

查尔斯，你好！

时间过的很快，我回到仇庄已经一个多月了。这段时间，正是 26 年来最冷的一个冬天，很少见到阳光，不是霾就是雾，还有雪。房子里没有暖气，夜里，我戴着棉帽子睡觉。手上还是生了冻疮，这让我想起小时候的时光，那时候，我满手满脚都是冻疮，直到我 17 岁离开之后，就一直没有冻疮了。

A 图书馆在大年初一的上午开放了，我放了两盘鞭炮，很多村民都赶来看个究竟，他们带着好奇和疑惑的神情，不断的问我：“不赢利，你为什么要做这个图书馆？”还有更多的人对我说：“农民是不看书的，不要在这里浪费资源，最好开到城里去。”在农民的骨子里，他们已经认定自己是和文化没有关系的人，当然，他们更没有阅读的习惯，甚至对新鲜的事物都已经没有兴趣。孩子们很开心，他们在图书馆里有糖吃，有书看。

图书馆在每个星期六和星期日开放，书架上的书只有一百多本。图书馆没有任何规章制度，除了书，什么都没有。因为我不想对这个图书馆做任何定义，这只是一个公共空间，我想探索这个空间在这个地方的可能性。这些书摆在这里，人们对它们不理解，我接下去的工作就是充当一个桥梁的角色，让这些文化和这里的人发生关系。

这个村庄是中国华东和华北平原上最为普通的一个村庄，表面上看不见它的历史和未来，存在的只是不断的变化。从人们的生活方式、思维观念、建筑风景来看，它和其他的村庄没有任何区别，可是，它也浓缩了中国乡村所有的问题和现状。

春节前夕，北京的录像艺术家那颖禹来到村子，开始记录这个过程。我的助手钟鸣也已经赶到村子，他帮我用录像和摄影来记录接下来的工作。

在正式展开工作之前，我面临着一系列的问题。第一是资金的不足，似乎荷兰驻上海领事馆尚不能确定是否赞助这个项目，并且 5000 欧元很快就花完了；第二，VAN ABBE 美术馆那边还没有提供给我这个项目所涉及到的作品详细资料和用以印刷的图片。

有一段时间没有收到你的回信了，希望你一切顺利。

李牧

2013. 2. 17

Dear Charles,

Time flies! I've been in Qiuzhuang for more than a month. It's the coldest winter in the past 26 years. There are few sunny days. Most of the time, it's overcast, foggy, and snowy. I wear a warm hat to go to sleep at night, because there is no heating system in the room. I got some chilblains on my hands. It reminded me of my childhood. I had chilblains on my hands and feet and I never had them after I left the village at the age of 17.

A Library was opened on the first day of the lunar year. I set off firecrackers. Lots of villagers came to the library with curiosity. They kept asking me "Non- profit library? Why do you do this? " Some people said to me: "The peasants never read, don't waste this resource. You should move the library to the city." They've already defined themselves as illiterate people. And they don't have the habit of reading and have no interest in new things. But the children are very happy, because they have sweets to eat and books to read.

A Library is open to the villagers every Saturday and Sunday. There are only over 100 books on the shelves. There is no rule here. And there is nothing but books. I do not want to define the library. It's more like a public space and I want to dig out its possibilities in the village. People here can't understand the books. I will play the role of a bridge to build up the connections between them and culture.

The village is just like any other village in North China. You can't see its history and future on the surface. All that you see is its endless change. It's no different from any other villager, if you see it in terms of lifestyle, life values and landscapes. However, it's the epitome of the problematic Chinese villages.

Na Yingyu, a video artist based in Beijing, came to my village before Spring Festival and started recoding the project. My assistant Zhong Ming also arrived here and started filming and taking pictures of me doing this project.

Before I really start this project I still have a lot of problems: first of all, I'm still short of money. The Dutch Consulate in Shanghai isn't sure of giving me the sponsorship. I almost used up the 5000 Euros. Secondly, I haven't received the detailed documents and pictures of the works in this project from VAN ABBE.

I haven't heard from you for quite a long time. I wish you all the best.

Li Mu
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