

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, including film acting as a link between all these elements.

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.



SCH, OK, 2023, 135x93x20cm



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, cyanotype 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





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

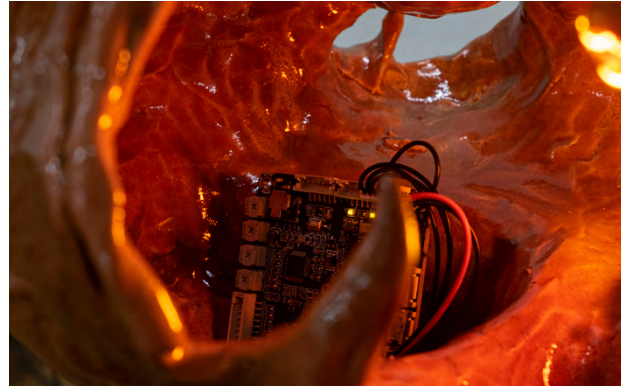


Positive discharge, 2023
ceramic, engobe, anti-stress incense sticks, cotton rope,
ca 40x40x300cm



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:

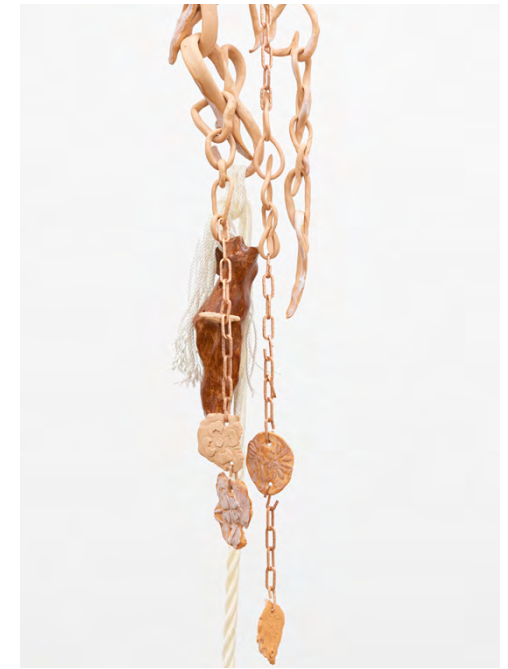
<https://www.neroeditions.com/autori/maya-hottarek/>

Soft Radiation, installation view
Krone Couronne Biel/Bienne





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



Video Documentation

https://vimeo.com/648587273?embedded=true&source=vimeo_logo&owner=158110405



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



The Petri dish dream, 2021, Installation view at A.Romy, Zurich

Connected but never welded, growing together

What should be disgusting is familiar. Sweet diminutive individual, Praised, needed & malleable explosive.

Is it The Touch of My Hand or the rotisserie itself, portraying heavy hairy gates, To kinda ~ Hell ~

Random and important, Sexy and not so frightening, ...in a planetary common field. Depends on your lense.

Plugging an organ here and there, in a dangerous, thorny and shapeable soil, Inside you, around you, fucking you. Where the detached observer is indeed a biosphere.

Everytime We Touch, There is no self interest in the Inaccessible to view - that's a lie. Uptake there is. How twisted otherwise. Here, have a chair, and please, Feel very welcome in our oxidized niche.

Poem by Pauline Coquart for Maya Hottarek



Thats hot, 2021
glazed ceramic, synthetic fur,
crystals, personal objects
68x38x20cm



Waiting on Aquarius, detail, 2021
glazed ceramic, synthetic fur, furniture from my teenagehood,
palo santo.
ca 200x100x90cm

Drip drop drip drop trip
glazed ceramic, water pump,
water, beewax
40x45x30cm



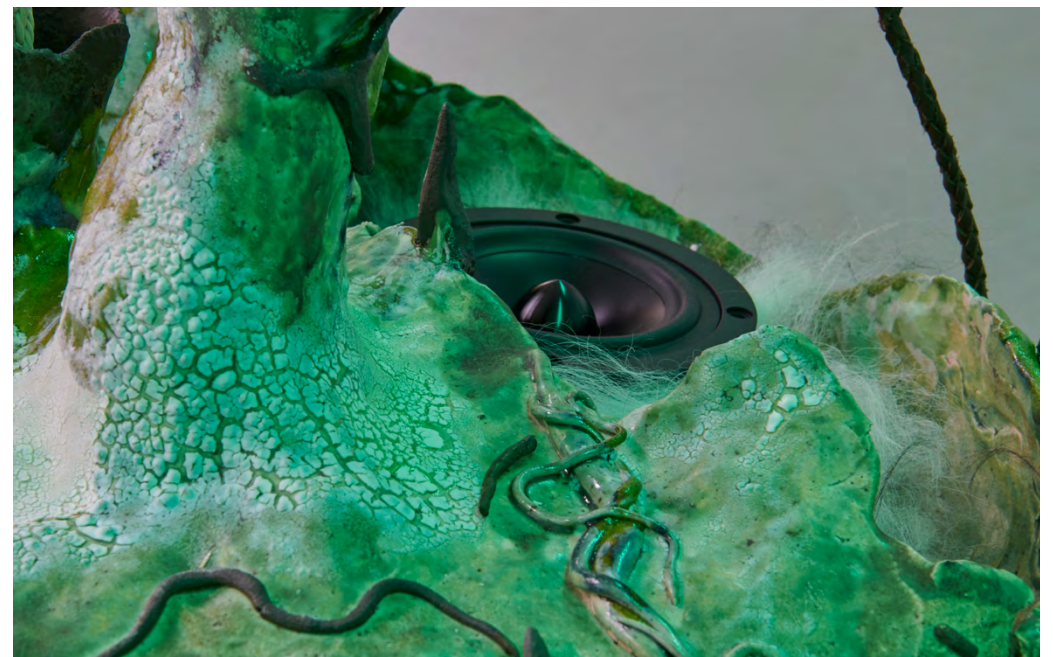


Autopoiesis, 2019

Lynn Margulis describes in her book the symbiotic planet the formation of eukaryotes, which over thousands of years have been transformed into cells with nuclei by the fusion of prokaryotic precursors. Today they are the smallest and most original form of all living beings created by sexual reproduction.

Hottarek & Zehnder reflect on the function of these microorganisms, their interdependence and their interactive behaviour in an ecosystem: All processes taking place in a cell have effects on the organism itself as well as on other species living in the habitat. These relationships are described in the Gaia hypothesis. The theory explains how the earth and its biospheres can be compared with a single living being: The earth's surface creates a dynamic system that stabilizes the entirety of all organisms and makes life and evolution of individual creatures possible in the first place. The prerequisite for this in turn is, among other things, the ability of different species to organize themselves in a common habitat.

In the course of social movements for the environment and nature, the Gaia hypothesis has found many followers in the hippie and New Age scene, where the earth is represented as an animate organism that is punished or rewarded in the sense of a „goddess of the earth“. In their collaboration, the artist M. Hottarek and the composer J. Zehnder attempt to develop a common language in order to rethink the discrepancy between scientific and spiritual approaches on a visual and auditory level.





Eukaryota 1, 2019
ceramic, glaze, animal hair, leather,
speaker, amplifier, hemp cord, cables
45x45x40cm

Eukaryota 2, 2019
ceramic, glaze, animal hair, leather,
speaker, amplifier, hemp cord, cables
60x45x40cm



No Titel, 2019
Pressed wood, ceramic, glaze, epoxy,
contact microphone, electronic bugs
60x45x40cm



The metamorphosis of fucking everything, 2019, Ballostar Mobile, Bern

The expansive installation shows a narrative landscape with various ceramic objects on the floor and on the wall, all of which have a connection to one another. In addition, there is a room scent that packs everything into a clinically clean atmosphere. This work brings together many themes, as already mentioned in the title. The Gaia hypothesis states that the earth and its biosphere can be regarded as a living being, insofar as the biosphere (the totality of all organisms) creates and maintains conditions that not only enable life, but also the evolution of more complex organisms. The Earth's surface thus forms a dynamic system that stabilises the entire biosphere. In addition to the natural connection of all organisms, there is the modern urge of humans to connect all devices with each other using 5G technology. Furthermore the work OM gives a link to the spiritual world, which says that the frequency wave of the Om corresponds to the natural cosmic frequency and thus connects us with everything.



5G. 2019
ceramic, glaze, artificial hair
30x45x4cm



Sextoy for alien, 2019
Ceramics, sand, gelatine, meister proper,
humidifier, powerbank,
dimension variable



Whatever comes, 2018
150x Action Energydrink, 40l Water, Glazed Ceramics,
Bifi, Painkillers, Vitamin supplies

Survive your Karma, 2018
Audio Installation
39.49min Loop

<https://soundcloud.com/maya-hottarek/survive-your-karma>



SUV, (Whatever comes), Werkschauhalle, Leipzig, 2018

Whatever comes is a (audio-) installation in and around a SUV. The question of why is there an ever increasing demand for SUVs with four-wheel drive? What are the motivations for this? Is it possible to maintain good karma while indulging oneself in these machines? The installation consists of a sports utility vehicle, 150 energy drink cans, 40L water, painkillers, and vitamin tablets. Between the readymades there are several ceramic sculptures offering a glimpse to a narrative. The audio installation plays over the car's sound-system. The viewer is welcome to sit inside and listen. The water slowly drips from the roof, over the engine, which empties over the duration of the exhibition and leaves small puddles on the ground. The ceramic text, which lies in the tire tracks reads: what goes out of the window comes back in the door.



Flow of The Universe, 2016
Glazed ceramic, waterpumps,
coconutwater, pressed wood,
acrylic paint
200 x 200 x 140 cm

True Story, 2016
HD-Video-Loop
02:53 min.

<https://vimeo.com/196463641>



Flow of The Universe, 2016, Kunstmuseum Langenthal

Flow of the Universe is a fountain that always circulates the same water. Around the fountain lies tetra packs of coconut water, which give an idea of what flows in the fountain. The room is filled with the coconut scent and the splashing of the water. The elements water and fire exist simultaneously. A collage tells the story a bit further, but the installation remains a rather mysterious. In another room, a film shows where the coconut water comes from- and the circle is complete. The film shows a young woman finding a coconut water tetrapack in the river. After tasting it she decides to follow the river upwards and finds more packages swimming in the river. After a few hours, she finds the source of coconut water. A source in the middle of the swiss mountains. After excessive consumption she finds herself lying happily in the grass and is sure that this source is a priceless gift.

Maya Hottarek, *1990 in Chironico, TI
lives and works in Biel/Bienne, BE and Basel BS
mayahottarek.com

Education

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

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
Open Studio, Fonderia Bataglia, Milano, IT

scholarships

2018 Prix Kunstverrein Biel, CH
2019 Prix Anderfuhren, CH
2020 Aeschlimann Corti Förderstipendium, CH

Solo and Duo Shows

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 Sextoys for Alien, Ballostar Mobile, Bern, CH
Autopoiesis, Lokal Int, Biel, CH
Geh, umarme einen Baum, Pleasure Zone, Basel, CH
2018 Hotspring, Testdrive, Nicosia, CY
IG HUL, O.T Raum für aktuelle Kunst, Luzern, CH
2016 Ordinary Schmand Ceremonie, Lootyland, Biel, CH
2015 VIP Club, Site Hospitalise, Belleley, CH
2013 South, Vorie, Biel, CH
Sturmfluten, Espace Libre, Biel, CH
2012 Fall Deep Blue, Lokal Int, Biel, CH

Group Shows (selection)

2024 Les Utopiste magnetiquw, MBAL, Le Locle, CH
tba, Villa Bernasconi, Lancy, CH
2023 12 Rooms, Kunsthaus Appenzell, CH
Toast, A.Romy Gallery, Zurich, CH
2022 Species of Spaces, The Bass, Miami, USA
Amateur Amantes, Waf Galerie, Vienna, AT
Materia, Ferme de tilleuls, Lausanne, CH
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
Lavender Chiffon, Flowershop, Offenbach, DE
Autopoiesis, Langmatt Museum, Aarau, CH
2020 Situation 1 und andere, Kunsthalle Basel, CH
Habitat, Public Art Biennale, Morcote, CH
Metamorphosis o.f.e, Cantonale, Centre Pasquart, Biel, CH
Artissima art fair, torino, IT
2019 INSONNE, Sonnenstube, Lugano, CH
Cursed Images, C. Rockefeller Center for the
contemporary Arts, Dresden, DE
Enter the heat, Sattelkammer, Bern, CH
2018 SUV, Spinnerei, Leipzig, DE
IG HUL, Projektionsfestival, Bremen, DE
If it's conceivable its possible, Wallriss, Fribourg, CH
One night/Rooftop, offsite, Athens, GR
Fallen Manners, Les Halles, Porrentruy, CH
2017 Title on the Spot, Documente 14, Kassel, DE
Zukunftswucher, Stadtgalerie, Bern, CH
Wenn die Leute kommen, werde zum Frosch,
kleine gekühlte Melone, CAN, Neuchatel, CH
Basics, Kunsthalle Bern, CH
2016 Post Warm Positiv, Kunsthaus Langenthal, CH
Kunst brint Rosen, Centre Pasquart, Biel, CH
2015 Deal Deal, Lokal Int, Biel, CH

Curatorial Projects

- 2019 Dont look back in anger, Sattelkammer, Bern, CH
- 2018-2020 Gurzelen Residency, Biel, CH
- 2017-2020 Cabane B, Offspace, Bern, CH
- 2014-2019 Happy Positiv, Culture Exchange Programm, INT

Publications

- 2021 works from twotiusandnineteen and twentytwenty, catalogue edition with 24 pieces, Basel, CH
- 2019 Enter the heat, Gurzelen Residency (ed.), Biel, CH
- 2018 If it's conceivable its possible, exh. cat., Friburg, CH
Hotspring, exh. cat., DriveDrive, Nicosia, CY
- 2015 Hausstellung, exh. cat., Atelyeah, Zürich, CH
Schellen, Hottma Verlag, (ed.), Biel, CH
- 2014 L'ete je suis pret, Hottma Verlag (ed.), Biel, CH
Chaos in my Mind, Hyperraumverlag (ed.), Biel, CH
- 2012 Kosmos Vertikal 1-6, Hyperraumverlag (ed.), Biel, CH

In Collections

- 2016 Fire Pot, Ceramic, Kunstkomission Stadt Biel
- 2017 Megaschmand, Ceramic, Kunstkomission Kanton Bern
- 2018 Fall Deep Blue, Cyanotipie, Die Post
- 2019 Letter to the Universe, Photography, Kunstkommission Stadt Biel
So fresh and so clean, Ceramic, Kunstkommission Kanton Bern
- 2020 Fire, Ceramic, Museum zur Allerheiligen, Schaffhausen
Eukaryota 1, Ceramic, Kunstkommission Basel-Land
Hydrospehere 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
Love Light, Ceramic, Zabłudowicz art trust
- 2022 Waiting on Aquarius, Kunstkomission Stadt Biel
- 2023 OGGI, Cyanotype, Kunstkomission Stadt Biel