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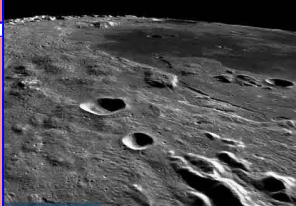
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Submission to the Parliamentary Inquiry

Vesna Tenodi

- Challenging the tenets of mainstream scientific agendas -

Special topics issue • How NASA experts and geologists are hindered by the anthropology community • Attributing human qualities to gods, animals, or objects is a universal human trait that provides perspective in understanding the universe • Cross-cultural artistic sharing created the richness of human expression from Paleolithic to modern times • Amateur historians save archaeological history from the dustbins of mainstream anthropology • Knowledge of *modern-level* Paleolithic artistic ability is kept from the public.

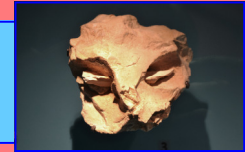


Who would you trust to date pivotal archaeological sites: anthropologists with a vested interest in 19th century evolution myths or objective experts entrusted with dating rocks from other planets?
Top: Apollo 11 Commander and 'First Man on the Moon,' Neil Armstrong, with eminent geologist, the late **Dr. Roald Fryxell**, colleague of Pleistocene Coalition co-founder Dr. Virginia Steen-McIntyre (photo courtesy of Robert Holmén).
Dr. Fryxell, Steen-McIntyre (USGS), and distinguished USGS geologist

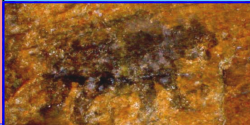


Hal Malde (pioneer of repeat photography) worked together to date the 250,000-year old Hueyatlaco site in Mexico. Their results were blocked. NASA was so impressed by the quality of Fryxell's work in general they invited him as part of the team to study the first samples brought back from the moon as well as all six Apollo landings.
Bottom: In time for *PCN* #53, Holmén, a professional animator, created a video trip to the crater named in honor of Fryxell, his cousin. See **Feliks, p.2.**

Engineer, rock art researcher and preservationist, **Ray Urbaniak**, provides additional perspective for those who may have questioned the proposed extinct cave lion Utah pictograph *with tail over its back*. He demonstrates that this is very well-known via depictions of such stretching back to Paleolithic Gobekli Tepe in Turkey 12,000 years ago. **p.13**

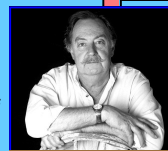


"Anthropomorphism—attributing human qualities to a god, animal, or object—is one of the universals of human cognition. Traits of the human body can be used as tools by the human mind; they can be projected onto the unknown to make it understandable." —Prof., archaeologist, and artist, **Dragos Gheorghiu, p.3**



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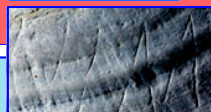
Archaeological researcher **Kevin Lynch** rescues the forgotten truth of British archaeology from the dustbins of mainstream anthropology. **p.11**



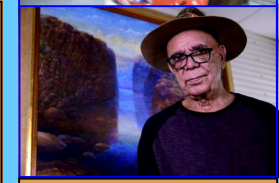
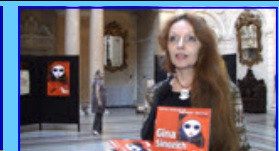
Richard Dullum, Vietnam Vet, 30-yr O.R. surgical R.N (ret.) B.S.Biol., and new copy editor for *PCN* begins the story of his personal journey into archaeological research and publication. **p.9.**



Archaeological researcher **Kevin Lynch** rescues the forgotten truth of British archaeology from the dustbins of mainstream anthropology. **p.11**



Anthropology routinely blocks proof of completely modern *Homo erectus* and Neanderthal artistic abilities from the public in order to keep spreading the myth that these people were pre-human. **p.7**



"Archaeologist and artist, **Vesna Tenodi**—former 25-yr employee of the Australian government—continues exposing false science in Australia and its use to politically squelch cultural growth among the Aborigines. Tenodi extols the vision of famed indigenous elder and Aboriginal flag designer, Harold Thomas, calling for Aborigines to depart from government-encouraged victimhood and manipulation by the Aboriginal industry and bring their new creativity into the modern world. **p.12.**



The combined skills of diverse cultures intermingled since prehistoric times to produce the depth of modern artistic expression. **p.6.**

Who would not trust NASA moon rock experts to date rocks on Earth?

By John Feliks



Fig. 1. Apollo 11 Commander and 'First Man on the Moon' Neil Armstrong with geologist, the late Dr. Roald Fryxell, at the Seminar on Space Exploration, Augustana College, Rock Island, IL, Feb. 1972. Photo courtesy of the photographer, professional animator and cousin of Roald Fryxell, Robert Holmén. Fryx, as known to his colleague PC founding member Dr. Virginia Steen-McIntyre, designed the device for collecting core samples on the moon. His team analyzed and published the first report on samples brought back from Apollo 11 and was working with the cores from all six Apollo landings (11-12, 14-17) while working with USGS geologists Steen-McIntyre and Hal Malde confirming the 250,000 year date of Hueyatlaco early man site in Mexico. Fryxell was an internationally-respected geologist who never had any trouble publishing until his Hueyatlaco work was blocked and denigrated by the anthropology community.



PC founding member Dr. Virginia Steen-McIntyre, designed the device for collecting core samples on the moon. His team analyzed and published the first report on samples brought back from Apollo 11 and was working with the cores from all six Apollo landings (11-12, 14-17) while working with USGS geologists Steen-McIntyre and Hal Malde confirming the 250,000 year date of Hueyatlaco early man site in Mexico. Fryxell was an internationally-respected geologist who never had any trouble publishing until his Hueyatlaco work was blocked and denigrated by the anthropology community.

"Knowledge is a continuum, like the sphere of the earth but with the uninterrupted vastness of a universe."

—Roald Fryxell

"He worked long hours under difficult conditions to analyze the first stratigraphic sections (cores) collected on another planet."

—[Memorial to Roald Hilding Fryxell 1934-1974](#)

In the late 1960's, NASA invited eminent U.S. geologist, Roald Fryxell (**Fig. 1**), to play a major role in the Apollo Program by giving a seminar on how to study unconsolidated ash of the first lunar samples collected by the crew of Apollo 11. NASA was so impressed that Fryxell was asked to stay as a member of the Lunar Sample Preliminary Examination Team. He remained a key member throughout the entire Apollo Program. He was lead author of the first report on sediment samples from the moon:

Fryxell R., D. Anderson, D. Carrier, W. Greenwood, and G. Heiken. 1970. Apollo 11 drive-tube core samples: an initial physical analysis of lunar surface sediment. *Science* 167: 134-7; Jan 30, 1970.

One important piece of information ignored by the anthropology community is that while working on the moon rocks from all six Apollo landings (#s 11-12 and 14-17), Fryxell was also working on dating of the 250,000-year old Hueyatlaco early man site in Mexico with now Pleistocene Coalition co-founder Dr. Virginia Steen-

McIntyre and eminent geologist Hal Malde of the USGS (**Fig. 2**), and later publishing: Steen-McIntyre, V., R. Fryxell, and H.E. Malde. 1973. Unexpectedly old age of deposits at Hueyatlaco archaeological site, Valsequillo, Mexico, implied by new stratigraphic and petrographic findings. *Abstracts with Programs—Geological Society of America* 5(7): 820-21.

International reputation

The above is not to mention that just prior to Valsequillo, Fryxell discovered the oldest human bones in the Western Hemisphere—Marmes Rockshelter, WA, dated 12,000 years old. Apart from his reputation as a U.S. geologist and archaeologist his reputation was also top-notch abroad working with some of the most important sites. The following excerpts are from *Memorial to Roald Hilding Fryxell 1934-1974*, by the friends of Roald Fryxell, including Dr. Steen-McIntyre:

International reputation

"In 1964, Fryxell and Daugherty, under a grant from the Wenner-Gren Foundation, went to Europe to demonstrate the techniques developed during the archaeological work on the Columbia Plateau ... They worked with archaeologists at sites under excavation at Combe-Grenal, Abri Pataud, and Laugerie-Haute in France, Ambrona in Spain, and Fortress of Luisbourg in Canada. At Laugerie-Haute, under excavation by Francois Bordes, Fryx demonstrated the effectiveness of his techniques by stabilizing and removing a Lower Solutrean firehearth in

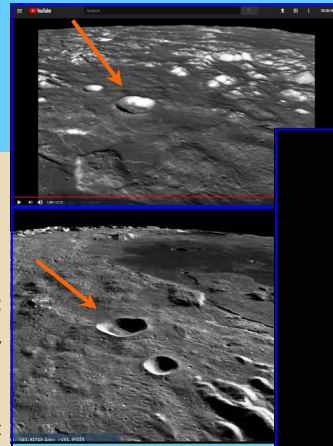


Fig. 3. Two stills from [A trip to Fryxell Crater](#) YouTube video posted in time for PCN #53 by Robert Holmén 5-19-18.

Fryxell's Crater (c. 18 km wide) is in the southwest region of the famous Mare Orientale, or "Eastern Sea," one of the most striking large features on the moon due to its multi-ring basins resembling the bull's-eye of a target ring.



Fig. 2 One of the remarkable artifacts discovered at the Hueyatlaco site in Mexico dated 250,000-years old by Roald Fryxell, Virginia Steen-McIntyre, and Hal Malde. Like the identical story of PC founding member, the late eminent geologist Dr. Sam L. VanLandingham, Fryxell was published without any difficulty until the U.S. anthropology community blocked his dating of Hueyatlaco.

its entirety ... now... at the museum in Les Eyzies."

[Eds. Note: Les Eyzies, France, one of the preeminent archaeological regions in the world; e.g., Lascaux].

"Knowledge is a continuum, like the sphere of the earth but with the uninterrupted vastness of a universe. Our formal academic categories are as arbitrary and artificial as the lines of latitude and longitude we scribe on a globe... Much better to free each man to his own sphere of professional and intellectual competence, and to benefit from his unique perspective and contributions to knowledge, whether these lie within our arbitrary academic bounds or straddle them." —Roald Fryxell

The International Astronomical Union honors Fryxell with a moon crater in his name (**Fig. 3**). The anthropology community is yet to acknowledge his contribution to dating the oldest human site in the Americas.

Eyed tools A short contribution to Aurignacian art and imagination

By Dragoş Gheorghiu PhD, Professor, archaeologist, artist

"Traits of the human body



can...be used as tools by the human

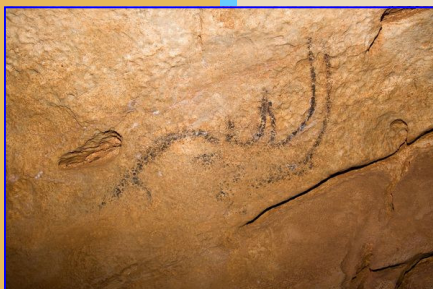


Fig. 2. Rhinoceros drawing, Coliboaia Cave, Western Romania. The cave contains the oldest known cave paintings in Central Europe radiocarbon dated at 32,000-35,000 years old. Photo courtesy of Dr. Andrei Poşmoşanu, Romanian Federation of Speleology.

mind... they can be projected onto the unknown to make it understandable."

Anthropomorphism—attributing human qualities to a god, animal, or object—is one of the universals of human cognition. Traits of the human body can prompt creative ideas and be used as tools by the human mind, e.g., they can be projected onto the unknown to make it understandable.

The human body is not the only archetype with this property. Images to be projected could also be 'zoomorphic'—assigning animal qualities to humans. The image of the animal was very familiar to Palaeolithic people. So, these two, zoomorphism and anthropomorphism were creative mental tools established early on. Quality art can result from

either one when an observer perceives a natural object that resembles the physical qualities of an animal or a human. For example, in the famous Palaeolithic sites of Altamira in Spain and Chauvet in France 3D shapes in the walls and ceilings of caves suggested animals which the artists painted directly over to create 3D images. To start from a protuberance in a cave wall to creating a whole animal shows actual steps in a Palaeolithic person's creative process. It is fascinating to compare the thinking of such painters with that of contemporary people collecting 'figure stones'—seeing animals or humans in the stones.

From comparing these, this essay on art and imagination

is meant as a continuation of *PCN's* last issue and also an addition to the exhibition "First Sculpture: Handaxe to Figure Stone" at the Nasher Sculpture Center in Dallas, presented in the *PCN #52, March-April 2018* issue.

I agree with the critique of contemporary interpretations of such objects as being called "art" as many of them are fantasies. Even some of the objects displayed in the Nasher exhibition (though my viewing is only from pictures) were not very convincing.

Stones with anthropomorphic qualities are not rare in nature. See, for instance, my selfie with a stone I found in a riverbed after viewing the Dallas exhibition (**Fig.1**). The problem is to identify with certainty the signs of an *intentional activity* that effected their shapes. For the Lower Palaeolithic it is still difficult to confirm traces of human action on various objects. However, the Upper Palaeolithic has an abundance of undoubted art productions which is one reason they are typically said to denote the emergence of a modern human mind. Due to the abundance of realism in drawings and paintings from Chauvet, Altamira, Lascaux, etc., and a perception of shapes identical with that of contemporary artists, the production of 'tools' with anthropomorphic or zoomorphic images could easily be accepted as a valid scientific hypothesis.

A characteristic of drawings on the protuberances of cave walls and ceilings is their relationship with artificial light. I.e. they must be lighted imaginatively to fully reveal their shape. I believe that a similar phenomenon occurs with possible 'tool-figures' which,



Fig. 1. The author posing with a natural rock resembling a human face found in a streambed after viewing the Dallas, Texas, Nasher exhibit Handaxe to Figure Stone.

when positioned in special lighting conditions, could have produced anthropomorphic or zoomorphic images. From the corpus of such objects, the most human or animal-like were those displaying what are referred to as "eyes." This present essay will discuss three Late Aurignacian examples. 'Aurignacian' is an archaeological tradition, with often uncertain human groups, dated c. 43,000–28,000 years ago.

The artifacts are from the Early Upper Palaeolithic site Malu Roşu, situated on the Danube terrace, in the south of Romania (for chronology see Alexandrescu *et al.* 2004). The site is located on the road potentially used by Aurignacian mobile populations (Davies 2007) to reach Western Europe through the "Danube Corridor" (see Mellars 2006). To help readers visualize the cultural context of the Palaeolithic in this region and the artists' potential for being interested in possible resemblances, I provide one of their charcoal drawings, a rhinoceros, discovered in 2009 in the Coliboaia Cave, Western Romania. It is dated approx. 32,000–35,000 BP (**Fig. 2**). It is drawn in similar technique and style to Chauvet Cave which infers a very high quality of the local art (for a comparison of the two sites see Otte 2018).

The first artifact that could have been modified to enhance an image is a small flint

> [Cont. on page 4](#)

Eyed tools, Aurignacian art and imagination (cont.)

"A characteristic of the volu-

(Fig. 3a–3d) that presents a transverse perforation filled with cemented gravel. The

cific to Palaeolithic art. Two clear examples are the famous Lion Man sculpture of Hohlen-

14 cm width) found at the same location as the previous ones (Fig. 7). When the tool maker



Fig. 3a–3d. Small flint tool from the Early Upper Palaeolithic site of Malu Roșu, southern Romania. It features a perforation filled with cemented gravel. The artifact shows intense use wear on one edge. Another side was chipped by repeated blows. With the effect of the 'eye,' the tool resembles a human or animal face from several views. Ambiguity of species such as this is specific to Palaeolithic art such as the well-known Lion Man of Hohlenstein-Stadel and the antlered "shaman" from Trois-Frères France. Photos: Dragos Gheorghiu.

metric drawings on the protuberances of walls and

cutting edge shows intense use. The opposite side of the tool was knapped off after repeated blows, the resulting platform increasing the ergonomics of

stein-Stadel, Germany, and the antlered "shaman" painting from Trois-Frères in France. In the same part of the site was

chipped out the shape of the artifact a large layer of material fractured and revealed a surface with different types and dimensions of crystallization. On the



Figs. 4–6. A chip of grey flint from the Malu Roșu site. The artifact features a little geode filled with white micro-crystals exposed during toolmaking. The geode is very visible standing in contrast to the grey background. Its attention-grabbing quality is enhanced by the shining effect of the crystals. On each side they shine and animate the "eye." The artifact, showing careful chipping around the geode, also presents ambiguous images. Turned upside down or rotated on either side it evokes different animals or even a human face. (If Fig. 6 is rotated 180° the resulting curve resembles the Coliboaia rhinoceros drawing.)

ceilings is ... they must be lighted imaginatively."

the instrument. As a result, this part of the tool resembles a human-animal face, if one turns the object on any side. Such ambiguity produced by the blurring of species is spe-

found a chip of grey flint with a little geode filled with white micro-crystals (Fig. 4), exposed during the process of tool making. The white geode is very visible, standing in contrast with the grey background, as well as from the shining effect of the crystals. This object, carefully knapped around the geode also presents an ambiguous image; if turned upside down, on both sides, it evokes different types of animals (Fig. 5). In one hypostasis (Fig. 6) the image resembles the Coliboaia drawing. On both sides the geode's crystals shine and animate the eye.

left side of the tool a perfect round shape exposes in its center a paisley-patterned geode with visible crystals. White tiny lines of white micro-crystallization are positioned in a radial pattern around the geode (Fig. 8). The same type of crystallization is to be found in two places at the center of the tool. The left side of the tool was carefully knapped following the perimeter of the round pattern to preserve its shape.

All these details, together with the general shape of the instrument confer to it a remarkable anthropomorphic character. The first trait that impresses is the 'eyes': the right open, with white eye-lids and shining iris; the left one closed, with a

The third example of an artifact with a geode under the shape of an eye is a massive rock (22 cm length,

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Fig. 7 (INSET) and Fig. 8. Massive 22cm knapped stone from the Malu Roșu site. It has possibly been worked in a way as to emphasize, perhaps deliberately, human or animal faces.

Eyed tools, Aurignacian art and imagination (cont.)

correct anatomical contour and volume of the eye-lid.

One cannot argue that the human traits are of an entirely

Acknowledgements

I would like to extend my thanks to PCN's Editor-in-Chief, John Feliks, for the kind invitation to contribute to this issue. Many thanks to Dr Andrei Poşmogănu for permission to use the Coliboaia image. Last, but not least, many thanks to M. Bogdan Căpruciu for his wise advice.

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DRAGOS GHEORGHIU is an experimental archaeologist; professional artist; pyro-technics expert; and Professor of cultural anthropology at the Doctoral School, National University of Arts, Bucharest, Romania. One of Gheorghiu's specialties is tackling the difficult subject of the spirituality of prehistoric people through experimental archaeology. Gheorghiu's experimental work and art represents attempts to reproduce perceptions common to all people to help create a more direct connection to the past and involves such universal and timeless experiences as perceptions of landscape and the shared experiences of fire, water, and sky. Gheorghiu's TimeMaps project <http://timemaps.net/> has produced minimalist documentary films without the embellishments or editing styles of other types of filmmaking to give a sense of real time in daily life in little known living communities.



Figs. 9-10. Additional views Malu Rosu artifact southern Romania. Photos: Dragos Gheorghiu.

"All these details, together with the general shape of the instrument confer to it a

At the center of the object are two small cavities suggesting the nostrils: the right one displays a white crystalline delineation. Beneath the 'nose,' another geode with crystals and a cavity on its right side suggests the shape of a human mouth (Fig. 9). In a possible attempt to smooth the surface of the figure, an intervention occurred under the left eye, creating a cavity and separating the 'jawbone' (i.e. pointed part of the tool) from the rest of the figure (Fig. 10). The 'jawbone' was better separated by a second lateral intervention at the same level. It must be noted that the two interventions were not necessary to improve the function of the tool. The functional part (with a small polished surface on the opposite side) is



Fig. 11. Resembling a Picasso and, as is common in many objects called "figure stones," two startling images perhaps enhanced seem to be displayed, a curious human-animal face in left profile, and the main figure described facing forward. Photo: Dragos Gheorghiu.

remarkable anthropomorphic character. The first trait that impresses is the eyes."

long utilization on materials of medium hardness. Of all the human anatomical fragments described, the eyes, open and closed are the most realistically represented. The open one stares hypnotically at the viewer; the nose is contracted because of the rictus of the mouth, displaying some glittering teeth (Fig. 11). The Palaeolithic artist's subtle interventions on a natural geofact may suggest a high degree of observation and imagination.

natural origin. In my opinion, the interventions at the anatomical points are too many and too precise not to be considered as deliberate interventions.

The interpretations in this essay were based on the assumption that a series of functional and non-functional objects with the same natural characteristics (geodes or perforations), found in a very narrow surface of a site, showing traces of human intervention possibly to highlight anatomical parts of human or animal heads, were the result of a deliberate intervention, we call today "art." The crystalline geodes possibly exploited to evoke the glittering eyes of different beings strongly suggests artistic and sophisticated decisions as the basis for these interventions.

As the Coliboaia drawing shows, art of the Early Upper Palaeolithic in this region was very refined and surprising in its originality. It is likely that similar skills would have extended to 3D. In support of this idea, Fig. 12 shows the now famous Neanderthal "Mask" from La Roche-Cotard, France. Dated to the same era, it has been regarded as both a tool and as a representation of the face and eyes of a human or perhaps an animal.

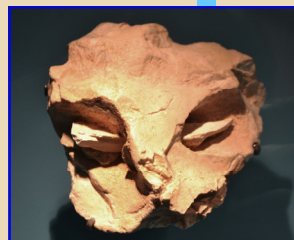


Fig. 12. The La Roche-Cotard Neanderthal "Mask," central France, dated to the same time period as Malu Rosu. Musée de l'Homme (Museum of Man). Photo: Dragos Gheorghiu.

Member news and other info

"Prof. Wakankar was the 'milestone' example for later rock art researchers, a pioneer after which later researchers

Dr. Sachin K. Tiwary, PhD, Dept. of Ancient Indian History, Culture, and Archaeology; Banaras Hindu University; Uttar Pradesh writes us about



the 30th memorial for India's eminent archaeologist Prof. V.S. Wakankar (May 4, 1919–April 3, 1988).

Dr. Wakankar gained international recognition for his archaeological discoveries and work in other fields but most importantly for his discovery of the famous Bhimbetka rock art sites in Madhya Pradesh state, central India, in 1957 (Fig. 1). He discovered and studied more than 4,000 rock shelters in India.

In 2003, the rock shelters of Bhimbetka were declared a World Heritage Site by UNESCO. Bhimbetka is considered by many to include the oldest rock art in the world. According to Dr. Tiwary, Professor Wakankar was the "milestone" example for later rock art researchers. He was a pioneer after which other researchers modeled their careers. Dr. Wakankar published more than six books and over 400 other publications. He also established the Wakankar Indological/Cultural Research Trust in Ujjain, India. Dr. Wakankar received several prestigious awards during his lifetime including, in 1975, the Padmashree award, one of India's highest civilian honors. Apart from his many other excavations in countries aside from India, Dr. Wakankar made the world



Fig. 1. Two elephants with a man riding on one of them. This is part of the prehistoric rock art complex of Bhimbetka, Madhya Pradesh, India discovered by Dr. V.S. Wakankar, 1957. Wikimedia Commons.

modeled their careers."

aware of India's unexpectedly rich and continuing ancient culture and civilization. Dr. Wakankar also lectured abroad extensively. Through his multidisciplinary approaches, Dr. Wakankar initiated many new methods and paths in the field of ancient Indian history and archaeology. His work created great awareness not only among Indian researchers but also foreigners to work in Indian rock art. He was a remarkable scholar.

DR. SACHIN TIWARY, a prolific researcher and writer, is the author of [Petroglyphs in the Kaimur Range of Eastern India](#) (a.k.a. Newly discovered petroglyph sites, Kaimur Range, Uttar Pradesh and Bihar States, India), *PCN* #35, May-June 2015.

The exchange of inspiration across cultures

The sharing of art and ideas across cultures dates back to earliest prehistoric times. Unfortunately, as discussed in recent issues of *PCN*, evidence for this is blocked from the public by the anthropology community, a community plagued by misconduct in its journals and at its conferences—and at the very top of the field (see [PCN #52](#), March-April 2018). Misuse of anthropology is part of how political groups succeed in getting modern artistic exchange blocked or maligned. Still, modern cultures with a sense of history trace their influences back to other cultures even while retaining their own traditions.

As a modern example of the positive effect of free cultural

exchange, The Mack Sisters, Yuki and Tomoko (Fig. 1), born and raised in Japan, are superb interpreters of great 'European' music and the works of Western composers. Anyone who hears them play would not wish for them to be blocked from the art that inspires them. *PCN* Layout editor had the honor of hearing Yuki in private performances and can vouch for the fact that artistic sharing transcends cultural boundaries. There can be no doubt that great artistic expression harkens back to primordial times in its power to move.

One observation to be made about 'private' performances, such as in homes with small numbers of people present, is the direct human contact. Choreographed concerts in great halls are certainly

thrilling; but just like the more natural smaller groups of Paleolithic times, more intimate settings for musical performances or the sharing of other forms of art provide a deeper communication and sense of a common human past.

To see a moving performance by Yuki and Tomoko of Czech composer

Bedrich Smetana's *The Moldau* visit https://www.youtube.com/watch?v=2_-jOevQcwI. For an interview with The Mack Sisters discussing piano four-hands, their inspirations in playing, their audience communication, etc., see: https://www.youtube.com/watch?v=h_qHD4G-pYo. -jf

> [Cont. on page 7](#)



Fig. 1. The Mack Sisters, Yuki and Tomoko, are a perfect example of how the inspirational quality of great art and music is universal and belongs to all mankind—not only to the cultures that originate it. **Top:** YouTube interview with the Mack Sisters telling some of their enjoyment in playing some of their music of Western rather than Eastern culture. **Bottom:** A moving interpretation of Czech composer Bedrich Smetana's *Moldau* by Yuki and Tomoko.

Member news and other info (cont.)

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Pleistocene Coalition founding member and expert on Paleolithic art James Harrod, PhD,

wrote regarding the dating of what has come to be called the Berekhat Ram figurine (Fig. 1).

Inspired by the reprint of Tom Baldwin's article about the 500,000-year old clearly modern-level shell engraving (Fig. 2) discovered by Eugene Dubois in Trinil, Indonesia, 1891, Jim noted the inaccurate dates for the Berekhat Ram object published in *National Geographic* and other professional venues. This is further proof of our contention last issue ([PCN #52](#), March-April 2018) that the public is not being properly informed concerning the state of the evidence regarding the capabilities of Lower Paleolithic people as portrayed by the science community both in conference ads and in publication:

"Has *National Geographic* caught up (ever)? You note they say Berekhat Ram is about 250,000 years old. Most academics writing about the figurine also cite that as the approximate date for the figurine. That date is basically incorrect, only based on a minimal date taken from an overlying stratum.

As far as my search and archives indicate, there is

one and only one published site report:

Goren-Inbar, N. 1982. The Acheulian site of Berekhat

Ram. In A. Ronen (ed.) *The transition from Lower to Middle Palaeolithic and the origin of modern man*:117–19. *BAR International Series* 151. Oxford: Archaeopress.

Goren-Inbar also published papers on the lithics and on the figurine:

Goren-Inbar, N. 1985. The lithic assemblage of the Berekhat Ram Acheulian site, Golan Heights. *Paléorient* 11, 1: 7–29.

Goren-Inbar N. 1986. A figurine from the Acheulian site of Berekhat Ram. *Mi'Tekufat Ha'Even*: 7–12.

Feraud *et al* 1983 dated the flows above and below the stratum with the figurine:

Feraud G., D York, CM Hall, N. Goren, HP Schwarz. 1983. 40AR/39AR age limit for an Acheulian site in Israel. *Nature* 304: 263–5.

Here is an excerpt from the Feraud *et al* abstract:

'We have now obtained a 40Ar/39Ar date of 233±3 kyr for the overlying flow, while the underlying flow does not give a well-defined plateau during step heating, but gives a range of apparent ages from 290 to 780 kyr,

with an integrated age of 470 kyr.'

They reported in more detail that the apparent ages for the lower flow ranged up to 778±22 ka, and integrated age for that flow 470±8 ka, and state that the artifacts were found 'near the base of the paleosol between basalt flows.' Bar-Yosef (2011) concurs with Goren-Inbar that the archaeological stratum dates 233 to 800 ka. I looked at the

Goren-Inbar site report stratigraphic profile. It



[Link to PCN #52](#)



[Link to PCN #51](#)



Fig. 1. The Berekhat Ram object often referred to as the Berekhat Ram Figurine or the Venus of Berekhat Ram. Drawing by José-Manuel Benito; Public domain.

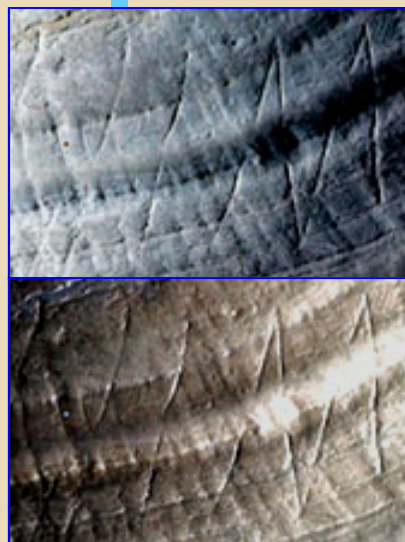


Fig. 2. Detail of the well-dated c. 500,000-year old engraved shell found by Eugene Dubois in 1891 shown in both positive and negative. Found in Trinil, Indonesia, the maker was dubbed Java Man—now *Homo erectus*. There can be no doubt that this was engraved with modern-level skill. Detail of original photo by Wim Lustenhouwer, VU University of Amsterdam.

shows that the figurine was found about two-thirds

> [Cont. on page 8](#)

Member news and other info (cont.)

"Acheulians had no problem making 'figure-stones.' The only problem is academic archaeological dogma about the evolution of art that refuses to adhere to its own dating methods when its dogmas are refuted."

—James B. Harrod, PhD

deep into the stratum, but they do not determine rate of sediment deposition.

An article I cannot locate now, states the lower flow at Berekhat Ram has palaeomag reversed. If so, it would appear to correspond to the 780 ka M/B reversal. This matches the max range of Ar/Ar dates in Feraud *et al.*

Furthermore, Bar-Yosef (1994, 1998) notes that the tool industry at Berekhat Ram is 'pre-Yabrudian,' thus prior to oldest Yabrudian, which is generally said to first occur at Tabun Unit XIII, with TL date of 302±27 ka (Mercier *et al* 2003) or 340±33 (Rink *et al* 2004) or ESR CU 387+49/-36 (Rink *et al* 2004).

Thus the Ar/Ar is between 233±3 ka and 778±22 ka, and if regular sediment deposition, the figurine at 2/3 deep (if my arithmetic is correct) would be about 695 ka. [Eds. note: I came up with a slightly different number, 598ka. However, with how much older than mainstream stories about the evolution of mental abilities goes, either one of these dates is a problem. —TB].

If one objects that we don't know the sedimentation rate, then based on the tool industry comparative dating, the minimum date is greater than 300 to 400 ka and the maximum date is around 780 ka.

I infer that the figurine may be dated somewhere between 400 and 800 ka, and definitely much older than the widely assumed dating of 250,000 which is simply the date of the overlying basaltic flow that caps the stratum. These dates put it squarely in the Late Acheulian time period, which corresponds to Berekhat Ram's Late Acheulian tool industry.

Acheulians had no problem making 'figure-stones.' The only problem is academic archaeological dogma about the evolution of art that refuses to adhere to its own dating methods when its dogmas are refuted."

—James B. Harrod, PhD

As in my reply to Jim, I believe that the mainstream archaeologists who insist we at the Pleistocene Coalition are wrong in believing that pre-*Homo sapiens* were capable of art, are in fact, the real academics in error.

In the same article where I discussed the Berekhat Ram object I also brought our readers' attention to the half million-year old decorated shell discovered in Indonesia by Eugene Dubois over a hundred years earlier ([The first artist: Comparing Blombos with an artifact dated half a million years older](#), PCN #33, Jan-Feb 2015, reprinted PCN #52). This important engraved shell artifact sat in a museum, unappreciated, until recently. With an age like that it clearly predates modern man by any mainstream standards. It also features a much greater degree of indisputably fine human workmanship than does the Berekhat Ram figure. Among many others, there are also the remarkable artifacts they are recovering from the Denisova Cave in Siberia that really shatters the idea that only *Homo sapiens* people were capable of art (see [Denisovan bracelet: Advanced technological skills in early human groups is still resisted](#), PCN #35, May-June 2015; [Those pesky Demisovans](#), PCN #43, Sept-Oct 2016; [Update and review of 'modern-level' Denisovan](#)

[culture c. 40–50,000 years ago](#), PCN #50, Nov-Dec 2017).

As seen in Fig. 2 on the previous page, detail of the engravings on the 500,000-year old Indonesian artifact should remove any doubt that the artifact was engraved by fully-modern human skill. However, this fact is being ignored while the question as to whether or not *Homo erectus* or Neanderthals had any art is still being posed. Now, the age of those discoveries is being pushed back farther, which makes them even more remarkable. —TB

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, [The Evening and the Morning](#), is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published ten prior articles in PCN focusing on Calico and early man in the Americas.

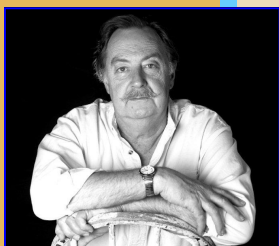
Links to all of Baldwin's articles on Calico and many other topics can be found at:

http://pleistocenecoalition.com/index.htm#tom_baldwin

Archaeological research: A personal journey

By Richard Dullum

"The real deal of doing re-search in



the literature, the questions and correspondence with experts, re-checking facts and organizing effective and convincing presentations of evidence is all part working as a team."

Ever since reading *Forbidden Archeology* by Michael Cremo and Richard Thompson in the sections concerning British archaeology, particularly the work of James Reid-Moir, I saw potential for re-examining his body of work in its entirety, to prove that he was on the right track. The real catcher in the whole process to come was the iconic Red Crag Portrait, a fossil scallop shell from the Pliocene

Era with a 'happy face' carved into the shell, which also includes a piercing at the top (presumably to string the shell as a personal ornament) stuck in the middle of a geological formation. See [The Red Crag portrait, an enigmatic shell artifact from the late Pliocene of Great Britain](#), R. Dullum, PCN #10, March-April 2011.

James Reid-Moir (**Fig. 1**) was part of the scientific commission which evaluated the Red Crag shell in 1919 for authenticity. The commission concluded that the shell was a real artifact of the British Pliocene. They chose to hold this evidence until/and if more evidence corroborated the find.

One of the curious responses to a September 2008 request from Michael Cremo and me to the last known owners of the shell, the Stopes family, trying to see if it still existed somewhere, resulted in a December 2008 article from the curator of the Stopes Collection. Wenden-Smith sent me a copy of his article on Stopes in January 2009. The article's intention was to lay to rest any validity of the Portrait and was stuck into the middle of *Lithics'* 'Great Prehistorians' issue. It seemed to M. Cremo and myself that

this was a lot of bother for such a supposedly small issue—i.e. to have the owner and publisher of *Lithics* devote a seven-page article about Henry Stopes, who was not a great prehistorian, but whose Collection he happened to curate for the Stopes family.

The Stopes family is not a particularly friendly bunch when it comes to archaeological research investigation.

With the mainstream dismissal of the Portrait, it made curious sense that this was an area worth pursuing. Somehow there was a tender spot worth probing, perhaps one of the closet doors shut on Reid-Moir's work wasn't completely closed somewhere. It was right at this time in the chase that Kevin Lynch contacted me about the possibility of working together to excavate James Reid-Moir's life story and his work in Ipswich. Ipswich is the town where Reid-Moir lived and where Kevin currently does live.

Teaming up with Kevin proved to be the extra push needed to do a *mini*-forbidden archaeology-like investigation into Reid-Moir's work and times, and to see if the archaeological community would recognize a native son—ignored for most of a century.

The series of articles Kevin and I have written since that

time ([Ancient tools of the Crag](#), PCN #12, July-August 2011; [Ancient tools of the Crag Part 2](#) and [Part 3](#), PCN #14, Nov-Dec 2011; [Who was Red Crag Man](#), R. Dullum, PCN #16; [James Reid-Moir's Darmsden legacy](#), PCN #18, July-August 2012; [Darmsden](#)

[Pit: at the edge of British archaeology](#), PCN #22, March-April 2013; [James Reid-Moir was right on track 100 years ago](#), PCN #28, March-April 2014; [Forgotten heroes of archaeology: James Reid-Moir, FRS, 1879-1944](#), PCN #29, May-June

2014; [A forgotten hero of archaeology back into public awareness](#), PCN #30, July-August 2014; and about 15 other related articles all of which are available at [pleistocenecoalition.com](#)) plus five years of Kevin's untiring efforts in the local community, the Prehistoric Society and the Linnean Society, have led to official recognition of Reid-Moir.

Any archaeologist doing similar work would be proud of these results, and while not even what most might call an avocational archaeologist, I had the privilege to assist, discover, and communicate this investigation in process having a supportive publication venue in *Pleistocene Coalition News*. This story,

> [Cont. on page 10](#)

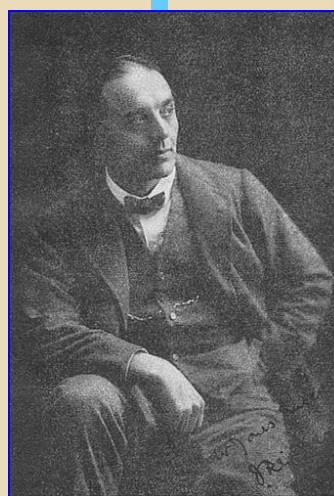


Fig.1. James Reid-Moir as a young man.

Archaeological research: A personal journey (cont.)

"Teaming up with Kevin proved to be the extra push needed to do a mini-forbidden archaeology-like investigation into Reid-Moir's work and times, and to see if the archaeological community would recognize a native son— ignored for most of a century."

apart from rehabilitating James Reid-Moir, shows what unexpected discoveries await those who choose to re-investigate cases in *Forbidden Archeology*. I think the journey itself and the thrill of discovery is the impetus behind anyone choos-

ing. It's the scene of a possible human activity, which may have left clues to their authors.

In Kevin's investigation of Darmsden Pit ([James Reid-Moir's Darmsden legacy](#), PCN #18, July-Aug 2012;

us, the Ipswich Museum's basement storage areas contained most of Reid-Moir's artifacts, including a skeleton in a closet. All of Reid-Moir's papers were recovered and photographed with much time and effort by Kevin from the local records office, including a letter in French, from the Abbe Brueil, a noted and versatile French archaeologist and geologist of the time, which, being handwritten, we haven't yet been able to translate. Also included was Reid-Moir's last unpublished paper which he submitted on the eve of WWII. It examines a collection of Miocene-dated implements from central France.

The whole point of this essay is to cheerlead for avocational archaeologists in this day and age. You can make a difference! You can follow the science where it leads and be a part of the whole discovery process. This has the added benefit of knowing for yourself that this work is real! It is not a game; the stakes are the future of truth in archaeology.



Fig. 2. Fig. 5 from [James Reid-Moir's Darmsden legacy](#) by Kevin Lynch and Richard Dullum, PCN #18, July-August 2012. **a.)** Drawing by Kevin Lynch of the artifact at right which is 14 x 13 x 7cm). **b.)** Artifact apparently eroded out of the pit sidewall and discovered by Jenny Lynch. It turned out to be a handaxe. Being a surface find, it could belong to any geological era, but lying at the base of the bank, it is not hard to imagine that it fell out of the bank.

ing to spend time in archaeology, in any way.

The real deal of doing research in the literature, the questions and correspondence with experts, rechecking facts and organizing effective and convincing presentations of evidence is all part working as a team, and adding to that accomplishing goals more effectively is what I would recommend for anybody wanting to participate. I was able, through the resources of the Missouri State University (MSU) Library, to locate, copy and file to me personally, all the articles Reid-Moir wrote through *Scientific American*, from 1921 to 1935, 27 in total.

Doing avocational archaeology on the ground is an area where we all need to keep in mind that a site is very much like a crime scene, where the work is heavy on method, locations of objects in the site and documenting this by photography and witnesses, if possible. A reinvestigation of an old site is the same

[Darmsden Pit: at the edge of British archaeology](#), PCN #22, March-April 2013) the site was pretty much untouched since Reid-Moir's day. The access cut-through revealed, just by close visual examination, the layers of pre-glacial sand and gravels that missed being covered by the glacial chalky boulder clay. While Kevin was examining the layer of sand and gravels laid down by Pliocene rivers, he discovered an Acheulian-style hand-axe weathered out of this cut-bank, a tool much like Reid-Moir's artifacts found here 100 years earlier (**Fig. 2**). This is what I would call a confirmation of Reid-Moir's discovery there, and as close as an avocational archaeologist can get to it.

To any aspiring avocational archaeologists: While engaged in your research, don't forget to check museums where artifacts from the past have likely been stored and could be re-examined. Fortunately for

RICHARD DULLUM, a surgical R.N. working in large O.R. for the past 30 years retired this July though remains a researcher in early human prehistory and culture. He is also a Vietnam veteran with a degree in biology. In addition to his work with Kevin Lynch, he has written eight prior articles for PCN.

All of Dullum and Lynch's articles in PCN can be found at the following link:

http://pleistocenecoalition.com/index.htm#Dullum_and_Lynch

I turn detective to hunt down Reid-Moir's lost trunk

By Kevin Lynch

"On contacting them again



I was informed that they could not locate Moir's trunk. They said that the reference number I gave them was not even one of their format and that they had nowhere else to look."

Earlier last year I finally got down to investigating the "Reid-Moir Trunk"

which Caroline MacDonald, of Ipswich Museum had told me about before taking up

her new position at London Museum.

Because of earlier commitments it had taken me several years to

get down to researching it, but I was now ready, I approached Ipswich Museum, quoting the reference number I had been given, and told them, of course, I understood that it would take them a while to locate and prepare it for me to delve into. Several weeks passed and as I had heard nothing from them I approached them again. "We have a bit of a problem" I was told, "we cannot find it." I informed them that Caroline had told me it was in the cellar. *PCN* readers will recall, I had visited the cellar earlier, photographing Moir's artifacts.

I left the reference number with them and agreed I would contact them again in a few weeks, some time later they contacted me and told me that several years ago Moir's trunk had been sent to the Suffolk Records Office, luckily also in Ipswich.

I presented myself at the Records Office help desk and gave them the location references Caroline had given me, I again explained that I was aware it would take a while to locate and prepare the contents for me to view, I explained that Ipswich Museum had sent me, and that the trunk had been deposited with them for "safe keeping," years earlier.

Weeks went by and I heard nothing. On contacting them again I was informed that they could not locate Moir's trunk. They said that the reference number I gave them was not even one of their format and that they had nowhere else to look. One member of staff told me he had worked there for 30 years and that he certainly knew nothing of it. I began wishing I had enlisted the help of Caroline before she left as she seemed to have more information than anyone else.

I then got a chance stroke of luck several weeks later when the Archivist—who had been on vacation—came to my rescue. She said that she would investigate their cellar with a view to locating the trunk. I was told that if particular items had not been requested for several years that "stuff" gets locked away. Although it would always be kept, purportedly less interesting material tends to be locked away.

Weeks later the archivist contacted me and told me that she had found the trunk! I arranged to view the contents and photograph whatever I found interesting. So, over the next several weeks I spent hour after hour poring over the contents, box by box, book by book (Moir had kept scrapbooks). I now understood that this was Moir's 'hard drive' back then. Press cuttings, letters, etc., had been carefully glued in to place in these huge scrapbooks. Week after week I pored over Moir's life as it unfolded before me. Train tickets to Cromer appeared. Hotel bills where he stayed in Cromer (my favorite hotel as well) and Hotel de Paris dated 1919 appeared as well. Also appearing, a receipt for Moir's favorite guesthouse, featuring tea in the afternoon, break-

fast at 8.30 with a copy of *The Times* newspaper.

I became a frequent visitor to the Records Office, often chatting with the archivist who had now become more and more interested in my research. We even found out that a distant relative of hers possibly worked with Moir.

As my time at the Records Office came to an end, I was asked if I would prepare something for their website, explaining who Reid-Moir was. As hard to believe as it might seem, until now, no one there had even heard of him. It was felt that it was important to tell the general public of Ipswich who this man was. It had become evident that at the time he was regarded very fondly by Ipswich Society, putting Ipswich firmly on the map for his expeditions into East Anglian archaeology. For someone as important to the history of Ipswich as Reid-Moir it would have been such a tragedy were he to remain forgotten.

Here is the link to my article now featured on the Ipswich Records Office website:

<https://www.suffolkarchives.co.uk/people/suffolk-men/james-reid-moir-fls-frs-1879-1944/>

KEVIN LYNCH is a retired British businessman, amateur archaeologist, archivist and member of the Prehistoric Society of Britain. He and his wife live in Hadleigh, Suffolk, UK. An avid collector of flints from his local countryside and beaches, Lynch's specialty is British archaeology of the late 19th and early 20th centuries and the life and works of J. Reid-Moir. He and Richard Dullum have blended their interests in prehistory to write informative articles related to the hey-day of British archaeology at the turn of the 20th Century.

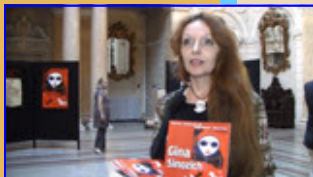
All of Lynch's and Lynch and Dullum's articles in *PCN* can be found at the following link:

http://pleistocenecoalition.com/index.htm#Dullum_and_Lynch

The circles of evil

By Vesna Tenodi, MA archaeology; artist, writer, and former 25-year employee of the Australian Government

"Ac-claimed Aboriginal artist



Harold Thomas... an educated Aboriginal elder ... is horrified by these Government attempts to legally regulate who can be inspired by what imagery."

In my 2nd article of PCN #52, [Federal Inquiry into Aboriginal-style art](#), I

urged those who were interested in protecting freedom of expression to visit the provided link and download some of the submissions.

The latest submissions from the Queensland Government (No. 151) and the Arts Law Centre of Australia

(No. 149) contain good examples of political and bureaucratic gobbledegook, intended to deceive and mislead the reader into believing there are some legal grounds to their demands.

To those who want to know more, I recommend—in contrast to most of the submissions, which are all in the same vein—reading the submission by the acclaimed Aboriginal artist Harold Thomas (**Fig. 1**). His paper (No 48 on the list) shows the clear, progressive thinking of an educated Aboriginal elder, trained in fine arts, who is drawing inspiration from European artists including Delacroix, Caravaggio and Degas. Thomas is horrified by these Government attempts to legally regulate who can be inspired by what imagery. He is equally disturbed by the ways that are being proposed to punish disobedient artists influenced by "forbidden" themes.

Thomas is appalled by this Inquiry's attempts to keep contemporary Aborigines in the primitive and hostile stone-age mentality and the worldview that was invented for them by the Aboriginal industry. For decades he has been calling for his people to snap out of the victimhood mode of thinking, to stop this practice of taking, and giving nothing in return, and to start living in sync with the contemporary world. He is calling for the Aborigines to become *modern* Aboriginal people.

This Federal Inquiry is a perfect textbook example illustrating how public opinion can be manipulated by endless repetition of some selected—albeit false—claim. They bolster these falsehoods by then pointing to those who ostensibly support them, while persecuting anyone who dares to disagree.

It is a perfect example of how any ideological tyranny can be implemented by constantly brainwashing people until they start believing that what they are told represents their own thoughts and their own opinions.

The Nazis did it with their "Übermensch" theory of the master race embraced quickly and enthusiastically by almost everyone.

The Communists did it with their theory of social justice and equity, calling for a revolution to implement what might sound sensible to any humanist but what we all now know was just a means to an end. The final aim was for party apparatchiks to grab power and rule by fear.

The Aboriginal industry does it with their theory of Aborigines as the "first people" who must be revered and any of their "inventions" held sacred.

What these regimes have in common is that the core theory sounds plausible, even appealing, and can easily resonate with people. Later, however, they start parroting each other and over time the perception is created that it is an opinion and ideology held and embraced by all.

Such ideological tyranny starts from the top down.

The idea is conceived, and the implementation strategy is developed, by a small group of people at the top. The



Fig.1. Acclaimed Aboriginal artist, Harold Thomas, designer of the Aboriginal flag is a firm advocate of the indigenous people of Australia snapping out of the victimhood and "false" prehistoric roles the Aboriginal industry has been keeping them caged up in for decades. Photo: ABC News.

steps are outlined for how to pass their consensus down, to cascade through the tiers of government until it reaches the masses, who have little chance of hearing any different opinions, theories, or ideas.

To provide some balance to this one-sided argument and inform people of the actual truth, my group of artists are now running a number of events to educate people about the facts concerning copyright and intellectual property laws, as well as about these extreme attempts to stifle debate within Australian society.

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master's Degree in Archaeology from Univ. of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric cave art and pottery. In Sydney she worked for 25 years for the Australian Government and ran her own business. Today she is an independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. She is developing a theory of the Pre-Aboriginal races which she has called the Rajanes and Abrajanes. In 2009, Tenodi founded the DreamRaiser project, a group of artists exploring iconography and ideas contained in ancient art and mythology.

Website: www.modrogorje.com
E-mail: ves.ten2017@gmail.com

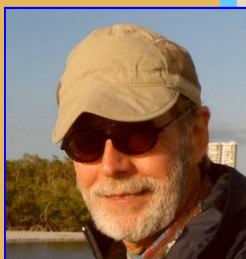
All of Tenodi's articles published in *Pleistocene Coalition News* can be found at the following link:

http://pleistocenecoalition.com/#vesna_tenodi

Refined thinking regarding Ice Age animals in rock art, Part 2

By Ray Urbaniak Engineer, rock art researcher and preservationist

"Not only does this suggest a date for the painting but



it also makes for another problem in standard writings on prehistory. Namely, it would make the prehistoric American painting and the carved relief from Gobekli Tepe contemporaneous with each other."

In an article titled, [Reassessing the Clovis people and their artistic capabilities, a preview](#) (PCN #51, Jan-Feb 2018), I introduced a remarkable pictograph I had discovered in a Palo cave near my home in Utah. I tentatively identified the painting as an extinct American cave lion (*Panthera leo atrox*). In the following issue, I added more details about the pictograph including support from an professional archaeologist friend (also a drone archaeological photography expert) who has done a lot of work in a cave in France ([Refined thinking regarding Ice Age animals in rock art](#), PCN #52, March-April 2018). Mark found the interpretation right-up convincing. In that article I provided several comparisons with lion photographs and paintings including an example from the famous French Paleolithic site of Chauvet Cave.

In this brief article, I address the rare expression of a tail which appears to stretch all the way over the animal's back and suggest some important implications.

First, the position of the tail extending all the way over the back may not be so commonly portrayed but it is well-known nonetheless, a quality portrayed all the way back to the Paleolithic. See **Fig. 1**.

The middle *bas relief* is from the famous site of Gobekli Tepe in Turkey and is dated to c. 11,000 years old. Note that this date matches the long-believed extinction date for the American cave lion. This is an important observation as it suggests a possible date for the Utah pictograph. Not only does this suggest a date for the painting but it also makes for another problem in standard writings on prehistory. Namely, it would make the

prehistoric American painting and the carved relief from Gobekli Tepe contemporaneous with each other during the late Paleolithic. This is significant again as it would prove that the Clovis people, often regarded as of little artistic skill by European standards, were beyond any doubt just as proficient artistically as the artists at the core Asian sites in Turkey and Afghanistan.

I hope that the comparisons provided will satisfy any skepticism that the animal depicted in the cave painting is indeed an extinct American cave lion and, in fact, the only such depiction so far known.

Finally, comparing and noting how similar are lion depictions from three different cultures widely separated geographically or in time clearly shows virtually no difference between the *capabilities* of these three distinct cultures. This fact, [Eds. Note: The Gobekli Tepe site was covered in detail in Dragos Gheorghiu's article [Gobekli Tepe: A hunter-gatherers' architectural world map](#) (PCN #41, May-June 2016).]

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at

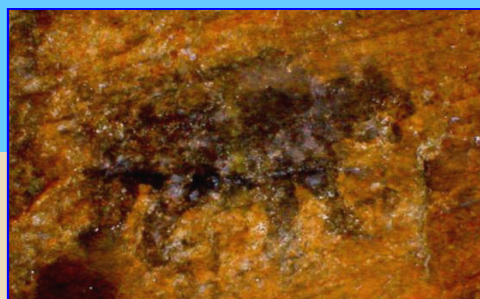


Fig. 1. Comparing the similarity of lion depictions with the tail over the back from three different cultures widely separated either geographically or in time. **Top:** proposed depiction of the extinct American 'cave lion' (Photo: Ray Urbaniak). **Middle:** a virtually identical portrayal, though in carved relief form, from the 11,000-year old site of Gobekli Tepe in Turkey (Wikimedia Commons). **Bottom:** a more modern 3rd century A.D. schist carving from Afghanistan, Shotorak Monastery, (Wikimedia Commons). Image flipped for comparison.

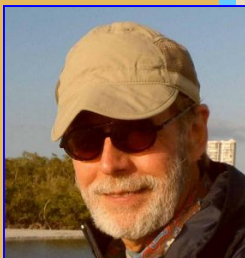
heart with many years of systematic field research on Native American rock art, Urbaniak has written many prior articles with original rock art and petroglyph photography for PCN which can all be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

The giant bear and other megafauna and oral tradition

By Ray Urbaniak Engineer, rock art researcher and preservationist

"After a few generations



of targeting the young megafauna, which were more vulnerable, this could have accelerated their extinction. This is a thought that I have not heard mentioned before."

I have written in previous articles how the giant beaver and mammoth descriptions were passed down through Native American oral tradition

in the North West of the continent. The petroglyph panel shown in this article (**Fig. 1**) is from the Fremont Indian culture in Utah.

The giant short-faced bear lived in Utah. Bones dating to less than 11,000 years ago have been found and dated. This doesn't mean that they didn't survive even longer, but it does mean that the animal definitely had human contact in what is now Utah.

This panel is not 11,000 years old since it shows the hunters using bows and arrows. However, the Bears exaggerated size in comparison to the hunters and the other animals is something you would expect from a story passed down through oral tradition.

The giant bears were huge, but the depiction passed down was exaggerated. This animal got as large as 2500 pounds in North America and 3500 pounds in South America. It stood 11 -12 feet tall when on its hind legs.

The idea that the Clovis people hunted megafauna to extinction is believed by some and disputed by others. Some claim that the Clovis people only hunted injured, sick or old megafauna such as the Mammoths. They even say that they probably scav-



Fig. 1. Giant bear petroglyph of the Archaic or Fremont Indian cultures, west of Moab, in eastern Utah. Presently dated as much as 8,000 years old though it may be as little as 700 years old. It is a well-known petroglyph located on the northern side of the Colorado River. Wikimedia Commons.

enged Mammoths that were killed by other animals such as the Saber-toothed cats and American cave lions.

What if this is true, and they didn't primarily hunt the largest animals? What if they primarily targeted the *young* megafauna!

I thought I would follow this idea to its likely conclusion: After a few generations of targeting the young megafauna, which were more vulnerable, this could have accelerated their extinction. This is a thought that I have not heard mentioned before. In this way they could have inadvertently kept the population sizes from growing until the populations eventually collapsed from old age.

This doesn't mean that there weren't many variables involved in the extinction of the megafauna. Other factors such as disease, an exploding comet, and climate change were all likely contributors.

However, I believe that targeting the young is a more logical explanation for people hunting for survival rather than trophy hunting as we do today. This is the strategy that lions use when hunting very large animals, so why do we think the Clovis would hunt the largest and most dangerous animals?

Here is some supporting evidence for the idea that I recently found in a new book by Craig Childs:

The San Pedro River flowing out of Mexico into southeast Arizona is peppered with Clovis sites with processed mammoths and bison, particularly the Lehner Mammoth Kill site, where at least a dozen young mammoths have been found with projectiles, butchering tools, camp fires, and the bones of bear, camel, tapir, bison, and horse.

–Childs, C. 2018. *Atlas of a Lost World: Travels in Ice Age America* (Kindle Locations 3577-80). Knopf Doubleday Publishing Group. Kindle Edition.

Childs goes on to say:

In the Ach Valley of southern Germany, young, nursing-age mammoths were hunted in the spring and early summer.

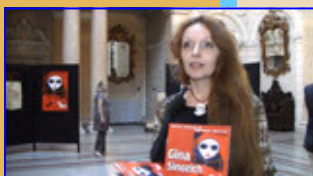
–*Ibid.* (Kindle Locations 301-302).

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art, Urbaniak has written many prior articles with original rock art and petroglyph photography for PCN which can all be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

Submission to the Parliamentary Inquiry

By Vesna Tenodi, MA archaeology; artist, writer, and former 25-year employee of the Australian Government



"Repetition does not transform a lie into a truth."

—Franklin D. Roosevelt

In my 2nd of two articles last issue, [Federal Inquiry into Aboriginal-style art](#), I

gave an overview of the Inquiry and noted some of the players involved in attempts to block the free expression of art in Australia. Below is the official supplementary submission a colleague and I sent to the Inquiry Committee.

The committee wanted to keep it a secret, so we withdrew it. Our first submission was published on their website as No. 129. This is the original verbatim supplementary submission for the record. [Eds. Note: Due to the nature of the document and it not being an article we make an exception to our 3-pp limit and reproduce it here in full.]

SUBMISSION TO THE PARLIAMENTARY INQUIRY into the growing presence of inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products and merchandise for sale across Australia

January 2018

Committee Secretary

House of Representatives Standing Committee on Indigenous Affairs

PO Box 6021, Parliament House, Canberra ACT 2600

IndigenousAffairs.reps@aph.gov.au

From: *Vesna Tenodi*, M.A. Archaeology, Dip. Fine Arts, artist and writer, and *Donald Richardson*, OAM, B.A., Dip. Art, T. Dip. Art, RSASA

Dear members of the Inquiry Committee,

Thank you for the opportunity to submit our further thoughts on the subject on which this Inquiry is focused and our comments on the submissions received and published so far.

Introductory Notes

We note that a number of submissions as published on the Inquiry website are not addressing any of the terms of reference. Instead, those submissions are either emotional outbursts or false accusations made against the souvenir industry. We ask that you reject them as ingenuine. Some are tedious litanies of politically-prescribed ideology, or repetitive copy-and-paste exercises. Some contain more than a hundred pages, as if believing that verbosity

would turn a silly idea into a logical argument. And that repetition will give those opinions some credibility. Repetition does not transform a lie into a truth.¹

But the Aboriginal industry seems to follow Joseph Goebbels' tactic: "Repeat a lie often enough and it becomes the truth," which has become a law of propaganda, as adopted by a number of Australian "experts."²

We note that the "Fake Art Harms Culture" campaign—which led to this Inquiry—is well orchestrated, with "invitations" apparently sent to a number of Government departments and agencies, and with the media jumping on the bandwagon to further vilify the souvenir industry. In their eagerness to be politically correct, a number of articles have appeared, spreading false information and misrepresenting what the Inquiry is about.³

There was another article in the *Sydney Morning Herald* of 9 December 2017, which was far better researched and contains—for a discerning reader—some important in-

¹ Franklin D. Roosevelt, 26 October 1939.

² One good example is Robert Bednarik, who runs the IFRAO (International Rock Art Organization) as well as Auranet (Australian Rock Art) and falsely claims, under the IFRAO Code of Ethics, Issues of Ownership: "3(4). Copyright and ownership of records: *In regions where traditional indigenous owners exist, they possess copyright of the rock art designs.* Members wishing to reproduce such designs shall make appropriate applications. Records made of rock art remain the cultural property of the rock artists, or collectively of the societies these lived amongst." Bednarik knows that there is no copyright on prehistoric rock art, and that Australian and international Intellectual property laws do not apply to ideas. Also, he is fully aware that "permission" from Aborigines, for using such designs, is not required. But those simple facts do not stop him from spreading lies.

³ Two articles published in the *Sun Herald* on 26 November 2017 served to incite anger in ill-informed readers and even more rage in Aborigines, by deliberately misinterpreting the facts. The feature article on Pg. 2, as well as Editorial on Pg. 28, falsely claim that some breach of "Aboriginal copyright" is going on, and are painting souvenir dealers as criminals. In print, the feature article had the bombastic heading: "Boomerang bandits: study shows most Indigenous souvenirs are fake," which was changed for the online version. Both articles are spinning the same distorted story:

<http://www.smh.com.au/federal-politics/political-news/indigenous-art-groups-call-for-crackdown-on-fake-art-20171121-gzpst3.html>

Editorial on page 28 is also a nice piece of propaganda:

<http://www.smh.com.au/comment/smh-editorial/art-theft-20171124-gzs28k.html>

> [Cont. on page 16](#)

Submission to the Parliamentary Inquiry (cont.)

"In their eagerness to be politically correct, a number of articles have appeared, spreading false information and misrepresenting what the Inquiry is about."

"One cannot 'misappropriate' an image, symbol, design or style that is in the public domain. The public domain means it belongs to everyone, and can be freely used by anyone."

formation that the Aboriginal industry is trying to hide.⁴

Some submission writers are using this Inquiry to regurgitate the same thoughts that have been published many times over the years. Politically-prescribed and legally-concocted "codes of conduct" and "protocols," invented by the Aboriginal industry, are propagated in a way that can mislead any naive reader into believing that such "protocols" are actually enshrined in law. As a consequence, alleged "sacred customs" that have never actually existed have become mandatory in all public institutions and agencies.⁵

Terms of reference: The definition of authentic art and craft products and merchandise

In our submission of 8 November 2017, published as No. 129, we detail the true meaning of terms used in the "Fake Art Harms Culture" campaign. The keywords as promoted by the Arts Law Centre are echoed throughout most of the submissions, and are well illustrated with angry Aborigines throwing "fake" souvenirs as shown in the video in Submission 91.1, as well as in the "promotional" video released on 25 Novem-

ber 2017, reinforcing the same false claims.⁶

And again, the Aboriginal industry is determined to keep calling every item not created by an Aborigine "fake" or "inauthentic." Most authors seem to be unaware, or are unable and unwilling to comprehend the meaning of the term "**misappropriation.**" One cannot "misappropriate" an image, symbol, design or style that is in the public domain. The public domain means it belongs to everyone, and can be freely used by anyone.

How to fight lies in a country where telling the truth is forbidden?

Among the most appalling submissions is the one by the Australian Council for the Arts (No. 96). This taxpayer-funded organization lists what it wants protected as "indigenous."⁷ The Australian Council's list, on Pg. 5, is repeated on pages 11 and 12, again falsely claiming that those are "Aboriginal cultural products" and their "traditional cultural expressions."⁸

Submission No. 96 also contains the worrying information that the Australian Council for the Arts has "invested" 13.1 million dollars to "First Nation"

in 2016-17, for various activities, including "capacity building." The Australian public needs to know that "capacity building" is funded under other Federal Government programs and falls into the area of community work rather than art. The submission also calls for treating arbitrary "protocols" as law. The Australian public needs to know that such protocols do not exist and never existed in the ancient, real Aboriginal culture.⁹ These protocols were made up by lawyers.

This type of demand for the enforcement of Aboriginal monopoly on the arts and crafts community as well as on the souvenir market is mirrored in other submissions, by other taxpayer-funded organizations.

(Since this entire exercise is funded by the taxpayer, we have the right to know how much this campaign and its associated Inquiry is going to cost the Australian taxpayer?)

In this submission, we initially intended to provide our assessment and critique of the other submissions published so far. But then we realized that this Inquiry is just another concerted effort by taxpayer-funded organizations, Aboriginal art centers (some of which received taxpayer

⁴ *Sydney Morning Herald*, <http://www.smh.com.au/good-weekend/the-booming-trade-in-fake-indigenous-art-20171122-gzqyam.html>

⁵ One example is the supposedly ancient "Welcome-to-Country" ceremony, which never existed in real Aboriginal culture. The welcome-to-country ceremony was invented by entertainers Ernie Dingo and Richard Walley in 1976, for a play in Perth.

⁶ The video is available online (<https://www.youtube.com/watch?v=n1s1Qi815k>) accompanied by the Aboriginal industry propaganda: "Revealed: Study shows most Indigenous souvenirs sold to tourists are FAKE—prompting calls to make counterfeit items illegal. As many as four out of every five Indigenous souvenirs sold to tourists are fake, a parliamentary inquiry has been told. The Indigenous Art Centre Alliance's (IACA) submission towards the investigation into Aboriginal and Torres Strait Islander craft products, claims 80 per cent are inauthentic. The group state many items are often misrepresented to travelers and are calling on the government to make it illegal to sell or supply them."

⁷ Submission No 96, Pg. 5, lists printmaking, screen printing, linocut, textiles, ceramics, glass, wood, bead work, photography, multimedia, media, and sculpture, none of which was invented by Aborigines nor belongs to their "ancient tradition."

⁸ Not only arts and crafts, but musical instruments, sculpture, carving, pottery, terracotta, mosaics, woodwork, metalware, jewellery, weaving, needlework, rugs, costumes and textiles—if there are a couple of dots anywhere on such products, it must be called "Aboriginal."

⁹ As detailed by the Aboriginal elder Goomblar Wylo, in the book *Dreamtime Set in Stone—the Truth about Australian Aborigines*, by Vesna Tenodi and Goomblar Wylo. For his sincerity and courage to tell the truth he was run out of Katoomba by a group of violent fake Aborigines and now lives in Queensland.

> [Cont. on page 17](#)

Submission to the Parliamentary Inquiry (cont.)

"One example is the supposedly ancient 'Welcome to-Country' ceremony, which never existed in real Aboriginal culture. The welcome-to-country ceremony was invented by entertainers Ernie Dingo and Richard Walley in 1976, for a play in Perth."

funds for decades), and Government Departments and agencies. It is obvious that most of those invited to make submissions felt compelled to proclaim their support for this type of further empowerment of a group of people who are already "the most privileged and most pampered people on earth," as described by Kerryn Pholi.¹⁰

To their credit, some of those "invited" refused to say what they were expected to say, and showed courage by going against the tide. We congratulate the Department of Immigration and Border Protection, for declining to participate in this harassment of souvenir importers.

In this race to outdo each other in political correctness, most of the other submissions, like those from the Arts Law Centre and Australian Council for the Arts, demand protection against the "misappropriation of traditional cultural expressions." They demand a ban on imported souvenirs, prohibition of "sacred motifs" being used by non-Aboriginal people, and call for criminalization and penalties for "offenders" who dare to paint in "Aboriginal style."

These authors are also fond of quoting, *ad nauseam*, Article 23 of the Universal Declaration of Human Rights, which was adopted and proclaimed by General Assembly Resolution 217 A (III) of 10 December 1948, but keep silent on the far more important Article 19 of the same Human Rights Resolution, 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 regardless of frontiers."

Concerns for the safety and wellbeing of the souvenir industry workers

The assertion of cultural ownership of style, expression, and inspiration is already making Australia a laughing stock overseas, with the British critics laughing at the notion that repetitive patterns should be regarded as "art."¹¹

In view of long history of Aboriginal violence against non-Aboriginal artists, our main concern now is the safety and wellbeing of everyone within or connected to the souvenir industry.

This Inquiry, driven by the Arts Law Centre's false and hate-inciting claims, has already caused a lot of grief to souvenir makers, importers and vendors.

We conducted research of our own, interviewing souvenir shop owners and their staff. Some have been terrorized in the past by Aboriginal "protesters" yelling in front of their shops. But the harassment has become far worse, they have told us, since the start of this campaign. Their staff is harassed, their visitors are bullied and their lives are threatened. They are experiencing more abuse by the "objectors" emboldened by this campaign, and are bracing themselves for more to come.

Having a first-hand experience of what Aboriginal hate and anger can do, our heart goes out to good people who are

being vilified by this campaign. From the manufacturers and importers, to the shop owners and market stall holders, to tourists who would no longer have the right to choose what they want to buy, we feel sorry for all of them.

If any souvenir dealer sells an item which is in breach of a specific artist's copyright, there is very good Copyright law in place to protect against such practice. But a vast majority of souvenir dealers conduct their business within their legal rights. Therefore, we fully support their right to manufacture, import, display and sell souvenirs made in any style they choose, as long as they are using patterns and symbols that are in the public domain.

Advice to the souvenir industry: Aboriginal hate is forever

We were also appalled by a number of submissions which mention our *Wanjina Watchers in the Whispering Stone* sculpture, in the most derogatory and slanderous way, and in breach of Copyright law and the moral rights of our artists.

In 2010, the Arts Law Centre started a war on the Wanjina Watchers group of Australian non-Aboriginal artists, encouraging Aboriginal objectors to keep vandalizing the gallery and its art until the "offensive" sculpture was removed.

Once the sculpture had been relocated, any reasonable person would expect the attacks to stop. Not so. Because once a target, always a target. Katoomba businessman Paul Costingam, while watching Aborigines vandalising Wanjina Watchers art in broad daylight

¹⁰ Kerryn Pholi, "Why I burned my 'Proof of Aboriginality.'" 2012. <http://www.abc.net.au/news/2012-09-27/pholiaboriginality/4281772>

¹¹ British critics' assessment of the "Australia" exhibition in London in 2013 was a display of kitsch and meaningless doodles that only in Australia can be regarded as something deep and meaningful, with requests to Australian authorities never to send such rubbish to Europe again. "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..."

> [Cont. on page 18](#)

Submission to the Parliamentary Inquiry (cont.)

"We noted long ago that 'Aboriginal art' often uses motifs and styles belonging to other cultures, including our Western civilization."

in front of dozens of witnesses, commented: "These people will never stop. Once they start, they cannot stop. All they know and want is to fight. They'll hate you forever."

This statement was proved to be accurate, by the fact that even today, more than eight years later, some Aborigines want to keep the hate against us alive, and to incite further violence.

On Australia Day 2017 Aboriginal "activist" Michael Anderson decided to publish an article to revive that hate, packing in all the keywords well-proven to be a trigger for Aboriginal acts of violence.¹²

Request for an Inquiry into Aboriginal violence and corruption in the Aboriginal industry

It is disappointing that, instead of tackling the problem of violence and corruption, as we had requested in our Requests to the Australian Government (in 2012, 2013, 2015 and 2016), the Federal Government decided to run this Inquiry into the Aboriginal-style souvenir industry, with the goal of further empowering the worst offenders.

It seems that the Aboriginal industry is now running two concurrent campaigns. With the "Fake Art Harms Culture" it is attempting to "prohibit" use of images in the public domain and souvenirs created in "Aboriginal style." At the same time, the Aboriginal industry glorifies Aboriginal art that is referenced to or inspired and influenced by other cultures, as evidenced in the article published on 24 November 2017, glorifying "Aboriginal" ceramics (<http://theconversation.com/all-fired-up-claystories-is-a-triumphant-display-of-contemporary-indigenous-ceramics-86454>).

Even though we all know

that pottery and ceramics were never invented by Aborigines and do not form part of their "tradition," we now see these materials and techniques misappropriated, and promoted as "Aboriginal ceramics." The article is interesting, amusing really, for stating that these Aboriginal artworks show a **direct influence of Pueblo Native American pottery.**

We noted long ago that "Aboriginal art" often uses motifs and styles belonging to other cultures, including our Western civilization. If the same standards were applied equally to all, this "Aboriginal" ceramics exhibition would have been described as being a "theft," displaying "fake" objects, which are "counterfeit" and "inauthentic," trying to "mislead and deceive" the public, and would be promptly shut down for offending the Pueblo people.

Instead, as evidenced by this article, when Aboriginal artists are "stealing" other peoples sacred heritage, and produce "fake" art referenced to someone else's sacred tradition, it is praised as something positive and commendable.

The hysterical calls for banning "Aboriginal style" souvenirs, and for the prohibition of any use of "Aboriginal style" by non-Aboriginal people, have only one objective—to give Aborigines and the Aboriginal industry a monopoly on the souvenir market.

As always, it is more about the money than anything else.

Fake Art Harms Culture— or Fake Culture Harms Art?

We feel that we should inform the Inquiry that a number of Australian artists, some of whom were forced to go overseas to be able to show their art without fear of violence, as well as international

artists, are so disgusted with this campaign that they have decided to start a campaign of their own, entitled "Fake Culture Harms Art."

The objective is to inform the world about the malicious tactics used by the Aboriginal industry against non-Aboriginal Australians as well as against international artists. And about Australian reality, in which ordinary Australians, from more than 300 different nationalities, who actually built this country—are constantly being attacked in the most vulgar way and labelled "racists" and "bloody invaders" if they do not jump whichever way the Aboriginal industry tells them to jump.

We admire Submission No. 48, by the noted Aboriginal artist Harold Thomas, for having the courage to speak up against these abhorrent and dangerous attempts to dictate who can create what type of art. And for likening these attempts by the Aboriginal industry to fascism, Nazism and the Gestapo. Harold's words go to show that there are still some voices of reason in Australia.

Recommendations

Our recommendations for the Inquiry committee members are as follows:

- to be fair and impartial, considering the long-term consequences of this Inquiry *per se* as well of any recommendations ensuing from it. If the outcome were in favor of these demands for prohibition and criminalization of souvenirs made in "Aboriginal style" by non-Aboriginal people, the consequences would be tragic;
- to exercise due diligence and to consider the submission by Harold Thomas. Many Aboriginal people share his opinion but are too timid or too scared to say so;

¹²<http://nationalunitygovernment.org/content/stolen-wandjina-totem-takes-cultural-appropriation-new-level>

> [Cont. on page 19](#)

Submission to the Parliamentary Inquiry (cont.)

"We admire Submission No. 48, by the noted Aboriginal artist Harold Thomas, for having the courage to speak up against these abhorrent and dangerous attempts to dictate who can create what type of art."

- to consult Harold Thomas and other intelligent, rational and courageous Aborigines who keep raising this problem of Aboriginal violence, such as Noel Pearson,¹³ Warren Mundine,¹⁴ Anthony Dillon and Jacinta Price,¹⁵ as well as non-Aboriginal intellectuals who have been addressing the problem of Aboriginal violence for years, such as James Franklin.¹⁶

- to be aware that there are many Aboriginal people who share our views, but choose to remain silent, in fear of being abused, either by their own people or by some fake Aborigines, as evidenced in the *Wanjina Watchers in the Whispering Stone* case.¹⁷

- to be aware that the Aboriginal industry does not actually expect to see a change in Australian Copyright law. They failed in such an attempt in 2007, and are now running a similar though more elaborate campaign, with the intention of intimidating small business owners and souvenir dealers into compliance with their unlawful demands.

Endnotes

In closing, anyone who spends a couple of hours on the Internet, googling "Aboriginal style art," will come across hundreds and thousands of templates, ready-made coloring books, images and patterns of "aboriginal style," all in the public domain, free for any-

one to use.

We are curious to see how the Aboriginal industry plans to stop that?

As things stand now, about 60% of the Australian continent is Aboriginal land. On top of countless billions flowing to the tribes from permits and royalties paid by the big mining companies, more than 30 billion dollars is given every year to the Aboriginal industry, to keep lining their own pockets and to keep frittering it away, to please a group of people who are determined never to be pleased. Because they learned that anger, rage and violence pay off.

We hope that the Inquiry committee would see this Inquiry as an opportunity to introduce a positive change, for the better for both Aboriginal and non-Aboriginal Australians. And find a way to do something positive and constructive, to provide a balance against the negative and divisive methods as routinely implemented by the Aboriginal industry. And to make everyone realize and accept that no one can have a monopoly on styles, designs, motifs and images which are in the public domain.

Yes, we believe that this Inquiry provides a great chance to set things right, or at least on the right course, and help Aboriginal people to contribute and get engaged in a peaceful, reasonable and cooperative way.

Kind regards,

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All of Tenodi's articles published in *Pleistocene Coalition News* can be found at the following link:

http://pleistocenecoalition.com/#vesna_tenodi

¹³ Noel Pearson has been sending the same message to Aborigines for decades: "Go to school and get a job." Big mining companies are now required to allocate 2% of their jobs to Aborigines. Reading their yearly reports, they are unable to meet that requirement, because—as they explain—they simply cannot find Aboriginal people who are willing to work.

¹⁴ Even the brilliant Warren Mundine seems to have become disheartened while dealing with the inertia and let's-do-nothing attitude of our politicians. While commenting on the inquiry into Aborigines in custody (the Q and A, 27 November 2017), and similar inquiries (in 1999 and 2007), he called them for what they usually turn out to be—just another huge waste of money.

¹⁵ Aboriginal violence is still a taboo, routinely swept under the carpet. Any Aboriginal person who raises this problem, in order to really help Aboriginal people to lift themselves out of misery and hopelessness, is also attacked, vilified as being a "traitor" to their people, harassed and threatened in the same manner as the Wanjina Watchers artists have been.

¹⁶ <http://indigenousviolence.org/dnn/>

¹⁷ Publications detailing these issues: *Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia*—about Aboriginal violence, art censorship, and legally-sanctioned scientific fraud in Australia. The social impact of Aboriginal hate in contemporary Australian society—silencing the voices of reason, a social, political and archaeological study, examining art censorship



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