



BLOODLETTING '18

MICHAEL FOSTER

fosterscafe.com // boojazz.com

425.495.0415

nothing you do
matters
LIFE IS
MEANINGLESS
all you do is fail
there is no one
anywhere.

This world isn't
for you.

Never
I don't belong here.
I don't belong here.

do not belong here.

I am not of this world anymore. I don't

the truth is just another lie we tell ourselves

I know you

WE'D LOVE TO HEAR MORE ABOUT YOUR ART. WHAT DO YOU DO YOU DO AND WHY AND WHAT DO YOU HOPE OTHERS WILL TAKE AWAY FROM YOUR WORK?

It starts with a complex emotion or concept, something that goes beyond description. The kinds of powerful yet inconsolable emotions you feel when you watch a David Lynch film or read a Haruki Murakami novel. We all carry complex and abstract emotions we cobble together from various memories and pre-conceived analogies. That becomes the artistic fuel, then I can get to work.

From a more technical standpoint, there's a few artistic design elements that I frequently fall back on, usually a person or character surrounded by lively abstraction representing information overload. A decade ago, I was fascinated by technology and its overwhelming impact on society. Over the last few years, thematically I explored the emotional and geopolitical landscapes of pre-9/11 America and the sub-sequential fallout afterwards, both on a national and a personal level.



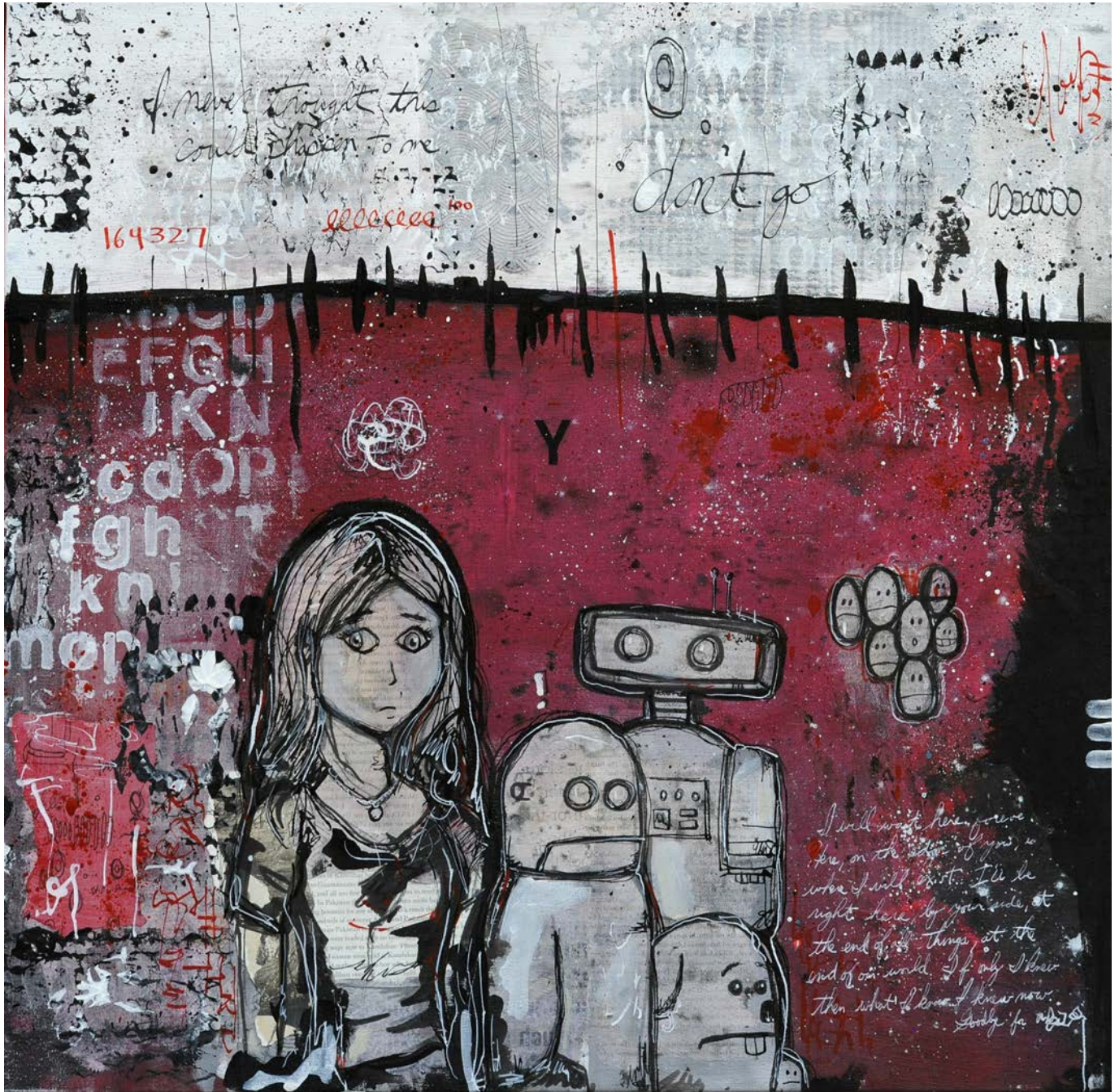
I'm Still Here (2018) 20" x 20" acrylics, ink & mixed media on canvas



I've Been Hurt Before (2018) 24" x 36" acrylics, ink & mixed media on wood

Two Until Midnight (2018) 24" x 36" acrylics, ink & mixed media on canvas





The Train is Running Late (2018) 24" x 24" acrylics, ink & mixed media on canvas

Shadows and Dust (2018) 24" x 36" acrylics, ink & mixed media on canvas



I don't belong here

now that's entertainment!

I don't want to
hurt anyone

life is meaningless, pointless

please
stop

Everything I know
is a lie

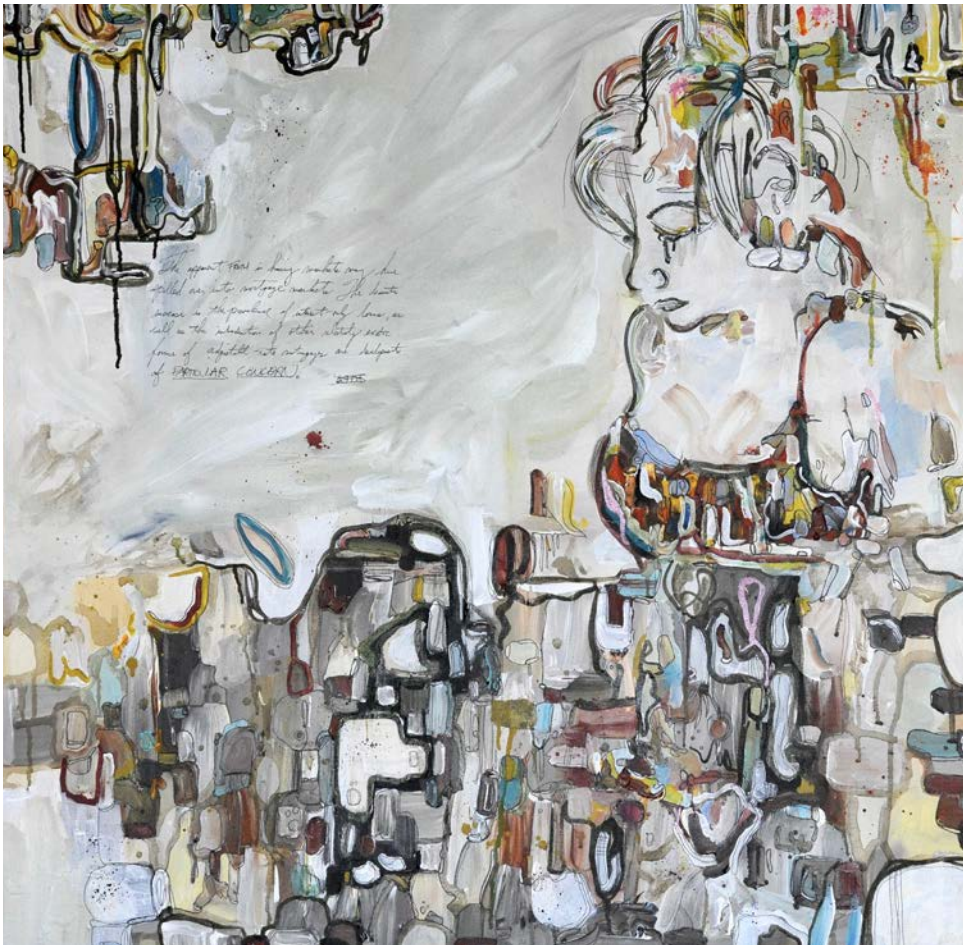
I don't know
what I'm doing

it wasn't supposed
to be this way, but
I was forced into
I can't tell what is
true anymore

A man with dark hair, wearing a dark grey or blue long-sleeved shirt, is leaning over a large stack of colorful paint samples. The samples are arranged in a grid-like pattern, showing various shades of red, orange, yellow, and brown. The man is looking down at the samples with a focused expression. The background is slightly blurred, showing what appears to be a studio or gallery setting with wooden walls and a window with blinds. The overall lighting is soft and natural.

WHAT ARE YOU WORKING ON NOW?

These days, I'm focusing on the characters within the painting, taking some advice from Kimberly Atwood, owner of the Elephant Room Gallery in Chicago. In my previous works, the characters were simply a part of the environment, kind of like Edward Hopper's paintings. Now they are front and center. The recent series is called "Bloodletting," partly because I'm using a lot of red, which I've never done before. The term comes from the ancient medical practice of draining a patient's blood in order to heal them. In many ways, it seems like we're all conducting a massive psychological variation of this kind of behavior on a global scale.



TOP TO BOTTOM:

Imminent Collapse (2017)

36" x 36" acrylics, ink &
mixed media on canvas

What's Keeping You Awake (2017)

36" x 36" acrylics, ink &
mixed media on canvas





CLOCKWISE FROM TOP LEFT:

Casper: A Ghost Story (2017)
18" x 24" acrylics, ink &
mixed media on canvas
SOLD

Closer (2016)
18" x 24" acrylics, ink &
mixed media on canvas

Memories of You (2016)
20" x 24" acrylics, ink &
mixed media on canvas



TOP: Popsicle Toes (2015) 36" x 24" acrylics, ink & mixed media on wood

BOTTOM: Ricochet Cherub (2015) 28" x 22" acrylics, ink & mixed media on canvas

TOP TO BOTTOM:

I Feel Loved (2010)

24" x 24" acrylics, ink &
mixed media on wood



Still Waiting For Change (2012)

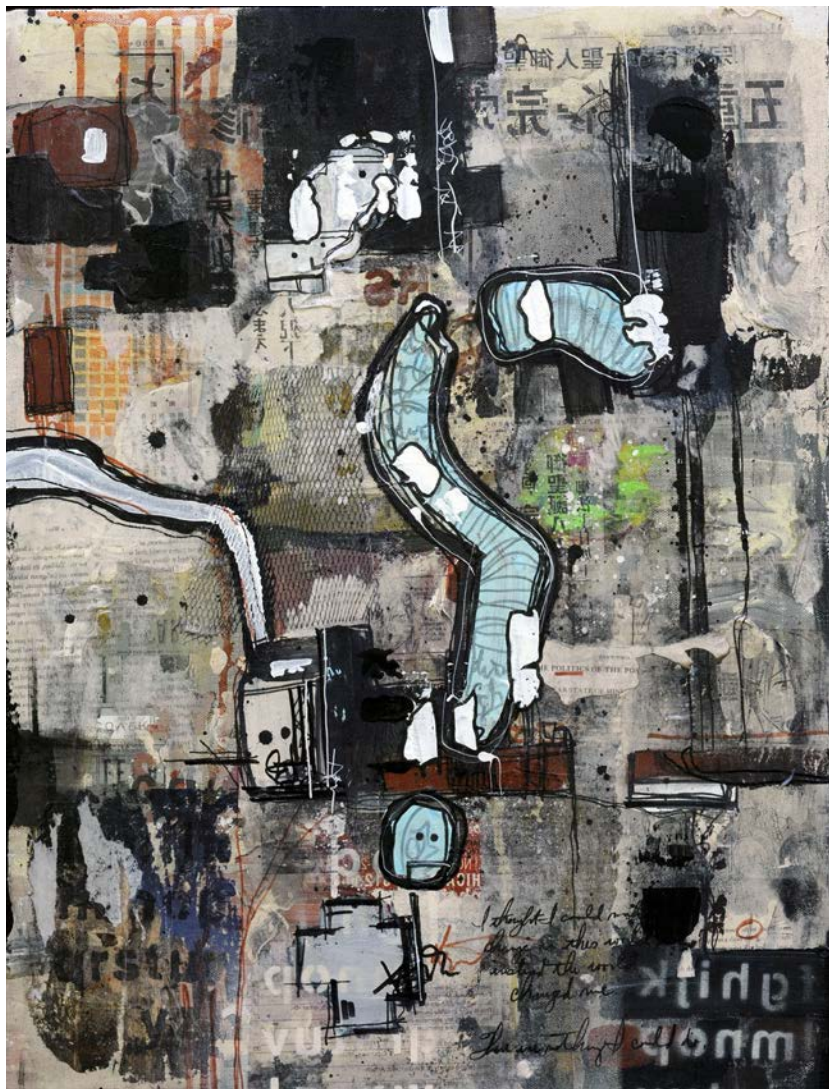
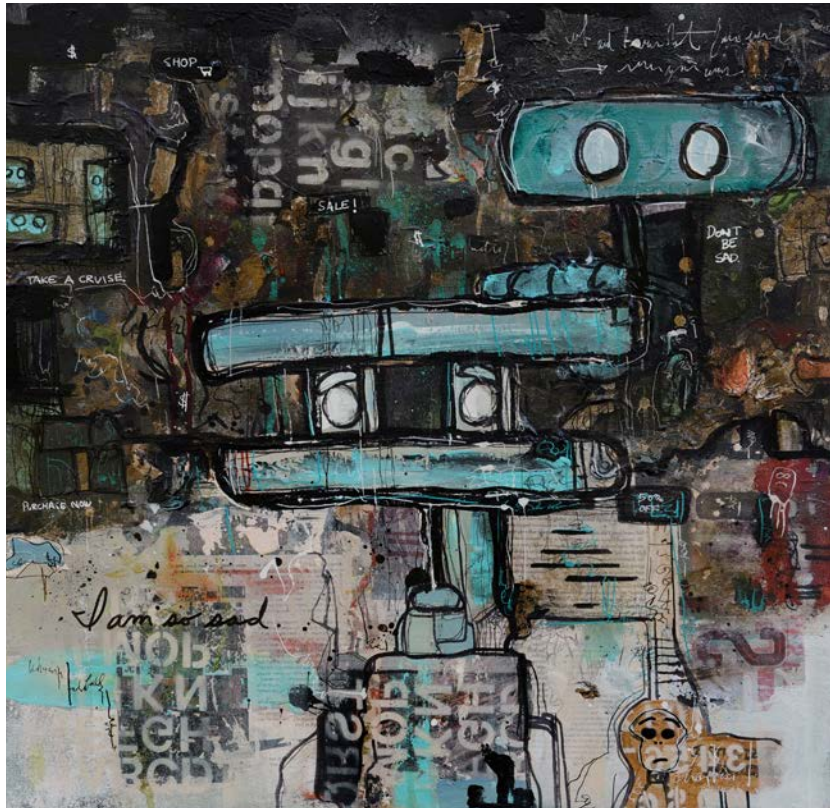
24" x 30" acrylics, ink &
mixed media on canvas



TOP TO BOTTOM:

I'm a Patriot (2017)
24" x 24" acrylics, ink &
mixed media on canvas
SOLD

Border Wall (2017)
18" x 24" acrylics, ink &
mixed media on canvas
SOLD





Spectators (2017) 18" x 24" acrylics, ink & mixed media on canvas



Various framed illustrations, watercolor & collages (2017) 11" x 14" each



Various framed illustrations, watercolor & collages (2017) 11" x 14" each

TOP TO BOTTOM:

Linus (2017)

28" x 22" acrylics, ink &
mixed media on canvas

Broken (2015)

18" x 24" acrylics, ink &
mixed media on canvas





Just to Fall in Love 22" x 28" - acrylics, ink & mixed media on canvas SOLD



Forsaken 18" x 24" - acrylics, ink & mixed media on canvas SOLD

NOTABLE EXHIBITIONS - GROUP AND SOLO

2018

"24 x 24" – Kindred, West Chicago, IL
"Emotion and Matter" – 116 Gallery, St. Charles, IL

2017

River Town Film Festival & Art Expo – Clinton, NJ
"Inspire & Create" Hosted by Tree of Life – Aurora, IL
Wirehouse Co Art Show Series #7: Struggle – Chicago, IL

2015

Genesis Show – Chicago, IL
'BJAM' Collaboration Show – White Ripple Gallery, Indiana
Schoenherr Gallery at the Wentz Concert Hall – Naperville, IL
"Psychoterratica" – NYCH Gallery, Chicago, IL

2014

"Blue November" – NYCH Gallery, Chicago, IL
"Seven Deadly Sins" – Hermann Audrey Gallery, Chicago, IL

2013

"Manipulations" – Side Street Studios, Elgin, IL
"Relic" – Batavia Fine Arts Center, Batavia, IL

2012

"3rd Anniversary Show" – Water Street Studios, Batavia, IL
"Winter Show" – Water Street Studios, Batavia, IL
Village Ballroom, Portland, OR

2011

Phinney Art Series – Seattle, WA
The Loft Gallery, Pioneer Square - Seattle, WA

2010

Anniversary: Obmu – Edmonds, WA
"This Modern Love" – Artisans on Taylor Gallery, Port Townsend, WA

2009

Art FX Gallery, Fremont, Seattle, WA
Kick It – Seattle, WA
Open Art Studios – Seattle, WA

2008

The Industry – Seattle, WA

2007

The White Street Gallery – Frankfort, IL
Anam Art Gallery (Featured Artist) – Naperville, IL

ABOUT THE WORK

Painting for almost two decades, much of Michael's work involves coming to terms with the abundance of technology-driven information overload we casually experience in modern day society. He uses acrylics and india ink on canvas (or wood panels) to create a post-modern world that visually represents data in its raw form, existing within multiple theoretical dimensions of spacetime. The thematic visual focus rests on the intricacies of the direct and indirect interaction between the viewer and the abstraction of this data-driven internal conflict which forces us, as a society, towards rapid self-actualization.

Michael's current work starting in 2014 continues the visual analogy of civilization coping with Moore's Law through the lens of the subconscious. Distorted handwritten notes and encrypted keyword ciphers are interwoven throughout mysterious structures and various abstractions including comic illustrations and other non-specific futuristic forms. The result is a data-landscape of today's anxious subconscious mind, presenting how we remember life events and interpret the kinetic surfaces and essences of the environment and emotions that we are sometimes reluctantly embedded within.



**THE PAST
IS JUST
A STORY
WE TELL
OUR-
SELVES**

THE POLITICS OF THE
POST-WORLD
MICHAEL FOSTER

FOSTERSCAFE.COM // BOOJAZZ.COM

425.495.0415