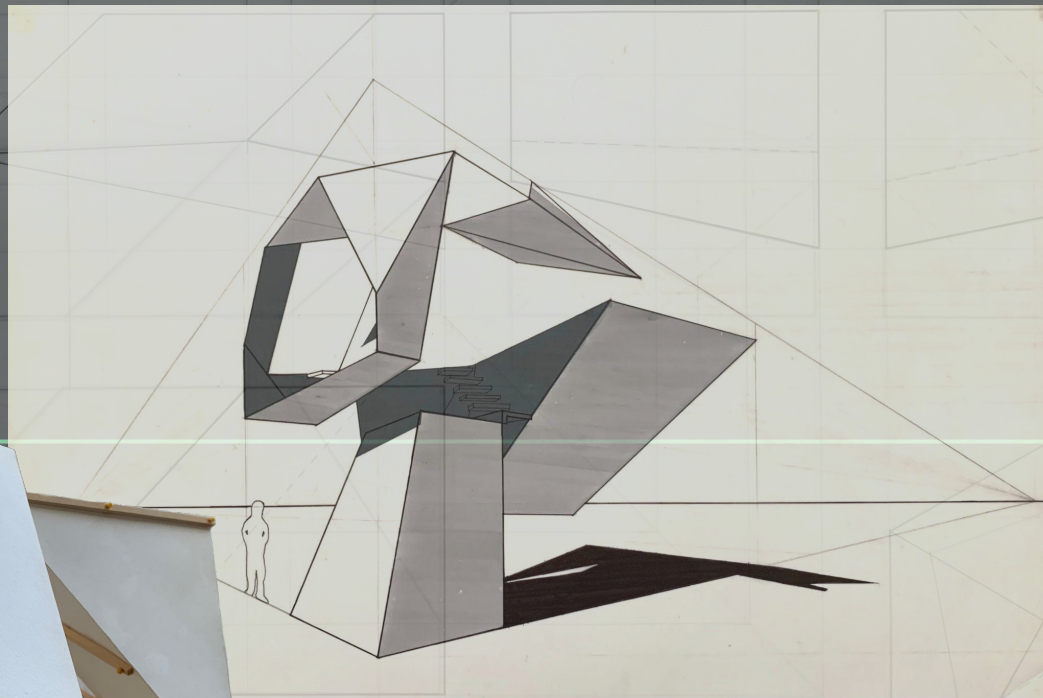


NM

NATHANAEEL GREGORY MYERS

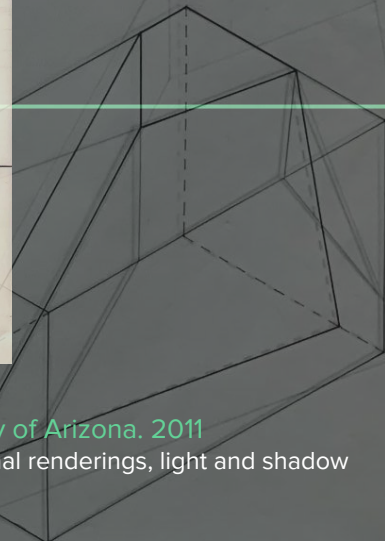
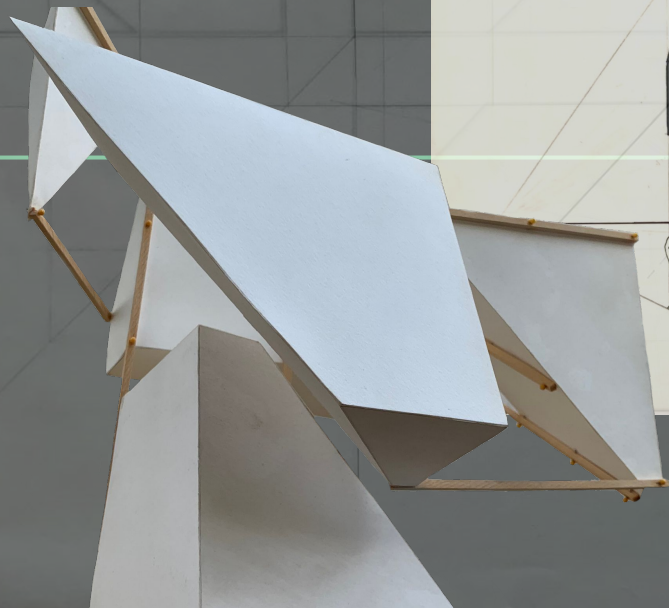
PORTFOLIO

ARCHITECTURE PORTFOLIO
UNDERGRADUATE STUDIES

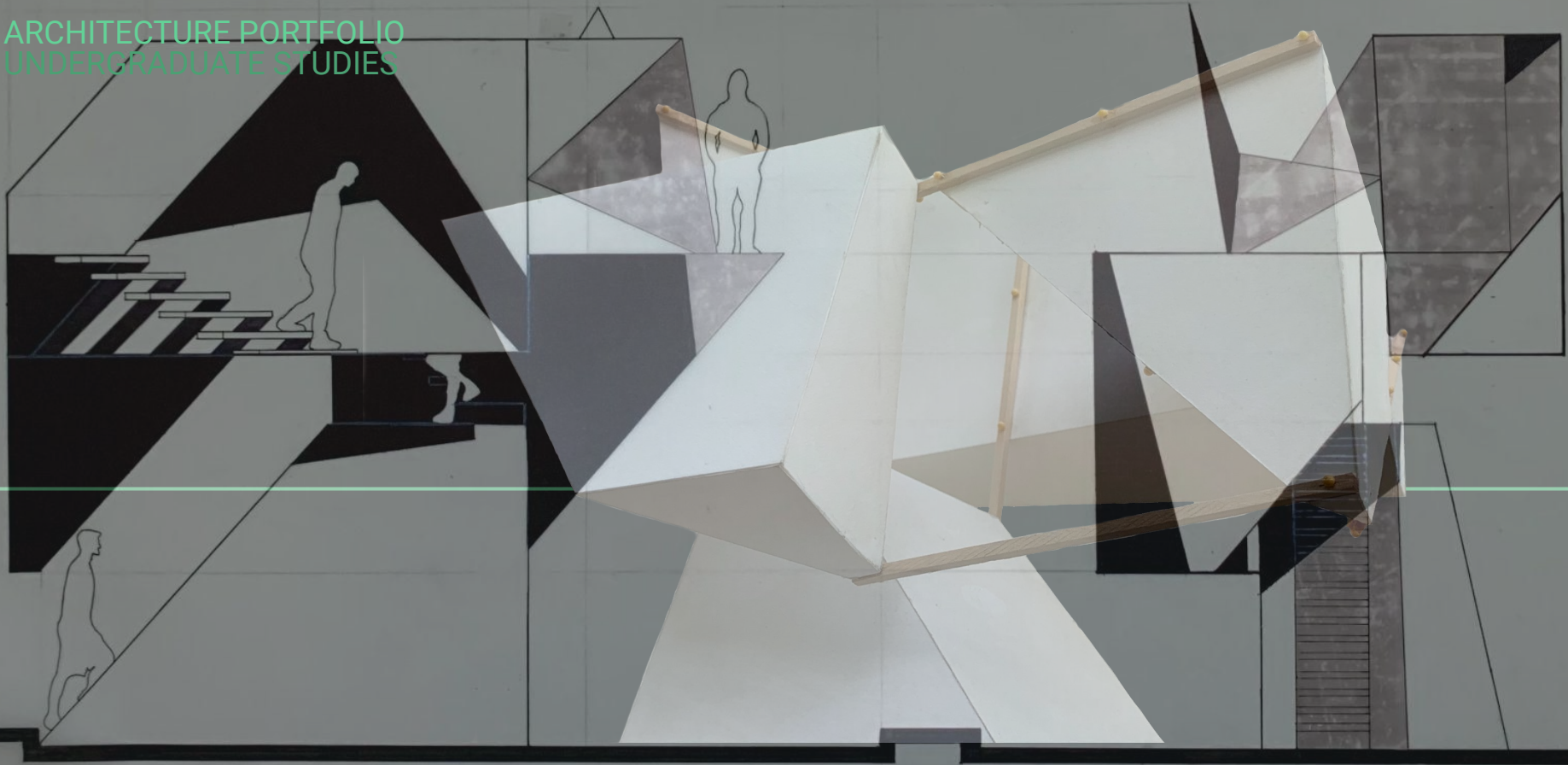


ARTWORK: *'Shadow Hunting'* School of Architecture, University of Arizona. 2011

CONTEXT: Extrapolating three-dimensional forms from two-dimensional renderings, light and shadow tracking, geometry derived forms, and model fabrication.



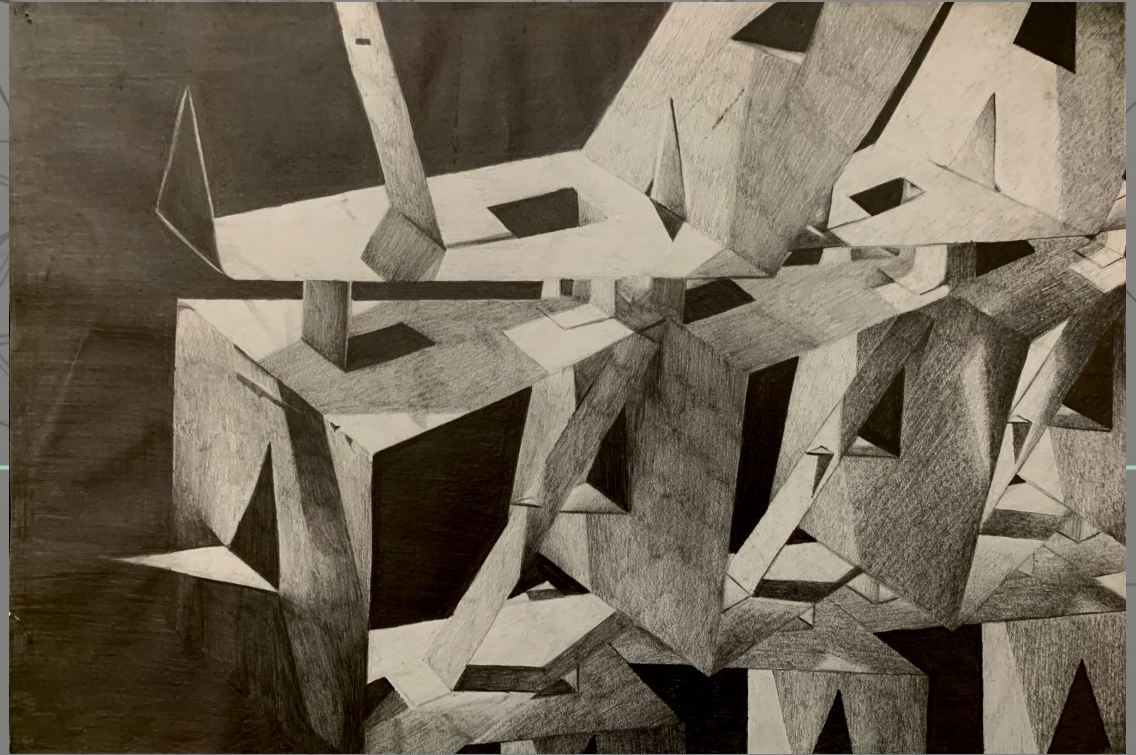
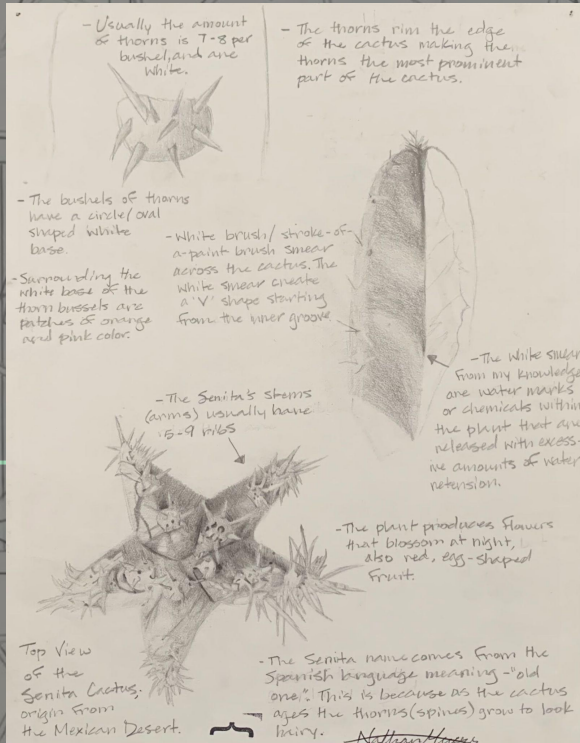
ARCHITECTURE PORTFOLIO
UNDERGRADUATE STUDIES



ARTWORK: *'Shadow Hunting'* School of Architecture, University of Arizona. 2011

CONTEXT: The thesis project studied spatial engagement, physical prototyping, and a traditional study of drafting and orthogonal viewpoints.

ARCHITECTURE PORTFOLIO UNDERGRADUATE STUDIES



ARTWORK: "Sonoran Bio-Structures" School of Architecture, University of Arizona. 2010

CONTEXT: Ranging fieldwork that studied tensegrity (BACKGROUND), modular building materials, spatial experience, and architecture of natural forms, specifically cacti. Cactus Garden biometric studies (LEFT) were the precursor to the modular, interlocking cacti derived facade structure (RIGHT)

ARANDA\LASCH
ASSISTANTSHIP PROJECTS

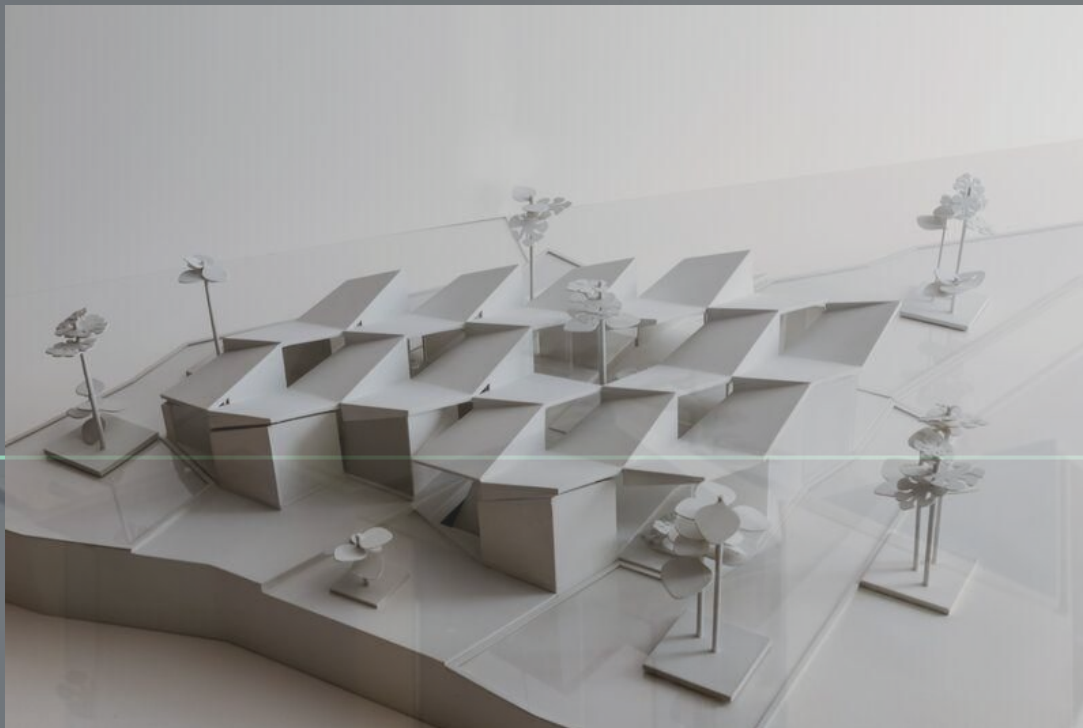


ARTWORK: *'Algorithmic Cacti Baskets'*

DETAILS: model fabrication, design, + material research. 2017

CONTEXT: Featured in multiple publications and exhibitions, my work with Aranda\Lasch rooted my curiosities in weaving copper, locally sourced materials from the Sonoran Desert, while integrating computation design with nature forms.

ARANDA\LASCH
ASSISTANTSHIP PROJECTS



ARTWORK: *'Bali House'*

DETAILS: model fabrication, design, + material research, 2017

CONTEXT: Interlocking modular fauna to give context of geographical environment, still used for current projects, ie. *'Crossway House'*.

ARANDA\LASCH
ASSISTANTSHIP PROJECTS



ARTWORK: *'Creosote Basket Extrapolated'*
DETAILS: model fabrication, design, + material
research. 2017

CONTEXT: Material research: testing the limits
of aluminum bending and finishing possibilities.
The work is currently featured in MoMA and was
a part of the touring exhibition *'Meeting the
Clouds Halfway'* at MOCA, Tucson.

EXHIBITION + SPATIAL ENGAGEMENT



PROJECT: '1.48.116". Lionel-Rombach Gallery_First Solo Exhibition. 2017

ARTWORKS: 'Thou Shall Not', 'Jesus Jenga', 'JC.4.33', 'Sunday Afternoon', 'Mount, Lemmon', 'Watch Your Step', 'Genealogy'

CONTEXT: Working in primarily sculpture and found objects, the exhibition visualizes the true nature of one's dogma with an established belief system. The work, 'Jesus Jenga' precariously obstructs the gallery space with bricks uprooted from my family's home, a physical embodiment of tension and risk when one identifies with countering communities.

EXPLORING MY IDENTITY: QUEER + RELIGIOUS

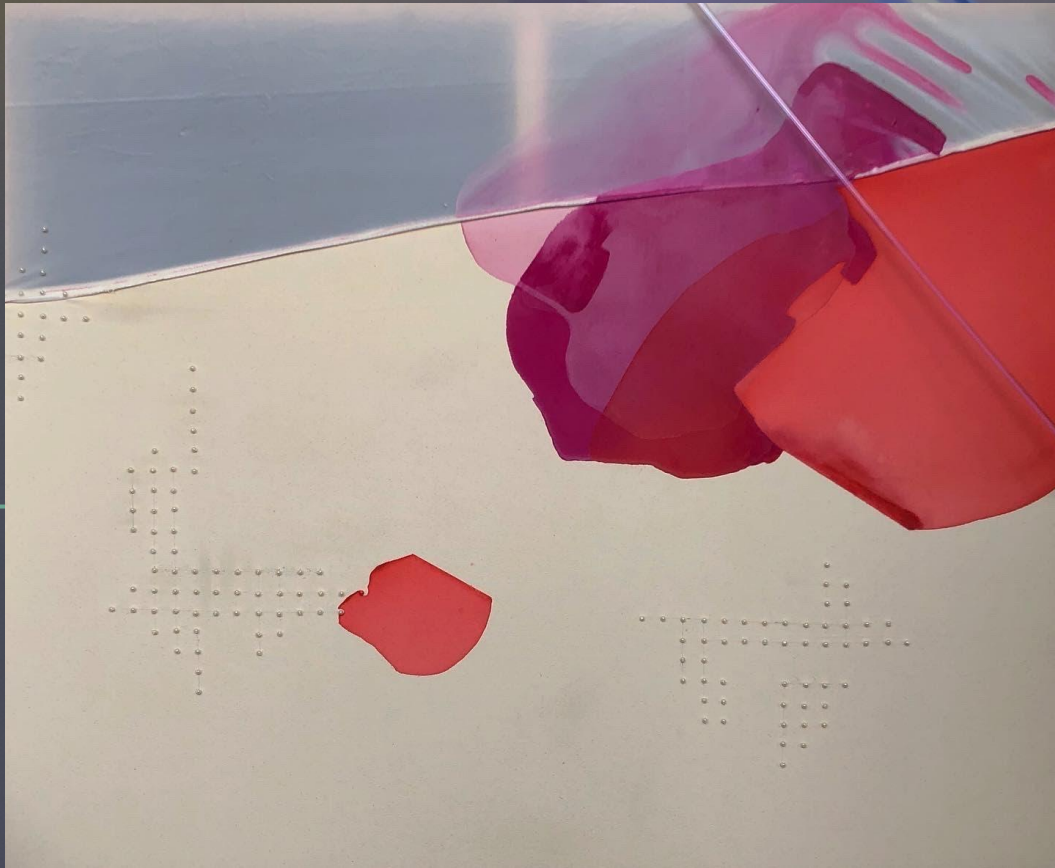


ARTWORK *'Thou Shall Not'*

DETAILS: acrylic + copper on seamed canvas. 26" x 74". 2017

CONTEXT: Exhibited in my first solo exhibition, *'1.48.116'* and sold through the New York Art Auction House, Christie's. The painting explores seaming panels of canvas, skeletal architecture, skin facade, and copper thread as embroidery, extrapolating techniques learned from my assistantship with the ArandaLasch architecture design firm.

MIXED MEDIA PAINTINGS

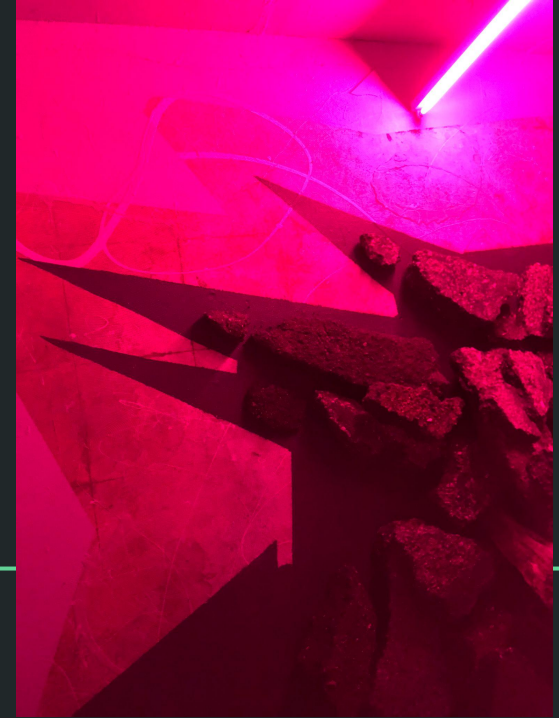
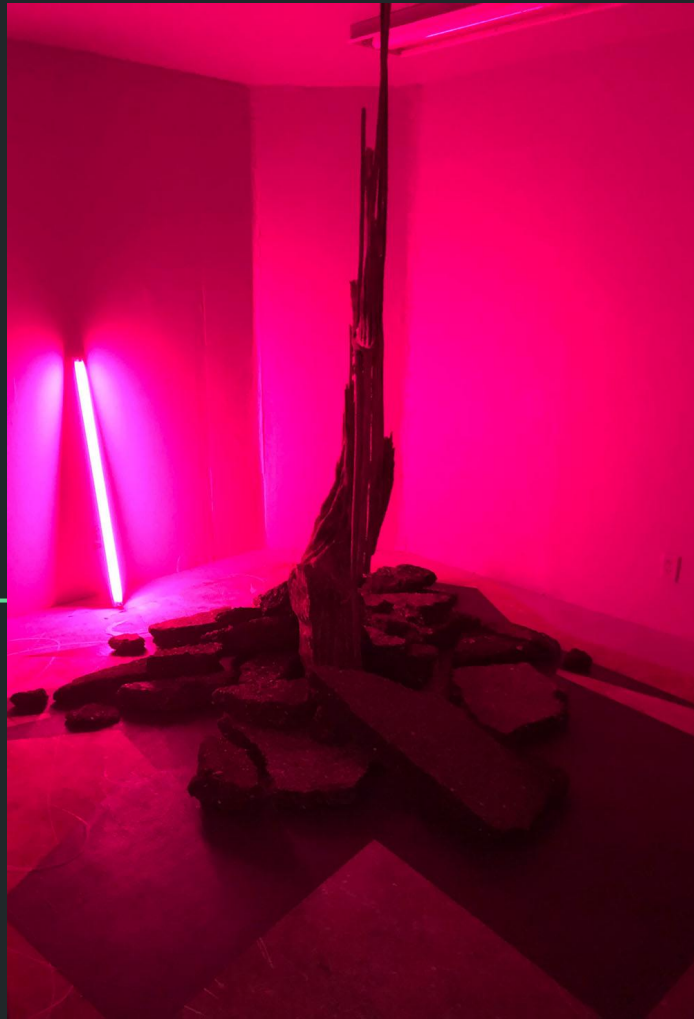


ARTWORK: *'Eat Peach'*

DETAILS: acrylic, pearls, + self blown xenon tubing on seamed canvas and plastic. 42" x 54". 2020

CONTEXT: Recently exhibited in my Brooklyn solo exhibition, *'communion'* at Little Skips, the self-blown xenon-filled tubing completed with an educational scholarship with Urban Glass, a Brooklyn-based nonprofit glasshouse. The violet glowing light, drapes over the righthand corner, dually filtering light behind the recycled plastic sheeting, while the ghosting plastic reveals the structural stretcher bars.

INSTALLATION ART



ARTWORK '<<suffocate>>'

DETAILS: asphalt, cacti skeleton, fluorescent, paint, + microfilament. 10' x 8' x 8'. 2018

CONTEXT: Invited to become a member of the Monsoon Collective, this installation served as a precursor to my first choreography production, '<breathe>>' contextualizing the experience of coming out to my conservative Christian family.

MOVEMENT + ARCHITECTURE



PRESENTATION + PERFORMANCE: 'DIO'

CONTEXT: Captured from an Invited artist talk with 'STEWdio Visit', 2018. In reflection of the 'dioscuri' production.



PERFORMANCE: 'dioscuri'

DETAILS: Biosphere 2, University of Arizona
Tucson, AZ. 2018

CONTEXT: Projection, sound + light installation
with collaborator Karima Walker.

MOVEMENT



FEATURED DANCE IMAGES: '*Judith*'_principal role, Artifact Dance Project // '*Improv Study*'_winter intensive, GALLIM
STUDIED MOVEMENT STYLES/LANGUAGES: ballet, modern, jazz, contemporary, and Gaga (a contemporary subsect),
CONTEXT: In conjunction with my time studying architecture and investigations in sculpture, my movement practice and choreography research, have reflected the influence of architectural site-specificity to be an integral influence of my creations.

MEMORY'S ARCHITECTURE



ARTWORK: 'Grand Tetons'
DETAILS: graphite + ink on paper, 23" x 29", 2014

CONTEXT: A drawing centered on the human body's connection to nature, the retention of memory through muscle, senses, and bliss-states, ruminating on the architecture of synap pathways..

CURRENT FELLOWSHIP

'FUTURE OF WORK' RESIDENCY
FELLOWSHIP w/ DICKIES x COLLAB
INNOVATION LAB

PROJECTS: 'sub//ject' + 'inside//out'

CONTEXT: Seeing through two pitched projects centered on identity and climate change the first will see through stained glass panels of queer male forms, religious iconography, and symbols alluding to my physical assault. The climate-centered project will use anatomical origami organs to mimic melting iceberg in a large scale installation.



ARTWORK '*Stained Study_II*'
DETAILS: stained glass, 14" x 9", 2019

CONTEXT; An anatomy study derived from Greek sculptures at the Metropolitan Museum of Art, Classics Department. The work serves as a metaphor for my physical assault experienced in 2020, with research funded by scholarship with UrbanGlass, kickstarting my glass curiosities.

COPPER OXIDATION
+ CANVAS AS SKIN



ARTWORK 'Z-Axis'

DETAILS: acrylic, graphite, soil buttons, wax, copper, chalk pastel + collaged canvas, 37" x 34", 2015-2020

CONTEXT: Recently featured in the United Nation's exhibition centering on humanitarian relief, I utilized the natural process of copper oxidation to explore the concepts of a living/ever-changing painting and the texture/buoyancy of canvas as skin.

COMMISSION WORK



PROJECT: 'Garage of Paradise'. National Sawdust Commission

DETAILS: mixed media, paper mache, + mirrored glass on seamed plastic and canvas on inlaid panel. 44" x 90". 2021

CONTEXT: Celebrating the origins of the 1980's New York discotech scene, started by queer and BIPOC communities, the work features complex seaming of canvas and recycled plastic, a paper mache melting discoball, inlaid wood paneling, and a brad studded anatomical heart.

FIGURAL WORK
+ COMMUNITY SUPPORT

ARTWORK: *'Tea & Crumpets'*

DETAILS: graphite, paper + wood on panel.

3.5" x 2.25" x 3" 2009-2019

CONTEXT: *'Tea & Crumpets'* has been my first long term creation, revisiting the pieces over a ten year period. Exhibiting in multiple exhibitions, the most recent being the *'Inside Job'* with Christie's auction house, explores shifts in storylines. One of my first graphite works then evolved to find relation to a physical embodiment of heritage, lineage, a contexted timeline, letting the wood speak of its history alongside mine, the human species, and queer rights.

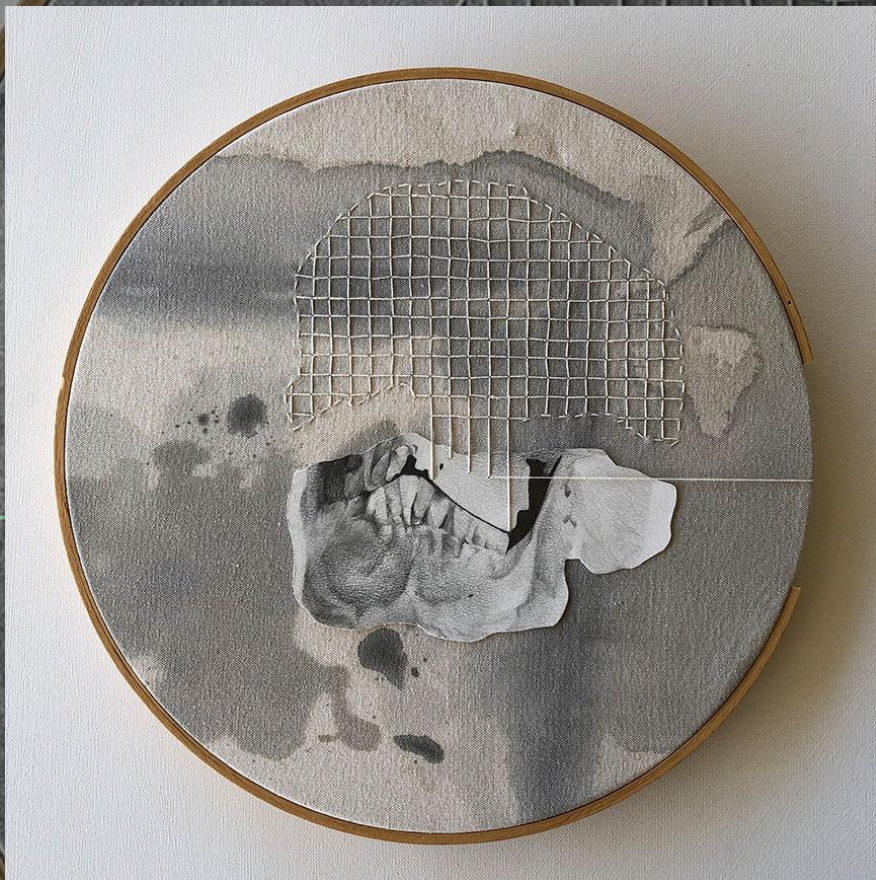


NON-PROFIT SUPPORT:

Recognizing that as a gay man my rights today came from the fight and lifework of Marsha P. Johnson. My hope has been to honor and acknowledge her story, through supporting the work that the 'Anti Violence Project', serving the New York black transgender community, and 'Color for Change' for BIPOC folks, with a percentage of sales supporting these nonprofits.

Taking this community support further in 2021 I launched, *'ch@nge'* a limited batch of print editions to monthly and directly support of nonprofit work both locally and globally.

MEMORY ARCHITECTURE



ARTWORK: *'Radio Silence'*
DETAILS: acrylic, graphite, + embroidered canvas.
15" diameter, 2020

CONTEXT:
Recently exhibited in my Brooklyn, NY solo exhibition, *'communion'* at Little Skips, and international group exhibition *'REBIRTH'* in London, UK with *'THE HOLY ART'* the work took to form COVID isolation and the fault lines of the Age of Technology.

RECYCLED MATERIALS



ARTWORK *'dividen series: 'course change', 'conception', 'time lapse', 'trench'*

DETAILS: acrylic, gesso, + stain on reclaimed panel. 2015

CONTEXT: Upcycling paint, gesso, and wood, I salvaged scraps from fellow art students who put to trash excess materials. It started a heart for looking at sustainability and nature driven sourcing of art of material and form.

CHAPBOOK DESIGN + ILLUSTRATION



PUBLICATION: *'a howl is a prayer too'*

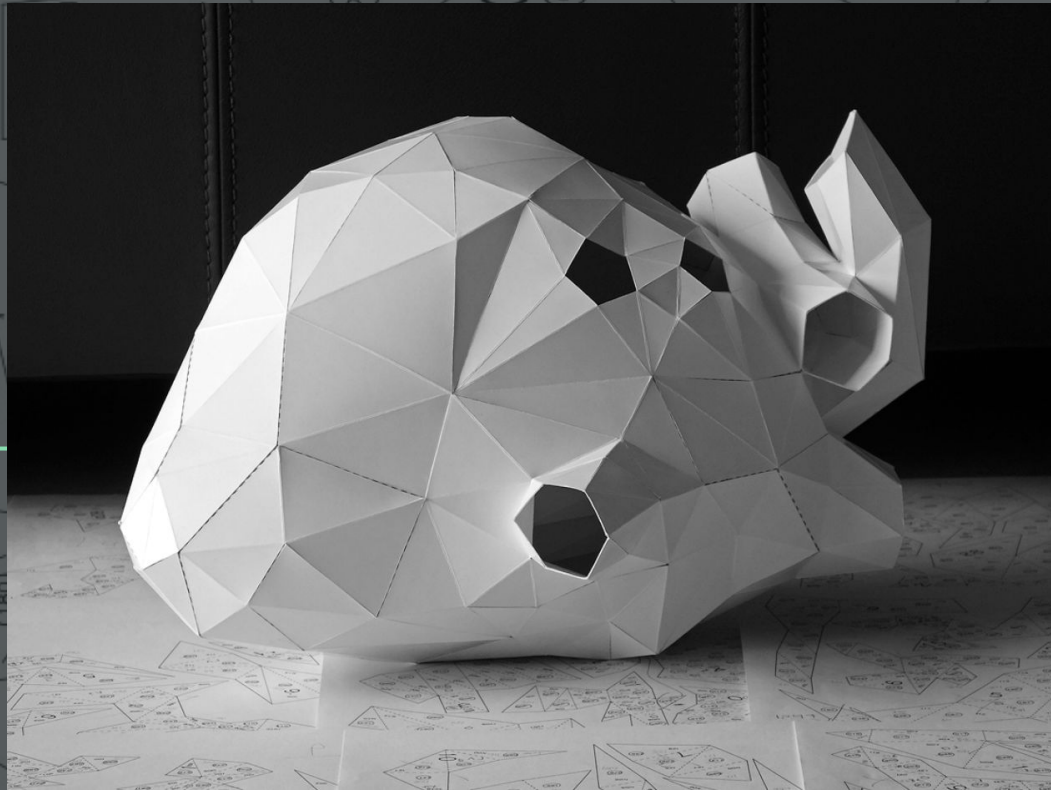
DETAILS: self-published co-authored poetry book, handbound with a laser etched cover. Book design and illustration solely done. 2022

CONTEXT; A handbound poetry chapbook centered on words only given air time in the walls of religion instead of the ether of faith. Reclaiming, reorganizing, redefining, these holy words, establishing a newfound kinship and mystery to their power and significance, *'a howl is a prayer too'* is a contemporary reconstitution of benedictions of calling hearts.

*a
howl
is
a
prayer
too*

'inside//out' installation

ARTWORK: 'inside//out'
DETAILS: sculpture installation
series of hyper-magnified
anatomical origami hearts
mimicking melting icebergs



CONTEXT;

A sponsored design project currently in progress through my current Artistic Fellowship 'The Future of Work'. The sculpture series speaks to our current state of climate change, humans' bio-connectivity, and a call for biomimicry.

BOOK COVER DESIGN

ARTWORK: 'X20'

DETAILS: collage example from current 100 day design challenge with 'The Cut & Pastors' cohort.



CONTEXT;

In a current design commission for the upcoming publication of 'The Shape of You' by Kristalyn Gill I am in the works of designing the poetry chapbook cover art and internal layout.