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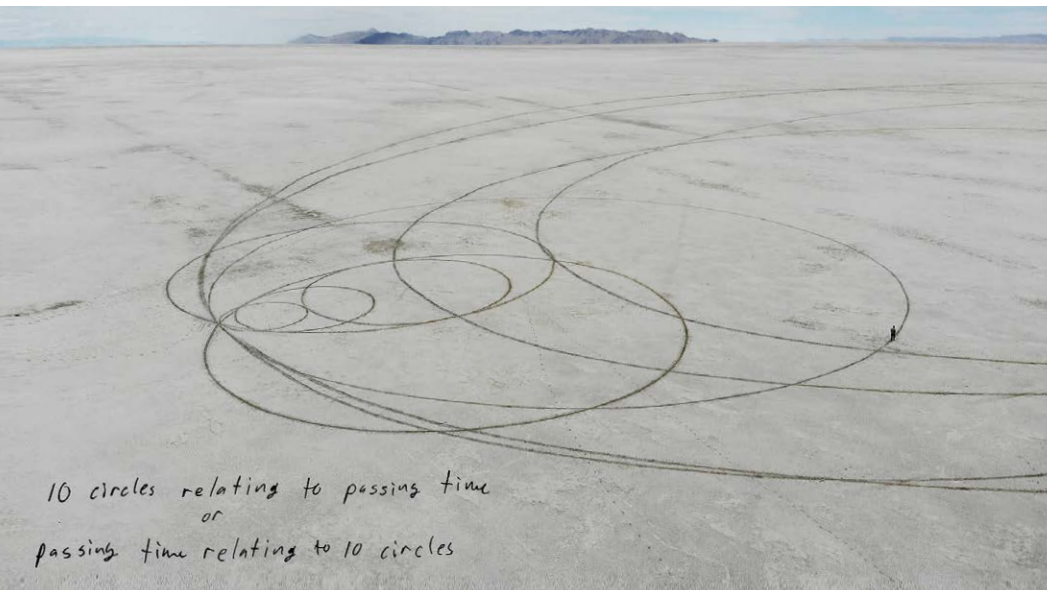
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My work is based on a collection of investigations that I've been researching for years, as well as my own interest in markmaking and impermanence.

Five years ago I took a long road trip through the west to visit some of the Land Art I studied in grad school. I spent a night at Walter De Maria's Lightning Fields, I saw Robert Smithson's Spiral Jetty, Nancy Holt's Sun Tunnels and Michael Heizer's Double Negative. But I also went to see the Hoover Dam, the Bonneville Salt Flats, and a handful of ghost towns in Nevada. I went by the Nevada bomb testing sites and traveled thousands of miles of desolate roads and wide open spaces.

It seemed to me that the Land Art wasn't that different from these other things. All of them left man-made marks on the earth, and all of them for different reasons. I spent the next couple years studying the bomb creators on google earth and from above, if you could divorce the intent and destruction of those bombs, they just looked like geometry; clean lines and circles relating to each other. I also researched the Nazca Lines in Peru, and made a trip there to fly over them to see them for myself. The more famous ones are animals and birds drawn hundreds of feet long into the desert by



simply moving rocks out of the way. But even more interesting to me were thousands of lines, straight as an arrow stretching out for miles. Those lines weren't walking paths or trade routes, they were precise and calculated drawings that when seen from above were incredibly meticulous, yet the Nazcas had no way of seeing them from above.

The Nazca Lines and the bomb testing sites influenced me as much or maybe even more than the Land Artists. And I spent a lot of time relearning geometry. I specifically concentrated on Euclidean geometry, at first for its elegant imagery, but then diving in even further it was clear that Euclid, and many others before and after him, were motivated by trying to find order in the world, and trying to understand more than they could see.

I make marks in the earth with a hand-held garden tiller that breaks through the top layer of crusty salt to reveal the dark clay underneath. And unlike the Nazca lines which are still there after 1500 years, my lines disappear as soon as it rains and the salt levels itself out. It doesn't matter to me that weeks of labor in the hot desert sun erase, and it doesn't bother me that I am likely the only person to see them in person. The investigation that I've spent years on, and the process of making the lines is the important part to me. I have photos and video taken from a drone, and those artifacts serve as a surrogate replacing the performance of markmaking.

I have been going back to Nevada every summer for the past five years to create land drawings in Bonneville Salt Flats. This year I was fortunate enough to spend time at the Montello Residency instead of the glamorous Motel 6 in Wendover. I spent some days driving to Wendover to draw in the salt, and I spent other days in the studio working on my drawing plans, reading, and enjoying the quiet space, walking through the sagebrush and looking at the stars. Having that time in that space was incredibly motivating and productive. Days of working flew by as I turned off my devices and never looked at the time. This year was my most productive trip yet, and I'll spend the next few months editing the work, and missing the quiet space of that cabin from my home in Washington DC.