

BERNHEIM

JURE KASTELIC

Brink

BERNHEIM, London

16 April - 22 May, 2026

Bernheim, London is delighted to present *Brink*, Jure Kastelic's first exhibition with the gallery. The collection of paintings interrogates the shifting relationship between perception, technology, and memory. Known for his distinctive visual language that merges digital aesthetics with painterly awareness, Kastelic continues to challenge how images are constructed, consumed, and remembered.

Working in acrylic on jute, a coarse and highly absorbent surface, the artist embraces the material's resistance through layered washes and dense applications of paint, building depth through accumulation. Works within the series are reminiscent of the rich symbolism and intricate detail found in Pre-Raphaelite painting, recalling artists such as John Everett Millais and Dante Gabriel Rossetti, while also drawing from the British school of painters, such as J. M. W. Turner and John Constable, whose works often explore the enduring theme of man versus nature. Kastelic softens this tension, moving beyond the notion of struggle to suggest a more contemplative coexistence with their natural surroundings.

This latest series builds on the artist's ongoing exploration of the fleeting nature of images and the mechanisms of media representation. Kastelic begins by generating source imagery using open-source AI tools, an approach that lends the works their instantly recognizable visual language, before reworking and layering these digitally constructed images into painterly compositions. The figures in *Brink* appear preoccupied, their downward gaze suggesting passivity and a quiet disengagement, as if glimpsed mid-action within a subtly fantastical everyday. Compelling yet distant, they never meet the viewer's eye, remaining suspended between the known and the unknown, and embodying a psychological threshold between safety and risk.

A recurring theme in Kastelic's work draws on the myth of Ariadne and Theseus, shifting emphasis from the hero's sword to Ariadne's thread, an essential guide without which escape from the labyrinth would be impossible. This idea of guidance and quiet reflection resonates throughout the series. In *Shoreline*, a figure reminiscent of a bathing water nymph, draped in a white, Hellenic-inspired gown, extends her arm as the translucent fabric catches the light and grazes the water's surface. Other works, such as *Stream* and *Pause*, depict figures unfolding at the water's edge, their gestures evoking a serene coexistence with nature while foregrounding moments of reflection, connection, and subtle ritual that emphasize a harmonious interplay between human presence and the elemental world.

The city of Venice emerges as a central, feminized presence, both linguistically and symbolically, shaped by a long painterly tradition. For Kastelic, the city becomes a site of origin and return, imbued with ideas of beauty, care, and motherhood, suggesting a symbolic homecoming. This is often embodied in the figure of a young man, still searching and finding his way, set against Venice's layered identity as a historic crossroads where cultures, histories, and influences converge.

Jure Kastelic's practice bridges traditional techniques and contemporary digital processes, exploring how images are constructed, fragmented, and reinterpreted in an increasingly visual and technologically mediated culture. By navigating the tension between clarity and disruption, Kastelic's work resonates with contemporary audiences, offering moments of reflection amid constant flux of digital imagery and visual overload.

Born 1992, Slovenia. Lives and works in Venice, Italy. His recent solo and group exhibitions include *Cathedral and Bazaar* at Carl Kostyál in London (2025); *Musical Chairs* at Carl Kostyál, Milan (2024); and shows at Bernheim in London and Zurich (2025); Mare Karina, Venice (2024); Pact Galerie, Paris (2025); Cankar Center, Ljubljana (2024); and the Pareidolia Foundation, Venice (2024). Jure Kastelic holds a BA in Photography from the University of Brighton (2014). His works are included in the collections of the Musée National d'Histoire et d'Art, Luxembourg; the Arendt Medernach collection, Luxembourg; the Herbert Smith Freehills collection, London; as well as private collections worldwide.

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