

查尔斯，你好！

天气炎热，苍蝇和蚊子肆意飞舞，蝉儿竞相发出刺耳的噪音，24小时，一刻也不曾停下来。我的心也像这个环境一样，难以安静下来，甚至难以安静下来写一封信。

很久没有和你写信，我有些不知从何说起了。

Sol LeWitt 的墙画前的柿子树疯狂的生长，繁茂的枝叶挡住了大部分的画面。人们也早就适应了它的存在，加上树叶的遮挡，没有人再对它多看一眼。我知道，等到了深秋，树叶会凋落，这些墙画又会重新呈现出来。

John Kormeling 的 HI HA 装置终于制作好并安装在商店对面的房子上了。每到傍晚，HI HA 就开始闪烁起来，人们聚在商店边乘凉和聊天。大家都觉得这个作品好看并且喜欢它。John Kormeling 曾告诉我说他想通过这个作品表达一种喜悦。那么，这种喜悦已经被这儿的人接受了。房子的主人在灯光装置的前面种了几架豆角，很快，这些豆角就爬满了架，挡住了大部分的装置。观赏的艺术和人们的实用利益相互碰撞的时候，艺术是要让位的。让位能让他们和谐相处，同时让艺术更加丰富，因为我关注艺术和这个环境的关系，而不是艺术品本身。

Dan Flavin 的环形灯装置也完成了，安装在我家的后墙上。父亲的两个好朋友设计并完成了制作。因为放置在室外，母亲为它制作了一个红色的防雨帘。每到黄昏，父亲就像拉开剧场的幕布一样拉开红色的防雨帘，装置开始亮起来，吸引了所有过路人的眼球。我看着这个装置，它离开了原来的美术馆里的白盒子，置身于一个充满着泥土、噪音、庄稼以及赤裸着上身的农民之间，它有了新的活力。它和周围的环境很融洽，成为一个新的景观。

随着这个项目的进展，作品制作进行的越来越顺利。一方面是因为我和这个村庄里的人的关系越来越融洽，大家都很支持我的工作；另一方面是因为这种慢节奏的工作给了人们时间来接纳和消化这些作品。有村民来找我，希望能把 Sol LeWitt 的墙画(No. 256)画到他新居的客厅里去，他们着实喜欢这件作品；还有人自己制作了 Sol LeWitt 的墙上雕塑安装在他的新房子里的客厅里。这和我预期的并不一样，我曾经以为这些来自西方的艺术安家在一个中国的村子里的时候，会有很多的冲突和矛盾，而事实上却没有多少冲突和矛盾产生，人们以他们自己的方式来接纳他们。

一方面是因为天气炎热，另一方面我意识到时间在这个项目里的重要性，所以我有意识的把工作的节奏放慢了。我给我的助手钟鸣不断强调，我们拍摄的是时间，因为我们在村子里感受着时间的流淌。所以我们要拍摄时间，因为时间，所有的人、所有的艺术以及整个村庄都在变化中。我沉醉于这样平淡的时间之中，艺术就像金子一样，隐藏在平淡无奇的时间里。

本来我计划上半年完成整个项目，可是我现在要把这个项目进行到年底，也就是去年开始的时候。这样我们就有充分的时间来感受和记录这些艺术作品和这个村庄。我们的纪录片就不再是讲述一个故事，而是带着人们感受故事背后的时空。我不希望我们的纪录片只是告诉人们这里发生了什么，而是把纪录片做成一部关于时间的艺术作品。

不断有朋友到我们的村庄里来看这些艺术作品，我的父母很热情的招待他们。父亲很高兴，他是一个对新事物充满了热情的人。通过不断的攀谈，他从这些外来者身

上了解到很多外面的世界，同样，他也通过这些外来者了解我。

原来准备安放 Richard Long 的树枝装置(Wood Circle)的一片空地被主人搭建了棚子，只是为了的到多一点的赔偿款。所以，我一直等待一个合适的时机来做这件作品。或许等到初冬的时候，树叶都落了，村外就会落下很多废弃的树枝。我打算和图书馆的邻居合作，一个年老的妇女，她总是在冬天蹬着三轮车在村外捡树枝，作为过冬的燃料。

我越来越感觉到，艺术本身越来越不重要，重要的是因为这些艺术，我们看到艺术之外的一切，这一切都是那么丰富。

在图书馆门口，我父母亲种植了一大片玉米，我把 Daniel Buren 的条纹画了在围栏上。玉米在漫天的尘土中长的很快，已经出穗并且长出玉米了。叶子上落了厚厚的一层灰尘，覆盖住了漂亮的绿色。无数次，我想清洗掉灰尘再拍摄照片，可是我总是对自己说，这不就是现实吗？我们无须为了一张漂亮的照片而改变它们。

你作为这个项目的策展人，经过这么长时间的关注，你对这个项目有什么新的看法？项目的进展和你预想的有什么不同吗？你是否开始构想接下来我们怎么样来展示这个作品？

项目的经费已经快要花光了，我们该从什么渠道获得新的资金支持？

当我写完这封信的时候，天气开始凉爽起来，已经进入秋天了。

期待你的回复！保重！

李牧

2013. 8. 21

Dear Charles,

It's so hot this summer. There are flies and mosquitos flying all around. And the cicadas were making noise 24 hours a day. I couldn't calm down, just like the noisy environment. It has been a long time that I haven't written you a letter. I don't know how to start talking about the things that are going on here.

The persimmon tree grew so fast that its branches and leaves covered most of the wall paintings of Sol LeWitt. People are used to them and don't take a look at them anymore. I know the leaves will fall in the Autumn and the wall paintings will appear again.

We made John Kormeling's HI HA installation and installed it on the wall opposite the grocery. Every night, the HI HA glittered in the darkness. The villagers gathered at the grocery and talked to each other. All the people like this piece. John Kormeling once told me that he wanted to convey happiness through this work. So I think he succeeded because people here apparently appreciate it. The owner of the house planted beans in front of the installation. Soon the beans crawled over the whole rack and covered most of the installation. When the art is confronted with people's practical interests, it gives way to the latter. Therefore, they can coexist in a harmonious way and enrich the art works. Because what I care about is the relationship between the art and its surrounding environment, not the art itself.

We also finished Dan Flavin's circle light installation and installed it on the wall of my house. My father's two friends helped with the design and made it. My mother made a red rain curtain. When the dusk falls, my father, like opening a theatre curtain, opens the red curtain to reveal the light. It drew lots of attention from the passers-by. They stopped and looked at it. Unlike the original work set in a white box in the museum, this work is set in the environment where there is the mix of earth, noise, crops, barebacked farmers, which injected vitality to this piece of work. It melted into the surrounding environment, forming a new landscape.

As the project continues, the copying of works goes more smoothly. On the one hand, it's because I get along well with the villagers and gain their support; on the other hand, it's because the slow pace of working gives them time to digest and accept the works. One villager came to me and asked me if I could paint Sol LeWitt's Wall Drawing No.256 in the sitting room of his new house. He likes this piece of work. A young man copied the "Ladder"(Sol LeWitt's Wall Sculpture) and put it on the wall of his sitting room. It's totally out of my expectation. I thought that the Western art works might produce conflicts when they were set in the village. But in fact, there isn't much conflict. People treated and accepted them in their own way.

It's so hot this summer. I realize the importance of the role of time in the project. So I slowed down the work pace on purpose. I keep reminding Zhong Ming that

we are filming the time because we are feeling the passing of time. So we should film the time. All the people, the art pieces and the entire village are changing. I enjoy the everydayness. Art, like gold, hides in the everyday time.

I planned to complete this project in the first half of the year. But now I have decided to work until the end of the year, around the same time when I started the project last year. Therefore, we have enough time to feel and record the art here and the village. The documentary we will make is not to tell a story but bring people to the space and time behind that story. I don't want the documentary to tell people what happened here. It's a documentary about time. It's an art work for me.

Many friends from different countries and regions came to visit me. My parents received them warmly. My father was very happy. He is enthusiastic for new things. He learned about the outside world by talking with the visitors. At the same time, he is learning about me through those conversations and understands me better.

The owner set up a shed on that empty open space where we planned to set Richard Long's wood circle. He did that for more compensation from the government. So I'm still waiting for the right time to do this piece of work. Maybe in the winter when all the leaves fall. Outside of the village, there are fallen branches all over the ground. I want to work with an old woman who is the neighbor of the library. She always rides her tricycle to pick those branches for firewood. I realized that art itself is not that important, what is important is that we see something beyond the art. And the things that are beyond art are much richer.

My parents helped me plant a patch of corn in front of the library. I painted Daniel Buren's stripe painting on the fence. The corn grew fast in the air thick with dust. There is thick dust on the leaves, covering the green color. Many times I wanted to clean the leaves and then take pictures of them, but I told myself that wasn't reality. I wouldn't change them for a beautiful photo.

As the curator of this project, do you have some new opinions or views for the project after following the project for so long? Is the project going the way you expected? Have you thought about how we display this project to people?

I have almost used up all the funds. Do you know from what channels I can get more funds to complete this project?

The Autumn came. And the weather is getting cool.  
I'm looking forward to your response. Take Care!

Li Mu  
August 21,2013

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