**Todd Robinson
*Gentle resistance***

**27 November - 15 December 2019
Opening Wednesday 27 November 6-8pm**

[Todd Robinson](https://protect-au.mimecast.com/s/AtpTCRONLrT5ky7RhNK1_g?domain=galeriepompom.com) works primarily in sculpture using the creation and manipulation of physical objects and materials into tactile forms that possess an ambiguous or fictive materiality. These forms are often characterised by the reciprocal displacement of one material and its associated behaviour with another material or object. Working within a post minimal, post conceptual mode Robinson’s work addresses the affective and embodied encounter with art. By simulating and dissimulating forms and materials the artist develops ambiguous and engaging objects that make a direct appeal to the visceral senses of audiences These strategies are present in the Oooh series, featuring heavy balloons that slump over architectural and other design based elements, both real and fictional including street lights, see-saws and swings; and The Wringing Core series (2017), where the artist digitally milled a series of vertical wooden posts that appear to collapse under their own weight.

*Gentle resistance,* Robinson’s third show at Galerie pompom is comprised of a new body of work. Initially planned around a series of sculptures simulating the behaviour of polyurethane foam the project evolved to include both the simulations, made by a casting and hand finishing process as well as the foam models themselves. The works evoke figurative sculpture (some suggest seated or prone figures, while others yoga poses ) to semi-abstract, kinky formations of synthetic origin.

The sculptures are set in a dynamic relationship to the architecture of the space: braced against walls, resting on cast silicon floor mats, within or against painted steel frames and lengths of welded steel angle. These impedimenta serve as planes of resistance against which the latent energy of the foam appears constrained and held as well as a scenography of display and interaction for the entirety of the sculptural production.

 The strategy of presenting both the sculptures and their models, sets up a dynamic interplay between different sculptural works, via their materiality and surface appearance

(inertia of steel, lively resistance of foam, tackiness of silicon, illusionary slickness of automotive lacquer) while the use of the similar colours across the different material types ambiguates these differences inviting haptic encounters. The colour and subtle metallic finish of the works originates in the coding system used to indicate the density of foam. Central to the work are small skin like creases and displacements in volume, when the foam is shaped and folded into a position. The artist states, ‘I was interested in exploring how something inorganic and synthetic was actually quite lively and active, and took on human characteristics and behaviour, and while I have set up and invited those comparisons, the final implied one is between the sculptures and the human body when people actually encounter the work’ .

A series of monochromatic wall reliefs are located along a single wall of the gallery. Welded steel frames capture and hold a length of polyurethane foam in position. The artist has matched the colour of the painted steel frame to the colour of the foam, while acknowledging the colour of foam will inevitably fade over time when exposed to light. These works remain ‘open’, both in terms of the latent energy trapped within the constrained foam, and the gradual chromatic shift which will take place over time.

Recent institutional group exhibitions include *Soft Core*, curated by Michael Do, first presented at Casula Powerhouse in 2016 and touring to regional galleries in NSW and Victoria through 2019; Fantastic Worlds (2015), Rockhampton Art Gallery, QLD; Right Here Right Now (2015), Penrith Regional Gallery; and Sculpture from the Collection (2015), Ipswich Art Gallery, QLD. In 2016, Robinson was the winner of the Woollahra Small Sculpture Prize. He has completed public art commissions for UAP in Nanjing, China, and for Goulburn Regional Gallery. His works are held in the public collections of Ipswich Art Gallery, Queensland; National Gallery of Victoria; Artbank; and Woollahra Council.