

## COPS

Corporation

of

people's

situations

*\_focuses on the potential to engage the senses. Social relations happen situational and spatially, mostly on the ground of real estate that therefore is transformed to real estates. We want to provoke a discussion through „Handlung“ (action). Real, because we*

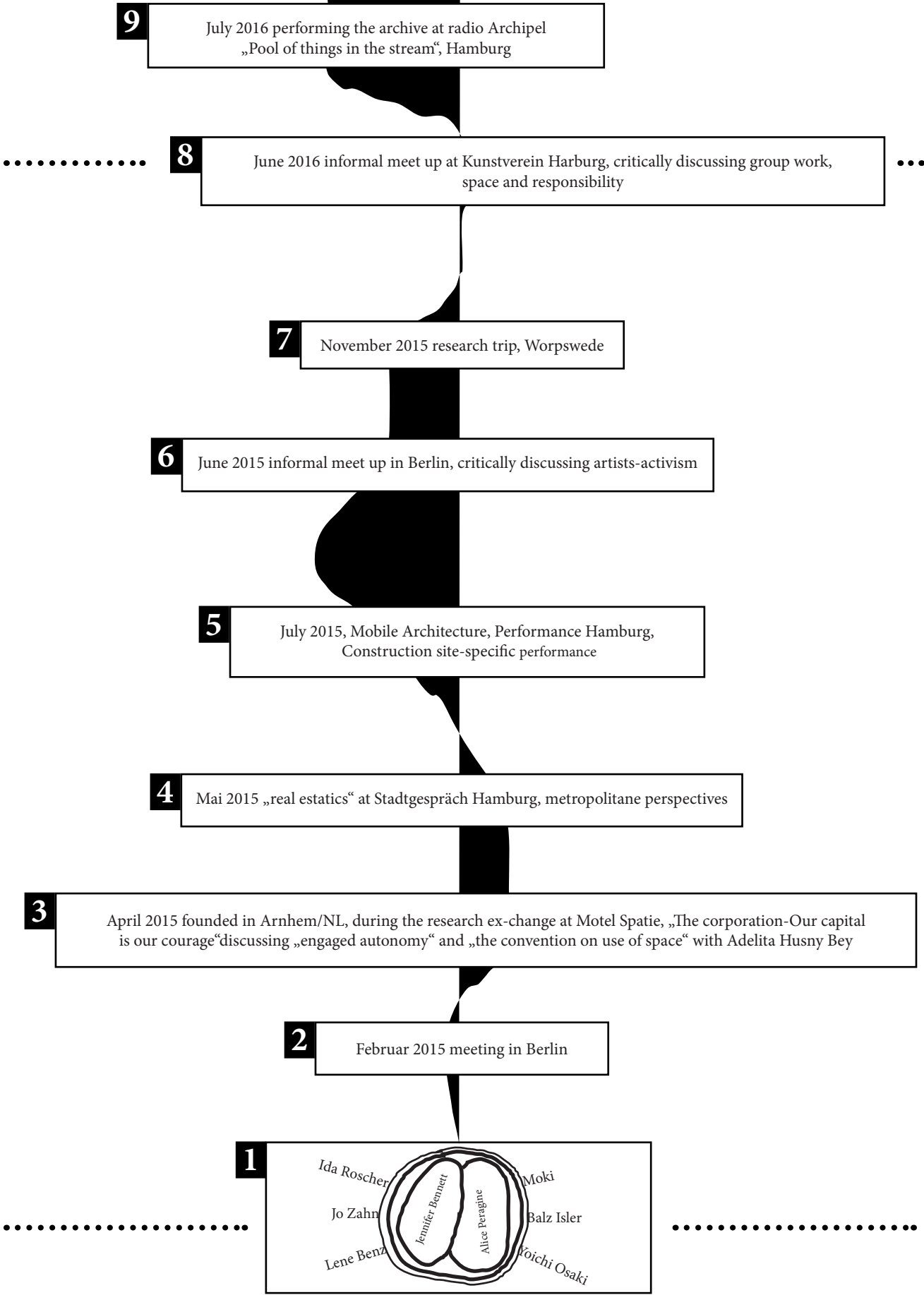
*want to leave the protected space of the imaginary and enter into the realm of public discourse. Estatic, taken from the word Estate, because we want to question the conventional notion of property and transform neglected space into opportunities for community engagement.*

*What strategies can we develop as artists in order to: create, reclaim, protect and share space? How can we grow together? How can we share opportunities and leave the space of competition? How are we going to transform the notion of property into propriety?*

COPS GROWS AND EXISTS UNTIL THIS MOMENT OUT OF:

Jennifer Bennett 1,2,3,4,6,7,8,9,10,11,12,13,14 / Alice Peragine 1,3,4,5,7,8,9,10,12,13 / Lene Benz 1,3,4,5,6,7,8,9,10,12,13 / Jo Zahn 1,2,3,6,7,8,9,10,11,12,13,14 / Ida Roscher 1,3,5,6,7,8,9,13 / Balz Isler 1,2,3,6,7,9,10,13 / Yoichi Osaki 1,2 / Moki 1,2 / Katja Lell 8,9,11,13 / Marc Carrera 5 / Leon Daniel 5 / Paula Pohle 5 / Rolf Weilert 4 / Claudia Schouten 3 / Willeke Ravenhorst 3 / Adelita Husny-Bey 3 / Dennis Guning 3 / Artuhr van der Laaken 3 / Jasmin Baltres 4,9 / Jeffrey Wallner / Felix Raeithel 9 / Iason Roumkos 9 / Tilo Kremer 9 / Tim Voss 7 / Sarah Kuhnt 5 / Hanke Wilsmann 12 / Alessia Neumann 12 / Christin Zarzinsky 11, 13 / Carl Gerber 13,14 / Daniel Loick 12, 13 / Signe Koefoed 13 / Justin Frances Kennedy 13 / Josephine Findeisen 13,14 / Sonja Hornung 13,14 / Silvia Kraushaar 13 / Patricia Carolin Mai 13 / Garden 13 / Stefan Heidenreich 13 / Jasna L. Vinovski 13 / Lisa Britzger 13 / Jennifer Smailes 13 /

T R E E   O F   G R O W T H



T R E E   O F   G R O W T H

R E G I S T E R  
O F P U B L I C

E V E N T S

Motel Spatie, **3**  
Arnhem NL, 2015,  
*Research exchange*

Stadtkuratorin,  
Hamburg DE, 2015,  
*Lecture performance*  
*on Real estatics* **4**

Mobile Architektur,  
Hamburg DE, 2015,  
*Construction site\_*  
*specific*  
*performance* **5**

Worpswede  
DE, 2016, **7**  
*Research rally*

Radio Archipel,  
Hamburg-Wilhelmsburg  
DE, 2016, **9**  
*Archive lecture*  
*performance*

Poolhaus,  
Blankenese **11**  
DE, 2016,  
*Workshop on*  
*being present*

Künstlerhaus Dortmund,  
DE, 2018, **14**  
*Group exhibition,*  
*leaving the art space*

Frankfurt Lab,  
DE, 2017, **12**  
*Research residency*

Kunstverein  
Harburger Bahnhof,  
Hamburg DE, 2015, **13**  
*Exhibition/performance/*  
*practice/lectureon*



# Künstlerhaus Dortmund, DE, 2018

## *there is no point in being dramatic*

*Group exhibition, leaving the art space*

How do we continue our art practice in a safe white cube, whilst we all hear the state of emergency knocking at the entrance door? Music won't save you, but could making music be a form of resistance? Resisting what? The power shovel will continue its work, but now we go and stop it. Put our bodies in the way, escape the safe space, which is debunked as delusion. And then we'll learn that art can't be eaten?

For all of us, the capitalistically conditioned, it first sounds strange that to be free means to have ties. But ties secure you, and they can offer solidarity. You are not at the mercy of the world, but part of a community, which helps you to be alive. And that's exactly the problem with the capitalist concept of freedom - that a kind of reversal has happened, and everyone is a slave to the market world and must offer themselves to it, all the time. And now, all of us are corrupted. Coming together means acknowledging that we all have our entanglements. You need to do a structural analysis and figure out how to untangle the knot.



Dortmund C.O.P.S. 13.9.18

- Wo wollen wir sprechen / Wie arbeiten wir
- Wer spricht
- Was unterscheidet uns von einer aktivistischen Gruppe? Künstlerische Arbeitsweise, wie sieht das aus?
- Künstlerisches Raum ist hiesige Luft
- Musik machen als widerständiger Akt
- Die Welt läuft weiter
- Kritik wird verwundbar
- Suchen als Hauptberuf bei Cops
- Wie benutzt ich Medien
- Landfriedensbruch

COPS. sagt:  
POLIZEI RAUS AUS  
DEM HAMBACHER FORST  
#HAMBIBLEIBT





# Kunstverein Harburger Bhf, DE, 2017

## *a permanent display*

*exhibition/performance/practice/lecture*

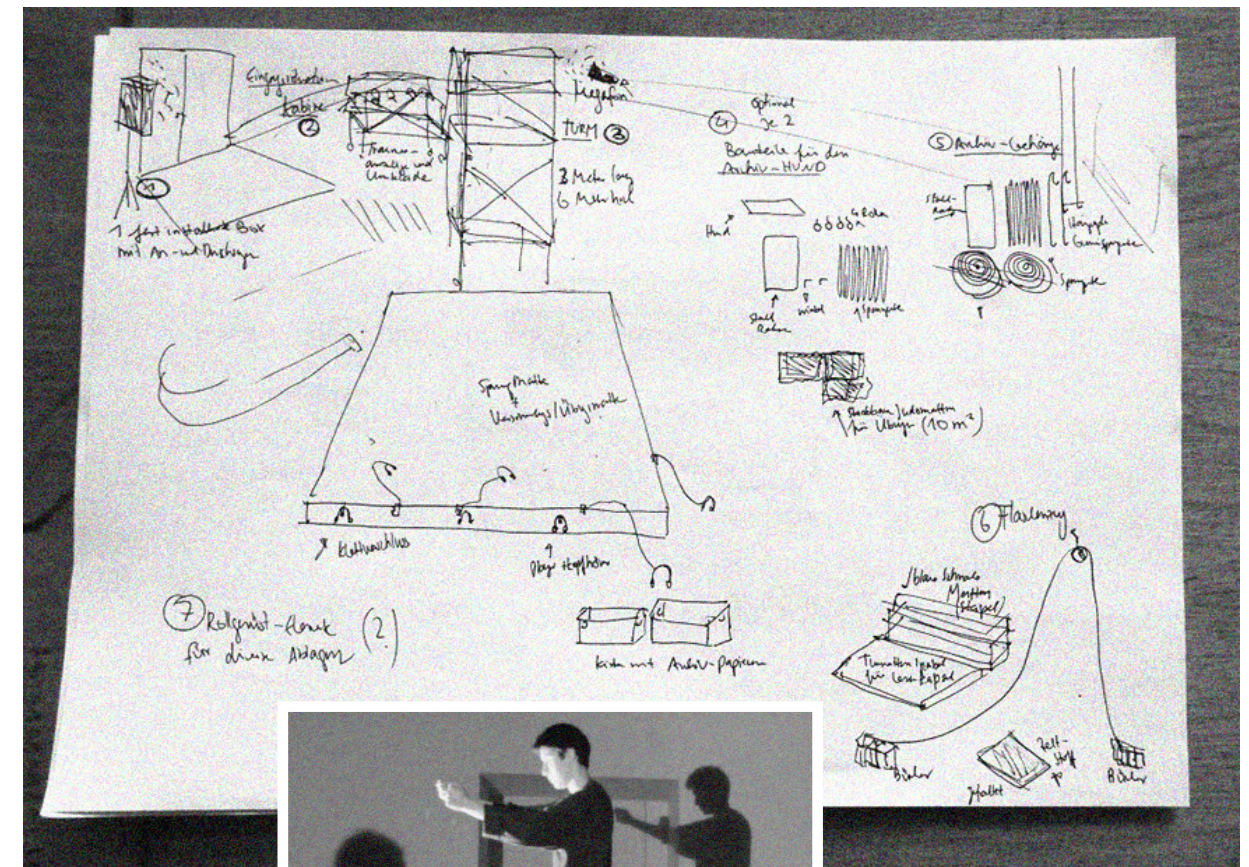
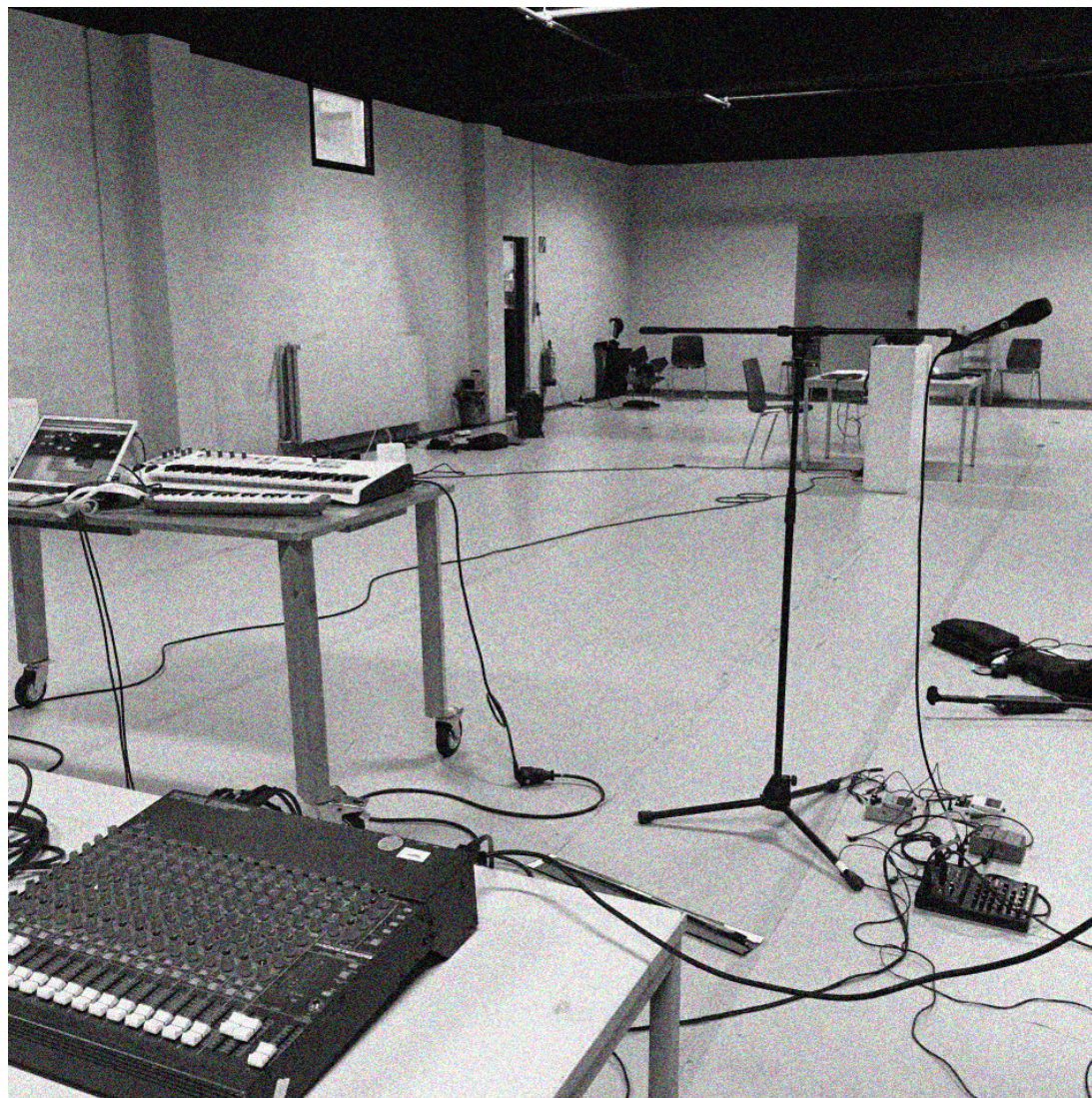
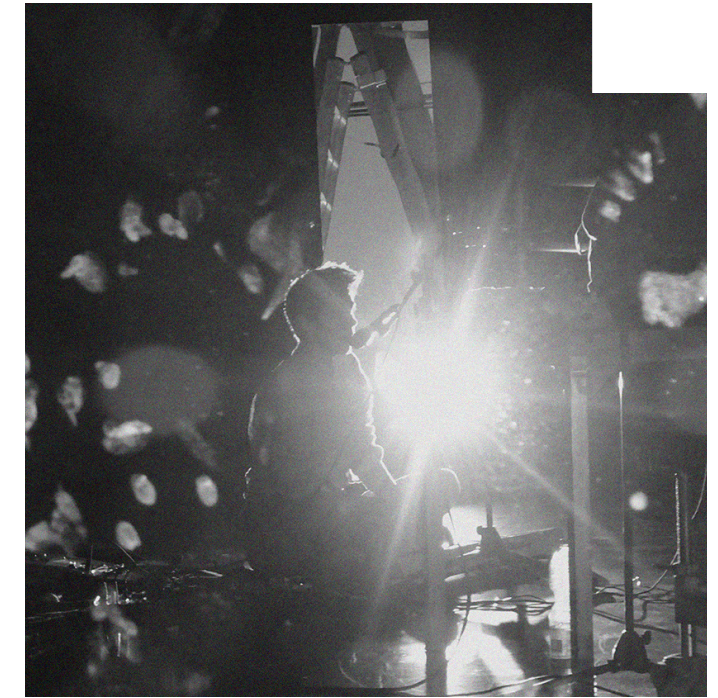
Using a language of form characterised by the provisional, the Corporation of people's situations (COPS) has installed a spatial situation at the Kunstverein Harburger Bahnhof comprising materials and elements taken from construction sites, as well as equipment and components from the world of sport and leisure activities. In conjunction with invited artists and guests, COPS uses talks, workshops, screenings and physical exercises to provoke approaches to the question of communal engagement and challenge the notion of property. Thus a "together(ness)" or collective is imagined, staged and, ultimately, performatively enacted on an aesthetic, theoretical and physical level. The conversations are recorded and transcribed into scripts for to become a usefull archive and to capture the voice of the collective.





## Research Residency

By means of acoustic experimental arrangements in space, physical exercises based on practices of Contact improvisation, the Butoh and the Alexander Technique, COPS wants to negotiate these questions also specifically on the body, for which the space of the Frankfurt Lab is useful.





# Poolhaus, Blankenese DE, 2016

## Physische Gegen/Wart

Workshop on being present, 22. und 23.10.2016



Wir wachsen zusammen. Zusammenwachsen. Zusammen wachsen. Der Wind haucht von unten und dehnt sich in die unendliche Ebene aus. Vernachlässigten Möglichkeiten wird eine Chance gegeben. Aus der Handlung wächst eine Diskussion. Zu einer erneuten Handlung. Sie ist Teil eines Kör-

pers. Ein Raum in dem unsere Körper nicht Eigentum eines Einzelnen sind, sich vermengen, aufeinander reagieren, unablässig miteinander verbunden sind. Eine Situation, die diese Verbindung offensichtlich werden lässt. Weitere Situationen entstehen durch handelndes sich verbinden.

„My left leg is rising. With my eyes closed I grope through the swimming pool. I’m getting pulled away from the rear to the right. On the left there is something against what I might bump into. I do bump into it. Considering the work in the group the „moving lump“ was very interesting to me. At my own body I could notice, how fragile a cohesion can be, if not every member of the group is equally attentive and ensures that He / She will not lose the points of connection. It demonstrated that joint processes have a certain tempo. They can not happen too fast.“





# Radio Archipel, Hamburg DE, 2016

## POOL OF THINGS IN THE STREAM

*cops performing the archive*

Pit Stop for a Dream is a performative and discursive radio program on a floating platform, named the archipelago. It embodies the dream of collective action and the activation of energy resources. It is the creation of a platform which continues already initiated conversations, that are streamed on radio FSK Hamburg and online over the course of three days. Among other collaborators, COPS met on the platform to perform their archive of talks and thoughts

that have been collected over the past time of their working together. As members of the group have a musical practice, their improvisation was conducted with the use of instruments, objects, pedals, mixer, snippets of footage and live singing. The sound recording can be found online on the following link.

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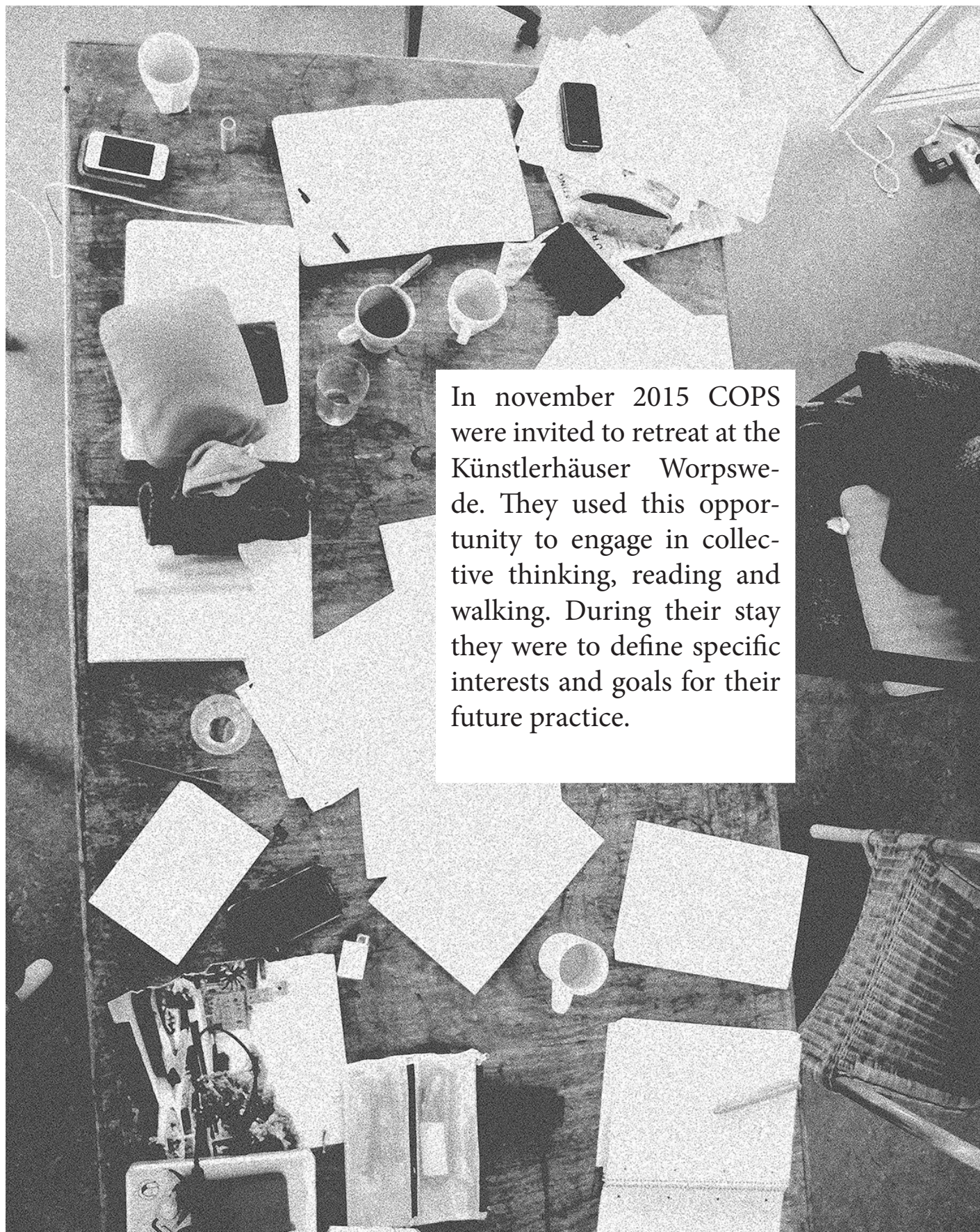




# Künstlerhäuser, Worpswede DE, 2016

## ENGAGE IN COLLECTIVE THINKING

research rally



In november 2015 COPS were invited to retreat at the Künstlerhäuser Worpswede. They used this opportunity to engage in collective thinking, reading and walking. During their stay they were to define specific interests and goals for their future practice.



sein

backen  
lustfindung  
wagnis  
einschluss/ausschluss  
formulieren  
andocken  
unter einen hut (bringen)  
raumfinanzierung durch preisgelder  
worketten  
loslassen  
abgrenzung vs anti-entfren  
sprechblockaden  
sprechweisen  
mit humor sehen  
benoten  
den faden verlieren  
konfus machen  
flüstern  
trotzdem offen sein  
streit/kontroverse  
Beziehung verselbstständigen  
erwartungshaltungen neu kalibrieren

FORM/MATERIA

vehikel  
raum (als material)  
raum zum sortieren  
räume geben + nehmen  
fetisch  
besitz  
eth  
raum durch handlung  
erwartungshaltung lös  
intuition  
lose  
wert=aktivieren, gener  
hd (optimierung)  
den rücken freihaben  
können





# Mobile Architektur, Hamburg DE, 2015

## MOVEMENT AND STAGNATION

*construction site-specific performance*

Building sites are temporary spaces of possibility and promises for the future. They are omnipresent, and yet inaccessible: closed off, secured and masked by tarpaulin and nets. In performative installations COPS captures patterns of movement and interaction, as well as phases of movement and stagnation, which integrate acoustic, material and visual elements available at the building site, and make a topic of their temporary status. Invited by Stadtkuratorin Hamburg, COPS calls for after work beer on a construction site in Hamburg/Hammerbrook, where the process of development is recorded and screened and questions about the plan and sense of the site are discussed. COPS promotes Real Estatics as a transfor-

mative force, creates new nexus and urban situations, and tries to investigate the real and imaginary potential of space and material.



### Wer hat den Plan?

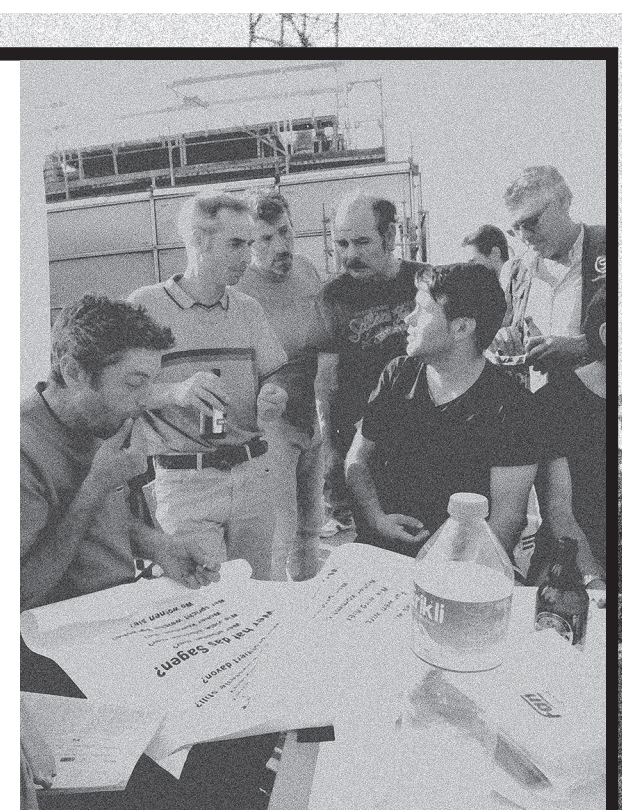
Was wird hier gebaut?  
Wie wird hier gearbeitet?  
Woher kommt das Material?  
Wer profitiert davon?

### Wo ist die Grauzone?

Wie laut ist die Baustelle?  
Was kostet die Baustelle?  
Wann steht die Baustelle still?  
Wer profitiert davon?

### Wer hat das Sagen?

Wer arbeitet hier?  
Wer spricht welche Sprache?  
Wo wohnen sie?  
Wer profitiert davon?



<https://vimeo.com/135349363>



#4

Stadtkuratorin, Hamburg DE, 2015

VISIBLE IN THE SPATIAL QUESTION

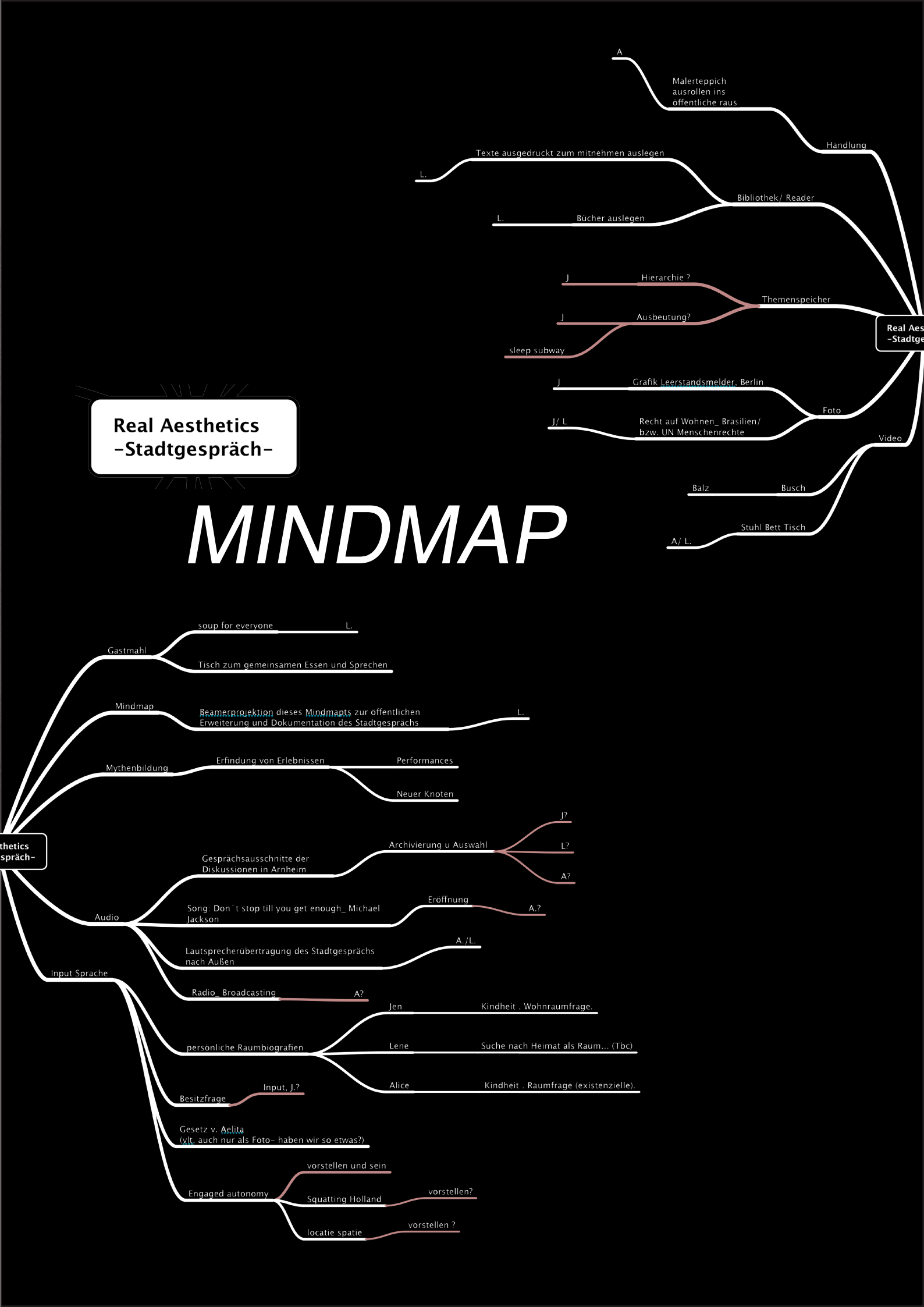
Lecture performance on real estates



Due to personal experiences the question arises : What can be done to defend living spaces? Can they be occupied and transformed through aesthetic practices? There is no exercised right to living space; a possible squatting law is to be elaborated for Europe. To whom do the stones piled up by workers into houses in the city belong to? Power relations become visible in the spatial question. Based on collective organizing new spaces should be opened. COPS presents their research about political and philosophical

discourses on property and the appropriation of space. Using current examples, strategies against a commercial management of space in European cities will be discussed. At the same time the office of Stadtkuratorin Hamburg undergoes a transformation as a sign of an artistic reinterpretation and appropriation.

<https://vimeo.com/128731429>





# Motel Spatie, Arnhem NL, 2015

## OUR CAPITAL IS OUR COURAGE

research exchange



# OUR CAPITAL IS OUR COURAGE

Under the title „The corporation-our capital is our courage“ COPS traveled to the Netherlands. We were hosted by Motel Spatie, a self-organized art space that implements the strategy of engaged autonomy, which we discussed in situ with Claudia Schouten, who runs the space. She found that to gain access to empty buildings, it is necessary to engage with the owners, and define particular terms how to use the space. As the Netherlands have a vital history of squatting and the interest of COPS is to question the conventional

notion of property and transform neglected space into opportunities for community engagement, it was an important starting point for our activities. What strategies can we develop as artists in order to: create, reclaim and protect public spaces? We met Adelita Husny-Bey to discuss the process of defining the „Convention on responsible use of space“, which is now finished, and can be found online. We rehearsed different practices, to create a lively relation between space and people.

P e r f o r m a t i v e   a c t i o n



„We are made off stuff.  
Ein sprechender  
Busch.“

# „CONVENTION ON RESPONSIBLE USE OF SPACE“

<http://www.use-of-space-convention.org/>

