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11

**“Making Money”: Objects, Productions, and
Performances of Shell Money Manufacture in
Langalanga, Solomon Islands***

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Abstract

Shell-money manufacture is considered by Langalanga as the most representative part of their culture, and performance of its production is always listed on top of their program for tourists. The aim of this paper is to explore how the crafter/artisan—i.e., the performers in exhibitions—perceive their performance of the craft in such circumstances. What is the relationship between an (or a particular) object and its production process in its cultural context? What are the relationships between the object, its value, and the way people assume it should be represented? In the case of Langalanga, people think that it is important to perform shell-money making in self-representation to outsiders. Why do they think it necessary to make the performance? In addition to the possible interest of promoting tourism, I argue that there are more profound cultural meanings in the performance—it links to the notions of things in Langalanga, especially the conceptualization of the production process of a particular object. The notions of things in Langalanga will be examined to illuminate the cultural meanings of shell-money production. Finally, I argue that this study can contribute theoretically to the anthropological literature of material culture through the cultural analysis of object-human relationships, especially by taking account of its production and performance.