**Sigrid Nassuphis:**

***My Fingerprint***

**June 25 - July 15, 2024**

**Opening Tuesday, June 25, 7- 10 PM**

https://plyfa.space/en/space/

**ΠΛΥΦΑ**

                                   “Each person’s grief is as unique as their fingerprint.”

                                                                                                                                   David Kessler

OUT OF THE BOX is pleased to announce *Sigrid Nassuphis:  My Fingerprint*, a solo exhibition of works by Sigrid Nassuphis curated by Sozita Goudouna, PhD. Installed in one of the central venues of the new versatile platform for artistic expression, PLYFA, the exhibitionattempts to address and challenge our perceptions of the relationship between grief, creativity, and the sublime.

The greater part of contemporaneous (mainstream) art is defined and marked by styles, trends, theories, movements, or a particular cultural milieu based on the parameters of art history and current critical discourse. Thus, in this “contemporary condition,” it is rare for a curator to discover a visual artist whose work is truly meaningful, aesthetically significant, unexpected, and previously unknown.

**Sigrid Nassuphis: *My Fingerprint***attempts to do just that. It defines a new body of groundbreaking fine art in its focus on the untutored, free, unconventional, and individual creator. It unearths a female artist that does not operate professionally as an artist and who creates for the most part with limited or no connection to the national and international mainstream art world and its dealers, galleries, collectors, critics, schools, and museums. However, this originality doesn’t conform to any sort of socially marginalized type but rather gains its meaning from the visionary, imaginative, raw but also masterful in color choices, texture, surface, and composition.

Reclusive, and to some degree isolated, Sigrid Nassuphis, unveils a variety of artistic skills and intentions including inspirations from her everyday reality in the alpine landscape at Bugliaga di Trasquera on the Swiss-Italian border in the Alps, in their interface with her imagination and drawn from her memory, and daydreams.

Her vision is always a vision of nature and of the mountains. Nature, not appropriated by "landscape painting," but rather the nature that we encounter at any given moment of our existence when the mechanical progression of the mundane and ordinary life is disrupted by the experience of the sublime.

In Nassuphis oeuvre, grief can be perceived as the highest manifestation of mysticism and the sublime. But the sublime is ambiguous and multifaceted. As Edward Burke puts it, terror and the sublime are connected with the magnitude of nature to overwhelm humans. [1] Thus, there can be no sublime without terror, and wherever there is terror, there is also, at least potentially, the feeling of the sublime.

In the same breath, in Sigrid’s work there can be no serenity without grief, and wherever there is harmony, there is also, at least potentially, the feeling of grief. Noneheless, instead of obscurity, the artist's grief is communicated through the masterful use of color and interplay of light that also alludes to the enlightened spirit of the artist. As David Kessler notes: “Each person’s grief is as unique as their fingerprint. But what everyone has in common is that no matter how they grieve, they share a need for their grief to be witnessed.”

From a dimension beyond temporality and space, and while she is engaged in her creative practice, it seems that Sigrid's only concern is the magnitude of nature to overwhelm humans. Witnessing the grief for the loss of her husband takes the form of sympathy for humanity as she embraces our assigned role as participants in the unfolding of our vulnerable being.

Her work is masterful in that it is at the same time earthly and transcendental. The real and earthly intersects with the eternal in Sigrid’s singular fingerprint while her perception of our transitory natural world acquires a sense of permanence through the solid apogee of her mountains.

In *Au Bonheur des Morts*, Belgian philosopher Vinciane Despret argues against a results-oriented vision of mourning as a phase one has to go through, in order to let go of the deceased, to position them firmly in the closed off realm of the dead and to focus on “life” and to move on again. Sigrid’s presence alludes to a mountain in that she does not want to move on again. *Her work* oscillates between the sublime expression of life that is nature’s basic characteristic and the realization of finitude. The vividness of her perception as she is exploring these new artistic territories is otherworldly but at the same time steeped in the transparency of light. And predominantly her celestial mountains made of sublime spheres of nature become a source of healing for the artist but also for the viewer.

**\*Sigrid Nassuphis** (1940) grew up in Bavaria. She studied graphic design and fashion in Konstanz. She moved to Greece with her husband in 1967. Nassuphis worked as a graphic designer and pursued artistic interest in painting and pottery as well as in the natural world. Hiking in natural environments across Greece, typically on trails or paths from the from the gorge of Vicos in the north to multiple ascents of Mount Olympus allowed Sigrid to explore nature, enjoy scenic views, and offered her a chance to disconnect from daily life and immerse herself in the tranquility of nature.