



# EMMA SINANI

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## Solo and duo exhibitions

2024, *Art et Luxure*, Cris et Chuchotements, Club BDSM,  
Paris

2023, *L'intransigeance du Désir*, along with Georges Paumier,  
Chapelle Saint-Anne, Tours

## Collective exhibitions

2025, ART SUR LE FIL, Alençon

2024, Fetish Week, La Bellevilloise, Paris

Inauguration of the Stormhome, DianeKiller Saint-  
Chamond dungeon

Figuration Critique, Bastille Design Center, Paris

*S'expose*, Atelier Bo Halbirk, Montreuil

SALO XII, erotic drawing salon, Paris

2023, Small Formats, École Supérieure d'Art et de Design  
de Tours

2022, Artists of Montreuil Open Day, Supérette, Montreuil

## Workshops

2023, Workshop, Produire à l'Atelier Calder, Saché

Workshop - Invisible Connections avec Jesus Alberto  
Bennitez, Tours

2022, Workshop - Critique avec Cyril Zarccone et Thomas  
Havet, Tours

## Education

2023, DNSEP - Arts - École Supérieure d'Art et de Design  
de Tours

2021, DNA - Arts - École Supérieure d'Art et de Design  
de Tours

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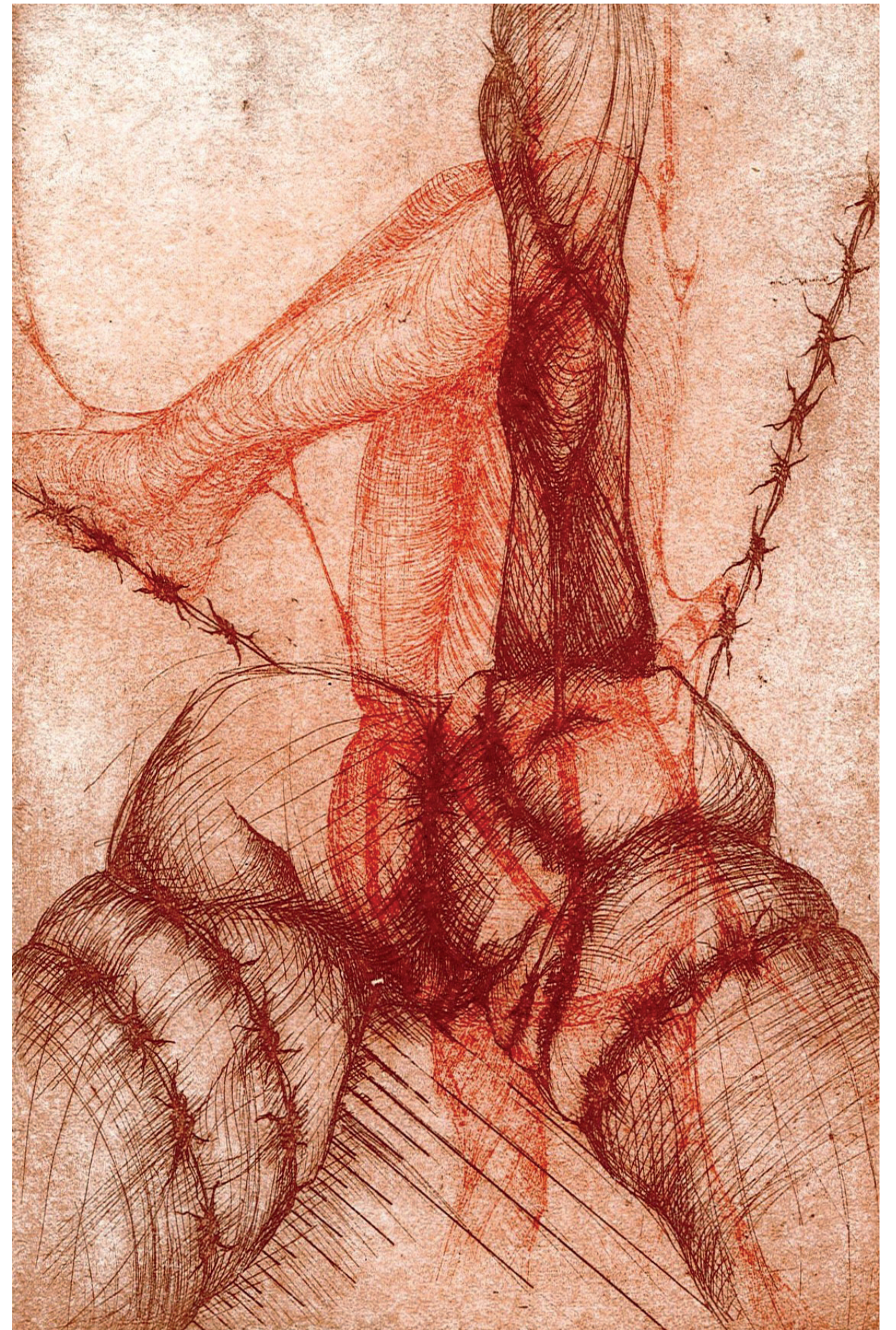


## *Biography*

Emma Sinani, born in 1999, lives and works in Paris. In 2023, she graduated from the École Supérieure d'Art et de Design in Tours, where she discovered and developed the technique of engraving and intaglio printing.

On graduating, she presented her first exhibition, *L'intransigence du désir*, in a duo with Georges Paumier at the Chapelle Saint-Anne in Tours, in collaboration with curators Annie and Christian Charissou.

Her work has been presented in a variety of establishments and fetish outlets, including the famous BDSM club in Paris, *Cris et Chuchotements* and *Demonia* at Fetish Week. It aspires to continue this initiative in France and Europe.



Untitled, 2023, Etching, 13 x 21 cm



Emma Sinani explores the territories of transgression, identity, sexuality through an erotic, feminist and BDSM prism, feminist and BDSM prism. Her printmaking process involves different printing techniques, including one where she superimposes several self-created images of body fragments, arranged in a sexualised mise-en-scène where an ambiguity hovers between desire and violence. As the work progressed, new questions about sexuality emerged. questions around sexuality, enabling her to vary her compositions and to integrate and mix objects from the BDSM in these organic spaces. These bodily fragments like Pierre Molinier's photographic montages, allow him to manipulate to manipulate the layout and composition of his images and composition of his images in order to alter the perception of sexuality, violence and desire.

BDSM, a sexual and artistic practice (Bondage, Discipline, Domination, Submission, Sadomasochism), has had a profound influence on Emma Sinani's work. She finds resonates with her own themes, exploring the paradoxes the paradoxes and foundations of this practice. The BDSM has enabled her to develop new creative perspectives, particularly in her two-dimensional two-dimensional practice by varying the mediums more three-dimensional and performative media, and to explore the relationship to the body, sexuality and objects in the environment.

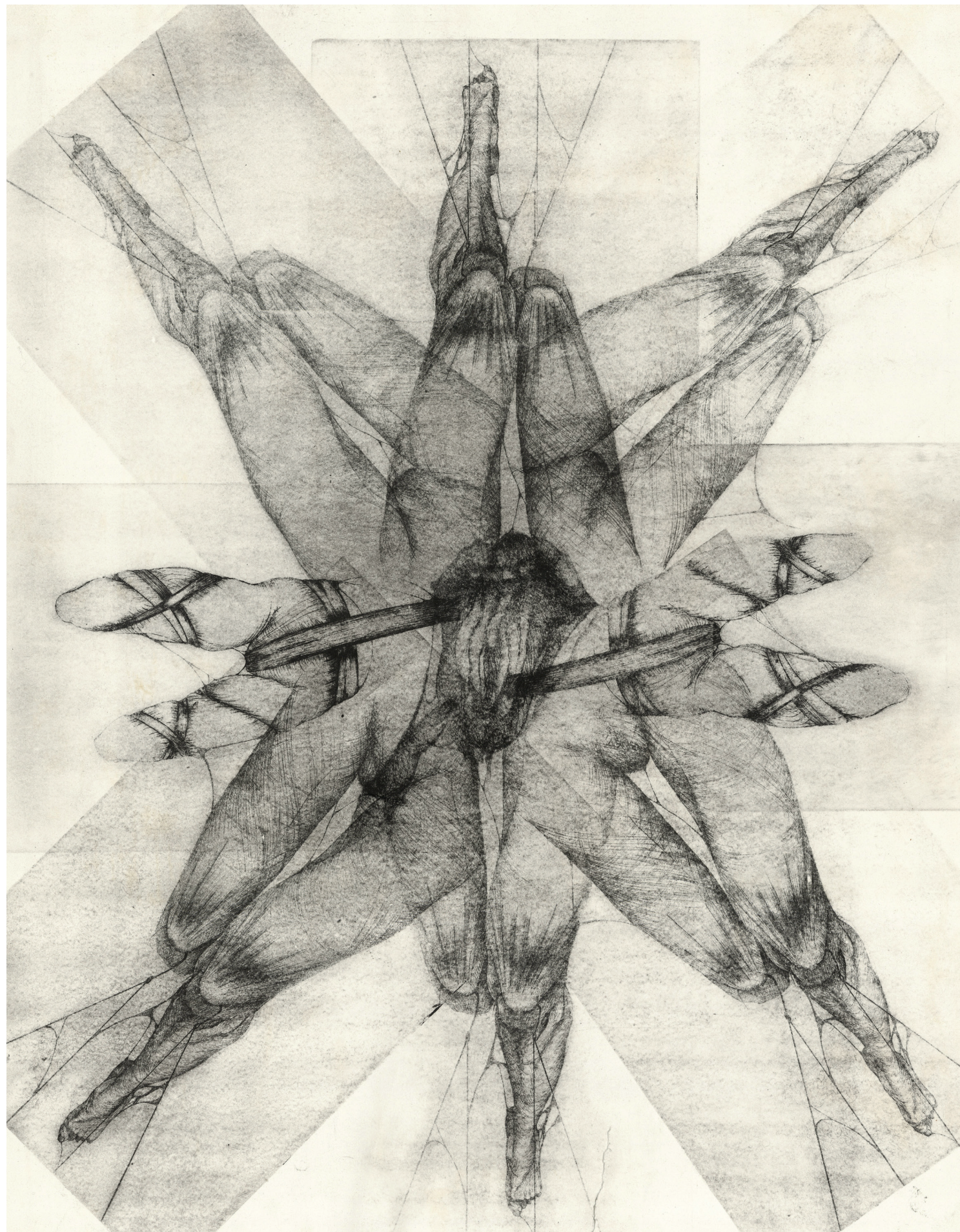
Emma deals with the mind through the surface and the penetrability of the body.





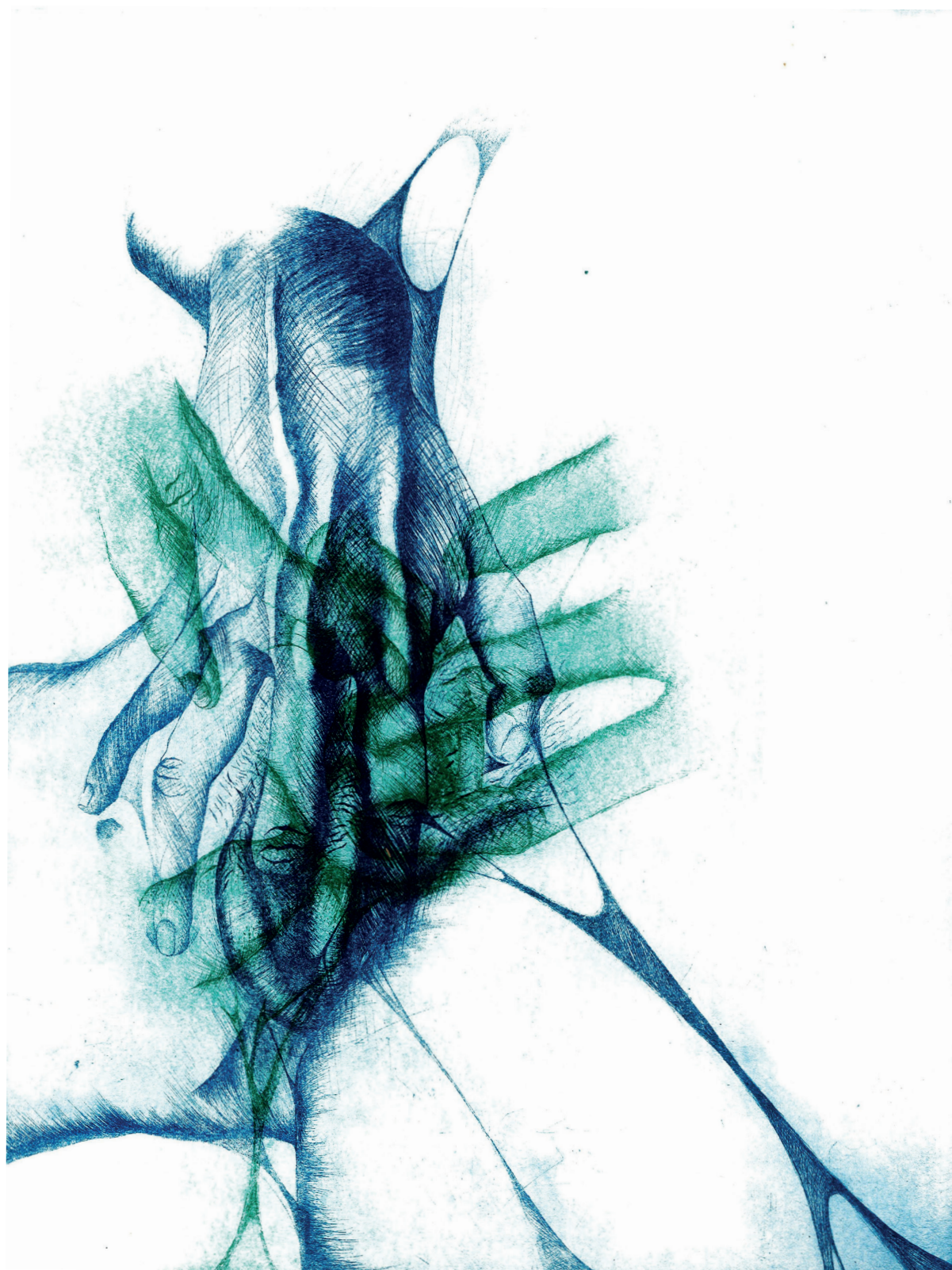
The technique of etching has given me the opportunity to explore various methods of inking, fading and printing. After using a more traditional printing method with a single subject in the centre and black ink, I superimposed several etching plates, which allowed me to generate new compositions from drawings of body fragments. The desire to unite these fragments to form new figures has influenced my creative process, creating new constraints in the printing process. These include composition, the balance of different materials and textures, and the management of opacity and transparency to ensure harmonious cohesion within these figures.





Enjambées, 2023, Etching, 50 x 60 cm





Entrecroisés I, 2022, Etching, 29,7 cm x 50 cm



Trio, 2022, Etching, 29,7 cm x 42 cm



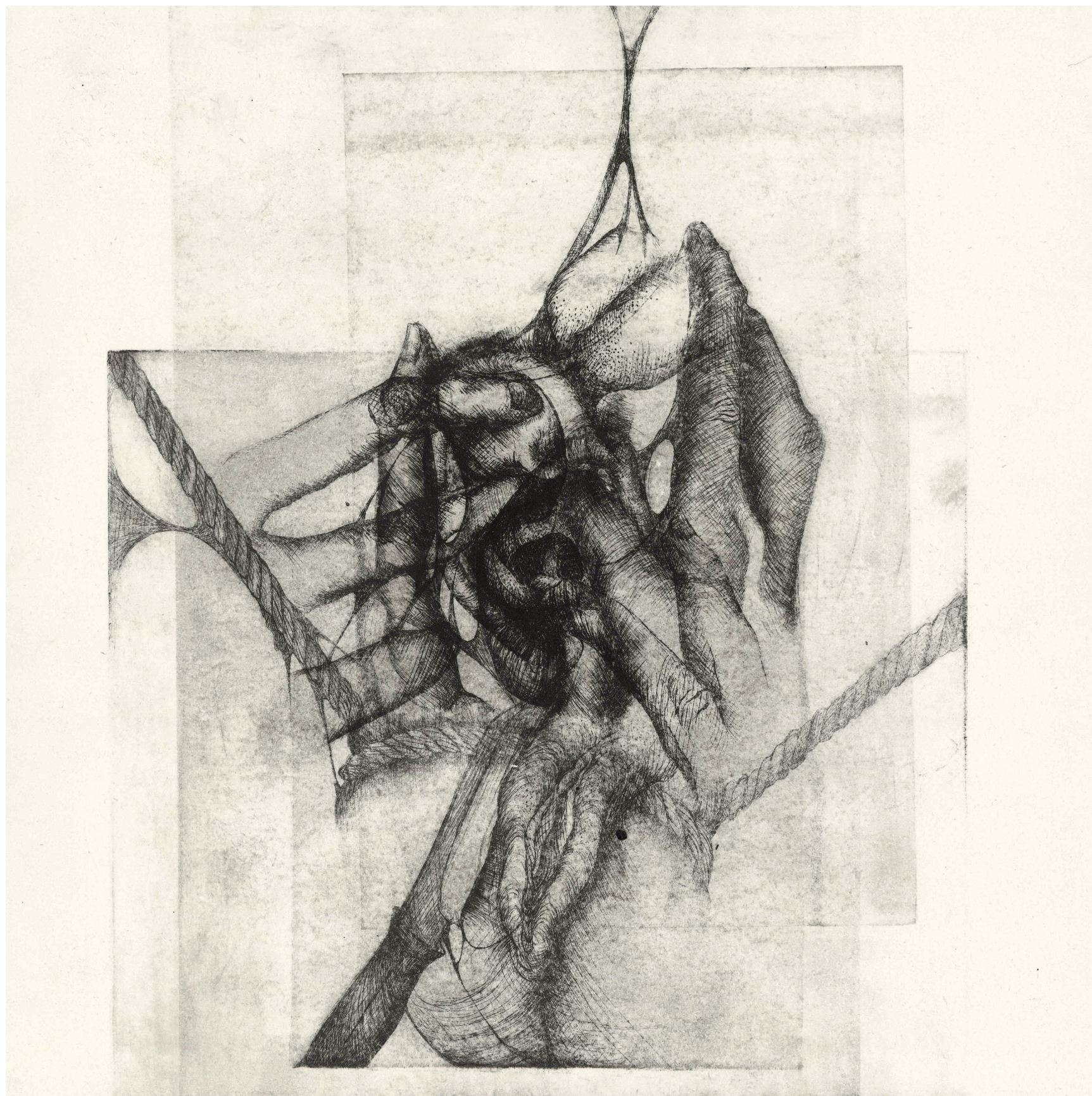


As I experimented with this work process, which I carried out in different series, I had the opportunity to explore the works of Pierre Molinier, which have had a significant influence on my prints. The multiplication of these bodily fragments, arranged in such a way as to evoke a mirror's reflection, directed my research towards new forms of composition.

During the printmaking process, the depth of the marks left by the etching plates prompted me to reflect on their role in my artistic practice.

Each superposition of the etching plates created different backgrounds, playing an active role in the composition. The background sometimes frames and delimits the fragments, creating passages and openings, but also intersecting lines that modify the drawing.





In this work, I started from the action of untying by making engravings incorporating as many bodily fragments as possible emanating from the centre.

I also incorporated objects from the world of BDSM, such as the knife and rope used in shibari, to contrast with the organic aspect of my figures while introducing new elements and textures into the composition.





Exhibition view, *L'intransigence du Désir*, Chapelle Saint-Anne at Tours, 2023

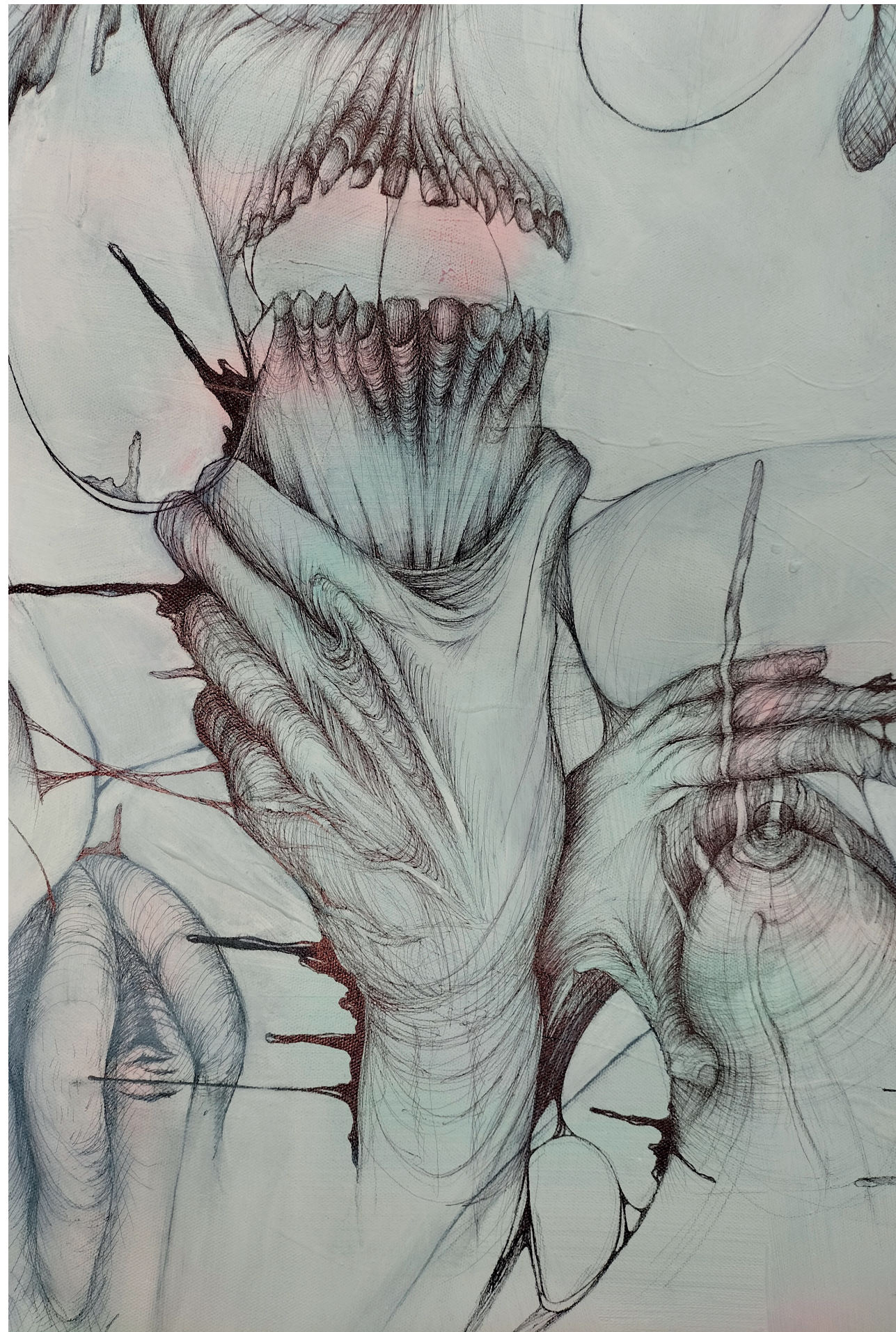




In these last two works, I wanted to bring together my three favourite media - painting, drawing and printmaking - in a single piece. I reproduced, drew and reassembled each of the engravings onto this canvas with a Bic pen in order to make them communicate with each other and link them in a penetrating orgy. For me, the bic pen was the material that best reproduced the effect of an etching.

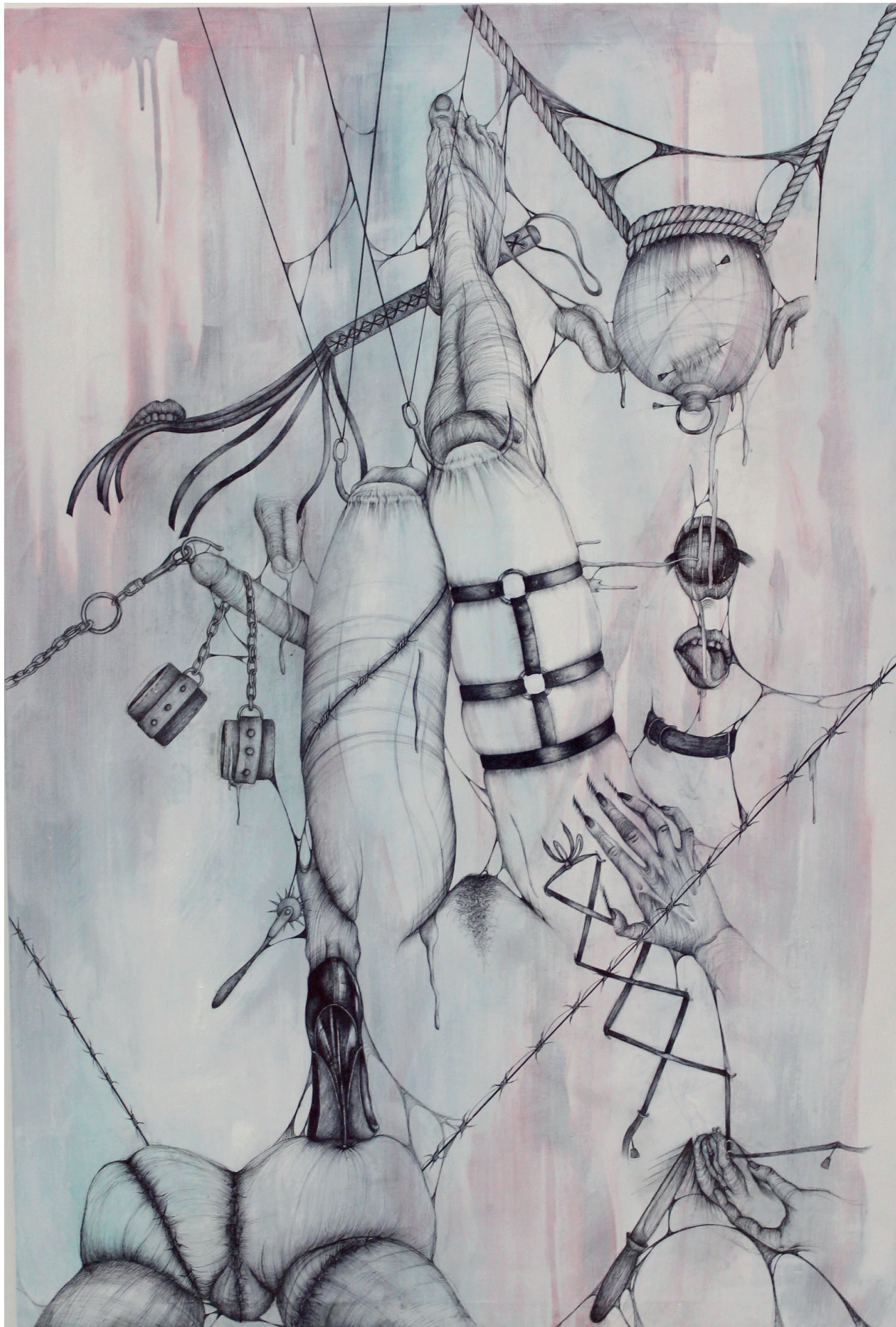
The second canvas takes up the same methodology, but includes BDSM objects whose aestheticism and performative purpose best convey the duality and paradox between desire and violence, surface and penetration.





Circulation, 2022, detail, Bic pen drawing on canvas, 160 x 90 cm





Circulation II, 2023, Bic pen drawing on canvas ,160 x 90 cm





Untitled, 2023, metal sculpture, 160 x 90 cm

For this project, I wanted to return to sculpture and installation. My current practice is two-dimensional, but recently BDSM has opened up new ideas and perspectives on the image in my work.

I was able to create this sculptural piece during the artistic production workshop at the Atelier Calder. Using chains of different sizes, I arranged them in such a way as to imitate a veil covering a body, then welded them together to retain the shape for good. I played with the contradiction between a quiet rest and the cold heaviness of the chain, which gives us this feeling of oppression. My inspiration came from one of the practices of BDSM, Breath Play, and the Latex Vacuum Bag. The individual is completely covered in a latex bag and the air is then sucked out, leaving the person inside feeling all emptied out, putting the person in a state similar to that of a vacuum.

I was inspired by this intense sensory space, stimulating all our senses. This piece is the beginning of an ongoing series of sculptures that will become sources of mystery, fantasy and frustration as they explore the idea of the presence and absence of the body, of inside and outside.





Exhibition view, *L'intransigeance du désir*, chapelle saint-Anne à Tours, 2023, Untitled, detail, metal sculpture