



TALOI HAVINI AND STUART MILLER

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BLOOD GENERATION



**CHRIS THE LIGHTWEIGHT, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**GORI STANDING IN THE BUKA PASSAGE, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**ISAAC AMONGST THE COPRA, BUKA 2009**

Inkjet print, Edition 10

120 × 80 cm

\$4,400 (unframed)



**JEDI AND THE MONA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**JEDI, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**JENNIFER, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)





**JERRY, WARREN, JACKSON, MATHIAS, DAANTANAI NASIOI REGION 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)





**LEAH, SIWAI YOUTH, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**LILLIAN, DAANTANIA NASIOI REGION 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**MARK AND JACK WORKING COPRA, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**MATTHEW IN THE BLUE CORNER, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**RUSSEL AND THE PANGUNA MINE 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)





**SAMI AND THE PANGUNA MINE 2009**

Inkjet print, Edition 10

Triptych 80 × 120 cm (each)

\$11,000 (unframed)





SAMI AND THE PANGUNA MINE 2009 (DETAIL)



SAMI AND THE PANGUNA MINE 2009 (DETAIL)



SAMI AND THE PANGUNA MINE 2009 (DETAIL)



**SAWAI ON THE AIRSTRIP, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



**SIWAI YOUTH ON THE BUKA AIRSTIP, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)





**VERONICA WORKING THE GARDENS, BUKA 2009**

Inkjet print, Edition 10

80 × 120 cm

\$4,400 (unframed)



## ACKNOWLEDGING THE BLOOD GENERATION

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

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

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

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

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

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

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

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

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

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

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

**TALOI HAVINI, DECEMBER 2013**

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

## TALOI HAVINI

### BIOGRAPHY

- 1981 Born Arawa, Bougainville, Autonomous Region of Bougainville, Papua New Guinea
- 1990 Emigrated with family to Australia
- Heritage Nakas clan, Hakö (Haku) people of north-eastern Buka, Autonomous Region of Bougainville, Papua New Guinea
- Nationality Australian

### EDUCATION

- 2004 Bachelor of Arts (Honours), Canberra School of Art, Australian National University, Canberra

### JOINT EXHIBITIONS

- 2016 *Blood Generation* (with Stuart Miller), Andrew Baker Art Dealer, Brisbane
- 2013 *Blood Generation* (with Stuart Miller), Black Eye Gallery, Sydney
- 2011 *Blood Generation* (with Stuart Miller), Blak Dot Gallery, Melbourne

### SELECTED GROUP EXHIBITIONS

- 2016 *3rd Aichi Triennale: Homo Faber: A Rainbow Caravan*, Nagoya City Art Museum, Nagoya, Japan  
*Impact: New Media Works by Michael Cook, Fiona Foley, Taloi Havini and Angela Tiatia*, Cairns Regional Gallery, Queensland  
*You are invited*, Watters Gallery, Sydney
- 2015 *The 8th Asia Pacific Triennial of Contemporary Art (APT 8)*, Queensland Art Gallery | GoMA, Brisbane  
*Primavera*, Museum of Contemporary Art, Sydney  
*Vai Niu Wai Niu Coconut Water*, Caboolture Regional Art Gallery, Queensland  
*New Acquisitions*, National Gallery of Victoria, Melbourne
- 2014 *Meleponi Pasifika*, Indonesia Contemporary Art Network (iCAN), Yogyakarta, Indonesia  
*18C*, Blak Dot Gallery, Melbourne  
*Exquisite Corpstallation*, Ace House Collective, Yogyakarta, Indonesia
- 2013 *Meleponi Pasifika* (Melbourne Pacific)—part of *Contemporary Pacific Arts Festival 2014*, Roslyn Smorgon Gallery, Footscray Community Arts Centre, Melbourne
- 2012 *One*, Blak Dot Gallery, Melbourne
- 2006 *From the Edge*, Wagga Wagga Art Gallery, New South Wales; Ivan Dougherty Gallery, Sydney
- 2004 *Tatou Tatou—4th Pacific Wave Festival*, Bondi Pavilion, Sydney  
*Bougainville, Revolution/Evolution*, Mori Gallery, Sydney  
*BA (Hons) Graduation Exhibition*, School of Art, Australian National University, Canberra  
*Witnessing to Silence: Art and Human Rights*, ANU School of Art Gallery, Canberra

2002 *Yumi Yet—Bougainville: This Is Us*, Macquarie University Art Gallery, Sydney; Australian Museum, Sydney

#### GUEST LECTURES AND CONFERENCE PRESENTATIONS

- 2014 Presenter, *Practicing Resistance Symposium*, Perth Institute of Contemporary Arts (PICA) in partnership with Curtin University School of Design and Art (SoDA), Perth  
Presenter, *Engaging Communities*, Symposium of the Contemporary Pacific Arts Festival, iCAN Indonesian Contemporary Art Network, Yogyakarta, Indonesia
- 2013 Presenter, 'Addressing the Archive', *Symposium of the Contemporary Pacific Arts Festival*, Footscray Community Arts Centre, Melbourne
- Guest Speaker, Photography Studies, School of Creative Arts, Deakin University, Melbourne
- 2004 Interviewee, *Shared History: Stories from the Pacific Collection* (Documentary film), Australian Museum, Sydney

#### AWARDS

- 2008 'Short-listed', *Rolex Awards for Enterprise—Young Laureates Grants Scheme* (International)
- 2008 'Community Prophets Award' (for the film *An Uncertain Future*), *Human Rights Arts and Film Festival*, Melbourne
- 2004 'Acquisitive Graduate Award', Research School of Asia & the Pacific (RSAP), Australian National University, Canberra

#### SELECTED BIBLIOGRAPHY

- Bolatagici, Torika; Gordon-Smith, Gordon; Havini, Taloi; Kake, Leilani; Eshraghi, Léuli; Tavola, Ema. 'Socially Engaged Arts Practice in Oceania', *In Conversation: Place and Revolution*, 27 March 2015
- Eshraghi, Léuli. 'We are born of the Fanua: Moananui arts practice in Australia', *Artlink Indigenous: Global edition*, Indigenous Global, Vol. 35 No. 2, June 2015
- Genoux, Isabelle (presenter). 'New Voice for Blood Generation through photography', *Radio Australia*, 25 March 2014
- Genoux, Isabelle (presenter). 'Giving a voice to Bougainville youth', *Radio Australia*, 28 March 2014
- Havini, Taloi. 'Addressing the Archive: Pacific collections in museums and galleries', *Mana Motu*, Issue 1, 2014, pp. 42–56
- Havini, Taloi. 'Acknowledging the Blood Generation: Bougainville', *Artlink*, Vol. 33, No. 4, 2013, pp. 41–43
- Havini, Taloi. 'An uncertain future', *Mana Motu*, Issue 1, 2013, pp. 16–19
- Havini, Taloi. 'Shrouded in Mystery', *Explore*, Australian Museum, Vol. 32, No. 3, 2010, p. 6
- Havini, Taloi. 'An uncertain future', *Explore*, Australian Museum, Vol. 30, No. 3, 2008, pp. 14–16

Havini, Taloi and McRae, Georgia (Producers). *An Uncertain Future* (Film), Pacific Black Box Inc. Melbourne, 2008

Havini, Taloi. 'Bougainville's totems autonomous: Naboin, Nakas, Nakaripa, Natasi', *Avicam*, 6 December 2003

McDougall, Ruth. 'Highlight: Taloi Havini and Stuart Miller 'Blood Generation'', *Queensland Art Gallery | Gallery of Modern Art Blog*, 16 June 2015

McKenzie, Helen. 'If I could have', *Art Collector*, Issue 76, Apr–Jun 2016

Rubeli, Ella. 'Born in the Bougainville conflict: a photography series', *The Sydney Morning Herald*, 10 December 2015

#### **PUBLIC COLLECTIONS**

Queensland Art Gallery, Brisbane

National Gallery of Victoria, Melbourne

Research School of Asia & the Pacific (RSAP), Australian National University, Canberra

## STUART MILLER

### BIOGRAPHY

Born 1983 Sydney

### EDUCATION

2004 Bachelor of Design (Photography), Canberra Institute of Technology, ACT

### JOINT EXHIBITIONS

2016 *Blood Generation* (with Taloi Havini), Andrew Baker Art Dealer, Brisbane

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*New Acquisitions*, National Gallery of Victoria, Melbourne

2012 *One*, Blak Dot Gallery, Melbourne

2010 *National Photographic Portrait Prize*, National Portrait Gallery, Canberra

2008 *Australian Institute of Professional Photography Exhibition*, Chifley Plaza, Canberra

*Vivid: National Photography Festival*, National Museum of Australia, Canberra

2007 *Australian Institute of Professional Photography Exhibition*, Chifley Plaza, Canberra

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McDougall, Ruth. 'Highlight: Taloi Havini and Stuart Miller 'Blood Generation'', *Queensland Art Gallery | Gallery of Modern Art Blog*, 16 June 2015

McKenzie, Helen. 'If I could have', *Art Collector*, Issue 76, Apr–Jun 2016

Rubeli, Ella. 'Born in the Bougainville conflict: a photography series', *The Sydney Morning Herald*, 10 December 2015

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National Gallery of Victoria, Melbourne



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