

**espace temps**

98 rue Quincampoix 75003 Paris

**Armando Milano & Felicitas Yang**

**Curateur : Laurent Quénéhen**

**Vernissage le jeudi 7 novembre 18h**

**7 novembre - 7 décembre 2024**

**Performance au vernissage à 20h par Gösta Sträng & Morgane Déas**



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98 rue Quincampoix 75003 Paris | Wednesday - Saturday 2pm-7pm  
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PRESS RELEASE

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**November 7 - December 7, 2024**

**Opening: November 7 | 6pm**

Opening performance at 8pm | Gösta Sträng & Morgane Déas

**Artists**

Armando Milano & Felicitas Yang

**Curator**

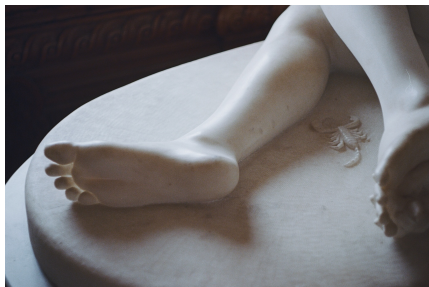
Laurent Quénéhen

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The exhibition “, - .” (also known as “punctuation”) draws on the philosophy of a science fiction novel by American writer Kurt Vonnegut, *Slaughterhouse Five* or *the Children's Crusade*, published in 1969. In this book, the author uses nonlinear storytelling to explore the idea that life, like the book, can be seen as a collection of moments rather than a linear sequence of events: “There isn't any particular relationship between all the messages, except that the author has chosen them carefully, so that, when seen all at once, they produce an image of life that is beautiful and surprising and deep. There is no beginning, no middle, no end, no suspense, no moral, no causes, no effects. What we love in our books are the depths of many marvelous moments seen all at one time.”

Armando Milano and Felicitas Yang create pairs of empathic photographs in which colors and forms interact and resonate with each other. The dialogue between the photographers' points of view, is reminiscent of a romantic meeting. Their worlds intersect, blend, and form unexpected photographic correspondences. Together, they have created 88 photographs, arranged into 44 diptychs, and this harmonious collaboration is now on display, accompanied by a book they crafted themselves, printed in a limited edition of 120 copies.

One might enjoy trying to guess the author of each photograph. Was it Armando Milano who chose to capture these resting marble feet, between which a scorpion emerges? And was their echo, a delicate and fleeting trace in the sand, photographed by Felicitas Yang? Or was it the other way around? Who initiates, and who responds?



Paris, France, 2022



Berck, France, 2022

We have a staged composition of young football players captured in the Arènes de Lutèce—the first arenas in Paris, which hosted both theater performances and gladiator battles. Here, the present transports us to a distant time. Set against a sandy backdrop, the vibrant colors answer to a more abstract photograph featuring potted plants in front of a wall, accompanied by a small red tricycle. These elements create visual connections through the colors, the elongated shapes, inviting us to ponder their meaning—could this be the home of one of these young football players?



Amilly, France, 2022



Paris, France, 2022

The photographs become a game, like dominoes, where one form responds to another, forming a thread that connects the pairs of images and weaves itself through the entire series. The artists themselves describe this idea in their introductory text: "This visual game can be compared to a method called Dorica Castra. Dorica Castra (latin for "Greek camps") is a stylistic figure, in which the next word borrows the previous word's last syllable - in this case "dori-CA" - to start the following word "CA-stra". Applying this stylistic figure visually (as opposed to in writing), meant that the photos needed to act like links in a chain. In other words, there's a direct dialogue between the photos, creating a narrative thread, which highlights similitudes and allusions, often with humor, to find meaning and beauty in the subtleties of life."

Armando Milano and Felicitas Yang's photos reflect on our activities and cultural habits. Some make us smile, such as the diptych where the spectators in a stadium react to a solitary foosball table firmly anchored to the ground. Another pairing shows the back of a young woman superimposed on Claude Monet's Water Lilies, while the opposing image is of another woman, submerged in what could be described as a lake of paint.



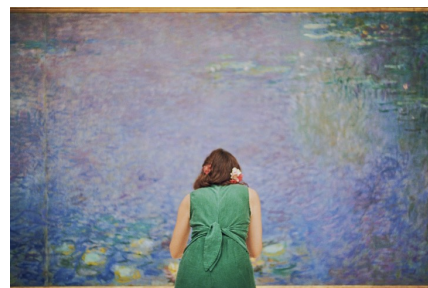
Paris, France, 2022



Sinsheim, Germany, 2022



Berlin, Germany, 2020



Paris, France, 2022

It is a dance between magnified reality, Roland Barthes' punctum, and the concept of eternity — "eternity and a day," reminiscent of Theo Angelopoulos's film. Both cinematography and photography emerged in the same century; cinema is the succession of 24 photographs per second and we can discover, amongst the black-and-white photographs of the artists, the enchantment that the magician Georges Méliès created when he brought to life cinematography: in the very beginning, there were merely shadows moving behind a curtain. The photograph of children seen from behind as they observe a terrarium is paired with an image where individuals are visible through a pane of glass. This takes us back to the time of the first silhouettes moving behind a screen; it's a story within a story in which the photographed figures are observing, the artists captured this moment, and today we are observing these same images.





Paris, France, 2022

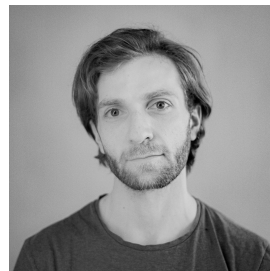
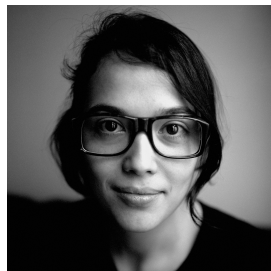


Paris, France, 2022

Armando Milano and Felicitas Yang weave visual poems that anyone can engage with and create their own correlations to allow for their inner journeys to unfold.

*Original text in French by Laurent Quénéhen*

## Artists



Both **Felicitas** and **Armando** had culturally displaced upbringings. On the one hand, Felicitas grew up in Paris, in a Chinese-German household, whereas Armando was born into an Italian family that emigrated to Columbus, Ohio. Both took a film class in high school, which led them to grow a passion for cinema. They met in 2013, while attending the New York Film Academy, from which they graduated in 2016 with a Bachelor of Fine Arts in filmmaking. Even though they studied film directing, they had a knack for the technical and often worked together on a large variety of projects, Armando usually as a lighting technician and Felicitas as a camera assistant.

The latter eventually had to leave the United States and moved to Berlin. Armando remained in Los Angeles. While still working on filmsets they kept in touch. During the pandemic, Felicitas moved back to Paris where she started to focus more on photography, for which she had developed a growing interest following the making of her short-film "Box of Memories" (2019) that married filmmaking techniques with photography. Armando had always been an avid analog photographer, using his father's old Minolta to this day. He joined Felicitas in France right at the end of the pandemic, where they now collaborate on photography books and portraiture.



## Curator



### **Laurent Quénéhen**

Independent exhibition curator (member of C.E.A) and art critic for the magazine artpress (member of AICA), president of the associations Brigade des Images (short film programming) and les salaisons (exhibitions at the art space les salaisons in Romainville from 2007 to 2015 and itinerant since June 2015).

## **espace temps**

espace temps est un organisme qui se situe au coeur de Paris, à proximité du Centre Pompidou. Il est dédié à l'organisation d'expositions et d'événements de recherche, tout en favorisant les rencontres et les échanges.

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