



PNG

IT'S DYNAMITE



MATHIAS: THE ANGEL AND THE TORTOISE 1968

Screenprint on paper, Edition 12 of 50

53 × 82 cm



ELISABETH KAUAGE: KAUAGE'S LIFE 2014

Acrylic on canvas

104 × 108 cm



RATOOS GARY HAOAPA: NOT TITLED (SPIRIT MAN) 2001

Acrylic on acrylic cloth

248 × 114 cm



SCHOOL OF KAUAGE: NOT TITLED (ERUPTION OF MOUNT VULCAN AND MOUNT TAVURVUR IN 1994) 1998

Acrylic on canvas
100 × 108 cm



GERUA DANCERS, MID-WAHGI VALLEY, NEAR BANZ, 1994



**ANONYMOUS (WAHGI VALLEY, WESTERN HIGHLANDS, PNG):
NOT TITLED (THE PHANTOM, "GUARDIAN OF THE EASTERN DARK") c.1970–80s**
Wood, natural fibres, ochres, steel, enamel paint
136 × 52 cm



ANONYMOUS (WAHGI VALLEY, WESTERN HIGHLANDS, PNG):
PHANTOM ("THE MAN WHO CANNOT DIE") c.1970-80s
Wood, natural fibres, ochre, enamel paint
179 × 57 cm



**ANONYMOUS (WAHGI VALLEY, WESTERN HIGHLANDS, PNG):
SP LAGER BEER (WITH THE PHANTOM'S "GOOD-MARK" SYMBOL AND AXES) c.1970–80s**
Wood, natural fibres, ochres, enamel paint
154 × 54 cm



ANONYMOUS (WAHGI VALLEY, WESTERN HIGHLANDS, PNG):
NOT TITLED (THE PHANTOM, "THE GHOST WHO WALKS" WITH "SKULL-MARK") c.1970–80s
Wood, natural fibres, ochre, steel, enamel paint
175 × 55 cm



ANONYMOUS (WAHGI VALLEY, WESTERN HIGHLANDS, PNG):
PHANTOM—NEVER DIE C.1970–80s
Wood, natural fibres, ochres, enamel paint
136 × 54 cm



MATHIAS KAUAGE O.B.E. (c.1944–2003), MIGILA HOUSE, SYDNEY, 1988
(Photo: Ulli Beier)



MATHIAS KAUAGE O.B.E.: NOT TITLED [CHIMBU WARRIOR] 2000

Acrylic on canvas

109 × 89 cm



MATHIAS KAUAGE O.B.E.: NOT TITLED [ANIMALS, BIRDS AND FISH] 2001

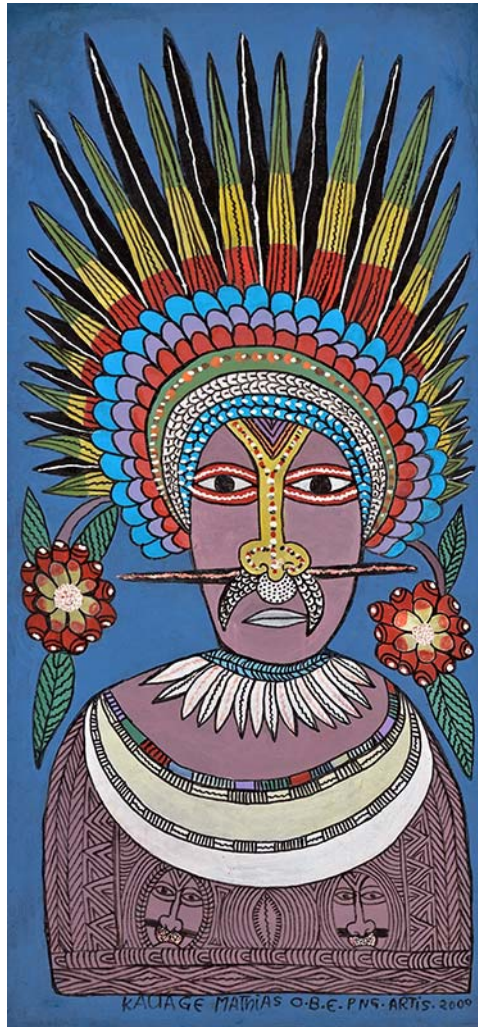
Acrylic on canvas

111 × 93 cm



MATHIAS KAUAGE O.B.E.: *DISPELA PISIN KAIKAI A NAU MERI KISIM PISIN*
(THIS WOMAN FOUND A BIRD TO EAT) 2001

Acrylic on canvas
106 × 92 cm



MATHIAS KAUAGE O.B.E.: NOT TITLED [CHIMBU MAN] 2000

Acrylic on canvas

107 × 50 cm



MATHIAS KAUAGE O.B.E.: *O MERI WANTOK MI SEKSEK LONG YU*
(I'M TREMBLING AT THE SIGHT OF YOU) 1977

Screenprint on paper, Edition of 100

89 × 61 cm

ERIC BRIDGEMAN—*KUMAN PAWA* (KUMAN POWER)

Kuman is the Yuri clan (Kuman, Kera language) word for shield. The people belonging to the Yuri Alaiku clan of the Chimbu Province in Papua New Guinea, were crafting hand-carved shields with bold geometric designs long before their discovery by foreigners in the 1930s. Belonging to a regional category of shield designs known as Wahgi shields, the *kuman* was used as a defensive tool in close armed combat between opposing tribes. The painted designs were used as a means of identifying individual warriors and for their ability to distract and startle opponents.

I became interested in creating my own shields and designs after learning of my grandfather Muka's story as a revered master of the bow and arrow during his time. I came to know that the *kuman* represented a personal emblem of its owner, and that I as the grandson of a chief fighter was able to produce designs of my own.

In my research I had come across many *kuman* created using alternative materials like tin sheets and car parts, much to do with the labour intensive production of wooden shields and also the introduction of bullets rendering the traditional *kuman* redundant. I, however, considered these objects to be rich in artistic value, from the traditional to the contemporary. Living in Australia, I discovered an effective substitute in the common wheelbarrow. A wheelbarrow shield is portable and defensive object which also has links to contemporary Papua New Guinean issues of mining and agriculture, as well as Australian labour. Comprising a set of eight wheelbarrow shields, *Kuman Pawa* combines personalized designs with those created in dedication to relatives and the deceased, and were created using many ready-made items from Papua New Guinea and Australia.



ERIC BRIDGEMAN: KUMULGO 2016
Mixed media
125 × 60 × 50 cm

KUMULGO 2016

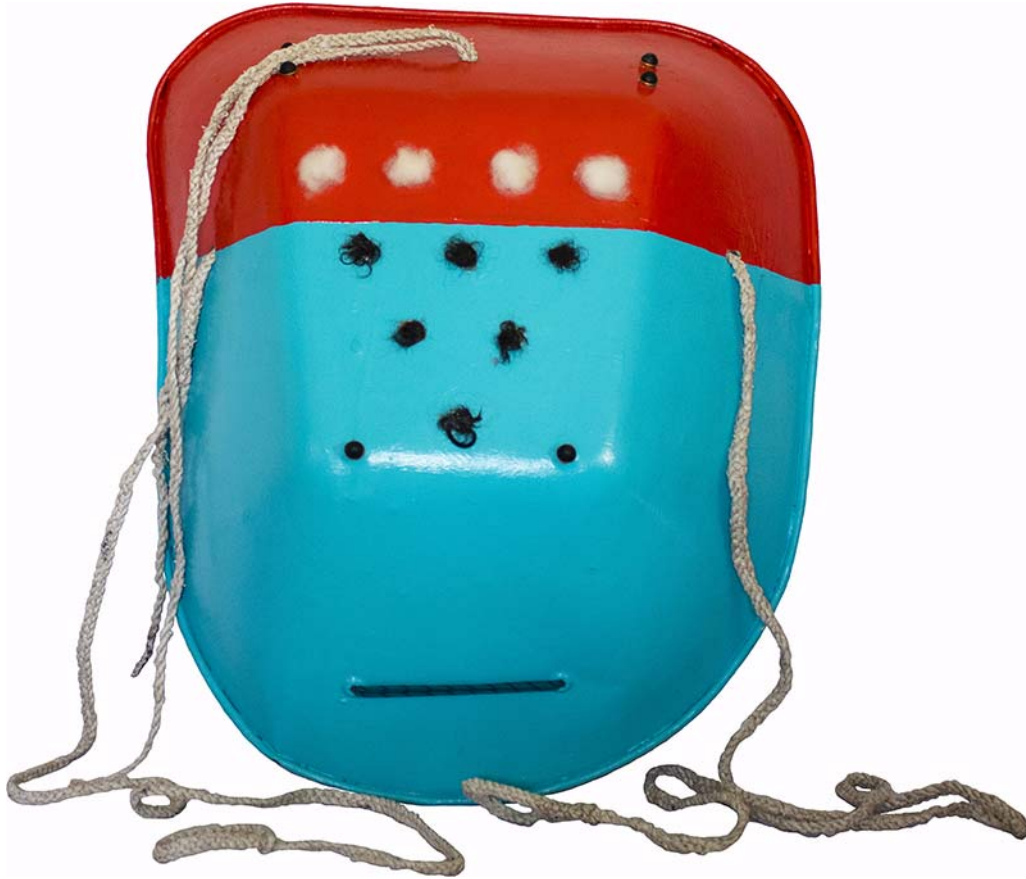
This shield was made in remembrance of my late Aunty Rita Kumulgo. The feminized shield design represents a butterfly. The cap made from *cuscus* (a marsupial) fur was created by Rita Kumulgo and given as gift to me. The Australian football jersey signifies the relationship between PNG and Australia and the gloves symbolize a defensive gesture.



ERIC BRIDGEMAN: *LONG LONG HAMIMAS (CRAZY HAPPY)* 2016
Mixed media
115 × 75 × 65 cm

LONG LONG HAMIMAS (CRAZY HAPPY) 2016

The 'smiley face' formed by the fishing reel replaces the centred circle (eye) of a traditional Wahgi shield. It is a humorous interpretation of a customary shield which contains symbols of gardening, fishing and construction.



ERIC BRIDGEMAN: BRIDGEMAN [SELF-PORTRAIT] 2016

Mixed media

86 × 70 × 20 cm

BRIDGEMAN (SELF-PORTRAIT) 2016

The design of this shield acknowledges my Australian/English heritage (the Bridgeman clan). In 2016 I made shields representing the Bridgeman and Yuri clans—the two clans from which I am immediately descended. The shield YYT86 2016 (which is in the collection of Queensland Art Gallery) acknowledges the Yuri clan. For this shield I appropriated the ten-point triangular dot design from the Bridgeman coat of arms. My great-uncle Mote plaited the rope from rice-bag string. Known in PNG as '*pik* rope', it is used there to tether pigs. Describing my own personality, the four white dots symbolize positive energy and the six black dots depict dark energy.



ERIC BRIDGEMAN: DK007 2016

Mixed media

60 × 60 × 120 cm

DK007 2016

This shield is a character portrait of a fictional persona from my video work *Haus man* 2012. It represents a *yal ton* (bad man). The rocks symbolize human jaw-bone while the orange wool and ostrich feathers symbolize things which are foreign and poisonous. The gourds reference demonic horns. The coffin-shaped work is positioned flat on the floor to represent destruction and the fall of a bad spirit.



APA HUGO: *FAMILY LUKIM BALUS FLY ANTOP NA SINGAUT NA TATA ISTAP 2015*

Acrylic on canvas

110 × 69 cm



APA HUGO: KASKAS, ROKROK, PISIN PARADISE NA MURUK STORI NA AMAMAS ISTAP 2014

Acrylic on canvas
101 × 71 cm



APA HUGO: *PAMILI PAINIM PIS (FAMILY FINDS FISH)* 2001

Acrylic on canvas

108 × 95 cm



APA HUGO: NOT TITLED (PEOPLE IN CANOE WAVING TO PLANE) 2014

Acrylic on canvas

77 × 54 cm



APA HUGO: NOT TITLED (PLANE WITH FOUR PASSENGERS) 2015

Acrylic on canvas

37 × 62 cm



APA HUGO: NOT TITLED (HELICOPTER WITH THREE PASSENGERS) 2014

Acrylic on canvas

35 × 55 cm



RUKI FAMÉ: *PUKPUK KAIKAI KAKARUK* (CROCODILE EATING A CHICKEN) 2016

Steel

28 × 174 × 74 cm



RUKI FAMÉ: *BIKPELA TRAUSEL (BIG TORTOISE)* 2016

Steel

36 × 60 × 51 cm



RUKI FAMÉ: *WIL WIL MAN (CYCLIST)* c.1980s

Steel

66 × 60 × 25 cm



RUKI FAMÉ: OKAPA TREE HAUS 2017

Steel

79 × 50 × 45 cm



RUKI FAMÉ: HIGHLAND LADY 2017

Steel

70 × 28 × 12 cm



RUKI FAMÉ: TOLAI DUK-DUK DANCER IV 2017

Steel

78 × 44 × 15 cm



RUKI FAMÉ: *HEFE OR (MAN WITH LONG PENIS)* 2017

Steel

65 × 25 × 20 cm



JOHN SIUNE: ASARO MUD MAN ISTAP WANTIM GIRL PREN
(ASARO MUD MAN IS WANTING A GIRL FRIEND) 1995

Acrylic on paper
78 × 54 cm

TALOI HAVINI—ACKNOWLEDGING THE BLOOD GENERATION

Blood Generation is a retelling of Bougainville's recent and complex history. In 1964, the Moroni people in Bougainville were subjected to harassment and exploitation and stripped of their land rights under Crown Law. Australian-owned mining company Conzinc Rio Tinto sent in geologists and, in 1972, Bougainville Copper Limited (BCL) was formed. The Moroni valley was carved into a 4,000-foot long, 2,000-foot wide open-cut mine. From 1972, the Panguna mine was one of the largest open-pit producers of gold, silver and copper in the world—more than doubling the Papua New Guinea (PNG) Territory's export income and helping to fund PNG Independence, which was granted by the Australian colonial administration in 1975.

However, before there was war there were demonstrations by the Panguna landowners and Rorovana coastal people, who protested and rallied against government-sanctioned forced removal from their ancestral homelands. In a powerful display of protest in Panguna, dissenting mothers took their young on their bosoms and confined themselves to the mine's operational trucks. Women were not afraid to stand up against the miners and bulldozers to protect their matrilineal land ownership systems.

In the 1970 film *My Valley is Changing*, Gregory Korpa of the Moroni people said:

The Moroni people have always lived in this valley. This is our land. Always we fight if any other people try to take it away from us... I talked strong to CRA and the government, I don't like you walk around this valley too many times. They don't hear me. They tell me, no this is something that belongs to all the country. You must do this, it belongs to everybody in Papua New Guinea.

At Loloho, where the company was to later establish a port and “playground” for its employees, the Rorovana villagers were met with brutal force. On Loloho Beach, they were fired upon with tear-gas and charged with batons, first by local police and then by the PNG Police Force led by Australian police commanders. Full-scale gold and copper mining ensued in the early 1970s and profits were exported in the 1980s; by mid-1988, BCL was celebrating the millionth tonne of copper exported to Japan. We may never know the riches mined in gold and silver, which reportedly exceeded all anticipation, as they were siphoned off from the slurry offshore.

The mine ceased operations when the local resistance movement sabotaged the mine, its main water supply and electricity supply—war erupted in 1988. The “bloody Bougainville war”, as it was known, cost around twenty-thousand lives in an island population of approximately 200,000. The war did not end until a truce lifted the military blockade that led to the Bougainville peace process

in 2000. Armed rebels currently prevent all foreign entry onto the mine site and access is restricted to locals only.

In 2009, I decided to create *Blood Generation* as an art concept with photographer Stuart Miller. It was my father's generation who came up with the label "blood generation"—given to all children in Bougainville who were born into war, from 1990 onwards. In this series, youth now replace the older outspoken generation of activists.

Perched on the fringes of stolen wealth, Bougainville man Russel had no choice but to live a life of guerrilla warfare for the first ten years of his life. Completely isolated from any humanitarian or medical aid, he recalled on many occasions being caught in the crossfire but was agile enough to escape into the thick jungle. He lived in constant fear of being shot or captured. Men like Russel were once boys who began their childhood as young recruits defending their land in jungle warfare.

In the triptych *Sami and the Panguna Mine* we revisit the moment in history when Sami's own aunties and other women landowners in Bougainville stood against mining on their land. In August 2013, Bougainville women leaders met at a *Women In Mining* forum. They stated, "All decisions are top-down and block women participants from speaking freely. Mining affects us all". They have formed their own *Women in Mining* lobby group and are currently fighting to be heard on the unresolved issues of social, economic and environmental impacts of reopening the mine. They don't want agreements which continue to saddle them to the original PNG 1988 Mining Act, in which there is no acknowledgement of women landowners; this is why Bougainville women want to be consulted in the development of any new mining policy.

At the heart of the matter lies the irreparable destruction of sacred homelands, previously excluded in the discussions on mining. Another issue is the unfair distribution of wealth. This fuelled the customary Bougainville landowners to lead an island-wide resistance movement and they remain the world's first Indigenous people to have stopped an international mining company from operating. This story remains unresolved today with an ongoing threat of the mine re-opening before the date of a referendum for independence is set for Bougainville.

Taloi Havini is a descendant of the Nakas clan of the Hakö (Haku) people of north-eastern Buka in the Autonomous Region of Bougainville, Papua New Guinea.



TALOI HAVINI AND STUART MILLER: MATTHEW IN THE BLUE CORNER, BUKA 2009
Inkjet print, Edition 10



TALOI HAVINI AND STUART MILLER: LILLIAN, DAANTANIA NASIOI REGION 2009
Inkjet print, Edition 10



TALOI HAVINI AND STUART MILLER: SIWAI YOUTH ON THE BUKA AIRSTIP, BUKA 2009
Inkjet print, Edition 10



TALOI HAVINI AND STUART MILLER: SAMI AND THE PANGUNA MINE 2009
Inkjet print, Edition 10



SAMI AND THE PANGUNA MINE 2009 (DETAIL)



SAMI AND THE PANGUNA MINE 2009 (DETAIL)



SAMI AND THE PANGUNA MINE 2009 (DETAIL)



SCHOOL OF KAUAGE: GOLDEN JUBILEE QUEEN 2002

Acrylic on canvas

56 × 46 cm



SCHOOL OF KAUAGE: *DISPELA HELICOPTER EM HELICOPTER BILONG OL POLICE EM SAVE PAINIM RASKOL (THE POLICE USE THEIR HELICOPTER TO CATCH RASKOLS) 2003*

Acrylic on canvas
50 × 63 cm



DIONA JONEVARI (SUWARARI): ÖMIE MOUNTAINS, BEAKS OF THE PAPUAN HORNBILL, BONE OF THE LIZARD, JUNGLE VINE, UNCURLING FERN FRONDS... 2016

Natural pigments on *nioge* (barkcloth)

172 × 103 cm



LILA WARRIMOU (MISASO): *GOJAVÖ HANÖ'E, MAHUVA'OJE OHU'O SABU DEJE* (FEATHERS OF THE BLACK AND RED PARROT, PIG HOOFPRIINTS AND SPOTS OF THE WOOD-BORING GRUB) 2012

Natural pigments on *nioge* (barkcloth)

145 × 77 cm



BRENDA KESI (ARIRÉ): *WO'OHUHE* (GROUND-BURROWING SPIDER) 2014
Sihoti'e taliobamë'e (appliquéd mud-dyed barkcloth)
136 × 50 cm



FATE SAVARI (ISAWDI): A MAN ATTEMPTING TO CROSS AT A BEND IN THE FLOODING JORDAN RIVER... 2015

Natural pigments on *nioge* (barkcloth)

94 × 78 cm



DAPENI JONEVARI (MOKOKARI) [DECEASED]: UNDERGROUND INITIATION SITES, MEN'S CEREMONIAL INITIATION TATTOOS AND ÖMIE MOUNTAINS 2015

Natural pigments on *nioge* (barkcloth)

107 × 68 cm



DAPENI JONEVARI (MOKOKARI) [DECEASED]: MEN'S CEREMONIAL INITIATION TATTOOS [HEADS OF MEN...] 2015

Natural pigments on *nioge* (barkcloth)

111 × 59 cm



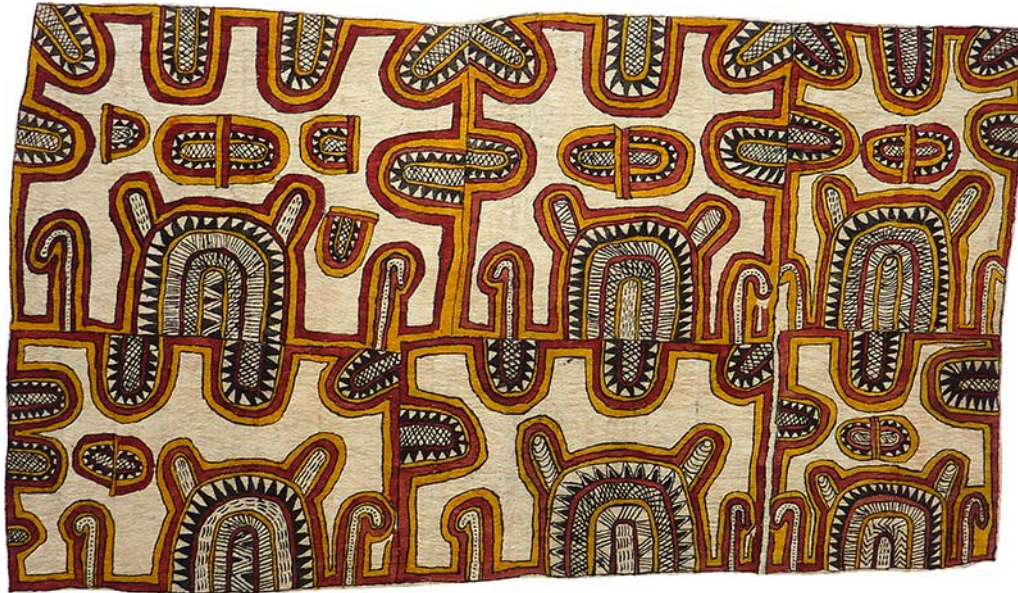
MALA NARI (MATOSI) [DECEASED]: *TUBÖRE UNE* (EGGS OF THE DWARF CASSOWARY) 2011
Natural pigments on *nioge* (barkcloth)
117 × 90 cm



ELIZABETH GUHO (OWKEJA): *VINOHU'E UJAWÉ* (INITIATION TATTOO DESIGN OF THE BELLYBUTTON) 2014

Natural pigments on *nioge* (barkcloth)

95 × 69 cm



ILMA SAVARI (AJIKUM'E): *TAMAJAI OHU'O DEBÉ* (ANCESTRAL TATTOO DESIGN OF THE NECKLACE WITH PANDANUS FIBRE STRING) 2014

Natural pigments on *nioge* (barkcloth)

103 × 59 cm



FATE SAVARI (ISAWDI): TATTOO DESIGN OF THE BELLYBUTTON, PATTERN OF A LEAF,
UNCURLING FERN FRONDS AND DAHORURAJÉ CLAN DESIGN OF THE FERN LEAF 2010

Natural pigments on *nioge* (barkcloth)

79 × 57 cm



DAPENI JONEVARI (MOKOKARI) [DECEASED]: UNDERGROUND INITIATION SITES, MEN'S CEREMONIAL INITIATION TATTOOS [HEADS OF MEN...] AND ÖMIE MOUNTAINS) 2011

Natural pigments on *nioge* (barkcloth)

90 × 63 cm



ASPASIA GADAI (YÉWO) [DECEASED]: *DAHORU'E OHU'O BUBORIANÖ'E* (ÖMIE MOUNTAINS AND
BEAKS OF BLYTH'S HORNBILL) 2011

Natural pigments on *nioge* (barkcloth)

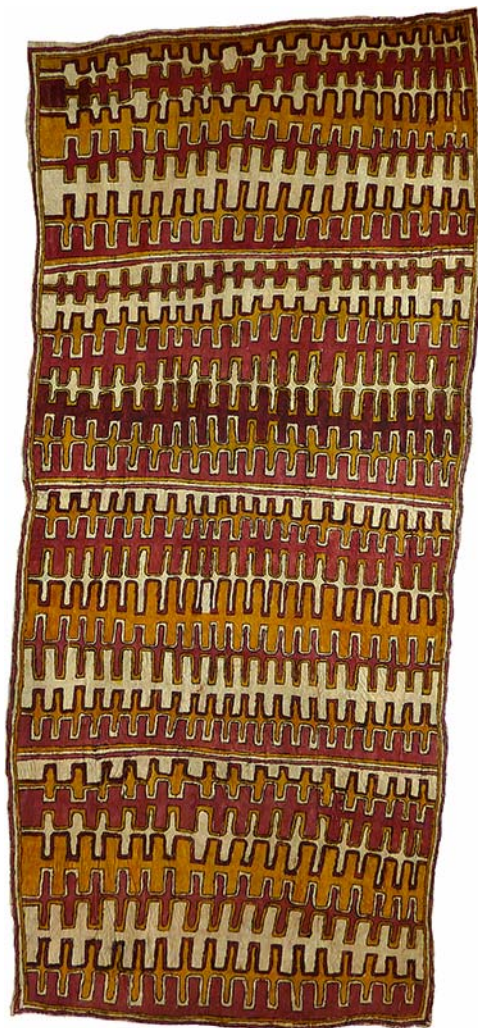
140 × 68 cm



STELLA ÜPIA (AGISÉ): JAWUBIMU'É (MOUNTAIN PINE TREE) 2013
Natural pigments on *nioge* (barkcloth)
128 × 51 cm



JEAN-MARY WARRIMOU (HUJAMA): *WEJE BIBE'É* (THORNS OF THE VINE [UJAWÉ INITIATION RITUAL TATTOOING TOOL]) 2011
Natural pigments on *nioge* (barkcloth)
87 × 73 cm



NERRY KEME (NAMUNO): *OBOHUTAIGUÉ* (TATTOO DESIGN OF THE TREE BARK PATTERN) 2013

Natural pigments on *nioge* (barkcloth)

155 × 67 cm



JEAN NIDUVÉ (URIHÖ): *IJÖGIJEGIJE* (EMATÉ CLAN DESIGN OF THE BARE TREE BRANCHES) 2015
Natural pigments on *nioge* (barkcloth)
73 × 67 cm



PATRICA DUDOVO (VAFIRI): *NINUBU HANO'E, NINUBU BEHWE OHU'O NUNI'E* (FERN LEAVES, NEW SHOOT'S OF THE FERN AND DESIGN OF THE EYE) 2012

Natural pigments on *nioge* (barkcloth)

123 × 68 cm

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