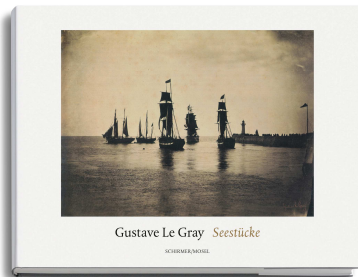


Munich, December 2015



**Gustave Le Gray  
Seestücke**

With an essay by  
Hubertus von Amelunxen  
German Edition with  
English language booklet  
104 pages, 42 color plates  
ISBN 978-3-8296-0727-8  
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PRESS RELEASE

*Beneath the moonlight the ocean lies tranquil ...\**

**Gustave Le Gray – Seestücke / Seascapes**  
Photographic poems of oceans and clouds

In poetry, alongside the major themes of love and war, the ocean and the clouds have always been essential literary subjects. The sea: unfathomable, capricious, at times tumultuous, at others calm. In fact, in the Bible it is even the origin of all life. In the early days of photography, the ocean was above all a highly challenging theme as it required outstanding technical prowess to simultaneously represent water and clouds, and with the correct exposure too, making sure that the foreground did not turn out too dark or the sky too pale.

In the 1850s, French photographer and painter Gustave Le Gray (1820–1884) succeeded in producing an entire series of sensational but nonetheless highly poetic maritime images, using a montage technique he himself had developed, which involved printing from two different negatives. Now the exquisite photo book *Gustave Le Gray: Seestücke* (Seascapes), published by Schirmer/Mosel, presents a collection of these rare photographic beauties, which comprise some of the earliest seascapes in photographic history.

Accompanied in our volume by an essay by photography historian Hubertus von Amelunxen, the 42 full-page reproductions of the sea can in themselves be read as poems, as literary pieces in their own right.

In Le Gray's photographic oeuvre, the sea and meteorological conditions at sea become a visual symbol for humans' various emotions – usually an epitome of poignant melancholy. Despite the presence of tentative waves, which likewise feature in these images, it is above all the putative tranquility of these nostalgic shots that, in combination with the stillness of photography, lends these works an emotional and atmospheric quality.

\* Heinrich Heine, 1797–1856

In addition, in our volume *Gustave Le Gray: Seestücke* the images highlight the strange coincidence of two key events in the history of the 19<sup>th</sup> century: the end of ocean sailing and the beginning of photography's stellar rise to conquering the world. And it is with great pleasure that we succumb to the magic of the one's end and the other's beginning.