

Michael Jackson Doesn't Quit: Part 2

Opening Reception: Friday, May 22nd 2009, 6 – 10 p.m.

On view: May 23rd – May 28th, 2009, 12 – 6 p.m

The Future Gallery is proud to present, Michael Jackson Doesn't Quit: Part 2, the second installment of a two part series of exhibitions featuring works related to the entertainer and social phenomenon, Michael Jackson. His music, performances, and media coverage have had a poignant, bizarre, and fascinating resonance in contemporary society. He is simultaneously hated and worshiped, idolized and demystified. There are few people who haven't been affected by the "King of Pop" in some dimension or form; he is truly an unforgettable character.

Curators Mike Ruiz and Ben Aqua have selected a group of talented, up-and-coming artists to investigate their unique observations and aesthetic decisions surrounding the complex being that is Michael Jackson. The resulting works are insightful and sincere, varying across several mediums -- from works on paper to multimedia installation.

Tobias Madison (Basel) uses the digital mixtape as a platform for springing into the world of Michael Jackson. Madison scanned and then digitally manipulated a cd containing, amongst other things, Jackson's music. His large-scale work represents the one of most important vessels through which MJ's music was transported, spread, and cherished, the compact disc. His digital illustration uses this media in a reflexive way asking us to contemplate our own feelings about MJ, providing us with an container that we can fill with our own personal thoughts about him.

Robert **Snowden and Lola Sinreich's (Chicago and NYC)** conceptual installation challenges Jackson's current status as a wealthy superstar. After his four-year criminal trial, Jackson has ended up just short of bankrupt and consequently his entire Neverland holdings were broken apart and auctioned off. One of the lots is a pair of paintings that MJ collaborated on with child star Macaulay Culkin. The two artists fashioned a series of bootlegs based on these paintings. In an attempt to re-contextualize the economic position and worth of the artworks, they editioned them by hand on canvas in an effort to continue Jackson's desperate attempt to "auction" his private possessions.

Evan Roth (Hong Kong) initiated the White Glove Tracking project as an exercise in crowd sourcing. Interested users donated small bits of time by analyzing single frames within a much larger video (in this case the first televised performance of the Moonwalk). White Glove Tracking is an open source initiative, which shares both the source code and the resulting data. This data has been remixed, edited, altered and appropriated resulting in a wide variety of interpretations of MJ's historical video.

Thomas Bernard (Albi, France) created a collage from a portrait out of an old vinyl record cover. The collage with its bright colors and choppy images evokes thoughts that could be interpreted as both critical and inspired. The portrait houses an array of possibilities for interpretation buried within layered imagery. His piece references the way in which, Michael Jackson, the character or star, has been reciprocally created by all of us, through our individual opinions and conceptions, which we have imposed and layered upon him.

Dustin Kilgore (Chicago) presents a myth about Michael Jackson, rich with biblical references that exalts MJ to a higher level of being. It serves as a symbolic relic dedicated to the King of Pop(ular) music. The curators strategically decided to exhibit this as the last piece of the two-part exhibition, as they felt it was most congruent with their personal feelings and ideas surrounding Michael Jackson.

All artists explore their own personal interests and fascinations with the King of Pop, posing questions about his definitively singular character. As an artist Jackson's work will never lose relevance as he has and will continue to transcend time. Michael Jackson truly doesn't quit.