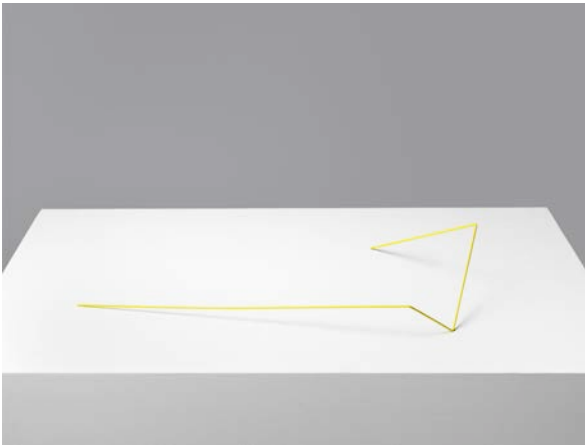


## Norbert Kricke



„Raumplastik Gelb“, 1979, painted steel, 9,5 x 69 x 62 cm



„Raumplastik“, 1959, steel nickel plated, 21 x 26 x 18 cm

### Biography

Born 1922 in Dusseldorf, raised in Berlin.  
Died 1984 in Dusseldorf.

### Exhibitions (Selection)

- 2013** *Norbert Kricke*, Galerie Hans Strelow, Dusseldorf  
*FORM FARBE Raum – Uhlmann Baumeister Kricke Nay*, Aurel Scheibler, Berlin
- 2012** *Norbert Kricke – Raum / Linie*, Museum Liner Appenzell, Appenzell
- 2011** *Norbert Kricke – Skulpturen*, Skulpturenpark Waldfrieden, Wuppertal
- 2008** *Norbert Kricke – Skulpturen und Zeichnungen*, Galerie Hans Strelow, Dusseldorf
- 2006** *Norbert Kricke, Plastiken und Zeichnungen – Eine Retrospektive*, museum kunst palast, Dusseldorf; Neues Museum Nuremberg
- 2003** *Sammlung DaimlerChrysler, die Skulpturen*, ZKM – Zentrum für Kunst und Medientechnologie, Karlsruhe; Detroit Institute of Arts, Detroit
- 1992** *Alberto Giacometti – Norbert Kricke, Raumplastiken – Raumzeichnungen*, edith wahlhandt galerie, Stuttgart
- 1980** *Norbert Kricke, Raumplastiken und Zeichnungen*, Städtische Galerie im Städelschen Kunstinstitut/Städelgarten, Frankfurt am Main
- 1964** *documenta III. Internationale Ausstellung*, Alte Galerie – Museum Fridericianum – Orangerie, Kassel  
*Norbert Kricke, XXXII. Biennale / German Pavillon*, Venice
- 1961** *Norbert Kricke*, Museum of Modern Art, New York
- 1959** *II. Documenta '59. Kunst nach 1945*, Orangerie, Kassel

Kricke's work shaped itself against a backdrop of war and a search for other media of artistic expression. The American avant-garde with its idiosyncratic vitality – specifically the work of Jackson Pollock and Alexander Calder – impressed the young artist.

In the mid fifties, Kricke succeeded in breaking up the compactness and denseness which had characterized so much of sculpture for so long. He shaped expressive linear wire structures, at times accentuated with color, suggesting weightlessness and movement and leading the viewer into the openness of space rather than obstructing it. Kricke's sculptural compositions defy every attempt to order or fixate as his use of linear components signifies an uninterrupted sense of movement, without beginning or end, regardless of angle or perspective.

Although the idea of 'transcending' plays a major role in Kricke's work, there was no intention on the artist's part to conduct a spiritual search. Kricke saw his work as an emotional gesture that takes on a physical presence in space and offers the artist access to the world.

Over the years, Norbert Kricke also received and realized private and public commissions for outside sculpture in Germany and abroad. The artist died in 1984.