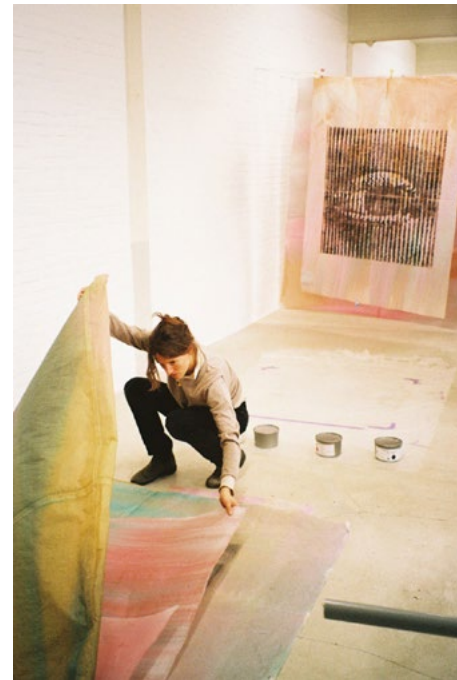


ANNABELLE MILON

Selection of work: 2012-2025



© Clara van der Belen

My practice begins with the printed image - a surface of memory and transformation. Through an experimental language that moves between form and space, I explore how images shape our ways of seeing, remembering, and imagining. My work is guided by questions of identity and alterity, or otherness. I am also led to question how the image, far from being a mere reflection of reality, becomes its own terrain, layered, situated, and charged with meaning.

I collect and reassemble fragments of visual history, from cave drawings to digital screens, tracing the invisible threads that connect them. Each image carries its own time, its own pulse. Through montage, juxtaposition, and layering, I compose constellations where centuries of representation overlap and dialogue. The *Atlas* penetrates my method as a metaphor: an open field where heterogeneous materials and disjointed temporalities meet, revealing the echoes between the past and the present. In this process, I am less interested in the Image itself than in its effects, the ways it acts upon those who make it, those who see it, those who live within its orbit.

In a world flooded with images produced at the speed of screens and algorithms, I seek to slow the gaze, to pay attention to what lingers: the sensitive, affective, and political reverberations of the image. Through these encounters, figures from the past come alive within our contemporary moment. My work proposes a vision where time folds in on itself, where past and present illuminate one another and, together, invite us to imagine what might yet come.

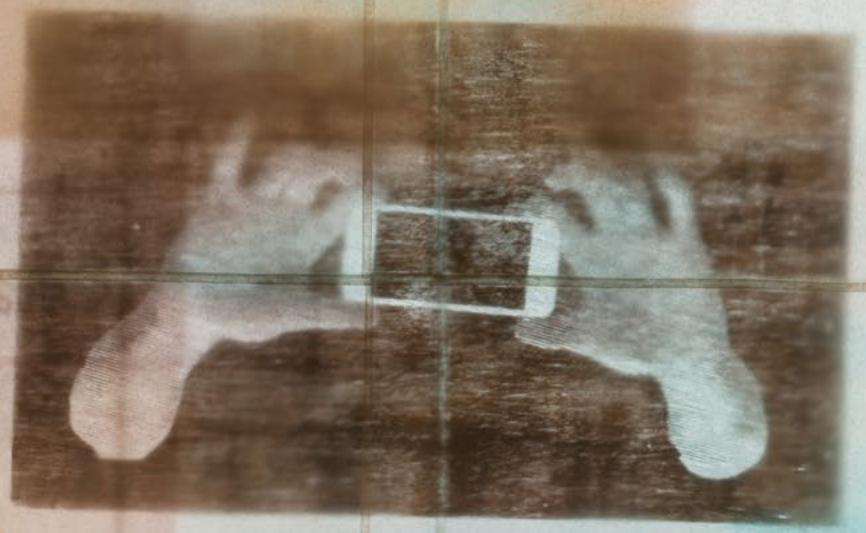


2024

LE BAL

This installation features a large double-sided mural composed of hundreds of woodcut prints, each hand-printed on dyed silk paper. The imagery draws from a wide range of sources, museum collections, digital media, and advertising creating a visual dialogue between the familiar, the consumerist, and the uncanny. Through this interplay, a typology of the “double” emerges: the imagined Other that continually inhabits the realm of image-making. Mannequins, masks, figurines, automatons, dolls, robots, and puppets populate the work, serving as symbolic doubles — mirrors, models, and carriers of human values.

Installation
Set of woodcut on dyed silk paper, copper
1600 cm x 300 cm





View of the installation from the back side, during the day with natural light

© Lola Pertsowsky



© Fabrice Schneider

View of the installation from the back side at night, under artificial lighting



© Lola Pertsowsky

View of the installation from the front side, during the day with natural light



View of the installation from the front side at night, under artificial lighting



View of a section, from the back and front sides, during the day with natural light



View of a section, from the back and front sides, at night with artificial lighting



© Lola Pertsowsky

View of a section, from the back and front sides, during the day with natural light



© Fabrice Schneider

View of a section, from the back and front sides, at night with artificial lighting



© Lola Pertsowsky

View of a section, from the back and front sides, during the day with natural light



© Fabrice Schneider

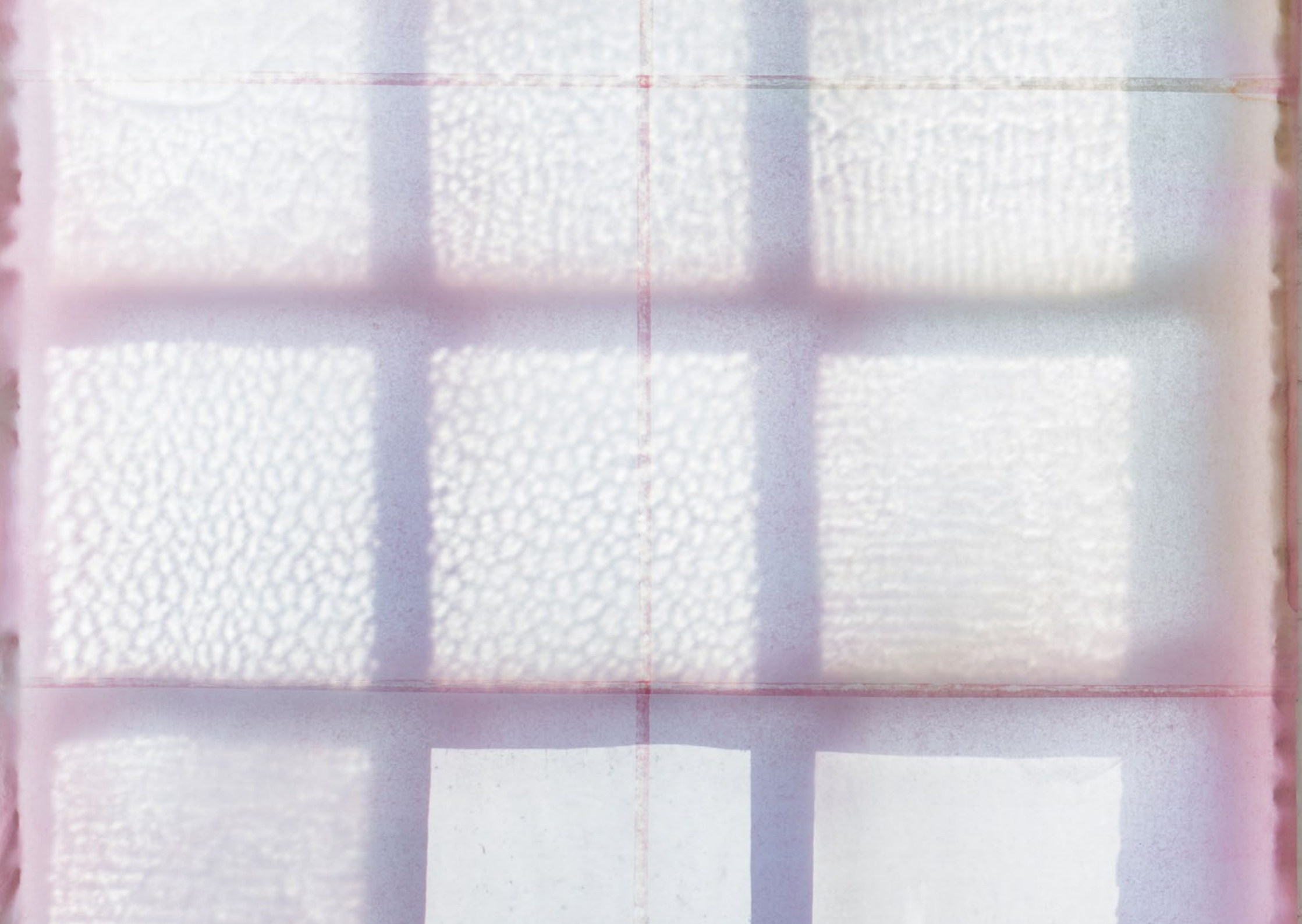
View of a section, from the back and front sides, at night with artificial lighting

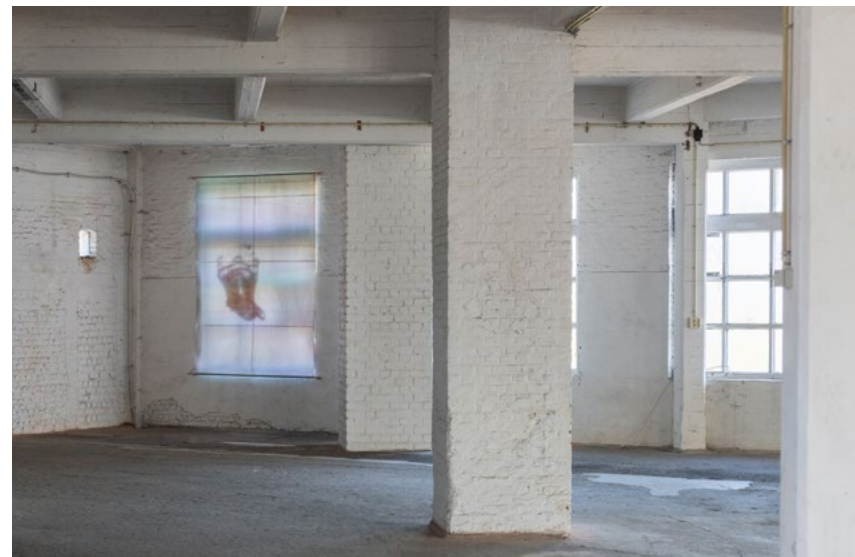
2024

FENÊTRES

Dyed silk papers assembled on copper tubes are laid out and stretched in front of windows.

Installation
Dyed silk paper, copper
225 x 175 cm







2025

DOUBLE FOND

Images of smartphone wallpapers are placed over reproductions of artworks from art history. For this series, the photograph of these superimpositions is rendered as a photogravure with a colored filter, using the Chine-collé technique with tinted tissue paper.

(serie of 9)

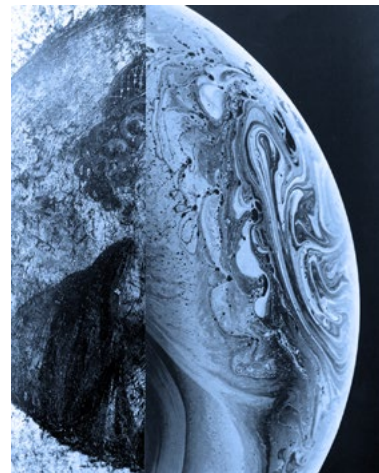
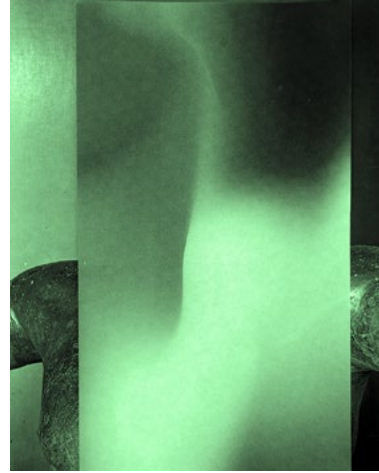
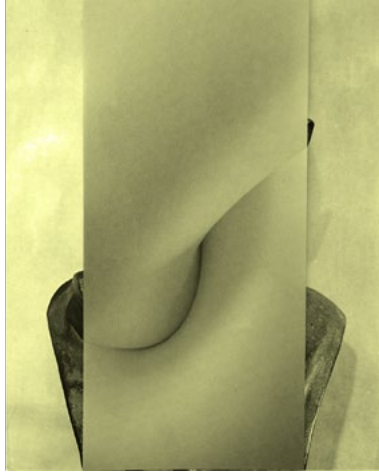
Photogravure and Chine-collé on Velin BFK Rives paper

26 x 20 cm

Unique edition







2024

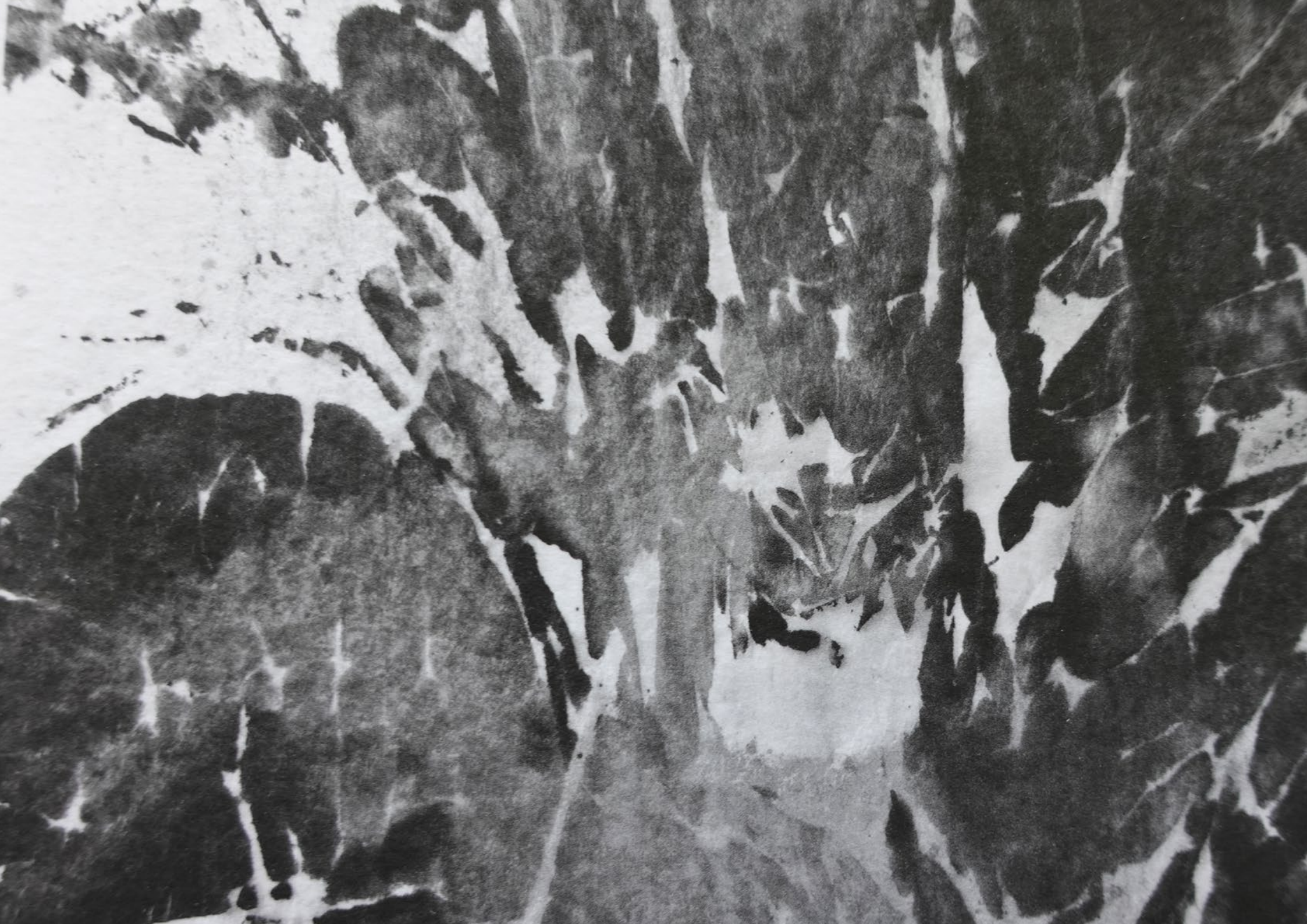
PAUPIÈRES

The ink used to dye papers drops on the floor of the studio. Papers are placed on top of it. The imprint of the floor sets on the paper. For this series, those traces are transcribed into photogravure, revealing abstractions that both evoke the mineral and the geological, the vegetal and the organic.

(Serie of 5)

Photogravure on Velin Rives paper

27 x 21 cm





2024

CARACTÈRES I, II, III, IV, V, VI

Woodcut engravings printed on dyed and oiled silk paper, overlayed and assembled on copper tubes.

Installation

Woodcut on dyed and oiled silk paper, copper

Variable dimensions













2023

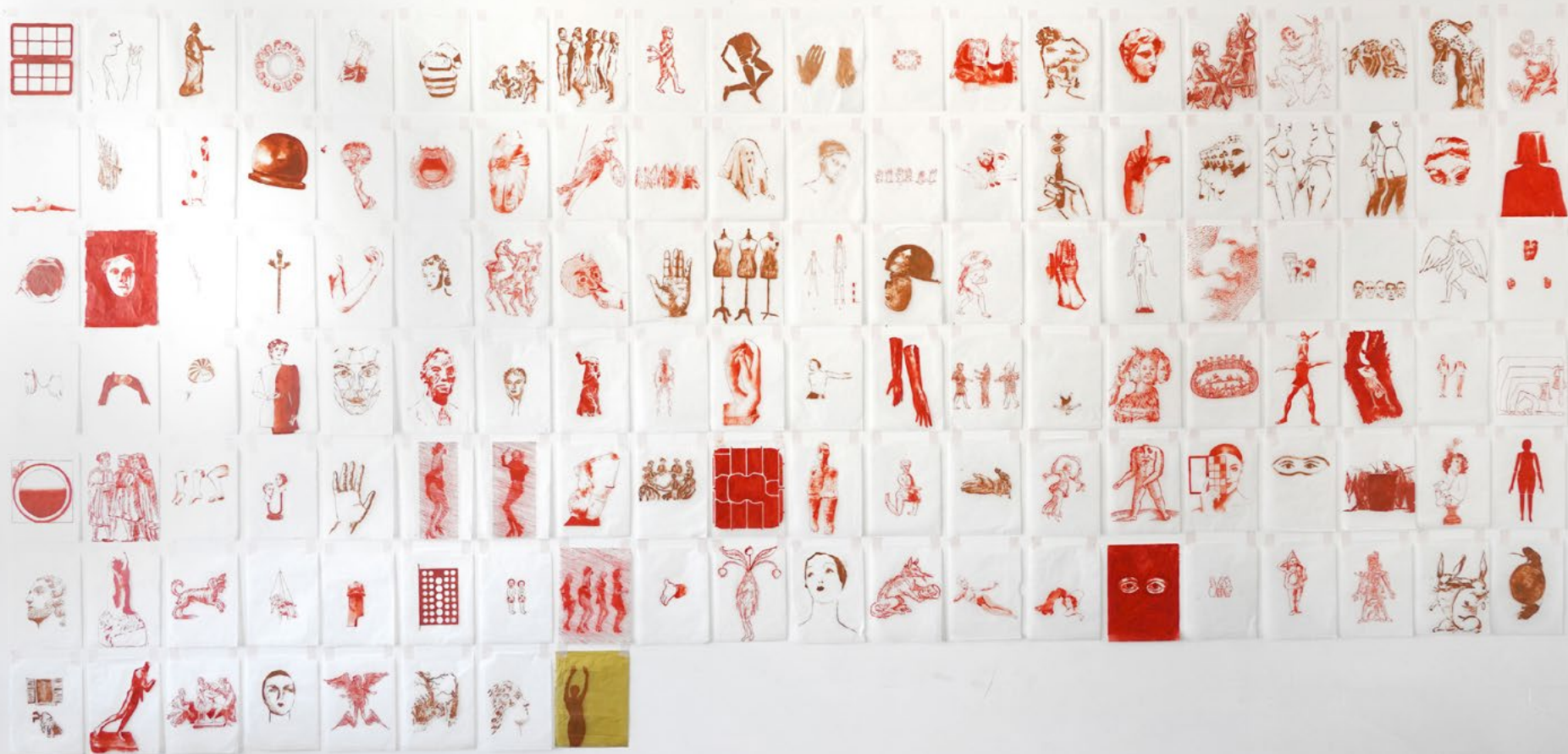
ARCHIVE DE RECHERCHES SUR LA FIGURATION, ENTRE UNICITÉ ET MULTIPLICITÉ

Fragments of images from various sources, transcribed into drawings using oil on silk paper.

Set of drawings
Painting on silk paper
420 x 200 cm

(Studio view, Cité Internationale des arts, Paris, 2023)







2021

OBJECTIF

This is a series of thirty-two photogravure. It is the same engraving but printed with a different color filter (chiné collé technique). The hand is associated with a tool of perception – a camera lens, in an image where the intention and the creative act are together.

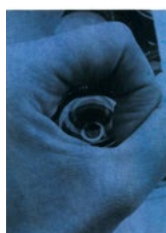
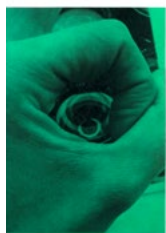
(set of 32)

Photogravure and chine collé on Velin Rives paper

30 x 40 cm

Edition of 3







2022

THROUGH LAYERS

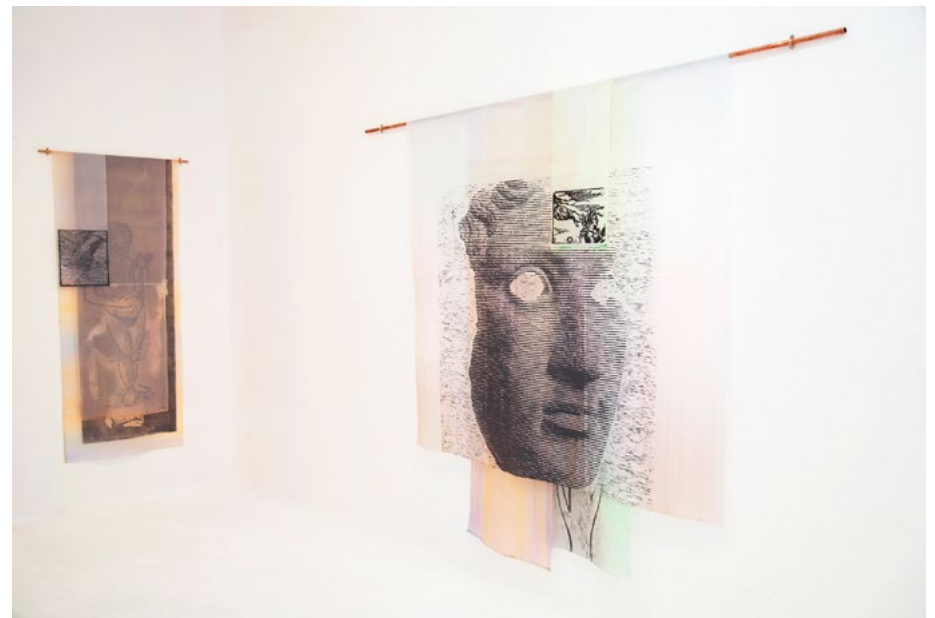
The woodcuts are assembled to communicate according to their own logic, where transparency produces a new and moving activation. These compositions generate a new image, a superposition of meaningful layers, just like sedimentation. The engraved wood matrices are hand printed on tinted silk paper.

Installation

Woodcut on dyed silk paper and copper tube

Variable dimensions (250 x 200 cm)















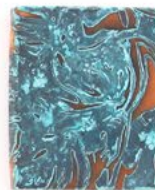
2022

DISTORSION

Drawings transcribed with nitric acid on polished copper sculptures. The oxidization, which is created between the two materials, generates at the same time the appearance of the image, its alteration and its disappearance since the oxidization does not cease to act. The survival of the image is here put to the test of its perpetual deformation.

(set of 5)
Oxidization on copper
22 x 28 x 3 cm







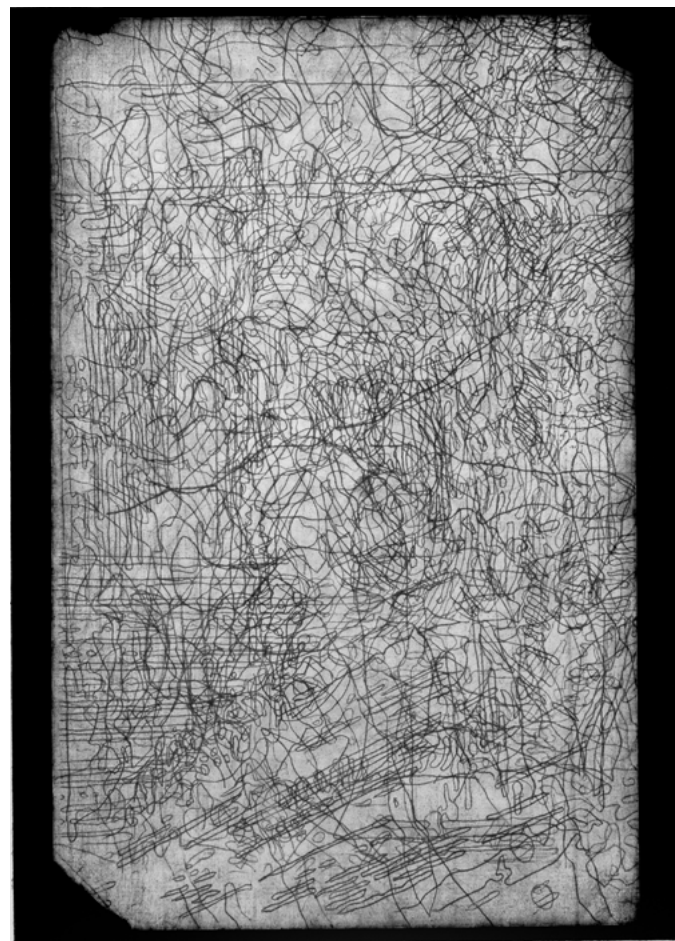
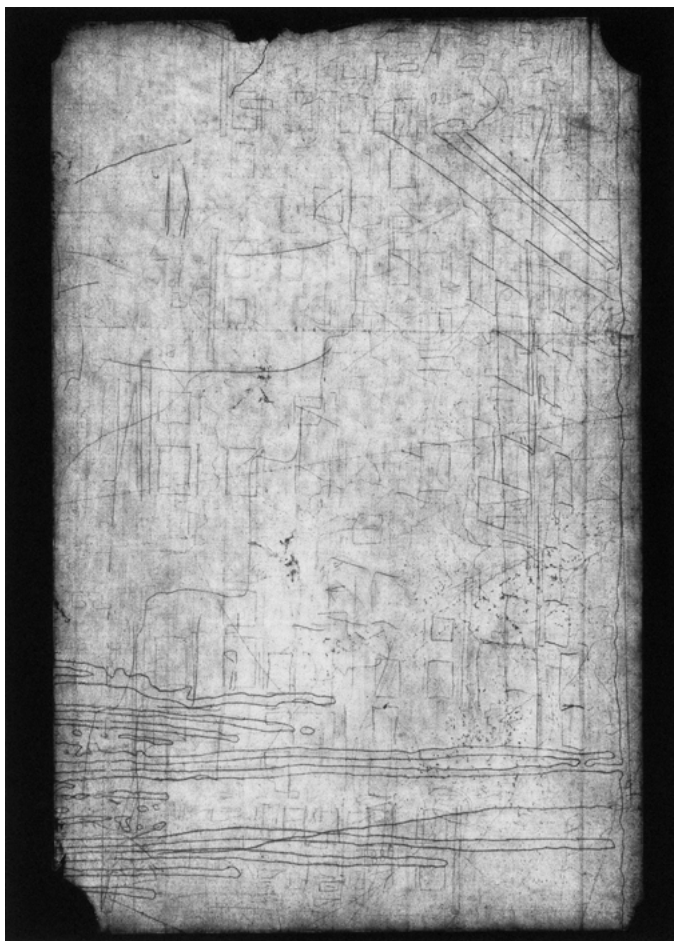
2021

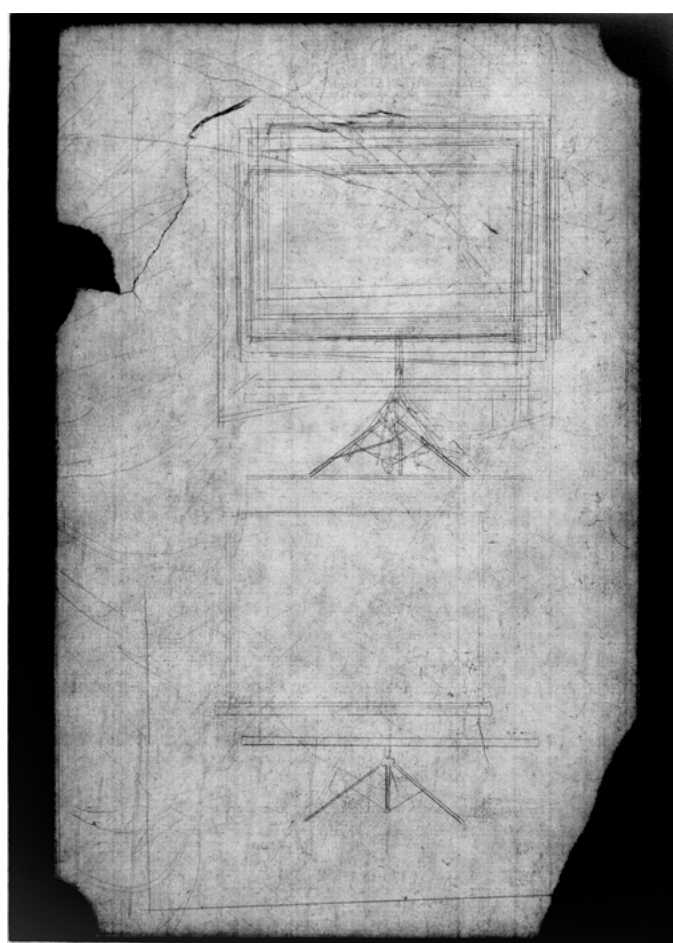
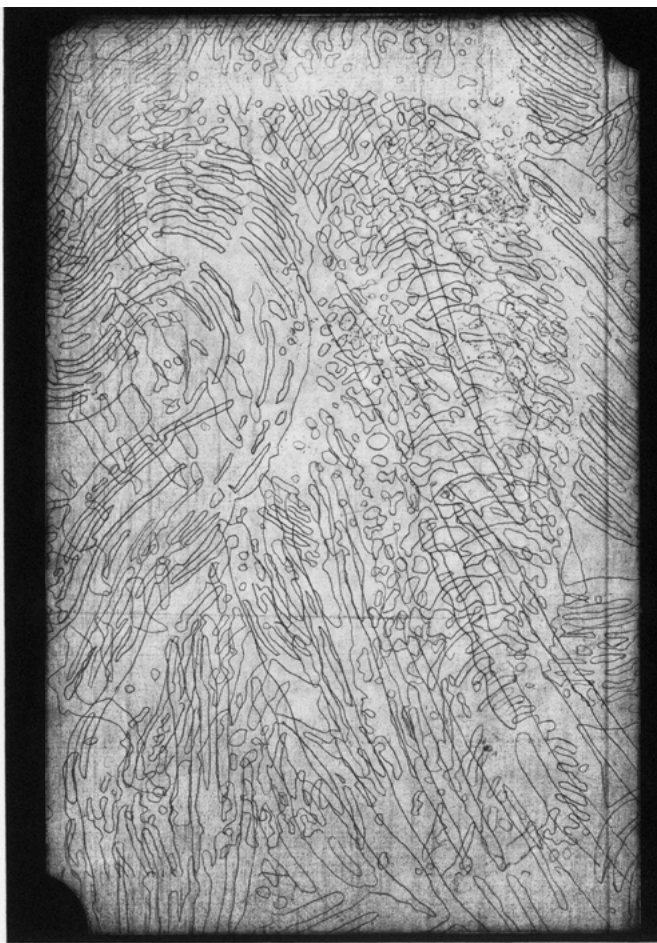
CARBONE 2010-2018

Carbon paper is a duplication medium that allows for transcription. By using the same papers year after year, the traces are superimposed and create a network of random lines. For this series, the negative image of these carbon papers is transcribed in photogravure.

(series of 7)
Photogravure on Magnani Incisione paper
50 x 65 cm
Edition of 5







2021

ÉCRAN DE FUMÉE

Like open windows on a screen, the images are superimposed and merge into each other.

*(series of 4)
Photogravure, soft varnish and chine collé on Magnani Incisione paper
50 x 70 cm
Edition of 3*











2020-2022

VARIATIONS

Images collected over several years are assembled by superimposition according to their own logic. A new image is then formed where accumulation, invisibility and disappearance come together.

(series of 7)

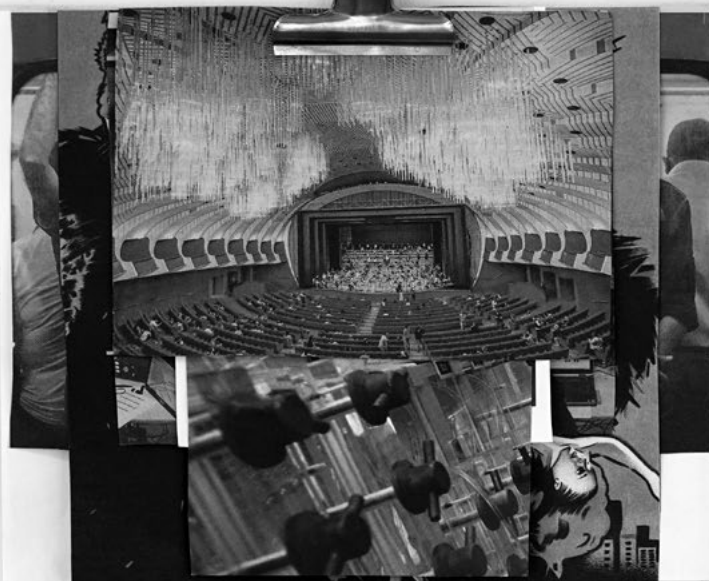
Photogravure on Hahnemühle paper

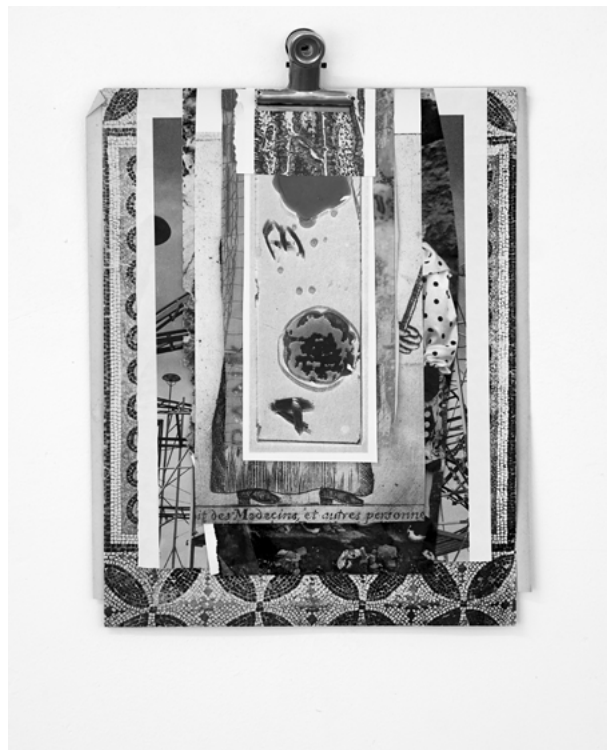
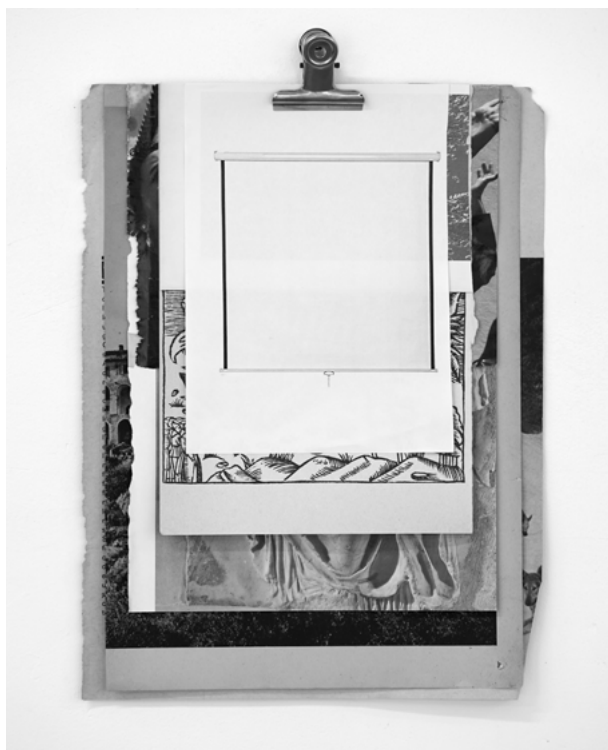
41 x 50 cm

Avec le soutien de la fédération Wallonie-Bruxelles









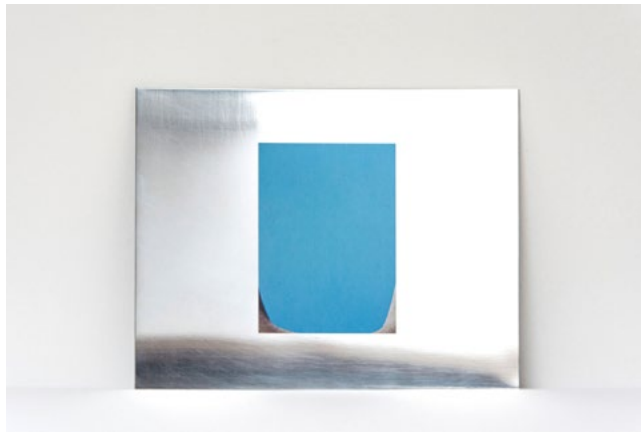


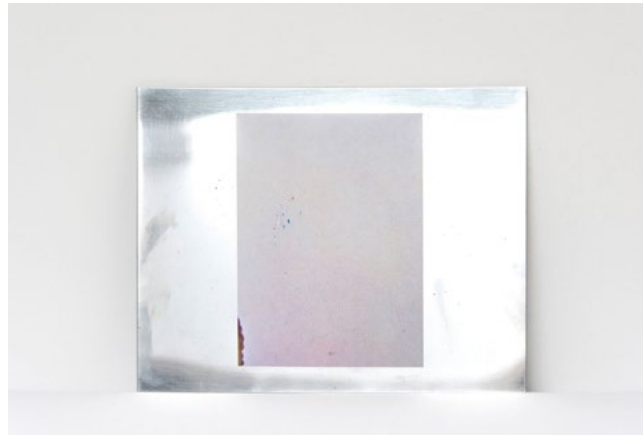
2019

FONDS

This edition starts with quadri-color images found in art history books. A frame, a defect, a detail, a dust... appear by framing and enlarging the background of the image.

*UV print on polished zinc, wooden box
20 x 25 cm
Edition of 24 unique copies*





2018

JEUX DE MAINS

Two hands on which their work gloves are placed upside down.

*Watercolor on Moulin du Roy paper
55 x 76 cm*



2018

UNTITLED

Extract from "Le Réel et son double", Clément Rosset, Paris, Gallimard, 1976.

Text photo-etched on copper
34 x 43 cm

mon point de vue,
t, tout comme si je n'a

Je ne refuse pas de voir, et ne nie en rien le réel qui m'est
montré. Mais ma complaisance s'arrête là. J'ai vu, j'ai
admis, mais qu'on ne m'en demande pas davantage. Pour
le reste, je maintiens mon point de vue, persiste dans
mon comportement, tout comme si je n'avais rien vu.

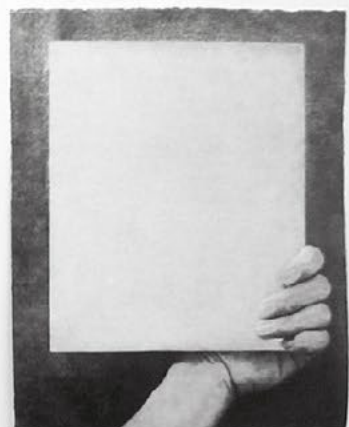
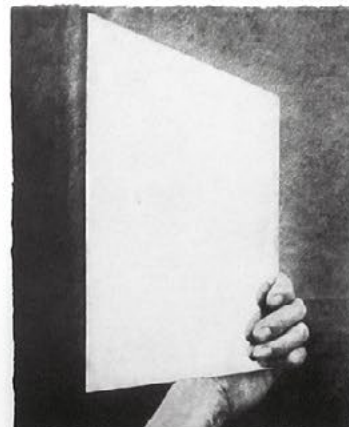
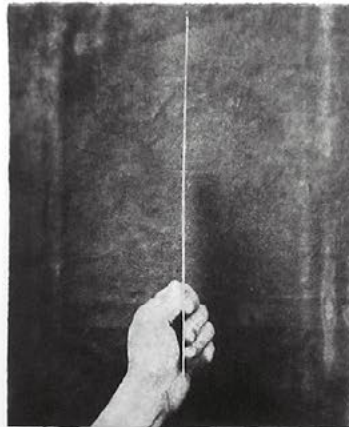
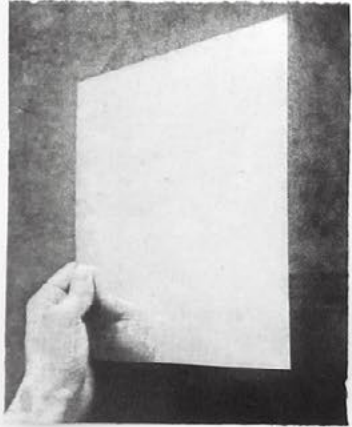
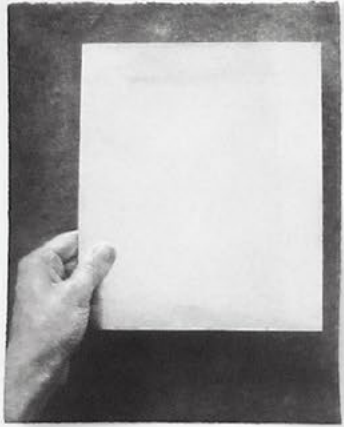
2017

L'ÉQUIVOQUE ET LA MAIN

Seeing is an act: the eye sees as the hand takes. — Paul Nougé

(set of 5)
Photogravure on Zerkall paper
38 x 46 cm



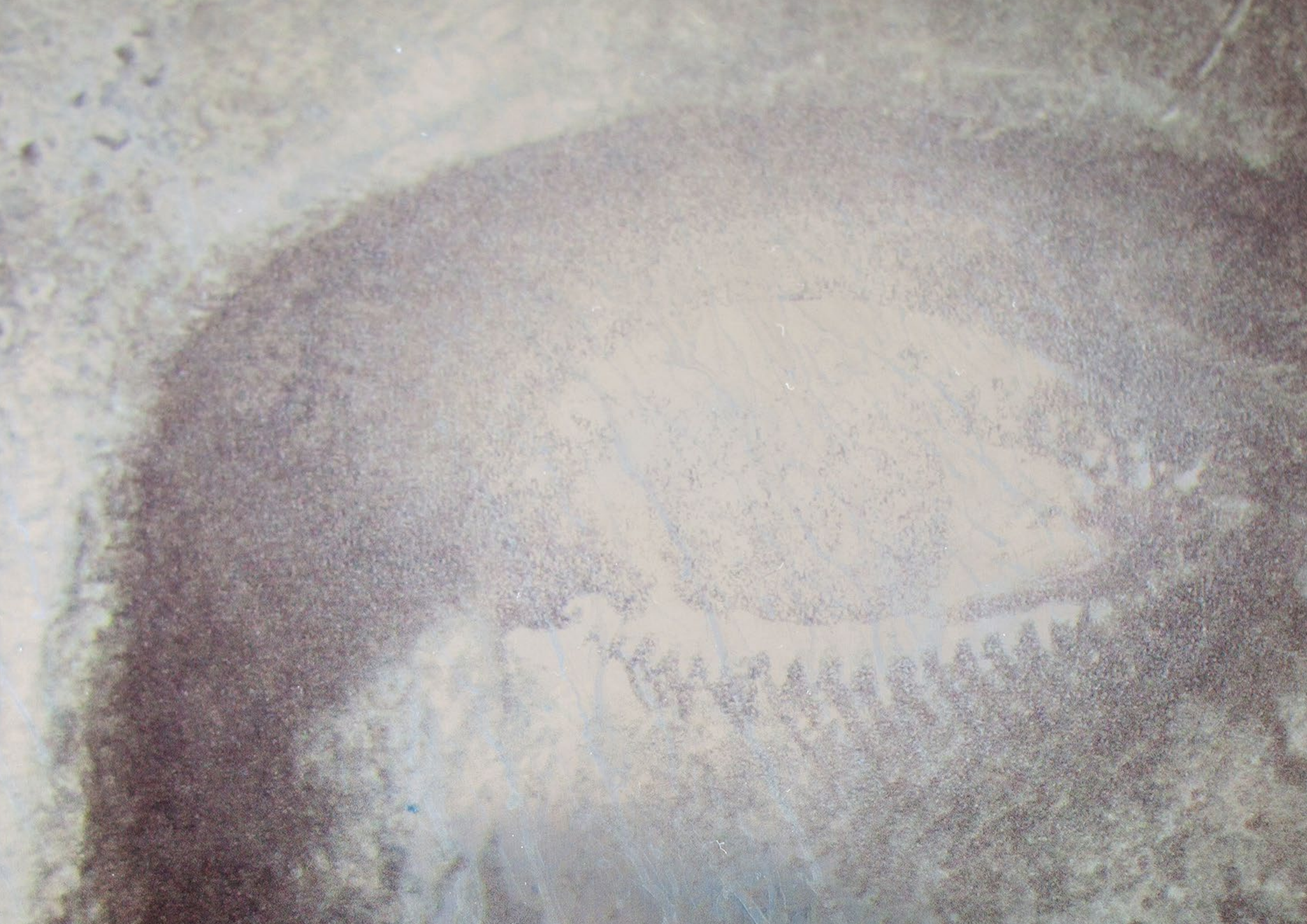


2017

LES YEUX DEVANT SOI

The flash of a camera overexposes an image in a book. This one is reproduced on a shiny zinc plate.

*UV print on polished zinc
30 x 35 cm*





2017

LES TÊTES SE GANTENT

Latex glove placed on the image of an antique sculpture.

*Watercolor on Moulin du Roy paper
50 x 70 cm*



2016

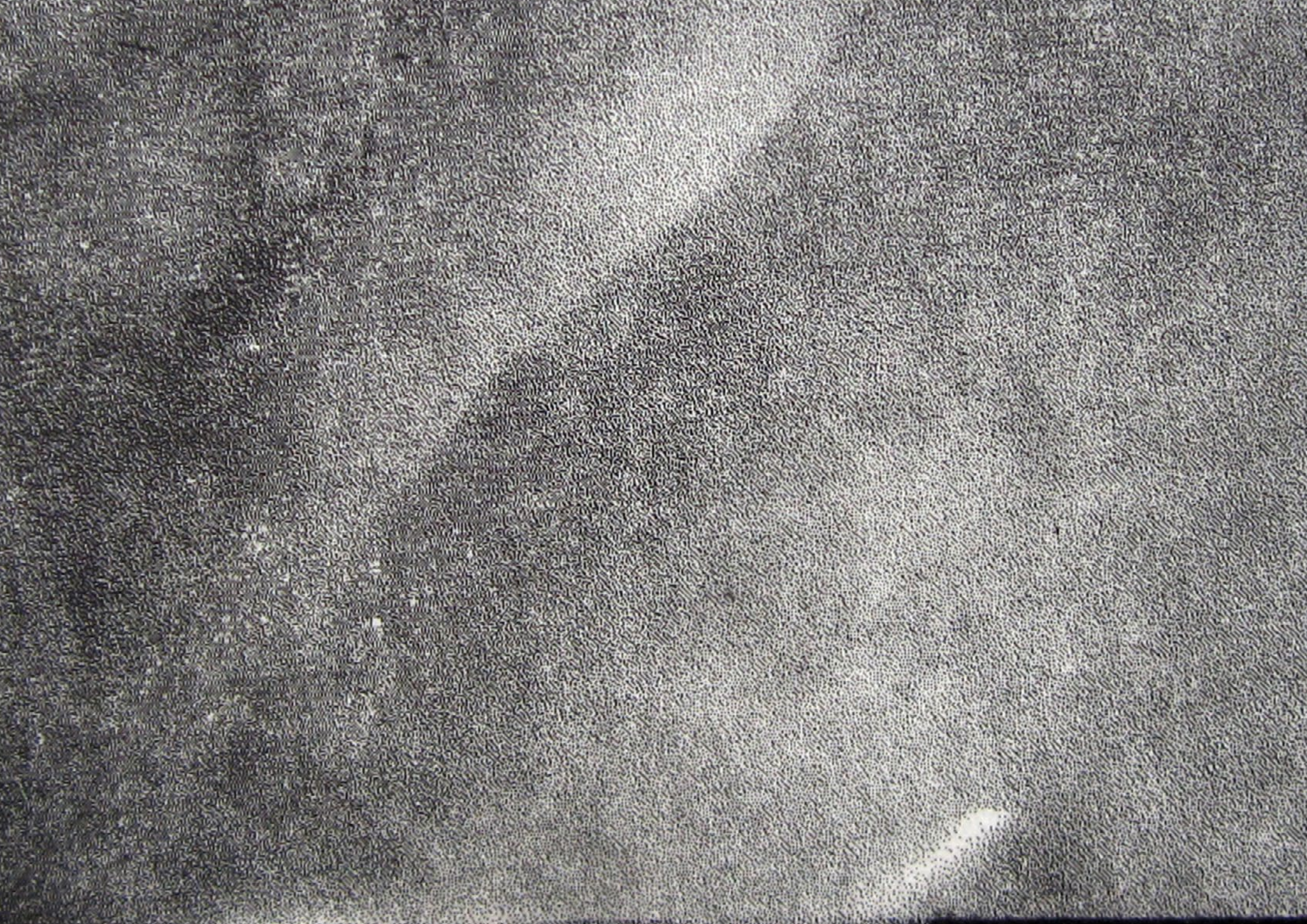
VOILÀ

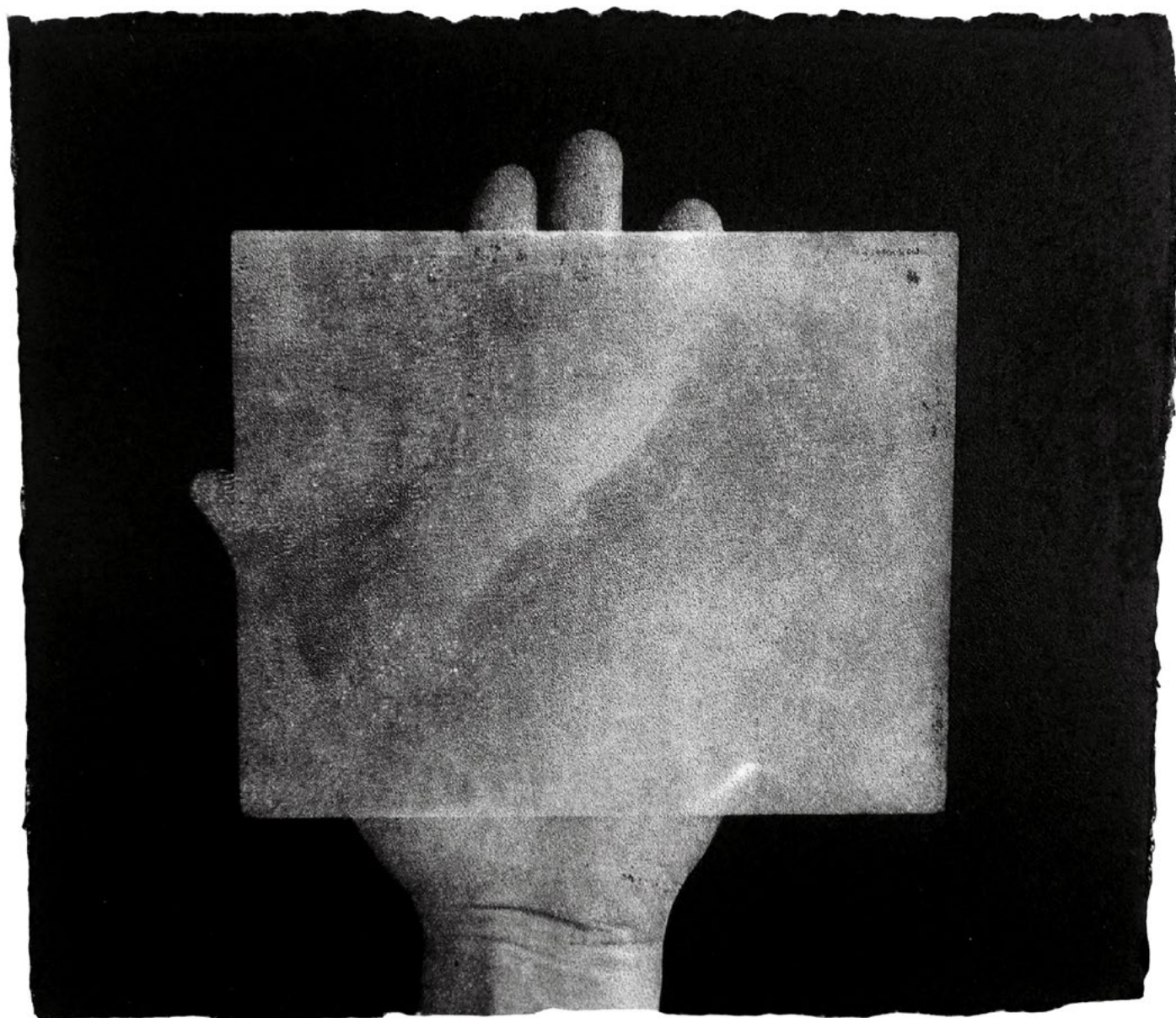
A small copper plate (a matrix) is placed in a hand. The title «Voilà» is an invitation to see there (voir là).

Aquatint and photogravure on Zerkall paper

19 x 22 cm

Edition of 10



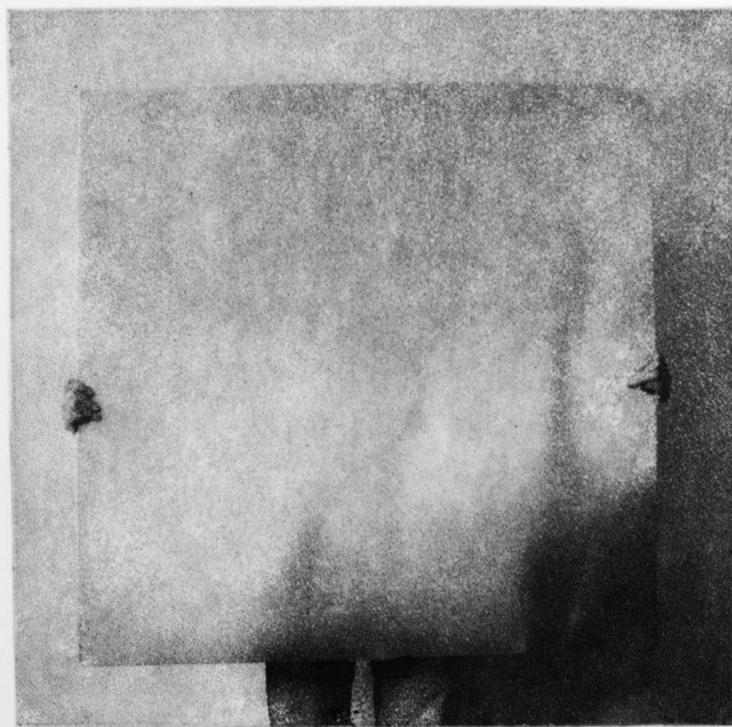


2015

PERSONA

The engraver faces his matrix that becomes an intermediary between him and the outside world. The polished copper plate, ready to be engraved, presents itself as a mirror of the workshop. The matrix becomes a mask through which the engraver expresses himself – it is his *persona*

*Photogravure on Velin Rives paper
30 x 30 cm
Edition of 10*

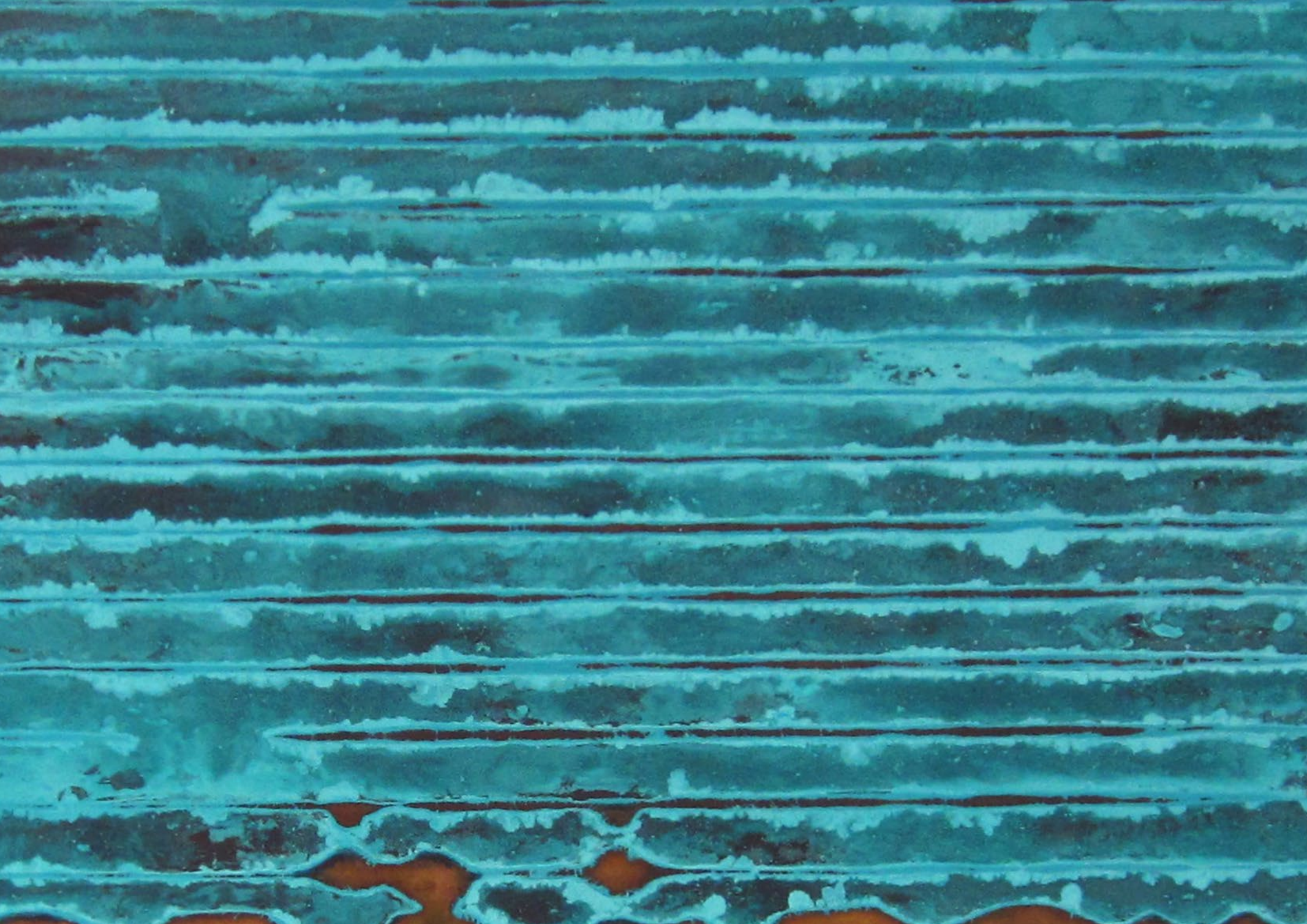


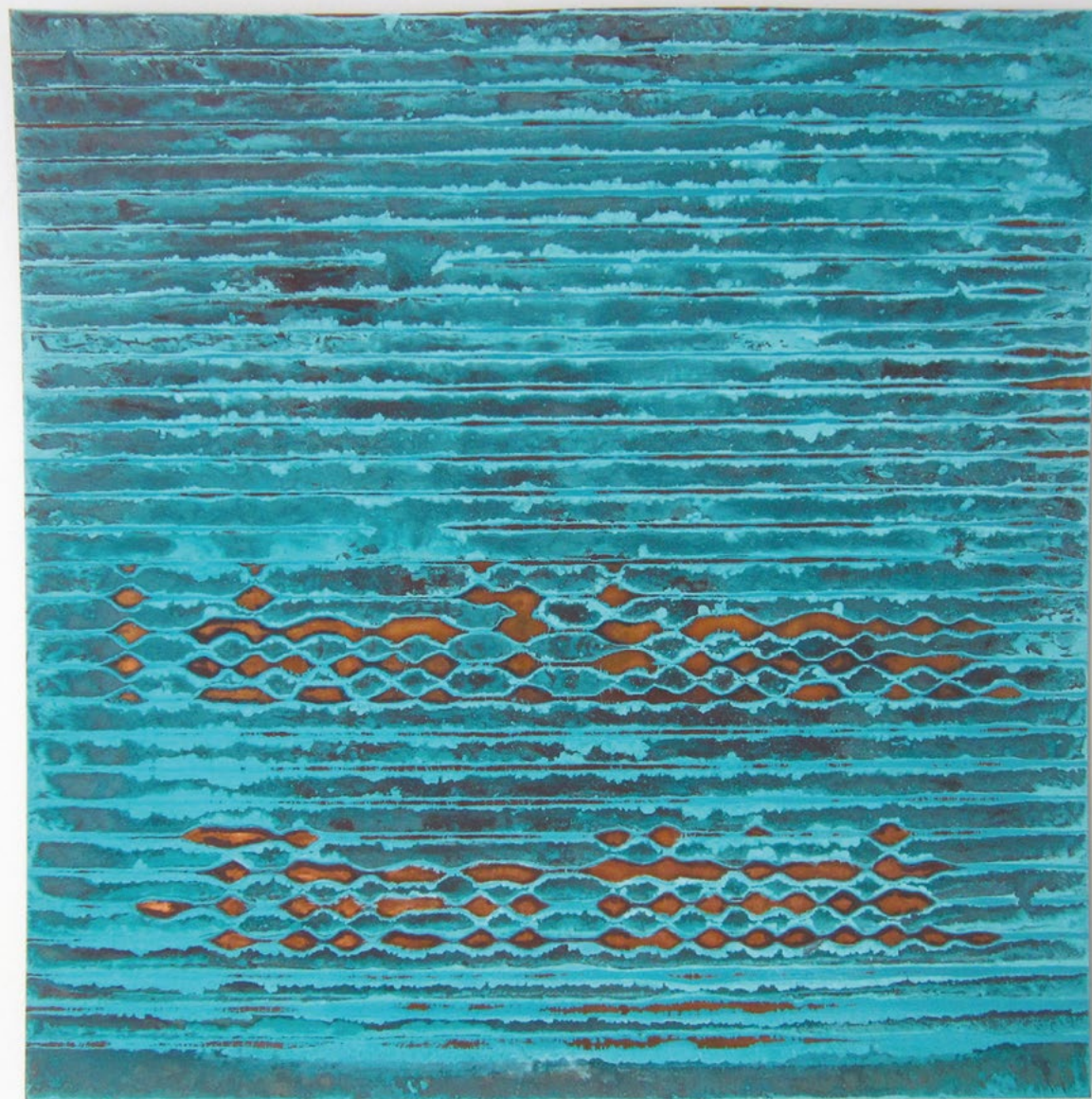
2015

THEN THINK

A subtitle (I don't know. Then think) of a film is isolated on a copper plate which will oxidize until the letters disappear.

*Oxidization on copper
100 x 100 cm*





2014

LA GROTTA

Based on a detail of the print «Saint Jerome in a cave» by Albrecht Dürer, 1512.

*MDF wood engraved
300 x 240 cm*





2013

LE POUVOIR D'OUBLIER, OU, POUR M'EXPRIMER EN SAVANTE, LA FACULTÉ DE SENTIR

This performance is inspired by an experiment filmed in a laboratory more than 50 years ago where a doctor questions a young woman having ingested LSD. Transforming the oral into written form diverts the conversation. Another language structure is reconstructed in the time and space of the performance. In the form of a video projection, the words appear in subtitles. The question of the body and the physiological circuits in communication is then raised: how is the feeling reconstituted and how it allows the transfer and the incarnation by reducing these circuits into the simple deletion of words on a screen.

Performance
Video projection with live written subtitles
12 minutes

C'est là. Vous ne le sentez pas?

2012

CAPRICES & DÉSASTRES

The work is based on the titles of the etchings «Los Caprichos» and «Los Desastres de la Guerra», by Francisco de Goya. The titles translated into French were arranged in a dialogue between «HIM» and «HER», and then photo-etched on polished copper plates.

(set of 4)
Text photo-etched on copper
28 cm x 32 cm



A. — Les autres doctrines de la morale se sont des bêtes fauvés. Que cela te soit un bien.

2.2.2. 2e qui arrive toujours.

FLAN. C'est pour ça que vous êtes nés ?

4.22 *As ça profite !*

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

THE UNIVERSITY OF CHICAGO

1.4.1. Les passagers encore servis : ceux à bord.

144. *Carice Populace.*

1.1.1. Ces deux cas de même loi :

(A 1. L'accusé avait un couteau.

11.1.1. How fast you write

III.1.1. Perawatan gigi dan mulut

100