

# Museum of Warsaw Annual Report | 2021



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# Introduction

**The pandemic, which lasted throughout 2021, and especially the fact that, as I write these words, a war is taking place across our eastern border, prompt us to question, more so than usual, the place and role of museums in times of crisis. In the face of bombings in Kharkiv, Kyiv and other Ukrainian cities, when a genocide is being committed few hundred kilometres away from us, it is difficult not to wonder whether we have the moral right to peacefully pour over the history of old luxury items, art, or specialist historical questions.**

If not for the engaged, socially important and horizon-widening programme which the Museum of Warsaw carried out in 2021, it would be hard to justify how necessary museums and other cultural institutions really are. However, I believe that as the Museum of Warsaw team, we have contributed to a better world, a more aware and tolerant society, and people becoming less indifferent. These are not empty words, rather specific actions which would not have been possible without the involvement of the entire Museum team. Among others, civic education as part of the *Citizens Make the City* project, which explained the use of available participation mechanisms; exhibitions such as *Invisible. Stories of Warsaw's Female Servants* or *Animals in Warsaw* which, each in their own way, shattered and altered the patriarchal, anthropocentric view of history, which was upheld by the elites for far too long. I must also mention the discovery of the story of Alina Scholtz, an architect of Warsaw's green landscapes, as well as another year of workshops led by Warsaw's craftspeople, this time called "Green crafts", or opening up to younger, engaged artists through the Rynek 30 gallery, inaugurated with an exhibition by Sayam Ghosh on the reintroduction of the forest. Finally, we must not forget about the wide variety of educational activities which, despite long-term closures of schools, were effectively delivered to children and youths, as well as the actions we undertook to aid in the integration of foreigners, such as adding photographs from the *New Varsovians* project to our collection or the Polish language and Warsaw city history teaching as part of the *Warsaw for beginners* programme that we have been running for several years.

Knowledge of history is essential in striving for a better now and avoiding the mistakes of the past; as a historical museum and an institution focused on the past of a city destroyed by war, we are acutely aware of this. In 2021, we also finalised several important research projects: publishing prof. Błażej Brzostek's monumental and fascinating book, *Wstecz. Historia Warszawy do początku* [*Backwards. A History of Warsaw to the Beginning*], making available online on the Collections portal fifteen hundred meticulously described photographs

of the Warsaw uprising by Sylwester 'Kris' Braun, a large collection of Edward Hartwig's photographs and a moving and important collection on the activity of the Warsaw underground movement, contributed to the Museum of Warsaw collection by the "Solidarity" Trade Union. Additionally, we published the sixth instalment of the "Warsaw Plans" series and an album of photos of the Praga district by Albert Krystyniak.

However, the Museum of Warsaw is not only an institution that tells stories of the city's past, but is also a living, vibrant, active and empowering component of it. That is why last year we set up a platform for city debates, meetings with Warsaw's activists, and we focused on subjects relevant and important to Varsovians, such as transformations and gentrification of districts or urban greenery. We want to be present in the city, close to its inhabitants, we want to show that the Museum of Warsaw functions not only within the walls of its nine locations, but is present everywhere, reaches out to people, facilitates sharing Warsaw with others and getting to know it. Introducing tens of walking routes available on our website as *Warsaw Walks* and *Walking through History*, regular *Run and Visit* meetings, which both young and old Varsovians have come to love, are proof of this. The pandemic year of 2021 strengthened our institution so that it can face the challenges the future may hold.

Dr Karolina Ziębińska-Lewandowska  
MUSEUM OF WARSAW DIRECTOR

# Temporary exhibitions

## *Animals in Warsaw. On The Trail of Relationships*

Museum of Warsaw, main building  
12 May – 3 October 2021

**CURATORS:** Lena Wicherkiewicz, Ewa Wieruch-Jankowska, Rafał Kosewski  
**THE EXHIBITION WAS ACCOMPANIED BY AN EXHIBITION GUIDEBOOK IN POLISH AND ENGLISH AND A SERIES OF EVENTS:** curatorial guided visits, debates, online lessons, family workshops.  
**12 552 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS.**



Opening of the exhibition: Warsaw Mayor Rafał Trzaskowski, Museum of Warsaw Director Karolina Ziębińska-Lewandowska and vice president of Warsaw Aldona Machnowska-Góra

Photo: Tomasz Kaczor

**Warsaw's history is not only one of people. Several thousand species of animals inhabit the city, working for us, keeping us company and amusing us, providing us with food and resources and remaining an essential element of the ecological balance of the city. *The Animals in Warsaw. On the Trail of Relationships* exhibition allowed us to look at the complex human-animal relationships in Warsaw.**

We displayed over 400 items as part of the exhibition: historical objects, works of art and everyday items which showed the types of relationships between people and animals in the city. Among them were things made from animal products, unusual zoological specimens and archaeological treasures, tools for training and care. We attempted to investigate the social identity of the non-human inhabitants of Warsaw. We presented our relationships with animals and their role and status in society through five categories: specimens, goods, workforce, companions, neighbours. The exhibition also introduced the profiles of animal Varsovians: mussels working at the Gruba Kaśka waterworks or Lily, the pig rescued from a farm. Each part of the exhibition was complemented by works of modern artists such as Diana Lelonek and Bartosz Kokosiński, providing a critical commentary to the topics of the exhibition, showing today's perspective and considering the future of inter-species relationships.

*Animals in Warsaw. On the Trail of Relationships* is an attempt to look at the capital from an unusual, zoocentric perspective. Based on evidence from many different periods, it showed how our approach towards animals has changed. Its aim was to speak out in defence of urban nature and change our way of thinking about animals, residents of Warsaw.



Photo: Tomasz Kaczor

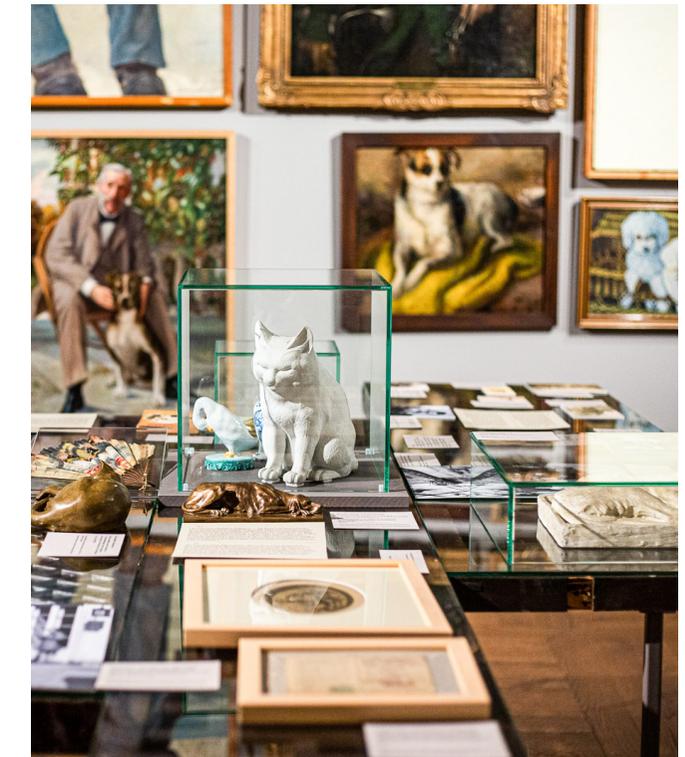


Photo: Tomasz Kaczor

## Praga District in the 1970s. Photos by Albert Krystyniak

The Praga Museum of Warsaw  
14 July – 24 October 2021

**CURATOR:** Adam Lisiecki

**CURATORIAL COOPERATION:** Anna Wigura

**THE EXHIBITION WAS ACCOMPANIED BY A PUBLICATION AND A SERIES OF EVENTS:** curatorial guided visits, film screenings, online lectures and photography workshops.

**3851 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS.**

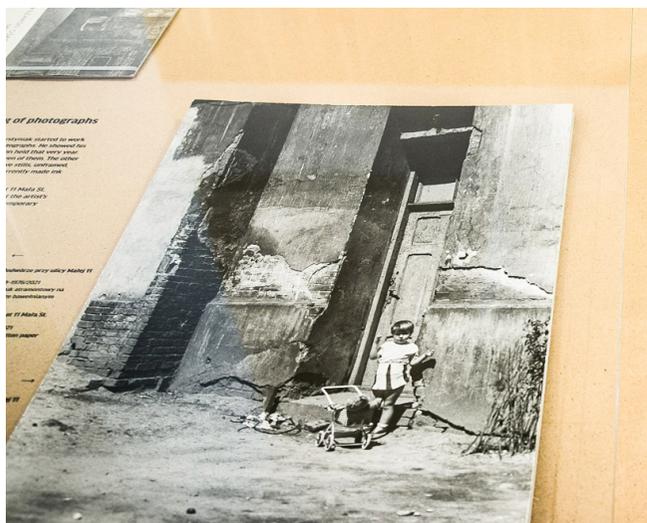


Photo: Tomasz Kaczor

Albert Krystyniak (born in 1939 in Warsaw), associated with the 'Fakt' photography group, is a visual artist, ceramist, photographer, and a lawyer by profession. Soon after the war, he moved into a small tenement house by Ząbkowska Street, where he spent his childhood and youth. Between 1973 and 1975, he returned to Praga several times to photograph its architecture, urban transformations and local community. The series of black and white photographs he created at the time (around 260 negatives) and prints prepared for an exhibition in 1979 became part of the Museum of Warsaw collection a few years ago.

At the *Praga District in the 1970s. Photos by Albert Krystyniak* exhibition, a selection of around 90 photographs was presented, including seven original prints from the 1970s. We also displayed the camera which Krystyniak used to immortalise Praga, as well as a printed invitation to the 1979 exhibition of his photographs. The story of the district's transformations was supplemented by archival materials providing additional context: the plans for the reconstruction of Praga prepared by War-Cent in the 1970s (documents from the Museum of Warsaw collection exhibited for the first time) and four issues of the weekly paper 'Stolica' (from the Museum of Warsaw collection).

Photo: Tomasz Kaczor



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor

## Greener and Greener! Projects by Alina Scholtz

The Wola Museum of Warsaw  
16 June – 28 November 2021

**CURATORS:** Klara Czerniewska-Andryszczyk, Ewa Perlińska-Kobierzyńska

**RESEARCH TEAM:** Natalia Budnik, Klara Czerniewska-Andryszczyk, Centrala (Małgorzata Kuciewicz, Simone De Iacobis), Ewa Perlińska-Kobierzyńska

**THE EXHIBITION WAS ACCOMPANIED BY A SERIES OF EVENTS:**

curatorial guided visits, workshops, lectures, debates, walks and cycling trips following the footsteps of Alina Scholtz.

**3090 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS.**

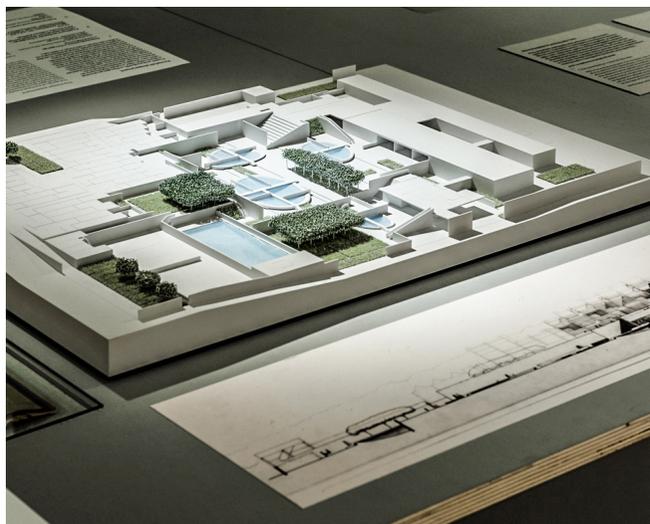


Photo: Michał Matejko

**Alina Scholtz (born 1908) was one of the first landscape architects to obtain this pioneering degree in Warsaw. It is thanks to her projects that Warsaw is one of Europe's greenest capitals, the status of which it gained after 1945. We included in the exhibition the designs and realised projects of the designer responsible for rebuilding Warsaw's parks, squares and gardens after the war.**

Alina Scholtz directed the Greenery Studio at the Warsaw Reconstruction Office and created parks and green areas surrounding housing estates including Sady Żoliborskie and Szwoleżerów housing estates. She was the author and co-author of projects such as Park Moczydło in the Wola district, the area of the racecourse in the Służewiec district and the Centralny Park Kultury [*Central Cultural Park*] (currently the Marshal Edward Rydz-Śmigły Park) in Powiśle. Alongside these key designs, the exhibition also featured pre-war modernist gardens, the surroundings of the Polish embassies in China and Korea as well as the reconstructed Saxon Garden landscapes. Thanks to the designer's ideas, in the autumn, on their way to school, children could collect chestnuts and rowan berries, while in May the carefully selected red- and white-blooming trees acted as a reminder of national holidays.

Alina Scholtz's projects inspire us to search for sustainable natural and urban solutions. They are also a source of tools to act against the climate challenges that we are facing. The WolaLab part of the exhibition was dedicated to this topic: it allowed visitors to get to know the craft of the landscape architect, understand the impact that plants have on microclimates, discover the species of trees growing and planted in Warsaw, independently design a green space and, finally, consider the ecological future of the city.

In preparation for the exhibition, the research team collected extensive materials which were compiled and published by the Museum of Warsaw in the *Alina Scholtz. Projektantka warszawskiej zieleni* [*Alina Scholtz. Designer of Warsaw's Greenery*] monograph.



Photo: Michał Matejko



Creating a water bed

Photo: Marcin Siczka



Photo: Marcin Siczka

# How a Forest Returns. Sayam Ghosh

Museum of Warsaw, Rynek 30 Gallery  
22 September 2021 – 30 January 2022

**CURATOR:** Jan Brykczyński (Sputnik Photos)

**THE EXHIBITION WAS ACCOMPANIED BY A SERIES OF EVENTS:**

curatorial guided visits, a debate, a lecture, field trips and workshops.

**6959 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS (AS OF 31/01/2022).**



Photo: Marcin Siczka

Exhibition opening: Karolina Ziębińska-Lewandowska, Sayam Ghosh, Jan Brykczyński (Sputnik Photos)



The project was carried out in cooperation with Sputnik Photos association, co-financed by the City of Warsaw.

**How a Forest Returns** is the story of a unique experiment which has been running continuously for 60 years: in the Kampinos Forest, a forest biosphere of an unprecedented scale was successfully created. In times of climate crisis, such actions show the potential for radical ecological change, and should also be considered from an artistic perspective.

Sayam Ghosh was born and grew up in Kolkata and has lived in Poland for 8 years. He chose Warsaw and its surrounding areas as the topic of his photographic work. Fascinated by endeavours in the Kampinos, he devoted this project to the Forest, presenting the results of in-depth research and his own close cooperation with scientists from the Kampinos National Park.

The exhibition inaugurated the activity of the Rynek 30 gallery, which will become a new place for young artists whose work revolves around topics which are current and relevant to Warsaw's community.



Photo: Marcin Siczka



Photo: Marcin Siczka



Photo: Marcin Siczka

## Invisible. Stories of Warsaw's Female Servants

Museum of Warsaw, main building  
18 November 2021 – 20 March 2022

**CURATOR:** Zofia Rojek

**THE EXHIBITION WAS ACCOMPANIED BY A PUBLICATION AND A SERIES OF EVENTS:** curatorial guided visits, debates, film screenings, family workshops and museum lessons.

**8218 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS (AS OF 31/01/2022).**



Photo: Tomasz Kaczor

At the start of the 20<sup>th</sup> century in Warsaw, around 40 thousand young women cleaned, cooked and did laundry in hundreds of apartments every year. Their work touched on the most intimate aspects of the lives of many generations of Varsovians. They existed on the fringes of everyday life and, until recently, were also marginalized by historians who, if they noticed them at all, described them at best as a group, a supplementary statistic to the main data.

More than 400 objects, distributed throughout six exhibition rooms, told the story of the servants' lives and the history of domestic work. These included both historical items and modern pieces of art. The exhibition's layout reflected the path of a servant, from the moment she arrived in Warsaw, through searching for employment, to completing daily duties. The successive parts of the exhibition centred on relationships with employers, the activity of trade unions and philanthropic organisations supporting domestic workers, and the representation of servants in the press and advertising. The exhibition's final section showed different perspectives on approaches to domestic work after 1945 alongside comments by contemporary female artists.

The exhibition flipped the established historical narrative and showed female servants as the main characters. Attention was focused on general servants: girls with no obvious specialisation, most readily employed by moderately wealthy townspeople in the inter-war period. It showed that they were ever-present in the city's daily life: in the background of more or less important events. Always busy, constantly working.



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor

## Playthings. Edward Manitus and His Toy Factory

The Praga Museum of Warsaw  
2 December 2021 – 10 April 2022

**CURATORS:** Lena Wicherkiewicz, Jolanta Wiśniewska

**THE EXHIBITION WAS ACCOMPANIED BY A PUBLICATION AND A SERIES OF EVENTS:** curatorial guided visits, the *Zrób sobie prezent* [Give yourself a gift] project, activities in urban spaces, promotion of the publication, online lectures, podcasts, lessons and family workshops.

**2616 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS (AS OF 31/01/2022).**



Photo: Tomasz Kaczor

**The Toy and Decorative Items Factory established in 1926 in Warsaw's Praga district by Edward Manitus (1902–1975) was an extraordinary phenomenon for the Polish toymaking industry in the inter-war period. It produced Manitus's designs for wooden toy-packaging, haberdashery, shop accessories and advertising items. The company's flagship products were figurines of the animal-shaped sweet boxes commonly used by famous confectionery brands to package their products.**

The exhibition depicted Manitus as a designer following the advertising industry, which was emerging in those days, but also gaining inspiration from artistic and design movements. It displayed the mechanism according to which his company worked: functioning in a family house, cooperating with famous confectionery producers, triumph at the 1939 World's Fair in New York, and the experiences of the post-war years in a changed political and economic system. As an interesting commentary to the items presented, the exhibition included contemporary works inspired by Manitus's ideas, created by students of the Warsaw Academy of Fine Arts Faculty of Design, led by Dr Paweł Jasiewicz and Katarzyna Chudyńska-Szuchnik as part of the *Projektowanie z rzemiosłem* [Designing with craftsmanship] project.

The exhibition included almost all of the toy and haberdashery designs and project sketches that have been preserved to this day, as well as selected photographs, documents and mementos. Most of them come from the Museum of Warsaw's collection. The rest of the items were made available by the Kielce Museum of Toys and Play, the Sosenko family and private persons. This was supplemented by items from the collections of the Ethnographic Museum of Kraków, the Silesian Museum in Katowice, and the Polish History Museum in Warsaw.

The exhibition was a result of the *Prawobrzeżni* [The right-bankers] project, led by Jolanta Wiśniewska in the Praga Museum of Warsaw, as well as Lena Wicherkiewicz's research on the assembly of a collection of packaging items in the Museum of Warsaw. A direct motivator for its creation was the acquisition of a large collection of products and mementos linked to the factory by the Museum.



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor

## The Palace. Diana Lelonek's artistic intervention

Museum of Warsaw, Gabinet Zmienny [*Changeable Room*]

9 December 2021 – 31 July 2022

**CURATOR:** Jarostaw Trybuś

**THE EXHIBITION WAS ACCOMPANIED BY GUIDED TOURS.**

**2132 PEOPLE TOOK PART IN THE EXHIBITION AND ITS ACCOMPANYING EVENTS (AS OF 31/01/2022).**



Photo: Diana Lelonek

**Museums display only a fraction of their collections to visitors; the rest is kept in storage. Since 2021, we have been inviting artists to the Museum of Warsaw storage facilities, counting on their artistic sensibility. The first artist invited was Diana Lelonek.**

Lelonek is fascinated with the physical signs and remains of human existence, which, when abandoned, begin lives of their own. The artist's eye was caught by shelves of boxes full of broken dishes, pieces of floor tiles and stucco fragments, leftover food, fish and animal bones. These jumbled-up remains were excavated from the ground by archaeologists at the site where the Saxon Palace stood, and then, until 1945, the Skwarcowa building. As a result of excavation works in 2006 and 2008, 29 000 objects illustrating life in the past there were found. All these, cleaned and documented, numbered and packed into boxes, remain in the care of the Museum of Warsaw. No hierarchy governs them anymore; a chicken bone is just as important as a ceramic tile or a piece of china.

The collection of fragments of objects does not look like palace treasures, yet Lelonek took their portraits with curiosity and respect. In the remains of a building, she saw the transitional stage between something useful, the work of humans, and a geological creation. The random, previously-used cardboard boxes in which the items are stored also play a role in this tale. Alongside the photos of the boxes' contents, a rack was brought out from a storage room. Through the exhibition, we emphasised the history of the stored objects and the conditions, dictated by museum practice, in which they remain.



Objects excavated from the ruins of the Saxon Palace cellars

Photo: Diana Lelonek

# Selected projects

## Walking through History

Anna Szary

Museum of Warsaw Education Department

The project was subsidized using funds obtained from the Polish History Museum 'Patriotyzm Jutra' [*Patriotism of tomorrow*] programme.

**NUMBER OF DOWNLOADS: 160**

The aim of the project was to compile and share knowledge on Poland's history through organising specific walking routes. Our goal was to illustrate the history of our country from the perspective of events, places and people tied to Warsaw. The walks were prepared to be entertaining, including the use of new media such as podcasts, and were shared online on a dedicated website subpage. Based on the resources of the Museum of Warsaw and all its branches, we created a story about the city, its social aspects and its identity.

Organised walks led by educators followed the seven routes shared online; additionally, each route included suggestions for activities for children. Enabling people with vision and hearing impairments to download the materials was important to us: all of the walking routes include a transcript, and four are written in a way that is easier to read and understand. Adopting this hybrid solution allowed for the safe and active exploration of Warsaw and Poland's history without the necessity for giving up on activities in fluctuating epidemiological conditions. The online walks were accompanied by paper maps in three languages: Polish, English and Russian.

## Run and Explore. Following the Women of Warsaw

Katarzyna Liwak-Rybak

Museum of Warsaw Education Department

**NUMBER OF PARTICIPANTS: 54**

*Run and Explore* is an educational project facilitating obtaining knowledge about the capital in an active way and experiencing urban spaces from an entirely new perspective. Running excursions around Warsaw were led by Joanna Kacperczyk, an experienced city guide and a lover of physical activity. The programme, which took place from spring until autumn, was designed for runners of all experience levels (5 and 10 km routes). During the runs, participants could see interesting monuments and buildings and hear short stories about them.

The first series of runs focused on Warsaw's women – the real and the legendary; strong, interesting, fulfilled and searching for inspiration. During the runs, participants were introduced to their biographies, work, ways of thinking about the city and activity in the capital. The following themed runs took place: *Not only about Mermaids, To the Vistula!, Women of art and science, Żoliborz's female architects and inhabitants, The women of Wola, The Żoliborz November run.*

## Citizens Make the City

Katarzyna Liwak-Rybak

Museum of Warsaw Education Department

The project was executed in cooperation with Stowarzyszenie Pracownia Etnograficzna im. Witolda Dynowskiego [*Witold Dynowski Ethnographic Studio Association*] and Pracownia Duży Pokój [*'Big Room' Workshop*], co-financed by the Warsaw City Council.

**NUMBER OF PARTICIPANTS: 1521**

Warsaw is a city of many dimensions, structures and relationships. Most of the time we primarily notice those that concern us: are there enough benches and bins in our surroundings, does public transport reach our immediate neighbourhood? Over the course of lessons, workshops and lectures we described and discussed the mechanisms which direct the functioning of our city. We encouraged taking initiative and becoming engaged with city life. We also presented the tools that can facilitate such activity.

The project was aimed at various groups of the city's inhabitants: schoolchildren, students and adults. We planned 120 lessons, 18 three-day workshops for school councils, four lectures for adults and four workshops for youths.

In our meetings with schoolchildren, we considered the topics: *Design your neighbourhood, From a prince's decision to elections and participatory budgets, How did Varsovians gain the rights to decide about the city?, One street, many languages – how did Varsovians live in a multicultural city?, The women of Warsaw in the interwar period.* With adults, we spoke about participatory budgets, democracy in local governments, civic responsibility, Warsaw's social workers, and ecology.



## New Decade. Warsaw's NGOs

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Dr Olaf Kwapis

The Heritage Interpretation Centre

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NUMBER OF VIEWS: 199

*New decade. Warsaw's NGOs* is a series of online debates that were transmitted via Facebook from April 2021. The aim of the discussions moderated by Marta Żakowska was to consider current issues that are important to the city, as seen from the perspective of representatives of NGOs operating in Warsaw. We organised the first debate about Warsaw's parks and gardens in cooperation with the Bęc Zmiana Foundation. We discussed 'the fight between trees and monuments' with Centrum Architektury [*the Architecture Centre*], and how we want to live in Warsaw in 30 years – with the Puszka Foundation. In cooperation with Stowarzyszenie Krajobraz [*the Landscape Association*], we identified places in and around Warsaw which could, with the need for little time or money, become an exciting destination for a holiday excursion: a trip of a lifetime or last-minute entertainment. We also asked whether Varsovians are neurodiverse, as well as what that means and what it says about the capital. We searched for answers in our conversation with Dr Krzysztof Szalecki from Fundacja a/typowi [*the a/typical Foundation*]. Through the *New Decade. Warsaw's NGOs* series, we encouraged reflection on the image of Warsaw that emerges from the current conditions. We discussed the new aspects of contexts of social life and the capital's ecosystems, which many of Warsaw's NGOs have been working on for years. We attempted to answer the following question: how do Warsaw's NGOs see the crucial urban challenges for the coming decade, in the near and more distant future.

## Warsaw's New Urbanity

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Dr Olaf Kwapis

The Heritage Interpretation Centre

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NUMBER OF VIEWS: 231

*Warsaw's New Urbanity* is a series of weekly online discussions attended by people from various sectors involved in the transformation of Warsaw's urban culture, including local government officials and civil servants, scientists, and activists.

The series prepared and implemented by Marta Żakowska focused primarily on the pandemic and the climate crisis. The unfeasibility of a return to normality in its old form calls for the development of a new urban culture in Warsaw. Participants in the discussion asked and attempted to answer questions on the form of this culture. The New European Bauhaus, the European culture project announced at the end of 2020 by head of the European Commission Ursula von der Leyen, was identified as a plausible starting point. This programme is to be a cultural reform accompanying the European New Green Deal and build a new, green European aesthetic and culture of sustainable, inclusive urban development.

What could this new system of values look like for Warsaw? And how do the items shaping the nature of our public life in public spaces relate to it? Should their role and function change over the next decade because of the rapidly progressing climate crisis and successive social crises? Concrete, a car, a bench, a counter, a building, rubbish, a walking stick and a trolley; does our approach to these things carry global significance? What is its local significance?

We encouraged joint social and environmental reflection on the public life of Warsaw's objects and their role in creating a capital culture that is new, sustainable and healthier for all.

## The City and Its Museum

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Dr Olaf Kwapis

The Heritage Interpretation Centre

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NUMBER OF VIEWS: 2233

The series of lectures focused on the most valuable art collections presented in cities listed as UNESCO world cultural and natural heritage sites. Between 4 and 7 March, Dr Olaf Kwapis delivered the following talks: *The Roman Capitoline Museums*, *the Imperial collection in Vienna*, *the Madrid Royal Collections* and *Venice not only from the Galleria dell'Accademia perspective*.

As a result of the interest the series was met with, from April we organised further monthly lectures: intellectual journeys to Naples and its royal collection; the archaeological treasures of the Cities of Vesuvius: Herculaneum, Pompeii and Stabia; Palermo and the memory of the Kingdom of the Two Sicilies preserved within its mosaics and architecture; Milan, the capital of Lombardy, which boasts, among others, the well-known Brera, Ambrosiana and Museo Novecento galleries with 20<sup>th</sup> century art collections; to Capri, where the Emperor Tiberius created his place of asylum, and others followed in his footsteps – politicians, writers, artists, entrepreneurs, scientists – escaping to Capri from the chaos of everyday life since the 19<sup>th</sup> century; Turin, the capital of Piedmont and its multiple galleries, museums and palaces; Vicenza, added to the UNESCO list of world heritage sites in the 1990s alongside 24 Palladian-style villas spread across the Veneto region.

The meetings as part of this project were available to all, both through Zoom and streamed live on the Museum's Facebook page. Individual lectures from the *City and Its Museum* series attracted between five hundred and over a thousand listeners.

## UNESCO Walks

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Dr Olaf Kwapis

The Heritage Interpretation Centre

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NUMBER OF VIEWS: 2180

*UNESCO Walks* is a series of online lectures dedicated to the most important heritage sites included or aspiring to be included in the UNESCO World Cultural and Natural Heritage List.

In the *Poland UNESCO* series, art historian Dr Olaf Kwapis presented works of art, architectural objects and urban complexes preserved in Lower Silesia, Lesser Poland and Pomerania. In March, he led us on an intellectual journey to the Italian city of Lazio. In the story *Behind the near walls of Rome*, he spoke about the history of the villas of the Papal Court, touching on the subjects of architecture from the Renaissance to Neoclassicism, the function of a ceremonial typical of papal residences and places of asylum and respite for the 'black aristocracy' near Urbs. In a series of five *Venetian villa* lectures in April and May, he covered the architectural works of Andrea Palladio and other architects active in Vicenza and the Veneto region between the 16<sup>th</sup> and 18<sup>th</sup> century. In the holiday series *Rome of the Seven Hills* the lecturer took a closer look at the historical hills of the Eternal City and their history from antiquity until today; he discussed their unique heritage, stemming not only from archaeology, but also from the history of the art and anthropology of the city. In the autumn, in the *Villas and palaces of Italy* series, he described the tales of the famous Italian families and their residences (Palazzo Colonna, Palazzo Doria Pamphilj, Palazzo and Villa Farnese, Villa Borghese, Quirinal Palace).

In the *UNESCO – France* series, art historian Dr Paweł Ignaczak took his listeners to the banks of the Seine, to Versailles, the chateaux of the Loire Valley, Nancy and to the Parisian Isle Saint-Louis. The autumn brought invitations to visit the Czech Olomouc and German Würzburg. Renaissance art history researcher Dr Ewa Kociszewska introduced *The Aristocratic Collections of Mantua, London, Escorial and Fontainebleau*. Dr Magdalena El Ghamari presented the archaeological sites in Cyrenai- ca and Leptis Magna in the *UNESCO Libyan heritage* series.

## PODCASTS: *Is Warsaw... ?, Backwards. A Spoken History of Warsaw, On Point. Conversations in the City, Praga Audio Stories*

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Julia Borowska-Bączyk

Museum of Warsaw Publicity Department

Anna Mizikowska

The Praga Museum of Warsaw

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NUMBER OF HITS: OVER 17 000

In 2021, we debuted three podcast series: *Czy Warszawa jest... ? [Is Warsaw... ?]* (7330 hits), *Wstecz. Historia Warszawy do słuchania [Backwards. A Spoken History of Warsaw]* (2600 hits) and *W punkt. Rozmowy na mieście [On Point. Conversations in the City]* (1500 hits). We also continued the *Praskie Audiohistorie [Praga Audio Stories]* series (5901 hits).

In *Czy Warszawa jest... ?* and *Wstecz. Historia Warszawy do słuchania*, Prof. Błażej Brzostek revealed a world of impressions and imagination, forming the image of Warsaw through the ages. He talked about whether Warsaw is: old, grey, ugly, open, convenient, feminine, honest, homely, big and cold. The listeners could submit their suggestions of adjectives, based on which Brzostek recorded additional episodes.

*W punkt. Rozmowy na mieście* is a podcast led by the journalist Agnieszka Obszańska thanks to which listeners could get to know Warsaw from the private perspective of people connected to the city. We found out where the musician Janek Młynarski would go when skipping school, and why anglers bring fish to Celina Osiecka's photography studio in Saska Kępa. Sylwia Chutnik described Warsaw from the backyard and how to help people struggling with homelessness.

*Praskie Audiohistorie* is a complex audio story about the history and contemporary reality of the right bank Warsaw, built from the memories of the oldest inhabitants of Praga and conversations with guest speakers. Vibrant descriptions of no-longer-existing places, seemingly common events, forgotten traditions and unforgettable people intermingled here with information about the newest exhibitions, books and projects about Praga. In total, 50 episodes were created: nearly eight hours of recordings, 5901 downloads. The podcast was available on, among others: Spreaker, Google Podcasts, Apple Podcasts, Spotify, Listennotes, and [www.muzeumpragi.pl](http://www.muzeumpragi.pl). We wrote about it on the Museum Facebook page (6393 hits). In June 2021, Totalizator Sportowy became a partner of the project.

## AUDIO DRAMAS: *Goal! Sport in the Praga District and The Różycki Marketplace*

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Anna Mizikowska

The Praga Museum of Warsaw

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NUMBER OF HITS: OVER 17 000

In 2021, the Praga Museum of Warsaw presented two documentary audio dramas. The first, which began in the year before, *Goal! Czyli sport na Pradze [Goal! Sport in the Praga District]*, reached listeners as an audio-photography exhibition shared online. It narrated the sports history of right-bank Warsaw in the last 100 years, presented through the memories of Praga inhabitants from the Archiwum Historii Mówionej [*Oral History Archive*] and original reports from sports tournaments from the Archiwum Polskiego Radia [*Polish Radio Archive*], illustrated with photographs by Zbigniew Matuszewski, Tadeusz Drankowski, Janusz Szewiński, Mieczysław Świdorski and Zbyszko Siemaszko, among others. *Wyścig Pokoju [the Peace Race]*, the Stadion Dziesięciolecia [*10<sup>th</sup>-Anniversary Stadium*], the Nowe Dynasy [*New Dynasy*] cycling track, sailing on the Vistula; those sportspeople, places, fans' emotions fade today. We reminded people of the moments of glory and painful losses, the places important to champions and to Praga's amateur sportspeople, and the wonderful voices and rich language of radio reporters.

The second audio drama, *Bazar Różyckiego. Tam było wszystko [The Różycki Marketplace. It had everything]*, was available in the Audio Room as part of the permanent collection of the Praga Museum of Warsaw. It also had a one-off airing in the Museum's courtyard during the *Wieczór ze słuchowiskiem [Audio experience evening]*. This time, an audio journey through time back to the market, famous for over 100 years, the symbol of Praga, was created from the audio records of the Museum archive. The marketplace between Targowa, Ząbkowska and Brzeska Streets came alive in the memories, alongside the legend of the merchants who were always there, the crowd of shoppers, the alley of the thieves, products unavailable anywhere else, 'pyzy' dumplings and the 'three cards' game.

## Deconstruction Group

Konrad Schiller

The Wola Museum of Warsaw

NUMBER OF PARTICIPANTS: 30

*Deconstruction Group* is a long-term project engaging the Museums' audience, the aim of which is a critical reflection on contemporary cultural practices related to history, ways of remembering and media of collective remembrance (especially concerning historical reconstruction groups). In its principles, *Deconstruction Group* refers to post-artistic practices and social arts. It connects people working in artistic and scientific circles with the public in a way that reduces the boundaries between them and creates space for the natural exchange of knowledge, thoughts, experiences related to social, historical and remembrance issues. The project, through its performative actions (happenings, micro-expeditions, campaigns, concerts), crosses the boundaries of the Museum, expanding into the city and, as a result, becoming visible to a wider audience.

As part of the Deconstruction Group's activity, the following events took place: *Spostrzeżenia nad ludźmi. Szczere wyznania Massażystki* [*Observations on people. Honest confessions of a Masseuse*] in cooperation with the University of Warsaw Institute of Polish Culture; an online seminar: *Porozmawiajmy o patriotyzmie* [*Let's talk about patriotism*]; the performative action: *Karaoke dla Klimatu* [*Karaoke for Climate*]; a documentary-research project on the work of the drag queen Kim Lee (Andy Nguyen, who died in December 2021).



Design: Anna Świątowska



Kim Lee, *Deconstruction Group*

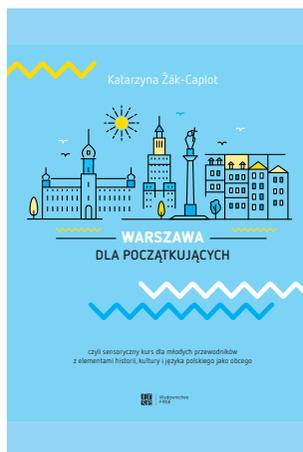
Photo: Magdalena Staroszczyk

## Programme for Foreigners

Katarzyna Żák-Caplot

Museum of Warsaw Library

NUMBER OF PARTICIPANTS: 318



The cover of the publication *Warsaw for Beginners. A Sensory Course for Young Guides with Elements of History, Culture and Polish as a Foreign Language*

Design: Dima Stupczyński, Mariusz Skarbek

The Museum of Warsaw Library runs three complementary projects which were initially aimed mainly at foreigners living in the capital. In 2021, their scale was greatly increased, as due to the introduction of a wide range of online options, they reached far beyond the country's borders. All of the projects: *Warsaw for Amateur Users*, *Warsaw for Intermediate-level Users* and *Warsaw for Advanced Users*, focus on teaching foreigners and supporting those teaching Polish as a foreign language.

Thanks to cooperation with the University of Warsaw Centre of Polish Language and Culture for Foreigners (POLONICUM) and the Polish National Agency for Academic Exchange, teachers from 75 Polish language studies programmes abroad became acquainted with the Museum and Library collections. The projects also included 17 lessons delivered in the Content and Language Integrated Learning (CLIL) method, in which 288 people participated.

On 30 July, the Museum of Warsaw hosted 23 participants from the Erasmus+ KA1 Education of adults from Poland and Spain programme, who observed urban and museum wordplay and took part in consultations in order to familiarise themselves with ways of working with foreigners in museum and library environments.

In keeping with tradition, in August the Museum of Warsaw participated in the 66<sup>th</sup> Summer Course of Polish Language and Culture.

A lesson in the CLIL method



Photo: Elżbieta Jurczak

We also organised language and cultural workshops for scholarship-holders of the Konstanty Kalinowski Programme, through which young Belarussians who are unable to study in Belarus due to their political views learn Polish and enrol at universities in our country.

On 30 September, during the 4<sup>th</sup> Education Congress run by the National Erasmus+ Agency, the Museum received a prestigious Special Distinction for the 20<sup>th</sup> anniversary of European Language Label in Poland. For this occasion, together with Polsat TV, we also prepared a film promoting museum language education.

A busy year ended with a publication by the Wydawnictwo Fundacji Rozwoju Systemu Edukacji [*Publishing house of the Foundation for the Development of the Education System*] in cooperation with the Museum of Warsaw. It is aimed at young, school-age foreigners. *Warsaw for Beginners. A Sensory Course for Young Guides with Elements of History, Culture and Polish as a Foreign Language* includes themed walks accompanied by lexical and grammar exercises, an answer key and mini-dictionaries in English and Russian.

# Publications

Ewelina Solarek, Aleksandra Kędziołek  
Museum of Warsaw Publishing Department

In 2021, we continued the Museum of Warsaw's earlier publishing activities as well as developed publishing plan for the coming years.

We published the sixth volume of the 'Plany Warszawy' [*Plans of Warsaw*] series. Prof. Błażej Brzostek's monumental book *Wstecz. Historia Warszawy do początku* [*Backwards. A History of Warsaw to the Beginning*] was a bestseller; in December, it was almost out of stock, we have planned to reprint as well as publish an e-book in 2022.

Five publications were connected to temporary exhibitions: the guidebook to the *Animals in Warsaw. On The Trail of Relationships* published in both Polish and English; an extensive publication *Niewidoczne. Historie warszawskich służących* [*Invisible. Stories of Warsaw's Female Servants*]; an album *Praga lat 70. Fotografie Alberta Krystyniaka* [*Praga District in the 1970s. Photos by Albert Krystyniak*], a richly illustrated book *Rzeczy do zabawy. Edward Manitiusz i jego wytwórnia* [*Playthings. Edward Manitiusz and His Toy Factory*], and a monograph of the landscape architect, *Alina Scholtz. Projektantka warszawskiej zieleni* [*Alina Scholtz. Designer of Warsaw's Greenery*].

At the end of the publishing year, we released *Zmiana perspektywy. Historie polskich architektek* [*A Change of Perspective. The History of Polish Female Architects*] by Magdalena Jeleńska and Maria Jeleńska. We also prepared for print Maria Karpińska's book illustrated by Anna Burchard, *Zdarzyło się w Warszawie. Historia miasta dla dzieci* [*It Happened in Warsaw. A History of the City for Kids*].

Works on publications planned for the coming year: *Grażyna Hase. Zawsze w modzie* [*Grażyna Hase. Always in Vogue*], *Zakład fotograficzny Celiny Osieckiej* [*Celina Osiecka's Photography Studio*] and *Konrad Brandel. Fotorewolwer* [*Konrad Brandel. 'Photo-revolver'*] have reached advanced stages.

## *Wstecz. Historia Warszawy do początku* [*Backwards. A History of Warsaw to the Beginning*]

**AUTHOR:** Błażej Brzostek  
**INITIATING EDITOR:**  
Małgorzata Mycielska  
**HEAD EDITOR:**  
Anna Wrońska  
**PRINT RUN:** 4000 copies  
**NUMBER OF PAGES:** 814  
**PAPERBACK WITH FRENCH FLAPS**  
**ISBN:** 978-83-95963-83-4



Design: Kuba Sowiński,  
Wojciech Kubiena | Biuro Szeryfy

Professor Błażej Brzostek questions multiple well-established ideas about Warsaw and experiments with conventional form: he proposes the titular look in reverse: from 2021 back to the medieval beginnings of the city.

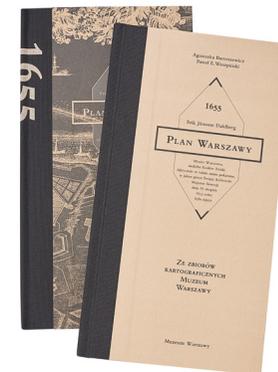
Flipping the conventional order of describing history helps the author evade the traditional narrative and role of the all-knowing historian. The past does not exist, Błażej Brzostek reminds us. Only its traces exist, which we observe in the present day. There exists a story, created by parents, historians, politicians and priests, to educate, evoke feelings, strengthen faith.

The book, over 800 pages long, comprises 65 chapters, each ascribed dates ranging between 2021 and 1339. On the route from today 'to the beginning', Brzostek does not measure out equal steps. He loosely selects the years which he focuses on. He starts with an illustration of Warsaw at the beginning of the third decade of the 21<sup>st</sup> century, after which he goes back to the transformations of the 1990s, immerses us in the Polish People's Republic, wartime, the times following regaining independence, then partitions, he peers at the early modern period, to ultimately reach the medieval beginnings of the city.

The story in reversed chronological order is accompanied by Kuba Sowiński and Wojciech Kubiena's graphic project in ABC Arizona typeface which, over the course of the monumental volume, smoothly transitions from sans-serif to serif form.

## *Plan Warszawy 1655 Erika Jönssona Dahlberga* [*Plan of Warsaw, 1655 by Erik Jönsson Dahlberg*]

**AUTHORS:** Paweł E. Weszpiński,  
Agnieszka Bartoszewicz  
**HEAD EDITOR:**  
Małgorzata Mycielska  
**PUBLISHING COORDINATION:**  
Anna Wrońska  
**PRINT RUN:** 2000 copies  
**NUMBER OF PAGES:** 272  
**HARDCOVER**  
**ISBN:** 978-83-65777-90-4



Design: Anna Piwowar

The next volume from the well-known and highly valued 'Plany Warszawy' [*Plans of Warsaw*] series, titled *Erik Jönsson Dahlberg – Plan Warszawy 1655: Miasto Warszawa, siedziba Królów Polski faktycznie w takim stanie pokazana, w jakim przez Święty Królewski Majestat Szwecji dnia 30 sierpnia 1655 roku była zajęta* [*Erik Jönsson Dahlberg – Plan of Warsaw, 1655: The City of Warsaw, seat of Polish Kings, shown in the state it was in as it was occupied by the Holy Royal Majesty of Sweden on the 30<sup>th</sup> August, 1655*]. Dahlberg's work, probably created in 1656, is the earliest known printed plan of Warsaw. The publication's authors show Dahlberg's plan not only as a valuable document of Warsaw's cartographical history, but also its fascinating historical and iconographical aspect.

The print is small. It occupied the 'spread' of a printed 17<sup>th</sup> century book, whose author described the tales of the victories of the Swedish ruler, King Charles X Gustav. The book aimed to celebrate the king and his political and military success. 'Urbs Warsavia' [!], the City of Warsaw, was shown as one of his many conquests.

## Zwierzęta w Warszawie. Tropem relacji [Animals in Warsaw. On The Trail of Relationships]

### TEMPORARY EXHIBITION GUIDEBOOK.

**TEXTS:** Lena Wicherkiewicz,  
Zofia Rojek, Rafał Kosewski,  
Ewa Wieruch-Jankowska

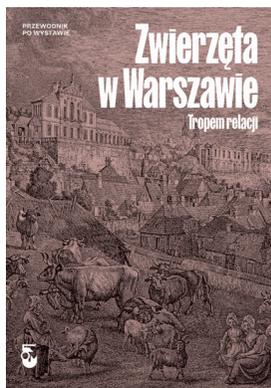
**EDITING:** Anna Wrońska,  
Urszula Drabińska

**PRINT RUN:** 500 copies in Polish,  
200 copies in English

**NUMBER OF PAGES:** 70

**PAPERBACK**

**ISBN:** 978-83-65777-91-1



Design: Jerzy Gruchot,  
Wojciech Koss | Full Metal Jacket

Several thousand species of animals live in Warsaw. The exhibition guidebook discusses their multi-faceted presence in the urban structure and complex relationships with humans. The authors analyse the history of these co-dependencies and prove that the status of animals in the city evolves over the years, and the perspective with which their participation in our urban reality is viewed is changing. Animals are now not only a source of food or workers and helpers, but have also become people's companions. Above all, their presence influences the city's ecological balance. They can be seen as neutral or dangerous representatives of the natural world, or as interesting specimens, but there can be no doubt that they are an important element of urban spaces.

## Praga lat 70. Fotografie Alberta Krystyniaka [Praga District in the 1970s. Photos by Albert Krystyniak]

### PUBLICATION ACCOMPANYING THE TEMPORARY EXHIBITION.

**AUTHORS:** Adam Lisiecki,  
Łukasz Gorczyca

### PUBLISHING COORDINATION

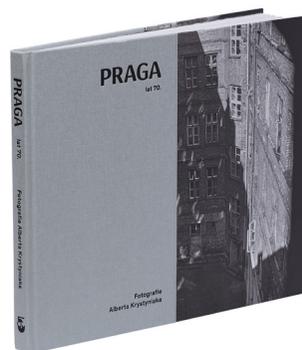
**AND EDITING:** Anna Wrońska

**PRINT RUN:** 700 copies

**NUMBER OF PAGES:** 104

**HARDCOVER, CANVAS**

**ISBN:** 978-83-65777-94-2



Design: dobosz.studio

The album of black and white photographs from the 1970s illustrates Warsaw's Praga district half a century ago. Albert Krystyniak recorded the shabby-looking buildings, streets and courtyards; the everyday lives of inhabitants and the changes occurring in the neighbourhood: tearing down old buildings, empty spaces, construction of new housing estates. Photographs from this series have never been published before; only a small selection of them was displayed by the author at a 1979 exhibition in a Warsaw cultural centre. Nearly 40 years later, they are a valuable document of both the district's history and Polish photography of the times.

The album comprises 69 photographs, modern prints from original negatives. The photographer, Albert Krystyniak, describes the contexts in which these photos were created in the book. They include images of places and buildings that no longer exist and those that, to this day, we may visit and recognise. Guiding us through this old Praga is Adam Lisiecki, the author of the commentary to the photographs, which contains topographical and historical information. The book also includes Łukasz Gorczyca's essay presenting Krystyniak's series in the context of other photographic images of Praga.

## Niewidoczne. Historie warszawskich służących [Invisible. Stories of Warsaw's Female Servants]

### PUBLICATION ACCOMPANYING THE TEMPORARY EXHIBITION.

**AUTHORS:** Michał Rauszer,  
Zofia Rojek, Blanka Górecka,  
Agnieszka Dąbrowska, Joanna  
Kuciel-Frydryszak, Alicja  
Urbanik-Kopec, Jacek Drozda,  
Małgorzata Fidelis, Kamil Fejfer

### HEAD EDITOR:

Anna Wrońska

### PUBLISHING COORDINATION:

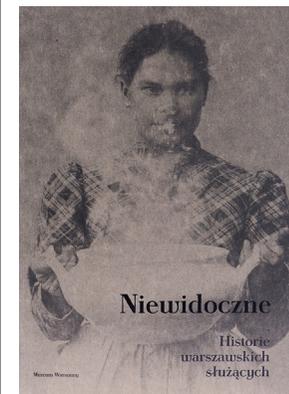
Małgorzata Makowska

**PRINT RUN:** 1000 copies

**NUMBER OF PAGES:** 278

**PAPERBACK WITH FRENCH FLAPS**

**ISBN:** 978-83-95963-82-7

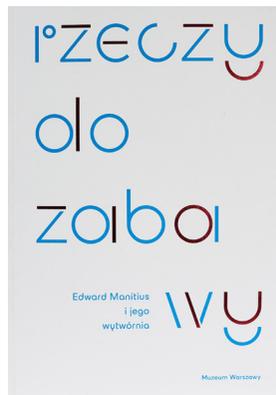


Design: Anna Piwowar | Siostry Piwowar Studio

Servants, the quiet and unknown heroes of Warsaw's everyday life, become the book's main characters. At the turn of the 20<sup>th</sup> century, when housework was the occupation of almost a quarter of the capital's workers, the vast majority of them were women. During the interwar period, countless female servants cleaned, cooked and laundered in middle-class homes. Despite the size of this group and its significance in the daily functioning of the city, it was not particularly popular with historians until now. The authors describe servants' stories in an astonishingly vibrant and subjective manner. They consider the processes of their employment, study the cultural differences between them and their employers, analyse messages, including political, targeted to them, as well as the scale of prejudice driving class conflicts. Moreover, they do not stop at what was, but also relate to contemporary times: they reflect on what was behind domestic work after 1945 and who, as well as under what conditions, currently does it. Numerous illustrations from both the Museum of Warsaw collections as well as those of other museums, libraries and archives provide a basis for imagining the lives of female servants in the past and today.

## Rzeczy do zabawy. Edward Manitus i jego wytwórnia [Playthings. Edward Manitus and His Toy Factory]

**PUBLICATION ACCOMPANYING THE TEMPORARY EXHIBITION.**  
**AUTHORS:** Lena Wicherkiewicz, Jolanta Wiśniewska  
**PUBLISHING COORDINATION:** Aleksandra Kędziorek  
**PRINT RUN:** 1000 copies  
**NUMBER OF PAGES:** 128  
**PAPERBACK WITH FRENCH FLAPS**  
**ISBN:** 978-83-959638-5-8



Design: Kalina Możdżyńska



Wooden confectionery boxes shaped like animals produced by Edward Manitus's Toy and Decorative Items Factory decorated the displays of shops and confectioneries in the interwar years. The sweets-filled figurines combined modern design and advertising with a fascination with the world of children and tradition of folk toys. The richly illustrated book presents the achievements of the extraordinary entrepreneur and his factory located in Warsaw's Praga district. For almost two decades, Manitus's company supplied confectionery producers in Poland and abroad with figurine confectionery boxes.

## Alina Scholtz. Projektantka warszawskiej zieleni [Alina Scholtz. Designer of Warsaw's Greenery]

**AUTHORS:** Klara Czerniewska-Andryszczyk, Ewa Perlińska-Kobierzyńska, Natalia Budnik, Małgorzata Kuciewicz, Simone De Iacobis  
**HEAD EDITOR:** Ewelina Solarek  
**PRINT RUN:** 1500 copies  
**NUMBER OF PAGES:** 262  
**PAPERBACK WITH FRENCH FLAPS**  
**ISBN:** 978-83-959638-4-1



Design: Piotr Stańczak

Alina Scholtz was a pioneer of Polish landscape architecture and one of the most important designers of Warsaw's greenery. In the first published monograph of the architect, we present her extensive works, underappreciated until now. The Saxon Garden, reconstructed after the war, monumental areas of landscaping at the Tor Służewiec [Służewiec Racecourse] and the Trasa W-Z [W-Z Route], as well as intimate areas around Sady Żoliborskie and Szwoleżerów housing estates, greenery-filled and designed to facilitate recreation, are just some of her projects in the capital. The authors, two art historians and three designers, describe Scholtz's activity from various unconventional perspectives.

The book contains a timeline of the artist's life as well as a list of all of the projects which the research team managed to discover, which she either created or co-created. Her projects inspire and, in times of climate change, provide solutions which facilitate the creation of a naturally balanced urban microclimate, for a city is not only architecture.

The publication was created based on materials gathered during preparations for the *Więcej zieleni! Projekty Aliny Scholtz [Greener and Greener! Projects by Alina Scholtz]* exhibition at the Wola Museum of Warsaw.

The book was financed from the Ministry of Education and Science's Doskonała nauka [Excellent Education] programme.



## Zmiana perspektywy. Historie polskich architektek [A Change of Perspective. The History of Polish Female Architects]

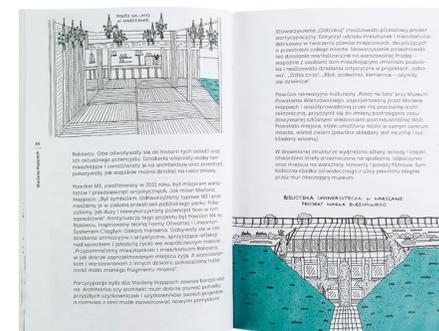
**AUTHORS:** Magdalena Jeleńska, Maria Jeleńska  
**PUBLISHING COORDINATION:** Aleksandra Kędziorek  
**PRINT RUN:** 650 copies  
**NUMBER OF PAGES:** 144  
**PAPERBACK**  
**ISBN:** 978-83-959638-6-5



Design: Maria Jeleńska

This publication presents the portraits of 15 contemporary female architects working in Poland. They are: Monika Arczyńska, Magdalena Federowicz-Boule, Anna Paszkowska-Grudziąż, Marlena Happach, Ewa Kuryłowicz, Joanna Małecka, Natalia Paszkowska, Maria Saloni-Sadowska, Marta Sękulska-Wrońska, Dorota Sibińska, Magdalena Staniszki, Jola Starzak, Anna Federowicz-Tomaszewska, Aleksandra Wasilkowska and Marlena Wolnik.

Why did they choose architecture? What inspires them? What difficulties do they encounter in their work? Magdalena and Maria Jeleńska – privately mother and daughter – ask talented architects from different generations about how they cope in the male-dominated world of design. Although today, more women than men graduate from architectural programmes, it is still women who find it harder to set up their own studios or be appointed to high-level positions. It is high time to change this!



# Educational activities

Katarzyna Liwak-Rybak

Museum of Warsaw Education Department

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We go out into the city and engage its residents – this was our motto for another year of the continuing pandemic. We carried out educational activities in two ways: in person in exhibition spaces of our headquarters and branches as well as virtually. We developed the ability to react flexibly to the needs of museum audiences in a constantly changing reality. We discussed Warsaw in many contexts: according to themes taking into account the nature of our collection, through experiencing the city; themed walks and workshops conducted in urban areas, locally and in relation to the present day. We raised important, relevant topics associated with the idea of building a society engaged with city life, with consideration of its history and through partnerships (e.g. with non-governmental organisations, higher education institutions, museums and cultural institutions).

## THE TARGETS WE ACHIEVED WERE:

1. creating a story about Warsaw, its residents, history, culture – connected with contemporary times;
2. broadening knowledge about the city thanks to direct experiences; organisation of projects carried out in the city, not only in museum exhibition spaces, e.g. *Spacerem przez historię* [Walking through History] and *Spacerowy warszawskie* [Warsaw Walks];
3. building a community around the Museum: looking after relationships with the public through engaging it in Museum life, offering opportunities to get to know this place and influence its activities: in 2021, a volunteering programme was set up in the Museum of Warsaw;

4. popularising scientifically accurate knowledge – passing on information from the Museum of Warsaw researchers through modern methods of working with audiences, adjusted to their needs and psychophysical abilities, taking neuroscience and the Interpret Europe methodology into consideration;

5. accessibility and openness to the public: thinking about educational activities aiming to include communities, including disadvantaged and excluded (economically, socially, due to disability) groups and recognising their needs.

## In-person activities

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### MUSEUM LESSONS

Museum lessons took place in exhibition and permanent and temporary collection spaces in most branches of the Museum. Additionally, we offered in-person lessons delivered in schools as part of the *U nas i u Was* [‘At Ours and at Yours’] programme.

### THEMED WALKS WITH EDUCATORS

From spring until autumn, on Saturdays and Sundays we organised themed walks with educators in selected districts of Warsaw, for both adults and families. Schools could request a walk around the area closest to their location.

### GUIDED TOURS

Guide services were offered in-person at the Museum headquarters and in branches. In 2021, we also prepared an online version of a guided tour of the main exhibition.

### FAMILY ACTIVITIES

We offered engaging family activities (intergenerational education); through actions involving the main exhibition and temporary exhibitions, we invited families to discover the collections of the Museum of Warsaw together. During family events, we discussed topics related to animals, past professions, housework and running households. We encouraged creative activities, among others through the *Szpicownik warszawski* [The Warsaw Sketchbook] series and during photography workshops.

### SYRENA CINEMA

During the pandemic, we offered *Kino na życzenie* [Cinema on Demand] at the Syrena Cinema. Guests could order private viewings of any film of their choice from the cinema’s repertoire and invite whomever they wanted to it. The repertoire was prepared with reference to the international Kino Dzieci [‘Kids Kino’] festival and the New Horizons International Festival. We plan to expand our offer to include films related to culture and history. During the year, we also organised screenings of the film *Warszawa nie zapomni* [Warsaw will not Forget], available in several languages.

## Online activities

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### VIRTUAL MUSEUM LESSONS

We offered two types of virtual activities: video lessons (a video plus supplementary material in the form of a worksheet) and online lessons (live on Zoom). During these lessons, we touched on topics regarding Warsaw, history, culture, as well as discussing urban legends. The titles of the lessons included, among others, *Spotkanie bohaterów legend warszawskich* [Meeting the Heroes of Warsaw's Legends], *Warszawa – poznaj stolicę!* [Warsaw – Get to Know the Capital!] and *Muzealne ABC* [Museum ABCs].

### WARSAW WALKS

This project aimed to encourage Warsaw's residents to be more attentive when interacting with culture, taking into account the constantly changing conditions due to the threats posed by the pandemic. The unstable situation became an inspiration for discovering new ways of participating in cultural activities. One of them involved moving activities to take place outside the Museum of Warsaw building; walks covered almost the entire area of the capital, at the same time referring to the subject matters of the Museum's permanent collection and temporary exhibitions. This solution facilitated the safe and active participation in events, regardless of temporary Museum closures.

### ONLINE EDUCATION

We shared the materials we prepared online on the Museum of Warsaw website, addressed to parents and teachers. The program contains educational activities which do not require long periods of using screens, which translates to health, social aspects and accessibility.

Under the online *Education* tab, the following themed series were distinguished: *Edukacja obywatelska* [Civic Education], *Czytaj i działaj* [Read and Act], *Legends* [Legends], *Fotoklub Warszawski* [Warsaw Photo Club], *Domowy słownik rzeczy warszawskich* [The Home Dictionary of Warsaw Things], *Rodzinne rysowanie* [Family Drawing], *Różności warszawskie* [Warsaw – Miscellaneous], *Praskie motywy* [Praga District Motifs]. The education team is constantly expanding the resources available under this tab.

### ONLINE MEETINGS WITH MUSEUM EDUCATION LEADERS

In cooperation with the Józef Piłsudski Museum in Sulejówek and Forum Edukatorów Muzealnych [The Museum Education Forum], in 2020 the Museum of Warsaw started a programme aiming to support staff running the educational activities called *Spotkania liderów i liderów edukacji muzealnej* [Meetings with Museum Education Leaders]. We created a space for meetings in various cultural institutions, exchanging experiences and best practices, discussing struggles and strategies for solving them, networking cooperation and partnerships. In 2021, we co-organised four meetings for the museum education community alongside the Museum of King Jan III's Palace in Wilanów, the European Solidarity Centre in Gdańsk and the Museum of Modern Art in Warsaw. The meetings' topics focused on contemporary challenges facing the museum industry: ecology and sustainable development, the social engagement of museums, cooperation with schools and teachers, and the design of educational spaces which encourage creativity.

### EDUCATIONAL FACEBOOK GROUP

*Działamy! Edukacja w Muzeum Warszawy* [We act! Education at the Museum of Warsaw] is an educational group which was created through the Museum's Facebook profile at the start of the year. The posts were focused on topics related to museum education as a tool to build relationships with the public. Post shared in the group were also related to activities within branches.

## National and international cooperation

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- **ECHOCAST Poland Workshops** – inter-museum cooperation
- **German-Polish Museums Dialogue** – project run by the National Institute for Museums and Public Collections (NIMOZ)
- **International Polish history, culture and tradition week online**
- **Raz, dwa, trzy, warszawiakiem jesteś Ty!** [**One, Two, Three; You are a Varsovian!**] – project organised in cooperation with the Warsaw Rising Museum.

## Volunteering

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In 2021, a museum volunteering service was launched. We began organising a community engaged with the Museum's activity. In September, we recruited volunteers, whose first tasks came in December during Christmas events.

## Coordinating accessibility

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This task was allocated to the Museum Education Department and concerned the main building. In cooperation with other departments and branches, we are planning activities available to people with disabilities and we are ensuring the accessibility of temporary exhibitions.

## Seasonal activities

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*Zima w mieście* [Winter in the City] and *Lato w mieście* [Summer in the City]: we developed and delivered a series of winter and summer activities for the pupils of Warsaw's primary schools. Educational activities included both those delivered online and in-person as well as outdoor lessons, with the latter being the most popular.

- The Science Picnic and Long Night of Museums – coordination of events in cooperation with the Communications Team and branches.
- Museum lessons from the *Zimowe świętowanie* [Winter Celebrations] series – preparation of an offer of in-person and online lessons during the winter holidays. Their theme was Warsaw's multiculturalism in the past and today.

The *Miasto kobiet* [City of Women] walk as part of the *Spacerem przez historię* project

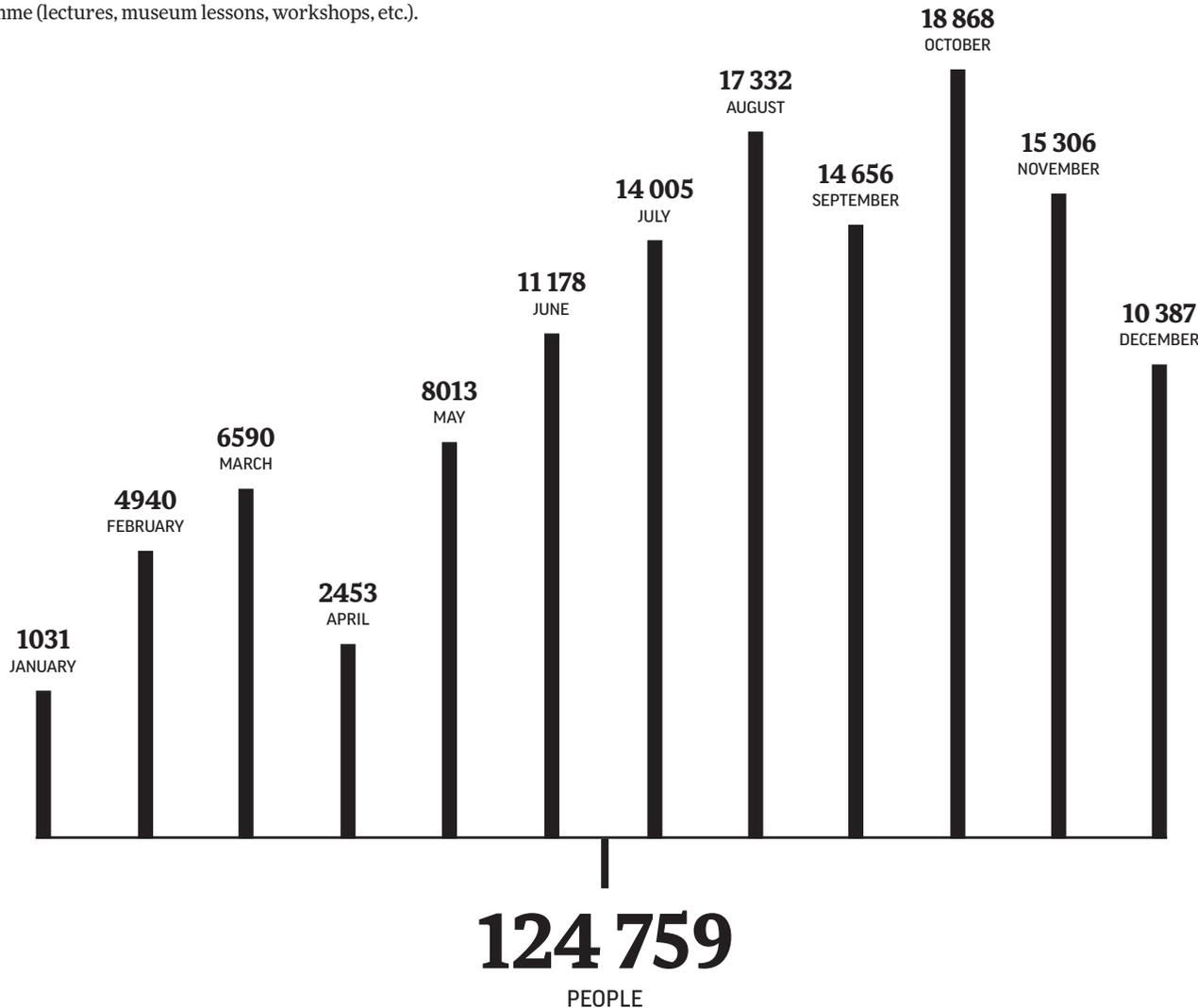


Photo: Mada Zielińska

# Attendance

Aleksandra Koszalska

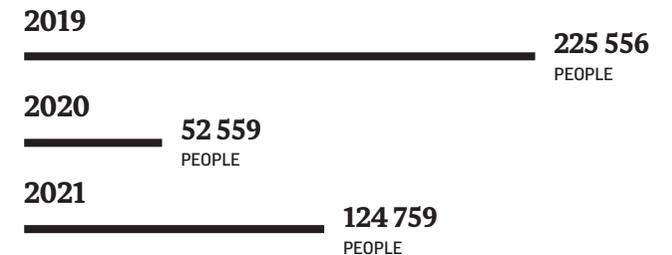
The decrease in attendance was due to the temporary closures of branches of the Museum of Warsaw as a result of the coronavirus pandemic. During the periods of closure, the Museum ran an online programme (lectures, museum lessons, workshops, etc.).



## ATTENDANCE AT THE DIVISIONS OF THE MUSEUM OF WARSAW

Museum of Warsaw – headquarters	49 431 PEOPLE
The Praga Museum of Warsaw	17 262 PEOPLE
The Heritage Interpretation Centre	17 050 PEOPLE
The Palmiry Memorial Site Museum	13 821 PEOPLE
The Wola Museum of Warsaw	9147 PEOPLE
The Museum of Printing	5606 PEOPLE
The Museum of Field Ordinance	4340 PEOPLE
Barbican	4268 PEOPLE
The Museum of Pharmacy	3718 PEOPLE
Korczakianum	116 PEOPLE

## COMPARISON OF ATTENDANCE BEFORE AND DURING THE PANDEMIC



# Media coverage

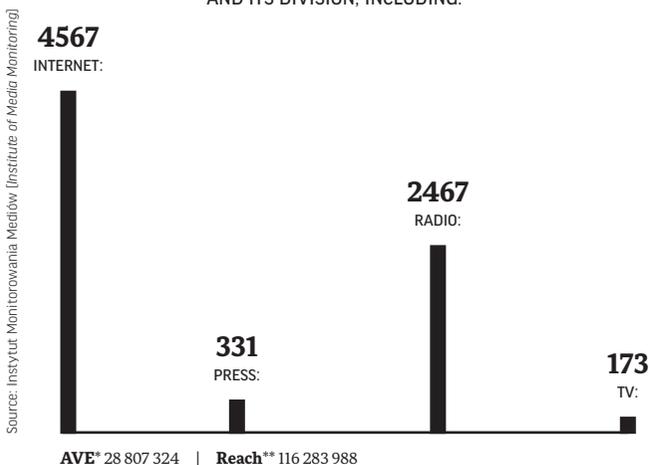
Katarzyna Krauze

Promotions, Sales and Sponsorship Department

In 2021, the Museum of Warsaw appeared in the press, radio, television and online almost 7700 times, meaning that every day, in various media outlets, the Museum was mentioned an average of 20 times. Television stations showed us (173 times), e.g. Dzień Dobry TVN covered the *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants] and *Rzeczy do zabawy. Edward Manitiusz i jego wytwórnia* [Playthings. Edward Manitiusz and His Toy Factory] exhibitions. Radio stations discussed our activities almost 2500 times. We were mentioned in the press; we were present both in specialist literature and in publications targeted to a wide audience, such as 'Gazeta Wyborcza' or 'Fakt'. Our work was appreciated by curators, who talked about Warsaw's history and traditions. We wrote about exhibitions, publications and events.

## 7532

PUBLICATIONS REGARDING THE MUSEUM OF WARSAW AND ITS DIVISION, INCLUDING:



\* Indicator describing the amount of money one would have to spend on publishing or broadcasting a given message if it were an advertisement.

\*\* Indicator of the potential number of recipients of a given message. It is measured differently depending on the medium. For the press, the level of readership indicates the average number of people who have had contact with a given title (based on PBC data – Polish Reading Survey). In the absence of data, the circulation of a newspaper is presented, for the Internet – the average number of views, for radio – the audience of radio broadcasts, and for TV – the audience of TV programs.

# Awards

Julia Borowska-Baczyk

Promotions, Sales and Sponsorship Department

## SELECTED MEDIA PUBLICATIONS

### PRESS AND TELEVISION

- 26.05.2021 **Polityka** about the exhibition *Zwierzęta w Warszawie. Tropem relacji* [Animals in Warsaw. On The Trail of Relationships]
- 1.06.2021 **Vogue Poland** about the exhibition *Więcej zieleni! Projekty Aliny Scholtz* [Greener and Greener! Projects by Alina Scholtz]
- 20.07.2021 **Fakt** about the exhibition *Praga lat 70. Fotografie Alberta Krystyniaka* [Praga in the 1970s. Photos by Albert Krystyniaka]
- 2.08.2021 **Newsweek** about the exhibition *Więcej zieleni! Projekty Aliny Scholtz* [Greener and Greener! Projects by Alina Scholtz]
- 17.09.2021 **Gazeta Wyborcza (Stołeczna)** about Sayam Ghosh's exhibition *Jak powraca las* [How a Forest Returns]
- 17.10.2021 **Tygodnik Powszechny** about Sayam Ghosh's exhibition *Jak powraca las* [How a Forest Returns]
- 18.11.2021 **Fakt** about the exhibition *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 19.11.2021 **Gazeta Wyborcza (Stołeczna)** about the exhibition *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 22.11.2021 **Dzień Dobry TVN** about the exhibition *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 1.12.2021 **Polityka** about Błażej Brzostek's book *Wstecz. Historia Warszawy do początku* [Backwards. A History of Warsaw to the Beginning]
- 7.12.2021 **TVN24** The female point of view: *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 9.12.2021 **Dzień Dobry TVN** about the exhibition *Rzeczy do zabawy. Edward Manitiusz i jego wytwórnia* [Playthings. Edward Manitiusz and His Toy Factory]

### RADIO AND INTERNET

- 14.06.2021 **tvn24.pl** about the exhibition *Więcej zieleni! Projekty Aliny Scholtz* [Greener and Greener! Projects by Alina Scholtz]
- 5.07.2021 **Chilli Zet** about the exhibition *Więcej zieleni! Projekty Aliny Scholtz* [Greener and Greener! Projects by Alina Scholtz]
- 8.11.2021 **ofeminin.pl** about the exhibition *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 12.11.2021 **Szum.pl** magazine about Sayam Ghosh's exhibition *Jak powraca las* [How a Forest Returns]
- 12.11.2021 **TOK FM** about the exhibition *Niewidoczne. Historie warszawskich służących* [Invisible. Stories of Warsaw's Female Servants]
- 6.12.2021 **Label Magazine** about the exhibition *Rzeczy do zabawy. Edward Manitiusz i jego wytwórnia* [Playthings. Edward Manitiusz and His Toy Factory]
- 23.12.2021 **weekend.gazeta.pl** about Błażej Brzostek's book *Wstecz. Historia Warszawy do początku* [Backwards. A History of Warsaw to the Beginning]
- 30.12.2021 **Radio 357** about Sayam Ghosh's exhibition *Jak powraca las* [How a Forest Returns]

In the 15<sup>th</sup> edition of the 'Mazowieckie Zdarzenia Muzealne – Wierzba' [Masovia Museum Events – Willow Tree] competition:

- In the category 'Best educational project' first place was awarded to the Praga Museum of Warsaw's project *Zielone rzemiosło* [Green craftsmanship].
- In the same category, the Museum of Warsaw's project *Na tropie zwierząt warszawskich* [On the Trail of Warsaw's Animals] was awarded a distinction.
- In the category 'Museums online' the Museum of Warsaw's project *Collections of the Museum of Warsaw Portal* was awarded second place (ex aequo with the University of Warsaw's Museum's project *Codziennosc Warszawy 1915–1918. Szklane negatywy ze zbiorów Pracowni Historycznej Tchorek-Bentall – wystawa wirtualna* [Daily Life in Warsaw 1915–1918. Glass Negatives from the Tchorek-Bentall Historical Workshop – Virtual Exhibition]).

A special distinction on the 20<sup>th</sup> anniversary of European Language Label in Poland was awarded to the Museum of Warsaw for innovative, long-term and multi-faceted educational activities carried out in order to promote Polish culture and learning the Polish language.

# Collection

## Acquisition and valuation of collections

Tomasz Pruszek with the Team

In 2021, the Collections Acquisition and Valuation Team (operating until the end of October 2021) conducted formal services for the acquisition of objects for the Museum's collection. We received offers of donations and purchases made to the Museum, organised pre-committee meetings and Committees for the Acquisition of Collections, and processed post-committee deals. In 2021, purchases were funded from the Museum's own funds, and as part of the NIMOZ *Rozbudowa zbiorów muzealnych* [Expansion of museum collections] grant programme we also obtained a collection of silverware crafted by Karol Filip Malcz, consisting of four items. Additionally, we continued the processes of the valuation of collections, including donations (especially the large donated set of memorabilia from the times of the 'Solidarity' movement).

## Statistics on the work of the Collections Acquisition and Valuation Team

### COMMITTEES ON ACCUMULATION OF COLLECTIONS AND ACQUISITION OF COLLECTIONS

NUMBER OF COMMITTEE MEETINGS ON ACCUMULATION OF COLLECTIONS ORGANISED BY THE COLLECTIONS ACQUISITION AND VALUATION TEAM

23

NUMBER OF ALL BID ITEMS PRESENTED DURING COMMITTEES ON THE ACCUMULATION OF COLLECTIONS

203

INCLUDING WITH POSITIVE OUTCOMES

186

### SOURCES OF ACQUISITION OF ARTIFACTS THROUGH PURCHASE

NUMBER OF BID ITEMS ACCEPTED FOR PURCHASE FROM PRIVATE PERSONS

40

NUMBER OF BID ITEMS ACCEPTED FOR PURCHASE FROM ANTIQUE STORES AND GALLERIES

8

NUMBER OF BID ITEMS SUCCESSFULLY ACQUIRED AT AUCTIONS

13

### COLLECTION VALUATIONS

NUMBER OF INVENTORY ITEMS VALUED OR VERIFIED BY THE COLLECTIONS VALUATION COMMITTEE\*

1141

INCLUDING

1119

DONATIONS FROM 2021 (NOT INCLUDING VALUATION IN THE COMPONENT CARDS)

22

INVENTORY ITEMS TAKING PART IN THE CIRCULATION OF ARTIFACTS IN 2021

595

COLLECTION OF THE MUSEUM OF FIELD ORDINANCE

NUMBER OF INVENTORY ITEMS VALUED AS PART OF THE COLLECTIONS VALUATION PROJECT

3708

INCLUDING

28

ITEMS

COMMITTEE ON THE VALUATION OF THE COLLECTION OF ARCHITECTURAL PLANS AND DRAWINGS

288

ITEMS

COMMITTEE ON THE VALUATION OF THE COLLECTIONS OF THE MUSEUM OF PHARMACY

949

ITEMS

COMMITTEE ON THE VALUATION OF ARCHIVES

2443

ITEMS

COMMITTEE ON THE VALUATION OF THE COLLECTIONS OF THE MUSEUM OF PRINTING

\* The difference between the number of bid items and the number of inventory items is due to the fact that bid items often comprise of numerous sub-items, which are only counted as separate inventory items after their purchase and completion of inventory.

## Selected acquisitions

### Julian Żebrowski, *Jerzy Zaruba przy pracy* [*Jerzy Zaruba at work*], 1940

signed bottom right: "J. Żebrowski 40 r."

paper, ink, coloured pencil

32 × 24 cm

MHW 31740

purchase

**DESCRIPTION:** Jacek Bochiński

A satirical drawing by Julian Żebrowski showing Jerzy Zaruba (1891–1971) in 1940, in the process of drawing a caricature of Zygmunt Konopczyński, the owner of Styl [Style] restaurant at 4 Przeskok Street in Warsaw. Jerzy Zaruba was a famous Warsaw cartoonist, illustrator and caricaturist, while Zygmunt Konopczyński was the restaurant owner about whom Eryk Lipiński wrote in his memoirs: *From 1938, Styl was owned by two men: the tiny Wacław Bieńkowski and the tall Zygmunt Konopczyński with a little beard and his head invariably covered by a tiny hat. This made him resemble a member of the French Academy.* Styl restaurant was established in the interwar period. It was frequented by politicians, government officials who gladly visited for breakfast. From dawn, reporters hungry for information and opinions waited for them. Inside the venue musicians played for the guests. After the beginning of military operations in 1939, the restaurant became a meeting place for the artistic community. It was visited by, among others, Leon Schiller, Stanisław Dygat, and Ludwik Solski. The majority of this community has financial difficulties, even could be considered poor. The restaurant's owners were well aware of this fact, so they invited artists to dine for free or provided them credit which they would often later cancel. They also offered employment. The known graphic artist Tadeusz Cieślowski Jr. worked there as a waiter and the illustrator Julian Żebrowski also found fictional employment as a worker in the restaurant. Seen in the drawing, Zygmunt Konopczyński, who was fond of caricatures, ordered numerous caricatures of the restaurant's regulars from Żebrowski and Jerzy Zaruba, which he would then get framed with passe-partout and hang on the walls. A large part of the sizeable collection of Żebrowski and Zaruba's caricatures was burned during the Warsaw uprising. Konopczyński and his wife saved from destruction only those of Zaruba's works that were located in the basement.

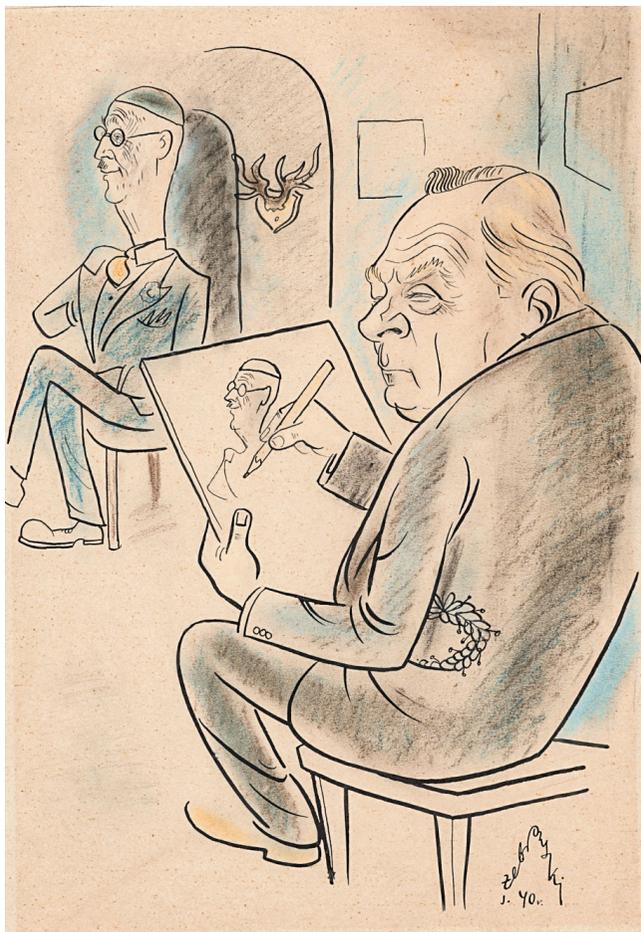


Photo: MW

Julian Żebrowski (1915–2002) was a painter, graphic artist, illustrator and caricaturist. He studied at the Wyższa Szkoła Rysunku i Malarstwa [*the College of Drawing and Painting*] in Warsaw. He made his debut in 1933 as a caricature artist for the press. During the war, he documented life in occupied Warsaw. After the war he published his work among others in 'Express Wieczorny' [*the Evening Express*], 'Karuzela' [*Carousel*], 'Szpilki' [*Pins*], and 'Przyjaciółka' [*Friend*]. He also created illustration reportages.

### Georg Christoph Kilian, *Warsovia. Warschau* scale c. 1: 4000, after 1758 or 1766

Augsburg

copperplate engraving, paper

28 × 17.5 cm

MHW 8910/PI

Purchase

**DESCRIPTION:** dr Paweł E. Wespziński



Photo: MW

This plan of Warsaw, signed by Georg Christoph Kilian (1709–1781), is one of the rarest filiations (derived maps) of the copperplate engraving version of Erik Jönsson Dahlberg's hand-drawn plan, probably created in 1656. The copperplate engraving was published in 1696, 1697 and 1729 in Samuel Pufferndorf's work describing the accomplishments of the King of Sweden Charles X Gustav. Dahlberg's work was used several times by other artists and map makers: Gabriel Bodenehr (1664–1758 or 1673–1766), Antoine Coquart (1668–1707), Samuel Faber (1657–1716) and Georg Christoph Kilian. The filiations created by Bodenehr, Coquart and Kilian are in their cartographical aspect essentially exact copies of the original, differing only in minute graphical and topographical details. Kilian's plan is unique in this sense, as it is a print of Bodenehr's work, with an inscription added underneath the bottom frame of the plan: "Georg Christoph Kilian exc A. V." It can be assumed that, after the death of Bodenehr, so after 1758 or 1766, Kilian appropriated his copperplate engravings and made prints under his own name.

Kilian's plan had not been part of catalogues and reports detailing the history of Warsaw's cartography until now. As such, it significantly complements not only the Museum of Warsaw's cartography collection, but also the knowledge of the history of plans of the city.

### Collection of silverware from the workshop of Karol Filip Malcz, 19<sup>th</sup> century

sugar bowl (1859), cutlery (1840s), mirror (1830s), pair of candlesticks (1840s) silver

MHW 31455 – MHW 31458/1-18

The purchase co-financed by the Ministry of Culture, National Heritage and Sport as part of the National Institute of Museums and Collections' program *Expansion of Museum Collections*.

**DESCRIPTION:** Monika Sivińska



Photo: Adrian Czechowski, Michał Matyjaszewski

The purchased set consists of: a box sugar bowl, a pair of candlesticks, dinner cutlery (18 pieces) and a toilet mirror topped with the coat of arms of the Counts Bniński. New acquisitions have supplemented the rich collection of products from Malcz's workshop in the collection of the Museum of Warsaw. The silverware signed by Malcz is one of the most beautiful and carefully designed 19<sup>th</sup>-century goldware products in Warsaw. Due to the quality and representativeness of the items, all the purchased silver was placed in the permanent exhibition in the Room of Silverware and Plated Silverware.

### Load box for transporting products made by the E. Wedel company 1930s

B. Wahren Fabryka Rowerów i Motocykli [*Bicycle and Motorcycle Factory*]

wood, metal; factory made

height 68 cm, width 67 cm, length 89 cm

MHW 31773

purchase

**DESCRIPTION:** Lena Wicherkiewicz

This wooden load box was used to transport products made by the E. Wedel company. It was fixed to a bicycle or a tricycle. In line with producer's colour palette in those days, it was painted dark blue with the company's logo in the form of Emil Wedel's autograph. The box also displays advertising information about the company's product range: chocolates, sweets, cocoa and sponge biscuits. This extraordinary item was produced by Bronisław Wahren's Warsaw company, which can be identified thanks to the company label with an image of a mermaid on the back wall of the box, at the top: B. Wahren | Fabryka | Rowerów i Motocykli [*Bicycle and Motorcycle Factory*] | Warszawa, Świętokrzyska 26. The company was one of the oldest bicycle manufacturers in Warsaw. Established in 1893, it was famous in the interwar period for producing the *Syrena* [*Mermaid*] and *Diabeł* [*Devil*] bicycles. At the time, it was also the only producer of bicycle wheels (all of their components) in Poland. It produced bicycle accessories and accepted individual orders, an example of which is the load box, as well as governmental orders (e.g. for the army). This item was purchased from a bicycle and motorcycle collector.



Photo: Adrian Czechowski, Michał Matyjaszewski

### EMS KRAENCHEN Artificial mineral water bottle, 1900–1939

Warszawskie Towarzystwo 'Motor' Spółka Akcyjna [*Warsaw 'Motor' Association Company*], Zakłady Chemiczno-Farmaceutyczne

[*Chemical and Pharmaceutical Facilities*], Marszałkowska 23

factory product, glass, paper, metal, porcelain, rubber

26.3 × 8.8 cm (diameter)

MF 6300

purchase

**DESCRIPTION:** Katarzyna Kucharska-Hornung

The bottle was produced by Warszawskie Towarzystwo Motor [*Warsaw 'Motor' Association*], one of the four most important municipal pharmaceutical plants in the years 1900–1939. It contained 'artificial' mineral water, which means that the water came from a Warsaw water intake with an addition of the so-called Ems salt also produced in Warsaw, but modelled on the salt mined in the region of the Bad Ems spa town in Germany, famous in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The foreign-sounding words on the label refer to the mineral water spring named Emser Kränchen, which flows in Ems to this day. The bottle purchased for the Museum of Pharmacy's collection boasts an excellently preserved label and closing mechanism with a porcelain cork. It supplements the collection of containers manufactured by Motor as well as the group of items connected to health resorts and the medicinal use of mineral waters.



Photo: Michał Matyjaszewski

## Małgorzata Janecka's photographs, circa 1975

silver-gelatine prints  
18 × 24 cm  
AF 38349 – AF 38383  
donation

**DESCRIPTION:** Karolina Puchała-Rojek

A series of 35 photographs showing the Wola, Śródmieście and Powiśle districts, taken by Małgorzata Janecka around 1975, was donated as a gift by the artist's son, Tomasz Janecki. The wide frames of the photographed streets show the remnants of the pre-war, destroyed buildings of the city and the newly built blocks of the Za Żelazną Bramą [Behind the Iron Gate] housing estate. This series is particularly valuable due to its coherence and its view of the city, very different from the propaganda photographs displaying the success of building a new Warsaw. It can be classified both as high quality amateur photography, as well as lining up with the priority of expanding the collection to include female artists, photographers. The photographer's education is also very interesting; she graduated from the Technical School of Photography at Spokojna Street, a professional school with a long-running history of teaching women.



Photo: MW

Małgorzata Janecka, Plac Zawiszy, widok w kierunku ulicy Grójeckiej [Plac Zawiszy, view facing Grójecka Street], Warsaw, circa 1975, AF 38373

## Photographs from the *Nowi warszawiacy. Nowe warszawianki* [New Varsovians] series

Alija Magomadova, Hadiža Abilova, Nadia Shul, Nasta Chrałović, Sayam Ghosh, Sitora Yusupova, Sanjar Hoshimi

ink-jet prints on paper  
26 × 21 cm – 5 photographs, 21 × 26 cm – 8 photographs,  
21 × 21 cm – 5 photographs, 17 × 26 cm – 1 photograph,  
19.5 × 26 cm – 4 photographs, 21 × 28.5 cm – 1 photograph  
AF 38434 – AF 38457

Purchase

**DESCRIPTION:** Karolina Puchała-Rojek

This series of photographs was created as part of the workshops run by the artist, activist and curator Karolina Gembara for people who have experienced migration, currently living in Warsaw. Half a year's work resulted in various photographic stories, to which Warsaw was a context, often a background, and sometimes a point of reference in forming one's own identity. Thanks to this purchase, it was possible at least to some extent, to mitigate the evident absence of artists with names of foreign origins contributing to photographic reflections of Warsaw. The amateur nature of these photos is in harmony with the nature of the Museum's collections, in which this type of photography, until this point mainly historical, plays an important role.

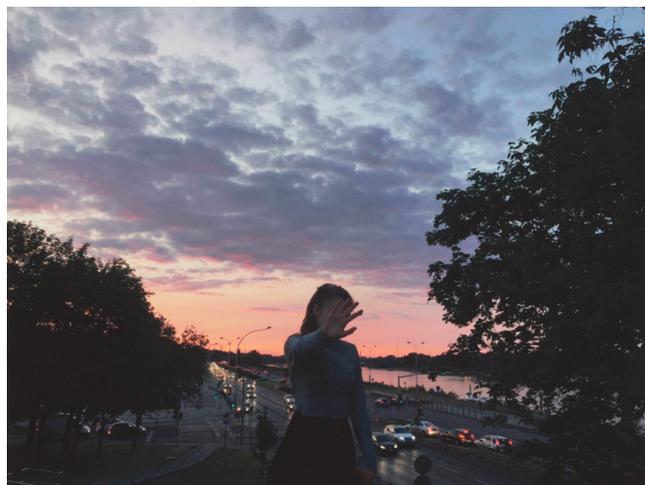


Photo: MW

Hadiža Abilova, Untitled [Portret na tle Wybrzeża Gdańskiego i Wisty na wysokości ulicy Grodzkiej] [A portrait against Wybrzeże Gdańskie and the Vistula by Grodzka Street], 2019, AF 38438

## Women's boots in an aquamarine colour by the shoemaking company Antoni Świerszcz, circa 1920

leather, silk, metal; machine- and hand-sewn  
height 23.5 cm, width 7.1 cm, length 29 cm  
MHW 31462/a-b  
purchase

**DESCRIPTION:** Agnieszka Dąbrowska

This pair of women's boots from the turn of the first and second decade of the 20<sup>th</sup> century was sewn from aquamarine-coloured leather and decorated with black patent leather. The boots have a leather sole, rounded toes, a goblet-shaped heel and a high laced upper. The interior is lined with satin, while inside the right shoe there is a label inscribed: 'A. Świerszcz ul. Nowy Świat 32'. This is the company label of a famous shoemaker who was very popular in the interwar period. Antoni Świerszcz advertised himself in the press and in theatre programmes, among others; he recommended "znane z dobroci wszelkie obuwie wyrobu własnego" [home-made footwear of all types, known for its quality], which included women's, men's and children's shoes.



Photo: Michał Matyjaszewski

**Dorota Kozieradzka, *Zjednoczone pomniki III*  
[United Monuments III]**

egg tempera on canvas

110 × 73 cm

MHW 31803

purchase

**DESCRIPTION:** Konrad Schiller

Dorota Kozieradzka's paintings *Sztafeta* [Relay] and *Zjednoczone Pomniki III* [United Monuments III] (illustrated beside) are an artistic portrait of Warsaw's urban spaces and its monument representation. They are part of a series titled 'Pomniki' [Monuments], which consists of 10 canvases. All of the paintings were visual representations of monument sculptures located in different places in Warsaw. The painting *Sztafeta* is a 'portrait' of a sculpture outside the Stadion Dziesięciolecia [10<sup>th</sup>-Anniversary Stadium] (the National Stadium) in Warsaw. Adam Roman's 1955 sculpture became an iconic element of the stadium's landscape. In the painting illustrating this modernist sculpture, the artist immortalised its image through focusing not on its surroundings and context, but on the object itself. In the case of *Zjednoczone Pomniki III*, the artist created a painted collage; an imaginary landscape in which she converged various sculptures and monuments from around Warsaw. This composition created by Kozieradzka refers to the significance of sculpture in urban spaces and touches on the question of the very perception of monumental forms and the possibilities of placing them in the context of places, events or historical significance. Both images act as context for the collections of sculpture and views of Warsaw in the Museum.



Photo: MW

**Marta Nadolle, *Dopiero kiedy wyjdzie Pani za mąż to spodoba się Pani w Warszawie* [Only once you marry will you start to like Warsaw], 2019**

oil on canvas

30 x 30 cm

MHW 31805

purchase

**DESCRIPTION:** Zofia Rojek

The work is a record of a conversation which Marta Nadolle had with professor Mirosław Duchowski in the Instytut Badań Przestrzeni Publicznej [Institute of Public Space Research] at the Warsaw Academy of Fine Arts.

Marta Nadolle's works act as a form of visual diary in which the artist writes down her thoughts, emotions or memories from seemingly everyday events. The intimate painting purchased for the Museum of Warsaw's collection perfectly fits the description of an autobiographical note: the title sentence was said by professor Duchowski during a conversation about the artist's future in Warsaw.

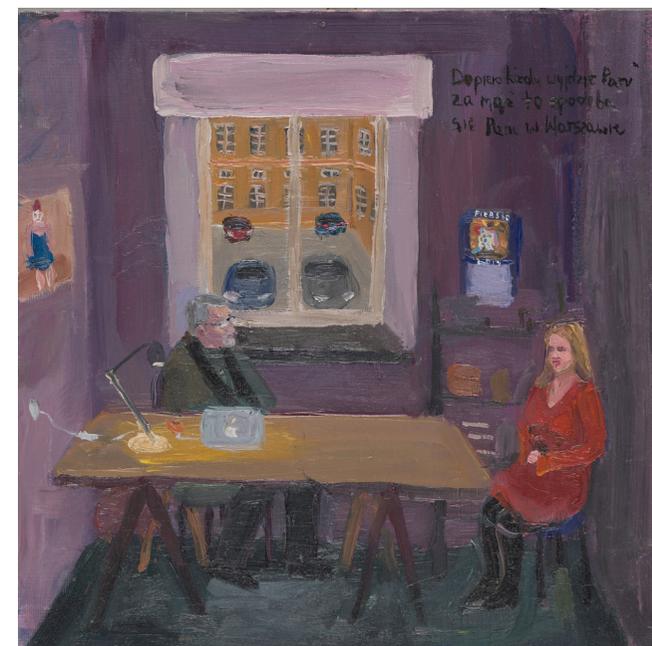


Photo: MW

## e-Collections

Blanka Melania Cieżka  
Department for research on Warsaw's History and Collections

With the start of 2021, we began our efforts to increase the number of items in the e-Collections database, which involved the acceleration of describing collections and digitising exhibits. We added the largest number of items from the photography collection; we managed to share, among others, a significant collection of reportage photographs by Sylwester 'Kris' Braun: 1500 items.

Over the last year, the e-Collections grew by 7742 items, giving a total of 13 275 items in the entire database.

We continued our work on dividing and optimising the contents published on the Collections portal. A detailed catalogue of guidelines for text authors was created. In the last quarter, we designed a new, improved version of the portal. The website was expanded and made more efficient. We modernised the visual layout and designed a new Home page which made it easier for users both to explore the database and to read articles.

### Under the following tabs on the portal we present:

- **INTERPRETACJE [INTERPRETATIONS]** – specialist items from the categories: *Miasto pod lupą [The City under the Magnifying Glass]*, *Wybrane z kolekcji [Selected from the Collection]*, *Wokół wystawy [Surrounding the Exhibition]*, *Perspektywy [Perspectives]* and *W szerszym kontekście [In a Wider Context]*
- **MIASTO OD A DO Z [CITY FROM A TO Z]** – biographies of people connected to Warsaw as well as Warsaw's topographical and conceptual entries in the form of extensive encyclopaedic descriptions
- **OPowieści [STORIES]** – texts from the Museum of Warsaw's collections and audio experiences related to the history of the city's inhabitants.

ONLINE COLLECTIONS – VIEWS:

**187 789**

PORTAL VIEWS SINCE JANUARY 2021

**24 572**

PORTAL VIEWS AFTER THE PUBLICATION  
OF SYLWESTER BRAUN'S PHOTOGRAPHS  
(PROMOTIONAL CAMPAIGN)

### In 2021, as part of the *Warszawa Edwarda Hartwiga – cyfrowe opowieści [Edward Hartwig's Warsaw – Digital Stories]*:

- we shared 750 unique photographic prints by Edward Hartwig from the Museum of Warsaw's collections; the items were connected to one another using tags, allowing for multi-directional navigation between them
- we published six articles discussing topics covering the history of photography, anthropology, art theory and an extensive biography of the photographer
- alongside a project partner: the National Library, we created two additional articles for the POLONA blog (the National Library's educational portal). We shared an additional 100 items from the Museum of Warsaw's collections in the POLONA database. Additionally, as part of the Museum of Warsaw Collections portal:
  - we developed 100 audio descriptions of selected items from the shared collection; recordings describing selected photographic prints were created, making the photographs accessible to people with disabilities
  - we carried out SEO website positioning in order to increase the audience of the e-Collections
  - we organised free workshops on education regarding the conscious, creative and safe use of the digital resources shared on our portal.

Project *Edward Hartwig's Warsaw – Digital Stories* was co-financed by the Minister of Culture and National Heritage from the Culture Promotion Fund, obtained from subsidies established in games covered by the state monopoly, in accordance with Art. 80 sec. 1 of the Act of November 19, 2009 on gambling.



Project co-financed by the City of Warsaw.



## Digitisation

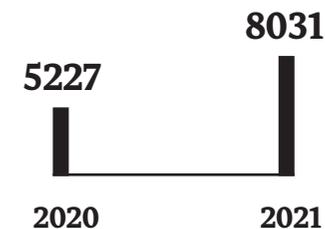
Mikołaj Kalina  
Department for Digitisation of Collections

In 2021, our team created digital images of 8031 museum exhibits. The digitisation process involved items from a very rich selection of exhibitions and the publications that accompanied them: *Animals in Warsaw. On The Trail of Relationships, Więcej Zieleni! Projekty Aliny Scholtz [Alina Scholtz. Designer of Warsaw's Greenery]*, *Niewidoczne. Historie warszawskich służących [Invisible. Stories of Warsaw's Female Servants]*, *Rzeczy do zabawy. Edward Manitiusz i jego wytwórnia [Playthings. Edward Manitiusz and His Toy Factory]*, *Niech płyną! Inne rzeki Warszawy [Let them flow! The Other Rivers of Warsaw]* (opening in January 2022). They also included items for the Hall of Remembrance at the Warsaw Insurgents Cemetery which opens in 2022, and for online exhibitions and items regarding the introduction of Martial Law and the creation of 'Solidarity'. We digitised the largest number of museum exhibits in order to share them on the Museum of Warsaw Collections portal. In between planned digitisation, we also responded to the necessity for promoting museum events, sharing exhibits and external publications by the Museum's research staff.

### Number of digitised objects, broken down into categories:

1 – Deposits	2788 – Negatives
1 – Library	24 – Non-museum exhibits
1031 – Archives	157 – Plans and architectural drawings
1 – Archaeology	652 – Postcards
632 – Photography	641 – Handicraft and Historical memorabilia
29 – Korczakianum	514 – Art
24 – Medals/Coins	12 – Separated out
172 – The Museum of Printing	1148 – Separated out: Photography
87 – The Museum of Pharmacy	71 – Items outside of museum exhibits (for exhibitions)
9 – Palmiry Museum – Memorial Site	

COMPARISON OF THE NUMBER OF DIGITISED ITEMS



## Conservation of collections

Robert Kołodziejcki  
Head Conservator

Last year, as art restorers employed in four specialised studios, we actively participated in the Museum of Warsaw's multiple exhibitions and endeavours to protect the Museum's collections. We assessed the state of conservation of all loaned and returned items, as well as all new acquisitions to the Museum collections. We supervised the movements of museum exhibits, their packaging and transport related to the preparation of temporary exhibitions. We introduced new conservation notes to the inventory cards in the Musnet system. In response to the needs of departments working on digitisation and the creation of the e-Catalogue and in cooperation with these departments, we carried out many diverse conservation works.

We carried out reviews and assessments of the state of conservation of objects in museum warehouses and those currently exhibited. We periodically monitored the climate conditions in warehouses and exhibition spaces. We carried out many conservation programmes on highly varied items. 2021 was the final of 28 years of operation of the Museum of Warsaw Furniture Conservation Studio.

## Conservation in numbers

### FULL CONSERVATION

PAINTING CONSERVATION STUDIO	
paintings	12 pcs
textiles	5 pcs
mixed media	2 pcs
<b>TOTAL</b>	<b>19 pcs</b>
METAL CONSERVATION STUDIO	76 pcs
PAPER CONSERVATION STUDIO	19 pcs
FURNITURE CONSERVATION STUDIO	8 pcs
<b>TOTAL</b>	<b>122 pcs</b>

### PARTIAL CONSERVATION

PAINTING CONSERVATION STUDIO	
textiles	14 pcs
mixed media	17 pcs
<b>TOTAL</b>	<b>31 pcs</b>
METAL CONSERVATION STUDIO	8 pcs
PAPER CONSERVATION STUDIO	120 pcs
FURNITURE CONSERVATION STUDIO	4 pcs
<b>TOTAL</b>	<b>163 pcs</b>

### PRESERVATIVE CONSERVATION

PAINTING CONSERVATION STUDIO	
paintings	1 pc
textiles	31 pcs
mixed media	45 pcs
<b>TOTAL</b>	<b>77 pcs</b>
METAL CONSERVATION STUDIO	27 pcs
PAPER CONSERVATION STUDIO	1188 pcs
FURNITURE CONSERVATION STUDIO	22 pcs
<b>TOTAL</b>	<b>1302 pcs</b>

In total, in all the Museum of Warsaw studios and actions,

**1587 OBJECTS**

were subject to conservation.

## Selected conservation works

### Volumes from Ludwik Gocel's book collection

Inventory no. 12 + 2501-6 (published together); 15; 16; 25; 29; 30, 31 (supplement – 1 loose sheet); 34; 51; 53; 59; 60; 63; 65; 69; 104; 120; 659; 660; 813; 846

As part of the Minister of Culture and National Heritage's programme *Wspieranie działań muzealnych* [Supporting Museum Activities] in 2021–2022, we began working on the task *Konserwacja zabytkowych woluminów księgozbioru Ludwika Gocla* [Conservation of the historical volumes from Ludwik Gocel's book collection]. In 2021, we completed conservation works on 20 volumes. This unique book collection contains publications from the times of the November Uprising and the Great Emigration. They have decorative covers, bookplates, handwritten annotations and dedications from authors, owners and the collector. The entire book collection, including the conserved volumes, is displayed in The Ludwik Gocel Room as part of the Museum of Warsaw's main exhibition *Rzeczy warszawskie* [Things of Warsaw].



After conservation

The task *Konserwacja zabytkowych woluminów księgozbioru Ludwika Gocla* [Conservation of the Historical Volumes from Ludwik Gocel's Book Collection] was financed by the Ministry of Culture, National Heritage and Sport from the *Fundusz Promocji Kultury* [Fund for promoting culture] – a national special fund.



Ministerstwo  
Kultury  
i Dziedzictwa  
Narodowego

## PAINTING CONSERVATION

### *Rynek Starego Miasta [Old Town Square], 1845*

Author unknown  
oil on canvas  
67.3 × 82.2 cm  
MHW 2249



In the process of conservation, cleaning of the face



Photo: Katarzyna Lesiakowska-Toril

After conservation

The face was chemically cleaned of a layer of yellowed varnish and old retouches and repaints that were changed in color. The cavities were filled with putty. Color retouching was made to integrate the colors of the original painting layer.

### **Fabric with patriotic symbols and inscriptions, circa 1861**

Author unknown  
Canvas, tempera, oil  
Dimensions: 117 × 74 cm  
MHW 18414



Before conservation



After conservation

Photo: Katarzyna Ciołkowska

The fabric was strongly deformed, wavy on the entire surface, with numerous small blisters and traces of folding. The painting was blotchy and smudged with many tiny spots of black paint. The old deformed duplicate strongly preserved the damage to the canvas and paint layers. Old duplicate was deleted. The fabric was cleaned, glued, straightened after moistening, canvas patches were glued in, and other cavities were filled with putty, then doubled over a new canvas and stretched over a new loom. Color retouching was made.

## METAL CONSERVATION

### **Christ carrying the Cross, circa 1920**

The Łopieński Brothers' Factory in Warsaw  
bronze, granite; casting, patination  
28 × 29.5 × 17.5 cm  
MHW 31312



Before conservation



After conservation

Photo: Piotr Kaczkietto

A miniature of the sculpture standing in front of the church of St. Cross in Krakowskie Przedmieście in Warsaw has undergone conservation. The casting, made at the Łopieński Brothers Factory in Warsaw in 1920, was cleaned of numerous dirt and corrosion products without violating the original chemical, brown patina. After anti-corrosion protection, the object was put on display at the Room of Warsaw Monuments.

## CONSERVATION OF PAPER AND PHOTOGRAPHS

**Diploma of conferring Konstanty Zalewski on the rank of journeyman by the Office of Elders of the Kotlar Congregation in the city of Warsaw, 1890, April**

paper; lithography, print, manuscript, ink stamp  
44.3 × 57.7 cm  
MHW A/I/3966



Before conservation



After conservation

Photo: Igor Nowak

The object was initially straightened, then mechanically cleaned. Damage was repaired using Japanese tissue paper and cleaned rice crust. The structure of the paper was glued with an aqueous solution of methylcellulose and de-acidified using the Bookkeeper anhydrous technology. The sheet was re-wetted and finally straightened under the appropriate load.

## Portrait of Halina and Ludwik Manitius, turn of the 20<sup>th</sup> century

Iron-silver photography  
62 × 48 cm  
AF 38050



Before conservation



After conservation

Photo: Paulina Miąsik

Due to the significant damage and chemical degradation of the cardboard, it was decided to separate the elements and conserve them separately. A large stain on the passe-partout was removed from the cardboard. The surfaces of the cardboard in contact with the photograph were glued with cotton paper, certified by PAT. The so-called dry assembly for the photo was made, allowing for its easy removal. As part of the conservation, a consolidation of the detachable scales of the photographic gelatin-silver emulsion was performed.

## FURNITURE CONSERVATION

### Empire style dresser, turn of the 19<sup>th</sup> century

rosewood, white marble, bronze fittings; gilding  
126.5 × 58 × 91.5 cm  
MHW 17163



In the process of conservation



After conservation

Extensive maintenance of a Napoleonic-era chest of drawers was completed. In addition to carpentry, numerous reconstructions of bronze fittings were made.

Photo: Edward Pawlikowski

# Branches and locations

## Headquarters – Old Town Square

28-42 OLD TOWN SQUARE, 00-272 WARSAW

Jarosław Trybuś

In the spring, following closure due to the Coronavirus pandemic, the Museum of Warsaw resumed its planned activities in the headquarters in the Old Town Square. We organised two temporary exhibitions which were positively received by Warsaw's public: *Animals in Warsaw. On the Trail of Relationships* and *Invisible. Stories of Warsaw's Female Servants*.

In 2021, we also opened two new exhibition spaces: Gabinet Zmienny [‘Changeable Room’] and the Rynek 30 Gallery. In Gabinet Zmienny, we are exhibiting a series of artistic interventions related to the Museum of Warsaw's collections. We invite contemporary artists to visit our storage facilities and encourage them to display selected items from the collection in new, surprising contexts. The series was inaugurated by Diana Lelonek's artistic intervention ‘The Palace’. The artist's attention was drawn to items stored in the Museum, discovered during archaeological work in the undergrounds of the Saxon Palace.

In the Rynek 30 Gallery, we display exhibitions of works by young artists mainly connected to Warsaw's artistic circles. We inaugurated the Rynek 30 Gallery's activity with Sayam Ghosh's exhibition *How a Forest Returns*, prepared in cooperation with the Sputnik Photos Collective.



Room of Bronzes

Photo: Teodor Klincewicz



Room of Warsaw Views

Photo: Teodor Klincewicz



Room of Architectural Details

Photo: Teodor Klincewicz

## The Praga Museum of Warsaw

50/52 TARGOWA STREET, 03-733 WARSAW

Katarzyna Kuzko-Zwierz

The Praga district branch of the Museum of Warsaw, which we opened to the public in March, we were forced to close after only two weeks as a result of the announcement of another lockdown. We resumed operations in May, during the Long Night of Museums. For the rest of the year, we carried out stationary activities supplemented by virtual activities (including the *Praskie Audiohistorie* podcast series, *Praskie migawki* [Snapshots of the Praga District] video series introducing the permanent exhibition, meetings and online curatorial guided visits).

In June, as part of *Scena letnia* [Summer Scene], the museum's courtyard came alive once again, where we hosted large performance and concert audiences. It was also used by those taking part in the *Zielone rzemiosło* [Green craftsmanship] workshop series, last year's edition of which was awarded first place in the 15<sup>th</sup> edition of the *Mazowieckie Zdarzenia Muzealne – Wierzba* [Masovia Museum Events – Willow Tree] competition (best educational project). Summer encouraged walks following the trail of *Prawobrzeźni* [The right-bankers] – people connected to specific areas of our district. We were able to carry out these activities thanks to financial support from the City of Warsaw through the Integrated Revitalisation Programme of the City of Warsaw for 2022.



Praga District History Room

Photo: Jakub Certowicz



In July, we invited the public to *Praga District in the 1970s*. Photos by *Albert Krystyniak*, an exhibition accompanied by a publication and a rich programme of events. As part of it, up until late autumn we looked at the contemporary space of the district through a camera lens, we worked on its representations, as a result of which zines were created, and we also discussed the architectural and social transformations of Praga and the role that photography plays in private lives, the work of teachers and in workshops.

We also took part in Warsaw-wide projects such as *Warszawskie Dni Rodzinne [the Warsaw Family Days]*, the *Singer's Warsaw Festival* or the *European Heritage Days*, during which we presented a film describing the production of 'pyzy' dumplings, a dish that is an important element of Warsaw's culinary heritage, which we prepared in cooperation with the *Serduszko dla Dzieci [Heart for children]* Association and the *Pyzy, flaki gorące!* restaurant. In November, we focused on exploring the secrets of 'pańska skórka' sweets.

The end of the year was associated with *Playthings*, as the title of December's newly-opened temporary exhibition, presenting the creations of Edward Manitiusz's toy factory. From a wide variety of supplementary events it is especially worth noting the latest edition of the *Zrób sobie prezent [Give yourself a gift]* event, during which 500 sets for preparing your own mini-theatre, inspired by toy manufacturing, were collected from our partnering service and craft points. Despite the actual availability of the Museum to visitors being limited to just over half a year, a total of approximately 17 000 people participated in all of the activities organised by us in real and virtual spaces.

Praga Market Hall



Photo: Jakub Cerowicz

## The Wola Museum of Warsaw

12 SREBRNA STREET, 00-810 WARSAW

Konrad Schiller

At the beginning of 2021, the Wola Museum of Warsaw was closed due to the pandemic. Despite the unfavourable conditions, we continued to be active in online spaces, starting with a programme accompanying the *Przemiany. Krajobraz Woli po 1989 [Transformations. The landscape of Wola after 1989]* exhibition which was open the previous year and showcased an analysis of the architectural, urban and social changes which took place in the Wola district over the course of the last 30 years. The conversations, lectures and presentations we prepared referred to topics of housing (*Osiedle Młynów też się wciąż zmienia [The 'Młynów' Housing Estate is constantly changing too]*); *Bloki na Dzikim Zachodzie. Dlaczego warto zamieszkać na Woli? [Blocks in the Wild West. Why is it worth living in Wola?]* i *Hongkong czy Pekin? Zamieszkiwanie na Woli [Hong Kong or Beijing? Living in Wola]*). We also addressed cultural and social issues (*Traumy transformacji. Społeczeństwo i wizualność [Traumas of transformation. Society and visibility]*); *Fugazi. Eksplozja euforii [Fugazi. An explosion of euphoria]*). The exhibition itself became available to visitors at the end of March, just before its closing.

Ahead of the opening of the next exhibition, we developed our educational activities, especially *Spacer wokół przedszkoli i szkół [Walks around preschools and schools]*, a project which was and remains very popular. Each of the walks was specially developed in line with the needs of specific schools, therefore each route was unique. In addition, in cooperation with *Jagna Kofta* we prepared two walks on the subject of the Jewish history of Wola.

In June, we opened the extraordinary exhibition *Greener and Greener! Projects by Alina Scholtz*. As one part of the wide variety of accompanying events, the public helped us to create a waterbed outside the Wola Museum's main building. The exhibition's scope and content also encouraged further reflection on the subject of nature in urbanised areas.

In the Autumn, we started a new project called *Deconstruction Group*, which is a creative space for people to reflect together on the culture of remembrance. As part of it, we address issues related to alternative ways and methods of discussing memory and commemoration.

In November, we unveiled *Pomnik Drutu Kolczastego [the Monument of Barbed Wire]*, a sculpture by *Michał Frydrych*, through which we joined the cultural institutions' initiative titled 'Marsz gościnności' [*March of hospitality*], a reaction to the refugee crisis on Poland's eastern border.



The Wola Room – permanent exhibition

Photo: Marcin Sieczka



Photo: Laura Ociepa

Pomnik Drutu Kolczastego  
[Monument of Barbed Wire]

Deconstruction Group – Karaoke dla klimatu [Karaoke for climate]



Photo: Magdalena Staroszczyk

## The Museum of Printing

23/25 ZĄBKOWSKA STREET, 03-736 WARSAW

Radostaw Adamski

Books, typography, underground printing and artistic graphic techniques were the main themes of the Museum of Printing's activities over the last year. Each topic was accompanied by a presentation of the Museum of Printing's collections, displaying e.g. unique publications, special artistic settings, graphics, printing machines and antique writing items. The presented collections were the basis for the Museum's educational offer. In 2021, we continued the project involving the presentation of the most interesting items from the collection. Until mid-September, we displayed objects related to the 40<sup>th</sup> anniversary of the establishment of 'Solidarity'. At the exhibition *Solidarity 1980–1983. Beginning* we made available items such as duplicating machines used at underground printing sites, leaflets, brochures and illegal prints dating from 1980 to 1988, illustrating the stages of our path to freedom.

In September, we invited the public to an exhibition of advertising leaflets and prints related to the concept of taste: the *Smak i druk [Taste and print]* event was carried out as part of the European Heritage Days. In order to match this year's EHD theme *Tastes of Heritage*, the Museum of Printing exhibited food packaging, posters, menus and cafe napkins printed lithographically. The display of items from the Museum of Printing's collections was accompanied by family graphics workshops on graphic design. It is especially worth mentioning the series of zine collage workshops carried out in cooperation with the Praga Museum of Warsaw and Hekla Studio. The zine-making process began with the creation of collages, then the joint design of the cover and printing in the Museum of Printing's typesetting room, and finally the binding process: stitching the printed spreads together to form a brochure.

Museum lessons on the history of printing and graphical techniques were an important part of educational activities carried out in 2021. Their uniqueness was due to each lesson including workshop elements. Combining them with theory facilitated the consolidation of information and learning logical thinking using newly acquired knowledge. In the challenging times of the pandemic, in order to enable children to take part in educational classes, alongside online lessons,

we created a workshop project called *Muzeum w skrzyni [Museum in a Trunk]*. This idea let us take educational activities beyond the walls of the Museum. Lessons took place in the location selected by the institution requesting them; they were carried out as part of the offer of in-person educational activities, adapted to the children's ages. All lessons were carried out using authentic printing materials such as the printing press, typefaces, typesetting instruments and graphics tools. The final stage of each lesson was the chance to use the press to print a souvenir print or graphic, prepared specially for the *Muzeum w skrzyni* project.

Over the past year, the Museum of Printing also participated in a series of independent activities and those carried out in cooperation with other cultural institutions. These included e.g. Dzień Drukarza [*Printer's Day*], the Long Night of Museums and the Warsaw Festival of Culture Without Barriers.



Workshops at the permanent exhibition

## The Museum of Pharmacy

31/33 PIWNA STREET, 00-265 WARSAW

Katarzyna Kucharska-Hornung

Over the last year, the Museum of Pharmacy invited the public to, above all, a meeting with contemporary art. As part of the Warsaw Gallery Weekend, we hosted in the *Res pharmaceuticae* permanent exhibition space an exhibition by the artist Tomasz Kulka called *Owoc drzewa poznania dobra i zła [The Fruit of the Tree of Knowledge of Good and Evil]*, where visitors could admire a collection of sculptures made from plants collected and dried by the artist as well as a series of paintings made using the traditional egg tempera painting technique on gilded boards. The exhibition curated by Jacek Sosnowski, open from 30 September to 3 October, was put together as a result of cooperation between the Museum and Fundacja Propaganda [*'Propaganda' Foundation*].

The Museum of Pharmacy loaned out objects and aided in the preparation of the exhibition *W świecie Dwidzi i Kogutka [the World of Dwidzia and Rooster]* focusing on Adolf Gąsecki, the producer of the well-known Polish painkiller, the so-called 'Rooster'. The exhibition took place in the Maria Skłodowska-Curie Museum (1 March – 30 June).

During works on collections, we inventoried and described 1678 items. We professionally photographed 150 museum exhibits. Magdalena Cieplowska's article about the beginnings of the pharmaceutical industry in Tarchomin was published in the e-Collections portal, in which she discusses one of the four most important players in the interwar drug production market: the company Ludwik Spiess i Syn [*Ludwik Spiess and Son*]. We planned out our inventory strategy for the coming years and began provenance research on the Museum of Pharmacy's collections.

At the end of the year, a new offer of in-person lessons for schools was created: eight scenarios tailored to students' age and stage of education. We managed to conduct both in-person lessons (255 people) and online lessons (228 people). We hosted a group of senior citizens, and two seminars led by the Historical Department of the Polish Pharmaceutical Society and study visits also took place. We were the organisers and co-organisers of various events aimed at individuals, including the Long Night of Museums, *Poznaj sekrety stuletniej apteki [Learn the Secrets of a Hundred-year-old Pharmacy]* workshops for families with children, the *Czytamy gdzie indziej [We Read Elsewhere]* project initiated by the Staromiejski Dom Kultury or the *Wielkie zwiedzanie*

Photo: Tomasz Kaczor

[Grand tour] organised by the Student Council of the Warsaw School of Economics.

Our participation in the Culture Without Barriers Festival was the start of our work towards making the main exhibition accessible to people with visual impairments. We have prepared tactile aids for visitors; an extensive collection of pharmacy items to be identified by touch. Visitors also had the opportunity to get acquainted with selected objects from the main exhibition. These aids made it easier for us to guide a group of exceptional guests – a school group from Laski. This meeting's participants and their caregivers prepared in Braille and presented the Museum with prints of a full set of our texts describing the exhibition. These will be made available to visitors in the future. In order to enable people with visual disabilities to visit the Museum on their own, we installed a plaque with a tactile graphic of the Museum's spatial layout.



Photo: Katarzyna Kucharska-Hornung

Tactile aids for visitors with disabilities

## The Palmiry Memorial Site Museum

PALMIRY, 05-152 CZOSNÓW

Monika Kościk

Despite the exhibition being closed until mid-May and complications arising due to the pandemic, the Palmiry Memorial Site Museum attracted many organised groups of schoolchildren and tourists. Compared to the previous year, we succeeded in increasing visitor numbers. In Palmiry, we organise two types of events: recurring events, mainly open air, and meetings in exhibition spaces and the education room aimed at schoolchildren, history teachers, students, university lecturers etc. During these activities, participants got to know the tragic history of this place and the events that took place in the Kampinos Forest in the years 1939–1944. We also met with museum workers and employees of institutions working on the history of World War II and the concept of martyrdom. Our aim was an exchange of experiences, discussion of ways of presenting these topics and the role of institutions in shaping the way we approach remembrance.

Among the events that we organised in Palmiry in 2021, it is worth highlighting:

- the visit of the Ambassador of the Republic of Estonia, Martin Roger, with his deputy, Marit Maks (16<sup>th</sup> March); the visit of the ambassador of the Federal Republic of Germany, dr Arndt Freytag von Loringhoven (21<sup>st</sup> May);
- an educational project aimed at schoolchildren from Warsaw and Masovia, carried out as part of the Ministry of Education and Science *Poznaj Polskę* [Get to know Poland] programme in the *Śladami Polskiego Państwa Podziemnego* [On the Trail of the Polish Underground State] section (September – November), around 30 groups. Thanks to the lessons we prepared, pupils could discover, among others, the foundations and the forms of carrying out the German occupier's policy towards Polish society during World War II, biographies of selected victims of executions, the consequences of the extermination of so many representatives of the intelligentsia;

- a meeting of delegations of Polish and Austrian authorities as part of Polish-Austrian consultations regarding the question of commemoration of the victims of the KL Gusen camp, attended by the Minister for Foreign Affairs, Szymon Szykowski aka 'Sęć', and Herman Feiner, the Chairman of the Board of Trustees of the Mauthausen Memorial and the department head in the Republic of Austria's Ministry of the Interior (24<sup>th</sup> November).



Photo: Monika Kościk

## The Museum of Field Ordinance

13/15 DŁUGA STREET, 00-238 WARSAW

Jacek Macyszyn

In 2021, the Museum of Field Ordinance took part in activities related to the 100<sup>th</sup> anniversary of the end of the Polish-Soviet War. To this end, in cooperation with the Independence Museum and the Museum of the Polish People's Movement, an academic session was organised, and the publication *Droga do wolności – Bitwa Warszawska 1920 roku* [*Road to freedom – Battle of Warsaw 1920*] was created, which was also accompanied by an exhibition of portraits of Polish wartime leaders from 1919–1921 and a board exhibition presenting military pastoral care in the years 1918–1921 *Niech żołnierz widzi w Was namaszczenie i świętość* [*May the Soldier See in You Anointing and Holiness*].

At the start of the previous year, there was a finishing celebration of the exhibition *Wielkie dni małej floty* [*The Great Days of a Small Fleet*] of the Warsaw maritime historian Adam Werka, organised to celebrate the 2020 100<sup>th</sup> anniversary of Poland's Wedding to the Sea.

As part of our publishing activity, together with the Police Museum Association and the Semper Fidelis Foundation, we published the jubilee issue of the *'Policjanci'* [*Policemen*] magazine to celebrate the Association's 20<sup>th</sup> anniversary. Additionally, we organised readings and lectures about the history and traditions of military pastoral care, as well as two concerts.

Following the shutting down of the Regional Operational Programme for the Masovian Voivodship 2007–2013, in support of which the Museum of Field Ordinance was established as a branch of the Museum of Warsaw, it became possible from a legal standpoint to change the organisation of the Museum of Field Ordinance. As a result, based on an agreement on 24 September 2021 between the Museum of Warsaw and the Field Ordinariate and the expression of the will of both sides to transfer the Museum to the Field Ordinariate, the branch executed substantive and organisational actions related to this transfer.

## The Heritage Interpretation Centre

11/13 BRZozOWA STREET, 00-238 WARSAW

dr Olaf Kwapis



Photo: Tomasz Kaczor

The Heritage Interpretation Centre is a place of meetings and discussions about the reconstructed Old Town, included in the UNESCO World Heritage List. The activity of the HIC concerns not only the subjects of destruction and post-war rebuilding. We support and organise a number of activities and educational programmes connected to world heritage and UNESCO's mission, drawing on methods of interpreting both local and global heritage.

In 2021, the Heritage Interpretation Centre was the site of series of meetings, debates and lectures focused entirely on topics of past and contemporary Warsaw. We discussed subject matter relating to the history of architecture, local craftsmanship, current activities and tasks of NGOs as well as the city's future challenges resulting from transformations of contemporary culture. Professor Marta Leśniakowska introduced Warsaw's female architects involved in the construction of the pre- and post-war capital. In the *Rekonstrukcje i konstrukcje. Architektura Warszawy i przepisywanie historii* [*Reconstructions and Constructions. The Architecture of Warsaw and Rewriting History*] lecture series, Grzegorz Piątek looked at well-known Warsaw buildings and spatial structures, including e.g. the Grand Theatre, St. Alexander's Church, Staszic Palace, Nowy Świat street and Bruhl's Palace, the structures of which underwent transformations during post-war reconstructions or earlier remodelling. He analysed these processes critically in relations to the artistic, social and political contexts of the transformations.

In the series *Warszawska tandeta i luksus* [*Warsaw's tackiness and luxury*], historian dr Jarosław Pietrzak introduced: 1. Marywil as a royal residence and a place of worship and trade, 2. Warsaw's Poczajów – the capital of tacky splendour, 3. the history of the social advancement from peasant to nobleman based on deliberations about the Kotowski chapel in the Dominicans' church in the New Town.

We initiated online debates to complement the temporary exhibition *Animals in Warsaw. On the Trail of Relationships*. In the discussion, we raised the topic of the multi-species community of Warsaw's inhabitants. What are we as such a diverse community and what can we, as people, learn from animals living in the city? Are they not by any chance smarter than us? What do we owe the capital's animals after decades of our dominating them? What should our city's new inter-species morality be like? What do animals need from us in their fight for survival in the face of the growing climate crisis? And how can they help us take care of ourselves in it? How do we see this common future as citizens of Warsaw, and what do we fail to see which we should? Varsovians, scientists, bioethicists, zoologists, local politicians, activists and architects participated in four discussions led by Marta Żakowska.



Photo: Tomasz Kaczor

## Korczakianum

6 JAKTOROWSKA STREET, 01-202 WARSAW

Marta Ciesielska

The Korczakianum, with its permanent exhibition closed for another year, functions as an archival and documentation studio, which last year, in addition to its own fundamental operations, carried out email and telephone consultations and welcomed 88 people in person (48 from outside Poland). Simultaneously, to a greater extent than previously, the Korczakianum contributed to the work of other areas of the Museum. We continued inquiries (press and in the University of Warsaw Archives) and activities related to the development of collections: we finalised the conservation of the main Korczakianum archives, as well as completing the collections on Nasz Dom [*Our House*] thanks to the acquisition of the historical archives of Orphanage no. 2. We described 355 items in Musnet; we are developing descriptions for the e-Collections. Our book collection was expanded by donations of 11 publications (six of them in foreign languages, including English, Arabic and Czech). We completed our works on the final, 15<sup>th</sup> volume of the collected works of J. Korczak, *Pisma czasu wojny (1939–1942)* [*Writings from times of war (1939–1942)*]. The book is currently in print (IBL PAN Publishing House), we are preparing a supplement.

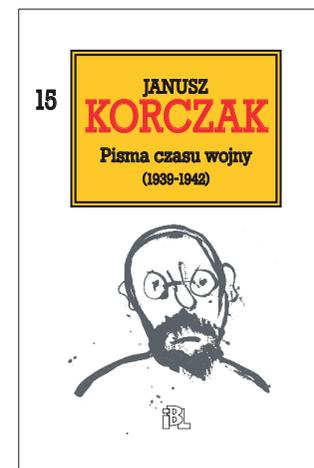
We carried out 18 consultations including: doctoral dissertations, in progress of planned, research topics, biographical, educational, and artistic projects, an open-air exhibition on the centenary of the ‘Różyczka’ Orphanage, etc.

In cooperation with the Education Department, we developed the Korczakianum’s own museum education offer and planned the 2022 Year of Korczak (80<sup>th</sup> anniversary of Janusz Korczak’s death and the 110<sup>th</sup> anniversary of the Orphanage’s opening), in cooperation with the Jewish Historical Institute and the POLIN Museum of the History of Polish Jews.

We also cooperated with other external institutions, such as the City of Warsaw Education Department, the Memory of Treblinka Foundation, Janusz Korczak Association of Canada and Janusz Korczak Association of the USA, International and Polish Janusz Korczak Associations, and Centrum Edukacji Pozytywnej ‘Pozytywka’ [*Pozytywka’ Centre for Positive Education*].



Budynek Naszego Domu, Pola Bielańskie [*The Building of Our Home, Bielany Fields*], late 1920s



Design: Zbigniew Czarniecki

The cover of volume XV of *Pisma czasu wojny* [*Writings from times of war*] by Janusz Korczak

Photo: unknown

# Employees' research work

## Academic publications

- Baturo K.**, Kasprzak A.J., "Mazowieckie huty leśne szkła gospodarczego. Dobrze – I. Huta Dobrzeńska (1801–1812); II. Nowa Hutta (ok. 1804); III. Huta Ignacowska (1812); IV. Huta Skarbowa – Rudno (1816–1821) woj. mazowieckie, pow. miński", *Szkło i Ceramika* 2021, no. 1, p. 62–65.
- Baturo K.**, Kasprzak A.J., "Ossówno – Huta Ossowińska – Rąbierz (1804–1828), woj. mazowieckie, pow. miński", *Szkło i Ceramika* 2021, no. 2, p. 64–67.
- Baturo K.**, Kasprzak A.J., "Olechów – Huta Olechowska (1804/1808–1845?) woj. łódzkie, ob. część dzielnicy Widzew w Łodzi", *Szkło i Ceramika* 2021, no. 3, p. 23–26.
- Baturo K.**, Kasprzak A.J., "Krzyżanowice – Huta Krzyżanowska lub Dobrzyń (1810–1837/1838), woj. mazowieckie, pow. radomski", *Szkło i Ceramika* 2021, no. 4, p. 67–71.
- Baturo K.**, "Obiekty szklane z badań archeologicznych przeprowadzonych na obszarze pola bitwy nad Rawką i Bzurą (1914–1915)", in: A. I. Zalewska (ed.), *Archeologiczne Przywracanie Pamięci o Wielkiej Wojnie 1914–1918*, IAIE PAN, UMCS, 2021, p. 219–242
- Borkowski J.**, "Działania propagandowe Akcji "N" w Okręgu Warszawskim ZWZ-AK (zima 1941 – czerwiec 1944) – nowe ustalenia", *Almanach Warszawy*, 2021, vol. XIV (published online).
- Dąbrowska A.**, "Najładniej w czarnej sukience. O ubiorach warszawskich służących w latach 1870–1939", in: Z. Rojek (ed.), *Niewidoczne. Historie warszawskich służących*, Museum of Warsaw, Warsaw 2021, p. 63–77.
- Perlińska-Kobierzyńska E.**, "Warsaw's Architectural Community During the 1939–1944 German Occupation", *Zeitschrift für Ostmitteleuropa-Forschung / Journal of East Central European Studies*, 2021, no. 4, p. 709–732.
- Radziwonka R.**, *Urzednicy Starej Warszawy w latach 1700–1721. Biogramy i wykazy*, Wydawnictwo Neriton, Warsaw 2021.
- Rojek Z.** (ed.), *Niewidoczne. Historie warszawskich służących*, Museum of Warsaw, Warsaw 2021, 280 p.
- Rojek Z.**, "Ludwika z Lindów Górecka. Próba rekonstrukcji", *Magazyn Zachęta Online*, <https://zacheta.art.pl/magazyn/ludwika-z-lindow-gorecka/> [accessed 10.01.2021].
- Wespiński P.E.**, Bartoszewicz A., Erik Jönsson Dahlberg. *Plan Warszawy 1655*, Museum of Warsaw, Warsaw 2021, 272 p.
- Wespiński P.E.**, Wagner K., "Wokół krajobrazów miasta. W drodze do wydania zeszytu "Warszawa" Atlasu Historycznego miast polskich", in: *Miejsca – nie miejsca? Muzea wobec zmian społecznych*, State Archaeological Museum, Warsaw 2021, p. 249–269.

**Więcek-Bonowska E.**, "Stoneware Jars from the 18th Century from the Saxon Palace in Warsaw", *Archaeologia Polona* 2021, no. 59, p. 95–108.

**Więcek-Bonowska E.**, Bis M., "Wyroby ceramiczne, szklane i zabytki inne z XVI–XX w. znalezione w korycie rzeki Wisły", in: W. Borkowski (ed.), *Badania archeologiczne w dolinie Wisły na Mazowszu, Warszawskie Materiały Archeologiczne*, vol. 16, p. 83–110.

**Żak-Caplot K.**, "Strategia wdrażania innowacji edukacyjnych w Bibliotece Muzeum Warszawy. Przykład muzealnych projektów językowych", in: M. Wojciechowska (ed.), *Mobilna biblioteka*, Warsaw 2021, Polish Librarians' Association Publishing House, p. 250–262.

**Żak-Caplot K.**, "Zastosowanie metody przedmiotowo-językowej CLIL w edukacji muzealnej obcokrajowców w Polsce. Wstęp do problematyki", in: *Bezdroża glotodydaktyki polonistycznej. Studia, rozprawy i szkice*, Warsaw 2021, University of Warsaw Press, p. 235–251.

**Żak-Caplot K.**, Skrejko M., "Znane, lecz nieodkryte. Wstęp do problematyki bibliotek muzealnych w Polsce", *Muzealnictwo* 2021, no. 62, p. 55–63.

## Participation in conferences

**Baturo K.**, lecture: *Forgotten Glasshouses. Preliminary Report on the Research of Forest Glass Industry in the 18/19<sup>th</sup> Century Region of Mazowsze*, delivered at the 22<sup>nd</sup> International Congress Association Internationale pour l'Histoire du Verre (AIHV), Lisbon, Portugal 2021, 13–17 September 2021.

**Rojek Z.**, lecture: *Niewidoczne. Historie warszawskich służących [Invisible. Stories of Warsaw's Female Servants]*, delivered at the Seminarium Odbiorcy Instytucji Kultury. Herstorie in the Poznań Heritage Centre, 29–30 November.

**Schiller K.**, lecture: *Wola Museum. Hybrid Identity of the Capital District*, delivered at the CAMOC Krakow Digital Annual Conference *Right to the City*, 9–11 June.

**Wespiński P.E.**, lecture: *Pamięć w chaosie słów. O użytkowaniu toponimii warszawskiej [Memory in the Chaos of Words. On the Use of Warsaw Toponymy]*, delivered at the National Interdisciplinary Scientific Conference *Użytkowanie współczesnej przestrzeni miejskiej [Use of Contemporary Urban Space]*, organised at the Museum of Warsaw by the University of Warsaw Department of Urban Geography and Spatial Planning and the Museum of Warsaw, 22–24 April.

lecture: *Kartografia. Mapa jako obiekt archiwalny i muzealny [Cartography. The Map as an Archival and Museum Object]*, delivered at the scientific conference *Nauki, dyscypliny i metody pomocnicze archiwistyki [Sciences, Disciplines and Auxiliary Methods of Archivistics]*, UMCS, Lublin, 30 April.

lectures and expert involvement in panel discussions: regarding *Koncepcja "Kulturowej mapy Warszawy" [The Concept of the 'Cultural map of Warsaw']* and *Miasta – muzea – kłopotliwe dziedzictwo [Cities – Museums – Problematic Heritage]* at the Mityng Warszawski at the scientific conference organised by the University of Warsaw, Centrum Badań nad Kulturą Warszawy [Centre for Studies of Warsaw's Culture], the University of Warsaw Institute of Polish Culture, the University of Warsaw Faculty of Polish Studies, Museum of the University of Warsaw, 23–25 November.

**Żak-Caplot K.**, lecture: *Pięć lat w nowoczesnej bibliotece..., czyli rewitalizacja Biblioteki Muzeum Warszawy chłodnym okiem*, delivered at the 3<sup>rd</sup> National Librarian and Museum Library Workers' Conference: *Nowoczesna biblioteka muzealna. Czytaj: rewitalizujemy, organizujemy, tworzymy [Modern Museum Library. Revitalise, Organise, Create]*, Warsaw, 3 September.

**Zwierz K.**, lecture: *Rynek Starego Miasta w Warszawie Współczesność w perspektywie historycznej i pytania o przyszłość [The Old Town Square in Warsaw. Contemporary Times from a Historical Perspective and Questions about the Future]*, delivered at the National interdisciplinary Scientific Conference *Użytkowanie współczesnej przestrzeni miejskiej [Use of Contemporary Urban Space]*, organised at the Museum of Warsaw by the University of Warsaw Department of Urban Geography and Spatial Planning and the Museum of Warsaw, 22–24 April.

# Museum structure

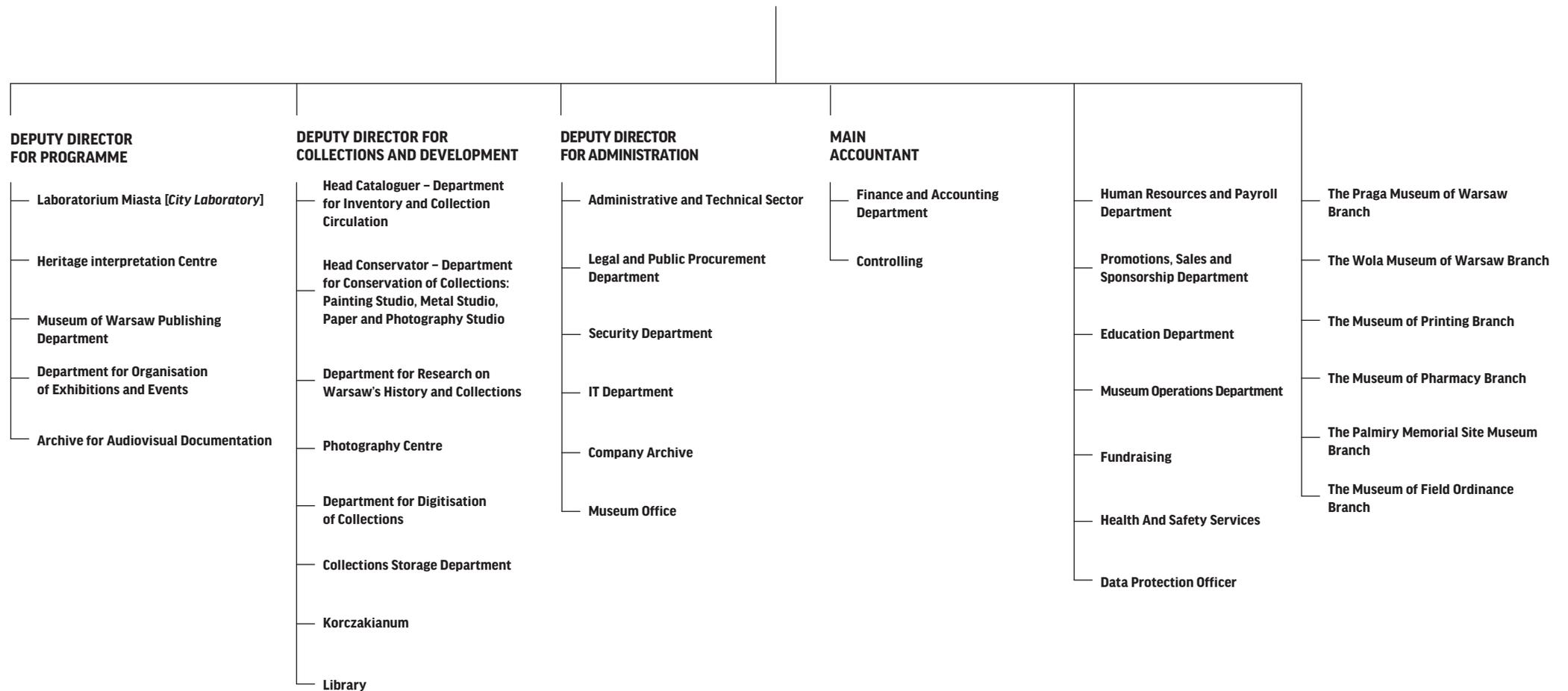
## Employees

Katarzyna Lipka-Kadaj

### ORGANISATION CHART

DECEMBER 2021

#### MUSEUM DIRECTOR



## MUSEUM OF WARSAW DIRECTOR

dr Karolina Ziębińska-Lewandowska

### SUBJECT TO THE DIRECTOR:

- **DEPUTY DIRECTOR FOR PROGRAMME**  
PROGRAMME SECTOR
- **DEPUTY DIRECTOR FOR COLLECTIONS AND DEVELOPMENT**  
COLLECTION AND DEVELOPMENT SECTOR
- **DEPUTY TECHNICAL DIRECTOR**  
ADMINISTRATIVE AND TECHNICAL SECTOR
- **HEAD ACCOUNTANT**  
FINANCE DEPARTMENT
- BRANCHES OF THE MUSEUM OF WARSAW
- HUMAN RESOURCES AND PAYROLL DEPARTMENT
- PROMOTIONS, SALES AND SPONSORSHIP DEPARTMENT
- EDUCATION DEPARTMENT
- MUSEUM OPERATIONS DEPARTMENT
- FUNDRAISING
- HEALTH AND SAFETY SERVICES
- DATA PROTECTION OFFICER

## PROGRAMME SECTOR

**dr Jarosław Trybuś**

DEPUTY DIRECTOR FOR PROGRAMME

### **Laboratorium Miasta [City Laboratory]**

dr Paweł Ignaczak

Marta Żakowska

### **The Heritage Interpretation Centre**

Anna Zasadzińska

MANAGER

dr Olaf Kwapis

ACTING MANAGER

Wanda Kaczor

Agnieszka Krasoń

### **Museum of Warsaw Publishing Department**

Aleksandra Kędziorek

MANAGER

Małgorzata Makowska

Julia Odnous-Pawlińska

Ewelina Solarek

### **Department for Organisation of Exhibitions and Events**

Katarzyna Grinberg

COORDINATOR

Marta Galewska

Ksenia Góreczna

Janusz Kurczak

Ewa Lenczewska

Monika Mazurek

Julia Missala

Klementyna Świeżewska

Michał Tański

### **Archive for Audiovisual Documentation**

Anna Dąbrowska

---

## COLLECTION AND DEVELOPMENT SECTOR

**Anna Duńczyk-Szulc**

DEPUTY DIRECTOR FOR COLLECTIONS AND DEVELOPMENT

### **Department for Inventory and Collection Circulation**

Katarzyna Reszka

HEAD CATALOGUER

Sylvia Baranik

Agata Korycka-Marciniak

Joanna Leszczyńska

Aneta Matuszewska

Adam Michalak

Marcin Mondzelewski

Piotr Niwiński

dr Tomasz Pruszek

dr Rafał Radziwonka

Kamila Utrata

### **Department for Conservation of Collections**

Robert Kołodziejski

HEAD CONSERVATOR

Edward Pawlikowski

Adam Wrzosek

### **Painting Conservation Studio**

Beata Galperyn-Kołodziejska

Katarzyna Głogowska

Katarzyna Lesiakowska-Tofil

### **Metal Conservation Studio**

Piotr Kaczkietto

Janusz Mróz

### **Paper and Photography Conservation Studio**

Paulina Miąsik

Igor Nowak

Piotr Popławski

### **Department for Research on Warsaw's History and Collections**

Aleksandra Sołtan-Lipska  
ACTING MANAGER

Kamila Baturó  
Jacek Bochiński  
Julian Borkowski  
Blanka Ciężka  
Agnieszka Dąbrowska  
Izabella Maliszewska  
Ewa Perlińska-Kobierzyńska  
Zbigniew Polak  
Zofia Rojek  
Zuzanna Różańska-Tuta  
Monika Siwińska  
Urszula Skwara-Nieckuła  
dr Paweł E. Wespiański  
Magdalena Wicherkiewicz  
dr Ewa Wieruch-Jankowska  
Ewelina Więcek-Bonowska  
Elżbieta Wilczak-Dąbrowska  
Grażyna Zborowska-Znajkowska  
dr Krzysztof Zwierz

### **Photography Centre**

Karolina Puchała-Rojek  
MANAGER

Piotr Głogowski  
dr Anna Kotańska  
Monika Michałowicz  
Ewa Nowak-Mitura  
Julia Staniszevska  
Anna Topolska

### **Department for Digitisation of Collections**

Mikołaj Kalina  
COORDINATOR

Adrian Czechowski  
Eliza Kowalska-Matek  
Grażyna Kułakowska  
Kamil Łuczak  
Michał Matyjaszewski  
Andrei Niakrasau  
Anna Sulej

### **Collections Storage Department**

Zuzanna Sieroszevska-Rolewicz  
MANAGER

Dominika Jarzyńska-Pokojska  
Dorota Parszevska  
Joanna Rykiel  
Filip Żelewski

### **Korczakianum**

Marta Ciesielska  
COORDINATOR

Magdalena Pęzińska

### **Library**

Katarzyna Żák-Caplot  
MANAGER

Grażyna Deneka  
Anna Krzysztofik

---

## **ADMINISTRATIVE SECTOR**

Jarosław Skarzyński  
ZASTĘPCA DYREKTORKI DS. ADMINISTRACYJNYCH (DO 30.11.2021)

Anna Sienkiewicz-Rogowska  
ZASTĘPCZYNI DYREKTORKI DS. ADMINISTRACYJNYCH

### **Administrative and Technical Department**

Tomasz Karolak  
MANAGER (until 17.09.2021)

Monika Grzęda  
MANAGER

Maryla Błachewicz  
Michał Bogumił  
Natalia Drozdowska  
Bartłomiej Głazczka  
Miroslawa Grał  
Paweł Grochowalski  
Krzysztof Hernik  
Anna Kałamańska  
Rafał Koński  
Anna Koźniewska  
Maria Lejmanowicz  
Tomasz Lewandowski  
Piotr Lipiński  
Dominik Łukaszuk  
Ewa Matej  
Artur Miniewicz  
Maciej Muran  
Grażyna Piwko  
Monika Pośnik  
Adam Rogowski  
Maria Ruszczak  
Aleksandra Rykiel  
Janina Ryszko  
Leszek Sokołowski  
Katarzyna Stachera  
Mariusz Stawski  
Grażyna Szalast  
Krzysztof Świerczewski

Kinga Wiśniewska  
Piotr Wójtowicz  
Marcin Wronecki  
Justyna Żak

#### **Legal and Public Procurement Department**

Monika Góra  
MANAGER

Małgorzata Gońda  
Tomasz Saganowski

#### **Security Department**

Edward Nowak  
MANAGER

Paweł Damętko  
Emilia Majdak  
Tomasz Walusiński

#### **IT Department**

Tomasz Maślanka  
MANAGER

Krzysztof Cedro  
Paweł Pawlik

#### **Company Archive**

Mirosław Zwierzchowski

#### **Museum Office**

Małgorzata Rosak  
COORDINATOR

Tomasz Gałek  
Aneta Kozak  
Agata Mączka  
Małgorzata Radziwiłł

---

## FINANCE DEPARTMENT

**Krystyna Salamonik-Latos**  
HEAD ACCOUNTANT

#### **Finance and Accounting Department**

Katarzyna Solarska  
MANAGER

Marta Klimek  
Agnieszka Michalak-Słońska  
Anna Rosiak  
Magdalena Zoń  
Alicja Zubkowicz

#### **Controlling**

Jolanta Jakubowska  
COORDINATOR

Marta Maciocha

---

## BRANCHES

#### **The Praga Museum of Warsaw**

Katarzyna Kuzko-Zwierz  
MANAGER

Katarzyna Chudyńska-Szuchnik  
Karolina Jusińska  
Aleksandra Karkowska-Rogińska  
Anna Kraus  
Patrycja Labus-Sidor  
Adam Lisiecki  
Anna Mizikowska  
Renata Sokołowska  
Anna Wigura  
Jolanta Wiśniewska

#### **The Wola Museum of Warsaw**

Konrad Schiller  
MANAGER

Laura Ociepa  
Magdalena Staroszczyk  
Katarzyna Żukowska

#### **The Museum of Printing**

Radosław Adamski  
MANAGER

Maria Biegańska  
Maria Ejchman  
Marta Kuźmińska  
Barbara Rogalska  
Łukasz Sobierajski  
Andrzej Zaborowski

#### **The Museum of Pharmacy**

Katarzyna Kucharska-Hornung  
MANAGER

Magdalena Ciepłowska

#### **The Palmiry Memorial Site Museum**

Joanna Maldis  
MANAGER

Bartłomiej Grudnik  
Monika Kościk

#### **The Museum of Field Ordinance**

dr Jacek Macyszyn  
MANAGER

Adam Borsuk  
Stanisław Maliszewski

---

#### **Human Resources and Payroll Department**

Agnieszka Manota  
MANAGER

Katarzyna Lipka-Kadaj  
Beata Osewska  
Katarzyna Roguska  
Izabella Woźniak

### Promotions, Sales and Sponsorship Department

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MANAGER

Olga Baron

Klementyna Belina-Brzozowska

Joanna Bębenek

Julia Borowska-Bączyk

Katarzyna Cedro

Melissa Czaplicka

Matylda Dobrowolska

Julia Głogowska

Aleksandra Koszalska

Anna Ładna

Katarzyna Mielezko

Aleksandra Migacz

Karolina Młynarz

Milena Paszkowska

Jowita Purzycka

Agnieszka Stróżyk

dr Anna Światłowska

### Education Department

Katarzyna Liwak-Rybak

MANAGER

Wojciech Biliński

Nicole Grodzka

Teresa Łempicka

Anna Marks

Monika Michałek

Dominika Sielczak

Katarzyna Szafrąńska

Anna Zdanowska

### Museum Operations Department

Barbara Rosiak

MANAGER

Adam Burakowski

Katarzyna Bystros

Małgorzata Chrząstowska-Neuvonen

Aleksandra Derkach

Dorota Drężek

Agata Fronczyk

Dominika Grzelczyk

Tomasz Jakubik

Maria Kamińska

Karolina Kędzierska

Agata Kłoszewska

Marta Konopka

Barbara Końska

Mateusz Korol

Patrycja Korol

Małgorzata Kościelniak

Paulina Krajewska

Emilia Kulczycka

Bogusław Kurek

Klaudia Kurowska

Zofia Kurowska

Adam Kurowski

Barbara Kwiatkowska

Aleksandra Lis

Marzena Łasińska

Anna Łęgowska

Małgorzata Łysak

Danuta Mantycka

Małgorzata Marciniak

Andrzej Michalak

Adam Nicał

Joanna Oleszczuk

Dominika Pliszka

Teresa Przewodowska

Paulina Przybysz

Kateryna Pukaylo

Katarzyna Radecka

Roman Rąba

Agnieszka Rogalewicz-Żylińska

Dominik Rudzki

Anna Skiba

Alicja Sokołowska

Michał Sowa

Jolanta Szyman

Elżbieta Tańska

Artur Telakowicz

Anita Tomaszewska

Agnieszka Trepkowska

Filip Wielechowski-Olszak

Sebastian Wojcieszko

### Fundraising

Teresa Krupa

Marzena Michałek-Dąbrowska

Agnieszka Zemlak

### Health and Safety Services

Krzysztof Szafarowicz

## EMPLOYEES DATA AS AT DECEMBER 31, 2021

**265** EMPLOYEES 256,65 POSTS

**125** PROFESSIONAL STAFF 119,6 POSTS

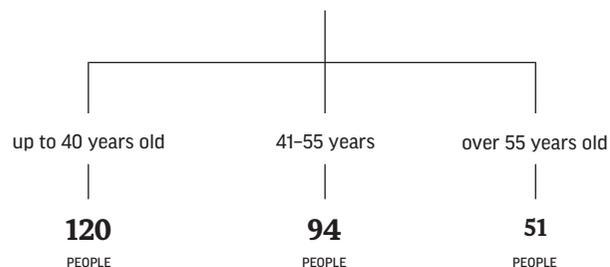
**89** SERVICE STAFF 88,25 POSTS

**34** ADMINISTRATIVE STAFF 33,3 POSTS

**12** TECHNICAL STAFF 10,5 POSTS

**5** MANAGEMENT STAFF 5 POSTS

## AGE OF EMPLOYEES



## EMPLOYEES BY LEVEL OF EDUCATION

PRIMARY	<b>3</b>	PEOPLE
BASIC VOCATIONAL	<b>10</b>	PEOPLE
SECONDARY	<b>57</b>	PEOPLE
BACHELOR'S DEGREE	<b>18</b>	PEOPLE
MASTER'S DEGREE	<b>118</b>	PEOPLE
POSTGRADUATE	<b>47</b>	PEOPLE
PH.D.	<b>12</b>	PEOPLE

## FURTHER EDUCATION OF EMPLOYEES

### IMPROVING PROFESSIONAL QUALIFICATIONS

WITHIN THE TRAINING BUDGET	<b>84</b>	PEOPLE
WITHIN ERASMUS+ PROGRAMME	<b>7</b>	PEOPLE
TAKE-UP/CONTINUATION OF UNDERGRADUATE OR POST-GRADUATE STUDIES	<b>1</b>	PERSON

## Programme Council

### 1<sup>ST</sup> TERM: 14.10.2019 – 14.10.2021

dr Paweł E. Weszpiński  
CHAIRMAN

Radosław Adamski  
Jacek Bochiński  
Robert Kołodziejski  
Grzegorz Konsalik  
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Aleksandra Sołtan-Lipska  
dr Ewa Wieruch-Jankowska  
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### 2<sup>ND</sup> TERM: 18.10.2021 – 18.10.2024

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Katarzyna Liwak-Rybak  
Karolina Puchała-Rojek  
Aleksandra Sołtan-Lipska  
Marta Żakowska

## Museum Council

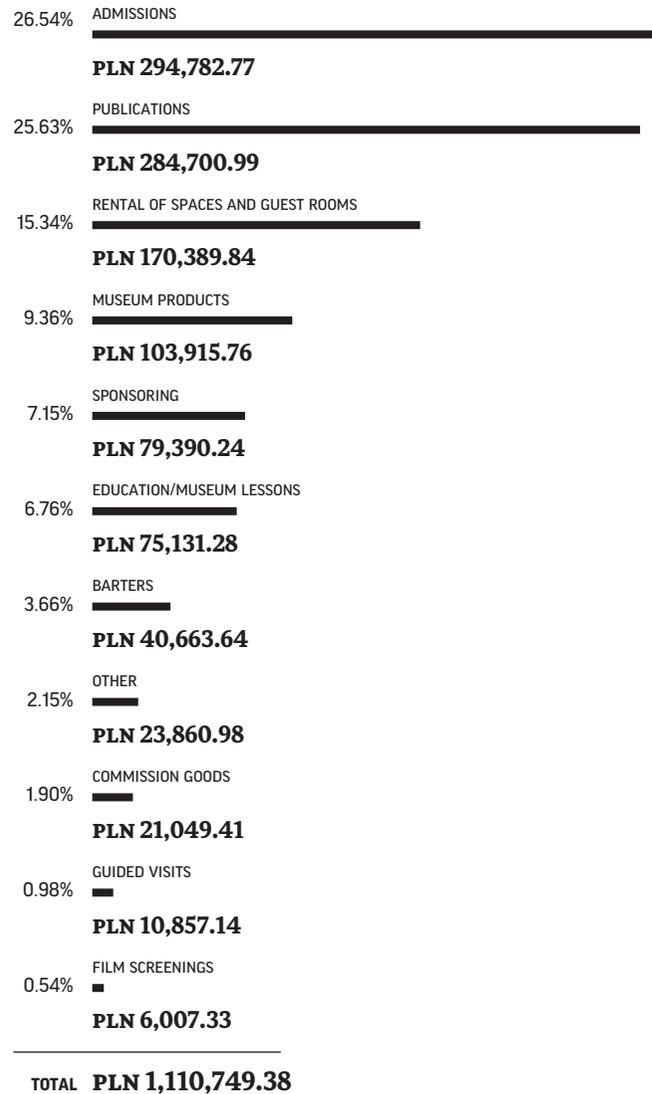
dr Tomasz Makowski  
CHAIRMAN

prof. dr hab. Włodzimierz Borodziej

prof. dr hab. Marek Bryx  
Andrzej Golimont  
Jarosław Józwiak  
prof. Jacek Lohman  
Maria Łukaszewicz  
Ewa Malinowska-Grupińska  
dr Agnieszka Morawińska  
Jarosław Myjak  
Michał Niezabitowski  
prof. dr hab. Jacek Purchla  
dr hab. inż. arch. Małgorzata Rozbicka  
prof. dr hab. Iwona Szmelter  
Robert Zydel

# Finances

## SALES NET REVENUES



## PROFIT AND LOSS ACCOUNT

NET REVENUE FROM SALES  
AND BALANCING  
PLN 27,463,754.37

INCL.

OPERATING COSTS  
PLN 32,522,757.14

INCL.

OTHER OPERATING REVENUES  
PLN 6,234,942.28

INCL.

OTHER OPERATING COSTS  
PLN 331,605.89

FINANCIAL REVENUES  
PLN 2,697.50

FINANCIAL EXPENSES  
PLN 980.93

GROSS PROFIT  
PLN 846,050.19

INCOME TAX  
PLN 46,064.00

NET PROFIT  
PLN 799,986.19

Net revenues from sales of goods and materials

PLN 1,110,749.38

Change in the balance of products

PLN 41,651.14

Subsidies from the Museum of Warsaw Organiser (Warsaw City Council)

PLN 25,847,929.00

Other subsidies (special purpose, investment) and revenues for statutory activity

PLN 463,424.85

Amortisation

PLN 5,483,281.44

Materials and energy usage

PLN 1,520,772.42

External services

PLN 5,151,137.40

Taxes and fees

PLN 197,440.91

Payroll

PLN 15,998,225.45

Social security and other benefits

PLN 3,373,001.16

Other costs by type

PLN 612,903.06

Value of goods and materials sold

PLN 185,965.30

Subsidy for fixed assets (amortisation of fixed assets)

PLN 5,089,829.79

Other operating revenues

PLN 1,145,112.49

Revaluation of non-financial assets

PLN 0.00

## FINANCIAL REPORT

### ASSETS PLN 155,565,966.21

FIXED ASSETS PLN 152,546,652.45	CURRENT ASSETS PLN 3,019,313.76	CALLED UP SHARE CAPITAL PLN 0.00	OWN SHARES PLN 0.00
I. Intangible assets PLN 362,425.01	I. Reserve PLN 814,311.27		
II. Tangible fixed assets PLN 152,184,227.44	II. Short-term receivables PLN 1,021,408.27		
III. Long-term receivables PLN 0.00	III. Short-term investments PLN 1,104,996.19		
IV. Long-term investments PLN 0.00	IV. Short-term prepayments PLN 78,598.03		
V. Long-term prepayments PLN 0.00			

### LIABILITIES PLN 155,565,966.21

EQUITY CAPITAL PLN 61,609,184.22	LIABILITIES AND PROVISIONS FOR LIABILITIES PLN 93,956,781.99
I. Initial capital PLN 64,075,999.75	I. Provisions for liabilities PLN 2,585,268.00
II. Capital reserves PLN 0.00	II. Long-term liabilities PLN 76,272.30
III. Revaluation reserve PLN -629,869.86	III. Short-term liabilities PLN 864,435.64
IV. Other reserve capital PLN 2,009,980.06	IV. Prepayments PLN 90,430,806.05
V. Previous years' profit (loss) PLN -4,646,911.92	
VI. Net profit (loss) PLN 799,986.19	
VII. Write-offs on profit during the financial year (negative value) PLN 0.00	

## SUBSIDIES

PROJECT NAME	SUBSIDY COMPLETED	OWN CONTRIBUTION
<b>Modernisation of the Wola Museum of Warsaw, including:</b> Investment contract with the Capital City of Warsaw	PLN 82,600.51	PLN 0.00
<b>Modernisation of the tenement buildings of the Museum of Warsaw at the Old Town Square:</b> Investment contract with the Capital City of Warsaw	PLN 771,734.08	PLN 0.00
<b>Revitalisation project: Wykonane na prawym brzegu. Rzemieślnicy [Made on the Right Bank. Craftspeople]</b> Ongoing contract with the Capital City of Warsaw	PLN 34,797.70	PLN 0.00
<b>Revitalisation project: Scena Letnia [Summer Scene]</b> Ongoing contract with the Capital City of Warsaw	PLN 103,484.81	PLN 0.00
<b>Revitalisation project: Prawobrzeżni [The Right-bankers]</b> Ongoing contract with the Capital City of Warsaw	PLN 19,824.75	PLN 0.00
<b>Miasto tworzą obywatele [Citizens Make the City]. Series of meetings and workshops in the Museum of Warsaw</b> Ongoing contract with the Capital City of Warsaw	PLN 40,206.98	PLN 1,200.00
<b>Warszawa Edwarda Hartwiga – cyfrowe opowieści [Edward Hartwig's Warsaw – Digital Stories]</b> Ongoing contract with the Capital City of Warsaw	PLN 75,900.00 PLN 29,180.00 PLN 46,720.00	PLN 2,000.00 PLN 2,000.00
<b>When a forest returns. Exhibition with a series of meetings in the Museum of Warsaw</b> Ongoing contract with the Capital City of Warsaw	PLN 30,000.00	PLN 14,110.98
<b>Purchase of a collection of silverware from Karol Filip Malcz workshop</b> Contract with the National Institute for Museums and Public Collections	PLN 41,100.00	PLN 10,340.00
<b>Conservation of the historic volumes of Ludwik Gocel's antique book collection</b> Contract with the Ministry of Culture and National Heritage	PLN 55,043.00	PLN 14,063.92
<b>Spacerem przez historię [Walking through History]</b> Programme: Patriotyzm jutra [Patriotism of Tomorrow] Contract with the Polish History Museum in Warsaw	PLN 34,980.00	PLN 12,600.00
<b>Alina Scholtz. Projektantka warszawskiej zieleni [Alina Scholtz. Designer of Warsaw's Greenery].</b> Programme: Doskonała nauka [Excellent Education] 2021 Contract with the Ministry of Education and Science	PLN 16,558.61	PLN 1,920.00
<b>Erasmus+</b> Contract with Fundacja Rozwoju Systemu Edukacji [Foundation for the Development of the Education System]	PLN 45,517.32	PLN 0.00
<b>TOTAL</b>	<b>PLN 1,351,747.76</b>	<b>PLN 56,234.90</b>



Ministerstwo  
Kultury  
i Dziedzictwa  
Narodowego



Projekt współfinansowany  
w ramach programu  
Unii Europejskiej Erasmus+

# Investments

Agnieszka Zemlak

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In 2021, investment activities were carried out in two locations: the Museum of Warsaw headquarters on the Old Town Square and in the Wola Museum of Warsaw at 12 Srebrna Street in Warsaw.

In the Museum headquarters, we conducted works in several areas, including the modernisation of the electrical installation – creating cavities to accommodate the electrical switchboard in the gated driveway into the tenement house at Nowomiejska 6, the modernisation of monitoring systems and modernisation of access control for exhibition purposes.

The existing video security system was supplemented with two additional cameras in the new exhibition space in building no. 30 as well as a camera in the museum shop on the ground floor of building no. 38.

As part of the modernisation of the access control system, we equipped the new exhibition space with a door controller, a contactless card reader and an evacuation button. The system elements were appropriately configured and incorporated into the safety procedures in case of break-ins and fires. Thanks to this, the new space has been adapted to fulfil requirements for exhibition purposes; from September, the Museum made the first temporary exhibition *Jak powraca las* [*How a Forest Returns*] by Sayam Ghosh available to visitors.

At the Wola Museum, a branch of the Museum of Warsaw at 12 Srebrna Street in Warsaw, we carried out intervention works, renovation and construction of the facade and external elements of the building, as part of which we renovated the portico of the main entrance to the building and the stone cladding in the entrance to the basement. In places with signs of significant degradation, new plastering and painting were made.

We also removed the causes of stains and moisture under the balcony by putting the new anti-moisture insulation and the replacing of the floor layers on the balcony above the main portico.

Inside the building, we have made the educational room soundproof by installing suspended acoustic panels on the ceiling, which significantly improved the quality of educational classes and workshops, as well as meetings and cultural events.

Tasks: *Modernization of the Museum of Wola, a branch of the Museum of Warsaw and Modernization and investment purchases of the Museum of Warsaw at the Old Town Square* were carried out as part of investment subsidies of the City of Warsaw.



# Partners and Sponsors

Katarzyna Krauze

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Forming new partnerships during the pandemic was a big challenge. This makes us all the more appreciative of our long-term cooperation with **Skarbnica Narodowa** [*The National Treasury*], partner of the Room of Medals, who trusted us in these difficult times and continued to support the Museum in our mission. Temporary closures of the Museum and limited possibilities for contact with visitors taught us new ways of communicating with the public. Increasingly popular, podcasts have now become a permanent part of the Museum's programme. Our Praga neighbour **Totalizator Sportowy** was involved in the Praga Museum of Warsaw popularisation project *Praskie Audiohistorie* [*Praga Audio Stories*]. As part of its patronage of the project, we recorded an episode about the ecological mural by Targowa Street, created during Totalizator Sportowy's 65th anniversary campaign.

Last year, we changed the format of one of the Praga Museum of Warsaw's flagship programmes, *Zrób sobie prezent* [*Give yourself a gift*], moving it out into the city. This year, together with E. Wedel, we encouraged the independent construction of a Witryna Wedla [*Wedel's Display*] at home in relation to the *Playthings. Edward Manitiusz and His Toy Factory* exhibition.

In its activities, the Museum must keep up with the dynamically changing Warsaw. Thanks to cooperation with **HB Reavis Poland**, we will add the capital's tallest building, Varso Tower, to our Main Exhibition model of high-rise buildings.

which allowed us to carry out interesting projects: alongside **OBI** we decorated the Praga Museum of Warsaw courtyard with flowers, paper from **Arctic Paper** allowed us to print the book *Zmiana perspektywy. Historie polskich architektów* [*A Change of Perspective. The History of Polish Female Architects*], and cooperation between the Museum of Printing and **Wydawnictwo Granna** resulted in the creation of the *Gutenberg* educational board game.

We go beyond the Museum boundaries with our projects. The premiere of the long-awaited *Wstecz. Historia Warszawy do początku* [*Backwards. A History of Warsaw to the Beginning*] publication was an excuse for such activities. In search for unconventional places to promote the book, thanks to the generosity of **Elektrownia Powiśle** we were able to encounter a wider audience.



Partner of the Room of Medals

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Partner of the Praga Museum of Warsaw's *Praskie Audiohistorie. Archiwum Historii Mówionej* [*Praga Audio Stories. Oral History Archive*]

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Partner of the *Zrób sobie prezent. Witryna Wedla* [*Give yourself a gift. Wedel's Display*] project

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## hbreavis

Partner of the model *Miasto wieżowców* [*City of Skyscrapers*]

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**ELEKTROWNIA**  
POWIŚLE

**MUSEUM OF WARSAW ANNUAL REPORT 2021**

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COVER PHOTOGRAPH: Wojciech Fangor's painting *Kucie kos* [*Forging scythes*],

Museum of Warsaw main exhibition, photo: Tomasz Kaczor

ISBN 978-83-65777-97-3

Museum of Warsaw 2022