

查尔斯，你好！

在上封信里，我谈到仇庄没有历史也没有未来。没有历史并不是说真的没有历史，只是没有人记载它，也没有人关心它。老人死去，青年人成为老人，孩子变成青年，村庄的历史就这样被一代代的老人们带进坟墓。对于未来，没有人关心村庄的未来，大家都在关心现在的生存和利益，而现在，则是不断变化着的。

你的建议很好，整理并编纂这个村庄的历史，这是一个有趣的工作。如果能让这里的人们知道，我们来自哪里，将来到那里去，这将是一件很有意义的工作。因为过去、现在和未来是紧密相连、相互制约的。我将这个工作纳入图书馆项目，村庄的历史档案成为图书馆里陈列的内容。

对于图书馆，我将它定义为一个村庄里的公共空间。在我小的时候，我们有公共生活——大家一起在田间劳作，晚上一起看露天电影，村里不时就有杂技团和戏班子来表演，农闲时有说书的艺人……。到了1980年代中期，市场经济逐渐取代了公有制，利益成为人们追逐的对象，村里的贫富差距开始出现，公共活动逐渐消失了。在A图书馆这样一个公共空间里，我想构建更多的公共活动。因此，A图书馆也是课堂、电影院、剧场、美术馆等公共活动的举办场所。

复制VAN ABBE美术馆的艺术藏品的计划没有大的改动，只是我将尽可能的把作品安置在公共的场所和空间。在进入村子的主干道一边，将依次展现Sol LeWitt的两幅墙画和抽象雕塑、Andy Warhol的《毛泽东》、Dan Flavin的灯光装置、Daniel Buren的条纹画（作为墙面和篱笆）和John Kormeling的“HI HA”灯光装置，而Richard Long的树枝装置也将被安置在村外的空地上，Ulay/Abramovic的行为表演录像依然被展示在村里的小卖部里。

事情总是复杂而多变的，在新的城市规划中，一条60米宽的大马路将从村庄的中间穿过，包括我家、图书馆在内的许多家庭和建筑面临搬迁。为了得到更多的赔偿，村民们纷纷在自家院子里搭建新的房屋。村庄的未来确实是未知的，这些艺术作品也将随着拆迁而消失。但是无论如何，它都会留在村民们的记忆中，是无法被拆除的。原则上，我希望这些艺术能够得以留在村里，自行消失。突如其来的修路和拆迁就像人的命运一样无法预期和把握，既然它来了，我就接纳它，它成为我的项目的一部分，我将记录人们的状态和搬迁的过程。

现在我面临着资金的问题，荷兰领事馆已经明确答复不能给以赞助，我明天和大豆讨论如何解决。我希望，我们能共同努力，但是无论如何，我都要完成这个项目。

如果你能在四月底来村庄，我想你是可以看到大部分作品的。

保重！

李牧

2013. 2. 25

Dear Charles,

I mentioned to you that Qiuzhuang doesn't have history and future in the last letter. I said it has no history, it doesn't mean that there is no history in Qiuzhuang. It just means that no one recorded its history or cared about it. The old died. The young get old and the children grow to be the youth. The history of the village was buried in the tombs with the old people as they died. No one is concerned about the future of the village, because now they only care about their life and interest. But speaking of "now", we know it's changing all the time.

I like your advice that we should record and compile the history of the village. It will be interesting to work on that. If we can let the villagers know where they come from and where they will go, our work will be very meaningful. Because the past and the future are closely connected but also mutually restricted. This work will be part of the A LIBRARY project. The archive of the village's history will be displayed in the library.

As for A LIBRARY, I define it as a public space in the village. We had public life in my childhood. People worked together in the fields and watched outdoor films. There were even acrobatics and opera troupes coming to perform in the village. During the break of harvest season, there were storytellers.....In the middle of the 1980s, a market economy replaced public ownership, and the peoples' goal is to get more. Some people became rich but some remained poor. Public life gradually disappeared. I want to launch more public activities in the library. Therefore A Library plays a multiple roles as classroom, cinema, theatre, museum, etc.

My plan of copying the collections of Van Abbe Museum didn't change much. I just want to do my best to have all the works installed in public space. On one side of the main road, I will put Sol Lewitt's two wall paintings and wall sculptures, Andy Warhol's "Mao Portraits", Dan Flavin's light installation, Daniel Buren's stripe painting, which I will paint on the fence, and John Kormeling's light installation "HI HA". Richard Long's "Wood Circle" will be displayed on the ground in an open space. The video of Ulay/Abramovic's performance art will be displayed in the grocery.

The situation of the village is complex and unexpected. According to the new city planning, a road extending 60 meters in width will go through the village. More than half the families will have to move, including my family and the library. Many villagers set up new buildings in their yards so as to get more compensation from the government. The future of the village is unknown and the art works will be removed and gone when the houses are pulled down. But I think the art works will remain in people's minds and won't be removed from their memory. In principle, I hope that the art works can stay in the village and fade away in their own ways. Like a man's fate which is unexpected, the road repair and house demolition are not expected and out of the reach of my control. I have to accept

these facts. I will record the process of the movement and people's situations as part of my project.

I am still short of money to complete this project. Dutch Consulate responded to me clearly that it will not sponsor this project. I'll discuss with Dadou tomorrow to figure out the way. I hope we can work it out together. But I am determined to finish the project anyway.

If you come to visit the village at the end of April, I think you will see most works of the project.

Take care.

Li Mu
February 25,2013

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