



Corpus Medius, Paris, 2000

I stapled the drape and moved the table in front of the body. I looked into the camera. The table had to be angled to receive the body. / The body was then placed on the table. All that had to be done was to cross the feet. When I did that, the body for me, became the body of Christ./



Twenty-Six Year Old O.D., NM, 1982

She was already autopsied by the Office of Medical Investigator. Her body looked neglected, even brutalized. I placed a white sheet on the table, then told the two lab assistants to place her body on it./ I propped her head on to a wooden form that was in the lab and arranged her hair so that her left eye was covered./ I then positioned her breast and her right hand./ Her hand had all the elegance of a hand about to be kissed./ Even in death, with all the medical procedures her body has been subjected to – she looked stately, and in control./



Feast of Fools, Mexico, 1990

I met with the doctor in charge of the Office of Medical Investigators in Mexico City. I was shown a refrigerated trailer full of unclaimed bodies. I was also shown some drawers that were not refrigerated where body parts were being stored. The next day I came back to the morgue and chose a severed hand and arm, a severed leg, a foot, and an autopsied infant. Earlier that morning, I had gone to the Mercado and bought pounds of different fruits- pomegranates, grapes, apples, blackberries and pears. I also bought an octopus and some crabs. I then found few sticks of wood to hold up the leg and the arm.

This could be the most vile still life ever created – because it was made from real objects. It took courage/and art/to make this photograph indelible, even beautiful.



Harvest, Philadelphia, 1984

This still-life was made at the Mütter Museum in Philadelphia. It is actually a wax model used for medical teaching purposes. It was made by the company in Paris in the late 1800s. It is so lifelike and anatomically correct showing the lymph nodes along the face and neck. As I did in Mexico City, I went to the famous huge food market that was nearby and bought the fruit, the flowers and the vegetables. The result was an image that is reminiscent of an Archinbaldo painting where he composed a face out of fruit, plants and organic matter. This photograph was shown in 2022 in an exhibition of still-lives at the Louvre museum alongside the referenced Archinbaldo painting.



Glassman (unique diptych), The Before and After, Mexico, 1994

I went to Mexico City's Office of Medical Investigators morgue in 1994. The dead man was a known criminal who was stabbed to death./ I photographed him before his autopsy seated in a chair, holding a fish./ Then after the autopsy, I photographed him without the mask./ When I did this, he looked like a martyred saint.



Head Of A Dead Man, Mexico, 1990

The man was dead./ I cut a hole in the table for his head. Then cut the plate, so that the head, from the camera view, looked as if it was severed.



Man Without a Head, Paris, 1993

His head was removed for research purposes. The reason that his socks were left on, is that the French believe it comforts the dead.

I don't see his body as some horror! Instead, I see it as the former container of his Soul!



Prudence, Paris, 1996

Prudence means being careful about your choices, stopping and thinking before acting. When you are prudent, you are not taking unnecessary risks and not saying or doing things that you might later regret. But in this is a photograph the woman is not being prudent. Her calm, introspective expression belies the fact that she has willingly allowed a dead man's head to be strapped to the back of her head. And she kept calm, even when drops of blood from the severed head- dripped down her back!



Myself As A Dead Clown, Paris, 2007

“Myself as a Dead Clown” shows myself imagined as this corpse. “Because I am a clown in life- seeking the Redemption of Christ.”



Still Life, Marseilles, France, 1992

A poet's head as a vase, expresses the truth that all life is ephemeral.

I gave consent and was paid for reproduction rights for this image to be the program cover for an International Morticians convention in Germany. I think the dead man's comical grimace speaks to the morticians' subtle sense of humor.



The Kiss (Le Braiser), NM, 1982

“The Kiss” shows a man’s head kissing itself. This medical specimen was cut lengthwise in half to show its inner workings./ For me it represents “the self”and “the ego”, in love/ or at war with “Itself”.