



GEORGE KOZMON | Artist Statement

My personal fascination with mountains grew out of my formative years in the dramatic landscape of Switzerland, and has continued to evolve and deepen through immersive research/hiking/climbing trips. The awe and humility these experiences generate is paid homage in my large-scale works, intimate studies, digital experiments, and collection of geological samples.

Recent work focuses on the primal alpine landscape as metaphor, geological time and place beyond personal or general human scale. I'm interested in how we perceive, how scale changes that perception, how images and objects can be understood in various ways, how a sense of place can be expressed.

Topographic maps define geography, the features of landforms. Symbolic and abstract reasoning enables us to see depiction as a representation of ideas; Alfred Korzybski's assertion: "the map is not the territory," and Joseph Kosuth's visual explorations have prompted similar thoughts in my use of manipulated topographical/geological maps to underscore perceiving a thing in different forms of depiction.

Landscapes affect us physically, chemically, and psychologically; they resonate with genetically encoded instincts of which we are not conscious. Most of us in the developed world have transferred direct immersion in the power of landscape into abstract environmental concerns and digital experience. We have distanced ourselves.

My newest works, The Emerald Series, seeks to contradict that distance by deeply experiencing the local parks of my surroundings. These are parks in which I've spent a tremendous amount of time, hiking, biking, kayaking, climbing, and general adventuring. This moment of time we're experiencing also brings our focus closer to home; it's allowed me to examine and appreciate my immediate environment more deeply.