

DE NOCHE  
BY NIGHT

PHOTOGRAPHS BY  
*LAURENCE SALZMANN*

Photographs by Laurence Salzmann copyright © 2022

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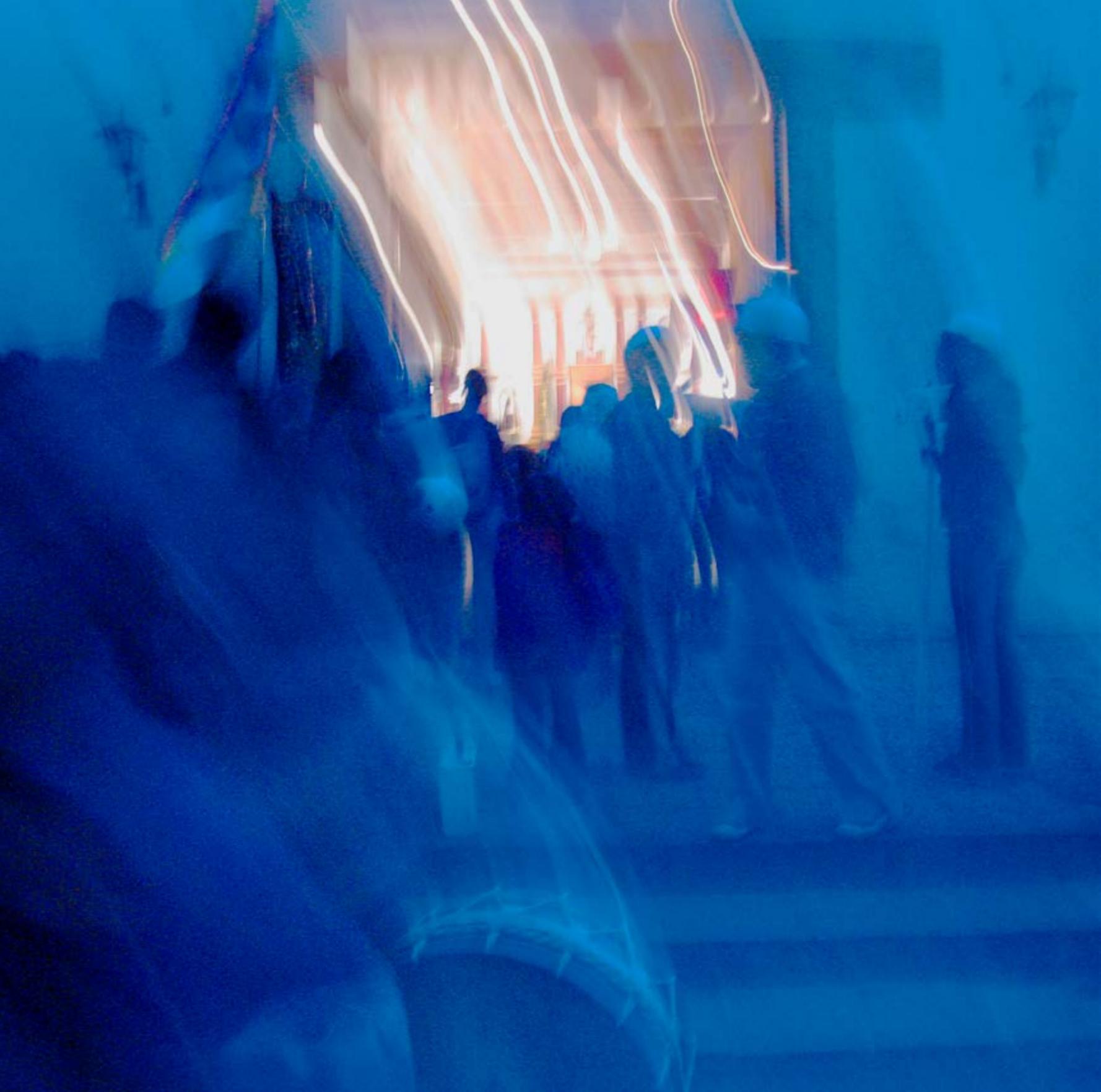
...vamos componiendo una figura absurda, dibujamos con nuestros moviemientos una figura identica a la que dibujan las moscas cuando vuelan en una pieza, de aqui para alla, bruscamente dan media vuelta, de alla para aqui, eso es lo que se llama movimiento brownioideo, ahora entiendes, un angulo recto, una linea que sube, de aqui para alla, del fondo al frente, hacia arriba, hacia abajo, espasmodicamente, frenando en seco y arrancando en el mismo instante en otra direccion, y todo eso va tejiendo un dibujo, una figura, algo inexistente como vos y como yo, como los dos puntos perdidos en Paris que can de aqui para alla, de alla para aqui, haciendo su dibujo, danzando para nadie, ni siquiera para ellos mismos, una interminable figura sin sentido.

...with our movements we sketch out a pattern just like the ones flies make when they fly around a room...a right angle, an ascending line, from here to there, from back to front, up, down, spasmodically, slamming on the brakes and starting right up in another direction, and all of this is drawing a picture, a pattern, something nonexistent like you and me, like two points lost in Paris that go from here to there, from there to here, drawing their picture, putting on a dance for nobody, not even for themselves, an interminable pattern without any meaning.

Julio Cortázar  
Hopscotch



















ISES























Laurence Salzmänn's preoccupation with photography and filmmaking goes back to the late 1960s. His signature work is rooted in the social-documentary tradition and the way in which other cultures function in their own environments. Salzmänn's work includes a wide spectrum of topics: a vanishing Jewish community in Eastern Europe, portraits of residents of single room occupancy hotels in New York, or dancers in a theatrical setting. His keen sense of observation of people filters through his "lens" to decode social and cultural idiosyncrasies. In his words, his images are aimed to endure—to convey knowledge and inspiration, long after they have been exhibited.

Salzmänn has completed several major long-term projects in the U.S. and abroad, including *Imagining Cutumba*; *La Lucha/The Struggle Face to Face: Encounters Between Jews & Blacks*; *Anyos Munchos i Buenos—Turkey's Sephardim*; *The Last Jews of Radauti*; *La Baie/Bath Scenes*. In 2005, Salzmänn visited Argentina's Jujuy Province where he photographed the celebration of a religious pilgrimage in the Andes, near to Tilcara. These are the images that make up his *De Noche/By Night* essay. *Misk'i Kachi/Sweet Salt*, Peru, 2017

Salzmänn completed a photo-film documentary in *La Sierra del Norte* of Puebla, Mexico, that documents the life left behind by Mexican workers who have migrated to the United States from that region. So continues Salzmänn's long tradition of recording cultures other than his own, in particular, those of Latin America.

Among his awards are a Fulbright Grant (1974), a Pew Fellowship in Photography (2001), artist's residencies at Blue Mountain Center in New York State (2004) and at Mojácar, Spain (Fundación Valparíso, 2007) and a Fulbright Grant (2015-2016), to Peru.

His photographs are in the collections of the Philadelphia Museum of Art; Israel Museum, Jerusalem; Free Library of Philadelphia; Museum of Photographic Arts, San Diego; The Jewish Museum, New York; Corcoran Gallery, Washington; International Center of Photography, New York; Bibliothèque National, Paris; Jewish Community of Istanbul; Haverford College; The Harvard Semitic Museum Photographic Archives; and Smith College Library.

*De Noche/By Night* has been shown at:

The Cantor Fitzgerald Gallery at Haverford College, Haverford, Pennsylvania, October 2006

Photo West Gallery, Philadelphia, Pennsylvania, January 2007

Prints from *De Noche/By Night* are available. For more information, go to [www.LaurenceSalzmänn.com](http://www.LaurenceSalzmänn.com)

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