



GALLERIES

BRUCE JAMES

UPSTAIRS at Beatty Gallery, Kendal Murray's *Circulatory Pleasures* investigates, and seems to endorse, aspects of the beauty myth. Murray works with a readily identifiable inventory of objects, cosmetic paraphernalia in the main, and in her hands it's simultaneously sweet and sinister. Fixed to size 6AAA pumps, for example, scissors become stilettos to die for. Pins promise epidermic punctures, as well as assistance in the hemline fluctuations of fashion. Tulle assumes the character of exfoliated skin, embroidered, to boot, with human hair. The installation recalls the room of a little girl – or for that matter a boy – obsessed with mummy's things. With an interest in crafted effects entirely justified by her subject, Murray fastidiously organises her creations like the contents of a sewing box. Lower down, both architecturally and in terms of a certain sensual baseness, Sebastian Di Mauro exhibits fetishistic sculptures and paintings. A number of battered suitcases, relics of the pigskin era of travel, reveal felt-filled interiors in cut, torn and generally distressed conditions. They're the grungier downside of Murray's more elegant operations above, but no less successful for that. Di Mauro approaches painting with a different set of aesthetic rules. Where his suitcases are all dry tactility, his paintings are lusciously fluid, asking to be licked. To December 7.