

查尔斯，你好！

很抱歉，拖了一段时间才给你回信。前一段时间，我离开了仇庄一个半月，一是忙于两个展览和一个讲座，其余的时间住在我苏州的家里照顾我妻子（她的身体不太好），同时也在画那些关于仇庄项目的水彩画。

现在我回到仇庄，这里已经进入严寒的冬天了。

现在的仇庄就像你在 FACEBOOK 上看到的那样，树叶都落了，只剩下光秃秃的树枝，整个村庄回到以往的灰色之中。这时候，我们的那些艺术作品的魅力重新焕发——漂亮的颜色，闪烁的灯光打破了村庄的单调，村庄因此有了活力。在今年的冬天，让我感受到活力的因素，除了阳光灿烂的孩子，就是这些艺术作品了。

当我离开村庄的时候，我得以保持一段距离来观看它。我记得上次我和你谈了关于这个项目是关于时间的一个项目。一开始，我们带着游客般的心态拍摄村子里的葬礼，孩子的出生，婚礼，人们在木板加工作坊里忙碌，在田间劳作……拍下雨，日落，刮风……几个月后，我们感觉到没有新鲜的东西可以拍摄了，似乎什么都拍过了。后来，村子里一旦有喜事或者葬礼，就叫我们去拍摄，我们就有些厌倦做这样的“活儿”了。现在，我认识到所谓的时间，不正是体现在这些不断重复的事情上吗？人们日复一日的重复着相同的工作，却经历了春夏秋冬；不断的有人死去，有人出生，村庄不就是在这种重复中经历了几百年甚至上千年的时间吗？看似重复的事件，又有哪一件是真正的重复呢？每一次都是不同的，每一次都是新的。带着这样的认识，我们得以重新看待并记录这个村庄。

《仇庄志》在春天做了几篇访谈后就暂时停在了那儿，我那段时间忙于作品的复制、图书馆的工作以及外面的展览工作，抽不出时间来整理村庄的历史。在采访中我看到村庄历史的遗失——民国之前的历史几乎是完全空白的，而民国至中华人民共和国这段历史也是模糊的，不确切的。我有点不知道该怎么着手工作，不知道怎样继续。这段时间，我找出我们当地的《丰县志》阅读，我想我能从中获取一些有价值的资料。在春节期间和春节后，我会专门抽出一段时间来做《仇庄志》的工作。

到目前为止，我们已经拍摄了近三百个小时的录像和几千张照片，这足以完成一部纪录片和一个包含影像的展览，这些整理工作会在春节后开始进行，大概需要半年的时间。我开始收到一些展览和讲座邀请，来向外界介绍《仇庄项目》。我开始思考《仇庄项目》离开了仇庄，如何面对新的环境和观众？对于我，在仇庄工作一年的经验是什么？我该如何继续运用这些经验？我想，我的角色就像一座连接仇庄和外界的桥梁，因为桥的存在，彼此被连接起来。在这个月底，我打算在上海的一个艺术空间（AM ARTSPACE），就《仇庄项目》的经济问题，和那颖禹做一次“算账”的对话。这个对话和统计的行为本身被公开展示，作为这个项目向城市伸展的一部分。

我们该如何让这个项目回到 VAN ABBEMUSEUM 呢？我们可以在美术馆将那些原作以及在仇庄的复制作品的记录并置展出吗？他么之间是一种什么样的关系？

《仇庄项目》的大幅图片可以像这些作品分散在村庄里一样分布在埃因霍温城市的很多公共空间吗？我们可以同时展示我、澳大利亚的纪录片导演 SARI 以及那颖禹用相同的素材分别剪辑完成的纪录片吗？而围绕着这个项目的一系列文章、对话、信件和日记可以形成一本出版物。

我开始纠结于图书馆的问题。我父亲反复的强调说图书馆对村子没有多少意义，因为看书的人很少，希望我在春节后关掉，他很心疼我花了那么多钱来做图书馆。我知道这段时间因为我不在村子里，图书馆就显得冷清了。可是在我心里，我希望图书馆能一直保留在村子里。

我回到家里来工作，家人给了我无私支持和帮助，同时也是影响我自由工作的最大障碍。我必须在这个项目结束后离开一段时间，给他们以喘息和放松的时间。

村子里的人又开始议论着春节后就要开始拆迁和修路，可是却没有来自政府的正式通知。

保重！

李牧

2013. 11. 27

Dear Charles,

I am sorry write to you so long time. I left Qiuzhuang more than one month, I worked on 2 shows and a lecture, the other time I took care of my wife her body was not good (now she is good, don't worry.), and I worked on the drawings about Qiuzhuang Project.

It's winter when I came back to Qiuzhaung.

Qiuzhuang just like you see them on Facebook, the leaves down and left branches only, the village return to the gray. But our art work's glimmers come back-----beautiful colors and flashing lights broke the village's gray, we can feel the vitality of the village. I can find the vitality from the art works unless the brilliant children.

I can look at the village keep a distance when I left the village. I had talked with you that this project was a project about time. At first, we recorded the village like a tourist, we filmed the funeral, celebration of baby's born, wedding, people working in the wood workshop, people working in the field.....we filmed raining, sunset and winds. After several months, we found nothing to record, it's like we have recorded all things. Late, people will invited us to film them on the funerals and weddings, but we were weary of this works. But now, I realize that the time we talked just embody on these repeat things. People were repeated same works, but they went through seasons; Someone past, someone born, the village went through hundreds year even thousands year. It's looks repeat in everything, but which thing is real repeating? Every time is different, every time is new. We start record the village and the art works with these learnings.

I have to stop the work on "Qiuzhuang History" after some interviews, I haven't enough time worked on it as I focus on the copy works and the other thing around Qiuzhuang Project. I can not get more from the interviews, it's vacancy before Minguo (1900), it's blurry before new China (1949). I do not know how to work and how to continue it. Recently I found the "Fengxian County History" and read it, I think I can find some informations from it. I will work on it when I finish the copy works near Spring Festival.

We have finished near 300 hours video tapes and thousands photos until now, it's for a documentary and a exhibition include video and photograph. I will work on them after Spring Festival, it's need more than half a year. I start be invited to introduce Qiuzhuang in some exhibitions and lectures, so I keep thinking how to face the new place and new audience when the project left Qiuzhuang. For me, what is my experience for Qiuzhuang? How can I use these experience? I like a bridge between Qiuzhuang and outside, it's be connected by the bridge.

I planed take a talking performance with Na Yingyu in AM ARTSPACE in Shanghai end of this month, we will talk about the economy of Qiuzhaung Project. The account and statistics are presented to the public as the project's extension.

How we can put the project come back to Van Abbemuseum?Can we put the copy's records display in the museum together with the originals?What's relationship with them?Can we display the big size images of Qiuzhuang Project into the corner and public space in the Eindhoven like the art works were dispersed in the village?Can we present these different documentary in the museum from me,Na Yingyu and Sari(We will share the all videos tapes)?Can we make a publication around a series articles,talkings,letters and diaries?

I am entangled with the problem of the library.My father start think it's not importante to the village because a few people came to library,he care of money into the library.I know the library have small number readers as I was out of village.I hope the library can stay in here next year until the the house have to move as new road.

My family gave me more help when I came back,but it's still give me strong hinder for my free and independence.I must leave them a period time for their relaxing and gasping.

The villagers still talk about the new road and removal,but we haven't have the notice from the government.

All My Best.

Li Mu

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