

GOWEN
GENEVA, SWITZERLAND

CROSSINGS

MARIA CEPPI
TAMI ICHINO

Public opening
May 28th
in the presence of the artists

Press Release |

May 28 - September 10 | 2026



Tami Ichino, *Michishirube (Vague, sable, coquillages, pierres, verres, porcelaines)*, 2025, Acrylic on canvas, 130 x 180 cm. Courtesy of the Artist and GOWEN. © Thomas Maisonnasse.

GOWEN is delighted to open **Crossings**, a joint exhibition with works by Swiss artist **Maria Ceppi** (b. 1963, Visp) and Japanese artist **Tami Ichino** (b. 1978, Fukuoka).

Presented together for the first time, both Ceppi and Ichino, using different techniques, engage with familiar objects and natural forms, creating poetic works that shift between recognition and ambiguity. Expressed in their unique visual language, assembled materials, symbolic imagery, or hybrid forms open spatial possibilities where memory, intuition, and personal association intersect. Through their meticulous approaches to their practice, attention is brought to the hidden presence within things, crossing from one form, realm, state or meaning to another, revealing a broader, universal dimension.

Belonging to one of Switzerland's most influential generations of contemporary artists, Maria Ceppi's expansive practice includes installation, painting, and public art as well as sculpture. Found objects, industrial materials, and organic remnants are some of the varied elements combined by Ceppi into hybrid sculptural forms. In a direct intervention by the artist, and through careful creation, familiar, everyday objects such as rubber gloves, plastic items, plants, or metal fragments are stripped of their original function and reconfigured into new compositions. Belonging to her *Objets Cultes*, a series of small, hand-assembled works, Ceppi further pushes the boundaries of her *objets* to explore shifts in scale, not only as an action but rigorously translating an intimate artistic vision to bring the viewer into a new dimension.

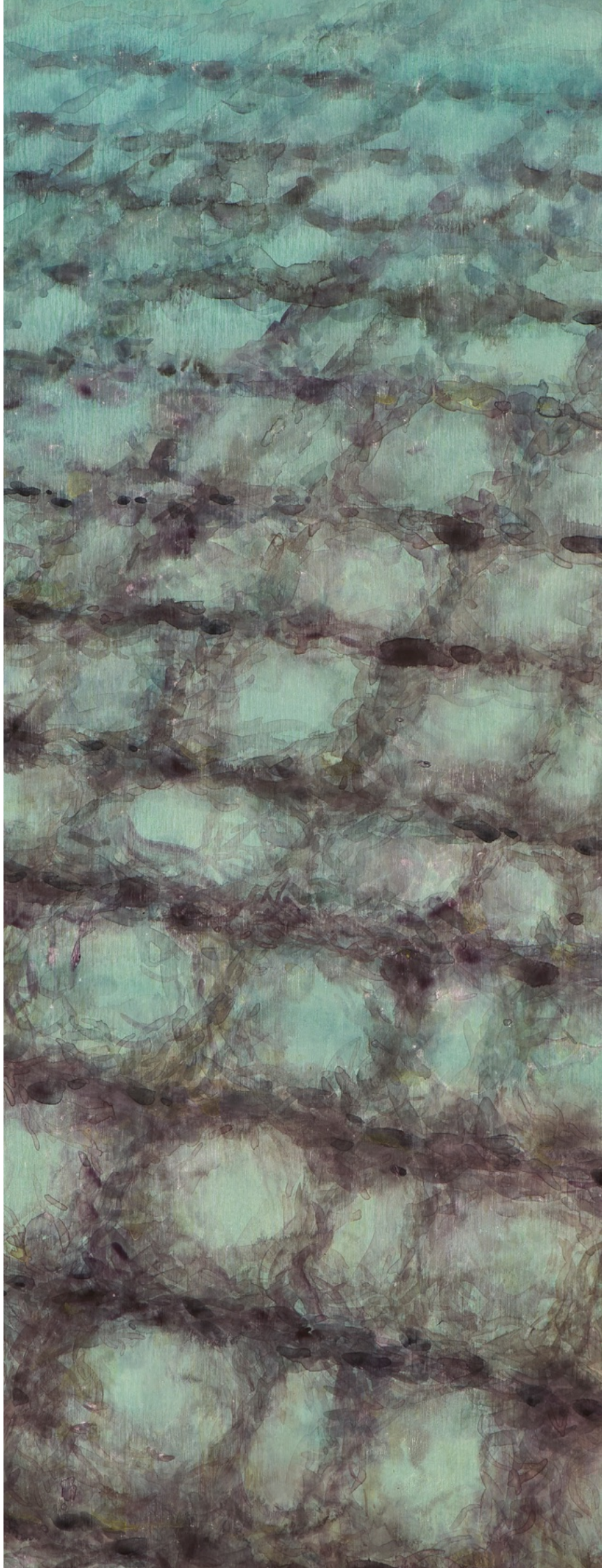


Her resulting, large-scale sculptures, transformed in a foundry using bronze, silicone, aluminium, ceramic, or 3D printing, retain the tactile and familiar qualities of the original *Objets Cultes* while extending their conceptual and physical presence. From her ongoing *Hybrid Shapes* series, these monumental works, simultaneously playful and disquieting, explore material memory, consumption, transformation, and the emotional associations attached to objects. In their new appearance, they resist fixed interpretation, instead operating through association, contradiction, and sensory recognition.

Tami Ichino's contemplative works offer quiet encounters and inner worlds, in resonance with Ceppi's sculptural assemblage. Working across painting and sculpture, her compositions are informed by a considered use of colour, intuition, and close attention to nature. Ichino's latest works, developed over the past two years following travels to Japan reflect her ongoing preoccupation with coexistence, humanity, and peace. Drawing in part from Japanese scientist Keiko Nakamura's publication *Biohistory*, Ichino considers the origins of life and the fragile relationship between civilisation, the human, and the natural world.

Natural motifs and everyday materials recur throughout her practice. Through these elements - such as shells, plant fragments, seeds, ceramics, sea glass, and aquaculture nets - Ichino explores dualities between the artificial and the organic, permanence and fragility, individual and collective experience. Shaped by memories and landscapes, the works connect both to Yanagawa, her place of birth, and to the Lac Léman from where she lives and works today. Water is a recurring presence running through several bodies of work developed by the artist. Transparency, fluidity, and transformation become metaphors for the canals of her hometown, the Genkai Sea, the Ariake Sea, and the Swiss waters of her adopted country.

Ichino's work oscillates between figuration and abstraction through a process of reduction and distillation. Using only the three primary colours together with black and white, she pares forms back to their essentials, creating compositions that touch on minimalism through both colour and form. For example, the suspended lamps of a fishing boat used for attracting marine life at night may also be interpreted as cephalopod eggs or microscopic cells – their outlines further establishing formal links with Ichino's series exploring cells and bacteria.





Maria Ceppi, *Pricklyrose*, 2025, Polymer plaster, Plastic, Lacquer, SLA-Print, 50 x 82 x 120 cm. Courtesy of the Artist and GOWEN.
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Elsewhere, agitated waters of the Ariake coast rendered in greys and blues dissolve distinctions between sea, earth, and sand. Or a canal boat placed out of context into the open sea, eluding to the tension between nature, displacement, and human intervention.

Throughout the exhibition, Ichino combines intimate personal references with broader reflections on civilisation, ecology, and the coexistence between Man and nature. Her poetic compositions remain open and unresolved, balancing spirituality, abstraction, and observation.

Crossings guides a dialogue between Ceppi and Ichino through a shared interest in how meaning can emerge from ordinary materials and overlooked forms. Moving beyond what is immediately visible, the works cross over and inbetween themselves, revealing a changing dynamic amongst object, memory, perception, and imagination.

Around 30 works are included in the presentation.

ABOUT THE ARTISTS

Maria Ceppi (b. 1963, Visp, Switzerland). Maria Ceppi lives and works in Valais. Ceppi studied at the École nationale supérieure des beaux-arts in Paris and completed the Master of Arts in Public Spheres (MAPS) programme at ECAV, now EDHEA in Sierre. Her work has been presented in solo exhibitions at institutions and art spaces including: the Valais Art Museum in Sion, the Fondation Louis Moret in Martigny and the New Fulcrum Gallery in Soho, New York. Her recent solo exhibitions include: *Chimära*, Gallery Fabian Lang, Zurich and *Maria Ceppi: Towards Elsewheres*, was presented at the Kunstmuseum Thurgau in Warth in 2025/26. Ceppi has also participated in numerous group exhibitions, including: *Backstage Engelberg*, curated by Dorothea Strauss, as well as exhibitions at the Valais Art Museum, the Lugano Art Museum, the Musée de Bagnes, the Triennale of Contemporary Sculpture in Sion, Bex & Arts and the Swiss Institute in New York. In addition to her exhibition work, Ceppi has realised several public art and art-in-architecture projects, among them *Zeitdokument*, created for the NEAT/Lötschberg tunnel construction site in Visp, and *Gronggusunna*, created for the senior citizens' centre in Naters. She has received several awards and grants, including: the Prix Fondation Henri & Marcelle Gaspoz and the ArtPro grant from the Canton of Valais. Her work is included in the collection of the Valais Art Museum and in numerous private collections in Europe and the United States. It has also been featured in various publications and critical texts.

This is the first presentation of Maria Ceppi by GOWEN.

Tami Ichino (b. 1978, Fukuoka, Japan). She lives and works in Geneva. Selected solo exhibitions: Capsule Halle Nord, Geneva, CH (2019); GOWEN, Geneva, CH (2018); Espace Kugler, Geneva, CH (2012); Palais de l'Athénée, Salle Cornier, Geneva, CH (2012); Halle Nord, Geneva, CH (2010); Galerie Faye Fleming & Partner (now GOWEN), Geneva, CH (2009). Selected group exhibitions: *Regards Tissés*, bâtiment de la Maternité, CHUV Lausanne, CH (2026); *Making the Landscape*, GOWEN, Geneva, CH (2024); *Salutation*, GOWEN, Geneva, CH (2024); *Next*, GOWEN, Geneva, CH (2023); Ferme Asile, Sion (2019); artgenève 2018, curator Samuel Gross, Genève, CH (2018); Beirut Art Fair 2018, Beirut, LBN; Villa Dutoit, Geneva, CH (2017); Château de Vullierens, curated by Karine Tissot, CH (2017); Gowen Contemporary, Geneva, CH (2017); Galerie Forma, Lausanne, CH (2016); Studio Sandra Recio, Geneva, CH (2015); Fondation Alice Bailly, CHUV, Lausanne, CH (2015); Centre d'art d'Yverdon-les-Bains, CH (2015); Ferme de la Chapelle, Grand-Lancy, CH (2014); Hackney Wick Group Show, London, GB (2014); Espace Topographie de l'Art, Paris, FR (2014); Kunsthaus, Langenthal, CH (2009). A monographic catalogue was published by L'Apage editions in 2019.

Tami Ichino has been represented by GOWEN since 2009.