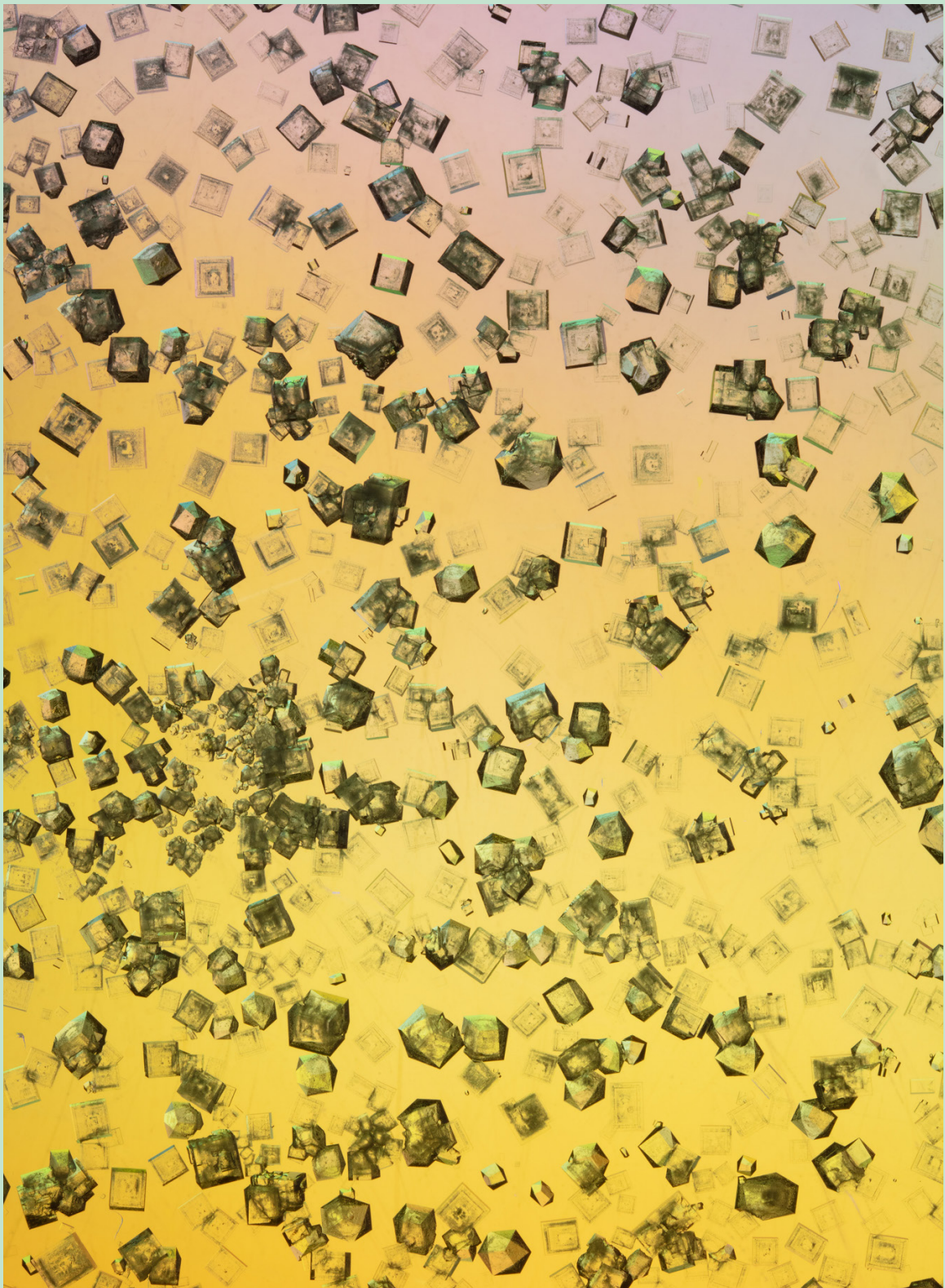


Christine Lorenz  
Halophilic Series 1-3



Halophilic 2-2506, 2022

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Christine Lorenz

## Recent Work: Halophilic Series, 1-3

### About the Halophilic Series

I photograph salt crystals and single use plastics as a way of connecting with the nonhuman world over time. In these close-up photographs, I use polarized light to illuminate salt crystals, chasing color effects that activate the imagination. The colors come from the interaction of light and plastic: layers of transparent disposable plastics work as retarders, standing between the crystals and the light source. As a result, the salt and plastic collaborate in refraction, to create shimmering constellations and uncanny, gravity-defying spaces.

In the natural sciences, the term *halophilic* describes elements of salt-dependent ecosystems, and geologically, salt formations are often indicators of petroleum in the earth. In our time, both salt and plastic are everywhere humans are, and most of the places where we are not. As familiar and close at hand as salt is, imagery of it abounds in cultural expression, from the enigmatic to the mundane. Plastics have become as inevitable as salt, and nowhere near as benign. What kind of poetics do we have for a world that is infused with plastics at every level? What kind of stories could possibly fit the world we're creating now?

There are three projects in this ongoing series:

Halophilic 3: Also, There Was No More Sea

Halophilic 2: On a Molecular Level

Halophilic 1: As Below, So Above

### Bio

Christine Lorenz uses the tools of macro photography to explore the common materials of our lived environment. She earned her MFA at the University of California, Santa Barbara, and BA at The Ohio State University. Her photographs have been seen at photo-eye gallery in Santa Fe, at Silver Eye Center for Photography, Pittsburgh Center for the Arts, and in galleries and unconventional spaces across the United States and Europe. Online, her photographs have been featured by Lenscratch, Vice, Photolucida, Rogue Agent Journal, Magenta Foundation and Humble Arts Foundation. Her article "Halophilic" was published in Refract Journal, a peer-reviewed journal from the University of California, Santa Cruz, in 2022. She was a selected photographer for Review Santa Fe in 2021 and a finalist for Photolucida Critical Mass in 2023. In addition to her self-published photobooks, she has served as publication editor and designer for The Earth Of workshop sessions of Arts Letters and Numbers. She lives with her family in Pittsburgh, PA, where she teaches art writing and the history of photography at Point Park University.

## **Halophilic 3: Also, There Was No More Sea**

**Like many Americans, I grew up surrounded by language of apocalypse.**

As the Book of Revelations draws to a close, John writes:

Now I saw a new heavens and a new earth, for the first heavens and the first earth had passed away. Also there was no more sea.

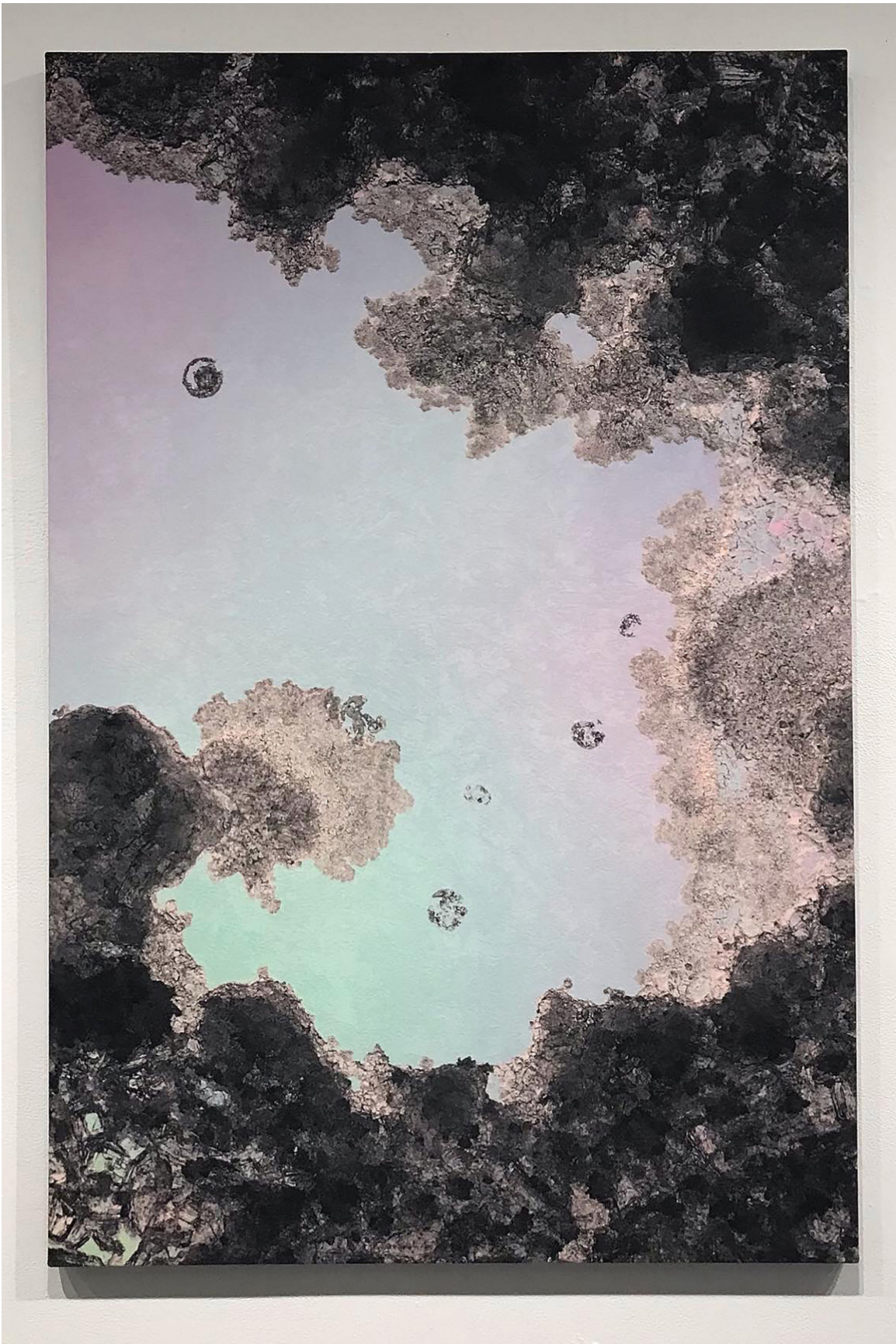
*(Revelations 21:1 NKJ)*

When the knot grows worse the more you try to untangle it, isn't it natural to imagine that it could just all be cut off? We've known for some time now that the plastics we're making aren't disappearing. We know they're choking the life out of our oceans. Everyone knows about the great Pacific garbage gyre; we've all heard about how plastics have filtered through every level of the oceans' food chains; we know they're never going away and are accumulating at a pace that grows by the day. How do we live with this? Is there some relief in the idea that some kind of a cataclysmic end is approaching—a real end, something so big and so final that, in retrospect, we couldn't really have been expected to do anything about it?

**The photographs in this series depict salt crystals** that have accumulated on disposable plastic trays, illuminated from below by polarized light. The photographs are printed for exhibition on Suede Vision fabric. For a complete image list, please visit [cmlorenz.com/lists](http://cmlorenz.com/lists) .



Christine Lorenz Halophilic 3: Also, There Was No More Sea



**Halophilic 3-1406**

Sublimation print on Suede Vision fabric over stretcher,  
2022. 35" x 53" x 2"



Christine Lorenz Halophilic 3: Also, There Was No More Sea



**Halophilic 3-1461**

Sublimation print on Suede Vision fabric  
over stretcher, 2022

53" x 35" x 2"



Christine Lorenz Halophilic 3: Also, There Was No More Sea



**Halophilic 3-1027**

Sublimation print on Suede Vision fabric,  
mounted to panel, 2023

24" x 36"



Christine Lorenz Halophilic 3: Also, There Was No More Sea



**Halophilic 3-1027**

Sublimation print on Suede Vision fabric,  
2022. 36" x 52" x .5"



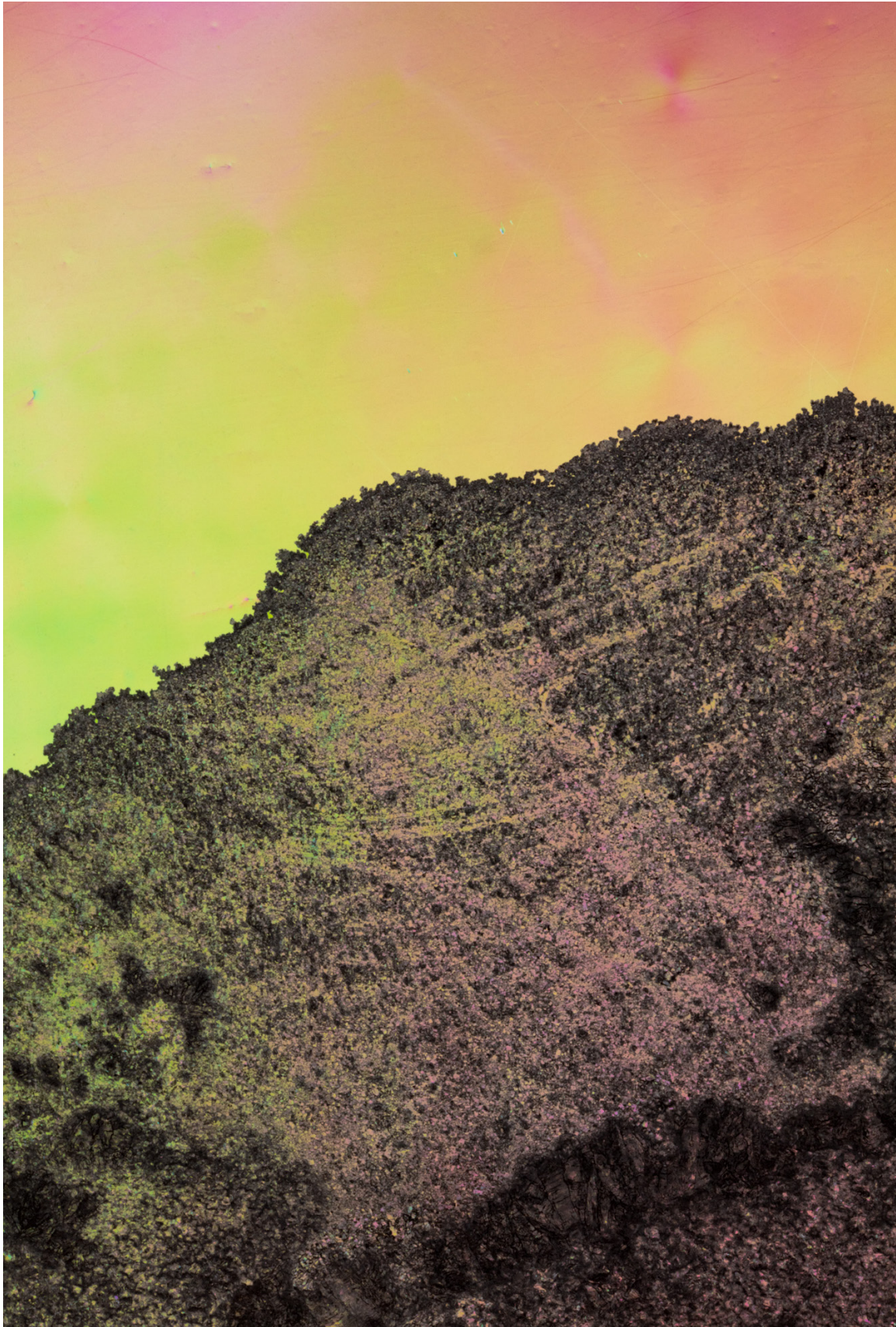
Christine Lorenz Halophilic 3: Also, There Was No More Sea



Halophilic 3-1474, 2022



Christine Lorenz Halophilic 3: Also, There Was No More Sea



Halophilic 3-1278, 2022







## Halophilic 2: On a Molecular Level

**These photographs bring salt and plastics up close**, through methods that dodge some of the limits of human perception. The photographs depict salt crystals, illuminated with polarized light, which is filtered through layers of transparent, disposable plastics. Wildly unpredictable colors result from the way plastics behave as retarders to the polarized light, and sometimes patterns become visible within the plastics themselves. In the process, salt and plastic collaborate in refraction, creating shimmering, gravity-defying fields that seem to escape our sense of scale.

**These materials are part of our world at every level**, from the geological to the most minuscule we can imagine. The exploitative practices that created the modern era have left a ravaged earth where “forever chemicals” suffuse the water and the air. Salt and plastics intermingle and pass through our bodies all day long. We are both culturally and materially enmeshed with these substances, independently of our ability to sense them.

For an in-depth article about this series, see [Refract Journal vol. 5 Fall 2022](#)

**The photographs in this series are printed for exhibition in a variety of formats**, including light boxes, acrylic face mounted prints, lenticular prints, and vinyl mural. Archival inkjet prints are also available. For a complete image list with edition information, please visit [cmlorenz.com/lists](http://cmlorenz.com/lists).

Christine Lorenz Halophilic 2: On a Molecular Level

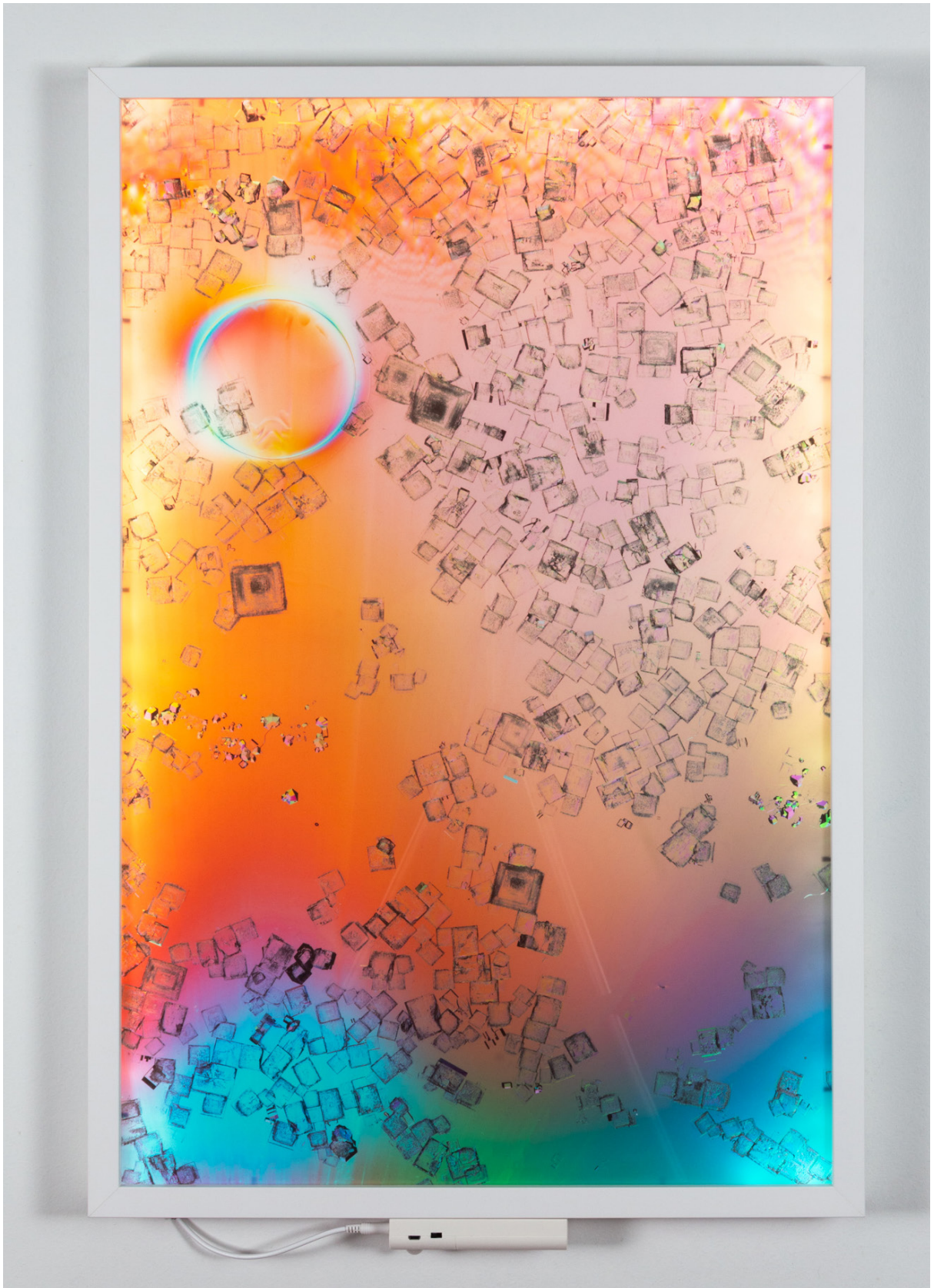


**Halophilic 2-2214**

Acrylic-faced print on metallic paper in frame, 2023. 16" x 24" x 1.5"



Christine Lorenz Halophilic 2: On a Molecular Level



**Halophilic 2-2164**

Pigment print on DisplayTrans in custom lightbox, 2023. 19" x 29" x 1.5"



Christine Lorenz Halophilic 2: On a Molecular Level



**Halophilic 2-1525-1545 Shimmer**

Two lenticular prints mounted on acrylic  
in dichroic acrylic frames, 2023  
As shown 11" x 20" x 2"



Christine Lorenz **Halophilic 2: On a Molecular Level**



**Halophilic 2-1819/1827**

Two pigment prints on DisplayTrans in  
custom light boxes, 2022  
Each 20" x 24" x 2"



Christine Lorenz Halophilic 2: On a Molecular Level



**Halophilic 2-0852 A-D**

Set of four inkjet prints on light panels,  
2022. 38" x 13" x 2"



Christine Lorenz **Halophilic 2: On a Molecular Level**



**Halophilic 2-1540**

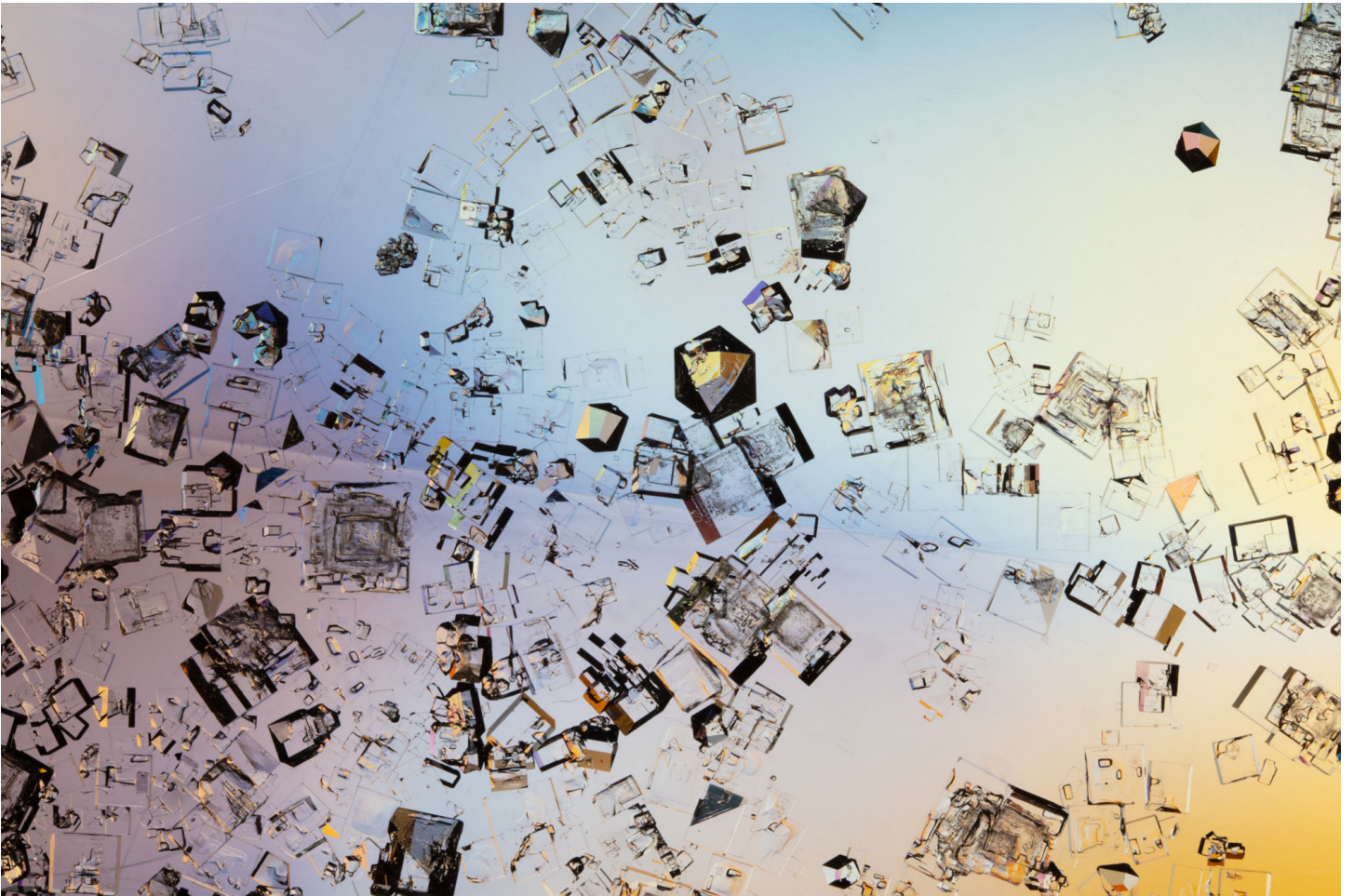
Archival inkjet print, acrylic face mount,  
2022. 9.5" x 12.5" x 1.5"



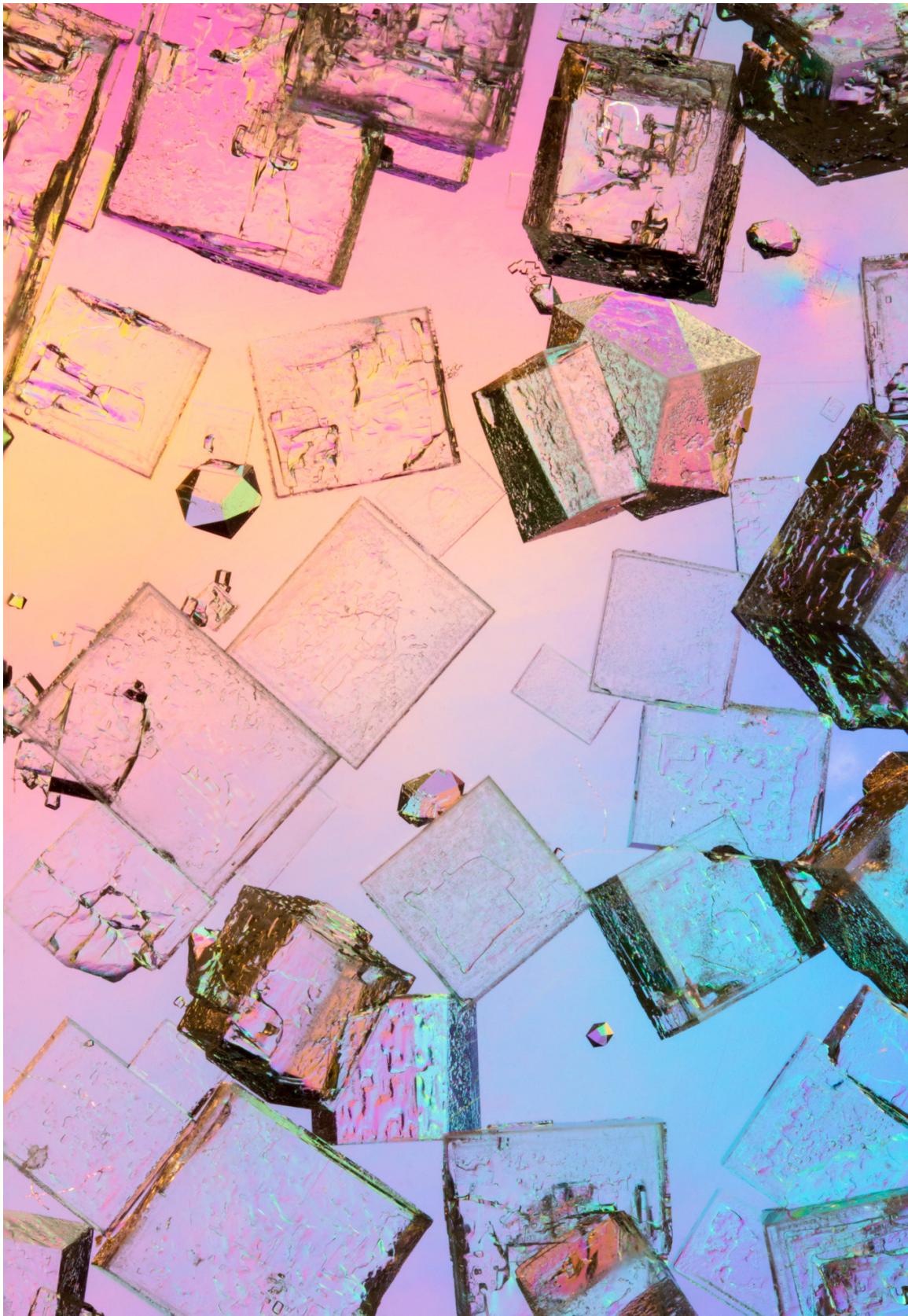
Christine Lorenz Halophilic 2: On a Molecular Level



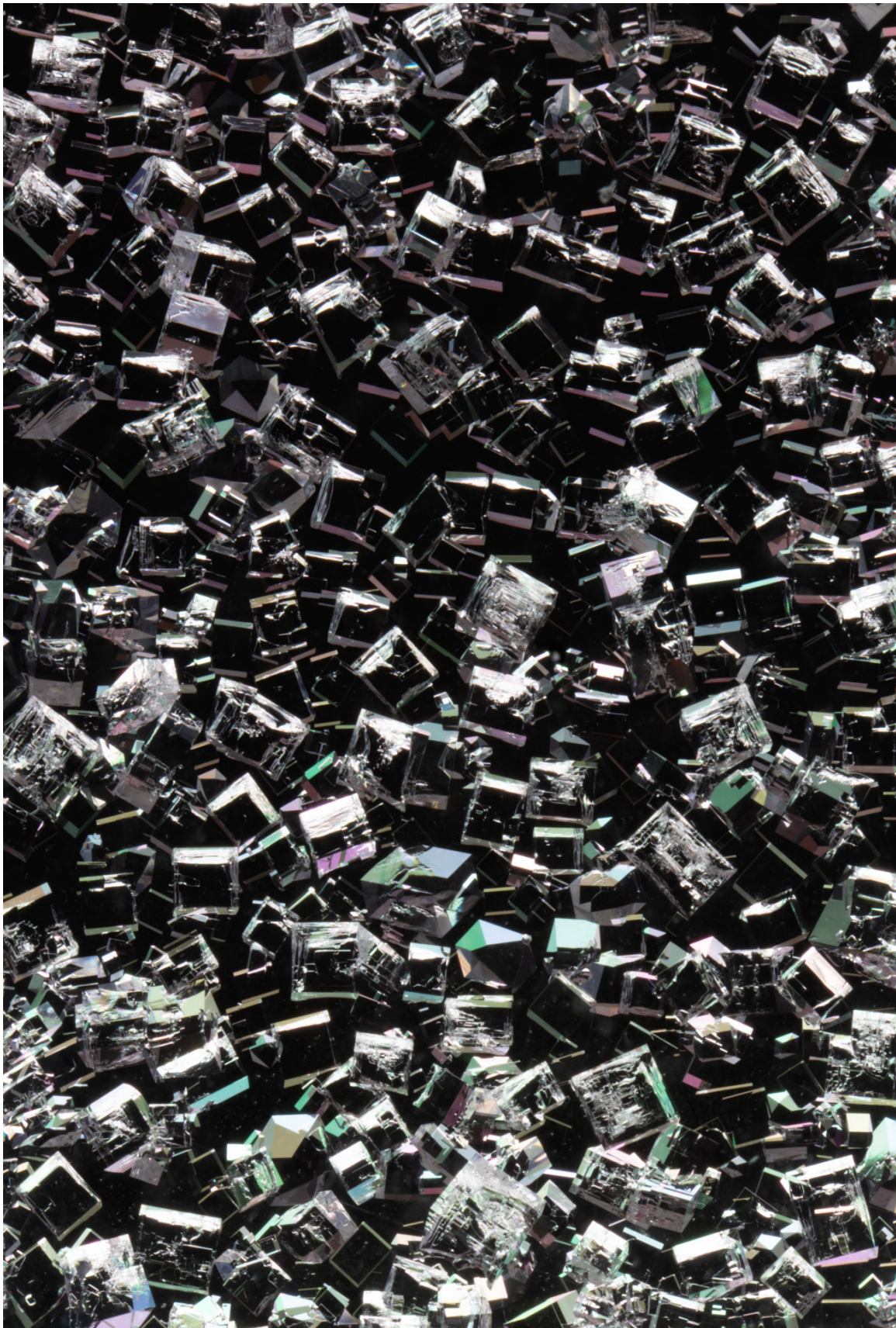
**Halophilic 2-1894 as mural**  
Sublimation print on vinyl, 2022  
86" x 94"













## **Halophilic 1: As Below, So Above**

**We don't usually think of tasting salt as a geological experience.** Most salt that we see has been processed, packaged, branded and streamlined into our consumer logistics system in such a way that we have no way of knowing where it came from. In this respect, salt is a lot like plastic: endlessly mutable, endlessly abundant, and to all appearances groundless.

When it comes to what humans do with salt on the earth, only a small fraction of it goes to food. The largest part of salt production goes to clearing the roads. Petroleum and salt are interlocked there again: our transportation system literally depends on it to get things where they need to go. The next largest end use of salt is for chemical production, particularly chlorine. The products can go anywhere, and plastics can look like anything. In the life cycle of salt in the earth, any little trace of it is about as likely to end up in some form of plastic as it is likely to pass through a human body and surface as a little drop on the skin.

**Halophilic 1: As Below, So Above** is a series of unique collages of archival inkjet prints with vinyl on panel. To see more from this series, visit [cmlorenz.com/halophilic-1](http://cmlorenz.com/halophilic-1).

Christine Lorenz Halophilic 1: As Below, So Above



**Halophilic 1-0048/Oil Slick**

Holographic vinyl over inkjet print on panel, 2021. 9.5" x 12.5" x 2"



Christine Lorenz Halophilic 1: As Below, So Above



**Halophilic 1-9923/Day-glo Red**  
Vinyl over inkjet print on panel, 2021  
12" x 16" x 1.5"

Christine Lorenz Halophilic 1: As Below, So Above



**Commission for private client**

Three pigment prints with acrylic face  
mount, 2022. Each 36" x 48" x 1"



# Christine Lorenz

## CV Highlights

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**Education** MFA, Art Studio, University of California, Santa Barbara, 1997  
BA, Photography and Cinema, With Honors in the Liberal Arts, With Distinction in English, Ohio State University, 1995

**Exhibitions** Living Image 2023/2024, The Halide Project, Philadelphia, 2024 (forthcoming)  
Commence, Tomayko Foundation, 2023  
The Countless Laughter of the Ocean, Duquesne University Les Idées Gallery, 2023 (solo)  
The Grandeur of Power, Associated Artists of Pittsburgh (Eric Shiner), 2023  
Featured Artist Exhibition, Associated Artists of Pittsburgh, 2023  
Balanced Response, Robert Morris University Media Arts Gallery, 2023  
The World at Our Feet, BoxHeart Gallery, 2022  
Silver Eye Center for Photography Benefit Auction Exhibition, 2022  
Animal, Vegetable, Mineral, Other, Blank Space, 2022 (three-person with Travis Mitzel and Lauren Braun)  
SPE 10th Annual Joint Caucus Exhibition, virtual, 2022  
Holding Space, Ketchup City Creative, 2022  
The Most Possible Kind, Duquesne University Les Idées Gallery, 2022  
Transience, Praxis Gallery (Aline Smithson), Minneapolis, 2022  
Drawn Together, Good News Arts, High Springs, FL, 2021  
Instability and Precariousness, Loosen Art/Millepiani, Rome, 2021  
Transverse: Three Rivers Arts Festival (Dan Leers), 2020/2021  
Fractured, photo-eye Gallery, Santa Fe, 2020  
-----, Space (Pittsburgh Cultural Trust/Brett Yasko), 2019  
Salt, Paper. Pittsburgh Center for the Arts, 2017 (solo)  
Temporary States. Magenta Foundation, 2015 (two-person with Lori Hepner)

**Online Features** Der Greif, Guest Room: Varun Gupta and Arkan Mukerjee, 2023  
Featured Artist, Associated Artists of Pittsburgh, July 2022  
Fraction Magazine, Issue 154, February 2022  
Tectonics: Bringing Together Artistic Practices United by Lithic Thinking  
Beyond Human Scales, Lethologica Press, Perth (Perdita Phillips) 2021

**Press and Publications** Halophilic 2: On a Molecular Level. Christine Lorenz, Critica: The Newsletter of the Psychoanalytic Institute of Northern California, Fall 23: Visible/Invisible Halophilic. Christine Lorenz, Refract: An Open Access Visual Studies Journal, vol 5: Sensing Place, University of California, Santa Cruz, 2022  
Christine Lorenz: Dissolution. Daniel George, Lenscratch, Jan. 21 2022  
Breaking the Mold: Fractured, photo-eye's First Juried Show. Michael Abatemarco, Pasatiempo, Santa Fe New Mexican, Feb. 28 2020  
Salt Gardening: The Science Behind the Salt Photography of Christine Lorenz. Emma Shirey, Duquesne Quark, December 13 2019  
Finding the Cosmos in a Grain of... Salt? Pete Brook, Vantage, January 2015

**Awards and Residencies** Photolucida Critical Mass, finalist, 2023  
Arts Letters & Numbers, residency 2023, 2021  
Review Santa Fe, selected participant 2021

**Teaching** Point Park University, Department of Photography, Adjunct Associate Professor, 2013-present  
Duquesne University, Department of History, Program in Art History, Adjunct Faculty, 2002-2023