

**Forming – Acting – Perceiving:
On the Art of Franz Erhard Walther**
Christoph Zuschlag

I The Historical Record

The history of encounters between artists that were planned but ultimately never came about has yet to be written. Albrecht Dürer played an especially unfortunate role in this history. On his wanderings along the Upper Rhine he reached Colmar in 1492, where he hoped to gain the acquaintance of the engraver Martin Schongauer, whom he much admired. Schongauer, however, had passed away one year before. In 1506, in the last year of Dürer's second trip to Italy, the seriously ill Andrea Mantegna asked Dürer to visit him in Mantua. Dürer set off immediately, but Mantegna died before Dürer made it to Mantua. Reportedly the Nuremberg artist later said that he had never experienced anything sadder in his life. Franz Erhard Walther had a similar experience: in 1968, during his New York years, he received a call one day from Marcel Duchamp. He told him that while he was at the painter Al Copley's, he had seen photos of action situations with Walther's workpieces and would like to make his acquaintance. Since Duchamp was in the midst of departing for his annual summer stay in France, the two artists arranged to meet upon his return in autumn. But it never came to that: Duchamp died on 2 October 1968, at the age of 81, in Neuilly-sur-Seine.¹ But even if they never had the chance to meet personally, Marcel Duchamp and Franz Erhard Walther are connected: both introduced new, though radically different, concepts of the work of art in the 20th century.

II. Influences

Franz Erhard Walther, born in Fulda, Germany, in 1939, was already collecting experiences and visual impressions as a child and adolescent that would have a lasting influence on his art. There were four bakeries and a pastry shop in his family, and following the wishes of his parents he started an apprenticeship as baker (which he soon broke off).

What Walther experienced and observed at first hand in his parents' business and in their technical working procedures – such as the lining up of loaves and the stacking of baking trays, the filling and dividing of dough, the castings for icings and glazes – resurfaces later in his work as a formative principle.² As a 15-year-old Walther was already drawing and painting regularly; as a 16-year-old he attended evening classes in drawing. In 1956 he passed the entrance examination for the Offenbach Werkkunstschule [= Offenbach School of Design], but could only start studies a year later after reaching the minimum age of admission. His earliest works include the *Schnittzeichnungen* [Cut Drawings] (1957), in which Walther used a knife to cut out paper forms, as well as the *Rahmenzeichnungen* [Frame Drawings] (1957–1960) and *Schraffurzeichnungen* [Hatching Drawings] (1958/1959) (p. 16). In retrospect they are especially noteworthy because even in this early phase Walther was already activating the observer and seeking to have him or her participate in the work. For the observer is to perceive the blank spaces in the cut and frame drawings as surfaces for projecting his or her own imagination upon, to be filled in, and to give form to the "formless" hatching style. Moreover, even in the adolescent Walther the idea had already crystallized that an action must be part of the artistic work – action initially understood not physically, but as imagination, as idea. This is impressively seen in the series of *Wortbilder* (Word Pictures), which Walther produced in 1957/1958 during his studies of commercial graphic design at the Offenbach Werkkunstschule (p. 62).³

It consists of a cycle of originally ca. 200 gouaches, the subject of which are letters or words. Walther experimented with different types and color backgrounds, conceiving of the letters, words, and color fields as on the one hand artistic objects and on the other as elements that trigger associations in the beholder, stimulating his or her powers of imagination. From this time forth, writing and language play a key role in Franz Erhard Walther's oeuvre.⁴

The photographs from the series *Versuch, eine Skulptur zu sein* [Trying to Be a Sculpture] from 1958 [p. 19] throw an early light on a central theme of Walther's. We see the artist in his Fulda studio, sitting cross-legged on the floor and spitting milk into a bowl in front of him. The photo series is based on a plan that Walther described in conversation in the following way: "I was interested in gestures of sculptural modeling, outside of the traditions. These gestures should not be simply photographed; instead, the unusual lighting should grant the gestures something singular and give the photo itself its own singular value."⁵ Thus, even as a 19-year-old Walther gave thought to what was generally held to be modeling or sculpture – and his "counter-effort" has nothing to do with stone, wood, or bronze, but with his own body, and, connected to this, with an action.

In 1959 Walther transferred to the Hochschule für Bildende Künste Frankfurt am Main (Frankfurt College of Fine Arts), the so-called "Städelschule." At the documenta II he was impressed by the work of Jackson Pollock, Wols, and Lucio Fontana. The next two years were marked by intense involvement with (Art) Informel.⁶ "The Informel as point zero meant for me the unformed," the artist remembers, "the return to the starting point, where nothing is yet formed, where things just start to form – here lies the key to my works with paper, which I made some time later."⁷ The view of the Informel as "point zero," very common at that time, was consistent with Walther's desire "to step out of history in order to gain freedom – in terms of forms, but also in terms of techniques and materials."⁸ For a short time Walther adapted the Informel for himself (p. 20). However, since purely painting-based explorations were incapable of giving him long-term satisfaction, he sought art forms that were more strongly material- and process-oriented and which at the same time restricted themselves to elementary means. Here he discovered the back sides of his earlier paintings on cotton cloth as works in their own right. This led to controversy with his professor and, in 1961, to his expulsion.

III. Focusing

From 1962 to 1964 Walther studied at the Kunstakademie Düsseldorf (Düsseldorf Art Academy) under Karl Otto Götz, one of the chief protagonists of Informel in Germany.⁹ This is the central phase for the development of Walther's "alternative concept of the work [of art]." "My classmates and friends in Götz's class, Sigmar Polke, Gerhard Richter, Konrad Lueg, Manfred Kuttner and Chris Reinecke, and I formed a critical mass. We knew: we have to stay together for the new that we were all seeking to catch fire." Joseph Beuys sought out the student Walther – in vain: "In Beuys's class there was no freedom; it was out of the question for me."

Through his preoccupation with paper as a material, Walther succeeded in moving from image to object, from the surface to the body. For instance, the 1962 work *16 Lufteinschlüsse* [16 Air Enclosures] (p. 46) consists of pieces of paper glued together in which air is trapped. This gives the paper bodies volume and leads at the same time to surface structures that are aesthetically pleasing and solely due to the material and working process. "This improvisation, on the edge of nothingness, was fascinating, and so was the provocation, to have discovered air as a working material."¹⁰ In addition to different kinds of paper, Walther experiments with cardboard, fiberboard, wood, cotton cloth, strings, and found materials such as envelopes and mattresses; he tries out different ways of arranging his working pieces in space beyond picture and pedestal; here he discovers layering and stacking, "storing as a form of the work of art" (which will become a leitmotif of his art); and he discovers, more by chance than anything else, in the tailor shop of his future in-laws, fabric as a material and sewing, which takes the place of gluing and from now on is systematically made use of by Walther in his working process.¹¹

In 1962 Walther develops his "alternative concept of the work of art," which centers around action as a form of the work. He gives this concrete form from

1963 to 1969 in the *1. Werksatz* [First Work Set] (p. 21).¹² This involves 58 objects made of cottons, foams, wood, and other materials that the beholder is supposed to "use" by, for instance, alone or in a group, unfolding them, lying down inside them, standing inside them, pulling them over their heads or wrapping themselves in them: "The objects (I chose this designation in 1962, since I did not know a better one) – as instruments for something. The objects are not important, but rather what one does with them, what is made possible with them and by means of them. We, the users, have to accomplish it. OUR abilities (and inabilities) count, our movement."¹³ Even if Walther emphasizes that the *First Work Set* found "fertile ground" in his "tendency toward the formless and the meaningless,"¹⁴ this in no way means that ideas of form no longer exist in his art. On the contrary: "There are some ideas that are very valuable for me and around the realization of which my whole work revolves. There is, for example, the idea of the new. . . . The concept of *forming* in the broadest sense of the word is also very important to me. . . . The passing down of the idea of form naturally includes for me the moment of change. . . . For me the concept of form is closely connected to the notion of the *whole*."¹⁵ The idea of process and movement and the concept of forming also play an important role in Paul Klee's artistic thinking: "The journey to form . . . stands above the goal, above the end of the journey. . . . The forming defines the form and thus stands above it. Form should thus never be considered as completion, as result, as end, but as genesis, as becoming, as being. . . . Form as movement, as doing is good, active form is good. . . . Form as rest, as end is bad. . . . Forming is good. . . . Forming is movement, is deed. Forming is life."¹⁶

In Walther's "alternative concept of the work of art," as the *First Work Set* paradigmatically embodies it, the artist now furnishes the instruments for a forming of the work that the beholder, who becomes the actor, the producer, carries out at the work location of his or her choice. The artist becomes the

initiator of a process in the course of which the artwork first comes into being – and this artwork is, by its nature, immaterial. An action always takes place in space and time, which, in this way, unavoidably become dimensions of the "alternative concept of the work of art" just as much as bodies, history, memory, and language (which is itself bound to bodies and space). Perception is a further key term in the two-fold sense of a point of departure and a point of destination: the acting beholders move into action with Walther's working pieces on the basis of their perception; they have to develop spatiotemporal ideas for their action, which then in turn change their perception – how they perceive themselves, others, and their surrounding space and how they are perceived by others. Walther gave pictorial form to the actions with the objects of the *First Work Set* and to the perceptions, physical and psychological experiences, imaginings, and ideas that arose in this interaction in around 5,000 double-sided diagrams and work drawings from 1963 to 1975 (p. 23).¹⁷

With the different varieties of action art, with happenings and Fluxus, with Joseph Beuys's "Social Sculpture," as well as minimalism, land art, and conceptual art, the limits of the panel painting and the classical concept of sculpture were blown apart, and new forms and concepts of art were established.¹⁸ Since then art is no longer limited to the autonomous, material artifact. Body, process, reduction, expansion, dematerialization – these were the new paradigms of art. Walther's "alternative concept of the work of art" certainly offers points of connection to the trends mentioned without, admittedly, being completely absorbed by them: thus the "alternative concept of the work of art" is without doubt conceptual, but it is still not conceptual art; some works are minimalistic in formal terms, but they do not allow us to speak of minimalism; the "actions" and "performances on the work" (= demonstrations of the pieces of the work) are performative actions and are realized in part outdoors, but Walther is still neither a performance artist nor

a Land Art artist; even if Walther works with "humble" materials, he is still far from being classified as part of Arte Povera. The "departure from the picture"¹⁹ that Walther realizes with his "alternative concept of the work of art" proves to be highly individual and original in character.

Walther first became acquainted with some of the aforementioned new artistic phenomena after his relocation to the United States. He lived in New York from 1967 until 1973, since he did not see any future, any scope for developing his art in Germany. In New York Walther befriended artists such as Carl Andre, Walter de Maria, Donald Judd, Richard Serra, Richard Artschwager, Robert Ryman, James Lee Byars, and Claes Oldenburg (who had been arousing attention since 1963 with his soft sculptures of everyday objects). He also encountered Barnett Newman and Robert Morris, the latter having published his "Anti Form" manifesto in 1968.²⁰

The *First Work Set* established Walther's international fame. Kasper König edited the first monograph on it in 1968, at a time when the artist was all of 29 years old.²¹ In 1969 Harald Szeemann included ten objects in his legendary exhibition *When Attitudes Become Form*.²² In 1969/1970, the complete *First Work Set* was presented in the Museum of Modern Art in its own demonstration room as part of the *Spaces* exhibition. Within the framework of this exhibition, Walther carried out daily demonstrations of the work from the end of December 1969 until the beginning of March 1970. Following a guest professorship at the Hochschule für Bildende Künste [University of Fine Arts] in Hamburg in 1970, Walther was appointed as professor in 1971 at this institution, succeeding Gustav Seitz. He taught there until he was conferred emeritus status in 2005. In 1972 a first extensive exhibition of his early works took place in the Tübingen Kunsthalle, and in the same year, Walther took part in the documenta V – and in 1977 in the documenta VI, in 1982 in the documenta VII, and in 1987 in the documenta VIII as well. He declined an

invitation to documenta IX from Jan Hoet, because he was not in agreement with the way in which his work was to be integrated into the exhibition.

IV. Fruition

Since the development of his "alternative concept" in the 1960s, Franz Erhard Walther has brought to fruition a rich artistic work, which has remained true to its original conception once found, though continuing to develop and transform it.

This work encompasses objects and actions on the work, room installations and wall works, drawings and artist books. Action on the work remains its highest principle, even if the options for physical action, which appeared to be practically unlimited in the *First Work Set*, are restricted or action appears in part only as a potential *option* to act. The relation to space, body, and time is connected to action on the work. Language and storage as a form of the work remain leitmotifs, just as the topic of framing continues to engage the artist until today. Overall there is greater emphasis in Walther's more recent work on the pictorial, the visual, accompanied by a greater chromaticity. The architectonic element, which was already present in the *First Work Set* as an idea, also emerges more prominently. Walther has even become active as an architect: in 1989 he designed the Kunsthalle Ritter in Klagenfurt, completed in 1992, and in 1998 he designed an ensemble of youth club and cultural guest house with a surrounding park in Meppen, Emsland, which was erected in 2000/2001.

In 1971–1972 the 2. *Werksatz* (Second Work Set) came into being, a 45-piece work complex of standing and walking ["striding"] tracks made of fabric: "The standing and walking pieces are still actually designed for use in a landscape, but like a drawing made large-scale, they fix in place the proportions of a precisely defined section of the landscape and reduce the decisions for action to the options of taking a step in a definite period of time or not."²³ Taking this idea further, the artist

conceived the *Schreit- und Standstücke* [Walking and Standing Pieces] from 1973 to 1978, initially in steel for outdoor spaces, then in wood and fabric for indoor spaces. With these works, Walther sought to create lasting venues for action – to complement the temporary venues of work of the two Work Sets. An example here is the *Schreitsockel. Fünf Strecken, drei Stufen* [Walking Pedestals. Five Sections, Three Steps] from 1975 (p. 25). Steel plates with engraved words are set flush into the floor. Whoever stands on them becomes a sculpture his- or herself and defines the surface as a pedestal. The words serve to expand the real space into an imaginary space of projection and association.

An important work group is formed by the *Wandformationen* [Wall Formations] made of cotton fabric in various colors and plywood (1979–1985) (p. 57). In its appearance it oscillates between picture and sculpture. The beholders are obliged to position themselves in front of, on, or in the *Wall Formations*, and thus to take part in the forming and definition of the work. Walther does not view the *Wall Formations* as completed works, but instead as “pedestals to which the human body and action arising from it have to be added. That’s why their dimensions are derived from the body and are oriented to it, so that they can be physically experienced, so that they can be, as it were, read by the body.”²⁴ When the beholders position themselves in the works or when they, as is sometimes possible, take pieces in order to attach them to their bodies and to move freely with them through space, they then become part of the work physically and mentally. This underscores the fundamentally open, changeable, incomplete quality made possible by the most divergent of work constellations and which is of such great importance in Walther’s “alternative concept of the work of art.” Basically the *Wall Formations* are instruments, just as the objects/work pieces of the *First Work Set* are.

From the 1990s the work group *Das Neue Alphabet* [The New Alphabet] (1990–1996) should be

mentioned (p. 29). It comprises 26 “sculptural bodies” or “body sculptures” made of cotton fabric, foam and wood that are formally related to the letters of our alphabet as well as over a hundred water-colored drawings provided with texts. The sculptured letter-forms, in a total of 18 different colors,²⁵ which hang on the wall or stand on the floor, have a human scale to them and are suited for actions. Precisely with regard to the form of action, however, there is a significant difference to the objects of the *First Work Set*, which Christoph Brockhaus has captured well: “Whereas the early pieces, which the artist also, significantly, calls instruments, need a partner to be able to ‘sound’ and so virtually exact action on his/her part, the forms of the *New Alphabet* can stand as well without such action. They evoke potentials of action in the mind and may even only come about through action – they admit it or evoke it, but are not a lasting provocation to action. They are fulfilled in the potential that would allow for action and embody what the artist always intended as the ultimate goal of his art – a spiritualization, the leap from material through action into the non-material.”²⁶ Here it once again becomes clear that language is an essential element of Walther’s art – starting with the early *Word Images* from 1957/1958, all the way to the *New Alphabet*, created almost forty years later.

Walther’s last and most recent major group of works are the *Handlungsbahnen* [Action Tracks] (1997–2003) (p. 100): 55 multipart sculptures that consist of floor tracks of cotton fabric of varying lengths and of various, action-related elements.²⁷ One or more people hold a “gestural-sculptural talk in space”²⁸ by acting, that is, by changing the arrangement of the floor tracks and the sculptural elements in the space, whereby the positioning of one’s own body as a sculptural motif vis-à-vis the other elements and the surrounding space belongs to the work’s definition. As in the *New Alphabet* chromaticity plays an important role. Color, though, never functions as a carrier of meaning for Walther (as, say, in the symbolic use of color); it is exclusive-

ly a pictorial-sculptural element. In one admittedly central point, the same thing holds for the *Action Tracks* as already held for the *First Work Set*: they involve in equal measure the storage form and the action form as work modi. The storage form can be transformed by people into the action form – and vice-versa.

IV. Impact

The sustained impact and relevance of Franz Erhard Walther's concept of the work of art is demonstrated not least by the fact that succeeding generations of artists continue to make reference to it. In this context the numerous students should be named that Walther trained during his roughly 35 years of teaching activity in Hamburg, quite a number of whom have taken up the idea of action. Rebecca Horn and Lili Fischer, for instance, belong to the first generation of students. Martin Kippenberger and Santiago Sierra also studied with Walther, just as did John Bock, Christian Jankowski, and Jonathan Meese, as part of the last generation of students. There was always a firm connection to the present at the center of Walther's teachings, simultaneously accompanied by a coming to grips with (art) history. His teaching ultimately always involved "ideas, work designs, attitudes, ways of thinking."²⁹ Here Walther practiced precisely that openness (including and especially when the concept of art was at stake) that is at the basis of his "alternative concept of the work of art": "I insist in any case on the question of the artistic. Not in the sense of a congealed concept of art, but in the sense of a keeping open of the question of [what] art [is]."³⁰

Action-oriented work conceptions were also developed by artists such as Franz West, Erwin Wurm (who in 2001 ironically instructed the public to "Make your own Franz Erhard Walther"), Felix González-Torres, and Tino Sehgal. In conjunction with Tino Sehgal, Walther has been represented in 2010/2011 in the exhibition *Move – Kunst und Tanz seit den 60ern* [Move – Art and Dance Since the Sixties] in the Hayward Gallery in London,³¹ in the

Münchener Haus der Kunst [Munich House of Art], and in the Kunstsammlung Nordrhein-Westfalen [North Rhine-Westphalia Art Collection] in Düsseldorf. The artists know and respect one another. Presumably Eva Hesse was also influenced by Walther. She visited the artist in 1964 at the Düsseldorf Kunstakademie in the Götz class. Upon returning to New York in 1965, she moved away from painting and toward sculpture, where she developed a "subjective material art in the sense of Anti-Form."³²

Recently the interest of curators in museums has also increasingly turned toward Walther. Thus in 2010 the Museum of Modern Art acquired a copy of the *First Work Set* and intends to set up a room for it in its permanent exhibition. The Musée National d'Art Moderne in Centre Pompidou in Paris has also approached the artist with the request to install a work in the museum. Moreover, a whole series of individual exhibitions in museums and galleries – just in 2010/2011 this has included shows in Berlin, Geneva, Heilbronn, Herford, Krefeld, and Lucerne – prove that Walther is currently being rediscovered and appreciated nationally and internationally. And time and again this process serves to bring new facets of his oeuvre to light. Then hardly any other work satisfies the demand that the American gallery owner and author Seth Siegelaub made in the sixties as well as that of Franz Erhard Walther: "Art is to change what you expect from it."³³

1 Cf. Franz Erhard Walther, *Sternenstaub: Ein gezeichneter Roman* [Stardust: A Drawn Novel], Ritter Verlag: Klagenfurt, 2009, p. 815.

2 Cf. *ibid.*, pp. 57, 59. On the following, cf. also "Lebenslauf – Werklauf" [Course of life – Course of work] in: Ulrike Rüdiger (Ed.), *Franz Erhard Walther: Mit dem Körper sehen. Werkentwicklung – Werkbeispiele 1957–1997* [Franz Erhard Walther: Seeing with the Body. Work Development – Work Examples, 1957–1997]. Exhibition Catalogue, Kunstsammlung

Gera: Gera, 1997, pp. 10–18.

3 Cf. Philippe Cuenat (Ed.), *Franz Erhard Walther: Abc . . . Museum, Wortbilder* [Franz Erhard Walther: Abc . . . Museum, Word Pictures]. Exhibition

Catalogue, Museum of Modern and Contemporary Art (Mamco), Geneva, 2004.

4 On this, cf. the contribution by Rita E. Täuber to this volume.

5 Cf. Walther 2009 [as cited in Ftn. 1], pp. 325, 327. The photo is reminiscent of Bruce Nauman's color photograph of eight years later *Self-Portrait as a Fountain* (1966).

6 For a recent look at Art Informel, cf. Christoph Zuschlag, "Zur Kunst des Informel" [On the Art of the Informel], in: Hans-Jürgen Schwalm, Ellen Schwinzer, Dirk Steimann (Eds.), *Informel. Zeichnung – Plastik – Malerei* [Informel: Drawing – Sculpture – Painting]. Exhibition Catalogue, Recklinghausen/Witten/Hamm. Kettler: Bönen, 2010, pp. 9–17, 161–165.

7 Michael Lingner, *Franz Erhard Walther, Zwischen Kern und Mantel. Franz Erhard Walther und Michael Lingner im Gespräch über Kunst* [Between Core and Shell: Franz Erhard Walther and Michael Lingner in Conversation on Art], Ritter Verlag: Klagenfurt, 1985, p. 22.

8 If not otherwise indicated, the exact quotes found in the text come from two talks between the author and Franz Erhard Walther held in Walther's studio in Fulda on 26 March and 5 July 2011.

9 Cf. Karl Otto Götz, "Über Franz Erhard Walther" [On Franz Erhard Walther], in: *Franz Erhard Walther. Arbeiten 1957–1963* [Franz Erhard Walther: Works, 1957–1963]. Exhibition Catalogue, Bonn 1980/1981. Fulda, 1980, p. 13. Reprinted in: *Franz Erhard Walther, ich bin die Skulptur* [Franz Erhard Walther, I Am the Sculpture]. Exhibition Catalogue, Hannover/Fulda. Kunstverein Hannover: Nordhorn, 1998, p. 41f.

10 Walther 1994, quoted from the 1997 Gera Exhibition Catalogue [as cited in Ftn. 2 above], p. 12.

11 Walther's first wife, the textile technician Johanna Frieß, continues to do all the sewing involved in his work.

12 Susanne Lange, *Der 1. Werksatz (1963–1969) von Franz Erhard Walther* [The First Work Set (1963–1969) by Franz Erhard Walther], Museum für moderne Kunst: Frankfurt [a.M.], 1991.

13 Franz Erhard Walther, Statement, 1968, in: Germano Celant (Ed.), *Ars Povera*. Wasmuth: Tübingen, 1969, p. 174; quoted here as reprinted in: Charles Harrison, Paul Wood (Eds.), *Kunsttheorie im 20. Jahrhundert. Künstlerschriften, Kunstkritik, Kunstphilosophie, Manifeste, Statements, Interviews*, Vol. II, 1940–1991 [Originally published as *Art in Theory, 1900–2000: An Anthology of Changing Ideas*], Hatje Cantz Verlag: Ostfildern-Ruit, 1998, pp. 1086f., here p. 1087. An edition of eight copies of the *First Work Set* was produced (with several additional individual pieces), which can be found, among other places in the Museum für Moderne Kunst, Frankfurt am Main; Kunstmuseum Bonn; Musée d'Art Contemporain, Marseille; Musée d'art moderne et contemporain, Geneva; Dia Art Foundation, New York; and Museum of Modern Art, New York.

14 Lingner, Walther, 1985 [as cited in Ftn. 7 above], p. 145.

15 *Ibid.*, pp. 164f.

16 Paul Klee, *Das Bildnerische Denken* [Artistic Thinking], ed. and rev. by Jürg Spiller, 5th edn., Schwabe Verlag: Basel, 1990, p. 169 [Vol. 1: *Theory of Form and Design*]. The volume collects Klee's pedagogical writings on the theory of form and design from his "Bauhaus" years (1920–1931).

17 Here cf. Dietrich Helms, *Ortsbestimmung. Zu Franz Erhard Walthers Zeichnungen zum 1. Werksatz* [Determining Place: On Franz Erhard Walthers' Drawings to the First Work Set], in: Michael Lingner (Ed.), *das Haus in dem ich wohne. Die Theorie zum Werkentwurf von Franz Erhard Walther* [The House in Which I Live: The Theory to the Work Project of Franz Erhard Walther], Ritter Verlag: Klagenfurt, 1990, pp. 305–317; Simone Twiehaus, *Franz Erhard Walther. "Zeichnungen 1956–1998"* [Drawings, 1956–1998] in: *Franz Erhard Walther. Der Kopf zeichnet – Die Hand denkt. Zeichnungen 1956–1998. 1. Werksatz 1963–1969.*

- Configurations 1992–1998* [Franz Erhard Walther: The Head Draws – The Hand Thinks. Drawings, 1956–1998. First Work Set, 1963–1969. Configurations, 1992–1998]. Exhibition Catalogue, Darmstadt. Hatje Cantz Verlag: Ostfildern-Ruit, 1999, pp. 9–23. Franz Erhard Walther, "Zeichnen" [Drawing] in: *Ibid.*, pp. 39–43.
- 18 In a now famous essay written in 1979, Rosalind E. Krauss spoke (with regard to sculpture) of "Sculpture in the Expanded Field." [Cf. her essay of the same name in her *The Originality of the Avant-Garde and Other Modernist Myths*, MIT Press: Cambridge, MA, 1985, pp. 277–290.]
- 19 Cf. Laszlo Glozer, *Westkunst. Zeitgenössische Kunst seit 1939* [West Art: Contemporary Art since 1939]. Exhibition Catalogue, Cologne. DuMont: Cologne, 1981, pp. 234–238.
- 20 Cf. Robert Morris, "Anti Form", in: *Artforum*, Vol. VI, 1968, No. 8, pp. 33–35.
- 21 Cf. Kasper König [Ed.], *Franz Erhard Walther. OBJEKTE, benutzen* [Franz Erhard Walther: Use, OBJECTS]. Verlag Gebrüder König: Cologne, New York, 1968.
- 22 Harald Szeemann, *Live in your head, When Attitudes Become Form. Works – Concepts – Processes – Situations – Information*. Exhibition Catalogue, Kunsthalle Bern: Bern, 1969 [unpaginated].
- 23 Walther 1985, quoted from the Gera Exhibition Catalogue (as cited in Ftn. 2 above), p. 15.
- 24 Walther 1993, quoted from *ibid.*, p. 16.
- 25 The fabrics are industrially dyed, Walther reported.
- 26 Christoph Brockhaus [Ed.], *Franz Erhard Walther. Das Neue Alphabet 1990–1996* [Franz Erhard Walther: The New Alphabet, 1990–1996]. Exhibition Catalogue, Duisburg. Wilhelm Lehmbruck Foundation: Duisburg, 2001.
- 27 Cf. Renate Wiehager, *Franz Erhard Walther. Wortfeld, 2005* [Franz Erhard Walther: Word Field, 2005]. Mercedes-Benz Museum Stuttgart, 2006, pp. 12–15.
- 28 *Ibid.*, p. 13.
- 29 Franz Erhard Walther, *Denkraum – Werkraum. Über Akademie und Lehre* [Thinking Space – Working Space: On the Academy and Teaching]. Lindinger + Schmid: Regensburg, 1993, p. 7.
- 30 *Ibid.*, p. 67.
- 31 Translator's note: At the Hayward the exhibition was entitled: *Move: Choreographing You. Art & Dance*.
- 32 Glozer 1981 (as cited in Ftn. 19 above), p. 494. On Hesse's visit to Düsseldorf and the works she exhibited in New York in 1968, cf. Walther 2009 (as cited in Ftn. 1 above), pp. 709, 831.
- 33 Paul Maenz, *Art is to change ... Skizzen aus der Umlaufbahn* [Art Is to Change ... Sketches while Orbiting], Lindinger + Schmid: Regensburg, 2002, p. 4. Cf. also <http://www.16beavergroup.org/journalisms/archives/000820.php> [accessed on 23 June 2011].