

Ludger Gerdes:
Synkategoremata
(EN)

Stadthausgalerie
Münster

Stadthausgalerie Münster
Platz des Westfälischen Friedens, 48143 Münster
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Colophon: Director Kunsthalle Münster: Merle Radtke / Curators: Matthew Hanson, Merle Radtke / Curatorial assistants: Lisa Petersohn, Jolanda Saal / Secretariat (Cultural Office): Kathrin Holtkamp / Bookkeeping (Cultural Office): Hildegard Thesing / Public relations: Artefakt Kulturkonzepte / Design: JMMP – Julian Mader, Max Prediger / Texts: Matthew Hanson, Lisa Petersohn, Merle Radtke / Editing: Lisa Petersohn, Merle Radtke / Translation: Tim Connell (EN), Dominikus Müller (DE) / Technical execution: Christian Geißler / Construction: Jaimun Kim

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Opening: July 9, 2024, 6 pm
Angela Stähler, *Mayor City of Münster* (Greeting)
Prof. Dr. Dr. Thomas Sternberg, *President Kunststiftung NRW* (Greeting)
Merle Radtke, *Director Kunsthalle Münster + Curator of the exhibition*
(Introduction)
Matthew Hanson, *Curator of the exhibition* (Introduction)

Accompanying programme:

→ 11/7/2024, 6 pm, Stadthausgalerie Münster
Curator's tour with [Matthew Hanson](#) (EN)
→ 11/8/2024, 3 pm, Stadthausgalerie Münster
Guided tour with [Lisa Petersohn](#) + bike tour to *Schiff für Münster* by
[Ludger Gerdes](#); please bring your own bike! (DE)
→ 22/8/2024, 6 pm, Stadthausgalerie Münster
Guided tour with [Lisa Petersohn](#) + visit of *Kirschensäule* by
[Thomas Schütte](#) (DE)
→ 15/9/2024, 3 pm, Stadthausgalerie Münster
Curator's tour with [Merle Radtke](#) (DE)

Further exhibitions:

4.5. – 4.8.2024, *forms of the surrounding futures*: [Rodrigo Hernández](#),
[Agnė Jokšė](#), [Tarik Kiswanson](#), [Esse McChesney](#), [Rasmus Myrup](#),
[Ania Nowak](#), [Luiz Roque](#), [Ana Vaz](#), Kunsthalle Münster
31.8. – 8.12.2024, [Nicolás Paris](#): *Manigua*, Kunsthalle Münster

Ludger Gerdes was nothing if not a versatile practitioner: he was a painter, sculptor and photographer, but also writer and theorist to boot. He applied himself to these various media episodically in order to develop his ongoing aesthetic and philosophical inquiry into artistic autonomy and its potential.

Gerdes would have turned seventy in 2024. Kunsthalle Münster is now taking this opportunity to provide an insight into his diverse artistic oeuvre in the form of the exhibition *Synkategoremata*. “Synkategoremata” is a term that Gerdes used at the end of the 1980s for a group of works and is derived from the realm of logic and linguistic theory. It refers to words that do not have an independent denotative function, but only acquire their function through their use in relation to others. It is precisely this aspect that can also be applied to Gerdes’ work and to his view of the interstices that arise in spatial and social interaction.

The exhibition amalgamates several groups of works made between 1981 and 1996 and references Gerdes’ work *Schiff für Münster* (1987) (A), which he realised as part of the second edition of the *Skulptur Projekte* in Münster. The work was his first intervention in public space and remained an important point of reference in his career. For his part, Gerdes understood the production of meaning in public space to be a negotiation of artistic, architectural, linguistic and social relations. For him, the staging of art in public space represented an important engagement for society: “The site takes on a special quality and offers its viewers a multitude of possibilities for interaction, as a place that is defunct in the best sense of the word in the midst of all the functionalist architecture, as a place of reflection, self-questioning and intellectual freedom, as a site of assembly or as an opportunity to communicate in an increasingly isolated society.”¹

For him, this model was a source of critical thought. His idea of an intellectual model offered a framework for art in the form of a sketch, a plan or a text; a working hypothesis that could be elaborated upon in a variety of ways. According to Gerdes, artworks can be blueprints for something else, something different, a vehicle for the imagination. The types of design promote an intellectual agency to imagine the unusual and transcend the realm of what appears possible or realisable. Gerdes wanted a kind of art

¹ Dietmer Elger, “Ludger Gerdes”, in *Kunst der Gegenwart aus Niedersachsen* (Hannover, 2000), pp. 5–28, here p. 20.

that was “more relevant to life and less abstract”.² “His art was aimed at a dialogue with architecture and, thereby, a rediscovery of an immediate proximity to the everyday lives of the people.”³ Not least, he used a narrative visual language to map out a tangible context.

In all of his works, Gerdes made reference to spatial designs, rendering their influence on our actions and behaviour both visible and tangible. For his two large spatial installations Raum-Fragment (1987) (1) and Trekker (Walze) (1987) (2), Gerdes focused on the idea of the fragment, as one of the titles suggests; through reduction, allusions, voids and free spaces, which can be filled out in one’s imagination, he achieves a narrative expansiveness, enabling a focus upon the salient characteristics. He utilises the quality of sculptural processes that activate spatial and physical relationships. As far as Trekker is concerned, itself comprising the simplest geometric forms, he chooses a narrative visual language similar to Schiff für Münster. Despite the static nature of the object, the suggestion of the agricultural equipment in the exhibition space makes us think of its function, of its interventions in the landscape for which it is intended.

Ludger Gerdes’ practice is characterised by the interweaving of different artistic media. His drawings and paintings became the basis of his sculptural works and installations in the 1980s. Drawings on paper were the ideal form for Gerdes to fashion his constant flow of ideas and, as a result, his work contains various series of sheets in which he explored his themes—both figuratively and abstractly. He drew buildings in which his interest in designs for squares and motifs, such as the column and the sky, duly emerge. Geometric incursions in the landscape also traverse his paintings and drawings.

Based on architecture and sculpture, the other media Gerdes used also invariably related to space. In his paintings, drawings, photographs, sculptures and installations, he deployed changes of perspective to work with the individual qualities of each study: on occasion it is the analytical, comparative view, sometimes the bird’s eye view, otherwise sketched interventions in the landscape, speculative modelling, the possibility of viewing everything from all sides and the scope of entering into the composition. The ‘constructed images’ are particularly evident in the interplay between Ludger Gerdes’ various groups of works, in which the artist reflects

variously on the ways in which interventions in (public) space change the situatedness of the human body in space (both physically and socially) and influence its relationship to itself and other objects. His works posit the conditions of human relations in an immediate, palpable form. In doing so, he always reflects on the impossibility of any kind of universal experience, which is linked to the pluralism of life forms and the individualism of lifestyles. This reflection is particularly evident in his series of works ICHS (1988/89): “By invoking the pluralisation of the first person pronoun, Gerdes has created a term with which he unites both the multiplicity of the individual and the heterogeneity of different subjects within a society in one term. ICHS is at once a non-homogeneous, pluralistic state that demands a form of open communication.”⁴ Gerdes’ implacable view was that artworks can have an indelible political dimension, inasmuch as that they are oriented towards the community and communal living space.⁵ Despite all the individualism that characterises society and public space, a Sehnsucht nach Gemeinschaft (1993) (vitrine) abides, which, at the same time offers plurality, openness and a non-hierarchical structure and, as a result, offers opportunities for art and society.

Merle Radtke, Translation: Tim Connell

2 Jean-Hubert Martin, “Vorwort”, in *Konstruierte Orte*, 6 X D + 1 X NY, exh. cat., Kunsthalle Bern (Bern, 1983), p. 31.

3 See note 1, p. 11f.

4 Sylvia Martin, “ICHS”, in Ludger Gerdes. *Von Angst bis Wollen*, exh. cat., Kunsthalle Krefeld, Kunsthalle zu Kiel (Vienna: Verlag für Moderne Kunst, 2016), p. 98.

5 Cf. also: Ludger Gerdes, “Woher kommen wir – wer sind wir – wohin gehen wir?”, in Udo Kittelmann, Beate Klingen, eds, *Woher kommen wir – Wer sind wir – Wohin gehen wir? Werke, Worte – Antworten*. Düsseldorf Künstler (Düsseldorf 1984), s.p.

“Art never was and never can be entirely autonomous: what could this be: an island in the entirety of human thinking?”¹

—Ludger Gerdes

The progression—regression!—of European art in modernity went something like this, according to Ludger Gerdes: until the end of the 18th century, art’s social legitimation came from forces external to it. Political, religious, scientific belief systems used art to ratify themselves, its capacity for representation and narrative power was socially invaluable. At the turn of that century, an impulse emerged for art to extricate itself from these social functions. In search of an autonomous self-concept, its erroneous misstep came when it claimed a metaphysical foundation of its own, one based on a neoplatonic idea that it could in fact represent the essence of higher realities, the sublime and the inherent nature of things. The result was the production of a facile international language, abstraction, whose once “revolutionary gestures to change the world had ended up in the storerooms of the museums.”²

The failings of Modernism left art with problems that, for Gerdes, could not be solved without returning to its Romantic roots. Much of his work is an excavation of European culture from the early 18th to mid 19th centuries, but the Romantic period proved particularly useful, not only in providing an intellectual basis for his philosophical interests, but by offering a recourse to aesthetic values long considered passé—Romanticism’s indulgence of narrative, beauty, imagery, fantasy, nature, ornament, decoration and emotion, was an ideal antidote to the anti-pictorial, Conceptual and Minimal art which his tutors like art historian Benjamin H.D. Buchloh proselytised at the Düsseldorf Akademie.

Romanticism also informed Gerdes’ critical interest in the social experience of art beyond institutional and gallery exhibitions. He wrote scathingly about how institutional and market systems had engulfed the social experience of art. In Romanticism, he found conceptions of public space—the English garden and the utopian island—that offered new models for the agoras of art. The former, with its follies, mazes, ponds, paths

¹ Ludger Gerdes, “On the work in the Consortium / Dijon”, 1985, Nuremberg, Germanisches Nationalmuseum, Deutsches Kunstarchiv, NL Gerdes, Ludger, DKA, 57.

² Ibid.

and pavilions represented an idealised, 'autoerotic' intersection between nature and culture, an artificial, purpose built space for reflecting and creative thought.³ The latter was symbolic of the collective, cohesive and creative aspiration that was a focal point in Romantic painting and poetry in the 18th Century and which, by the mid-19th century, represented an individual's existential endpoint.⁴ Gerdes spoke of his islands as, "the destination of all voyages of discovery guided by the heroic forerunners of the avant garde."⁵ In his voluminous output over the 1980s, his ongoing picturing of realistic and fictional gardens and islands proposed not just the redesign of physical places—although that too—but the reshaping of a collective attitude towards art.

In 1987, Ludger came across an island of a different kind, the Schurenbachhalde spoil tip off the Emscher expressway in north Essen. Ulrich Kempel had invited him to participate in 'Im Auftrag', an art-in-public-space project organised through Museum Folkwang as part of the 'Folkwang '87' festival. Gerdes proposed a steel version of *Trekker (Walze)* (2), a large wooden sculpture he had just exhibited at Konrad Fischer Galerie, Düsseldorf that year. The mound of mining waste was the ideal site for his red-tinged, working-class machine. In a city closely associated with steelwork, on a pedestal where, from the vantage point of passing motorists, it would have been impossible to miss, *Trekker* set the Romantic fantasy of the uncolonised island against the industrial, modernist reality that had come to pass.

Trekker was, in the artist's words, "a hybrid between abstract sculpture and representational sculpture... between a steamroller and a tractor, an intermediate thing, an unidentifiable image of something that either rolls down or moves forward."⁶ A language game plays out in its letter-like

3 Points of reference include the garden of Elysium in Jean-Jacques Rousseau's *Julie, or the New Heloise*, 1761, the castle estates like Sissinghurst, Schwetzingen, Branitz and Ermenonville where Rousseau spent his final months.

4 Jean-Antoine Watteau's fête galante *The Embarkation for Cythera* (1717), depicting a celebration on the Greek island where Venus, goddess of love was said to be born, is the iconic image of island fantasies, while Novalis' quip „Not only England but every Englishman is an island" (*Fragments*, 1799) seems germane to Gerdes. In the mid 19th century, Heinriche Heine wrote of a fantastical Caribbean island of 'Bimini' in his final book of poetry *Romanzero* (1850) and Arnold Böcklin's *Isle of The Dead* (1880) is indicative of the island-mausoleums that fascinated Gerdes.

5 See note 1.

6 "Letter to Ulrich Krempel", 3.2.1987, Nuremberg, Germanisches Nationalmuseum, NL Gerdes, Ludger, DKA, 337. As an island-vehicle on the outskirts of a city pointing back into it, *Trekker* was likely the blueprint for Gerdes' 1987 contribution to the Münster Sculpture Projekte, *Schiff für Münster*, which, located in a field on the western edge of the city, points like an arrow, directly at the city's three major religious institutions: St. Paul's Cathedral, St. Lambert's Church and the Überwasserkirche.

structure (T, O, D?) while a hoop-and-stick game is played by the driver, an 18th Century bust, and the large circle before him. His head, a lake-shaped pool with an eye for an island, leans ever so slightly back, as if to suggest forward movement, if not progress. The direction of progress is not entirely clear, but Gerdes' conviction that art was a necessary component of change is contained in a phrase scribbled among the sketches for *Trekker: Protein Vehikel*,⁷ perhaps a small joke about Essen.

There is a dubious link between the bust, framed behind the goalposts of the tractor, and the 'social whole' represented by the circle. The irony of an artist or philosopher working on questions of the commons from the hermetic world of the studio or the writing desk was not lost on Gerdes; in fact, a recurring trope in his work. As an artist, he modelled subjectivity, conjuring various creative archetypes—dandies, dancers, architects, painters, sculptors, fashion models, filmmakers, flâneurs, thespians and anarchists—often comically portraying himself in these roles.

In 1985, Gerdes' interest in relationality within language systems resulted in a series of sculptures, watercolour sketches and wall paintings that collectively drew on the term 'syncategoremata'. In linguistics, the term refers to words that only acquire their propositional meaning through their use in relation to other words. The four watercolours that initiate the series (vitrine) depict watery dreamscapes in which simple geometric islands float in a mise-en-scène of L-shaped borders. They reference the open logic of modernist architecture, specifically, the open-flowing buildings Mies van der Rohe revolutionised. Within these scenes, 18th century dandies appear, as if teleported from the past. They double as repoussoirs, standing just in or outside of the image to frame it, from where they marvel at the 'freedom' of the world around them. "Mein Gott diese Freiheit", mutters one in a wall painting made at Le Consortium, Dijon that year.

Their admiration for the modernist project is indicative of the ambivalence, contradiction and comedy in Gerdes' work. His worldview was not, as could be misconstrued, conservative, traditionalist or nostalgic, but one in which the capacity for history to inform the present and shape the future, was always at stake. It is telling that throughout his oeuvre, many of his characters turn to face their viewers, making direct eye contact, as

7 "Im Auftrag. Skulpturen für die Stadt", Kunst am Bau, Folkwang ,87, Essen", 1987, Nuremberg, Germanisches Nationalmuseum, Deutsches Kunstarchiv, NL Gerdes, Ludger, DKA, 337.

if bringing them into the work. Like the words floating around them in the watercolours—*between, of, to for*—many of the figures are themselves syncategorematic, not communicating any meaning by themselves, but operating as a conduit between the subjective imagination of the viewer and the objective reality of the work.

Two years after the first presentation of the Syncategoremata works in Dijon, Gerdes created a physical iteration of the L-shaped mise-en-scène, Raum-Fragment (1987) (1). The derisively minimalist installation pens the viewer in its structural quote marks, inviting them to be, like the dandies, voyeurs of their own autonomy. An essay Gerdes wrote for *Kunstforum* in 1985 links *Raum Fragment* to a series of large works on paper he made in 1982, while still a student, in which a cast of characters are framed by architectural niches from different historical periods.

“The German word ‘Raum’ contains the phoneme ‘um’. Graphically, the letters of this phoneme are formed from semi-circular shapes and their extensions. This provides the descriptive basis—the shape—of the niche. The motif of the niche, or enclosure, undergoes a series of morphological and metaphorical transformations in architecture: Mountains surround a city in the valley, buildings enclose a square between them, trees frame gardens and parks, risalits enclose a courtyard, rounded vaults enclose room segments, arcades gird walls, niches—on or in buildings—enclose and house sculptures, etc. This series can be continued beyond architecture: from the handshake to the embrace, from the wrapping of people in clothing to the rearrangement of something by someone.”⁸

Against the pretensions of the market-friendly ‘Neuen Wilden’ painters that eclipsed the art scene in the early 1980s, Gerdes’ early paintings were resolutely kitsch. The vanity of technique was not as interesting to him as the immediacy of communicating ideas pictorially. The large paintings do just that, folding one idea about architecture as the context for art (as niches have historically served), with another about theatre and drama,

8 Ludger Gerdes, “Zur Trialektik von Platz, Kunst und Öffentlichkeit” In: *Kunstforum International* (Issue: Res Publica. Plätze, Gärten, Monumente), vol. 81, 1985, pp. 134–140, p.134.

‘building a bridge between the stage and street’, as one of his favourite authors, Richard Sennett, wrote.⁹ Writing the social and cultural malaise in modernity, Sennett argued the public sphere needed to function as a ‘Theatrum Mundi’, a performance place for strangers and masks. For Gerdes, “In the mask experiments, so important to Sennett, the lantern is never extinguished.”¹⁰

In the late 80s and early 90s, Gerdes’ featured prominently in public sculpture festivals across Europe. On the back of the seemingly liberatory political events of 1989, including the fall of the Berlin Wall, questions of public space were again in vogue. Inadequate answers emerged in neo-liberal catchphrases – globalisation, global tourism, world police, relational aesthetics. Perhaps sensing and suspicious of this wind shift, Gerdes’ assumed a different artistic role. Less participant, dramaturge or model, more witness. In 1996, he travelled across Western Europe documenting parks, plazas, buildings and gardens, both public and private, amassing photographs and extensive notes. He documented gardens at Sissinghurst in Kent, Schwetzingen Palace, Branitz in Cottbus, where Prince Pückler-Muskau is buried in a pyramid-shaped structure on an island in the middle of the park, and the gardens of Ermenonville where Rousseau spent his final months, and was first buried, on an island surrounded by poplar trees.¹¹ He documented the reconstructed Mies van der Rohe Barcelona Pavilion, various monasteries, public squares, public artworks, open fields and construction sites. The project resulted in two major works: the 42,000 word essay *Platz-Raum*, which details the aesthetics of public spaces; and the monumental 140 piece photographic work Public Space – Private View (1996) (3), a selection of which is featured in this show.

One of the most valuable aspects of Gerdes’ practice is that it proposes a methodology that can be applied to any system, movement or, as this exhibition attempts, his own practice. It could also be applied to the context of Münster, a city whose internationally renowned public art

9 In “Zur Trialektik von Platz, Kunst und Öffentlichkeit”, 1985, Gerdes quotes from Sennett’s book “The Fall of Public Man”, (1977), which argues that a rise in social alienation correlated to the diminishment of drama and theatre as contemporary forms entertainment. The prevalence of theatre in his early work is directly related to his interest in Sennett. Gerdes was particularly interested in the German translation of Sennett’s book title: “Verfall und Ende des öffentlichen Lebens. Die Tyrannei der Intimität”, or, “The Decline and Fall of Public Life: the Tyranny of Intimacy”, which underscored the book’s premise: the attempt to counter alienation with superficial intimacy, closeness and human warmth, together with ‘the modern absence of fictions’ produces a ‘tyranny of intimacy’ that in fact depoliticises and further alienates.

10 See note 8, p. 139.

11 In 1974, members of the French revolutionaries moved Rousseau’s body to the Panthéon.

festival has left it brimming with artistic interventions in public spaces. With Gerdes in mind, we might ask what the social utility of this type of art has brought to the people of the city, and what type of engagement its visitors and citizens have brought to the work. If the resounding question it generates is, *'What is art?'*, it would suggest we are still stuck with the question of essentialism Gerdes spoke against. If so, it might be worth turning the question into one of utility: "As soon as the question is no longer „What is it?“ but „How is it?“ or „How is it used?“, the discussion takes a new turn."¹²

Matthew Hanson

Schiff für Münster (Ship for Münster)

For the *Skulptur Projekte* held in Münster in 1987, Ludger Gerdes realised his first large installation in public space: Schiff für Münster (A). His point of departure was the Kinderbach area on the periphery of the city as it merges seamlessly into its rural hinterland. In the middle of a meadow, nearby which a residential area has been since built, Gerdes erected a forty-three-metre-long island in the shape of a ship, flanked by a wall and surrounded by a moat. He planted two poplars on the island and, on the stern, he erected a wooden structure in the style of Greco-Roman temples. The shape and dimensions of the ship reference the busy inland waterways of the nearby Dortmund-Ems Canal and the surrounding moat alludes to the moated castles of the Münsterland. Gerdes effectively instigated an association with the immediate vicinity via the interplay of architecture, greenery and a watercourse.

In Schiff für Münster, Gerdes drew on an established ship metaphor, which he took to be emblematic of the unstable foundation of human knowledge upon which all values are predicated. Furthermore, his understanding of shipping and shipwreck metaphors was influenced by the theories of the Münster-born philosopher, Hans Blumenberg.¹ However, the precarious aspect of shipping is undermined by the ship on the Kinderbach on account of the firm anchoring of the brick hull and the association with inland shipping, which is notably far safer than seafaring—contrary to Gerdes' understanding human knowledge does indeed seem to be “built on a stable foundation”.²

The columns that underpin the structure of the temple on Gerdes' Schiff für Münster provide a link to his paintings and sculptures from the 1980s, in which he sought to explore questions of space and spatiality still further. As historical quotations, they evoke impressions of statics, order and equilibrium, which can be understood as an antipode to botany as a constantly changing, essentially imbalanced organic phenomenon. The result is a fascinating interplay of architectural components and nature that also finds expression in garden design. For Gerdes, the connection

- 1 Cf. Hans Blumenberg, *Schiffbruch mit Zuschauer. Paradigma einer Daseinsmetapher* (Frankfurt am Main: Suhrkamp Verlag, 1997). In translation: Hans Blumenberg, *Shipwreck with Spectator. Paradigm of a Metaphor for Existence*, trans. Steven Rendall (Cambridge, Mass. and London: The MIT Press, 1997).
- 2 Ludger Gerdes, “Ludger Gerdes. Projekt: Schiff für Münster”, Klaus Bußmann and Kasper König, eds, *Skulptur Projekte in Münster 1987* (Cologne: DuMont Buchverlag, 1987), pp. 97–104, specifically p. 104.

between nature and culture finds its apotheosis in gardens, as they stage a world in a similar way to artworks but render it accessible and thus become an exemplary model for communication through the combination of natural elements and artistic intent.³ In order to be able to shift this interpersonal discourse from art institutions into people's everyday lives, Gerdes viewed public space as the ideal point of reference for and nexus of his works. His chosen location situated on the outskirts of Münster is seminal for the realisation of these aspirations. The art and cultural institutions in the city centre are thus bypassed and, as a result, the received cultural concept of self loses significance, whereas the immediate vicinity of the ship on the periphery accrues importance commensurately. Ultimately, any reference to the city centre's cultural hub resonates solely in the orientation of the prow of his ship; originally with an unobstructed view, it points towards the Clemens Church, St Paul's Cathedral and the Lamberti Church, which, for Gerdes, embody the triumvirate of the monk, the bishop and the citizens as historic authorities and thus typifies Münster's cityscape in a unique way.

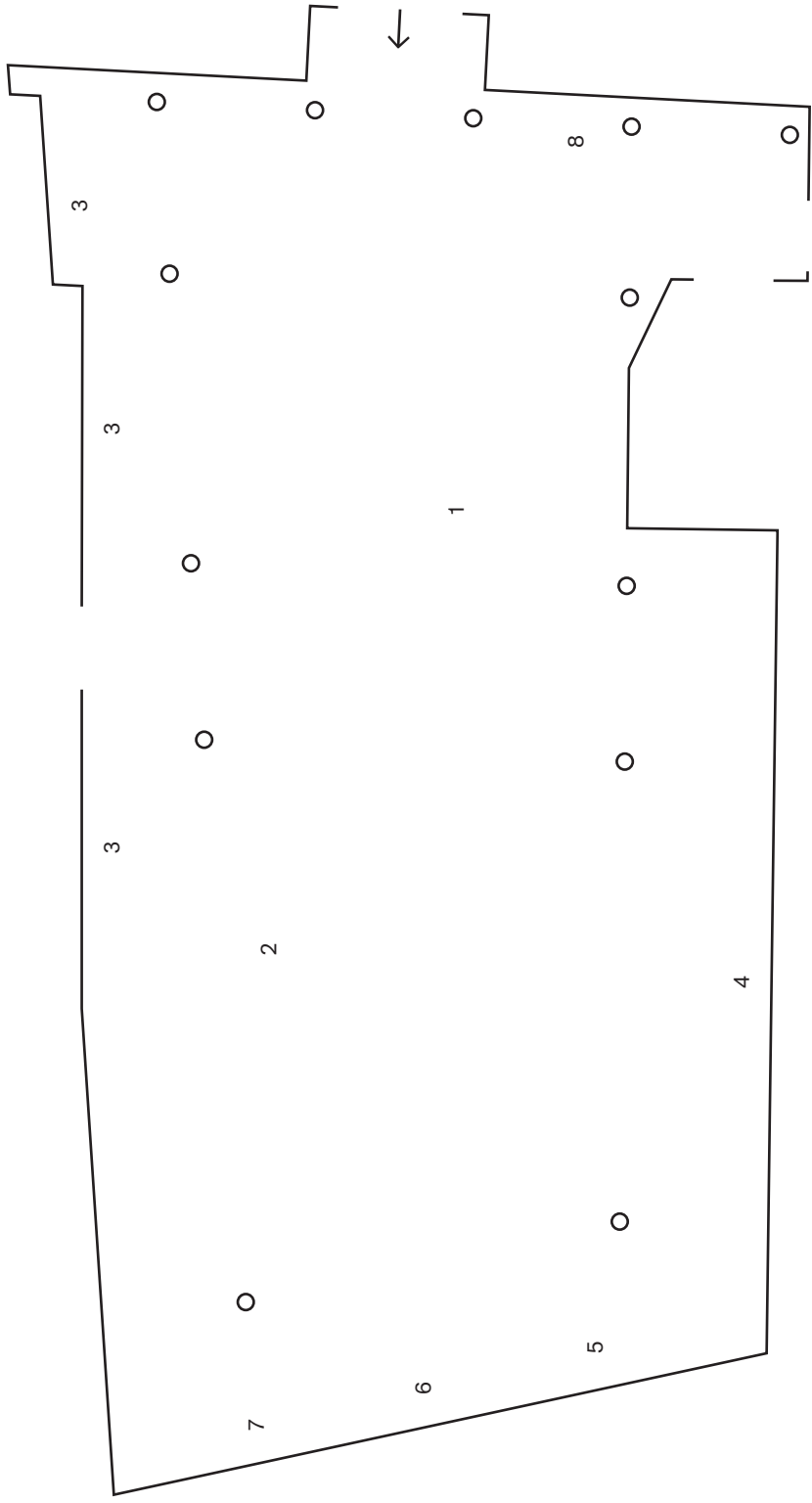
Lisa Petersohn, Translation: Tim Connell

→ The LWL Museum für Kunst und Kultur is showing an overview of Ludger Gerdes' exploration of Hans Blumenberg's philosophy and the metaphor of the shipwreck in its rooms displaying the collection (Room 2.13).

LWL Museum für Kunst und Kultur, Domplatz 10, 48143 Münster
Opening Hours: Tue–Sun 10 am–6 pm

Ludger Gerdes (1954–2008) studied at Kunstakademie Münster (class of Timm Ulrichs and Lothar Baumgarten) and switched to the class of Gerhard Richter at the Kunstakademie Düsseldorf. While studying in Düsseldorf Academy, Gerdes befriended a group of artists with a shared interest in sculpture, architecture and model making. The group included Thomas Schütte, Reinhard Mucha, Wolfgang Luy and Harald Klingelhöller and became known as the *Düsseldorfer Modellbauer*. Gerdes was instrumental in articulating intellectual interests, writing extensively about their work in the context of utopian political philosophy, aesthetics and architecture. In 1983, Gerdes was recipient of a Kunstfonds artistic scholarship and was awarded the *Ars Viva Prize of the Kulturkreis im BDI*, in 1987 he won the *Sprengel Prize for Fine Arts Hanover*. He taught at Städelschule, Staatliche Hochschule für Bildende Künste in Frankfurt, Staatliche Hochschule für Gestaltung Karlsruhe and the Muthesius University in Kiel.

³ See note 2, p. 103.



Öffentlicher Raum / Public Space

A Ludger Gerdes, *Schiff für Münster*, 1987, Sandstein, Holz und zwei Pappeln / sandstone bricks, wood, and two poplar trees, Schiff / Ship: 43 x 5 m; Grabenbreite / Width of moat: 4 m; Hütte: 4,6 x 4,2 x 7,4 m



51°58'15.3"N 7°35'37.3"E, Neben dem Kinderbach, zwischen Horstmarer Landweg und Mendelstraße / Next to the Kinderbach brook, between Horstmarer Landweg and Mendelstraße

Stadthausgalerie

- 1 *Raum-Fragment*, 1987
Holz, Farbe, Stuhl, Tisch / wood, paint, chair, table, 258 x 460 x 600cm
- 2 *Trekker (Walze)*, 1987
Holz, Farbe, Seil / wood, paint, rope, 260 x 216 x 400 cm
- 3 *Public Space – Private View*, 1996
Fotografie / photo, Werkserie / work series, 24 x 30cm
- 4 *3 Harrys in Nischen*, 1982
Acryl auf Papier / acrylic on paper, 156 x 208cm
- 5 *4 Harrys, um / around 1982*
Gouache auf Papier / gouache on paper, 209 x 156cm
- 6 *Ohne Titel / Untitled (Nische)*, 1982
Gouache auf Papier / gouache on paper, 209 x 156cm
- 7 *Ohne Titel / Untitled (Nische)*, 1982–84
Gouache auf Papier / gouache on paper, 209 x 156cm
- 8 *Glashaus*, 1984
Lack, Holz, vier Weingläser / lacque, paper, four wine glasses, 30 x 40 x 28 cm

Alle Werke / All works: Stiftung Kunstfonds, Künstler:innenarchiv