

展览
夜校

展览时间：2024年5月23日-2024年9月1日
策展人：玄莲昊
展览助理：曹立瑶、管陶然
展览设计：房永法
平面设计：刘梦洁、屈莹
翻译：苏子彦

特别感谢上海纽约大学当代艺术中心助理策展人朱思聪、策展助理包扬、实习生张奕颖、艺术家菲扎·卡英吉·拉马扎尼 (Feza Kayungu Ramazani) 和波迪希·通巴·马孔加 (ProdigeTumba Makonga) 的支持。

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支持：北京中间艺术基金会、北京市中盾律师事务所
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导览册

主编：卢迎华
执行编辑：曹立瑶
文字：玄莲昊、卢迎华
翻译及校对：包扬、曹立瑶、管陶然、袁若轩、朱思聪
平面设计：刘梦洁、屈莹

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地址：北京市海淀区杏石口路50号

开放时间：周三至周五 11:00-18:00 周六至周日 10:00-18:00
电话：010-62730230
邮箱：info@ioam.org.cn
网址：www.ioam.org.cn

Exhibition

École du soir
The Evening School

Exhibition Dates: May 23, 2024-September 1, 2024
Curator: Michelle Yeonho Hyun
Curatorial Assistants: Cao Liyao, Rory Guan
Exhibition Design: Fang Yongfa
Graphic Design: Liu Mengjie, Qu Ying
Translation: Su Ziying

Special thanks to the colleagues of Institute of Contemporary Arts (ICA) at NYU Shanghai: Zhu Sicong (Assistant Curator), Bao Yang (Curatorial Assistant), Zhang Yiyang (Intern), and to the artists Feza Kayungu Ramazani and ProdigeTumba Makonga.

Organized by Beijing Inside-Out Art Museum
Co-Organized by Institute of Contemporary Arts (ICA) at NYU Shanghai
Supported by Beijing Inside-Out Art Foundation, Beijing Zhongdun Law Firm
Venue: 3/F, Beijing Inside-Out Art Museum

Exhibition Guide

Chief Editor: Carol Yinghua Lu
Executive Editor: Cao Liyao
Texts: Michelle Yeonho Hyun, Carol Yinghua Lu
Translators&Proofreaders: Bao Yang, Cao Liyao, Guan Taoran, Yuan Ruoxuan, Zhu Sicong
Graphic Design: Liu Mengjie, Qu Ying

Beijing Inside-Out Art Museum

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Supported by Beijing Inside-Out Art Foundation, Beijing Zhongdun Law Firm
Address: 50 Xingshikou Road, Haidian District, Beijing

Open Hours: 11:00-18:00 Wednesday to Friday, 10:00-18:00 Saturday to Sunday
Tel: 010-62730230
E-mail: info@ioam.org.cn
www.ioam.org.cn

Christian Nyampeta
克里斯蒂安·尼安佩塔

École du soir
The Evening School
夜校
2024.5.23-9.1

策展人	玄莲昊	Curator	Michelle Yeonho Hyun
展览助理	曹立瑶、管陶然	Curatorial Assistants	Cao Liyao, Rory Guan
主办	北京中间美术馆	Organized by	Beijing Inside-Out Art Museum
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支持	北京中间艺术基金会 北京市中盾律师事务所	Supported by	Beijing Inside-Out Art Foundation Beijing Zhongdun Law Firm
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“夜校”既是实体的也是概念的空间，既是思维方式也是行动方法。其灵感来自塞内加尔作家兼电影导演乌斯曼·塞姆班 (*Sembène Ousmane*)，他将电影视为“夜间课程” (*cours du soir*)。在他看来，电影是民众接收信息的渠道，兼具教育、美学体验以及大众传播的功能。他的工作方法同时汲取了台上 (本土) 的集体创作和台下 (全球) 的视角——创作者与观众总是处于不同的时间、历史和社会处境中，以不同的方式看待和处理影像所传达的信息——形成了本土性与世界性的交互。塞姆班所强调的不仅是电影作为通俗知识的教育属性，更重要的是其在生产与传播非洲主体性知识中所具有潜力。

在“夜校”项目中，尼安佩塔持续以不同类型的实践探索知识分享的公共方式。通过他组织的诸多翻译与出版项目，有关非洲的知识以思想接力的方式被译介到了不同文化之中。本次展览将呈现此前在世界各地其它地方组织的“夜校”项目中所积累的播放列表、出版物与绘画作品。

“夜校”的一部分是放映活动——在这里不同面孔的人物在荧幕上出现，不同面孔的观众在台下观看，台上与台下，跨越了时空，在虚拟的交汇里讨论着社会变化、文化财产，以及究竟谁才有代表的权利，谁才有赋予意义的权利？另一部分是“文本工作间”——由艺术家、行动者与知识分子组成工作小组，一起翻译哲学家苏莱曼尼·贝希尔·迪亚涅 (*Souleyman Bachir Diagne*) 的文本。迪亚涅认为“思考非洲”就是用一种语言去思考另一种语言。同时，“夜校”囊括了一系列兼具功能性和雕塑性的结构原型，便展厅成为一个接待空间，许多活动即将在这里发生，比如影像放映、声音聆听、工作坊、排练、对话和接触即兴。

“夜校”向此时此地的我们提出了这样的问题：为何要思考非洲？展览本身即是对于这个问题的一种回答。围绕“思考非洲”这一线索，这一空间中将不断涌现出丰富的集体感受、共同思考的互助行动。这些极具智识层面去殖民化意识的思想片段，将我们直接推至人类境况的核心。在这一意义上，我们将共同反思作为普遍性的知识，并朝向人类的共通性迈进。这也是“夜校”所关注的另一个迫在眉睫的全球化问题：我们如何共同生活？

届时欢迎大家在此观展，或者参加工作坊和文本工作间的活动，当然也可以根据个人或集体的需要使用这个空间。在这个知识和思想的庇护所中，艺术家邀请参与者作为连接彼此的可能性，直面这些知识档案所揭示的我们各自认知的局限，进一步探索关联我们彼此的思想路径。“夜校”在上海纽约大学当代艺术中心编织出珍贵的文化交感时刻：连结起不同的生活“圈”，创造有意义的相遇，形成共同实践的社群。北京中间美术馆致力于支持和展现严肃的、实验性的当代艺术实践，我们也期待在北京呈现“夜校”，可以把这些媒介而来的内容传递给所有愿意学习非洲知识的同行者们，搭建起对话的桥梁。制造意料之外的相遇，并勾连起发生在过去和当下的关于如何共同生活与共同思考的挑战。

Convened by artist Christian Nyampeta and supported by fellow artists, institutions and networks, *École du soir* (The Evening School) is a multiform hosting structure for collective feelings, cooperative thinking, and mutual actions. An ongoing project of the artist for over a decade, *École du soir* is rooted in research and reflections on specific experiences in Africa, creating space for emotions, thoughts and actions in the form of exhibitions, translations, publications, screenings and discussions, exploring the possibilities of building a common life in an era dominated by differences. *École du soir* serves as a space for collective learning, in which audiences are welcomed to watch, read, reflect and interact with the hosting structure designed by the artist, which is based on the school environment of his childhood in Rwanda.

École du soir is both a physical and a conceptual space, a way of thinking and simultaneously a way of acting. As an evening school, it draws from writer and filmmaker Sembène Ousmane's idea of cinema as "cours du soir" or "evening classes". Sembène viewed cinema as a popular information system in the service of education, aesthetic experience, and public dissemination. His methodology and investing in its viewing methods drew from different uses of time, visual and textual histories, social struggles and hopes, in mutually between his own locality and the world at large. What Sembène stressed is not just the educational role that cinema plays in popular knowledge, but more importantly its potential in the production and dissemination of knowledge of African subjectivity.

In *École du soir*, Nyampeta continues to explore public ways of sharing knowledge through different types of practices. Through the many translation and publication projects he has organized, knowledge about Africa has been translated into different cultures in a relay of ideas. This exhibition will present the playback lists, publications and drawings gathered from previous *École du soir* projects organized in other locations around the world.

Part of the *École du soir* is screening, a cinema screens films that gather unlikely figures, across times and spaces, in fictional encounters to discuss social transformation, cultural property, and who has the right to represent and meaning. The other part is a "scriptorium", which assembles a working group of artists, activists, and scholars to translate texts by philosopher Souleyman Bachir Diagne, who proposes that "thinking Africa" is to think from language to language. At the same time, *École du soir* encompasses a series of functional and sculptural structural prototypes that turn the museum space into a hosting structure where many activities are to take place, such as video screenings, listening sessions, workshops, rehearsals, dialogues and contact improvisation.

École du soir poses the question to us here and now: why thinking Africa? The exhibition itself is an answer to this question. Around the thread of "Thinking Africa", this space will be a constant source for rich collective feelings, shared reflections and mutually supportive actions. These intellectually decentering fragments of thought take us right to the heart of the human condition. In this sense, we will reflect together on knowledge as a (planetary) commons. And this is another urgent question that *École du soir* wishes to address, that is planetary in scope: how do we live together?

We invite you to watch films, participate in workshops and "scriptorium" activities, and to use the space according to your needs, individually or collectively. In this sanctuary of knowledge and ideas, the artists invite participants to reconsider their differences as points of unity/being in common, face the limits of our individual perceptions as revealed by these archives of knowledge, and further explore the paths of thought that connect us to one another. *École du soir* weaves together an invaluable moment of cultural exchange: to connect life worlds, to host meaningful encounters, and to form communities of practice. Beijing Inside-Out Art Museum is continuously committed to supporting and presenting serious, experimental contemporary art and intellectual practices. We are delighted to present *École du soir* in Beijing, where the translated content can be passed on to all our peers who are willing to learn with African intellectual and artistic legacies. As such, we hope to build bridges of dialogue, create unexpected encounters, and to conjure up the challenges of how to live together and think together from in the past and in the present.

École du soir
The Evening School

夜校

艺术家简介

克里斯蒂安·尼安佩塔 (Christian Nyampeta) 现居纽约。在纽约期间，尼安佩塔发起了多个项目，并组织展览、放映、表演和出版活动，他将这些活动视为承接集体情感、合作思考和共同行动的载体。他还组建了另外路径学校 (非洲集群) (Another Roadmap Africa Cluster) 的尼安扎工作组，并共同参加了第十五届卡塞尔文献展。他也是“边境放映室 2022—2024” (Boda Boda Lounge) 的召集人，这是一个横跨非洲的影像艺术节。他与瓦努莉·卡修 (Wanuri Kahiu) 合作参加了第 14 届上海双年展。他近期参与的展览还包括第 58 届卡内基国际展、第 14 届欧洲宣言展 (普利斯顿) 和第 17 届伊斯坦布尔双年展。尼安佩塔于 2019 年获第 12 届“相遇巴马科——非洲摄影双年展”的欧盟奖。此外，尼安佩塔还在位于纽约布鲁克林的 e-flux 放映厅组织了一个非洲影像中心 (African Film Institute)。他同时是纽约艺术与建筑店面画廊 (Storefront for Art and Architecture) 以及《十一月》(November) 杂志的董事会成员。

策展人简介

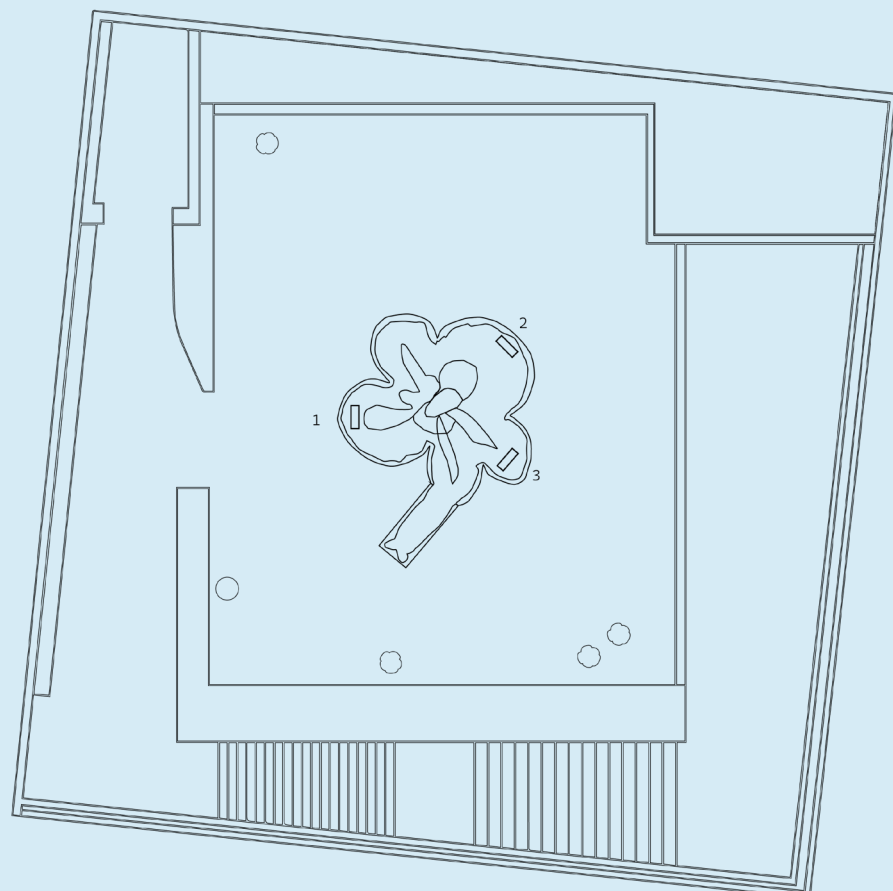
玄莲昊 (Michelle Yeonho Hyun) 与艺术家和其他人一起制作展览并组织活动。她阅读、写作、并探讨艺术和艺术之外的事物。她是上海纽约大学当代艺术中心 (上纽 ICA) 的创始馆长和策展人。她曾是“上海种子” (2016)、光州双年展 (2014) 和加州大学圣地亚哥分校的策展人 (2012—14)。她曾为 New Museum (纽约市)、Creative Time (纽约市) 和 What, How & For Whom (WHW) (萨格勒布) 组织项目。

About the Artist

Christian Nyampeta is an artist living in New York from where he organizes programs, exhibitions, screenings, performances, and publications, which are conceived as hosting structures for collective feeling, cooperative thinking, and mutual action. Nyampeta convenes the Nyanza Working Group of ARAC—Another Roadmap Africa Cluster which participated in documenta fifteen, and he is the convener of Boda Boda Lounge 2022–24, a trans-African film and video art festival. His other recent and ongoing activities include contributing to the 14th Shanghai Biennale in collaboration with Wanuri Kahiu, participating in the 58th Carnegie International, Manifesta 14 Prishtina, and the 17th Istanbul Biennial. Nyampeta was awarded the European Union Prize at the 12th Bamako Encounters—African Biennial of Photography in 2019. In New York, Nyampeta convenes the African Film Institute at e-flux in Brooklyn, sits on the Board of Directors at Storefront for Art and Architecture, and is a board member of November Magazine.

About the Curator

Michelle Yeonho Hyun makes exhibitions and events with artists and others. She sometimes writes and talks about art, among other things. She is the founding director and curator of the Institute of Contemporary Arts (ICA) at NYU Shanghai since 2018. She worked previously as a curator for Shanghai Project (2016), Gwangju Biennale (2014), and the University of California San Diego (2012–14). She has also organized projects for the New Museum (New York, 2012), Creative Time (New York, 2011), and What, How & for Whom (WHW) (Zagreb, 2010).



一 《序言——关于在危险时空中的恋人》 2021—2024 单频彩色有声影像 40'33"



《序言——关于在危险时空中的恋人》是一部与 Shariffa Chelimo Ali 共同导演的作品。影片中出现的角色包括：Hannah Black, Sasha Bonét, 亚历克西斯·卡加梅 (Alexis Kagame)、Cécile Kayirebwa, Miriam Makeba, Natacha Nsabimana, Olu Oguiibe, Emmanuel Olunkwa 等。

A LONG TRAILER FOR A FILM ABOUT LOVERS IN A DANGEROUS SPACETIME

2021–2024 single-channel video (color, sound) 40'33"

A playlist of music videos and conversations about "what we keep after everything has been washed away—through serial catastrophes such as floods and hurricanes, and human-made disasters" (Ntone Edjabe). The songs, dances, and movements in this and the forthcoming film are monuments, repository sites, or resting grounds for cultural memory. The playlist precludes *Lovers in a Dangerous Spacetime*, a forthcoming anthology film; a cinematic gathering of impossible loves whose frequencies surpass the limits of time and the bounds of space.

The forthcoming film is made in episodes that include scenes produced in Lubumbashi, Leipzig, New York, Kampala, and Kigali, rendered in fictions, songs, music videos, 3D animations, and archival recordings. Together, the scenes dramatize a montage of the diasporic: a planetary condition applicable also to those who remain in their native lands, whereby the existing ways of life are converted through forceful spiritual displacement and intense environmental transformations.

A Long Trailer is co-directed with Shariffa Chelimo Ali. Featuring Hannah Black, Sasha Bonét, Alexis Kagame, Cécile Kayirebwa, Miriam Makeba, Natacha Nsabimana, Olu Oguiibe, Emmanuel Olunkwa, and more.

这是一份集合了 MV (音乐录影带) 与对话的播放列表，内容围绕 Ntone Edjabe 提出的问题展开：“当经历了一系列灾难，如洪水、飓风和人祸，当一切都被摧毁了，人们还留下了什么？”播放列表 (及后续完整影片) 中出现的歌曲、舞蹈和律动是承载了文化记忆的纪念碑、贮藏室和安息地。这份播放列表是多段式影片《危险时空中的恋人》的序章，在即将完成的正片中，观众会看到不可能的恋人在影像中相聚，跨越时空的限制，同频共振。《危险时空中的恋人》以章节形式呈现了拍摄自卢本巴希、莱比锡、纽约、坎帕拉和基加利场景，形式包括小说、歌曲、MV、3D 动画以及录音档案。这些场景戏剧化地演绎了一出离散者的蒙太奇：离散是一种普遍现象，哪怕对于仍留在故土的人而言，熟悉的生活方式也会在强烈的精神动荡和环境变化中发生翻天覆地的变化。

三 《有一切美好事物却没有悲伤的花园》 2020 单频彩色有声影像 24'15"



影片由另外路径艺术教育学校 (非洲集群) 尼安扎工作组的以赛亚·尼泽依马纳和克里斯蒂安·尼安佩塔共同发起，拍摄于卢旺达胡耶的“夜校” (2018 年 8 月 27 日—9 月 1 日) 期间。该“夜校”由另外路径艺术教育学校发起，内容包括工作日的晚间项目、国际会议和展览。

A FLOWER GARDEN OF ALL KINDS OF LOVELINESS WITHOUT SORROW

2020 single-channel video (color, sound) 24'15"

An ongoing film in "postcards" recorded as fragments of dialogues in art and philosophy. For several months in 2018, Christian Nyampeta and philosopher Isaïe Nzeyimana visited artists and philosophers across Rwanda. They held recorded conversations with their hosts on the themes: The Language of Translation, Thinking and Making Art History, The Hospitality of Memory, The Creation of Education, And Then? Nyampeta and Nzeyimana later organized a conference on the occasion of World Philosophy Day (2019), in collaboration with ARPHI (the Association Rwandaise des Philosophes) and screened these recordings following what they called the "postcard method".

Conversations with mythologist and translator Rose Marie Mukarutabana, Brother Anacleto Pamba Kabaza of Nyundo Art School, sculptor Jean Sebukangaga, artist Crista Uwase, philosopher Father Fabien Hagenimana, architect Marie Noelle Akigeneye Uwera, singer and journalist Saidat Kubwimana, lyricist Sophie Nzayisenga, a musical performance by Ibisingo and a visual dialogue with filmmaker Georges Kamanayo.

Recorded in the context of *École du soir*, the evening programme of the workweek, international meeting and exhibition of Another Roadmap School for Art Education, 27 August – 1 September 2018 in Huye, Rwanda. Convened by Isaïe Nzeyimana and Christian Nyampeta of the Nyanza Working Group, Another Roadmap School for Art Education, Africa Cluster.

二 《降落在我们之间》 2020 单频彩色有声影像 24'15"



这是一份播放列表，由克里斯蒂安·尼安佩塔整理完成。它并不只是某个作者单独的作品，而是由共同的情感、伙伴、在场、材料和记忆组成，以文献、献词、挽歌、影像片段、照片、存有、声音素描以及歌曲的形式呈现出来。尼安佩塔称这件作品为“研究传记”，它记录了在当今世界中学习艺术的心路历程，以及与环境磨合碰撞的尝试。

这份播放列表为“光州课堂”而创作。“光州课堂”是一场由崔彬娜 (Binna Choi) 策划，并与克里斯蒂安·尼安佩塔紧密合作的巡回展览。展览的第一站在德国科隆的世界艺术中心 (2020)，由光州双年展基金会委托支持。

THE LANDING BETWEEN US 2020 single-channel video (color, sound) 24'15"

Commissioned by Gwangju Biennale Foundation

A modular playlist arranged by Christian Nyampeta. It is composed of affections, alliances, appearances, material, and memories that exceed singular authorship, in the form of documents, dedications, elegies, film clips, photographs, presences, sonic sketches, and songs. Together they draw what Nyampeta calls a biography of research, the journeys of engaging with art learning and making in, with, and against the worlds of today.

The playlist was composed for Gwangju Lessons, a traveling exhibition developed by Binna Choi in close collaboration with Christian Nyampeta. The first iteration is hosted by Akademie der Künste in Cologne, Germany (2020) and it is part of a wider commission by the Gwangju Biennale Foundation.

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翻译：苏子莹

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导览册

主编：卢迎华
执行编辑：曹立瑶
文字：玄莲昊、卢迎华
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地址：北京市海淀区杏石口路50号

开放时间：周三至周五 11:00-18:00 周六至周日 10:00-18:00
电话：010-62730230
邮箱：info@ioam.org.cn
网址：www.ioam.org.cn

Exhibition

École du soir
The Evening School

Exhibition Dates: May 23, 2024-September 1, 2024
Curator: Michelle Yeonho Hyun
Curatorial Assistants: Cao Liyao, Rory Guan
Exhibition Design: Fang Yongfa
Graphic Design: Liu Mengjie, Qu Ying
Translation: Su Ziying

Special thanks to the colleagues of Institute of Contemporary Arts (ICA) at NYU Shanghai: Zhu Sicong (Assistant Curator), Bao Yang (Curatorial Assistant), Zhang Yiyang (Intern), and to the artists Feza Kayungu Ramazani and ProdigeTumba Makonga.

Organized by Beijing Inside-Out Art Museum
Co-Organized by Institute of Contemporary Arts (ICA) at NYU Shanghai
Supported by Beijing Inside-Out Art Foundation, Beijing Zhongdun Law Firm
Venue: 3/F, Beijing Inside-Out Art Museum

Exhibition Guide

Chief Editor: Carol Yinghua Lu
Executive Editor: Cao Liyao
Texts: Michelle Yeonho Hyun, Carol Yinghua Lu
Translators&Proofreaders: Bao Yang, Cao Liyao, Guan Taoran, Yuan Ruoxuan, Zhu Sicong
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Supported by Beijing Inside-Out Art Foundation, Beijing Zhongdun Law Firm
Address: 50 Xingshikou Road, Haidian District, Beijing

Open Hours: 11:00-18:00 Wednesday to Friday, 10:00-18:00 Saturday to Sunday
Tel: 010-62730230
E-mail: info@ioam.org.cn
www.ioam.org.cn

Christian Nyampeta
克里斯蒂安·尼安佩塔

École du soir
The Evening School
夜校
2024.5.23 - 9.1

策展人	玄莲昊	Curator	Michelle Yeonho Hyun
展览助理	曹立瑶、管陶然	Curatorial Assistants	Cao Liyao, Rory Guan
主办	北京中间美术馆	Organized by	Beijing Inside-Out Art Museum
协办	上海纽约大学当代艺术中心	Co-organized by	Institute of Contemporary Arts at NYU Shanghai
支持	北京中间艺术基金会 北京市中盾律师事务所	Supported by	Beijing Inside-Out Art Foundation Beijing Zhongdun Law Firm
地址	北京市海淀区杏石口路50号 中间美术馆三层	Address	Beijing Inside-Out Art Museum 3F, No.50 Xingshikou Road, Haidian District, Beijing



“夜校”既是实体的也是概念的空间，既是思维方式也是行动方法。其灵感来自塞内加尔作家兼电影导演乌斯曼·塞姆班 (Ousmane Sembène Ousmane)，他将电影视为“夜间课程” (cours du soir)。在他看来，电影是民众接收信息的渠道，兼具教育、美学体验以及大众传播的功能。他的工作方法同时汲取了台上 (本土) 的集体创作和台下 (全球) 的视角——创作者与观者总是处于不同的时间、历史和社会处境中，以不同的方式看待和处理影像所传达的信息——形成了本土性与世界性的交互。塞姆班所强调的不仅是电影作为通俗知识的教育属性，更重要的是其在生产与传播非洲主体性知识中所具有潜力。

在“夜校”项目中，尼安佩塔持续以不同类型的实践探索知识分享的公共方式。通过他组织的诸多翻译与出版项目，有关非洲的知识以思想接力的方式被译介到了不同文化之中。本次展览将呈现此前在世界各地其它地方组织的“夜校”项目中所积累的播放列表、出版物与绘画作品。

“夜校”的一部分是放映活动——在这里不同面孔的人物在荧幕上出现，不同面孔的观众在台下观看，台上与台下，跨越了时空，在虚拟的交汇里讨论着社会变化、文化财产，以及究竟谁才有代表的权利，谁才有赋予意义的权利？另一部分是“文本工作间”——由艺术家、行动者与知识分子组成工作小组，一起翻译哲学家苏莱曼·贝希尔·迪亚涅 (Souleyman Bachir Diagne) 的文本。迪亚涅认为“思考非洲”就是用一种语言去思考另一种语言。同时，“夜校”囊括了一系列兼具功能性和雕塑性的结构原型，便展厅成为一个接待空间，许多活动即将在这里发生，比如影像放映、声音聆听、工作坊、排练、对话和接触即兴。

“夜校”向此时此地的我们提出了这样的问题：为何要思考非洲？展览本身即是对于这个问题的一种回答。围绕“思考非洲”这一线索，这一空间中将不断涌现出丰富的集体感受、共同思考的互助行动。这些极具智识层面去殖民化意识的思想片段，将我们直接推入人类境况的核心。在这一意义上，我们将共同反思作为普遍性的知识，并朝向人类的共通性迈进。这也是“夜校”所关注的另一个迫在眉睫的全球化问题：我们如何共同生活？

届时欢迎大家在此观展，或者参加工作坊和文本工作间的活动，当然也可以根据个人或集体的需要使用这个空间。在这个知识和思想的庇护所中，艺术家邀请参与者作为连接彼此的可能性，直面这些知识档案所揭示的我们各自认知的局限，进一步探索关联我们彼此的思想路径。“夜校”在上海纽约大学当代艺术中心编织出珍贵的文化交汇时刻：连结起不同的生活圈子，创造有意义的相遇，形成共同实践的社群。北京中间美术馆长期致力于支持和展现严肃的、实验性的当代艺术与实践，我们也期待在北京呈现“夜校”，可以把这些媒介而来的内容传递给所有愿意学习非洲知识的同行者们，搭建起对话的桥梁。制造意料之外的相遇，并勾连起发生在过去和当下的关于如何共同生活与共同思考的挑战。

Convened by artist Christian Nyampeta and supported by fellow artists, institutions and networks, *École du soir* (The Evening School) is a multiform hosting structure for collective feelings, cooperative thinking, and mutual actions. An ongoing project for over a decade, *École du soir* is rooted in research and reflections on specific experiences in Africa, creating space for emotions, thoughts and actions in the form of exhibitions, translations, publications, screenings and discussions, exploring the possibilities of building a common life in an era dominated by differences. *École du soir* serves as a space for collective learning, in which audiences are welcomed to watch, read, reflect and interact with the hosting structure designed by the artist, which is based on the school environment of his childhood in Rwanda.

École du soir is both a physical and a conceptual space, a way of thinking and simultaneously a way of acting. As an evening school, it draws from writer and filmmaker Sembène Ousmane's idea of cinema as "cours du soir" or "evening classes". Sembène viewed cinema as a popular information system in the service of education, aesthetic experience, and public dissemination. His methodology and investing in its viewing methods drew from different uses of time, visual and textual histories, social struggles and opens, in mutually beneficial ways, to the world. What Sembène stressed is not just the educational role that drama plays in popular knowledge, but more importantly its potential in the production and dissemination of knowledge of African subjectivity.

In *École du soir*, Nyampeta continues to explore public ways of sharing knowledge through different types of practices. Through the many translation and publication projects he has organized, knowledge about Africa has been translated into different cultures in a relay of ideas. This exhibition will present playwrights, publications and drawings gathered from previous *École du soir* projects organized in other locations around the world.

Part of the *École du soir* is screening, a cinema screens films that gather unlikely figures, across times and spaces, in fictional encounters to discuss social transformation, cultural property, and who has the right to representation and meaning. The other part is a "scriptorium", which assembles a working group of artists, activists, and scholars to translate texts by philosopher Souleyman Bachir Diagne, who proposes that "thinking Africa" is to think from language to language. At the same time, *École du soir* encompasses a series of functional and sculptural structural prototypes that turn the museum space into a hosting structure where many activities are to take place, such as video screenings, listening sessions, workshops, rehearsals, dialogues and contact improvisation.

École du soir poses the question to us here and now: why thinking Africa? The exhibition itself is an answer to this question. Around the thread of "Thinking Africa", this space will be a constant source for rich collective feelings, shared reflections and mutually supportive actions. These intellectually decentering fragments of thought take us right to the heart of the human condition. In this sense, we will reflect together on knowledge as a (planetary) commons. And this is another urgent question that *École du soir* wishes to address, that is planetary in scope: how do we live together?

We invite you to watch films, participate in workshops and "scriptorium" activities, and to use the space according to your needs, individually or collectively. In this sanctuary of knowledge and ideas, the artists invites participants to reconsider their differences as points of unity/being in common, face the limits of our individual perceptions as revealed by these archives of knowledge, and further explore the paths of thought that connect us to one another. *École du soir* weaves together an invaluable moment of cultural exchange: to connect life worlds, to host meaningful encounters, and to form communities of practice. Beijing Inside-Out Art Museum is continuously committed to supporting and presenting serious, experimental contemporary art and intellectual practices. We are delighted to present *École du soir* in Beijing, where the translated content can be passed on to all our peers who are willing to learn with African intellectual and artistic legacies. As such, we hope to build bridges of dialogue, create unexpected encounters, and to conjure up the challenges of how to live together and think together from in the past and in the present.

The Evening School

École du soir

夜校

艺术家简介

克里斯蒂安·尼安佩塔 (Christian Nyampeta) 现居纽约。在纽约期间，尼安佩塔发起了多个项目，并组织展览、放映、表演和出版活动，他将这些活动视为承接集体情感、合作思考和共同行动的载体。他还组建了另外路径学校 (非洲集群) (Another Roadmap Africa Cluster) 的尼安扎工作组，并共同参加了第十五届卡塞尔文献展。他也是“边境放映室 2022—2024” (Boda Boda Lounge) 的召集人，这是一个横跨非洲的影像艺术节。他与瓦努莉·卡修 (Wanuri Kahiu) 合作参加了第 14 届上海双年展。他近期参与的展览还包括第 58 届卡内基国际展、第 14 届欧洲宣言展 (普利斯顿) 和第 17 届伊斯坦布尔双年展。尼安佩塔于 2019 年获第 12 届“相遇巴马科——非洲摄影双年展”的欧盟奖。此外，尼安佩塔还在位于纽约布鲁克林的 e-flux 放映厅组织了一个非洲影像中心 (African Film Institute)。他同时是纽约艺术与建筑店面画廊 (Storefront for Art and Architecture) 以及《十一月》(November) 杂志的董事会成员。

策展人简介

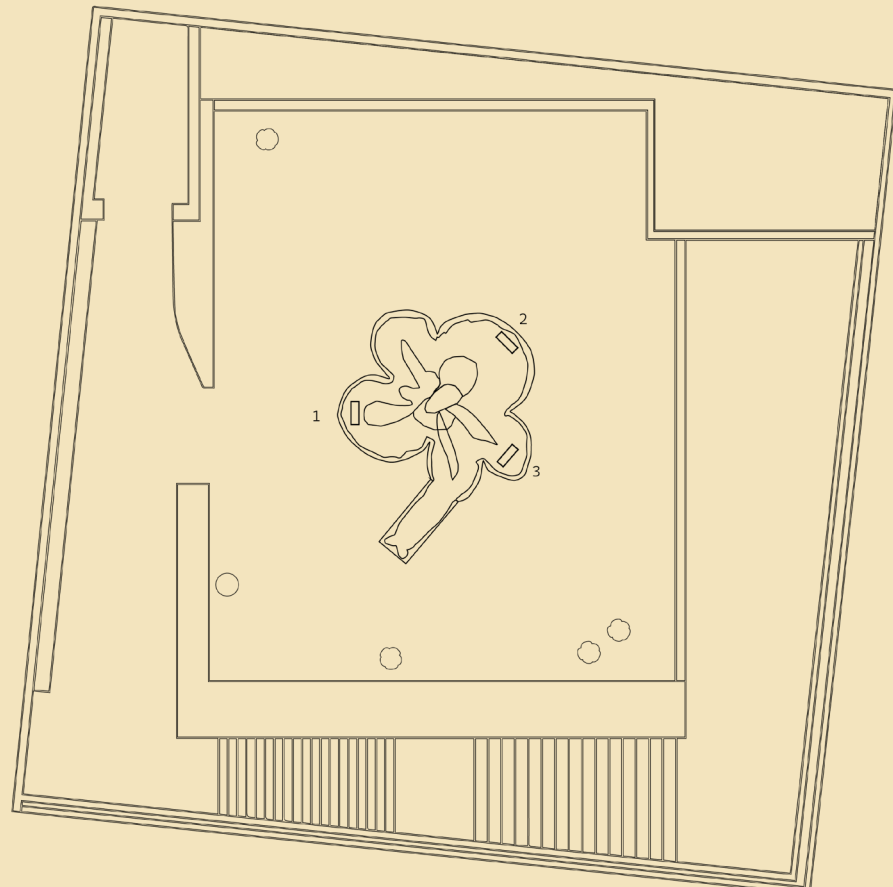
玄莲昊 (Michelle Yeonho Hyun) 与艺术家和其他人一起制作展览并组织活动。她阅读、写作、并探讨艺术和艺术之外的事物。她是上海纽约大学当代艺术中心 (上纽 ICA) 的创始馆长和策展人。她曾是“上海种子” (2016)、光州双年展 (2014) 和加州大学圣地亚哥分校的策展人 (2012—14)。她曾为 New Museum (纽约市)、Creative Time (纽约市) 和 What, How & For Whom (WHW) (萨格勒布) 组织项目。

About the Artist

Christian Nyampeta is an artist living in New York from where he organizes programs, exhibitions, screenings, performances, and publications, which are conceived as hosting structures for collective feeling, cooperative thinking, and mutual action. Nyampeta convenes the Nyanza Working Group of ARAC—Another Roadmap Africa Cluster which participated in documenta fifteen, and he is the convener of Boda Boda Lounge 2022–24, a trans-African film and video art festival. His other recent and ongoing activities include contributing to the 14th Shanghai Biennale in collaboration with Wanuri Kahiu, participating in the 58th Carnegie International, Manifesta 14 Prishtina, and the 17th Istanbul Biennial. Nyampeta was awarded the European Union Prize at the 12th Bamako Encounters—African Biennial of Photography in 2019. In New York, Nyampeta convenes the African Film Institute at e-flux in Brooklyn, sits on the Board of Directors at Storefront for Art and Architecture, and is a board member of November Magazine.

About the Curator

Michelle Yeonho Hyun makes exhibitions and events with artists and others. She sometimes writes and talks about art, among other things. She is the founding director and curator of the Institute of Contemporary Arts (ICA) at NYU Shanghai since 2018. She worked previously as a curator for Shanghai Project (2016), Gwangju Biennale (2014), and the University of California San Diego (2012–14). She has also organized projects for the New Museum (New York, 2012), Creative Time (New York, 2011), and What, How & for Whom (WHW) (Zagreb, 2010).



一 《序言——关于在危险时空中的恋人》 2021—2024 单频彩色有声影像 40'33"



《序言——关于在危险时空中的恋人》是一部与 Shariffa Chelimo Ali 共同导演的作品。影片中出现的角色包括 Hannah Black、Sasha Bonét、亚历克西斯·卡加梅 (Alexis Kagame)、Cécile Kayirebwa、Miriam Makeba、Natacha Nsabimana、Olu Oguibe、Emmanuel Olunkwa 等。

A LONG TRAILER FOR A FILM ABOUT LOVERS IN A DANGEROUS SPACETIME 2021—2024 single-channel video (color, sound) 40'33"

A playlist of music videos and conversations about "what we keep after everything has been washed away—through serial catastrophes such as floods and hurricanes, and human-made disasters" (Ntone Edjabe). The songs, dances, and movements in this and the forthcoming film are monuments, repository sites, or resting grounds for cultural memory. The playlist preludes *Lovers in a Dangerous Spacetime*, a forthcoming anthology film; a cinematic gathering of impossible loves whose frequencies surpass the limits of time and the bounds of space.

The forthcoming film is made in episodes that include scenes produced in Lubumbashi, Leipzig, New York, Kampala, and Kigali, rendered in fictions, songs, music videos, 3D animations, and archival recordings. Together, the scenes dramatize a montage of the diasporic: a planetary condition applicable also to those who remain in their native lands, whereby the existing ways of life are converted through forceful spiritual displacement and intense environmental transformations.

A Long Trailer is co-directed with Shariffa Chelimo Ali. Featuring Hannah Black, Sasha Bonét, Alexis Kagame, Cécile Kayirebwa, Miriam Makeba, Natacha Nsabimana, Olu Oguibe, Emmanuel Olunkwa, and more.

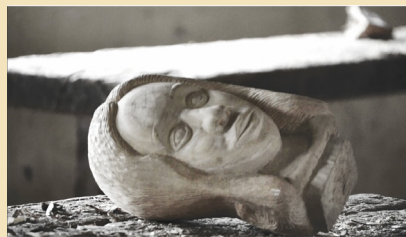
二 《降落在我们之间》 2020 单频彩色有声影像 24'15"



这是一份播放列表，由克里斯蒂安·尼安佩塔整理完成。它并不只是某个作者单独的作品，而是由共同的情感、伙伴、在场、材料和记忆组成，以文献、献词、挽歌、影像片段、照片、存有、声音素描以及歌曲的形式呈现出来。尼安佩塔称这件作品为“研究传记”，它记录了在当今世界中学习艺术的心路历程，以及与环境磨合碰撞的尝试。

这份播放列表为“光州课堂”而创作。“光州课堂”是一场由崔彬娜 (Binna Choi) 策划，并与克里斯蒂安·尼安佩塔紧密合作的巡回展览。展览的第一站在德国科隆的世界艺术中心 (2020)，由光州双年展基金会委托支持。

三 《有一切美好事物却没有悲伤的花园》 2020 单频彩色有声影像 24'15"



影片由另外路径艺术教育学校 (非洲集群) 尼安扎工作组的以赛亚·尼泽依马纳和克里斯蒂安·尼安佩塔共同发起，拍摄于卢旺达胡耶的“夜校” (2018年8月27日—9月1日) 期间。该“夜校”由另外路径艺术教育学校发起，内容包括工作日的晚间项目、国际会议和展览。

A FLOWER GARDEN OF ALL KINDS OF LOVELINESS WITHOUT SORROW 2020 single-channel video (color, sound) 24'15"

An ongoing film in "postcards" recorded as fragments of dialogues in art and philosophy. For several months in 2018, Christian Nyampeta and philosopher Isaïe Nzeyimana visited artists and philosophers across Rwanda. They held recorded conversations with their hosts on the themes: The Language of Translation, Thinking and Making Art History, The Hospitality of Memory, The Creation of Education, And Then? Nyampeta and Nzeyimana later organized a conference on the occasion of World Philosophy Day (2019), in collaboration with ARPHI (the Association Rwandaise des Philosophes) and screened these recordings following what they called the "postcard method".

Conversations with mythologist and translator Rose Marie Mukarutabana, Brother Anaclel Pamba Kabaza of Nyundo Art School, sculptor Jean Sebukangaga, artist Crista Uwase, philosopher Father Fabien Hagenimana, architect Marie Noelle Akigeneye Uwera, singer and journalist Saidat Kubwimana, lyricist Sophie Nzayisenga, a musical performance by Ibisingo and a visual dialogue with filmmaker Georges Kamanayo.

Recorded in the context of *École du soir*, the evening programme of the workweek, international meeting and exhibition of Another Roadmap School for Art Education, 27 August – 1 September 2018 in Huye, Rwanda. Convened by Isaïe Nzeyimana and Christian Nyampeta of the Nyanza Working Group, Another Roadmap School for Art Education, Africa Cluster.

THE LANDING BETWEEN US 2020 single-channel video (color, sound) 24'15"

Commissioned by Gwangju Biennale Foundation

A modular playlist arranged by Christian Nyampeta. It is composed of affections, alliances, appearances, material, and memories that exceed singular authorship, in the form of documents, dedications, elegies, film clips, photographs, presences, sonic sketches, and songs. Together they draw what Nyampeta calls a biography of research, the journeys of engaging with art learning and making in, with, and against the worlds of today.

The playlist was composed for Gwangju Lessons, a traveling exhibition developed by Binna Choi in close collaboration with Christian Nyampeta. The first iteration is hosted by Akademie der Künste in Cologne, Germany (2020) and it is part of a wider commission by the Gwangju Biennale Foundation.

展览
夜校

展览时间：2024年5月23日-2024年9月1日
策展人：玄莲昊
展览助理：曹立瑶、管陶然
展览设计：房永法
平面设计：刘梦洁、屈莹
翻译：苏子彦

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主办：北京中间美术馆
协办：上海纽约大学当代艺术中心 (上纽 ICA)
支持：北京中间艺术基金会、北京市中盾律师事务所
展览地点：北京中间美术馆三层

导览册

主编：卢迎华
执行编辑：曹立瑶
文字：玄莲昊、卢迎华
翻译及校对：包扬、曹立瑶、管陶然、袁若轩、朱思聪
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Texts: Michelle Yeonho Hyun, Carol Yinghua Lu
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Graphic Design: Liu Mengjie, Qu Ying

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Supported by Beijing Inside-Out Art Foundation, Beijing Zhongdun Law Firm
Address: 50 Xingshikou Road, Haidian District, Beijing

Open Hours: 11:00-18:00 Wednesday to Friday, 10:00-18:00 Saturday to Sunday
Tel: 010-62730230
E-mail: info@ioam.org.cn
www.ioam.org.cn

Christian Nyampeta
克里斯蒂安·尼安佩塔

École du soir
The Evening School
夜校
2024.5.23-9.1

策展人	玄莲昊	Curator	Michelle Yeonho Hyun
展览助理	曹立瑶、管陶然	Curatorial Assistants	Cao Liyao, Rory Guan
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地址	北京市海淀区杏石口路50号 中间美术馆三层	Address	Beijing Inside-Out Art Museum 3F, No.50 Xingshikou Road, Haidian District, Beijing



“夜校”既是实体的也是概念的空间，既是思维方式也是行动方法。其灵感来自塞内加尔作家兼电影导演乌斯曼·塞姆班 (Ousmane Sembène Ousmane)，他将电影视为“夜间课程” (cours du soir)。在他看来，电影是民众接收信息的渠道，兼具教育、美学体验以及大众传播的功能。他的工作方法同时汲取了台上 (本土) 的集体创作和台下 (全球) 的视角——创作者与观者总是处于不同的时间、历史和社会处境中，以不同的方式看待和处理影像所传达的信息——形成了本土性与世界性的交互。塞姆班所强调的不仅是电影作为通俗知识的教育属性，更重要的是其在生产与传播非洲主体性知识中所具有潜力。

在“夜校”项目中，尼安佩塔持续以不同类型的实践探索知识分享的公共方式。通过他组织的诸多翻译与出版项目，有关非洲的知识以思想接力的方式被译介到了不同文化之中。本次展览将呈现此前在世界各地其它地方组织的“夜校”项目中所积累的播放列表、出版物与绘画作品。

“夜校”的一部分是放映活动——在这里不同面孔的人物在荧幕上出现，不同面孔的观众在台下观看，台上与台下，跨越了时空，在虚拟的交汇里讨论着社会变化、文化财产，以及究竟谁才有代表的权利，谁才有赋予意义的权利？另一部分是“文本工作间”——由艺术家、行动者与知识分子组成工作小组，一起翻译哲学家苏莱曼尼·贝希尔·迪亚涅 (Souleymane Bachir Diagne) 的文本。迪亚涅认为“思考非洲”就是用一种语言去思考另一种语言。同时，“夜校”囊括了一系列兼具功能性和雕塑性的结构原型，便展厅成为一个接待空间，许多活动即将在这里发生，比如影像放映、声音聆听、工作坊、排练、对话和接触即兴。

“夜校”向此时此地的我们提出了这样一个问题：为何要思考非洲？展览本身即是对于这个问题的一种回答。围绕“思考非洲”这一线索，这一空间中将不断涌现出丰富的集体感受、共同思考的互助行动。这些极具智识层面去殖民化意识的思想片段，将我们直接推至人类境况的核心。在这一意义上，我们将共同反思作为普遍性的知识，并朝向人类的共通性迈进。这也是“夜校”所关注的另一个迫在眉睫的全球化问题：我们如何共同生活？

届时欢迎大家在此观影，或者参加工作坊和文本工作间的活动，当然也可以根据个人或集体的需要使用这个空间。在这个知识和思想的庇护所中，艺术家邀请参与者作为连接彼此的可能性，直面这些知识档案所揭示的我们各自认知的局限，进一步探索关联我们彼此的思想路径。“夜校”在上海纽约大学当代艺术中心精心实践的社群。北京中间美术馆致力于支持和展现严肃的、实验性的当代艺术实践，我们也期待在北京呈现“夜校”，可以把这些媒介而来的内容传递给所有愿意学习非洲知识的同行者们，搭建起对话的桥梁。制造意料之外的相遇，并勾连起发生在过去和当下的关于如何共同生活与共同思考的挑战。

Convened by artist Christian Nyampeta and supported by fellow artists, institutions and networks, *École du soir* (The Evening School) is a multiform hosting structure for collective feelings, cooperative thinking, and mutual actions. An ongoing project of the artist for over a decade, *École du soir* is rooted in research and reflections on specific experiences in Africa, creating space for emotions, thoughts and actions in the form of exhibitions, translations, publications, screenings and discussions, exploring the possibilities of building a common life in an era dominated by differences. *École du soir* serves as a space for collective learning, in which audiences are welcomed to watch, read, reflect and interact with the hosting structure designed by the artist, which is based on the school environment of his childhood in Rwanda.

École du soir is both a physical and a conceptual space, a way of thinking and simultaneously a way of acting. As an evening school, it draws from writer and filmmaker Sembène Ousmane's idea of cinema as "cours du soir" or "evening classes". Sembène viewed cinema as a popular information system in the service of education, aesthetic experience, and public dissemination. His methodology and investing in its viewing methods drew from different uses of time, visual and textual histories, social struggles and opens, in mutually between his own locality and the world at large. What Sembène treasured is not just the educational role that cinema plays in popular knowledge, but more importantly its potential in the production and dissemination of knowledge of African subjectivity.

In *École du soir*, Nyampeta continues to explore public ways of sharing knowledge through different types of practices. Through the many translation and publication projects he has organized, knowledge about Africa has been translated into different cultures in a relay of ideas. This exhibition will present the playback lists, publications and drawings gathered from previous *École du soir* projects organized in other locations around the world.

Part of the *École du soir* is screening, a cinema screens films that gather unlikely figures, across times and spaces, in fictional encounters to discuss social transformation, cultural property, and who has the right to represent and meaning. The other part is a "scriptorium", which assembles a working group of artists, activists, and scholars to translate texts by philosopher Souleymane Bachir Diagne, who proposes that "thinking Africa" is to think from language to language. At the same time, *École du soir* encompasses a series of functional and sculptural structural prototypes that turn the museum space into a hosting structure where many activities are to take place, such as video screenings, listening sessions, workshops, rehearsals, dialogues and contact improvisation.

École du soir poses the question to us here and now: why thinking Africa? The exhibition itself is an answer to this question. Around the thread of "Thinking Africa", this space will be a constant source for rich collective feelings, shared reflections and mutually supportive actions. These intellectually decentering fragments of thought take us right to the heart of the human condition. In this sense, we will reflect together on knowledge as a (planetary) commons. And this is another urgent question that *École du soir* wishes to address, that is planetary in scope: how do we live together?

We invite you to watch films, participate in workshops and "scriptorium" activities, and to use the space according to your needs, individually or collectively. In this sanctuary of knowledge and ideas, the artists invite participants to reconsider their differences as points of unity/being in common, face the limits of our individual perceptions as revealed by these archives of knowledge, and further explore the paths of thought that connect us to one another. *École du soir* weaves together an invaluable moment of cultural exchange: to connect life worlds, to host meaningful encounters, and to form communities of practice. Being Inside-Out Art Museum is continuously committed to supporting and presenting serious, experimental contemporary art and intellectual practices. We are delighted to present *École du soir* in Beijing, where the translated content can be passed on to all our peers who are willing to learn with African intellectual and artistic legacies. As such, we hope to build bridges of dialogue, create unexpected encounters, and to conjure up the challenges of how to live together and think together from in the past and in the present.

Inside-Out Art Museum is pleased to present *École du soir*, a project convened by artist Christian Nyampeta. Following its manifestation at Institute of Contemporary Arts (ICA) at NYU Shanghai, curated by ICA director/curator Michelle Yeonho Hyun, this is the second time that the project is realized in China.

The Evening School

École du soir

夜校

中间美术馆荣幸呈现艺术家克里斯蒂安·尼安佩塔 (Christian Nyampeta) 的夜校项目“夜校” (École du soir)，这是继上海纽约大学当代艺术中心 (上纽 ICA) 之后，“夜校”在中国展出的第二站，由上海纽约大学当代艺术中心馆长玄莲昊 (Michelle Yeonho Hyun) 策划。

艺术家简介

克里斯蒂安·尼安佩塔 (Christian Nyampeta) 现居纽约。在纽约期间，尼安佩塔发起了多个项目，并组织展览、放映、表演和出版活动，他将这些活动视为承接集体情感、合作思考和共同行动的载体。他还组建了另外路径学校 (非洲集群) (Another Roadmap Africa Cluster) 的尼安扎工作组，并共同参加了第十五届卡塞尔文献展。他也是“边境放映室 2022—2024” (Boda Boda Lounge) 的召集人，这是一个横跨非洲的影像艺术节。他与瓦努莉·卡修 (Wanuri Kahiu) 合作参加了第 14 届上海双年展。他近期参与的展览还包括第 58 届卡内基国际展、第 14 届欧洲宣言展 (普利斯顿) 和第 17 届伊斯坦布尔双年展。尼安佩塔于 2019 年获第 12 届“相遇巴马科——非洲摄影双年展”的欧盟奖。此外，尼安佩塔还在位于纽约布鲁克林的 e-flux 放映厅组织了一个非洲影像中心 (African Film Institute)。他同时是纽约艺术与建筑店面画廊 (Storefront for Art and Architecture) 以及《十一月》(November) 杂志的董事会成员。

策展人简介

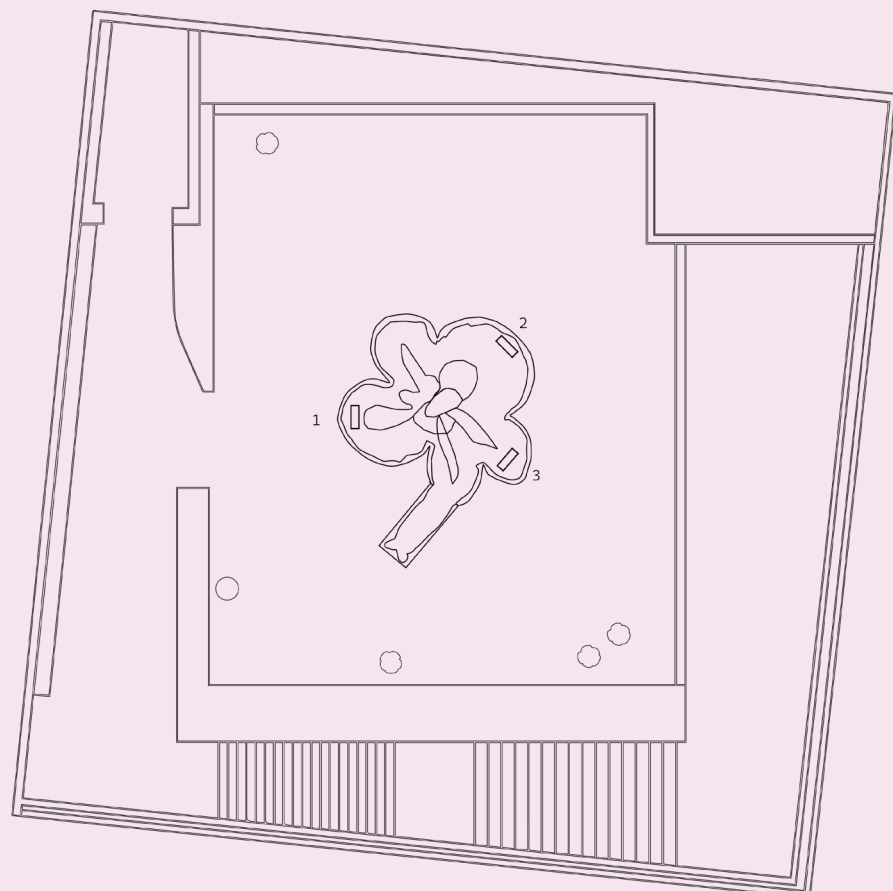
玄莲昊 (Michelle Yeonho Hyun) 与艺术家和其他人一起制作展览并组织活动。她阅读、写作、并探讨艺术和艺术之外的事物。她是上海纽约大学当代艺术中心 (上纽 ICA) 的创始馆长和策展人。她曾是“上海种子” (2016)、光州双年展 (2014) 和加州大学圣地亚哥分校的策展人 (2012-14)。她曾为 New Museum (纽约市)、Creative Time (纽约市) 和 What, How & For Whom (WHW) (萨格勒布) 组织项目。

About the Artist

Christian Nyampeta is an artist living in New York from where he organizes programs, exhibitions, screenings, performances, and publications, which are conceived as hosting structures for collective feeling, cooperative thinking, and mutual action. Nyampeta convenes the Nyanza Working Group of ARAC—Another Roadmap Africa Cluster which participated in documenta fifteen, and he is the convener of Boda Boda Lounge 2022–24, a trans-African film and video art festival. His other recent and ongoing activities include contributing to the 14th Shanghai Biennale in collaboration with Wanuri Kahiu, participating in the 58th Carnegie International, Manifesta 14 Prishtina, and the 17th Istanbul Biennial. Nyampeta was awarded the European Union Prize at the 12th Bamako Encounters—African Biennial of Photography in 2019. In New York, Nyampeta convenes the African Film Institute at e-flux in Brooklyn, sits on the Board of Directors at Storefront for Art and Architecture, and is a board member of November Magazine.

About the Curator

Michelle Yeonho Hyun makes exhibitions and events with artists and others. She sometimes writes and talks about art, among other things. She is the founding director and curator of the Institute of Contemporary Arts (ICA) at NYU Shanghai since 2018. She worked previously as a curator for Shanghai Project (2016), Gwangju Biennale (2014), and the University of California San Diego (2012-14). She has also organized projects for the New Museum (New York, 2012), Creative Time (New York, 2011), and What, How & for Whom (WHW) (Zagreb, 2010).



一 《序言——关于在危险时空中的恋人》 2021—2024 单频彩色有声影像 40'33"



《序言——关于在危险时空中的恋人》是一部与 Shariffa Chelimo Ali 共同导演的作品。影片中出现的角色包括 Hannah Black、Sasha Bonét、亚历克斯·卡加梅 (Alexis Kagame)、Cécile Kayirebwa、Miriam Makeba、Natacha Nsabimana、Olu Oguibe、Emmanuel Olunkwa 等。

A LONG TRAILER FOR A FILM ABOUT LOVERS IN A DANGEROUS SPACETIME 2021–2024 single-channel video (color, sound) 40'33"

A playlist of music videos and conversations about "what we keep after everything has been washed away—through serial catastrophes such as floods and hurricanes, and human-made disasters" (Ntone Edjabe). The songs, dances, and movements in this and the forthcoming film are monuments, repository sites, or resting grounds for cultural memory. The playlist preludes *Lovers in a Dangerous Spacetime*, a forthcoming anthology film; a cinematic gathering of impossible loves whose frequencies surpass the limits of time and the bounds of space.

The forthcoming film is made in episodes that include scenes produced in Lubumbashi, Leipzig, New York, Kampala, and Kigali, rendered in fictions, songs, music videos, 3D animations, and archival recordings. Together, the scenes dramatize a montage of the diasporic: a planetary condition applicable also to those who remain in their native lands, whereby the existing ways of life are converted through forceful spiritual displacement and intense environmental transformations.

A Long Trailer is co-directed with Shariffa Chelimo Ali. Featuring Hannah Black, Sasha Bonét, Alexis Kagame, Cécile Kayirebwa, Miriam Makeba, Natacha Nsabimana, Olu Oguibe, Emmanuel Olunkwa, and more.

这是一份集合了 MV (音乐录影带) 与对话的播放列表，内容围绕 Ntone Edjabe 提出的问题展开：“当经历了一系列灾难，如洪水、飓风和人祸，当一切都摧毁了，人们还留下了什么？”播放列表 (及后续完整影片) 中出现的歌曲、舞蹈和律动是承载了文化记忆的纪念碑、贮藏室和安息地。这份播放列表是多段式影片《危险时空中的恋人》的序章，在即将完成的正片中，观众会看到不可能的恋人在影像中相聚，跨越时空的限制，同频共振。《危险时空中的恋人》以章节形式呈现了拍摄自卢本巴希、莱比锡、纽约、坎帕拉和基加利的场景，形式包括小说、歌曲、MV、3D 动画以及录音档案。这些场景戏剧化地演绎了一出离散者的蒙太奇：离散是一种普遍现象，哪怕对于仍留在故土的人而言，熟悉的生活方式也会在强烈的精神动荡和环境变化中发生翻天覆地的变化。

三 《有一切美好事物却没有悲伤的花园》 2020 单频彩色有声影像 24'15"



影片由另外路径艺术教育学校 (非洲集群) 尼安扎工作组的以赛亚·尼泽依马纳和克里斯蒂安·尼安佩塔共同发起，拍摄于卢旺达胡耶的“夜校” (2018年8月27日—9月1日) 期间。该“夜校”由另外路径艺术教育学校发起，内容包括工作日的晚间项目、国际会议和展览。

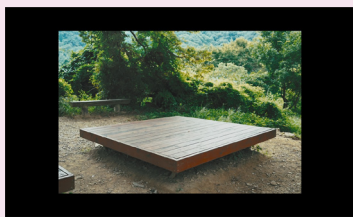
A FLOWER GARDEN OF ALL KINDS OF LOVELINESS WITHOUT SORROW 2020 single-channel video (color, sound) 24'15"

An ongoing film in "postcards" recorded as fragments of dialogues in art and philosophy. For several months in 2018, Christian Nyampeta and philosopher Isaïe Nzeyimana visited artists and philosophers across Rwanda. They held recorded conversations with their hosts on the themes: The Language of Translation, Thinking and Making Art History, The Hospitality of Memory, The Creation of Education, And Then? Nyampeta and Nzeyimana later organized a conference on the occasion of World Philosophy Day (2019), in collaboration with ARPHI (the Association Rwandaise des Philosophes) and screened these recordings following what they called the "postcard method".

Conversations with mythologist and translator Rose Marie Mukarutabana, Brother Anacleto Pamba Kabaza of Nyundo Art School, sculptor Jean Sebukangaga, artist Crista Uwase, philosopher Father Fabien Hagenimana, architect Marie Noelle Akigeneye Uwera, singer and journalist Saidat Kubwimana, lyricist Sophie Nzayisenga, a musical performance by Ibisingo and a visual dialogue with filmmaker Georges Kamanayo.

Recorded in the context of *École du soir*, the evening programme of the workweek, international meeting and exhibition of Another Roadmap School for Art Education, 27 August – 1 September 2018 in Huye, Rwanda. Convened by Isaïe Nzeyimana and Christian Nyampeta of the Nyanza Working Group, Another Roadmap School for Art Education, Africa Cluster.

二 《降落在我们之间》 2020 单频彩色有声影像 24'15"



这是一份播放列表，由克里斯蒂安·尼安佩塔整理完成。它并不只是某个作者单独的作品，而是由共同的情感、伙伴、在场、材料和记忆组成，以文献、献词、挽歌、影像片段、照片、存有、声音素描以及歌曲的形式呈现出来。尼安佩塔称这件作品为“研究传记”，它记录了在当今世界中学习艺术的心路历程，以及与环境磨合碰撞的尝试。

这份播放列表为“光州课堂”而创作。“光州课堂”是一场由崔彬娜 (Binna Choi) 策划，并与克里斯蒂安·尼安佩塔紧密合作的巡回展览。展览的第一站在德国科隆的世界艺术中心 (2020)，由光州双年展基金会委托支持。

THE LANDING BETWEEN US 2020 single-channel video (color, sound) 24'15"

Commissioned by Gwangju Biennale Foundation

A modular playlist arranged by Christian Nyampeta. It is composed of affections, alliances, appearances, material, and memories that exceed singular authorship, in the form of documents, dedications, elegies, film clips, photographs, presences, sonic sketches, and songs. Together they draw what Nyampeta calls a biography of research, the journeys of engaging with art learning and making in, with, and against the worlds of today.

The playlist was composed for Gwangju Lessons, a traveling exhibition developed by Binna Choi in close collaboration with Christian Nyampeta. The first iteration is hosted by Akademie der Künste in Cologne, Germany (2020) and it is part of a wider commission by the Gwangju Biennale Foundation.