



Epiphyte

Cameron Barker

graphite and toned marble
dust gesso on panel
16 x 16 in.
2025

\$4800



Hold, Hold, Held

Cameron Barker

graphite and toned marble
dust gesso on panel
16 x 16 in.
2025

\$4600



Lituus

Cameron Barker

graphite and toned marble
dust gesso on panel
24 x 36 in.
2025

\$6400



Swell

Cameron Barker

graphite and toned marble
dust gesso on panel
8 x 8 in.
2025

\$1800

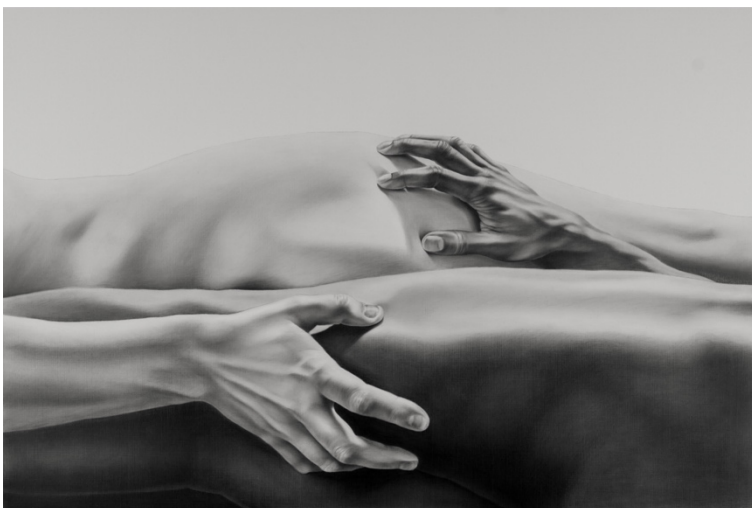


Dip

Cameron Barker

graphite and toned marble
dust gesso on panel
8 x 8 in.
2025

\$1800



Closed Circuit

Cameron Barker

graphite and toned marble
dust gesso on panel
24 x 36 in.
2023

\$5800



Subduction

Cameron Barker

graphite on paper
15 x 30 in.
2023

\$4400

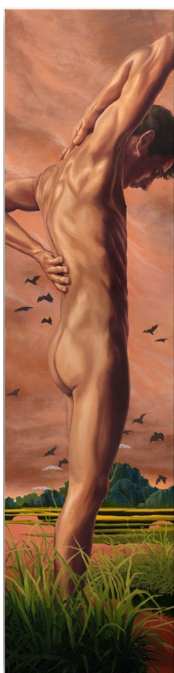


Always

Cameron Barker

graphite and iron oxide
toned marble dust gesso on
panel
8 x 8 in. each
2023-present

\$1400 each



Nature Boy in a Fen (The Hunting Party)

Chris Minard

oil on linen
72 x 18 in.
2023

\$5400



***House of Butterflies, or
the Terminal Beauty***

Chris Minard

oil on linen
20 x 18 in.
2025

\$3800



***Imagining the Return of
Apophis (Why Won't the
Stars Align?)***

Chris Minard

oil on linen
48 x 30 in.
2025

\$5300



***Après Mois, Le Déluge
(Lacrimosa in $\frac{3}{4}$ Time)***

Chris Minard

oil on linen
28 x 36 in.
2024

\$5000



***A Stark and Omniscient
Gaze (17 Hours in
Hollywood)***

Chris Minard

oil on linen
60 x 30 in.
2023

\$5800



***Feeding Saturn (An
Indefatigable Hunger)***

Chris Minard

oil on linen
20 x 18 in.
2025

\$3800



***Interior with an Emerald
Chair (One Last Time)***

Chris Minard

oil on linen
40 x 40 in.
2024

\$5600



Liquid Fire in the Hanging Gardens, or the Last Neon Apprentice

Chris Minard

oil on linen
36 x 24 in.
2024

\$4900



Ringer Guilt, or the Last Empath

Chris Minard

oil on linen
20 x 18 in.
2024

\$3800

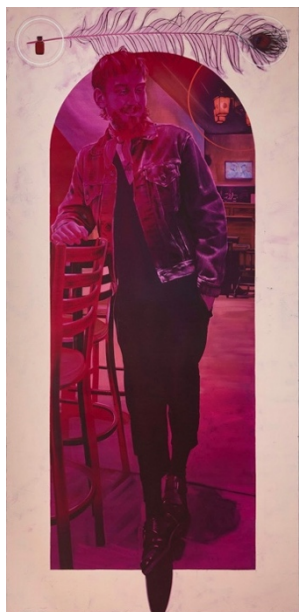


Yesterday's Utopia (on Ghosts, Dreams, and Joy)

Robert Martin

oil on linen
60 x 36 in.
2022

\$8640



Justin (Forget Your Troubles)

Robert Martin

oil on linen
75 x 36 in.
2023

\$9900



Marti (In the Crimson Glow)

Robert Martin

acrylic on 300lb black
watercolor paper
30 x 20 in.
2025

\$4500



A Beckoning Center

Robert Martin

acrylic on 300lb black
watercolor paper
28 x 20 in.
2025

\$4320



@cameronbarker.artworks

Cameron Barker (he/they) is a Brooklyn based multi-disciplinary artist and educator whose work centers around visibility of queer intimacy. Born in Longmont, Colorado, Barker received a BA in art education from The University of Northern Colorado and a MFA from The School of the Museum of Fine Arts at Tufts. As a queer Jew, Barker has been interested in destabilizing cultural systems that force communities to engage in closeting to avoid persecution. His work implements traditional rendering practices and materials from the Western canon, such as the Bargue Drawing Method and metal-point, to represent queer bodies which have been historically absent from these practices. Barker is an awardee of a Post-Grad fellowship in curation at Tufts University, a Mass Cultural Council's Artist Fellow, a Maisonette Queer Artist residency and a Room 68 Artist residency. He is currently a part-time lecturer at Yale University and editor of Boston Printmakers Quarterly.

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@chrisminardart

Chris Minard (he/him) (b. 1985, Arizona) is a New York based artist, designer, and educator. He holds a BFA from the Savannah College of Art & Design. Minard primarily works in oil painting, drawing, and printmaking. His work has been exhibited in group shows in the US and the UK, as well as being published in New American Paintings, Studio Visit, and Mein schwules Auge among others. In addition to his studio practice, he is an art director and set designer for film and television, as well as an adjunct graduate professor at New York University Tisch School of the Arts.

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@robertmartinstudio

Robert Martin (they/them) (b. 1994, Wisconsin) earned their BFA from the University of Wisconsin-Stout and their MFA at the University of Colorado-Boulder. They have had solo shows at The Valley in Taos, 1969 Gallery in New York, Albion College in Michigan, and the Center for Visual Arts in Wausau, WI. Martin's work has been exhibited in group shows at EDJI Gallery in Brussels, Campeche Gallery in Mexico City, Hashimoto Contemporary in Los Angeles, Rule Gallery in Denver, Galleries of Contemporary Art at UCCS in Colorado Springs, Dairy Arts Center in Boulder, and Sierra Arts Gallery in Reno. Their work is held in the collections of the Leigh Yawkey Woodson Art Museum, the University of Colorado-Boulder, the Green Family Art Foundation, the Beth Rudin DeWoody Art Foundation, and more. They were a 2020 Rough Gems Curator and 2022 Guest Curator at Union Hall in Denver, a 2019 NEST Grant recipient at CU-Boulder, and their work has been highlighted in two issues of New American Paintings. Martin was awarded the New American Paintings Emerging Artist Grant in 2021, was a featured artist in the Denver Art Museum's 2022 "Untitled" series and received the Oscar Williams and Gene Derwood Award in 2022. Martin currently lives and works in Appleton, Wisconsin.

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SPRING/
BREAK
ART SHOW



Not Yet Here

Cameron Barker | Chris Minard | Robert Martin

May 6 – 12, 2025 | 75 Varick St., Manhattan

“Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer, but we can feel it as the warm illumination of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness's domain.”

— José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*

Not Yet Here brings three figurative artists—Cameron Barker, Robert Martin, and Chris Minard—together to show how queer people have always been the arbiters of their own utopia. Utopia is typically described as something to be reached. Queerness challenges us to find paradise now. It is the practice of surviving, finding joy and connecting despite the world around it. Utopia in a constant dystopia.

These artists use the figure to move beyond the real and discover queer imaginations challenging the past, present and future. Their artwork embodies the idea that queer utopia exists within all aspects of time.

Robert Martin’s paintings of alters to queer nostalgia and hazy domestic scenes become lexicons of who we were and are. Dance floors and glittery boots become reliquaries of queer joy. In Martin’s paintings, the relationship between space and figure enmeshes into one to be read as a recollection of a communal dream. Martin’s work serves as an archive of who we are by platforming spaces of queer safety: moments in time we can go to be held, as the rest of the world falls away.

Chris Minard’s paintings construct worlds around figures he knows from life. Plucked from the present, the figures are surrounded by a world of the artists construction and queer imagination. In these saturated environments, the human and the surreal combine to create a home beyond the tangible fueled by beauty and desire.

Cameron Barker’s work questions the future of touch by merging western traditional practices of figurative rendering and AI generated images of queer intimacy. Temporal moments of connection are queered through AI generation and then slowed exponentially through a meticulous drawing practice. His work challenges the progressing overlap of virtual and physical space and how we embody, relate and connect within these spaces.

Not Yet Here asks the viewer to keep their eyes open to the possible spaces of utopia available to them now. Paradise is lost found and lost again. These artists present the myriad ways utopia can come, grow and change as we navigate our lives.