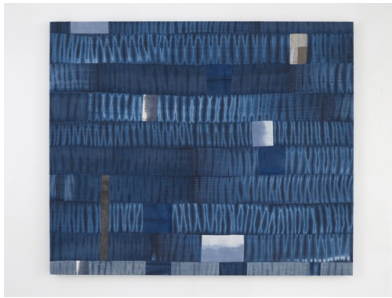


Ayan Farah - The Helical Rising



Amal, 2024
indigo, India ink
and madder on linen
150 × 180 cm

Amal, 2024 is created from a series of dyed strips and patches of French linen. The powerful blue hues are largely from Indigo, which was hand-picked by Ayan Farah in Senegal. The brown and black tones that appear were created by a mixture of India ink which the artist processes herself in the studio and Madder, a type of tree bark also collected in Senegal.



Ore, 2024
India ink, rust,
marigold flowers
and indigo on linen
170 × 160 cm

Ore, 2024, consists of thin strips of sewn French linens, featuring one strip of linen with open work embroidery which stretches horizontally across the entire surface. The dominant dark dyes are a combination of India ink, rust, marigold flowers and indigo. The rust samples were collected from the Alfred Nobel factory site, an area near her studio in Stockholm called „Vinterviken“, the Indigo was mostly gathered in Senegal and the marigold flowers were grown by the artist in Stockholm. The light, bright background is a clean, untouched linen, which stands apart from the other works as it is the only surface left to show the linen's natural character



Amira, 2024
indigo, marigold leaves,
India ink and rust
on linen and cotton
170 × 200 cm

Amira is a predominantly indigo work with several pops of color through Ayans quilted patch work pattern. The work is composed of linens, sewn together in a patchwork pattern. One of the patches features an embroidered circular monogram that belongs to the former owners. The work consists of indigo, marigold, India ink and rust, on linen and cotton. The Indigo was grown in Senegal and hand-picked by the Ayan Farah. The marigold was grown by the artist in Stockholm and the rust was collected from the Alfred Nobel factory site, an area near her studio in Stockholm called „Vinterviken“.

Kadel Willborn

Birkenstr. 3 & 20
D – 40233 Düsseldorf

info@kadel-willborn.de
www.kadel-willborn.de



Dawn (Jade), 2024
carob and clay on linen
60 × 70 cm

Dawn (Jade) is composed of vertical and horizontal patches of French linens of the 19th century. The sewn patches are dyed using natural clay and carob that the Ayan Farah gathered in Morocco. The darker lines within the patches are the result of the drying process.



Soil - Asfi, 2024
carob and clay on linen
60 × 70 cm

Soil - Asfi, is composed of horizontal strips of linens from the 19th century accumulated in the south of France. The sewn patches are dyed using natural clay and carob that Ayan Farah gathered in Morocco.



Infinite (Jade), 2024
marigold and carob
on linen
180 × 150 cm

Infinite (Jade) features a strict patchwork pattern with a series of horizontal lines. The lines appear in the work during the hanging and drying phase. The dyes are created from Moroccan carob that the artist collected as well as marigold that was grown by the artist in Stockholm. The textiles are linens from the 19th century of the south of France.



Soil - Safi, 2024 rust
and clay on linen
160 × 170 cm

Soil - Safi consists of strips and patches of sewn French linens from the 19th century. The varying shades of beige, brown and red are created from rust samples that were collected from the Alfred Nobel factory site, an area near her studio in Stockholm called „Vinterviken“ as well as clay that the artist gathered from Morocco.

Kadel Willborn

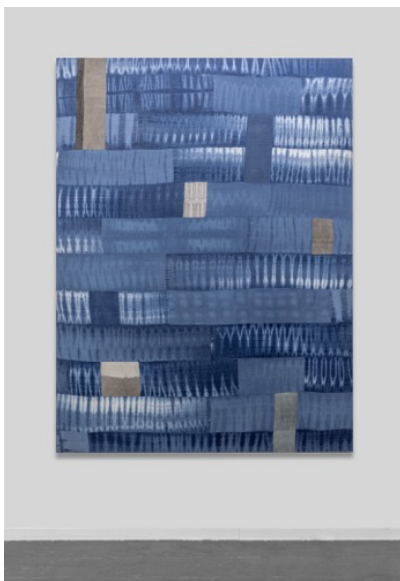
Birkenstr. 3 & 20
D – 40233 Düsseldorf

info@kadel-willborn.de
www.kadel-willborn.de



Magma, 2024
rust, India ink, indigo,
marigold leaves, marigold
petals on cotton and linen
170 × 200 cm

Magma is composed of patches and strips of cut linen and cotton from the 19th century, sewn together in a patchwork pattern. The work consists of indigo, marigold leaves and petals, India ink and rust. The Indigo was grown in Senegal and hand-picked by the artist. The marigold was grown by the artist in Stockholm and the rust was collected from the Alfred Nobel factory site, an area near her studio in Stockholm called „Vinterviken“.



Asia, 2024
indigo, rust, india ink and
marigold on hemp and linen
200 × 150 cm

Ayan Farah unites here several places and time periods. Composed in a pattern of lines and grids the work combines multiple locations, memories and working processes related to the artist's travels to specific regions around the world. The blue patches are treated with Indigo that she has hand picked in Senegal while she was on the Black Rock Senegal artist residency in Dakar. The grey patches are treated with rust collected near the Alfred Nobel blasting explosive factory in Stockholm, close to Ayan Farah's studio in an area called Vinterviken, and marigold that she has planted at her earlier Studio in England. The repetitive patterns are broken up in each row with pieces dyed in a variety of saturated pigments. This work combines all aspects of Ayan Farah's approach to art making: a conceptual investigation of coexisting times, places, histories and geologies.



Aicha, 2023
Rust, indigo and
sea salt on linen
220 × 170 cm

Aicha unites several places and time periods. Composed in a pattern of lines and grids the work combines multiple locations, memories and working processes related to the artist's travels to specific regions around the world. The grey patches are treated with a mixture of rust that Ayan Farah has collected from an area near her studio called „Vinterviken“ in the Stockholm suburb of Aspudden. Some works are treated with black carob gathered in Morocco and salt from lake Assal in Djibouti. The deep blue patches are made from indigo collected near Saint Louis in Senegal while Ayan Farah was on the Black Rock Senegal artist residency in Dakar. Each material, individually treated, has then been sewn together to create the final „painting“. The textiles are antique french linen from the 19th century woven near Marseille.