

H E N I NEWS

August 24, 2026

Constance Thalken is currently presenting her exhibition, 'Heart of a Bird,' at Whitespace Gallery, which is on view through September 12. This significant showing has drawn attention to her distinctive photographic approach, particularly her exploration of the complicated relationships between humans and the natural world. The exhibition's critical reception underscores Thalken's sustained engagement with pertinent environmental and existential themes.

Further engaging with her audience, Thalken participated in a public conversation on August 22 at whitespace gallery. This event, held with curator Gregory Harris, provided an opportunity for deeper insight into the conceptual underpinnings and creative process behind her 'Heart of a Bird' series. Such engagements are instrumental in contextualizing her work within contemporary art dialogues.

Themes

Constance Thalken's artistic practice consistently explores the complex interplay between humans and the environment. Her photographic works delve into notions of coexistence, challenging the traditional hierarchical views that place humanity above nature. Through quiet and observational imagery, Thalken prompts viewers to consider the interconnectedness of all living things and the profound impact of human presence on ecological systems.

A recurring aspect of her work involves examining the familiar and unsettling nature of encounters within the natural world. She captures moments of both beauty and tension, highlighting how the 'wild' often intersects with human spaces and activities. This approach invites a deeper contemplation of what constitutes value in nature and how human actions shape these perceptions.

Thalken often employs black-and-white photography to create a sense of timelessness and to emphasize textural and emotional elements over literal color. Her work encourages audiences to look beyond superficial interpretations and engage with the underlying narratives of ecological connection, human intervention, and the inherent strangeness that can be found in the most common of interactions.

The exhibition features photographs developed over a five-year period during which Thalken traveled the coastal Southeast in a camper. Her works capture the complex interactions

between humans and wildlife, particularly focusing on scenes involving water, fishermen, and indigenous animals like alligators.

The installation at whitespace gallery, characterized by its rustic yet luminous setting, complements Thalken's observational photography. The series avoids picturesque views in favor of depicting the raw, often tense, coexistence of humans and nature. Works depicting alligator harvests, for instance, confront viewers with the visceral reality of human intervention and the inherent wildness of the natural world, positioning viewers in close proximity to subjects often perceived as dangerous or remote.