

Annual Activity Report For 2025

Archeology of Photography Foundation

20 Chłodna Street, 00-891 Warsaw, Poland, entered into the Register of Associations, Other Social and Professional Organizations, Foundations and Independent Public Healthcare Institutions under KRS No. 0000309776, Tax Identification Number (NIP): 118 196 36 58, REGON: 141511240, represented by: dr. Weronika Kobylińska-Bunsch – Director of the Management Board, Kamila Kobus – Vice-Director of the Management Board



**Archeology
of Photography
Foundation**

Foundation team:

Mikołaj Chmieleński, Michalina Kacperak, Alicja Lesiów,
Aleksandra Pikulska, Jadwiga Zdebiak

Interns and volunteers in 2025: 9 persons

Statutory Objectives of the Foundation

1. To pursue activities for the public good in the fields of culture and art, as well as education and science.
2. To support cultural heritage through the archiving, preservation, storage, provision for scientific and artistic purposes, and promotion in Poland and abroad of unique photographic collections, particularly those held in private archives or owned by the Foundation.
3. To support all forms of photographic creativity.

Projects Implemented

In 2025, the Foundation carried out activities within four key grant programmes focused on digitization, preservation of photographic heritage, institutional development, and social and educational activities.

Wirtualne Muzeum Fotografii: digitalizacja zdjęć o randze dobra narodowego i platforma ich udostępniania. Etap V

Programme: Kultura cyfrowa (Ministry of Culture and National Heritage)

As part of the programme, the Foundation continued the development of the Virtual Museum of Photography through the digitization and cataloguing of photographic collections. In 2025, 1,380 objects from archives of photographers under the Foundation's care were digitized, increasing the accessibility of digital resources and expanding activities aimed at their dissemination.

Od archiwów do wspólnoty obywatelskiej. Wieloletni program rozwoju Fundacji Archeologia Fotografii

Programme: Government Programme for Civil Society Development (PROO 1A) (The National Freedom Institute)

The Foundation launched the implementation of the three-year institutional development programme *From Archives to Civic Community. A Long-Term Development Programme of the*

Archeology of Photography Foundation. The programme includes updating the organization's strategy, strengthening the competencies of the team, and developing new educational and outreach activities related to photographic heritage.

Spoleczne Centrum Fotografii Chłodna 20: 2023-2025

Programme: Stały Program Kulturalny (City of Warsaw)

The Foundation continued the activities of the Społeczne Centrum Fotografii as an open, non-commercial space dedicated to photography. The project included exhibition, educational, and community-oriented activities, such as workshops, guided tours, lectures, neighbourhood initiatives, and the development of a reading room and archive accessible to diverse audiences.

Konserwacja i opracowanie albumów i negatywów nitrocelulozowych z lat 20. i 30. XX w. z archiwum Z. Chomętowskiej

Programme: Supporting Archival Activities (Polish State Archives)

The Foundation implemented a project devoted to the conservation and cataloguing of selected materials from the archive of Zofia Chomętowska. The work included the conservation of two photographic albums, specialist examinations and the inventorying of 100 nitrocellulose negatives, as well as the preparation of archival documentation, contributing to the preservation and future accessibility of these unique photographic resources.

Detailed Description of the Implementation of the Foundation's Statutory Objectives

I. Exhibition Activities – Exhibitions at the Foundation's Headquarters, 20 Chłodna Street, Warsaw

a) "Chemare"

Dates: 20–31 March 2025

Curators: Dr. Weronika Kobylińska, Ioana Marinescu

Chemare was an international and interdisciplinary art project carried out simultaneously in Poland, Romania, Moldova, and Italy. The project focused on migration, memory, freedom, and identity, reflecting on the experience of mobility in social, historical, and cultural contexts.

The exhibition had a participatory character and evolved through the involvement of visitors, who contributed photographs, travel documents, postcards, and personal stories related to journeys and migration prior to 2000. These materials formed a collective archive of memory, constituting an important component of the exhibition.

The exhibition presented archival photographs, documents, and visual materials juxtaposed with contemporary artworks addressing memory, migration, and identity. It created a space for reflection on both social and individual experiences of movement and intercultural relationships.

- Artists: Alexandra Dumitrescu, Ana-Cristina Irian
- International partner: Forum of Visual Arts (FAV), Romania

b) “Asteroids and Exoglyphs”

Dates: 4–23 April 2025

Curators: Ioana Marinescu, Dr. Weronika Kobylńska

The exhibition by Romanian visual artist Adrian Preda focused on issues related to outer space, history, and contemporary geopolitics. Through futuristic landscapes and narratives embedded in the aesthetics of synthetic realism, the artist reflected on space exploration, resource exploitation, and the consequences of transferring terrestrial political mechanisms beyond the boundaries of the planet.

The exhibition included works referring to the history of the Cold War, current geopolitical tensions, and questions concerning traces left by civilizations and the possibility of communication beyond human experience. It offered a space for contemplating the relationship between humanity, nature, technology, and the cosmos, combining scientific, historical, and artistic perspectives.

- Artist: Adrian Preda

c) “13x”

Dates: 30 May–6 June 2025

Curators: Prof. Dominika Sadowska, Paweł Giza

13x was an experimental project situated at the intersection of photography, new technologies, and intermedia art. The project was developed in collaboration with the Photography Practices Studio of the Institute of Photography and Multimedia at the Academy of Fine Arts in Łódź and focused on questions of scale, space, and alternative methods of presenting photographic works.

The exhibition consisted of thirteen individual projects presented in artist-designed miniature white-cube exhibition modules. The modules were designed and handmade, and their final spatial arrangement emerged through collaborative work among the participants.

The exhibition featured works created using a wide range of media and techniques, from analogue and digital photography to spatial objects, 3D prints, textiles, and installations incorporating algorithms, movement, and chance. The project provided a space for experimenting with exhibition formats and exploring relationships between image, object, and exhibition space.

- Artists: Paweł Giza, Borys Górski, Wojtek Grum, Eryk Holesz, Julia Klimek, Piotr Kusiak, Anna Ligęza, Klaudia Napieraj, Anna Nowak, Mikołaj Nowosad, Matylda Molis, Dominika Sadowska, Magda Skotnicka
- Graphic design: Zuzanna Małaszuk (@zuzannamalaszuk)
- Project partner: Academy of Fine Arts in Łódź, Institute of Photography and Multimedia
- Implemented as part of the statutory research programme of the Academy of Fine Arts in Łódź

d) “Borderline Modernity”

Dates: 26 July–7 September 2025

Curators: Pietro Airoidi, Izabela Anna Rzeczkowska-Moren

The exhibition by Italian photographer Giovanna Silva focused on post-war architecture and the relationship between modernity, urban space, and social history in Poland and Sicily. The project reflected on architecture as a vehicle of ideology, memory, and the political and social transformations taking place on the peripheries of Europe.

The exhibition presented photographs created during field research conducted in Sicily and in five Polish cities: Warsaw, Wrocław, Kraków, Katowice, and Tychy. At the FAF gallery, Silva's contemporary works were juxtaposed with archival photographs from the Foundation's collections, creating a dialogue between historical and contemporary approaches to documenting architecture.

The project provided a space for reflection on the legacy of modernism, the social functioning of architecture, and ways of interpreting the post-war urban landscape.

At the same time, a second iteration of the project, devoted exclusively to Sicilian themes, was presented at the Italian Cultural Institute in Warsaw from 24 July to 22 September 2025.

- Artist: Giovanna Silva
- Partners: Italian Cultural Institute in Warsaw, Fondazione Studio Rizoma

e) “Along the Silent Wave”

Dates: 18 September – 9 November 2025

Curator: Dr. Weronika Kobylińska-Bunsch

The exhibition focused on the fragility of ecosystems and the relationship between humans and nature. Drawing on the motif of landscape—one of the oldest themes in art history—Ewa Doroszenko challenged its traditionally romantic interpretation, posing questions about the impact of contemporary civilization on the natural environment and the origins of these transformations.

The exhibition juxtaposed archival works by masters of photography, including Zbigniew Dłubak, Lucjan Demidowski, Mariusz Hermanowicz, Marek Piasecki, and Antoni Zdebiak, with Doroszenko's new photographic objects and collages depicting fictional, constructed landscapes created through the combination of digital and analogue materials.

The artist also employed digital tools and sound elements, creating installations that combined imagery with sonic landscapes. As a result, the exhibition engaged visitors not only visually but also through auditory experiences, allowing for a more multidimensional encounter with nature and encouraging reflection on the interconnectedness of species.

Ultimately, the exhibition invited audiences to consider the contemporary climate crisis, the growing alienation of humans from nature, and the need for a new ecocentric perspective on the world.

- Research support: Mikołaj Chmieleński, Kamila Kobus / FAF
- Digitization: Michalina Kacperak, Alicja Lesiów / FAF
- Coordination: Aleksandra Pikulska / FAF
- Conservation: Anna Pomorska
- Production: QPrint
- Installation: Mateusz Wierzbicki / Willow Service
- Polish Sign Language translation: Magda Schromová
- Visual identity: Ewa Doroszenko

II. Processing of Photographic Archives

As part of the project “**Virtual Museum of Photography: Digitization of Photographs of National Heritage Significance and Their Online Access Platform. Stage V**”, 1,380 new objects from archives under the Foundation's care were selected, prepared, digitized, catalogued, and made available online in 2025. The project encompassed negatives, slides, prints, and unique materials requiring arrangement, identification, and in-depth archival description.

a) Jan Fleischmann Archive (380 objects)

The Foundation catalogued black-and-white 35 mm negatives, medium-format negatives, and slides. The materials were in good condition and stored in labelled envelopes, although they required systematic arrangement. Some slides were mounted in black cardboard passe-partouts.

Among the materials processed were:

- cover designs for the so-called “pink series” of crime novels published by the National Publishing Agency (KAW), created by Jan Fleischmann together with his wife Waldyna between 1975 and 1990;
- designs for holiday postcards issued by KAW;
- documentation of Photokina 1978 in Cologne;
- Waldyna Fleischmann’s professional portfolio in slide format, documenting her cooperation with the Foreign Exhibitions and Trade Enterprise “Polexpo” beginning in 1973;
- documentation of Warsaw artistic events of the 1970s, including:
 - *Urbanistyka i Ty* (Urban Planning and You), 1970;
 - *Spatial-Musical Composition No. 2* by Teresa Kelm and Zygmunt Krauze, 1970;
 - *Bruno di Bello. Iconografia Leniniana*, 1970;
 - the opening of Jan Sawka’s poster exhibition;
- early photographic experiments created during Fleischmann’s stay in Paris between 1965 and 1969;
- documentation of a visit by Jan Fleischmann, Krzysztof Gierałtowski, and Krzysztof Lenk to the headquarters of the ERCO lighting company in Lüdenscheid, West Germany, with which the artists collaborated, as well as to the Folkwangschule in Essen.

b) Danuta Rago Archive (225 objects)

The collection comprised black-and-white 35 mm and medium-format negatives, as well as slides. The materials were in good condition and stored in labelled envelopes but required proper arrangement.

Among the materials processed were photo reports documenting major political events, including:

- slides from the 6th Congress of the Polish United Workers' Party (PZPR) and accompanying events held in Warsaw from 6–11 December 1971;
- a photo report from Richard Nixon's visit to Warsaw on 31 May–1 June 1972.

The Foundation also catalogued an extensive group of negatives forming an important series in Rago's career documenting the Mazowsze Folk Song and Dance Ensemble's tour of the United States and Canada, which took place between 22 September and 31 December 1961.

Additional materials documented everyday life in the People's Republic of Poland, including photographs of women employed at the Radom Telephone Factory and images from the 6th National Model Rocket Competition organized by the League of National Defence in Plock.

c) Andrzej Florkowski Archive (200 objects)

The materials selected for processing consisted of 35 mm and medium-format negatives. They were in good condition and had been preliminarily arranged and described in negative albums and folded paper sleeves. An interview with the artist facilitated the identification of the materials.

Among the processed series were:

- *Fair in Górka Duchowna*, 1969–1971;
- *Circus*, 1979;
- *Corpus Christi. Kościan*, 1981;
- *Fragments of Scenography*, first half of the 1980s.

d) Antoni Zdebiak Archive (175 objects)

The processed materials included black-and-white 35 mm and medium-format negatives as well as slides. The vast majority of the materials were in good condition.

Before the archive came under the Foundation's care, visible plasticizer migration had occurred in the image layer of several cellulose acetate slides. This irreversible degradation could only be slowed by rehousing the materials in archival-grade enclosures and storing them under proper conservation conditions, which was subsequently carried out.

Most of the materials had been stored in labelled envelopes and negative sleeves, although some had shifted inside larger envelopes, requiring additional work to reorganize the collection.

Among the photographs were primarily portrait sessions with major Polish music bands of the 1980s, including **Republika**, **Siekiera**, **Maanam**, and **Budka Suflera**.

e) Lucjan Demidowski Archive (150 objects)

Medium-format negatives were included in the project. The materials were in good condition and stored in envelopes, negative albums, and plastic sleeves, although they required extensive reorganization and description. An interview with the artist significantly facilitated the inventorying and cataloguing process.

The processed materials included the following series:

- *Moving Mirrors* (1987);
- *Stones of Freedom* (1981–1982);
- *Real – Apparent* (1973–1975);
- *Illusory Images*;
- documentation of the making of the films *Path* and *Line* (1974);
- previously unpublished photographs.

f) Zofia Raczkowska Archive (75 objects)

The Foundation processed black-and-white medium-format negatives, colour 35 mm negatives, and slides. The materials were in good condition and stored in envelopes or mounted on cardboard supports. However, they required extensive reorganization and a more in-depth verification of the author's inscriptions than usual, due to their fragmentary nature.

The materials included photographs of Polish konik horses, deer, roe deer, moose, European bison, wild boars, birds.

g) Mirosław Raczkowski Archive (75 objects)

Black-and-white medium-format negatives were selected for processing. The materials were generally in good condition and stored in envelopes, although some showed visible traces of moisture damage, which was one of the reasons for prioritizing them for digitization.

The collection included photo reports documenting:

- a motocross race in Zalesie Górne in 1957;
- the Passenger Car Factory (FSO) in Warsaw's Żerań district;
- a speedway match between Poland and Australasia (Australia and New Zealand), held on 15 October 1957 at the TKS Budowlani Warszawa stadium (today RKS Skra, Wawelska Street 5);
- the Jazz 58 Festival, a precursor of the renowned Jazz Jamboree, held in Warsaw from 18 to 21 September 1958.

h) Mariusz Hermanowicz Archive (50 objects)

The Foundation processed transparencies, colour negatives, and prints bearing handwritten texts for which the artist became renowned in the history of Polish photography. The materials were in good condition, and the prints had been carefully annotated by the artist on the reverse.

The fifty selected works represented the artist's later period. Three series were catalogued:

- *Testament* (1993), devoted to fishing-lure drawings and models made by Mariusz Hermanowicz's father;
- *xxx* (2002–2004), in which the conceptual artist replaced his characteristic handwritten commentary beneath the photographic image with an undecipherable sign situated somewhere between text and ornament;
- *Mouths* (2004).

i) Zbigniew Dłubak Archive (50 objects)

The processed materials included black-and-white 35 mm and medium-format negatives, slides, ink drawings, and watercolours. The materials were in good condition and stored in sleeves and envelopes containing basic descriptive information.

Among the processed objects were:

- documentation of the installation *Ikonosfera III*, presented between 9 December 1971 and 4 January 1972 during the exhibition *Works by Zbigniew Dłubak* at the Gallery of Contemporary Art of the International Press and Book Club “Ruch” in Warsaw;
- photographs from the group exhibition *NS – New Situation*, opened on 4 February 1972 at the same gallery;
- valuable ink drawings and watercolours made during Dłubak’s imprisonment in the Mauthausen concentration camp, where he was held from November 1944 until the liberation of the camp on 5 May 1945.

These works had originally been presented at an exhibition of drawings organized inside the camp by Zbigniew Dłubak, who used the underground pseudonym Andrzej Zdanowski, together with Marian Bogusz and Zbyněk Sekal.

Conservation and Cataloguing of Photographic Albums and Nitrocellulose Negatives from the Archive of Zofia Chomętowska

As part of the project *Conservation and Cataloguing of Photographic Albums and Nitrocellulose Negatives from the 1920s and 1930s from the Archive of Zofia Chomętowska*, two albums containing vintage photographic prints, official international correspondence, and press clippings with articles and reviews were subjected to conservation treatment, examination, and inventorying. These materials constitute unique research sources concerning the history of Polish visual culture of the 1930s. In addition, one hundred nitrocellulose negatives dating from the 1920s and 1930s underwent conservation treatment as well as microscopic and mycological examination. These activities contributed to the preservation and future accessibility of exceptional photographic heritage materials.

III. Further Access to Archives and Support for Photographic Creativity – Educational Activities

In 2025, numerous activities and events were carried out within the Foundation's educational programmes, all of which contributed to the implementation of its statutory objectives.

a) Conference about digitization (27 March 2025)

In cooperation with the Institute of Art of the Polish Academy of Sciences, the Foundation organized a nationwide conference devoted to issues related to the digitization, preservation, and accessibility of photographic and audiovisual heritage.

The event was held under the honorary patronage of the Marshal of the Mazovian Voivodeship and the Rector of the Łódź Film School.

The conference provided a forum for the exchange of experiences among representatives of cultural institutions, archives, museums, academia, and specialists working in the field of collection digitization.

The programme consisted of three thematic panels addressing, among other topics:

- digital photographic and film archives;
- preservation of audiovisual materials;
- contemporary digitization methods;
- online access to digital resources;
- the use of archives in scholarly research and artistic practice.

Participants included representatives of the Archeology of Photography Foundation, the Institute of Art of the Polish Academy of Sciences, the Łódź Film School, the National Digital Archives, the Central Archives of Modern Records, as well as independent researchers and specialists involved in the protection of cultural heritage.

An important part of the programme was the presentation of the Foundation's activities within the framework of the Virtual Museum of Photography, accompanied by a discussion on the role of digitization in safeguarding and reinterpreting local cultural heritage.

The conference contributed to strengthening cooperation among professionals working with photographic and audiovisual archives and promoted knowledge of digitization standards and the long-term preservation of digital resources.

b) Workshops on the Digitization of Transparent Materials for the Museum Sector (25–26 September 2025)

In cooperation with Fujifilm Polska, the Archeology of Photography Foundation organized two free specialist workshops devoted to the digitization of transparent materials. The event was addressed to professionals working in museums, archives, and institutions engaged in the preservation and dissemination of photographic heritage.

The programme covered:

- the organization of digitization workstations;
- contactless digitization of negatives and transparencies using digital cameras;
- quality standards;
- fundamentals of post-production and the preparation of digital surrogates.

An important component of the workshops consisted of practical sessions, which enabled participants to work with specialist equipment and consult with experts.

The workshops contributed to improving participants' professional competencies in the field of photographic digitization and promoted good practices related to the preservation and accessibility of visual heritage.

c) Lecture “Hope in the Anthropocene?” (28 September 2025)

A lecture by Professor Ewa Bińczyk focused on the relationship between humans and nature in the context of the climate crisis and the possibilities for fostering responsible attitudes towards environmental challenges.

The event expanded on themes explored in the exhibition *Along the Silent Wave* and drew upon archival materials from the Foundation's collections as a starting point for reflection on the Anthropocene.

d) Neighbourhood Programme – Cooperation with the Wola Museum

In 2025, the Neighbourhood Programme employed photography as a tool for reflecting on social experience, memory, and intergenerational relationships.

“Representing Old Age” Discussion (6 November 2025)

The Foundation organized an open discussion devoted to the representation of old age in photography and visual culture. The conversation was inspired by archival and contemporary photographs depicting elderly people and addressed questions of stereotypes, invisibility, and the representation of seniors in public space.

Researchers, educators, and specialists working in the fields of aging and visual culture participated in the event.

Intergenerational Photographic Walk in Wola (15 November 2025)

A field workshop open to participants of different ages combined elements of an urban walk and photographic practice. Participants explored the history and contemporary character of Warsaw's Wola district, took photographs inspired by its spaces, and discussed methods of documenting everyday life and local heritage.

The activity fostered intergenerational integration and encouraged the development of observation and interpretation skills through photography.

e) Curatorial Tour of “Along the Silent Wave” with Polish Sign Language (8 November 2025)

An accessible curatorial tour led by Dr. Weronika Kobylińska was organized with interpretation into Polish Sign Language (PJM).

The event had a multisensory character and incorporated alternative modes of experiencing photography through sensory engagement.

f) Workshops and Activities for Students

A meeting for students from the Institute of Polish Culture at the University of Warsaw was organized. It focused on the activities of the Archeology of Photography Foundation and the Community Photography Centre, as well as on the social functions of archives.

The event also included a guided tour of the exhibition *Along the Silent Wave*.

g) “Na rewersie” Podcast

The Foundation continued developing its educational podcast *Na rewersie*, available on YouTube, Spotify, and the Foundation’s website.

The second season featured five guests representing different professional backgrounds and approaches to photography, including photographers, a conservator, an art historian, and a graphic designer and musician. Conversations focused on photographic practice, conservation, archiving, visual history, and the cultural contexts of photography.

Episode 10 – 10 October 2025

Host Mikołaj Chmieliński spoke with conceptual photographer Lucjan Demidowski. Their conversation explored the role of landscape in the artist’s work, early environmental awareness among photographers in the 1970s, and the documentation of changes occurring in one’s immediate surroundings.

Episode 11 – 24 October 2025

The guest was documentary photographer Andrzej P. Florkowski. The episode offered a comprehensive overview of successive decades of his career, encompassing social documentary photography, documentation of historical events, and more experimental bodies of work.

Episode 12 – 12 November 2025

The episode focused on conservation practice. The guest was Anna Pomorska, a photography and media conservator affiliated with the Museum of Modern Art in Warsaw.

The conversation addressed professional challenges, unconventional conservation methods, and practical approaches to preserving various types of photographic and archival materials.

Episode 13 – 12 December 2025

The guest was Julia Majewska, an art historian, researcher of Warsaw neon signs, and archivist.

The discussion focused on the history of neon signs in Poland, their changing functions across different historical periods, and the ways in which this phenomenon has been documented through photography. The conversation was situated within a broader cultural and urban context.

Episode 14 – 31 December 2025

The season concluded with an episode featuring Alek Januszewski, a graphic designer and musician who collaborated with Antoni Zdebiak during the 1980s.

The conversation focused on the design of album covers and posters for Polish musicians and on the role of graphic design in the visual culture of the period.

h) Development of the Community Photography Centre Reading Room

The Foundation continued developing the photographic reading room by cataloguing an additional 200 records and maintaining year-round access to the collection and online catalogue.

The reading room remained open throughout the year at the Foundation's headquarters.

i) Accessibility Activities and the Provision of Resources

In cooperation with the Culture Without Barriers Foundation, the Foundation prepared:

- three audio descriptions (in both text and audio formats);
- twenty-five Easy-to-Read (ETR) descriptions

for selected photographic objects from the archives of:

- Antoni Zdebiak;
- Lucjan Demidowski;
- Jan and Waldyna Fleischmann;
- Andrzej P. Florkowski;
- Mariusz Hermanowicz;
- Danuta Rago;
- Zbigniew Dłubak.

These materials were published on the Foundation's website and included documentary, reportage, and experimental photographs, as well as works connected with the history of Polish photography, visual culture, and social life in the second half of the twentieth century.

The initiative aimed to improve access to digital resources for people with visual impairments and for those requiring simplified forms of communication.

j) Four New Workshop Formats

In 2025, the Foundation developed four new educational workshop scenarios addressed to diverse audiences. Pilot editions of all four formats were conducted in order to test the methods and adapt the content to participants' needs.

The initiative aimed to broaden the Foundation's educational offer through programmes tailored to the needs of various groups, including older adults, children, people with visual impairments, and neurodivergent individuals.

Intergenerational Workshops on Archival Photography (26 July, 4:00 p.m.)

These workshops focused on family photographic archives, the preservation of family photographs, and the role of photography in shaping individual and collective memory. They fostered the exchange of experiences between participants representing different generations.

Multisensory Workshops for People with Visual Impairments (26 November, 3:00 p.m.)

Organized in cooperation with the Chance for the Blind Foundation, these workshops employed tactile graphics, sound elements, and tactile and olfactory experiences. Participants explored archival photographs through alternative forms of perception adapted to the needs of blind and partially sighted individuals.

“Fafik on the Trail of Photographs” (30 November, 12:00 p.m.)

Designed for primary school children, the workshops introduced the history of photography and the activities of the Foundation through creative exercises based on the cyanotype process. Featuring the educational dachshund character Fafik, the programme combined learning about photography with observation of changes taking place in urban environments.

Tactile Graphics Workshops for Neurodivergent Participants (3 December, 6:00 p.m.)

These multisensory workshops invited participants to create tactile interpretations of archival photographs. The activities encouraged alternative modes of image perception and confirmed the need to further develop educational programmes addressed to neurodivergent adults.

The pilot sessions provided valuable feedback, enabled an assessment of the effectiveness of the methods employed, and facilitated further refinement of the workshop scenarios. The programmes developed during this process will become part of the Foundation’s permanent educational offer and will continue to be expanded in the coming years.

k) Educational Workshops for Children in Cooperation with the Warsaw Gasworks Museum

The Foundation initiated cooperation with the Warsaw Gasworks Museum through educational activities aimed at children and families.

The programme employed photography and archival materials as tools for exploring local history, memory of place, and industrial heritage. Drawing on archival collections, members of the Foundation’s staff conducted workshops in cyanotype, stop-motion animation, and photomontage.

IV. Other Activities – Licensing, Reprints, Participation in Selected Events and Group Exhibitions

a) Research Inquiries and Licensing

The archive remained accessible throughout the year by appointment. The collections were also presented on numerous occasions to organized groups, including students participating in guided visits, as well as to guests from the field of photography interested in the Foundation's activities, such as Aleksandra Śliwczyńska from *Fotografia Quarterly*. Additional inquiries were handled via email and telephone. Research requests were carried out for institutions including:

- the Museum of Warsaw;
- the National Gallery Prague;
- the Museum of Photography in Kraków;
- the Mazovian Centre for Contemporary Art "Elektrownia" in Radom.

In addition to institutional requests, the Foundation also responded to inquiries from private individuals.

Total number of users and research inquiries: 156.

In 2025, the Foundation granted 32 licenses for the use of photographs from its archives for exhibitions, publications, research, educational projects, and promotional purposes, including:

Zofia Chomętowska

- German Historical Museum – exhibition and catalogue *First Exhibitions on the Nazi Occupation in Europe, 1945–1948*;
- National Gallery Prague – publication in the gallery bulletin;
- Museum of Photography in Kraków – book *What Makes a Photograph?*;
- Józef Piłsudski Museum – temporary exhibition *Architecture of Memory. The 90th Anniversary of Józef Piłsudski's Death*;
- Archdiocesan Museum in Warsaw – exhibition *Antoni Michalak. Many Stories*;
- Museum of Polish History – permanent exhibition;

- Wetlands Conservation Centre – presentation during World Wetlands Day celebrations.

Maria Chrzęszczowa

- MUZART Foundation – outdoor exhibition on the fence surrounding the Royal Łazienki Museum.

Lucjan Demidowski

- BWA Wrocław – exhibition *Disobedient Stars*.

Zbigniew Dłubak

- Museum of Warsaw – exhibition *Festival 1955*;
- Museum of Warsaw – catalogue accompanying *Festival 1955*;
- Museum of Photography in Kraków – exhibition *Monochrome. All the Colours of the Rainbow*;
- Institute of National Remembrance – scholarly publication *The Potentiality of Art Infrastructures. The Post-War Gallery Movement in Poland and Critical Geographies*.

Jan Fleischmann

- Visteria / Vogue Living – publication of photographs in an article on Halina Skibniewska.

Mariusz Hermanowicz

- Centre for Social Activism – promotional materials for Archifest;
- Museum of the City of Łódź – exhibition *Man Does Not Live by Work Alone*;
- Adam Mickiewicz Institute – materials for the exhibition *The Dressed House. Tuning into Seasonal Imagination*.

Andrzej Georgiew

- Czarne Publishing House – book and e-book *Everything Goes. Polish Pop 1990–2000*.

Anna and Krzysztof Jarnuszkiewicz

- Arton Foundation – exhibition at the Academy of Fine Arts in Warsaw.

Władysław Lemm

- Czarne Publishing House – *Everything Goes. Polish Pop 1990–2000*;
- Centre for Community Archives – promotional materials for Archifest.

Tadeusz Sumiński

- Museum of the City of Łódź – exhibition *Man Does Not Live by Work Alone*;
- Transformacja Sztuki – exhibition *One Man Does Not Rule a Nation* (Accra and Tamale);
- Museum of African Art – exhibition *One Man Does Not Rule a Nation* (Belgrade);
- Foundation of Visual Arts – outdoor exhibition in Accra and Nairobi;
- Warsaw University of Technology – online project *Professors*.

Harry Weinberg

- Olga Stokłosa Studio Burda – book *Scraps of Paper*.

Antoni Zdebiak

- Museum of the City of Łódź – exhibition *Man Does Not Live by Work Alone*;
- Polish Television – programme devoted to the band Republika;
- Refuse Music – record release by the band Siekiera.

b) Development of the Foundation Team's Competencies

In 2025, the Foundation implemented activities aimed at strengthening the competencies of its staff in the fields of exhibition-making, digitization, collection conservation, and cultural education. These activities included study visits, specialist training courses, and participation in professional events.

Members of the Foundation team took part in study visits during the Fotofestiwal in Łódź and at cultural institutions and museums in Kraków. These visits enabled them to familiarize themselves with exhibition practices, conservation and digitization laboratories, and establish contacts for future exhibition and publishing projects.

The Foundation also organized a series of training sessions devoted to:

- photography conservation;
- working with older adults and neurodivergent audiences;
- animation techniques used in educational activities;
- the design of publications and promotional materials.

These activities strengthened the team's competencies in collection care, accessibility, cultural education, and the independent preparation of publications and promotional materials. The knowledge and experience gained will support the implementation of future projects and the continued development of the Foundation's exhibition, educational, and archival programmes.

c) Participation in Art Warsaw Miodowa

On 13–14 December 2025, the Archeology of Photography Foundation participated in the inaugural edition of Art Warsaw Miodowa, held in the premises of a former dental clinic located at 18 Miodowa Street in Warsaw.

The Foundation's presence at the event provided an opportunity to promote its activities and to present its publications and ongoing projects. Participation also facilitated the establishment of new relationships with galleries, cultural institutions, publishers, and audiences interested in photography and contemporary art.

d) Partnership with Stadler Form

In 2025, the Foundation established a year-long partnership with the Swiss brand Stadler Form. The partnership supported the Foundation's activities related to the preservation and promotion of photographic heritage and included technological support in the form of air purification and dehumidification equipment introduced into the archive. The collaboration contributed to

improving the environmental conditions necessary for the long-term preservation of photographic materials.

e) Sale of Works

In 2025, the Foundation completed the sale of five photographs from Zbigniew Dłubak's series *Gesticulations (Gestykulacje, 1970–1978)* to the collection of the Mazovian Centre for Contemporary Art "Elektrownia" in Radom. The institution acquired a group of black-and-white photographs measuring 24 × 24 cm, representing one of the most significant series in the artist's oeuvre. The transaction contributed to expanding a public collection of contemporary art with works by one of the most important figures in Polish photography and post-war art. It also formed part of the Foundation's efforts to ensure the wider dissemination and long-term preservation of photographic heritage within public collections.

f) Establishing an International Partnership with Zentrum für Fotografie Essen

In 2025, the Foundation established a partnership with the German Zentrum für Fotografie Essen, a network bringing together leading museum and archival institutions, including Folkwang University of the Arts, Museum Folkwang, Historisches Archiv Krupp, and Ruhr Museum. The Foundation became the first Polish partner institution to collaborate with the Centre. The partnership is based on shared values related to the preservation and dissemination of photographic heritage and creates opportunities for joint research, educational, and exhibition projects, as well as for the exchange of expertise in the fields of archiving, conservation, and the promotion of photography.

g) Cooperation with the Institute of Art of the Polish Academy of Sciences

In 2025, the Foundation entered into a cooperation agreement with the Institute of Art of the Polish Academy of Sciences, aimed at jointly advancing the preservation, research, and promotion of photographic cultural heritage. The partnership builds upon previous collaboration developed during the organization of the conference *From Local Heritage to Global Context: Digitisation of Photographic and Audiovisual Materials*. Under the agreement, both parties committed to carrying out joint scholarly, educational, and outreach initiatives, fostering

dialogue between the academic community and archival practice, and undertaking activities to improve access to archival collections and to knowledge about the history of photography.

ADDITIONAL INFORMATION AND EXPLANATORY NOTES TO THE FINANCIAL STATEMENTS OF THE ARCHEOLOGY OF PHOTOGRAPHY FOUNDATION

KRS 0000309779, NIP 118-196-36-58, REGON 141511240

1. Additional information and explanatory notes to the balance sheet

1.1 Changes in the value of fixed assets, intangible assets and depreciation

Fixed assets amounting to PLN 67,431.16 – fully depreciated.

1.2 Structure of equity

Equity consists of the statutory fund established in accordance with legal regulations and the financial result.

<u>Category</u>	Opening balance 01.01.2025	Increase	Decrease	Closing balance 31.12.2025
1. Statutory fund:	152,900.32	40,327.28	0	193,227.60
3. Net financial result:	40,327.28	107,401.30	40,327.28	107,401.30

1.3 Proposal for the allocation of profit for 2025

The positive financial result from statutory activities for 2025 amounting to PLN 107,401.30 will be transferred to the statutory fund in the next financial year.

2. Additional information and explanatory notes to the profit and loss account

2.1 Revenues of the Archeology of Photography Foundation

The Foundation's statutory revenues include grants, donations and income from statutory activities such as workshops commissioned by external entities, book sales, reprint sales and digitization services for individuals and associations.

Total revenues amounted to PLN 985,178.83, including:

- Grants: PLN 771,357.00
- Statutory activity: PLN 189,564.74
- Other income: PLN 23,522.15
- Other operating income: PLN 734.94

	Sources	Amount
Grants	City of Warsaw, Pl.Bankowy 3/5 - KU/239/22-25 921052360 dot. cel. KU/239/22-25, Ministry of Culture and National Heritage, um. 09215/24/FPK/DMiSK CEN22504291087339114 20250429 51 Polish State Archives, ul. Rakowiecka 2D um. 3/WDA 2025 The National Freedom Institute, Al. Jana Pawła II, 00 – 124 Warszawa um. 143/PROD/1A/2025	296,120.00 200,000.00 40,237.00 235,000.00
Statutory activities	Income from commissioned workshops, sales of books and reprints, and digitization services provided to private individuals and associations.	189,564.74
Other costs	Debit notes for the lease of part of the premises and reimbursement of utility costs.	23,522.15
Sum		984,443.89

2.2 Costs of the Archeology of Photography Foundation

Total costs amounted to PLN 877,777.53, including project implementation costs of PLN 848,857.56.

Spoleczne Centrum Fotografii Chłodna 20: 2023-2025

- Total project budget: PLN 303,620.00
- Grant: PLN 296,120.00
- Own contribution: PLN 7,000.00

Od archiwów do wspólnoty obywatelskiej. Wieloletni program rozwoju Fundacji

Archeologia Fotografii

- Total project budget: PLN 235,000.00
- Grant: PLN 235,000.00
- Own contribution: PLN 0.00

Wirtualne Muzeum Fotografii: digitalizacja zdjęć o randze dobra narodowego i platforma ich udostępniania. Etap V

- Total project budget: PLN 264,000.00

- Grant: PLN 200,000.00
- Own contribution: PLN 64,000.00

Konserwacja i opracowanie albumów i negatywów nitrocelulozowych z lat 20. i 30. XX w. z archiwum Z. Chomętowskiej

- Total project budget: PLN 46,237.56
- Grant: PLN 40,237.00
- Own contribution: PLN 6,000.56

Structure of statutory activity costs:

	Activity	Costs (PLN)
1.	Depreciation	0.00
2.	Materials and energy	58,099.56
3.	External services	189,424.14
4.	Taxes and charges	6,957.19
5.	Gross salaries (taxes included)	540,332.47
6.	Social security contributions	70,699.30
7.	Other costs	10,889.50
	Total	876,072.16

2.3 Average employment

The Foundation employed 5 full-time employees during the first half of 2025 and 6 employees from mid-year until the end of the year.

2.4. Remuneration of Management Board and Supervisory Board members

Members of the Management Board did not receive remuneration.