



TITLE: *Untitled*

ARTIST: Jerry Uelsmann

DATE: 1998

SIZE: sheet 7 7/8" x 7 1/4"; image: 6 1/4" x 5 1/8"

MEDIUM: Photo Facsimile

ACCESSION #: 2003.95.1

Additional works in the collection by the artist? Yes No



ARTIST'S STATEMENT

"It's loaded with all sorts of clues that someone could build a story around. It's very dreamlike. I've told people for many years now that I like the idea that the images are obviously symbolic, but not symbolically obvious. There's not some secret formula to figure out what they mean."

ARTIST'S BIOGRAPHY

Jerry Uelsmann, born in 1934 in Detroit, began pursuing his career in the arts at the Rochester Institute of Technology in 1957. He has been devoted to his work ever since. Uelsmann is a recognized photographer with a surrealist style, although he does not like the term, surreal, applied to his work. He uses black and white negatives to combine a number of different images into one dream-like picture without the use of a digital photo editor. He starts by capturing pictures at random of any object that speaks to him in one way or another. He hopes to remove much of the conscious thought process behind combining his images and tries to create purely from feeling. His works have a strong psychological undertone and have been paired with theories from Carl Jung's archetypes and Sigmund Freud. His works have won him a number of awards including the National Endowment for the Arts Fellowship. His photographs are now in the permanent collections of a number of museums worldwide including the Bibliotheque National in Paris.

CONTEXTUAL INFORMATION

Uelsmann creates works that are emotionally based. He strives to photomontage images in such an open-ended way that it causes the consciousness of the viewer to create internal connections. He believes the audience "completes the cycle." Uelsmann wishes to have an emotional impact on his spectators that goes beyond communication. To this end, Uelsmann is willing to use post-visualization to achieve this impact.

MEDIA DESCRIPTION

Photo Facsimile: A print or duplicate of an original photograph made by Nazraeli Press, a printing company.

REFERENCES

<http://www.uelsmann.net/>

<http://www.answers.com/topic/jerry-uelsmann>

<http://pdngallery.com/legends/uelsmann/>

<http://bermangraphics.com/press/jerry->

RELATED TERMINOLOGY

Photomontage—A combination of several photographs joined together for artistic effect or to show more of the subject than can be shown in a single photograph.

Post visualization—The willingness of the photographer to re-visualize the final image at any point in the photographic process. Uelsmann has expressed in interviews his common process of re-working images after completion.

Completed Fall 2010, Caroline Keegan

EMOTIONALLY CHARGED ART ACTIVITY LESSON PLAN: K–5



Jerry Uelsmann, *Room #1* 1963, photo facsimile.

Objectives

1. Students will understand the concept of emotions behind artworks.
2. Students will create their own artworks based on emotions and think deeply about ways to represent feelings.

Vocabulary

Negative—an image with inverted luminance or a strip of film with such an image, causing it to be the opposite colors of the original.

Session Activity: Looking at art can bring emotional responses. Jerry Uelsmann creates his photographs by choosing objects and figures that give him a particular feeling, and combines a series of random negatives of these objects, resulting in that feeling being portrayed in his work. Students will create their own images based on emotion. They will need to consider which objects will be included in these works and the way they will define each emotion best and the way the placement of each aspect of the work will affect the overall message.

Materials: Magazines, 8” x 11” construction paper, scissors, glue.

Activity Procedures: After looking at several Uelsmann photographs and discussing the way the artist combined black and white negatives to create them, and discussing the student’s own primary emotional responses, the students will choose emotions and collage images that visualize those emotions. Students will choose and combine at least two objects to include in their images. Uelsmann only worked in black and white but color images may be used for this activity. The students will then share their art and discuss the emotions being shown. The class will also discuss the ways the images represent those emotions.

SUNSHINE STATE STANDARDS: K–5

Strand B: Creation & Communication

Standard: The student understands and applies media, techniques and processes.

SUNSHINE STATE STANDARDS: 6–12

Strand D: Aesthetic & Critical Analysis

Standard: The student assesses, evaluates and responds to the characteristics of works of art.



Edvard Munch, *The Scream* 1893, oil, tempera and pastel on cardboard.

THE EFFECT OF THE COLOR, SHAPE, AND TEXTURE OF A WORK TO CREATE MOOD ART HISTORY LESSON PLAN 6-12

Session Activity & Objectives:

Much art is powered by emotions. Jerry Uelsmann’s work is meant to evoke emotions but so is the work of different artists who use various other techniques. Artists like Jackson Pollock, Wassily Kandinsky and Edvard Munch are examples. Emotions are often hard to determine and define and thus difficult to present visually. Students will select a Uelsmann work and a work by another artist to compare and contrast, discussing the emotions conveyed and the methods used by each artist to convey them. Students will detect emotions in the art and describe their own reactions to the works.

Discussion:

Artists often have feelings in mind or overwhelming emotions resulting from their personal lives when creating their works. While they may attempt to show these in their work, each viewer has a different reaction. **Discuss your feelings when viewing each piece; think about what may trigger these reactions. Discuss your theories about the emotional message each artist wished to convey and whether or not the artist succeeded in portraying that message to you personally.**

Jerry Uelsmann was somewhat subtle when conveying different moods in his work. Other artists like Edvard Munch, however, are very obvious in their use of color or shapes to visualize their feelings. **Talk about the photo, *Symbolic Mutation* by Uelsmann. What is happening? How does the placement of the shapes, the manipulation and overlapping of negatives affect the overall feeling? Discuss the other elements of the picture including value and texture. How do all the different aspects come together to create a feeling?**



Jerry Uelsmann, *Symbolic Mutation* 1961, Photo facsimile.

Activity:

Students will research their favorite artists and choose pieces with which they connect in some way. Writing Prompt: Describe your favorite work of art and explain the emotions you feel upon viewing it. Why do you think the piece gives you these feelings? How do these works compare and contrast to the work of Jerry Uelsmann? Discuss the techniques the artists used to create their works as well as the elements of art they emphasized. Discuss value, color, shape and other elements.