

# ROBIN FOOTITT MAINS

6 April – 7 May

Mains as an expression of first impression.

An imprint follows which creates structure and reasoning.

If the power was placed elsewhere other than electricity would aspects of modernism have become condensed via mechanical means?

Each the first step; all the Mains.

Cole Contemporary presents *Mains*, a solo exhibition by Robin Footitt that opens a dialogue with understanding. Principally taking a basis in the removal of caste ingredients to reassess creative alternate histories, Footitt refines such notions inherent in painting and sculpture to the point of reform.

Central to the exhibition is *Dig!* (2011), a pair of protracted weapons carved from a single Western Red Cedar tree; unrealistic renditions of a prehistoric caveman club both in scale and effectiveness. Its standing as a relic is contested as no such gesture can be evidenced in reality and its confusion inside a swarm of ideals fractures object purpose from every angle. This is a vocabulary not altogether unfamiliar in Footitt's practice, often assuredly traversing a theoretical approach within the studio. In his essay *The Weight and the Carried Mark Across Canaletto's Views of London* (Turps Banana, Issue 8, 2010) the artist plots the migration of a single brush mark across Canaletto's theatrical vista painting of London's Thames waterway.

The anticipation of a 'what if?' scenario inevitably places conditions whereby electricity becomes replaced metaphorically – the act of looking and the trace of society are open to alterations. *Mains* dials back and forth between the surreal and infinitely possible, with *The Next Soufflé Accordion* (2011) tuning into this motion. What once was a recipe book has now been diffused with paint, the cover image all but broken. Indeed paint becomes a material to transmit the absence of other choices whether it be for substance value (*Fossil Fuel*, 2011) or image delivery (*Stick & Tyred*, 2011). At a time when more conversations and definitions could be made, *Mains* identifies with the current apprehension or neglect of outside broadcasts, suggesting a fracturing into self-perpetuating mono histories.

Robin Footitt b. 1982 in Sutton, UK, lives and works in London. Footitt studied at Royal College of Art (2009) and recently presented *Radial Moderne* with Simon Mathers for Cole Contemporary at Art Rotterdam 2011. He previously co-curated *The Drifting Canvas* at Cole Contemporary (June 2010) based on his 2008 essay. Recent exhibitions include *SCREENING* (2010), 203-5 Brompton Road, London and *Tour Operator* (2010), 27AD, Bergamo, Italy. Footitt was the recipient of British Airways 2009 Great Britons Travel Bursary and is currently part of Acme Studios Fire Station Work/Live Residency, Programme 4 (2010-15).

## COLE CONTEMPORARY

3–4a Little Portland Street  
London W1W 7JB

[www.colecontemporary.com](http://www.colecontemporary.com)  
[info@colecontemporary.com](mailto:info@colecontemporary.com)  
020 7323 9432

