

# ANNABELLE MILON

Selection of work: 2012-2024

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My research is based on a critical analysis of the printed image: understanding why and how the creation of an image is not simply a reproduction of reality, but the image of a tangible reality, opening up the complexities of representation.

These reflections unfold through a visual language at the crossroads of printmaking, photography, and installation. Issues of framing, support, reproducibility, light, and scale are at the heart of my work. My works are shaped through montage, layer after layer, from which meaning emerges between the images, in the interstices and the voids.

It is by superimposing centuries of history and representations, in successive layers, that I am interested in reinterpreting reality. From the smallest detail to the largest scale, I collect representations from various eras and regions, paying meticulous attention to the fragment: a piece torn from its whole, through which I reveal the connections between a cave drawing, an antique statue, a fifteenth-century engraving, an advertisement, a screen, a hand...

The juxtapositions of these iconographic clues generate a narrative that sets figures from the past in motion alongside our contemporary world. This process allows me to propose a vision in which the past and the present define each other, and together question the future.



2024

LE BAL

Installation consisting of a large mural (fresco), visible from both sides, made up of hundreds of woodcut prints, hand-printed on dyed silk paper. The work brings together representations inspired by museum collections, digital content, and advertising images. The iconographic choices operated generate a back-and-forth between familiarity, consumerism, and the disquieting strangeness. A typology of the double, of the imaginary Other, thus emerges, reflecting its enduring presence in those who create images. Mannequins, masks, figurines, automatons, dolls, robots, puppets – the work appropriates these fictitious doubles, which serve as mirrors, models, and vectors of values.

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









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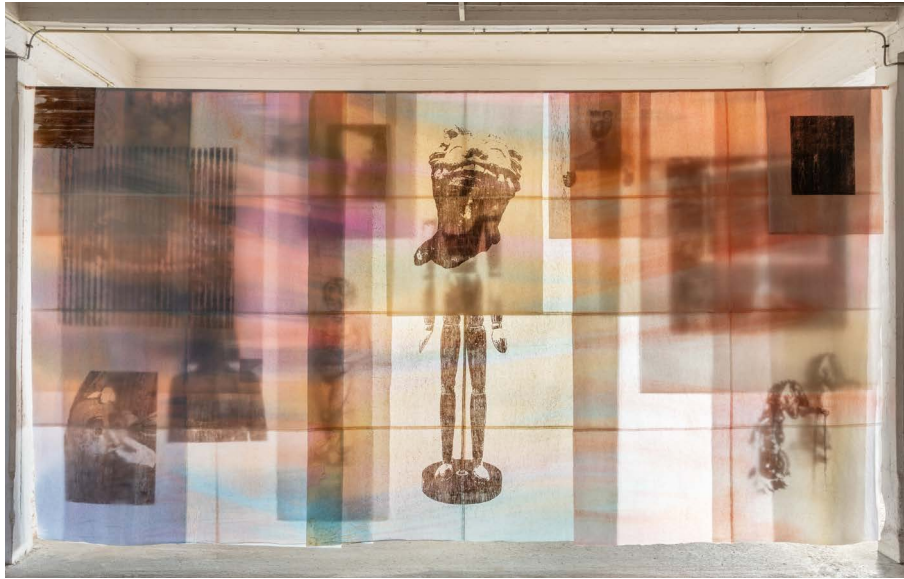






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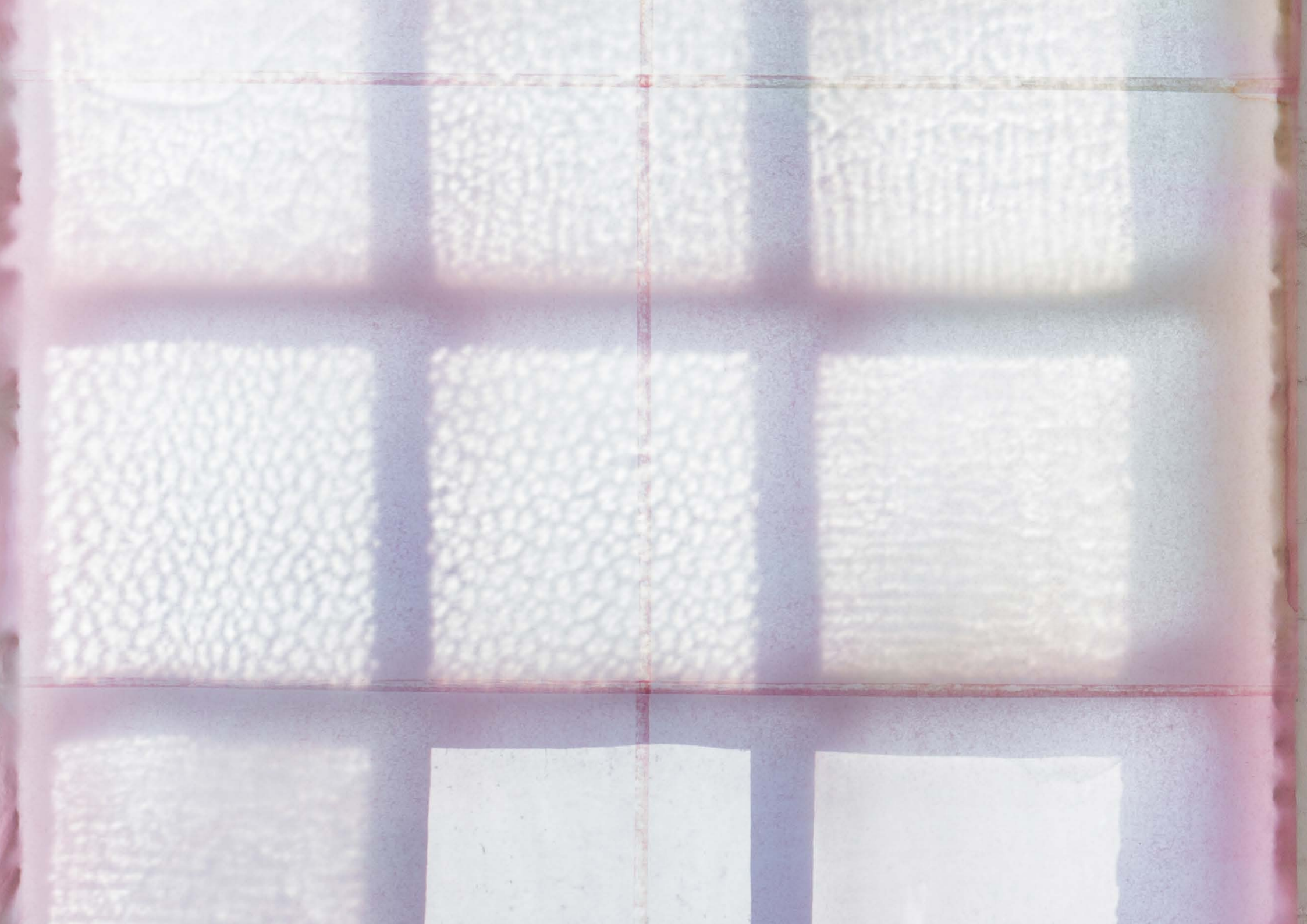
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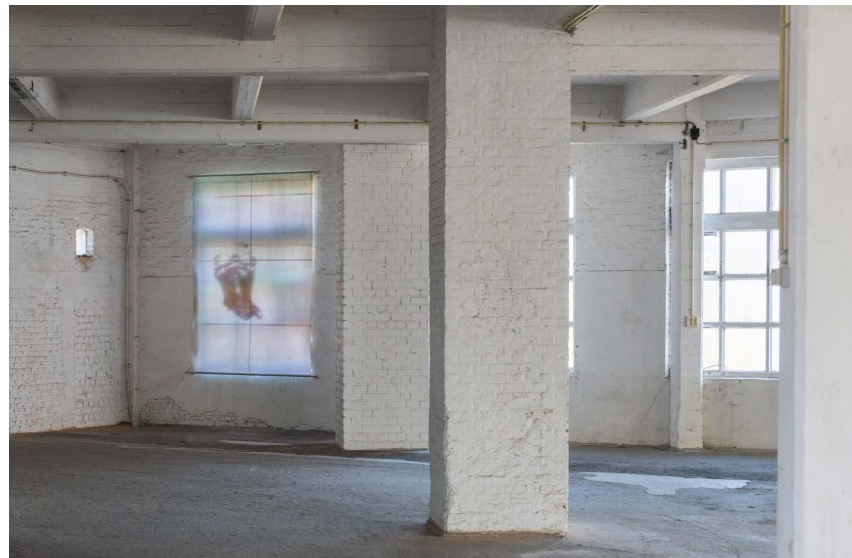
2024

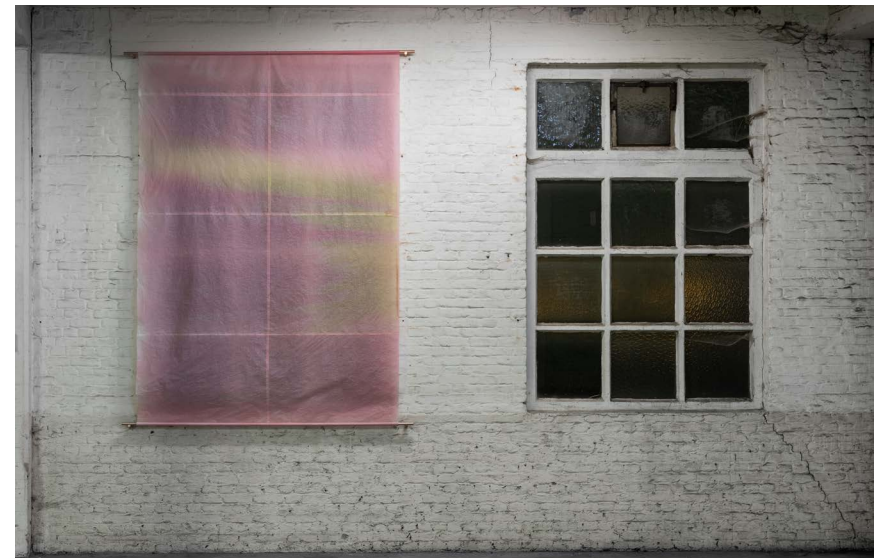
FENÊTRES

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*









2024

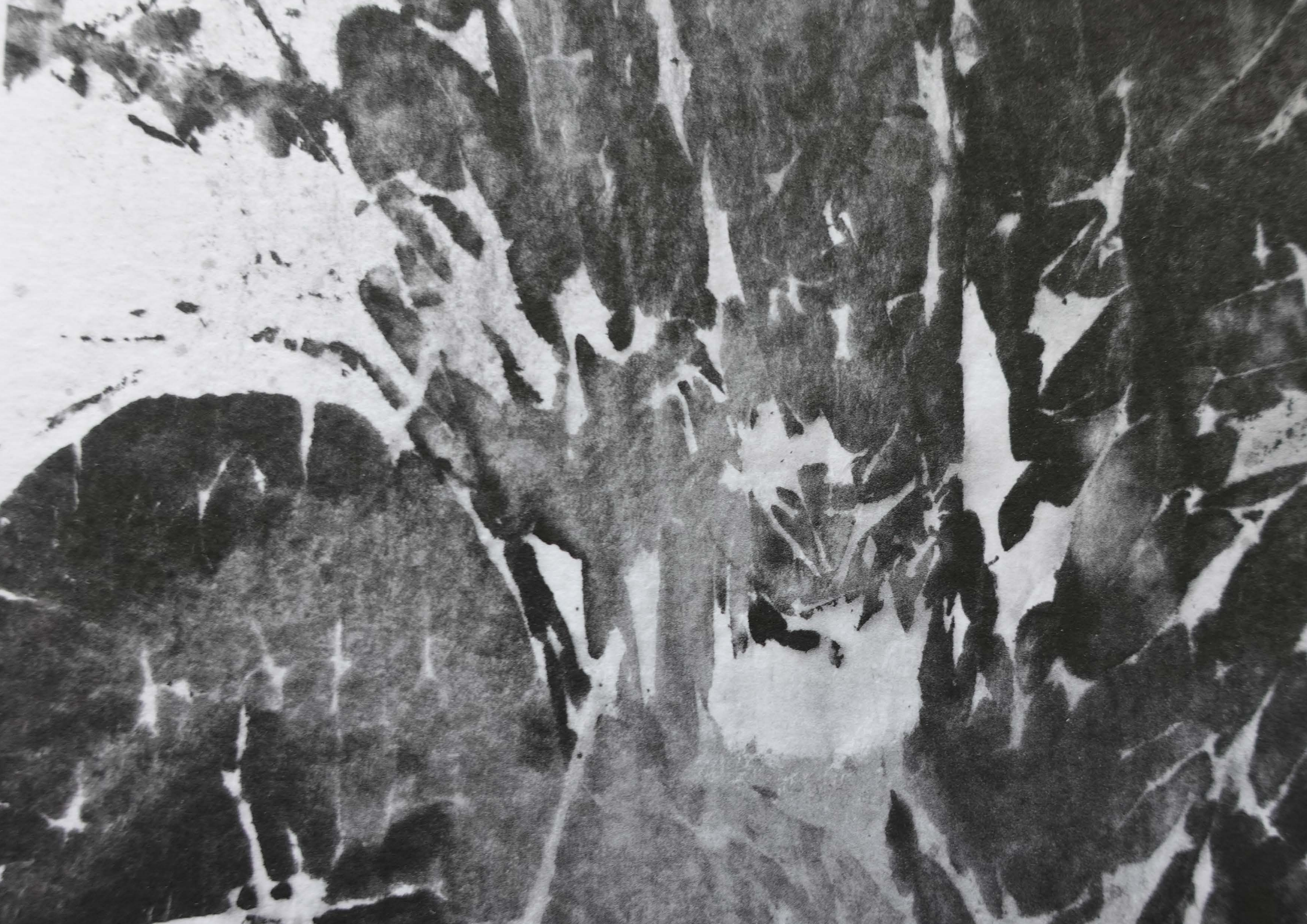
## PAUPIÈRES

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, overlaid and assembled on copper tubes.

*Installation*

*Woodcut on dyed and oiled silk paper, copper*

*Variable dimensions*













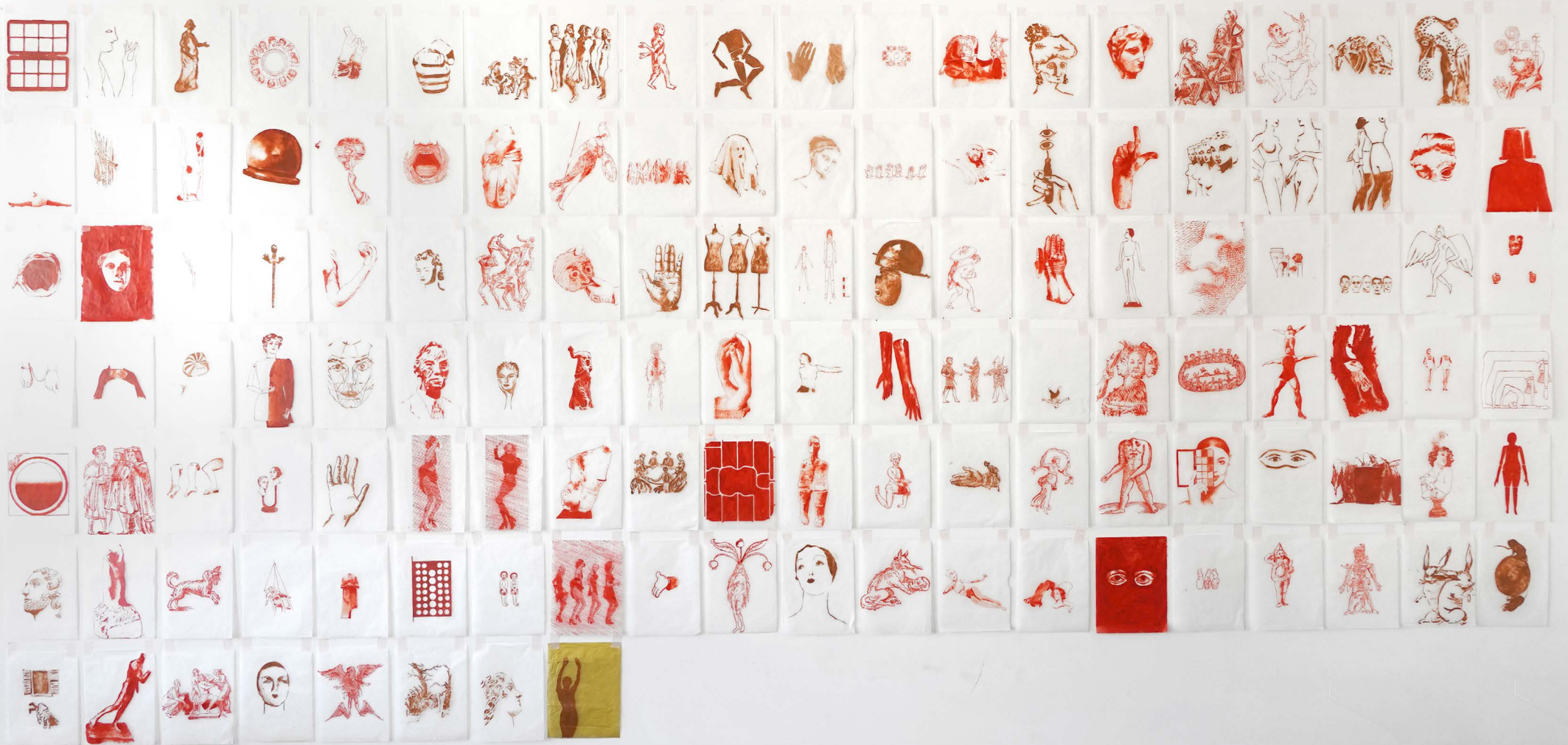
2023

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.

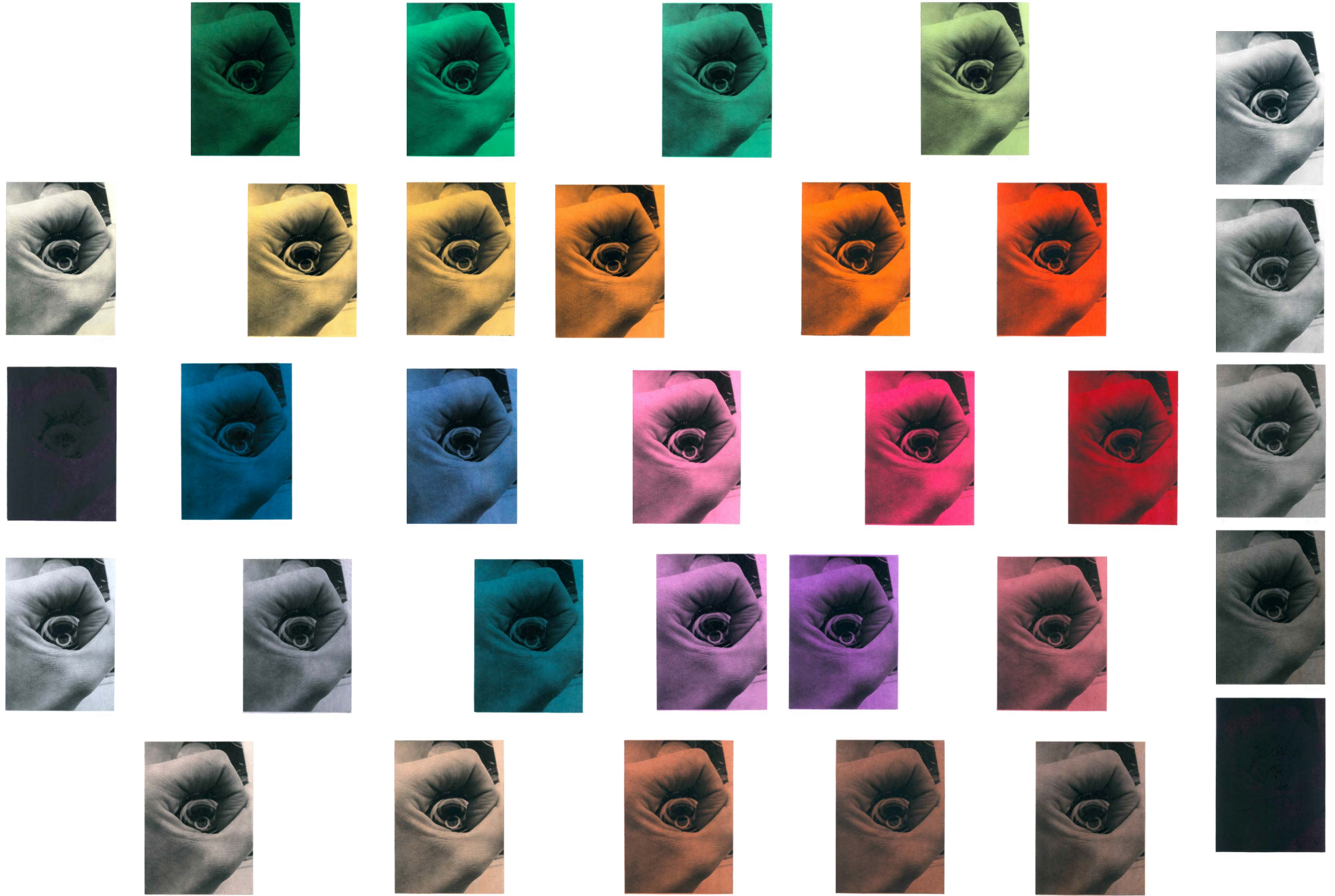
*(set of 32)*

*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.

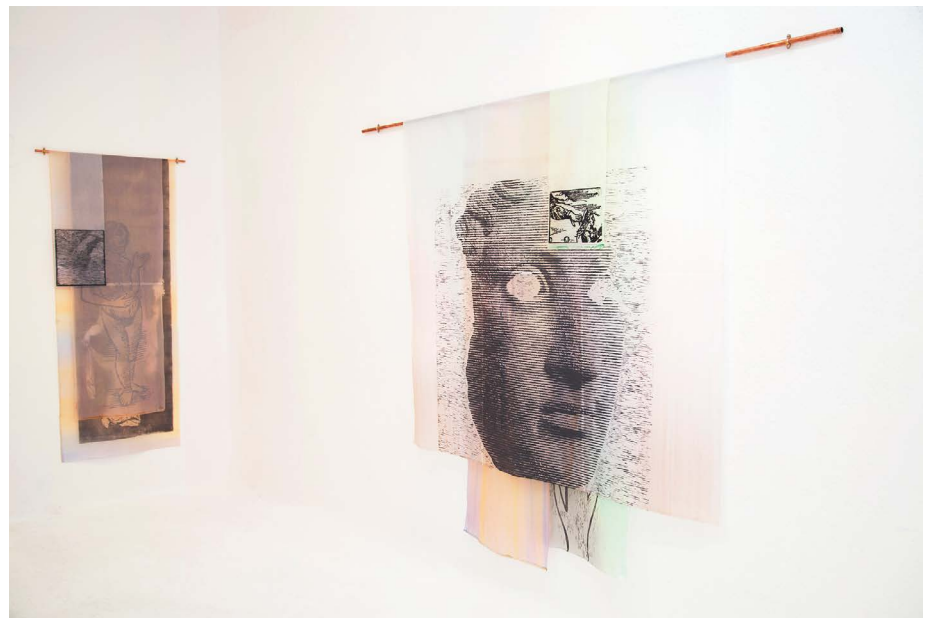
*Installation*

*Woodcut on dyed silk paper and copper tube*

*Variable dimensions (250 x 200 cm)*



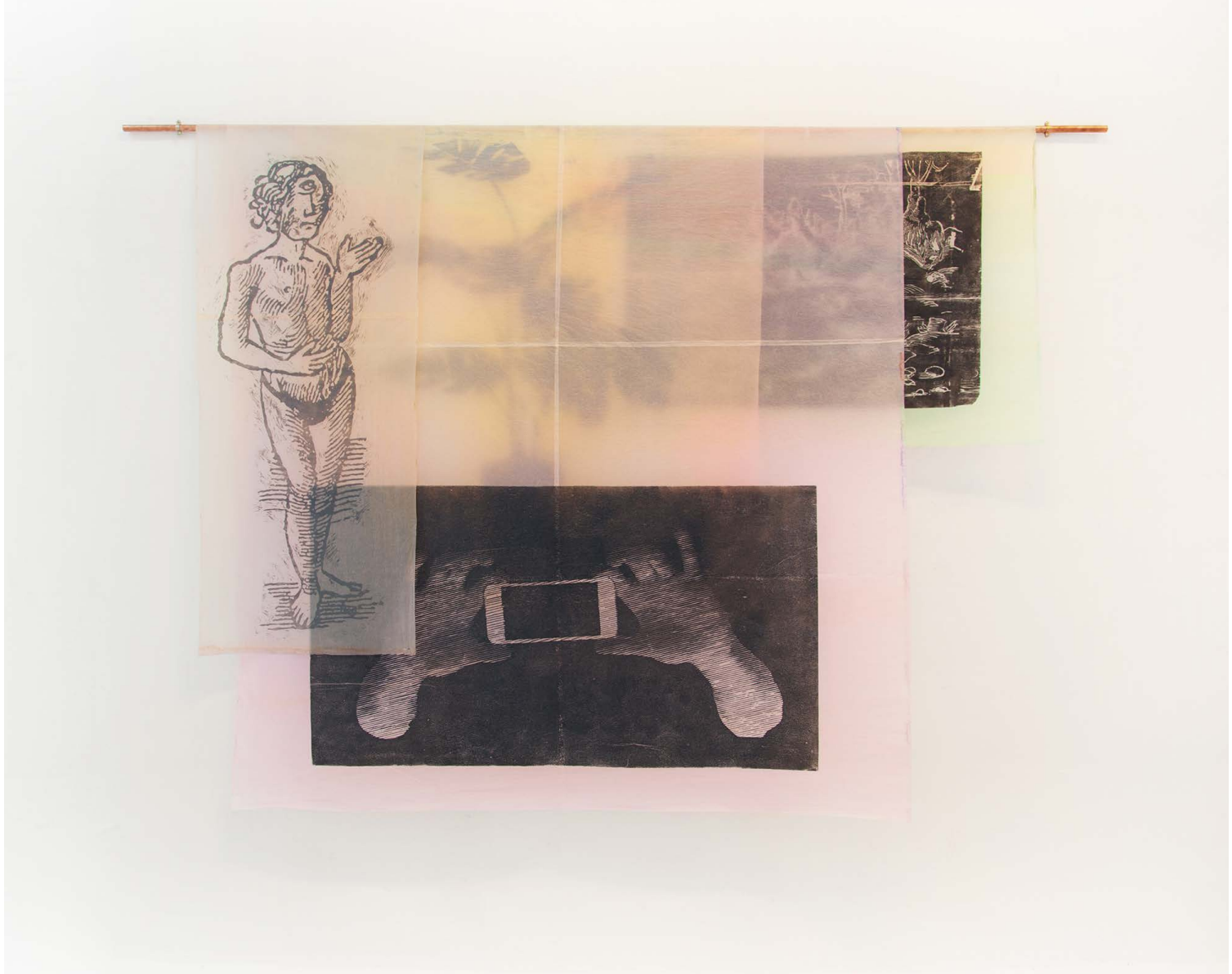














2022

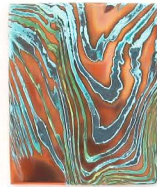
## DISTORSION

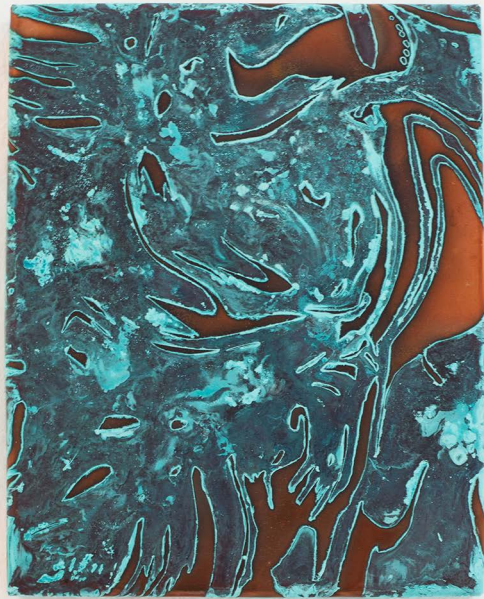
Drawings transcribed with nitric acid on polished copper sculptures. The oxidization, which is created between the two materials, generates at the same time the appearance of the image, its alteration and its disappearance since the oxidization does not cease to act. The survival of the image is here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

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







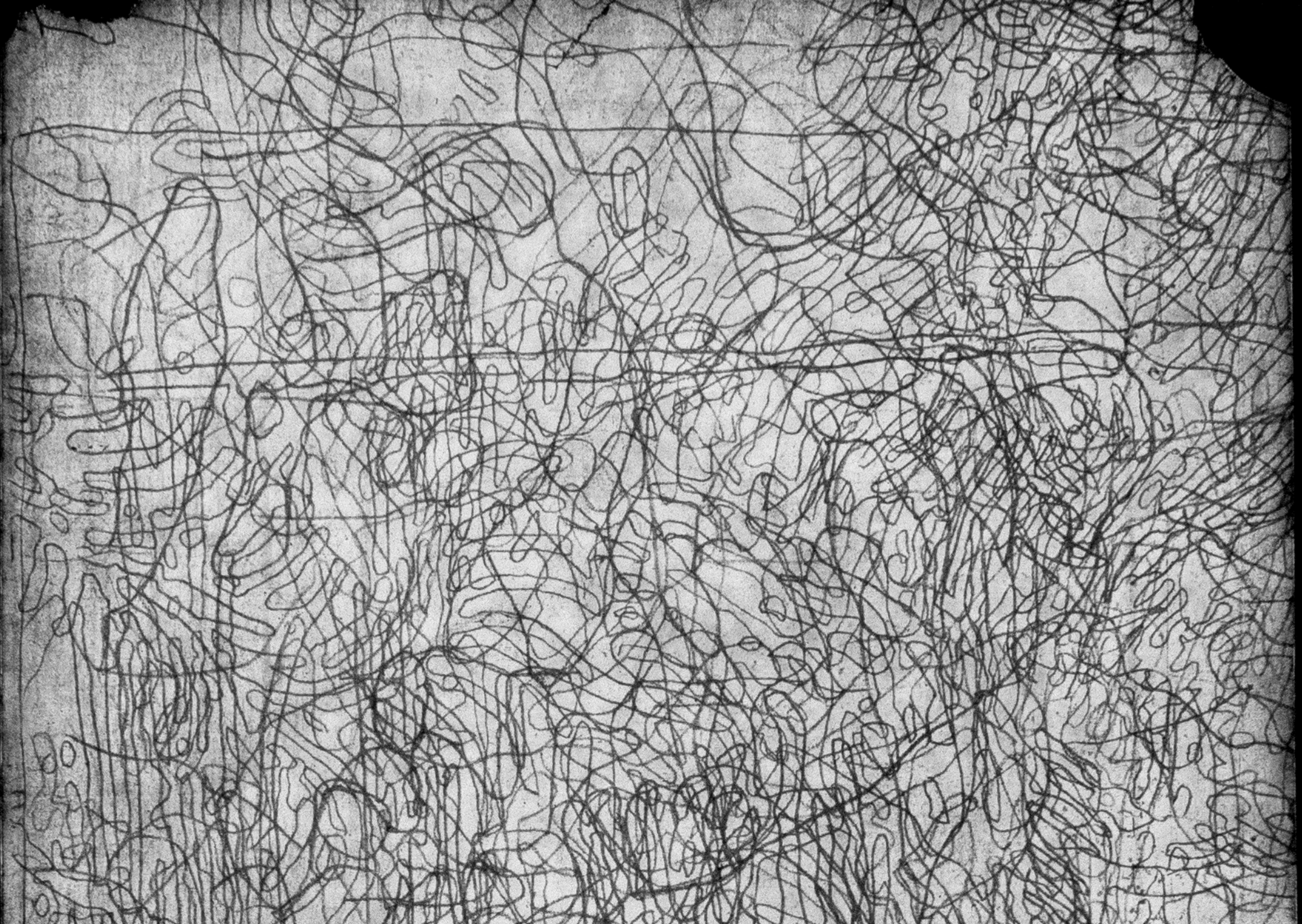


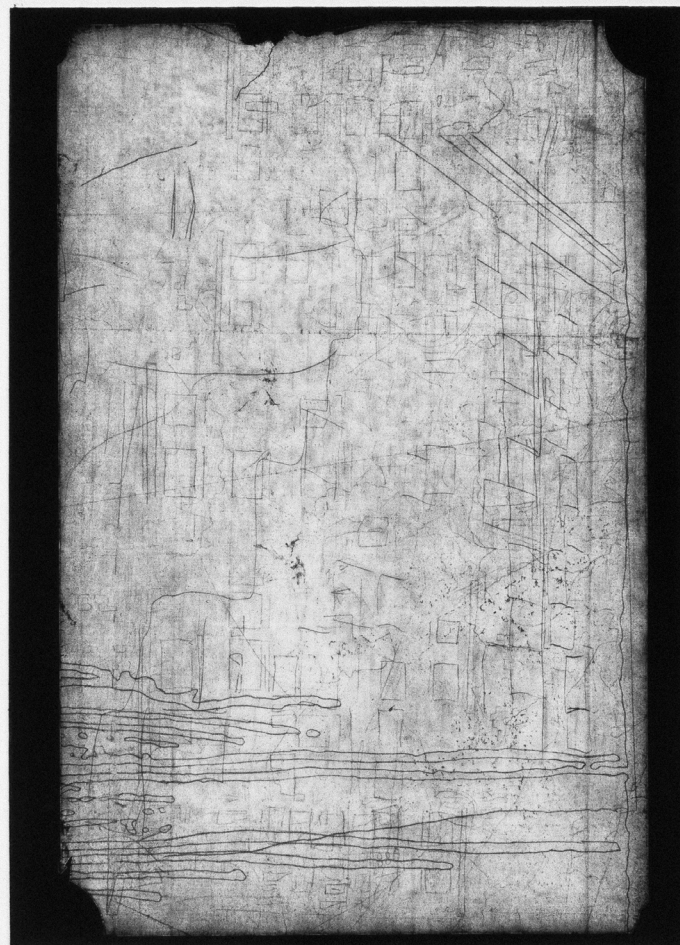
2021

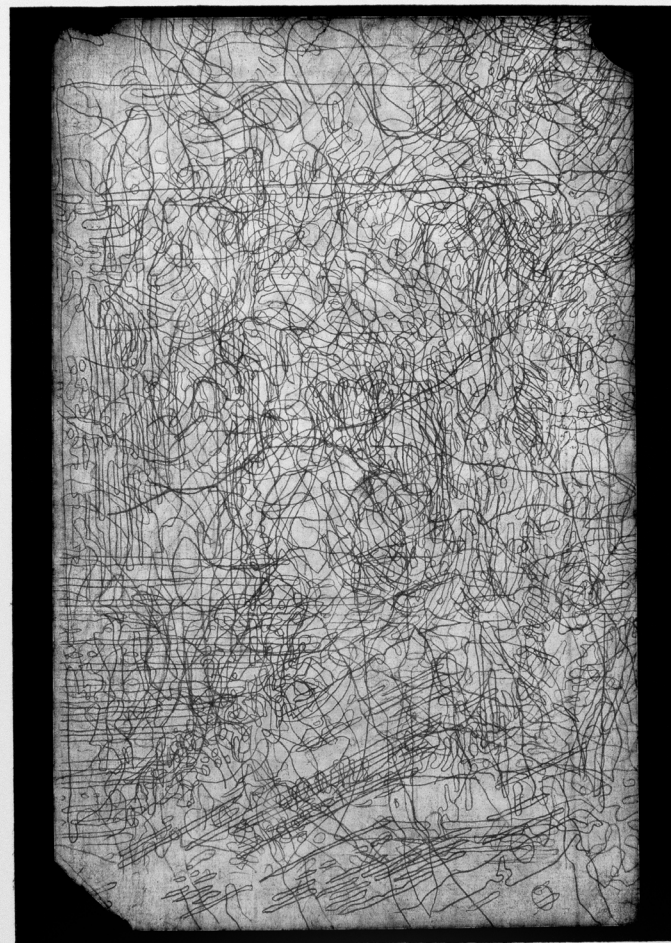
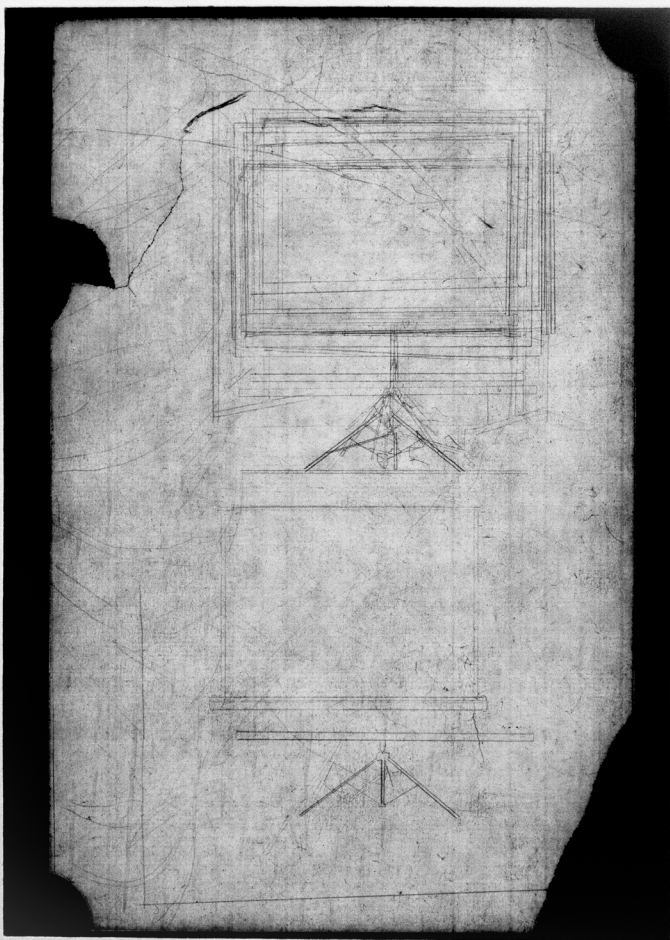
## CARBONE 2010-2018

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*

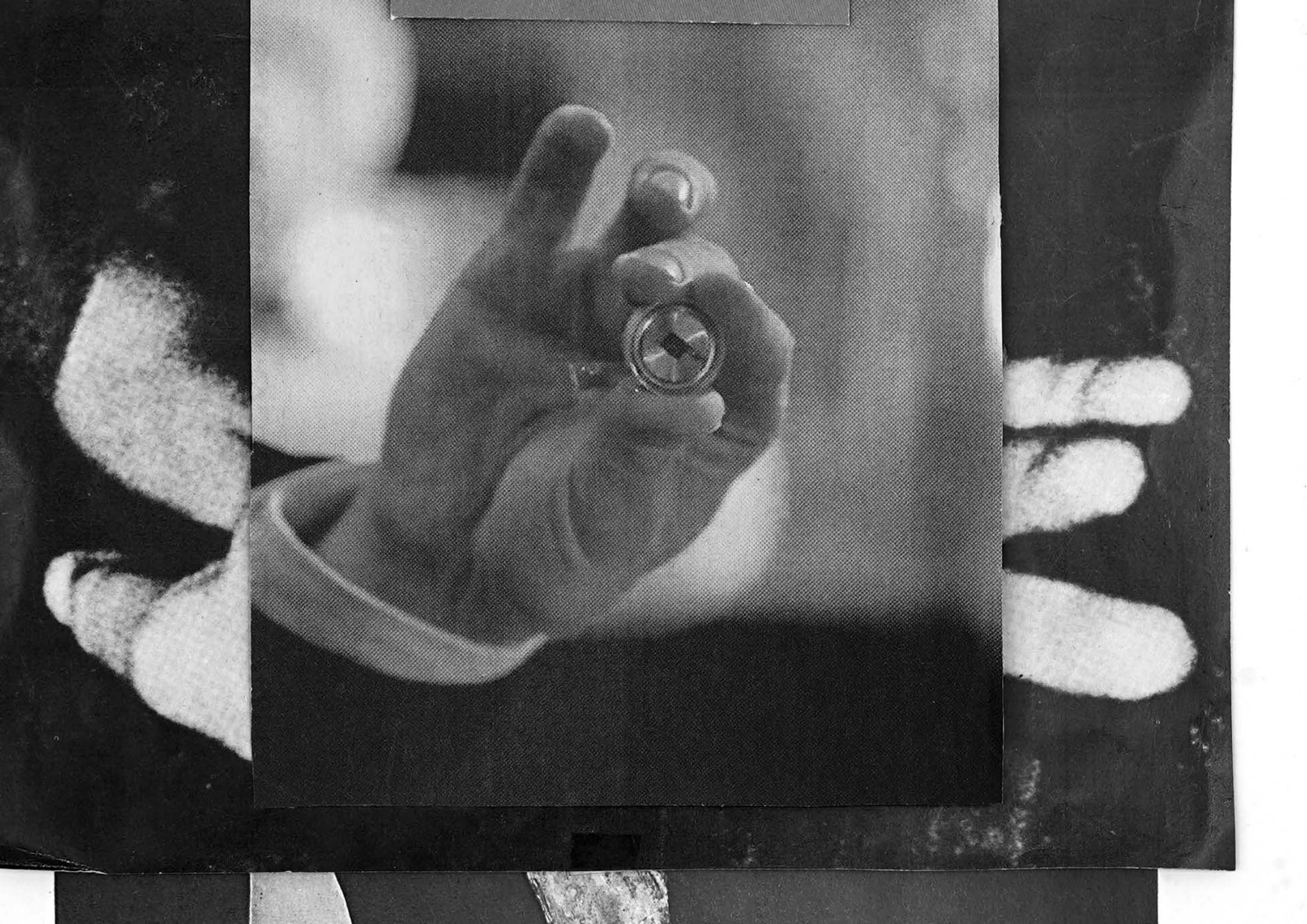
*41 x 50 cm*

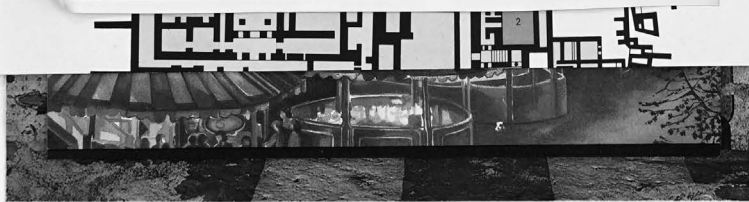
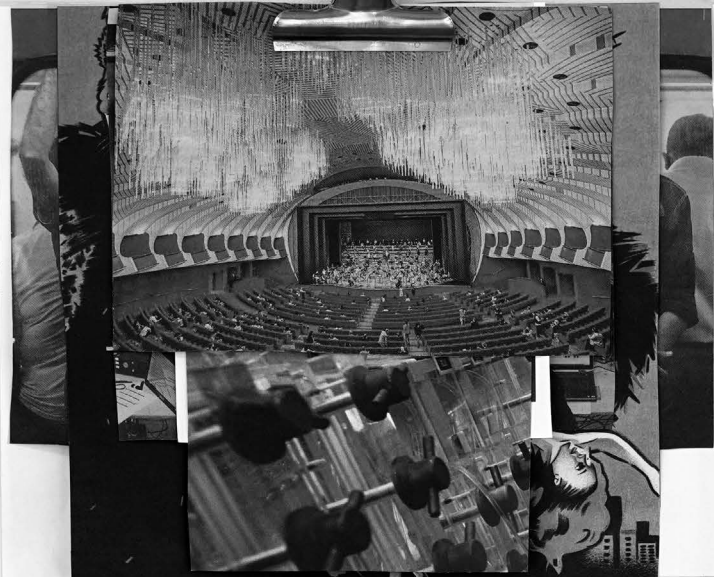
Avec le soutien de la fédération Wallonie-Bruxelles

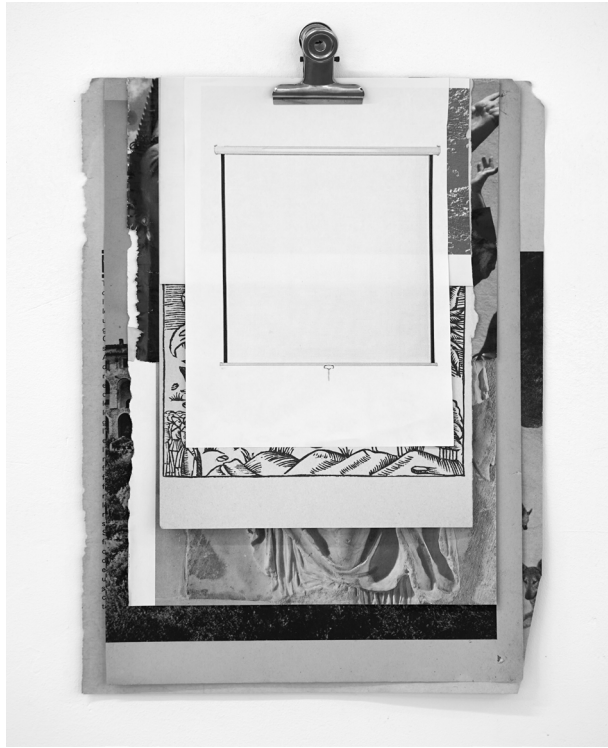


FÉDÉRATION  
WALLONIE-BRUXELLES













© Philippe Braquennier

Vues de l'exposition *Faire flamboyer l'avenir*, été 2022, Centre d'art et de photographie, Lectoure (FR)

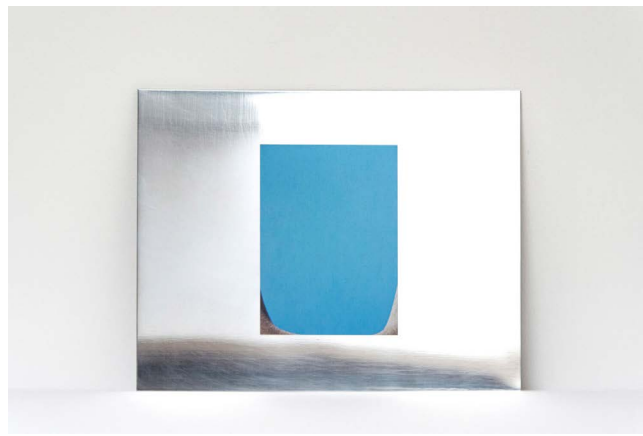
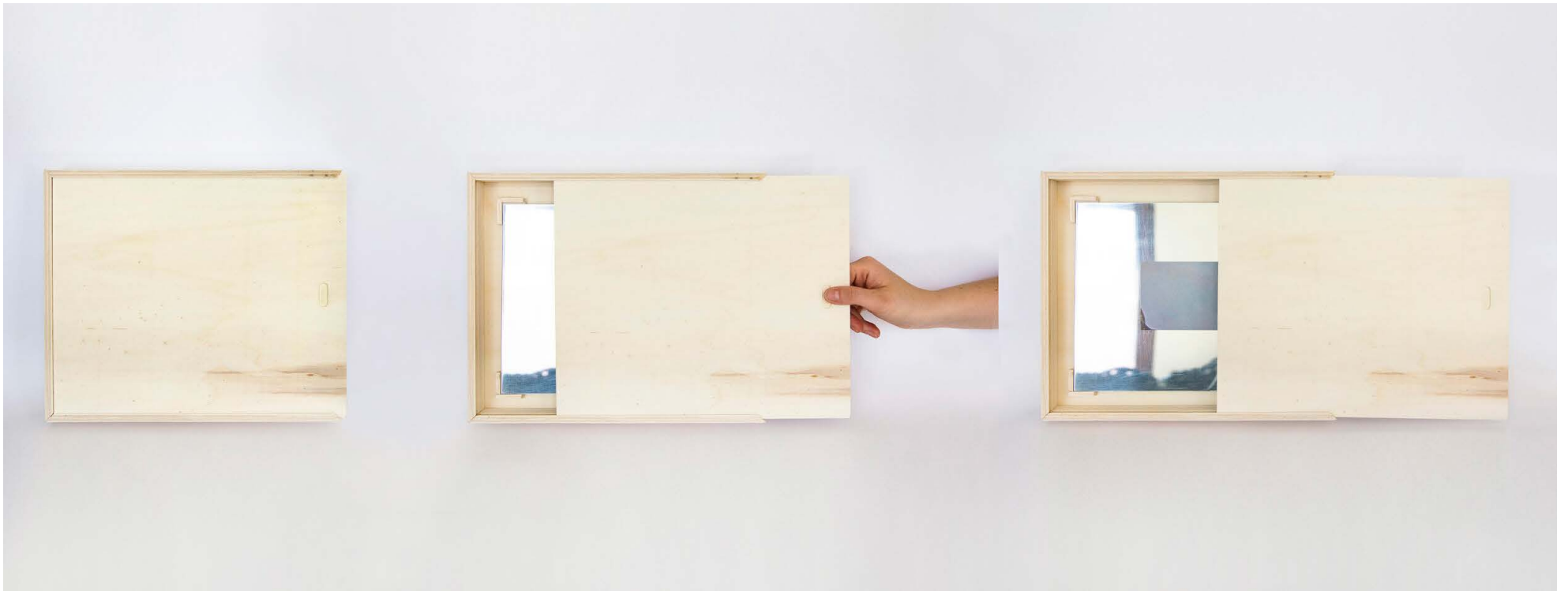
2019

## FONDS

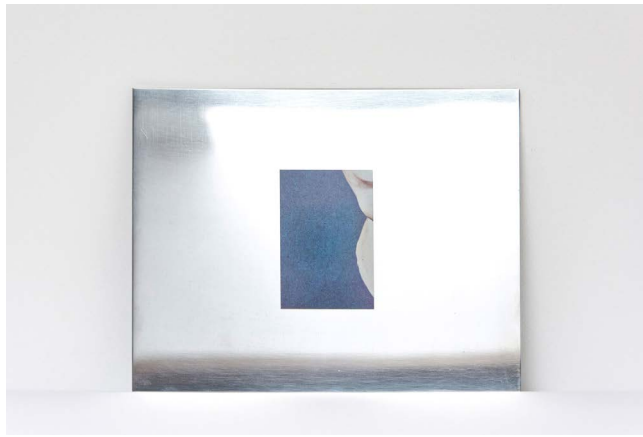
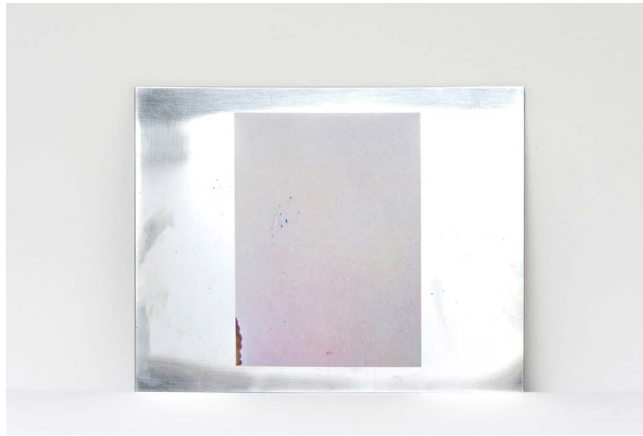
This edition starts with quadri-color images found in art history books. A frame, a defect, a detail, a dust... appear by framing and enlarging the background of the image.

*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

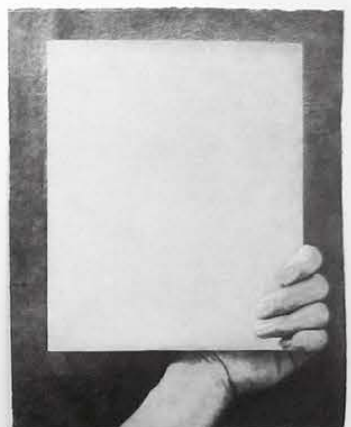
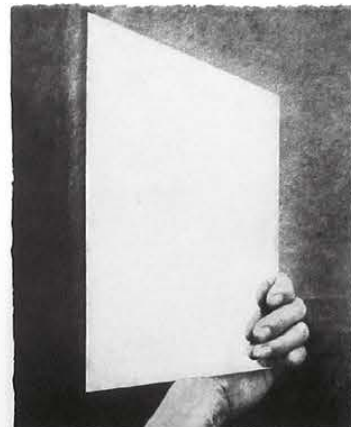
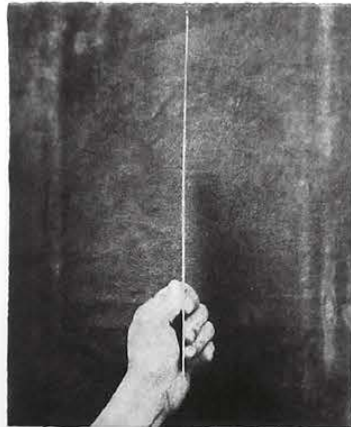
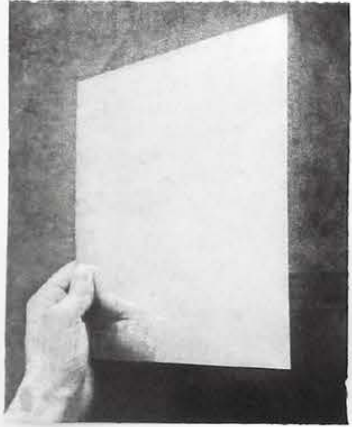
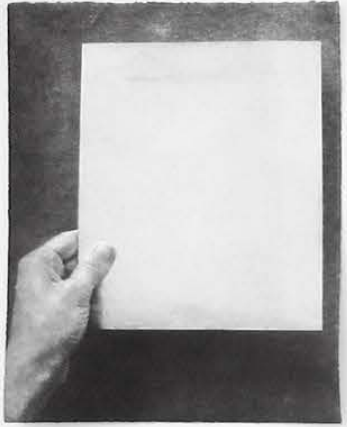
# L'ÉQUIVOQUE ET LA MAIN

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

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





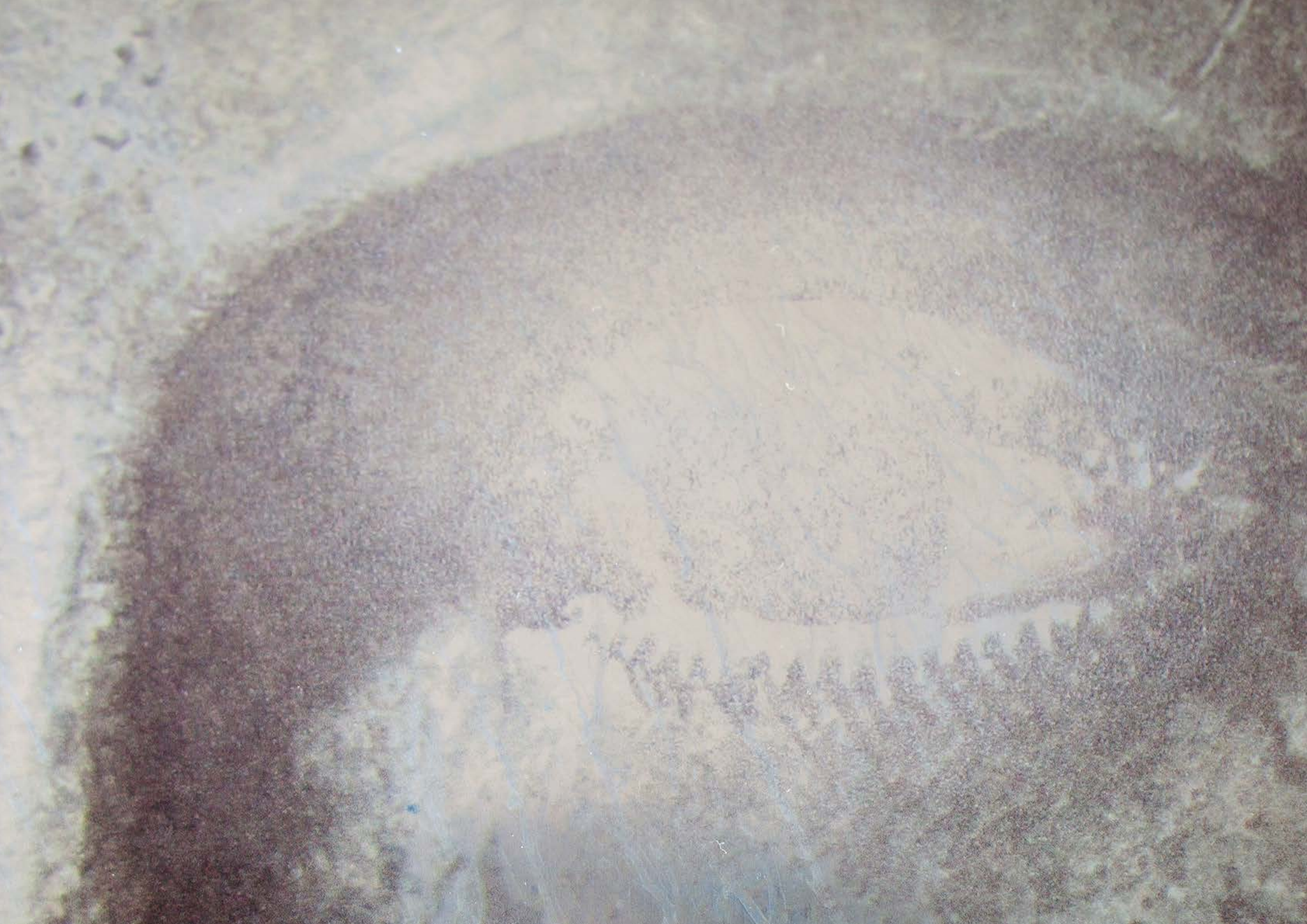


2017

## 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

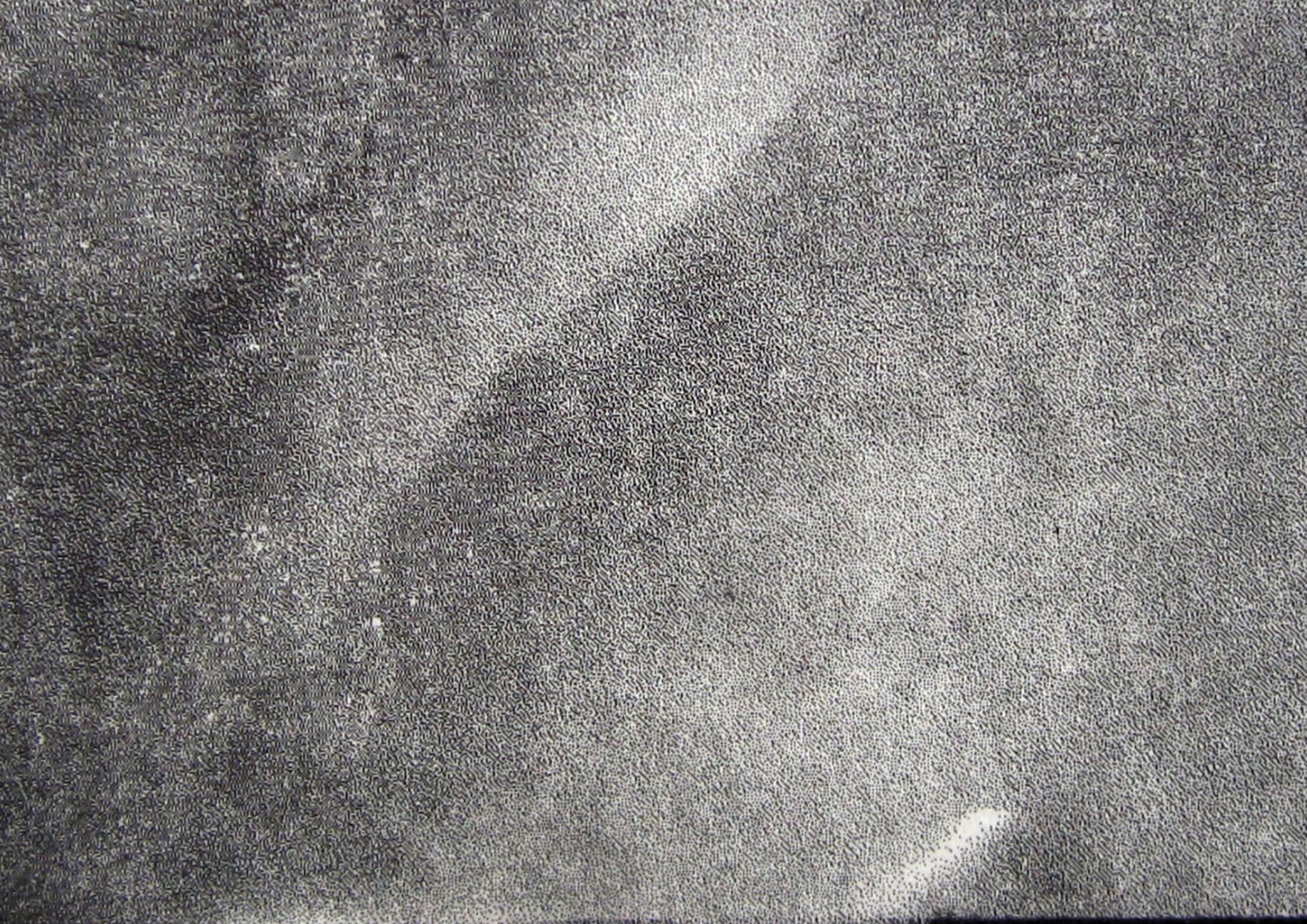
VOILÀ

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

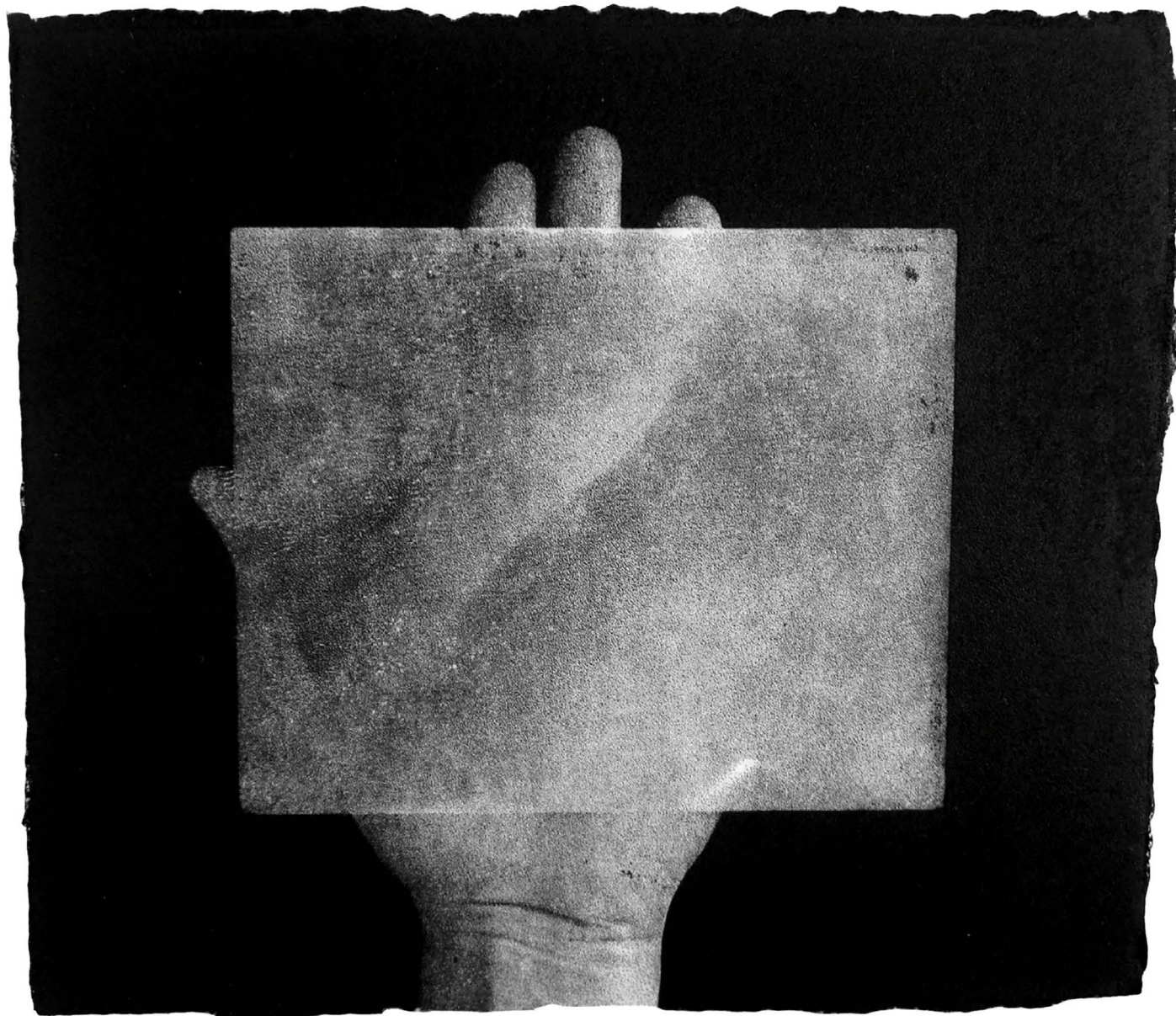
*Aquatint and photogravure on Zerkall paper*

*19 x 22 cm*

*Edition of 10*





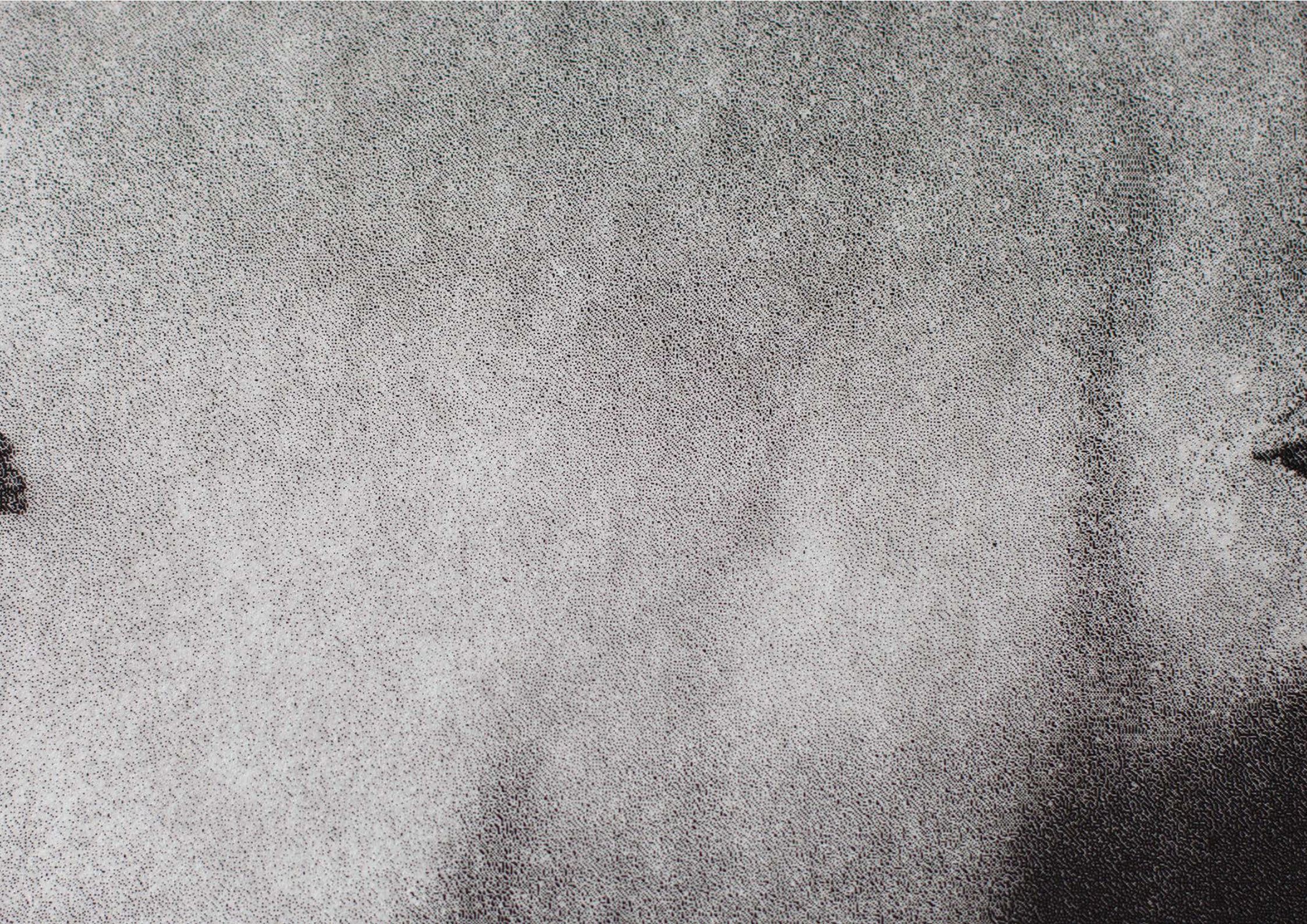


2015

## 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*



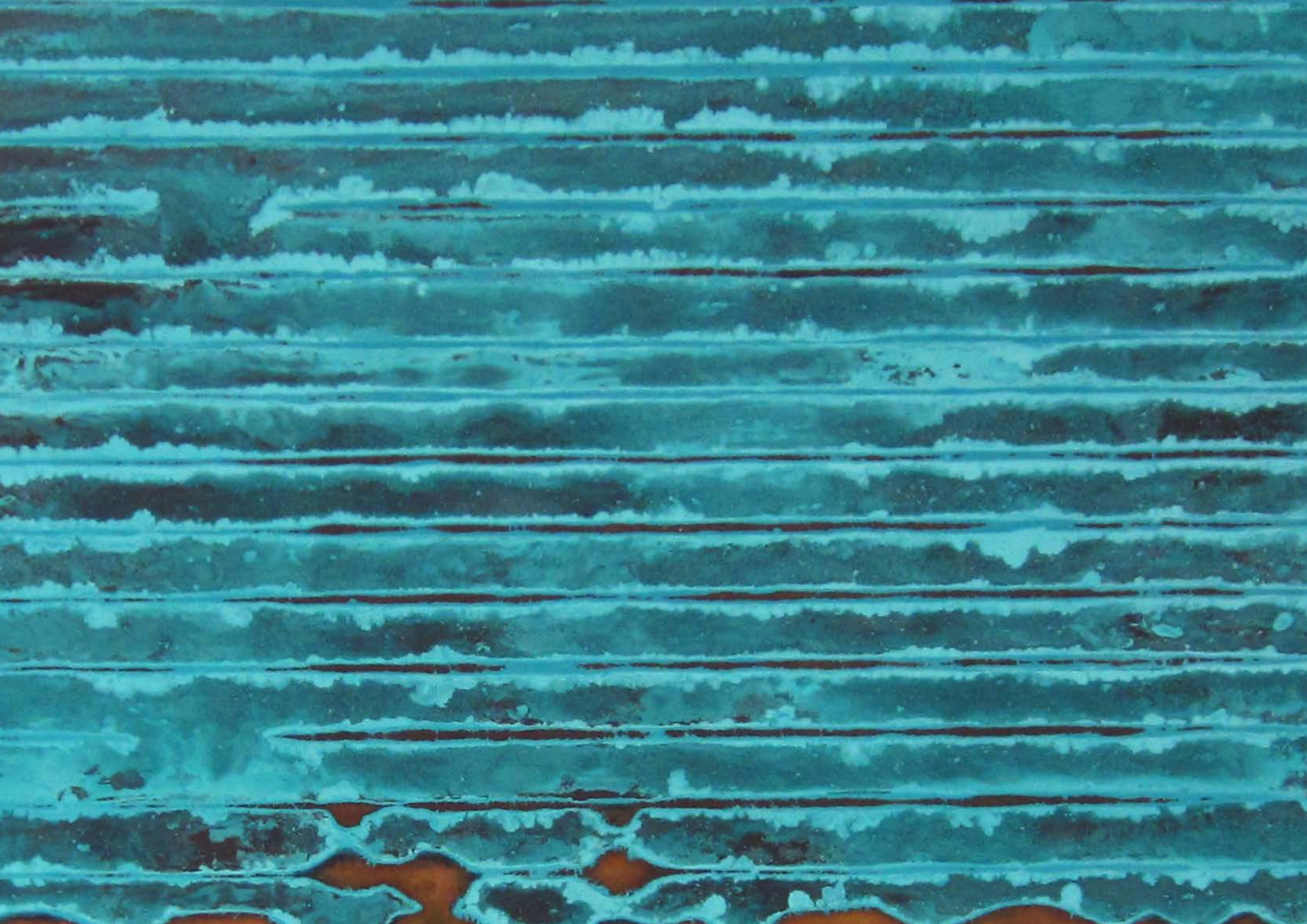


2015

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 GROTTTE

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?

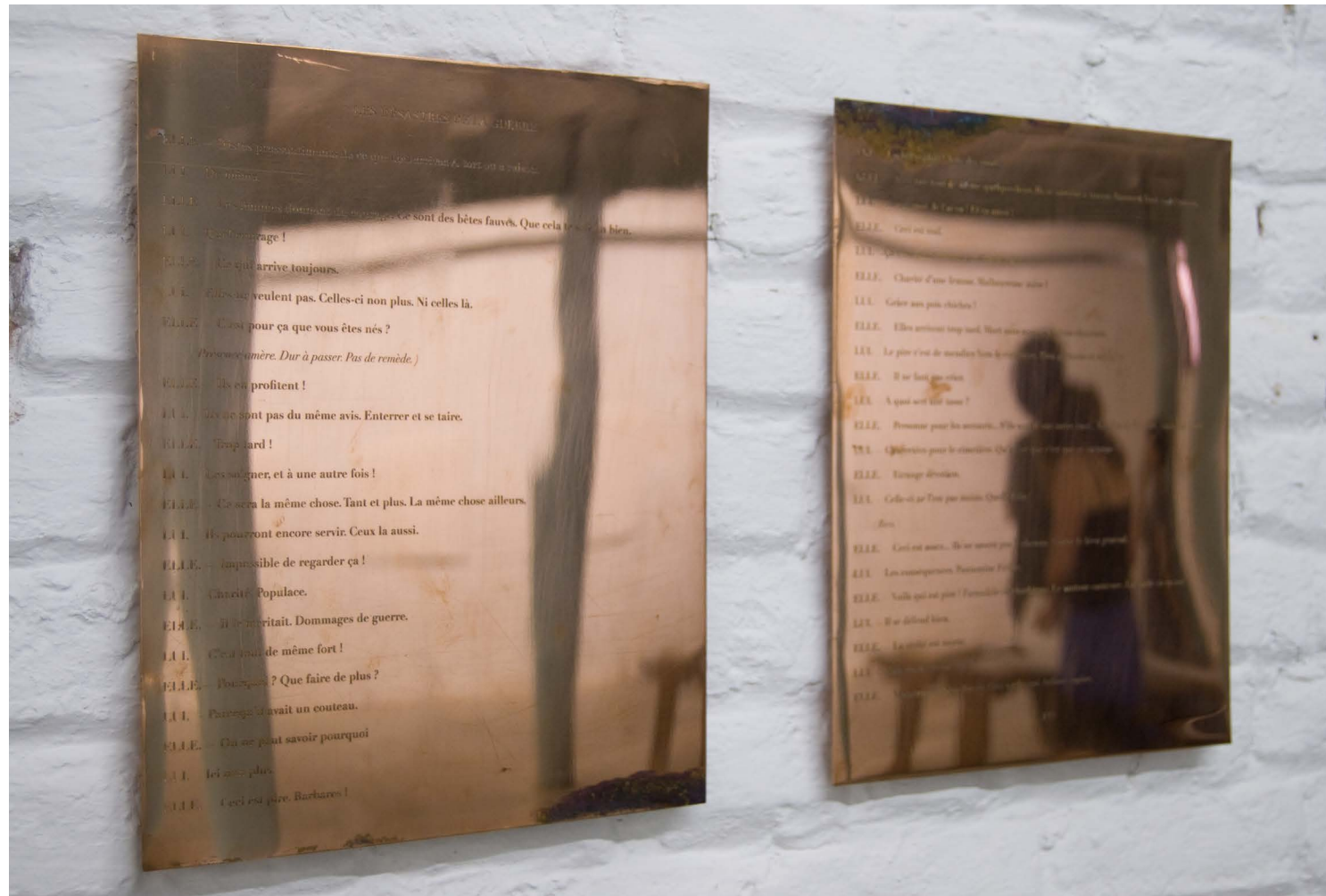
2012

## 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*





LES RESSOURCES EN LA GUERRE

E.H.E. — C'est pas possible, ça, la en qui agissent, ça, sort ça à côté.

L.L.L. — Pourquoi ?

E.H.E. — Ça, ça n'a rien de normal, ça, ça sont des bêtes fauves. Que cela brise ça bien.

L.L.L. — Ça, ça brage !

E.H.E. — Ça, ça arrive toujours.

L.L.L. — Elles ne veulent pas. Celles-ci non plus. Ni celles là.

E.H.E. — C'est pour ça que vous êtes nés ?

*(Presque à mi-voix. Dur à passer. Pas de remède.)*

E.H.E. — Ils en profitent !

L.L.L. — Ça, ça sont pas du même avis. Enterrer et se taire.

E.H.E. — Trop tard !

L.L.L. — Ça, ça saigner, et à une autre fois !

E.H.E. — Ça sera la même chose. Tant et plus. La même chose ailleurs.

L.L.L. — Ils pourront encore servir. Ceux là aussi.

E.H.E. — Impossible de regarder ça !

L.L.L. — C'est ça. Populace.

E.H.E. — Il le méritait. Dommages de guerre.

L.L.L. — Ça, ça n'est de même fort !

E.H.E. — Pourquoi ? Que faire de plus ?

L.L.L. — Ça, ça avait un couteau.

E.H.E. — Ça ne peut savoir pourquoi

L.L.L. — Ici, ça n'est plus.

E.H.E. — Ça, ça est pire. Barbares !

LES RESSOURCES EN LA PAIX

L.L.L. — Ça, ça n'est pas possible, ça, ça n'a rien de normal, ça, ça sont des bêtes fauves. Que cela brise ça bien.

E.H.E. — Ça, ça brage !

L.L.L. — Ça, ça arrive toujours.

E.H.E. — Elles ne veulent pas. Celles-ci non plus. Ni celles là.

L.L.L. — C'est pour ça que vous êtes nés ?

*(Presque à mi-voix. Dur à passer. Pas de remède.)*

L.L.L. — Ils en profitent !

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