



Ziga Kariz
Private future II

Ziga Kariz represented Slovenia at the Venice Biennale last summer. These works are part of the same body of work called Terror=Decor, which draws parallels between terror, decorative house furniture and surveillance technology. In some of these works, digital cameras are inserted into the paintings, reversing the viewing process by having screens placed in people's homes to view the viewers. Here, however, the paintings sketch out a particular trajectory for early modern avant garde design and art which have been completely absorbed into commodity culture. These utopian movements, like the Dutch De Stijl group, thought they could liberate themselves from capitalism and instead have been reduced to surfaces, meaningless colour patterns for highly designed interior spaces but still encoding the turbulent history of the previous century.