

JADÉ FADOJUTIMI

Can We See The Colour Green Because We Have a Name For It? Chapter I

September 5 – November 28, 2026

"What is your favourite colour?"

It is a question that follows us from childhood. Simple on its surface, it often becomes a way of introducing ourselves, suggesting that colour might reveal something about who we are. We answer instinctively, rarely questioning why one colour attracts us more than another, or how these preferences are shaped by memory, experience and the places we inhabit.

For Jadé Fadojutimi, the answer has always been green.

One of her earliest memories is of a velvet green coat she refused to take off as a child. Since then, the colour has continued to surround her. Plants fill her home and studio, floral patterns appear throughout the objects she lives with, and green repeatedly finds its way into her paintings – not simply as pigment, but as a feeling. It is, in her words, a 'healing colour'.

The title of the exhibition, *Can We See the Colour Green Because We Have a Name For It? Chapter I*, expands this personal relationship into a wider reflection on how we perceive the world around us. Colour is never simply seen. It is recognised through language, experience and the landscapes that shape us. If language teaches us to recognise colour, then perhaps landscape teaches us how to feel it.

This relationship between colour and experience lies at the centre of Fadojutimi's practice. Her paintings do not describe external landscapes, but create spaces where colour becomes emotion, atmosphere and sensation. Through layers of pigment, forms appear and dissolve, allowing colours to shift in relation to one another. Nothing remains fixed; each element is continually transformed by what surrounds it. Her paintings are not representations of landscape, but landscapes of experience, where colour becomes a language through which identity is continually composed and recomposed.

Green occupies a particular place within this language. It is a colour closely connected to nature, growth and renewal, but for Fadojutimi its significance is also deeply personal. She has described rooms without plants as caves – spaces missing a presence she instinctively seeks. The colour green offers reassurance before it offers meaning.

This connection between colour and the world around us also raises questions about change. Rather than approaching climate change through direct representation, Fadojutimi considers what happens when the landscapes that have shaped our emotional lives begin to disappear – and what it threatens is more than ecosystems. It quietly alters the visual language through which we remember the world: seasons become less predictable, familiar colours fade, intensify or vanish altogether. In doing so, climate change begins to affect something rarely discussed – our relationship with nostalgia itself.

What if changing landscapes gradually reshape the emotional architecture through which we understand ourselves?

GALERIE GISELA CAPITAIN

This exhibition is an act of return. Revisiting an earlier exhibition with the same title, it does not attempt to recreate the past, but to continue a conversation that has evolved over time. Returning, for Fadojutimi, is not repetition. Previous experiences remain present beneath new gestures, just as earlier layers of paint continue to influence those that follow.

Alongside the paintings, Fadojutimi presents new soundscape works developed through an approach closely connected to her painting process. Rather than composing conventional musical structures, she imagines sound as layers of colour. Sounds emerge, disappear beneath others, unexpectedly return, and reveal hidden relationships over time. Just as buried pigments subtly influence the colours placed above them, concealed sonic textures continue to shape what the listener ultimately experiences.

"Good paintings make sounds," she reflects. "Great paintings scream – not in a distracting way, but in a soothing way."

It hopes that painting need not remain silent, just as music need not remain invisible.

Can We See the Colour Green Because We Have a Name For It? Chapter I remains an open question. Rather than answering it, the exhibition remains within the question itself, reflecting on the relationship between colour, perception and the environments that shape both.

Colours, like landscapes, are inherited, experienced, remembered and, perhaps, vulnerable.

Green becomes both a personal memory and a collective responsibility.

To notice it, perhaps, is already the beginning of protecting it.

Galerie Gisela Capitain is delighted to present *Can We See the Colour Green Because We Have a Name For It? Chapter I*, Jadé Fadojutimi's third solo exhibition with the gallery. Presented in the spaces of the Michael Horbach Foundation in Cologne, the exhibition brings together a new body of paintings and drawings alongside a newly developed soundscape.

Jadé Fadojutimi (born 1993 in London) lives and works in London. Recent institutional solo exhibitions include The Hepworth Wakefield (2022) and the Institute of Contemporary Art, Miami (2021). In 2022, she participated in the 59th International Art Exhibition of La Biennale di Venezia, The Milk of Dreams. Her work is held in numerous public collections, including the Albertina Museum, Vienna; The British Museum, London; Tate Britain, London; The Metropolitan Museum of Art, New York; LACMA, Los Angeles; Stedelijk Museum, Amsterdam; Musée d'Art Moderne de Paris; The Walker Art Center, Minneapolis; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Michael Horbach Foundation
Wormser Str. 23
50677 Cologne

Opening
September 5, 2026
6–9 pm

Opening Hours
Thu + Fri: 10 am–6 pm
Sat: 11 am–4 pm
and by appointment