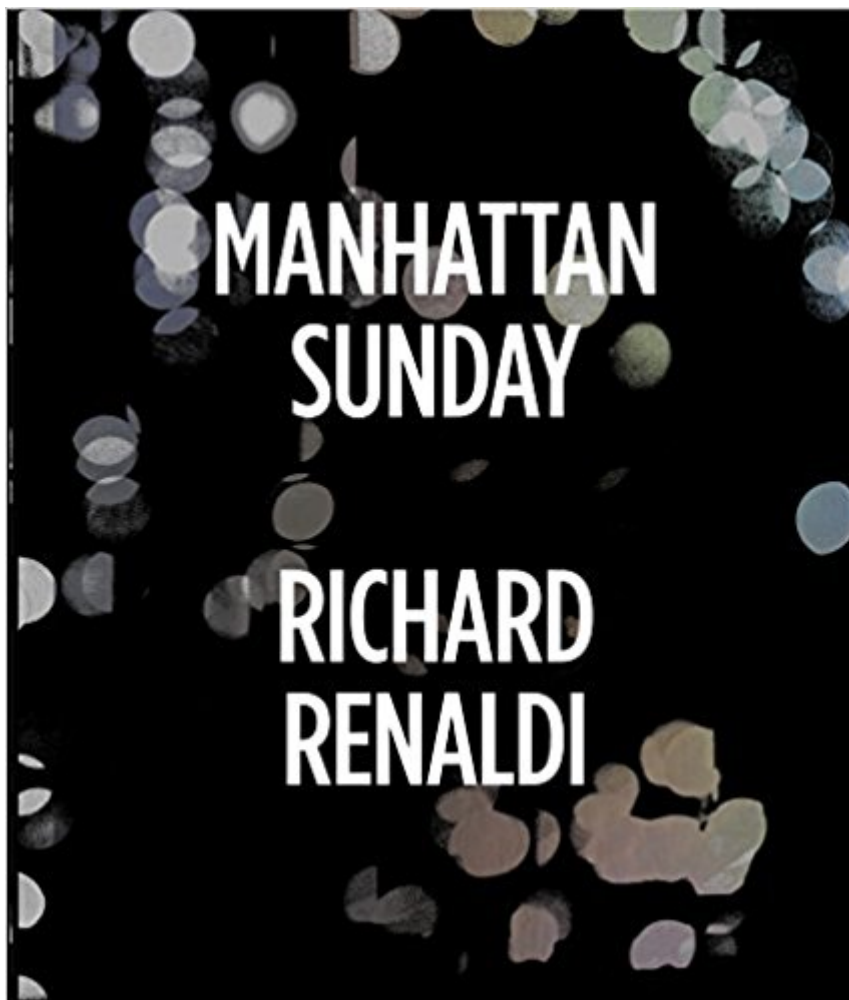


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Richard Renaldi: Manhattan Sunday



Synopsis

Manhattan Sunday is part homage to a slice of New York nightlife, and part celebration of New York as palimpsest— an evolving form onto which millions of people have and continue to project their ideal selves and ideal lives. In the essay that accompanies his photographs, Richard Renaldi describes his experiences as a young man in the late 1980s who had recently embraced his gay identity, and of finding a home in the mystery and abandonment of the club, the nightscape, and then finally daybreak, each offering a transformation of Manhattan from the known world into a dreamscape of characters acting out their fantasies on a grand stage. Drawing heavily on his personal subcultural pathways, Renaldi captures that ethereal moment when Saturday night bleeds into Sunday morning across the borough of Manhattan. This collection of portraits, landscapes, and club interiors evokes the vibrant nighttime rhythms of a city that persists in both its decadence and its dreams, despite beliefs to the contrary. Manhattan Sunday is a personal memoir that also offers a reflection the city's evolving identity— one that still carries with it and cherishes the echoes of its past.

Book Information

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Customer Reviews

Richard Renaldi (born in Chicago, 1968) graduated from New York University with a BFA in photography in 1990. Renaldi is represented by Benrubi Gallery, New York, and Robert Morat Galerie, Berlin. Manhattan Sunday is Renaldi's fourth book, following *Figure and Ground* (Aperture, 2006), *Fall River Boys* (2009), and *Touching Strangers* (Aperture, 2014). In 2015, he was

named a John Simon Guggenheim Memorial Foundation Fellow in Photography.

"Manhattan Sunday" is a tender, gorgeous book showing the magical liminal dawn hours when club denizens drift into the empty morning streets, mixing with first shift workers. He perfectly captures this fascinating, bittersweet time when club goers step blinking into the early light - savoring the night before, maybe regretting some things, dressed for dancing and seduction. They are treated to near-empty streets, bathed in gentle light, and walk as kings and queens ending their reign before the commoners crush in around them. Renaldi's love of the clubs, club patrons, and Manhattan itself are evident in the lush, luminous photographs. I can't recommend this beautiful book enough.

Manhattan Sunday is a photographic diary from 2010 to the present. As the name suggests, the pictures were all taken in Manhattan, in the wee hours of Sunday morning, usually after a night out on the town. If hedonism informs these images, from the bare skin and muscled bodies in many of its portraits, to the disco balls and bottles of poppers in its still lifes, it offers a sensuality tempered by reflection. The faces are blissed out after eight or ten hours of clubbing. The black and white printing lends a coolness to the scenes, merging day with night, while several long exposures capture the euphoria of the club experience, but also its transience.

This book is more about the homosexual life style than photography. These are basically snapshots of unusual people and their unusual life styles. I plan to return this book.

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