Vincent Hulme Selected Works 2020-2024

#### Vincent Hulme

lives and works in Berlin & Paris

#### education

2017 - 2023 - Meisterschüler of Prof. Josephine Pryde | UdK | Berlin, Germany

2022 - École Supérieure Nationale des Beaux-Arts | Paris, France

#### contact

vincent (at) vincenthulme (dot) com instagram @chillback4eva

### solo exhibitions

2021 Mietobjekt | Alte Münze | Berlin

- 2020 Dale the Male | Blue Room | Berlin
- 2019 Textgebunden | Helmut Space | Leipzig
- 2017 Homie Erotic a plastic odyssey | Phibe Serphatik | Berlin
- 2016 Loner4ever a great lament | Treptower Park Karpfenteich | Berlin
- 2016 Loner4ever a reading | Erika und Hilde | Berlin

### group exhibitions

- 2024 To place to be | Kaefer Klause | Dresden
- 2023 Belonging Common Ground Studio | Eingangshalle & Quergalerie | Berlin
- 2023 Joyfully Wainting 13 1, 2 | Online at joyfullwaiting.ch | Switzerland
- 2023 Residency Common Ground Studio | Eingangshalle | Berlin
- 2023 1, 2 | Treize | Paris
- 2023 Les arts contre la guerre/Мистецтво проти війни | Central Library | Zaporizhzhia, Ukraine
- 2022 Hallo, Hello Common Ground Studio | Quergalerie | Berlin
- 2022 Boxenstopp | ES365 | Düsseldorf
- 2022 Resist | Czech Cultural Center | Paris
- 2022 La sorcière, le bouffon, les sentinelles, le fantôme, et la princesse | Château de Vincennes | Paris
- 2022 Expo Flottante | Quai Malaquais | Paris
- 2022 Imagine | Voisin Solidaire | Paris
- 2022 Art pour l'Ukraine | Czech Cultural Center | Paris
- 2022 Liens Générationnels | Mains D'oeuvres | Paris
- 2022 Arrête-moi si je me trompe | Gauche et Droite | Paris
- 2021 Contemporary Opportunities V | Alte Münze | Berlin
- 2021 Make It Double Visions Of The Self | Hopscotch Reading Room | Berlin
- 2021 Cinema Rising Film Festival | Berlin, Maryland, USA
- 2020 Imprinted Matters: Reading Room Loading | Museum für Fotografie | Berlin
- 2019 The Last Piece Of Art / Das Letzte Kunststück | Im Leeren Raum | Berlin
- 2019 Tag der Druckkunst | Kunstquartier Bethanien | Berlin
- 2018 2010s show | Weserhalle | Berlin
- 2018 Schreib Mal Selbst Just Write It | Argh! Kunstraum | Berlin
- 2016 Tokens | Green Hill Gallery | Berlin
- 2015 Guaranteed Quality | Fata Morgana | Berlin
- 2015 Druck Berlin | Urban Spree | Berlin
- 2013 USB-Shuffle-Show | Institut für alles mögliche | Berlin
- 2012 Pop-Up Art Shop | 'Someplace' | Berlin
- 2012 webbiennial.org | Web Biennial 2012 | Berlin, Athens, Instabul
- 2012 Transient Museum | Freies Museum | Berlin
- 2011 Multiplicity | 129 Gallery | Berlin

### curatorial projects

- 2023 Belonging Common Ground Studio | Eingangshalle & Quergalerie | Berlin
- 2023 Residency Common Ground Studio | Eingangshalle | Berlin
- 2022 Hallo, Hello Common Ground Studio | Quergalerie | Berlin
- 2022 Expo Flottante | Quai Malaquais | Paris
- 2019 The Last Piece Of Art / Das Letzte Kunststück | Im Leeren Raum | Berlin
- 2015 Druck Berlin | Urban Spree | Berlin

# writing

2022 Food& Patents - Tears of Oats | Food& Publication | Berlin

#### performances

2017 Loner4ever - a reading | lost - 48 hours artfestival | Berlin

- 2017 Loner4ever a reading | Drauszen Teater festival | Leipzig
- 2017 Loner4ever a reading | Alte Liebe Rostet Nicht festival | Bralitz
- 2016 Loner4ever a great lament | Karpfenteich | Berlin
- 2015 Loner4ever a reading | Erika und Hilde | Berlin

#### roles

12/2019 - ongoing Founder and leader of the Common Ground Studio | Berlin
03/2022 - ongoing Artist Assistant for Pierre-Marie Lejeune | Paris & Normandy
12/2020 - 01/2022 Artist Assistant for Katharina Grosse | Berlin
09/2018 - 10/2020 Printmaking in the Motherdrucker print house | Berlin
04/2015 - 08/2015 Curator & Coordinator for the Biennale Druck Berlin Festival | Berlin
09/2014 - 03/2015 Gallery Assistant | Dittrich & Schlechtriem Gallery | Berlin
03/2014 - 07/2014 Internship at Supportico Lopez | Contemporary Art Gallery | Berlin

#### press

2020 "Vincent Hulme, Dale the Male" Rundgang.io <u>http://rundgang.io/vincent-hulme/</u>

- 2018 "September Issue" A5 Zine September 25th, 2018 <u>http://afive.co.uk/magazine.html</u>
- 2018 "Average Art 21" Average Art Magazine May 15th, 2018 http://www.averageart.co.uk/
- 2017 Jonsson, Veronica. "From Internet to Paper: Printing with Vincent Hulme" Artconnect (link)



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, 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* [Carpet, Poem, Chair, Music] Installation view



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* [Poem] Silkscreen on wall 11 × 9 cm 2023



*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



Untitled mouth Tapestry, vintage t-shirts 63 x 61.5 cm 2023

An appropriation and reworking of perhaps the most famous symbol in rock music: the Hot Lips Rolling Stones logo. I cut and sewed two vintage tour shirts into an alien mouth, I was engaging with notations and their emblematic potentialities.



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, its 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.

Care Compel Confront Print on bond paper Dimension variable 2022

I wrote this text in response to Russia's full-scale invasion of Ukraine. In the text, I reflect on the banality of the Live Laugh Love iconography as it relates to popular perceptions of home decor.

What exists between the Louvre and the Beaux-Arts de Paris; between the "most prestigious" art school and museum in France? Geographically, it's the Seine; a body of water dividing the city into the two "Rives".

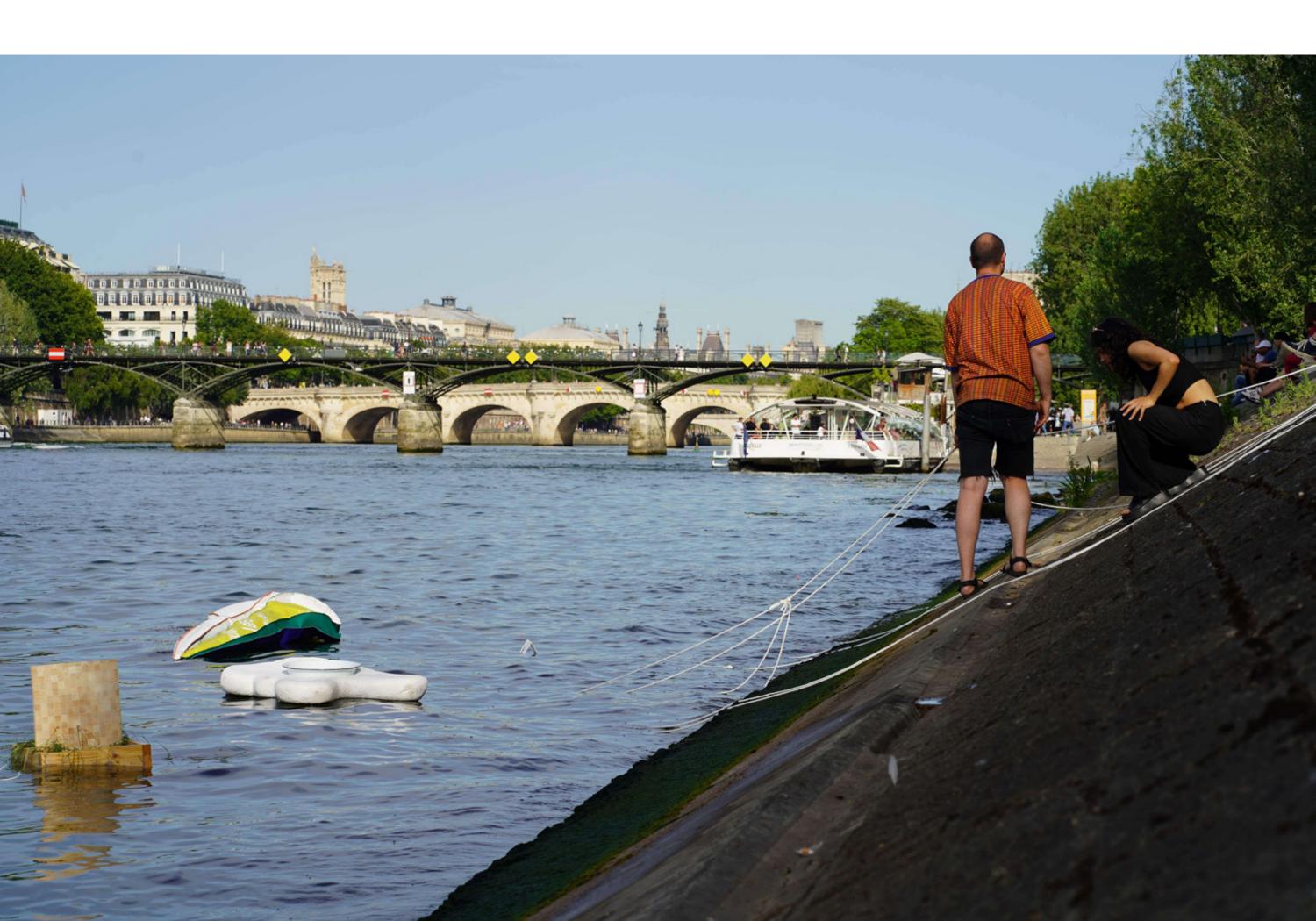
It's a line that separates; a line that is perpetually recalled.

So what and who will overcome this threshold between school and institution? Will it eventually matter to any of us? For now, we navigate the city, our studies and cross this line innumerable times a week.

What if, for one evening, we occupied a space in between? Whatever it was, it would need to float.

*Expo Flottante* Intervention 2022

I organized an intervention on the Seine, in the center of Paris. The cited text above doubled as the thesis and call for others students to join the action.



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

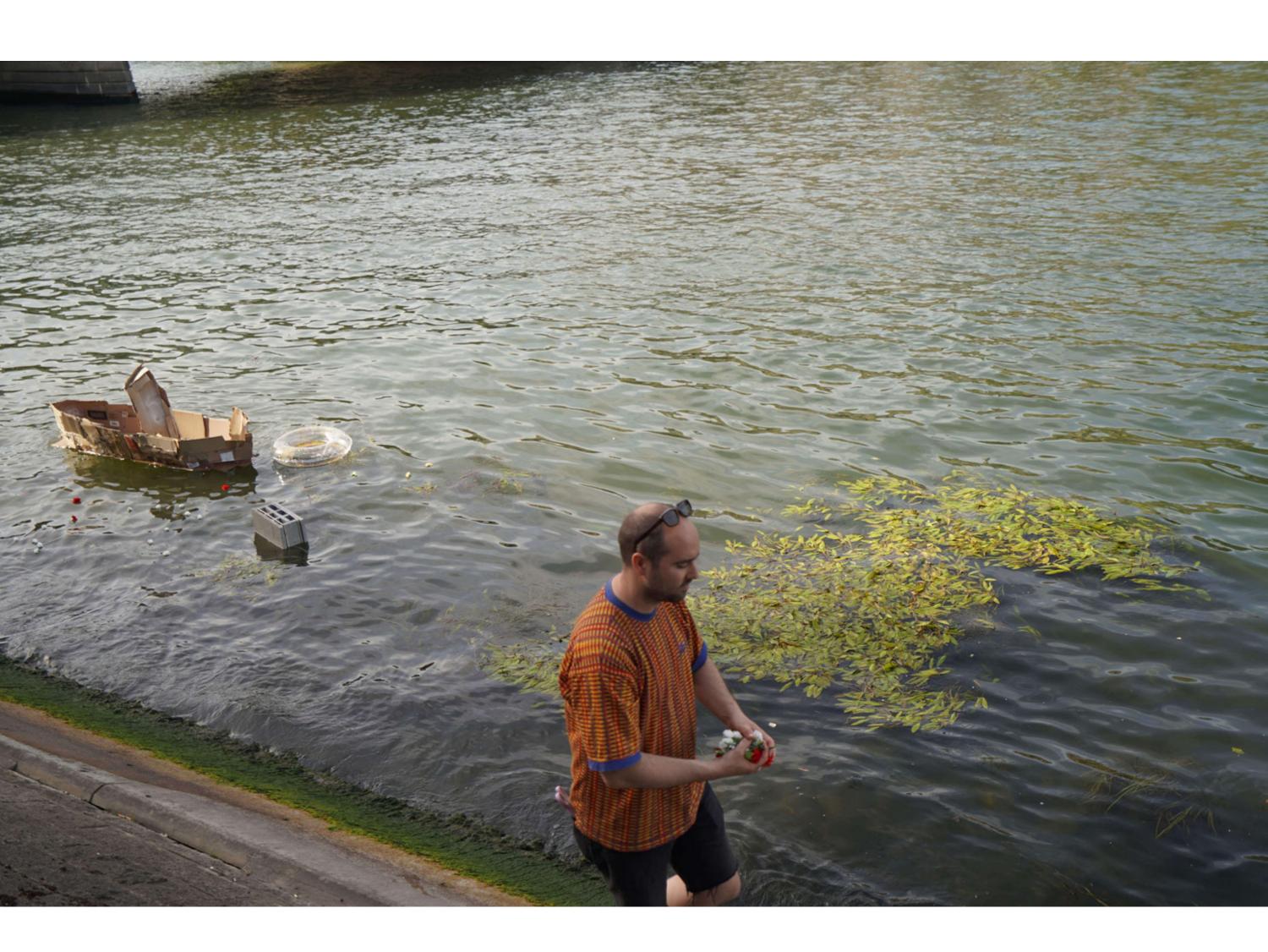
I fabricated anchors (7 in total) and bought rope (over 200 meters) and instructed the participating artists to submit buoyant sculptures. I wanted to explore this geographical space but also the liminal space between school and institution, between training and expertise.

The intervention was to last only one evening, as I had not secured any permission from the city. I, however, made sure to use an area that would pose no danger to passing boats and tied the appropriate sailing knots in order to secure the buoyant sculptures to the mooring system I developed. Each sculpture had one anchor, to which 20 meters of a looped rope was tied. A further 5 meter rope was need to tie the sculpture to the 20m loop in order to bring them in and out of the water. We cast the sculptures 5 meters away from the edge of the quai, essentially as far as I could throw the anchors.

As we occupied and activated the space, we were visited by the marina police of Paris but after a short discussion, we were allowed to continue with the exhibition. An innumerable amount people witnessed the exhibition whether from land, bridge or boat.

The intervention lasted for 3 hours, without any intervention by the artists to their sculptures. We successfully removed all scriptures, anchors and ropes after the exhibition, leaving no trace or debris in the water.

One of the unintended aspect of the intervention was the frequent suspense as to whether the sculptures would survive the onslaught of the waves. In this way, they also became performative object, reacting and moving to the displacement of water in the Seine.



# Documentation of the intervention



# Documentation continued



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.



Common Ground Studio para-institutional intervention 2020 - ongoing

The Common Ground Studio (CGS) is as an intervention to support Artists at Risk who are presently in Germany. It functions as an *Fachklasse* akin to the master class (or specialist class) system in the Berlin University of the Arts (UdK).

Unlike a traditional *Fachklasse*, the CGS operates within and between multiple *Fachklassen*. Through the partnership with multiple professors (and their studios) of the Institute of Fine Arts, participants are embedded into the *Fachklasse* for one academic year – from October to mid-July.

A year in the Studio is spent developing each participant's art practice, encountering students, lecturers, professors and the intricacies of the fine art program of the UdK and preparing a formal study application - should the participants chose to apply.

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 participants time in the CGS.

CGS works around the institutional barriers of the UdK to assist individuals who are skilled artists, but who have faced incredibly difficult circumstances or continue to do so. This intervention embodies many questions: what it does it mean to be an art student in a western European context? What happens when European-centric thinking is challenged? In what ways can pluralism be solicited in an academic institution? How to act within privilege?

*Fachklassen* that have participated in the CGS:

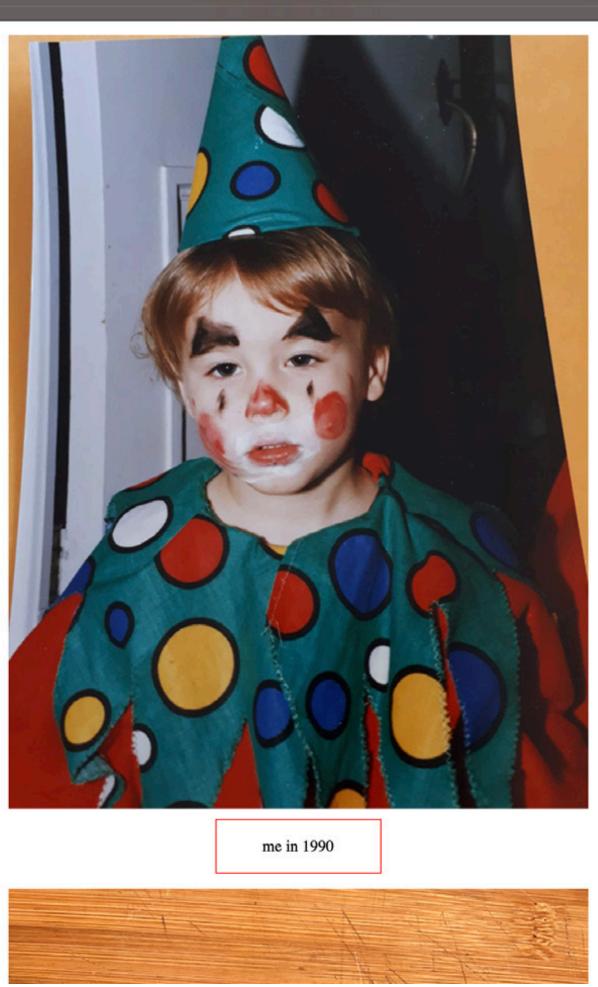
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Klasse Schutter	Klasse Konrad
Klasse Streuli	Klasse Hussain-Naprushkina
Klasse Weber	Klasse Fischer
Klasse Pryde	Klasse Robert



me and Mona 2022



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#### Not Secure — vincenthul.me

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Self-portrait Code & JPGs on dedicated web page http://vincenthul.me/

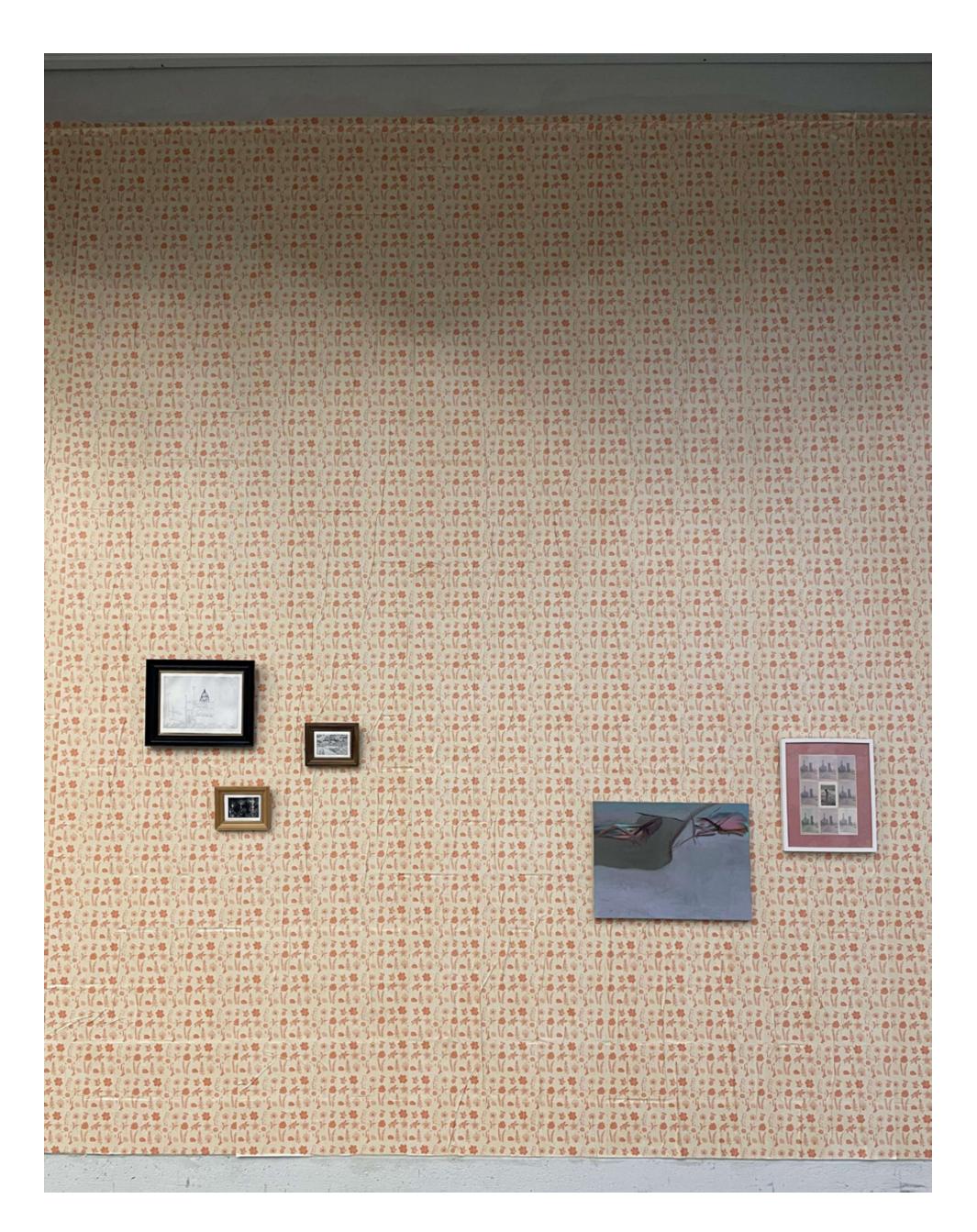
My everlasting and continuing self-portrait. A sentimental documentation of my state and my life over time - it takes advantage of the fortunate ending to my family name.



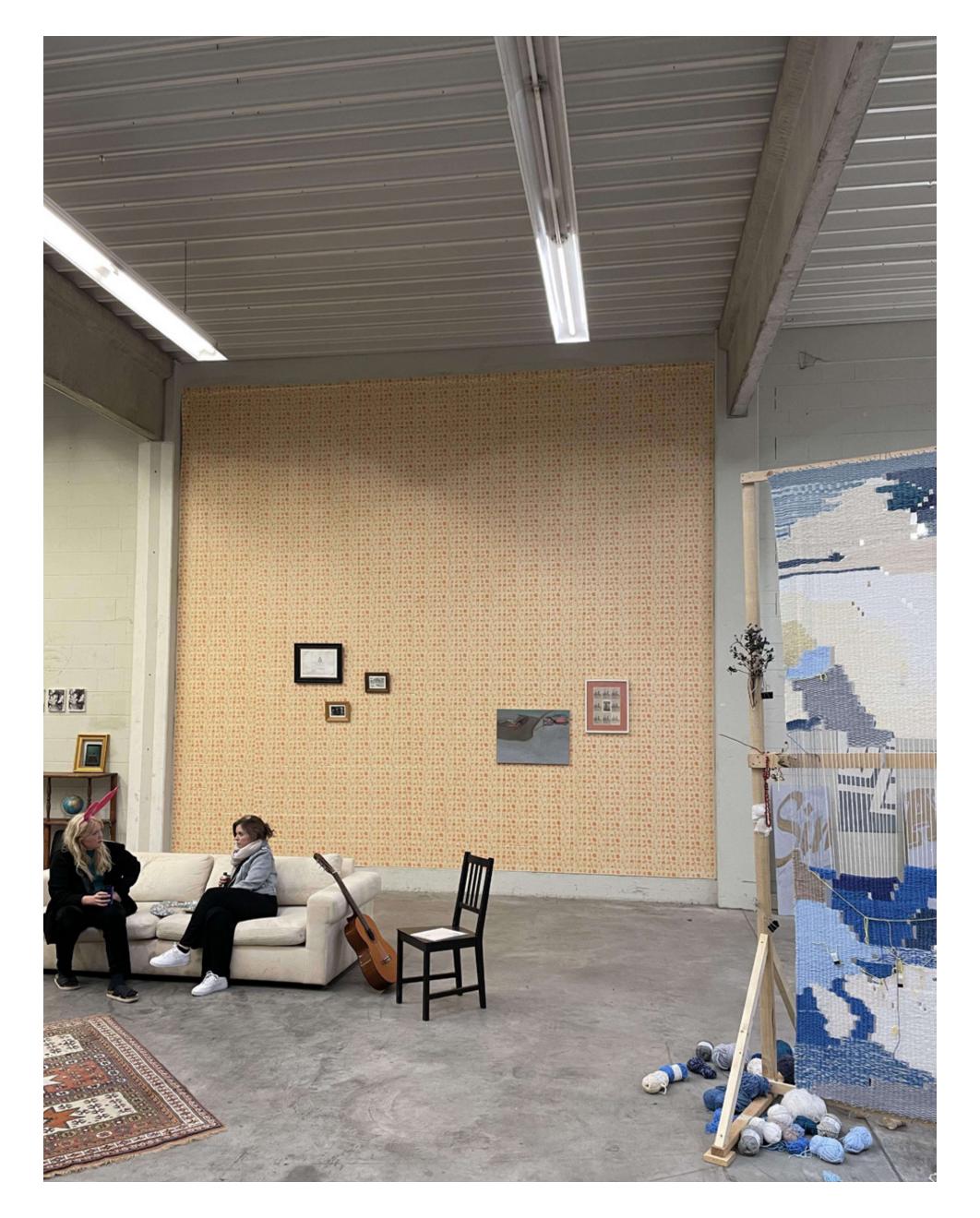
*Wallflowers* Print on blue back paper. Installation view. 2022



A wallpaper for an exhibition; that's purpose was to foster domesticity between artists from over 20 countries. So we squatted an abandoned Alfa Romeo dealership in Düsseldorf. The wallpaper is decorative but also representative. I identified each regional or national flower of every artist taking part of the exhibition and arranged them in a decorative but also informative pattern. The yellow-orange colour choice was important as it contrasted with the concrete colours and interrupted the bareness of the space. *Erysimum cheiri* also know as Wallflower, is typically found in the same hues.



*Wallflowers* Print on blue back paper. Installation view with artist works. 2022



*Wallflowers* Print on blue back paper. Installation view with artist works. 2022

# WRIDER<sup>®</sup>



Surfing à la Kant [video still] Video & intervention 4:49 mins, 2022 Watch here [vertical video]

To write *Physical Geography* Emmanuel Kant relied on multiple travelogues, as he famously never left his hometown.

When I read the book, I focused on the passages dedicated to water. I kept thinking about iconic forms of water.

What first struck me was a wave.

How could I experience a wave in Paris? And could this pursuit involve a form travel and novelty i.e. a seeking of experience? Paris does not have a shoreline so there are no surfs.

But there are interpretations (or simulations) of waves.

If my friends and I were to create and trade our own travelogues, what knowledge would be ultimately gained from the (simulated) waves & surfing? The film is a testimony of our action on that day. A diary of a place visited and experienced.

The cited text is the thesis behind the intervention in-and-around an artificial surf experience in Paris.



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



*I'm looking for a room* Print on bond paper. Wallpaper installation. 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 <del>Miet</del>, we mean your Meat. Meat is another term for flesh but <del>Miet</del> Meat also creates distance from the living.

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

And what of the Speckulation? 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 <del>Miet</del> Meat?

Text for I'm looking for a room



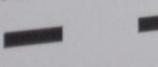


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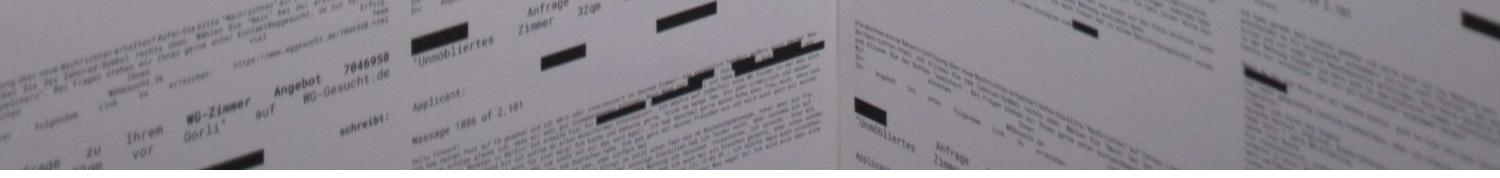
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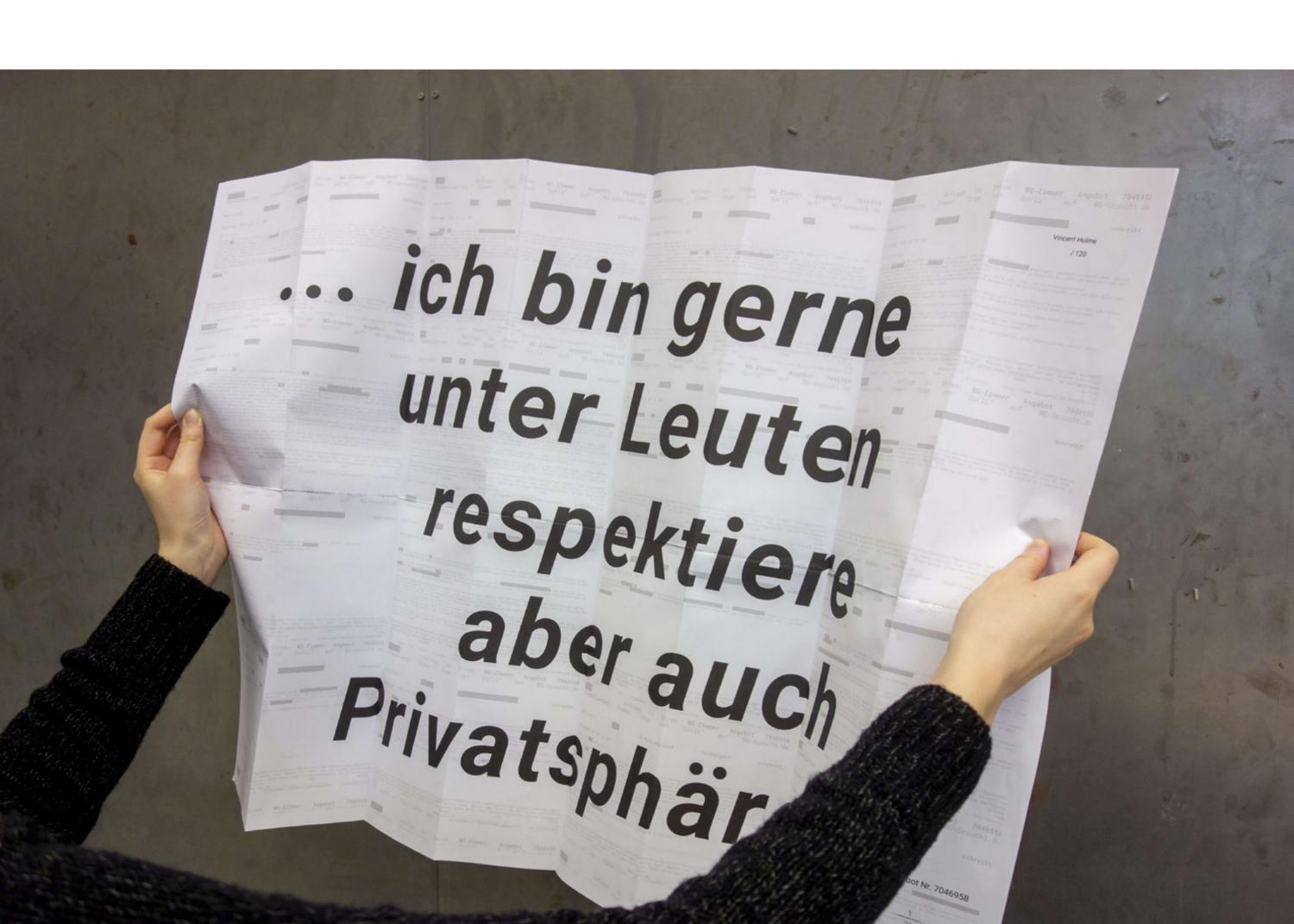
Detailed view of I'm looking for a room



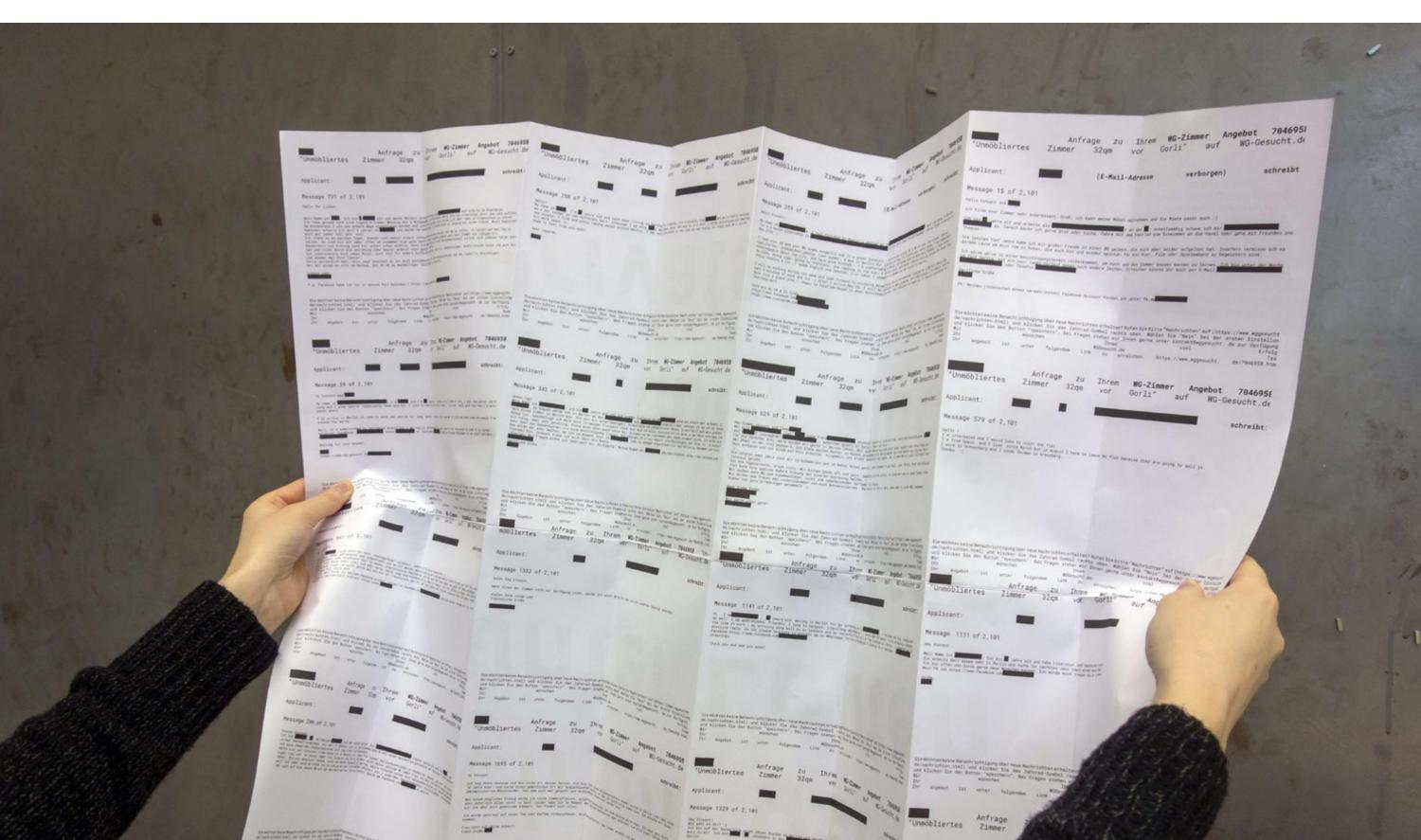
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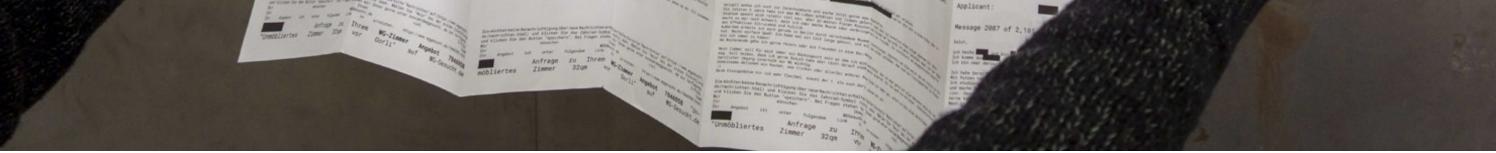


*I'm looking for a room* Print on bond paper. Wallpaper installation. 2021



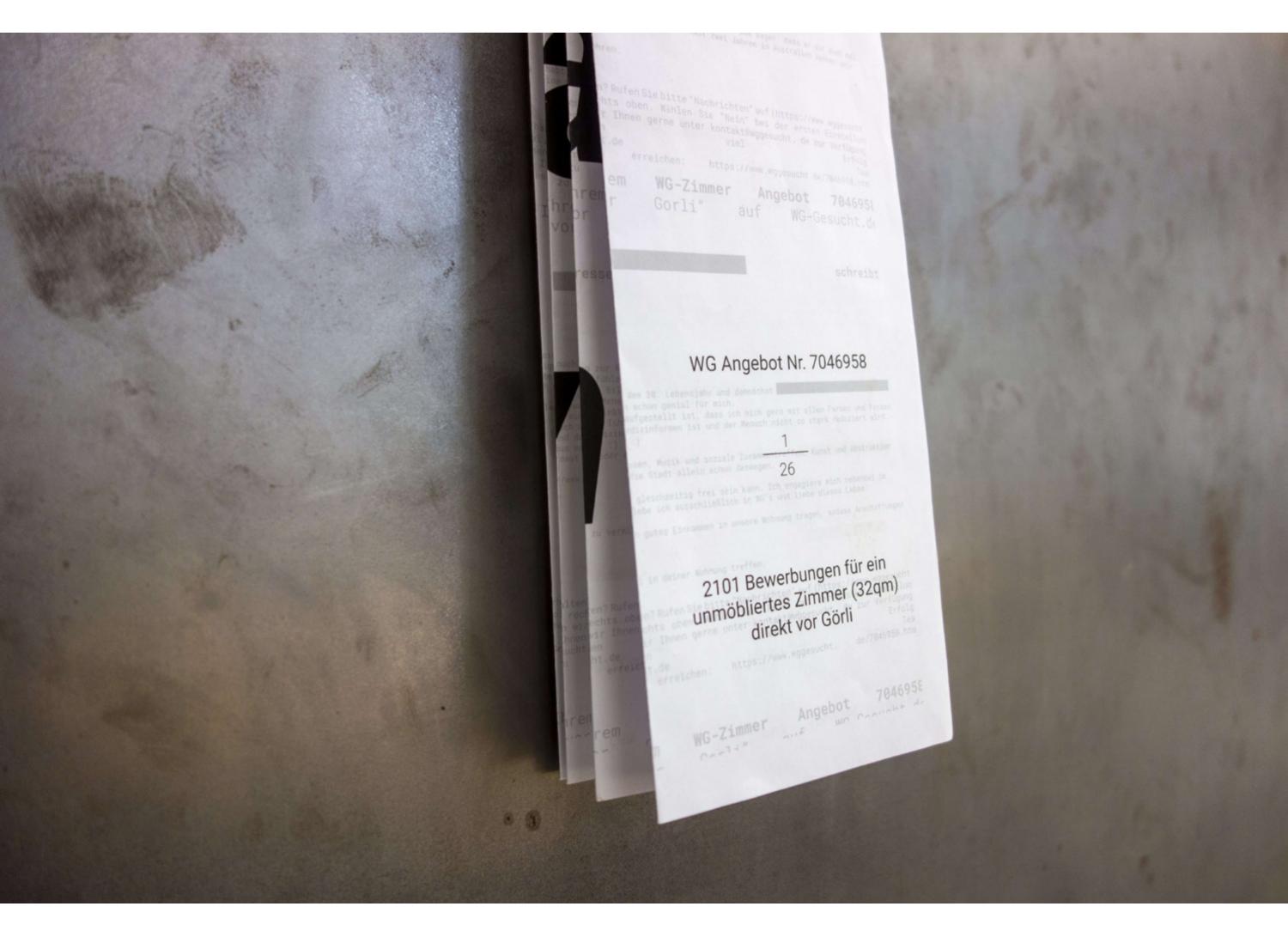
2101 Bewerbungen für ein unmöbliertes Zimmer (32qm) direkt vor GörliFolded map [front]. Edition of 100. Offset print.2021





2101 Bewerbungen für ein unmöbliertes Zimmer (32qm) direkt vor Görli Folded map [back]. Edition of 100. Offset print. 2021

A printed sheet of paper functioning as an image and an object. Emails written and infinitely copypasted. Persistently sent, knowing that they may never be read. Folded as a map but offering no orientation, rather disorientation.



2101 Bewerbungen für ein unmöbliertes Zimmer (32qm) direkt vor Görli Folded map . Edition of 100. Offset print. 2021



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

#### Trill Manhaman Start

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#### 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



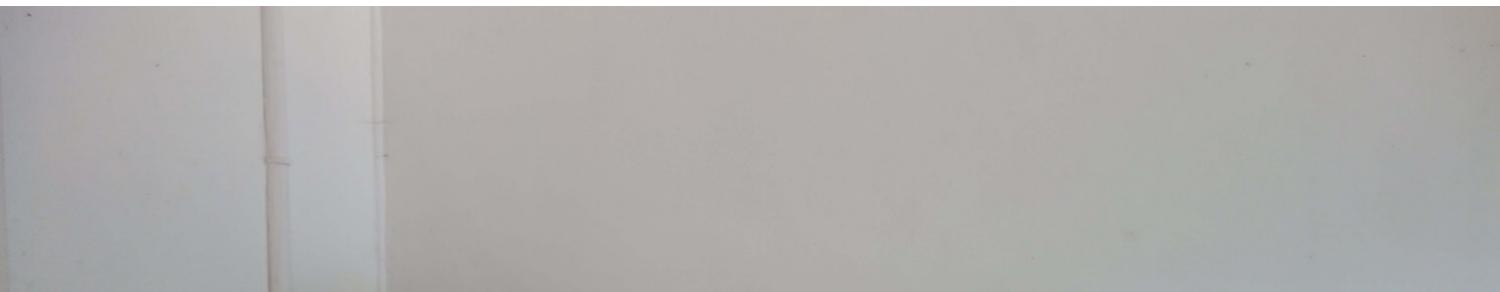
*Loner4ever* Poem *Naked Dogs* 2020

I wrote Loner4ever as a cautionary tale. The protagonist's fragile self-worth and embrace of the "incel" views towards love and sex, are comical but ultimately tragic.



*Loner4ever* Photo of the narrator/protagonist 2020

An atypical view on dogs leads the Loner (protagonist of the book) to reject the possible development of a relationship with a date.





Dale the Male Installation & video 07:06 mins, 2020 Email for video link

Dale the Male is a short film in the style of a 90s sitcom. In the film, Dale loses himself in the embrace of an exaggerated self-reliance and constant emasculation. The film was shot in one day and cast with myself as a non-actor.



Dale the Male [seating arrangement] Installation & video 07:06 mins, 2020 Email for video link

Second half of the installation, a green couch offers viewers the chance to sit and watch a day in Dale's life unfold. The sparseness of the domestic setting is a call to the *male living space* aesthetic.