

NEW TRENDS AND EXPERIMENTS

The MIAZ BROTHERS, in a double visual and historicistic comparison, also dialogue with artists who created works now regarded as contemporary art masterpieces, such as Andy Warhol, Damien Hirst and Roy Lichtenstein, incorporating them into their paintings. Artists who, in turn, often confronted themselves with the Italian art of the 19th and 20th centuries. A double-track visual inspiration, a double thread between their works which look to the recent past and to the 20th century art of Galleria d'Arte Moderna, which, in turn, look to the "current present" by the MIAZ BROTHERS.

In some of these new artworks by the duo, female figures appear from behind, blurred and naked, with plump bodies, caught in the act of glancing at the works by contemporary masters, which are also blurred. We therefore have a contextual representation of the naked human figure by the MIAZ BROTHERS, which dialogues with the masterworks of our present and, consequently, with the twentieth-century chefs-d'oeuvre in the museum collection, among which the artworks by GIACOMO BALLA, ADOLFO DE CAROLIS, FILIPPO DE PISIS, MARIO MAFAI, GIORGIO MORANDI, LUIGI SPAZZAPAN and others stand out.

What's more, these female bodies reveal some innovative elements: although the artists usually focus on faces, in this case the face remains hidden to shift the focus to the back, legs and buttocks of women with real, not idealized bodies, like those painted by the artists mentioned. They are indeed entrusted with a message of universality: they represent both genres embodying "The Spectator", "The Human Figure", an essential human who looks at the work of art naked, without preconceptions and prejudices. As observers we are thus propelled into a game of references: we find ourselves looking at an artwork, in which another being is engaged in the same activity as ours, and we are thus pushed to ask ourselves through which filters we perceive reality.