

Art for Change

Original works from the Solomon Islands



Profits go to counter child-trafficking



Good Deeds International

Good Deeds International, an international non-profit organization engaging in creative counter child-trafficking, in association with GRM International, the Creative Industries Faculty at the Queensland University of Technology and the Solomon Islands National Museum made history on the small Melanesian island of Guadalcanal, capital of the Solomon Islands – the famous battle grounds fought over by the Japanese and the Americans during Word War II. On September 29th 2008 over 130 artists from twenty islands representing all nine provinces arrived at the Solomon Islands National Museum to undertake a series of art and business development workshops led by experts, student artists and social entrepreneurial practitioners. Never before has the tiny country, represented by over 1000 islands, witnessed the sheer numbers of talented artists in a single location. The number of artists who participated in this learning and cultural sharing opportunity was not the only historical event, however. The sophistication and high quality of their works coupled with individual passions to learn and further develop their artistic skill sets and business 'savvy', was an indication of the artistic community's desire to reach out to the world, thereby enriching themselves and unifying their cultural artistry and traditions on the islands they call home.

Based on the overwhelming success of these workshops, Good Deeds has created yet another program which uses creativity to counter child-trafficking and the modern day slave trade currently affecting 1.2 million children around the world and thousands of children in rural and remote Solomon Islands.

Good Deeds has joined forces with GRM International and the talented artists who at-

tended our workshops to further engage in 'history making' in the Solomon Islands. This new creative force along with dedicated international volunteers coupled with financial support from people just like you have designed this magalogue (magazine/catalogue) as a means to share Solomon Island artistic creativity with the international community. The pages within this work not only preserve local culture and celebrate local forms of art; it is a visual tool which offers you a chance to purchase original art which, in turn, generate income for local artists and funds for Good Deeds' creative counter child-trafficking programs in the Solomon Islands.

On behalf of a grateful nation, our emerging charitable organization, our partners and volunteers and the Solomon Island artists, children and families we are fortunate enough to work with, we would like to thank you for tak-

Your support of Good Deeds and the artists found within these pages preserves traditional Solomon Island culture and provides alternative means of income for local artists. By purchasing a distinguished work by the Solomon Islands' foremost artists you are making a significant investment in their future as their international careers mature. What is more, take pride knowing you are also a part of the counter child-trafficking movement Good Deeds is building in areas affected by trafficking criminals and bullies in the Solomon Islands and around the world in countries like Laos, the USA and Australia.

Enjoy a cup of tea, turn on some nice Island music and enjoy the beautiful display of artwork and the inspiring stories of our team of artists. And of course, enjoy doing a good deed, select an artwork to purchase and contact us today to place your order.

Purchase a unique work of beauty and change the world: one child at a time..

ing the time to peruse this magalogue and the fine art found within it. Once you decide which artwork you would like to purchase, we guarantee you will find new meaning in your life. Why? Your 'good deed' arts purchase is a part of a vital chain doing major work to end child-trafficking in the Solomon Islands.

On the following pages you will see individual profiles of the finest artists in the Solomon Islands. Additionally, this magalogue provides samples of their works. It is also a means to purchase the actual works you see or to commission new, original and similar pieces from our new Good Deeds Solomon Islands art representatives. To purchase art, simply contact Good Deeds International today using the information provided at the end of the magalogue. We can ship insured art anywhere in the world.

Important to note, Good Deeds International has established cause-related marketing contracts with these local artists. They receive a significant profit for the artwork you purchase, and we generate revenue for our creative counter child-trafficking program such as Planting a Future for Children and You. Additionally, through youth and women empowerment rallies led by local Indigenous heroes to counter child-trafficking, Good Deeds is strengthening local communities ability to help themselves.

Your support is greatly appreciated and vitally needed in ending child-trafficking which currently sees thousands of children and young people sold or abducted, many of them eventually becoming part of forced prostitution and domestic servitude locally and around the world, including the city you now live in. Although many of us do not see slaves in our own backyards, none of us is as disconnected from human trafficking as we would like to think. It exists in every country on the planet; from Australia and the USA to the Solomons.



27 million slaves exist in the world today. The United Nations Children's Fund (UNICEF) estimates 1.2 million children are trafficked annually. These statistics represent more adult and child slaves than during the Transatlantic Slave Trade. And, it's not an economically developing country problem either. Japan and the USA have the highest 'demand side' for human slaves while South East Asia and Sub-Saharan Africa yield the highest 'supply side.' The Solomon Islands is also not immune.

This tiny nation of 700,000 is terribly affected by trafficking bullies, particularly in remote communities surrounded by foreign logging and mining camps. Bullies are guilty of using logging boats and false promises to families of education to illegally transport children, as young as 9, back to Asia. They simply deceive and lure the children into the deepest cracks of human dignity as slaves. Purchase art, and help end this today.

Hybrid Counter Child Trafficking:

Competing with Traffickers, Educating Children and Saving the Environment

The BIG Picture

Two of the most pressing social issues around the world are climate change and human/child-trafficking. 27 million slaves exist in the world today and 1.2 million children are trafficked each year. Co2 emissions and deforestation are polluting our planet at deadly rates. In the Solomon Islands, both issues are a major problem.

Solomon Island Conditions

- Members from a forestry project, part of the Australian Government's Overseas Aid program, revealed alarming evidence that 95% of current logging practices are unsustainable and that in less than 7 years, no mature trees will be left in the Solomon Islands. Climate change is also creating an eco-refugee situation for the first time in history.

In a report sponsored by UNICEF, evidence was given by families and children concerning the illegal buying and selling of children to men from Asia running logging and mining camps and production facilities.

A Good Deeds' Solution

Our Solomon Islands pilot project, Planting a Future for Children and You, will employ children at risk to trafficking aged 9-19 (with a preference for girls) and their families to plant and conserve trees and vegetation on a multidimensional conditional cash transfer mechanism. It's simple. Children and families earn income to pay school fees covering basic family needs by planting or conserving trees and native plants and food bearing crops.

The program is effective as children must at-

tend school for families to remain employed. School is a safe-haven for children. As families have to work to earn income, a sense of ownership and pride is developed in ways that traditional charity and gifts cannot do. And the harder they work in terms of successful tree growth and conservation (performance based) over a period of time, additional community benefits like micro finance will be on offer.



Impact of Planting a Future for Children and You

- Direct competition to trafficking bullies preying on communities' natural resources and their children
- Educated children = long-term poverty eradication
- Financially stable families and sustainable communities utilising local, natural assets
- Donors' 'good deeds' – preventing child slavery and reducing global warming

Good Deeds meets the Solomon Islands

In 2008 a team of Good Deeds' volunteers in association with GRM International, the Solomon Islands National Museum, students from the Creative Industries Faculty at QUT and a board member of the Australian Arts Council invited local artists to take part in formal arts business development workshops over the course of one week. 30 talented and ambitious artists received training from Indigenous arts business development expert and artist, Bridget Garay, Director of Footsteps Gallery, Australia. Solomon artists also had the opportunity to submit works for a professional local and international exhibition organized by Good Deeds' service-learning volunteers. The successful applicants had their work exhibited in Honiara (the nation's capital) and also in Brisbane, Australia. The exhibitions were named **Solabration, Celebrating Youth and the Solomon Island through Social Justice, Education and the Arts** as the initiative links directly to the positive messages Good Deeds is delivering in communities affected by traffickers. It was during this time that Good Deeds International proposed a mutually beneficial business venture to the local artists. Marketing contracts with Good Deeds were secured between our USA branch and the Solomon Island Artists. The art found within these pages can presently be purchased locally in the USA as well as in Australia. International orders are possible via international insured post. Alternatively, fly over to see us in the Solomon Islands and we'll send you home with any number of inspiring works and memories from the children and families we work with in the fight against modern day child slavery.

The artists profiled on the following pages have been selected for their innovative craft skills, connection to their land and commitment to their communities. In addition to in-





Solomon Islands Art in Context



struction seen in their traditional art forms many have also sought further training and artistic development overseas in New Zealand, Australia, Canada and other Pacific Island nations. You have the opportunity to view and purchase work from the finest of the Solomon Islands artistic community, and all artists are interested in creating new or similar works at your request. We can even fill large orders so you can provide gifts to your employees around the holidays.

Our emergent artists and their work represent an excellent investment opportunity as their international careers flourish. Many of our artists have had work exhibited at international festivals and galleries, and feature in private collections in Europe, Australia, New Zealand, Taiwan, New Guinea, Fiji and Tahiti. As you will note most of the artists have been critically acclaimed in the Solomon Islands and nearby Pacific nations such as Palau, Australia and Fiji. Half of them have won major awards in local and international festivals.

In a poor nation, recovering from ongoing political and social upheaval, traditional art is one of the few sustainable sources of income. The majority (up to 95%) of the population is unemployed and subsistence living is the norm. Sadly, major sources of employment are unsustainable logging and forestry practices which in turn have enflamed trafficking in a country that values its children.

Although education is considered important, the costs of primary and secondary education in the public system exclude people as poor families cannot afford compulsory fees. As a replacement to formal education the traditional arts and their development form the basis of community education and the flowing of ‘custom’ knowledge between the rivers of generations scattered over hundreds of islands.

Although there is high social capital placed on their crafts, many local artists often struggle to support their work and their families despite the outstanding quality of their pieces. As you will read in their profiles, most of these artists support large families and entire communities from the sales of their art. Solomon Islanders are known for their graciousness, being humble and welcoming to international visitors, and the world could learn a lot from their commitment to community. The magalogue you are now reading represents the outcome of years of work by Solomon Island, Australian and USA volunteers and the fulfilment of lifetimes of dreams of these brilliant artists, their families, their traditions and their nation.

The artwork selected are not only aesthetically stunning pieces of history, but they are also an opportunity for you to directly change the lives of at-risk children and families in need.

The Solomon Islands, an archipelago consisting of over 1000 islands, has a rich diversity of traditional art forms ranging from textiles, sculpture and painting to hand made jewellery. Informed by the beauty of their natural surroundings, both the materials used and motifs represented in the art are often attributed to the marine and tropical beauty of the islands. This is exemplified in such forms as the traditional ‘shell money’ jewellery and weaving using a variety of local natural materials, and the iconic ‘Spirit of the Solomons’ ornamentation, featuring a collage of turtles, eels, fish, rays, sharks, crocodiles and other mystifying sea creatures. Many artists practise hereditary styles, passed down from generation to generation of master

craftsmanship. Good Deeds now works with a local artist who can trace his craft back 16 generations! The contemporary work of artists combines the honed techniques of these traditions and the joy with which Solomon Island people live their lives. Their art represents a genius blending of Melanesian, Micronesian and Polynesian traditions with innovative use of media and modern creative flair; the works produced by these talented artists must not be considered solely in the niche of traditional crafts, but as tasteful and inspired contemporary work on par with that seen in neighbouring nations such as Australia and New Zealand.

SOLOMON ISLAND CARVINGS

The Solomon Islands is uniquely positioned ethnographically and is a meeting point of diverse Pacific cultures, namely Polynesian, Melanesian and Micronesian. This is reflected in the rich stone and wood carving traditions, with some of the finest carvers coming from the Western and Makira Provinces. Carvers work with local stone, shell and timber including the rare and stunning variety of native ebony. They create traditional pieces such as sea creatures, mythical beings such as Kaseko, a fishing deity from Western islands, and the iconic Nguzu Nguzu - the traditional canoe head carvings bearing either a bird or skull representing either a peaceful or warring voyage respectively. Carving traditions are often hereditary and represent a lineage of family and community connection and a lifeline to the old traditions and knowledge of the past and these traditions' ongoing survival into the future.

Carvers:

1. Vernon Horace Saomatangi
2. Lealo Meani
3. Joseph Samane
4. Billy Vinatajama
5. Peter Maepioh
6. Joshua Nasiu



Vernon Horace Saomatangi

Vernon Horace Saomatangi is a Polynesian carver who was born and raised in Tamboko Village, North-West Guadalcanal. He embraced his family's carving traditions when he was 12 years old.

His carvings are heavily influenced by the customs and traditions of his Polynesian seafaring forebearers as well as the Christian influences of the past 100 years. Vernon's artworks also show his connection with the two island provinces of Guadalcanal and Belona.

Most of the work in his home country is architectural. His large totems and ornamentations feature at leading Solomon Islands resorts, including King Solomon Hotel and the Pacific Casino Hotel. His traditional artwork is held in private collections in Australia, Germany, France, Japan and the United States.

Vernon Horace Saomatangi was awarded first prize in the Decorative and Figurative Items, Contemporary Arts at The National Trade and Cultural Show in Honiara in 2004. He received a Certificate of Appreciation for the RAMSI Second University Art Competition in 2005. He has commissioned works for former president George W. Bush of the U.S.A, the famous Broncos rugby team in Queensland as well as the Solomon Island Embassy in Canberra, Australia.

Vernon's latest carvings depict mythological creatures from his province. He uses the finest tropical woods in the Solomon Islands, such as Ebony, Rose wood and Kuila. His Tangangoa carving currently for sale represents a Sky Devil, who was thought to be able to travel through land or sea when someone had died to collect the body.

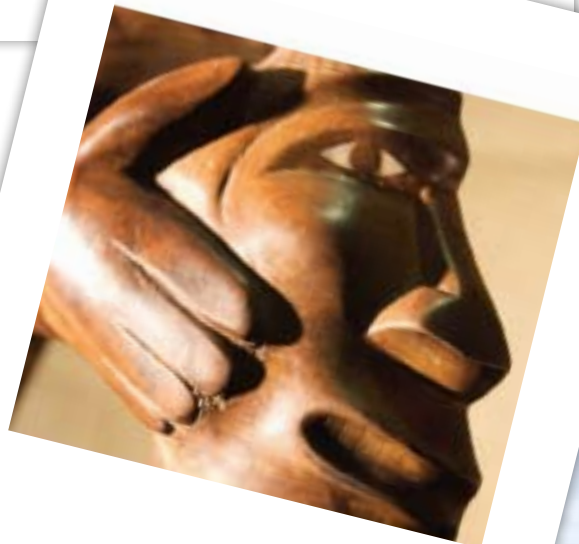


Lealo Meani

Lealo is from Marovo Lagoon, Western Province. Wood carving is a family tradition for Lealo, as he learned the art of carving from his father. He currently teaches a wood-carving workshop in White River with his friend, Joshua, and also makes furniture of any type, provided he has the chance to carve intricate designs into it.

Lealo's Nguzu Nguzu carving is made from a rare species of timber called Ebony, which is very hard to find anywhere in the world. There are two types of Nguzu canoe heads, each with a very different purpose: one holds a skull meaning war, while the other holds a bird meaning peace.

He and his wife, Nea, have three children, one boy and two girls.



Joseph Samane

Joseph is a self-employed, self-taught wood-carver from Malaita Province. He travels between his hometown of Laulase and Honiara to sell his products. He also sells his carvings in Vanuatu and New Caledonia.



Billy Vinata

Billy Vinatajama lives on Gatokae Island at the gateway of Marovo Lagoon within the Western Province of the Solomon Islands. He joined Agriculture as a Cocoa Assistant before he was married at 26. Billy and his wife, Mona, have two sons, four daughters and 20 grandchildren.

In 1966, Billy learned how to carve wood from the master carvers from Marovo Lagoon. His first carvings were Totoisu, inspired by traditional war canoes he studied and sketched. Billy carved wood for ten years.

He became a member of the Western Provincial Assembly and he found the government was interested in preserving many aspects of the Solomon Islands' traditional culture. In his second term as an Assembly member, Billy decided to revive traditional stone carving.

For twenty-eight years he has worked in stone. He uses semi-hard, pumice, andesite, coral and limestone because of their permanent qualities. His designs come from looking at all aspects of the stone to see what will



take shape. Three key themes in his work are the traditional family, their possessions, and mothers and children. Billy believes that family is very important for the security of the individual and wider society.

He travelled to Brisbane, Australia for the International World Expo '88 to participate in training activities. At the age of seventy-six, he is looking forward to selling his art in Australia.



Peter Maepioh

Peter Maepioh's father and Uncle Kilivisi gave him the birthright to continue the tradition of carving the head of Totoisu, which stands for 'pointed nose'. Made of wood, the Totoisu sits at the head of a canoe to represent the type of mission that will be carried out by the canoe's crew. While the small head in the Totoisu's hands traditionally means war and looks very fierce, nowadays it is used as a decorative item in the home. Peter's wood and stone carving work is mostly done on commission.

He has exhibited at the Melanesian Arts Festival, Fiji (2006), and the Ninth Pacific Festival of Arts, Palau (2004). He has participated in handcraft training through initiatives in Honiara.



Joshua Nasiu



Joshua Nasiu grew up on Rennell Island, Rennell Benola Province. When he was eleven years old he learned carving from his father. Before going into furniture making, he was a builder for twelve years.

Joshua exhibited his work at the Arts and Culture Festival in American Samoa as a representative of Solomon Islands wood-carving. Joshua has also carved portraits from photographs and has taught wood-carving in Australia and Japan. He is a proficient, Master Carver. Wood-carving supports Joshua's family and his children's education.

He hopes that one day he will hand over the woodcarving tradition to one of his seven children.

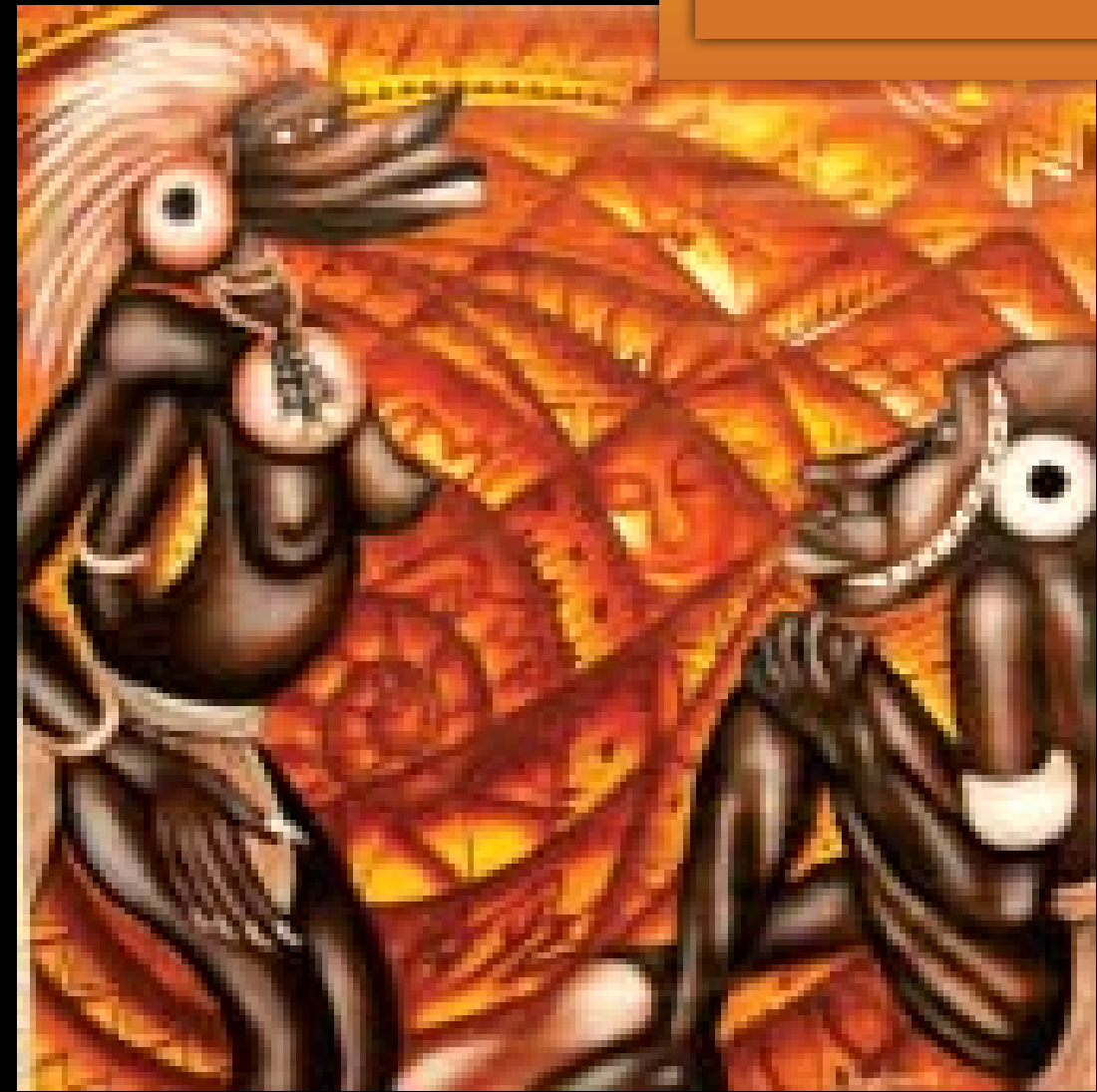


SOLOMON ISLANDS PAINTING

The painters featured in this magalogue use a variety of media including natural pigments, acrylics and oils. They draw on a diverse array of techniques and styles both traditional and contemporary, often blending these seemingly contradictory approaches to create dynamic new expressions and abstract forms and displaying a brilliant personal flair. Motifs and depictions include community living and traditional ways of life, cultural symbols, customary spirits, demons and gods, the forces of the seas and the tropical forests, and range through a variety of realisations including landscape, collage, portraits, still life and completely stylised and abstract envisionings.

Painters:

1. Peter Kennedie Bubulu
2. Alisca S. Vavataga
3. Michael Kauraie
4. Frank Maninga Hai Kiu Jr
5. Fred Oge
6. Aldio Pita
7. Tony Hiriasia
8. Brad Lesley Pugeva
9. A Angiktonu T. Pugeva
10. Brian Jacinth Afia
11. Selwyn Palmer
12. Churchill Henry Teho



Peter Kenedi Bubulu

Peter Kennedie Bubulu is a Honiara based freelance graphic artist and is former President of the Artist Association of Solomon Islands. He grew up in Fourau Ata'a in Malaita where his simple drawings on sand first captured his interest in depicting his people and their daily living.



Peter's works have been exhibited in many forums, including the European Union Cross Cultural Dialogue, Honiara (2008); Living Culture, Melanesian Arts Festival, Suva, Fiji (2006); the National Trade Show (2005); Lifou, New Caledonia (2001); Peace the Exhibition, Solomon Islands Artist Association (2001); Pulse, School of Art and Design, Auckland Institute of Technology (1998); and Environment, SIAA (1992).

Peter's works are held in various public collections, such as the Tjibaou Cultural Centre, New Caledonia; Australian High Commission Office, Honiara; Access Plus, Honiara; and Auckland Institute of Technology.

His murals are on display at the ANZ Bank; the National Bank, Solomon Islands; Honiara International Airport; and the Solomon Islands College of Higher Education Pavilion. Peter Bubulu's artwork also features in private collections in Australia, New Zealand, Taiwan, Netherlands, Germany, France, Switzerland, Papua New Guinea and Fiji.

Peter believes that art is identity; he sees art as a channel to expose the Solomon Islands to the world. He wants people to see his art and to know that it comes from his country. Through his paintings, Peter collects traditional recognizable motifs and images and interprets them into modern artworks.

Peter extended his artistic skills by completing a Bachelor of Graphic Design at the Auckland University of Technology. He has worked with Napu Graphics, Alafa'a Sign Studio, Truk Sign Design and Sign Design Graphics. He is now a freelance artist.



Alisca S.

Alisca grew up in the Solomon Islands and comes from a long and mixed lineage of Polynesian and Melanesian ocean-going artisans from various Pacific Island countries. Alisa is a self-taught painter who draws inspiration from her surroundings and the women around her. Much of her work explores social issues that are most important to her as she strives to capture women's complex nature. Alisa pays homage to her self-sacrificing maternal grandmother and mother. She has been told stories of her grandmother who was abandoned by her husband, and then left to raise four children on her own on a remote island in Fiji. This story, along with her appreciation of her own mother's sacrifice to help bring up her siblings, has made Alisa want to capture the strength of women in any available medium of art.

The many exhibitions she has been involved with include Vasu: Pacific Women of Power, Suva, Fiji (2008); Dreaming Festival, Brisbane (2008); Tamavua Homestay Art Gallery Opening, Suva, Fiji (2007); Fiji Arts Club Art Exhibition, Playhouse, Suva (2007); Alliance Francoise 20th Anniversary Art Exhibition, Suva (2007); Save the Children's Fund Market, Suva (2007); United Nation's Gender and HIV Awareness Expo, Suva Civic Centre (2007); and the Red Wave Exhibition, Suva (2006).

Alisa has been commissioned to provide artworks for the SSED Department of the University of the South Pacific, Suva (2007); UNICEF, Suva (2007); the King Solomon Hotel, Honiara (2004); as well as private commissions in Fiji.



Michael Kaura

Michael Kaura lives in a small village of five houses in Bitama district, North Malaita. He's a fisherman who loves to paint in his spare time.

Michael discovered painting at the beginning of 2008 and hasn't stopped since. He displayed five paintings at the National Trade Show in July, 2008, and sold all the works he exhibited.

The themes of Michael's work highlight traditional ways of life, including those of Malaita, and artifacts that pre-date modern weaponry. His latest painting represents traditional fishing and the spirit of the sea.



Frank Maninga Hai Kiu Jr



Frank draws his inspiration from his father who is considered one of the most prominent carvers in the Solomon Islands. Frank would like to follow his father's tradition and become successful in painting, as he has learned so much from his father. He also draws inspiration from abstract acrylic canvas painting and traditional and tapa (tree bark) painting.

Frank was awarded the Solomon Cross for his services in representing the country through carving. As part of his work with other cultures, he has carved with Indians in Canada. Apart from painting, Frank works in wood, clay, bronze and stone.

Frank's paintings mostly feature traditional stories of figures from Melanesian culture. His paintings reflect traditional way of life before Christianity was introduced to the Solomon Islands. He disguises political issues through his work: for instance, the different species of fish in his paintings are abstract representations of competing ways of life.

Frank Maninga Hai Kiu Jr lives in Rennell Benola Province.



Fred Oge

At 30, Fred has paintings exhibited in businesses and cultural venues throughout the Solomon Islands. From the province of Malaita, Fred has mastered this visual art form.

His colourful and diverse talent and friendly demeanour win him acclaim at venues such as the European Union 'Inter Cultural Dialogue' Exhibition held at the National Museum. Fred has also presented his works at international events such as the 10th Festival of Pacific Arts in American Samoa.



Fred can accommodate painting murals of any size. Noteworthy patrons include the Honiara Yacht Club, Lime Lounge Café and the Governor-General's residence on Guadalcanal.



Aldio Pita

Aldio Pita is a 46 year old traditional wood-carver who lives on Nut Island in the New Georgia Province of the Solomon Islands. Aldio was one of the participants from the Solomon Islands who attended the UNESCO Cross-cutting project workshop in Vanuatu.

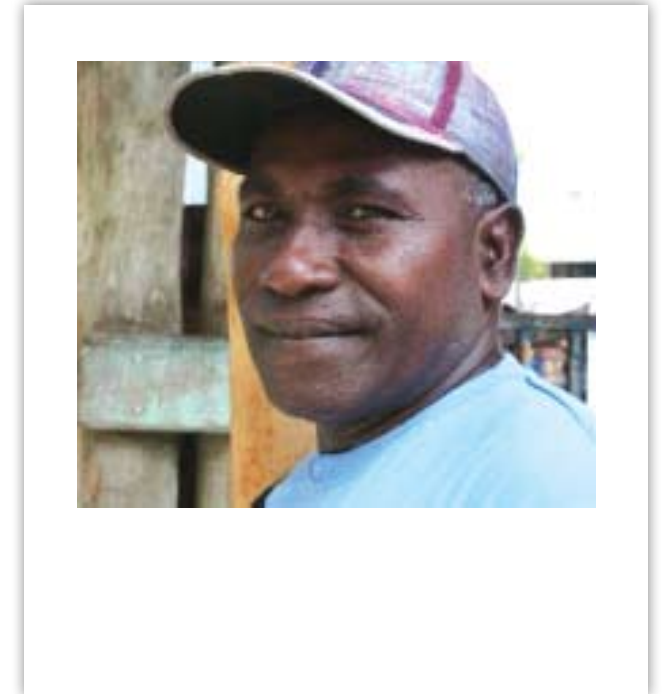
Aldio and his wife, Raelyn, have five children, Panella, Lianisa, Tim, Aldino and Chris. Four of the Pita children attend local schools. The eldest child, Panella, is a Grade 9 school leaver.

Each member of the family participates in the paper-making process, which is a family business in the true sense of the phrase. Aldio and Tim carve the woodblock printing template, and Panell, Lianisa and Raelyn physically cut the agricultural waste (the layers of banana stems, recycled paper, ginger root, seaweed and hibiscus stems) into small pieces and boil the ingredients in a large vat over an open fire. Chris, the youngest child, rides the 'bicycle' as his contribution to the paper-making process. The whole family gets their daily exercise by working the bicycle.

Aldio has been commissioned by the King Solomon Hotel to produce twelve Christmas menu covers for the hotel dining room. Raelyn had participated in a fabric painting workshop where she learned to print on fabric using the same printing principles. Aldio continues to experiment with different fibers from the natural environment. He has discovered that different banana species produce different coloured paper.

Aldio is now building a school that children and tourists can attend to learn this unique craft. Profits pay for his children's school fees and community development projects benefiting at-risk children.

Contact Good Deeds to arrange a stay on Nut Island, at the new school.



Tony Hiriasia

Tony comes from AreAre, Malaita. He is a self-taught artist who learned by studying the masters of the Renaissance period whom he discovered in art books. The influence of the Renaissance comes through in his paintings of nude Solomon Islanders engaged in traditional activities, such as drumming and panpiping which play an important role in his culture. His still-life paintings of artefacts and statues reflect styles of Cubism and the Dada movement. Carravagio is a clear influence in his painting of figures, particularly so in his use of light and shade. Tony likes using Western art techniques blended into his own traditional subject matter for paintings. In the near future, Tony would like to learn film and television techniques to be able to tell his stories in a new medium for the rest of the world to view.

He is married to Hilda (who is currently studying in Fiji), with three children – one girl and two boys, who are all under the age of ten.



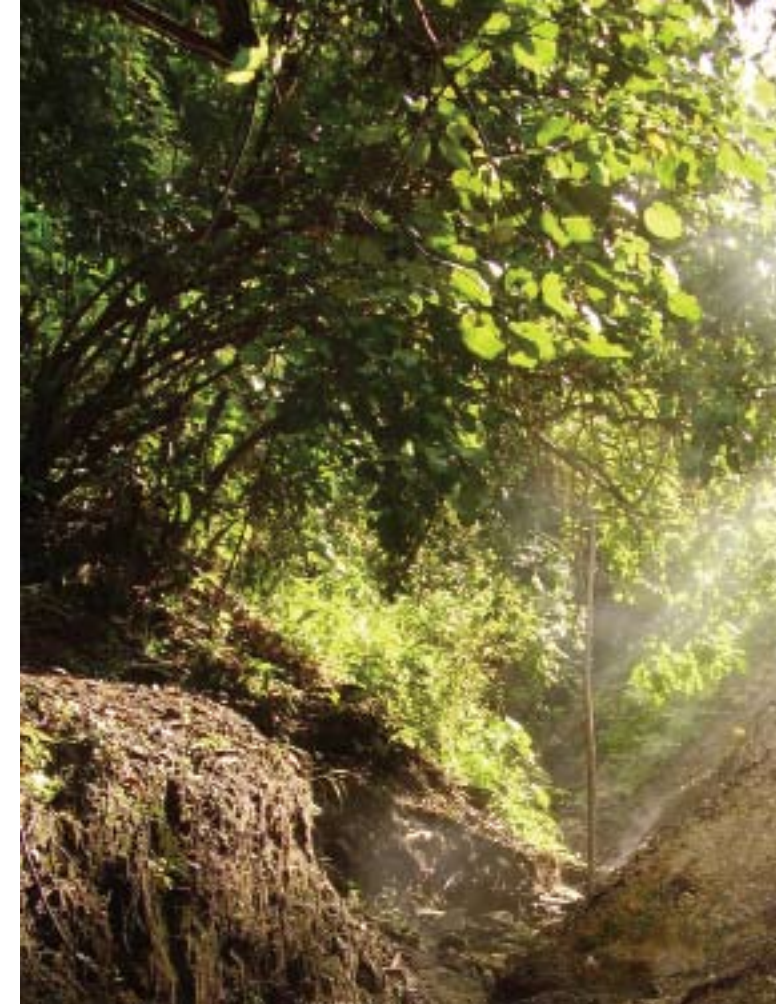
Brad Lesley Pugeva



Brad comes from Rennell Bellona Province in the southern part of Guadalcanal. He has been painting since 2004. His artworks have been showcased at the Lime Lounge.

Brad's work has been exhibited in many venues, including The Dreaming Festival, Australia (2008); the United Nations Festival (2008); the Melanesian Arts Festival, Suva, Fiji (2006); RAMSI Exhibition (2005); 100 Days of RAMSI in the Solomon Islands (2004); and the Solomon Islands Cultural Show (2004).

His ultimate goal is to own his own art gallery.

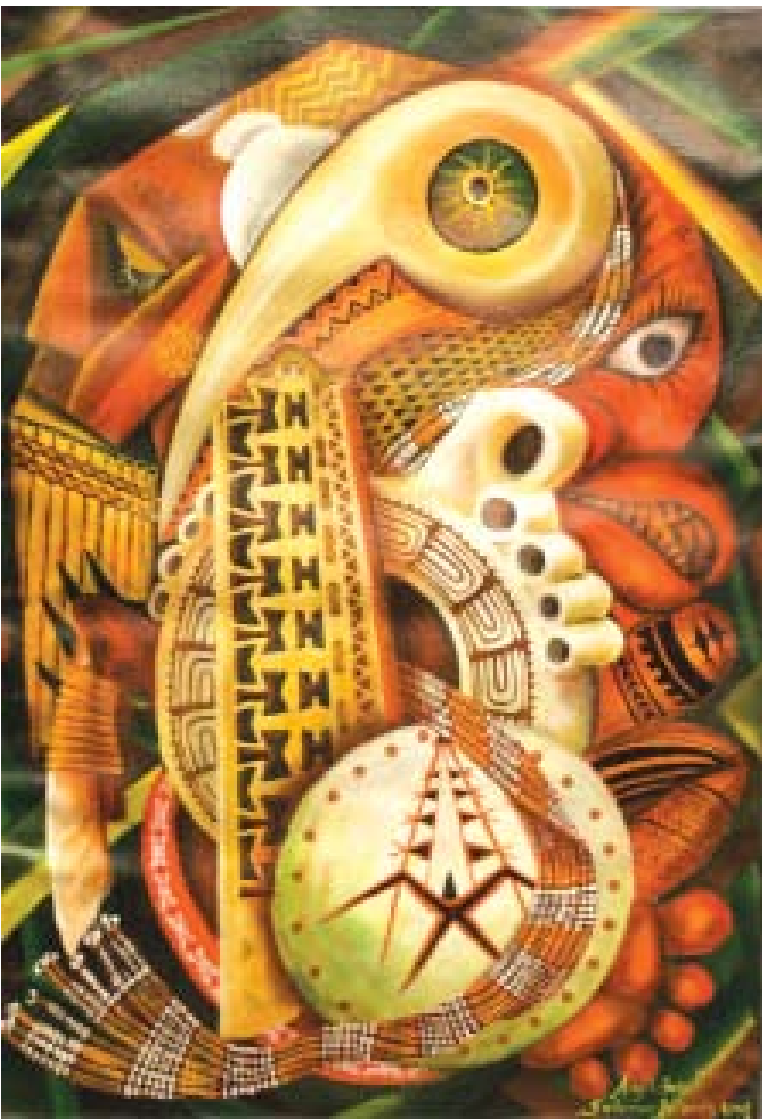


A Angikitonu T. Pugeva

Angikitonu is a self-employed carpenter and plumber from Bellona Island in the Rennell Bellona Province. He is also a wood-carver who carved the Rain Tree Café sign at White River, and has sold many paintings to the King Solomon Hotel. Angikitonu also specializes in carving the frames of doors that feature sea creatures and other animals.

Angikitonu comes from an artistic family where wood-carving is a tradition. He learned carving from his grandfather, and now his father and his nephew both support his creativity.

Angikitonu plays rugby, and he and his wife Joy have one son, Barry, who is 20 years old.



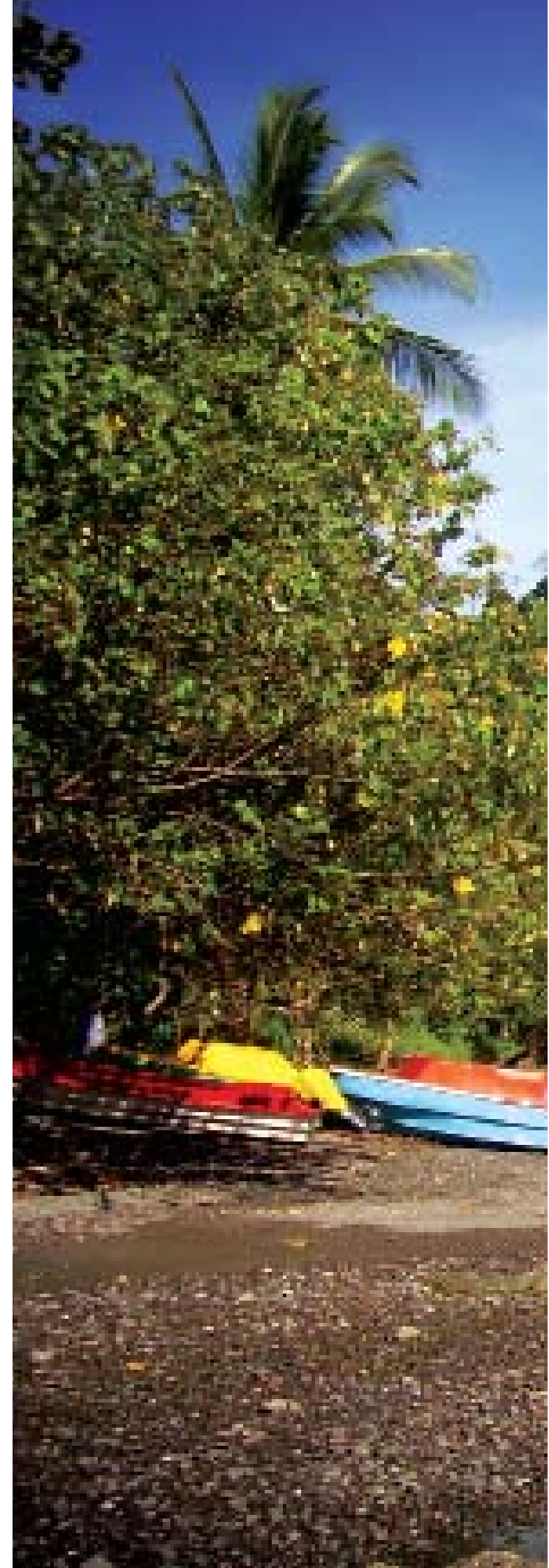
Brian Jacinth Afia



Brian Jacinth Afia comes from Radefasu Village, Central Kwara'ae, Malaita Province. He completed a Bachelor of Visual Arts at the Auckland University of Technology.

Brian has been employed as a Creative Arts Lecturer at SICHE, the Acting Head of Creative Arts Department at King George School and an art teacher for the Red Cross Handicap Centre.

He has exhibited at the Okaiocenicart Gallery, Auckland (2008); Pacifika Arts Festival in Auckland (2008); Websters Gallery, Wellington (2007); Arwan Gallery, Canberra (2006); Access Plus Gallery, Honiara (2004-06); Red Wave Group Exhibition, Fiji (2002); and Oceania Arts and Cultural Centre, Fiji (2002).



Selwyn Palmer



Selwyn Palmer grew up in Honiara, Guadalcanal, where he was taught painting and carving by his father and uncle. He won the Senior Creative Arts Award at Selwyn National Secondary School.

After teaching for five years in secondary schools, Selwyn went on to become an Assistant Curator for the Solomon Island National Art Gallery.

His works have been exhibited in the National Art Gallery and the Lime Lounge. He also has a commissioned sculpture on the grounds of the National Museum in Honiara. Selwyn's murals are featured artworks in King Solomon Hotel, Kalala House, the SKM office and the pot plants on Honiara's main street.



Churchill Henry Teho



Churchill lives in Rennel Benola Province. He is a member of the Tongomaingeclan of the Taupongi Tribe. Both a painter and a carver, Churchill comes from a dynasty of artists.

The key theme of Churchill's paintings is inter-cultural dialogue. In keeping with this theme, he draws his inspiration from a variety of sources, including English Renaissance painting, the surrealist movement and, in particular, the work of Vincent van Gogh. His paintings have been shown at an exhibition sponsored by the European Commission.

When he is not painting, Churchill is an English and Economics teacher at White River Community High School, and an Interpreter for the Solomon Islands High Court. His other interests include music and singing in a variety of styles, such as reggae, hip-hop, classical and island music.



WEAVINGS, FABRIC, JEWELLERY AND SHELL MONEY

Shell money jewellery has a rich cultural history in the Solomon Islands. The shells used are found in shallow coastal lagoons in a variety of colours; each colour has different significance and has a different value. Shell money is still used in customary rites such as matrimonial 'bride price' (or dowry).

Shell money jewellery is created in a variety of forms using different kinds of coloured shells and beads from natural plant materials (all pieces sold have been cleared through quarantine) and may become earrings, necklaces, bracelets and headpieces.

Artists:

1. Elmer Ngasese
2. Jenny Kaieti
3. Roselyn V Maelagi
4. Alice Tepuke
5. Lynnefer N. Taloiasi
6. Moses Waleidele
7. Ann Baeanisia
8. Abraham Baeanisia

SHELL MONEY
SHELL MONEY IS USED WIDELY IN THE SOLOMONS FOR VARIOUS REASONS, THE MAIN REASONS ARE..
1. TO PURCHASE LAND.
2. TO PURCHASE WIVES.
3. TO MAKE AMENDS FOR TRIBAL WRONGDOINGS.
THE RED & WHITE SHELLS ARE FOUND ON THE FLOOR BEDS OF LAGOONS. THE RED SHELL IS MORE VALUABLE THAN THE WHITE, BLACK & ORANGE. THE ORANGE SHELL IS MADE FROM HEATING UP THE WHITE SHELL. THE BLACK SHELL IS FOUND IN MANGROVE SWAMPS.

Elmer Ngasese

Elmer embraces the history and cultural diversity of the Solomon Islands by weaving together some of the most beautifully hand crafted baskets and mats in the country. Her time-tested approach to this craft coupled with her personal creative touch yield artistic works that also can be used daily. Elmer generously shares her craft and her talent to generate income both for her family, extended family and exploited children of the Solomon Islands.



Jenny Kaieti

Jenny's interest in weaving and printing started when she joined a Women's Group in her community, Koviloko, in the Isabel Province. She continued her craft with the encouragement of her husband, Mamutei, who is a graphic designer. She is now training her daughters to become artists, too. Jenny weaves baskets, and dyes and prints fabrics for lava lava. She has trained women in her community how to dye and weave through the support of AusAid, and is very interested in selling such work to a wider market. Jenny is excited to be a part of this magalogue and to have the opportunity of exhibiting her work.



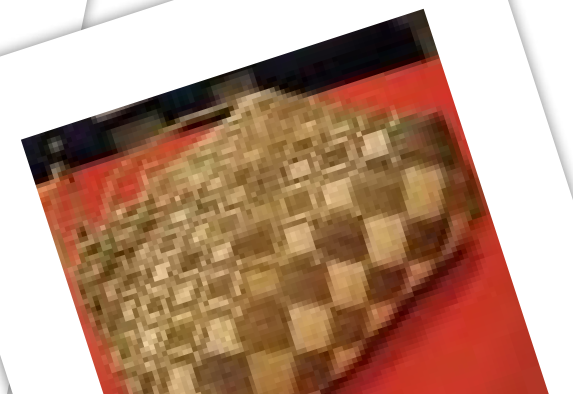
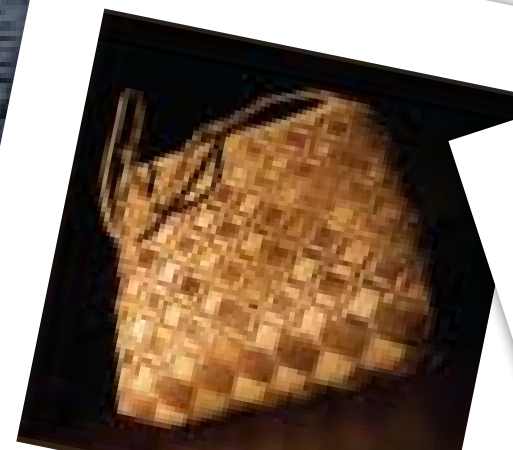
Roselyn V Maelagi



Weaving is Roselyn's family tradition, and so she started to weave when she was very young.

As a girl, she was taught how to prepare the pandanus by harvesting, cooking and dyeing the plant. The products of Roselyn's weaving are mostly used around the home: she weaves mats to sleep on, and baskets to carry goods or for storage. For Roselyn, weaving is a way of maintaining her culture and traditions. Roselyn is currently a Librarian at the Solomon Islands College of Higher Education.

Her ambition is to start her own handicraft shop to provide a market place for women to sell their products.



Alice Tepuke



Alice comes from Tongomainge, which lies in the Rennell Bellona Province.

She represented the women of Solomon Islands by exhibiting at the Solomon Islands National Art Gallery (1995), the South Pacific Arts Festival on Cook Island (1991-92), and the South Pacific Arts Festival in Sydney (1986).

Alice initially learned weaving from her mother out of a fear of being humiliated in her society; as all women in Rennell Bellona are expected to weave. Alice believes that weaving not only preserves Solomon Islands' cultural identity, but that it also serves many purposes in the home, such as providing baskets to carry goods and mats for sleeping. The benefits of weaving have also brought income to her family and the wider community, including foreign currency to build the local economy.

Her wish for the future is for the government and donors to give financial assistance to provide workshops for the young women of Rennell Bellona to learn weaving techniques. She is particularly interested in protecting the copyright of her custom designs and finding a stronger market to sell her product.



Lynnefer N. Taloiiasi

Lynnefer N. Taloiiasi grew up in Malaita. Her artistic work focuses on shell crafts, which have taken her to Samoa, Vanuatu, and Morresby, PNG to trade her products.



Moses Waleidele

Moses Waleidele is a Malaitan carver. He learnt carving as a young boy by imitating his friends so he could create small toys.

Moses is also involved in boat building. He specializes in building small boats using simple tools, which initially helped him to gain the confidence to master his craft.

In 1977, he began carving clams, a craft he was encouraged to start through a brother-in-law, Jack Saemaca, a renowned artist who specializes in clam-carving.

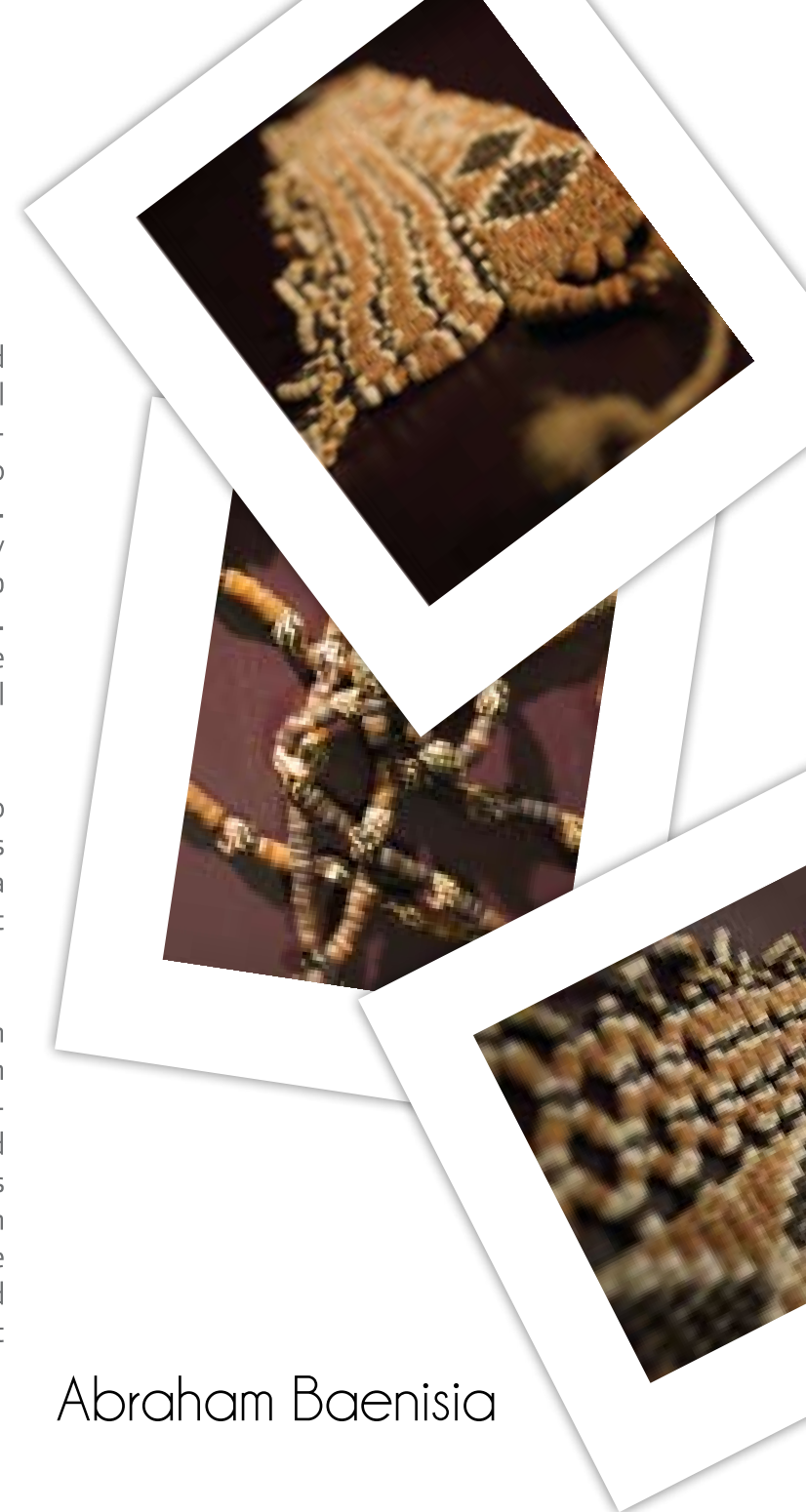


Ann Baenisia

Ann Baenisia, who grew up in Malaita, had never considered making shell money until she became engaged in 1964. After her engagement, Ann was shocked to be asked to help make the money to pay her Bride's Price. To comfort her, Ann's parents said that they would engage a traditional magician to help her learn the skills of making shell money. She was surprised how easily she learned the craft after spending time with the traditional magician.

Shell money making has allowed Ann to travel to Brisbane, Australia for Expo '88, as well as to visit Suva and Nadi in Fiji, Port Vila and Santo in Vanuatu, and Rabaul and Port Moresby in Papua New Guinea.

Ann made the example of shell money on display for her daughter's graduation from Medical School in 2006. She strongly believes that shell crafts require husbands and wives to co-operate, and so she appreciates the support from her husband, Abraham Baenisia, who is also a featured artist of the exhibition. Ann dearly hopes that she and Abraham can both pass on their shell craft skills to their children and grandchildren.



Abraham Baenisia

Abraham Baenisia grew up in Malaita. He has studied extensively, both in the Solomon Islands and overseas. He enjoyed great success as a teacher in primary education and became the Principal of Solomon Islands Teachers' College after lecturing in mathematics. Abraham has also worked as the Director of a local NGO, the Solomon Islands Development Trust.

In the past year, Abraham has decided to concentrate on making shell money and decorations with his beautiful wife, Ann.



In 1998 ethnic tension, government misconduct and crime led to riots dividing the nation. Nearly 10 years later, **hope, creativity** and a **desire** to build a better future led to art uniting it's people. Never

before in the history of the Solomon Islands have **artists** from all 9 provinces painted a mural on canvas symbolizing both **peace** and **diversity** coupled with cultural cohesion and **compassion**.

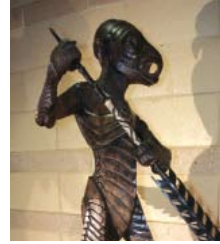


This 6 ft. x 30 ft. historical artifact, displayed by the Creative Industries Faculties' Service Squad in 2009, is a part of Melanesian identity and shared history. Although priceless in many ways, it can be purchased for \$AU 35,000 as of 2011. A great piece for a hotel entrance, large bare wall in a home or a highly trafficked hallway in a business where investing in community,

social justice and social change is a priority. 100% of the selling price will be reinvested in Good Deeds counter child-trafficking projects.



CATALOGUE OF FEATURED ARTWORK



Artist: Vernon Horace Saomatangi
Page 8:
Title 1: "Tangagooa" - wood carving
Size: 150cm tall
AU\$ range: \$3733 - \$4852 (Original piece is \$19k)
US\$ range: \$3089 - \$4016 (original piece is \$20k)
Title 2: "Tangagooa" - Acrylic on Board
Size: 70cm x 120cm
AU\$ range: \$817 - \$1062
US\$ range: \$675 - \$878



Artist: Lealo Meani
Page 9
Title: "Kerosine Bowl"
Size: L 27cm x W 8cm
Height: 5cm
AU\$ range: \$289 - \$600
US\$ range: \$342 - \$689



Artist: Joseph Samane
Page 10
Title 1: "Malaitan Couple" - carved Malaitan figures with grass & tapa skirts & shell money jewelry
Size: 2 x 50cm tall
AU\$ range: \$700 - \$910
US\$ range: \$579 - \$752



Artist: Billy Vinatajama
Page 11
Title: "Traditional Family" Stone Carving
Size: L 27cm x H 25cm
Weight: 14kg
AU\$ range: \$4667 - \$6067
US\$ range: \$3861 - \$5030



Artist: Peter Maepioh
Page 12
Title 1: "Totoisu Canoe"
Size: L 48cm x W 11cm
Height: 30cm
AU\$ range: \$1443 - \$1967
US\$ range: \$1887 - \$2676



Artist: Joshua Nasiu
Page 13
Title 1: "Crocodile Table"
Size: 82cm diameter x 47cm tall
AU\$ range: \$4667 - \$6067
US\$ range: \$3861 - \$5020

Title 2: "Ebony Spirit of Solomon"
Size: W 14cm x 77cm tall
AU\$ range: \$2333 - \$3032
US\$ range: \$1930 - \$2509
Title 3: "Kerosine bowl"
Size: L 11cm x W 6cm. 5cm Tall
AU\$ range: \$140 - \$182
US\$ range: \$115 - \$150



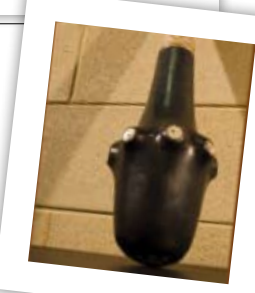
Artist: Peter Kennedie Bubulu
Page 15
Title: "Mouria Hafali" (Life Begins) - Acrylic on canvas
Size: 150cm x 45cm
AU\$ range: \$1400 - \$1820
US\$ range: \$1158 - \$1506



Artist: Alisca S. Vavataga
Page 16
Title: "Solomona" - Acrylic on Canvas
Size: 110cm x 55cm
AU\$ range: \$233 - \$302
US\$ range: \$192 - \$250



Artist: Michael Kaura
Page 17
Title: "Solomon Shield"
Size: 60cm x 45cm
AU\$ range: \$200 - \$289
US\$ range: \$278 - \$323



Artist: Alice Tepuke
Page 31
Title: "Malaitan club with matt"
Size: 84cm x 9cm
AU\$ range: \$117 - \$152
US\$ range: \$96 - \$125



Artist: Lynnefer N. Taloiasi
Page 32
Title: "Malaitan Jewelry"
Pendant Size: 9cm circumference
Necklace Length: 48cm
AU\$ range: \$20 - \$26
US\$ range: \$16 - \$21

CATALOGUE OF FEATURED ARTWORK

Artist: Frank Maninga Hai Kiu Jr
Page 18
Title 1: Large Tapas (beaten wood bark)
Size: 140cm x 70cm (x 2)
AU\$ range: \$933 - \$1212
US\$ range: \$772 - \$1003

Artist: Fred Oge
Page 19
Title: "Dreaming of a Woman"
Size: 70cm x 80cm
AU\$ range: \$1400 - \$1820
US\$ range: \$1158 - \$1506

Artist: Aldio Pita
Page 20
Title 1: 2 x A4 Prints on handmade paper
AU\$ range: \$75 - \$97
US\$ range: \$62 - \$80
Title 2: 5 x post cards
AU\$ range: \$35 - \$45
US\$ range: \$28- \$37

Artist: Tony Hirasia
Page 21
Title 1: "Sacred Bowl" - Acrylic on Canvas
Size: 50cm x 78cm (x 2)
AU\$ range: \$933 - \$1212
US\$ range: \$772 - \$1003

Artist: Brad Lesley Pugeva
Page 22
Title 1: "Natural Sound - panpipe"
- Acrylic on Canvas
Size: 100cm x 80cm
AU\$ range: \$700 - \$910
US\$ range: \$579 - \$753
Title 2: "Unity of Culture" - Acrylic
on Canvas
Size: 100cm x 80cm
AU\$ range: \$817 - \$1062
US\$ range: \$676 - \$878

Artist: A Angikitonu T. Pugeva
Page 23
Title : "Solomon Currency" - Acrylic on Canvas
Size: 89cm x 72cm
AU\$ range: \$933 - \$1212
US\$ range: \$772 - \$1003

Artist: Moses Waleidele
Page 33
Title 1: "Dafi, H Moon Jewellery or Wall Art"
Size: 8cm circum. 2cm width
AU\$ range: \$1100 - \$1300
US\$ range: \$800 - \$1000

Artist: Selwyn Palmer
Page 25
Title 1: "Kataha Fish catcher"
Size: 70cm x 50cm
Title 2: "Night Eyes"
Size: 70cm x 50cm
Title 3: "Tema"
Size: 70cm x 50cm
Title 4: "Pagabu"
Size: 70cm x 50cm
AU\$ range: \$467 - \$607
US\$ range: \$386 - \$502

Artist: Churchill Henry Teho
Page 26
Title 1: "Poha" - paint on pressed
husk. Size: 50cm x 200cm
AU\$ range: \$933 - \$1212
US\$ range: \$772 - \$1003
Title 2: "Commonsense" - Acrylic
on canvas. Size: 98cm x 70cm
AU\$ range: \$1167 - \$1517
US\$ range: \$965 - \$1255

Artist: Elmer Ngasese
Page 28
Title 1: "Coloured Basket"
Size: 50cm circum. x 35cm depth
AU\$ range: \$93 - \$120
US\$ range: \$77 - \$100
Title 2: "Patterned Matt"
Size: 280cm x 120cm
AU\$ range: \$233 - \$302
US\$ range: \$192 - \$250

Artist: Jenny Kaieti
Page 29
Title 1: "Bilum"
Size: 290cm x 130cm
AU\$ range: \$82 - \$106
US\$ range: \$67 - \$88

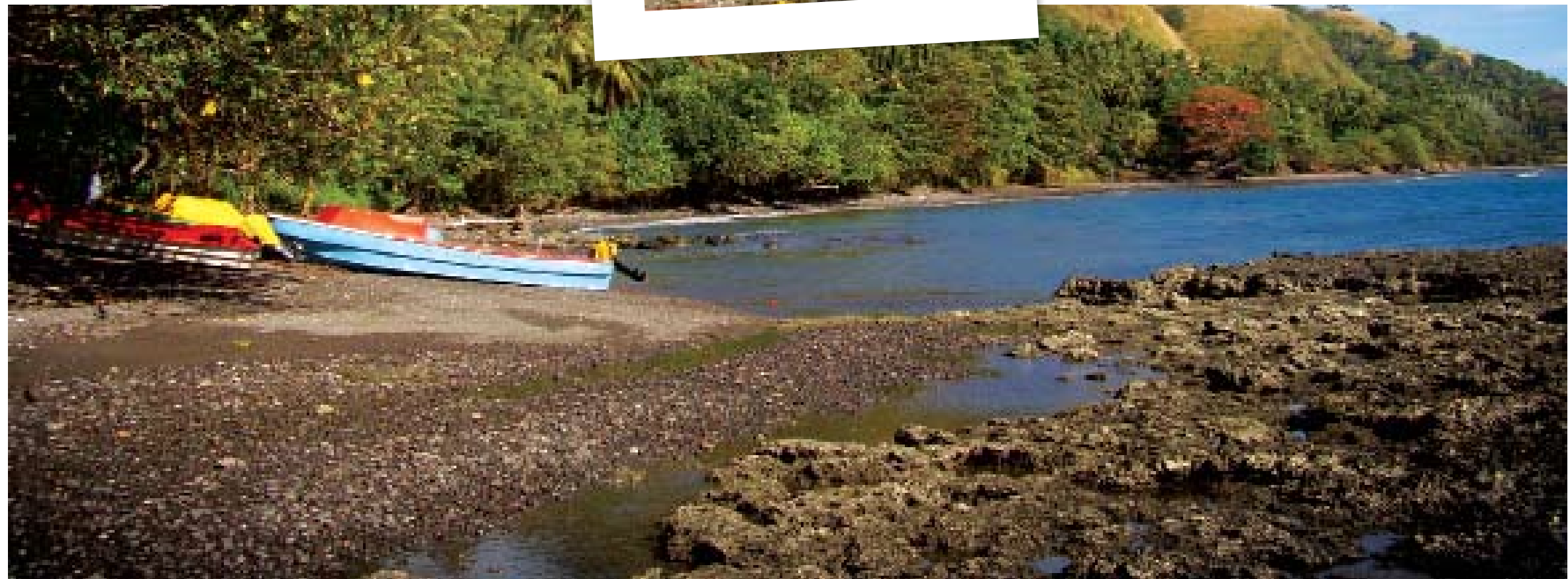
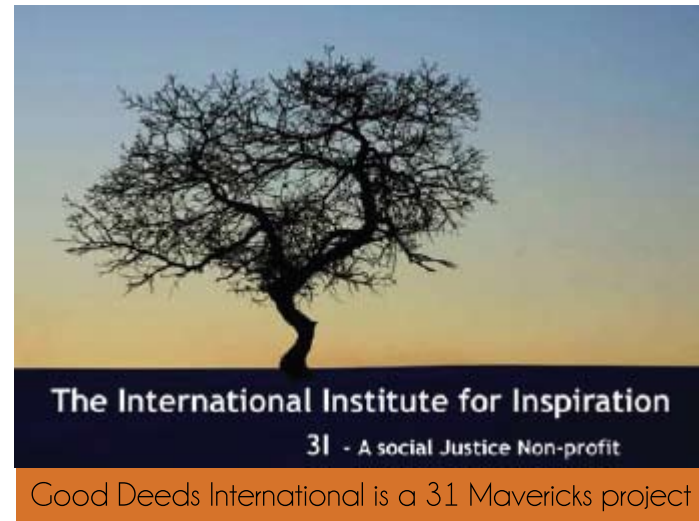
Artist: Roselyn V Maelagi
Page 30
Title 1: "Small woven tan basket"
Size: 30cm x 14cm x 22cm
AU\$ range: \$23 - \$29
US\$ range: \$19 - \$24

Artist: Mrs Ann Baenisia and Mr Abraham Baenisia
Page 34
Title 1: "Small Money Belt" (wear it or hang on wall)
Size: 90cm x 13.5cm
AU\$ range: \$117 - \$152
US\$ range: \$96 - \$125

Acknowledgments

This magalogue would not be possible without support from the following individuals and organisations, each of which have been essential in realising this opportunity. Firstly, Good Deeds International would like to thank GRM International for the sponsorship of this publication and its commitment to the development of the nation. We would also like to thank Footsteps Gallery in Brisbane for lending the talent of Bridget Garay – one of the most talented and gracious Indigenous Australian women, business developer and artist we have ever met.

Additionally, we would like to thank the Creative Industries 'Service Squad' and its 17 student volunteers who served as the impetus for our service-learning efforts in the Solomon Islands in 2008. Our hats off to Claire Grimshaw and Jarrah Staggard for doing additional creative volunteer work to see this magalogue through. Good Deeds International would also like to thank Engagement and Partnerships, a Division of International & Development of the Queensland University of Technology, for their grant monies to pursue engagement and experiential education in the Solomon Islands. A special thank you to Director Lawrence Fontana of the Solomon Islands National Museum and his dedicated and hardworking staff for hosting the arts workshops and final Solabration. What is more, we applaud local GRM development group volunteer Ellen Adriaansen and Doug Smith for their passion and generosity which has nurtured the ongoing professional development of the local artists which started in the Solomon Islands in 2005.



Queensland University of Technology
Brisbane Australia



Additionally, Good Deeds could not have done this amazing work without the guidance, financial support and mentoring of the Creative Industries Research Office with special commitment from Professor Brad Haseman, Executive Dean Susan Street and Dr. Glen Thomas. The creative photography located herein is also a product of volunteer support from emerging creative photographer, Tyler Alberti. Thank you for the visual magic Tyler. We would also like to thank Research Assistant, Louise Sawtell for interviewing the local artists.

Of course, none of this magalogue would be possible without the passion and brilliance of the artists, their support for Good Deeds' counter child-trafficking programs and love and respect for children and their nation.

And finally, a warm thanks to you - yes, YOU. Your time and money are valuable and we are honoured that you would spend them both viewing our publication and purchasing the works of our artists. If you haven't already, please take the next step, and pay a small price for helping changing the world.

