

Human Activities
Annual report 2022
Board report and activity report

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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, however critical art 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 2012 we have collaborated with the art league of Congolese plantation workers, the Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC). Their self-portraits out of river clay are 3D scanned, uploaded and reproduced in chocolate and palm oil. By adding emotion and self-expression to the raw material Congolese plantation workers still make only 18 dollars per month on, they can multiply their income from these raw materials by 7000. The sculptures come in an unlimited edition of small portraits, and in limited editions of large museum pieces.

The pandemic brought many new insights and no desire to return back to normal. We have made 2022 a year of new innovations, new relations, and more sacred forest restored through art.

Amsterdam, November 2023

Derk Sauer
Chair of the Board of Human Activities

Janke Brands
Managing director Human Activities

2. Organization and finance

Result and financial position

Total income in 2022 was €593.459, an increase of 64% compared to 2021. The total expenses were €587.781, with a positive result of €5.678, which is added to the general reserve, ending in €26.578.

Organization

Janke Brands – Managing director
Renzo Martens — Artistic director
David van den Berg – Research and development
Marlise van der Jagt – Project assistant
Joyce van Acker – Project coworker (from

Board

In 2022 the board consisted of the following people. Between brackets are the other positions of the board members.

- 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)
- Jacqueline Gerritsma, member until April 22, 2022 (strategy consultant at JG Advies, chair at Nederlandse Audiovisuele Producenten Alliantie (NAPA))
- 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, from November 1, 2022

Board members resigned in compliance with the resignation schedule, with one exception: for reasons of continuity, Jacqueline Gerritsma resigned in 2022.

| 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 | 01-07-2026 | 01-07-2030 |

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. 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. Below are its primary elements:

Insurance: Human Activities has the necessary statutory insurances, including board liability insurance, business liability insurance and travel insurance. The buildings in Lusanga are not insured. We do not have an insurance for absenteeism due to illness. With mainly temporary and freelance contracts, it has been estimated that such insurance is currently not desirable.

Risk of fraude 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 that last three years. 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

Artworks

Balot NFT

In the series Plantations and Museums, CATPC members Matthieu Kasama and Cedart Tamasala are on a quest for a long lost sculpture. The Balot sculpture was carved in 1931, during a Pende uprising against rape and other atrocities carried out by the Unilever plantation system and Belgian colonial agents. The sculpture depicts the angry spirit of beheaded Belgian officer Maximilien Balot, and was carved to control Balot's spirit and make him work for the Pende people. The statue was hidden when Belgian military forces searched for the body of Balot and killed hundreds with machine guns. It only reappeared in 1972 when it was sold to the American scholar Herbert Weiss, who later transferred it to the VMFA. Now held in the permanent collection of the VMFA, the sculpture has been named "Chief's or Diviner's Figure representing the Belgian Colonial Officer, Maximilien Balot". The museum acknowledges that this is an important power figure that was meant to control the spirit of Balot. In the series, Matthieu and Cedart travel to the battleground of the Pende rebellion and to the museum that holds the sculpture in the United States. They interview key experts on the Balot sculpture and postcolonial discourse, such as Ariella Aisha Azoulay (Brown University) and Simon Gikandi (Princeton University). The conversations unravel the hidden relations between plantations in the south (from where profits were extracted to build museums) and the museums in the north (where art from the plantations is held and academic scholarship is funded). The series lead up to the VMFA, where Kasama and Tamasala make a claim for the return of the sculpture to Lusanga.

Throughout the year, we kept in touch with the VMFA. When it became clear we could not expect any serious answer from the museum, this led us to look for other ways the sculpture could work for the community. In 2022, this resulted in the minting of the Balot NFT, one of the world's first cases of digital restitution. The Balot NFT puts digital ownership of culture back into the hands of the many and helps buy back land once stolen and exhausted, reintroducing sustainable ways of governance, land use, and community-building. In this radical new model of restitution, blockchain-based NFT technology becomes a tool for decolonization.

The Balot NFT was presented in a show at KOW Berlin, in February, and then later at Art Basel and Documenta 15. It generated widespread attention, notably in The Guardian. CATPC's op-ed featured in Artnet's Newsletter "10 Essential Takes on the State of the Art World". CATPC sold 60 NFTs each for the price of one hectare. On the recovered land, they restore the sacred forest.

Preparations for a new film: The Gospel According to Matthew

Together with Topkapi Films, we started development of a new film: *The Gospel According to Matthew*. During the preparations for the film, we teamed up with two leading European producers, Heino Deckert (Berlin, film producer of Viktor Kossakowsky and Harun Farocki, among others) and Sigrid Dyekjaer (Copenhagen, produces one Oscar-nominated film after another, among others The Cave, The Territory).

In 2022 we pitched the film at CPH:DOX (march) where it generated a lot of interest from the industry. Screen Daily picked it up as one of the 10 hot documentarys pitched at CPH:Dox.

Nick Cunningham wrote about the pitch, in Business Doc Europe:

In the fictionalised part of the film, Jesus arrives as a Black plantation worker in 1921. Calling out the hypocrites, preaching equality and liberation from oppression, Jesus says: "Black men will be white, and white men will be Black." The narrative is based on prophecies of the Congolese prophetess Kimpa Vita, and closely follows the life and death of prophet Simon Kimbangu.

But once the land is bought, there is a debt to be paid, at which point the film's central question arises (equally at which point I refer to the project notes for accuracy). "Who will benefit from a crucifixion of a new Black Jesus? The plantation workers? Will the plantation company that confiscated these lands benefit from newfound inclusivity? Audiences in Europe who have been fed by this plantation? The film industry? Or Renzo Martens, the director, who wants to make *The Gospel*, and take on the guilt of colonialism, but then also throw it off. Matthieu Kasiama puts the crucifixion – and therefore the entire production – at stake. He refuses to be pressured by the financiers and suggests a solution: a dice game will determine whether or not he will be crucified."

During his pitch, Martens asked the question again forthrightly to the Copenhagen audience? "Does anybody want to step in? And is anybody willing to hang on that cross?"

"Judgment of the White Cube" Solo Show Ibrahim Mahama at White Cube

Ghanaian artist Ibrahim Mahama has long striven to bring together seemingly distinct value chains, from commodity extraction from the continent, to value creation within the art world. In Lusanga he used his signature jute cocoa bags to cover the White Cube. It was Mahama's first institutional solo show in Central Africa, opening February 25, 2022.

Ecole Luyalu

On February 25, 2022 CATPC launched a long-term educational program for the decolonization of the plantation. The program was co-initiated by Selom Kudjie (director of SCCA, Tamale, Ghana) and artist Ibrahim Mahama. Its program is based on deep thought: muzindu and composition: kukungika, for children and adults.

Launch of CATPC's autonomous education program / Ecole Luyalu / Cercle éducatif autonome de Luyalu, during 2-day opening of Ibrahim Mahama's show at the White Cube
Ibrahim Mahama solo show "Judgment of the White Cube" at the White Cube in Lusanga

Other highlights:

Commissioned by Paradys Exhibition, we reproduced one of CATPC's clay sculptures for the first time in tropical wood, using CNC technology. This material is weather proof; the sculpture can also stand outside. The 2 metre sculpture was later also exhibited at Into The Great Wide Open.

Website CATPC.org live – first in English, later also In French and Lingala.

CATPC members Ced'art Tamasala, Mbuku Kimpala and Mathieu Kasiama participated in Atelier of Sammy Baloji / Lubumbashi Biennale

CATPC members Cedart Tamasala, Mbuku Kimpala, Jeremie Mabila and Joyce Lufimpadio attend Lubumbashi Biennale. New work on raffia made and exhibited. Performance on the 9th of Oct did not happen due to the location not being available.

CATPC participated in the first Dig Where You Stand Exhibition in SCCA Tamale, Ghana – Plantations and Museums + Balot NFT + Art Collector (gifted copy)

Lectures and screenings in 2022

White Cube Q&A with Renzo Martens, Congo in Harlem, online – October 31, 2022

Art talk with Ced'art Tamasala and Matthieu Kasiama (CATPC), TecSec, BlaxTARLINES, Knust Museum, SCCA Tamale, Kumasi, Ghana – September 6, 2022

New Rural Agenda Summit, with Cedart Tamasala and Matthieu Kasiama (CATPC), Jatiwangi Art Factory, documenta fifteen, Kassel – June 21, 2022

Conversations | Artist Talk: Balot NFT, with Cedart Tamasala and Matthieu Kasiama (CATPC), moderated by Balz Andrea Alter, Art Basel Conversations, Basel – June 16, 2022

Contracts for Earth (click to watch online), with Cedart Tamasala and Matthieu Kasiama (CATPC), Renzo Martens, design expert Julia Watson and UN diplomat Youssef Nassef, Studio Bonn, Bundeskunsthalle, Bonn – June 15, 2022

Press presentation of Balot NFT, with Cedart Tamasala and Matthieu Kasiama (CATPC), KOW gallery booth, Art Basel – June 14, 2022

Wag Future Talks: Changing Society through Art, with Renzo Martens, Cedart Tamasala (CATPC), Pris Roos, Jeanne van Heeswijk, Ahmet Polat and other artists, moderated by Tabo Goudswaard, Pakhuis de Zwijger, Amsterdam and online – June 14, 2022

Arcadia: een avond met Renzo Martens, White Cube screening and Q&A with Renzo Martens Paradys-curator Hans den Hartog Jager, Slieker Film, Leeuwarden – June 8, 2022

White Cube screening and artist talk, with Renzo Martens, moderated by Joachim Naudts, Kunsthall Extra City, Antwerp – May 12, 2022

White Cube screening and panel discussion, with Renzo Martens, Prof David Olusoga, Dr Emilia Terracciano, and Director Alistair Hudson, WAG – The Whitworth Grand Hall, Manchester – April 28, 2022

Virtual panel discussion, with Renzo Martens, Matthieu Kasiama (CATPC), Cleoplace Mukeba (Vermont Racial Justice Alliance), Virginie Diambou (Champlain Valley Office of Economic Opportunity), moderator Loka Losambe (English professor), University of Vermont, Fleming Museum, Vermont – April 7, 2022

Art, développement et justice spatiale en situation post-coloniale (click to watch online), White Cube screening and lecture with Renzo Martens, Points communs, Paris – March 23-24, 2022

White Cube and Enjoy Poverty screening and lecture (click to watch online), with Renzo Martens in conversation with Piersandra Di Matteo, with students of the Master in Theatre and Performative Arts as part of the course “Curatorship of the Performative Arts”, Iuav University of Venice, Palazzo Grassi, Florence – March 3-6, 2022

Media

An important element of our audience reach is via media. 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. Around big events and launches, we work with Pickles PR.

The launch of the Balot NFT generated a lot of attention and some controversy, as the VMFA, the museum that holds the sculpture on which the NFT in its collection, did not take the use of the images of the sculpture for the NFT very well. The story was covered by The Guardian, De Volkskrant, NRC, Artforum, ArtReview, ArtNet, The ArtNewspaper, Richmond Times-Dispatch, Parool, Suddeutsche Zeitung, Parool, De Standaard, among others.

Another highlight was a long profile in the New Yorker: "Can an Artists' Collective in Africa Repair a Colonial Legacy?".

Between these media platforms, the total media reach in 2022 was over 2 million people.

We highlight a few quotes; in the appendix is a full list of media exposure in 2022.

About the project in general

"Arguably the most ambitious case of CA [contemporary art] as an actual means to property redistribution is the *Centre d'art des travailleurs de plantations congolaises* in Lusanga, and its working partner, the Institute for Human Activities."

REALTY: Beyond the Traditional Blueprints of Art and Gentrification, Tirdad Zolghadr (book)

"The process, with its dreamlike logic, has transformed life in Lusanga."

Alice Gregory, [New Yorker](#), 2022

About "Plantations and Museums"

As a work 'The Plantation and the Museum' has tremendous emotional range and intellectual sophistication, and Martens' eye as a cameraperson and editor brings so many of the juxtapositions and multilayered narrative elements to the fore. [...]

It is head-spinning stuff and speaks to the crushing truths that underpin both the art world and the sacrifice zones of wealth extraction.

[Berlin Artlink](#), "Colonial Confrontations: CATPC and Renzo Martens at KOW Berlin", William Kherbek, Mar. 18, 2022

"If museums aren't doing this crucial work, someone else will."

[Jing Culture & Crypto](#), Min Chen, 9 May 2022

Extensive list of media exposure in 2022

- [Joan Kee's Top 10 Highlights of 2022](#), part of [Best of 2022](#), Artforum, 1 December 2022, print and online
- [Lagos Photo Festival 2022: When images recount ordeal, speak to future](#), Vanguard, 7 November 2022, Chris Onuoha
- [When art creates a new economy: the White Cube project in Lusanga, Congo](#), Lampoon, 2 November 2022, Ilaria Sponda

- [Tunis : Dream City, quand la Médina fait son festival](#), Jeune Afrique, 7 October 2022, Frida Dahmani (French)
- [“Tashweesh” \(du 23 au 25 septembre \) et “Dream City” \(du 30 septembre au 9 octobre \) : Quand les arts s’emparent de la capitale](#), Tunisie Actu, 23 September 2022 (French)
- [Exposition: “Dig where you stand”](#), Art Africain, 22 September 2022
- [Meaningful Returns](#), Outland, 19 September 2022, Samuel Reilly
- [“Dream City” – 8e édition: Une ville rêvée au programme](#), La Presse TN, 18 September 2022, Haithem Haouel (French)
- [Photographer Zanele Muholi Finds Empowerment Through Bold Black-and-White Portraiture](#), Colossal, 12 September, Grace Ebert
- [Afrique: Culture africaine – Les rendez-vous en septembre 2022](#), All Africa, 7 September 2022, Siegfried Forster (French)
- [Culture africaine: les rendez-vous en septembre 2022](#), RFI, 7 September 2022 (French)
- [How do you place a price tag on art in an age of perpetual crisis?](#), The Art Newspaper, 6 September 2022, Scott Reyburn
- [Elevando las voces del Arte Contemporáneo Africano](#), Plataforma de Arte Contemporáneo (PAC), 6 September 2022, Sara Torres Sifón (Spanish)
- [Dig Where You Stand – Group Show](#), C&, 2 September 2022
- [The African Artists’ Foundation Announces Two New Exhibitions As Part Of Their 2022 Fall Program. Elevating The Voices Of African Contemporary Art](#), Re-Edition, 2 September 2022
- [Dig Where You Stand](#), ExpoArtist News, 26 August 2022
- [The New Yorker writes about Balot sculpture and White Cube controversy with VMFA](#), Richmond Times-Dispatch, 23 August 2022, Colleen Curran
- [Could NFTs be used as a tool to decolonize the arts?](#), ZAM magazine, 14 August 2022, Aimie Eliot
- [Can an Artists’ Collective in Africa Repair a Colonial Legacy?](#), The New Yorker (print issue July 25, 2022), 18 July 2022, Alice Gregory
- [Future Talks: Kunstenaars die de wereld veranderen](#), Waag, 23 June 2022, Anne Schepers (Dutch)
- [A Biennial for the Future](#), Kunstkrityk, 15 June 2022, Louise Steiwer
- [Congolese artists mint NFTs to challenge US museum’s ownership of indigenous sculpture](#), The Art Newspaper, 15 June 2022, Tom Seymour
- [Decolonizing Museums Doesn’t Help Plantation Workers Like Us in the Congo. So We’re Selling NFTs to Buy Back Our Land](#), Artnet, 14 June 2022, Cedart Tamasala & Matthieu Kasiama
- [Buitententoonstelling Paradys toont de spanning tussen het paradijs en de turbulente realiteit](#), Volkskrant, 25 May 2022, Sarah van Binsbergen (Dutch)
- [Kunst zet aan tot kijken en denken in Fries paradijs](#) (print), NRC, 19 May 2022, Majoleine de Vos (Dutch)
- [In het Friese paradijs neemt het damhert wraak op de mens](#) (print), Trouw, 16 May 2022, Joke de Wolf (Dutch)
- [The NFT Project That’s \(Re\)Claiming A Museum Object](#), Jing Culture & Commerce, 9 May 2022, Min Chen
- [“Staple: What’s on Your Plate?”](#), Artforum, print edition May 2022, Rahel Aima
- [10 hot documentary projects pitched at the CPH:DOX Forum](#), Screendaily, 1 April 2022, Ben Dalton (Dutch)
- [Ethical Engagement with NFTs – Impossibility or Viable Aspiration?](#), Makery, 31 March 2022, Michelle Kasprzak
- [Renzo Martens und CATPC in Berlin: Ein Gentrifizierungsprogramm im Kongo](#), Monopol, 28 March 2022, Philipp Hindahl (German)
- [Can I Create and Publish My Own Subversive Wordle? + More Artists’-Rights Questions, Answered](#), ArtNet, 25 March 2022, Katarina Feder

- [Colonial Confrontations: CATPC and Renzo Martens at KOW Berlin](#), BerlinArtLink, 18 March 2022, William Kherbek
- [How NFT technology can be 'a tool for decolonization'](#), DW, 17 March 2022, Alexandria Williams
- [Vegetal Enlightenment, Urban Acoustics and Postmodern Dance: Arts and Culture this March](#), ArtReview, 4 March 2022
- [Eén grondstof per kunstenaar — Made in X](#), Kunsthal Extra City, Metropolis M, 3 March 2022, Jasper Delva (Dutch)
- [NFTs, art repatriation and the VMFA: How a local museum ended up in the middle of an international controversy](#), Richmond Times-Dispatch, 28 February 2022, Colleen Curran
- [Congoese Sculpture Held by Virginia Museum Is at the Center of a Dispute Involving NFTs](#), ArtNews, 22 February 2022, Angelica Villa
- ['We Reappropriated What Belongs to Us': Congoese Artists Minted NFTs of a Colonial-Era Sculpture—and the Museum That Owns It Is Not Happy](#), ArtNet, 22 February 2022, Kate Brown
- [Congoles beeld mag niet terugkomen naar huis dan maken Congoese kunstenaars het toch lekker digitaal na en verkopen het](#), Het Parool, 22 February 2022 (Dutch)
- [Die Kunst der Woche für Berlin: das Kollektiv CATPC bei KOW](#), TAZ, 22 February 2022 (German)
- [A group of Congoese artists are building the NFT to 're-appropriate' a statue sold during colonial rule](#), Virginia News, 21 February 2022
- [Im Universum der Werte](#), Süddeutscher Zeitung, 19 February 2022, Peter Richter (German)
- [Row about Congoese statue loan escalates into legal battle over NFTs](#), The Guardian, 19 February 2022, Daniel Boffey
- [Congoles kunstcollectief hoopt met NFT van geroofd kunstwerk het weer digitaal terug te krijgen](#), De Volkskrant, 14 February 2022, Maxine van Veelen (Dutch)
- [Een NFT als een geest in de fles](#), De Standaard, 14 February 2022, Inge Schelstraete (Dutch)
- [A-radical-new-model-turns-the-NFT-into-a-tool-for-decolonization](#), ArtDaily, 6 February 2022
- [Expo belicht onze haat-liefdeverhouding met grondstoffen](#), Kanaal Z, 4 February 2022, Valerie Bouwens (Dutch)
- ['Nucleaire' stenen, 250 kilo theebladeren en levensgroot beeld uit chocolade: expo in verduisterd Dominicanenklooster zet aan tot nadenken](#), HLN, 4 February 2022, Grâce Verellen (Dutch)
- [Extra City serveert beelden in cacao en theeblaadjes](#), GVA, 4 February 2022, Frank Heirman (Dutch)
- [Grondstof tot nadenken: Kunstenaars over cacao, thee, kobalt](#), Pasar (print), 1 February 2022 (Dutch)
- [Neocolonialism, a History of Death and Cursed Rings: the Best Arts and Culture this February](#), ArtReview, 1 February 2022

Landscape restoration

Initiated by CATPC-president René Ngongo - a renowned environmentalist himself – we started a collaboration with GI Agro, a Congoese organization specialized in agroforestry and sustainable community agriculture projects. One of GI Agro's agronomists, Sara Mapaya, worked full time on site with the CATPC members, developing and implementing a plan for the test garden and the newly acquired land. A senior agronomist, Claver Ngwabana, visits the site monthly. 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 group of 80 people works on CATPC's post-plantation.

To move away from monoculture, a serious effort is made on diversifying the crops, including soya, tobacco, tomato, potato, corn, chilli, palm oil, amaranth, spinach, pepper, okra, eggplant, chives, cabbage, cassava, zingiber (kind of ginger), cocoa miracle tree (moringa oleifera), sweet wormwood (artemisia annua), gambeya lacourtiana, garcinia cola, turmeric and ginger, and more will follow. Most produce was used to provide food security for the local community. Between these food crops, acacia trees are grown. This is also part of an investment in restoring the forests: the depleted land is being regenerated with acacia's which grow fast, and provide shadow for other plants. Their falling leaves help replenishing the soil. In due time, other tree types will be added, to create a biodiverse forest. This is a process of many years.

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.

Planted trees

In 2021, in total 20,650 trees were planted, with no less than 24 different species. Examples of tree species: Acacia manguim, Cacaoyer, Dacryodes edulis (Safoutier), Persea americana (Avocatier), Citrus sinensis (Orangier), Elais guineensis (Palmier à huile), Millettia laurentii(Wenge,mundanda), Mangifera indica (Manguier), Annona muricata (Cœur de boeuf), Coffea canaphora (Caféier)

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 Choccolony

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
- 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.