

The *Wanjina Watchers in the Whispering Stone* artwork was inspired by pre-aboriginal prehistoric Australian cave art – which is in the public domain. The sculpture was commissioned by Vesna Tenodi and guided by the SkyGod. It was intended to be a tribute to Aboriginal tradition, and a vehicle to revive Aboriginal forgotten spirituality.

Arts Law Centre of Australia keeps making false claims, even though they had to admit there is no copyright on any image in the public domain and that Benedikt Osváth created original artwork. He created a deeply meaningful sculpture, with multiple purpose. As a truly inspired artist, Ben was able to tap into the highest Source of inspiration. But objectors have no capacity to see any of that. And, for creating our spiritual art, we are being crucified.

All truth passes through three stages.
 First, it is ridiculed.
 Second, it is violently opposed.
 Third, it is accepted as being self-evident.

Arthur Schopenhauer

Wanjina Watchers in the Whispering Stone
 carved for the ModroGorje DreamRaisers project by
BENEDIKT OSVÁTH
 commissioned and guided by
 Vesna Tenodi and the DreamTimeKeepers

 The Watchers are the ever-present,
 guiding current in this magic stone,
 which can heal and enlighten
 those who approach it
 with the right attitude and the right motivation

Oi, Vesna, you should know that objectors and tormentors
 always use the same tactics: CRUCIFY FIRST, GLORIFY LATER!

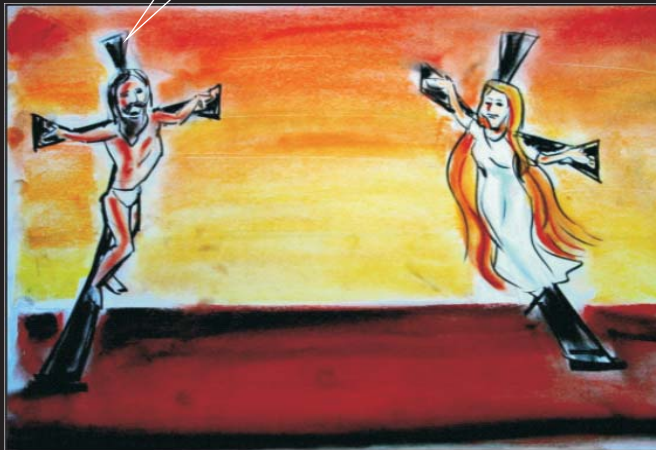


ILLUSTRATION BY GRAEME BIDDLE

RELOCATION OF THE "CONTROVERSIAL" SCULPTURE **WANJINA WATCHERS** IN THE WHISPERING STONE BY BENEDIKT OSVÁTH IN KATOOMBA - THE CITY OF ART CENSORSHIP



On Friday 5 August 2011, we attempted to comply with the council order and relocate the *Wanjina Watchers in the Whispering Stone* sculpture by Benedikt Osváth from the front lawn of the ModroGorje Gallery at 71 Lurline Street, Katoomba, Blue Mountains, to the back of the house. We were prevented from complying with that order as we were denied access to the relocation spot.

The *Whispering Stone* again showed to be a catalyst, which amplifies pre-existing qualities in people who approach it. Most of those who interacted with *Wanjina Watchers* were enriched by the experience, but the power of the stone sent some of the really bad people into a frenzied rage which manifested itself in countless violent attacks, with the artwork repeatedly vandalised. During our attempt to relocate the sculpture, our supporters were planting flower-like *Wanjina* sticks, when an angry group of objectors rushed to pluck them out and throw them onto the footpath.

The DreamRaiser project artists are now staging a number of events, planting *Wanjina* Watcher sticks in various places, to reclaim their right to art without censorship. These little *Wanjina* Watcher sticks will keep popping up, alongside *Say-No-to-Vandals-and-Censors* *Wanjina* murals, to raise awareness about Aboriginal harassment of artists and council behaviour which should not be tolerated.

In early March 2011, I was told: "*Katoomba is now enveloped in a dark cloud, its lovely energy poisoned... It is now a vortex of evil, poisoned by Aboriginal hate...*" (www.modrogorje.com/wanjinas_world_warning.html)

The council staff manipulated planning laws, using the heritage listing of the house as an excuse to enforce censorship. The *Among the Hostiles* document (www.modrogorje.com/hostiles.html) includes the council papers, objectors statements and court submissions.

In this document you will find the details of council staff conduct, starting with the lies of Brad Moore, council's dishonest Aboriginal liaison worker. He keeps saying that there is copyright and intellectual property law being breached by artists who explore imagery that is in the public domain, even though he knows that that is a lie. You will find more council lies, told by Rodney Bles and Brian Crane, as well as irresponsible, dangerous comments by councillors Terri Hamilton, Fiona Creed, Mark Greenhill, Janet Mays and Howard McCallum.

They have given their full support to the local vandals, as evidenced in the transcript of the councillors' 30-minute "debate" of 12 October 2010. You will find the foolish response by Deputy Mayor Mark Greenhill, who said he "*cannot speak out against violence and vandalism, because he is in support of Aboriginal people*". So, according to him, violence and vandalism are acceptable behaviour, when carried out by Aborigines.

You will also find thoughts by Mayor Daniel Myles, who could not be bothered to establish what the issue was about, but felt compelled to make his own inane statements.

You will also learn why the Blue Mountains police was powerless to stop the thugs vandalising our art and thrashing our house.

A group of intellectuals are now compiling a research paper:

"The social impact of Aboriginal hate in contemporary Australian society – a social, political, and archaeological study, examining art censorship"

This document analyses the impact of stone-age mentality on the white-guilt-ridden social mindset, and examines the new phenomenon of reverse racism and violence condoned and encouraged by politically motivated bureaucrats. It will examine how nobody truly cares for Aboriginal people, after seeing them misusing and abusing the goodwill shown by mainstream society. They have been turned from the most disadvantaged into the most privileged group in Australian multicultural society.

It will inform you why the people and organisations swarming to "help" Aborigines are actually doing them a disservice. They keep fanning anger and confrontation, and most of those efforts that started with good intentions have dwindled to tokenism, platitudes and hypocrisy. We truly care, but they refuse to see that.

This document will inform you of the false claims repeatedly being made about the need for some "permission," "authorisation" or "consultation". None of that is required for any material in the public domain. Aborigines can talk about their "customary lore" and enforce it on each other **within their own communities**, but should not be allowed to enforce it on the rest of society through intimidation, violence and death threats.

If you are not an Aborigine, you do not need to listen to any of their demands, as none of them apply to you. As for "recommendations" and "protocols" published by government funding bodies, you do not need to read those either. If you are not a government-funded artist – those do not apply to you either. And you do not need to read any of the hundreds and thousands of pages about "customary lore" and its requirements as, again, that applies only to Aborigines. Just check the first and the last paragraph. If it starts with "We seek to..." or ends with "Unfortunately, the current Australian law does not recognise any of this..." it means it's another meaningless document and not worth your time.

"The social impact of Aboriginal hate" also lists past examples of Aboriginal harassment of artists, as well as quotes by Goomblar Wylo, who was like the child in the *Emperor's New Clothes*, daring to state the obvious, what we all can see but few dare to talk about.

"The social impact of Aboriginal hate" discusses the emergence of totalitarian censorship in Australia, examining the Aboriginal mentality that constantly seeks confrontation instead of communication, causing division and fear in the community, and creating a culture of hate and conflict.

The sculpture was relocated because the local bureaucrats manipulated planning laws, and managed to shut down the gallery.

The local vandals and their council worker "buddy" Brad Moore, with help from council staff and councillors, succeeded in running us out of town. But, in the process, we raised awareness of important issues such as artistic freedom, freedom of belief and the civil rights of non-indigenous artists.

We thank the local residents who keep sending us their kind notes of support. We encourage them to learn more of what their representatives are doing in the mountains – keeping in mind that the misuse of power constitutes corrupt behaviour – and to vote them out.

These documents will soon be available on www.modrogorje.com

