

Rhine Bernardino Work Samples

1.If only you're hardworking... (October 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 government services and policies.

Link to the video installation: <https://vimeo.com/295035312> Password: hardwork



Image Description: A woman (the artist) preparing food on a long table in a room.

Image Description:

A screenshot of a woman (the artist) wearing a sportswear running in place outdoors on a bright sunny day. You can see the sea in the background.



Image Description:

A group of people sitting face to face on a long dining table with red table cloth, eating soup. A video installation is seen at the end, which contains the action and image from previous image.



Image Description:

Long dining table with 8 empty small white bowls and cutlery. At the end of the table is a video installation of a woman (the artist) running in place outdoors on a bright sunny day.



2. Salo-salo (2020- ongoing)

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.

Eating together as a way of communicating, building relationships and learning about various cultures, research, art practice, struggles and advocacies.

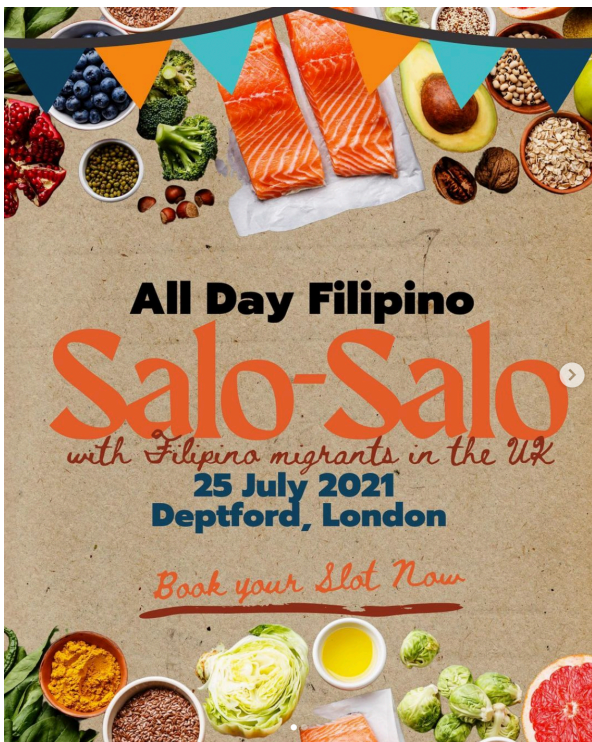


Image description:

Various poster invites for Salo-salo with texts of dates and locations, one has collage of various types of food, another drawing of foods and third one with an image of a woman standing on her back with folded pillow used as headdress and duvet for skirt.



Image Description:

A long table filled with people sitting face to face, dining together and conversing. 2nd *Salo-salo* in Cumbria.



Image Description:

People sitting around a low lying square table filled with empty plates and remnants of food. Second *Salo-salo* in London.

3. Have You Eaten? (Unlimited R&D grant 2021)

An artist cookbook that showcases recipes cherished from generations hailing from across Asia – focusing on East and the Southeast. It highlights the blend of flavours of home and history with the vibrancy of modern cooking and adaptability needed in creating these recipes outside of the continent, in this case, the UK. This project tells the stories behind the foods, of where we are from and where we are going, along with narratives that begins in our kitchens.

Have You Eaten? is a collectively made community artefact that expands the possibilities of realising a more dynamic, deeply rooted and extremely accessible piece of artwork in the form of a cookbook.

Below is a snippet of one of the chapters/recipe from the cookbook featuring Nishime recipe/story by Haruko Uchishiba with Artwork by Anang Saptoto.



Image description:

Customers 4.0 is part of a photo series by Anang Saptoto, and is a digitally manipulated colour photograph honouring a woman called Haruko, a koji and fermentation expert and entrepreneur, along with her recipe for the Japanese dish Nishime. It is composed in portrait dimensions. The setting is a small woodland clearing, composed with a slightly washed out tone and muted colours.

Just left of its centre, we have the arresting image of Haruko herself, with the tail feathers of a chicken sprouting from her body in place of her neck and head. The plumes stand in an array of pale and dark colours with a variety of subtle brown patterns.

Haruko stands facing the leaning greyish trunk of a tall coconut tree, which bends towards her. Lightly ribbed, it bears the marks and scars of years of use and weathering. Haruko wears a red long-sleeved top and dark, finely striped crop-cut trousers and soft black slipper-like shoes. Her arms are at her sides, suggesting she is at ease, and implying a naturalness of state, whether in spite of, or enhanced by, her surreal appearance.

Nothing else in the setting is out of the ordinary. To the right we find the wooden awnings of a typical outdoor rural house common in tropical countries. Bright sunlight flares in the background further to the left, before darker and shaded layers of bushes and foliage.

Anang Saptoto
Photography Series,
from the project Panen Apa Hari Ini (Pari), 2022

ARTWORK

1. CUSTOMERS 2.0 (HARUKO UCHISIBA)
2. CARROT ANOMALY
3. SHIITAKE MUSHROOM ANOMALY

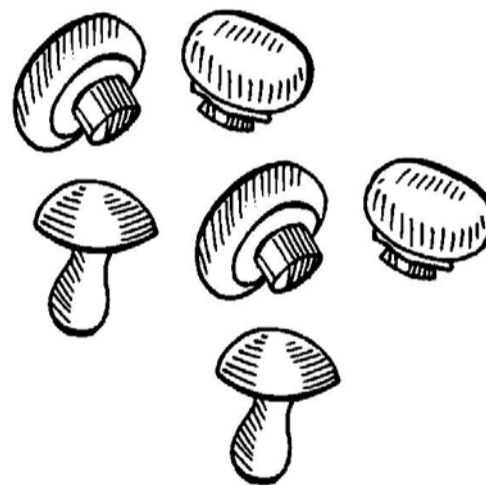
ANOMALY SERIES

“The intersection of the contexts between agriculture, cooking and social spaces which exists in Yogyakarta and the UK becomes a blend of fresh and tempting visual flavours.”

This work is a new development of my journey in Panen apa hari ini/ Pari (What Harvest Today) project. Previously, I mostly made photo collages of portraits of farmers and their agricultural products, as well as “Pari” customers with the agricultural products they bought.

This time I processed the photos of these agricultural products with details of the bodies of farmers and Pari customers. I call this new series Anomaly, because collages between farm produce and body details sometimes result in unique, weird and witty photos of different body parts. This invites us to imagine something new, beyond the limits of what is “reasonable.”

For *Have You Eaten*, I responded with 3 new works. I developed a visual response with the basic idea of the ingredients of agricultural products used by Haruko Uchishiba for Nishime: Carrots, Shiitake Mushrooms, and Chicken. I tried to find these ingredients from farmers products in Yogyakarta, then combined them with several body parts. One of them is Haruko’s own body as a user of agricultural produce. The intersection of the contexts between agriculture, the process of cooking, and social spaces which exists in Yogyakarta and the UK becomes a blend of fresh and tempting visual flavours.



PANEN APA HARI INI (PARI) IS AN INITIATIVE FOUNDED IN 2020 AS AN ATTEMPT TO UNDERSTAND PRODUCE DISTRIBUTION IN YOGYAKARTA, INDONESIA. INITIALLY, PARI WAS A RESPONSE TO PROBLEMS IN PRODUCE DISTRIBUTION INTO THE CITY BECAUSE OF THE PANDEMIC. IT LATER DEVELOPED INTO A PLATFORM CONNECTING ART PRACTICES WITH FARMING. EACH ACTIVITY IS DEVELOPED AS COOPERATION AMONG ARTISTS AND ART STUDENTS, FOOD PRODUCERS, FARMING ENTHUSIASTS, OR ANYONE INTERESTED IN MATTERS SURROUNDING FOOD SOVEREIGNTY AND COMMUNITY-BASED RESOLUTIONS.

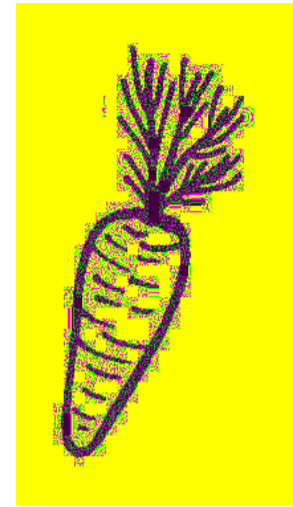


Nishime

煮しめ

by Haruko Uchishiba

A DISH FROM OSECHI-RYORI; TRADITIONAL JAPANESE NEW YEAR'S MEAL



SERVES 4-6

Ingredients

1. DASHI-STOCK

kombu (5g)
bonito flake (10g)
water (1L)

2. SHIITAKE MUSHROOM

dried shiitake mushroom
(100g, rehydrated)
mirin (1tbsp)
sugar(1tbsp)
soy sauce (1.5 tbsp)

3. CHICKEN

(A): minced chicken (200g)
egg (30g)
mirin (1tsp)
soy sauce (1sp)
potato starch (1tbsp)
ginger (1 tsp grated)
water (1/4 cup)

shiitake/dashi stock (2cups)
sake (1tbsp)
mirin (1tbsp)
soy sauce (1tbsp)

4. CARROTS

carrot (200g)
dashi-stock (1.5 cups)
pickled plum
sugar (1.5 tbsp)
soy sauce (1 tsp)
salt (1/2 tsp)

DASHI-STOCK

- 1 Soak a piece of kombu in 1L of cold water overnight.
- 2 Simmer the stock on low heat for 20 min and then add bonito flakes and bring to boil.
- 3 Drain the stock.

SHIITAKE MUSHROOM

- 1 Soak dried shiitake mushroom in 2 cups of water and keep it in the fridge overnight.
- 2 Add shiitake mushroom to a pan with 1 cup of soaked water, mirin and sugar and bring to boil.
- 3 Cook for 5 minutes.
- 4 Add soy sauce and simmer for 30 minutes.

CHICKEN

- 1 Mix all ingredients in (A).
- 2 Add shiitake/dashi stock to a pan and add sake, mirin and soy sauce.
- 3 Bring to boil.
- 4 Drop a tbsp. of the mixture from (1) into the pan and wait a few seconds.
- 5 Repeat until all the mixture is used up.
- 6 Simmer for 20 minutes.
- 7 Once the pan is cooled, keep it in the fridge overnight.

CARROTS

- 1 Cut the carrots (~1cm thickness).
- 2 Soak in water for 10 minutes
- 3 Cook the carrot with dashi stock and all condiments listed.

PROCESS









WHAT'S THE STORY?

In traditional Japanese calendar, December is called “Shiwasu (師走)”, translating to “calm priests running around”. It is considered the busiest month of the year. To welcome the deities of the New Year and have a good start to the year, there are a series of duties that should be carried out; the entire house is deep cleaned, and a special New Year’s meal is prepared.

The meal comprises as many as twenty dishes, each having a symbolic meaning such as longevity, happiness, wealth and prosperity. All dishes are prepared before New Year’s Day, as in the old days, working in the kitchen on New Year’s Day was said to be a taboo. The preparation usually takes 2–3 days. On the day, these dishes are served on beautiful Urushi-lacquered tableware, as they are to be shared with deities as well as family. These traditions are associated with

the spirit to respect nature, which is closely related to the sustainable use of natural resources. This is the very reason why Japanese cuisine, Osechi-ryori in particular, was selected as one of the intangible world heritages by UNESCO.

As an expatriate Japanese family, we feel it is important to pass down this unique tradition to future generations. Living in a Western society, we celebrate Christmas very similarly to Western families (after all, all children love Christmas). Then, as soon as Christmas is over, we set off for our New Year’s preparation. This is hard work and requires stamina, but it is always worth it. Nothing revitalises us more than the big smiles on our children’s faces – they all loved Oshogatsu (New Year) and Osechi-ryori. I still remember how they used to stay in the corner of our kitchen to steal a taste of the various dishes being prepared. The preparation was hectic when the children were young and purely there to enjoy the taste of the food. I think this is explained by how we don’t have a single photo of us preparing these dishes during the old days... But, as they grew older, they have enjoyed helping out with this work and now know exactly what to do and in what order. I am so pleased that this tradition is now rooted deep inside them and they seem to enjoy practicing it.

Now that they have all grown-up and moved out, I feel this New Year’s preparation has an added meaning; the opportunity that unites us through helping each other, allowing to bond and appreciate one another.

The recipe I am sharing here is a dish called Nishime, one of our family’s favourites – coincidentally this dish symbolises family bond and happiness!

Nishime comprises eight individual ingredients which are cooked using a single pan. First, Dashi stock, which is full of umami, is extracted from Kombu seaweed and Katsuobushi (dried bonito flake). Then the ingredients are cooked individually in Dashi, each time adding more flavour to the Dashi. In a way, Dashi harmonises the flavour of each ingredient, similar to Oshogatsu harmonising our family.