



The Regensburger Domspatzen

In 975, Bishop Wolfgang founded a cathedral school in Regensburg that placed particular emphasis on musical training as well as general education. This was the birth of the world-famous Regensburger Domspatzen (“Regensburg Cathedral Sparrows”), one of the oldest boys’ choirs in the world.

This year they are celebrating their 1050th anniversary. The Domspatzen remain the choir of Regensburg Cathedral to this day. In addition to the choir led by the cathedral choirmaster, there are two further boys’ choirs, each with its own choir director.

Since 2022, the Domspatzen have also accepted girls, who now form their own girls’ choir at Regensburg Cathedral. Choral training forms an integral part of the educational mission of the school, which is made up of a primary school and a grammar school providing all-day supervision and boarding.

Since 2024, the Regensburger Domspatzen as one of the “Four Boys’ Choirs of Bavaria” have been designated part of Bavaria’s intangible cultural heritage.

www.domspatzen.de
Instagram: @regensburger.domspatzen

Half an hour of harmony

Programme accompanying the exhibition: Domspatzen students past and present invite you to join them for a harmonious half hour at lunchtime. They will perform instrumental or vocal music, chamber music, in small ensembles or as soloists. Enjoy the surprise treats in store for you at this musical intermezzo!

Dates:

Tuesday, 3 June	12:30 p.m.
Tuesday, 1 July	12:30 p.m.
Tuesday, 15 July	12:30 p.m.
Tuesday, 22 July	12:30 p.m.
Tuesday, 29 July	12:30 p.m.

Opening hours:

daily 11 a.m.–5 p.m.
Friday 11 a.m.–8 p.m.

www.bistumsmuseen-regensburg.de

Instagram:
@kunst.bistum.regensburg



More information



Julia Krahn on harmony

weiss
sind
alle
farben

28 May to 3 August 2025

ENGLISH



Julia Krahn

Julia Krahn is a multidisciplinary German artist. She was born in Jülich in 1978 and grew up in Aachen. In order to devote herself entirely to art, she broke off her degree in medicine and moved to Milan, where she now lives and works. Krahn’s artistic work deals with the challenges of human existence, the obstacles to be overcome and the forces arising as a result. She uses photography to constitute people, objects and situations as witnesses of the contemporary, creating a new, often unfamiliar context that transcends time. The resulting images emphasise the contrast to traditional symbols and do not revitalise, but rather radically restage their subject-matter. Humanity’s corporeality and transience remain the constant backdrop to her art. Julia Krahn’s work has been exhibited internationally, and in 2023 she was awarded the Schnell & Steiner Culture Prize “Art and Ethos”.

Selected exhibitions: 2025 *FrauenBilder. Julia Krahn im Dialog* – Landesmuseum Hannover (until 17 August) | 2023 *St. Javelin* – Museo Novecento, Florenz | 2022 *Hilde* – Fondazione Pietà de’ Turchini, Neapel | 2019 *33MM* – Archiginnasio, Bologna | 2017 *Oblivion* – Palazzo delle Esposizioni, Rom | 2016 *Schönerheit* – travelling exhibition | 2015 *It might have been a pigeon* – Museo Diocesano, Milano | 2014 *Trust Me* – HdKK, Stuttgart | 2013 *Leidenschaften* – Stiftung St. Matthäus, Berlin

www.juliakrahn.com

Instagram: @juliakrahn



weiss sind alle farben

(all colours are white)

White contains the entire colour spectrum – not visibly separated, but completely united. White symbolises truth, peace and harmony, but also stands for death and, above all, change. It is not nothing, but everything.

Harmony as utopia

(Photography on fabric, 2024)

Julia Krahn's project revolves around the choir of Regensburg Cathedral – one of the world's oldest and most renowned choirs – and seeks to explore the concept of harmony. Harmony is perhaps a utopian condition, but it can at least be achieved in the musical realm. Some of the children from the choir can be seen photographed on large-format, translucent fabric panels hanging on either side of the central nave, which serves as an exhibition space. It is an ambitious work. The printing of photographs on large fabric panels plays a key role in Julia Krahn's artistic practice and is by no means a mere technical detail. Although her approach is always marked by caution and intimacy, the final photographic artwork often takes on an expansive format. The artist has grand aspirations for her work: it deliberately seeks out public spaces, determined to penetrate our lives, to raise questions and to trigger collective reflection and discussion. In painting, this artistic approach would correspond to the fresco or monumental wall painting and thus to those forms that for centuries were reserved for significant and symbolically charged social spaces. In this sense, Julia Krahn's work is deeply political, not in terms of its explicit content, but in the way it presents

itself to the beholder's gaze, addressing not the individual, but the community. The children in the photographs are shown with their mouths open, captured in the moment they are intoning a note, producing sound, as if frozen in movement. The semi-transparent nature of the fabric allows the architecture of the space to show through, lending these bodies an almost incorporeal, intangible presence. Above all, however, these are bodies permeated by light. And they are images that establish a double tension: on the one hand, the fully explored potential of a human being in the act of singing; on the other, the quiet but haunting impression of the loss of speech, the absence of breath. And it is precisely in this ambivalence that the image becomes a metaphor for many things, and particularly for a feeling that describes our current condition, possibly even that of our entire Western world. Is the absence of a voice synonymous with the absence of thought? And is the absence of thought an absence of breath? (from "Logos", Antonio Grulli)

Lamentatio Solitaria

(Sound installation, 2025)

In the outflow of breath, spirit becomes word and sound. Perhaps this is why singing is the most divine of all the arts. And a choir inevitably carries a trace of the divine within it – as a harmony of breaths and souls vibrating in unison. The exhibition space is filled with the sound of breathing, which endows it with an almost physical presence, as if the architecture itself were breathing, expanding and contracting again. A calm, simultaneously heavy sound that ebbs and flows. This is accompanied by voices: the artist asked the Regensburger Domspatzen

to sing individual parts of the "Incipit Lamentatio" (by Pierluigi da Palestrina). A polyphonic lament is broken down into its constituent elements. The voices remind us that peace is created not in unison, but by listening attentively to each individual voice.

Organo

(Clay sculptures, 2020)

Slightly to the side of the flags, sculptures from the Organo series (2020) will be displayed: they are reminiscent of body parts, flower vases or wind instruments. The objects are stripped of their functional reality, allowing them to take on a strong symbolic value instead. Spaces of transformation where life events are determined, defined and upheld.

Harmony as utopia

(Performance video, 2025)

In the video, the camera accompanies a performance by the artist in which she uses the sculptures from the Organo series as spaces of transformation, breathing into and speaking through them. Her words are taken from a survey among the Regensburger Domspatzen on the subject of "Harmony as utopia". The result is a physical, vocal and symbolic reflection on sound, community and the potential of a new future.

Respiro

(Video, 2025)

The loop on the screen also contains a further video. It was created in collaboration with the Liceo Artistico Brera in Milan. Together, the artist and the school's pupils reflected on harmony and utopia – and on how these notions can be expressed through the breath.