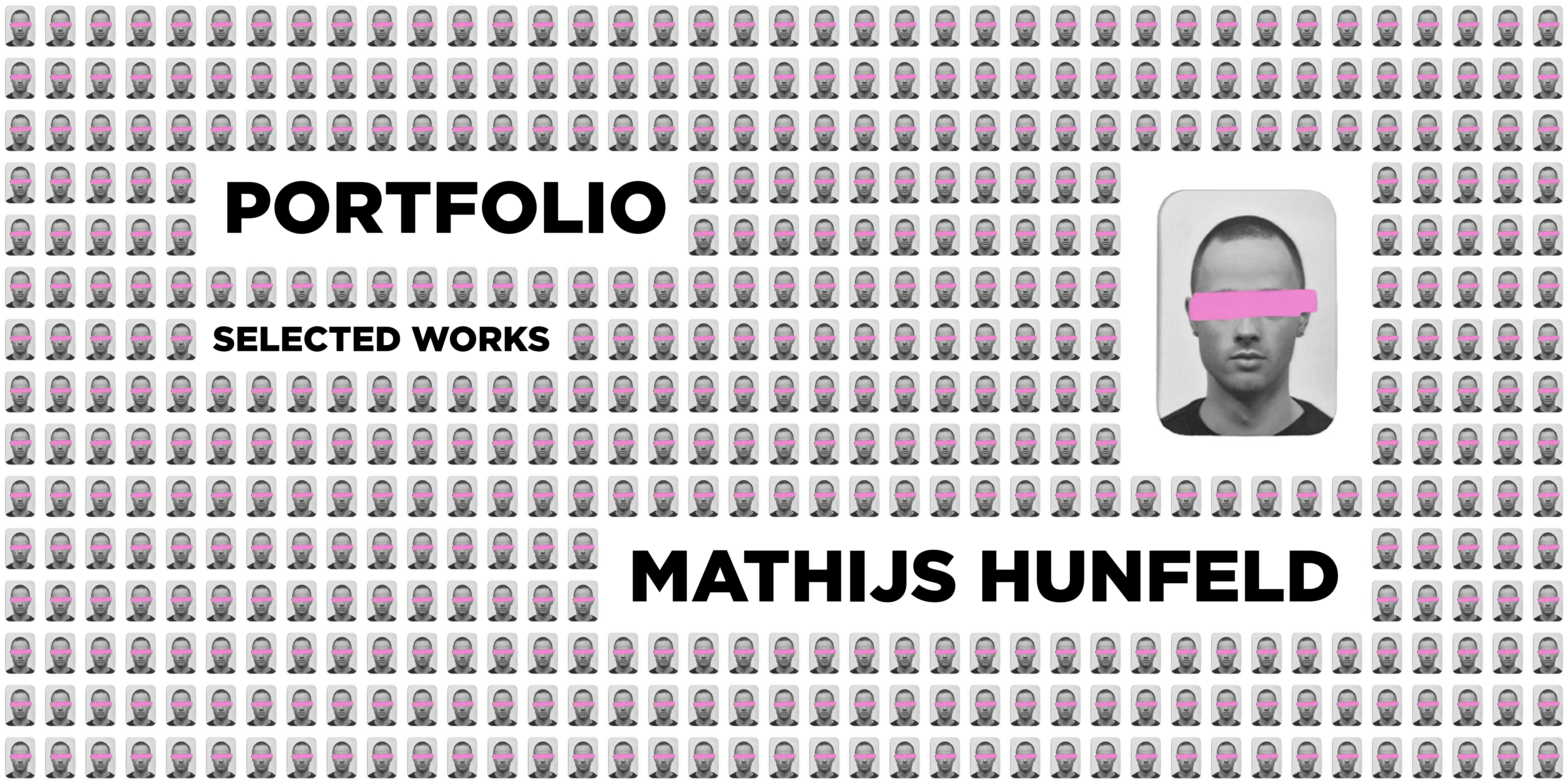




PORTFOLIO

SELECTED WORKS



MATHIJS HUNFELD

CONTACT

Mathijs Hunfeld
hunfeldmathijs@gmail.com
+44 7767 590197
(b. 2000), The Netherlands

Based in London, UK
www.mygloriousdownfall.com
@my.glorious.downfall

INDEX

ARTIST STATEMENT

2026 - WORLDWIDE MANIFESTO
2026 - * [404 NOT FOUND]
2025 - 10X
2026 - 10X - Print Series

2024 - TADA MANIFESTO
2025 - NOW I'LL BE ANGEL
2024 - ~~S/N: 782C6-F935G-A~~ S/N: 78C26-F935G-B
2024 - "I'll let you know when I had ewnough"
2024 - *Untitled (rooftop missing)*
2024 - *THIS IS NOT AN EXIT*
2024 - *Untitled (baggie)*
2024 - *AND SO IT GOES*
2024 - *BABY FACE IT*
2025 - *HIGH RISK OF FALLING*
2024 - *Untitled (store sign)*
2023 - *Untitled (store sign) (black)*

BIBLIOGRAPHY

ARTIST STATEMENT

Mathijs Hunfeld interrogates the superficial layers of pop culture, where he utilizes an interdisciplinary practice to engage with themes of fantasy and desire. Through a conceptual approach, his work offers a critical and satirical reflection to showcase the glory and reveal its downfall.

A self-reflective viewpoint plays a pivotal role in situating work between the object and the subject, where his practice pinpoints the crossroads of fine arts and consumer goods. Through contextual and interdisciplinary explorations, Hunfeld's work moves towards forms of sampling that recontextualize, alter, and curate mainstream objects into new and critically assessed modes of being. It curates the viewer's perspective by appropriating and accessorizing various identity extensions and resorting to the participatory horizontal and passive vertical plane.

This focus on the intersection between consumer and product elaborates on how individuals extend beyond their boundaries by being re-imagined through their inventions. The often branded bodies of work situate the artist on the sideline of this process while revealing personal experiences surrounding themes of addiction and loneliness, which are consequently pulled towards a larger but relational narrative.

The work builds on this relational aspiration and satirically celebrates its closely related emotional dependencies by drawing visual and material inspiration from presentational and promotional occurrences within pop culture. These dependencies are established by research into the general public's interests, contemporary communication, collective fantasies, and media such as musical lyrics, advertisements, fashion collections, and visual merchandising.

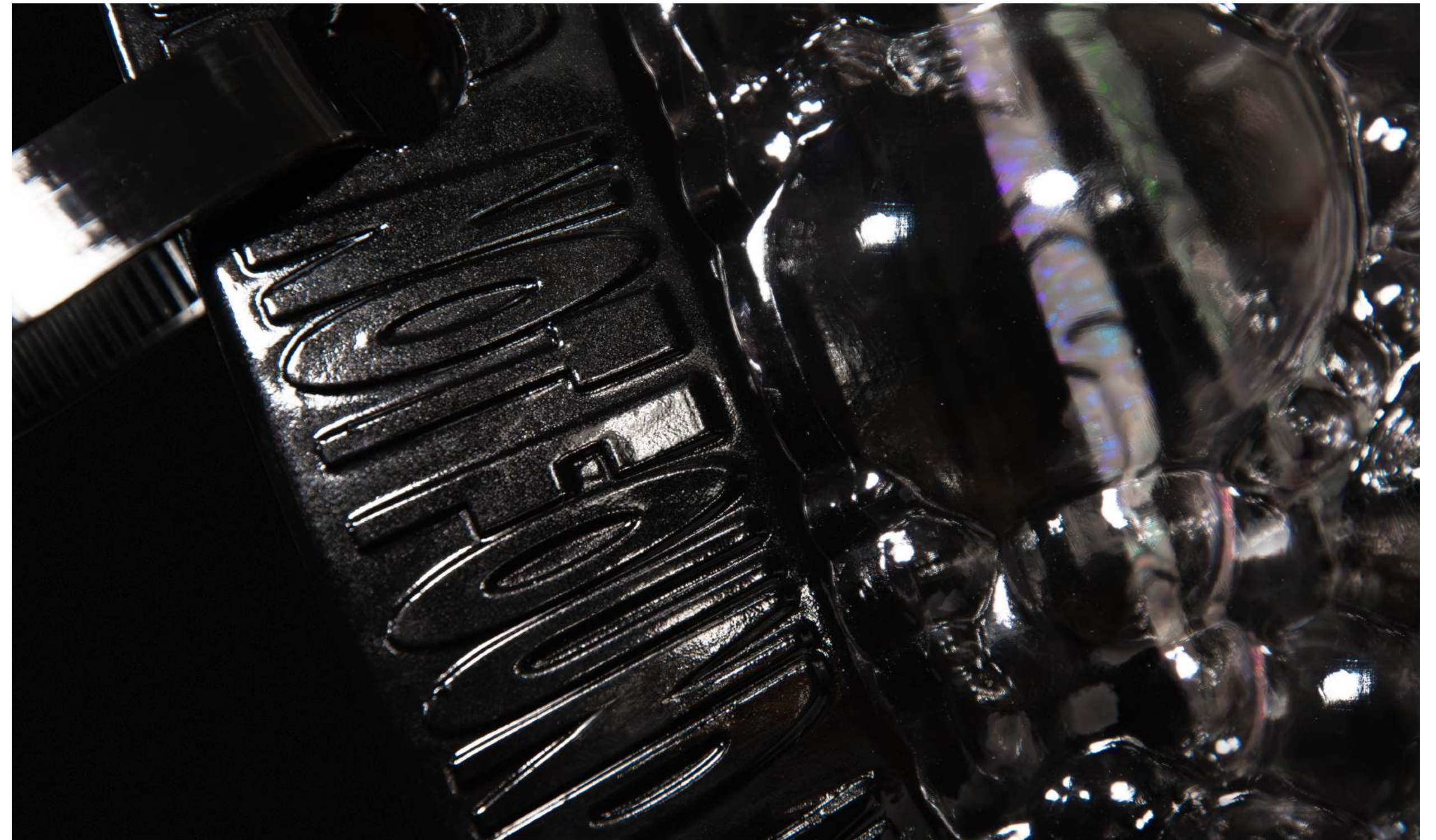
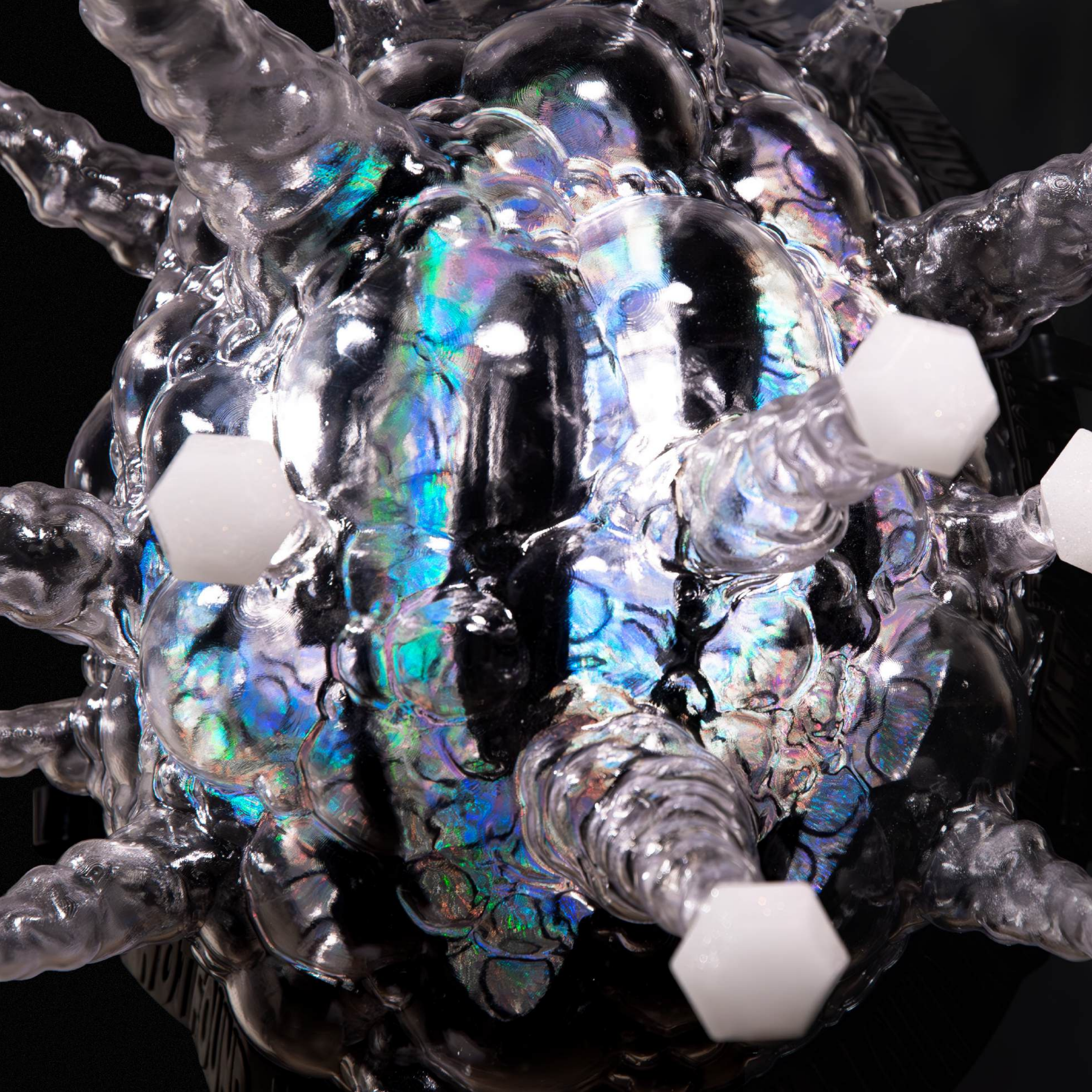
Hunfeld's perspective deviates from these typical pop cultural grounds due to personal disconnections and possibly fearing aspirations, creating representations at a safe distance from their actuality. This worldbuilding practice attempts to create visual and material languages out of notions like the flattening of distinctions, the immediacy within late capitalism, and the self-sabotaging subject. As these concepts are often out of reach, Hunfeld utilizes various media in close relation to their pop-cultural framework and frequently gets materialized by polished and industrial production standards.



WORLDWIDE - MANIFESTO

WORLDWIDE is a series of accessories shaped by the paradox of global connectivity and individual isolation. Digital culture transmits identity and trends globally in real time, yet compresses them into sameness. On one side, this body of work operates as a religion of visibility, where a non-negotiable and commodified self is sustained through algorithmic participation. On the other, invisible infrastructures standardise and scale culture, transforming identity, desire, and content into endlessly reproducible products.



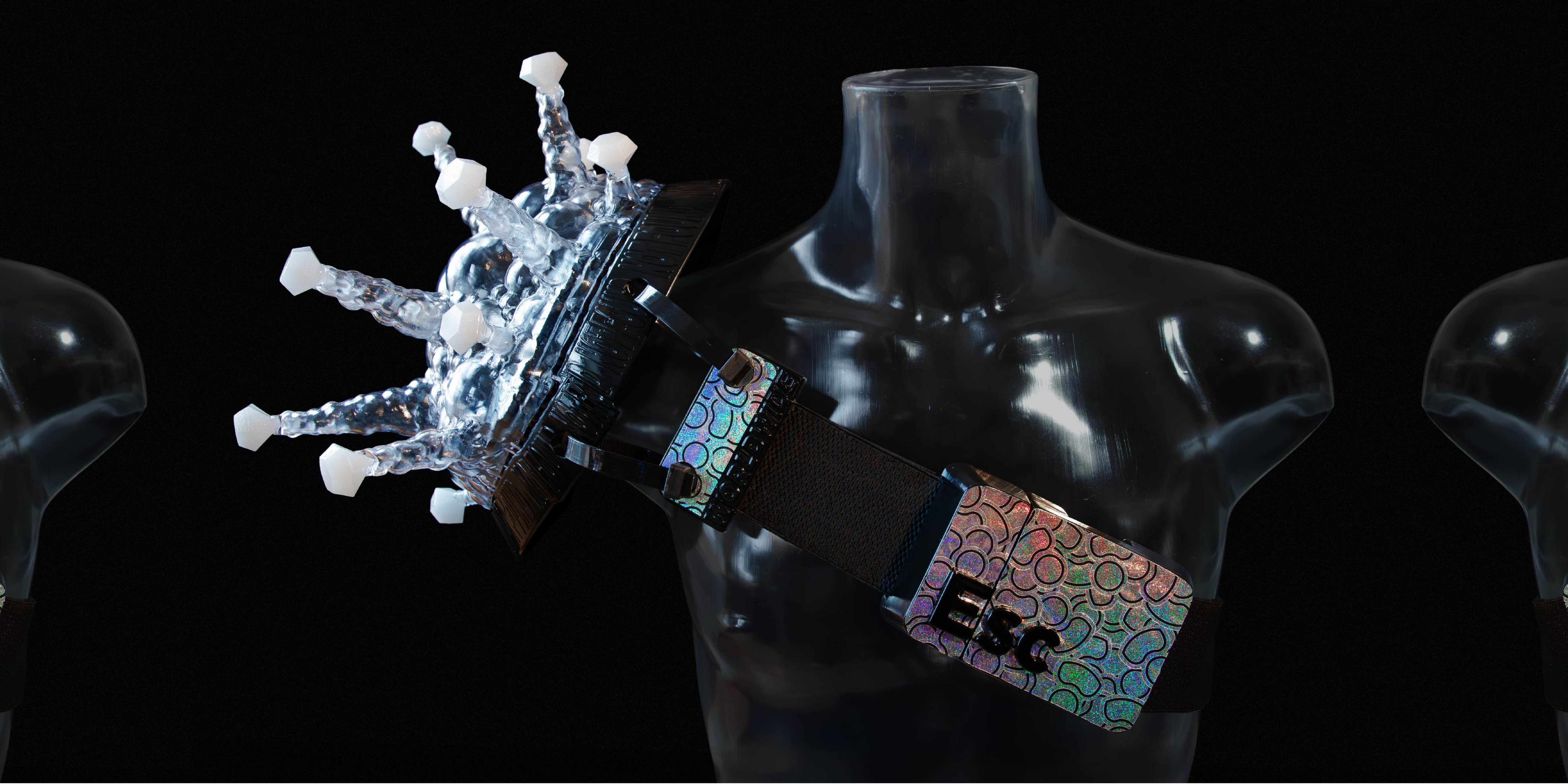


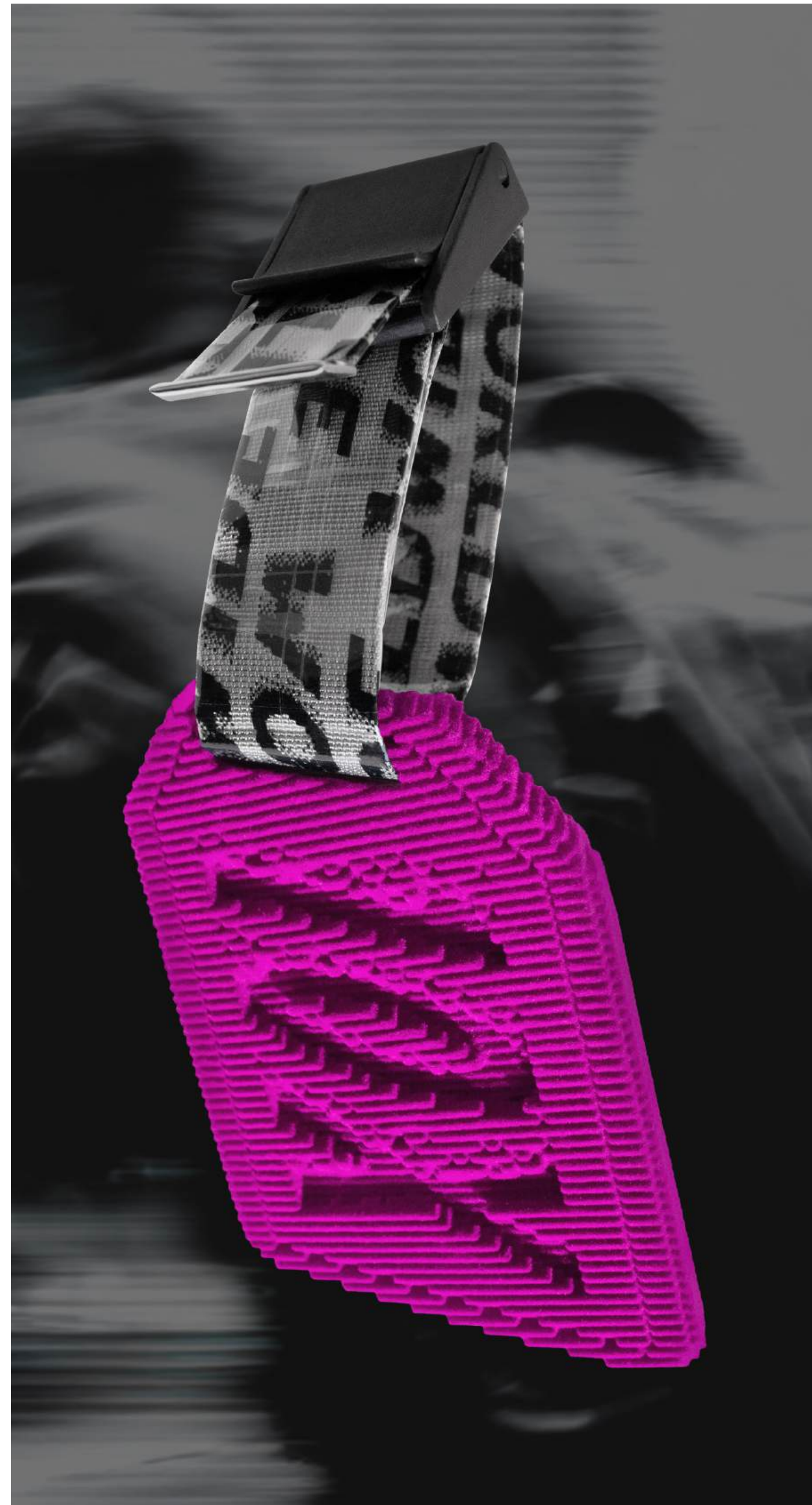
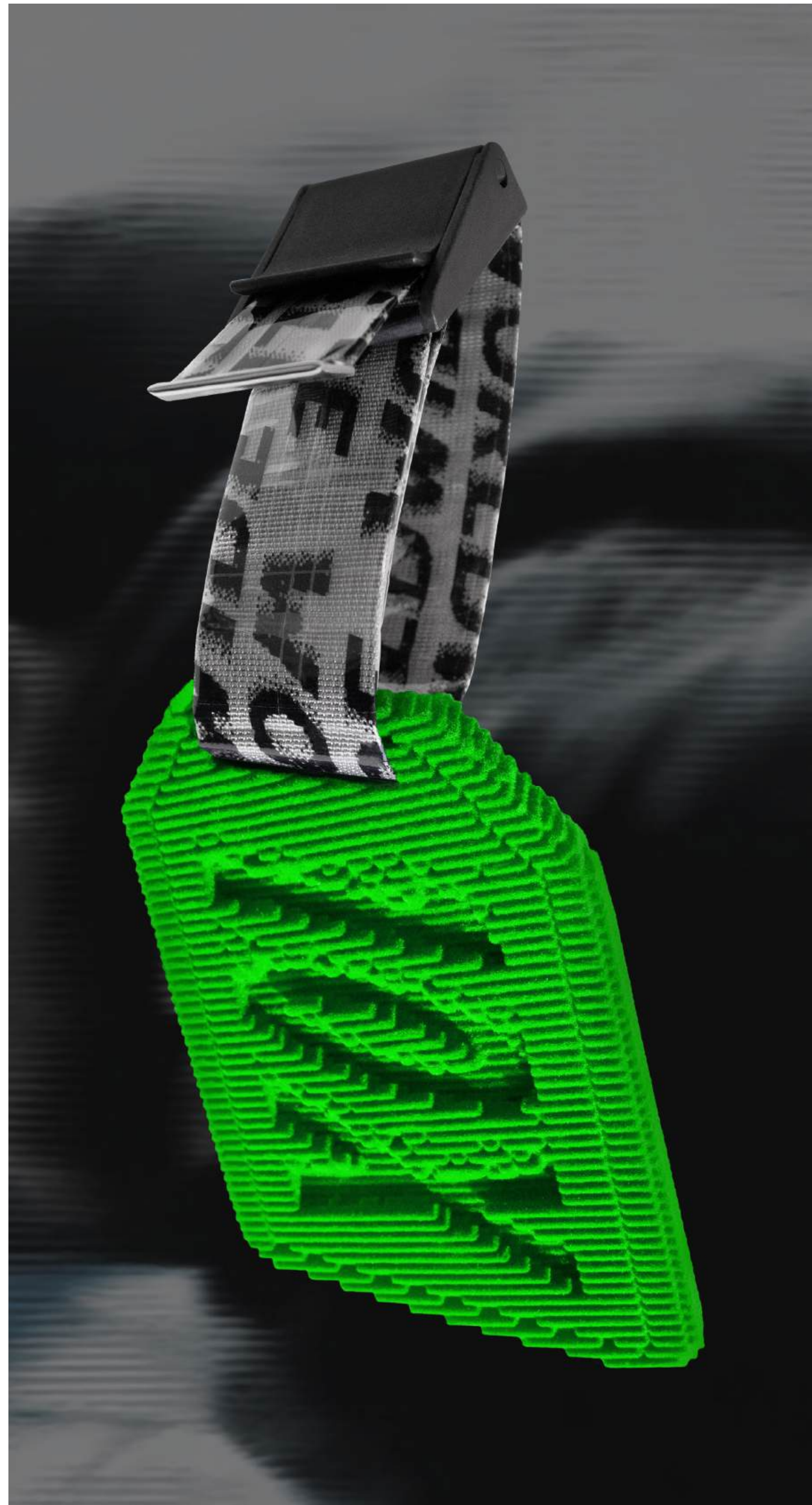
*** [404 NOT FOUND]**

resin, PLA print, zip tie, sticker, elastic band, foam - 70 x 32 x 32 cm - 2026

* [404 NOT FOUND] signals absence and excess—a marker of emphasis, exception, or zero—a punctuation of identity in flux. Placed on the shoulder, it occupies a status-bearing zone where absolute power, annihilation, and spectacle condense into a gamified logic. The explosion functions as a self-contained ecosystem, trapped yet circulating, reflecting social media's algorithmic isolation and the paradox of immediate visibility as value.

Beneath the eruption lies 404 Not Found, signalling that a previously accessible page, interaction, or network resource is no longer available. Online spaces are ephemeral by design: identities vanish with deleted content and usernames, yet the spectacle persists—sterile, gamified, and immediate. The work interrogates the dynamics of circulation and collapse, and the non-negotiable self, perpetually overwritten in the logic of digital exposure.

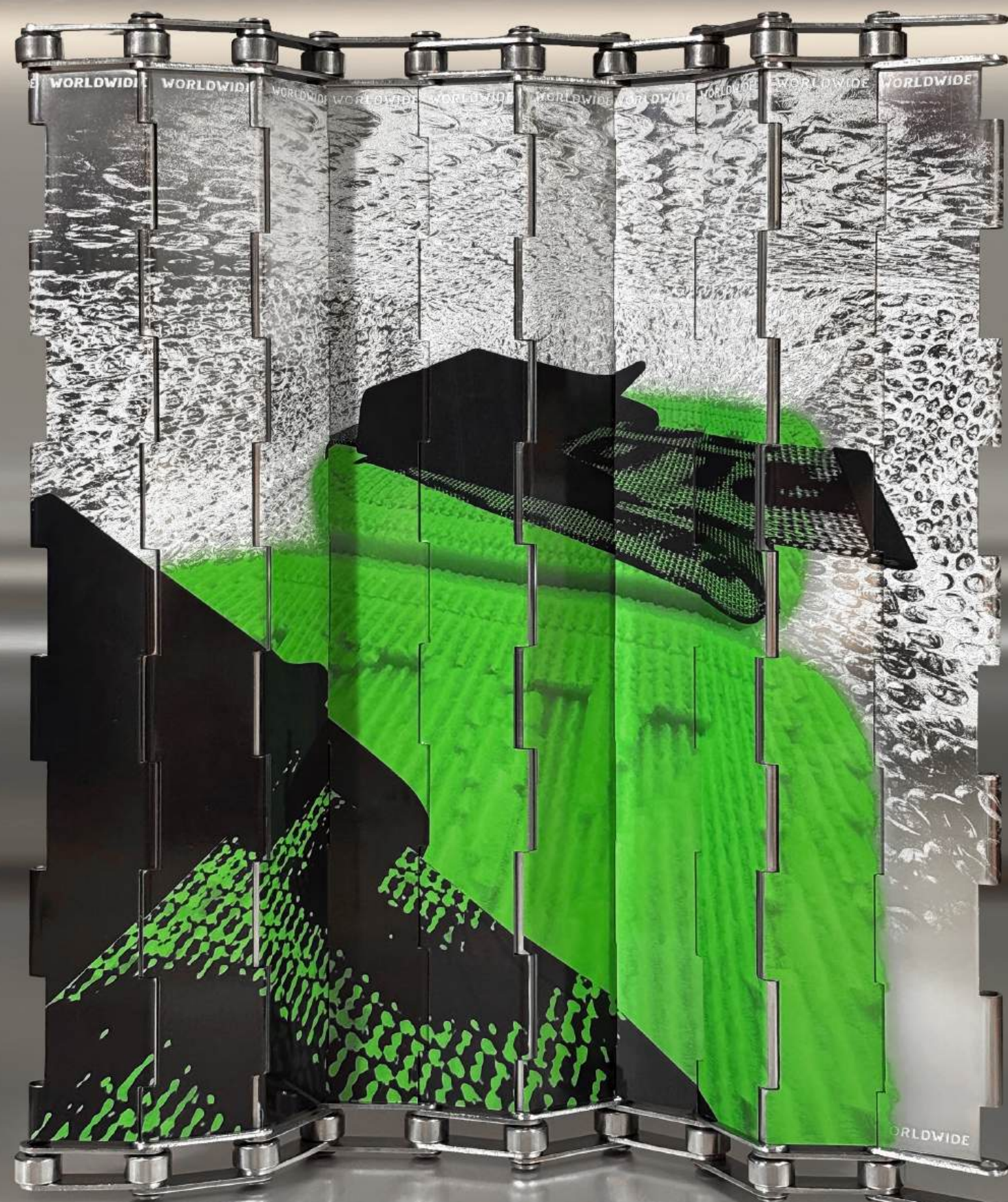
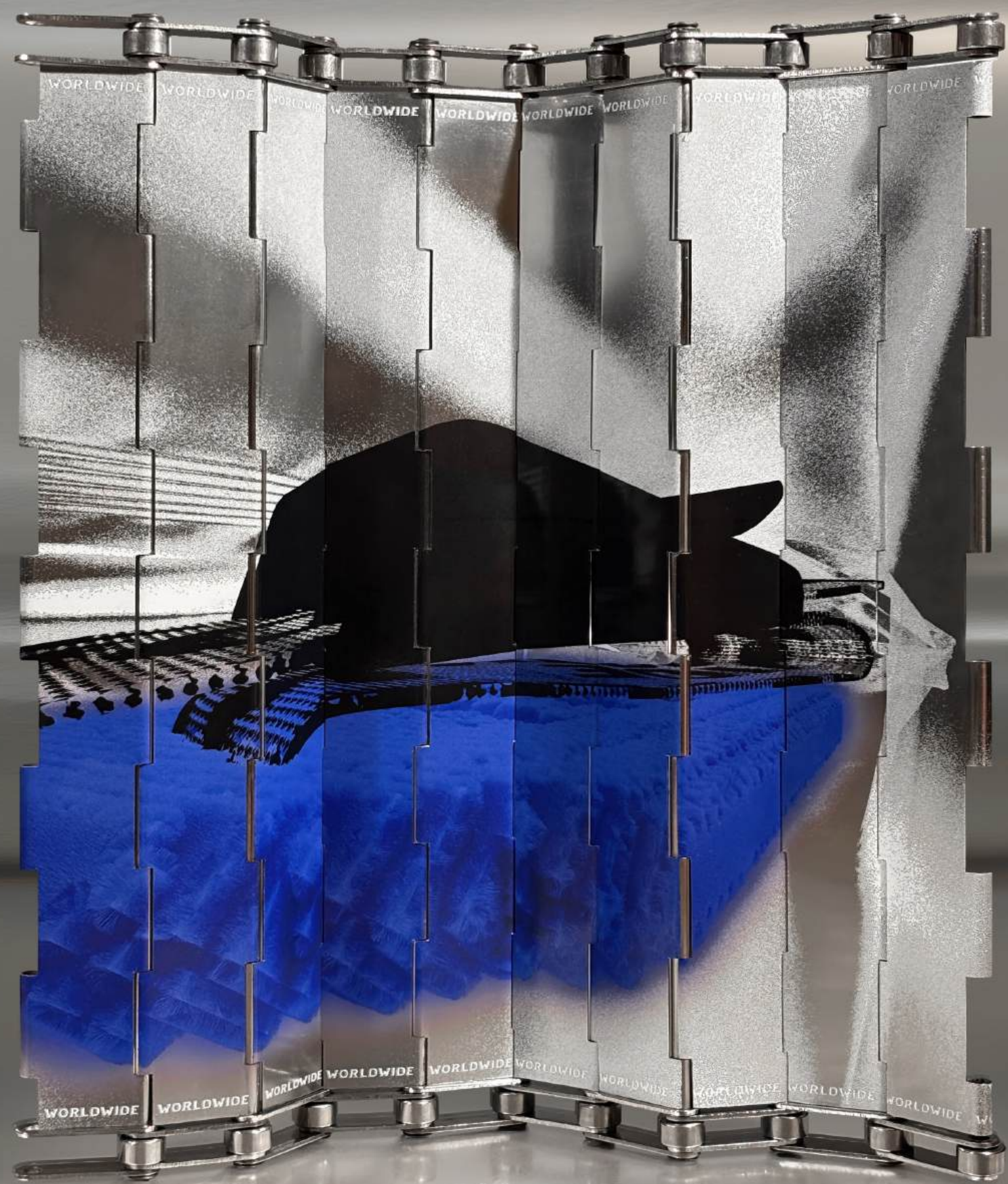




10X

resin, nylon belt, packing tape, buckle, belt tip, nylon fiber -
60 x 10 x 10 cm - 2025

The tag doesn't represent a product—it redirects its function toward a culture of immediacy and circulation where it operates through the logic of product logistics itself. The tag marks a space of pre-consumption: the product in flux, always arriving, never present, endlessly reconfigured. The disposability and display of the tag impose a commercial identity designed not to be understood, but consumed. It is stripped of visual branding or tangible product reference and holds the visual language shaped by the infrastructures it inhabits. The work stands as both a critique and an epitome of the system—amplifying over-identification while collapsing meaning through excess and repetition.

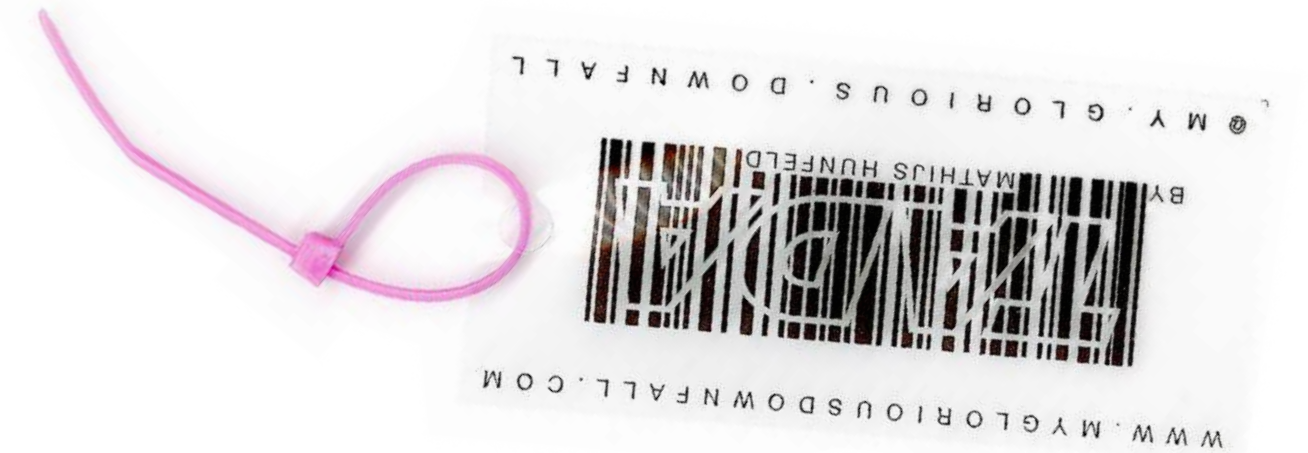


10X - Print Series
metal conveyor belt, vinyl sticker print - 50 x 50 x 2 cm - 2026



TADA - MANIFESTO

TADA creates compromising body-based accessories and liminal public space, exploring the exchange between personal indulgence and representations of mainstream pop culture. Inspired by the infantile exclamation "TADA," the brand satirically highlights the pursuit of self-promotion, creating works that are pushed to the physical and conceptual point of collapse. TADA exists at the intersection of subject and object, embodying a self-sabotaging character rooted in pleasure while offering a provocative and critical cultural reflection.





NOW, I'LL BE ANGEL

epoxy resin, plastic bag, metal zip-tie, urethane resin, metal chain, bolts - 120 × 120 × 55 cm - 2025

Suspended as a hyper-material body in a state of eerie stillness—part object of desire, part expired promise. Composed of synthetic and industrial remnants, the work mimics the marketable illusion of transformation while skipping over experience entirely. It offers only the residue: a distanced, post-authentic self, caught between ego and disappearance.

Presented as a “what-you-see-is-what-you-get” reality, the piece fabricates a space where heaven is halfway-down—where immediacy feels empty, and transcendence collapses into self-sabotage. It visualizes the commodity’s core promise as a sculptural form, rendering transformation both inevitable and futile. An ‘alreadyness’, a feeling of being too late for fulfillment and too early for release.



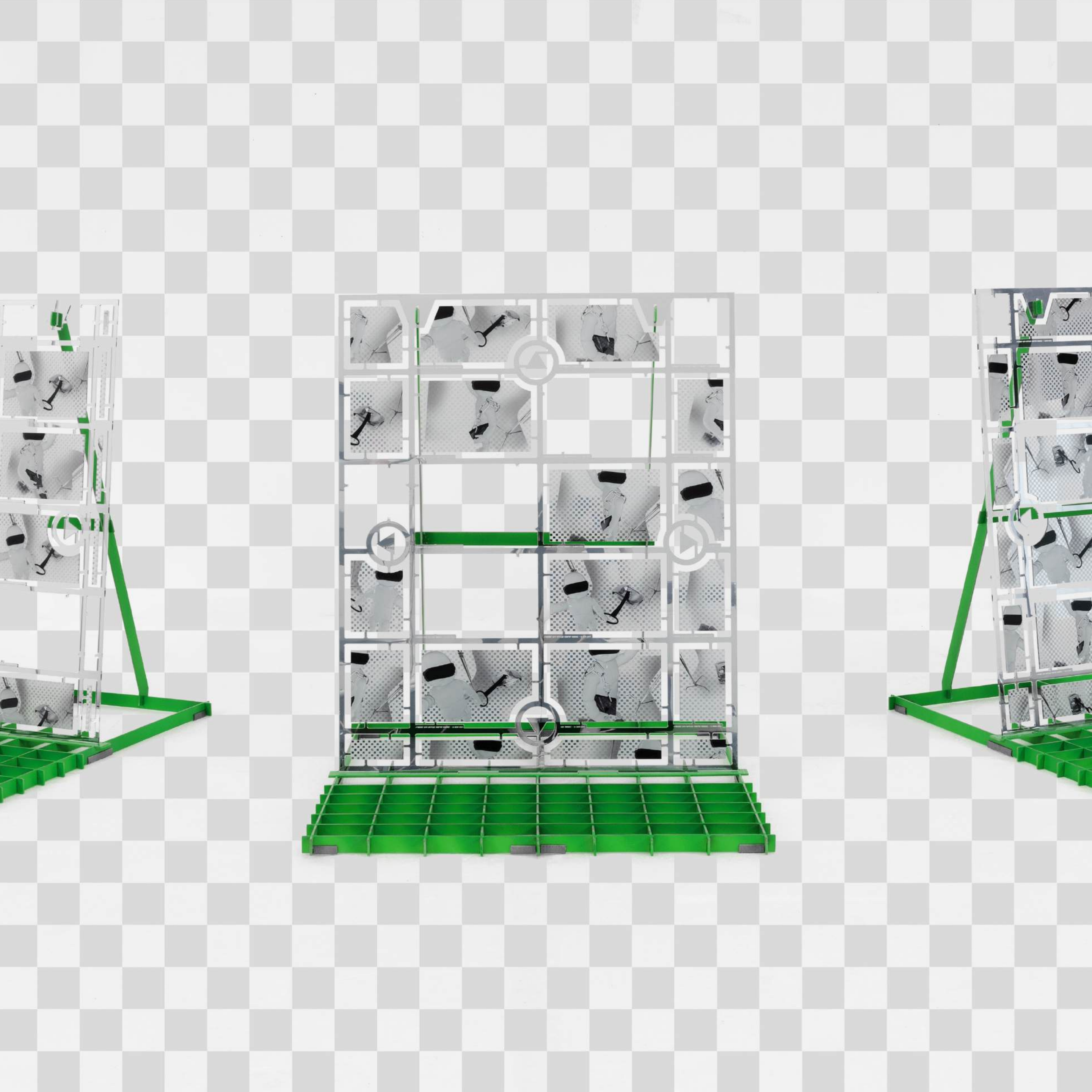


S/N: 782C6-F935G-A
S/N: 78C26-F935G-B

bronze, glass, mild steel, paint marker -
32 x 34 x 36 cm - 2024

Presented as the double
entendre of TADA, these figurines
cannot sustain themselves
in separate atmospheres,
challenging the collectible
character industry where visual
circulation is key to relevance.
~~S/N: 782C6-F935G-A~~ and
~~S/N: 78C26-F935G-B~~ float
aimlessly through forms of
presentation, exchange,
and decline. Since there is
only appearance, and thus
unmasking, their atmosphere
perpetuates a narrative of nothing
but obsolescence. The use
of lasting materials in typically
temporary contexts contradict
this fast-paced and addictive
industry. Preserved as trophies
in a global showcase, these
figurines eschew circulation,
becoming ends in themselves.



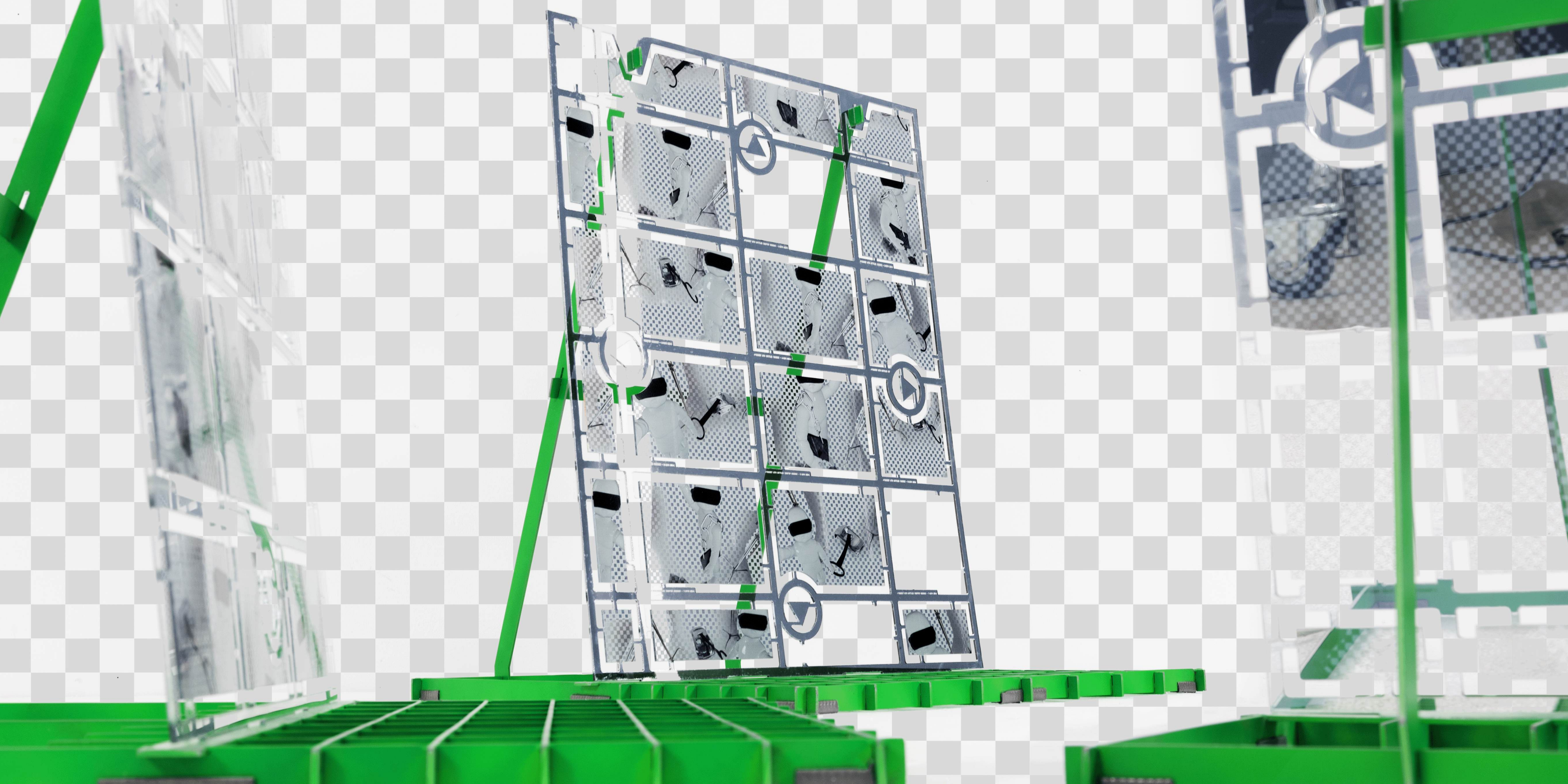


“I’ll let you know when I had enough”

2-way mirror, mild steel, UV-print, rubber - 52 x 52 x 62 cm - 2024

Functioning as a selfie sequence that refers to ‘see this, here, now’ but also ‘see me showing you me,’ the work projects a figure into a process of constant restaging. It suggests a dispersed identity in a state of flux by lingering between states of over-exposure and cancellation. As a barrier that documents, it blurs the boundaries between producer, marketer, and audience, turning the participating viewer into a mere vehicle of reflection. By showing this instability of the ‘self’, the work further questions the construction and interpretation of online identities by showcasing itself as a complete proposition.

*3 series





Untitled (rooftop missing)

toy car, mosaic mirror tiles, mild steel, vinyl strap, office wheels - 110 x 60 x 45 cm - 2024

While referring to its limitlessness, this work completely defeats the concept of a car, showing a power imbalance between the object and the user. While further emphasizing the interplay between cuteness and aggression, the visual language of toys presents a world of perfect proportion that, in actuality, turns the opposite. By taking it along on a leash, the uncontrollable movement makes 'appropriate' use impossible, further digging down into the adult's related fear and desire, showing how the prospect of failure reflects the unconstructive search for true fulfilment in hedonistic products.

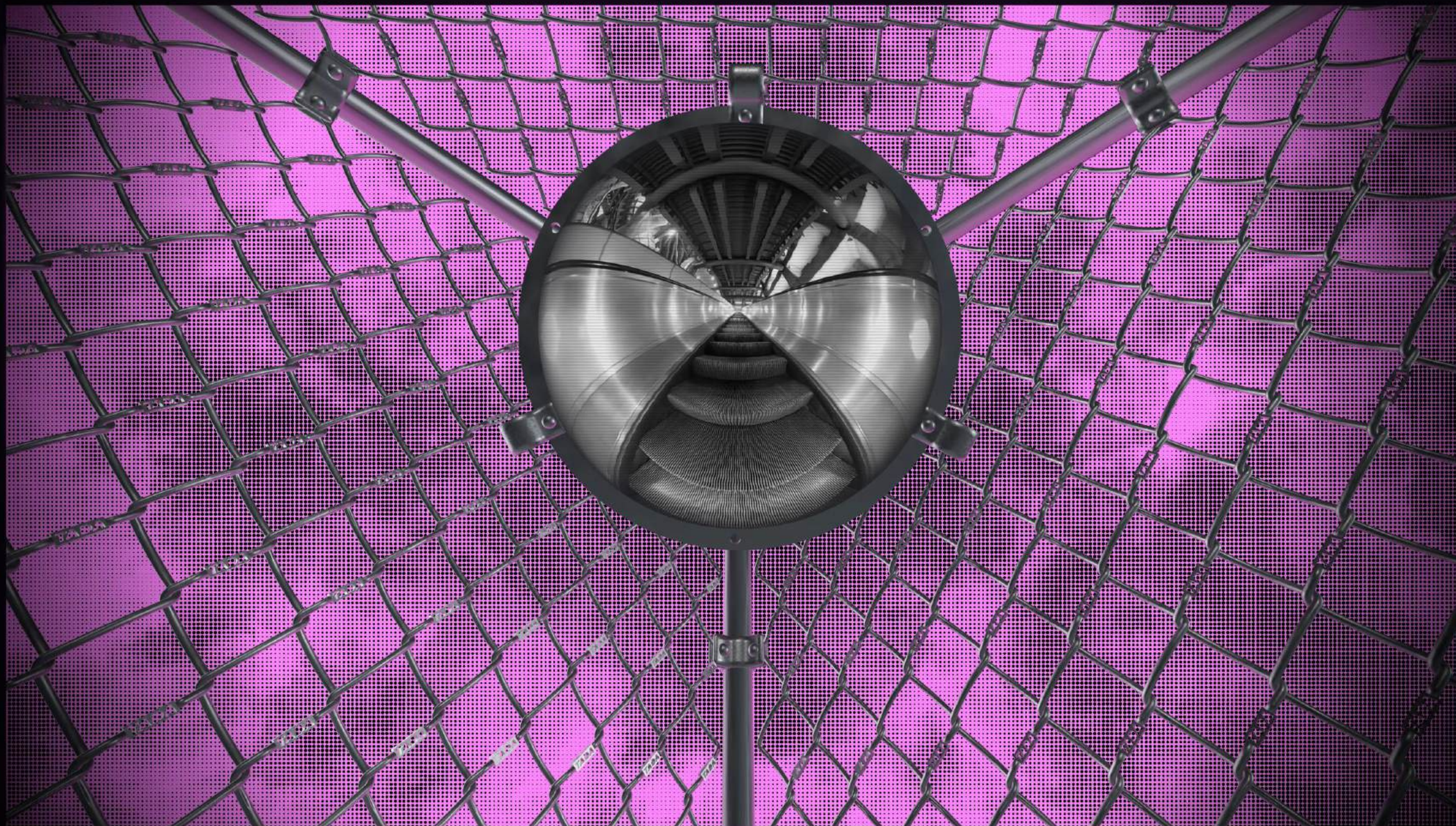
THIS IS NOT AN EXIT

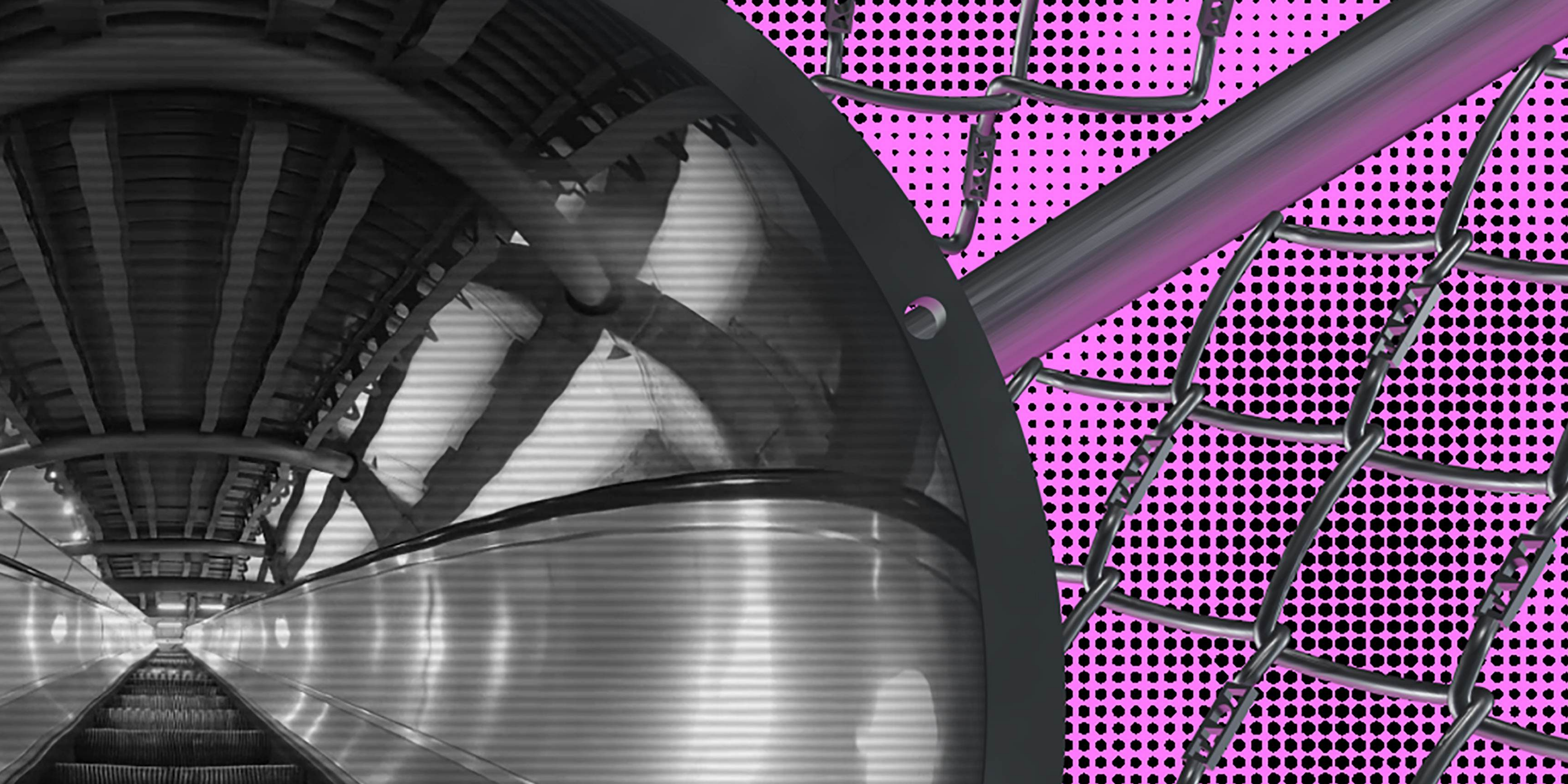
moving image, 3D-render, sound -
16:9 4K, 3 min (loop) - 2024

<https://vimeo.com/924152213>

This holding pattern positions a somewhat paranoid and schizophrenic subject who stares into the corner, being confused by the diversity of space and time. It elaborates on the constant flow of content on vertical surfaces, creating hyperreal representations of space and removing any natural horizon. The subject is at a distance that promises no community or progression but a missing determination. These liminal motifs progress seamlessly but disappear as fast, making us part of a meditative and passive cycle towards boredom.

*CAP Cinema screening - Genesis Cinema -
London, UK - 2024*



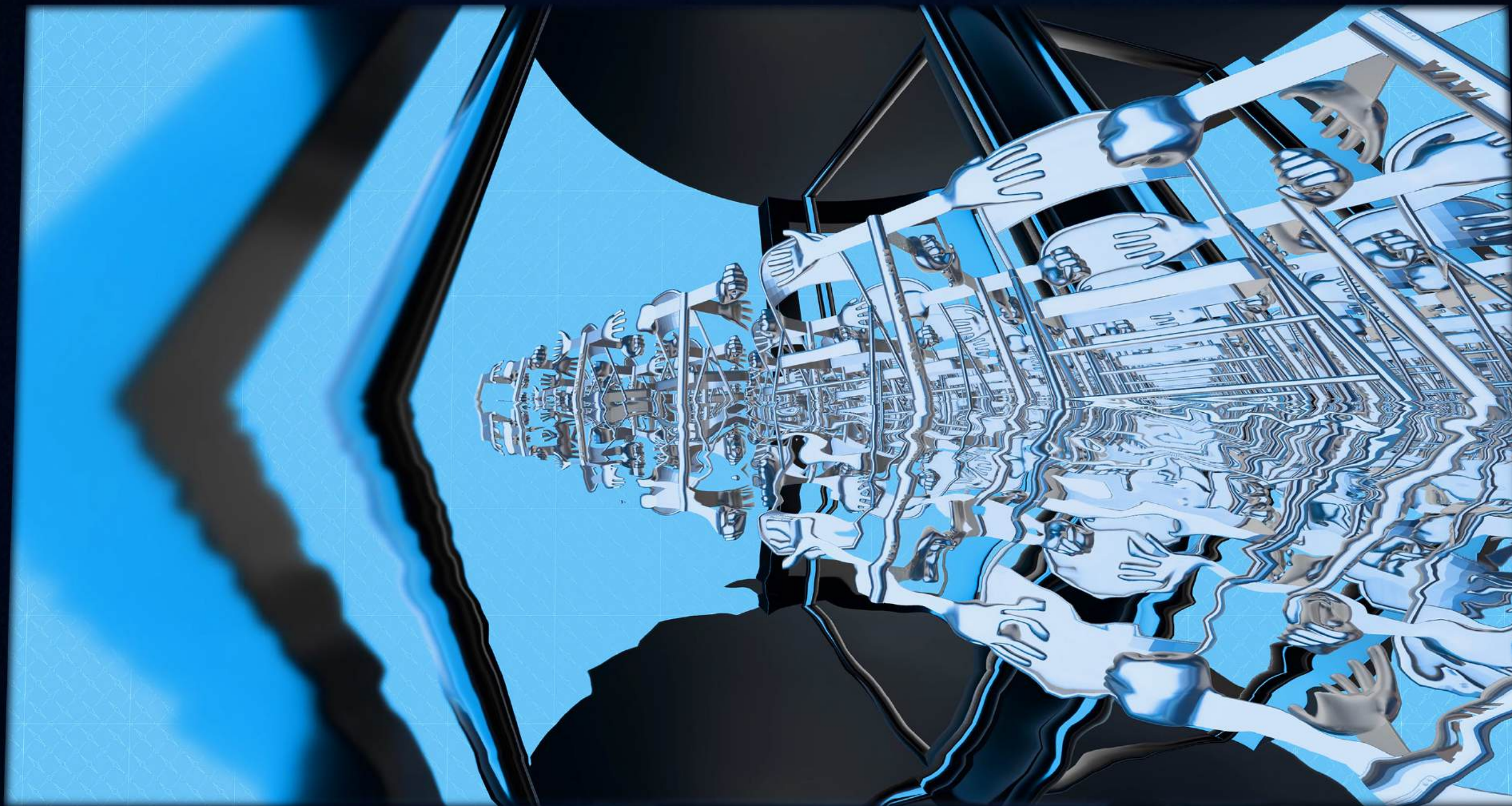




Untitled (baggie)

kraft paper, clear coat screen-print, mild steal - 60 x 35 x 7 cm - 2024

By contradicting the original use of a handbag and being rooted in the life-cycle of consumption, this 'rip-off' version gives nothing but new 'bags'. By inevitably moving its fantasy to obsolescence, the accessory transforms from a hedonistic object to degrading self-promotion, satirically providing a superficial fix. With a self-sabotaging attitude, this curated material experience confronts the user with the growing gap between sign- and use-value, intersecting consumption with care, and emphasizes the life cycle of desire and lack.



AND SO IT GOES

moving image, 3D-render, sound -
16:9 4K, 3 min (loop) - 2024

<https://vimeo.com/931751870>

Focussing on a filter-perfect and conformed world, this revolving door comes as an opportunity in the search for a personal connection. While imbued in its disappearance, the scene starts to gain grounding as it visualizes the conflict between participation and cancellation, endlessly generating new distinctions. It curates a disassociated subject into space, not knowing what is and is not, trying to get from stressful waters to relief.

*TATE LATE Screening - TATE Modern -
London, UK - 2024*





BABY FACE IT

chocolate, acrylic - 50 x 11 x 50 cm - 2024

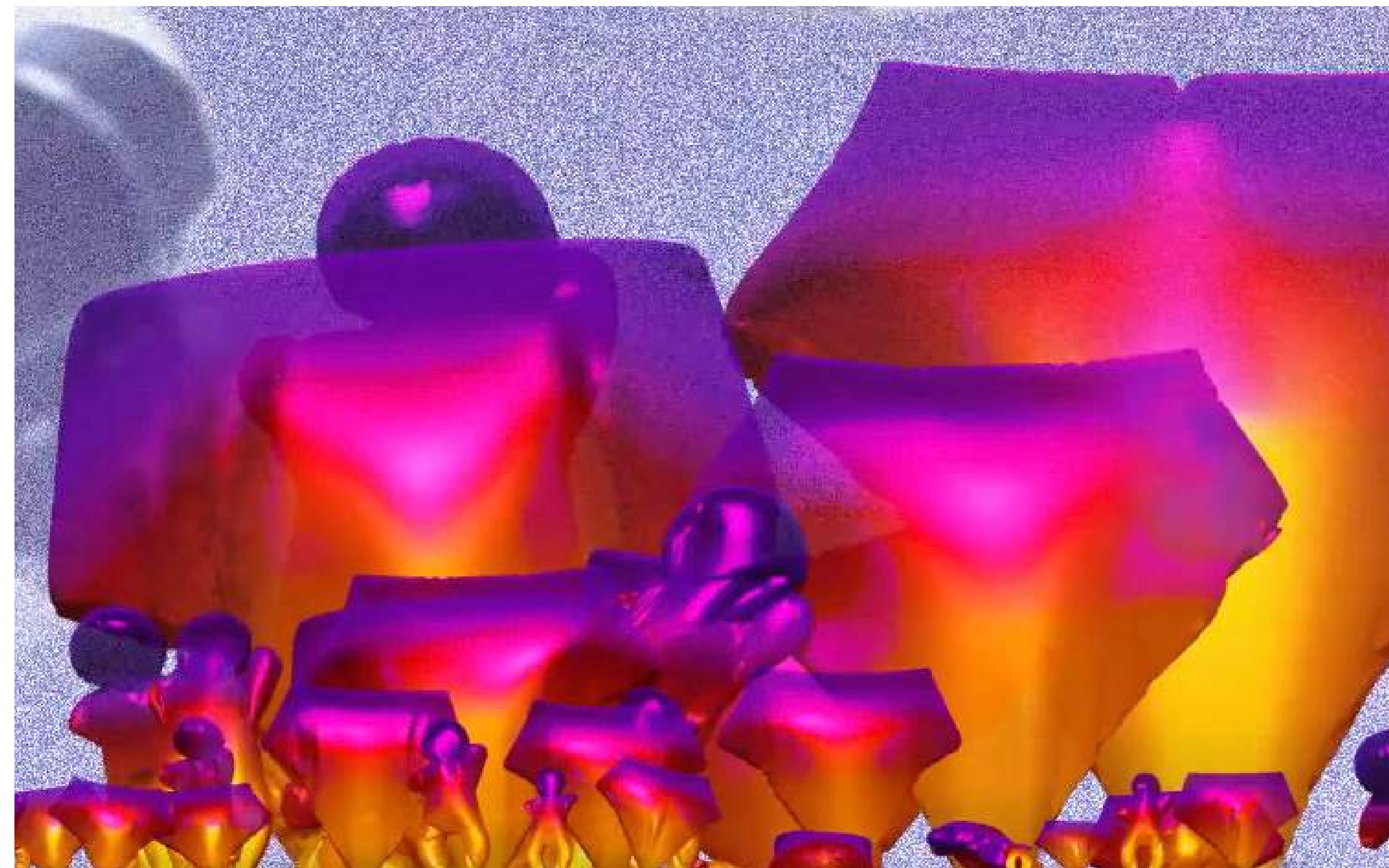
This series of pacifiers serves as a visual representation that highlights the paradox of intertwining infantile reliance with exaggerated self-promotion in adults. It emphasizes the delineating boundary between a luxury item and an infant's essential dependence on nurturing. Pacifiers are designed to suppress crying and create the illusion of perpetual care. Through this series, the contemporary pursuit of pleasure in popular culture undergoes an ironic transformation, shedding light on its transient escapism and the stifling dependence hindering genuine self-expression. An extravagant accessory reflecting the struggle between maintaining authenticity and succumbing to overpowering reliance.



HIGH RISK OF FALLING

moving image, 3D-render, sound -
4850 x 1250 px, 3 min (loop) - 2025

<https://vimeo.com/997698367>



Showcasing a horizon of repetitive and non-hierarchical connections, the work explores the relentless cycle of media-driven innovation and withdrawal. Rather than engaging directly, this cycle forms an infinite accumulation of 'now', creating an 'empty-headedness' that situates the viewer between memory and expectation. In this stalled progress, a slowly shifting present intrudes between action and result, where a multiplied pair of the inflatable diamond and baby are put onto an extensive whole. Their relationship rests on the opposing values within 'TADA,' emphasizing a non-constructive, infantile approach to self-promotion and indulgence. While further evoking the playful and simplistic language of toys, it promises no community – only sudden shifts in taking off and returning down. Imbued in its own disappearance, the work critiques how capitalism manufactures indistinct identities and, in turn, consumes them rapidly. This constant process of 'becoming' challenges the viewer with repetition, highlighting the endless flow of hyper-visual culture.

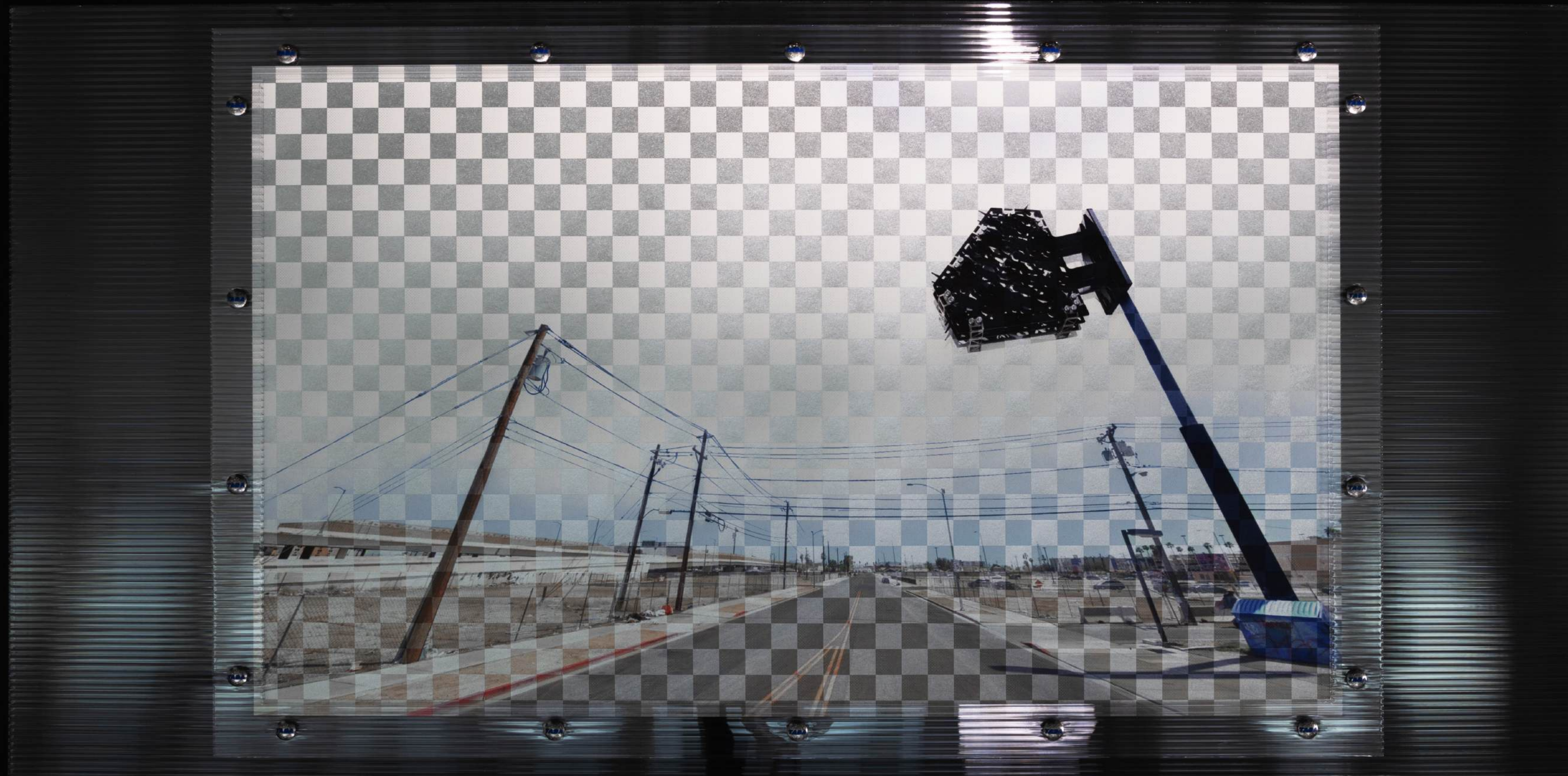
Untitled (store sign)

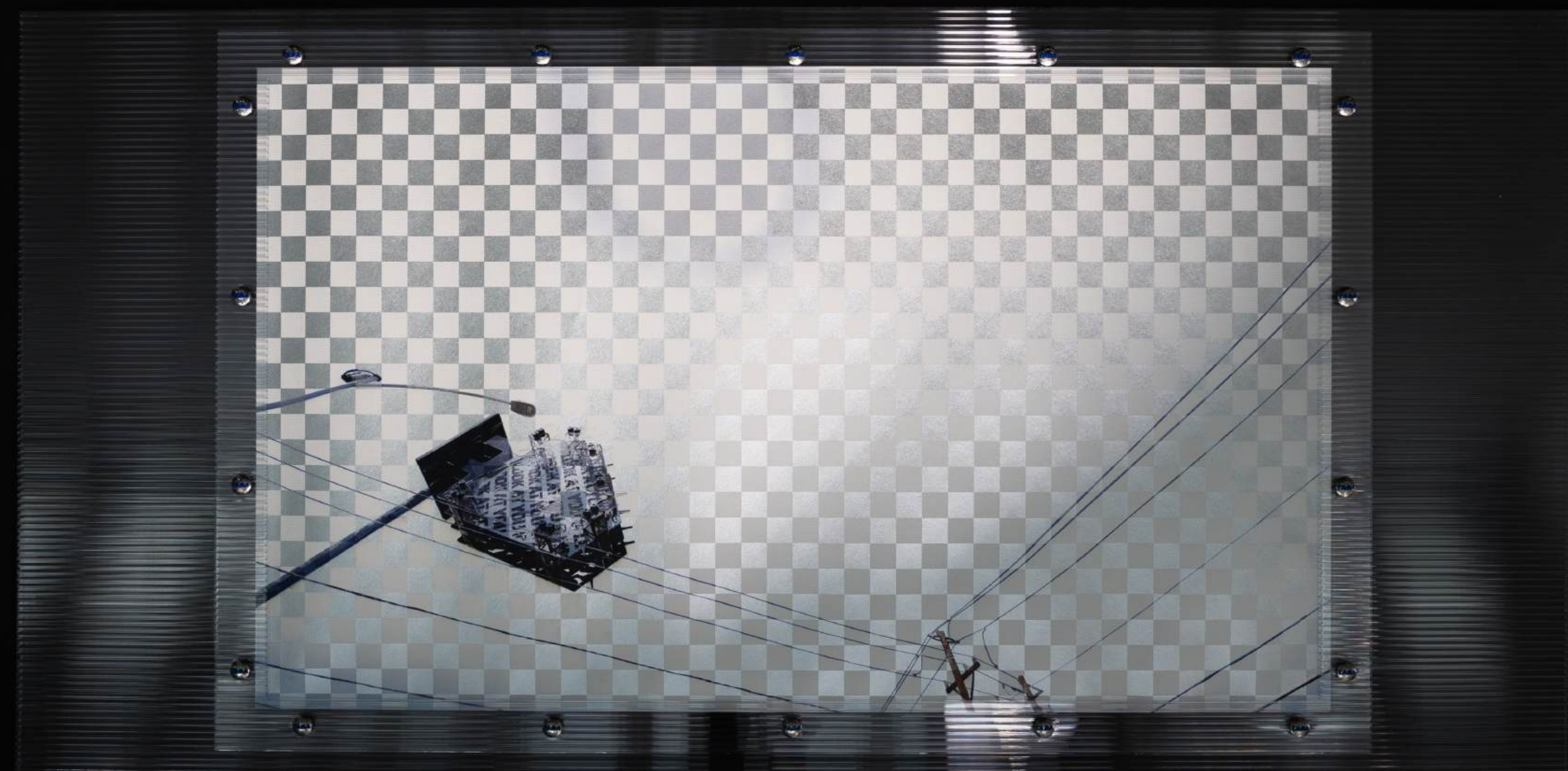
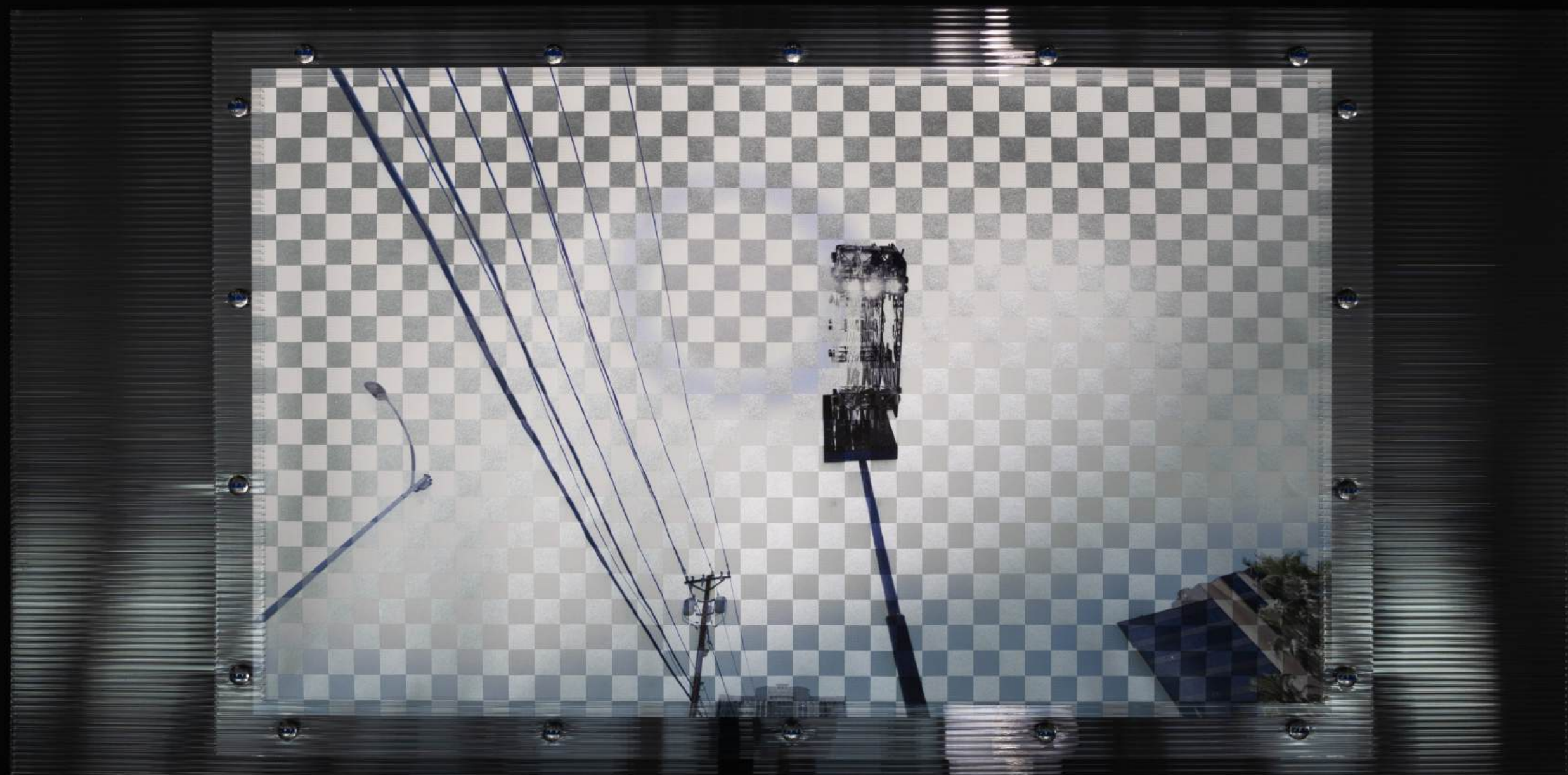
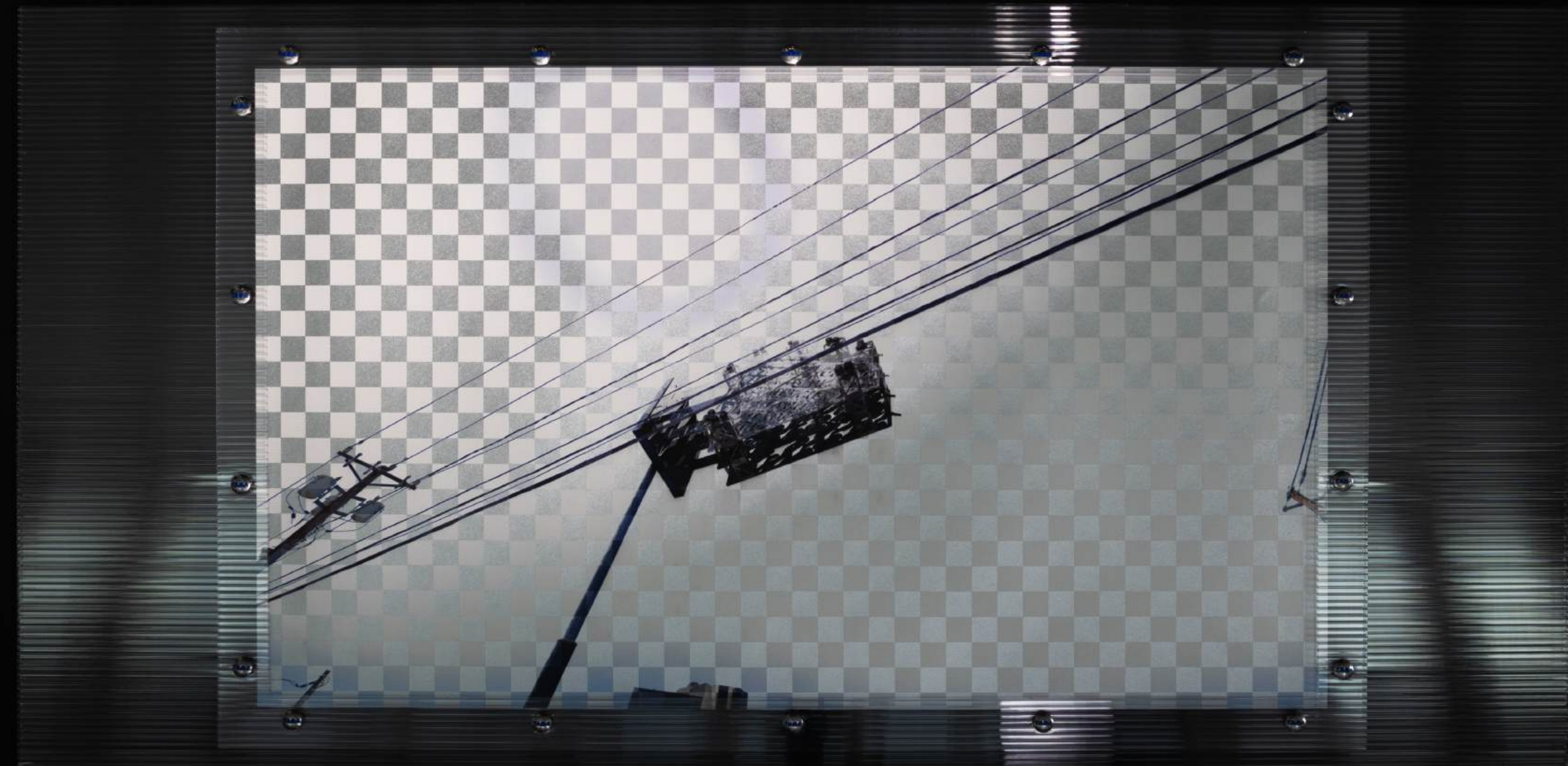
screen-print, UV-print, polycarbonate sheet,
bolts - 122 x 59 x 4 cm - 2024

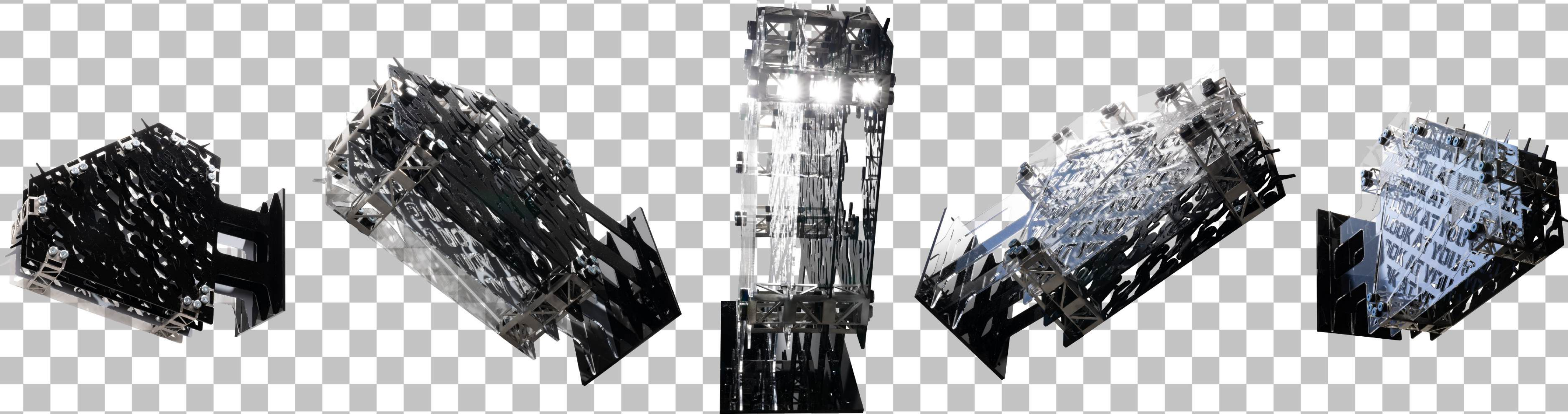
So Empty Need A Centrepiece /
Like A Mirror Clear To See

The work reflects presentation transforming into performance and celebrates this vacuum with us, focusing on consumption as a viewpoint. This interpretation of flow removes any permanence to a mirage that brings its components into a transient flatness. Depicting an uncharted territory, it misses its own continuity and promotional clarity, emphasizing impermanence. Designed to capture and hold attention, the sign boards depict a curated viewpoint of a passerby, giving just enough substance on the separately executed but animate frames. While using a medium rooted in transferability and reach, this series creates a liminal space that uncomfortably steers the focus to viewership itself. It highlights the distinction between passive consumption and active participation to touch on how duration and potential are used in contemporary media to blur the boundary between audience and product.

*series of 5







Untitled (store sign) (black)

acrylic, stainless steel, bolts, reflective tape - 48 x 37 x 18 cm - 2023

BIBLIOGRAPHY

Arcangel, C. (2003). Totally Fucked. [Installation]

Atkins, E. (2014). Ribbons. [Moving image]

Balenciaga (2020). Fall/Winter 2020 - ready to wear. [Fashion]

Barclay, S. (2023). At Home, Everywhere and Nowhere. [Exhibition]

Benjamin, W. (2008). The work of art in the age of mechanical reproduction. [Text]

Cady Noland (2018). Museum MMK für Moderne Kunst. [Exhibition]

Cute (2024). Somerset House. [Exhibition]

Danchev, A. (2011). 100 Artists' Manifestos. [Text]

Diederichsen, D. (2019). Injuring, Wagering, Controlling. [Text]

Drummond, B. (1988). The manual. [Text]

Elkins, J. (1997). The object stares back: on the nature of seeing. [Text]

Elmgreen & Dragset (2005). Prada Marfa. [Installation]

Feng, L. (2009). Contemporary Surface Architecture. [Text]

Granata, F. (2017). Experimental Fashion Performance Art, Carnival and the

Grotesque Body. [Text]

Kelly, M. (1991). Ahh... Youth! [Photography]

Kollektiv, P. and Kollektiv, G. (2023). Subversive Performance in the Age of Human

Capital - Irony and Overidentification. [Text]

Kornbluh, A. (2024) Immediacy or, The Style of Too Late Capitalism. [Text]

Kracauer, S. (1995). The Mass Ornament: Weimar Essays. [Text]

VETEMENTS (2020). Spring/Summer 2020. [Fashion]

West, K. (2010). My Beautiful Dark Twisted Fantasy. [Studio album]

Lacan, J. (2006). The Mirror Stage as Formative of the 'I' Function. [Text]

Lars Svendsen (2013). A philosophy of boredom. [Text]

Louis Vuitton (2022) Men's Fall/Winter 2022. [Fashion]

Margiela, M. (1994). Fall/Winter 1994 - ready to wear. [Fashion]

Miller, M. (2018). Swimming. [Studio album]

Miller, M. (2020). Circles. [Studio album]

MSCHF (2022). NO MORE TEARS, I'M LOVIN' IT. [Exhibition]

Murakami, T. (1993). Mr. DOB. [Multimedia]

Murakami, T. (2000). Superflat. [Text]

Ngai, S. (2012). Our aesthetic categories: zany, cute, interesting. [Text]

Orejarena, A. and Stein, C. (2023). American Glitch. [Text]

Pease, J. (2023). | | | | |||| | | | |. [Moving image]

Scott, T. (2015). 90210. [Song]

Sin Wai Kin (2022). Portraits. [Multimedia]

Steyerl, H. (2011). In Free Fall: A Thought Experiment on Vertical Perspective. [Text]

Stoneman, R. (2013). Seeing is believing : the politics of the visual. [Text]

The Weeknd. (2020) After Hours. [Studio album]

Trecartin, R. and Fitch, L. (2016). Permission Streak. [Installation]

van Beirendonck, W. (2020). MIRROR. [Fashion]

Vercellone, F. (2021). The 'Transparent Society': An Aesthetic-Political Project. [Text]