

## Ayan Farah

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Imma, 2022  
marigold, carob on hemp  
and linen  
90 × 70 cm

AFa\_2022\_001

Several lands and time periods get combined in “Imma”. The textiles are french and belgian linen from the 18th and 19th century. The yellow colour is made with pigments of marigold flowers that Farah has planted outside her studio in Stockholm, whereas the used black pigments are made of carob that she has collected during her travels through Essaouira in Marocco. Each textile patch has been treated individually with the mixture of pigments and sewed together afterwards to the final “painting”. The abstract composition plays with the idea of light shifts as they are characteristic for classical seascape paintings.



Arkose, 2022  
terracotta, rust on linen  
90 × 70 cm

AFa\_2022\_002

Several lands and time periods get combined in “Arkose” which is a development of her iconic Saline series. The textile is french linen from the 19th century woven near Marseille. On one part the original embroidered red initials from the previous owners are still visible. The beige-rose colour comes from several dippings in a mixture of Terracotta that Farah has collected from Cabo Bojador in Western Sahara and rust from an area called „Vinterviken“ close to central Stockholm. Each patch has been dipped individually. The “Mountainous Landscape” comes from Farahs complex dipping technique which is based on the fact that the rust was suppressing the terracotta to the ground of the dipping vessel. The subtle yellow lines derive from the evaporation of the water during the drying process. The composition’s play with environmental impressions bases on the idea of a „repetitive still frame“, as seen in a moving image. However Farah’s repetitions show differences that alludes to co-existing times, places, histories and geologies.



Aafina II, 2017 - 2022  
indigo, india ink,  
terracotta on canvas and  
linen  
160 × 120 cm

AFa\_2022\_004

“Aafina II” shows a precise reflection on process, time and identity. Ayan Farah has used indigo that she grew in Stroud in the Cotswolds three years ago. The batch was only enough for three works. After having dried the indigo flowers, she dyed the textiles several times to strengthen the colors. the work has an underdye of terracotta and an overdye of india ink.



Dagg, 2022  
marigold, carob and  
embroidery on hemp and  
linen  
190 × 140 cm

AFa\_2022\_005

Several lands and time periods get combined in “Dagg”. The textiles are french and belgian linen from the 18th and 19th century. The yellow colour is made with pigments of marigold flowers that Farah has planted outside her studio in Stockholm, whereas the used black pigments are made of carob that she has collected during her travels through Essaouira in Marocco. Each textile patch has been treated individually with the mixture of pigments and sewed together afterwards to the final “painting”. The abstract composition plays with the idea of light shifts as they are characteristic for classical seascape paintings.

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Lunar sonora, 2022  
rust, indigo and  
embroidery on linen  
190 × 140 cm

Several lands and time periods get combined in "Lunar sonora". The textile patched coming from the 18th and 19th century have been collected over a five year period. The colour from grey to blue comes from a combination of rust that Farah gained by collecting metal objects from an area called „Vinterviken“ and indigo grown in South Eastern England.

AFa\_2022\_006



Adularia, 2022  
rust, india ink, marigold,  
indigo on hemp and linen  
200 × 140 cm

Several lands and time periods get combined in "Adularia". Composed in a strict Grid like pattern that reminds to the Grid of a map, this work combines multiple places, memories and working process related to of Ayan Farah's travels around the world. Patches treated with indian ink, rust that Ayan Farah gained by collecting metal objects from an area called „Vinterviken“ close to central Stockholm or marigold grown in Stockholm and indigo grown in South Eastern England. This work is one of her major pieces including all aspects of Ayan Farah's approach to art: the concept of co-existing times, places, histories and geologies.

AFa\_2022\_007



Alkali, 2022  
rust, india ink, indigo,  
carob on linen and hemp  
200 × 150 cm

Several lands and time periods get combined in "Alkali". Composed in a strict Grid like pattern that reminds to the Grid of a map, this work combines multiple places, memories and working process related to of Ayan Farah's travels around the world. Patches treated with carob from Essouria in Marocco, indian ink, or rust that Ayan Farah gained by collecting metal objects that Ayan Farah gained by collecting it from an area called „Vinterviken“ close to Stockholm and indigo grown in South Eastern England. This work is one of her major pieces including all aspects of Ayan Farah's approach to art: the concept of co-existing times, places, histories and geologies.

AFa\_2022\_009



Kasbah, 2022  
terracotta and rust  
on linen  
210 × 130 cm

Several lands and time periods get combined in "Kasbah" which is a development of her iconic Saline series. The textile is french linen from the 19th century woven near Marseille. On one part the original embroidered red initials from the previous owners are still visible. The beige-rose colour comes from several dippings in a mixture of Terracotta that Farah has collected from Cabo Bojador in Western Sahara and rust from an area called „Vinterviken“ close to Stockholm. Each patch has been dipped individually. The "Mountainous Landscape" comes from Farah's complex dipping technique which is based on the fact that the rust was suppressing the terracotta to the ground of the dipping vessel. The subtle yellow lines derive from the evaporation of the water during the drying process. The composition's play with environmental impressions bases on the idea of a „repetitive still frame“, as seen in a moving image. However Farah's repetitions show differences that alludes to co-existing times, places, histories and geologies.

AFa\_2022\_010

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Moonstone, 2022  
rust, ink, indigo, marigold  
leaves, embroidery on linen and  
hemp  
diptych each 210 × 120 cm  
total dimensions 210 × 240

AFa\_2022\_011

Several lands and time periods get combined in "Moonstone". Composed in a strict Grid like pattern that reminds to the Grid of a map, this work combines multiple places, memories and working process related to of Ayan Farah's travels around the world. Patches treated with indian ink, rust that Ayan Farah gained by collecting it from an area called „Vinterviken“ close to central Stockholm, selfgrown marigold in Stockholm and indigo grown in South Eastern England to Farah's parents home. This work is one of her major pieces including all aspects of Ayan Farah's approach to art: the concept of co-existing times, places, histories and geologies.