

# Vincent Hulme

## Portfolio



*The long ball*

2 Original C-print, mass produced frame. 2 gelatin cast and knotted baseball bats, hook. 4 gelatin cast baseball bats leaning against wall. 32 cut out asterisks, offset ink on positive thermal CTP plate.  
dimension variable  
2024

The champions of my youth were all cheats. Fueled by the adulation of countless fans, the league profited from their bodies, and their stars shone brightly. This relentless drive for corporeal self-optimization—pursuing strength, success, and admiration at any cost—engages contemporary measures of physical self-worth and perceptions of the body. What is the cost to the boy who fixates on heroism and glory?



*[...] in 2001, I felt an enormous amount of pressure, felt all the weight of the world on top of me to perform and perform at a high level every day," [A-Rod] said. "Back then, it was a different culture. It was very loose. I was young, I was stupid, I was naive and I wanted to prove to everyone that I was worth, you know, being one of the greatest players of all time.*

4 gelatin cast baseball bats leaning against wall

60 x 70cm

2024





*[...] in 2001, I felt an enormous amount of pressure, felt all the weight of the world on top of me to perform and perform at a high level every day," [A-Rod] said. "Back then, it was a different culture. It was very loose. I was young, I was stupid, I was naive and I wanted to prove to everyone that I was worth, you know, being one of the greatest players of all time.*

4 gelatin cast baseball bats leaning against wall

60 x 70cm

2024





*They were once all stars in my eyes*  
32 cut out asterisks, offset ink on positive thermal CTP plate  
300 x 250 cm  
2024



*They were once all stars in my eyes*  
30 cut out asterisks, offset ink on positive thermal CTP plate  
300 x 250 cm  
2024



*They were once all stars in my eyes*  
30 cut out asterisks, offset ink on positive thermal CTP plate  
dimension variable  
2024





*McGwire, Sosa, A-Rod, Clemens, Bonds, Canseco ...*  
2 gelatin cast and knotted baseball bats, hook  
70 x 10 cm  
2024





*Me and Slugger*  
Original C-print, mass produced frame  
18 x 13 cm  
2024



*McGwire, Sosa, A-Rod, Clemens, Bonds, Canseco ... & Me and Slugger*  
Installation view





*Standing in front of Coach*  
Original C-print, mass produced frame  
13 x 18 cm  
2024



*Flowers for my father* [Carpet, Poem, Chair, Music]

Discarded imitation leather, thread. Silkscreen on wall. Recliner, disassembled and re-upholstered with silkscreen-printed fabric. Music: "Time" by Pink Floyd on loop, headphones, mp3 player, l-hook. dimension variable  
2023

I created a visual language that encompasses a relationship between a boy and his father. The 4 pieces (Carpet, Poem, Chair, Music) manifest the loss of connection in their relationship; the distance that exists between the two and between the father and himself.



Flowers for my father [Poem, Chair, Music]  
Silkscreen on wall. Recliner, disassembled and re-upholstered with silkscreen-printed fabric. Music, headphones, mp3 player, l-hook.  
dimension variable  
2023

*Flowers for my father* [Poem, Chair, Music]

Silkscreen on wall. Recliner, disassembled and re-upholstered with silkscreen-printed fabric. Music, headphones, mp3 player, l-hook.

dimension variable

2023





*Flowers for my father [Chair]*  
 Recliner, disassembled and re-upholstered with silkscreen-printed fabric  
 101 × 165 × 64 cm  
 2023



*Flowers for my father [Chair]*  
 Recliner, disassembled and re-upholstered with silkscreen-printed fabric  
 101 × 165 × 64 cm  
 2023

A boy looks at his father sitting  
on a chair. The father is alone.  
His eyes are closed, he's resting  
his head and listening to music on  
headphones.

He won't be disturbed.

Music seeps out.

It's *Classic Rock* or to the boy,  
*Dad's Rock*. The soundtrack of his  
father's youth; the music he never  
stopped listening to.





*Flowers for my father* [Carpet]  
Discarded imitation leather, thread  
200 × 266 cm  
2023





*Flowers for my father* [Carpet]  
Discarded imitation leather, thread  
200 × 266 cm  
2023





Common Ground Studio  
infrastructural intervention  
2020 - ongoing  
public archive: [@commonground.udk](https://www.instagram.com/commonground.udk)

The Common Ground Studio (CGS) is a infrastructural intervention supporting Artists at Risk in Germany. Due to the structural to realities Berlin University of the Arts (UdK), the CGS appropriates the condition of the *Fachklasse* system, whereby students are grouped with a professional artist in a studio for the duration of their studies. CGS reimagines this model, it is student-led, with past participants mentoring and aiding new ones, creating a cyclical system of support and knowledge-sharing.

The CGS moves fluidly through the organizational infrastructures of the UdK, developing partnerships with multiple professors and their studios within the Institute of Fine Arts. Each participant is embedded into a *Fachklasse* for an academic year—from October to mid-July. During this time, participants engage in both formal and informal practices: developing their art, interacting with students and faculty, and learning to navigate the cultural norms, institutional habitus, and bureaucratic structures that shape the academy.

My role within the CGS oscillates between leader, mentor, curator, organizer, and community builder—positions that reflect a practice of embedded critique. By working within existing institutional structures and drawing on their resources, the CGS operates simultaneously inside and alongside the UdK, transforming its systems through sustained, situated engagement. This approach enables the CGS to challenge institutional norms by exposing their exclusions while repurposing their infrastructure to create new forms of access and inclusion.

A key aim of the CGS is to create exhibition formats and workshops that encourage collaboration among participants from different cohorts. These spaces foster not just creative outputs but also the relational labor that is critical to art practice and institutional critique. The emphasis on presence and interpersonal relationships reflects the social dimension of infrapolitical resistance, where informal, often invisible actions challenge systemic norms and exclusions.

The CGS addresses the institutional and temporal barriers of the UdK, particularly those that marginalize individuals with non-Eurocentric educational paths. By exposing participants to the hidden curriculum—the implicit knowledge, values, and expectations of the academy—the CGS acts as an infrastructural intervention that seeks to dismantle the mechanisms of exclusion reproducing institutional normativity.

This intervention raises critical questions: How can the fissures and failures of bureaucracy be transformed into opportunities for repurposing and resistance? In what ways can pragmatism function as a strategy for reshaping and maintaining institutional infrastructures within my academic community? How can pluralism be actively fostered by rethinking the foundational structures and norms of an academic institution? What strategies can be used to navigate and redistribute the privileges inherent in art academies to create more equitable access?

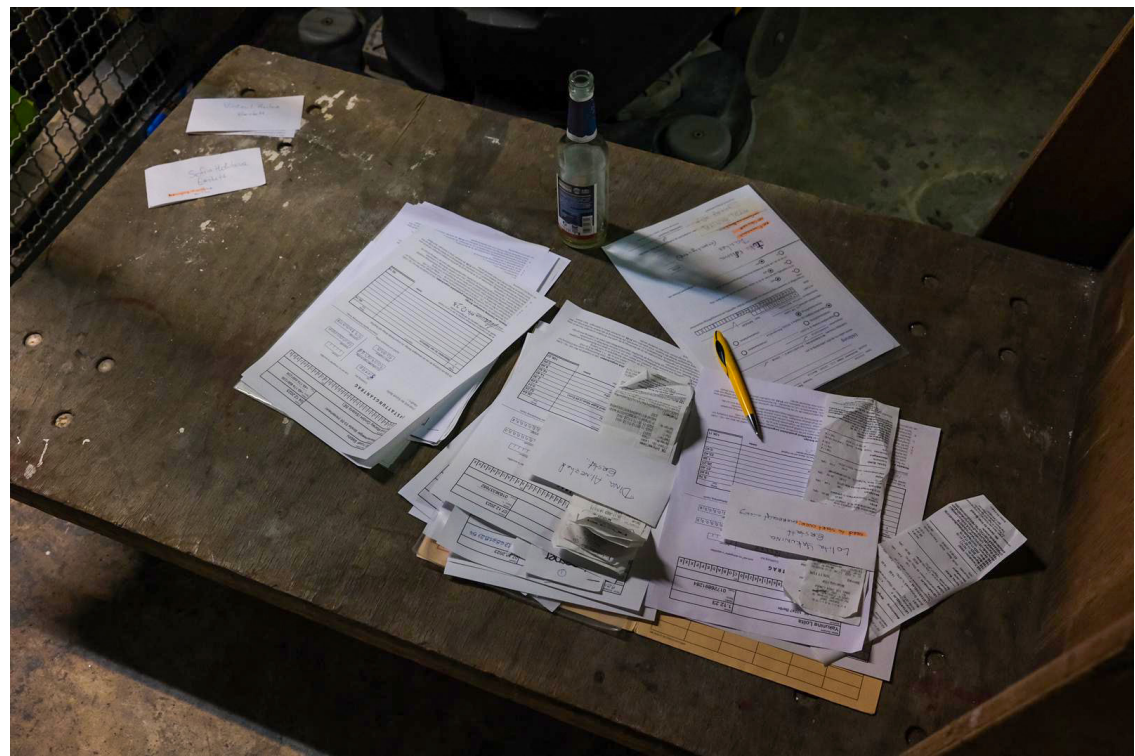
*Fachklassen* that have participated in the CGS:

Klasse ter Heijne	Klasse Weber	Klasse Fischer
Klasse Schutter	Klasse Pryde	Klasse Robert
Klasse Steyerl	Klasse Konrad	Klasse Neugebauer
Klasse Hussain-Naprushkina	Klasse Amadyar	Klasse Streuli





Common Ground Studio - Portfolio workshop



Above - Ad hoc UdK paperwork filling desk



Below - Exhibition *Elusive Now* May 2024





*Common Ground Studio - Setting up the cube exhibition device*





Common Ground Studio - 'Against the clock' exhibition view, May 2025



*Common Ground Studio - Drilling into the UdK masonry*





Left: *Common Ground Studio* - 'Hello, Hallo' exhibition view, December 2023

Right: Installation view of *Citizens, please don't leave us alone with the death!*, for the exhibition 'Elusive Now' in collaboration with students of the ENSBA Beaux-Arts de Paris and members of the Herodotus Program, Image courtesy of the artist Anna Ivchenko





*Common Ground Studio - 2 week residency in Hardenbergstr. 33, May 2023*





*Expo Flottante*  
Intervention  
2022

Buoyant sculptures on the Seine between the Louvre and the École des Beaux-Arts. Quai de Saints-Pères:  
<https://goo.gl/maps/Ucx9yapMPvTtJZTW9>

**What lies between the Louvre and the Beaux-Arts de Paris—between France's canonical art school and museum? Geographically, it's the Seine, a river that divides the city into two distinct *rives*.**

**It is a line of separation, a boundary that is continuously revisited.**

**So who or what will cross this threshold between school and institution? And does it ultimately matter? For now, we move through the city, our studies, crossing this boundary countless times each week.**

**But what if, for just one evening, we claimed the space in between? Whatever it became, it would have to float.**



I fabricated seven anchors, gathered over 200 meters of rope, and instructed the participating artists to submit buoyant sculptures. Anyone who approached me at the school was welcome to participate. My aim was to engage both the institutional boundaries of the Beaux-Arts Academy and the Louvre museum, and the liminal space between this school and institution, between training and expertise.

Each sculpture was attached to its own anchor with 20 meters of looped rope. An additional 5-meter rope was used to tie the sculpture to the loop, allowing them to be brought in and out of the water. We cast the sculptures 5 meters from the edge of the quai, as far as I could throw the anchors.

The works came to embody both the need to stay afloat for the intervention and the artists' own questions about how their practice might endure beyond the institution.

Countless people observed the event from the land, bridges, and boats. Planned to last three hours, the intervention concluded with the careful retrieval of all sculptures, anchors, and ropes, leaving no trace or debris in the water.

Throughout the event, we all watched intently, questioning: would they truly float? Each sculpture carried with it a sense of suspense, a fragile tension between stability and submersion. Their vulnerability to the currents resonated with the uncertainties of artistic life beyond the institution, where adaptability and resilience emerge as constant concerns.



Documentation of the intervention





Works  
Top - Thibault Hiss *Untitled*  
Bottom - Paul Hyper *Untitled*





#### *7 anchors*

Two disk brakes were used per anchor; tied together with two hand-made steel loops, welded shut. One loop to secure the brakes together, the other to allow for the rope to travel freely.



#### *Anchors with the ropes*

20 meters of rope were attached to the loops; providing the mooring system for the buoyant sculptures.





*I'm looking for a room*

Intervention & installation. Print on bond paper.  
2021

A printed sheet of emails written and infinitely copy pasted. All looking to let a room in the same flat; persistently sent, knowing that they may never be read. This was my comment and response to the ongoing housing crisis in Berlin and the inescapability of the futile actions one must engage in order to secure a shelter. All messages are real and anonymized.



## Mietobjekt

Object of your Affection  
of your Obsession  
of your Depression

It lords over you; your anxieties ripple through the body, your ~~Miet~~, we mean your Meat. Meat is another term for flesh but ~~Miet~~ Meat also creates distance from the flesh, distance from the living.

People looking for flats (or a room) in Berlin are bodies of ~~Miet~~ Meat? ~~Miet~~, Meat is a commodity, housing is a commodity.

And what of the Speculation? Trim the fat and discard the tissue. It's just another piece of trash.

The other day I saw a sponsored post on instagram, that was paid by someone seeking a flat.

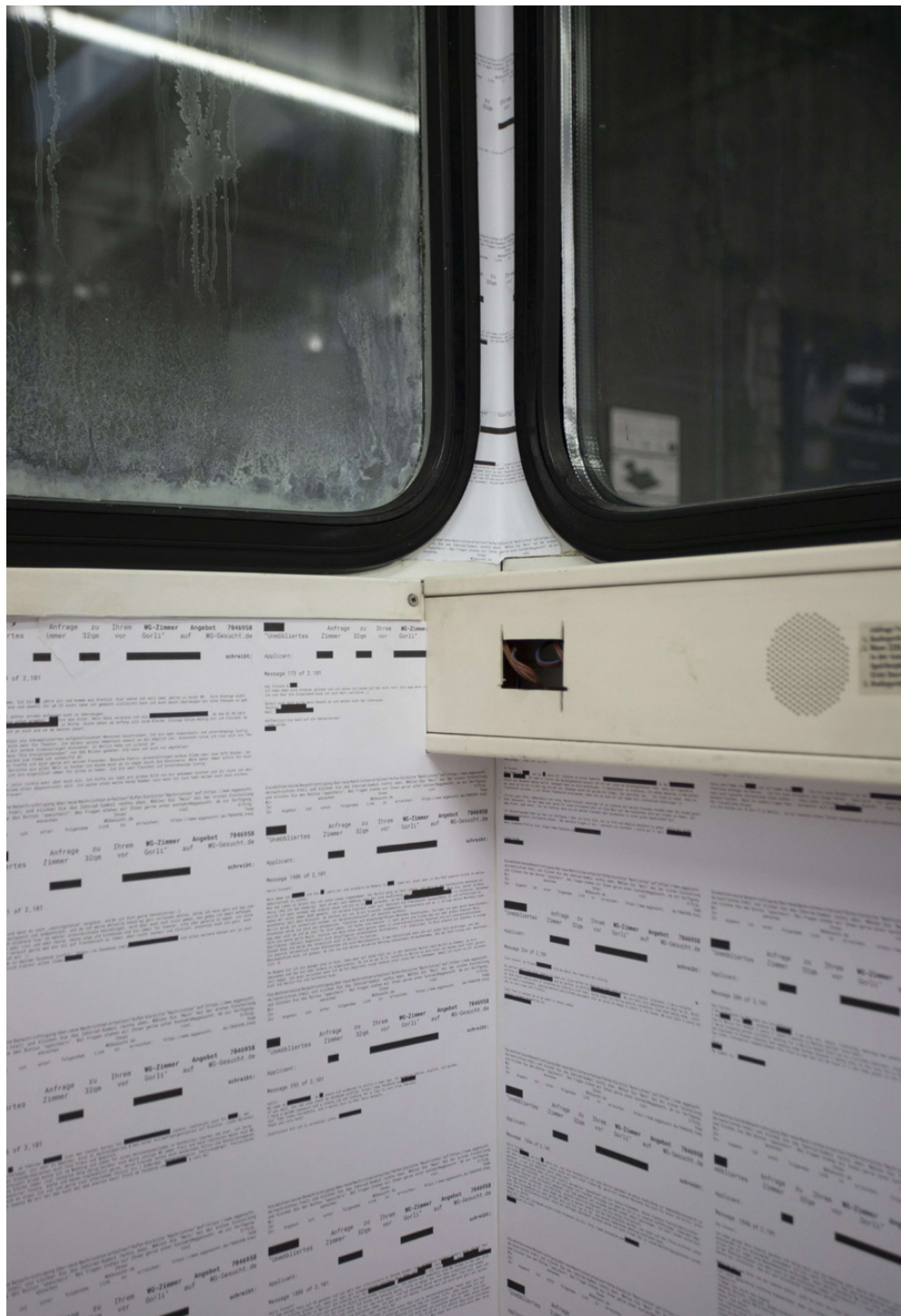
Better send those emails right away and without end — post (or pay) on ig, facebook & all the chats. Accept what you get, even if its less than legal (or ideal), submit yourself to the Mietobjekt. It's the only way to live i.e. find a place to house your ~~Miet~~ Meat?

Text for *I'm looking for a room*



*I'm looking for a room*  
Intervention & installation. Print on bond paper.  
2021





Detailed views of I'm looking for a room





*I'm looking for a room*  
Intervention & installation. Print on bond paper.  
2021



*I am thinking of home (trillium)*

1 embroidery on dyed cotton, thread, upholstery foam, volume fleece

40 cm diameter

2025

I remember rummaging through a tin of butter cookies, only to find sewing tools and threads inside—floral patterns I could only partially recognize, yet they carried a deep, unspoken significance. The meticulous care of their hands was embedded in the intricate patchworks. My mother and grandmother were both skilled seamstresses, and this connection to home—particularly to handcrafted textiles—comes to mind when I reflect on my upbringing.

This body of work took shape as I co-edited and co-produced *Upload Mattress Image Here*, a publication that captures the conversational archive of the Boxenstopp collective. Founded in 2022 in Paris, the collective explored domesticity—its emergence, maintenance, and ongoing redifintion. This inquiry culminated in a collective action and exhibition where mattresses took on a particular significance. The book centers on this motif, highlighting how the simple act of sharing snapshots of discarded mattresses became a quiet yet enduring signal of connection among its members.

For the book presentation, I wanted to engage with the materiality of the mattress and its evocative qualities—specifically comfort, foam, textiles, home and care. This led me to create three handmade textiles: two embroideries and one patchwork. Through this process, I was drawn to craft, care, and needlework, reflecting on my connection to home and my mother's artistry.





*I am thinking of home*  
2 embroideries on dyed cotton, 1 patchwork sewn from discarded fabric on cotton, thread,  
uphostery foam, volume fleece  
40 cm diameter  
2025





*Yogurt and lemon padding cake on springs*

Moulded yogurt cake, parchment serving paper, wood board, spring board, battens, screws

40 x 40 x 20 cm

2025



On the evening of the book presentation for *Upload Mattres Image Here*, I served cake—not only to celebrate the book but also to create a moment of belonging between myself and the audience. I built pedestals solely with upholstery materials to present two cakes, using these assembled (and edible) objects to evoke a sense of playfulness and invite guests into the shared ritual of celebration and hospitality.





*Peaches and cream in gelatine on springs*  
 Gelatine cake, peaches, cake board, edible flowers, condensed milk, edible glitter, wood board, spring board, batters, screws  
 40 x 40 x 20 cm  
 2025



I prepared the second cake with my own flavored gelatine recipe. When cutting and serving the cake, the springs of the plinth bounce and shift the cake around. Both recipes were carefully chosen and developed to complement each other and augment the humorous spirit of the pedestals.





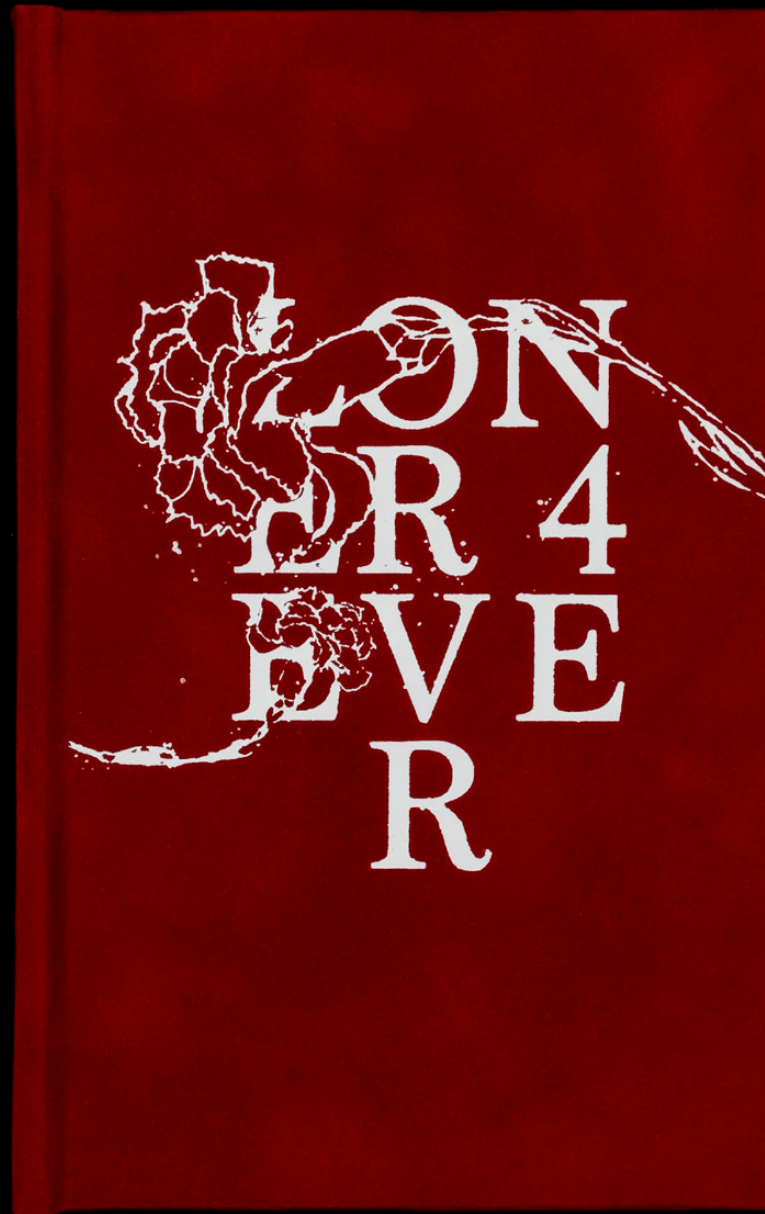
Serving then second cake: *Peaches and cream in gelatine on springs*





*Peaches and cream in gelatine on springs*





*Loner4ever*  
Hardcover book. Risograph printed inside.  
19 poems and three photos. Artist & poetry book. Edition 100.  
2020

I wrote *Loner4ever* as a cautionary tale, employing a protagonist whose fragile self-worth and adherence to reactionary views on love and sexuality serve as both a source of dark humor and a profound tragedy.





## Naked Dogs

meet girl at a naked party

don't have a piece of paper  
remember her phone number  
call her 3 days later

we go for ice cream  
she insists on paying  
i tell her *its 2 fucking bucks*  
i pay

we go to the park  
she buys me a beer  
she talks about dogs  
girls up every time a dog goes by  
we leave with a goodbye hug

ask her if i should call her again  
she says yes

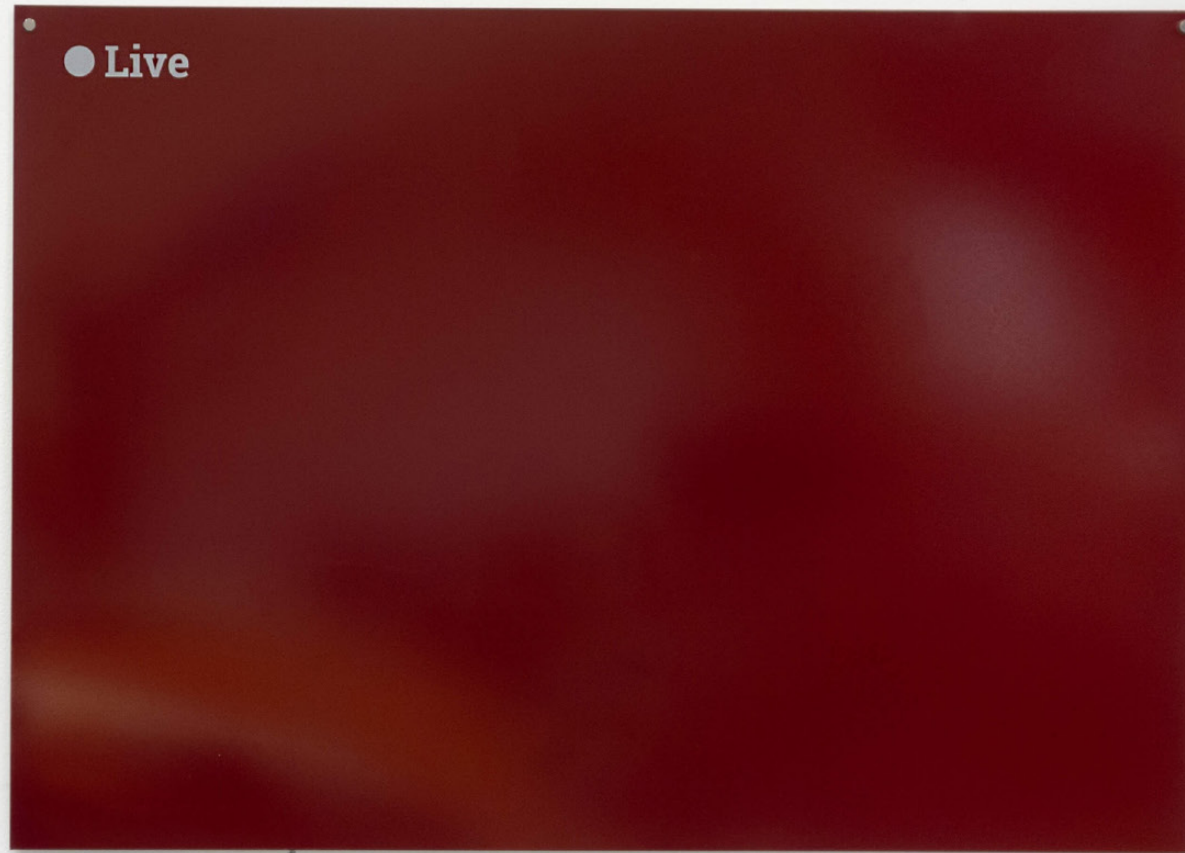
i see a dog on the way home

delete number





Loner4ever  
Photo of the narrator/protagonist  
2020



*Live*  
Offset ink on positive thermal CTP plate  
70 x 100 cm  
2024

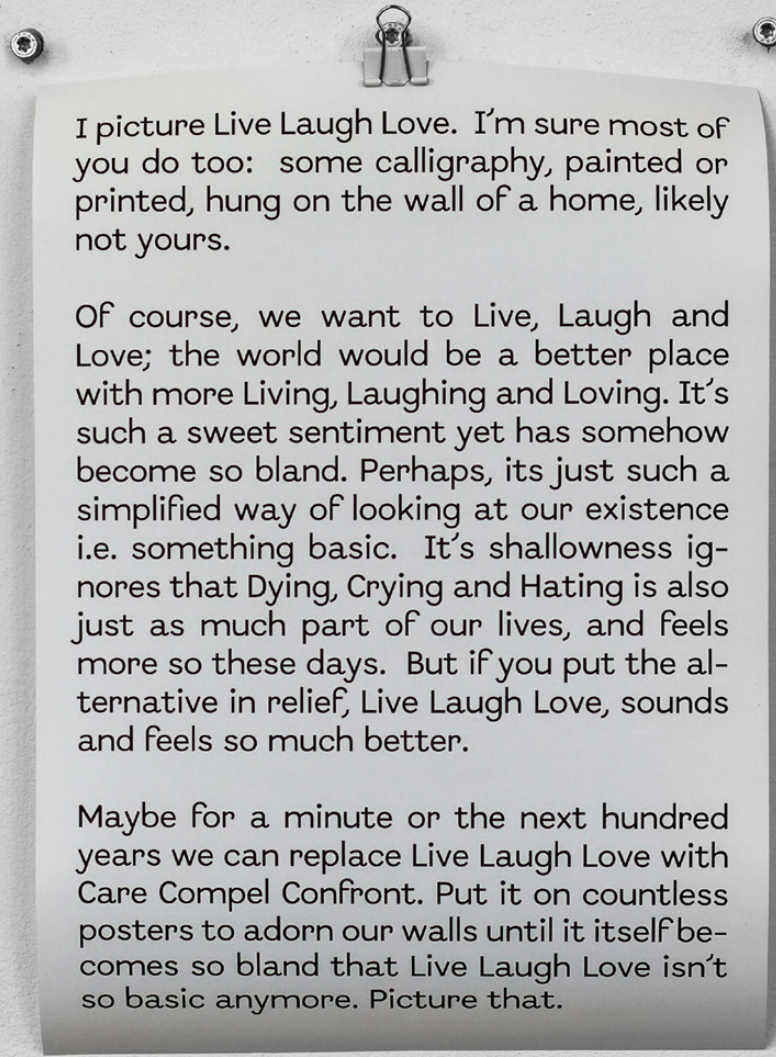
I used an offset printing press - a machine routinely used for the printing of high number editions - to (over)load an aluminum printing plate with a single color. As the ink cannot be absorbed by the aluminum, the plate reflects whatever it placed around it. Over time, the traces of individuals and the passage of time accumulate in handprints and dust, questioning an agency overwhelmed and numbed by the seemingly exponential rise in crises and conflicts.





● **Live**

*Live*  
detail view



I picture Live Laugh Love. I'm sure most of you do too: some calligraphy, painted or printed, hung on the wall of a home, likely not yours.

Of course, we want to Live, Laugh and Love; the world would be a better place with more Living, Laughing and Loving. It's such a sweet sentiment yet has somehow become so bland. Perhaps, it's just such a simplified way of looking at our existence i.e. something basic. It's shallowness ignores that Dying, Crying and Hating is also just as much part of our lives, and feels more so these days. But if you put the alternative in relief, Live Laugh Love, sounds and feels so much better.

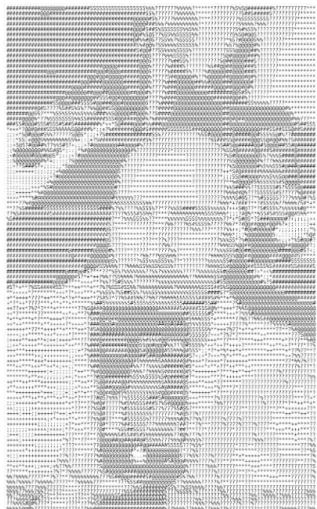
Maybe for a minute or the next hundred years we can replace Live Laugh Love with Care Compel Confront. Put it on countless posters to adorn our walls until it itself becomes so bland that Live Laugh Love isn't so basic anymore. Picture that.

This text responds to Russia's full-scale invasion of Ukraine, reflecting on Hannah Arendt's concept of *the banality of evil* to critique the *Live Laugh Love* iconography. Originally intended as a harmless symbol of positivity and warmth, this phrase has devolved into a shallow emblem of mindless optimism and conformity within popular culture. Its widespread repetition on walls and in decor reflects an unthinking embrace of a simplified, feel-good worldview that bypasses the complexity of human experience.

The text suggests that the uncritical adoption of such clichés dulls the capacity for empathy and critical thought. These slogans begin to represent a kind of emotional detachment, where deeper and often painful realities—such as those seen in war and suffering—are overshadowed by superficial, comforting phrases.

*Care Compel Confront*  
Print on bond paper  
Dimension variable  
2022





Me as ASCII Art 2024



Me, AI and big blue bananas on fire 2023



Me and Mona 2022



1/2 Me in 2019



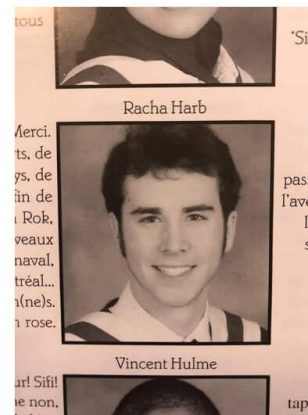
2/2 Me in 2019



Me in 2018



Me in 2012



Me in 2005



Me in 1997



Me in corona 2020



1/2 Me in 2019



Me in Studio in 1988



Me in 1987

Personal Likeness  
Code & Images on dedicated web page  
<http://vincenthul.me/>  
undated & ongoing

This is a singular self-portrait, probing the shifting interchangeability between 'self-portrait' and 'selfie.' While one suggests something more intentional and staged, the other often implies the immediacy and spontaneity of a smartphone snapshot. The layout mimics an online image search, where likeness is algorithmically determined. Here, time is collapsed, in which a collective potrait of me emerges. The work continues to evolve as I am captured, pose in alternating version of my person or discover old pictures of myself.