

A fundamental interest of mine is to articulate the complex interactions between the individual, society and the economy.

My work inhabit a lively, interconnected world where new materialisms edge towards post-materialisms and goes with an interest in a panpsychic thinking that runs through everything that was once so strictly divided into nature and artifice, organic and inorganic, the human and everything it is not.

I work mainly with ceramics and sound, collages and manual printing processes. Most of my works function as figures in all-encompassing installations.

Inspired by everyday life I attempt, through various methods, to filter out its simplicity. As a result I aim at opening up new dimensions of my understanding of reality and question the notion of perception altogether.



Maya Hottarek, *1990 in Chironico, TI
lives and works in Basel
mayahottarek.com IG @hottarek

Education

2007 – 11 Polydesign 3D, Loeb, Bern, CH
2011 – 12 School of Art and Design, Biel/Bienne, CH
2013 – 16 BA Fine Arts, University of applied Sciences, Bern, CH
2019 –21 MA Fine Arts, Institut Art Gender Nature, Basel, CH

Residencies

2018 Testdrive Residency, Nicosia, CY
2022 Pro Helvetia South America, Bogota, COL
Palermo Calling, Istituto Svizzero, Palermo, IT
2024 Land Residency, Lunga school, Seyðisfjörður, ISL
Blanc de Chine international artist residency, Dehua, CN
Open Studio, Fonderia Bataglia, Milano, IT
2026 Fondation FARB, Lubéron, FR

scholarships

2018 Prix Kunstverrein Biel, CH
2019 Prix Anderfuhren, CH
2020 Aeschlimann Corti Förderstipendium, CH
2023 Karriereförderung der Stadt Biel, CH

Solo and Duo Shows (selection)

2026 Since the future is not visible, Villa Renata, Basel, CH
Ceramic Brussel with Osnova Gallery, Brussels, BE
2025 There is a Sun, Haus für Kunst Uri, CH
Grid Core, KALI Gallery, Lucerne, CH
Snail Mathematics, PCP, Paris FR
MiArt with KALI Gallery, Milano, IT
2024 Haven, Coulisserie Gallery, Stockholm, SWE
Nada Villa wit Coulisserie Gallery, Warsaw, PL
2023 Soft Radiation, MiArt with A.Romy, Milano IT
Sum of its parts, A.Romy, Zurich CH
2021 Oxidiced niche, Liste art Fair, Basel, CH
2021 Petri dish dream, A.Romy Gallery, Zurich, CH
Isomorphous Drip, Krone/Couronne, Biel, CH
2019 Sextoy for Alien, Ballostar Mobile, Bern, CH
Autopoiesis, Lokal Int, Biel, CH
2018 Hotspring, Testdrive, Nicosia, CY
2012 Fall Deep Blue, Lokal Int, Biel, CH

Group Shows (selection)

2025 Whispers in my ear, Osnova Gallery, Valencia, SP
Onsernone Arte, Russo, CH
2024 So far so close, Swiss Embassy, Beijing, CN
Second Impressions, Komplot, Brussels, BE
What are we doing? City SALTS, Basel CH
Paths of desire pass through chaos, Villa Bernasconi, Geneva, CH
Les Utopiste magnetique, MBAL, Le Locle, CH
AC-Stipendium, Kunsthalle Bern, CH
2023 12 Rooms, Kunsthau Appenzell, CH
Toast, A.Romy Gallery, Zurich, CH
2022 Species of Spaces, The Bass, Miami, USA
Amateur Amantes, Waf Galerie, Vienna, AT
Haciendo y acerto, Cali, COL
Intelleaks, N/A/S/L, Ciudad de Mexico, MX
2021 Art'o'rama art fair, Marseille, FR
It wont be silence, CAN, Neuchatel, CH
Issue de secour, Stiftung Binz39, Zürich, CH
From Submersion to Subversion, Palazzina, Basel, CH
Melme, Sonnenstube, Lugano, CH
Autopoiesis, Langmatt Museum, Aarau, CH
2020 Situation 1 und andere, Kunsthalle Basel, CH
Habitat, Public Art Biennale, Morcote, CH
2019 INSONNE, Sonnenstube, Lugano, CH
2018 SUV, Spinnerei, Leipzig, DE
If it's conceivable its possible, Wallriss, Fribourg, CH
2017 Title on the Spot, Documente 14, Kassel, DE
Zukunftswucher, Stadtgalerie, Bern, CH
Basics, Kunsthalle Bern, CH
2016 Post Warm Positiv, Kunsthau Langenthal, CH
2012 Kochi-Muziris Biennale, Fort Kochi, IN

Curatorial Projects

- 2022- LaBola Residency, Russo, CH
- 2024-2025 Housy, Artist run space, Basel, CH
- 2018-2020 Gurzelen Residency, Biel, CH
- 2017-2020 Cabane B, Offspace, Bern, CH
- 2014-2019 Happy Positiv, Culture Exchange Program, INT

Paper Publications

- 2025 Kunstforum International 307, Köln, DE
- 2023 Moulure Magazine, Basel CH
Partial Magazine, Sydney, AU
- 2022 Swiss Emerging Artist Price, Geneva, CH
- 2021 works from twotiusandnineten and twentytwenty,
catalogue edition with 24 pieces, Kunsthalle Basel, CH
Post Sammlung, Catalogue, Zürich, CH
- 2019 Enter the heat, Gurzelen Residency (ed.), Biel, CH
- 2018 If it's conceivable its possible, exh. cat., Friburg, CH

Online Publications

- 2023 <https://artviewer.org/maya-hottarek-at-a-romy-2/>
- 2021 <https://www.neroeditions.com/morphing-practices/>
<https://www.moussemagazine.it/magazine/maya-hottarek-ju-lian-zehnder-isomorphous-drip-at-krone-couronne-biel-bienne/>
- 2020 <https://kubaparis.com/archive/maya-hottarek-at-a-romy>
<https://www.ofluxo.net/petri-dish-dream-by-maya-hottarek-at-a-romy-zurich/>

In Collections

- 2016 Fire Pot, Ceramic, Kunstkommission Stadt Biel
- 2017 Megaschmand, Ceramic, Kunstsammlung Kanton Bern
- 2018 Fall Deep Blue, Cyanotype, Die Post
- 2019 Letter to the Universe, Photography, Kunstkommission Stadt Biel
So fresh and so clean, Ceramic, Kunstsammlung Kanton Bern
- 2020 Fire, Ceramic, Museum zur Allerheiligen, Schaffhausen
Eukaryota 1, Ceramic, Kunstkommission Basel-Land
Hydrosphere 1, Ceramic, Kunstkommission Basel-Land
Sextoy for Alien, Ceramic, Kunstkommission Basel-Land
- 2021 Autopilot, mixed media, Kunstcredit der Stadt Basel
Samenbank, Ceramic, Zabłudowicz art trust
Honeyloops, Ceramic, Zabłudowicz art trust
- 2022 Waiting on Aquarius, Kunstkommission Stadt Biel
- 2023 OGGI, Cyanotype, Kunstkommission Stadt Biel
- 2026 The Archive, Kunstsammlung Kanton Bern



Soft Radiation Sound Meditation, Haus für Kunst Uri 2025

Soft Radiation unfolds as both an installation and a soundscape, exploring the energetic entanglement between material, body, and vibration. Within a field of suspended earthenware sculptures, the visitor's body is registered through infrared waves, initiating a multisensory choreography of light, scent, and sound. The installation's sonic composition is structured around a spectrum of frequencies corresponding to the chakral system—each tone engaging with the body's resonant field and its potential for somatic and energetic attunement.

The sound meditation is an invitation to connect—to one another and to the invisible network that binds us. Through a thirty-minute sound meditation, participants are guided to become conductive matter, attuning and balancing each other in a shared field of resonance.

The meditation is also made accessible in collaboration with Joyfully waiting on their online platform.

<https://joyfully-waiting.ch/>



Soft Radiation, installation view, Haus für Kunst Uri 2025

Video Documentation with sound:
<https://vimeo.com/manage/videos/1143092727>



Detail of past, present, future, 2023
Earthenware, iron oxide, lava earth, cotton threads, cotton
rope, audio installation
400x60x60cm



Grid Core, installation view, KALI Gallery 2025

These structural patterns—to-do lists, spreadsheets, apps, calendars—have become the modern regulators of our lives. They are systems designed to stabilise the body and mind, offering a so-called structure to better cope with instability. Since the beginning of time, humans have tried to decipher the sense of existence: their purpose on earth, their relations to others, and to grasp the mysteries of what lies beyond us, the afterlife, and the universe.

Modernity has only reframed this tendency.

Meticulous and multilayered, Maya Hottarek's work unravels the complex grammar of existence along the threads of life, relationships, and the everyday. She seeks what she calls „the sweet spots between organisation and chaos“—a space where the intimate and the universal converge. From bronze-cast nets to cyanotype panels and Chinese porcelain, her pieces navigate how systems of thought and symbology shape lives. Contemporary objects coexist with archaic symbols and celestial diagrams, stitched into fragile yet resilient constellations.

Fragment of the exhibition text by Camille Regli



Snail Oracle, 2025
Bronze and patina, shoe laces
ca 250x8x8cm



Snail Math, 2025
Bronze and patina
58x58x6cm



Chaos sensitivity, 2024
Cyanotype on canvas, zipper, wood,
metal, rose water



Grid Core, 2024
Cyanotype on canvas, polaroid, aluminium cast, bronze cast,
wood, lucky charm





Space holder, 2025
Bronze and patina
50x45x6cm



Current Vague, 2024
Cyanotype on canvas, wood,
aluminium cast, iron
150x90x12xm



Snail mathematics, 2025, installation view PCP Gallery Paris

"We've heard it, we've all heard all about all the sticks and spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the things to put things in, the container for the thing contained. For Ursula K. Le Guin, science fiction is a way of telling alternative stories. I think art also has this potential. For example, the story that the first and most relevant invention of humankind was not a spear or an arrow, but a container. A pouch. A hand-woven bag in which nuts, berries, fruits or herbs could be collected, brought home and shared with your loved ones. A bag in which stories could also be kept and passed on around the fire.

Maya uses her net-like bags to collect snail shells and things she has in her pockets: a key fob, gummy bears. Things that are important at this moment. And that are therefore in her handbag or in her pocket (today it is earplugs, a lip gloss and an essential oil). „[...]... and then later you take it out and eat it or share it or store it up for winter [...] or put it in the medicine bundle or the shrine,' writes Ursula K. Le Guin. Also, these objects Maya casts in bronze, reflecting on the significance of the essential little things that are important at a particular moment. Talisman-like objects that bring luck or provide security and that the artist might place in one of her almost shrine-like objects. Excerpt from Gioia Dal Molins exhibition Text



The Archive, 2025
Bronze and patina
66x48x6cm



The Gathering, 2025
Bronze and patina
44x46x6cm



The Carrier Net (detail), 2025
Bronze and patina
60x53x9cm





Current vague, Chaos sensitivity, Snail secret, 2024. Exhibition view from Paths of desire pass through chaos in Villa Bernasconi Geneva

the triptych of cyanotype prints presents itself as a piece of furniture, altar or portal. the multi-layered collage can be opened as a door and offers storage space for personal items. hidden in this installation is a pipette with metilene blue, which visitors can help themselves to. Themes such as ritual, whether cultic or everyday, temporality, the evocative power of text and material things, and the relationship with death and the cycle of life run through these polysemic and layered works.



Detail from current Vague, 2024
methilene blue in glass container
(the 3 pieces can be openend at
the handle, like a portal)



detail from chaos sensitivity, 2024
cyanotype on canvas, wood, alumin-
um, zipper



Average outcome of possible, 2024
Cyanotype on linen, aluminium cast, wood
120x90x12cm



Wednesday, 2024
Cyanotype on canvas, wood
60x80x12cm



Neokaryotes, 2023, Kunstmuseum Appenzell (audiovisual installation that reacts on the bodies entering the room.)

Maya's new eucaryotes are off-beat, unhinged, dis-organised creatures. Like her works, they inhabit the lively, interconnected world that is increasingly prominent in contemporary theory and philosophy, where new materialisms edge towards post-materialisms and an interest in a panpsychic thinking that runs through everything that was once so strictly divided into nature and artifice, organic and inorganic, the human and everything it is not. Quantum physics meets queer epistemology, fluid identities emerge from microbiology, technologies of information and communication converge with notions of the world in contact with itself, in touch with all its elements.

But these are not campaigners: they don't have a point to make but simply seem to take their place in some configuration that allows them to communicate with us, each other, and their world. They extend into other forms of life, and inorganic matter and processes too, not least because these are ceramics, which are themselves difficult to situate on one side or the other of the line that we still imagine extends between natural and artificial processes. And although Maya also works with all sorts of other materials and techniques, all her work has a lot in common with the qualities of ceramics, which are somehow strong and fragile too, brittle and also malleable, resistant and conductive, even super-conductive. Text by Sadie Plant



Same, 2023
Earthenware, earth, lava, red
iron oxide, cotton rope, recycled
cotton threads, blown glass,
light bulb, cotton cable

Dimension variabel
Ca 60x60x400cm



Multiplying pleasures, 2023
Earth, cotton rope, incense
sticks
Dimension variabel
Ca 60x60x400cm



Neokaryotes, 2023
Earthenware, earth, lava, red iron
oxide, cotton rope, recycled cotton
threads, cotton cable

639 Hz (heart chakra), 2023 (audio
installation)
Loudspeaker, amplifier, infrared
transmitter

Dimension variabel
Ca 60x60x100cm

Universal Uterus, 2023
Earthenware, earth, lava, red iron oxide,
cyanotipe on canvas, cotton rope, recycled
cotton threads, carabiner, pendant

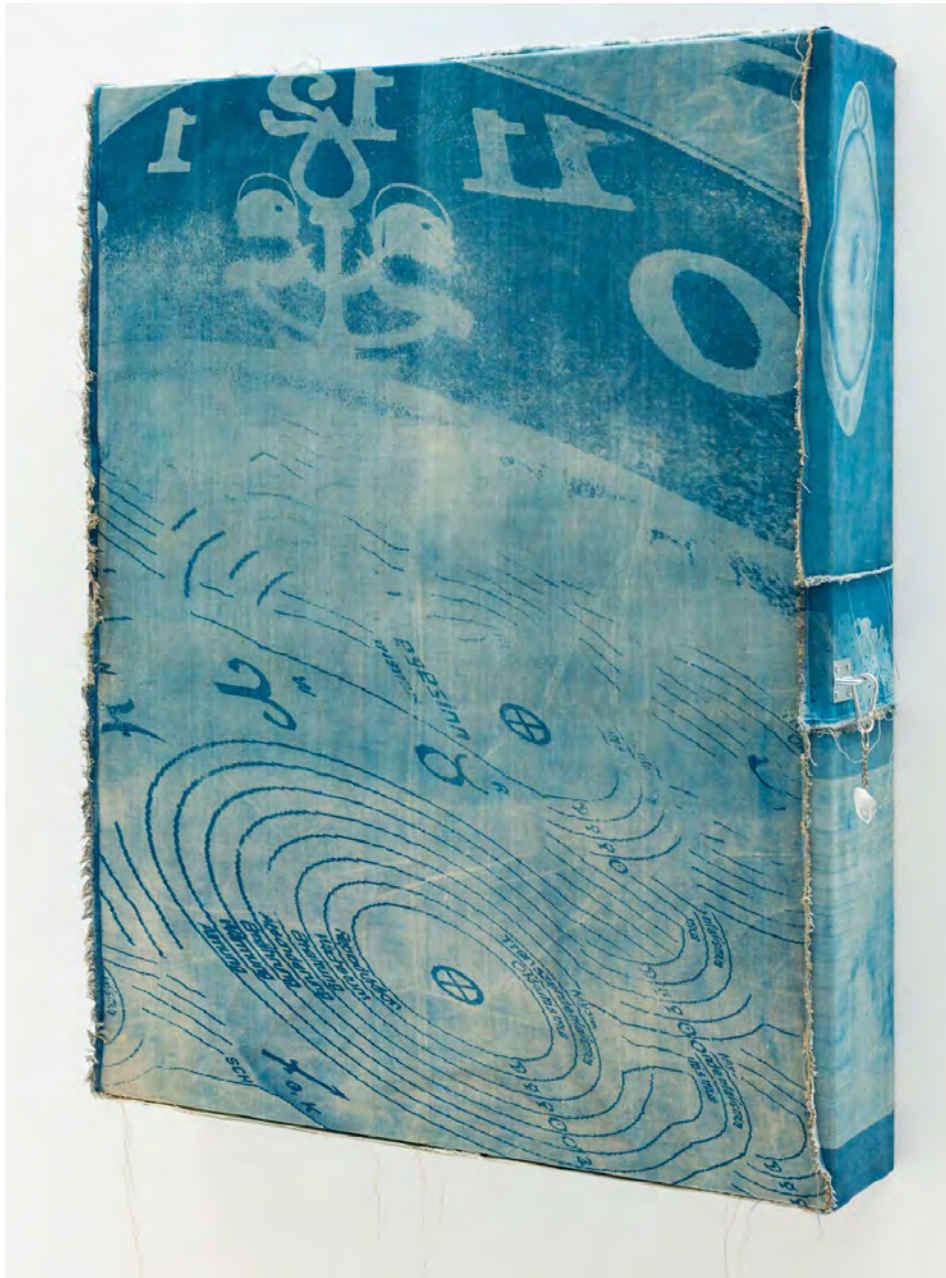
Dimension variabel
Ca 35x35x160cm





Sum of its parts, 9 May 2023, Moon Sunset 08:26, Sun in the sign of Taurus , installation view A.Romy Gallery Zurich

The last hour of today is bleaching the sky. A woman walks briskly wearing her pair of sky-hued jeans. A vociferous rush in the present, thinking about her future. She's a short time away at this point. The worn sidewalk creaks under her heels. It took two trains to get to Clayton before the pizzeria turned off his wood-fired oven. Written on a small scrap of paper, which she clutches with her fingers in the pocket of her soft jeans, the name of the pizza she has to order. In her condition, memory tricks her. At this point it's impossible to live like she used to. At first, they told her that after 9 months everything would end. No belly, no marks. It it's been 27 months now living symbiotically with a new creature. Ammò, sarà na sirena her friend used to tell her. But she didn't believe her. No way. She has never made love to anyone and especially not to the sea. Her heel clicks into something sticky. She suddenly realizes she's there. Finally something to eat. Finally, the craved circular miracle is near. As the waiter arrives, she pulls out her note. She is ready: I'll have a Prego. After several minutes the steaming round piel arrives on the table. She looks at it as if she's looking at the Earth from the moon. She grasps a slice and, with closed eyes, prays that the first portion will fulfill its magic. (..) A fragment from the exhibition text by Giada Olivotto.



SCH, OK, 2023,
Cyanotype on linen, wood
135x93x20cm



Positive discharge, 2023
ceramic, engobe, anti-stress incense sticks, cotton rope,
ca 40x40x300cm



Rebirth, 2023
Cyanotype on jeans, wood, aluminium
200x140x20cm

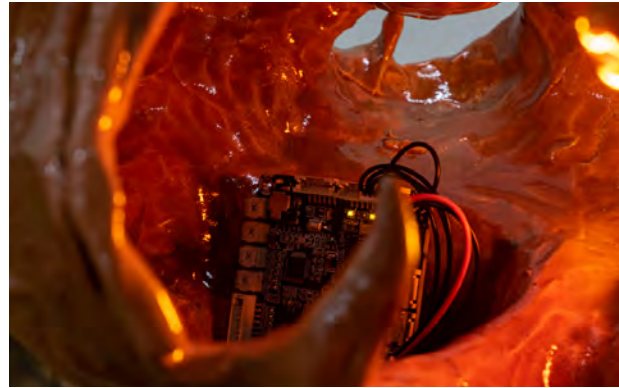




Soft Radiation, 2021, Krone Couronne, Biel/Bienne

In soft radiation the works recall the shape of other-worldly caves, almost alluding to the “grotto” as a natural cave near the water that acts as an enclave and protects from high tide and flooding. The “grotto” is symbolically perceived as a space of withdrawal, a safe space, a space of inner spiritual connection. A shrine for one’s own beliefs. A flame in its core is reminiscent of the heart, of the things that we hold dear. Do you think it burns? It warms the heart. It radiates. Attached to the lights is an army of tiny microphones. Like little insects they lightly shake the material and bring it to life in a feedback loop of vibrations resonating across the room. In music, harmony occurs when notes are played together, creating a perfect combination, or an environment that cherishes you, that you want to immerse into.

Collaboration with the composer Julian Zehnder. Text by Camille Regli and Kristina Grigorjeva.



Interview about Isomporhous drip with
Elise Lammer and Julian Zehnder:

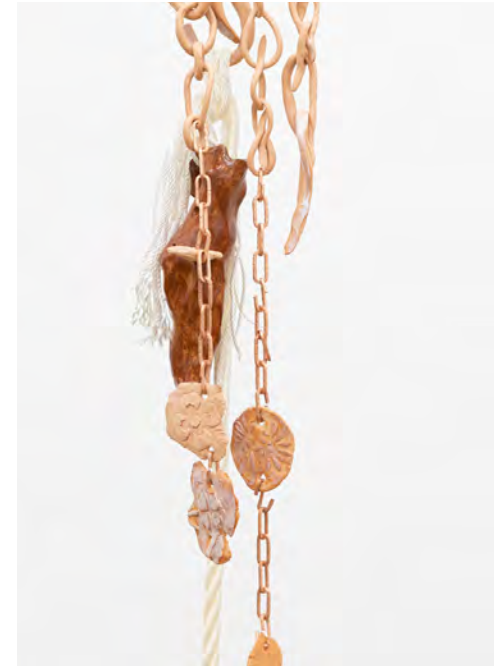
[https://www.neroeditions.com/autori/
maya-hottarek/](https://www.neroeditions.com/autori/maya-hottarek/)

Soft Radiation, installation view
Krone Couronne Biel/Bienne





Isomorphous Drip, 2021
ceramic, glaze, rope, water pump,
pcv tubes, hand pan, steel, water
200x100x100cm



Zen Spice Mandala, 2021
Ceramic, glaze, engobe powder, copper,
rope, motor





Isomorphous Drip, 2021
ceramic, glaze, rope, water pump,
pcv tubes, hand pan, steel, water
200x100x100cm



Video Documentation from the soundscultures
https://vimeo.com/648587273?embedded=true&source=vimeo_logo&owner=158110405