

Melissa Cave

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An indigenous artist, creating personal artworks based on my own experiences growing up as a biracial child in Aotearoa.

My online portfolio is here:

[Lyss \(@gods_eyeball\) • Instagram photos and videos](#)

EDUCATION

Elam School of Fine Arts, Auckland — BFA

January 2016 - November 2021

Throughout my study, I focused primarily on traditional oil painting and mixed media paintings.

PROJECTS

Redline Zine — *Digital Art Zine*

May 2020 - November 2020

[Redline Zine \(@redline_zine\) • Instagram photos and videos](#)



A project completed during the lockdown of 2020, myself and a few colleagues (located throughout the States, Australia and New Zealand) worked together to create an Art Zine with a monthly release over the course of 6 months. The magazine had a dedicated website for releases and increased accessibility. At its peak, our Instagram following reached 500+,

SKILLS

Multi media artist, skills in painting, illustrating, design, embroidery and magazine editing.

and this was the platform that we would use to reach out to artists, asking for submissions. By our third issue, we were receiving 20-30+ artist submissions from around the world. Further spread examples to be found on the instagram page.



As creative director I:

- Organised and managed 4 other designers
- Ensure successful delivery of products within deadlines
- Editorial duties
- General support
- Leading design efforts
- Leading Marketing efforts
- Design of the Logo design/web page layout

Reference:

Tristen Mejias-Thompson

tmejiasthompson@gmail.com

Untitled — Video Game

Pre-Production Stage

Teaming up with the friends who also collaborated on Redline Zine, I'm leading the Art Dept. (Made up of myself and 2 other artists) in the concept and landscape design of an original, ambitious, metroidvania style game. As Art Department Lead I am:

- Coordinating the creatives
- Leading design and strategy efforts
- Facilitating creative sessions
- In charge of Aesthetic direction

Whakawhitiwhiti — On-Going Multimedia Research Project

Conceptual stage

- e, 1. (verb) (-a,-hia,-ngia) to cross over, alternate, switch.

Nāna i takahurihuri, i tapatapahi, i whakawhitiwhiti ētehi o ngā kōrero (TTR 1990:278). /
He made alterations, cut out sections and switched some of the narratives.

This project aims to explore the artifacts of an alternate world wherein the significant events necessary for Aotearoa to be colonized, never transpired. How would all the Tikanga, traditional patterns (and thoughts behind the practice of Raranga) have moved into wire weaving or chainmail? What would a bronze age of Māori warfare look like? Where would its aesthetics have come from? How would we have begun using ceramics? Would our practice of Rongoa have changed with the ability to fashion fine Ceramic and metal tools? How would our Mythos and art have presented itself within the medium of clay pottery? Further than that... How would those historical silhouettes, styles and artistry have influenced modern Māori story-telling?

I am reaching out to Tohunga within various fields to learn more about the methods of Māori making, the philosophy behind the Māori World View and how that translates into Medicine; both in the maintenance of body and spirit. I want my works to be as deeply rooted within the world of Tikanga as humanly possible.



Currently, I am in the midst of a project re-claiming chainmail (latest experiment above), while also researching its history and application. Alongside this material learning, I am learning about the Māori art of weaving. The aim is to explore the potential shapes made by combining this medium of metal working with Māori thinking.

Mana Wāhine — Photoshoot

Looking to exhibit

Post Colonial artwork exploring the juxtaposition between the colonial nature of our home and the romantic Maori feminine. As the subject, I was styled reminiscent.

I partnered with the photographer who wanted to explore centering a Māori body in a traditional colonial space. I was modeling and found a lot of influence in my Bi-cultural heritage (Being of Ngāti Porou and English Descent) and wanted to combine the aesthetics of classical romantic art with bold, dark makeup matching the colors to my own Pounamu.

