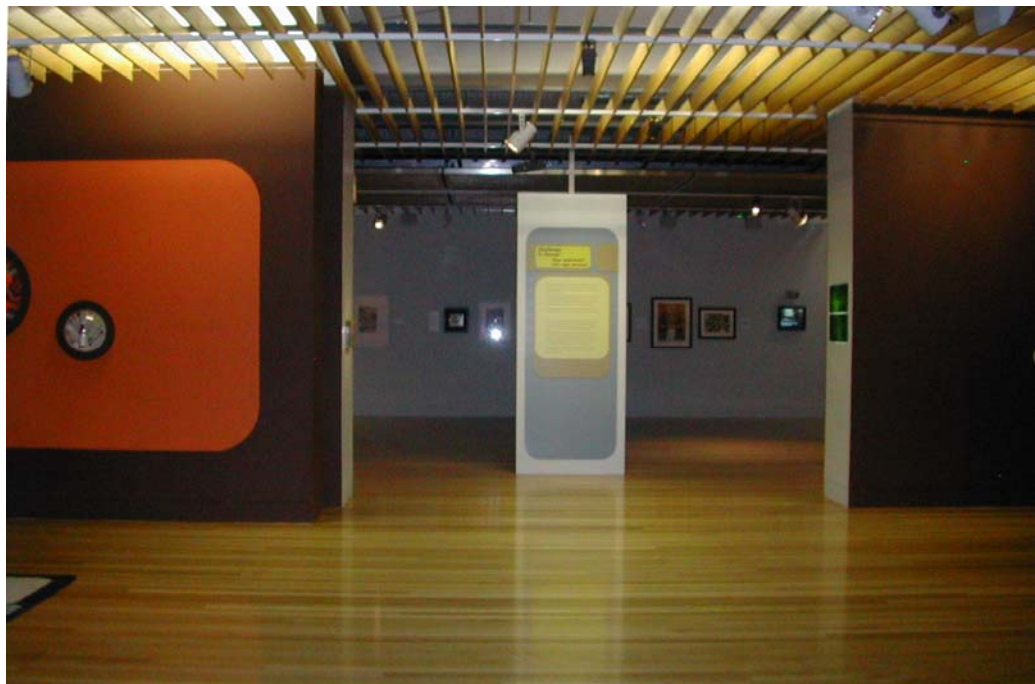




Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 15: As one approached the exhibition space across the 'bridge', an ante-room was encountered just outside the formal entry to the exhibition. It functioned both as exhibit and public orientation area. The Listener magazine, which had been a strong commentator of life in the 1970s, sponsored the exhibition and free copies of the current issue were available here.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 16: The entry to the exhibition itself posed problems. One immediately found oneself at a T- intersection, in the middle of a long narrow gallery, where one had to decide whether to turn left or right. Design solutions were sought to draw visitors into the left and right reaches of the space.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 17: Just inside the exhibition, the view to the left showed the importance of sight-lines in drawing visitors into the far reaches of the exhibition. Here a chopper bike at the right rear functioned as a key attractor. In this half of the exhibition, stories were grouped within 3 segments: 'disturb & disquiet', 'suburbia & new idealism, and 'back to nature'.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 18: Exhibits promoted narrative in different ways. The chopper bike triggered narrative memories among many visitors even though it had no explicit narratives associated with it. On the other hand, pamphlets, photographs and posters referred to specific stories even though they didn't explicitly tell those narratives. Artworks at the back of the space depicted narrative scenes, affording viewers an opportunity to 'script' themselves into domestic settings.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 19: The television on the other hand broadcasted specifically narrative material, archived from the 70s. Television broadcasts operated within the constraints of the television medium rather than the exhibition medium. By delivering a message in a controlled time sequence, it bypassed the non-linear delivery mode of exhibitions, and was therefore able to present embedded traditional narratives.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 20: In the 'Back to Nature' segment, taxidermied birds and a chainsaw installed in a see-through display case highlighted conservation risk to forests and birds. A label told the story of the Takahe Recovery Programme. Hanging on the wall behind the case was Don Binney's *Puketotara*, and Colin McCahon's *Ahipara*. These paintings usually understood to have no narrative content of their own were in this exhibition drawn into a narrative context by virtue of their positioning.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 21: The view to the right of the entry showed the junction between the *Tino Rangatiratanga* segment (left) and the *Reshaping New Zealand Identity* segment (right). Walls and signage were colour-coded to aid visitors' navigation and provide 'scaffolding' to support narrative comprehension in a non-linear narrative environment.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 22: Exhibits may mean different things to different people, especially if detailed signage is not read. This display shows costumes worn by Split Enz, who climbed from rural beginnings onto the world stage in the 70s. They are juxtaposed with a portrait of the group that appeared on the cover of their album *Frenzy*, painted by Raewyn Turner (1977-8). For visitors not 'in the know' the group of objects could alternatively suggest the elevation of wool from rural beginnings to the world of high fashion.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 23: The 70s marked the resurgence of Māori identity politics and protest. The *Tino Rangatiratanga* segment was not just a Māori perspective of the overall concept. It was itself a vital chapter in the history of Māori. A larger than life screening of the Bastion Point documentary established a visible and audible Māori presence that reverberated through the whole right wing of the exhibition.



Photograph courtesy Museum of New Zealand Te Papa Tongarewa

Figure 24: Contemporary and traditional taonga were used to tell some stories of the 70s – including the establishing of the Waitangi tribunal and the founding of Ngā Tamatoa movement. While Modernist (Pākehā) art tradition asserts that art is for art's sake, it is harder to conceive of a Māori art that does not in some way reference Māori narratives.