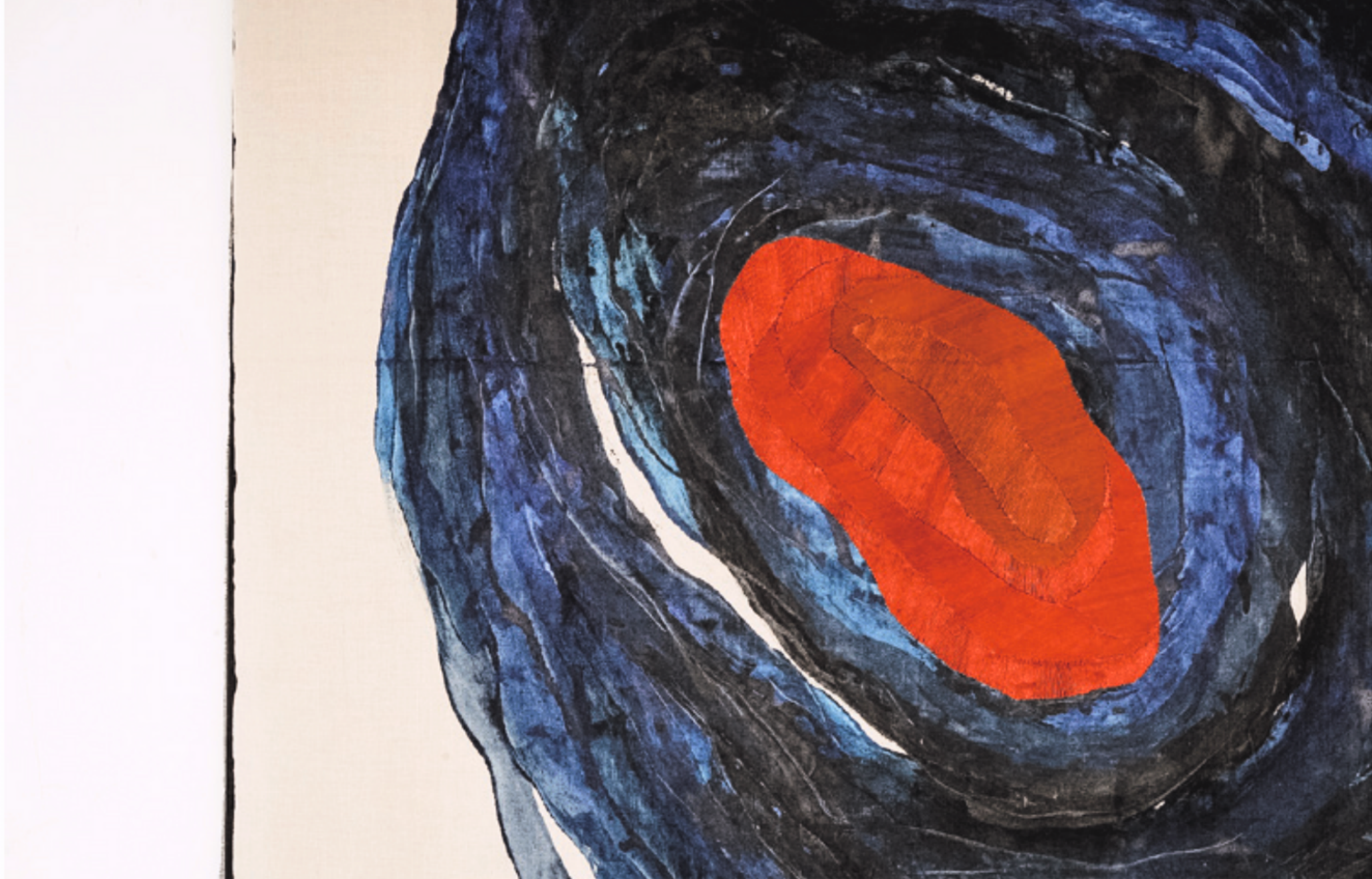


The background of the poster is a dense, artistic arrangement of numerous rectangular wood planks. These planks are layered and oriented in various directions, creating a complex, three-dimensional effect. The colors of the planks are not natural wood tones; instead, they are dyed or stained in a variety of vibrant hues including deep reds, oranges, yellows, purples, blues, and greens. The lighting appears to come from the side, casting soft shadows and highlighting the textures of the wood grain and the edges of the planks. The overall composition is abstract and visually rich.

BIEN 2023

31.5.—10.8.

**BIENALE TEKSTILNE UMETNOSTI /
TEXTILE ART BIENNIAL**
Kranj, Škofja Loka, Jesenice,
Nova Gorica



YENTELE (FR) **Voda III / Acqua III (2023)**

starinski lan, bombažne niti, akrilna barva, črnilo; pigmentiranje in vezenje z bombažnimi nitmi / antique linen, cotton threads; acrylic paint, ink; pigmentation and embroidery of cotton threads | 146 x 216 cm

ACQUA III je del serije ACQUA, ki se osredotoča na podnebne spremembe. ACQUA III se osredotoča na globalno segrevanje. Hipnotične slike gledalca potopijo v plasti in reliefe, ki jih vode puščajo kot brazgotine zaradi pretiranega naraščanja ali presahovanja. Vezena iz bombažnih niti nas kot goreča past ujame v svojo mrežo. Sonce je središče. Ničemur v vezenini je ni mogoče uiti, njeni rdeči, rjavkasti, škrlatni masi. V svoje mreže nas ujame nepripravljene, prisiljeni smo odpreti oči, da vidimo učinke globalnega segrevanja. Da jih občutimo. Da se jih dotaknemo. V teksturah iz akrilnih barv in pigmentov, v brazdah nitk vezenine smo v jedru segrevanja.

YENTELE je samouk, ki slika in veze na starinskih platnih. Svoja dela redno razstavlja v Franciji, nedavno je razstavljal tudi v New Yorku in Švici.

ACQUA III is part of a series, ACQUA, that focuses on climate change. ACQUA III focuses on global warming. Very aquatic and hypnotic, the painting immerses us in the layers and reliefs that the waters leave like scars by their too abundant surge or their too long disappearance. The embroidery of cotton threads, like a burning trap, takes us in its nets. The sun is the center. All in embroidery, its red, rusty, scarlet mass, is inescapable. In its nets, we are as if caught off guard, obliged to open our eyes wide, to see the effects of global warming. To feel them. To touch them. In the textures of the acrylic and pigments, in the furrows of the threads of the embroideries, we are in the heart of the warming.

Self-taught, **YENTELE** paints and embroiders on antique linens. Yentele exhibits regularly in France and has recently exhibited in New York and Switzerland.