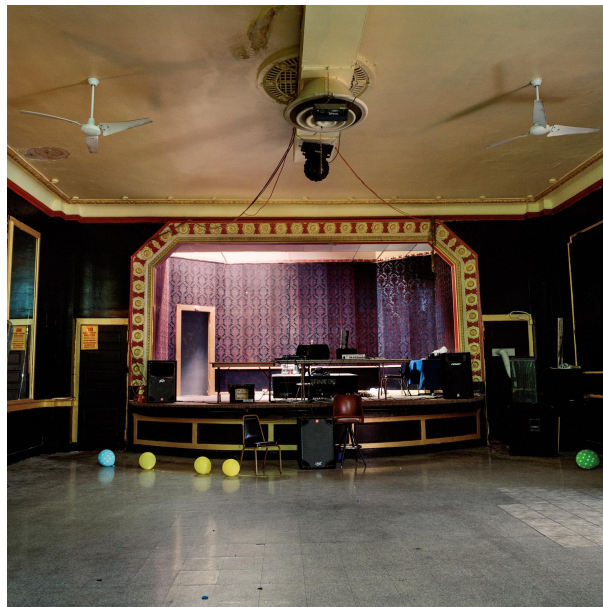


Call for Teaching with *Rhona Bitner: Resound* *September 9 - December 9, 2023*

-Proposals accepted on a rolling basis during the entire exhibition period-



The Arch Social Club, Baltimore, MD, August 13, 2013, from "Listen"

About the Wellin Museum Grant for Innovative Teaching

The Wellin Museum of Art seeks to continue developing and documenting approaches to teaching and learning with museum exhibitions through the Wellin Museum Grant for Innovative Teaching. **Specifically, the Wellin is interested in working with faculty to create assignments that not only engage particular objects or themes in the exhibition, but also illuminate how teaching and learning with an exhibition complements and/or contrasts with classroom-based practices.** Students should have at least one substantive encounter with the exhibition; more are encouraged. Please note that the exhibition will remain open until December 9, 2023.

Faculty are welcome to propose any types of assignments that suit their learning goals, from single class sessions to multi-week projects. Faculty whose proposals are accepted will receive \$400 for 1-3 weeks of active student work on the assignment, \$700 for 4-7 weeks of active student work, and \$1000 for 8 or more weeks of active student work on exhibition-related assignments. Co-teachers will split the stipend and receive an additional \$150 each. You are welcome to submit proposals for multiple classes within one application.

In order to help faculty better understand the exhibition, the exhibiting artist, and/or possible overlaps with course content, an [Exhibition Reference Folder](#) has been created. If selected, participating faculty are free to implement their project as it best fits their students and schedule. Upon completion of the project, faculty will be asked to participate in a brief interview with Wellin staff to reflect on the success or failure of their project; how their use of the exhibition complemented and/or contrasted with their classroom-based practices; and to offer suggestions for how the museum might better serve the campus community.



4.R.Bullshorn, 2021, from "Pointe"

About Rhona Bitner: Resound

Through her photographic practice, Rhona Bitner creates images that focus on the domains and trappings of performance, evoking personal and collective memory. Spanning the last three decades, this exhibition marks the artist's first museum survey and brings together original works from the 1990s with newly produced chromogenic and archival inkjet prints in every scale from the intimate to the heroic. Bitner's sumptuous photographs provide an intimate view of the architecturally rich interiors of music, dance, and theater venues, among other bodies of work. Beginning with a large array of prints from her "Circus" series made between 1991–2001, illuminating the art of traditional European circus acts at the close of the twentieth century, and ending with "Tour," a four-part work from 2022 linking the worlds of live performance and fandom, the exhibition highlights the various longitudinal photographic projects undertaken by the artist throughout her career. Series featured include "Listen" (2006–18), for which Bitner traveled to and photographed 395 music venues throughout the US, exploring the history of American popular music, "Stage" (2003–8), in which classical theater interiors anticipate the rise and fall of the curtain, and the ongoing series "Pointe," which depicts the worn toe shoes of professional ballerinas in extreme closeup and presented at a grand scale. Her work immortalizes the spaces and objects that have shaped us as individuals and as a culture. For Bitner, the intention is for "viewers to imagine themselves within the spaces and situations the work depicts so that the photographs will spark their own memories and experiences. This synergy is the pulse of the work."

Rhona Bitner (b. 1960, New York City; lives and works in New York City and Paris) has participated in exhibitions at Galerie Italienne, Paris (2022); the Daegu Photo Biennial, South Korea (2018), Fondation Bru, Venice (2017), Musée du Louvre, Paris (2015), and Kunsthalle Wien, Vienna (2012), among other institutions in the US and abroad. Her book *Listen* was published in 2022 by Rizzoli in English and French editions. Bitner's work is in the collection of the Whitney Museum of American Art, New York; the Art Institute of Chicago; the Ringling Museum of Art, Sarasota, Florida; Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY; Maison Européenne de la Photographie, Paris; Fonds national d'Art contemporain, Paris; Centre national des arts plastiques, Paris; and Bibliothèque nationale de France. Bitner is the recipient of the Pollock-Krasner Foundation Grant (2020), New York Foundation for the Arts Fellowship in Photography (2010), and has been an artist-in-residence at Ucross Foundation, Clearmont, Wyoming (2019) and the Sharpe-Walentas Studio Program, New York (2010). She is currently a fellow at the Elizabeth Foundation for the Arts in New York. Bitner received a BS degree in studio art from New York University.



Not Titled (#62) and Not Titled (#35), 2020, from "Ghost Light"

Proposing an assignment/project based on *Rhona Bitner: Resound*

Please email answers to the following questions to ajarman@hamilton.edu. The requested information is critical but you should feel free to expand upon the frameworks of these questions as need be. You can submit information via Word or Google docs or simply write an email. Feel free to attach any relevant materials. In keeping with the goals of the initiative, we hope to support a wide range of pedagogical strategies and disciplinary perspectives. The Wellin Museum staff will review your application and decisions are usually available within two weeks of submission.

Tell us about you

Be sure to include your Name and Department/Program and your own research interests. What's your experience at Hamilton? Have you applied for/received a WMGIT in the past? (This does not affect your application.)

Tell us about your class(es)

Please list the Course number(s) & Title(s). Beyond the course description, what do you consider to be some of the relevant core concepts for this course that intersect with the exhibition? What do you hope students will learn by the end of this course? Why did you choose to incorporate the exhibition into your curriculum?

Tell us about your assignment/project

Briefly summarize the assignment. Make sure to describe how your students will engage with the exhibition. Did you meet with museum staff or utilize a docent? Did the class study particular content in advance of their museum visit or discuss the exhibition as a group after their visit?

Talk about the outcomes

Do you have perceived or intended outcomes in mind already for this project? Are you planning to document and/or evaluate student learning for this assignment/project? How are you hoping that an exhibition visit will complement or contrast with your teaching the rest of the semester?