

LOOKING BACK AT YOUR WORK

*"Editing is so important.
Knowing what you have."*
—Annie Leibovitz

SUBCHAPTERS

- The Early Years, 1970–1983:
An Installation for the LUMA
Foundation in Arles, France

CHAPTER REVIEW

Early on in her career, Annie had a mentor, Bea Feitler, who she credits as an important influence on the development of her approach to her work. Bea was a Brazilian designer who studied at the Parsons School of Design in New York. One of her teachers there, Marvin Israel, became the art director of *Harper's Bazaar* a few years after the legendary art director Alexey Brodovitch retired. Israel hired Bea and another young designer, Ruth Ansel, to be his assistants. Two years later, in 1963, Israel left the magazine and Bea and Ruth become co-art directors. They were both in their mid-twenties and had inherited one of the most important jobs in the magazine world.

For nearly a decade, Bea and Ruth were at the center of the culture explosion of the 1960s. Their inventive, inspirational work melded the worlds of fashion, rock music, experimental film, Pop and Op Art, and high culture. It is considered to be emblematic of the decade. Then, in 1972, Bea left *Harper's Bazaar* and joined Gloria Steinem in launching the new *Ms.* magazine. Her energetic and sophisticated graphics helped put *Ms.* on the map. It was during this time that Annie and Bea met. Bea gave Annie an assignment for *Ms.* and then Annie brought Bea in to help redesign *Rolling Stone*.

Annie credits Bea with teaching her how to edit her work. Not only in selecting the right frames from a shoot, but in assessing the body of her work. "Looking back" is a lesson Annie believes is invaluable. "You'll be surprised," Annie says. "There will be something there you didn't expect to see." And that knowledge will determine how you go forward.

The footage of Annie assembling a show of her early work for an exhibition at the LUMA Foundation in Arles, France, in spring of 2017 exemplifies the editing process on a vast scale.