

Vincent Hulme
2025 - 2023



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



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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.

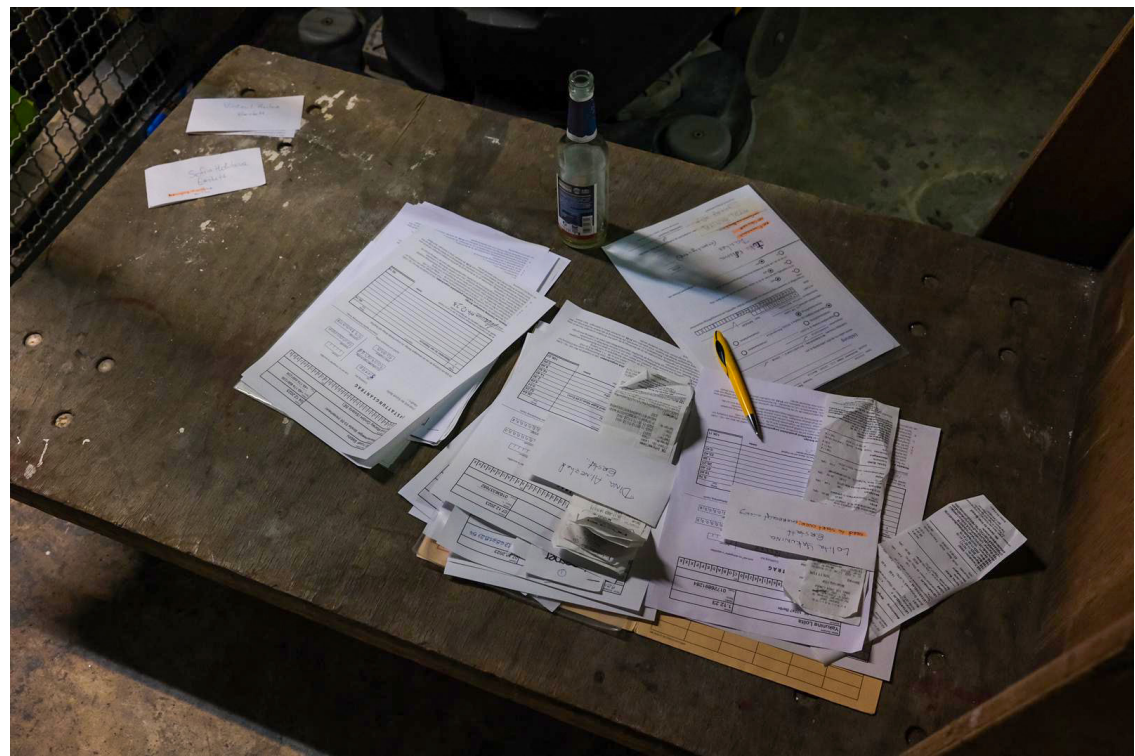
This intervention raises critical questions: How can the fissures and failures of bureaucracy be transformed into opportunities for repurposing and resistance? In what ways can pragmatism function as a strategy for reshaping and maintaining institutional infrastructures within my academic community? 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

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



installation view

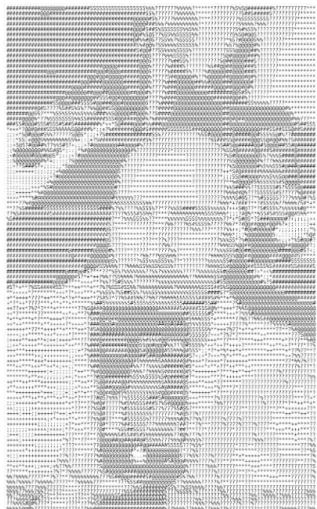
Carpet, stretched as a barrier

Discarded imitation leather, thread, string, battens, screws
232 × 300 cm
2024

For my solo exhibition and artist talk, *Boyhood*, I revisited *Carpet* from *Flowers for My Father*, installing it against the window so its backside faced the street—both a barrier and a cover, echoing childhood fort-building.

In my talk, I discussed adriftness in masculinity, specifically how reactionary movements utilize nostalgia and embed it within structures of hegemony.

As a standalone piece, *Carpet, stretched like a barrier* references a step in leather tanning, where animal hides are dried and stretched in the city's outskirts, hidden due to their unpleasantness. This embodies a frequent pattern in masculinity—a pervasive sense of distance or disconnection.



Me as ASCII Art 2024



Me, AI and big blue bananas on fire 2023



Me and Mona 2022



Me in corona 2020



1/2 Me in 2019



1/2 Me in 2019



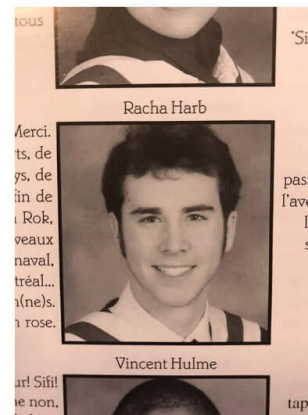
2/2 Me in 2019



Me in 2018



Me in 2012



Me in 2005



Me in 1997



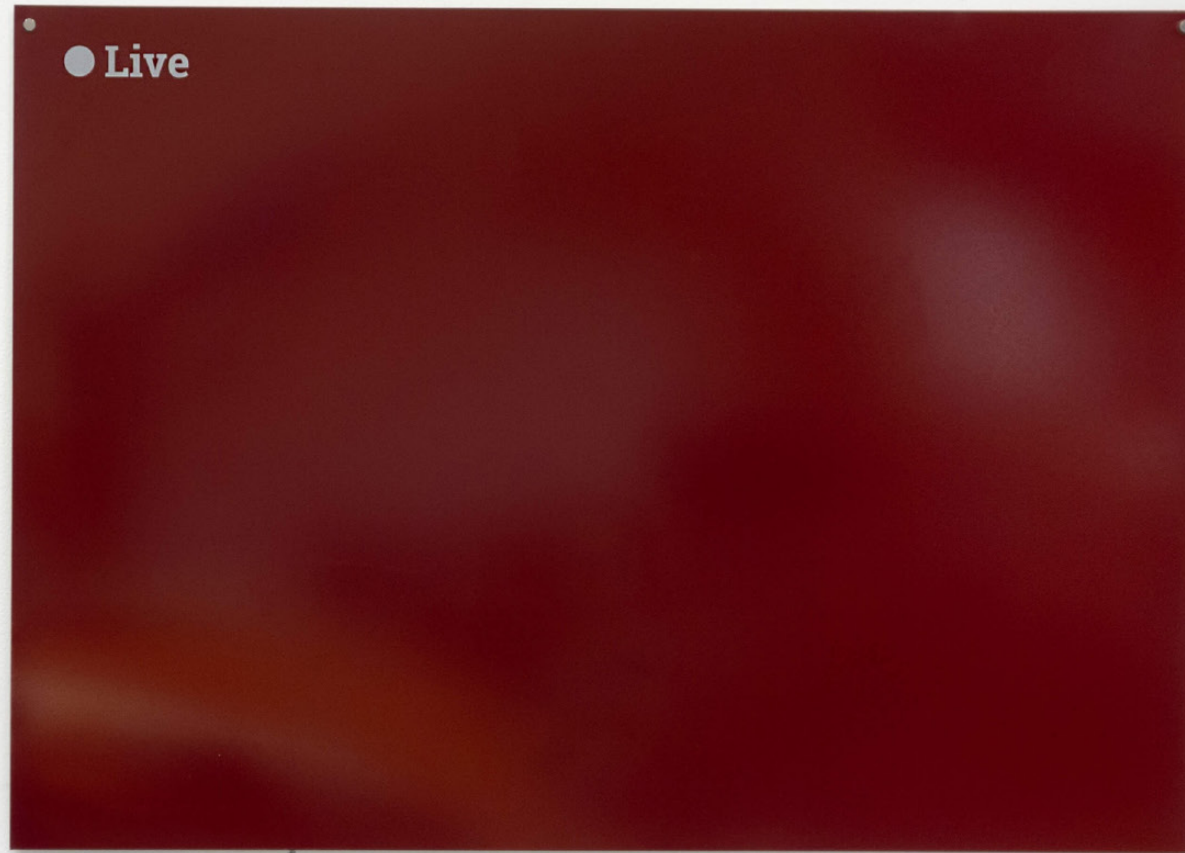
Me in Studio in 1988



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.



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