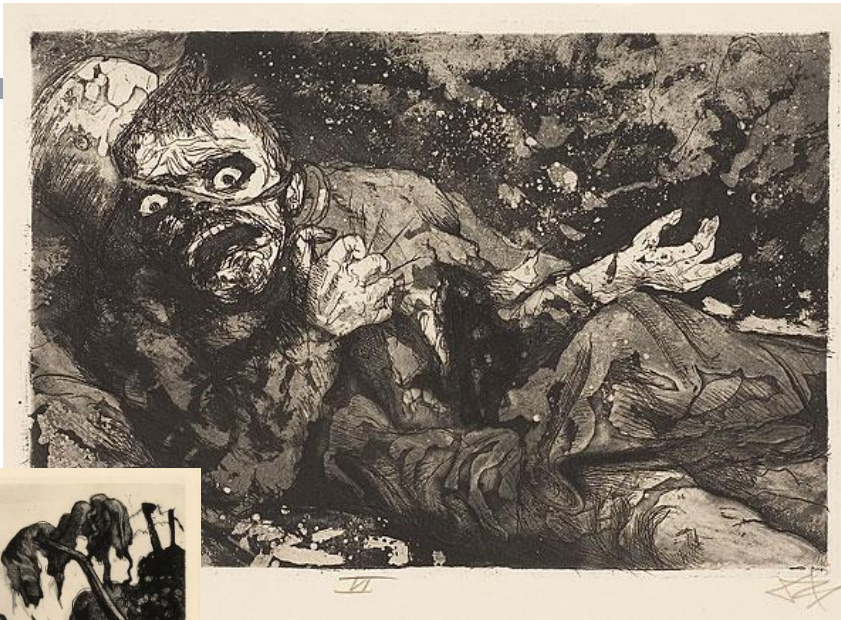

THE ART OF WAR

- I. WHAT ARE OUR BELIEFS AND ATTITUDES ABOUT WAR?
- I. HOW ARE THOSE BELIEFS AND ATTITUDES PORTRAYED IN OUR ARTS?

The *Der Krieg [War]* cycle arose out of Dix's own experiences of the horrors of war. He had volunteered for service in the army and fought as a machine-gunner on the Western Front. He was wounded a number of times, once almost fatally. War profoundly affected him as an individual and as an artist, and he took every opportunity, both during his active service and afterwards, to document his experiences. These experiences would become the subject matter of many of his later paintings and are central to the *Der Krieg* cycle.

SUBJECT MATTER



This cycle is a brutal representation of the body: dying, dead, mutilated, decomposing, resting on a landscape becoming lifeless. The technique used (acid etching a metal printing plate to heighten the sense of decay) is a further reminder of the corrosive nature of the artist's experience

OTTO DIX, *DER KRIEG (THE WAR)*, 1929-1932. OIL AND TEMPERA ON WOOD, 6'8" X 13'4".
STAATLICHE KUNSTSAMMLUNG, GEMALDEGALERIE NEUE MEISTER, DRESDEN.



OTTO DIX, *DER KRIEG (THE WAR)*, 1929-1932. OIL AND TEMPERA ON WOOD, 6'8" X 13'4".
STAATLICHE KUNSTSAMMLUNGER, GEMALDEGALERIE NEUE MEISTER, DRESDEN.



**'DEPRAVITY &
BESTIALITY' OF
HUMAN BEINGS**

OTTO DIX, *DER KRIEG (THE WAR)*, 1929-1932. OIL AND TEMPERA ON WOOD, 6'8" X 13'4".
STAATLICHE KUNSTSAMMLUNG, GEMALDEGALERIE NEUE MEISTER, DRESDEN.



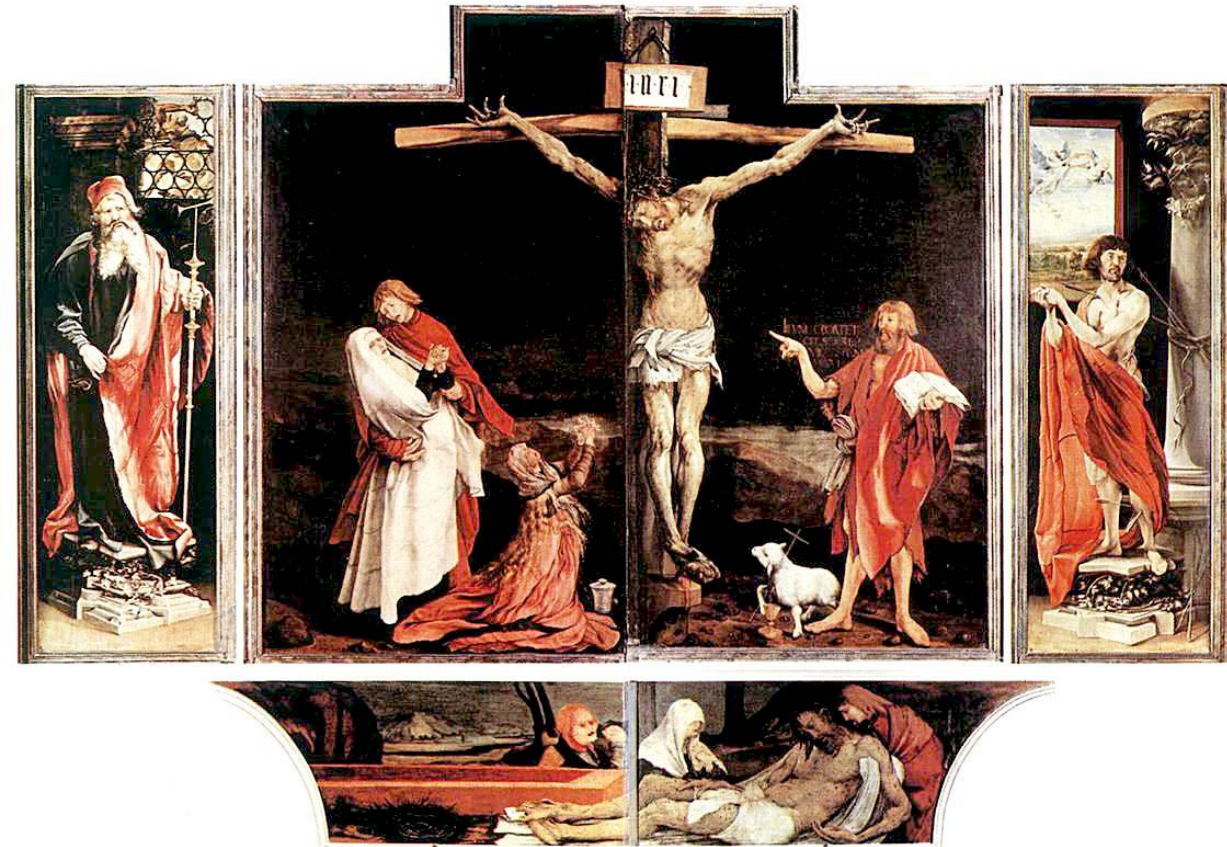
**'DEVASTATION WAR
INFLECTS ON HUMANS'**

OTTO DIX, *DER KRIEG (THE WAR)*, 1929-1932. OIL AND TEMPERA ON WOOD, 6'8" X 13'4".
STAATLICHE KUNSTSAMMLUNGER, GEMALDEGALERIE NEUE MEISTER, DRESDEN.



**'DEVASTATION WAR
INFLECTS ON TERRAIN'**

**SIMILARITIES BETWEEN *DER KRIEG* AND
THE *ISENHEIM ALTARPIECE***



Matthias Grunewald, Isenheim Altarpiece (closed), from the chapel of the Hospital of Saint Anthony, Isenheim, Germany, ca. 1510-1515.