

In recent years, the development of optical technologies has prompted museums to pursue the creation of objective and detailed documentation of a variety of heritage artefacts and cultural artefacts held in their collections. This volume of *Wilanów Studies* features six studies outlining the challenges faced by experts involved in the process of developing such comprehensive and precise documentation. It starts with the article 'Towards objective visual documentation of cultural heritage artefacts. Seventeen years of the development of digital measurement techniques at Wilanów' by Eryk Bunsch, one of the staff members of the Museum of King Jan III's Palace at Wilanów and an expert in the subject matter at hand, who has been working as a partner with a variety of institutions in Poland and abroad on matters concerning documentation of collections. This author decided to invite scholars involved in various aspects of this sector, including Jan Rutkiewicz with his study 'Adapting the technology and technical parameters of measurement in three dimensions in the digitisation of cultural heritage artefacts to enable the use of resulting data', Grzegorz Nosorowski writing on 'Those bothersome colourplate charts. Some practical guidelines', Mikołaj Machowski with 'In search of independence. Methods of colour chart analysis', Bartłomiej Karol Siedlarz with a study on 'Transforming digital images by rotation and evaluating the outcome based on spatial frequency response analysis', co-authors Marcin Szala and Michał Żurawski with an analysis of 'Perspectives for the application of Reflectance Transformation Imaging in cultural institutions', as well as Paulina Krupska-Wolas, Michał Obarzanski, Tomasz Wilkosz and Julio M. del Hoyo-Meléndez with 'Hyperspectral imaging in the digitisation of museum artefacts: technical aspects, initial processing and methods for data analysis and visualisation'.

The new volume of our journal also includes texts directly related to research into the history of the Wilanów collection, the activities of artists associated with the court of King John III Sobieski and his descendants, as well as changes concerning the structure and decoration of the Wilanów Palace itself.

Konrad Pyzel has long been collecting information on the commissions and artworks created by the recipients of royal grants, Jerzy Szymonowicz-Siemiginowski and Jan Reisner. In his study titled 'In search of Jan Reisner's paintings', he outlines the current state of knowledge about the works included in the painter's oeuvre and describes the process by means of which further paintings attributable to him could be sought. In this newly-written study, he comments on the previously untapped archive sources from the convent of the Order of the Visitation

INTRODUCTION

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*Museum of King Jan III's Palace
at Wilanów*

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of the Virgin Mary in Warsaw. The analysis of the invaluable documents enables exploration of interesting conclusions in an attempt to reconstruct the artist's oeuvre.

The next study to be recommended is 'The journey of Jerzy Szymonowicz and Jan Reisner to Italy in the light of the correspondence of Cardinal Carlo Barberini' by Mirosława Sobczyńska-Szczepańska. The new analysis of the source material published by Maria Domin and exploration of previously untapped archive material from the Vatican Apostolic Library enabled the author to come up with new conclusions regarding the artistic education that Jerzy Szymonowicz-Siemiginowski and Jan Reisner received in Rome, as well as their journey back to the Commonwealth of Poland and Lithuania through the cities of Italy and the Habsburg Empire. A careful reading of the letters by Cardinal Carlo Barberini, the protector of the Commonwealth, and various officials of the era highlights unknown facts, which enabled the author to present interesting insights into the period of the artists' training in Rome, their acquaintances and their artistic endeavours at the time. The data collected by the author prompt new questions about the intent behind the actions of the royal protégés.

Mikołaj Mielcarski's study "A second table, Florentine, inlaid with various jaspers, a fountain in the centre". Pieces in *commesso di pietre dure* in the collections of John III Sobieski and his family' is based on an analysis of the *General Inventory* compiled after the king's death, as well as the Italian-language inventory of objects belonging to Queen Marie Casimire (both documents were moved to the Capuchin monastery at Miodowa Street in Warsaw shortly after their writing), along with the later inventories of the Żółkiew residence. Based on these works, the author discusses various deluxe pieces created using the *pietra dura* technique in Florence, once owned by members of the Sobieski family, and explores the reasons behind the prevalence of such artefacts in the Sobieski collections. The study also highlights the need to undertake new studies in certain research directions, and points to the possible locations of new source documents that could be used for further in-depth analyses concerning the subject at hand.

The final paper concerning the Sobieski family is the extensive work by Michał Seredyński and Piotr Grzegorz Seredyński, describing 'The origins of the church of St Roch in Oława (Ohlau)'. Following a course of research spanning several years, the authors managed to locate previously unknown sources, including letters by Father Franz Dismas Tichy, now held in Wrocław, excerpts from the town chronicle, minutes from bishop visitations and entries from the town's secular account books, and carried out their thorough analysis. By outlining the context of the religious situation of the Duchy of Brzeg in the wake of political turmoil of 1706–1708, they developed a convincing estimation

of the construction and the funding of the church. As a result of his research, they managed to link the history of an inconspicuous church devoid of extensive historiography with the actions of Prince Jakub Sobieski and his wife Hedwig Elisabeth of Pfalz-Neuburg.

The current volume of *Wilanów Studies* also features the paper by Jacek Martusewicz discussing the analysis of archive materials, iconography and historical (comparative) works that was the basis for the 'Digital reconstruction of the tile stove with dark blue stripes in the Hunting Room of the Wilanów Palace', carried out following the author's instructions by Jakub Kaniszewski. This project was prompted by the discovery of tiles with a distinctive decoration during the excavation work on the premises of the Wilanów residence and by the fact that those tiles could be linked to the Wilanów inventory of 1793. This analysis, which is a rarity in literature, showcases the convincing outcome of conducting a digital reconstruction of a section of the eighteenth-century interior furnishings of the Wilanów Palace.

The volume concludes with communications outlining projects promoting the activities of the Museum, as well as new collection management software, iArt 3.0. In her paper 'The iArt system – a universal collection management system', Karolina Alkemade outlines the goals of the iArt 3.0 solution and the development processes involved in this creation, as well as showcases the benefits of its deployment. The project was carried out by a consortium of museums that included comprising the POLIN Museum of the History of Polish Jews, the National Museum in Lublin, the Royal Łazienki Museum, the National Museum in Szczecin, the Castle Museum in Łańcut, and the Museum of King Jan III's Palace at Wilanów.

Marta Walewska described the unique promotional and educational projects developed for the new permanent exhibition 'Art Collecting in the Potocki Family'. The exhibition, which was awarded an honourable mention in the 2022 Sybilla contest, was developed in the freshly-restored spaces on the upper floor of the southern and northern wings of the Palace. Its accessibility was ensured thanks to the 'Removing communication barriers at the 'Art Collecting in the Potocki Family' exhibition to improve accessibility in the areas of cognition and sensation' project, which enabled children, visitors using sign language, and persons with intellectual disabilities to explore and experience the exhibition.

Last but not least, Jacek Kuśmierski showcases the achievements of the Museum of King Jan III's Palace in Wilanów in 'Caring for the future of historic gardens. The significance of volunteer work and youth traineeships as practised at the Wilanów Palace'. Maintaining the 92.2 hectares of the palace and garden complex and the Morysin Nature Reserve is a considerable challenge for the four-person staff of the Museum's

Garden Department. Well-organised volunteer assistance brings tangible results and benefits for both sides of the exchange.

The volume concludes with a chronicle of events that took place at the Wilanów Museum in 2024, written by Marta Gołabek and Karolina Alkemade. We are taking stock of the institution's annual output for the third year in a row. This enables us to go back to information about events organised for our visitors by our 150-strong staff.

I wholeheartedly recommend this varied and diverse issue of *Wilanów Studies* to our Readers, hoping that all the topics covered in this volume will pique their interest.

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