

from 04 to 21

# MICHAEL FOSTER

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by Michael William Foster - Boojazz Studios

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consequences  
from 04 to 21

MICHAEL FOSTER



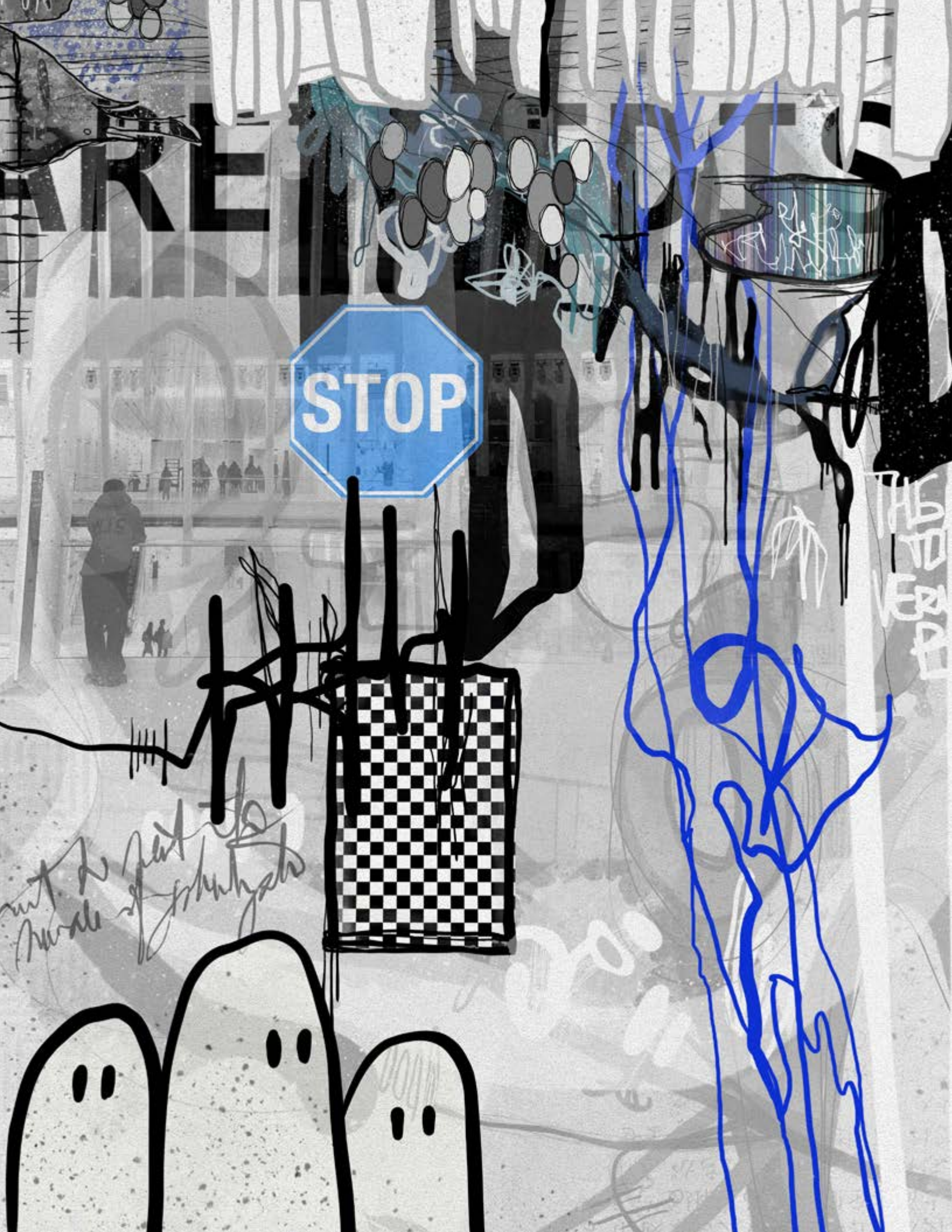


photo by Jaime Foster









## WHAT IS YOUR CREATIVE DRIVE AND WHAT DO YOU HOPE OTHERS WILL TAKE AWAY FROM YOUR ARTWORK?

It starts with a complex emotion or concept, something that goes beyond words. 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 that we cobble together from various memories and pre-conceived analogies. That becomes the artistic narrative, then I can get to work.

From a more technical standpoint, there are 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.

A lot of my work has text embedded into it, sometimes it is a report from the US Government on a significant event, other times it's biblical/ancient texts in various languages, sometimes it's just blatant advertising or even editorials on technology I've written in the past with my friend Russell C. Smith. When using text from another language (mostly Japanese) I do my best to be respectful of the culture from which it came.

My grandmother was born in Manila, and my grandfather met her while stationed in the Philippines during World War II. Due to the occupation, she adopted some Japanese traditions and customs, which I believe influenced my lifelong interest in Japan. Since that peace was so hard to obtain, I want to help sustain it, even if it's just in small ways, to honor my grandparents and all of those who lost their lives so long ago. It is just something I feel strongly about.

Thematically I like the viewer to feel that information is surrounding us, influencing us and nudging us at all times, even if we can't see it or realize it's happening.





*You're So Lucky* (2020)  
digital illustration

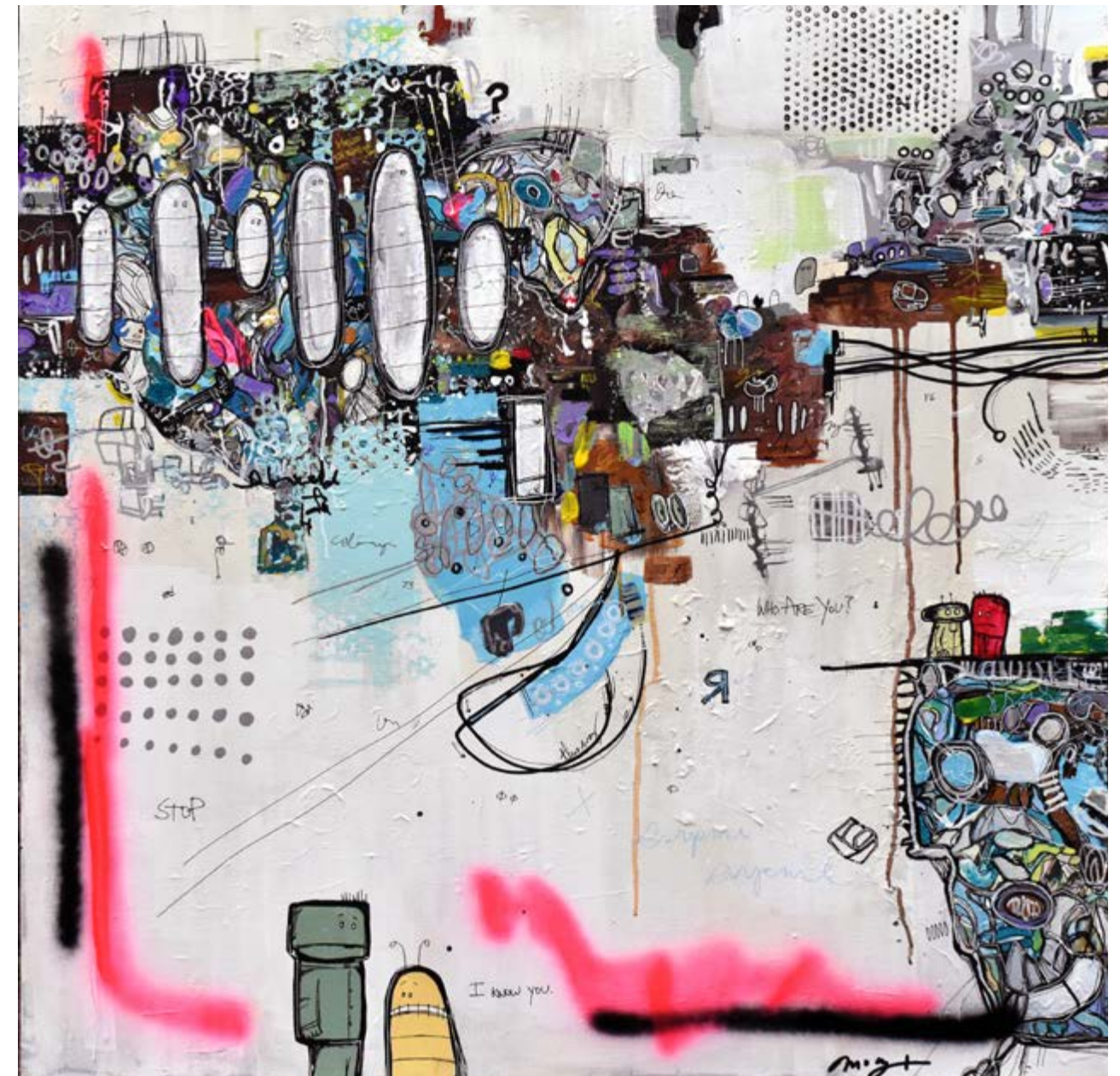


*The Earth is Accelerating Gently* (2021)  
digital illustration





*Nothing Ever Really Changes* (2021)  
24" x 30" acrylics, ink &  
mixed media on canvas



*Trying to Remember the Prodecure* (2021)  
36" x 36" acrylics, ink &  
mixed media on canvas





*It Could Be Better* (2021)  
digital illustration



*Trepidation From a Potential  
Impending Conflict* (2021)  
digital illustration





*Your True Past Lives* (2021)  
digital illustration

*And If You Complain  
Once More...* (2021)  
digital illustration



*Part 1 - The foundation  
disintegrated* (2020)  
digital illustration





CLOCKWISE FROM TOP LEFT:

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

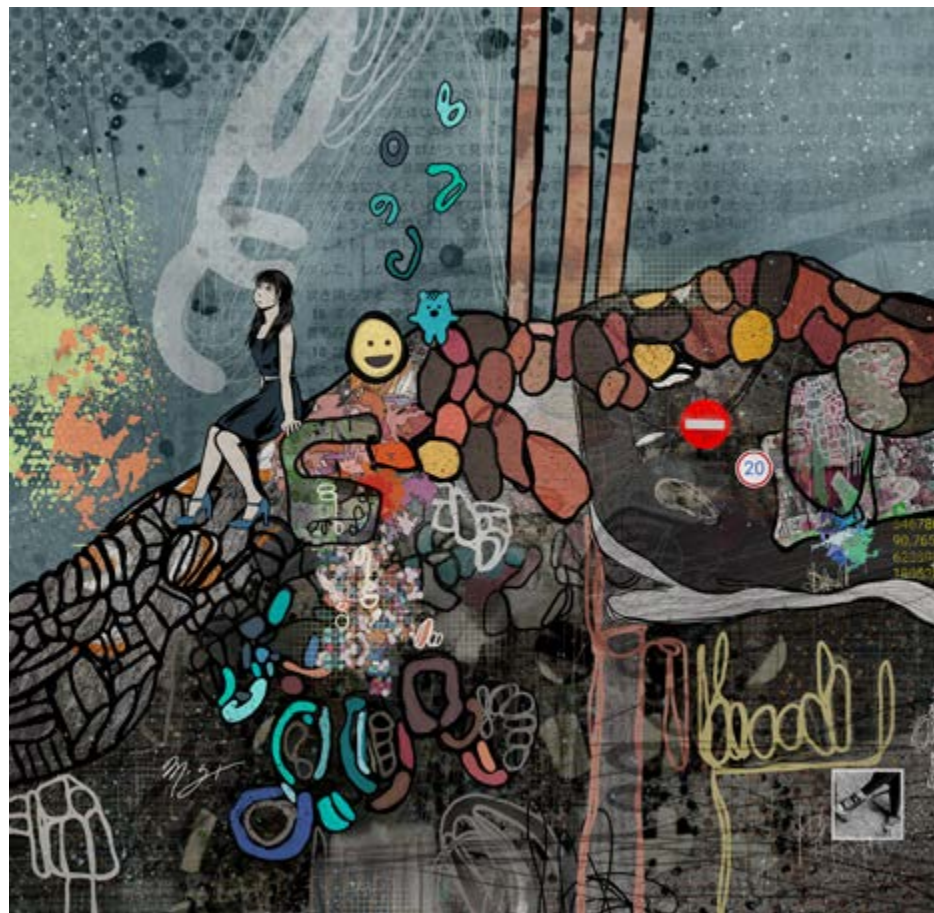
*Closer* (2016)  
18" x 24" acrylics, ink &  
mixed media on canvas

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

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

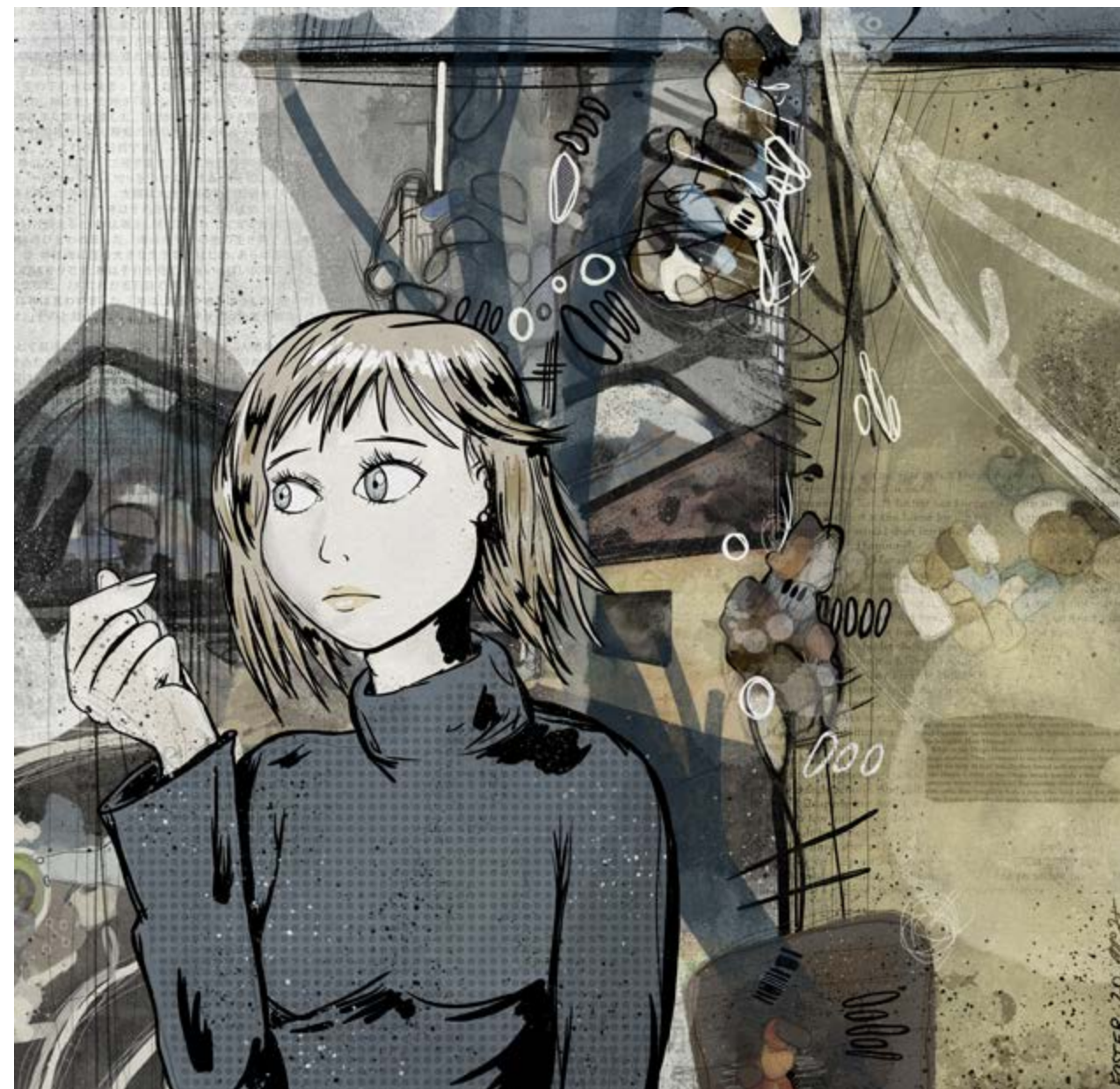
*Ricochet Cherub* (2015)  
28" x 22" acrylics, ink  
& mixed media on canvas





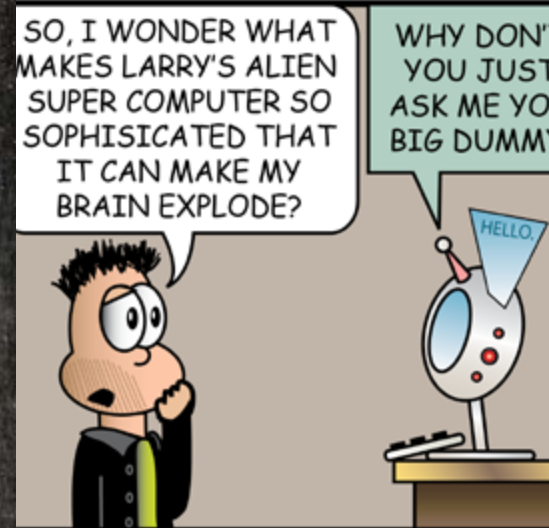
*Better Days Ahead* (2020)  
digital illustration

*I Came Back For You* (2020)  
digital illustration



*I'll Always be Alone* (2020)  
digital illustration







THE STEROTYPE OF A STARVING ARTIST  
SCARES AWAY MANY POTENTIALLY TALENTED  
ARTISTS FROM PURSUING ART – ANY ADVICE  
OR THOUGHTS ABOUT HOW TO DEAL WITH THE  
FINANCIAL CONCERNS AN ASPIRING ARTIST  
MIGHT BE CONCERNED ABOUT?

You know, there's no shame in putting food on the table. If you're worried about selling out, don't be. Just always put the artistic integrity of your work first, and you'll be fine.

Your environment always plays a role in what you're creating. From a historical perspective, art started as visual documentation. During ancient times, art was used to represent ideas and concepts. From there it was used as a tool for culture manipulation by the powerful. We look at the Sistine Chapel with wonder and awe, and rightly so. It's an amazing technical achievement. But the hard reality is that Michaelangelo's masterpiece was a commission for the church, it's selling a brand and a message. It wasn't until the modern era when art became an indispensable tool for dissent, and that's a wonderful thing.

In the post-modern world of art, there's a lot of garbage and nonsense you have to work past within any culture. Artwork that deeply offends or functions as fan service gets an instant reaction, it goes viral, but that's cheap and easy. Looking at art, if someone experiences something new, a deep emotion they've never felt before, then you've done your job. It's easy to emotionally engage, entertain, and in some cases enrage a viewer. To emotionally and intellectually engage someone simultaneously, that's important. That's what an artist needs to do, challenge and inspire with intelligence. If you can do that, the money will follow. Well, enough to make it a worthwhile hobby...

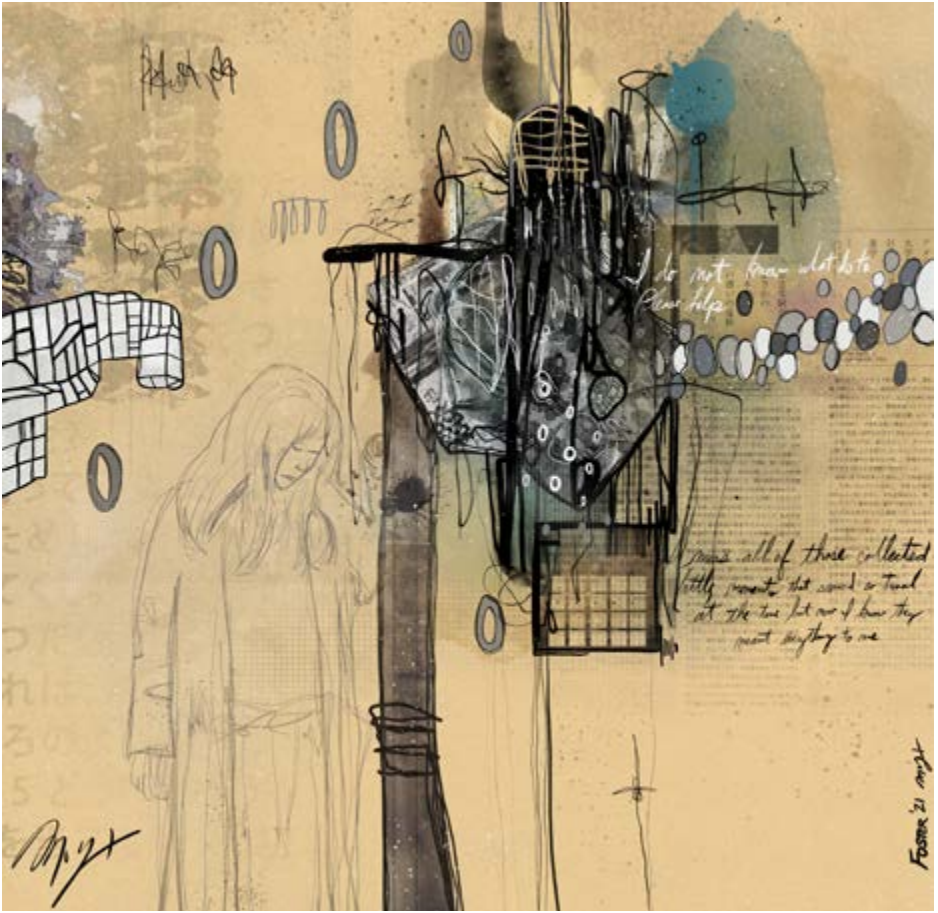






*Spying Glass* (2020)  
digital illustration

*Once I Was...* (2020)  
digital illustration

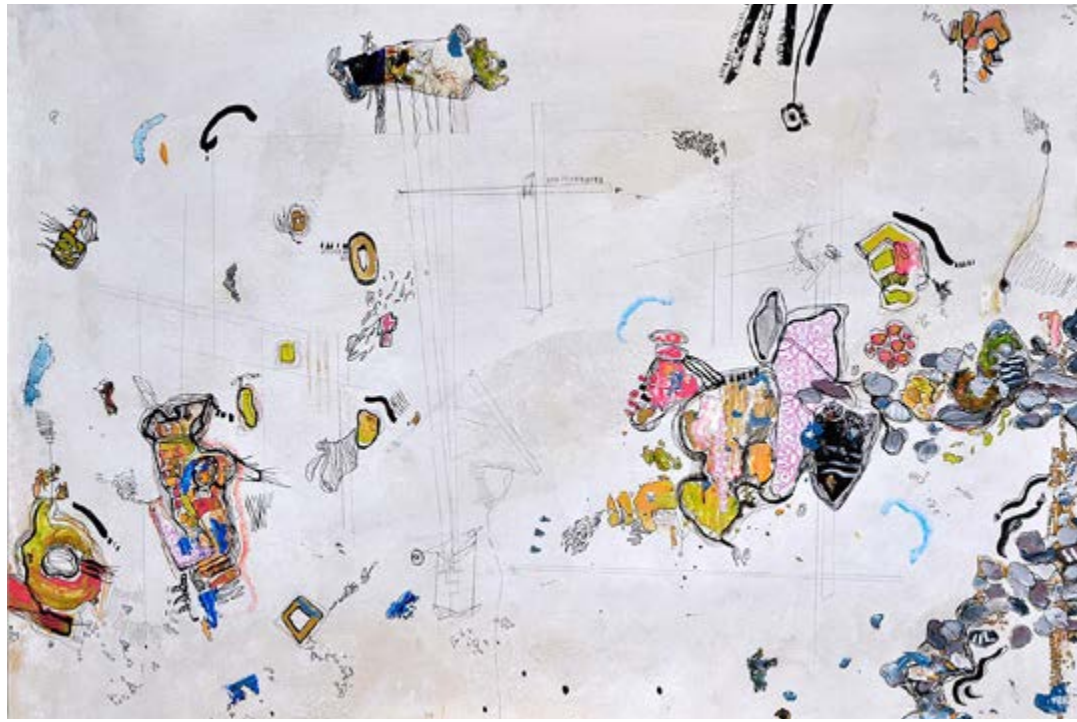


*Gingerberry Breadbasket* (2021)  
digital illustration

*I Think the Kids Are  
In Trouble...* (2021)  
digital illustration







*Running Out of Time* (2015)  
48" x 36" acrylics, ink &  
mixed media on wood

*Just Another Failed State* (2018)  
48" x 36" acrylics, ink &  
mixed media on wood



*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





*Imaginary Circumstances From  
a Faraway Land* (2021)  
digital illustration

*You're the Only Good  
Thing in My Life* (2021)  
digital illustration



*A Fragmented Fantasy* (2021)  
digital illustration





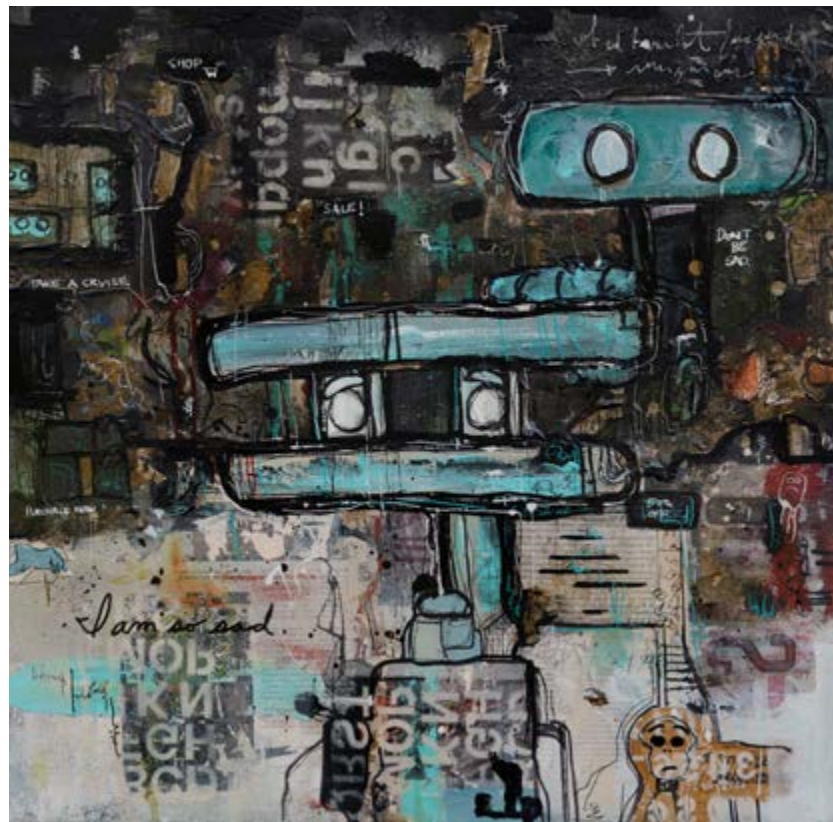
*The Train is Running Late* (2018)  
24" x 24" acrylics, ink &  
mixed media on canvas

*The Sky is Empty* (2017)  
18" x 24" acrylics, ink &  
mixed media on canvas



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





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

*Did I Graduate?* (2017)  
12" x 18" acrylics, ink &  
mixed media on paper



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





## THE SPACES IN BETWEEN

Years ago, I read *The Road* by Cormac McCarthy and *On the Road* by Jack Kerouac back-to-back. One book is a minimalist journey at the end of a barren world, the other an onslaught of words and phrases from jazz-infused mid-twentieth century life. These books are opposites in terms of prose and content, and I love stark contrasts.

I like the serene quiet times in my life, as well as the crazy busy times. It's when the days fly by, the routines kick in, times when most people feel at ease, I tend to be a bit more uneasy.





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



*I Had Been Thinking About  
It For Years* (2018)  
36" x 36" acrylics, ink &  
mixed media on canvas



*Stripped Away* (2018)  
18" x 24" acrylics, ink &  
mixed media on canvas





*Barcelona, 1992* (2016)  
24" x 24" acrylics, ink &  
mixed media on canvas

*Amongst the Cherry Blossoms* (2019)  
18" x 24" acrylics, ink &  
mixed media on canvas



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





*It's Not Over Yet...* (2021) digital illustration



*Learning to Live With My  
Undying Uncertainties* (2021)  
digital illustration



*Switching On Offline* (2021)  
digital illustration





*Each Time You Fall in Love* (2021) digital illustration

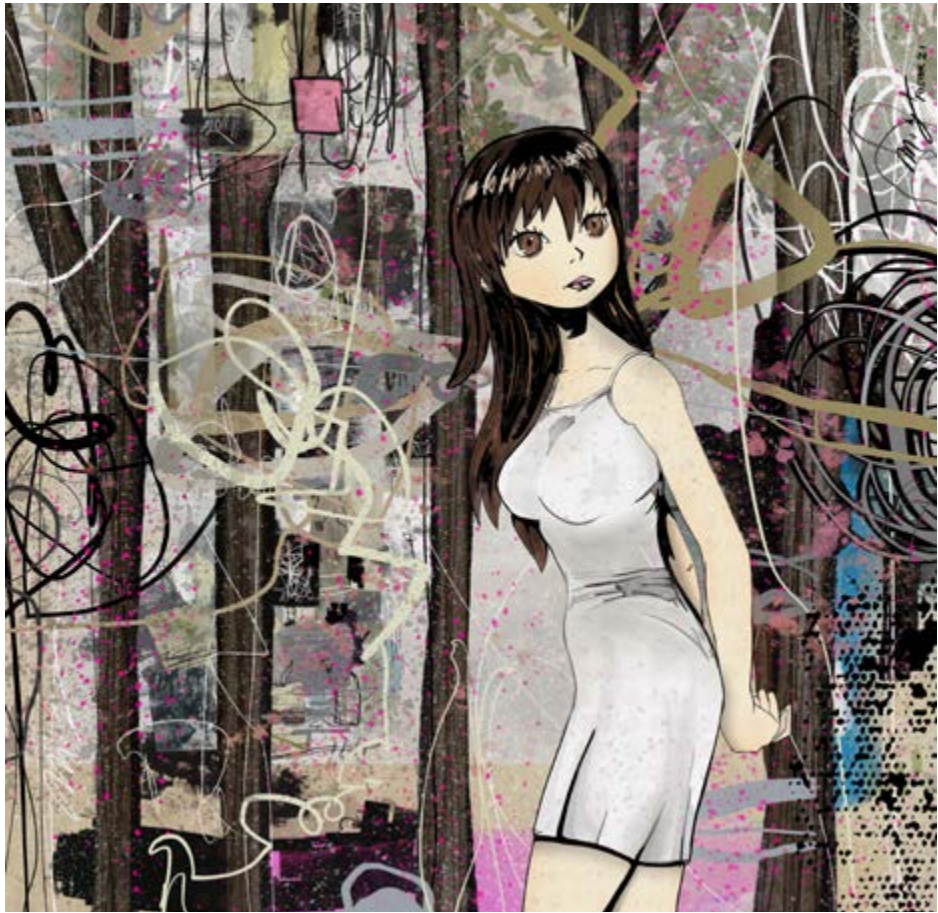


*Betsy Ponders About Her Place in This Hostile Universe Over a Bourbon Sour* (2021)  
digital illustration



*Not Enough Appletini's to Deal With Agent Orange* (2021)  
digital illustration





*Just Come and Find Me* (2021)  
digital illustration

*Don't Tell Me I'm Wrong* (2021)  
digital illustration



*The Trick is to Keep Breathing* (2021) digital illustration





*On the Cusp of an Unstoppable  
Downward Spiral* (2021)  
digital illustration

*Just One More, Before  
Everything's Gone* (2021)  
digital illustration



*Elements & Principles* (2020)  
digital illustration

*Thanks, But No Thanks* (2020)  
digital illustration

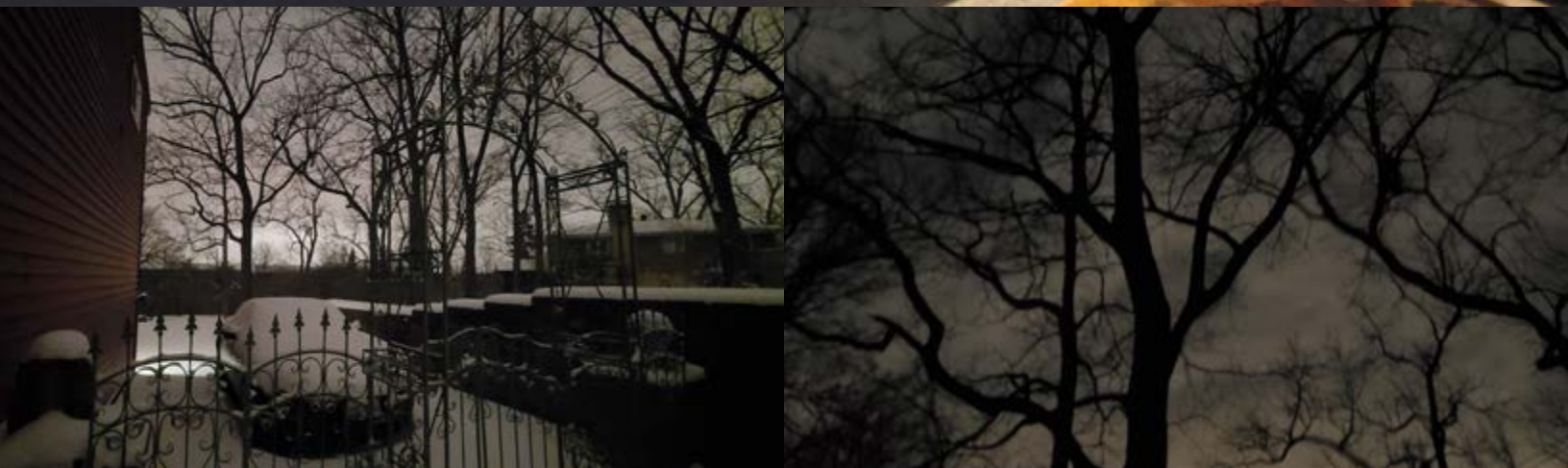




## THE QUIET LIGHTS

Some people see my work as sad or depressing. I don't know. I'm not a depressed person. I would never claim to be an artist that has struggled or overcome insurmountable odds to be where I'm at today. Like anybody, I've had my share of dilemmas, but my wife and my two dogs are always there to remind me of what's most important in life.

The work most people feel is sad, I find inspirational. I like to portray my subjects in quiet moments of contemplation. They are discovering something about themselves during a moment of stillness when the noise from the outside world is briefly pushed away and the subject finally gets time to think, which is a really good thing.



*hello.*







*Longing for a Sunday Afternoon  
a Few Years Ago* (2021)  
digital illustration

*Did Everyone Ever Care  
Enough?* (2021)  
digital illustration



*The Ghost In You* (2021)  
digital illustration

*This Isn't the Last Time* (2021)  
digital illustration







*May I Interst You in Some  
Hors d'oeuvres?* (2021)  
digital illustration

*All The Truth You'll See* (2021)  
digital illustration



*Something For the Tourists* (2021)  
digital illustration



*All the Stars You'll Find* (2020)  
digital illustration





*And I Know It's Coming  
Someday* (2020)  
digital illustration

*Boxer* (2020)  
digital illustration



*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







*Go Away, Please* (2020)  
digital illustration

*It's Your Destiny* (2020)  
digital illustration



*Splitting the Coast in Half* (2020)  
digital illustration

*Get Ready* (2020)  
digital illustration





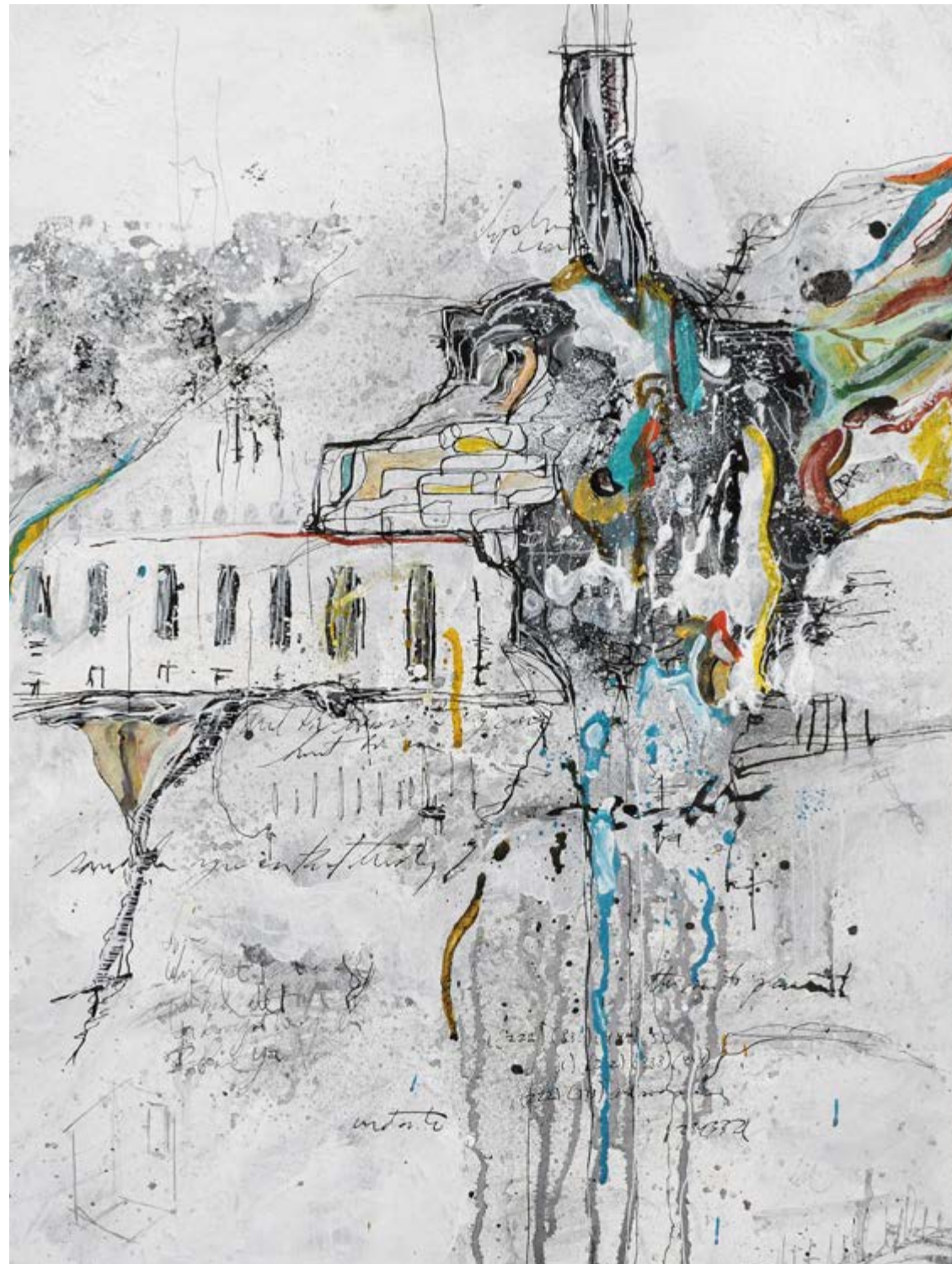


*Linus* (2017)  
28" x 22" acrylics, ink &  
mixed media on canvas

*Broken* (2015)  
18" x 24" acrylics, ink &  
mixed media on canvas







*Off in the Distance* (2016) 18" x 24" acrylics, ink & mixed media on canvas



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





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



*Spinning* (2006)  
16"x 20" acrylics, ink &  
mixed media on canvas



*Sudden Stop* (2005)  
16"x 20" acrylics, ink &  
mixed media on canvas





*Fsmily Separations* (2019)  
digital illustration

*It's Going to Be All Right* (2020)  
digital illustration



*This is the Last Time* (2020)  
digital illustration

*Revelations* (2019)  
digital illustration





*The Remaining 4% - Remixed* (2015) 24" x 24" acrylics, ink & mixed media on canvas



*And Then She Was Gone* (2004)  
20" x 16" acrylics, ink &  
mixed media on canvas



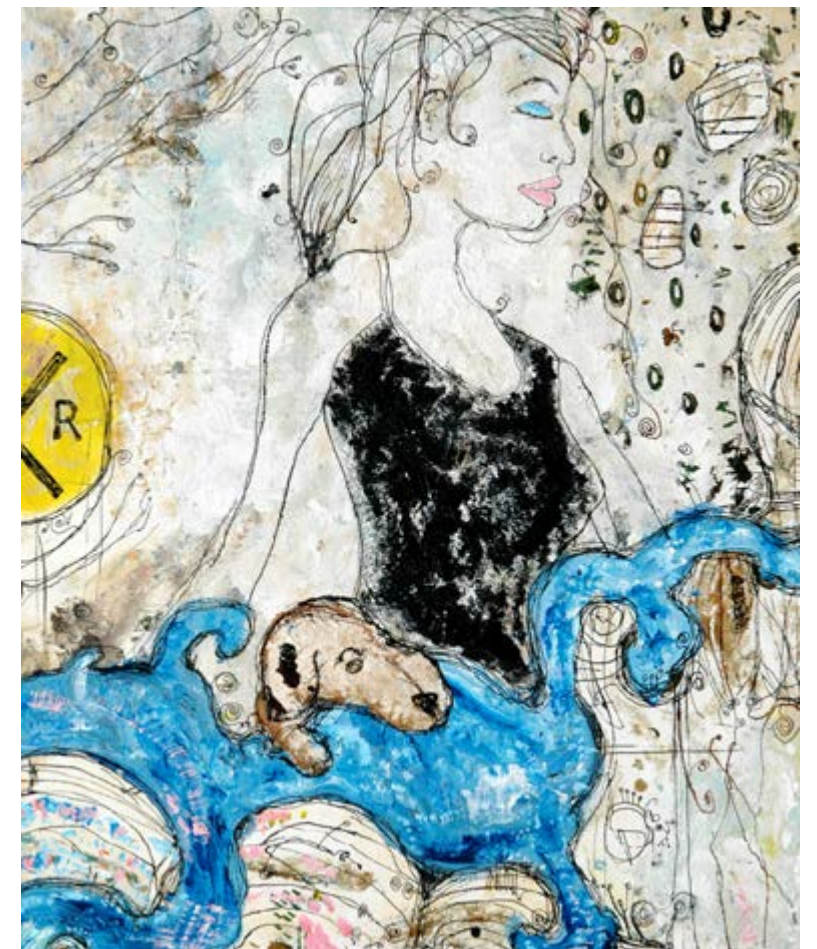
*The Other Side* (2010)  
18" x 24" acrylics, ink &  
mixed media on canvas





*Obsessive, Compulsive* (2016)  
18" x 24" acrylics, ink &  
mixed media on canvas

*Sour Times* (2019)  
12" x 12" acrylics, ink &  
mixed media on canvas



*Rest & Relaxation* (2006)  
16" x 20" acrylics, ink &  
mixed media on canvas

*Lemonworld* (2014)  
16" x 20" acrylics, ink &  
mixed media on canvas







*There's Never Anything  
Good on T.V.* (2005)  
16" x 20" acrylics, ink &  
mixed media on canvas

*Everything's Different Now* (2007)  
20" x 30" acrylics, ink &  
mixed media on canvas



*And She Was...* (2007)  
24" x 24" acrylics, ink &  
mixed media on canvas



*Just to Fall in Love* (2005)  
20" x 30" acrylics, ink &  
mixed media on canvas





*The One Who Makes It Out Alive* (2021)  
digital illustration

## NOTABLE EXHIBITIONS - GROUP AND SOLO

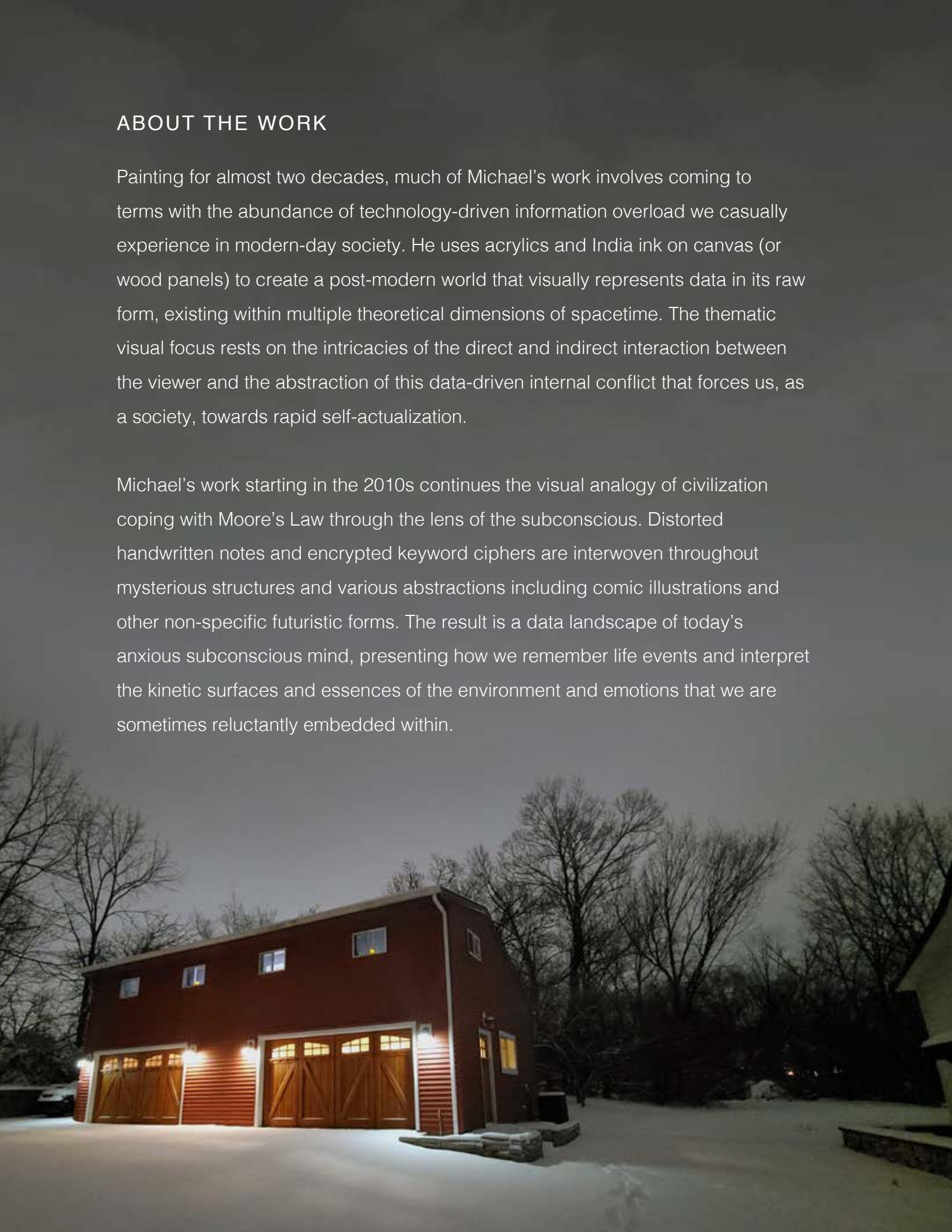
- 2020  
"Retrospective" – Aria, Woodridge, IL
- 2019  
"12 x 12 10th Anniversary Show" – Elephant Room Gallery, Chicago, IL  
Featured Artist – Blackstone Hotel, Chicago, IL
- 2018  
"24 x 24" – Kindred, West Chicago, IL  
"Emotion and Matter" – 116 Gallery, St. Charles, IL
- 2017  
River Town Film 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 that forces us, as a society, towards rapid self-actualization.

Michael's work starting in the 2010s 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.







...American Airlines Flight 77 crashed...  
...approximately 530 miles per hour...  
...personnel... the building... were k...  
...took off from...  
...San Francisco...  
...Roy Homer...  
...including the hijack...  
...at 8:00, the...  
...heavy morning tra...  
...lights schedule...  
...3), and 8:10...  
...to 15...  
...have t...  
...left the gre...  
...men...  
...AA, A...  
...multiple...  
...pants agree...  
...the Ziff brothers had broken Russian laws and had donated their pro...  
...Campaign.<sup>326</sup> She asserted that the Ziff brothers had engaged in tax

<sup>717</sup> Kaveladze 11/16/17 302, at 7. **Grand Jury**  
302, at 2, 4. **Grand Jury**  
<sup>718</sup> **Grand Jury**  
<sup>719</sup> **Grand Jury** Kaveladze 11/16/17  
subject matter of the Trump Tower meeting coming up at lunch. **Grand**  
<sup>720</sup> Samochornov 7/12/17 302, at 4. In her later Senate statement,  
Veselnitskaya produced what she claimed were the talking points that she  
<sup>721</sup> **Grand Jury**  
<sup>722</sup> E.g., Samochornov 7/12/17 302, at 4.  
<sup>723</sup> E.g., Samochornov 7/12/17 302, at 4.  
<sup>724</sup> E.g., Samochornov 7/12/17 302, at 4; Goldstone 2/8/18 302, at 4.  
<sup>725</sup> **Grand Jury**  
<sup>726</sup> **Grand Jury**  
<sup>727</sup> **Grand Jury**



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