



These Days is a showcase of works by Jacob Littlejohn traversing the artists orientations during the past year. Tackling isolation, separation and how individuals adapt to their environments, while recognising and honouring the melancholy and the poetics found in each individual day. Many of the works honour approaches of deep mapping and exercise ideas or objectives of psychogeography, such as the *dérive*. The exhibition aims to encourage people to consider their personal connection to exploration, the role of spectator within the work and relationships between nature, reality, landscape and still life.

As role of spectator, we become a witness to aspects of non-local colour injections with more familiar hues combined to create a new spatial and pictorial sense. Optical vibrations control movement across works, destroying while paradoxically creating, which is consistent within the process of generating the works. The compositions truthfully merit the tyranny of the hand, revealing the basic truths about painting. How infirmity and gracelessness, all kinds of bodily friction, compulsion and slippage are its medium. The aim is for the mind to go blank and for the hand to go where it wanted, not deliberate - nor random - someplace in-between. The challenge is not to act in an automatic fashion, instead it is to find an act that is not automatic. Drips indicate gravity and therefor reality, laws of nature and the universe as we know it, visual signifiers that the paintings are existing in time and space, a space constructed in order for the works to be shared.

Space as we know it has connotations of abstraction and geometry, while place resonates with particular and a qualitative destiny. Perceived, conceived and lived spaces are all appropriated within Littlejohn's practice, with a commendation to the Poetics of Space. Do we make places, or do they make us? Recently, this has been manifested by sourcing materials and source imagery from different locations and how each work created can in turn illustrate these and become a tangible connection to its origins. By exploring this nature doesn't disappear in abstract painting, natures laws are concealed into a unique visual form. By reading the work of Bachelard the artist has been considering

the space that we choose to form and manipulate around us, in order to best meet our needs as individuals, taking a direct visual influence as well as a metaphorical approach to these environments.

Littlejohn's process revolves around a profound interest in medium, technique, composition, and colour. Exploring the theatricality found in experiencing and unveiling works of art draws the artist to the role of spectator and performer. The works act as visual inquiries investigating the relationship between place, environment, literature, human behaviour, and nature.

Through continually re-working intervals of space, colour forms and perspective, the dramaturgy of inanimate but poetic subject matter contributes to the effect that perceptual painting has on us. The initial inception begins with tension between the hidden and the revealed, the experience of the audience is wholly wrapped up in his process of creating. The works attempt to trigger the sublime and are deeply dependent on the ontological experience.

*Edinburgh-based painter Jacob Littlejohn is a recent graduate of Glasgow School of Art's BA Painting and Printmaking and has participated in group and solo shows throughout the UK and received several awards. Jacob has recently completed the fully assisted Graduate Residency programme at Leith School of Art. Since, Jacob has received a fellowship award to study at The San Francisco Art Institute in 2021, where he aims to achieve an MFA in Studio Art.*

These days I seem to think a lot  
About the things that I forgot to do  
And all the times I had  
A chance to