

The theme of Judaica in the mural art of Poland (on the example of the murals of the cities of Krakow and Lodz)

Yuliia Shemenova

Postgraduate student of the Department of Fine Arts of the Institute of Arts of Borys Grinchenko Kyiv University, Ukraine
Email: ula_shemenova@ukr.net

Abstract: The article deals with the appeal to Judaica in the mural art of modern Poland. It reviews interviews and publications of Ukrainian and Polish scholars covering the issues of the genocide of Jews in the lands of Poland and Western Ukraine (Galicia) (Yohanan Petrovsky-Shtern, I. Klimova, E. Schneider, S. Lapenko). It highlights the historical process of the mass extermination of Jews by Nazi Germany during the Second World War (1939–1945) in the territory of Kraków, Auschwitz (Auschwitz), Warsaw and the city of Łódź (Litzmanstadt).

The article analyses the artistic-figurative component of the murals of foreign European and local writers in the cities of Kraków and Łódź. Analyzed the scientific research of local researchers, discuss the importance of murals on the streets of the specified cities (K. Porada, I. Jażdżewska).

It emphasised the appeal to the theme of Judaica, as one of the main themes in the murals of Kraków. It points out the fact that the choice of the topic covered by local writers was influenced by the status of the Jewish population of Poland, which until 1939 amounted to more than two million people and the events that preceded the mass extermination of the local residents.

Key words: mural art, wall painting, graffiti, Judaica, Kraków, Łódź.

1. Introduction

Mural art, as one of the links in the new street art, is quite common in the Eastern Europe, in particular in the post-Soviet states. Contemporary underground artists in these territories, in their works, highlight the most painful problems of political life, military aggression and genocide of national minorities. For example, plots of the Srebrenica massacre (Bosnia and Herzegovina) and murals illustrating the consequences of Russian military aggression in the East of Ukraine (Donbass), murals, the theme of which is the genocide of the Slavic peoples of Poland (Kraków, Łódź), etc. Such art is intended to tell citizens about the everlasting problems that most are trying to close their eyes to. In this regard, it can be noted that mural art of the 21st century is a cultural, artistic and socio-political educational movement that covered not only the indicated territories but also vast areas of individual continents. It has become, as it were, such a bridge that connects different societies through narratives with artists' calls for justice, equality, respect for the past and building the respected future, is the essential message of this art.

The Jewish people living in Poland, in particular, in Kraków and Łódź, as well as in Ukraine (several separate shtetls and places of compact residence) spoke several languages, had their traditions, philosophy and religion of the ancestors of the "Essenes", "Pharisees" and "Sadducees". Note that these Jewish communities had their particular characteristics. For example, the Essenes (the first quarter of the II millennium BC) practised traditional baptism with elements of paganism and opposed the rule of the temples. There are no data about them in the Holy Scriptures. But there are references in the description of the Jewish historian Josephus Flavius and in the manuscripts called "The Dead Sea Scrolls".

Along the way, it is worth remembering here that the famous Hebrew religious and philosophical school of the Pharisees came to the fore in political life in the era of the Maccabees (167 BC). The leading doctrines of the mentioned doctrine underlie the traditional collection of the laws of the Jews – Halakha and modern Orthodox law of Judaism. The Pharisees recognized not only the written law of Moses but also

the “Oral Law”, which consisted of many prescriptions and orders. They also believed in the resurrection of the human body due to the immortality of a soul, and the existence in the world of spirits.

The religious and social movement of the Sadducees, which existed in the Second Temple period (530–570 BC), had the contradictory postulates. Its apologists argued that the Most Holy One is only written laws and rejected the idea of bodily resurrection, the immortality of the soul and the existence of the spiritual world. Accordingly, the above ancient postulates of faith influenced the modern worldview of the Jews, their spiritual culture and mentality (Varshavskaya, 1999).

They affected the dogmas of the monotheistic belief “Judaism”, based on Tahani (“Old Testament”), which respects the traditional commandments, instructions and ritual parts of the holidays, in particular, Passover (Pesach). The latter is considered the major Jewish holiday, which is celebrated on the fourteenth day of the spring month of Nisan in memory of the liberation of the Jewish people from slavery in Egypt. Today’s ideas of the Jews about the Universe are based on a set of certain foundations, in which a particular place is given to individual religious symbols (the Star of David, Menorah, the Hamsa (the Hand of Fatima), various kinds of the ritual vessel) (Shkolna, 2009).

It was the Jews, as the “chosen people” who had to fight for their right to life and existence during the tragic 1939–1945 years. Indeed, as a result of the policy of the representatives of Nazi Germany, there was mass destruction of certain nationalities, they did not fit into the theory of the purity of the Aryan race. In particular, Roma, Jews, whose genocide took place within the framework of the Holocaust on the territory of the Slavic and Central European countries.

This issue is now being considered by representatives of various branches of knowledge – historical science, psychology, sociology, political science and law, as well as art history. In particular, the contemporary coverage of the “Jewish question” by underground artists remains relevant, which is now revealed due to the latest approaches to understanding reality in mural art using symbols of Judaism.

2. Analysis of interviews and research studies covering the “Jewish question” during the Second World War

A significant number of Ukrainian and Polish researchers touch on the theme of the life and culture of the Jewish population in their public speeches and theoretical works. For example, Yohanan Petrovsky-Shtern, professor of Jewish history at the Northwestern University of Chicago, in an interview with the Ukrainian TV show “The Historical Truth” of 2019, covered the history of the formation of the phenomenon of Jewish shtetls in settlements modernized by Polish tycoons. It concerned the territories of Ukraine and Poland at the beginning of the 16th century (The Historical truth with Vakhtang Kipiani, 2020). The researcher examined this issue from the standpoint of social history and noted the special status of such territorial entities, taking into account the economic and political factors of their development. However, he partially rejected the full connection of the shtetls exclusively with the Jewish population. Indeed, according to Yohanan Petrovsky-Shtern, approximately 20–30% of Jews lived in these territories.

On the other hand, the director of the Sholom Aleichem Museum in Kyiv, Iryna Klymova, emphasizes precisely the “Jewish” interpretation of Ukrainian and Polish shtetls with the Jewish population. Based on the work of a native of just such a settlement of the writer Sholom Aleichem, the researcher illuminates the essence of the significant influence of Jewish culture on the population of representatives of other nationalities in places of cohabitation. Thus, she notes the spread of Jewish traditions and the emergence of the integral concept of Ukrainian-Judaica art.

In passing, it should be noted that, unlike other countries where economic oppression of national minorities was much more noticeable in the early 1930s, in Poland, conditions were created for the active development of the cultural and social life of Jews. In some cities and shtetls, in particular, there were even branches of individual parties and their public organizations.

However, in the second half of the 1930s, there was a cooldown of the relations between the Polish authorities and representatives of the Jewish population. So, at the beginning of 1934, the ultranationalist organization “The National Radical Camp” was established. Its participants publicly demanded the assimilation of the Slavic sub-ethnic

groups and the titular ethnic group in Poland and the complete expulsion of Jews from the country. Chauvinists engaged in the mass beating of people periodically carried out demonstrative terrorist acts. In June of the same year, the said organization was prohibited; however, it continued to exist in secret (Topography of the Holocaust, 2019).

Considering that the Second World War began on the territory of Poland on September 1, 1939, the genocide of the Jews, their mass extermination and persecution took place here for six years. It culminated in the emergence of the Warsaw, Łódź, Kraków ghettos and the largest of the German Nazi concentration and extermination camps – Auschwitz Birkenau (Oświęcim), Treblinka (Warsaw) and Majdanek (Lublin).

During the 1940–1944, Nazi Germany aimed to destroy everything that had a connection with Western civilization. The humanity was imposed a new system of values, a racist hierarchy of socio-political and social life with the Nordic theory of the origin of the people of the Aryan race.

As a result, the very Jewish community that had lived in Eastern Europe for over 800 years virtually ceased to exist. Along the way, it is worth mentioning the article by the Ukrainian researcher Svitlana Lapenko “Ghetto as an Instrument for the Final Solution of the Jewish Question during World War II in Ukraine” (2014) (Lapenko, 2014). In it, the author highlights the features of the Holocaust in the lands occupied by the Nazi troops and compares it in different zones of occupation.

It reveals three stages of the destruction of the Jewish population of Ukraine. During the first stage, which lasted from June 22, 1941, to the winter of 1942, the Nazis liquidated the overwhelming majority of Jews of the Reichskommissariat Ukraine (Volyn, Polissia, Right-Bank Ukraine and Poltavshchyna). During the second period (1942), almost all the Jews of the Galicia district, the Volyn-Podillia general district, as well as the entire military zone of the Romanian region of Transnistria (southwest of modern Ukraine) were destroyed. In the third period – from the beginning of 1943. Until the liberation of Ukraine in October 1944 – in the controlled territories, the Germans exterminated all Jews who were still alive. The territories of the Ukrainian SSR, as well as of Poland, currently had so-called “labour camps”. Their

prisoners repaired roads, worked in workshops, factories and stone mines.

The researcher emphasises the importance of such formations as a ghostly hope for survival for the Jewish population, in particular the ghetto. After all, work, for example, in the Yanovsky concentration camp (Lviv) or the so-called “death factories” of Auschwitz, Treblinka and Majdanek for Jews at that time was the only chance of salvation, albeit a meagre one.

A similar situation was in the Łódź and Kraków ghettos, where there were the same conditions for the selection of “able workers”. Along the way, it is worth mentioning the famous Oskar Schindler’s enamel factory. Work at this enterprise was the only salvation for local Jews, their number among Polish workers was more than 1000 people, who were later partially taken to the Czech Republic.

The tragic consequences of the Holocaust, the history of individual families or entire settlements did not leave aside not only famous filmmakers (Steven Spielberg “The Schindler’s List” (1993), Mark Herman “The Boy in the Striped Pajamas” (2008), Nicky Caro “The Zookeeper’s Wife” (2017)), writers (Lawrence Rees “Auschwitz” (2014), Jeremy Dronfield “The Boy who Followed His Father into Auschwitz” (2018), Edith Eva Eger “Choice” (2017)) and scientists (Paul Robert Magocsi, Yohanan Petrovsky-Shtern “Jews and Ukrainians: millennia of coexistence”). As well as contemporary street artists who, in their creative manner, illuminate the stories of the deprivation of an entire people (archival images “The Children of Bałuty” from writers Piotr Saul and Damian Idzikowski, mural “Judah” from the artist Pil Peled, murals of the Galicia Jewish Museum Marcin Wierzchowski, etc.) However, until now, this issue has not yet received sufficient coverage in scientific works on art history and cultural history.

3. Prospects covering the theme of mural art in the cities of Krakow and Lodz

Researcher Karolina Porada recalls the murals revealing historical events in Kraków during the interwar period in her publication “The importance of large-scale street art objects for the image of the city concerning the analysis of wall painting in Kraków” (Porada, 2016). The author emphasizes the importance of street art in the formation of

the modern image of the city. In the mentioned work, she analyzes the reason for the creation of a particular street art object with its location and the theme of the picture being depicted. The researcher emphasizes that the artistic activity of writers is mixed with architecture and urban planning and is a valuable stimulus for the development of culture, which should be controlled to obtain the desired visual effects. Indeed, an interdisciplinary collaboration between planners, landscape architects and artists play a pivotal role in the placement of street art works.

Murals as a way to attract tourists' attention to the industrial city of Lodz are considered by Iwona Jażdżewska in the article "Mural as a tourist attraction in a post-industrial city – the example of Lodz" (Jażdżewska, 2017). She considers mentioning of the "history of the city" as an integral element of the process of choosing subjects for the creation of murals. The researcher examines the process of development of Łódź as one of the tourist centres of Poland and the significance of modern wall paintings in it.

However, the subject of Judaica in the modern mural art of the mentioned territories, which is an integral element in the formation of the historical appearance of the cities where the largest ghettos of Eastern Europe were located, remains disclosed.

4. The theme of Judaica in Krakow street art

Now the Republic of Poland is one of the most developed countries in Eastern Europe in terms of street art. However, this country is not only the centre of European urban art with open-air museums – Łódź, Gdansk, Kraków and Wrocław but also the birthplace of some of the most creative and most famous street artists in the world. Of them, it is worth mentioning, first of all, Mariusz Varas (pseudo M-City), Etam Cru, NeSpoon (pseudo), Natali Rak, Tank Petrol, Zbiok (pseudo), etc.

In general, it is worth noting that Polish murals are, first of all, social messages in the form of large-scale compositions, identified as creative interpretations of the familiar subjects by artists.

Now the streets of modern Kraków are quite evenly filled with such messages. At the same time, they harmonically combine with buildings from the Middle Ages.

Along the way, it is worth respecting that under the reign of Casimir the Restorer (from 1034) the city received the status of the central princely residence of Poland. However, since 1320 from the reign of Władysław I Łokietek, Kraków became the site of the coronation of kings.

During the 14th century, the city of Kazimierz was founded in the south of Krakow by order of King Casimir II. The purpose of this settlement was to protect the southern part of Krakow. However, after the adoption of the "Privilegium de non tolerandis Judaeis", which had legal force on the territory of the Polish-Lithuanian Commonwealth during the 14th – 18th centuries, Kazimierz was settled with representatives of the mentioned ethnic group.

This document prohibited the above persons from living and owning private property within the royal cities. However, the advantage allowed them to operate freely in territories that did not receive such a status. Kazimierz became such a place for the Jews of Poland, which was the centre for the development of culture, education, philosophy and religion of the chosen people (Michalec, 2007).

The history of the Jewish population is an integral part of the development of modern Poland. A significant number of famous Israeli and Polish writers devote their street paintings to the theme of known Jews and the symbolism of their victims. In particular, the artistic group Broken Fingerz, Marcin Wierzchowski, Pii Peled, Piotr Janowczyk and others.

The historical mural painting by Piotr Janowczyk located at 17 Józefa Street is a wall of monochrome stencil portraits arranged horizontally one after the other. The artist depicted five Kraków's most famous locals, Polish historical figures – namely, (from left to right): Emperor Józef Hapsburg II (patron saint of the city during the reign of the Austrian Empire), Helena Rubinstein (a famous Jewess, founder of one of the first cosmetic companies that lived in this area before World War II), Karol Knaus (an architect, artist and conservator of the Kazimierz district), Esterka, and finally King Kazimierz the Great (Fig. 1) (Street art in the Kazimierz district of Kraków, 2020).

This mural, which is called "Kazimierz Historical Mural" was implemented in 2015 during the annual festival of Jewish

culture. Its founders aimed to preserve the history of the people of Kraków through art and cultural events.

Another local image of a no less famous Jewish woman named Judah, made using the spray-art technique with imitation of a monochrome stencil on the wall of a building near Judas Square at 16, Saint Wawrzyńca Street (Fig. 2). On the other hand, the portrait depicted by the Israeli artist Pil Peled resembles the face of a child with a lion's skin on his head. According to the artist, this drawing is a symbol of the Jewish nation, and young Judah represents the image of the small and frightened people. But she has a spiritual core from a strong lion and symbolizes the Jews fighting for survival (Kraków Street Art, 2020).

This plot can inspire the viewer to think about the existence of an adult child inside him and the need to fight their fears. Most street artists create scenes that combine modern abstract compositions with Jewish symbolism. At the same time, they paint it on the corresponding buildings. An example is a mural by Marcin Wierchowski on the front wall of the Galicia Jewish Museum at 18 Dajwór Street (Fig. 3). In this work, the author models the process of merging two different worlds through art. The abstract composition combines yellow, white and black paints. The graphic plot is devoted to pre-war Kraków and modern Jerusalem. The artist introduces a silhouette image of a vine, as a symbol of God's blessing. It is known that grapes are one of the seven plants, together with fig, pomegranate, olive branch, barley and date palm, with which the Almighty blessed the Land of Israel (Hryhorieva, 2012).

On the pages of the "Old Testament", which the Jews are guided by, the grape is understood as a symbol of earthly fruits, equivalent to the Tree of Life, is at the same time a sign of the Promised Land and the people chosen by God. That is why, in the prophetic books, Judea and the Jewish Church are likened to a vine decorated with majestic fruits and preserved by God: "I planted you as a noble vine, the purest family" (The Book of Hosea 1992: 21).

The vegetation is depicted completely enveloping the Menorah seven-branched candlestick, which is the centre of the composition. This item, next to the Star of David, has been considered the most common religious Jewish emblem and symbol of Judaism since the 20th century (One

Street Museum, 2020). Behind the "Old Testament", the menorah is a cult lamp made of gold that Moses placed in the middle of the sanctuary of the Israelites, where it was supposed to continuously burn in front of God (The Second Book of Moses. Exodus 25: 31–40). The image to the right of the menorah demonstrates ancient Jewish traditions and life before the industrialization of Kraków. But on the left, there is a post-industrial world with factories, farms and various means of transport.

Thus, the author shows the history of the past and future of the Jews; the inextricable connection between the combination of the traditions of the Jewish population and the development of the life of the residents.

Along the way, it is worth mentioning the monochrome mural from the creative group Broken Fingerz, whose plot is addressed to the life of the famous Jewish Bosak family (Fig. 4). It is located at 3, Bawół Square. This mural was embodied in 2014 at the 24th Festival of Jewish Culture (Kraków Street Art, 2020). The writers portrayed the descendants of the Bosak generation who lived in the house for over 400 years before the Nazi occupation of Poland and the creation of a ghetto in Kraków. These artists tend to use only bright and bold colours in their work. However, the broad range of colours was not chosen by chance. Thus, Broken Fingerz got the effect of archival photographic documents, highlighting the sad history of the deprivation of a typical Jewish family.

Note that the artists who work on the streets of Kraków, reproduce the story of the formation and partial destruction of the Jewish nation. At the same time, they create the effect of going far back in the tragic past and the feeling of the bright future. Usually, artists use colour and compositional effects, combining them with symbols of Judaism. An important aspect is the achievement of the emotional state of the work due to the colour gradation of black, white and grey, which gives the image a historical truthfulness.

5. The artistic technique of imitation of archival photos and stencil spray-art in the creation of graffiti on the walls of houses of the Łódź ghetto

A similar technique was used by street artists to create graffiti and murals on the walls of the houses of the former Łódź ghetto. First of all, in this area, monochrome photographs

of Polish, Jewish and Roma children of the time, located on buildings at 12 Przemysłowa street (Fig. 5).

Its creators Piotr Saul and Damian Idzikowski, in 2014, on the occasion of the anniversary of the liquidation of the Łódź Ghetto, embodied a series of works "The Children of Bałuty". In their graffiti, they recreated real images of children and adolescents who were interned in children's camps during World War II in the northern part of Łódź. The children's figures were painted in their original size using archival photographic materials and 3D technologies (Łódź Street art, 2019).

The Marek Edelman Dialogue Centre does not leave the topic of the Holocaust either. The mural "Stella and Salomea" was created on the wall of building 26, Franciszkańska Street in 2017. It portrays the images of two friends Stella Szafir and Salomea Kape, whose lives took different paths due to the Second World War (Fig. 6). Stella was one of the thousands of Jewish girls who were deported by the Nazis in 1942 to the Kulmhof concentration camp, (in current-day Chelm), where she was killed at the age of 14. Salomea remained in the ghetto and survived the war. Reproduction of this story, as one of the thousands of similar ones, became the essential concept of the muralists in the territory of the former ghetto. However, precisely to obtain the effect of a reliable archival image, the writers performed it on the wall of the house which belonged to Salomea's grandparents (Łódź Street art, 2019).

Thus, artists try to make the image more authentic and emotional.

Conclusion

After analysing examples of mural art from the Polish cities of Kraków and Łódź, we highlight relevant topics that highlight contemporary writers in these areas. Among the popular European themes of street art, in particular, ecology, religion, portraits of famous personalities, issues of tolerance, historicism, military aggression and peace, one of the main themes in the murals of Kraków is Judaica. Modern writers in these cities develop stories on the subject matter of the Jewish population as extremely important and significant. At the same time, they perform compositions using stylized symbols of the Jewish faith of Judaism and try to connect the events of the past and the future in the memory of thou-

sands of people who were residents in the recent past.

On the other hand, the artists, whose works located in the city of Łódź, focus their attention on the historical significance of the events that took place in the intermediate periods between the First and Second World Wars. However, they do not bypass the topic of the Holocaust of the Slavic peoples.

So, in the murals of Kraków and Łódź, we can observe an appeal to the theme of the life of the Jewish population in Polish lands. We also note the fact that writers who work in Kraków and Łódź use similar artistic and technical techniques when covering issues. They primarily paint using stencil spray art and choose monochrome colours for murals. At the same time, the artists imitate archival photographs with a hint of the relevant cross-cultural significance of the subjects depicted, their "documentary" and historical truthfulness.

References

Banasiak, Jakub. *Street art - ruch zapoznany*. Akademia Fine Arts in Warsaw. 2011.

Dronfield, Jeremy. *Malchik kotorii proshel v Osventsym za ottsom*. [*The boy who went to Auschwitz with his father*]. Moscow: Eksmo. 2020.

Eger, Eva. *Vibor*. Moskow: Mann. 2020.

Fleming, Michael. *The reassertion of the elusiveness narrative: Auschwitz and Holocaust knowledge*. Holocaust Studies. The Polish University Abroad. London, Institute of European Culture. 2020.

Hryhorieva, Ludmila. *Vynohradnaia loza kak obraz v relyhyi*. [*The vine as an image in religion*]. Kultura narodov Prychernomoria, 2012, p. 27-30.

Istorychna pravda z Vakhtanhom Kipiani: Yevreiski mistechka. [*Historical truth with Vakhtang Kipiani: Jewish towns*]. Retrieved from <https://www.youtube.com/watch?v=FTN2tX-ANzA4> (accessed 12 March 2020).

Knyha Proroka Ossyy. [*The book of the prophet Hosea*]. 1992. Byblyia. Moskow: Yzvestyia.

Lapenko, Svitlana. *Hetto v Ukraini yak zasib «rozviazannia yevreiskoho pytannia» pid chas Druhoi svitovoi viiny.* [The ghetto in Ukraine as a means “resolving the Jewish question” during World War II]. *Acta studiosa historica*, 2014, p. 129–136.

Lodz Street art. Retrieved from <https://www.inyourpocket.com/lodz/street-art> (accessed 08 November 2019).

Magochii, Paul Robert. Petrovskiy-Shtern, Yohanan. 2016. *Yevrei ta Ukraintsi: tysiacholittia spivisnuvannia.* [Jews and Ukrainians: millenia of coexistence]. Uzhhorod: V. Padyak Publishing House, 2016.

Michalec, Boguslaw. *Cracow.* Krakow: Pascal, 2007. 368p.

Muller, Anna-Lisa. *Voices in the city. On the role of arts, artists and urban space for a just city.* *Cities*. 91, 2018, p. 49–57.

Muzei odniiei vulytsi. *Symvol yevreiskoho narodu.* [Museum of one street. Symbol of the Jewish people]. Retrieved from <https://onestreet.kiev.ua/menora/> (accessed 06 May 2020).

Online-resurs Yudaiky v koleksii Lvivskoho muzeiu istorii relihii. [Online resource of Judaism in the collection of the Lviv Museum of the History of Religion]. Retrieved from <http://www.jewishmuseum.lviv.ua/uk/ritual-items/> (accessed 01 May 2020).

Petri, Jakub. *Touched by a mural: Somatic aspects of urban participation.* *Art Ingulry, Rechercher sur les arts*, Krakow, 2018, p. 173–184.

Porada, Karolina. *The importance of largescale street art objects for the image of the city with regard to analysis of wall painting in Cracow.* *Topiarius. Landscape studies* (1) 2. Publisher of the Rzeszow university, Rzeszow, 2016, p. 103–120.

Rees, Lawrence. *Osventsym. Natsysty y «okonchatelnoe reshenye evreiskoho voprosa».* [Auschwitz. The final solution to the Jewish question]. Moscow: LLC “Publishing Group” Alphabet-Atticus”, 2018.

Sawczak, Miroslaw. *Complementary use of Raman and XRF techniques for non-destructive analysis of historical paint layers.* *Applied Surface Science*, 255 (10), 2009, p.5542–5545.

Shkolna, Olha. *Rytualnyi faians Liubychi Korolivskoi kintsia XIX–pochatku XX stolittia u svitli mystetskykh refleksii tvorchosti yudeiv riznykh krain svitu.* [Ritual faience of Lyubichi Royal of the late 19th and early 20th centuries in the light of artistic reflections on the work of Jews from around the world]. *Skhidnyi svit*. 3, p. 114–128, 2009.

Szpila, Grzegorz. *Humour as a tool in communicating proverbial wisdom in polish graffiti.* *Acta Ethnographica Hungarica*, 54 (1), 2009, p. 105–114.

Topografia Holokostu. [Topography of the Holocaust]. Retrieved from <https://lia.lvivcenter.org/uk/themes/reherit/holocaust-topography/> (accessed 07 December 2019).

Varshavskaia, M. *Drevneishye yudeiske sekty: sadducey, essey y farysey.* [The oldest Jewish sects: sadducees, essenes and pharisees]. *Muzeini chytannia.* Kyiv. Muzei istorichnykh koshtovnostei Ukrainy, 1999, p. 99–108.

Vulychne mystetstvo u krakivskomu raioni Kazymezh. [Street art in the Kazimierz district of Krakow]. Retrieved from <https://www.urbanadventures.com/blog/krakow-street-art-kazimierz/> (accessed 01 April 2020).

Vulychne mystetstvo Krakova: prohulianka po istorii, tvorchosti ta hlybokii dumtsi. [Krakow street art: walk through history, creativity and deep thought]. Retrieved from <https://culture.pl/en/article/krakows-street-art-a-walk-through-history-creativity-profound-thought> (accessed 02 April 2020).

Jazdzewska, Iwona. *Mural as a tourist attraction in a post-industrial city – example of Lodz.* *Turyzm*. 27/2, 2017, p. 45–57.

Illustrations



Fig. 1. The mural at 17 Józefa Street, Kraków, from the Kazimierskie Murale Historyczne series, featuring Helena Rubinstein, Karol Knaus, Esterka, Kazimierz the Great. Kraków, 2015.



Fig. 2 "Judah" by Pil Peled, an Israeli artist. 16, Saint Wawrzyńca Street, Kraków. 2013.



Fig.3.The mural by Marcin Wierzchowski on the Galicia Jewish Museum wall. 18, Dajwór Street, Kraków. 2014



Fig.4.The mural in Bawół Square, Kraków, the artistic group Broken Fingerz. It honours the Bosak family. Kraków, 2014.



Fig. 5. The Children of Bałuty – Murals of Remembrance. Piotr Saul and Damian Idzikowski. Created using archival photos of Polish, Jewish and Roma children of the time. 12, Przemysłowa Street, Łódź, 2014.



Fig. 6. Stella & Salomea Mural. Created by the Marek Edelman Dialogue Centre. The mural shows two friends, Stella Szafr and Salomea Kape. 26, Franciszkańska Street, Łódź. 2017 .