

Annual Report of the Museum of Warsaw

2022



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Introduction

The year 2022 was spent in the shadow of the Russian invasion of Ukraine. The world of our values was rocked to its foundation, and we — both as a team and as an institution — were faced with choices we never had to make before. Many of us personally engaged in helping people incoming from Ukraine and, as a museum, we immediately launched numerous efforts strictly with them in mind. Our initiatives included cyclical workshops *Let's Meet in Warsaw* and *Culture Club*, run in cooperation with the Ukrainian House in Warsaw. The activities we proposed successfully responded to the needs of refugees. These completely unprecedented circumstances have consolidated our belief that the Museum is on the right track in organising socially responsible programmes addressed to groups that are excluded or enjoy limited access to cultural resources.

Despite this demanding situation, the Museum of Warsaw's planned content-related programme has been accomplished. Our exhibitions, on the one hand, addressed postwar history (*Grażyna Hase. Always in Vogue; Białoszewski, Not Apart; Gloss, Matt, Colour. Photography and Warsaw in the 1990s*) and, on the other hand — vital ecological issues (*Let Them Flow! The Other Rivers of Warsaw; EcoExperimentarium*).

Our publications in 2022 were devised as readers that elaborated on the topics of temporary exhibitions. At the same time, we continued our reflection on the city's history, inaugurated in 2021 with the publication of Błażej Brzostek's monumental volume *Wstecz. Historia Warszawy do początku* [Backwards. History of Warsaw Back to the Start]. The book *Grażyna Hase. Zawsze w modzie* [Grażyna Hase. Always in Vogue], which conquered Varsovians' hearts, was awarded the main prize in the first edition of the Museum Book of the Year (NIMOZ) competition in the Exhibition Catalogues category and the award for the best published edition of a book. In the same competition, the publication *Zielone ścieżki wokół Izby Pamięci na Woli* [Green Paths around the Hall of Remembrance in Wola] received a distinction in the Educational Publications category.

Last year also witnessed major changes in the structure of the Museum of Warsaw. A new branch was formed — the Hall of Remembrance at the Warsaw Insurgents Cemetery. The ceremonial inauguration of the activity of its pavilion, a construction project of the City of Warsaw, took place on 2 October. The Museum of Field Ordinance ceased to be a branch of the Museum of Warsaw and operates now under the Field Cathedral of the Polish Army.

2022 was a highly successful year regarding the Museum's media presence (13,000 mentions), attendance (240,000 visitors), website traffic (255,000 hits), and the number of museum classes (2000). This is the Museum's greatest achievement since it reopened in 2017. Temporary

exhibitions at the main seat enjoyed a record attendance, with a several hundred percent increase in the number of visitors compared to the period before the pandemic.

In 2022, the Museum of Warsaw received the Best Tourism Product of the Mazovian Voivodeship award. "The Museum of Warsaw is praised — read the jury's justification — for innovativeness and accessibility". We are worthy of this distinction thanks to our activities in a great number of fields and the engagement of our whole team. What's more, votes from the people of Warsaw garnered us the first prize in the Culture category of the *Warszawiaki* competition, which fills us with tremendous joy — primarily with Varsovians in mind, we want to be an institution that matters.

dr Karolina Ziębińska-Lewandowska
DIRECTOR OF THE MUSEUM OF WARSAW

Strategy of the Museum of Warsaw for the Years 2022–2026

Marzena Michałek-Dąbrowska

From December 2021 until June 2022, numerous consultations were carried out by the Karaka company: workshops, interviews and surveys with employees of the Museum of Warsaw in order to diagnose how the institution was functioning. Analysis of the gathered materials and documents, along with observation of the legal and institutional environment, afforded an extremely broad view of the Museum's work and role. Karaka used this as the basis to determine four most important areas of the institution's strategic development:

— **STAFF AND INTERNAL COMMUNICATION;**

— **MISSION / PROGRAMME / OFFER / VISITORS;**

— **COLLABORATION / EXTERNAL COMMUNICATION / INSTITUTION'S IMAGE;**

— **INFRASTRUCTURE (buildings, equipment, IT).**

These guidelines served to formulate the strategy of the Museum of Warsaw, consulted and discussed with the Directors and the Strategy Team, selected by the Directors from among the employees.

Strategy Team

Radosław Adamski
Karolina Jusińska
Aneta Kozak
Marzena Michałek-Dąbrowska
Zofia Rojek
Barbara Rosiak
Mariusz Stawski

Mission of the Museum of Warsaw

We protect and propagate collections connected with Warsaw.

We are part of the city and we help discover its identity. Comparing to our previous mission, we now place a greater focus on increasing the role of the city and the urban sphere in the Museum's activities and fostering a contemporary perspective in the Museum's collection and programme.

Vision of the Museum of Warsaw 2026

The Museum of Warsaw is a local network that encourages interest in Warsaw by depicting the phenomenon of the city.

A vital change comes with the planned strengthening of the role of branches in the Museum's structure as well as permanent validation of our guidelines in terms of how we narrate Warsaw.

In order to implement the proposed vision of the institution, the Museum adopted the following goals.

Strategic goals for the years 2022–2026

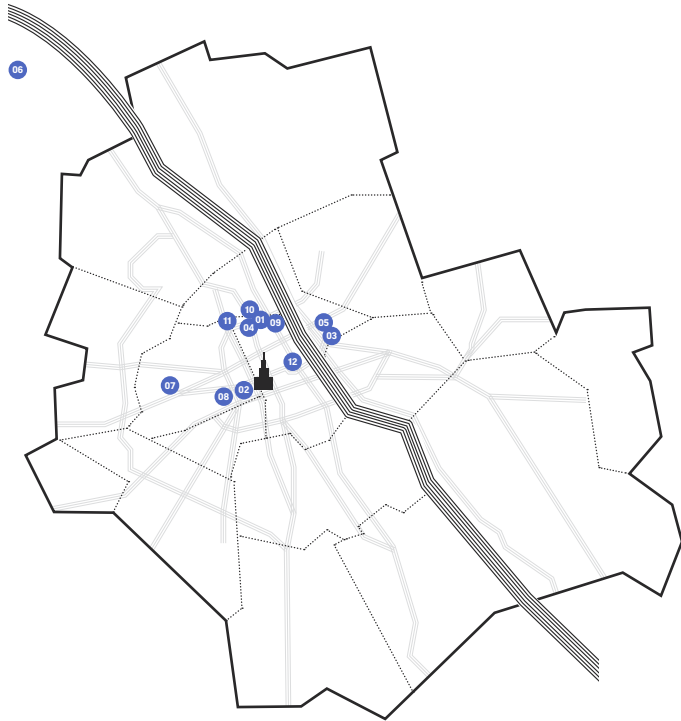
- A.** Activation of audience relations;
 - B.** Orientation to cooperation;
 - B1.** Development and strengthening of the institution's team;
 - B2.** Fostering and expansion of partnerships and coalitions;
 - C.** Concentration on accessibility.
-

All these elements form the new strategy of the Museum of Warsaw for the years 2022–2026, approved by a regulation of the Director as of 9 November 2022. The Karaka company and the Strategy Team presented the principal points of this document during an open meeting for the employees. The following stage in the implementation of the strategy involved appointing the Plenipotentiary of the Director for Strategy Implementation – Marzena Michałek-Dąbrowska.

Complete strategy of the Museum of Warsaw for the years 2022–2026 is available at:

https://muzeumwarszawy.bip.gov.pl/fobjects/details/1489190/strategia-mw_2022-2026_peIna-pdf.html

Branches and Locations



graphic design: Anna Świattowska

- 1 – Museum of Warsaw
- 2 – The Wola Museum of Warsaw
- 3 – The Praga Museum of Warsaw
- 4 – The Antonina Leśniewska Museum of Pharmacy
- 5 – The Museum of Printing
- 6 – Palmiry Museum – Memorial Site
- 7 – Hall of Remembrance at the Warsaw Insurgents Cemetery
- 8 – Korczakianum
- 9 – The Heritage Interpretation Centre
- 10 – The Barbican
- 11 – The Museum of Field Ordinance
- 12 – Karol Tchorek's Studio

Museum of Warsaw

OLD TOWN MARKET SQUARE 28–42, 00-272 WARSAW

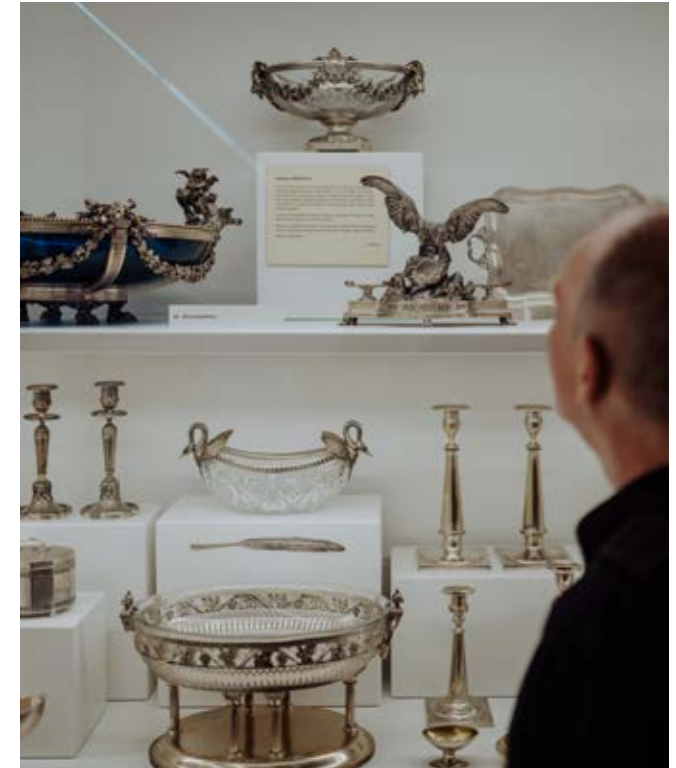
In 2022, numerous temporary exhibitions were organised at the main seat of the Museum of Warsaw. The most important ones – *Grażyna Hase. Always in Vogue* and *Gloss, Matt, Colour. Photography and Warsaw in the 1990s* – were widely discussed and became hugely successful for the Museum in terms of visitor numbers.

The Changing Exhibition Room hosted two shows: *Palace* by Diana Lelonek (until 31 July 2022) and *Ukraine Reconstruction Office*. Rynek 30 Gallery – a venue for young artists engaged in current topics of urgency for the city's community – hosted three exhibitions: *Sayam Ghosh. How a Forest Returns* (until 30 January 2022), *Olga Micińska: The Guild*, and *We Didn't Have a Lucky Star, We Lit Our Own. Warsaw Herstories*. In relation to the situation in Ukraine, the Baryczka House vestibule became the setting of a multimedia show of drawings by Alevtina Kakhidze.

The Museum's core exhibition *The Things of Warsaw* enjoyed unwavering popularity among visitors. This display relies on histories of individual objects through which to present events and people with a tangible impact on the shape and character of modern-day Warsaw. It comprises 21 thematic rooms.

The main seat also houses the Library, whose records embrace 39,287 publications devoted to Warsaw. The reading room boasts original paintings transferred from the former seat of the Iskry publishing house. Their creators include Anna Gosławska-Lipińska, Janusz Grabiański, Mirosław Pokora. In 2022, the Library focussed primarily on promoting readership, literature on Warsaw, and teaching Polish as a foreign language. 36 library lessons were conducted for 621 students from primary and high schools from the Warsaw area.

The Syrena Cinema operated throughout the year in the main seat with a range of screenings to complement the Museum's content-related programme.



Core exhibition *The Things of Warsaw*: Room of Silverware and Plated Silverware



Core exhibition *The Things of Warsaw*: Room of Clothing

Photo: Magdalena Kreft

Photo: Tomasz Kaczor

The Wola Museum of Warsaw

UL. SREBRNA 12, 00-810 WARSAW

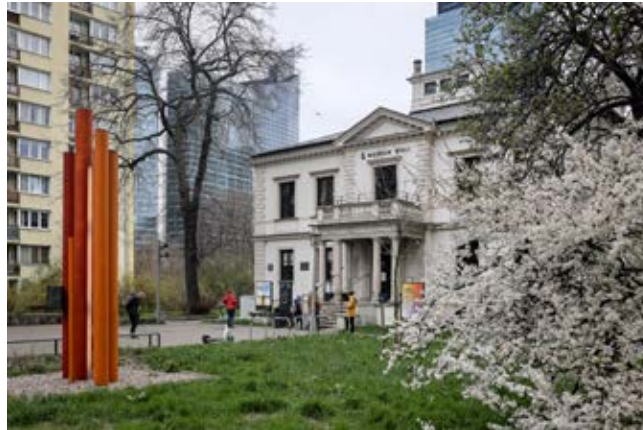
Konrad Schiller

In 2022, the Museum organised important and broadly discussed temporary exhibitions. Curators of *Let Them Flow! The Other Rivers of Warsaw* addressed history, urban development, and challenges faced by the city in the light of the climate disaster. The exhibition was accompanied by discussions, talks, and lectures on geohydrology, archaeology, sanitary culture, and modern-day design and legal challenges in the context of natural water resources and renaturation processes. What's more, activities of the Deconstruction Group included a canoeing trip on foot along the former course of the River Drna.

The exhibition *Białoszewski, Not Apart* sought to engage critically with the dominant narrative on Miron Białoszewski. Its curators concentrated on restoring the memory of the poet's friends and collaborators. A series of lectures was organised on queer aspects of Białoszewski's life and personality, meetings were held with witnesses of the history and events at the Teatr na Tarczyńskiej theatre, as well as a collage making workshop.

The developments in Ukraine faced the Museum team with the necessity to offer quick and immediate help, but also actively engage in the pursuit of integration between people arriving from Ukraine and Varsovians. Upon the initiative of Katarzyna Żukowska and in collaboration with the cultural collective Miejsce Spotkań Warszawa, the Museum organised – with the financial support of the ArtRage publishing house and a private sponsor – free workshops with refugee artists: Elena Berveno, Oksana Konstantinova, Lolita Wrzeczyńska. Towards the end of 2022, in collaboration with the Bęc Zmiana Foundation for New Culture and other cultural institutions in Warsaw, with the support of the City of Warsaw, the Museum launched the project *Friendly City Warsaw – Fajna Warszawa*, addressed to youth and young adults from Ukraine. The branch also introduced permanent, extensive series of activities: the workshop *Varsovians at Work* and guided walks *Roaming Wola*.

2022 at the Wola Museum marked the accomplishment of the programme devoted to Warsaw's non-anthropological history as well as the introduction to cultural and social topics that will be pursued further in 2023.



The Wola Museum of Warsaw



The Praga Museum of Warsaw

The Praga Museum of Warsaw

UL. TARGOWA 50/52, 03-733 WARSAW

Katarzyna Kuzko-Zwierz

At the beginning of 2022, the Museum celebrated Praga's Birthday – the anniversary of granting town privileges to Praga in 1648. Soon afterwards, during the initial phase of Russia's invasions of Ukraine, the branch became a collection point of needed medicines. The Museum team then proceeded to implement cultural programmes addressed to the city's new inhabitants. Weekly workshop activities were run from March to June in the community room of the reception point for refugees in Modlińska Street. The Creative Studios Festival was organised in collaboration with the Yellow Fields Blue Skies collective, among other initiatives. General museum activities also embraced series of family meetings and guided walks translated into Ukrainian.

Displayed until April was the exhibition *Playthings. Edward Manitius and His Toy Factory*, which received a distinction in the 16th edition of the competition The Willow – Mazovian Museum Events. During the second half of the year, the show travelled to the Museum of Toys and Play in Kielce. The Long Night of Museums witnessed the inauguration of the exhibition *Celina Osiecka. Photography Services*, devoted to the work of the female photographer from the Saska Kępa area.

In the summer, the Museum team operated intensive educational activities as part of the action *Summer in the City*, organising classes for 155 children. Our audiences were also invited to participate in concerts and spectacles on the Summer Stage in the museum's courtyard, guided walks following the traces of individuals with ties to Praga as part of the *From the Right Bank* series, and in artisanal workshops from the series *Made on the Right Bank. Craftsmen*. These initiatives were organised with financial support from the Integrated Revitalisation Programme of the City of Warsaw until 2022.

In November, the Museum opened an exhibition focussing on ecology: *EcoExperimentarium*. Held as part of the annual action *Give Yourself a Gift* in connection with the exhibition's content was a workshop in producing cosmetics and detergents from natural ingredients.

The Antonina Leśniewska Museum of Pharmacy

UL. PIWNA 31/33, 00-265 WARSAW

Katarzyna Kucharska-Hornung

In 2022, the Museum of Pharmacy expanded its offer of activities and opened up to new audiences. Two temporary exhibitions were held in the space of the permanent display *Res pharmaceuticae*. Contemporary art was showcased at *Magda Bielez. I Feel Safe among Drugs*, whereas the show *For External Use. Graphic Design in the Pharmaceutical Industry 1960–1980* featured artefacts from the collection of our branch.

The Museum created a number of new workshop series for families and adults (*To the Pharmacy! – Not Only to Be Healthy; Making Cosmetics*). It launched a collaboration with the University of Warsaw Botanic Garden, which resulted in the *Plant Laboratory* family workshops. A series of botanic walks were organised in the summer. The branch co-created the Museum of Warsaw's series of classes addressed to refugee families and Ukrainian audiences. The offer of museum lessons became expanded and we participated in the municipal programmes *Winter in the City, Summer in the City*. The series of lectures *ABC of Bioethics* was held at the Museum in collaboration with the Centre for Bioethics and Biolaw at the Faculty of Philosophy of the University of Warsaw.

The branch regularly hosted seminars of the Historical Section of the Polish Pharmaceutical Society as well as research visits from Warsaw's universities. The Museum team offered guided tours and training to teachers and city guides.

In 2022, the Museum continued collaboration with the staff and charges of the Centre for the Blind in Laski, which helped us expand our offer of workshops with people with visual impairments. The crowning achievement of our efforts towards accessibility of our seat in Piwna Street came with activities revolving around the exhibition *For External Use*, addressed to individuals with visual impairments and people with intellectual disabilities: we created audio descriptions, tactile props, and a pre-visit guide to the exhibition and the Museum; new museum lessons took place, guided tours were held, and a Totupoint tag was installed in the door.



Magda Bielez's work installed in the space of the permanent exhibition *Res pharmaceuticae* at the Antonina Leśniewska Museum of Pharmacy

Photo: Tomasz Kaczor



The Museum of Printing

Photo: Tomasz Kaczor

The Museum of Printing

UL. ZĄBKOWSKA 23/25, 03-736 WARSAW

Radosław Adamski

In 2022, our branch focussed primarily on artistic printmaking techniques and bookbinding. Activities were prepared around each of these topics, both for organised groups and individuals. Enjoying considerable interest was a series of workshops run by an experienced bookbinder, during which participants could make their own notebooks/sketchbooks, and book repair workshops titled *Book's Second Life*.

An important part of the Museum's programme in 2022 were classes in the history of printing and printmaking techniques conducted as part of activities towards social integration of individuals suffering exclusion or originating from migrant communities. These adopted the form of workshops, which enabled an exchange of cultural and social experiences as well as building positive connotations and learning vocabulary related to Warsaw and to books, embraced as a universal value. Participants of the classes created their own graphic designs using the linocut technique and printed them using a historic printing press.

Remodelled museum lessons addressed to all age groups were introduced to the Museum's offer for schools. These were designed to make a maximum use of workshop processes during work with students. The branch continued the project *Museum in a Chest*, which opened the possibility to take educational activities outside its seat – these were held at locations agreed with commissioning institutions. The offer of classes was also expanded by adding topics for higher education students and University of the Third Age participants.

The Museum of Printing became a partner or co-organiser of numerous events, such as the Science Festival, European Heritage Days, Culture Without Barriers Festival, and Printer's Day.

In 2022, we managed to finish our work on the Museum collection by assessing the value of the holdings of the departments: Museum Book Collection, Art, and Technology. Around 3000 records were prepared for the MUSNET system; 190 museum artefacts were digitised. 210 artefacts from our holdings became part of the e-Collections.

Palmiry Museum – Memorial Site

UL. DROGA PALMIRSKA 1, 05-152 CZOSNÓW

Dominika Jarzyńska-Pokojska

The year 2022 became a period of major changes for the Palmiry branch. A new educational programme was developed. Addressed topics concerned the local history of events during World War II and extraordinary biographies of inhabitants of Warsaw in the interwar period. Work with museum artefacts and their independent interpretation allow young visitors to discover the vitality of restoring the memory of victims of totalitarian regimes.

In 2022, the Museum hosted research visits and trainings for teachers, and since autumn – Saturday curatorial guided tours. Meetings with staff members of affiliated institutions became an opportunity for the Museum team to develop a model of modern education in memorial sites. The Museum's notable guests of honour in 2022 included the Ambassador of the Federal Republic of Germany Dr Thomas Bagger, diplomats from the Republic of Kosovo, journalists from Japan, and a group of Warsaw insurgents. The most significant topic during these visits was the role of martyrological museums in the contemporary world.

Like every year, the branch co-organised patriotic ceremonies with the participation of the state and self-government authorities: on the 82nd anniversary of the largest-scale executions, 83rd anniversary of the outbreak of World War II, new editions of the Hero Run and the Janusz Kusociński Memorial, and the 62nd Central Youth Congress of the Polish Tourist and Sightseeing Society “Palmiry”.

Within the documentation and research programme *List of Memory*, the Museum acquired further information about individuals murdered at Palmiry. What's more, the collection became expanded with new donations. Our holdings were subject to minute reviews and artefacts were selected in need of intervention. Aside from conservation activities, inventory and digitisation works were also carried out. This undertaking will be continued in 2023.



Palmiry Museum – Memorial Site

Photo: Tomasz Kaczor



Hall of Remembrance at the Warsaw Insurgents Cemetery

Photo: Tomasz Kaczor

Hall of Remembrance at the Warsaw Insurgents Cemetery

UL. WOLSKA 168 (CORNER OF UL. GEN. JÓZEFA SOWIŃSKIEGO), 01-258 WARSAW

Jolanta Hercog

This new branch of the Museum of Warsaw opened on 2 October 2022, on Remembrance Day for the Civil Participants in the Warsaw Uprising. Our mission is to commemorate individuals who died in the 1944 Uprising, to pursue historical education founded on dialogue and tolerance, and to appeal for peace.

Comprising two pavilions, the Hall of Remembrance is a space of two exhibitions, curated by Aleksandra Sołtan-Lipska. The multimedia permanent display in the Room of History tells the story of the Warsaw Insurgents Cemetery from the moment when its establishment was decided in 1945 until today. Designs of the cemetery and park complex by Romuald Gutt and Alina Scholtz are presented and the history is recounted of the necropolis under communism, when the authorities sought to erase the memory of the Warsaw Uprising. The exhibition also shows how the site was saved from oblivion and how it regained its significance for shaping the identity of inhabitants of the capital city. The main element is a message addressed to visitors by Soldier – Insurgent Wanda Traczyk-Stawska, the initiator of the establishment of the Hall of Remembrance, head of the Warsaw Insurgents Cemetery Social Committee. The temporary exhibition *Death of the City* in the Room of Testimonies demonstrates in a symbolic way the scale of the murder perpetrated on civilians in Warsaw in 1944. The installation in the form of a map, drawn up on the basis of German aerial photographs from the time of the Warsaw Uprising and after its fall, shows the area on the left bank of the Vistula in Warsaw. Marked among the sea of ruins are sites of executions by Germans and makeshift graves of the victims documented in historical sources.

An integral part of the Hall of Remembrance is the Wall of Memory, which connects the pavilions and consists of more than 90,000 brass plaques. Inscribed on more than 62,000 of them are identified names of individuals buried at the Warsaw Insurgents Cemetery. Part of the Hall's mission will be to trace information about nameless buried victims and commemorate them on the Wall of Memory.

Korczakianum

UL. JAKTOROWSKA 6 (FORMERLY KROCHMALNA 92), 01-202 WARSAW

dr hab. Marta Rakoczy

As part of the celebrations of the 80th anniversary of Janusz Korczak's death, the branch collaborated with the National Centre for Culture on organising the outdoor exhibition *The Orphans' Home of Janusz Korczak and Stefania Wilczyńska*, which presented the figures of nine charges of the Orphan's Home who played the role of mentors. We also participated in a series of lectures and open meetings *Korczak – New Opening*, conducted alongside the Emanuel Ringelblum Jewish Historical Institute and devoted to new ways of understanding Janusz Korczak's thought.

Korczakianum tapped into the support of the Education Department as well as the Library and the Museum of Printing in conducting classes for school groups devoted to various aspects of Korczak's thought. The guided tour *The Artist Child Has Spoken with Their Own Voice* was prepared for the Long Night of the Museums, devoted to an art exhibition organised in 1936 at the Orphans' Home as well as to the artists – Korczak's charges.

Our team offered content-related consultations in significant public initiatives, such as the exhibition *Biographies. Elementary Exhibitions: Janusz Korczak / Henryk Goldszmit* (online) by the Institute of National Remembrance and *History Will Catch Up With Anyone Who Runs Away From It* at the Treblinka Museum.

In 2022 – in spite of the fact that the permanent exhibition was closed and works were underway on its new iteration – Korczakianum welcomed 301 visitors (165 from outside Poland), including 7 research groups (2 Polish, 5 foreign). Korczak's e-collection was inaugurated, comprising all preserved archival materials related to Korczak from the years 1939–1942 from the Museum of Warsaw's holdings along with edited entries, among other artefacts. New collection items were also acquired which relate to major representatives of the Korczak movement.

What's more, Korczakianum joined the consortium established by the Janusz Korczak Association of Canada and the University of Warsaw. An international project of the Korczak Digital Repository, this initiative is set to become another tool to make the Museum of Warsaw's Korczak e-collection public.



Korczakianum



The Heritage Interpretation Centre



The Barbican

The Heritage Interpretation Centre

UL. BRZOZOWA 11/13, 00-238 WARSAW

Agnieszka Trepkowska

In 2022, the Heritage Interpretation Centre delivered an abundant programme of lectures by eminent humanists as well as numerous historical and anthropological guided walks. Highly popular among inhabitants of Warsaw were the celebrations of the 69th anniversary of launching the Old Town following its reconstruction after World War II. On this occasion, on 23 July, in collaboration with the Friends of Warsaw Society, the location-based game *Beautiful Places, Beautiful Histories* was organised for adults, youth, and children; a guided walk around the Mariensztat area took place in the afternoon, and in the evening – the lecture *Dresden. A Phoenix City* by dr Olaf Kwapis.

Throughout the whole year, the branch organised numerous undertakings related to the propagation of results of latest archaeological and historical research, such as the series of lectures by Aleksandra Paradowska *Occupation and Architecture. On German Urban Planning on the Polish Territories in 1939–1945*, among other events.

In 2022, the Heritage Interpretation Centre initiated a new form of popularisation of the Museum of Warsaw's collection: cyclical online meetings with curators of the rooms of the core exhibition *The Things of Warsaw*. These events offer a compendium of knowledge for guides, history teachers, and everyone else interested in the history of Warsaw.

The Barbican

UL. NOWOMIEJSKA 15/17, 00-271 WARSAW

The Barbican is part of the non-existent New Town Gate, a historic monument of the city's old-time defensive architecture. Its today's form results from a modern-day reconstruction, but the structure hides elements of the building raised nearly 500 years ago by John the Baptist of Venice. It was rebuilt after wartime destruction along with the Old Town, and the reconstruction works were headed by Prof. Jan Zachwatowicz. Located inside the structure is an exhibition, open during the summer season, which presents the transformation of the Barbican and the city walls throughout the centuries.

The Museum of Field Ordinance

BRANCH OF THE MUSEUM OF WARSAW UNTIL 7 APRIL 2022
UL. DEŁUGA 13/15, 00-238 WARSAW

The Museum located in the underground section of the Field Cathedral of the Polish Army showcases the history of military chaplaincy: from the baptism of Poland until the contemporary era. Visitors can explore multimedia presentations devoted to the history of the cathedral and chaplains. Of note are artisanal artefacts from the mid-17th century, field altars, uniforms, liturgical paraments used by military chaplains, as well as documents and photographs, among other items. The Museum collection includes the crosier of the first field ordinary Stanisław Gall, funded in 1918 by military clergy, as well as the mitre and pontifical gloves of Bishop Józef Gawlina.

During the Session of the Warsaw City Council on 7 April 2022 changes were passed in the Statute of the Museum of Warsaw (resolution no. LXIII/2067/2022). By virtue of the adopted document, the Museum of Field Ordinance came to be governed by the Parish of the Field Cathedral of the Polish Army.



The Museum of Field Ordinance

Photo: MW

Karol Tchorek's Studio

UNDER CONTENT-RELATED SUPERVISION
OF THE MUSEUM OF WARSAW AS OF 26 OCTOBER 2022
UL. SMOLNA 36 APT. 10A, 00-375 WARSAW

Lena Wicherkiewicz

The studio of Karol Tchorek (1904–1985), a Warsaw artist and collector — complete with his preserved sculptural oeuvre, souvenirs, and furnishings — is a unique spot on the map of Warsaw. Built by the sculptor in the 1950s from the remnants of the destroyed outbuilding of the house at 36 Smolna Street, it was the place where the artist created his most renowned works: *Maternity*, Władysław Strzemiński's gravestone, *Warsaw Autumn*, and plaques commemorating street executions by Nazi occupiers in Warsaw. Listed as a historic monument in October 1985 upon the initiative of Mariusz Tchorek (1939–2004) — the sculptor's son, art critic, and therapist, the studio is not only a testimony to the life of his artist-father, but also a significant address related to the postwar history of the capital city.

From 2004 to 2021, the studio remained under the care of Katy Bentall — an artist and Mariusz Tchorek's widow. Bentall used that space for her own creative work and initiated research and art projects there.

The Museum of Warsaw now holds content-related supervision over Karol Tchorek's Studio. Once the inventory and organisational works have been completed, the former studio will become a space for research and popularisation of the Tchorek family oeuvre, small-scale educational forms, and institutional collaboration. It will also be open to visitors.

Since November 2022, organisational and inventory works on the contents of the studio have been underway in collaboration with the Department of Modern and Contemporary Art at the Cardinal Stefan Wyszyński University in Warsaw.



Karol Tchorek's Studio

Photo: Adrian Czechowski, Michał Matyjaszewski

Temporary Exhibitions

Let Them Flow! The Other Rivers of Warsaw

The Wola Museum of Warsaw
20 January – 29 May 2022

CURATORS: Konrad Schiller, Magdalena Staroszczyk
EDUCATIONAL PROGRAMME: Katarzyna Żukowska
EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS: curatorial and guest guided tours, debates, lectures, workshops, guided walks, as well as a canoeing trip on foot and a happening.
EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 4001 visitors



Let Drna Flow! – canoeing trip on foot and happening by the river

Photo: Tomasz Kaczor

Drna, Sadurka, Żurawka, Pólkówka, Belcażca, Brodnia – these are the names of just a few rivers that once used to meander across Warsaw. Although some still flow underground, others do not exist anymore. Why did that happen? This exhibition filled a gap – in memory and on the map of Warsaw – that had engulfed smaller rivers in the city, the natural wealth of the area we inhabit.

The Vistula is seen as the main river in Warsaw. However, the city's hydrographic system was – and partly still is – much more elaborate. The exhibition told the story of Warsaw's many rivers through old plans, maps, archaeological artefacts, graphic prints, and photographs. Learning about their history and the processes of their disappearance helps better understand why we should take care of the waters that still exist in Warsaw, highlighting the seminal role of rivers and their backwaters in the city. The show depicted the long lasting of the hydrological system along with its disappearance and harnessing for human needs as the capital developed.

The modern-day section addressed the question of “draining” Warsaw, partly as the result of the earlier process of “harnessing” rivers. Attention was drawn to the essence of the communicating vessels that river networks represent. Their degradation significantly affects not only the environment, microclimate, and climate change, but also the development of cities in an era of climate disaster. Works by contemporary artists were shown in order to offer a lucid and expressive perspective on represented issues. Among the invited participants were Diana Lelonek, Martyna Miller, Cecylia Malik and River Sisters, Jarosław Lustych, and the Centrala architecture and research studio.



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor

Olga Micińska. *The Guild*

Rynek 30 Gallery

3 March – 28 August 2022

CURATOR: dr Karolina Ziębińska-Lewandowska

EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS: guided tours with the artist, handicraft workshops, lecture, film programme at the Syrena cinema.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 243 visitors



Olga Micińska

Photo: Tomasz Kaczor

According to the tradition of German travelling guilds, which is still alive today, an apprentice, having completed training, would set off on a journey to travel from one commission to another. Olga Micińska arranged a temporary stop along the way of female members of an imaginary guild of carpenters and joiners – women working with wood.

The field of the artist's research and performative practices embraces crafts, especially carpentry and weaving, ways of organising production and systemic premises of these processes. Olga Micińska is the founder of The Building Institute in Amsterdam, a platform for artistic and manufacturing activities. This artistic and mentoring project has a specific educational goal: to train and support young women in order to boost their participation in handicraft professions in the field of woodworking.

The shape adopted by the workshop of the imaginary guild encouraged a change in thinking about manufacturing objects as a domain of male activities associated with physical strength and hierarchy. The union of craftswomen established by the artist implemented a utopian idea of fair division of labour, faith in the power of cooperation and of aesthetic revaluation. Olga Micińska constructed a world that guaranteed space for respect for the female worker's body and physicality. The artist's project relied on her own sculptures-objects, photographs, and artefacts selected from the collection of the Museum of Warsaw. She also incorporated fabrics into the installation: delicate silk of female apprentices' airy clothing and woven fabrics are an important motif of her work.



The Building Institute

Photo: Olga Micińska

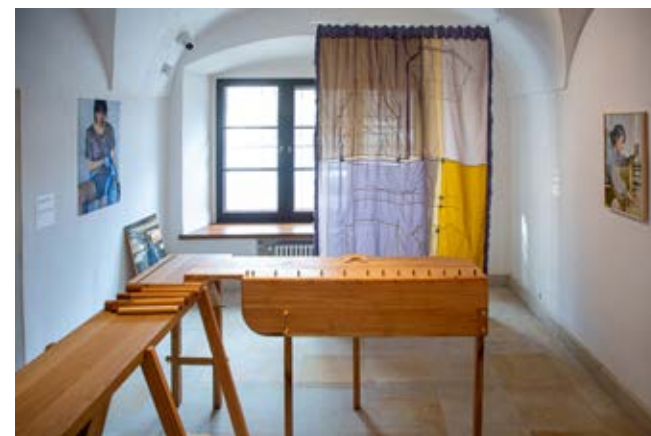


Photo: Tomasz Kaczor

A Pictorial Diary. Exhibition of Drawings by Alevtina Kakhidze

Museum of Warsaw, Baryczka House vestibule
30 March – 8 May 2022

EXHIBITION COORDINATION: Karolina Puchała-Rojek
EXHIBITION ATTENDANCE: 4550 visitors

The exhibition of drawings by Alevtina Kakhidze resulted from the Museum team's profound and powerful need to react to the developments in Ukraine. Drawings were presented courtesy of the artist.

Alevtina Kakhidze is an illustrator, performer, founder of the residency The Muzychi Expanded History Project, one of the most significant contemporary Ukrainian artists. Since the beginning of Russia's invasion of Ukraine, she has been publishing at least one drawing a day on her social media profile in order to convey the present-day situation of her beloved Muzychi, on the outskirts of Kyiv, which she has refused to leave despite the war. Her drawings are accompanied by commentaries: poignant, moving, and at the same time ironic and bitter. Akin to her earlier works, those in the exhibition were schematic, deliberately naïve, featuring simplified shapes and forms, mostly drawn with felt-tip pens, occasionally with added basic colours. They brought to mind children's drawings or simple comic strips, which – in combination with the content – underscored their anti-war message.

To remain faithful to the original manner of publishing and viewing Alevtina Kakhidze's drawings – on smartphones or tablets – the Museum displayed her works on small monitors. Extracting the drawings from the online stream of images and news concerning the war and exhibiting them in a museum space offered visitors an individual experience of the artist's works.



Courtesy of Alevtina Kakhidze

Grażyna Hase. Always in Vogue

Museum of Warsaw

28 April – 11 September 2022

CURATOR: Agnieszka Dąbrowska

EXHIBITION ACCOMPANIED BY A PUBLICATION, EDUCATIONAL BROCHURE, SET OF MATERIALS AVAILABLE IN THE E-COLLECTIONS OF THE MUSEUM OF WARSAW, AND A PROGRAMME OF EVENTS:

guided tours by the curator and the designer, debates, lectures, museum lessons, workshops, and film screenings.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 23,064 visitors



Photo: Tomasz Kaczor

The exhibition was the first such broad survey of the oeuvre of a leading Polish fashion designer, Grażyna Hase. Her work was represented by garments, designs, photographs, films, and press clippings. The collection of clothing and design from the holdings of the Museum of Warsaw was complemented by materials on loan from the designer's private archive.

Grażyna Hase (b. 1939) is a model, fashion designer, art gallery owner, Varsovian, participant of the artistic and social life of the capital city. Clothes designed by Hase since the end of the 1960s epitomised the “little stabilisation” period during the communist era, aroused consumer appetites for the “success” of Edward Gierek’s era, and offered a touch of luxury during the economic crisis of the 1980s. In turn, her designs from the 1990s manifest the inventiveness of an artist developing her own brand in an era of fledgling capitalism. Success enjoyed by the talented designer, who tirelessly organised her production infrastructure and boosted demand for clothing, remained open to challenges and consistent in confronting them, is a testimony to her professional passion and awareness of fashion’s significance for culture.

Hase’s style is characterised by observance of current trends, functionality, attention to impeccable tailoring and fabric, penchant for designing collections inspired by a specific theme, and wit manifested by adapting motifs to the language of contemporary fashion. Curated by Agnieszka Dąbrowska, the Museum’s collection of garments and accessories contains nearly 2500 artefacts, including around 350 items related to Hase’s work. Selected attires are presented in the core exhibition *The Things of Warsaw*, in the Room of Clothing.



Photo: Tomasz Kaczor



Grażyna Hase

Photo: Tomasz Kaczor

Magda Bielez. *I Feel Safe among Drugs*

The Antonina Leśniewska Museum of Pharmacy
12 May – 3 July 2022

CURATOR: Anna Walewska

EXHIBITION ACCOMPANIED BY A PROGRAMME OF THE ARTIST'S GUIDED TOURS.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 812 visitors



Photo: Tomasz Kaczor

Magda Bielez's exhibition-intervention in the historic interiors of the Museum of Pharmacy showcased the artist's selected works from the last 20 years. Featured alongside pharmacy tools and vessels were paintings, sculptures, and notes representing Bielez's life experience, including illness as a paradigm of creation.

Bielez's works from the previous years and new pieces created by the artist for this show were carefully arranged in the Museum space and in dialogue with the core exhibition *Res pharmaceuticae*, set in a reconstructed pharmacy interior and depicting the history of medicines, poisons, and drugs, their making, storage, and distribution. Bielez's art intervened in this orderly, historical presentation. Her work is personal, but at the same time replete with references to popular culture, observing relations between illness and creation, fears and medicines.

Art offers help in working through difficult experiences and going beyond borders which the artist cannot overcome in reality — explains the exhibition curator Anna Walewska. She adds: "Bielez said that she felt safe among drugs, but she feels most secure when holding the paintbrush in her hand". The artist portrayed herself with a dose of humour, and her paintings, drawings, and objects represented a search for metaphors for various sensations: not only physical ones, with diagnosable symptoms, such as diabetes and tetany, but also those difficult to convey, such as fear.

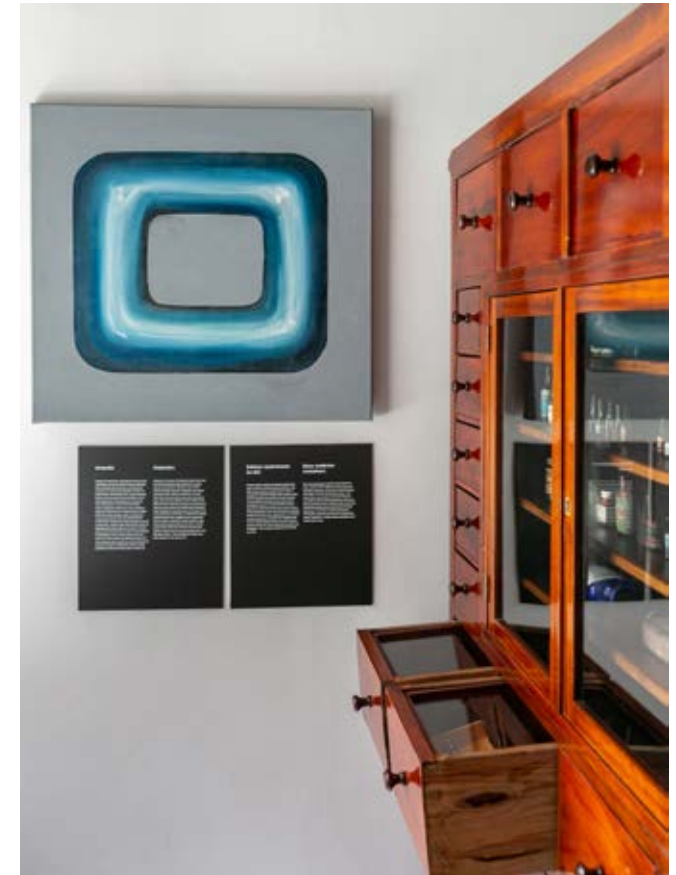


Photo: Tomasz Kaczor



Magda Bielez's guided tour of the exhibition

Photo: Tomasz Kaczor

Celina Osiecka. Photography Services

The Praga Museum of Warsaw

14 May – 16 October 2022

CURATOR: Antonina Gugąła

EXHIBITION ACCOMPANIED BY A PUBLICATION AND PROGRAMME

OF EVENTS: curatorial guided tours, guided walks, debate, workshops, lessons and family workshops, film materials available online.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 3582 visitors



Exhibition opening: Antonina Gugąła and Celina Osiecka

Photo: Tomasz Kaczor

Photographer Celina Osiecka is the author of thousands of portraits of Warsaw residents. In 1968, she was granted the Master Craftsman title in the field of photography and later opened her own photography studio in the Saska Kępa area, which she has run until today.

Curator of the exhibition, Antonina Gugąła, met Celina Osiecka on the occasion of her artistic project *Warsaw Photographer*, during which Gugąła visited 102 photography studios across the capital city and ordered from each a portrait photo for her diploma. Celina Osiecka's atelier turned out to be a special place. An artistic scholarship of the City of Warsaw enabled Gugąła to thoroughly examine the photographer's archive. This research resulted in an exhibition and a book. The former showcased photographs from Celina Osiecka's studio taken since 1962 until 2022, selected from among thousands of negatives and prints arranged in an alphabetical order. These include numerous portraits of inhabitants of Saska Kępa – both more famous and those renowned only locally. Aside from portraits, a set of ceremonial photographs from the studio was selected for the exhibition. Displayed in showcases were tools used by the photographer in her work: a set of pencils indispensable for pencil retouching and her original portfolio for the apprenticeship exam. Images from Celina Osiecka's family album depicted the history of the studio and the changing reality around it.

Photo: Tomasz Kaczor



My Museum, My Story

Museum of Warsaw, space of the core exhibition

The Things of Warsaw

25 August – 27 November 2022

PROJECT COORDINATOR: Katarzyna Żák-Caplot

EXHIBITION CO-CURATORS: Tamara Byelyakova, Aġa Filatova, Xiaoxue Jiang, Oleksandra Kocherha, Anastasiya Kyselyova, Liliya Kyselyova, Ruslana Melnychuk, Polina Mykhailiets, Anastazja Pryshchepa, Tetiana Pryshchepa, Oksana Pryvrotska

EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS:

curatorial guided tours and workshops.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 12,000 visitors



Photo: Magdalena Kretf

An exhibition within an exhibition, participatory project, language workshop and scholarly study in one. An unconventional action, since it was its future participants that invited the Museum to collaborate further during summer holidays. Taking part in other projects for foreigners made them feel at home. That was the start of a project that saw 19 participants from Ukraine and China intervening in the core exhibition with their personal descriptions of selected artefacts on display.

The exhibition was preceded by five language workshops during which the participants took part in a mobile game and met the core exhibition's curator, among other activities. Then they chose the floor on which they wanted to create their intervention and selected 27 artefacts. Having confirmed the list, they wrote descriptions of the items in Polish. They chose the Room of Bronzes, where they talked about war and the hardship of escaping to Poland; Room of Silverware and Plated Silverware, where they reminisced about their home; Room of Portraits, where they talked about people who mattered to them; Room of Clothing, where they spoke about their femininity.

The opening became the first opportunity for the authors to speak Polish in public. The project embraced guided tours in Polish and Ukrainian. Scholarly research was also conducted in the form of interviews during which the participants were asked about what they expected from the project, the museum, and themselves.



Photo: Magdalena Kretf

Białoszewski, Not Apart

The Wola Museum of Warsaw

1 July – 11 December 2022

CURATORS: Agnieszka Karpowicz, Magdalena Staroszczyk

EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS IN COLLABORATION WITH THE MIRON BIAŁOSZEWSKI FOUNDATION (WITH FINANCIAL SUPPORT FROM THE CITY OF WARSAW): storytelling nights, series of talks, online lectures, workshops, educational lessons, film screenings, poetry slam, performance, guided walks.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 2737 visitors



Photo: Marcin Sieczka

Białoszewski has been dubbed “a poet apart”, and yet his output was always born “out of the need for a community spirit, of existence through other people, in people, drawing from people” (Hanna Kirchner). Inaugurated on the one hundredth anniversary of birth of the poet, who was born in Wola and spent his youth there, the exhibition reconstructed the network of Białoszewski’s artistic inspirations and relations with other artists active in Warsaw in the 1940s, 1950s, and 1960s, as well as charted a map of alternative culture in those decades.

Białoszewski’s work traces its origins to an ephemeral wartime theatre, initiated by Stanisław Swen Czachorowski. After the war, the group met in Kobyłka (at Czachorowski’s) and in Zielonka (at Bogusław Choiński’s). Since 1955 Białoszewski co-created the Teatr na Tarczyńskiej [Theatre in Tarczyńska St.], established upon the initiative and in the apartment of Lech Emfazy Stefański, and later — alongside Ludwik Hering and Ludmiła Murawska — the Teatr Osobny [Theatre Apart] (1958–1963) in his own apartment in Jan Henryk Dąbrowski Square, where he lived with the painter Leszek Soliński.

These sites of creative activities form a history of Warsaw (and suburban Warsaw) niches: private apartments turned into theatres and art galleries, postwar city seen through the eyes of minority groups and identities, represented by artists collaborating with Białoszewski and the poet himself. Many of these artistic paths intersect in Wola and the image of the area returns in Białoszewski’s works, inspiring its careful and creative examination.



Agnieszka Karpowicz and Magdalena Staroszczyk



Photo: Marcin Sieczka

Photo: Tomasz Karczor

For External Use. Graphic Design in the Pharmaceutical Industry 1960–1980

The Antonina Leśniewska Museum of Pharmacy
8 September – 18 December 2022

CURATOR: Katarzyna Kucharska-Hornung
EXHIBITION ATTENDANCE: 1969 visitors



Katarzyna Kucharska-Hornung

Photo: Tomasz Kaczor

In the 1960s and 1970s, the growing Polish pharmaceutical industry was seeking new ways to reach doctors with its offer of medicines produced in state factories.

Arguments were raised for the therapeutic value of Polish medicines, especially antibiotics. Information campaigns were conducted about their dosing, side effects, and clinical research. Such leaflets were meant to encourage prescriptions of domestic medicines, and thus boost their sales. They project an image of a modern, credible, and competent manufacturer.

Selected from among artefacts in the core exhibition *Res pharmaceuticae* were medicine leaflets and catalogues designed for the pharmaceutical industry in the Polish People's Republic. The exhibition highlighted not only the outstanding artistic quality of the designs, but also the historical moment when the pharmaceutical industry's share in medicine production rose considerably, as shown by the search for a new language of communication, and the traditional function of the pharmacy began to change.

These previously unexhibited designs from the Museum of Pharmacy's collection and the archive of Alina and Jerzy Treutler – notwithstanding their purely practical and informational function – evoke the Polish Poster School style and represent high artistic level. Leaflets and catalogues were designed by the most professional figures, such as Maciej Hibner and Jerzy Treutler. However, most of them remain unidentified. The unique language of these production resonates at the level of formal solutions with the advertising visuality developing at the time. Colour patches, simple graphic motifs, photograms, and the collage technique were used to represent the effects of specific medicines.

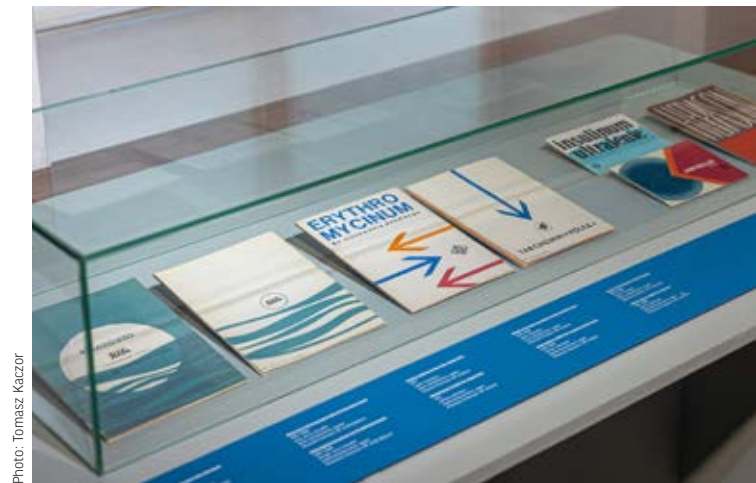


Photo: Tomasz Kaczor

We Didn't Have a Lucky Star, We Lit Our Own. Warsaw Herstories

Rynek 30 Gallery

15 September 2022 – 29 January 2023

CONTENT-RELATED AND CURATORIAL SUPERVISION ON BEHALF

OF THE ACADEMY OF FINE ARTS: dr Marika Kuźmicz, dr hab. Luiza Nader

CURATOR ON BEHALF OF THE MUSEUM OF WARSAW: Zofia Rojek

STUDENTS, CURATORS: Zuzanna Andruszko, Julia Barbasiewicz, Katarzyna Borek, Paulina Brol, Jagoda Gorczycka, Karolina Hutna, Maria Jasek, Julia Kusiak, Marianna Łomża, Valeria Mostenets, Barbara Orłowska, Barbara Pawlak, Kalina Sendułka, Franciszek Smoređa, Radosław Sykuła

EXHIBITION ACCOMPANIED BY A CATALOGUE, PODCASTS, AND A PROGRAMME

OF EVENTS: curatorial guided tours, lecture, workshops.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 919 visitors



Fragment of the exhibition devoted to Wanda Kwaśniewska-Loth, Janina Borkowska, and Hanna Loth-Nowak – pioneers of the women's section of the Polonia Warszawa sports club

Photo: Tomasz Kaczor

The exhibition about emancipated women from Warsaw is a project by participants of the Women's Museum Laboratory at the Faculty of Artistic Research and Curatorial Studies of the Academy of Fine Arts in Warsaw, created in collaboration with the Museum of Warsaw on the basis of its collection.

The exhibition told extraordinary stories of women residing in Warsaw – by birth or by choice – who had the courage to live according to their own rules in unfavourable times. The show's heroines were: Józefa Bojanowska, Eufemia, Gertruda Gawenda, Maria Gecow-Kupiszewska, Jadwiga Irena Golcz, Danuta Kwapiszewska, Wanda Kwaśniewska-Loth, Hanna Loth-Nowak, Janina Borkowska (née Loth), Florentyna Łuczak, Janina Rakowska, Anna Tomaszewicz-Dobrska, Stefania Wilczyńska, and Antonina Żabińska. They were educators, mentors, entrepreneurs, servants, and physicians, as well as renowned artists and publicists.

Many of the figures chosen by the curators were symbolic, and in some cases – not broadly known. The presented herstories did not form a fixed narrative, but a constellation of women's biographies. Testimonies to their lives originated from official sources and private archives. Some of the women remained in the collective memory of Varsovians, others – solely in private memories. The exhibition featured several dozen artefacts from the Museum's collection. Photographs, objects of everyday use, archival materials, and graphic prints were enriched with collections of family keepsakes and archival items. The narrative was made complete by the catalogue available in three language versions: Polish, English, Ukrainian, and podcasts recorded by the exhibition curators.

Photo: Tomasz Kaczor



Fragment of the exhibition devoted to Danuta Kwapiszewska – dancer and sculptress

Gloss, Matt, Colour. Photography and Warsaw in the 1990s

Museum of Warsaw

20 October 2022 – 19 February 2023

CURATOR: Karolina Puchata-Rojek

CURATORIAL COLLABORATION: Julia Staniszewska

EXHIBITION ACCOMPANIED BY A PUBLICATION, PODCAST, AND PROGRAMME

OF EVENTS: guided tours led by curators and artists, debates, guided walks, workshops, museum lessons, and a film programme at the Syrena cinema.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 8573 visitors



Exhibition opening: Karolina Puchata-Rojek and Julia Staniszewska

Photo: Tomasz Kaczor

An exhibition in which photography and Warsaw talked about each other, and which sought to encourage viewers to find contrasting colours and narratives in individual frames, as well as to answer the question about the degree to which photography constructed our memory of the past.

This extensive show – enriched with documentary and feature films, postcards, press, and archival materials – comprised more than 1000 items borrowed from private individuals and various institutions. The display focused primarily on original photographic prints from the 1990s – the last full decade of analogue photography. Aside from numerous individuals significant in the history of Polish photography, such as: Anna Beata Bohdziewicz, Anna Musiałówna, Maria Zbąska, Krzysztof Miller, Edward Hartwig, Zofia Kulik, Chris Niedenthal, Sylwester Braun alias Kris, works by non-professionals were also shown.

The 1990s in Poland were a time of contrasts. The era held a promise of a better, more colourful world, desired freedom and, seemingly, unlimited possibilities, but at the same time it was a decade of chaos, disenchantment, and poverty. The urban space of Warsaw – architecture, social behaviour, fashion – clearly manifested the occurring changes. These were preserved in photography, which was also undergoing a transformation. The possibility to freely record events, the development of the press and the associated popularity of photojournalism, and ubiquitous advertising had a major influence on the shape of professional photography. At the same time, easier access to materials and equipment encouraged amateurs to reach for their cameras. A presentation of amateur photography, which highlighted its conventions and technical aspects, was made possible by the action “Create a 1990s Photo Collection with Us” conducted in collaboration with the “Tu było, tu stało” initiative.



Fragment of the exhibition with photographs by Sylwester Braun alias Kris

Photo: Tomasz Kaczor



Fragment of the exhibition with photographs by Władysław Lemm

Photo: Tomasz Kaczor

EcoExperimentarium

The Praga Museum of Warsaw

17 November 2022 – 26 February 2023

CURATORS: Joanna Studzińska, Małgorzata Żmijńska (Mamy Projekt)

EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS: curatorial guided tours, a guided walk, a meeting, *Give Yourself a Gift* action, lessons for organised groups, and family workshops.

EXHIBITION AND COLLATERAL EVENTS ATTENDANCE IN 2022: 1935 visitors



Photo: Tomasz Kaczor

The exhibition offered the possibility to check in a practical way how our little everyday activities can help the environment. Its mobile form was created by Studio Gdyby and illustrations were drawn by Paweł Szlotawa. The show formed part of a broader project *EkoEksperymentarium.pl*, run under the patronage of the Ministry of Climate and Environment.

The exhibition was built on the floor plan of an apartment, thus making a simple reference to our surrounding domestic spaces. Ways to save energy were presented in the living room. Ways to save water – in the bathroom. In the kitchen, visitors formulated less waste recipes and composed breakfast menus using local products. In the bedroom, they looked through gathered things and reflected on why it was worth to own less.

A vital aspect of the exhibition was its interactivity, which encouraged visitors to take action. Mobile elements allowed them to see for themselves what would happen if they lowered the temperature at home or stopped buying bottled water. They were also shown important data concerning the use of resources and easy ways to reduce it. The Warsaw iteration of the exhibition featured local initiatives supporting ecological solutions, such as a special search tool that suggests an appropriate container when segregating unobvious waste, and a network of community fridges.



Photo: Tomasz Kaczor



Photo: Tomasz Kaczor

Ukraine Reconstruction Office

Museum of Warsaw, Changing Exhibition Room

1 December 2022 – 2 July 2023

CURATOR: Petro Vladimirov

COORDINATION: Aleksandra Kędziorek

COLLATERAL EVENTS ARE PLANNED IN THE FIRST HALF OF 2023.

EXHIBITION ATTENDANCE: 1252 visitors



Photo: Tomasz Kaczor

What should Ukraine be like after the war is a question without a clear answer. The project in the Museum of Warsaw's Changing Exhibition Room showed issues faced by those engaged in planning the reconstruction of Ukrainian cities.

Installation by the architect and artist Petro Vladimirov focussed on five areas: housing policy, construction, protection of historic monuments, law, and administration. It showed the development of these spheres since 24 February 2022 and the context they set for a future reconstruction. These topics were discussed in short texts by Ukrainian professionals: urban planners, a female politician, a housing developer, urban researchers, and monument protection activists. The questions they asked were used to create an animation shown in the exhibition space. The title of the project is a nod to the Warsaw Reconstruction Office (BOS), in charge of raising Warsaw from ruins after World War II. Some of the dilemmas encountered by Ukraine today are similar to those faced by Varsovians nearly 80 years ago. There are also major differences, however, and these are the topic of events accompanying the exhibition.

The project was financed by the Stabilisation Fund, which supports cultural and educational organisations in Ukraine, Eastern and South-Eastern Europe, and Central Asia affected by the Russian war in Ukraine.



Photo: Tomasz Kaczor

Petro Vladimirov

Playthings. Edward Manitiusz and His Toy Factory

Museum of Toys and Play
27 May – 16 October 2022

CURATORS: Jolanta Wiśniewska, Lena Wicherkiewicz
**EXHIBITION ACCOMPANIED BY AN EDUCATIONAL PROGRAMME,
INCLUDING CURATORIAL GUIDED TOURS.**
EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 23,944 visitors

A new iteration of the history of the Praga-based designer and entrepreneur, maker of original toy-boxes, advertising items, and educational props. The exhibition founded on the original narrative and premises of the show at the Praga Museum of Warsaw (2 December 2021 – 10 April 2022) was adapted to the interiors of the Kielce museum and expanded to embrace artefacts from its collection, such as designs by Maria Werten and toys manufactured by the Bambino company. The Museum of Toys and Play was the first institution to restore the memory of Edward Manitiusz and the toy-boxes he created. Its collection includes more than a dozen items made by Manitiusz: animal figurines as well as games and jigsaws.

Alina Scholtz. Pioneer of Landscape Architecture

Institute of Design in Kielce
24 June – 30 October 2022

CURATOR: Ewa Perlińska-Kobierzyńska
RESEARCH TEAM: Natalia Budnik, Klara Czerniewska-Andryszczyk, Grupa Centrala (Małgorzata Kuciewicz, Simone De Iacobi), Ewa Perlińska-Kobierzyńska
EXHIBITION ACCOMPANIED BY A PROGRAMME OF EVENTS: curatorial guided tours, lectures, educational workshops, and a discussion panel around the book *Alina Scholtz. Projektantka warszawskiej zieleni* [Alina Scholtz. Warsaw's Greenery Designer].
EXHIBITION AND COLLATERAL EVENTS ATTENDANCE: 1674 visitors

The second exhibition representing a research project devoted to Alina Scholtz created by the Museum of Warsaw. Alina Scholtz (1908–1996) was one of the first, and most talented, graduates of the Unit of Landscape Architecture and Knowledge of Parks at the Warsaw University of Life Sciences. Scholtz designed modernist gardens, park and monument complexes, and housing estate greens in Warsaw that exist until today. She had a broad understanding of landscape architecture as designing space by means of plants, water and landforming, with a particular sensitivity to the cyclicity of natural life. Scholtz's work was represented in thematic blocks related to the architect's workshop: plants, time, and water. This encouraged visitors to expand their perspective on the significance and ways of shaping urban greenery.

Selected Projects

Activities for the Benefit of New Inhabitants of Warsaw

Katarzyna Liwak-Rybak
Education Department

Since the outbreak of the Russian war in Ukraine, the Museum has been engaged in activities for the benefit of people with a migration and refugee experience. We initiated a variety of programmes oriented, on the one hand, to integration and inclusion as well as language learning and, on the other hand, to raising multicultural competences of Varsovians and the Museum team.



Photo: Monika Michalek

Meeting from the series *Let's Meet in Warsaw*

Let's Meet in Warsaw

ATTENDANCE: 256 visitors

The programme embraced seven classes at the Museum and its branches. Each meeting comprised a cultural-language workshop and consultations with experts. The topics were inspired by Katarzyna Żák-Caplot's book *Warszawa dla początkujących, czyli sensoryczny kurs dla młodych przewodników z elementami historii, kultury i języka polskiego jako obcego* [Warsaw for Beginners, or a Sensorial Course for Young Guides with Elements of History, Culture, and Polish as a Foreign Language].

Culture Club

ATTENDANCE: 98 visitors

The project sought to demonstrate the broad possibilities offered by viewing exhibitions at various cultural institutions in Warsaw. Class participants were a group of people with a non-native command of Polish (mainly from Ukraine). All meetings were held in simple Polish.

Language Café

ATTENDANCE: 90 visitors

This conversation class intended to train the command of Polish was oriented to adults and took place in the Reading Room at the Museum of Warsaw. Seven meetings were held devoted to various topics.

Local Museum. Activities for Community Centres and After-School Clubs on the Right Bank of the Vistula in Warsaw

Katarzyna Kuzko-Zwierz
The Praga Museum of Warsaw

COORDINATION: Karolina Jusińska

PARTNER: LOTTO Foundation

ATTENDANCE: 427 visitors

The project sought to expand the Museum's educational offer with workshops devoted to urban topics for children and youth attending community centres and after-school clubs, held in these venues. Charges of these institutions also visited the Praga Museum of Warsaw, where they participated in extra classes. What's more, the project embraced cyclical workshops in dramaturgy and acting, inspired by Warsaw legends, organised in collaboration with the Praga Community Centre and the Rampa Theatre. These efforts culminated with the spectacle *Basilisk*, which was staged for the families and friends of the young performers. An important effect of the workshop process was a boost of the sense of self-worth and social competences of the project participants.



CYCLE *Warsaw Seminar*

dr Paweł E. Weszpiński

Warsaw History and Collection Research Department

Library of the Museum of Warsaw and online

COORDINATION: dr Paweł E. Weszpiński, Wanda Kaczor

ORGANISERS: Museum of Warsaw, Centre for Research on Culture at the University of Warsaw (CBK UW)

ATTENDANCE: 250 visitors

Discussion forum around research focussed on or set in Warsaw. Monthly open meetings followed a scholarly seminar format and witnessed discussions moderated by dr hab. Mikołaj Madurowicz (CBK UW) and dr Paweł E. Weszpiński (Museum of Warsaw and CBK UW). Multidisciplinary and interdisciplinary, multi-threaded discussions were held from a variety of perspectives. In 2022, 13 seminars were held, devoted to Warsaw hydrography, upbringing, toys, material and immaterial heritage, propagation of knowledge about the city, fashion, visuality of war traces, the Warsaw Scarp, cuisine and tastes, Miron Białoszewski, and Jarosław Zieliński.

CYCLE *Unobvious Warsaw*

Agnieszka Trepkowska

The Heritage Interpretation Centre

ATTENDANCE: 160 visitors

The guided walk series organised by the Heritage Interpretation Centre that enjoyed the greatest interest in 2022 were the autumn architectural walks with Prof. Marta Leśniakowska. This eminent expert in knowledge of contemporary Warsaw showed buildings that cannot be normally accessed by visitors. The series began in the “music district” — edifices between the streets Tamka and Okólnik. Participants learnt the history of the Krasiński Ordination Library seat and collection. Further meetings were held in three locations: campus of the Warsaw School of Economics; historic complex in Natolin amid a centuries-old park on a Warsaw Scarp terrace and in an old Vistula riverbed; Pac Palace (currently seat of the Ministry of Health), partly destroyed during World War II and rebuilt according to a design by Czesław Konopka and Henryk Białobrzeski. The final walk was devoted to buildings forming the Polish parliament complex.

Syrena Cinema

Dorota Migas-Mazur

In 2022, the repertoire of the Syrena Cinema, operating in the main seat of the Museum of Warsaw, mostly sought to complement the themes of temporary exhibitions. Our main goal was to present documentary cinema and create a space for discussion around current social urgencies. Q&A sessions with filmmakers were also in the programme, for example with Maria Zmarz-Koczanowicz and Paweł Łoziński. Collaboration with Against Gravity enriched the Syrena Cinema repertoire with best productions from the Millenium Docs Against Gravity festival. The cinema also hosted premiere screenings of the films *Simona*, *The Balcony Movie*, and *The Pawnshop*. Films devoted to cycling were screened as part of the programme of the 14th Warsaw under Construction festival, titled *Streetfight*.

Fashion Workshop with Vava Dudu

Milena Paszkowska

Promotion, Sales and Sponsorship Department

3 July 2022

CO-ORGANISERS: Museum of Warsaw Foundation, Gunia Nowik Gallery

PARTNER: French Institute in Warsaw

ATTENDANCE: 20 visitors

The programme of events accompanying the temporary exhibition *Grażyna Hase. Always in Vogue* and the installation *Caresse* on display at the Gunia Nowik Gallery included a workshop with Vava Dudu, the Paris avant-garde fashion scene legend. She had collaborated with Jean-Paul Gaultier and designed for Björk, Lady Gaga, Kate Moss, and Peaches, among other figures. A fan of ideas of sustainable production, responsible fashion, and upcycling. During the meeting, held in the Lapidarium of the Museum of Warsaw, Vava Dudu demonstrated techniques used in working with a variety of fabrics. The participants then created their own projects and altered garments brought to the workshop.



Photo: Jarosław Barański



Photo: Jarosław Barański

Fashion workshop with Vava Dudu



Photo: Jarosław Barański

Multicultural Museum Conference

Multicultural Museum Conference

Marta Żakowska

City Laboratory

9 – 10 May 2022

The Praga Museum of Warsaw

COORDINATION: Marta Żakowska

PARTNERS: French Institute in Warsaw, Goethe Institut, Embassy of the Netherlands, Cervantes Institute in Warsaw, British Council, Credit Agricole

ATTENDANCE: 99 visitors

This two-day international conference was addressed to people involved in developing museums that engage in work with multicultural local communities. Participants: Sophia Labadi – professor at the University of Kent, Jean-François Chougnnet – director of MuCEM in Marseille, Susanne Gesser – curator at Historisches Museum in Frankfurt, Mabel Tapia – deputy director of Museo Reina Sofía in Madrid, Nicole Van Dijk – president of Stichting Wijkcollectie, representatives of Warsaw's numerous museums, NGOs, and City of Warsaw offices. Participants were inspired to engage in multicultural activities in museums in the fields of participation, education, and towards building multicultural collections.

FUNDACJA
Muzeum Warszawy

Gunia
Nowik
Gallery

INSTITUT
FRANÇAIS
Pologne

INSTITUT
FRANÇAIS
Pologne

Kingdom of the Netherlands

GOETHE
INSTITUT

Instituto
Cervantes
Varsovia

BRITISH
COUNCIL

CRÉDIT
AGRICOLE

5th Conference for Teachers Education about Warsaw at School

Anna Wigura
The Praga Museum of Warsaw

25 October 2022
Online on ClickMeeting

COORDINATION: Anna Wigura

PARTNER OF THE EVENT: KEN Voivodeship Pedagogical Library in Warsaw

HONORARY PATRON: Friends of Warsaw Society

ATTENDANCE: 70 visitors

The conference was mainly addressed to teachers implementing the school curriculum of education about Warsaw as well as to educators and animators who teach about Warsaw. Ideas and activities of high content-related value were presented, which also served the goal of building relations, engagement and integration of children and youth groups.

6th Street Naming Academic Conference The Rolled Plots of Cities

dr Paweł E. Weszpiński
Warsaw History and Collection Research Department

28 – 30 November 2022
The Praga Museum of Warsaw and online

COORDINATION: dr Paweł E. Weszpiński

ORGANISERS: Museum of Warsaw, Street Naming Team of the City of Warsaw, Culture Department of the City of Warsaw, Centre for Research on Culture at the University of Warsaw, Institute of Polish Language at the University of Warsaw, Polish Onomastic Society, Warsaw Observatory of Culture
CONFERENCE ACCOMPANIED BY: exhibition, Warsaw toponymy bus trip, street naming competition, quiz, other bus trips.

HONORARY PATRON: deans of the Faculties of Polish Studies, Geography and Regional Studies, and History of the University of Warsaw

CONFERENCE AND COLLATERAL EVENTS ATTENDANCE: 825 visitors

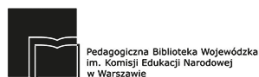
This event, inspired by narrow-circle meetings of Warsaw's Street Naming Team, was devoted to urban toponymy. The discussion revolving around name, or what Vladimir Toporov called "rolled plot" in *City and Myth*, drew on a variety of fields, such as geography, linguistics, history, sociology. The debate allowed for a confrontation of views between theorists and practitioners, scientists and members of the local government, managers and users of the city. It witnessed an encounter of plots from Polish and foreign cities, big and small, and their diverse interpretations. The three-day conference programme comprised 44 papers, 2 lectures, 2 expert debates. The event will be summarised in a dedicated issue of the *Prace i Studia Geograficzne* journal.

Multiculturalism – Integration and Collaboration. Training for Teachers

Katarzyna Liwak-Rybak
Education Department

September – November 2022
COORDINATION: Katarzyna Liwak-Rybak
ATTENDANCE: 214 visitors
Project financed by the City of Warsaw

A time of increased migration from countries stricken by war, political and economic conflicts faces teachers with new challenges, such as communication with speakers of foreign languages, group integration, collaboration with parents, and work with traumatised children. The Museum conducted training for kindergarten and reception class teachers, which included workshops with psychologists, classes on language barriers, mapping places in which to look for support and solutions, as well as a meeting with a kindergarten teacher and psychologist from Ukraine, who discussed the Ukrainian education system and cultural differences. Training was accompanied by didactic materials and podcasts.



Literary Competitions

Grażyna Deneka
Library

In 2022, the Museum of Warsaw Library conducted two literary competitions in the field of knowledge of Warsaw, promoting talent in literature and popularising Polish culture and language abroad.

The 7th edition of the Warsaw Literary Competition “Women of Warsaw. Known and Unknown” for children and youth was associated with the temporary exhibition *Grażyna Hase. Always in Vogue*. The task was to write a column inspired by any female Varsovian of merit for the capital. The number of submissions reached 66, of which 11 were awarded and 2 distinguished.

Participation in the 1st edition of the International Literary Competition “Meeting with Warsaw”, addressed to adult foreigners learning Polish, required writing a poem devoted to any site or historic monument in Warsaw. It attracted 11 submissions from Italy, China, Croatia, Bulgaria, Belarus, and Morocco. The jury awarded the main prize and two distinctions.

The competitions were held under the honorary patronage of *Kronika Warszawy*. The awarded contributions were published in this magazine.

Erasmus+ KA 1 Adult Education Programme

Katarzyna Żák-Caplot
Library

The Museum of Warsaw is currently operating two projects financed by the Erasmus+ programme. In 2022, 11 employees travelled abroad in relation to informal adult education. Educators and curators participated in courses in Barcelona, Prague, and Split, during which they learnt the principles of Design Thinking, a CLIL integrated teaching method and supporting project participants’ creative thinking.

8 employees engaged in job shadowing in foreign institutions active in adult education, such as Artica Svalbard in Norway, historical museums in Regensburg and Frankfurt am Main, Museum of Pharmacy in Riga, and Frammer Framed foundation in Amsterdam. There was a possibility to observe the work of other museum employees and the foundation team for five days and to participate in leading adult education projects in Europe. This was a good way to learn interesting solutions in designing therapeutic-creative and inclusive activities for the local community.

The Museum team used these new inspirations to develop a programme addressed to people with a refugee experience as well as to teachers and educators working with such individuals on an everyday basis.



Photo: Monika Michatek

Museum Language Education

Katarzyna Żák-Caplot
Library

In collaboration with the Centre of Polish Language and Culture for Foreigners Polonicum at the University of Warsaw, Foundation for the Development of the Education System, and the National Agency for Academic Exchange, the Museum Library is operating 3 projects focused on integrated teaching of Polish as a foreign language, culture and history of Warsaw. In 2022, 23 workshops and 2 educational experiments were held, which involved 282 people. 2 scholarly studies were conducted. These serve as the basis for the dissertation *Teaching Polish as a Foreign Language in the Museum Space* as part of the *Implementation PhD* programme of the Ministry of Science and Higher Education.



Publications

Gloss, Matt, Colour. Photography and Warsaw in the 1990s

Publication accompanying
a temporary exhibition

CONCEPT AND CONTENT EDITING:

Karolina Puchała-Rojek

COLLABORATION: Julia Staniszevska

MANAGING EDITOR:

Marta Szotkowska

PRINT RUN: 1000 copies

PAGES: 200

PAPERBACK

ISBN: 978-83-964731-5-8

published in Polish, with
an insert in English



Graphic design and typesetting:
Anna Piwowar | Siostry Piwowar Studio

The 1990s in Poland were a time of contrasts. The urban space of Warsaw — architecture, social behaviour, fashion — clearly manifested the fast-paced changes. These were preserved in photography, which was also undergoing a transformation. The possibility to freely record events, the development of the press and the associated popularity of photojournalism, and ubiquitous advertising had a major influence on the shape of professional photography. At the same time, easier access to materials and equipment encouraged amateurs to reach for their cameras.

Reproductions of 250 photographs selected from the exhibition are complemented in this publication by fragments of interviews, essays, and a subjective timeline of events in the 1990s. Terms related to photography: colour, contrast, narratives, serve here to interpret the changing city. Warsaw and photography talk about each other.



Gloss, Matt, Colour. Photography and Warsaw in the 1990s



Grażyna Hase. Zawsze w modzie

Grażyna Hase. Zawsze w modzie [Grażyna Hase. Always in Vogue]

Publication accompanying
a temporary exhibition

CONCEPT AND CONTENT EDITING:

Agnieszka Dąbrowska,

Małgorzata Makowska

MANAGING EDITOR:

Małgorzata Makowska

PRINT RUN: 1300 copies

PAGES: 280

HARDCOVER

ISBN: 978-83-959638-9-6

published in Polish



Graphic design and typesetting:
Nicola Cholewa, Magdalena Heliasz

Grażyna Hase — the creative, independent, versatile designer, fashion show star, photo model, founder of the Grażyna Hase Gallery brand — inventively combined talent, expertise in tailoring craft, and entrepreneurship. Her style influenced the way Poles dressed for five decades.

The book offers an exhaustive analysis of the workshop of the artist active professionally in Warsaw. Contributors discuss the phenomenon of this designer, who worked independently, first in the realm of state-run production under communism and later, during the transformation era, in the landscape of the fashion and social, economic, and artistic phenomena of that time.

A survey of Hase's collections, complete with her own commentaries, demonstrates the wealth of inspirations and wit, manifest also in translating various, not always obvious motifs into the language of fashion. Abundant illustrations encourage a fashion journey back in time.

Celina Osiecka. Usługi fotograficzne [Celina Osiecka. Photography Services]

Publication accompanying
a temporary exhibition

CONCEPT AND TEXTS:

Antonina Gugąła

MANAGING EDITOR:

Aleksandra Kędziorek

PRINT RUN: 650 copies

PAGES: 112

HARDCOVER

ISBN: 978-83-65777-95-9

published in Polish



Graphic design and typesetting:
Magdalena Piwowar

Celina Osiecka has run her photography atelier in Warsaw's district of Saska Kępa for more than 50 years. Her shop window on the corner of Francuska and Zwycięzców Streets is very well known to local inhabitants. It is one of the last studios in Warsaw that offers portraits in a traditional analogue technique. Black and white images evoke the magic of old-time photography: snap of the shutter, atmosphere of concentration while posing for photographs, materiality of negatives and photographic paper, smell of chemicals.

In conversation with Antonina Gugąła, Celina Osiecka talks about her studio and explains traditional techniques of taking, developing, and retouching photographs. Her account allows for discovering a precious fragment of the history of Warsaw craft photography, while entries accompanying the conversation demonstrate a broader context of photographs created using a method that is already almost forgotten.

Konrad Brandel. Photorevolver

CONCEPT: Monika Michałowicz,

Karolina Puchata-Rojek

CONTENT EDITING:

Monika Michałowicz

MANAGING EDITOR:

Aleksandra Kędziorek

PRINT RUN: 1000 copies

PAGES: 206

HARDCOVER

ISBN: 978-83-65777-96-6

published in Polish and English



Graphic design and typesetting:
Martyna Wyrzykowska

In the hands of its inventor, Konrad Brandel (1838–1920), the photorevolver camera proved a perfect device for capturing the reality and atmosphere of a modern city – Warsaw at the end of the 19th century. Brandel's instantaneous photographs mark the advent of photography as we know it. Not professional, posed and retouched, but casual photography, which documents not only momentous events, but also everyday situations, often random in character; photography that depicts people going about their daily lives, frequently unaware of being looked at.

The selection of 120 photographs is accompanied in the publication by essays by Monika Michałowicz and Piotr Kubkowski as well as quotes devoted to Konrad Brandel's work from the press in the 1880s and 1890s.

Zdarzyło się w Warszawie. Historia miasta dla dzieci [It Happened in War- saw. History of the City for Children]

TEXT: Maria Karpińska

ILLUSTRATIONS: Anna Burchard

PUBLISHING COORDINATION:

Aleksandra Kędziorek

PRINT RUN: 1000 copies

PAGES: 48

HARDCOVER

ISBN: 978-83-959638-7-2

published in Polish



Graphic design and typesetting: Anna Burchard

The story of how Warsaw grew and changed: from a town founded in the heart of Mazovia's forests to today's city with skyscrapers glistering in the centre and metro running underground. Addressed to children from 6 to 10, the publication serves to read and view amusing illustrations, but also to encourage travels around Warsaw of the past and today.

History of the capital city and its inhabitants abounds in extraordinary developments. The pages of this book witness encounters between medieval fishwives, noblemen clad in traditional robes, kings and queens of Poland, renowned poets and famous female scientists.

Zielone ścieżki wokół Izby Pamięci na Woli [Green Paths around the Hall of Remembrance in Wola]

PUBLICATION CONCEPT:

Małgorzata Makowska, Aleksandra Sołtan-Lipska, Jarosław Trybuś

CONTENT EDITING:

Aleksandra Sołtan-Lipska

MANAGING EDITOR:

Małgorzata Makowska

MAP: Hekla Studio,

Paweł E. Weszpiński

PRINT RUN: 1500 copies

PAGES: 96

PAPERBACK

ISBN: 978-83-964731-0-3 (book);

978-83-964731-1-0 (set with the map)

published in Polish



Graphic design, drawings, and typesetting:
Hekla Studio (Monika Proniewska, Paulina Ufna)

Publication is a guide to the area around the Hall of Remembrance — the Museum's new branch — at the Warsaw Insurgents Cemetery. It comprises a book and a map designed in formats conducive to walks and sightseeing. Introductory essays tell the history of this place and discuss it from a modern-day perspective. Selected points marked on the map are described and illustrated in the chapters *Ścieżki* [Paths] (brief histories of people, monuments, streets, buildings, parks) and *Ślady* [Traces] (selected histories of civilian victims buried at the Warsaw Insurgents Cemetery).

The book offers a closer look at the so-called Distant Wola: former factory areas where new housing estates are now built. The Hall of Remembrance is located in a place where the past is tightly interwoven with the present and the city's dynamic development.

Warsaw Almanac vol. 14

Online edition

EDITING: Lena Wicherkiewicz

GRAPHIC DESIGN: Anna Świątłowska

TYPESETTING AND TEXT MAKEUP: Jerzy Gruchot

PAGES: 400

E-ISSN: 2460-2952

published in Polish,

partly translated into English

The Warsaw section includes articles devoted to natural disasters in Warsaw in the early modern era (Bogusław Ulicki, Joanna Popiołek), reconstruction of the capital city (Klara Czerniewska-Andryszczyk, Jan Czempiński, Karolina Mętrak), Warsaw handicraft (Agata Patakiewicz), history of a statue from the Saxon Garden (Beata Mielcarz), course of the Action N in the Warsaw district of the Union of Armed Struggle — Home Army (Julian Borkowski), Warsaw's neon signs in the Polish People's Republic (Julia A. Majewska), and monographs of buildings in Warsaw (Marcin Krupowicz, Jarosław Trybuś). The Museum section comprises texts devoted to the collection (Rafał Radziwonka, Radosław Adamski, Anna Topolska, Ewa Nowak-Mitura) and museum education during the pandemic (Katarzyna Liwak-Rybak). The Varia section includes essays related to temporary exhibitions (Jacek Rochacki, Łukasz Szymański) and an interview with Bożena Dybowska, a former employee of the Education Department of the Historical Museum of the City of Warsaw, conducted by Izabella Maliszewska as part of the project *In Love with Warsaw*.

Magazyn Miasta #20

SPECIAL ISSUE

EDITOR IN-CHIEF: Marta Żakowska

PUBLISHERS: Museum of Warsaw, *Magazyn Miasta*

PRINT RUN: 1000 copies +

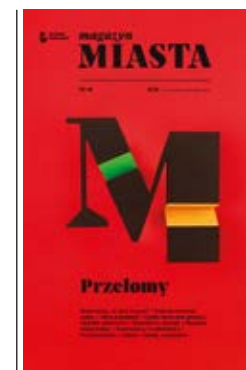
electronic version

PAGES: 108

PAPERBACK

ISSN: 2299-6745

published in Polish



Graphic design and typesetting:
rzeczy obrazkowe

Special issue published by the Museum of Warsaw in collaboration with the only interdisciplinary magazine in Poland devoted to urban issues.

Modern-day urban breakthroughs are examined by eminent researchers and observers of city life: Marcin Wicha, Aleksandra Litorowicz, Magda Kubecka, Martyna Obarska, Jacek Gądecki, Kamil Fejfer, and Szymon Bujalski, among other figures. To promote this year's edition, the City Laboratory of the Museum of Warsaw organised in October 2022 the first meeting in Warsaw with Carlos Moreno — professor at Sorbonne University and founder of the breakthrough concept of the 15-minute city, much hyped nowadays across the world.

Educational Activities

Katarzyna Liwak-Rybak

Education Department of the City of Warsaw

In the light of the dynamic social situation unleashed by the ongoing war in Ukraine, in 2022 we focussed on collaboration with new inhabitants of Warsaw. The Museum of Warsaw and its branches engaged from the very beginning in activities for the benefit of war refugees and migrants. Our efforts were fostered by our experience in working in the field of multiculturalism and tolerance. The direction of many of our educational activities was also set by civil approaches and cooperation. The Museum built a collaboration network with institutions and people capable of supporting individuals arriving from Ukraine. We proposed new formats of meetings, established numerous new collaborations, learnt how to instigate social inclusion and connect the society.

ACHIEVED GOALS

- 1. Initiating new educational formats** related to social inclusion and collaboration, especially in the multicultural context.
- 2. Broadening knowledge of the city through its direct experience** – organisation of projects taking place not only in museum exhibition spaces, but also in the urban space, such as the guided walks *Discover Green Warsaw*.
- 3. Building a community around the Museum** – fostering relations with audiences by engaging them in the Museum's life, enabling them to discover the venue and have a say in its functioning. In 2022, we developed a programme of voluntary work and programmes co-designed by volunteers, such as *Summer Speed Friending*.
- 4. Popularisation of scientifically verified knowledge** – spreading information from scholarly researchers at the Museum of Warsaw using modern methods of work with the audience, adjusted to the needs of visitors and their psychophysical capacity, including neurosciences and the Interpret Europe methodology.
- 5. Accessibility and openness to the audience** – concept of educational activities oriented to social inclusion, including disenfranchised and excluded groups (in economic, social terms, due to disabilities), recognising their needs and living up to them.

NATIONAL AND INTERNATIONAL COLLABORATION

- 1. ECHOCAST Polska trainings** – collaboration between museums.
- 2. Culture without Barriers Festival** – participation in events related to broadly understood accessibility.
- 3. Warsaw Family Days** – conducting workshops for families as part of the municipal initiative.
- 4. Polish Teachers' Summer University** – conducting workshops for teachers.
- 5. Warsaw Centre for Education and Social Innovations and Trainings (WCIES)** – conducting the training for teachers *Warsaw in the Times of Prus and Sienkiewicz – Socio-Cultural Changes at the Turn of the Century*.
- 6. Centre for Education Development (ORE)** – conducting workshops for teachers devoted to local heritage.
- 7. Mazovian Self-government Teacher Training Centre (MSCDN)** – conducting workshops devoted to working with heritage, a guided walk along the traces of Warsaw from the turn of the 20th century.

Stationary Activities

MUSEUM LESSONS

Stationary lessons were conducted in permanent and temporary exhibition spaces of the main seat and in most branches. Stationary activities also embraced lessons at schools (the *At Ours and at Yours* offer) and outdoor lessons.

Patriotism – Common Task

Museum lessons and walks designed for children and youth addressed the topic of patriotism in the context of rebuilding the Old Town and the whole of Warsaw after World War II. These classes were meant to show young participants the attitude of the post-war population united in the name of a common goal. The project received financial support from the Polish History Museum as part of the grant programme *Patriotism of Tomorrow 2022*.



THEMATIC GUIDED WALKS

From spring to autumn, thematic guided walks around selected districts of Warsaw were organised on Saturdays and Sundays, led by an educator and addressed to adults and families with children. Walks in Ukrainian and Polish at B1 level were also held. Schools were offered guided walks around their immediate vicinities.

VISITING THE MUSEUM

Guidance services were available in the main seat and in branches. Walks and guided tours were also organised on demand.

PROGRAMME FOR FAMILIES

Family activation classes were offered (intergenerational education) whose goal was to discover the Museum of Warsaw's resources together through activities in the core exhibition and temporary shows. Addressed during family meetings were topics devoted to animals, old-time professions, managing the household, and housework. Creative work was also encouraged, for example in the series *Warsaw Sketchbook* and during photographic workshops.

PROGRAMMES FOR YOUNG AND MATURE ADULTS

The Museum invited young and mature adults to take action by co-creating museum programmes and intergenerational exchange of experiences. They were offered the possibility to participate in formats proposed by the Museum, such as *Drawing Thursdays*. Lectures and guided walks were held for University of the Third Age participants.

COLLABORATION WITH TEACHERS

The project *Multiculturalism – Integration and Collaboration. Trainings for Teachers* was held from September to November, devoted to work with children with a refugee and migration experience. More than 200 pedagogues from Warsaw's schools and kindergartens participated in workshops, meetings, and consultations. Four podcasts were also created: conversations by Karolina Oponowicz, a journalist and sociologist, with Joanna Salbert, a child psychologist. The project was financed by the City of Warsaw.



In October, 2022 in collaboration with the KEN Voivodeship Pedagogical Library in Warsaw, the Museum organised the 5th conference *Education about Warsaw at School*, addressed to teachers implementing a Warsaw knowledge school curriculum and other people teaching about Warsaw.

ACTIVITIES FOR REFUGEES

Activities were initiated for new inhabitants of Warsaw, primarily originating from Ukraine. Collaboration with them was based on an analysis of needs of various groups of migrants and refugees. New programmes were implemented, such as *Let's Meet in Warsaw*, *Culture Club*, *Language Café*, series of guided walks *Discover Warsaw with Us*, as well as touring and assistance classes.



Meeting within the project *Multiculturalism – Integration and Collaboration. Trainings for Teachers*



Guided walk *Discover Green Warsaw* from the series *Discover Warsaw with Us*



Classes from the series *Let's Meet in Warsaw*

Seasonal Activities

Winter in the City; Summer in the City – an offer of classes for students of Warsaw's primary schools was designed and implemented. Educational activities were carried out online and on site, as well as in the form of outdoor lessons. The latter enjoyed the greatest popularity.

Museum lessons from the series Winter Celebration – our offer of stationary and online classes during the winter school break. The overarching theme was the multiculturalism of Warsaw in the past and today.



Photo: Marta Cibian

Virtual Activities

WARSAW GUIDED WALKS

The project was created in 2021 in the shadow of the pandemic, and inspired a team of educators to seek new forms of participation in culture. Activities were organised outside the Museum building – guided walks were proposed across the whole capital city with references to contents of the Museum's displays in its core exhibition and temporary shows. This made safe participation in cultural life possible despite the temporary closure of institutions. Research shows that in 2022 many people still wanted to make use of such solutions, and therefore the offer of walks was expanded to include further, less obvious directions, such as a trip around Białołęka or Wesoła.

ONLINE EDUCATION

Purpose-prepared educational materials were made available to parents and teachers online on the Museum website. These were particularly widely used during winter and summer holidays. The programme consists of educational activities that do not require extensive use of screen devices, which contributes to well-being, social aspects, and accessibility. The *Online Education* section contains the following thematic cycles: *Civic Education*; *Read and Act*; *Legends*; *Warsaw Photoclub*; *Home Dictionary of the Things of Warsaw*; *Family Drawing*; *Warsaw Varieties*; *Praga Motifs*. Our educational team is constantly expanding the resources in this section.

ONLINE MEETINGS OF MUSEUM EDUCATION LEADERS

In 2020, in collaboration with the Józef Piłsudski Museum in Sulejówek and the Museum Educators' Forum, the Museum of Warsaw launched a programme of support for managers of educational activities *Meetings of Museum Education Leaders*. As the result, a meeting space was established in various cultural institutions that is designed to serve exchange of experiences and good practices as well as networking for the sake of collaborations and partnerships. In 2022, 4 meetings were held for the museum education professional community – alongside NGOs, Copernicus Science Centre, MOCAK Museum of Contemporary Art in Krakow, and the Museum of Modern Art in Warsaw. The meeting in March was devoted to the inclusion of refugees from Ukraine in cultural activities.

Volunteering

In 2022, the Museum developed its programme of internships and voluntary work. The volunteering scheme involved around 50 individuals, including 15 under the age of 18. Volunteers took part in implementing the programme for people from Ukraine, family workshops, and other events at the Museum's main seat and branches. Internships embraced support for the Education Department, assistance in inventory works and building exhibitions, among other activities. This form of collaboration with youth, students, and adults allows for forming closer relations with the audience, introducing new perspectives, and enabling Varsovians to co-create the Museum.

Accessibility Coordination

In 2022, works were continued on developing accessibility in the Museum of Warsaw at various levels. Staff competences were fostered through trainings in conducting classes with individuals with special needs. Numerous collaborations were also established with the *Otwarte Drzwi* Association, *Drewnica Mazovian Voivodeship Hospital*, and six special schools in Warsaw, among other entities. Museum lessons were regularly conducted for integration groups and for people with special needs.

The year 2022 witnessed the evaluation of accessibility of the main seat, the Praga Museum of Warsaw branch, and six temporary exhibitions in three locations.

As part of a received grant, since mid-2022, the Museum has been implementing the project *Improving Accessibility of Temporary Exhibitions at the Museum of Warsaw and Collateral Events for Individuals with Special Needs*, financed by the *Culture without Barriers* programme.



Collection

Selected Acquisitions

Szymon Anisko, Teapot, 1830s

Warsaw
12 lot silver, wood; punching, casting, knurling, gilding, black oxide treatment
height 16 cm, width 28 cm, depth 13 cm, weight 815 g
MHW 32140/a–b

Purchase co-financed by the Ministry of Culture and National Heritage from the state budget as part of the *Development of Museum Collections* programme operated by the National Institute for Museums and Public Collections.

DESCRIPTION: Monika Siwińska

Noble proportions, precision of execution, attention to detail – these qualities perfectly define the teapot manufactured at the workshop of Szymon Anisko (ca 1799–1878). Preserved documents reveal that this goldsmith was active in Warsaw, but his creations have not been recorded in public collections to date. The teapot is a valuable object not only because of the precious material and late classicist origins, but also due to its uniqueness. The output of Warsaw's many craftsmen was almost completely destroyed during World War II. Of note is also the unquestionable artistic value of this object. It is a high-class goldsmithing item created in a professional workshop. The teapot represents the style of the era in which it was made. It is characterised by classicist moderation and restrained decoration.



Photo: Anna Sulej



Andrzej Milwicz, Pax vincit tapestry, 1951

Warsaw
canvas; imprint
height 186 cm, width 69 cm
MHW 31951

donation
DESCRIPTION: Agnieszka Dąbrowska

This tapestry in the shape of a vertical rectangle is decorated in several shades of brown. Placed against a brighter background is a composition of styled representations of trees, griffins, and pigeons, and in the centre – two decorative ribbons with the inscription “PAX VINCI” (Latin “peace shall win”). The tapestry was created by Andrzej Milwicz (1905–1952), a painter, designer of tapestries and furniture, who collaborated with the Production Aesthetics Supervision Office, ORNO Artistic Handicraft Cooperative, and “Milanówek” Natural Silk Works. The tapestry features an imprint in a technique created by the artist, who experimented with various methods of tapestry adornment. A typical element of his work are also decorative motifs that refer to folk cut-outs and iconography with its roots in Middle Eastern culture.



Photo: Michał Matyjaszewski

Grzegorz Łopieński (?), Vase, ca 1920

Bracia Łopieńscy company, Warsaw
bronze; casting, patination
height 44.5 cm, diameter 32 cm
MHW 32142

Purchase co-financed by the Ministry of Culture and National Heritage from the state budget as part of the *Development of Museum Collections* programme operated by the National Institute for Museums and Public Collections.

DESCRIPTION: Aleksandra Sołtan-Lipska

Cast in bronze, this impressive vase was produced by the company of the Łopieński brothers. The factory, set up in 1862 and specialising in products made of bronze, silver, and precious metals, was recognised in the interwar period as one of the best on the Polish market and successfully competed with foreign companies. Judging from its characteristic plant decoration, the vase design may be attributed to Grzegorz Łopieński (1863–1939). This artefact bears reference to the style of the 1920s, while featuring an unconventional contrast: the smooth surface of the belly is decorated with a geometric motif, fused with a sculptural representation of a maple branch. This extremely rare item sits comfortably in the Museum's collection of products by this company, which counts nearly 170 artefacts and continues to grow.



Photo: Adrian Czechowski



Edward Manitiusz, *Little Devil* – toy-box,

1932–1939

“E. Manitiusz” Toys and Decorative Items Factory, Warsaw

wood, varnish; turning, hollowing, varnishing

height 10 cm, width 5 cm, diameter 5 cm

MHW 32162

purchase

DESCRIPTION: Lena Wicherkiewicz

This small, wooden, openable figurine of a little devil offers an important example of early design solutions by Edward Manitiusz (1902–1975), a manufacturer of toys and packaging, owner of the “E. Manitiusz” Toys and Decorative Items Factory. Originality of the item is confirmed by the producer’s stamp. This toy model was recorded in a decorative pattern caveat no. 1983 by the Polish Patent Office in October 1932, in the “Orders” book kept by the manufacturer, and in price lists. The Museum holdings contain a photograph documenting the appearance of the toy. The figurine complements in a precious way the collection devoted to the Praga factory, which comprises 42 toy-boxes and other items, souvenirs and documents. It is also a vital addition to the collection of Warsaw packaging.



Photo: Adrian Czechowski



Donated by Renata Manitiusz-Kozłowska,
photo: anon., sign. AF 38342

Jan Dziaczkowski, works from the *Mountains for Warsaw* series,

2009–2011

paper; print, collage

height 8.8 cm, width 14 cm (MHW 31952); height 9.6 cm, width 12.5 cm

(MHW 31953);

height 8 cm, width 10 cm (MHW 31954); height 30.1 cm, width 23.5 cm

(MHW 31955)

MHW 31952–31955

Purchase co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund – a state earmarked fund. Task: *Development of the Contemporary Art Collection of the Museum of Warsaw.*

DESCRIPTION: Zofia Rojek

In the *Mountains for Warsaw* series, Jan Dziaczkowski combined images originating from the iconosphere of the Tatra Mountains with characteristic places in the capital city. The Museum purchased four collages to its collection. The series resulted from an intellectual-artistic provocation, co-created by architect and architecture critic Grzegorz Piątek and Marek Pieniążek, a geographer from the University of Warsaw. Their efforts led to the publication of the *Expectative 5* booklet by the Bęc Zmiana Foundation for New Culture. The authors postulated a fictitious solution to the problem of spatial chaos in Warsaw. They created an imaginary mountain range made of products of urban metabolism: rubbish, impurities, rubble, industrial waste, and soil, which they integrated in the space of the capital city.

Jan Dziaczkowski was one of the most promising artists of the young generation. He died a tragic death in the Tatra Mountains at the age of 28.



Ministerstwo Kultury
i Dziedzictwa Narodowego

NARODOWY
INSTYTUT MUZEALNICTWA
I OCHRONY ZBIORÓW

Magda Bielez, *Sugar Curve, Insulin Curve*,

2016

paper; watercolour crayon

height 21.5 cm, width 14.2 cm

MF 6312

donation

DESCRIPTION: Katarzyna Kucharska-Hornung

Magda Bielez’s drawing was presented in 2022 at the artist’s temporary individual exhibition *I Feel Safe among Drugs* at the Antonina Leśniewska Museum of Pharmacy. Placed in a showcase next to an insulin ampoule from 1940, it functioned as a personal accent evoking the experience of illness against the background of the universal history of medicines – the permanent exhibition *Res pharmaceuticae*. Using watercolour crayon drawing, the artist creates a visual representation of medical examination of the so-called sugar curve and insulin curve. The represented woman is struggling with the diagram, which resembles an outdoor gym device. The balance of the inclined body relies on the lines of the diagram. The goal behind gathering artistic interventions in the historic collection of pharmaceuticals is to introduce to the Museum’s narrative a critical perspective and individual experience of illnesses of the soul and the body.



Witek Orski, *A Sad River in which the Moon Swims*, 2017/2022

lenticular sheet, dibond, paper; digital montage of 3 analogue photographs, 3D lenticular print
height 125 cm, width 100 cm
AF 38829

Purchase made possible by the Museum of Warsaw Foundation.

DESCRIPTION: Karolina Puchała-Rojek

The work is a montage of 3 analogue photographs of a mermaid statue and water surface. The lenticular print technology allowed the artist to achieve a spatial effect of mutually overlapping images: the mermaid's portrait and waves, impossible to reproduce in the object's digital documentation. The title quotes lyrics of a song by Krystyna Krahelska (1914–1944), who posed in 1937 for Ludwika Nitschowa, who sculpted the most famous statue of the Warsaw mermaid. Krahelska was a scout, poet, songwriter, medic. She was killed on the second day of the Warsaw Uprising. The unrealistic image of Krahelska / Mermaid / river bears formal reference to the work of surrealists, who tapped into available tools in order to process visions of reality. Orski also addresses on many levels the history and mythology of the city, its heroines and their images.



FUNDACJA
Muzeum Warszawy

Antonina Gugąła, *Warsaw Photographer*, 2016

paper; photograph, pigment print
height 30 cm, width 40 cm
AF 38592–38617/1-5

Purchase co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund – a state earmarked fund. Task: *Development of the Contemporary Art Collection of the Museum of Warsaw.*

DESCRIPTION: Karolina Puchała-Rojek

In 2022, the Museum's photography collection became expanded with important series devoted to questions of contemporary iconography and utopian visions of Warsaw, including pieces by Antonina Gugąła. Her project combines conceptual work with documentary photographic practice. The artist researched traces of the presence of craft photographers in the cityscape. She documented the shopwindows of 84 photographic studios operating in Warsaw in 2016. Her overarching goal was to preserve the memory of places commonly associated with photography. An integral part of the project is the *Diploma Photographs* series: portraits of the artist made by Warsaw photographers in their studios. These represent the conceptual layer of the work, tracing conventions present in portraits on demand and forming part of the tradition of atelier portrait photography.



Ministerstwo Kultury
i Dziedzictwa Narodowego

NARODOWY
INSTYTUT MUZEALNICTWA
I OCHRONY ZBIORÓW

Rafał Milach, from the *Ba Lan* series, 2005–2008

baryta paper; photograph, pigment print
height 50 cm, width 75 cm
AF 38628–38637

Purchase co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund – a state earmarked fund. Task: *Development of the Contemporary Art Collection of the Museum of Warsaw.*

DESCRIPTION: Karolina Puchała-Rojek

Ba Lan ("Poland" in Vietnamese) is a story of emigration and search for better living conditions. For nearly three years Rafał Milach accompanied Linh with his photographic camera in Warsaw. He observed the man working almost around the clock as a clothing seller at the now non-existent 10th Anniversary Stadium. He attended his wedding ceremony and photographed himself with his newborn baby. Kept for several years, their contact determined both the topic of photographs and the formal layer of the photojournalistic piece. Most shots are portraits from up-close, which suggest an intimate bond between the photographer and photographed. Images from the Europa Marketplace expand the notion of contemporary city photography, which embraces not only prestigious sites and buildings, but also non-central areas – disorderly and of marginal interest to the authorities.



Ministerstwo Kultury
i Dziedzictwa Narodowego

NARODOWY
INSTYTUT MUZEALNICTWA
I OCHRONY ZBIORÓW

Joanna Szpak-Ostachowska, from the *On the Staircase* series,

2018–2019

baryta paper; photograph, ink print
height 36 cm, width 24 cm
AF 38582–38591

Purchase co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund – a state earmarked fund. Task: *Development of the Contemporary Art Collection of the Museum of Warsaw.*

DESCRIPTION: Karolina Puchata-Rojek

This series by Joanna Szpak-Ostachowska was created in Warsaw's housing estates. It depicts the phenomenon of arranging staircases using deposited objects. Characteristic of estates with a long history and strong neighbourly bonds, this custom mostly involves placing pot plants. On the one hand, it represents the willingness to make common spaces feel like home, to turn them into domestic gardens, while on the other hand, it offers the last chance to rescue plants in a poor condition. However, Ostachowska's photographs show more than just pot plants in long corridors of blocks of flats from the communist period. They also feature announcements, furniture, bottles, calendars, pictures, small-scale tapestries and racks, as well as housing estates seen from windows in the background. The series represents the artist's interest in micro-communities and grassroots movements, whose activities influence the appearance of common spaces.



Ministerstwo Kultury
i Dziedzictwa Narodowego

NARODOWY
INSTYTUT MUZEALNICTWA
I OCHRONY ZBIORÓW

Jędrzej Sokołowski, from the *New Warsaw* series,

2010–2014

paper; photograph, lambda print
height 35 cm, width 70 cm
AF 38618–38627

Purchase co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund – a state earmarked fund. Task: *Development of the Contemporary Art Collection of the Museum of Warsaw.*

DESCRIPTION: Karolina Puchata-Rojek

Jędrzej Sokołowski's series was created for several years to document Warsaw's new housing estates on the city's outskirts. Panoramic shots depict estates that are often unfinished or hastily built, along with their characteristic landscape. Empty, undeveloped and as yet unnamed space stands in contrast to unfamiliar and uninhabited architecture. Photographs from the *New Warsaw* series depict the housing boom characteristic of the first and second decade of the 21st century, as seen by a documentalist. The colour palette is cool, which is supposed to suggest objectivity of the photographer who reports on and shows viewers a reality inaccessible to them. The photographs depict the phenomenon of rapid urban sprawl and draw attention to the problem of delineating borders of the city. Sokołowski managed to capture the moment of suspension, still before spaces belonging to nature became part of Warsaw.



Ministerstwo Kultury
i Dziedzictwa Narodowego

NARODOWY
INSTYTUT MUZEALNICTWA
I OCHRONY ZBIORÓW

**New acquisitions in the collection
of the Museum of Printing**

MD 669/AR – MD 700/AR
donation

DESCRIPTION: Maria Ejchman

The Museum of Printing acquired interesting and quite rare archival materials, ephemera, press and photographs related to the printing community in Warsaw and Greater Poland. Part of them concern Michał Arct's publishing company. It is a collection of souvenirs left after a former printing house employee, which depict the course of his professional career and membership in trade organisations from 1904 to 1945 (membership ID cards, service booklets of the Printing and Kindred Trades Union in Poland, confirmations of membership fees payments). Originating from the same period are individual issues of specialist press, such as *Wiadomości Graficzne*, *Drukarz – Związkowiec*, and trade union leaflets. Materials from the postwar years document the rite of "conferring" printer's status. These include a Baptism Letter, photographs, and the so-called One-off Press Release, a celebratory print published on the occasion of "baptising" new employees of the printing house. Still cultivated after the war, this custom is little known today.

Acquisitions to the Collection

dr Tomasz A. Pruszek, Adam Michalak

In 2022, the Inventory and Collection Sharing Department was in charge of formalities related to the acquisition of artefacts to the collection of the Museum of Warsaw. It received donation and sale offers addressed to the Museum, organised pre-committee meetings and meetings of the collection development committee in various modes, and processed relevant contracts. In 2022, purchases of artefacts to the collection were financed from the Museum's own funds and from the *Development of Museum Collections* programme operated by the National Institute for Museums and Public Collections (purchase of 5 artistic handicraft artefacts manufactured by Warsaw companies) and from the *National Collection of Contemporary Art 2022* programme operated by the Ministry of Culture and National Heritage (purchase of 5 contemporary artworks). Moreover, collection valuation procedures were also conducted as part of the project *Valuation of the Collection, Current Donations and Items Participating in the Circulation of Museum Artefacts*.

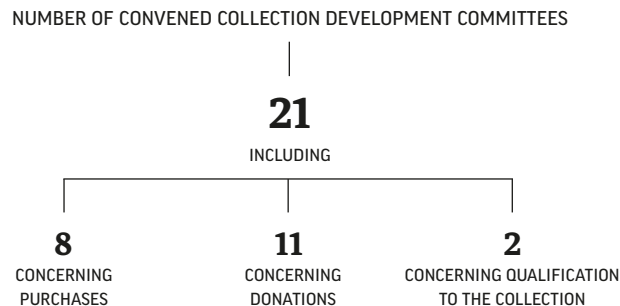


Artwork by Paulina Włostowska, *Untitled*, 2016, sign. MHW 32161, purchased in 2022

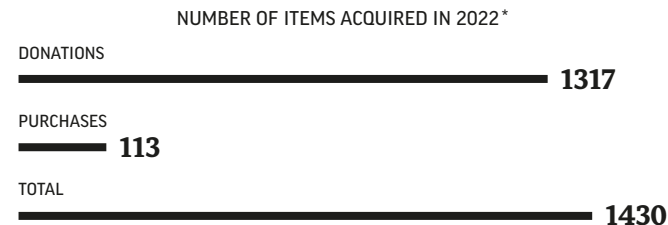
Statistics for Works Conducted by the Inventory and Collection Sharing Department

Katarzyna Reszka

COLLECTION DEVELOPMENT AND ACQUISITION COMMITTEES



In 2022, 1430 items were added to the collections of the Museum of Warsaw, which comprise museum artefacts and auxiliary holdings.



* According to the acquisition source

The Museum's photographic collection grew significantly, including the archive of negatives and postcards – owing to donors, and the photography collection – by way of purchases. Art historical holdings were primarily enriched with historic keepsakes, objects of material culture, artisanal artefacts, and clothing, decorations and medal collections. Paintings and graphic prints were purchased to the art collection. The poster collection was expanded as part of separate museum artefacts.

ACCESSION TO THE MUSEUM OF WARSAW IN 2022 ACCORDING TO COLLECTION TYPE

COLLECTION	DONATIONS	PURCHASES	TOTAL
photographic	733	60	793
archival materials	192	0	192
art historical	148	13	161
Museum of Printing	81	0	81
art	30	27	57
separate museum artefacts	47	0	47
Palmiry Museum – Memorial Site	21	0	21
architectural plans and drawings	20	0	20
Antonina Leśniewska Museum of Pharmacy	3	13	16
auxiliary (non-museum items)	42	0	42
TOTAL	1317	113	1430

Collection Conservation

Robert Kołodziejski

2022 was yet another year of intensive exhibition activity of the Museum of Warsaw. In line with its scope of duties, the conservation team participated in creating all temporary exhibitions in which museum artefacts were presented. The broad range of themes of these shows and the resulting variety of presented historic artefacts required the engagement of all conservators, specialists in their fields, and frequently confronted them with new professional challenges. The team took part in preparing the exhibitions from the beginning to the end, since its contribution does not solely consist in the conservation of objects, but also in conducting an immense number of conservation examinations for the needs of object qualification, as well as supervision of transport and installation in the exhibition space.

Moreover, the conservation team conducted all necessary works serving the protection of the Museum holdings (permanent exhibition reviews, control of ambient conditions in exhibition and storage spaces). A large group of museum artefacts underwent more or less complex conservation procedures for the needs of publishing their digital images in the e-Collections database.

Conservation in Numbers

FULL CONSERVATION

PAINTING CONSERVATION STUDIO	
paintings	11 pcs
tapestries	5 pcs
glass / ceramics	3 pcs
TOTAL	19 pcs
METAL CONSERVATION STUDIO	220 pcs
PAPER AND PHOTOGRAPHY CONSERVATION STUDIO	
paper	49 pcs
photography	5 pcs
TOTAL	54 pcs
TOTAL	293 pcs

FRAGMENTARY CONSERVATION

PAINTING CONSERVATION STUDIO	
paintings	6 pcs
tapestries	6 pcs
glass and mixed techniques	2 pcs
polychromed wood	10 pcs
frames	5 pcs
TOTAL	29 pcs
METAL CONSERVATION STUDIO	5 pcs
PAPER AND PHOTOGRAPHY CONSERVATION STUDIO	
paper	51 pcs
photography	20 pcs
mixed techniques	8 pcs
TOTAL	79 pcs
WOOD CONSERVATION	5 pcs
TOTAL	118 pcs

PREVENTIVE CONSERVATION

PAINTINGS CONSERVATION STUDIO	
paintings	26 pcs
tapestries	68 pcs
frames	1 pcs
TOTAL	95 pcs
METAL CONSERVATION STUDIO	16 pcs
PAPER AND PHOTOGRAPHY CONSERVATION STUDIO	
paper	51 pcs
photographs / negatives	337 pcs
other / leather	177 pcs
TOTAL	565 pcs
WOOD CONSERVATION	4 pcs
TOTAL	680 pcs

Number of objects subject to conservation in various scopes in the conservation studios of the Museum of Warsaw

1091 OBJECTS.

Number of objects subject to conservation reviews

4052 OBJECTS.

Selected Conservation Works

Volumes from Ludwik Gocel's book collection

Inv. nos: 70/71; 75; 814; 817; 1041; 1042; 1319; 1320; 1333; 1337; 1338; 1340; 1341; 1350–1353; 1401; 1444; 1475; 1493; 1498; 1502; 1506; 1513; 1515; 1517; 1522; 1524; 1531; 1610; 1847; 1876; 2892; 2896; 2983.

Ludwik Gocel's book collection comprises editions from the period of the November Uprising and the Great Emigration. The books boast decorative bindings, include bookplates, handwritten notes and dedications by authors, owners, and the collector. The year 2022 witnessed the continuation of a task carried out since 2021 as part of the *Support for Museum Activities* programme of the Ministry of Culture and National Heritage – 33 remaining volumes underwent conservation (out of 53). The works were supervised by chief collection conservator Robert Kołodziejcki and assistant conservator Piotr Popławski. The book collection is on display at the Ludwik Gocel Room of the core exhibition *The Things of Warsaw*.



Photo: Bartosz Iwaszkiewicz (REWARDS)

Condition after conservation

The task *Conservation of Historic Volumes from Ludwik Gocel's Book Collection* was co-financed from the funds of the Ministry of Culture and National Heritage originating from the Culture Promotion Fund – a state earmarked fund.

Bolesław Józef Herman

Genre Scene with Castle Square in the Background, 1944

oil on plywood
31 × 39 cm
MHW 24503
purchase

CONSERVATION WORKS: Katarzyna Lesiakowska-Tofil

The surface of the painting was cleaned using chemical agents in order to remove a considerably yellowed and darkened secondarily repainted layer. Gaps were filled with chalk-acrylic putty. The next step involved colour retouches to render the original paint layer uniform in terms of colour.



Condition after conservation

Photo: Katarzyna Lesiakowska-Tofil



Condition prior to conservation: in visible lights, luminescence activated by UV radiation, and in infrared light

Photo: Katarzyna Lesiakowska-Tofil

Asymmetrical red blazer

1991

Grażyna Hase Gallery, Warsaw

wool; machine sewing

95 × 48 cm

MHW 29774

purchase

CONSERVATION WORKS: Beata Galperyn-Kołodziejska

Blazer with several sections of missing fabric consumed by insects. The surface of the item was cleaned. Missing fabric was filled by pasting threads acquired from inner sections of the blazer.



Photo: Katarzyna Lesiakowska-Toril

Condition prior to conservation. Close-up of a damaged fragment

Szymon Anisko, Teapot

1830s

Warsaw

12 lot silver, wood; punching, casting, knurling, gilding, black oxide treatment
height 16 cm, width 28 cm, depth 13 cm, weight 815 g

MHW 32140/a–b

Purchase co-financed by the Ministry of Culture and National Heritage from the state budget as part of the *Development of Museum Collections* programme operated by the National Institute for Museums and Public Collections.

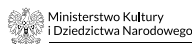
CONSERVATION WORKS: Piotr Kaczkieffo

The item with gilded interior of the belly was cleaned to remove numerous deposits of dust and grease and local, black deposits of silver corrosion. Secured against corrosion, the artefact was placed in the Room of Silverware and Plated Silverware of the core exhibition *The Things of Warsaw*.



Photo: Anna Sulęj

Teapot cover.
Condition after conservation



Pair of candlesticks

second half of the 18th c.

unknown workshop, Warsaw

brass, silver; repoussé, soldering, galvanic plating, chiselling, polishing
height 35 cm, width 14 cm, depth 14 cm

MHW 15984/a–b

CONSERVATION WORKS: Janusz Mróz

The candlesticks were cleaned to remove numerous deposits of dust and grease and local, black deposits of silver corrosion. Secured against corrosion, the candlesticks were subject to digitisation for the needs of publication in the e-Collections database.



Photo: Adrian Czechowski

Condition after conservation

Adolf Boy, Jeremiasz Falck, Elias Noski, Poster announcing a spectacle at the Royal Theatre, 1664

paper on canvas; copper engraving, watercolour, gouache
63 × 42.5 cm
MHW 25272
purchase

CONSERVATION WORKS: Piotr Popławski

The poster underwent mechanical cleaning. Paper in the central section was doubled and strengthened in a way that did not have a visual influence on the graphic representation. Decorative fringes were strengthened and doubled in weakened places. The black edges of the poster were doubled and complemented, and later retouched. The entire piece was straightened using weights.



Photo: Piotr Popławski

Condition after conservation

“Teatr z Tarczyńskiej” poster

1957

paper; print
48 × 35 cm
property of Ludmiła Murawska-Péju
CONSERVATION WORKS: Igor Nowak

The poster was preliminarily straightened after humidification and subjected to baths in filtered alkaline water. The sheet was then repasted structurally by introducing alkaline glue. Torn spots were doubled, gaps were filled, and the sheet was straightened under a press after humidification. Conservation works were carried out for the needs of the temporary exhibition *Białoszewski, Not Apart* at the Wola Museum of Warsaw.



Photo: Igor Nowak

Condition after conservation

Travel trunk

turn of the 20th c.

plywood, canvas, metal
45 × 52 × 34 cm
MHW 29052/a–c
purchase

CONSERVATION WORKS: Adam Wrzosek

The trunk underwent fragmentary conservation. The item was cleaned and disinfected, the torn fabric of inner padding was doubled. The holding slats were cleaned to remove rust and protected against corrosion. Local colour retouches were made.



Photo: Michał Matyjaszewski

Condition after conservation

Digitisation

Mikołaj Kalina

In 2022, the Collection Digitisation Department created digital images of 7384 items for the needs of exhibitions organised in 2022 and 2023 as well as their accompanying publications: *Gloss, Matt, Colour. Photography and Warsaw in the 1990s*, *Olga Micińska. The Guild, We Didn't Have a Lucky Star, We Lit Our Own. Warsaw Herstories, For External Use. Graphic Design in the Pharmaceutical Industry 1960–1980, Railroad to Praga, Warsaw 1945–1949: Rising from Rubble*.

The department continued the digitisation of items for the Hall of Remembrance at the Warsaw Insurgents Cemetery in Wola. Digital representations of items were also created for the needs of modifications in the rooms of the core exhibition *The Things of Warsaw*, the core exhibition of the Palmiry Museum – Memorial Site, and new museum acquisitions. What's more, the Museum of Printing and Antonina Leśniewska Museum of Pharmacy were supported in presenting their most important artefacts on the e-Collections portal.

In-between planned digitisations, the department responded to the needs of promoting museum events, publications by external content-related employees, and granting access to museum artefacts, in many cases for a fee.

- 502 – Archival materials
- 29 – Archaeology
- 20 – Library
- 794 – Photography
- 14 – Korczakianum
- 1 – Medals/Numismatic artefacts
- 237 – Museum of Printing
- 175 – Antonina Leśniewska Museum of Pharmacy
- 26 – Palmiry Museum – Memorial Site
- 1674 – Negatives
- 19 – Non-museum artefacts
- 18 – Architectural plans and drawings
- 426 – Postcard
- 363 – Artistic handicraft and Historic souvenirs
- 601 – Art
- 165 – Separate museum artefacts
- 2320 – Separate: Photography
- 458 – Items other than museum artefacts (for exhibitions)

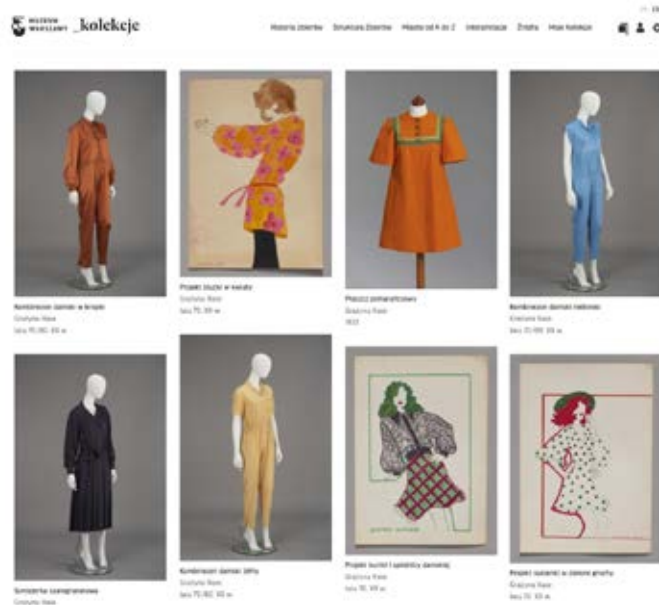
Total number of digitised items **7384**

e-Collections

Blanka Melania Cieżka

Content related to the Museum collection has been published regularly in the e-Collections since 2022. The following were prepared and made available during 12 months: in the Interpretations section – 23 articles, in the City from A to Z section – 30 biographical, topographical, and terminological entries, in the Sources section – 14 source material studies, and in the e-Collection database – 2145 descriptions. Articles, entries and contextual descriptions were published according to the calendar of thematic blocks.

A series devoted to urban greenery was conducted in spring and summer, devoted to the topics of residence and royal gardens in old Warsaw, the evolution of accessibility of such spaces and their democratisation. Conducted in parallel was the cycle *Visuality of the Polish People's Republic*. Accompanying the opening of the temporary exhibition *Grażyna Hase. Always in Vogue* were texts in the e-Collections devoted to the collection of clothing by the Warsaw fashion designer.



Fragment of Grażyna Hase's collection of clothing and fashion designs available in the e-Collections

In autumn, content was published devoted to the visuality of service spaces and a series of contextual descriptions of the modernist Cepelia pavilion and the collection of packaging and advertising graphic design from the Polish People's Republic.

In connection with the opening of the Hall of Remembrance in Wola, edited fragments of memoirs submitted to the "Varsovian's Memoir" competition were added to the Sources section and a comprehensive presentation was prepared of content devoted to the Warsaw Insurgents Cemetery and the Room of Relics of the core exhibition *The Things of Warsaw*. Celebrating an online premiere, the Janusz Korczak collection was fully edited in content-related terms and is now complete with descriptions and entries. A series of texts was also published around the contemporary art collection purchases in 2022.

The thematic blocks were followed by permanent collaboration between the curators of e-Collections and the Promotion, Sales and Sponsorship Department in developing the narrative about the online collections in social media. Short and accessible stories based on the Museum holdings and the e-Collections content appeared on Instagram and Facebook.

2022 saw a continuation of works towards increasing the number of records in the e-Collections database. 4136 new items were added, and the total reached 17,861. Small functional improvements to the portal were designed and implemented in December with regard to navigation and copyright aspects of granting access to digital images.

Museum of Warsaw Foundation

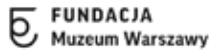
Milena Paszkowska

Promotion, Sales and Sponsorship Department

FUNDACJAMUZEUMWARSZAWY.PL

FACEBOOK: Fundacja Muzeum Warszawy,
The Museum of Warsaw Foundation

INSTAGRAM: fmwarszawy



The establishment of the Museum of Warsaw Foundation marked a vital moment in the history of our institution, opening up a space for collaboration between the public and private sectors. Members of the Foundation share the conviction that culture improves people, contact with art soothes the savage beast, and cultural education develops social competences. We believe that the Foundation's collaboration with the Museum will inaugurate a new story about Warsaw.



Photo: Ignacy Matuszewski

Director of the Museum of Warsaw Karolina Ziębińska-Lewandowska with members of the Museum of Warsaw Foundation Council and Board



Photo: Piotr Leczkowski

Foundation Council

Anna Chodzeń
Dorota Roesler
Bogusław Galewski

Foundation Board

Agnieszka Jarosz
Ewa Wilińska
Monika Hallgren

Katarzyna Straszewicz
Katarzyna Oberda
Oskar Roesler

The Museum of Warsaw Foundation's mission is to attract attention to the Museum's versatile and dynamic activity through financial support for its developing contemporary art collections and the educational offer addressed to children, young people, adults, and seniors.

The Foundation's work was officially inaugurated on 20 September 2022. A highlight of the evening event was the opening of an exhibition of photographs by Piotr Leczkowski taken in the Museum of Warsaw interiors. A photographic session with Chinara Alizade, principal of the Polish National Ballet, formed part of the Foundation's promotional campaign. Photographs were published on Vogue.pl, among other platforms.

The following was made possible by funds raised by the Foundation in 2022:

Purchase of works by young generation artists to the Museum's contemporary art collection –

Paulina Włostowska *Around the World*, from the *Papieroplastyka* series (2020)

Witek Orski *A Sad River in which the Moon Swims* (2017/2022)

with the support of **TSC sp. z o.o.**



Anna Libera Block – *Mister 62* (2017) and *AWA WSCHO* (2015–2017)

with the support of **Chodzeń sp. z o.o. sp. k.**



Cycle of seven guided tours for families arriving from Ukraine *Let's Meet in Warsaw*.

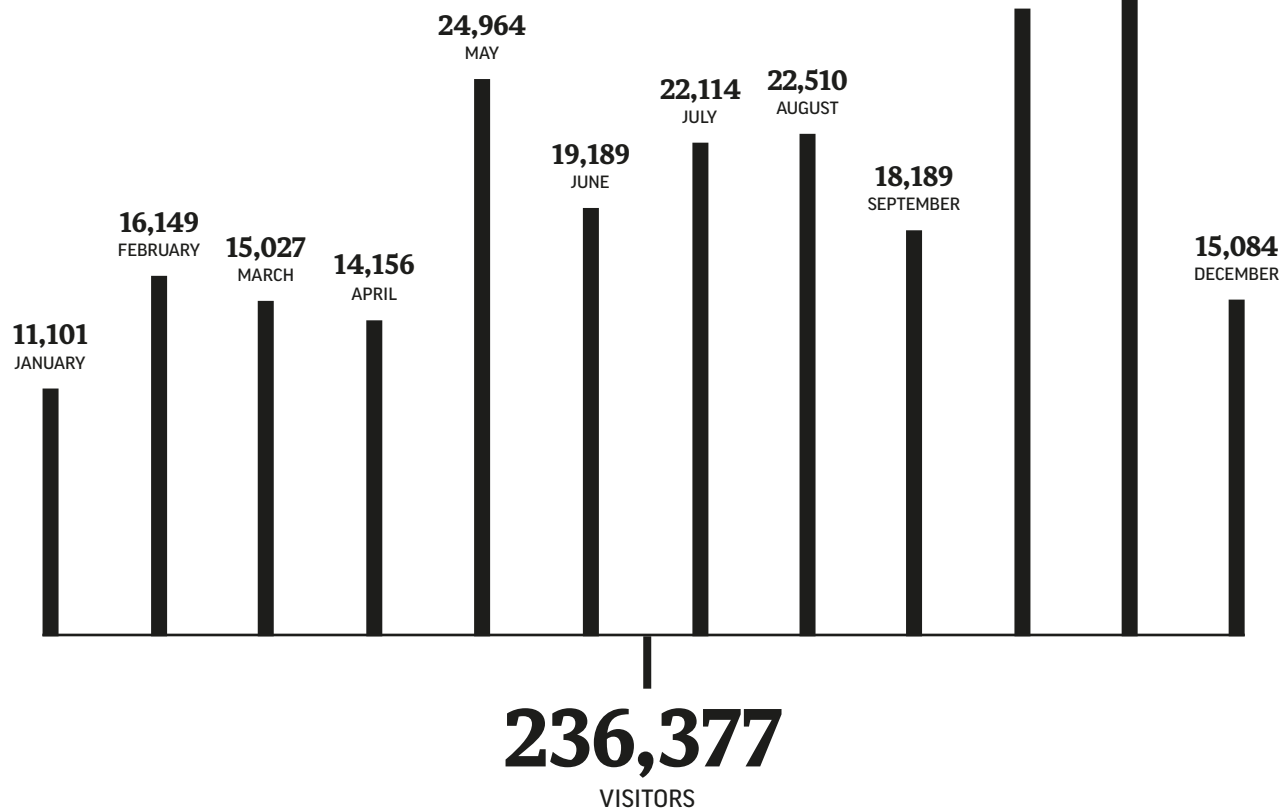
Inspiring workshop with an icon of the Paris art scene Vava Dudu, accompanying the exhibition *Grażyna Hase. Always in Vogue*.

Attendance

Joanna Andruszko, Aleksandra Koszalska

Promotion, Sales and Sponsorship Department

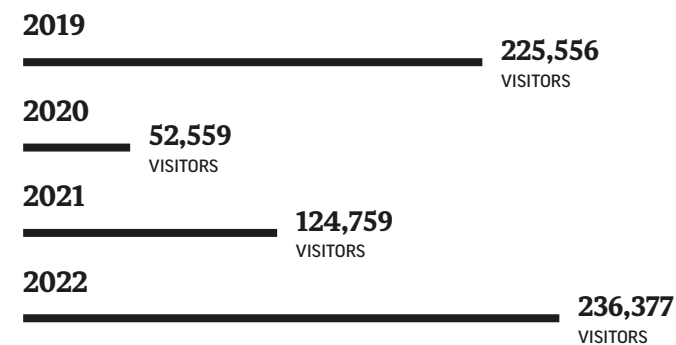
In 2022, the Museum of Warsaw attendance reached **236,377 visitors**. Contributing to this number was the introduction of free admission during weekends (more than triple increase in attendance compared to weekends with admission fees), new opening times of the main seat, adjusted to school groups (weekdays: 9am – 5pm), inauguration of a new branch of the Museum of Warsaw: Hall of Remembrance at the Warsaw Insurgents Cemetery, closure of the Museum of Field Ordinance branch in May 2022, and partial withdrawal of access to the Korczakianum museum-research lab. The year 2022 witnessed a pronounced increase in interest in temporary exhibitions in the Museum's main seat.



ATTENDANCE IN BRANCHES AND LOCATIONS OF THE MUSEUM OF WARSAW

Main Seat – Old Town Market Square	94,911 VISITORS
The Wola Museum of Warsaw	16,635 VISITORS
The Praga Museum of Warsaw	33,429 VISITORS
The Antonina Leśniewska Museum of Pharmacy	10,045 VISITORS
The Museum of Printing	10,688 VISITORS
Palmiry Museum – Memorial Site	24,564 VISITORS
Hall of Remembrance at the Warsaw Insurgents Cemetery	15,296 VISITORS
Korczakianum	303 VISITORS
The Heritage Interpretation Centre	22,039 VISITORS
The Barbican	7622 VISITORS
The Museum of Field Ordinance	845 VISITORS

ATTENDANCE COMPARISON IN THE YEARS 2019–2022



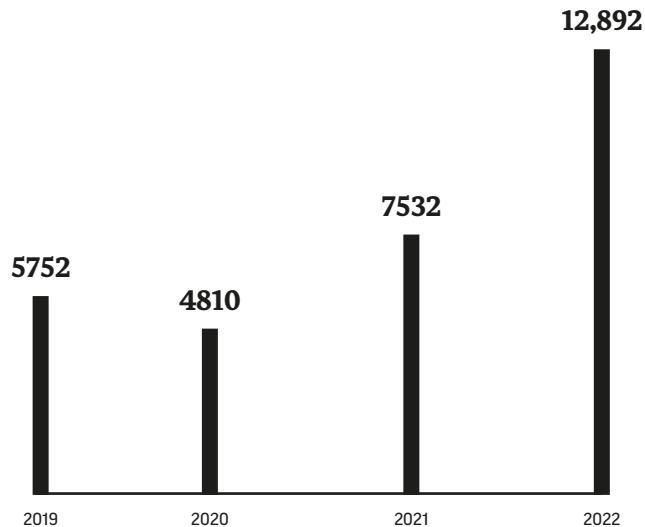
The Media about Us

Joanna Andruszko

Promotion, Sales and Sponsorship Department

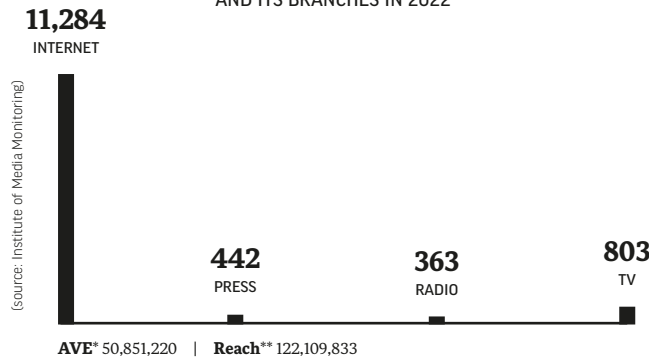
In 2022, the Museum of Warsaw once again broke its record of the number of publications and mentions in the media. It was present in the press, on the radio, on television, and online nearly 13,000 times, which translates into an average of 35 mentions about the museum in various media every day. We were written about in daily press and magazines, we appeared in specialist and opinion-leading magazines (*Polityka*, *Pismo. Magazyn opinii*) and in those addressed to a broader audience (*Gazeta Wyborcza*, *Fakt*, local editions of daily newspapers). We were present in online media and portals more than twice as frequently as in the previous years (mentions in 2022 almost exceed the total number from the years 2019–2021). Every aspect of the Museum's activity was presented to a broad audience.

MEDIA PUBLICATIONS CONCERNING THE MUSEUM OF WARSAW AND ITS BRANCHES IN THE YEARS 2019–2022



12,892

PUBLICATIONS CONCERNING THE MUSEUM OF WARSAW AND ITS BRANCHES IN 2022



* Indicator of the equivalent of advertising value of publishing or broadcasting a given message.
** Indicator of the potential number of viewers of a given message. Press – readership level shows the average number of people who encountered a given title (on the basis of data from the PBC – Polish Readership Research); press print run is provided where data is missing. Internet – average number of hits. Radio – audience of radio broadcasts. Television – viewers of television broadcasts.

SELECTED MEDIA PUBLICATIONS

PRESS AND TELEVISION

- 1.01.2022 **Newsweek Historia** about the exhibition *Unseen. Stories of Warsaw Servants*
- 7.01.2022 **Fakt** about the Museum of Warsaw's offer for 2022
- 21.01.2022 **Gazeta Wyborcza Stołeczna** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 1.04.2022 **Vogue Polska** about the exhibition *Grażyna Hase. Always in Vogue*
- 19.04.2022 **Newsweek** about Olga Micińska's exhibition *The Guild*
- 21.04.2022 **VIVA!** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 24.04.2022 **Dzień Dobry TVN** about the exhibition *Grażyna Hase. Always in Vogue*
- 1.05.2022 **Claudia** about the exhibition *Grażyna Hase. Always in Vogue* (cover story)
- 2.05.2022 **Newsweek** about the exhibition *Grażyna Hase. Always in Vogue*
- 7.05.2022 **Pytanie na Śniadanie TVP2** about the exhibition *Grażyna Hase. Always in Vogue*
- 30.06.2022 **Gazeta Wyborcza Stołeczna** about the exhibition *Białoszewski, Not Apart*

- 2.10.2022 **TVN24** about the opening of the Hall of Remembrance at the Warsaw Insurgents Cemetery
- 15.10.2022 **Wydarzenia POLSAT** about the exhibition *We Didn't Have a Lucky Star. We Lit Our Own. Warsaw Herstories*
- 9.11.2022 **Polityka** about the exhibition *Gloss, Matt, Colour. Photography and Warsaw in the 1990s*
- 25.11.2022 **Dzień Dobry TVN** about the exhibition *EcoExperimentarium*

RADIO AND THE INTERNET

- 11.01.2022 **Radio 357** about the book *Wstecz. Historia Warszawy do początku*
- 19.01.2022 **Polskie Radio Trójka** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 20.01.2022 **Culture.pl** about the book *Wstecz. Historia Warszawy do początku*
- 31.01.2022 **Radio Nowy Świat** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 1.03.2022 **Dwutygodnik.com** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 16.03.2022 **Noizz** about the exhibition *Unseen. Stories of Warsaw Servants*
- 9.04.2022 **Krytyka Polityczna** about the exhibition *Let Them Flow! The Other Rivers of Warsaw*
- 29.04.2022 **Newonce Radio** about the exhibition *Grażyna Hase. Always in Vogue*
- 13.05.2022 **SZUM** about the exhibition *Olga Micińska. The Guild*
- 15.05.2022 **Chillizet** about the exhibition *Grażyna Hase. Always in Vogue*
- 28.06.2022 **Polskie Radio Program 2** about the exhibition *Celina Osiecka. Photography Services*
- 14.07.2022 **TOK FM** about the exhibition *Białoszewski, Not Apart*
- 26.07.2022 **Dwutygodnik.com** about the book *Wstecz. Historia Warszawy do początku*
- 3.10.2022 **Onet.pl** about the opening of the Hall of Remembrance at the Warsaw Insurgents Cemetery
- 19.10.2022 **Pismo. Magazyn opinii** about the book and exhibition *Gloss, Matt, Colour. Photography and Warsaw in the 1990s*
- 5.11.2022 **TOK FM** about the exhibition *Gloss, Matt, Colour. Photography and Warsaw in the 1990s*
- 13.12.2022 **Weekend.gazeta.pl** about the exhibition *Gloss, Matt, Colour. Photography and Warsaw in the 1990s*
- 20.12.2022 **Polskie Radio Program 1** about the Museum of Printing

Awards

Ida Skrzyszewska

Museum Office

INSTITUTIONAL

2022 Best Tourism Product of the Mazovian Voivodeship Competition.
15th Anniversary Gala of the Mazovian Regional Tourist Organisation
– Award for the Museum of Warsaw

FOR EXHIBITION ACTIVITY

8th edition of the Architectural Prize of the Mayor of Warsaw
– Exhibition *Greener and Greener! Projects by Alina Scholtz*
Best Event of 2021
16th edition of the competition “The Willow – Mazovian Museum Events”
– Exhibition *Playthings. Edward Manilius and His Toy Factory*
Distinction in the category Exhibitions Organised by Larger Museums
– Documentary radio drama *Gooool! Sports in Praga*
2nd place in the category Museums Online

FOR EDUCATIONAL ACTIVITY

12th Polish Project Exchange
– Project *Let's Meet in Warsaw*
Distinction
16th edition of the competition “The Willow – Mazovian Museum Events”
– Project *Citizens Make the City. Series of Workshops and Meetings in the Museum of Warsaw*
Distinction in the category Educational Project
Sunflowers 2022. Competition for the Most Progressive Initiative for Children at the age of 0–14 years
– 7th edition of the Warsaw Literary Competition “Women of Warsaw. Known and Unknown”
1st place in the category Language [Golden Sunflower statuette]
European Language Label 2022
– Project *Warsaw for the Advanced*
Certificate of quality and innovativeness in foreign language teaching



Photo: Paulina Latek-Przybylska

Anna Duńczyk-Szulc, Deputy Director for Collection and Development, and Katarzyna Żak-Caplot, coordinator, with the European Language Label 2022 certificate for the project *Warsaw for the Advanced*

FOR PUBLISHING ACTIVITY

Agnieszka Dąbrowska, *Herse. Warszawski dom mody* (2019)
– Hanna Szwankowska Competition – Varsaviana 2019–2020 Award
Błażej Brzostek, *Wstecz. Historia Warszawy do początku* (2021)
– Literary Award of the Capital City of Warsaw
Main prize in the category Book Devoted to Warsaw
– ZAiKS Award
– 2021 Book of the year of *Magazyn Literacki Książki*
– Polish Graphic Design Awards
Main prize in the category Publications: Fiction, Publicism or Reportage
– 62nd edition of the PTWK competition “The Most Beautiful Polish Books 2021”
Distinction in the category Research and Popular Science Books (the Humanities)
– 16th edition of the competition “The Willow – Mazovian Museum Events”
2nd place in the category The Most Interesting Museum Publication
– KLIO 2022 Award
1st place in the Varsaviana category

Grażyna Hase. Zawsze w modzie, ed. Agnieszka Dąbrowska (2022)
– 1st edition of the competition “Museum Book of the Year 2022” (NIMOZ)
Main prize in the category Exhibition Catalogues
Award for the best published edition of a book
Zielone ścieżki wokół Izby Pamięci na Woli, ed. Aleksandra Sołtan-Lipska (2022)
– 30th National Review of Sightseeing and Tourist Books
Distinction of the PTTK Central Library
– 1st edition of the competition “Museum Book of the Year 2022” (NIMOZ)
Distinction in the category Educational Publications

PERSONAL DISTINCTIONS

Marta Ciesielska
– Janusz Korczak Award
Special prize for entire work on the legacy of Janusz Korczak
– Deutsche Korczak-Gesellschaft Award
Prize for entire work on the legacy of Janusz Korczak



Photo: Aleksandra Kęzłonek

Małgorzata Makowska, managing editor with awards for the book *Grażyna Hase. Zawsze w modzie* in the competition “Museum Book of the Year 2022”

Scholarly Activity of Employees

Scholarly Publications

Borkowski Julian, "Harcerska służba konspiracyjna na Woli i powstańcza w Śródmieściu Józefa Kiegiela 'Jeremiego'", *Materiały Historyczne Stowarzyszenia Szarych Szeregów*, vol. 113 (2022), pp. 5–12.

Borkowski Julian, Gołębiowski Lech, Karasiński Tomasz, Pietrzak Agnieszka (collaboration), *Batalion AK "Zośka". Oddział Dyspozycyjny Kedywu KG AK*, vol. 1, concept and editing M. Olczak, Warsaw: Archiwum Akt Nowych, 2022.

Borkowski Julian, Morawski Romuald, "Koszty niezrealizowanej inwestycji budowy metra w latach 50. XX wieku w Warszawie", *Niepodległość i Pamięć*, vol. 29, no. 3 (79) (2022), pp. 13–38.

Chudyńska-Szuchnik Katarzyna, "Rzemieślnik i miasto. W poszukiwaniu miejsca i relacji", in *Autoportret rzemieślnika*, scientific ed. Bogdan Kosak, Katowice: Akademia Sztuk Pięknych, 2022, pp. 47–67.

Dąbrowska Agnieszka, "Cekiny na tanecznym parkiecie", in *Detefon, Radion, Vis. Muzealne historie o II Rzeczypospolitej*, ed. Marek Olkuśnik, Warsaw: Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, 2022, pp. 64–65.

Dąbrowska Agnieszka, "Haczyk", in *Stan rzeczy*, ed. Grażyna Bastek, Monika Janisz, exh. cat. National Museum in Warsaw, 29 April – 7 August 2022, Warsaw: Muzeum Narodowe w Warszawie, 2022, p. 178.

Dąbrowska Agnieszka, "Jak się robi modę", in *Grażyna Hase. Zawsze w modzie*, ed. eadem, Warsaw: Museum of Warsaw, 2022, pp. 84–121.

Dąbrowska Agnieszka, "Kieszonkowa spluwaczka", in *Stan rzeczy*, ed. Grażyna Bastek, Monika Janisz, exh. cat. National Museum in Warsaw, 29 April – 7 August 2022, Warsaw: Muzeum Narodowe w Warszawie, 2022, p. 190.

Dąbrowska Agnieszka, "Kolekcje", in *Grażyna Hase. Zawsze w modzie*, ed. eadem, Warsaw: Museum of Warsaw, 2022, pp. 158–227.

Dąbrowska Agnieszka, "Obcinarka do jajek", in *Stan rzeczy*, ed. Grażyna Bastek, Monika Janisz, exh. cat. National Museum in Warsaw, 29 April – 7 August 2022, Warsaw: Muzeum Narodowe w Warszawie, 2022, p. 225.

Dąbrowska Agnieszka, "Słodkie śladzie, pół czarnej i literacka górką", in *Detefon, Radion, Vis. Muzealne historie o II Rzeczypospolitej*, ed. Marek Olkuśnik, Warsaw: Narodowy Instytut Muzealnictwa i Ochrony Zbiorów, 2022, pp. 46–47.

Denek Grażyna, "Warszawianki. Znane i nieznanne – VII edycja Varsavianistycznego Konkursu Literackiego organizowanego przez Museum of Warsaw", *Kronika Warszawy*, no. 1–2 (2022).

Kaczkiewo Piotr, Mróz Janusz, Siwińska Monika, "Z warsztatu konserwatora

sreber i platerów", *Spotkania z Zabytkami*, no. 1–2 (2022), pp. 8–10.

Krzysztofik Anna, "Przypadki konserwacji pewnej kolekcji, czyli 'Wspieranie działań muzealnych' na przykładzie Księgozbioru Ludwika Gocła", *Bibliotekarz*, no. 12 (2022), pp. 19–20.

Michałowicz Monika (content editing), *Konrad Brandel. Photorevolver*, Warsaw: Museum of Warsaw, 2022.

Michałowicz Monika, "The Mutuality of Gazes", in *Konrad Brandel. Photorevolver*, concept Monika Michałowicz, Karolina Puchała-Rojek, content ed. Monika Michałowicz, Warsaw: Muzeum, 2022, pp. 151–161.

Michałowicz Monika, Puchała-Rojek Karolina (concept), *Konrad Brandel. Photorevolver*, content ed. Monika Michałowicz, Warsaw: Museum of Warsaw, 2022.

Mróz Janusz, Kaczkiewo Piotr, Siwińska Monika, "Z warsztatu konserwatora sreber i platerów", *Spotkania z Zabytkami*, no. 1–2 (2022), pp. 8–10.

Nowak-Mitura Ewa, Topolska Anna, "Tworzenie kolekcji fotografii współczesnej w Muzeum Warszawy", *Dagerotyp*, no. 3–4 (2020/2021): *Fotografia i muzeum*, ed. Małgorzata Maria Grąbczewska, Anna Pecińska, pp. 57–66.

Popławski Piotr, "Konserwacja zabytkowych woluminów księgozbioru Ludwika Gocła", *Spotkania z Zabytkami* [online], 7 November 2022, <https://zabytki.online/2022/11/07/konserwacja-zabytkowych-woluminow-ksiegozbioru-ludwika-gocla/> [accessed 23 March 2023].

Puchała-Rojek Karolina, "Przedmiot pomocniczy? Fotografia na warszawskiej Akademii Sztuk Pięknych w latach 50–60. XX wieku", in *Akademickie przestrzenie fotografii*, ed. Jarosław Klupś, Marianna Michałowska, Maciej Szymanowicz, "Materiały Naukowego Towarzystwa Fotografii", Poznań: Uniwersytet Artystyczny w Poznaniu, 2022, pp. 80–90.

Puchała-Rojek Karolina, Michałowicz Monika (concept), *Konrad Brandel. Photorevolver*, content ed. Monika Michałowicz, Warsaw: Museum of Warsaw, 2022.

Rakoczy Marta, "Korczak, gatunki empatyczne i głos 'ludu małego'. Inspiracje kulturoznawcze", *Prace Kulturoznawcze*, vol. 25, no. 4 (2022), pp. 43–61.

Rakoczy Marta, "Prawa dziecka według Korczaka. Polityka szacunku przeciw polityce troski", *Dialog*, no. 6 (2022), pp. 47–67.

Rakoczy Marta, "Przemilczana cielesność druku – Balzac, nowoczesność, literatura", *Pamiętnik Literacki*, vol. 113, no. 1 (2022), pp. 81–99.

Rakoczy Marta, "Rzecz, dzielenie się, wywłaszczenie. Alternatywne ekonomie dzieci Korczaka", *Kultura Współczesna*, vol. 117, no. 1 (2022), pp. 38–51.

Rakoczy Marta, "Skazani na szeroką samodzielność". Chłopskie dzieciństwo

i sprawczości niepozorne w świetle powojennych pamiętników. Perspektywa *new childhood studies*", *Kultura i Społeczeństwo*, vol. 66, no. 2 (2022), pp. 141–162.

Rakoczy Marta, *Władza liter. Polskie procesy modernizacyjne a awangarda*, Kraków: Wydawnictwo UJ, 2022.

Siwińska Monika, Kaczkiewo Piotr, Mróz Janusz, "Z warsztatu konserwatora sreber i platerów", *Spotkania z Zabytkami*, no. 1–2 (2022), pp. 8–10.

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Sołtan-Lipska Aleksandra (editing), *Zielone ścieżki. Wokół Izby Pamięci na Woli*, Warsaw: Museum of Warsaw, 2022.

Sołtan-Lipska Aleksandra, Węziński Paweł (collaboration), "Ścieżki", in *Zielone ścieżki wokół Izby Pamięci na Woli*, ed. eadem, Warsaw: Museum of Warsaw, 2022, pp. 22–73.

Sołtan-Lipska Aleksandra, Wójcik Michał (collaboration), "Ślady", in *Zielone ścieżki wokół Izby Pamięci na Woli*, ed. eadem, Warsaw: Museum of Warsaw, 2022, pp. 75–86.

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Węziński Paweł, "Miejsce na Woli", in *Zielone ścieżki wokół Izby Pamięci na Woli*, ed. Aleksandra Sołtan-Lipska, Warsaw: Museum of Warsaw, 2022, pp. 18–21.

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Węziński Paweł, "Przemiany poobronnego krajobrazu Warszawy w przekazie kartograficznym", in *XXXIV Ogólnopolska Konferencja Historyków Kartografii 'Fortyfikacje na dawnych mapach'*, Toruń: Zespół Historii Kartografii przy IHN PAN, Katedra Historii Wojskowej UMK, Muzeum Twierdzy Toruń, Katedra Geomatyki i Kartografii UMCS, 2022, pp. 28–29.

Węziński Paweł, Hącia Agata (editing), *6. Naukowa Konferencja Nazewnictwa 'Zwinięte fabuły miast'. Księga abstraktów*, Warsaw: Muzeum Warszawy, Zespół Nazewnictwa Miejskiego m.st. Warszawy, Biuro Kultury Urzędu m.st. Warszawy,

Centrum Badań nad Kulturą Warszawy UW, Instytutu Języka Polskiego UW, Polskie Towarzystwo Onomastyczne, Warszawskie Obserwatorium Kultury, 2022, p. 43.

Weszpiński Paweł (collaboration), Sołtan-Lipska Aleksandra, "Ścieżki", in *Zielone ścieżki wokół Izby Pamięci na Woli*, ed. eadem, Warsaw: Muzeum Warszawy, 2022, pp. 22–73.

Wójcik Michał (collaboration), Sołtan-Lipska Aleksandra, "Ślady", in *Zielone ścieżki wokół Izby Pamięci na Woli*, ed. eadem, Warsaw: Muzeum Warszawy, 2022, pp. 75–86.

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Żák-Caplot Katarzyna, "Pięć lat w nowoczesnej bibliotece, rewitalizacja niechętym okiem...", *Bibliotekarz*, no. 7–8 (2022), pp. 12–15.

Żák-Caplot Katarzyna, Siuciak Aleksandra, "Książka czy ekspozycja? Najcenniejsze zbiory bibliotek muzealnych", *Bibliotekarz*, no. 11 (2022), pp. 33–34

Participation in Conferences

Ciesielska Marta, Paper *Po co dzisiaj wracać do pism Janusza Korczaka?* Korczak Symposium *Aktualność myśli Janusza Korczaka* [online], Pedagogical University of Krakow, 19 February 2022.

Participation in the panel *Doświadczenia obcowania z dziełem i osobą Janusza Korczaka*. International Conference *Janusz Korczak Contemporarily in Culture and Education* [online], Siedlce University of Sciences and Humanities, 28 April 2022.

Dąbrowska Agnieszka, Paper *Jak z okładki. Wizja modnego życia w polskich żurnalach w latach 30. XX wieku* (with M. Siwińska). 9th National Academic Session *Polskie art déco. Moda i biżuteria*, Mazovian Museum in Plock, 23–24 June 2022.

Jarzyńska-Pokojska Dominika, Paper *Muzeum – Miejsce Pamięci Palmiry. Działania konserwatorskie oraz przywracanie i przekazywanie pamięci*. Memorial Forum XI–XIII Seminarium polskich muzeów martyrologicznych, Stutthof Museum in Sztutowo, 6–9 September 2022.

Krzysztofik Anna, Paper *Przypadki konserwacji pewnej kolekcji, czyli 'Wspieranie działań muzealnych' na przykładzie Księgozbioru Ludwika Gocla* (with K. Żák-Caplot). 4th National Conference of Librarians and Museum Library Employees *Książka czy ekspozycja? Najcenniejsze zbiory bibliotek muzealnych*, Royal Castle in Warsaw, 8–9 September 2022.

Lis Aleksandra, Paper *Kafle piecowe w świetle badań archeologicznych prowadzonych na obszarze Mazowsza. Przyczynek do badań*. 5th International Symposium on Pottery and Glass *OSTRAKON For the Love of High Temperatures. Studies on Ancient Pottery and Glass*, Eugeniusz Geppert Academy of Fine Arts in Wrocław, 21–23 September 2022.

Liwak-Rybak Katarzyna, Paper *Miasto tworzą obywatele – od muzealium do odpowiedzialności społecznej*. Academic Conference *Nowoczesne muzeum – relacje i narracje*, District Museum in Toruń, 20–22 April 2022.

Radziwonka Rafał, Paper *Spuścizny biograficzne w zasobie Archiwum Naukowego Muzeum Warszawy – nabywanie, ewidencjonowanie, opracowanie oraz udostępnianie na portalu e-kolekcje*. All-Polish Academic Conference *Spuścizny w zbiorach archiwalnych, bibliotecznych i muzealnych bazą źródłową w badaniach biograficznych*, Calisia University, Kalisz, 21–22 September 2022.

Rakoczy Marta, Paper *Pisanie/czytanie empatyczne a współczesna nauka piśmienności*. Conference *Edukacja, Ciało, Pismo*, Rother's Mills Centre for Science and Culture, Bydgoszcz, 14–17 December 2022.

Siwińska Monika, Paper *Jak z okładki. Wizja modnego życia w polskich żurnalach w latach 30. XX wieku* (with A. Dąbrowska). 9th National Academic Session *Polskie art déco. Moda i biżuteria*, Mazovian Museum in Plock, 23–24 June 2022.

Staroszczyk Magdalena, Paper *Queer art of mourning. Shadows in Kim Lee's dressing room*. 11th European Feminist Research Conference, University of Milano-Bicocca, 14–18 June 2022.

Weszpiński Paweł, Paper about the concept of *Atlas historyczny Warszawy* (ed. with K. Zwierz, delivered by K. Zwierz). *Od HOUSE do HiSMaComp. Wprowadzenie do systemu UrbanOnto* – workshop of teams implementing the project *Historyczne mapy pomiarowe i badania porównawcze nad funkcjonalnością i morfologią przestrzeni miejskiej. Standaryzacja – opracowanie cyfrowe – badania*, Nicolaus Copernicus University in Toruń, 11–12 July 2022.

Paper *Przemiany pofortecznego krajobrazu kulturowego Warszawy – obraz kartograficzny*. 34th National Conference of Cartographic Historians *Fortyfikacje na dawnych mapach*, Toruń, 13–15 October 2022.

Participation in debates: *Debata samorządowa; Kto nazywa miejsca w mieście i na jego mapach?* 6th Street Naming Academic Conference *The Rolled Plots of Cities*, Praga Museum of Warsaw, 28–30 November 2022.

Wicherkiewicz Lena, Paper *Otwarcie na fotografię? Najważniejsze muzea i galerie fotograficzne. Rola ZPAF-u*. Academic symposium *Lata 80. XX wieku w fotografii polskiej. Powiew wolności. Strategie twórcze między reportażem, dokumentalizmem a inscenizacją*, Museum in Gliwice, 26–27 May 2022.

Wilczak-Dąbrowska Elżbieta, Paper *Ustawa cechu szklarzy warszawskich z 1556 roku. Zabytek prawa cechowego*. 5th International Symposium on Pottery and Glass *OSTRAKON For the Love of High Temperatures. Studies on Ancient Pottery and Glass*, Eugeniusz Geppert Academy of Fine Arts in Wrocław, 21–23 September 2022.

Zwierz Krzysztof, Paper about the concept of *Atlas historyczny Warszawy* (ed. with P. Weszpiński). *Od HOUSE do HiSMaComp. Wprowadzenie do systemu UrbanOnto* – workshop of teams implementing the project *Historyczne mapy pomiarowe i badania porównawcze nad funkcjonalnością i morfologią przestrzeni miejskiej. Standaryzacja – opracowanie cyfrowe – badania*, Nicolaus Copernicus University in Toruń, 11–12 July 2022.

Paper *Zapomniane, zagubione i te, które przetrwały. O najdawniejszych nazwach ulic warszawskiej Pragi i ich lokalizacjach (do końca XVIII wieku)*. 6th Street Na-

ming Academic Conference *The Rolled Plots of Cities*, Praga Museum of Warsaw, 28–30 November 2022.

Żák-Caplot Katarzyna, Paper *Moje muzeum, moja opowieść*. International Forum for Engaged Culture *Switch On!*, Zamek Culture Centre in Poznań, 8–10 December 2022.

Paper *Nieformalna edukacja językowa w przestrzeni muzealnej. Projekty – badania – wyniki*. Interdisciplinary Conference for PhD Students of the University of Warsaw, European Centre for Geological Education, Chęciny, 2–4 December 2022.

Paper *Nowe podejście do nauczania języka obcego i kultury w muzeum. Przykłady projektów skierowanych do dorosłych z Afganistanu i Ukrainy*. 7th Adult Education Forum, Warsaw, 15–16 November 2022.

Paper *Przypadki konserwacji pewnej kolekcji, czyli 'Wspieranie działań muzealnych' na przykładzie Księgozbioru Ludwika Gocla* (with A. Krzysztofik). 4th National Conference of Librarians and Museum Library Employees *Książka czy ekspozycja? Najcenniejsze zbiory bibliotek muzealnych*, Royal Castle in Warsaw, 8–9 September 2022.

Paper *Teaching and Learning Foreign Languages in Museum Spaces. Language-oriented Educational Programme in the Museum of Warsaw*. 2nd International Scientific and Art Conference *Contemporary Themes in Education (CTE 2)*, University of Zagreb, 21–22 May 2022.

Museum Structure

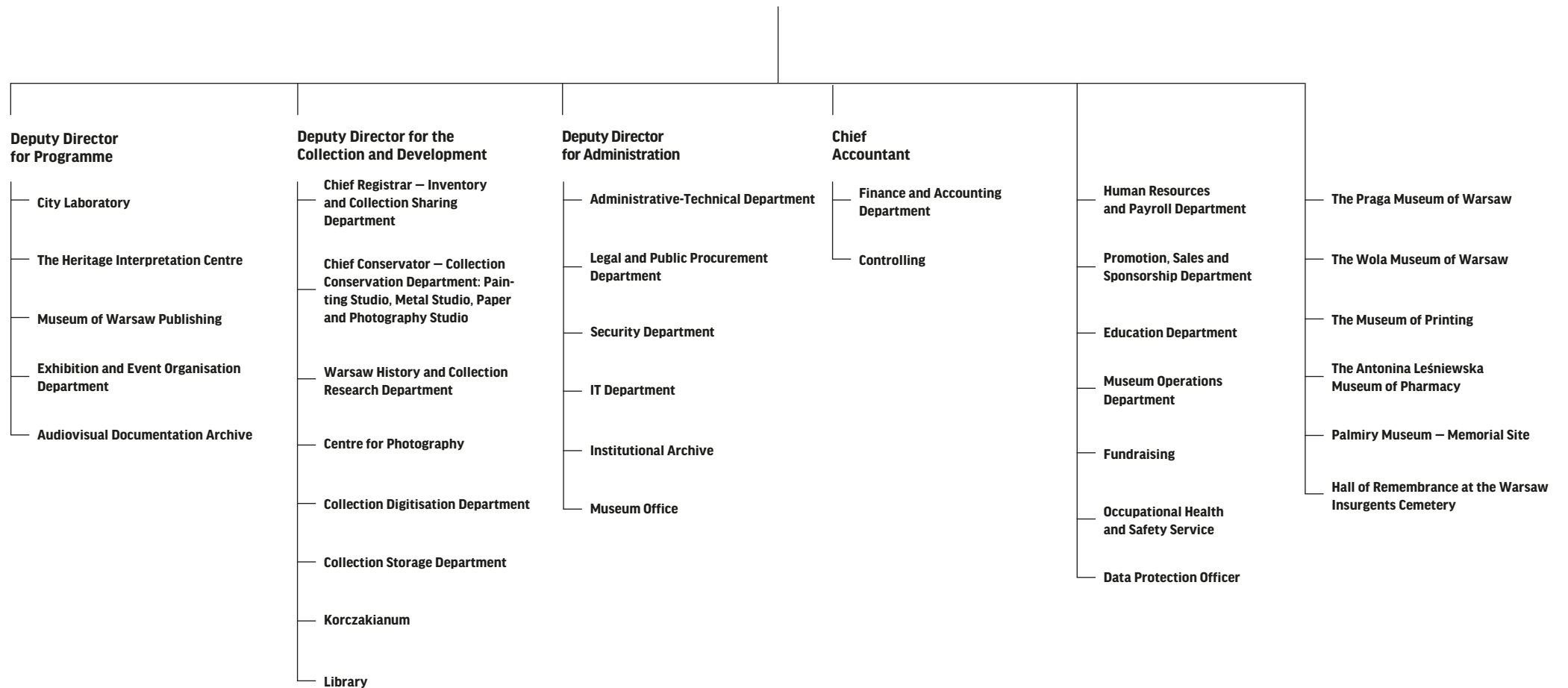
Employees

Katarzyna Lipka-Kadaj
Human Resources and Payroll Department

ORGANISATIONAL CHART

DECEMBER 2022

DIRECTOR



DIRECTOR OF THE MUSEUM OF WARSAW

dr Karolina Ziębińska-Lewandowska

REPORTING TO THE DIRECTOR:

- **DEPUTY DIRECTOR FOR PROGRAMME**
PROGRAMME AREA
- **DEPUTY DIRECTOR FOR THE COLLECTION AND DEVELOPMENT**
COLLECTION AND DEVELOPMENT AREA
- **DEPUTY DIRECTOR FOR ADMINISTRATION**
ADMINISTRATIVE-TECHNICAL AREA
- **CHIEF ACCOUNTANT**
FINANCIAL AREA
- MUSEUM OF WARSAW BRANCHES
- HUMAN RESOURCES AND PAYROLL DEPARTMENT
- PROMOTION, SALES AND SPONSORSHIP DEPARTMENT
- EDUCATION DEPARTMENT
- MUSEUM OPERATIONS DEPARTMENT
- FUNDRAISING
- OCCUPATIONAL HEALTH AND SAFETY SERVICE
- DATA PROTECTION OFFICER

PROGRAMME AREA

dr Jarosław Trybuś

DEPUTY DIRECTOR FOR PROGRAMME (UNTIL 31 OCTOBER 2022)

City Laboratory

Marta Żakowska
COORDINATOR

dr hab. Błażej Brzostek

Wanda Kaczor

Dorota Migas-Mazur

The Heritage Interpretation Centre

Anna Zasadzińska
HEAD

dr Olaf Kwapis

ACTING HEAD (UNTIL 31 OCTOBER 2022)

Agnieszka Trepkowska

Museum of Warsaw Publishing

Aleksandra Kędziorek
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Małgorzata Makowska

Julia Odnous-Pawlińska

Ewelina Solarek

Marta Szotkowska

Exhibition and Event Organisation Department

Anna Stelmaszczyk
HEAD

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Ksenia Góreczna

Katarzyna Górka

Janusz Kurczak

Monika Mazurek

Katarzyna Radecka

Michał Tański

Audiovisual Documentation Archive

Anna Mizikowska
COORDINATOR

Izabella Maliszewska

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Anna Duńczyk-Szulc

DEPUTY DIRECTOR FOR THE COLLECTION AND DEVELOPMENT

Inventory and Collection Sharing Department

Katarzyna Reszka
CHIEF REGISTRAR

Sylvia Baranik

Mateusz Będkowski

Agata Korycka-Marciniak

Marcin Mondzelewski

Aneta Matuszewska

Adam Michalak

Piotr Niwiński

dr Tomasz Pruszek

dr Rafał Radziwonka

Kamila Utrata

Joanna Wadecka

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Robert Kołodziejski
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Katarzyna Głogowska

Katarzyna Lesiakowska-Tofil

Piotr Kaczkietło

Janusz Mróz

Julia Kłosińska

Paulina Miąsik

Igor Nowak

Piotr Popławski

Warsaw History and Collection Research Department

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Julian Borkowski

Blanka Ciężka

Agnieszka Dąbrowska

Julian Klonowski

Ewa Perlińska-Kobierzyńska
Zofia Rojek
Zuzanna Różańska-Tuta
Monika Siwińska
Urszula Skwara-Nieckuła
dr Paweł E. Weszpiński
Magdalena Wicherkiewicz
dr Ewa Wieruch-Jankowska
Ewelina Więcek-Bonowska
Elżbieta Wilczak-Dąbrowska
dr Krzysztof Zwierz

Centre for Photography

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Monika Michałowicz
Ewa Nowak-Mitura
Julia Staniszevska
Anna Topolska

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COORDINATOR

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Eliza Kowalska-Matek
Grażyna Kułakowska
Kamil Łuczak
Michał Matyjaszewski
Anna Sulej

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Zuzanna Sieroszevska-Rolewicz
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Małgorzata Oliwińska
Dorota Parszevska
Joanna Rykiel
Filip Żelewski

Korczakianum

dr hab. Marta Rakoczy
COORDINATOR (AS OF 1 OCTOBER 2022)
Marta Ciesielska
COORDINATOR (UNTIL 30 SEPTEMBER 2022)

Magdalena Pęzińska

Library

Katarzyna Żak-Caplot
HEAD

Grażyna Deneka
Anna Krzysztofik

ADMINISTRATIVE AREA

Anna Sienkiewicz-Rogowska

DEPUTY DIRECTOR FOR ADMINISTRATION
(UNTIL 27 NOVEMBER 2022)

Administrative-Technical Department

Monika Grzęda
HEAD

Maryla Błachewicz
Michał Bogumił
Jolanta Głuszczka
Miroslawa Grał
Paweł Grochowalski
Krzysztof Hernik
Jolanta Jaguś
Rafał Koński
Anna Koźniewska
Joanna Kryczka
Maria Lejmanowicz
Tomasz Lewandowski
Piotr Lipiński
Dominik Łukaszuk
Ewa Matej
Artur Miniewicz
Maciej Muran
Grażyna Piwko
Danuta Pomes

Monika Pośnik
Adam Rogowski
Maria Ruszczak
Janina Ryszko
Dariusz Sałański
Leszek Sokołowski
Mariusz Stawski
Piotr Szatyłowicz
Anna Świerczewska
Krzysztof Świerczewski
Mariusz Wawrzyniak
Piotr Wójtowicz
Justyna Żak

Legal and Public Procurement Department

Monika Góra
HEAD

Maciej Barabas
Małgorzata Gońda

Security Department

Edward Nowak
HEAD

Paweł Damętko
Emilia Majdak
Tomasz Walusiński

IT Department

Tomasz Maślanka
HEAD

Krzysztof Cedro
Paweł Pawlik

Institutional Archive

Miroslaw Zwierzchowski

Museum Office

Małgorzata Rosak
COORDINATOR

Tomasz Gałek
Aneta Kozak
Agata Mączka
Ida Skrzyszewska

FINANCIAL AREA

Krystyna Salamonik-Latos

CHIEF ACCOUNTANT

Finance and Accounting Department

Katarzyna Solarska

HEAD

Agata Hofman

Marta Klimek

Alicja Zubkowicz

Controlling

Marta Maciocha

COORDINATOR

Aneta Łukaszuk

MUSEUM OF WARSAW BRANCHES

The Praga Museum of Warsaw

Katarzyna Kuzko-Zwierz

HEAD

Katarzyna Chudyńska-Szuchnik

Małgorzata Czekajło

Karolina Jusińska

Aleksandra Karkowska-Rogińska

Patrycja Labus-Sidor

Anna Wigura

Jolanta Wiśniewska

The Wola Museum of Warsaw

Konrad Schiller

HEAD

Milena Soporowska

Magdalena Staroszczyk

Katarzyna Żukowska

The Museum of Printing

Radosław Adamski

HEAD

Maria Ejchman

Marta Kuźmińska

Dominika Sielczak

Łukasz Sobierajski

Andrzej Zaborowski

The Antonina Leśniewska Museum of Pharmacy

Katarzyna Kucharska-Hornung

HEAD

Julia Kern-Protassewicz

ACTING HEAD (AS OF 14 NOVEMBER 2022)

Magdalena Ciepłowska

Marek Łuszczuk

Palmiry Museum – Memorial Site

Dominika Jarzyńska-Pokojska

HEAD

Maria Kamińska

Monika Kościk

Hall of Remembrance at the Warsaw Insurgents Cemetery

Jolanta Hercog

HEAD (AS OF 1 DECEMBER 2022)

Michał Wójcik

HEAD (UNTIL 30 OCTOBER 2022)

Szymon Woźniak

Human Resources and Payroll Department

Agnieszka Manota

HEAD

Katarzyna Lipka-Kadaj

Beata Osewska

Katarzyna Roguska

Izabella Woźniak

Promotion, Sales and Sponsorship Department

Joanna Andruszko

HEAD (AS OF 1 OCTOBER 2022)

Katarzyna Krauze

HEAD (UNTIL 30 SEPTEMBER 2022)

Agata Fijałkowska

DEPUTY HEAD (AS OF 1 DECEMBER 2022)

Klementyna Belina-Brzozowska

Joanna Bębenek

Julia Borowska-Bączyk

Katarzyna Cedro

Melissa Czaplicka

Matylda Dobrowolska

Julia Głogowska

Jakub Gowinek

Daniel Karwowski

Aleksandra Koszalska

Anna Ładna

Katarzyna Mieleszko

Aleksandra Migacz

Milena Paszkowska

Natalia Porzucek

Jowita Purzycka

Agata Słomianowska

dr Anna Świątłowska

Mariana Tymtsiv

Filip Wielechowski-Olszak

Education Department

Katarzyna Liwak-Rybak

HEAD HEAD

Monika Michałek

DEPUTY HEAD

Edyta Gołębiowska

Karolina Iwańczyk

Svitlana Kohutnytska

Teresa Łempicka

Anna Marks

Marcin Matuszewski

Krystyna Stroynowska

Katarzyna Szafrąńska

Anna Zdanowska

Museum Operations Department

Barbara Rosiak
HEAD

Monika Blacha
Jan Brzózka
Adam Burakowski
Katarzyna Bystros
Małgorzata Chrząstowska-Neuvonen
Aleksandra Dąbrowska
Dorota Drężek
Julia Drężek
Agnieszka Dzieniszewska
Kamil Dziurda
Agata Fronczyk
Beata Górzyńska
Joanna Grabowska
Dominika Grzelczyk
Tomasz Jakubik
Klaudia Jaraszek
Wiesław Kamiński
Karolina Kędzierska
Agata Kłoszewska
Barbara Końska
Mateusz Korol
Patrycja Korol
Małgorzata Kościelniak
Agnieszka Krasoń
Emilia Kulczycka
Bogusław Kurek
Zofia Kurowska
Adam Kurowski
Barbara Kwiatkowska
Leszek Łaba
Marzena Łasińska
Anna Łęgowska
Małgorzata Łysak
Danuta Mantycka
Małgorzata Marciniak
Joanna Miakota
Andrzej Michalak

Adam Nicał
Maria Nowak
Joanna Oleszczuk
Zbigniew Paciorek
Marta Popiel
Teresa Przewodowska
Paulina Przybysz
Kateryna Pukaylo
Roman Rąba
Klaudia Romanowska
Dominik Rudzki
Anna Rybak
Elwira Rynkiewicz
Anna Skiba
Alicja Sokołowska
Natalia Stefaniv
Dominik Śniadek
Elżbieta Tańska
Artur Telakowicz
Anita Tomaszewska
Franciszek Wicherkiewicz
Konrad Wiśniewski
Sebastian Wojcieszko

Fundraising

Marzena Michatek-Dąbrowska
COORDINATOR

Teresa Krupa
Agnieszka Zemlak

Occupational Health and Safety Service

Krzysztof Szafarowicz

EMPLOYEES

DATA AS ON 31 DECEMBER 2022

263 EMPLOYEES 250.55 FULL TIME POSITIONS

113 CONTENT-RELATED EMPLOYEES 105.25 FULL TIME POSITIONS

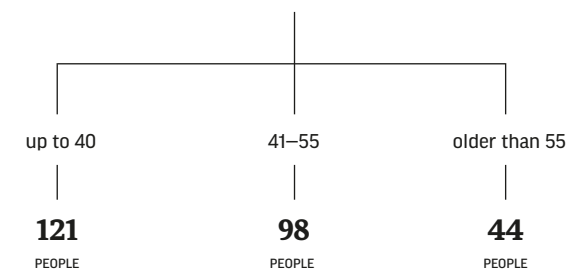
103 OPERATIONS EMPLOYEES 100.75 FULL TIME POSITIONS

30 ADMINISTRATION EMPLOYEES 29.05 FULL TIME POSITIONS

14 TECHNICAL EMPLOYEES 12.5 FULL TIME POSITIONS

3 DIRECTORS 3 FULL TIME POSITIONS

EMPLOYEES' AGE



EMPLOYEES BY EDUCATION LEVEL

PRIMARY	2	PEOPLE
BASIC VOCATIONAL	11	PEOPLE
SECONDARY	58	PEOPLE
BACHELOR'S DEGREE	21	PEOPLE
MASTER'S DEGREE	116	PEOPLE
POST-DIPLOMA STUDIES	49	PEOPLE
PHD	6	PEOPLE
POST-DOCTORAL STUDIES	2	PEOPLE

EMPLOYEES' FURTHER EDUCATION

IMPROVING PROFESSIONAL QUALIFICATIONS

WITHIN THE TRAINING BUDGET	77	PEOPLE
START / CONTINUATION OF HIGHER EDUCATION OR POST-DIPLOMA STUDIES	3	PEOPLE

Programme Board

2ND TERM: 18 OCTOBER 2021 – 18 OCTOBER 2024

[MEMBERS ACCORDING TO REGULATION
NO. 58/2021 AS OF 18 OCTOBER 2021]

dr Paweł E. Wespiański

CHAIRMAN

Julia Borowska

Agnieszka Dąbrowska

dr Paweł Ignaczak

Aleksandra Kędziorek

Katarzyna Krauze

Katarzyna Kuzko-Zwierz

Katarzyna Liwak-Rybak

Karolina Puchała-Rojek

Aleksandra Sołtan-Lipska

Marta Żakowska

[MEMBERS ACCORDING TO REGULATION

NO. 35/2022 AS OF 19 OCTOBER 2022]

dr Paweł E. Wespiański

CHAIRMAN

Joanna Andruszko

Agnieszka Dąbrowska

dr hab. Błażej Brzostek

Aleksandra Kędziorek

Katarzyna Kuzko-Zwierz

Katarzyna Liwak-Rybak

Karolina Puchała-Rojek

Konrad Schiller

Aleksandra Sołtan-Lipska

Anna Stelmaszczyk

Marta Żakowska

Museum Council

2022–2026 TERM

[MEMBERS ACCORDING TO RESOLUTION

NO. LXXI/2348/2022 OF THE WARSAW CITY COUNCIL AS
OF 13 OCTOBER 2022]

Ewa Malinowska-Grupińska

CHAIRWOMAN

prof. Jack Lohman

DEPUTY CHAIRMAN

Anna Chodzeń

Eliza Czapska

dr Andrzej Golimont

Piotr Górajec

Jerzy Halbersztadt

Jarosław Józwiak

Aldona Machnowska-Góra

dr Tomasz Makowski

dr Agnieszka Morawińska

Radosław Potrac

Dorota Słowińska-Kamasa

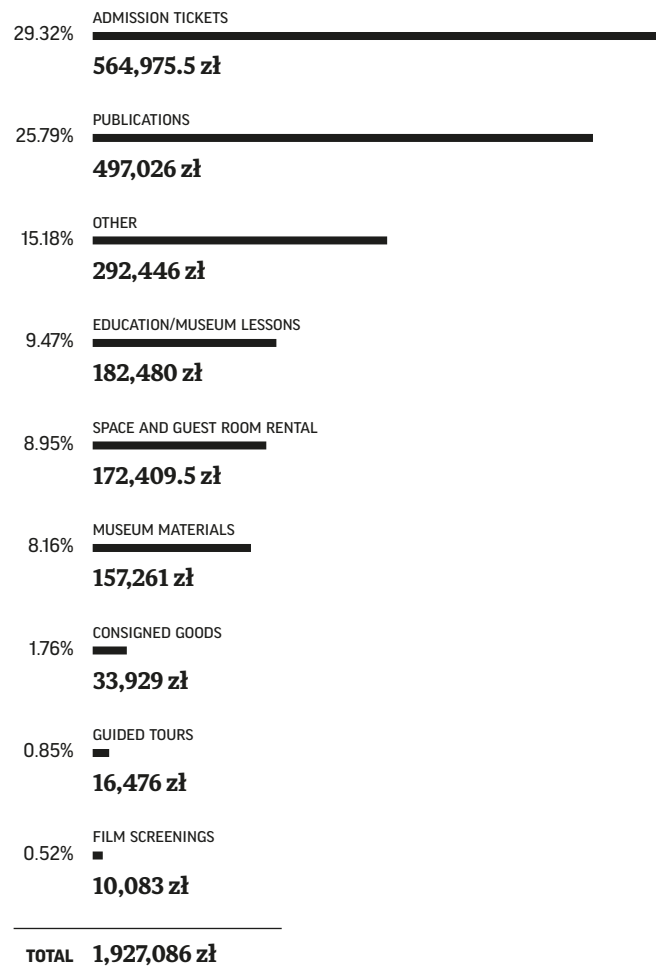
Dorota Warakomska

Jan Jakub Wygnański

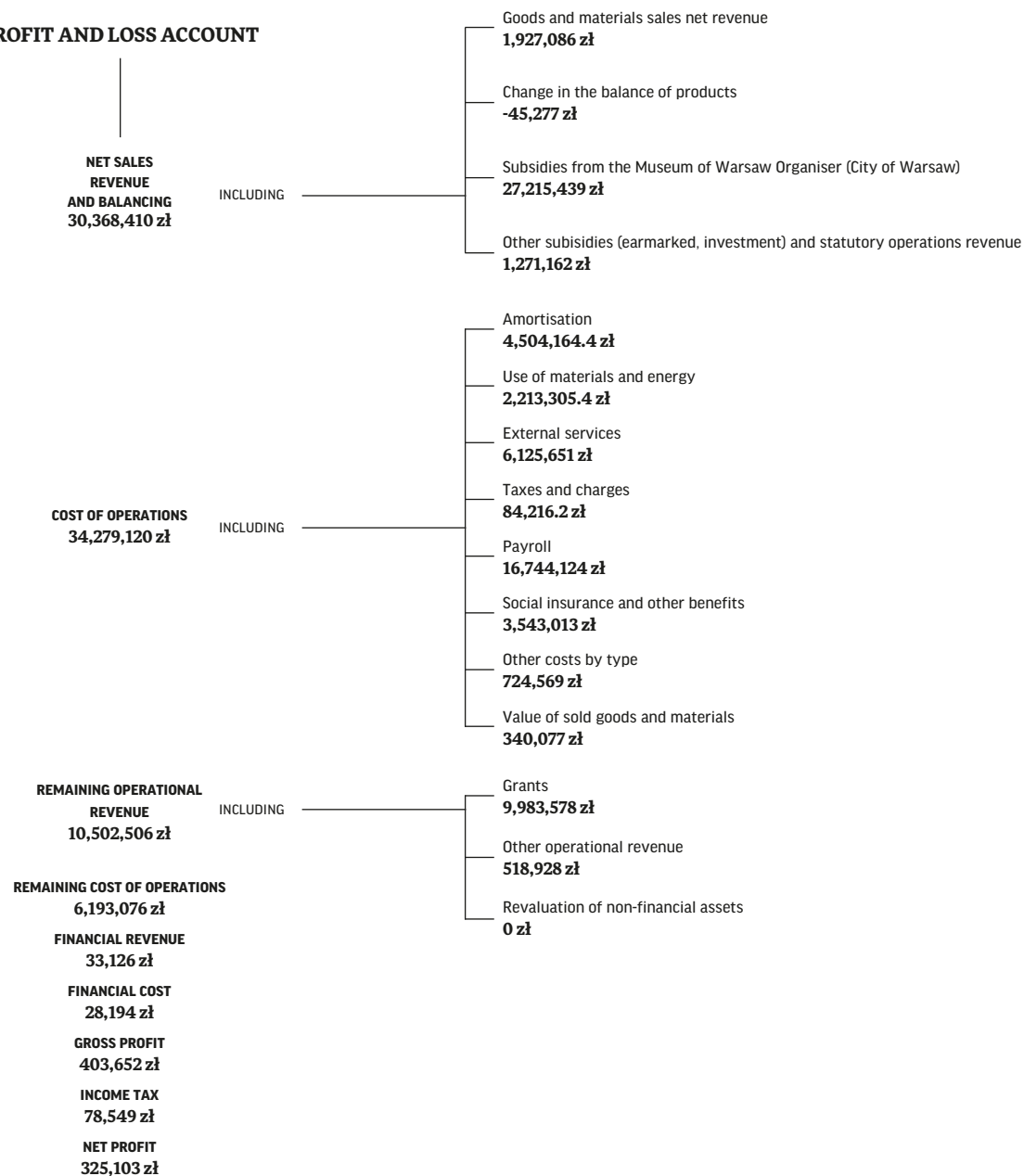
The first sitting of the council in the new term took place
on 14 December 2022.

Finance

NET SALES REVENUE



PROFIT AND LOSS ACCOUNT



FINANCIAL STATEMENT

ASSETS 146,045,690 zł

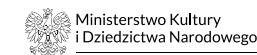
FIXED ASSETS 142,502,580 zł	CURRENT ASSETS 3,543,110 zł	CALLED-UP CAPITAL (MASTER FUND) 0 zł	OWN SHARES (STOCKS) 0 zł
I. Intangible assets 319,344 zł	I. Reserve 670,621 zł		
II. Tangible fixed assets 142,183,236 zł	II. Short-term receivables 1,677,849 zł		
III. Long-term receivables 0 zł	III. Short-lived assets 1,163,043 zł		
IV. Long-lived assets 0 zł	IV. Short-term accruals 31,596 zł		
V. Long-term accruals 0 zł			

LIABILITIES 146,045,690 zł

EQUITY 61,897,587 zł	LIABILITIES AND PROVISIONS FOR LIABILITIES 84,148,103 zł
I. Share capital 62,751,507.5 zł	I. Provisions for liabilities 2,669,908 zł
II. Supplementary capital 0 zł	II. Long-term liabilities 114,873 zł
III. Revaluation reserve 0 zł	III. Short-term liabilities 701,968 zł
IV. Other reserve capitals 2,009,980 zł	IV. Accruals 80,661,354 zł
V. Previous years' profit (loss) -3,189,003.4 zł	
VI. Net profit (loss) 325,103 zł	
VII. Write-off on net profit during the financial year (negative value) 0 zł	

GRANTS

PROJECT	ALLOCATED GRANT	OWN CONTRIBUTION
Multiculturalism – Integration and Collaboration. Training for Teachers Running contract with the City of Warsaw	220,000 zł	0 zł
Integrated Revitalisation Programme: Summer Scene Running contract with the City of Warsaw	95,000 zł	5200 zł
Integrated Revitalisation Programme: Made on the Right Bank. Craftsmen Running contract with the City of Warsaw	35,000 zł	0 zł
Integrated Revitalisation Programme: From the Right Bank Running contract with the City of Warsaw	20,000 zł	0 zł
Cultural Institution Fund: Friendly City (project partner: Bęc Zmiana Foundation for New Culture) Running contract with the City of Warsaw	40,000 zł	0 zł
Equipment and Implementation of the Exhibition in the Hall of Remembrance at the Warsaw Insurgents Cemetery (implementation 2022–2023) Contract with the City of Warsaw	822,000 zł	0 zł
Development of the Contemporary Art Collection of the Museum of Warsaw Programme: National Collections of Contemporary Art 2022 Contract with the Ministry of Culture and National Heritage	140,000 zł	30,480 zł
Conservation of Historic Volumes from Ludwik Gocel's Book Collection Programme: Support for Museum Activities Contract with the Ministry of Culture and National Heritage	103,000 zł	25,189 zł
Focus on Photography (implementation 2022–2024; project partner: Þjóðminjasafn Islands / National Museum of Iceland) Contract with the Ministry of Culture and National Heritage	2,091,258 zł	486,665 zł
Purchase of Warsaw Companies' Handicraft Metal Ware Collection Contract with the National Institute for Museums and Public Collections	113,700 zł	0 zł
Improving Accessibility of Temporary Exhibitions at the Museum of Warsaw and Collateral Events for Individuals with Special Needs Programme: Culture without Barriers (implementation 2022–2023) Contract with the State Fund for the Rehabilitation of the Disabled	180,530 zł	0 zł
Establishment of the Permanent Exhibition on the Hall of Remembrance (implementation 2022–2023) Contract with the Embassy of the Federal Republic of Germany in Warsaw	939,960 zł	0 zł
Local Museum Contract with the LOTTO Foundation	13,500 zł	8000 zł
Ukraine Reconstruction Office Contract with Goethe-Institut	41,400 zł	1127 zł
Patriotism – Common Task Programme: Patriotism of Tomorrow Contract with the Polish History Museum in Warsaw	20,000 zł	10,700 zł
Erasmus+ Contract with the Foundation for the Development of the Education System	77,925 zł	0 zł
TOTAL	4,953,273 zł	567,361 zł



Construction and Development

Partners and Sponsors

Agnieszka Zemlak

Fundraising

In 2022, construction and development projects of the Museum of Warsaw concentrated on the establishment of the new branch: the Hall of Remembrance at the Warsaw Insurgents Cemetery in Wola. The main investor of this undertaking was the City of Warsaw, represented by the Capital Board of City Development (SZRM).

The Hall of Remembrance is a symbolic site dedicated to victims of the Warsaw Uprising. It comprises two pavilions connected by the Wall of Memory. An earmarked subsidy from the City of Warsaw allowed for designing a space for visitors, purchasing equipment for a bookstore run jointly with an information point, and preparing two exhibition:

- multimedia permanent display in the Room of History, which tells the story of the Warsaw Insurgents Cemetery from 1945 to this day;
- temporary exhibition *Death of the City* in the Room of Testimonies — installation in the form of a map of the left bank of the Vistula in Warsaw with marked execution sites and makeshift graves of civilians and Insurgents, and with a visualisation of the scale of city's destruction.

Owing to additional financial support received by the Museum from the German Ministry of Foreign Affairs, works are underway on the planned final exhibition in the Room of Testimonies: a multimedia installation by Krzysztof Wodiczko, based on interviews with witnesses of tragic events during the Warsaw Uprising. The first stage of exhibition production was completed in 2022, which involved developing the concept and scenarios of first interviews as well as conducting sound and video recordings and simulation recordings for the needs of the installation.



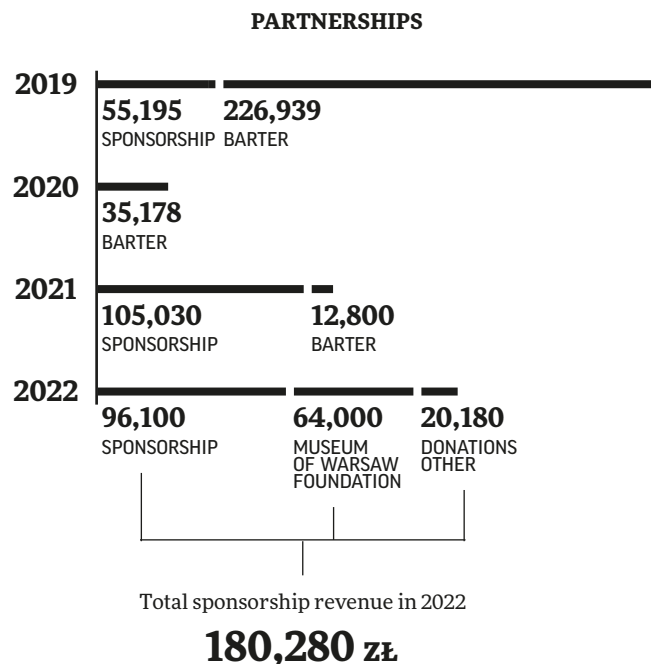
Photo: Tomasz Kaczor



Hall of Remembrance at the Warsaw Insurgents Cemetery, Branch of the Museum of Warsaw

Joanna Andruszko, Agata Fijałkowska, Milena Paszkowska

Promotion, Sales and Sponsorship Department



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ANNUAL REPORT OF THE MUSEUM OF WARSAW 2022

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