

**Nocturnal Animals**

March 18 - May 10, 2025

No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is delighted to present the duo show "Nocturnal Animals" from March 18 to May 10, 2025, featuring works by Chinese artist Antone LIU (b.1999, Anshan, China) who currently lives and works in Frankfurt and Wuxi, and Austrian artist Daniel MOLDOVEANU (b.1999, Romania) who currently lives and works in Berlin.

Emerging in late 19th-century France, Decadent literature defiantly rejected the era's naturalist conventions and moralistic narratives, plunging into a radical excavation of aesthetic subjectivity. Joris-Karl Huysmans' *À rebours* epitomizes this ethos: its reclusive aristocrat meticulously curates a private sanctuary of excess, dissolving reality through the osmotic fusion of art and life to recode existence as a complex weave of perception, sensation, and ethical entanglements. By staging an eternal duel between individual desire and societal constraints, Decadent literature reconfigured humanism's contemporary relevance—Huysmans' microscopic material obsessions (from handcrafted minutiae to the molecular texture of objects) suspended artistry on a precarious tightrope between corporeal indulgence and intellectual freedom, collapsing ethics into a fluid experiential field that shattered rigid moral binaries.

This aesthetic DNA mutated across generations: Oscar Wilde weaponized dandyism in *The Picture of Dorian Gray*, forging life-as-art into a dagger against Victorian hypocrisy; F. Scott Fitzgerald, in *The Great Gatsby*, refracted the abyss of capitalist modernity through the gilded mirage of the Jazz Age. The specter of Decadence materialized further in the sinuous motifs of the Arts and Crafts Movement, the golden arabesques of the Vienna Secession, and 20th-century collage and conceptual practices—where ornamental excess blurred utility and purity, and matter ascended to metaphysical poetics. This nocturnal aesthetic insurrection, born in the 19th century's twilight, persists in rewriting the grammar of human cognition.

Daniel MOLDOVEANU and Antone LIU share a subversive masquerade—their works cloak rigorous methodologies beneath seemingly casual, de-skilled surfaces, inheriting fashion's demystified material legacy while forging new artistic epistemologies.

Daniel MOLDOVEANU's *Untitled Wallpaper* series initially mimics banal floral patterns, only to reveal itself as a meticulously orchestrated site of visual archaeology. The chaotic stratigraphy of acrylic layers and correction pen—echoing the formulated approach of Neo-Conceptual painting—serves as a visual index of his flat iconographic research: from the occult symbology of 1760 Marseille Tarot and 1906 Azerbaijani *Molla Nasraddin* satirical prints, to the allegorical emblems of 17th-century English Quarles' *Emblems* and Papal States-era Italian proverb books; from 13th-century *Bibliothèque de l'Alcazar* manuscripts and the gilt-edged serialization covers of *Lippincott Magazine*, to 1970s Detroit queer liberation pamphlets and 1990s Japanese artist Toshio Saeki's erotic grotesquery. Goya's *Los Caprichos* etchings collide with Soviet propaganda's collective euphoria, while William Morris' organic motifs hybridize with contemporary anime aesthetics. These six centuries of image-fragments coalesce into a non-hierarchical civilizational collage, transforming a chronicled vocabulary into a playful commentary transgressing signifier and signified.

Antone LIU's micro-narratives, legible only through intimate scrutiny, pulse like Morse code etched onto skin—transmitting signals that ripple beyond their immediate codes. His ink-on-silk motifs distill visual isotopes from Eastern collective memory while anchoring to interwoven timelines of displacement. With a foundation in fashion and textile arts, LIU transcribes migratory chronicles through reinvented fabrics, weaving autobiographical fragments into textile-based lyricism that occupies ambiguously familiar terrain. By alchemizing ancestral textiles into conceptual "canvases", he maps personal-historical landscapes dialoguing across the ancient Silk Road's polarities. In recent works, LIU choreographs a dance between vision and



measurement—where textural rhythms resonate with symbolic echoes, while the meticulously engineered illusions excavate cultural longing from the interstices of the mundane.

“Nocturnal Animals” orchestrates transborder aesthetic dialogues while probing art’s potential as environmental infrastructure. When domestic spaces become prismatic fields of subjectivity, decorative motifs morph into psychotopographic coordinates, and materiality emerges as the cipher to decode inner worlds. Transcending literal figuration, the exhibition instead weaves clandestine maps of private experience through textile weft-and-warp, carved contours, and creeping wallpaper vines. This is both a contemporary response to the Decadent legacy and a re-examination of art’s pact with the self—in moments where opulence coexists with decay, at the liminal threshold between ornament and spirituality, we glimpse the iridescent spectrum of existence itself.

This exhibition is realized with the generous contribution by the Consulate General of Austria in Shanghai and the Austrian Cultural Forum Beijing.

### About the Artists

**Daniel MOLDOVEANU** is an Austrian artist born in 1999 in Constanța, Romania. He graduated from the Hetzendorf Fashion Institute of Vienna in 2020, obtained his BA in Cultural Studies and History of Art from the Humboldt University of Berlin in 2023, and graduated from Universität der Künste Berlin (Berlin University of the Arts) in 2024. He currently lives and works in Berlin. In writing, his interdisciplinary approach circles around ideas of superficiality, analysed creatively through the lens of cultural analysis, critical theory and philosophy. In visual art, his paintings derive from ongoing research into the history of flat, figurative iconography, sourcing motifs further interpreted into eclectic compositions on modular canvases. Though painting, reminiscing aesthetics of the Arts and Craft movement with a Neo-Conceptual application, assumes a primary role, his material practice also encompasses video, costumes and photography.

His selected solo exhibitions include: “Rude Awakening”, 2024, Invitro, Bucharest; “Eloquence! Eloquence! Eloquence!”, 2024, GROTTTO, Berlin; “The Whatever Moment”, 2022, SABOT, Cluj-Napoca; “Patternmaking”, 2021, Suzie Shride, Vienna; “Stimulus”, 2019, Art Institute Vienna, Vienna; “Appearances”, 2016, 21er Pavilion, 21er Belvedere, Vienna. His selected group exhibitions include: “Metal and the Flesh”, 2024, Horse & Pony, Berlin; “A Tower of Birds”, 2024, Connector on/off, Cluj-Napoca; Zürich Biennale, 2023, Kunstalle, Zürich; UdK Berlin Rundgang, 2024, Berlin; “Queer Body Against”, 2020, Kunstsalon im Fluc, Vienna; OPEC Red Cross Auction, 2019, Sotheby’s, Vienna; “Hindrance to Modern Speed”, 2018, Sehnsaal, Vienna.

**Antone LIU** was born in 1999 in Anshan, China. He obtained his BA in Fashion Design and Engineering from the Beijing Institute of Fashion Technology in 2021, and is now attending Class Willem De Rooij at the Hochschule für Bildende Künste–Städelschule in Frankfurt. He currently lives and works in Frankfurt am Main and Shanghai. Deeply invested in transcultural narratives and the history of design and manufacturing, his research and works tickle the precariousness and shifts in perceptions of humanity. Liu repeatedly deliberates and finds unexpected intersections among these evolving paths. With humour and recalling familiar household objects like drying rack, pillow cases, belts and so on, Liu creates performative surfaces with handcrafted practice.

His selected solo exhibitions include: “Antone Liu in Temple”, 2024, Temple, Offenbach; “Skin, Participatory Art, Intimacy Series”, 2021, Duke Kunshan University Humanities Research Center, Suzhou. His selected group exhibitions include: “Rundgang Städelschule”, 2025, Frankfurt am Main; “Quivering Bloom”, 2025, Stichting Perdu, Amsterdam; Open Studio, 2024, HIAP Gallery Augusta, Helsinki; “Playing in the Dark: Side B”, 2024, Uncharted Collective, Busan Biennale, Busan; “Hairpin Beneath”, 2024, TROPEZ, Berlin; “The Sound of Defiance”, 2024, Paludo S. Antonio Bridge Rio Dei Giadini, Venice; “cā biān”, 2024, Hafenplatz 1-3, Offenbach; “Rundgang Städelschule”, 2024, Frankfurt am Main; “Symposium”, 2023, Netzwerk Sellerie, Frankfurt am Main; “Rundgang Städelschule”, 2023, Frankfurt am Main.



**夜巡**

2025年3月18日 – 5月10日

上海市五原路165弄4号

LINSEED很高兴呈现展览“夜巡” (Nocturnal Animals)，展出两位艺术家，现工作生活于法兰克福和无锡的中国艺术家刘苏 Antone LIU (b.1999, 中国鞍山) 和现工作生活于柏林的奥地利艺术家丹尼尔·莫尔多维亚努 Daniel MOLDOVEANU (b.1999, 罗马尼亚) 的作品。展览将于2025年3月18日开幕，并持续至5月10日。

十九世纪晚期崛起的法国颓废派文学，以背离自然主义与道德叙事的叛逆姿态，开启了对美学主体性的深度勘探。卡尔·于斯曼的《逆流》将这种精神推向极致：书中贵族退居私密堡垒，以近乎病态的精确性雕琢艺术收藏的细节，在艺术与生活的相互渗透中消解现实秩序，将生命诠释为知觉、感官与伦理困境交织的织体。颓废文学通过个体欲望与社会规约的永恒角力，重构了人文主义的当代性——于斯曼以显微镜般的物质描写，将艺术性悬置于肉身享乐与智性自由的危险平衡点上，使伦理化为流动的体验场域，彻底颠覆了僵化的道德二元论。

其美学基因在后世持续裂变：王尔德以《道林·格雷的画像》实践纨绔主义，将生活艺术化作为对抗维多利亚伪善的匕首；菲茨杰拉德在《了不起的盖茨比》中，用爵士时代的鎏金幻象折射资本现代性的深渊。而颓废主义的幽灵更在工艺美术运动的藤蔓纹样、维也纳分离派的黄金曲线、乃至二十世纪拼贴艺术与观念实践中显形——当装饰的繁复肌理模糊实用与纯粹的界限，当物质被赋予形而上的诗学，这场始于十九世纪的暗夜美学起义，仍在不断重写人类认知世界的语法。

丹尼尔·莫尔多维亚努 (Daniel MOLDOVEANU) 与刘苏 (Antone LIU) 的创作共享着某种精妙的伪装性——他们的作品常以看似随意、去技艺化的表象，不仅共享时装纹理的祛魅遗产，还包裹着严谨的艺术创作路径。

丹尼尔·莫尔多维亚努 (Daniel MOLDOVEANU) 的《无题壁纸》系列初观似普通花卉纹样，实则为画布上精心策划的视觉考古现场。丙烯颜料与立可白层叠出的无序图景，暗合新概念主义绘画的程式化方法论，更实则是其平面图像志研究的视觉索引：从1760年法国马赛塔罗牌、1906年阿塞拜疆《莫拉·纳斯雷丁》插画，到英国夸尔斯《象征集》、教皇国时期的意大利谚语书；从阿尔卡萨尔中世纪手抄本、连载《道林·格雷》的利平科特杂志封面，至底特律性解放刊物、佐伯俊男的情欲插画；戈雅《奇想集》与苏联宣传海报并置，威廉·莫里斯纹样与当代二次元美学交错——这些跨越六个世纪的图像残片，在画布上形成去等级化的文明拼图，将编年史语汇转化为能指与所指的越界嬉戏。

刘苏 (Antone LIU) 创造的微型叙事，需近距离观察才可识别，如同皮肤上的摩斯电码，在传达信号的同时激起波痕。绢本绘画中的视觉母题既提取自东方的集体记忆，又悄然勾连离散经验的多重时空。这位具有时尚、纺织背景的艺术家的作品，在对织物的重构中讲述丰富旅程生成的自传性经验，并将其升维成冥冥相织的抒情媒介，精巧地构建出似是而非的境地。刘苏将来自故土的传统纺织品转化为一种“画布”，描绘个人经历与历史景观，并重隔在古丝路的東西两端对望。他的近期新作试图玩弄视觉与度量的进路，让物质触感与象征共振在纠缠中展开作用，唤起细枝末节中隐藏的眷情。



“夜巡”既呈现跨越边界的美学对话与观念实践，亦探讨艺术作为环境建构的潜能。当日常空间成为主体性的折射场域，装饰纹样转化为精神拓扑的坐标，物件的物质性便成为解码内在世界的密匙。超越直白的人物描绘，转通过织物的经纬、雕刻的弧线、墙纸的蔓藤，编织隐密经验的隐形地图，这既是对颓废派遗产的当代回应，亦是对艺术与自我关系的重新勘测——在奢靡与衰败共生的时刻，在装饰性与精神性的临界点，我们得以窥见存在本身的复杂光谱。

感谢奥地利驻上海总领事馆及奥地利驻华大使馆文化处令本次展览得以实现。

## 关于艺术家

**丹尼尔·莫尔多维亚努 (Daniel MOLDOVEANU)** 是一位奥地利艺术家，于1999年生于罗马尼亚康斯坦察。其2020年毕业于维也纳赫岑多夫时装学院 (Hetzendorf Fashion Institute of Vienna)，2023年获柏林洪堡大学 (Humboldt University of Berlin) 文化研究与艺术史学士学位，2024年完成柏林艺术大学 (Universität der Künste Berlin) 深造，目前生活工作于柏林。其文字实践以跨学科方法探讨“表象性”，并通过文化分析、批判理论和哲学的视角进行创造性解读。他的视觉创作则深耕对平面化、具象图像志历史的持续研究，并将其转化为模块化画布上充满折衷主义风格的构图。那些既承袭工艺美术运动装饰语法，又以新概念主义策略解域传统架上逻辑的绘画，虽占据其核心创作维度，其物质实践仍如分形几何般蔓生：影像装置的时空褶皱、戏服设计的身体剧场与摄影的拟像考古，共同构成观念延展的多重切面。

其近期个展包括：“Rude Awakening”，2024, Invitro, 布加勒斯特；“Eloquence! Eloquence! Eloquence!”，2024, GROTTO, 柏林；“The Whatever Moment”，2022, SABOT, 克卢日-纳波卡；“Patternmaking”，2021, Suzie Shride, 维也纳；“Stimulus”，2019, 维也纳艺术中心, 维也纳；“Appearances”，2016, 21er Pavillon, 21er Belvedere, 维也纳。其近期群展包括：“Metal and the Flesh”，2024, Horse & Pony, 柏林；“A Tower of Birds”，2024, Connector on/off, 克卢日-纳波卡；苏黎世双年展, 2023, 苏黎世艺术博物馆；UdK Berlin Rundgang, 2024, 柏林；“Queer Body Against”，2020, Kunstsalon im Fluc, 维也纳；OPEC Red Cross Auction, 2019, 苏富比拍卖行, 维也纳；“Hindrance to Modern Speed”，2018, Sehsoal, 维也纳。

**刘苏 (Antone LIU)** 1999年生于中国鞍山，2021年毕业于北京服装学院服装设计与工程专业，现于法兰克福造型艺术学院 (Hochschule für Bildende Künste-Städelschule) 威廉·德·罗伊 (Willem De Rooij) 工作室深造，目前生活工作于法兰克福和上海。刘苏的艺术实践根植于跨文化叙事与设计制造史的深层对话，通过研究揭示人性认知的脆弱性与嬗变轨迹。他擅于在动态演进的路径中捕捉微妙关联，以举重若轻的幽默感，将晾衣架、枕套、皮带等家居物件转化为手工锻造的表演性界面——这些被重新编码的日常符号，既保留家庭记忆的温度，又在解构与重组中激活物质的政治诗学。

其近期个展包括：“Antone Liu in Temple”，2024, Temple, 奥芬巴赫；“Skin, Participatory Art, Intimacy Series”，2021, 昆山杜克大学人文研究中心, 苏州。其近期群展包括：“Rundgang Städelschule”，2025, 法兰克福；“Quivering Bloom”，2025, Stichting Perdu, 阿姆斯特丹；Open Studio, 2024, HIAP Gallery Augusta, 赫尔辛基；“Playing in the Dark: Side B”，2024, Uncharted Collective, 釜山双年展, 釜山；“Hairpin Beneath”，2024, TROPEZ, 柏林；“The Sound of Defiance”，2024, Paludo S. Antonio Bridge Rio Dei Giadini, 威尼斯；“cā biān”，2024, Hafenplatz 1-3, 奥芬巴赫；“Rundgang Städelschule”，2024, 法兰克福；“Symposium”，2023, Netzwerk Sellerie, 法兰克福；“Rundgang Städelschule”，2023, 法兰克福。

