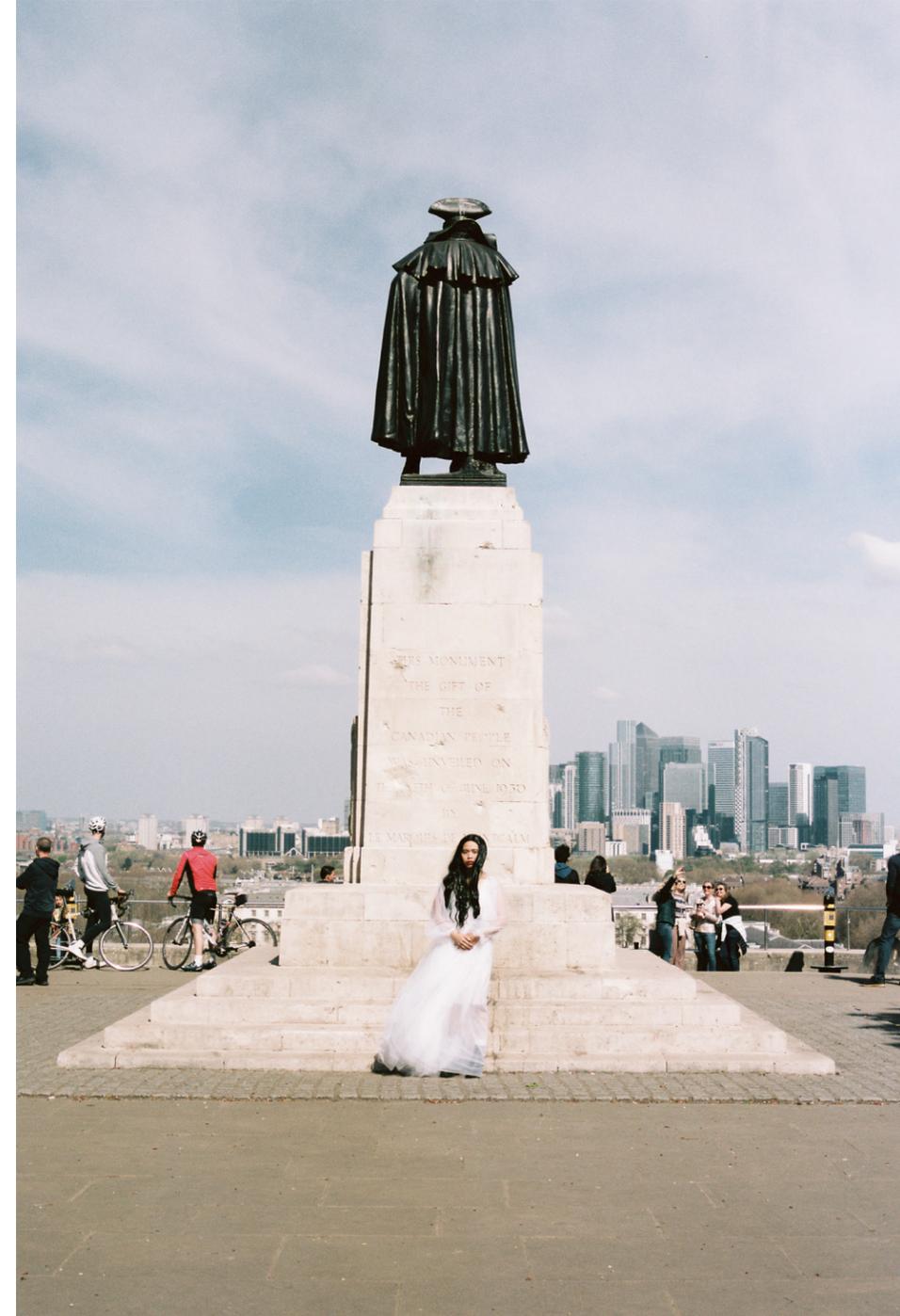


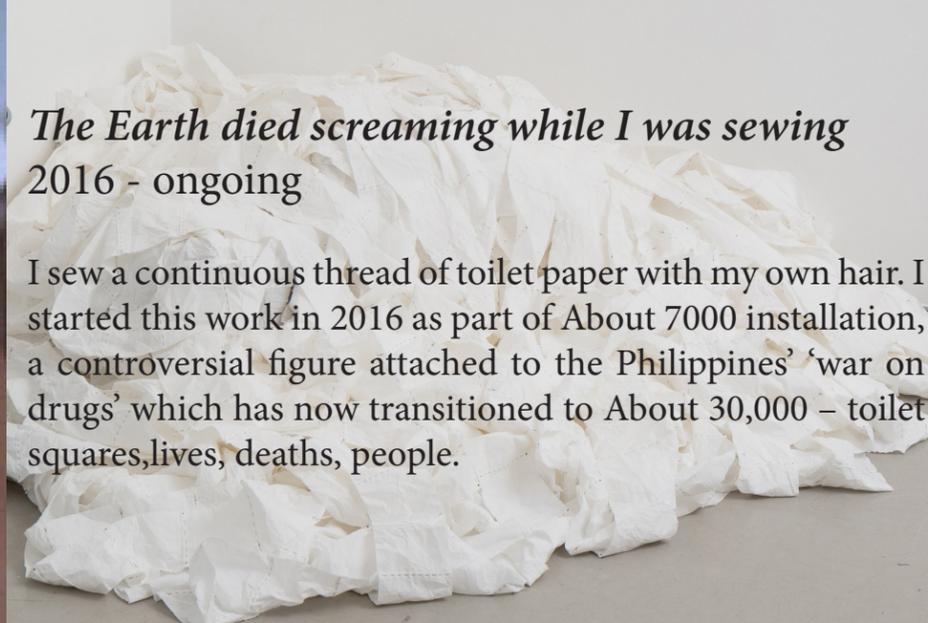
Rhine Bernardino

Selected Works





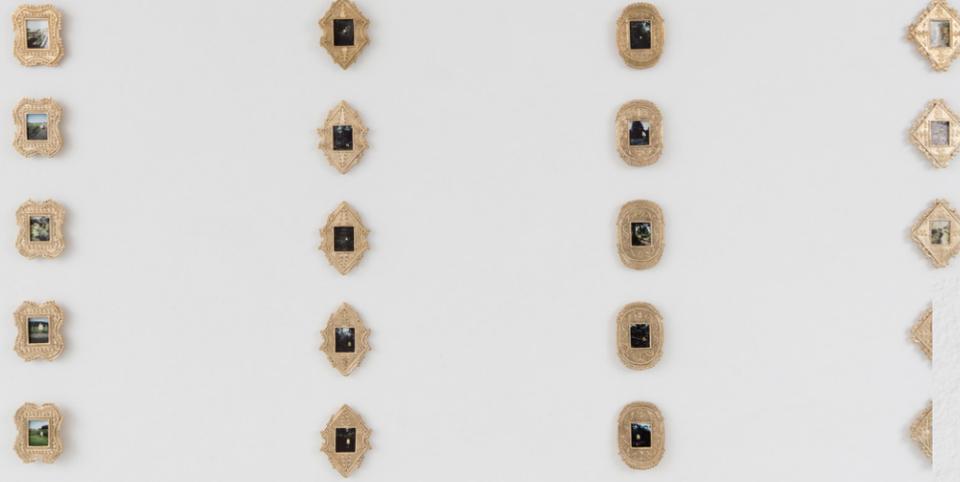
*White Lady Series: Colonial Statues, 2021-ongoing
in collaboration with Ira Giorgetti*



The Earth died screaming while I was sewing
2016 - ongoing

I sew a continuous thread of toilet paper with my own hair. I started this work in 2016 as part of About 7000 installation, a controversial figure attached to the Philippines' 'war on drugs' which has now transitioned to About 30,000 – toilet squares, lives, deaths, people.





Territorial Pissing
2020 - ongoing

a series of photographs implanting my presence in various areas around the British countryside, parks, reserves and rural landscapes, by way of territorial pissing.

Instax photos, brass frames in collaboration with the Tboli indigenous group in the Philippines.

If Only You're Hardworking
2018

Developed during my residency at]performance space[in Folkestone, I juxtaposed a durational performance that took 3 hours, running in place in the harbour, but not going anywhere, with a statement made the day after Labour Day by Philippines' Budget Secretary stating with conviction that (translated): "I think if you are hardworking, you won't be hungry in the Philippines, if only you're hardworking." During my 2-week residency I focused my research and series of works developed mostly in public places on the notions of working hard and the working body – what it represents in my case, a highly sexualised body in the western gaze (in gender terms) and a productive primary export commodity (global economic terms) that the Philippines, my country of origin, is extremely proud of. The video installation was exhibited in dialogue with me cleaning up mussels collected on the shores of Folkestone, cooked in the manner of the simplest Filipino-style soup. This was then served on a table that holds 8 bowls at a time, with 3 rules: for each batch, no one starts eating until everyone's ready, no one leaves the table until everyone finishes and bowls have to be washed for the next diners. During the course of each meal, conversations on human labour, social and economic injustices and inequality were discussed, most notably how people of colour, whether in their own home countries or places they migrated to, carry the heavy burden and responsibility of survival and "making do", as if it is not a systemic problem that needs to be addressed through governmental services and policies.

Video link: <https://vimeo.com/295035312>



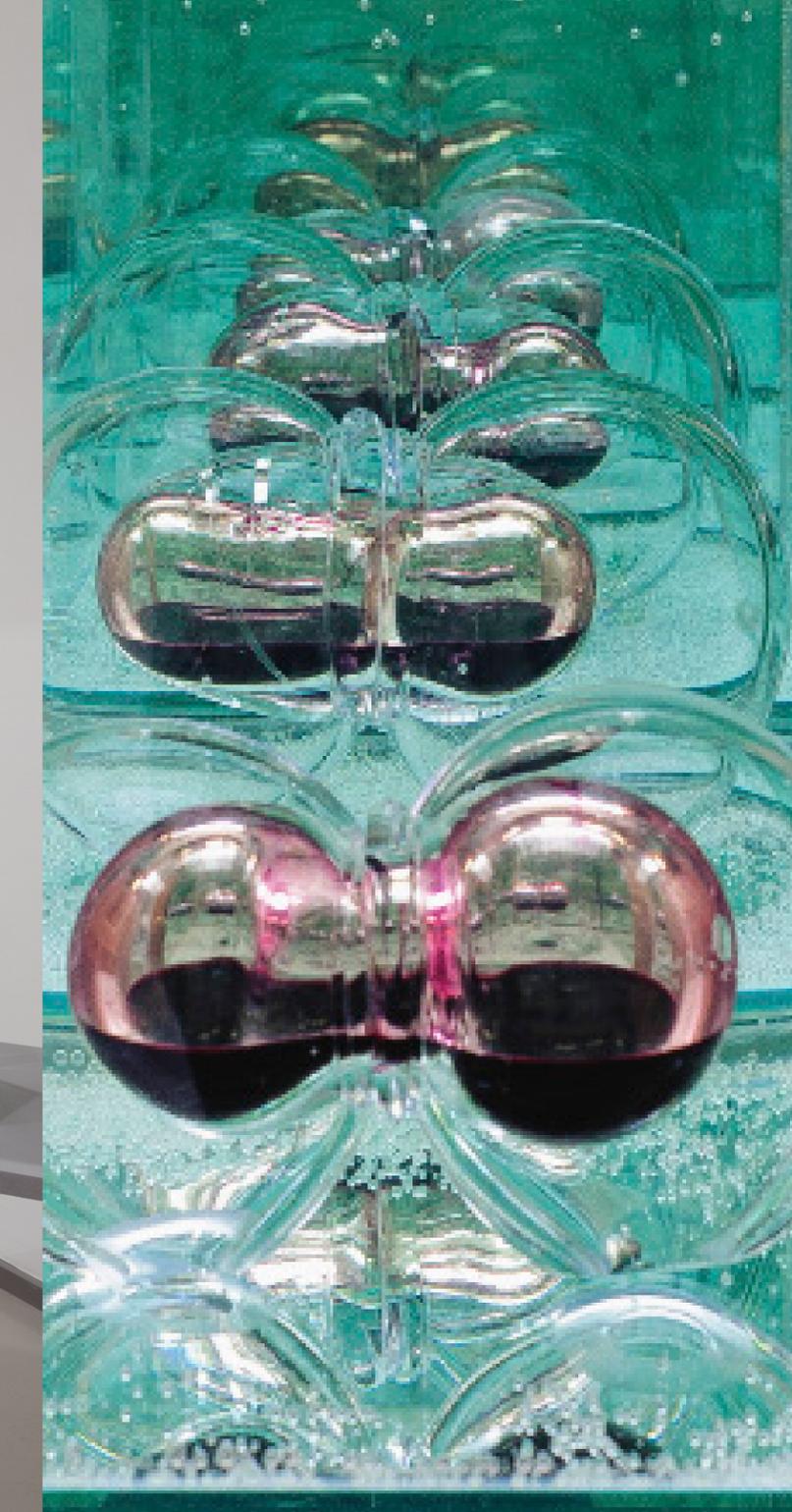


Regla Series

2016-2017

Collaboration with Anna Gray

Every month for a year, I collected my menstrual blood and sealed it in a glass sculpture. The piece shows various amounts of blood released each month and how the blood changes through time, but most of all showing the beauty of the substance while accentuating its delicate qualities through the material and its presentation.



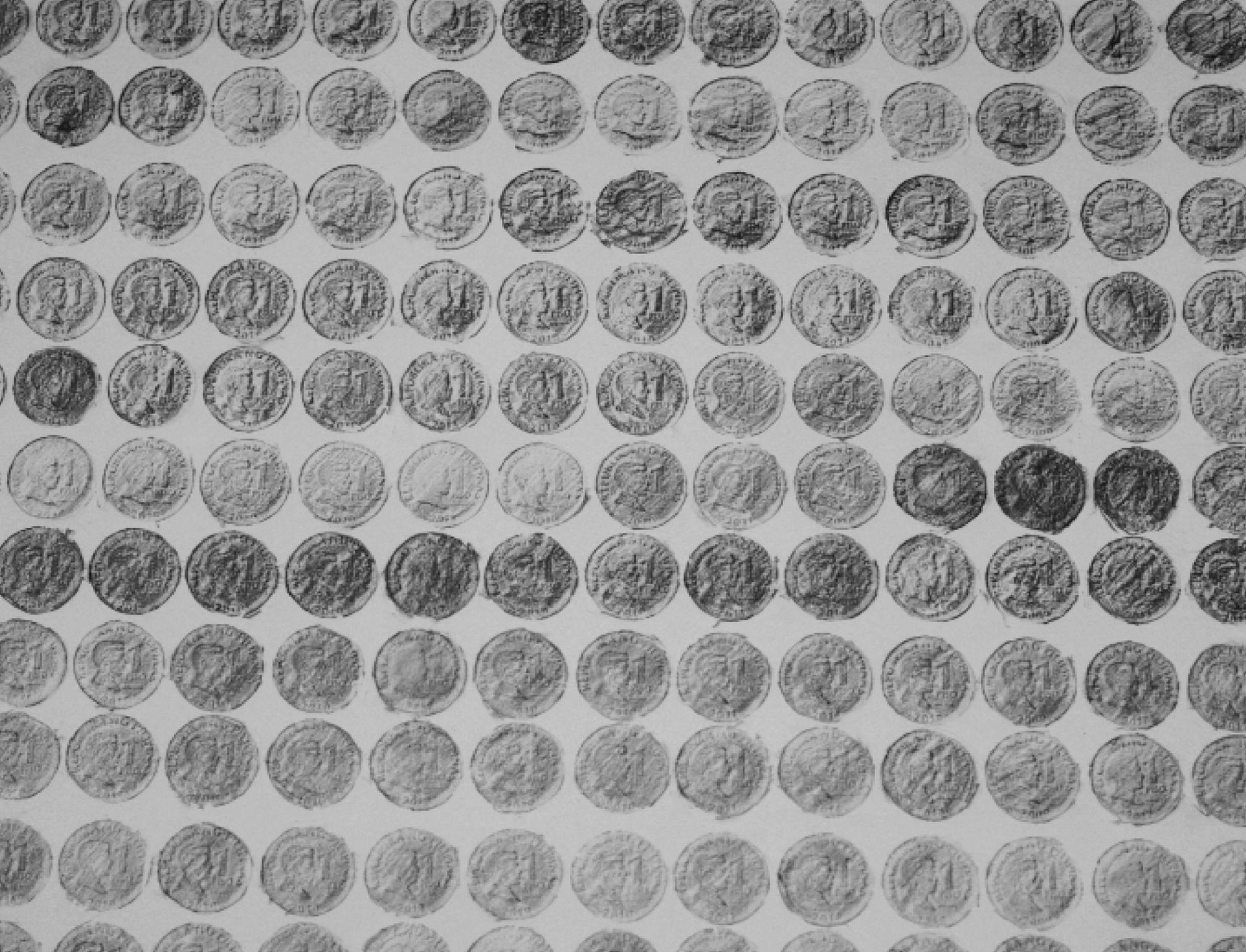
Meet Me by The Balloons

2017

Public Commission for:
Remapping Nine Elms: Winter Trails

Highlighting the path along the river while tapping into the spirit of the community around it, I installed colourful LED balloons on a line of trees along the newly opened park and pathway, which gradually grew throughout the festival. Members of the community, most particularly kids, participated in blowing up, at times writing and drawing on the balloons, and employing their own personal designs.





About 7000 pesos. 2017.

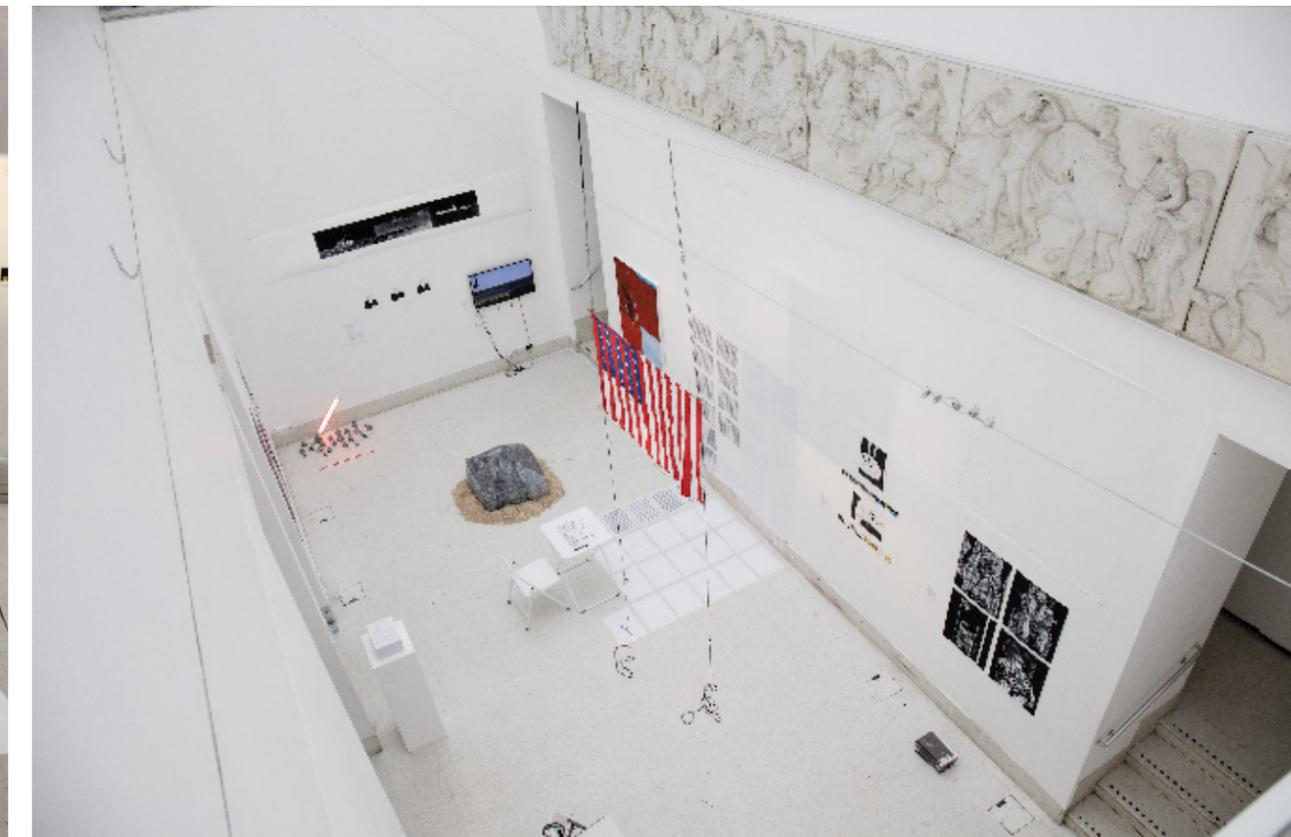
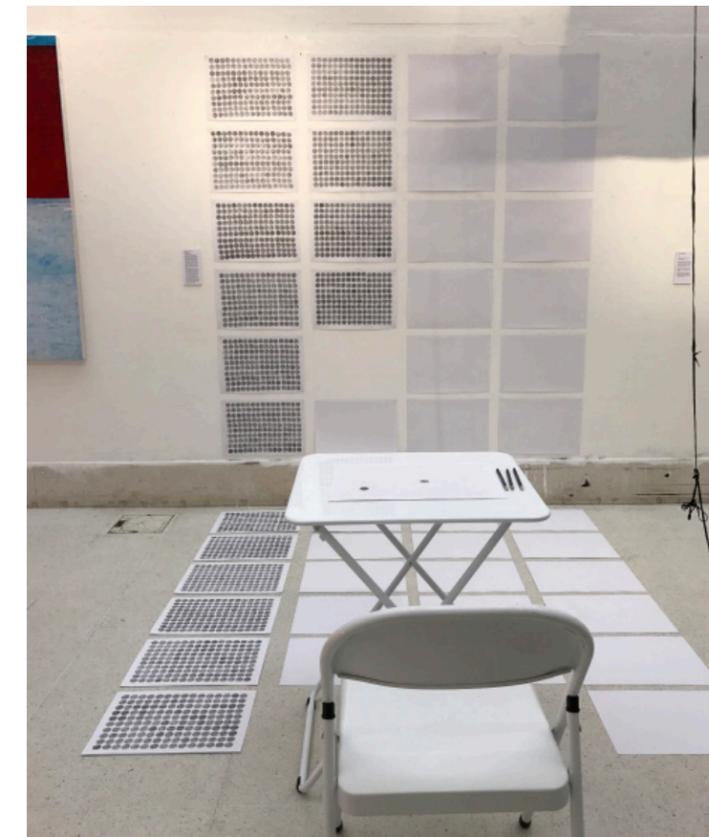
The Odious Smell of Truth, Hockney Gallery, RCA, London.

RAGE collective with Peter Kennard

“In a powerful work, Filipino artist Rhine Bernardino (Sculpture) gives a human face to the 7,000 victims of President Rodrigo Duterte’s ‘war’ on drugs in the Philippines by laboriously taking individual rubbings from peso coins to create a total of 7,000 prints, each one as unique as the victims they represent.”

Source:

<https://www.rca.ac.uk/news-and-events/press-releases/royal-college-art-presents-odious-smell-truth/>





The Offeration, 2017.

5-hour long durational performance with Jonathan Cohen,
live heartbeat amplification by Nicholas Pervez
Lost Senses at Guest Projects, 2017.



vis-a-vis 2.0, 2016.
9-hour long durational performance with Jonathan Cohen,
London Bridge, 2016.

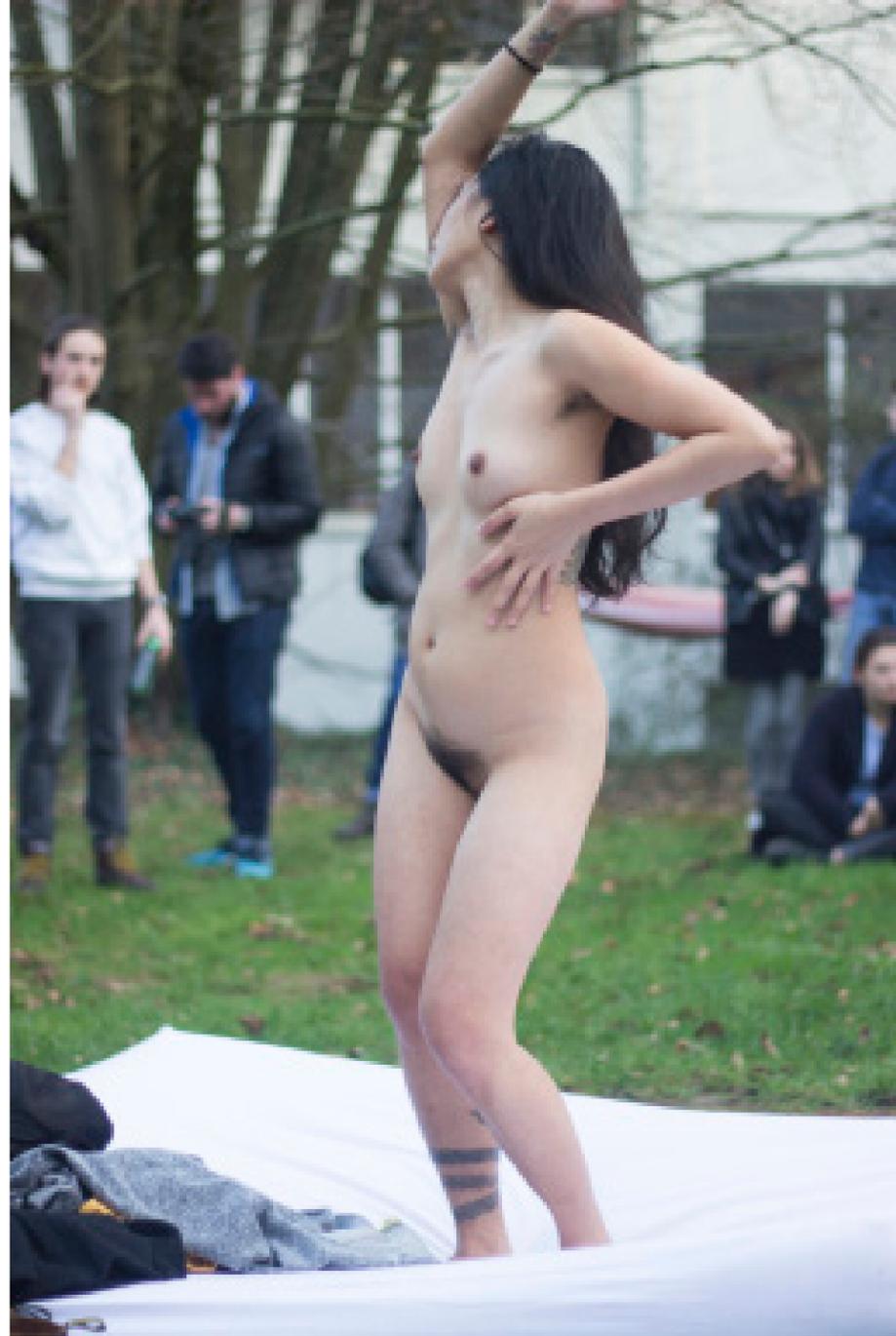


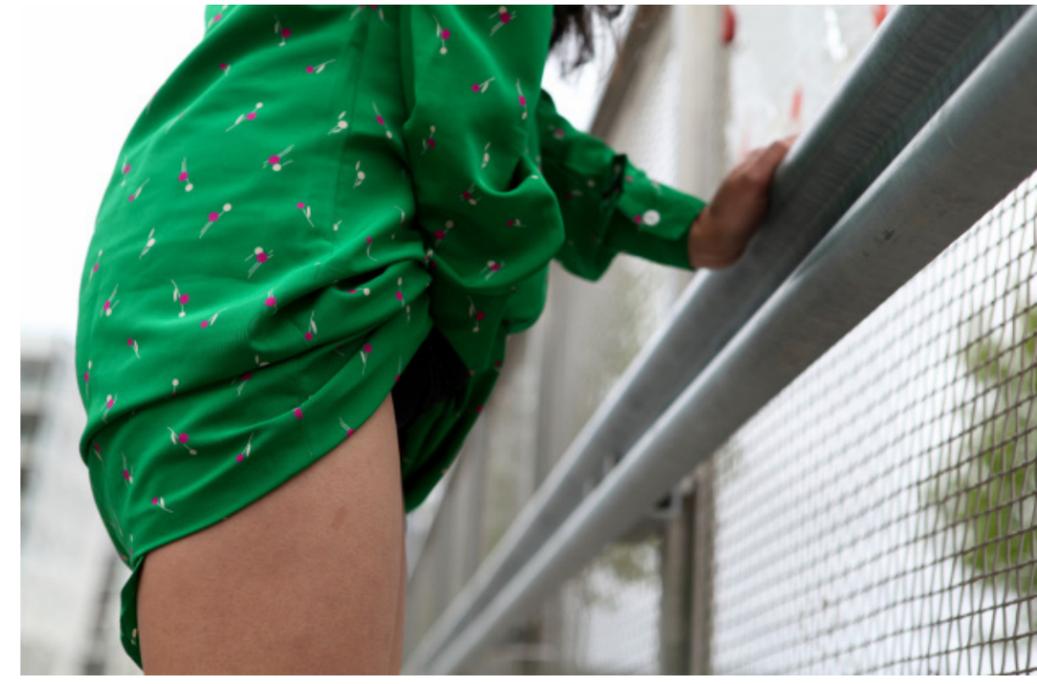


vis-a-vis 1.0, 2016.
with Jonathan Cohen
EXCENTRICITÉS VII Performance Art Festival,
Besançon, France.



body dancing for itself, 2016.
EXCENTRICITÉS VII Performance Art Festival,
Besançon, France.





Self-cleaning, 2016.
[R]EVOLVE. Performance Art Days, Uppsala, Sweden.

Bloody Cum, 2016.
Drawing Exhibition, Royal College of Art.





*working 9-5 at *Brgy. South Kensington, 2017.*

[Day 1. pumping balloons around the house from 9am-5pm]

[Day 2, took the balloons outside from 9am-5pm]

[Day 4, sewed together the popped balloons from day 3 from 9am-5pm]

Brgy. South Kensington, London.

**Brgy. South Kensington is a week-long 24/7 durational performance art event*





working 9-5 at Brgy. South Kensington, 2017.
[Day 6, blinking game from 9am-5pm with Edoardo Gobbetti]
Brgy. South Kensington, London.

Once a month, December 2016-ongoing

Every month, for a year, artist Sing Hang Tam and I lock ourselves in a domestic space from 9am-5pm: conversing, arguing and discussing a plethora of topics that comes up in our process of coming up with work/projects/collaboration we can work together on. In the event that we come up with something, we skip a session and execute that work for the month instead.

This progressed into a monthly sending of gifts that has been going on for years now.

February at Sing's studio apartment, screencap.



March at Sing's friend Mumu's living room, screencap.



December at Rhine's bedroom, screencap.



working 9-5 at Brgy. South Kensington, 2017.
[Day 3, popping balloons from 9am-5pm with Sing Hang Tam]
- January session for *Once a month*
Brgy. South Kensington, London.





Where are You? 2017 -

We set a place or an area and try and look for each other through clues from the images we post on an instagram account we set-up for the project. No communication. It can end by chance or

Instagram link: <https://www.instagram.com/singwhereyouarerhine/?hl=en>

Laser print on acrylic, LED

Shrines is a marriage between two artists' practice and exploration. Rhine Bernardino's one year selfie project *Shellfish* merges with Sorin Choi's *Houses*. In *Shellfish* (2014-2015), Rhine took selfies and post them on Instagram, every hour on the hour for a whole year, while Sorin collected the most popular images using #selfie on the same social networking site that, that she then imprinted incorporating cyanotype on plaster for *Houses* (2016).

link to *Shellfish*:

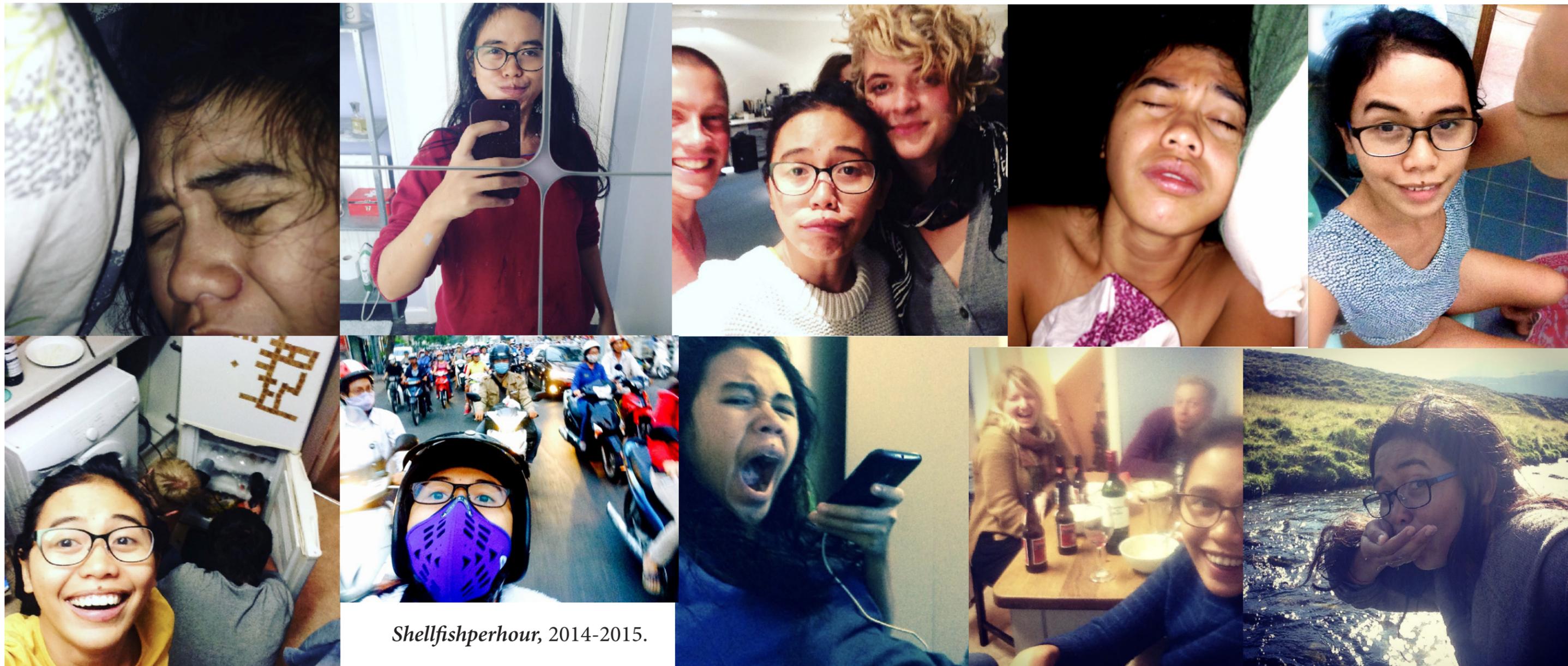
<https://www.instagram.com/shellfishperhour/?hl=en>



Shrines, 2016.

In *Shellfish* (2014-2015), Rhine took selfies and post them on Instagram, every hour on the hour for a whole year.

link to *Shellfish*:
<https://www.instagram.com/shellfishperhour/?hl=en>

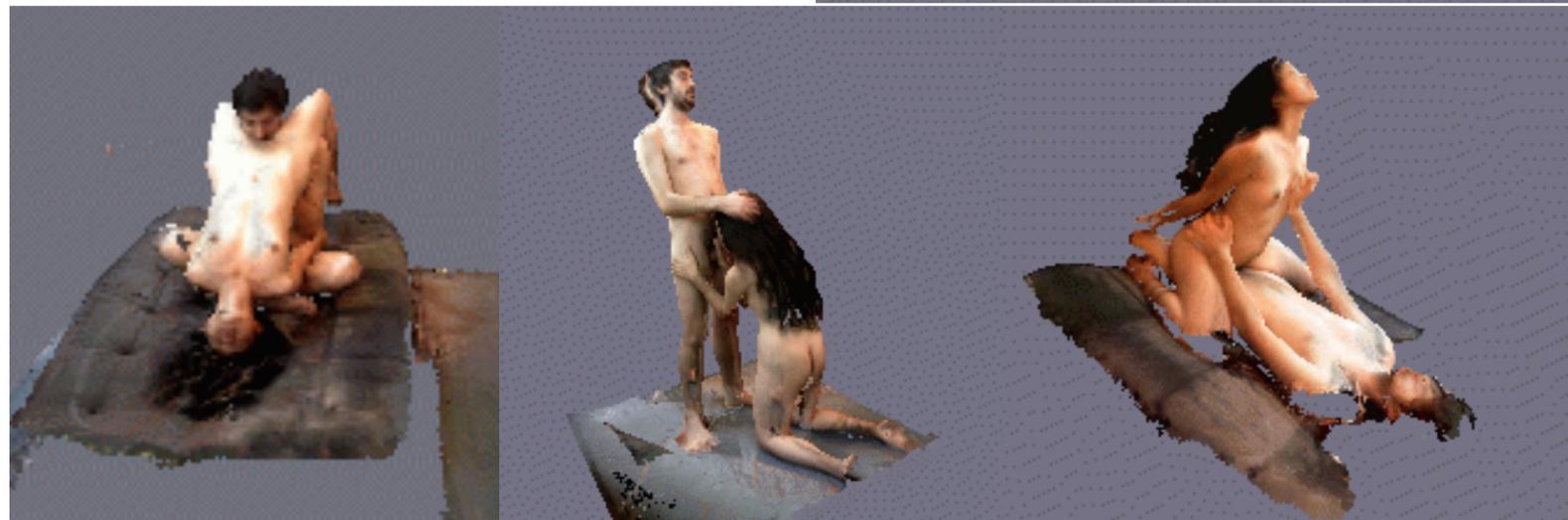


Shellfishperhour, 2014-2015.

Shameless / Hiya



sex., 2013.
scanned live in collaboration with ***Looking Glass
Factory**, to be printed in full 3D enclosed in a box



pee., 2015.
collaboration with Shruti Chamaria



2014 India Art Fair, New Delhi, India.
(intervention performance)



Female Body Inside,
2014.



2014 Kolkata International Performance Festival (KIPAF)
Kolkata, India.

Beauty over Suffering
2013

Video link:
<https://vimeo.com/82078026>



Faith, Hope, Love
2013.

40-day exploration into faith and the possibility of achieving a transcendental experience; specifically a miracle. During the 40 day experiment, I cleansed myself of outward distractions. From sunrise to sunset, I read and wrote the Bible while refusing my body food and praying for a miracle to happen to an object I put inside a box.

Video link:

<https://vimeo.com/72404786>



In 20 separate “kissing marathons”, I traveled around South East Asia and kissed 20 strangers, all specifically of backgrounds and cultures different to my own. Each of these sessions took precisely 24 hours, wherein we took a picture of every kiss per minute, and were all edited into a full-minute film experimentation on the limitations of kissing: its shift from an intimate act to a mechanical process, or vice versa. The entire work, comprised of 20 videos of 20 sessions, is exhibited as an installation with 20 screens, each playing a dedicated video and all playing simultaneously.

Video link:

<https://vimeo.com/45245637>



Mechanized Intimacy, 2012-2013.



I **SEE** the sun merging with the **SEA**,
and I wonder
if you **SAW** me.



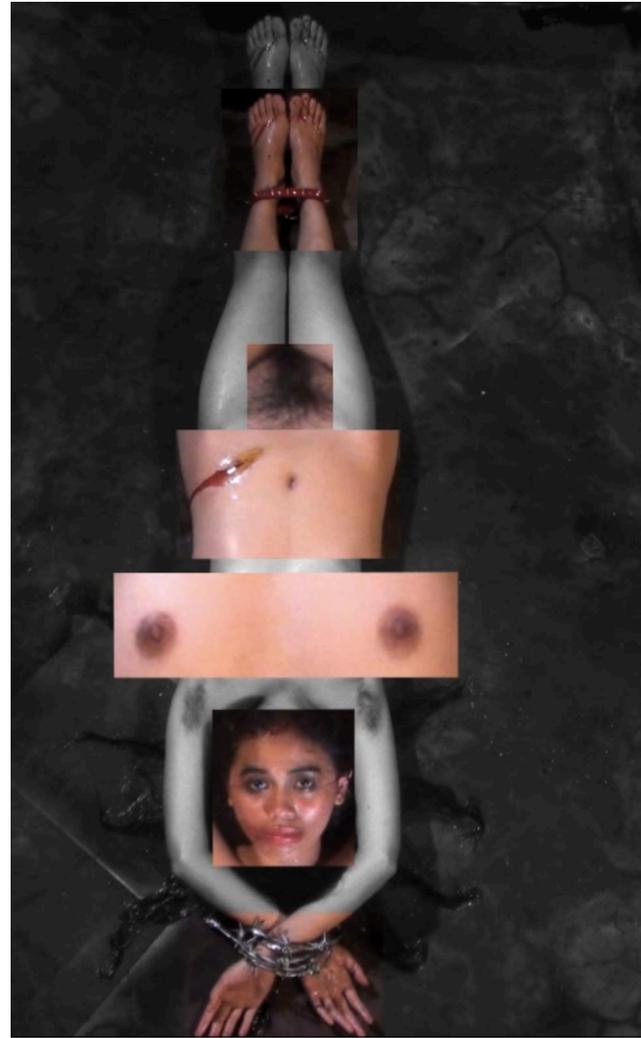
BDSM, 2010.

Video link:
<https://vimeo.com/18308882>

Father, forgive me. 2010.

Video link:

<https://vimeo.com/43766910>



Selected Curatorial- Projects

2016-2020

Where I'm Coming From 3-30 August 2020

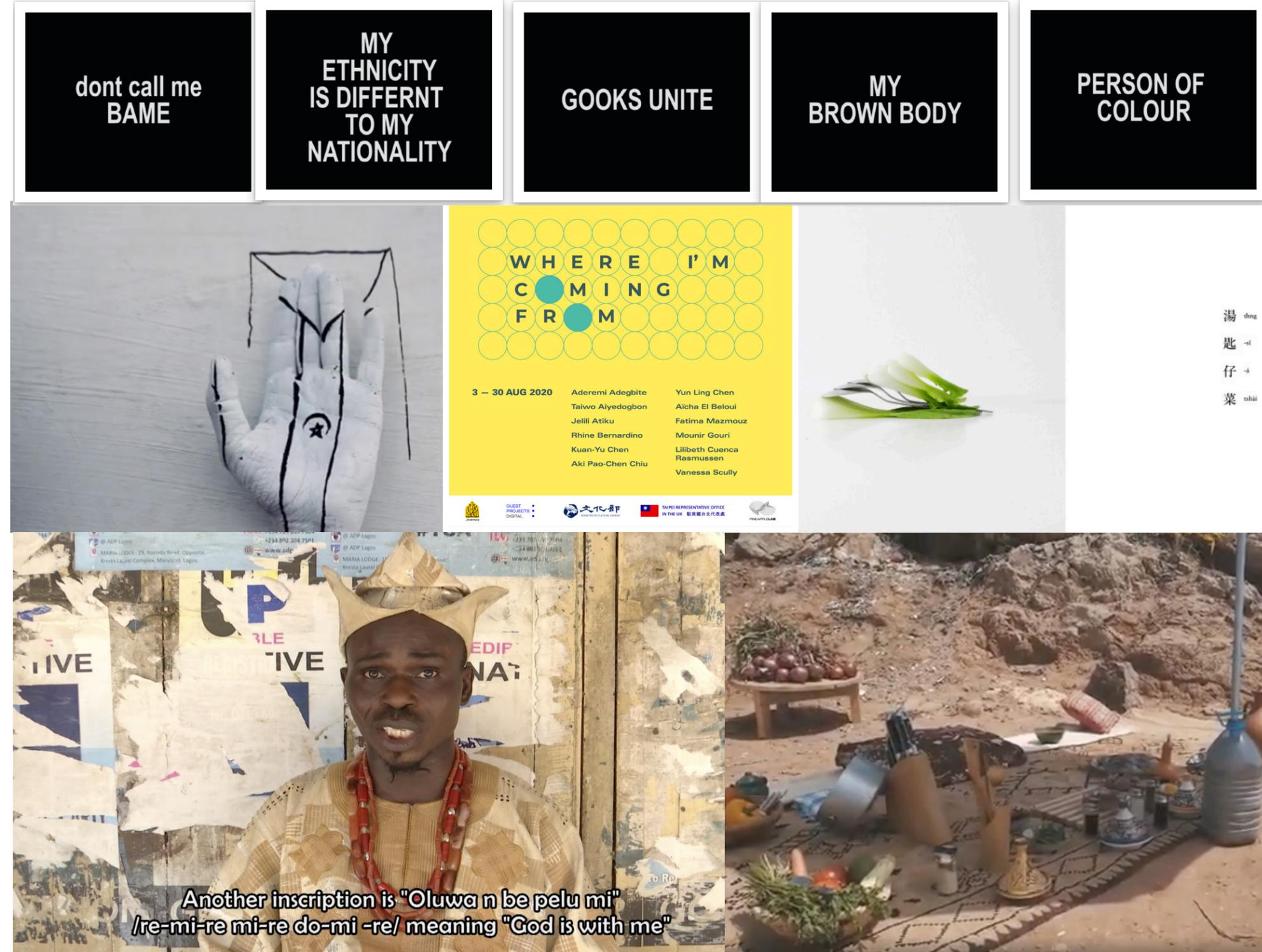
A month-long digital residency dedicated to four languages that are present and spoken by a significant portion of the migrant community actively working and contributing to the British economy and yet highly invisible: Filipino, Taiwanese, Yoruba and Berber languages. The programme aims to open up conversations around the exclusivity of language in accessing the production and consumption of arts and culture, alongside considering the wider cultural presence of underrepresented artists and groups in international art debates.

The project orients towards increasing opportunities for new ways of working collaboratively, rethinking the impact and role of arts and culture in a pandemic and post-pandemic scenario. It emphasises with careful thought the vested importance of highlighting diversity and multiculturalism in such unique times. Along with this, the project also experiments on how to relocate as well as adapt concepts from one milieu to another - from a physical IRL space as the programme was initially conceived, to its current translation into the digital domain.

Where I'm Coming From directly engages with community groups by inviting them to lead food sessions each Sunday, allowing the general audience to learn about each cultural group's cuisine to possibly reproduce and engage in their own homes.

Supported by the Yinka Shonibare Foundation, Triangle Network, London Community Response Fund, Ministry of Culture, Taiwan and in partnership with Pineapple Lab, Philippines.

Artists: Aderemi Adegbite, Taiwo Aiyedogbon, Jelili Atiku, Rhine Bernardino, Kuan-Yu Chen, Aki Pao-Chen Chiu, Yun Ling Chen, Fatima Mazmouz, Gouri Mounir, Lilibeth Cuenca Rasmussens, Aïcha El Beloui, Vanessa Scully



*ArtEx
Southern Mindanao Art Laboratory
August- October 2019*

ArtEx is a venue for art practitioners and cultural workers to explore and expand their art-based approaches. It is a laboratory for Experimentation, Exchange, and Extensions outside of their usual spheres of production. It is a multi-disciplinary platform for young art practitioners across regional Philippines, designed to have multi-site and interdisciplinary workshops, looking at interventions as exhibitions, and transnational interactions and collaborations. The project is developed in partnership with several indigenous communities in Southern Philippines, programmed and directed by ARRteh Curatura, funded by the National Commission for Culture and the Arts (NCCA) and supported by National Union for the Restoration of Environment, Inc. (Nature Inc.) Ministry of Culture, Taiwan and in partnership with Pineapple Lab, Philippines.



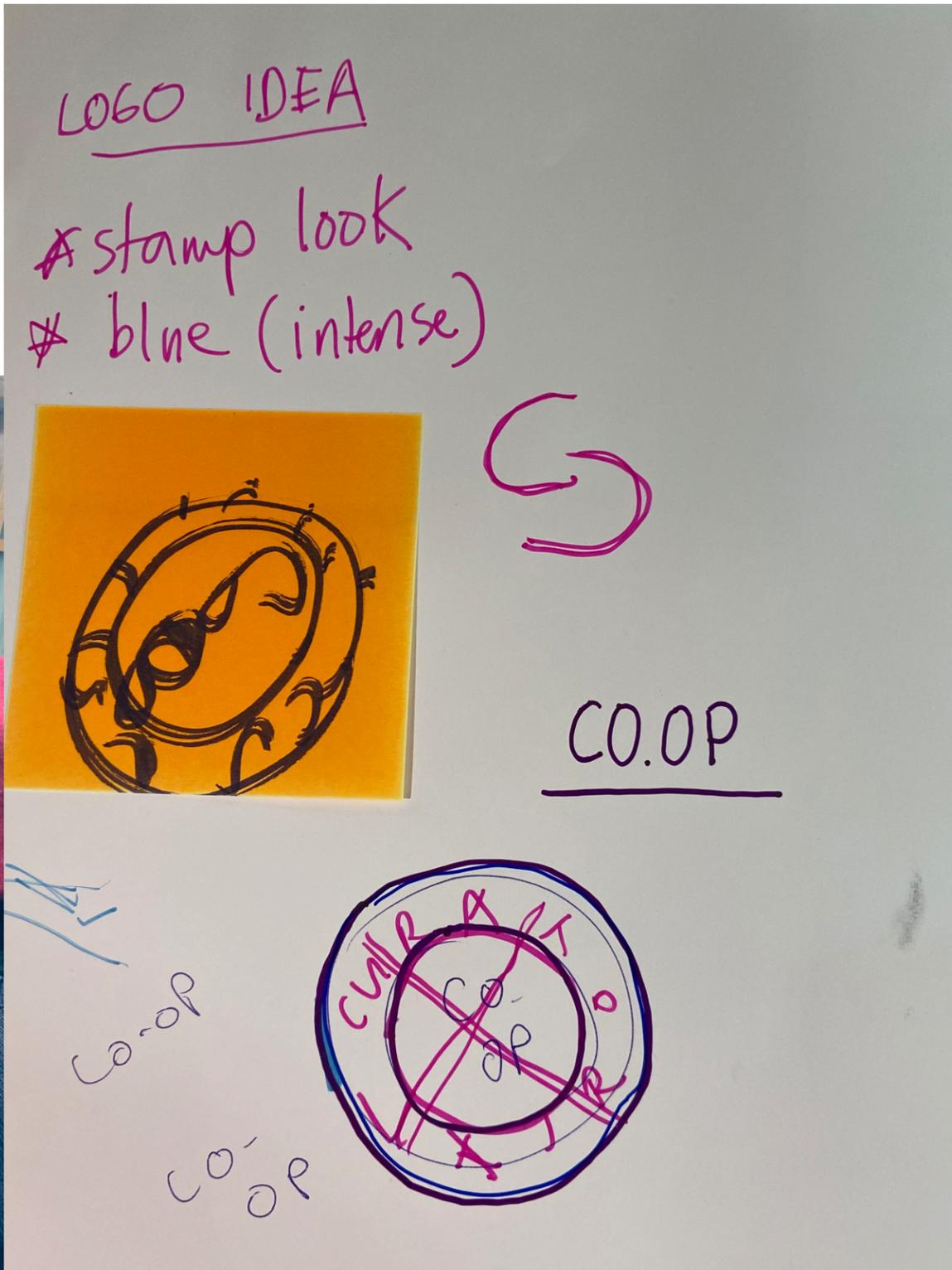
EXtend.
EXchange.
EXperiment.

ARTEX
SOUTHERN MINDANAO ART LABORATORY 2019

AUGUST - OCTOBER 2019

ArtEx 2019 is a venue for artists and cultural workers to explore and expand their art-based approaches. It gathers emerging artists from Southern Mindanao, transnational artists and curators for a series of activities which culminates through a multi-site exhibition.





Curatorial Co-op
2020-

Curatorial experimentation that brings together a community of curators sharing, collaborating and providing support through various types of resources, spanning across the globe.

Salo-salo
2020-

Part of the initial project to connect North and South of England through conversations and narratives around food that hopes to build relationships to collaborate on community-based art projects, research and experimentations between London and Cumbria.

It is a monthly food gathering alternating between a house in Barrow-in-furness, a working class town in Cumbria and at Belsize Park and now hosted in Deptford. We invite a diverse group of people from different communities and cultural backgrounds working in varying fields. This project aims to support and connect those who are able and are interested to explore possibilities of working between places by way of inviting them to both locations, through sharing a meal as a starting point.

Salo-salo is an alternate spelling of the Tagalog word *sálu-salo* meaning a banquet; reception; feast; gathering and eating together; party. *Salo/ salu* can also mean to catch or to have someone's back.



ABRIGO (MNL)
 BANTA ARTISTS INITIATIVE (MNL)
 HERNANDEZ
 LOPEZ
 ROJAS
 BERNARDINO (LDN)
 CERIN (MNL)
 CHI (DVO)
 DALIRE (DGT)
 DE VEYRA (MNL)
 EYA (MNL)
 FONACIER (CEB)
 KAPSAMER (VIE)
 MALIBAGO (TAC)
 MANALASTAS (BXU)
 NARCISO (DVO)
 PEÑAFLOIDA (MNL)
 PO X ACA (CGY)
 PINTO (MNL)
 RAMA (CEB)
 REGALARIO (BAG)
 SOLAJES (TAC)
 SOLIDUM (CEB)
 TIOGANGCO (MNL)

TIRA-TIRA

shots,
sweets,
and scraps



EXHIBITION OPENING
05 DEC 2018 | WED | 6PM

Exhibition runs December 5-15, 2018
Pineapple Lab - 6053, R. Palma Street,
Barangay Poblacion, Makati City



pineapplelab.ph | activevista.ph | hrfest.ph



Tira-tira
Human Rights Festival 2018

Curatorial experimentation that brought together 24 artists from all over the Philippines working in diverse mediums and practices, in a conversation about power, access to opportunities, and representation.

Supplementary images:
https://www.facebook.com/pg/pineapplelabph/photos/?tab=album&album_id=2232560053690444&ref=page_internal



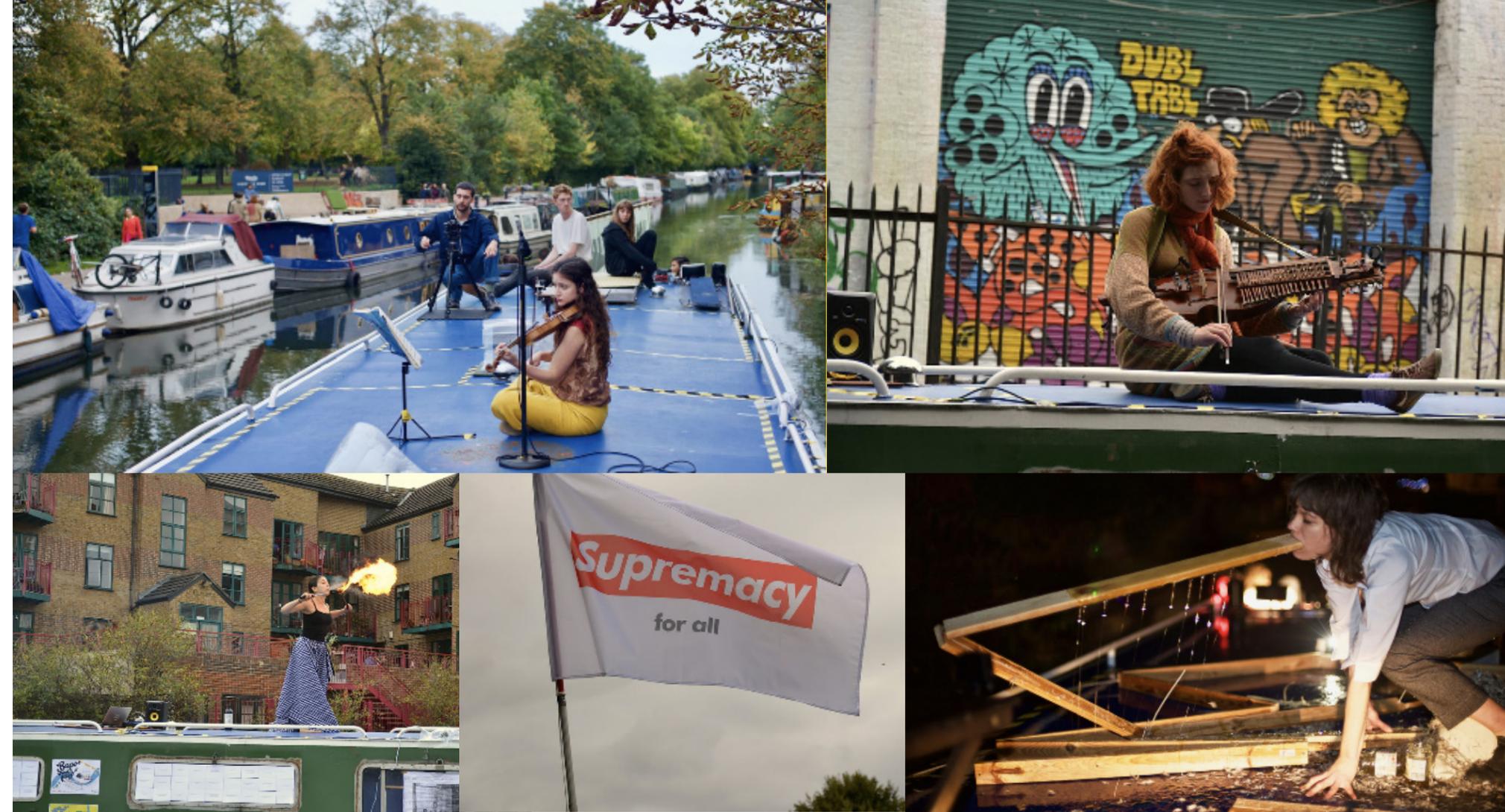
Public Commission for Remapping Nine Elms: Winter Trails, 2017

As a part of Remapping Nine Elms: Winter Trails, *_inventory* received a public commission to programme events that involve the community, which took the form of three projects. Winter Trails is a festival of events and activities in Nine Elms, exploring the seemingly foreboding paths by infusing them with light, life and colour. The trail starts at St George's Tower and stretches across Nine Elms to Battersea Power Station. It invites the participation of the unique perspectives of artists and performers, as well as including the local community and members of the public. The two other projects are: DIY Music with Local Communities and On and Off, an exploration into the contrast between static and moving bodies and how these opposing approaches can generate environments.

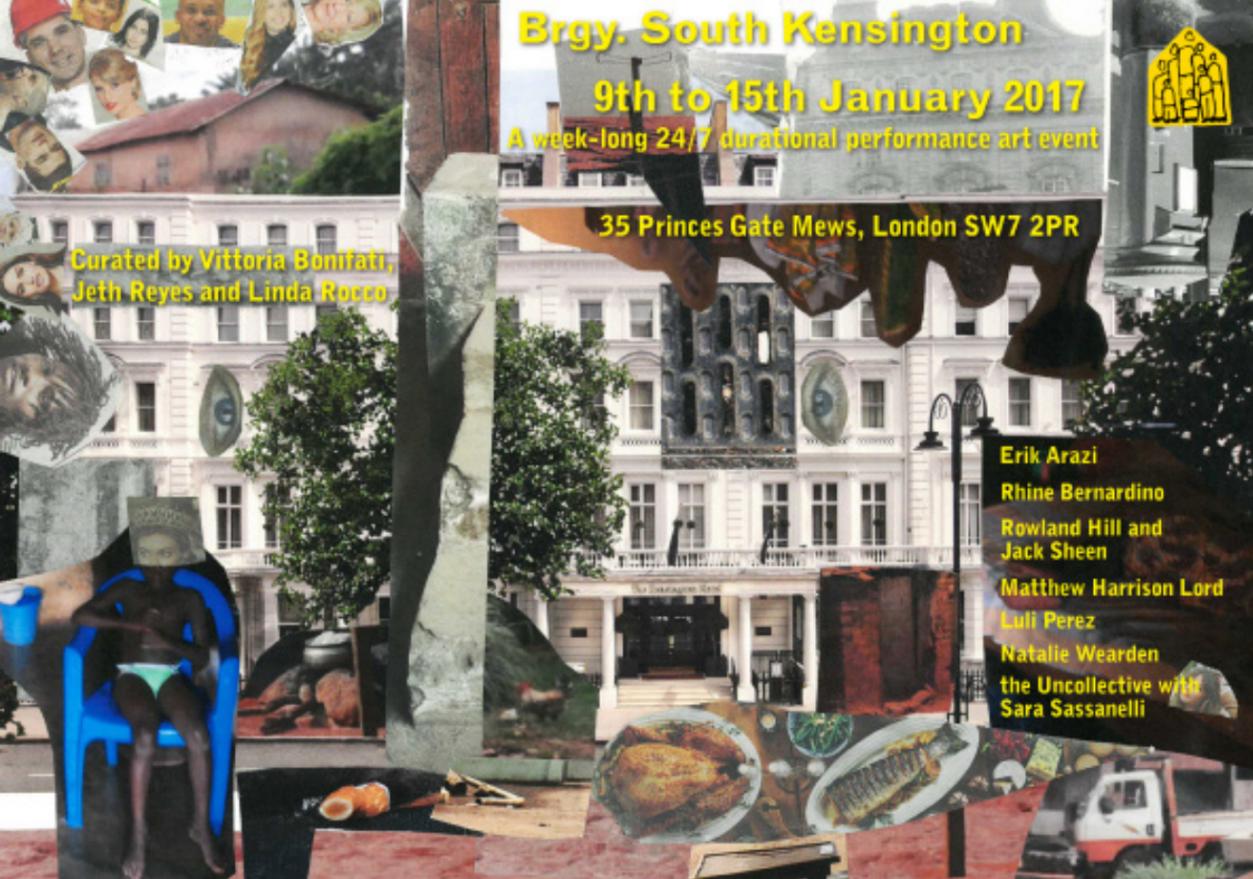


Bapor Tabo(o)
Art Licks Weekend 2017, London

A one-day moving exhibition set on a boat flowing and gliding through London's canals, showcasing live performances by live artists, contemporary dancers and movers, musical performances and spoken word. The boat's façade was strewn with artworks flying in the form of flags, posters and banners by RAGE COLLECTIVE and artists whose works deal with political issues and concerns, serving as a stage for live works and performances to take place.



To conclude the event, the boat moored at an arranged place where the public joined in conversations and discussions shared with food and drinks, with others joining the impromptu musical jams and performances. The format of the exhibition is a response on the scarcity of places for exhibitions, in a process of finding solutions to utilise different ways of showcasing art events and encounters. It is an exercise of exploring alternatives not just to situate artworks and projects, but one that also widens accessibility and interaction with a broader audience, as there is definitely a need to find ways to bridge from our closed groups, to try and cross the ever widening social divides.



Brgy. South Kensington, 2017

The door is always open and the work never stops. For a whole week, a three-bedroom house located at the heart of London's museum quarter will be inhabited by 10 international artists, living and working together. Having 24/7 access, the public can experience an environment wherein they can intimately immerse themselves in the liveness of the moments of making. No time limit, no closing time.

For a brief period, the exclusivity of this estate and the very area it stands will be dismantled to create a communal space with direct points of interaction and conversations. Aside from experiential live art, the space will also host ticketed shared dinners. Curator Isabel Blanco-Fernandez with her project PENINSULA [<https://welcometopeninsula.tumblr.com/>] will open an avenue for food to be considered as a catalyst for interaction, bringing together artists and audience in an informal meal.

Brgy. South Kensington wants to be treated as an avenue for understanding what constitutes an artwork, where it takes place, when it ends, how it's relevant in our daily lives, and a multitude of whys. Show up and ask questions. Consider this small community as a place wherein your closed groups can be bridged to other closed groups. Through this *Barangay's temporal existence, let's all attempt to try and cross our ever widening social divides.

**Barangay (Brgy.) is the native Filipino term for a village, district or ward. In colloquial use, the term often refers to an inner city neighbourhood, a suburb or a suburban neighborhood. South Kensington is a district of West London in the Royal Borough of Kensington and Chelsea. It covers some of the most exclusive real estate in the world and is home to large numbers of French, Spanish, Italian, American, and Middle-Eastern citizens.*

More images, video and feature:

<http://www.inventoryplatform.com/london/brgy-south-kensington/>



Lime-in-aid, 2016

Once again, artists from the RCA Performance Pathway bring us into another dimension. Straight from the beginning, and also due to the wonderful venue, the viewer is immersed into a new universe. How to describe this multidimensional environment?

Challenging. It challenges your views on the female body and its eroticisation (Alice Jacobs), on the otherness, on your own senses, but also on yourself as a human-being and the relationship with your own body (Rhine Bernardino), on the concept of communication, on the state of society... The narratives created by each artist lead you to question your own assumptions.

Mesmerising. Straight from the beginning, thanks to Gerald Curti's lightning, you feel hypnotised. It is almost like you want to stay here and be part of what is now a living town hall. Luli Perez's sound performances acts as the heartbeat of the space. Helen Davison's bubbles pop from unexpected places take your eyes for a promenade throughout the town hall.

Surprising. There isn't any dichotomy between outsiders and insiders of Performance Art. It doesn't matter if you ended up here by chance, by hazard, through a friend. You are all on the same level, on an equal foot when it comes to the feeling of 'surprise'. Who wouldn't be, when seeing Eunjung Kim's white liquid coming out from behind the curtains. It could also be surprising to see such an eclectic roster of Performance artists working so well together. Surely it is due to Jeth Reyes and Linda Rocco's curatorial practice and the uniqueness of each performance.

Intense. I am almost tempted to say 'as always'. Not in a pejorative way, no. 'Successful' performances are surely the ones that have an impact, that you will remember. You feel something for 3 hours straight, something like disgust, compassion, melancholia... but you always feel. For instance, during Selina Bonelli's performance, part of me wanted to look away, on the other hand I was captivated by her. It is a feeling often encountered, isn't it? For Luca Bosani's work, when you watch him going around the space, you are smiling: half entertained by the subtle dark sense of humour, half depressed about society.

Another experience that is certainly still resonating in our minds.

by Felicie Kertudo, independent curator

More images and video:
<http://www.inventoryplatform.com/london/lime-in-aid/>

lime-in-aid

prevention is the cure

27 August 2016, Saturday
limehouse town hall
E14 7HA, London
6-8pm

live performances

RHINE BERNARDINO
SELINA BONELLI
LUCA BOSANI
GERALD CURTIS
WHISKEY CHOW
HELEN DAVISON
ALICE JACOBS
GUILDOR
EUNJUNG KIM
KATIE MCGURK
HOLLIE MILLER
LULI PEREZ

8pm till late
Live sound performance by
Thomas Stankiewicz
Djset Gypsy Guy

curated by Jeth Reyes and Linda Rocco



Rhythmic Osmosis, 2016

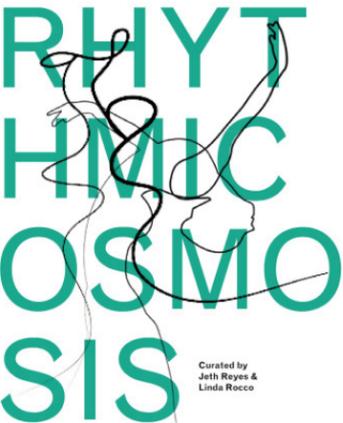
rhythmic Osmosis is an exchange among stranger bodies: seven contemporary dancers/movers collaborated with seven artists working with performance. Exchange of ideas, practice and examination of the peculiarities and seemingly fine lines in between disciplines will be explored intensively by two bodies paired to create a piece of work together or in conjunction with the other. All forms of conversations, give-and-take dynamics amongst these bodies may result in fluid fusions, discrepancies or even confusions – exciting variation of discoveries and possibilities that the project is strongly hoping to achieve. The outcome of these exchanges will be two live events open for the public not only to see but also to contemplate on and possibly interact with. The first session took place in the Limehouse Town Hall, London and the second session at the Royal College of Art.

Artists: Rhine Bernardino, Fritz Faust, Ada Hao, Youmee Hwang, Zoe Marden, Nadja Voorham, Luli Perez
Dancers: Edoardo Mozzanega, Gabriela Flarys, Vaida Vaiciulyte, Andrea Maciel Garcia, Julia Testas, Amira Ramirez, Adam M Moore

More images, reflection, video and artist statement:
<http://www.inventoryplatform.com/london/rhythmic-osmosis/>



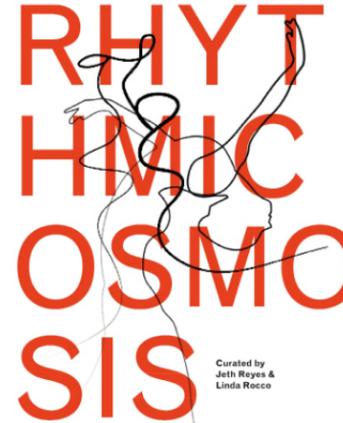
24th November 5.30pm at Courtyard Gallery 1 – Royal College of Art



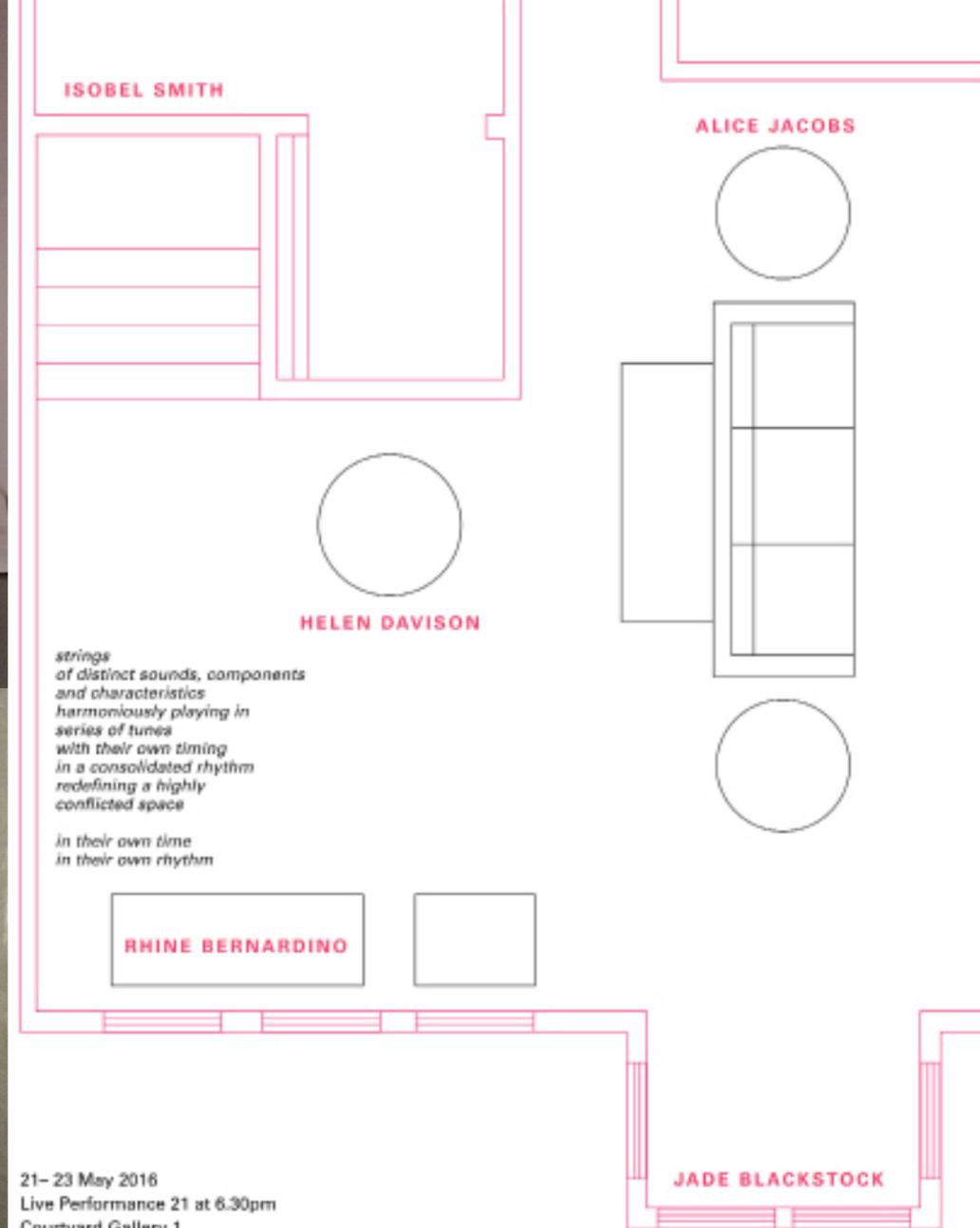
Rhine Bernardino - Edoardo Mozzanega
 Fritz Faust - Gabriela Flarys
 Ada Hao - Vaida Vaiciulyte
 Youmee Hwang - Andrea Maciel
 Zoe Marden - Julia Testas
 Nadja Voorham - Amira Ramirez
 Luli Perez - Adam M Moore



19th November 7pm at the Limehouse Town Hall



Rhine Bernardino - Edoardo Mozzanega
 Fritz Faust - Gabriela Flarys
 Ada Hao - Vaida Vaiciulyte
 Youmee Hwang - Andrea Maciel
 Zoe Marden - Julia Testas
 Nadja Voorham - Amira Ramirez
 Luli Perez - Adam M Moore



21- 23 May 2016
Live Performance 21 at 6.30pm
Courtyard Gallery 1
Royal College of Art
London

DOMESTIC VIOLINS

Domestic Violins, 2016

Five female artists are invited to work within the context of a domestic environment, to explore a chosen domain and perform in conjunction with one another and the physical structure as a whole. Exploring notions of adaptation and re-appropriation, the actions will be constructed through time and rhythm.

An exhibition afterwards will be an inquiry into processes of documentation and display, wherein the audience can engage with despite the absence of the bodies.



More images:

<http://www.inventoryplatform.com/london/domestic-violins/>

_inventory Residency, 2013 -

_inventory residency is an itinerant residency that engages communities in art through public performances, events and discussions, striving to promote art that is public participatory, educational, utilising local and accessible resources. This residency was conceptualised with rural communities at its centre, a format to create a happening in a specific rural community. This happening will also serve as a platform to generate a dialogue amongst local and international artists, curators and collectives whilst interacting with the community and its people. By working in spaces that have a distinct local tradition and cultural identity, the residency sharpens the focus on the dialogic between the global and the national. We are looking to initiate a strong network of thinkers operating in a global context yet, bringing in different understandings of various 'locals', enabling dialogues with the understanding of rural in the contemporary context.

_inventory believes that the future of art is a collective and collaborative project. Along with this is the proposition to decentralise and devolve art into the rural areas, looking at new possibilities of learning, interaction, making and meaning. This project does not aim to own or claim the very happening it's trying to create. Following a five-year plan/projection in every community, it seeks to be able to impart something to the community and if the condition works out, hand over in complete and total management of the residency/ festival to the community itself, hopefully with strong support from local artists, collectives and initiatives.

After establishing the residency on Tablas island, Philippines in 2013, *_inventory's* been designing a residency in M'Hamid El Ghizlane. M'Hamid is situated at the edge of The Sahara in Morocco, an ancient Oasis civilization, and an agrarian society where its people lived according to the principles of self-sufficiency for hundreds of years.



More images and details:
<http://www.inventoryplatform.com/residency/mhamid/>