

## Contents

- 4** Otto Freundlich  
Confessions of a Revolutionary Painter
- 22** Monika Grütters  
A Word of Welcome
- 24** Yilmaz Dziewior, Josef Helfenstein  
Foreword
- 28** Julia Friedrich  
Abstraction as Opening Up  
An Introduction to Otto Freundlich's Aesthetics
- 40** Lena Schrage  
"Nothing is there simply for its own sake"  
Paintings, Drawings, and Watercolors in Otto Freundlich's Early Period
- 46** Christiane Wanken  
Otto Freundlich's Early Sculptures as an Expression of his Image of Humankind
- 54** Joachim Heusinger von Waldegg  
Eccentric Sensoriality
- 116** Geneviève Debien  
The Sound and Color of Cosmic Architecture
- 122** Julia Friedrich  
The Chartres Experience  
Otto Freundlich's Stained Glass Paintings and Pastels from the 1920s
- 178** Nina Schallenberg  
Eliminating the Boundaries  
Otto Freundlich's Abstract Sculptures
- 196** Denise Vernerey-Laplace  
Otto Freundlich between Light and Twilight  
Galleries, Friendships, and Solidarity
- 206** Mandy Wignanek  
Faked Icon  
*The Large Head* in the Propaganda Exhibition *Degenerate Art*
- 216** Christophe Duvivier  
Organic Syntax  
Otto Freundlich and Theo van Doesburg—Disparate Paths from Composition to Construction
- 224** Verena Franken  
Otto Freundlich's Painting Technique as Represented by His Late Work
- 230** Adolf Muschg  
Otto Freundlich as a Family Affair—A Sketch of a Twofold Memory of Hedwig Muschg
- 282** Handwritten Catalogue Raisonné, 1941
- 302** Biography and Exhibitions
- 326** Writings of Otto Freundlich
- 329** Selected Bibliography
- 336** List of Works
- 350** Colophon
- 352** Acknowledgments