

The History and Role of the Institute of Art History Photo Archive in the 100 years of Art History Research and Education in Poznań.

General characteristics and the result of preliminary research

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Abstract: The photo archive at the Art History Department is a unique collection. It constituted a visual, didactic body of work since the moment of foundation of the first academic art history in Poznań at the German royal Academy (1903–1918), then the art history seminar at the Polish Poznań University (1919–1939), the art history department at the German Reich University (1940–1945) and finally the Polish Institute at Adam Mickiewicz University after World War II. The oldest photographic set is a collection that remains unordered. It consists of graphics and photos (about 3,800 items) and glass slides (about 6,000 items). The origins of these materials range from 1903 (when the German royal Academy was founded) until 1975 (when the slides collection in today's Institute was founded).

Each of these institutions created their own collection for teaching art history, while also adopting and assimilating the collections of their predecessors. As a result, today's collection reveals the complicated story of Poznań's art history. In this paper, I aim to characterise the history of the photo archive and indicate the main research problems that this collection presents, such as: the history and state of the photographic collection, selections of photographs for education by Polish and German art historians; reproductions of local art from the Greater Poland region used in teaching, the attitude of Polish and German art historians to the art of the region, and finally the issue of politics and propaganda in the construction of an archive intended for teaching.

Historia i rola Fototeki Instytutu Historii Sztuki w stuletniej historii nauczania historii sztuki i badań naukowych w Poznaniu. Ogólna charakterystyka i wynik wstępnych badań

Abstrakt: Fototeka w Instytucie Historii Sztuki jest wyjątkowym zbiorem. Dokumentuje wizualny warsztat dydaktyczny i badawczy od momentu powstania pierwszej akademickiej historii sztuki w Poznaniu na niemieckiej Królewskiej Akademii (1903–1918), następnie polskim seminarium historii sztuki na Uniwersytecie Poznańskim (1919–1939), niemieckim instytucie na nazistowskim Uniwersytecie Rzeszy (1940–1945), w końcu w polskim Instytucie Historii Sztuki na Uniwersytecie im. Adama Mickiewicza w Poznaniu po II wojnie światowej. Najstarszy zbiór w Fototece jak dotąd nie został opracowany. Składa się na niego około 2800 grafik i reprodukcji oraz około 6000 szklanych diapoztywów. Te materiały pochodzą z okresu od 1903 roku (założenie niemieckiej Królewskiej Akademii) do 1975 roku (założenie Fototeki przy Instytucie Historii Sztuki UAM). Każda z wymienionych wyżej instytucji stworzyła własną kolekcję materiałów wizualnych przeznaczonych do nauczania historii sztuki, jednocześnie przejmując i wchłaniając reprodukcje po poprzednikach. W rezultacie dzisiejszy zbiór odzwierciedla skomplikowaną historię poznańskiej historii sztuki. W tekście znalazły się podstawowe informacje na temat poznańskiego zbioru, wskazano również problemy badawcze, jakimi praca nad nim może zaowocować.

Keywords: photographic archives at universities, photo libraries, the Institute of Art History Photo Archive at the Adam Mickiewicz University in Poznań, art history in Poznań

Słowa kluczowe: fototeki uniwersyteckie, fototeki, Fototeka Instytutu Historii Sztuki na Uniwersytecie im. Adama Mickiewicza w Poznaniu, historia sztuki w Poznaniu

Research on visual archives of the late nineteenth and early twentieth century and the first half of the twentieth century¹, which has been developing in recent years², also affects – albeit to a much lesser extent – photographic archives at universities³. An important feature of the archive is its close relationship with the art history teaching program and the research interests of the university's employees. Importantly, the photo archive as a set of iconographic sources documenting the development of teaching has not yet been the subject of academic research in Poland⁴, although such work has been undertaken in Germany⁵ and England⁶.

With the constitution of the history of art as an academic discipline, iconographic collections began to emerge as a necessary element of the functioning of a university art history faculty. Graphics, engravings and, above all, photographs (transparencies on glass or film, photographic prints), collected and extended at the chairs, institutes, or art history seminars at universities, were known as photo libraries (in German: Photothek or Mediathek, in Polish: Fototeka). These collections from the end of the 19th century have been a basic and indispensable tool for teaching art history for over one hundred years. Today, in the era of general Internet access to reproductions and the development of digital photography, its didactic function has ceased, but what is left are rich visual archives.

This text is the result of preliminary research on the Institute of Art History Photo Archive at the Adam Mickiewicz University in Poznań and an attempt to show the research possibilities offered by the oldest collection of this

photo library. Its purpose is to indicate the dynamics of the development of this collection and – within a broader perspective – to expose research opportunities offered by the photo archives at the universities in general.

The history of Institute of Art History Photo Archive runs consecutively over the last hundred years and includes various universities in Poznań. They in turn resulted from political changes, as a result of which Poznań changed its national location. Because of the partition of Poland at the end of the 18th century, Poznań and Greater Poland became, for over 100 years, a part of the Kingdom of Prussia at first, and later the German Empire. The first academic art history in Poznań is connected with this period belonging to Germany.

Structurally, in the history of academic teaching of art history in Poznań, we can distinguish the following Polish and German organisational units: art history seminar at the German Royal Academy (1903–1918); art history seminar at the Polish University of Poznań (1919–1939); Institute of Art History at the Nazi Reich University (1939–1945); Institute of Art History at the Polish Adam Mickiewicz University (from 1945 until today).

Officially, photo archive at the Institute of Art History was founded in 1975. Previously, there was no specialised laboratory to look after photographs, diapositives and slides. These materials were freely used by employees; some were kept in their offices, others in cabinets in the Institute's library. The creation of an official set of slides in 1975 completely changed this situation. This collection be-

¹ The basis of the text is my paper (unpublished), presented at the 3rd International Conference “Practices, circulation and legacies. Photographic Histories in Central and Eastern Europe”, 8–10 May 2018, Ljubljana. Academic work financed under the program of the Minister of Science and Higher Education “National Program for the Development of Humanities” in 2017–2022, project number 11 H 16008784.

² See: *Photo Archives and the Photographic Memory of Art History*. Ed. Constanza Cara a. Berlin 2011; *Fotografie als Instrument und Medium der Kunstgeschichte*. Ed. Constanza Caraffa. Berlin 2009; Edwards Elizabeth: *Raw Histories: Photographs, Anthropology and Museums*. New York 2001; *Photographs, museums, collections: between art and Information*. Ed. Elizabeth Edwards, Christopher Morton. London 2015; *Archiwa wizualne dziedzictwa kulturowego. Archeologia – Etnografia – Historia sztuki*. Ed. Ewa Manikowska, Izabela Kopania. Warszawa 2014; *Archiwa wizualne dziedzictwa kulturowego. Towarzystwo Opieki nad Zabytkami Przyszłości*. Ed. Ewa Manikowska, Piotr Jamski. Warszawa 2014.

³ Publications mainly concern the impact of photography and photographic collections on research in the field of history of art. See: Nelson Robert S.: “The Slide Lecture, or the work of Art ‘History’ in the Age of Mechanical Reproduction”. *Critical Inquiry* 2000, Vol. 26, Issue 3, pp. 414–434; Peters Dorothea: “Fotografie als ‘technische hilfsmittel’ der Kunstwissenschaft. Wilhelm Bode und die photographische Kunstanstalt Adolphe Braun”. *Jahrbuch der Berliner Museen* 2002, Vol. 44, pp. 167–202; *Sculpture and Photography: Envisioning The Third Dimension*. Ed. Geraldine A. John-

son. Massachusetts 2003; Johnson Geraldine A.: “‘(Un)richtige Aufnahme’: Renaissance Sculpture and the Visual Historiography of Art History”. *Art History* 2013, Vol. 36, Issue 1, pp. 12–51.

⁴ The most developed research on university photo archives is conducted in Kraków. It applies, above all, the history of photo archive at the Jagiellonian University less concerned the relationship between the content of the collection and the program of teaching of history of art. See: series *Skarby Fototeki Instytutu Historii Sztuki Uniwersytetu Jagiellońskiego*. Ed. Wojciech Walanus. Kraków 2012–2017; Walanus Wojciech: *Pieczęcie, inwentarze, inskrypcje. Uwagi o poznawaniu archiwum fotograficznego na przykładzie Fototeki Instytutu Historii Sztuki Uniwersytetu Jagiellońskiego*. In: *Archiwa wizualne dziedzictwa kulturowego. Archeologia...*, pp. 175–194.

⁵ Matyssek Angela: *Kunstgeschichte als fotografische Praxis. Richard Hamann und Foto Marburg*. Berlin 2008; Napp Anke: *Zwischen Inflation, Bomben und Raumnöten. Die Geschichte der Diasammlung des Kunstgeschichtlichen Seminars Hamburg*. Weimar 2017; eadem: “‘Ohne gute Fotos kann der Kunsthistoriker nicht arbeiten’. Die Fotografiensammlung des Kunstgeschichtlichen Seminars der Universität Hamburg”. *Rundbrief Fotografie* 2018, Vol. 25, Issue 3, pp. 32–42; Jensen Ulf: *Kunstgeschichte auf Kassette. Zur Videosammlung der Mediathek im Grimm-Zentrum*. Berlin 2014.

⁶ Wilder Kelley: *Looking Through Photographs: Art, Archiving and Photography in the Phototek*. In: *Fotografie als Instrument...*, pp. 117–128; Lager Vestberg Nina: *From the Filing Cabinet to the Internet: Digitising Photographic Libraries*. In: *Fotografie als Instrument...*, pp. 129–144.

gan to grow quickly, and was extensively expanded through purchases, as well as by photographs taken by employees and commissioned photographers. The photo archive was developed and used by the Institute's lecturers until 2004. With the digital revolution it completely lost its utilitarian function. Today, this collection of slides from the 70s to the beginning of the 21st century houses 80,000 items and is located in the Institute's warehouse.

In my text I will focus on what was before 1975, i.e. before the set of slides was established. Materials from earlier times, in the fever to build a modern set of slides that would serve the Institute's employees for many decades to come, were packed into cartons, unordered, moved to a warehouse and completely forgotten. In the past few years, I and my colleagues have taken an interest in this dusty, neglected and abandoned photographic heritage of the Institute.

Currently, the oldest collection of materials from the photo archive consists of diapositives (about 5,000 items) and photos in various formats, pasted on cardboard cards (about 5,300 items), including reproductions of works of art, purchased from Polish, German and foreign companies specialising in the production and sale of reproductions of works of art (e.g. I. Krieger's studio from Kraków; "Institut für wissenschaftliche Projection Dr. Franz Stoedtner" (Institute of scientific projection), founded by F. Stoedtner from Berlin, Bildarchiv Foto Marburg, Anderson from Rome, Maison Martinet from Paris, Oscar Kramer from Wien) as well as photographs of monuments made by German photographers during World War II.

The 10,300 the preserved items do not correspond to the numbers that emerge from archival sources. It is known that in 1918 (when it was taken over by the Polish university), the photo archive comprised 4,000 slides and 4,000 reproductions⁷. In 1925, the collection consisted of 7,000 slides and 5,000 reproductions⁸. Further archival information is incomplete. In 1939, German scientists took over a "significant photo archive" (but did not specify how large). The attempts to create a catalogue after World War II were not successful. Therefore, it is impossible to determine how many items did not survive the war. It is known that until 1961 both glass slides and photo collections were used⁹. Later – due to the lack of proper equipment, when the pre-war projectors broke down – the use of book illustrations was preferred. As previously mentioned, the revolution came in year 1975 – when a set of slides was created. Everything indicates that the oldest materials were used more or less until the 1960s.

In the oldest collection of materials, we can indicate a collection of reproductions of the most important works of European art. The oldest reproductions came from the time of the first German art history seminar in Poznań. Other items were bought by later Polish and Germans lecturers. It is above all a collection of reproductions of Renaissance and Baroque painting, sculpture and architecture of Italy. There is also a significant collection of reproductions of German painting (from Dürer, through the 19th century to the 20th century), which was created during the first German art history seminar at the Royal Academy. In turn, af-

ter 1918, thanks to Polish researchers, a collection of reproductions of Polish art, especially monuments of Kraków, was expanded. After 1945, dozens of glass slides (reproductions of socialist realism images) joined the collection.

Extensive thematic collections can also be associated with individual employees and their research interests. In the interwar period, when the history of art was taught by the Polish professor Szczesny Dettloff, a researcher of medieval art, the collection of reproductions of Gothic sculpture was expanded. During the existence of the University of the Reich, Professor Otto Kletzl, who before moving to Poznań studied Czech art, purchased several hundred reproductions of Czech monuments, and took some of the photos himself.

However, of special importance to the research of Polish and German art historians since the beginning of the history of art in Poznań, as well as to their teaching was local art – the art of the Greater Poland (Wielkopolska) and neighbouring regions.

To study this issue, we must reconstruct the history of Poznań's art history and the history of Poznań in the 20th century. Depending on the geographical and political circumstances, the attitudes of art historians working in Poznań were shaped differently.

At the beginning of art history in Poznań, at the German Royal Academy, Poznań was the capital of the Poznań Province, the eastern region of the German Empire. In Polish times, in the interwar period, it was the capital of the Poznań voivodeship, the westernmost region of Poland. During World War II, it became the capital of the Wartheland, a region incorporated directly into the Reich, and in the Nazi concept it was a place for research on Eastern Europe. After 1945, in turn, it became the capital of the new Poznań voivodeship, which in part also included the so-called Recovered Territories.

What impact did these changes have on the collections of the Poznań Photo Archive?

During the existence of the first German Royal Academy in Poznań, education in art history was based on three main themes: the development of European art (with particular emphasis on Italian art), German art (from the Renaissance to contemporary art) and local art¹⁰. Among the art historians lecturing in Poznań, over a period of 15 years it was Ludwig Kaemmerer (1862–1938) who was especially inter-

⁷ Dettloff Szczesny: Seminarium Historii Sztuki. In: *Uniwersytet Poznański w pierwszych latach swego istnienia za rektoratu Heljodora Świącickiego*. Ed. Adam Wrzosek. Poznań 1924, p. 519.

⁸ Ibidem.

⁹ Letter Janusz S. Kęłowski to Department of Supply at Adam Mickiewicz University in Poznań from 27 X 1961. Archive of Institute of Art History at the Adam Mickiewicz University in Poznań. Collection: Correspondence.

¹⁰ Bryl Mariusz: *Königliche Akademie w Poznaniu 1903–1918*. In: *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku*. Ed. Adam S. Labuda. Poznań 1996, pp. 120–144.

ested in the art of Greater Poland. He was also the director of the German Kaiser-Friedrich-Museum in Poznań¹¹. He ran, for example, a lecture connected with the tour, entitled “Monuments of art in Greater Poland”¹², as well as publishing texts devoted to local art. Kaemmerer, like other German authors, mainly historians, studying the art of Greater Poland from the end of the 19th century, assumed that art in this region arose only under the impulse of outside influences – mainly from Germany, and in the 16th century also from Italy¹³. Kaemmerer was especially keen on establishing and expanding the library with the latest European art history books. In these plans, he found a unique partner, Richard Hamann (1879–1961).

Hamann, a well-known figure among those who study the history of photographic reproductions of works of art, founder of the famous Bildarchiv Foto Marburg in 1913 (initially under the name “Photographischer Apparat”), needs no introduction¹⁴. What is worth emphasising, however, is that the episode of Poznań in the biography of Hamann is little known. Richard Hamann lived and worked in Poznań in the years 1911–1913, after which he moved to Marburg¹⁵. Hamann spent his short period in Poznań very actively. In the light of the preserved sources, the beginnings of a professional Photo Archive at the Royal Academy in Poznań should be attributed to him. Together with Kaemmerer, they obtained funds to buy books for the library. Hamann decided to establish the beginnings of a set of reproductions. According to him, when he came to Poznań, he found only a collection of photographs and seven books devoted to the archeological and classical subject¹⁶. First of all, Hamann bought ten volumes of reproductions. Then, as he wrote in one of the letters: “I bought photographic equipment and started taking pictures of the museum and the city”¹⁷. The preserved photographs show that he photographed mainly German art at the Museum¹⁸. At the Royal Academy, together with chemist Emil Wörner and physicist Paul Spies, Hamann gave classes in photography. However, details about these classes, and about the illustrations used in them have not been ascertained yet. After leaving Poznań, Hamann still took care of the local collection of photographs. In 1914, he sent photos valued at 1000 marks to Poznań from the photographic archive established in Marburg¹⁹.

The period of the Royal Academy in the collections of the photo archive documents mainly the collection of repro-



Fig. 1. Reproduction of the *Madonna* painting by Rafael Santi, atelier Franz Hanfstaengl, stamp: Königliche Akademie, Posen; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

ductions of works of European art. This is a few glass slides, ordered at the Institute for Scientific Projection (Institut für wissenschaftliche Projektionsphotographie) of Franz Stoedtner from Berlin²⁰, and depicting paintings of German artists from the 19th century, but above all, a collection of 200 reproductions stamped “Königliche Akademie in Posen” (Fig. 1). In addition to the works of art from the Poznań museum photographed by Hamann, only twenty diapositives representing Poznań can be combined with this collection (Fig. 2).

The property of the Royal Academy after 1918 was taken over by the newly created Polish University of Poznań. The most important figure at the Art History seminar was Professor Szczesny Dettloff (1878–1961), one of the first Polish art historians²¹. Dettloff gave lectures on the art of

¹¹ See: Żuchowski Tadeusz J.: Kaiser Friedrich Museum a formowanie się historii sztuki w Poznaniu u progu powołania Uniwersytetu. In: *Dzieje historii sztuki w Polsce...*, pp. 145–155.

¹² Bryl Mariusz: Königliche Akademie..., p. 127.

¹³ Ibidem.

¹⁴ See: Matyssek Angela: *Kunstgeschichte...*, pp. 7–18.

¹⁵ Schutte Christoph: “Richard Hamann in Posen 1911–13”. *Marburger Jahrbuch für Kunstwissenschaft* 2013, Vol. 40, pp. 7–26.

¹⁶ Ibidem.

¹⁷ Ibidem.

¹⁸ Several photographs of Richard Hamann have been preserved in the Bildarchiv Foto Marburg.

¹⁹ See: Schutte Christoph: “Richard Hamann...”, p. 16.

²⁰ See: Renken Kathrin: Von der “Photographien- und Diapositivzentrale” zum Bildarchiv des “Folkwang-Verlags”. In: *Zu den Fotosammlungen von Karl Ernst Osthaus. Kat. Deutsches Museum für Kunst in Handel und Gewerbe 1909–1919. Karl Ernst Osthaus Museum Hagen*. Gent 1997, pp. 323–342.

²¹ Jarzewicz Jarosław, Szczesny Dettloff: Wstęp. In: *Szczesny Dettloff o sztuce i zabytkach Poznania. Wybór studiów i artykułów z lat 1916–1947*. Poznań 2011, pp. 5–19. See also: Labuda Adam S.: Horyzont wielkopolski, horyzont europejski. Seminarium historii sztuki Uniwersytetu Poznańskiego 1919–1939. In: *Dzieje historii sztuki...*, pp. 168–192.



Fig. 2. Diapositive with a reproduction of newspaper illustrations – monument of general August Neidhardt von Gneisenau in Poznań, Newspaper *Aus dem Posener Lande* 1913; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

medieval and renaissance Italy, while art north of the Alps was always shown during his lectures in the context of Italian artistic achievements. This is one of the crucial difference in the teaching program between the previous German Academy and the history of art at the Polish university. The art of Greater Poland was also among Dettloff's most important interests. At least once a year, students accompanied the professor on short trips around Greater Poland. Less often they went on a few weeks trips beyond borders of the region. An important destination, understandably, was central and southern Poland of the time as well as Vilnius. Noteworthy, however, is also the interest in the art of the neighbouring regions – part of Germany at that time – of East Prussia and Silesia (they went there in 1935 and 1938). In the Photo archive, the change of university resulted in purchase of the first glass slides and photographic prints with works of Polish art. These were mainly monuments of Kraków (Fig. 3), but also several hundred items including the architecture and monuments of cities in Greater Poland.

After Germany's attack on Poland in 1939, Poznań became the capital of the Wartheland, annexed directly to the Reich. Since the autumn of 1939, the Germans began to organise the Reich University, including the Institute of



Fig. 3. Photography of Veit Stoss's altar in St. Mary Church in Cracow, atelier J. Krieger from Cracow, stamp: Uniwersytet Poznański / Seminarjum Historii Sztuki; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

Art History and Karl-Heinz Clasen²². A key figure during this period was Otto Kletzl (1897–1945), who replaced Karl Clasen in 1941, first employed as a docent, and from 1943 as a professor of art history²³. Before coming to Poznań, he studied art in the Czech lands. Kletzl was not only an art historian, but also an active photographer. He had experience with a large photographic expedition to the Czech lands, made for Bildarchiv Foto Marburg in 1939, documenting the monuments there²⁴. Immediately after arriving in Poznań, Clasen had looked through the resources of the photo archive and Clasen stated that he had found “a good collection of diapositives, from German times” (“eine gute Diapositivsammlung z. T. noch aus deutscher Zeit besitzt”)²⁵. This collection was mainly used during lectures on German art. Quickly, however, using the unlimited financial possibilities of the Nazi University in the early years of the war, Otto Kletzl began to buy more slides and photographs. He ordered, above all, 1,600 diapositives and photographs of Czech art (Fig. 4) and

²² Arend Sabine: “Studien zur deutschen kunsthistorischen ‘Ostforschung’ im Nationalsozialismus. Die Kunsthistorischen Institute an den (Reichs-) Universitäten Breslau und Posen und ihre Protagonisten im Spannungsfeld von Wissenschaft und Politik”. Berlin 2009. Doctoral dissertation written under the supervision of prof. Adam S. Labuda at the Humboldt University in Berlin [available on the Internet: <https://edoc.hu-berlin.de/bitstream/handle/18452/16871/arend.pdf?sequence=1&isAllowed=y>] (accessed 1 September 2019).

²³ Labuda Adam S.: “Instytut Historii Sztuki na Uniwersytecie Rzeszy w Poznaniu w latach 1941–1945”. *Artium Quaestiones* 2002, Vol. 13, pp. 257–275; idem: “Instytut Historii Sztuki na

Uniwersytecie Rzeszy w Poznaniu i ‘budowa narodowego socjalizmu’ w Kraju Warty w latach 1939–1945”. *Artium Quaestiones* 2003, Vol. 14, pp. 257–277.

²⁴ The campaign, called “Konvolut Fotokampagne Böhmen 1939”, was funded by the Prussian Research Institute for Art History and served the studies of Otto Kletzl on German artists in Prague. Kletzl's photographs from this campaign are in Bildarchiv Foto Marburg.

²⁵ Letter Karl-Heinz Clasen to Richard Hamann from 26 I 1940. Archive of Institute of Art History at the Adam Mickiewicz University in Poznań. Collection: Kletzl – Fototeka.



Fig. 4. Diapositives ordered by Otto Kletzl, preserved in their original package; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań



Fig. 5. Photograph of interiors of the monastery in Łąd, Landesamt für Denkmalpflege in Posen; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

supplemented the collection of photographs of German Baroque architecture²⁶.

The Institute of Art History at the Reich University was tasked with research on, *inter alia*, German art (this term encompassed the territories annexed to the Reich,



Fig. 6. Photograph of village buildings on the Vistula, Landesbildstelle Wartheland in Posen; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

including the Czech lands), art in Wartheland, the Baltic countries and folk art²⁷. Based on these assumptions, Kletzl decided to create an “Eastern European Art Archive”²⁸ in Poznań, in where – interestingly – alongside the diapositives and photographic prints, films were also to be found. Kletzl purchased a large set of various types of cameras and emphasised that the best way to immortalise sculptures and architecture was to make films, not photographs. So far, I have not found any of the Kletzl’s films²⁹.

The collection of about 400 photos and glass slides, depicting monuments in the Wartheland, the General Government and the Baltic states is the result of Nazi assumptions. In this collection, Kletzl included photographs made by Landesamt für Denkmalpflege (the office of monument conservator) (Fig. 5), the Landesbildstelle Wartheland (it was an office appointed by the Nazis to document local monuments, as well as folk art and rural buildings (Fig. 6), and some taken by the company “Ostlandbild-Archiv” established by Waldemar Rode and Alfred Kiss, who were two German photographers from Łódź (Fig. 7–8)³⁰.

Some of the preserved photographs were made by Kletzl himself during the photo campaign in 1940. It was a documentary operation carried out after the deportation of the Baltic Germans from Latvia and Estonia under the agreement between the Third Reich and the USSR. From March to November 1940, Otto Kletzl and Richard Hamann-Mac Lean

²⁶ Kletzl’s invoices and orders. Archive of Institute of Art History at the Adam Mickiewicz University in Poznań. Collection: Kletzl – Fototeka 1939–1940.

²⁷ Störckuhl Beate: “Historia sztuki w służbie niemieckich badań wschodnich (Ostforschung)”. *Rocznik Historii Sztuki* 2001, Vol. 26, pp. 31–42; Labuda Adam S.: “Instytut Historii Sztuki...”, p. 260.

²⁸ Otto Kletzl’s letter without date. Archive of Institute of Art History at the Adam Mickiewicz University in Poznań. Collection:

Kletzl – Fototeka 1939–1940. See also: Arend Sabine: “Studien zur deutschen kunsthistorischen...”, pp. 309–319.

²⁹ See: Arend Sabine: “Studien zur deutschen kunsthistorischen...”, pp. 329–330.

³⁰ Strzałkowski Józef: *Historia fotografii w Łodzi do 1944 roku*. Łódź 1999, p. 87; Arani Miriam Y.: “Fotografische Selbst- und Fremdbilder von Deutschen und Polen im Reichsgau Wartheland 1939–45”. *Unter besonderer Berücksichtigung der Region Wielkopolska*. Vol. 2. Hamburg 2008, pp. 886–888.



Fig. 7. Photography of Chapel in Biała, photo print glued on cardboard, Ostlandbild Archiv from Łódź; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

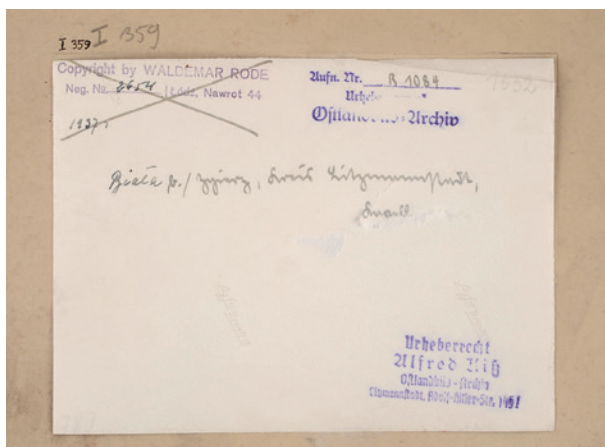


Fig. 8. Reverse of the photograph of Chapel in Biała with the stamps; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

(junior), paid by the SS organisation “Ahnenerbe”³¹ and Bildarchiv Foto Marburg, photographed works of art in small and large cities, towns, and villages in Lithuania and Latvia. In addition to the documentation of works of art, there are also portraits of the local people, rural development, and folk art³².

The acquisition of property of the Reich University by Polish authorities in the spring of 1945 and the establishment of Polish university resulted in the restoration of Polish art history. Szczesny Dettloff returned to the post of head of the Polish institute.

It is difficult to estimate the losses suffered by the photo archive as a result of hostilities at the beginning of 1945. In the 1950s new glass diapositives were purchased, complementing the reproductions of works of Polish and European art (for example, the purchase of a large reproduction set of Italian renaissance wall paintings)³³.

One of the first large purchases of slides for the collection was a set depicting the medieval architecture

³¹ See also: Kater Michael H.: *Das “Ahnenerbe” der SS 1935–1945. Ein Beitrag zur Kulturpolitik des Dritten Reiches*. Stuttgart 1974, pp. 147–158.

³² Kletzl’s photographs from this campaign are in Bildarchiv Foto Marburg.

³³ See: Matyssek Angela: *Kunstgeschichte...*, pp. 205–206; Arend Sabine: “Studien zur deutschen kunsthistorischen...”, pp. 699–725.



Fig. 9. Diapositive with photography of interior of St. Mary Church in today's Stargard, description: Starogard; Institute of Art History Photo Archive at Adam Mickiewicz University in Poznań

of Western Pomerania³⁴, a region that had thus far not been present at all in the collection of the photo archive. Until 1945, this area lay within the borders of Germany, although after World War II it was incorporated into Poland as the so-called "Recovered Territories". Characteristically, the first slides with the architecture of this region appeared in the collection of the Library just after 1945, as is also confirmed by the descriptions on the slides. The names of some towns have not yet received

official Polish names and are a kind of transitional formula between the German version of the name and the official Polish one (Fig. 9)³⁵. West Pomerania, and secondly Lower Silesia, two neighbouring regions of Greater Poland became the main research area of Poznań art historians after World War II. Already in 1947, the medieval art of western Poland (that is to say, the "Recovered Territories") was the subject of lectures given by Gwidon Chmarzyński (1906–1973)³⁶. Art historians were interested in the period of the early Middle Ages, before the emergence of strong German influences in this region³⁷. Investigating architecture until around the twelfth century, they tried to find influences of Polish art therein, because at the beginning of the existence of Polish state, these territories were once part of the traditional Polish homeland. The purchase of the first slides depicting the architecture of West Pomerania and later – in the 1960s and 1970s – documentary campaigns in Lower Silesia, indicate how the direction of interest in Polish research in Poznań had changed and the stock of the photo archive was modified once again.

The process of creating and developing a collection is always characterised by some dynamics. In the case of photo

³⁴ This is preliminary information based on the slides preserved in Poznań. Archival sources have not been found yet.

³⁵ For example, as far as today's Stargard is concerned, the first post-war name of the city was Starogród, and then Starogard. In 1946 was introduced officially name the city Stargard. In the photo archive from Poznań, the monuments from this city are signed with the name Starogard.

³⁶ Poklewski Józef: "Profesor Gwido Chmarzyński in memoriam". *Teka Komisji Historii Sztuki* 2005, Vol. 10, pp. 10–18.

³⁷ Labuda Adam S.: "Polska historia sztuki a 'Ziemie Odzyskane'". *Rocznik Historii Sztuki* 2001, Vol. 26, pp. 45–60.

archives at the universities, individual stages are determined by the research interests of the academics and employees. In the case of the archive in Poznań, its development was conditioned by the political and national situation. Further research is required regarding the relationship between the content of the archive and the teaching program at the university, in other words, how the photographs were used during classes with students and how they shaped their knowledge about art.

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