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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. Much has already been done. In recent years, fascinating exhibitions have been mounted on the colonial origins of modern art, and studies have been published on the financial origins of museums. Institutions have changed their names, curators of color have been appointed and artists from the South hold prominent positions. This has created many new insights and beauty. Yet one step is missing. Decolonizing museums makes little sense if the communities that live and work on these plantations 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.

If a museum, if art, truly wants to be diverse and inclusive, if it wants to look its own existence in the eye, diversity and inclusivity must also be allowed to flourish on the plantations that have financed important Dutch art institutions, and in some cases still do so. It is not enough for museums to decolonize themselves: to tell the full story of Dutch art, museums must use their privileges to enable the communities that still live and work on these plantations to decolonize themselves as well.

Contemporary plantation workers are the prime experts on economic inequality: the effects of climate crisis, extinction crisis, pandemics, the legacy of imperialism and systemic racism has hit them harder than anyone else. Communities of plantation workers should therefore have a central position as stakeholders in the decolonization of museums worldwide. That is the core of our work, that we do in collaboration with CATPC, the art collective of Congolese plantation workers. It is a robust but also innovative attempt to tackle problems at the root – not only locally, but within global value chains. Not only on a plantation in Congo, but also in the Netherlands. The program ensures that the most affected communities can participate in the debates on these issues on an equal footing, and can reinvest the proceeds of their involvement in the development of a new future-proof ecology.

When in early 2023, CATPC and artistic director Renzo Martens were selected to represent the Netherlands on the Venice Biennale, we could bring the core of this program to an audience far beyond what we'd envisaged.

On behalf of the board

Derk Sauer
President

2. Organization and finance

Result and financial position

Total income in 2023 was €599.140, a modest rise compared to 2022 (€593.459). The total expenses were €598.501 (in €587.781), leading to a positive result of €638, which is added to the general reserve, ending in €27.217.

There was one significant change in the planned activities, which also impacted the budget: Renzo Martens and CATPC were selected by the Mondriaan Fund to represent the Netherlands at the Venice Biennale, and this was organized by Human Activities. The original budget of 2023 did not yet include this new element, this explains the significant changes between estimated (approved) budget, and actual figures.

In 2023, we continued the gradual disentanglement of IHA and CATPC, a process set to be completed by end-2025. Since its inception in 2014, it has been nearly impossible for a community of plantation workers to attain the necessary status to operate as an independent organization. As a result, IHA has served as their representative in international agreements and collaborations. We are approaching this transition with great care to ensure stability throughout the process.

Team

In 2023 the following people were part of the team of IHA:

- Aitan Ebrahimoff – Projects and Research
- Bastiaan van Manen – Finance and Projects
- David van den Berg – Research and Development
- Janke Brands – Managing Director
- Jil Kugener – Intern Projects and Communication
- Joyce van Acker – Project coworker – Finance and Projects
- Nikki Omes – Projects and Communication
- Renzo Martens – Artistic Director
- Sina Salah – Assistant Curator

Board

In 2023 the board consisted of the following people. Between brackets are the board members' other positions.

- Derk Sauer, chair (founder Moscow Times)
- Gert Jan van den Bergh, member (founding member at law firm Bergh Stoop & Sanders, board member at Holland Festival)
- Anton Kramer, treasurer (board member of the WG van der Hulst Foundation)
- Delya Allakhverdova, member (board member at ICA)
- Azu Nwagbogu, member (Director Lagos and Head Curator at Lagos Photo and AAF, African Artists' Foundation)
- Sandra den Hamer, member (former director Eye Filmmuseum) from November 1, 2022 until April 19, 2023.

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
Sandra den Hamer	Member	01-11-2022	19-04-2023	

Governance Code Culture

Human Activities complies with the Dutch Governance Code for Culture. 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 the 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 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 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 compliance with all relevant laws and regulations. There is a system in place for risk management and internal control, tailored to the institution. Board meetings take place at least twice a year (in line with the statutes), generally three to four times a year. We follow an annual cycle of approving annual plan and budget, and establishing annual reports and accounts. Due to the nature of the work – mostly project-based – the budget is updated several times a year, and the financial state of affairs is monitored.

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. Sandra den Hamer resigned when accepting a position as managing director at the Film Fund, as this would pose a situation of possible conflict of interest. Azu Nwagbogu, who is a renowned curator, does not receive a fee for his role in IHA.

Board decisions can be traced back to the minutes, to policy documents, regulations, and reports. Board members do not receive remuneration. Remuneration of the management of Human Activities is of course in line with the WNT. The board carries out a self-evaluation once a year, and any points of improvement are implemented.

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.

Risk of downfall in income: Human Activities is almost entirely dependent on external funding. The diversity of the program, the international impact, the network and status of Human Activities' artistic director, and the innovativeness and challenging aspect of the work, have allowed for a continuous stream of income since 2012, both nationally and internationally, and both public and private funding. On the other hand, the program's perceived provocative character, the – again – perceived risks and the fact that DRC is on the sanctions list are limiting factors in this. Human Activities has limited equity. A temporary discontinuity in financing should be prevented. If it does happen, Human Activities can switch back to a minimal organization with minimal overhead on short notice. Any downscaling

will, however, be at the expense of activities and continuity. The built environment in Lusanga has minimal maintenance costs, but if there is no income at all, payment for agricultural activities will stop at the expense of the investments made. The agricultural activities can be maintained at minimal level at very low expense.

Since 2020 Human Activities is receiving two major grants for a three-year period. Our other income mainly consists of project funding, which does not allow for much overhead and is spent almost entirely on activities. This makes multi-annual funding for the management of the organization essential for the continuity of the work, as this is where all projects are initiated from. As our multi-annual funding ends in the course of 2023, we now focus on raising funds that will provide the required continuity.

3. Activity report: White Cube Museum Program

The fundament of our activities in 2023 is the “White Cube Museum Program”, which departs from the premise that no art institution can be truly decolonized if the plantations that have historically funded them – and continue to do so – through enforced labor and extraction, are not also decolonized. This two-year program will run until 2024.

With CATPC, the art collective of plantation workers, operating from the White Cube in Lusanga, we developed a program with Dutch as well as international art institutions, festivals, educational programs, television, and of course museum shops, so that museums can thematize the decolonization of plantations (and thereby provide care to their audiences) and also actually contribute to the decolonization of the plantations. Institutions in the Netherlands and worldwide, and their audiences will be 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 will return capital, legitimize the position of plantation workers, and make visible the strategies of resistance to the plantation system. In this way, the White Cube becomes a redistributive mechanism that transforms 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, penetrates the collective consciousness of the public.

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, led by Eelco van der Lingen. We deeply appreciated this daring choice: for many an exhibition of works by Congolese artists in the Dutch pavilion may not have seemed so straightforward. Yet for us, and boldly underwritten by the Mondriaan Fund, the best way to use this pavilion will be to hand it to a communication of plantation workers, so that they, with their art, could share their story, take on their place at the table in debates on decolonization, climate change and inequality.

Running from April to November 2024, and set to attract a total of 800.000 visitors, the Biennale will be an incredible opportunity to reach a multitude of the audience we originally envisaged in our original plans, but has forced us to change some of the original program: some elements we changed, some we postponed, others will become part of the Venice Biennale. (More about the preparations below under ‘Preparing for Venice’.)

3.1 Artworks and Exhibitions

3.1.1 Plantations and Museums

The six-part video series *Plantations and Museums* positioned CATPC as one of the main stakeholders in the decolonization of museums. Partners were Pieter van Huystee Film, VPRO, supported by the NPO-fund. The series shows the quest of CATPC from to the battleground of the Pende rebellion to the Virginia Museum of Fine Arts in the US to find the famous Balot sculpture. On their quest they interview experts on the Balot sculpture and the relation between museums and plantations, including notably Ariella Aïsha Azoulay (Brown University), Simon Gikandi (Princeton University), Charles Gize Sikitele (University of Kinshasa), Zoë Strother (Columbia University), and Herbert Weiss (collector of the Balot sculpture).

Providing a broader audience the tools to understand that decolonization is not exclusively a matter of museums, or their experts, or their audiences, but of plantation communities around the world, the

series took a central role in our program, being the driver of exhibitions, discourse on festivals, and in our whitecube.online platform, where it provides the fundament of the “LEARN” page, the online presence of the White Cube museum.

3.1.2 The Balot NFT

Balot is an important ancestral sculpture that was made in 1931 to protect the local community against the plantation regime. Until today the Virginia Museum of Fine Arts (VMFA), where the sculpture is held, has not responded to our loan requests. In 2022, CATPC reclaimed the sculpture by digitizing it into an NFT. For each NFT sold, the community could buy back one hectare of depleted plantation land. The Balot NFT was one of the world’s first instance of digital restitution, and raised a lot of media attention (Guardian, Standaard, NRC, Volkskrant). The sculpture was shown notably at the 22nd Biennial Sesc_Videobrasil in São Paulo titled “Memory is an Editing Station,” at the Into The Great Wide Open festival (Vlieland) and at the Kunsthall Charlottenborg Biennale.

The broader discussion on the potential of NFTs as tools for decolonization, restitution and repatriation is an important part of our public program. On June 22nd, Renzo Martens, Artistic Director of Human Activities, introduced the Balot NFT at De Nederlandsche Bank (the Dutch National Bank) and the Social Creative Council.

3.1.3 Preparing for Venice: new sculptures

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.

The exhibition was made in collaboration with curator Hicham Khalidi and Renzo Martens, artistic director of Human Activities. Human Activities took the role of supporting CATPC in conceiving the new sculptures and producing the exhibition. We spent great time and effort to prepare the exhibition. The Dutch entry will consist of two linked exhibitions: one in the White Cube on the plantation in Lusanga, one in the Rietveld Pavilion in the Giardini of Venice.

For the Biennale, CATPC created new artworks from the earth of Lusanga which will subsequently be cast in the raw materials extracted from the plantation. The sculptures are first made in river clay, and then scanned in 3D to then be reproduced in a mixture of cacao, palm fat, and sugar, all products from the plantation. By adding their ideas and emotions to the raw material, they earn 7000% more than what they would earn from their plantation labour on these same materials.

Next to these sculptures, the members of CATPC also made new drawings and textile works on cocoa bags.

3.1.4 Films

In preparation of CATPC’s exhibition at the Dutch pavilion at the Venice Biennial in 2024, CATPC started to create different short film, which they will direct. Next to this, two long features are in preparation, the fiction film *The Gospel According to Matthew* and the part-documentary part-fairy tale *Dawn of the Post-Plantation*. This film was pitched on March 21 at CPH:FORUM (CPH:DOX). On May 4 the film was pitched by Ced’art Tamasala, Renzo Martens and Lea Fels (Scenery) at Documentary Experts Meeting and Pitching Session at Dok.fest Munich.

3.1.5 The Presence of the Collection and other exhibitions

The exhibition “Presence of the Collection”, that was scheduled to open in 2023 at the Van Abbemuseum, was postponed in coordination with the Mondriaan Fund, with an eye to exclusivity of the Venice Biennale.

In 2023, other major presentations of the work of CATPC took place notably in Tropenmuseum (Amsterdam), Palais de Lomé (Togo), The Whitworth (Manchester), Museum Dhondt-Dhaenens (Deurle) and at the Kunsthal Charlottenborg. A full list of exhibitions is in the appendix.

3.1.6 White Cube online platform: whitecube.online

The foundations have been laid for the online platform whitecube.online as a research platform for analysis and action. With live streams of the exhibitions at the White Cube, the museum on the plantation, a discursive program of academic and artistic research, journalism and activism, this platform will provide knowledge about the historical and ongoing entanglements between plantations and museums in a radical but accessible way. In 2023 it was developed, to be launched in 2024.

3.2 Land restoration

The depleted plantation land in Lusanga is bought back by CATPC with proceeds from the sale of their art and is converted into ecological food gardens. In 2023, a total of 78 hectares of land were bought back, land that of course already belonged to the community in the first place.

In 2023, a total of 26.905 trees were planted, majorly being the Acacia mangium tree. Among the trees planted are notably Citrus sinensis (orange tree), Persea americana (avocado tree), Elaeis guineensis (oil palm tree), Dacryodes edulis (safou fruit tree), and Garcinia mangostana (mangosteen tree). The harvest in 2023 consisted of amaranthe wheat, bell pepper, cabbage, cassava, corn, eggplant, ethiopian mustard, ginger, okra, potato leaf, spinach dock, and spring onion — an all-organic production.

This provided the immediate area of Lusanga with organic produce, thus contributing to food security. A small part was sold to different surrounding communities at democratically affordable prices.

Two workshops about the why and how of agroforestry were organized for the surrounding community, so that they too can implement this form of regenerative method of agriculture, that mixes forest with food crops, improving biodiversity and regenerating the land.

3.3 Research and Education

3.3.1 Autonomous educational school Cercle Luyalu

As a follow-up to previous research done in the frame of the *Plantations and Museums* program, the Cercle Luyalu was co-initiated and developed in collaboration with Selom Kudjie from SCCA, Tamale, Ghana. With weekly to monthly sessions, the members of CATPC engaged in the development of their ideas and the White Cube Museum Program. The Ecole Luyalu's program is based on the axes *muzindu* (deep thoughts), *luyalu* (power) and *kukungika* (*composition*), both for adults and children.

For the youngest participants, École Luyalu des Enfants was founded by CATPC members. It is attended by approximately 80 children per day. These children are the future generation of plantation workers.

Cercle Luyalu connects ancestral knowledge from local communities with the latest developments in law, economics, agronomy, and digitization. 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. It is the motor behind the White Cube Museum Program. On the other side, it helps CATPC and the local community take part in the (art) world on equal footing.

In a series of live sessions, leading thinkers from the arts engaged with the community in Lusanga and CATPC, exchanging and developing knowledge and insights. These experts included: Alistair Hudson (scientific-artistic chairman of the ZKM | Center for Art and Media, Karlsruhe), Alexander Koch (director Neue Auftragneber, Berlin), Charles Esche (director Van Abbemuseum, Eindhoven), kari-kacha seid'ou (artist and educator, KNUST, Tamale), Professor Ndbuisi Ezeoluomba on restitution of African Art, Dutch lawyer Martha Visser on law and restitution, Suzanne Oxenaar about art and entrepreneurship, Lea Fels about film, Daniël van Schoot from DNB about the world of finance. Next to this, renowned photographer Ephraim Baku organized a photography workshop for Alphonse Bukumba (social media) and other CATPC members in the frame of the White Cube Museum Program.

3.3.2 Lesson Package

With writers and thinkers Roelof Jan Minneboo and Naomi Nagtegaal, from *Nederland Wordt Beter*, we developed a Lesson package for secondary education, Pre-vocational secondary education (VMBO), and art academies.

Through the package, future generations will learn about CATPC as an extreme example of how a marginalised community against all odds is taking back the right to art from the economic and cultural elites that have been above them for centuries. It will give them a taste of how they too can use art as a means to change their lives.

When developing the concept of the lesson package, we had planned to focus it around the Balot NFT, but as CATPC was selected for the Biennale of Venice, we decided to change the focus on their participation in the Biennale, making most of an opportunity to reach a broad audience. We developed the program in 2023-2024, and started its implementation in 2024.

3.3.3 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 that art can offer in this regard, we have developed an educational program in cooperation with various art academies. The 2023 program included the Piet Zwart Institute (Rotterdam, the Netherlands), the Jan Van Eyck in Maastricht (the Netherlands) and Cambridge University.

The program consisted of screenings of the *Plantations and Museums* series, and discussions with members of CATPC and/or Human Activities. Whenever possible, CATPC visited the courses in person; if this was not possible, a video connection was established. Encounters with CATPC, and

hearing their story directly, has proven to have great impact on viewers and participants, even if they are digital.

The program took place at the Jan Van Eyck, Maastricht, and the Piet Zwart Institute, Rotterdam, in the Netherlands, as well as in Cambridge University.

A full list of lectures is in the appendix.

3.3.4 Stedelijk Museum Listening Session

Originally scheduled for Eye Museum, we did a Listening Session at Buro Stedelijk in the Stedelijk Museum in Amsterdam. A lecture by Renzo Martens explored how the Stedelijk has historically been built with wealth extracted from plantation labor, notably by the Van Eeghen family. The Van Eeghen family not only gathered their wealth from the profits of plantation labour, but specifically also on financializing plantation labour: on speculating on future profits of plantations. The lecture took the theme and insights of *Plantations and Museums* one step further. It reached a large general audience by a major article by Renzo Martens in Dutch Newspaper NRC: “Acknowledge that exploited plantation workers are co-authors of the Stedelijk Museum” (“Erken dat uitgebuite plantagearbeiders co-auteurs van het Stedelijk Museum zijn”, June 7, 2023).

3.3.5 Festivals

Through our presence at large festivals for art and culture, we are reaching a new, wide audience. In these festivals, we organize exhibitions with works by CATPC and conversations between plantation workers and festival visitors to have their testimonies resonate with a large audience. CATPC was part of this year’s Into The Great Wide Open (Vlieland, Netherlands) program. There was an elaborate program: a hologram of the Balot NFT in the art trail, which worked specifically well at night when it loomed up between the trees. The video series *Plantations and Museums* was installed in the local museum, and CATPC’s sculpture ‘Plantation Monoculture’ in a 2 metre tropical wood featured in a prominent place in the art trail, inviting many conversations. It was accompanied by someone from the Human Activities team who engaged in conversation with the visitors. Finally there was a talk by Renzo Martens.

While we had planned to do two festivals in 2023, in coordination with the Mondriaan Fund (commissioner of the Dutch Pavilion of the Venice Biennale) it was decided to temporarily limit similar large audience manifestations in the run-up to the Venice Biennale.

3.3.6 Walk & Talk CATPC at Ibrahim Mahama’s Garden of Scars at Oude Kerk, Amsterdam.

CATPC members Matthieu Kasiama, Mbuku Kimpala and Ced’art Tamasala discussed their long-standing collaboration with artist Ibrahim Mahama in the frame of his exhibition *Garden of Scars* at the Oude Kerk, Amsterdam. This “Walk & Talk” was the first event of the White Cube’s program in the Netherlands. By opening up the dialogue on decolonization between CATPC and Dutch institutions, many of which were funded with profits extracted from plantations, the program focuses on creating equal knowledge exchanges and decolonizing the place where it is needed most: the plantation.

3.4 Media exposure

An important element of our audience reach is via presentations and media. Around big events and launches, we work with Pickles PR. The number of people that a platform such as an exhibition, can reach directly, live, is multiplied by a factor of hundreds of thousands if the right media communicate about the work.

This resulted in media attention in art publications, mainstream national and international media (print and online), reaching an audience of millions.

A list of media exposure in 2023 is in the appendix.

Appendix: Media Exposure 2023

- Facing the Fire: On a former palm oil plantation a community rebuilds, The Baffler, No. 71, November/December 2023 (English)
- Il collettivo CATPC al Padiglione Olandese della Biennale 2024, Atribune, 23 November 2023, Giulia Giaume (Italian)
- Biennale Venedig: Beitrag der Niederlande steht fest, Kunstforum, 23 November 2023 (German)
- Fruits of Labour, De Witte Raaf, Edition 225, Sep/Oct 2023, Pia Louwerens (Dutch)
- Growth, grit and speculation, The Critic, 9 September 2023, Pierre d'Alancaisez (English)
- Met je hoofd in een klankkast of de geur van een tentzeil opsnuiven: de kunst op Into The Great Wide Open is voor alle zintuigen, Volkskrant, 31 August 2023, Janna Reinsma (Dutch)
- African Artists' Foundation announces the second edition of 'Dig Where You Stand', Art Africa, 25 August 2023 (English)
- African Artists' Foundation Explores the Regenerative Potential of Art in Africa and Its Diasporas, Widewalls, 7 August 2023, Hesper Cane (English)
- African Artists' Foundation announces the second edition of 'Dig Where You Stand' in Togo, artdaily, August 2023 (English)
- Dig Where You Stand – Group Show, Contemporary&, August 2023 (English)
- Venice Biennale 2024, Universes in Universe, August 2023 (English)
- Someone is getting rich, De Witte Raaf, edition 224, July-August 2023, Bram Live (Dutch)
- Which Artists Are Headed to the Venice Biennale in 2024? Here's a List of All the National Pavilions Announced So Far, Artnet News, 24 July 2023 (English)
- A Mata of Factory: Manchester's footballing legend goes avant-garde, The Art Newspaper, 30 June 2023, Tom Seymour (English)
- CATPC / La Pioche entre les mains (1), ZO magazine d'art contemporain, 16 June 2023, André-r Maleval (French)
- Erken dat uitgebuite plantagearbeiders co-auteurs van het Stedelijk Museum zijn, NRC, 7 June 2023, Renzo Martens (Dutch)
- Met 'sorry' is de ongelijkheid van het slavernijverleden niet opgelost – met Ira Kip naar Someone is Getting Rich in het Tropenmuseum, Mister Motley, 25 May 2023, Roxane Soudagar (Dutch)
- De kracht van het kunstcollectief, FD, 25 May 2023, Ellen Leijser (Dutch)
- Tentoonstelling Tropenmuseum toont dat 'de financiële wereld is gebouwd op onderdrukking en slavernij', Parool, 9 May 2023, Maarten Moll (Dutch)
- Congolese Plantation Workers' Art Collective (CATPC) to Represent the Netherlands at 2024 Venice Biennale, Art News Africa, 21 April 2023, Iyanouluwa Adelne (English)
- Collectief CATPC en Renzo Martens Nederlandse inzending Biënnale van Venetië 2024, Kunstkrant, 21 April 2023 (Dutch)
- Biennale 2024: il Padiglione dei Paesi Bassi si dividerà tra Venezia e il Congo, Exibart, 21 April 2023 (Italian)
- Dutch Pavillion at the 2024 Venice Biennale to Be Presented by Plantation Worker's Collective from Congo, Widewalls, 20 April 2023 (English)
- Renzo Martens und CATPC bespielen niederländischen Pavillon in Venedig, Monopol, 20 April 2023 (German)
- Renzo Martens en Congolees collectief naar Biënnale van Venetië, NRC Cultuurgids, 20 April 2023, Thomas van Huut (Dutch)
- Hicham Khalidi curator of the Dutch entry for the 2024 Venice Biennale, Jan van Eyck Academie, 19 April 2023 (English)
- Renzo Martens naar Biënnale van Venetië, Het Parool, 19 April 2023, print (Dutch)
- Nederland tikt CATPC Collective en Renzo Martens aan voor Venice Pavilion, Nieuws NL, 18 April 2023, Vera Hek (Dutch)
- Congolese Plantation Workers' Collective vertegenwoordigt Nederland op de Biënnale van Venetië, Nieuws NL, 18 April 2023, Vera Hek (Dutch)
- Nederlandse bijdrage Biënnale van Venetië tegelijk in Congo, Barneveldse krant, 18 April 2023 (Dutch)

[Congolese Plantation Workers' Collective to Represent the Netherlands at the Venice Biennale](#), ARTnews Africa, 18 April 2023, Alex Greenberger (English)

[Netherlands Taps CATPC Collective and Renzo Martens for Venice Pavilion](#), Artforum, 18 April 2023 (English)

[Which Artists Are Showing at Venice Biennale 2024?](#), Ocula News, 18 April 2023, Sam Gaskin (English)

[Curator Bernice Rose Dies at 87, the Dutch Make Venice Biennale Pick, and More: Morning Links for April 18, 2023](#), ARTnews, 18 April 2023 (English)

[Renzo Martens and Cercle d'Art des Travailleurs de Plantation Congolaise to represent the Netherlands at Venice Biennale](#), ArtReview, 17 April 2023 (English)

[Renzo Martens vertegenwoordigt Nederland op de Biennale in Venetië](#), Volkskrant, 17 April 2023, Rutger Pontzen (Dutch)

[Collectief CATPC en Renzo Martens Nederlandse inzending Biennale van Venetië 2024](#), Trendbeheer, 17 April 2023 (Dutch)

[Collectief CATPC en Renzo Martens Nederlandse inzending Biennale van Venetië 2024](#), Metropolis M, 17 April 2023 (Dutch)

[Collectief CATPC en Renzo Martens Nederlandse inzending Biennale van Venetië 2024](#), Trendbeheer, 17 April 2023 (Dutch)

[Renzo Martens en Congolees collectief naar Biennale van Venetië](#), NRC, 17 April 2023, Sandra Smalenburg (Dutch)

[CATPC Collective and Renzo Martens Dutch Entry Venice Biennale 2024](#), ArtDependence, 17 April 2023 (English)

[Renzo Martens and Congolese collective to Venice Biennale](#), Amsterdam Time, 17 April 2023 (English)

[Collectief CATPC en Renzo Martens Nederlandse inzending Biennale van Venetië 2024](#), Kunstbus, 17 April 2023 (English)

[2024 Venice Biennale pavilions: your go-to list \[updated\]](#), ArtReview, 21 March 2024 (English)

[Why Are Alternatives to Art Schools on the Rise?](#), ArtReview, 9 March 2023, Kuba Szreder (English)

Appendix: Partners and funders

In 2022, 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

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

Funders & Donors

- Gieskes-Strijbis Fonds
- Mondriaan Fund
- Stichting DOEN
- Dutch Film Fund
- Brave New Works
- Turing Foundation
- Dutch Ministry of Foreign Affairs
- Dutch Embassy in Kinshasa, DRC
- A.M.A. Groot
- Swedish Postkodstiftelsen
- Creative Industries Fund NL
- Stichting de Boomgaard
- 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: Exhibitions

Group exhibitions

Memory is an Editing Station, 22nd Biennial Sesc_Videobrasil, São Paulo (CATPC) — October 18, 2023 – April 28, 2024

Artissima 2023, Torino – 3-5 November 2023

Africa Supernova, Kunsthal KAdE, Amersfoort (CATPC) — September 24, 2023 – January 7, 2024

Someone Is Getting Rich, Tropenmuseum, Amsterdam (CATPC) — April 21, 2023 – January 21, 2024

Plantations Matter, Into The Great Wide Open, Vlieland (CATPC and Renzo Martens), part of White Cube museum program — August 31 – September 3, 2023

Dig Where You Stand, Palais de Lomé, Togo (CATPC) — 12 August – 21 October, 2023

My Last Will, Kunstsammlungen Chemnitz (Renzo Martens) — July 2 – October 1, 2023

Economics the Blockbuster – It's not Business as Usual, The Whitworth, Manchester (CATPC & Renzo Martens) — June 30 – October 22, 2023

Art Basel (KOW booth), Basel (CATPC), 15 June – 18 June 2023

Fruits of Labour, Museum Dhondt-Dhaenens, Deurle (CATPC) — June 11 – August 20, 2023

The Way We Are 4.0, Weserburg Museum for Modern Art, Bremen (CATPC & Renzo Martens) — September 30, 2022 – August 13, 2023

Kunsthal Charlottenborg Biennale 2023, Copenhagen (CATPC) — June 19 – August 4, 2023

Art Düsseldorf 2023, Düsseldorf – 30 March-2 April 2023

Monomaterial, Kunstsaale, Berlin (CATPC) — 20 January – 4 February 2023

Appendix: Lectures and screenings

Open Society's Global Convening for the Restitution of African Heritage, with Ced'art Tamasala and René Ngongo (CATPC), The W.E.B. Du Bois Memorial Centre for Pan African Culture, Accra – August 22 – August 24, 2023

Makers of New Value: Art of Imagination, with Renzo Martens, De Nederlandsche Bank, 22 June 2023

White Cube screening, La Casa Invisible in Malaga, 3 June 2023

White Cube screening and artist talk, with Renzo Martens, 10 Years of Double Feature, Schirn Kunsthalle Frankfurt – May 31, 2023

Manifestation #1: Listening Sessions, with Renzo Martens, Buro Stedelijk, Amsterdam – April 15, 2023

Plantations & Museums Lecture, with Renzo Martens, Piet Zwart Institute, Rotterdam – 30 March 2023

CATPC Walk & Talk, with Matthieu Kasiama, Mbuku Kimpala, Ced'art Tamasala (CATPC), Oude Kerk, Amsterdam – March 19, 2023

College Tour Plantations and Museums presentation - White Cube Museum Program, Jan Van Eyck, Maastricht, 8 March 2023

White Cube screening, Decolonise Art History, Department of History of Art, Cambridge University (Renzo Martens) — March 7, 2023

White Cube presentation, Renzo Martens, Art of Assembly – February 8, 2023