

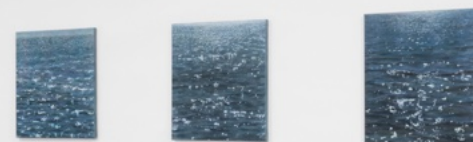
Crossings
Maria Ceppi | Tami Ichino
May 28 to September 10, 2026

Two artists, two disciplines, one exhibition. Maria Ceppi and Tami Ichino present a joint exhibition titled "Crossings" at Gowen, Geneva. The exhibition features a series of artworks that explore the intersection of different cultures, languages, and artistic practices. Maria Ceppi's work is characterized by vibrant, abstract patterns and textures, while Tami Ichino's work focuses on the interplay of light and shadow, creating a sense of depth and movement. The exhibition is a celebration of artistic collaboration and the power of shared experiences.

Artist Statements

Maria Ceppi: My work is a journey of discovery, exploring the boundaries between different cultures and languages. I use vibrant colors and intricate patterns to create a sense of movement and energy. Each piece is a unique expression of my artistic vision, reflecting the diverse influences that shape my work.

Tami Ichino: My work is a study of light and shadow, exploring the subtle nuances of color and texture. I use a variety of materials and techniques to create a sense of depth and movement, inviting the viewer to look closer and discover the hidden details. My work is a reflection of the complex and ever-changing nature of the world around us.



CROSSINGS

Maria Ceppi | Tami Ichino

Show Presentation |

May 28 - September 10, 2026 | GOWEN



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.

Maria Ceppi (Swiss, 1963)
Above, 2022
cast aluminium, cast plastic 3D-Print, lacquered
125 x 37 x 54 cm
MAC04

[Inquire](#)

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.

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.

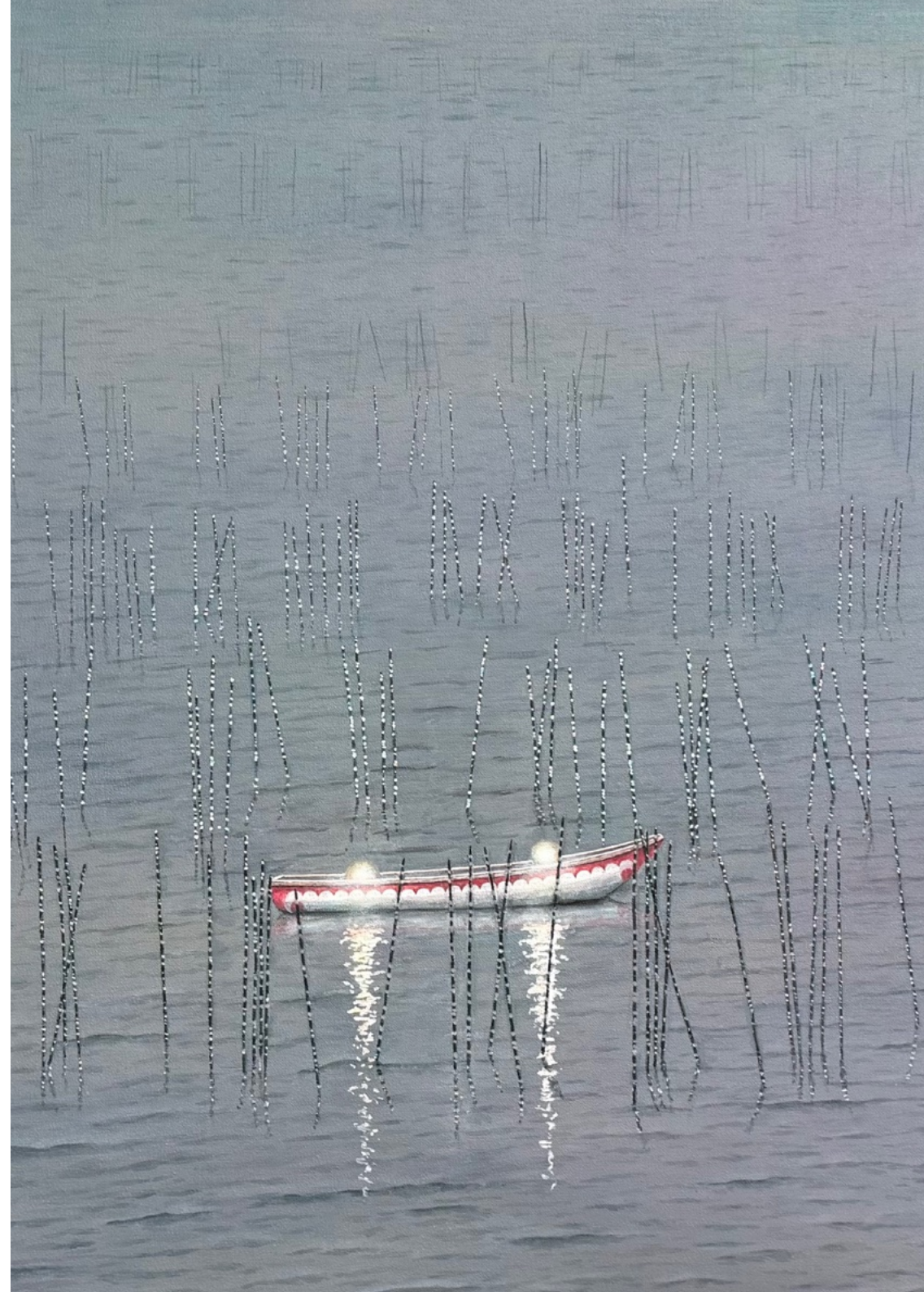
Throughout the exhibition, Ichino combines intimate personal references with broader reflections on civilisation, ecology, and the coexistence between Man and nature. Her poetic compositions remain open and unresolved, balancing spirituality, abstraction, and observation.

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.

Tami Ichino (Japanese, 1978)
Ariake Gray II, 2026
Acrylic on canvas
80 x 110 cm
31.5 x 43.3 in
TI013472

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Tami Ichino (Japanese, 1978)

Perles de Lac Series, 2025

Acrylic on canvas

50 x 40 cm each

TI01348

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)
Supion, 2021
polyester, microfibre
290 x 91 x 61 cm
114.2 x 35.8 x 24 in
MAC02

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)

Pricklyrose, 2025

Polymer plaster, Plastic, Lacquer, SLA-Print

50 x 82 x 120 cm

19.7 x 32.3 x 47.2 in

MAC09

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Tami Ichino (Japanese, 1978)
Nori, 2022
Acrylic on wood
20 x 20 cm
TI01394

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Tami Ichino (Japanese, 1978)

Kanata Series, 2025

Acrylic on canvas

40 x 30 cm each

TI013464

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)
Dentalflipper from the *Objets Cultes* series, 2024
Mixed Media
7.5 x 14 x 8 cm
3 x 5.5 x 3.1 in
MAC24

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Tami Ichino (Japanese, 1978)
Elevage 2/4, 2025
Acrylic on wood
50 x 30 cm
19.7 x 11.8 in
TI013452

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.

Tami Ichino (Japanese, 1978)
Porter (Bancs), 2020
Acrylic on canvas
180 x 130 cm
70.9 x 51.2 in
TI01367

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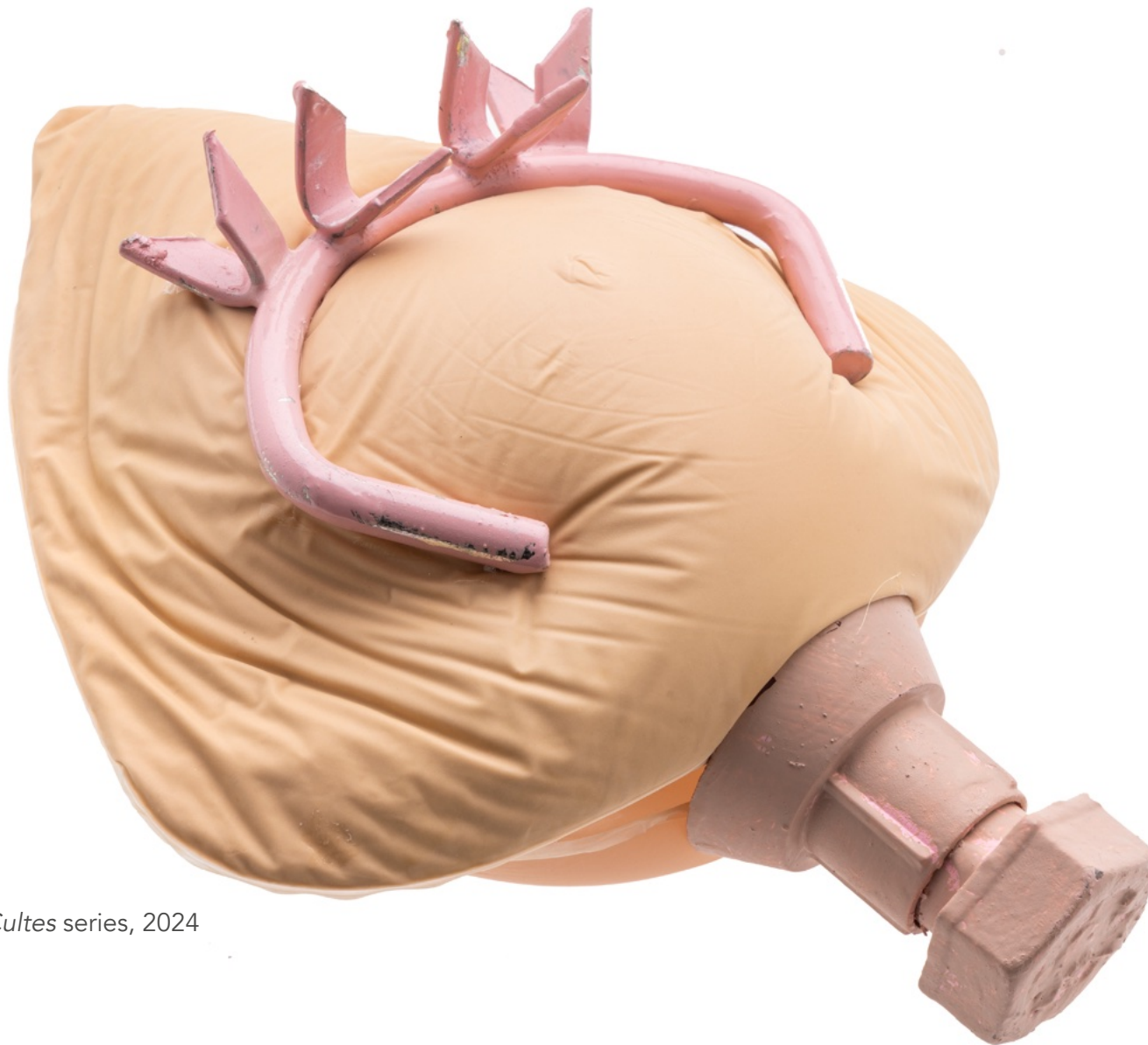


Maria Ceppi (Swiss, 1963)
Déesse from the *Objets Cultes* series, 2011
Mixed Media
11.5 x 6 x 5 cm
4.5 x 2.4 x 2 in
MAC14

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)
Stringbeast from the *Objets Cultes* series, 2024
Mixed Media
9 x 12 x 7 cm
3.5 x 4.7 x 2.8 in
MAC62

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Maria Ceppi (Swiss, 1963)
After Work, 2021
Silicon, Aluminium
130 x 86 x 32 cm
51.2 x 33.9 x 12.6 in
MAC17



Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)
Oropax, 2022
Aluminium cast, PU-Foam, Plastic
127 x 54 x 54 cm
50 x 21.3 x 21.3 in
MAC19

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN,
Geneva, CH, 2026. © Julien Gremaud.



Tami Ichino (Japanese, 1978)
Michishirube (Lampes), 2024
Acrylic on canvas
130 x 180 cm
TI013455

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Tami Ichino (Japanese, 1978)
Michishirube (Vague, algues, boule en plastique, coquillage, sable), 2026

Acrylic on canvas

130 x 180 cm

TI013469

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



Maria Ceppi (Swiss, 1963)
Rush, 2023
stone, wood, foam, aluminium
70 x 50 x 38 cm
27.6 x 19.7 x 15 in
MAC05

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Tami Ichino (Japanese, 1978)
Michishirube (Vague, sable, coquillages, pierres, verres, porcelaines), 2025

Acrylic on canvas

130 x 180 cm

TI013454

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.

Maria Ceppi (Swiss, 1963)
Fleur à Vie from the *storie protetti* series, 2025
Mixed Media
27 x 12 x 12 cm
10.6 x 4.7 x 4.7 in
MAC85



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Tami Ichino (Japanese, 1978)

Ariake Gray II, 2026

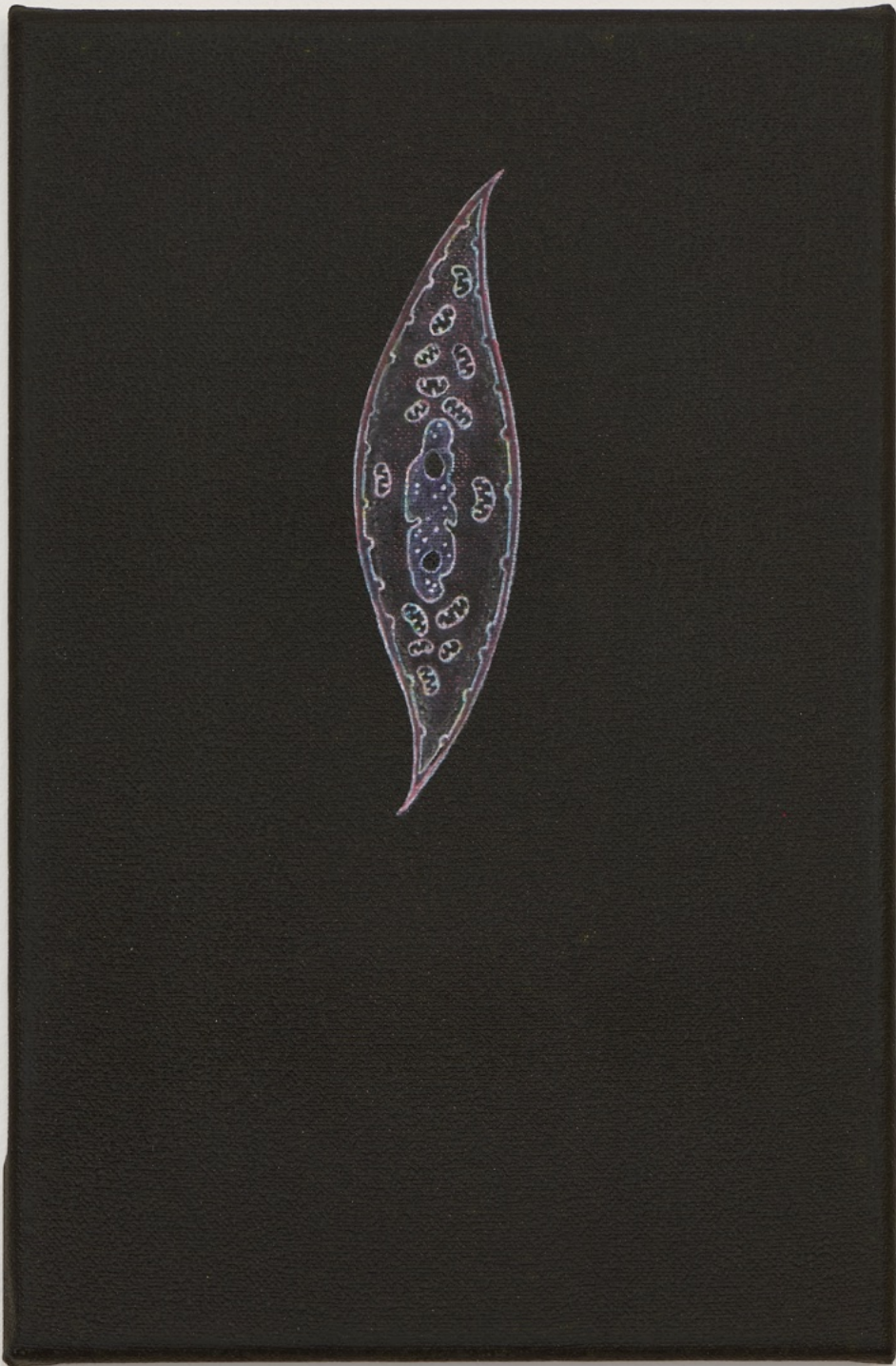
Acrylic on canvas

80 x 110 cm

TI013472

[Inquire](#)





Tami Ichino (Japanese, 1978)
Cellule (Muscule), 2025
Acrylic on canvas
30 x 20 cm
11.8 x 7.9 in
TI013443

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Installation View, *Crossings*, Maria Ceppi and Tami Ichino, GOWEN, Geneva, CH, 2026. © Julien Gremaud.



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