ROBIN P WHITFHOUSE

the actual work is the social dynamic around the subject

By Carl Johan, "The contextual awareness carries your work, the actual work is the social dynamic around your subject. Still the work itself "works" as a work. You are able to tap into an intuitive level whilst remaining clear about the contextual drives. The process of starting and making a work is clearly shredded with a fascination you have about history or phenomenon, which you activate anew by making the work, and thus adding and changing its threads of stories." from interview with Anastasia "I like to work on projects that are shaped from interactions and relations. To be immersed within the surroundings and context," For me the relational aspect of this project has been crucial; bringing people together, gathering information from various sorts of people, everyone I have talked to so far, who have generously shared and contributed their stories, the different angles and perspectives I have had to take to negotiate on behalf of various institutions, this has all been a fundamental part of my research."

WEBSITES

robinphoenixwhitehouse.nl SOCIAL MEDIA

www.instagram.com/0.1134_robin/?next=%2F

EDUCATION

2022 -	2nd Exchange for 1 semester Academie des
2022	Beaux Arts, Parijs
2020 -	Exchange for 1 semester Kunst Hochschule
2021	Weissensee, Berlin
2018 -	fine art sculpture Den Haag, Koninklijke
2023	Academie van Beeldende Kunsten diploma

EXHIBITIONS

To the sweet murmur of leaves AGA lab Amsterdam Group exhibition of artist books made and printed at AGA lab agalab.nl/en/to-the-sweet-murmur-of-leaves/Group

2023 Superdruckmarkt Culterimgallery Berlin Group exhibition of prints organised in an old supermarket superdruckmarkt.com/ Group

PROJECTS

2023

Excavation of Gips collection den haag allardpierson.nl/blog/bijzondere-gipsen-beelden-in-amsterdam-en-den-haag/ I want to piece together a view of the remaining plaster collection that used to be the significant feature of the Royal Academy of Art The Hague up until the 1960s. The collection was made up of over 6000 pieces from across Europe and now only a small handful are known to remain in the academy here today. There is very little report about where the plaster collection

2023 Peas and Carrots NEST den haag Part of
"one nest stand"in collaboration with
Erica Peucelle

www.nestruimte.nl/exhibitions/peasand-carrots
Group

One day out, 130minuites in Grafische
werkplaats den haag Myself and
Kaiming Li and Alexander Koch, were
invited to work in the print studio of
GWP for a 2 month period to produce a
exhibition of printed works that opened
during Hoogtij number 71. We were
given free use of the workshops and the
show remained open over the following
2 months m.facebook.com/photo/?
fbid=573406911453287&set=ecnf.10006351949012&day. I want to tell the story and the
Group

plaster collection, but the published
information doesn't give any further to what happened in 1964. After talk
professor in London and alumni from
1960s I've managed to piece togethe
view of where fragments of the smas
plaster collection have come to rest.
ongoing conversations that I am havi
to try to get a bigger picture of this m
of destruction in the 60s and address
fbid=573406911453287&set=ecnf.10006351949012&day. I want to tell the story and the
relational aspects that shape it along

2022 Boxenstopp365 ES365 Dusseldorf,
Germany A group of us who studied in
Paris together on exchange arranged a
exhibition in Dusseldorf, we lived in the
exhibition space over a week long
period and presented the whole
process throughout the time. From the
4th to the 10th of july we lived
together, ate together, created
together, shared together and exhibited
together...
www.instagram.com/boxenstopp365/

www.instagram.com/boxenstopp365/ Group

2022 Lobster and shrimp on my plate I need my pockets so fat they inflate Trixie den Haag Duo show with Todor RAB, 2nd presentation of our ongoing project working with lobsters. Performances staged over the 3 evenings around the sale and exchange of porcelain lobsters. Shown alongside 2 video works and installation.

www.trixiethehague.nl/events/lobsterand-shrimp-on-my-plate-i-want-my-pockets-so-fat-they-inflate-robin-whitehouse-and-todor-rabadzhiyski/Duo

Art is a a house that tried to be haunted
Beaux Arts de Paris partis Presentation
of the artist in our studio in Paris, the
studio of Guillaume Paris
www.instagram.com/p/Capw8gGryNN/?
next=%2F&img_index=1
Group

ended up, a few pieces were saved by the Allard Pierson Museum in Amsterdam, and a few pieces remain until today in the family homes of graduates and professors from the 1960s. Articles from the 60s-80s which mention this moment are very sparse, they mention the removal and destruction of the plaster collection, but the published information doesn't give any further view as to what happened in 1964. After talks with a professor in London and alumni from the 1960s I've managed to piece together a view of where fragments of the smashed plaster collection have come to rest. These ongoing conversations that I am having are to try to get a bigger picture of this moment of destruction in the 60s and address it relational aspects that shape it along the way are what intersst me. In uncovering this story, I come to see it is at a time when a lot of these stories could be lost forever if not addressed at this moment when a great deal of the alumni from the 1960s have passed away in the past years. I would like to share this with them and a wider

audience.

2020

project/ https://hgtomirosa.com/archive/rocktalks.html For this project I worked with a concrete boulder that I created at the start of the Covid-19 panademic. When the lockdown started here in The Netherlands I began to transport this "rock" across the city by hand to a different site every few weeks. I would leave it in the public space outside houses, museums and parks. As the rock started to gain the public attention and interest as to whats it purpose was people started to request the presence of the rock in their neighborhoods, or outside their galleries. This was a way of them almost grasping the artwork while very much shaping the project. The photo below is from the series of "rock talk" events that I worked on with a group of young artist initiatives. In the first two of these gatherings we began to discuss how to continue collectively after the corona crisis.

The rock was a space for a discourse that

included the artsit community alongside the

everyday public that passed by. To the right

is a photo of a publication that I made to

Interventions with a rock den Haag

jegensentevens.nl/2020/06/the-rock-talk-

- 2021 Schrodinger katzen off space Berlin Berlin Group show of the students in Berlin art school for Rundgang Group
- 2021 heden recollected Heden den haag An exhibition of the new works acquired for the collection

 Group
- 2021 As is where is LAAK Den Haag
 Exhibition with students of the 3rd year
 Fine Art
 Group
- 2020 93-95 93-95 Bulgaria Sofia Organised by Niya Tsenkova

 www.instagram.com/p/CIYg0Y6Dml7/?

 next=%2F&img_index=1

 Group

conclude the project, it included the dialogues between me and the public from the whole of the project. The publication was then distributed between everyone who encountered the rock, in the neighborhoods where the rock had been present and the galleries that had hosted it.

Lobster and Shrimp on my plate, I want my pockets so fat they inflate den haag todorrab.net/#project1 Ongoing collaborative project with Todor Rab, Following the lobster and its changing meaning through time.

SALES/WORKS IN COLLECTIONS

2024 Project for Gipsenzaal Royal Academy of Art The Hague den haag Currently working on a commission for the KABK, the work is to be on permanent display in the Gipsenzaal to address the history of academies collection of Gips. ONGOING project

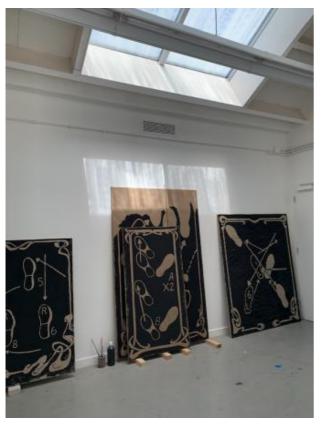
2021 Webcam series Russia St Petersburg Heden den haag This series questions the role of painting and the role of the landscape as a source. I have been working in a way that shows my close relationship to painting and observation of how the notion of a romantic landscape has changed. Traditionally romantic painters would search for a landscape that tended towards an everyday scene showing the balanced relationship that man had with the landscape. Working from live webcam images and painting from there as a source gives the initial idea of a digital age. Within the webcams chosen for the series the geographical location is not of any significance to me, the aesthetic quality draws out the mundane of these locations with their everyday scenes. There is a disconnection from the landscape as a source, and disconnection from the

PUBLICATIONS

2023 AGA lab 65 years km Harold

REVIEWS

2023 Bijzondere gipsen beelden in
Amsterdam en Den Haag Blog/Vlog
Rene van Beek amsterdam,
Netherlands
allardpierson.nl/blog/bijzonderegipsen-beelden-in-amsterdam-en-denhaag/ Introduction to the project
between myself and the Allard Pierson
in Amsterdam



work in progress, 2023



walk with founatin, 2023 happening/ performance, still from film



oyster party on the founatin, 2023 happening/ unannounced , still from film, documentation of moment



process of returning Gips collection, 2023 happening, film still of a moment



excavation of basement, 2023 film still, film still



film still excavation, 2023 still, still

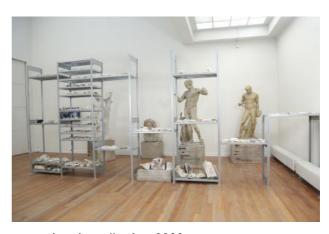


film still excavtion, 2023 film still, film still



re-constructed plaster fragments, 2023 excavated plaster reassembled and mounted on metal, each 100x80cm





excavation gips collection, 2023

artist book. British landscapes, 2023 screen print edition of 16, screen print 16 pages 50x32