

© Fati Khosroshahi



« Le cœur ne sait plus »

Fati Khosroshahi's work can be seen at the ELA
caféteria until January 31st 2020.

Homeira Sunderland, curator

Fati's work clearly belongs to the abstract expressionism movement. It conveys a dramatic lyricism. Her paintings may seem silent at first. They are not immediately descriptive as there are no recognizable forms. Their presence and weight are to be felt. In a way viewing them is like looking at a scene through a narrow crack—different eyes may see different patterns and meanings. In that sense, hers is what is called in French “une oeuvre ouverte”, a set of propositions offered to the viewer meant to resonate with their own emotions and experiences. It is a work of opposite and conflicting forces that Fati shapes into a state of brittle balance.

Of her paintings, Fati says: “My work is inspired by disorder and by all the destruction that I have witnessed during my life. A life that began with a hopeful outlook and the implicit but firm promise of progress. Yet, so

much of what I know has been shattered. Like the Buddhas of Bamiyan, a great deal has been reduced to fragments. No life is ever a walk through a rose garden but I am haunted by all that has been lost.

Prominent scholars such as Steve Pinker have argued with plenty of evidence that our lives have improved. And in many ways, they have indeed. Even my own list of improvements is virtually endless. And it is not limited to scientific and technological gains.

However, what cannot be easily measured tends to be overlooked in the up-beat statistics; things like the strength of human connections or community relationships. Underneath the undeniably brighter surface, a great deal seems fractured. And today, all this is dwarfed by the seemingly inexorable deterioration of our planet.

On the other hand, my work is also inspired by the dramatic

gentleness of what remains. And its poetry. In time, the violence of the devastation is replaced with quiescence. There is a melancholic but serene stillness. Gradually a balance emerges between the deep sorrow of the ruins and the soothing silence of what is left. Colors start fading. A kind of tranquil tenderness sets in.

Thus, I like my colors muted, sometimes saturated but rarely vivid. They are primarily those of earth, of deep seas, of haze and mist. Mineral colors and all manners of grey are also moving to me. There is, of course, oxidation and rust. And darkness is no stranger to this seemingly peaceful palette, nor are gold and red, emblems of riches and blood. Nevertheless, I aspire in my work to capture a mood of quietude, where our senses are no longer invaded. A place where the mind can rest. In silence.”

Fati Khosroshahi was born in Iran, “in the 19th century” as she likes to say! She has lived in Tehran, Fribourg, Montreal, Boston, Paris and now Lausanne. She has studied sociology and experimental psychology (Fribourg, McGill and finally Harvard). Fati started painting in 2014 after a long practice of collage. Her painting is abstract and uses a mix of media. She is almost self-taught but she continues to work in the studio of the artist painter, Elisabeth Llach. She is currently completing a series entitled “The New World”.



PLUS D'INFO:

> VERNISSAGE LE JEUDI
21 NOVEMBRE DÈS 18H.

> EXPOSITION DU
21 NOVEMBRE 2019 AU
31 JANVIER 2020, LU - VE,
DE 8H45 À 17H.

> GALERIE ELA, CAFÉ DES
BÂTIMENTS EL, ELA 010.

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