

Wanjina Watchers Dolls – art events in support of Polish designer Ewa Smuga and Hotel Eclipse – protest against Aboriginal violence and corruption in the Australian “Aboriginal industry”



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European Union 2014 – *Wanjina Watchers Dolls* art events are organised in the public interest, to inform the international community about suppression of freedom of expression and artistic freedom in Australia, as well as of ideological tyranny and politically enforced censorship in Australian art and archaeology.

The unethical practices and unlawful censorship as well as harassment of non-Aboriginal Australians have been going on for decades, and have recently spread to affect international artists and archaeologists as well. They are now posing the following question to the Australian Government: who is allowing these unethical practices to go on? and who is footing the bill?

The harassment of Ewa and the Eclipse Hotel by the “Aboriginal industry” has been going on since October 2012. Australian taxpayer-funded lawyers have now hired the Polish legal firm Gessel in Warsaw to harass Ewa and the hotel through the Polish courts, in relation to a repetitive triangle-pattern used in the hotel’s interior design.

Like they have done many times over the last fifty years, Aborigines falsely claim they hold copyright over geometric patterns and prehistoric motifs – which are in the public domain so no-one can claim to “own” any of them!

The *Wanjina Watchers Dolls* are created by artists Ana Zlatic and Dunja Niemcic, for Vesna Tenodi and the DreamRaiser project, and are copyright protected.

Like other artworks within the DreamRaiser project, they are inspired by Australian pre-Aboriginal cave paintings – which were never created by Aborigines in the first place.

The same as Bradshaw rock art, Wanjina anthropomorphic (human-like) clothed figures were created by the pre-Aboriginal race of Abrajanes. Aboriginal tribes were always adamant that they never created any of those ancient paintings, but found them when they arrived on the Australian continent.

The tribes only recently appropriated these images and begun to use them for financial gain as well as to support Aboriginal land claims.