











THE PORT AUTHORITY
OF NY & NJ

From Ganslberg to Manhattan Fritz Koenig's *Great Caryatid Sphere N.Y.* (1967–1972)¹

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Arguably one of Fritz Koenig's most important international commissions and, through the terrorist attacks of September 11, 2001, one of his most widely known and publicly recognized artistic creations, the *Great Caryatid Sphere N.Y.*, or *The Sphere* (fig. 1), as New Yorkers more commonly know it, stands today – heavily damaged but upright – on an elevated platform named Liberty Park, near the St. Nicholas National Shrine in Lower Manhattan.² Overlooking the 9/11 Memorial and Museum, Koenig's *Sphere* is thus placed in close proximity to its original location, where it once formed the centerpiece of a fountain on Austin J. Tobin Plaza, the large public space between Minoru Yamasaki's two architectural giants and serves as both a reminder of the Twin Towers' former physical presence and a memorial to their catastrophic collapse.³

While Fritz Koenig passed away before the sculpture's latest move to Liberty Park, he was made aware of the Port Authority's vote for its relocation, a 'home-coming', as Patrick J. Foye, the Executive Director of the Port Authority, characterized it in July 2016.⁴ Bringing closure to the latest chapter in the life of the sculptor's most prominent 'child', whose fate he had followed very closely from its conception, birth, and eventual departure from Ganslberg one autumn day in 1971, to its partial destruction, recovery, and rebirth as a 9/11 memorial in late 2001.⁵ Given the importance of the Port Authority commission in Fritz Koenig's artistic career as well as the sculpture's unexpected transformation from a centerpiece of a fountain into a symbol of defiance and peace in a post-9/11 world, it seems appropriate to devote a section of this exhibition catalogue to its biography and afterlife.

Fritz Koenig, Minoru Yamasaki, and the World Trade Center Project

The circumstances that led to the Port Authority's commission of a sculpture and fountain for the large five-acre plaza between the twin towers of the new World Trade Center in New York are rooted in the design process of its architect, Minoru Yamasaki (1912–86), and can be reconstructed from interviews, documents, and published accounts related to the genesis of his final design for the project.⁶

While the creation of a public plaza (or plazas) had already been part of the earliest ideas for the design of

a World Trade Center in New York in the early 1960s, it was only between February 1964, when Yamasaki unveiled his first plans and model for the World Trade Center complex, and 1966, when he revised his earlier designs in an effort to enhance the experience of the sculptural qualities of the twin towers as free-standing, glistening monoliths, that his ultimate vision for the plaza's design and sculptural commissions took shape.⁷ The twin towers were originally conceived as separated from the plaza by a moat of shallow reflecting pools but connected to it through a ring of lower-level buildings that encircled the central square with a set of galleries reminiscent of the design of Piazza San Marco in Venice (fig. 2).⁸

The revised second design eliminated both the idea of a moat of reflecting pools and a wraparound-structure of lower buildings with connecting galleries in favor of a more open plaza-design (fig. 3). It has been argued that Yamasaki's effort to connect the towers directly to the plaza was indicative of his desire to heighten their importance within the overall design and give visitors an opportunity to experience and contemplate their solid forms from the plaza "as the giant metal sculpture Yamasaki intended them to be."⁹ However, it remains unclear how much these changes were indeed the result of the architect's own evolving vision for the project or a response to mounting pressures from the Port Authority to cut costs and move shops and restaurants to the underground concourse-level, from where most of the fifty thousand people expected to occupy the World Trade Center offices would eventually enter the twin towers.¹⁰ Be that as it may, Yamasaki's resulting redesign for the plaza now included the idea of a large, ninety-foot-diameter fountain and scattered pieces of modernist sculpture.¹¹ Surrounded by "rings of benches, a graceful arc of light standards, and a 130-foot circle of flower boxes,"¹² the fountain was to be aligned with the north tower and thus placed asymmetrically on the vast expanse of the open square. Yamasaki himself later expressed his hope that "on pleasant days many people will be drawn there to gain an expansive experience, in contrast to the traffic, tightness, and density of lower Manhattan. Visitors and people who work in the Trade Center will find this grand five-acre plaza a mecca, a great relief from the experience of the narrow streets and sidewalks of the surrounding Wall Street area. I remember when I worked on Forty-fourth Street in New York that I would walk to Rockefeller Center on almost

Fig. 1 - *The Sphere NY* in the World Trade Center Plaza, Manhattan

every pleasant day and wonder through the gardens, watching the activities in that relatively small plaza.”¹³

Yamasaki’s explicit reference to Rockefeller Center and its plaza is not insignificant in this context, as the two projects are indeed, as Anthony Robins noted, “inextricably related” in their attempts to create an urban oasis by means of joining the experience of architecture to that of public spaces and squares populated by carefully sited works of contemporary sculpture.¹⁴ However, in its final execution as a vast, paved, and elevated area that is effectively cut off the city around it, the World Trade Center Plaza could not be more different from the arrangement of streets and sidewalks that connect the city with Rockefeller Center and lead down to its sunken plaza.¹⁵

Construction on the World Trade Center site began in the summer of 1966 with the excavation of an enormous pit – often referred to as ‘the bathtub’ – that would allow the twin towers to be anchored in the bedrock. It took about two years, namely until the summer of 1968, for the towers themselves to rise from the ground, two years in which Yamasaki would further explore and consolidate his vision for how the world’s tallest towers should relate to the plaza and the surrounding city below. “I am happy I was able to design these very large buildings with the proper scale relationship so necessary to man”, he later observed, “they are intended to give him a soaring feeling, imparting pride and a sense of nobility in his environment. [...] Their changing quality as one approaches across the plaza is, to me, especially interesting. So many tall buildings say nothing at all when

one is next to them; their great beams and columns may be gloomy and fearsome from directly below, as they sit so solidly and so close to the sidewalk and street.”¹⁶ Yamasaki had already expressed a similar need for a ‘proper scale relationship’ between the World Trade Center’s built architecture, its visitors and occupants, and the surrounding city in his firm’s initial proposal for the competition: “The great scope of your project,” he wrote in this context, “demands finding a way to scale it to the human being so that rather than be an overpowering group of buildings, it will be inviting, friendly, and humane. Its great spaces need the excitement and delight of change of pace, surprise, of interest, to avoid the danger of an overwhelming multiplicity of repeated modules. To be symbolic of its great purpose, of the working together in trade of the Nations of the World, it should have a sense of dignity and pride, and still stand for the humanity and democratic purposes in which we in the United States believe.”¹⁷ For the implementation of this vision, it must have seemed crucial to Yamasaki to find ways to humanize the scale of the towers. Once he had eliminated the idea of a moat of reflecting pools from his design in 1966 and settled on the idea of a large fountain as a plaza centerpiece enhanced with rows of low-level planters and individual pieces of sculpture, he needed to identify artists who could help to implement his architectural vision by adding human-scale elements to the vast paved area from which the giant metallic sculptures were intended to rise 110 stories, or over 400 meters, above the ground.



Fig. 2 - Minoru Yamasaki, *World Trade Center, Model*, 1964

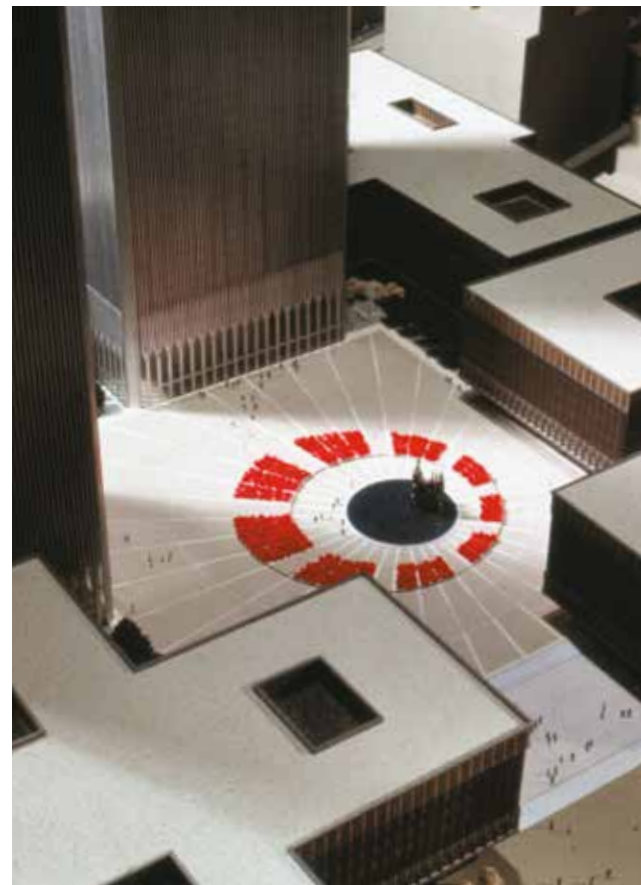


Fig. 3 - Minoru Yamasaki, *World Trade Center, Model*, 1966

Intricately linked to Yamasaki’s redesign of the World Trade Center Plaza, the Port Authority’s commission of a fountain sculpture was the first in a series of commissions aimed to populate the plaza with prominent pieces of contemporary sculpture. Two years before Austin Tobin, the executive director of the Port Authority, officially launched his ambitious “percent-for-art” program for the World Trade Center in 1969, dedicating 1 percent of the total construction cost for the inclusion of the arts, Fritz Koenig received word that he was chosen to develop a design for a fountain sculpture for the World Trade Center Plaza.¹⁸ The circumstances that led to the commission are not entirely clear, but they seem to have come about as a result of Minoru Yamasaki’s acquaintance with the New York gallerist George W. Staempfli, who mounted Fritz Koenig’s first solo exhibition in New York in 1961.¹⁹ It is likely that Yamasaki first met Staempfli because of their mutual appreciation of the Japanese sculptor Masayuki Nagare, whom Yamasaki had met during one of his trips to Japan in the 1950s and encouraged to come to the United States to work with him. Staempfli, on the other hand, was introduced to Nagare’s work through Gordon Washburn, the Director of the Carnegie Institute, who had selected Nagare’s *Sea Feather* (1960) for the 1961 Pittsburgh International Exhibition.²⁰ Staempfli started to exhibit Nagare in his New York gallery two years later, in 1963.²¹ Yamasaki himself commissioned Nagare soon afterwards to execute a group of three sculptures, entitled *Gathering* (1965), for a small pocket park in front of the portico of the Northwestern National

Life Insurance Company building in Minneapolis.²²

It is likely that Yamasaki became acquainted with Fritz Koenig’s work through the artist’s second solo exhibition at the Staempfli’s gallery in 1963/64 or by the time of his third show in New York at the end of 1966.²³ It was shortly after the end of the latter exhibition that Yamasaki, on Staempfli’s recommendation, reached out to Koenig with the request to work up a preliminary design for a large fountain sculpture for the World Trade Center site (fig. 4).²⁴ 1967 became an important year for Koenig, as two of his works, namely a small version of his *Cross VI* (Fig. 5) for Dachau and a *Caryatid Column*, were included in the German Pavilion at the 1967 World’s Fair in Montreal and his monumental bronze portal was installed at the Cathedral of Würzburg.²⁵ Work on the New York fountain sculpture began with a first model of approximately 50 cm (*Small Caryatid Sphere I*, 1967, Sk 409), in which the basic idea of a caryatid sphere was already expressed in its basic conception.²⁶ A number of small-scale models (*Small Caryatid Sphere II–IV*, 1967, Sk 409–412) and drawings (*Caryatid Sphere, N.Y.*, 1967, Hz 938–962) that accompanied Koenig’s search for a final formal conception of his caryatid sphere document his creative process throughout 1967 (Fig. 6).²⁷ They culminated in the creation of a sixth and final version of the design and a 1:12 scale presentation model (*Small Caryatid Sphere V, N.Y.*, 1968, Sk 414) that was evaluated in New York in 1968 and earned Koenig the Port Authority’s official commission for the large-scale bronze version of the sculpture.²⁸



Fig. 4 - Minoru Yamasaki, *World Trade Center Plaza with the Great Caryatid Sphere, N.Y.*, 1972

Koenig's Sphere: Design and Work Process

Conceived as a decidedly figural yet abstract composition, Koenig's design for the World Trade Center Plaza's fountain seems to have developed quite naturally from ideas he had first started to explore in a number of large- and small-scale sculptures during the early 1960s, but especially after 1963. In his so-called *Votives*, he began to combine and integrate figural compositions into larger spatial and geometric frameworks, a process that frequently resulted in the fusion of organic and geometric forms and sometimes led to the complete dissolution of figural into abstract compositions.²⁹ In 1965, Koenig's experience with an eye condition inspired him to experiment with the motif of a single human eye that he began to integrate into larger geometric compositions. While his *Eye Votive I*, 1965 (Sk 346; Fig. 7) still recalls a human eye as one might encounter it in early Christian votive plaques, the later *Eye Votive II*, 1967 (Sk 408; Fig. 8) abandons such figural references entirely in favor of a more abstract geometric approach that fuses spherical and cubic forms into a new dynamic whole. In both works the resulting form is lifted off the ground by means of a short stem or cylindrical shaft that emphasizes as much as it negates the sculpture's physicality and earthbound presence.³⁰ Koenig explored the potential of this material and formal ambiguity in two other, closely related types of sculpture that originated in those years, namely in some of his *Caryatids* and *Crosses*.³¹ Koenig's design for *Caryatid II*, 1965 (Sk 358; Fig. 9), for instance, seems to build on some of his earlier *Votives* by making the act of carrying and load-bearing a central concern of the sculptures' design. A short and slender shaft likewise raises *Great Cross VI*, 1966/67 (Sk 378) for Dachau ever so slightly off the ground and the supporting base, thus emphasizing the crushing force of the weight of the cross's as much as

the forces that explode the cubic form from within by means of an abstracted reference to a human figure. In *Great Caryatid Column R*, 1966/68 (Sk 386) and *Great Cross V*, 1966/68 (Sk 376), the supporting are extended in height and become themselves a prominent part of the sculpture's design, lifting and carrying as much as bearing and being their heavy load.

For the World Trade Center Commission, Koenig decided to pursue a very similar yet in some respects remarkably different direction. His mandate being nothing but to create a large fountain for the World Trade Center Plaza, Koenig refused to compete with Yamasaki's giant architecture by choosing not a soaring *Caryatid Column*, but a low-rising, and rotating *Caryatid Sphere* to set a conscious counterpoint to the soaring mass of the static cuboid towers nearby.³² The fact that Koenig envisioned his sculpture not merely as a *Sphere* but as a *Caryatid Sphere* is noteworthy in this respect, because it emphasizes the ambivalence inherent in the sculpture's carrying and load-bearing qualities. Koenig's *Sphere* thus becomes an unlikely twin of Lee Lawrie and Rene Chambellan's *Atlas* (Fig. 10) for Rockefeller Center, who patiently lifts and carries the heavy load of the celestial vault on his shoulders.³³

Koenig settled on the basic concept of a *sphere* early on, as he later recalled in a 1974 interview with Dagmar Damek, and there was no alternative in the artist's mind. What needed to be worked out, however, was the formal articulation and internal disposition of the *Sphere*.³⁴ With its highly polished upper surface resembling a cranial calotte or helmet and the insertion of an equally polished single 'cyclopic eye' as another central motif, the *Sphere* bears reminiscences to Koenig's earlier *Eye Votives* without making such figural references to a human head explicit. Early on, in 1974, Kurt Martin suggested that the sculpture's spherical form and its allusions to a cranium with a staring 'cyclopic eye'

might evoke a sense of fear, death, and destruction.³⁵ Klaus-Peter Schuster, in 1988, pushed this notion further by expressing that "looking into the fist-like face of this Polyphemus, one encounters the physiognomy of death in the midst of the business center of world trade."³⁶ At the same time, the sculpture may also be perceived in a less threatening and life-affirming way. Especially in the way the *Sphere* is lifted off the ground in bears resemblance to a sprouting seed that breaks through the earth, making visible at once the strength of the support and the heaviness of the load it carried.³⁷

In several interviews, Koenig later recalled the commission and his initial response to it: "Yamasaki kept asking me to make the sculpture bigger and bigger to compliment his design, but I wanted to make something in contrast. So, I designed the *Sphere*, which some people said resembled a head wearing a helmet. Laughingly, I said to Yamasaki, 'The helmet is there because when your towers fall, I don't want my head to be crushed by them.' I was joking, of course, but who knows why I said that?"³⁸ In an earlier conversation with Dagmar Damek, Koenig also recalled that he found himself in a David meets Goliath situation, "but," he said, "I do not wish to claim that I have any chances against this Goliath. If at all, then they are chances of survival [...] Fear played a big part. How can I possibly reassert myself there, so that I am not swallowed up? My means as a sculptor are really very limited when one enters into such an arena."³⁹

The overwhelming dimensions of the future Twin Towers posed a formidable challenge for Koenig, who felt that his aesthetic and formal choices for the *Sphere* were partly born out of a need to prepare himself for his appearance in the New York arena and to defend the dimensions of Ganslberg in and against those of Manhattan.⁴⁰ Perhaps it was Koenig's very insistence on the defense of the human scale and dimension

– the "Ganslberg dimension" – that had attracted Yamasaki to his work in the first place, as the defense of humanism in architecture had also been one of the central concerns of Yamasaki's own architectural philosophy, a concern that came under serious threat in the years between 1964 and 1966, when the initial design for the plaza, moat, and surrounding galleries was abandoned in favor of a more austere plaza design that emphasized the experience of the Twin Towers.⁴¹

For Koenig and Ganslberg, the World Trade Center project posed its own considerable challenges of scale. A new barn-like studio had to be built in immediate vicinity of the artist's residence to accommodate work on the plaster scale-model, whose dimensions would not fit into any existing space (cf. Album THE SPHERE, pp. 222–224).⁴² Work began in earnest during the winter of 1968/69 with the help of the Tyrolean sculptor Josef Plankensteiner and Koenig's long-time assistant Hugo Jahn. At around the time, the fountain's hydraulic system was developed, not at Ganslberg, but at the Institute for Hydrology and River Basin Management at the Technische Hochschule in Munich. Its engineers would come up with a system that allowed the *Sphere* to rotate around its own axis in 15 minutes while 600 liters of water were pressed up against its round base per second, pushing a wave of water up around it on all sides to then flow outward across a black granite table measuring twenty-five meters in diameter, where it could be touched by visitors before disappearing into a bronze grid and feeding back into the center.

Once the plaster model was finished, it was cut apart into sixty-seven individual pieces and transported to the foundry of Hans Mayr in Munich, where the elements were cast in bronze using the sand casting method. Once cast, the segments were shipped back to Ganslberg, where they were assembled to a complete whole in the artist's studio. The sculpture was then disassembled



Fig. 5 - Fritz Koenig, *Large Cross VI*, 1966 (cat. no. 29)

Fig. 6 - Fritz Koenig, *Caryatid*, 1967



Fig. 7 - Fritz Koenig, *Eye Votive I*, 1965 (cat. no. 27)



Fig. 9 - Fritz Koenig, *Caryatid II*, 1965



Fig. 10 - Lee Lowrie and Rene Paul Chambellan, *Atlas*, 1937

into six distinct segments to allow for transportation by truck to Bremen (cf. Album THE SPHERE, p. 225).⁴³ Here, the sculpture was reassembled under the supervision of Hans Mayr, packed into an enormous wooden crate, and shipped to New York, where it arrived in early 1972 to be later installed on Yamasaki's World Trade Center Plaza. Praised at the inauguration ceremony as a symbol of world peace through trade by Austin Tobin and Guy Tozzoli, Koenig's *Great Caryatid Sphere*, N.Y. endured for nearly three decades, steadily turning around its own axis until one fateful morning in September 2001 the Twin Towers were attacked and collapsed around it.⁴⁴ It was, as we have seen, not the final chapter in the life of Fritz Koenig's most prominent child, but the beginning of a new one that started to emerge when the rubble of the towers was cleared and revealed a broken but potent symbol for the resilience of humanity in times of utmost tragedy and suffering (cf. Album THE SPHERE, pp. 228–229).

who are less familiar with the status it acquired as a make-shift "interim memorial" at the Battery.

⁴ See Dunlap, "Enduring 'Sphere'," *The New York Times*, July 21, 2016.

⁵ Fritz Koenig frequently referred to the sculpture as his 'child' in interviews following the September 11 terrorist attacks. See, for instance, William H. Honan, "A Sculptor's Child Is No Longer Glittering," *The New York Times*, October 24, 2001.

⁶ For the history of the World Trade Center project, see Anthony Robins, *The World Trade Center*, Classics of American Architecture, Englewood 1987. For a monograph on Minoru Yamasaki's oeuvre with a relevant discussion of his World Trade Center project, see Dale Allen Guyre, *Minoru Yamasaki: Humanist Architecture for a Modernist World*, New Haven and London 2017, pp. 190–216. Since the Port Authority's Archives were destroyed on September 11, 2001, a thorough documentation of the sculptural commission for the plaza is no longer possible and has to be pieced together from different sources.

⁷ Gyure, *Yamasaki*, pp. 199–208.

⁸ Robins, *World Trade Center*, p. 37–38.

⁹ Robins, *World Trade Center*, p. 38.

¹⁰ Gyure, *Yamasaki*, pp. 206–208; Robins, *World Trade Center*, pp. 36–39.

¹¹ Among the sculptures eventually placed on the plaza were works by the American sculptors James Rosati (1911–88) and Alexander Calder (1898–1976) as well as the Japanese artist Masayuki Nagare (1923–). All three sculptures, namely Calder's *Bent Propeller* (1970), Rosati's *Ideogram* (1972) Nagare's *Cloud Fortress* (1972) were destroyed in the 9/11 attacks or during the recovery efforts that followed.

¹² Minoru Yamasaki, *A Life in Architecture*, New York and Tokyo 1979, pp. 114–115.

¹³ Yamasaki, *Life in Architecture*, p. 115.

¹⁴ Compare Robins, *World Trade Center*, p. 55: "The Trade Center's Plaza and Concourse have to be compared with

Rockefeller Center because there are no other spaces like them in the city, and because the Trade Center is so inextricably related to the earlier Rockefeller Center."

¹⁵ On Rockefeller Center and its sunken plaza, see generally Carol H. Krinsky, *Rockefeller Center*, New York 1978.

¹⁶ Yamasaki, *Life in Architecture*, p. 114.

¹⁷ Cited after Robins, *World Trade Center*, pp. 26–27, based on *World Trade Center: Evaluation of Architectural Firms*, New York 1962, Book II, pp. 87–88.

¹⁸ On the "percent-for-art" program for the World Trade Center, see Saul Wenegrat, "September 11, Art Loss: Public Art for the World Trade Center," *IFAR Journal* 4.4/5.1 (2001/2), 9–12.

¹⁹ See *Fritz Koenig: Recent Sculpture*, with an introduction by Kurt Martin, Staempfli Gallery, New York, January 31–February 25, 1961, New York 1961.

²⁰ See Masayuki Nagare, *Masayuki Nagare: The Life of a Samurai Artist*, New York 1994, pp. 279–80, with a passage from an interview conducted with Staempfli by Kazuyo Yamashita.

²¹ See *Masayuki Nagare: Recent Sculpture*, Staempfli Gallery, New York, November 5–23, 1963, New York 1963. Two more solo-exhibitions followed in 1966 and 1968. See Gordon B. Washburn, *Recent Sculpture of Masayuki Nagare*, Staempfli Gallery, New York, November 9–December 4, 1965, New York 1965; *Masayuki Nagare*, with an introduction by George W. Staempfli, Staempfli Gallery, New York, May 14–June 8, 1968, New York 1968.

²² On the Northwestern National Life Insurance Company building, see Gyure, *Yamasaki*, p. 127–129, with reference to the works by Nagare, p. 129; Yamasaki, *Life in Architecture*, p. 87–92. On *Gathering* (1965), see Nagare, *Life of a Samurai Artist*, p. 310.

²³ See *Fritz Koenig: Recent Sculpture*, Staempfli Gallery, New York, December 17, 1963–January 11, 1964, New York 1963; *Fritz Koenig*, Staempfli Gallery, New York, November 29–December 17, 1966, New York, 1966.

²⁴ See Dietrich Clarenbach, *Fritz Koenig: Leben und Werk*, in: Peter-Klaus Schuster, ed., *Fritz Koenig: Skulptur und Zeichnung*, Munich 1988, p. 9–35, here 19; Kurt Martin, *Die Kugelkaryatide*, New York, von Prof. Fritz Koenig, in: *Fritz Koenig*, Exhibition Catalogue, Staatsgalerie Moderner Kunst, Munich, March 30–May 19, 1974, Munich 1974, pp. 105–108.

²⁵ For a summary account of Fritz Koenig's life and oeuvre up to 1988, see Dietrich Clarenbach, "Fritz Koenig – Leben und Werk," in Schuster, ed., *Fritz Koenig: Skulptur und Zeichnung*, p. 9–35, here 17–19.

²⁶ For a detailed description of Koenig's work process on the Great Caryatid Sphere, see Martin, *Kugelkaryatide*, p. 107–108.

²⁷ Clarenbach/Riedl, *Fritz Koenig. Skulpturen*, pp. 295–296; Dietrich Clarenbach, *Fritz Koenig. Handzeichnungen. Werkverzeichnis*, pp. 269–70.

²⁸ See Martin, *Kugelkaryatide*, p. 107. As Koenig later recalled "The Port Authority had to give formal approval of my design, but it was really Minoru Yamasaki who gave me the commission." Cited after Honan, "A Sculptor's Child," *New York Times*, October 24, 2001.

²⁹ For an assessment of Koenig's creative approach and formal development in those years, see Clarenbach/Riedl, *Fritz Koenig. Skulpturen*, pp. 14–17.

³⁰ Clarenbach/Riedl, *Fritz Koenig. Skulpturen*, pp. 292–294, Sk 346; Sk 408.

³¹ Clarenbach/Riedl, *Fritz Koenig. Skulpturen*, pp. 292–294; Peter-Klaus Schuster, *Die Grammatik der Formen. Zur Sprache der Skulpturen von Fritz Koenig*, in: Schuster, ed., *Fritz Koenig. Skulptur und Zeichnung*, pp. 37–50, here especially pp. 42–47.

³² On the circumstances of the commission, see Martin, *Kugelkaryatide*, p. 107; *Fritz Koenig und seine Welt*, film by Dagmar Damek, Bayerischer Rundfunk, 1974.

³³ *Atlas* was installed in front of the Fifth Avenue entrance of Rockefeller Center in 1937. See Christine Roussel, *The Art of*

Rockefeller Center, New York and London 2006, pp. 230–240.

³⁴ *Fritz Koenig und seine Welt*, DD: Hatten Sie Alternativvorschläge? FK: Nein, hatte ich keine. Ich hab natürlich ne Menge durchgekaut und durchgewalkt immer, in der Werkstatt, aber als ich die Kugel hatte, hatte ich keine Alternativen [...].

³⁵ Martin, *Kugelkaryatide*, p. 107..

³⁶ Schuster, *Die Grammatik der Formen*, p. 45: "Blickt man diesem zur Faust geballten Polyphem vielmehr ins Angesicht, so ist es auch wieder die Physiognomie des Todes, die einem hier im Geschäftszentrum des Welthandels begegnet.

³⁷ Martin, *Kugelkaryatide*, p. 107.

³⁸ See Honan, "A Sculptor's Child," *New York Times*, October 24, 2001.

³⁹ Damek, *Fritz Koenig und seine Welt*, DD: Warum sind sie so sicher ausgerechnet eine Kugel mitten in den Wolkenkratzern? FK: Da befind ich mich in einer David-Goliath-Situation. Allerdings damit möchte ich nicht behaupten dass ich irgendwelche Chancen hab' gegen diesen Goliath. Wenn, dann sind es Überlebenschancen. DD: Also hat Angst diese Lösung mitprovoziert. FK: Ah, ja, jaja, eine sehr große Angst hat mitbestimmt, glaub ich. Wie kann ich mich jetzt da nur behaupten. dass ich da nich geschluckt werde. Meine Mittel als Bildhauer sind doch sehr beschränkt, wenn man mit so einer, in so eine Arena tritt.

⁴⁰ Damek, *Fritz Koenig und seine Welt*, FK: Wissen Sie, wenn man von Ganslberg aus hier, von diesem kleinen Kaff da, sich dort drüben jetzt behaupten soll, es ist furchtbar schwer, das lebendig zu halten über diesen Riesenraum, dann muss ich sagen, hab ich mich vielleicht angezogen hier für den Auftritt in der Arena in New York. DD: Was war New York? Eine völlig neue Dimension? FK: Naa, diese Dimension ist Ganslberg. New York is, is lediglich der... Es ist keine New Yorker Dimension, sondern es ist die Ganslberger Dimension in New York.

⁴¹ Minoru Yamasaki, "A Humanist Architecture for America and Its Relation to the Traditional Architecture of Japan," *Zodiac* 8 (1961), pp. 141–145; Gyure, *Yamasaki*, pp. 122–126.

⁴² The height of the fountain sculpture was set at 7.60 meters with the diameter of the sphere measuring 5.20 meters.

⁴³ Martin, *Kugelkaryatide*, p. 108; Damek, *Fritz Koenig und seine Welt*.

⁴⁴ James Glanz and Eric Lipton, *City in the Sky*, New York 2003, p. 203.