

## JUN 3 RUTH THORNE-THOMSEN | GITTERMAN GALLERY

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When Fortune Calls Offer Her a Chair, 1997

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Our reality is often interrupted by our imaginations, as they carry us to worlds and ideas that live beyond what we know. Within our imagination, we construct landscapes that speak to our inner selves, holding the values we care for the most. Ruth Thorne-Thomsen explores the imaginary and constructed through her photography as she expands the possibilities of staged photography. On view until June 6, the exhibition brings together Thorne-Thomsen's vintage gelatin silver prints to highlight her dreamlike photographic language. Thorne-Thomsen builds a land that moves between mythology, psychology and constructed landscapes to create visual metaphors for experiential states.



Liberty Head, Illinois, 1978

Ruth Thorne-Thomsen was an American photographer known for her pinhole-based, constructed photographic worlds. In using a pinhole camera, she would capture portraits of her friends and family, staged scenes using miniature props, cut outs, toys and symbolic objects and landscapes transformed into psychological or mythic spaces. Within her constructed dreams, myths and memories, Thorne-Thomsen reveals the porous boundary between real and imagined landscapes. Much of her work is inspired by her own personal grief, especially following the death of her brother in Vietnam. As a result, she shows how photography can construct worlds, not just record what is here.



Rising Face, Wisconsin (version 1), 1992

The collection brings together work from her series, *Expeditions*, *Views from the Shoreline*, *Songs of the Sea* and *Proverbs*. Together, these bodies of works capture figures, sturdy stones, still water and fragments of architecture that serve as vessels for universal psychological experiences. To create such images, Thorne-Thompson uses pinhole apertures, paper negatives, hand-built dioramas in sand, earth and the shores and staged props. In doing this, her crafted worlds aren't simply just places beyond the real; instead, they are strategically captured, emotionally resonant destinations of mythic terrains.



Fata Morgana, New Mexico, 1987

The exhibition moves with a deep inhale and exhale as perceptions shift and worlds transform. “Dot Lady” emerges from the atmospheric haze as a figure rises from the grain of the landscape. Her silhouette remains questionable as a dotted form takes its place, wavering her presence between actuality and quiet dissolution. Standing above a rocky shore, the lady moves between thresholds as she stands at a passage between worlds as a liminal figure. Within this position, she is caught between materiality and cessation, landscape and psyche.



Time is Longer than a Rope, 1997

Before our eyes can shift, “Time is Longer than a Rope, 1997,” takes shape like a slow-gathering storm. An angelic statue situates itself within a desolate landscape as deep, pluming clouds wash overhead. Its arms extend as a rope spirals around its form, curving and drifting throughout the space like a living thread. The figure stands between movement and restraint, as if caught within the quiet tension of time itself as it pulls forward, moves back and falls in an endless unfolding.



Rising Face, Wisconsin (version 1), 1992

In the end, the exhibition settles into a soft, resonant hush, as if the air itself has absorbed the weight of these shifting worlds. Figures rise from stone, clouds gather, ropes unfurl and time stretches beyond measure. What lingers is not an answer but an echo of a quiet invitation to return, to look again and to feel the slow, luminous pull of what lies beneath the surface.