

My work is about looking – at the world through images of the world whether via reflections, photographs or the fog of memory. I articulate these visions through drawing.

Exploring a subject through drawing allows me to hold onto it for a while, think about it, and let it's essence emerge. I need the obstacle of an observable subject to work against. I begin in a flatfooted way, merely matching until the drawing begins to have a life of it's own and I'm making as well as matching, and letting it evolve into something beyond the thing represented.

My subjects tend to find me rather than the other way around. I'm suspicious of trying too hard, of trying to make "art." I'll notice things out of the corner of my eye, something I've walked past many times before without it registering, and suddenly become transfixed by it, either due to some change in light or my state of mind. I'm more susceptible to these visions when my defenses are down.

Photography is an important element in my work. Practically, photographs allow me to capture a fleeting instant, but often are integral to the work, especially the car images. I'm interested in the importance of this object to a person's identity and the impulse to capture it in a photograph and cherish that long after the vehicle is gone. They become indirect portraits of people, and portals to the past allowing me to bring the past into the present and find connections between my experiences and the experiences of others.

My drawing process is a painstaking one of building up small marks, and is purposefully perverse – an act of quiet rebellion to the dominant forms of communication in our culture. I seek to turn our mediated view of the world inside out, by taking a mechanically generated view and transforming it into a something unique – a drawing, with subtle qualities of color, light, temperature and texture, and asking the question "What is real?"

Michael Kowbuz