

# SHOWING STYRIA 2025



A project by



Das Land  
Steiermark





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**April 26<sup>th</sup> -  
November 2<sup>nd</sup>, 2025**

In 2021, the State of Styria initiated SHOWING STYRIA conceived as a future-oriented, biennial exhibition format that is realised by the Universalmuseum Joanneum and that tackles current social issues. As the 'Regional Exhibition', the first version of the show aimed to encourage visitors to reflect broadly on the past, the present and the future of Styria. SHOWING STYRIA was on display in the History Museum, the Folk Life Museum at Paulustor, the Kunsthaus Graz, as well as in an innovative mobile exhibition element, the Pavillon.

The second edition of SHOWING STYRIA in 2023 was dedicated to the "diversity of life". The main venue this time was Herberstein Zoo, which has been part of the Universalmuseum Joanneum since 2022. And here too, SHOWING STYRIA was extended by means of the Pavillon.

## **400 Years of Schloss Eggenberg**

Schloss Eggenberg, palace and state rooms

April 26<sup>th</sup> - November 2<sup>nd</sup>, 2025

Curated by: Stefan Albl, Barbara Kaiser, Clara Langthaler-Kränk, Paul Schuster

2025 marks the 400th anniversary of the decision made by the first Prince of Eggenberg to expand the old family seat into a representative residence. That is reason enough to devote an exhibition to Schloss Eggenberg, which is extraordinary in every respect. The new show is designed to throw a new and undisguised look at the palace and all its inhabitants. The UNESCO World Heritage Site will form the core of SHOWING STYRIA 2025, transporting visitors to a seemingly far-off world by means of an innovative, multimedia exhibition.

## 1625-2025 - Bridging past and present

The builder-owner Hans Ulrich von Eggenberg's plans for the new residence were as ambitious as he himself was: no simple palace was to arise here, rather a royal residence. Prince Eggenberg created a complex edifice of the mind, a symbol of the fame and rank of a family that had succeeded in rising from humble beginnings to become one of the top families in the empire.

The construction of Schloss Eggenberg began in 1625 as a model of a new order, a change for the better. It emerged against the backdrop of a time of crisis, an era beset by upheaval and chaos: war, epidemics and famine, religious conflict and climate crisis, hyperinflation and national bankruptcy, all accompanied by profound social and economic upheaval. The world view was shifting radically.

The exhibition leads visitors into a chaotic world in which old certainties no longer apply, a world full of fears, on the lookout for new avenues. In this context, Eggenberg becomes a distant mirror that reveals other perspectives on our own time of crisis, too. With its many messages, symbols and narratives, it acts as the perfect stage for a new great theatre of the world.



### **The Schloss as a symbolic model of the world- Decoding a House**

The centrepiece of this room is an interactive model of Schloss Eggenberg. Immersive projections decipher the architectural codes of the architecture. The familiar 365 windows are just a hint at understanding Schloss Eggenberg as the response to an extraordinary period of change.



### Forgotten Women

An oversized model of a copper dress in the middle of the room consists of the names of the many women who worked behind the scenes at Schloss Eggenberg. Their short biographies are projected onto the walls, revealing more about the lives they led. Together they tell the history of the once forgotten women at the Eggenberg court.

## What's Past is Prologue

Schloss Eggenberg can also be read as a grand play, one that is set in a time of crisis and change, with dangers aplenty – but also opportunities. The protagonists are members of a socially aspiring family who desire to become perfect rulers, but are unable to fulfil their own expectations. Our play tells of ambition and failure, of splendour and decay, of success and downfall. It is also a story about us.

For this exhibition, the State Rooms and Planetary Room slip back into their original role, turning into stages. Stages for the grand presentation of a princely family that managed to turn its failure into an eternal success story with the help of an artwork, a grand illusion that has been maintained for centuries. They still seem like Olympian deities, even though they ended up all too human.

However, the staging only came about through the involvement of many other people, most of whom had to operate behind the scenes. This exhibition also puts them in front of the curtain: stewards, courtiers and ladies in waiting treasurers with perpetually empty coffers, outsiders and the social climbers, personal barbers, cooks and chambermaids. They all populate the stages in chamber plays, intrigues or grand operas.

## Changing Perspectives

The anniversary year 2025 re-examines the State Rooms. 2025 will contain surprises for all visitors, even for those who know Eggenberg well. For this, the curatorial team in Eggenberg has developed an innovative concept for 24 exhibition rooms together with the multi-award-winning content and exhibition designers from Studio Louter and OPERA Amsterdam. In a prelude, three acts and two intermezzi, a baroque world is revealed, one that only seems to be over.

Precious international loans will feature as the stars of this production. The anniversary year offers a unique opportunity to present works of art and lived stories from the former possessions of the princely family, which are returning here for a short time after more than 300 years. They will offer new insight into the life and significance of this princely court that once stretched from southern Bohemia to the Adriatic.

The exhibition will also bring the former Eggenberg world back to life. Many seemingly lost compositions of the old court music with melodious or barely known names will be rediscovered, performed and recorded on this occasion.

The exhibition in Schloss Eggenberg will show that the successful SHOWING STYRIA format has also gained many new facets in 2025 and can provide the unique stage for the country's most precious monument.



### Grand Tour

Here, visitors encounter the two young Eggenberg princes who are sent on their Grand Tour through Europe. Wall projections illustrate their itinerary, while personal quotes from letters reveal their mother's concern about the young gentlemen's less than virtuous behaviour. The story of the travelling youngsters is linked to the frieze paintings in this room. The wall projections bring these paintings to life. Offering an insight into the princes' journey, the scenes show the places they visited.



# THE EGGENBERGER COINS

**Special exhibition as part of the SHOWING STYRIA 2025**

Schloss Eggenberg, Coin Cabinet, Special Exhibition Room

April-October 2025

Curated by Karl Peitler

## Basic idea

The exhibition shows rare and precious coins and medals of the Eggenberg princes, yet also offers insight into the history of money and the economy in the 17th century. In this way, it sheds light on the backdrop in terms of financial history against which the rise and fall of the Eggenberger dynasty played out.

## Content concept

The exhibition is divided into three parts:

**Part 1** offers selected coins and medals of the Eggenberg princes. These were produced after Emperor Ferdinand II granted Hans Ulrich von Eggenberg the right to mint coins from 1625 to 1688.

**Part 2** deals with the variety of coinage in the Holy Roman Empire in the 17th century. The focus is on coinage from the Habsburg hereditary lands. Splendid examples of the high art of minting are presented.

**Part 3** is dedicated to the Kipper and Wipper period (1618-1623). This occurred at the start of the Thirty Years' War, whereby the deterioration of the coinage through the addition of copper briefly led to a collapse of the coinage system; as a result, Emperor Ferdinand II even had to declare state bankruptcy. This part of the exhibition deals with Hans Ulrich von Eggenberg's connection to the network of the Prague Coin Consortium, to which the emperor had leased the entire coinage system in Bohemia, Moravia and Austria below the Enns. The consortium produced even greater quantities of poor-quality coins, generating high profits in this way.

Hans Ulrich von Eggenberg,  
Double Thaler 1629,  
UMJ/Coin Cabinet



# GRAZ 1699

Special exhibition as part of **SHOWING STYRIA 2025**

Schloss Eggenberg, Archaeology Museum

April–October 2025, April–October 2026

Curated by Sarah Kiszter and Daniel Modl

## Basic idea

The special exhibition at the Archaeology Museum with the working title 'Graz 1699' is designed to transport visitors back to the vibrant atmosphere of 17th century Graz as an immersive experience. At the centre of the show is a digital reconstruction of Baroque Graz based on historical copperplate engravings. The exhibition is rounded off by selected archaeological finds from Graz city centre. The show is intended to promote appreciation of the Styrian capital's cultural heritage while also complementing the main part of the **SHOWING STYRIA 2025** in the Eggenberg Palace State Rooms. The exhibition will also be on show in the Archaeology Museum in 2026.

## Content concept

The show is to be presented in a total of five exhibition areas (AB for short) in the rooms of the Archaeology Museum and Lapidarium. These comprise an introduction to Baroque Graz (AB 1) and a depiction of Baroque Graz based on a copperplate engraving from 1699 over a width of 16 feet (AB 2).

In the special exhibition room of the Archaeology Museum (AB3), visitors are presented with a short video on a large screen showing a scenic flight over Baroque Graz. The starting point of the video is a copperplate engraving by Andreas Trost, which is to be brought to life as a virtual 3D reconstruction. Furthermore, AB 4 sets out to give young visitors a playful understanding of the infrastructure that a 'smart city' in the Early Modern Period must have had to enable successful co-existence. AB 5, which extends over two light shafts of the museum, focuses on the archaeological remains of the Baroque period in Graz. These were found at various locations in the city, such as the Palais Khuenburg, the inner courtyard of the Landesarchiv, the Reinerhof, etc. Eight themes will be presented that are characteristic of the Baroque world in Graz based on selected original finds or historical objects and documents.



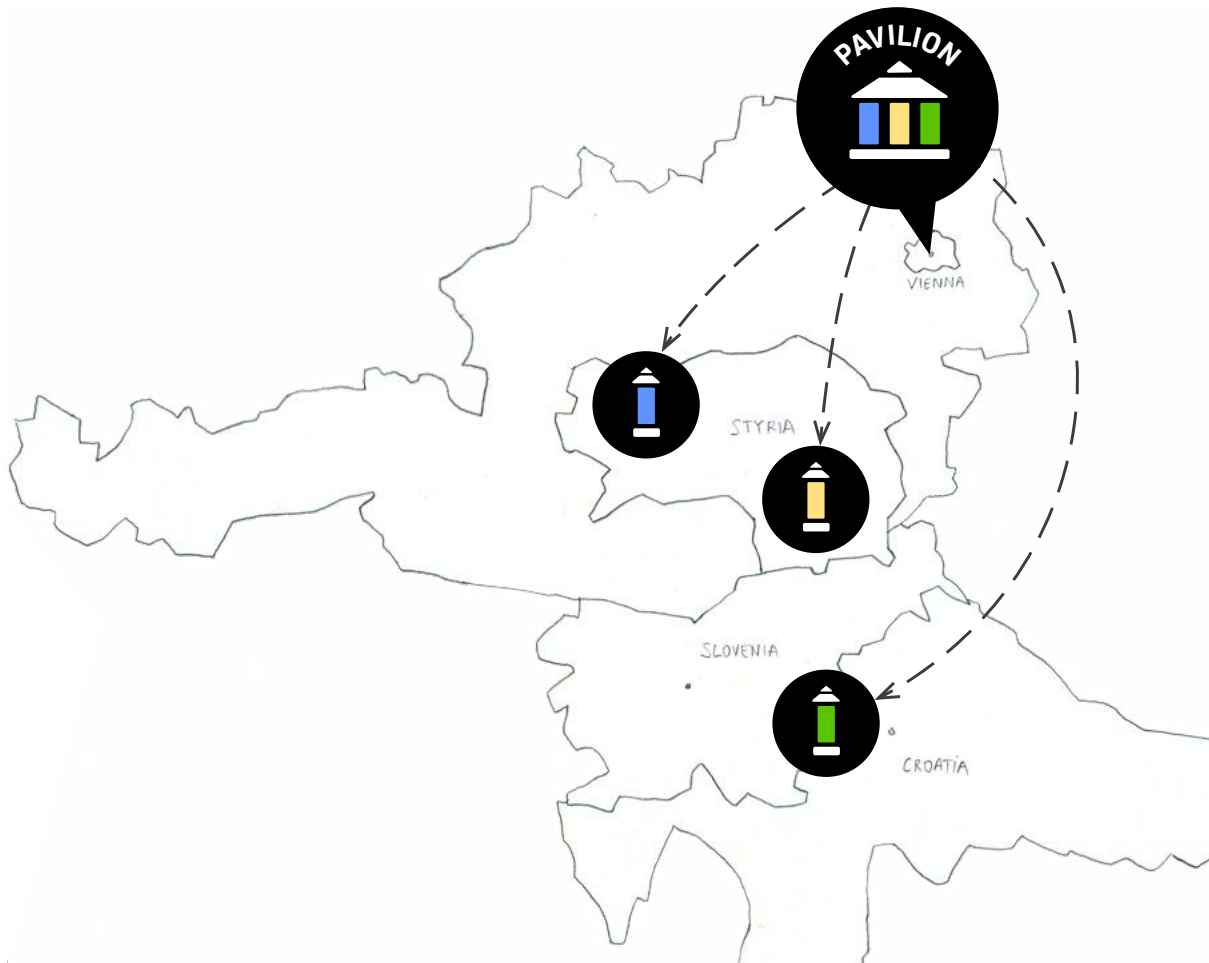
Andreas Trost, Graz from the East, 1699, copperplate etching on paper, coloured subsequently, Graz Museum.



# Pavillon 2025

The Pavillon is a central element of SHOWING STYRIA and provides new food for thought on issues of our time. It is intended to build a bridge between the Baroque world, only apparently bygone and the challenges of the present day. Contemporary artistic positions reflect the themes of the show in Schloss Eggenberg.

For SHOWING STYRIA 2025, the Pavillon will consist of **three parts**. These will be set up together at the opening in Vienna, then shown at **different locations**. One element will be in the Schloss Eggenberg Park, one element in the **Styrian regions** in collaboration with regional partners, and one element abroad. (This element will first be installed in Ljubljana and thereafter in Zagreb).





In March 2025, all three parts will be shown together in Vienna before the individual parts travel to the various regions of Styria and beyond. Graphic: Model studio WG3.

## Concept by studio WG3

The design concept strives to interpret the history, architecture and beauty of Schloss Eggenberg in an innovative and creative way. The geometry of the Pavillons should reflect the essence and design features of the palace. The central design intention is to create a harmonious synthesis of the architectural design language that characterizes the Schloss Eggenberg and its surroundings.

“The Pavillon will not deal directly with the historical facts of Eggenberg Palace. However, there are some remarkable parallels between then and now. The situation during the Thirty Years’ War, with its raging recession and the Little Ice Age, is not entirely dissimilar to ours today. War, war-weariness, economic and social upheaval and even fear of climate change define our times. Art reacts to this in many ways. This will also be evident in this project. Established and young as well as local and international positions will concretize this connection between historical and contemporary processes with their projects.”

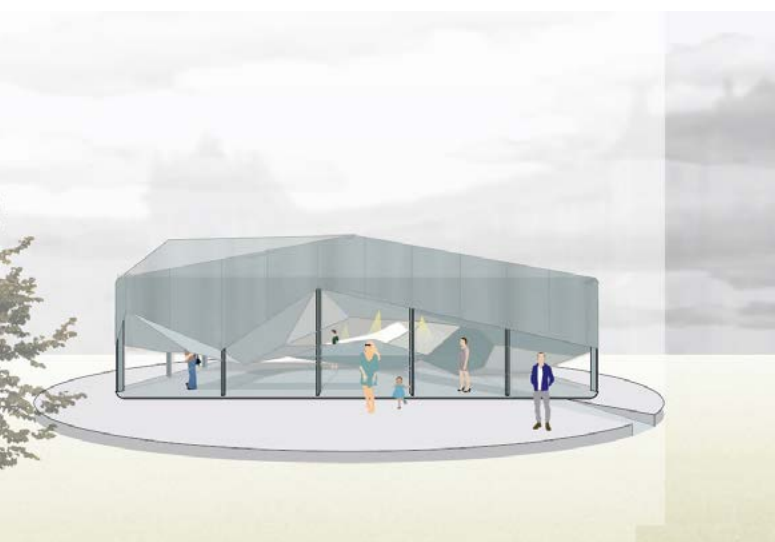
**Günther Holler-Schuster**  
curator of the Pavillon



**PAVILLON 1:  
SCHLOSS EGGENBERG - MUSIC**

The site as a stage for cultural relevance: does the curtain rise for new paradigms or does the curtain fall? Pavillon 1 plays with the opening and closing of the curtain that forms its façade. This can be at different heights, sometimes only allowing narrow glimpses or also revealing the large stage.

Graphic: Model "Music",  
studio WG3



**PAVILLON 2:  
STYRIA - THE WORLD IS UPSIDE DOWN**

Styria, land of regions: Field of tension from the mountains to the plain. Pavillon 2 develops in the field of tension between a freely accessible flat surface and a stylized mountain range, which, however, hangs from the ceiling.

Graphic: Model "Styria",  
studio WG3



**PAVILLON 3:  
ALPE-ADRIA REGION - SPACES OF  
TENSION BETWEEN THE ELEMENTS**

Pavillon 3 is made up of the four elements. The individual sections can be either open or closed and can be connected to form one large space. zusammengeschaltet werden.

Graphic: Model "Alpe-Adria Region",  
studio WG3



