

“You can travel within yourself,” states London-based painter Jadé Fadojutimi, whose practice is animated by a “search of self knowledge.” Pointing to a latent curiosity about the ever-shifting dimensions of her own emotional landscape as well as the world she inhabits more broadly, the artist goes on to say: “I don’t think there’s a limit to how deep you can question something.”

Time spent with Fadojutimi’s work is a crash course in what it takes to be unflinchingly alive to the world. Her distinctive paintings balance grand, sweeping brush strokes with cellular, dense forms, imbuing the canvases with a certain buzz or freneticism, like there is something gurgling below the surface, something waiting patiently for the right moment to make itself known. *The Luxury of Single Cell Organism*, in which a swarm of granular forms flit across an airy horizon of pastel shades, is no exception.

Further, this particular work is a stellar example of the artist’s capacity to visually plumb the nuances of relation. Her ability to balance the composition and allow the chaos of the dense forms to coexist with the levity of the larger washes of color brings to mind the process through which we may come to embrace, rather than eschew, contradictions and differences that stem from our respective identities. To this end, Fadojutimi expresses: “With my paintings I’m extending branches to myself and to other people and I hope they can become spaces for people to have a thought, whatever that might be.” Indeed, her paintings provide a generous scaffold to the process of sincere and potentially alchemical reflection.

In sum, evoking the core of what poet Lucille Clifton described as “light flashing behind the thing we call the world,” Fadojutimi’s work provides a score for churning our collective existence into something we may wish to actively engage and make meaning of.

-Camille Bacon, arts writer



Jadé Fadojutimi, *The Luxury of Single Cell Organisms*, 2020.

Photo: Craig Smith