





to diary entries, from heartfelt poetry to doodles and phone numbers. These usually anonymous scribbles, acting as a kind of localized pre-internet comments thread, seem destined to circulate in perpetuity without ever reaching their intended audience.

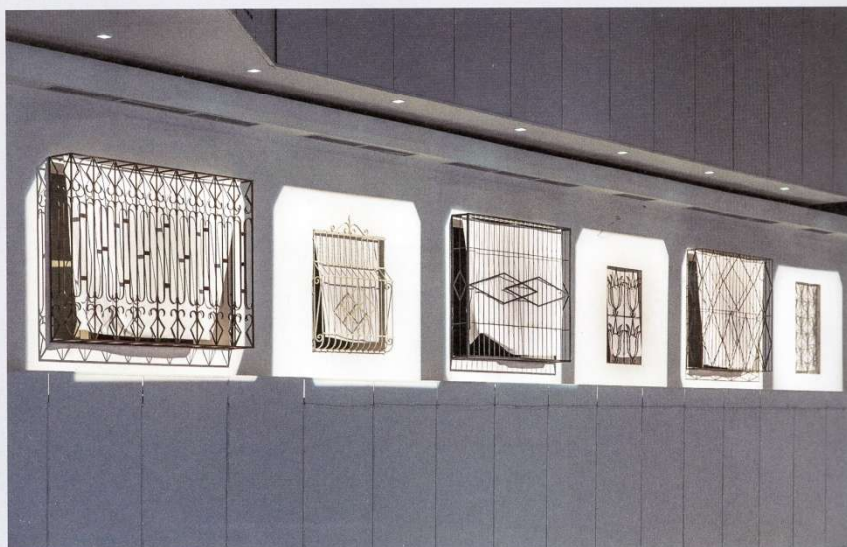
Liu doesn't shy away from such awkward interventions. For *Untitled (The Dancing Partner)* (2010), he instructed two drivers of matching white, nondescript Volkswagen saloon cars to drive at the minimum speed limit throughout Beijing's chaotic road network. Other road users – initially bemused then increasingly irate – honk, tailgate and angrily overtake the stoic pair who, driving at the same unwaveringly steady pace as though their cars are invisibly linked, apparently oblivious to the trouble they are causing. In a country of China's vastness, political heft and economic energy, *Untitled (The Dancing Partner)* is a quietly wry form of transgression. Contrasting the slow, ordered pace of the two cars to the relative chaos of the other traffic, the artist explains the work metaphorically in terms of signal and noise: the poise of the two cars' quiet dance only becoming clear when set against the background of the busy traffic.

A piece made by Liu on Chinese New Year's Day in 2011, *Untitled (The Festival)*, recently shown at the 10th Gwangju Biennale, underscores this thinking. Filmed in an industrial area of Dongguan, the artist applies himself to a seemingly unproductive mission. He lights a discarded roll of newspaper but, before it burns out, he uses it to light another, and then another. As he walks calmly along the debris-strewn street, the factories for once stand silent in the background.

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*Liu Chuang is an artist based in Beijing, China. In 2014, he had a solo show at Salon 94, New York, USA, and his work was included in the 10th Gwangju Biennale, South Korea, and the 10th Shanghai Biennale, China, which runs until 31 March. He will be part of the group exhibition, 'Object System', at Minsheng Art Museum, Shanghai, which opens on 28 March.*

*Liu approached some newly arrived migrants seeking work in Shenzhen to ask whether he could buy everything they had on them. Amazingly, a few agreed.*



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