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"GHOSTLY IMPRINTS": REVISITING THE TRADITION OF THE DEATH MASK IN DIGITAL CLAY

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This paper explores the representation of the dead through a creative project that involves 3D digital sculptures inspired by forensic facial photographs of unclaimed deceased in government morgues as well as posthumous photographs of the author's mother-in-law. The project draws on the tradition of death masks and aims to create final portraits that commemorate the individuals and acknowledge the transcendental aspects of death masks. The author's work is situated within the discourse of art theory and history, rather than forensic art, and emphasises the artistic and conceptual nature of the sculptures. The project is associated with the International Committee of the Red Cross's Missing and Deceased Migrant Project and explores the humanitarian implications of migrant deaths in South Africa. The paper also delves into the history and evolution of death masks in Western culture, highlighting their significance as representations of true faces and their use in phrenology.

Introduction

While the subject of representing the dead is foundational to art history and current art research and practice, it is not free from controversy or ethical concerns. This paper engages with the theme by introducing a developing creative project that responds to forensic facial photographs of unclaimed and undocumented deceased from the Johannesburg Forensic Services, as well as posthumous photographs of my late mother-in-law.

The creative project comprises a series of 3D digital sculptures that draw on the genre of the death mask and the concept of the final portrait. While acknowledging the rich history of the death mask and its many forms, this paper will refer to those traditions that impacted on the creative project, in which the death mask is an impression of the face and is either in the form of a cast or a mould. The digital sculptures I have produced are not death masks, they are artworks that refer to the death mask tradition and the related notion of a ghostly imprint. The white digital clay resembles plaster and, as with the traditional death mask, veils reality and removes the abject horror one might experience in confronting the dead or the gruesome truth of a forensic photograph. The project aims, on the one hand, to produce a final portrait of an anonymous individual, to leave an indelible trace of their existence; and on the other hand, to acknowledge the commemorative and transcendental roles of the death mask. The project further explores the idea that the death mask potentially bears physical impressions of the pain or certainty of death. These themes will be discussed as they relate to the creative project and key examples within the genre and history of the death mask in the West.

The project has a formal association with the International Committee of the Red Cross's (ICRC) Missing and Deceased Migrant Project (ICRC 2021a, 2021c). The ICRC initiative is a humanitarian effort to identify the many unidentified and undocumented people who die in South Africa every day, most of whom are assumed to be irregular migrants. Permission to use forensic photographs of unclaimed and undocumented deceased from the Johannesburg Forensic Services was given by Wits Department of Forensic Medicine & Pathology. The source photographs were provided by and are credited to forensic photographer Tracey Reindorp.

My interest in the ICRC initiative and my decision to respond to the crisis in a creative project stemmed from an unsuccessful search by my own family for a relative who has been missing for decades. South Africa is one of the primary countries for migrants from Eastern and Southern Africa and beyond to enter – either as a destination or en route somewhere else. The journey to South Africa (SA) and within the country can be extremely dangerous and traumatic, often involving violations of fundamental human rights. Many migrants lose their lives, often disappearing without a trace. Not knowing what has happened to their loved ones profoundly affects the families who are left behind. This is a humanitarian tragedy on a large scale and one that receives far less publicity than the Central Mediterranean Route. In this regard, the Pretoria regional delegation of the ICRC is doing sterling work on several initiatives that aim to prevent migrants from disappearing, to restore and maintain contact with relatives and to increase the rate of identification of unclaimed, undocumented bodies in SA mortuaries.

As well as regular information updates and press releases on the ICRC websites, these initiatives include the publication of a comprehensive leaflet of vital information for Zimbabwean families of missing migrants, and the creation of a free App called Redsafe – a digital platform, managed by the ICRC, providing safe and secure services for people affected by conflict, migration, and other humanitarian crises (ICRC n.d.). In 2021 the ICRC launched *Trace the Face – Southern Africa*, an online tracing platform for missing relatives believed to be in southern Africa (Angola, Malawi, Mozambique, South Africa, Zambia, and Zimbabwe) (ICRC 2021d, 2022). It

comprises a photo gallery of people looking for missing relatives and enables sought family members to contact the Red Cross and to get in touch with their families. In 2021, to mark the International Day of the Disappeared, the ICRC Regional Delegation in Southern Africa unveiled a memorial exhibition in commemoration of the countless missing migrants and their families (ICRC 2021b). These are just some of the ICRC initiatives, relating to their Missing Deceased Migrant programme.

While my source images are forensic, I would like to emphasise that my work does not belong to the genre of forensic art, nor does it straddle forensic science and art. I very deliberately located my research within the discourse of art theory and art history, with a specific focus on the genre and philosophy of the death mask. This provided the critical and theoretical matrix from which the practice emerged; it included specific sources and inspirations that illuminated my creative and conceptual processes. I believe this to be a valid approach to reporting on practice-based research. There are South African artists doing important work in the field of forensic art, notably Kathryn Smith, but my work is determinedly not within this tradition. Smith's projects use methodical processes to explore 3D forensic facial reconstruction for the purpose of identification, and clearly fall within the genres of forensic art and science. My works are, in contrast, based on an intuitive creative approach. They explore traditional sculptural modelling and draw on the artistic tradition of death masks and posthumous portraiture. My digital works are artworks first and foremost and do not lay claim to any forensic scientific value.

There is, however, some overlap between my project and Smith's work in terms of social engagement. For example, my association with the ICRC's Missing and Deceased Migrant project and Smith's with facial reconstructions for her Sutherland project, have a humanitarian correlation (Duvenage 2020). But Smith's project has more in common with the ICRC's Missing and Deceased Migrant project in they both draw on forensic processes and both serve the purpose of forensic identification. The forensic aspect of my work consists of the ICRC association, together with the fact that my source images are forensic photos and that death masks were used in the nineteenth century in forensic science. Other than this, my project does not draw profoundly on any forensic tradition or genre.

While the portrayal of the dead is inevitably contentious, artists have long been working in this field of representing one of the very few constants we can understand as being a condition of life. My awareness of the contemporary anathema to representing the dead aroused my curiosity as to how the genre of the final portrait and attitudes toward the representation of the dead had changed over time. The final portrait, pre- or post-mortem, was a common occurrence in the West up until the end of the nineteenth century, whether a death mask or a deathbed painting, drawing or photograph. The discomfort people experience today at the sight of a dead body, whether in real life or as an image, is of relatively recent provenance. Up to the mid-nineteenth century, death by public execution, disease, and illness was commonly experienced. Death was an everyday reality, witnessed first-hand in the home and the public sphere. Whether one regarded death medically, transcendentally, or existentially, it was something to be confronted. Lianne McTavish (2002), in "Picturing the Dead," a review of the Musée d'Orsay's *Last Portrait* exhibition in 2002, writes:

> In the not so distant past in the Western world, death was understood as a final, restful sleep. Dying was something that could be done well, even beautifully. Pointing to our current beliefs, the exhibition at the Musée d'Orsay demonstrated that death was not always approached as a medical event. In the past, death could be glorified and pondered, rather than recorded, measured, and explained. Instead it showed that death was once an important, mysterious and even remarkable event, one worth remembering. (1701)

While acknowledging the rich history of the death mask and its many forms, to contextualise my practice I will refer to those traditions where the mask is a true image or identikit of the face and takes the form of either a cast or a mould. We know that death masks date back to ancient Egypt and Africa, but these were mostly stylised and idealised renditions rather than true death masks cast from the face in plaster or wax. Interestingly, true death masks were absent from ancient Greece for, as Hans Belting states, "the Greeks were a people who hastily removed the gazes of their dead and cremated them as the face created a crisis of the gaze when it was disfigured by death" (2022, 188). Bartůněk notes that the ancient Romans created wax masks called *imagines maiorum*. None survive, but the high realism of Roman busts has been attributed to the wax casts, which Pliny describes in some detail, that were created by being pressed into plaster moulds of the face (2019, 34). These have been discussed as death masks, but some commentators (e.g., Flower 1999, 38) argue that these were more likely life masks, while allowing that some were probably made after death, especially if the death was unexpected.



Figure 1. Plaster death mask negative of an infant found in a Roman grave in Paris, Musée Carnavalet. (Photo courtesy of SAEML Parisienne de Photographie, in Carroll and Rempel 2011.)

The Evolution of the Meaning and Uses of the Death Mask in the West

More pertinent to this discussion are the non-elite plaster death masks originating in Rome in the second century AD (Madden 2017, 13). These are purported to be influenced by the *imagines maiorum* but appear to be true death masks (rather than life masks). The original form is a concave mould or impression of the face (Fig. 1). Surprisingly, little is known about these, which Crowely (2016, 68) puts down to the fact that the negative form is visually challenging and thus often overlooked. The concave form is visually elusive and difficult to photograph as, to the viewer, the static image will move between the convex and the concave, giving it an uncanny appearance. Also, it is more often the modern plaster casts taken from these concave postmortem impressions that are used to illustrate the genre. What is evident in the modern casts is that these are death masks, as they often reveal the potential cause of death and the distortions of the face caused by rictus soon after death.

Belting and others posit the idea of the death mask as the image of the 'true face,' uninhibited by the facial expressions of a 'counterfeit self' formed by socially learned codes of conduct. The true face, in this case, the bare face, becomes the frozen imprint of the plaster death mask: "For that reason, we honor the so-called death mask made of plaster or clay, not as an image of a corpse from which these may have been taken, but rather as an image of the 'true' face" (Belting 2022, 21). This may be true of those death masks, unchanged by human hand, and unmarked by injury, rictus or signs of illness or pain. Often, however, the death mask shows signs of death that remove the face from the one we knew in life. Moreover, sometimes much effort goes into counteracting the effects of the rictus in the mortuary which so quickly distorts the face after death, before taking a cast.

Belting's view is undermined by the comments of the Irish novelist Maria Edgewood, on visiting Cambridge in 1813 and seeing three casts take after death. She wrote: "We cannot help looking at casts taken after death with curiosity and interest and yet it is not probable that they should mark the real, natural, or habitual character of the person; they often can only mark the degree of bodily pain or ease felt in the moments of death. I think these casts made me pause to reflect more than anything I saw this day" (qtd. in Madden 2017, 23). The differences between the life mask and the death are apparent, as can be seen when one contrasts the life mask of William Blake (Fig. 2 A) with that of a Roman non-elite plaster mask (Fig. 2 B). In the latter, the eyes and cheeks are sunken, unlike Blake's mask. The probable cause of death was a violent blow to the nose, as evident in the nasal distortion.

Reserved for royal funerary rites during the Middle Ages, the practice of making death masks became more widespread during the Renaissance, particularly in Quattrocento Florence. Vasari also mentions the important influence of death masks on painting and sculpture. In contrast to the classical idealism of the time, the distinctive distortions of death masks were incorporated into the marble and bronze effigies and portrait paintings and busts of famed humanists and gifted intellectuals of the era (Vasari 2008). Often the death mask cast was directly incorporated into the sculpture as with Donatello's, *Bust of Niccolo da Uzzano*, a famed Italian politician (Fig. 3). Schuyler (1986, 1) notes: "Rigor mortis, which alters the face of the deceased, has left its mark here: the muscles have lost their tone because there is no longer any nerve stimulus; the bone structure has become more apparent; the temples and cheeks have fallen in; the cheekbones and jawbones strongly protrude; the eyes have sunk deeply into the orbits." Schuyler suggests that little refinements were made to such portraits (that were displayed in public and in the home) because "they were considered aesthetically pleasing and were an answer to a psychological need" (1).

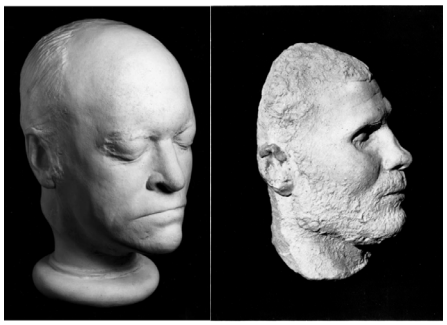


Figure 2. (A) 1809 Life Mask of William Blake, cast by James Deville 1923, National Portrait Gallery, London; (B) Cast made from a mould of a man found in El-Jem. Tunisia (Slim 1976)

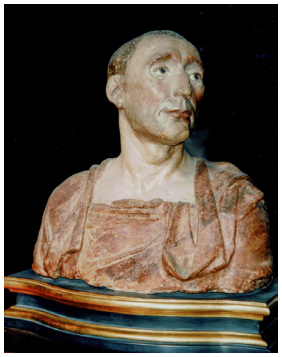


Figure 3. Donatello, *Bust of Niccolo da Uzzano*, 1430s, polychromed terracotta, Museo Nazionale del Bargello, Florence. Wikimedia Commons, (CC0 1.0 Universal Public Domain Dedication)

The proliferation of death masks from the late-eighteenth century well into the nineteenth century was partly due to the popularisation of the pseudo-science of Phrenology. Phrenology claimed that organs in the brain determined particular mental faculties and traits, and that these could be measured by the shape and formation of the skull. Phrenologists collected death masks mostly of famous people and executed criminals – with the aim of discovering "what makes men great" and "what makes men criminals" (Hylland 2018, 174). Hylland suggests that aside from the phrenological function, a new attitude towards the masks developed in the final part of the eighteenth century in that "the death mask was bestowed with a new, representative function, in the sense that the masks could represent the character, soul and spirit of the deceased person. In that sense, the personality of the person had an imprint, or copy, in the mask" (2018, 174). The cast's indexical relationship to the original changes – it is no longer an effigy or memorial of the deceased, but an independent object imbued with 'physiognomic truth.' This change in attitude has been dated specifically to the death and death mask of the German writer Gotthold Ephraim Lessing in 1781. While made as a commemorative memento by his friends, it is seen to be the first example of a "death mask taken purely in reverence" (Grimes 1975, 510). Similarly, Théodore Géricault's emaciated death mask (Fig. 4) become an icon of the Romantic movement and an indispensable item in many young artists' studios for decades after his death. Eitner (1983) posits that his death mask inspired the artistic imagination and Romantic spirit more profoundly than his paintings.

This cult of the death mask is best epitomised in the famous death mask from the late 1880s of the *Unknown Woman of the Seine* (Fig. 5) which has caught the imagination of artists, writers, and poets for over a century. Some commentators believe this to be a hoax, but the story goes that the pathologist was so struck by her beauty and serene expression – which showed no signs of distress, although her death was an assumed suicide – that he made a death mask. As a popular cultural, secular, and intellectual phenomenon – the mask was endlessly reproduced up until the 1930s – it became a technically reproducible copy without an original. With the *Unknown Woman of the Seine*, the death mask became a totemic object that encouraged veneration of the timeless, authentic face.

Belting talks of a nostalgia for the nineteenth-century notion of the timeless face after World War I. He suggests that the idea of the individual had been painfully destroyed by the war, with its numerous anonymous dead. The search for a lost ideal became popular in the form of devotional picture books of famous death masks of intellectual greats. One such example is *Das Ewige Antlitz* (*The Eternal*

Countenance; or The Undying Face) by Ernst Benkard. Belting describes Benkard's intention to present a collective iconic last image of man where the viewer recognises "the face of man finally released from the grimace of the day." The purpose of these collections was to enable people to feel that "they could contemplate this ideal in the death masks of poets and philosophers unimpeded by fashions and trends. It was a paradoxical exercise to wish to rescue a timeless face from the disasters of the age" (Belting 2022, 294).

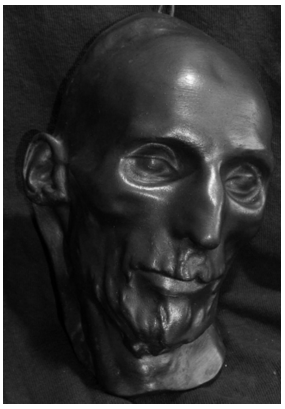


Figure 4. Death mask of Théodore Géricault, copy. Wikimedia Commons, (CC0 1.0 Universal Public Domain Dedication)



Figure 5. *L'inconnue de la Seine (The Unknown Woman of the Seine)*, circa 1900, plaster cast copy, Wikimedia Commons, (CC0 1.0 Universal Public Domain Dedication)

Working in Digital Clay: A Brief Overview of the Modelling Approach Used to Create the Death Masks for the Creative Project

The digital sculptures I am discussing consist of three portraits of unclaimed and undocumented deceased from the JPS, entitled *Unknown 1, 2 and 3* (Fig. 10) and a final portrait of my late mother-in-law, entitled *In Memory, Mother-in-Law* (Fig. 11).[1] These sculptures were created in a digital modelling program called Z-Brush. While mastering the 3D platform is a steep learning curve, the software provides a space for sculpting in an intuitive manner by hand and in a way that is not unlike manipulating traditional clay, and using traditional techniques like modelling and carving.

Figure 6 shows the Z-Brush interface. This is a dynamic and multi-layered software program that enables all manner of 3D building processes – from systematic geometric and architectural form building to intuitive modelling processes that emulate traditional clay modelling. The tools that I use barely touch the surface of what the software offers but afford me a medium for creating sculptures. These tools simulate clay modelling in that one can build up, take away, distort, incise and manipulate the digital clay just as one might a traditional piece of clay. Figure 7 shows how one can take a basic uniform sphere and approach it as one would a lump of clay. This was the method I used.

As with traditional modelling, I began by obtaining an accurate essential form and then slowly added more detail as the work progressed. Figure 8 shows an example of this progression and my working method. I start with a material called MatCap Red Wax. This is similar to terracotta clay in colour and is the easiest hue to model with as it picks up shadows, textures, tones and details most effectively. I render the forms out using a white material called SkinShade4 (see Figure 7). This is the closest in tone to plaster.

One difference between digital and traditional clay is that one needs to understand that while digital clay may look and behave like clay it is made up of an underlying geometric topology. This is the term used for the patterns of polygons (a plane made up of straight edges and vertices) that form various geometric shapes to make up a 3D mesh. It is essential to understand how to maintain a smooth underlying topology – especially if one plans to 3D print the model. An uneven underlying topology may not be visible on the surface of the model viewed on the digital platform but will cause endless problems with 3D printing, resulting in distortions and holes. Similar problems will occur if a model is imported into a 3D animation program and rigged to prepare for movement. Generally, one starts off with a very simple topology with as few polygons as possible when establishing a basic shape and then progresses to a more complex topology with a higher polygon count as the form gets more detailed. The demarcated area in Figure 8 shows an uneven topology, something one needs to avoid as best one can.

I moved between three modes of modelling in Z-Brush – *Sculptris Pro*, *Dynamesh* and *Z Remesher*. These three modes allow one to sculpt intuitively without losing the underlying smooth geometry or topology and are very useful for creating detailed organic forms. If a polygon count gets too high, the program can crash or become too slow to work efficiently. In this case, *Dynamesh* and *Sculptris Pro* can assist

in constructing detailed forms while at the same retaining a smooth geometry. Figure 9 shows these various modes in practice. A shows a simple version of the form using the *Dynamesh* mode, and C shows a detailed version of the form in *Sculptris Pro* mode. In this mode, the finer details have a more complex topology and the broader forms a simpler topology, but the topology is still smooth. B shows *Z Remesher* mode where the topology is recalculated to produce an all-over lower polycount mesh. This is to be used only when necessary, and specifically when preparing models for 3D printing – as it can cause the form to lose sculptural detail. Once the form is complete it gets rendered out of the program to adjust various lighting, tonal and atmospheric attributes. These attributes can be composited in layers in a program such as Photoshop to give the image its final finish.

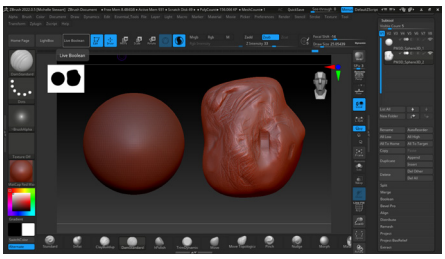


Figure 6. Screenshot, Z-Brush interface showing various clay modelling approaches (Stewart 2023)

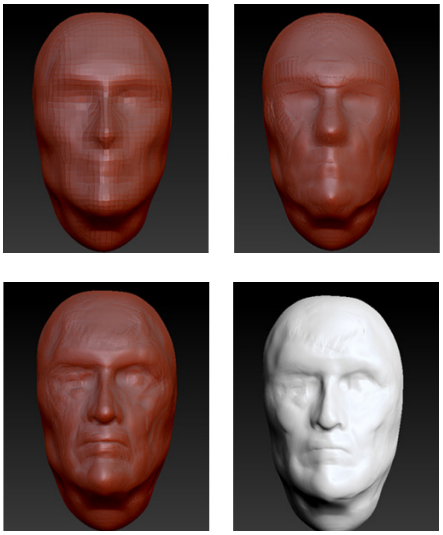


Figure 7. Screenshot, Z-Brush, an illustration of the modelling process, the MatCap Red Wax and SkniShade4 material (Stewart 2023)

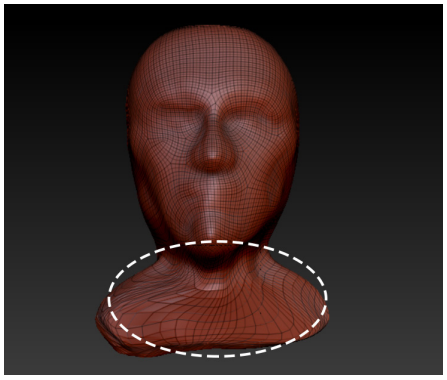


Figure 8. Screenshot, Z-Brush, an illustration of an uneven topology (Stewart 2023)

The Obligation to the Corpse and the Trace

With the undocumented deceased, such images were and remain a mystery. One can only speculate about the character and circumstance of the subject when contemplating the photographs and making the sculptures. The only truth, aside from the fact that that they are unknown and unclaimed is that – as Maria Edgewood noted in 1813 after seeing the death masks in the Cambridge collection – in most cases, they bear marks of the pain and certainty of death. In meticulously detailing each face, one can record each wound, and in some cases fresh scars and ghosts of scars of previous injuries, distortions caused by injury, rictus, and decay (see Figure 10).[2] Marcia Pointon describes the creation of the death mask "as part of a tactical and artistic process whose objective is to distance the cast face from the actual face, to rinse it clean of the touch of the corpse and therefore of its association with decaying matter" (2014, 172–73). The digital sculptures draw on this aesthetic to serve a similar purpose. This is not an attempt to deny the tragic reality of the deceased but to remove the created image from the dejected status of the corpse and its evocation of abjection within the viewer. The white digital clay has a distancing effect that enables one to process and present the images without invoking the gruesome reality of a forensic photograph. This is not to say that they will not be disturbing or troubling to some viewers. The point is not to gloss over the tragedy but to present it in a way that is visually accessible and gives the viewer pause for reflection. The images have been fashioned with an acute awareness that creating a death mask or responding to the tradition of the death mask in this way brings into tension the duty to the corpse, and the desire to hold onto a tangible memory or a visible trace. Pointon notes that "[t]he stresses around making imprints of the face of a dead person and the tensions between obligation and art are clearly documented in the historical accounts of death masks, suggesting that, while they share with other kinds of imprints a particular resonance, their making occasions difficult responses, and, once produced, they become extreme and highly affective objects" (178–79).

Another aim, once it became more apparent during the process, was to make visual where possible the pain of death.

Creating the portrait of my mother-in-law (Fig. 11) was different from creating the anonymous portraits, as I was sculpting the face of someone I knew intimately. I had taken the posthumous photographs; she was aware of my project and had

consented to a posthumous portrait of some kind before she died. I approached this piece as a familial commemorative work in the traditions of the death masks I had been studying. The COVID pandemic has brought the reality of death much closer to home, with more people – especially the aged – dying at home, as was the case with my mother-in-law. In 'normal' circumstances, this would happen in hospital, at a distance, behind the doors of intensive care units. In contemplating this work, and its highly personal nature, specific artworks come to mind. The first is Ron Mueck's hyperreal 40-inch sculpture of the corpse of his father. It is meticulously detailed, and despite its small size appears real. However, it is clearly lifeless, coolly positioned, as though on a mortuary table. Chris Raine observes, "this body is unmistakably dead. It is laid out – the opposite of foetal. We are not in the presence of sleep. The eyes have it – significantly pink, fatally, infinitesimally sunken. And the helpless hands have irretrievably lost it" (2006, n.p.). Mueck notes that he wasn't close to his father – but comments, "through the process of making the work I found myself thinking about him, caring" (Raine 2006, n.p.). Mueck was not present at the death of his father and worked from photographs and his imagination. Raine notes, however, that the mouth is wrong, pointing out that with most deaths the mouth distorts at an awkwardly sunken angle, an effect of the rictus. Usually, this is rectified in the mortuary and thus one would have to be at the bedside to know this. Nonetheless, this takes nothing away from the power of this last portrait. Lucien Freud captures this posture of the mouth after death in his graphite sketch (1989) of his mother on the day she died, as does Daphne Todd's *Last Portrait of Mother* (2010). The distorted angle of the mouth after death is a hard thing to confront as one recognises it immediately as an effect of rictus, a physical final sign that the person is gone. *In Memory – Dead Mother-in-Law* relies upon a series of images taken just before the subject passed away and then soon after her death. As opposed to the portraits of the unknown deceased, this piece emerged very specifically as a memory of someone. While she died relatively peacefully, it was after a long and debilitating illness and in this sense, the image also marks the face of a person who in Benkard's words is "freed at last from the passing grimace" (1929, 40).

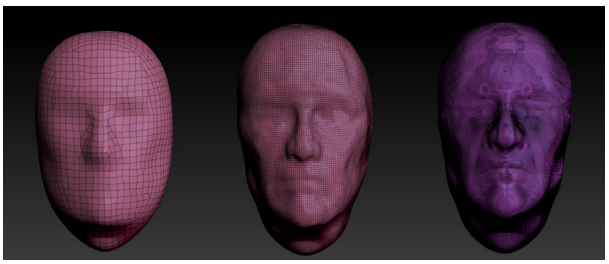


Figure 9. Screenshot, Z-Brush, an illustration of geometry as it appears in the *Dynamesh* (A) *ZRemesher* (B) and *Sculptris Pro* (C) modes (Stewart 2023)

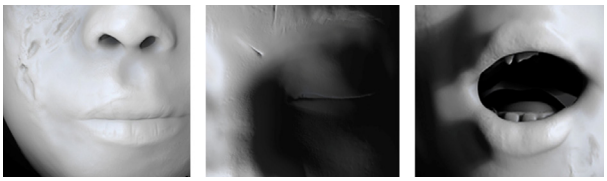


Figure 10. Cropped versions of the original portraits of unclaimed deceased (Stewart 2023)



Figure 11. Cropped version of the original portrait, *In Memory – Dead Mother-in-Law* (Stewart 2023)

In closing, the works described above constitute a developing series and are part of a broader project that includes animated paint-on-glass posthumous portraits of unclaimed deceased and of my mother-in-law. As a work in progress, it has so far spanned nearly two years. Any exhibition or presentation of the work will include an acknowledgement of the formal association with the ICRC's Missing and Deceased Migrant project and an acknowledgement of the JFS. Ethical issues may arise around the showing and exhibition of these works, but they can only be dealt with once I have completed the project. I am thinking deeply about these issues as I approach each step and in conversation with the ICRC. At this early stage of the project I have covered the important ethical issues – in obtaining the formal endorsement of the ICRC, in following the ethical requirements set out by the JFS, and in going through the thorough ethical clearance procedure required by the institution I am affiliated with, the University of KwaZulu-Natal (UKZN). Certain artistic, ethical, philosophical and personal issues may require more profound engagement when it comes to formal presentation of the artworks and must therefore await completion of the project.

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Illustrations

Figure 1. Plaster death mask negative of an infant found in a Roman grave in Paris, Musée Carnavalet. (Photo, courtesy of SAEML Parisienne de Photographie), in *Living Through the Dead. Burial and Commemoration in the Classical World*, edited by by M. Carroll and J. Rempel. Plate 4.

Figure 2. (A) 1809 Life Mask of William Blake, 1823. cast by James Deville, London, National Portrait Gallery (©National Portrait Gallery), https://npgimages.com/cdn/npg/thumbs//3/3/a4ef8fee0efc6dccee6ef99c2171cbf3;

(B) Cast made from a mould of a man found in El-Jem, Tunisia (Photo provided by J. Pèrez). In Hédi Slim, "Masques mortuaires d'El-Jem." Plate 3.

Figure 3. Donatello, *Bust of Niccolo da Uzzano*, 1430s, Polychromed terracotta, Museo Nazionale del Bargello, Florence, Italy, https://commons.wikimedia.org/wiki/File:Donatello,_Uzzano,_Bargello.jpeg, (CC0 1.0 Universal Public Domain Dedication)

Figure 4. Death mask of Théodore Géricault, copy, https://commons.wikimedia.org/wiki/File:Gericaultdeathmask.jpg, (CC0 1.0 Universal Public Domain Dedication)

Figure 5. *L'inconnue de la Seine (The Unknown Woman of the Seine)*, circa 1900, plaster cast copy, File:L'inconnue de la Seine (masque mortuaire).jpg – Wikimedia Commons, (CC0 1.0 Universal Public Domain Dedication)

Figure 6. Screenshot, Z-Brush interface showing various clay modelling approaches, (Stewart, M. 2023).

Figure 7. Screenshot, Z-Brush, an illustration of the modelling process, the MatCap Red Wax and SkniShade4 material, (Stewart, M. 2023).

Figure 8. Screenshot, Z-Brush, an illustration of an uneven topology, , (Stewart, M. 2023).

Figure 9. Screenshot, Z-Brush, an illustration of geometry as it appears in the Dynamesh (A) ZRemesher (B) and Sculptris Pro (C) modes, (Stewart, M. 2023).

Figure 10. Cropped Versions of the original portraits of unclaimed deceased, (Stewart, M. 2023).

Figure 11. Cropped Version of the original portrait, Mother-in-law (Stewart, M. 2023).

Notes

1. I have opted to show segments of the death mask portraits of unclaimed deceased individuals, as I would prefer these not to be shown as full portraits online. The reader can get a more complete sense of the visual approach to these images from the work, *In Memory, Mother-in-Law*, which is shown in full.
2. These images are cropped versions of the original full portraits.