

EASTER FOUNTAIN AND
EASTER EGG EXHIBITION



Easter Fountain in Oberstadion (Photos: Parish of Oberstadion)

From Palm Sunday until two weeks after Easter, the historic town centre is transformed into a colourful work of art: over 10,000 artistically decorated eggs adorn the famous Oberstadion Easter Fountain.

The most beautiful and unusual egg artworks in the region: one-of-a-kind pieces that are milled, embroidered, painted or decorated, including a large cross with 42 saints on goose eggs and the Stations of the Cross on ostrich eggs.



Lenten nativity scene with 14 Stations of the Cross from St Martin's Church in Oberstadion, hand-painted in oils on ostrich eggs.

NEW:
WAY OF THE CROSS
ON FILIPINO CARTWHEELS

This unique Way of the Cross is an extraordinary testament to the art of Filipino woodcarving. The Igorot woodcarver M. R. Cagunggun carved the 14 Stations of the Cross out of worn-out wheels from traditional ox-drawn carts in 1990. The wheels are made of molave, a beautifully grained, particularly durable Philippine hardwood. The cartwheels, once used in daily life, thus gained a new, artistic and spiritual significance.

The traditional Catholic Way of the Cross includes 14 Stations, which trace the suffering of Jesus from his condemnation by Pontius Pilate to his burial. The depictions, marked with Roman numerals I to XIV, invite visitors to discover the exquisite carvings whilst learning more about Christian devotion and Filipino craftsmanship.



The Way of the Cross is complemented by an impressive depiction of the Last Supper. It shows the moment when Jesus announces to his disciples: "One of you will betray me". The twelve Apostles are arranged in four groups of three, while Jesus forms the centre of the scene. (Photo: Parish of Oberstadion)

Sieglinde and Udo Hergesell created exhibitions at Oberstadion Nativity Scene Museum at Christmastime for 14 years. Now that the couple have passed on the objects they lovingly collected, the Regensburg Diocese Institute of Religious Everyday Culture (Cathedral



Arts District) is continuing the Hergesells' tradition with nativity scenes from their donation.



SPECIAL EXHIBITION

presented by the Oberstadion Nativity Scene Museum in cooperation with the Cathedral Arts District – Regensburg Diocese Institute of Religious Everyday Culture

OPENING TIMES

1 November – 2 February
Wednesday to Friday, 2 – 5 pm
Saturday, Sunday and public holidays, 11 am – 5 pm
(Closed on Christmas Eve)

Also open from Palm Sunday until two weeks after Easter
Monday to Friday, 2 – 5 pm
Saturday, Sunday and public holidays, 11 am – 5 pm

ADMISSION FEES

Nativity Scene Museum:

Adults 6 euros
Children aged 11–18 2.50 euros
Children under 11 free of charge
Family ticket (2 adults / children aged 11–18) 12 euros
Groups of (school-)children 2 euros pp.
Audio guide (German/English) 2 euros
Guided tours (maximum 15 persons):
Nativity Scene Museum 55 euros, Memorial: 20 euros
(Combined 70 euros)

Christoph von Schmid Memorial: admission free



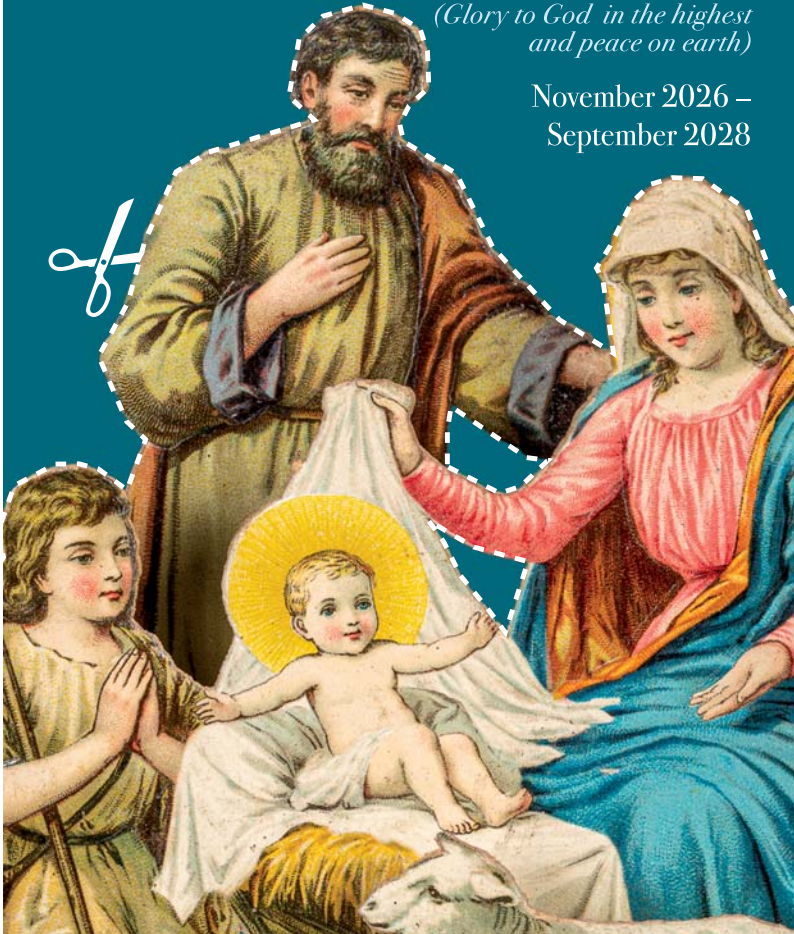
OBERSTADION
NATIVITY SCENE MUSEUM
Kirchplatz 5/1, 89613 Oberstadion
Contact and guided tours:
Tel. +49 (0)152 24842830
kulturbuero@oberstadion.de
www.krippen-museum.de

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Ehre SEI
GOTT
IN DER HÖHE
UND Friede
AUF ERDEN

(Glory to God in the highest
and peace on earth)

November 2026 –
September 2028



PAPER NATIVITY SCENES
FROM POP-UP TO CULTURAL HERITAGE



Nostalgic pop-up paper nativity scene with candle carousel, Carl Hirsch, Constance, around 1890

Ehre SEI GOTT IN DER HÖHE

(Glory to God in the highest)

In the midst of a snow-covered forest in winter, the Holy Family has found a safe refuge. The Virgin Mary holds a white cloth to support the newborn Baby Jesus in the manger, whose arms are spread wide with joy. Behind him stands Joseph, his left hand resting lovingly on Mary's shoulder. In the background, fir branches decorated with glowing candles frame the intimate scene. A young shepherd kneels very close to the Child. Several sheep push their way to the front. The Three Wise Men have already arrived and present their precious gifts to the Son of God.

Two angels hover above the scene. The inscription "Glory to God in the highest" and the Star of Bethlehem proclaim the birth of Christ. The nostalgic paper nativity scene with a candle carousel from the Regensburg Diocese Art Collections dates from around 1890 and was produced by Carl Hirsch from Constance. It is one of just over 100 nativity scenes made of this lightweight material that can be seen in the exhibition "Glory to God in the highest and peace on earth" (Luke 2:14) at the Oberstadion Nativity Scene Museum.



(and peace on earth)

There were nativity scenes made of fine paper in Italy as early as the 16th century, and from the 17th century onwards, they also existed to the north of the Alps as inexpensive versions for the home. Paper theatres served as the inspiration for their creation and proliferation. Artists and church painters created the first examples on colourfully painted card. In addition, paper cutting became common in painted or printed dioramas and served as a model for the design of paper nativity scenes.

Woodcutting and copperplate engraving laid the foundations for serial production. The ban on nativity scenes in the churches in the second half of the 18th century accelerated that development. In the 19th century, lithography finally ensured their widespread distribution. Cutting out and designing the nativity scene together became one of the family traditions in the period leading up to Christmas. Meanwhile, there are reprints of the earlier specimens, which have rekindled this tradition.



Nativity scene figurines made of newspaper, Philippines, late 20th century to the early 21st century

POP-UP AND CULTURAL HERITAGE

Paper nativity scenes reveal a whole wealth of different varieties. That is why the exhibition not only showcases flat cut-out sheets but also a wide range of three-dimensional artworks shaped by both local and international influences. Perspective boxes, leporellos and pop-ups from Bavaria, the Czech Republic and the Alps all the way to Asia, America and Africa – this genre also documents the fact that nativity scenes are at home throughout the world.



"Holy Night", laser-cut pop-up card in an oriental style, England, 2022, Design: Me & McQ

Whilst the nativity scenes with figurines originally served as models for their paper counterparts, the work of the Tyrolean Josef Bachlechner the Elder (1871–1923) represents a highly successful "reversal". His design inspired nativity scene builders to recreate them in plaster and wood.

As a three-dimensional illusion of the Adoration of the Shepherds, the accordion-style Italian teleorama from 1828/29 layers six backdrop images in one peepshow.



Nativity scene diorama, Giuseppe Vallardi, Proprietario dell'antico Negozio, Editore e Negoziante di Stampe, Libri, Carte Geografiche, Disegni, Quadri, e Calcografo, In Milano, Cont. de S. Margherita No. 1101, 1828/29

The exhibition would not be complete without a Krakow szopka made of brightly coloured tin foil. The tradition of this paper nativity scene has been on the UNESCO Intangible Cultural Heritage List since 2018. After all, the Czech Republic is the home of the paper nativity scene par excellence.



Paper nativity scene from the Czech Republic, Voitech Kubasta, around 1930

Whether summer or winter nativity scene, rural or urban, oriental or set in a natural landscape: these nativity scenes full of figurines and sometimes in a multiplane setup are reminiscent of hidden picture puzzles that invite you to search with curiosity for the essence of the Christmas story!