

D I G I T A L F A C T U R E

PAINTING AFTER NEW MEDIA ART

DOCTORAL PORTFOLIO

SCHOOL OF FINE ART

A portfolio of works submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

The Glasgow School of Art

September 2021

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Supervisors:

Dr Michael Stubbs

Dr Neil Clements

Dr Karen Roulstone

**THE GLASGOW
SCHOOL OF ART**

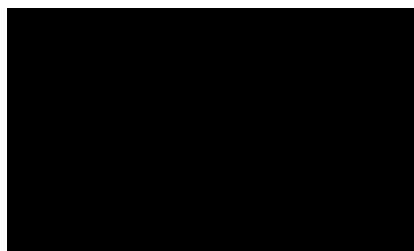
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DECLARATION

I, James Eley Haldane Frew, declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the Portfolio of Works entitled “Digital Fracture: Painting After New Media Art” meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work and has not been submitted for any other academic award.



James Frew

The School of Fine Art

The Glasgow School of Art

01/09/21

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OVERVIEW

This *Portfolio of Works* has been structured chronologically by series to exemplify the natural progression of practical research, in alignment with contributions to knowledge detailed in the *Thesis*. Accordingly, this document should be read in conjunction with the Thesis with which it is paired.

This document consists of four studio projects collectively named “Prototypes.” They have been so titled due to the prototypical nature of their construction and their function not being designated as strictly art objects, but as a methodological means of extracting practical data related to facture and painterly gesture, in alignment with the aims of my research. These series of works are respectively entitled *Simulacra*, *Imma Gram*, *Developments*, and *Interpolations*, and are the synthesis of practice-based data generated in the exploration of my research questions. To provide a holistic consolidation of my practice (and stemming from the prototypical nature of my work), selected supporting material and processual research is also provided herein.

Details pertaining to the precise methodological framework, methods, and techniques used in the construction of the works documented herein can be found in *Chapter I: Methodology* and the empirical chapters (Chapters 5–7) of the accompanying Thesis.

SIMULACRA

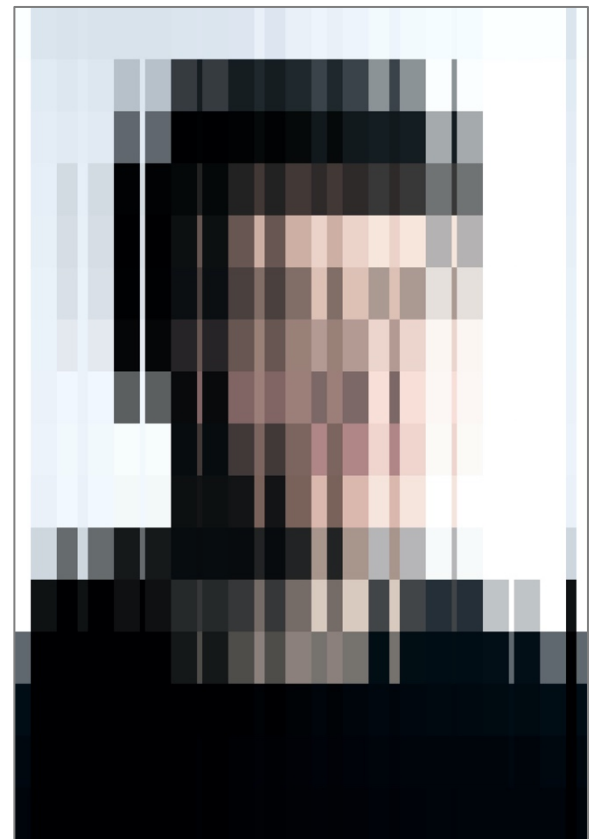
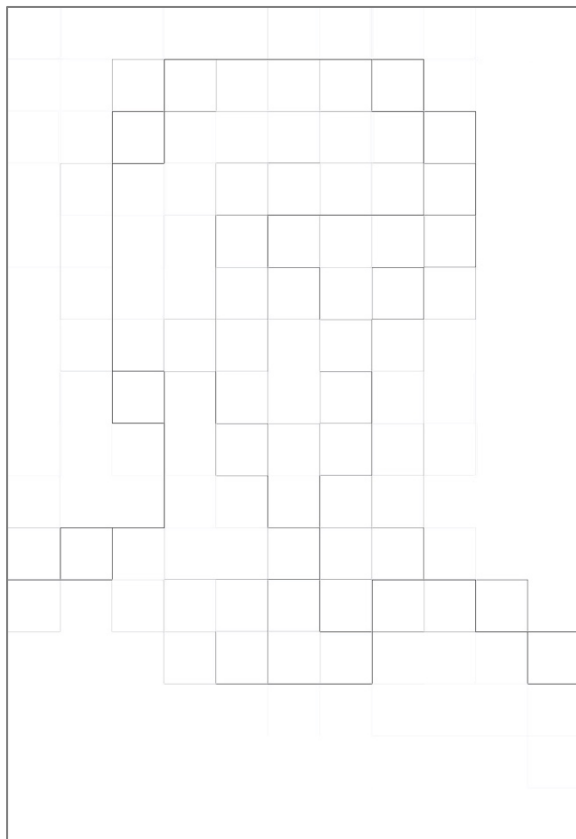
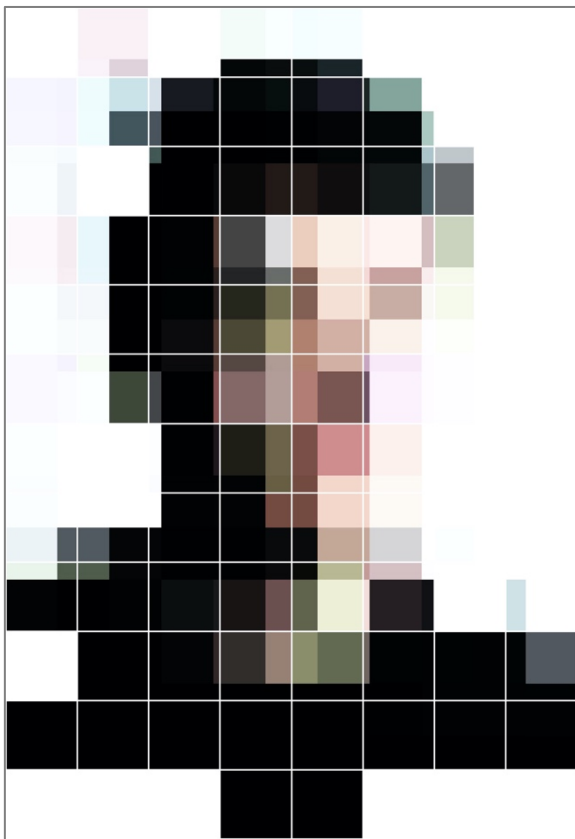
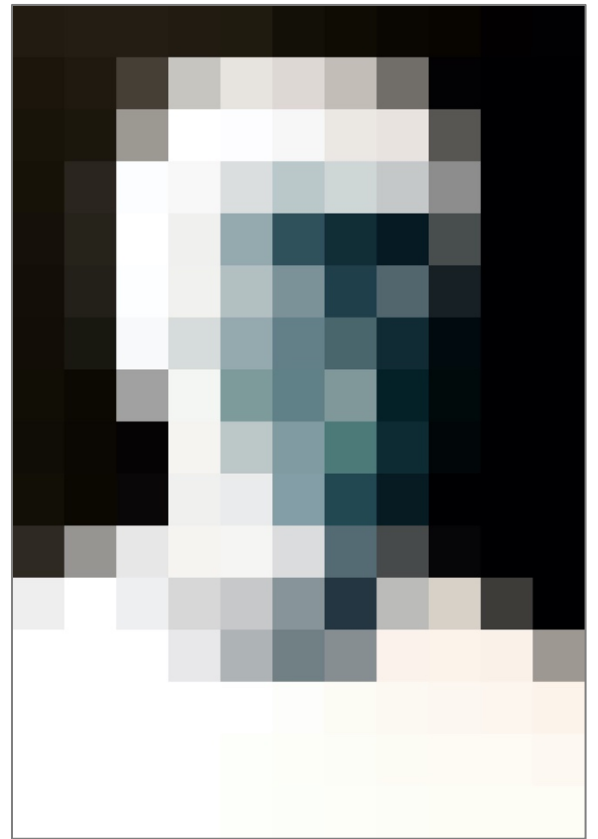
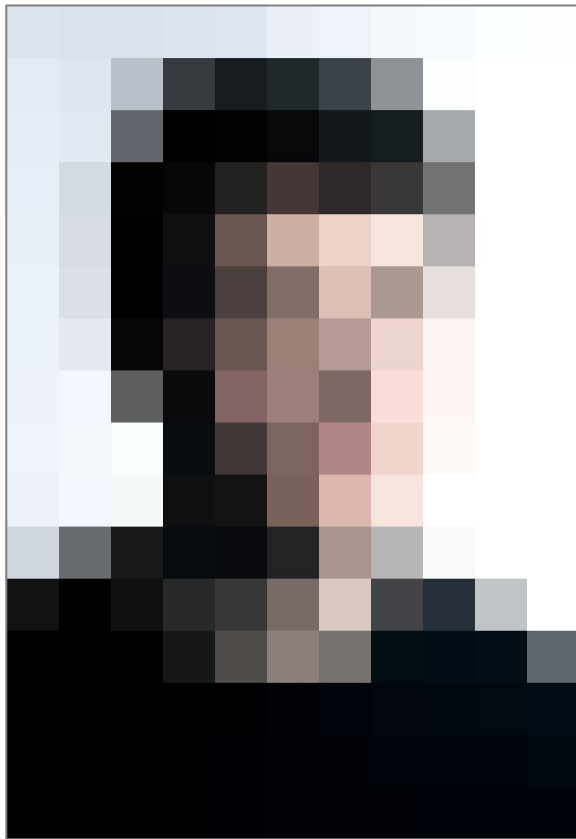
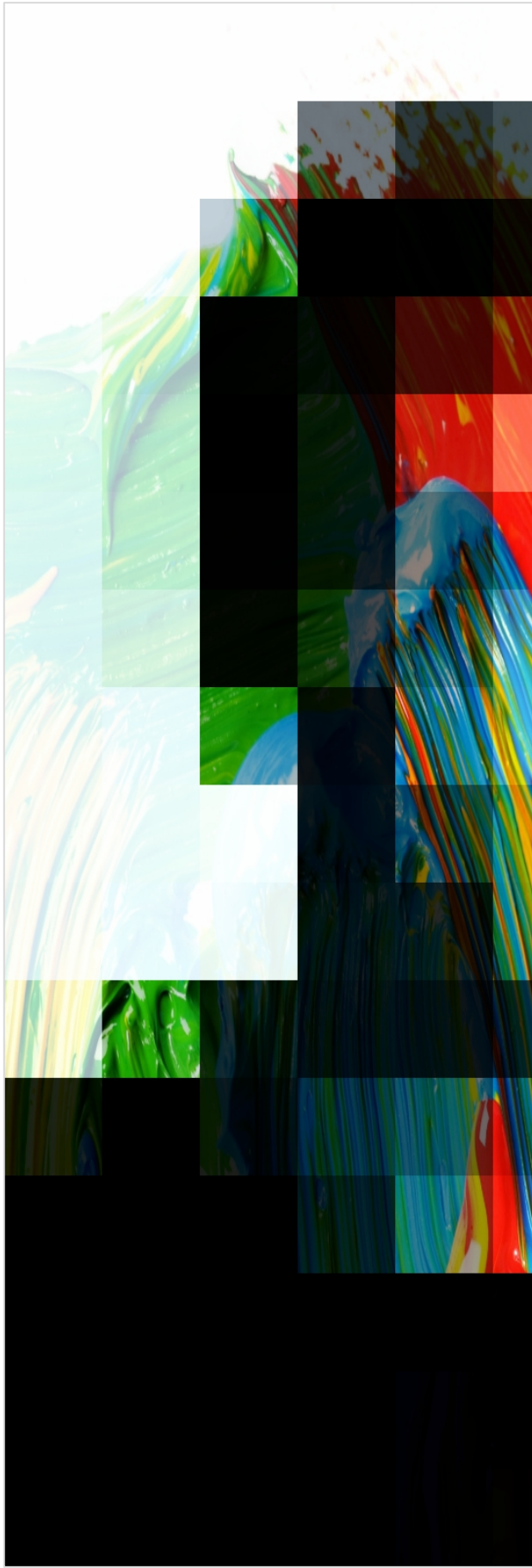


Fig. 1



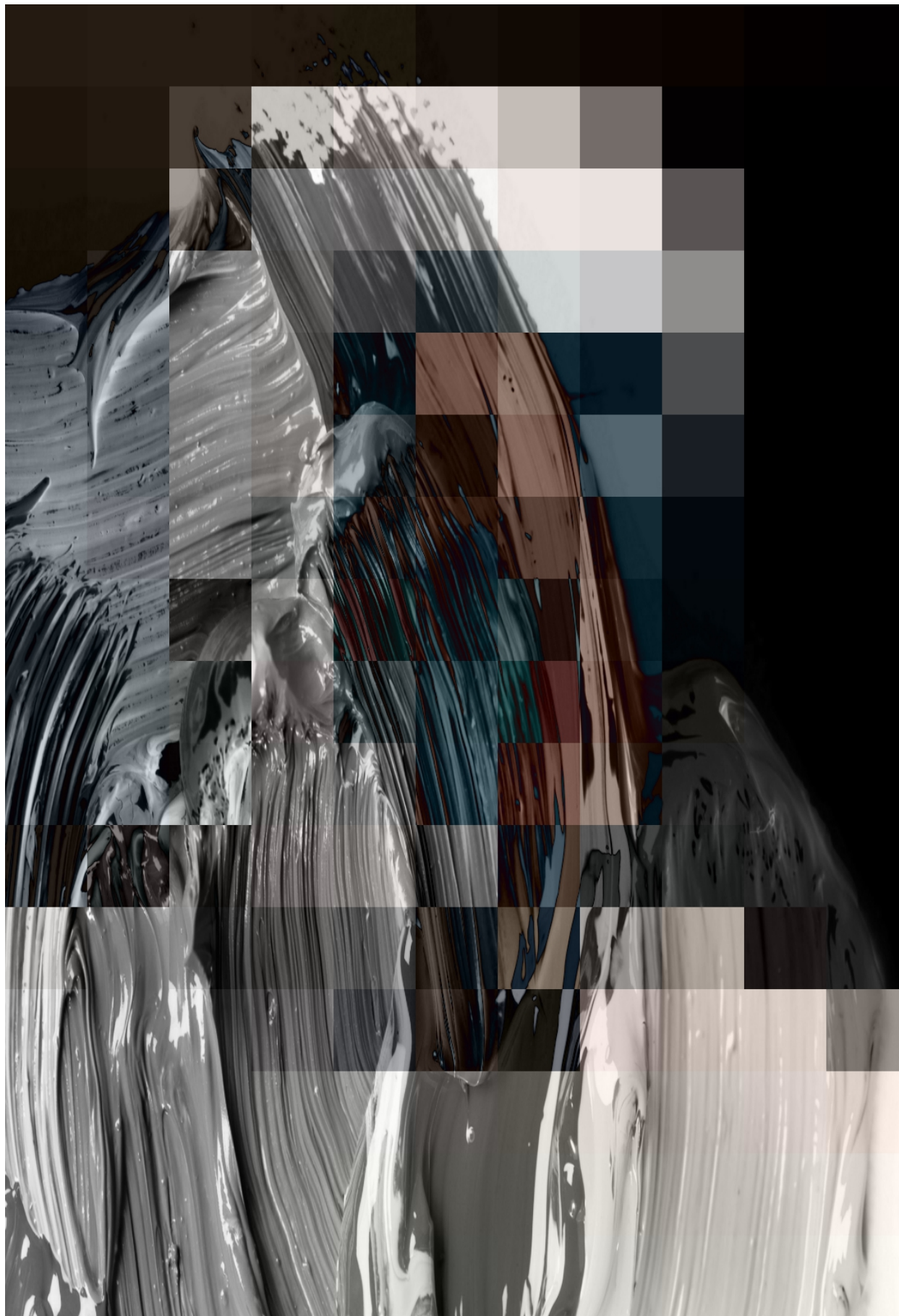
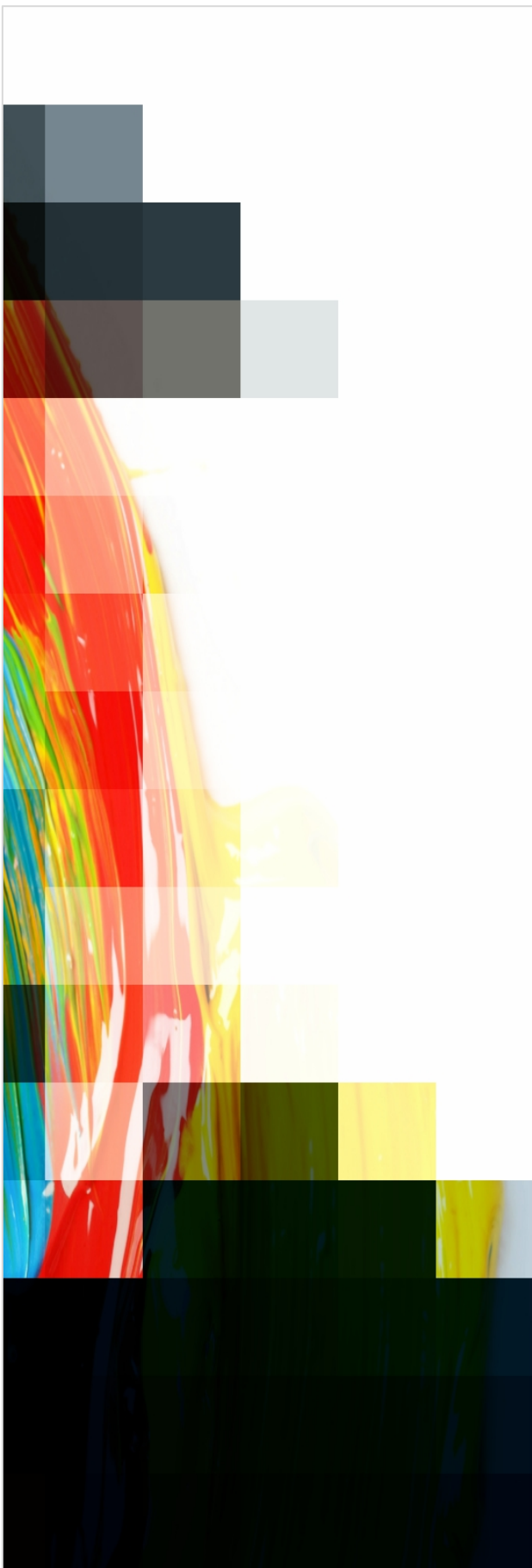


Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

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#00DD15 6)	#010101 7)	#010103 8)	#010207 9)	#010302 10)
#010408 11)	#01060C 12)	#01080E 13)	#020202 14)	#020204 15)
#020308 16)	#020F17 17)	#021013 18)	#040809 19)	#050909 20)
#000606 21)	#070B0E 22)	#070B0E #0A0ACA 23)	#0B0F12 24)	#0C1011 25)
#0E1213 26)	#101010 27)	#11191C 28)	#141414 29)	#15191A 31)

#151D20 31)	#161817 32)	#202828 33)	#232323 34)	#25292A 35)
#252F38 36)	#262425 37)	#272A26 38)	#2F2929 39)	#373737 40)
#373A3F 41)	#373A35 42)	#384248 43)	#414548 44)	#423836 45)
#433A35 46)	#4B423D 47)	#4E4D49 48)	#5B5F60 49)	#60676D 50)
#6A575B 51)	#6F7374 52)	#756C65 53)	#77746D 54)	#7A6C5B 55)
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#D8E5BE 81)	#DDE7F0 82)	#DEC0B5 83)	#DEE4FD 84)	#E1EBF4 85)
#E2E9F3 86)	#E5E8EF 87)	#E5ECF6 88)	#E6C1DB 89)	#E7EEF8 90)

#E8E8FF 91)	#E9A1F7 92)	#E9F2F8 93)	#EC04EB 94)	#ECF3F9 95)
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#FBFFFF 111)	#FCF7F1 112)	#FCF7F3 113)	#FCFEFD 114)	#FDFEFE 115)
#FFFFFF 116)				

Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11





Fig. 12

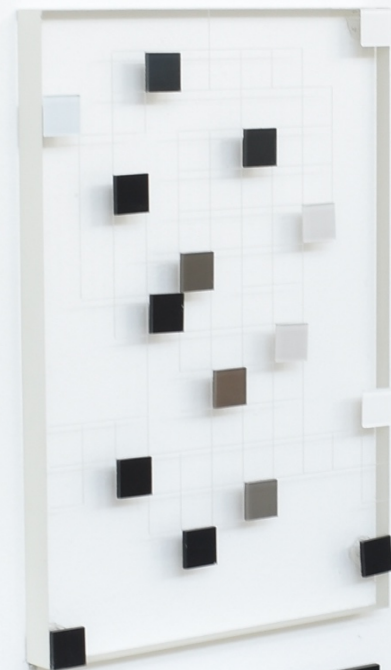
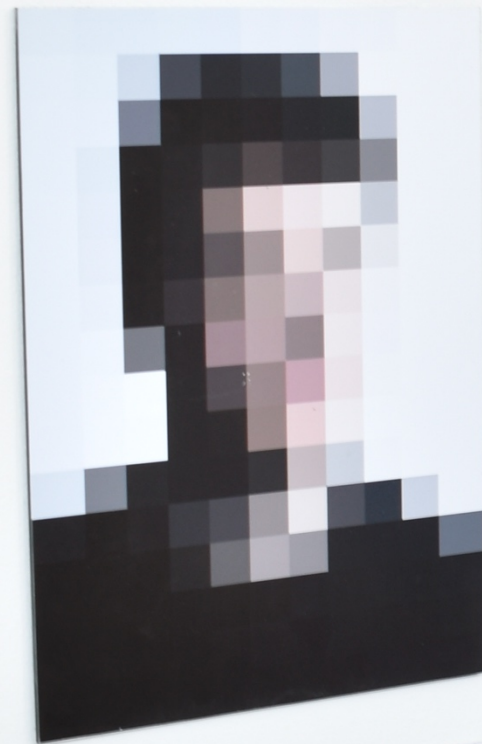




Fig. 13

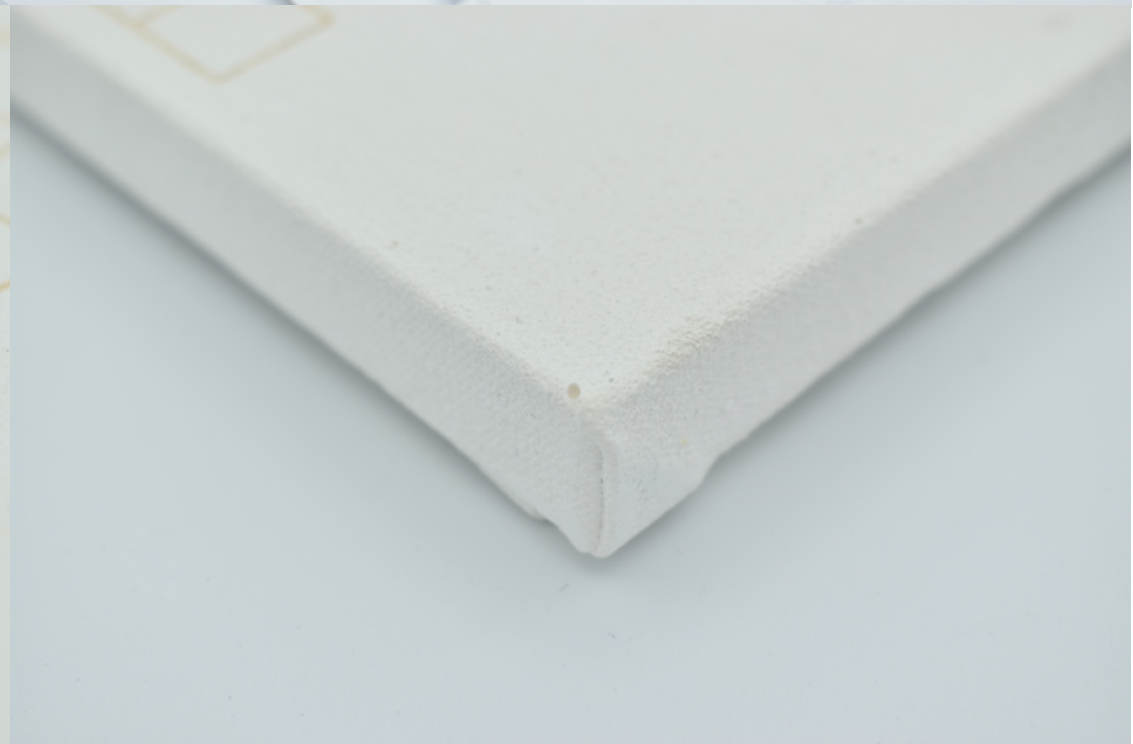
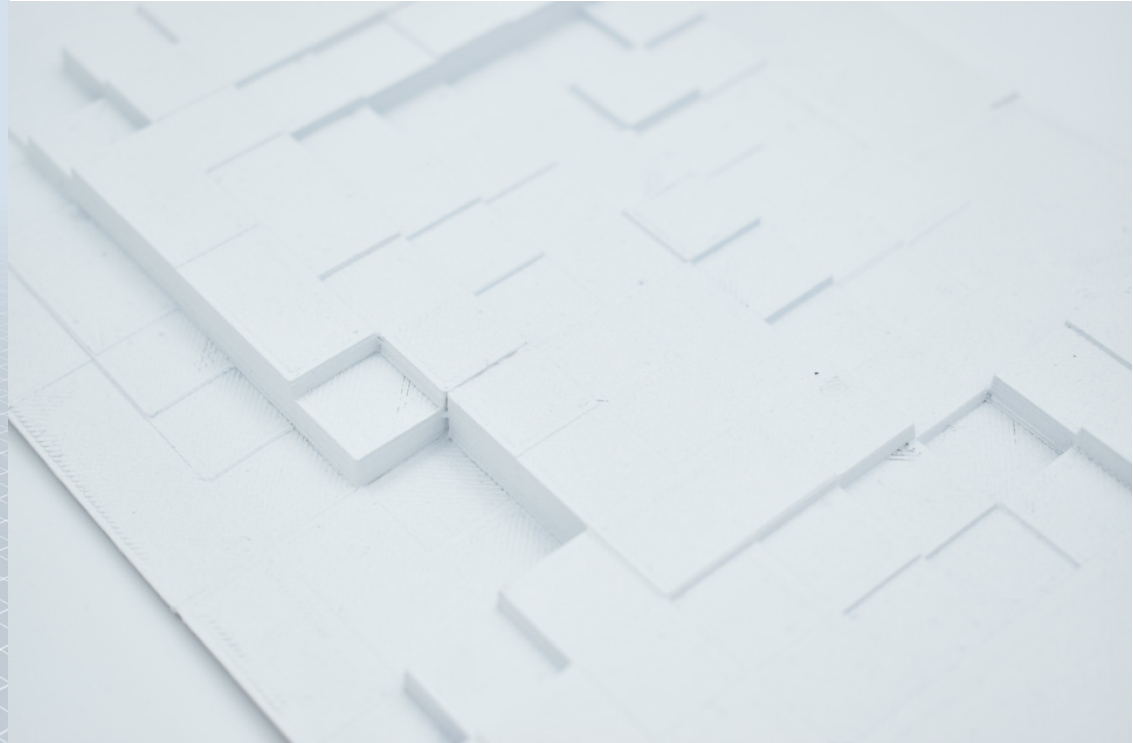
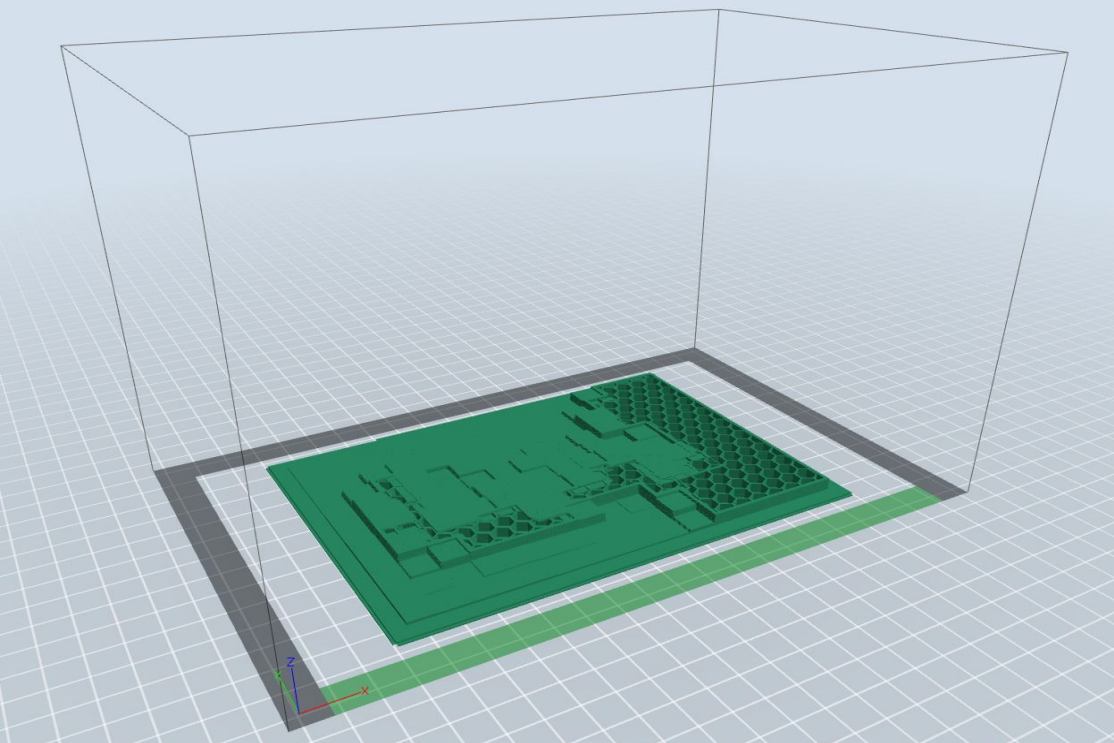


Fig. 14



Fig. 15

I M M A G R A M



bit.ly/2xMXFQk



Fig. 17

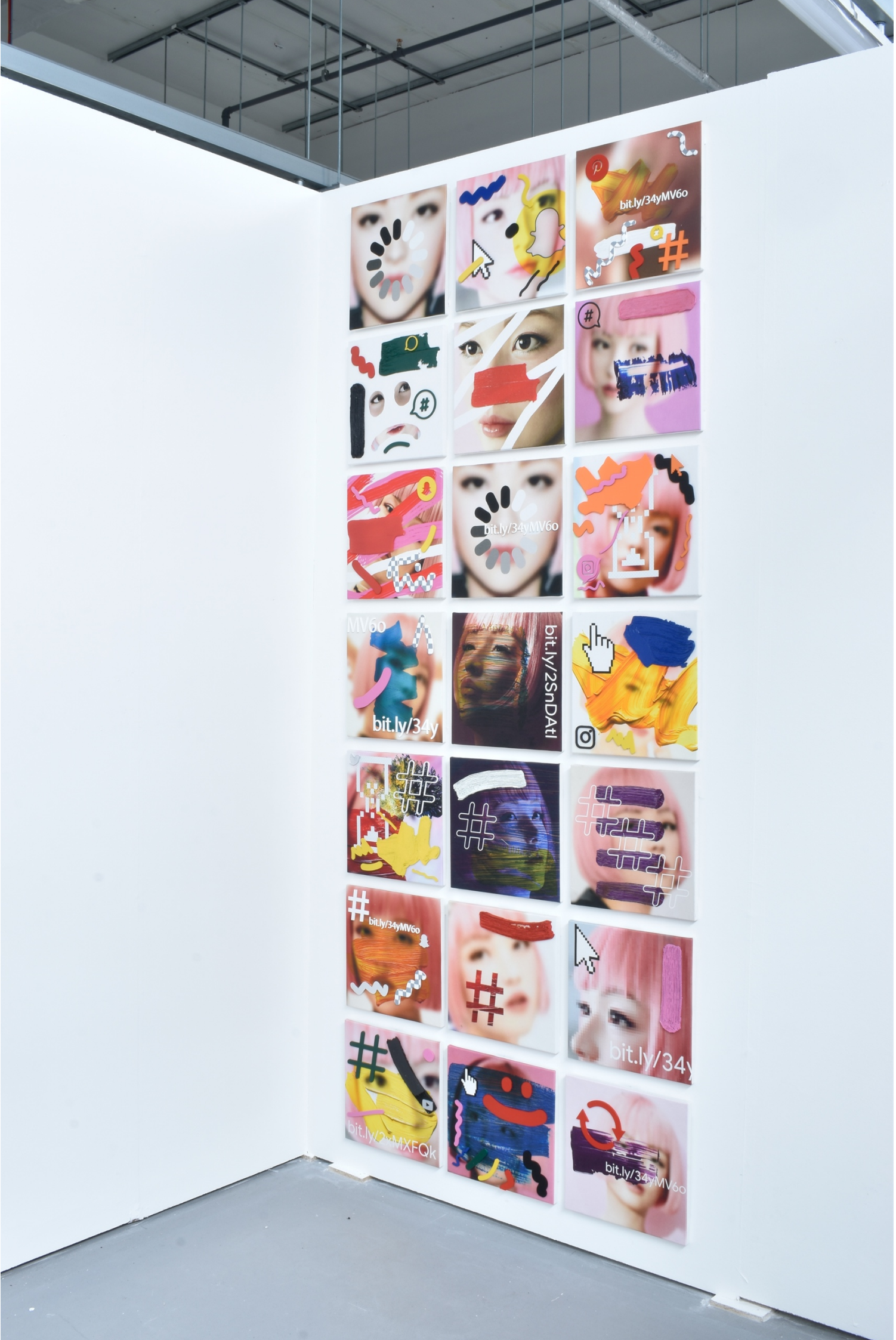


Fig. 18



Fig. 19

Fig. 20



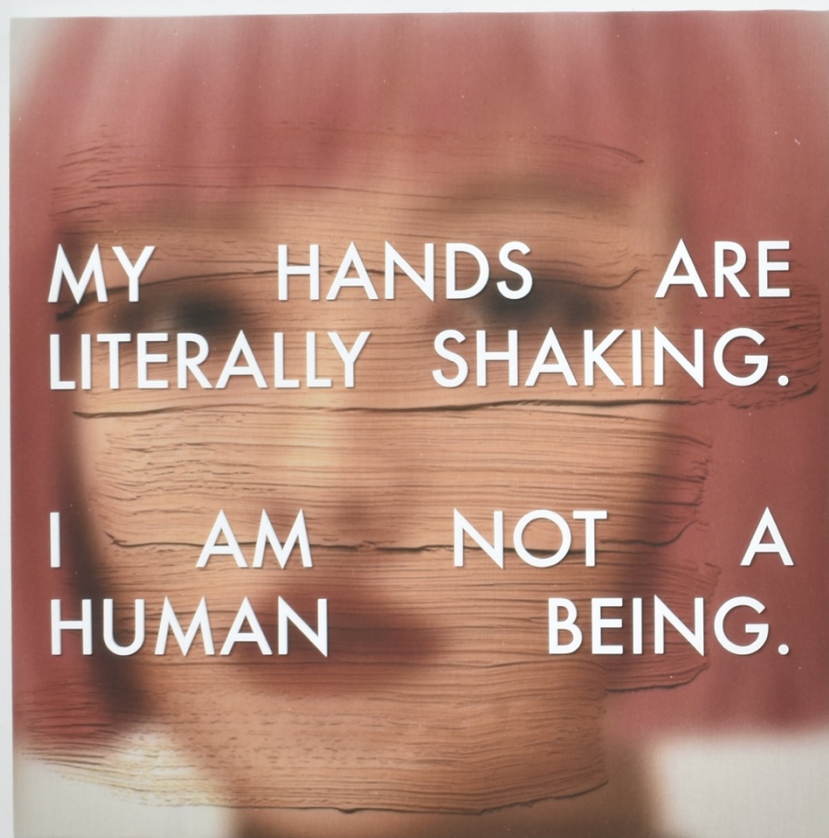


Fig. 21



Fig. 22

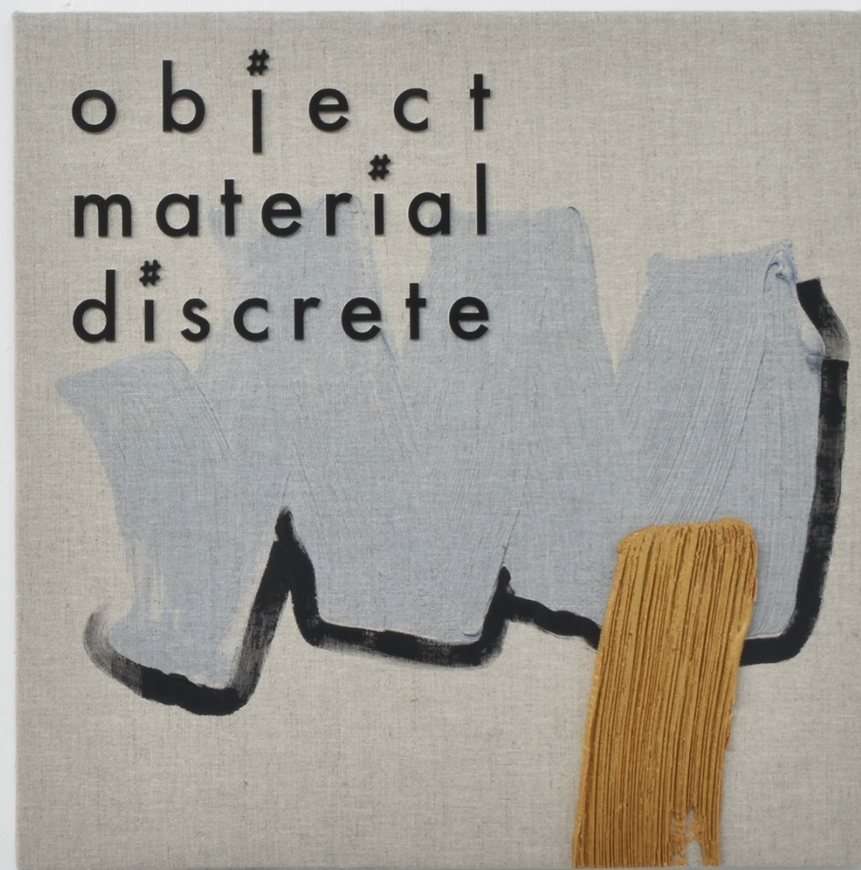


Fig. 23



Fig. 24

Fig. 25



MY HANDS ARE
LITERALLY SHAKING.

I AM NOT A
HUMAN BEING.

DEVELOPMENTS

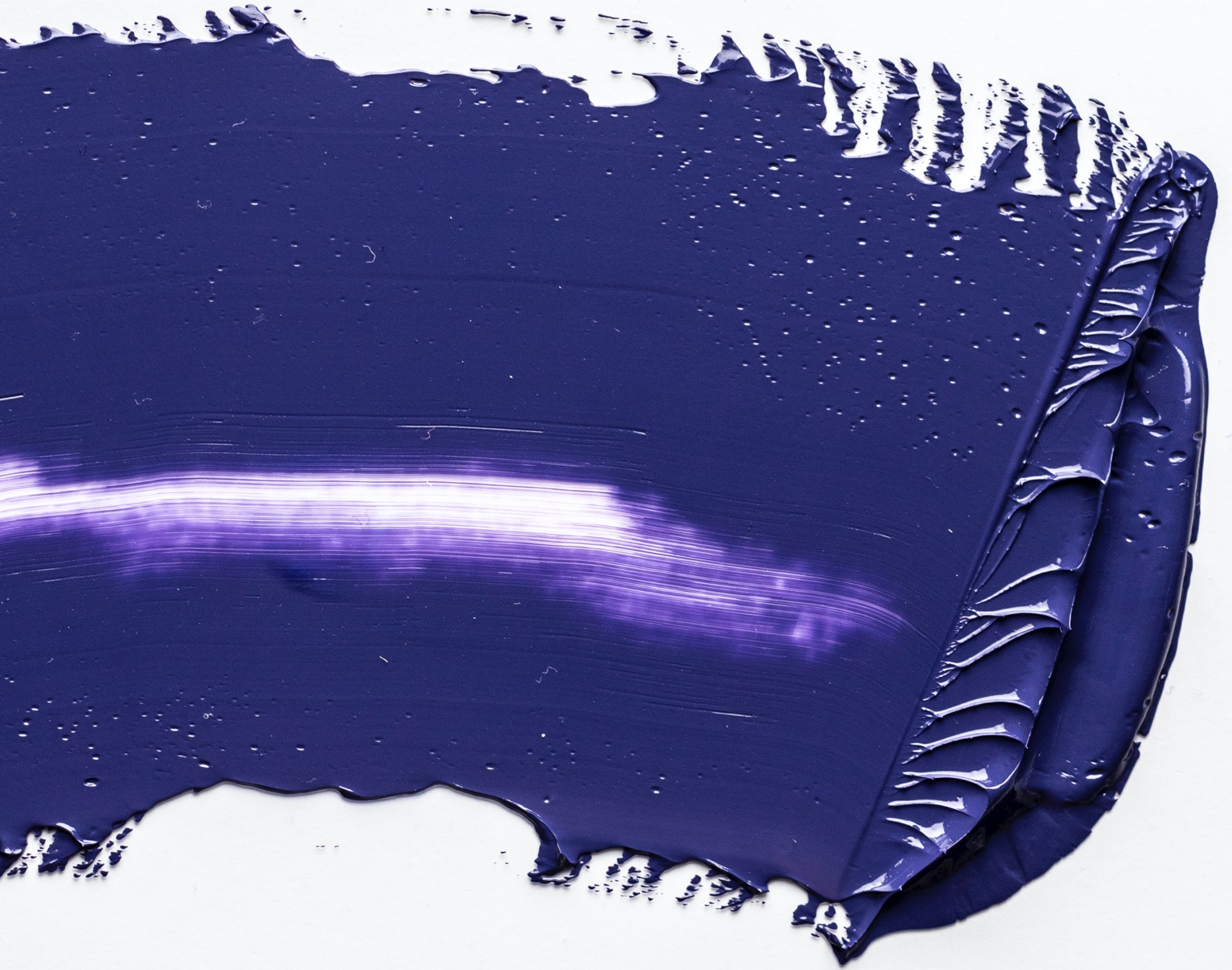


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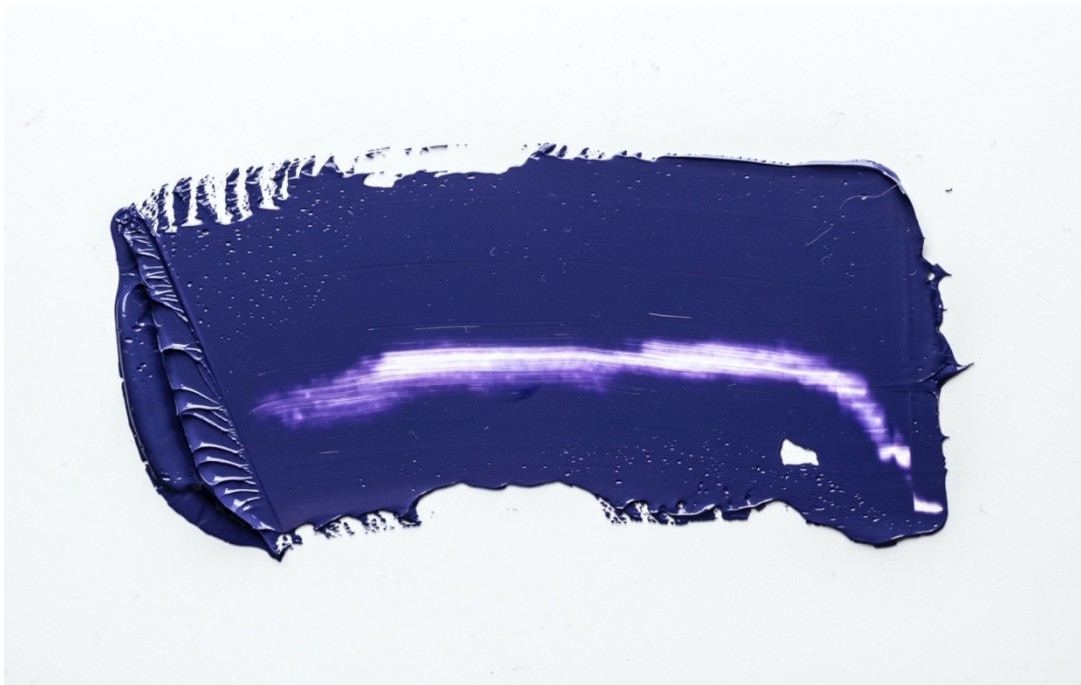


Fig. 28



Fig. 29



Fig. 30



Fig. 31

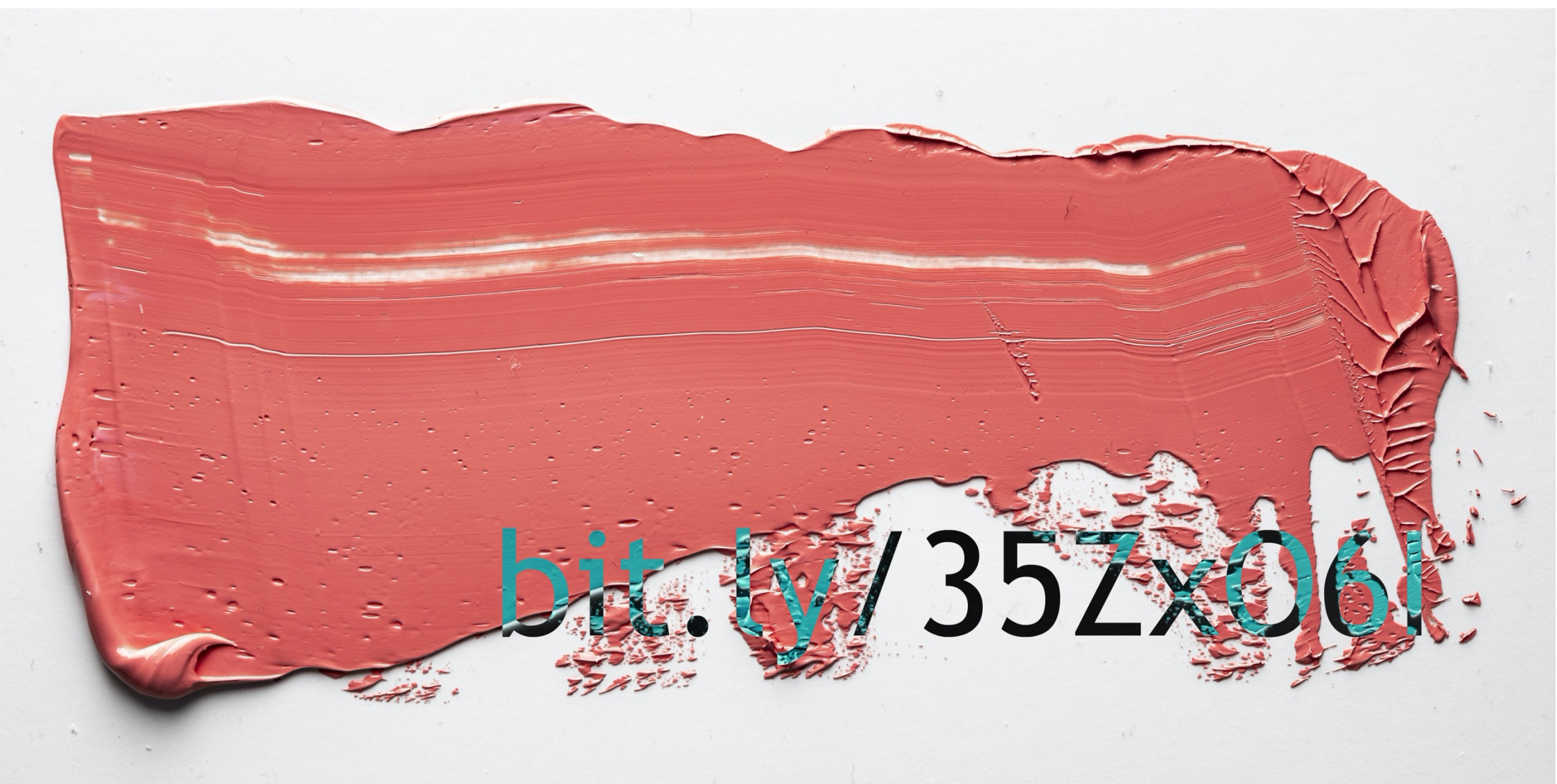


Fig. 32



Fig. 33



Fig. 34



Fig. 35

An abstract, vibrant splash of paint on a white background. The paint is thick and glossy, with a mix of warm colors including deep reds, oranges, yellows, and browns, transitioning into cooler pinks and purples towards the edges. The texture is uneven, with visible brushstrokes and small droplets. The shape is irregular, roughly rectangular with rounded corners and a jagged bottom edge.

bit.ly/2

An abstract, vibrant splash of paint in various colors including red, orange, yellow, green, blue, and purple, set against a white background. The paint is thick and textured, with visible brushstrokes and some small holes or bubbles. The text 'SnDA+I' is overlaid in white, sans-serif font on the left side of the splash.

SnDA+I

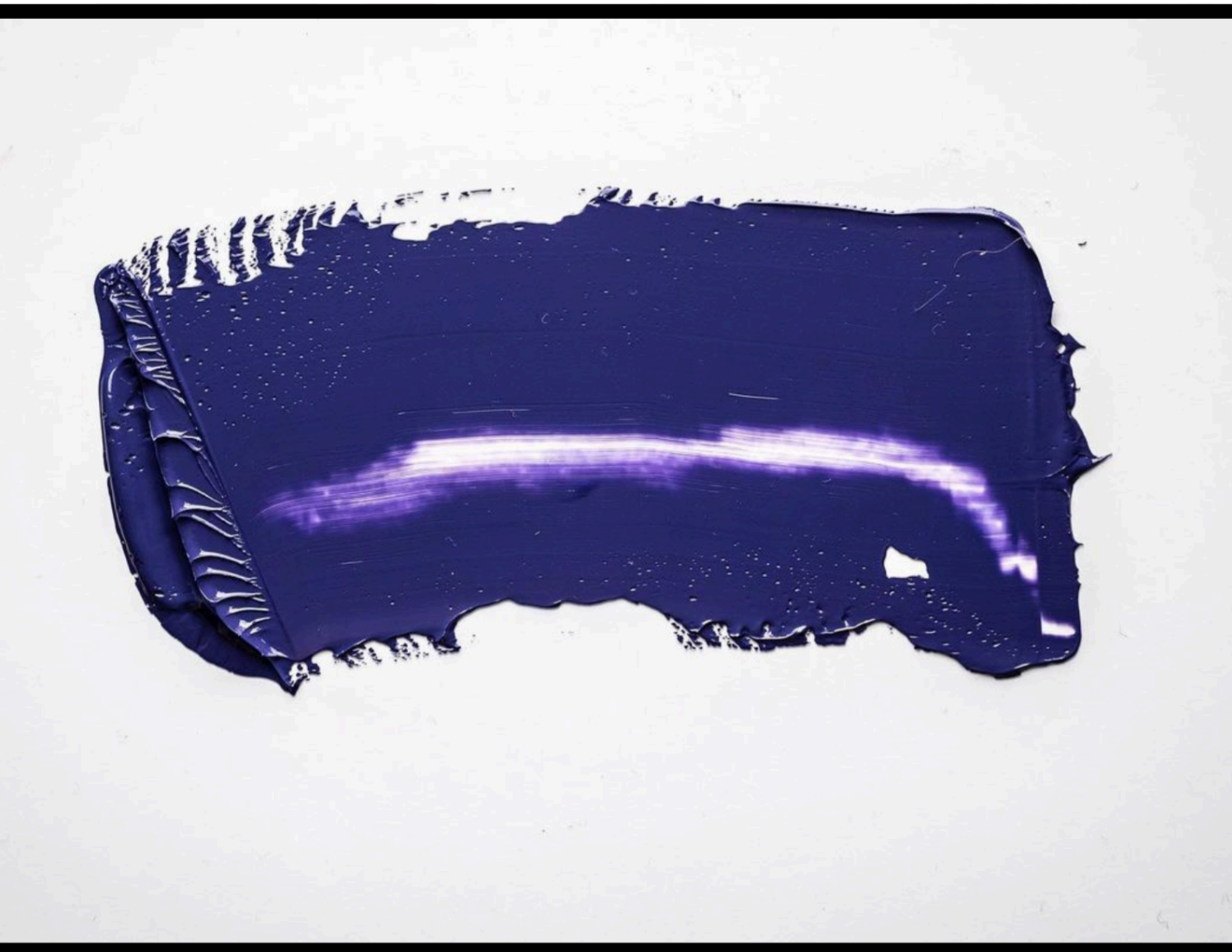


Fig. 37



james_frew



james_frew #macro #morphology
#artoftheday #gallery #paint #painting
#instaart #creative #artwork #painting
#artist #inspiration #art #postanalog
#frieze #studio #painter #mixedmedia
#photography #digital #phd
#postanalogpainting

96w



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Post

An abstract artwork featuring a large, irregular shape composed of vibrant red and orange liquid-like textures. The shape has a wavy, organic edge and is set against a plain white background. The red and orange areas are interspersed, creating a sense of depth and movement. The overall effect is reminiscent of a close-up of a liquid surface or a cross-section of a mineral specimen.

MY HANDS ARE
LITERALLY SHAKING.

Fig. 38



Fig. 39

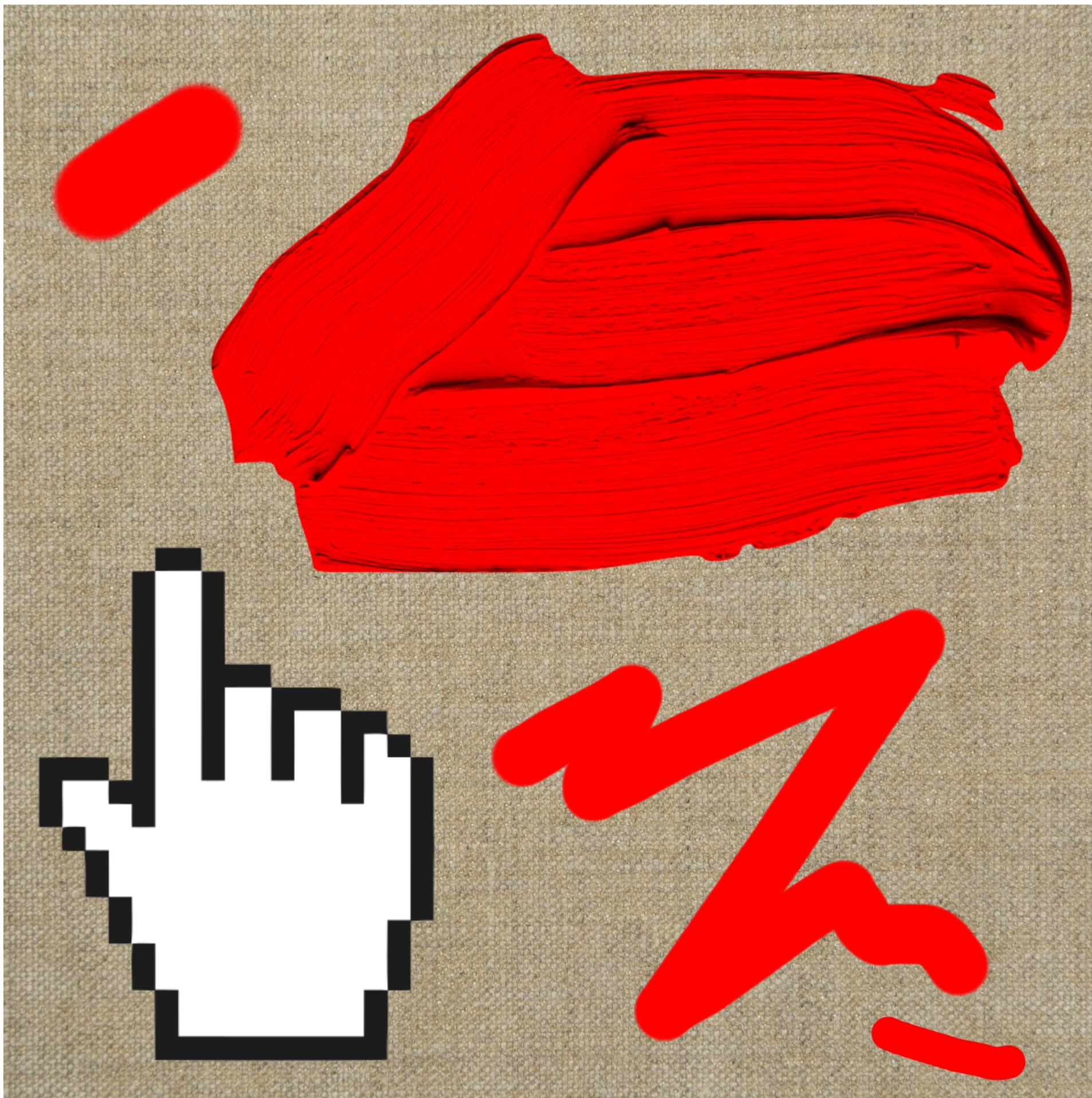


Fig. 40



Fig. 41

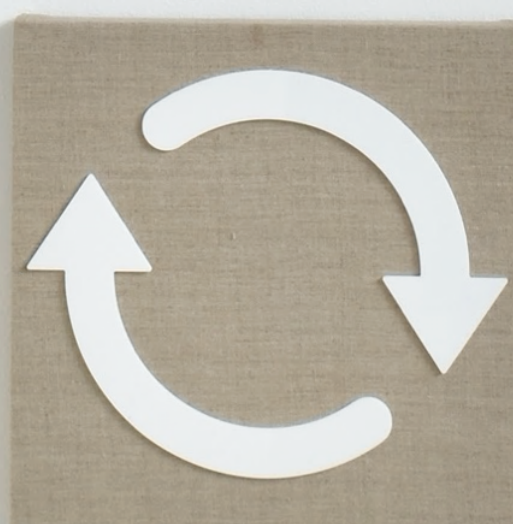
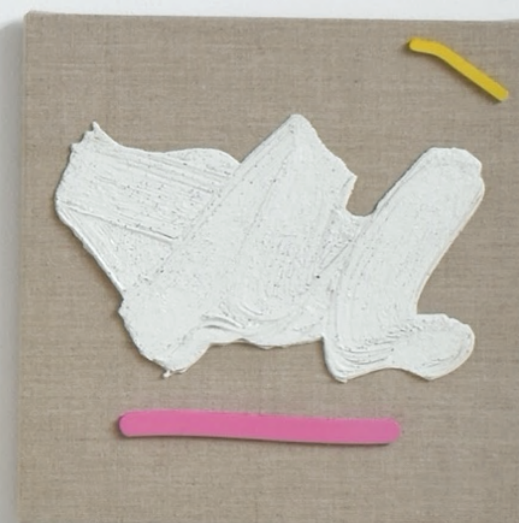
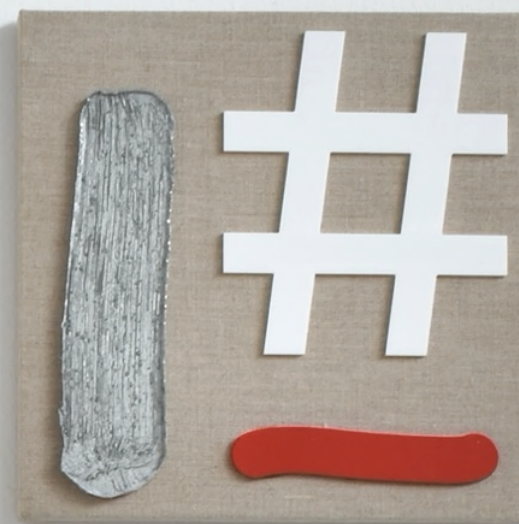


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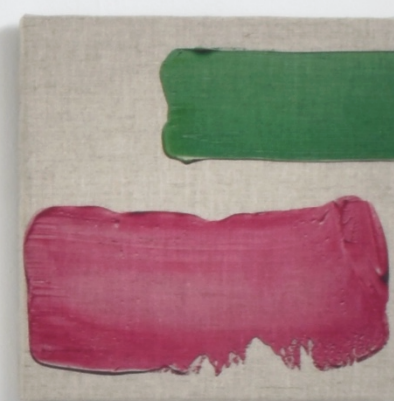


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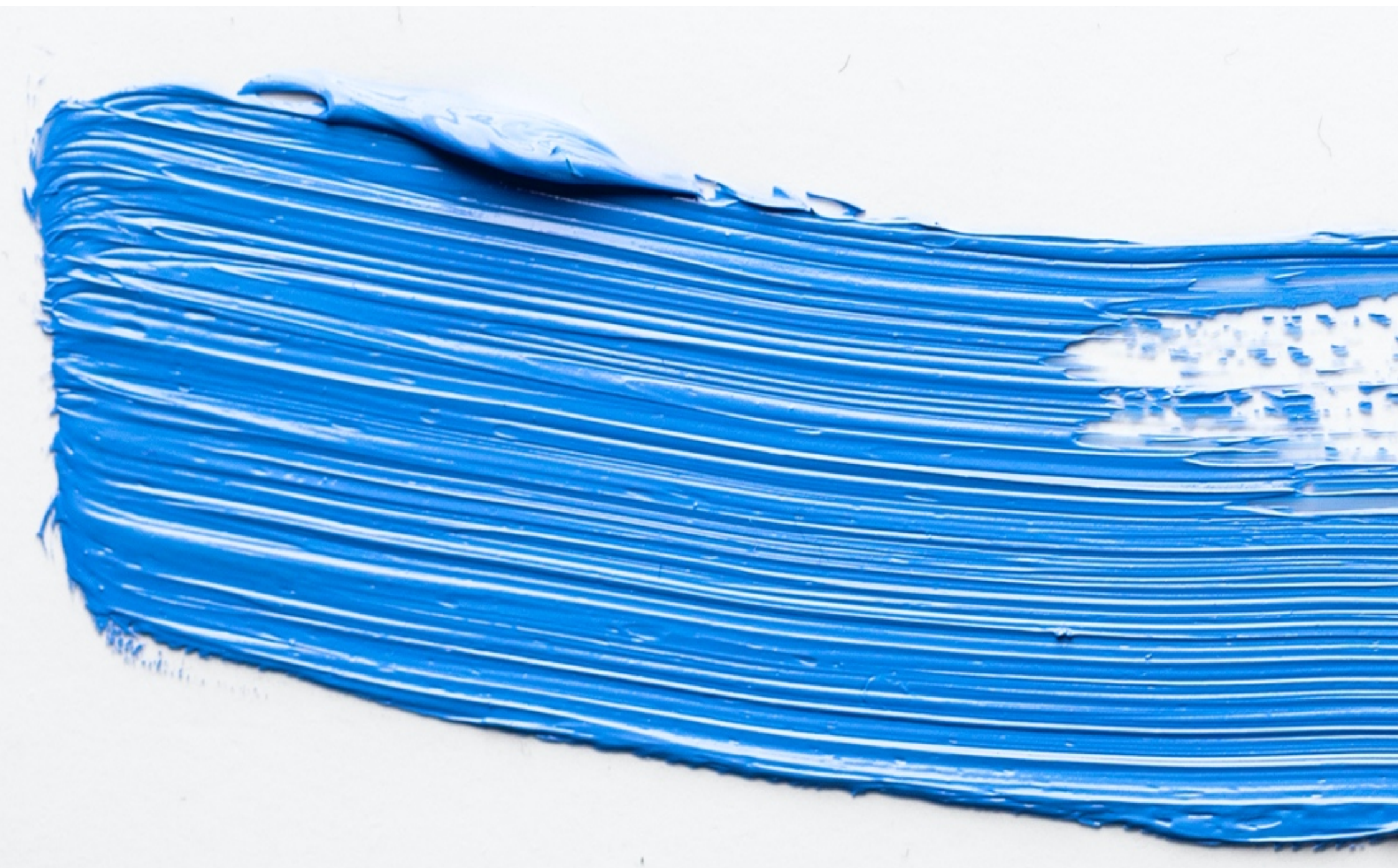


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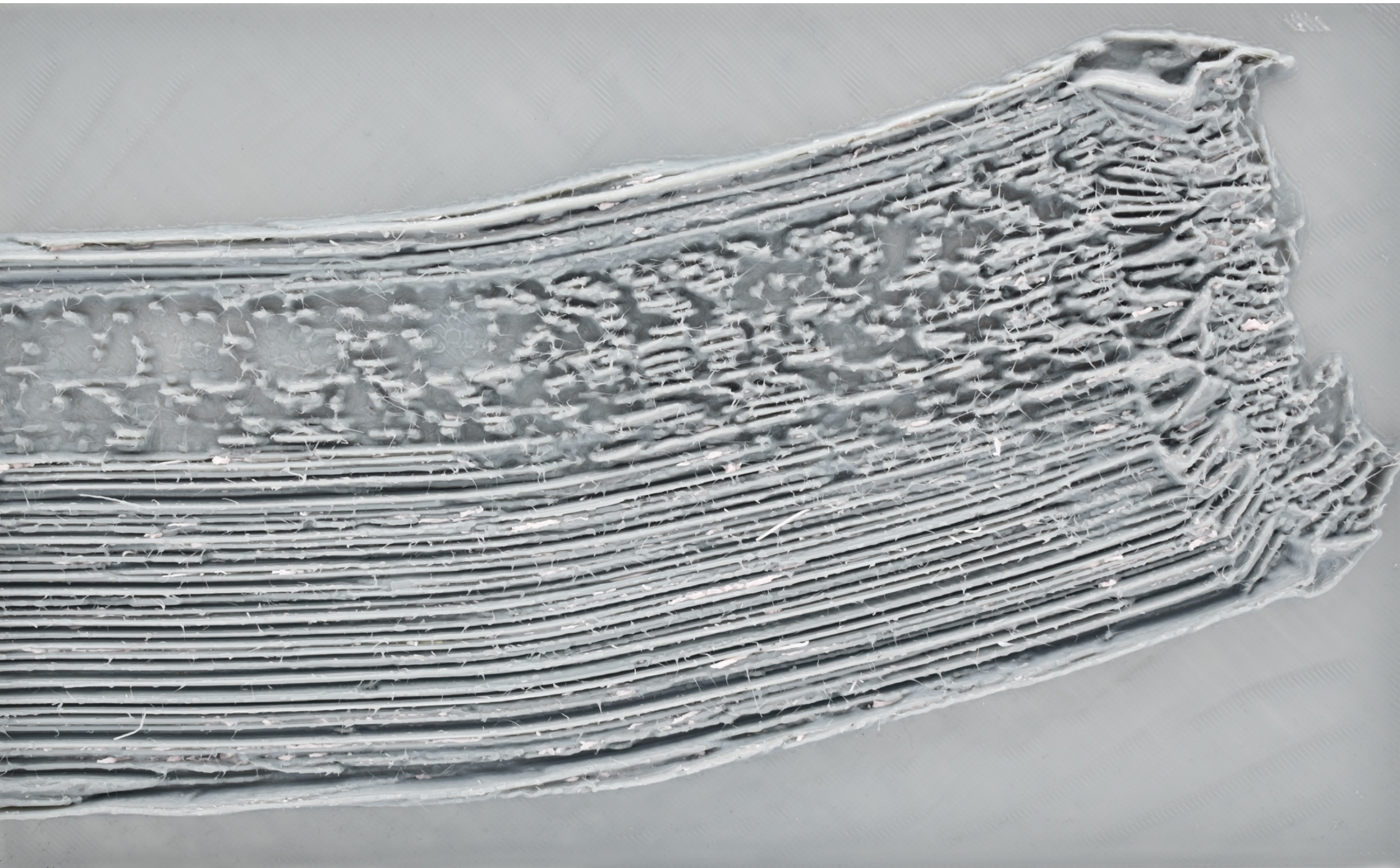


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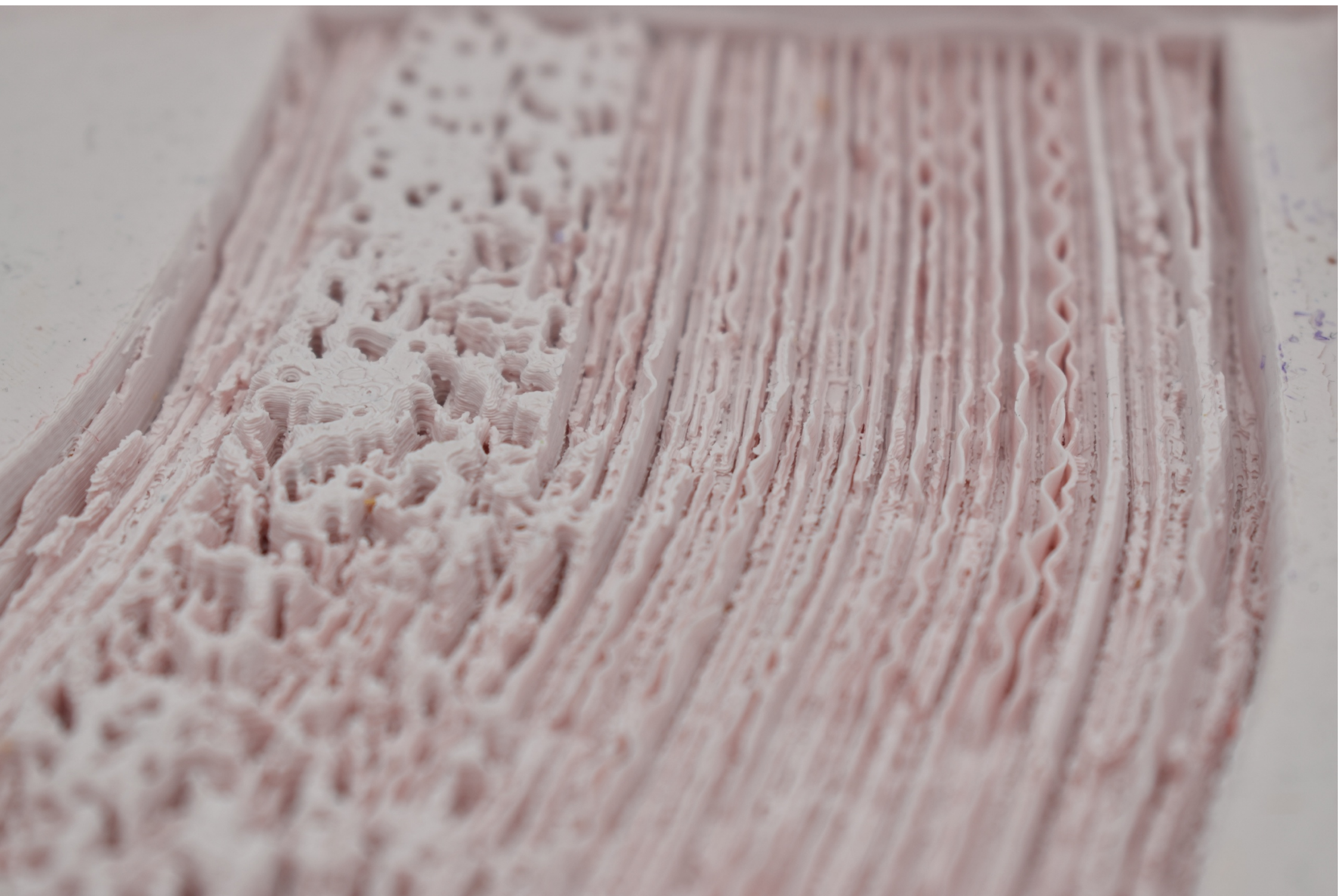


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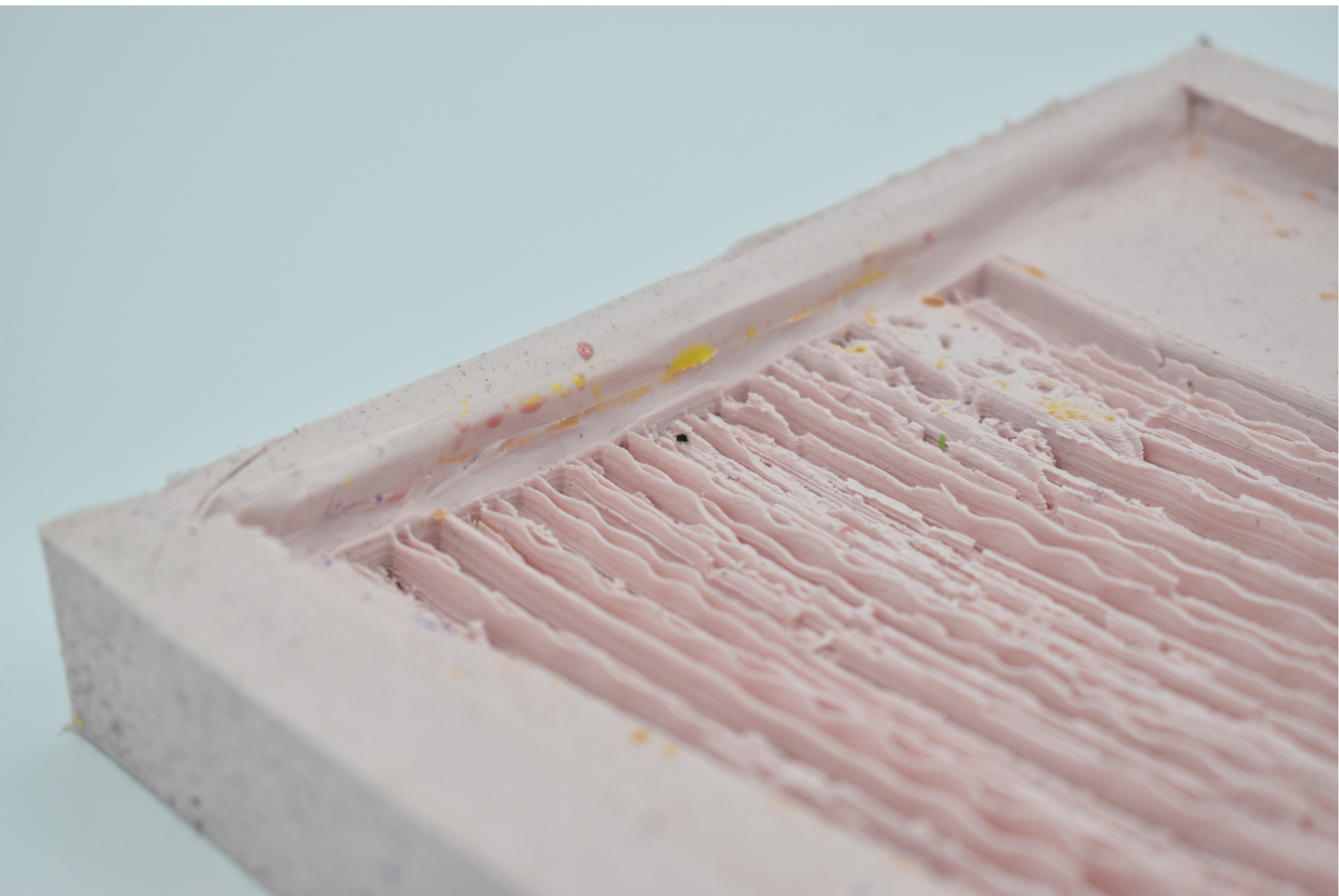


Fig. 48



Fig. 49

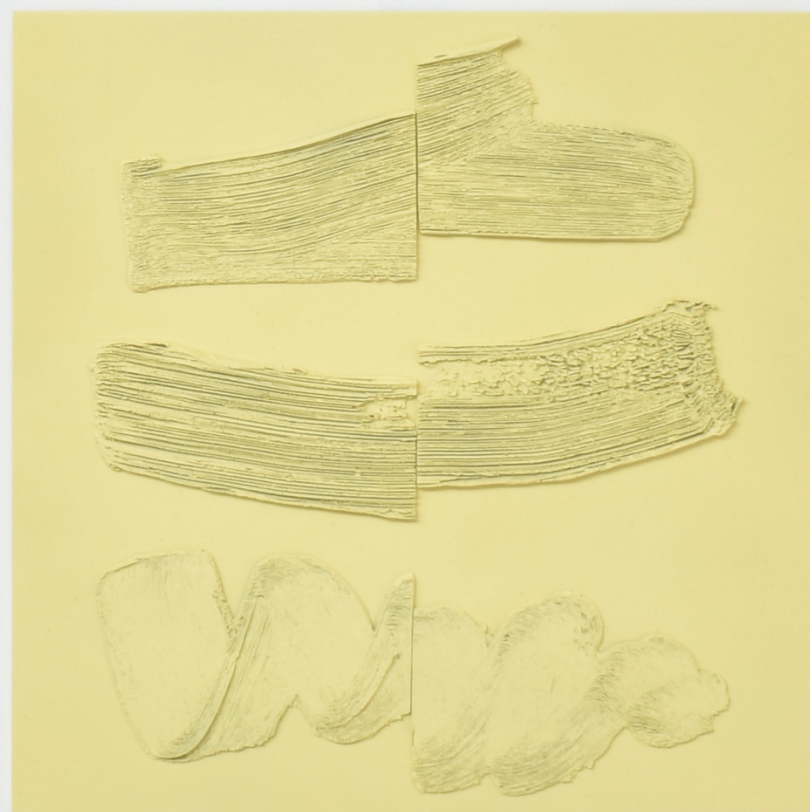


Fig. 50



Fig. 51



Fig. 52

INTERPOLATIONS

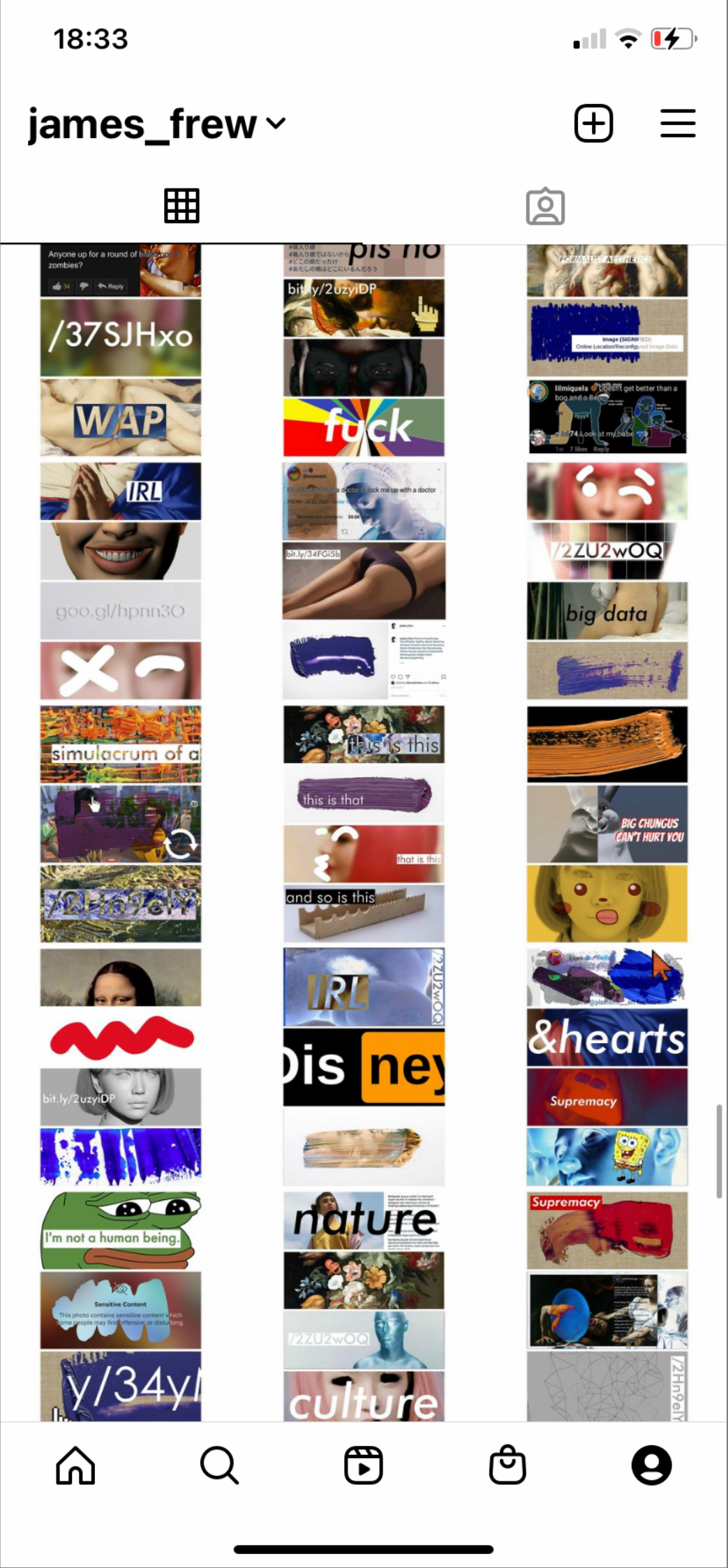


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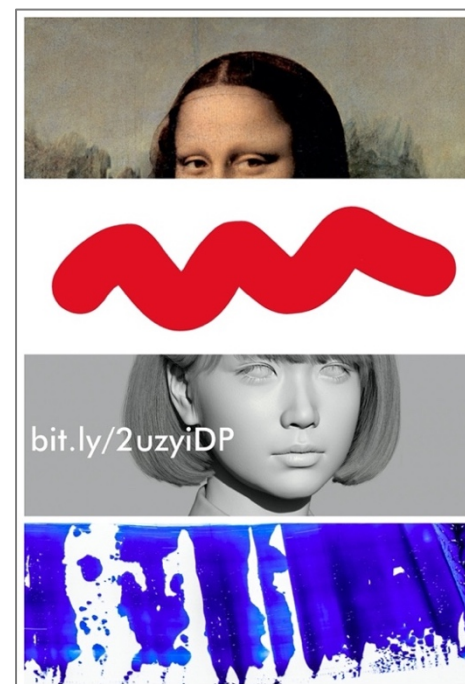
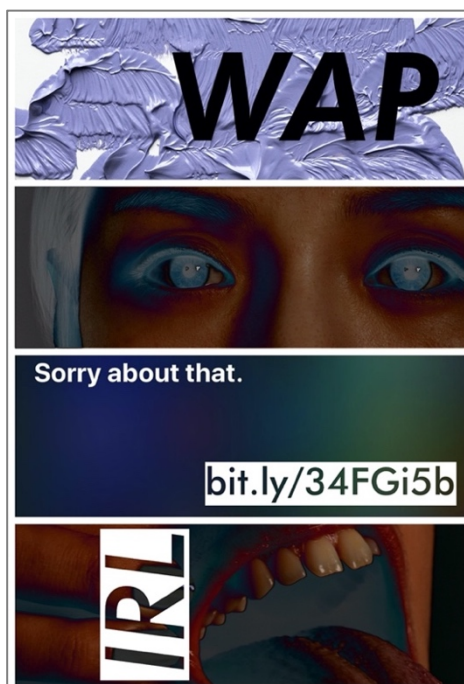
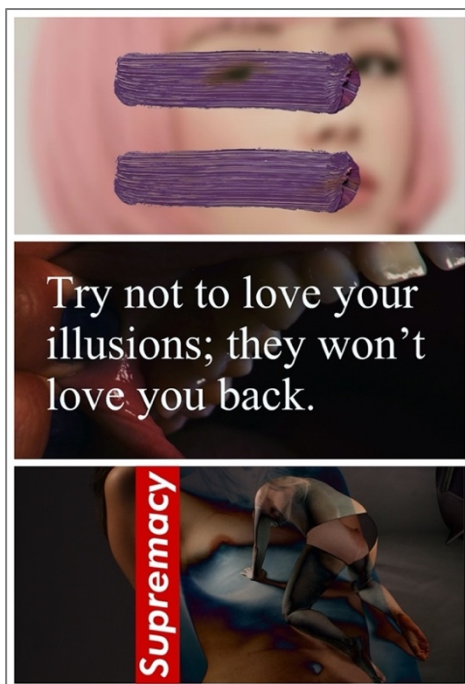
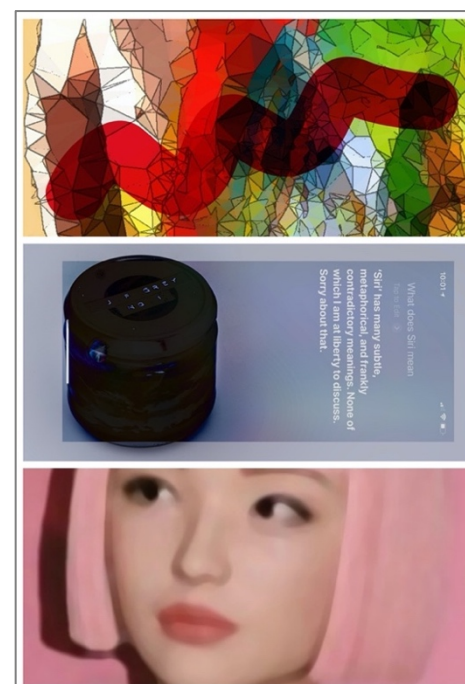
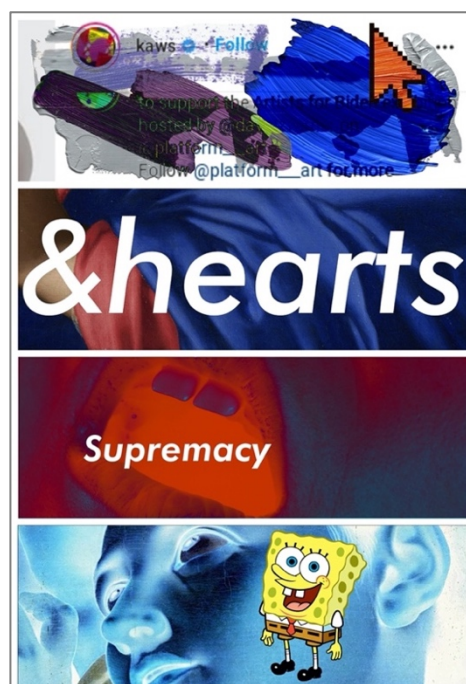
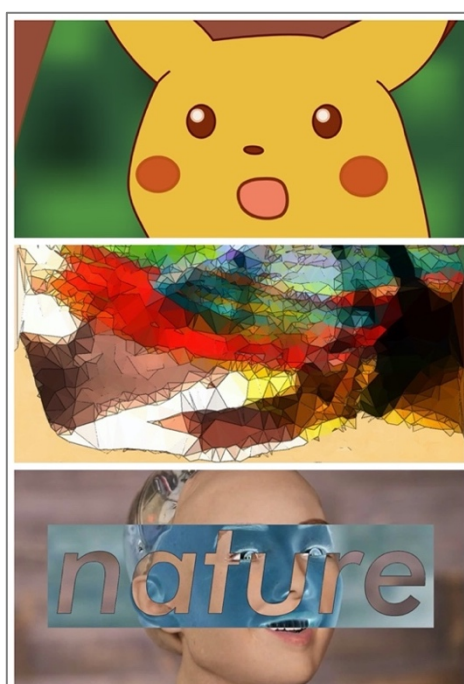
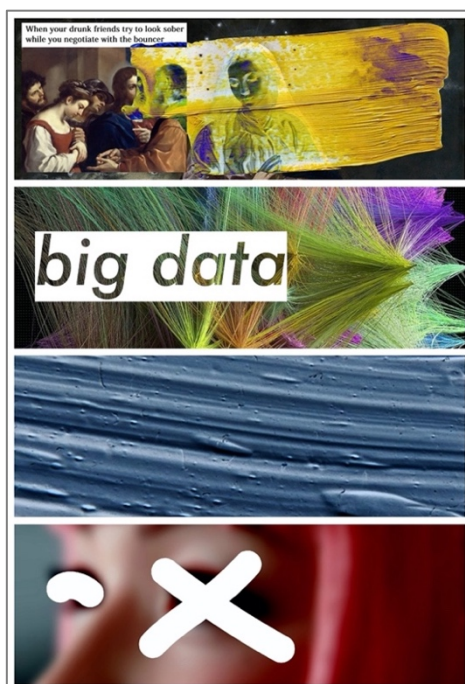
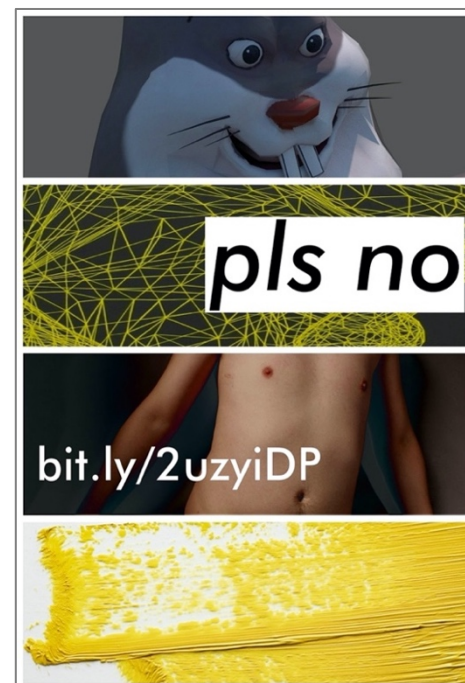
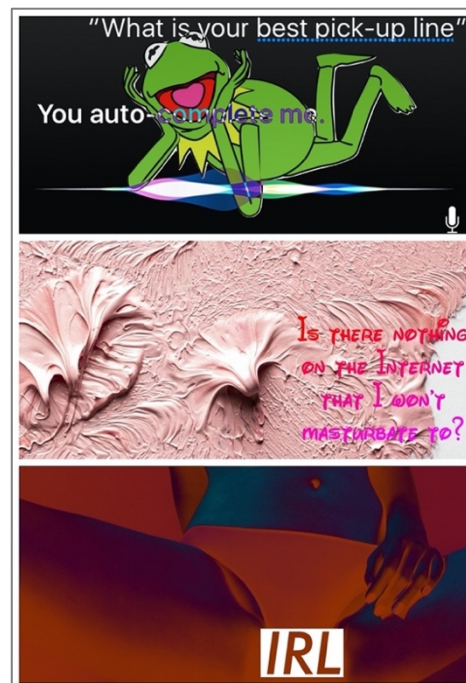


Fig. 54

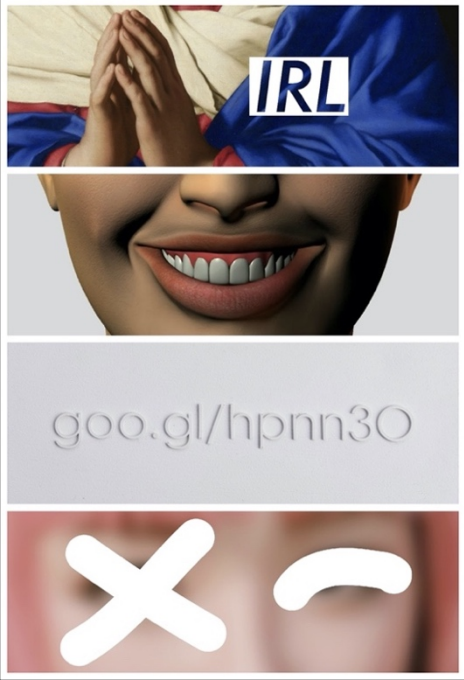
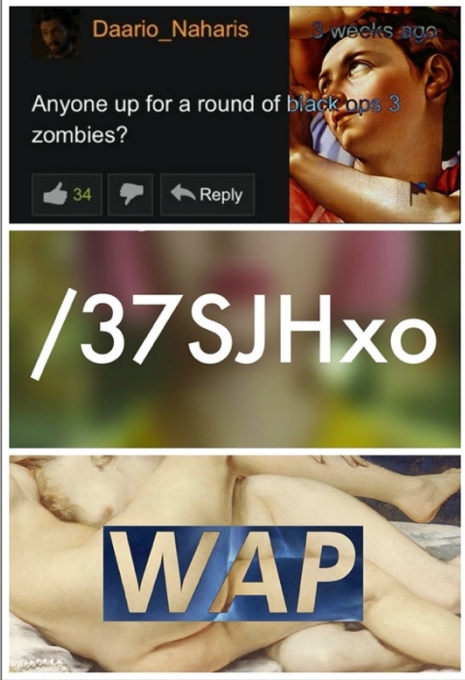
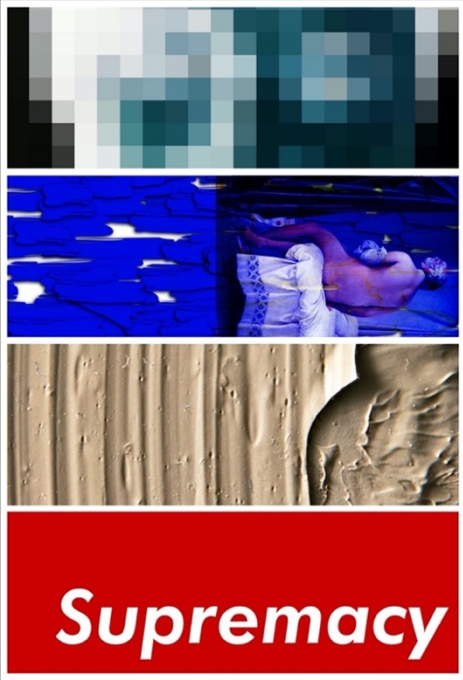
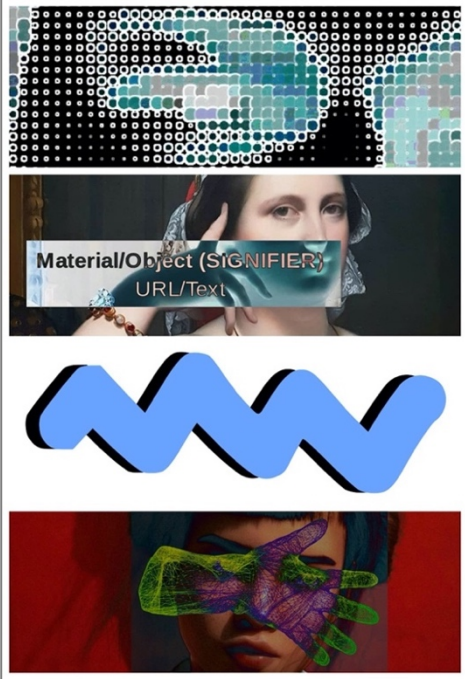
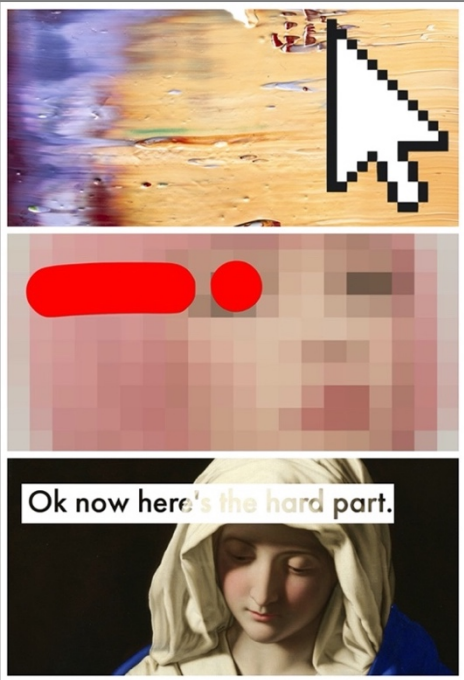
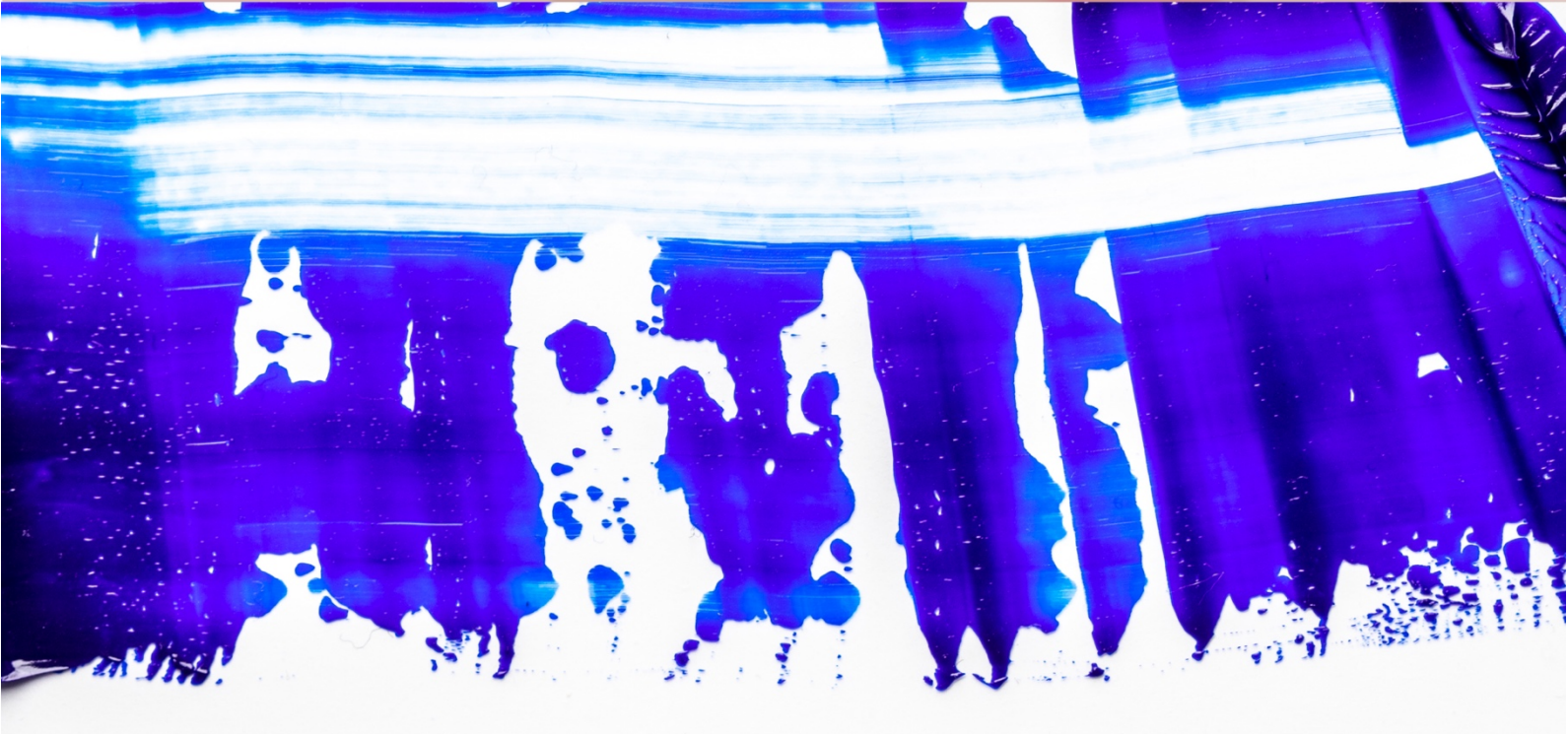


Fig. 55

A close-up photograph of a person's eye, looking directly at the camera. The eye is dark with a prominent pupil and iris. The surrounding skin is a light, warm tone. A white rectangular text box is superimposed over the lower part of the eye.

My hands are literally shaking.

Fig. 56

A close-up photograph of a person's hand resting on their chest. The hand is positioned with fingers slightly curled. The skin is a warm, reddish-brown tone. The background is a solid, dark red color. The text 'IRL' is overlaid in the bottom right corner.

IRL



& hearts



Supremacy



Fig. 57



Fig. 58

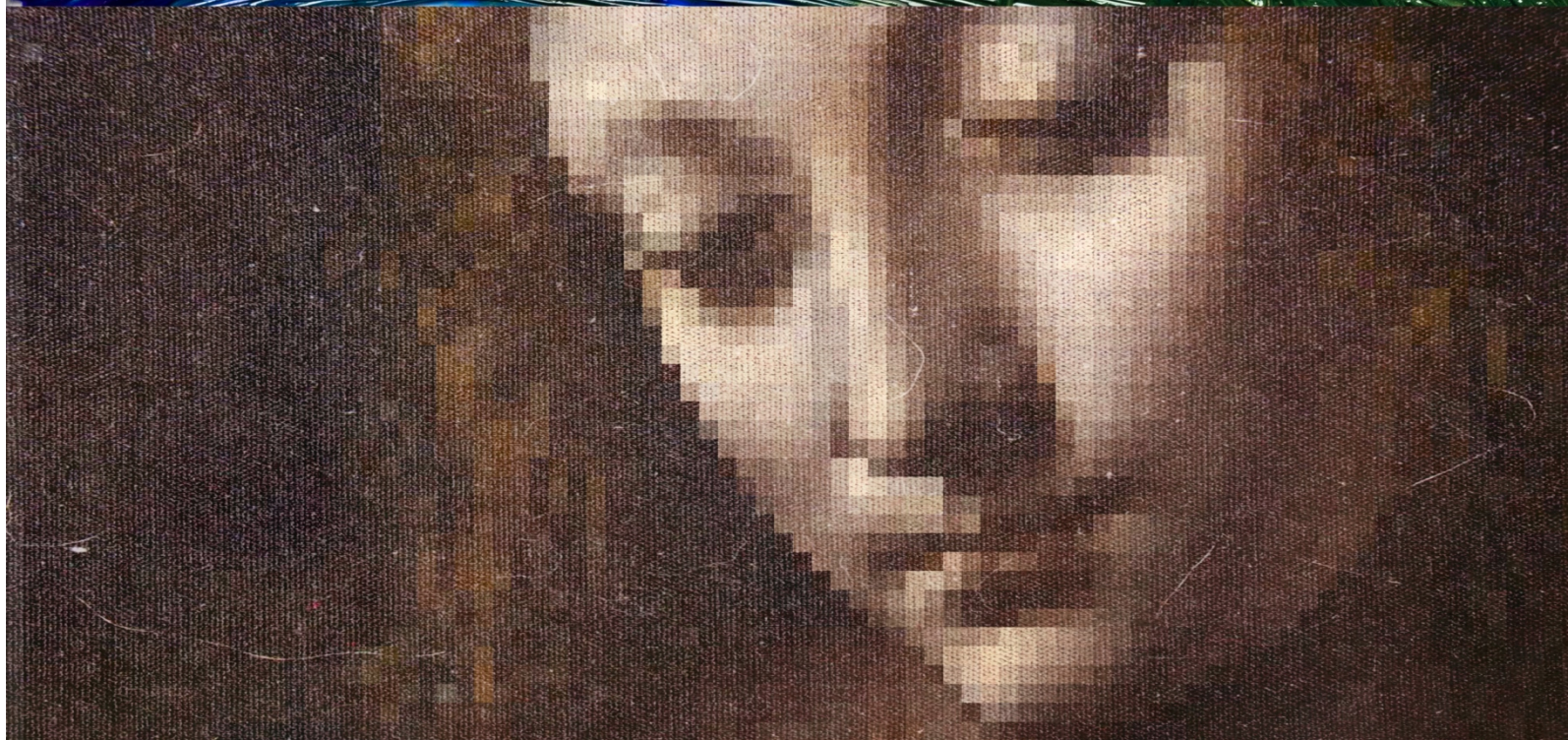




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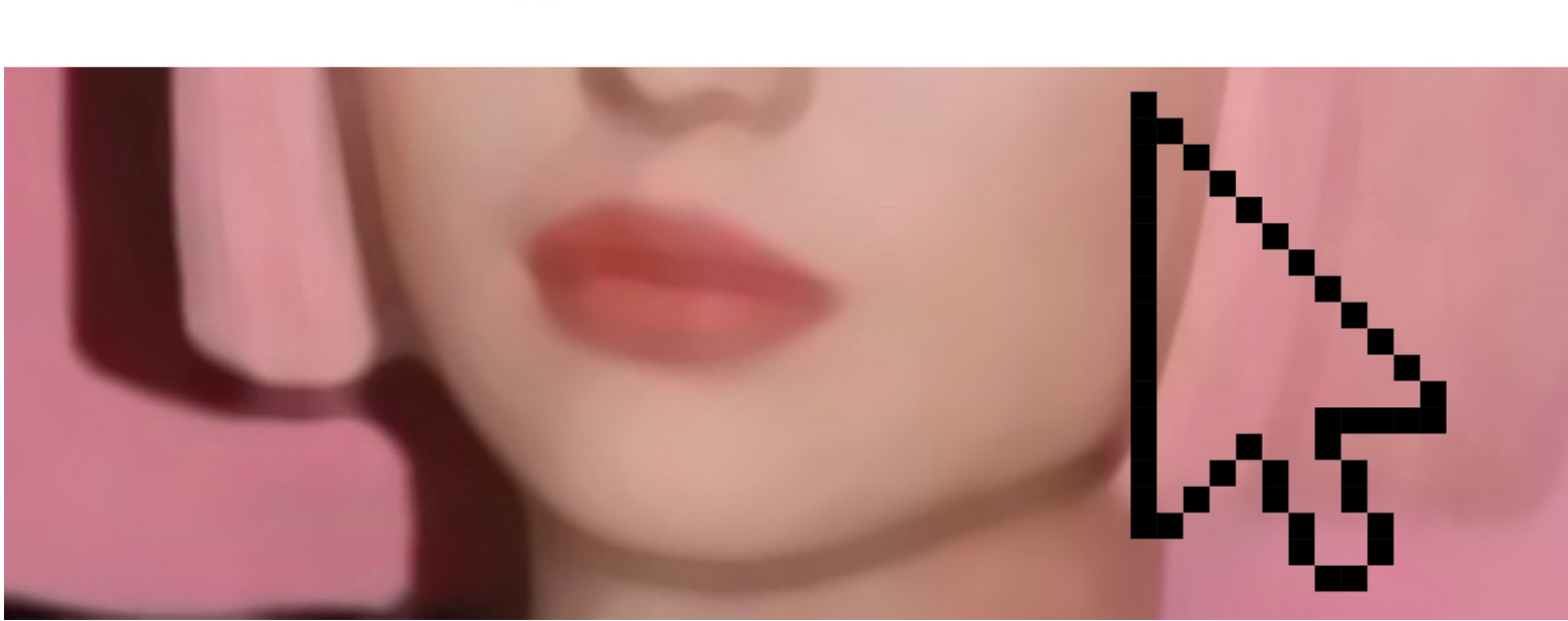
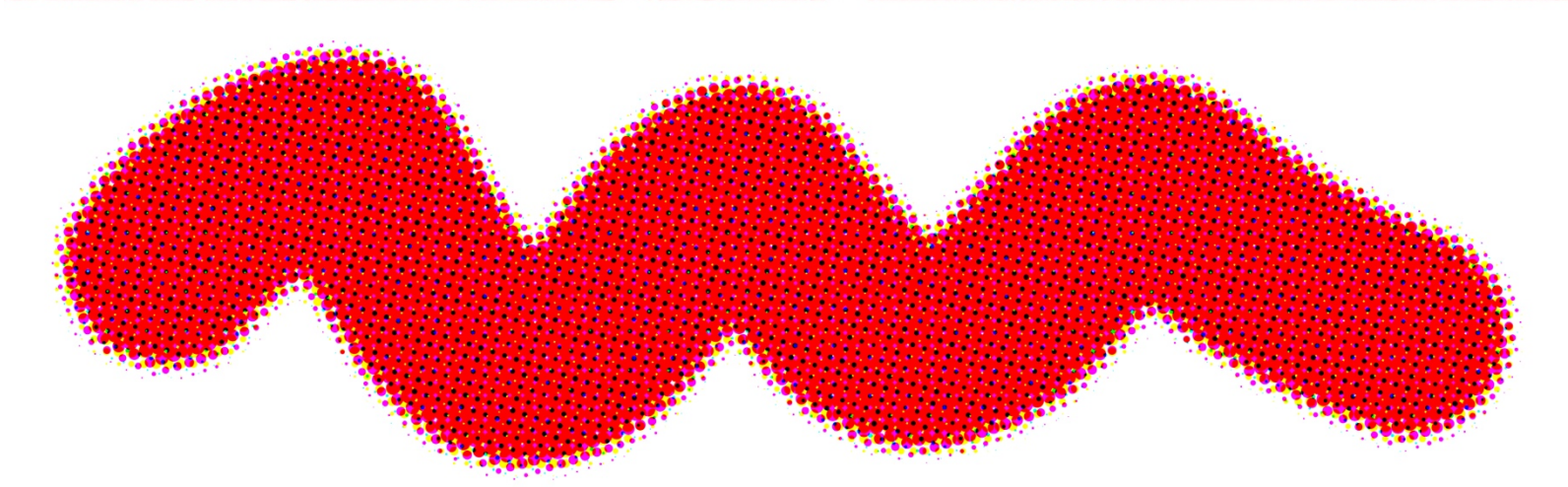
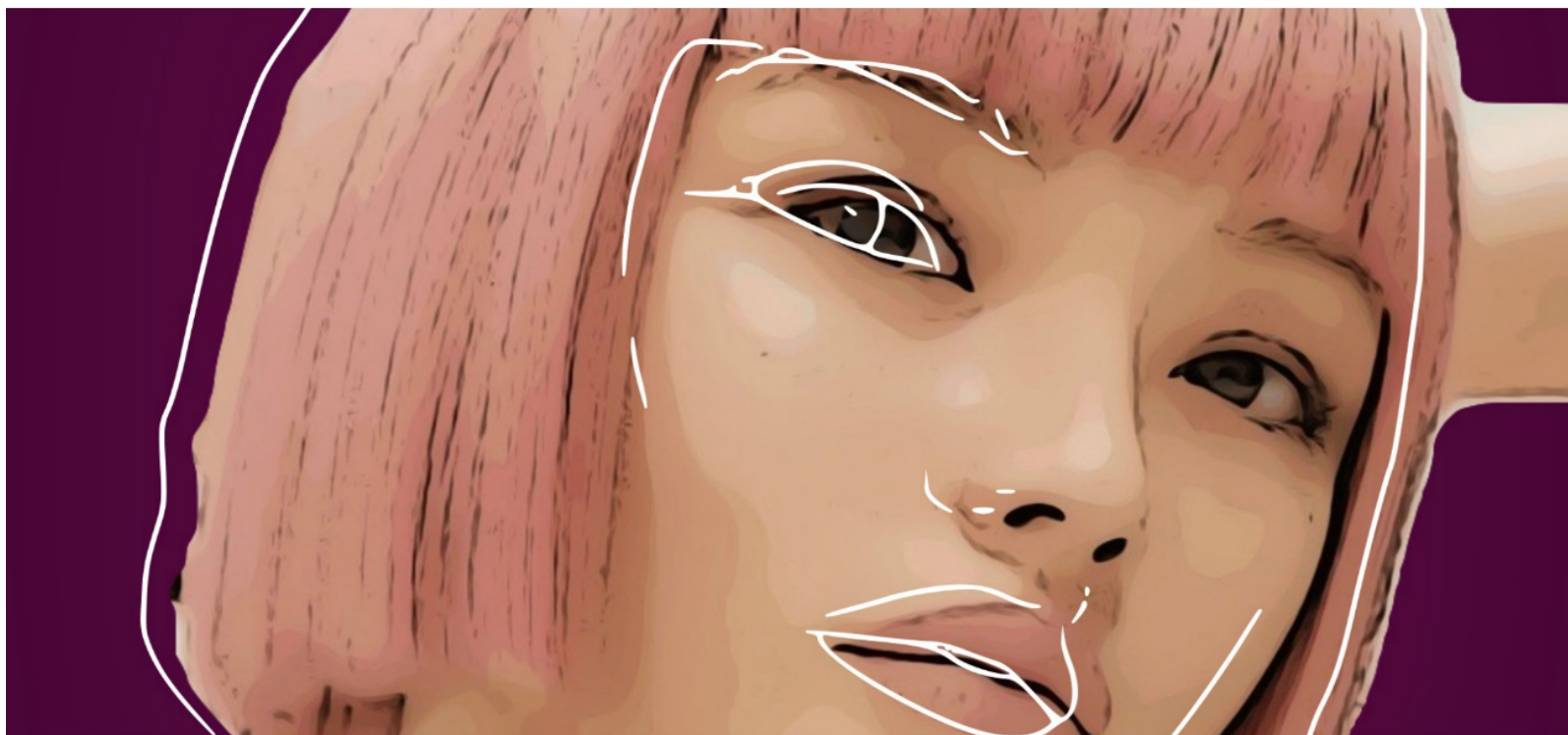




Fig. 60



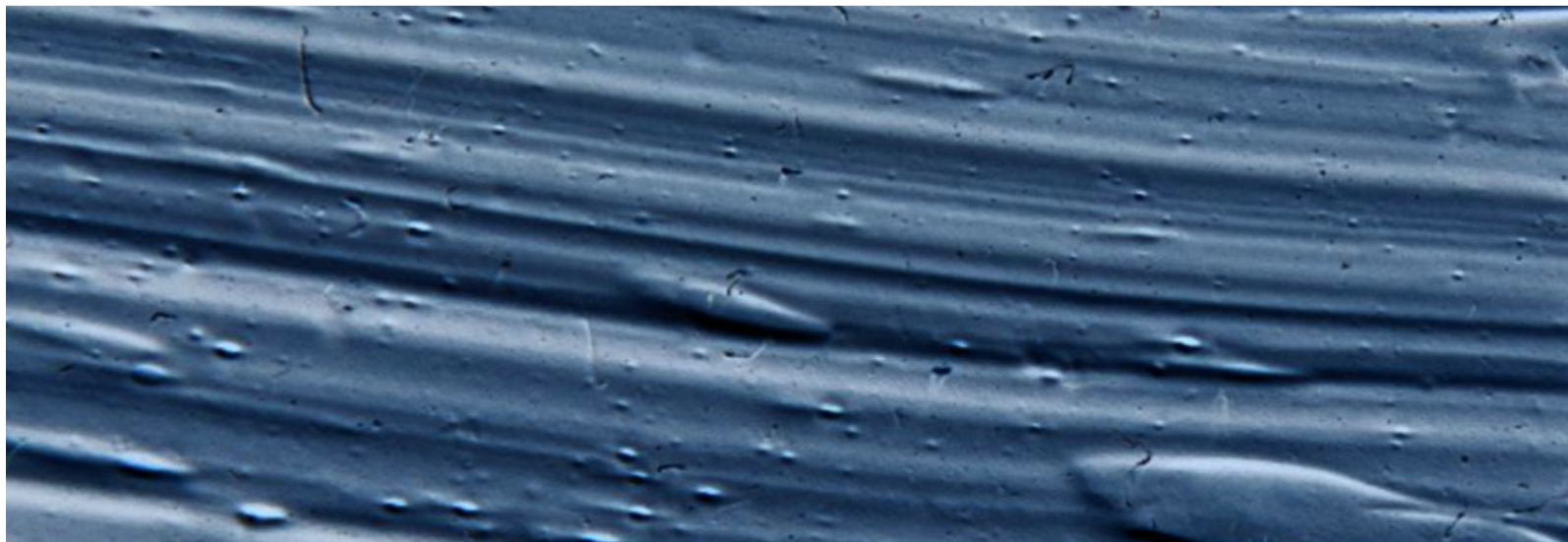
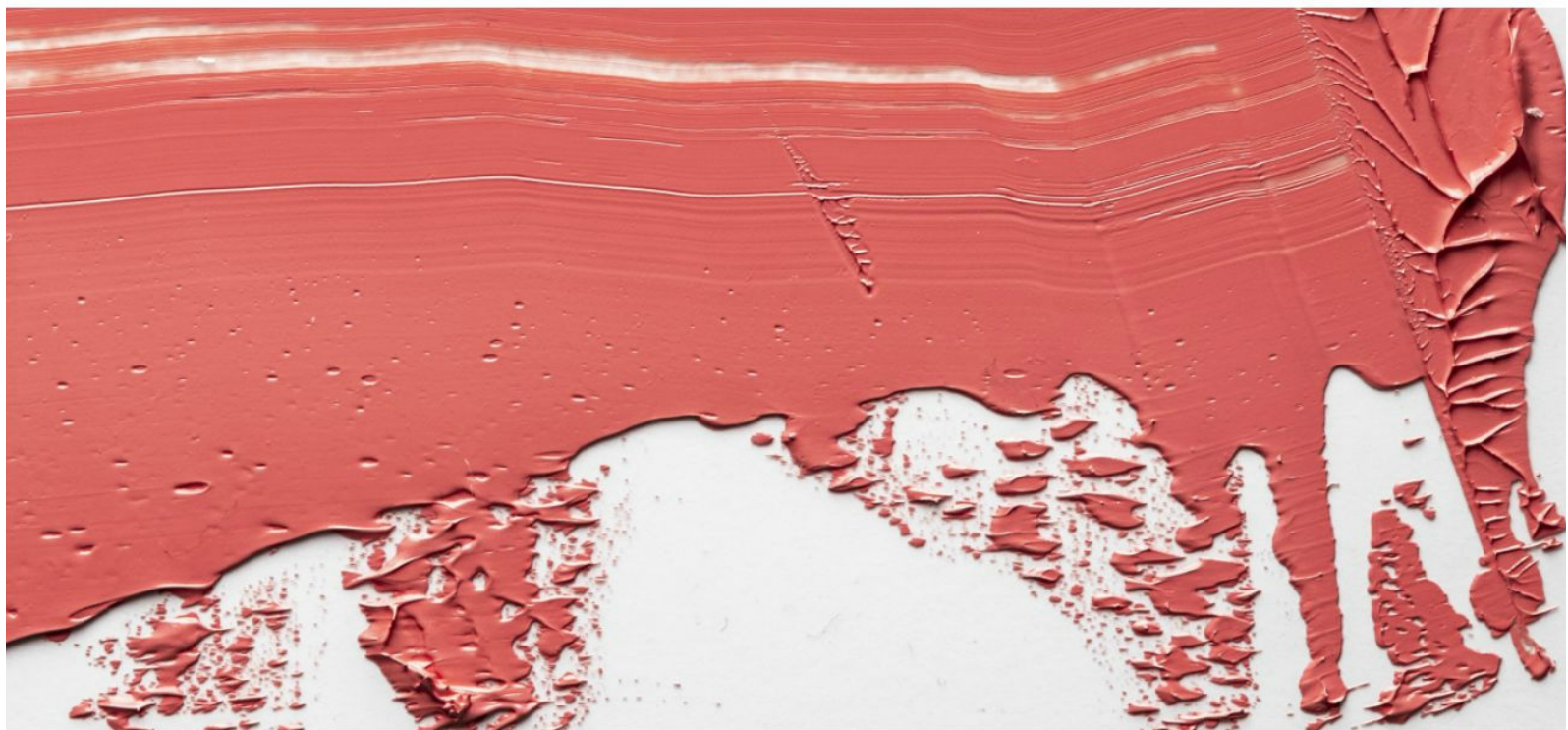


Fig. 61



Fig. 62



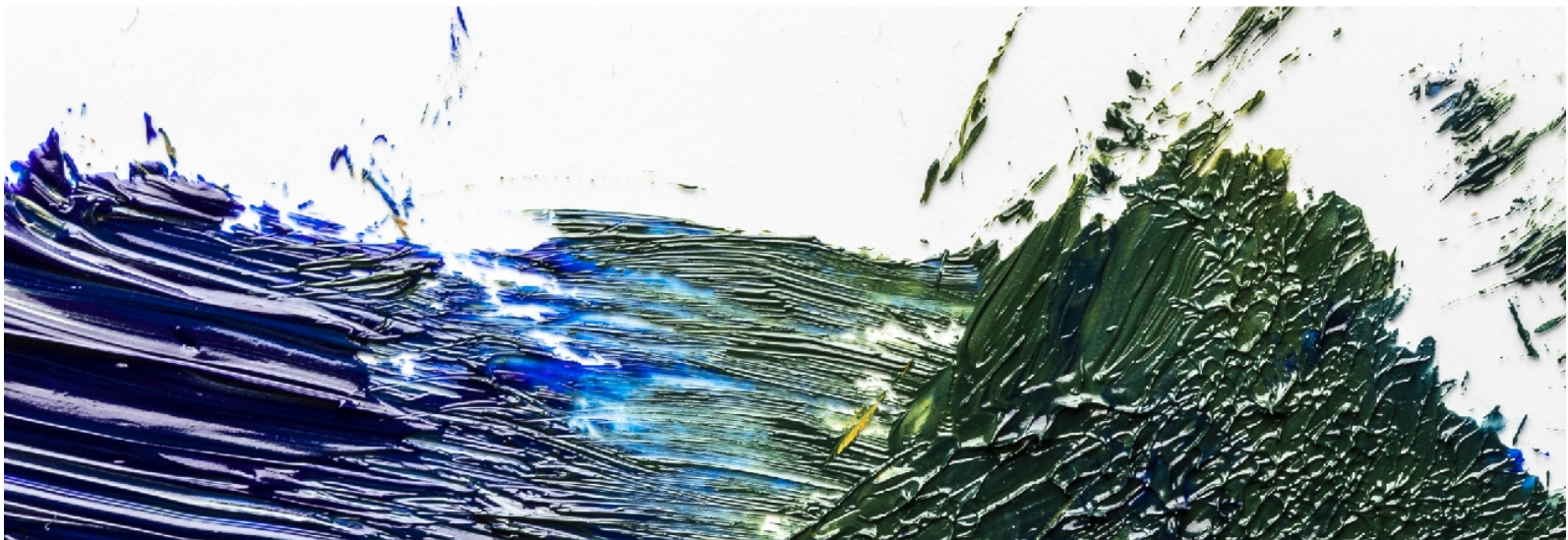
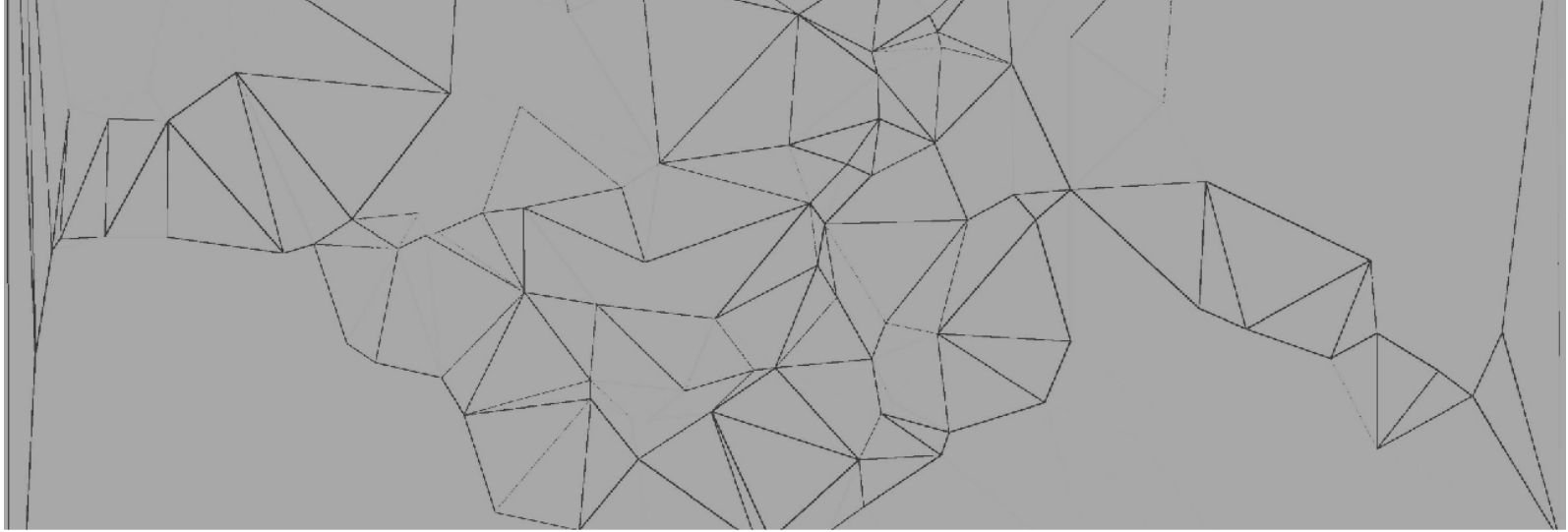


Fig. 63



Fig. 64



Fig. 65

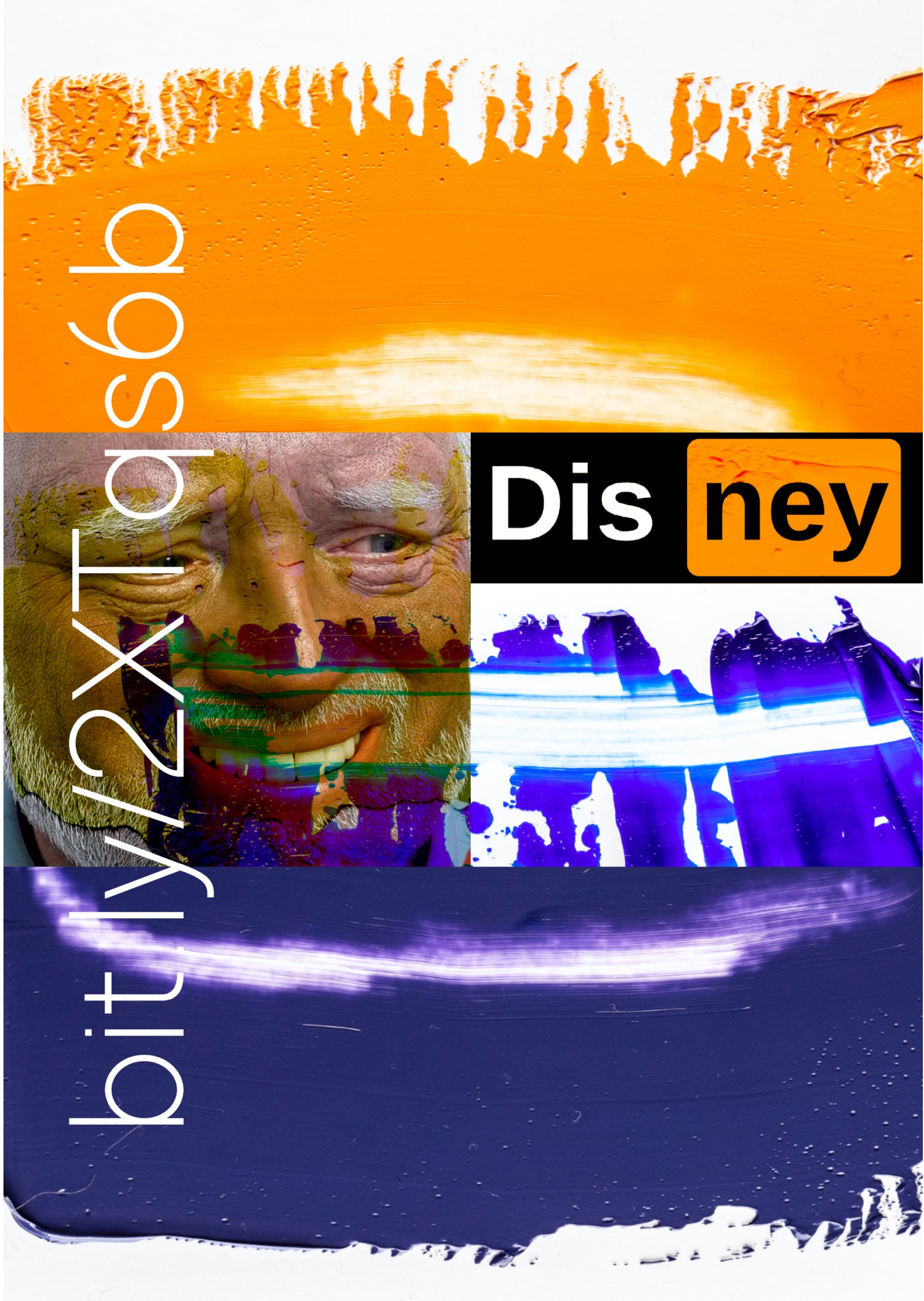
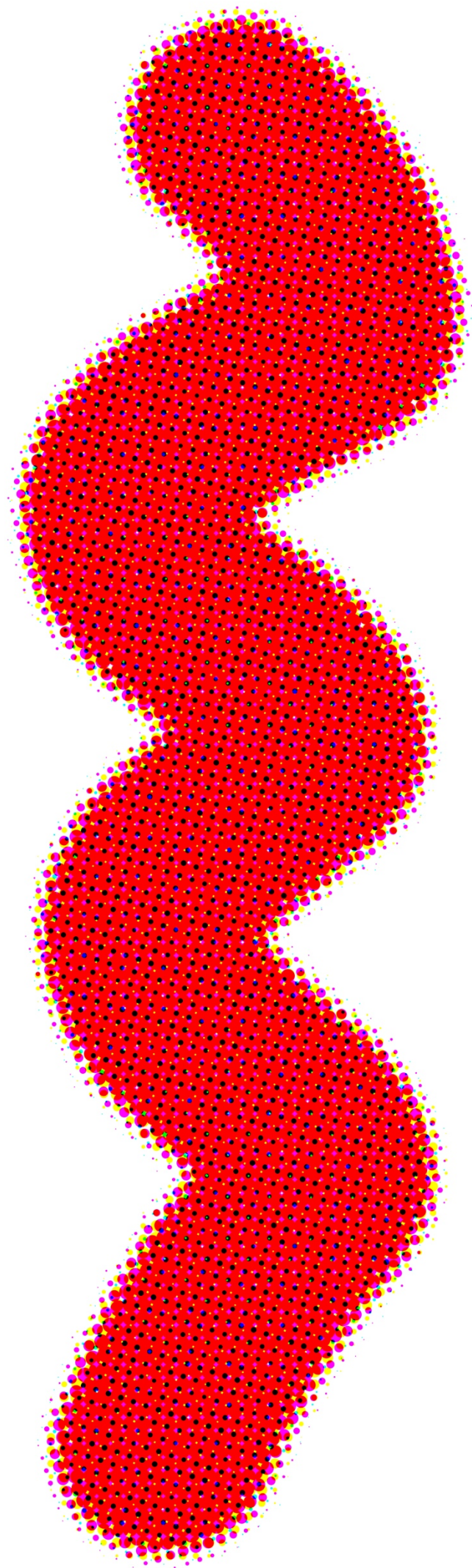
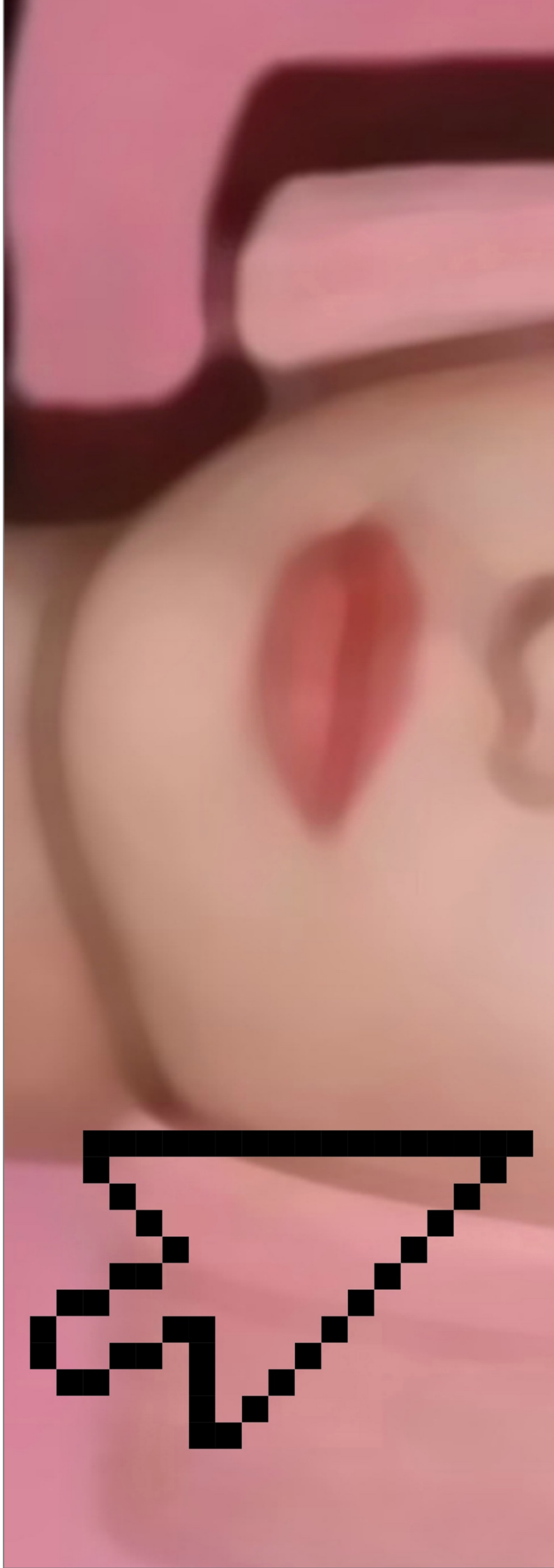


Fig. 66



Fig. 67

Fig. 68





Modern Art

Fig. 69



Fig. 70



Fig. 71



Fig. 72



Fig. 73

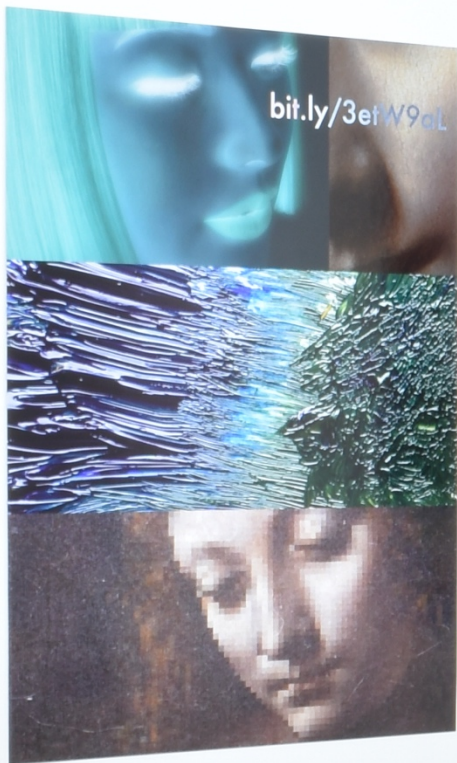


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Figure 21 – ***Imma/Gesture–Diptych #1***. 2021. Pigmented resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 52 x 52 cm.

Figure 22 – ***Imma/Gesture–Diptych #2***. 2021. Pigmented resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 52 x 52 cm.

Figure 23 – ***Imma/Gesture–Diptych #3***. 2021. Pigmented resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 52 x 52 cm.

Figure 24 – ***Imma/Gesture–Diptych #4***. 2021. Pigmented resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 52 x 52 cm.

Figure 25 – ***Imma/Gesture Diptych Installation***. 2021. Glasgow School of Art PhD Studios, Stow Building.

Figure 26 – ***Imma/Gesture Panel***. (Detail). 2021. Pigmented resin, spray paint, laser cut acrylic and digital print on canvas. 52 x 52 cm.

Figure 27 – **Macro/Morphology II Investigation.** (Detail). 2019. Digital photograph. Dimensions variable.

Figure 28 – **Macro/Morphology II Investigations.** 2019. Digital photographs. Dimensions variable.

Figure 29 – **Macro/Morphology II Investigations.** 2019. Digital photographs. Dimensions variable.

Figure 30 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 31 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 32 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 33 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 34 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 35 – **Macro/Morphology II Development.** 2020. Digitally manipulated image. Dimensions variable.

Figure 36 – ***bit.ly/2SnDAtl.*** 2020. Digitally manipulated image | photographic print. Printed dimensions 84 x 59.5 cm (framed).

Figure 37 – ***Instagram Counterpart of Macro/Morphology II Image.*** 2019. Online image. Dimensions variable.

Figure 38 – ***Development Outcome (My Hands Are Literally Shaking).*** 2021. Digital print on canvas. 90 x 90 cm.

Figure 39 – ***Installation View of Development Outcome (My Hands Are Literally Shaking, *bit.ly/2xMXFQk*, and *bit.ly/2SnDAtl.**** 2021. Glasgow School of Art PhD Studios, Stow Building.

Figure 40 – ***Developments: Digital Concept.*** 2020. Digitally manipulated image. Dimensions variable.

Figure 41 – ***Developments: Physical Artefact.*** 2020. Resin, spray paint and laser cut acrylic on canvas. 22.5 x 22.5 cm.

Figure 42 – ***Developments (Image Grid)***. 2020. Resin, spray paint and laser cut acrylic on canvas. Each panel 22.5 x 22.5 cm.

Figure 43 – ***Developments (Image Strip)***. 2020. Resin, spray paint, laser cut acrylic and digital print on canvas. Each panel 22.5 x 22.5 cm.

Figure 44 – ***Macro/Morphology II Investigation***. (Detail). 2019. Digital photograph. Dimensions variable.

Figure 45 – ***Macro/Morphology II 3D-Print Investigation***. (Detail). 2020. 3D-print. 15 x 21 cm.

Figure 46 – ***Macro/Morphology II 3D-Print Silicone Mould***. 2021. Silicone mould. 17 x 23 cm.

Figure 47 – ***Macro/Morphology II 3D-Print Silicone Mould***. (Detail). 2021. Silicone mould. 17 x 23 cm.

Figure 48 – ***Macro/Morphology II 3D-Print Silicone Mould***. (Detail). 2021. Silicone mould. 17 x 23 cm.

Figure 49 – ***Macro/Morphology II 3D-Print Casting***. (Detail). 2021. Pigmented resin. 10 x 21 cm.

Figure 50 – ***Glitchy Paint (Fruit Bowl)–Quadtych***. Individual titles (clockwise from top left): ***#3 Plum Torte | #4 Fruit Salad | #1 Banana Split | #2 Mixed berry Smoothie***. 2021. Pigmented resin, spray paint and acrylic on board. Each panel 52 x 52 cm.

Figure 51 – ***Glitchy Paint (Fruit Bowl)– #4 Fruit Salad***. (Detail). 2021. Pigmented resin, spray paint and acrylic on board. 52 x 52 cm.

Figure 52 – ***Installation View of Glitchy Paint (Fruit Bowl) and Developments (Image Grid)***. 2021. Glasgow School of Art PhD Studios, Stow Building.

Figure 53 – ***Instagram Counterpart of Interpolations Studies***. 2021 (date of online logging). Online image. Dimensions variable.

Figure 54 – ***Interpolations Studies***. 2020. Digitally manipulated images. Dimensions variable.

Figure 55 – ***Interpolations Studies***. 2020. Digitally manipulated images. Dimensions variable.

Figure 56 – ***My Hands Are Literally Shaking / IRL***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 57 – ***&hearts / Supremacy***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 58 – ***Digital Divinity***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 59 – ***This Image Has Already Been Released / Brush Dip***. 2020–2021. Digital painting/collage | online image | printed photograph. Printed dimensions 55 x 77.8 cm.

Figure 60 – ***/xck95y / DISOBEY***. 2020. Digital painting/collage | online image.

Figure 61 – ***Big Data / When Your Drunk Friends...*** 2020. Digital painting/collage | online image.

Figure 62 – ***&hearts / WAP***. 2020. Digital painting/collage | online image.

Figure 63 – ***Imma / The Yarnwinder***. 2020. Digital painting/collage | online image.

Figure 64 – ***bit.ly/3j9KyB8 / Pooh Pooh Pee Pee***. 2021. Digital painting/collage | online image.

Figure 65 – ***bit.ly/3jcJ4X5 / SALOAR***. 2021. Digital painting/collage | online image.

Figure 66 – ***Dis. Ney / Hide the Pain***. 2021. Digital painting/collage | online image.

Figure 67 – ***bit.ly/2XS6YIM / Colour Theory 101***. 2021. Digital painting/collage | online image.

Figure 68 – ***Deconstruction I***. 2021. Digital painting/collage | online image.

Figure 69 – **Deconstruction 2**. 2021. Digital painting/collage | online image.

Figure 70 – **bit.ly/2uzyiDP / Imma**. 2021. Digital painting/collage.

Figure 71 – **ha, ha. typed laughter**. 2021. Digital painting/collage.

Figure 72 – **SALOAR / IRL**. 2021. Digital painting/collage.

Figure 73 – **They Told Me I Could Be Anything I Wanted... So I Became Art**. 2021. Digital painting/collage.

Figure 74 – **Interpolations Studies Installation**. 2021. Glasgow School of Art PhD Studios, Stow Building.

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