

# Introduction

My interest in photography springs from my lifelong passion and experiences in theatre, collaboration with other artists, inspiration from the classics, and the infinite continuum of the creative process.

I began revisiting the classics by sharing Edward Weston's *Nude 1936* with a model who assumed hundreds of variations on the pose, including *Figure Study #1*. Then, by changing the gender of the models, as in Jacques-Louis David's *The Death of Marat*, I offered the story of *The Other Marat*. Exploring the critical role of body language in conveying meaning, I directed the model posing for Édouard Manet's *Luncheon on the Grass* to face the picnickers, rather than away, turning the image into *The Conversation*.

These forays led me to combine poses from different works of art, and I inserted Michelangelo's statue of *David* into Osmar Schindler's *David and Goliath*, creating *The Last Laugh*. I also replicated many classics with live models in homage to their enduring inspiration, which deepened my appreciation of their creators' genius.

Adventuring further, yet following time-honored tradition, I started using the art of masters as touchstones for original work.

Sharing my discoveries on these pages and at my website, [Wild-Side-Photography.com](http://Wild-Side-Photography.com), is another step in the journey.

Enjoy!

Don McCunn