



Jure Kastelic
Canaries in the gold mine, 2023
acrylic on canvas
90 x 90 cm
5,600.00 USD

The saying "Canaries in a coal mine" is an idiom that originated from the historical practice of using canaries in coal mines as early warning indicators of potential danger. Miners would take canaries with them into the mines as these birds were more sensitive to toxic gases, such as carbon monoxide and methane, than humans. If dangerous levels of gas were present, the canary would show signs of distress or even die, providing a clear signal to the miners to evacuate the area.

The title of this painting plays around the notion of the original idiom and marks its inception in the weeks of a bank crisis, more precisely during the collapse of SVB, Silvergate, Swiss Credit and other banks in the ongoing 2023 bank crisis.



Jure Kastelic (b.1992, Slovenia) works and lives between London and Italy.

Throughout his practice, Kastelic challenges the established monetary system and explores alternative mindsets and networks that don't make it into the mainstream. His fascination with Bitcoin and the impact of technology on the contemporary economic landscape has driven him to delve into the history of money and its role in society. Kastelic's paintings depict mythical, classic, post-feudal and online found subjects as a form of escape.

In his quest for new perspectives, Kastelic is experimenting with the latest open source AI image generator tools. By blending different digital sources such as images found online, photographs of previous work, scans from history books, and memes, Kastelic creates a new visual language that is both playful and thought-provoking. His AI image generator retains the subject from one image and the palette from the other, following the artist's instructions. The resulting digital image is then rendered on canvas using acrylics via quick and rudimentary brush strokes, with a focus on color alterations and blending. The final result resembles a distant memory of the AI source that bends into new imageries. His work is the product of a compulsive drive, akin to processing data and thoughts, painted rapidly, in domestic settings, much like early computer fanatics.

In 2019 Kastelic was selected by Zabłudowicz Collection for the Testing Ground Masterclass and in 2020-21 he won residencies at Platform Southwark, London and TaC in Tuscany.

Kastelic's works have been exhibited internationally including at: Ljubljana Biennial of Graphic Arts (2021); Showroom Fabio Gatto and Salotto Studio, Milan (2021); White Crypt, London (2020); Niagara Falls Project, Brighton (2019); The Chopping Block Gallery, London (2019); Musée National d'Histoire et d'Art MNHA, Luxembourg (2017); Bozidar Jakac Art Museum and at Photon Centre for Contemporary Photography, Slovenia (both 2016).

Works by Kastelic are included in the collections of the Musée National d'Histoire et d'Art, Luxembourg; Arendt Medernach, Luxembourg; Herbert Smith Freehills, London; and private collections in London, New York, Ljubljana, Los Angeles, Milan, Venice. His work has been published in Le Monde, Vogue, The Guardian, Fast Company among others.