



# Christine Lorenz Salt

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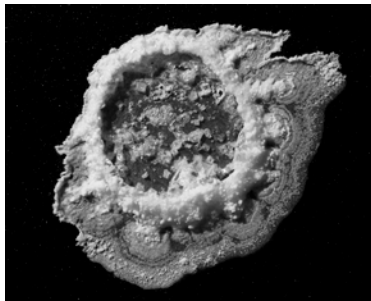


## Statement

Salt is the commonest of common things. Essential as it is to human lives, salt finds its place in countless metaphors. We can taste it when we can't see it, in our tears, on our skin; it makes us thirsty if we have too much. As a mineral in the world, it has a sort of life of its own. Left to its own devices, salt fluctuates between visible and invisible, organizing itself into structures and patterns, and dissolving again. Under ideal circumstances, the mineral settles into clean-edged structures that maintain clarity and precise right angles as they grow. But circumstances are rarely ideal. Fluctuations in temperature or humidity, an occasional jostle, or pollution in the water will disrupt the crystal formation. Any state we witness is a moment from a process of becoming, and our own mutable nature is there, in crystals that never quite reach an ideal form.

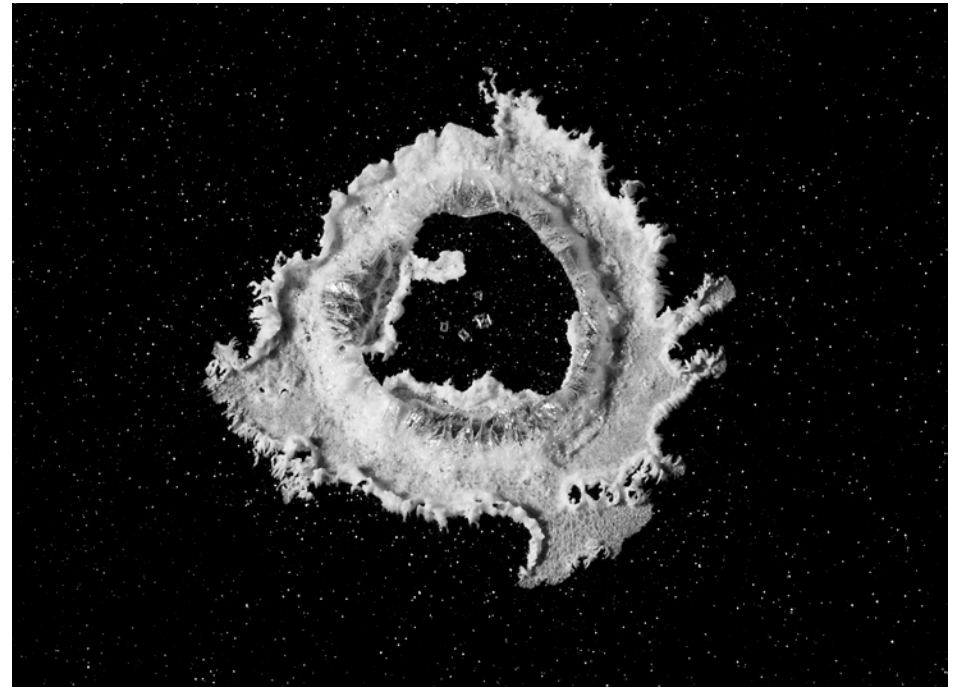
## Origin and Process

This project began as a science experiment—not my own, but one that wasn't working out for my son, who was then in elementary school. He had been trying to grow salt crystals in a jar, using string hanging from a pencil across the top, like so many of us did when we were his age. But something had gone wrong: nothing much was growing, and we were running out of time. As a way of improvising, we made highly saturated salt solution and put drops onto various surfaces to evaporate. The results were peculiar, so we kept going, putting drops onto all sorts of things, including a pan that we heated in a very low oven. I couldn't resist turning my macro lenses on the results. One of the forms, seen below, looked like a galaxy. It was as if [Powers of Ten](#) had come to visit, and at that point, I was hooked.

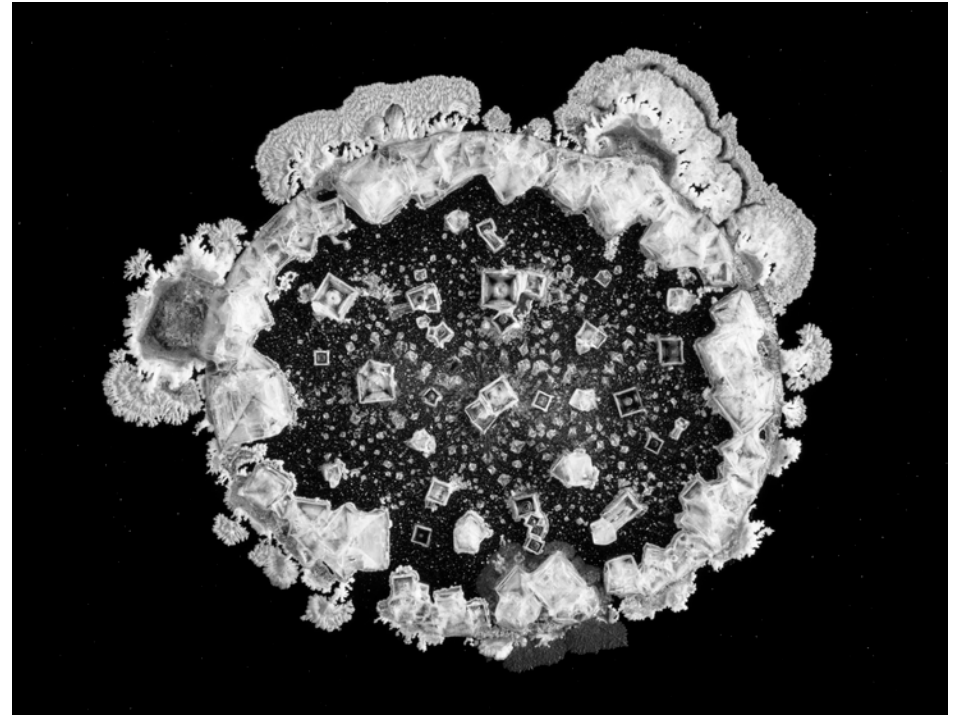


5615

All of the salt formations in the following photographs are composed of common table salt and water, boiled on the kitchen stove. The crystals are grown various surfaces including glass, ceramic, acrylic, and paper, and photographed using consumer-grade macro lenses and DSLR cameras. I use Photoshop for focus stacking and image cleanup; the subject matter is black and white in real life.



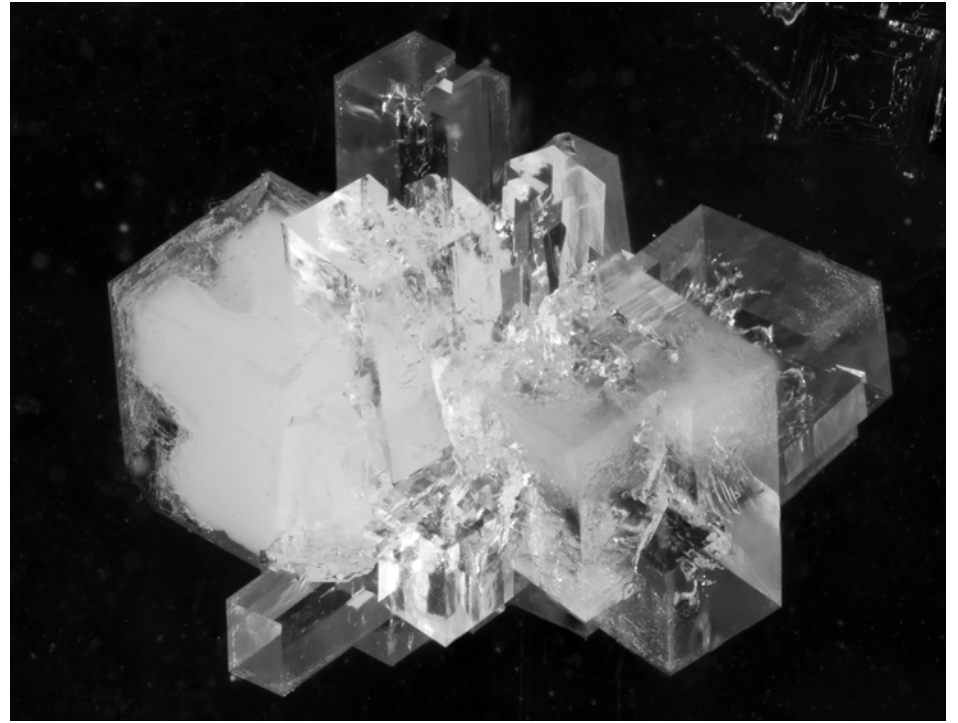
6833



7446



4210 (Cello)



1961 (Stations)



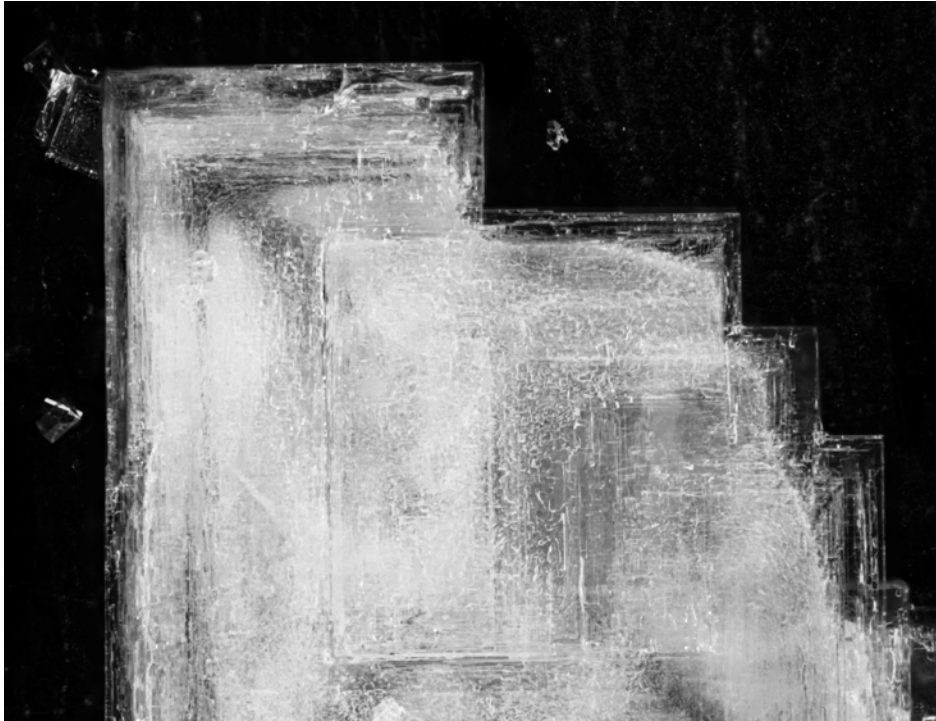
9174



9331 (Stations)



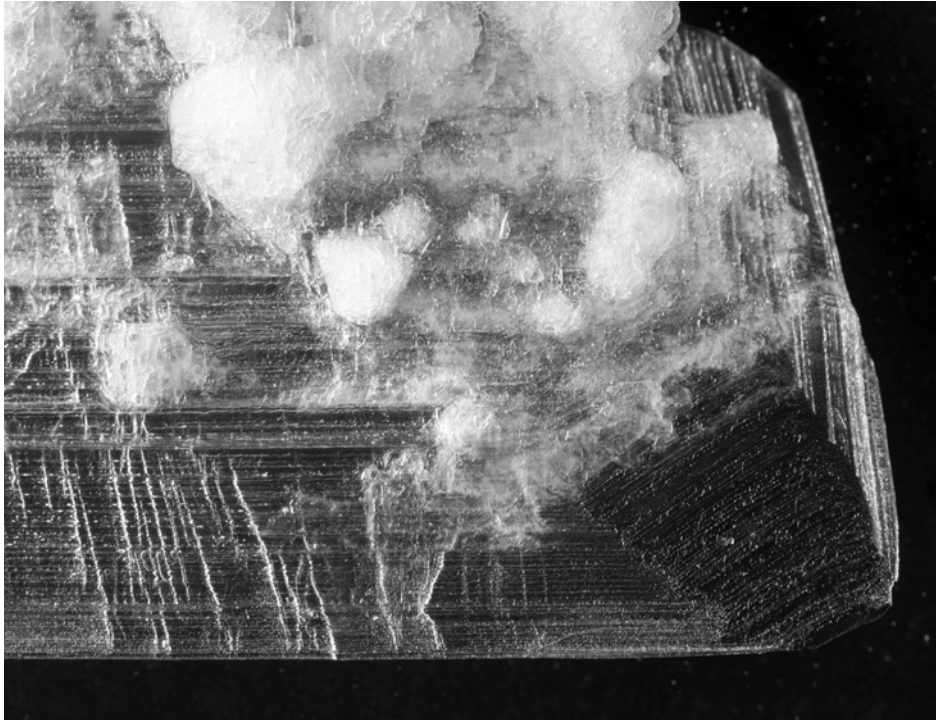
9250 (Dissolution)



0923 (Fractured)



0977 (Fractured)



1490



9744



9828

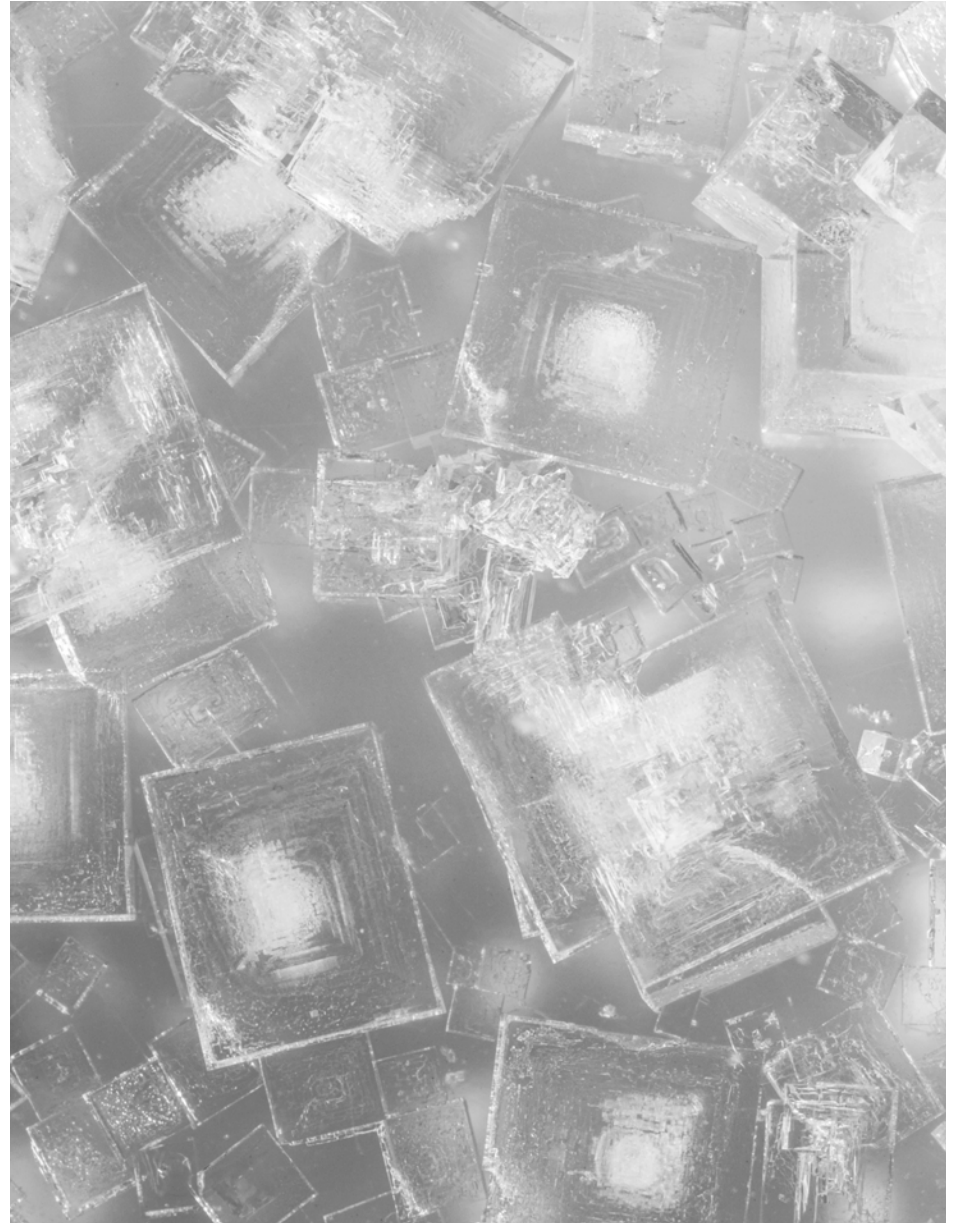


9921





Fold 3104/3038



Fold 3104/3038



1677



4375 (Terrain)



4126 (Terrain)





## Salt, Folded

When crystals appear and grow in their solution, they seem to act independently, with a logic of their own. A photograph captures them in a temporary state, and puts a boundary around them. When we're looking at photographs, the more we're involved with the image, the more we forget that we're looking at paper. Folding a photograph lets that paper stage an interaction between the images on either side, which are just two of the ways that the crystals could have turned out, and might yet next time.

This is an ongoing project with several sub-sets that can be seen on my [website](#). The photographs on these pages are the most recent (2021). The folded photographs in this series are available in an edition of three, framed at 24"x24".

Fold 3104/3038



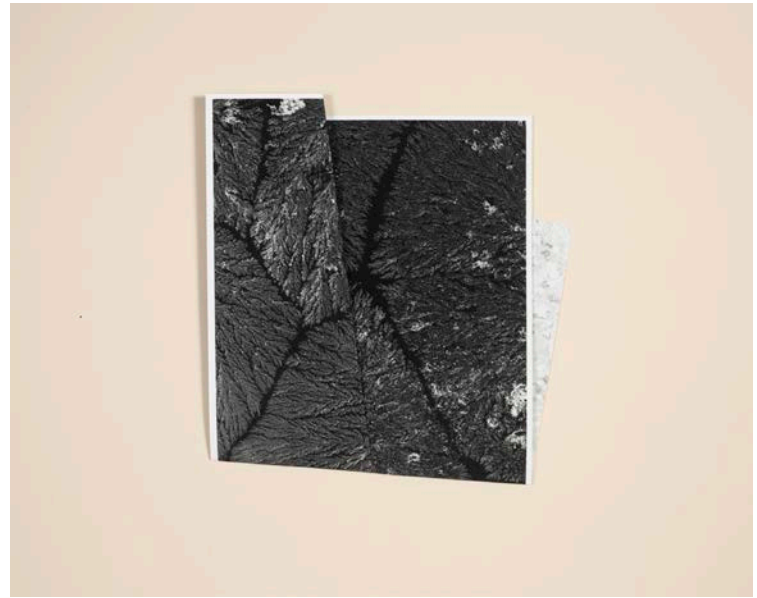
Fold 4493/9686



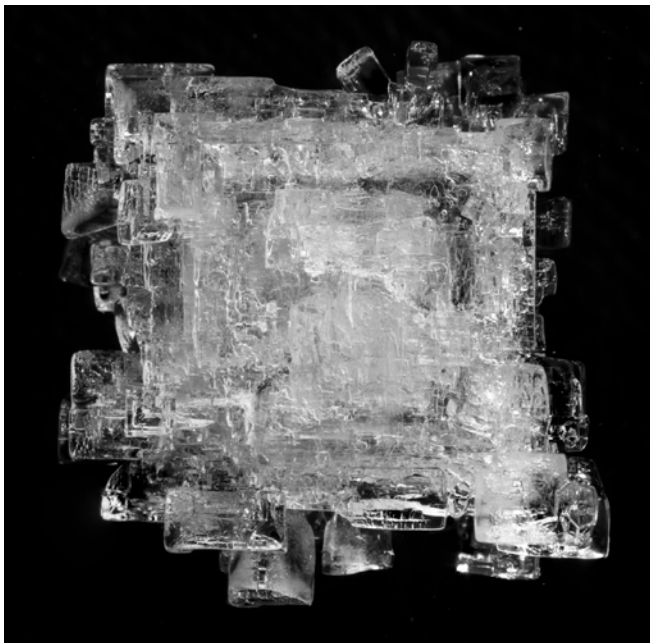
Fold 2197/0510



Fold 9909/9979



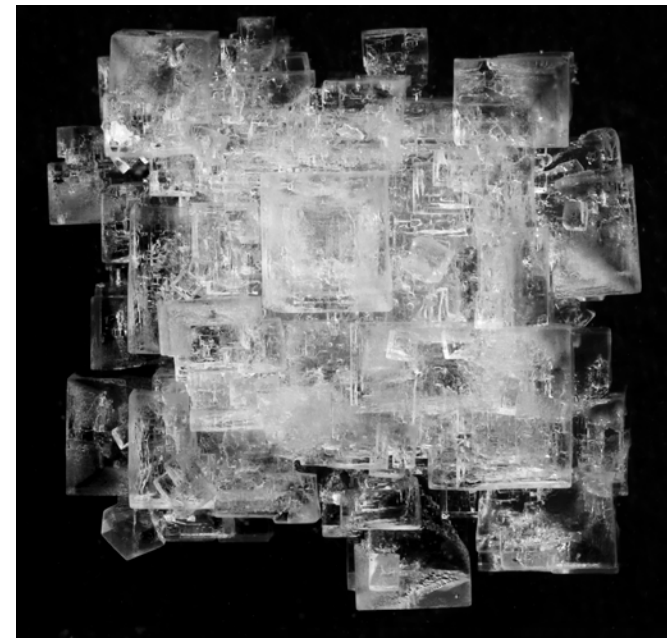
Fold 1032/9968



9205 (Dissolution)



0137 (Dissolution)



9412 (Dissolution)

## Dissolution

Crystal formations are temporary states. The way that pieces grow and adhere to each other, their size, surfaces, angles, degree of clarity—all the qualities that we see reflect the conditions that formed them to that point. This series shows a set that had been exposed to a solution that was less concentrated than the one they had come from, which caused them to immediately start dissolving.

I photographed these in my home at the end of 2020. I was editing them on January 6, 2021. It seemed like a good time to make a small book with this group on their own. The book is called *Dissolution*, and you can read more about it on my [website](#).



## Bio

Christine Lorenz uses photography to examine the ordinary, overlooked, disposable, and forgotten. She earned her MFA at the University of California, Santa Barbara, and BA at Ohio State University. Her photographs have been seen at photo-eye gallery in Santa Fe, in Pittsburgh galleries, and elsewhere across the United States and Europe. Online, her photographs have been featured by Vice, Photolucida, Rogue Agent Journal, Magenta Foundation and Humble Arts Foundation. She lives with her family in Pittsburgh, PA, where she teaches art history, the history of photography, and art writing.

[Download full CV](#)

## Exhibitions

**Instability and Precariousness.** Loosen Art, Rome, 2021  
**Six Feet.** Associated Artists of Pittsburgh Galleries, 2020  
**Life Cycles Toward Freedom.** Let's Get Free/Boom Concepts, 2020  
**Transverse.** 2020 Three Rivers Arts Festival Juried Exhibition (Dan Leers), 2020/2021  
**Fractured.** photo-eye Gallery, Santa Fe, 2020  
 \_\_\_\_\_, Space (Pittsburgh Cultural Trust/Brett Yasko), 2019  
**Just Say'n.** The Bottle Works (Jill Larson), 2017  
**Pittsburgh Society of Artists 52nd Annual Exhibition.** The Artsmiths (Casey Droege) 2017 (Jurors Prize)  
**Salt, Paper.** Pittsburgh Center for the Arts, 2017 (solo)  
**Vagabond Unblurred.** Vagabond Galleries, 2016  
**Society for Photographic Education Joint Guild Exhibition.** Living Arts of Tulsa-Myers Gallery, 2016  
**Dollar Bank Three Rivers Arts Festival Juried Exhibition,** 2016  
**Associated Artists of Pittsburgh New Member Exhibition.** Trust Arts Gallery, 2016  
**Salt.** Tula, Pittsburgh 2015 (solo)  
**Intr(au)spective.** Pittsburgh Society of Artists (Freyda Spira), 2015 (Jury award)  
**Temporary States.** Magenta Foundation, 2015 (two person exhibition with Lori Hepner)

## Project status

This is an ongoing project.

## Prints and Editions

Photographs are available as archival inkjet prints. See website for edition and pricing information, or email for a price list. Email with inquiries for licensing and commissions.

Folded prints are framed at 24"x24" and are offered in an edition of three.

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