

FAKE DUETS

Navigating the thematic and creative theme of "post-truth", the MIAZ BROTHERS have chosen to dialogue directly with some masterpieces from the Galleria d'Arte Moderna collection, which they have expressly selected as the most kindred to their interpretation of the pictorial reality of the 20th century. In this instance, the dialogue with the museum's permanent collection stems from what can be termed a "one-to-one" comparison, focussing on the artistic genre of the portrait, which is the keystone of the two artists' worldwide success.

*More specifically, the MIAZ BROTHERS have selected two female portraits from the gallery collection: GIACOMO BALLA, *Portrait of Annina Levi della Vida* (1930-1940) and CONTARDO BARBIERI, *Girl at the Window* (1935). Two portraits that are somewhat similar in terms of style, and of the emotions the artists have imbued them with, which the MIAZ BROTHERS have recreated through their pictorial technique, marked by the use of the airbrush, in which tradition and technology meet and clash.*

The juxtaposition of the originals with the out-of-focus version by the artistic duo also encourages a reflection on reproduction: what happens to the work of art when it is reproduced using different materials, by other authors, or on different media? Let's think for example of contemporary photography. Furthermore, is the outcome to be deemed a mere copy, a cold remake, or a new and original artwork, unique and finished in its own right, with no need to refer to the original one?

Hence, the art of the MIAZ BROTHERS imbues the reality of paintings and of painting, with a new conceptual trait, showing how reproduction always implies the reinterpretation of the original artwork to create another original. Without symbols or metaphors.