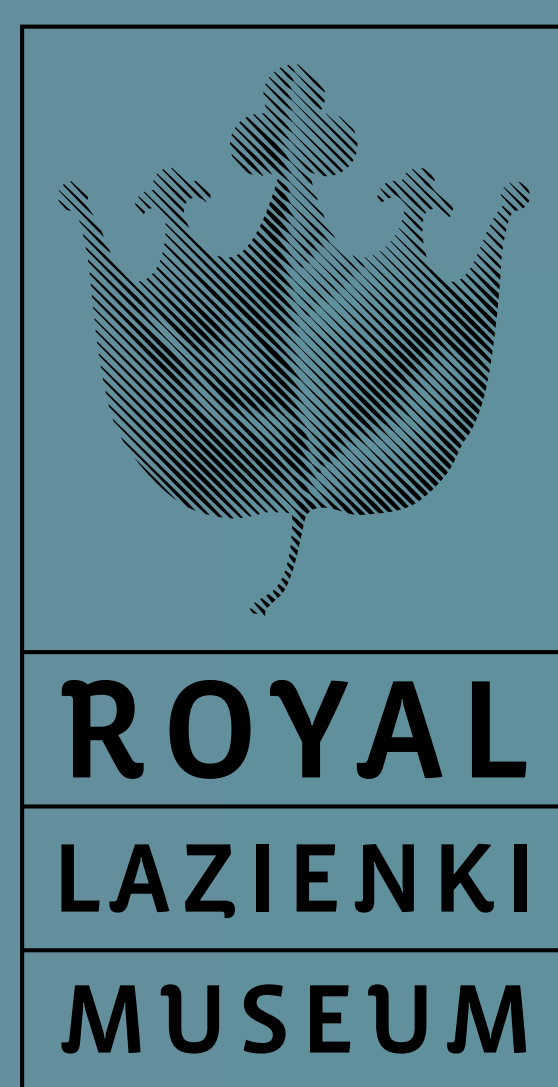


I INSPIRE!

CREATIVE AREAS AT THE MUSEUM

Lidia Iwanowska-Szymańska, Zofia Zaccaria



CONTENTS



Palace on the Isle, Royal Łazienki Museum

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Additional information can be found by clicking on the photographs marked with the symbol (▽). The hyperlinks redirect to the Museum website.

INTRODUCTION

I INSPIRE!

The *I Inspire!* e-book is a museum publication featuring the creative areas at the Royal Łazienki Museum in Warsaw.



The *I Inspire!* e-book summarises the creative areas that have been set up at the Royal Łazienki Museum in Warsaw to date. The e-book was created under the "Inspiring Culture" programme. It contains useful information, tips and advice for any museum curator facing the challenge of creating a space for visitors where they can absorb knowledge, acquire skills, experience, develop or simply enjoy and benefit from visiting the Museum, in an enjoyable, interactive, unusual or even unexpected way.

The following pages show the creative areas set up at the Museum since 2015. The very name of such an area at the Museum has evolved. Initially, it was referred to as an "education space", then a "creative family education space", "creative activity space", and now a "creative area". However, the objective was always the same: to provide visitors with a space which will attract them and to which they will want to return, where they will feel at ease and feel good and, at the same time, where they can get to know "their Museum" and what it can offer them.

MUSEUM'S CREATIVE AREAS



The Old Guardhouse

In the past, the Royal guard was stationed in this building to keep an eye on the arriving visitors and to ensure the safety of the monarch. Since 2015, it has housed creative areas for temporary exhibitions and the Museum's permanent collection.

A MUSEUM'S CREATIVE AREA

is a separate space, room or building in a cultural institution, intended for activities accompanying an exhibition. It invites the public to participate in, among other things, workshops, events and meetings organised by the museum. It creates new forms of using what the cultural institutions have to offer.

THE MUSEUM'S
CREATIVE AREAS
AT THE OLD
GUARDHOUSE



THROUGH THE KEYHOLE

2015



BRAVE THE ELEMENTS!

2017



O-TELL ME!
JAPAN IN FIVE TALES

2018



PAINTING

2022-23



FRIDA AND FRIDITA

2023

THROUGH THE KEYHOLE

MINIATURE DUTCH HOUSES EXHIBITION

An interactive space that marked the beginning of the education spaces in the Old Guardhouse. It was inspired by a miniature Dutch doll's house from the Rijksmuseum collection in Amsterdam, which once belonged to Petronella Oortman, a merchant's wife. At the time, miniature Dutch houses were displayed, with some of the furnishings made by participants of the Museum workshops.



FLOWERS IN A GLASS VASE BY ABRAHAM MIGNON

One-painting
exhibition
at Royal Łazienki

The famous Dutch painting was displayed at the Royal Łazienki in Warsaw at a temporary exhibition at the Palace on the Isle. The exhibition of the painting was organised in collaboration with the Embassy of the Kingdom of the Netherlands and the Mauritshuis Museum in The Hague.



Abraham Mignon,
Flowers in a Glass Vase,
1670



THROUGH THE KEYHOLE

Miniature Dutch Houses Exhibition





THROUGH THE KEYHOLE

Miniature Dutch Houses Exhibition





THROUGH THE KEYHOLE

Miniature Dutch Houses Exhibition



BRAVE THE ELEMENTS!

An education space inspired by the grotesques of Jan Bogumił Plersch, the court painter of King Stanisław August, which adorn the most important buildings at the Royal Łazienki. The Old Guardhouse space was filled with an installation referencing the four elements, a motif often used by the royal painter. Divided into four zones – fire, water, air and earth – it served as a space for carefree and creative play.



IN THE GRIP OF ARTISTIC FERVOUR JAN BOGUMIŁ PLERSCH – COURT PAINTER TO KING STANISŁAW AUGUST

Exhibition in the form of
a walking tour around
the buildings at the Royal
Łazienki

Wall and ceiling grotesques were exhibited
in the Łazienki buildings, forming a historical
tale about the work of the painter and
his patron, King Stanisław August.

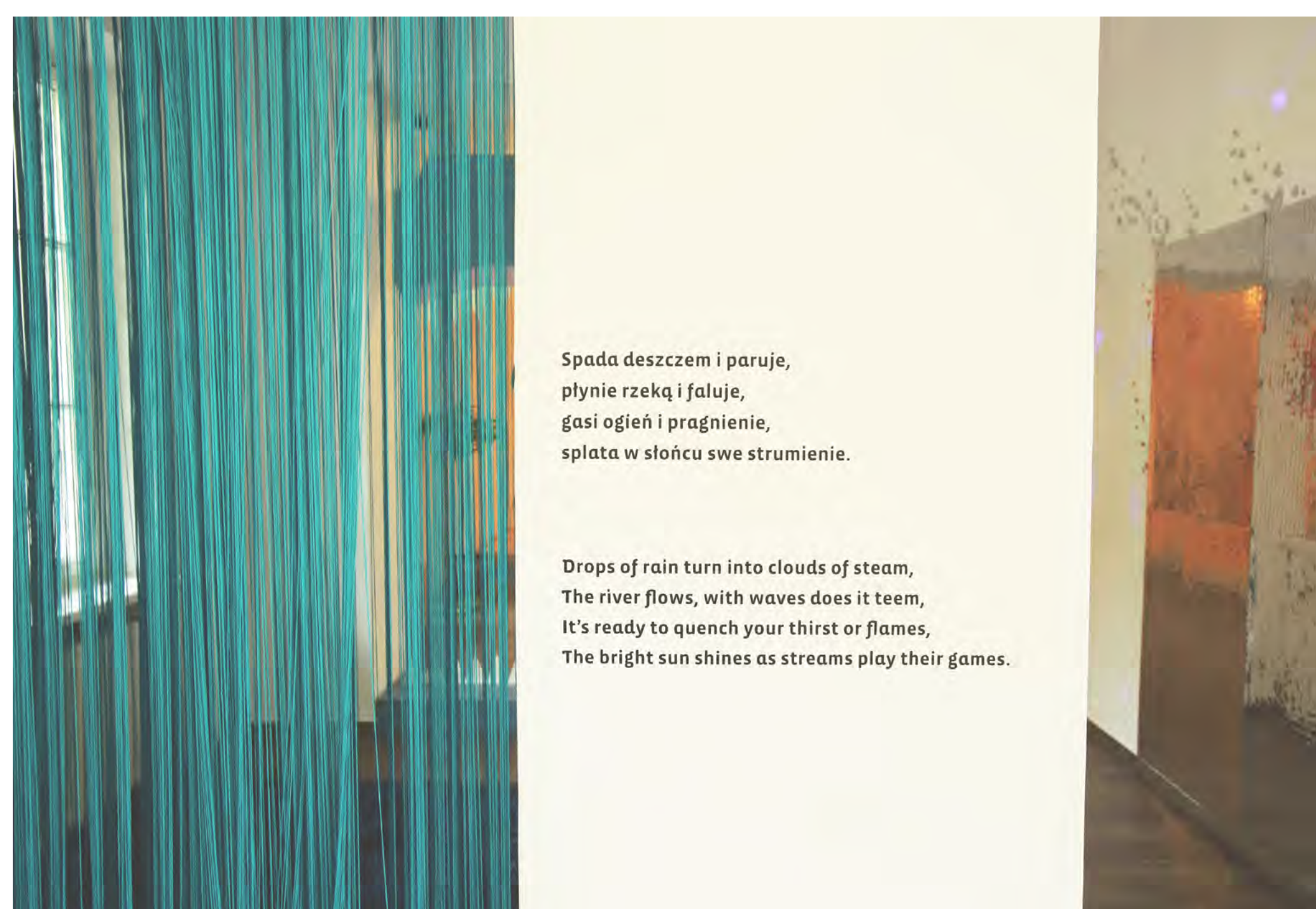


Michał Batory,
In the Grip of Artistic Fervour
Exhibition poster



BRAVE THE ELEMENTS!

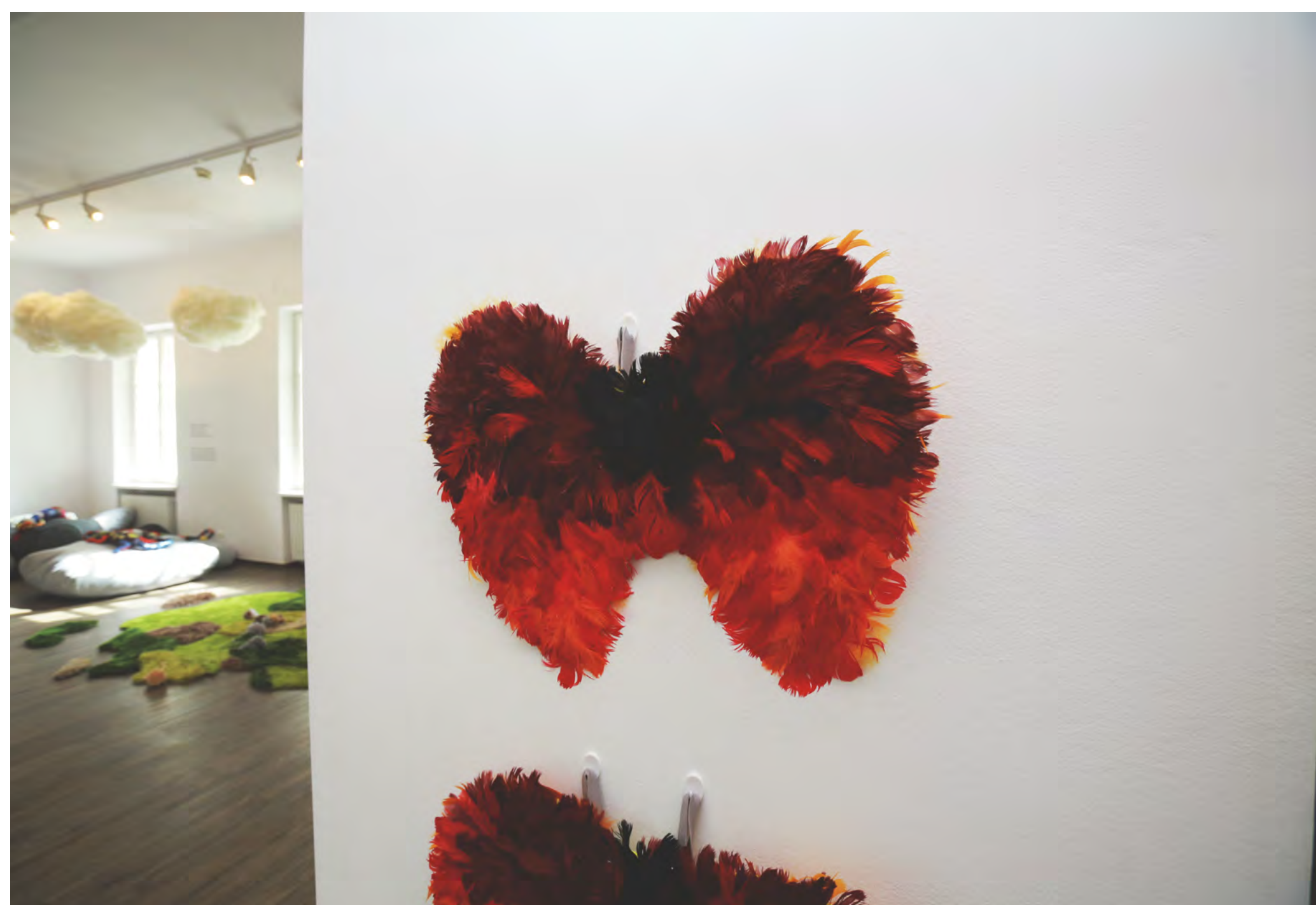
Creative area
in the Old Guardhouse





BRAVE THE ELEMENTS!

Creative area
in the Old Guardhouse





BRAVE THE ELEMENTS!

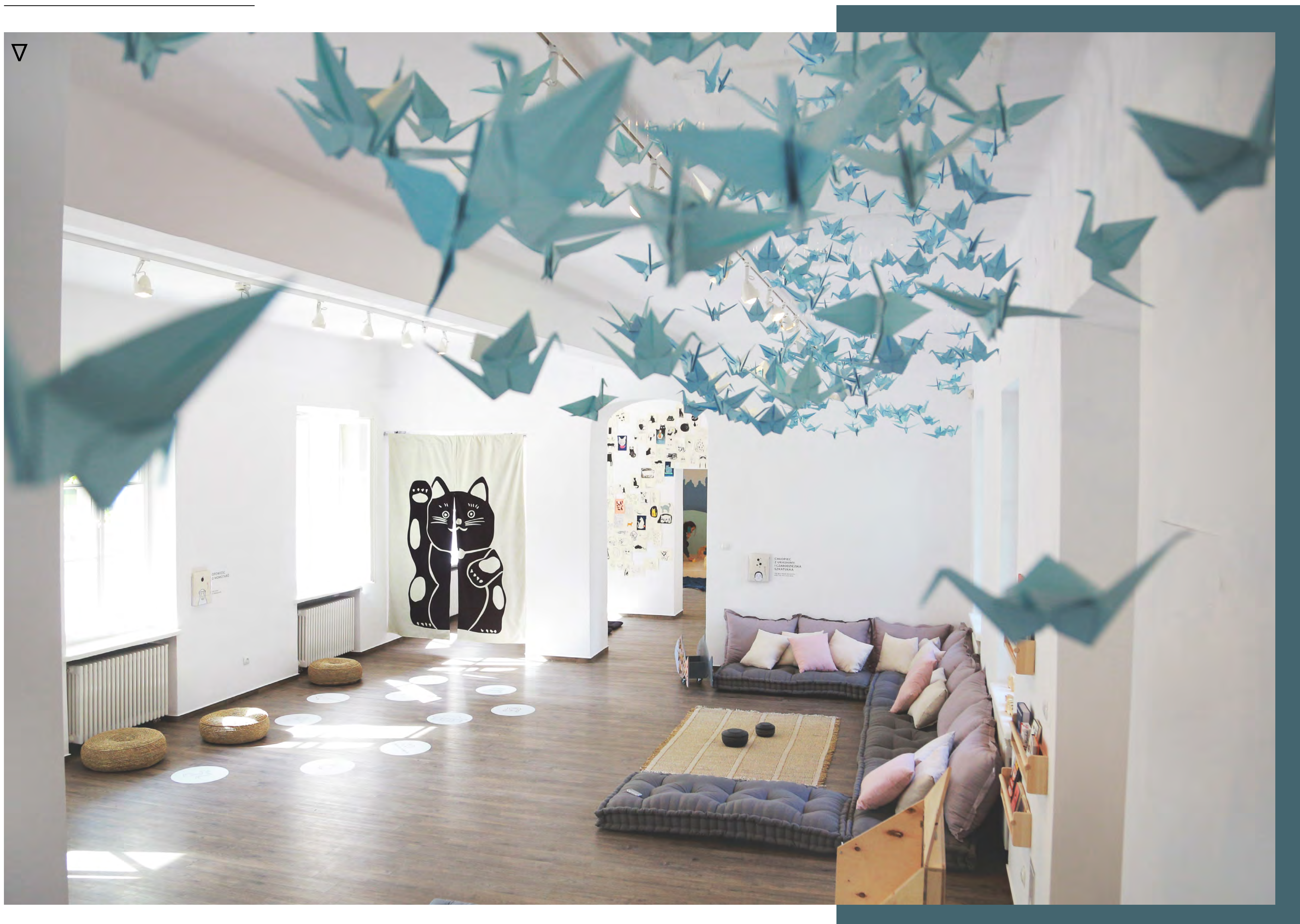
Creative area
in the Old Guardhouse



O-TELL ME!

JAPAN IN FIVE TALES

The interactive space was a meeting place with fairy tales and legends of the Land of the Rising Sun. Visitors were offered *kamishibai* theatre and *story stones*. A large-format game awaited active storytellers, enabling them to 'hop out' their made-up story. For those who like to create picture stories, there was a drawing mini-workshop and a place to make origami figures.



ONNA.
BEAUTY,
STRENGTH,
ECSTASY

Exhibition
at the Royal Łazienki

The exhibition featured woodblock prints from the Edo period (1603-1868), depicting the woman (ONNA) as the main character: her grace, emotions, ecstasy and elation. The participants learned about the ideal of female beauty and how it changed between the 17th and the 19th centuries.

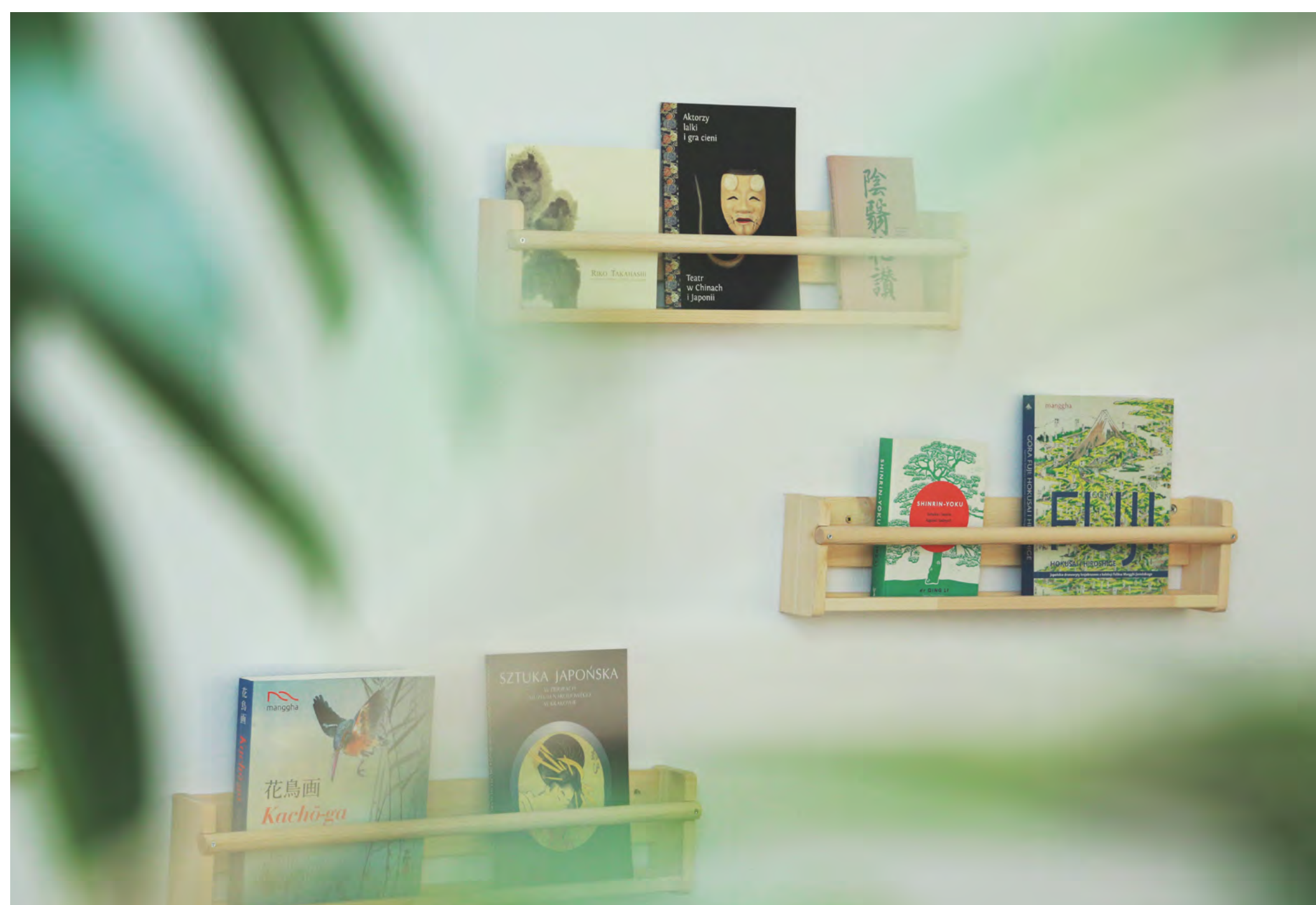


Part of the
"ONNA. Beauty, Strength,
Ecstasy" Exhibition



O-TELL ME! JAPAN IN FIVE TALES

Creative area
in the Old Guardhouse





O-TELL ME! JAPAN IN FIVE TALES

Creative area
in the Old Guardhouse





O-TELL ME! JAPAN IN FIVE TALES

Creative area
in the Old Guardhouse



PAINTING

A family painting area as a place created to experience, learn, fire the imagination, sense the world as a painting, and simply to have fun. The space was divided into areas for playing, collecting, exhibiting, resting, working and, above all, free-style painting.



ROYAL
REMBRANDT.
THE POLISH RIDER
FROM THE FRICK
COLLECTION,
NEW YORK.

Exhibition
at the Royal Łazienki

The painting, one of Rembrandt's two equestrian portraits, which once adorned the King's salons, was exhibited at the Palace on the Isle.



Rembrandt van Rijn,
The Polish Rider,
ca. 1655



PAINTING

Creative area
in the Old Guardhouse





PAINTING

Creative area
in the Old Guardhouse





PAINTING

Creative area
in the Old Guardhouse



FRIDA AND FRIDITA

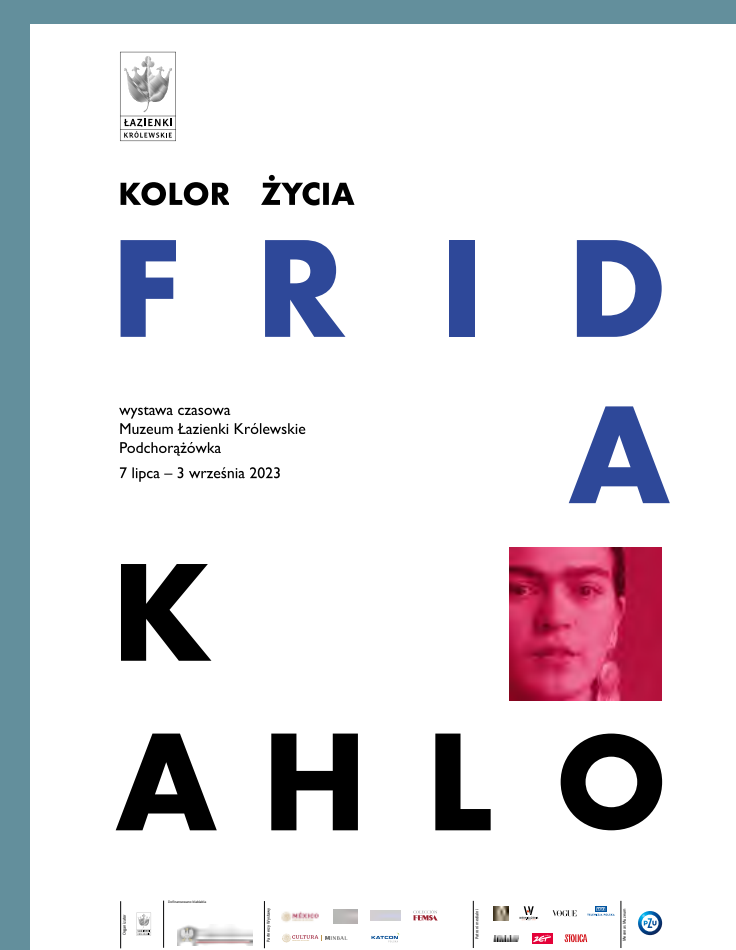
The creative space was reminiscent of Frida Kahlo's *La Casa Azul*. It was arranged to encourage visitors to experience art inspired by the works and life of the famous Mexican artist. You could make a flower crown at Frida's large yellow table, sketch in the bed, try on outfits in the dressing room or paint in the studio. The whole set-up was complemented by elements characteristic of a Mexican house and objects referencing the painter's disability.



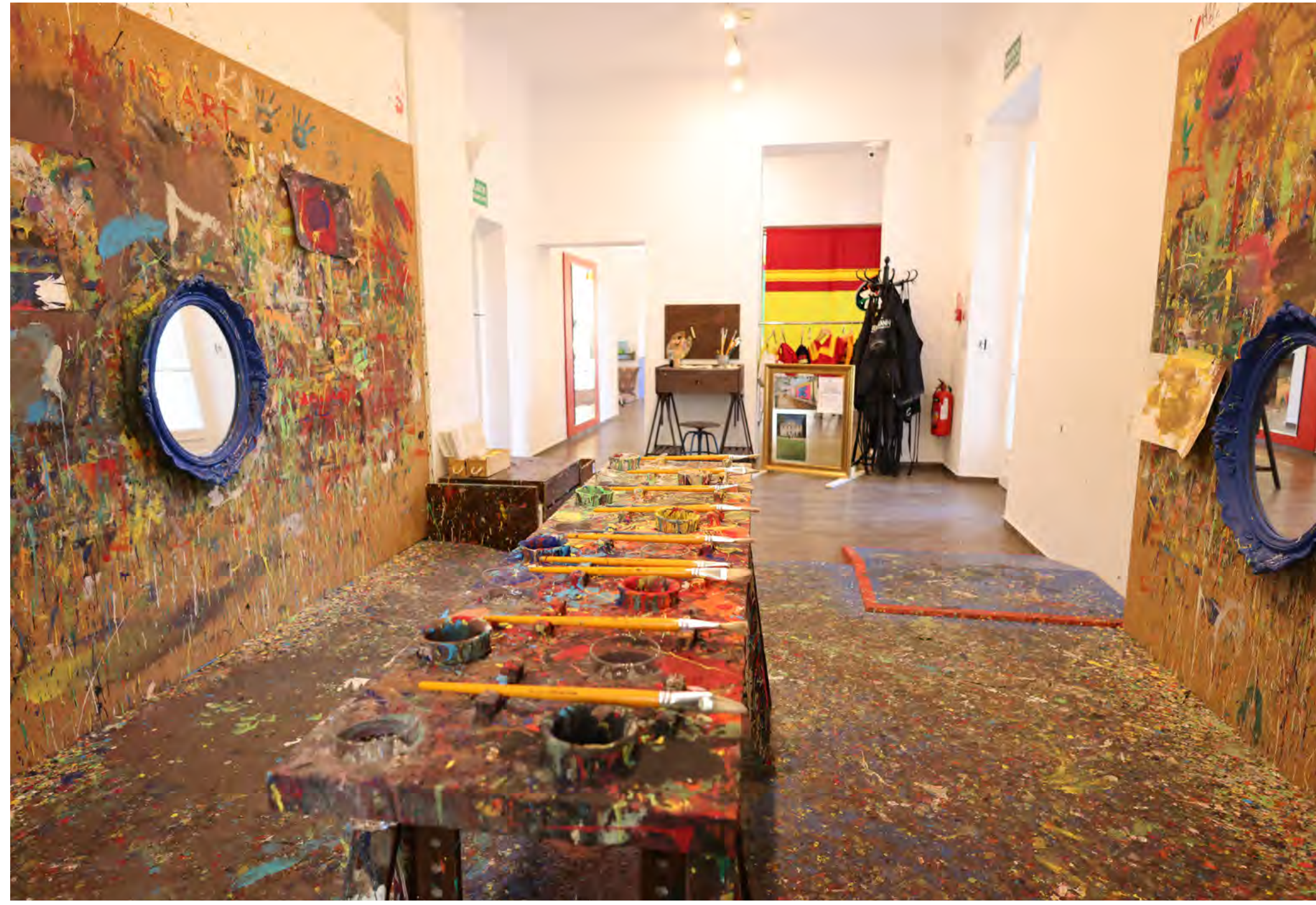
THE COLOUR OF LIFE. FRIDA KAHLO

Exhibition
at the Royal Łazienki

Full of colour, multi-layered and dynamic exhibition featuring Frida Kahlo's paintings and photographs, combined with an outdoor installation referencing the famous *La Casa Azul*.

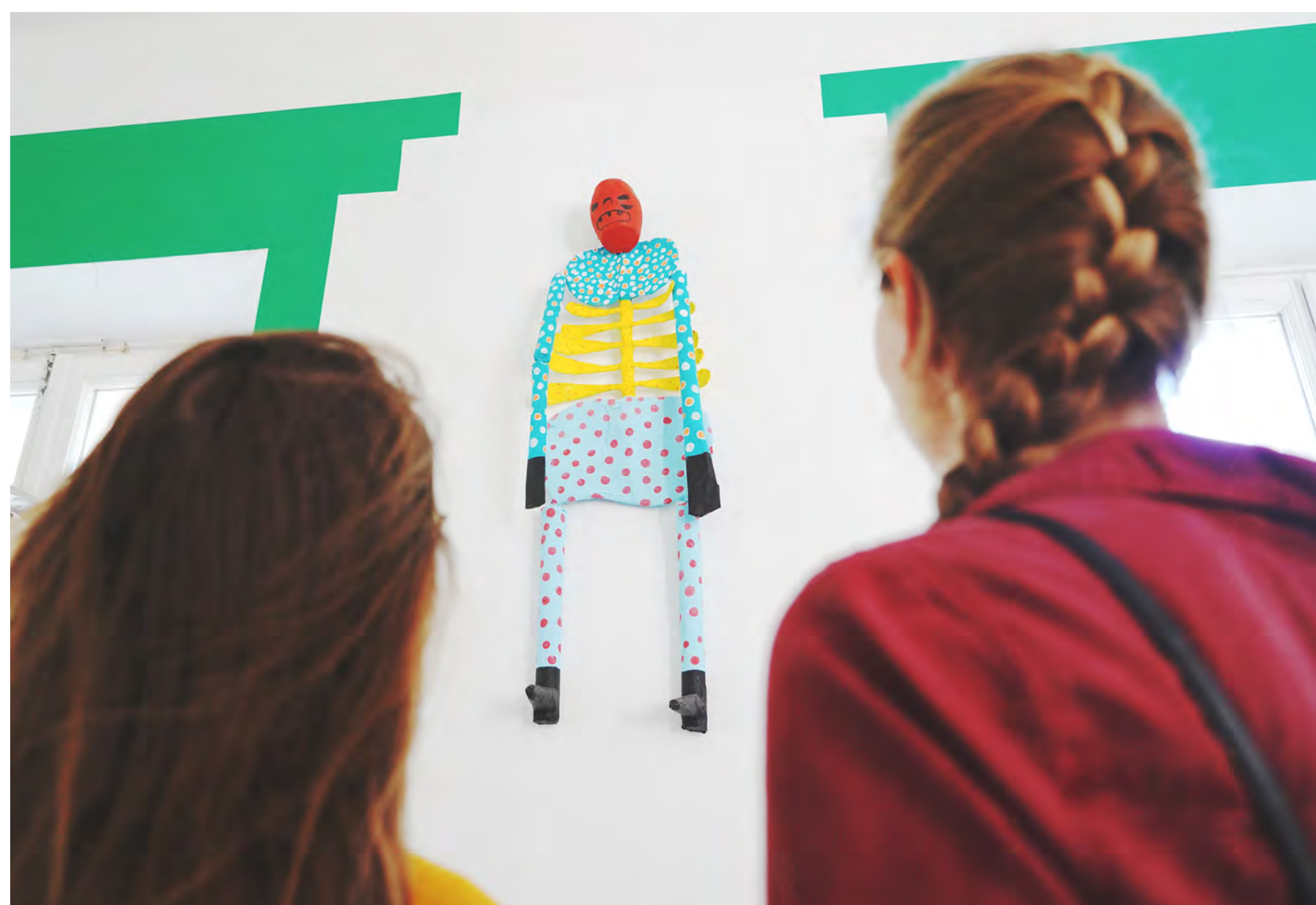


Mariola Michałowska,
Exhibition poster



FRIDA AND FRIDITA

Creative area
the Old Guardhouse





FRIDA AND FRIDITA

Creative area
the Old Guardhouse





FRIDA AND FRIDITA

Creative area
the Old Guardhouse



SCIENTIFIC STUDY



In the study on the "Painting" creative space, carried out in 2022, the experimental museum area was analysed as a space for children's free creativity inspired by art and the meanings attributed to it (by parents, grandparents, carers, children, educators).

The study included observation and interviews with visitors to the space (educators, parents, grandparents and children), following the code of ethics for good practices in studies involving children, as well as an analysis of the works created by children and adults.

The study resulted in:
1) a report pointing out the strengths of the project and conclusions for reflection;
and
2) a list of recommendations consisting of suggestions for developing the potential of the "Painting" creative space and the Old Guardhouse.

The education anthropology study was carried out by Prof. Marta Rakoczy (Institute of Polish Culture, University of Warsaw)

You can read the study here: (pl) <https://www.lazienki-krolewskie.pl/pl/edukacja/baza-wiedzy/strefa-maluje-badanie-naukowe>

KNOW-HOW



Setting up any creative area is a long and laborious process.

The experience and tips we are sharing could make it easier to plan and set up creative spaces in cultural institutions.

A sample description of this process includes actions related to formal requirements at the initial stage, designing the area, and actions before its opening, during its operation and after closing.

Know-how segments comprise the actions:

- from initiative to research;
- from substantive content to preparation for the opening;
- from opening to pre-closing view;
- auction, evaluation, etc.

Some actions are taken in parallel, so their numbering does not always follow the chronological order.

KNOW-HOW

formal issues and research*

01.

INITIATIVE

The need to set up a creative area may come from the management (top-down initiative) or from the staff (bottom-up initiative), usually in a situation where the main exhibition does not offer interactive and educational activities for every visitor.

02.

CONSULTATIONS

Before proceeding to designing the area, arrangements must be made in a wider group: the management, the curator of the main exhibition, the designer, the education department, the technical department, etc. in order to confirm the need and the capability to set up a creative area.

03.

CONSENTS

Legal and formal approval and securing financing.

04.

BUDGET

Preparing a time schedule and a detailed budget.

05.

DESIGNATING A SPACE

Decision to designate a specific permanent or temporary space set aside for the purposes of the creative area.

06.

TASKFORCE TEAM

Appointing a taskforce team.
Division of roles and responsibilities:

- creative area curator;
- space coordinator;
- educators and others.

07.

COLLABORATION WITH THE CURATOR

Getting acquainted with the exhibition scenario.
In the case of an external curator, collaboration with the museum coordinator.

08.

RESEARCH

Gathering materials, meetings with specialists, collecting literature on the subject, study visits.

* some actions take place in parallel

KNOW-HOW

pre-opening design*

DESIGN

Taskforce team meetings and discussions about the project. Creating a conceptual design of the creative area from A to Z (design, programme, contractors, etc.)

BEFORE - DURING - AFTER

09.

SUBSTANTIVE CONTENT

After learning about the subject of the exhibition in depth, it is necessary to develop a conceptual design and content that will be conveyed to the creative area users. At this stage, it is worth already thinking about the name of the area.

10.

ARCHITECTURAL DESIGN

Preparing the exhibition set design on the floor plan. Consultations with health and safety and fire prevention specialists.

11.

SPONSOR, PATRON AND PARTNER

Establishing contacts with potential sponsors, patrons and partners. Preparing and monitoring the implementation of agreements.

12.

ESTABLISHING CONTACTS WITH PROVIDERS OF ELEMENTS FOR THE AREA

Conducting market research, organising meetings, making arrangements, preparing agreements, placing orders and ordering deliveries.

13.

LOANS

Preparing agreements with institutions lending objects to furnish the space.

14.

TEXTS

Drafting the lead message and descriptions for individual elements of the area if necessary. Translations into foreign languages and the Polish Sign Language (PSL), typesetting and proofreading of the texts. At this stage, it is worth thinking about messages in simple language.

* some actions take place in parallel

KNOW-HOW

pre-opening design*

15.

ACCESSIBILITY

Consultations and making tactile graphics, audio and video recordings (including recording an invitation in the Polish Sign Language), providing ramps, wheelchairs, alarm buttons; purchasing aids for persons with special needs (noise-cancelling headphones, weighted blankets, sensory and visual aids, communication books), mother and baby room with equipment.

16.

FITTING-OUT

Physically filling the space: partitions, furniture, transferring texts onto walls, ornaments, elements referencing the main exhibition 'en route' to the creative area (e.g. a bench, some flowers, an arrow). Carrying out technical works: painting walls, making simple furniture and a platform, adjusting the lighting, etc. Purchasing thematic books for the area.

17.

PARTICIPATION

Visitors' participation in making selected elements of the area.

18.

EDUCATIONAL PROGRAMME

Developing a programme accompanying the exhibition and the creative area, i.e. meetings, workshops, lectures, concerts, guided tours, etc. Establishing contacts with educators and artists involved in the programme, preparing agreements.

19.

EDUCATIONAL MATERIALS

Developing and producing educational printed materials, such as: books, brochures, maps, cards, etc. and audio and video materials.

20.

PROMOTIONAL ACTIVITIES

Developing a promotion plan, announcements on the website and in social media, poster, leaflets, advertising boards, press release texts; establishing collaboration with external entities with regard to promotional activities (e.g. parenting blogs).

* some actions take place in parallel

KNOW-HOW

pre-opening design*

21.

TERMS OF USE, LICENCES, SURVEYS

Formulating the terms of use of the space, including the admission rules for booking places and tickets, and rules for visitors using the area.

Preparing licences and agreements, if required for the activities involving visitors (e.g. a licence to use a child's work left behind in the creative space for the Museum's purposes).
Preparing surveys for visitors.

22.

INTERNAL TRAINING AND GUIDED TOURS

Training for employees (mainly from the customer services department, ticket office, education department) and collaborators (volunteers, Museum educators). Guided tour of the main exhibition and the creative area.

23.

SCIENTIFIC STUDY

Commissioning a study, if applicable, e.g. visitor research, space research, visitor performance impact analysis, etc.

24.

MATERIALS

Purchasing materials for the day-to-day use of the creative area and educational activities.

25.

PREVIEW AND PRE-CLOSING VIEW (PREPARATION STAGE)

Inviting guests and preparing for the opening and the pre-closing view.

* some actions take place in parallel

KNOW-HOW

during*

26.

OPENING

Holding the opening.

27.

USE

Making the space available to visitors.
Day-to-day looking after the space,
i.e. replenishing and purchasing additional
materials, cleaning, repairs.

28.

EDUCATION

Implementing the educational programme.

29.

STUDY VISITS

Sharing experiences with museum workers,
students, employees of cultural and scientific
institutions, non-governmental and social
organisations, etc.

30.

JOINT INFORMATION AND ACTIVITIES

Reciprocal information for visitors about
the events at the main exhibition and in the
creative area. Activities linking the exhibition
to the creative area, e.g. a workshop preceded
by a guided tour, elements of the set design
that are shared with or that reference the
exhibition.

31.

SURVEYS

Providing and collecting surveys; analysis and
follow-up.

32.

PRE-CLOSING VIEW (optional)

Organising and holding the pre-closing view.

* some actions take place in parallel

KNOW-HOW

after the exhibition*

33.

AUCTION (optional)

Selection, valuation and description of the objects to be auctioned off. Conducting an auction to raise funds for the Museum's statutory activities.

34.

DISMANTLING

Removing all redundant objects, furniture and partitions. Returning borrowed items.

35.

DISPOSAL

Correctly disposing of and removing disposed items; retaining or adapting elements useful for setting up a new creative area.

36.

EVALUATION

Discussing the project's strengths and weaknesses. Assumptions for the future. Identifying risks and disseminating the stocktaking results within the institution.

* some actions take place in parallel

FOLDER



SCENARIOS

Each original event is designed with special care. Scenarios for workshops, lessons, events, outdoor events, etc. contain information about sequence of activities, the time for completing the tasks, the necessary materials and the persons responsible. A few sample scenarios are included on the following pages.

If you have any questions or need any additional information or if you would like to use the following ready-made scenarios for your own purposes, please contact us (p. 41).



PAINTING RHYMES

SCENARIO FOR A WORKSHOP WITH TRANSLATION INTO THE POLISH SIGN LANGUAGE UNDER THE "BLIŻEJ SZTUK" ("CLOSER TO THE ARTS") PROJECT (PFRON – STATE FUND FOR THE REHABILITATION OF THE DISABLED)

TITLE	Painting Rhymes
LEADERS' NAMES	Lidia Iwanowska-Szymańska, Anna Borycka (Polish Sign Language translator)
WORKSHOP DATE	12.04.2023, 11:00–12:30
PARTICIPANTS' AGE	children aged 3-6 and their carers
WORKSHOP LOCATION	Old Guardhouse (Royal Łazienki Museum)
PROMOTIONAL DESCRIPTION OF THE WORKSHOP	<p>We invite families with children to participate in a game inspired by words and movement. We will learn rhymes about paintings from the collection of King Stanisław August and learn some Polish Sign Language signs.</p> <p>The World of the Deaf is best described with signs. One sign often corresponds to one word. Even small children, who do not yet know the Polish phonic language, can learn to sign easily and quickly. They would only need two hands and the recipient's eyes.</p> <p>Is communication in the Polish Sign Language really easy? We will find out during the workshop. Together we will try to rhyme the signs and check how to arrange the rhyme according to the hand pattern.</p> <p>The rhymes were inspired by paintings from King Stanisław August's collection: <i>Wnętrze szopy</i>, <i>Gra w karty</i>, <i>Ślizgawka</i>, <i>Wesołe towarzystwo przy stole</i>, <i>Wnętrze wartowni z trębaczem</i>.</p> <p>The author of the rhymes is Lidia Iwanowska-Szymańska.</p>

	DESCRIPTION OF ACTIVITY	TIME
1.	<p>Good Morning – The Mirror Game Welcome; introducing the participants to the workshop space, people and plan.</p> <p>The leader stands in front of the group, making gestures and moving her whole body. The rest of the group mirror her movements. It would be good for the leader to start this activity; next, the participants would dictate the moves.</p>	5' 5'
2.	<p>Warm-up – The Pretend Game (option 1 or 2 to choose from, standing in a circle)</p> <p>1. Standing in a circle, we pretend to pass an imaginary item to the next person. The last person puts the item down on the floor. Then the next item: a heavy stone, loose sand, a mud pie, a long earthworm, a plate of hot broth, boiling hot coffee, etc. 2. Daily activity (in pairs with carers): combing hair, brushing teeth, putting mascara on, flossing, kneading dough, drinking tea (without using any accessories).</p>	10' 15'
3.	<p>The Back Game (in pairs: child and adult)</p> <p>Hidden from the adults, the children choose a fragment of a painting from the collection. The child then sits down behind the adult's back and draws the selected painting fragment on their back with a finger. At the same time, the parent draws the shape outlined on their back on a piece of paper. If time allows, the pair swap places, and then discuss their impressions. <i>fragments of reproductions, pieces of paper, crayons, clipboards</i></p>	10' 25'
4.	<p>The Hand Game (in pairs: child and adult)</p> <p>Participants receive the PSL alphabet written on pieces of paper. Their task is to put paint on their own hands and imprint one PSL sign on a piece of paper. This is followed by a presentation of the imprinted signs. <i>PSL alphabet, paper, paint, water</i></p>	10' 35'
5.	<p>The Rhyme Game (in groups)</p> <p>We select elements from a painting and give or invent PSL signs for them. We show them to one another in our group, and then look for signs, i.e. illustrations using the body (hand, head, gesture, facial expression) that rhyme with them. In the PSL rhymes, the rhyme is aligned with the gesture (PSL sign), rather than a phonic word. We compose the rhymes, show them to the other groups and record them. <i>reproductions, video recording</i></p>	25' 1h
6.	<p>International Sign Language sign for love (in pairs: child and adult)</p> <p>The children pick up a large hand cut out of coloured paper and arrange the fingers into the "love" sign. They decorate it, glue it together, paint it and attach it to a stick. <i>large hand cut-outs, paints, water, tissues, sticks or straws, colourful decorations, glue/tape</i></p>	15' 1h 15'
7.	<p>Summary Conclusion, free talk with the translator and goodbye</p>	5' 1h 20'



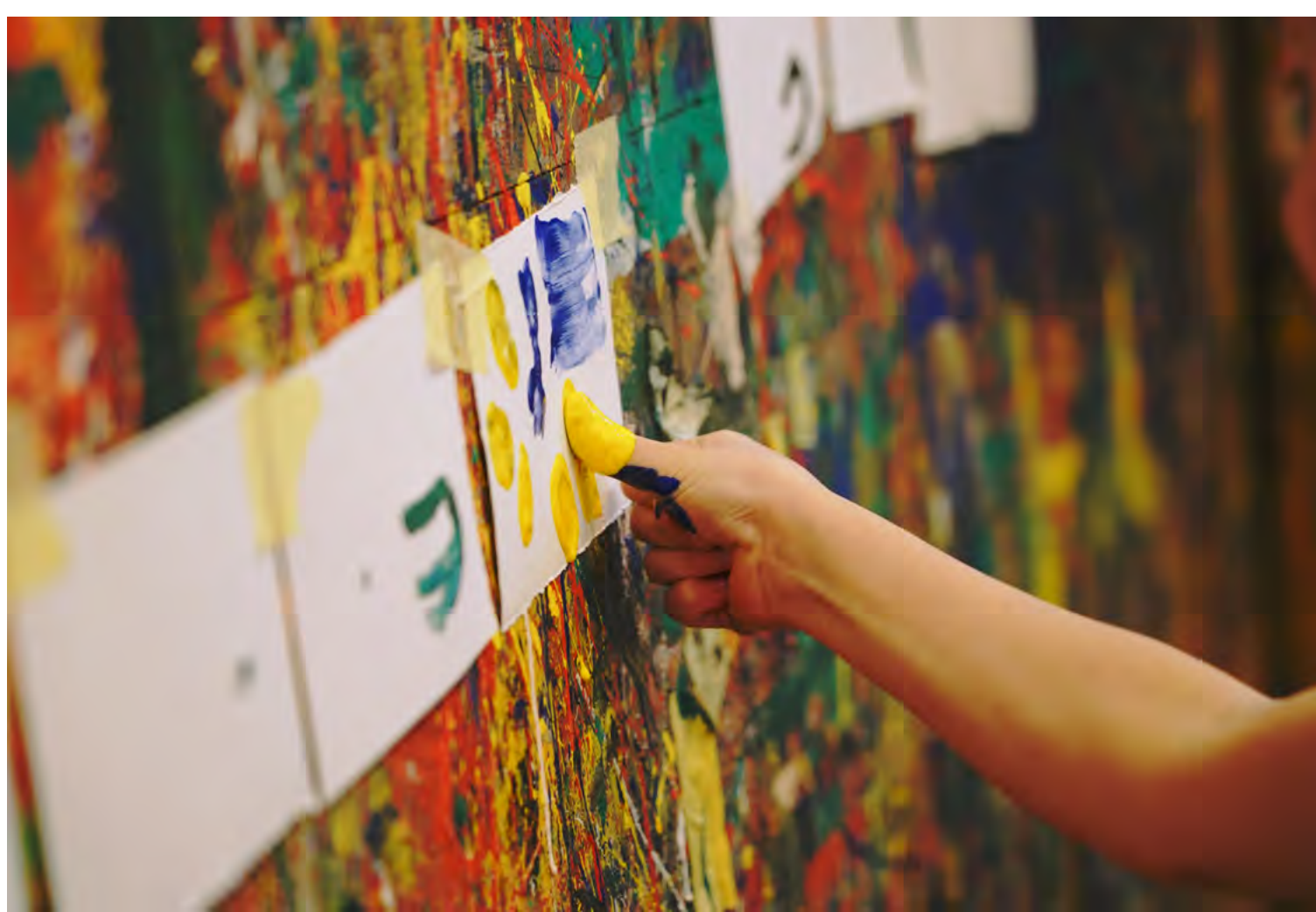


PAINTING

A SERIES OF FIVE WORKSHOPS ACCOMPANYING THE "ROYAL REMBRANDT" EXHIBITION
 "I PAINT WITH MY BODY" WORKSHOP SCENARIO

TITLE	I Paint with My Body (Workshops in Polish or English)
LEADERS' NAMES	Lidia Iwanowska-Szymańska, Zofia Zaccaria
WORKSHOP DATE	16.01.2023, 11:00–12:30
PARTICIPANTS' AGE	for everyone
WORKSHOP LOCATION	Old Guardhouse (Royal Łazienki Museum)
PROMOTIONAL DESCRIPTION OF THE WORKSHOP	<p>We invite groups of all ages to art workshops during which we will paint using a brush, word, body, thought and voice.</p> <p>The series comprises five workshops in the "Painting" zone in the Old Guardhouse. Anyone can take part, regardless of age.</p> <p>We have been painting since childhood and we never stop painting. Our eyes look and process, and create images. What kind of painters are we? Let's find out. We will be painting together, using not only a brush.</p>

	DESCRIPTION OF ACTIVITY	TIME
1.	<p>Good Morning – The Mirror Game Welcome, introducing the participants to the workshop space, people and plan.</p> <p>The leader stands in front of the group, making gestures and moving her whole body. The rest of the group mirror her movements. It would be good for the leader to start this activity; next, the participants would dictate the moves.</p>	5' 5'
2.	<p>Body Drawing (in a group) The leader shows a drawing of a spiral – everyone lies down on the floor in a spiral shape. Then she shows a drawing of a line, a dot, a wave, a dotted line, and for each of them in turn the participants arrange their bodies to make the shapes. <i>drawings of a spiral, line, dot, wave</i></p>	10' 15'
3.	<p>Foot Writing (in a group, on the floor) Trying to draw/write with a marker held with a foot. In a more difficult version, we choose the part of our body that is important to us at that moment and draw it. Overview. <i>1 large piece of paper on the floor, markers</i></p>	10' 25'
4.	<p>The Thumb (in a group, options to choose from)</p> <ul style="list-style-type: none"> • The participant draws an outline of their thumb on a piece of paper and draws or paints the details: hair, nail, fingerprints, etc. • Meeting of two thumbs, i.e. situational drawing • Thumb landscapes • Painting with a friend's thumb • Thumb stamps <p>Overview. <i>A6 sheets, crayons, paints, water</i></p>	15' 40'
5.	<p>Carpet of Bodies (option to choose) On a large piece of paper (3 m² approx.) spread out on the floor, one person draws the contours of bodies (each body with a different colour). Then we dip our feet in paint and jump from body to body. On command, we paint only with our elbows, then wrists, and finally with our bottoms. Optional: Silhouette portrait On a large piece of paper (3 m² approx.) spread out on the floor, one person traces the contours of another person's body and vice versa. We then dip parts of our bodies in paint and fill in the outline of the silhouette on paper. <i>large pieces of paper joined together, multi-coloured crayons, paints, wet wipes to wipe the feet, clingfilm for protection</i></p>	30' 1h 10'
6.	<p>Relaxation Lying down on the carpet with eyes closed (you can add the sounds of some instruments and instructions to relax individual parts of the body). Discussion about impressions. <i>koshi chimes, sea drum, other instruments or recording</i></p>	10' 1h 20'





NIGHT STORYTELLING

SCENARIO OF THE EVENT ACCOMPANYING "THE COLOUR OF LIFE. FRIDA KAHLO" EXHIBITION

TITLE	Night Storytelling. An outdoor event combined with a family workshop
LEADERS' NAMES	Lidia Iwanowska-Szymańska, Zofia Zaccaria, Szymon Góralczyk, Barbara Songin
WORKSHOP DATE	2.09.2023, 18:00–20:00
PARTICIPANTS' AGE	for everyone
WORKSHOP LOCATION	Old Guardhouse and gardens (Royal Łazienki Museum)
PROMOTIONAL DESCRIPTION OF THE WORKSHOP	<p>You are invited to an evening meeting with the culture of Mexico, a far-away country full of folk traditions, tales and beliefs, contrasts and colours. Anything can happen that night.</p> <p>In anticipation of the Night Storytelling, we will be painting ceramic skulls. We will cover them with glow in the-dark fluorescent paint and take them with us on a procession to meet the storyteller and their musician.</p> <p>On the way, we will be accompanied by <i>papier mâché</i> skeletons and our chant.</p> <p>The storytellers will then lead the workshop participants into a world full of sounds, colours and magic. Tales from Mexico will help you experience the unique atmosphere of that country.</p> <p>Through songs and stories, we will try to show you selected features of Mexico – the country of Frida Kahlo – with its outlook on the world and the afterlife.</p>

	DESCRIPTION OF ACTIVITY	TIME
1.	Welcome Welcome to the Old Guardhouse and a guided tour of the "Frida and Fridita" creative area.	15' 15'
2.	The Skulls Introducing the tradition of painting skulls and other ornaments in Mexico. Painting ceramic skulls and making skull supports with piñata-style decorations. <i>skulls, acrylic paints, brushes, water, tissues, fluorescent paint, cardboard supports, coloured tissue paper, glue, scissors</i>	30' 45'
3.	The Chant Composing a short chant together to accompany the procession with the skeletons and the skulls. Handing out percussion instruments and setting the rhythm and order of beats. <i>instruments: drums, rattles, whistles, tambourines etc.</i>	10' 55'
4.	The Procession Walking over to the audience space in the garden. Placing the skulls among lit candles.	5' 1h
5.	Night Storytelling with Music Storytellers' performance.	50' 1h 50'
6.	End and Goodbye Free talk. Taking souvenir photos and looking at the skulls.	10' 2 h



THE TEAM



ZOFIA ZACCARIA

curator, painter, illustrator

Graduate of the Faculty of Graphic Design at the Academy of Fine Arts in Warsaw, Postgraduate Pedagogical Studies at the Academy of Fine Arts in Warsaw, Postgraduate Painting Studies at the Academy of Fine Art in Perugia (Italy) and Postgraduate Museum Studies at the University of Warsaw.

Curator of the Museum's creative areas and exhibitions at the Royal Łazienki Museum in Warsaw. Creates and conducts creative workshops for children and adults.

Painter, book illustrator, graphic designer.

z.zaccaria@lazienki-krolewskie.pl

tel. +48 798 993 105

LIDIA IWANOWSKA-SZYMAŃSKA

museologist, writer, translator,
storyteller and drama instructor

Postgraduate Studies in Literature and books for children and youth in the face of modern challenges; Graduate of the Masters' School at the University of Warsaw and the New Theatre Practice Laboratory at the University of Social Sciences and Humanities in Warsaw.

Curator of the Museum's creative areas and exhibitions at the Royal Łazienki Museum in Warsaw. Creates and conducts creative workshops for children and adults.

Writer of poems, books, songs and theatre scripts for children and adults.

l.iwanowska-szymanska@lazienki-krolewskie.pl

tel. +48 504 072 333



MONIKA KAWECKA

museologist, animator

Graduate of the Faculty of Political Science at the Cardinal Stefan Wyszyński University in Warsaw.

Coordinator of the programme of creative workshops and creative areas for families with children at the Royal Łazienki Museum in Warsaw. Coordinating creative areas and looking after the visitors in the Old Guardhouse.

Lover of arts and crafts and all forms of creative activity and expression.

m.kawecka@lazienki-krolewskie.pl

tel. +48 518 715 297



THROUGH THE KEYHOLE

Creative Space Curators

Olga Michalik, Anna Zajda

•

Designer

Ewa Paszkiewicz

BRAVE THE ELEMENTS!

Creative Space Curators

Zofia Zaccaria, Anna Zajda

O-TELL ME!

Creative Space Curators

Zofia Zaccaria, Anna Zajda

•

Old Guardhouse Coordinator

Monika Kawecka

PAINTING

Creative Space Curators

Lidia Iwanowska-Szymańska,
Zofia Zaccaria

•

Old Guardhouse Coordinator

Monika Kawecka

FRIDA AND FRIDITA

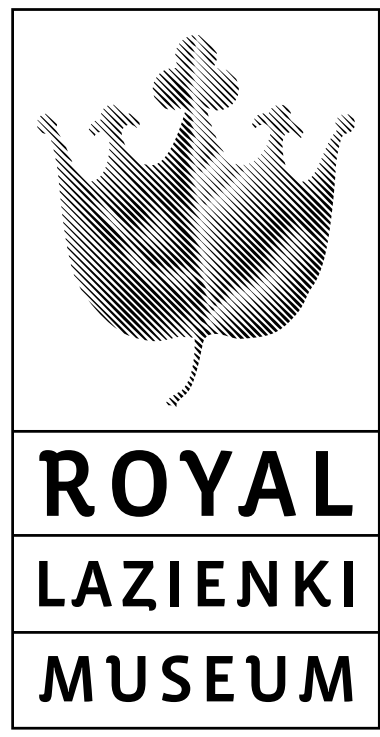
Creative Space Curators

Lidia Iwanowska-Szymańska,
Zofia Zaccaria

•

Old Guardhouse Coordinator

Monika Kawecka



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Authors

Lidia Iwanowska-Szymańska, Zofia Zaccaria

Graphic design

Zofia Zaccaria

Translation

Eurotrad, Wojciech Gilewski

Photographs

Paweł Czarnecki

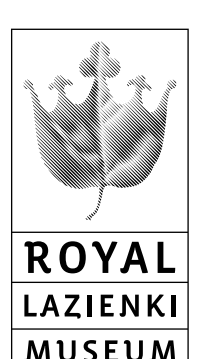


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