



## So I may come back

by Joyce Cronin

### So That I May Come Back

Danielle Arnaud Contemporary Art  
123 Kennington Road, London SE11 6SF,  
United Kingdom  
July 2, 2010 - August 1, 2010



The ten-year-old child killer Mary Bell wrote the disturbing note 'I murder so that I may come back'. Exactly what she could have meant by this is impossible to interpret, but rather than 'come back' she became a figure who never left. Like Myra Hindley and the James Bolger killers, to name just two examples, women and children who kill penetrate the public conscience like no other crime. With references to film, the natural world and reality, the current group exhibition, *So That I May Come Back*, at Danielle Arnaud Contemporary Art explores a sinister world of dark childhood experience and the macabre and mysterious side of the female psyche.



Oona Grimes and Tony Grisoni's film installation, with its voodoo like toy warriors suggests a dark childhood fantasy. The film, with quotes by children who have killed against urban sites of yards and no-man's land, is eerie and unsettling. A wall of etchings, with their cartoon-like quality, abstracted forms and vinyl stickers remind us of something childlike, but come from a dark vision, where nothing is as it seems. Sarah Woodfine's sculpture *Darling Trust me*, its for the best is an adapted sledgehammer, effeminate and toy-like it also alludes to a dark and threatening childhood experience. It references the sledgehammer used in Stephen King's novel 'Misery' which the psychopathic Annie Bates uses to break the ankles of her hostage (in the book, she was also previously convicted for murdering children). Equally, Tania Kovats' *Stack of Misery*, a collection of 'Misery' books in different sizes, and sleeves emphasises the popular consumption of the story. Although it encourages us to look at the well-thumbed books as objects, they cannot be detached from their content.

SEARCH THE LON SITE



ACTIONS

- add to mylist
- forward by email
- print
- add a comment
- add to del.icio.us
- digg this
- stumble it!



A series of 13 drawings of the 1940s actress Linda Darnell by Albert Leonard are images of perfection. They are meticulously drawn, but behind the beauty and glamour, one senses pain and cracks that could appear at any time, James Ireland's minimalist sculptures also have a calm before the storm quality, the use of steel and coloured glass filters countering the exhibition's darker elements. This is uncomfortable material, but the exhibition is thoughtfully executed and the works treated sensitively in relation to each other and the content of the exhibition. *So that I may Come Back* avoids many of the 'hell hath no fury' clichés of women but opens up a dark world of intrigue and lost innocence, which captures the imagination and haunts the mind.

-- Joyce Cronin

Images courtesy the artists and Danielle Arnaud Contemporary Art

Images: **Sarah Woodfine**, *Darling Trust Me It's For The Best* 2010, pencil on paper, MDF, Formica, enamel paint, hammer head (floor piece in front of alcove); **James Ireland**, *TBC* 2010, stainless steel, glass with vinyl printing, bolts and washers (this is large piece in the alcove); **Albert Leonard**, *Linda Darnell series*, 13 drawings, pencil on paper; **William Cobbing**, *Boundary Condition* 2010, glass, model bones and praying mantis.

Posted by [Joyce Cronin](#) on 7/10 | tags: [drawing](#) [conceptual](#) [installation](#) [mixed-media](#) [sculpture](#)

> **COMMENTS (0)** [\[add a new comment\]](#)

[CONTACT](#) [ABOUT](#) [ADVERTISE](#) [TERMS](#) [JOIN THE TEAM](#) [SPONSOR](#) [FAQ](#)

Copyright © 2006-2010 by ArtSlant, Inc. All images and content remain the © of their rightful owners.