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Vision and Mission Human Activities

Human Activities believes that art about inequality can redress inequality, not symbolically, but in real, material terms. Our mission is to do just that: to create a program that redresses inequality through art.

1. Introduction

Plantations have formed the financial backbone of European modernization. The immense wealth this system generated has also directly financed the construction of several well-known artistic institutions. Institutions like Tate Modern (sugar), Van Abbemuseum (tobacco), or Museum Ludwig (cocoa) have been established on the basis of profits extracted from plantation labor.

Currently the art world is striving to free itself from a history of colonialism and imperialism. While much has been done, one step is missing. Decolonizing museums makes little sense if the communities that live and work on the plantations that have funded them are not also able to decolonize. Just as museums have gained many more benefits from colonization than people on plantations, there is a risk that they will now also reap many more benefits from decolonization than people on plantations.

It is the core of our work that communities of plantation workers have a central position as stakeholders in the decolonization of museums worldwide. To put it in a broader perspective: that marginalized communities can get back their history, their land, and their future, through art.

For this, we carried out the White Cube Museum Program. Not only on a plantation in Congo, but also in the Netherlands and elsewhere.

2024 has been an extraordinary year. CATPC (Cercle d'Art des Travailleurs Plantation Congolaise) and Renzo Martens represented the Netherlands in the Venice Biennale. As the Dutch entry to the world's most prestigious art biennale, we could bring the core of our program to an audience far beyond what we'd envisaged.

As the Olympics of the art world, the Venice Biennale is an incredible opportunity. With the trust and support of the Mondriaan Fund, we have been able to make an exhibition of 21 new and very complex CATPC sculptures, 3 new films, and the temporary restitution of a precious sculpture that had been unreachable for the local community for almost a century. The exhibition attracted a large part of the 700.000 visitors of the Biennale, and was widely recognized in international media, being covered in more than 100 international tv-broadcasts and newspapers.

“This incredible project flips things on its head. The sculptures are incredible to look at, but the environmental and community led ideas blow every Venice project out of the water.” - Marie Claire

It led to acclaim for CATPC: they won the STARTS Prize Africa (the grand prize of the European Union for digital innovation in Africa) and the AFIELD Transitional Justice grant

The museum program in 2024 ended in an exhibition at the Van Abbemuseum, which broke records: its second day was the most visited day in the museum's history.

A final recognition came when CATPC was included in the prestigious Art Review's Power 100, comprising the 100 most influential people and organizations in contemporary artworld. It was enormous feat: for the first time in history, a community of plantation workers living on plantations that funded the art world, now are ranked among the most influential people.

Another highlight: For the upcoming for years, Human Activities has obtained – for the first time since its founding in 2010, both national and local public 4-year funding – this underwrites its relevance as an institute.

There was also loss. The Biennale puts enormous stress on all involved. The team worked incredibly hard, and we ran into budget overspending and backlog. The biggest loss – and incomparable to everything else - was the passing of Blaise Mandefu, one of CATPC's central members. During the opening days he fell ill, and died in Venice on April 29.

Blaise was very proud to witness the central position of his sculptre "Mvuyu Liberator" in the Dutch Pavilion. It was the centerpiece of the Dutch pavilion in Venice. Mvuyu Libérateur means "a liberating bird." The Liberating Bird is sensitive to the pain of its fellow creatures: When it finds another bird or an animal trapped by hunters, it intervenes to help the creature free itself. For the Venice Biennale, it cracks open white cubes and allows the energy they have amassed to return to the communities on the plantations that funded so many museums. The sculpture speaks to Lusanga's ongoing social, cultural, and economic injustices. The original clay sculpture stands on CATPC's reclaimed land and growing forest in Lusanga, while the Venice version was a clone made using cocoa and palm oil by-products, symbolizing the exploitation that is the leitmotif of Congolese history. Mvuyu Libérateur speaks to Blaise's ambition to liberate Lusanga, Congo, and Africa through art.

Human Activities and CATPC pay tribute to Blaise and continue their endeavours in his spirit.

On behalf of the board,

Derk Sauer
President

2. Organization and Finance

2.1 Organization

2024: A Remarkable and Challenging Year

From an organisation perspective, 2024 was both a remarkable, rewarding, but also a challenging year.

Human Activities is a small organisation, working on precarious matter, and always at the cutting edge. Alongside our ongoing White Cube museum programme, and the peak production of the Venice Biennale, 31 January 2024 was also the deadline to submit a four-year strategic plan for local and national public funding (2025–2028) – a tough challenge for any cultural institution in the Netherlands. So while preparing for the Biennale, we managed to dedicate focus, time and energy to developing a robust and thoughtful plan titled *LEREN, GRAVEN, BOUWEN* (Learn, Dig, Build).

The precarious situation in DR Congo is also a continuous factor in our work. Working with the community in Congo is deeply meaningful, yet undeniably complex. The impoverished region faces extreme challenges: illiteracy, no electricity or running water, poor roads, limited healthcare, and no formal education system. Administrative processes—including banking and financial matters—are particularly difficult. Tasks that are routine in the Netherlands always take exponentially longer in Congo. Moreover, we are obliged to comply with Dutch standards, rules and regulations, which are often not suited to the realities on the ground. We regularly encounter unexpected setbacks. Cars get stuck or break down, bank access gets blocked, flooding, fires, war, people falling ill or dying young.

A setback of a completely different order – it feels inappropriate to include in this list – was the sudden passing of CATPC member Blaise Mandefu in Venice. Blaises' death was a shock and a profound loss that cast a shadow over the Biennale's success. The CATPC members returned home heartbroken. We all needed time to grieve and recover. We were grateful for the support of our funders, friends, and partners.

2024 also brought challenges in our financial administration. Two trained employees left or became ill shortly after onboarding. Thankfully, a former colleague stepped in to help. The situation required additional time and oversight from our director and caused some delays. As of mid-June 2025, our finance department is once again fully staffed, and we are working hard to eliminate the backlog.

Finally, due to unexpected circumstances, force majeure, the sculptures in the Dutch pavilion were severely damaged, and had to be restored under great pressure of time and money, to be able to show them at the Van Abbemuseum, so that Dutch audiences could also see and smell CATPC's chocolate works. With the support of the Van Abbemuseum, the sculptures were restored and ready for the show in December.

Looking back, it is fair to say that the team accomplished something truly extraordinary—something that would not have been possible without the unwavering commitment, support, and trust of our funders, especially the Mondriaan Fund.

In 2024 the following people were part of the Human Activities team:

- Anna Odink (finance and projects assistant)
- Annika Medin (intern, projects and communication)
- Aitan Ebrahimoff – Projects and Research
- Bastiaan van Manen – Finance and Projects (until 31/1/2024)
- Cinny Buys – Finance (ill from august 2024)
- David van den Berg (freelance) – Research and Development
- Janke Brands – Managing Director
- Jil Kugener – Projects and Communication
- Joyce van Acker – Finance (interim from 1/9/2024)
- Laurens Otto (freelance) - Projects
- Nikki Omes – Projects and Communication
- Renzo Martens – Artistic Director

Board

In 2024, the board consisted of the following people. Their additional positions are listed in brackets.

- Derk Sauer, chair (founder Moscow Times; chairman at Stichting Het Nieuwe Parool; board member at Steunstichting Marie Tak van Poortvliet Museum Domburg; directeur at Stichting Potamos/ The Moscow Times; directeur at Stichting 2 Oktober/The Moscow Times; directeur at TVR Studios BV/ TVRain)
- Anton Kramer, treasurer (Financial director of film theatres Springhaver Theater, Louis Hartlooper Complex and Slachtstraat Theater; board member of the WG van der Hulst Foundation)
- Azu Nwagbogu, member (Founder & Director at African Artists' Foundation AAF and LagosPhoto Festival; Explorer at Large at National Geographic Society; Advisor at KADIST Contemporary; Advisor/Mentor at NESR Foundation; Acquisitions Committee at Afreximbank)
- Delya Allakhverdova, member (board member at ICA)
- Gert Jan van den Bergh, member (founding member at law firm Bergh Stoop & Sanders, board member at Stichting Jan Pietersz (chair), Familiestichting Sanders (chair), Stichting tot Behoud van de Krijtberg - chair)
- Michaela van Wassenaer – member (Consultant for private foundations on philanthropy, Enterpreneur, Partner in Talent Trainer. Board memberships: secretary at UNESCO Centrum Nederland; member at Stichting Jan Pietersz Huis, secretary at Fonds Nederlandse Adel Board, treasurer at Cees Goekoop Fonds, secretary at Jacoba van Wassenaer Fonds, member of supervisory board at Vlinderstichting, member of supervisory board at Museum Rembrandthuis, Treasurer at Internationaal van Wassenaer Concours, member at Nederlandse Adelsvereniging.

Board members resign in compliance with the resignation schedule.

Resignation schedule board	Position	Date of first appointment	End of first term	End of second term
Derk Sauer	Chairman	01-05-2019	01-05-2023	01-05-2027
Anton Kramer	Treasurer	23-11-2021	23-11-2025	23-11-2029
Azu Nwagbogu	Member	13-05-2020	13-05-2024	13-05-2028
Delya Allakhverdova	Member	01-06-2019	01-06-2023	01-06-2027
Gert Jan van den Bergh	Member	26-11-2019	26-11-2023	26-11-2027
Michaela van Wassenaer	Member	09-10-2024	09-10-2028	

Governance Code Culture

Human Activities underwrites the Dutch Governance Code for Culture, the Fair Practice Code, and the Code Diversity and Inclusion.

Human Activities has a societal goal: artistic critique about economic inequality should redress inequality; not symbolically, but in real, material terms. Art, and especially museums, must take responsibility for the plantation system that has funded museums, and must also take responsibility for its social effects in a more inclusive way. One of the key issues is whether debates within art museums provide sufficient benefits to the communities of people who still work and live on the plantations that have funded the museums. Decolonization should not only take place within museums, but also on these plantations. Diversity and inclusion within museums will only be achieved when the communities of plantation workers, including those who still live and work on plantations, who have funded those museums through their labor, can also enjoy the new diversity and inclusion. This principle is leading in everything we do: in our activities, in recruitment and development of employees, in the choice of our partners and financiers. We propagate this starting point through our program, artworks, physical exhibitions, publications, online, and through participation in debates and interviews.

The board is responsible for ensuring compliance with all applicable laws and regulations. A system for risk management and internal control is in place and tailored to the institution's needs. Board meetings are held at least twice a year, in accordance with the statutes, but typically take place three to four times annually. We follow an annual cycle involving the approval of the annual plan and budget, and the adoption of annual reports and financial statements. Given the project-based nature of our work, the budget is revised multiple times throughout the year, and the financial position is closely monitored.

Possible conflicts of interest are prevented by including the topic on the agenda—both during the recruitment of new board members and during their tenure—at least once a year. Sandra den Hamer stepped down upon her appointment as Managing Director of the Film Fund, as this could have constituted a potential conflict of interest. Board member Azu Nwagbogu does not receive a fee for his curatorial work with IHA. If related topics are on the agenda, Azu leaves the meeting.

Board decisions are documented and traceable through minutes, policy documents, regulations, and reports. Board members receive no remuneration. The remuneration of the management of Human Activities complies fully with the WNT (Dutch Standards for Remuneration Act).

The board conducts an annual self-evaluation, and any identified areas for improvement are addressed.

A full statement of our policy regarding the three codes is included in the appendix. As this is a requirement within the Dutch cultural sector, these statements are provided in Dutch.

2.2 Finance

The 2024 financial statements of Human Activities were audited by Eshuis accountants for the first time. The audit report will be attached to the financial statements.

Result and Financial Position

Total income in 2024 amounted to €781,454, representing a 30% increase compared with 2023 (€599,140). Total expenditure rose by 33% to €798,289 (2023: €598,501), resulting in a deficit of

€16,834.

This result reduced the general reserve to €10,382 (from €27,217 in 2023).

Explanation of the result

The deficit in 2024 is primarily attributable to two factors: lower-than-expected income and general budget overruns.

Lower income than budgeted

In 2023, we set an ambitious fundraising target—particularly for project funding—which was not achieved when compared to the 2024 budget. In retrospect, it was overly optimistic to combine the demands of the Biennale (and its aftermath) with intensive fundraising efforts.

It should be noted that the limited time available was instead devoted to securing multi-year funding. While this strategy proved successful in the longer term (see below), it did not prevent a negative result for 2024.

Budget overruns

The intense workload of the Biennale, combined with staff illness in the finance department, led to inadequate financial oversight. Budget control was insufficient, resulting in overspending across several areas.

Notable examples include:

- Land restoration in Lusanga (€10,000)
- Storage costs (€6,000 annually)
- Artistic research support (€9,800)
- Additional personnel costs due to illness (only partially covered by insurance)
- Sculpture damage incurred during the Venice exhibition (€15,000, of which €10,000 was supported by the Van Abbemuseum)

These issues underline the need to strengthen our financial monitoring and cost control mechanisms.

Risk management

The most important measures that Human Activities takes in the field of risk management have been laid down in a separate document. We here describe its main elements:

- Insurance: Human Activities has the necessary statutory insurances, including board liability insurance, business liability insurance, sick leave insurance and travel insurance. The buildings in Lusanga are not insured.
- Risk of fraud and budgetary control: The budget and expenses are monitored by the general manager, who reports to the board. For cash and bank payments, a four-eye principle is in place.

Continuity

In 2024, the organisation recorded a deficit of €16,834, reducing the general reserve to €10,382—well below the desired level. For a stable financial position, a reserve of €90,000 to €100,000 is required.

As outlined, 2024 was a particularly challenging year, resulting in reporting delays and budget overruns. In response, we have implemented measures to address these issues in 2025:

- Improved Budget Control: A new budget monitoring system will be introduced. Two team members will share responsibility for budget control, enabling more frequent interim reporting, better workload distribution, and the ability to adjust expenditure and make timely budget cuts if necessary.

- Enhanced Reporting Capacity: In addition to the managing director, two staff members will now contribute to report writing. This will ensure more timely and accurate reporting, while also spreading responsibilities and institutional knowledge across the team.

Looking ahead to 2025–2028, we have secured multi-annual funding that provides a solid financial foundation:

- Structural funding has been confirmed from both the Mondriaan Fund and the Amsterdam Fund for the Arts (AFK) for the entire 2025–2028 period.
- Additional contributions have been secured from the Province of Zeeland and the Municipality of Terneuzen for 2025–2026.
- The Gieskes-Strijbis Fund has committed €350,000 for 2025–2027, serving as a catalyst for further fundraising efforts.

A portion of this funding will be reinvested into fundraising activities, allowing us to gradually rebuild the necessary reserve for long-term financial stability. We monitor the liquidity position on a regular basis. Based on current projections, we expect to have sufficient liquidity for at least the next 12 months.

In relation to land restoration financed by the art sales of CATPC, we are pursuing funding from Fonaredd+, with a decision expected in autumn 2025. Meanwhile, Stichting De Boomgaard has committed interim funding, ensuring that restoration efforts can continue across the current 400 hectares. Additional fundraising for land restoration will also remain a priority.

3. Activity report: White Cube Museum Program

The fundament of our activities in 2024 was the completion of the two-year “White Cube Museum Program” that we started in 2023. The premise of this program is that no art institution can be truly decolonized if the plantations that have historically and involuntarily funded them – and continue to do so – through enforced labor and extraction, are not also decolonized. The program consists of three elements: a global presence through CATPC’s artworks and exhibitions, their material return in terms of land restoration, and further research and education generated by this model.

With CATPC, the art collective of plantation workers, operating from the White Cube in Lusanga, we have developed a program with Dutch as well as international art institutions, festivals, educational programs, television networks, and museum shops, so that museums can thematize the decolonization of plantations (and thereby provide care to their audiences) and actually and materially contribute to the decolonization of the plantations. Institutions in the Netherlands and worldwide, and their audiences have been given the tools to see and show that repatriation is necessary and possible, not only of a particular work of art, but of all stolen means of production.

The program has returned capital, legitimized the position of plantation workers, and made visible the strategies of resistance to the plantation system. In this way, the White Cube has become a redistributive mechanism that has started to transform exhausted plantation grounds into inclusive and egalitarian food gardens: the post-plantation. It provides proof that decolonization is possible and, through museums and art institutions, can penetrate the collective consciousness of the public.

3.1 Artworks and Exhibitions

“Des pavillons nationaux, celui des Pays-Bas est l’un des plus surprenants et l’un des plus précis dans ce qu’il donne à voir.” - Le Monde

3.1.1 Venice Biennale

In April 2023, it was announced that CATPC was selected for the Dutch pavilion of the prestigious Venice Biennial 2024, commissioned by the Mondriaan Fund. From 20 April to 24 November, CATPC presented their exhibition *The International Celebration of Blasphemy and the Sacred* at the Dutch Pavilion. The exhibition was created in collaboration with Renzo Martens, artistic director of IHA, and curator Hicham Khalidi. This exhibition is part of CATPC’s ongoing commitment to liberating, regenerating, and transforming the Lusanga plantation back into sacred forests through spiritual, ethical, and economic restoration. The exhibition attracted 350,000 visitors, the biennale at large attracted 800,000 visitors, reaching far more people than any previous project. CATPC’s exhibition was covered in more than 100 international tv-broadcasts and newspapers, in Chinese, Dutch, English, French, German, Greek, Italian, Portuguese, and Spanish. The exhibition was featured notably in Agence Congolaise de Presse, Artforum, Beaux Arts, The Guardian, The New York Times, and ZDF. A publication was created in French and English with publishing house Jap Sam Books, marking CATPC’s second monography.

A central part of the exhibition was the temporary return of *Balot*, an ancestral sculpture created in 1931 to protect the community from the violence of the plantation regime. After years of pleading for the return of the sculpture, CATPC secured the loan of the sculpture from the Virginia Museum of

Fine Arts (VMFA). On March 19, 2024, *Balot* was welcomed back to Lusanga by CATPC and their community. CATPC believes that the return of this sculpture restores balance and rectifies past injustices. The sculpture was exhibited at the White Cube in Lusanga (DRC), making *The International Celebration of Blasphemy and the Sacred* simultaneously accessible for visitors in Venice and on the plantation, enhanced even further by the online portal whitecube.online.

For both the Lusanga and Venice exhibitions, CATPC created new artworks using soil from the last remaining forests around the plantation. These pieces were then reproduced in palm oil and cocoa extracted from the plantation itself. Next to this, CATPC created multiple videos that captured performances at the White Cube, which were on display in Venice.

In the run-up to the Biennale, CATPC and Renzo Martens presented the project at Kunsthall Melly in Rotterdam (February 2024) and De Balie in Amsterdam (March 2024).

“One of the few projects that combine activism and art without calling one or the other into question. It deserves the Golden Lion.” - Die Welt

3.1.2 “Two Sides of the Same Coin” at the Van Abbemuseum, Eindhoven

A large survey of CATPC’s work, originally scheduled as a solo exhibition entitled *The Presence of the Collection*, transformed into the exhibition “Two Sides of the Same Coin”, a unique follow-up to the presentation at the Venice Biennale travelling to the Van Abbemuseum. Running from 21 December 2024 until 2 March 2025, CATPC’s exhibition featured new textile works, drawings and video installations in addition to sculptures that travelled from Venice and the ancestral sculpture *Balot*, a loan from the Virginia Museum of Fine Arts that travelled from Lusanga. CATPC’s works were placed as interventions within the museum’s collection presentation, among modern masterpieces from artists as Yves Klein, Lucio Fontana and Piet Mondrian.

In the run-up to the exhibition, members of CATPC visited communities of plantation workers in Indonesia – communities whose ancestors paid for the construction of the Van Abbemuseum – to ask their permission and blessing to exhibit at the Van Abbemuseum. The exhibition features these conversations between CATPC members and the communities in Indonesia.

CATPC thus bridged the gap between the Van Abbemuseum and the tobacco plantations in Deli in Sumatra, where the museum founder Henri Van Abbe sourced his wealth to found the Van Abbemuseum and acquire its collection. No employee of the Van Abbemuseum had hitherto visited the communities of plantation workers that have historically funded the museum.

3.1.3 Exhibitions in Museum Shops

The major overview exhibition at the Van Abbemuseum, run parallel to a Netherlands-focused museum program. In several museum shops, small chocolate scale models of the White Cube are offered for sale, so that they can be taken home by visitors of the museum. This included the launch of a dark and milk chocolate bars, each containing a drawing by CATPC. All profits go to CATPC’s effort to reforest former plantation lands. The program of each museum is thus complemented by the presence and identity and position of plantation workers, making the museum into a regenerative place by actively generating resources for the decolonization of a community of plantation workers.

The works were on sale at The Van Abbemuseum, The Cobra Museum, EYE filmmuseum, De Oude Kerk, and also at Oerol, Into the Great Wide Open and Noorderzon.

3.1.4 The Balot NFT

Besides the online exhibition at Balot.org, there were several physical exhibitions of the Balot NFT; one in public space. In the frame of UN General Assembly “Summit of the Future” in New York City, CATPC’s work was presented in a bus shelter-format exhibition entitled *Future Ours. Future Ours*, where artists worldwide reimagined a sustainable future, was initiated by ART 2030 and Kunsthall Charlottenborg in partnership with JCDecaux, and curated by Patricia Domínguez, Jeppe Ugelvig, and Hans Ulrich Obrist.

A commission by the Diriyah Contemporary Art Biennale in Saudi Arabia, resulted in another online exhibition of the Balot NFT, in an interactive design of Cedar’s drawing.

CATPC’s effort for restitution was awarded inaugural Grand Prize of the S+T+ARTS Prize Africa from Ars Electronica. The initiative was commended for its visionary use of blockchain technology to facilitate digital restitution and reclaim collective cultural ownership, positioning CATPC at the forefront of contemporary debates on decolonization and digital justice. The Jury report stated:

“The project is also a new spin on restitution, one that is proactive. CATPC shows that while we should continue to demand that what is ours be returned to us, we can and perhaps should do more than just wait. They have taken back what is theirs by minting the digital art version, and owning it.”

Balot NFT and DNB

Renzo Martens did a public talk at DNB about the Balot NFT. In the run up to the talk, there was a series of talks with experts within DNB, however, until now not with the result we’d hoped for: that DNB would develop a financial product that would allow for more financial stability for plantation workers, which would have been fitting after the *mea culpa* of DNB. We will continue these efforts in coming years.

3.1.5 The Return of Balot

For years, the members of CATPC asked the Virginia Museum of Fine Arts (VMFA), which held the work in its collection, to return the lost ancestral sculpture *Balot* — an ancestral power figure made by the Pende in 1931 to protect the community against the violence of the plantation system. Having received no serious response, CATPC reclaimed the sculpture by digitising it as an NFT in 2022, much to the annoyance of the VMFA. Each NFT was sold for the price of a hectare of land, making the *Balot* NFT one of the world’s first cases of digital restitution and allowing the sculpture to resume its original function for the community.

In 2023, with an eye on the upcoming Venice Biennale, CATPC reached out to the VMFA once more, this time receiving a more positive response.

The ancestral power figure travelled from Virginia to the Democratic Republic of Congo to be reconnected with its source community and displayed in the White Cube in Lusanga as part of the 2024 Venice Biennale. A livestream connection enabled visitors in Venice to engage directly with the sculpture.

The sculpture's long-awaited arrival in Lusanga was marked by a ceremony in which members of CATPC re-enacted the history of the 1931 Pende uprising. These moments were captured in the film *The Return of Balot* (2024), also shown at the Venice Biennale. The temporary return of the *Balot* sculpture to a former palm oil plantation marked a significant milestone in the ongoing history of cultural restitution. We are grateful to the Mondriaan Fund and the VMFA, who made the loan possible, and above all to VMFA curator Dr Ndubuisi C. Ezeluomba, who personally accompanied the sculpture to ensure its safe arrival.

CATPC's restitution efforts attracted wide international media attention, notably in *The Guardian*, NRC and *Agence Congolaise de Presse*. The coverage highlighted CATPC's contribution to global discussions on restitution, climate justice and the role of art in redressing inequality. A full press overview can be found in the appendix.

3.1.6 Films

In the run-up to the Venice Biennale, we created three new films with CATPC:

- *Judgement of the White Cube*, written and directed by Ced'Art Tamasala, where the White Cube stands trial for its role in the plantation system.
- CATPC shows how the collective lives and works on the post plantation in Lusanga, offering a generous and accessible introduction to CATPC's work.
- *The Return of Balot* captures the long-awaited return of the Kwilu Pende sculpture of Maximilien Balot from the Virginia Museum of Fine Arts to the plantations in Congo.

Our previous films continued to be widely shown, such as the film *White Cube* (2020) screening at the exhibition "A Model" in MUDAM, Luxembourg.

3.1.7 White Cube online platform

The online platform whitecube.online was launched in 2024 in the frame of the Venice biennale, after having been fully developed in 2023. The platform includes an interactive map of the former plantation in Lusanga and its White Cube. This includes access to live debates from the White Cube, 360-degree virtual visits to the post-plantation, livestreams of key exhibition moments, longreads about the program, and information about the community: the post-plantation, CATPC's art production and its international activities.

As research platform for analysis and action, its section "LEARN" aims at providing educational materials and insights into the White Cube's program and exhibitions. The six-part video series *Plantations and Museums* forms the intellectual backbone for this section. The research platform will gradually expand, making it possible for online visitors to engage in discussions with CATPC, with various experts, and with other plantation communities.

3.1.8 Dig Where You Stand

Dig Where You Stand is a traveling exhibition series by the African Artists' Foundation, operating from Lagos. Inspired by author Sven Lindqvist's idea that workers need to research and write about the history of their own workplaces, the exhibition envisions strategies of liberation from ongoing

extractive processes in and outside the art world. Decolonization, restitution, and repatriation become part of regenerative art practices. This year, an edition of this travelling site-specific exhibition took place in three locations in Benin, in Les Ateliers Coffi, Cotonou, in Fondation Zinsou Musée, Ouidah, and in Fondation Zinsou-Le LAB in Cotonou.

Another chapter was originally planned in the Dutch province Friesland, but ultimately took place in a different province, in Zeeland, as the exhibition *Learn, Dig, Build* in Terneuzen (9 October – 27 October 2024). The exhibition was in the open air, in Terneuzen's inner city, reaching thousands of people. The exhibition was accompanied by a lecture by Renzo Martens in Porgy and Bess.

It was the first step to connect the work of CATPC to the working classes in a “messy margin” of the Netherlands: Zeeuws-Vlaanderen. Ultimately, over the coming years, art from working-class communities in Zeeland will be connected to communities in DR Congo, Indonesia, Surinam, and beyond in a program called *Learn, Dig, Build*.

3.1.9 The Absence of the Collection

In the “Absence of the Collection” CATPC starts a collection with works by artists who have been financed directly or indirectly with funds linked to plantation labour, to organize an auction around this project and capturing it in a (short) film. It will be the first collection owned by plantation workers. In 2024 preparations for the project took place, reaching out to artists and working on the auction. The first artists who have committed to contributing include Jan Dibbets, Marlene Dumas and Carsten Höller. The first public presentations this project will take place in 2025 and 2026. The planned video registration will become part of a full feature film *Dawn of Luyalu*, realized with ZDF, BBC, ARTE, VRT, and RTBF. A wide national audience was reached with NRC’s article about CATPC’s “Art collectors ([Kunstverzamelaars](#))” in 2024.

3.1.10 Other Exhibitions

In 2024, next to major surveys in the Dutch Pavilion of the Venice Biennale and at the Van Abbemuseum, other major exhibitions of CATPC were notably *DIG WHERE YOU STAND – From Coast to Coast*, in Cotonou, Benin; *Fellow Travellers*, at ZKM, Karlsruhe and *TransFORM* at FRAC Alsace in Sélestat (France). In total, CATPC’s work was exhibited across five different continents this year. A complete list of exhibitions can be found in the appendix.

3.2 Land Restoration

“A shocking cri de coeur about the catastrophic cost of the forced extraction of cacao and palm oil from their land.” - The Guardian about CATPC’s entry at the Venice Biennale

Depleted plantation lands in Lusanga are bought back by CATPC with proceeds from the sale of their art and reforested into ecological food gardens. In 2024, 81 hectares of land were bought back, land that of course already belonged to the community in the first place. The current total is 400 hectares of land.

In 2024, a total of 46.748 trees were planted, an increase of 74% compared to last year. This principally consisted of the Acacia mangium tree. Other planted trees included notably *Persea americana* (avocado tree), cacao tree, *Coffea canephora* (coffee) plant, *Elaeis guineensis* (oil palm

tree), *Dacryodes edulis* (safou fruit tree), and *Mangifera indica* (mango tree). The harvest in 2024 consisted of cassava, palm oil, amaranth, cabbage, and sorrel — an all-organic production. This provided the immediate area of Lusanga with organic produce, the remaining harvest was sold to different surrounding communities, ensuring food security at democratically affordable prices.

Important partners in CATPC's land restoration were Stichting De Boomgaard and Postkodstiftelsen.

3.3 Research and Education

3.3.1 Autonomous educational school Cercle Luyalu

Ecole Cercle Luyalu contains weekly to monthly sessions among members of CATPC. Cercle Luyalu is based on the axes *muzindu* (deep thoughts), *luyalu* (power) and *kukungika* (composition). It is the motor behind the White Cube Museum Program.

Cercle Luyalu connects ancestral knowledge from local communities with the latest developments in law, economics, agronomy, digitization, and film making. This program works two-way: it develops a future museology that makes art relevant beyond mere commentary, by actively contributing to decolonization and becoming relevant to global communities of plantation workers, beyond the traditional frames of the (Western) canon. On the other side, it helps CATPC and the local community take part in the (art) world on equal footing

The members exchange among themselves, but also with experts in different fields. Exchanges take place live, in their own circle, in online meetings, and while travelling. When a delegation of CATPC travels abroad, they bring back their experiences to the collective. They focus on their own new works, new sculptures, new materials (the tapestries on cocoa bags, later also charcoal bags), new films (the Dawn of the Post Plantation, the Gospel According to Matthew). This includes curators, artists, cooperatives, museum directors, filmmakers.

Names include: Emmanuel Nsoni, Judicaël Mbula (both law), Charles Esche (Van Abbemuseum), Endy Ezeluomba (curator of african arts, VMFA), Roelof Jan Minneboo (scenarist, storytelling, Nederland Wordt Beter), Rein Wolfs (Stedelijk Museum), Claver Ngwabana & Sara Mapaya, Willem Ferwerda (landherstel), Naomi Nagtegaal (education expert, Nederland Wordt Beter), Hicham Khalidi, Jan Van Eyck, Perle Miangue, Ohliab A-Muteb, Tricia Mokosi, Ephrahim Baku (photography class, film), Ivan Richardson and Bernardo Bailey (Grondstoffenstation), Jeanne Barral and Aby Gaye (Fondation Cartier), Ibrahim Mahama, Azu Nwagbogu, Lea Fels and Felix van Es (Scenery, film), Carrie Pilto, (former) Tropenmuseum, Jurgen Lisse (film), Fred Kanonyi (English and French teacher), Sandra Terdjman, Chantal Wong, Abi Tariq – AFIELD, Mark Yeoman & Anne Jan Toonstra (Noorderzon), Christophe de Jaeger, GLUON, Elvira Dyangani Osei, MACBA, Harold Koopmans, Minerva Academie

The program includes computer classes, and French and English lessons. A dedicated set of women's workshops to improve the position of women in the wider community, was organized in collaboration with Stichting Stokroos.

Cercle Éducatif Autonome Luyalu was founded by CATPC members to support children from an early age, it is attended by approximately 80 children per day. The curriculum contains language classes (French, English, Kikongo, and Lingala) as well as artistic courses in drawing and sculpture, but also sustainable agriculture, computer, land traditional medicine. The children also learn to plant trees and understand the importance of nature conservation to combat climate change.

3.3.2 Lesson Package

Human Activities developed a Lesson Package for secondary schools titled *Lusanga. Now You Know!*. Using CATPC's groundbreaking presentation at the Venice Biennale as a starting point, the lessons invite students to explore the deep connections between colonialism, museums, and contemporary art. Developed in collaboration with *Nederland Wordt Beter*, the package provides tools for critical reflection and dialogue, encouraging students to imagine what it means for decolonial thought to have material effects. The package was developed in Dutch and English, with feedback from the schools Willem de Kooning Academy, Aletta Jacobs in Groningen and the Lodewijk College in Terneuzen. The Lesson Package marks a powerful step toward integrating the voices and histories of plantation workers into global education. With this activating form of study, a new generation gains an understanding of the historical and contemporary relationship between plantations and museums, between exploitation and art, and above all, is stimulating young people's awareness of possible alternatives.

The lesson package was part of the large-scale school program we developed and executed in collaboration with NL Wordt Beter and the Van Abbemuseum. It was taught in ten schools in The Netherlands in Dec/Jan/Feb. In Jan/Feb 2025, the schools visited the CATPC exhibition at the Van Abbemuseum, and Cedart, Matthieu and Mbuku visited 8 of these schools.

The package is also distributed to international institutions who feature the work of CATPC in group exhibitions, who will use it in their outreach program, allowing also international institutions to truly decolonise. Participating schools were Montessori College Eindhoven, Huygens College Eindhoven, Vechtdal College Ommen, Koning Willem 1 College, Sint Joris College/ Helder, Augustinianum, Eindhoven, Rodenborch college, Heeswijk-Dinther en Bernrode in Rosmalen.

3.3.3 CATPC College Tour at Art Education Institutes

To ensure that a new generation of artists and art professionals become increasingly aware of the urgency of decolonization and the possibilities of art in this matter, we have developed an educational program in cooperation with various art academies. The aim of this College Tour was to formulate spaces of creative and critical dialogue between the artist-plantation workers of CATPC and art students. The tour provided students insight into the challenges that colonialism has posed in Lusanga, while the Western art world has continued to benefit from their dispossession. Together with CATPC, the students think about how the Dutch art world can decolonize not only themselves, but also plantations, and how artists can become active agents in facilitating regenerative change and collaboration.

The 2024 Dutch College Tour included presentations by CATPC at (and exchanges with) the Jan Van Eyck (Maastricht), Minerva Art Academy (Groningen), and the Willem de Kooning Academy (Rotterdam).

3.3.4 Festivals

As part of the *White Cube Museum Program*, Human Activities and CATPC brought their work to a new broad audience consisting of thousands of visitors in major Dutch cultural festivals. In

coordination with the Mondriaan Fund as commissioner of the Dutch Pavilion at the Biennial, we decided to limit such large audience manifestations to two leading festivals in the run-up to the 2024 Venice Biennial.

At the *Oerol Festival* (7–13 June) on the island of Terschelling, CATPC members Jean Kawata and Mbuku Kimpala presented the sculptures *Roots* and *Crucifixion of the Art Collector* within the festival's outdoor program. The installation of the sculptures in the forest of Terschelling was magical. More than 4,000 visitors experienced the installation, many engaging directly with the artists. Jean and Mbuku presented their work in the talks programme. CATPC's participation was featured on Dutch national television on *Opium @ Oerol* (NPO).

The tour continued at the *Noorderzon Festival* in Groningen (22 August–1 September), where CATPC members Ced'art Tamasala, Mbuku Kimpala, and Matthieu Kasiama presented the sculptures and hosted several public talks. They introduced the *Plantations and Museums* documentary series, and discussed CATPC's historic milestone in securing the return of the Balot sculpture as part of their Venice Biennale participation. Renzo Martens joined cultural philosopher Thijs Lijster for a public conversation on the role of art in social transformation.

3.3.5 Strategies of Resistance

Strategies of Resistance was a series of events aimed at strengthening strategies of resistance of communities who are up again multinational plantation companies.

The event that was originally planned at WORM (Rotterdam) took place on a more fitting location: at the Grondstoffenstation that is part of the Afrikaanderwijk Co-operatie, in the South of Rotterdam, in collaboration with students from the Willem De Kooning Academy. The Grondstoffenstation, initiated by a local group of Rastafari, is a community-owned and art-driven initiative, taking over the work normally done by the municipality, where waste of the market is recycled, providing autonomy, jobs and income for the local community, and benefitting recycling practices. Members of CATPC came to the Netherlands for the event. It took place in two stages: with a site visit at the Grondstoffenstation where the participants exchanged, and in a public event at het Gemaal. The event resulted in a long-term exchange with the community behind the Grondstoffenstation, who also visited the Van Abbemuseum show. It was the first time they visited the museum, normally they would never go there.

In Lusanga, CATPC organized dialogues with key figures such as Jean François Mombia from the Congolese organization RIAO-RDC, who shared insights into resistance from local communities against land grabs against companies such as Unilever. This is part of CATPC's process to resist the plantation system, documented in *Dawn of the Post Plantation*.

Further connections were established with the Totomboti collective in Suriname and Jatiwangi Art Factory in Indonesia, laying the groundwork for a transnational solidarity network between plantation workers and artist collectives. CATPC's efforts with regards to spatial justice were internationally recognized with the AFIELD Transitional Justice grant for projects by artists who advance and contribute to the mechanisms of transitional justice in various contexts.

As part of building a network of resistance and solidarity, CATPC expanded its international network through visits to active plantations in Indonesia, where they met with workers and descendants of communities historically tied to colonial plantations that funded Museums. CATPC accepted the Van Abbemuseum's invitation to exhibit there on the condition that would first ask permission from communities working today on the plantations that funded the museum. Upon learning that the

museum has so far never contacted the communities still living on the plantations that have historically funded the museum, Renzo Martens and members of CATPC visited plantations in Indonesia, connecting with current workers who are descendants of communities and individuals who worked on these very plantations that funded the Van Abbemuseum during colonial times. They also visited a community of workers on a plantation in Majuro, East Java whose forbears funded the Stedelijk Museum's construction in Amsterdam. Living and working conditions of present-day communities are still similar to those of their ancestors.

The filmed documentation of the visits was shown at CATPC's solo exhibition at the Van Abbemuseum, and during Renzo Martens' and Ced'art Tamasala's Bathtub Lecture at the Stedelijk Museum Amsterdam, respectively.

Stedelijk Museum Amsterdam Bathtub Lecture

On 30 November 2024, Renzo Martens and Ced'art Tamasala from CATPC delivered the prestigious Bathtub Lecture at the Stedelijk Museum Amsterdam. As part of the lecture, Martens reenacted Jan Dibbets' historic performance *Museumsokkel met 4 hoeken van 90°* (*Museum Pedestal with Four Angles of 90°*), 1969, digging deeper into one of the corners of the Stedelijk to uncover the museum's foundations.

Uncovering the Stedelijk Museum's ties to plantation labour, the lecture took the themes in *Plantations and Museums* a step further: it proved that not only plantation work itself but also profits on speculation on future plantation work, introduced by the Van Eeghens, funded the Stedelijk.

During the lecture, Martens and Tamasala pleaded for the museum to engage with plantation worker communities that funded the museum as legitimate key-stakeholders of the museum. A video registration of the lecture is made available for institutions serving as part of a toolbox for museums to decolonize. The conversation with the Stedelijk continues in 2025.

The content of the lecture reached a broad general public in the NRC article "Erken dat uitgebuite plantagearbeiders co-auteurs van het Stedelijk zijn,".

3.4 Recognition, Audience Reach and Media Exposure

In the Netherlands, the White Cube Museum Program reached a live audience of 36.000. All activities in the Netherlands, including the group shows at Wereldmuseum Leiden, Tropenmuseum Amsterdam and Kunsthall Kade reached an additional estimated 200.000 people.

Dutch media exposure reached about 4,2M readers.

Our international activities reached an international audience of approx. 900.000, with highlights: the NFT exhibition at the Diriyah Biennale (100.000) and in NYC (300.000), and of course the Venice Biennale, which attracted nearly 700.000 visitors in total, a significant number of whom visited the Dutch Pavilion.

International media coverage had an audience reach of 50M.

For a full list of impact, audience reach and media, see the appendixes.

CATPC's work was widely recognized in national international media, also leading up to winning the STARTS Prize Africa, the grand prize of the European Union for digital innovation in Africa, winning the AFIELD Transitional Justice grant and being ranked in influential magazine ArtReview's yearly Power 100 – an annual ranking of the most influential people in art. CATPC's president was awarded the Congolese prestigious reward "Diplôme de Mérite" for his ongoing civic work in the field of ecology.

The Dutch Newspaper NRC ranked the CATPC's exhibition "The International Celebration of Blasphemy and the Sacred" at the Venice Biennale as the best exhibition of the year: "The Dutch Pavilion showed courage in addressing the conversation around (de)colonization and was brilliantly executed. Taken together, many pavilions told the story of worlds fighting for their (continued) existence. To be made part of that is a gift."

4 Appendices

Appendix 1: Naleving codes

Human Activities onderschrijft de 3 codes. Formele reflective op deze codes is relevant voor Nederlandse financiers, daarom is deze tekst in het Nederlands.

FAIR PRACTICE CODE: Human Activities onderschrijft de Fair Practice Code. De culturele- en creatieve sector moet gezamenlijk zorg dragen voor een sterk veld, en moet verantwoordelijkheid nemen voor haar positie en effecten. De beloning van kunstenaars vindt plaats minimaal conform de Richtlijn Kunstenaarshonoraria, of waar van toepassing, op basis van hun marktwaarde. Door de aard van ons programma, bieden veel van de kunstenaars met wie we werken aan om af te zien van hun beloning cq. deze ter beschikking te stellen van het kunstcollectief in Lusanga. In de salariering van onze medewerkers in Nederland volgen we de CAO NPF (Nederlandse Poppodia en Festivals). We kiezen voor deze CAO omdat we ons verwant voelen bij deze sector, en voor een 'pop' manier van werken staan: we staan een hands-on mentaliteit voor, minder hiërarchisch georganiseerd dan de museale wereld, meer gericht op actie en snelle beweging, en diverser in output: exposities, congressen, educatie, residenties, opdrachten en experiment. Onze beloningen zijn in lijn met de WNT en blijven ver onder de topinkomens. Stagiairs ontvangen een stagevergoeding. We vinden de salarissen in de CAO Nederlandse musea te hoog, en ongepast, zeker in verhouding met de honorering van internationale partijen met wie we werken. Beloningsniveau wereldwijd is een zeer complexe realiteit waartoe wij ons moeten verhouden, gezien onze samenwerking met CATPC. (We zouden willen dat meer organisaties zich hiertoe zouden verhouden.) We werken volgens een beginsel van eerlijke, passende betaling, rekening houdend met alle omstandigheden, gericht op duurzame samenwerking, rechtvaardigheid en solidariteit. We onderschrijven het beleid dat inzet op realistische beloning en arbeidsvoorraarden, groei en ontwikkeling van menselijk kapitaal. We streven ernaar om mensen zoveel mogelijk (arbeids)zekerheid te bieden.

Onze activiteiten gaan in wezen integraal over fair pay, governance en inclusie.

GOVERNANCE CODE CULTUUR: Human Activities onderschrijft de Governance Code Cultuur en past de principes toe. Human Activities heeft een maatschappelijke doelstelling: kunst over economische ongelijkheid moet deze ongelijkheid opheffen; niet louter symbolisch, maar ook materieel. Human Activities wil daarnaast de waardenketens van de kunst zelf herijken. Kunst, en met name musea en instituten moeten verantwoordelijkheid nemen voor het plantagesysteem dat de musea bekostigd heeft, en moet ook verantwoordelijkheid nemen voor haar maatschappelijke effecten. Een belangrijk punt is de vraag of de debatten en exposities binnen kunstmusea voldoende transparant zijn over de achterliggende processen en machtsstructuren, en bovendien, of ze voordelen opleveren voor de gemeenschappen van mensen die de musea gefinancierd hebben. Dekolonisatie moet niet alleen binnen musea plaatsvinden, maar juist ook op de plantage die de musea heeft gefinancierd. Diversiteit en inclusie zullen binnen musea pas daadwerkelijk behaald worden wanneer ook de gemeenschappen van plantagearbeiders, ook zij die nu nog steeds wonen en werken op plantages, die die musea middels hun arbeid gefinancierd hebben, mee kunnen genieten van de nieuwe diversiteit en inclusie. Dit artistieke principe is in ons denken en handelen leidend: in beleid, programma, uitingen, in werving en ontwikkeling van medewerkers, in de keuze van onze partners, en financiers. We dragen deze waarde uit in ons programma, fysieke exposities, publicaties, online, en door deelname aan debatten en het geven van interviews. In deze uitingen zijn we nadrukkelijk transparant over de intenties en doelen, en ook over de organisatorische, artistieke, maatschappelijke en economische consequenties daarvan.

Human Activities heeft een stichtingsbestuur, dat eindverantwoordelijk is voor de resultaten van de stichting. De dagelijkse leiding ligt bij de tweekoppige directie: een algemeen en een artistiek directeur. De competenties en functies van de bestuursleden zijn vastgelegd in een profiel, en een

matrix van competenties en sectoren. Elk lid heeft een eigen specifieke expertise die ten dienste staat van de uitvoering van de taken van het bestuur. We hebben met Delya Allakhverdova en Azu Nwagbogu in de samenstelling van ons bestuur aandacht voor diversiteit in etnische en culturele achtergrond. Bij de aanstelling van nieuwe bestuursleden willen we diversiteit, ook v.w.b. leeftijd, herkomst en genderidentiteit verder vergroten.

Ongewenste belangenverstengeling wordt voorkomen door zowel bij de werving van bestuursleden als tijdens bestuurslidmaatschap het onderwerp belangenverstengeling te bespreken als vast agendapunt, in ieder geval eens per jaar, en proactief wanneer het aan de orde is. We hebben hiertoe een procedure belangenverstengeling opgesteld. Bestuursbesluiten zijn te herleiden aan de statuten, naar beleidsstukken, reglementen, verslagen en notulen. In het kader van het plan 2025-2028 is het goed te vermelden Azu Nwagbogu bij de expositie DWYS als hoofdcurator/mentor is betrokken vanuit AAF. Hij ontvangt in overleg geen curators fee. Om belangenverstengeling te voorkomen zal Azu, op het moment dat er in het bestuur beslissingen genomen moeten worden over DWYS, de vergadering verlaten, noch zal hij op andere wijze betrokken worden bij bestuursbeslissingen over DWYS.

Het bestuur is eindverantwoordelijk voor de naleving van alle relevante wet- en regelgeving. De organisatie kent een op de instelling toegesneden systeem voor risico- beheersing en interne controle. De accountant toetst tot en met 2022 alleen op projectbasis. Vanaf 2024 zullen we overgaan op accountantscontrole van de jaarcijfers inclusief interne risicobeheersings-maatregelen, en het interne controlesysteem en rapporteert hierover aan het bestuur. In reglementen voor directie en bestuur zijn de respectievelijke taken en bevoegdheden vastgelegd. Bestuursleden ontvangen geen beloning. Het salaris van de directie wordt vastgesteld door het bestuur. Jaarlijks wordt een functioneringsgesprek gevoerd tussen de leden van de directie en het bestuur. Het bestuur vergadert conform statuten, in de regel viermaal per jaar, volgens een jaarlijkse cyclus met onderwerpen als realisatie van activiteiten en monitoring van het financiële beleid. In de voorjaarsvergadering wordt jaarlijks het jaarverslag vastgesteld. Het bestuur stelt de begroting van het volgende kalenderjaar vast. In het bestuursverslag wordt gerapporteerd over belangenverstengeling en de vertrouwenspersoon. IHA heeft culturele ANBI status en voldoet aan de rapportageverplichtingen daaromtrent.

Doelstellingen en stappenplan voor de volgende periode:

- In de statuten staat nog dat bestuursleden voor onbepaalde tijd benoemd kunnen worden. Dit is niet in lijn met de praktijk. Bestuursleden treden nu af conform de code. Statuten worden hierop aangepast (uitvoering 2025).
- In de zelf-evaluatie door het bestuur is zowel op bestuursmodel en functioneren van het bestuur gereflecteerd. Een aantal aanpassingen wordt naar aanleiding hiervan de komende tijd getroffen, met name contact met accountant, updaten profiel bestuursleden, en verantwoording in jaarverslag (risico-analyse) (uitvoering 2025).

CODE DIVERSITEIT & INCLUSIE: Human Activities onderschrijft de Code Diversiteit en Inclusie. We streven ernaar voor iedereen toegankelijk te zijn, ongeacht etnische, culturele, sociale, geografische en religieuze achtergrond, genderidentiteit, leeftijd, opleidingsniveau en beperking. We willen met ons programma zowel de meest theoretisch opgeleide academici, als hen die klem zitten onder in de globale economische hiërarchie, bereiken. Dit kan alleen door vanaf de plantage als startpunt te opereren, en vandaar uit programma te maken en dit digitaal en live naar een divers publiek te brengen. We kiezen ervoor dit te doen vanuit Lusanga, het vroegere Leverville, het centrum van Unilevers' plantage-imperium van Congo. Voor een groot deel van de mensen op plantages geldt dat zij nog steeds minder dan een dollar per dag verdienen, en derhalve niet de middelen hebben een paspoort te kopen, een visum aan te vragen of te reizen en deel te nemen aan debatten over inclusie, diversiteit en dekolonisering. Toch hebben zij talloze kunstinstellingen mede mogelijk gemaakt, waaronder de Unilever Series in Tate Modern. Op inhoudelijk en artistiek gebied kunnen gemeenschappen op plantages werken echter moeilijk bijdragen aan het Nederlandse kunstaanbod,

noch als publiek, noch als maker. Om hen toch de plek te bieden in het Nederlandse kunstaanbod, die noodzakelijk is voor dekolonisering ervan, vormt de White Cube op de plantage een scharnierpunt voor uitwisseling met het Nederlandse en internationale kunstsector en met het publiek. Dit is de onmisbare schakel in het dekoloniseren van het Nederlandse kunstprogramma, en het creëren van solidariteit.

Ook in Nederland willen we een breed, inclusief en divers publiek betrekken. Dat lukt niet door ons uitsluitend op het domein van de beeldende kunst te richten. We treden buiten het domein van de kunstinstituten en zoeken de populaire cultuur op. We gaan naar plekken en regio's waar mensen de weg naar kunst niet vinden, en waar kunst mensen niet vindt. We gaan daar waar het publiek is, en zijn niet afhankelijk van wie bij ons door de deur komt. Doordat het programma in Nederland ook digitaal verspreid wordt, is het ook te volgen voor mensen die niet mobiel zijn, en is het toegankelijk tijdens pandemieën. De werken zijn zo ook door doove en slechthorende mensen te volgen. Omdat niet iedereen beschikking heeft over computer, internet of smartphone, maken we het programma beschikbaar via scholen, via ons lespakket, dat geschikt is voor VMBO t/m HO. Onze werken zijn ook op de Nederlandse publieke omroep toegankelijk. Live op diverse plaatsen in Nederland, online, in de media en op publieke televisie, toegankelijker kan bijna niet.

We streven diversiteit na in zowel in het bestuur, als personeelsbestand als uitgenodigde curatoren. In de samenstelling van het bestuur is dit voortvarend aangepakt met de toetreding van Delya Allakhverdova en Azu Nwagbogu. De uitgenodigde sprekers, kunstenaars, denkers en curatoren kent grote diversiteit en representatie: naast mensen op en door de plantage, ook denkers en kunstenaars als Ibrahim Mahama, Ghita Skali, Aude Christel Ngba, Suhail Malik, Simon Gikandi, en anderen. Onze partners zitten niet alleen Londen en Berlijn, maar ook Kumasi, Tamala, Lagos, Lubumbashi, Kinshasa, Sharjah en Jakarta. Het management van het museum in Lusanga is 100% van kleur, divers en inclusief. Gemeenschappen van mensen die al generaties aan de Nederlandse economie bijdragen maar daar nog geen vruchten van hebben kunnen plukken bepalen met mensen in de Nederlandse regio het programma.

Appendix 2: Media Exposure 2024

Media Exposure in the Netherlands in figures

To estimate Human Activities' media reach in 2024 from this list, we can consider the audience size and circulation figures of each outlet in the Netherlands. Based on publicly available data and media research (e.g., NMO, Cision, Alexa, Listenership reports), here is a conservative estimate of potential audience reach for each publication or platform:

Print & Online Newspapers Netherlands

Outlet	Estimated Reach (print + online, monthly)	Notes
NRC	~2.0–2.5 million	Multiple features (7+ mentions including “NRC Vandaag” podcast and “Cultuur dagboek”)
De Volkskrant	~1.9 million	Major national newspaper
Trouw	~1.1 million	Two articles
Het Parool	~900,000	Regional + national online reach
De Groene Amsterdammer	~400,000	National cultural readership
Hard//hoofd	~150,000	Cultural magazine, online
Omroep Zeeland (website + print)	~250,000	Regional media outlet
Museumtijdschrift.nl	~120,000	Online specialist art magazine
Metropolis M	~80,000	Art world professionals and readers

Subtotal (unique adjusted readers across overlapping audiences): **~3.8–4.2 million** (after accounting for duplication).

Radio & Podcasts Netherlands

Station / Programme	Estimated Audience
NPO Radio 1 – Bureau Buitenland	~400,000 listeners
NPO Radio 1 – AVROTROS / Humberto	~250,000 listeners
NRC Vandaag (podcast)	~200,000–300,000 listens per episode
Omroep Zeeland Radio	~80,000 regional listeners

Subtotal (unique adjusted listeners): **~700,000–800,000**.

Total Estimated Media Reach Netherlands, 2024

Combining national print/online media and broadcast:

≈ 4.2 to 5 million people reached

(conservative estimate accounting for overlap between NRC, Volkskrant, and other audiences).

International media exposure in figures

Region / Outlet	Estimated Monthly Audience / Reach
The Guardian (UK)	~20 million
The New York Times (US)	~35 million
Reuters (Global)	~40 million direct + syndication to 2,500+ outlets
ArtReview (UK / International)	~250,000
Artforum (US)	~400,000
Artnet / Artnews / ArtDaily / Artribune / Frieze / Wallpaper *	3 – 5 million combined
Beaux Arts, Le Monde, Le Journal des Arts (France)	~6 million combined
Tageblatt (Luxembourg), Der Freitag (Germany), TAZ (Germany)	~2 million combined
Público (Portugal), Vogue Italy, Il Manifesto, Exibart (Italy)	~3 million combined
Agence Congolaise de Presse, 7sur7.cd (DRC)	~1.5 million combined
Art Africa Magazine / STARTS4Africa / Artbooms / NOEMA mag / Bmore Art / Elephant mag / ArtPlugged	~2 – 3 million combined

Estimated total global audience reach through media

Category	Estimated Reach
Dutch media	~4.5 – 5 million
International general media (Guardian, NYT, Reuters, Le Monde, etc.)	~90 – 100 million (gross circulation, adjusted to ~40 million unique reach)
Specialised art media (ArtReview, Artforum, Artnet, Frieze, etc.)	~8 – 10 million (unique readers)

Total Estimated Global Media Reach (Unique Audiences, 2024):

≈ 50 – 55 million people worldwide

(conservatively adjusted for overlapping readerships across international publications).

List of titles and media

Celebrating ancestral knowledge through technology: takeaways from the event of STARTS4Africa in Dakar, starts.eu (English), December 2024

Kunstverzamelaars heb je in soorten en maten, maar een gekruisigde verzamelaar die kom je niet vaak tegen, NRC, 24 December 2024, Toef Jager (Dutch, print)

CATPC on 91st position in Art Power 100, Art Review, 23 December 2024 (English, print)

Beelden van cacao vertellen de verhalen van pijn en heling in het Van Abbemuseum, Eindhovens Dagblad, 19 December 2024, Anneke van Wolfswinkel (Dutch)

Het gereedschap van de meester zal het huis van de meester nooit afbreken – over de Badkuiplezing van Renzo Martens, Mister Motley, 12 December 2024, Berber Meindertsma (Dutch)

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Appendix 3: Partners and Funders

In 2024, our main collaborator was – as it has been since 2012 – Cercle d'Art Travailleurs Plantation Congolaise (CATPC). Furthermore, our work was supported by the following partners, funders and donors.

Partners

- Galerie Fons Welters (Amsterdam)
- Gallery KOW (Berlin)
- Intifilms
- Office for Metropolitan Architecture (OMA)
- Pieter van Huyse Film
- Scenery
- Tony Chocolonely
- Topkapi Films
- Van Abbemuseum
- VPRO

Funders & Donors

- A.M.A. Groot
- Brave New Works
- Creative Industries Fund NL
- Dutch Film Fund
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- Gieskes-Strijbis Fonds
- Mondriaan Fund
- Stichting de Boomgaard
- Stichting Stokroos
- Swedish Postkodstiftelsen
- Private donors
- Board of friends

We are very grateful for the in many cases long-term support of these organisations and individuals, for their financial support, and for sharing their advice, their knowledge and their expertise so generously with us.

Most of all, we thank them for the trust they continue to give us. Without their unrelenting encouragement and support, our endeavour for equality would not be possible.

Appendix 4: Exhibitions

Solo exhibitions

- *Two Sides of the Same Coin* (solo), Van Abbemuseum, Eindhoven (CATPC) — 21 December 2024 – 2 March 2025
- *Dutch Pavilion: The International Celebration of Blasphemy and the Sacred*, 60th Biennale di Venezia (CATPC & Renzo Martens, curated by Hicham Khalidi) — April 20 – November 24, 2024

Group exhibitions

- *Fellow Travellers*, ZKM, Karlsruhe (CATPC) — 21 September 2024 – 8 June 2025
- *The Learning Garden* (digital commission), *Diriyah Contemporary Art Biennale*, Diriyah (CATPC) — February 20 – Dec 12, 2024
- *DIG WHERE YOU STAND – From Coast to Coast*, Les Ateliers Coffi, Cotonou, Benin; Fondation Zinsou Musée, Ouidah, Benin; Fondation Zinsou-Le LAB, Cotonou, Benin (CATPC) — 27 September – 1 December 2024
- *TransFORM*, FRAC Alsace, Sélestat (CATPC & Renzo Martens) — 21 September 2024 – 17 November 2024
- *Food, Art & Activism: Nourishing Ourselves and Each Other*, M.Bassy, Hamburg (CATPC & Renzo Martens) — 15 September – 10 November 2024
- *In Schitterend Licht*, Wereldmuseum, Leiden (CATPC) — December 20, 2023 – November 3, 2024
- *Learning to dig and build*, Centre Terneuzen, Terneuzen (CATPC & Renzo Martens) — 9 October – 27 October 2024
- *Paris Internationale (KOW booth)*, Paris (CATPC) — 15 October 2024 – 20 October 2024
- *Future Ours*, ART-2030, on bus shelters throughout New York City during UN General Assembly “Summit of the Future” (CATPC) — 16-29 September 2024
- *My Last Will*, Casino Luxembourg, Luxembourg (Renzo Martens) — May 25 – September 8, 2024
- *A Model*, MUDAM, Luxembourg (Renzo Martens) — February 9 – September 8, 2024
- *Dig Where You Stand – From Coast to Coast*, HANGAR, Lisbon (CATPC & Renzo Martens) — August 7 – September 7, 2024
- *The Life of Things. Looted – Displaced – Salvaged*, Lentos Kunstmuseum, Linz (CATPC) — 27 April – 1 September 2024
- *Why Plantations Matter*, Noorderzon, Groningen (CATPC) — 22 August – 1 September 2024
- *The Way We Are 5.0*, Weserburg Museum for Modern Art, Bremen (CATPC & Renzo Martens) — 30 September, 2023 – 30 August, 2024
- *ME/YOU, US/ THEM*, @droog, Amsterdam (CATPC) — 12 April – 26 July 2024
- *EEN FABRIEK #3*, EEN FABRIEK, Axel, Zeeuws-Vlaanderen (CATPC) — 28-29 June 2024
- *Getting to the Root of the Plantation*, Oerol, Terschelling (CATPC) — 8-16 June 2024
- *Memory is an Editing Station*, 22nd Biennial Sesc_Videobrasil, São Paulo (CATPC) — October 18, 2023 – April 28, 2024
- *Africa Supernova*, Kunsthall KAdE, Amersfoort (CATPC) — September 24, 2023 – January 7, 2024
- *Someone Is Getting Rich*, Tropenmuseum, Amsterdam (CATPC) — April 21, 2023 – January 21, 2024

Appendix 5: Lectures and Screenings

Bathtub lecture, with Renzo Martens (Human Activities) and Ced'art Tamasala (CATPC), Stedelijk Museum Amsterdam, 30 November 2024

The International Celebration of Blasphemy and the Sacred, with Mbuku Kimpala, Matthieu Kasiama, and Ced'art Tamasala (CATPC), Renzo Martens (Human Activities) and Hicham Khalidi, Jan van Eyck Academy, Maastricht, 12 September 2024

Why Plantations Matter, with CATPC members Mbuku Kimpala, Matthieu Kasiama and Ced'art Tamasala, Noorderzon, Groningen, 31 August 2024

CATPC: Road to the Venice Biennale, with CATPC members Mbuku Kimpala and Jean Kawata, moderated by Yuki Kho, Oerol, Terschelling, 10 June 2024

Preview for Dutch Entry Venice Biennale 2024 (click to watch back), with Ced'art Tamasala (CATPC), Renzo Martens and Hicham Khalidi, De Balie, Amsterdam, March 27, 2024

Online Seminar – Artists and Transitional Justice: Creating spaces to heal: repairing and restorative justice, Renzo Martens and CATPC, AFIELD, March 27, 2024

The International Celebration of Blasphemy and the Sacred, with Matthieu Kasiama, Mbuku Kimpala, Ced'art Tamasala (CATPC), Renzo Martens and Hicham Khalidi, moderated by Elvira Dyangani Ose, director of MACBA, MACBA Museu d'Art Contemporani de Barcelona. Including the screenings of *The Judgment of the White Cube*, CATPC, and *The Return of Balot*, 4 December 2024

Bathtub lecture, with Renzo Martens and Ced'art Tamasala (CATPC), Stedelijk Museum Amsterdam, 30 November 2024

Keynote “Liberated and shared Heritage” from the Cercle d’Art des Travailleurs de Plantation Congolaise — CATPC, winners of the S+T+ARTS Prize Africa 2024, 25 November 2024

White Cube Film @ Terneuzen Expositie; 10 - 27 October

The International Celebration of Blasphemy and the Sacred, with CATPC members Mbuku Kimpala, Matthieu Kasiama, Ced'art Tamasala, Renzo Martens and Hicham Khalidi, Jan van Eyck Academy, Maastricht, 12 September 2024

Why Plantations Matter, with CATPC members Mbuku Kimpala, Matthieu Kasiama and Ced'art Tamasala, Noorderzon, Groningen, 31 August 2024

CATPC's Film Ku Sambisama Ya Nso Ya Mpembe (The Judgment of the White Cube), *Artforum* [online] 19 July 2024

CATPC: Road to the Venice Biennale, with CATPC members Mbuku Kimpala and Jean Kawata, moderated by Yuki Kho, Oerol, Terschelling, 10 June 2024

Preview for Dutch Entry Venice Biennale 2024, with Ced'art Tamasala (CATPC), Renzo Martens and Hicham Khalidi, De Balie, Amsterdam, March 27, 2024

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FORUM: Gearing up to Venice Biennale, Renzo Martens and CATPC, Kunstinstituut Melly, February 2, 2024

Appendix 6: Live audience in the Netherlands and international

Below is a breakdown per major activity or event focusing only on the Netherlands, using reported figures and conservative attendance averages for cultural events of similar scale.

Estimated Audience Reach Human Activities White Cube Museum Program in the Netherlands (2024)

Location / Activity	Type	Estimated Visitors / Audience
Van Abbemuseum, Eindhoven	Major museum exhibition ("Two Sides of the Same Coin")	± 17.427 visitors
Oerol Festival, Terschelling	Outdoor installation and conversations with visitors	± 4,000
Noorderzon Festival, Groningen	Public art talks & installation	± 6,000
Learn, Dig, Build, Terneuzen	Outdoor exhibition & lecture	± 5,000
Strategies of Resistance, Rotterdam	Public event (Afrikaanderwijk, Grondstoffenstation)	± 100
College Tour at art academies (Maastricht, Groningen, Rotterdam)	Educational presentations	± 600
School program & lesson package	Secondary school students	± 1,000
Lectures and presentations (De Balie, Kunsthall Melly, DNB, Stedelijk)	Public events	± 1,200

Total Estimated Live Audience Reach of White Cube Museum Program in the Netherlands (2024):
36.000 people

All activities in the Netherlands, including the group shows at Wereldmuseum Leiden, Tropenmuseum Amsterdam and Kunsthall Kade reached an additional estimated 200.000 people.

Our international activities reached an international audience of approx. 900.000, with highlights: the NFT exhibition at the Diriyah Biennale (100.000) and in NYC (300.000), and of course the Venice Biennale, which attracted nearly 700.000 visitors in total, a significant number of whom visited the Dutch Pavilion.