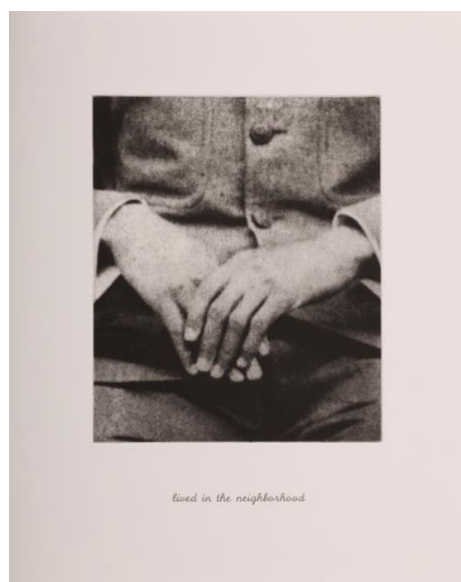
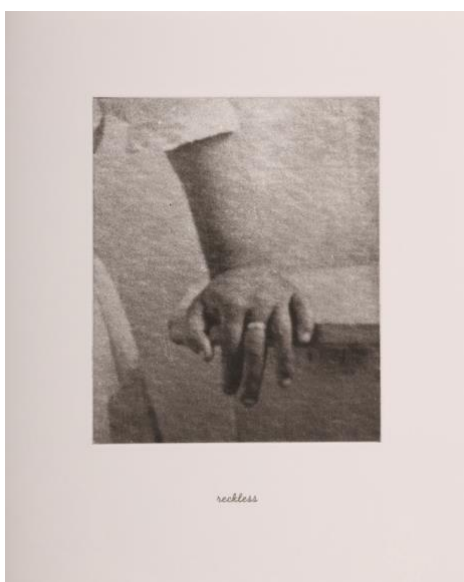


FOR IMMEDIATE RELEASE
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**THE WELLIN MUSEUM OF ART AT HAMILTON COLLEGE PRESENTS
*STORYTELLING: PHOTOGRAPHERS MAKING MEANING | WORKS FROM THE WELLIN
MUSEUM'S COLLECTION*, ON VIEW SEPTEMBER 12, 2026–JUNE 12, 2027**



Lorna Simpson. Images from *Details*, 1996. Portfolio of 21 photogravures, 10 x 8 in. (25.4 x 20.3 cm). Ruth and Elmer Wellin Museum of Art at Hamilton College. Purchase, William G. Roehrick '34 Art Acquisition and Preservation Fund. © Lorna Simpson.

Clinton, NY—The Wellin Museum of Art at Hamilton College presents [*Storytelling: Photographers Making Meaning | Works from the Wellin Museum's Collection*](#), on view September 12, 2026, through June 12, 2027. The exhibition explores projects by twentieth- and twenty-first century American photographers where meaning is made through the presentation of images in series, at times juxtaposed with text, resulting in narratives that communicate a particular message. The photographers depict a range of subjects, from moments of political import, to disappearing American landscapes, with the artists often capturing the communities around them. Featured projects include Eve Arnold's and Gordon Parks's photojournalism of Malcolm X and the Black Muslim movement, Milton Rogovin's moving social documentary portraits of the residents of Buffalo's Lower West Side neighborhood, and more light-hearted work such as Bill Owens' humorous take on suburban life, and Mike Mandel's playful set of trading cards, where (often famous) photographers take the place of baseball players.

Storytelling includes bodies of work by eleven photographers: Eve Arnold, Rhona Bitner, Danny Lyon, Mike Mandel, Wright Morris, Bill Owens, Gordon Parks, Milton Rogovin, Keisha Scarville, Lorna Simpson, and Garry Winogrand, primarily drawn from the Wellin Museum's extensive holdings of photography.

The photographers featured in the exhibition deploy different creative strategies in their use of images and text, to communicate specific visions of the world. While a single image can tell a story, the cumulative presentation of pictures, with or without text, often enables the generation of more layered, nuanced, and powerful ideas. One image may communicate a concept that is destabilized by the picture that follows. Similarly, a text may reinforce—or undermine—the apparent message of an image, or series of images.

Some pictures on display were created specifically for publication in magazines or photobooks, often presented alongside a text authored by the photographer, or another writer, whose voice significantly impacts a viewer's understanding of the visual material. Moreover, decisions relating to presentation, such as scale, and graphic design, can impact the character of the message transmitted.

Explains Elizabeth Shannon, PhD, Wellin Museum Collections Curator, "The Wellin's holdings of photographs have grown considerably in recent years, and we are excited to be able to present very different bodies of work where meaning is created through the basic elements of pictures and text. *Storytelling* engages with many current socio-political themes, particularly in relation to American life, and should provide abundant material for faculty and students, while also engaging our wider community. While most of us are not professional photographers, many of us regularly create carousels of images, and combine image and text, for social media posts. Visitors can bring their experience, and critical eye, to the works in *Storytelling*, and to the strategies utilized by these photographers, and consider how different types of meaning are constructed and communicated—from the serious to the absurd."

Bodies of Work

The exhibition includes photographs from Eve Arnold's [*Malcolm X*](#) project; Rhona Bitner's [*Listen*](#) project; Danny Lyon's [*The Destruction of Lower Manhattan*](#) series; Mike Mandel's [*Baseball-Photographer Trading Cards*](#); [photographs by Wright Morris](#) that appeared in his publications such as *The Inhabitants* (1946) and *God's Country and My People* (1968); pictures from [Bill Owens' *Suburbia* project](#); images from [Gordon Parks' 1963 *Life* magazine photo-essay on Black Muslims](#); a selection of works from [Milton Rogovin's](#) multi-year *Lower West Side Revisited* series; Lorna Simpson's [*Details*](#) portfolio; photographs from Garry Winogrand's [*Women are Beautiful*](#) series; and a new installation by Keisha Scarville.

Organization

The exhibition is curated by Elizabeth Shannon, PhD, Collections Curator, Ruth and Elmer Wellin Museum of Art, Hamilton College.

Programming

Friday, September 11, 2026, 1:00 p.m.

Join exhibition curator Elizabeth Shannon, PhD, who will lead a virtual preview of the exhibition on Facebook Live. Visit the Wellin's Facebook page to join.

Saturday, September 12, 2026, 4:00–6:00 p.m.

Opening Reception for *Storytelling* at the Wellin Museum.

Support

The Ruth and Elmer Wellin Museum of Art's programs are made possible, in part, with support from the Daniel W. Dietrich '64 Arts Museum Programming Fund; the Johnson-Pote Museum Director Fund; the John B. Root '44 Exhibition Fund; the Edward W. and Grace C. Root Endowment Fund; and the William G. Roehrick '34 Lecture Fund.

About the Ruth and Elmer Wellin Museum of Art

Embodying the liberal arts experience, the Wellin is a teaching museum on the campus of Hamilton College in Central New York. The museum invites visitors to discover the arts and form unexpected connections through groundbreaking exhibitions, a globally representative teaching collection, and dedicated community programming. Through its exhibitions, public programs, and educational outreach, the Wellin Museum sparks dialogues across disciplines, inspires experimentation, and fosters creative inquiry. The Wellin's cutting-edge exhibitions have featured newly commissioned original works by an international roster of contemporary artists, among them: Margarita Cabrera, Jeffrey Gibson, Julia Jacquette, Yun-Fei Ji, Yashua Klos, Sarah Oppenheimer, Michael Rakowitz, Jamea Richmond-Edwards, Alyson Shotz, Elias Sime, and Renée Stout. The museum holds approximately 10,000 works of art and artifacts in its collection, representing a broad range of cultures, historical periods, artistic practices, and movements.

History of the Wellin Museum of Art

Designed by Machado Silvetti Associates, the Wellin Museum opened in 2012 under the leadership of Tracy L. Adler, the inaugural and current Johnson-Pote Director. The distinctive character of the facility turns the concept of a museum inside out with glass walls that reveal the inner workings of the museum. Art storage, conservation workshops, administrative offices, and teaching spaces are visible to museum visitors. The Wellin's soaring 27-foot visible archive features highlights from the collection, its open-plan exhibition gallery presents rotating shows, and its dedicated seminar rooms are customized for class visits.

<https://www.hamilton.edu/wellin>

Social Media

Join the conversation on social media. Tag @wellinmuseum and use the hashtags #wellinmuseum and #storytellingwellin

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