

# ArcheoInventions

A Critical Introduction to



untraceable yet fascinating lands – perform the functions of question marks, raising doubts in the viewer while, simultaneously, eliciting individual reflections on themes such as life, memory, loss, hope, desire. “I ask questions,” asserts in fact the painter in an unpublished statement, ra



echo – and poetically update – the disquieting, yet intriguing, topographies created by the masters of the Sublime.

As a philosophical and art-related category, the Sublime emphasizes the subjective perception of reality and stresses, at the same time, its proximity to the realms of imagination as an essential component of the aesthetic experience since it gives prominence to that feeling “of being overwhelmed by a sense of something incomprehensible, or incommensurable, or more powerful than we are,” as scholar Jane Forsey pointed out<sup>4</sup> in her article,

psychological reactions that the beholder may express – or be affected by – during the process of interaction with nature sub species comprehensio aesthetica is to say, on the basis of an aesthetic – instead of rational or scientific – understanding of reality .

In their enigmatic ambiguity, suspended between longing and hope, expectation and nostalgia, the works elaborated



perception from knowledge, present from past. The works composed by John Oberdorf do not offer comforting solutions , nor do they provide escapist perspectives of alienation for a consumeristic appreciation. On the contrary, they build monuments of doubt, of creative inquiry , declining the infinite verbs of reality in enticing visual conjugation in jnthest wy,