

AMANITA

RED HERRING

DANIELE MILVIO



Daniele Milvio
Red Herring

313 Bowery, New York, NY
February 8, 2024 – March 10, 2024

Amanita is pleased to present *Red Herring*, Daniele Milvio's solo exhibition opening February 8th with a reception from 6 – 8 PM.

The wall works, some call them paintings, others prefer to use a synecdoche and call them snakes – I am among the latter – were born to create an object capable of encompassing the greatest amount of desire principles postulated by *the affluent society:* rarity; abuse, though distanced by time and space; time, lots of it and someone else's, spent to extract the raw material; waste, plenty; resource expenditure, immense; effort-return ratio: laughable.

My will was to engineer works to be impenetrable to analytical thought - too much color, too many reflections, a lattice of scales, which traps the gaze in a plethora of asphyxiating references.

Teetering between the biblical and the pagan, we cannot feel empathy for the beings that fill our exhibition. The snake's skin reflects thought like light, tracing horizons, sometimes lending itself to more prosaic readings; at other times they hardly dwell in the field of abstraction.

Not all is lost; with the worst intentions, we often end up giving meaning to something that could have remained a monster of incompleteness. Instead, it has found a reason to exist; all that evil, born to be in vain, in the end, finds a function, never a justification. In composition, we could speak of a consolation prize. The snakes, dead in vain, over time, once the injustice is metabolized, will leave only the object remaining, and there is nothing to prevent one from enjoying it, even the most sensitive person. After a reasonable lapse of time, atrocities are willingly forgotten.

More concretely: I searched for a deposit of reptile tannery among the ones that have closed or failed over recent years in Italy. Once found, I legally (I want to emphasize that) took possession of their contents. In a valley near Ovada, just south of Turin, reachable only through a several-kilometer dirt road where a group of fanatics test-run off-road vehicles, and after crossing a bridge over an artificial lake presumably rich with trout but of sinister color, there is a plain with two barracks and a warehouse. The warehouse once overflowed with snake skins, guarded by hounds, less vicious than expected.

Humankind shall not live by snakes alone, but also mops, preferably of the bronze and self-supporting kind; two are in full puberty, you will easily notice them, the others are still a bit shy.

— Daniele Milvio

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Daniele Milvio (b. 1988, Genoa) graduated from the Accademia di Belle Arti di Brera, Milano in 2011. Milvio has exhibited internationally with recent solo presentations including: *Le Faremo Sapere*, Federico Vavassori, Milan (2023); *Melodyne*, Weiss Falk, Basel (2022); *Danno Erariale*, curated by Gigiotto del Vecchio, Fondazione Morra Greco, Naples (2022); Terzultimatum, Galleria Federico Vavassori, Milan (2021); *New bronzes and Drawings*, Weiss Falk Attic, Basel (2019); *A Milano non si usa*, Federico Vavassori, Milan (2018); *Brache*, Supportico Lopez, Berlin (2017); *Mille Furie*, Downs & Ross, New York (2017); *Schifanoia*, Hester, New York (2015); *Digos Boia*, Hadrian, Rome (2014). Current and Recent group shows include: *Watercolours, Chapter III*, curated by Weiss Falk, XYZ, Tokyo (2023); *Greetings*, curated by Antonio De Martino and Edoardo Marabini, Galerie Hussenot, Paris (2023); *Found Refined Refound*, Weiss Falk at Eva Presenhuber, New York (2023); *Watercolours Chapter II.2*, Weiss Falk, Basel; *Our Vampires*, curated by Attilia Fattori Franchini, Sperling , Munich (2021); *Panorama Procida*, ITALICS Art, Procida (2021); *It might include or avoid feelings*, curated by Attilia Fattori Franchini, Hyphen Projects, Milan (2019); *Use Your Illusion*, Herald St, London (2018); *Tra l'inquietudine e il martello*, Federico Vavassori, Milan (2018). He lives and works in Milan, Italy.

Daniele has been pushing pre-existing boundaries in figurative painting, using his knowledge to explore the past in search of alternatives for the future. Raised within the beauty of classical music, driven by his passion for the violin, Milvio spent his early years studying the delicacy that lies within symphonies and melodies, before entering the world of painting and never turning back.

Milvio's sarcasm towards contemporary society pours out on the canvas, creating an eclectic and contradictory setting in which the clever usage of ancient compositional solutions produces an imagery made of mature references and ironical reflections. Fables, myths and archetypical compositions find their way to speak to the viewer through a simplified linguistic scheme, initiating a moment in which the observer is allowed to meditate on the irony and absurdity of our contemporary times.

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I lavori a muro - c'è chi li chiama quadri, chi preferisce usare una sineddoche e chiamarli serpenti, e io tra i secondi - sono nati per creare un oggetto capace di raccogliere in sé il maggior numero possibile di aspetti di interesse secondo i più classici postulati del principio di desiderio della *società opulenta*: rarità, dolore lontano nel tempo e nello spazio, e poi tempo altrui, molto, speso per realizzare la materia prima; scarto, moltissimo; dispendio di risorse, immane; rapporto sforzo-resa ridicolo.

La mia volontà era quella di ingegnerizzare dei lavori che fossero a prova di pensiero penetrante, troppo colore, troppi riflessi, un reticolo, quello delle squame, che intrappola lo sguardo in una quantità di rimandi asfissianti.
Incerti tra il biblico e il pagano non riusciamo a provare empatia per gli esseri di cui è piena la mostra. La pelle di serpente riflette il pensiero come la luce, traccia degli orizzonti, a volta si presta a letture più prosaiche, altre resta a fatica nel campo dell'astrazione.

Ma non tutto è perduto, con le peggiori intenzioni spesso si finisce per dare senso a qualcosa che poteva restare un mostro di incompiutezza, e invece ha trovato una ragione di esistere, tutto quel male, nato per essere invano, alla fine trova una funzione (mai una giustificazione) nella composizione, potremmo parlare di premio di consolazione. Inizialmente morti invano a distanza di tempo, metabolizzata l'ingiustizia, resta l'oggetto, e non c'è nulla che impedisca all'uomo di goderne, anche al più sensibile, passato un lasso congruo di tempo, le atrocità si dimenticano di buon grado.

Più concretamente: Ho cercato e trovato il deposito di una conceria di rettili tra quelle che hanno chiuso o che sono fallite negli ultimi anni in Italia, trovata quella adatta mi sono appropriato (legalmente, ci tengo a precisarlo) del suo contenuto.
In una valle vicino a Ovada, raggiungibile solo attraverso uno sterrato di diversi chilometri dove un gruppo di fanatici testa i propri fuoristrada, passato un ponte su un lago artificiale presumibilmente ricco di salmerini ma dal colore sinistro, si trova una radura, con due case e un capannone, il capannone un tempo traboccava di pelli di serpente, a guardia del capannone dei cani meno cattivi del previsto.

Ma non di sole serpi vive l'umanità, anche di stracci, meglio se di bronzo e autoportanti, due sono in piena pubertà, li noterete facilmente, gli altri ancora un po' timidi.

— Daniele Milvio





Daniele Milvio
Porta Chiusa, 2023
Dyed snakeskin (deadstock)
83 7/8 x 40 9/16 in
213 x 103 cm
(MILV.17.2023)

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Daniele Milvio
Sonata Per Sola Mano Sinistra (Sonata for Left Hand Only), 2023
Dyed snakeskin (deadstock)
39 3/4 x 17 5/16 in
101 x 44 cm
(MILV.19.2023)

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Daniele Milvio
La Prima Notte di Quiete (The First Quiet Night), 2023
Dyed snakeskin (deadstock)
54 5/16 x 37 in
138 x 94 cm
(MILV.21.2023)

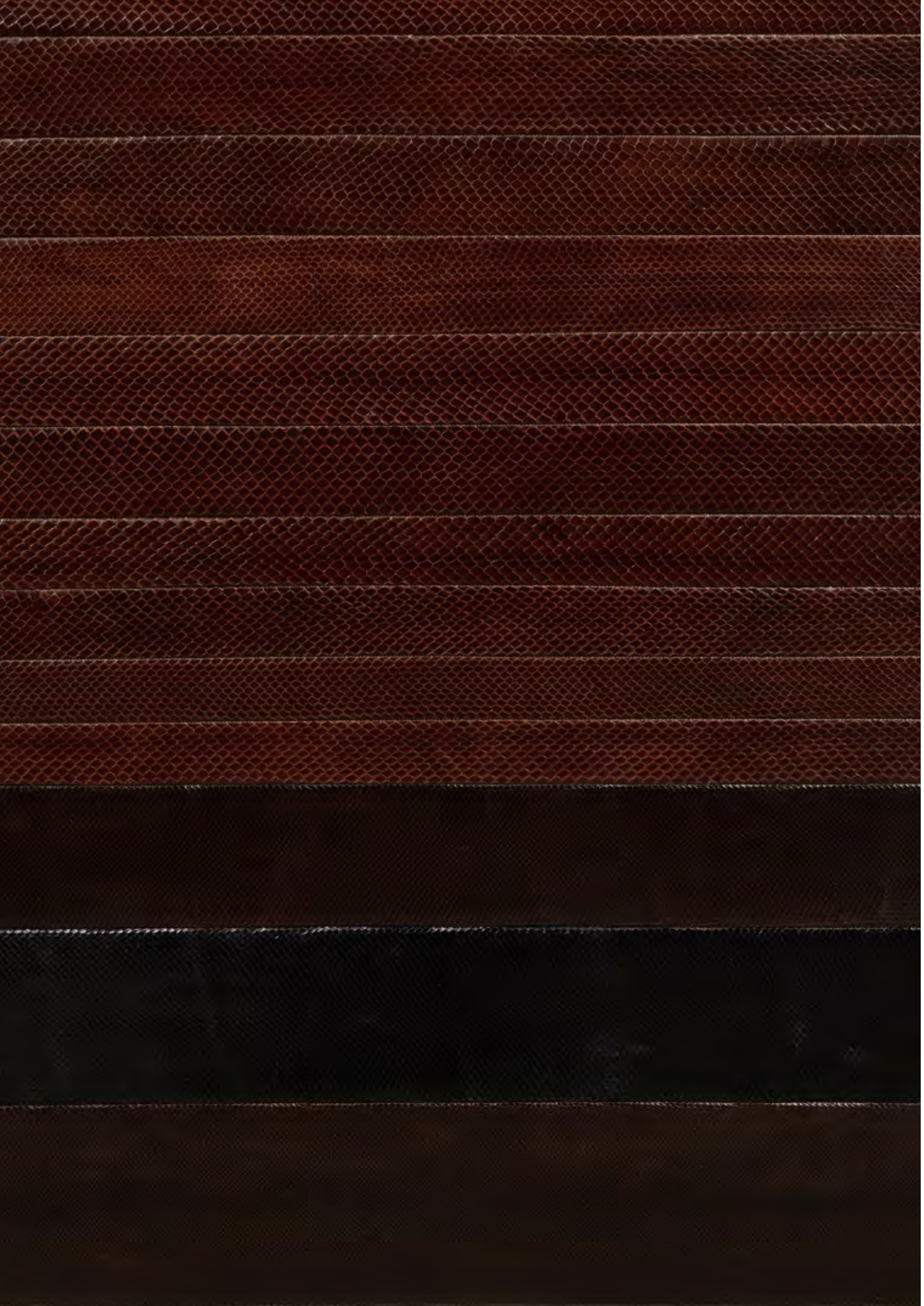
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Daniele Milvio
Porta Aperta, 2023
Dyed snakeskin (deadstock)
91 3/4 x 43 5/16 in
233 x 110 cm
(MILV.16.2023)

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Daniele Milvio
P.A.I.C.A.P., 2023
Dyed snakeskin (deadstock)
49 3/16 x 49 3/16 in
125 x 125 cm
(MILV.11.2023)

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Daniele Milvio
Due Piedi Sinistri (Two Left Feet), 2023
Dyed snakeskin (deadstock)
38 9/16 x 36 5/8 in
98 x 93 cm
(MILV.8.2023)







Daniele Milvio
La capostipide di sé (The forefather of itself), 2023
Dyed snakeskin (deadstock)
55 15/16 x 74 in
142 x 188 cm
(MILV.23.2023)

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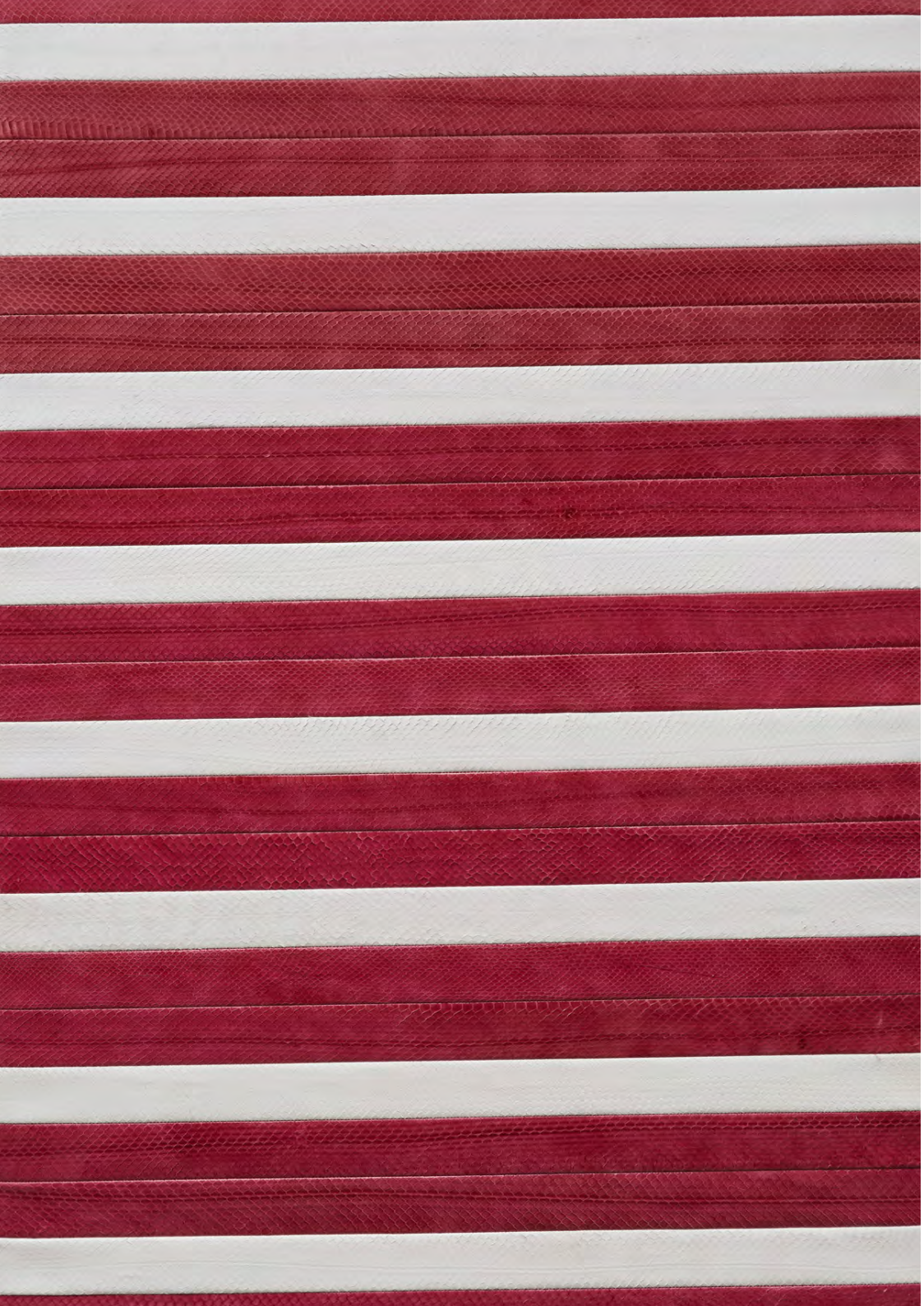




Daniele Milvio
188 cm, 2023
Python and dyed snakeskin (deadstock)
74 x 16 9/16 in
188 x 42 cm
(MILV.26.2023)

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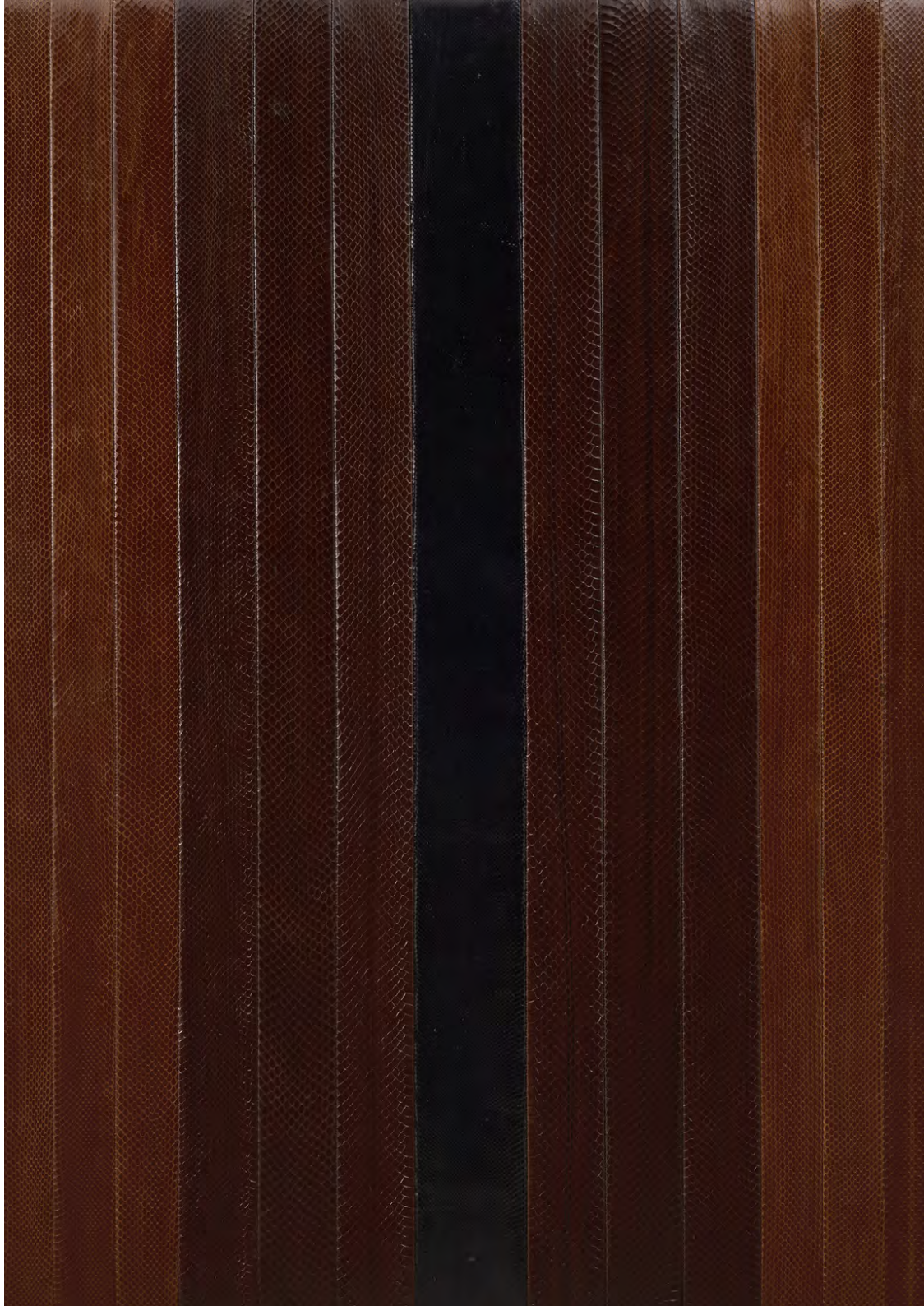
Daniele Milvio
The Crimson Permanent Assurance, 2023
Dyed snakeskin (deadstock)
47 5/8 x 27 9/16 in
121 x 70 cm
(MILV.20.2023)

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Daniele Milvio
Untitled, 2023
Dyed snakeskin (deadstock)
42 15/16 x 41 3/4 in
109 x 106 cm
(MILV.12.2023)

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Daniele Milvio
Sandstorm, 2023
Python and dyed snakeskin (deadstock)
100 13/16 x 63 in
256 x 160 cm
(MILV.27.2023)

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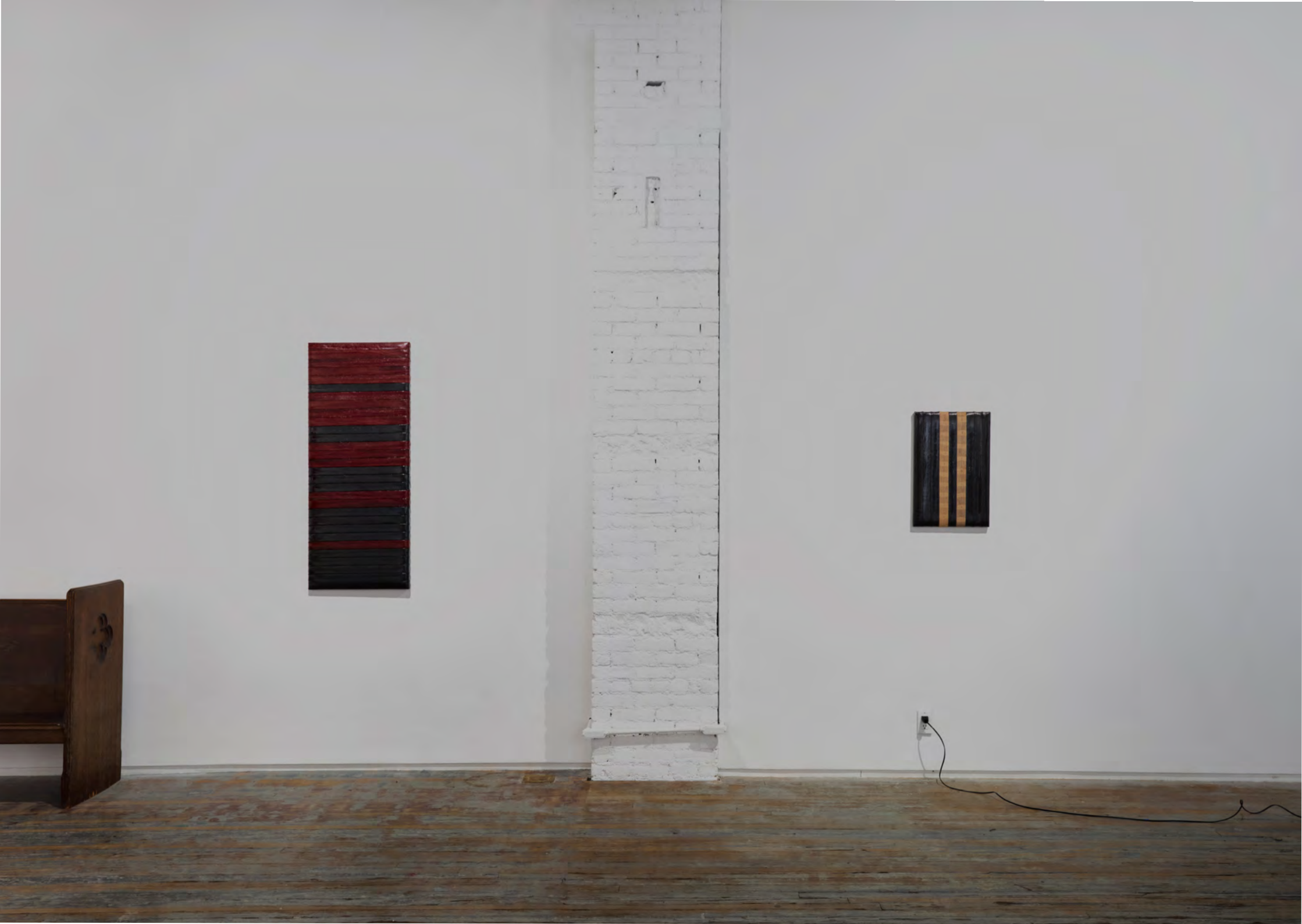




Daniele Milvio
Quello che ti serve non ci serve (We don't need what you need), 2023
Dyed snakeskin (deadstock)
48 13/16 x 19 11/16 in
124 x 50 cm
(MILV.22.2023)

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Daniele Milvio
Due treni dall'alto di notte (Two trains seen from above at night), 2023
Dyed snakeskin (deadstock)
22 1/16 x 14 9/16 in
56 x 37 cm
(MILV.25.2023)

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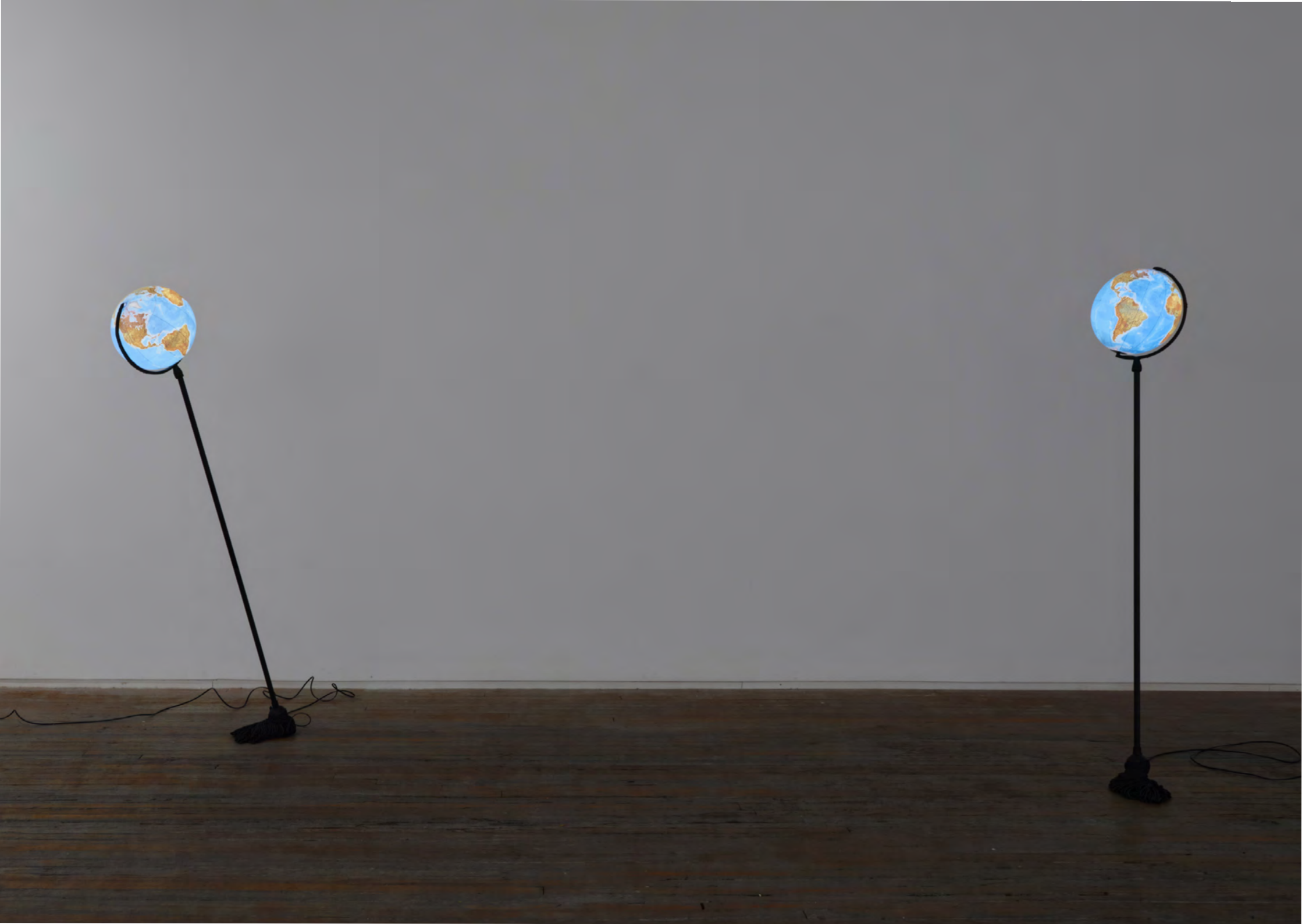






Daniele Milvio
Untitled, 2023
Illuminated globe on patinated bronze
15 3/4 x 11 13/16 x 72 13/16 in
85 x 30 x 162 cm
(MILV.7.2023)

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Daniele Milvio
Untitled, 2023
Illuminated globe on patinated bronze
15 3/4 x 11 13/16 x 72 13/16 in
40 x 30 x 185 cm
(MILV.4.2023)

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Daniele Milvio
Untitled, 2023
Illuminated globe on patinated bronze
11 13/16 x 11 13/16 x 72 13/16 in
30 x 30 x 185 cm
(MILV.3.2023)

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Daniele Milvio
Untitled, 2023
Illuminated globe on patinated bronze
11 13/16 x 11 13/16 x 73 in
30 x 30 x 185.5 cm
(MILV.6.2023)

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Daniele Milvio
Untitled, 2023
Illuminated globe on patinated bronze
11 13/16 x 17 3/4 x 69 11/16 in
30 x 45 x 177 cm
(MILV.5.2023)

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