

Georg Herold belongs to the generation of German artists around Martin Kippenberger, Albert Oehlen and Günther Förg. A characteristic of the works of this generation consists of a sometimes succinct, sometimes ironic-moody handling of materials and topics. Connections to the everyday, to politics or art history may be created but not out of a mystic-transcending understanding as was say the case with Joseph Beuys. Typical for Herold's work is the use of "simple" and in the classic sense not very meaningful materials such as roof tiles, bricks, tights or tea strainers. The connection to everyday items is obvious. Herold confronts the observer with the question what connection there can be between material and meaning, image and language. Herold's work has been internationally acclaimed since the 1980s and was shown in solo shows 2004 in the MoMA, San Francisco; 2005 in the Stedelijk Museum, Amsterdam; 2007-8 in the Museum Ludwig, Cologne, and in large international exhibitions such as documenta in Kassel 1992.

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