KLANGLICHT

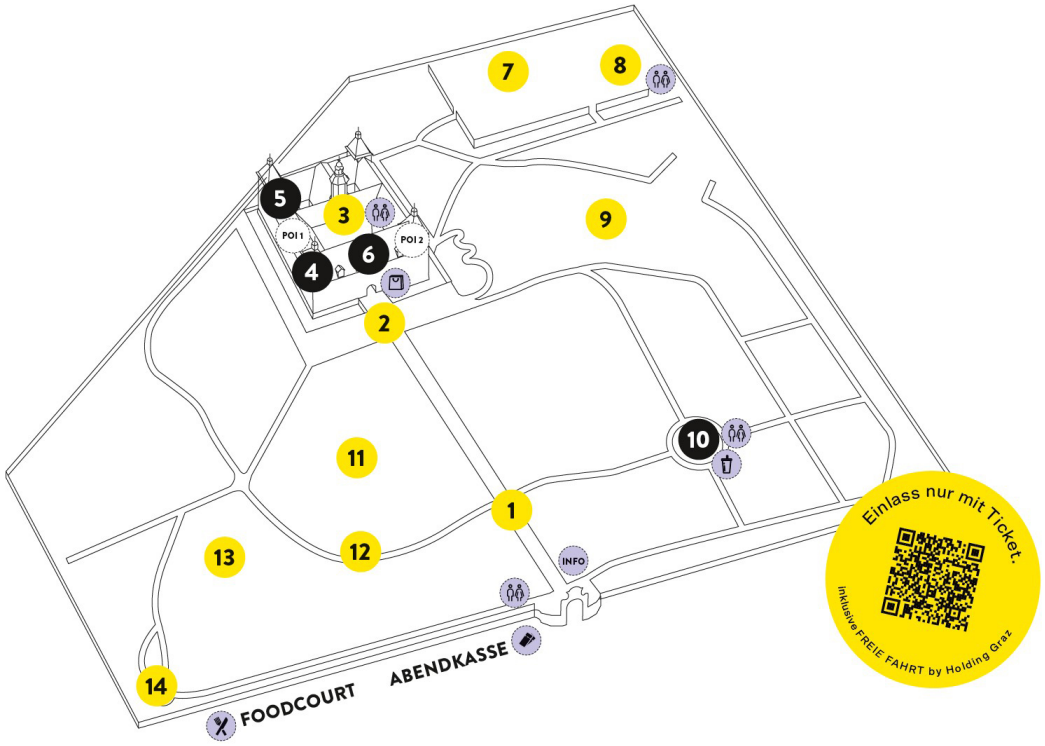
Das Kunstfestival der Bühnen Graz
in Schloss Eggenberg

23. 10 - 07. 11. 2026
6:00 - 10.00 pm

www.klanglicht.at

Time – Cosmos, History, the Present, the Future

Light and sound take centre stage at Eggenberg Palace in Graz – a Baroque monument, a UNESCO World Heritage Site and so much more: an architectural masterpiece that blends rationality, myth and imagination. 365 windows, 52 doors, 24 state rooms: Eggenberg Palace resembles an architectural clock that follows a precise calendar system. The art installations on display in and around the palace during KLANGLICHT 2026 do more than simply highlight this structure and, by extension, the palace's history. Rather, they uncover traces, make forgotten narratives visible, render historical rhythms audible, and allow the past to endure into the present, and even into the future. Whether in real time, in slow motion, or by bringing time to a standstill, renowned light and sound artists explore alternative models of time, building bridges between the old surroundings and new forms of expression. They stretch time, fragment it, speculate with it, and allow the past to be reawakened through contemporary, artistic thoughts and gestures. At KLANGLICHT 2026 in Eggenberg Castle, the past, present and future do not exist one after the other, but alongside one another: through light, sound and atmosphere, the castle's cosmos is thus reinterpreted and made tangible.



1
RÄUME DER ZEIT
HARTUNG & TRENZ | SOUND: TIMBER HEMPRICH

2
KADENZEN
DANIEL ROSSA | SOUND: IONA W.

3
WHISPERING MOUNTAINS
STANDORT: INNENHOF ENESS

4
CONTINUUM
STANDORT: KAPELLE
ROBIN BEEKMAN | SOUND: REINALD VAN PRAET

5
MIGRATORY SENSES
STANDORT: SAKRISTEI
HELGA GRIFFITHS | SOUND: JOHANNES S. SISTERMANNS

6
JAHRES LICHT WEISS
STANDORT: PLANETENSAAL
INGE DICK

7
PLANET 9
STANDORT: PLANETENGARTEN
MIRIAM HAMANN

8
ABIOSIS
STANDORT: LAPIDARIUM
HELEEN BLANKEN

9
RESONANCES OF THE UNSEEN ORDER
JAVIER RIERA | SOUND: LUMINECHO

10
FLORAL FOREST
STANDORT: PAVILLON
JOSCHUA HOHENBRINK | SOUND: GREGOR SCHMITZ

11
ALL THE LIGHT YOU SEE
ALICIA EGGERT

12
THE SELF AT 50 HERTZ
OMER VAN SOLDT

13
PRISM
STANDORT: PICKNICKWIESE
FH JOANNEUM IDK

14
ENERGY IN TIME
ZEINEB KAABI

INNEN · AUSSEN · POI · WC | SHOP | TICKET | GASTI

POINT OF INTEREST

① **ENERGIEINSEL**
POWERED BY E-WERK FRANZ

② **FRACTAL CODE**
XAL IN COLLABORATION WITH 13&9 DESIGN AND FRACTALS RESEARCH

TICKETS & INFOS

The festival takes place in the gardens and rooms of Eggenberg Castle; admission is only possible with a valid KLANGLICHT ticket. Tickets are available from the Bühnen Graz ticket centre (Kaiser-Josef-Platz 10, 8010 Graz).
www.ticketzentrum.com

KLANGLICHT

01
Spaces of Time – Hartung & Trenz
Remembering and forgetting, blossoming and withering, becoming and being – Hartung & Trenz explore the diversity of temporal experience through text, light and sound. Along the avenue of Eggenberg Palace Park, ‘Spaces of Time’ unfolds as a large-scale artwork that conceives of time not as a linear sequence, but as a personal experience of walking and seeing. The message emerges through movement, as the projected texts change with every step. Like blank lines, the spaces in between provide time and room to reflect on what has been seen. Parallel to these word-images, acoustic spaces emerge, the sound of which changes depending on one’s location. And last but not least, nature is also an essential component of the installation: the avenue, with its clusters of trees, and the surrounding flora and fauna enrich the artistic spaces with further movement and depth through their own vitality.

02
Cadences – Daniel Rossa
How do we view a historic building today that was created under entirely different social conditions? What significance does this encounter between different eras hold for us? Daniel Rossa’s art navigates the tension between preservation and transformation – as is the case with his façade projection at Eggenberg Palace. Through light, colour and movement, an image emerges that neither stages nor creates an illusion of the site, but rather renders it visible and interpretable in a new way.
Starting from a precise digital reconstruction, the German media artist examines the palace in terms of its form, proportions and symbolism, and develops a contemporary language from this. In this language, the original order dissolves; images of the Baroque interior are turned inside out, only to be progressively abstracted further by the movements of a dancer. From the Baroque structures emerges a contemporary perspective on the building, one that seeks, above all, a dialogue between history and the present.

03
Whispering Mountains – ENESS
They stretch out their long, soft arms – almost as if they wanted to touch people. And it is not uncommon for this gesture to turn into an embrace: people stroll through these ‘Whispering Mountains’ by the Australian studio ENESS, pause for a moment and long to be close to them. Perhaps it is down to their form, which combines the artificial and the natural in a unique way. Although shaped like a natural landscape familiar to us, these mountains are enriched with digital textures and a digital life of their own. Each mountain whispers brief thoughts to visitors: messages developed by artificial intelligence that invite reflection.
In this way, the ‘Whispering Mountains’ create conscious moments of slowness in an age of constant acceleration. Just as in real mountains, where people forget the time to find peace and clarity, this artwork also offers moments in which time is not measured but consciously experienced.

04
Continuum – Robin Beekman
Inspired by historical planetariums, the Dutch artist Robin Beekman measures time in a new way in the castle chapel of Eggenberg Castle: ‘Continuum’ counts the seconds since the artwork’s creation, thereby following its own ‘biological clock’. However, the seconds in the work are not all the same; in the randomness of this timekeeping, one second is slower, another faster. Twenty-four specially developed lights react to these uneven units of time and produce an equally random, constantly changing pattern of light.
Far removed from our familiar 24-hour rhythm, ‘Continuum’ is a unique constellation of the present: when time begins and when it ends recedes into the background. Rather, it is a sense of time all of its own – and at the same time a sense of endlessness – that arises with this work.

05
Migratory Senses – Helga Griffiths
Scents evoke memories – and can transport us to other places, to other times. A prime example of this is Muhammad Aszizi and the scent of his Syrian homeland, which reminds him of the landscape of his childhood, the plants, the earth and the atmosphere. The story of this refugee lies at the heart of Helga Griffiths’ project ‘Migratory Senses’, which focuses on smell as the sense capable of immediately evoking memories within us.
This fusion of art and neuroscience illustrates something both ordinary and extraordinary: time here is not linear, but is stored within us as a combination of perception, emotion and memory, and can be revived at any moment – for example, through a scent. In this way, ‘Migratory Senses’ tells not only of flight and home, but also of the universal, deeply human longing for places that have shaped us.

06
jahres licht weiss – Inge Dick
How does light change with the passage of time? What we cannot perceive with our eyes – or see only as a snapshot – is made visible by Inge Dick’s artwork ‘jahres licht weiss’. Over the course of several years, the artist captured the changing play of light’s colours in a white room. Her interest lay primarily in the subtle nuances determined by the natural changes in the seasons.
The resulting large-format film stills, on display in the Planetarium Hall at Eggenberg Palace, are precisely constructed compositions of spring, summer, autumn and winter. The cycle is not merely a comparison of colour spectra, but visualises what we ourselves feel: that every season has its own light and, with it, its own atmosphere.
In the context of the space, the installation takes on further significance: the hall, with its Baroque imagery, depicts a cosmological system featuring zodiac signs, cardinal points, days and nights. With its seasons, ‘jahres licht weiss’ subtly expands the existing space.

07
Planet 9 – Miriam Hamann
Knowledge is valid only until it is disproved. The astronomical symbolism at Eggenberg Palace illustrates this, as does the work of Miriam Hamann, whose installation ‘Planet 9’

creates a dialogue between the palace's historical worldviews and contemporary ones.
The starting point is the hypothetical Planet 9 on the edge of our solar system. No telescope has yet been able to image it. Current research deduces its existence solely from mathematical calculations and the unusual orbits of other objects. The fact that science operates here not on the basis of certainty but of probability forms the core of Hamann's work. The focus is therefore on the background to this potential discovery rather than on the planet itself: the artist transforms astronomical diagrams into a minimalist yet poetic light sculpture that allows the scientific process of discovery to be experienced spatially. In this way, 'Planet 9' tells not only of the evolution of knowledge over time, but also of the willingness to continually question established ideas.

08
ABIOSIS – Heleen Blanken
Stones, fragments and relics in the Lapidarium in the grounds of Eggenberg Palace transport visitors to a time long past. 'ABIOSIS' by Heleen Blanken builds on this look back: inspired by the speculative 'primordial soup', the installation turns back the clock to a moment of becoming, when life first emerged from inanimate matter. Blanken's sculptures are unmistakably mechanical, yet they appear to be breathing. This creates a connection between the inanimate and the animate, adding a temporal dimension to the context of the Lapidarium: the beginning.
The fact that this contemporary element, situated within the historic complex, also creates scope for new interpretations is entirely intentional: at the interface between technology and the organism, the beginning of new life can refer not only to a moment in the past, but also to a speculative future of artificial life forms.

09
RESONANCES OF THE INVISIBLE ORDER – Javier Riera
Javier Riera always responds to the location of his work: to the architecture and its history, and to nature. In Eggenberg Palace Park, visitors encounter two large-scale light projections by the Spanish artist, which harmonise seemingly contradictory impressions: they are monumental and surprising, yet at the same time calm, almost meditative, and despite their sheer size, they blend seamlessly into their surroundings. The luminous, geometric forms are not foreign elements, but appear almost natural – like structures that had previously remained hidden from view and are now revealed by the light.
The light installations draw on both the park, which evolved from a Baroque to a Romantic garden, and the palace with its astronomical orientation. In this way, ' ', the installation deliberately alludes to the mutability of human thought, scientific knowledge and historical conceptions of nature and the cosmos.

10
Floral Forest – Joschua Hohenbrink
Slowly yet inexorably, the historic pavilion in Eggenberg Palace Park is undergoing an apparent transformation.
Its distinctive architecture, complete with the impressive ceiling painting, merges with the surrounding natural landscape to form the art project 'Floral Forest' by Joschua Hohenbrink: abstract Rococo ornaments grow into the pavilion like organic life, climbing up its walls and giving rise to a poetic, sensuous forest. Woven into this digital tapestry are live analogue images of a raven's feather – the heraldic animal of the Eggenberg family – creating a work of art that never looks the same – at no hour, on no day.
With 'Floral Forest', the pavilion in the castle grounds is expanded without actually changing. Like an echo from the past, light and sound spread throughout it, offering a new perspective on this historic site.

The sound accompanying the video mapping is by sound designer Gregor Schmitz, who previously provided the soundscape for Olafur Eliasson's 'Eye See You' project at KLANGLICHT 2025.

11
All the light you see – Alicia Eggert
When we gaze up at the starry sky, we know that the light reaching our eyes has been travelling for millions of years. This phenomenon also applies – and we are far less aware of this – to every other form of light. Even when light travels only from a nearby object to our eyes, every glance reveals a moment that has, in fact, already passed.
The large-scale installation 'All the light you see' plays with this very passage of time. In a three-second rhythm – the duration that many cultures perceive as a 'moment' – words fade in and out, altering their collective meaning. This interplay of language, light and darkness makes the present moment immediately tangible. The realisation that every glance is a glimpse into the past becomes all the more evident within the historical context of Eggenberg Palace.
At the same time, the work's message also points to the future, for with every moment new light emerges and with it new possibilities. 'All the light you see' thus becomes a poetic reflection on transience, perception and hope.

12
The Self at 50 Hertz – Omer van Soldt
'The Self at 50 Hertz' is like a stenographer who records and condenses everything that happens: a carousel with twelve symmetrical mirrors reflects the room and, thanks to its high rotation frequency of up to 50 hertz, combines all the mirror images into a single image of the surroundings. To achieve this, the Dutch artist Omer van Soldt drew inspiration from early optical illusions and animation techniques, translating their concept into a contemporary context. In doing so, the work mirrors its own exhibition venue not only literally but also figuratively: the Baroque Eggenberg Palace set amidst our present day.
As viewers approach the installation, their presence is also captured as a reflection, integrated into the generated image and thus becomes one with the historic space. This participatory element is not merely playful in nature; it also invites viewers to reflect on themselves as part of their own environment.

13
Prism – Students from FH Joanneum, Institute of Design and Communication
The world can also be viewed as if through a prism: not in one direction, but in several at once. Using light and sound, students from FH Joanneum explore various themes from the world of Eggenberg Palace and incorporate their individual works into the overarching project 'Prism'. The various fields of study – Interaction, Sound and Media Design – form the basis for the wide range of artistic works, which explore themes such as mythology, astrology and polyrhythms.
The resulting installation is not only open to the public; with every step, the relationship between light, sound and the audience changes. The result is a multi-layered spectrum of movement, colours and sounds that constantly reconfigures itself depending on the viewer's perspective.

The project was supervised by Astrid Drechsler, Daniel Fabry, Michael Kernbichler, Didi Mosbacher and Roman Pürcher.

14
Energy in Time – Zeineb Kaabi
Progress, consumption, decay – and ever-increasing energy consumption to sustain them. With her project 'Energy in Time', Zeineb Kaabi explores the commercialisation of products and the associated consumption of resources. For her video installation, the Tunisian artist condenses archive footage and historical adverts into a visually striking kaleidoscope. The rapid montage of the material, repetitions and superimpositions, combined with deliberate colouring and additional image generation, convey a sense of unease, restlessness and even overwhelm.
The destructive cycle of creation, exploitation and depletion is thus translated into a work of art that, through the lens of the past, poses questions about the present and the future: How do our own consumption patterns and the systems behind them take shape today? And what impact will they have on tomorrow?

When and where will KLANGLICHT take place at Eggenberg Castle?

KLANGLICHT Graz will be taking place at Eggenberg Palace from 23 October to 7 November 2026. The various venues in the palace grounds and inside Eggenberg Palace will be in continuous use from 6.00 pm to 10.00 pm on exhibition days.

Admission to KLANGLICHT at Eggenberg Palace is only possible with a valid ticket. Entry is staggered and is only permitted during the time slot specified on the ticket. Admission is strictly at the selected time only. These are 6.00 pm, 7.00 pm, 8.00 pm or 9.00 pm. Opening hours on exhibition days are from 6.00 pm to 10.00 pm.

Tickets are now available from the Bühnen Graz ticket centre and on www.ticketzentrum.at.

'Free travel' with HOLDING GRAZ to KLANGLICHT at Eggenberg Palace:

With a valid KLANGLICHT ticket, you can use all public transport within Zone 101 (= Graz city centre) free of charge for two hours before or after the event on the day of the performance. This offer includes buses and trams within the city limits.

Are there any catering options at KLANGLICHT?

Yes. Refreshments are provided: a variety of food and drink options await you both in the castle grounds and in the area in front of Eggenberg Castle. This means you can also enjoy your visit to KLANGLICHT from a culinary perspective.

What should you bear in mind when visiting the castle park?

Eggenberg Castle Park is a historically significant and sensitive site. To help us protect this special place together, we ask you to observe the following rules:

Dogs are not permitted (with the exception of assistance dogs).

Please do not walk on the lawns or flower beds (except in the designated picnic area).

Please follow all signs and do not enter any cordoned-off areas of the park.

Climbing trees is not permitted.

Plants must not be removed or damaged.

Bicycles, scooters and skateboards must not be used in the castle park.

Smoking is prohibited throughout the castle park.

Thank you for helping to protect Eggenberg Palace Park and its natural environment through your behaviour!

Audio guide:

An exclusive KLANGLICHT audio guide will accompany you through the festival and provide in-depth information about the artists, their works and the individual installations.

Find more information on the event on www.klanglicht.at