



PAVILLON
POPULAIRE

EN

17 january
14 april 2024

Dr Paul Wolff

L'homme
au Leica

FREE ENTRANCE

[montpellier.fr/
pavillon-populaire](http://montpellier.fr/pavillon-populaire)



Mulhouse



Editorial



Michaël Delafosse

Mayor of Montpellier

President of Montpellier Méditerranée Métropole

The Pavillon Populaire in Montpellier is making a splash with its new exhibition on the works of Paul Wolff. It is the first time to date in France that a monographic exhibition of this scale is being dedicated to the person who was the most renowned and celebrated German photographer of his time, the pioneer of the Leica and a real publishing phenomenon.

Although he is currently quite overlooked in the history of photography, the rediscovery of the man who saw himself not so much as an artist but a “reliable supplier”, according to historian Hans-Michael Koetzle, is sure to delight history-lovers.

This is because Paul Wolff was a witness to his particularly murky and painful era - his life (1887 - 1951) and a significant proportion of his work cannot be separated from the black hole and criminal depths into which his country, fellow countrymen and the whole of Europe were drawn.

In his enlightening introduction, Gilles Mora, Artistic Director of the Pavillon Populaire and exhibition curator, aptly notes that “the themes explored by Wolff resonate with those promoted by Nazi ideology, even if - and this is a paradox often highlighted by historians - certain continuity exists between the modernist practices that began to be used during the Weimar Republic and some of the cultural traditions extolled by the National Socialist movements.” Although he did not fawn the National Socialist

regime in the strict sense of the term, Paul Wolff contributed to the mass distribution of images glorifying work, as well as the virtues of rural life, sport and technology - themes featured in the Hitlerite propaganda of the time. As such, this exhibition takes on an essentially historical and political dimension, serving as a reminder that even the deadliest of ideologies can impose its fantasies on a whole population, including its most educated, well-informed members. This lesson is as relevant now as it was then. The striking beauty of the photographs exhibited here also reminds us that an artist can have exceptional vision whilst not seeing, or choosing not to see, anything at all. We are left with these valuable photographs, serving as essential testimonials of what is our history too, which must be faced unflinchingly.

Presentation

By Gilles Mora,
Curator

The Pavillon Populaire of the City of Montpellier present the first French retrospective dedicated to Dr Paul Wolff (1877-1951). It exhibit the work of one of the most well-known, yet rarely exhibited, German photographers of the interwar years in its multiple forms. Paul Wolff, rather than being an artist in the conventional sense of the term, founded a photographic agency alongside his associate Alfred Tritschler, which provided ample documentation (almost 700,000 photographs) of the troubled period in Germany from the Weimar Republic to the National Socialist and post-war years. This exhibition will display an extensive collection, marked by the growing popularity of 35 mm small format photography launched by the *Leica* brand, with Paul Wolff becoming its top proponent from 1926.

For thousands of amateur photographers of his time, Paul Wolff played the role of a “purveyor” of the forms of photographic modernity of his times, from the New Objectivity to the New Vision. His incredible international popularity (his book, *My First 10 Years with the Leica* (1934) was published in several languages, and tens of thousands of copies were sold) made him a ubiquitous photographer, too often overlooked in conventional photography history books. Wolff’s photographs were included in over 300 publications in total and appeared in newspapers throughout the world. His photography covered sports (notably the 1936 Olympics), work, leisure, industry, advertising, street scenes and travel. No subject was off limits for Paul Wolff.

His work has rarely been exhibited, perhaps because, although he never belonged to the National Socialist party, a good half of Paul Wolff’s photographs were taken during the Nazi regime, from 1933 to the end of the war. It can be said that he therefore passively accepted the state of affairs, with his work sometimes echoing National Socialist values.

Over 140 photographs of the epoch from top private collectors are shown in the exhibition, put into perspective alongside their various publication materials (books, posters and advertisements) and the *Leica* equipment of the time, giving them clear context. The historical and sociological role of “mainstream” photography in the extremely troubled interwar period in Germany is thus challenged in this exhibition.

Biography of Gilles Mora

Artistic Director of the Pavillon Populaire and Author

Gilles Mora was the editor-in-chief of the magazine *Les Cahiers de la photographie* from 1981 to 1993. A collection manager at Editions du Seuil from 1992 to 2007 and Artistic Director for the “Rencontres Internationales de la Photographie” from 1999 to 2001, he has been the Artistic Director of Montpellier City Council’s “Pavillon Populaire” since 2011.

A specialist in American photography, Gilles Mora is the author or co-author of monographs on Walker Evans, Edward Weston, W. Eugene Smith, Charles Sheeler, Ralph Eugene Meatyard and Aaron Siskind (the latter was published by Éditions Hazan in 2014). In 2007, he was awarded the Nadar Prize for his book *La Photographie américaine, 1958-1981. The Last Photographic Heroes* (Éditions du Seuil). His latest book, *Walker Evans en 15 questions*, was published by Éditions Hazan in April 2017.

Biography of Paul Heinrich August Wolff

By Hans-Michael Koetzle

1887

Born in Mulhouse (Mülhausen at that time, in Prussian Alsace) on 19 February.

1899

Takes his first photographs at the age of twelve.

1900-1903

Secondary education in the college of Metz.

1906-1913

Medical studies in Strasbourg and Munich.

1906

His first published image appears in the magazine *Kosmos*.

1912

Publishes his first book of photography, *Alt-Strasbourg (Old Strasbourg)*.



Dr Paul Wolff, undated, vers 1930

1914-1918

Military service as an army doctor in France and Russia.

1919

Expelled from Strasbourg, which had once again become French. Moves to Frankfurt.

1920-1925

Takes images for industrial films. Continues to practise photography in his spare time, mainly urban views.

1926

Wins a competition with his first Leica. From this date, thoroughly explores 35 mm small format photography.

1927

Alongside Alfred Tritzschler (1905-1970), founds the “Dr Paul Wolff & Tritzschler” agency, specialising in industrial photography, journalism and urban photography. Rapid growth and success.

1934

Publishes a book of text and images, *Meine Erfahrungen mit der Leica* (English version: *My First Ten Years with the Leica*). Seven editions, including a French one, 50,000 copies.

1936

Covers the Summer Olympics in Berlin and the Winter Olympics in Garmisch-Partenkirchen. Publication of the book *Was ich bei den Olympischen Spielen 1936* (abridged English version: *Sports Shots*).

1939

Marries an employee from his agency, Bertha Marie Beiger (Annette Wolff).

1940

Publishes *Im Kraftfeld von Rüsselshelm*, about the Opel car brand factories. First industrial history book published in colour, 50,000 copies sold.

1943

Commissioned to photograph endangered works of art in the urban community of Frankfurt.

1944

Destruction of his home and archives during aerial bombing. Moves to Braunfels, near Wetzlar. Dedicates himself to naturalist colour photography.

1949

Separates from Annette Wolff.

1951

Passes away in Frankfurt on 10 April.

His 35 mm films, protected from the destruction of his archives, are kept at the Historisches Bildarchiv Dr Paul Wolff & Tritzschler, in Offenburg.



Alfred Tritzler and Bertha Beiger, Frankfurt, ca. 1931

Modern print

Collection Christian Skrein Photography

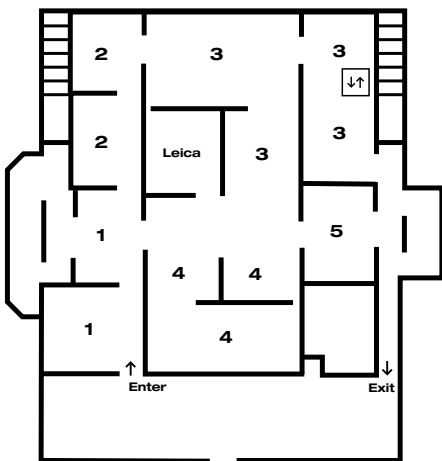


Opelbad [Opel pool], Wiesbaden, 1934
Vintage print
Collection Christian Brandstätter

Guided tour of the exhibition

By Gilles Mora

Leica Text: Nicolas Muro, Post-graduate diploma in History of Art



1 From landscapes in Alsace to modern cities: Old and New Frankfurt

Paul Wolff was born in Mulhouse, spent his childhood in the Vosges and studied in Strasbourg. There, very early on, he took his first photographs. Strasbourg and then Frankfurt (where he moved to after Alsace returned to French hands in 1919 and threw out the Germans who had been living there since the 1870 war, and lived until his death) were his first photographic territories, along with the banks of the Rhine. The images he took in the capital of Alsace are too often overlooked and only exist in the form of photogravure reproductions (the negatives were destroyed in the bombings of 1944). They are, however, in line with what is referred to as the New Objectivity, of surprisingly good quality and a

sometimes very sophisticated composition, which is also found in Wolff's work on the Vosges.

Frankfurt provided Wolff with a real photo laboratory. He captured the ancient atmosphere of "Old Frankfurt", sometimes with a poetic approach similar to that of Frenchman Eugène Atget's Old Paris, as well as the radical transformation of the city from 1925 at the hands of the inventive architect Ernst May. Known as "das Neue Frankfurt" (New Frankfurt), this metamorphosis was the most innovative architectural project of the 1920s. Wolff photographed and filmed this key moment in German modernity and became one of its top chroniclers. This theme of the city between 1920 and 1930 took up a considerable amount of space for operators of modernity, supplying ample subjects and material for experimentation. The advent of small format photography enabled photographers to approach them in a new way, in particular via nocturnal photography, which Wolff practised in New York in 1932.

2 Botany and zoology

One of the top themes of the New Objectivity in the heart of the 1920s, close-up images of plants and animals were really in vogue at the time, in particular thanks to Albert Renger-Patzsch, who found material for new, precise photographic scrutiny in plant and animal form, as shown in his famous work published in 1928, *Die Welt ist Schön (The World is Beautiful)*. With respect to the purely botanical domain, in the same epoch, the photographer Karl Blossfeldt started creating an inventory of basic plant structures.

One year later, in 1929, Paul Wolff followed this movement and published his *Aus Zoologischen Gärten (The Zoological Gardens)* in the wonderful popular collection compiled by the publisher Karl Robert Langewiesche in "Die Blauen Bücher" (The Blue Book), dedicated to the animals in Frankfurt and Berlin zoos. The evident humour in this animal series, with its



Animal study:
"Pelican", circa 1929
Collection Christian Brandstätter

hints of anthropomorphism, set him apart from his colleagues working on the same photographic exercise. In 1931, just like the book by Ernst Fuhrmann on the same subject, *Die Pflanze als Lebewesen (The Plant as a Living Being, 1930)*, Wolff focused on the organic formal structures of plants in his book *Formen des Lebens (Forms of Life)*. The 120 images produced for this series, published again in the collection "Die Blauen Bücher" were produced via contact printing from negatives obtained using the 18 x 24 cm format camera. They posed serious technical difficulties. Twenty-five thousand copies of both works were printed and were to be regularly reprinted, particularly *Formen des Lebens*. They were the first art books by Paul Wolff.

3 Leisure

Although recording employment was mainly the work of professional photographers, leisure was captured by amateurs. In 1934, Paul Wolff therefore addressed his best-known guide to them, *Meine Erfahrungen mit der Leica (My First Ten Years with the Leica)*, a real best-seller translated into several languages and republished various times, with significant variations (the 1939 version presents a much more conventional iconography than the 1934 version, which was more in line with the National Socialist ideology). At a time when the Weimar Republic and especially the Third Reich - for very different reasons - were plunging Germany into a society where leisure in all its forms accompanied a lifestyle increasingly focused on American-style consumerism, the photo industry, which was blossoming at the time, gave citizens the means to record the best parts of their spare time. In this area, Wolff provided examples that also acted as photography lessons: sport that freed bodies, magnifying them dynamically and sometimes in a clearly racist manner (with, in 1936, the great event of the Winter Olympics in Garmisch-Partenkirchen then the Summer Olympics in Berlin), skiing and the mountains, swimming and aquatics and especially the growth of tourism (holidays, cruises and trips abroad), thanks to advances in commercial aviation and cars, which Wolff was very keen on. The various books he published in this area were innovative and popular, showing the photographer's fascination for all these new subjects. With the recording of family life and the homeland (the famous *Heimat* so dear to the Germans), a whole photographic field was opened up to amateur photographers. Wolff, nicknamed king of the Leica, did not hesitate to explore this and help promote it. He therefore gave daily life under the Nazi regime, via a resolutely modernist approach, a euphoric and skewed appearance - that of a world where everyone seemed to enjoy real freedom even though from 1933, out of the blue, the opposite was occurring and in the most everyday aspects of life. Wolff's appealing images never show this.

Leica

The Leica system is the basis for the most commonly used photographic film in the world. This small, practical 35 mm reel containing 12, 24 or 36 exposures revolutionised photography in the 20th Century.

In 1913, Oskar Barnack (1879-1936) was the Director of the Research Department for the Leitz optics plants in Wetzlar, Germany. As a photography lover with a vivid imagination and lots of talent, he was looking for an alternative to the weighty, bulky heavy-plate cameras of the time. As he was also creating cameras for cinema, to test the exposure of film pictures, he invented a small camera with a set exposure time¹, using the same film as used in cinema, which was perforated and 35 mm wide. The image on this cinema negative at that time was as per the 18x24 mm standard.

Then Oskar Barnack had the idea to double the length of this format, thus producing a 24x(18x2) mm picture, i.e., 24x36 mm. This changed the direction of the image: rather than going across the film it went along it. Barnack's pursuit of easy-to-handle, pocket-sized cameras and his motto "small negatives, big images" found success in the excellent quality of the Ur-Leica² prototype produced in 1913 (the brand name Leica comes from a combination of *Leitz* and *camera*).

The First World War broke out, and only in 1924 did Dr Ernst Leitz II (1871-1956), after much hesitation, decide to manufacture Barnack's camera: Germany was in the midst of an economic recession and Leitz had a strong desire to protect the jobs of his employees.

Produced in series from 1925. the Leica I Model A had a fixed lens, that is to say a lens that could not be interchanged with other lenses. Working from 1912 for Leitz, Professor Max Berek (1886-1949) developed this first lens, initially called

¹ Exposure time of 1/40th of a second.

² Which means the "original Leica".



The Leica Manual signed on 02/01/1936 especially by the photographer Paul Wolff, the inventor of the Leica Oskar Barnack and the boss of the factories

Dr Ernst Leitz II. Collection Muro Photography

the Anastigmat 1:3.5/50 mm then the Elmax³ 1:3.5/50 mm. In 1926, the Elmax begot the renowned and legendary Elmar⁴ 1:3.5/50 mm lens. Its 50 mm⁵ focal length is the same as that of the eye, so perspectives are not modified and there is no deformation of the images. Also, 50 mm enabled a lens offering great brightness, permitting images to be taken with no flash. This bright design was made possible thanks to the small size of the Leitz lenses; the Leica therefore had exceptional photographic possibilities that other equipment

3 The name Elmax comes from the initials of Ernst Leitz combined with the first name of the inventor, Max. Its optics are revolutionary as, with an in-built floating element (optical glass that changes position), this design was to be reused 50 years later.

4 A new optical glass, with a high index of refraction and low dispersion, improved its quality even further. The very high definition of the lens was necessary since the small 24x36 mm negative had to be significantly enlarged.

5 in 24x36 format.

such as large-format cameras did not. This is because the greater the size of the negative, the larger the diameter of the lens⁶. Thanks to its few optical glass elements and its small size, little light is lost in the Leica 50 mm lens.

Thanks to the Elmar collapsible lens, which retracts into the camera when not in use, the Leica is so compact that it fits into a pocket and can therefore be carried around anywhere.

The Leica would not have had its success without the production of enlargers, used to adapt it to the 24x36 small format; most of the time, photographs obtained with cameras came from contact prints⁷, since the format of the negative used was clear enough. With the 24x36, this printing process was only used to produce what was called a “contact sheet”⁸; the 24x36 format therefore requires negatives to be enlarged: the first Leitz 24x36 film enlarger therefore came out at the same time as the Leica I (1925).

The Leica I Model C came about in 1930, with interchangeable lenses. In addition to the 50 mm lens, it therefore became possible to use a wide-angle lens, the Elmar 1:3.5/35 mm, and a telephoto lens, the Elmar 1:4.5/135 mm. Then, in 1931, the Hektor 1:2.5/50 mm and the Hektor 1:1.9/73 mm were released, offering exceptional brightness for the time.

By 1932, the Leica could accommodate seven different lenses and the Leica II Model D had an in-built rangefinder, enabling very precise adjustment of sharpness. The shutter speed of the Leica II rose to 1/500th of a second, which, in addition to the quick release, enabled instant shots.

The Leica revolutionised the way in which photographs were

6 This is because the lens has to be generously sized to cover the negative format used.

7 Prints produced by putting the negative in direct contact with photosensitive paper then lighting it all with a lamp.

8 This is a sheet for interpretation and use, where all the 24x36 mm photographs can be seen.

taken. Thanks to film in rolls, the Leica enabled the easy and quick repetition of photographs, which was not the case with large-format cameras, as to take two images in series, they required you to wait for the amount of time it took to replace the holder containing new sheet film. The photographer became fully mobile with the Leica, eliminating the need for a tripod. Its cloth shutter curtains, practically unchanged since the Leica I, enabled the use of slow speeds without a tripod: the release caused minimal vibrations. The photographer could therefore avoid using a flash and retain the ambient lighting. The photographer became so discreet he could go unnoticed.

True to the ideas of Bauhaus founded in 1919 by Walter Gropius (1883-1969) in Weimar, the use of the Leica dictated the photographer's exterior lines. The 1925 Leica enabled on-the-spot reporting, translated the agitation of life in the 1920s and paved the way for photojournalism.

4 Work

Fast-growing industry under the Weimar Republic during the 1920s then the productivist frenzy of the Third Reich from 1933 fostered the development of the photographic theme of labour, in particular the different aspects of industrial production. The mobility offered by small format photography from 1926 not only permitted a description of the industrial environment, but also the routines of its players (engineers, workers, etc.). Thus, the work being carried out under the Third Reich to build a network of motorways was made more vivid, and Paul Wolff, as well as many of his colleagues, endeavoured to document this. It can be said that some modern photography of this epoch, in the US with Charles Sheeler, as well as in the USSR with Alexander Rodchenko and Germany with Albert Renger-Patzsch, played with industrial motifs. Wolff jumped on this theme as soon as he founded his agency. His clients were often industrial groups: Opel (company his first colour photography book



Steamroller, 1932
Vintage print
Collection Christian Brandstätter

on industry was dedicated to in 1940), Siemens, Schuler, Miele and Bayer. He also produced their often-remarkable company history books in addition to the associated advertising campaigns. From 1931, in the collection “Die Blauen Bücher”, *Das Werk (The Factory)*, a collective work dedicated to industrial labour, contained 13 images by Wolff out of a total 70 reproductions, demonstrating his supremacy in this domain. Yet, it was in 1937, with the publication of the book *Arbeit! (To work!)* that his ode to this activity really came about. In 200 images preceded by an opening dedicated to craftsmanship, theme after theme, from channels of communication to coal extraction, mixing industrial décors, worker and technician routines, remarkable portraits of a working class presented in the enthusiasm of the economic boom desired by the Nazi leaders, Wolff, using a radical photographic vision difficult to obtain due to the demanding technique, explored a world of work that the Third Reich was striving to magnify. Along with *Deutsche Arbeit* by the Englishman Emil Otto Hoppé (1930) and *Fabrik* by the Swiss man Jakob Tuggener (1943), *Arbeit!* took photographic exploration of the world of work to its limit during the modernist boom.

5 Plays on form

The New Objectivity, the name used from 1925 to refer to the realistic figurative production of some German post-expressionist painters, influenced the photography of this epoch, referring to a precise expression of the contemporary world, far removed from Pictorialist manipulations, which aimed to make this medium resemble painting. Albert Renger-Patzsch and August Sander were the most active German representatives of the movement and Paul Wolff owes a lot to them. Almost at the same time, in some of Europe and in the USSR, experimental photographic effervescence was being expressed using new techniques (collages, abstraction, photograms, photomontages and unusual perspectives);

this was termed the “New Vision”. László Moholy-Nagy and photographers from Bauhaus in Germany, as well as Alexander Rodtchenko in Russia, led this movement.

This New Photography, a model of the avant-garde movement, influenced the work of Wolff, the experiments of the New Vision in particular, which was very fashionable in the field of advertising, complementing the new typographical forms. Wolff encouraged amateur photographers to find inspiration in these innovative practices, which very quickly, however, stuck to predictable and repetitive formulas, far from their original motivations, attempting to create a unique visual vocabulary for a revolutionary perception of the world. Wolff neglected photomontages and other photograms, preferring abstraction: shapes, shadows, odd magnification of faces and objects or high-angle and low-angle shots and perspectives or bold diagonals.



Woman in swimsuit with plants shadows, 1932
Vintage print
Collection Christian Brandstätter

Paul Wolff

Manfred Heiting Donation,

Mulhouse

by Michaël Guggenbühl,

Curator in charge of Collections and Heritage.

Mulhouse Municipal Library

Paul Wolff, born in 1887 in Mulhouse and a graduate of the Faculty of Medicine of Strasbourg, was previously only represented in the Mulhouse and Alsace public collections through his few works relating to Alsace (*Alt Strassburg/Old Strasbourg*, prior to 1914; *The Vosges*, 1920), works on plates delicately printed using the Mezzotint process (a far cry from Paul Wolff's adventures in the area of the New Objectivity and other avant-garde photographic aesthetics) which, to some extent, constitute the "incunabula" of his vast work.

Luckily, 80 years after the special exhibition (*Sonderschau*) of December 1943 by the Photo-Club of Mulhouse (of which Paul Wolff was an honorary member) in his hometown, this gap was filled by **Manfred Heiting's** donation of some of his collection of works related to Paul Wolff, itself belonging to an infinitely vaster collection of internationally renowned photographic literature. A specialist in the history of photography, Mr. Heiting patiently identified, collected and thoroughly and comprehensively studied not only all the different versions, variants, reissues and foreign publications of the works published by Paul Wolff (& Alfred Tritschler) from 1920 to the 1950s, but also an impressive number (over 500!) of all sorts of publications and printed materials including "images" marked (or not) as being by "Dr Paul Wolff" – historical monographs, tourist and advertising brochures and leaflets, magazine reviews, specialist magazines and mainstream press, almanacs, company history books and unfortunately also publications fully in line with the ideology of the Third Reich, or originating directly from its propaganda machines.



Meine Erfahrungen mit der Leica (Wetzlar :
Leica Camera GmbH., 1933).
brochure of 32 pages
(18. 1 x 12. 8 cm)
Municipal Library of
Mulhouse, Paul Wolff Fund –
donation by Manfred Heiting

This work was used for the 2021 publication of a large monograph put together by Mr. Heiting, *Dr Paul Wolff & Alfred Tritschler. The Printed Images. 1906-2019* (ed. Steidl). Mr. Heiting's donation to the City of Mulhouse provides a large sample (almost 400 documents) of the publications listed in the 600-odd pages of his book. Although some classics of Wolff's bibliography are missing (*Alt-Frankfurt*, 1926; *Meine Erfahrungen mit der Leica*, 1934; *Sonne über See und Strand*, 1936; *Arbeit!*, 1937; etc.), the documentary interest of the collection lies primarily in the wide range of brochures, periodical publications and, in particular, precious specimens of company history books (Bayer, Merck, Flox, Opel, Bosch, Wanderer, etc.) or "company reporting" dedicated to sectors (steelworks, car manufacturing, textiles, etc.) or regions of production. These works included in the Paul Wolff collection,

now kept in the heritage reserves of the Municipal Library, really echoes the industrial heritage of Mulhouse (based around textiles, chemistry, smelting plants and mechanical constructions, but also graphic printing), a city rightly qualified as the “birthplace of industrial imaging”.

Paul Wolff - the Manfred Heiting donation - encourages nothing more and nothing less than a study - at the crossroads of the history of photography, publishing, graphic design and communication - of the multiple forms of visual narration to which the photographic medium lends itself, against the backdrop of the historical, economic and social upheaval witnessed by Paul Wolff, the tireless observer.



Paul Wolff: the photographic experience, the edited image

13 September – 30 November 2024
Mulhouse Municipal Library
as part of the 2024 BPM - Biennale de la Photographie de Mulhouse

Paul Wolff, born in Mulhouse in 1887 and a graduate of the Faculty of Medicine of Strasbourg, was one of the most significant German photographers of the first half of the 20th Century in terms of both culture and history. His first known photography focused on Alsace (*Alt Strassburg/Le Vieux Strasbourg* and *Les Vosges*), yet it is as a pioneer and active promoter of the Leica, and thanks to the *Dr Paul Wolff & Tritschler* photographic agency founded in Frankfurt, that he gained international renown in the 1930s, illustrated by multiple publications throughout the world of his first work *Meine erfahrungen mir der Leica/My First Ten Years with the Leica*, an essential guide and true best-seller.

No area or medium was left unexplored in either his commissioned works or his often-innovative artist's publications, from photography portraying architecture or urban life to advertising, though tourist guides, sport, and the emergence of mass leisure and tourism, with a constant focus on (or even fascination for) work, the products of industry and the technology of his time (industrial reports, company history books, etc.). Between aesthetic pursuits, journalism and unfortunately also propaganda, he displayed mastery of form and a very personal way of seeing and representing changes in the world under his gaze in each of these categories. Edited photography, even in his "journalism", proved to be

far more than a mere illustration (see the very embodied images of African American athletes in his book on the 1936 Olympics).

This exhibition being displayed in Mulhouse, Paul Wolff's city of birth, follows on from the exhibition in Montpellier ("Paul Wolff. The Man with the Leica", at the Pavillon Populaire, from 17 January to 14 April 2024) - the first retrospective exhibited in France.

Notably using the few hundred documents donated by Manfred Heiting (the Paul Wolff collection kept in Mulhouse Municipal Library), it will explore the close ties between Paul Wolff's constant photographic experiments ("New Vision", use of small-format photography, colour printing around 1940, etc.) and his publishing work (published artist's books, company history and advertising books, etc.), with their surprising wealth and incredible graphic modernity.



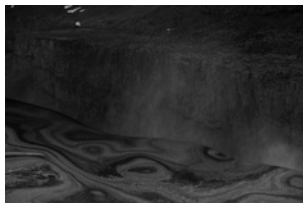
The BPM - Biennale de la Photographie de Mulhouse is a cross-border festival whose aim is to promote contemporary photography through a strong, unifying event. Based on a constantly renewed theme, the program highlights internationally acclaimed artists while discovering new talents from the Grand Est region and beyond.

Since 2013, five editions have taken place: *Play & Replay* (2013), *L'autre et le même* (2016), *Attraction(s)* (2018), *This is the end* (2020) and *Corps Célestes* (2022).

For its 6th edition, the BPM is inviting contemporary photographers to present their vision of a world that has become uninhabitable for certain living species, and to fathom feasible and dreamed spaces for the future. Lucid and exploratory, the program takes a poetic approach to the world in the age of the Anthropocene. Set against the historical, folkloric and anthropological backdrop of Western territories, the festival offers an anchoring in the post-industrial era, whilst probing the essence of natural worlds to be preserved or reinvented.

Opening days 13th, 14th and 15th September 2024
www.biennale-photo-mulhouse.com/
[PK-MBP-10years.pdf](#)

Bénédicte Blondeau
série Ondes, exposée lors de la BPM
2024



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Mayor of the City of Montpellier
President of Montpellier Méditerranée Métropole

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Gilles Mora

Artistic Director of the Pavillon Populaire
Curator of the exhibition

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General Information

Pavillon Populaire Photographic art exhibition area

in the City of Montpellier,
Esplanade Charles-de-Gaulle,
Montpellier
Tel. 04 67 66 13 46

montpellier.fr/
pavillon-populaire
facebook : @PavillonPopulaire

Admission is free for all visitors
and for guided tours.
Without reservation.

The exhibition will be open from
Tuesday to Sunday from 10am to
1pm and from 2pm to 6pm
(last entry 15 minutes before
closing time).

Free guided tours at regular times (in French):

“**Macro**” tour every Wednesday
and Sunday (holiday and school
periods) at 11am and 4pm:
a 45-minute interactive visit
designed for children
(3-6 years and 7-11 years) and
accompanying adults.

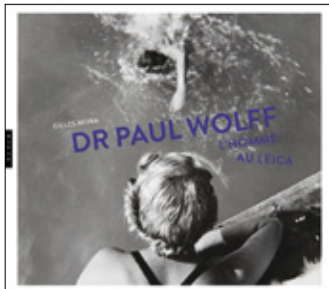
“**Wide angle**” tour,
Every Tuesday at 4pm and every
Friday at 4pm
Every Saturday and Sunday at
11am and 4pm

Duration: 1h15 approx.

Groups are welcome, please book your guided tour!

Contact us:
visites@ville-montpellier.fr

Catalogue



Dr Paul Wolff
L'homme au Leica

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The First Outdoor Bath!, Wiesbaden, May 1934
Modern print
Collection Christian Skrein Photography

FREE ENTRANCE

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