



KOW  
at Paris  
Internationale  
2024

KOW

# CATPC

CATPC is the Congolese Plantation Workers Art League (Cercle d'art des travailleurs de plantation congolaise), a cooperative organization inspired by a long-term project by the Dutch artist Renzo Martens. CATPC has set itself the goal of making a way out of the hardly paid plantation work through its own agriculture, but above all through considerable artistic projects by the local community. Current and former members and interns of CATPC are Djonga Bismar, Matthieu Kilapi Kasiama, Ced'art Tamasala, Mbuku Kimpala, Manenga Kibuila, Jérémie Mabilia, Emery Muhamba, Irène Kanga, Daniel Muvunzi, Jean Kawata, Blaise Mandefu (†), Thomas Leba (†), Huguette Kilembi, Olele Mulela, Richard Leta, Mirra Meya, Tantine Mukundu, Athanas Kindendie, Charles Leba, Philomene Lembusa and Désiré Kapasa. Over the years CATPC have had meaningful solo and group exhibitions at institutions such as The Withworth, Manchester (2023), Kunsthal Charlottenburg Biennial, Copenhagen (2023), Tropenmuseum, Amsterdam (2023), 22nd Biennial of São Paulo (2023), SCCA, Tamale (2022) and in the SculptureCenter, New York City (2017). In 2024 they will, together with Renzo Martens, represent the Netherlands at the 60th Venice Biennial in 2024.



# Sculptures

The sculptures of the CATPC are originally made of clay by various artists of the collective in Lusanga. They carry symbolic meaning while telling stories connected to the plantation and post-plantation process. Building the root of the artists' use of transfer methods as well as systematics of translation into different materials as a crucial part of their artistic practice, every sculpture has a very own aesthetic.

KOW presents a selection of new sculptures that have been reproduced in Congolese softwood fiber and VV-plastic. Within the visualization of their production process, in this case 3D printing, they leave the original sphere of art production and authorship to capture the potential of reproduction and transfer.

The artwork itself becomes a vehicle for its inscribed transfer methods, presenting a conceptual aesthetic and meaning: Made out of Congolese softwood, the material — as part of the cycle of exploitation of resources and capital flow — represents a translation into a product of artistic creation.



CATPC

by Matthieu Kasiama & Ced'art Tamasala

Crucifixion of the Art Collector, 2023/2024

Congolese softwood fiber and VV-plastic

110.6 × 74 × 36.7 cm

Edition of 5 + 2AP



,This story of the art collector is a parable of Jesus. A rich young man asks Jesus how he can inherit the kingdom of heaven. Jesus tells him that if he wants to guarantee his entry into heaven, he must sell everything he has and share it with the poor. The rich young man surveys all his wealth and becomes fearful of losing it. He tries to force himself to get rid of it but is unable. So, he chooses an alternative. He follows Jesus's words: „He who is worthy of me must take up his cross, climb up on the cross with Jesus, die and rise with him.“ To rid himself of his sins of imposing monoculture agriculture and destroying the land, he decides to be crucified. After his death, he is resurrected along with the post-plantation. Monoculture agriculture is replaced with biodiversity. This too, must be the path of Unilever, its offshoots, and all those who are cultivating monoculture plantations today. They must end monoculture to be reborn with the post-plantation.'



CATPC  
by Muyaka Kapasa & Ced'art Tamasala

Seedbed, 2023/2024

Congolese softwood fiber and VV-plastic

66.8 × 28.1 × 27.4 cm

Edition of 5 + 2AP



Wherever this man goes, he gives seeds to those he meets. Muyaka Kapasa saw this man in a dream: he was picking seeds from trees.

One of the seeds landed on Kapasa's foot and he realized it bore the face of a man. From this dream image, Kapasa began creating this sculpture in the shape of a man. After a while, Ced'art Tamasala joined him and together they transformed the figure into a woman. Since they believe that a man's fertility only becomes visible in the womb of a woman, it made more sense to focus on a female shape. Integral to CATPC is that seeds from plants should be shared to nourish the Sacred Forest. To be able to share, you must think with your mind and heart. This connection, by our dear departed colleague, Thomas Leba, is also called luyalu.

We should not think with our brains alone. If we think with our hearts, we will act with solidarity and kindness. The power of the heart and the intelligence of the mind can work together to forge the generosity to share seeds with everyone.



CATPC

by Huguette Kilembi & Mirra Meya

Wonderful Birth, 2023/2024

Congolese softwood fiber and VV-plastic

34.4 × 48.3 × 48.6 cm

Edition of 5 + 2AP







,A woman sits on the trunk of a felled palm tree belonging to a withering monoculture plantation. She holds a seed in one hand while gesturing with the other for the world to stop.

She is a farmer who has banned genetically engineered seeds from her fields. Sitting on this devastated plantation, she urges others to save the land and use natural seeds for agroforestry. While genetically manipulated seeds often grow only once, natural seeds continue to provide fruit and generate new seeds. The title of the work references this idea of protecting unmodified seeds in nurseries.

These seeds enable a wonderful birth which can produce endless offspring for the future.'

CATPC  
by Ced'art Tamasala

How My Grandfather Survived, 2015/2022

Congolese softwood fiber and VV-plastic

38 x 21 x 24 cm

Edition of 5 + 2AP



'Ced'art Tamasala has sculpted the story of his grandfather. He became an orphan after his father fell from a palm tree and died while working for the plantation company. This same company financed a missionary who took the child in and gave him an European-style education. This contaminated Tamasala's grandfather with the Western way and caused him to become alienated from his native culture, which the clergyman actively helped to destroy. The larger man of the pair represents the missionary. He has a long beard and a gown draped in the style of classical material.

Above his ears, hair peeks out like tiny devil's horns. In a paternal gesture, he rests his hand on the other man's shoulder. This smaller man, representing Tamasala's grandfather as a child, innocently brings his hand to his chest as if swearing an oath to the words of the Gospel.

He does not really understand the words because the writing is upside down. The book they are holding together reads: „Blessed are the poor.“



# Resistance Fighters

With the series of „Resistance Fighters“ CATPC presents portraits of heroic figures, prophets, politicians, freedom fighters, scientists and artists that inspired them in their own artistic practice. Anonymous plantation workers are shown next to queens and famous resistant fighters of history, like Patrice Lumumba, alongside self portraits of the artists themselves.

Knitted by hand, the embroidering of cotton and raffia threads on the bags used to transport the cocoa (jutes) was inspired by the artist Ibrahim Mahama who exhibited in the White Cube museum in Lusanga — „the judgment of the white cube“. These same jutes have been reused by CATPC as the basis of their textile works.

While the selection of heroes and heroines pays a respectful tribute to their unique stories of resistance, the artists of the collective are showing solidarity and connection with other plantation communities, offering their own perspectives for liberation.



CATPC

by Muyaka Kapasa, Charlotte Leba,  
Olele Mulela, Philomène Lembusa, Jean  
Kawata and Ced'art Tamasala

Femme Travailleurs de Plantations  
Indonésie 1, 2024

Cotton thread, raffa, palm nut/cocoa transportation sack  
60.5 x 46 cm



CATPC

by Ced'art Tamasala, Mirra Meya and  
Plamedi Makongote

Reine Indonésienne, 2024

Cotton thread, raffa, palm nut/cocoa transportation sack

60.5 x 46 cm



CATPC

by Richard Leta, Athanas Kindendi,  
Tantine Mukundu, Charlotte Leba and  
Plamedi Makongote

Mama Kimpa Vita, 2024

Cotton thread, raffa, palm nut/cocoa transportation sack  
60.5 x 46 cm



CATPC

by Matthieu Kasiama, Olele Mulela,  
Jean Kawata and Mirra Meya

Jean-Jacques Dessalines, 2024

Cotton thread, raffa, palm nut/cocoa transportation sack

60.5 x 46 cm





CATPC

by Plamedi Makongote, Emery Muhamba,  
Muyaka Kapasa, Ced'art Tamasala and  
Mirra Meya

Prophète Kimbangu, 2024

Cotton thread, raffa, palm nut/cocoa transportation sack  
60.5 x 46 cm



CATPC  
by Mbuku Kimpala,  
Philomène Lembusa  
and Tantine Mukundu

Femmes de la post  
plantation, 2024

Cotton thread, raffa, palm nut/cocoa  
transportation sack

62 x 81 cm



# Michael E. Smith

was born in 1977 in Detroit, MI, USA. His objects, installations and images as well as his videos seem like physical reconstructions of emotional disfigurements, his exhibitions like an archaeology of humanity. He counters the ecological and economic disaster of our time with a materialism of basic needs. In doing so, Smith portrays the battered American soul in the early 21st century as an array of ruinous bodies. As a traumatic existence in a paralyzed system that violently denies and represses its own vulnerability. Smith studied in the Department for Sculpture at Yale University, New Haven. His recent solo exhibitions include Kunstmuseum Winterthur (2024), Henry Moore Institute (Leeds, UK 2023), Pinakothek der Moderne, Munich (2021), Secession (Vienna 2020), Kunsthalle Basel (2018). Smith lives and works in Providence, RI.



Untitled, 2017

Fans, dirt, plastic

25 x 41 x 37 cm



Untitled, 2012  
Wasp nest, rubber  
25 x 41 x 37 cm



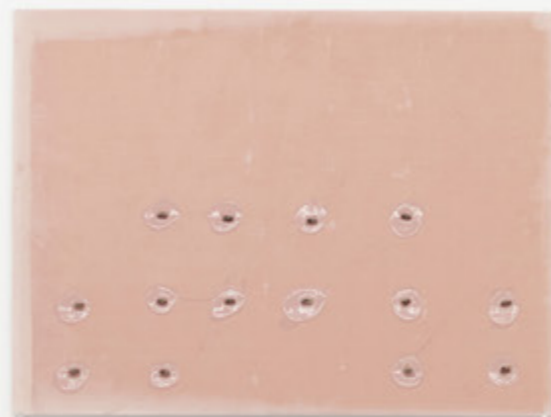
Untitled, 2014  
Car motor wiring harness  
Format variable  
USD 28.000,- excl. VAT

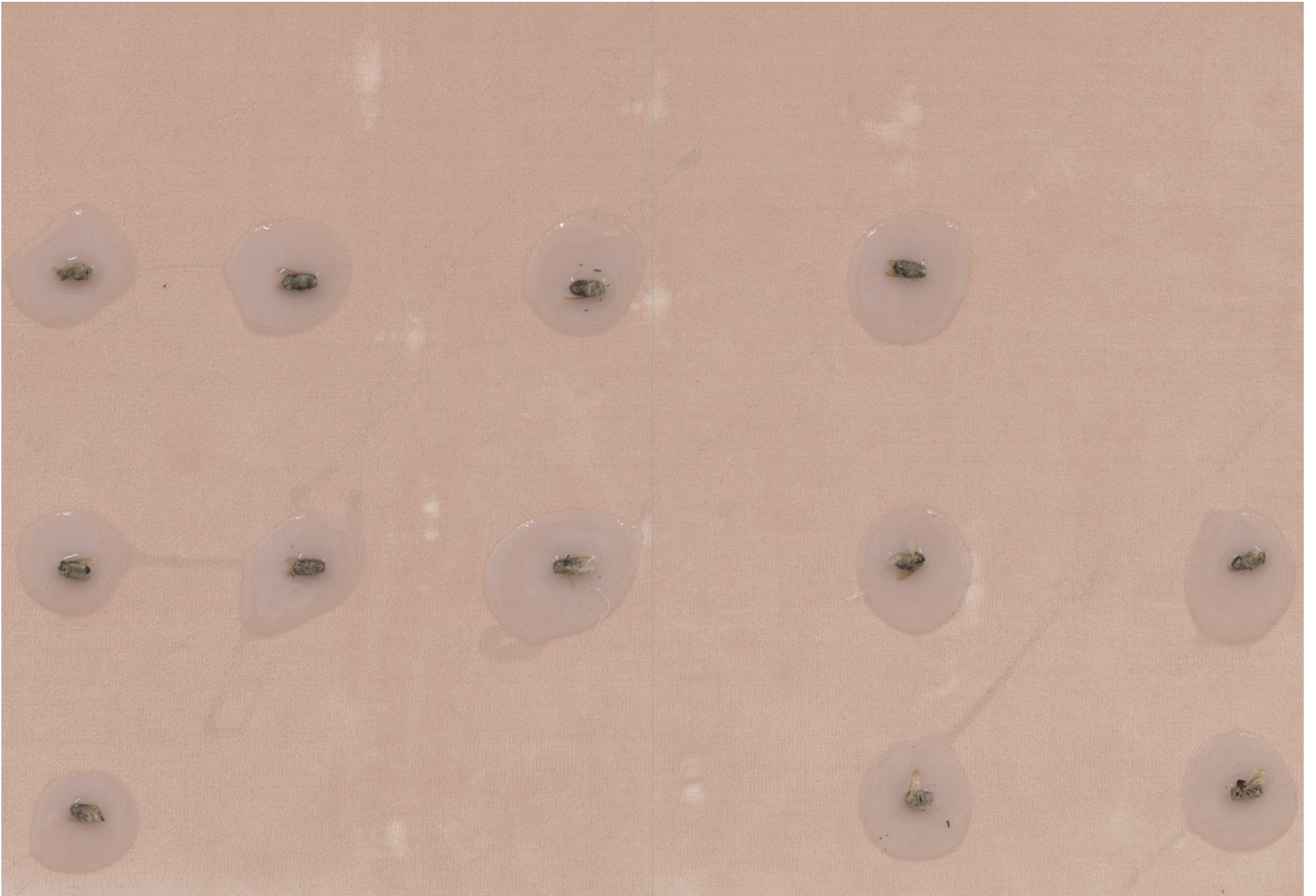


# Untitled, 2017

Silicone and bees on velvet

Dimensions variable









Untitled, 2008

Mixed media on canvas

71 x 56 cm





Untitled, 2024

Box, gift wrap, horns

30.5 x 34.2 x 5.6 cm





# Anna Boghiguian

was born in Cairo, Egypt, in 1946 and has Armenian roots. She studied political and social science at the American University of Cairo and holds a BFA in fine arts and music from the Concordia University in Montreal, Canada. Since the early 1970s, her art has emerged from various movements around the globe, translating a nomadic experience and gaze into painting and installation, collages and books. As a traveling artist, she tells of how people and ideas, relationships and goods vary and evolve, sometimes bright and fluid, sometimes bound in inequality and oppression. Boghiguian's broad insight into literature and worlds of thought makes her art a profound source of contemplation. In 2015 Boghiguian received the Golden Lion at the Venice Biennale and in 2024 she will be awarded the 30th Wolfgang-Hahn-Prize of the Society for Modern Art at the Museum Ludwig in Cologne.



# Tagore - The Post Office, 2012

Encaustic and collage on cardboard

28.5 x 38.5 cm | 31 x 41 cm | 31 x 41 cm | 26 x 38 cm





I'll talk to you  
for picking the flowers  
I'll talk to you











KOW