



## Annie Leibovitz at Work

*By Annie Leibovitz*

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### **Annie Leibovitz at Work** By Annie Leibovitz

The celebrated photographer Annie Leibovitz, author of the New York Times bestselling book *A Photographer's Life*, provides the stories, and technical description, of how some of her most famous images came to be. Starting in 1974, with her coverage of Nixon's resignation, and culminating with her controversial portraits of Queen Elizabeth II early in 2007, Leibovitz explains what professional photographers do and how they do it. The photographer in this instance is the most highly paid and prolific person in the business.

Approximately 90 images are discussed in detail -- the circumstances under which they were taken, with specific technical information (what camera, what settings, what lighting, where the images appeared). The Rolling Stones' tour in 1975, the famous nude session with John Lennon and Yoko Ono hours before Lennon was killed, the American Express and Gap campaigns, Whoopi Goldberg in a bathtub of milk, Demi Moore pregnant and naked on the cover of *Vanity Fair*, and coverage of the couture collections in Paris with Puff Daddy and Kate Moss are among the subjects of this original and informative work. The photos and stories are arranged chronologically, moving from film to digital. Leibovitz's fans and lovers of great photography will find her stories of how one learns to see -- and then how to photograph -- inspiring.

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## **Annie Leibovitz at Work** By Annie Leibovitz Bibliography

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## Editorial Review

Amazon.com Review

### Book Description

"The first thing I did with my very first camera was climb Mt. Fuji. Climbing Mt. Fuji is a lesson in determination and moderation. It would be fair to ask if I took the moderation part to heart. But it certainly was a lesson in respecting your camera. If I was going to live with this thing, I was going to have to think about what that meant. There were not going to be any pictures without it."

—Annie Leibovitz

Annie Leibovitz describes how her pictures were made, starting with Richard Nixon's resignation, a story she covered with Hunter S. Thompson, and ending with Barack Obama's campaign. In between are a Rolling Stones Tour, John Lennon and Yoko Ono, Demi Moore, Whoopi Goldberg, The Blues Brothers, Arnold Schwarzenegger, Keith Haring, Mikhail Baryshnikov, Patti Smith, George W. Bush, William S. Burroughs, Kate Moss and Queen Elizabeth. The most celebrated photographer of our time discusses portraiture, reportage, fashion photography, lighting, and digital cameras.

### Amazon Exclusive Essay: Annie Leibovitz on Photography



In 1977, when Jann Wenner, the editor of *Rolling Stone*, asked me to prepare a fifty-page portfolio of my pictures for the tenth anniversary issue of the magazine, I decided not to simply make a selection of photographs that had been published. I looked at everything I had done since I started working. It was a revelation. For one thing, I had no idea that I had accumulated so many photographs. You lose track of them when you're working every day. And you see the work in a different way when you look at it from the distance of time. You get a sense of where you are going. You start to see a life.

I had the opportunity to edit my work most thoroughly when I prepared two retrospective books, *Annie Leibovitz: 1970–1990* and *A Photographer's Life: 1990–2005*. It was thrilling to see that first book laid out chronologically. To see the pictures historically. The second book, *A Photographer's Life*, was assembled immediately after the death of Susan Sontag and my father. Editing the book took me through the grieving process.

The books are pure. They are mine. The magazines I work for don't belong to me. It's the editor's magazine, and the editor has every right to use the material the way he or she wants to. It isn't just that art directors and editors at magazines make selections that I wouldn't necessarily make. Which they sometimes do. Or that they run pictures too small. Or that they put so much type on the pictures that you can't see them anymore. Magazines have quite specific needs. It's a collaboration only so far, which is true of almost all assignment work.

When I began working on my new book, I thought it would be a pamphlet of maybe forty pages or so. I intended to take ten of my photographs and dissect them. They didn't have to be my most famous pictures, just pictures that I cared about. But as I began going through the material I realized that I might as well be

more ambitious. I started to think that I would try to answer every single question anyone has ever asked about how my work is done. To defuse the mystery, and the misconceptions. To explain that it's nothing more than work. And learning how to see.

So my forty-page pamphlet became a 240-page book with over a hundred photographs in it. It is written for someone like the person I was at the beginning of my career, when I was in art school. A young me. I didn't know which road I would take. Whether it would be a commercial road, a magazine road, an artistic road, a journalistic road. It's written for that person. Someone who is interested in photography but isn't sure how they want to use it.

The book is more emotional than I had imagined it would be. But, most importantly, it is my edit. No one is going to care about, or understand, your work the way you do, and if you are going to explain it you have to be able to present it the way you want to. That's what a book can do better than any other medium.

*See Annie Leibovitz's 15 favorite photography books.*

(Photo credit Paul Gilmore)

## Review

"Undoubtedly one of the world's best photographers. Annie Leibovitz at Work is a must have collection"  
Aesthetica

## About the Author

Annie Leibovitz's witty, powerful portraits have appeared on magazine covers for more than twenty-five years. Her astute observations of American popular culture appeared first in her legendary work for Rolling Stone in the 1970s and have continued through her long affiliation with Vanity Fair and Vogue. Leibovitz has worked with several artistic organizations, including American Ballet Theatre and the Mark Morris Dance Group, and with Mikhail Baryshnikov's dance projects. *Women*, a book of Leibovitz's portraits, with an essay by Susan Sontag, was published in 1999. Her 2006 book, *A Photographer's Life*, was a New York Times bestseller. Leibovitz is the recipient of many honours, including both first and second place in the American Society of Magazine Editors' recent compilation of the 40 top magazine covers of the past 40 years. Leibovitz was designated a Living Legend by the Library of Congress in 2000 and an Officier in the French Ordre des Arts et des Lettres in 2002. Smithsonian Magazine named her one of the 35 Innovators of Our Time in November 2005.

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