



WHITE CUBE

with Irène Kanga, Matthieu Kasiama and René Ngongo

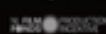


a film by Renzo Martens

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Special thanks to Human Activities

a production by Pieter van Huystee Film in coproduction with VPRO and Peter Krüger / Inti Films



whitecubefilm.com

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Starting point

Over the last centuries, plantations have funded the building of many European and American museums, where art provided an opportunity for shareholders to distance themselves from the violence of the plantation system. Still today, rain forests are cut down and turned into plantations. The value extracted from these plantations is partially invested in museums in New York, Dakar and Paris, generating wealth in the economy around them, yet leaving depleted landscapes and impoverished people.

Vision and mission

Human Activities aims to prove that art can redress economic inequality, not symbolically, but in real, material terms. Sister organization Le Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) seeks to improve the living standards of plantation workers. In our joint program, art provides the inspiration and the capital to buy back land and start inclusive, ecological post-plantations, where the means of production are in the hands of the community and the land is restored.

1. Introduction

Plantations have formed the financial backbone of European modernization. In Lusanga, as elsewhere in the southern hemisphere, Unilever, one of the most important companies on the Amsterdam Stock Exchange, has confiscated the land and violently imposed monoculture on plants, people and landscapes.

The immense wealth this system generated has also directly financed the construction of several well-known artistic institutions. Some of them, such as Tate Modern (sugar), Van Abbemuseum (tobacco), or Museum Ludwig (cocoa) are now free havens for critique, taste, and beauty, but have been established on the basis of profits extracted from plantation labour.

Even today, plantations continue to finance artistic critique. Lusanga and the project spaces, galleries and museums of the art world are thus two sides of the same coin. To this day, large multinationals cut rainforests to develop plantations, and the profits are partly reinvested in art, with which they gain respect. Art and museums attract wealth to the surrounding areas (gentrification), but none of this wealth flows back to the plantation that financed it. In this way art, however critical it may be of climate change or economic inequality, rather than resolving it, it reinforces class differences, both locally and globally, leaving the plantation empty-handed. The plantation is the lens through which to see global value chains and art's role in it.

Human Activities wants to reverse this value chain. Critical art about economic inequality should resolve inequality, not just symbolically, but in real, material terms. Since its foundation in 2010, the activities of Human Activities have led to remarkable results.

- CATPC's fifteen permanent members make self-portraits out of river clay. These sculptures are 3D scanned, uploaded and reproduced in chocolate in Amsterdam, the biggest cocoa port in the world. The sculptures come in an unlimited edition of small portraits, and in limited editions of large museum pieces.
- CATPC's first solo show in New York was hailed by the *New York Times* as 'best art of 2017'.
- A permanent museum, designed by OMA, was opened on a plantation in DR Congo.
- The sales of CATPC's chocolate sculptures generated a profit of €100.000.
- With their profits, CATPC bought back 100 hectare of land around the museum, where they developed ecological and egalitarian test gardens, as an alternative to monoculture.
- A further €500.000 has been invested in local infrastructure and people, generated through fundraising.

In 2020, Renzo Martens' film *White Cube* was completed after 8 years of work. As Dutch newspaper *Trouw* wrote on its release: "Renzo Martens hits the nail on the head with the moving documentary *White Cube*'. (...) "Martens' film is a report of years of research and a mind-blowing thought process."

The film premiered simultaneously in its place of origin, Lusanga, DR Congo, and at IDFA, in Amsterdam.

Of course, 2020 was also the year of the Covid-19 pandemic. While the pandemic has been most disadvantageous to the release of the film, we have been able to continue much of our work, from a distance. Physical meetings were impossible, but we stayed in touch digitally.

Amsterdam, June 2021

Derk Sauer
Chair of the Board of Human Activities

Janke Brands
Business director Human Activities



2. Activities

White Cube film premiere in Lusanga and Amsterdam

After 8 years of work, the new film *White Cube*, made by Renzo Martens in collaboration with CATPC, was finished. On November 21, the work premiered in the location of its origin: at the White Cube, in Lusanga, DR Congo. Attended by CATPC members and their families, local officials and guests, and connected through satellite with the film's Western premiere: at IDFA, Amsterdam. Due to Corona, only 30 lucky people in Amsterdam could attend the live event in the wonderful Tuschinsky. Many others watched the film in the online premiere hosted by IDFA. Derk Sauer moderated the artist interview with Renzo Martens and the plantation workers/artists who featured in the film: Matthieu Kasiama, Irene Kanga, Ced'art Tamasala and Rene Ngongo, as well as the other CATPC members. Alphonse Muambi interviewed and translated live, from Lingala into English.

About *White Cube*

In *White Cube*, Congolese plantation workers set a new precedent. They successfully co-opt the concept of the 'white cube' to buy back their land from international plantation companies, and secure it for future generations.

From the violence of the plantation system to the aesthetics of the white cube, the film puts forward a proof of concept: museums can become decolonized and inclusive, but only on the condition that the benefits accrued around the museum flow back to the plantation workers whose labor financed – and in some cases continues to finance – the very foundations of these institutions.

White Cube is the follow up to Martens' 2008 film *Enjoy Poverty*. It follows the Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC), a plantation workers' cooperative based on a former Unilever plantation in Lusanga, Democratic Republic of Congo. The film documents CATPC's success in ending the destructive system of monoculture on their lands.

"Land or art. If I would have to choose, I would choose both. But if I really have to choose only one, I would choose the land. Where can I put my chair and start making art, if I do not own the land?"
Matthieu Kasiama, CATPC.



Still from *White Cube*: CATPC members Olele Mulela Mabamba, Huguette Kilembi, Mbuku Kimpala, Jeremie Mabila, Jean Kawata, Irene Kanga, Ced'art Tamasala and Matthieu Kasiama with at the background the White Cube

After a failed solo attempt by artist Renzo Martens to resolve inequality through critical self-reflection, this group of plantation workers employs the privileges associated with the white cube to get back the land that was stolen from them. From the historical foundations in indentured plantation labour of art world giants such as Tate Modern, the Van Abbemuseum and the Ludwig Museum to the gentrifying neighbourhoods around these museums, from the boardrooms of Unilever to the exhausted plantations of Congo, the film sets a new paradigm. *White Cube* is no longer content with mere scrutiny, it proposes a paradigm shift: practical solutions for an inclusive and egalitarian economy.



Still from White Cube: Audience at the SculptureCenter, NYC, 2017

The film was watched by 1200 people during the IDFA festival. Also, as part of the IDFA festival, Gieskes Strijbis Fonds screened *White Cube* for its relations, where CATPC, Renzo Martens and Alphone Muambi once again discussed the film and answered questions from the audience.

On November 25, De Balie organized a debate under the title "From Enjoy Poverty to White Cube", about the implications of the film, with Human Rights Watch-researcher Luciana Téllez-Chávez,

Ama van Dantzig, Alphonse Muambi and CATPC-members Cesart Tamasala, Irene Kanga, Matthieu Kasiama. Luciana Téllez-Chávez reflected on the Human Rights Watch report "A Dirty Investment", which the role of the Dutch development bank FMO on plantations in the DR Congo, and shows that FMO is co-responsible for continuing colonial practices. It details how Europe's largest development banks poured upwards of US\$150 million into an oil palm plantation company despite the company's long-standing land conflicts with local communities and the allegations of serious human rights violations and corruption made against it.

White Cube in cinemas

White Cube was released in 23 cinemas in the Netherlands – an exceptionally large number for a documentary or art film. Unfortunately, cinemas had to comply with the 1,5-meter distance regulations, limiting the capacity, and after only 3 weeks, they were forced to close altogether. The film was also available online, through Picl. A total of 5.000 people got to see the film during IDFA and its Dutch cinema release.

White Cube in art institutions

Due to the pandemic, all institutions in the Netherlands, as well as many international institutions had to close their doors. In December it became clear that we were running the risk of losing all momentum for the film. All institutions were closed, and once they would reopen, it would be very likely they would prefer to show works that cannot be shown online, sculptures, installations – but not video. Video is very suitable for online. If we would not act, the film might not find its audience, and 8 years of work would have been in vain. So we made the choice to prepare a global online museum launch for Spring 2021, with 15 institutions worldwide.

White Cube in the media

Upon its limited release in the Netherlands, *White Cube* received a lot of media attention, on national television (Mondo VPRO) and radio (Nooit Meer Slapen, Opium Radio, Radio 1 Journaal) and all Dutch main newspapers. The film received wide acclaim in Dutch media.

"Renzo Martens hits the nail on the head with the moving documentary 'White Cube'. Martens' film is a report of years of research and a mindblowing thought process."

Dutch Daily Trouw, 17 Nov. 2020

#2 Best film of the moment: *White Cube*. "Documentary that exposes all the ambiguities of the western art world engaging with the wretched of the earth."

Dutch Daily NRC Handelsblad, 2 Dec. 2020

"White Cube, the new documentary by the Dutch artist Renzo Martens, is a film of unparalleled ambition. (...) Shot on plantations in Congo and in the art scene of New York, Martens manages to criticize all layers of the art world, with the aim of changing it forever."

Dutch daily het Parool, 30 Nov. 2020

"White Cube is a mirror to the art world."

Dutch daily NRC Handelsblad (****), 25 Nov. 2020

"Martens reveals how the working class can benefit from art instead of being victimized by it."

Cineuropa, 26 Nov. 2020

"A film on capitalism and the hypocrisy of the art world, but also about a larger system, in which we are all stuck."

De Groene Amsterdammer, 11 Nov. 2020

White Cube merchandise

To accompany the release of White Cube, we had developed a range of new merchandise, based on the White Cube museum, that was designed by OMA, and of course the self-portraits of CATPC. Due to Corona-measures, cinemas were not allowed to do any transactions other than providing access to the screenings – no bar, no merchandise, nothing. We sold the chocolates online. The only venue that could sell the chocolates was M HKA, where the entire edition was sold out.



Filming webdocs in USA

It is a well-known fact that the plantation lies at the basis of the expansion of capitalism. A series of six short documentaries investigates the relation between the plantation and the museum. This investigation leads to the case for repatriation, not only of looted art, but also of looted labour and land, to the place of origin.

Congolese plantation worker Matthieu Kasiama turned himself into a sculptor, built a museum on the plantation and will now claim the repatriation of a historic sculpture. His story connects the series.

We are producing the series with Pieter van Huystee Film and Dutch broadcaster VPRO. In January and February, CATPC members Matthieu Kasiama and Ced'art Tamasala travelled to the US, where they interviewed a number of experts.

At Princeton University, they interviewed Simon Gikandi. Gikandi is writer of the seminal book 'Slavery and the Culture of Taste', in which he points out that the plantation system was crucial to the development of high art. Profits from the plantation financed art collections and museums. More importantly, these museums offered plantation owners a way to distance themselves from the violence of the plantation system. Art also allowed them to see themselves as more creative and civilised than the people they had enslaved.

Matthieu and Ced'art visited Professor Weiss in his Washington DC apartment. In the 1970s, Herbert Weiss travelled to Central Congo, where he bought the power object representing Balot for USD 200, after a series of revolts had ravaged the region. The Pende elders said they needed the money to be able to send their children to school. Weiss later resold the sculpture to the Virginia Museum of Fine Arts (VMFA).

Matthieu and Ced'art visited the VMFA and interviewed Zoe Strother and Richard Woodward. Professor Strother (Columbia University) and Professor Woodward (Virginia Museum of Fine Arts) made x-ray scans of the power object of Balot, and found out it contains hidden vaults, meant to hold secret powers against colonial agents. Matthieu makes a formal claim to get the sculpture to the museum he built in Congo.

Finally, at Brown University, Ced'art and Matthieu interviewed Palestinian scholar Ariella Azoulay. While violence of the plantation financed the establishment of fine art museums, art was looted systematically from the plantation zones, in part to fill these very museums. This allowed Euro-American experts to construct a supposedly neutral space, the museum, from which to study the world, art and even colonial violence. They spoke in detail on this system.

The series will be finalized and broadcast in 2021.

Launch *Critique in Practice: Renzo Martens' Episode III (Enjoy Poverty)*

With editor Anthony Downey, we finalized the book *Critique in Practice: Renzo Martens' Episode III (Enjoy Poverty)* in 2019, a volume of essays about the legacy of the film *Enjoy Poverty*. Contributors explore the work's legacy and how it relates to the politics of representation. Using a range of approaches, the volume reconsiders that portrayal and how the film's reception led Martens to found a long-term program, Human Activities.

The book was launched in 2020, but suffered immensely from the pandemic. We have had to cancel all promotional activities (at Tate Liverpool, de Balie Amsterdam, among others). This led to a very hampered promotion campaign, in turn leading to limited sales figures. What reception it did have was quite enthusiastic.

"Analysis of a perverse masterpiece" – Edo Dijksterhuis, *Parool*

Activities at White Cube, Lusanga

Reading of Eden, Eden, Eden.

On September 9, White Cube participated in a worldwide reading of *Eden, Eden, Eden*. CATPC was invited by curator Donatien Grau, to participate in the reading of *Eden, Eden, Eden*, 50 years after its release. The work of Pierre Guyotat, a young author then in his thirties, has provoked scandals, fascinations, and marvels. Deemed a "Saharian fiction", it was instantly praised by Michel Foucault; upon being censored, it gained immediate international support by the likes of Joseph Beuys, Pier Paolo Pasolini, Pierre Boulez, Italo Calvino, Jean-Paul Sartre. It is a legendary work.

White Cube was one of 50 participating institutions; others were Garage Museum of Contemporary Art, Moscow, Centre Pompidou-Metz, Center for Contemporary Art, Tel Aviv, De Balie, Amsterdam, El Atico Pent Cultural, Mexico, and many more.



CATPC members (from left) Muyaka Kapasa, Emery Muhamba, Matthieu Kasiama, Richard Leta, Olele Mulela, Jean Kawata et Jeremie Mabiala reading and discussing Eden, Eden, Eden

Sculpture Sessions

Throughout 2020, CATPC have been working on new sculptures, making studies and discussing new work. In October and November 2020, we organized a 6-week session, where new sculptures were finalized into their final

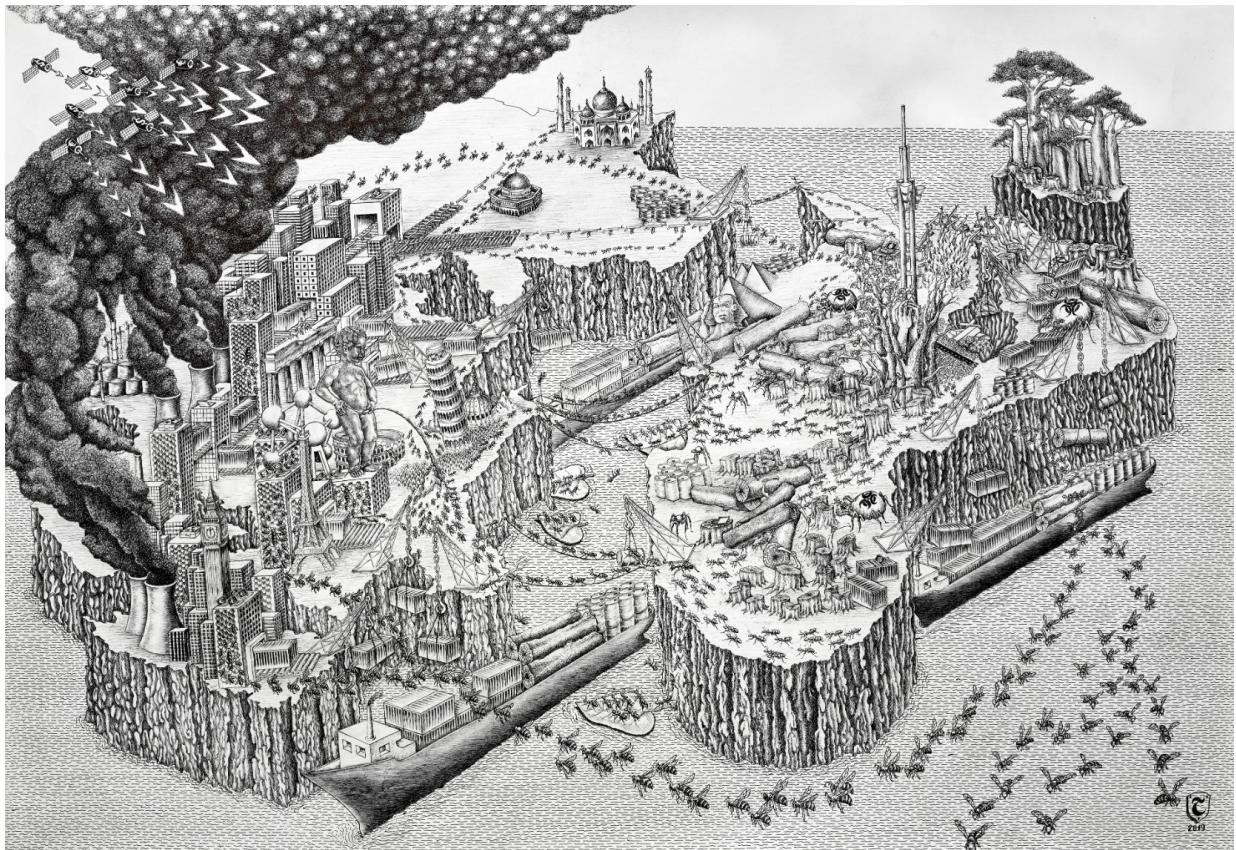
form. The sculptures will be part of an international series of exhibitions starting 2022. The clay sculptures made will be scanned, downloaded and reproduced in chocolate. The sculptural installation will be the occasion to reflect on the development of CATPC to investigate the history of modernism, the contemporary art system, the circulation of capital and the value chains of art and commodities.

The production process allows this to be an international exhibition, presented as a series in institutions on different continents. This global reach is crucial for the project for a number of reasons: it aligns art production to the reach of capital and commodity markets in a direct, tangible way; it challenges the aura of the artistic original while still being a physical, located experience; it seeks to make a clear statement about the current moment in art when we believe the dominance of European traditions in the writing of the art canon is being replaced not by a new center but by multiple poles; it allows different forms of mediation and presentation to coincide and make visible the influence of context of artistic reception.

Exhibitions and lectures

Exodus of the black ants at KOW

Our gallery KOW (Berlin) featured CATPC-member Ced'art Tamasala's work '*Exode de Fourmis Noires*' was at the group exhibition 'OUT OF THE DARK II' from May 23-August 15. It was KOW's first exhibition after reopening after the pandemic. The show included works by Candice Breitz, Chto Delat, Hiwa K, among others.



Exode de Fourmis Noires by CATPC-member Ced'art Tamasala

Installation Forced Love at WIELS

Risquons-Tout (September 11, 2020-March 28, 2021) was an ambitious, thematic group exhibition that explores the potential of transgression and unpredictability. The title is borrowed from a place located on the Belgian-French border, a real yet liminal space of transition, passage and informal exchanges, notably smuggling. The invited

artists negotiate different dynamics of bridging, passing, translating and transgressing. In doing so they burst the safe bubbles generated by prediction algorithms, designed to avoid any risk, whether intellectual, financial, emotional or physical. The exhibition's geographic and political scope addresses today's global connectivity, transnational circulation and diasporic movements.



Installation view Wiels, photo Philippe de Gobert

One of the main installations was a set-up of six reproductions of *Forced Love* by CATPC member Irene Kanga. The sculpture portrays a man raping a woman. In the work, Irene Kanga seeks to render visible the violence imposed on women – including herself – on the plantation. She links her personal experiences to a historic event: the rape of a Pende woman by a Belgian colonial agent in 1931, in the midst of one of many campaigns to forcibly round up men to become palm cutters for the Lever Brothers plantation in Lusanga (formerly known as Leveville). During such a round-up, able-bodied men hid in the forest to avoid recruitment. In their absence, Kafutchi, one of the wives of chief Matema Kelenge was forced against an enclosure and raped by colonial agents. According to the historian Charles Sikitele Gize, this rape was one of the key events that led to the decapitation and dismemberment of colonial agent Maximilien Balot, and to the great Pende revolt of 1931, one of the last open rebellions before independence. Fought with bows and arrows against the machine guns of the colonial state, an untold number of Pende lost their lives, including much of the political and religious elite.

Forced Love, like all works Martens has brought back from Congo since his film Episode 3 – Enjoy Poverty (2008), is an uncomfortable work. It doesn't leave you indifferent. You're always involved. As far as I'm concerned, the exhibition could have ended there.

Pieter van Bogaert in *Hart*, Belgian art magazin

White Cube Preview at M HKA

Renzo Martens/CATPC participated in the group exhibition *Monoculture – A Recent History* in M HKA (Antwerp, September 25, 2020- April 25, 2021), with a preview of *White Cube*.

The exhibition MONOCULTURE – A Recent Story was based on the idea that any understanding of 'multiculture' implicates an analysis of 'monoculture'. The aim was to analyze what monoculture is, not only from a historical, social, cultural and ideological perspective, but also from a philosophical, linguistic and even agricultural perspective. MONOCULTURE aimed to portray the different manifestations of monoculture, and the way in which these are reflected in art and propaganda, with the aim of achieving results that can be relevant to society and culture in general.

Forced Love at NTGent

On initiative of artistic director Milo Rau, NTGent acquired Forced Love. The sculpture had a leading role in NTGent's opening weekend, to underline NTGent's commitment to focus on their "role as city theater, and on how to define this role. For example, in the field of decolonization". For NTGent, Forced Love is a reference to the dark history between Europe and Africa, reminding them "how necessary solidarity is, but also: that every form of solidarity starts with a collective consciousness, also internationally." NTGent will have the sculpture tour across like-minded institutions in Belgium, accompanied by the film of Irene Kanga. The tour has been postponed due to the pandemic. The sculpture was inaugurated during the opening night in the main theatre, with guest speakers the Flemish MP Jan Jambon, the Ghent alderman for Culture Sami Souguir and Bambi Ceuppens, anthropologist and senior researcher at the Africa Museum in Tervuren. The opening weekend took place 1-4 October 2020

Installation Forced Love at Eye Film, Amsterdam

As one of the leading IDFA venues, Eye screened the film White Cube during IDFA. In the central space, an installation of five Forced Love sculptures was set up, so people who had seen the film could see the sculpture that prominently features in it live. The combination of the sculptures with the setting of Eye was quite remarkable.

CATPC lecture at Yale

The International Society of Tropical Foresters at Yale University invited Cedart Tamasala and Matthieu Kasiama for an artist lecture at the 26th ISTF lecture. Cedart's and Matthieu's lecture "Perspectives from the Post-Plantation" was one of the high points of the 26th – with many listeners coming up to the CATPC members expressing their thanks and sense of inspiration. The panel was moderated by Yale's associate professor in the history of art department Cécile Fromont.

Landscape restoration

During the capacity building program of 2018-2019, together with 4 Returns Partners / Commonland (experts in the field of landscape restoration and sustainable economic development), we undertook a series of sessions and studies, resulting in an agricultural plan and an organizational structure.

In 2020 we started the implementation of this plan. Initiated by CATPC-president René Ngongo - a renowned environmentalist himself – we started a collaboration with GI Agro. This Congolese organisation is specialized in agroforestry and sustainable community agriculture projects. Two of GI Agro's agronomists, Germaine Makambu and Sara Mapaya, worked on site with the CATPC members, developing and implementing a plan for the test garden and the newly acquired land. Thus CATPC, their extended families, and the local farmers acquired training and expertise in the field of agroforestry and landscape restoration. The test garden was further developed, and a start was made with the implementation of agroforestry. A total of 10.000 acacia's were planted between palm oil trees, and 2.500 cacao plants were sown.



Clockwise: Creating a firebreak, cacao plants in the test garden, acacias in the test garden, harvesting manioc

To move away from monoculture, a serious start has been made on diversifying the crops: tomato, amaranth, spinach, pepper, okra and eggplant, miracle tree (*moringa oleifera*), sweet wormwood (*artemisia annua*), gambeya lacourtiana, garcinia cola, turmeric and ginger, and more will follow. In this initial phase, all produce was used to provide food security for the local community.

For the maintenance of the firewalls, we made the cassava fields around the plantation to keep the area clean and finally to avoid fires and we always continued to sensitize the population on the potential risk of fires.

As – in the words of the agronomists – one cannot create paradise next to hell, it is very important to live on good terms with the neighbors. Cocoa seedlings were distributed to the surrounding local community, and accompanied by information about the usefulness of this species. Raising awareness is an important element, so that the existing forests can be conserved and protected and new plantations established.

3. Organization and finance

Result and financial position

Total income was €309.260 in 2020, and total expenses €294.897. The costs were slightly lower than in 2019. The main cause of this was the corona crisis: we were unable to undertake any journeys after February, and mainly worked from home. The income level was consolidated. This gave a positive result of €14.363, which is added to the general reserve, ending in €20.348.

COVID-19 and finance

The short-term effects of the pandemic for Human Activities were as they were in many places: work from home, no travel, delay in projects, and cancelling of events. We could not travel to prepare further for the webdocs, nor for the new film project "The Gospel According to Matthew". We had to cancel all lectures and presentations, all events for *Critique in Practice* and for *White Cube*, and saw its cinema release evaporate within weeks. Only very few people have been able to see the film in a cinema theatre. We had to cancel the launch of the merchandise. The financial effects are loss of income in sales of the book, the film and merchandise. Had we been able to generate more attention, more income would have followed. A long-term effect that has been predicted is a fall in private funding, as the pandemic was expected to lead to a financial crisis. Until now we have not seen this result.

Organization

Janke Brands – Business director

Renzo Martens — Artistic director

Laurens Otto — Associate curator (until February 2020)

Anthony Downey — Editor and curatorial advisor

David van den Berg – Research and development

Coline Lopez – Project assistant (from February until July 2020)

Marlise van der Jagt – Project assistant (from August 2020)

Board

- Derk Sauer, chair
- Gert Jan van den Bergh, member
- Jacqueline Gerritsma, member
- Jan Theo Krol, treasurer
- Boris Hilberdink, member
- Guido van Staveren van Dijk, member
- Remco Polman, member
- Delya Allakhverdova, member
- Azu Nwagbogu, member

Resignation schedule for the board members

Name	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
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
Jacqueline Gerritsma	Member	01-07-2013	01-07-2017	01-11-2021
Jan Theo Krol	Treasurer	01-11-2013	01-11-2017	01-11-2021
Guido Van Staveren Van Dijk	Member	22-05-2012	22-05-2016	22-06-2021
Boris Hilberdink	Member	15-09-2010	15-09-2014	22-06-2021
Remco Polman	Member	22-05-2012	22-05-2016	22-06-2021

Governance Code Culture

Human Activities subscribes to the Culture Governance Code. Human Activities has a societal objective: 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 the museums, and must also take responsibility for its social effects in a more inclusive way. One of the key issues is whether the debates within art museums provide sufficient benefits to the communities of people who have funded the museums. Decolonization should not only take place within museums, but also on the plantation that financed the museums. 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 artistic principle is leading in everything: in policy, program, in recruitment and development of employees, in the choice of our partners and financiers. We propagate this value through our program, artworks, physical exhibitions, publications, online, and through participation in debates and interviews.

The board is ultimately responsible for compliance with all relevant laws and regulations. The organization has a system for risk management and internal control tailored to the institution. Board members do not receive remuneration. Remuneration of the management is of course in line with the WNT. Board meetings are according to the statutes, as a rule four times a year, in an annual cycle with subjects such as realization of activities and monitoring of the financial policy. Conflicts of interest are prevented by putting the issue on the agenda, both when recruiting new board members and during the term of the board membership, at least once a year. Board decisions can be traced back to the articles of association, to policy documents, regulations, reports and minutes.

For some time, the advisory board of Human Activities had been meeting only in binary contacts, rather in plenary sessions. In 2020 it was decided to not continue it as a formal body.

4. Partners and funders

In 2020, our main collaborator was – as it has been since 2012 – Cercle d’Art Travailleurs Plantation Congolaise (CATPC).

Our work was supported by the following partners, funders and donors.

Partners

- Office for Metropolitan Architecture (OMA)
- Commonland and 4 Returns Partners
- Van Abbemuseum
- Topkapi Films
- Pieter van Huystee Film
- Intifilms
- VPRO
- Galerie Fons Welters
- Gallery KOW (Berlin)
- KunstWerke (Berlin)
- NTGent
- Prins Bernhard Culture Fund
- Sternberg Press
- MIT Press
- IDFA
- Tony Chocolonely

Funders & Donors

- Mondriaan Fund
- AFK – Amsterdam Fonds voor de Kunst
- Stichting Educatie en Cultuur
- Stichting DOEN
- Dutch Film Fund
- ABN Amro Foundation
- Tony Chocolonely Foundation
- Triodos Foundation
- Brave New Works
- Turing Foundation
- Stichting Educatie en Cultuur
- A.M.A. Groot
- Board of friends

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

Most of all, we thank them for the trust they continue to give us. Their unrelenting encouragement makes all the difference.