



Mihdhar and Majed Moqed, checked in at the American
 counter for Flight 77 bound for Los Angeles. Within the next
 would be followed by Hamid Hamjou and two brothers Nawaf

al Hazzi, Khalid al Mihdhar and Majed Moqed were flagged by
 the brothers were also selected for extra scrutiny by the an
 service representative at the check-in counter. He did s
 the brothers did not have photo identification nor could h
 igh, and because the agent could not identify the passengers o
 the only consequence of their selection was that their checke
 OF the plan, notices was confirmed that they had board

ers passed through the Main Terminal west security screen
 United Airlines, which was the responsible air carrier, ha
 work to Argencbright Security. The checkpoint (during
 division that recorded all passengers including the hushacke
 gened. At 7:18, Mihdhar and al Hazzi entered the securit

Moqed placed their carry-on bags on the belt of the X-ray
 ceeded through the first metal detector. All of the alarm
 detected a second metal detector. With no display trigger th
 permitted through the checkpoint. The second set of off
 after. He passed this inspection.

minutes later at 7:35, another passenger for Flight 77, Ham Ham
 carry-on bags on the X-ray belt. On the Main Terminal, we
 proceeded without alarm through the metal detector. A short
 and Salem al Hazzi entered the same checkpoint. Salem
 metal detector and was he passed through. Nawaf al Hazzi
 s for both the first and second metal detectors and was the
 fore being passed. In addition, his over-the-shoulder carry-on
 by an explosive trace detector and then passed. The video
 that he was carrying an unidentified item in his back pocket.

al aviation security office of the Federal Aviation Admini-
 later investigated these security screening operations, the
 nothing out of the ordinary. They could not recall that any
 they screened. The FBI's task force asked a screener about
 the videotape of the flight window. The screener's work
 er's work to have been "marginal at best." The screener should



everyone in this world
 much reckless hate
 edge of the next
 nothing I can do about

ART FOR ART CONSULTANTS // 2021

ARTIST & ILLUSTRATOR

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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'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.

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 pages in another language (mostly Japanese), sometimes it's just advertising. Thematically I like the viewer to feel that all kinds of information is surrounding us, influencing us and nudging us even if we can't see it or realize it's happening.”

2021



Part 1 - The foundation disintegrated (2020)

digital illustration // can be printed at any size with a 1:1 ratio



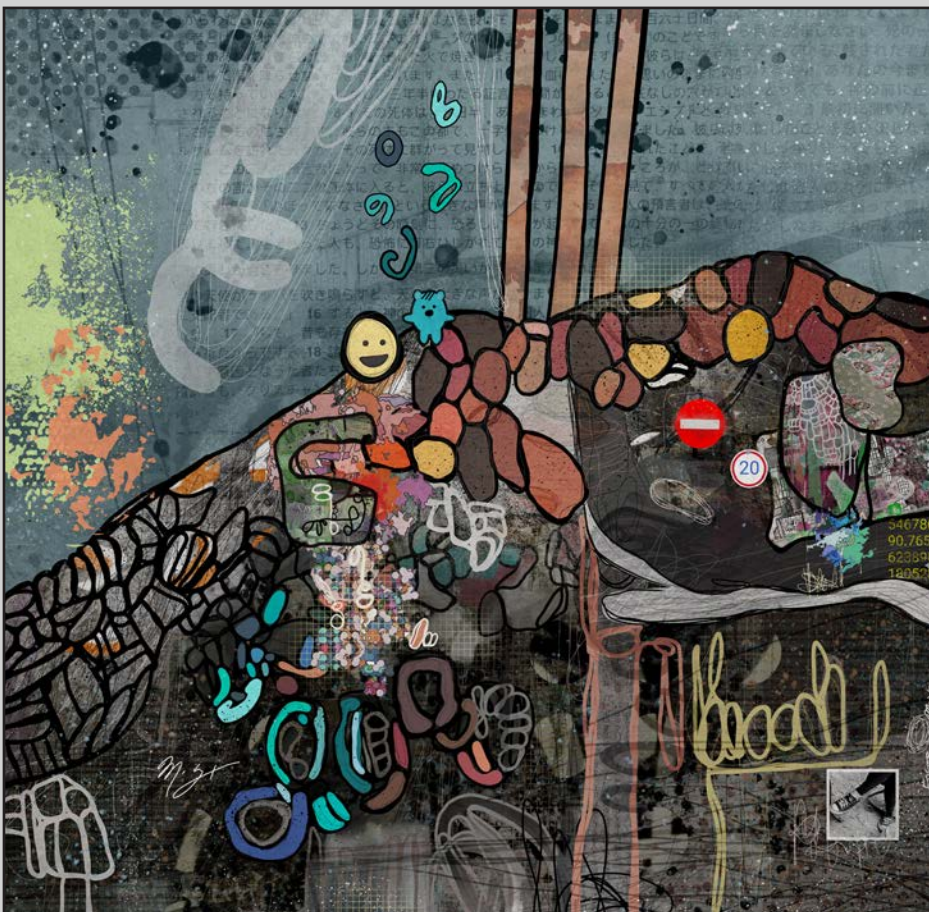
TOP TO BOTTOM:

Better (2020)

digital illustration
can be printed at any
size with a 1:1 ratio

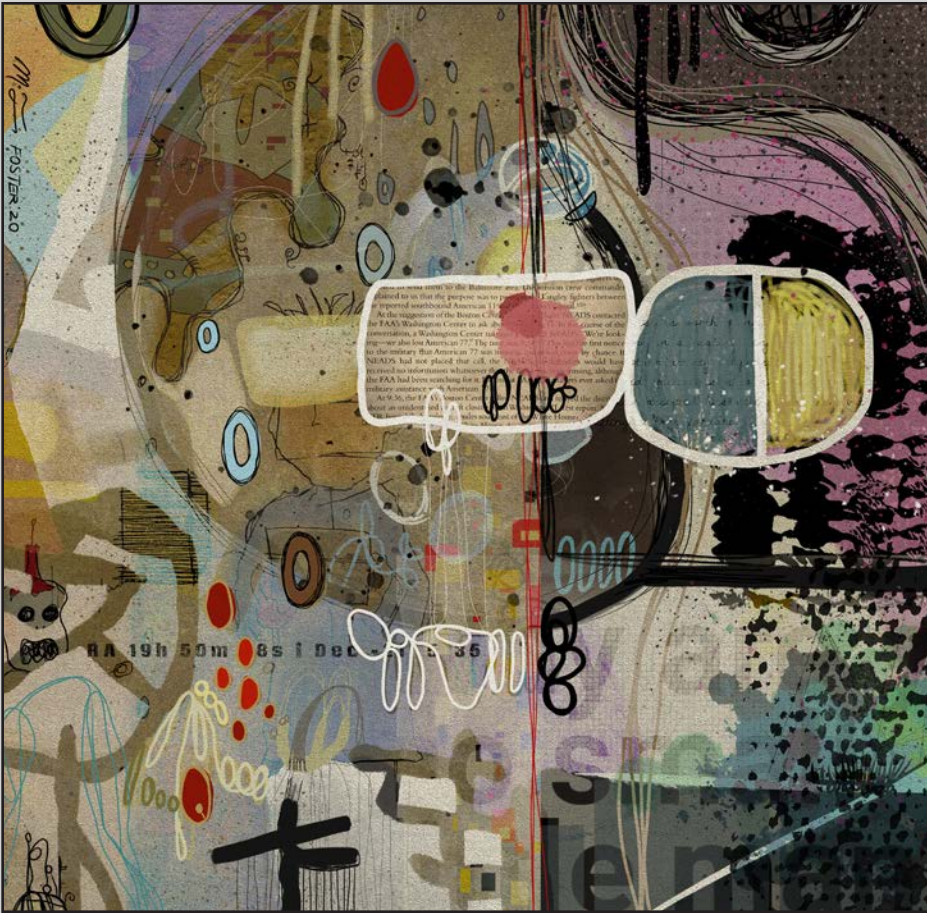
Come Back (2020)

digital illustration
can be printed at any
size with a 1:1 ratio





You're Not Alone (2020) digital illustration // can be printed at any size with a 1:1 ratio



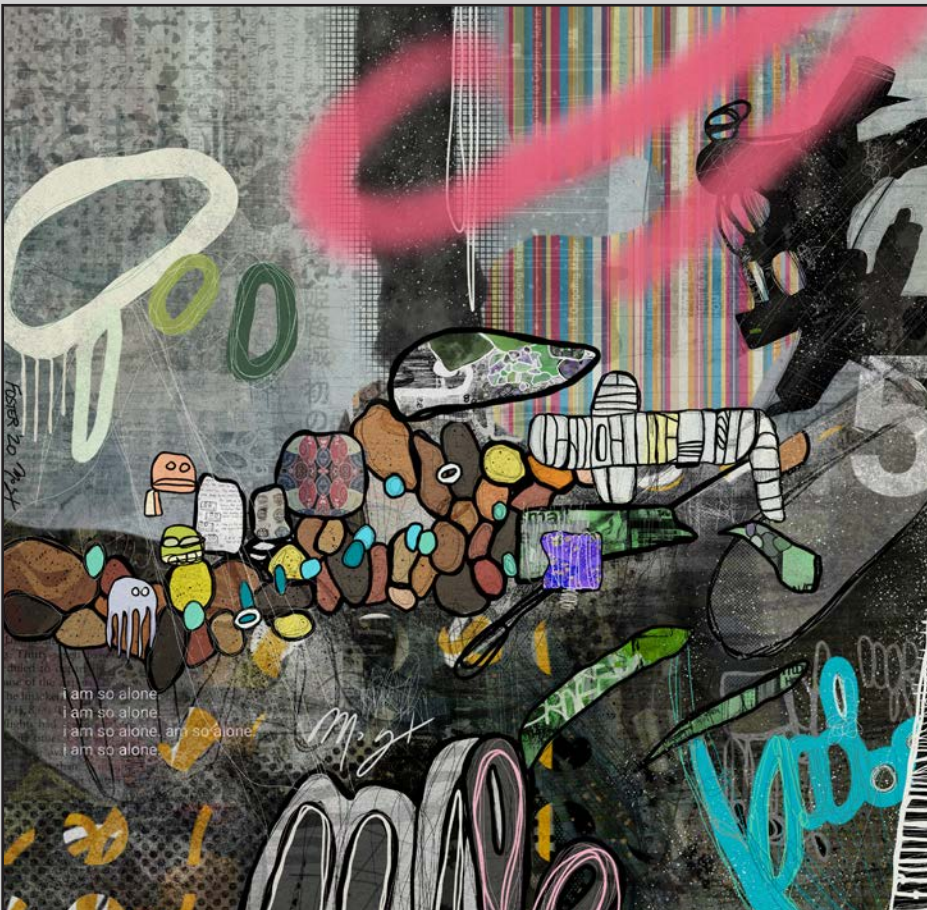
TOP TO BOTTOM:

Spy (2020)

digital illustration
can be printed at any
size with a 1:1 ratio

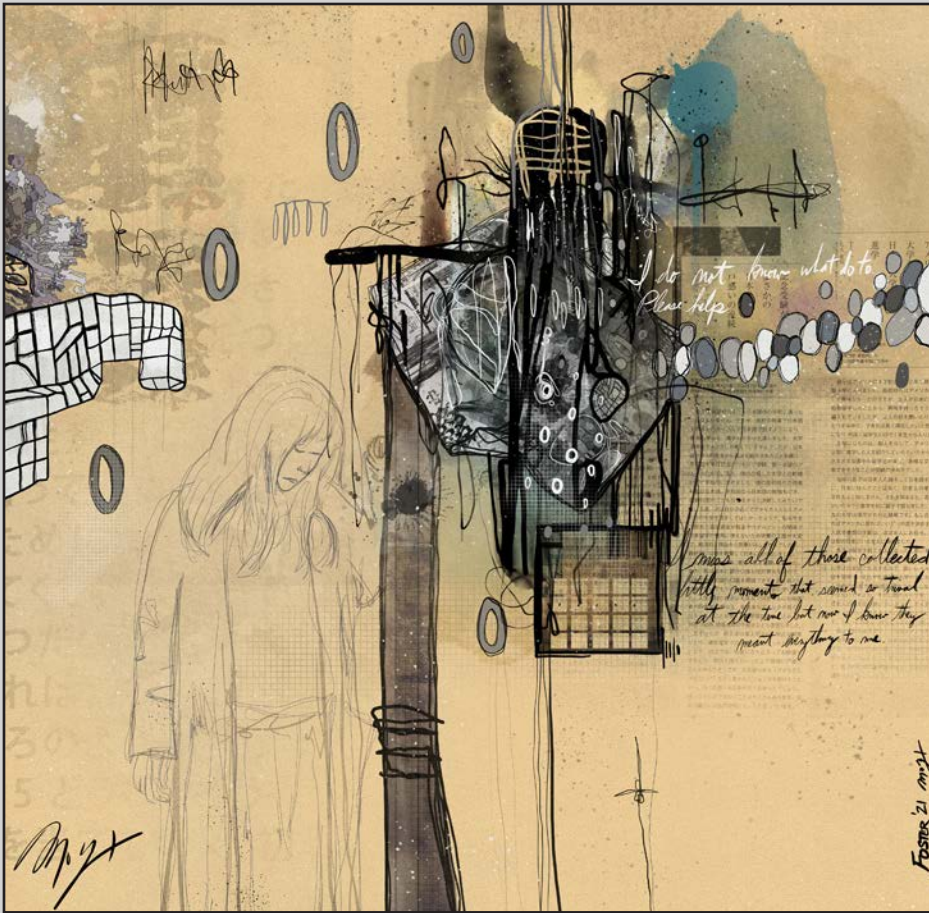
Once (2020)

digital illustration
can be printed at any
size with a 1:1 ratio



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2021



TOP TO BOTTOM:

Gingerberry Breadbasket (2021)

digital illustration

can be printed at any

size with a 1:1 ratio

I Think the Kids Are

In Trouble... (2021)

digital illustration

can be printed at any

size with a 1:1 ratio





It's Not Over Yet... (2021) digital illustration // can be printed at any size with a 1:1 ratio



TOP TO BOTTOM:

Learning to Live With My Undying Uncertainties (2021)

digital illustration
can be printed at any
size with a 1:1 ratio

Switching On Offline (2021)

digital illustration
can be printed at any
size with a 1:1 ratio



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TOP TO BOTTOM:

Your True Past Lives (2021)

digital illustration

can be printed at any

size with a 1:1 ratio

And If You Complain

Once More... (2021)

digital illustration

can be printed at any

size with a 1:1 ratio



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It Could Be Better (2021) digital illustration // can be printed at any size with a 1:1 ratio



TOP TO BOTTOM:

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

digital illustration
can be printed at any
size with a 1:1 ratio

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

digital illustration
can be printed at any
size with a 1:1 ratio



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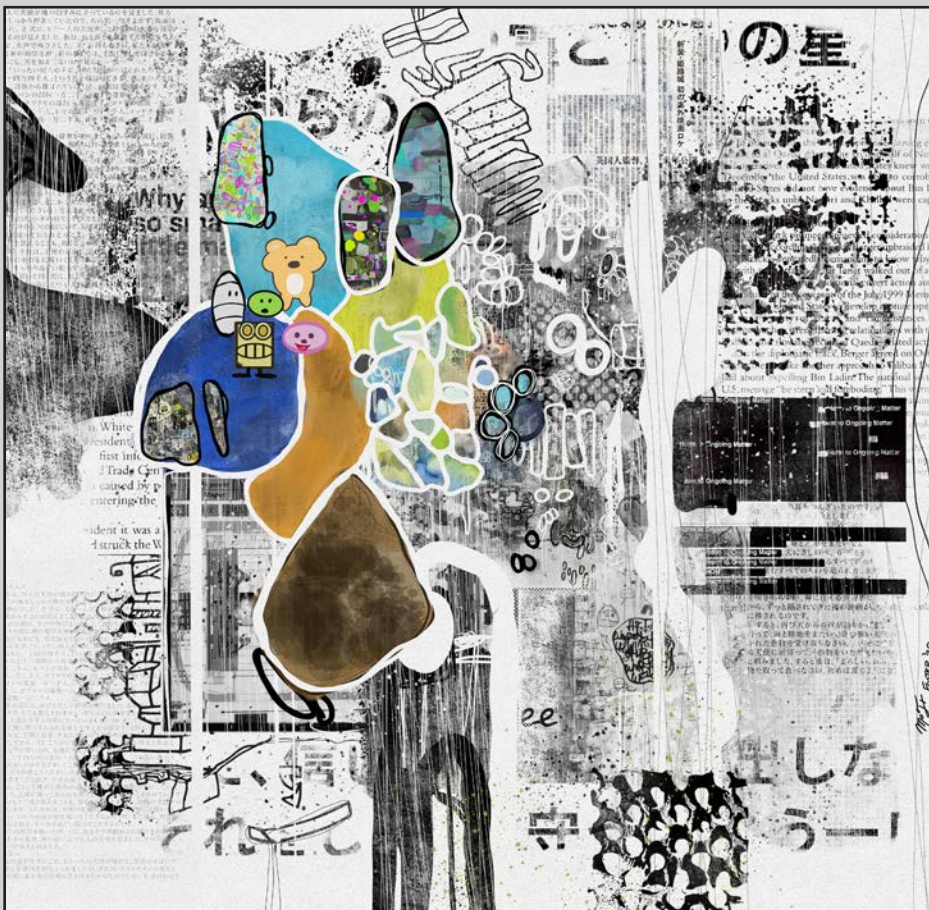
2021



TOP TO BOTTOM:

Elements (2020)
digital illustration
can be printed at any
size with a 1:1 ratio

No Thanks (2020)
digital illustration
can be printed at any
size with a 1:1 ratio





TOP TO BOTTOM:

Gone (2020)

digital illustration
can be printed at any
size with a 1:1 ratio

Destiny (2020)

digital illustration
can be printed at any
size with a 1:1 ratio



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TOP TO BOTTOM:

Split (2020)

digital illustration
can be printed at any
size with a 1:1 ratio

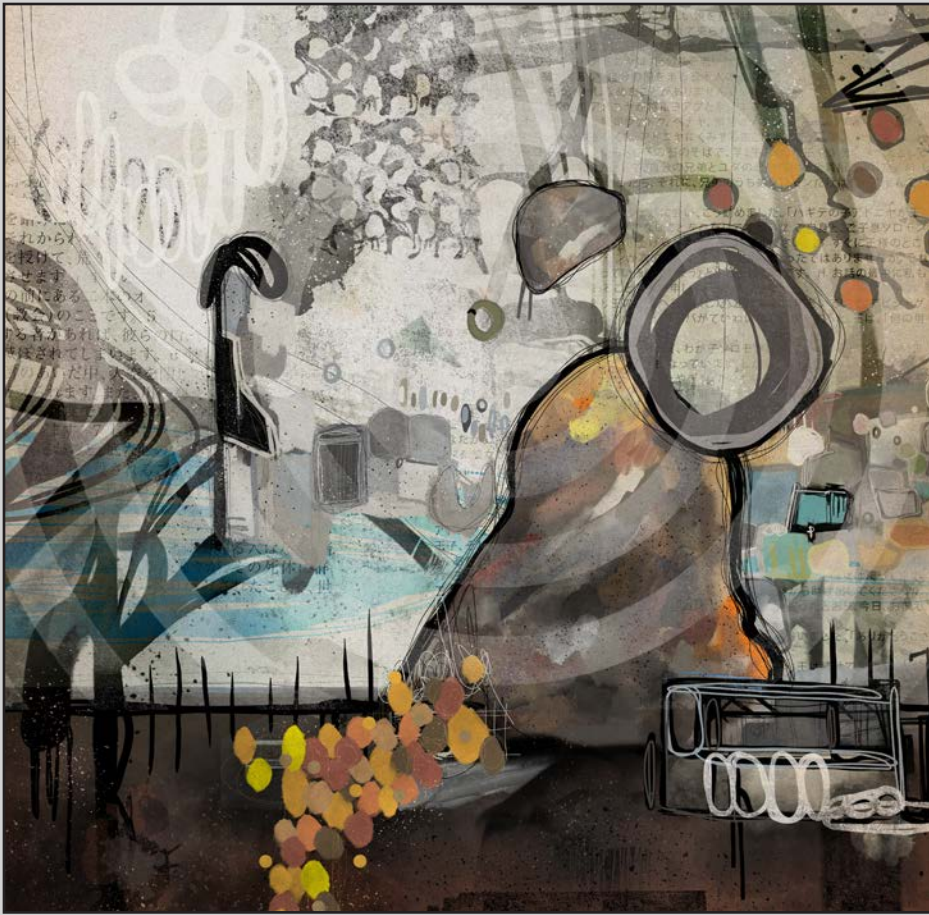
Ready (2020)

digital illustration
can be printed at any
size with a 1:1 ratio



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TOP TO BOTTOM:

Someday (2020)
digital illustration
can be printed at any
size with a 1:1 ratio

Boxed in (2020)
digital illustration
can be printed at any
size with a 1:1 ratio



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TOP TO BOTTOM:

Imminent Collapse (2017)

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

\$2200

What's Keeping You Awake (2017)

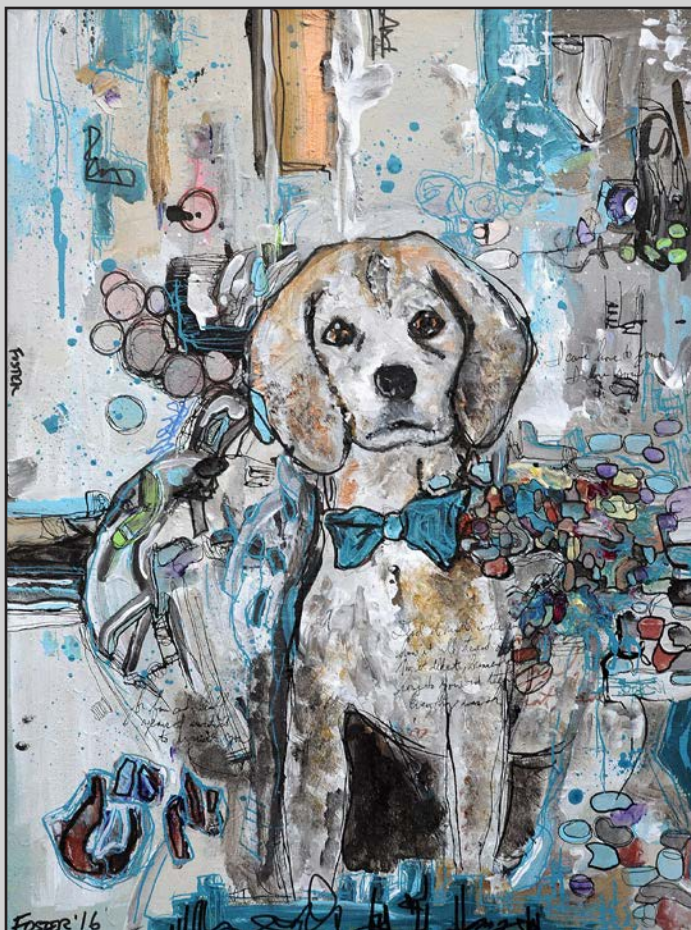
36" x 36" acrylics, ink &
mixed media on canvas

PRINTS AVAILABLE



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CLOCKWISE FROM TOP LEFT:

Casper: A Ghost Story (2017)

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

SOLD (prints can be made available)

Closer (2016)

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

\$950

Memories of You (2016)

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

\$1200

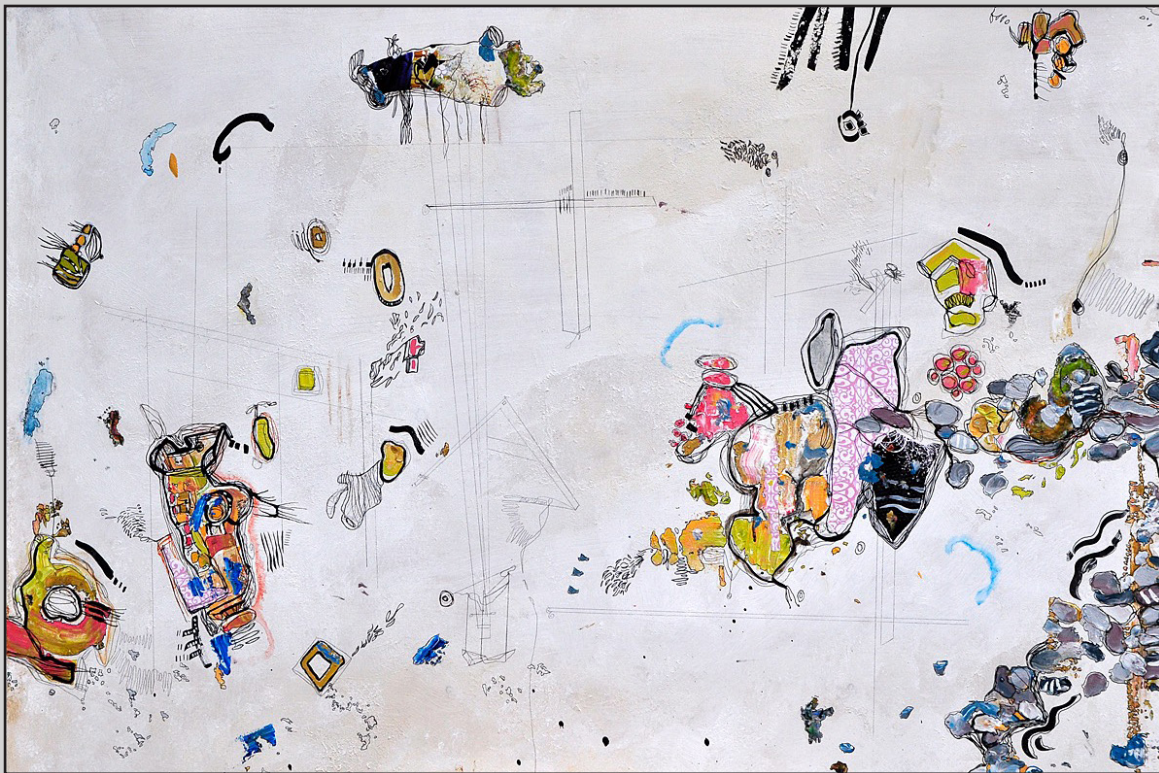
2021

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TOP: Popsicle Toes (2015) 36" x 24" acrylics, ink & mixed media on wood - \$1450

BOTTOM: Ricochet Cherub (2015) 28" x 22" acrylics, ink & mixed media on canvas - \$1050



TOP: Running Out of Time (2015) 48" x 36" acrylics, ink & mixed media on wood - SOLD

BOTTOM: Just Another Failed State (2018) 48" x 36" acrylics, ink & mixed media on wood - SOLD

2021

TOP TO BOTTOM:

I Feel Loved (2010)

24" x 24" acrylics, ink &
mixed media on wood
\$1050

Still Waiting For Change (2012)

24" x 30" acrylics, ink &
mixed media on canvas
\$1200





TOP TO BOTTOM:

Linus (2017)

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

\$950

Broken (2015)

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

SOLD (prints can be made available)



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Forsaken 18" x 24" - acrylics, ink & mixed media on canvas // SOLD (prints can be made available)

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

2021

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.