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HANA MARTINELLI

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Born in 1999, Hana Martinelli lives and works in Tours, France. Her sculptural practice revolves around everyday objects that have lost their original function. She selects them based on their aesthetic qualities, emotional charge, and the symbolic meanings she perceives in them.

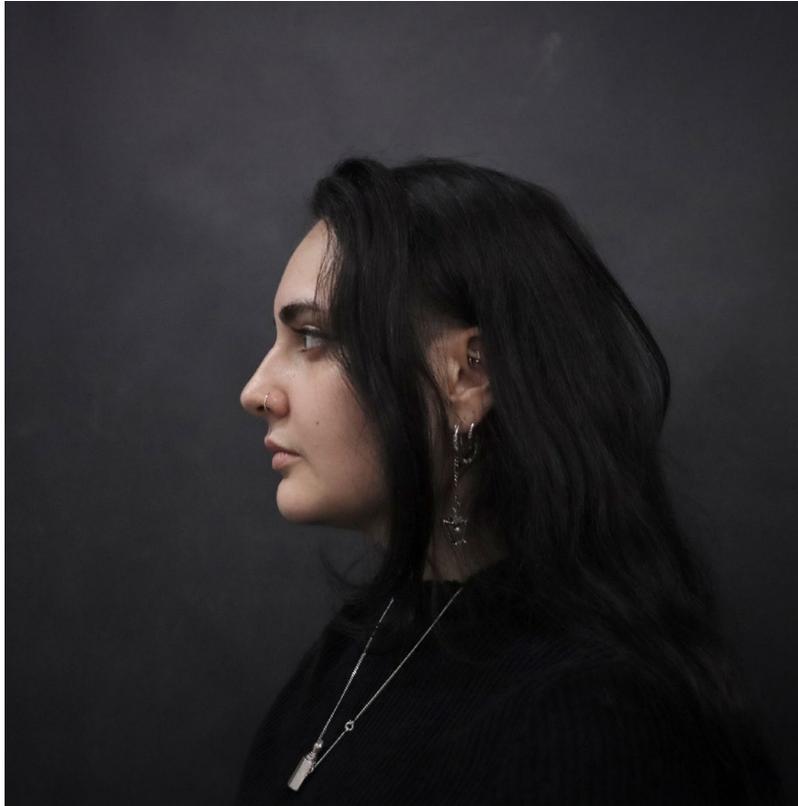
The artist reworks these objects, “cares” for them, repairs them. Through this transmutation, they retain a scar, becoming vessels for storytelling and shared memory.

Her work explores dynamics of power and violence, particularly within the family sphere. She questions forms of domination exerted on bodies — women, children, animals — and sheds light on the links between systemic violence and patriarchal structures. Drawing from ecofeminist, anthropological, and philosophical approaches, she investigates the theme of hunting — of animals or humans — through notions of predation, control, and the appropriation of the living.

In *Le berceau des dominations. Anthropologie de l'inceste* (2013), Dorothee Dussy analyzes violence against domestic animals as a tool of familial terror:

«The incestuous abuser has various means to assert power, the ability to punish — in short, to be feared. Violence towards household pets [...] is a common and highly effective way to terrorize the family.»

This quote deeply informs her approach: it highlights the continuity of predatory systems. Hana Martinelli's work positions itself in denunciation — but also in a symbolic attempt at healing. She transforms industrial materials into bodily, animalistic forms imbued with memory.



Portrait by Aurore Piesset

The works in this portfolio were created during the 2024 residency Starter – Mode d'emploi, titled *Mordre le silence* (*Biting the Silence*). This period of research allowed me to explore various forms of predation — animal, human, sexual — through hunting imagery, particularly that of the trophy.

Drawing on readings such as Grégoire Chamayou's *Les chasses à l'homme*, I expanded my reflections to include the intermediaries of the hunt: those who participate without initiating it — dogs, horses, slaves, mercenaries... or, in the context of sexual predation, silent witnesses.

Themes of constraint, control, and instrumentalization permeate all the pieces. Victims are expected to speak out, yet when they do, their words are silenced, discredited, or turned against them — because they disturb, force acknowledgment, and demand action. Silence, often imposed, becomes a symbolic material, a muffled presence. The verb to bite, in the residency title, evokes instinct, violence, and the memory stored within bodies.

My pieces do not exhibit the animal but suggest its presence. I animalize materials, personify forms: tongue, jaw, skin, fang... fragments of bodies turned into prey.

“Living on the alert — this is what characterizes the animal. And it is in this sense that the hunted human is animalized.”
— Grégoire Chamayou, *Les chasses à l'homme*.





An industrial conveyor belt suspended from the ceiling by a chain stretches out along the floor. Its shape suggests the slow movement of its paddles, like an animal tongue frozen in a repetitive, unsettling gesture. The piece evokes the act of lapping — an instinctive, almost automatic motion.

Through its title, it shifts toward an organic, bestial, perhaps monstrous presence. Cold material becomes fictional flesh, a fragment of a silent body.

LANGUE (Tongue)

2024

Conveyor belt, chain
768 cm x 25 cm x 13 cm





A fictitious animal hide in neoprene, placed on the floor. Its shape mimics the iconic leather hide logo used in leather goods — a skin reduced to a logo, standardized, reproducible. The synthetic material reinforces the artificial nature of the trophy: no animal was killed, yet everything is there — the clean cut, the smooth texture, the attachment points.

A bit is placed where a mouth might be, accentuating the presence of an absent body. The piece reenacts the hunting rug motif with cold, almost surgical precision — like a dissection or a butcher's cut. It mimics an animal, or its trace, without ever embodying it.

PEAU DE BÊTE #1 (BEAST SKIN #1)

2024

Neoprene, full-cheek bit, metal rings

158 cm x 119 cm x 2,5 cm





A hunting trophy mounted on the wall, made from hand-stitched inner tubes using leatherworking techniques. The shape evokes a stylized hide, devoid of animal. The soft, black industrial material suggests an absent body — emptied of flesh but preserved as evidence or possession.

The act of sewing emphasizes the cut, the tension, the fabrication of a simulacrum. Hung like a remnant, the piece reenacts the codes of hunting display: it no longer represents, it asserts that a capture occurred. A leather with no origin. A print without nature. This trophy questions what we choose to retain of the living: its image, its form, or its erasure.

PEAU DE BÊTE #2 (BEAST SKIN #1)

2024

Inner tubes, metal rings, chain

120 cm x 130 cm



An installation composed of a patchwork of trousseau sheets dyed with chaste tree berries, accompanied by a shrub of the same plant — used in the Middle Ages for its anaphrodisiac properties, particularly in monasteries, where it substituted for pepper.

Vitex agnus castus — “chaste lambs” — here refers to chastity not as abstinence, but as a relation free from domination. In Latin, castus opposes incastus: incest.

By dyeing these heirloom sheets — objects traditionally passed down through generations — I aimed to imbue them with a protective force against sexual violence. I also screen-printed, using a plant-based ink made from the same berries, photographs of hunting dogs from the Champchevrier pack.

Figures of tracking and submission, these dogs inscribe threat into the very fabric of care. It’s a tension: protection that does not forget what it defends against. These textiles evoke feminine transmission, home, intimacy. Printing hunting dogs onto them brings the hunt into the bedroom — breaking the illusion of separation between protected spaces (the domestic) and spaces of predation.

Violence is not always outside: it already lies within what is passed down — in the social and familial fabric.

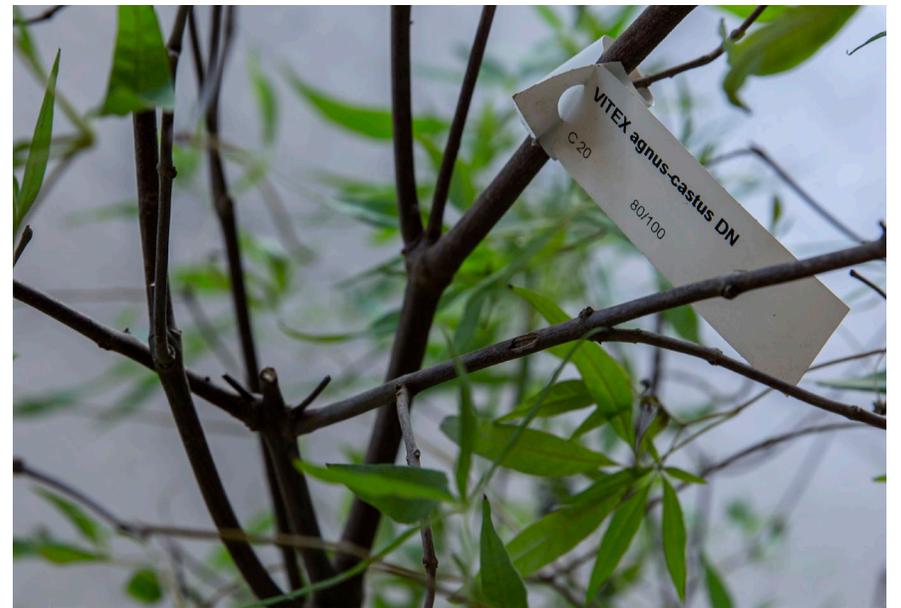
AGNEAUX CHASTES (CHASTE LAMBS)

2024

installation, vitex berry dye, vitex shrub

Variable dimensions









AGNEAUX CHASTES #FRAGMENT (CHASTE LAMBS)

2024

installation, vitex berry dye, vitex shrub

Variable dimensions

Vreccales are anti-wolf collars used since antiquity to protect herd and hunting dogs. Their sharp spikes prevent throat bites, particularly during wolf attacks. Two collars, made from recycled tires and metal, echo a third, authentic one acquired from a craftsman who continues the tradition. While they serve as defense tools, vreccales also impose constraint — limiting the dog's movement and potentially causing injury.

VRECCALES

2024

Wolf-proof dog collars, tire, metal

Variable dimensions



A control device inserted in a horse's mouth, the bit guides by acting on the lips and palate. Its effectiveness is measured by «degrees of severity,» depending on the pain it inflicts. Present in several pieces, it symbolizes a tension between constraint and control. I use it for its ability to restrain speech, to materialize silent domination.

In exhibition, the bit becomes an inert object, stripped of function, valued for both its aesthetic and symbolic presence.

HACKAMORE

2024

Horse bit (hackamore)

17 x39x 7 cm



An assembly of a motorcycle frame and a Western bit, the sculpture evokes a metallic jaw, tense and ready to snap shut. It reappropriates industrial elements to form a trap, a constrained mouth, where animality and mechanics merge.

In the background, a hybrid figure emerges — part guardian, part monster. Charged with cold, almost surgical violence, the piece also becomes a protective body, infused with symbolic strength.

MÂCHOIRE (JAW)

2024

Motorbike frame, chain, metal, Western bit
90x40x 36,5 cm





A curved and elongated scooter side panel assembled with a bit and chain. The shape evokes a tooth, a blade, a restrained force ready to pierce. Its title anchors the piece in animality: a fragment of an armed body, between instinct and mechanism. It carries a muffled, concentrated violence — a suspended threat.

CANINE

2024

Chain, two-ring bit, scooter side panel

160x 15 cm





A wall installation grouping fragments of materials, transformed or unused objects: bits, tires, inner tubes. Conceived as a wall of tools, Trophy Wall acts as an active reserve — a space of accumulation and extraction, where hanging elements become potential forms, ready to be reinterpreted in future works.

MUR DES TROPHÉES (TROPHY WALL)

2024

Assorted bits, bicycle tire, inner tube
Variable installation

A ruptured tire found on the roadside, cut and “re-clasped” using metal rods resembling piercings through the material. It’s stretched with chains over a frame evoking a tanning rack. As the first piece I created, Carcass laid the groundwork for a visual language centered on skin, constraint, and repair — gestures I revisited for the works in this residency.

(CARCASS) **CARCASSE**
2019,
Metal, tire,
mixed media
196,5x100x37 cm



SOLO EXHIBITION

2024 **MORDRE LE SILENCE**, Mode d'emploi, Octrois de Tours

GROUP EXHIBITIONS

2025 **FAUX SEMBLANTS**, La Traverse, Marseille

2023 **À CONTRE CORPS**, ESAD TALM, Tours

2023 **INTERSTICE**, Professional meetings, ESAD TALM, Tours

2022 **CHAIR ET TENDRE**, Mode d'emploi, Octrois de Tours

2020 **DÉSIR..DÉSIRS**, Cinéma Studio, Tours

RESIDENCIES

2024 **PIED-À-TERRE**, Bruit Contemporain, Research residency

2024 **STARTER**, Mode d'emploi, Research residency

2023 **JUMP#3, J'AI UN MERVEILLEUX PROJET**, Cooperative and multidisciplinary artistic creation residency

2023 **PRODUIRE À L'ATELIER CALDER**, Residency/workshop as part of the professional training program at ESAD TALM, Tours

ARTIST ASSISTANCE & EXHIBITION TECH

2025 **CCCOD**, Exhibition installation and deinstallation

2024 **SARAH OPPENHEIMER**, Atelier Calder, Saché

PROGRAM

2025 **ERASMUS+ CODENAME SEEDLING**, Belgium

COLLECTIVE WORK

2025 **INCEST SUPPORT GROUP**, Volunteer, Tours

MEDIATION

2024 **AR(T)CHIPEL**, Les Madères, Vernou-sur-Brenne / Atelier Calder, Saché

2023-2024 **CCCOD**, Cultural mediation, civic service volunteer, Tours

2023 **AR(T)CHIPEL**, Les Madères, Vernou-sur-Brenne

WORKSHOPS

2024 **SCREEN PRINTING, PIED-À-TERRE**, Workshop in plant-based ink screen printing, La Frênaie

2024 **SCREEN PRINTING, MORDRE LE SILENCE**, Workshop in plant-based ink screen printing, Tours

EDUCATION & CERTIFICATIONS

2024 **PSC1**: First Aid and Civic Prevention Certificate

2023 **DIPLÔME NATIONAL D'EXPRESSION PLASTIQUE**, with honors in «spatial installation», ESAD TALM, Tours

2021 **DIPLÔME NATIONAL D'ART**, with jury's congratulations, ESAD TALM, Tours

