Like Marcel Duchamp and Man Ray before him, Wegman, including drawing, painting, photography, and video.

Wegman's principal video works are short tapes to Plato's "The Symposium," but with no less imagination or emphasis than he brought to his photography. Some of his other video works include "French Lake," "Happy/Sad," "Inside/Outside," and "Dome and Cottage," among others.

Contrary to their initial appearance, Wegman's early photographs are performatives, in the linguistic sense, rather than illustrations. They are not intended to be read literally, but as objects that provoke the viewer to engage in a process of interpretation. This is evident in the title of one of his early works, "Happy/Sad," which consists of two pictures of the same scene, one showing a smiling dog and the other showing the same dog with a sad expression. The viewer is invited to identify with the dog and to consider the implications of its emotions.

Drawing is also prominent in Wegman's work, and his use of pencil on paper is particularly striking. In works such as "Ink on silver gelatin," "Gulls/Waves," and "Untitled (Good Night)," Wegman creates images that are both delicate and powerful, and that convey a sense of mystery and ambiguity.

Wegman's use of humor and satire is evident in his work, and he often uses it as a means of exploring themes of human experience. For example, in his work "French Lake," he uses the image of a dog to comment on the nature of time and memory, and in "Happy/Sad," he comments on the complexity of human emotions. Wegman's use of humor is not just a superficial decoration, but is an essential part of his exploration of the human condition.

Wegman's work has been exhibited in many galleries and museums, including the Holly Solomon Gallery, the Corcoran Gallery of Art, and the Museum of Modern Art. His work is also included in many private collections, including the collection of the artist William Wegman, the staff of the Museum of Modern Art, and the collection of the artist Jonathan Mueller.