

Céline Brunko, Curtis Cuffie by Tom Warren, Andréas Francekiss, Gregory Tara Hari, Felix Kindermann, Ronja Römmelt, Daniela Trost, Morten Jensen Vågen

# COMMON GROUND

*Cabanon* Paris

27.6.–6.7.2025

Vernissage, Friday, 27.6., 17.00–21.00, with a performance by Gregory Tara “like a feather”, at 19.00.

28. & 29.6., 16.00–19.00, and by appointment.

The group exhibition COMMON GROUND brings together international positions across various disciplines – including performance, sculpture, video and photography – with contributions by Céline Brunko (CH), Curtis Cuffie/Tom Warren (US), Andréas Francekiss (FR), Gregory Tara Hari (CH), Felix Kindermann (DE), Ronja Römmelt (CH), Daniela Trost (AT) and Morten Jensen Vågen (NO). The exhibition engages with artistic explorations of public space and its social, political, and poetic dimensions.

Set in the heart of Paris, a dense and highly charged metropolis where public space plays a particularly visible and contested role, the exhibition reflects both the conflicts and challenges that shape shared urban environments today, and the possibilities and sense of romanticism it continues to carry.

The perspectives acknowledge the long art historical engagement with public space—from architectural interventions to street-based practices—while also remaining attuned to the global wars over and within public space that are currently unfolding. Against this backdrop, the exhibition opens up a temporary common ground for critical thought, poetic gesture, and collective presence.

Curated by Anaïs Horn and Eilert Asmervik.

The exhibition is accompanied by a text by Suzanne Vallejo-Gomez.

Cabanon is an independent, artist-run initiative founded in 2023 by Anaïs Horn (AT) and Eilert Asmervik (NO) in the center of Paris. The project space serves as a platform for international, experimental art practices with a focus on temporary, site-specific formats, collaborative processes and direct encounters between art, context, and audience.

## Cabanon

74, avenue Ledru-Rollin,  
75012 Paris

Contact [cabanonparis@gmail.com](mailto:cabanonparis@gmail.com)

Follow us on Instagram for updates [@cabanon\\_paris](https://www.instagram.com/cabanon_paris)

Céline Brunko lives and works in Paris and Zurich. The artist studied photography at the Zurich University of the Arts and fine arts at the Academy of Art and Design FHNW in Basel. Her video-, audio- and object-based works are mainly focused on topics such as architecture land use, mining, and new materiality. In her work, she uses speculative narratives as a method to create possible future scenarios.

Her works have been presented at institutions including the MAK Center in Los Angeles, US; Durden and Ray Gallery, US; Haus Konstruktiv in Zurich, CH; Kunstmuseum Winterthur, CH; Kunsthalle Winterthur, CH; Helmhaus Zurich, CH; Photoforum PasquArt in Biel, CH; Schaulager in Basel, CH; Kunsthau Baselland, CH; Kunstraum Kreuzlingen, CH; Heiligenkreuzerhof in Vienna, AT; “re|vision” European Experimental Film Festival at MIT in Cambridge, MA/US; and the Fondazione Fotografia Modena, IT. Céline Brunko’s work has been awarded the international MAK Artists and Architects-in-Residence Programme.

Tom Warren is a NYC-based photographer who documented Curtis Cuffie’s 1990s NYC ephemeral public artworks. Warren has been actively involved in the New York City art world for more than 45 years. His photography was included in many important 80s exhibitions, such as the Times Square Show and Bad Light Photography, which brought international attention to New York’s underground art and music scene. Warren also displayed work in the very first shows at COLAB, the Rivington Street School, and Fashion Moda. He was simultaneously photographing pioneer Punk and No-Wave musicians and the burgeoning Hip-Hop scene. Warren’s photography presents a poignant understanding of abjection and pathos. His inanimate subjects reflect a humanist symbolism, while his formal portraiture is an indelible recording of pure elegiac order. Tom Warren’s work serves as a reminder of the importance of archiving the temporary, as well as the uniqueness of both the individual and the moment.

Curtis Cuffie was a distinctive figure in the East Village until his death in 2002 at the age of forty-seven. Over the years, he transformed the city’s streets into sites of spontaneous artistic intervention—assemblages made from found materials, discarded objects, textiles, and everyday debris. These sculptural gestures, both poetic and unruly, were constantly in flux and often dismantled by city authorities or lost to time. As little of the work physically survives, it lives on mainly through photographs taken by those who encountered it—friends, fellow artists, passersby. Warren’s photographs offer an intimate and lasting record of Cuffie’s radical and transient practice.

Andréas Francekiss “Bright Future, tell yourself everything is Divinely guided and never forget to remind yourself of the countless blessings in your life and you will experience the greatest life you could possibly imagine”

Francekiss is a Paris-based artist and designer known for his radical, ready-made fashion pieces crafted from found or discarded garments. Blending visual art, performance, and clothing, his practice explores sustainability, community, and anti-establishment aesthetics. Francekiss graduated from the École des Beaux-Arts, where he studied painting.

Gregory Tara Hari lives and works in Paris. Hari creates art based on research and a broad interest in political and social issues. Colonialism, architecture and queer history are important cornerstones that repeatedly appear in different shapes. Hari interweaves historical events with current debates and contents, creating an artistic language that often gets stuck in your ears. Hari’s work has been presented at institutions including Centre d’art Bienne/Kunsthau Biel, CH; STAGE BREGENZ, Festspielhaus Bregenz, AT; Magma Maria, Offenbach am Main, DE; Kunsthau Glarus, CH; Kunstmuseum Luzern, CH; Fondation Suisse Paris, FR; Uppsala Konstmuseum, SE; Tempo Festival, Rio de Janeiro, BR; Kunsthalle Basel, CH; Kunsthau Zürich, CH.

Felix Kindermann is an interdisciplinary artist currently based in Brus-

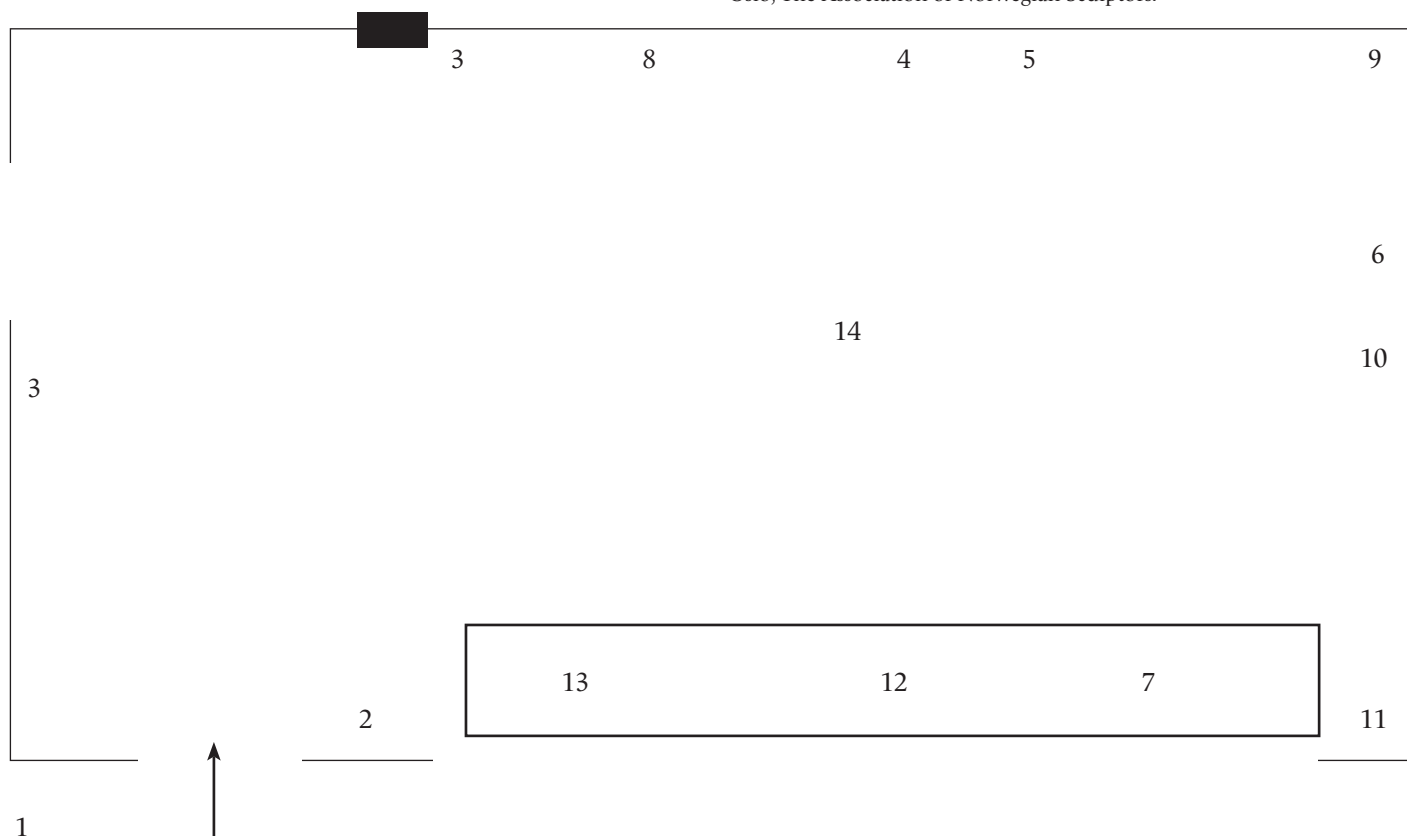
sels, Belgium. Central to his work is the social relationship between individuals within our collective society. He earned an MFA in Industrial Design from HfBK (Hochschule für bildende Künste Hamburg) and an MFA in Visual Art from Sint-Lukas Brussels. He is currently Visiting Professor for Mixed Media and Sculpture at LUCA School of Arts, Ghent and was a stipend at ISCP (International Studio & Curatorial Program) New York 2022-23. His work has been exhibited internationally at Gallery Jahn und Jahn, Lisbon (2024); Z33, Hasselt (2024); Goethe-Institut New York, New York (2023); Lewis Center for the Arts, Princeton (2023); P.A.D., New York (2023); Whitebox Art Center, New York (2022); Kunsthal Gent (2021); Simultanhalle and Museum Ludwig, Cologne (2021); KANAL — Centre Pompidou, Brussels (2020); KIT — Kunst im Tunnel (2020); S.M.A.K. — Stedelijk Museum voor Actuele Kunst, Ghent (2019); Museum Dhondt-Dhaenens, Deurle (2019); Fondation CAB, Brussels (2019) and Staatliche Kunsthalle Baden-Baden, 45cbm (2015), Baden-Baden among others. In her artistic work, **Ronja Römmelt** combines social science and artistic approaches. Her artistic work is usually preceded by many years of intensive research, which then culminates. The interdisciplinary approach is also reflected in Römmelt's career, she completed her bachelor's degree at the Zurich University of the Arts in 2019, followed by a master's degree in dance studies, art history and social anthropology at the University of Bern and the University of Paris 8. Her work was presented most recently at the Agency of Artists in Exile in Paris (2025), I never read Art Book Fair Art Basel (2025), Fondation Suisse / Pavillon Le Corbusier in Paris (2024) or at the Art-Prospect Trash 5 Festival in Bishkek, Kyrgyzstan (2023).

*Die Geburt der Faust* presents a choreographed sequence in which an open

palm transforms into a clenched fist over the course of five images. What happens in between is expressed poetically, opening up a wide space for perception and interpretation.

**Daniela Trost** lives and works between Vienna and Milan. She holds a Master's degree in Applied Photography from the University of Applied Arts Vienna. Trost constructs photographic images through a precise engagement with light, material, and spatial configuration. Her practice treats light as a sculptural parameter, used to model image space, modulate surface responses, and generate atmospheres of controlled perceptual tension. Rather than simply documenting physical environments, she builds visual structures that simulate, destabilize or displace spatial coherence. The work shown features hand-sculpted models made from concrete, continuing her exploration of artificial terrains and the interplay between surface, scale and spatial illusion.

**Morten Jensen Vågen** (b. 1987, Haugesund) lives and works in Oslo and graduated with an MFA from Oslo National Academy of the Arts in 2017. Vågen's artistic practice mainly focuses on video and sculpture, and often uses the public urban space as a source for his works. Vågen often uses video as a tool for documenting how he makes his works of found materials. These videos are often shown alongside the works of art. Vågen has made several sculptures that blends in with the urban landscape in different ways. Morten Jensen Vågen has been at artist residences in Berlin 2024, and in Paris at Cité internationale des Arts 2022. He has exhibited his work at places like the National Gallery in Prague, the annual national autumn exhibition in Norway, at the national main library in Oslo, The Association of Norwegian Sculptors.



1 Gregory Tara Hari, *Conciliation cross*, 2020, Polystyrene, plaster, pigment, glue, 100 × 100 × 20 cm

Gregory Tara Hari, *like a feather*, 2021–2025, performance, ca. 20 min.

2–7: Tom Warren, Curtis Cuffie, 1991, 1994, 1995, 1996, Inkjet prints on Hahnemuehle paper, 36 × 24 cm, C-Print, 13 × 18 cm

8: Daniela Trost, *Proxy Frames*, 2025, 4 inkjet prints on NEG-PAPER Pearl 300g, each 30 × 40 cm, mounted on and framed in aluminium.

9: Céline Brunko, *A Silent Land IV*, 2025, Digital UV print on aluminium, aluminum frame, 66.5 × 89 cm; 2025

10: Céline Brunko, *A Silent Land V*, 2025, Digital UV print on aluminium, aluminum frame, 66.5 × 89cm, 2025.

11: Ronja Römmelt, *Die Geburt der Faust*, 2024, video, 25 sec.

12: Morten Jensen Vågen  
Video installation box built from found materials:  
*Multitool*, 2023, Documentary

video project, filmed in Paris in summer 2022, Video shows how found objects are transformed into a multifunctional tool, without using tools, 2:23  
*Private Space*, 2020, video documentation, 0:32  
*Fit in Bug out (FIBO) 1*, 2019, video documentation, 0:40  
*The walk*, 2013, video documentation, 1:01

*So it Goes*, 2017 (short version), Documentary video, using found materials from urban environments to create working tools, a jacket, and a sunbed, 05:08

13: Andréas Francekiss, *Bright Future*, 2023, performance, three hours, video documentation, 14:02.

14: Felix Kindermann: *On Categorization*, 2025, Bislely drawer, color laserprints, magnets, plexiglas, dimensions variable. All images courtesy N.Y. Public Library, Picture Collection.

An orchestra is born,  
                    from the melody of the cars.  
The sky is red,  
                    1, 2, 3, 4, 5:  
Ici c'est Paris!

The 2025 Champions' League victory was a historical event.  
Following the game, the government deplored "barbaric" supporters who disrupted "public order".  
This response was a reminder that we are not in this together.

They call it Disruption; we name it Joy.  
Who gets to celebrate, who gets to be called "barbaric"?  
Who is welcomed in the city-centre, who is pushed to the periphery?

"Public space" is a notion that seeks to neutralize something biased.  
The streets are public, our experience is personal.  
Some get to walk peacefully at night, others run.  
Some are arrested by the police, others protected.

Whose shoes are you walking in?

Group exhibitions are a reminder of the nuance between "common" and equal". Through figures such as Pierre Bourdieu<sup>1</sup> and his analysis of the French school system, as well as Donna Haraway notion of "situated knowledges"<sup>2</sup>, we know sharing a space isn't coming from the same place.  
For "Common Ground", nine artists from different walks of life are presented at Cabanon, in Paris. This exhibition is not conceived surrounding age, practice, or cultural background. It investigates the power of an eclectic curatorial atmosphere as building "togetherness" implies using different materials.

The title made me wonder if there can be a "Common Ground".  
Perhaps there are Grounds of Commons.<sup>3</sup>  
Making a group exhibition is like cultivating a garden,  
there is no such thing as a star of the show.  
A star exists across a constellation,  
                    we have only explored 5% of the Universe.

The best way to introduce these artists seemed to talk about something else.  
Letting you see what you want to see.

From the river  
                    to the sea,  
the "barbaric"  
are often, the most peaceful.

Suzanne Vallejo-Gomez

---

<sup>1</sup> Bourdieu, Pierre: « La Reproduction », Les Éditions de Minuit, 1970.

<sup>2</sup> Haraway, Donna: « Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective », Feminist Studies, Vol. 14, No.3, 1988.

<sup>3</sup> Federici, Silvia: Re-enchanting the World: Feminism and the Politics of the Commons, PM Press, 2018.

**Suzanne Vallejo-Gomez** (b.2001) is an independent art worker. Growing up in South America and living in Paris since 2010, she discovered Art through books. During her five years' study at Sciences Po in Paris, she worked for independent art spaces such as Goswell Road, before becoming the assistant of curator Nicolas Trembley and joining the Paris Ass Book Fair team. In addition, she has worked in art bookstores, for a publishing house in Athens, and in the production of exhibitions at the Collection Lambert art center. Following her Masters' degree in European Affairs specializing in Cultural Policy, she has continued assisting galleries, artists, as well as writing for magazines such as O2 and producing exhibition texts. She will be joining the Beaux-Arts of Paris in September to pursue a one-year curatorial program.