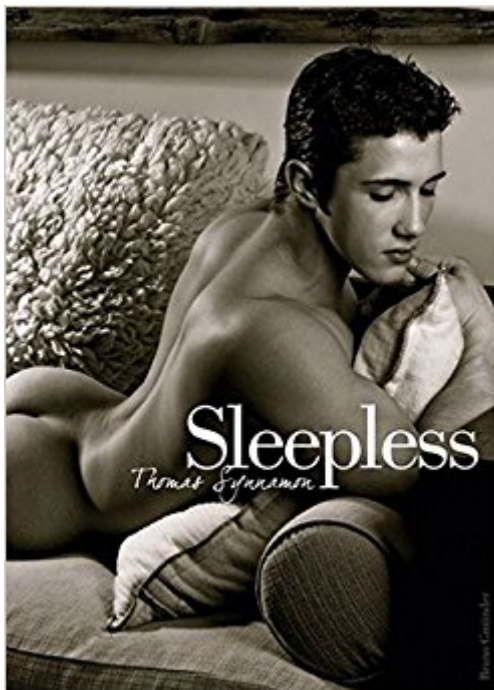


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# Sleepless



## Synopsis

Book by

## Book Information

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## Customer Reviews

Book by

I can see why it's only \$7 now lol not the best collection of works

The appreciation of photographic images - especially figurative work - is almost totally subjective. Please keep that in mind when comparing my review to the previous critique. Upon looking at these images I did NOT feel as if I might be viewing these men through a bedroom door keyhole. Indeed, the photographs were oddly lacking in both intimacy and intrigue. Instead, as a body of work, the scenes herein came across as a cold and statuesque museum exhibit, staged and stilted but conveying little or no restlessness, stress, fatigue or any other NATURAL state that I would associate with "sleeplessness." I suffer from insomnia at times and yet I felt no empathy with anything or anyone depicted here. I felt ... well ... I felt nothing.

Thomas Synnamon's SLEEPLESS is a successful first monograph of a new artist's work. Previously active as a model, Synnamon brings to his new venture of photography a core of information that most other photographers do not possess: he has been the subject of photographs and now he is

the creator. That may seem a small additive to his self-trained new vocation, but spending time with his images encourages an inner knowledge of just how to achieve the result he wants. His models appear to confide in him in the creative act in a very responsive way, making these black and white and color photographs in praise of the male form a very personal success for him. The title describes the content: 'As if peeping through a keyhole in a bedroom - a man's most private space - Thomas captures the restless, midnight moments of men who are exhausted, yet wide awake.' Included among the restless sleepers are models seemingly at complete rest and asleep, the relaxation of their bodies is captured in the subtleties of the bedclothes, the gestures of the arms and legs, the quality of light from what little source may exist sculpting the forms of these men. As with his visual mentors Avedon and Mapplethorpe, Steven Klein and Paulo Roversi the emphasis here is on beauty. Not that Synnamon has neglected the sensuous aspect of this collection of outstanding models - even at first glance through this book that aspect of his talent is strong and assured. Yet the overall effect he seems to seek is that of beauty, and few other of his contemporaries can capture this quality of style and immediacy of communication for their first monograph as does Thomas Synnamon. He is going to be around a long time! Grady Harp, May 10

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