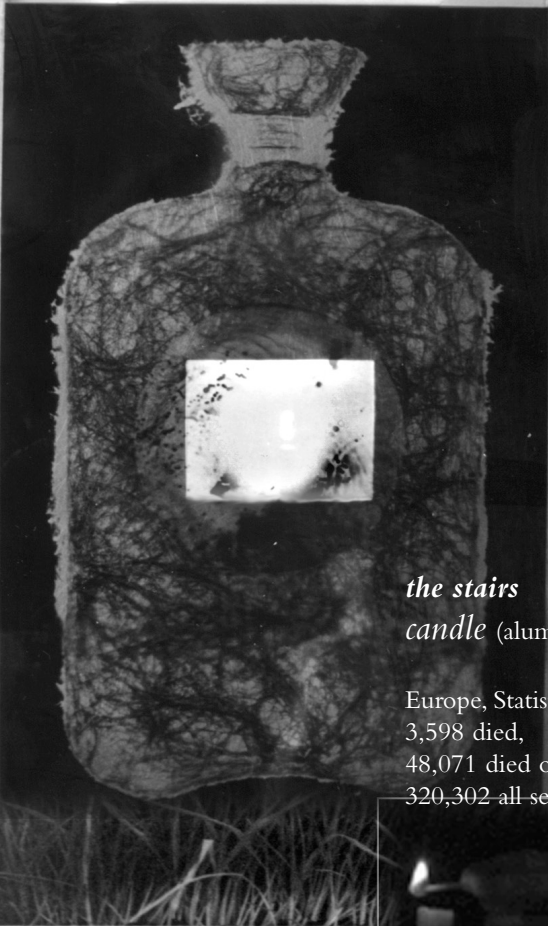


*its sixteen years later
your gran just sent a photo of you
I've never seen it before
you're looking through the gate
out to the field
to the path
to the road
that was to take you away*



comfort:

an average of ten people a day die in road accidents



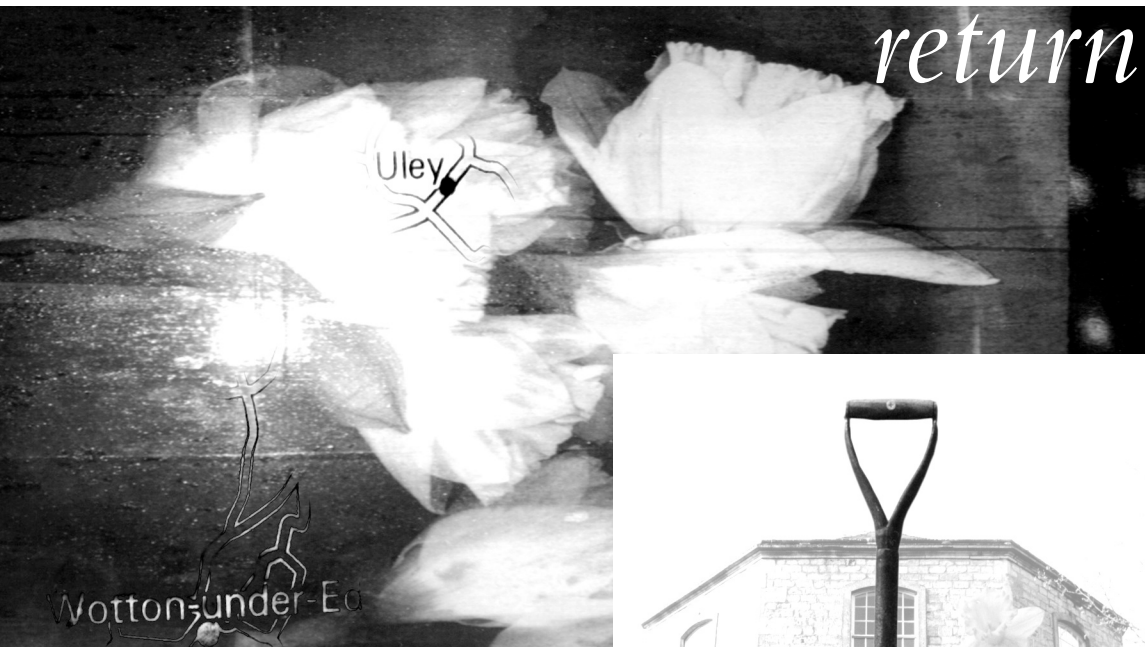
*the stairs
candle* (aluminium, video monitor, wax, light)

Europe, Statistics & Research Directorate...UK Road Accident Statistics
3,598 died,
48,071 died or seriously injured
320,302 all severities



some responses:

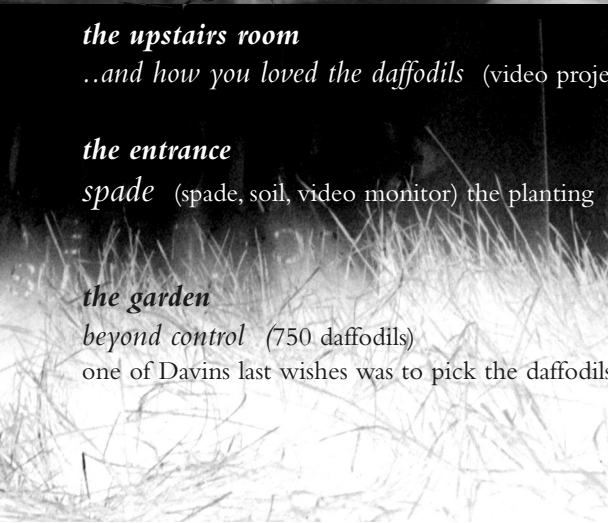
To see into the bottles on the sofa you are forced to kneel, to get a really good look you have to dirty your hands on the soil. Its voyeuristic, tactile & moving beyond words. / ...colour spills past the screen garden below. Standing next to this overlooking window one becomes sandwiched in a space between presence & absence, the continually repeating insistence of the digitally preserved imagery echoing testament to their death. /It was a very different experience this time! Strange to see the daffodils "gone over" even though you had told me - This time, in the quiet, looking through the lenses of the screen the exhibition moving & amazing, specially where I looked in through the bubbling water, it just gave the feeling of nearly but not quite getting hold of someone that dreams & memories have. / Demanded death. / This work is beautiful, spare, delicate, thorough & stylish; and it has an emotional kick that has left me rattled for the last two weeks.



return

installation work for Prema
by Annie Lovejoy
March 29 - May 10

In memory of
Davin (1978-82)
and in thanks to all those
people local to Prema who
gave us so much support in
the aftermath of his death.



the upstairs room

..and how you loved the daffodils (video projection & soundscape)

the entrance

spade (spade, soil, video monitor) the planting of the daffodils Nov 97.

the garden

beyond control (750 daffodils)
one of Davin's last wishes was to pick the daffodils



A celebration
of continuum
the idea of
return is based
on the course
of nature.
.....the
movement
is cyclic,
and the
course
completes
itself.

the window

blind (digitally processed b/w photo 2m x 1.4m)



the showcase grass & glass (wheatgrass & sandblasted glass barcode)

afterimages catalogue of selected works 1993 - 98

able to contain the the moving image of daffodils gently swaying, and forms a circular frame around the rooms only window which in turn, draws attention to the seven hundred & fifty daffodils in the
agile, (literally soon to be) absents flowers beneath. The video installation will remain long after the daffodils have died; a presence moulded from absence, a forever returning sublimated trace that is
water bottles at the entrance seemed like looking through tears, / - the necessity to kneel and be close to the soil that "grows" over the sofa and to make a real effort to look inside, beneath, below, /I found
ng an effortless mix of the organic & the technological, Annie Lovejoy's **return** invites personal contemplation and celebration of the natural transitory beauty of life alongside the ever attendant horrors of