

Maria Ceppi

Location: Viktoriagärtli

The boundaries between public and private space define how we behave. If we are allowed to be completely ourselves here, we always have to relate to others there. Maria Ceppi's sculptures show, with clever humor and great courage with color, how the blurring of these boundaries can lead to productive confusion.

What interests the sculptor is the rebellious potential of small everyday objects, which she then enlarges many times over and assembles into hybrid, utterly improbable objects of absolute uselessness—at least if one is convinced that poetry has no use. But the incredulous amazement that Ceppi's sculptures made of rags, watering can spouts, decorative knobs or hair clips proves the opposite.

The artist likes to present her anarchic mash-ups of the inconspicuous as monuments in public spaces, thus setting the stage for the banality of the private: as a tribute to all the things that share life with us. The fact that Ceppi is showing them in the Viktoriagärtli in Engelberg is not without irony. The small park opposite the Tourist Center is one of the last relics of the Queen Victoria boom that gripped the town when the most powerful woman in the world at the time visited Engelberg Abbey in 1868. She came in simple clothes, hoping not to be recognized. But her dream of a brief happiness of privacy remained unfulfilled. *(roe)*

Maria Ceppi, born in 1963 in Visp, Switzerland, lives and works in Sierre, Switzerland. Her sculptures were most recently exhibited at jevouspropose, Zurich (2024), the Fondation Louis Moret, Martigny (2023), and the Kunsthalle Wil (2019), Switzerland.

Further information: mariaceppi.com