

ANNABELLE MILON

Selection of work: 2012-2022



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.

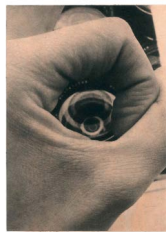
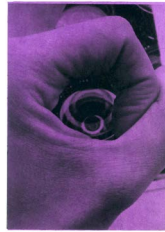
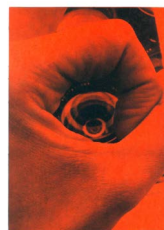
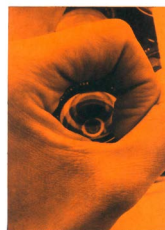
(set of 32)

Photogravure and chine collé on Velin Rives paper

30 x 40 cm

Edition of 3







2022

THROUGH LAYERS

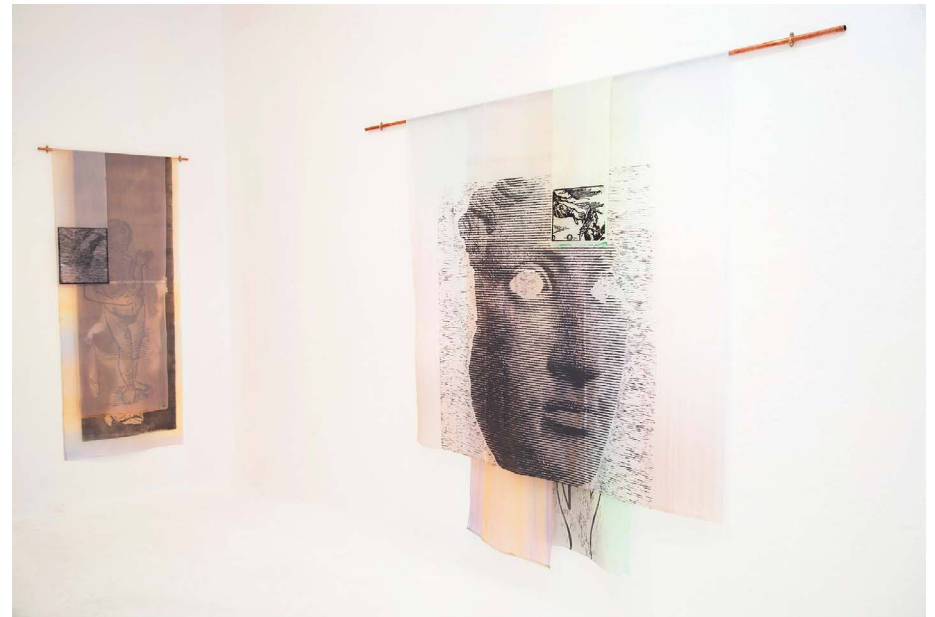
The woodcuts are assembled to communicate according to their own logic, where transparency produces a new and moving activation. These compositions generate a new image, a superposition of meaningful layers, just like sedimentation. The engraved wood matrices are hand printed on tinted silk paper.

Installation

Woodcut on dyed silk paper and copper tube

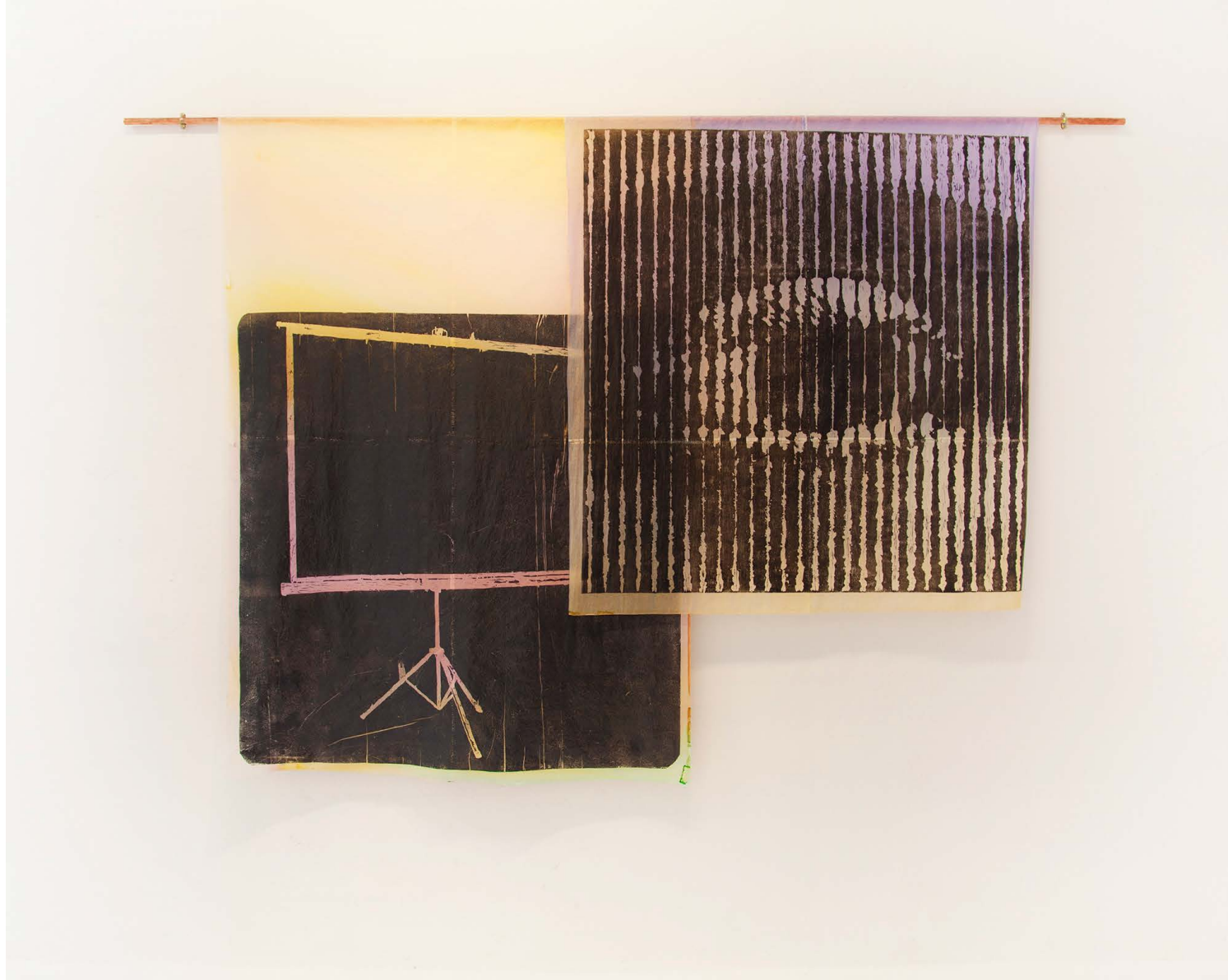
Variable dimensions (250 x 200 cm)

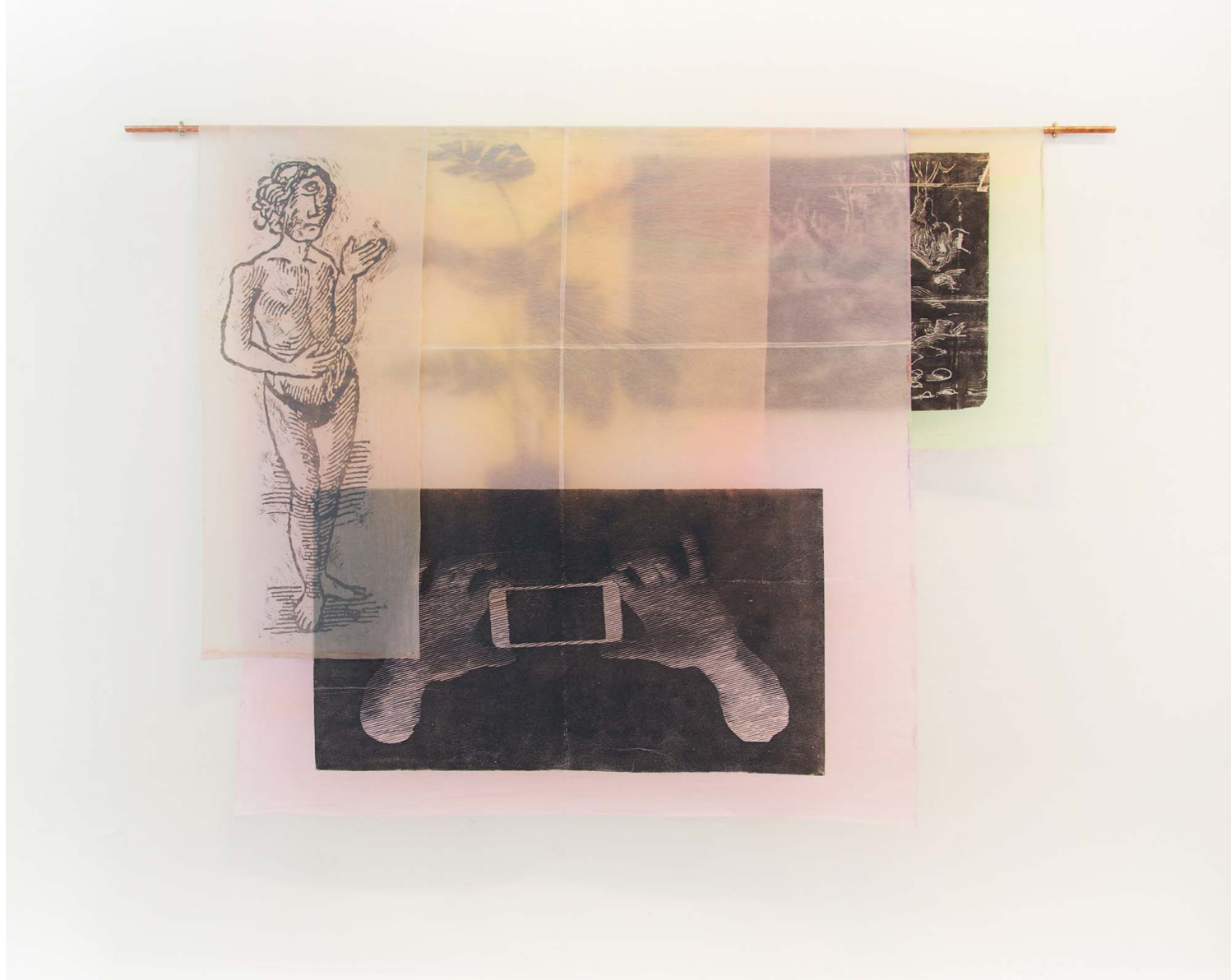












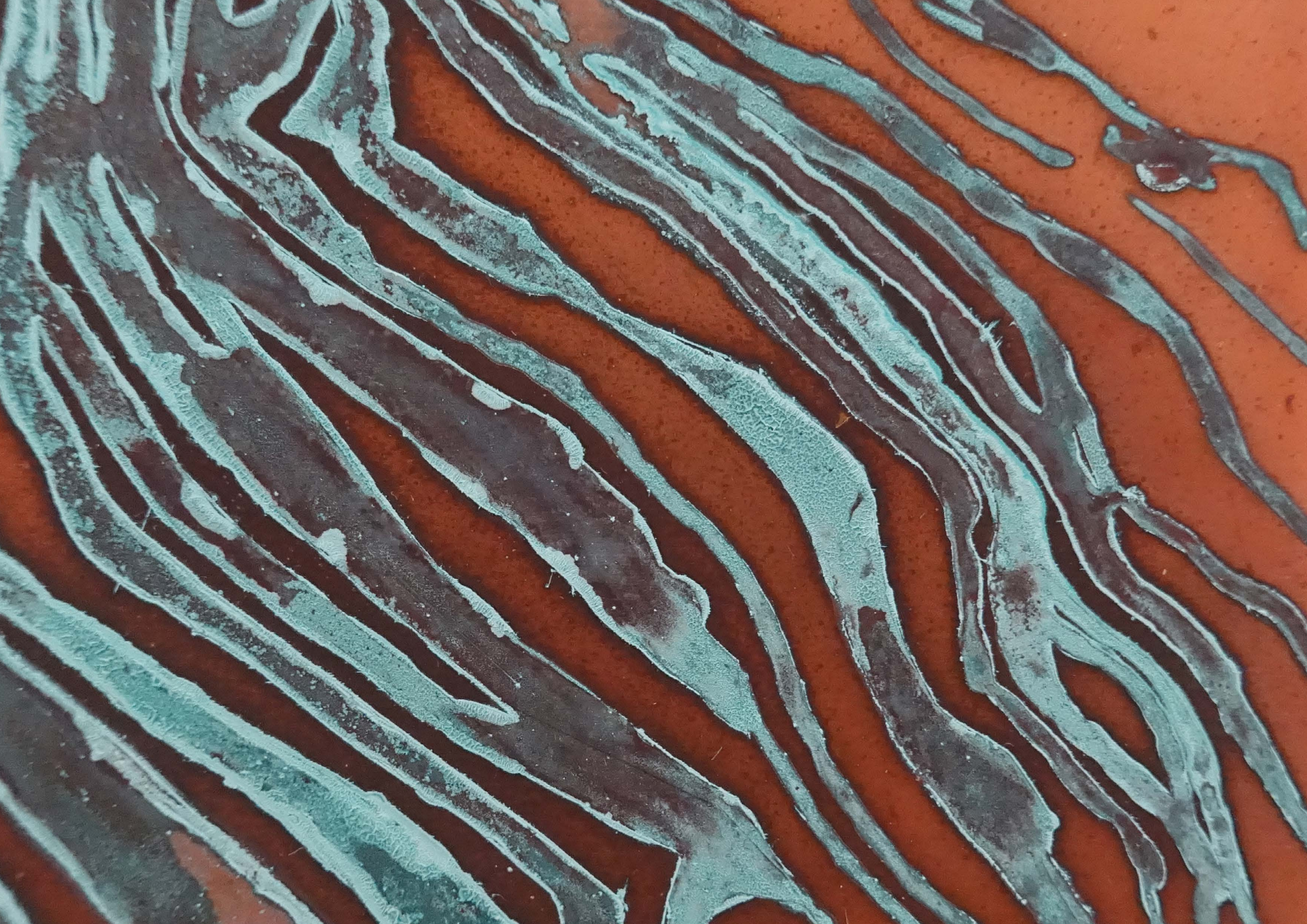


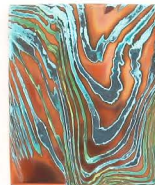
2022

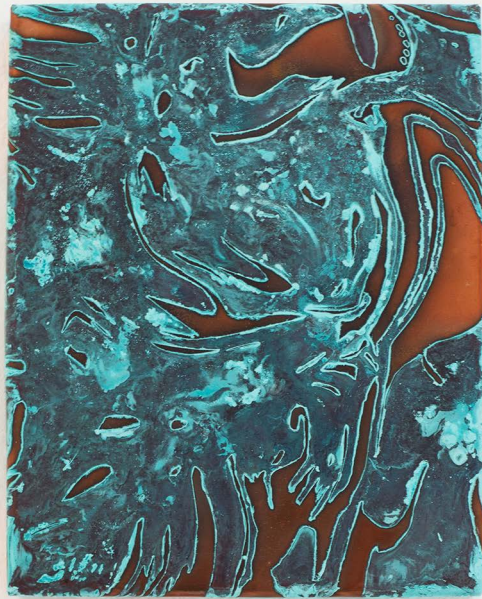
DISTORSION

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







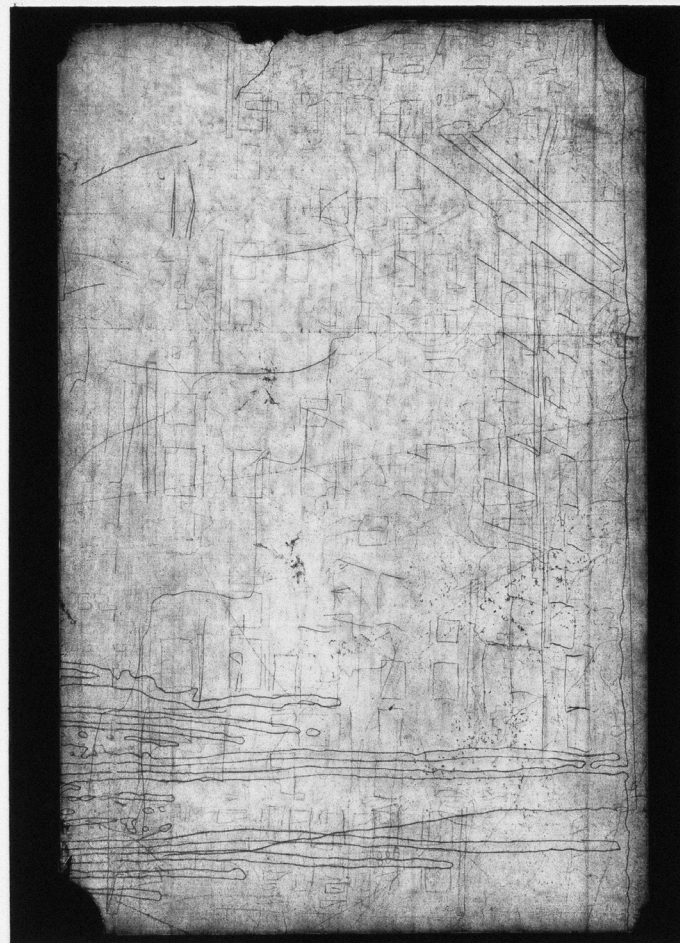
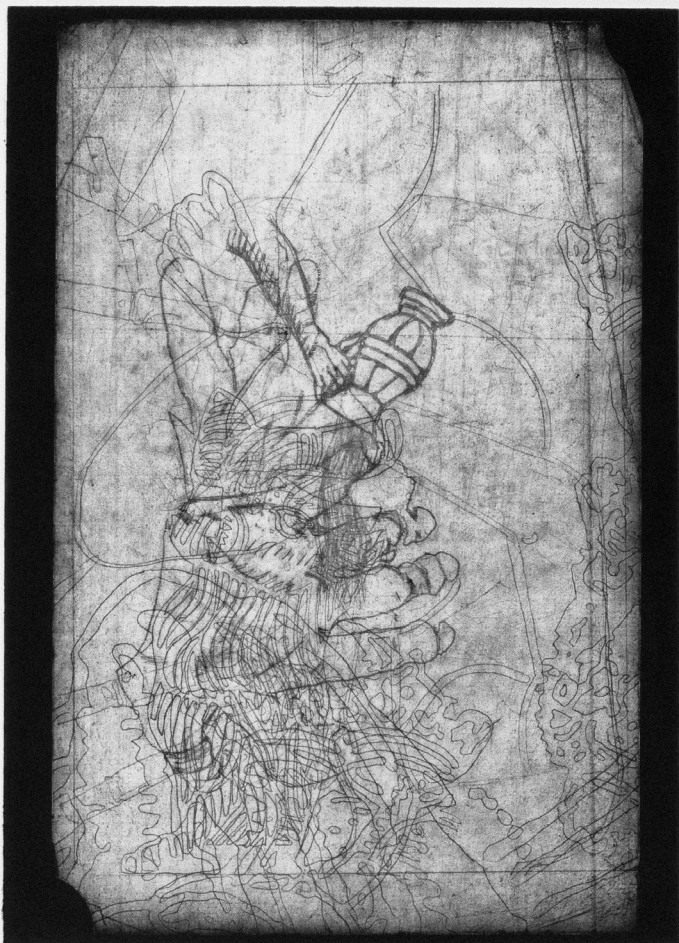
2021

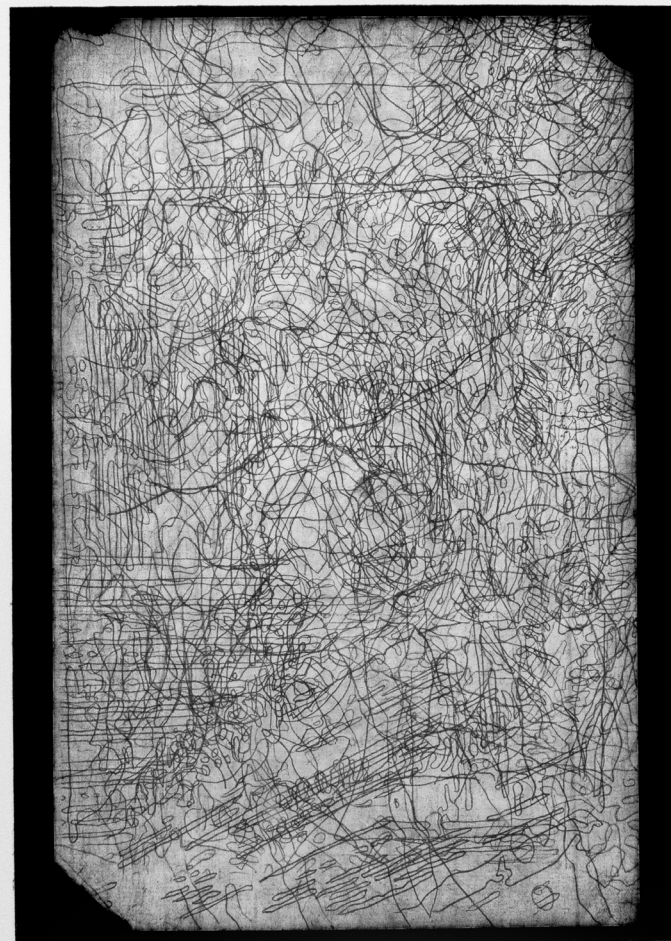
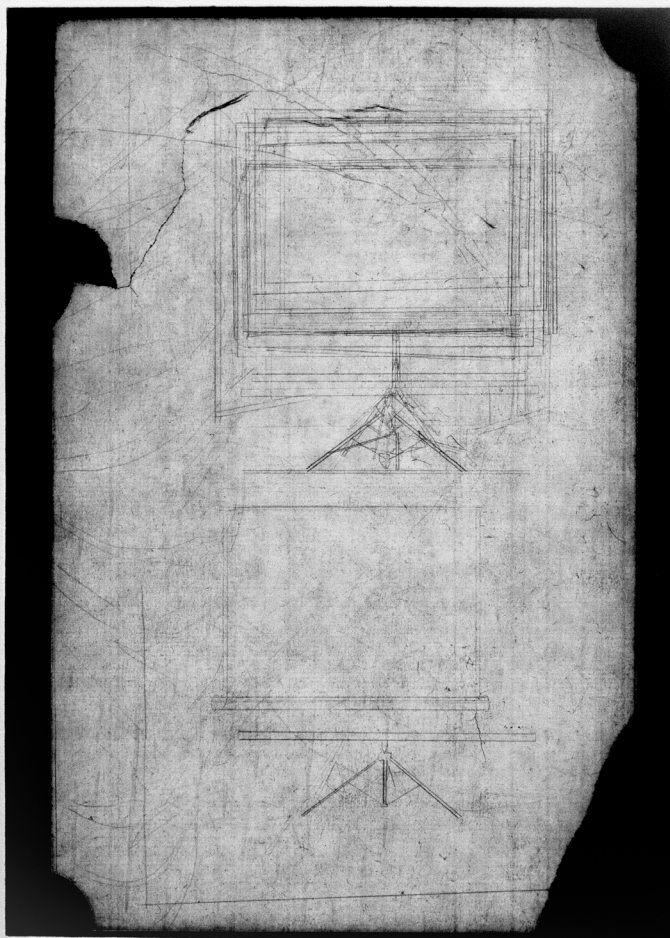
CARBONE 2010-2018

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)

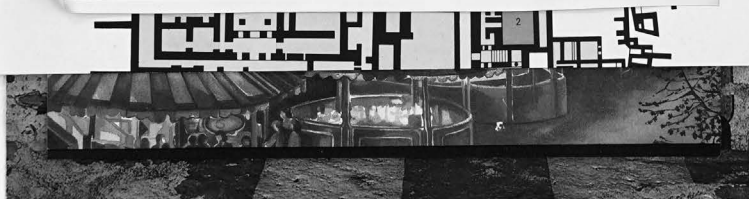
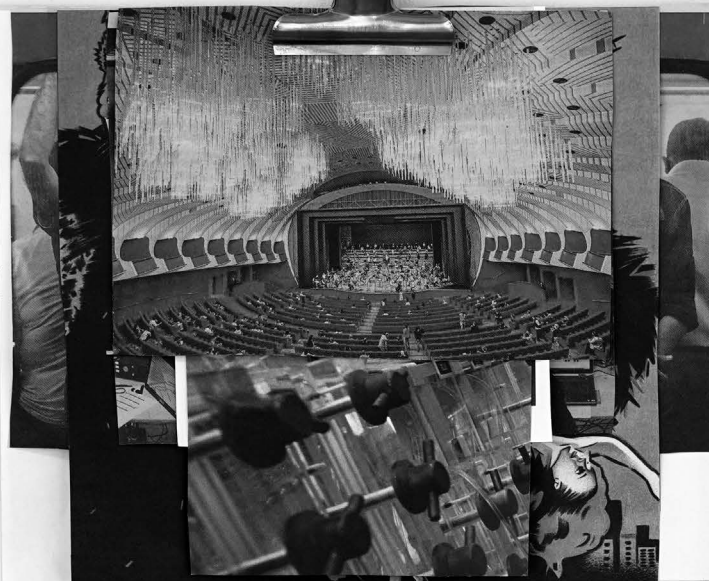
Photogravure on Hahnemühle paper

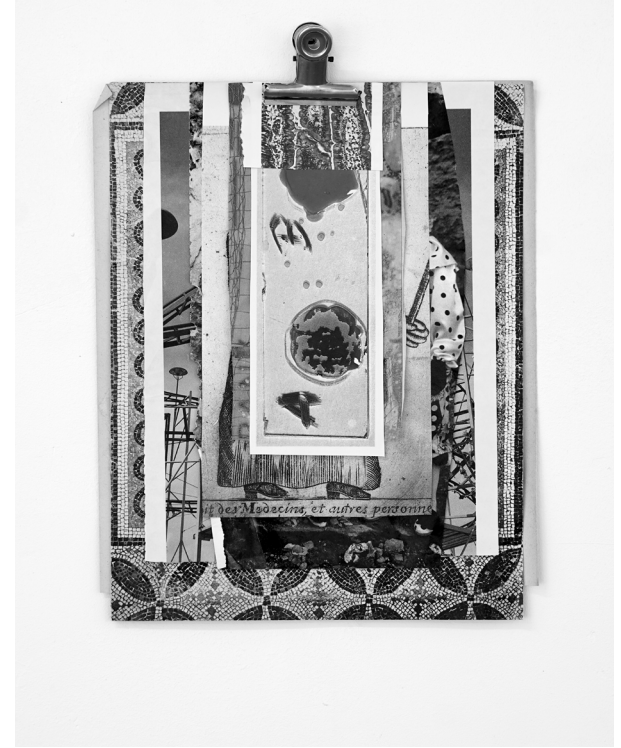
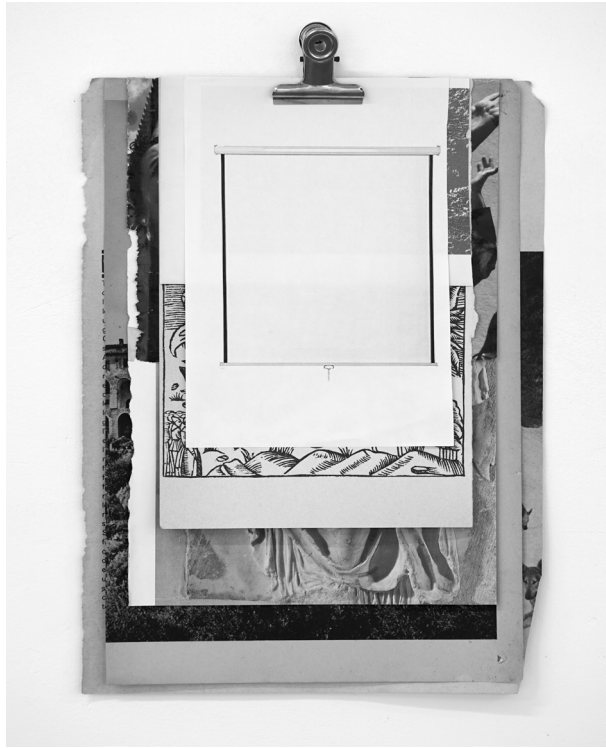
41 x 50 cm

Avec le soutien de la fédération Wallonie-Bruxelles











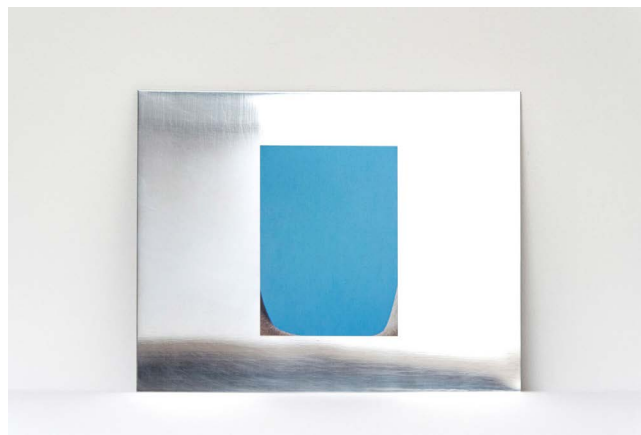
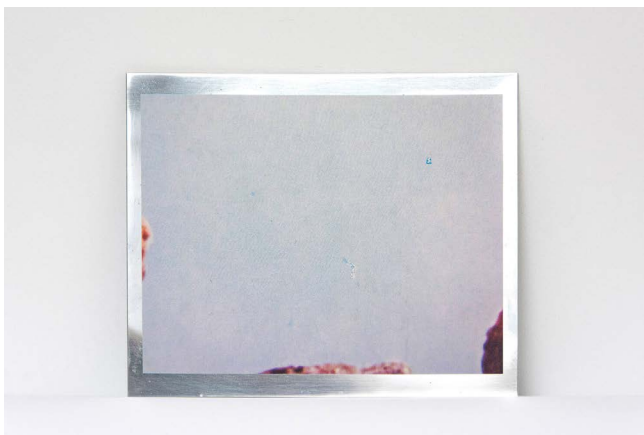


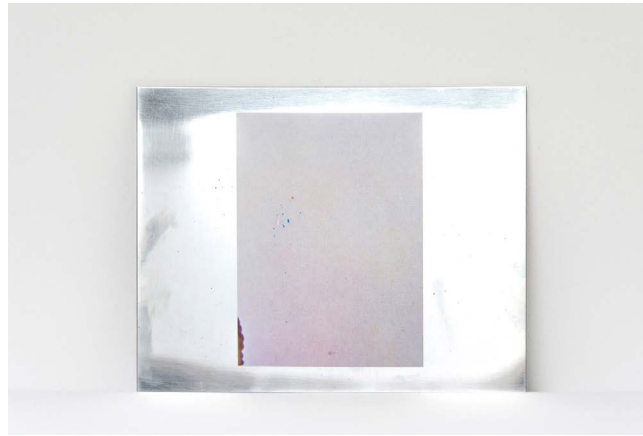
2019

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.

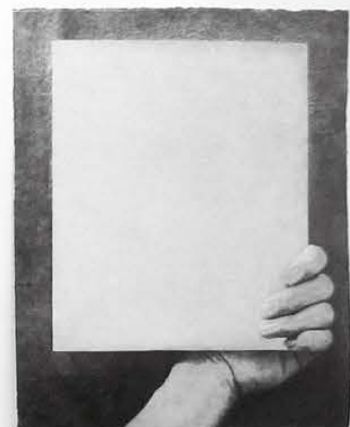
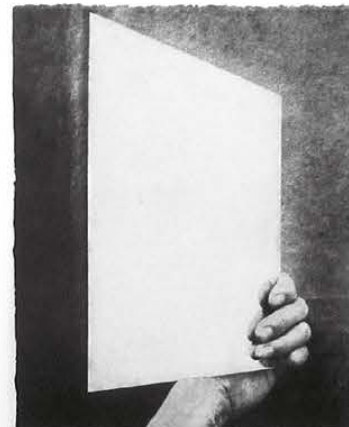
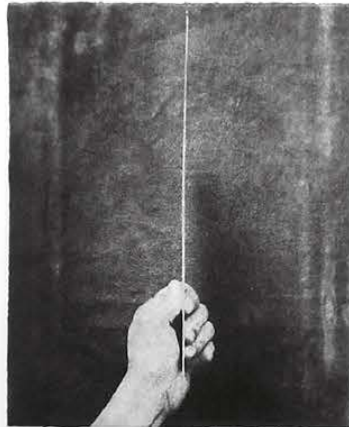
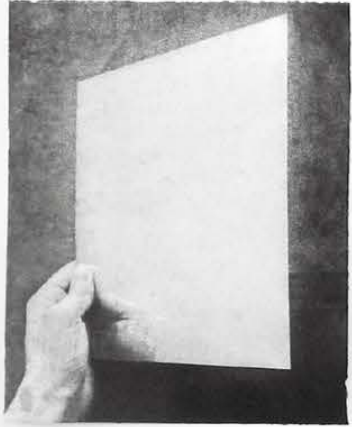
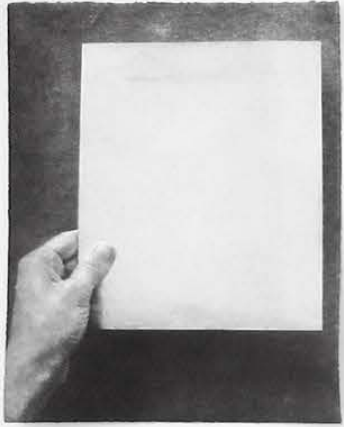
2017

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



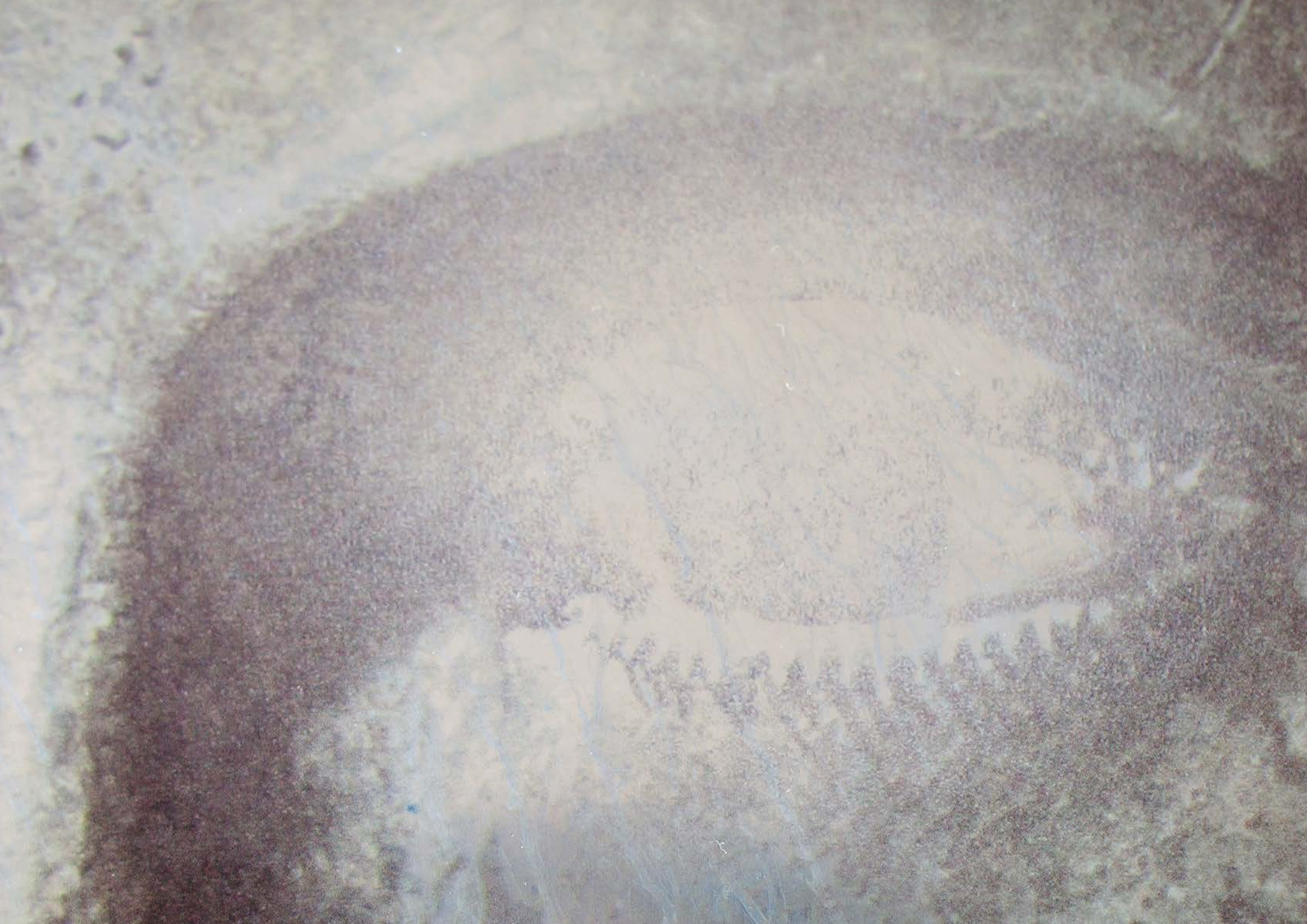


2017

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

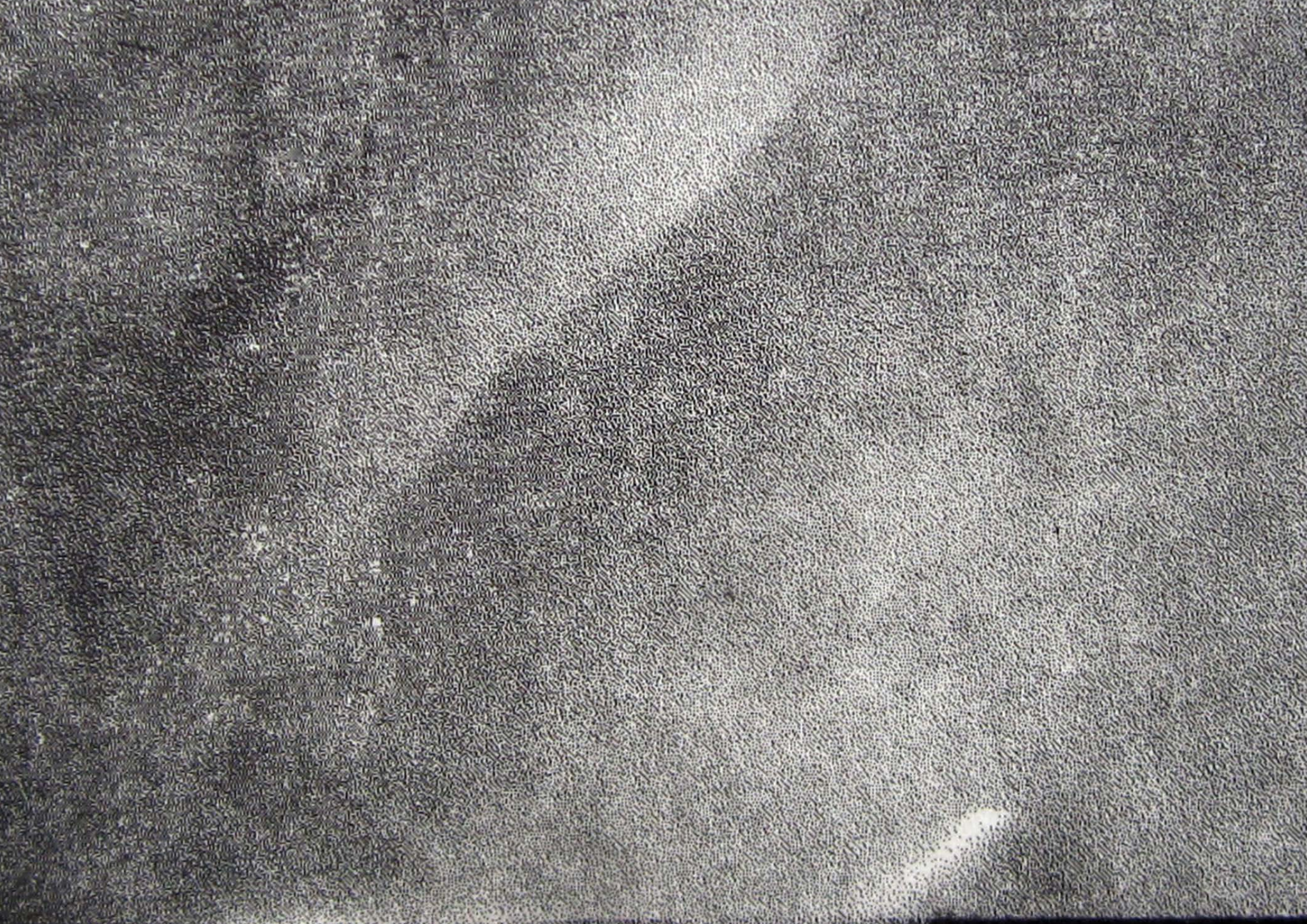
VOILÀ

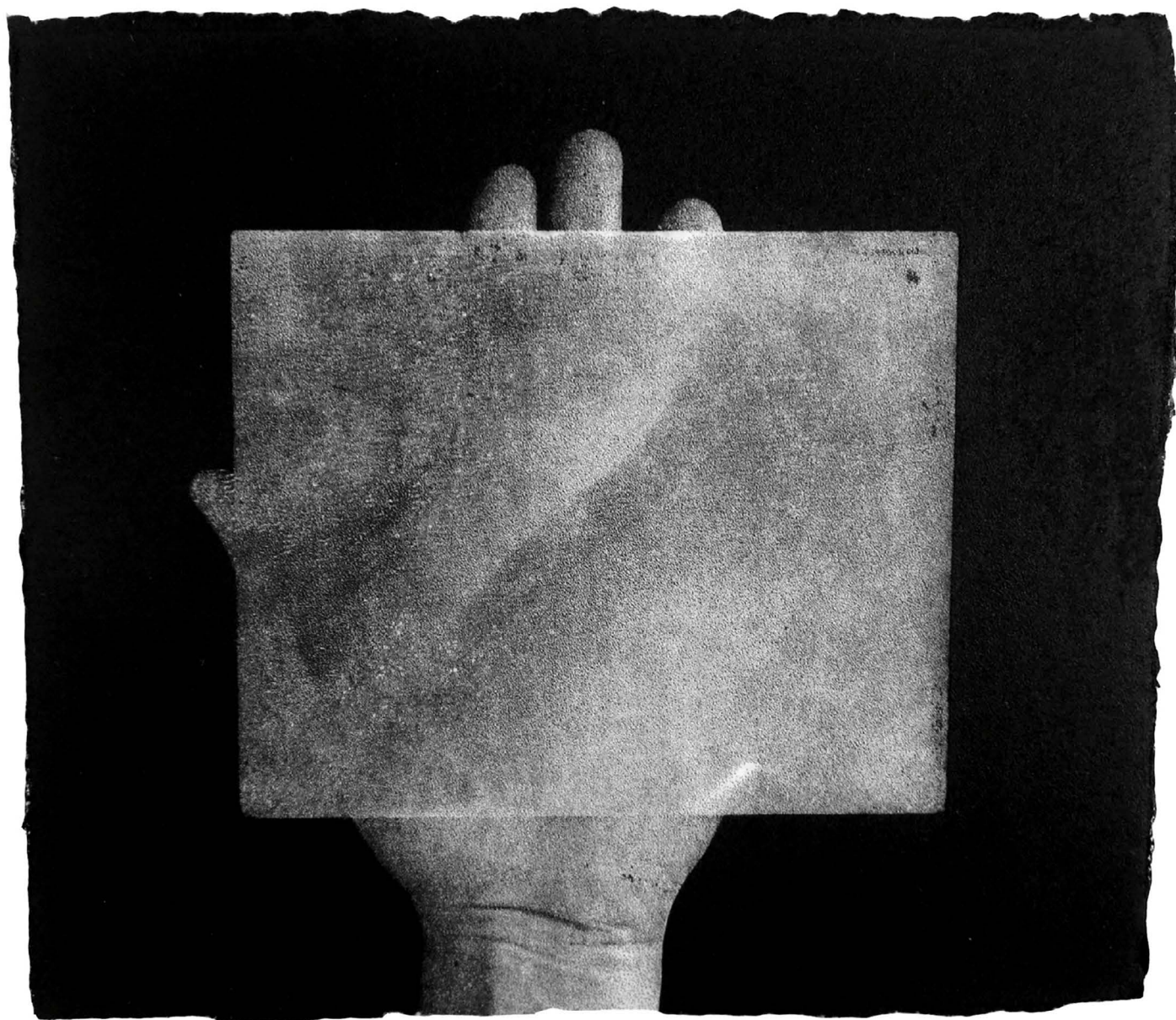
A small copper plate (a matrix) is placed in a hand. The title «Voilà» is an invitation to see there (voir là).

Aquatint and photogravure on Zerkall paper

19 x 22 cm

Edition of 10



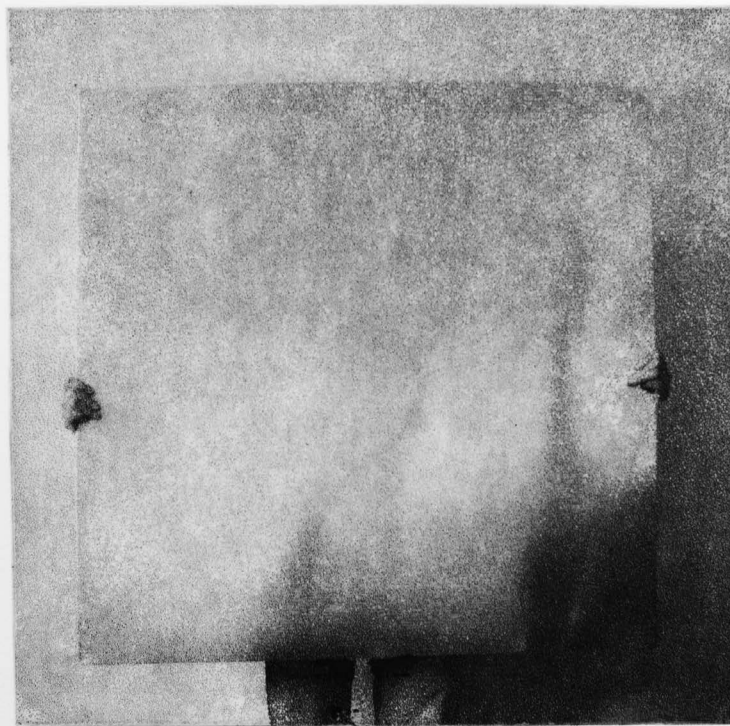


2015

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*

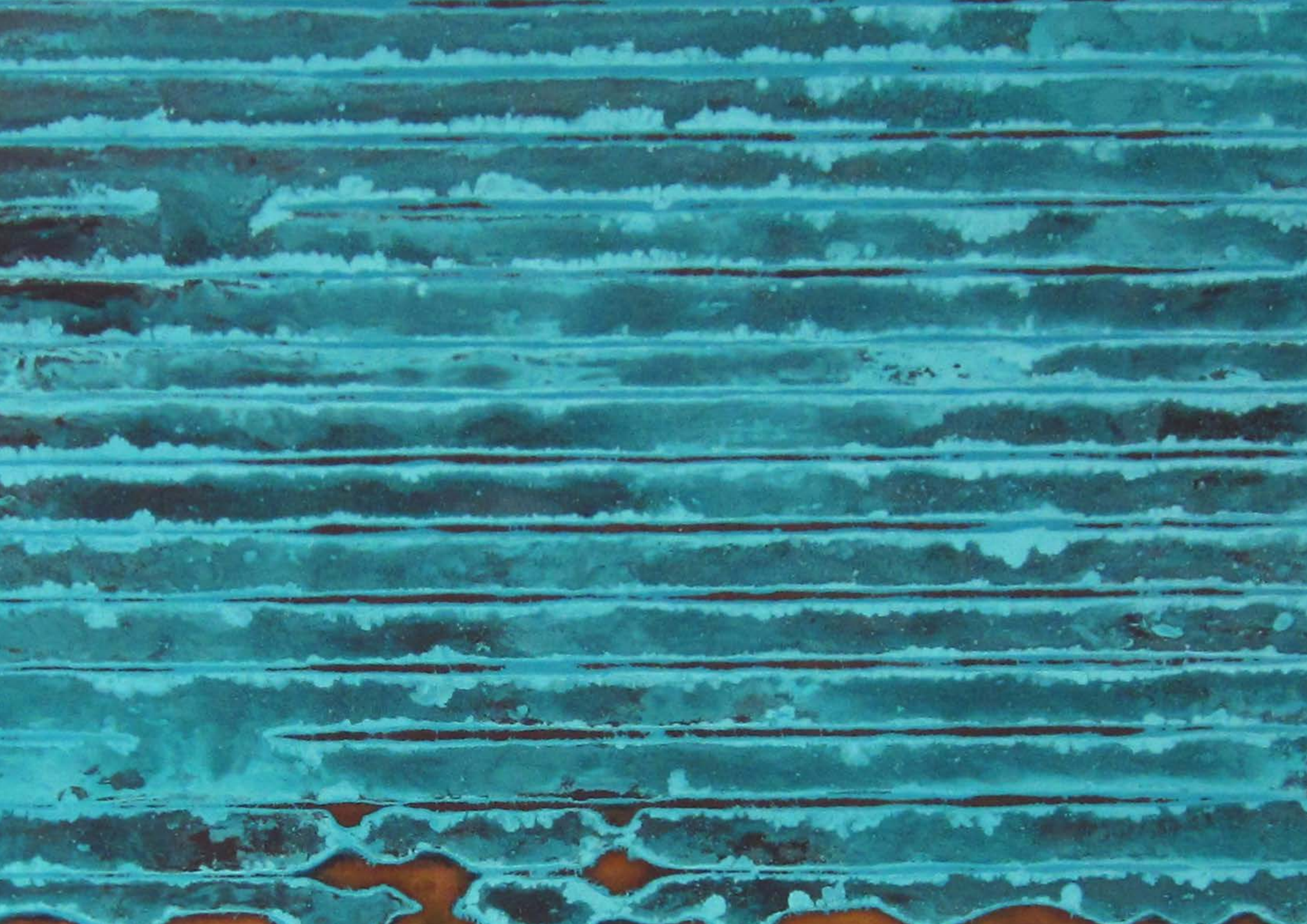


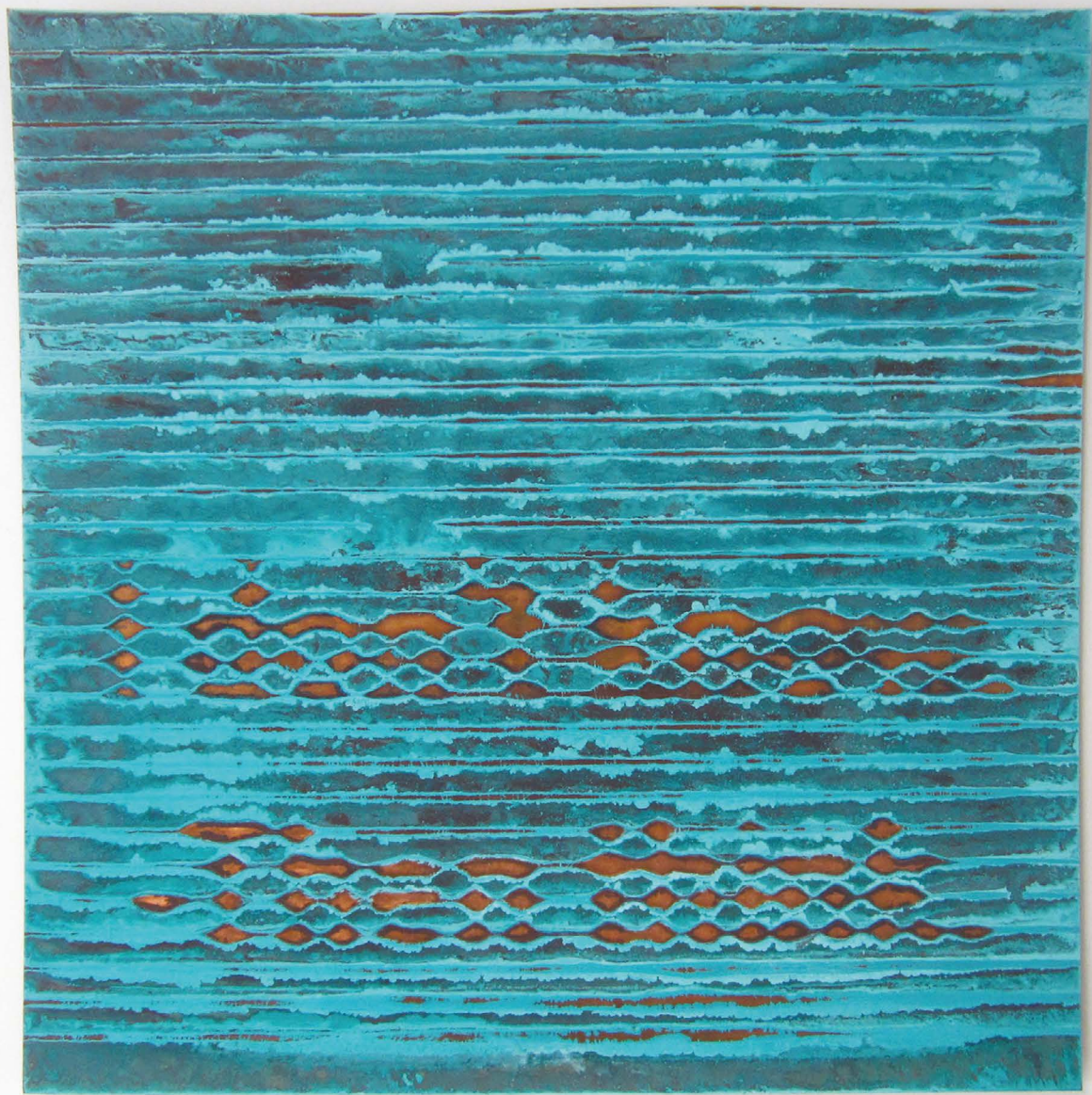
2015

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



1.1.1. Les hommes donnent le langage. Ce sont des bêtes fauvés. Que cela te serve à bien.

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

Présence amère. Dur à passer. Pas de remède.)

114. Deux se sont pas du même avis. Enterrer et se taire.

144. Les soigner, et à une autre fois !

1.1.1. Ils pourront encore servir. Ceux la aussi.

444. Charité Populace.

141. C'est bien de même fort !

1.1.1. Parrezu d'avait un couteau.

10.1.1. *Je suis un peu comme ça, ça va.*
 10.1.2. *Quel jour nous le dit-on quelquefois. Et se rassure à nouveau. Remarque bien, ça va.*
 11.1. *Je suis un peu comme ça, ça va.*
 11.1.1. *C'est un peu.*
 11.1.2. *Je suis un peu comme ça, ça va.*
 11.1.3. *Cherche d'une femme. S'adresse à elle.*
 11.1.4. *Calme ses puits d'acier.*
 11.1.5. *Elles arrivent trop tard. Mais nous nous en sommes occupés.*
 11.2. *Le plus c'est de regarder bien à l'encre. On a beaucoup de ça.*
 11.3. *Il se fait un peu.*
 11.4. *A quel sort leur faut-il.*
 11.5. *Remarque pour les autres. S'ils en ont assez. Ça va. Ça va. Ça va.*
 12.1. *Cherchez pour la situation. Ça va. Ça va. Ça va.*
 12.2. *Ensemble d'écriture.*
 12.3. *Celle-ci se fait un peu. Ça va. Ça va.*
 13. *En.*
 13.1. *C'est un peu. Ça va. Ça va. Ça va.*
 13.2. *Les autres. Participe l'un.*
 13.3. *Nulle qui est plus. Participe l'un. Ça va. Ça va. Ça va.*
 13.4. *Il se fait un peu.*
 13.5. *La seule qui arrive.*
 14.1. *Je suis un peu comme ça, ça va.*
 14.2. *Je suis un peu comme ça, ça va.*