

Vincent Hulme
2024-2023



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
32 cut out asterisks, offset ink on positive thermal CTP plate
300 x 250 cm
2024



They were once all stars in my eyes
32 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



Common Ground Studio

para-institutional intervention

2020 - ongoing

public facing website: commonground.berlin

instagram: [@commonground.udk](https://www.instagram.com/commonground.udk)

The Common Ground Studio (CGS) is an intervention to support Artists at Risk who are presently in Germany. Due to the structural 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. However, the CGS is student led and aided by previous generations of participants, who are all themselves in different *Fachklassen*.

The CGS therefore operates within and between multiple *Fachklassen*. It exists and moves between the organizational structures of the UdK by developing partnership with multiple professors (and their studios) of the Institute of Fine Arts. Each participant is embedded into a *Fachklasse* for one academic year – from October to mid-July. The year in the CGS is spent developing each participant's art practice, encountering students, lecturers, professors; enabling participants to access the prevailing canon, cultural norms and habitus, even before they have officially been given access to it by the institution. After the academic year, participants can remain involved with the CGS, whether or not they are enrolled in formal studies. This includes opportunities to participate in exhibitions, projects, and workshops.

My role within the CGS oscillates between leader, mentor, curator, organizer and community builder. A further goal of the CGS is to create exhibition formats and workshops for participants from every cohort to work and collaborate together. Much of the Fine Arts program is based on inter-personal relationships and persuasion; so having access and “being present” plays a large role in the *parcours* of a participant's time in the CGS.

CGS works around the institutional and temporal barriers of the UdK to assist individuals that have a non-Eurocentric educational path. This intervenes against existing mechanisms of exclusion that reproduce an institutional normativity.

This intervention raises several important questions: To what end can a space opened by the fissures of bureaucracy be transformed and repurposed? How can pragmatism be effectively applied within my academic community? In what ways can pluralism be fostered within an academic institution? How can one navigate the privileges inherent in an art academy?

Fachklassen that have participated in the CGS:

Klasse ter Heijne

Klasse Schutter

Klasse Streuli

Klasse Weber

Klasse Pryde

Klasse Steyerl

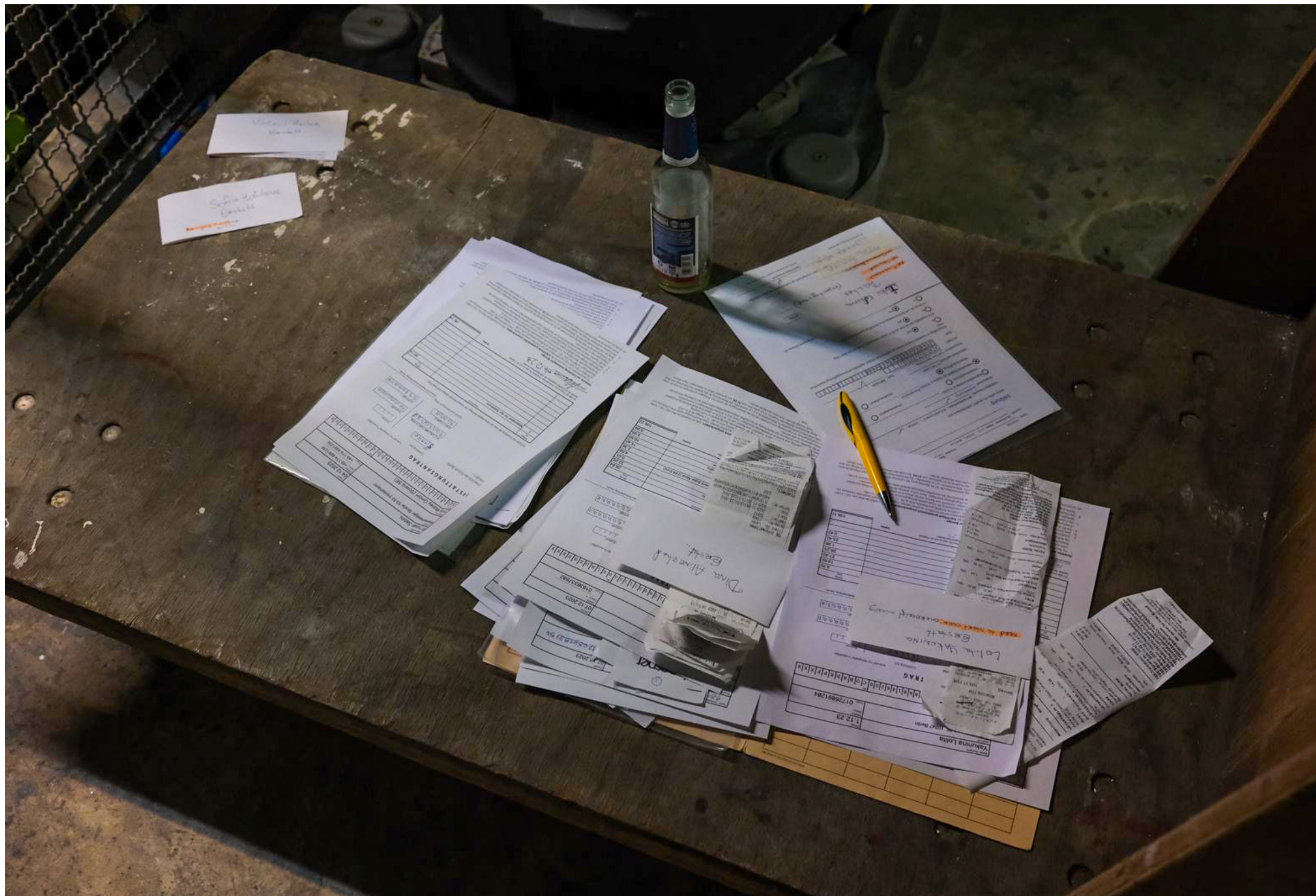
Klasse Konrad

Klasse Hussain-Naprushkina

Klasse Amadyar

Klasse Fischer

Klasse Robert



Common Ground Studio - Ad hoc UdK paperwork filling



Common Ground Studio - Drilling into the UdK masonry



Carpet, stretched as a barrier [installation]

Discarded imitation leather, thread, string, battens, screws

232 × 300 cm

2024

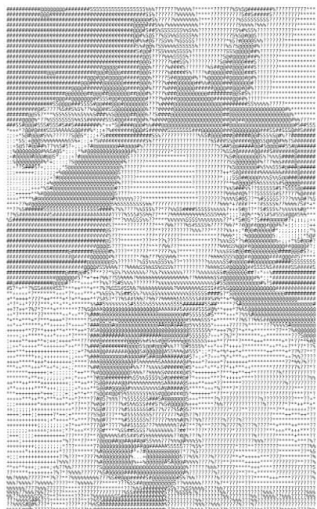
On the occasion of my solo exhibition and artist talk (entitled *Boyhood*), I revisited my *Carpet* piece from the *Flowers for my father* work series. I installed the work to align with the space's window; the backside of the *Carpet* was visible from the street, functioning as both a barrier and a cover, similar to how children build forts to create their own spaces.

In the talk, I discussed the discourse of adriftness within masculinity, emphasizing the widespread desire—often fueled by misguided nostalgia and a malaise with oneself—to reestablish a severed connection. I also discussed my interventions into my past (*The long ball & Flowers for my father*), which seek to mirror these very impulses and engage with their grounding in grievance.

Carpet, stretched as a barrier [backside]
Discarded imitation leather, thread, string, battens, screws
232 × 300 cm
2024



As a standalone piece, *Carpet, stretched as a barrier*, draws from a step in the leather tanning process (the drying and stretching of animal skin). This stage is practiced and relegated to the outskirts of cities due to its unpleasant odors, keeping it out of sight and mind. This choice evokes a condition often prevalent within the realm of masculinity: a sense of distance or a lack of closeness.



Me as ASCII Art 2024



Me, AI and big blue bananas on fire 2023



Me and Mona 2022



1/2 Me in 2019



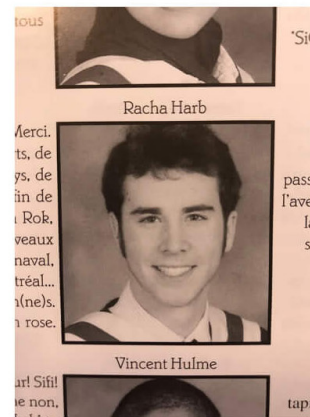
2/2 Me in 2019



Me in 2018



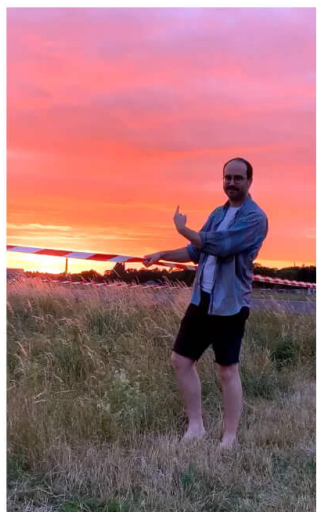
Me in 2012



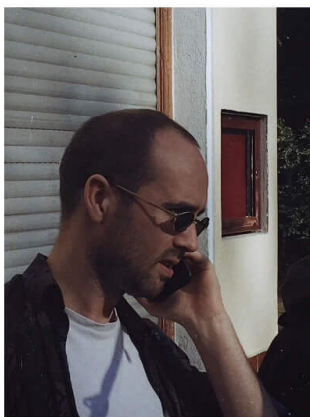
Me in 2005



Me in 1997



Me in corona 2020



1/2 Me in 2019



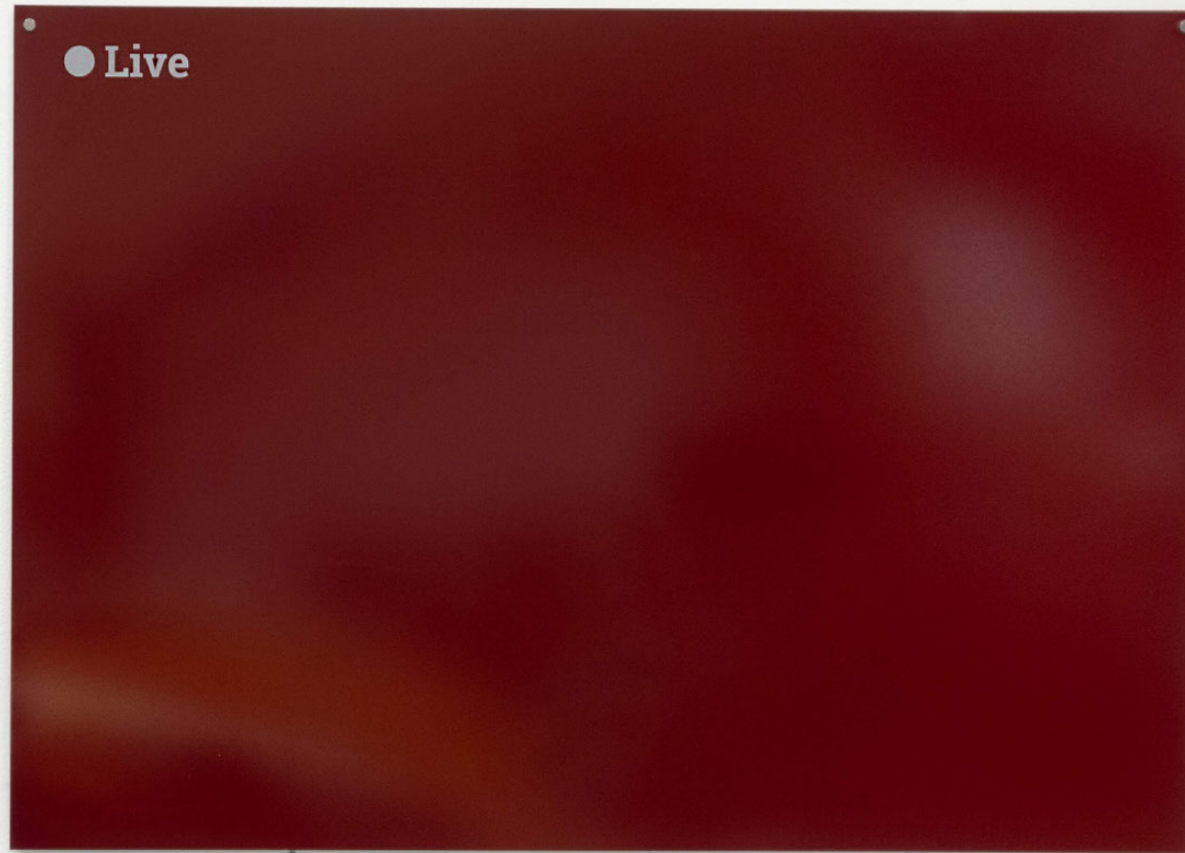
Me in Studio in 1988



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.



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



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, I-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, I-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