



Jure Kastelic
Ariadne's thread II, 2022
acrylic on canvas
96 x 140 cm
7,400.00 USD

Cryptocurrencies play a crucial role in countries like Cuba, Turkey, Lebanon, Zimbabwe, and Argentina, where individuals who saved in Bitcoin were able to navigate the devastating devaluation of their currencies. In El Salvador, Bitcoin offers hope by enabling lower fees and faster transactions for remittances to family members in need, while also being recognized as legal tender. In Nigeria it supports human rights activists who rely on Bitcoin donations amidst authoritarian crackdowns. In the current war in Ukraine it allows for fast and direct financial help, far outpacing the cumbersome legacy financial system.

Bitcoin is simply an alternative; an exit valve; an opt-out. It is competing with other currencies only insofar as it is proving to be a superior alternative. It is not a sword for Theseus to fight the Minotaur, but a thread to follow to exit the labyrinth. Bitcoin is Ariadne.



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 Zabudowicz 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.