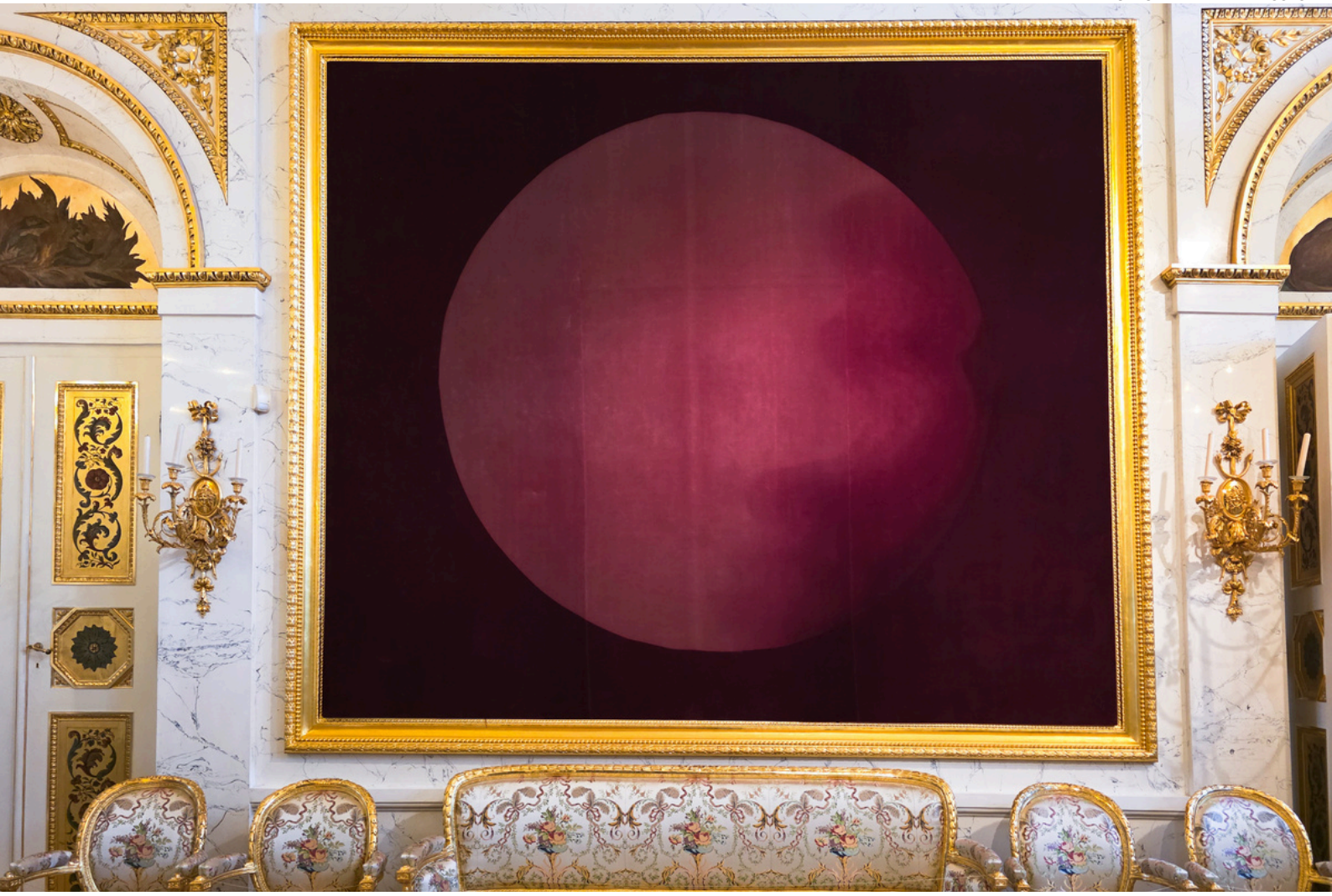
Technical Meeting

ROYAL RESIDENCES AS SPACES FOR CONTEMPORARY ARTISTIC AND SOCIAL EXPERIMENTATION

17-18 September 2026
Royal Łazienki Museum
Warsaw, Poland

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European Royal residences

ROYAL LAZIENKI MUSEUM

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THE NETWORK OF EUROPEAN ROYAL RESIDENCES

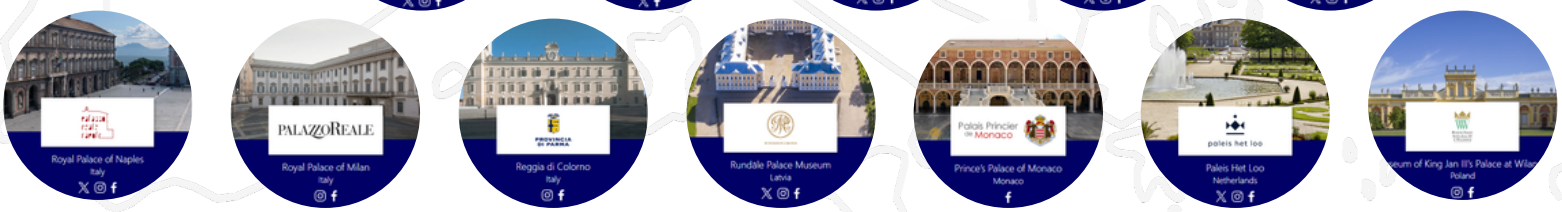


http://www.europeanroyalresidences.eu/

The Network of European Royal Residences, founded in 2001, is a unique network gathering the most prestigious palace-museums in Europe. Today the network counts 36 establishments in charge of managing over 100 palaces located in 13 European countries. Bearing witness to European history and identity, European Royal Residences are complex and multi-faceted places of prestige: originally places of power and representation, they are now museums, open to the public, and offer an extremely varied cultural programme.

This range of activities connecting the past to the present raises some specific issues. The Network is primarily a tool at the service of more than 10 000 European palace-museum staff and experts, enabling them to meet and share their experience in the preservation, management and promotion of the rich cultural heritage in their care. Strenghtening cooperation among institutions by enabling professionals to share best practices and exchange expertise lies at the core of the Network's mission. Each year, we organize Technical Meetings (TM) that gather experts during two days of technical discussions, and offer Mobility Grants to professionals willing to conduct a project in a partner institution.







INTRODUCTION TO THE MEETING

Where and how does contemporary art and creativity fit within royal residences? The Royal Łazienki Museum in Warsaw proposes a Technical Meeting dedicated to the topic of contemporary artistic and social experimentation within royal residences in the context of the new ICOM museum definition.

As we navigate the evolving landscape of the 21st-century museum, our historic residences are no longer merely silent witnesses to the past. Museums today are dynamic, inclusive, and participatory institutions. The meeting will serve as a platform to explore the "multidimensional social role" of our sites, demonstrating how we can transform these majestic, often rigid, historical spaces into vibrant laboratories for contemporary art, social dialogue, and ecological awareness. For members of the Network, the challenge is universal: how do we introduce bold, contemporary creativity into a space that must also maintain the highest level of diplomatic prestige and heritage protection? This meeting is a unique opportunity to share technical solutions, curatorial risks, and successes in balancing these seemingly Jack-and-Hyde institutional identities.



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By hosting this meeting, we return to our roots acting as a bridge between the Enlightenment's vision of public access and the modern demand for social experimentation. In fact, the Royal Łazienki Museum is not just a setting, it is a statement. Conceived by King Stanisław August as a summer residence, it was designed from its inception to be a "Palace-Museum" - an open space where theatre, music, and art intertwined with the public sphere.

With current projects ranging from participatory student pavilions to international contemporary art exhibitions in our warexperienced halls, we offer a living case study of a residence in transition.
During the meeting, participants will have the opportunity to see the sculpture Sfera con Sfera by Arnaldo Pomodoro (1979–80), a summer pavilion designed in a participatory project by students from the Faculty of Architecture at the Warsaw University of Technology, as well as a new project serving as an introduction to organizing contemporary art exhibitions at the Royal Łazienki Museum. A project showcasing in the main hall of the Palace on the Isle (which was destroyed during World War II and still awaits a new chapter) by the international artist Nicolas Grospierre, will also serve as an illustration to the topic.
The meeting will also include visits to other Polish royal residences - members of the Network of European Royal Residences: the Museum of King Jan III's Palace in Wilanów, the Royal Castle in Warsaw, and the Wawel Royal Castle in Kraków (optional programme). At these locations, we will also explore the stories of contemporary art in historic royal residences.

INTRODUCTION TO THE MEETING

MAIN TOPICS that will be discussed:

- 1/ Contemporary interventions: curating the new in the old. This angle addresses the technical and aesthetic challenges of placing contemporary art (sculpture, photography, digital media) within historic interiors and gardens. Example: How do we manage the "visual collision" of modern works with protected heritage? What are the conservation and logistical boundaries of such experiments?

- 2/ The participatory Residence: inclusion and community engagement. This theme focuses on the museum as a "social space." We look for projects that involve the local community, students, or marginalized groups in the creative process. Example: Designing functional structures (like pavilions) or co-curating events that shift the visitor from a passive observer to an active participant.

- 3/ The dual identity: diplomacy vs. experimentation. Royal residences are unique because they often serve as the "nation's parlor" for state and diplomatic meetings. This theme explores the management side of the museum. Example: Strategies for maintaining a prestigious, secure environment for high-level protocol while simultaneously hosting "edgy" or experimental social and artistic programmes that require openness and informality.

By addressing these three key themes, the Technical Meeting AIMS AT:

- Sharing experiences and best-practices in the integration of contemporary art within royal residences.

- Analysing strategies and protocols for contemporary and social interventions in fragile spaces, ensuring that the "experiments" enhance rather than endanger the structural and aesthetic integrity of the heritage in our care.

- Discussing and exchanging ideas on how royal residences can possess multidimensional roles, and how they can become inclusive and dynamic spaces for community participation.

- Networking for future collaborations.



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THE ROYAL ŁAZIENKI, KING STANISŁAW AUGUST'S SUMMER RESIDENCE

The Royal Łazienki was King Stanisław August's summer residence, in which a classicist architecture is harmoniously blended with its natural surroundings featuring fabulous gardens.

Here, one can not only rest while watching nature but also deepen one's knowledge of the ideas of the Enlightenment by visiting such gems of the European architecture as:

The Palace on the Isle, one of the most valuable Polish historical buildings, housing the Royal Picture Gallery;
The Old Orangery, housing the Royal Sculpture Gallery with plaster copies of the most famous sculptures of the ancient world, and the Royal Theatre - one of the few original European 18th century court theatres;
The White Pavilion, a unique monument of 18th-century residential architecture in Poland;
The Myślewicki Palace, in which original polychromes by Jan Bogumił Plersch were preserved, including views of Rome and Venice, and the picturesquely located Amphitheatre.

Find out more: https://www.lazienki-krolewskie.pl/en/poznaj-lazienki







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European Royal residences

ROYAL LAZIENKI MUSEUM

LIST OF PARTICIPANTS

Country	Institution	Position	Name	Surname
AU - Austria	Schloss Eggenberg	Curatorial Assistant	Valerie-Therese	Taus
DE - Germany	Prussian Palaces and Gardens Foundation Berlin-Brandenburg (SPSG)	Director Education and Marketing	Julia	Hagenberg
DN - Denmark	The Royal Danish Collection	Chief Curator	Maria	Gadegaard
ES - Spain	Patrimonio Nacional	Deputy Managing Director of The Royal Collections Gallery	Antonio J.	Sánchez Luengo
FR - France	Château de Versailles	Head of the Exhibitions Department	Silvia	Roman
FR - France	Château of Fontainebleau	President	Marie-Christine	Labourdette
FR - France	Château of Fontainebleau	Senior curator, director of Heritage and Collections	Muriel	Barbier
HU - Hungary	Buda Castle District	Exhibition manager	Zsófia	Danka
IT - Italy	Consorzio Residenze Reali Saubaude	General Director	Chiara	Teolato
IT - Italy	Consorzio Residenze Reali Saubaude	Art historian	Clara	Goria
IT - Italy	Historic Museum and Park of Miramare Castle	Director	Guido	Comis
LV - Latvia	Rundāle Palace Museum	Building project manager	Elīna	Dundule
MN - Monaco	Prince's Palace of Monaco	Collection Department Manager	Christian	Selvatico
NL - Netherlands	Paleis Het Loo	Project manager exhibitions	Marijntje	Knapen
PL - Poland	Museum of King Jan III's Palace at Wilanów	Senior Publishing Specialist	Elżbieta	Grygiel
PL - Poland	Museum of King Jan III's Palace at Wilanów	Specialist in the Development Department	Anna	Reszka-Bzinkowska
PL - Poland	Museum of King Jan III's Palace at Wilanów	Conservator in the Prevention and Conservation Department	Magdalena	Pasternak-Zabielska
PL - Poland	Royal Castle in Warsaw	Curator and Educator	Monika	Przypkowska
PL - Poland	Royal Castle in Warsaw	Chief of Art Department	Iza	Zychowicz
PL - Poland	Royal Łazienki Museum	Director	Marianna	Otmianowska
PL - Poland	Royal Łazienki Museum	Head of the Educational Department	Dorota	Stelmaszczyk-Szwed
PL - Poland	Royal Łazienki Museum	Art curator	Kalina	Cukrowska
PL - Poland	Royal Łazienki Museum	Curator	Zofia	Zaccaria
PL - Poland	Royal Łazienki Museum	Head of the Marketing Department	Anita	Kacprzyk
PL - Poland	Royal Łazienki Museum	Specialist in the Marketing Department	Kaja	Iwinska
PL - Poland	Royal Łazienki Museum	Head of the Investment Department, Project Coordinator	Marta	Boguta
PL - Poland	Royal Łazienki Museum	Public Participation Specialist, Investment Department Consultant	Jan	Wiśniewski
PL - Poland	Royal Łazienki Museum	Chief Speciaslist for Nature Education	Paulina	Organiściak-Kwiatkowska
PL - Poland	Royal Łazienki Museum	Chief Specialist	Agata	Beliniak
PL - Poland	Royal Łazienki Museum	Specialist in the Marketing Department	Julia	Barbasiewicz
PL - Poland	Wawel Royal Castle State Art Collection	Art Curator – Head of Interpretation Department	Bogumiła	Wiśniewska
PL - Poland	Wawel Royal Castle State Art Collection	Director's plenipotentiary for contemporary art	Hanna	Wróblewska
PL - Poland	Wawel Royal Castle State Art Collection	Management Assistant	Anna	Barbasz-Bielecka
PT - Portugal	National Palace of Mafra	Curator	Filipe	Martinho
PT - Portugal	National Palace of Mafra	Director	Sérgio	Gorjão
UK - United Kingdom	Historic Royal Palaces	Director of Public Engagement	Tom	O'Leary
UK - United Kingdom	Historic Royal Palaces	Community Partnerships Assistant Producer	Lisa	Murray
FR- France	Network of European Royal Residences Secretariat	General Coordinator	Elena	Alliaudi
FR- France	Network of European Royal Residences Secretariat	Junior Project Manager	Ellyn	Roland
FR- France	Network of European Royal Residences Secretariat	Junior Project Manager	Natalia	Vankovic

SESSION 1 – CONTEMPORARY INTERVENTIONS: CURATING THE NEW IN THE OLD

REFRAMING HISTORICAL COLLECTIONS THROUGH CONTEMPORARY ART PRACTICES

PATRIMONIO NACIONAL - SPAIN

The Directorate of the Royal Collections is currently developing two projects aimed at boosting, promoting, and fostering our historical collections. This is achieved through cultural programming designed to offer fresh perspectives, reflections, and interpretations. By creating research, exchange, and knowledge-sharing initiatives, these projects expand the narratives and spaces connected to contemporary art. Ultimately, they materialize initiatives that invite audiences to re-read historical collections and engage differently with heritage through the manifold perspectives of contemporary art.



On the one hand, Alteraciones (Alterations) proposes a re-interpretation of the collections and spaces within the Royal Collections Gallery from the standpoint of current art. Its goal is to foster dialogue and cross-pollination between historical collections and contemporary creativity, encouraging engagement with diverse artistic proposals that help expand presentation modes and narratives.Art prompts us to question, reflect, and explore alternative viewpoints. This project stands as an invitation to generate narratives, address contemporary issues that are difficult to tackle through historical collections alone, and connect with the Royal Collections in a new way. It achieves this through interventions by contemporary artists that directly relate to the collections' history and their presentation within the permanent exhibition.

On the other hand, Cuadernos de campo (Field Notes) is a triennial program that focuses its attention on the natural spaces of the Royal Sites managed by Patrimonio Nacional. Born from a collaboration between Patrimonio Nacional, ACCIONA, and PHotoESPAÑA, this initiative brings renowned Spanish photographers into dialogue with environments of exceptional value. The objective is to raise public awareness about the vital importance of preserving an environment that, beyond being a source of life, constitutes an essential scenic and cultural legacy.



ANTONIO J. SÁNCHEZ LUENGO - DEPUTY MANAGING DIRECTOR OF THE ROYAL COLLECTIONS GALLERY

PATRIMONIO NACIONAL - SPAIN

CONTEMPORARY ART AT WAWEL ROYAL CASTLE: CURATING INTERVENTIONS IN HISTORIC INTERIORS AND ROYAL GARDENS

WAWEL ROYAL CASTLE STATE ART COLLECTION - POLAND

Over the past decade, the Wawel Royal Castle in Kraków has developed an ambitious programme of contemporary art exhibitions and artistic interventions within one of Poland's most historically and symbolically significant royal residences. These projects have created new opportunities for dialogue between contemporary artists and the Castle's collections, architecture, and landscape, while also raising practical questions about the place of contemporary art within a heritage institution.

The presentation will share experiences from selected projects realised at Wawel Royal Castle and discuss different strategies for introducing contemporary artistic languages into spaces strongly shaped by history and tradition.

Particular attention will be given to projects developed in the Royal Gardens, including works by Magdalena Abakanowicz and Joanna Rajkowska, where contemporary art entered into dialogue with the landscape, natural environment, and symbolic significance of the former royal residence. The presentation will also examine interventions within the Castle's interiors, including the display of Abakanowicz's textiles (abakans), the presentation of paintings by Roman Opałka, exhibitions by Agata Kus and Marcin Maciejowski, and the Balenciaga fashion intervention. These projects placed contemporary works in direct conversation with historic collections, ceremonial spaces, and narratives associated with one of Poland's most important heritage sites.

The paper will reflect on how different formats—from temporary exhibitions and site-specific installations to long-term displays—shape relationships between artworks, collections, and audiences. Particular attention will be paid to visitor reception and to the ways contemporary projects can encourage new interpretations of familiar spaces without diminishing their historical significance.

Drawing on practical curatorial experience, the presentation will explore how gardens, representative rooms, exhibition galleries, and historic interiors require distinct approaches to exhibition-making. It will address challenges related to conservation requirements, exhibition design, interpretation, and institutional expectations, while also highlighting the opportunities contemporary art creates for engaging new audiences and offering fresh perspectives on heritage. Ultimately, the presentation aims to contribute to a broader discussion on how royal residences can remain relevant, dynamic, and open to artistic experimentation while preserving their unique historical character.







BOGUMIŁA WIŚNIEWSKA - ART CURATOR – HEAD OF INTERPRETATION DEPARTMENT

WAWEL ROYAL CASTLE STATE ART COLLECTION - POLAND

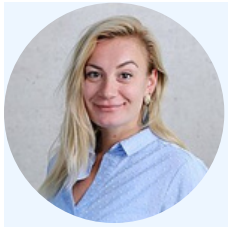
CONTEMPORARY ART IN HISTORIC PALACE GARDENS: THE MUSIC PAVILION AT SCHLOSS EGGENBERG

SCHLOSS EGGENBERG - AUSTRIA

How can contemporary art enrich a UNESCO World Heritage Site without competing with its historical significance? This presentation explores the Music Pavilion at Schloss Eggenberg (Graz, Austria) as a case study of a temporary contemporary intervention within a historic palace garden. Created as part of the 2025 anniversary exhibition Ambition & Illusion. Schloss Eggenberg: the staging of a world, the Music Pavilion was conceived as a meeting point between contemporary artistic practice and the intangible cultural heritage of the former princely residence. Situated within the historic landscape garden, the pavilion brought together newly commissioned sound installations, sculpture and digital art.



Visitors were invited to experience this encounter through listening, observation and reflection. The presentation examines the curatorial concept behind the project and discusses the opportunities and challenges of introducing a temporary contemporary structure into a protected historic environment. Particular attention will be paid to the "dialogue" between architecture, landscape, music and artistic intervention, as well as to the practical considerations of heritage protection, spatial integration and visitor experience. Rather than presenting the Music Pavilion as a model solution, this case study uses it as a starting point to reflect on the opportunities and complexities of temporary contemporary interventions in historic palace gardens. The intervention illustrates that it requires continuous negotiation between artistic ambition, heritage values and the practical realities of site management. By reflecting on both the project's achievements and its frictions the presentation aims to contribute to a broader discussion on how contemporary art can be integrated into protected cultural landscapes without compromising their historical character.



VALERIE-THERESE TAUS
- CURATORIAL ASSISTANT

SCHLOSS EGGENBERG - AUSTRIA

STATE OF WANDER: CURATING CONTEMPORARY INTERVENTIONS IN A HISTORIC ROYAL SITE

PALEIS HET LOO - THE NETHERLANDS

At Paleis Het Loo, State of Wander: Towards Environmental Restoration unfolds as a dispersed exhibition of ten site-specific artworks across the palace, gardens, and outbuildings, on view until 27 September 2027. Developed through close collaboration between artists and the collection since 2024, the project explores how heritage environments can contribute to contemporary ecological thinking and new multispecies perspectives. Rather than presenting the curatorial concept, this case focuses on a series of concrete challenges encountered when introducing contemporary artistic interventions into a protected royal residence. One key issue concerns the interaction between artworks and historic interiors. Marianna Maruyama's scent installation, for example, introduced perfumes into period rooms, requiring detailed assessment of potential impact on materials, climate conditions, and visitor circulation. A different challenge emerged with Edward Clydesdale Thomson's home/host, a responsive sculpture connected to the building's infrastructure and environmental data. Integrating this work required alignment with existing technical and security systems, demanding intensive cross-departmental collaboration. Questions of safety and accessibility became particularly urgent in outdoor installations that invite interaction. Works in the gardens encourage physical engagement, raising questions about how participation—including that of children—can be facilitated while maintaining institutional responsibility. Material conservation formed another boundary. In the historic cellar kitchen, where salt efflorescence already affects original tiles, a proposal to grow salt crystals as part of the artwork required adjustment to safeguard the historic fabric while preserving the artistic concept. These cases demonstrate that curating contemporary art in a heritage context is not defined by fixed constraints, but by continuous negotiation between artistic ambition, conservation, technical systems, and public safety—offering transferable insights for institutions working at the intersection of heritage and urgent environmental questions.







MARIJNTJE KNAPEN - PROJECT MANAGER EXHIBITIONS

PALEIS HET LOO - THE NETHERLANDS

PUSHING AGAINST THE WALLS: CONTEMPORARY CREATIVITY INSIDE HISTORIC BOUNDARIES AT THE TOWER OF LONDON

HISTORIC ROYAL PALACES - UNITED KINGDOM

How can historic sites embrace bold contemporary creativity while remaining within the strict boundaries of heritage protection, conservation, and public expectation? Drawing on three major interventions at the Tower of London—Flames 2018, Superbloom 2022, and Poppies 2025—this presentation explores the practical realities of taking creative risk in one of the UK's most sensitive historic environments, demonstrating that successful intervention depends not on avoiding risk, but on working productively within constraint.





TOM O'LEARY -
DIRECTOR OF PUBLIC ENGAGEMENT

HISTORIC ROYAL PALACES - UNITED KINGDOM

CONTEMPORARY ART IN FONTAINEBLEAU: NEW CHALLENGES FOR THE "HOUSE OF CENTURIES"

CHÂTEAU OF FONTAINEBLEAU - FRANCE

The Château de Fontainebleau has hosted contemporary artists for more than 4 centuries. More recently, in autumn 2008 a resounding exhibition curated by the Palais de Tokyo took place inside the historical rooms. Called "Château de Tokyo/Palais de Fontainebleau" it was presenting 11 creations of contemporary artists. After that contemporary art was merely shown inside the castle except during the festival of Art History (each year in June) to promote artists from the invited country. Since 2023, the Château de Fontainebleau has inaugurated a contemporary art biennale in its gardens. Named "Grandeur Nature". This biennale aims to put the institution back at the heart of the contemporary world, but also to highlight the rich and fragile heritage of its estate and gardens.

Nevertheless such an exhibition does raise some questions in terms of technic, ecology, education, ethics and global strategy. With this presentation we would like to share our experience with living artists, to question our challenges and difficulties and to nourish the discussion with the other participants.

-First, curating and organizing "Grandeur Nature" was not and still is not obvious for the staff of the Château de Fontainebleau who is used to work with ancients works of art, inside the Château and without the artists (dead for decades or centuries!). It is a real challenge to develop new skills and abilities.

-The purpose of this biennale is not only to show contemporary works of art in the gardens but also a project focused on preserving biodiversity and sensibilizing the artists as the visitors on the fragility of the gardens heritage.

-"Grandeur Nature" offers new opportunities for education. The education program includes exchanges with the artists, a booklet to think of the connection between the history of the estate and the contemporary works of art but also a musical dialog in July between young musicians (from the American Schools of Arts) and the artefacts shown in the gardens.

-The biennale gives a new role to our royal residence by connecting past and present and continuing a long-lasting habit of welcoming living artists from all other the world and by suggesting new angles of view.

Some questions remain: how do we limit the impact on the environment? How to preserve structural and aesthetic integrity of the gardens? How to deal ethically with artists who make a living of their art and are promoted by galleries and agents? How to fund such an expensive project? How to get reluctant people on board among the staff and visitors?





MURIEL BARBIER -
SENIOR CURATOR, DIRECTOR OF HERITAGE AND COLLECTIONS

CHÂTEAU OF FONTAINEBLEAU - FRANCE

THE 'DISCOVERIES' ROOM OF THE ROYAL PALACE OF MAFRA - NEW PERSPECTIVES ON THE HISTORICAL NARRATIVE OF THE PORTUGUESE 'VOYAGES'

NATIONAL PALACE OF MAFRA - PORTUGAL

Within the scope of a restoration project and contemporary enhancement of the Discoveries Room, painted by Cirilo Volkmar Machado in 1798, this room constitutes a historical memory of the relations undertaken by Portugal with other parts of the world, marking an important moment in globalization, scientific knowledge, and human relations among various peoples. This room was the subject of a contemporary installation that bridges the past with the present day, involving Portuguese and Indian communities.







FILIPE MARTINHO - CURATOR

NATIONAL PALACE OF MAFRA - PORTUGAL



SÉRGIO GORJÃO - DIRECTOR

NATIONAL PALACE OF MAFRA - PORTUGAL

WHO HOLDS THE KEY? CONTEMPORARY ART UNLOCKING THE ROYAL CASTLE IN WARSAW

ROYAL CASTLE IN WARSAW - POLAND

The title refers to Klucz w Zamku ("Key in the Castle"), a programme whose Polish name plays on the double meanings of both words: klucz means a physical key as well as a key to interpretation, while zamek denotes both a castle and a door lock. The programme uses this metaphor to unlock new interpretations of the Castle's collections and open historical narratives to dialogue with contemporary artistic practices and the challenges of the twenty-first century.

Initiated in 2022, Klucz w Zamku is a curatorial programme developed at the Royal Castle in Warsaw. Conceived in response to the perception of the Castle as a familiar and symbolically "completed" institution, it seeks to reactivate historical collections through encounters with contemporary art.
The programme introduces contemporary artworks into the permanent exhibition through both site-specific commissions and carefully curated presentations of existing works. In many cases, the intervention consists of placing a contemporary artwork in dialogue with a particular room, object, painting, or narrative within the Castle. Without altering the historical display, these juxtapositions create a space in which meanings can be negotiated between past and present, revealing continuities, tensions, and unexpected resonances across different historical moments and systems of values.
Rather than illustrating history, the interventions activate conversations between cultural heritage and contemporary concerns, including collective memory, nationalism, feminism, power, climate crisis, consumerism, issues of representation, and social change. Between 2022 and 2026, the programme featured works by seventeen artists representing diverse generations and artistic media.
Each intervention is accompanied by a free public event bringing together artists, curator, and audiences. The paper explores Klucz w Zamku as a model for renewing museum narratives and demonstrates how contemporary art can activate historical collections as partners in cultural dialogue, generating new interpretations of both heritage and the present.





MONIKA PRZYPKOWSKA - CURATOR AND EDUCATOR

ROYAL CASTLE IN WARSAW - POLAND

SPACE, MEMORY, PERCEPTION: CONTEMPORARY ARTISTIC INTERVENTIONS AT THE ROYAL ŁAZIENKI MUSEUM

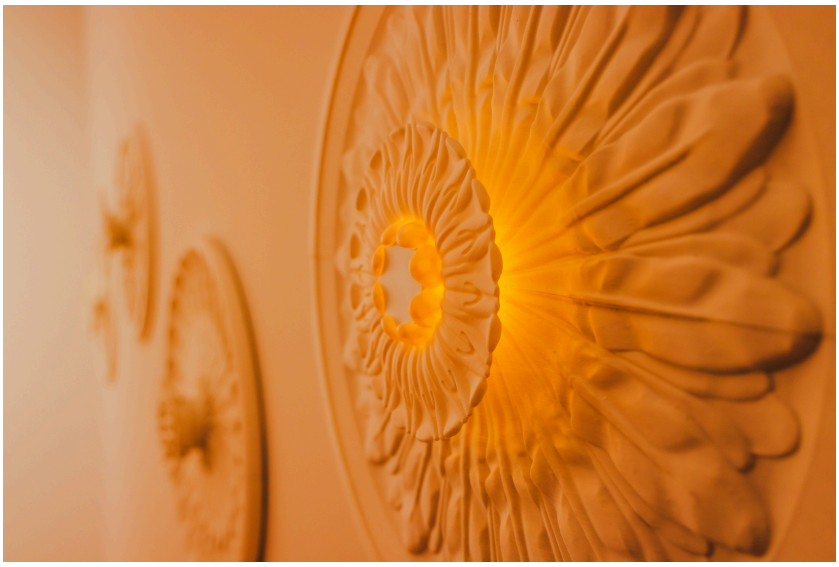
ROYAL ŁAZIENKI MUSEUM - POLAND

This presentation examines curatorial and artistic practices developed for the temporary exhibition The Marvels of the Royal Łazienki (Łazienki w zachwycie, Royal Łazienki Museum, 2025–2026). It explores how site-specific contemporary art can enter into dialogue with a historic royal residence, reactivating its architecture, landscape and cultural memory while offering new modes of sensory engagement.

The first case study focuses on three works by Alicja Bielawska—Soft Reveals, Between the Folds and Pavilion of Time Suspended in Colour—installed within historic interiors and the gardens of the Royal Łazienki. Working with textiles, ceramics and steel, Bielawska responds to architectural forms, decorative details and the eighteenth-century concept of the royal residence as a space of aesthetic contemplation. Rather than dominating the historic setting, her interventions subtly transform its perception, revealing less obvious spatial, semantic and historical layers.

The second case study examines Jan Pfeifer's installation Seeing the Unnoticed, conceived through haptic and multisensory experience. The work expands the idea of contemporary artistic intervention by linking artistic practice with accessibility and inclusive exhibition design. It challenges the primacy of vision in experiencing both art and heritage, inviting visitors to encounter the museum through touch, materiality and sensory attention.

Drawing on the experience of co-curating the exhibition, the presentation argues that contemporary interventions in royal residences can function not as additions imposed upon historic spaces, but as tools for their reinterpretation. The creative dialogue between curator, artists and heritage environment makes it possible to balance experimentation with respect for the historic site, while opening the royal residence to new forms of perception, participation and engagement.





DOROTA STELMASZCZYK-SZWED
- HEAD OF THE EDUCATIONAL DEPARTMENT

ROYAL ŁAZIENKI MUSEUM - POLAND

SESSION 2 – THE PARTICIPATORY RESIDENCE: INCLUSION AND COMMUNITY ENGAGEMENT

CONNECTING TO THE PAST: CONTEMPORARY TAPESTRIES IN A ROYAL HISTORICAL CONTEXT – PRESENTATION AND DISCUSSION OF THE UPCOMING PERMANENT INSTALLATION OF THE CONTEMPORARY KOLDINGHUS TAPESTRIES.

THE ROYAL DANISH COLLECTION - DENMARK

The former royal castle of Koldinghus, in western Denmark, celebrated its 750th anniversary in 2018. To mark this occasion, the New Carlsberg Foundation, a private Danish art foundation, commissioned and donated a large set of tapestries to adorn the knights' room and the castle dance hall at Koldinghus. Koldinghus, part of The Royal Danish Collection since 2021, is at the heart of the history of the Danish monarchy.

Initially a border fortress and then a royal residence, the castle was devastated by a fire and remained as a ruin before finally being rebuilt. Koldinghus' tragic history has provided the inspiration for four Danish artists; Kirstine Roepstorff (born 1972), Alexander Tovborg (born 1983), Tal R (born 1967) and Bjørn Nørgaard (born 1947). Each taking an era of the Koldinghus' history and themes associated with them as a starting point, they have designed a set of tapestries consisting of four large works, each six meters in length, and twelve intermediate works, or entrefenêtres. The tapestries have been woven at the Manufacture des Gobelins, part of the Mobilier national in Paris. 15 of the 16 tapestries have already been released from the loom and shipped to Denmark. However, the final tapestry proved far more time-consuming to produce, as its details are both more numerous and significantly finer than those in the others.

As a result, the last tapestry will not be completed until 2029. Once it is finished, all sixteen tapestries will be installed together at Koldinghus. While we await its completion, The Royal Danish Collection decided to stage Woven Masterpieces, a spectacular exhibition displaying 22 tapestries spanning 550 years, from 1460 to 2023.

The exhibition explores the history, function, and aesthetics of tapestries and woven artworks, both as functional objects and as magnificent images. At the same time, it seeks to create a dialogue between the very latest contemporary art and historical works dating back to the Middle Ages in Northern Europe.

As this presentation will discuss, to remain a relevant and meaningful cultural institution for a broad and diverse public, it has been central to The Royal Danish Collection's approach to use contemporary art as a means of shedding light on our shared history and collective identity.





MARIA GADEGAARD -
CHIEF CURATOR

THE ROYAL DANISH COLLECTION -
DENMARK

FROM OBJECTS TO ACTION – ENGAGING WITH CONTEMPORARY ART IN HERITAGE CONTEXTS

PRUSSIAN PALACES AND GARDENS OF BERLIN-BRANDENBURG - GERMANY

The presentation showcases different examples of contemporary art that have been realized at the SPSG in Potsdam and Berlin. What all these works have in common is that they prompt reflection on the historical contexts of the palaces, connect them to the present, and encourage participation.



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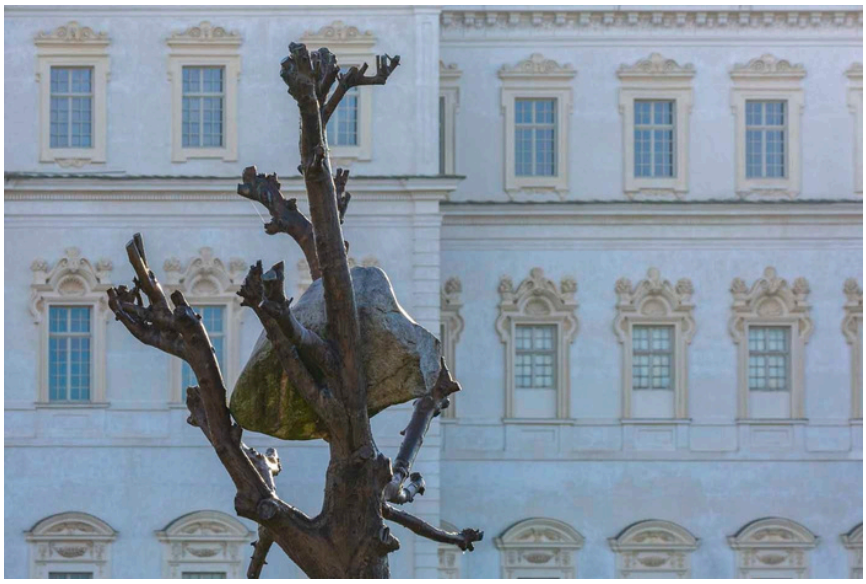
JULIA HAGENBERG -
DIRECTOR EDUCATION AND MARKETING

PRUSSIAN PALACES AND GARDENS FOUNDATION BERLIN-BRANDENBURG - GERMANY

CONTEMPORARY ART AT THE REGGIA DI VENARIA

CONSORZIO RESIDENZE REALI SAUBAUDE - ITALY

At the Reggia di Venaria, both within the palace and throughout its gardens, contemporary artworks and installations engage in a continuous dialogue with the site's architecture, history, and landscape. This relationship began during the restoration of the Venaria Reale complex, when Giuseppe Penone's Giardino delle Sculture Fluide / Garden of Fluid Sculptures (2003–2007) was created, in collaboration with the Castello di Rivoli Museo d'Arte Contemporanea, on the site of the lost seventeenth-century garden. Over the years, this dialogue has expanded through a series of permanent installations by internationally renowned artists, including Penone's Anafora, Giovanni Anselmo's Dove le stelle si avvicinano di una spanna in più / Where the Stars Come One Span Closer, Mimmo Paladino's Storyboard, and Brian Eno's Music for the Great Gallery. Recent additions include Marinella Senatore's Assembly and Hilario Isola's La Mantide. The sculptures Gea by Luigi Stoisa and Momenti / Moments by Giuliano Vangi are located in the inner courtyards. Together, these works form a constellation in which the ancient and the contemporary continually intersect. This presentation reflects on the enduring relationship between past and present, a defining feature of the Reggia di Venaria from its restoration project to its most recent initiatives. Particular attention will be devoted to contemporary interventions and to the role of the residence as a space for community participation through exhibitions, festivals, educational activities, and both temporary and permanent installations. The paper will also examine how contemporary art can become a powerful tool for reinterpreting and reactivating historic sites, generating new narratives and perspectives that allow cultural heritage to be experienced not as a static legacy of the past, but as a living and evolving space. In this sense, contemporary artistic practices can renew the meanings of historic places, transforming heritage sites into dynamic spaces of cultural production, social engagement, and collective participation.





CHIARA TEOLATO -
GENERAL DIRECTOR

CONSORZIO RESIDENZE
REALI SAUBAUDE - ITALY



CLARA GORIA -
ART HISTORIAN

CONSORZIO RESIDENZE
REALI SAUBAUDE - ITALY

HOW CONTEMPORARY ART ENTERS THE HISTORIC WILANÓW RESIDENCE THROUGH COLLABORATION WITH ART SCHOOLS

MUSEUM OF KING JAN III'S PALACE AT WILANÓW - POLAND

Introducing contemporary art into a historic museum creates a dialogue between past and present, encouraging visitors to view heritage collections from new perspectives. At the Museum of King John III's Palace in Wilanów, collaborations with artists and Academy of Fine Arts have shown how modern artistic practices can enrich the interpretation of a historic residence while inspiring curiosity and reflection.

Examples include The Nature of Curiosity by Agnieszka Cieślińska-Kawecka whose graphic works entered into dialogue with historical objects from the Wilanów Palace collection, revealing unexpected connections across time and cultures.

Science and contemporary art met in exhibition The Moon and Sobieski's Shield devoted to Johannes Hevelius, presenting the 17th c. astronomer as both scholar and artist. Alongside his books, engravings and manuscripts, visitors encountered contemporary sculptures, paintings and installations inspired by his discoveries. Organized in collaboration with the Gdańsk Library of the Polish Academy of Science and the Academy of Fine Arts in Warsaw, the exhibition connected historical knowledge with contemporary artistic interpretation.

Wilanow Palace Museum has also hosted The Image of Nature. The Nature of the Image – exhibition of Błażej Ostoja Lniski paintings, exploring the themes of permanence and transformation.

In Her Majesty Geometry, Marta Banaszak engaged with the Wilanów Palace's architectural order, demonstrating how geometry forms a shared visual language linking the intellectual ambitions of King Jan III Sobieski with contemporary artistic thought.

Beata Konarska's doctoral exhibition The Birth of Colors consisted of a series of paintings and the multisensory installation Lingam-Yoni, which combined color and sound to create an immersive, meditative experience.

These projects demonstrate that contemporary art does not compete with a historic royal residence interior and formal gardens. Instead, it activates new interpretations, strengthens educational value, and makes cultural heritage more accessible and relevant for today's audiences.





ANNA RESZKA-BZINKOWSKA - SPECIALIST IN THE DEVELOPMENT DEPARTMENT

MUSEUM OF KING JAN III'S PALACE AT WILANÓW - POLAND



MAGDALENA PASTERNAK-ZABIELSKA - CONSERVATOR IN THE PREVENTION AND CONSERVATION DEPARTMENT

MUSEUM OF KING JAN III'S PALACE AT WILANÓW - POLAND

CAN WE DRAW THE PALACE? SKETCHING AS A FORM OF CONTEMPORARY INTERVENTION IN A ROYAL RESIDENCE

ROYAL ŁAZIENKI MUSEUM - POLAND

What happens when visitors stop looking at a royal residence and start drawing it? This presentation explores Łazienki Sketchbooks, a participatory artistic project developed at the Royal Łazienki Museum in Warsaw, as a case study of how a simple creative practice can become a form of contemporary intervention in a historic royal residence.

The project invited fifteen participants, both professional and amateur artists, to create their own sketchbooks and use them as tools for observing and interpreting the historic interiors, architecture, gardens, artworks, and everyday life of the Royal Łazienki. Over several months, participants drew in the White Pavilion, the Palace on the Isle, the Myślewicki Palace, and the surrounding gardens. Their individual responses ranged from architectural studies and observations of light and vegetation to portraits, details of sculpture, handwritten notes, imaginative drawings, and spontaneous visual impressions.

The project raises a fundamental question: can a protected heritage space also function as a laboratory for contemporary creativity? Rather than introducing a contemporary artwork into the historic residence, Łazienki Sketchbooks introduced a contemporary creative process. The intervention was temporary, personal, and low-impact, yet it changed the relationship between participants and the heritage site. Visitors became active interpreters and creators rather than passive observers.

The presentation will focus on the practical and curatorial challenges of enabling artistic activity within a protected royal residence: balancing creative freedom with conservation requirements, organising artistic work in historic interiors, defining appropriate materials and working conditions, and deciding how individual creative responses can subsequently become part of the museum's public narrative.

The project demonstrates that contemporary intervention does not necessarily require a new physical object. It can also take the form of a new way of looking, experiencing, and engaging with heritage. In this sense, drawing becomes a tool for transforming the royal residence from a place to be viewed into a living, participatory space for contemporary creativity.





ZOFIA ZACCARIA - CURATOR

ROYAL ŁAZIENKI MUSEUM - POLAND

SESSION 3 – DUAL IDENTITY: DIPLOMACY VS. EXPERIMENTATION

THE IDENTITY SPLIT OF YBL6 AT THE INTERSECTION OF CONTEMPORARY ART AND DIPLOMACY

BUDA CASTLE DISTRICT - HUNGARY

Contemporary Hungarian visual art is currently characterized by a peculiar duality: while the private market and a new generation of collectors are on the rise, the scene is often pushed to the periphery by official cultural policy. This tension is also mapped out on a geocultural level between progressive, networked Pest and Buda (the Castle District), which functions as the center of historical and state representation.

Through this fault line, the presentation examines the YBL6 art space located in the Várkert Bazár (Castle Garden Bazaar). The positioning of YBL6 requires a constant balancing act: while it strives for professional credibility through its curatorial program, it operates as a ministerial background institution under the prominent tourism and diplomatic umbrella brand of Várkert Bazár. The presentation demonstrates this inevitable blurring of functions through a specific case study: the sudden interruption of the Jáky Collection's exhibition due to a high-profile political event. The case highlights that political representation can override cultural continuity at any moment; instead of a protected, dedicated venue, the gallery is reclassified into a fluid protocol zone.

The presentation concludes that YBL6 serves as a metaphor for today's Hungarian institutional system. The price of sustainability and visibility is constant flexibility: the ability of the space to function as an autonomous contemporary venue one day, and as a space for diplomatic representation the next.







ZSÓFIA DANKA -
EXHIBITION MANAGER

BUDA CASTLE DISTRICT-
HUNGARY

RESEARCHING AND SHOWCASING HUNTING HERITAGE DURING A CHANGING CLIMATE – IDEAS AND CHALLENGES

ROYAL ŁAZIENKI MUSEUM - POLAND

The Museum of Hunting and Horsemanship, situated within the Lazienki Park, was founded in 1983 by Polish hunters and riders who insisted on showcasing this part of the Polish tradition. It functioned as an independent institution up until 2017, when it was incorporated into the Royal Lazienki Museum. At this point, the original collection started to clash with diplomatic and official style of other exhibitions and buildings, as well as with the educational program that aimed to raise ecological awareness.
With EU funding, this collection receives an opportunity to be reimagined and reevaluated to match the changing social climate. Finding a narrative that does not offend the sensitivity of either environmental activists or hunters, but still engages the viewer, has been a difficult task. Is talking about hunting always considered as promoting this activity, unless we judge it unethical? Can taxidermies and depictions of violence build a narrative that is sustainable in modern circumstances? Facing this kind of dilemmas, the curatorial team came up with a few solutions that would be shared during the presentation.





KALINA CUKROWSKA - ART CURATOR

ROYAL ŁAZIENKI MUSEUM - POLAND

PUBLIC PARTICIPATION AS MUSEUM'S EXPERIMENTAL DIALOGUE SPACE

ROYAL ŁAZIENKI MUSEUM - POLAND

Nearly four decades after its inauguration, the permanent exhibition of the Museum of Hunting and Horsemanship in the Cantonists' Barracks at the Royal Łazienki was closed, only to return for a while in a new form and with new content. Both the building and the exhibition will undergo a major redevelopment based on a design by the architectural studio WXCA.

The project provided an opportunity for an extraordinary experiment at the intersection of museology and public participation. The transformation was accompanied by an extensive consultation process, including social research and analysis, and, above all, the establishment of a Community Curatorial Team —a group of 25 people who, in response to an invitation from the Royal Łazienki Museum, decided to engage more deeply with the exhibition space and develop their own original response inspired by the museum's collection and its themes. The aim of the participatory process was to explore whether people with diverse perspectives on nature and hunting could find common ground and collaborate on creating a temporary exhibition reflecting on the Museum of Hunting and Equestrianism's collections. The community collective was supported by specialists from the Shipyard Foundation and museum professionals from the Royal Łazienki. The result was an original and inspiring, yet still in a way intriguing, polyphony of voices, bringing together different perspectives, value systems, and interpretations.

The project provided also a valuable opportunity to reflect on the possibilities, benefits, and challenges of introducing public participation into museum spaces as a tool for exchanging views, conducting public consultations, and addressing conflicts.



MARTA BOGUTA - HEAD OF THE INVESTMENT DEPARTMENT, PROJECT COORDINATOR

ROYAL ŁAZIENKI MUSEUM - POLAND



JAN WIŚNIEWSKI - PUBLIC PARTICIPATION SPECIALIST, INVESTMENT DEPARTMENT CONSULTANT

ROYAL ŁAZIENKI MUSEUM - POLAND

PARTICIPANTS' BIOGRAPHIES

AUSTRIA - SCHLOSS EGGENBERG



VALERIE-THERESE TAUS - CURATORIAL ASSISTANT

Valerie-Therese Taus is a Curatorial Assistant at Schloss Eggenberg (Universalmuseum Joanneum, Graz, Austria), where she has been working since July 2024. She joined the museum as part of the preparations for the 400th anniversary of Schloss Eggenberg and its anniversary exhibition Ambition & Illusion. Schloss Eggenberg: the staging of a world. In her role, she supports exhibition projects, research, collections management, and international collaborations.
Valerie-Therese studied European Ethnology and Cultural Anthropology at the University of Graz, where she also completed her PhD in 2023. Before joining Schloss Eggenberg, she worked in marketing and public relations at Universalmuseum Joanneum and was a member of the Art and Culture Education Team at the Kunsthaus Graz.

GERMANY - FOUNDATION OF PRUSSIAN PALACES AND GARDENS BERLIN-BRANDENBURG SPSG



JULIA HAGENBERG - DIRECTOR EDUCATION AND MARKETING

Julia Hagenberg, Director of the Education and Marketing Department, Prussian Palaces and Gardens Foundation Berlin-Brandenburg since September 2023. Studied Classical Philology, History and Art History in Freiburg and Berlin. 1997-2002 Assistant of the artist Katharina Grosse. 2002-2003 Research fellow, Kunstmuseum Bonn. 2004-2009 Head of Art Education, Kunstmuseum Stuttgart. 2009-2023 Head of the Education Department, Kunstsammlung Nordrhein-Westfalen, K20/K21, Düsseldorf. Advisory board and jury activities, including on the jury "Visitor Orientation & Collection Work" of the German Museums Association.

DENMARK - THE ROYAL DANISH COLLECTION



MARIA GADEGAARD - CHIEF CURATOR

Maria Gadegaard holds a Mag. Art (MA) in Art History from University of Copenhagen, an MA in Museums Studies from CUNY in New York and an MA in Public Governance from Copenhagen Business School (CBS). She has been curating art exhibitions for the past 25 years in various art institutions in Denmark, mainly 20th Century art and in particular contemporary art in dialog with heritage buildings and landscape.
Before joining The Royal Danish Collection, Maria Gadegaard held a number of positions, including serving for 10 years as Director and Chief Curator of Gammel Holtegaard, an art centre north of Copenhagen housed in a Northern European Baroque mansion with a spectacular Baroque garden.

SPAIN - PATRIMONIO NACIONAL



ANTONIO J. SÁNCHEZ LUENGO - DEPUTY MANAGING DIRECTOR OF THE ROYAL COLLECTIONS GALLERY

Degree in Art History and member of the Spanish State Corps of Museum Curators. He has curated and coordinated numerous contemporary art exhibitions and has served on the jury for multiple visual arts awards. Additionally, he has been a member of advisory committees for contemporary art acquisitions.
His published work and conference papers span contemporary art, exhibitions, museology, sustainability, documentation, and cultural management, including articles in specialized journals and book chapters.
Following his tenure at the Museo Nacional Centro de Arte Reina Sofía—where he held the positions of Curator of the Painting Department (1881–1940), overseeing the complete works of Picasso, and General Coordinator of the Permanent Collection, leading the 2009 collection reinstallation project—he went on to serve as Head of Documentation at the Spanish Cultural Heritage Institute; Head of the Exhibitions Department at the Ministry of Culture's Subdirectorate General for the Promotion of Fine Arts; Deputy Director-General for Fine Arts of the Community of Madrid; and Technical Advisor at the Subdirectorate General for Cultural Programming and Industries of the Culture Department of Community of Madrid.
He currently serves as Deputy Managing Director of the Royal Collections Gallery at Patrimonio Nacional and is a member of the Board of Trustees of IVAM (Valencian Institute of Modern Art).

FRANCE - PALACE OF VERSAILLES



SILVIA ROMAN - HEAD OF THE EXHIBITIONS DEPARTMENT

After six years managing temporary exhibitions for the Pinault Collection at Palazzo Grassi in Venice, Silvia Roman joined the Palace of Versailles as Head of the Exhibitions Department, where she has overseen all contemporary art exhibitions since the landmark international monographic dedicated to Jeff Koons in 2008. Holding a PhD on the role of museums in shaping the writing of history, she has combined her institutional expertise with academic research focused on the interpretation and reception of art within museum spaces.

FRANCE - CHÂTEAU OF FONTAINEBLEAU



MARIE-CHRISTINE LABOURDETTE - PRESIDENT

Marie-Christine Labourdette is a French civil servant and cultural leader. A graduate of Sciences Po Paris and the École nationale d'administration (ENA), she held cultural responsibilities at the Ville de Paris and the Ministry of Culture (France) before serving abroad in Hungary with the European Commission. In 2007 she joined the cabinet of Christine Albanel at the Ministry of Culture as advisor for heritage, architecture and museums. From 2008 to 2018 she was Director of the French Museums (1,200 institutions). She then leads as President of the Cité de l'architecture et du patrimoine (2018-2021), and since March 2021, she has been President of the Château de Fontainebleau, having been appointed by President Emmanuel Macron. Concurrently, she is Vice-President of the Fondation du Patrimoine, President of the École Spéciale d'Architecture (ESA), and Vice-President of FRAME.



MURIEL BARBIER - SENIOR CURATOR, DIRECTOR OF HERITAGE AND COLLECTIONS

Muriel Barbier is a graduate of the École du Louvre and the Institut national du patrimoine. Her PhD dealt with the marble fireplaces of the château de Fontainebleau (2005) and she specialized in the history of architecture, furniture, textile and interior decoration more particularly of the modern era (15th-18th centuries). She worked as a registrar at the musée Lorrain in Nancy, as a documentalist at the History section of the Louvre and as a curator in the museums of Senlis, the National Museum of the Renaissance (Ecouen) and the Mobilier national where she oversaw presidential residences and head of the collections inspection department. She is the author of several articles and books on textile and decorative arts recently a monography of the Elysée palace. She curated temporary exhibitions such as Lost palaces of Napoléon 1st (Mobilier national) and Empire silks for Versailles (Versailles) most recent being the contemporary art biennial in the gardens of Fontainebleau Grandeur Nature based on the influence of nature and forest on the estate of Fontainebleau through the eye of contemporary artists.
Since 2023 she is the director of heritage and collections at the château de Fontainebleau.

HUNGARY - BUDA CASTLE DISTRICT



ZSÓFIA DANKA - EXHIBITION MANAGER

Zsófia Danka (b. 1990, Budapest) graduated in art history from Pázmány Péter Catholic University, subsequently earning an MA in Contemporary Curating from Manchester Metropolitan University. Her early career includes an internship at Manchester's Holden Gallery, followed by curatorial roles at Kunsthalle Budapest and Art+Text Budapest, where she managed international collaborations.
In 2017, she was appointed deputy editor-in-chief of Artlocator Magazine, and in 2018, became chief curator at Four Rooms Gallery. Advancing her commitment to the art scene, she co-founded Nagyházi Contemporary (NACO) in 2020 to promote contemporary artists.
A regular contributor to Hungarian art journals, Danka's research focuses on the Hungarian neo-avantgarde, post-digital art, and transmedial practices. Her curatorial approach emphasizes close collaboration with emerging artists, overseeing projects from conceptual and theoretical development to final visualization. Currently, she serves as exhibition manager at the prominent Castle Garden Bazaar in Budapest.



ITALY - CONSORZIO RESIDENZE REALI SAUBAUDE



CHIARA TEOLATO - GENERAL DIRECTOR

Dr. Chiara Teolato is an art historian with a specialization diploma and PhD in history and conservation of art objects and architecture. In 2013, she won a competition to become an art history official in the Piedmont Regional Directorate. Later becoming director of the Ducal Castle of Agliè, a museum complex in Piedmont, and Palazzo Carignano in Turin. From 2021 to September 2024, she was director of Villa della Regina - Piedmont Museums Regional Directorate - MIC. As of October 2024, she is director of the Consortium of the Consorzio delle Residenze Reali Sabaude – Venaria Reale.



CLARA GORIA - ART HISTORIAN

Clara Goria, PhD. Art historian and curator, scientific-organizational secretariat of the Centro studi delle Residenze Reali Sabaude (Settori Organizzazione attività culturali e pubblicazioni and Ideazione e progettazione mostre); as curator (Settore Conservazione beni mobili) she is involved in the curatorship of the contemporary works in the Venaria complex. She is co-author of the volumes Committenti d'età barocca (2003) and Il mito di Diana nella cultura delle corti (2018); among her recent contributions: "Reali Heroine". Ritratti equestri di sovrani e dame per le residenze ducali, 'Cheiron' (2022); La principessa sagace, in Ludovica di Savoia, edited by A. Merlotti (2025). Recently co-edited the publication Tony Cragg alla Venaria Reale and the exhibitions at the Venaria Reale Mainolfi/Bestiario, Magnifiche collezioni. Arte e potere nella Genova dei Dogi (2025) and Regine in scena. L'arte del costume italiano tra cinema e teatro (2026). Since 2023, member of ICOM the Regional Coordination Piemonte and Valle d'Aosta.

ITALY - HISTORIC MUSEUM AND PARK OF MIRAMARE CASTLE



GUIDO COMIS - DIRECTOR

From September 2019 to June 2025 I was Director of the Department of Cataloguing, Promotion and Regional Development at the Ente Regionale per il Patrimonio Culturale (ERPAC) of the Friuli Venezia Giulia region. During this period I headed the curatorial program at Villa Manin in Passariano, and Magazzino delle Idee in Trieste. At Villa Manin I curated several contemporary art exhibitions like Zimoun at Villa Manin (2022–2023); Terza Terra – Michelangelo Pistoletto and Citta dell'arte at Villa Manin (2023–2024); Architetture trasparenti; the latter tackled the theme of borders, within the programme for Nova Gorica and Gorizia European Capitals of Culture 2025.
These exhibitions created a dialogue between contemporary artworks and historic architecture, thereby drawing the public's attention back to the villa's spaces.
From October 2009 to August 2015 I was curator of the Lugano Art Museum, and from September 2015 to August 2019, curator of the Museo d'arte della Svizzera italiana.

LATVIA - RUNDĀLE PALACE MUSEUM



ELĪNA DUNDULE - BUILDING PROJECT MANAGER

I was born on 9 April 1984. In 2010, I graduated from the Faculty of Civil Engineering at Riga Technical University. Alongside my studies, I worked in customer information services at Transcom Worldwide Latvia. My career in construction began in 2006, when I worked as a site manager and construction assistant. In 2012, I joined PRO DEV SIA as a Project Manager, leading energy-efficiency projects, including the insulation of multi-storey residential buildings. During this period, I also managed the replacement of a clay tile roof on a historic manor, my first experience working on a heritage building.
Since 2015, I have been working at Rundāle Palace Museum, first as a Building Maintenance Engineer and currently as a Building Projects Manager. My responsibilities include planning and managing renovation and infrastructure projects. Major projects have included the restoration of the Rundāle Palace roof (2020–2022) and the ongoing development of the palace irrigation system.

MONACO - PRINCE'S PALACE OF MONACO



CHRISTIAN SELVATICO - COLLECTION DEPARTMENT MANAGER

Né le 15/05/1975. Bac+1 Faculté de Droit, deux ans de Prépa Beaux-Arts puis Master en Arts (avec option design de scénographie) Ecole supérieure d'Arts plastiques de la ville de Monaco. Coordination des expositions itinérantes et assistance Régie des oeuvres au Grimaldi Forum Monaco durant 7 ans. Depuis 2014, Attaché à l'Administration des Biens du Palais princier de Monaco pour la gestion des Collections d'oeuvres d'art de S.A.S. le Prince Albert II. Responsable des Collections du Palais princier depuis 2024.

THE NETHERLANDS - PALEIS HET LOO



MARIJNTJE KNAPEN - PROJECT MANAGER EXHIBITIONS

Marijntje Knapen is a project manager for exhibitions at Paleis Het Loo in Apeldoorn, the Netherlands. She develops and delivers exhibitions from concept to opening, working at the intersection of collection, storytelling and contemporary perspectives. Her projects often explore how historical narratives can be reframed through current themes and design, as seen in exhibitions such as Bloom, Dresscodes and Tegenspel. Paleis Het Loo creates exhibitions that connect royal history to broader social and cultural topics, often combining heritage with contemporary artistic and spatial interventions. This approach is also reflected in State of Wander, a recent exhibition featuring contemporary art. Previously, Marijntje worked at Bonnefanten in Maastricht, a contemporary art museum in the Netherlands, where she gained experience in museum practice. She is particularly interested in how historic sites can function as dynamic spaces for experimentation, dialogue and audience engagement.

POLAND - MUSEUM OF KING JAN III'S PALACE AT WILANÓW



ELżBIETA GRYGIEL - SENIOR PUBLISHING SPECIALIST

Elżbieta Grygiel - art historian, as the Head of the Communication Department in the Museum of King Jan III's Palace at Wilanów, Poland, she is involved in producing content for the museum's social media platforms, fosters links with the academic community and disseminates the results of scientific research through the publication of books and articles on the website. For 20 years, she has been involved in developing international partnerships within the framework of the European royal residences – ARRE, and is particularly committed to the Mobility Grants Program. Author of numerous articles on art and art education, member of ICOM.



ANNA RESZKA-BZINKOWSKA - SPECIALIST IN THE DEVELOPMENT DEPARTMENT

Experienced museum professional specializing in strategic project management, institutional partnerships, and cultural development. Skilled in building national and international collaborations, leading network-based and development projects that strengthen museum visibility and strategic objectives. Expertise includes organizing conferences, seminars, debates, exhibitions, and publishing initiatives, as well as securing external funding and preparing institutional reports. Actively contributes to the work of the Museum Council and institutional reporting teams, while supporting the promotion of museum programs through cross-departmental cooperation and social media communication. Committed to implementing long-term development strategies and delivering impactful cultural initiatives that foster collaboration, innovation, and public engagement.



MAGDALENA PASTERNAK-ZABIELSKA - CONSERVATOR IN THE PREVENTION AND CONSERVATION DEPARTMENT

Heritage conservator specializing in the conservation of artworks and utilitarian objects. I am particularly interested in preventive conservation and in working methods that combine respect for historic material with openness to innovation, experimentation, and interdisciplinary approaches to heritage preservation. Alongside my conservation practice, I pursue research interests in the sociology of art and museum studies, focusing on the social role of museums, accessibility, and relationships with diverse audiences. This perspective allows me to connect conservation practice with broader reflection on inclusivity, social dialogue, and the responsible shaping of contemporary cultural institutions.



POLAND - ROYAL CASTLE IN WARSAW



MONIKA PRZYPKOWSKA - CURATOR AND EDUCATOR

Monika is an art historian and graduate of the Institute of Art History at the University of Warsaw. Since 1996, she has been associated with the Royal Castle in Warsaw, where she works as a curator and educator. She curated the exhibition Let Them See Us! Image, Attire, Body (2025–2026) and co-curated The Art of Seeing. Nowosielski and Others (2023–2024). Since 2022, she has led the Key in the Castle series, presenting contemporary art interventions within the Castle's permanent displays.
She also collaborates with other cultural institutions, curating exhibitions such as Alicja Bielawska. Recurring Points in the Network of Rays at the Przypkowski Museum in Jędrzejów and Alina Szapocznikow. Presence at the Alina Foundation (both 2025). Since 2023, she has delivered a public lecture series on art and cultural history for the Służew Culture Centre, available both onsite and online. She is also the author of the blog Sztukomodnie.



IZA ZYCHOWICZ - CHIEF OF ART DEPARTMENT

Art historian, curator, museologist and a member of ICOM and CODART. Chief of Art Department in the Royal Castle in Warsaw. Graduated in art history at the University of Warsaw, where, she is preparing her doctoral thesis: 'Muses in the service of power. Propaganda at the court of Stanislaw August'. Previously she worked at the Literature Museum (Head of Art Department, 2021-2023) and Royal Łazienki Museum in Warsaw (Deputy Director, 2015-20). Curated several exhibitions, among others: Łukasz Stokłosa. The Shining (2026), The Phantom. Reymont and the Uncanny (2024), The King's Rembrandt. The Polish Rider from The Frick Collection in New York (2022), Splendour of Power. The House of Wettin on the Throne of the Polish-Lithuanian Commonwealth (2021).

POLAND - ROYAL ŁAZIENKI MUSEUM



MARIANNA OTMIANOWSKA - DIRECTOR

Dr Marianna Otmianowska is the Director of the Royal Łazienki Museum in Warsaw. An art historian, educator, and sociologist, she combines expertise in museum management, education, research, and cultural heritage. She serves as Vice-President of ICOM Poland and, since April 2026, has been a Member of the Board of the Association of European Royal Residences (ARRE).
She lectures at the University of Warsaw and is the author of The Concepts of Social Responsibility in Museum Education: A Sociological Study, as well as numerous scholarly and popular publications.
Dr Otmianowska began her museum career as a volunteer at the Warsaw Uprising Museum and later headed the Education Department at the National Museum in Warsaw. She also served as Director of the National Digital Archives. Since joining the Royal Łazienki Museum in 2018, first as Deputy Director and, since 2023, as Director, she has overseen major conservation projects, institutional development, and an ambitious exhibition programme. Under her leadership, the exhibition Colour of Life: Frida Kahlo attracted record visitor numbers.
She is actively involved in museum governance, serving on several museum boards and councils and contributing to national and international initiatives promoting museology, cultural heritage, and museum education. She initiated projects such as Herstory of Museology in Poland and Museum Professionals: We Empower Each Other. ICOM Poland 2025, highlighting the role of museum professionals and fostering dialogue within the museum sector.



DOROTA STELMASZCZYK-SZWED - HEAD OF THE EDUCATIONAL DEPARTMENT

curator, visual artist and Head of the Education Department at the Royal Łazienki Museum in Warsaw. A graduate of the Faculty of Graphic Arts at the European Academy of Arts in Warsaw, she specialises in museum education and audience engagement, with particular expertise in museum accessibility and inclusive education. She develops interdisciplinary and accessible museum projects, including The Royal Menagerie, winner of the Historical Event of the Year 2024 Award, and Songs for Paintings, winner of the 2025 Culture Impulse – Mazovian Cultural Inspirations Award (Impuls Kultury). She was co-curator of the temporary exhibition Marvels of the Royal Łazienki (2025–2026), where she was responsible for artistic interventions and accessibility, exploring new ways of engaging audiences with a historic royal residence through contemporary art and multisensory experiences. As a painter and graphic artist, she has participated in numerous solo and group exhibitions. She is a member of ICOM.



KALINA CUKROWSKA - ART CURATOR

Kalina Cukrowska is an art historian and French studies graduate working as an art curator at the Royal Lazienki Museum. She is responsible for a varied collection of animal depictions that she researches especially, but not exclusively, in the context of Polish hunting and equestrian traditions. Recipient of the best MA thesis award presented by the Gessel Foundation for Zachęta National Gallery of Art in 2019. Until recently, she worked also as a research assistant at the Faculty of Architecture of Białystok University of Technology, teaching and researching art history.



ZOFIA ZACCARIA - CURATOR

Zofia Zaccaria - curator, painter, graphic artist, illustrator, and set designer. She graduated in Graphic Design and Pedagogy from the Academy of Fine Arts in Warsaw, Painting from the Accademia di Belle Arti in Perugia, and Museology from the University of Warsaw. She is a member of the International Council of Museums (ICOM).
She curates creative spaces and exhibitions at the Royal Łazienki Museum in Warsaw. She has participated in numerous group and solo exhibitions in Poland and abroad, including in Italy, Canada, Bulgaria, and Portugal. She paints, illustrates books, creates graphic works, and conducts creative workshops for families and adults.
She has been awarded a scholarship under the Ministry of Culture and National Heritage's 'Inspiring Culture' programme and has twice received a scholarship from the Prime Minister of Poland. She is a multiple award winner in museum, graphic design, and illustration competitions.



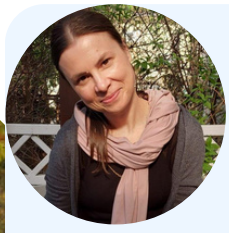
ANITA KACPRZYK - HEAD OF THE MARKETING DEPARTMENT

Head of the Marketing Department at the Royal Łazienki Museum, has been working at the Royal Łazienki Museum since 2017, previously associated with the private sector. Coordinator and implementer of projects not only in the field of marketing and promotion. Graduate of Administration at the Faculty of Administration and Social Sciences, Warsaw University of Technology.



KAJA IWINSKA - SPECIALIST IN THE MARKETING DEPARTMENT

Has been involved in project management in the fields of marketing, advertising and promotion for over 15 years. She began her career at advertising agencies in Warsaw, working for well-known Polish and international brands. As a marketing specialist at the Royal Łazienki Museum, she develops and implements comprehensive marketing campaigns across traditional and digital channels. Graduate in sociology and cultural studies.



MARTA BOGUTA - HEAD OF THE INVESTMENT DEPARTMENT, PROJECT COORDINATOR

Absolvent of Warsaw University and Warsaw University of Technology, diploma both in Humanities and Architecture; postgraduate studies in restoration and preservation of historical buildings and monuments; currently a PhD candidate at the Institute of Art of the Polish Academy of Sciences; wide experience as project coordinator – public buildings and facilities, restoration and preservation of monumental buildings; expert for European Funds in culture and monumental heritage for Lower Silesia; many publications about architecture, art and cultural heritage (Architektura&Biznes; Spotkania z Zabytkami); since 2011, professionally and wholeheartedly committed to the Royal Łazienki Museum; member of ICOM Poland



JAN WIŚNIEWSKI - PUBLIC PARTICIPATION SPECIALIST, INVESTMENT DEPARTMENT CONSULTANT

A historian, professionally associated with Shipyard Foundation since 2010. He is a member of the civic participation team, where, among other things, he has facilitated numerous processes combining public consultations with local community engagement and cultural institutions. He particularly enjoys projects that explore local identity through original storytelling techniques focused on local history and heritage. Examples include "Targówek speaks" (editions I and II), "My MDM", and "Discovering Local Histories", which involved a series of activities engaging local communities around microhistories. He also supports research and development projects, including as an evaluator of innovations developed within the Ideas Incubator programme. He coordinated Warsaw's Mobile in Culture support programme for people working in the cultural sector who found themselves in difficult financial circumstances as a result of the pandemic. Co-founder of the Landscape Tourism and Heritage Society, closely associated with Shipyard Foundation.



PAULINA ORGANIŚCIAK-KWIATKOWSKA - CHIEF SPECIASLIST FOR NATURE EDUCATION

Chief Specialist in Nature Education and coordinator of the educational zone at the New Palmhouse. A biologist and nature educator by training, she holds a degree in Biology from the Warsaw University of Life Sciences (SGGW). She has been working at the Royal Łazienki Museum since 2018, where she coordinates activities and conducts nature-focused workshops for diverse audiences. Her research interests center on cavity-nesting birds, specifically nuthatches and woodpeckers. She is the initiator and coordinator of the participatory research project "BioBlitz", hosted by the Royal Łazienki Museum.



AGATA BELINIAK - CHIEF SPECIASLIST

is an animal biologist, nature educator, and animal behaviourist, holding a PhD in Forestry. She specializes in the biology and ecology of urban wildlife, with a particular interest in squirrels. She is the author and co-author of scientific publications and actively promotes knowledge of nature. Since 2022, she has been affiliated with the Royal Łazienki Museum in Warsaw, initially at Education Department, and currently at the Museum of Hunting and Horsemanship, a branch of the Royal Łazienki Museum.



JULIA BARBASIEWICZ - SPECIALIST IN THE MARKETING DEPARTMENT

Art historian, currently working as a Marketing Specialist at the Royal Łazienki Museum in Warsaw, member of ICOM Poland. In the past professionally associated with cultural institutions such as the National Museum in Warsaw and the Museum of Warsaw, her academic interests center on fashion museology, sensory heritage, and the role of scent in culture and museum spaces. Her media background includes leading an art column at KMAG magazine for a year, contributing to Moodaily on the intersection of art and scents, and co-hosting a radio broadcast.

POLAND - WAWEL ROYAL CASTLE STATE ART COLLECTION



BOGUMIŁA WIŚNIEWSKA - ART CURATOR – HEAD OF INTERPRETATION DEPARTMENT

Art historian, museum professional, and curator of modern and contemporary art. She earned her PhD with a dissertation entitled Repetition in Polish Art after 1989: Theory and Artistic Practice, which examined the relationship between art theory and contemporary artistic strategies.
Since 2011, she has been affiliated with the Wawel Royal Castle in Kraków, where she serves as Curator of Modern and Contemporary Art. She is responsible for developing exhibitions and artistic interventions within the Castle's historic interiors and Royal Gardens, creating a space for dialogue between cultural heritage and contemporary artistic practice. She has curated, among others, presentations of works by Magdalena Abakanowicz, an exhibition by Agata Kus, Balenciaga's fashion intervention, and a project featuring paintings by Roman Opałka. Her work encompasses interdisciplinary projects including exhibitions, festivals, performances, academic conferences, educational publications, and digital resources that promote art and culture among diverse audiences.



HANNA WRÓBLEWSKA - DIRECTOR'S PLENIPOTENTIARY FOR CONTEMPORARY ART

Hanna Wróblewska (born 1968 in Olsztyn) — art historian, curator. From 2010 to 2021, she served as director of Zachęta — National Gallery of Art and commissioner of the Polish Pavilion at the Venice Biennale. From 2022 to 2023, she served as deputy director for research and exhibitions at the Warsaw Ghetto Museum. Member of the Zachęta Society for the Promotion of Fine Arts, the International Association of Art Critics (AICA), and the Polish National Committee of the International Council of Museums (ICOM).

Curator of exhibitions, including at Zachęta: Andrzej Wróblewski: A Retrospective (1995), Panopticon: Architecture and Theater of the Prison (2005), Revolutions of 1968 (with Maria Brewińska in 2008), Katarzyna Kozyra: Casting (2010), Marlene Dumas. Love Has Nothing to Do with It (2012), Sarkis. The Angel's Rainbow (2017).



ANNA BARBASZ-BIELECKA - MANAGEMENT ASSISTANT

An ethnologist and cultural anthropologist, she has extensive experience in cultural heritage, museum administration, and public institutions. She currently works at the Wawel Royal Castle as Assistant to the Castle Director, Secretary of the Museum Council, and Secretary of the Castle's Advisory Council. In these roles, she supports the Castle's management and provides organizational and administrative support to the Museum Council and the Advisory Council, contributing to the effective functioning of both boards. In addition, she completed postgraduate studies in Museology. Throughout her career, she has worked at the Polish Academy of Arts and Sciences, the Institute of Ethnology and Cultural Anthropology at the Jagiellonian University, and the Department of Culture of the Marshal's Office of the Małopolska Region. Her professional experience combines academic research, public administration, and museum practice, reflecting a strong commitment to the preservation and promotion of cultural heritage.

PORTUGAL - NATIONAL PALACE OF MAFRA



FILIPE MARTINHO - CURATOR

Senior conservation and restoration technician, responsible for the maintenance area of the Palace of Mafra.



SÉRGIO GORJÃO - DIRECTOR

Was Director of the National Museum of Viseu (2009-2014). Secretary-General of the Portuguese National Commission for UNESCO (2020-2022). Senior Expert at General-Directorate for Cultural Heritage. Member of the Portuguese Academy of History. Currently Director of the National Palace of Mafra and Manager of the UNESCO site of Mafra.

UNITED KINGDOM - HISTORIC ROYAL PALACES



TOM O'LEARY- DIRECTOR OF PUBLIC ENGAGEMENT

Tom is an executive leader in public engagement, learning and digital transformation. Since 2017 he has been Director of Public Engagement for Historic Royal Palaces, overseeing the public programme for five million visitors a year at its six sites including the Tower of London, and reaching 130 million people online. He has conceived and delivered experiences such as the landmark 'Superbloom' moat transformation. He previously ran the UK's largest museum schools programme as Director of Learning for the Science Museum Group; tripled school visits at Parliament as Head of Public Engagement & Learning; and earlier headed Online & Education at The National Archives after starting out as a history teacher. Tom founded TEDxHousesofParliament and directed TEDxLondon. A Fellow of the RSA, he has been a trustee of Westminster Abbey, the RAF Museum and Culture 24, and chaired the London Museum of Water & Steam. He currently advises Royal Holloway University.



LISA MURRAY- COMMUNITY PARTNERSHIPS ASSISTANT PRODUCER

Lisa Murray is Community Partnerships Assistant Producer at Historic Royal Palaces, where she supports in the development and delivery of the Community Access Scheme at Hillsborough Castle and Gardens, Northern Ireland. Her work focuses on creating inclusive opportunities that support wellbeing and connect people with art, nature, and place through participatory projects, artist-led activities, and outdoor nature-based experiences.

NETWORK OF EUROPEAN ROYAL RESIDENCES - SECRETARIAT



ELENA ALLIAUDI - GENERAL COORDINATOR

With over 15 years' experience in the cultural field, Elena Alliaudi has a degree in in Cultural Heritage Management and Development at Turin Polytechnic, after obtaining a Master's degree in Cultural Tourism at the University of Turin (Italy) and in Cultural Events Organisation at the Sorbonne Nouvelle.
In 2010, she joined the National Committee for the Celebration of Italian Unity, reporting to the President of the Republic and in 2012 she joined the press office of the Royal Palace of La Venaria Reale, the architectural masterpiece of the House of Savoy in Turin, Italy.
Since 2015 she has been coordinating the activities of the Association of European Royal Residences, based at the Château de Versailles. As such, she is responsible for the overall development and implementation of the programme and budget approved by the members, managing partnerships with the 32 members in charge of the most prestigious royal residences open to the public in 14 European countries. She is mainly responsible for developing various international cooperation projects with a range of public and private players including European institutions.
She has a transversal knowledge of the specific field of palace-museums and a good understanding of the European cultural context. She speaks Italian, French, English, Spanish and Portuguese.



ELLYN ROLAND - JUNIOR PROJECT MANAGER

Graduated from ESCP Business School and King's College London with a degree in Cultural Management, Ellyn Roland has developed experience at the crossroads of culture and strategic partnerships. Following academic and professional experiences in France and internationally, she built expertise in project coordination and institutional relations.
She previously worked for Radio France, France's national public radio broadcaster, where she was involved in partnership development and external relations, before joining Bpifrance, the French Public Investment Bank, where she contributed to initiatives supporting cultural innovation and economic development.
Since December 2025, she has been supporting the general coordination of the network, contributing to its strategic development and member engagement.
Combining a strong understanding of the cultural and public sectors with an international outlook, she is particularly interested in fostering cooperation between institutions and developing projects with a lasting impact.



NATALIA VANKOVIC - JUNIOR PROJECT MANAGER

Since December 2025, Natalia Vankovic has been supporting the Network in the coordination and implementation of its activities, while contributing to partnership development and institutional relations. She is notably responsible for coordinating and developing the Network's Technical Meetings and Mobility Grants Programme, key projects supporting the Network's strategic priorities in fostering collaboration and supporting knowledge exchange between European royal residences in the field of cultural heritage preservation.
Prior to joining the Network, she gained experience in international cooperation, project management and policy analysis through her work at the Organisation for Economic Co-operation and Development (OECD) as part of her Master's programme. Graduated from Sciences Po Paris in International Affairs, she specialised in environmental and cultural heritage preservation, with a particular interest in the role of international cooperation in addressing shared challenges. She is fluent in French, English, Italian and Serbian.

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