

## Appendix

Mike Palmers explains from the perspective of a theology for Christian environmental responsibility that: humanity has the God given role to look after and care for the rest of creation and to live in harmony with all creatures. We are made in God's image, His concerns need to be ours (Gen.1.26-27). One recent theology is, of God in all things reconciling everything to Himself<sup>6</sup>.

The difference between Maori world view and Christian world view is between Maori animism<sup>7</sup>, and one current Christian position defined as pantheism, that is God through creation, His nearness as spirit<sup>8</sup> as the sustainer of all life and that he is always everywhere at the same time<sup>9</sup>. The traditional Maori view sees little separation in identity between say a tree and gods/spirits. It sees a pantheon of gods<sup>10</sup> in contrast to the belief in one Creator God who is intimately involved in his creation.

## Footnotes

- 1 <http://www.thesuter.org.nz>, June 2004)
- 2 From an interview with Helen Telford
- 3 The right to use, like customary rights, sometimes compared to common rights, or the "commons" - village green.
- 4 Research for concepts relating to ecology and theology were sourced from Mike Palmers and Peter Crothall.
- 5 To put it philosophically; our epistemology [how we know] and ontology [our being, existence].
- 6 Expressed either as the cruciform incarnation, that is somehow God suffers with His creation as He reconciles it to Himself, or pantheism.
- 7 That is gods/atua created the world and put a life force/spirit/mauri into all things and there is a direct genealogical link through the ancestors, who are represented by the mountain, rivers, to the gods or ancestors in the rocks, trees. Which is not the same as pantheism (e.g. Buddhist, everything is god).
- 8 Immanence, a God who is near to us, and not only that is apart from and above creation. The key distinction is that although God is independent of creation he has chosen to be intimately acquainted with creation.
- 9 Omnipresence, in the discussion between theology and science there are several models proposed to explore how God might be personally involved in His creation.
- 10 Existing in some inner priestly circles in Maoridom was the belief in a high God, Io.

## The Womb

Your fires burnt my forests  
leaving only the charred bones  
of totara rimu and kahikatea

Your ploughs like the fingernails  
of a woman scarred my face  
It seems I became a domestic giant

But in death  
you settlers and farmers  
return to me  
and I suck on your bodies  
as if they are lollipops

I am the land  
the womb of life and death  
Ruamoko the unborn God  
rumbles within me  
and the fires of Ruapehu still live

## Apirana Taylor

reproduced with permission from *Spirit in a Strange Land A Selection of New Zealand Spiritual Verse* (ed) P. Morris, H. Ricketts, M. Grimshaw (Random House, Auckland 2002) p.130

## Swamp-Land

A vanquished flax droops pennon by the pool  
That shares the sorrow of a tattered tree,  
And still is heard along the dreary cool  
An old tired bittern booming timorously.

The marsh plant slowly drips its sombre seeds,  
The very blackbird is a bird of rue;  
A barren wind rustles the raupo reeds  
Breaking the silver bucklers of the dew.

God made this place for fallow twisted roots  
And winds that limp the highroads of the air  
For songless birds and broken-hearted fruits  
And men who never learned a prayer.

## Eileen Duggan

reproduced from *Spirit in a Strange Land, A Selection of New Zealand Spiritual Verse* (ed) P. Morris, H. Ricketts, M. Grimshaw (Random House, Auckland 2002) p.140



## Interview: Helen Telford

### The Suter, Nelson

Helen Telford (MA Hons Social Anthropology) is the Director of The Suter Te Arato o Whakatu. She has 24 years art museum experience. She came to The Suter in 1995 from the Dunedin Public Art Gallery where she was the exhibitions programme manager.

### Can you tell me about the highlights of your career to date?

I have enjoyed past involvement with photography exhibitions and publications. In 1986/7, I was a member of the national design and installation team for *Te Maori* exhibition. On its return from the USA it toured four NZ venues - it was an amazing privilege and experience to be a part of it. Another highlight was the celebration of The Suter's centennial year in 1999/2000 including the publication of the history book *The Suter: One Hundred Years in Nelson* by Susan Butterworth and the exhibition and publication *The Promised Land: Art in Nelson from Tasman to Today* with curator William McAloon. I was part of achieving Maori representation on the Trust Board.

### What do you like about working in arts management, or what draws you to work in the arts arena?

I have an old fashioned sense of community and public service. I want to communicate that art can make a difference in our lives. I really enjoy working with artists - engaging with and enabling the presentation of their ideas.

The Suter aims to provide exhibition

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**I am seeing the issues around concerns over The Suter's development plans in terms of the larger issues of our colonial past and reconciling that with a bicultural future.**



Waitakere River Valley Wetland. Bethells/Te Henga, Waitakere City. Location for much of the film, *Allie Eagle and Me*.

opportunities for established and emerging artists in the region. The Suter's role is summed up in the vision. Its mission is summarised on page 3.

#### **What is your personal vision for The Suter?**

To realise the project to extend and revitalise The Suter so that the community, art and artists and cultural tourists are better served by a facility that meets museum standards and enables more exhibition, education and collection care activities.

#### **What are the strengths of The Suter collection?**

The Suter's collection is best known for its collection of over forty watercolours by John Gully 1819 -1888 and for the Austin Davies, Woollaston collection of over 100 works on paper by Sir Toss Woollaston.

#### **What are some of the ways that you encourage audience participation with The Suter collection?**

The Suter celebrated the Performing Arts in 2002, and featured a number of exhibitions and events based on community, visual artists and performing artists - dance, poetry, music, story telling etc - all responding to works from the permanent collection. The history book mentioned above has 25 short essays by art museum or academic colleagues talking about important works of art in the collection, and stage one of a project to enable public access by computer to collection data base with digital images is almost complete. The aim is to have that database available through our website.

#### **What impact will the Wearable Arts moving to Wellington have on the Nelson arts community?**

The Nelson region has many creative visual and performing artists. Something will emerge and this is already under debate in the arts community. There are many opportunities for new and exciting events.

#### **What would you most like to see as outcomes of the exhibition?**

I would like to see informed debate and community engagement with ideas of colonisation and current matters of being a New Zealander in the 21st century. That means an appreciation of biculturalism and the role of institutions to reflect that. These bigger ideas of occupation, ownership and identity are very topical nationally.

#### **What audiences do you think this exhibition will attract?**

From traditional water colour painters, to Nelson Marlborough Institute of Technology students where Managing Artist Allie Eagle will be artist in residence during the period during and leading up to the exhibition. It will be of interest to artists in the region. It is also a period [when the Wearable Art Awards are held] that sees a large number of domestic travellers from elsewhere in New Zealand.

#### **How important do you think it is that artists engage in, and respond to the issues surrounding The Suter redevelopment, and do you view this exhibition as a 'spearhead' to lead a more informed debate about The Suter's role and place within the arts community?**

It is the artists in Nelson who want to see The Suter redeveloped. They want shows to stimulate them and they want more of them and nurturing emerging artists is of importance to

*continued over...*



**Interview: Helen Telford**  
(continued from p 5)

The Suter and the artists. A recent series of artists in residency did exactly that and we like to work alongside our artists incorporating their ideas. Artists are the stake holder group who contributed the most excitement about and to the development of the design concept. The key conceptual elements are a gift from the Maori community and their artists. Allie is a skilled and experienced artist/community facilitator. There is an opportunity for the exhibition to better inform the community about The Suter's redevelopment project, its bicultural aspirations and that The Suter will be replanting on its boundary to the neighbouring Victorian Queens Gardens and eel pond, to reflect the fact that the site actually has important indigenous and pre-European stories to tell.

I think it will be seen as an exploratory and innovative model of the institution working with artists and within a community to explore and engage with these national issues.

**Wendy Grace Allen**



*Forest rangers*, Michael Parekowhai, 2000.  
A triptych of dura-tran prints in powder coated aluminium light boxes, 3620 wide x 2610 high x 300 mm deep.

**What do you perceive the benefits to be of using national artists rather than local Nelson artists to debate a local issue?**

I am expecting Allie to work locally building relationships with members of the community and with artists to encourage participation and engagement with the exhibition. I am seeing the issues around concerns over The Suter's development plans in terms of the larger issues of our colonial past and reconciling that with a bicultural future. These are national issues and these artists and writers are engaging with those issues.

**What impact or contribution could this exhibition have nationally as part of the discourse about issues of land, occupation, ecology and identity?**