

# 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

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instagram [@chillback4eva](https://www.instagram.com/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 Waiting 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 <http://rundgang.io/vincent-hulme/>

2018 "September Issue" A5 Zine September 25th, 2018 <http://afive.co.uk/magazine.html>

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, I-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, 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* [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, 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.

*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:  
<https://goo.gl/maps/Ucx9yapMPvTtJZTW9>

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 needed 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 of 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 sculptures, anchors and ropes after the exhibition, leaving no trace or debris in the water.

One of the unintended aspects 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 objects, 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:

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





me and Mona 2022



me in 1990



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





*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 ~~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.

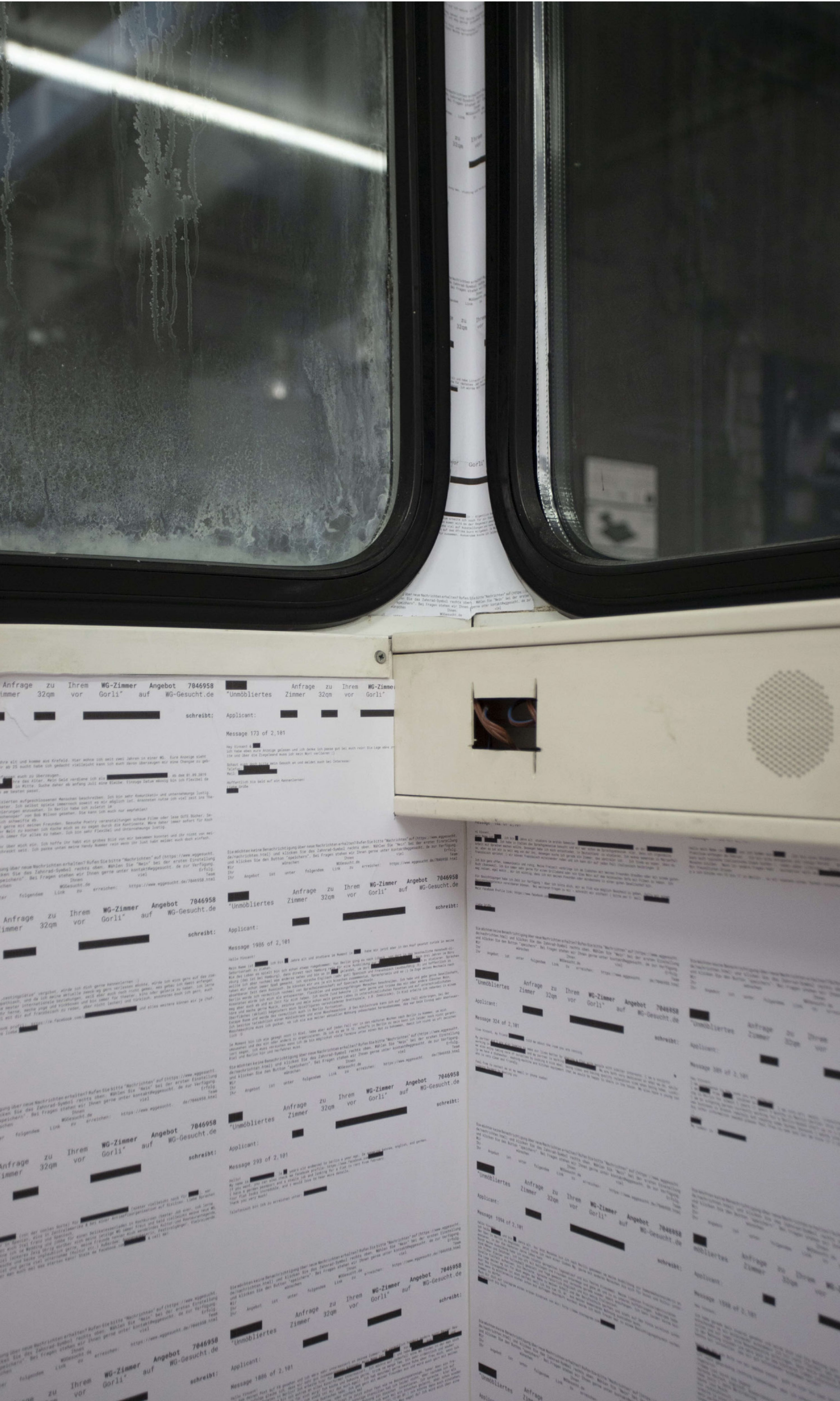
And what of the Spekulation? Trim the fat and discard the tissue. It's just another piece of trash.

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?

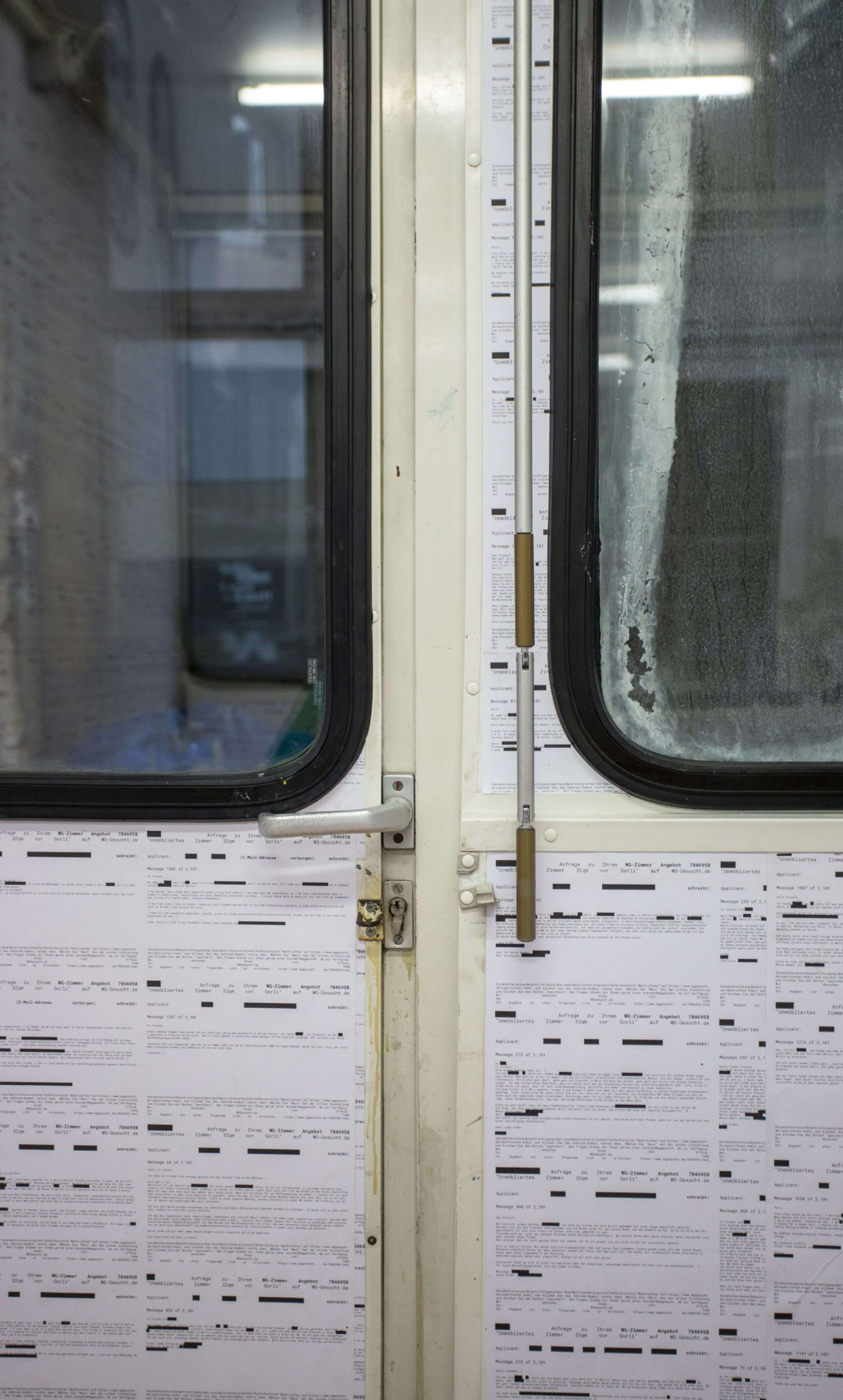
Text for *I'm looking for a room*





Detailed view of I'm looking for a room





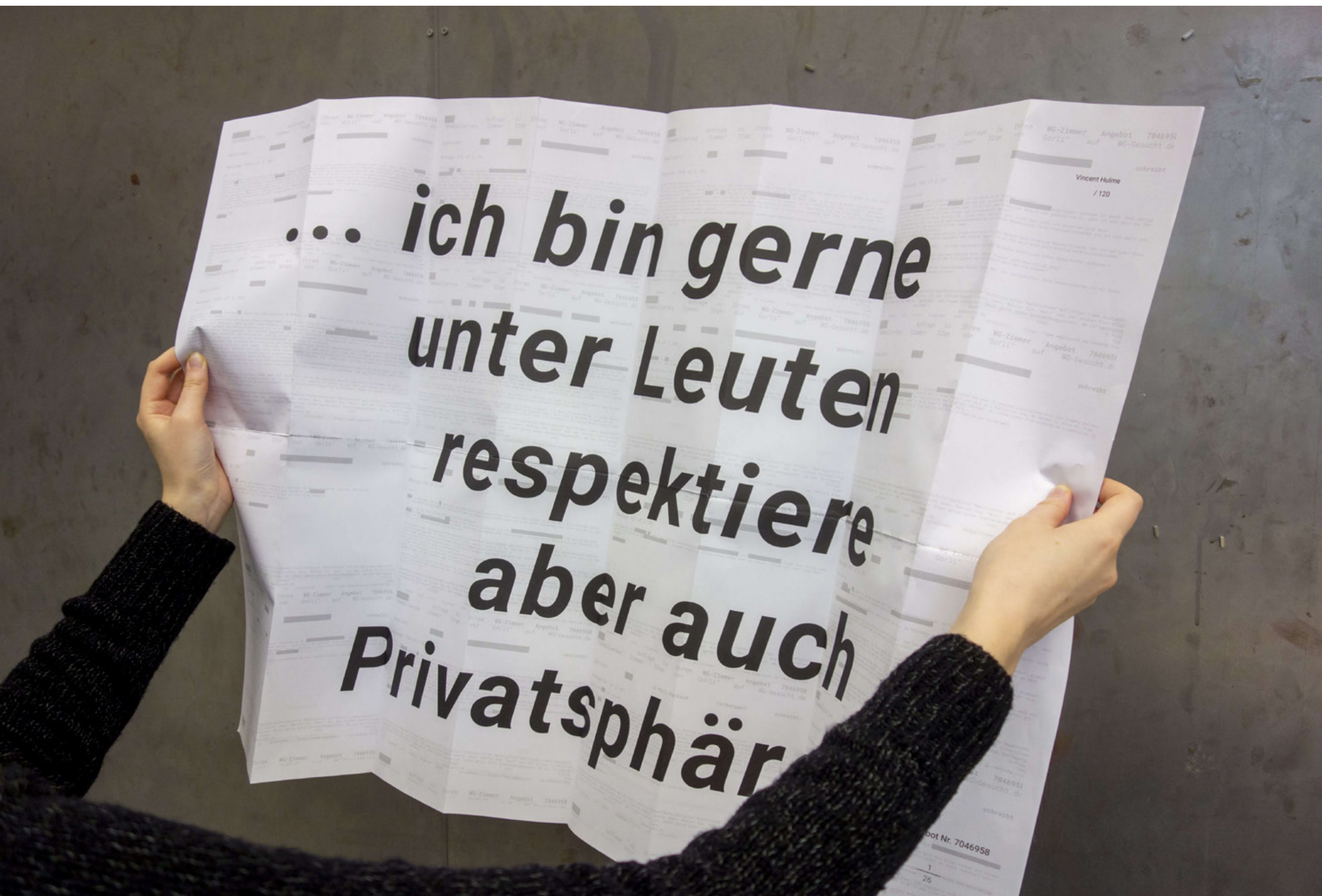
Detailed view of I'm looking for a room



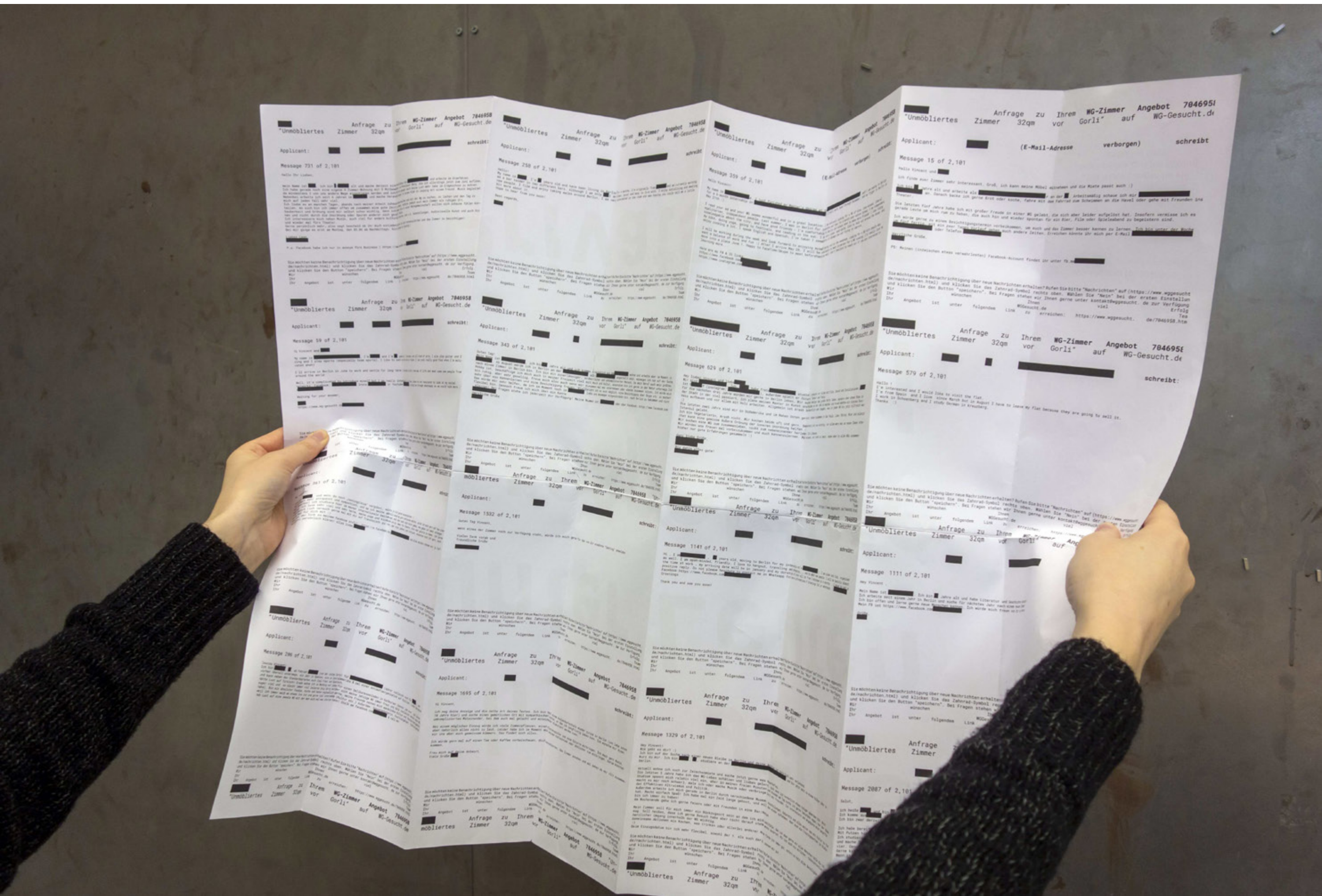


*I'm looking for a room*  
Print on bond paper. Wallpaper installation.  
2021





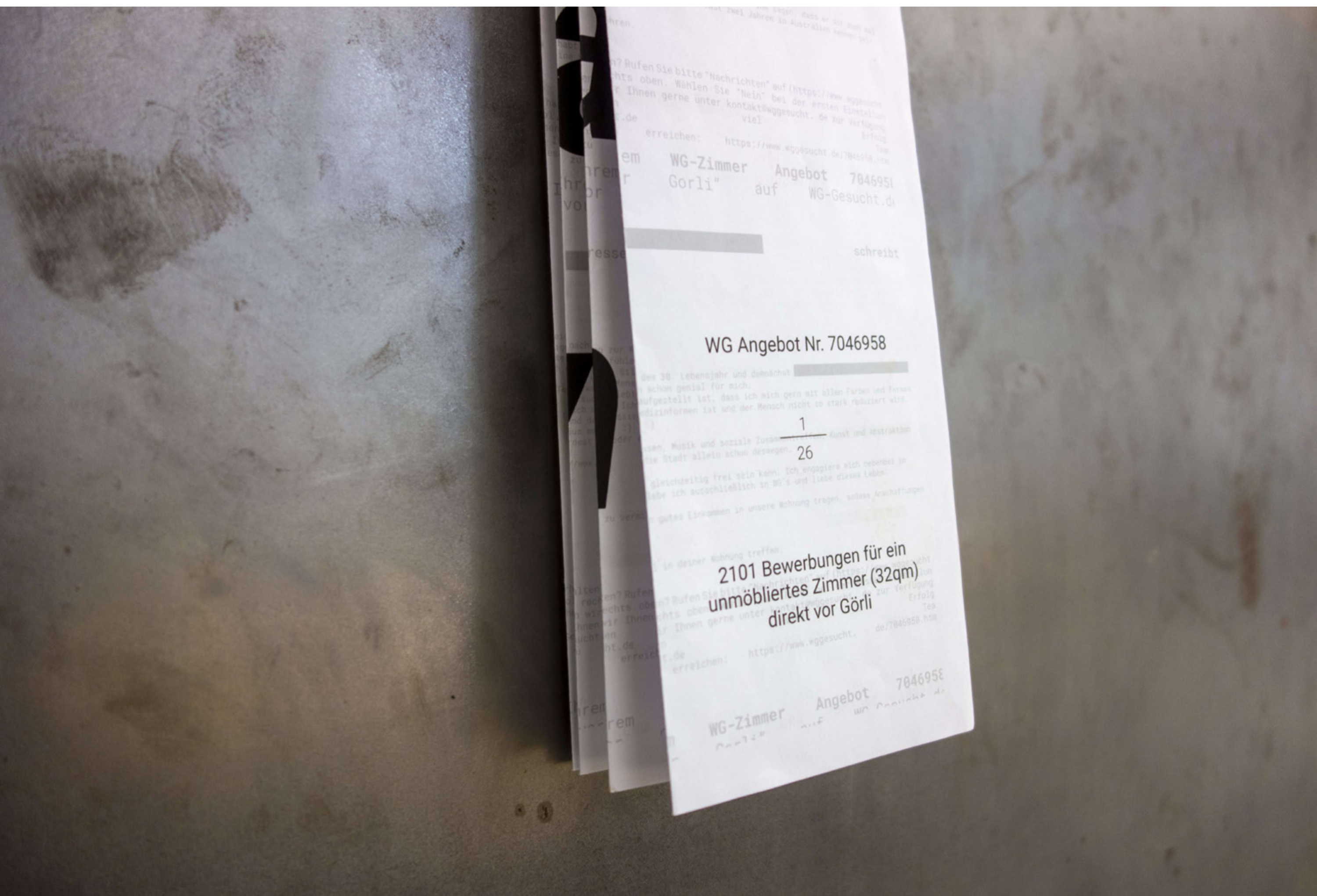
2101 Bewerbungen für ein unmöbliertes Zimmer (32qm) direkt vor Görli  
Folded map [front]. Edition of 100. Offset print.  
2021



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

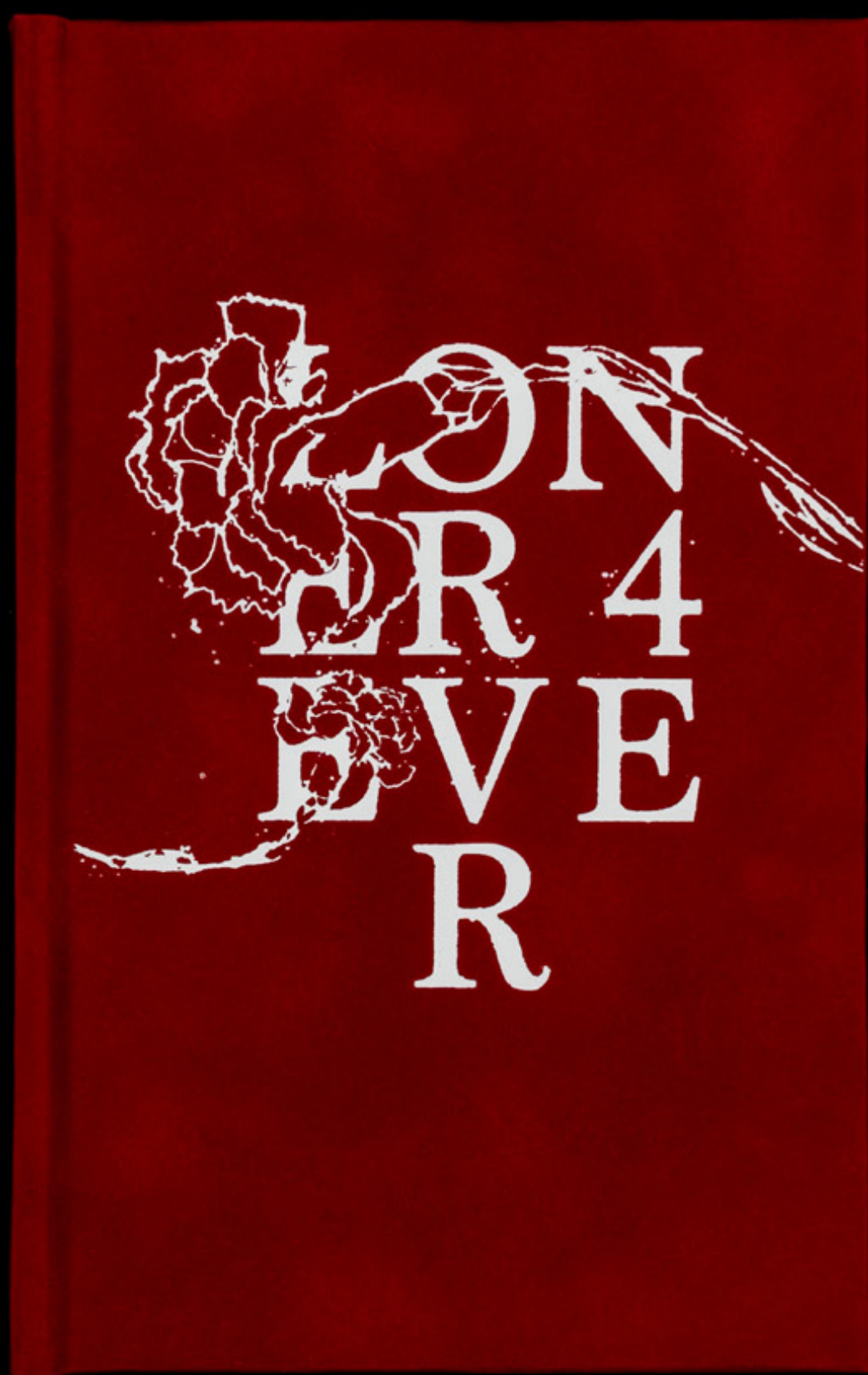
A printed sheet of paper functioning as an image and an object. Emails written and infinitely copied and pasted. Persistently sent, knowing that they may never be read. Folded as a map but offering no orientation, rather disorientation.





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



*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.