

WARM

Physicality as a trace
climatic and sensory

TEXT BY GABRIELE TOSI

FRANCESCA CORNACCHINI
(1991, Roma)

SOFÌA DURRIEU
(1980, Buenos Aires)

STEFANO GIURI
(1991, Neviano)

VIOLA RELLE
(1992, Budapest)

MARKUS SAILE
(1981, Stoccarda)

FLORA TEMNOUCHE
(1995, Saint Dizier)

ANNA VIRNICH
(1984, Berlino)

DAVIDE MANCINI ZANCHI
(1986, Urbino)

A significant person had recently passed away when Dario called me for this exhibition. We talked about a body still present in the air but absent in flesh and bones.

We talked about a body that could be sensed through a climatic imprint. Warm intention is to reflect on the physicality as a sensory trace. From this perspective, the group exhibition intertwines the research of eight artists. The artworks on display reincarnate tears, emotions, and odors. Cooled materials keep releasing and demanding warmth. This interplay of temperature and distance echoes the contemporary nature of environmental perception.

The first room - where the artworks depict joints, eyes, ears, moods, and emotions - begins with a vigorous sign of separation. Markus Saile (Stuttgart, 1981) studies painting as a situated object. The act of placement deals with architectural and social boundaries and intervenes in environmental perception. *Pipe #35* comes from a series in which the artist evokes the vertical typographic line (|) to discuss disconnection and reconnection. From the side, the painting is hard: matter, panel, and gravity; from the front, it is soft. Quick, airy, and climatic gestures traverse a polished surface resulting from an intense sanding of the gesso preparation.

The possibilities a reconfiguration offers are one of the main topics in Viola Relle's (Budapest, 1992) *Disposition* series. The audience will see this in the performance conducted by the artist during the opening. Relle's research is connected to the mastery of ceramics. In her work, she considers present and futuristic uses of this traditional medium, questions its fragility, and enhances its hybridization with contemporary matters. Referring to using ceramics in medicine as prosthetics, the artist has developed research into biomorphic, treating monstrous and diseased parts with care and tenderness. The glazed treatment of the objects features complex and layered pigmentation. The surface retains the warmth and energy of firing sessions often carried out by the artist with a group of friends utilizing self-built kilns.

The link between body management and dynamics of social groups also interests the research that Francesca Cornacchini (Rome, 1991) dedicates to the energies and emotions of subcultures. "I am not interested in fashion but in subcultures, traditional clothing, and every identity expression. The attire I use is generally symbolic clothing. They indicate a status, a generation, and its cultural identity".

Sorry, placed in the exhibition to be read before leaving, is made by burning a jumpsuit with the tip of a lit cigarette until the complex message is engraved. *The Sun (Rising Sun 1)* sews different acetate jumpsuits using Adidas stripes to outline a scenario crossed by vertical forces. The garment transforms into a landscape so that the body's temperature coincides with the temperature of the landscape.

Regarding the origin of the overall suit, *La folla* by Stefano Giuri (Neviano, 1991) takes the stage. An anti-panic barrier ideally cuts the space. Two belts belonging to the artist are wrapped over it, tightening a piece of raw fabric. The tissue is the exact amount you need to create, according to the pattern distributed in a newspaper on June 17, 1920, a 'universal attire.' Thus, the futurist Thayat invented the overall suit and defined his proposal for a modern outfit. The sculpture evokes a missing crowd and holds a treasure of pure gold, yellow like the liquid in an unopened Corona bottle.

The individual dimension of contemporary ritual emerges in the work of Sophie Durrieu (Buenos Aires, 1980). *Infinitears* transforms the liquidity of tears into a tactile object. Using the sculpture, touching the cold bronze that quickly acquires body temperature, finding a place for the nose, or watching another person doing that induces thoughts about the flows surrounding us and imagines an identity that does not choose but dissolves.

"Durrieu creates objects that are intimately connected to the body. Through carefully conceived recurring devices such as handles, cranks, buckles, straps, and casts of abstracted elements that have an organic imprint, her works maintain a suggestion of the body, even if it is not portrayed". In the same room, *Obstructure III (speak no evil)* places a cast of a bite high up, atop a construction/esophagus of concrete bricks and casting channels, where the fragile imprint of polystyrene remains. The sculpture's posture looms over the audience like a hug. In the second room, *Pendulum* sets a carrot swinging, a fruit to follow and desire.

Near Durrieu's work is the large blackboard painted by Davide Mancini Zanchi (Urbino, 1986). "Repetition of a gesture is something I like, it makes me feel good, like tapping my fingers on a table. But drawing anatomical parts annoys me." Zanchi's research develops the theme of the double and imitation, using painting as a three-dimensional mirror. Here, the research takes the path of the absurd and evokes a punishment the artist secretly inflicted on himself to create the work. *Two things I'll never do again* brings many peeping eyes to the exhibition and depicts a lesson on ambivalence: how play can have the same substance as pain. "The title is copied from David Foster Wallace. In the book, he is invited on a cruise and tells the story of a vacation that is also somewhat of a torture."

In the second room, where the theme might be the anger and nostalgia for a loved but unreachable body, *Hitzeknall* by Anna Virnich (Berlin, 1984), literally 'heatstroke.', appears. "Since childhood, Virnich has been collecting fabrics, clothes, blankets, curtains, and coverings that she deconstructs, exposes to the elements, bleaches, dyes, and paints to create paintings, spaces, and worlds. Her most recent works combine hysterical sensitivity, decadence, and nostalgia. There is a certain inclination to kitsch in Virnich's practice, a hint of camp, something inappropriate, queer, something that is generally not done. It is fun and depressing, and it also has a certain coldness. Like the name of that swinger club in Kreuzberg: Zwanglos III." The vital presence of a ghostly body is felt in the air in front of the object. Heat emerges through the transparency of the fabrics. The suturing work, which holds together different pieces, generates strangeness and allows the expansion of an identity resolved in the spirit even before in the body.

The exhibition mirrors itself in the paintings of **Flora Temnouche** (Saint Dizier, 1995), where the body appears in its most familiar form. Temnouche's figurative work focuses on interiors and the traces that individuals leave in private.

"Intimate spaces are organized like microcosms, carrying the traces of an involuntary signature of their owners.

There is also something strange in the emotion that interiors can provoke; we cannot say why we feel more comfortable in one place rather than another. I want to convey this sensation through my paintings."

Temnouche's style limits color saturation, creating images where the painting follows a relaxing and not excessive light. The two paintings on display capture scenes and objects related to cosmetic acts, suggesting a moment of transition, the preparation for passage between dimensions. Between one's body and its evaporation.



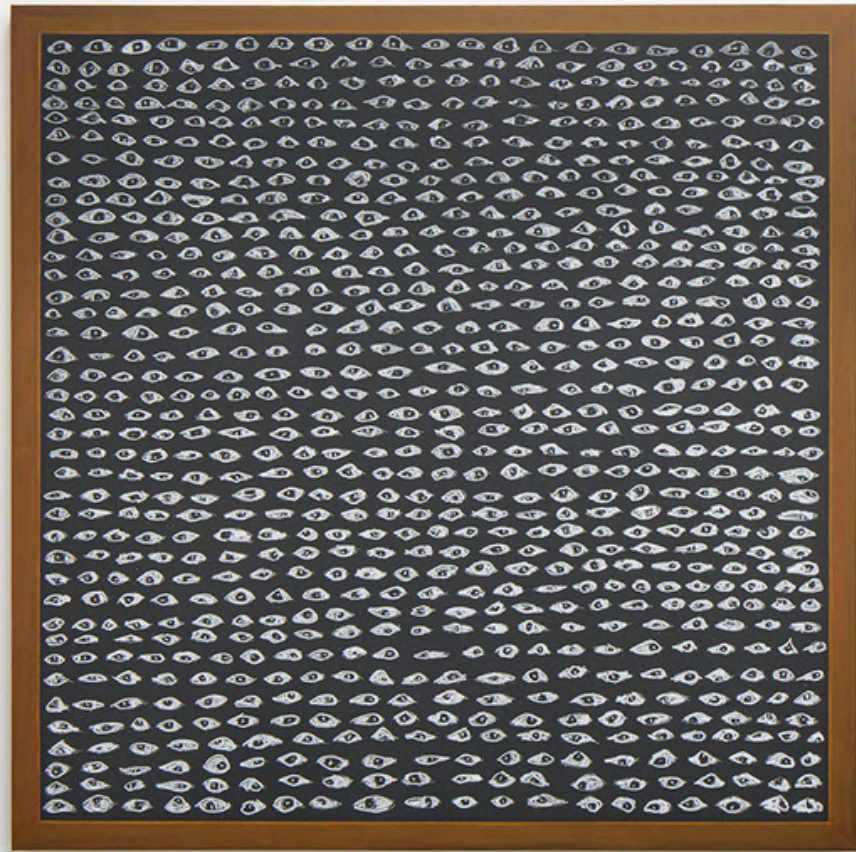
Group exhibition
Warm A+B Gallery, Brescia.



Group exhibition
Warm, A+B Gallery, Brescia.



Group exhibition
Warm, A+B Gallery, Brescia.



Davide Mancini Zanchi in
Warm, A+B Gallery, Brescia.



Group exhibition
Warm, A+B Gallery, Brescia.



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Group exhibition
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A+B Gallery, Brescia.



Group exhibition
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Francesca Cornacchini in
Warm, A+B Gallery, Brescia.

FLORA TEMNOUCHE

Flora Temnouche (1995) lives in Berlin. She was born and raised in France, studying Modern Literature and Art History in Paris at the Sorbonne, then attending the Kunstakademie Düsseldorf until 2023 in the class of Katharina Wulff. Her works have been exhibited in group and solo shows both in Europe and the United States in private galleries such as Galerie Elsa Meunier in Paris, Chilly Art Project in London, and Galerie Philia in New York. She has also exhibited in public spaces such as Ghetto Novo in Venice, the Kultur Bahnhof Eller and Kunstpalast Museum in Düsseldorf, Villa Maeterlinck Jean Nouvel in Nice, and has been selected for a residency at Palazzo Galli Talli in Florence. Flora Temnouche's paintings are stagings, diaries of daily fragments recorded through objects. The objects depicted are imbued with a sense of belonging and act as intermediaries between the closed space of the studio and the outside world. Light, color reflections, and the reflections of something outside the scene are the main mediators between these spaces. Temnouche's work also evokes moments she has experienced, memories not fully defined, much like her painting which renounces mimetic vocation in order to bind sensations as closely as possible with painting.





Flora Temnouche
Still life,
2024
Oil on canvas
35 x 30 cm
€ 2000 VAT incl.



Flora Temnouche

Still life

2024

oil on canvas

30 x 25 cm



Flora Temnouche
Le studio,
2024
oil on canvas
30 x 25 cm
Not available



Flora Temnouche
Portrait,
2024
oil on canvas
65 x 80 cm
Not available



Flora Temnouche
Portrait,
2024
oil on canvas
65 x 80 cm

STEFANO GIURI

Stefano Giuri (Neviano, 1991) lives and works in Florence.

In 2023, he exhibited his works in Prato, at Beste HUB and Gualchiera di Coiano, in the exhibition La folla, curated by Gabriele Tosi.

In 2021 he took part at the show Italia Zokugo, curated by Gabriele Tosi, at the Institute of Italian Culture in Tokyo, in the exhibition Primovere, in Il Ponte Gallery, Florence, and in Polka Puttana, Abetone, Rome, Bologna.

In 2019, he founded "Toast Project Space," an art venue that fosters experimental exhibitions and projects involving artists and curators.

His visual artistry, spanning performance, video, and sculpture, is distinguished by the incorporation of elements and rituals associated with bygone, ancient, and defunct power structures. Approaching the present through a historical lens, Giuri aims to unveil aspects of contemporaneity through what resurfaces from the depths of oblivion.

By forging a connection between the human form and architectural constructs, the artist intimates the existence of vacant structures awaiting rejuvenation. Through the language of contemporary art, he weaves a mythical and supernatural narrative that traverses the industrial heritage of the city and its future aspirations.





LA FOLLA,
installation,
100X100X100cm
2024
€ 4800 iva incl



LA FOLLA,
installation,
100X100X100cm
2024

ANNA VIRNICH

Anna Virnich (Berlin, 1984) lives and works in Berlin. She graduated at Hochschule für Bildende Künste, class of Walter Dahn, Braunschweig in 2013 (DE) and she attended the Deputy professorship for painting, at Kunsthochschule Mainz in 2022 (DE). Anna Virnich's artistic practice revolves around textile-based tableaux, where surfaces function as membranes in a perpetual state of interpenetration. Her manipulation of materials, often bordering on fetishism, coupled with an underlying corporeal presence, results in objects that range from symbolically exotic to meticulously constructed images. Virnich's works exude a speculative narrative quality. Drawing from her lifelong collection of fabrics, garments, and bedspreads, she transforms them through cutting, exposure to the elements, dyeing, and occasional painting to create evocative compositions and spatial arrangements. Blurring the lines between painting and sculpture, her creations possess a palpable physicality juxtaposed with an ethereal emptiness. Every element in her work serves as a conduit, allowing for the passage of substances, technology, bodies, and imagery. Through the amalgamation of textiles, Virnich weaves an abstract narrative of emergence and dissolution, painting, birth, artificiality, and speculative fiction.





Anna Virnich,
Untitled #130, 2022,
Latex, cotton, tulle, sequins,
satin, lining fabric and thread
on wooden frame,
160x120 cm,
Not available



Anna Virnich,
Hitzeknall,
2022,
Latex, spandex, satin corsage,
polyester, cotton, plaid, tulle
and yarn on wood,
120x160 cm
€16500 vat incl



Anna Virnich, Untitled
2024,
Mixed media,
50x50 cm
€3500 vat incl

FRANCESCA CORNACCHINI

Francesca Cornacchini (Rome, 1991) graduated from the three-year degree program in scenography and two-year degree program in sculpture at RUFA- Rome University of Fine Arts. Since 2018, she has been a member of the Spazio In Situ group of artists. She took part in the group show at Tilt, Made in Italy, curated by Porter Ducrist (CH), and at Shazar Gallery, Primitivo, curated by Simone Cametti and Valentina Muzi (IT). In 2020 she exhibited in a group show at Fondazione Pastificio Cerere, REFOLDED. Percorsi meta-artistici, curated by LUISS Master of Art and Spazio In Situ group show <=\\SPAC3, curated by Porter Ducrist (IT). Within her body of work, elements of techno-pessimism emerge, reflecting a contemporary Western paradox marked by disbelief toward technological advancements. Through his eclectic repertoire, the artist emerges as a spokesperson for a dystopian freedom, drawing inspiration from urban graffiti, such as the writings adorning the walls of Rome, and personal recollections of early riots and a fervent passion for soccer, manifested in symbols like smoke bombs and flashlights. She embarks on an exploration of the symbiotic relationship between historical symbolism and its reinterpretation within a contemporary context, further enriching her multifaceted artistic discourse.





Francesca Cornacchini,
Il Sole (Sole nascente 1),
2024,
Stitched tracksuits, frame,
140X140
€2800 vat incl



Francesca Cornacchini,
Sorry,
2022,
Tracksuit, cigarette burns,
frame,
62x58 cm
€2100 vat incl



Francesca Cornacchini,
Tramonto su Tamburi,
2023,
Stitched tracksuits, frame,
105X105
€2100 vat incl

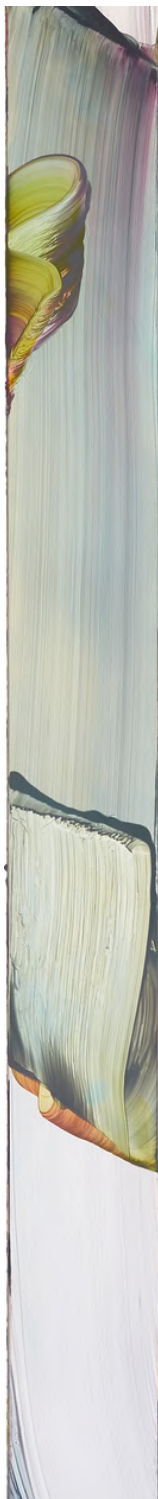


Francesca Cornacchini,
We are machines made for dreaming_
paesaggio con fulmini 3,
2024,
Stitched tracksuits, frame,
75x65
€1500 vat incl

MARKUS SAILE

Markus Saile (Stuttgart, 1981) graduated from the Braunschweig University of Art Meisterschule with Prof. Frances Scholz in 2011. He was selected in 2019 as a finalist for the STRABAG Art Award International in Vienna and participated in the exhibition Now! Painting in Germany Today in museum venues in Bonn, Chemnitz, Hamburg, and Wiesbaden. In 2024, he exhibited his works in the show Everything Folds at Drei in Cologne and in June 2022 in a solo show Edge to Edge at Mai 36 Galerie in Zurich (CH) and in Scala solo show at Galleria A+B Brescia. In 2020, he held the solo exhibition separate | related at NAK Neuer Aachener Kunstverein in Aachen and Magnetic Fields at the Strabag Kunstforum in Vienna followed by Where We Are in Cologne (with Marcel Hiller). Markus Saile's works activate the space of painting in a subtle interplay between the space in which it is located, the space it represents, and the space it constructs in dialogue with architecture. Thus, the intermediate space between space and the paintings creates a space in which we find ourselves and move as viewers. The problems of painting can thus be understood as architectural problems, in the sense of a socio-political structure. Beyond the in-situ and the context, it is an investigation into painting in volume, the depth of the surface, and the extension of this practice into a performative field of action.





Markus Saile
Pipe# 32, 2022,
Oil on wood,
134x13 cm
€ 7400 vat. incl.



Markus Saile
Pipe# 35, 2023,
Oil on wood,
178x13 cm
€ 9500 vat. incl.

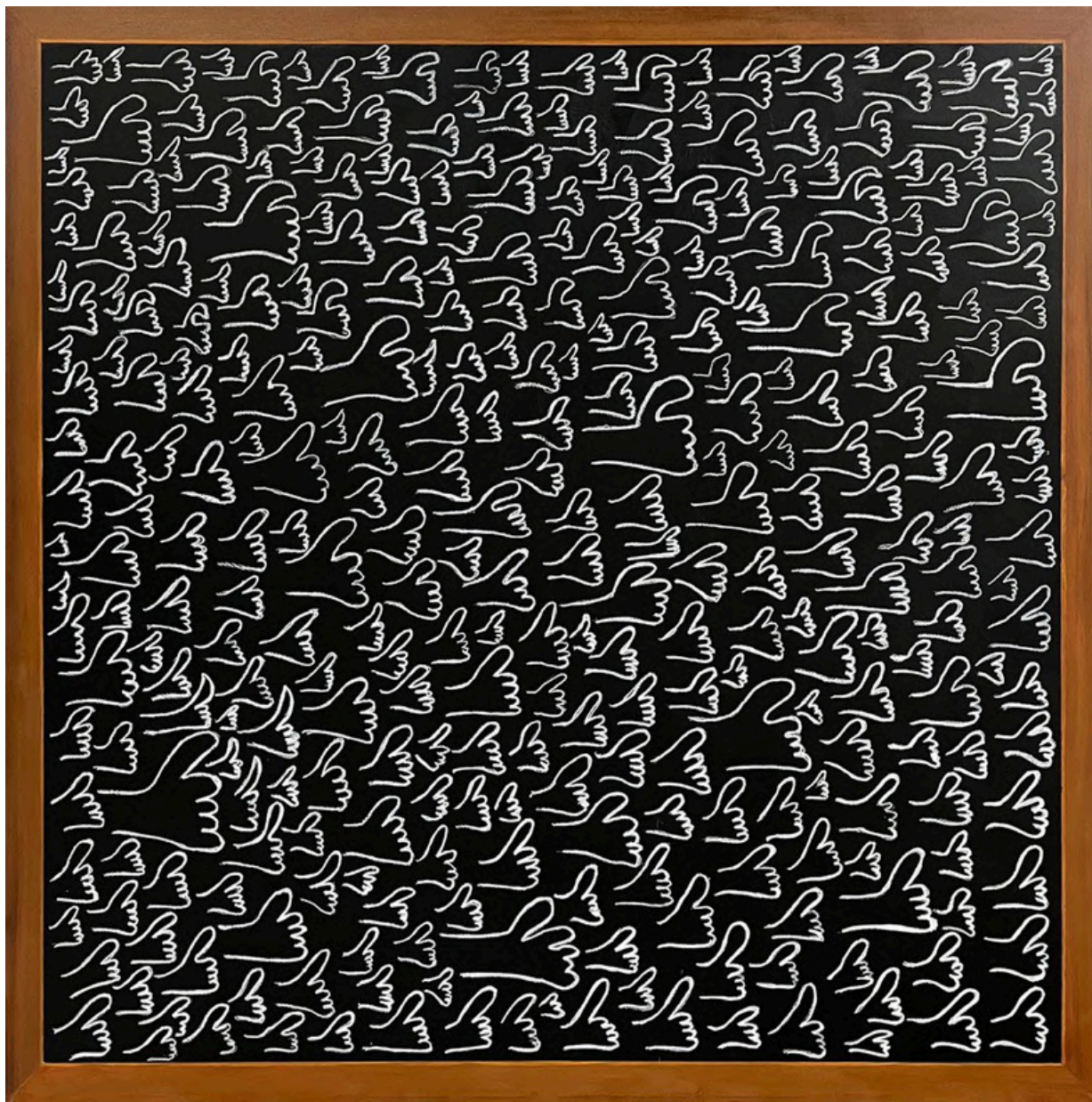


Markus Saile
Untitled, 2023,
Oil on wood,
13x200 cm
€ 10,000 vat. incl.

DAVIDE MANCINI ZANCHI

Davide Mancini Zanchi graduated from the Urbino Academy of Fine Arts in 2012. His artistic practice is polymorphic, involving the repositioning and reinterpretation of everyday objects, consumer culture items, and masterpieces of Italian painting. His works, inspired by the fluidity and flexibility of jazz music, interact and challenge each other, aiming to reverse meanings and create connections. Zanchi's approach embodies a balance between seriousness and playfulness, reflecting a deep, observant understanding of both the mundane and the sophisticated aspects of reality. This results in a perspective that is simultaneously serious and ridiculous, and inherently inconsistent





Davide Mancini Zanchi,
Una cosa divertente che non
farò mai più,
2024,
Acrylic on canvas,
160x160 cm
€ 6,500 vat. incl.



Davide Mancini Zanchi,
Una cosa divertente che non
farò mai più,

2024,
Acrylic on canvas,
160x160 cm
€ 6,500 vat. incl.

Viola Relle

Viola Relle graduated under Professor Nicole Wermers in the Sculpture for Ceramics and Glass class at the Academy of Fine Arts in Munich. The artist specializes in creating sculptures that evoke the arteries and viscera of the human body, exploring themes of anatomy, physiology, and the interconnectedness of organic forms. Through her work, Relle delves into the complexities of the human experience, prompting viewers to contemplate their own corporeal existence and the intricacies of bodily structures.

Her sculptures often blur the lines between the organic and the abstract, inviting viewers to engage with the visceral nature of her creations on both intellectual and emotional levels.





Viola Rella
Disposition 12024, 2024
tree elements Raku Ceramic.
155x30x20 cm
Euro 6000 vat incl



Details

Right, additional element
with three joints.



Viola Rella
Disposition 22024, 2024
Glazed ceramic,
100x40x20
Euro 4500 vat incl



Details

SOFIA DURRIEU

Sofía Durrieu (Buenos Aires, 1980) graduated in 2020 in Master of Fine Arts, FHNW HGK Institut Kunst in Switzerland. In 2023 she exhibited her works in the solo show Unpredictable Fruit at Livie Gallery (CH) and in Protolito/Limen at Ruth Benzaar (AR). In 2022 she presented New Altars/Acupuncture in Basel (for the Swiss Art Awards) and Buenos Aires (Performance Biennale BP21). In 2023 she took part of different group shows: Reflex Arch, performative installation, Del cielo a casa, at MALBA Museum, Buenos Aires (AR) and Tear Eater, performance, Das Gefuge, curated by Chris Regn, at Kasko (CH). Working across sculpture, installation, and performance, Durrieu crafts objects and scenarios intricately intertwined with the human form.

Employing meticulously designed recurring motifs such as handles, cranks, buckles, straps, and abstracted casts with organic impressions, her creations consistently evoke a sense of corporeality, even when the body itself is not explicitly depicted. Often fabricated from metal, ceramics, bronze, and resin, the artist's invented tools, structures, and contraptions are intended for interaction and operation. Their industrial, clinical, disciplinary, and at times sexual metaphorical configurations engender a profoundly physical and psychological response in the viewer, albeit one that remains open to interpretation.





Sofia Durrieu,
Bull's-eye (horns),
Bronze, iron
2023,
60x35x24 cm
€ 8,000 vat. incl.



Sofia Durrieu,
Infinitears,
Bronze, iron
2023,
86x22x13 cm
Not available



Sofía Durrieu,
Pendulum,
Lead, cooper leaf, steel,
2023,
130X13X10 cm
Not available



Sofia Durrieu,
Obstructure III (speak no evil)
2023,
Bronze,
70x47x18.5 cm
Concrete plinth,
99x20x19 cm
Not available



Sofia Durrieu,
Amphora,
Bronze, steel, glass, porcelain,
2023,
76.5x16.5x16 cm
Not available

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