

Daniel Moldoveanu

Eloquence! Eloquence ! Eloquence !

7.03.-11.04.2024

GROTTO, Berlin



Daniel Moldoveanu
Untitled Wallpaper (neon green), 2023
Acrylic, correction pen, white marker on canvas
160 x 180 x 1,8 cm



Daniel Moldoveanu
Untitled Wallpaper (Tip-Ex florals), 2023
Acrylic, correction pen, white marker on canvas
160 x 180 x 1,8 cm



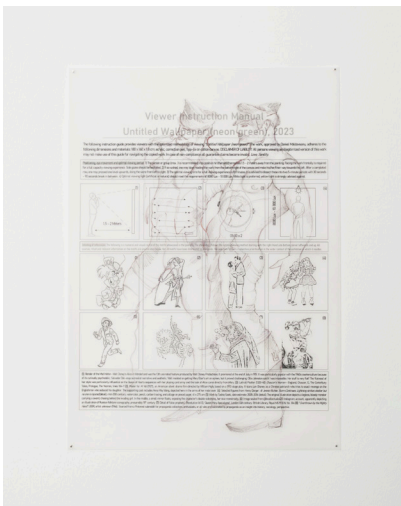
Daniel Moldoveanu
Untitled Wallpaper (orange, green, shades of gray),
2023
Acrylic, correction pen, white marker on canvas.
160 x 180 x 1,8 cm



Daniel Moldoveanu
Untitled (Henry Darger, Wolfgang Reitherman, Ward Waltham Kimball), 2024
Pencil on paper in artist's frame.
49,2 x 58, 2 x 3,2 cm



Daniel Moldoveanu
Untitled (Eric Carle, Tom of Finland), 2024
Pencil on paper in artist's frame.
49,2 x 58, 2 x 3,2 cm



Daniel Moldoveanu
Viewer Instruction Manual (neon green), 2024
Pencil, print on transparent paper.
31,8 x 44,8 cm



Daniel Moldoveanu
Untitled (flickering frames), 2024
Video, color, 55 seconds (loop)
Edition of 3 + 1 AP



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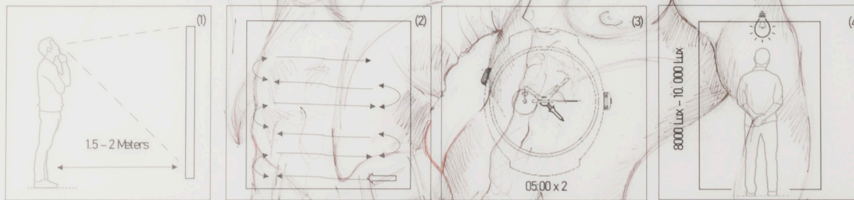
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Viewer Instruction Manual

Untitled Wallpaper (neon green), 2023

The following instruction guide provides viewers with the optimized methodology of viewing "Untitled Wallpaper (neon green)". The work, approved by Daniel Moldoveanu, adheres to the following dimensions and materials: 180 x 160 x 1.8 cm; acrylic, correction pen, Tipp-Ex on cotton canvas. **DISCLAIMER OF LIABILITY:** All persons viewing an illegitimized version of this work may not make use of this guide for navigating the copied work. In case of non-compliance all guarantees/claims become invalid. *Love, Serenity.*

Positioning, eye movement and optimal viewing period: 1) The person or group (max. 3 is recommended) may position him/herself at a distance of 1.5 - 2 meters from the painting. Facing the work frontally is required for a full capacity viewing experience. Side gazes should be hesitated. 2) If so wished, one may start reading the work from the bottom right of the canvas and make his/her way towards the left. After a completed row, one may proceed one level upwards, doing the same from left to right. 3) The optimal viewing time for a full viewing experience is 10 minutes. It is advised to dissect these into two 5-minute periods with 30 seconds - 90 seconds break in between. 4) Optimal viewing light (artificial or natural) should meet the requirements of 8000 Lux - 10 000 Lux. White light is preferred, yellow light is strongly advised against.



Enlisting of references: The following is a numeral and visual recap of the motifs showcased in the painting. The chronology follows the optimal viewing method starting with the right-hand side bottom corner (leftwards and up). All sources, listed and relevant information on the motifs are enumerated below. Not all motifs have been distributed in the guide. The selection follows a subjective prioritization in the wider context of the exhibition in which it resides.



(1) Render of the Mad Hatter - Walt Disney's *Alice in Wonderland* was the 13th animated feature produced by Walt Disney Productions. It premiered at the end of July in 1951. It was particularly popular with the 1960s counterculture because of its curiously psychedelic, Salvador Dalí-esque surrealist narrative and aesthetic. Walt insisted on getting Mary Blair's art on screen, but it proved challenging. Ollie Johnston said it "was impossible. Her stuff is very flat! The flatness of her style was particularly influential on the Queen of Hearts sequences with her playing card army and the look of Alice came directly from Mary." (2) Luttrall, *Poster* (320-40). *Chaucer's Merchant* - England, Chaucer, G. The *Canterbury Tales*, Prologue, The Merchant lines 104-7. (3) *Poster for M. M. (1927)*, an American silent drama film directed by William Nigh, based on a 1913 stage play. It stars Lon Chaney as a Chinese patriarch who tries to exact revenge on the Englishman who seduced his daughter. The supporting cast includes Anna May Wong, depicted here in the arms of her male lover. (4) Selected figures from Henry Danger. *At Jervis Archer, Storm Christine, Lightning strikes shelter for no one is #jerrydickal*, mid-20th century, watercolor, pencil, carbon tracing, and collage on peep card, 61 x 275 cm. (5) Work by Toshi Sasaki, date estimate: 2005-2016 (detail). The original illustration depicts a legless, bloody monster carrying a sword, chasing behind the evading girl. In the middle, a small, mirror floats, exposing the director's double-sidedness, her own monstrosity. (6) Image sourced from @lincolncolts420 Instagram account, apparently depicting an illustration of Russian folklore iconography, presumably 18th century. (7) Detail of "false prophets," (*Revelation* 16:13), Queen Mary Apocalypse, London 14th century. British Library, Royal MS 19 B 16, fol. 30v (8) "Overthrown by the Mighty Arm?" USSR artist unknown (1966). Sourced from a Pinterest subreddit for propaganda collectors, enthusiasts, or all who are fascinated by propaganda as an insight into history, sociology, perspective.

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