

# Chris Minard

## **About the Artist**

Born in 1985 in Sedona, Arizona, US, Chris Minard is a visual artist based in New York City whose practice includes figurative painting, drawing, and printmaking. He is also an art director and set designer for film and television, as well as an adjunct professor at New York University where he teaches graduate production design at the Tisch School of the Arts.

## **Shows**

2025 “Not Yet Here” 3-person show, Spring/Break Art Show, NYC, US

2024 “The Mattachine” Art on Paper Art Fair, NYC, US

2023 “Lush & Violent” Superfine! Art Fair, NYC, US

“Last Call” group show, LIC Open Arts, NYC, US

2022 “26<sup>th</sup> Annual No Dead Artists” group show, Ferrara Showman Gallery, New Orleans, US

“Foyer Paintings pt. 2” Superfine! Art Fair, NYC, US

“The Rise of Inside” group show, Eve Liebe Gallery, London, UK

“Foyer Paintings pt. 1” Artexpo New York, NYC, US

2021 “The Devil and the Deep Blue Sea” Superfine! Art Fair, NYC, US

## **Publications & Reviews**

2025 *The Art Newspaper* “Critters Skitter All Over Spring Break Art Fair” review

2024 *New American Paintings* #170

2023 Booooooom *Tomorrow’s Talent Vol. 3*

Artsin Square *Issue 3*

2022 *Studio Visit Magazine*, volume 50

2021 *My Gay Eye | Mein schwules Auge*, issue #18 “Outdoors”

2021 *Create! Magazine*, issue #27

## **Education**

2008 BFA, Savannah College of Art & Design

## **Artist Statement**

I keep returning to scenes of quiet moments between actions: awareness, reflection, voyeurism, allusive intimacy. Each series of paintings grows first from its title or concept, individual works developed in unison around this evocation of place and conflict. The young men centered in this fictionalized narrative structure, often lost in thought, exist in environments whose character imparts both detailed history and uncertainty to the figures they surround.

In the idiosyncrasies of each person who sits for my paintings, I find fresh nuance in the archetypal late adolescent figure who is, for me, a key into the weighted emotion surrounding a tenuous future. I am drawn to themes of ambiguity, intimacy, and opportunity—foundational piers of my early queer sensibility. What goes unseen? What expectations are created by context? What comes next? What does realization look like? Who will notice? My work celebrates the unmediated, vulnerable softness found in this reckoning of portent and optimism.