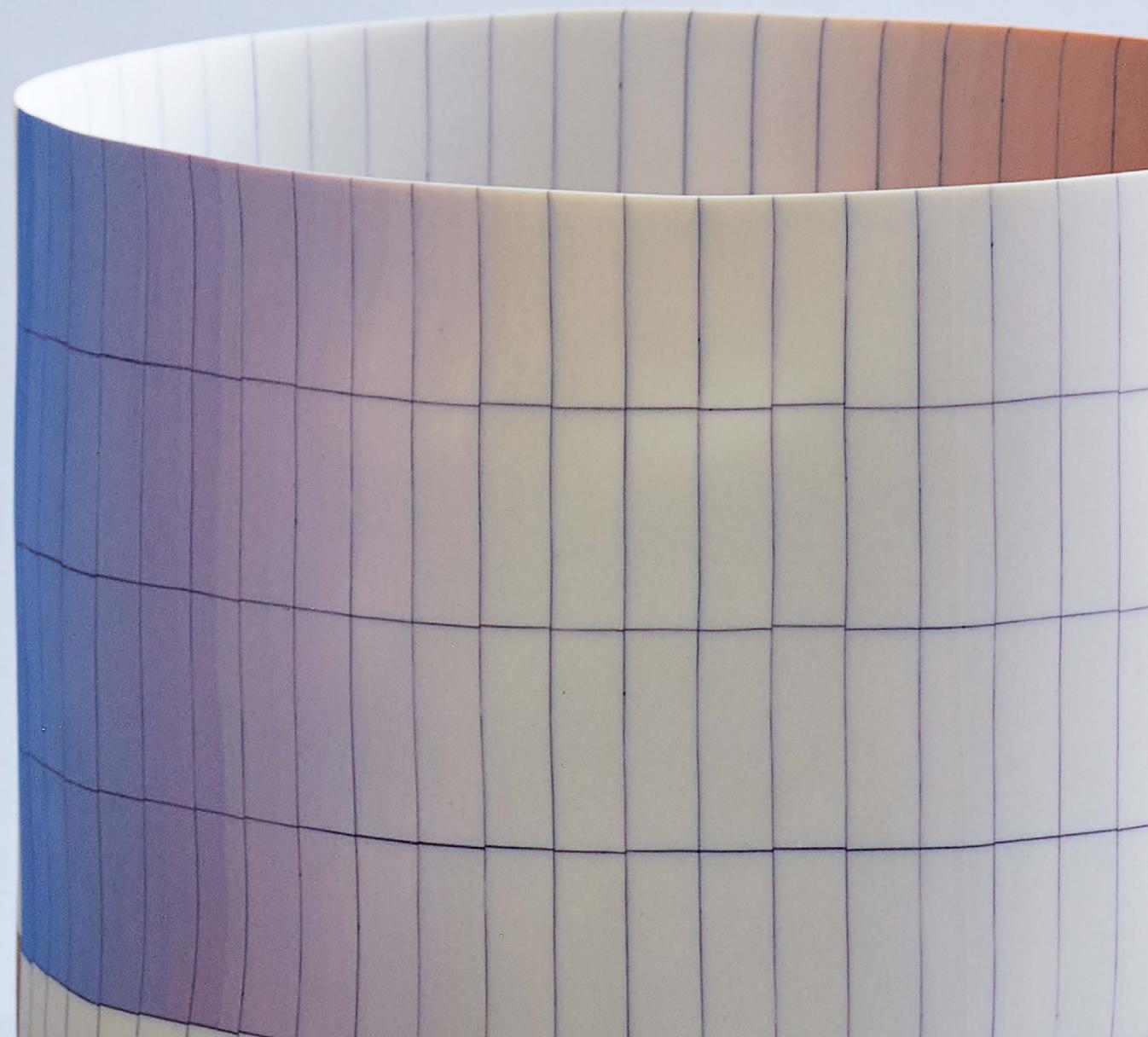


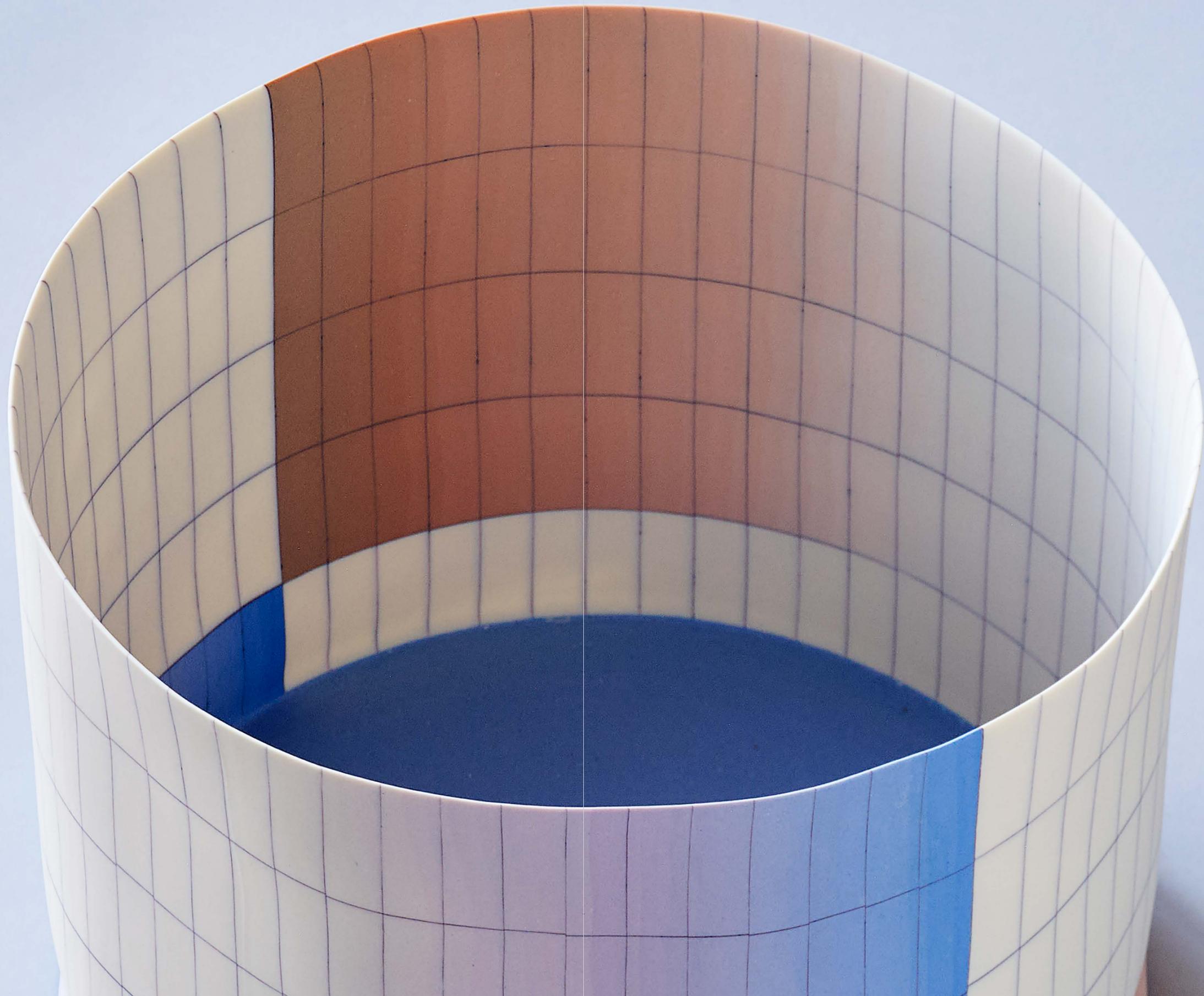
Where
colours
dissolve
into
weightless
nothingness

LOTTE WESTPHAEL

Simplicity is not simpleness
but clarified vision

Anni Albers







All or Nothing

By Maria Wettergren
Gallerist and Founder of
Galerie Maria Wettergren, Paris

Lotte Westphael's ceramic works are paradoxical. Behind their light, effortless appearance lies a complex and nerve-racking technique that borders on the impossible. With millimetre-thin strips of coloured porcelain, the Danish ceramicist patiently and passionately builds her cylindrical vessels, following a kind of patchwork technique that gives the works a soft undulating form with subtle colour gradations, arranged in rhythmic patterns. Within an area of just a few centimetres, there can be up to fifty different shades, created from as many individual pieces of porcelain. More astonishingly, as the colours of the porcelain are only activated through the firing, Westphael is obliged to number each tiny fragment to preserve the intended gradations. Through this personal technique, she brings ceramics to another level and into dialogue with other artistic fields, such as architecture, mosaic and patchwork. Bauhaus textiles — especially those of Anni Albers — are a major source of inspiration for Westphael, and this interdisciplinary approach is characteristic of her work.

By letting colour emerge from within the porcelain, rather than applying it to the surface, it becomes substantial rather than decorative. This makes a fundamental difference. On an aesthetic level, the firing process causes small, yet distinct, contractions in the porcelain, whose depth varies according to the intensity of the pigment.



Maria Wettergren in Lotte Westphael's studio.

It is precisely these subtle tensions that give the works their vivid textural presence and crisp resilience — like a piece of tenderly stretched textile. Yet, this approach also means that an important number of works break during firing. The technique itself, combined with the extreme thinness of the porcelain, often gives rise to fine cracks and fissures, mercilessly revealing themselves at the final stage of the creation, after thousands of working hours.

Therefore, when one of Westphael's pieces miraculously survives the long and complex process, emerging intact and without a single crack, it is as if angels are singing. Or an angel passes. In any case, it has something to do with music, silence and grace. It is no coincidence that many of her works bear musical references, such as *Syncope* or *Tintinnabuli*, the latter referring to a composition by Arvo Pärt. Just as the Estonian composer, it is silence and intervals that particularly interest Westphael. In the ceramicist's universe, tones are translated into colours, and intervals into gradations that slowly reach a point where they "dissolve into weightless nothingness."

I believe it takes a particular strength of nature, in a double sense, to create such works. Westphael

lives and works in one of Denmark's most beautiful regions, known for its powerful, atmospheric landscapes and vividly coloured cloud formations. The work *Purple Textile Syncope*, recently acquired by the Clay Museum, Denmark, is directly inspired by the purple sky above the Juelsø lake at sunset, observed by Westphael on her way to her studio. The inner landscape that underlies these subtle and sensitive works is, for obvious reasons, more difficult to trace. Yet one can catch a quiet hint of this in the artist's own compelling video recordings of the almost unbearably tense moment, when, after months of work, she finally opens the kiln and lifts the piece with the utmost care — as if carrying a newborn — while holding her breath. The faint smile that slowly appears on her lips, and the expression of humble pride when she sees that the work is intact and flawless, are deeply moving, and bear witness to the immense effort behind each piece.

It takes not only great inner strength and humility, but also courage, uncompromising determination, and the audacity to let go of control and confront both material and fate through a groundbreaking technique. It is truly about all or nothing — nothing less.



Tintinnabuli (2025).





Lotte Westphael in her studio with her ceramic back catalogue displayed on the shelves.



Cross-aesthetic dialogues

By Anni Nørskov Mørch
MA in History of Ideas and Art History

In their presence my breathing pauses. Numerous large cylinders occupy the studio of Lotte Westphael. Their thin porcelain walls rise from their circular base with their integrated patterns of gradient colors and rhythmic sections. Lotte Westphael is preparing her upcoming solo exhibition in Galerie Maria Wettergren, Paris in her clean, white studio in Central Jutland, Denmark. Here she surrounds herself with her own ceramic back catalogue on shelves, books on weaving and abstract art on the desk and drawings of new patterns and slabs of color samples along the wall of the central working area.

Here in the middle of the room, she joints together her next iteration of patterns with wet porcelain slabs on the worktable, while cloth covered cylinders are drying ever so slowly around her. In the adjacent room three large cylindrical ovens patiently await months of envisioning, calculating, color mixing up to 50 color tones and patchworking up to 500 tiny slabs to form a cylinder before the result is taken to the ultimate test. One in three or four cylinders will not make it to the exhibition because of cracks.

Leaning against the rhythm of my own heartbeat in the middle of the ceramist's highly organized studio, I become acutely aware that a body is not a calm

and collected cylinder. So, I contain myself and take a closer look at the cylinders while Lotte Westphael unfolds her cross-aesthetic inspirations and pattern iterations.

The ceramist has built her own world of perfection-like cylindrical tableaux of patterns. The patterns evolve in an ever-spiraling conversation with other artforms and artists like weaver and textile artist Anni Albers (1899-1994), abstract painter Agnes Martin (1912-2004) and textile artist Olga de Amaral (b. 1932). Artists that stretch the possibilities of expression via abstraction, patternmaking and color composition. These instigating conversations combined with the characteristics of her medium drives Lotte Westphael's quest to the limits where colored porcelain dissolve into weightless visions.

In dialogue with Anni Albers — colors that make grids sing

In Gradients—Homage to the Albers (2025) Lotte Westphael revisits a source of inspiration that resonated with her way of thinking about patterns as early as in 2016. Before having acquainted herself with the work of German American textile artist Anni Albers, Lotte Westphael made three cylinders in yellow with a striking affinity to Anni Albers' Wallhanging from



Three Yellow Synopses (2016).

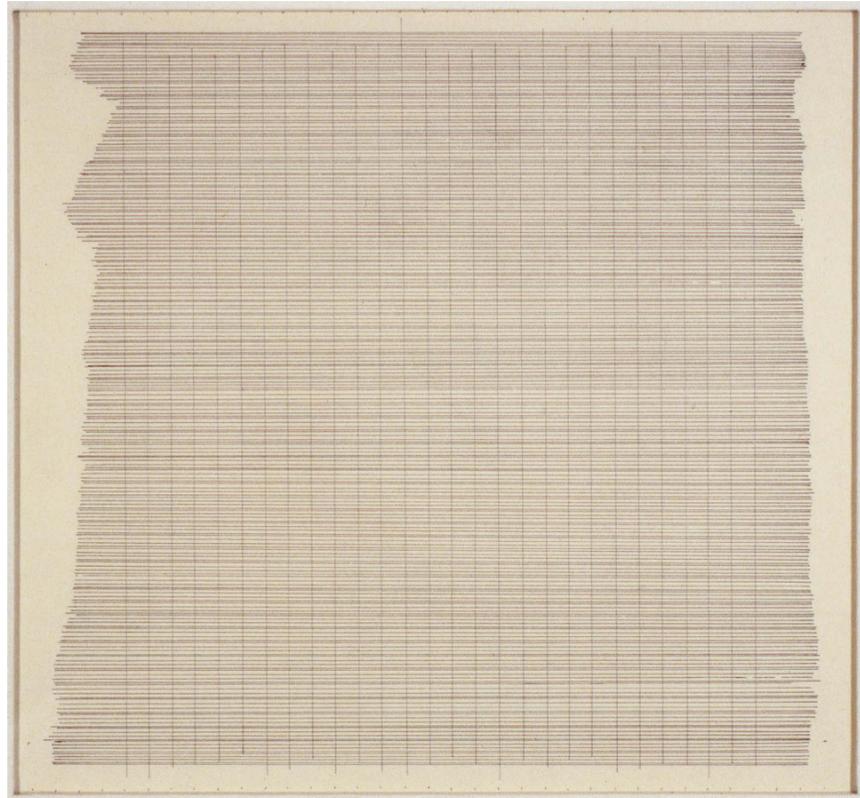
1925 (Die Neue Sammlung, Munich), the Black-White-Yellow weaving from 1926 (The Metropolitan Museum of Art, New York) and Wallhanging from 1926 (Harvard University Art Museums). The ceramist surmised that the pattern universe of the seminal weaver and artist must have existed as an unconscious backdrop, that she then activated as a conscious source of inspiration alongside other Bauhaus textile artists for a following exhibition at Dina Vejling in Odense, Denmark.

As a weaver in the Bauhaus School Anni Albers was renowned for blurring the lines between craft and art. Weaving creates fabric by interlacing threads at right angles, and the simple grid of the vertical warp meeting the horizontal weft is the governing principle of constructing patterns in weaving. Lotte Westphael's construction of patterns with slabs of colored porcelain is technically more like patchwork, since the ceramic slabs are not interlaced, but the pattern composition in Lotte Westphael's cylinders share its musicality with the weaver-artist mastery of Anni Albers.

In the 2025-work by Lotte Westphael dedicated to both weaver Anni Albers and her husband, Josef Albert (1888-1976), also a leading artist in the Bauhaus School, the ceramist has built an intricate grid of gradient color fields that illuminates the theories about color behavior by Josef Albers. He described color as the most relative medium in art. In his influential *Interaction of Color* published in 1963 he collected his insights from decades of ongoing inquiry and teaching on the variables of color behavior. Even though rules, properties and predictable effects of color can be described, the most fertile approach to color for a designer or artist in Josef Albers' view is experimenting with the ways in which color interact with surrounding colors. In *Gradients—Homage to the Albers (2025)* Lotte Westphael has built the cylinder as a repetitive matrix of small color fields that turn into a pulsating rhythm by means of the interaction between the different colors and gradients.



© Anni Albers, *Wall Hanging (1926)*.



© Agnes Martin, *Untitled* (1961).

In dialogue with Agnes Martin
— **lines that vibrate**

Lotte Westphael’s artistic practice is fueled by impressions from her own life and an ongoing dialogue with kindred spirits in art history, one being weaver Anni Albers another being painter Agnes Martin. Drawing out the essential piece of inspiration behind *Vibrant Lines — RED* (2025) Lotte Westphael says: “I am inspired by Agnes Martin’s thin pencil lines on the canvas”. Agnes Martin was a Canadian American painter known for her large square canvases with penciled grids. Her abstract paintings call on spiritual ideas and present delicately divided surfaces without objects or interruption.

On the very first page of *Writings 1960-1989* Agnes Martin distills her thinking on perfection as an ideal that is never met by the realities of her mesmerizingly simple paintings. She writes: “I hope I have made it clear that the work is about perfection as we are aware of it in our minds but that the paintings are very far from being perfect — completely removed in fact — even as we ourselves are”.

Lotte Westphael goes as far as to embrace the rule of her counterpart in her practice, the porcelain and the powers of shrinkage, drying and firing that shapes and sometimes breaks the porcelain: “I seek the small imperfections from the material and the process, to give the geometric patterns life”, she says. The porcelain walls of the cylinder *Vibrant Lines — RED* bear likeness to graph paper and only small discrepancies reveal that the thin lines are not drawn onto the porcelain but are in fact the joining of tiny slabs made visible with colored slip.

Unlike the straight lines penciled on Agnes Martin’s canvases, Lotte Westphael’s lines are the emphasized joints of a three-dimensional object. The consistent cylindrical shape in Lotte Westphael’s oeuvre references

the archetypal crafted utensil of the vessel, but the cylindrical form serves no purpose here as a vessel for liquids or lemons. The cylindrical shape serves the purpose of curving straight lines and rising patterns as a three-dimensional entity in the room. A cylinder occupies space and contains air; it gives room for vibration; it turns itself into an instrument for the eyes to play on.

In dialogue with Olga de Amaral
— **treads that bleed color**

The most recent conversation partner in Lotte Westphael’s pattern iterations appeared during her visit to Paris in 2025. Columbian textile artist Olga de Amaral exhibited her largescale installations of free-floating color drenched threads at Fondation Cartier, and they moved the ceramist deeply. Since she has developed new techniques to incorporate a threadlike quivering quality to the color gradients of her porcelain compositions.

Deceivingly simple in its blue cross pattern on white, the cylinder *Olga* (2026), shows the intricate translation of threads to ceramics. Lotte Westphael has added another dimension to her pattern building by cutting the thin slabs of wet porcelain into small strips and then recomposing them with the 3 mm cutting side out. As a result, the gradients seem to bleed color along the threadlike lines of the composition.

For every iteration, the cylinders by Lotte Westphael seem to grow exponentially in their number of color tones, the thin walls rise taller and they are sanded down to translucency making the risk of cracks imminent. However, for almost everyone other than the artist herself, it is as vital to understand the complexity of the techniques applied in these ceramic wonders as it is necessary to understand the inner workings of every horn in a symphony orchestra to hear the music.



© Olga de Amaral, *Foundation Cartier pour l'art contemporain, Paris (2025)*.

New connections

The breathtaking presence of Lotte Westphael's porcelain cylinders serves as proof that rules can be bent and conversations can happen across conventional silos. Inspired by other art forms and a playful approach to patterns and even the laws of physics Lotte Westphael's art works emerge with a vibrant presence as inquiries into the limits of her craft.

Even though the cylinders rise from the foundations of craft and are supported by the strict properties of porcelain, they are depleted of the functional qualities of craft or design products. Rather they function as dialogues that playfully strive to surmount rigid

divisions between art forms and senses; and as such they stimulate the formation of new connections in the cross-aesthetic field and invite the viewer to play along in the mind.

Looking at Lotte Westphael's work, in the same manner she as a child liked to lean against the radiator under the window and immerse herself in the natural scenery of the sun setting over the fields, the patterned cylinders might reward you with a sense that the colors and rhythms permeate your mind. So, when closing your eyes you might still feel the rhythm of the works as a catchy tune occupying your inner ear.



Olga (2026) and Crossing Threads (2026).





Lotte Westphael's studio in the countryside of Central Jutland, Denmark.

Syncopation in porcelain

By Natalie Baerselman le Gros

Curator and writer

Specialising in Modern and Contemporary Ceramic Arts

Lotte Westphael's studio in Silkeborg, Denmark is bright, clean and highly organised. Every day begins, enviously, with a dip in the nearby lake, a walk through the trees and hot tea. It ends with a thorough cleaning of her workspace, ready for a new day of creativity.

Her works are no less precise and considered: they are shrines to refinement of process, a deep consideration of line and colour, and beautiful in a way that transcends the Danish craft continuum into pure artistic triumph.

Westphael is best known for epically thin, tangibly fragile porcelain cylinders, built of rippling colour gradients and gridded slip joins that appear to work against gravity. All Danish ceramicists work in the shadow of a rich national history, but Westphael's work combines far reaching interests and influences.

The artist's earliest memory of clay was at five years old, growing up on a farm where her father discovered clay when digging to install a water tank. She shaped a small mother and child figurine that she still has today, 'I remember the magic of taking material from the ground and shaping it into something', she explains.

Despite being a keen mathematics and physics student at high school, Westphael recalls classes in clay and ceramics and eventually



A young Lotte Westphael in the studio of Kazu Nagayoshi, Miyama, Kyushu, Japan (1987).

went on to study at Skals Folk School, a type of school which focussed on creative learning. Westphael studied drawing, weaving, sewing, but focusing on ceramics. She was introduced to different techniques, learning how to model and throw on a potter's wheel.

Among her influences, Westphael references an exhibition she attended of Gertrude Vasegaard — a Danish ceramicist who is well known for her graphically decorated cylinders. But the most significant influence in her early education at folk school, was her introduction to the crafts and aesthetics of Japan.

“Westphael’s works push the very material towards immateriality.”

Natalie Baerselman le Gros

In 1986, at the age of 21, Westphael was determined to visit Japan and organised a two week stay with a family there. By some luck, a friend of her host was a ceramic enthusiast and introduced her to a local potter and Westphael spent 6 months under the tutelage of Kazu Nagayoshi. In the mornings, she cleaned the studio and wedged clay and, in the afternoons, practiced her technique, and visited museums and galleries.

Westphael would later return to Japan as an apprentice in the studios of Donna Gilliss and Mamoru Teramoto. She marks this as a formative event in the making of her career, the location of her aesthetic formation: ‘I found a long-term way of looking at craft, I internalised the appreciation of the tea bowl after attending a tea ceremony, its whole story is in the surface’.

Upon returning to Denmark, Westphael attended the Kolding School of Design. She recalls a series of inspirational guest teachers, including Takeshi Yasuda, who taught the students to throw very large

cylinders. Yasuda told the class ‘You don’t fail enough, I want you to fail more, to go to the limit!’ Westphael describes how this has stayed with her since then, striving to push her vessels bigger and their walls thinner.

Westphael can trace her current aesthetic style back to a specific point in her practice, when she entered a competition in Denmark with the theme of ‘to pack’, for which she made tall cylindrical vessels imprinted with the textures of packing materials (such as corrugated cardboard and ribbon bows), decorated with cut and inlaid graphic colour, and glazed. She saw the artistic potential of the inlaid colour patterns and wanted to explore this more, seeing similar qualities in layered Japanese Kimono textiles. As a result, Westphael stopped glazing her works and embraced the natural texture of clay, in order to allow focus on her patterned colours.

Continuing to find inspiration in rhythms made in woven textiles, Westphael became more interested in pattern as structure rather than as surface. ‘I discovered it wasn’t very interesting to have one colour with another colour just on top, so it looked different from the outside and the inside, I wanted a conversation between the two’, she explains. And so, Westphael abandoned her inlay colour process and began to mosaic together small tiles of colour, using a different coloured slip in between to define each section and signpost her technique of pattern as structure.

From a distance, Westphael’s works look pin perfect, and in her early works, this is what she strived to achieve. She grew frustrated by the volatility of clay and the formal manifestations of imperfection she saw in the surface of her works. Indeed, the surfaces are not perfect but bear the will of the clay, each colour endures a different shrinkage rate, dependant on

the level of stain or oxide within it, resulting in small flexes and undulations. But she learned to embrace this and, just like the tea bowls she had held in Japan, she hopes people will engage with her work on this level of detail, to understand that the work does not end when her hands leave its surface. Perhaps this is a sort of Danish Wabi Sabi: finding beauty in the imperfections and embracing the natural eventualities of the work and the process... Perhaps not to the same extent as a Japanese tea bowl but maybe with a certain Danish-ness, ‘imperfection’ amongst a quintessentially refined and efficient aesthetic.

Her work begins with small colour sketches, a hazy vision of the intended idea, before being mapped out more carefully when she gets to the problem-solving stage: how to technically achieve her vision. Strips of paper at a 1:1 scale are arranged together to explore colour combinations, gradations, and the length and width of stripes.

Vases (2014), early works featuring glaze applied over inlaid porcelain impressed with corrugated cardboard.



“Making patterns gives me calm,
it is like breathing out.”

Lotte Westphael

Occasionally she might stage her mocked up designs in a cylinder form because ‘the patterns are activated in the round, straight lines are not straight anymore, there’s something poetic to it’, she explains.

When transferring her chosen design to clay the process begins with the careful wedging of colours and rolling slabs. Each is done by hand, and one colour gradient can take up to a week to blend. Despite an often-mistaken visual similarity to weaving, Westphael’s practice is much closer to patchwork or mosaic, cutting out each coloured square or rectangle and fixing them together in a large slab with coloured slips, mere millimetres thick. Her piece Golden Polyrhythm, acquired by the Design Museum in Copenhagen in 2021, is made up of over 5000 pieces and has over 50 different colour tones. Her practice is concentrated and marked by patience with each piece taking 3 months to make.

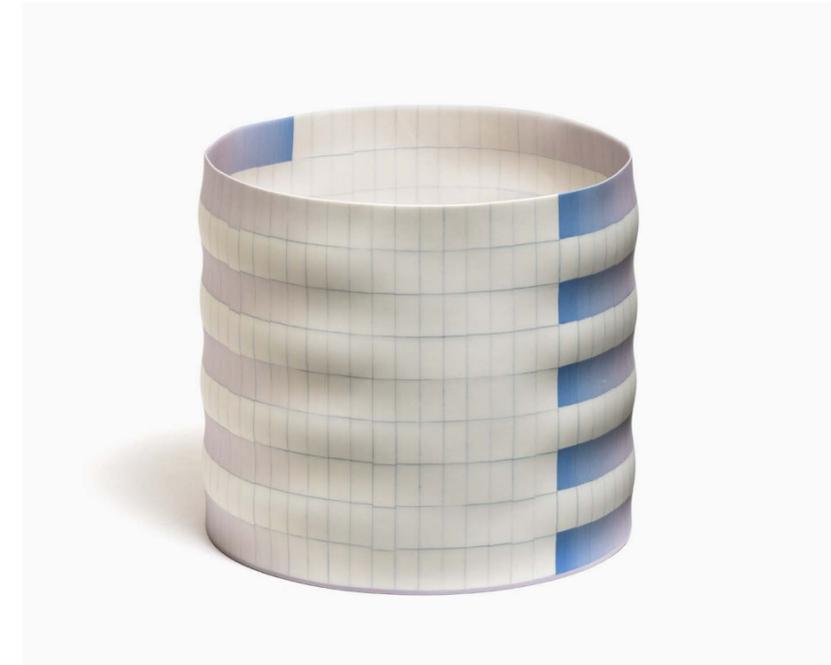
Westphael finds her technique challenging, but she enjoys that, ‘I strive for complexity, it gives me energy and an attentiveness.’ Her greatest creative challenge

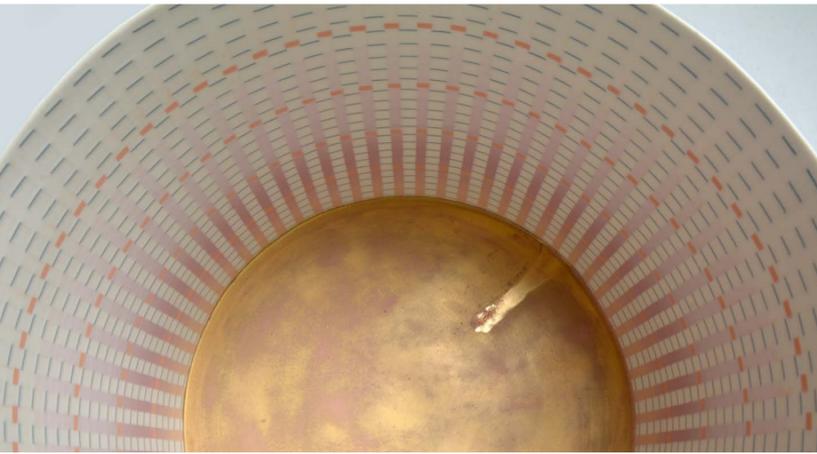
is coming back to the studio after completing an exhibition, ‘it’s very hard to get started again, it’s much easier to be in the process when starting a new piece, to have an unfinished piece waiting for you.’

Upon discussing influences, Westphael comments, ‘I remember hearing a classical singer talk about creativity, she wasn’t inspired by other singers because that channel was occupied and I feel the same way, finding inspiration in other medias than ceramics.’ Westphael refers often to the painting of Agnes Martin, whose grids take a complex world and make it simple. She agrees: ‘making patterns gives me calm, it is like breathing out.’ Also, the textiles of Anni Albers, who described the structural dimensions of weaving in her work and said, ‘simplicity is not simpleness but clarified form’. Westphael is also inspired by music, often referring to her cylinders as ‘syncopes’, a repetitious rhythm that emphasises the offbeat. In her work, she enjoys a sense of understated distortion or disturbance of the regular flow and strives for this in her generation of pattern.

Blurred Bluish (2024), porcelain cylinder with undulating form.

Various patterns in coloured porcelain (2018–2021).





*Interior of Golden Polyrhythm
(2021).*

For Westphael, new ideas can begin with a walk in the woods, or a swim in the lake, by the chance arrangement of her colour tiles or from ideas left unresolved in a previous work. She is always thinking about ceramics. Early works were driven by technical ambition, her mathematical brain seeing a challenge and figuring out how to solve it, but now she works to achieve an expression, an idea.

The artist's newest collection of works represents a distinct evolution of her visual and technical style. Whilst the grid formation is still present, it is not prevalent. Her colour fields are not just gradients but have become spectrums, like filtered light or pigment moving through water. The effect, whilst increasingly technically complicated, lends the straightforward

forms a dynamism. Not only has the wilful clay been pushing the boundaries of Westphael's cylinders into undulating waves in the kiln, the graded pigmentation allows the piece to almost vibrate. One piece entitled Trembling Porcelain could not better describe the effect. The results are works that push the very material towards immateriality, dissolving colours and rippling walls drive a weightlessness that, without the confirmation of touch, move to atmosphere and light that which was dug from the ground.

Adapted from an article originally published in Ceramic Review.

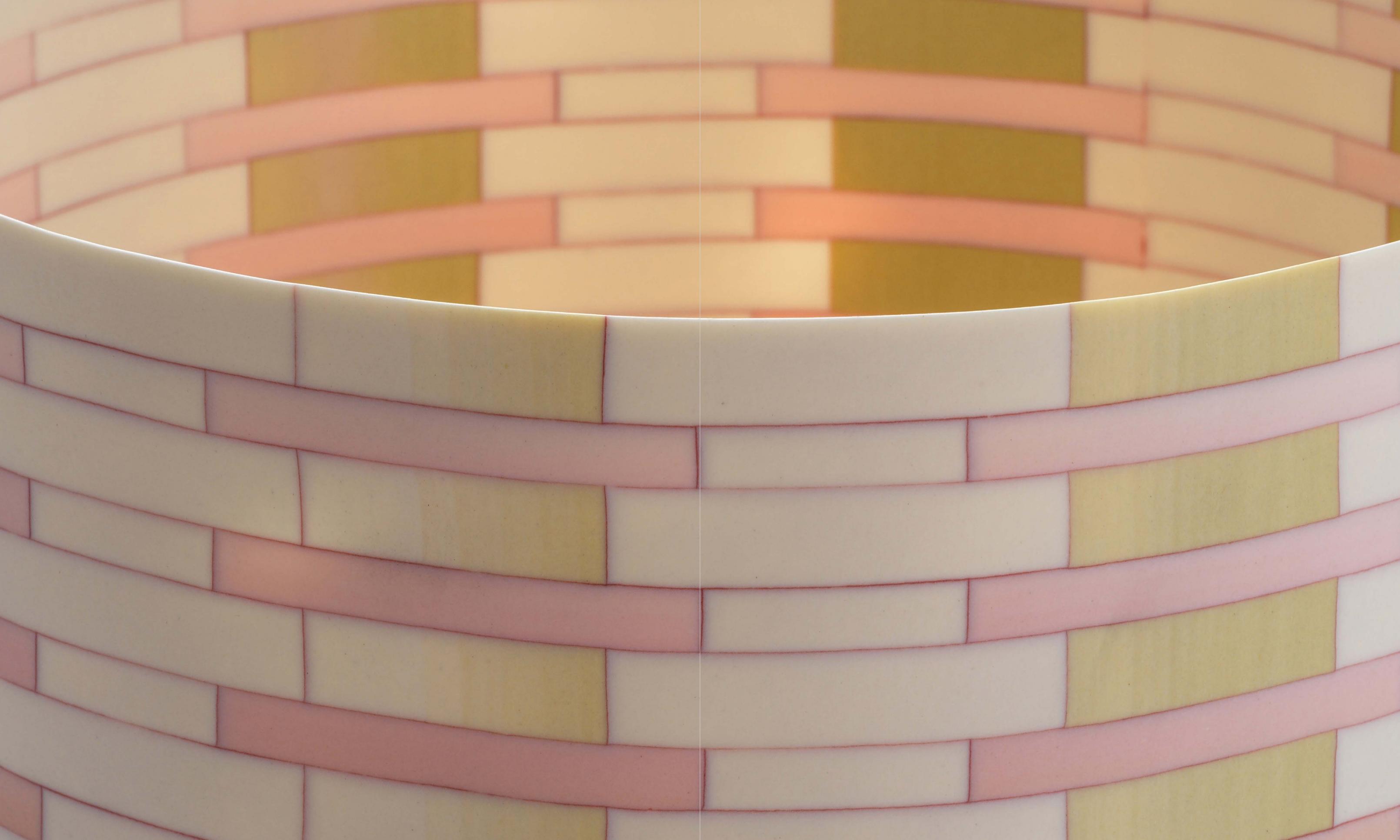
*Golden Polyrhythm (2021),
Designmuseum Denmark
(acquired 2023).*























Colour, Dusk, and Transition

My work is grounded in the experience of transition, in particular the fleeting moment between day and night. Through many walks at dusk, I have become attuned to the deep, saturated colours that emerge as the light slowly fades.

In this interval, colour changes character and becomes more concentrated, more inward. The eye is invited to move from exterior brightness toward an interior space, where attention can come to rest.

For me, colour is not simply material, but an atmospheric condition. I work with gradual transitions, where tones intensify, fade, and dissolve into one another.

Layer by layer, colour unfolds over time, creating rhythm and a sense of progression. Within this space, colour becomes a place of rest – a quiet field of resonance for both eye and mind.







Material, Process, and Technique

My material is very thin, coloured porcelain, whose full potential is activated in its interaction with light.

I work with slab-building techniques, rolling the coloured porcelain into sheets measuring 3-4 mm in thickness, which are cut into narrow strips and assembled into patterns within one long porcelain slab, later formed into a cylindrical shape.

Each strip carries a slight tonal shift, and a single work contains 50-60 distinct colour tones. In one work in this exhibition, there can be up to 2,500 individual joints.

The process is slow and demands great precision. From the first sketch to the finished work, up to three months may pass.

Layer by layer, colour is built into the material, gradually fading until it appears almost weightless.

Structure, Rhythm, and Pattern

In my work, pattern functions
as both structure and expression.

I work at the intersection of ceramic materiality
and textile thinking,
where rhythm, repetition,
and proportionality are fundamental principles.

I often return to earlier works
in order to develop and refine my expression.
Reading Anni Albers' writings
on the structural logic of weaving
– the meeting of vertical and horizontal threads
– has been decisive for my understanding
of structure within my own practice.

I work with horizontal and vertical lines,
both visible and as underlying grids,
to create a framework
– as in Agnes Martin
– where attention can shift
from form toward a state.

In my own practice,
I seek, through the interplay of structure and colour,
to create a comparable space
for openness.





The Poetics of Porcelain

I seek an honesty in my work
by ensuring that patterns are not applied to the surface,
but are integral to the construction of the work itself.

Technique is therefore not merely a means,
but an essential part
of the works' poetics.

It is important to me
to allow space for the material's own movement
within the process.

A slight twist with the rolling pin,
a subtle off-grid displacement
where two colour fields meet,
brings the geometric structures to life.

These small variations create a visual afterimage
and set the pattern into vibration.

I do not seek perfection,
but presence and sensitivity.

The grid functions as an inner order
– a resonant ground
for the movement of the porcelain.



Tactility and Artistic Kinship

In my practice, I experience a strong sense of kinship with artists whose work is shaped by the sensory and physical qualities of material.

Anni Albers, Olga de Amaral, and Agnes Martin have been important points of reference.

In Olga de Amaral's works, I encounter an almost physical tactility, where coloured threads and fibres are gathered, suspended, and allowed to hover, so that light and space become part of the work itself.

This is not a direct influence, but rather a resonance – a way of thinking through the work of the hand and through the being of the material.

In dialogue with these artists, I find reflections of my own practice

in my work with repetition, structure, and quiet persistence, as well as inspiration to move forward along new paths.





**Where colour dissolves
into weightless
nothingness**

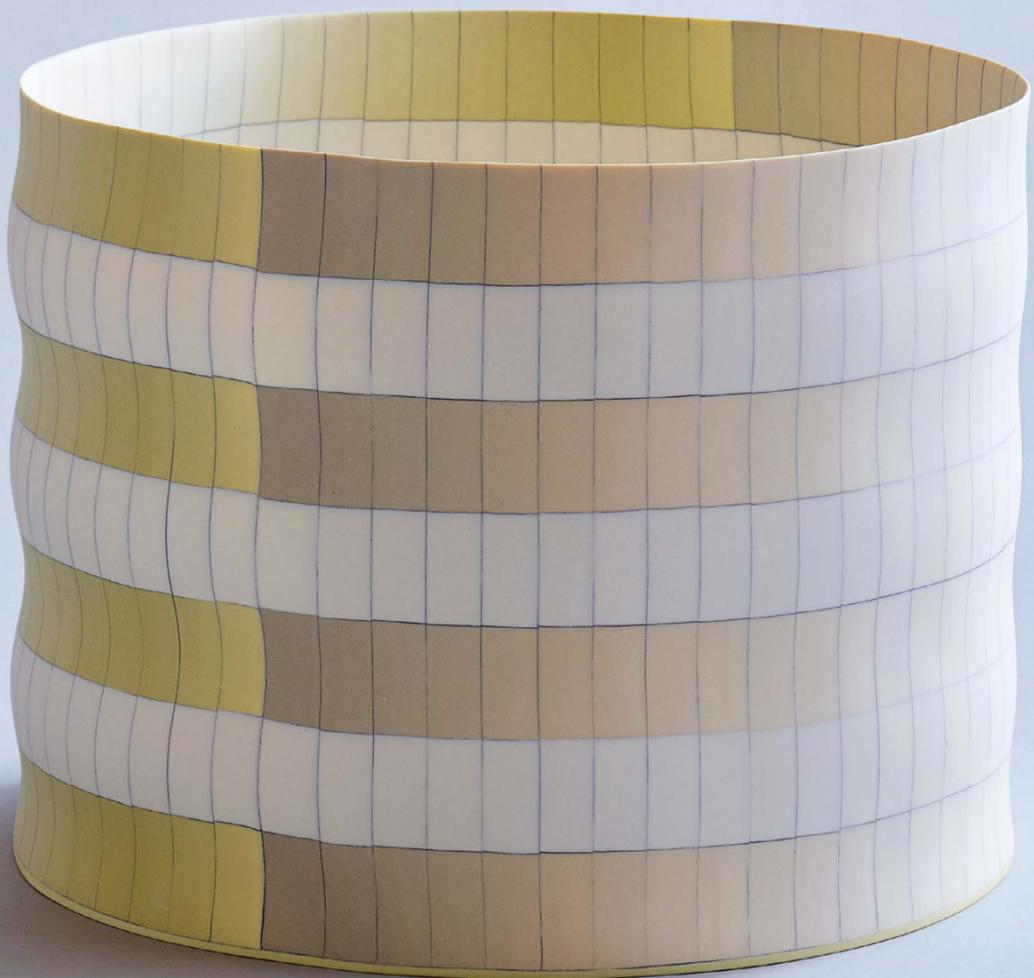
When I work with colour,
I think of it as a state
rather than something fixed.

Colour begins as material,
and I seek to let it dissolve visually
and become atmosphere.

Through slow layering
and tonal shifts,
colour is built into the porcelain
until it fades
toward whiteness.

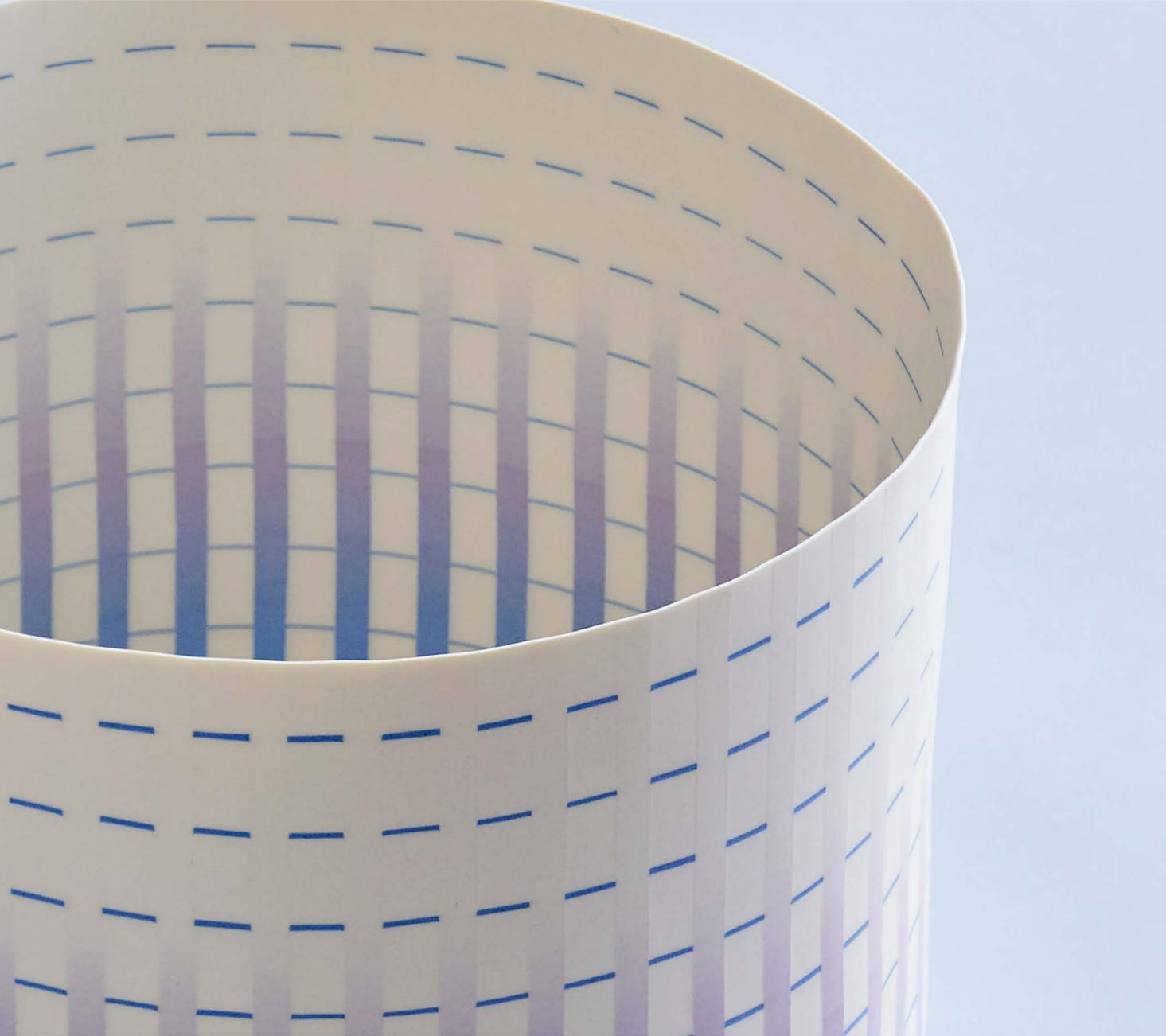
The cylindrical form holds this process
within an inner volume of resonance.

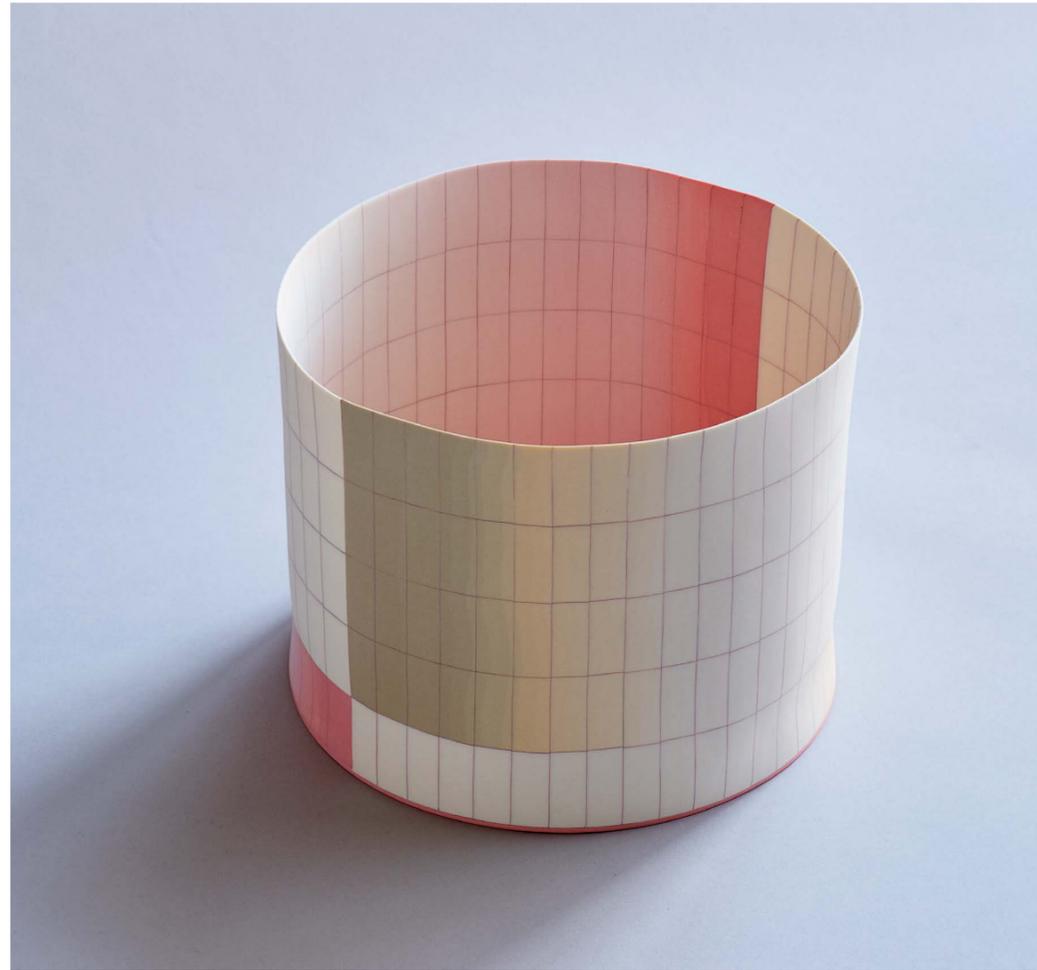
In this dissolution, stillness emerges
– not as absence, but as presence.







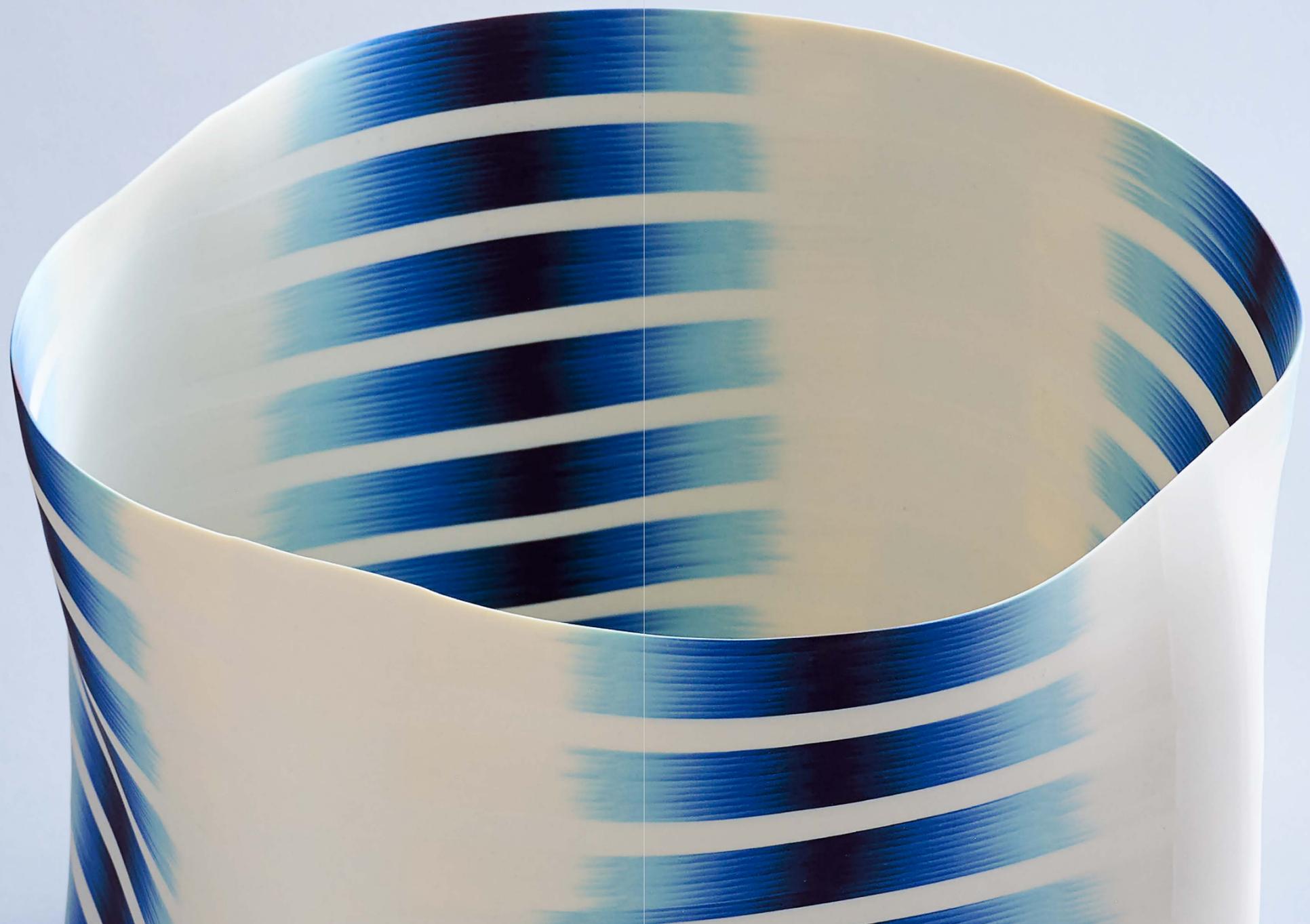














My work begins in structure
— yet it seeks resonance

Lotte Westphael

Lotte Westphael

Born 1965, Denmark



Education

Institut for Unika and Ceramic & Glass,
Kunsthåndværkerskolen i Kolding (now Design School Kolding), Denmark, 1988-1993
Apprenticeship in Japan, 1987 and 1990

Public Collections

Clay Museum, Middelfart, Denmark, 2026
Public collection of CNAP – Centre National des Arts Plastiques, Paris, France, 2024
Designmuseum Denmark, Copenhagen, Denmark, 2023

Awards and Nominations

Nominee, Biennale for Craft and Design, Glas - Museum for Glass Art, Ebeltoft, Denmark, 2025
Award – European Prize for Applied Arts, European Craft Alliance, Belgium, 2024
The Danish Prize of Applied Arts of 1879, Hetsch Medal, Denmark, 2016
The Villvin Award, Risør, Norway, 2016

Grants

Grant of Appreciation, Danmarks Nationalbank's Anniversary Foundation of 1968, 2024
Danmarks Nationalbank's Anniversary Foundation of 1968: 2021, 2023
Danish Arts Foundation – Work Grants: 2017, 2018, 2021, 2022
Danish Arts Foundation – Project Grants: 2016, 2019 (twice), 2021, 2023, 2024, 2025, 2026 (twice)

Publications (Selected)

Nerikomi: The Art of Colored Clay, Thomas Hoadley, Bloomsbury Publishing, 2024.
100 års dansk keramik, Carsten Bagge Laustsen, Turbine, 2024.

Selected Exhibitions

2026

Where Colours Dissolve into Weightless Nothingness – Solo,
Galerie Maria Wettergren, Paris

2025

Design Miami/Paris, France / Galerie Maria Wettergren, France
The Biennale for Craft and Design, Glas - Museum for Glass Art, Denmark
Contemporania, Barcelona, Spain
TEFAF New York, USA / Galerie Maria Wettergren, France
Contemporary Danish Ceramics, Messums West, Wiltshire, UK
FOG Art + Design, San Francisco, USA/ Galerie Maria Wettergren,
France

2024

Maestria 2024 – European Prize for Applied Arts, Mons, Belgium
PAD London, UK / Galerie Maria Wettergren, France
TEFAF New York, USA/ Galerie Maria Wettergren, France
TEFAF Maastricht, The Netherlands / Galerie Maria Wettergren, France

2023

PAD London, UK / Galerie Maria Wettergren, France
Blanc de Chine, Fujian, China
Cheongju International Crafts Competition, Cheongju, South Korea
Summertime – Group Exhibition, Galerie Maria Wettergren, Paris, France
Design Miami / Basel, Switzerland / Galerie Maria Wettergren, France
TEFAF New York, USA/ Galerie Maria Wettergren, France
TEFAF Maastricht, The Netherlands / Galerie Maria Wettergren, France

2022

5th Triennale of Kogei in Kanazawa, 21st Century Museum
of Contemporary Art, Kanazawa, Japan
PAD London, UK / Galerie Maria Wettergren, France
Ceramics as Textiles – Textiles as Ceramics, Udstillingssted for Tekstil,
Copenhagen, Denmark
Design Miami / Basel, Switzerland / Galerie Maria Wettergren, France
Ceramic Art Andenne, Andenne, Belgium
TEFAF New York, USA / Galerie Maria Wettergren, France
PAD Paris, France / Galerie Maria Wettergren, France

2021

The Seductive Surface, Plinth Gallery, Denver, USA
European Prize for Applied Arts 2021, European Crafts Alliance,
Mons, Belgium
European Crafts Alliance – CCAM, Barcelona, Spain
Line – Space – Texture. The Poetics of Form, Version II,
Galerie Maria Wettergren, Paris, France
Korean International Ceramic Biennale 2021, Gyeonggi Museum of
Contemporary Ceramic Art, South Korea
Design Miami / Basel, Switzerland / Galerie Maria Wettergren, France
Line – Space – Texture. The Poetics of Form, Officinet, Copenhagen,
Denmark
Radiant -Group Exhibition, Galerie Maria Wettergren, Paris, France

2020

Metervarer, Udstillingssted for Tekstil, Copenhagen, Denmark
Nouvelle Vague -Group Exhibition, Galerie Maria Wettergren, Paris,
France
Exquisite – Structures in Porcelain, Hjorth Fabrik, Bornholm Museum,
Denmark
TEFAF Maastricht, The Netherlands / Galerie Maria Wettergren, France
100 Years in Danish Ceramics, Skovgaard Museum, Denmark

2019

[In GRID] – Solo, Kaolin Gallery, Stockholm, Sweden
PAD London, UK / Galerie Maria Wettergren, France
100 Years in Danish Ceramics, Sofienholm, Denmark
Vessels – at All Times, Ann Linnemann Gallery, Copenhagen, Denmark
Design Miami / Basel, Switzerland / Galerie Maria Wettergren, France
Biennale Internationale de Vallauris, Musée Magnelli, Vallauris, France

2018

II Porzellanbiennale Meissen, Albrechtsburg Meissen, Meissen, Germany
Ceramic Art Andenne, Andenne, Belgium
Fahrenheit 2018, American Museum of Ceramic Art, Pomona, CA, USA
Masterpieces, Ann Linnemann Gallery, Copenhagen, Denmark

2017

World Cup, Ann Linnemann Gallery, Copenhagen, Denmark
Cluj International Ceramics Biennale, Cluj-Napoca, Romania
Ceramic Event VIII, Galerie de L6, Brussels, Belgium
International Triennial of Silicate Arts, Kecskemet, Hungary
Kunstforeningen af 14. August, A. Petersen Collection, Copenhagen,
Denmark
Translated into Transparency – Solo, Dina Vejling, Odense, Denmark
Dialogue, Ann Linnemann Gallery, Copenhagen, Denmark

2016

The Danish Culture Institute, St. Petersburg, Russia
The Crafts Prize of 1879, Officinet, Copenhagen, Denmark
Charlottenborg Spring Exhibition, Copenhagen, Denmark

Thank you

Exhibition

Lotte Westphael

Where colours dissolve into weightless nothingness

Galerie Maria Wettergren, Paris

27th March – 23rd May 2026

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