

Published in the Public Interest

<https://youtu.be/XsZFL5BKwGE>

**OPEN LETTER TO THE AUSTRALIAN GOVERNMENT  
WITH OBJECTIONS TO FALSIFICATION OF AUSTRALIA'S  
PREHISTORY AS SHOWN BY SVEN OUZMAN'S ROCK ART  
PRESENTATION**

17 February 2022

**To:** Prime Minister Scott Morrison, Premiers of State Governments, media representatives, public and private agencies and stakeholders, and the relevant institutions overseas.

**From:** Vesna Tenodi, MA Archaeology, Dip. Fine Arts, J.P., artist and writer, with the following 50 conscientious objectors to the Australian Government policy of Aboriginalisation of Australia:

Anthony Dillon, Marty Hoare, John Kolettas, Michael Melanson, Lawrence Hanley, Narelle Friar, Royston Wilding, John Singer, Jan Holland, Patrick McCauley, Nikki Nunnari, Henry Rainger, Rod Morrison, Mariza Dujmovic, Kevin Thomas Bishop, Amy White, Tony Tee, Ed Swanzy, Marc Hendrickx, Mia Lenner, Mal Macdonald, Billy Mancini, Joanne Coulter, David Barton, Tony Connolly, Don Richardson, Amadeo Dujmovic, Tim Macartney, Mathew Flemming, Billy Tectite, Nicoletta Robotti, Ray Rowe, David Bentley, Jesse Bell, Tony Trousdell, Alana Mills, Ian Wells, Daryl Small, Elemer Szorkovszky, Grace Strong, Mark Hawkes, Kerry Hiscox, Kris Pickering, Henry Van Zanden, Kelly Edwards, Mick Arnup, Lily McVeigh, Brian Whitefield, Rob Luck, Christopher Nagle<sup>1</sup>

on behalf of Australian and international non-Aboriginal people who are offended by the current Australian Government's policy to keep spending taxpayers' money on supporting the Aboriginal Industry and funding its fabrication of Australia's prehistory, history and present highly offensive and completely unacceptable.

**Request to be forwarded to all the Ministers.**

Please Note: This Request 2022 should be considered together with our earlier Requests sent to the Office of Mr. Morrison.

Dear Mr Morrison et al.,

further to our past Requests with objections to this ongoing aboriginalisation of our country<sup>2</sup>, we wish to draw your attention to aggressive promotion of fake prehistory and present, by the Aboriginal industry, as shown by Sven Ouzman's video presentation on 7 February 2022.

We request for the government under your leadership to appoint an independent agency, familiar with Australian archaeology, to look into this ongoing problem of dishonesty in science. Such an independent body or an unbiased expert should seriously consider this video and the viewers' comments, as listed below.

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<sup>1</sup> Conscientious objectors to the current Government policy, as listed here, can be contacted via:

[ves.ten2017@gmail.com](mailto:ves.ten2017@gmail.com)

<sup>2</sup>

Compiled and published by the DreamRaiser Group.

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Vesna Tenodi

email: [yes.ten2017@gmail.com](mailto:yes.ten2017@gmail.com)

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Centro Camuno di Studi Preistorici, 07 February 2022 11am to 12.30:

**The Orwellians™ are at it again.**

Centro Camuno di Studi Preistorici (CCSP), located in Italy, held a video presentation about Australian rock art. The guest speaker was Sven Ouzman.

From the get go, Ouzman's presentation was full of disinformation, withheld facts, promoting "experts" who were proven to be inventing Australian prehistory that never actually existed, while ridiculing some of the greatest Australian archaeologists and/or researchers.

His distorted description of our past and present, as well as some biased and/or untrue assertions, were picked up by a number of us who watched it live, and generated 164 comments and many replies challenging his statements during the show.

It was broadcasted live on Monday, 7 February 2022, from 11am to 12.30pm Italian time. Most of the comments were posted as they appeared during the show; the presenter, Matteo Scardovelli, picked up the most important issues and questioned Ouzman at the end of the show. Ouzman was fumbling for something to say, but at the end had to admit that his critics, in some of their comments, were correct.

Two days later, on Wednesday 9 February, about 4pm Italian time almost all the comments were censored and deleted from the post.

So the integral, uncensored post was available for 2.5 days. This was surprisingly long. In Australia, anything that the Aboriginal industry dislikes is almost instantly deleted.

The said industry, which we now call The Orwellians™, usually moves with the lightening speed, banning, deleting and canceling anyone who would dare to challenge their false statements.

Most of us who made legitimate comments and questioned Ouzman's distortion of Australia's archaeology were banned from the page, our comments and replies deleted, while the CCSP posted the following statement:

"The CCSP is a place of culture and research and has decided to close the comments for few days and ban the people that use hate and racist words."

Hate and racist words? The fact that Ouzman was making extremely offensive and racist statements from the get-go didn't seem to matter. In the intro to the post it reads: "The history of non-Indigenous rock art research is also a fascinating topic ranging from racist colonial misinterpretations of 'exotic foreigners', through to collaborative, multi-disciplinary and socially engaged work". There was no "racist colonial misinterpretation" of our history, there were our first settlers observations and the first explorers diaries. The accuracy of their observations and experiences is confirmed by the fact that most of what they have noted is still present in some Aboriginal communities today.

Throughout his presentation, Ouzman kept attacking, disparaging, and ridiculing non-Aboriginal researchers and their work. But that's okay, because reverse racism is now being condoned and encouraged by the Aboriginal industry. Double standard, as usual.

Even though Ouzman is just another cog in the Aboriginal industry and its taxpayer-funded machinery, this video presentation is important because it shows that the Orwellians' tentacles have now reached Europe as well. We've been witnessing how their leftist propaganda has been poisoning Australia, Canada and the United States, with their toxic Cancel Culture and Wokeism movement. However, until now they had no power over European presenters. As to why would this Italian presenter cave under pressure from the Orwellians' demands, is anybody's guess.

Another characteristic of the Aboriginal industry is that its participants always claim – as Ouzman kept repeating – to have reached their conclusions and theories "by consensus". This presentation clearly shows how that "consensus" is being achieved – by silencing, banning, censoring and abusing anyone who does not subscribe to their outrageous lies. That's how the Orwellians operate, to create a misperception that everybody is in agreement with their farcical distortion – and reinvention – of Australia's past and present.

We feel it as our responsibility to allow the international public to see all the comments as were originally posted during the live presentation, plus the comments that some viewers tried to add three days later, only to find out the commenting was closed or that they've been banned.

In the public interest and the spirit of fairness, we hereby provide most of the comments, uncensored, as they appeared during the show.

Vesna Tenodi tried to post these two messages, but also found out she was banned: thank-you note to the presenter Matteo Scardovelli, and a clear message to Ouzman, which pretty well sums up the opinion and feelings of non-Aboriginal Australia:

#### **Message to Matteo Scardovelli:**

"Thank you, Matteo, for this great presentation. It's pure gold, revealing how the Aboriginal industry keeps misleading and deceiving the public. The intro statement that "The history of non-Indigenous rock art research is also a fascinating topic ranging from racist colonial misinterpretations of 'exotic foreigners', through to collaborative, multi-disciplinary and socially engaged work." says enough of this Ouzman's affiliation with Cancel Culture and Wokeism.

We saved all the comments which are now added to our ever-growing "The Truth about Australian Aborigines" art installation, to tour Europe as soon as the covid situation allows. As for hosting good people with integrity and courage to fight against this ideological tyranny, I suggest you might wish to invite [Frances Widdowson](#), Canadian academic and author of "Disrobing the Aboriginal Industry". It would be good for Europeans to find out more about this horrible problem which is destroying both Australia and Canada."

#### **Message to Sven Ouzman:**

"On behalf of my group of researchers, I wish to send this message to Sven Ouzman: Your presentation made "reconciliation" even more unlikely than it already is. You managed to offend the majority of non-Aboriginal Australians, as well as generations of our ancestors who built this country over the last 234 years. Calling all of us who

disagree with your views “racist”, “pseudo-archaeologists”, with “crazy theories”, who are “talking nonsense” and labelling our opinions as “colonial”, “dissident views”, the “Eurocentric notion of hunter gatherers” and a “view held by a few of pseudo-archaeologists in Australia... characterised by the British colonialism” – while promoting Pascoe’s book which was proven to be fraudulent – is something you should apologise for.

As for your endless litany of “ethically correct ways” – you can talk about ethics only after you start teaching your Aboriginal “partners” about our, modern ethics – which is: “You do not vandalise art that you dislike! You do not trash houses of people with whom you disagree! You do not make death threats to those who refuse to take directives from you!”. Only when people like Donny Woolagoodja and his tribe and violent “helpers” get that concept into their heads and start behaving accordingly, perhaps your talk of “ethics” would not ring so hollow.

For your information, the copyright does not “vary between 50 and 100 years” in Australia – it expires 70 years after the author’s death. Claiming to be an expert in Intellectual Property laws (among other things), it’s strange you don’t know that basic fact. It’s also strange that you seem unaware that – under both the Australian and International Copyright and IP laws – there is no copyright on artistic styles, imagery, patterns and symbols, and IP law is not applicable to ideas, concepts, styles and techniques.

But we thank you for finally admitting the fact that legally no one needs any permission, by anyone, to create art – in any artistic style – referenced to any idea, imagery, patterns and symbols since those are all in the public domain.”

#### **Note to the reader:**

Keep in mind that the Aboriginal industry – now also known as the Orwellians™ – while conducting their taxpayer-funded propaganda, operate in two ways: by aggressively promoting false information, and by deliberately withholding true and accurate information. It is not only about what they are saying – often being false and misleading to create a misperception about Australia’s prehistory and present – but about what they are NOT saying that is worrying.

If you are pressed for time, we suggest you start watching about one hour into the video, to see how the speaker is struggling to avoid saying what the facts actually are. When he finally says it, he is quick to claim how “sacred” these images are – forgetting that Aborigines still don’t know where most of the Bradshaw paintings are. Grahame Walsh, who discovered, studied, documented and recorded Pre-Aboriginal Wanjina and Bradshaw art for over 40 years, decided to keep most of the locations secret – knowing that Aborigines would keep destroying the paintings either by scratching or painting over them, the same as they used to do at the sites they did come across. Long story short, everything he says about those images in this particular segment is false, and was invented by the Aboriginal industry.

The speaker tries to defend the fake book, presenting fake history, by a fake Aborigine Bruce Pascoe as being “a provocation”, published – and aggressively promoted, at the Australian taxpayer’s expense – to get people talking about it. Since he apparently sees such a provocation as a good thing, and completely justifiable, one would expect that “provocative” art should also be okay with Ouzman. But not so, he goes out of his way to “explain” how “use and misuse” of ancient rock art images is “absolutely forbidden”. Well, so much so that his Aboriginal “partners” instantly

vandalise any artwork they dislike, screeching it is “provocative”? The extent of his hypocrisy and double standard is simply mind-boggling.

As for Ouzman’s tiresome repetitions of “ethical training” – what the archaeology students in Australia have to go through is not critical thinking and learning about all the facts and viewpoints, but pure brainwashing. It has become compulsory to join the Aboriginal industry groupthink, to the extent that Australian Archaeological Association (AAA) promptly terminates membership of anyone who doesn’t subscribe to their false claims and/or might dare to pose a “provocative” question.

The Orwellians™, including Ouzman, deny that honest authors, great archaeologists, and non-Aboriginal researchers are now being censored. But just try to buy “Bradshaw Art of the Kimberley” book by Grahame Walsh (now vilified by the Aboriginal industry and ridiculed by Ouzman) and you’d be able to purchase it only on the internet, with price ranging between 3,500 – 5,000 Australian dollars, depending on the book’s condition. But many of his 1.2 million photos can now be found in a set of books recently published by the Kimberley Foundation (recently renamed to Rock Art Australia), under a different author’s name.

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## **Uncensored comments and reactions to Sven Ouzman’s video presentation, 7 February 2022:**

### **COMMENTS**

#### Vesna Tenodi

So this starts with politics. And with a false claim that we need "permission" for images which are, legally, in the public domain and everyone is free to use them. 3

#### Lily McVeigh

Crazy stuff.

Seriously.

Today's aborigines need Sven to analyse what the pictographs mean. 😳 2

#### Sven Ouzman

Vesna Tenodi In a very narrow sense of legal. But we work within a social license and we also acknowledge our Western legalistic notions of images and their usage does not apply to many Indigenous people. We respect their views on 'images' and work with these. Using works without permission upsets people, disempowers them, and causes a lot of mental stress and anxiety on possible repercussions from Country. So you are correct – but only in a very narrow legalistic sense in a non-Aboriginal legal system. To use Aboriginal rock art without permission simply continues a legacy of colonial domination. 1

#### Narelle Friar

Sven Ouzman this is insulting and racist.

"To use Aboriginal rock art without permission simply continues a legacy of colonial domination." 2

#### Vesna Tenodi

Narelle Friar Of course it's insulting and racist, but reverse racism seems to be perfectly okay in contemporary Australia with its aggressive Wokeism. 2

Vesna Tenodi

Sven Ouzman I know I am correct, but the Aboriginal industry is determined to ignore both Australian and international Copyright and Intellectual property laws. Artists using prehistoric themes upsets them? Mental stress? Anxiety? You forgot to mention it's causing them "intergenerational trauma". Am sure the countless billions of taxpayer's money and more land will help them "heal". Oh, wait, they'll never be healed, that would mean they could no longer have a reason to milk the system, and robbing us – non-Aboriginal Aussies – of the country that we have built. 2

Vesna Tenodi

Sven Ouzman "Non-Aboriginal legal system"? Are you claiming that Aborigines had a "legal system"? You must be as deluded as the politician who said that the tribes as were found by the first explorers had a "different economic policy". 1

Lily McVeigh

We don't know rock art because it is forbidden for us to see.

We are denied access.

Back in 1950 my brothers went with dad near Grafton.

That cave is now forbidden for us to go to. 2

Vesna Tenodi

These days everything is forbidden to those who do not subscribe to this false narrative. 3

Lily McVeigh

Vesna Tenodi no the Gumbayngirr have taken over and fenced it off.

It is on private property at Seelands up from where we had our farm. 1

Lily McVeigh

Gumbayngirr and Budjalung have NT from the mouth of the Clarence River at Yamba...300 metres out to sea.

60 metres either side of the river right up to the head of the river about 60 miles+. 1

Sven Ouzman

We definitely need more public rock art sites. Australia is very behind in this respect. One good way to see sites is to approach the native Title Representative Body in your area. Murujuga has public rock art to view, as do places in the Kimberley for those able to travel there.

Mal Macdonald

Sven Ouzman And, what rock art ( have you personally seen ) in the Kimberley's that ya been to? Be interested in knowing & if you seen 'just how much of it'... to compare 😊 1

Royston Wilding

Sven seems to accept the claim that the Bradshaw Rock Art was made thousands of years ago by the direct ancestors of modern Aborigines.

However he doesn't address, or even acknowledge the fact that recent pre-settlement Aboriginal art is much less detailed or accurate than thousands of years earlier.

There are no other examples of humans evolving in reverse, except, perhaps the present day, since with medical, social and economic support, defective humans are reproducing faster than the most advanced.

#### Vesna Tenodi

Royston Wilding Michael Cremo described it well in his book "Human Devolution". Contemporary archaeologists – excluding Australian "experts" who lost all credibility by supporting fraudulent history à la Pascoe – are increasingly in favour of multi-regional origins and cyclic evolution-devolution of human race. Even one of our best prehistorians, Rhys Jones, who was ahead of his time, back in the 1980s promoted that theory, saying that our Aborigines and the (now forbidden) finds such as Mungo Man are perfect example of evolutionary rise and fall cycles.

#### Royston Wilding

It seems Sven has succumbed to some of the woke lefty propaganda. 1

#### Vesna Tenodi

Of course Sven wouldn't agree with any proof that flies in the face of the current invented narrative. That's why Michael Cremo's "Forbidden Archaeology" is all but banned in Australia. 1

#### Sven Ouzman

Vesna Tenodi Hi Vesna, Cremo's work is not banned at all, but it does not contain the evidence generated by decades of careful archaeological work, published in the hundreds of peer-reviewed articles. Cremo's work is not peer-reviewed, so there are not checks and balances on its veracity.

#### Vesna Tenodi

Sven Ouzman I've read the Aboriginal industry reviews of "Forbidden Archaeology". His critics couldn't find a single fault in the book's 940 pages, but attacked him for the first line – which was dedication to Vedanta Society. So they ridiculed Cremo – one of the best archaeologists in the world today – for being a spiritual man. Which is quite funny, since when any Aborigine starts talking about Aboriginal "spirituality", they are treated with admiration and reverence. Hypocrisy at its best. 1

#### Lily McVeigh

Sven why in other countries permission isn't needed?

Oh that's right.

You said the aborigines today say the rock art has an 'entity'? 3

#### Matteo Wladimiro Scardovelli



I will ask him at the end 😊 2

#### Vesna Tenodi

Matteo Wladimiro Scardovelli Sven seems to be under impression that European archaeologists are completely ignorant of Australian prehistory. 2

Vesna Tenodi

Matteo Vladimiro Scardovelli In Australia, archaeologists are forbidden to do proper research. In Europe, prehistoric skulls are properly examined and the Max Planck Institute has been sequencing Aboriginal genome for years – but genetic research of fossilised human remains is forbidden in Australia, for political reasons. 4

Royston Wilding

Vesna Tenodi Never ask for permission.

A boss of mine told me this a long time ago. If you think it's right, and you are, then no one will care. "It's easier to get forgiveness than permission."

This has been one of my guiding principles through life.

Vesna Tenodi

Royston Wilding And never ask for forgiveness if you are doing nothing wrong.

Vesna Tenodi

Kimberley tribes got land claim approved solely on the basis of their false claims regarding Wanjinas. 4

Peter Veth

Vesna Tenodi Not true. Native title is based on practices and a bundle of rights at Sovereignty – in WA 1829. 12,000 year old art has no role in native title. Contemporary art like Wanjina was used as evidence because it could be dated back to Sovereignty and before and was exercised by claimants.

Narelle Friar

Peter Veth This is utter nonsense – (are you Australian?)

"Native title is based on practices and a bundle of rights at Sovereignty – in WA 1829. 12,000 year old art has no role in native title.

Contemporary art like Wanjina was used as evidence because it could be dated back to Sovereignty and before and was exercised by claimants."

Native Title on the mainland is a scam.

Mabo got title by presenting Haddon's reports which proved continuity with the land by the Melanesians on Murray Island.

Haddon's work showed that contemporary aborigines were not the original inhabitants on the mainland and had arrived in several migrations. 1

Peter Veth

Vesna Tenodi Untrue. Detailed genealogies, mapping of totemic estates, descent lineages, named camping places and more were collected and admitted as evidence. Not just Wanjina. Multiple lines of evidence that were both accepted and challenged in the federal court and consent determination process. There were very high thresholds to accepting connection – read the court transcripts.

Vesna Tenodi

Peter Veth Read what the three tribes said after they've got the land claim approved – it was all about the Wanjina. 2

Vesna Tenodi

[Peter Veth](#) I don't like being told it's "not true" by anyone who is spitting on Jones-Mulvaney-Thorne research, and installing some geologist as being the only spokesperson when it comes to Australia's prehistoric skeletons. The Aboriginal industry waited for the last of the trio (John Mulvaney) to die, in 2016, and then started spinning those lies, as heard during the Mungo bones "repatriation" ceremony in 2017. The Orwellians knew that Mulvaney wouldn't leave that charade without strong objections. Last time I spoke with him was short time before his death, and I know exactly what he thought about you and your clique. 3

[Peter Veth](#)

[Vesna Tenodi](#) they were my good colleagues and I'm an archaeologist.

[Vesna Tenodi](#)

[Peter Veth](#) So am I. I knew Rhys Jones and John Mulvaney, and was appalled at the treatment they got from their "colleagues". John Mulvaney's "Prehistory" published in 1967 was heavily redacted, and Rhys Jones was declared to be just an "eccentric" when it comes to Mungo Man being non-aboriginal 68,000+ skeleton. Forty years of their work didn't deserve one word of acknowledgement when Mungo bones were "repatriated". The Jones-Mulvaney-Thorne accurate findings were replaced with a narrative as recently invented by the Aboriginal industry. Peter Brown had to eat a humble pie and say he was "wrong" when establishing that Kow Swamp skulls and skeletons are Homo erectus. Had he refused to say that, he'd lose his job. Together with John Mulvaney, Iain Davidson was also against the destruction of archaeological material, but then switched sides and started singing the Aboriginal industry tune – threatening a legal action against me because I published his letters to the Government as he sent in 1985. In today's political climate hardly anyone would dare to speak the truth. 1

[Ros Ross](#)

Is there clear evidence that any of the peoples inhabiting the Kimberly for instance when the British arrived to explore this area in the early to mid 19th century, were descended from the first Homo Sapiens to arrive?

And what is the evidence which predates the age of politically 'correct' agendas which began in the mid 20th century, and which confuses and colours Aboriginal 'oral' histories and academic research which guarantees that the Aboriginal peoples found in the area in the early 19th century were descended from the original humans?

For example, the British got to this area around 1837, and anything recorded between then and say the 1950's would be untainted by the agenda which demands and dictates that Australians with Aboriginal ancestry today are descended from the first Homo Sapiens to arrive in general, including the Kimberley peoples.

I don't understand why it is relevant to talk about female researchers unless one wishes to make a case that male and female brains and expertise differ?

Surely any 'new' rock art equates with 'new' traditional art forms anywhere, i.e. is by necessity a hybrid of the many influences over the past 234 years. Traditional art is produced around the world but it would be foolish to ignore the influences of the past two centuries.

Look for example at the changing styles in Christian religious art. Why would Aboriginal rock art styles have remained isolated from the world in general?

[Scott Seymour](#)

Vesna Tenodi Similar circumstances in Tasmania, the petroglyphs here were not described back in the early 1900's by Indigenous descendants in their 70's and 80's as rubbish but they did say that they had no idea what their meanings were and that they were 'made by the people before us'... Today, however, concerning the area the petroglyphs are in, the professional Tasmanian Aboriginal Centre representatives, the TAC, claim to know exactly what the petroglyphs represent and that the land is sacred and should be returned to them. 1

Vesna Tenodi

Scott Seymour Typical. The tribes knew almost nothing about anything, until the Aboriginal industry started inventing it for them. 1

Vesna Tenodi

Rhys Jones firmly established existence of advanced Pre-Aboriginal races. 1

Sven Ouzman

Vesna Tenodi Which he drew back from and that is scholarship from half a decade ago, I suggest current scholarship more accurately reflects our state of knowledge.

Vesna Tenodi

Sven Ouzman Rhys never "drew back from" his findings. There is nothing to be gained from "current" "state of knowledge", since most of it is just politically invented theory, rather than being based on archaeological evidence and objective research. Have you ever seen and/or handled our prehistoric skulls? I guess not, since it is "offensive". Well, am happy to say that I have, and am working with great people who decided never to "repatriate" any of Australian fossilised human remains in their collections, knowing those finds would just be destroyed and lost to science forever. 1

Scott Seymour

Sven Ouzman I would suggest in Tasmania at least that the DNA work of John Presser (former Police Forensics) be looked at closer as he was able to demonstrate three waves of migration to Tasmania, each wave unrelated to the others. 1

Marisa Giorgi

Lily McVeigh Many countries with continuity of culture require permissions. 😊

Vesna Tenodi

That's legally incorrect. In fact, it's illegal to demand "permission" for something that is in the public domain.

Vesna Tenodi

Marisa Giorgi He is presenting recently invented theories, not factual truth. 3

Marisa Giorgi

Vesna Tenodi interesting opinion of yours 😅. I am sure his research and that of others will assist in addressing this. 3

Vesna Tenodi

Marisa Giorgi Yes, I'm sure that the Aboriginal industry apparatchiks will keep doing their best to mislead and deceive the international community. 3

Lily McVeigh

Marisa Giorgi the aborigines have approx 60% of the land under Native Title and land claims.

The aborigine land councils control everything and the ordinary aborigine has no say. It is political agenda.

Sven is paid by Griffith University to stick to the narrative or he will lose his job. Only the brave will risk their careers. 2

Vesna Tenodi

Ah, quoting law is now "unethical"?

Vesna Tenodi

Artists all over the world are now fully aware they do not need to ask anyone for "permission". 1

Sven Ouzman

Vesna Tenodi Cannot agree with you. Many, many artists go to great lengths ethically to use Indigenous images. This behaviour is often codified – see

<https://japingkaaboriginalart.com/info/ethics/>

JAPINGKAABORIGINALART.COM

Ethics and Authenticity - Japingka Gallery - Aboriginal Art For Sale

[Ethics and Authenticity - Japingka Gallery - Aboriginal Art For Sale](#)

Vesna Tenodi

Sven Ouzman I was talking about artists in other parts of the world. Of course, in Australia they must comply with quite irrational – and illegal – demands. If not, they would have their art vandalised, their houses trashed, and their lives threatened by groups of Aborigines and Aboriginal "activists". 1

Narelle Friar

Sven Ouzman I cannot see any cave art on that link – only appropriated dot style taught by Geoffrey Bardon to the school kids at Papunya – then he showed the adults how to make their sand scratchings more permanent. 2

Sven Ouzman

Narelle Friar Hi Narelle,, The code covers all Indigenous art; but see the Arts Law Australia link I provided for applicability to rock art, notable Wandjina/Wanjina -

<https://www.artslaw.com.au/article/protecting-the-sacred-wandjina-the-land-and-environment...>

ARTSLAW.COM.AU

Protecting the Sacred Wandjina: the Land and Environment Court goes to the Blue Mountains - Arts Law Centre of Australia

[Protecting the Sacred Wandjina: the Land and Environment Court goes to the Blue Mountains - Arts Law Centre of Australia](#)

Vesna Tenodi

Sven Ouzman Thank you for posting the link to my case. In the end, my "Wanjina Watchers in the Whispering Stone" sculpture had to be removed because the "stone was too big" hence against the local council's planning law. The Arts Law Centre kept

bragging how they "found a loophole in council's by-laws" which enabled the decision for the sculpture to be removed from my own private property. It had nothing to do with Aborigines, but was about the planning laws. The Arts Law Centre lawyer Delwyn Everard publicly lied that Aborigines have copyright of prehistoric images and orchestrated the campaign of hate and violence against me and my artists. Then she promptly retired, when I suggested she should be disbarred for breach of the Code of Conduct for Legal Practitioners. Why don't you post links to good lawyers, such as James d'Apice, who published their objections to the Arts Law despicable lies? The Arts Law is a taxpayer-funded to protect artists' rights, not to indulge every Aboriginal whim. 1

Vesna Tenodi

Narelle Friar True. But we are not allowed to mention that Aborigines learned dot-style from white teacher Geoffrey Bardon in 1971. Instead of saying thank-you to the French, who invented Pointillism. 1

Vesna Tenodi

Mike Morwood, great Australian archaeologist, admitted it's all nonsense that was invented and enforced by the Aboriginal industry. 1

Marisa Giorgi

Vesna Tenodi having worked with Mike I never heard him express this opinion.

Vesna Tenodi

Marisa Giorgi Mike visited me in 2010 and I have that conversation recorded. Of course you wouldn't know, because he couldn't trust his colleagues. But he trusted me. 1

Lily McVeigh

Sven Ouzman So if the Bradshaws were done by ancestors why don't they paint similar today?

Peter Veth

Lily McVeigh Do we paint the same art as we did 12,000 years ago? All cultures change their art styles through time – especially over thousands of years. Groups in Central America, Italy and the Altai mountains all changed their art styles and themes over hundreds of years let alone thousands. That's what the archaeology tells us from around the world. The Kimberley art had just lasted for an incredible period of time.

Vesna Tenodi

Sven Ouzman Trademark is NOT copyright. There is no copyright nor IP laws applicable to prehistoric art. As any honest lawyer specialised in Copyright and IP laws will tell you 3

Vesna Tenodi

Everybody has the right to paint and sell Wanjina and Bradshaw images. 3

Sven Ouzman

Vesna Tenodi Noit according to the Wandjina-Wungurr peoples or Arts Law Australia - see <https://www.artslaw.com.au/article/protecting-the-wandjina/>

ARTSLAW.COM.AU

Protecting The Wandjina - Arts Law Centre of Australia

[Protecting The Wandjina - Arts Law Centre of Australia](#)

[Vesna Tenodi](#)

[Sven Ouzman](#) So they are obviously either unfamiliar or deliberately lying about Copyright and IP laws. And thank you for posting the link to my case again. In the end, my "Wanjina Watchers in the Whispering Stone" sculpture had to be removed – I relocated it to a safe place so the thugs couldn't keep vandalising it – but the decision was made because "the stone was too big" hence against the local council's planning law. The public is well informed and my FB page lists all the Arts Law Centre machinations. You can have a look and see all the charming comments by our precious "first people". I deliberately left most of their vulgar abuse on my page, so the general public can clearly see what sort of thugs we are dealing with. While you are at it, you can also post the link to ABC Law Report, when the Aboriginal industry apparatchiks threaten to sue me for "blasphemy" and you can also listen to Woollagoodja unable to form a meaningful sentence. You really think we should pay any attention to what that sort of people think, or show any respect for those who disrespect us, but are more than happy go keep grabbing billions of dollars of our money, generation after generation.

[Vesna Tenodi](#)

[Sven Ouzman](#) Aborigines until recently called Bradshaws "rubbish art, left by the people who were here before us". Only recently the images were declared "sacred" for the purpose of land claims. 4

[Sven Ouzman](#)

Hi, [Vesna](#), the 'rubbish' quote is often misused. It was used by Traditional Owners saying that the art – (Gwions) which we now know to be at least 12,000 years old, was not part of their daily lives. Gwions (not 'Bradshaws, an imposed exonym) were not declared 'sacred' but they certainly seem highly ceremonial and recent PhD research on their style as well as distribution shows they have specific landscape preferences, possibly in ceremony, ritual and the like

[Vesna Tenodi](#)

[Sven Ouzman](#) So according "what we now know" (as is usually said when honest researchers' work is being denigrated and disparaged, replaced with this current ideologically driven invented culture that never actually existed) the Bradshaws are now 120000 old?

[Vesna Tenodi](#)

[Sven Ouzman](#) Oh, "possibly in ceremony and ritual". Really? Is that why they kept destroying Bradshaw art by scratching and painting stick-figure over them, repeating: "This is just rubbish"? All until they were told that claiming "ownership" of Bradshaw art could come handy for land claims. 1

[Jan Holland](#)

I have been told by Aboriginal people that Bradshaws are rubbish art, so I know for a fact that was what they thought. Pre \$\$\$\$\$ of course. 2

### Mal Macdonald

Jan Holland As with many in the north, have the same view/interpretation of them too! Until recent times, when told about the money & extras that can be gained from a slight change of dreaming & fantasy...

They have little respect for much at all ..

# as per follows -

[https://m.facebook.com/story.php?](https://m.facebook.com/story.php?story_fbid=7840360362656514&id=206884709337489&m_entstream_source=group)

[story\\_fbid=7840360362656514&id=206884709337489&m\\_entstream\\_source=group](https://m.facebook.com/story.php?story_fbid=7840360362656514&id=206884709337489&m_entstream_source=group)

1

### Mal Macdonald

Comical, if you visit it, be aware. To ensure no valuables are left in sight & tour the community afterwards. Really shows the truth of it all...

foot note; they prefer american gangster crap graffiti than this supposed icon 💩 1

### Vesna Tenodi

Ah, so real archaeologists who do proper research are "exotic foreigners"? 3

### Vesna Tenodi

Finally, we get to Grahame Walsh, who researched both Wanjina and Bradshaw art all his life, and proved both were created by Pre-Aboriginal races, as confirmed – and is still being confirmed by some sincere Aboriginal people. 2

### Sven Ouzman

Vesna Tenodi Walsh did valuable work, but he did get the 'Pre-Aboriginal' hypothesis wrong and there is no empirical proof for this. Also, over 20 years have passed since his death and a great deal of research has been done since then. So a very interesting character who did enormous volumes of work, but also got the issue of Gwion authorship wrong, as any reputable rock art scholar will attest.

### John Singer

Sven Ouzman I am getting tired of the people who rely on Graham Walsh as discoverer-mapper and then disparage him. He may not be the Captain Cook of Kimberley Art but he is certainly the Matthew Flinders of it.

Also Walsh never suggested that aliens came to the Kimberley made the Bradshaws and then returned home. He implied there was a race of people in the Kimberley who made the art and the were there before the current tribes of Aboriginal people. He died before the discoveries of Homo floresiensis and Homo luzonensis but not before the discoveries at Lake Mungo and Kow Swamp etc

### Vesna Tenodi

Sven Ouzman So Grahame Walsh is now an "interesting character"? He got the authorship wrong? Just like any other honest researcher who comes to conclusions which do not fit into your ideologically-driven narrative. We are all just "wrong", because the Orwellians say so. How dare you!

<https://youtu.be/b9joltuazSE>

YOUTUBE.COM

Bradshaw Rock Art – Who painted it?

[Bradshaw Rock Art – Who painted it?](#)

Narelle Friar

Sven Ouzman who are the rock art scholars today?

Any genuine scholar has either lost their job or closed up shop in order to save their career. 1

Sven Ouzman

Australia is fortunate to have many rock art scholars here in WA, at Griffith U, Flinders, ANU and so on.

Vesna Tenodi

Sven Ouzman They obviously haven't done their homework. There is nothing controversial about rock art "ownership". No one can "own" an image which is in the public domain. Both Australian and International Copyright and Intellectual Property laws are clear. Rock art in the public domain, so your "partners" need to learn to live with it.

John Singer

Sven Ouzman If I heard correctly you were boasting how through collaboration they had accumulated about 40,000 photographs of Rock Art. Graham Walsh had at one stage whittled down his collection to 1,200,000 photographs. It was his wish that these were destroyed on his death so they could not be misused, his wishes were not carried out. You may not agree with his conclusions but please recognise him as the greatest recorder of Ancient Rock Art in Australia if not the world.

Lily McVeigh

#Sven Ouzman I would be interested to follow up.

Jan Holland

Sven Ouzman And yet, until relatively recently, Kimberley Aboriginals freely and openly said the Bradshaws were "rubbish art" that did not belong to them. The \$\$\$\$\$ suddenly changed their opinions, and they went from deriding them, to suddenly being the "Traditional owners"...

Mal Macdonald

Not even the mobs from up here, showed much interest.

Until recent years, when learning how to abuse the system real good!

And, many of them had to be taught how to do that style of painting. 1

Mal Macdonald

And here's the PROOF OF THY PUDDING;-

Sadly, they still do not show respect 4 much at all...

Not even their own !

[https://m.facebook.com/story.php?story\\_fbid=7840360362656514&id=206884709337489&m\\_entstream\\_source=group](https://m.facebook.com/story.php?story_fbid=7840360362656514&id=206884709337489&m_entstream_source=group)

1

Vesna Tenodi

Mal Macdonald And they received close to five million dollars of taxpayer's money to build that centre and "share their culture" in the middle of nowhere.

Vesna Tenodi

George Grey never said that in his diaries, he ascribed Wanjina paintings to advanced Pre-Aboriginal races – as confirmed by Aborigines themselves. 4

Sven Ouzman

Vesna Tenodi I suggest you read the source material. Grey said the authorship was "open to conjecture" – relevant quote "With regard to the age of these paintings we had no clue whatever to guide us. It is certain that they may have been very ancient, ... but, whatever may have been the age of these paintings, it is scarcely probable that they could have been executed by a self-taught savage. Their origin therefore I think must still be open to conjecture. George Grey, 1857. Travel Journal 2."

Vesna Tenodi

Sven Ouzman I suggest you read more.

Mal Macdonald

What drugs is Sven Ouzman on?

I will make certain & sure, NEVER TO TOUCH THEM ! ever... 1

Vesna Tenodi

Mal Macdonald The drug is called Money – to do the "research" with predetermined conclusions/results and then engineer the way to get to those preset results. Reminds me of that bloke, Duane Hamacher, who received 700,000 dollars of taxpayer's money to write a 4-page "research paper" claiming that – by using electricity – we are committing "cultural genocide"! I suspect the next huge funding will be handed out to those who can "prove" that the Old Stone Age tribes were great astronomers... and the next step will be to include "Aboriginal astronomy" in our schools. Oh, wait, that has already happened.

Vesna Tenodi

Here we go. The first settlers were "racists". 1

Lily McVeigh

Yes I heard that Vesna sheest! 2

Lily McVeigh

Dark Emu has been disproven by Peter Sutton and Keryn Walshe. 1

Lily McVeigh

Farmers or Hunter Gathers? By Peter Sutton and Keryn Walshe pub 2021.

Aborigines were specialised hunter and gatherers.

They did not domesticate animals or sow and care for crops.

Pascoe fudged the journals. 2

Peter Veth

Peter Sutton and Keryn Walshe actually. Also reviews by Peter Veth, Stephen Bennetts and many others which find issues with Dark Emu. Also serious reviews that see merit in profiling complexity of plant management.

Amy White

[Peter Veth](#) I grew up eating yams...We never replanted anything. 1

[Vesna Tenodi](#)

We all know there was no transition from Paleolithic to Neolithic. Some indication off Mesolithic, but that's about all. What the first settlers found in Australia was a typical Old Stone Age culture. 3

[Lily McVeigh](#)

Thankyou Buon.

Yes Pascoe wrote Dark Emu.

Yams were the only one.

But did not till the soil or sow seeds.

Eel traps was hunting.

They did not conduct aquaculture.

Pascoe considers hunter gatherers not elevated enough.

Real aborigines are been insult ed by Pascoe's irreverence.

Stone arrangements were for initiation ceremonies.

Fires were accidental.

Firesticking is not farming.

It was a hunting tool, used for fighting the enemy , heating, cooking and cremations. 2

[Amy White](#)

Bruce Pascoe is Australia's biggest fraudster. A white man pretending to be black. 2

[Amy White](#)

[Sven Ouzman](#) Active manipulation...You said it! 1

[Lily McVeigh](#)

Anyone was able to fly the aborigine protest flag .

Harold Thomas created the design and as he held copyright since 1974 he rightly sold a License to several companies one being WAM clothing. 2

[Sven Ouzman](#)

[Lily McVeigh](#) Not sure of the question but a useful short read (plus comments) here –  
<https://theconversation.com/dont-say-the-aboriginal-flag...>

THECONVERSATION.COM

Don't say the Aboriginal flag was 'freed' – it belongs to us, not the Commonwealth

[Don't say the Aboriginal flag was 'freed' – it belongs to us, not the Commonwealth](#)

[Narelle Friar](#)

[Sven Ouzman](#) lols no one takes The Conversation seriously.

It holds no credibility.

If the flag belonged to them why didn't Harold give it to them?

Oh and the winger-ninjas are complaining that the 'colonials' are at it again - that they haven't got 'their' flag. [Vesna Tenodi](#) has been my mentor for 5 years and I have studied Harold Thomas' work on the flag design closely.

His friend Joe Lane and his wife Maria- actually made the first flags for protest marches back in the 60's. 2

[Amy White](#)

Sven Ouzman Many Aborigines are not happy with that flag. Many non aborigine virtue signallers are. 3

Lily McVeigh

So if the Bradshaws were done by ancestors why don't they paint similar today?

Peter Veth

Do we paint the same art as we did 12,000 years ago? All cultures change their art styles through time – especially over thousands of years. Groups in Central America, Italy and the Altai mountains all changed their art styles and themes over hundreds of years let alone thousands. That's what the archaeology tells us from around the world. The Kimberley art had just lasted for an incredible period of time.

Vesna Tenodi

Peter Veth Yes, as Keith Windschuttle would say: "Ancient art created yesterday".

Lily McVeigh

Peter Veth they do not do cave art any longer.

Vesna Tenodi

Lily McVeigh Well, some do, and then claim it's ancient, for land-claim purposes (as happened in the Blue Mountains, where it was established that "sacred, ancient art" was created three years ago. When it comes to Wanjinas, they kept painting over the original Pre-Aboriginal art, superimposing some clumsy copies on the original over and over again. Sophisticated Pre-Aboriginal Bradshaw figures they often covered (and ruined) with child-like stick-figures. According to our past researchers, that was Aboriginal way of showing contempt for Pre-Aboriginal races. That "sacred tradition" of vandalising everything they dislike or cannot understand is still very much alive.

Sven Ouzman

We have documented Traditional Owners making rock art in 2016 and 2017. People still mark place and produce rock art in various parts of Australia. Sometimes it has links to older traditions, sometimes it is new. Themes range from politics to regeneration to family ties and beyond. A fascinating phenomenon and field of study. Read, for example, why people are doing so in their own words in several publications such as – <https://wunambalgaambera.org.au/.../we-are-coming-to-see.../> WUNAMBALGAAMBERA.ORG.AU

We Are Coming to See You – Wunambal Gaambera

We Are Coming to See You – Wunambal Gaambera

Sven Ouzman

Also – <https://www.magabala.com/products/yornadaiyn-woolagoodja>

MAGABALA.COM

Yornadaiyn Woolagoodja

Yornadaiyn Woolagoodja

Narelle Friar

Sven Ouzman fascinating – the same book company that published Dark Emu lols – Magalaba. 1

Vesna Tenodi

Sven Ouzman You really should stop now. This page had enough of the Aboriginal industry propaganda. Europeans are much more knowledgeable about the state of affairs in Australia than you assume. As well as artists in other parts of the world, who participate in my Aboriginal Violence Awareness Day (AVAD) held on 10th December every year. You are welcome to join – it's an open call, the only requirement is to use either Wanjina or Bradshaw images, or paint any theme in dot-style.

Lily McVeigh

Why didn't Harold give the flag design to the aborigines..  
Why did we taxpayers have to pay \$20 million to Harold Thomas. 2

Sven Ouzman

Lily McVeigh See article link above. I do not speak for Harold thomas

Amy White

Sven Ouzman Iconic aboriginal flag...Goodness me! 1

Amy White

Many Aborigines are not happy with that flag. Many non aborigine virtue signallers are. 3

Lily McVeigh

I live in Australia and this is politically driven.  
To suggest Dark Emu is an historically accurate book when it is fiction proves that. 2

Sven Ouzman

Lily McVeigh I did not say it was historically accurate but a provocation. Do also read the Walshe and Sutton review i Australian Archaeology. The romantic view of the pristine huntergatherer is as much of a political construct

Vesna Tenodi

Sven Ouzman Typical Paleolithic nomadic hunter & gatherer culture is what the first settlers found. Nothing "romantic" about groups of naked people roaming around. 2

Sven Ouzman

Lily McVeigh See review of Suttona dn Walshe here –  
<https://www.tandfonline.com/.../10.../03122417.2021.1971373>

TANDFONLINE.COM

Farmers or Hunter-gatherers? The Dark Emu Debate

Farmers or Hunter-gatherers? The Dark Emu Debate

Narelle Friar

Sven Ouzman I have the book and read it.

I am part of the research team here.

[www.dark-emu-exposed.org](http://www.dark-emu-exposed.org)

DARK-EMU-EXPOSED.ORG

Dark Emu Exposed - The Myth of Aboriginal Agriculture? - We Loved Bruce Pascoe's Dark Emu until...

[Dark Emu Exposed - The Myth of Aboriginal Agriculture? - We Loved Bruce Pascoe's Dark Emu until... 1](#)

[Narelle Friar](#)

[Sven Ouzman](#) how do you mean 'provocation'?

Why would I want to read a review of Sutton and Walshe?

I highly recommend Peter O'Brien's book 'Bitter Harvest'.

'Bitter Harvest is a comprehensive appraisal of Bruce Pascoe's book Dark Emu.

Pascoe postulates that, rather than being a nomadic hunter-gatherer society, Australian Aborigines were actually sedentary agriculturalists with 'skills superior to those of the white colonisers who took their land and despoiled it.'

<https://www.boffinsbooks.com.au/.../bitter-harvest-new...>

BOFFINSBOOKS.COM.AU

Bitter Harvest by Peter O'Brien | Boffins Books

[Bitter Harvest by Peter O'Brien | Boffins Books](#) 2

[Sven Ouzman](#)

[Narelle Friar](#) Hi Narelle, yes remiss of me not to mention Bitter Harvest. I suggest a reading of that, pascoe, gammage, Walshe and Sutton and you have the spectrum of the debate well covered. That this debate elicits such strong comments is an indication of a live, important issue. 1

[Amy White](#)

[Sven Ouzman](#) Pascoe was challenged? I would say completely debunked. 1

[Amy White](#)

[Sven Ouzman](#) Bruce Pascoe is Australia's biggest fraudster. A white man pretending to be black. 2

[Peter Veth](#)

Thanks Sven – wide ranging and comprehensive.

[Sven Ouzman](#)

[Peter Veth](#) Thanks Peter – most of what was said you were part of !

[Peter Veth](#)

Cheers – what a wonderful set of studies 

[Sven Ouzman](#)

Lily, Narelle and Visna – more than happy to address all your points at length via Zoom or similar rather than be constrained by the limited space of FaceBook comments. Much more human to speak in person or via Zoom. Welcome to mail me on sven.ouzman@uwa.edu.au. My correspondence with you on this Forum is now closed.

[Vesna Tenodi](#)

[Sven Ouzman](#) If there is anything you want to say – say it publicly. I am not interested in any behind-the-scenes discussions. It's much more civilised to speak freely.

Mal Macdonald

Closed, eh... strange how fb pages hate the TRUTH & BAN us from commenting on these sorts of pages... Now, this is the only way we can SHARE what is going on, and let the LIES and BULLSHIT be known. Its fraud!

Thanks for supporting us & share it, so everybody knows 1

Tony Tee

Sven Ouzman Ah...The "race card"... A great fail safe when you are losing the game.. Sort of like knocking the board game off the table when you have lost...

Sven Ouzman

Vesna Tenodi All material presented is published peer-reviewed research

Vesna Tenodi

Sven Ouzman Peer-reviewed by whom? By some Aboriginal industry apparatchiks, such as the Australian Archaeological Association – which declared Grahame Walsh to be "racist" for proving that the original anthropomorphic Wanjina and Bradshaw figures were not created by ancestors of contemporary tribes, but by highly advanced Pre-Aboriginal races? In protest, Grahame – in his Will – wanted all of his 1.2 million photos destroyed, but his wishes were not honoured. And, to add insult to injury, the AAA recently published Grahame's work under a different author's name. Unforgivable. 2

Sven Ouzman

Narelle Friar Yes, many Aboriginal Groups and bodies like AITSIS consider it insulting for non-Aboriginal people to use images without permission.

Vesna Tenodi

Sven Ouzman No one needs any permission, by anyone, to create or even copy any image which is in the public domain. Aboriginal bodies' illegal demands are insulting to non-Aboriginal Australians.

Sven Ouzman

Lily McVeigh No, I work at the University of Western Australia under the principle of academic freedom and appropriate codes of ethics (AAA, UWA). Note 'aborigine' is a rather out-of-date colonial word. Aboriginal or Aboriginal person is accepted nomenclature.

Vesna Tenodi

Sven Ouzman "Appropriate code of ethics"? You mean the nonsense that's been force-fed to archaeology students for couple of decades now? Telling them they must never use word "prehistory" again – because it's "offensive" to aborigines. Instead, they must call our prehistory "deep past". Well, as an archaeologist specialised in prehistory, I am happy to say I am another prehistorian, just as Rhys Jones and John Mulvaney were. According to "ethical" terms we should be called "deep past experts". They, too, never accepted the Orwellian Newspeak you chose to use.

Vesna Tenodi

Sven Ouzman Aborigine is a proper noun. Aboriginal is an adjective. 1

[Lily McVeigh](#)

[Vesna Tenodi](#) catch up my dear

'aboriginal' and 'aborigines' is so out dated.

It's First Nations now.  2

[Vesna Tenodi](#)

[Lily McVeigh](#) Of course. Our vocabulary must be "decolonised". They are just copying everything they see happening in Canada. And some of those "First Nations" in Australia consist of a grand total of three people.

[Vesna Tenodi](#)

[Sven Ouzman](#) Everybody has the right to paint and sell Wanjina and Bradshaw images. 3

[Sven Ouzman](#)

[Vesna Tenodi](#) Incorrect. Forensic anthropology nad rock art research are both strong in Australia and conducted in partnership with relevant Aboriginal groups. 2

[Vesna Tenodi](#)

[Sven Ouzman](#) Then advise them that nobody needs their permission. Nobody needs to work in any "partnership" to explore ancient rock art. And trying to enforce it – usually by way of harassment, violence, and vandalism – is both illegal and insulting to us. 1

[Royston Wilding](#)



1

[Vesna Tenodi](#)

[Royston Wilding](#) Yes, I too am not sure whether to laugh or to cry  1