**Section: Aftermath**

Max Beckmann fought in the German military until 1915, when he suffered a mental breakdown. He continued to have nightmares of his experiences, however.

![Image](The Way Home, 1919, Max Beckmann (German, 1884–1950), Lithograph, Die Hölle (Berlin, 1919), pl. 2, St. Louis Museum of Art)

**Explore**

› How is this image composed? What do you notice about the lines?

› Identify how the two main characters in the image are different.

› Citing evidence from the artwork, reflect on what the artist could have wanted the viewer to focus on.

› This image was created after the war. Why is it important to have post-war work in the exhibition?
Section: Apocalypse

At the outbreak of war, Frans Masereel did not live in his native Belgium, but in Paris, where he avoided a draft. After seeing the devastation that the war caused with families who stayed at home, he created a series of images to capture those experiences.

Soldiers on Barbed Wire 1917, Frans Masereel (Belgian, 1889-1972), Woodcuts, Los Angeles, Getty Research Institute, 94-135804

Explore

› Pick one image from the group. Describe its elements (line, color, shape, texture, value [light and dark], space).
› Why did you choose this piece? What made it stand out to you?
› What shapes do you see? What objects could they be in reality?
› Consider the action of the character(s) in the piece you chose. Are they passive or active? Why do you think Masereel made these choices?
Section: War of Cultures

This poster is an example of American propaganda. Propaganda was a way in which artists waged a cultural war with their enemies. The United States entered the war after Germany’s resumption of unrestricted submarine warfare in 1917.

Explore

› What point of view do you, as a viewer, have of this piece? What is the first thing you notice?
› What do you notice about the background?
› Why do you think there is a space between the background and foreground?
› Who do you think the “mad brute” represents?
› What is the function of this piece?