

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**



Garry Winogrand. *World's Fair, New York City*, 1964 (printed 1981). Gelatin silver print, 11 × 14 in. (27.9 × 35.6 cm).
Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. Gift of James, Class of 1980 and Georganne Garfinkel.
© The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco.

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. Included are photographic series, at times juxtaposed with text, which communicate narratives reflecting a particular point of view. The exhibition features series by twentieth- and twenty-first-century American practitioners working in fine art, photojournalism, socio-documentary, conceptual, and street photography. Each project is rooted in the politics, society, and culture of its time, and many of the photographers explore significant American movements, places, and people through their work. Some approach their subjects from an investigative or critical position, while others employ a light, even humorous, touch.

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 collection of photography.

Explains Elizabeth Shannon, PhD, the Wellin Museum's 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 wider audiences. 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."

If a single image can tell a story, the cumulative presentation of pictures often generates more layered and powerful ideas. One image may communicate a concept that is destabilized or reinforced by the picture that follows, and text further complicates their interpretation. Writing by the photographer or another author can shape the viewer's understanding of the visual material. Other elements, such as presentation, scale, materiality, and design, can impact the reception of the message itself. Context imparts yet another layer of complexity.

Some photographs on view were originally commissioned for publication in magazines, while other projects were initiated by the photographer for photobooks or for display as fine art. Taken together, the photographers in this exhibition employ a range of creative strategies in their use of images and text. Through the display of multiple bodies of work, *Storytelling* asks visitors to consider how these photographers constructed meaning and encourages us to bring a new criticality to the imagery we are exposed to in our everyday lives.

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, 1:00 p.m.

Virtual Preview of Exhibition

Storytelling Curator Elizabeth Shannon will lead a virtual walkthrough of the exhibition in dialogue with Associate Curator Alexander Jarman on YouTube Live. Visit the Wellin's YouTube page to join.

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

Opening Reception

Join us for an in-person celebration for the opening of *Storytelling* at the Wellin Museum of Art.

Wednesday, October 21, 4:30 p.m.

Artists in Conversation: Keisha Scarville

Hybrid Event: Wellin Museum of Art and online via Zoom

For this in-person and online discussion, artist Keisha Scarville will provide an overview of her practice and her installation created for the exhibition in dialogue with Elizabeth Shannon. Remote audiences can stream the conversation by registering at the [link here](#).

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

A teaching museum on the campus of Hamilton College in Central New York, the Wellin Museum invites visitors to discover the arts and form unexpected connections through groundbreaking exhibitions, a globally representative collection, visiting artists, and public events. Artists whose work has been featured in solo exhibitions include Jeffrey Gibson, Yun-Fei Ji, Sarah Oppenheimer, Michael Rakowitz, Elias Sime, and Renée Stout. Through its programs, the Wellin Museum sparks dialogues across disciplines, inspires experimentation, and fosters creative inquiry.

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 all visible to museum visitors. The Wellin's soaring 27-foot visible archive features rotating highlights from the collection, its open-plan exhibition gallery presents temporary shows, and its dedicated seminar rooms are customized for class visits.

Website

hamilton.edu/wellin

Social Media

Join the conversation on social media. Tag @wellinmuseum and #WellinMuseum and #StorytellingWellin when posting.

Media Contact

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