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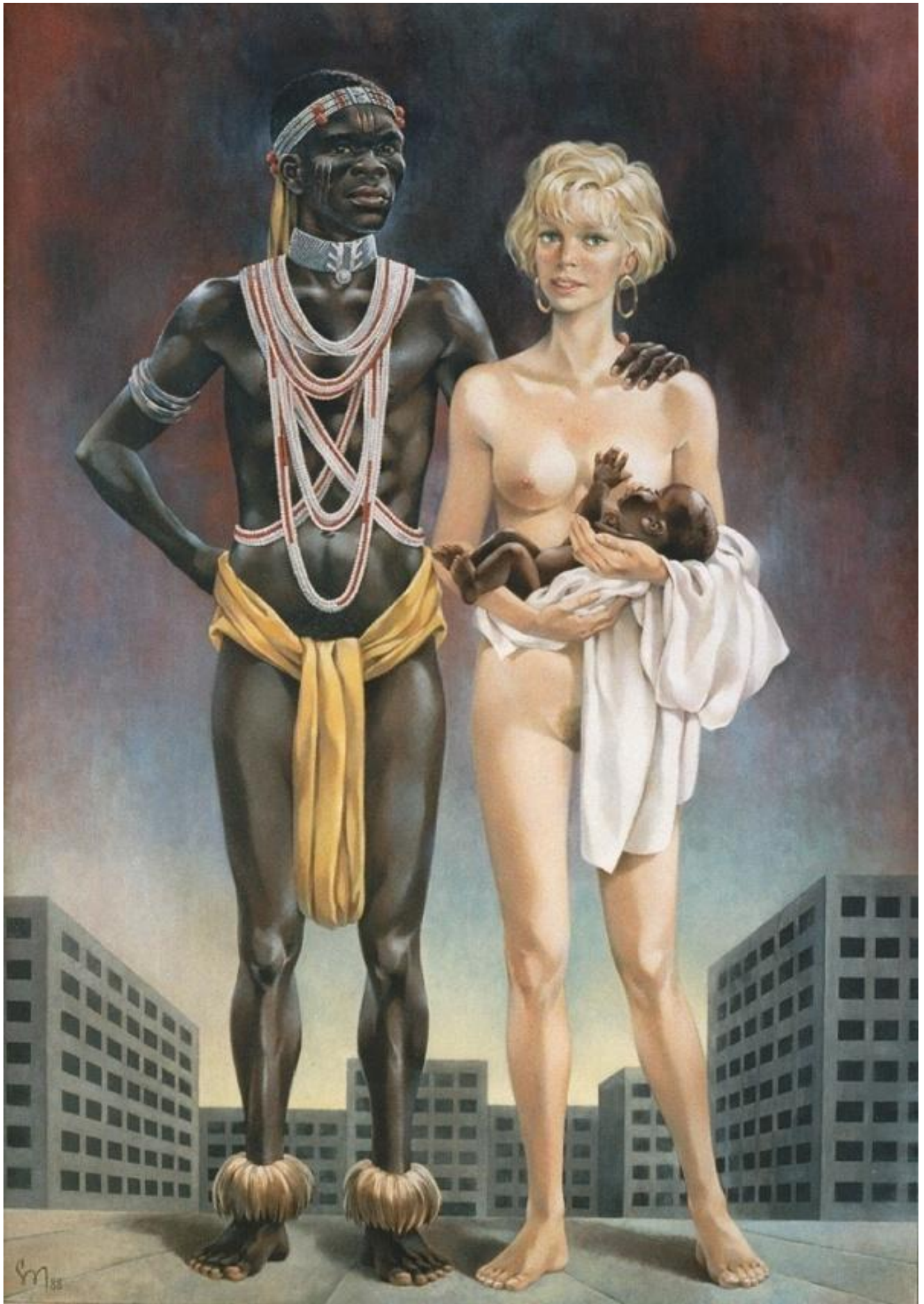
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Besetzung der Stadt Rösselin Ostpreussen – Occupation of the city Roessel East Prussia 1945



Modern Family – 1988

<http://newobserveronline.com/german-govt-promotes-interracial-sex/>

DEUTSCHLAND ZUM **TOTLACHEN**:

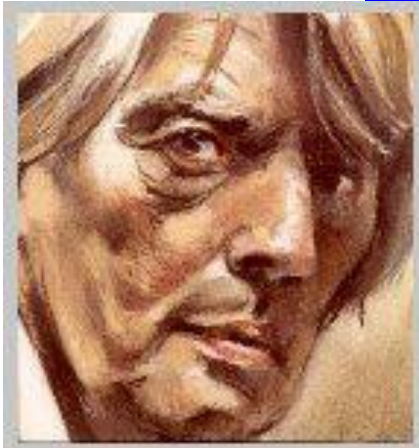
>Der Goldesel<



Deutschland zum Totlachen 2004 – Germany is a joke!

Witness of the German Tragedy in the 20th Century

[February 25, 2016 Jay Belenger](#)



Herbert Smagon – † 2. Januar 1927 in Karwin in Ostschlesien – ist ein deutscher Künstler.

Most of us have seen these images many times before but failed to spot the author. This is not surprising at all. The information available on the internet about Herbert

Smagon to be found in English is very sketchy, though it can be found in other different European languages, like German and Italian, also in Russian. Smagon's presence in social media is practically non-existent and his website (www.art-smagon.de) seems to be long kaput and abandoned. His biography in English is available on this website [Galleria d'Arte Thule](#).

Herbert Smagon was born on January 2, 1927 in Karwin, Silesia (nowadays part of Poland, Czech Republic and Slovakia), which was then part of the Austro-Hungarian Empire. He experienced first-hand the harassment that the German minorities suffered in that particular region by the Czechs. He fled with his family to Berlin. By the time Herbert Smagon turned 14, until the end of the war, he and his family stayed in Vienna. In 1943 he served his military service as an auxiliary staff member of the German Luftwaffe, later on he studied in the Academy of Fine Arts of the Austrian capital.

During this period he won an award for 'best young artist from the city of Vienna' and his works were even

exhibited at the Vienna Hofburg Palace. His award-winning work "Luftwaffenhelfer" was painted during breaks while in military service which consisted on defending his position with anti-aircraft 8.8 cm-Flak against flying attacks by the Allied bombers. By this time Smagon enjoyed a promotion granted by previous Reichsjugend-Führer Baldur von Schirach then Governor of Vienna.

After the war all Herbert Smagon's works up to 1945 disappeared forever.

He started afresh in the city of Stuttgart as an independent graphic artist and illustrator. He won several international awards as a graphic designer for advertising. Today he lives and works in the Black Forest. In the 1950s Smagon declined participating in group exhibitions due to issues related to how things were turning out in the European art world, which he believed were antithetical to the innate longing for beauty by human beings. He sensed that this tendency by the mainstream was part of the attempt to destroy the foundations of European Art. Thus he also parted ways with 'artistic' institutions of the day in Germany.

Herbert Smagon belongs to the generation of eyewitnesses who survived the hell of the European catastrophe. His work tells the story of the horrors of the spoils of war (perpetrated by the so-called victorious 'Allied Forces' on the German people) that the political institutions wish to silence even up to this day. That would explain why Herbert Smagon remains a kind of 'cult figure' in the fringes of today's art world (if even that is the case at all).

His paintings about the end of WWII in Germany are like a graphic depiction of *HELLSTORM The Death of Nazi Germany*. It is impossible for me not to shudder inwardly when beholding paintings like *The Murder of Ms Hurtinger's Niece*, *Occupation of the city of Roessel*, *Living Torches*, *Crack-Babys* or what I believe is his masterpiece: *Dresden 1945-1989*.



Portrait - 1



Tod der Nichte von Frau Hurtinger-The Murder of Mrs Hurtinger's Niece Prague 1945



Portrait - 2



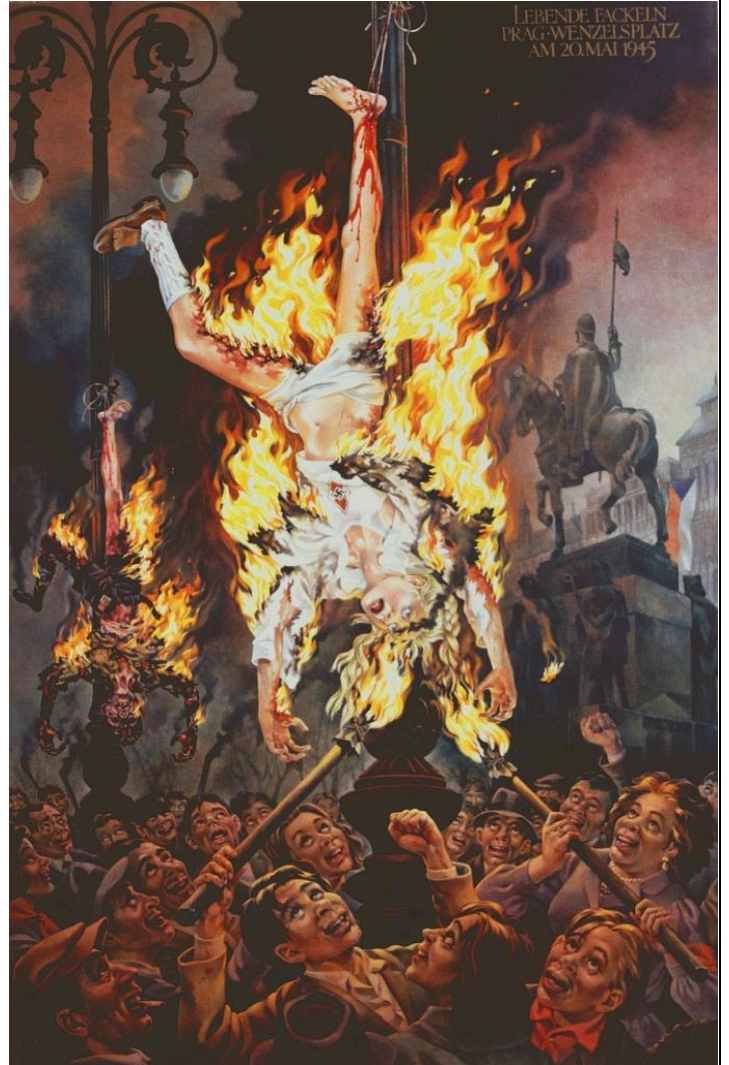
Luftwaffenhelfer-Volunteers of the Luftwaffe



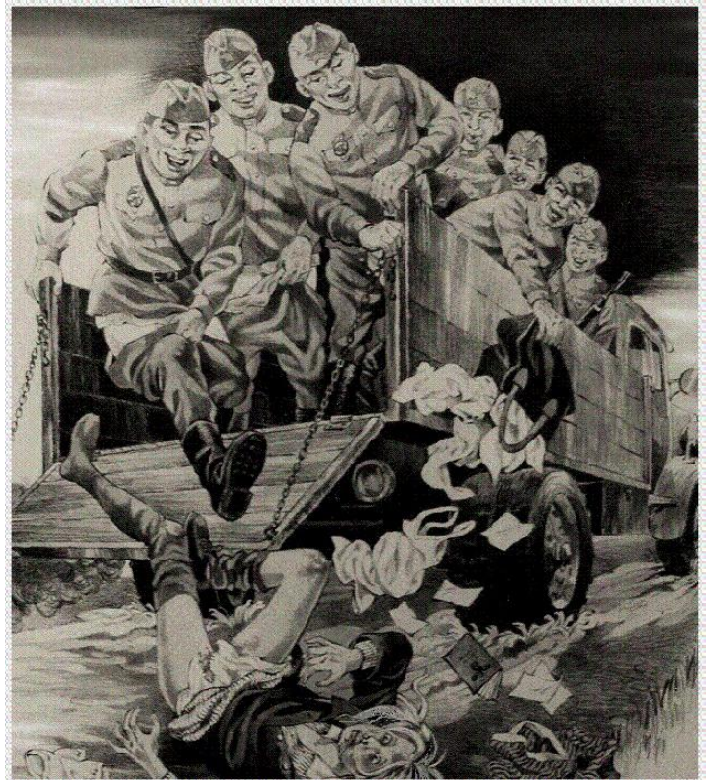
Luftwaffenhelfer-Detail



Dresden 1945-1989 Detail 2

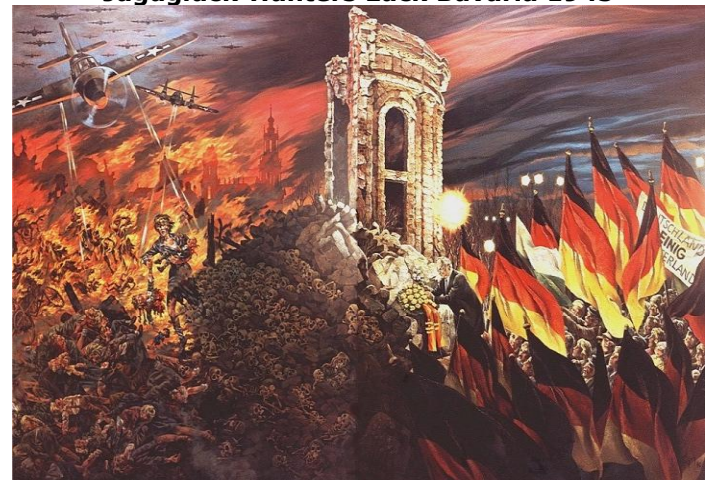


Living-torches Prague Wenceslas Square

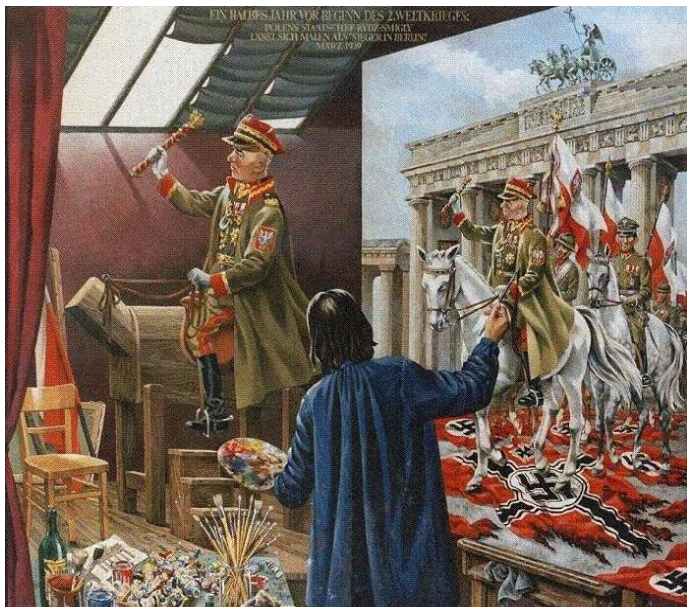




Jagdglück-Hunters Luck Bavaria 1945



Dresden-1945



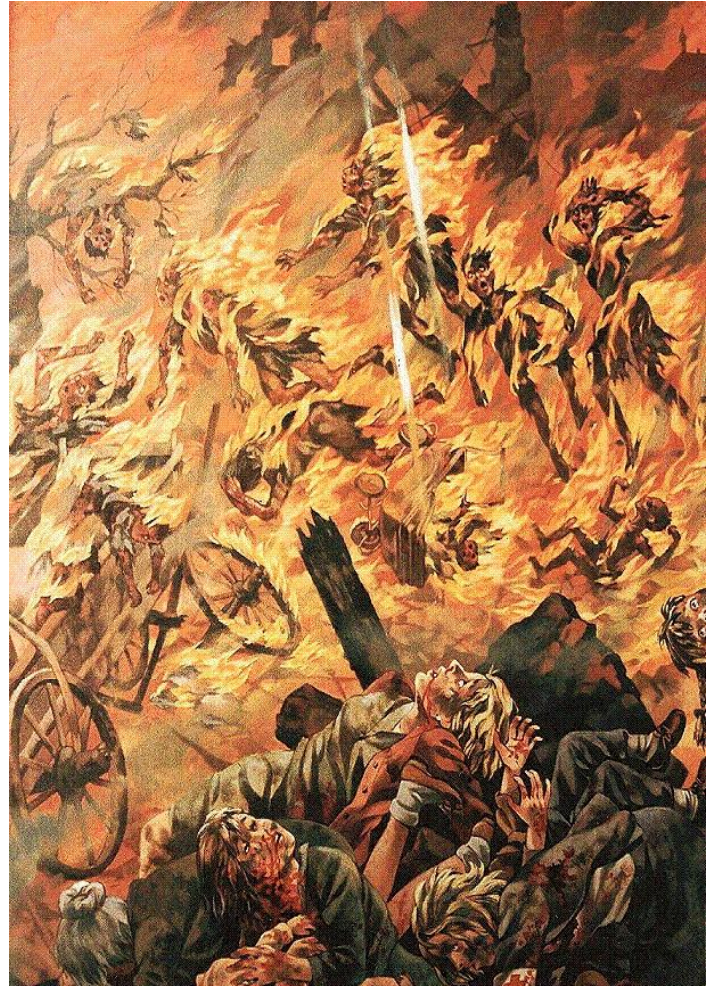
Ein halbes Jahr vor Beginn des 2 Weltkrieges-Half a year before the beginning of WWII



Dresden 1945



Dresden-1945



Dresden-1945



Die Kinder Von Breslau



Die Kinder von Breslau-The children of Breslau



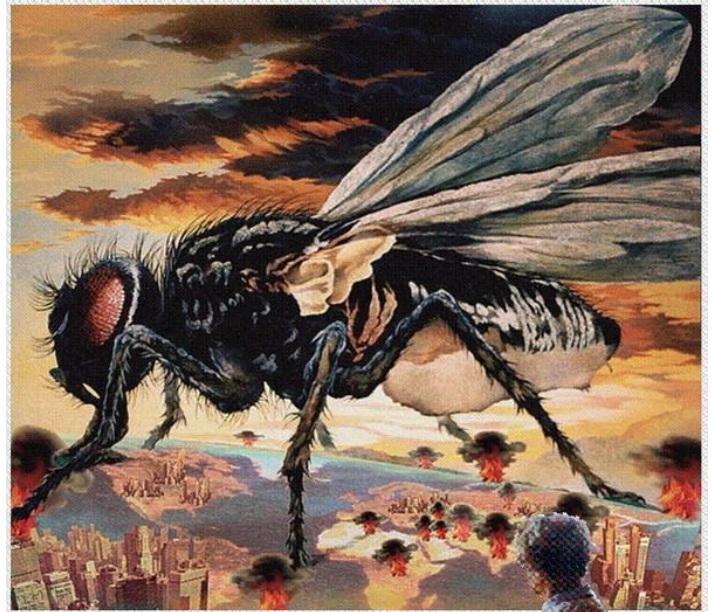
Crack Babys 1939-1945 Detail



Crack Babys 1939-1945

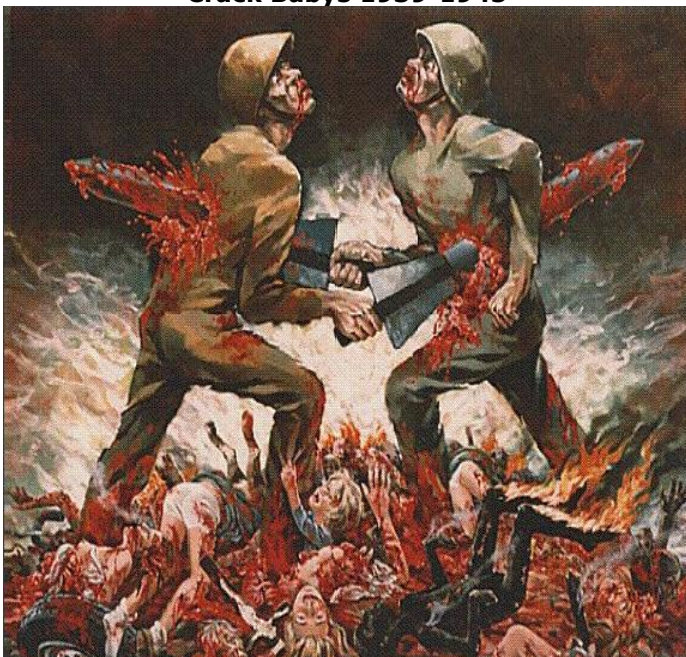


Fischadler



The Aggressive US-American Hegemonialism

In my opinion the most arresting feature in Herbert Smagon's work is his peculiar graphic style in contrast with the themes he depicts. As I commented recently in a popular social media outlet, his End-of-WWII illustrations look like a children's fairy tale book turned into a nightmare of horror and destruction in which everything beautiful and holy has been defaced, violated, burned and destroyed in the most hideous of ways. There is nothing redeeming about these images. The heroism and the tragedy shown by the protagonists of these pictures is drowned by the maelstrom of sheer horror they experience in the face of total annihilation. These pictures basically represent the End of the World from a German perspective.



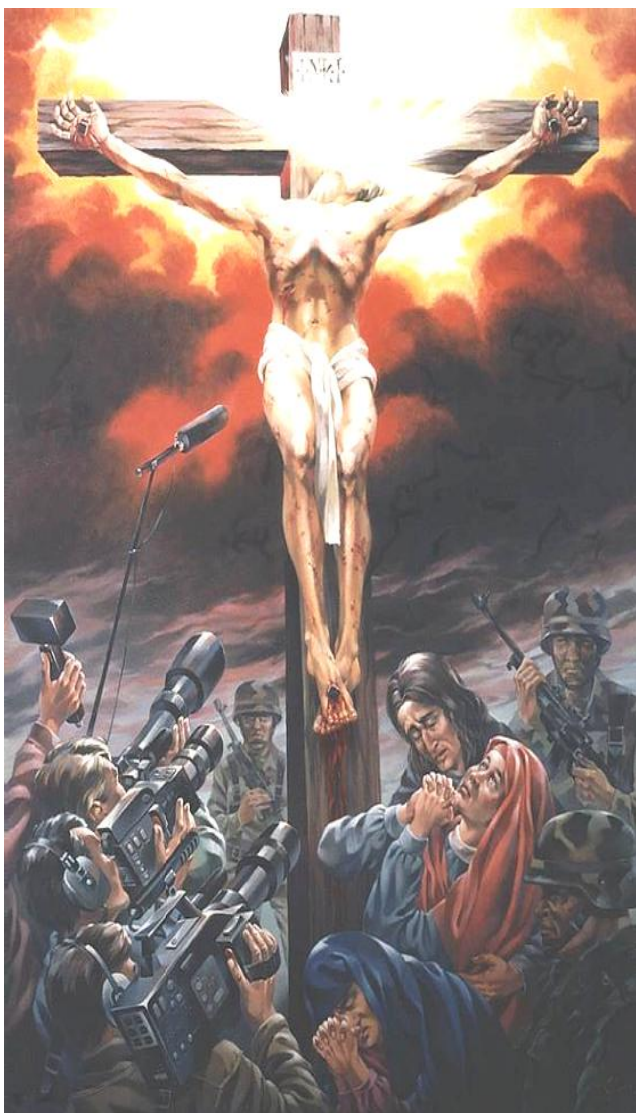
Apocalypse

Here there is a video on Youtube produced by Scorched Earth entitled *The Controversial Art of Herbert Smagon*, which serves well as an introduction to his work. The images combined with the uncredited music (I believe it is Lisa Gerrard's) make the whole thing all the more poignant.



The Controversial Art of Herbert Smagon
Scorched Earth Films

<https://www.youtube.com/watch?v=SIAHeGPhCII>



Kreuzigung Immer Wieder-Crucifixion Every Day



The Fall Of The Berlin Wall - 1989

Smagon continued painting all through the rest of the 20th Century and beyond. His two most popular paintings from this period were created near the end of the Cold War Era: *Modern Family* (1988) and *The Fall Of The Berlin Wall* (1989). In both he portrays, with cruel irony, the dystopian German society of the end of Century which had sprouted out of the ashes left by the Third Reich's destruction.

Here I transcribed one of Herbert Smagon's memorable quotations:

I still belong to the generation of eye-witnesses of the 20th Century connected with the fate of the Germans. As an educating artist I feel the whole force of historical truth as I experienced it, a truth which is concealed at all costs today but will be revealed as a testimony for future generations."

Internet Links and Sources

[Galleria d'Arte Thule: Herbert Smagon](#) (In broken English)

[Biografia dell'artista Herbert Smagon by Harm Wulf / Centro Studi La Runa](#) (Italiano)

[Herbert Smagon: Ein deutscher Künstler / Deutscher-Freiheitskampf.com](#) (Deutsch)

[Herbert Smagon - Metapedia](#) (Deutsch)

[The Art of Herbert Smagon / Omaimon Paradosis Blogspot](#) (English)

[Thule Italia: Herbert Smagon](#) (Italiano)

www.art-smagon.de (no longer operative)

* <http://renegadetribune.com/herbert-smagon-witness-of-the-german-tragedy-in-the-20th-century/>

Völkermord

*Dem Weltgewissen wird verschwiegen,
Was einst geschah nach großer Schlacht:*

*Die Frauen wurden nackt gekreuzigt,
an Scheunentoren umgebracht.*

*Man band die Mädchen hinter Panzer
Mit Kälberstricken, Bein an Bein,
Man schliff sie, mehrmals vergewaltigt,
Im Winter über Stock und Stein.*

*Es mußten deutsche Mütter leuchten,
Wenn man die Töchter schändlich nahm,
Und starben sie vor Scham und Schmerzen,
Die Mutter an die Reihe kam.*

*Es wird noch viele Morde geben,
Weil Frieden oft nicht lange währt;
Doch Völkermord, auch der an Deutschen,
In der Geschichte nicht verjährt.*

Gerd O.E. Sattler



*Es kann die Ehre dieser Welt
dir keine Ehre geben;
was dich in Wahrheit hebt und hält,
muss in dir selber leben.
Wenn's deinem Innersten gebricht
an echten Stolzes Stütze,
ob dann die Welt dir Beifall spricht,
ist all dir wenig nütze.
Das flüchtge Lob, des Tages Ruhm
magst du den Eitlen gönnen;
das aber sei dein Heiligtum:
vor dir bestehen können.*

- Theodor Fontane

Klagt nicht, kämpft!



Noch sitzt ihr da oben, ihr feigen Gestalten, vom Feinde bezahlt und dem Volke zum Spott. Doch einst wird wieder Gerechtigkeit walten, dann richtet das Volk und es gnade euch Gott.



The place you come from is always lovely, it's patriotism on a small scale, the feeling of home.

Knut Hamsun, 1918, was awarded the Nobel Prize in Literature in 1920.

"Ich bin es nicht wert, von Adolf Hitler laut zu sprechen und sein Leben und Tun läßt auch nicht zu sentimentaler Regung ein."

Er war ein Krieger, ein Krieger für die Menschheit und ein Verkünder des Evangeliums vom Recht für alle Völker.

Er war eine reformatorische Gestalt von höchstem Rang, und sein historisches Schicksal war es, in einer Zeit beispielloser Rohheit wirken zu müssen, der er schließlich zum Opfer fiel."

Knut Hamsun in der norwegischen Zeitung *Aftenposten*, 7. Mai 1945.

DIE IRMINSUL



**Kennst du die alte Kunde
vom germanischen Heiligtum,
verborgen in Teutoburgs Wäldern, den
göttlichen Mächten zum Ruhm?**

**Dort an den Externsteinen
die Irminsäule stand.
So lange man sie ehrte,
war Einigkeit im Land.**

**Da kamen die fränkischen Heere,
vergiftet vom Geist der Zeit,
die hieben die Säule nieder.
Seitdem herrscht Hader und Streit.**

**Verwirrt in Glaubenskriegen
irrt unser Volk umher,
es hat noch manche Blätter,
doch keine Wurzeln mehr.**

**Wir brauchen wieder Hüter
für unsres Volk's Gedeihn.
Willst du ein Hüter des Volkes,
der Irminsäule sein?**



YGGDRASIL