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Mokopōpaki

Dr Maureen Lander (Te Hikutu, Ngapuhi) is a multi-media installation artist who has exhibited extensively (nationally and internationally) since 1986. **Maureen** has a Doctor of Fine Arts from Elam School of Fine Arts, Auckland (2002). Her contemporary artwork draws inspiration from her environment, her community and from woven fibre pieces in museum collections and early illustrations.

In early 2019, **Maureen** moved from Hokianga to live in Whangamata near her family. She was invited to join the Coromandel weavers group, Nga Turuturu o te Tara, and mentored them through their 'Raranga Taura Here' project, **Star Waka**, for the Tuia 250 celebrations in Whitianga in October 2019.

Denise Batchelor is a visual artist based in Hokianga. Working mostly in digital media; photography and video, she has exhibited widely at home in New Zealand and abroad in Sweden, New York, Berlin, Scotland and Italy. **Denise** has a Master of Fine Arts from Whitecliffe College of Arts and Design, Auckland (2010).

Denise's primary interest was in photography until she realised she wanted the still image to do more and discovered film. She began joining selections of still images together to make video. Since relocating to the Hokianga, **Denise** also discovered the wonders of seaweed as a subject, and continues to experiment with this ephemeral and often unpredictable material.

Ebb. v. *(of the sea or its tide) to move away from the coast and fall to a lower level or more generally (of something) to become less or disappear.*¹

Ebb is a short, single syllable English word that refers to movement. Particularly the ebb and flow of sea and tides or the comings and goings that determine natural cycles of change and renewal. **Ebb** acknowledges these seen and unseen rhythms of life, and in the ironic proposal of an overtly different direction, creates a tension that brings opposing forces together.

This concept is also summarised in a little waiata often taught to young women on the cusp of adulthood. Here, the loss of girlish innocence is likened to an ebb tide. There is no moment of pause as the world of experience will soon overflow to consume all.

***Tai timu, tai pari
Taihoa e haere
Kia mutu taku riringi
Roimata e

Ebbing tide, flowing tide
Wait a while before turning
Until I am done shedding
Tears***²

ROSE

Maureen Lander & Denise Batchelor

La Vie en Rose: Life in Pink, 2020

Harakeke, commercial dye, plastic shower cap,
seaweed, UV filtered clear cast acrylic, LED's

2 parts

Installation dimensions variable (lightbox: 9 x 50.5 x 50.5 cm)

Seaweed species: *Aeodes nitidissima*. Habitat: low intertidal and subtidal, on rock on open coasts and harbours. Distribution: northern North Island.

Des nuits d'amour à plus en finir

Endless nights of love

Un grand bonheur qui prend sa place

Bring great happiness

Les ennuis, les chagrins, s'effacent

The pain and bothers fade away

Heureux, heureux à mourir

Happy, so happy I could die

Quand il me prend dans ses bras

When he takes me into his arms

Il me parle tout bas

He speaks to me softly

Je vois la vie en rose

And I see life through rose-coloured glasses³

Lyrics by **Edith Piaf** (1915–1963) from what became her internationally recognised signature song of the same name. Written in 1945, **La Vie en Rose** draws on **Piaf's** experience as a struggling Parisian nightclub singer working in a bordello in occupied France. Amid the horror and hardship of World War II, she celebrates not only the will to survive, but also the joyous liberation possible in finding true love.

BROWN ROOM

Denise Batchelor
Tai Timu, 2020
HD video, colour, sound
57sec (looped)
Edition of 3, 1AP

Location: Waimamaku Beach, Hokianga. December 2019, 12 noon.

Denise Batchelor
Fractal, 2020
Metallic gloss print
Edition of 5, 1AP
45 x 80 cm

A rare find, this fractal-like biota living on seaweed is the only one I've discovered in four years of beach combing. I have seen tiny amounts on other seaweed, but not sufficient to form such patterned imagery. – *DB*

101 Ways With Jellyfish

In many East Asian cuisines, jellyfish are used as an ingredient in a number of appetisers and salads. Firm with a texture resembling vermicelli rice noodles, jellyfish easily absorb the flavours of various dressings and dips. When caught, jellyfish need to be quickly salted and compressed. If not processed almost immediately, jellyfish will spoil and liquefy within a few hours. Jellyfish are preserved by drying. This process takes about 20 to 40 days. Although called “dried” jellyfish, this product is not in fact dry, but heavily brined and reduced in size to a mass less than 10% of the original weight. Unlike other dried foods, jellyfish will not swell or get bigger after rehydration.

To Prepare Dried Jellyfish

- 1** Rinse off surface salt. Soak jellyfish in cold water in the fridge overnight, changing the water at least twice. However, if necessary, jellyfish can be sufficiently de-salted in about an hour by soaking at room temperature in four or five changes of cool water. Never use hot water.
- 2** Wring out the jellyfish.
Cut into strips or slices as required.
- 3** Place the jellyfish in a saucepan and completely cover with cold water.
Strain water back into saucepan removing jellyfish.
- 4** Bring the water to a boil, turn off the heat, let saucepan sit uncovered for two minutes until water temperature cools to about 190°C.
- 5** Wring out the jellyfish once more, add to saucepan and stir in the hot water for just 30 seconds. Strain out jellyfish and immediately refresh in cold water. This conditions the jellyfish, allowing the strips and slices of product to firm up and become smaller, but much thicker and crunchier.
- 6** Wring out the jellyfish again and use in dish according to recipe. Serve as soon as preparation is complete and eat immediately. If left to sit, jellyfish will degrade and lose firmness and condition.⁴

Maureen Lander
Fluther and Fluther, 2020

Harakeke, muka, commercial dye, plastic, nylon line

44 parts

Installation dimensions variable

Fluther and Fluther refers to the proliferation of jellyfish occurring out at sea, caused by global warming and rise in ocean temperatures. Fluther is also the collective noun for jellyfish. As an idea, **Fluther and Fluther** is a visual metaphor that responds to the alarming increase in the coelenterata or jellyfish population and combines this with an environmental observation about the explosion of floating plastic debris also infesting our coastlines and waterways.

Denise and I usually met on Omapere beach somewhere between her place and mine. We would then walk either toward Araiteuru – the South Head of the Hokianga Harbour – or in the opposite direction toward Opononi. When **Denise** was taking photographs, I was fascinated by what she saw. I admired her attention to the tiniest details. **Denise** taught me to look more intently at the tohu and taonga delivered twice daily to our shores according to the tide.

I first became aware of the word ‘fluther’ in about 2013, when I heard an interview with a climate change scientist discussing the global rise in sea temperatures. They described an incident at the Oskarshamn nuclear power plant in south eastern Sweden, where a huge fluther of jellyfish had made their way into turbine cooling intake pipes, shutting it down. Intrigued, I researched this phenomena and was amazed by images of massive ‘blooms’ or ‘fluthers’ of jellyfish growing more and more out of control in the warming oceans of the world. – *ML*

GREY ROOM

Denise Batchelor

Whakapono: Pink Floating 1, 2020

Metallic gloss print

Edition of 5, 1AP

16.8 x 30 cm

Faith

Denise Batchelor

Pumanawa: Pink Floating 2, 2020

Metallic gloss print

Edition of 5, 1AP

16.8 x 30 cm

Intuition

Denise Batchelor

Whakatautika: Pink Floating 3, 2020

Metallic gloss print

Edition of 5, 1AP

16.8 x 30 cm

Balance

Images of a single jellyfish on the shore of the Hokianga Harbour, taken on the same day, in sequence, one after another. No tricks.

Denise Batchelor
Mawhero: Pink 2, 2020
Metallic gloss print
Edition of 5, 1AP
80 x 45 cm

Washed up at high tide, this jellyfish left a streak on the sand that made me think of a comet. — *DB*

Denise Batchelor
Biota, 2020
Metallic gloss print
Edition of 5, 1AP
80 x 45 cm

Close up of a large piece of seaweed drying in the sun. In ecology, **Biota** describes the animal and plant life of a particular region, habitat or geological period.

Denise Batchelor
Mizpah and Shen, 2017–2020
Seaweed, rocks
Installation dimensions variable

Seaweed attached to rocks only wash onto the beach after a stormy sea. Particularly in winter. This is like finding treasure. — *DB*

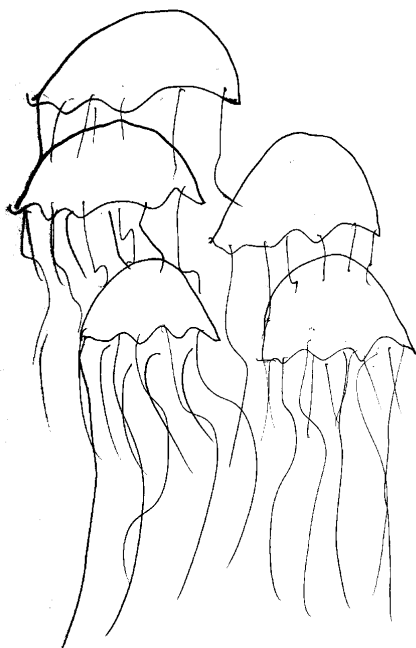
Maureen Lander
Fluther and Fluther, 2020
Harakeke, muka, commercial dye, plastic, nylon line
44 parts
Installation dimensions variable

Mokopopaki
Stone of Help, 2020
Found stone
6 x 24 x 15 cm

Na, ka mau a Hamuera ki tetahi kohatu nui, a whakatakotoria ana ki waenganui o Mihipa o Hene, a, huaina iho tona ingoa, ko Epenetere; i mea hoki.

Then Samuel took a stone and set it up between Mizpah and Shen, and called its name Ebenezer.

1 Hamuera 7:12



Drawing by K & Co (Krishna Lander, 2020)

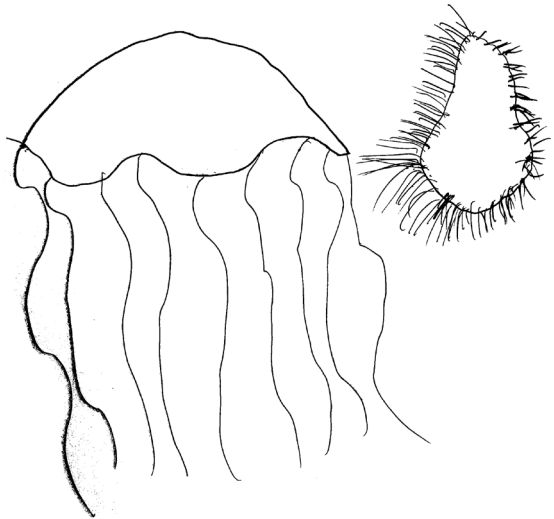
SHOP WINDOW

Denise Batchelor
Crown of Samuel, 2016–2020
Seaweed
Installation dimensions variable

This seaweed was collected over a four year period along the shoreline of Omapere. A little everyday, like strands of hair stuck to a pillow.

*...with long, dishevelled hair,
Dance on the sands, and yet no footing seen.
Love is a spirit all compact of fire,
Not gross to sink, but light, and will aspire.*

Shakespeare, **Venus and Adonis** (1593), l. 145



References

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frenchlyricstranslations.com

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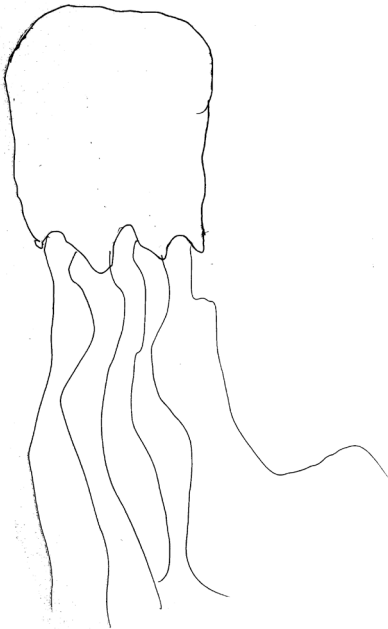
clovegarden.com

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Ka nui te mihi ki a pmule rāua ko
Josh Harvey

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Mokopōpaki

Ground Floor
454 Karangahape Road
Auckland 1010
New Zealand

Wednesday to Friday
11am–5pm
Saturday
11am–3pm
or by appointment

Waea +64 21 625 983
umere@mokopopaki.co.nz
www.mokopopaki.co.nz

Tirohia i te Facebook me te Instagram
[@mokopopaki](https://www.instagram.com/mokopopaki)