print from a German
Willow tree with oil colour
on Chinese paper
size: 30 x 21 cm

She manifested on the bark,
while I was working for a
competition for the
Catholic Church on that
theme.

*Madonna mit Kind
- Baumrinde durch 2
Bjitta Vöhr 2003*

Research of the Invisible

Magical Bark Prints by Birgitta Volz

including

“The Namibia Expedition”

to print on “Livingstone’s Baobab”



Dwarf

Faun

Elf

Dancer

Gnome

Mysterious bark images from a more than
3000 year old Baobab tree

Have they been carved
or are they naturally formed by the tree?



Using expressive bark-prints, Birgitta Volz leads the observer into a world almost forgotten by our materialistic society, a world of structure and shapes, for which we can hardly find words - not least, because these forms take a feature and form for a moment, only to escape the eye of the startled spectator in the next.

Matthias Behrend (art historian)

Birgitta working on a 4 m long bark print banner (top) and finishing a bark print on paper at her favourite Willow tree (below)



Left: "Crown of Thorns", 2015

size 100 x 70 cm
direct bark print from a Willow tree



Handwritten text, possibly a signature or date, located in the bottom left corner of the image.

How I started Bark Printing:

I experimented happily in different techniques and produced plenty of nice looking pictures during my first 10 years as a free lance visual artist.

As I liked wood printing best, I started to find out how to print tree barks in nature. Apart from decorative structures and abstract compositions I did not at all expect any other results.



Opening of my first bark print exhibition in Kiox Gallery, Chemnitz, Germany, 1995



"Lineamenta arborum", large installation made of combined bark prints from 15 different tree species

One day I felt attracted by an unspectacular tree, which I had not yet specified. I started to work on a large abstract composition, as it did not blend in with the other patterns. Due to strong wind I lost control and gave up. When I looked at the result some days later in my studio, I was shocked. My composition looked like a life sized witch.

I hardly slept that night, as I could not find an explanation.

The next day I asked all my colleagues to come and have a look.

All of them asked me: "For Heaven's sake, how did you do this?"

I had no answer, but I knew that I did not make it. Purposely something had manifested through my hands.

I specified the tree as a willow (*Salix caprea*) and found this text (on the opposite page) in the Mythology.

I decided to solve this mystery.

This was the start of my spiritual research in 1996.

Ever since I met with many phenomena, which our society denies, trivializes or regards as not existent.

I met clairvoyant people from different fields, spiritual teachers and healers. I would never believe, if I hadn't experienced it all by myself.

And above all my perpetual question: "How does this work?"

Left side:
Betula pendula 10, 1995
Birch tree Triptych
Oil colour on Chinese
paper, size: 300 x 70 cm

The White Woman or
Salic Woman,
as she is called in the
Alps,
is a mediator between
man and spirits.
She can take human
form.
Her name, in the lan-
guage of the Alps
"Salige",
has its roots in the latin
word Salix, Willow-tree,
that means the Willow-
Woman,
the changing spirit of the
Willow.

"Salic Woman", 1995, size:
205 x 100 cm
Bark print from a Salic
Willow Tree
Oil colour on Chinese
paper and canvas



I started to study perception, brain research and psychology and made a professional training to become a "Superlearning Trainer".

Over time I learned methods to bypass the filter functions of our brain, which construct our physical reality.

Short and sweet: We are only able to perceive what we think.

Everything else, which does not fit into our learned patterns, is filtered off.

Our brain tries to modify or even eliminate strange experiences, if we have met them by chance.

The world beyond our visible world turns out to be 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 wonders of our planet, which we are to destroy further every single day with our disrespect, ignorance and greed.

"Meditating Tree Spirit, 2015
bark print from a Salic Willow
tree
size: 100 x 70 cm

About the Technique of Bark Printing:

The tree gets a good cleaning with a brush before I apply a thin layer of organic oil colour on the outer skin of its bark. 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 is completely harmless for the tree. The excess colour stays visible on the bark, until it is renewing itself naturally from inside.

The tree looks a bit different for some time, as the beauty of its structures is more prominent.

The prints need to dry over night in safety. If I am not yet satisfied with the results, I continue the next day. The print making is physically very challenging and like a meditation in motion.

I rarely see images on the bark. They are becoming visible to me only later in the studio. As most people are usually not able to see them easily, I shade around the beings and faces which I discover.


I try not to manipulate but to uncover them.

Different trees present me with different stories, depending on their continent and cultural environment.

It seems as if the trees record the history of their place and of its "clandestine" inhabitants.



*John Constable
1811*



"Dreamer", 2015
bark print from a Salic Willow
tree
size: 40 x 40 cm



Right page: "Caressing Tree Spirits",
2015

bark print from a Salic Willow tree
size: 119 x 84 cm

oil colour on Japanese paper
slightly shaded with colour pencil

"Affectionate Tree Spirit", 2015

bark prints from a Salic Willow tree
size: 70 x 50 cm

oil colour on Japanese paper
slightly shaded with colour pencil

"Dreaming Willow Lady", 2015





Handwritten text, likely a field note or description, partially obscured by the sketch.



"Willow Gnomes", 2018
bark print from a Salic Willow tree
size: 120 x 90 cm
oil colour on Japanese paper
slightly shaded with colour pencil



Top: "Vortices", 2015
size: 100 x 70 cm

Middle: "Chimaera"
size: 100 x 70 cm

Down: "Wild Willow Woman"
size: 120 x 90 cm

bark prints from a Salic Willow tree,
oil colour on Japanese paper,
slightly shaded with colour pencil





Birgitta's bark prints tell us a lot of stories, which reflect magically the place and the cultural environment, where the tree is standing.

They are read differently by each person.

Birgitta does not manipulate the natural bark print structures. She carefully shades around them to make them visible.

"Purgatory", 2014 -16
bark print from an Indian Maduca tree
size: 95 x 98 cm
oil colour on Chinese paper
slightly shaded with pencil





1881
No. 100
Section 100 ft.
No. 100
Length 100 ft.



Right side:
"Ginkgo biloba Unikat 8", 2003 -16
size: 100 x 70 cm
bark print from a Ginkgo tree
oil colour on Chinese paper,



Top: "Beech-Faces", 1995-2018
size: 100 x 70 cm
bark print from a European Beech tree



Middle: "Road Runner", 2017-18
size: 100 x 70 cm
bark print from a Salic Willow tree

Down: "Birch Dwarfs", 2017
size: 70 x 50 cm
bark print from a European Birch tree

Oil colour on Chinese paper
slightly shaded with black pencil





Right side:
"Bremer Stadtmusikanten", 2003 -16
size: 100 x 70 cm
bark print from a Beech tree
oil colour on Chinese paper,

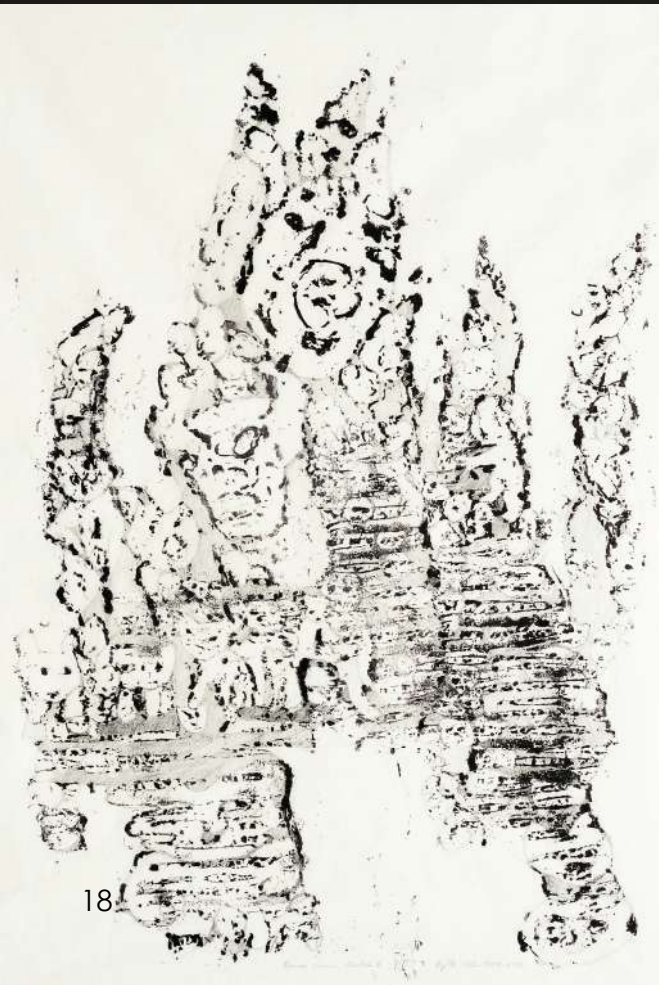


Top: "Chestnut Spirits", 2003-2018
size: 100 x 70 cm
printed from a European Chestnut tree

Middle: "Wingnut-Ghosts", 2003 -15
size: 100 x 70 cm
printed from a Caucasian Wingnut tree

Down: "Minotaurus", 2007-16
size: 100 x 70 cm
printed from a Cherry tree

Bark prints with oil colour on Chinese
paper, slightly shaded with black pencil





Tom. sp. 1, Bangkok
Frax. sp. 1, Bangkok
August 11, 1962
D. G. 116 2/16

Top: "Small Universe", 2014
size: 30 x 21 cm

Below: "Animal World", 2014
size: 70 x 50 cm

Bark prints in brown and black oil
colour from an Indian Maduca tree
on Japanese paper
Painted with red oil colour and
shaded with colour pencils



Right side:

"Small Kingdom"
2014
100 x 70 cm





Top: "Dancing Couple"
detail from the print below

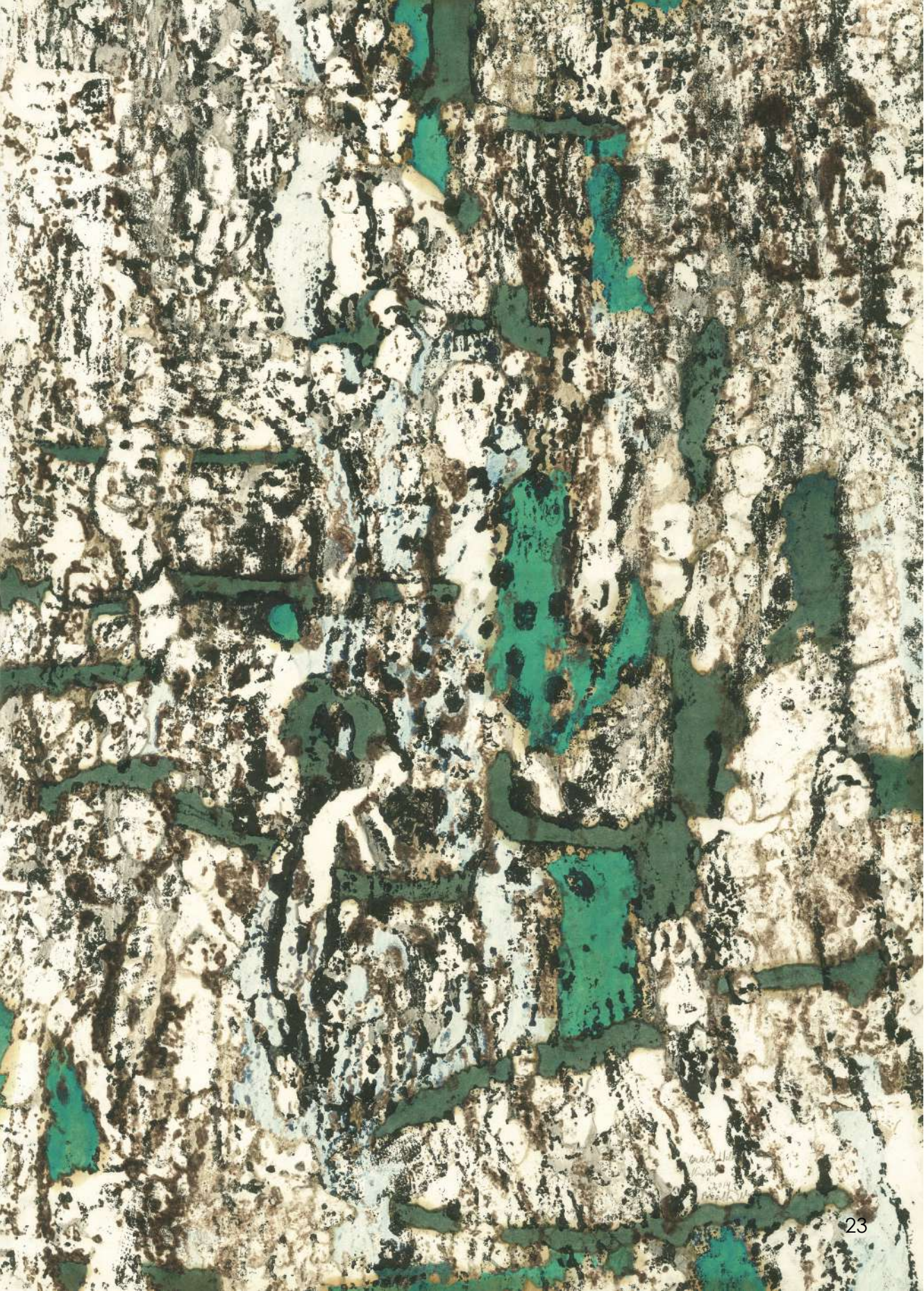
Below: "Bark Universe", 2014
size: 92 x 104 cm

Right side: "Branch Rider", 2014
size: 70 x 100 cm

Bark prints in brown and black oil
colour from an Indian Maduca
tree on Japanese paper

Painted with turquoise oil colour
and shaded with colour pencils





“The Namibia Expedition”

to print on “Livingstone’s Baobab”

organized by the travel book author and journalist
Konny von Schmettau



@ Konny von Schmettau

This mighty Baobab has a circumference of 29 meters and is probably more than 3000 years old. It is located near the village of Mbilajwe in the Caprivi area of Namibia.



The bark with the carving of "David Livinston's Signature" from 1851



Bark print of "David Livinston's Signature", size 100 x 70 cm, 2018
from the Baobab tree with oil colour on transparent foil

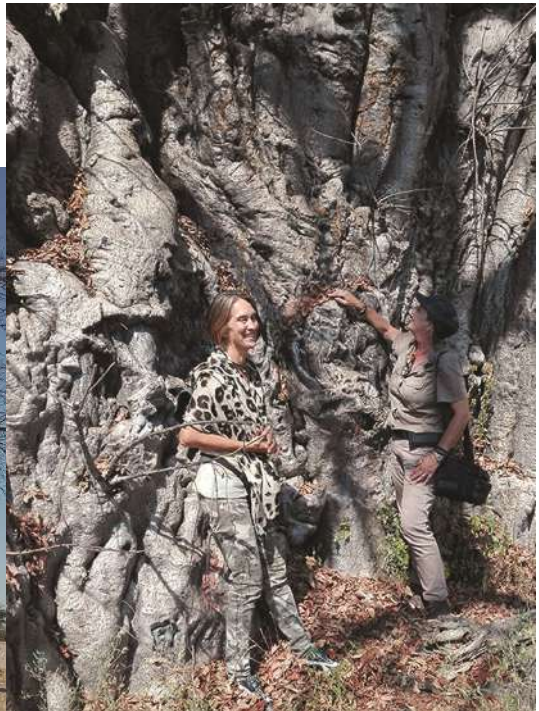
Sensational Discoveries at Livingstone's Baobab

Namibia / Caprivi Area / Katima Mulilo / Mbilajwe Village

In 2016 Namibian travel book author Konny von Schmettau re-discovered the lost signature of Africa Missionary and Explorer Dr. David Livingstone in an old Baobab tree.

Beginning of May 2018 she set together another expedition with her friend, artist Birgitta Volz to discover more about this incredible tree. The mighty Baobab is about 29 Meters in outer range and approximately 3000 years old.

The bush camp under the Baobab.
Birgitta Volz and Konny von Schmettau



The two brave ladies were camping under Livingstone's Baobab in the wild, only together with 2 young Mayeyi people.



While intensively researching on the tree, the expedition team discovers more fascinating details in the trunk and bark every day.

Not only David Livingstone engraved his name in the bark, but also his wife Mary.

And a line of initials was found:
D-M-W-S.

D for David Livingstone,
M for Mary Livingstone,
W for their friend William Oswell and
S for the king of Makololo, Sebitwane.



Mary Livingstone's Signature on the bark

Following Livingstone's journals, they had set their camp under the Baobab in August, 1851,

„Can it really all be coincidence what we see, just grown by the ages old Baobab?“ - The expedition team asked themselves this question many times, while they discovered new sceneries on the bark every day.

A lion Goddess, huge faces, full figures with hands and feet, even a life sized man showing clearly on the bark, made visible and brought alive by Birgitta's colour.

Who lived here in old times, which people have produced this wonder? It's common knowledge that the Zambezi Region has seen many tribes passing within hundreds or even thousands of years. Some of them stayed in the region for some time while others went forward to new destinations. Who where those sharing their lives and stories under the Baobab? Where and when did they come from?

Tree lovers say that the bark of very old trees can show the stories of the people living around them. Is this „just stories“? If so, how is it possible that Birgitta Volz' bark prints show faces, animals and scenes?

How can we date and explain the art work in the bark of Livingstone's Baobab? The expedition team is constantly busy with their research to find out more and would love to set up a third exhibition with more expertise.

Text based on a full page article in the “Allgemeine Zeitung” Windhoek from 13.5.2018 by Konny von Schmettau

Birgitta next to her "King & Queen" banner, which is placed next to the bark, where it was printed from.

Size: 175 x 156 cm, 2018
Bark print in brown and black oil colour from the Baobab tree on banner fabric.

Mary Livingstone has carved her signature into the king's upper head.

Right page:
"King & Queen", 2018
size: 119 x 84 cm

Bark print in brown and black oil colour on Japanese paper, shaded with colour pencils.

The royals are formed out of the faces of their people.





*Ray Campbell,
"Key and Stone"
March 9
Bapt. M. 200*

4 small Lion pictures, printed from the face and the mane details of the large "Lion-Goddess", which shows on the bark.

Also the "big Lion print" on the next double page is formed entirely out of tiny little lion images. Is it possible that the "Lion consciousness" has entered the tree and manifests in every detail.



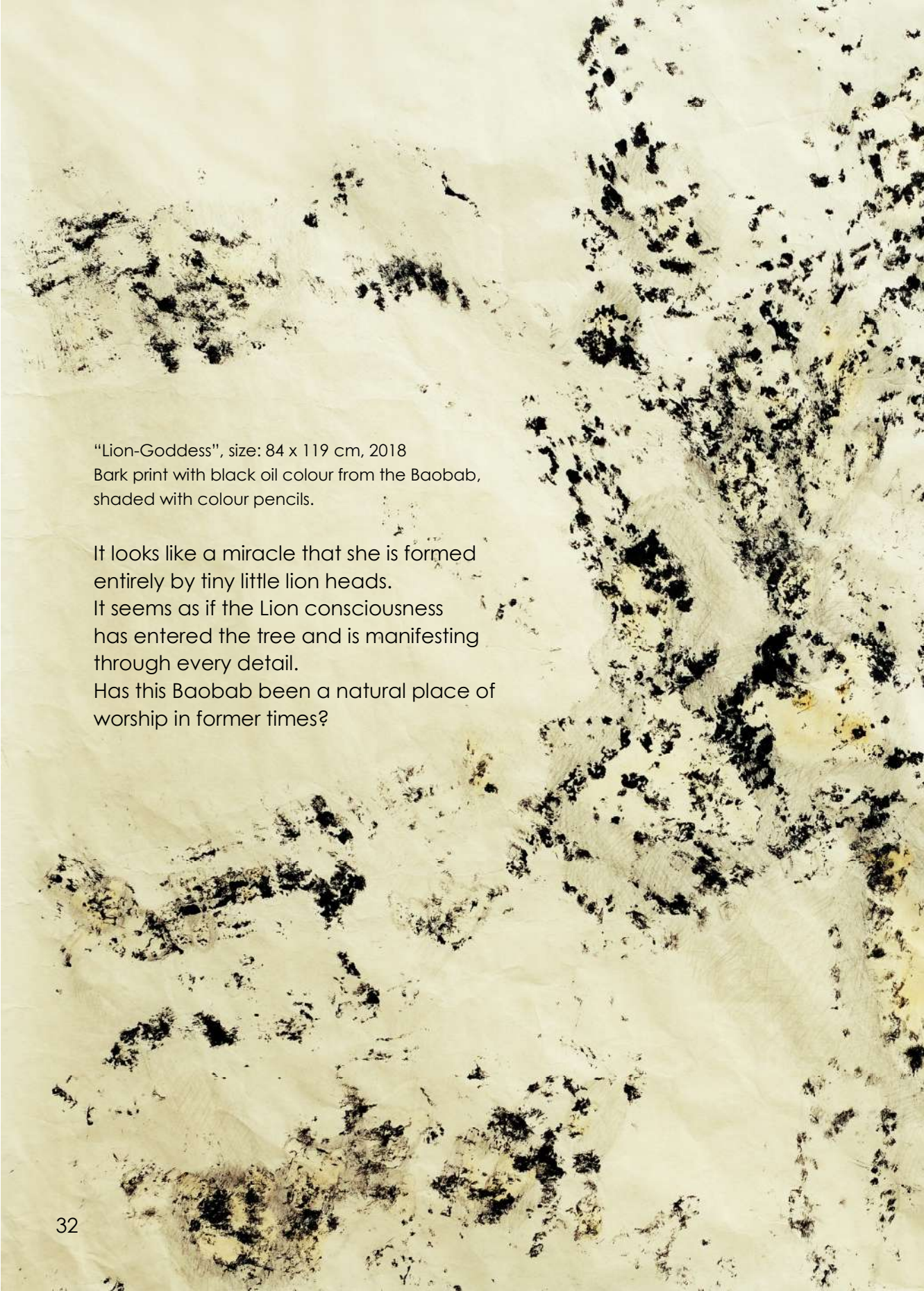
Small Lion pictures
size: 30 x 21 cm, 2018
bark print with black
oil colour,
shaded with colour
pencils.

Birgitta with one of
her large Lion prints
size: 245 x 97 cm, 2018



The 6-armed "Lion-Goddess" is our most amazing discovery on the Baobab. We could not yet trace something comparable in art history. She is placed so high up on the bark that she must have been growing there for centuries.





"Lion-Goddess", size: 84 x 119 cm, 2018
Bark print with black oil colour from the Baobab,
shaded with colour pencils.

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 is manifesting
through every detail.
Has this Baobab been a natural place of
worship in former times?



*Linen-Glitter
Linen-Glitter
Paper-Book
Royal-Water*

Is it a carving or could it be natural?

Does the figure continue under the soil level?

Might it have been a visual warning for travelers to beware of the surrounding swamps?

It looks like carved, but you can't carve in this narrow notch of the tree - unless it was done centuries ago, before the tree formed the niche.



Up: Boabab bark print with oil colour on Japanese paper, 2018 size: 70 x 50 cm



Right side: Boabab bark print with oil colour on banner fabric size: 150 x 51 cm, 2018

Quite spooky looks this human looking figure, which tries to reach out of the earth.





*Barkley - Potomac
Number 5
Eighth Vol. 2018*

Left side:

"Baobab-Portraits", 2018, size: 70 x 50 cm
Baobab bark print with oil colour on
Japanese paper, slightly shaded with
black pencil.

Right side:

"Two Baobab-Portraits", 2018
size: 30 x 40 cm



4 human portraits are
located in the badly
accessible notch above
the figure reaching out
from the earth.

They seem not to carry
African features, but do
look more like having
Greek profiles and
beard styles.

Are they carved or
grown by the tree?

How old might they be?

Did the Egyptians and
Ptolomaeans eventually
follow trading routes
leading that far to the
south of Africa?

Life sized image of a human body with African features, who seems to be part of a much larger carving. He looks like carrying a load in his arm and balancing one more on his shoulder.

The bark on the Baobab still carries a lot of hidden secrets. We would love to come back and them make visible too.

If they have been carved so three dimensional, how does the Baobab manage to coat them again with a healthy cambium? Most other species of trees wouldn't survive such carvings.

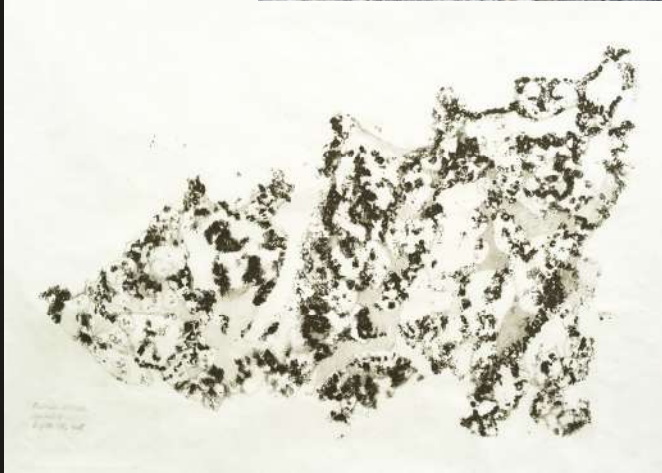




The "Baobab Servant" seems to be part of a huge mysterious frieze. Is it imagination to see bodies in tantric positions? Who made all of this?

The "Baby in the bark" is another mystical discovery where we wonder:

"Was it carved is it appearing naturally on the tree?"



above: "Baobab-Frieze with lot's of Faces", 2018

size: 100 x 70 cm

left: "Baobab-Goblins", 2018

size: 50 x 70 cm, oil colour on Japanese paper, shaded with pencil.

Birgitta printing late on the "Small Traveller", mini banner 67 x 33 cm - with the help of Austin Makumba and Konny





Detail of the frieze from the pages before.
Have these once been carvings of tantric bodies?



left: The Livingston Museum in Sangwali temporarily converted into Birgitta's studio.

right page: "African Stories", 2018
119 x 84 cm, oil colour on Japanese paper, shaded with colour pencils
Bark print from a Marula tree, where the village was located in former times. This tree seems to tell the stories of the place. You can find the queen with her ladies and children, the village men and lions on it.



Birgitta just finished a large banner from the Marula tree.

left: "Sebitwane"
King of Makololo, 2018
size: 100 x 70 cm
oil colour on Japanese paper, shaded with colour pencils

Bark print from a Marula tree, which is located next to the Livingston museum and close to Sebitwane's grave. It looks like he manifested from the bark and is formed by the portraits of his tribe's people.




David Livingston's Paradise on Earth

was an additional section in the FNCC exhibition.


Birgitta tried to create the ambience of the Linyanti Swamps with her plant prints combined with Konny's photographs.

Right side: Series of 9 grass prints with oil colour on Japanese paper, size: 30 x 21 cm each
below: Konny von Schmettau's photographs of the Caprivi area and 3 of Birgitta's plant prints, oil colour on Chinese paper, size: 100 x 70 cm and underneath:
Series of plant prints on delicate banner fabric, each 150 x 61 cm







Themata trioneta
Number 2
Cajilla, N.M. 2018




Lycopodium cernu
Number 2
Cajilla, N.M. 2018




Heteropogon contortus
Number 1
Cajilla, N.M. 2018




Fragaria africana
Number 2
Cajilla, N.M. 2018




Lycopodium albidum
Number 3
Cajilla, N.M. 2018



Chorizanthe setacea
Number 2
Cajilla, N.M. 2018



Stipa capensis
Number 1
Cajilla, N.M. 2018



Hyparrhenia hirta
Number 1
Cajilla, N.M. 2018



Melinis repens
Number 2
Cajilla, N.M. 2018

Exhibition of the results of the Baobab expedition in
the FNCC, Windhoek, 2018 (Franco-Namibian Cultural Centre)

Bark prints by Birgitta Volz

Photographs by Konny von Schmettau

First work: below "King & Queen" banner, 2018, size: 180 x 156 cm
Bark print in black and brown oil colour on banner fabric





Lion corner: "Lion Goddess" banner 1, 2018
size: 240 x 76 cm

Birgitta explaining her work



Impressions from the Exhibition in FNCC

Left page: Francois Lottering with Birgitta Volz and Konny von Schmettau

Francois Lottering in action in front of the screening of his video "Tree Art by Birgitta Volz"

Birgitta talking with Namibian state archaeologist Alma Nankela about the planning of a third expedition. Konny von Schmettau would love to it organize in 2019 with more experts, to do some excavations on the site.

Below: Some of the bark prints shown in detail on previous pages

2 delicate banners with prints of David & Mary Livingstone's signatures, each 150 x 61 cm



Birgitta is explaining her work to the audience





Speech of the Ambassador of the European Union , Jana Hybaskova



Speech of the Ambassador of Germany Christian Schlaga



Speech of the Ambassador of France Claire Bodonyi

Speech of Leon Boye, who helped us with every aspect of the project.



Birgitta Volz: Curriculum Vitae

- Origins from Nuremberg, Germany
- 1982 Begins artistic works with woodcuts
- 1985. Youngest member of the Association of Professional Artists, Nuremberg
- 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. 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:
Expedition with Konny von Schmettau into the bush of the Caprivi area in Namibia to print a 3000 year old Baobab tree

www.birgittavolz.de

Solo Exhibitions (selected)

2018. FNCC (French-Namibian Cultural Centre),
Windhoek, Namibia
- 2017 Leon-Art Gallery Nuremberg, Germany
- 2015 Citadines Centre d'Art, 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, Nuernberg, 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, Baden-Baden, Germany
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
Museum "Augustusburg Castle", Saxonia
- 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

3 small bark prints from
a Marula tree, 2018
size 30 x 21 cm



- 1997 Schuster Gallery, Frankfurt am Main
Daimler-Benz-Aerospace, Paris, France
- 1996 Max Mueller Bhavan, New Delhi, India
- 1995 Schuster Gallery, Offenbach, Germany
- 1994 Wiesweg Gallery, Eltville, Germany
- 1993 House of Fine Arts, Wiesbaden, Germany
- 1992 Werkstatt Gallery, Rüsselsheim, Germany
- 1991. Exhibition Hall of the Academy of Fine Arts, Kassel
- 1990 Exhibition Hall of the Academy of Fine Arts, Kassel
- 1987 Jason Gallery, Nuremberg, Germany
- 1986. Gallery of the Artists Association, Nuremberg
Chambinsky Theatre, Würzburg, Germany
- 1985 Town Hall, Erlangen, German

Group Exhibitions (selected)

- 2018 Citadines Centre d'Art, Auroville, India
Khajuraho Art Festival, Khajuraho, India
- 2017 Unity Pavilion Auroville, India
- 2016 Apparao Art Galleries, New Delhi and Chennai, India
- 2015 Lalit Kala Akademi, Chennai, India
- 2014 Goa Chitra Museum, Goa, India
- 2012 Botanical Art Gallery, Thuengersheim, Germany
- 2011 Kala Kendra Art Gallery, Auroville, India
- 2010 Weaver's Studio Gallery, Kolkata, India
- 2009 Manufaktur Gallery, Berlin, Germany
- 2008 Women's Museum, Wiesbaden, Germany
- 2007 Gongju National Museum, Korea
Giechburg Art Castle, Schesslitz, Germany
- 2005 Aurodhan Art Gallery, Pondicherry, India
Kunstschaefer Gallery, Wiesbaden, Germany
- 2004 House for Fine Arts, Buttenheim, Germany
Women's Museum, Wiesbaden, Germany
- 2003 Fine Arts Exhibition Hall, Kempten, Germany
- 2002 Jakobi-Cathedral Döbeln, Germany
Gallery of the City of Bamberg, Germany
- 2001 Exhibition Hall, Saxonian Parliament, Dresden
Fine Arts Club, Plauen, Germany
- 2000 New Saxonian Gallery, Chemnitz, Germany
Gallery of the City of Bamberg, Germany
- 1999 "Villa Concordia", Bamberg, Germany



"Erd-Wesen", 2001
size 70 x 50 cm
bark print from a
Baobab tree



- 1998 Art Exhibition of the County of Hessen, Wiesbaden
County Museum of Baden, Karlsruhe, Germany
Center of Arts, Bouxwiller, France
- 1997 Marilies-Hess-Foundation, Frankfurt, Germany
International Print Biennale, Olofström, Sweden
Townhall, Wiesbaden, Germany
- 1996 International Triennale of Prints, Kairo, Egypt
Museum of Industry, Chemnitz, Germany
Central County Library, Berlin, Germany
- 1995 International Community House, Kyoto, Japan
Boulder's Artist Gallery, Boulder, USA
- 1994 Big Art Exhibition of the County of
Hessen, Wiesbaden, Germany
County Representation of Hessen in
Bonn, Germany
Federal Museum Maidanek, Poland
Gallery 28, Reading, England
House of Fine Arts, Wiesbaden
- 1993 Fine Arts Center, Irvine, USA
Fresno Art Museum, Fresno, USA
Dayton Fine Arts Center, Dayton, USA
Museum of Female Arts, Bonn
- 1992 Cultural Center Butana, Sao Paulo, Brasil
Palace Center, Tamworth, England
Museum of the Hambach Castle
Town Museum Kirn, Germany
- 1991 MSN Design Hall, Fuerth, Germany
Pro Art Gallery, Kassel, Germany
- 1990 Schwarze Galerie, Kassel, Germany
- 1989 La Folie Gallery Nueremberg
- 1988 Town Hall, Sommerhausen, Germany
- 1987 International Miniprint Exhibition, Barcelona, Spain
Gallery Jason, Nueremberg, Germany
- 1986 German Poster Museum, Essen
Chambinsky Theatre Hall, Wuerzburg
- 1985 Exhibition Hall of the National Assembly,
Istanbul, Turkey
Town Hall, Erlangen, Germany
- 1984 Community Hall Nueremberg Langwasser
and many more

*Erd-Wesen
Abstrakt 1
Brigitte Weber 2018*

Work in Public Collections:

Collection of the European Union
Collection of the German Federal Parliament
Collection of the Bavarian State Government
Collection of the State Government of Baden-Württemberg
Ministry of Finances, Berlin, Germany
Polish Federal Museum in Maidanek
Museum of Contemporary Graphic Arts, Cairo, Egypt
Collection of the German-Italian Society "Villa Vigoni", Italy
Max Mueller Bhavan, New Delhi, India
Museum for Female Arts, Wiesbaden, Germany
KING-Albert-Museum, Chemnitz, Germany
Collection of the "New Saxonian Gallery", Germany
Collection of the House of Arts "Engramme", Quebec, Canada
Collection of the Dresden University, Germany
Collection of the City of Wiesbaden, Germany
Collection of the County of Mittweida, Germany
Collection of the international Township of Auroville, India
Collection of the Botanical Gardens, Tharandt, Germany
University of Tharandt, Botanical Institute, Germany
Collection of Dresdner Bank, Germany
Collection of Nassauische Sparkasse, Germany
Frieder Burda Collection,

and various other private collections.

"Wind Witches", 2001
size 120 x 90 cm
bark print from my favourite
magic German Willow tree

Artist Statement:

I try to open people through the beauty of nature, which is a continuous theme in my artwork.

My aim is to create a consciousness which guides the observer above mere decoration.

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



**This book was published on the occasion of the
“Namibia Project” and the following exhibition
in FNCC, Windhoek: “Research of the Invisible”**

with bark prints by Birgitta Volz and
photographs by Konny von Schmettau.

Photos, Text, Layout, Design: Birgitta Volz
Photos, Text: Konny von Schmettau
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Left: “Karneval der Strolche”, 2014-16
size: 116 x 84 cm
bark print from an Indian Maduca tree
oil colour on Chinese paper
slightly shaded with pencil

I would like to thank all the wonderful people and
institutions who helped Konny by sponsoring the
expedition and who supported me with my art work.
Thank you for making the exhibition possible,
thank you for creating this wonderful event and
thank you giving me such a nice stay in Namibia.

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