

GALERIE KARSTEN GREVE

NORBERT PRANGENBERG

May 31 - August 30, 2025

Press kit



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« Prangenberg grants his material autonomous movement: lumpy, amorphous clay, an uneven wall, a cracked surface, which are not manipulated by the shaping hand of the artist down to the last detail. In contrast, he introduces clear cuts to both the inner and outer edges. Fingerprints are visible everywhere, but in varying degrees; a deep thumbprint, to attach a wall to the ground, or to flatten out an edge; or a light, extremely thin print on a surface. Finally, the spontaneously applied glaze, dripping and flowing at random, allows Prangenberg's sculptures to radiate a freedom that at the same time is their life. »

Martin Hentschel

NORBERT PRANGENBERG

May 31- August 30, 2025

Opening May 31st, 2025, from 5 to 8 pm

Galerie Karsten Greve is pleased to present an exhibition dedicated to German artist Norbert Prangenberg (1949–2012). A creator of a visual language that defies categorization, Prangenberg explored painting, drawing, and sculpture with the same gestural and sensory intensity. This exhibition offers a rediscovery of this essential artist through a selection of emblematic works that reveal the richness of his multifaceted and powerful oeuvre.

Oscillating between geometry and organicity, Prangenberg's universe at first appears dominated by free, untamed forms, both in his sculptures and his paintings. Yet his visual vocabulary is grounded in elementary structures: circles, ellipses, rectangles, triangles, cones, and cylinders guide his hand. His sculptures naturally extend his pictorial compositions, unfolding geometric forms into space.

The natural world also infuses his work. Stylized floral forms, the sensuality of clay, and volumes that evoke living organisms feed into an intuitive body of work. His subtle, pulsating palette moves between earthy tones and the brilliance of the vegetal world. The recurring title *Figur* for his sculptures suggests not so much a human figure as a form, an entity engaged in a dialogue with the world.

Prangenberg's practice, characterized by a vibrant physicality, stands out for its instinctive and experimental relationship to materials. His paintings, often dense and textured, seem more sculpted than painted. In his small-format works on copper or zinc, he takes advantage of the transparency allowed by layering oil paint on these surfaces, producing a luminous painterly substance. German art historian Gerhard Storck once observed: "Norbert Prangenberg's paintings are like water lilies. You don't immediately see how deep their roots go, because the color floats freely on the surface." 1 Often large in scale, his sculptures evoke archaic and symbolic forms, such as amphorae or totems that feel at once ancient and resolutely contemporary. The artist emerges as a successor to a certain ceramic lineage, drawing a subtle kinship with Lucio Fontana, whose work he first encountered at Galerie Karsten Greve. Like Fontana, he brought tension between gesture and surface, infusing material with a baroque energy.

His fascination with matter—which he scratches, incises, and shapes with an almost elemental force—is also charged with an inner, nearly spiritual dimension. For Prangenberg, works are not built from a pre-established plan; they grow on their own, each according to its own organic logic, like living forms. He did not seek to dominate the material but to collaborate with it. Cracks, roughness, and amorphous volumes are not erased; on the contrary, they become the very vocabulary of the work.

Born in 1949 in Nettesheim, Germany, Norbert Prangenber emerged as a major figure in contemporary art. After studying goldsmithing and attending the School of Applied Arts in Düsseldorf, he turned to the visual arts in the 1980s, notably through his large-scale ceramic sculptures. It was also during this period that his enduring collaboration with Karsten Greve began. In the 1990s, Prangenber worked with the Manufacture de Sèvres and in 1993 became a professor at the Academy of Fine Arts in Munich, where he led the internationally renowned ceramics and glass studio until his death in 2012. His work featured in major international events such as documenta 7 in Kassel in 1982 and the Sydney Biennale in 1986, and is held in prestigious public collections, including the Museum Ludwig and Museum Kolumba in Cologne, the Kunsthalle in Bremen, and Sammlung Hoffmann in Berlin.

1. Gerhard Storck in Norbert Prangenber, exh. Cat. Museum Haus Lange Krefeld, 1984.



Norbert Prangenber in his studio in Niederarnbach, 2008
Photo: Manfred Förster



Norbert Prangenber

Untitled
2004

Pigment et pastel sur toile / Pigment and pastel on canvas
280 x 240 cm / 110 1/4 x 94 1/2 in

NP/M 30



Norbert Prangenberg

Staub
2006

Aquarelle, pastel et encre sur toile / Water colour, pastel und ink on canvas
106.5 x 75 cm / 41 7/8 x 29 1/2 in

NP/M 32



Norbert Prangenber

Verlangen
2006

Aquarelle, pastel et encre sur toile / Water colour, pastel und ink on canvas
125 x 145 cm / 49 1/4 x 57 1/8 in

NP/M 33



Norbert Prangenberg

Bild

2008

Huile sur zinc / Oil on zinc
40 x 30 cm / 15 3/4 x 11 3/4 in

NP/M 94



Norbert Prangenberg

Bild

2008

Huile sur cuivre / Oil on copper

30 x 20 cm / 11 3/4 x 7 7/8 in

NP/M 72



Norbert Prangenber

Bild

2008

Huile sur carton / Oil on cardboard

41 x 30 cm / 16 1/8 x 11 3/4 in

NP/M 104



Norbert Prangenber

Bild

2009

Huile sur cuivre / Oil on copper

40 x 30 cm / 15 3/4 x 11 3/4 in

NP/M 131



Norbert Prangenber

Untitled

1989 - 1990

Aquarelle sur papier / Water colour on paper

180.5 x 152 cm / 71 1/8 x 59 7/8 in

NP/P 26



Norbert Prangenberg

Figur

2003

Faïence / Earthenware

h = 37, Ø 35 cm / h = 14 5/8, Ø 13 3/4 in

NP/S 5



Norbert Prangenber

Figur
1998

Terre cuite, émaillée / Terracotta, glazed
h = 185 cm, Ø 135 cm / h = 72 3/4 in, Ø 53 1/4 in

NP/S 35



Norbert Prangenberg

Figur

1996

Terre cuite, émaillée / Terracotta, glazed

w = 177, Ø 95 cm /

w = 69 5/8, Ø 37 3/8 in

NP/S 37



Norbert Prangenberg

Figur
1999

Terre cuite, émaillée / Terracotta, glazed
h = 143, Ø 88 cm / h = 56 1/4, Ø 34 5/8 in

NP/S 34



Norbert Prangenberg

Figur

1993

Terre cuite, émaillée / Terracotta, glazed
h = 143, Ø 100 cm / h = 56 1/4, Ø 39 3/8 in

NP/S 50

ARTFORUM

REVIEWS COLOGNE

Norbert Prangenberg

Galerie Karsten Greve | Cologne

By Annelie Pohlen ☿

Norbert Prangenberg is one of the few young contemporary artists concerned with the tension and fascination of very simple signs and forms on unpretentious but delicate materials. His work here is based on the use of parchment paper, which is known for its fragility, its flimsiness, and for the impossibility of making any correction in its folds. It is impossible to avoid damaging its surfaces when using it for large-scale works.

Prangenberg draws circles on untreated, transparent parchment paper. He spontaneously dashes off circles in pencil and also makes circular cutouts; a single work may be subjected to both treatments. The paper may be saturated with paint, though some white sections are permitted to remain. Prangenberg layers paint, but his images are nothing but circles, nothing but these primordially simple signs which have been of great significance since time immemorial. Any attempt to suggest the meaning of these works in words necessitates reference to the subtle subject matter of the paintings and to the sensuous experience of contact with parchment paper.

Prangenberg executes two kinds of work in this material. In one, the paper is left to some extent in its natural state; the circular cutouts create views into a material that is anyway transparent. The cutouts are circled in pencil, and additional penciled-in circles have a rhythmic relationship with the cutouts.

In this way a movement of self-enclosed signs comes into being, and spatial vistas which are both violation and liberation extend across the surface. The obviousness and the inconspicuous, matter-of-course manner with which Prangenberg directs the material and the sign toward a casual unity comprise the emphatic poetry and musicality of these works.

Karsten Greve

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Cologne



Norbert Prangenberg

Skulptur

04 Nov 2016 - 07 Jan 2017



Figur, 1996, Terracotta, glasiert; Breite: 177 cm / 69 2/3 in, Ø 95 cm / 37 1/2 in

Galerie Karsten Greve is pleased to announce the exhibition NORBERT PRANGENBERG – Sculpture, which – after a 2012 monographic show in its Cologne gallery space – places its focus on the artists' sculptural oeuvre, prominently featuring Prangenberg's large-scale ceramic works known as Figuren.

Norbert Prangenberg began exploring artistic possibilities in a spatial context through sculpture in the 1980s, maintaining an ever-present and close connection with drawing and painting as modes of expression. With both his training as a goldsmith as well as his time spent drafting designs for glassworks constituting the foundation of his artistic approach, Prangenberg's artisanal background imbued all of his works with an inherent interdisciplinary practice.

It is for this reason that works on paper, dating from 1965, already bear semblances of sculpture, testifying to the concrete reality of an act of shaping, of converting matter into form. Proceeding from only a schematic outline or draft, which surfaces as a direct fixation of an idea during the process of conceiving the construction of an object, for Prangenberg the notion of drawing always includes the aspect of realization. Expressing genuine creative action, it becomes representative of a universal concept, which applies equally to all media. Drawing, painting, sculpture and printmaking amalgamate in his artistic output, making assignation to a distinct medium obsolete. Prangenberg himself refers to his three-dimensional works as Figuren, while drawings and paintings are simply named Bilder.

All of Norbert Prangenberg's works imply the close interrelation of art and artisanal craftsmanship and the consequent permeability of the different media. This holistic approach is most apparent in the current presentation's interaction of Figuren and Bilder, where the Figuren are informed by painterly ambitions, simultaneously rendering themselves as both sculptural paintings as well as painterly sculptures.

Prangenberg's vocabulary is generated by an uninhibited creative impulse, founded in the artist's deep attachment to material issues. Primary geometric shapes such as circle, diamond, triangle, oval and square are the building blocks that through continual repetition and spatial variation reappear as an orb, polyhedron, pyramid and cube, representing a corporeal presence in a space. In Prangenberg's universe figures originate, "whose spatial properties are to be reconstructed over and over again". (T. Schmidt-Wulffen)

Prangenberg molds his sculptures from clay, making no attempt to conceal the earthen, primeval quality of the material. Large upright and reclined hollow bodies – their basic form recalling archaic amphorae –, may be therefore understood as the result of a creative process whose formal decisions are based on given material circumstances. Akin to the outcome of an eruption, bulbous, porous walls covered in rhythmical eversions and protuberances become manifest in the artist's Figuren. Appearing to result from the elements' fiery discharge these outbursts often assume a decorative appearance, resembling floral traits. Scratches, perforations and cuts structure the rough, chapped surface, treated with colour and glaze. During the process the colour composition takes on a life of its own as it from time to time detaches itself from the sculpture, prompting the vividly hued skin of the expansive figures to become the connective tissue between sculpture and painting. Prangenberg's enduring interest for material possibilities and productive concerns is reflected in his collaboration with master ceramists as well as highly renowned manufactures such as Sèvres, out of whose production two delicate plates are shown in the exhibition.

In a similar way that circular openings in the wall of the Figuren dissolve the distinction between interior and exterior space, the dark veil of paint covering some works on canvas is interrupted by circles of light, revealing a level of deeper meaning beyond the mere superficial impression. Like luminaries lighting up the cosmic darkness, the round shapes emanate a transcendental bearing, suggesting the immateriality of the spiritual space. And effectively, Prangenberg, a devout Catholic, cites the circular design of gothic rose windows, whose translucent quality left a marked impression on him.

Prangenberg's approach to material and form unfolds in an impetuous, spontaneous way, not informed academically or by intellect. An intuitive inventiveness, an intrinsic necessity to create provides the "impetus for his work (...) the constant desire to produce a painting or sculpture." (Prangenberg)

About the artist:

Norbert Prangenberg was born in 1949 in Rommerskirchen-Nettesheim. He produces his first woodcuts and drawings while training as a gold- and silversmith in 1965. Prangenberg expands his work spectrum in 1979 by sculpture in 1979 and later painting in 2001. In 1980 Galerie Karsten Greve is first to present his work to the public. After taking part in documenta 7 (1982) in Kassel, Prangenberg rises to international notoriety, with numerous solo shows in prestigious institutions around Europe firmly establishing his relevance in the art world. From 1993 – 2012 Prangenberg holds a professorship of glass and ceramics at the Munich art academy. In later years his ceramic works in particular have been honoured through exhibitions in Germany and also internationally with Keramische Räume at the Museum Morsbroich in Leverkusen, CERAMIX – Art and ceramics from Rodin to Schütte (Bonnenfantenmuseum Maastricht, Maison Rouge, Paris und Sèvres (2015-2016)) being particularly noteworthy. The Pinakothek der Moderne in Munich presented Ein Raum für Norbert Prangenberg in 2014. The artist's works can be found in many major public and private collections, with the Kaiser-Wilhelm museum in Krefeld among others displaying the over 30 objects in their collection in a special designated space since its reopening in September 2016. Norbert Prangenberg passed away in 2012 in Krefeld.

Slash



Norbert Prangenber, *Figure*
Terre cuite émaillée — H = 200 cm, Ø = 80 cm
Courtesy of Galerie Karsten Greve, Köln, Paris, St Moritz

Norbert Prangenber Sculpture

Karsten Greve Gallery presents the exhibition *Sculpture*, dedicated to Norbert Prangenber. A painter, printmaker, sculptor, and glass designer, Prangenber was a major figure in post-war German contemporary art. As a son of the second half of the 20th century, his work reflects the formal experimentation of the postwar avant-garde, where matter and its relationship to space became central concerns in artistic evolution. While mankind was landing on the moon and artistic concepts were becoming increasingly cosmic, Prangenber turned to shaping clay—the most ancient and fertile medium for artists—developing a body of work that pays homage to the concreteness of sculpture, whose physical presence is at times deliberately overwhelming.

Norbert Prangenber began his work as a sculptor around 1980. The archaic echoes of his large-scale ceramics—often raw in surface and imposing in form—lend his pieces a nearly timeless quality. Made of clay, a material both malleable in its natural state and rigid after firing, his vases and amphorae emerge from the fusion of ancient craft techniques and a contemporary quest for form unbound by traditional rules, guided solely by expressive exploration. The works featured in the exhibition bear little resemblance to the delicate tableware typically associated with ceramic or Sèvres porcelain.

Their astonishing scale and vivid colors invite viewers into a world where the solemn grandeur of the sculptures is infused with a playful lightness, where form is liberated and color, joyful. The artist focuses on simple yet richly expressive sculptural forms. The essential prerequisite for his practice is the material itself: clay. A natural, earthly substance, clay is fundamental to Prangenber, who loved “to touch the material, to feel it, and then to work with it.” The importance of a physical, tactile approach in his work is evident throughout: fingerprints are visible everywhere, pressed into the clay with varying intensity. Prangenber often pierces the walls of his sculptures with circular or rectangular openings and adds marks—scraping, scoring, and scratching—by hand, giving his pieces a truly organic character. This intrinsic relationship between the artist’s body and the material is also reflected in the title he consistently uses for his works: *Figure*. Prangenber deliberately avoids naming his pieces, as he believes their effect and meaning should emerge solely from the object itself, without reference to the outside world.

The New York Times Friday, March 27, 2014

ART IN REVIEW

Norbert Prangenberg: ‘The Last Works’

By ROBERTA SMITH

Norbert Prangenberg, who died in 2012 at the age of 63, trained in metalworking, and in his 20s worked for a silversmith and then a glass designer. But when it came to making art, he was largely self-taught, as demonstrated by this winsome group of small, disheveled ceramic sculptures that he made the year he died of liver cancer. (...)

At first sight, these small, ebullient tabletop works convey a wildness typical of kindergartners. Realism is not exactly a goal. Undisguised coils abound, and rough, explosive surface incidents are frequent. Abstraction is a prevailing effect, although the pieces are almost always titled “Kopf” (“Head”) or “Landschaft” (“Landscape”), which encourages you to view them as representational, even when the resemblance turns toward ruined sites and partly destroyed buildings.

Glaze is applied sparingly, contrasting pointedly with expanses of matte stoneware in terra-cotta red or porcelain white. The rich colors and careful patterns of glaze suggest a different level of attention and underscore architectural references, evoking tiled or painted walls or hanging fabrics that have survived the general destruction. When such areas appear on one side of a head, they can imply interior thought or fantasy. On a relatively smooth, Brancusi-like head titled “Afrika,” they also underscore Modernism’s debt to non-Western cultures. In another piece, two blue-glazed tufts resemble curtains blowing out of a pair of windows, until you read the work’s title, “Kopf mit Tränen.” This translates as “Head With Tears,” making explicit what is implied by the general energy of these pieces: an artist working furiously against time.

Awards

1981 North-Westphalia Art Promotion Prize

Public collections

Graphische Sammlung der Staatsgalerie Stuttgart

Sammlung Hanck

Sammlung Hoffmann Berlin

Katholische Akademie Berlin

Sammlung König Dortmund

Kunstmuseum Krefeld

Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg

Sammlung Lauffs

LBBW Stuttgart

Literaturmuseum Marbach

Sammlung Mutschler Ulm

Niedersächsische Sparkassenstiftung Hannover Neues Museum Weserburg, Bonn

Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn

Staatliche Graphische Sammlung in der Pinakothek der Moderne, München

Staatsgalerie Karlsruhe

Selection of personal exhibitions

- 2025 *Norbert Prangenberg*, Galerie Karsten Greve, Paris, FR
- 2019 *Norbert Prangenberg: Pleasure In Form*, Ernst Barlach Haus, Hambourg, DE
- 2017-18 *Norbert Prangenberg. Zeichnung und Keramik*, Kunstverein, Schallstadt DE
- 2016/17 *Norbert Prangenberg. Figuren*, Garth Greenan Gallery, New York, US
- 2015/16 *Norbert Prangenberg – Skulptur / Sculpture*, Galerie Karsten Greve, Cologne, DE
- 2014/15 *Norbert Prangenberg. Gebilde–Gestalt–Erscheinung*, Produzentengalerie, Hambourg, DE
- 2014 *Norbert Prangenberg: The last Works*, Garth Greenan Gallery, New York, US
Norbert Prangenberg. Zeichnungen und Keramiken, Kulturzentrum Sinsteden, Rommerskirchen-Sinsteden, DE
Norbert Prangenberg. Sculptures, Galerie Karsten Greve, Paris, FR
- 2013 *Winterreise*, Villa Zanders, Bergisch Gladbach, DE
Norbert Prangenberg- In Memoriam, Galerie Hollenbach, Stuttgart, DE
Norbert Prangenberg: Opere, 1980 – 2010, Galerie Harry Zellweger, Carabietta, CH
Figuren + Bilder, Galerie Barbara Gross, Munich DE
- 2012 *Arbeit 1980 – 2012*, Galerie Karsten Greve, Cologne, DE
Winterreise, Städtisches Kunstmuseum Spendhaus Reutlingen, Reutlingen, DE
Burning Colours, Hopstreet Gallery, Brussels, BE
- 2011 *Irgendeiner wartet immer*, Galerie der Künstler, Munich, DE
Kiss the Beast, Galerie Fons Welters, Amsterdam, NL
Kiss the beast, Barbara Gross Galerie, Munich, DE
- 2010 *Norbert Prangenberg*, Bergkerk, Deventer, NL
Norbert Prangenberg, Ancient & Modern, London, UK
Clay and Histon, 7 hours / Haus 19, Berlin, DE
Paintings, Betty Cuninghame Gallery, New York, US

- 2009 *Neue Arbeiten*, Galerie Ebberts, Kranenburg, DE
Esculturas, Pinturas y Dibujos, Galeria Manuel Ojeda, Fran Canaria, ES
Die liebe farbe, Rupert Walser, Munich, DE
- 2008 *Über und über – oder: wer malte den Mücken die Flügel*, Kunstverein Lippstadt, Lippstadt, DE
Norbert Prangenberg, Temporäre Galerie Schloss Neersen, Willich, DE
Neue Arbeiten, Galerie Karsten Greve, Cologne, DE
Venustas et fortuna, Kunstmuseum Kloster unser Lieben Frauen, Magdeburg, DE
- 2007 *Wasser zu Wein, Gold zu Stroh*, Produzentengalerie Hamburg, Hamburg, DE
- 2006 *Sculpture, Peinture, Dessin*, Galerie Karsten Greve, Paris, FR
Norbert Prangenberg. Malerei, Museum Katharinenhof, Kranenburg DE
Venustas et fortuna, Kunstmuseum Kloster unser Lieben Frauen, Magdeburg DE
- 2005 *Zeichnungen 1978 – 2004*, Staatliche Kunsthalle, Karlsruhe
Wandarbeiten 1978 – Figuren 2003, Galerie Rupert Walser, Munich, DE
- 2004 *Skulpturen – Bilder - Zeichnungen*, Galerie Karsten Greve, Cologne, DE
Die weite Welt, Museum Ludwig, Graphische Sammlung Cologne, DE
Retrospektive der Zeichnungen, Aquarelle, Gouachen 1978-2004, Kaiser-Wilhelm-Museum, Krefeld, DE
- 2003 *Norbert Prangenberg Malerbücher*, Rupert Walser, Munich, DE
Norbert Prangenberg, Galerie Hollenbach Stuttgart, DE
- 2002 *Norbert Prangenberg, Galerie Norbert Prangenberg. Zeichnungen*, Galerie Barbara Gross, Munich, DE
Köln Skulpturen, Galerie Rupert Walser / Art Cologne Cologne, DE
Skulpturen - Bilder - Zeichnungen, Galerie Karsten Greve, Cologne, DE
Norbert Prangenberg, Galerie Lisbeth Lipps, Rotterdam, NL
- 2001 *Holzschnitte, Linolschnitte*, Städtische Galerie, Bietigheim-Bissingen, DE
Norbert Prangenberg, Galerie Hollenbach Stuttgart, DE
Holzschnitte, Linolschnitte, Bayrische Versicherungskammer, Munich, DE
Paintings, Betty Cuninghame Gallery, New York, US
- 2000 *Skulpturen auf dem Hermeshof-Die Wurzel (Skulpturen und Zeichnungen)*, Hermeshof, Rommerskirchen, DE
- 1999 *Skulpturen*, Forum Rotunde, Staatliche Kunsthalle, Karlsruhe, DE
Norbert Prangenberg: Bilder und Aquarelle, Galerie Bismarck Bremen, DE
Norbert Prangenberg. Skulpturen und Zeichnungen, Galerie Rupert Walser, Munich, DE
- 1998 *Bilder*, Galerie Karsten Greve, Cologne, DE
Neue Bilder, Barbara Gross Galerie, Munich, DE
Galerie Harry Zelweger, Basel, CH
- 1997 *Europees Keramisch Werkcentrum*, Bois-le-Duc, NL
Norbert Prangenberg, Galerie Karsten Greve, Cologne, DE
Norbert Prangenberg. Sculptures, Galerie Karsten Greve, Paris, FR
- 1996 *Norbert Prangenberg*, Württembergischer Kunstverein Stuttgart, DE
Westfälischer Kunstverein, Münster, DE
Europees Keramisch Werkcentrum, s'Hertogenbosch, NL
Norbert Prangenberg, Württembergischer Kunstverein, Stuttgart, DE
Gemeentelijk Centrum voor beeldende Kunst de Beyerd Breda, NL
- 1995 *Norbert Prangenberg. Raumarbeit*, Kunstverein Ruhr, Essen, DE
Malerei, Galerie Barbara Gross, Munich, DE
- 1994 *Porcelaine de Sèvres*, Galerie Karsten Greve, Paris, FR
Porcelaine de Sèvres, Galerie Karsten Greve, Cologne, DE
N.P. Bilder, Skulpturen, Aquarelle in der Sammlung Finkenberg, Neues Museum Weserburg, Bremen, DE

- 1993 *Norbert Prangenberg, Bilder und Zeichnungen*, Kunstverein, Heinsberg, DE
Worum geht's? Künstlerische Positionen 1000 Jahre nach Bernward von Hildesheim, Roemer-Pelizaeus-Museum, Hildesheim DE
Norbert Prangenberg, Krefelder Kunstverein, Krefeld, DE
- 1992 *Morgenlandfahrer*, Galerie Karsten Greve, Cologne, DE
- 1991 *Norbert Prangenberg. Linolschnitte, Zeichnungen und Skulpturen*, Kunsthalle Bremerhaven, Bremerhaven, DE
- 1990 *Norbert Prangenberg. Oeuvres récentes: Peintures, Sculptures, Dessins*, Galerie Karsten Greve, Paris, FR
Norbert Prangenberg. Figuren aus Keramik, Galerie Karsten Greve, Cologne, DE
N.P. Keramikskulpturen und Zeichnungen, Badischer Kunstverein, Karlsruhe, DE
- 1989 *Norbert Prangenberg. Aquarelle und Zeichnungen*, Galerie Alexander Weder, Basel, CH
- 1988 *Linolschnitte 1978-1988*, Kulturamt der Stadt, Reutlingen, DE
- 1987 *Norbert Prangenberg. Bilder, Skulpturen, Zeichnungen*, Galerie Karsten greve, Cologne, DE
Norbert Prangenberg. Figuren aus Keramik, Galerie Karsten Greve, Cologne, DE
- 1986 Galerie Karsten Greve, Cologne, DE
Norbert Prangenberg, Galerie Hirschl and Adler Modern, New York, US
- 1985 Knoedler Gallery, London, UK
- 1984 Museum Haus Lange/Haus Esters, Krefeld, DE
Galerie Meyer-Ellinger, Frankfurt, DE
- 1983 Knoedler Gallery, London, UK
Galerie Karsten Greve, Cologne, DE
Galerie Anders Tornberg, Lund, SE
- 1982 Bonner Kunstverein, Bonn, DE
- 1980-81 *Norbert Prangenberg: Bilder und Zeichnungen*, Galerie Karsten Greve, Cologne, DE

Selection of collective exhibitions

- 2019/20 *Prangenberg, Karstieß, Brehm: 50 years of EKWC*, De Pont Museum of Contemporary Art, Tilburg, NL
- 2019 *Elements*, Galerie Karsten Greve, Paris, FR
- 2017 *Norbert Prangenberg. The Sculptures*, Galerie Angela Berney Fine Arts, Basel, CH
- 2015 *Terrapolis*, French School at Athens, Athens, GR
Beyond Horizon. Reflexion on the horizontal line, Galerie Karsten Greve, Paris, FR
CERAMIX, Bonnefantenmuseum, Maastricht ; La Maison Rouge, Paris, FR
- 2014 *Keramische Räume. Lucio Fontana, Norbert Prangenberg, Thomas Schütte, Rosemarie Trockel, Markus Karstieß*, Museum Morsbroich, Leverkusen DE
- 2013 *Greenbaum and Rubenstein Presents: Forget About the Sweetbreads*, James Fuenets LLC, New York, US
Hans Delfosse, Manfred Förster, Norbert Prangenberg, Inge Schmidt: Atelier, Galerie Konrad Mönter, Meerbusch- Osterath, DE
- 2012 *Burning Colours*, Hopstreet Gallery, Brussels, BE
Sculptures, Galerie Karsten Greve, Paris, FR
Norbert Prangenberg Drawing – Chris Newman Painting, 7hours HAUS 19, Berlin, DE
15 Jahre Galerie Hollenbach: Künstler der Galerie- Neue Arbeiten zum Jubiläum, Galerie Hollenbach, Stuttgart, DE

- 2011 *Fordham Gallery at Maddox Arts*, Maddox Arts, London, UK
Archetypes, Timothy Taylor Gallery, London, UK
Mit Feuer und Flamme – Keramik in der Gegenwartskunst, Museum Villa Rot, Burgrieden-Rot, DE
Sommer 2011, Galerie Ebbers, Kranenburg, DE
Wasser – Farbe / Colour – Water, Städtische Galerie Villa Zanders, Bergisch Gladbach, DE
- 2010 *On Paper I*, Galerie Karsten Greve, Paris, FR
Abstraction Revisited, CAM – Chelsea Art Museum New York, US
Wasser – Farbe / Water – Colour, Museum liner, Appenzell, CH
Group Show, Barbara Gross Galerie, Munich, DE
Sugar babies II, Galerie Ebbers, Kranenburg, DE
- 2009 *On paper*, Galerie Karsten Greve, Paris, FR
Die Gegenwart der Linie, Pinakothek der Moderne, Munich, DE
Sugar babie, Galerie Ebbers, Kranenburg, DE
Schön, 30 Jahre Kunst in der Rathausgalerie, Rathausgalerie, Munich, DE
Stephan Fritsch / Norbert Prangenber- 1:1, MMIII – Kunstverein Mönchengladbach, Mönchengladbach, DE
Zeichnungen heute, Galerie Royal, Munich, DE
Jahresangaben 2005, Kunstverein Lippstadt, Lippstadt, DE
- 2008 *Was ist zu sehen?- 3. Biennale der Zeichnung*, Kunstverein Esslingen, Esslingen, DE
Editionen, Galerie Ebbers, Kranenburg, DE
Prangenber, Reineking, Zeniuk, Rupert Walser, Munich, DE
Farbholzschnitte von Altenbourg bis Wittig, Galerie am Sachsenplatz, Leipzig, DE
- 2007 *Als wäre nichts gesagt, Kunst der 80er Jahre aus den Sammlungen der Kunstmuseen*, Krefeld, , Museen Hans Lange, Krefeld, DE
Edith Plattner, Norbert Prangenber, Barabara Speatt, Olivier Westerbarkey Madoria, , 7 hours HAUS 19, Berlin, DE
Slow food, Künstlerhaus, Berlin, DE
- 2006 *Bilder vom Stein*, Pinakothek der Moderne Munich, DE
Norbert Prangenber – Rolf Steiner, Artothek und Kunstverleih der Stadt München, Munich, DE
- 2005 *Painted in Munich*, Galerie Rupert Walser, Munich, DE
- 2004 *Die weite Welt*, Museum Ludwig, Graphische Sammlung, Cologne, DE
- 2003 *Second World Ceramic Biennal - CEBICO*, Icheon Ceramic Museum, Seoul, KR
- 2002 *Paco Knöller, Norbert Prangenber*, Hans Schimanski, Galerie Thomas Schulte, Zeichnungen, Berlin, DE
- 2001 *Ceramics, From und Phantastik in der europäischen Bildhauerkunst*, , europäisches Patentamt, Munich, DE
Köln Skulptur, Art Cologne, Cologne, DE
- 2000 *Sammlung Lauffs I*, Haus Lange, Krefeld, DE
Zeichnungen und Installationen (Katrin Hinsberg, Chris Newman, Norbert Prangenber, u.a.), Galerie Gaby Kraushaar, Düsseldorf, DE
Kunst aus den achtziger Jahren, Galerie Andres Baumgartl, Munich, DE
- 1999 *Schöpfung*, Diözesanmuseum, Freising, DE
Die Kraft der Poesie, PCC Kunstraum, Weimar, DE
Ceramics by Visitors, Frans Halsmuseum, Haarlem, NL
50 59 Norbert Prangenber – Heinz Breloh: Arbeiten auf Papier und keramische Skulpturen, Zollverein Ausstellungen – Gesellschaft für zeitgenössische Kunst MBH, Essen, DE
Art Skulptur, Basel, CH

- 1998 *Leaf Spine, Word Sign*, Künstlerbücher, Kunstmuseum Bonn, DE
A ova expresion da terra, Fundación Luis Seoane, La Coruña, ES
- 1997 *Augenzeugen, die Sammlung Hanck. Papierarbeiten der 80er und 90er Jahre*, Museum Kunstpalast, Düsseldorf, DE
Querschnitt. Deutscher Holzschnitt Heute, Städtische Galerie Villa Zanders, Bergische Gladbach, DE
Zeitströmungen – aus der Sammlung der Niedersächsischen Sparkassenstiftung, Hannover, DE
Querschnitt. Deutscher Holzschnitt Heute, Städtische Galerie, Bietigheim- Bissingen, DE
- 1996 *Skulpturenprojekt*, Alden Biesen, Belgium, BE
- 1995 *Junge Kunst in Bremer Privatbesitz*, Gesellschaft für Aktuelle Kunst, Bremen, DE
- 1993 *Norbert Prangenbergs und Leiko Ikemuras Skulpturen - Zeichnungen*, Galerie Karsten Greve, Cologne, DE
- 1992 *Werkformen*, Galerie Pfefferle, Munich, DE
- 1991 *Drawn in the 90's*, Katonah Museum of Art, Katonah, New York, US
Kunst als Grenzüberschreitung; John Cage und die Moderne, Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich, DE
- 1990 *Klemm, Partenheimer, Prangenbergs*, Goethe-Institut London, UK
Pidder Auberger – Holzschnitte, Norbert Prangenbergs – Linolschnitte, Kulturforum Alte Post, Neuss, DE
- 1989 *Das Land der tieferen Einsichten*, Galerie Barbara Gross, Munich, DE
Paris, Galerie Karsten Greve
- 1988/89 *Kölner Kunst*, Kunstforeningen, Copenhagen, DK
Kölner Kunst, Horsens Kunstmuseum, Lund, SE
- 1988 *Mit Messer und Eisen...Holz- und Linolschnitte der Gegenwart*, Museum Schloß Morsbroich, Leverkusen, DE
- 1987 *Therese Oulton, Norbert Prangenbergs, Joan Snyder*, Galerie Hirschl and Adler Modern, New York, US
Hans von Marées und die Moderne in Deutschland, Kunsthalle, Bielefeld, DE
- 1986 *Biennial of Sydney*, Sydney, Australia, AU
Museum Haus Esters / Haus Lange, Krefeld, DE
Papier und Skulptur, Gesellschaft für Aktuelle Kunst, Bremen, DE
- 1985 *Bremer Kunstpreis 85*, Kunsthalle, Bremen, DE
- 1984 *Förderpreis des Landes Nordrhein-Westfalen*, Kunsthalle, Bielefeld, DE
Kunstlandschaft Bundesrepublik Deutschland / Region Köln, Gesellschaft für Aktuelle Kunst, Bremen, DE
- 1982 *Documenta 7*, Kassel, DE
Horst Münch – Norbert Prangenbergs, Bonner Kunstverein, Bonn, DE
- 1981 *Perspektive 81, Art 12*, Basel, CH
Neue Sammlung (Norbert Prangenbergs, Felix Droese, Volker Tanne), Museum Haus Esters, Krefeld, DE

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