

# HOMETACTICS FOR FACING SOCIAL DEATH

Yolande van der Heide in conversation with  
Ima-Abasi Okon and Christian Nyampeta<sup>1</sup>

<sup>1</sup> Words by Yolande van der Heide with Christian Nyampeta and Ima-Abasi Okon. Transcription support from Rosa Paardenkooper. Edited by Liz Allan.

What does it mean to listen? Moreover, how does the exercise and practice of listening factor into the decolonial project as a whole – and further, as the editors of this edition have prompted – the project of inclusion or diversity in an art academy? Where does this leave us when we understand the immensity and downright impossibility of achieving the aims of the decolonial project? Artist, educator and comrade Ima-Abasi Okon would further challenge whether, given the business of visual art – with its investment and maintenance of the image vis-à-vis capitalism – the image can be rescued from the holds of coloniality.

Decolonising calls for the creation of new configurations of knowledge and power through messy processes, a challenge that curator, educator and artist Gabi Ngcobo brought to us last summer through her edition of the Berlin Biennale: *We Don't Need Another Hero*. Decolonising begins with a process of facing oneself, she continues, rather than beginning outside of our ourselves, in order for us to come to terms with the lifetime of inherited norms that we have internalised and which have been propagated by the very structures that one is trying to evade and undo. This way, perhaps, we may begin to listen and hear how we are respectively influenced by our oppressions, how we recreate and continue colonial legacies. Drawing from Frantz Fanon, Ngcobo points to the messiness of this process, “decolonisation [i]s a program of complete disorder that cannot come as a result of [...] a friendly understanding if each of us does not start with the man [sic] in the mirror”.<sup>2</sup>

In a different context, studying a victim of US police gun violence: Diamond Reynolds as depicted in the work *Autopportrait* (2017) by artists Luke Willis Thompson, academic, author and co-initiator of the Practicing Refusal Collective, Tina Campt asks, “Why is it so discomfoting to have to listen to what we are seeing, and in doing

2 Ella Krivanek, ‘Interview with Gabi Ngcobo’, in: *On Curating* 41, 2019. Accessed through: <http://www.on-curating.org/issue-41-reader/interview-with-gabi-ngcobo.html#XRmcbS2B30Q>.

so, to be accountable to the affective labor of connecting across her quiet to engage that which exceeds words?”<sup>3</sup>

Campt is describing her experience with *Autopportrait* as exhibited in Gabi Ngcobo’s Berlin Biennale. Thompson’s polarising work depicts a silent and arresting Diamond Reynolds, whom we have come to know through her

worldwide livestream of the violent death of her partner Philando Castile at the hands of the American law enforcement in Minnesota.<sup>4</sup> A tale that rings true, even from the distance of Amsterdam where I, like many of us, have come to know it well as part and parcel of the American (and global) project to disavow and discard black life so carelessly. As such, facing oneself leads to owning up to how

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Tina Campt, ‘Black visibility and the practice of refusal’ in: *Women & Performance*, February 25, 2019. Accessed through: <https://www.womenandperformance.org/ampersand/29-1/campt>.

one is implicated in Reynold's unspeakable story, seeing oneself is the antidote to disavowal.

Not to equate the two violences that are a direct result of racism, but reading Camp't's rendition of her complicating encounter with *Autoportait* as part of her *Listening to Images* project<sup>5</sup> recalls

5 Tina Camp't presented the lecture 'Prelude to a New Black Gaze at Take a Walk on the Wild Side: Fabulating Alternative Imaginaries in Art and Life', as part of the Gerrit Rietveld Academie Studium Generale in March 2019, see: <https://rietveldacademie.nl/nl/page/396/studium-generale-rietveld-academie>.

on social media of the assault by an Airbnb owner against Muholi's collaborator Siba Nkumi, who alleged Nkumi had over-stayed after checkout time. Muholi's presence in Amsterdam was also stained by the bigoted

6 The group commented in the *Volkskrant* national paper that "the visitor was supposed to be interested in the lazy spins of a spoiled slut, just because she is from South Africa, is lesbian and black." Translation from Dutch by the author. Haro Kraak, 'Gerrit Rietveld Academie annuleert Kirac-debat vanwege "racistische en seksistische uitspraken"', in: *De Volkskrant*, 6 February 2018. Accessed through: <https://www.volkskrant.nl/cultuur-media/gerrit-rietveld-academie-annuleert-kirac-debat-vanwege-racistische-en-seksistische-uitspraken--b72e41ec/>.

something much closer to home, namely the 2017 Dutch summer in which a celebration for Zanele Muholi's blockbuster-like presentation at the Stedelijk Museum Amsterdam was marred by footage posted

around her exhibition<sup>6</sup> and a subsequent debacle with Gerrit Rietveld Academie, which ultimately revealed the administration's lack of protocol and position when met with clear cases of discrimination masked as free speech. This is also the grounds on which the Unsettling Rietveld / Sandberg diversity committee was installed in 2018.<sup>7</sup>

7 See: <https://unsettling-rietveld-sandberg.net/>.

All of this is occurring in a country that has yet to find a language to address its colonial past (and present), or is still in its fair beginnings. Gloria Wekker's 2016 book *White Innocence* – in which she analyses Dutch culture through its cultural archive to arrive at "the passionate denial of racial discrimination and colonial violence and its coexistence with aggressive racism and xenophobia" – is arguably a marker for this lag. These racist instances – regardless of where you stand on Thompson's piece – force us to reflect on our positions in relation to the events, and to question how we are implicated in global anti-blackness. Who, having listened, bears the burden of action?

For example, Thompson's piece – and at its best – implicates us all in the

4 Ibid. Thomson's piece has been subject to a lot of debate. Celebrated on the one hand for restoring a sense of dignity and humanity to the representation of Reynolds and severely challenged on the other hand, since Thompson's nomination for the 2018 Turner prize, as an appropriating project that aestheticizes Black American trauma. Tina Camp't offers a reading of *Autoportait* in terms of relationality and adjacency – the notion of feeling across difference, feeling with and through another in the absence of touch alluding to the idea that an understanding of black life, visuality and resolve needn't come exclusively from black subjects. This is furthered by the fact that as a New Zealander of Fijian heritage, Thompson has identified as a black artist albeit not of the African Diaspora. Camp't positions this claim as a position "in a place of adjacency rather than identity with the forms of anti-black violence his piece so poignantly evokes" Camp't (note 3), p. 85.

decolonial project, which includes facing up to the unspeakable (the affective labour that *Camp* encourages that we do). In doing so, *Autoportrait* also bends time by exhuming a life once had, and points to all of our proximate and distant inactions the same way that Muholi's stoic self-portraits might capture us, dare us to look, listen, and bear the consequences. For once you know the severity of the unspeakable thing, inaction is complacency.

The insidious conditions, latent with the racism and xenophobia that Wekker's project situates, in and around the academy, also thus inform the conditions and contexts in which people of colour actively working against various oppressions are invited to teach at the Sandberg Instituut; a question which the diversity committee and programme *Unsettling Rietveld/Sandberg* is also addressing in their quest to make both the bachelor and the master programmes radically inclusive.<sup>8</sup> What does it thus also mean for the invited to speak in a context that does not yet have language for their past or tools to address how it infects the present? And what does it mean to give space whilst the structure struggles to take care (or take account for the affective labour of connecting across a quiet to engage) for the very people it puts on the line. What is left then is for the invited to refuse the given conditions, in order to do their own thing.

<sup>8</sup> See the programme led by colleagues Judith Leysner (coordinator of the MA Fine Arts) and until recently Clare Butcher (now curator at Toronto Biennale, 2019) here: <https://rietveldacademie.nl/en/page/9481/unsettling-rietveld-sandberg>.

What follows are excerpts from an exchange with artist educators Christian Nyampeta and Ima-Abasi Okon on sustainable ways of knowledge-making as to affect the academy's structures, staff and students; the experience of not being *at home*; biography as a form of self-reflection; using biography (facing oneself) as a way of doing the affective labour involved in the wider and interpersonal decolonial project; a critique of capitalism through Blackness, pointing at the interdependency of colonialism and capitalism; and ultimately a discussion on how we might unlearn our worldly habits to tend to the earth, a discussion on hometactic economies as a response to surviving social death exacerbated by climate crisis.

CHRISTIAN NYAMPETA, 'STRANGERS AT HOME'  
21 MAY 2019

Y I want to hear your elaboration on why two hours is a sweet spot for guest teaching. I think this limited time opens so much up, including which sites you choose to commit to. I wanted to ask you to reflect on your Radical

9 The Radical Cut-Up MA ran from 2017-2019. See: <https://sandberg.nl/temporary-programme-radical-cut-up>.

## Cut-Up time, and hone down on these ideal hours.<sup>9</sup>

C\_\_\_\_\_ The work we did there was to read a text that is in progress, called ‘Strangers at Home’. First of all, when the invitation came I was simply measuring whether I wanted to go or not. I think the invitation came in last August or so, and I was in Rwanda, working there at the former Nile Polytechnic of Applied Arts in Huye, with philosopher Isaïe Nzeyimana. We were in the middle of the programme I was organising for the *Another Roadmap for Arts Education*,<sup>10</sup> so I was thinking about what it would mean to appear at the Radical Cut-Up programme in the month of May, which was new to me, whilst I was also wondering what it means to propose a programme at the tail end of the academic year for a group of students who are, to my understanding, already overstimulated depending on how the courses are organised.

I guess the Radical Cut-Up programme might be organised with what I had learned from my time in Rwanda. I didn’t know, but it seemed like a programme that sees a lot of visiting faculty members and maybe one or two actual fulltime staff members. So, I wondered if this was really the most obvious model to work and teach in? Sometimes I wonder if that’s fair to the students, and my primary worry is how such knowledge gets retained within the school. Could it be very different if I, as a visiting lecturer, would be teaching the staff instead of the students? Teaching those who have contracts with the school so that whatever takes place can also be transmitted to the future students at a much slower pace and in a more sustainable way in terms of making knowledge?

[...]

Y\_\_\_\_\_ I wanted to ask you more about ‘The Strangers at Home’ text, its biographical mode whereby you are kind of reporting on your own life – I recognised this at

10 *Another Roadmap for Arts Education* is an association of educators, artists, and researchers working in 23 cities around the world. It was initiated by the Institute for Artistic Education, at the Zurich University of the Arts (ZHdK). The network works towards art education as an engaged practice in museums, cultural institutions, educational centres and grass-roots organisations. It views arts education as deeply embedded in social and political contexts – but also as a possibility to question and transform the social. One of the aims of *Another Roadmap School* is to undertake a comparative study of the histories of art education from the perspectives of regional contexts. To this point, the network is organised in clusters, formed through localised working groups. At the level of the African continent, working groups present in Rwanda in August 2018 included delegates from Keleketla! Library and Wits School of Arts (University of the Witwatersrand), who compose the Johannesburg Working Group; the Kampala Working Group in Uganda, operating at Nagenda International Academy of Art & Design (NIAAD); the Nyanza Working Group in Rwanda, which I convene in collaboration with Isaïe Nzeyimana, operating from the former Nile Source Polytechnic of Applied Arts (NSPA); the Maseru Working Group in Lesotho, at Ba re ne re Literature Festival; and the Cairo Working Group in Egypt, hosted by the Contemporary Image Collective (CIC). In 2018, the Nyanza Working Group organised the international meeting of Another Roadmap School. Further attending this international meeting were working groups from Barcelona/Donosti/Madrid, Bogotá, Cuernavaca, Geneva/Zurich, Helsinki, London, Puerto Rico, Quito, Toronto and Vienna. The meeting was structured through a workweek, exhibition, site visits and a public programme, focusing on the presentation of collective research on the history of arts education in the localities of each of the working groups. Another aspect of the meeting was to discuss and to deliberate on the future structures of the organisation of Another Roadmap School itself. See: <https://another-roadmap.net/>.

your presentation at NEVERNEVERLAND too, which I think is new to your practice. Elements of your biography, identity exploration, or maybe a less topical way of putting it is the quest of finding one's place in the world, seep into your presentation and become a form of report. In this, a film may tell a tale of a journey that is taken by you and your companions, and in turn you report or you share this with a readership or audience, and that reporting also has an element of reflection or analysis as you screen and present the project. Is putting a biography and report together a conscious thing?

C Right, I hadn't thought about it in this way, but yes, I think I tend to benefit the most from approaches that work in this way. The reason is, on the one hand, there is something at stake. And it is a way of avoiding simplified generalisations, because I feel like it is really important to state it. Yet this is not a form of making bare or performing suffering in front of the public, but it is simply to start from that which we know, that which is really our own. And I feel this approach is really very liberating too, because I would not know what moves someone else if I refused to tend to my own shortcomings. I feel it is important to also study or analyse ourselves in whatever way that we are comfortable with, and then make work and open it up from there. It is a model really, of working and thinking that takes responsibility for our own actions and contributions in a wider frame. So, I feel that without an element of biography, which is not to say it is exclusively about myself, things can be a little bit vague. I guess that is also one of the benefits of working as an artist, because you can actually talk about yourself and then somehow abandon this and move to something bigger. And I feel that in a space of what we call 'public' discourse it is much harder to do so. It is more difficult to craft a method that allows you first to situate yourself and then open that up as some kind of receptacle or a vessel of hospitality.

HOMETACTIC ECONOMIES, IMA-ABASI OKON  
SATURDAY, JUNE 1, 2019

Y I have been thinking about Christian's practice in relation to how you have described moments when institutions want you to perform your blackness, in order for them to tick the diversity box – as if to have done the actual work. And how, in fact, it is more accurate to understand and address black oppression or colonialism through the context of the capitalist project.

I True! If you understand capitalism then you understand that it is

racialised. So, by talking about these other things in a removed way makes no sense to me. We need to actually scale the conversation up as opposed to scaling it down and making it a micro thing. Because the macro, global and structural thing is actually the problem, which we need to talk about. The reason why institutions are the way that they are is because they are plugged into the system of capitalism so you can't decolonise the institution if you don't take away capitalism. If I deal with the latter, then the former will go away. The relation of race to capitalism is not as foregrounded as it should be. Slavery is a capitalist project. Primitive accumulation is a capitalist project, and it's still reverberating. The goal is always to convert a group of people into a free labour force and so what happens is, as an example, the centre sends a telegram announcing an opportunity. Which is a ruse for a more nefarious hidden agenda. The need of an exploitable workforce, which is also what I feel is happening under the current cry for diversity in the arts and beyond. You can map this as a reoccurring model! This is why focusing on just a reading list is futile. A reading list is not my biggest problem.

Y Scholar Rizvana Bradley, who was with us at Casco Art Institute: Working for the Commons a few days back, spoke about a lot of things, but to speak of a few her core question in the *Poetics of Living* study trajectory at Casco Art Institute, together with my colleague Staci Bu Shea<sup>11</sup> is: "What does it mean to live? And what does it mean to think about what it means to live?" I understand her double-barrelled question in terms of what it means to survive, and what it means to have the space to think about survival.

I In order to do that, there is a requisite to have this space, which means there is a requisite to have time. But currently, time, unfortunately, comes from money, which would mean you would need that first to have that freedom.

Y What I wanted to get to is that Rizvana has arrived at the conclusion that it's not possible to live in the world – or for her / our subjectivity to exist in the world – for the very reasons that you have pointed out. So, she's gone back or leaped forward to thinking about the difference between earth and the world, in order to find a space of being closer to the earth, as informed by Moten and Harney's text 'Base Faith' (2017) in which they talk about the qualitative difference between the world and the earth; and how diasporic black people already perhaps know about this difference.<sup>12</sup>

<sup>12</sup> Fred Moten and Stefano Harney, 'Base Faith', in *e-flux* #86, November 2017. Accessed through: <https://www.e-flux.com/journal/86/162888/base-faith/>.

This led me to think about climate crisis. I wonder if a way of surviving together might be to better relate to the earth and think about these ten years – as warned by the UN intergovernmental climate change panel IPCC – for global warming to be kept to a maximum of 1.5 °C, beyond which the risks of drought, floods, extreme heat, poverty and so on will increase. Yet the question of climate crisis is often stuck in white space in my experience, and that is a whiteness that does not recognise its connection to colonialism. So how we can make this discussion more open is something I'm wondering about.

1 But you can't to some degree, because global warming is a white problem in that it is a by-product of whiteness. Mariana Ortega is a Latina, queer feminist writer who talks from that space. She's interested in phenomenology

and ways of being from the margins. My introductory essay to her work was 'Hometactics: Self-Mapping and the Home Question'<sup>13</sup> and I'm interested in this term because it's the answer to 'how do you live in social death?' which comes back to capitalism as a surplus

<sup>13</sup> Mariana Ortega 'Hometactics: Self-Mapping, Belonging, and the Home Question', in: Emily S. Lee (ed.) *Living Alterities: Phenomenology, Embodiment, and Race*, Albany, NY: SUNY Press, 2014.

value. How do you create surplus value as a commodity that talks back? Anyone that's not white, cis-gender and more, was put to work as a commodity. What's interesting – which is also why we have to look at capitalism through Blackness – is that we've done this miracle thing whereby the commodity actually and factually talks back. The issue with climate is that there is an over-determination of the world from a humanistic point of view. We overdetermined, forced even, the Earth into a form of world-making (not earth-making) project that privileges human beings. And we already know that the human-being category doesn't include all of us. Everyone who is left out of this is made into a commodity. If we look into the experience of this commodity, which also talks and thinks back, we have the answers to deal with this thing.

[...]

For example, women who are fiscally-disadvantaged organise themselves in a way whereby they take turns caring for each other's children whilst each one goes to work. So that would be a *hometactic*. In a specific context, access to health and childcare is not available for many different reasons. Perhaps these women are undocumented, whereby movement as such is restricted to this liminal space, and so they have to think again about how to survive and what this looks like. It is this type of strategy that is available which we have to join forces with, not just 'tap into.'

Similarly, things that I have experienced with my own family: my parents

bought a six-seater table, but in the hallway of their home they have a stack of about forty plastic chairs. As if they already know that they are always going to have more than what this rigid system has decided is enough. They're always already prepared for the excess. A welcomed one.

Y Is this the motif with the plastic garden chairs in the work *Parables for the BLAZER: Mahalia's EXISTENCE and EXISTENTS-HYPE Fragrant Stacking Balm* (306. HAL) (2018), or *Radical Hospitality in the a-n-t-i-c-i-p-a-t-o-r-y* (2018), where you've stacked them up high?

I Yes, those plastic chairs were borrowed from the church that I attend, various family members, and a catering company. We all entered an agreement because of a need for this item. Whenever someone needed chairs they either came to the gallery space to collect or sent a van. As a result, the 'stack' constantly moved up and down, which then meant that the gallery had to administer this which in turn affected their working hours. The work in the end was not a fixed product but unstable, in flux. And the reason why it was is because it was tied to a *hometactic* economy.

Y How do you think we can instigate 'hometactics' into the academy? Especially given the lack of people of colour within the staff or in administrative positions?

I Without getting tired? Without immediate changes, that you may not see? Without constantly repeating yourself? Without coming up against do-gooders who think their history of good-doing makes them exempt from being racist? I am still working that out. But, employing Lugones once again, it requires the tactical-strategy of the 'hanger-out'.<sup>14</sup>

<sup>14</sup> María Lugones, *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*, Lanham: Rowman & Littlefield, 2003.

MONDAY, JULY 1, 2019

Parts of the conversations that did not make it to the above edit pertain to palliative care<sup>15</sup> for the unthought or subaltern. That is: "What does palliative care look like for social debt?" A question that Ima-Abasi Okon fed to Christian Nyampeta in preparation for his interview with Saidiya Hartman, who is incidentally also Tina Campt's co-conspirator in the Practicing

<sup>15</sup> The care administered in hospitals for people with life-limiting diseases.

Refusal Collective.<sup>16</sup> To perhaps further contextualise the immensity of Ima's question: at this point, the International Institute for Social History has reported that "as a whole, slavery generated some 5.2% of the Netherlands' GDP".<sup>17</sup> Which, for measure, compares to the 6.2% that is currently generated by the Rotterdam

17 'Slavery generated 5% of Dutch GDP in the 1770s, researchers say', in: *Dutchnews*, June 26, 2019. Accessed through: <https://www.dutchnews.nl/news/2019/06/slavery-generated-5-of-dutch-gdp-in-the-1770s-researchers-say/>.

port, amongst the biggest in the world. I pile on and demand: Have you seen Fred Moten's talk at Woodbine, New York? Towards the end of the video footage found on YouTube he half-jokingly recalls a conversation with a student who asked: "are you basically

18 'A Conversation with Fred Moten 12/02/18', published on December 3, 2018 by Woodbine NYC. Accessed through: [https://www.youtube.com/watch?v=l6b5N\\_u7Ebs](https://www.youtube.com/watch?v=l6b5N_u7Ebs).

telling me that black folks have to save the world?"<sup>18</sup> Moten affirms and elaborates that it is indeed up to poor, black, brown, queer, trans people and so on, and that ideally "the condition of possibility under which we would be able to share that burden would be if the other people that constructed themselves around the denial that they also bare that burden decided to own up to the fact that they also bear that burden," which may not happen but this is the earth that we have, and is the state of things. This is precisely what is haunting in lieu of climate crisis, in that talking about the world's end is by no means hyperbolic. So we would do well to learn from those who have precisely lived after an end, be that slavery, forced mass migration, and the disavowals of marginalised people, for they have also been brewing hometactics.

In the context of the Sandberg Instituut, we can perhaps begin to question which hometactics apply. Conjuring Frantz Fanon, Gabi Ngcobo anchors decoloniality in self-reflection to face up to how one is implicated, Christian Nyampeta's biographical model sits parallel to that. He points to biography as a mere starting point to situate oneself in order to create a vessel and receptacle for hosting. A space perhaps in which more hometactics (pertaining to art) can brew. There is also the transfer of these knowledges in a less precarious way, and perhaps this is possible through staff that can commit to sites more permanently. This may avoid the performance of diversity as opposed to a structural uptake of it, not just using reading lists as diversionary tactics but addressing

16 Christian Nyampeta visited professor Saidiya V. Hartman at her office located at the Philosophy Department of Columbia University in New York on June 26th 2019, to stage an interview that takes as a starting point the apparent and the latent visibility - that is the imagery included and that left out - of Hartman's recent volume, *Wayward Lives and Beautiful Experiments: Intimate Histories of Social Upheavals* (London/ New York: W. W. Norton & Company, 2019). For this occasion, Nyampeta had asked colleagues to address a question to Hartman, and these colleagues include Ima-Abasi Okon. The dialogue is due to be published in *Guernica Magazine*, New York, October 2019 Issue, in "Miscellaneous Files", a monthly column conceived and edited by writer Mary Wang.

the problems at large too. Which is to call for an analysis of who constitutes the teaching staff, and how many marginalised groups have further been marginalised by an administrative structure? How to invite them into a supportive, non-token environment and avoid repeating cycles of violence? These are by no means solutions but the beginnings of life practices.

Yolande van der Heide is deputy director at Casco Art Institute: Working for the Commons, where she began as an intern in 2008, and worked as producer to many project exhibitions including the Grand Domestic Revolution 2009-2012. She is co-editor to several books published with Casco including *365 Days of Invisible Work* (2017) and *Unlearning Exercises: Art Organisations as Sites for Unlearning* (2018). She is faculty member at the Dutch Art Institute, Roaming Academy (see Southern Wave); and is thesis advisor in the Fine Arts department of the Sandberg Instituut, Amsterdam.

Ima-Abasi Okon lives and works between London and Amsterdam. Selected exhibitions include: *Infinite Slippage: nonRepugnant Insolencies Tl-al-rl-yl-il-nl-gl as Hand Claps of M's Hard'LoVED'Flesh [I'M irreducibly-undone because]* – Quantum Leavage-Complex-Dub, Chisenhale Gallery, London (2019); *The Weather Garden: Anne Hardy curates the Arts Council Collection*, Towner Art Gallery, Eastbourne; *Sur* — [MIX-USE COMMODITY] — plus, Kingsgate Project Space, London; *Parables for the BLAZER: Mahalia's EXCISTENCEandEXISTENTS-HyPE fragrant stacking balm (306.HAL)*, Plaza Plaza, London; *13th Dak'Art Biennale*, Dakar, Senegal; *There's something in the conversation that is more interesting than the finality of (a title)*, The Showroom, London (all 2018).

In 2018, she was awarded both the Nigel Greenwood Research Prize and the Summer Residency at Hospitalfield, Scotland. She is currently participating in the residency programme at Rijksakademie voor Beeldende Kunsten, Amsterdam. Okon holds a post as 1st Year Leader (Senior Lecturer) at the BA Illustration and Visual Media, London College of Communication, UAL, UK and has held various full and part-time posts across Foundation, BA and MA at Central Saint Martins, London College of Communication and Winchester College of Art between 2008 and 2015.

Christian Nyampeta's ongoing activities in art, design, and theory include the convening of a roaming programme of exhibitions, screenings and lyrical performances concerned with monuments and translation. Current solo exhibitions include *École du soir* at SculptureCenter in New York, *A Flower Garden of All Kinds of Loveliness Without Sorrow* at the Museum of Contemporary Art GfZK in Leipzig, co-commissioned with Contour Biennale 9 in Mechelen, and co-produced with Kunstenfestivaldesarts, Brussels, and Perdu Amsterdam. Other current exhibitions include at Bamako Encounters Photography Biennale 12, at 5th Ural Industrial Biennial of Contemporary Art, at Tensta konsthall, and recently at IMA Brisbane, Dakar Biennale Dak'Art 2018, at Camden Arts Centre, and at the 11th Gwangju Biennial in 2016. Nyampeta convenes the Nyanza Working Group of Another Roadmap School Africa Cluster. He also runs *Radius*, an online and occasionally inhabitable radio station, and he is completing a PhD in Visual Cultures at Goldsmiths, University of London. He was awarded The Art Prize Future of Europe 2019.

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