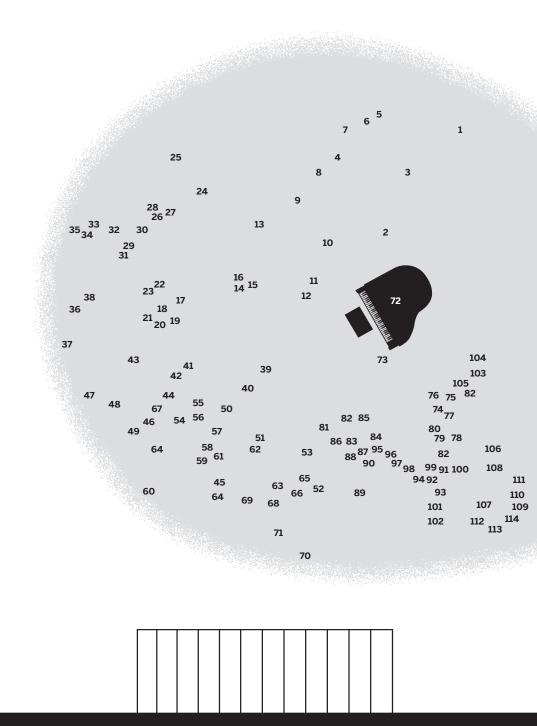
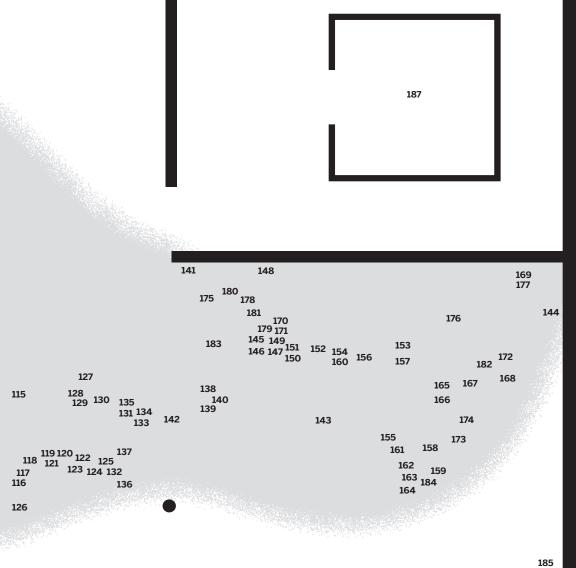
Annie Lennox: 'Now I Let You Go...



This field guide will introduce you to the objects in '*Now I Let You Go...*' The numbers in the map below correspond with object entries in the guide, in which Annie Lennox reflects on the personal significance of each object.







The family in the portrait represents my maternal line. The woman standing proudly behind her husband is my great-grandmother, while my great-grandfather sits with my grandmother (as a baby) next to him. Great-Auntie Bessie is standing to his right, while Aunt Elsie stands on the other side.

'Now I Let You Go...'

In the mid-sixties I had an insight into the nature of existence following the sudden death of an elderly great-aunt. One crisp autumnal day, she had been standing at the kitchen sink preparing lunch, when her heart simply stopped beating. As she fell backwards, the hot contents of a pan of soup were cast all over the linoleum floor in a splashed mess of stock, carrots, potatoes, onions, and peas. Several hours passed before my parents were to encounter this scene. The table had been laid out for a lunch that was never to be consumed.

Two days later, they took me to visit the small bungalow in which she had lived and now (suddenly) died. We entered the house with a shifted sense of reality. The small hallway was silent and dark. Through the filter of closed bedroom curtains, an open wooden casket caught a dusty shaft of late afternoon sunlight. Her bedside table was unchanged, her lamp and reading spectacles in place.

Stepping tentatively closer, I witnessed the surreal wax-like figure of my Great-Auntie Bessie, attired in a brushed nylon apricot nightgown, both hands crossed over her chest, as remote and still as death alone can be.

After the funeral, my mother and father—who'd been tasked with clearing her possessions—were to discover something rather poignant. Auntie Bessie had always been a spinster. For all intents and purposes, and as far as we had known, there had never been a man in her life. But a small box was found at the back of a drawer in a wooden bureau in her bedroom. It contained an engagement ring. She had kept it ever since her fiancé had been killed in the First World War, and it had never been mentioned since.

We interact with an infinity of objects from birth to the grave. Our belongings become more steeped and resonant with memory and nostalgia as the years pass. In many ways, personal objects express aspects of who we are—our identity, our values, our statements and choices.

The mound is a dreamscape of memory made manifest. There are several themes beginning with the letter "M" contained within and surrounded by the mound: Music, Maternity, Mortality, Motherhood, Memory, Mythology, Mysticism, Mourning, Magic, Marriage, Mystery, Movement, Meaning, Melancholy, Manifestation, Meditation...Then there are lots of other words beginning with different letters: Creativity, Consciousness, Emotion, Beauty, Regret, Reflection, Life, Loss, Achievement, Destruction, Chaos, Childhood, Art, Birth, Age, Fame, Death, Dreams, Femininity, Sentiment, Transcendence, Life, Introspection, Time, Joy, Imagination, Impermanence, Space, Connection, Nostalgia, Element, Expression, Poignancy, Humour... it goes on. The meaning behind these words are all part of the connected threads running through the dreamscape of 'Now I Let You Go...'

We cling, consciously or unconsciously, to "things" that are endowed with emotional significance—keeping memories alive, while the uncomfortable awareness of the inevitable moment of departure is held at bay.





A HEADBAND WITH FAKE BEAR "EARS"

1.

A POLAROID CAMERA

A CORSAGE OF DECORATIVE VELVET 'FLOWERS' FROM THE 'NO MORE I LOVE YOU'S' COSTUME

3.



4. AN ELECTRONIC DEVICE



5. PLASTER CAST OF AN EYE



A BLACK MASK



A HEADBAND WITH "EARS" WORN IN PERFORMANCE

7.



8.

GERMAN GOLD FOR ANNIE LENNOX: DIVA



9.

PLATINUM RECORD FOR EURYTHMICS: PEACE







GOLD RECORD FOR EURYTHMICS: SWEET DREAMS ARE MADE OF THIS

11.

TOURISTS ODÉON THEATRE PLAQUE

A SHARP GF 525 RADIO/BOOMBOX DOUBLE CASSETTE TAPE



13.

A SELECTION OF 12 VINYL RECORDS



12.



A ZEBRA PRINT-COVERED TRAVELLING VANITY CASE

I travelled the world and the seven seas. Everywhere I went there had to be a container to transport makeup, to elaborate my face for performance.

So much waiting before the "hurry up..."

15.

A WALL PLAQUE



A PAIR OF HEADPHONES



17.

CHROME MAKEUP MIRROR



18.

A WOODEN BLOCK PORTRAIT COPIED FROM *BARE*



19.

A RED HEART-SHAPED CHOCOLATE BOX REFERENCING THE ALBUM SWEET DREAMS ARE MADE OF THIS



20.

A STRING OF WOODEN PRAYER BEADS



A BLACK MASK



A HEADBAND WITH GLITTER "EARS" WORN IN PERFORMANCE A MICROPHONE WITH "POP" SHIELD AND OTHER ELECTRONIC DEVICES A MEXICAN DAY OF THE DEAD BOXED FIGURINE





THREE PORCELAIN FEMALE FIGURES IN EVENING DRESSES



26.

SEATED ON A STOOL

A SMALL GLASS BOX

27.



28.

A VICTORIAN STYLE GLASS DOME





29.

A PAIR OF CUSTOMIZED "IN EARS"

30.

TWO METAL INDIAN DRUMMER FIGURINES







A SOUVENIR MUG FROM THE ANNIE LENNOX "SOLO" TOUR

SEVEN PLASTIC BUTTERFLIES

32.

TWO MICROPHONES WITH LEADS



34. TAROT CARDS



33.



VARIOUS ELECTRICAL PLUGS

36.

35.

VARIOUS CABLES

Without cables like these, I'd never have been able to record music. They look so technical and so basic, especially as they are laid out rather redundantly around the edge of the mound, but they all played an essential part in my creative life. I'd like to honor all the technical pieces of equipment. All the plugs, cables, speakers, microphones, power points, and electrical sources that ever gave service to amplifying, recording, and enhancing the music.



RECORDING EQUIPMENT

38.

RECORDING EQUIPMENT AND FLIGHT CASE



39.

EURYTHMICS' TRAVELLING BAG





41. A MINIATURE GRAND PIANO

40.

37.

A MUSIC STAND



A GOLD MASK

PORTABLE MIXING DESK

TWO BLACK MASKS







A MEXICAN DAY OF THE DEAD BOXED FIGURINE A TAROT CARD

46.

BOARDING PASS STUB



48.

THREE ANNIE LENNOX LAMINATES



49. A SELECTION OF CASSETTE TAPES



50.

TIBETAN PRAYER FLAGS

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51.

AN OLD (FRENCH) O+ BLOOD GROUP CARD

I lived in Paris for some time during the '80s. Looking through some old files, I came across this French medical card, with my blood group O+. It made me think of how important it is for everyone to have their blood tested in order to know their HIV status.







VARIOUS HIV/AIDS BADGES

53.

TWO WOODEN GOLD-LEAFED BUDDHA PLAQUES A PLASTIC TOY VIOLIN WITH BOW



55.

FLUTE/RECORDER



56.

THE ENDER THEFT HERT

57. TWO TAROT CARDS





58.

A HEADBAND WITH "EARS"



59. ONE SILVER SKULL



60.

WOODEN SHAKERS AND BEADS







A LARGE DECORATIVE BRASS KEY GIVEN TO ME BY MY MOTHER ON MY 18th BIRTHDAY

A CARVED AFRICAN WOODEN FIGURE OF A MOTHER BREAST-FEEDING HER CHILD AND ONE SMALL AFRICAN FIGURINE



A BLACK HIV POSITIVE T-SHIRT



64.

MEXICAN DAY OF THE DEAD FIGURINES



65.

A 46664 T-SHIRT



66.

THREE GLASS SKULL GOBLETS FROM BRAZIL

67.

A MEXICAN DAY OF THE DEAD BOXED FIGURINE



A SMALL GROUP OF AFRICAN CLOTH DOLLS

These dolls came home with me after a visit to Uganda. As an HIV/AIDS activist and campaigner for many years, I'm highly aware that HIV/AIDS is one of the highest causes of mortality for women of reproductive age in many parts of Africa. These dolls carry a particular resonance for me. No baby should be born with HIV, and all HIV-positive mothers should have access to lifesaving treatment.



69.

A RELIGIOUS POSTCARD OF THE GODDESS YEMANJA IN CLEAR PERSPEX FRAME



70.

AN ASSORTMENT OF ELECTRICAL CHARGERS



71.

AFRICAN WOODEN BOWLS



MY PIANO

I started taking piano lessons at the age of seven. The lessons cost £4 per term, which at the time wasn't to be taken lightly, as my parents' budget was already tightly constrained. My piano teacher, Mrs. Edith Murray, was elderly, old-fashioned, strict, and slightly eccentric. She told me I had a musical gift, but my lack of serious commitment frustrated and angered her. I'd often be threatened with potential humiliation at my lack of dedication to regular practice. Looking back now, I realize that piano lessons gave me access to songwriting in a tangential way. But that seven-year-old girl could never have envisaged just how far my musical journey would eventually lead.







73.

THREE PAIRS OF WHITE FEATHERED "ANGEL" WINGS

74.

A SELECTION OF CERAMIC BIRDS BELONGING TO MY MOTHER

FAUX LEOPARD-SKIN LEOTARD MADE BY MY MOTHER



76.

MY MOTHER'S SEWING MACHINE

My mother, Dorothy, was really good at sewing, although she was too modest to have said so herself. Singer sewing machines were ubiquitous in most households, and most young women knew how to use them. In those days you had to be resourceful, so you learned how to make your own clothes and repair worn-out ones. My mother gave this sewing machine a lot of heavy use. She had a spare-time job for extra cash, making specially designed nets for a fishing research laboratory—laboring for hours into the evening to produce them, while the voluminous material spilled across our small living room floor.



MY BEAUTIFUL YOUNG MOTHER

This is a black and white photographic portrait of my mother. I can't recall how old she was when it was taken, but I think she might have been around eighteen, which would date the picture to around 1948. She looks happy—her hair carefully coiffed in the distinct style of the times, and her face is so open and innocent, with almost "film star" looks and a total lack of artifice or guile.



A PAIR OF GLASSES

My mother died fifteen years ago. These glasses are incredibly personal. When I pick them up, it almost feels invasive. It's so strange to me that she's not here, still wearing them. I can instantly visualize her eyes, her face, her hair, her expressions. These were my mother's glasses. These are the glasses she wore every day.



79.

AN OLD TIN FRENCH CLOCK WITH ONE HAND MISSING





81.



0.

A DECORATIVE FAN

A TIBETAN BLESSING SCARF







THREE PAPIER-MÂCHÉ SKULL MASKS



A WOODEN VIRGIN MARY STATUETTE AND A SMALL METAL CROSS

84.

A PAIR OF CERAMIC SKELETON HUSBAND AND WIFE FIGURINES



85.

MY GRANDMOTHER'S DAIRY SCHOOL GRADUATING CLASS OF 1919

My grandmother was brought up on a dairy farm near the coastal town of Peterhead in the North East of Scotland. As a young woman she studied at Kilmarnock Dairy School, going on to become a dairy maid at Balmoral Castle for several years, where she met my grandfather. This is the official photograph of her graduating class of 1919. She is seated in the second row—third from the left.





A PAIR OF WOODEN BARLEY TWIST CANDLESTICKS

These candlesticks belonged to my grandmother. They might have been given to her as a wedding present. They might have been handed down from her mother, or she might have received them after her sister Aunt Bessie died. They are particularly Scottish in character—somewhat plain and utilitarian, but with a certain modest dignity.

87.

METAL HUSBAND AND WIFE FIGURINES

The archetypal figures of matrimony. "Love ever after, till death us do part." We long to find our soulmate — our beloved counterpart. And yet, so often... "Dumb hearts get broken, just like china cups." Love is blind... Love is blind...





89.

15 SEQUINED COASTERS



90.

ONE CREAM LEATHER GLOVE

88.

A CHRIST IMAGE





MY FATHER'S PRACTICE CHANTERS

My father was very musical. He loved singing, and he played the bagpipes really well—which requires a great deal of skill and a lot of practice. There is a photograph of him somewhere, as a handsome young man wearing a formal kilted uniform, playing the pipes with the Territorial Army Pipe Band, in the streets of my hometown of Aberdeen. That photograph always made me feel really proud of him. These are his two practice chanters.

92.

MY FATHER'S CHANTER REEDS AND TIN BOX

You need to use special cane reeds to play the chanter. They're very challenging to master. They need to be moistened by saliva until they can produce a sufficient sound. It takes time, patience, and a lot of breath. My father's breath passed through these reeds. He kept them in this small cigar tin.

93.

MY FATHER'S MEDAL

In 1940, at the age of fourteen, my father left school to follow in my grandfather's footsteps, by becoming an apprentice boilermaker in the local shipyards. The work was hard and physically demanding. Whilst exposed to the deafening sound of metal rivets being hammered into the sides of the massive hulks of ships, the workers' hearing was so badly affected that they would often stagger out of the shipyard gates at the end of the day-their sense of balance totally compromised by the relentless onslaught of noise. Years later he suffered from what was euphemistically described as "industrial deafness." This is a medal he was awarded, but there's no legible inscription, so I don't know what it was for. He often said that he "didn't have a youth," and this still makes me feel sad.







MY FATHER'S FOB WATCH AND AWARDED BEER GLASS

After years of working in the shipyards, followed by the railways, my father became the foreman in a company manufacturing complex piping structures for the oil industry that started booming in Aberdeen in the early '70s. He liked his job and worked loyally with due diligence, but in the end he was told in a somewhat perfunctory way that he was being made redundant, which caused him to feel betrayed, depressed and bitter. These are the inscribed beer glass and the fob watch he was given as parting gifts.







A BOWLER HAT

97.



STRINGS OF SHINY CHRISTMAS BEADS

95.

A FLOWER CROWN

96.

A PLASTER CAST OF MY TEETH



99. A DECORATIVE FEATHER ITEM



100. MINIATURE BUDDHA STATUETTES



101.

A FRIDA KAHLO CRUCIFIX WITH BOTTLE TOPS



102.

INCENSE BURNERS AND STICKS



103.

A GILT FRAME



104.

A GLASS DOME CONTAINING A WEDDING COUPLE



105.

A BLUE HAT WHICH I DISCOVERED IN AN AMERICAN THRIFT STORE IN THE '70s BUT NEVER WORE



106.

A MOROCCAN CLAY WATER CONTAINER WITH AMBER BEADS FROM THE ATLAS MOUNTAINS



A MOROCCAN CONTAINER



108. A COLLECTION OF ANCIENT COPTIC OIL LAMPS MADE OF TERRA COTTA



109.

CLAY ARTIFACTS



110.

AN OLD TIN BOX



111.

A PLASTER CAST OF MY TEETH



112.

BEADED NECKLACES



113. A MOROCCAN TEAPOT



114.

ANCIENT SMALL CLAY (POSSIBLY EGYPTIAN) ARTIFACTS



115.

A BLUE CERAMIC CHINESE TEA SET



116.

A SILVER PIGGY BANK



AN INDIAN DEITY



118.

THREE SMALL PERFUME BOTTLES







125.

TWO MINIATURE FROG PILL HOLDERS



119. A BLACK MEXICAN

MASK GIVEN AS A GIFT AND REPRESENTING BETRAYAL



LARGE PURPLE GLASS "DIAMOND"

A PLASTER CAST OF MY TEETH

122.



123. VARIOUS COINS



124. A GLASS TEAPOT



THREE LITTLE SAKE CUPS (ONE CHIPPED, ONE BROKEN)



126.

THREE MURANO GLASS PERFUME BOTTLES



A SELECTION OF CASSETTE TAPES

ONE METALLIC PINK SKULL

A BROKEN PAIR OF PINK READING GLASSES

FOUR MEXICAN DAY OF THE DEAD BOXED FIGURINES







131.

A CLAY FIGURINE PLAYING AN IMAGINARY FLUTE SENT TO ME BY A STRANGER 132.

A BADGE WITH SAINT GEORGE VARIOUS CRYSTALS

133.



A VICTORIAN STYLE GLASS DOME

134.





136.

135.

A GLASS FLOWER

Tucked behind the clay flute-playing figurine is a delicate glass flower. It was given to me by the mother of a uniquely gifted young man called Matthew, who worked for a South African grassroots organization called Treatment Action Campaign. TAC fought to ensure that every HIV Positive person in South Africa could have access to lifesaving treatment. One day, inexplicably, Matthew took his own life.

This flower is in his memory.

GLASS SKULL GOBLETS FROM BRAZIL



TWO FRAGMENTS FROM THE BERLIN WALL

Not long after it had been dramatically taken down, two complete strangers quite separately sent me two pieces of the Berlin Wall. Having travelled to Berlin during the '70s to perform, I still have resonant memories of how the wall divided the entire city between the Eastern and Western sides. Manned by armed military guards and topped with barbed wire, it had a particularly foreboding and threatening presence.



138.

MINNIE MOUSE CERAMIC FIGURE

The ubiquitously cute mouse versions of Adam and Eve by Walt Disney's corporation. Adored by millions. Sold in trillions.





BEADED NECKLACES



140.

A GLASS DISPLAY DOME



141-144.

MY CHILDREN'S SHOES

I adored my children's feet from the very first moment I held them in my hands with absolute tenderness and awe. Inevitably, time progressed and their beloved feet grew out of tiny booties into their first pairs of "proper" shoes—on and on after that with each new pair, growing into larger sizes. Shoes became a demarcation of the passage of time, and as my children evolved from shoe size to shoe size, I felt small pangs of sadness as they moved into larger versions of the tiny baby's feet they'd once had. I couldn't bear to part with their shoes. Here they are...most of them. These shoes represent all the steps my children took as they grew into the tall young women they are today. I look up to my girls now. They tower above me—especially when they wear high heels.





A MEXICAN PAPIER-MÂCHÉ DOLL

145.

WOODEN PECKING HENS TOY

146.

A CHILDREN'S TEA SET

147.



148.

RIAD THE ROCKING HORSE

I don't know how Riad got his name, but somehow it suits this traditional rocking horse so well. He is such an Edwardian creature. As beautiful as he is, this piebald grey with his glamorous mane, there's something disturbing about the fact that he's reduced to only going forwards and backwards. I suppose that's what all rocking horses do...



149.

THE PINK DOLL'S HOUSE AND ASSORTED FURNITURE

I still harbor a fascination for doll's houses. This pink doll's house would have been my absolute dream when I was a child. Perhaps these days, the concept of playing with a miniature version of a "home," complete with living rooms, bedrooms, and bathrooms, as well as tiny versions of furniture, sofas, chairs, kitchen utensils, lamps, rugs, etc., is somewhat old-fashioned. I have to assume that children play more with "virtual" houses online nowadays.









HANDCRAFTED ITEMS

Made by my daughters. These are deeply touching and poignant to me...very hard to let them go.

151.

A SAD GREEN TEDDY BEAR

After I'd recorded the album *Bare* I toyed with the notion of using the visual image of a teddy bear as a play on words on the album title. This sad pale green teddy bear was one of the contenders as a cover subject. I decided the idea wouldn't work in the end, but he was so compelling that I had to give him a home. He remains sad, pale and green till this day.

152.

RUSSIAN NESTING DOLLS

Russian nesting dolls are to be found in every souvenir shop in Russia—strangely curious and fascinating, they are almost nightmarish, quite honestly. The obsession with gradually diminishing sizes almost makes you feel claustrophobic. And then again, they are so beautiful on the outside. But now, I let them go.

153.

A CHRISTMAS TEDDY BEAR

I found this teddy bear at a toy collectors fair in London. Despite the accretion of all the items on this mound I'm not a conventional collector of anything. I'm drawn to objects like a magpie is drawn to shiny things. He's obviously a Christmas bear, embodying all the traditional spirit and mythology of Christmas in his furry persona. That makes him magical and special... and very hard to let go of.





DOLL

If you treat dolls poorly, they end up looking like this. Scary and unsettling.

155.

A COLLECTION OF SMALL PLASTIC ANIMALS

The animal world in plastic miniature. Panda bears, farmyard animals, zebras, horses, and cows. The polar bear represents a threatened species. How did we let this happen?

156.

THE WITCH DOLL

Definition of a "witch"—a person, especially a woman, who practices magic or sorcery. A woman who is supposed to have evil or wicked magical powers. An ugly or mean old woman.

157.

A COLLECTION OF SMALL STUFFED ANIMALS

Every small child in the Western hemisphere had at least a handful of these ubiquitous creatures. They gave comfort and a sense of identification to millions of young girls and boys. I can more easily let them go now.

158.

PAINTED CLAY FAIRY FIGURINE

Everything my children painted touches my heart deeply... I find this very hard to let go.



159.

ONE FAIRY CRYSTAL BALL

Do you believe in fairies? I really wish they did exist. I'm a fairy agnostic.











A SMALL REPLICA OF THE STATUE OF THE TOWN MUSICIANS OF BREMEN

161.

162.

A PLASTIC CHILDREN'S TOY



163.

A CONCH SHELL



164.

TWO SHELLS



165. PLASTIC TOY NURSE'S MEDICAL KIT



A VARIETY OF CHILDREN'S ITEMS



167.

TOY DOMESTIC ITEMS

A miniature world of domesticity. We prepare food...we cook... we eat...we clean.



168.



169.

A GLASS DISPLAY DOME



A CLOTH DOLL



171.

A CERAMIC DRAGON AND A WOODEN PUPPET WITH ARTICULATED LIMBS

A PINK PLASTIC CINDERELLA SLIPPER



PLASTIC TOY NODDY IN HIS LITTLE CAR

The character, created by Enid Blyton, became well known through the Blyton books and through British children's TV programmes from 1955. Here is a plastic version of Noddy—driving in his little car facing backwards.

173.



MISCELLANEOUS TINY ANIMALS

The detritus of miniaturized Disney characters will contribute to landfill in many countries around the world and, if planet Earth has a future, it's likely that artificially intelligent versions of Homo sapiens might well be wandering the earth in centuries to come. They might study these plastic fictitious forms in awe and curiosity, trying to decipher their purpose and meaning from the anthropology of a long-gone "civilization"...



174.

A PLASTIC CRIB TOY

This plastic crib toy moves from side to side and plays "Show Me the Way to Go Home—I'm Tired and I Want to Go to Bed—I Had a Little Drink about an Hour Ago and It's Gone Right to My Head."



175.

NAME TAGS

These types of labels are so redolent with the memory of being at school, where each item of clothing had to be laboriously sewn in and identified. There's a sense of "you exist because your name is on a tag." There's also something strangely comforting about the conventional graphic lettering.



176.

A COLLECTION OF PLASTIC BARBIES AND KENS

So many human versions of Barbies and Kens out there...body dysmorphia begins here.



177.

MICKEY MOUSE CERAMIC FIGURE

The ubiquitously cute mouse versions of Adam and Eve by Walt Disney's corporation. Adored by millions. Sold in trillions.







٩G



A BLUE CERAMIC PLATE

178.

A CERAMIC CREATION A guinea pig (very hard to let go)

179.

180.						
A	СНІ	LD'S	HANDBA			

A FACE MADE OF CLAY Self-portrait by Lola

181.



182.

ONE CHILD'S PIGGY BANK

With Beatrix Potter characters decorating each side. Money...the root of all evil-or not?



183.

PAPIER-MÂCHÉ CLEOPATRA (MADE BY LOLA OR TALI)

Cleopatra...the legendary Egyptian queen lives on in gold and black papier-mâché



184.

TINY GLASS SWAN



185.

MUSIC VIDEOS BY EURYTHMICS AND ANNIE LENNOX



186.

LEPIDOPTERA

LEPIDOPTERA is the biological classification for 'butterfly.' It was recorded spontaneously several years ago. Four piano pieces to help calm whoever hears it. More at annielennox.com



187.

TROPHY ROOM

A collection of 65 awards, including platinum and gold records. The record of a public persona.

Celebrated as one of the greatest singersongwriters of our time, Annie Lennox was awarded the Order of the British Empire in 2011 for her work towards the eradication of AIDS and poverty in Africa. She is a Royal Academician, a respected social activist and philanthropist, and is the first female Chancellor of Glasgow Caledonian University in her native Scotland.

Annie is also founder of The Circle a not-for-profit organization that works to support and empower some of the most marginalized women and girls around the globe.

Her work in the visual arts has included an exhibition at the Victoria and Albert Museum, London; The House of Annie Lennox, which travelled to Manchester, Aberdeen; and The National Portrait Gallery of Edinburgh.

Named as one of the 100 Greatest Singers of All Time by *Rolling Stone* Magazine, Annie Lennox's musical career now spans over four decades. Her collaboration with partner Dave Stewart formed Eurythmics in the early '80s. Lennox has also enjoyed a widely celebrated solo career, selling over 83 million albums worldwide. Her songwriting and performances have garnered numerous musical accolades, including: 8 BRIT Awards (including Lifetime Achievement), 4 Ivor Novello Awards, 3 MTV Awards, 4 Grammy Awards with 10 Grammy nominations, 26 ASCAP Awards, a Golden Globe Award, and an Academy Award. She is the first woman to receive a British Academy of Songwriters Fellowship.

In 1986 Lennox became an associate of The Royal Academy of Music, which was then followed by a Fellowship in 1997 and an Honorary Doctorate in 2017. Her leadership on humanitarian issues has been recognized with doctorates and fellowships from the world's leading academic institutions, notably with the Royal Scottish Geographical Society, where she was awarded the Livingstone Medal; The Royal Scottish Academy of Music and Drama; Edinburgh College of Art; the Open University of Scotland; Essex University; Williams College; and Berklee College of Music.

In 2016 she received a Lifetime Achievement Award from The Musicians' Company.

Annie Lennox: 'Now I Let You Go...'

On view beginning May 2019

Support for 'Now ILet You Go...' is provided in part by Katherine Rushford with in-kind support from Today Clitter, Bio-glitter, and Blue Sun International. Special thanks to Displays2Go. Programming at MASS MoCA is made possible in part by the Barr Foundation, Horace W. Goldsmith Foundation, and Mass Cultural Council.

The artist would like to thank Andy Stinson, Richard Harris, Simon Fuller/ XIX Management, Tara Goldsmid Paterson, Stacey Linstead, Roger Widynowski, Hesther King, Isabella Andrew, and the team at MASS MoCA.









MASS MoCA

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