

**Request for a Federal Inquiry into Aboriginal violence
against non-Aboriginal Australians**



**OPEN LETTER – REQUEST TO THE FEDERAL GOVERNMENT
FOR AN INQUIRY INTO ABORIGINAL VIOLENCE ON SOCIAL MEDIA,
AND INTO CORRUPTION IN THE ABORIGINAL INDUSTRY**

29 May 2019

To: Prime Minister Scott Morrison, Premiers of State Governments, media representatives, public and private agencies and stakeholders, and art industry bodies overseas.

From: Vesna Tenodi, MA Archaeology, Dip. Fine Arts, J.P., artist and writer, on behalf of Australian and international non-Aboriginal people harassed, bullied and threatened by Aborigines and the Aboriginal industry¹;

with the following conscientious objectors² to the current Australian Government policy:

Anthony Dillon, Mariza Dujmovic, Narelle Friar, Robin Luck, Joanne Coulter, Patrick McCauley, Daniel Spiteri, Jan Holland, Mia Lenner, Marc Hendrickx, Ros Ross, Rod Morrison, Jesse Bell, Kerry Maree Hiscox, Ray Rowe, Wan Jin, Andrew Franz, Tony Tee, Mal Macdonald, Matthew Taylor, Ian Wells, Amira Thompson.

[**Please note:** Above-listed conscientious objectors to the current Government policy can be contacted via: ves@theplanet.net.au and/or their individual contact details may be provided on request]

Please forward this Request to the following Ministers:

Michael McCormack, Deputy Prime Minister, Minister for Infrastructure and Transport and Regional Development; **Ben Morton**, Assistant Minister to the Prime Minister and Cabinet; **Christian Porter**, Attorney-General, Minister for Industrial Relations; Andrew Gee, Assistant Minister to the Deputy Prime Minister; **Paul Fletcher**, Minister for Communications, Cyber Security and the Arts; **Peter Dutton**, Minister for Home Affairs; **Ken Wyatt**, Minister for Indigenous Australians; **Stuart Robert**, Minister for National Disability Insurance Scheme, Minister for Government Services; **Mark Coulton**, Minister for Regional Services, Decentralisation and Local Government.

Attachments to the Request:

Attachment A: “The Truth about Australian Aborigines – in their own words” art installation consisting of Aboriginal ‘activists’ comments

Attachment B: Request to the Federal Government, submitted in **2015**, for an Inquiry into Corruption in the Aboriginal Industry, and for investigation of Aboriginal violence against non-Aboriginal artists, by *Donald Richardson*, OAM, B.A., Dip.Art, T.Dip.Art, RSASA, and *Vesna Tenodi*, MA Archaeology, artist and writer

Attachment C: The Forbidden Truth about Australian Aborigines

¹ “The Aboriginal industry” is used as an umbrella term encompassing Aboriginal organisations, some Government Departments and agencies, as well as mainstream taxpayer-funded organisations and individuals involved, currently costing the Australian taxpayer 30 billion dollars a year; 2014 Indigenous Expenditure Report, 12 December 2014.

² The term ‘conscientious objector’ originally referred to those who refused to go to war, objecting on moral, ethical or religious grounds. These days it covers any objection based on conscience.

The issue of the right to conscience was dealt with by the United Nations Universal Declaration of Human Rights, Article 18, which stipulates that “Everyone has the right to freedom of thought, conscience and religion” as well as Article 19, which reads: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

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**REQUEST TO THE FEDERAL GOVERNMENT
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Dear Mr Morrison,

We received some good and promising responses to our earlier Open Letters and Requests to the Federal Government to deal with the escalating problem of Aboriginal violence against non-Aboriginal artists and intellectuals. And yet, nothing has been done to curb it.

We hope and expect the Liberal Government under your leadership will address the issues of Aboriginal violence against non-Aboriginal Australians, as well as corruption in the Aboriginal industry, as raised many times over the last decade.

Rather than repeating the issues we have raised in the past, the Request sent in 2015 is attached for your perusal (Attachment B), and includes the list of other documents submitted over the last ten years.

Aboriginal violence against non-Aboriginal Australians keeps escalating, and is now spreading to social media, specifically Facebook.

Taxpayer-funded media, such as the ABC, are its willing participants.

Over 2017-2018 there was a Federal Inquiry into Aboriginal-style art, fuelled by the Aboriginal industry and its push to forbid everyone to use dot-style painting and to force non-indigenous souvenir manufacturers, importers and dealers out of business.³

However, that Inquiry had a positive outcome – insofar as it made the international community more aware of these absurd demands to criminalise the use of an artistic style in Australia, as well as of the problem with Aboriginal violence against non-Aboriginal artists.⁴

In our opinion, a Federal Inquiry into Aboriginal violence should be taxpayer money well spent. Such an Inquiry is desperately needed to address this unsavoury problem, if we are ever to solve, or at least curb it, especially these days when we see that Aboriginal abuse, harassment and threats have spread to social media as well.

We urge you personally, and the incoming Government under your leadership, as well as the opposition leadership, to address this issue which has remained unaddressed for far too long.

We urge you to start considering the wellbeing of non-Aboriginal Australians, as some of the progressive-thinking Aboriginal Australians also expressed many times as being their wish, and to restore our democratic rights, enabling us all to live, create art, and conduct our businesses without fear of Aboriginal violence.

³ In the Final Report published in December 2018 the Inquiry Committee basically concluded that the “fake art problem” is insoluble. It is disappointing that the Committee failed to address two main issues – one that Aboriginal works are so simple and easy to make and imitate, and the other that according to Australian and international Copyright and Intellectual Property laws as they stand, all artistic styles and techniques, symbols, patterns, motifs, imagery and ideas are in the public domain – so that any artist should be free to use them without fear of Aboriginal violence, and every souvenir dealer should be free to manufacture, import and sell such artworks or souvenirs. Without such a clear reminder of the current legislation, Aboriginal violence is bound to continue unabated.

⁴ It should be noted that Aborigines learned dot-style from a white teacher, Geoffrey Bardon, in 1971, which means that the French style of Pointillism precedes it, and if anyone should have “ownership” of this style it is the French.

Aboriginal abuse on social media – by Vesna Tenodi: personal experience

The most recent Aboriginal campaign of hate, harassment, and death threats aimed at me personally, as well as at my artists and supporters, started in January 2019, when Michael Anderson⁵ prompted Aborigines to renew their campaign of hate, as is usually done every year in the lead-up to Australia Day.

Apart from posting vulgar comments on my Facebook pages, a group of Aborigines trotted to the ABC, which was happy to oblige, and published what Aborigines wanted them to publish, an article ridiculing me and supporting the detractors.

The article was published on the ABC website⁶, with the bombastic title “*Kimberley artists contemplate legal action over misappropriation of sacred Wandjina figure*”, by Sophia O'Rourke and [Leah McLennan](#), who obviously failed to do their homework⁷.

The same article was published on the ABC Facebook page, and attracted hundreds of unsavoury comments by detractors making false and hate-inciting claims⁸.

The sheer magnitude of this ABC-prompted campaign, and the volume of vile, vulgar and threatening comments, shows that attacks such as these can no longer be dismissed as some isolated incidents, offences perpetrated by some drunk or lunatic, or one-off events.

Over the last four months, hundreds of these detractors kept posting thousands of vile comments on my two Facebook pages and the ABC Facebook page.

Once it started, there was no end to it. Every post, dealing with my archaeological research, my artists' artworks referenced to pre-Aboriginal Australian rock art, or even containing a single word that someone disliked, has served as a trigger for another barrage of derogatory comments, obscene insults, and death threats.

⁵ Anderson seems determined to keep me at the top of his hate list, and has been publishing his hate-inciting and violence-promoting articles on his website: <http://nationalunitygovernment.org/content/stolen-wandjina-totem-takes-cultural-appropriation-new-level> as well as on Blackfulla Revolution Facebook page: <https://www.facebook.com/ourcountryourchoice/> and Sovereign Union Facebook page: <https://www.facebook.com/SovereignUnion1>

⁶ <https://www.abc.net.au/news/2019-02-16/kimberley-artists-legal-action-over-wandjina-misappropriation/10813488?fbclid=IwAR1EYc15K0PWcu8X89UXbpGwf3fnLQbGbq04PQRXFGdEiD0tlxSTTYxHKhA>

⁷ Even the most basic research would make them aware that everything in that title was incorrect:

- I've been running “Create your own Wandjina” workshops for ten years now, and it was an odd decision to raise this again, with the same false claims as were made all those years ago
- the threats of legal action were made repeatedly back then (see the threatening letter at the end of Attachment A); despite all the malicious efforts and intimidation by the Arts Law Centre of Australia, no such action has been taken, as no court would accept such spurious claims; these lawyers were unable to find a law that we were allegedly breaking, so the Arts Law Centre lodged a complaint with the ACCC – which also failed, as the ACCC advised them we were doing nothing wrong. Despite being informed of the current Australian legislation, the Arts Law Centre continued its harassment and we reported them to OLSC
- there is no “misappropriation” – one can not “misappropriate” imagery, symbols and ideas which are in the public domain
- Wandjina cave paintings, the same as Bradshaw rock art, were not created by the ancestors of contemporary Aborigines; by the elders own admission, these anthropomorphic figures were left by an earlier race

⁸ Comments under the ABC article published on 16 February 2019: https://www.facebook.com/ABCKimberley/posts/10156997488557156?comment_id=10156998468377156&reply_comment_id=10156999606132156¬if_id=1550350070706289¬if_t=feed_comment_reply&hc_location=ufi

In the past, violent Aboriginal groups claimed they were “provoked”, “enraged”, and “offended”.⁹ The way this latest campaign unfolded showed that these groups are feeling so empowered that they openly claim to have “everyone in their pocket” and can therefore “kill me any time they want, and get away with it”.

The ABC Facebook post attracted about 700 comments, with hate-inciting lies, derogatory remarks, false accusations, vulgar abuse and all sorts of threats.

When the supporters of freedom of expression also got engaged on the ABC Facebook page, defending my and my artists’ right to create art free of Aboriginal violence – the mob moved from the ABC Facebook page over to my Wanjina Watchers Art page and my personal profile page¹⁰, and posted thousands of comments showing their malice, their hatred, and their murderous intent.

The comments of these “peaceful objectors” – as they call themselves when caught by the police – have included repetitive vulgar abuse, personal insults and death threats.

According to the abusers, I am:

- a fucking liar
- a stupid cunt
- a fucking Croat
- a stupid migrant
- a fucking racist
- a fucking invader
- a fucking coloniser
- a stinking bitch who should be killed
- a fucking cunt who should be sung
- a bitch who should be gang-raped to death

My supporters have received similar abuse, and were called cunts, dogs, bitches, cocksuckers, coconuts, racists, liars, frauds, motherfuckers... and other terms in the same vein, that constitutes the now well-known Aboriginal vernacular that many of us have heard being yelled at non-indigenous Australians.

For examples of the comments please refer to Attachment A.

⁹ Some of their excuses for being enraged were:

- my book “Dreamtime Set in Stone – The Truth about Australian Aborigines”
- the paintings by my artists Gina Sinozich and Benedikt Osváth
- my www.modrogorje.com website
- my art referenced to pre-Aboriginal Australian rock art
- my archaeological research and the fact that I analyse prehistoric skulls
- my decision to ignore their demands and not to respond to the threats by their (taxpayer-funded) lawyers.

¹⁰ <https://www.facebook.com/wanjina.art/> and <https://www.facebook.com/wanjina.watchers>

The squeaky wheel gets oiled

During this campaign of hate there were also some new insults posted repeatedly, which we have not heard before, such as that we are “oxygen wasters who should not be allowed to live” – this one must have arisen from Aboriginal claims to be the “owners of air, which is so sacred to them”.

So apart from being forbidden to walk across “their sacred landscape” and climb “their” Ayers Rock, we will soon no longer be able to use our rivers and oceans without Aboriginal “permission”, or breathe “their sacred air” – or create art, or explore the divine, or talk without “permission”.

This abuse of artists and intellectuals who refuse to comply with irrational demands will continue, unless our Government decides it is time to properly address the issue.

Giving away more land and throwing around even more billions of dollars of taxpayer’s money¹¹ in an attempt to pacify those who are determined never to be pacified, never to participate, and never to show any gratitude – but to keep coming up with more demands – has not had any effect so far. Some of their representatives openly keep saying that the “struggle” will go on until 100% of Australia is Aboriginal land, in which 98% of the population – all non-Aboriginal people – will be second class citizens.

Aborigines have learned that as long as they keep shouting they will eventually get what they want. They can run any Land Claim for 20, or even 30 years, since it costs them nothing, and they are confident that in the end the court will agree to meet their demands, just to have them go away.

This current situation, in which 98% of non-indigenous Australians – who built this country – have to live under the dictatorship of this minority, which constitutes 2% of our population, and the monstrous machinery called “the Aboriginal industry”, has become farcical, absurd, and dangerous.

We have already seen the disastrous consequences of this politically-driven policy and its associated ideological dogmas, in many areas of our lives.

Australian archaeology, freedom of artistic expression, freedom of opinion, free speech, personal as well as public safety are all but non-existent¹²

Aboriginal archaeology was destroyed by the Aboriginal industry successfully implementing a ban on archaeological research into prehistoric human remains. Archaeology and anthropology have dwindled down to endless litanies about “ethical” research and how to follow some recently invented “sacred protocols”. Fortunately, international researchers and foreign institutions are not so easily bullied into compliance with senseless demands, and are currently intensifying their archaeological and genetic research into Aboriginal skeletal fossils.

It is remarkable that in our own country we are not allowed to create art referenced to art-styles and imagery which are in the public domain, nor to investigate the Old Stone Age, because of someone’s specious idea that those are “offensive”... Offensive to whom? To those who hate the truth about their own past? Those who find the term “Paleolithic” or the “Old Stone Age” so “offensive” that the Australian Archaeological Association now calls prehistory “Deep Time”? To the tribes who hate the fact that the British colonisers found them living in a typical Paleolithic culture of naked semi-nomadic hunters and gatherers? These scientific facts are now all but outlawed in Australia, which has

¹¹ By now, more than 60% of our continent is in Aboriginal hands, and more than 30 billion dollars is spent on Aboriginal issues every year in addition to the billions of dollars the tribes receive year after year in royalties from mining companies.

¹² Prior to the Australia Day this year, Sydney hotels, pubs and other places of gathering placed a warning that no-one wearing any Australian symbols – such as a cap or a T-shirt with the Australian flag – would be allowed to enter. The proprietors were threatened by the usual offenders and were concerned that if they should allow any Aussie symbol to be shown their premises will be vandalised or burned down.

made us the laughingstock of the world. Or is it “offensive” to these hundreds of thousands of white people who self-declare as Aborigines for the sake of the privileges they automatically acquire? Or to the Aboriginal industry, which gets limitless amounts of money to churn out that nonsense?

A friend, brave enough to tackle these taboo issues, recently wrote “Our politicians are handing our land over to pretend Aborigines... since declaring oneself as Aboriginal brings so many advantages... While perhaps noble in intent, what this has allowed is the unmitigated race fraud that is now contaminating Australia. This is quite simply a racist policy. It is racist for one race to have such advantages over anyone else in the same nation simply because of their perceived genealogy. That it can never be questioned under threat of prosecution – under the bogeyman 18C – is even more outrageous”.

Truer words were never spoken.

But us saying it and painting it and complaining about it can make no difference until Australian politicians summon the courage to finally acknowledge that the Emperor Has No Clothes.

Conclusion

The issues of greatest concern should be addressed with urgency. They are as follows:

1 Reverse racism – as evidenced in Attachment B

2 The current narrative based on fictitious ideas – as evidenced in Attachment B

3 Double standards – as evidenced in Attachment B

1 Reverse racism

Injustice and discrimination towards non-Aboriginal Australians should end. We do not live in the Stone Age as the British colonisers found the tribes. They live in our time. We should not keep adapting to their mindset and worldview and customs – they should learn and adapt to ours.

No-one should be forced to either “learn” or to live according to some supposedly “ancient lore”¹³ and the Stone Age rules. If the tribes insist that those often brutal rules should be applied – they should apply only to Aborigines. Aboriginal lore does not apply to non-Aboriginal Australians, and yet, we are forced to live by this lore through violence perpetrated against those who refuse to follow various absurd demands – such as not to wave the Australian flag or not to wear any Australian symbols on Australia Day, as it is allegedly “offensive” to Aborigines to do so. Most of their demands are contrary to our civilisation and go against our own traditions, worldview, and modern values.

As for Aboriginal ancient culture, it should be up to every Australian to choose whether to learn about it or not. It should not be force-fed to us through the education system and the media, with the proverbial gun held to our head.

2 The current narrative

The current narrative with its slogans and platitudes should be replaced with a new narrative, taking into account our values and ending the current application of a double standard. If Aborigines want to dictate which parts of our land we can walk on or climb – such as the recent demand to ban us from

¹³ It has become common to call a set of ancient customs “Traditional Law”. However, “Traditional Law” does not exist. There was only traditional LORE, until someone decided to conflate those two terms and started using term “law” instead (since they have identical pronunciation), and we ended up with this invented “Aboriginal Law”.

climbing Ayers Rock – they in turn should not be allowed to walk on our sacred places, those that are important to us, those that we have built or purchased ourselves, such as Sydney Harbour Bridge and our privately owned homes and properties. As things now stand, any violent Aboriginal group can invade privately owned homes and vandalise them at a whim – as was done to ModroGorje Gallery in Katoomba, and is evidenced in more than 40 police reports at the Blue Mountains police station.

3 Double standards

Double standards will only cease once Aborigines learn about our civilisation and our values. These bullies who have terrorised the Wanjina Watchers artists for ten years, and have posted hundreds and thousands of deplorable comments over the last four months – they are the ones who must be educated, not the other way around.

“Sacred” and “secret” Aboriginal culture is just an urban myth, embedded into the Australian psyche through constant repetition over the last half century. In reality – for those willing to look at it objectively – there is nothing sacred left, as evidenced by ongoing violence within and among Aboriginal groups themselves, which has now spilled over and is affecting all Australians.

Those Aborigines who are cursing and harassing us are the ones who desperately need education.

Although they claim to be ‘spiritual’ perhaps they need to revisit what that really means.

Kind regards,

Vesna Tenodi, Email: ves@theplanet.net.au

The Truth about Australian Aborigines – in their own words art installation consisting of Aboriginal ‘activists’ comments

by Vesna Tenodi, on behalf of the Wanjina Watchers group of artists and conscientious objectors¹

This art installation, touring Europe this summer, is composed of several panels, each panel showing a thumbprint made of stripes with selected vile comments which were posted over the last five months on the Facebook pages mentioned in the Request.

The stripes are shaped into thumbprints because the comments convey the perpetrators’ true identity.

This is a sample-panel of the actual artwork, which is 3 metres by 3 metres in size.



To my Aboriginal friends and informants, as well as to non-Aboriginal people who were responding to the detractors and have raised their voices in defence of freedom of expression in general, and academic and artistic freedom in particular – my heartfelt thanks.

I am aware that during these months all of those who came to my defence suffered horrible verbal abuse, insults and threats, from the same Aboriginal thugs who have been hounding me for years.

I will continue my artistic and archaeological work despite this unrelenting campaign of hate. To do otherwise would send the wrong message and would just reinforce the perception that there is something wrong or offensive in my and my artists’ work.

My apologies to my supporters for all the distress caused to you. Your kindness, your endurance, your courage and your unwavering faith in me will never be forgotten.

Many thanks to Facebook for ignoring the thugs’ hysterical demands to shut my Facebook pages down, and banning many of the vulgar thugs for their repugnant and hateful comments.

¹ The term ‘conscientious objector’ originally referred to those who refused to go to war, objecting on moral, ethical or religious grounds. These days it covers any objection based on conscience.

The issue of the right to conscience was dealt with by the United Nations Universal Declaration of Human Rights, Article 18, which stipulates that “Everyone has the right to freedom of thought, conscience and religion” as well as Article 19, which reads: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

For the abusers who have been hounding us we have this message:

The language you use shows your state of mind. Your insults and death threats show your character. Your spirituality is demonstrated by the way you live.

Artistic freedom is our right, despite your fake claims of “sacredness”.

Investigation of fossilised human remains is an essential part of archaeology.

It is time for you to stop harassing non-Aboriginal Australians, and to focus on the horrible problems within Aboriginal communities today.

Some of the worst of the derogatory and spiteful comments about me and my artists’ Wanjina art were posted under this painting of the Wanjina:



[Wanjina painted by Charlie Numbulmoore, Ngarinyin elder from Mowanjum in the Kimberley, Western Australia. Numbulmoore is one of the highly acclaimed artists, who painted Wanjinas with a mouth. His paintings as far back as in 2006 were selling for more than 200,000 at Sotheby’s auctions in London. These contemporary Aborigines, including these self-proclaimed Mowanjum elders – who claim the ownership of the imagery – obviously never heard of Charlie and know nothing about his Wanjina art. But now they have Kim Akerman, an Australian “expert in Wanjina imagery” to explain to them what Wanjina means. Akerman amassed a collection of these paintings, and kept selling them off through auction houses in London, but never disclosed how much of the money – if any – he passed on to those “traditional owners”.]

Aboriginal detractors assumed that this Wanjina painting was my artwork, and were posting their thoughts, calling it: “a painting by this idiot”, “meaningless shit”, “shitty art by this culture vulture”, stating that “a child could paint better”, “this ignorant bitch dares to put a mouth on the Wanjina, it’s so offensive...”, “in our culture, someone who does that would be killed...” and so on, endlessly.

They apparently did not even read the captions, clearly stating that it is an artwork created by one of the most respected and celebrated Aboriginal artists, Charlie Numbulmoore.

This confirms what is well known among gallery operators and art dealers – it is not the quality of the artwork that matters, it is who created it (or assumed to have created it) that attracts either accolades, admiration and prizes – or ridicule, condemnation and death threats.

Show some doodles or a canvas dabbled with some dots – and say it’s, for example, by Emily Kngwarreye – it will sell instantly, for hundreds of thousands of dollars. Show an inspired dot-style painting and say it is by a non-Aboriginal or a European artist – it will be declared a piece of trash and the artist attacked for “stealing the sacred dots”.

As for the general public, we wish to reiterate that during this latest campaign of hate and abuse, the bullies again confirmed what real Aboriginal people such as Goomblar Wylo, Bundelug, Grahame King, and Debby White told us in our recorded interviews with them.

As Goomblar succinctly put it, in the “Dreamtime Set in Stone” book, there is hardly anything left of the old Aboriginal spirituality. It has evaporated, never to be retrieved. Most of what is being presented today as some “sacred ancient tradition” is, as he said, just smoke and mirrors, a big fat lie. Fabricated by the Aboriginal industry.

And the biggest obstacle to Aboriginal advancement and integration into Australian society – according to sensible Aborigines – are these white people masquerading as Aborigines, who want the real ones to stay trapped in that invented notion of a culture which no longer exists.

The accuracy of those assertions is well evidenced in these comments. The following comments, included in “The Truth about Australian Aborigines – in their own words” art installation are just a few examples selected from hundreds if not thousands of comments made in the same vein, interspersed with disgusting images, and hysterical repetition of the bone-pointing “sacred custom”:

[Gulwanyang Gilayn Ngapigan](#) Wait until the new IP laws come in. Coming for you as one of the top of the list.

[Peter Clements](#) You evil cow what do you think you are a bloody doing i hope a cleverman points a bone at you in fact i would not be surprised if you have already had a bone pointed at you as you do not look well do you feel sick?

[Denise Leffers](#) I point the bone at you sista big fukn time



[Candice Germana](#) Munun dhalay dhulubang dhurruwirra warragul. WIRADJURI means "you have angered the spirits & now they come for you seeking freedom"

[KL Dargin-Barsukoff](#) Won't be long till you're dead wanna keep messing around with things you have no business in. Culture vulture!

[Vickie Lee Roach](#) You are a cheap, disgusting fraud! Ancestors gonna sing you, cuntry!

[David-John Francis](#) Cunt

[Sharon Chester Zarkeema Nocketta](#) bad ju ju will get her.

[Jazzae Hayes](#) She is a monster who doesn't deserve life. I don't say that lightly

[Gavin Walker Mavis](#) she's a fucking racist

[Toni Malamoo](#) ummmm no I think that this is a disgruntled white woman and one of our brothers hit it and left and she is now a suicidal terrorist attacking everything about us ..I think the brother needs to take one for the whole team and continue hitting it so that we don't have to put up with her nastiness

and suicidal tendency rages..where ever you are please brother continue to ride this willing horse...no laughin please!

[Donna Luck](#) She is fecking Croatian the stupid oxygen thieving bitch and her moron oxygen thieving followers ask her why her piece of shit statue was ordered by the court to be removed from the Blue Mountains

[Michael Chambers](#) Witch.

[Michele Akeelah Bubba JeanXo](#) Them old people coming for you

[Andrew East On](#) Do you know what happens when you paint a wanjina with a mouth.???!!! You in sooo much touble

[Vickie Lee Roach](#) Your theft of our cultural symbols will make you sick... the Ancestors will sing you...

[Emiliano Retuerta](#) Wanjina Watchers Art is illegal sell humans skulls and u are laughing at a entire culture . U deserve Been shitted in u mouth

[Ana Chie](#) you're a fuckwit & your art is shit

[Alec Grenada Mcfly](#) Your "artwork" is shit. People vandalised it because it's crap and an eyesore.

[Krystyna Dalecka](#) Stop stealing others culture and spirituality.

[Tina Orr](#) This woman is a fraud, <http://nationalunitygovernment.org/.../stolen-wandjina...> The stolen Wandjina totem takes Cultural Appropriation to a new level | Sovereign...

[The stolen Wandjina totem takes Cultural Appropriation to a new level | Sovereign Union - First Nations Asserting Sovereignty](#)

[Shannon Fitzgerald](#) You evil cunt!!!

[Jo Brown](#) "Aboriginal Thugs"??? You are disgusting. Profiting off a people you despise? You racist sub human.

[Ana Cherie Fletcher](#) fucking hell, you are disgusting

[Jenna-Marie Smith](#) Can someone please shut this bitch up ... your wasting our good breathing air GRUB!!!

[Gertrude Amerial](#) if that croat bitch wants to dance I love a good tango

[Ameina Brunker-Cronin](#) This is unbelievable. This takes white privilege and ignorance to a whole new level. I'm surprised you aren't sick yet

[Ben Laycock](#) Hey Vesna, can you stop using first nations motifs that do not belong to you. Beware the wrath of the kadaicha!



[Guy Gillor](#) Shame on you!! Stealing something so sacred and profiteering off it, your actions are despicable!

[Nina Samantha Olmedo-Perez](#) Tamaar Karena, this Shameless piece of shit has no respect for anyone, any culture or anything!

[Michael Roberts](#) Disrespectful maggot

[LaToya Ieeshya Marie](#) You should be ashamed you should care but you aren't and don't. You deserve all the bad you get..I hope it comes in fast n hard..shame on your pleading innocence and acting attacked! You are the evil the hate the ignorant..you are disgraceful.

[Helen O'Neill](#) This is disgusting, passive aggressive racist dribble.

[Philip Duffey](#) No. She is a racist culultural appropriator. Her 'Aboriginal informants'!. Wtf?!?

[Donnah Louise](#) You are putrid! And should be banned from any social media platform for the way you disrespect our aboriginal people and culture!

[Peter Clements](#) You evil cow what do you think you are a bloody doing i hope a cleverman points a bone at you in fact i would not be surprised if you have already had a bone pointed at you as you do not look well do you feel sick?

[Gulwanyang Gilayn Ngapigan](#) Cultural thieves are scarm of the earth.

[De Sibö Waiata A Tee](#) I think you can see those ones nd and the Sick C#nts that paint them in the Blue Mountains, NSW.

[De Sibö Waiata A Tee](#) Check these C#nts out.

[Nina Samantha Olmedo-Perez](#) Those that have passed are already cursing her, don't worry about that.... White woman with white priveledge and obscene arrogance, "I protect them..." She utters, how f*cking dare she!

[Brian Dowd May](#) each of the remains that you have touched, torment you for the remainder of your miserable life!!!

[Theo Alex Galadriel](#) Just remember the body of a black woman was in Frances museum and France is burning.

[Mark Pull](#) I hope you get cursed you disrespectful asshole!

[Rhian Taylor](#) She's not even handling the with proper respects.. Also admits that some go missing!! Someone needs to stop this crazy woman.

[Joseph Kuyken](#) She is the grim reaper

[Joseph Kuyken](#) Le evil French thug

[Jordi Chappell](#) You are literally the most disrespectful, culture appropriating piece of trash.

[Donna Marie Dehar](#) Omgf how disfuckingsrespectful are you! What a disgrace for you to make it a past time thing just to complete your research paper! You are a an asshole!!!!

[Adam Dub](#) is this crazy lady legitimately insisting that "Aboriginal people" werent here first, because that's the kind of "vibes" shes putting off. I always hated how archaeology is dominated by clueless racists trying to commit fraud, but there it is.

[Mia Wood](#) Hope you get cursed for life no respect for these ancestors give them back to their land and people

[Bradon Pollock](#) You are the most disrespectful yuckest human being I've ever witnessed in my life who the fuck collects aboriginal people's skulls and puts them on a shelve really what the actual fuck gave you the idea to doc that I'm sorry but you need to take them bones back to where you got them from you should be cursed. How would you like it if I went and dug up all your grandmothers or your

grandfathers bones and then put them on my shelf for my entertainment ha how would you like you disrespectful piece of shit. Hope you get fucked up for this it is the yuckest thing I've seen in a long time.

[Donna Kenny-Franklin](#) Cultural appropriation from a Culture you show so much disrespect for is hardly something to be proud of. Racism is racism no matter how you try to shroud it in pseudo academia. Nothing Vesna has ever researched has been peer reviewed because she is an embarrassment to any archeologist with credibility.

[Mechelle Collard](#) You are Evil woman, you don't belong on earth! I hope something bad happens to you this is over the joke I don't understand you why would you do this for a living! You sick in head

[Kelsie Crowe](#) You disgusting excuse for a human being! Vile filthy thing you are!

[Tony Fretton](#) No matter how much you "care", you're still a pig.

[Karen Kai Kianah](#) oh well in our culture you touch our mobs remains you suppose be to be cursed for life.

[Candice Germana](#) Munun dhalay dhulubang dhurruwirra warragul. WIRADJURI means "watch your back the angry spirits come for you"

[Donna Kenny-Franklin](#) You are far from ok you sick twisted individual. You seriously got some karma to pay back.

[Alec Grenada Mcfly](#) Delete my comment again if you must...doesn't change the fact your a piece of shit. Your "artwork" is adolescent at best...and is also like you...a piece of shit.

[Alinta Daniels](#) What a freak

[Shayelene May](#) You are fucked in the head lady!!!! You can not educate these putrid vultures

[Yellong Bulla](#) Image depicts a culture vulture picking over and revelling in the remains of victims of genocide, as she further advances the pseudo-scientific white supremacist thinking that killed them and put their bodies on display.

[Joseph Kuyken](#) Freak

[Anneke Tsaclis](#) There are only a few in the Kimberley's that have the right to draw the wandjina and I have had the pleasure of meeting a very spiritual man. Bad spirits will come your way.



[Andrew East On](#) Thief lierthief lier!!!. you. Don't even know what you've brought on yourself... Proppa cursed one

[William Smith](#) Wanjina Watchers Art you're a vile racist, who is culturally misappropriating Aboriginal culture.

[Martin Mesquita Hardie](#) This page is disgusting hippie bullshit

[Raphaela Bligh](#) Of course you have the gammin blackfullas behind you.....

[Hope VW](#) You should be ashamed of yourself. Disgraceful and appalling bullshit lacking any peer based verification. You aren't artists or academics. Sad you can only appropriate other cultures purely for your own underlying racism. You have been reported to FB. Pathetic and ignorant fool that you are.

[Cathy Eatock](#) What deluded, exploitative, white-supremacist world are you submerged in! You think you can copy & steal culture for profit! You're a sad joke on humanity! And if quoting me for your 'book' please use the whole quote! I'd guess it's self published, can't imagine a 'real' publisher going near a fraudster like you!

[Jodie Martin](#) Your a whack job and anyone who supports or defends you and your ideals are bigger f*#king whack jobs!!

[Kate Thompson](#) And now she's gaslighting people for their valid outrage. And she thinks she's spiritual??! She's a horrendous person.

[Jazzmine Rotarangi](#) Fuckin idiot

[Natalie Wilson-O'Donoghue](#) Bitch wtf

[Emiliano Retuerta](#) What a dumb cunt . She deserve being removed from her studies.!!! Does anyone know where to make a complain for such atrocity? She should lose her degree...

[Adam LR](#) This lady is a fucking dog

[Arika Biara Errington](#) Can we just sing this bitch already



[Rae Turner](#) I implore you to stop painting these Wandjina images. It is beyond disgusting that you think that you can steal another cultures lore and art style. You will end up with bad juju. You do not have divine permission from God. You do not have permission from the Elders. You are nothing but a thief and a liar. You will be sued. Yours sincerely Rae Turner Art Teacher from the Kimberley

[Melissa Goorie](#) Funny how dead blackfellas are the good ones to this website, not the ones that can argue back w these fkn clowns!

[Ian Doc Clarence Webb](#) Goorie is another word for cunt in one of our languages.

[Enid Morris](#) [Bill Darkwood](#) then why hasnt this museum sacked her for what she is doing...aint they suppose to be culturally aware...guess this is a gamin made up meseum of hers

[Vince Jones](#) I'm talking with my uncles who run Mowanjum today ...be prepared.

[Angela M J Brown](#) This is appropriating Aboriginal culture as wandjina are an Aboriginal cultural being. Painting them when they are not your tirbe causes many bad spirits. Just warning you to expect bad things to happen.

[Andrew East On](#) Did you remove the photo of my uncle Greame!!!!!!? You have been in court before!!!! U are in a lot of trouble

[Vince Jones](#) [Lainie Lane](#) , [Leah Wierenga](#), [Andrew J Forster](#), [Sloan J Croft](#), [Sue Munro](#), [Pete Smith](#)
let's make this filth famous

[Cat Herder](#) You going to get sick from this.

Anthony Dillon and all the good people who tried to reason with the vulgar bullies also got a barrage of insults. When one of the thugs left this comment:

[Peter Vincent](#) Lady you are completely off your head - you absolutely have no right to copy Aboriginal art and the way you refer to Aboriginal people as thugs is plain sick. You need help, but you also need to be taught some goddamned manners and respect for the cultures you rip off. Sadly for you, there is no doubt you will be pulled into line. Time to wake up lady.

Anthony Dillon replied:

[Anthony Dillon](#) When people behave like thugs they deserve to be called thugs.

and that reply triggered a torrent of insults:

[Vince Jones](#) [Anthony](#) is a genocidal little fairy...

[Laurence Coghlan](#) Anthony at his old bullshit self again you never fail to supprise hey deadshit

[John Weaver](#) I'm not aboriganel but how is this ethical let alone leagal these are peoples mortal remains an they should not be bieng bought or sold

[Wanjina Watchers Art](#) [John Weaver](#) It is both legal and ethical to buy and sell fossilised human remains. Collectors of such archaeological finds do it all the time, and some are sold at public auctions. It is only in Australia that people have been force-fed some warped "ethics" which has destroyed Australian archaeology.

[Elvina O'Keeffe](#) Give them to me and ill return them to their rightful tribes/land so they can rest in peace, ya bunch of fucked cunts



[Vince Jones](#) A traitor to his own people a dog , a give up , a stalker and abuser...a general too much wadjella DNA softcock who blames his people for what your paedophillic mass murdering kid killing ancestors did and are doing...he is nothing and is going to be shunned even more so now..he should claim to be Aussie.. Cos he got no culture

[Cassidy Watts](#) The woman behind this page is a parasite. You know you're bogus when you have the likes of [Anthony Dillon](#) consigning your useless dribble lol.

[Shayelene May](#) These fucking white supremacy cunts gotta feel entitled to everything. Putrid mutts

[William Smith](#) [Lily Ryan](#) I'm surprised you didn't include [Anthony Dillon](#) in your collective, to defend her racism.

[William Smith](#) [Wanjina Watchers Art](#) was he aware of your racism?

[Melissa Goorie](#) What a pack of gammon losers the only black support them Price Dillon Mundine LMFAO

[Megan Carter](#) [Anthony Dillon](#) the only one playing the victim here is your mate passing off her mediocre esoteric claptrap 'artwork' as a homage to the prehistoric, when she's just another fucking white woman posing next to a blackfella using it as a justification to bastardise the longest living culture on earth

[Anthony Dillon](#) [Megan Carter](#) " when she's just another f***** white woman posing next to a blackfella using it as a justification to bastardise the longest living culture on earth." Sounds like someone is very fragile.

Here's the question I ask all victim brigade members: do you get this outraged over the shockingly high rates of violence and child abuse in Aboriginal communities?

If the question is too hard, just tell me that your sovereignty was never ceded (or some other piece of useless information).

[Scilla May](#) Her art is shit! Will always be shit! It has no soul and no meaning! SHIT! Our voices are going to get louder and louder, whether you like it or not.

[Anthony Dillon](#) [Scilla May](#) You are a pain because you can't actually seem to find anything wrong with this page. And if dumb voices get louder and louder they are still dumb voices.

[David Crompton](#) [Wanjina Watchers Art](#) except that maybe the direct relatives of the 'finds' are still here and it is a burial. You know you are quoting white law on lands that do not belong to you? Colonial boofhead

[Anthony Dillon](#) [David Crompton](#) you don't like white law? Would you like to return to Aboriginal Lore?

[Trevor Lovegrove](#) [Anthony Dillon](#) And you can fuck off back to England

[Krystal Lightfoot](#) What are you talking about no spirituality left... women you need to stop with your deranged ideals! Your an embarrassment to the humanity and you look like a fool!

[Anthony Dillon](#) Yep most of what is called 'spiritual' is just nonsense. If they knew what spirituality meant they wouldn't be wasting their time being offended every two minutes.

[Chloe Moore](#) Unlike you, [Anthony Dillon](#)..There are many of us that are proud to identify as being Aboriginal. Ofcourse we're going to defend our identity from coconuts like you..that's our pride. If you don't like it then piss off.

[Anthony Dillon](#) it's sad that we have major problems affecting Aboriginal people like violence, child abuse, poverty, alcoholism, unemployment, and the victim brigade puppets waste their time being offended here.

[Jarli Edmund](#) Funny how you sheep believe in these Vultures! One word for you haters!! Racism!! Kiss my Golden Black Arse!!

[Mel Terare](#) So this is a serious thing??? I don't comprehend with the degrading content nor do I understand what you gain from it...I think you should be shut down.

[Ellen Tucker-Moore](#) I don't think the site should be shut down [Mel Terare](#). I find it to be very informative. If you don't like it, why are you here?

[Ellen Tucker-Moore](#) Mel Terare Your beliefs only apply to those who believe it Mel. You could point a bone at me, and absolutely nothing would happen.

[Zyeallah Woods](#) [Ellen Tucker-Moore](#) come to the N.T and have a bone pointed at you then wonder who gets the last laugh.



[Nin Norris](#) Can someone just point the BONE at em already. How shameful and disrespectful these mob are. Smfh

[Daz Buckley](#) [Nin Norris](#) You know that fairy tale only works on people who believe that rubbish? Everyone else just laughs. The only way you'll hurt anyone by pointing a bone is if you stab them with it.

[Vince Jones](#) [Daz Buckley](#) I don't have to do anything when you are to your own detriment fuckwit enjoy hurting your own wife dickhead.

[Moimoi Koyomu](#) Like I'm not even joking atp. Why are fuckheads like you still alive in 2019?

[Mariza Dujmović](#) These vulgar and angry comments are representing Aboriginal culture?

[Lily Ryan](#) [Mariza Dujmović](#) apparently this is what this mob want us to believe. Though the real full blood and traditional Aborigines are not represented here.

[Mariza Dujmović](#) [Lily Ryan](#) Yes, my question was rhetorical. This vulgarity is driven by industry interested in profit, not by honest concern for Aboriginal people.

[Wanjina Watchers Art](#) [Mariza Dujmović](#) Yes, unfortunately. This is exactly the type of mentality that Vesna's sincere, brave Aboriginal informants kept criticising, and were viciously attacked for daring to say out loud what we all can see, but are being forced to pretend not to see, by this constant harassment, insults, and death threats.

[Wanjina Watchers Art](#) [Mariza Dujmović](#) Aboriginal industry and these angry - both fake and real - Aborigines do not care about indigenous improvement and wellbeing. They are just trying to keep riding this gravy train, provided by courtesy of the Australian taxpayer.

[Johone Wilson](#) STOP SAYING ABORIGINES WTF

[Zarkeema Nocketta](#) When something happens to all you dumb fucks you'll understand then we'll be laughing

[Mariza Dujmović](#) Thank you Goomblar Wylo. It's a pity that he could no longer handle threats and pressure. White people masqueraded as Aborigines are loudest on this page as well.

[Mia Lenner](#) I remember that day almost ten years ago, when I saw Donny Woolagoodja - ignorant son of the great Aboriginal elder Sam Woolagoodja - coming to Vesna's gallery to make death threats, saying it's horribly wrong to create Wanjina with a mouth, that it was never, ever done? And claimed he issued orders to the local Aboriginal thugs to destroy both her and her "offensive" art? Did he learn anything since? Or is he going berserk again, seeing Vesna's beautiful Wanjinas?

[Wanjina DreamRaisers WorldWide Club](#) Yes, [Mia Lenner](#) it was another missed opportunity for the Aborigines to do something good and positive. Vesna reported these death threats, as well as about forty acts of vandalism... As for the question if the thugs have learned anything since - it's highly unlikely, they still go berserk over the littlest things.

[Lily Ryan Rusty Gammon](#) so why would it matter to you?

A request from Admin has been made for people to be civilised....is that so hard for you?

[Dayle Sumner](#) Fuck off [Lily Ryan](#) you racist skank.

[Mia Lenner](#) Note to the abusers who are posting vile comments on this page: Investigation of the fossilised human remains is the essential part of archaeology.

Vesna is on a business trip and doesn't read your comments anyway.

It's time for you to get civilised, and focus on the horrible problems within Aboriginal communities today.

In closing – we now see a new generation of these type of Aboriginal thugs, who were also busy leaving comments:

[Gulwanyang Gilayn Ngapigan](#) I sat in IP round tables not too long ago. With many respected elders and older people from right around the continent. Its as much of a concern theirs as it is ours as the younger generation. Our symbols are sacred. This person has been called out time and time again by our old people and has shown nothing but disrespect. Can you please reference or point me in the direction of an Aboriginal person who has endorsed this ongoing disrespect?

[Ja Rin](#) Who gave you permission to use the word Wanjina?

[Kaiyu Moura](#) FAKE ART ALERT!!!! I'll keep telling u too to do ur own cultures art and stop stealing other cultures sacred business.

If this type of thugs are being consulted “in IP round tables” there is only more harm and misery to come for non-indigenous Australians. To this type of thug we have the following advice:

- your symbols are not sacred. They are in the public domain. The same as artistic styles – such as dot-style which Aborigines learned in 1971 from a white, non-indigenous teacher Geoffrey Bardon – patterns and ancient designs. The ideas, spiritual traditions, and mythology are all in the public domain.
- no one needs to have their art “endorsed” by Aborigines. Nobody needs “Aboriginal permission” to create any art they want. You do not own Wanjina and Bradshaw rock art – those images were created by pre-Aboriginal races, as has been confirmed by a number of real Aboriginal elders, especially David Banggal Mowaljarlai – who told his relatives, verbatim: “Vesna is the only one who knows the truth about the Wanjina”, and instructed them to contact her – as they did. So if anyone should be consulted, it is me and no-one else.
- all rock art images are in the public domain. Get those facts into your head and stop your thuggery.
- no one needs to show any respect for thugs who post vile, vulgar comments, vandalise our homes and our art, and threaten our lives.
- the only FAKE art is the art coming from these violent and/or fake Aboriginal thugs who think that harassment and threats will force everyone to do what they are trying to dictate. There is no true culture – just as real Aboriginal elders keep confirming – it's all gone, evaporated, never to be retrieved, and is being replaced by this fake culture promoted by these types of thugs.

Equally ignorant individuals, who cannot comprehend what archaeology is about, were leaving this type of comment:

[Emma Simpson](#) The fact that you show no respect to the skulls you're hoarding proves who the real thug is, you have no rights to them.

[Coreen Rachael](#) These people are not trolls, they're calling you out on your incredibly insensitive behaviour towards their ancestors remains. How hurtful and ignorant you are dismissing their voices and calling people 'thugs'.

[Anthony Dillon](#) [Coreen Rachael](#) Ha! So Blackfulla revolution picked up on it so all the victim brigade puppets jumped on the victim bandwagon. So please state for me what exactly is "incredibly insensitive behaviour towards their ancestors remains"?

[Melissa Katherine](#) [Anthony Dillon](#) What Kerri said, also please visit this vile woman's website and tell me it ain't offensive.

[Anthony Dillon](#) [Melissa Katherine](#) many skeletal remains are discovered all around the world. That's how we learn about where we've come from.

[Kerri Gordon](#) [Anthony Dillon](#) study yes, learn yes, then lay them to rest. I really don't care what colour they are, they have a right not to be just skulls in some foul woman's cupboard.

[Anthony Dillon](#) [Kerri Gordon](#) many people around the world study bones.

[Jessica Spence](#) [Anthony Dillon](#) You should maybe ask your little mate to stop calling Aboriginal people thugs.

[Jessica Spence](#) [Anthony Dillon](#) she probably isn't gonna fuck you for defending her like this you know.

[Krystyna Dalecka](#) [Jessica Spence](#) Maybe she already did.

There were many comments just like these from Jessica and Krystyna, of thugs who also quickly sunk into the gutter, which seems to be their natural habitat since they cannot express their thoughts in any civilised way.

Just like Anthony Dillon, anyone who was trying to reason with these vulgar individuals was subjected to verbal abuse and personal insults.

To this type of thugs we offer the following advice:

Examination of skulls and bones and skeletons is an essential part of archaeology, and that is what real archaeologists do. We do have rights, and it is our duty to analyse fossilised human remains. Fossilised human remains are not biological matter, they are archaeological material and are freely researched and analysed everywhere in the world – except in Australia.

No one needs to listen to your demands expressed through violence, vandalism and death threats. And the way you express your opinion classifies you as thugs. So if non-Aboriginal Australians, as well as artists and intellectuals overseas call you “aboriginal thugs”, that is because you behave like thugs.

As a well-known Australian intellectual told me almost ten years ago, just when Aboriginal violence against the Wanjina group of artists started: They have this monstrous Aboriginal industry that backs them up, they have more than 60% of our continent, infinite amounts of taxpayer's money, and malice to match... so of course the thugs can dictate every aspect of our lives. But that does not change the fact that many of them are just over-powered, over-financed, over-privileged, arrogant, violent thugs.

There is no magic left. An Aboriginal thug told Vesna ten years ago that Mowanjum “elders” were “holding ceremonies” and “pointing a bone” at her – and she’d be dead within a week, absolutely, that’s a given!

Well, they must have been surprised when all that jumping around wishing me dead didn’t work.

Here is the explanation: In our spiritual tradition, we do not use black magic with malicious intent to harm and destroy – because we are cognisant of the universal law which states that hatred and malice always bounce back to the sender, like a boomerang.

National Reconciliation Week (27 May to 3 June) is a good moment for the thugs who attack non-Aboriginal Australians to ponder on that, and to realise that with their violent behaviour they just keep widening the gap.

We hope that, one day, you will be ready for a positive change.

CORRUPTION IN THE ABORIGINAL INDUSTRY AND ITS THREAT TO FREEDOM OF EXPRESSION

To: Prime Minister Tony Abbott, Premiers of State Governments, media representatives, public and private agencies and stakeholders.

From: *Donald Richardson*, OAM, B.A., Dip.Art, T.Dip.Art, RSASA, and *Vesna Tenodi*, MA Archaeology, artist and writer, on behalf of Australian and international non-Aboriginal artists terrorised by Aborigines and Aboriginal industry¹

10 February 2015

**Request to the Federal Government for an Inquiry into Corruption in the Aboriginal Industry,
and for investigation of Aboriginal violence against non-Aboriginal artists**

Dear Mr Abbott,

we received the response to our Open Letter, assuring us that the Government under your leadership will implement a plan for a safe and secure Australia for all Australians, as well as the response from the Attorney-General the Hon George Brandis QC relating to the issue of Aboriginal violence against non-Aboriginal artists. We thank you.

We note your recently expressed passionate support for freedom of expression as a cornerstone of democracy. We look forward to seeing this verbal commitment put into action.

Further to the Open Letter², we hereby extend our request for the Federal Government:

- **To establish an Inquiry into Corruption in the Aboriginal industry³, to investigate the conduct and practices of its organisations and individuals;**
- **To establish an independent agency dedicated to protecting freedom of expression as a core value of Australian democracy, namely our academic freedom, artistic freedom, and freedom of speech⁴;**
- **To extend the Terrorism Victims Support Scheme to include Australian non-Aboriginal artists and small business owners terrorised by Aborigines⁵**
- **To extend the Terrorism Insurance Scheme⁶ to provide cover for small businesses vandalised or shut down due to Aboriginal violence⁷ and redress the personal and economic damage suffered by small businesses and private persons⁸.**

¹ The Aboriginal industry is used as an umbrella term encompassing Aboriginal organisations, some Government Departments and agencies, as well as mainstream taxpayer-funded organisations and individuals involved, currently costing the Australian taxpayer 30 Billion dollars a year; 2014 Indigenous Expenditure Report, 12 December 2014.

² Attachment A is an offensive letter designed to intimidate, showing the extent of false claims made by the Aboriginal industry, which prompted our request for defunding of taxpayer-funded organisations that participate in such conduct.

³ We are aware of the 2007 report of the Senate Standing Committee on Environment, Communications, Information Technology and the Arts and the government's response to it of August, 2008, but wish to point out that these documents do not address the current issue.

⁴ According to Article 19 of the UN Universal Declaration of Human Rights, adopted in 1948, right to freedom of speech and expression is the right of every individual to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

⁵ Terrorism is defined as the use of violence or the threat of violence, in the pursuit of political goals. The definition includes acts carried out to instill anxiety and fear and thereby intimidate targeted individuals and wider groups. The unlawful use of violence or threats of violence in order to instill fear is also used to coerce governments or societies into compliance. These forms of terrorism by Aboriginal groups and the Aboriginal industry have been present in Australia for decades.

⁶ Terrorism Insurance Act Review 2012

- **To establish an independent agency to monitor and to sanction the Aboriginal industry and individuals who deliberately disseminate disinformation, for Aboriginal political and land-claim purposes⁹;**
- **To abolish the practice of attaching the label of “sacred” and/or “secret” to any Aboriginal material, while quoting some tribal lore¹⁰, as is often done to destroy archaeological material and terrorise Australian non-Aboriginal artists¹¹;**
- **To stop deliberate destruction of Australian archaeological material, which “offends” Aboriginal tribes and to remove the barriers to scientific and genetic research, currently in place for the same reason¹²;**
- **To give the Australian Police, both State and Federal, the right to exercise their powers and act without political interference, when it comes to protecting non-Aboriginal Australians from Aboriginal violence;**
- **To investigate organisations and individuals within the Aboriginal industry who deliberately deceive the public, and ignore Australian law in attempts to enforce tribal lore.**
- **To reverse, in accordance with the Ministerial powers of intervention, the unlawful decision by the Blue Mountains City Council to enforce art censorship,¹³.**

Objectives:

- to reduce harm to Australian people done by misdirected indigenous policy, under which Aborigines have become the “most pampered and most privileged people on earth”¹⁴ at the cost of non-Aboriginal Australians;
- to restore freedom of expression in Australia;
- to protect non-Aboriginal Australians from all forms of Aboriginal violence, and from harassment by organisations and individuals who form part of the Aboriginal industry;
- to prevent further deliberate destruction of archaeological material that “offends” Aborigines and the Aboriginal industry¹⁵;

⁷ An example of small businesses destroyed by Aboriginal violence: a Greek couple, Helen and Tony, used to run a business in the Sydney suburb of La Perouse and named their shop “Traditional Yeeros”. A group of violent Aborigines claimed that “traditional” is a term that belongs to them and no-one has the right to use it without their “permission”. In order to save their business, the couple complied and renamed the shop to “La Perouse Yeeros”. However, that did not pacify the “offended” group which kept harassing them, and in 2013 they lost their business.

⁸ Currently, the property damage done by “outraged” Aboriginal groups is only covered under general building insurance and its vandalism and malicious damage clauses, which do not take into account the personal and commercial damage caused by Aboriginal acts of violence.

⁹ Examples include: deliberate misinterpretation of Article 31 of the UN declaration regarding the rights of indigenous people, which is often misused to justify Aboriginal violence and vandalism; and deliberate false claims in “Aboriginal art protocols” and other Aboriginal-related protocols. Article 19 specifies Universal Human Rights, specifically freedom of speech and expression, which are upheld in any democratic country.

¹⁰ Tribal lore, its violent customs and brutal retribution practices is contrary to Australian law.

¹¹ This practice is well demonstrated in speeches of the Blue Mountains councillors, showing the 3-step anatomy of evil: 1. Make a false claim; 2. Use it to attack a person’s character; and 3. Present it as “evidence” to support some political or financial goal. The same tactic applies in most cases of Aboriginal violence: first a group or individual claim that something is “sacred”, then start a campaign of hate with claims they are “offended”, and then use it as an excuse for violence and vandalism.

¹² An example: Australian geneticist, Dr Sheila Van Holst Pellekaan’s, had her DNA research obstructed for twenty years. Publishing of the results was forbidden, due to Aboriginal claims that it is “offensive”. Other genetic research, on ancient samples, is also forbidden in Australia. However, these efforts to hide the truth are now futile, because European and American institutions have conducted genetic research on Aboriginal samples and published the results over the last five years. However, the Aboriginal industry keeps up its attempts to intimidate overseas scientists as well.

¹³ The decision was unlawful because local councils have no jurisdiction over art, and started their censorship action based on lies by their worker Brad Moore that “Wanjina Watchers in the Whispering Stone” sculpture is a breach of Aboriginal copyright and infringement of the intellectual property law. The Australian Copyright Council makes it clear that his claims were blatant lies; Australian Copyright Council, May 2014.

¹⁴ Kerryn Pholi, “Why I burned my ‘proof of Aboriginality’”, ABC 2012

- to stop the rort, fraud and deception perpetrated by the Aboriginal industry¹⁶;
- to stop discrimination against non-indigenous Australians and prevent further attacks on our core values such as civil liberties and freedom of expression – the current double standard is offensive to any reasonable Australian;
- to stop the waste of public funds on indigenous programs that yield no positive outcomes, as has been recognised by the Prime Minister’s Indigenous Advisory Council.

Rationale:

- Aboriginal violence is no longer confined to the communities in the land given to Aborigines, but has spread into urban areas and now affects all Australians¹⁷;
- Violence against non-Aboriginal artists, galleries and small business owners, and the Aboriginal industry support for unlawful tactics are now common knowledge and should be fully addressed by the Australian Government;
- While the Federal Government’s Australian Victim of Terrorism Overseas Scheme is in place, there is no redress for victims of terror in Australia¹⁸. Aboriginal acts of violence, vandalism and death threats, committed with intent to intimidate and instill fear, as well as burning the Australian flag and effigies of Aboriginal moderate leaders should be recognised as acts of terror;
- The Blue Mountains City Council, as demonstrated in the Councillors’ hate-inciting, malicious speeches, is a good example of how any beliefs allegedly based on Aboriginal lore are being used to justify abhorrent tactics. The term “sacred” is used to terrorise non-Aboriginal artists, for as little as using a “sacred” cross-hatching style (crisscross pattern), or “sacred” hand-stencils and repetitive geometric patterns¹⁹.
- A lot of important archaeological material, which forms part of world heritage, including skulls and skeletons, as well as ancient petroglyphs and original rock paintings, has been destroyed by both the tribes and Australian institutions²⁰;
- While the Australian police cannot stop every madman with a hostile intent, it should be allowed to intervene when seeing acts of violence carried out. The Australian Police, both State and Federal, should be allowed to protect all Australians and their property²¹.

Taking a New Direction

We are aware that a number of changes are being made. We welcome the Liberal Government dedication to revise and abolish the practices and programs which caused so much harm and grief to so many non-Aboriginal Australians over the last fifty years.

¹⁵ This phenomenon is explored in articles by Vesna Tenodi, published in the American webzine “Pleistocene Coalition News” (www.pleistocenecoalition.com)

¹⁶ Ibid

¹⁷ Mick Gooda, “Social justice report”; “Racist graffiti from Brighton to Sans Souci” showing Aboriginal disrespect for the Australian people, St George Leader, 24 January 2014; G20 summit: Aborigines burn Australian flag and effigies of Aboriginal representatives Warren Mundine, Noel Pearson and Marcia Langton, 16 November 2014.

¹⁸ This issue was addressed by the NSW Attorney-General Brad Hazzard, Geelong Advertiser, 13 January 2015

¹⁹ Recent cases of harassment of Australian non-Aboriginal artists include attacks on Michael Parekowhai for his Government-commissioned sculpture of an elephant and a rat, in front of GOMA in Brisbane. Some Aboriginal artists started objecting that the rat is a “sacred” totem of their tribe and the rat motif cannot be used by anyone without the tribe’s “permission”. Another case involves Michael Galovich, an Australian artist, who painted his abstract interpretations of the Ayers Rock in his Sydney studio, and was harassed by Aborigines with demands for money for a “permission” to paint a landscape feature.

²⁰ Apart from deliberate destruction of most of the Australian prehistoric archaeological material, allowed under the official “repatriation” policy, other forms of destruction are now taking place. Some people have become frustrated with Aboriginal arrogance and overblown sense of entitlement. Sadly, in a tragic duplication of Aboriginal tactics, they now ruin some of the ancient petroglyphs, covering them with graffiti to send a message such as “Go to school and get a job!” or “Go and work for a living”, ABC 2014.

²¹ As informed by the law enforcement representatives and confirmed by the police officers in the Blue Mountains, the police has often been under directives “not to touch Aborigines”.

We congratulate the Federal, State and local governments on steps to rectify the imbalance between overprivileged Aboriginal groups – including the overfunded Aboriginal industry – and non-Aboriginal Australians. We also welcome the decision to revise the funding to Aboriginal-related organisations and programs which yield no positive outcomes, but maintain their funding for decades.

We are aware that there are positive steps, such as the establishment of the Indigenous Advisory Council led by Warren Mundine, initiative by the government of Western Australia to stop Aboriginal heritage rorts²², and the attempts by the Queensland Government to curb Aboriginal demands.

Initiatives at the local government level are also welcome, such as the decision by the Blacktown City Council to suspend recognition of Darug Aborigines as Blacktown “traditional owners”, stating that Darug members are committing an ethnic fraud, and have no legitimate claim to being descendants of Blacktown's Aborigines²³.

Non-indigenous Australians, from 240 different ethnic backgrounds, who built this country, are no longer so willing to tolerate abuse by the Aboriginal industry and the “permanently offended” indigenous groups, including the hundreds of thousands of white *nouveau Aborigines*.

For all the land given to Aboriginal tribes (amounting to about a quarter of Australia so far²⁴), based on claims that they “want to lead their traditional lifestyle”, and all the billions of taxpayer dollars allocated to Aborigines and the Aboriginal industry every year, we do not see any goodwill, appreciation or gratitude, but keep getting hate and threats in return. At the same time, life in these communities is continuing to deteriorate²⁵.

Censorship of art inspired by Pre-Aboriginal Australian rock paintings

We request an Inquiry into corruption in the Aboriginal industry in general, and investigation of the unlawful decision by the Blue Mountains City Council to censor the ModroGorje gallery art in particular.

The attack on ModroGorje artists was the most bizarre of all such cases in the long history of Aboriginal violence against non-Aboriginal artists. First, ModroGorje artists’ “Wanjina Watchers” opus of artworks is referenced to Pre-Aboriginal anthropomorphic rock paintings known as Wanjina and Bradshaw figures, which were not created by Aborigines in the first place²⁶. Aboriginal art expert Margo Neale confirmed that “aboriginal people did not paint the Wanjina”²⁷.

Second, there is no copyright on ancient cave art, or more recent art. Intellectual property law does not apply to ideas, patterns and styles. Those are all in the public domain, and every artist is free to use them as they see fit. The Aboriginal industry should not be allowed to disseminate false claims which are then used to condone Aboriginal violence.

From general to particular

We request the Inquiry into Corruption to investigate the organisations that fall under the umbrella of the Aboriginal industry, such as:

²² The West Australian newspaper, 27 November 2014

²³ Herald Sun, 9 October 2012

²⁴ There is about 40,000 tribal Aborigines, in contrast to hundreds of thousands of urban, *nouveau Aborigines*, mostly white people who decided to identify as “Aborigines” as soon as that became profitable; Kerryn Pholi, “Why I burned my ‘proof of Aboriginality’”, 2012

²⁵ The heavily funded Mowanjum Centre in the Kimberley, is in a Mowanjum community of about 300 people. Mowanjum is known as “epicentre of suicide” with desperation and hopelessness so prevailing that children as young as 8 years old are killing themselves [SMH “Death in the Kimberley” 2012]. At the same time, the “elders” who claim that they want to “protect their sacred culture”, ignore their children, and fail to teach them important spiritual values, such as how to let go of anger and hate, take responsibility, and do something positive with their lives. Instead, they like to fly around Australia to intimidate artists and give orders to local Aborigines to destroy art created by non-Aboriginal artists.

²⁶ Aboriginal misappropriation of Pre-Aboriginal anthropomorphic rock art for the purpose of land claims is discussed in the “Pleistocene Coalition News” articles in issues 17, 20, 22 and 33.

²⁷ Dr Margo Neale from National Museum of Australia at the Vatican Museum of Ethnology conference, 15 October 2010.

- Aboriginal Land Councils (119 in NSW alone, more than 800 around Australia), Aboriginal Art/Culture/Resource Centres, as well as Universities which have entire departments dedicated to falsification of Australian deep and recent past.
- Federal and/or State Departments and taxpayer-funded organisations that publish deceptive “protocols” and enforce policies which contradict Australian laws and call for the enforcement of tribal lore instead.
- The Human Rights Commission and the Anti-Discrimination Board, for failing to act in cases of breaches by Aborigines, of the rights of non-Aboriginal Australians, cases of reverse racism, and discrimination against non-Aboriginal artists.

We are passionate advocates of personal responsibility and individual accountability, rather than allowing the offending individuals to hide behind their organisations. Therefore, we request individual workers within some of the offending agencies to be investigated as well.

We request investigation of participants in the campaign of hate against the ModroGorje artists. The censorship of our art – inspired by Australian pre-Aboriginal rock paintings – was enforced in an orchestrated campaign which included:

- Aboriginal violence, intimidation, vandalism and death threats;
- unlawful manipulation of planning laws by the Blue Mountains City Council;
- legally unfounded threats, public humiliation and malicious false accusations by the organisations and individuals listed below.

These organisations and individuals participated in a legally unjustifiable and morally inexcusable campaign against the ModroGorje artists from 2009 to 2011, putting their lives in danger. Some still do that, such as the Arts Law Centre and the Blue Mountains City Council, with false claims and slanderous material still remaining on their websites.

The organisations and individuals involved in the campaign against ModroGorje artists include (but are not limited to) the following:

Arts Law Centre of Australia, and their lawyers Delwyn Everard and Robyn Ayres, for a number of breaches specified in an official complaint to the Office of the Legal Services Commissioner (OLSC).

Mowanjum Corporation and the Kimberley tribesman Donny Woolagoodja, for making hate-inciting false claims and threats²⁸.

Blue Mountains City Council (BMCC), for interfering in art and enforcing censorship of the privately owned work of art on private property at 71 Lurline Street in Katoomba²⁹.

Local councils have no jurisdiction over art. BMCC took a legally unjustifiable step and engineered censorship by manipulating planning laws, prompted by lies told by their Aboriginal worker Brad Moore, who claimed that Aborigines hold copyright over pre-Aboriginal cave art

Audio-record of the council meeting held on 12 October 2010 is a matter in public interest, and is available on request³⁰. BMCC Councillors’ hate-inciting speeches, based on false claims, are a good example of the standard way in which the Aboriginal industry thinks and operates.

Brad Moore, BMCC’s aboriginal worker, for a number of hate-inciting lies and false claims which encouraged violence and vandalism³¹.

²⁸ Full details are included in “Malicious Intent – Aboriginal violence against artists” multimedia art project.

²⁹ In a similar case, in October 2010 a group of angry Aborigines demanded for the Wollongong City Council to shut down an exhibition at the Wollongong City Gallery, for being “deeply offensive” to Aborigines. Council refused, saying that art is out of their jurisdiction, and supported the artist’s rights; Illawarra Mercury October 2010.

³⁰ The censored gallery owners repeatedly requested a full transcript and the audio record of the council meeting held on 12 October 2012, under FOI and GIPA law. Requests were denied, contrary to the BMCC legal obligation to make the full records of its meetings available to any ratepayer who requests them. Some of the BMCC staff disagreed with the Council’s unlawful refusal to provide a record of the meeting, and decided to provide a full audio record themselves.

³¹ Despite initial instructions by Council to its staff to ignore community attitudes to art, Brad Moore took it upon himself to send a template to Aboriginal organisations all over Australia, asking them to complain, and took a number of actions

Brian Crane, BMCC senior planning officer, who believed Moore's lies and added his own, unlawfully demanding a development application for the work of art³².

Councillor Mark Greenhill, for openly condoning and encouraging Aboriginal violence and making derogatory and hate-inciting statements.

Councillors Terri Hamilton, Fiona Creed, and Janet Mays, for hate-inciting insults and false accusations.

Former Mayor (now Councillor) Daniel Myles for making false claims on ABC radio, which triggered another wave of Aboriginal violence and vandalism.

Will Langevad, BMCC town planner, who assessed ModroGorje Gallery application, made the same "mistake" in assessing application by the Aboriginal elder Goomblar Wylo, ruining his business as well³³.

Kylie Fomiatti, BMCC worker who observed Aboriginal vandalism of the ModroGorje art installation in August 2011, publicly stated it was all right, because "they are 'angry'", and threatened that the council will keep issuing fines to the ModroGorje owners, for all sorts of invented breaches, until they are "financially destroyed"³⁴.

Park ranger Chris Tobin for spreading hate-inciting lies, repeatedly trespassing and vandalising the artwork, abusing the artists and gallery visitors³⁵.

Park ranger Den Barber for spreading hate-inciting lies, openly calling for vandalism and demanding that the BMCC should destroy the privately owned sculpture³⁶.

Department of Water and Climate Change, and its worker Alistair Henschman (the Director of Metro Region of DECC in 2010) responsible for issuing licences to park rangers. Henschman and his superiors chose to ignore the official complaints against Tobin and Barber³⁷.

Land Court and its commissioner Tour, for supporting the unlawful decision made by BMCC to enforce art censorship based on Aboriginal false claims. The case was about a work of art, but the only art expert, Donald Richardson, was not allowed to speak. The hearing was turned into a farce, with political statements by the Aboriginal industry representatives, not addressing any relevant issue,

which fall under the ICAC's definition of corrupt conduct. Full details are included in the "Malicious Intent – Aboriginal violence against artists" multimedia art project.

³² Initially, the council inspector Rodney Bles issued a document confirming a development application is not required, but Crane decided to overturn that decision in order to start a charade, with the lie that it was "purely a planning matter", "only about the size of the stone", because "the council would never interfere in art". Details of his corrupt conduct are included in the "Malicious Intent – Aboriginal violence against artists" multimedia art project.

³³ A real Aboriginal elder and artist Goomblar Wylo, who decided to tell the truth in the "Dreamtime Set in Stone" book by Vesna Tenodi, was attacked by white Aborigines and consequently also run out of Katoomba by the same group which ruined ModroGorje Gallery. In the same manner, BMCC manipulated planning laws and refused his application, thus destroying his livelihood. In his case, BMCC admitted they "made a mistake". Rob Thompson was involved with Goomblar during the BMCC application process. Once BMCC admitted that they had made a mistake in refusing Goomblar's application Thompson set up an online petition for a formal apology to Goomblar by the Mayor. No apology has been made, and Thompson is still fighting for BMCC to apologise to Goomblar. The public response was that "The council acted in a manner that is deviant, corrupt and lacking in decency". In protest to the BMCC conduct, newly elected councillors Robert Stock and Gordie Williamson resigned in 2014, one month after being elected. They said that they could not work with such a self-serving overstuffed council that is not working in the community's interest. BMCC has 498 staff to service the needs of about 76,000 residents, almost double of that of the Hawkesbury Council, with 271 staff servicing a similar number of residents, Blue Mountains Gazette, August 2014.

³⁴ Details are included in the "Malicious Intent – Aboriginal violence against artists" multimedia art project.

³⁵ Other white Aborigines also made death threats, claiming to act on orders from Kimberley tribesmen. One of them said: "We'll kill you, we can kill you any time we want, in the middle of the street, in front of all these witnesses, and we'll get away with it, I assure you! No-one will dare to say anything! We have everyone in our pocket!". When cautioned by the police, these Aborigines started threatening with violence to any of those locals who witnessed their crimes.

³⁶ Audio-record of the BMCC meeting held on 12 October 2010.

³⁷ At first, Henschman claimed their behaviour is "nothing new", "that's what they always do". In his initial reaction Henschman exclaimed: "But they are *all* like that!". In our opinion, even if he were right and they are indeed "all like that" that should not be used as an excuse to tolerate criminal behaviour.

but glorifying an “invented culture that does not exist”³⁸. Some of the people present at an on-site hearing in 2011 defined it as a “parody of the legal process”³⁹.

Aboriginal art curators in the National Gallery in Canberra, Casula Powerhouse, Maritime Museum, and the Art Gallery of NSW, who were all informed about violence against ModroGorje artists, but chose to do nothing⁴⁰.

KALACC, MASWAC and TLALC land councils for false claims and threats.

Kathy Bowrey, an “intellectual property expert”, Terry Janke, Aboriginal lawyer, and Heather Winter, for hate-inciting comments, unsubstantiated accusation and/or false claims.

Wayne Brennan, one of the contract archaeologists who keep making false claims.

Anthony Redmond, one of those contract anthropologist who keep making false claims.

Australian Archaeological Association (AAA), for making false and deceptive claims.

Australian Association of Consulting Archaeologists (AACAI), for breaches that are now being investigated by the State government of Western Australia⁴¹.

Australian Anthropological Society, for breaches as are now being investigated by the state government of Western Australia⁴².

Australian Rock Art Research Association (AURA), and the International Federation of Rock Art Organisations (IFRAO), both run by Robert Bednarik, for misleading and deceiving the public with false and legally unfounded claims that Aborigines hold copyright over stone-age Australian rock art⁴³, and that anyone interested in the Australian deep past must “obtain legal permission” from its “traditional owners”.

Restoring the reputation of Australians attacked by the Aboriginal industry

One of our objectives is to support Australians who suffered attacks on their credibility and character. The damage to their careers and reputations was deliberately caused by the Aboriginal industry.

Some have been vindicated already. We note the courage showed by Michael Danby, Labor MP for Victoria, who said that the judge who condemned Andrew Bolt in 2011 “made a mistake and overinterpreted the law”⁴⁴. ModroGorje gallery owners and their artists Gina Sinozich, Benedikt Osváth, and Aboriginal elder Goomblar Wylo, have not been vindicated as yet, and their struggle continues.

We wish to acknowledge the act of courage by the Australian Competition and Consumer Commission (ACCC) in making a fair and impartial decision when processing the Aboriginal industry complaints against ModroGorje gallery⁴⁵.

³⁸ As defined by the Emeritus Professor John Mulvaney, 2012.

³⁹ The official record of the on-site hearing, published on the Land Court website, was altered, with some of the false claims left out; the full unaltered record is included in the “Malicious Intent – Aboriginal violence against artists” multimedia art project.

⁴⁰ In an interesting turn of events, the Australian curators sent an exhibition to London in 2013, with Aboriginal art as its main feature. The exhibition was a complete fiasco, with the British critics asking the Australians never again to send such Aboriginal kitsch to Europe: [“Aboriginal art is crap, repetitive patterns suitable for decorative rugs, discussed in dramatically hallowed terms, spectacular fraud playing on the corporate guilt, the stale rejiggings of a half-remembered heritage, corrupted art with all energy, purpose and authenticity lost...”](#) – Britain’s leading art critics say it as it is, and give their honest, objective assessment of contemporary Aboriginal art displayed at the Royal Academy in London, September-December 2013.

⁴¹ Aboriginal Heritage Rorts, the West Australian, 27 November 2014

⁴² Ibid

⁴³ Both AAA and Bednarik were notified that those claims are incorrect, deceptive and contrary to Australian law. However, they still remain on the IFRAO website.

⁴⁴ Michael Danby also said that in his opinion, if Andrew Bolt and the Herald Sun had challenged the decision in a higher court, it would have been struck down, 2GB radio interview with Michael McLaren, January 2015.

⁴⁵ Documents obtained under the Freedom of Information Act show that in May 2010 the Arts Law Centre with their lawyer Delwyn Everard, Donny Woolagoodja with his taxpayer-funded Mowanjum corporation, and Chris Tobin, a park ranger, started their attacks because of the book “Dreamtime Set in Stone”. They were enraged by the truth as told by Aboriginal elder Goomblar Wylo about Aborigines today. They lodged three complaints with the ACCC urging it to take

With all that in mind, we see it as a matter of urgency and in the public interest for the Federal Government to conduct an independent Inquiry into Corruption in the Aboriginal Industry and prevent further escalation of Aboriginal violence.

We also see it as a matter of urgency to allow the Australian police, both State and Federal, to protect Australian people and to ensure the safety of non-Aboriginal artists.

We see it as our duty to keep people informed, both in Australia and the world community, about these tragic conditions in Australia.

By raising awareness of endemic Aboriginal violence and by criticising the corrupt conduct within the Aboriginal industry we hope to prevent such violation of Australian artists' rights from happening again, to any other Australian or international artist.

Kind regards,

Donald Richardson, Email: donaldar@ozemail.com.au

Vesna Tenodi, Email: ves@theplanet.net.au

www.modrogorje.com

Some of the earlier submissions sent to Mr. Abbott's office and also published on www.modrogorje.com include:

1. Request for enquiry into the conduct of the Arts Law Centre of Australia and Blue Mountains City Council, in relation to censorship of the *Wanjina Watchers in the Whispering Stone* sculpture by artist Benedikt Osváth and attacks on the "Dreamtime Set in Stone" book by Vesna Tenodi and "Wanjina Watchers" paintings by Gina Sinozich, November 2011
2. Complaint against discrimination, harassment and vilification of non-indigenous artists and other ModroGorje DreamRaiser Project participants and supporters in Australia, with a request for the Australian Government to enquire into the conduct of the Arts Law Centre of Australia and Blue Mountains City Council, January 2012
3. Request for de-funding the Arts Law Centre of Australia and Mowanjum Aboriginal centre, and for scrapping of the Australia Council for the Arts "Protocols for producing Indigenous Australian visual arts", March 2012
4. Letter of Support to Blacktown Council, for discontinuing the welcome-to-country ceremony and excluding the Darug tribe, having established that the Darug members are committing an "ethnic fraud", October 2012
5. Submission to the National Cultural Policy committee, 2012
6. Part 1 of the "Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia", October 2012
7. Article by Donald Richardson and Vesna Tenodi: Aboriginal Violence against Australian contemporary artists, March 2013
8. Article by Donald Richardson and Vesna Tenodi: Aboriginal harassment of international artists and attacks on Polish designer Ewa Smuga, April 2013
9. Open Letter/Notice of concern sent to: 1. International Organisation of Rock Art Organisations (IFRAO) & Australian Rock Art Research Association (AURA) and 2. The Australian Archaeological Association (AAA), Re: Unethical proposals and false claims by both IFRAO and AAA, resulting in extreme Aboriginal violence and harassment of non-Aboriginal artists and independent archaeologists, June 2013
10. Complaint to the Office of the Legal Services Commissioner (OLSC) re: Professional misconduct – Complaint against the following legal practitioners: 1. Delwyn Everard, of the Arts Law Centre of Australia; 2. Robyn Ayres, of the Arts Law Centre of Australia; 3. Simon D Williams, of Spruson and Ferguson Lawyers; 4. Victoria Chylek, of Simpson Solicitors, 26 June 2013
11. Open Letter to the incoming Liberal Government, 27 August 2013
12. Open Letter to Australian and Polish Authorities, 12 December 2013

the owners to court for all kinds of imaginary breaches. To their credit, the ACCC unequivocally rejected their allegations and informed them that Vesna Tenodi is not doing anything inappropriate, that there is nothing wrong with the "Dreamtime Set in Stone" book or artworks, and that no-one needs Aboriginal permission nor authorisation to create, display and sell their own art referenced to prehistoric cave art. The ACCC gave Everard, Woolagoodja and Tobin a clear response that the ModroGorje owners are free to carry on their business and that their artists are not in breach of any current law. However, that only prompted the Arts Law Centre to continue their harassment through "other means", and Aborigines to keep up their violence and vandalism.

The Forbidden Truth about Australian Aborigines

The following two articles are recommended to our friends and followers overseas, who might not be aware of what we have to cope with here in Australia. These articles clearly define the problems with Aborigines and the Aboriginal industry, and also show that these problems have been pointed out by a number of brave Australian intellectuals over many years, with their calls to reason remaining just cries in the wilderness.

<https://www.theaustralian.com.au/news/nation/aboriginal-violence-was-sanitised/news-story/d582c8e87e0b579dc333d23c185f5d55?fbclid=IwAR3oWZOrkJmKIjklwXFV3wxQtnWGx-q7o3B63W82tCK1TbNhWAPkS6vupQ>

ABORIGINAL VIOLENCE WAS 'SANITISED'

By **Justine Ferrari** TheAustralian July 7, 2007

PUBLISHERS in the 1980s and 1990s sanitised Aboriginal history by censoring accounts of violence, including sexual abuse and infanticide.

Award-winning historical author Susanna de Vries has revealed that her books on early colonial life, based on the memoirs of pioneer women, were allegedly toned down so as not to upset Aboriginal sensibilities.

De Vries said the memoirs of one woman, Louisa Meredith, were allegedly censored by Queensland publishing house Michael White Publishers to remove references to infanticide, tribal warfare, and the rape and removal of women.

The memoirs of the first Aboriginal justice of the peace, Ella Simon, were similarly sanitised by Sydney publishers Millennium Books in the late 1990s so that a baby "stuffed head-first down a rabbit hole and left to die after it fell ill on walkabout" was allegedly edited to read "left under a tree to die".

Both publishers have since gone out of business but de Vries's revelations have raised questions about how widespread the practice was at the time.

"We don't sanitise anti-Semitism and the Holocaust," said Louis Nowra, author of *Bad Dreaming*, which documents the use of Aboriginal customary law to legitimise sexual abuse and domestic violence against women and children.

De Vries has written about a dozen books on women in colonial times and was made a member of the Order of Australia for her services to literature.

"This kind of benign censorship stemming from guilt over the stolen children question has hidden references to the abuse of part-Aboriginal and Aboriginal children in the past," she said.

"Anything to do with the abuse of Aboriginal women and children by their fellow Aborigines has been censored out by editors keen not to offend and raise ghosts of the stolen children stories. Ignoring the other stories of the rape of Aboriginal girls by Aboriginal men; the killing of Aboriginal babies often by leaving them to die in the bush; and the neglect and abuse of Aboriginal and part-Aboriginal children have all been part of a taboo which is based on guilt."

Controversial historian Keith Windschuttle, who came to national prominence for questioning claims by other historians that Tasmanian Aborigines were massacred by white settlers, said the tendency to whitewash Aboriginal culture started in the 1970s.

"People thought by flattering pre-modern Aboriginal culture you would assert esteem in Aboriginal culture and make Aboriginal people feel good about themselves," Mr Windschuttle said. "It also continued the belief that the problem with modern Aboriginal culture doesn't lie with Aborigines, it lies with white people instead of seeing that the problem in many ways lies with both."

Nowra said there was a tendency to view Aborigines as "noble savages", which denied part of Aboriginal culture, and overlooked the harsh environment in which they survived.

"It was difficult to keep an abundant number of Aboriginal children alive; they were life-and-death decisions we don't have to face," Nowra said.

He added that the "small-l" liberals who dominated the conversation always supported the male view of the world.

"Aboriginal culture tends to be defined by the male culture ... the thing about customary law is that it always works in favour of men, never women," he said.

Historian Inga Clendinnen said censorship arose from a "very understandable tenderness and concern" towards the Aboriginal community.

Australian Publishers Association chief executive officer Maree McCaskill said publishers now fought fiercely to protect their right to free speech and to publish without fear.

Sandy Grant of Hardie Grant Books, who published Spycatcher, the memoirs of MI5 agent Peter Wright, said any publisher worth their salt would not censor their authors and that the fact these publishers were no longer in business was telling.

https://www.newcriterion.com/issues/2001/4/the-perils-of-designer-tribalism?fbclid=IwAR1jzTjjdLT0C8B096amIszgYPbpt6kI-5IAmDcLy69I8gw8Tq_ccYADCOY

THE PERILS OF DESIGNER TRIBALISM

by [Roger Kimball](#)

On the bane of "Third Worldism" and Roger Sandall's book *The Culture Cult*.

A generalized tolerance will be best achieved if we leave undisturbed whatever it is which constitutes the special character of particular individuals and peoples, whilst at the same time we retain the conviction that the distinctive worth of anything with true merit lies in its belonging to all humanity.

—Johann Wolfgang von Goethe

[A] life without piety, including piety to the past, courts grief and does damage to the life of the living individual.

—Edward Shils

They are very gentle, and know nothing of evil.

—Christopher Columbus

In 1983, the French writer Pascal Bruckner published *Le sanglot de l'homme blanc*, an astringent, intelligently disabused attack on recent European efforts to sentimentalize the Third World. Duly translated into English a few years later as *The Tears of the White Man: Compassion as Contempt* (Free Press, 1986), the book excited a brief spark of interest among conservatives and then sank without trace into the tenebrous limbo of the out-of-print.

It was an unfortunate, and undeserved, fate. Bruckner's book is a vigorous indictment of "Third Worldism"—the odious species of romance that glorifies everything foreign, exotic, and primitive while simultaneously railing against civilization, science, and modernity. (That other social philosopher, W. S. Gilbert, was right to save a place on his famous list for "the idiot who praises with enthusiastic tone/ All centuries but this and every country but his own.")

The very power of Bruckner's indictment helps to explain its neglect. The message he brought was distinctly unwelcome music to the ears of politically correct intellectuals, whose smugness and sense of moral superiority, then as now, was inextricably bound up with the mendacities of Third Worldism and kindred specimens of emotional blackmail. (Just listen to Susan Sontag on Kosovo or Michael Ignatieff on Rwanda.)

"Solidarity with oppressed peoples," Bruckner wrote, is above all a gigantic weapon aimed at the West. The logic of aggression is at work in Third World solidarity, and this has made it a continuation of the Cold War by other means. Being non-European is enough to put one on the side of right. Being European or being supported by a European power is enough to make one suspect. The bloody messes in banana republics, and butchery of political opposition and the dictatorial lunacy by their petty chieftains are all brushed aside. Such trifles will not restrain the progress of these peoples toward socialism. What seems criminal in Cuba, Angola, and Guinea has the real purpose of washing away the far greater crime of colonialism.

Clearly, Bruckner's message is as pertinent today as it was in the 1980s—more so, perhaps, since the attitudes it chronicles, if often less histrionic, are today more thoroughly institutionalized, more thoroughly absorbed into established opinion.

It is worth pointing out that, unlike many Third Worldists, Bruckner had firsthand knowledge of the problems about which he wrote. Having worked as a member of the International Action Against Hunger, he animated compassion with deeds. If this tempered his romanticism, it also sharpened his vision. Bruckner did not march arm-in-arm with Jean-Paul Sartre. He was not a beneficiary of UNESCO's extortionist escapades. He did not rail against Western oppression. He did not curse the evils of colonialism. On the contrary, he understood that the West's real crime was not pursuing but rather abandoning its responsibilities as a colonial power.

Part of what makes *The Tears of the White Man* such an important book is Bruckner's sensitivity to the aerodynamics of liberal guilt. He understands what launches it, what keeps it aloft, and how we might lure it safely back to earth. He understands that the entire phenomenon of Third Worldism is fueled by the moral ecstasy of overbred guilt. Bruckner is an articulate anatomist of such guilt and its attendant deceptions and mystifications. "An overblown conscience," he points out, "is an empty conscience."

Compassion ceases if there is nothing but compassion, and revulsion turns to insensitivity. Our "soft pity," as Stefan Zweig calls it, is stimulated, because guilt is a convenient substitute for action where action is impossible. Without the power to do anything, sensitivity becomes our main aim, the aim is not so much to do anything, as to be judged. Salvation lies in the verdict that declares us to be wrong.

The universalization—which is to say the utter trivialization—of compassion is one side of Third Worldism. Another side is the inversion of traditional moral and intellectual values. Europe once sought to bring enlightenment—literacy, civil society, modern technology—to benighted parts of the world. It did so in the name of progress and civilization. The ethic of Third Worldism dictates that

yesterday's enlightenment be rebaptized as today's imperialistic oppression. For the committed Third Worldist, Bruckner points out:

salvation consists not only in a futile exchange of influences, but in the recognition of the superiority of foreign thought, in the study of their doctrines, and in conversion to their dogma. We must take on our former slaves as our models. . . . It is the duty and in the interest of the West to be made prisoner by its own barbarians.

Whatever the current object of adulation—the wisdom of the East, tribal Africa, Aboriginal Australia, pre-Columbian America—the message is the same: the absolute superiority of Otherness. The Third Worldist looks to the orient, to the tribal, to the primitive not for what they really are but for their evocative distance from the reality of modern European society and values.

It is all part of what Bruckner calls “the enchanting music of departure.” Its siren call is seductive but also supremely mendacious. Indeed, the messy reality of the primitive world—its squalor and poverty, its penchant for cannibalism, slavery, gratuitous cruelty, and superstition—are carefully edited out of the picture. In their place we find a species of Rousseauvian sentimentality. Rousseau is the patron saint of Third Worldism. “Ignoring the real human race entirely,” Rousseau wrote in a passage Bruckner quotes from the *Confessions*, “I imagined perfect beings, with heavenly virtue and beauty, so sure in their friendship, so tender and faithful, that I could never find anyone like them in the real world.” The beings with whom Rousseau populated his fantasy life are exported to exotic lands by the Third Worldist. As Rousseau discovered, the unreality of the scenario, far from being an impediment to moral smugness, was an invaluable asset. Reality, after all, has a way of impinging upon fantasy, clipping its wings, limiting its exuberance. So much the worse, then, for reality. As Bruckner notes, in this romance adepts “were not looking for a real world but the negation of their own. . . . An eternal vision is projected on these nations that has nothing to do with their real history.”

The Australian anthropologist Roger Sandall does not mention *The Tears of the White Man* in *The Culture Cult*, his¹ new collection of essays. But his discussion is everywhere informed by the same spirit of salutary impatience. What Bruckner criticizes as Third Worldism, Sandall castigates as “romantic primitivism” and (marvelous phrase) “designer tribalism.” What is romantic primitivism? In the words of Arthur O. Lovejoy and George Boas, it is “the unending revolt of the civilized against civilization.” Sandall begins with a small but telling contemporary example. In 1996, the actress Lauren Hutton took her two young boys to Africa to witness a bunch of Masai warriors and their witch doctor perform a tribal dance, slaughter a cow, and drink some warm blood straight from the carcass. The whole spectacle was captured for the television audience by Ted Turner's minions. Miss Hutton loved it: according to Sandall, “Wow!” was her frequent refrain. But her young children, one of whom burst into tears, were terrified. Quite right, too. The purpose of the television show was to show that “Masai culture is just as good as Western civilization, if not better.” Miss Hutton's enthusiasm was sparked by the display of “authentic” tribal passion. But her children saw the episode for what it was: a glimpse into the heart of darkness, the abyss of uncivilized barbarism.

What Sandall describes as “the culture cult” dreams of a new simplicity: a mode of existence that is somehow less encumbered, less rent by conflicting obligations than life in a modern industrialized democracy. It is a vain endeavor. The romanticization of the primitive only emphasizes one's distance from its simplicities. Romanticism in all its forms is an autumnal, retrospective phenomenon: the more fervent it is, the more it underscores the loss it laments. “It is time,” Sandall writes, “to stop dreaming about going back to the land or revisiting the social arrangements of the past.” Miss Hutton's happy ejaculations were prompted by such dreams. What she heard among those Masai savages as they danced about and drank blood was Pascal Bruckner's “enchanting music of departure.” But it is, alas, a departure to nowhere. As Sandall observes, life is about “ever-extending complexity.” To deny that is to neglect the “Big Ditch” (Ernest Gellner's term) that separates the modern world from its primitive sources. On one side of the ditch is the rule of law, near universal

literacy, modern technology, and the whole panoply of liberal democratic largess. On the other side is— what? “Most traditional cultures,” Sandall writes, “feature domestic repression, economic backwardness, endemic disease, religious fanaticism, and severe artistic constraints. If you want to live a full life and die in your bed, then civilization—not romantic ethnicity—deserves your thoughtful vote.”

The Culture Cult is partly a brief for the Enlightenment values of universal culture and scientific rationality, partly an attack of the various atavisms that Sandall sees impeding the growth of those values. Its method is not systematic but exemplary. Sandall proceeds through a number of illustrative case studies. There are not many heroes in this book. One finds kind words for Ernest Gellner and for Karl Popper’s book *The Open Society and Its Enemies*, written in the 1940s when Popper was in New Zealand. For the most part, however, *The Culture Cult* is a tour through an intellectual and moral rogues’ gallery. There are suitably wry bits about anthropological fantasists like Margaret Mead and Ruth Benedict, anti-industrialist utopians like Robert Owen (founder of the New Harmony commune), and randy utopians like John Humphrey Noyes (founder of the Oneida Community). Sandall also devotes whole chapters to Isaiah Berlin and to the bizarre anti-free-market rantings of Karl Polanyi. It is useful to be reminded that Polanyi, writing in 1960, believed that “West Africa would lead the world” and that record-keeping with pebbles and raffia bags in eighteenth-century Dahomey rivaled the achievements of IBM.

Most of the figures Sandall deals with are familiar. Like Bruckner and many others before him, he singles out Rousseau and the eighteenth-century German philosopher Johann Gottfried von Herder as the spiritual grandparents of romantic primitivism. Rousseau contributed the hothouse emotional sentimentality, Herder the *völkisch* celebration of cultural identity at the expense of assimilation and a recognition of universal humanity. (As the French philosopher Alain Finkielkraut observed, “from the time of Plato until that of Voltaire, human diversity had come before the tribunal of universal values; with Herder the eternal values were condemned by the court of diversity.”)

Sandall’s real target is the assumption—common coin among anthropologists—that “culture” is a value-neutral term and that, as Claude Lévi-Strauss put it in 1951, one had to “fight against ranking cultural differences hierarchically.” In his book *The Savage Mind*—which argues that there is no such thing as the savage, as distinct from the civilized, mind—Lévi-Strauss spoke blithely of the “so-called primitive.” (It is significant that Lévi-Strauss should have idolized Rousseau: “our master and our brother,” “of all the *philosophes*, [the one who] came nearest to being an anthropologist.”) One of Sandall’s main tasks in *The Culture Cult* is to convince us that what Lévi-Strauss dismissed as “so-called” is really “well-called.” Sandall does not mention William Henry’s *In Defense of Elitism* (1994)—another unfairly neglected book—but his argument in *The Culture Cult* reinforces Henry’s accurate, if politically incorrect, observation that

the simple fact [is] that some people are better than others—smarter, harder working, more learned, more productive, harder to replace. Some ideas are better than others, some values more enduring, some works of art more universal. Some cultures, though we dare not say it, are more accomplished than others and therefore more worthy of study. Every corner of the human race may have something to contribute. That does not mean that all contributions are equal. . . . It is scarcely the same thing to put a man on the moon as to put a bone in your nose.

Henry’s quip about the bone in the nose elicited the expected quota of outrage from culture-cultists. But the outrage missed the serious and, ultimately, the deeply humane point of the observation. What Sandall calls romantic primitivism puts a premium on quaintness, which it then embroiders with the rhetoric of authenticity. There are two casualties of this process. One is an intellectual casualty: it becomes increasingly difficult to tell the truth about the achievements and liabilities of other cultures. The other casualty is a moral, social, and political one. Who suffers from the expression of romantic primitivism? Not the Lauren Huttons and Claude Lévi-Strausses of the world. On the contrary, the

people who suffer are the objects of the romantic primitive's compassion, "respect," and pretended emulation. Sandall asks:

Should American Indians and New Zealand Maoris and Australian Aborigines be urged to preserve their traditional cultures at all costs? Should they be told that assimilation is wrong? And is it wise to leave them entirely to their own devices?

Sandall is right that the answers, respectively, are No, No, and No: "The best chance of a good life for indigenes is the same as for you and me: full fluency and literacy in English, as much math as we can handle, and a job."

This is a truth that was broadly recognized at least through the 1950s. With the failure of colonialism, however, came a gigantic failure of nerve. (It might be said, in fact, that the failure of colonialism *was* a gigantic failure of nerve.) More and more, confusion replaced confidence, and with confusion came the pathologies of guilt.

Since the folly of locking up native peoples in their old-time cultures is obvious, but it is tactless to say so, governments have everywhere resorted to the rhetoric of "reconciliation." This pretends that the problem is psychological and moral: re-jig the public mind, ask leading political figures to adopt a contrite demeanor and apologize for the sins of history, and all will be well. Underlying this is the assumption that we are all on the same plain of social development, divided only by misunderstanding.

But this assumption, Sandall emphasizes, "is false." And it was recognized as false by governments everywhere until quite recently. Around 1970, the big change set in. Then, instead of attempting to help primitives enter the modern world, we were enjoined to admire them and their (suitably idealized) way of life. As Sandall observes, "the effect on indigenes of romanticizing their past has been devastating."

If your traditional way of life has no alphabet, no writing, no books, and no libraries, and yet you are continually told that you have a culture which is "rich," "complex," and "sophisticated," how can you realistically see your place in the scheme of things? If all such hyperbole were true, who would need books or writing? Why not hang up a "Gone Fishing" sign and head for the beach? I might do that myself. In Australia, policies inspired by the Culture Cult have brought the illiterization of thousands of Aborigines whose grandparents could read and write.

The statistics are grim. Between 1965 and 1975, Sandall reports, Aborigines arrived at one college with sixth-grade reading levels; in 1990, after primary education had been handed over to local Aboriginal communities, that had fallen to third grade. Today most Aborigines arrive at the college in question almost completely illiterate.

"The best chance of a good life for indigenes is the same as for you and me: full fluency and literacy in English, as much math as we can handle, and a job."

This social disaster was the result of specific political policies. But the policies themselves were the result of a moral attitude, one that many anthropologists have actively nurtured. In part, the attitude is a reflection of the Lévi-Straussian "non-hierarchical" view of culture: the view which denies that there are important distinctions to be made between *la pensée sauvage* and the mind, for example, of Claude Lévi-Strauss. In part, what we might call the "anthropological attitude" is a coefficient of the idea—also fostered by Lévi-Strauss, among many others—that culture is at bottom a "narrative," a product of "social construction." And the results of *that* development—corrosive skepticism, blasé nihilism, irresponsible relativism—have helped to place anthropology in the intellectual slum wherein it now molders. "For more than twenty years," Sandall writes, "anthropologists have written about constructing reality as if the world and everything in it were mere artifact, about building identity as if any old self-glamourizing fiction will do, about creating the past as an enterprise more exciting than

history, about inventing tradition as if traditions were as changeable as store windows.” “As if,” indeed. Sandall is very good on all this, and I only wish that he had devoted more space to discussing the work of the anthropologist Clifford Geertz, who is mentioned only in passing. He is one of the most influential and oleaginous proponents of the all-is-narrative, all-cultures-are-equal position now writing. He is a real postmodern culture-cultist who would have benefited—well, *we* would have benefited—from a closer look.

It is part of the ethos of designer tribalism to foist all of one’s own attitudes and longings onto the apparently blank canvas of whatever primitive populace happens to be in vogue at the moment. To some extent, this is simply a matter of ignorance, as illustrated, for example, by Christopher Columbus’s report that the people he discovered “are very gentle, and know nothing of evil.” But the culture cultist supplements ignorance with heavy helpings of ideology and idealization. He looks at an exotic culture and, lo and behold, he finds himself looking into a flattering mirror. This is one reason that natives always seem to be non-smoking, vegetarian, sex-worshipping, drug-taking, eco-conscious, progressive-thinking pacifists—according, anyway, to the press releases distributed by the culture cultists.

Sandall speaks in this context of anthropology’s tendency to “normalize the primitive while treating civilization as aberrant.” Consider the Maoris. In contemporary New Zealand, Sandall notes, one finds “a miscellaneous army of teachers, academics, government servants, clergy, radical lawyers, progressive judges, journalists, and numerous other *bien pensants* promot[ing] the revival of traditional Maori culture even more fanatically than the Maori do themselves.” He cites an Anglican priest who rails against the “monocultural grip on all our institutions” that British colonialism supposedly still exerts (if only!), and cites various teachers who wish to return the education of Maori children to the tribes. In the background is a rose-tinted view of the Maoris as a peace-loving, ecologically conscious, spiritually delicate people who have been abused for two centuries by hard-bitten, materialistic Europeans.

In fact, the ecological record of the Maoris would not win any plaudits from the Sierra Club. Shortly after paddling up to New Zealand in their canoes eight-hundred years ago, the Maori indiscriminately burned huge swathes of forest. They also decimated the wildlife. Actually, “decimate” is far too weak a word. Within a short time, Sandall notes, some 30 percent of the bird life on New Zealand had become extinct thanks to the depredations of the Maoris. All twelve species of moa, for example, a large, flightless bird without natural predators before the Maori arrived, became extinct some six-hundred years ago. According to Sandall, it was perhaps the fastest megafaunal extinction ever recorded. Not that the Maori were particular about where they got their protein. Divided into numerous tribes, they were incessantly at war. Prisoners were routinely baked and eaten. But all of this is papered over. And even as the Maori past is systematically distorted and rewritten, so their future is jeopardized by government policies that, in the name of “bi-culturalism” and preserving tribal customs, dooms its beneficiaries to a life of second-class citizenship.

Sandall is at his best when puncturing over-inflated reputations. Many of his subjects, it is true, have been repeatedly punctured before. Somehow, though, the gas keeps seeping back in, so new puncturings are always in order. For example, it is pretty well known today that Margaret Mead’s book *Coming of Age in Samoa* (1928) should be filed under fiction, not anthropology. Mead herself acknowledged that in populating the South Seas with sexual libertines she was pushing speculation “to the limit of acceptability.” But Mead’s book, along with Ruth Benedict’s investigation of the pueblo life of the Zuni in *Patterns of Culture* (1934, another work of what Sandall calls “didactic semifiction”), was immensely influential. Both were part of the tsunami that legitimized “the bohemian counterculture of Greenwich Village,” first in the universities and then in the 1960s in the culture at large. We cannot be too frequently reminded that what was presented as anthropology is really a species of fantasy.

The Culture Cult is a valuable addition to the literature of common sense. It goes some distance in doing for the discipline of anthropology what Keith Windschuttle's book *The Killing of History* did for the discipline of history. That is to say, it exposes the reign of ideology and mystification—in an academic pursuit, first of all, but also as it has spilled over into the culture at large. If Sandall's book is finally less effective than *The Killing of History*, that is largely for two reasons. In the first place, it is more miscellaneous. The chapter on Isaiah Berlin, for example, contains some valuable observations—anything that lets a bit of air out of that inflated reputation is welcome—but it offers a discussion that is a tangent to Sandall's discussion of the culture cult.

It must also be said that *The Culture Cult* does not operate at the same intellectual level as *The Killing of History*. One of the things that distinguishes Windschuttle's book is its patient trek through the historical record. If Michel Foucault said something silly about asylums in the Middle Ages, Windschuttle went to the trouble of reading through Foucault and then through a number of independent sources in order to establish what actually happened. Sandall's discussion tends to be much more second-hand. His treatment of Rousseau, which relies heavily on Paul Johnson's discussion in *Intellectuals*, is a case in point. I have an appropriately low opinion of Rousseau's character and believe there can be no doubt that his influence on politics and education has been almost wholly malign. But Rousseau was more than the sum of his failings, more than an "interesting madman" (as one of his mistresses described him), and his writings about the state of nature, however preposterous, were more than an expression of his paranoia and resentment against Paris.

I agree wholeheartedly with Sandall that "cultures differ profoundly, and these differences have profound effects." I also share his judgment that the future, if we are lucky, belongs to the values that made Europe the economic, political, scientific leader of the world. Sandall is right also to contrast "the wealth-producing cultures of Western Europe and the poverty-producing traditional cultures admired by romantic primitivism." Nevertheless, his simple opposition of "culture versus civilization" needs to be taken with a grain of salt. For one thing, his hunt for romantic primitives turns up some distinctly unlikely candidates. For example, in "Civilization and Its Malcontents," Sandall tells us that T. S. Eliot and Ludwig Wittgenstein "were drawn to the all-inclusive anthropological concept of culture, something which is the antithesis of High Culture, and which would undermine its status and fatally weaken its defense." I'll leave Wittgenstein to one side, except to say that anyone who can dismiss the author of *Philosophical Investigations* as endorsing a world of "groupthink, grouptalk, group action, all cozily packaged in a *Gemeinschaft* world" is not a reliable guide to the philosopher's work.

And Eliot? Sandall quotes (but cites the wrong page) Eliot's statement, from the appendix of *Notes Towards the Definition of Culture*, that by "culture" he means "first of all what the anthropologists mean." But to think on that account that Eliot endorses the non-hierarchical, all-cultures-are-equal view that Sandall attacks is to completely mistake Eliot's purpose. On the very same page as the passage Sandall quotes, Eliot observed that "there are of course higher cultures and lower cultures, and the higher cultures in general are distinguished by differentiation of function." Reflecting on his work at *The Criterion*, Eliot spoke of his colleagues' "common concern for the highest standards of both thought and expression, . . . a common curiosity and openness of mind to new ideas" and "our common responsibility . . . to preserve our common culture uncontaminated by political influences." Sandall's description of Eliot's "somnambulistic ruminations" is itself a piece of somnambulism, coaxed into action, perhaps, by too rigid and superficial a distinction between culture and civilization. The sociologist Edward Shils was certainly no enemy of what Sandall champions as "civilization." But in his book *Tradition* (dedicated, incidentally, to the spirits of Max Weber and Eliot), Shils observed that "a mistake of great historical significance has been made in modern times in the construction of a doctrine which treated traditions as the detritus of the forward movement of society." If romantic primitivism is an enemy of civilization, so too is the view that piety toward the past is always an impediment to progress.

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1. *The Culture Cult: Designer Tribalism and Other Essays*, by Roger Sandall; Westview Press, 214 pages, \$25 paper.

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