

Portraits

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Portrait Composites

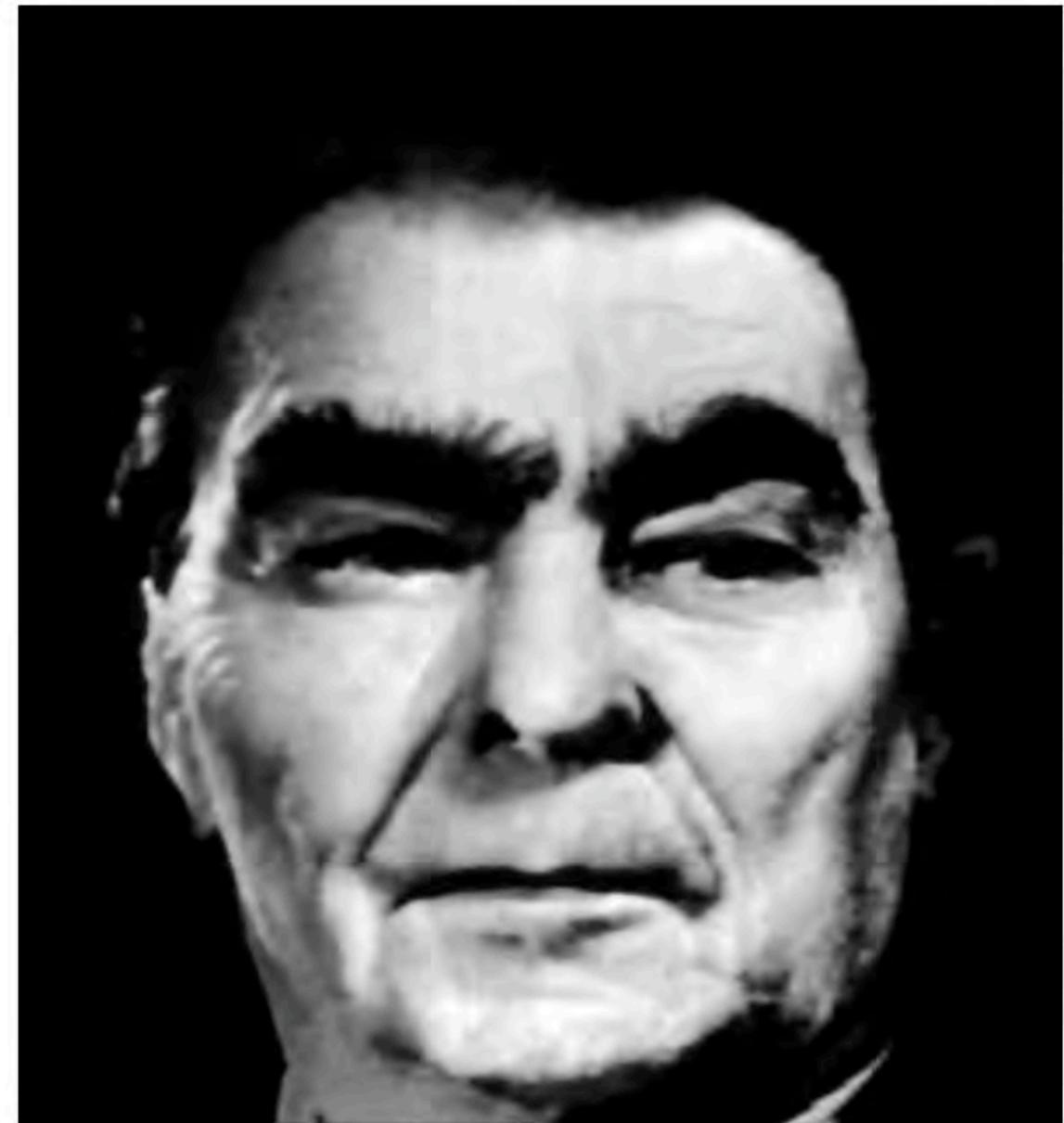
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William Wegman



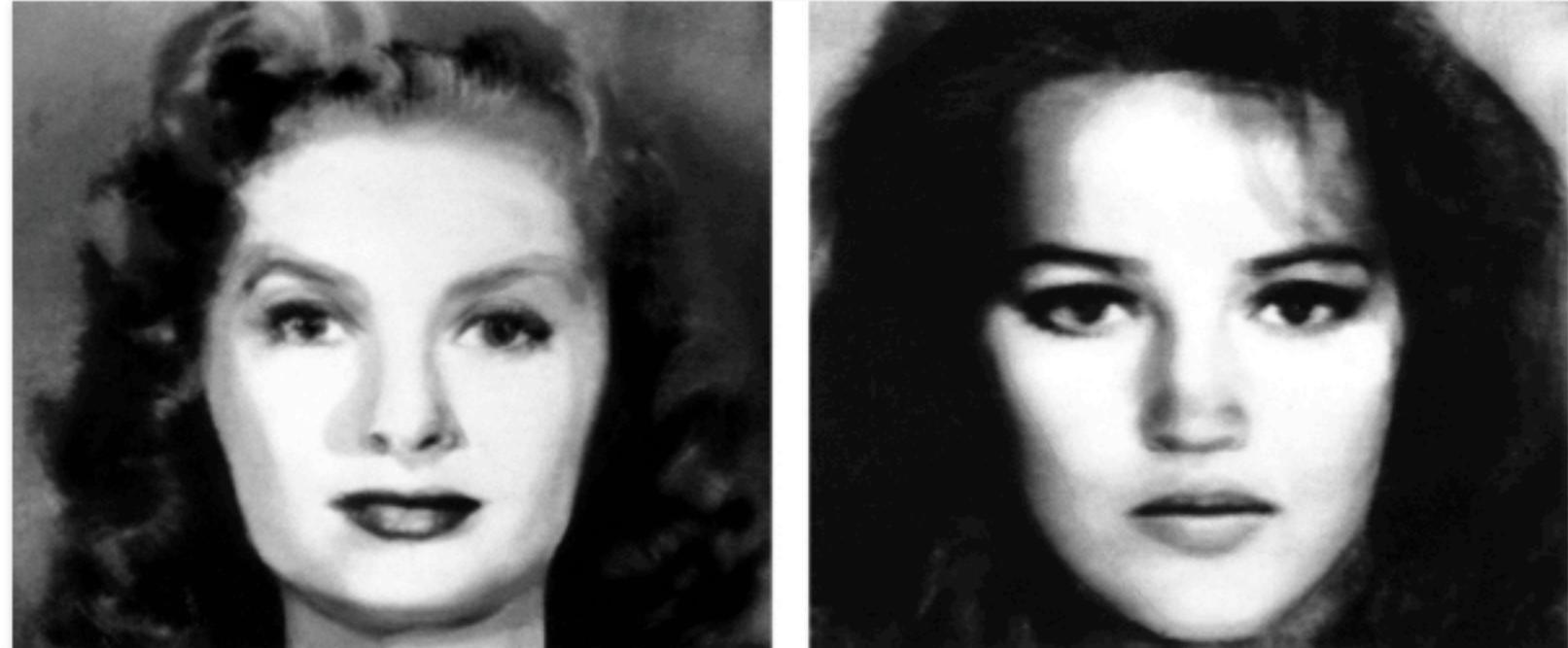
Family Combinations
1972

Nancy Burson



Warhead I Weighted to the number of nuclear warheads in each country's arsenal (Reagan 55%, Brezhnev 45%, Thatcher less than 1%, Mitterand less than 1%, Deng less than 1%). 1982

Nancy Burson



First and Second Beauty Composites (Left: Bette Davis, Audrey Hepburn, Grace Kelly, Sophia Loren, Marilyn Monroe. Right: Jane Fonda, Jacqueline Bisset, Diane Keaton, Brooke Shields, Meryl Streep)
1982

Nancy Burson



First and Second Male Movie Star Composites (First Composite: Cary Grant, Jimmy Stewart, Gary Cooper, Clarke Gable; Second Composite: Richard Gere, Christopher Reeve, Mel Gibson, Warren Beatty, Robert Redford) 1984.

Nancy Burson



10 Businessmen from Goldman Sachs, 1982

Nancy Burson



Androgyny (6 Men + 6 Women) 1982

Nancy Burson



Mankind (The images used are from a 19th century book of racial stereotypes and were weighted to reflect world population statistics.) 1983-1985

Richard Prince

Untitled Girlfriend (Jerry's Girl)

2013

Pigment print on canvas

59.8" x 50"

Edition of 57

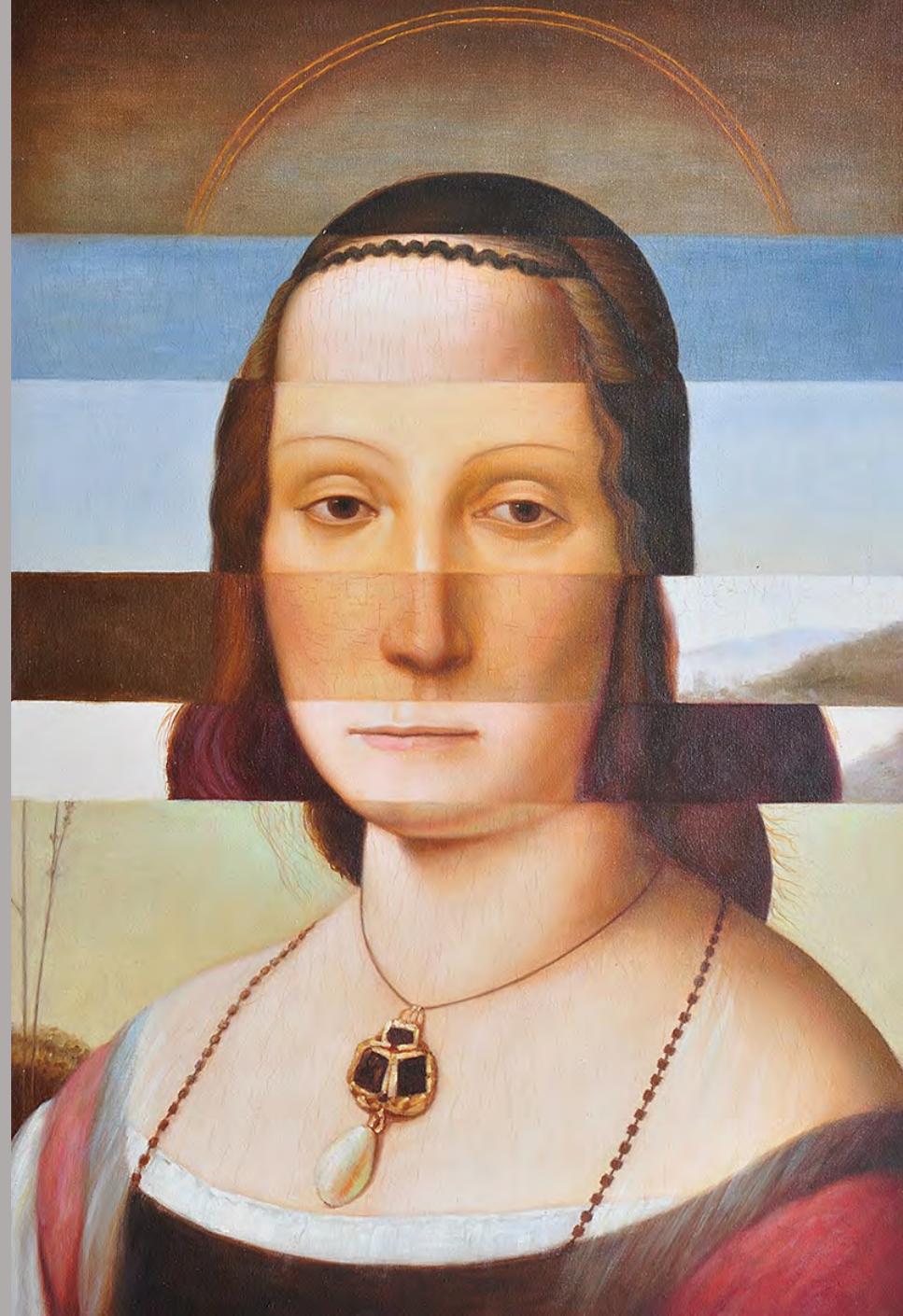


A Composite of 57 of Jerry Seinfeld's TV Girlfriends

Rob & Nick Carter

Composite Portraits

2013



Portrait ReEnactments

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Cindy Sherman
Untitled Film Still #21
1978





Cindy Sherman

Untitled #92

1981

Cindy Sherman

Untitled #572

2016

What [was] most striking about these works were the backgrounds, which were digitally inserted in postproduction with a deliberate clumsiness exacerbated by their use of rudimentary special effects. In one image, Sherman, enveloped in a cascade of white silk, chiffon, and feather trim, poses against an apparently solarized garden scene, framed by a lavender-gray sky and the hazy suggestion of trees. In another, an alpine landscape appears carved in low relief, like something out of a Photoshop tutorial from 1998. These ungainly backdrops amplify the temporal dissonance at play throughout the series: the photographs position their subjects as already-outmoded relics of the silent-film studio machine, their datedness redoubled through the use of digital editing effects that now appear embarrassingly passé. Running parallel to Sherman's own transformations over the course of her career are the dramatic changes that have redefined photography itself. Here, Sherman proves that she is still among the medium's most perceptive commentators.

- Rachel Wetzler, Art in America, 2016

[Link](#)



Cindy Sherman
Untitled #577
2016



Cindy Sherman
Untitled #603
2019



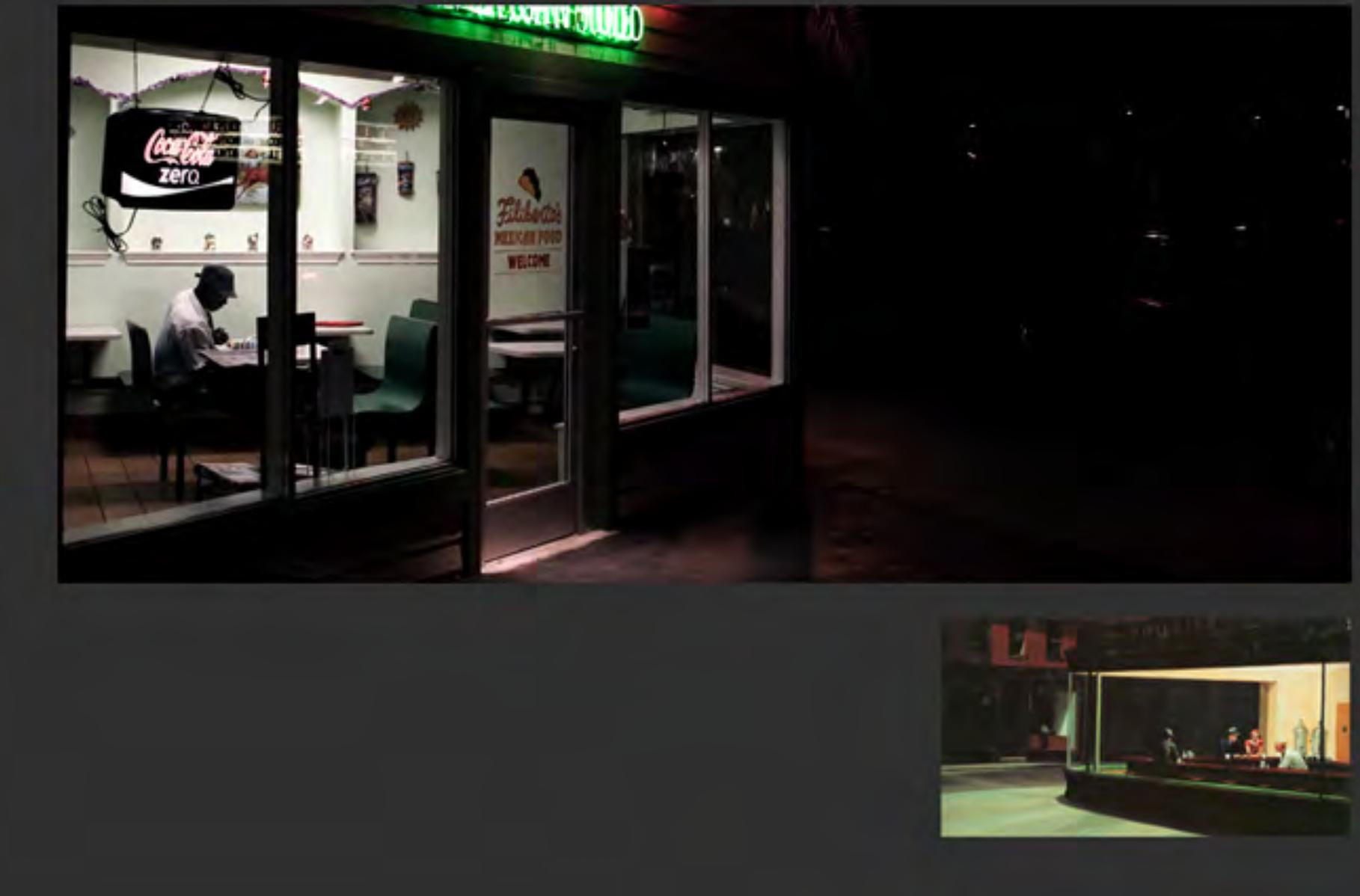


Brian Berman
Walgreens Beauty Advisor
2006

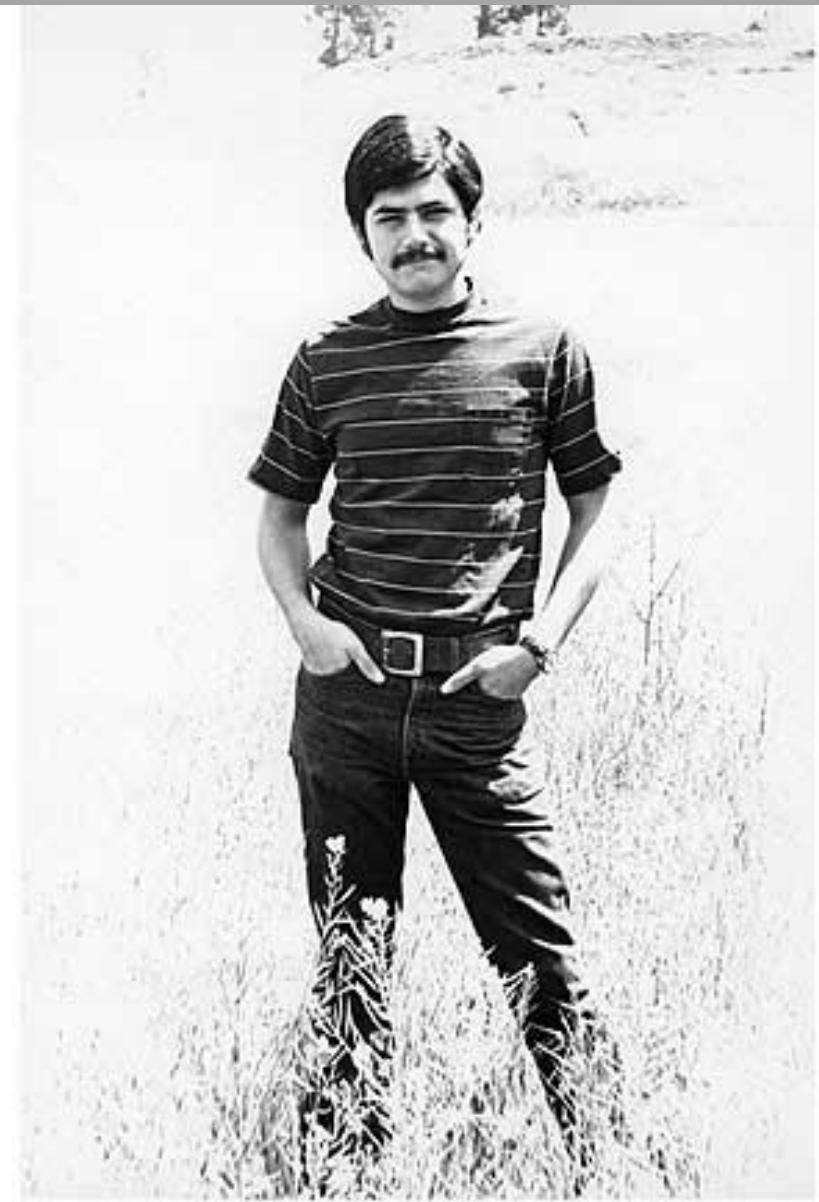


Edouard Manet
"A Bar at the Folies-Bergere"
1882

STUDENT WORK



Sean Hertel
“Edward Hopper’s Nighthawks, Re-Enactment”



Carlee Fernandez
Self Portrait: Portrait of My Father, Manuel Fernandez
2006

Gustavo Germano

"Ausencias [The Absent], Argentina"

c. 2006

It was Gustavo Germano's The Absent - Ausencias. The show was an homage to the 30,000 detainees that disappeared and were murdered by the Argentinean Military Dictatorship between 1976-1983. Most of the dead bodies were never recovered. One of Gustavo's siblings was among them.

Gustavo contacted relatives and friends asking for a photo taken before their loved one went missing, photos that included the missing person. He had them get together in the same place where the first picture had been taken. The remaining relatives and friends posed for him in a similar picture where the presence of the absent person is glaringly apparent. A simple and extraordinarily powerful idea to have us remember a tragedy that we cannot afford to repeat again."



[website](#)

Portrait Fills & Erasures

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Charles Cohen
“Why I prefer digital clocks and can no longer pretend to like analog time”
2003 - 2004



Charles Cohen
“Why I prefer digital clocks and can no longer pretend to like analog time”
2003 - 2004



Charles Cohen
“Why I prefer digital clocks and can no longer pretend to like analog time”
2003 - 2004



Gil Blank
“Misc. Fields, series”
c. 2007



Gil Blank
“Misc. Fields, series”
c. 2007

Angélica Dass

Humanæ

Project in process

[website](#)

Dass's exploration of our skin tones is based on an 11-by-11-pixel sample taken from each subject's nose. She then matches it to a color card from Pantone, which she uses as the backdrop for the person's portrait. Below each picture, Dass prints the official Pantone number—her own is "7522 C," a warm brown.

