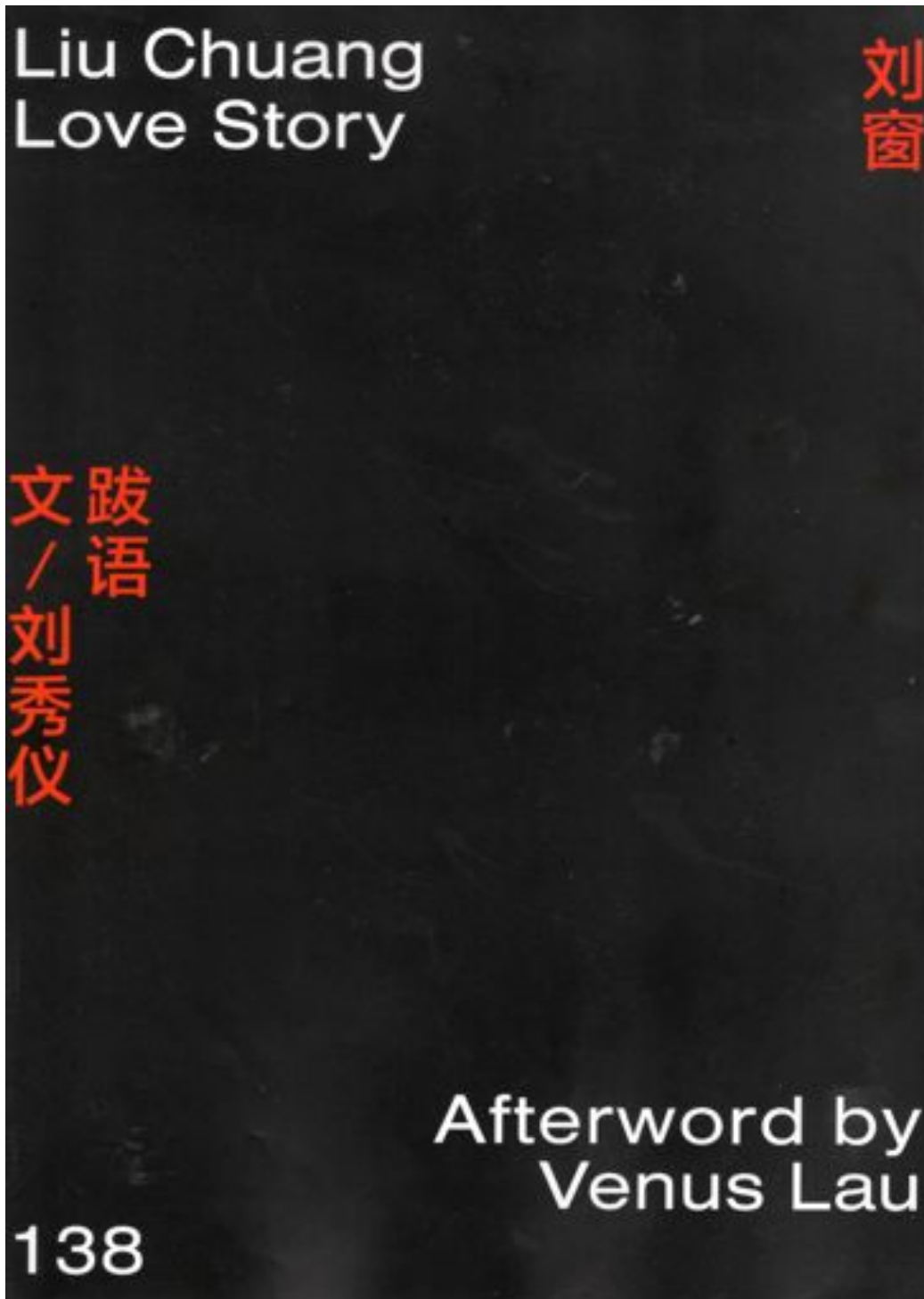


Kaleidoscope Asia, *Liu Chuang Love Story*, Afterword/Venus Lau, P138-147, Launch Issue, Jan 2015



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On one side of the studio, piles of pulp romance novels sit on a concrete floor, held in place by colored stones that correspond to various texts on the wall: translated diaries, letters, poems and random addresses found on their dog-eared pages. Liu Chuang collected these paperbacks at rental bookstores in Dongguan, a city straddling manufacturing and prostitution—and the exchange of commodities and bodily fluids—where the artist spent a year running a factory after graduation. Circulated among workers, these doodles give messages to the strangers who open the books, creating an ethical asymmetry like the Derridian gift.

在空间的一侧，成堆的口袋言情小说摊在混凝土地板上，上面压着彩色石头固定。旁边的墙上抄写着与那些被留在旧书里的手记相对应的翻译文本——日记、书信、小诗、或随手记下的地址。这些口袋书是刘窗从东莞的租赁书店里收集来的。在这座被制造业和色情服务业占据的城市里，交换活动的杠杆一端是商品，另一端则是工人的汗水或妓女的体液。这些言情小说在工人间流通传播，而那些留在书页上的信手涂鸦，则像是传给陌生人的秘密留言。这也造成了一种德里达的礼物思想式的伦理不对等。

Liu Chuang (Chinese, b. 1976) is an artist who lives and works in Beijing. He is represented by Leo Xu Projects, Shanghai. A commissioned new installation is currently on view in the 10th Shanghai Biennale curated by Anselm Franke.

Yehui Liu is Editor at Large of *AbendScope Asia* and consulting curator at the *Litara Center for Contemporary Art (LCCA)*, Beijing.

*Love Story, 2009-2014*  
Courtesy of the artist and Salon 94, New York

刘窗（中国），1976年生，现工作和生活于北京。由上海Leo Xu Projects代理。他最近的一件装置作品，正参加安塞尔姆·弗兰克（Anselm Franke）作为策展人的上海双年展上展出。

刘悦辉，*AbendScope* 亚洲版主编，北京当代艺术艺术中心（LCCA）的策展人。