



TITLE: *Untitled*

ARTIST: Jerry Uelsmann

DATE: 1996

SIZE: sheet 7 7/8" x 7 1/4"; image: 6 1/4" x 4 3/4"

MEDIUM: Photo Facsimile

ACCESSION #: 2003.95.1t

Additional works in the collection by the artist? Yes  No \_\_\_\_\_



### ARTIST'S STATEMENT

"Ultimately, my hope is to amaze myself. The anticipation of discovering new possibilities becomes my greatest joy."

### ARTIST'S BIOGRAPHY

Jerry Uelsmann (b. 1934) has enjoyed a long career in the arts. He received his BFA at the Rochester Institute of Technology in 1957, then continued his education, to receive his MFA at Indiana University before accepting a teaching position at the University of Florida. There Uelsmann taught photography until becoming a graduate research professor of art in 1974. Still living in Gainesville, Florida, Uelsmann has since retired. His life's work resulted in a number of awards and special recognition. He received several fellowships, was a founding member of The Society of Photographic Education, and has exhibited his works in over 100 places around the world. His photographs reside in the permanent collections of both the Museum of Modern Art and the Metropolitan Museum of Art as well as many other museums.

### CONTEXTUAL INFORMATION

Uelsmann often focuses on psychological theories to create the context of his works. His art is often based on Carl Jung's archetypes along with a complex juxtaposition and photo-manipulation of visual material. He hopes this will allow every viewer to respond differently.

### MEDIA DESCRIPTION

Photo Facsimile: A reproduction or print made by Nazraeli Press of a photograph by the artist. Nazraeli Press specializes in books on contemporary photography.

### REFERENCES

- [http://www.uelsmann.net/  
#a=0&at=0&mi=1&pt=0&pi=1&s=0&p=  
-1](http://www.uelsmann.net/#a=0&at=0&mi=1&pt=0&pi=1&s=0&p=-1)
- <http://www.answers.com/topic/jerry-uelsmann>
- [http://pdngallery.com/legends/  
uelsmann/](http://pdngallery.com/legends/uelsmann/)
- <http://bermangraphics.com/press/jerry-uelsmann.htm>

### RELATED TERMINOLOGY

**Photo manipulation** — the application of image editing techniques in order to create an illusion or deception. Often Photoshop is used. With film cameras, like those used by Uelsmann, negatives can be combined with a similar result.

**Surrealism** — a style of art and literature developed principally in the 20th century, stressing the subconscious or non-rational significance of imagery arrived at by automatism or the exploitation of chance effects, unexpected juxtapositions, etc.

*Completed Fall 2010, by Caroline Keegan*

## COMBINING IMAGES, CREATING STORIES ACTIVITY LESSON PLAN: K–5



Jerry Uelsmann, *Untitled* 1990, photo facsimile.

### Session Activity:

On many occasions, art tells a story. Sometimes the story is obvious and shown very literally. However, sometimes an artist will simply combine a number of random images and rely on viewers to create their own stories while looking at the artwork. This will often make an image surreal, or create a dreamlike quality. Jerry Uelsmann is one of these artists. Uelsmann often chooses objects at random simply because he thinks they are interesting. He then recombines the images at random making one single final photograph. Students will follow this same process and create their own works by collaging a number of random images.

### Materials:

A number of old magazines, 8" x 11" construction paper, scissors, tape/glue.

### Activity Procedures:

Look at Uelsmann's photograph. What are the different objects he combined? How does this image tell a story? Using old magazine cut-out pictures that are interesting to you, combine them to make a collage. Uelsmann only worked in black and white, but for this activity color images may be used. Have the class discuss different stories that might be represented in the works.

### Objectives:

1. Student will look closely at Uelsmann's art to tell stories to go with the artwork.
2. Student will create their own surrealistic works by randomly selecting images to collage.

### Vocabulary:

**Random** — Having no specific pattern, purpose, or objective.

#### SUNSHINE STATE STANDARDS: K–5

##### Strand B: Creation & Communication

**Standard:** The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.

#### SUNSHINE STATE STANDARDS: 6–12

##### Strand D: Aesthetic & Critical Analysis

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

## THE SURREALISTIC NARRATIVE ART HISTORY LESSON PLAN: 6–12

### Session Activity & Objectives:

Often, art is created to tell a story or express a view. Many surrealistic works, including the work of Jerry Uelsmann, are difficult to read and require an extensive amount of thought, research, and hypothesizing often resulting in no correct answer about the work's meaning. This does not diminish the work in any way. It simply allows the viewer to garner an individual meaning. Students will develop narratives while looking closely at the art.

### Discussion:

Jerry Uelsmann, as in *Untitled* 1990, juxtaposed objects randomly to create a surrealistic narrative. Salvador Dali, on the other hand, used dreams as the impetus behind his work. Dreams, because they also can seem so random and interesting, became a starting point for many of Dali's paintings. **Discuss whether or not *The Persistence of Memory* is based on a dream. What do you think the dream was about? What do you think the piece is showing? What is the significance of the major elements? Does Uelsmann's work look like a dream even if it isn't? Explain.**



Salvador Dali, *The Persistence of Memory* 1931, oil on canvas.



Jerry Uelsmann, *Untitled* 1990, photo facsimile.

### Activity:

After discussing Uelsmann and Dali's work, create a story to explain either piece. Use elements of the work you did not already discuss as a group with your narrative.

Next, Students will choose works of surrealistic art and without researching the art or the artists, write narratives to match the works. The narratives should use all details in the pieces including the colors.