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LaChapelle: Heaven To Hell



Synopsis

The Fellini of photography: Life on Planet LaChapelle "The only link between Andy Warhol and J-Lo." "GQ, London on David LaChapelle LaChapelle Heaven to Hell is the third volume in an exhilarating trilogy that began with LaChapelle Land (1996) and continued with the infamous Hotel LaChapelle (1999). Packed with astonishing, color-saturated, and provocative images, those titles both became instant collector's items and have since gone through multiple printings. Featuring almost twice as many images as its predecessors, LaChapelle Heaven to Hell is an explosive compilation of new work by the visionary photographer. Since the publication of Hotel LaChapelle, the strength of LaChapelle's work lies in its ability to focus the lens of celebrity and fashion toward more pressing issues of societal concern. LaChapelle's images "of the most famous faces on the planet, and marginalized figures like transsexual Amanda Lepore or the cast of his critically acclaimed social documentary Rize" call into question our relationship with gender, glamour, and status. Using his trademark baroque excess, LaChapelle inverts the consumption he appears to celebrate, pointing instead to apocalyptic consequences for humanity itself. While referencing and acknowledging diverse sources such as the Renaissance, art history, cinema, The Bible, pornography, and the new globalized pop culture, LaChapelle has fashioned a deeply personal and epoch-defining visual language that holds up a mirror to our times. This popular hardcover edition of LaChapelle Heaven to Hell is a must-have for anyone interested in contemporary photography. It is also keenly priced, especially for those who have coveted TASCHEN's limited edition, LaChapelle, Artists & Prostitutes. Text in English, French, and German

Book Information

Hardcover: 344 pages

Publisher: Taschen; Mul edition (June 1, 2010)

Language: English

ISBN-10: 3836522845

ISBN-13: 978-3836522847

Product Dimensions: 10.5 x 1.5 x 13.5 inches

Shipping Weight: 6.4 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars See all reviews (29 customer reviews)

Best Sellers Rank: #110,269 in Books (See Top 100 in Books) #10 in Books > Arts &

Photography > Photography & Video > Individual Photographers > Essays #17 in Books > Arts &

Customer Reviews

The photographs in this book almost seem like slick fashion images until something in them catches you by surprise. Courtney love in the figure of the Pieta holding the (lookalike) corpse of Kurt Cobain. With a child playing at her feet. A row of men wearing boy scout sashes sitting on a log grinning, and at their feet the passed out body of a man with his pants down, a shotgun in his hand, surrounded by beer cans. What is happening here? These pictures are fabulous, in the way something in a dream or nightmare is like a fable. Hillary Clinton standing at an executive desk with not one thing out of place, but a half-rotten apple sits on the desk. What amazes me is that LaChapelle pulls all these people. Courtney Love is really Courtney Love, and Hillary is really Hillary. Kanye West is Kanye West wearing a crown of thorns. I suppose there's no end to celebrity ego so people are willing to volunteer for his photographs, except LaChapelle is obviously skewering these figures. At the minimum he plays games of irony with their image or their legacy. He deflates their celebrity 'brand' and really repossesses their faces for his own work. Justin Timberlake dressed as Elton John. Pamela Anderson throttling a bloodied Tommy Lee with a big smile on her face, like something out of a slasher flick from the 1970's. But the book is not all celebrities. There are spreads of seemingly ordinary people doing what appear to be revoltingly stupid things. A man with a handgun on his dresser and a baby bottle in his hand is pouring candy liquor in it to give to an already inebriated child. There is an obvious element of theater to these vignettes, a feeling that you're looking into a shadow box from the imaginary 4th wall.

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