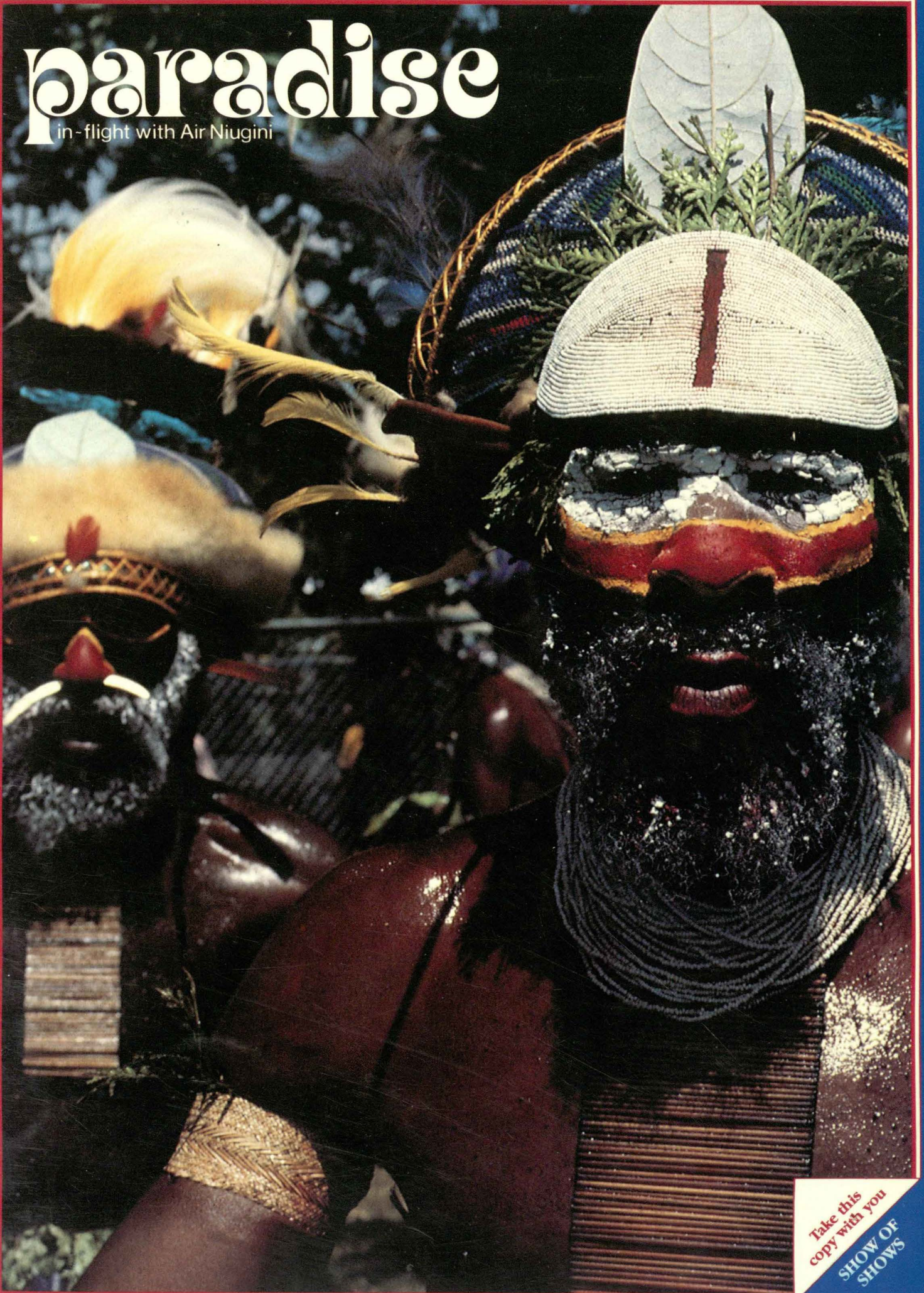


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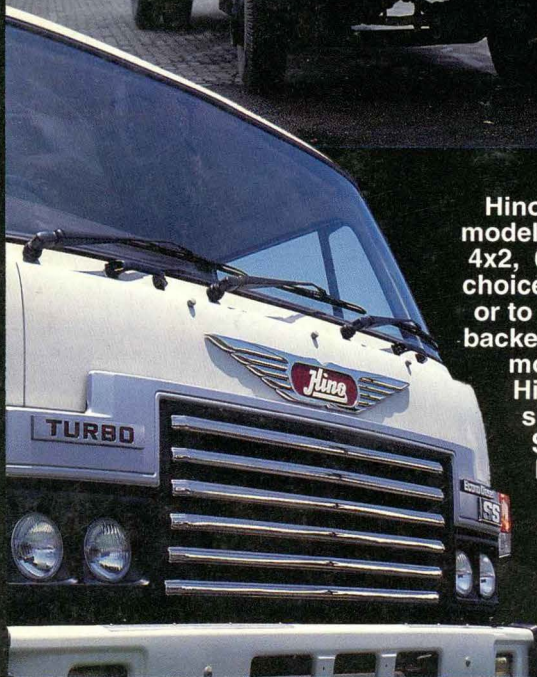
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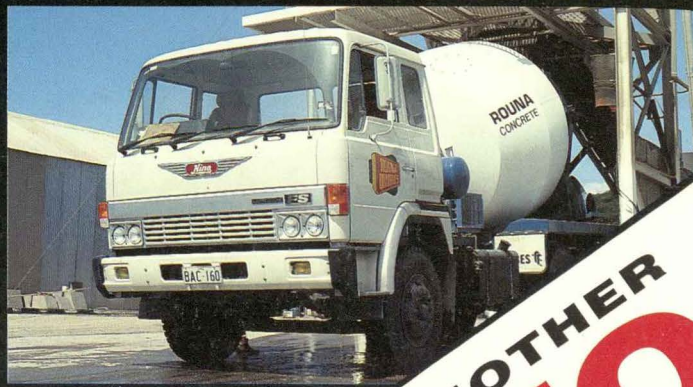
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No 95 Nov-Dec 1992

Paradise is published bi-monthly
by Air Niugini, PO Box 7186,
Boroko, Papua New Guinea
(telephone 273415;
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Welcome aboard!

Papua New Guinea is a young country in geological terms and is still being formed by eruptions in the Earth's crust. Volcanic activity is very common to PNG. In fact, a volcanic arc known as the Ring of Fire runs from the Schouten Islands near Wuvulu along the northern coast through to Rabaul at the northern point of East New Britain.

Liz Thompson provides an interesting coverage of the recent PNG Luk Luk Gen art exhibition which toured Australia, introducing visitors to contemporary PNG art and demonstrating that there is more to PNG art than artefacts.

Have a pleasant flight.

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Advertising

Papua New Guinea —
c/- The Editor,
Paradise Magazine,
P.O. Box 7186, Boroko.
Australia —
Samuelson Talbot & Partners Pty. Ltd.
4/312 St. Kilda Road,
Melbourne, Vic. 3004
Telephone Melbourne (03) 693 1400

Subscriptions

Annual subscription rates for six
issues are: NGK30, US\$30, A\$40
Papua New Guinea subscription K15.
(Payment by international
bankdraft).

Printed in Hong Kong by
Progressive Printing Agency.
Block C, 2/F, Kam Ming Yuen
No. 11, Kam Ping Street
North Point
Hong Kong

Tel: 563 0145
Fax: 811 1344

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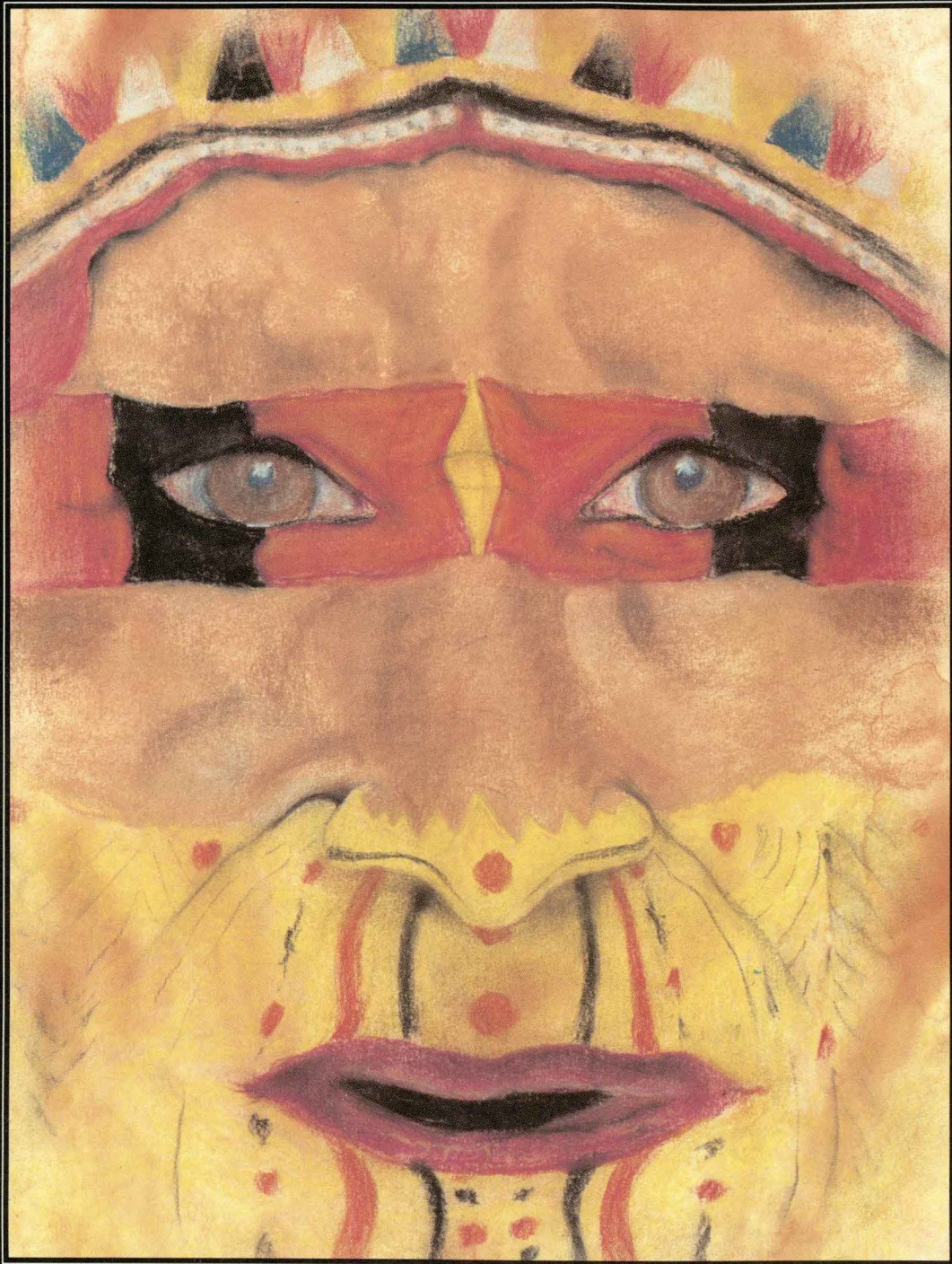
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Cover: Performers at the Highlands Show.
Photograph by Llyall Russell.

THE FACE



An extract from the 1992 Shell Collector Series Calender. Artist: Bob Kain.

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History under your feet

By Roy D. Mackay
Photographs by Roy
and Margaret Mackay

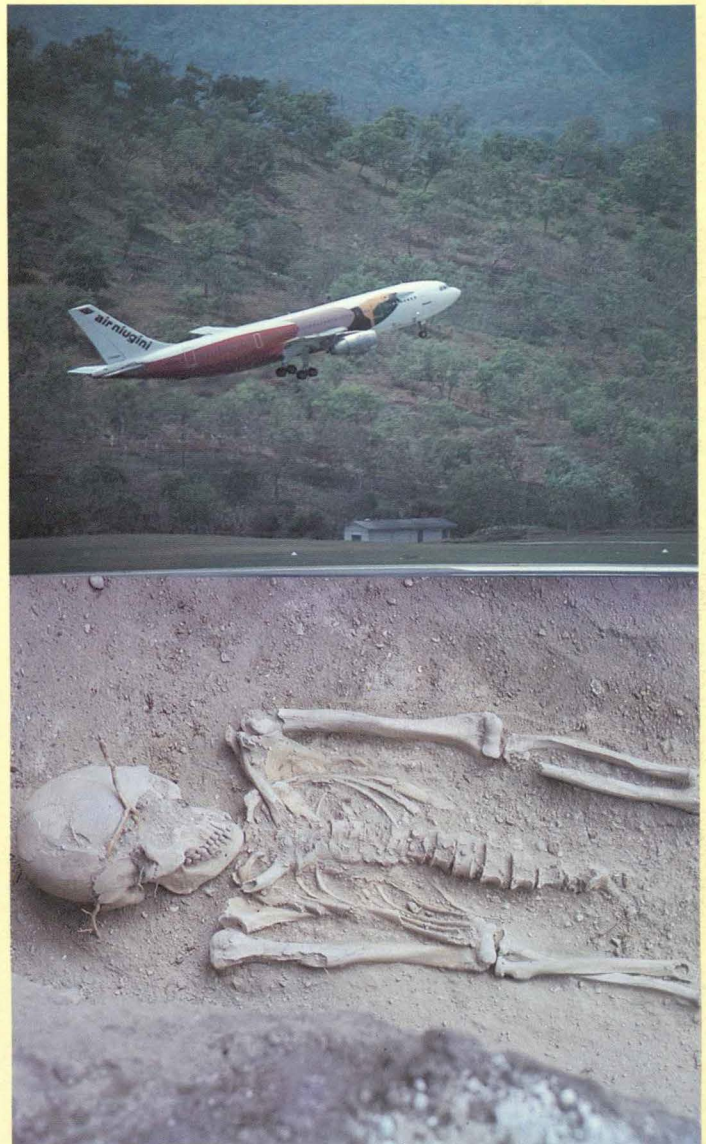
European residents, tourists, business, and the teeming thousands of transient visitors to Port Moresby are almost all oblivious of the history beneath their feet or in the countryside around them.

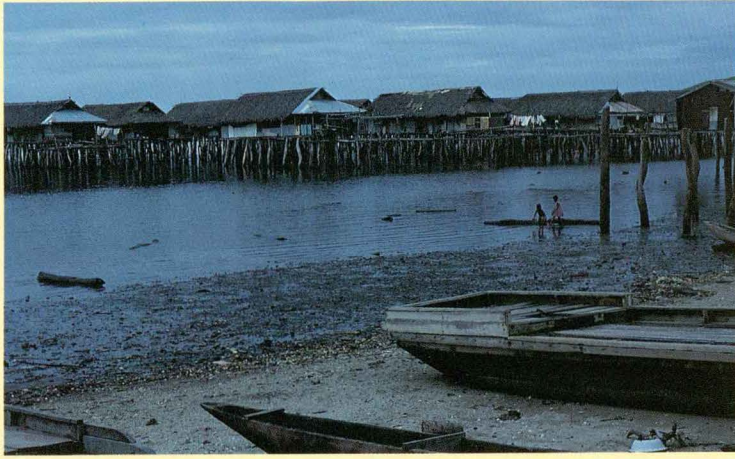
As far as most non-Melanesians are concerned, history started with the first European settlement in Port Moresby in the 1870s when Reverend James Chalmers, Reverend Lawes and Andrew Goldie erected buildings there. Port Moresby grew up alongside the thriving villages of Poropena, Tanobada and

Below, left Reproduction of Koiari tree house, Koiaris being enemies of the Motu and Kofa people. bottom right Skeleton of Motu villager who died about a thousand years ago has been reburied. below Air Niugini passengers look out on hills steeped in human history.

Elevala which are now inextricably linked into what is known now as Hanuabada - the Big Village.

When Captain John Moresby sailed his three-masted paddle steamer Basilisk through a gap in the offshore coral reef, called Basilisk Passage, in 1873 he discovered the harbor and the local people. He would have had little idea of what he set in train, but he was a far-seeing and compassionate man. As he set about naming islands, headlands, and bays, very few of which are recognised today, he recorded his impressions in his diary and





wrote: "What have these people to gain from civilisation? Pondering the fate of other aboriginal races brought into contact with the white man, I am ready to wish that their happy home had never been seen by us."

If visitors will consider or think for just a few moments they might wonder at the origin of such names as Boroko, Ela Beach, Gerehu, Taurama, Koderika, Vabukori, Boera, Barune and Bautama. These names are given by the indigenous people of the Port Moresby area. The two major tribes of this area were, and are, the Motu and Koita.

Prehistory studies indicate that the Motu people came along some 4,000 years ago or more. The Motuans were given some coastal land by the Koita (and very poor land it is) and the Motu were apparently very grateful for they settled there and the Motu and Koita have had an amicable life together for the past few thousand years.



Visitors to any of the coastal beaches or the rocky hills behind Port Moresby should look about the ground at their feet and they are sure to find shards of broken pottery. The Motuans were great potters. As well as making pots for their own use and for several surrounding villages, they made thousands of pots for the annual trading expeditions, the hiri, to the Gulf Province villages. With the development of the cash economy, these expeditions became less necessary and are not made today.

Huge, four to six canoehulled lagatoi ships were loaded with hundreds of pots; pots for cooking called uro, pots for storing water called hodu and some very large pots called tohe. These were taken to hold the sago which the Motuans received in exchange for the other pots. Shellwork armbands, feathers, smoked wallabies and many other things were carried, partly for their own maintenance, but mostly for trading with the Papuan Gulf villagers.

In the dry season (April-December), when the southeast tradewinds (called laurabada) blew, the Motuans would raise the great 'crab claw' sails of the loaded lagatois and head for the Papuan Gulf. During the wet season when northwest monsoon winds (called lahara) blew, the expedition would return with tonnes of sago, lengths of black palm for making bows, and logs for making canoes and lagatois. In early days of European settlement the small canoe with an outrigger was often called a lagatoi but that name should rightly be applied to the multi-hulled trading ship and the small outrigger canoe was called a vanagi. Few vanagis are seen today.

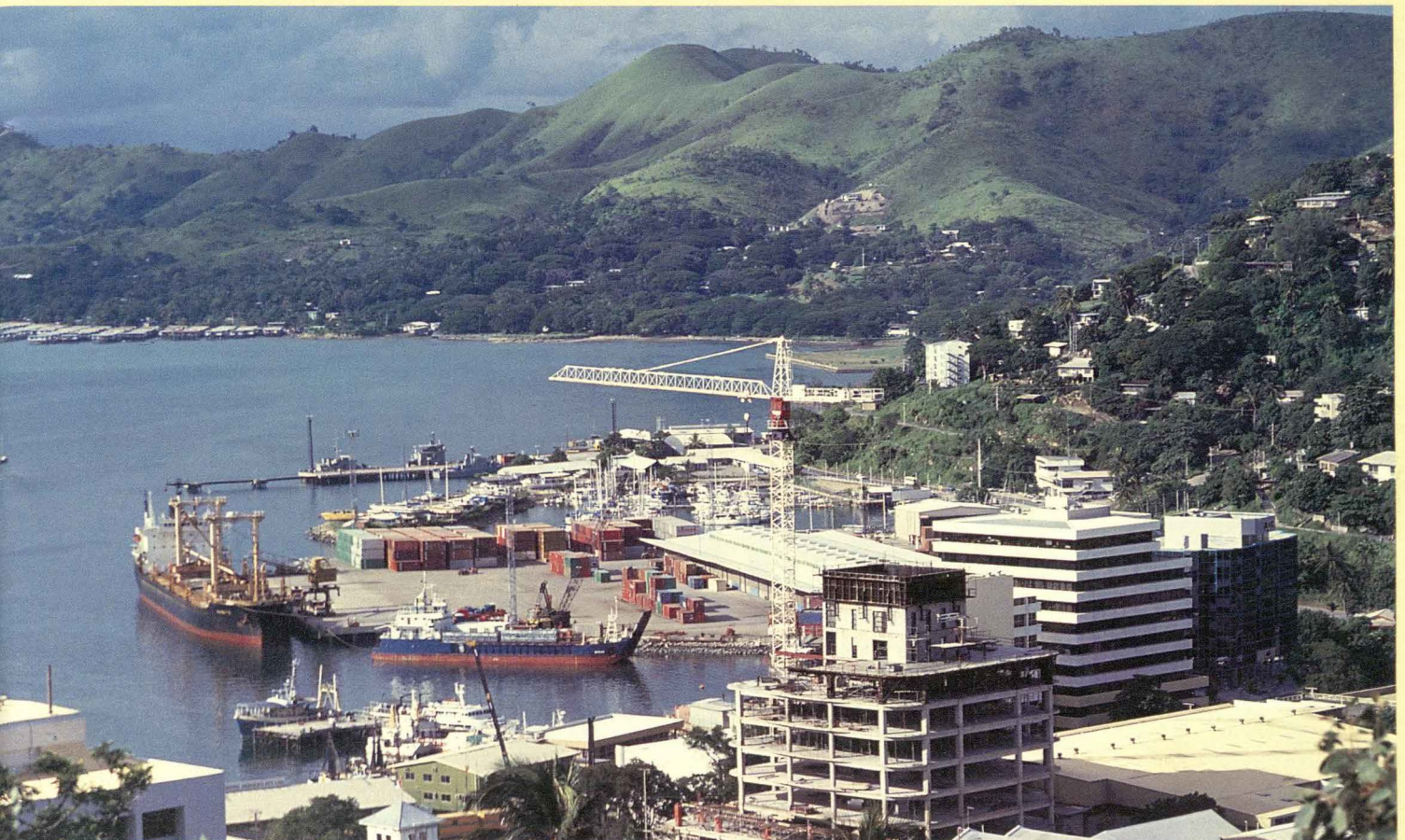
The pots made by the Motuans were delicate and easily smashed, so it is no wonder that shards of this pottery are found everywhere around Port Moresby. Visitors to Taurama Beach or Boera will be very familiar with these shards under their feet. They can also be found further inland where they have been carried and traded.

Behind Boera in particular, several sand ridges are jam-packed with broken pottery, pottery-making tools, stone fishing-net sinkers and stone axe blades. All this material is protected under the National Cultural Property Act. However, it can be seen and examined where it lies.



Facing page, top Motu village, Tupusereia, in 1966 was still largely of bush materials. centre Ancient artefacts of the Motu and Koita have been found on the saddle of Nebire Hill. bottom Motu village, Kapakapa, in 1968, outrigger canoe (vanagi) at right.

This page, left Pot making at the Motu village, Porebada. below Port Moresby grows on hills containing many relics of Motu and Koita people.



About 25 years ago, I visited Boera and the villagers showed me a large boulder at the seashore line. It was legend that this was the anchor stone of the lagatoi which brought the first Motu people to settle Boera. Several years later the stone was covered with sand. I wonder if it can be seen now.

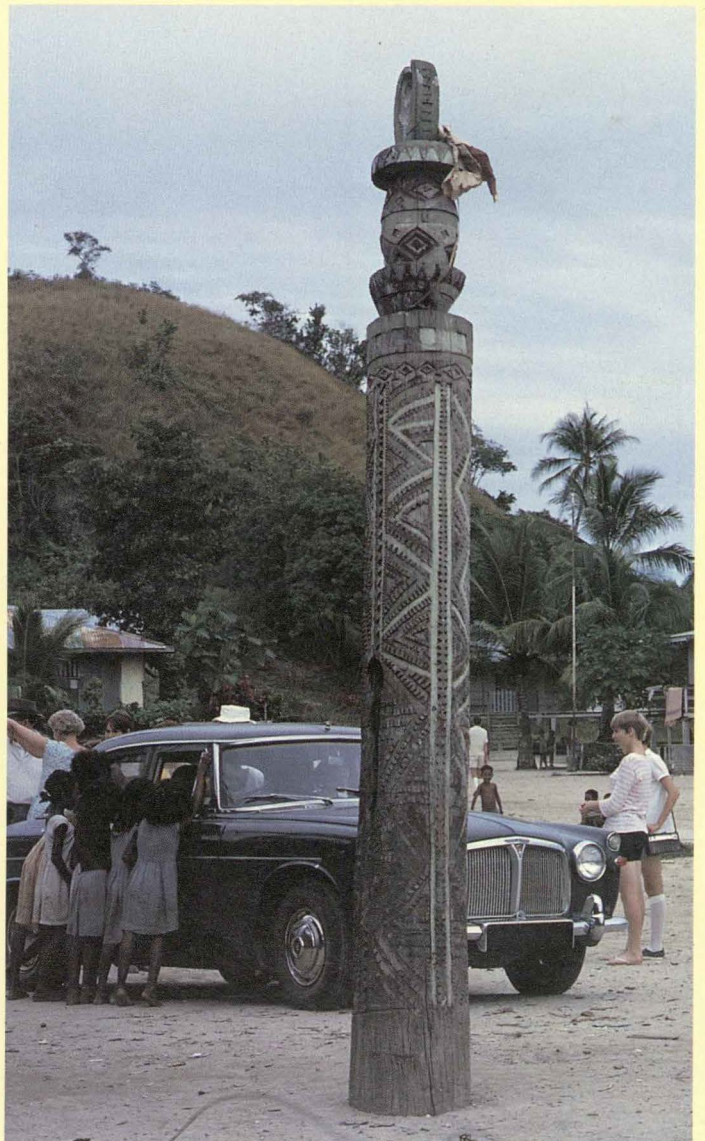
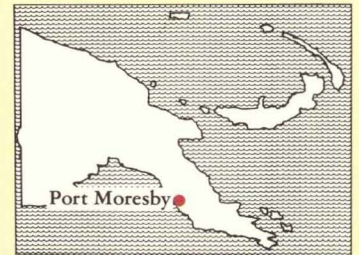
The Koita people often had their villages or part of them on hilltops. This was a defensive measure and provided a lookout to spot raiders, particularly from the Koita people inland. On a saddle on the hill behind the Nebire quarry there are leavings from several modern excavation pits where archaeologists have found pottery, animal bones, stone tools and roundish black patches where house posts once stood. Almost everywhere in the Port Moresby surrounds one can find prehistoric evidence of the earliest settlers. Fortunately, the colonial settlers and administrators of Papua New Guinea gave back the land to its indigenous people.

The Motu and Koita still retain much of their oral history and much of this is now written. Today, these people have a full say in the control of their own destiny.

Port Moresby city is about 120 years old but it was a vigorous centre of village life and intertribal trading for unknown centuries before this.

So, when visitors fly in or out of Port Moresby, they should look out the window to see the hills and shores of ancient history and realise that the polite-mannered Motuans and Koita people have lived here for thousands of years. The land is still theirs and should be for thousands of years more.

Left Ancient skull at Taurama Beach, an early Motu village site. bottom left Modern replica of multi-hulled trading ship with crab-claw sails. right Remains (1968) of a huge platform built for annual harvest festival in Tupusereia.



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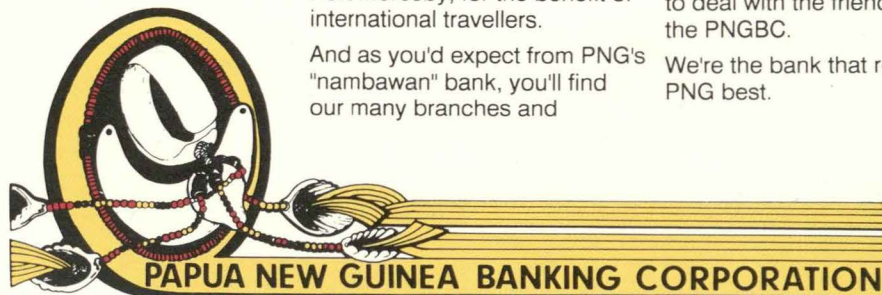
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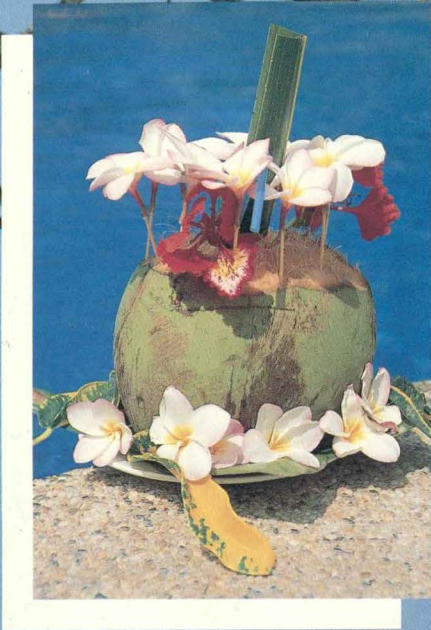
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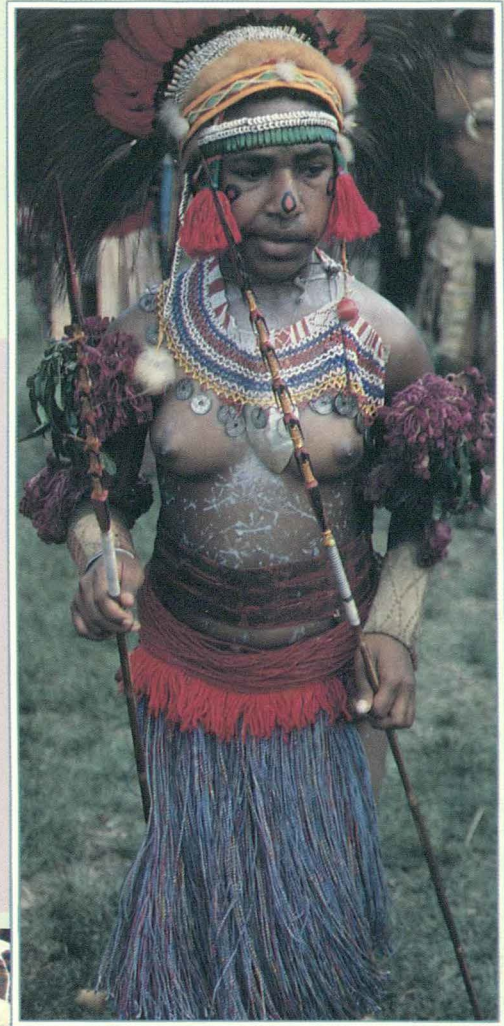
SHOWS OF SHOWS

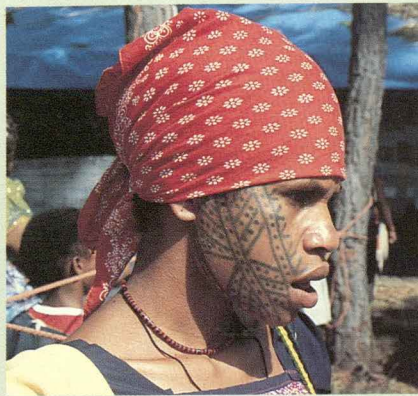
Story and photographs
by Lyall Russell

The Highlands Show, alternating each year between Mt Hagen and Goroka, remains one of the world's great cultural events. As a spectacle, it has no equal because the culture from which it springs – the Highlands clans of Papua New Guinea – is unique.

First-time visitors to the show marvel at the magnitude of the gathering. For hour after hour, singing groups, displaying the most wildly extravagant body decoration imaginable, pour into the showgrounds.

Right Young Highlands woman shows off her bilas (finery). **below** Thousands of green beetle shells form these headdresses along with cuscus fur and bird of paradise feathers.





Far left Shells and dog's teeth make a dramatic headpiece. **left** Spectator displays traditional face tattoos.

The overall impression is of thousands of glistening bodies, most brown but many stained entirely black, set off by the brilliant hues of the performers' bilas (finery). Pig fat, palm oil and crude petroleum provide the lustre that glistens and shimmers in the September sun.

For generations, clans in what is now the Southern Highlands Province, traded crude petroleum which seeped to the earth's surface in certain valleys. Virtually its only use was for anointing the bodies of singing performers. These oil springs led to the explorations and geological surveys which may launch PNG

into the world spotlight as a petroleum producer in the next few years.

Ochres, charcoal and vegetable dyes extracted from berries, fruits, flowers and bark are ordered in bold designs which distinguish each clan or tribe. Face painting is one of the most recognisable art forms in PNG, the incredible brightness of the colors and the spectacular patterns stamping some clans with an unforgettable identification.

Even beyond the shores of PNG, many amateur anthropologists and students of Melanesian culture instantly

recognise the distinctive singing faces of clans such as the Huli, and the peoples of Chimbu, Enga, Mendi and the Wahgi.

Bird of paradise feathers, among the most magnificent in the avian world, are the mark of distinction in the Highlanders' bilas. Fortunately, the feathers are carefully preserved by their owners and re-used year after year so that the birds of paradise are not recklessly hunted for their plumes.

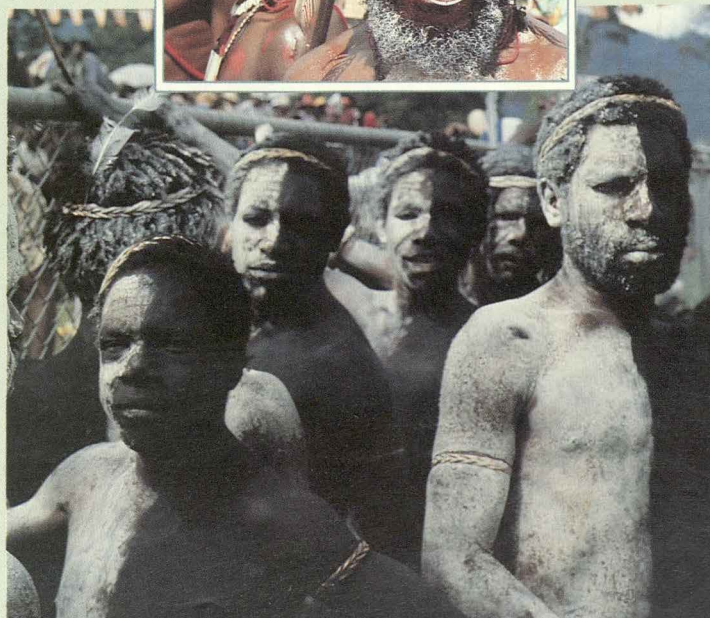
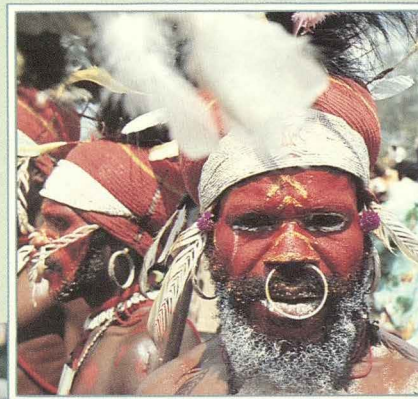
Indeed, hunting with bows and arrows makes bagging these species in the high forest canopy extremely difficult. Some species however need to be protected

from hunters who have turned to the use of firearms.

Tail and crown feathers, and glistening breast plumage of dazzling colors and patterns give huge opportunity to the artistic talents of Highlanders in creating their bilas.

Fur of cuscus, an opossum-like marsupial, is used in headdresses and as bibs and aprons. Animal teeth, including boar tusks, hornbill beaks, beetles' carapaces, plant seeds, bones, flowers and leaves are used to create necklaces, bonnets and headdresses.

Perhaps the most intriguing ornament favored by Highlands



Above Bright colors are order of the day of face decoration. **right** Eerie black and white group are a stark contrast to the vivid colors of other performers.





tribes are sea shells. These are the famous kina shells after which the national unit of PNG currency is named. The presence of sea shells in the remote mountains is the result of trading that developed over centuries. Axe makers, bird hunters and artisans traded their goods down from the Highlands valleys, the merchandise passing from clan to clan down the trade routes.

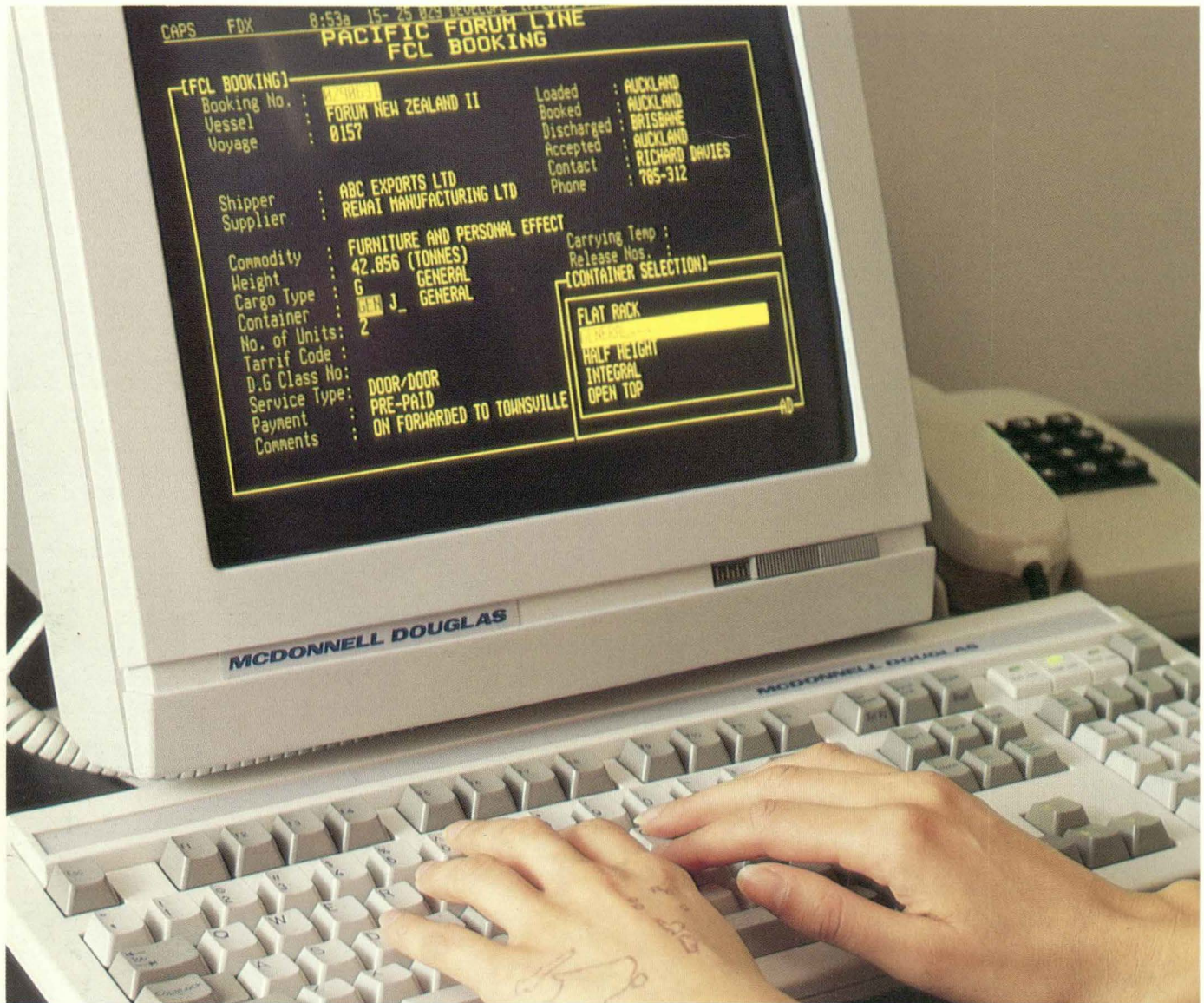
The shells, having no practical use, were prized because of their coastal inaccessibility and their beauty. They became valuable in their own right and became exchange items, repre-

senting wealth. They became, in fact, a form of currency invented long before the mints and printing presses of the world created coins and banknotes. Kina was therefore an appropriate name for PNG's money unit.

Kina shells are so highly prized that many are never worn. They are heirlooms, treasured by families and clans, and passed from generation to generation. Never risked in the hurlyburly of singsings, these kina are brought out on special occasions to be admired before being packed away again.



Top left Body decorations are an art form in the Highlands. **top right** Beads known as 'Job's tears' are often used in mourning ceremonies, but not on this day. **left** Human hair wigs and bird of paradise plumes make an impressive spectacle of kundu drummers.



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Left Christian cross worn by performer signifies changes in tradition. right Councillor's badge distinguishes headdress of performer (at right).



When it comes to hurlyburly, few singsings match the annual Highlands Show.

Groups come from all over the Highlands, travelling for days to Mt Hagen or Goroka, camping on the outskirts of town or bunking in with urbanised wantoks (related by language). With the aid of modern transport, including the airlines such as Air Niugini, Highlands Shows of recent years have also been graced by groups from coastal and lowlands clans.

In the day leading up to the show, excitement runs high as performers prepare their bilas and rehearse their performances.

At each show, the spectacle on the roads leading to the main entrance for the singing groups rivals the massed spectacle inside.

Thousands of clansmen and women converge and take up their places, edging forward in their groups towards their entrance and their performance. As the sun rises higher, the heat intensifies and dust billows from the thousands of stamping, shuffling feet. Perspiration mingles with body oils but despite the noise, the seeming confusion and the crush of bodies, the elaborate decorations are preserved.



Highlands Shows are not just an opportunity to promenade. Competition for the best and most authentic presentation of traditional bilas and body decorations encourage the preservation of the distinct forms which have evolved in the mountains and valleys.



Right Warrior groups come fully armed, the metal axe head now favored above traditional stone.

Left Time-out for repairs on a quiver.



Left and right
Decorations are all
bounty from the jungle
except for the kina shells.

Competition is fierce but not as intense as it was in the early days. Then, clan rivalries and pent-up frustration at the judges' decisions sometimes resulted in the competition degenerating into physical confrontation.

In spite of the pressures to retain the traditional elements, artistic and creative urges cannot be denied. Makers of clan costumes sometimes look beyond feathers, bones and other natural elements.

Increasingly, costumes contain elements from the modern world. Commercially prepared paints are sometimes preferred to ochre and plant dyes. Bottle

tops, ring pulls from drink cans, silver paper from cigarette packets and confectionery wrapping, and councillors' metal badges have crept in among the feathers and beetle bodies.

Sunglasses, brollies and other paraphernalia from the western, industrialised world, also make their appearance. Brollies have become so popular as sun shades and rain shelters that one day

they may become acceptable items of bilas.

Pierced septums, usually holding nose bones, quills or feathers, have on occasions been decorated with ball point pens. Color photographs from glossy magazines have also made incongruous appearances in head-dresses which otherwise consist of insect shells, feathers and fur.

Nevertheless, these intrusions are minor; the Highlands Show remains a unique and stunning event, helping to preserve tradition.



Far left Magazine picture in bilas is another shift from tradition. **left** Visitors are made to feel welcome. **lower left** Modern sponsorship is acknowledged.





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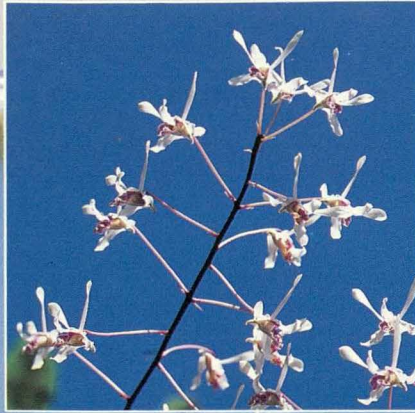


**NEW GUINEA
MOTORS**



ERUPTION 92

Story and photographs by Kevin Glennon



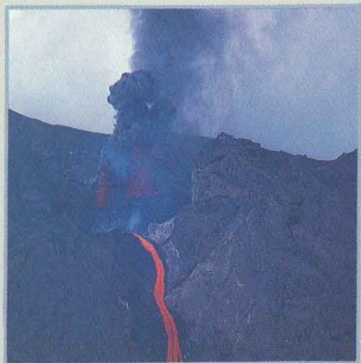
Left Orchids flourish in the volcano's shadow.



Above Manam Island volcano from the observatory. right Southern crater venting steam.



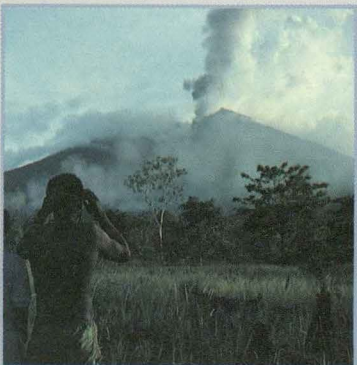
Below Main crater erupting.



Below Surveyors check dry tilt at Bieng Mission.



Below Kolang villagers watch the eruption.



Top Lava cuts through the jungle down the north-east valley, **right** Bokure villagers on the way to tend their gardens.

Facing page Manam Islander fishing from an outrigger canoe late in the day. **inset** Collecting freshwater from springs at low tide.



In late February 1992 the volcano which forms Manam Island awoke and added to its lengthy eruptive history. The activity was initially minor – the first violent phase occurred toward the end of March. On April 11 the main crater became active, night skies lit up, and within a week a stage-two alert was issued. Volcanic activity of varying intensity continued throughout April and May, declining to a low level by June.

Lying in the Bismarck Sea off the north coast of PNG, Manam

Island is just one in a line of impressive island and submarine volcanoes; some recently active, some dormant, some considered extinct. Manam, however, is one of the most active volcanoes dotting the north coast. Together they form the Bismarck volcanic arc, which rises at the Schouten Islands off Wewak and runs down and around to the volcanoes ringing Rabaul at the eastern end of New Britain.

Volcano monitoring in Papua New Guinea is carried out by the Geological Survey Unit through the Vulcanological

Observatory based in Rabaul. On Manam, monitoring is done from Tabele Observatory on the south-west slopes of the island.

Beneath Tabele Observatory, an underground vault houses a seismograph and two water tube tilt meters, the 'wet' tilt. The seismograph and wet tilt provide data for assessing the volcanic activity on the island. The seismograph measures small tremors associated with movement of magma and the release of gases. The wet tilt detects linear rotation of the ground surface along the line on which it



is installed. The units are simple but sensitive, tilt being measured in microradians – a rotation of one millimetre over the distance of a kilometre.

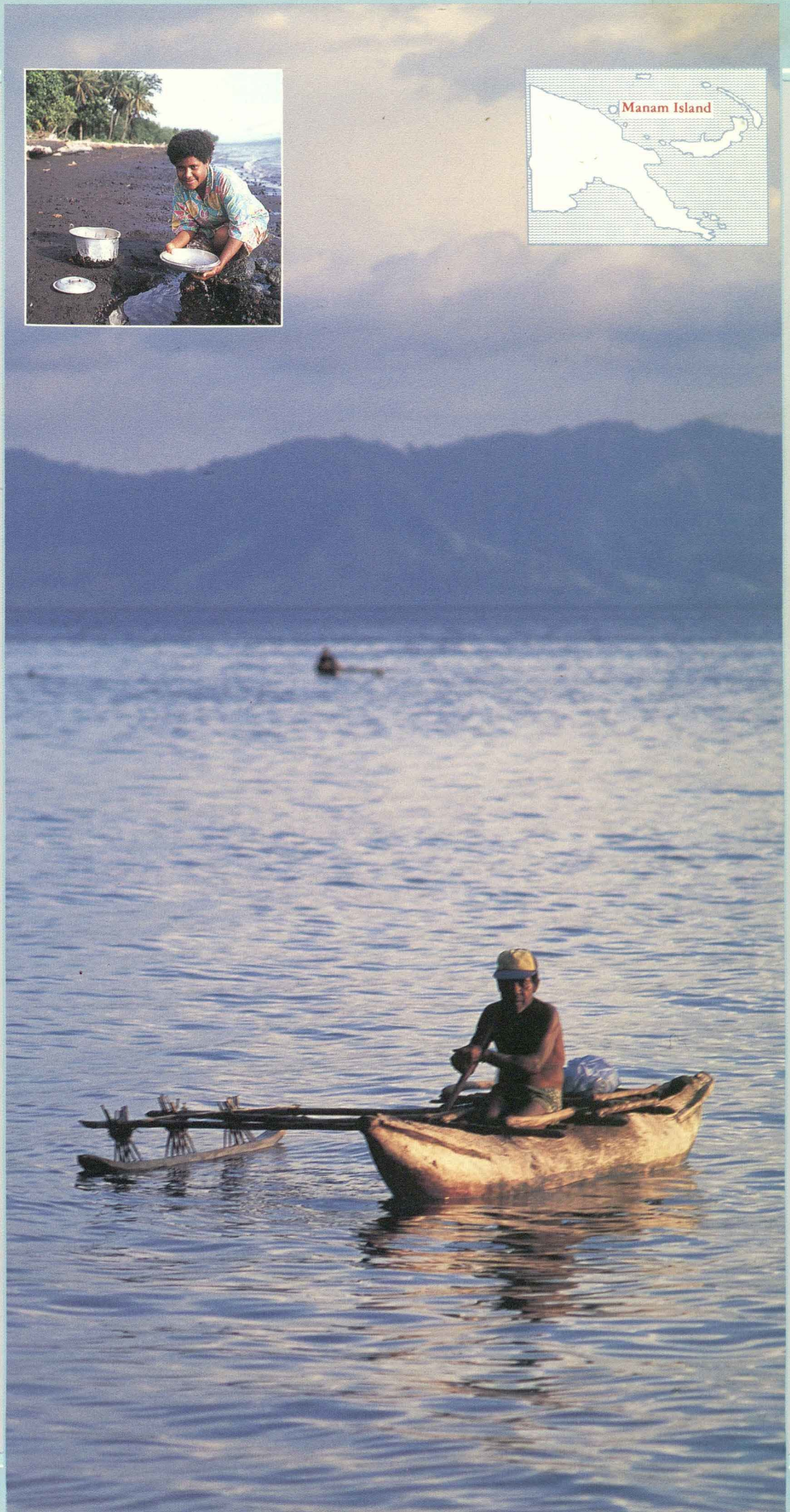
At three locations around the island, 'dry' tilts have been set up. In contrast to the wet tilt, the dry tilt consists of bench marks on the points of a triangle, 40 metres apart. These are checked with a surveyor's level to determine if ground rotation has occurred since the last survey.

Standing 2,800 metres above the ocean floor, only the top 1,800 metres of Manam rises above the ocean surface. From the mainland, 12 kilometres away, it appears as a classical volcanic cone, steep and uniform on the upper slopes, curving flatter on the lower slopes like a flared skirt. Close-up, the twin summit craters and the broad headed valleys are a complex mixture of deposits and eroded formations.

The volcano is divided radially, from the summit to the sea, by four valleys; one between each point of the compass. These four valleys restrict lava flow hazards when the volcano erupts. A disaster plan bases controllers, communication, and evacuation points in the safer areas between the four valleys.

The eruptive phases are classified according to the severity and risk. The four stages signify increasing severity and are titled warning, alert, danger, and emergency. Stage three requires the evacuation of villagers at risk to unaffected areas of Manam Island. Stage four requires complete evacuation of the island, approximately 6,000 residents.

The disaster plan cites ash fall as a major hazard. From May to September the south-east trade winds sweep any tephra – the ejected fragmental material ranging from small ash particles up to large bombs of lava – north-west of the crater. During the north-west monsoon, from November to March, the prevailing winds carry any tephra in the opposite direction. Thus the Manam Islanders most at risk



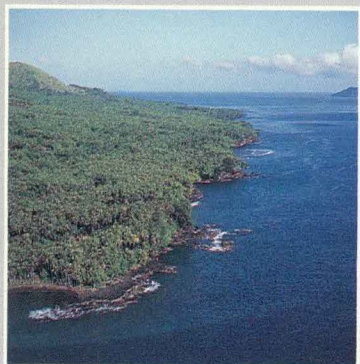
Below Ancestral spirit house, Jogari village.



from ash fall varies, depending on season.

The 1992 eruption was significant, lava flowing from the main crater for the first time since 1960. Twenty years ago Rabaul observatory staff searched the reports and logs of early navigators, explorers, and government and missionary officials. A paper was produced detailing the eruptive history of the island. Most major eruptions in the past have been from the southern crater, the exceptions being 1898 to 1900, 1958, and 1960, when the main crater erupted.

Manam volcano exhibits one of the most colorful types of volcanic activity – Strombolian eruption. Named after the type of eruption noted at Mount Stromboli in the Eolie Islands of Italy, Strombolian eruptions are



Above Manam Island north-east coast. **right** PNG mainland from volcano observatory.

characterised by the ejection of incandescent lava fragments – lava fountaining.

Another major hazard of volcanoes is the pyroclastic avalanche – an avalanche of hot, dense mixtures of gas and fragmented lava. These have occurred at Manam. Chris McKee, the Principal Vulcanologist at the Rabaul Observatory, reports that this hazard is not normally associated with Strombolian type eruptions. The 1992 eruption also produced minor pyroclastic avalanches. Because of their speed and destructive capacity, they are the most dangerous phenomenon of volcanoes.

Although the 1992 eruption has ended, the monitoring continues. John Sukua, a Manam Islander and trained observer, runs the observatory and radios routine reports to Rabaul throughout the year. Printouts from the seismograph are also forwarded to Rabaul. Vulcanologists and surveyors carry out an annual detailed survey to build up the base of data. When Manam next awakes, a message will be sent, and the vulcanologists will return.



Above Lava makes remorseless progress in 1992 eruption.





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Leaves with Heads



By Liz Thompson
Photographs by Liz Thompson and Hugh Stevenson

Centre 'Death Of My Uncle' by Jakupa, 1981.
background 'Using Tapa To Tie The Hair' by
Cecil King Wungi, 1981-2.



Papua New Guinea's Luk Luk Gen exhibition travelled across Australia introducing many to contemporary PNG art. Too many people think that carvings are the only form of PNG art. This exhibition with its 42 art works and 10 sculptures proved that this is not the case. Spanning two decades, the images outlined the innovative and experimental work of some of the country's leading artists. Works from Hugh Stevenson's collection dominated the exhibition. A teacher and adviser in PNG for many years, he watched the art movement closely and his superb collection charts the developments of the past 20 years. While many pieces were exhibited, the bulk of his collection remains with the University of Papua New Guinea.

Paints, sand, pen and ink, and found objects are used by artists today. Using materials not previously found in villages and freed from the constraints of tradition, they are exploring fascinating territory. Sydneysiders wandered in to walk among metal crocodiles, warriors made of beaten car bumpers and the vibrant, brightly colored work of artists such

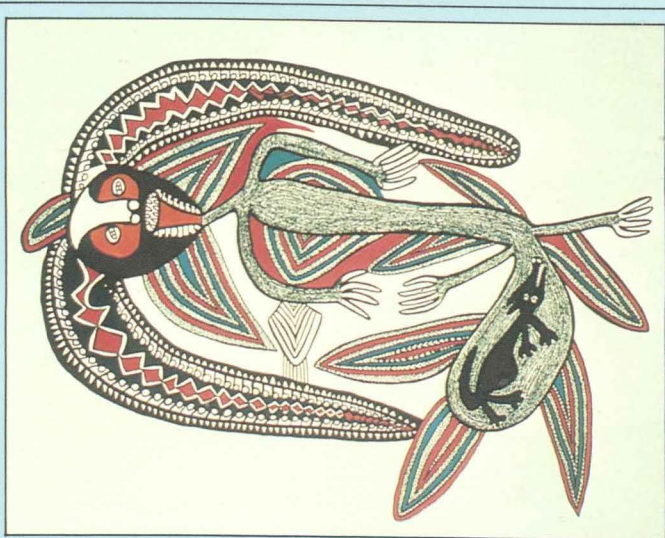
as Kuage. The 20 years which the show spans, illustrates interesting changes: drawings delving deep into the imagination; unknown, fantasy figures; paintings of social comment and sculptures made from hub caps and ripped and welded metal.

Much of today's work is interesting but some of the most powerful in the exhibition comes from the earlier years. In the late 1960s and early 1970s there existed a unique set of circumstances which led to its production. The most prominent artists of this period were Akis, Kuage and Ruke Fame, the three men falling into a group which Stevenson calls the 'naive artists'.

All of them came from village backgrounds and had started to move back and forth between city and home. None of them had a formal education or had learnt theoretically about art or artistic practice. They all had the experience of tradition but found themselves in a new climate where art could be produced for art's sake.

Previously created for spiritual and ceremonial purposes only, artistic expression had been mostly controlled

Top left 'Kuanan' by John Man, 1975. **centre** 'Man, Dog Na Puk Puk' by Akis, 1979-80. **right** 'Spiderman' by Akis, 1973.



and invariably followed particular formulas. These men had experiences to draw from far different from anything a Westerner could know and the new climate freed them from the constraints which traditional art imposed. With materials and encouragement, and none of the limitations formal Western training can impose, they began to create.

At the same time, a handful of expatriates committed to assisting this process arrived in the country. They provided materials and gave advice when they thought it necessary. Akis had not sought a career as an artist and the first drawings were imitative works, copies of Western images. In the transition from traditional to contemporary there was a great deal of insecurity. Many artists were tempted to copy Western chocolate box images in an attempt to produce something successful. Convincing artists that their work was far more interesting if they drew from their imagination and traditions was a slow process.

Akis, who died young, left behind an extraordinary body of work. All drawings, mostly pen and ink, they describe strange creatures, leaves with heads, forest spirits. One work shows animals which Akis calls, 'ting ting belong mi' (imaginary creatures). They are mysterious and quite magical, drawn from somewhere deep inside Akis's imagination. Bob Browne, a graphics lecturer at the Creative Arts Centre in the early 1970s provides a wonderful picture of how Akis used to work, in the Luk Luk Gen catalogue.

"Akis was fascinating to watch," writes Browne. "He usually drew down from the top of the paper so that he would not smudge his work – he was a clean and fastidious worker –

Top 'Pik Em I Save Go Kaikai Man' by Akis, 1980. above Untitled by Kuage, 1984.

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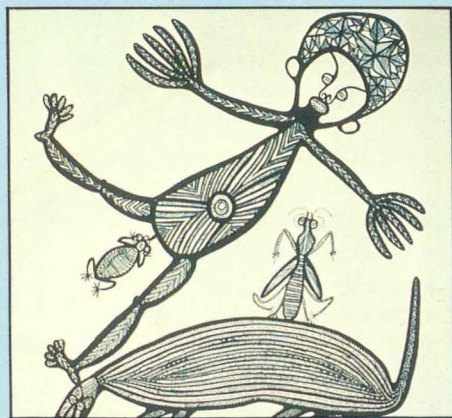
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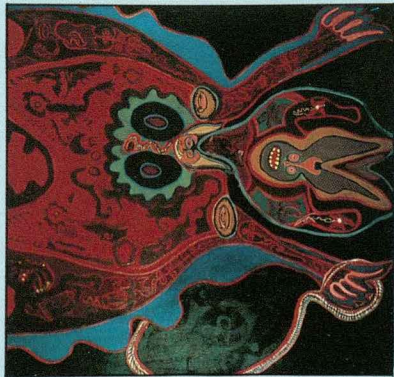
the drawing appeared on the paper as if from a fax machine, without hesitation except when he might turn the paper to get a better angle to smooth in a difficult curve. He never seemed to hesitate between drawings to consider how to start the next one – it was as if all the drawings were complete in his head – as if he could see them complete on the paper and only had to ink them in – it was like the magic pictures we did as children when we shaded over the page with a pencil and the pictures came up by magic.”

Others who observed Akis have suggested it was as though he was guided by a spirit, an idea close to traditional views on artistic creation. Stevenson draws an interesting link between Akis’s method and the developed memory of people in pre-literate societies. Oratory, body decoration and oral history telling are all important cultural activities in PNG. All demand the ordering of ideas and memories, a pattern which involves a great deal of mental rehearsal.

Stevenson suggests that Akis’s visual memory of ideas may well have been related to this traditional process. Whether it was his ordering of ideas or being guided by a spirit, his work combines a delicacy of execution with fantasy and at moments wonderful humor. His images have life, vitality



Above, left 'Tripela Birua' by Akis, 1974. right 'Serfu Yaripie' by Jakupa, 1976.



and independence which I find exhilarating. They seem to come from an unknown place, from the private and unknown corners of Akis's imagination.

While Kuage, one of PNG's best known artists, delved into the discovery of his own visual images, he also looked and commented on the outside world. With a variety of mediums, he produced a series of works which described the things he saw and felt. While Akis drew on imagination, Kuage rendered intellectual and emotional responses.

Some of his best-known works show almost cartoon-like depictions of planes from which the pilots seem to grow. The plane and pilot are one, faces peer from the windows. Images of cars incorporate the driver. It is a



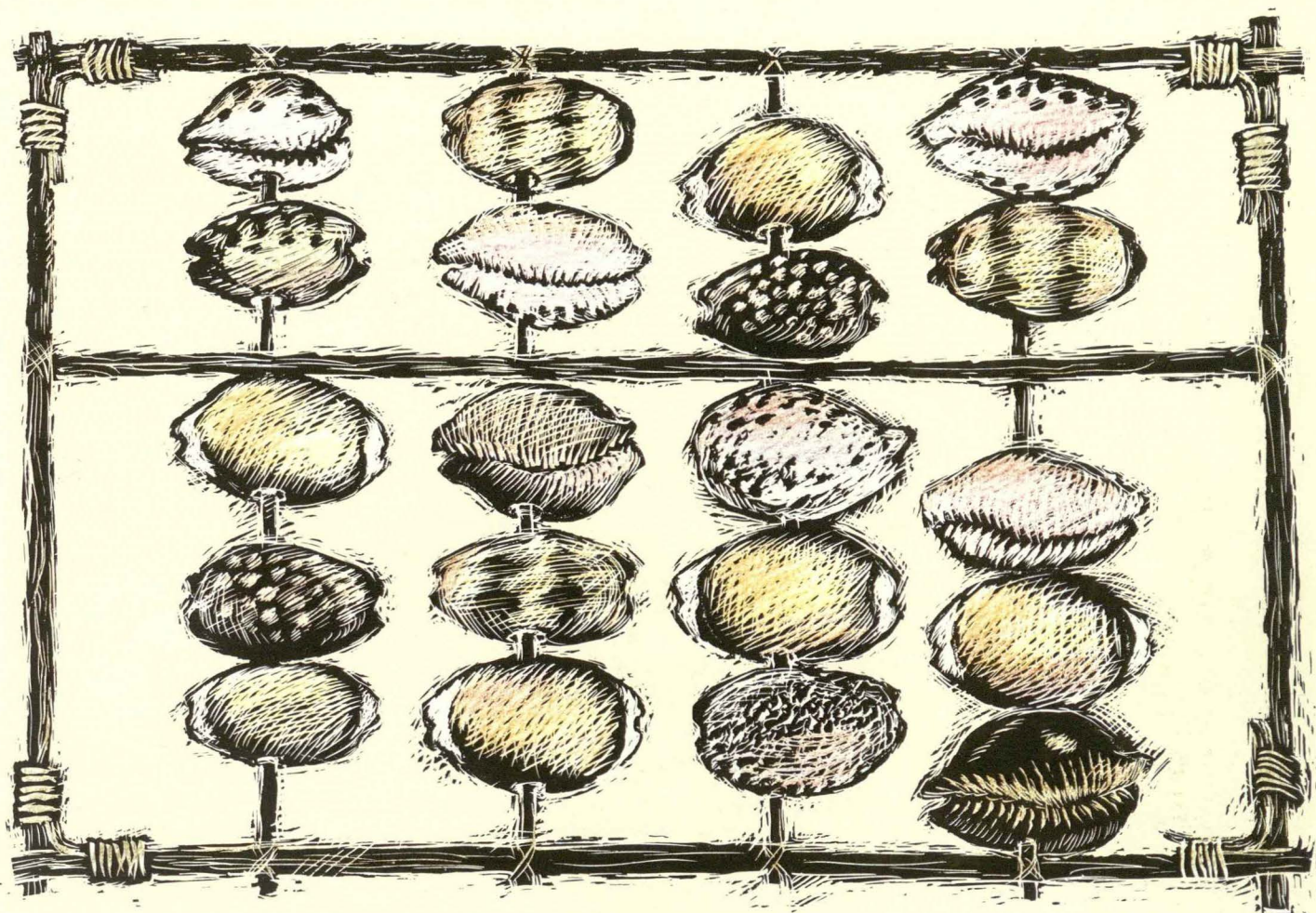
strange view of technology, difficult to see where the machine ends and its operator begins. His colors are vibrant, often discordant, adding an interesting tension. The tension perhaps came from his conflict between urban and traditional living and the rapid changes he has had to confront.

Many of his paintings depict women, 'meri wantok' or prostitutes. With long nails and painted lips, the jarring colors of their clothes and brazen smiles embody his confusion. Women in the village were prescribed roles far from those he saw being played out in the urban environs. Planes and cars were far from all which had been familiar in his youth. While some of his painting with birds and his beaten copper panels show more interest in composition and balance as opposed to commentary, his most interesting pieces are those which provide insight into his view of the world.

Akis and Kuage are two of Papua New Guinea's most innovative artists to date. Both had little or no formal training. They illustrate the potency of unleashing traditional cultural experience and allowing it to be used in individual creative expression. Artists Akis and Kuage, and others like them, were the initiators.

Their work, along with others from the naive school, is well illustrated in Luk Luk Gen.

Top, left 'Red Bloated Figure With Long Ears' by Wekang Aseng, 1975. **top centre** 'Jane In Colour' by Martin Morubuna, 1982. **top right** Untitled by N.J. Kahatu. **middle** 'The Beggar Of Port Moresby' by Taba Silau, 1976. **above** Metal sculpture by Gickmai Kundun.



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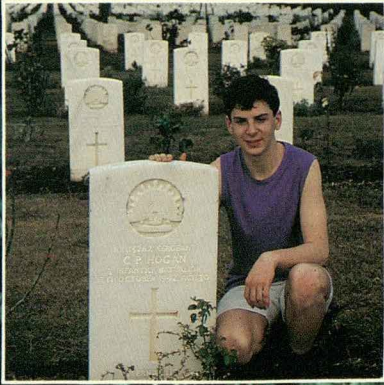
By Ben Luckock and Mark Pruden
Photographs by Gerald Brocklesby

along the

Right Maintenance on
a Kokoda Track bridge.
below Melbourne
Grammar School party
and two guides begin
the Kokoda trek.



Kokoda Track

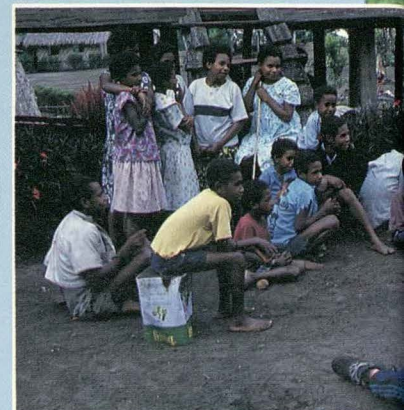


From the very outset, we realised that our trip to Papua New Guinea would not be just a holiday, but a once in a lifetime experience. Our arrival in Port Moresby was the first of many pleasant experiences. Along with the oppressive heat, we were met by smiling faces and waving hands of friendly people who were eager to make us welcome.

The highlight of our busy itinerary was hiking the Kokoda Track. Tales concerning the hardships endured by the Australian soldiers in World War II had left a few of us apprehensive towards the hike. However, on the first morning of our trek, there was an underlying feeling of enthusiasm among our party of 16 Melbourne Grammar students.

We were in high spirits as we boarded the plane to Efogi, and we were eager to start the hike. We had previously decided not to walk the entire length of the track as it would be too time consuming and we had other places to visit. On our flight we noticed the contrast between the dry, barren landscape of Port Moresby and the dense, jungle foliage of Efogi.

At Efogi we received our first taste of a traditional village. We were intrigued and fascinated by the practical design of the huts, the friendliness of the people and the presence of tame pigs and chickens running by, all of which are a rare sight for us in Australia.



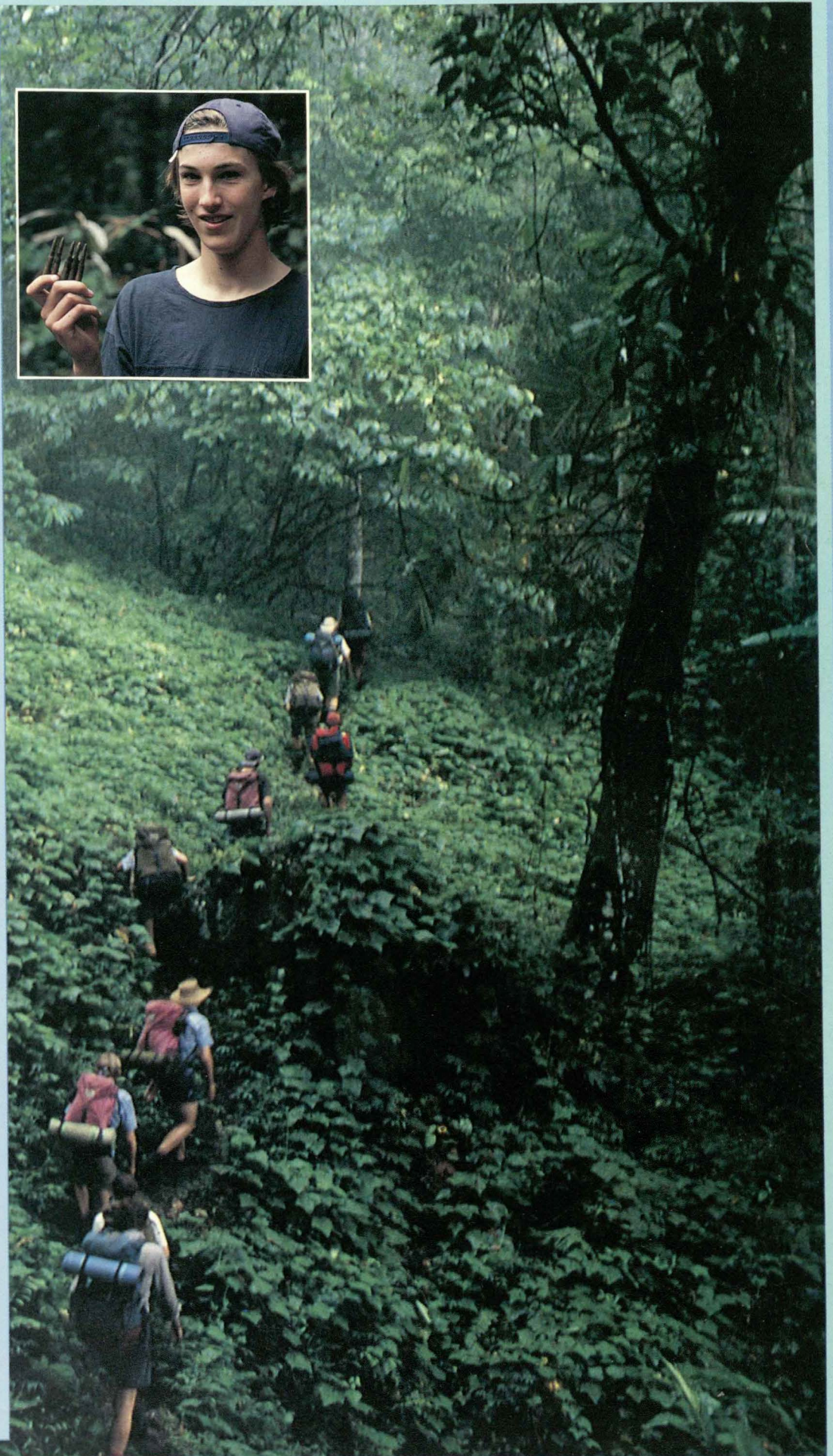
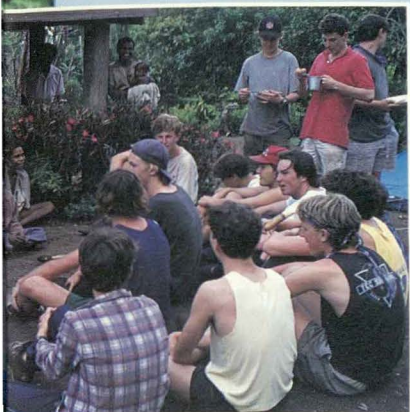
For many of us, the initial ascension of Mt Bellamy was long and painful. The steep hills tested our determination and stamina. Our frequent rests amused our two guides who could not understand why we needed to rest so often. However, we made good progress to our lunch spot, where we perched on the side of a rough airstrip, the only other access to the area other than by foot.

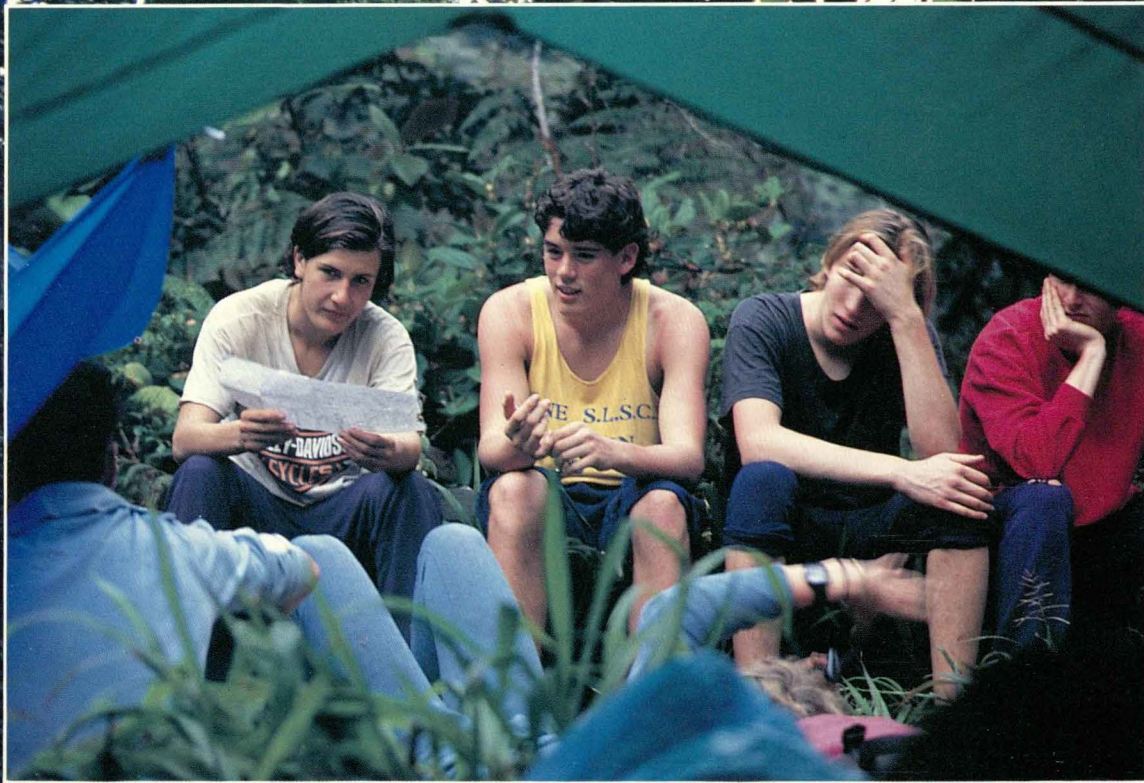
While we ate, we attracted quite a crowd from the local village. The children were easily persuaded to teach us how to use the slingshot with which they were so adept. Our failure to master the weapon produced many smiles, some of the party purchasing slingshots from the boys, determined to conquer its use at a later date.



Facing page, inset War graves are reminder of Kokoda Track's place in history. **bottom** Frequent rests amused the guides. **background** The slopes of Mt Bellamy.

Below Village children inspect the party of trekkers. **inset above** The debris of war found along the Kokoda Track. **right** The trekkers on Mt Bellamy.





As we left the village, we were happily escorted by laughing children. During our attempts at communication, we were amazed to find out that even in such a remote part of the world, famous Australian names such as then Prime Minister Bob Hawke and football hero Mal Meninga were recognised. This prompted us to attempt to install the 'famous' names of Mark Pruden and Ben Luckock in their memory, but with little success.

The hike through the afternoon was the most difficult. While climbing Mt Bellamy in the blazing sun, we were all pushed to the peak of our physical endurance. On occasions, the guides relieved the students of their backpacks, because of exhaustion and leg cramps. When we arrived at our campsite that night, the tremendous sense of accomplishment and relief we felt made it all worth it.

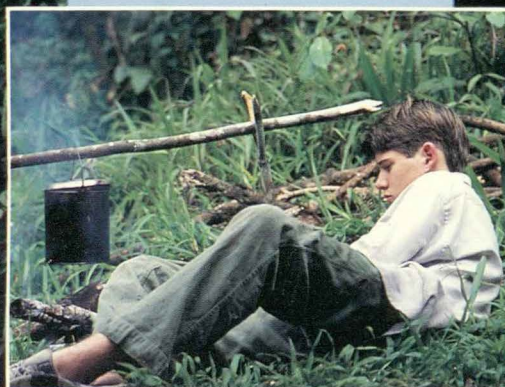
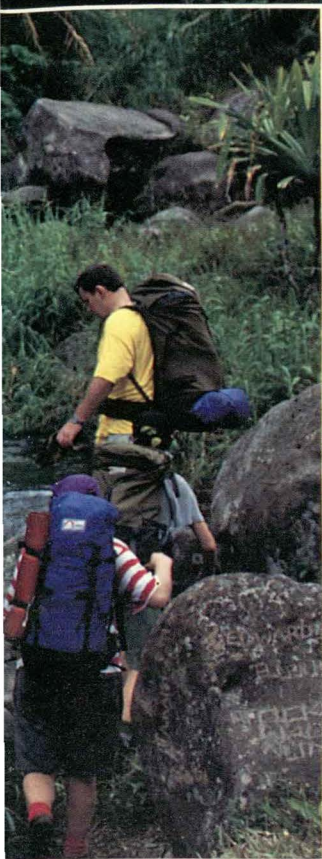
Night time in the PNG jungle takes some getting used to. We were shocked and fascinated by the beautiful specks of green light that flickered past our faces, which we learned were fireflies. We were also presented with a powerful display of screaming, by what sounded like an army of giant lizards. We were also caught off guard by the dramatic temperature drop during the night. However, many of these details were lost on our companions as they slept soundly after their first trying day on the Kokoda Track.

To our relief the second day was far less demanding and our spirits returned. The easier walk meant we could really look around, enjoy, and fully appreciate the spectacular views of the countryside. As we crested Mt Bellamy, we were treated to breathtaking panoramas. We stopped for lunch by a small crystal clear creek. The cold water was refreshing and a welcome break from hiking.

The afternoon hike passed without incident other than having to cross a very precarious footbridge (once again the guides made us look ridiculous by doing it so easily). That night, one of the guides cut the grass with his bush knife, clearing a camping site for us. To cap it off, the guides then caught fish from the creek with rare skill.

On the following day, we made our way to the village of Alola. We had time to relax and enjoy the PNG sunshine for a short while, before we said our goodbyes and pushed on to our last campsite on the Kokoda Track in the village of Isurara.

We set up camp and had dinner very early that day, and our spirits were high. Our good humor prompted several of us to burst into song. Soon the sound of giggling indicated to us that we had an audience. A group of village children were sitting on the steps of a hut, laughing at our antics.



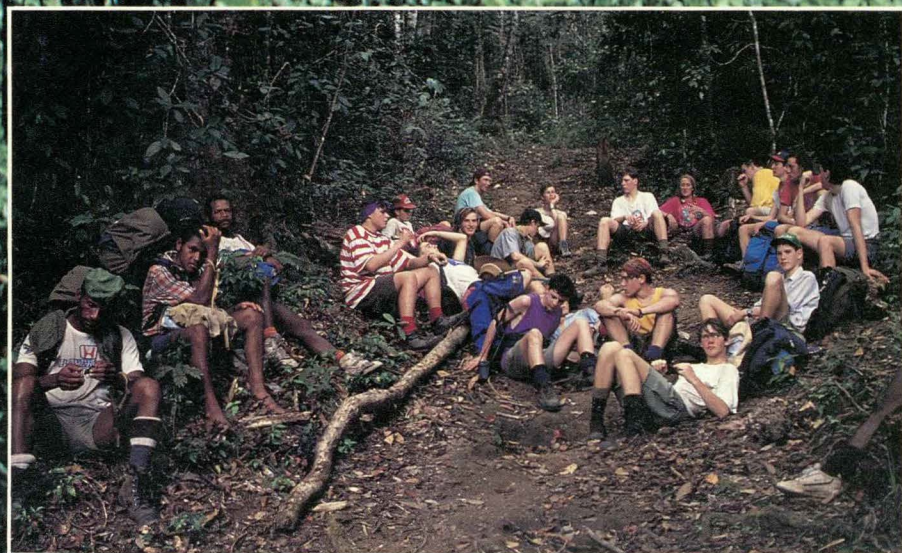
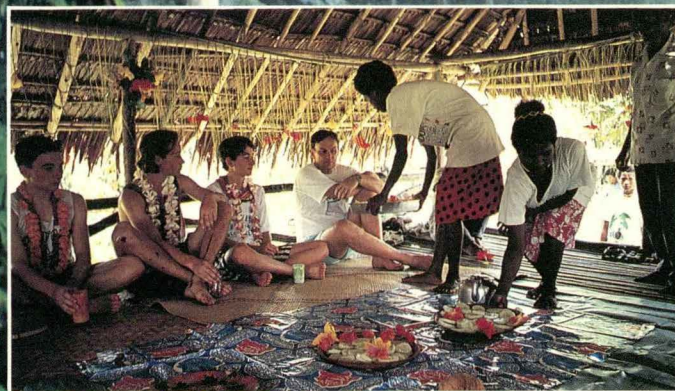
Top left A check of progress on the map at day's end. **top right** A pick-up game of soccer with villagers. **left** One of many bridges on the trek. **right** Welcome rest while the billy boils.

We rushed over and urged them to make a contribution to our singalong. Although they were shy, we managed to persuade them to sing. We listened in awe, none of us saying a word, astounded by the beauty and the harmony of the voices. We joined in with them in an English song and between us we sang and danced the night away. We formed a human train and ran all over the village with the children tagging along, and generally having the time of our lives.

This night was truly a highlight of our trip. It proved to us that the universal ideals of happiness could overcome any language barriers imposed on people.

The next morning we rose early for the last section of our Kokoda walk. We found this section to be relatively easy as we were driven by the expectations we had, of finishing. The last kilometre of the walk was at a near running pace, as we all looked forward to the general store and its refreshing drinks at Kokoda.

Once we had succumbed to the temptations of the Kokoda stores we rested under a large tree. Overall, our trip to PNG was one of excitement, happiness and, above all, one that yielded a greater understanding of the lifestyle of others.



Top A feast for tired bodies at the end of the trek. **centre** Trekkers sing for their supper. **right** Rest stops were frequent on the first day. **background** The slopes of Mt Bellamy.



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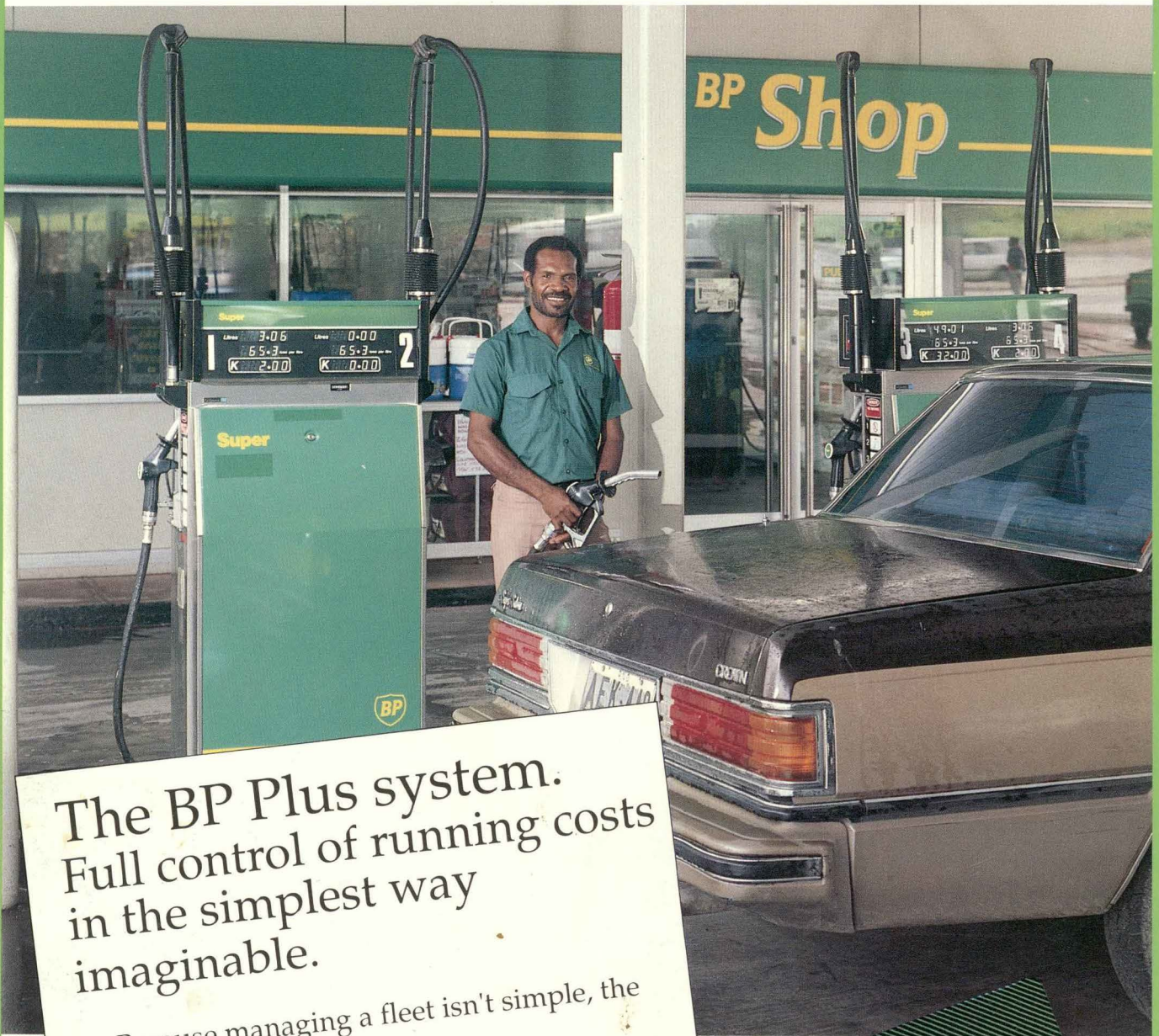
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Story and photographs by
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Views from the

TOP



Above Royal Hong Kong Yacht Club from the Excelsior Hotel coffee shop. inset Singapore roundabout.

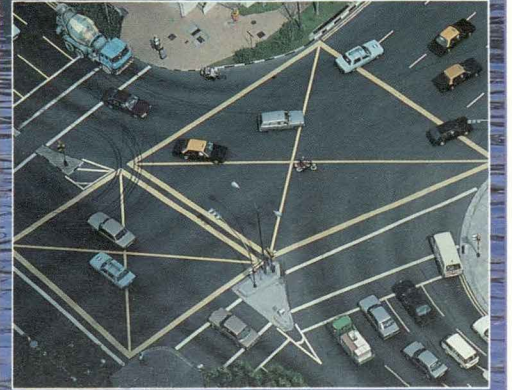
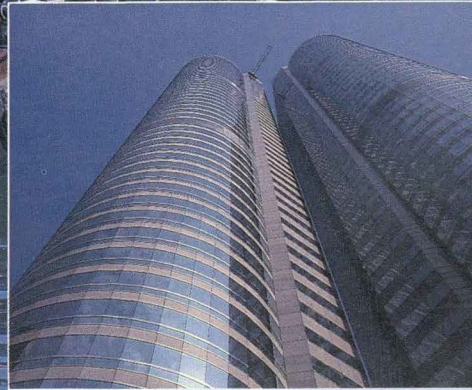
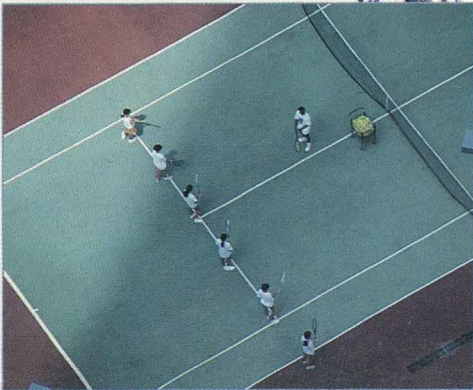
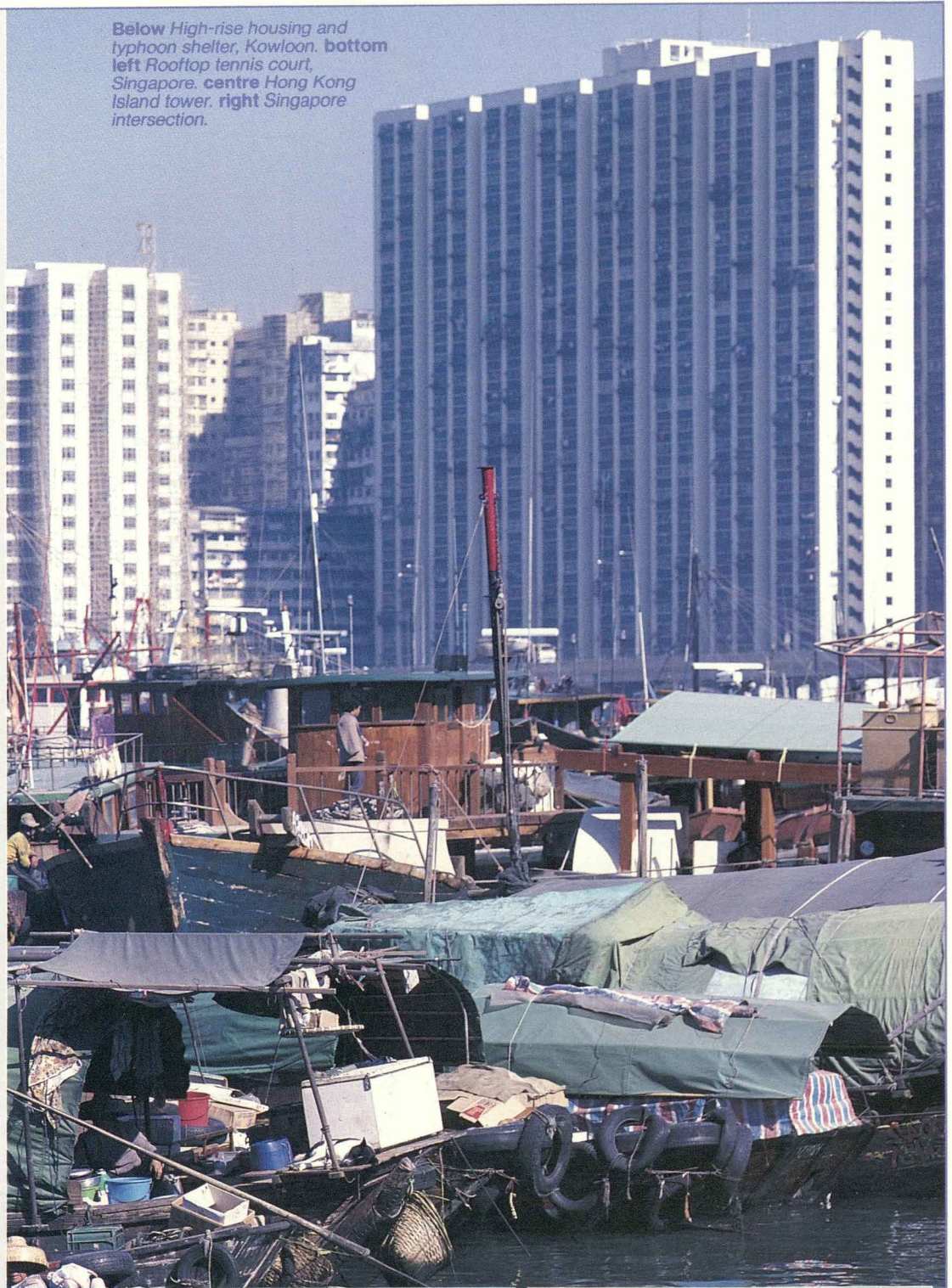
It seems to be human nature to want to scale the heights and to survey the view that unfolds below. Even with a relatively flat terrain, people build high vantage points. In the past, this need to see afar was linked with self preservation and protection of the community. Today it is linked with the need to maximise land space and for simple enjoyment.

Modern cities are frequently characterised by skyscrapers, creating a skyline dominated by geometric shapes. In cities such as Singapore and Hong Kong, where land is at a premium, apartments, office blocks, shopping complexes and hotels all tower skywards. Modern 'Grand Canyons' have been created. Architects and developers frequently cater for the view seeker with the inclusion of observation floors, or restaurants, in their designs.

Among visitors to Hong Kong, the view seeker inevitably takes the cable car or a bus to the top of Victoria Peak on Hong Kong Island. Stunning views across Central, the Harbor and Kowloon are recorded by camera and video. Many visitors are photographed against this backdrop, a permanent reminder of the trip to the top.

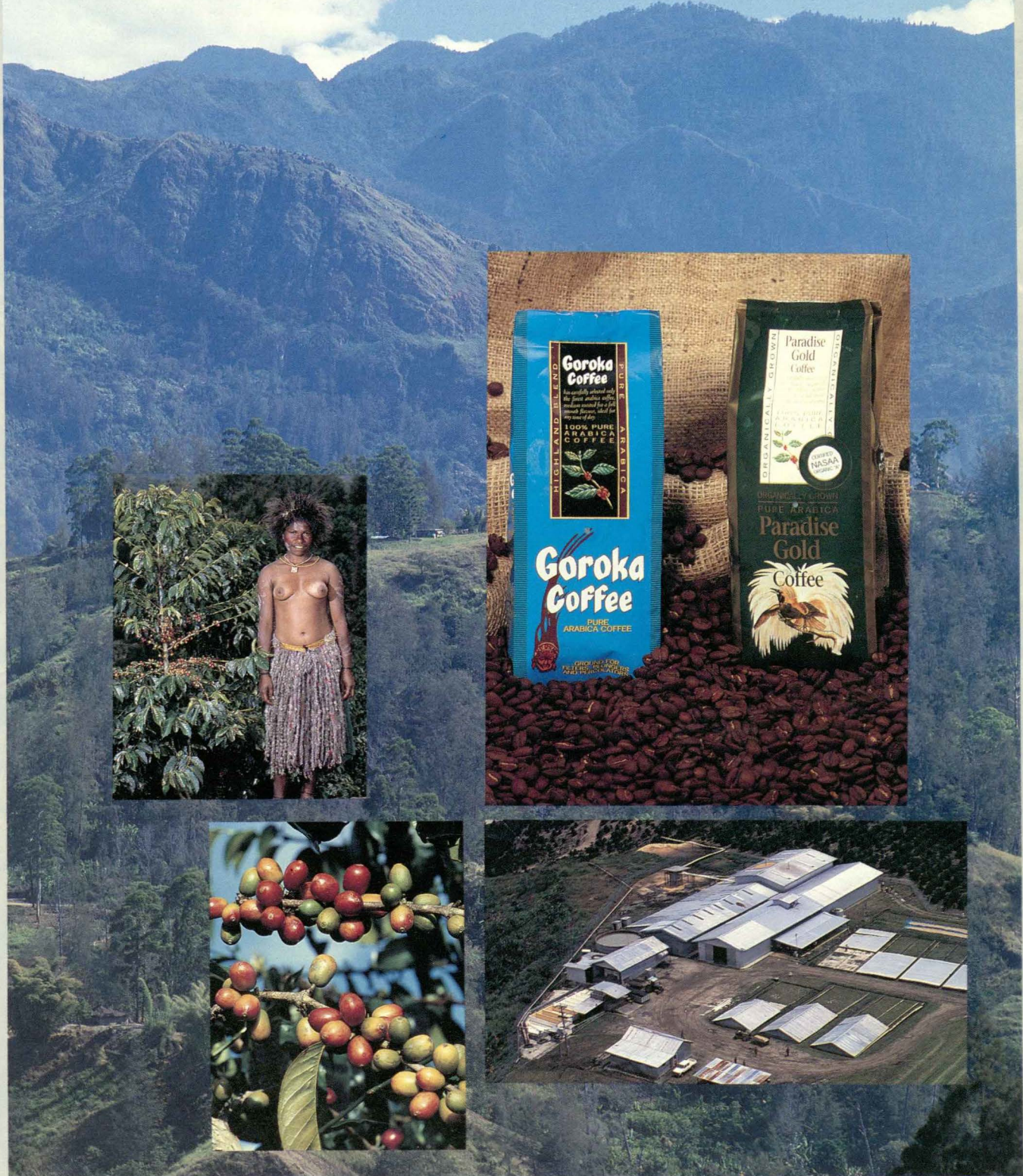
The restaurants of many hotels are located on a floor that will provide a view unobtainable elsewhere. But for sheer magnificence it is hard to better the views from the Revolving 66 restaurant on the sixty-sixth floor of the Hopewell Building in Wanchai on Hong Kong Island. Much of the ascent to this restaurant is in a glass

Below High-rise housing and typhoon shelter, Kowloon. bottom left Rooftop tennis court, Singapore. centre Hong Kong Island tower. right Singapore intersection.



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elevator on the outside of the building, somewhat un-nerving for those not warned. At night, the brightly lit buildings seem to fall away as the elevator whisks its passengers into the sky.

Until very recently, the Hopewell Building was the tallest on Hong Kong Island, and it has the highest restaurant. It is a most unusual design, in that there is a 360-degree view. Many revolving restaurants have two blind spots, the end supporting walls, as they complete their revolutions. Not so with Revolving 66.

For a few brief moments diners face a mountain side devoid of buildings, but during that time musicians entertain. One complete revolution takes one hour, 40 minutes.

Singapore, too, has its fair share of 'rooms with a view'. Claiming to be the tallest hotel in the world, the Westin Stamford dominates the skyline with 70 floors. On the seventeenth floor, the Compass Rose Restaurant presents a vista that encompasses views over Malaysia and islands of Indonesia as well as views of the busy waterfront and the city. High tea is served daily and this is very popular with visitors to Singapore.

Any elevated view allows one to get a bird's eye view of life in the city below. Peak traffic is much easier to cope with from this vantage point. One can check progress on a developmental site or marvel at the ingenuity of builders. Whatever the outlook, the view from the top is one that stays in the memory.



Above Singapore business centre, inset left Indian quarter, Singapore. top left Singapore walkway. top right Raffles Hotel reconstruction, Singapore.

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