

The Balance Of Being

Since Marcel Duchamp's *Fountain* was rejected from the 1917 Independents exhibition in New York for not being 'art', readymades (pre-existing objects selected by the artist to be presented to the public) have become entirely accepted by the art world. As such, they are no longer able to shock or surprise the viewer. Should a contemporary artist wish to use found objects, they're compelled to alter them; witness Simon Starling's recent Turner



Prize winner, *ShedboatShed*: a readymade twice disfigured and refigured.

Like Starling, sculptor David Kefford takes found or cheaply bought objects as the raw materials for his sculpture and applies techniques such as wrapping, binding and modelling before finishing the works with tape, garish colours and varnish. In the process he constructs absurd alien forms bearing only a passing resemblance to their progenitors,

such as *Ice Creams* (pictured). By taking the familiar and making it unfamiliar, Kefford evokes questions about our interaction with the world around us.

This exhibition, which follows Kefford's year-long residency at the gallery, offers plenty to leave you puzzling over.

Mark Ward

Today until Mar 19, Rugby Art Gallery and Museum, Little Elborow Street, Rugby, Tue and Thu 10am to 8pm, Wed and Fri 10am to 5pm, Sat 10am to 4pm, Sun and bank holidays noon to 4pm, free. Tel: 01788 533201. www.rugbygalleryandmuseum.org.uk