

Rhine Bernardino
Selected Works

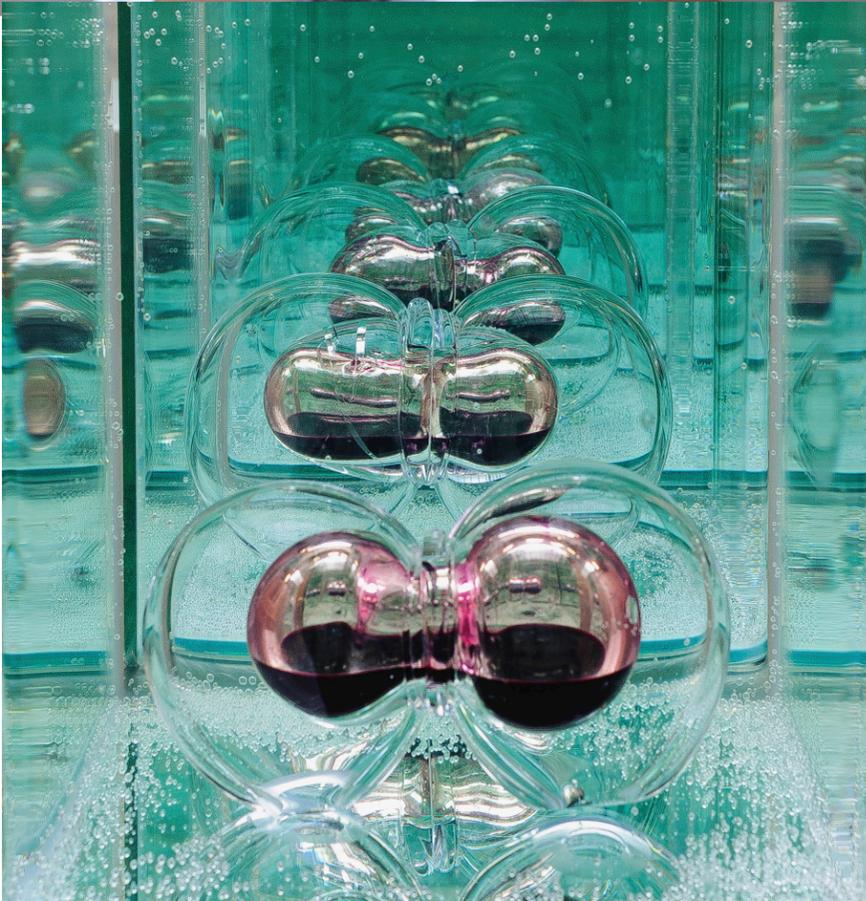




About 7000 installation, 2017.
Royal College of Art Degree Show, 2017.
Sculpture Building, Battersea Campus, London.

My degree show installation is a construction of a clinical undertone that provides an atmosphere for people to enter with a heightened awareness of space and invites a sense of introspection of the body, notions and nuisances of self; a space that is open for seeing as well as listening. It is a makeshift laboratory wherein collections of menstrual blood are not associated with disgust but regarded as objects of inspection and conversation. Bodily sounds serve as spatial soundtrack. Materials that are oftentimes disregarded, like toilet paper and hair are skilfully crafted, handled with care, and labouriously given significant time in order for them to achieve another level of value and transformation. It is a space that provides a path for the observer to be connected to the observed.

Interview: <https://www.batubalani.com/profiles>
Profile: <https://www.rca.ac.uk/students/rhine-bernardino/>



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.



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





Beauty over Suffering
2015 (top), 2013 (right)

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





The Earth died screaming while I was sewing
2016 -

I spend 3-4 hours in the toilet (approximately 3-4 days per week), sewing in toilet paper together with my loose hair in one continuous thread.

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



Female Body Inside,
2014.



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



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



BDSM, 2010.

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

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:

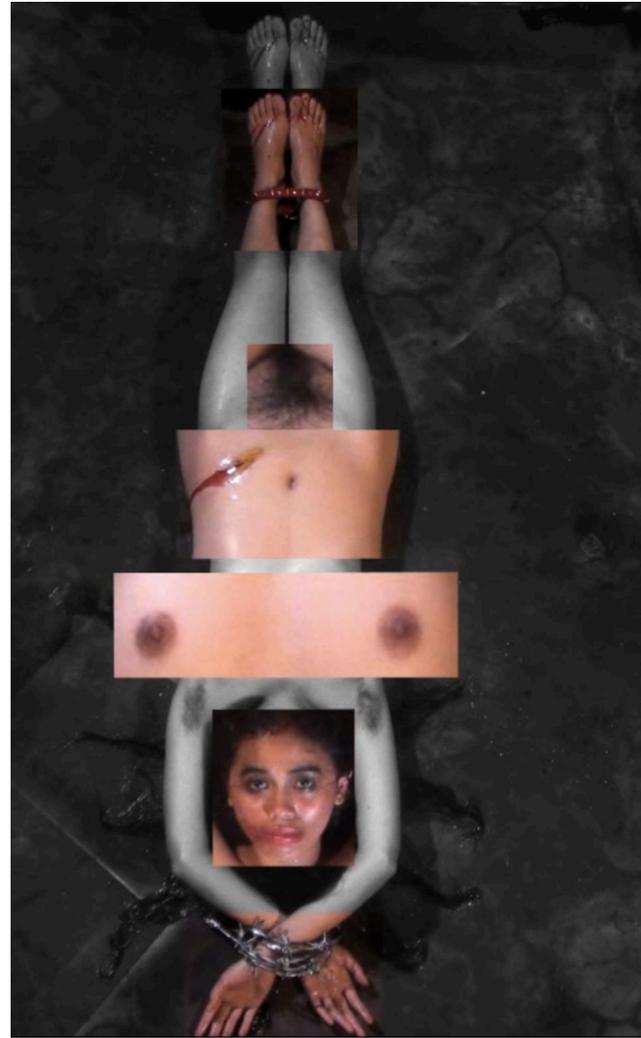
<https://vimeo.com/72404786>

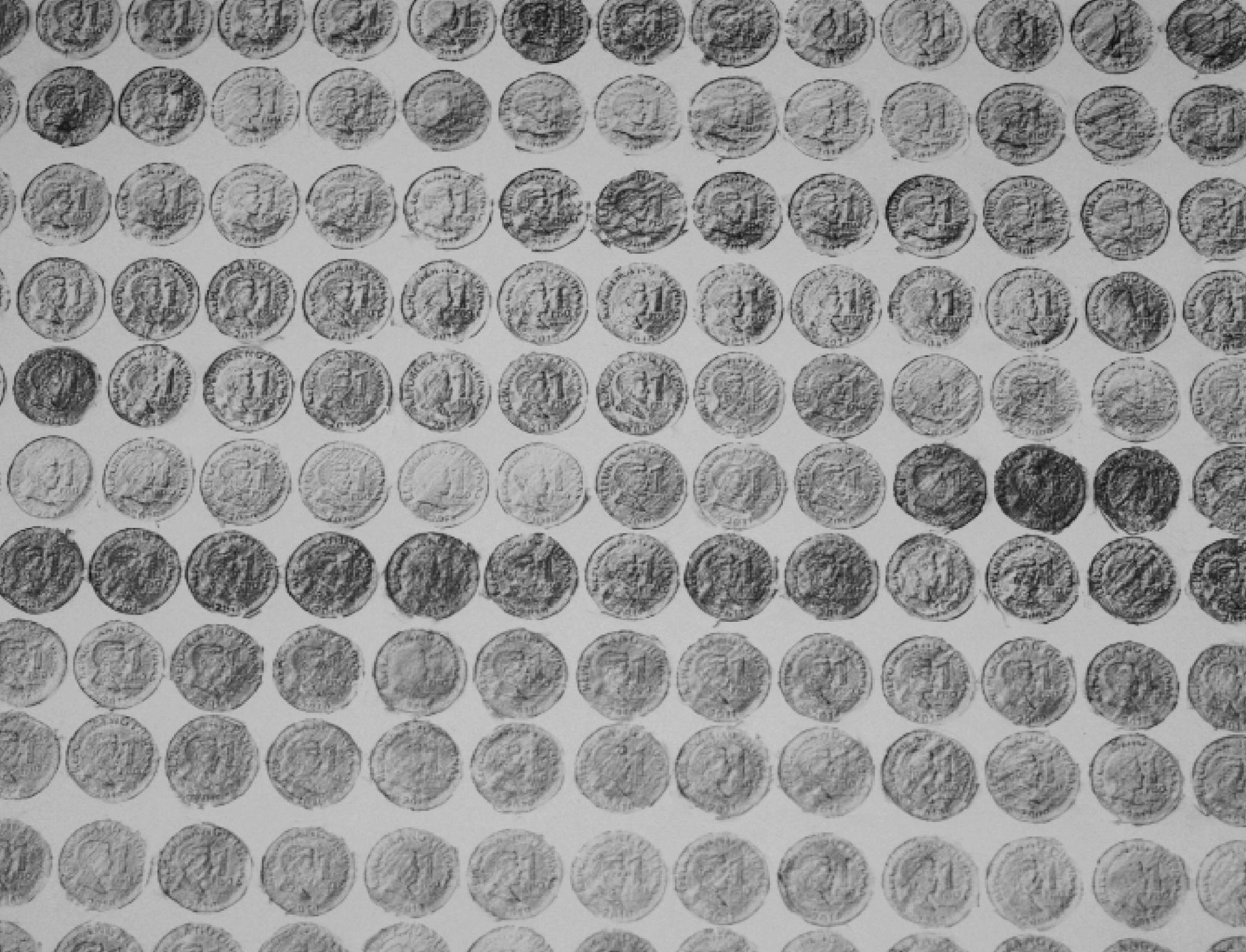


Father, forgive me. 2010.

Video link:

<https://vimeo.com/43766910>





About 7000 pesos. 2017.

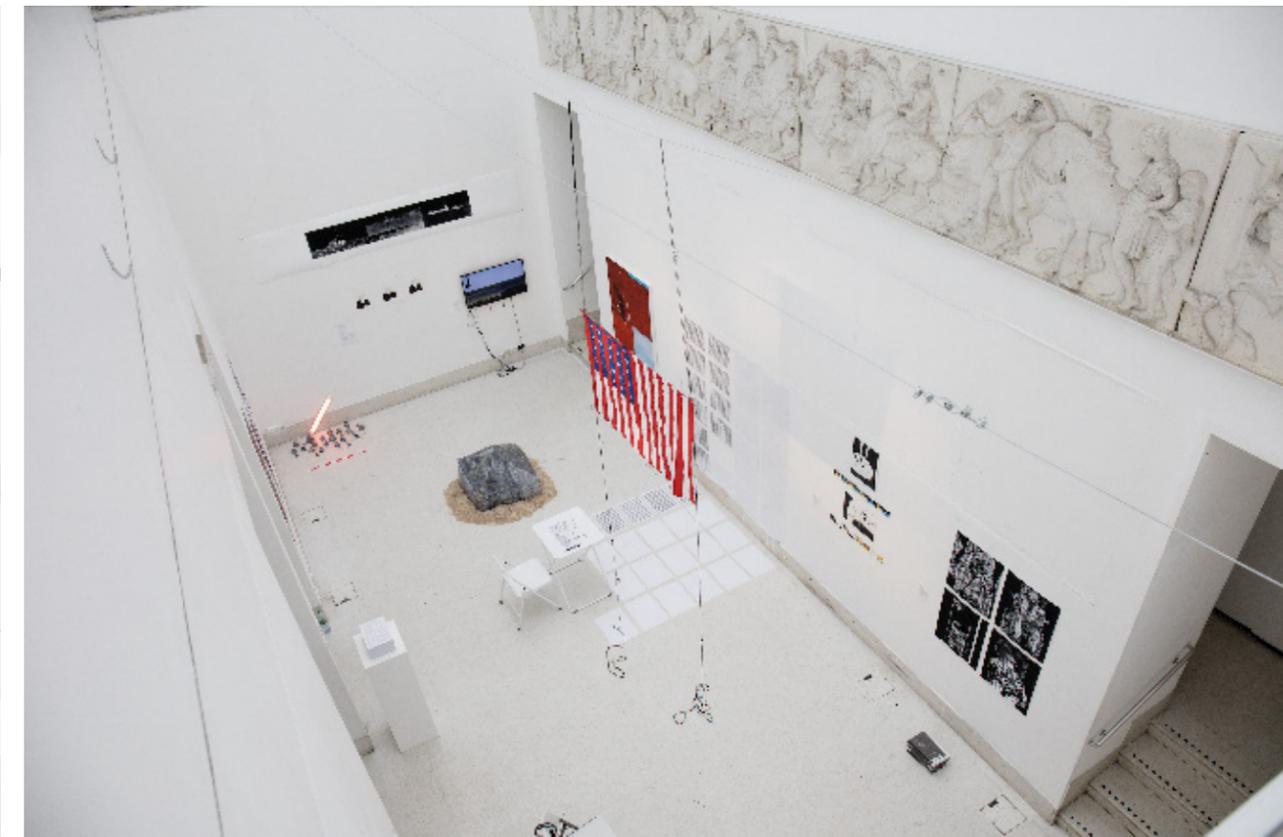
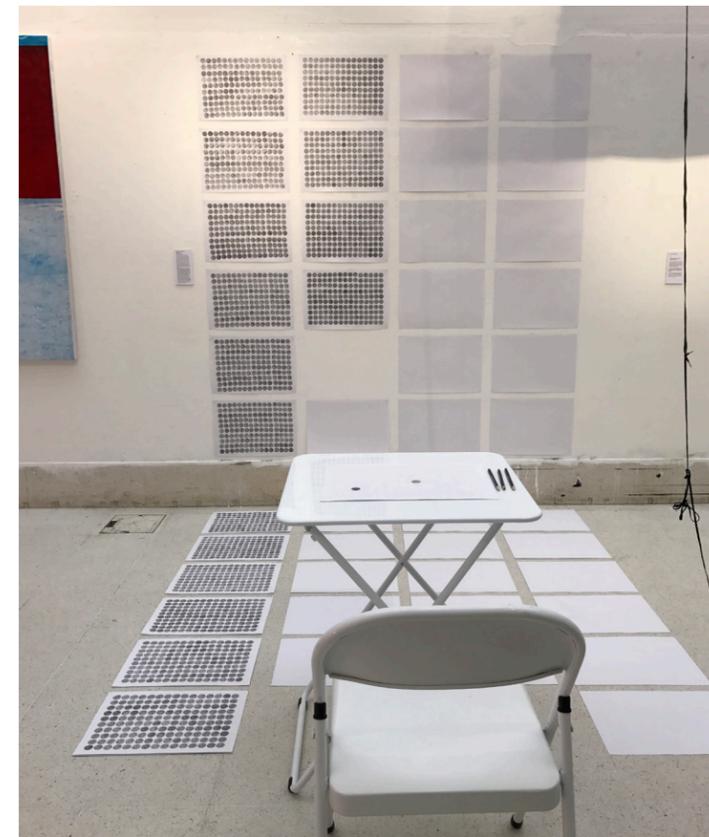
The Odious Smell of Truth, Hockney Gallery, RCA, London.

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/>

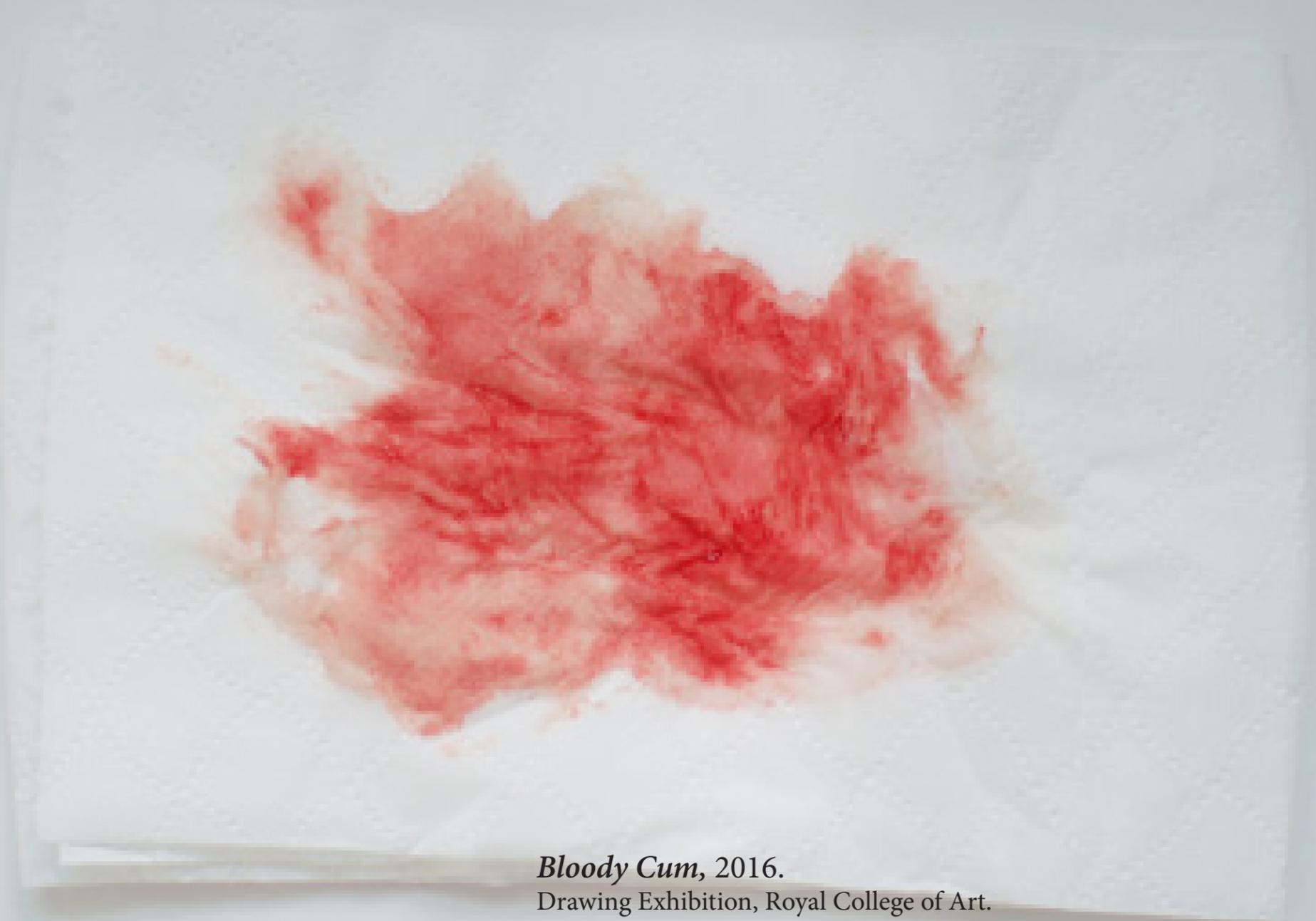


Blood

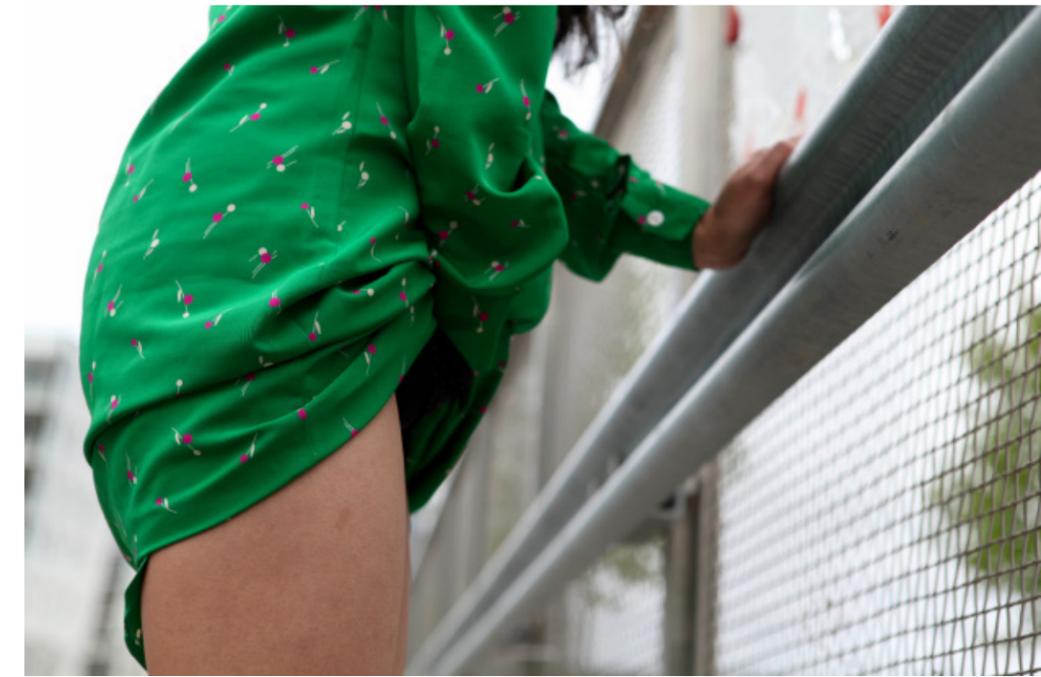
Regla, December 2016-
Collaboration with Anna Gray

Every month, I collect my menstrual blood and seal 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.





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



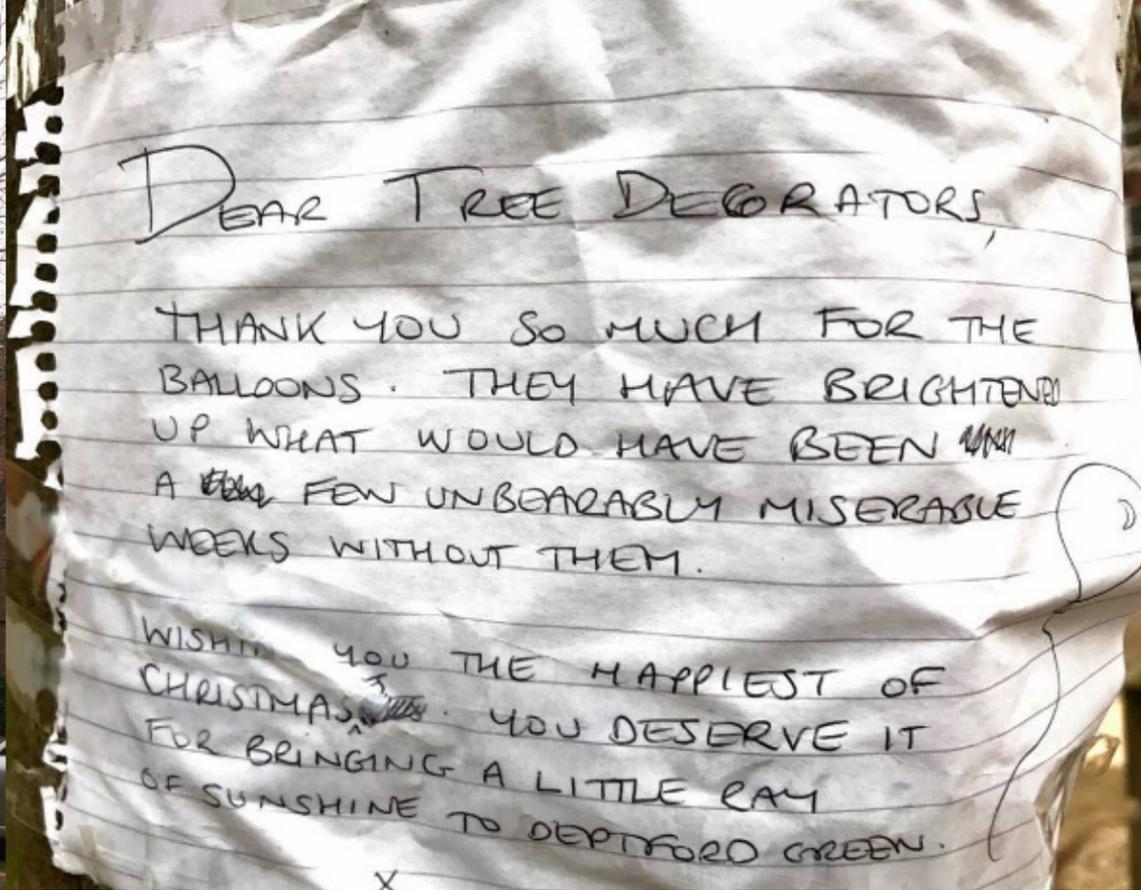
Self-cleaning, 2016.
[R]EVOLVE. Performance Art Days, Uppsala, Sweden.

Balloons



Balloons in my Closet, 2016.
Domestic Violins, Royal College of Art, London.

Day 1.



Day 17.



Day 22



Everyday I add balloons on this tree, everyday

I love you.

December 2016 - January 2017

Online link (daily update):

<https://www.instagram.com/superpowerballoons/>



*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*



Collaboration



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.



Untitled, 2016.
with Edoardo Mozzanega
Rhythmic Osmosis, Limehouse Townhall, London.



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

Once a month, December 2016-

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.

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>

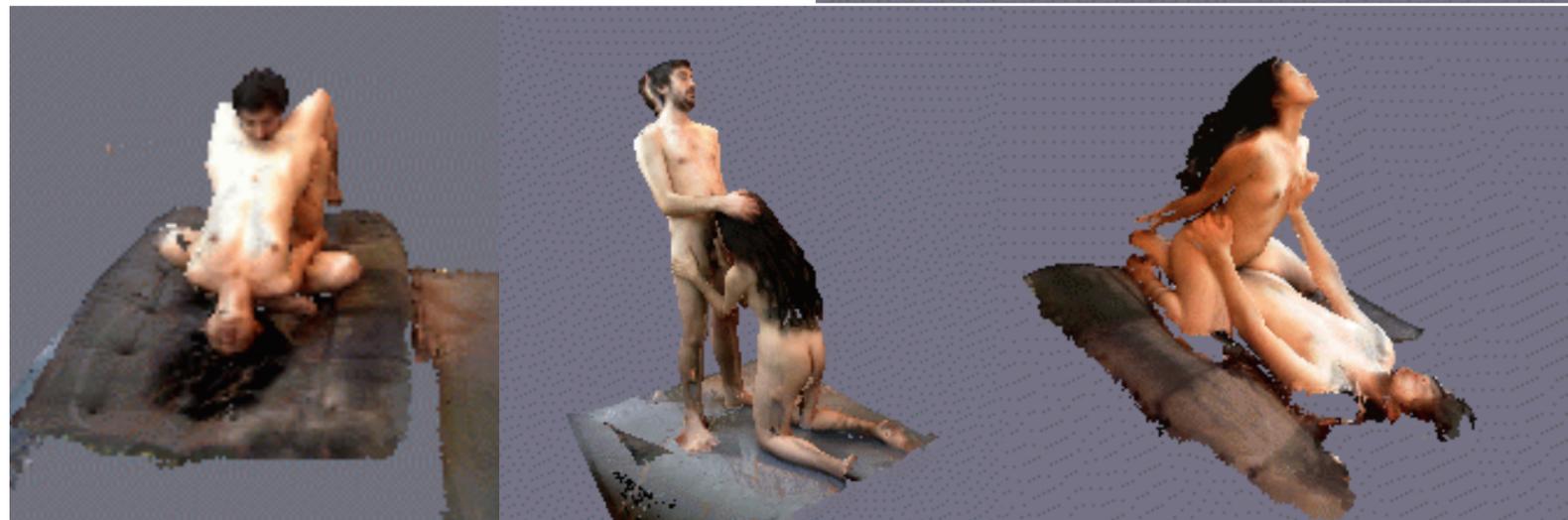


Shrines, 2016.

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



Publications by the Australian Institute of International Affairs



The AIIA is edited by Professor Nicky Hayes, Head of the Department of Health, Behaviour and Society at Deakin University and published eight times a year. It provides an international and cultural look at contemporary legal issues, social and political issues within the Asia-Pacific region. The journal is published five times a year by Cambridge Taylor and Francis.



The Australian Institute of International Affairs is pleased to announce the emergence of the first issue of the new journal, Quarterly Access. The AIIA is pleased to announce the launch of the new journal, Quarterly Access. The AIIA is pleased to announce the launch of the new journal, Quarterly Access.

Browse the catalogue online: www.internationalaffairs.org.au/publications/quarterly-access

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Magazine Layout & Graphic Design by Alice Sherman

English: Australian Institute of International Affairs (AI A) 4032558
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QUARTERLY ACCESS

YOUR KEY TO INTERNATIONAL AFFAIRS IN AUSTRALIA & THE PACIFIC

Quarterly Access (QA) is the national quarterly publication of the young professional networks of the Australian Institute of International Affairs (AI A).

All the views expressed in this publication are solely those of the individual authors. While providing a forum for discussion and debate on international issues, the AI A does not formulate its own international views, and neither political ones.

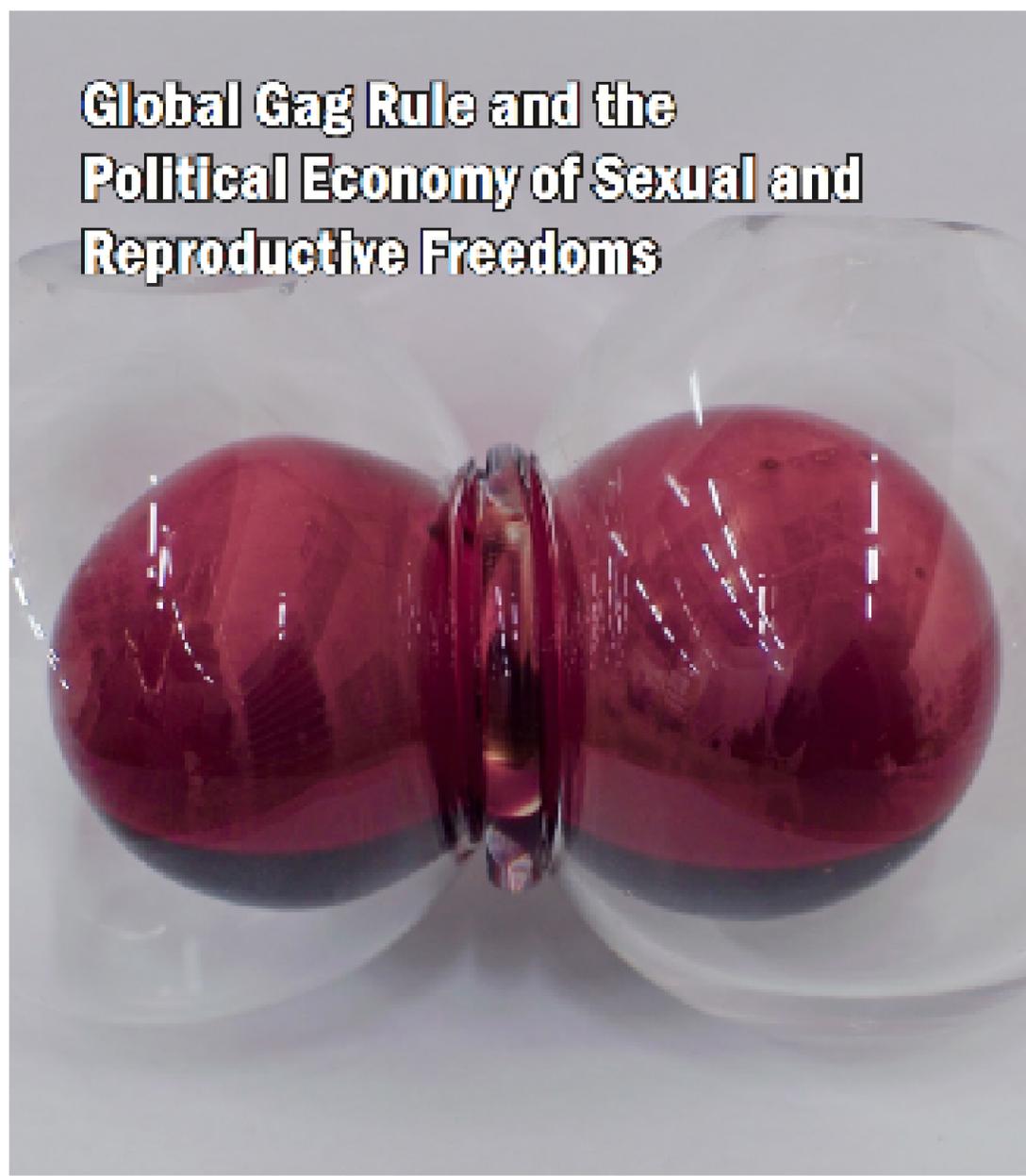
Launched by ACCESS, the AI A's Network for Students and Young Professionals, Quarterly Access is an entirely volunteer based publication providing a forum for students and young professionals within Australia to discuss international issues to contribute to the exchange of views.

The Editorial Committee comprises a group of students and young professionals.

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Global Gag Rule and the Political Economy of Sexual and Reproductive Freedoms

Article by Maria Tanyag

Dr Maria Tanyag is a research consultant in health and international development, past member of the Gender, Reproductive Health (GRH) Centre at Monash University. Maria's research interests are in the global politics of sexual and reproductive rights, political economy of gender based violence and international health governance. Her research has been published in Women's Studies International Forum, Gender & Development, and the International Feminist Journal of Politics.

Research and Art

ongoing research-based collaboration with Maria Tanyag on finding ways and approaches for social science and art to be able to work hand-in-hand - with particular focus on female body and imagery, highlighting its relationship with the global politics of sexual and reproductive rights along with the political economy of gender-biased violence.

March 2017

Quarterly Access

By Australian Institute of International Affairs
 in collaboration with Maria Tanyag

PDF access here: <http://www.internationalaffairs.org.au/publications/quarterly-access/>
 Article (text only) access here: <http://www.internationalaffairs.org.au/global-gag-rule-and-the-political-economy-of-sexual-and-reproductive-freedoms/>

RAGE Collective

The RAGE Collective is a group of MA Fine Art students working with tutor Peter Kennard who are deeply concerned and angry about the state of the world. The exhibition *The Odious Smell of Truth* is the first public show of the collective's work. Through a number of group meetings over the last few months, debating the role of the artist in the current political climate, the students have made work and are continuing to reflect on both international issues and the political situation in their country of origin. It is a collaboration-based group that seeks to work in different context and include more discussion, participation and interaction with the public and different communities.

Links to the first show:

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

<https://www.rca.ac.uk/news-and-events/rca-blog/odious-smell-truth-peter-kennard-and-rage-collective/>

Website: <https://ragecollective.wordpress.com/>

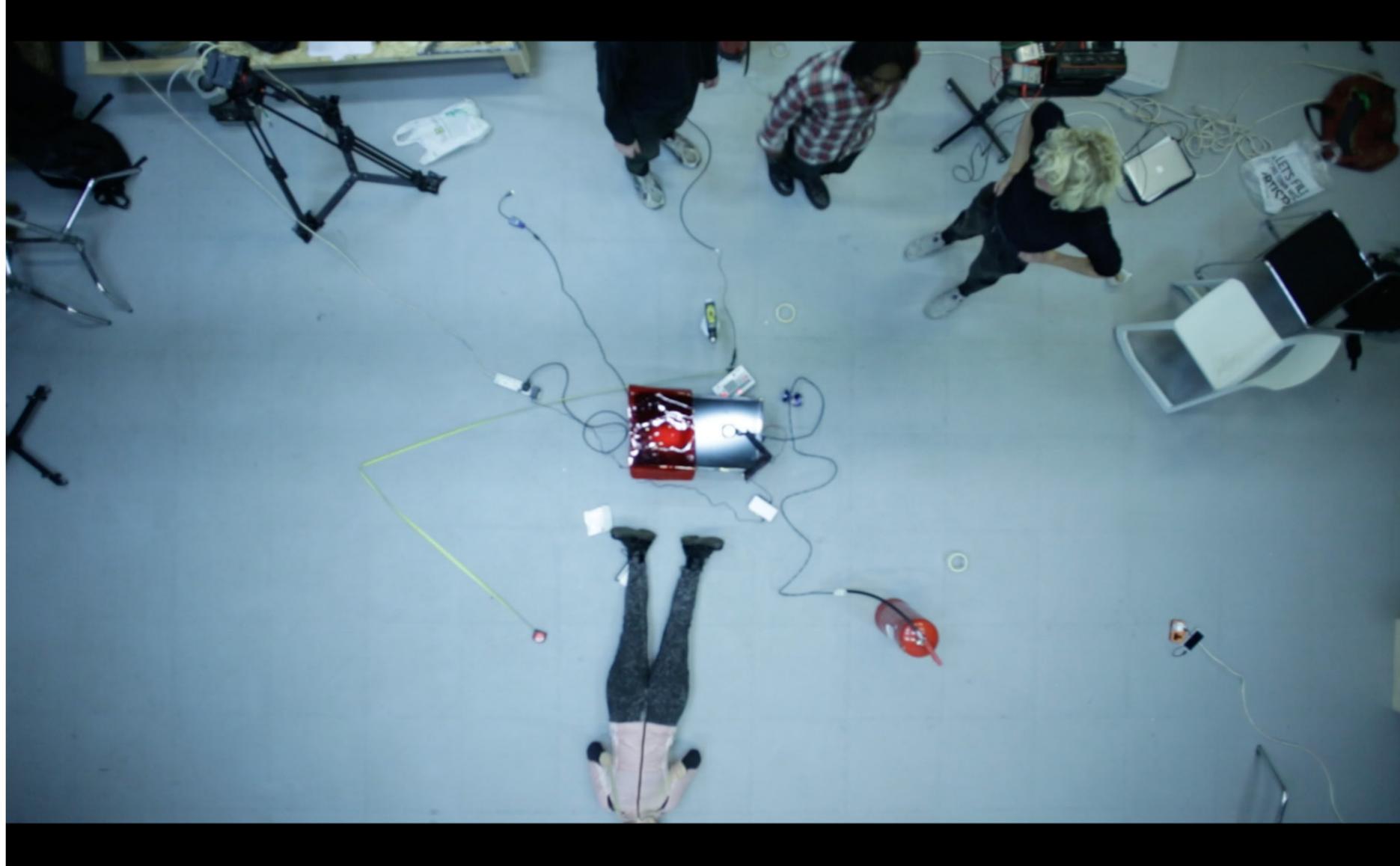
We must
No longer fall
Into silence

We must reveal facts
Told by our mouths
Conjured by our hands

Poetry must talk
Not solely be absorbed
Art to expose
Possibility in crisis

We must
We will
No longer
Be silent

We must RAGE



Cactus Band

The nature of Cactus Band is that we always reinvent ourselves through modifications and experimentations on various instruments (ranges from daily household instruments, found objects, distinct traditional musical tools from diverse cultural backgrounds to bodily sounds and whole lot of hybrid and mixtures of electronic gadgets, among others) that we constantly incorporate in the process of creating musicality through varieties of sounds. There is also an element of enquiry and exploration of the dynamics of live negotiations and collaborations amongst the individual members whilst performing live, in the moment.

Soundcloud

<https://soundcloud.com/user-256725599>

_inventory Platform 2012-

The collaboration-based platform I started in 2012 organises shows in alternative and public spaces to showcase young artists' works and with its residency programme aims to engage communities in art through public performances, events and discussions, striving to promote art that is non-exclusive, educational, utilises local resources and is more accessible to people, especially in rural areas.

Background

2012

_inventory is a collaboration-based platform that was initially co-founded in Manila by Rhine Bernardino, Giancarlo Abrahan and Jan Pineda when they were still students at the University of the Philippines Film Institute. It is a platform that organises shows in alternative and public spaces to showcase young artists' works and provide a venue for them to experiment on new projects and ideas.

2013

Organised in partnership with Tuburan Eco-Commune, the first international residency of _inventory was launched. It was situated in a fishing and coconut farming town of Sta. Maria, Tablas Island, Romblon, Philippines.

2014

_inventory Saigon was started by Rhine with a young Vietnamese architect, Nguyen Thi Thao Nguyen. It is a co-working and creative space open for workshops, classes, exhibitions, screenings and collaborative projects.

2015

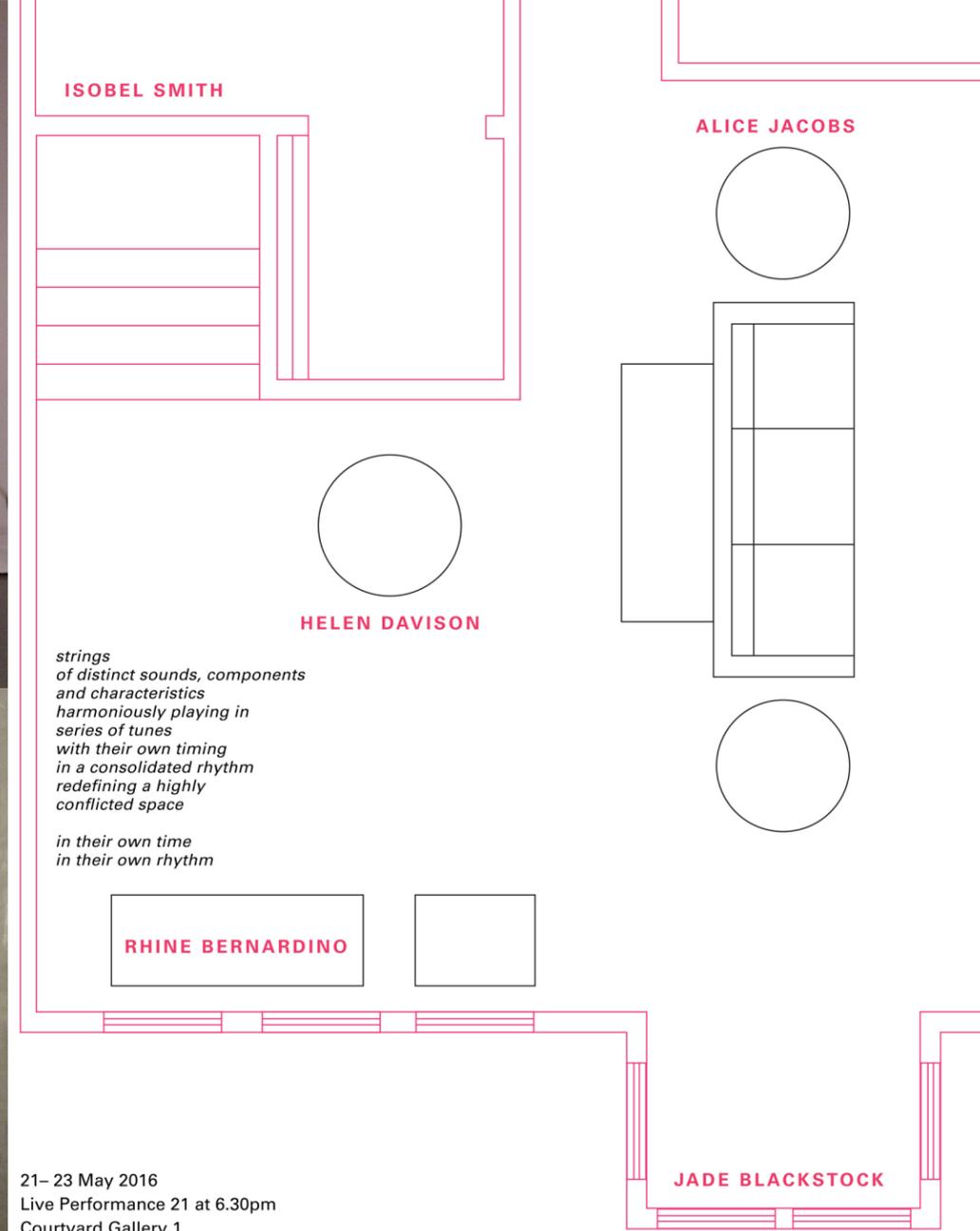
Together with Linda Rocco, a young curator and fellow RCA student, Rhine started _inventory London and was later joined by Rhine's alter-ego, Jeth Reyes and Nick Pervez.

Website: <http://www.inventoryplatform.com/>

Rhine Bernardino

Curation

as Jeth Reyes, 2015 -



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/>

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

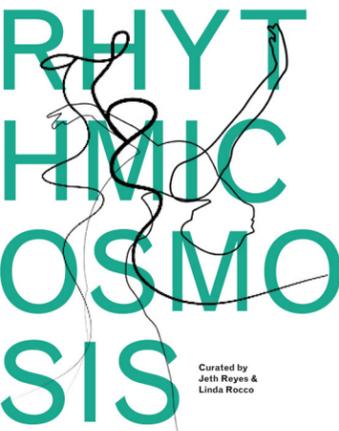
rhythmic Osmosis is an exchange among stranger bodies: seven contemporary dancers/movers collaborated with seven artists working with performance. Exchange of ideas, practice and examination of the peculiarities and seemingly fine lines in between disciplines will be explored intensively by two bodies 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/>



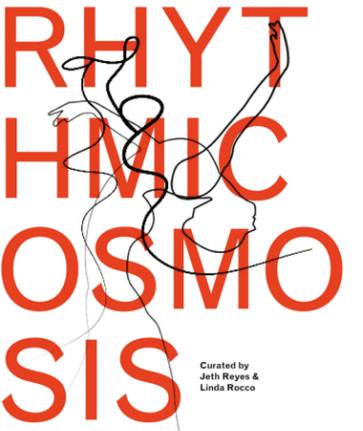
24th November 5.30pm at Courtyard Gallery 1 – Royal College of Art



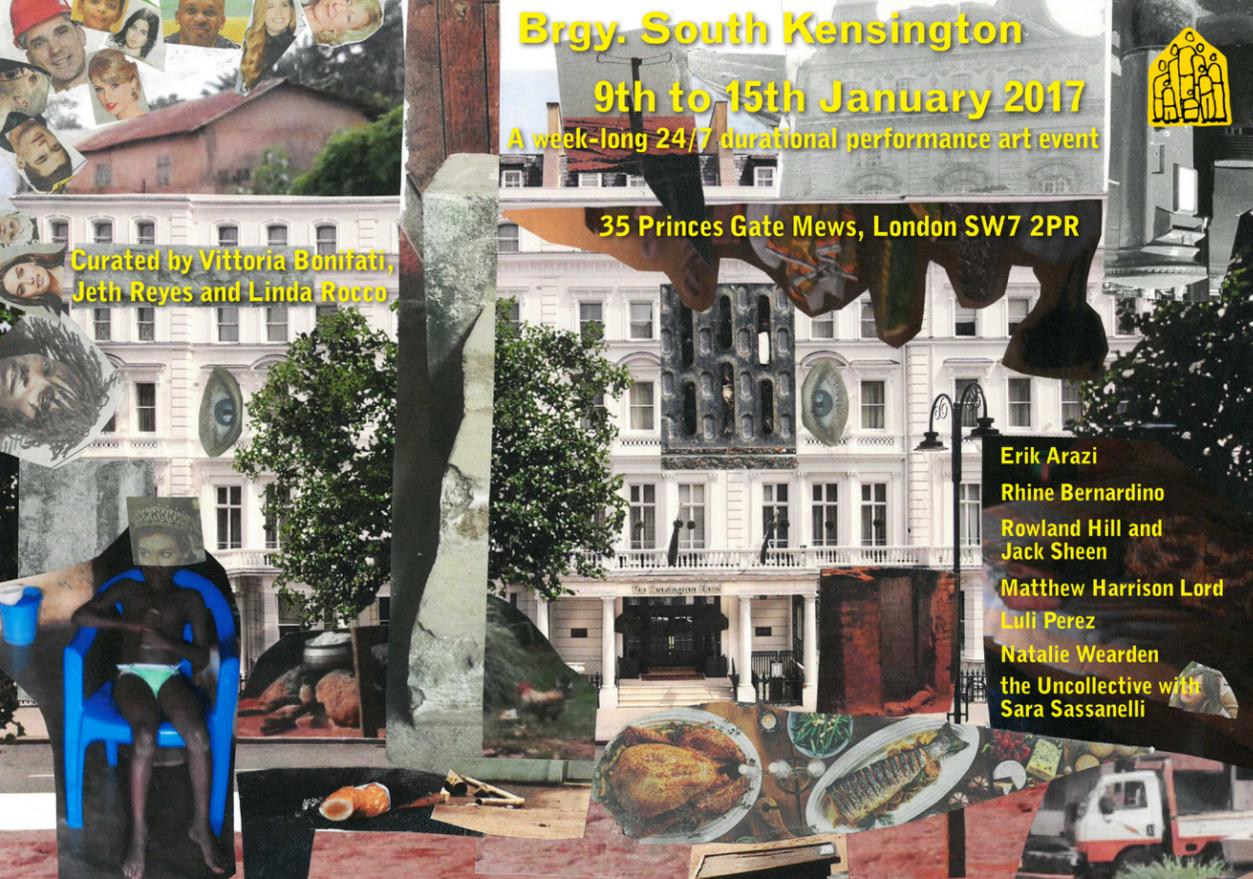
Rhine Bernardino - Edoardo Mozzanega
 Fritz Faust - Gabriela Flarys
 Ada Hao - Vaida Vaiciulyte
 Youmee Hwang - Andrea Maciel
 Zoe Marden - Julia Testas
 Nadja Voorham - Amira Ramirez
 Luli Perez - Adam M Moore



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



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/>



_inventory Residency, 2013 -

Project brief

_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 the first attempt to organise the residency on Tablas island, Philippines in 2013, *_inventory's* second residency will take place 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/>

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