



# FIXED IN SALT

LAURENCE SALZMANN





Fixed in Salt

Photographs by Laurence Salzmann  
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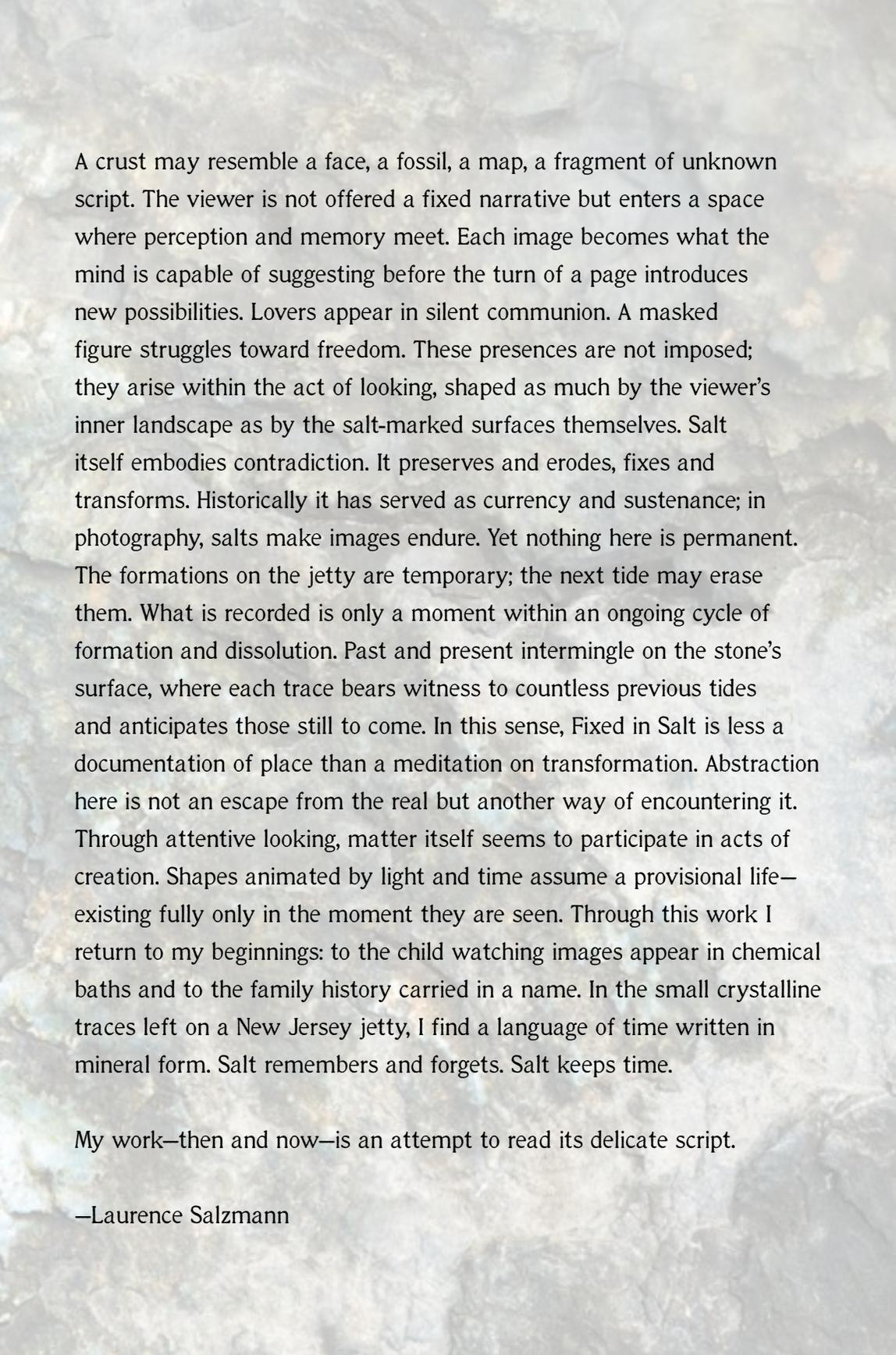
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# FIXED IN SALT-

*Fixed in Salt* is a meditation on time, memory, and the quiet traces that life leaves behind. It grows from a lifelong engagement with salt—not only as substance, but as inheritance. Long ago, my ancestors collected taxes for the Russian Czar, paid not in coins but in salt. From this history came the family name Salzmann—“man of salt.” Salt entered my lineage as a material that preserves, crystallizes, and records. When I began making photographs at age eleven, I worked with light-sensitive chemistry—historically known as silver salts—whose purpose was to fix an image so it would not disappear. The idea of fixing, whether in photography or in memory, has accompanied me ever since. These photographs were made on a sea jetty along the New Jersey shore—an exposed threshold between land and water, solidity and dissolution. Here, where tides advance and withdraw without rest, surfaces become archives. Salt gathers, dries, crystallizes. What remains after each tide recedes is not merely residue but record: time passing, matter transforming, elemental forces quietly at work. The project began in Avalon, New Jersey. While friends cast their fishing lines into the surf, I wandered the jetty and I noticed the salt deposits left behind by retreating tides. Crystalline formations spread across stone and walkway, shaped by waves that wash over, withdraw, and return. In them I sensed a quiet magic—forms that seemed to possess their own interior life. They echoed the wonder I felt as a child watching an image slowly emerge in a tray of developer. The sea, too, seemed to fix its own fleeting images—momentary, luminous, already dissolving. On the jetty, built to protect homes from erosion, salt writes its script across ordinary surfaces. Deposits mingle with eroded stone and fragments of organic matter, form unintentional compositions shaped by wind, water, and season. These abstractions are not invented; they are discovered through patient looking. Ambiguous and shifting, the forms invite projection.



A crust may resemble a face, a fossil, a map, a fragment of unknown script. The viewer is not offered a fixed narrative but enters a space where perception and memory meet. Each image becomes what the mind is capable of suggesting before the turn of a page introduces new possibilities. Lovers appear in silent communion. A masked figure struggles toward freedom. These presences are not imposed; they arise within the act of looking, shaped as much by the viewer's inner landscape as by the salt-marked surfaces themselves. Salt itself embodies contradiction. It preserves and erodes, fixes and transforms. Historically it has served as currency and sustenance; in photography, salts make images endure. Yet nothing here is permanent. The formations on the jetty are temporary; the next tide may erase them. What is recorded is only a moment within an ongoing cycle of formation and dissolution. Past and present intermingle on the stone's surface, where each trace bears witness to countless previous tides and anticipates those still to come. In this sense, *Fixed in Salt* is less a documentation of place than a meditation on transformation. Abstraction here is not an escape from the real but another way of encountering it. Through attentive looking, matter itself seems to participate in acts of creation. Shapes animated by light and time assume a provisional life—existing fully only in the moment they are seen. Through this work I return to my beginnings: to the child watching images appear in chemical baths and to the family history carried in a name. In the small crystalline traces left on a New Jersey jetty, I find a language of time written in mineral form. Salt remembers and forgets. Salt keeps time.

My work—then and now—is an attempt to read its delicate script.

—Laurence Salzmann











































































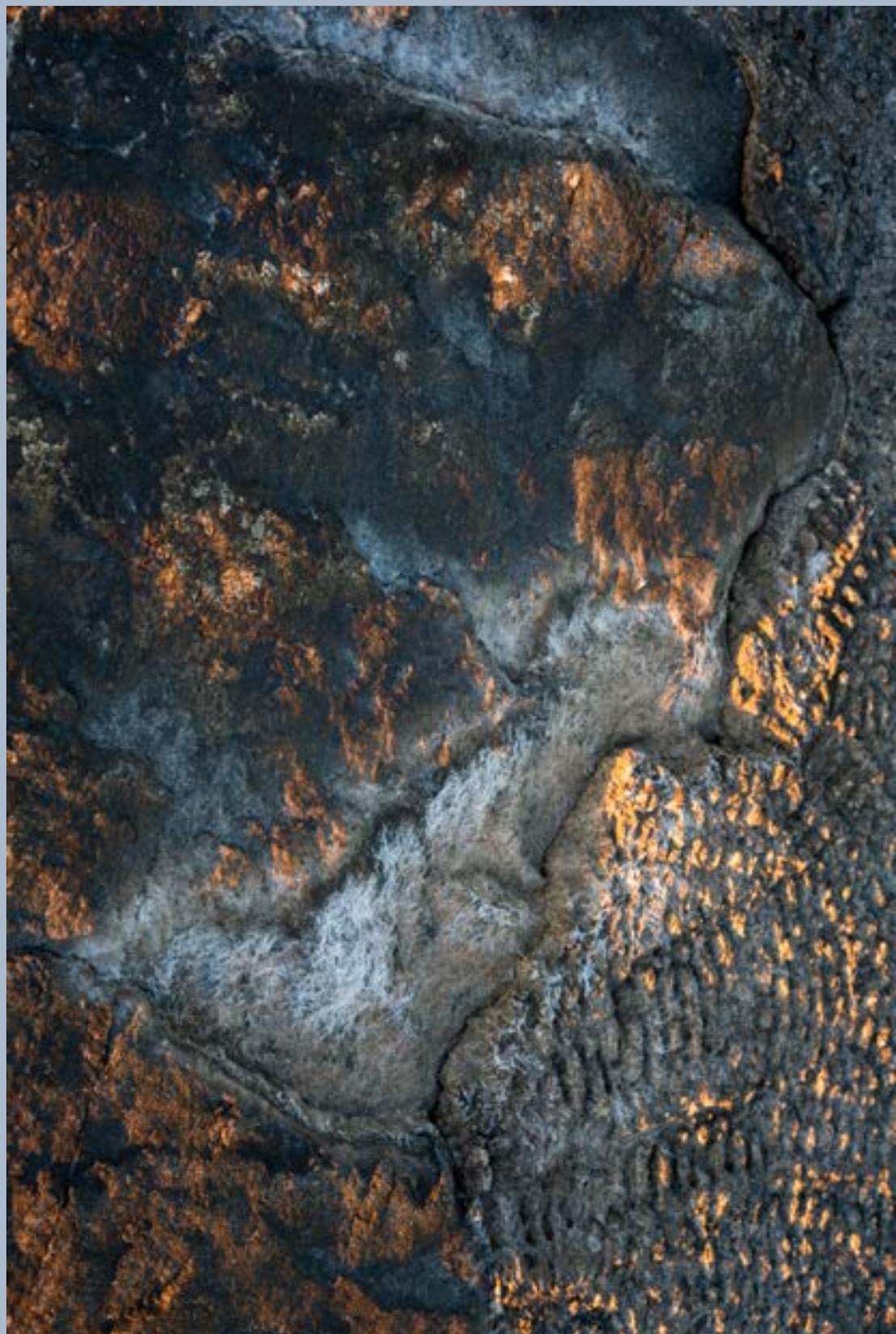














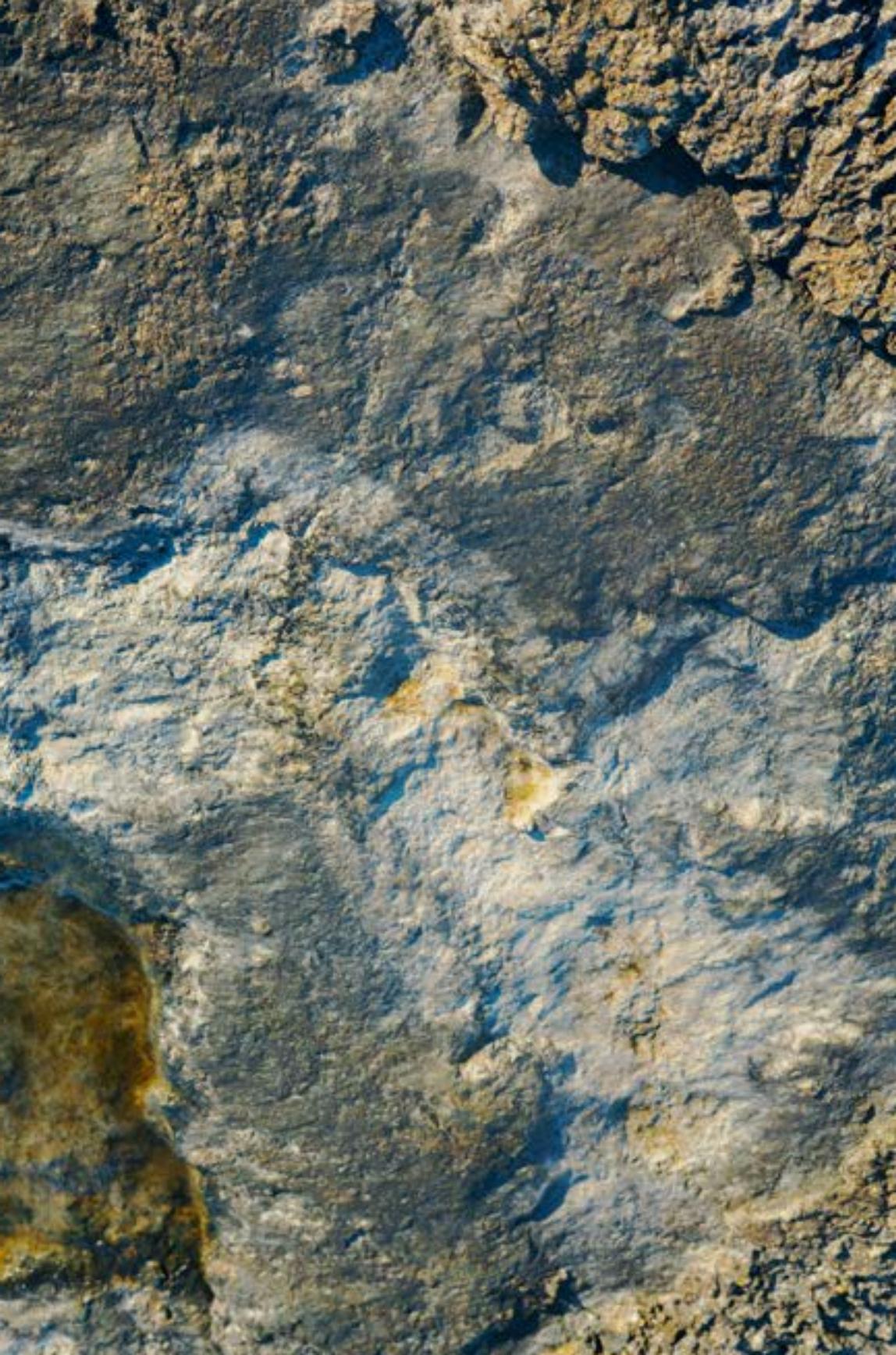






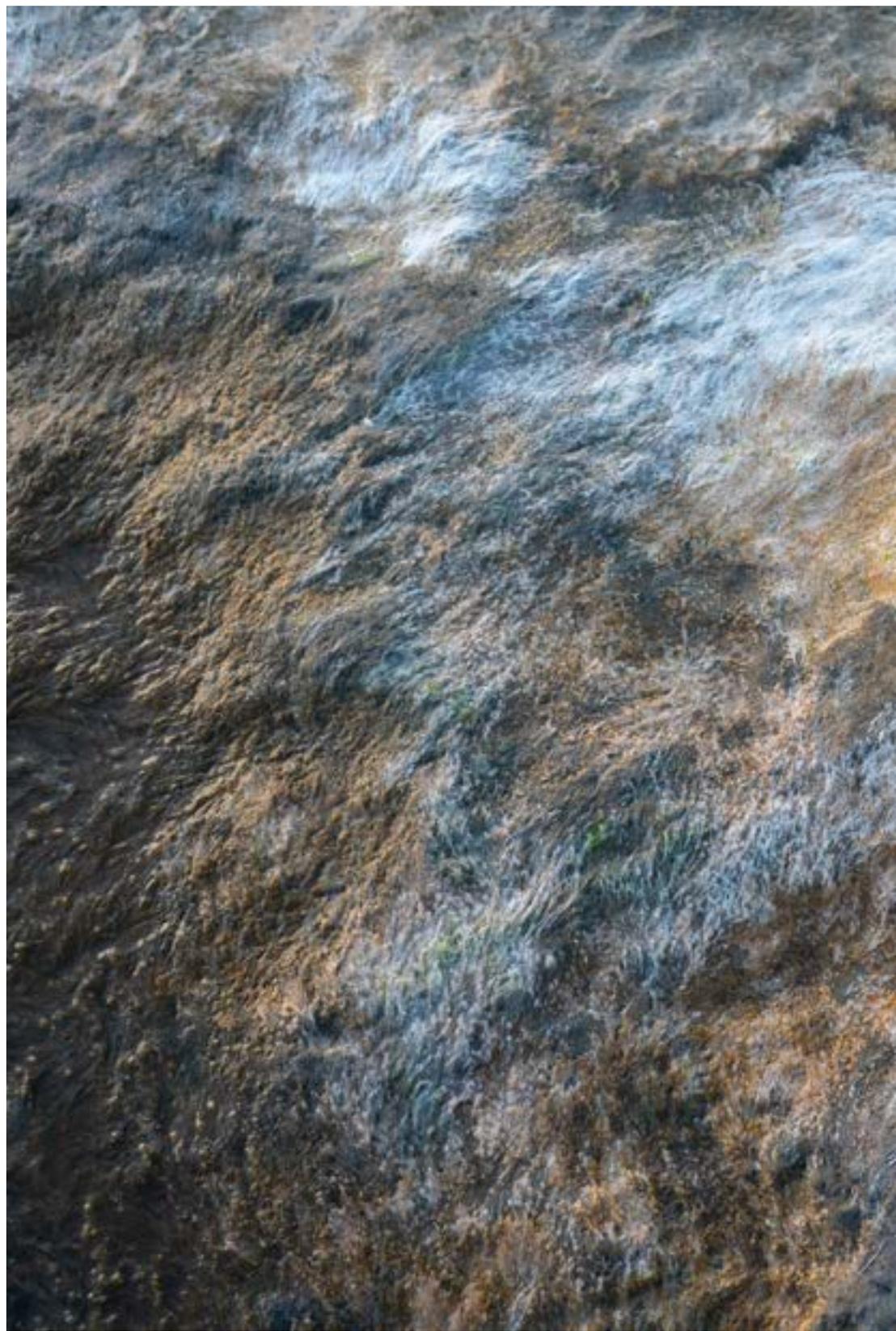












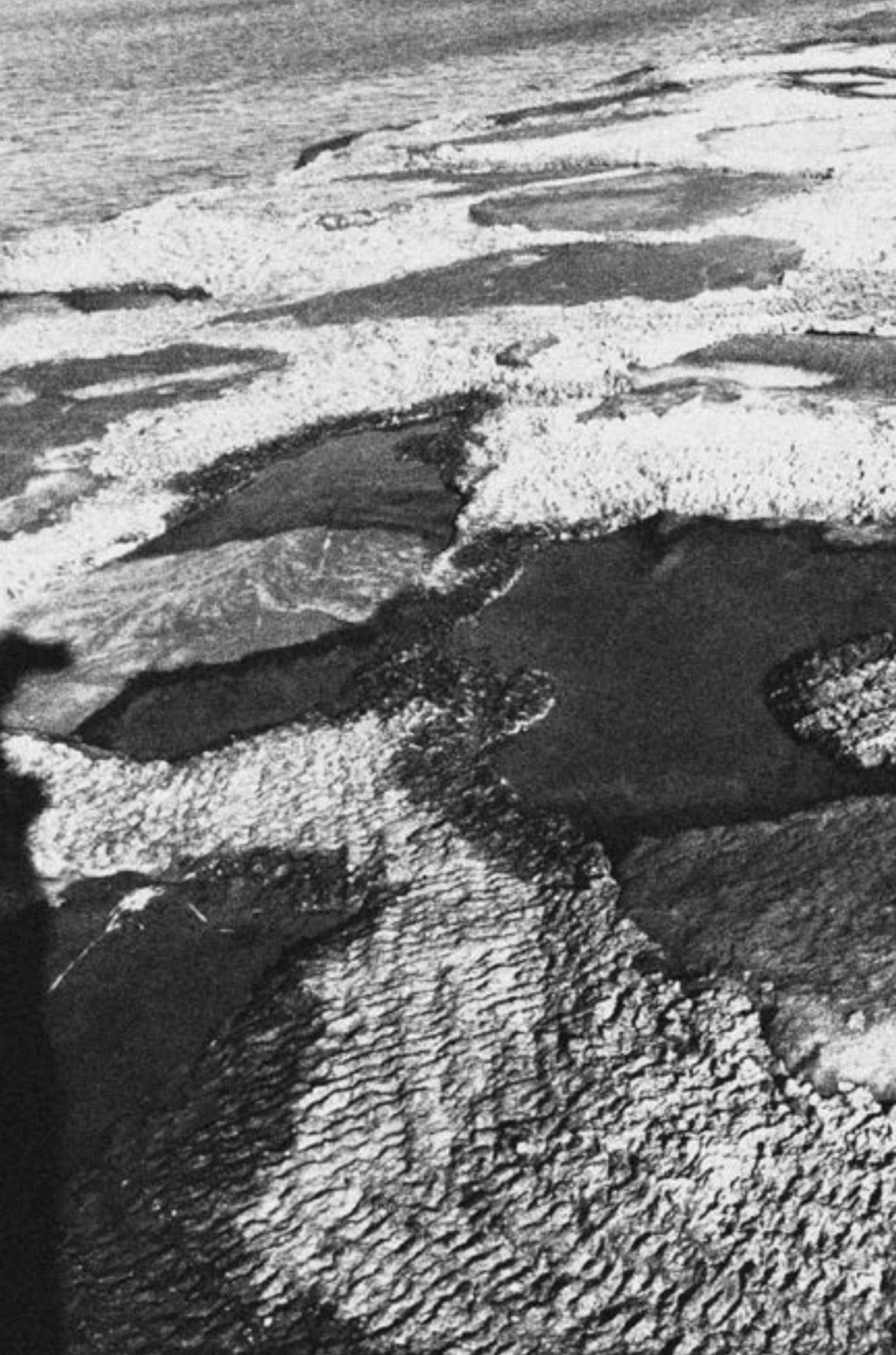




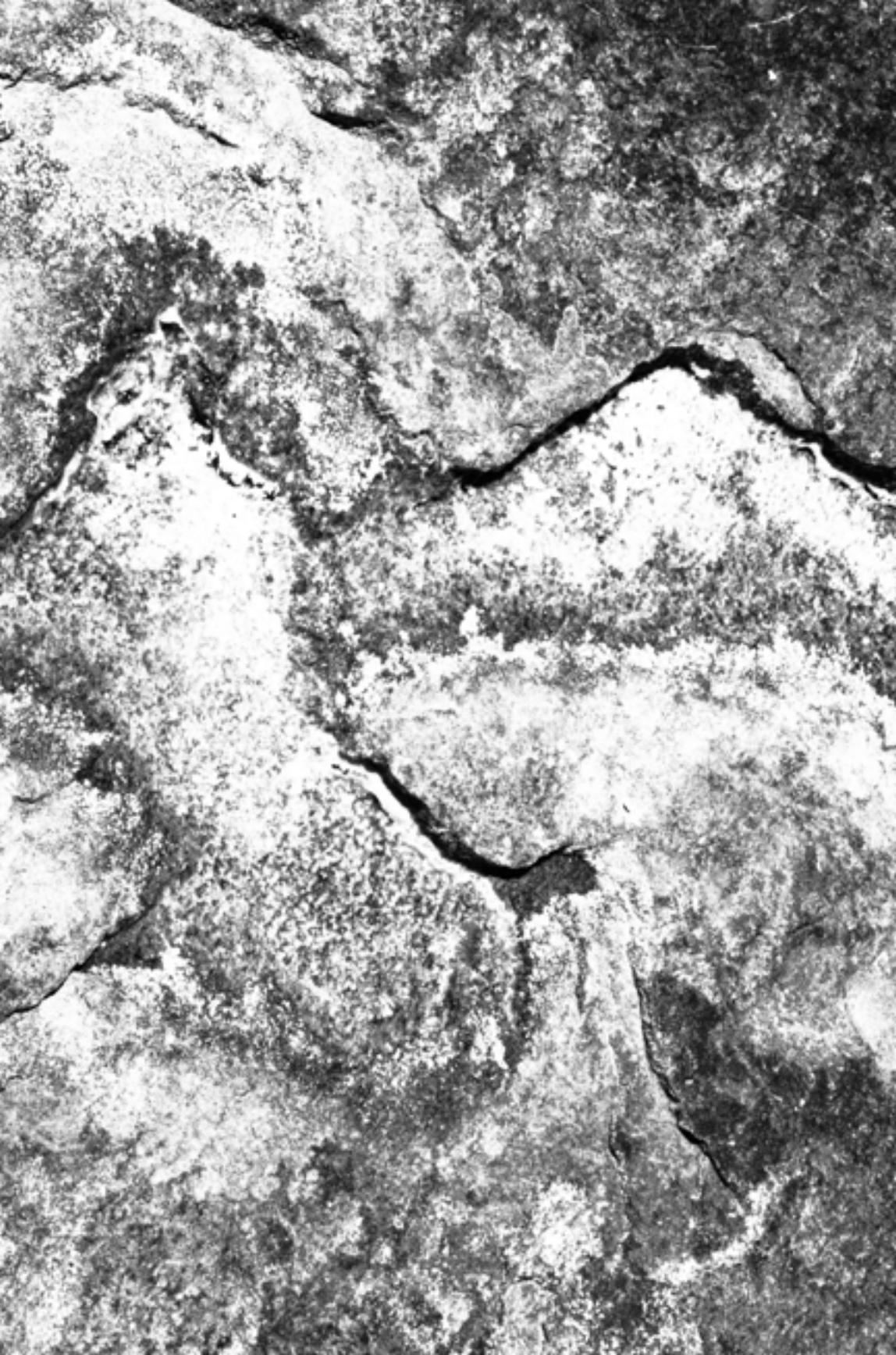




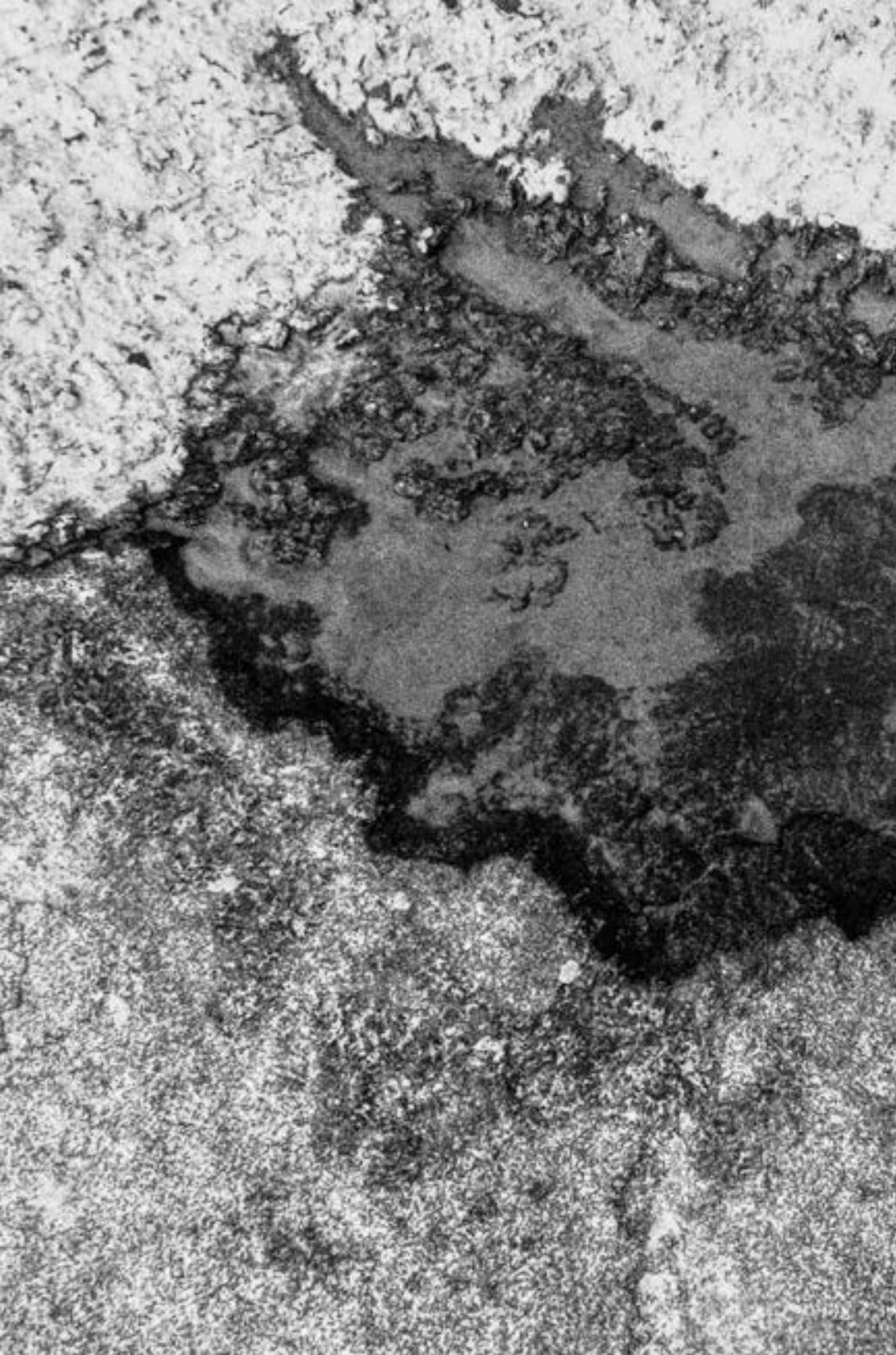




























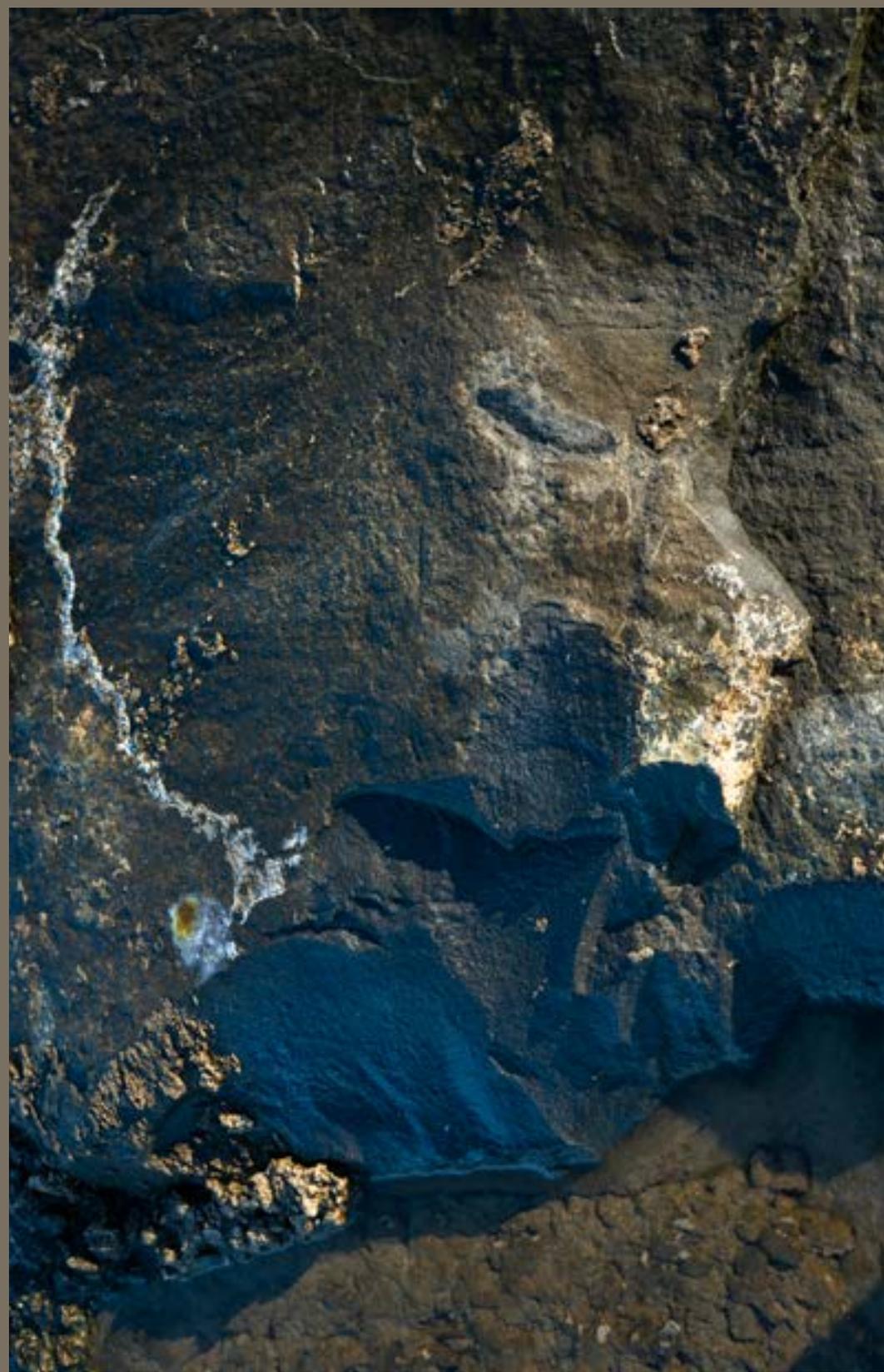






























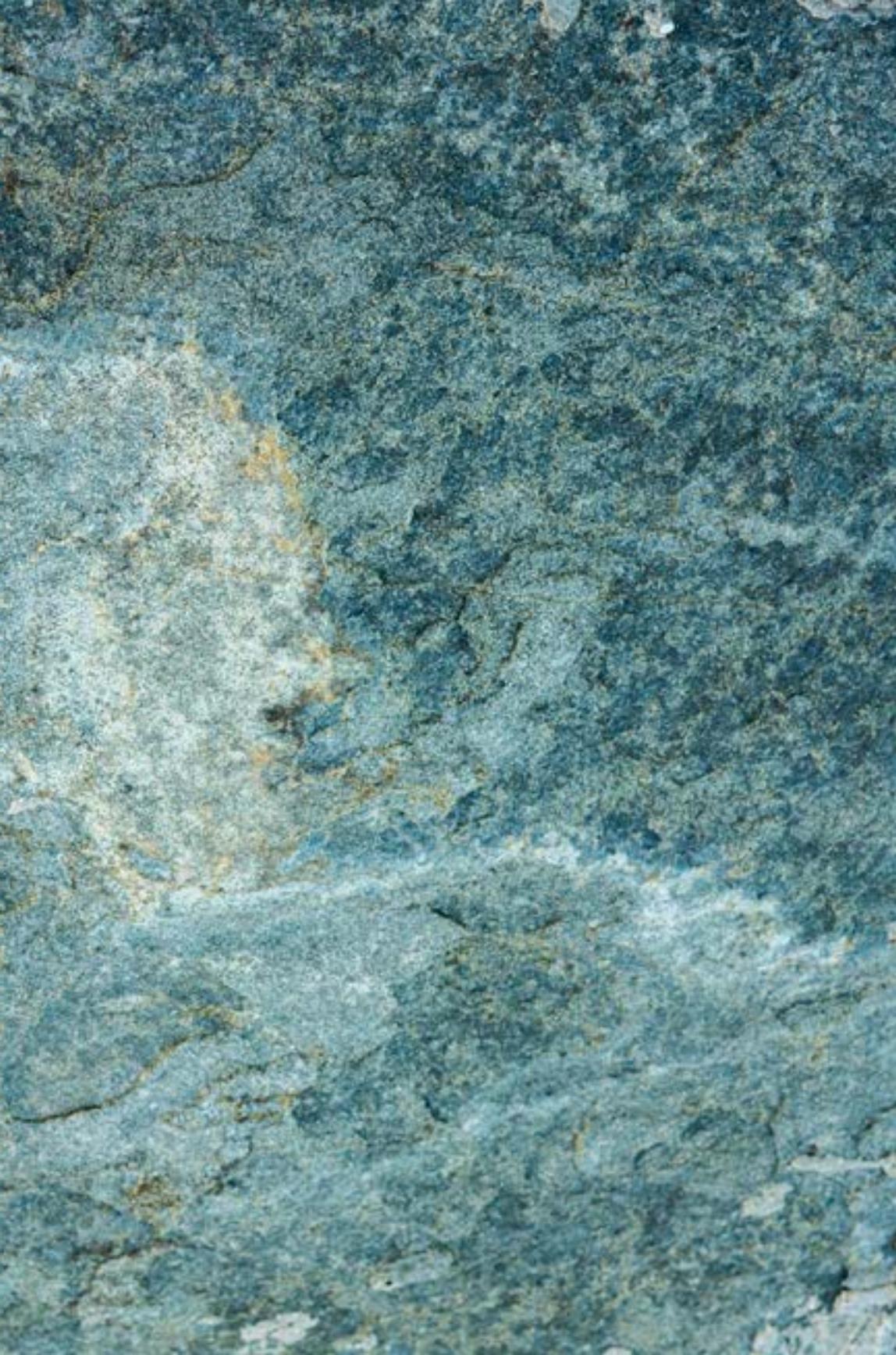




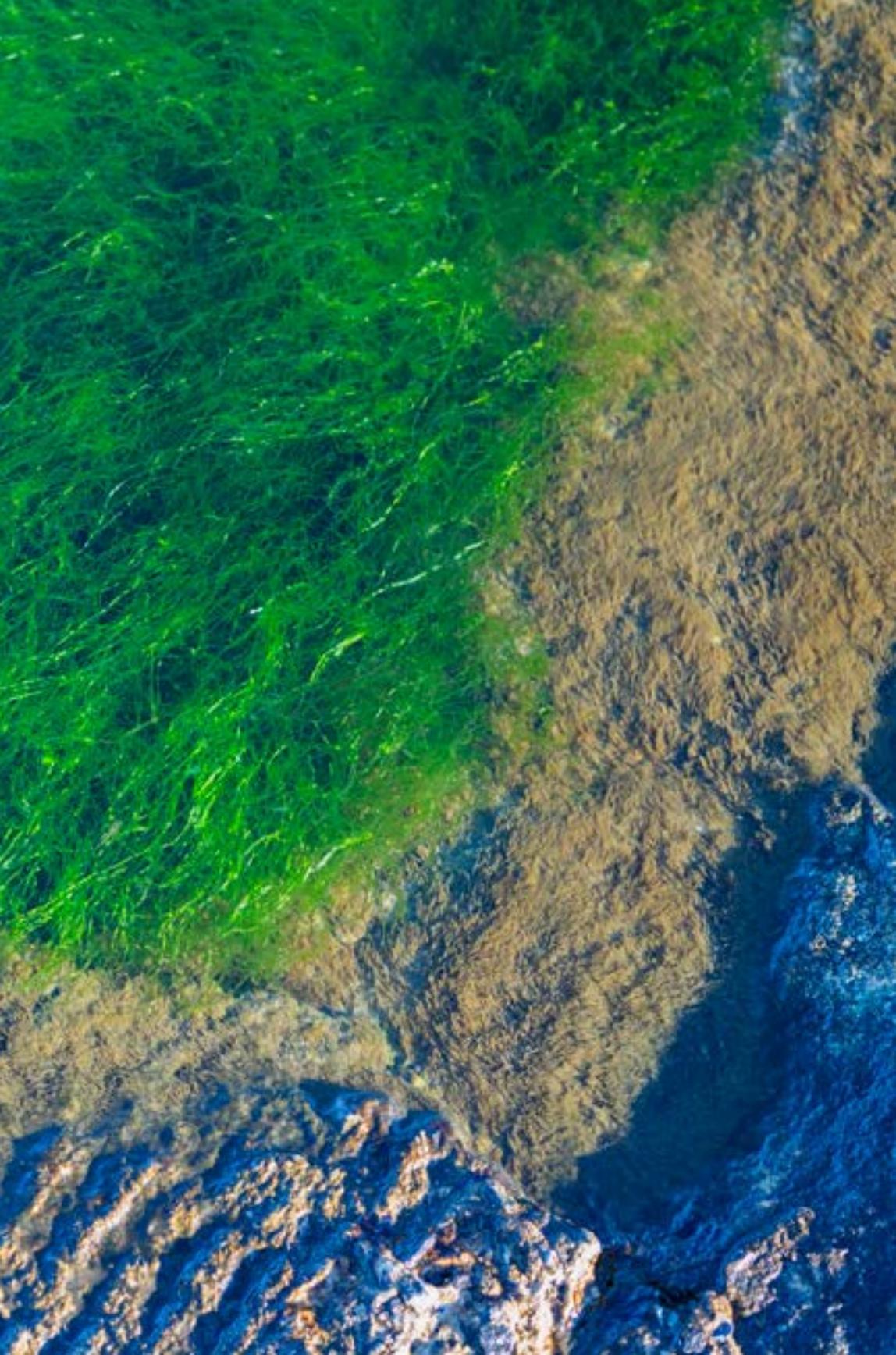




















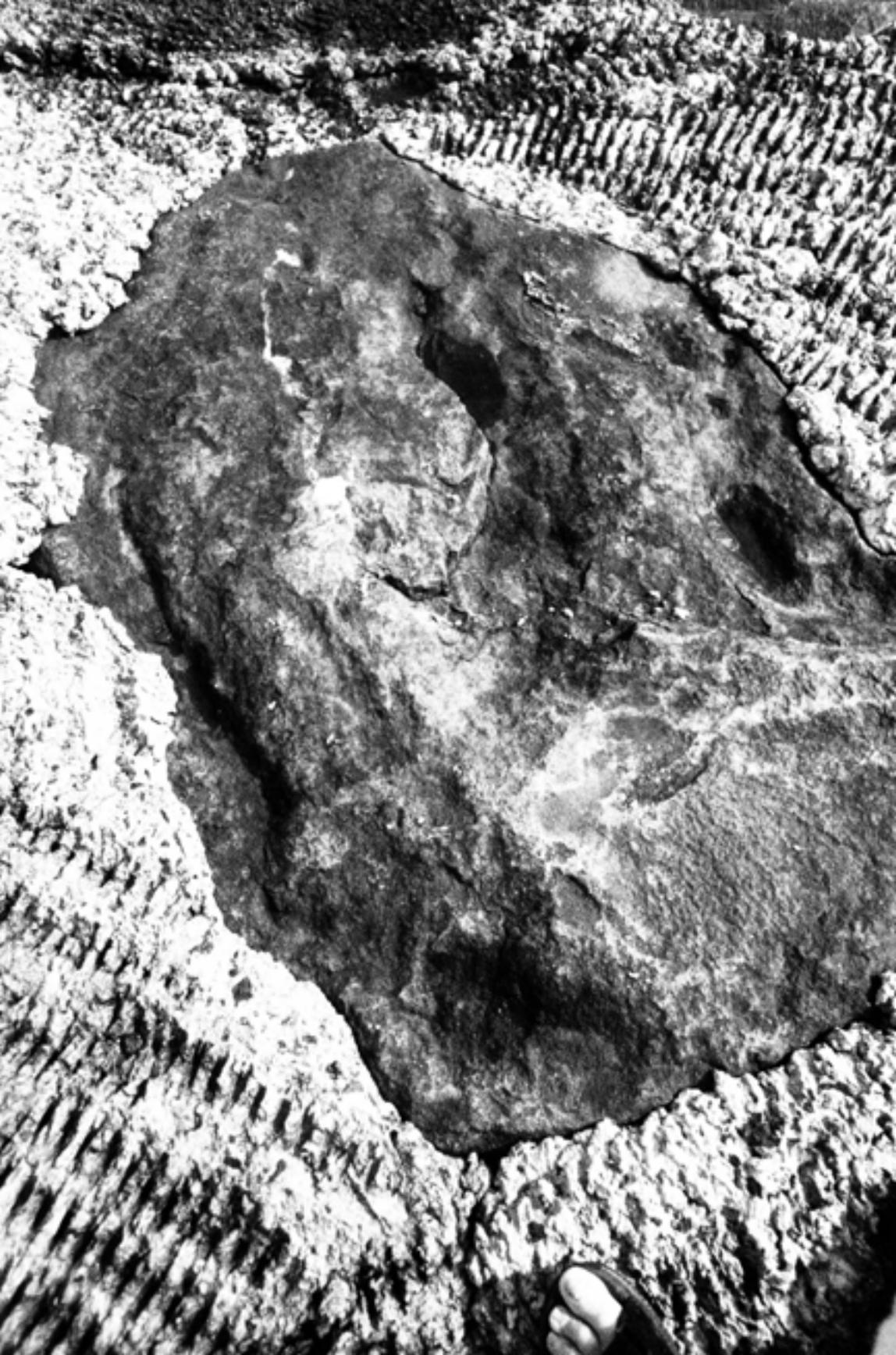


















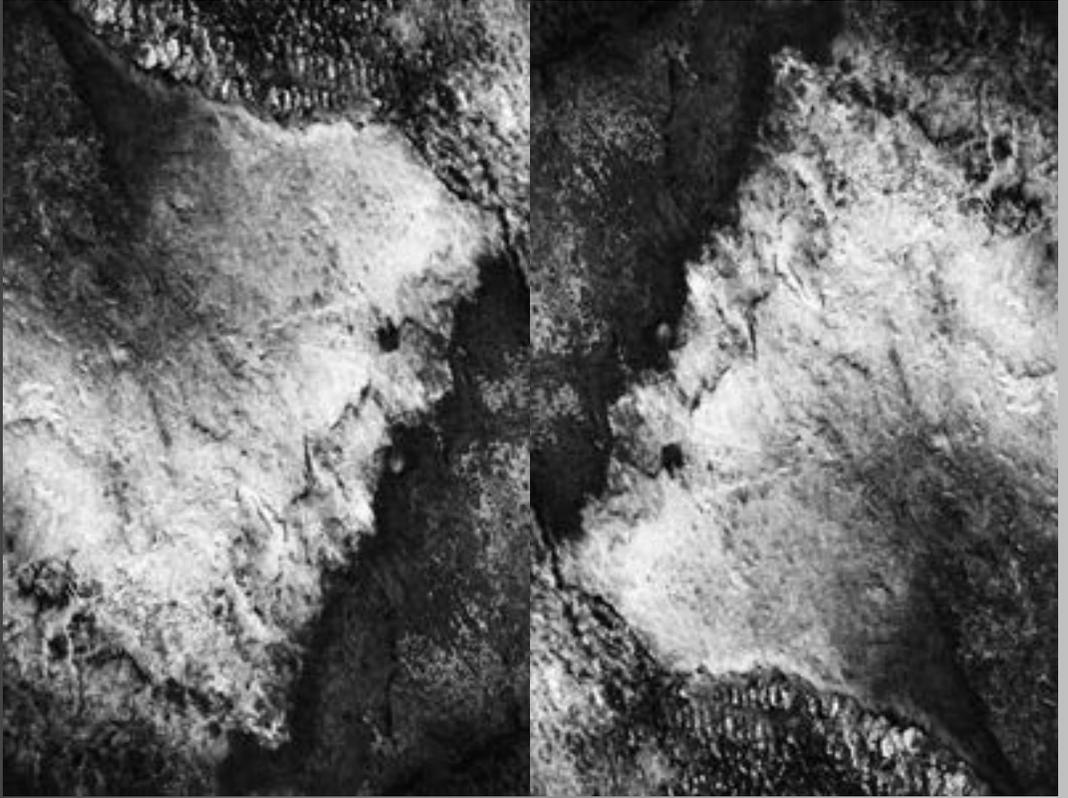


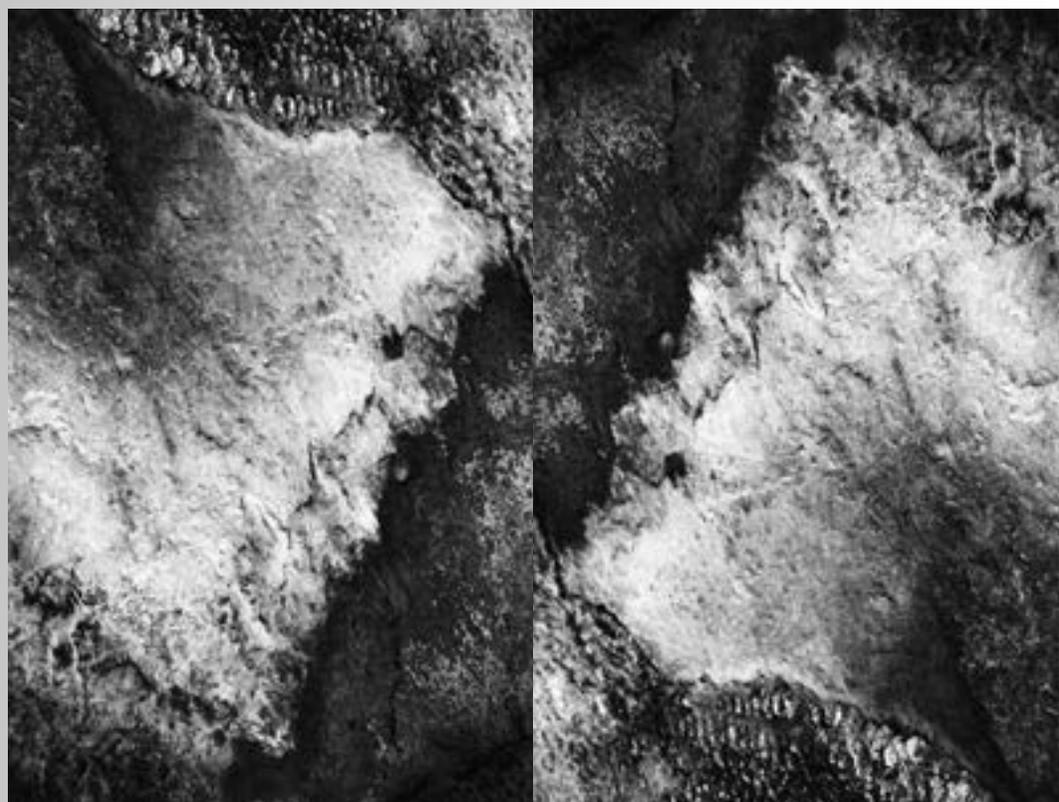


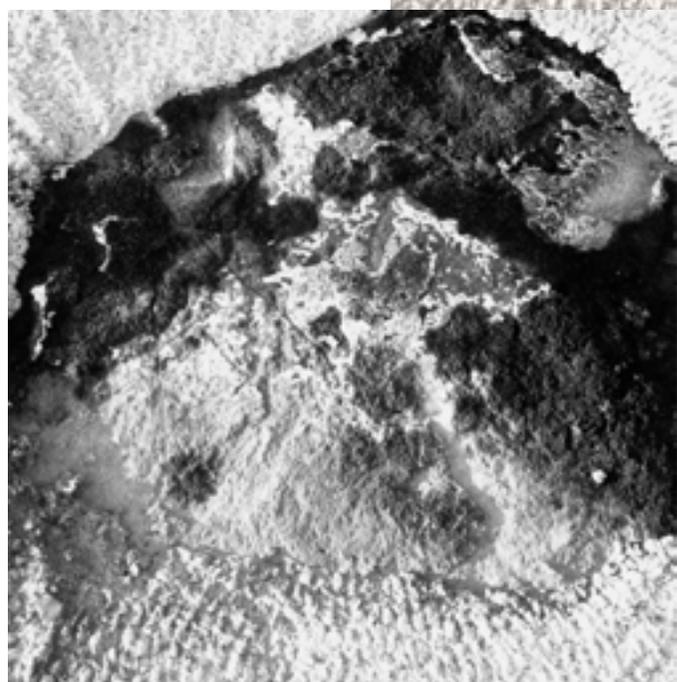


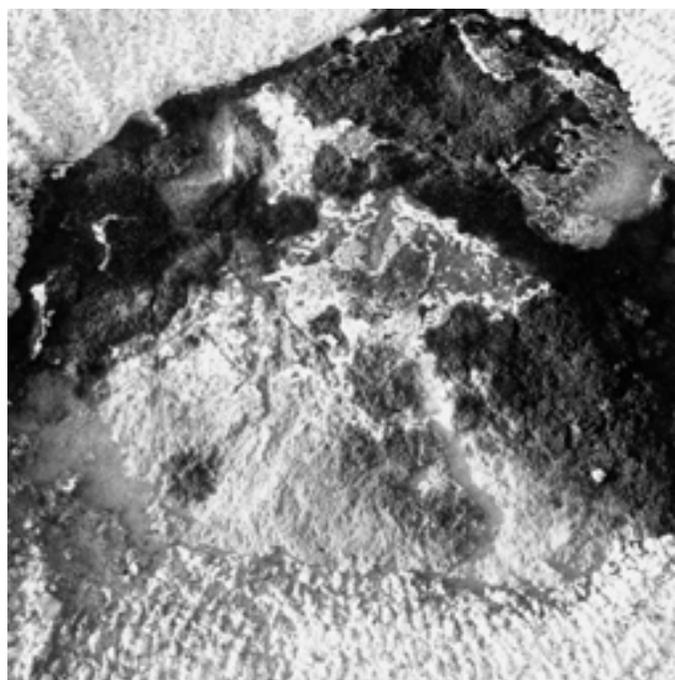






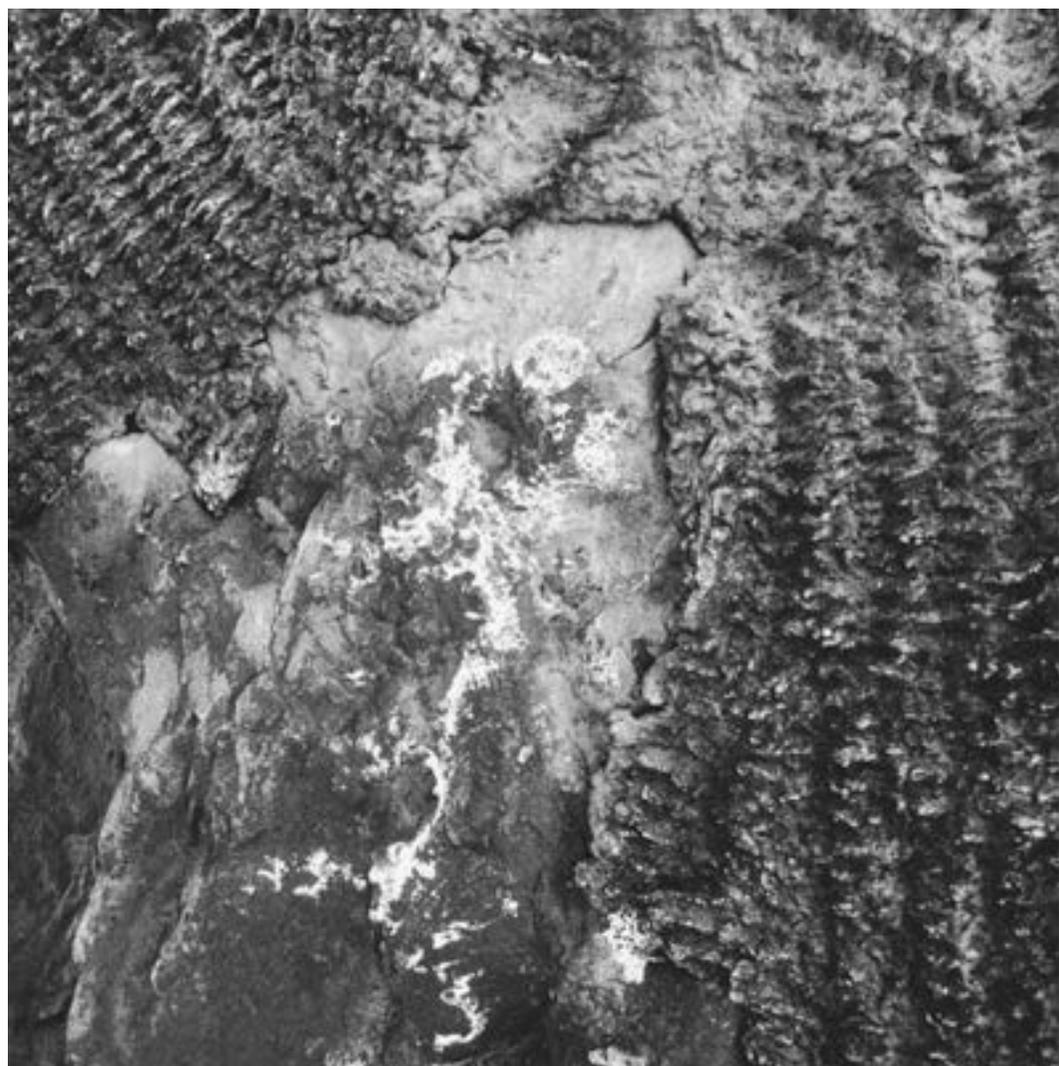






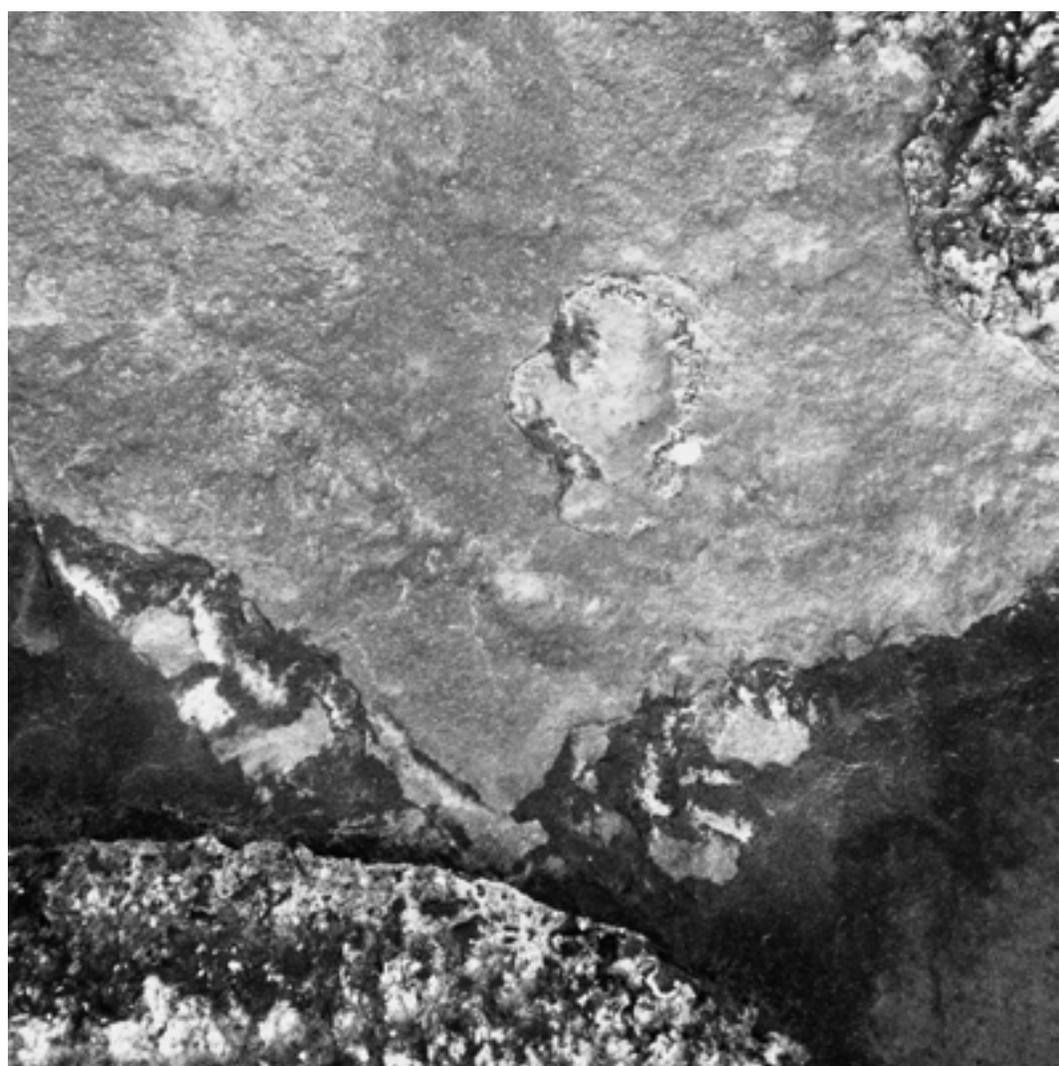




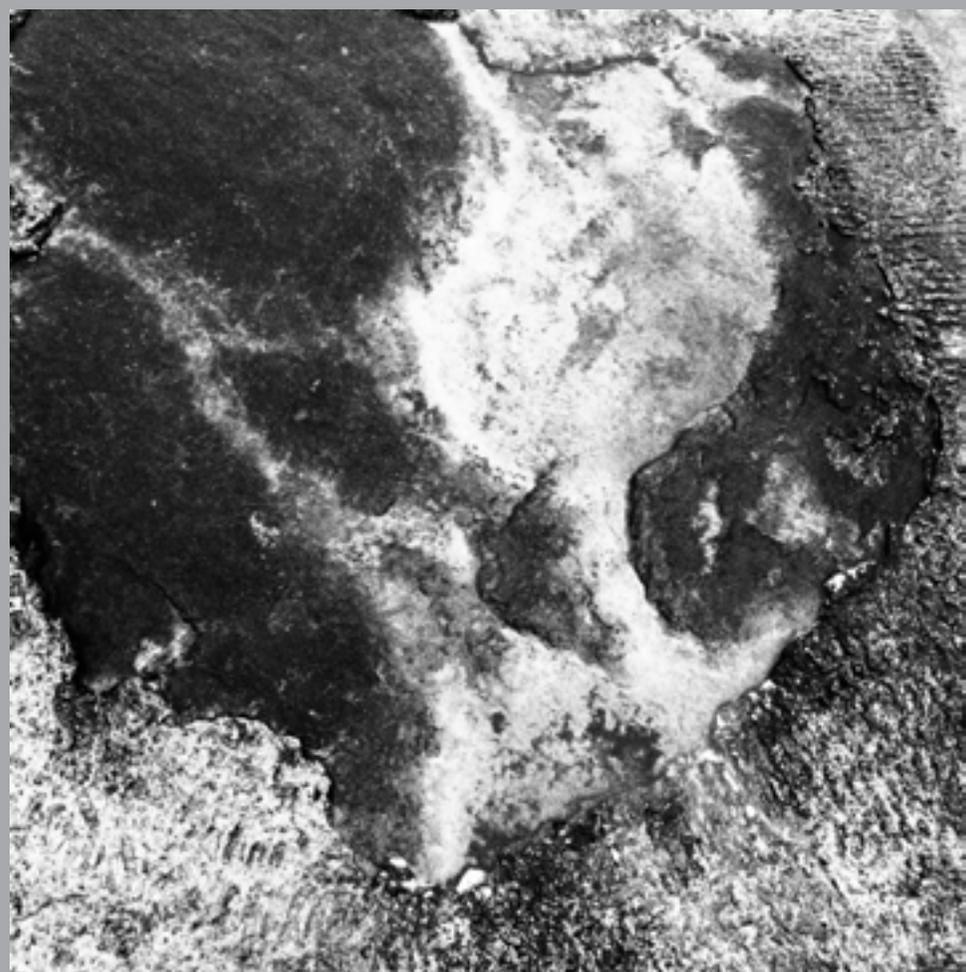










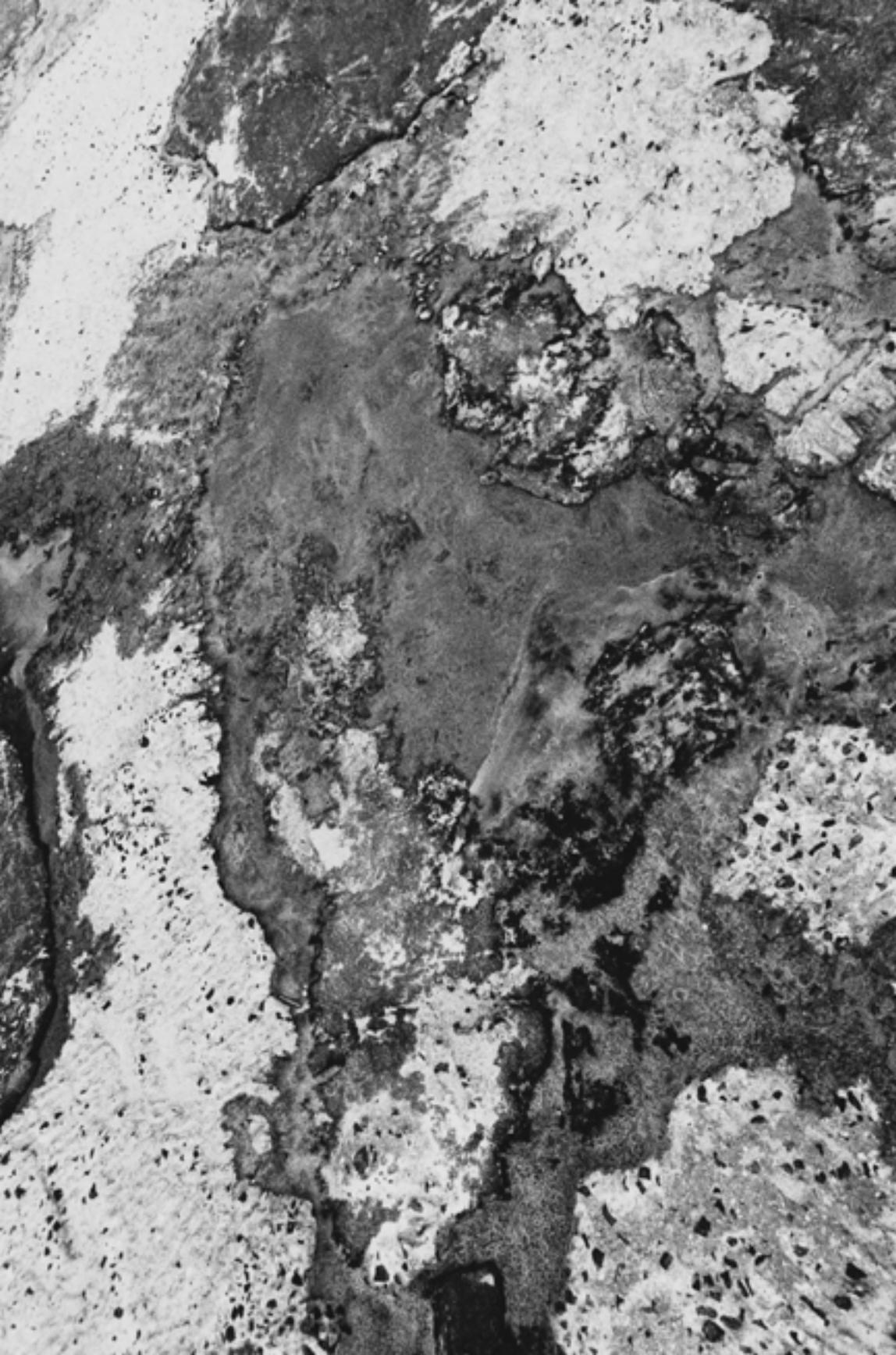


















































## AVALON NJ, JANUARY 11, 2026

On Sunday, January 11, 2026, in Avalon, NJ, the weather was cloudy in the afternoon with temperatures in the high 40s°F and windy conditions. The overnight low was around 30°F.

Here are the specific details for the day:

High Temperature: Approximately 48°F.

Low Temperature: Approximately 30°F.

Conditions: Cloudy during the day, becoming windy with few clouds in the afternoon and evening.

Winds were primarily from the west, with speeds around 16 mph and gusts up to 39 mph.

Precipitation: There was some light rain (around 0.25 inches) reported at some point during the day.

Sunrise/Sunset: 7:17 am and 4:56 pm.



















































Blackfish, aka, Tautog, caught at Avalon Jetty, Must be at least 16 inches to keep. In season: only one fish per day allowed.

Fishermen follow these limits and use crabs as bait, honoring both tradition and conservation.

Blackfish has firm, sweet white flesh with a dense, almost lobster-like texture, prized for its flavor.



*Fixed in Salt* does not offer the viewer a fixed narrative but invites one to a threshold where perception and memory meet. Each image turns toward the unexpected, becoming what the mind can imagine before the next page introduces new presences with lives of their own. Lovers appear in silent communion; a masked figure strains toward freedom in a world shadowed by injustice. Shapes and forms arise in the act of looking, shaped as much by the viewer's inner landscape as by the salt-marked surfaces themselves.

Salt serves as both subject and metaphor: preservative and catalyst, fixing and transforming. Across history it has functioned as currency and sustenance; in photography, salts allow images to endure.

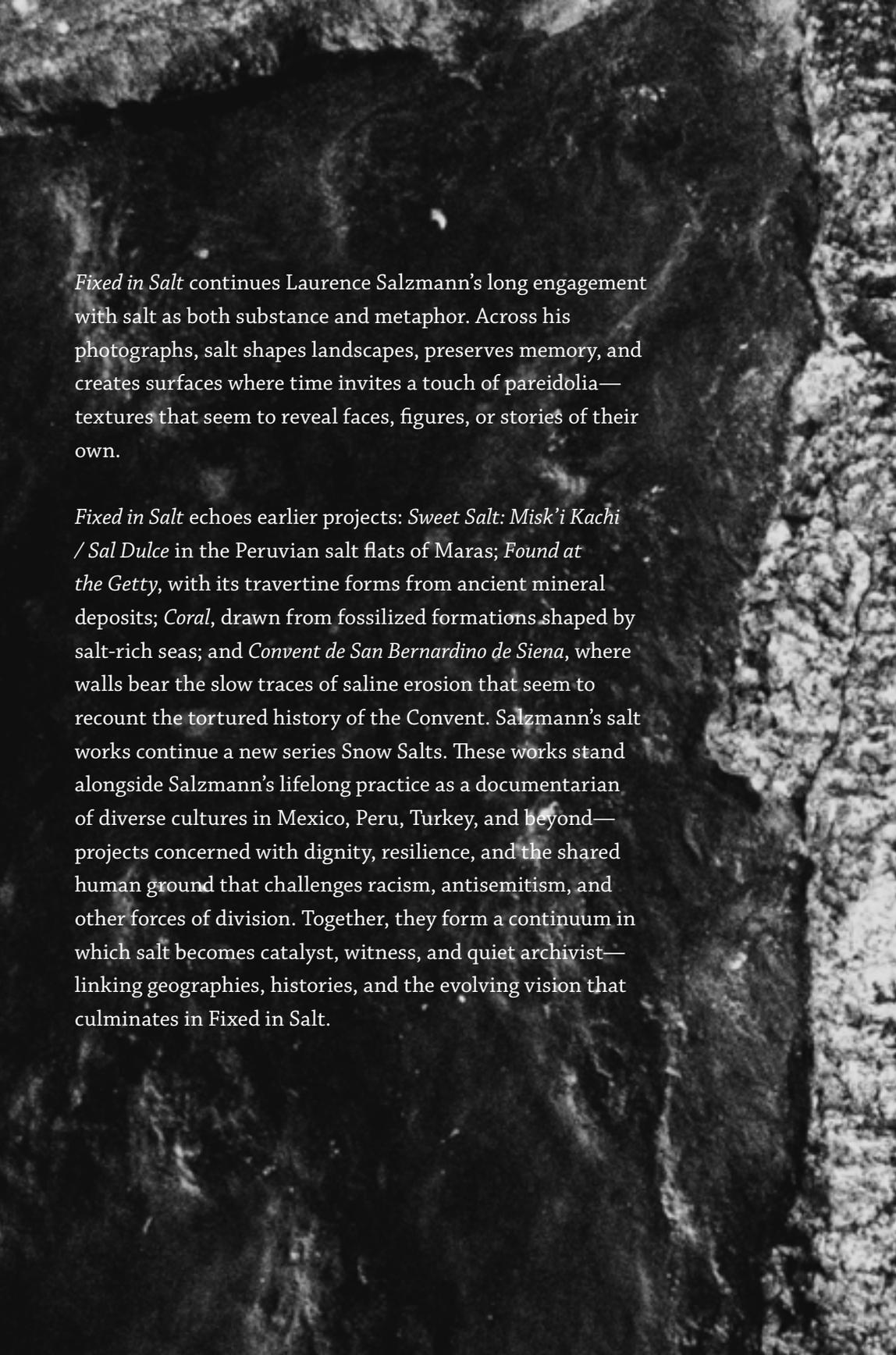


*Fixed in Salt* speaks to the human desire to preserve what is fleeting—to hold time still—while acknowledging its inevitable passage. The next tide may erase what is seen. What remains is a moment within an ongoing cycle of formation and dissolution, where past and present intermingle.

In this way, the work becomes less a record of place than a meditation on transformation.

Abstraction is not an escape from the real but another way of encountering it. Through attentive looking, matter itself seems to participate in creation, its provisional life existing fully only for a brief moment in time.

—Laurence Salzmann



*Fixed in Salt* continues Laurence Salzmann's long engagement with salt as both substance and metaphor. Across his photographs, salt shapes landscapes, preserves memory, and creates surfaces where time invites a touch of pareidolia—textures that seem to reveal faces, figures, or stories of their own.

*Fixed in Salt* echoes earlier projects: *Sweet Salt: Misk'i Kachi / Sal Dulce* in the Peruvian salt flats of Maras; *Found at the Getty*, with its travertine forms from ancient mineral deposits; *Coral*, drawn from fossilized formations shaped by salt-rich seas; and *Convent de San Bernardino de Siena*, where walls bear the slow traces of saline erosion that seem to recount the tortured history of the Convent. Salzmann's salt works continue a new series *Snow Salts*. These works stand alongside Salzmann's lifelong practice as a documentarian of diverse cultures in Mexico, Peru, Turkey, and beyond—projects concerned with dignity, resilience, and the shared human ground that challenges racism, antisemitism, and other forces of division. Together, they form a continuum in which salt becomes catalyst, witness, and quiet archivist—linking geographies, histories, and the evolving vision that culminates in *Fixed in Salt*.



Fixed in Salt is available as a traveling exhibition.  
For exhibition inquiries or print acquisitions,  
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