

Far Range (Peñasco)

2017

graphite on vellum dipped in beeswax

“The dimensions of Love’s work induces sublime sensation; its immersive in size and scale, simultaneously enveloping and towering over the viewer. Love’s ambitious drawing is both painstakingly specific and imposingly generalized. According philosopher Edmund Burke, ‘it is vastness, or “greatness of dimension”, which is “a powerful cause of the sublime’, like ‘looking down from a precipice’ of a mountain. However, the infinitesimally small, too, as in the fineness of Love’s marks, is an experience of the sublime: ‘we become amazed and confounded at the wonders of minuteness; nor can we distinguish in its effect this extreme of littleness from the vast itself.’ Confronted by these objects, we simultaneously shrink before imposing grandeur even as we tower above the delicate and minuscule.”

–Excerpt from *Sublime Formations: The Beauty and the Horror of Afton Love’s Desertscapes*, by Rebecca Ora/rora.

Remnant I (Union)

2020

locally dug micaceous clay fired in a pit

“By casting in stark black or white, and drawing in monochromatic values on paper, Love’s work further decontextualizes and estranges scenes of the American West. Robert Rosenblum described the ‘abstract sublime’ in 1961 as accessing the ‘infinite voids’ that lie beyond reason. Indeed, Kant’s sublime requires a level of ‘disinterest,’ a segregation from mundane association and utility that is captured in Love’s treatment of these potentially familiar forms that, in these uncanny renditions, force us to look more carefully at what is before us.”

–Excerpt from *Sublime Formations: The Beauty and the Horror of Afton Love’s Deserts*, by Rebecca Ora/rora.

Embedded Sequent (Dream)

2021

cast resin, series of eight

“This series of cast tiles proposes an archive, a record of a rock’s continuous erosion obsessively preserved. According to Burke: ‘the ideas of eternity, and infinity, are among the most affecting we have: and yet perhaps there is nothing of which we really understand so little, as of infinity and eternity.’ The limitlessness of Love’s careful marks, and of the number of modular units that might someday comprise the series of casts, and of the boundaries of the immense drawn landscape are inextricably linked to the incomprehensibility of time also etched within this work. Love’s practice is bound up in the attempt to grasp nature through imagining this rock hewn through unfathomable spans of time. This mystery compels not only these pieces, but the artist’s project overall.”

–Excerpt from *Sublime Formations: The Beauty and the Horror of Afton Love’s Desertscapes*, by Rebecca Ora/rora.

Embedded Sequent (Blanca)

2021

cast gypsum, series of eight tiles

“The series of *tierra blanca* and gypsum casts of the negative space at the surface of rock formations that comprise *Embedded Sequent (Blanca)* abstract the landscape through representing it in excerpts. The tile-like imprints of landscape shards, featuring subtly textured irregular surfaces, provide little information regarding precise site or significance. The viewer is left to meander within these mysterious crevices that obliquely reference the cracks and creases of human skin.”

–Excerpt from *Sublime Formations: The Beauty and the Horror of Afton Love’s Desertscapes*, by Rebecca Ora/rora.

Center Stone

2020

graphite on vellum dipped in beeswax

Chaco Range

2016

graphite on vellum dipped in beeswax