



Chris is delighted to present a selection of works on paper from his series “*The Mattachine*.” Made between 2018 and 2020, this is the first time these works have been publicly exhibited.

The title for this series is taken from The Mattachine Society, one of America’s earliest gay rights organizations. Formed in Los Angeles, 1950, the group’s name was inspired by French medieval and renaissance masque groups studied by a founding member while preparing a teaching course:

“One masque group was known as the ‘Société Mattachine.’ These societies, lifelong secret fraternities of unmarried townsmen who never performed in public unmasked, were dedicated to going out into the countryside and conducting dances and rituals during the Feast of Fools, at the Vernal Equinox. Sometimes these dance rituals, or masques, were peasant protests against oppression—with the maskers, in the people’s name, receiving the brunt of a given lord’s vicious retaliation. So we took the name Mattachine because we felt that we 1950s Gays were also a masked people, unknown and anonymous, who might become engaged in morale building and helping ourselves and others, through struggle, to move toward total redress and change.”  
— Jonathan Katz, *Gay American History*. Crowell Publishers, 1976

Building on the theme of masking, the figures’ faces in these works are obscured or fully invented (with a few exceptions; the artist serves as an undisguised model twice in the series). These are men lost in thought - waiting, communing, tangling through overgrown flora - unaware they are watched. Our voyeurism exists between observation and objectification while lush surroundings further emphasize unfamiliarity, like wild creatures found in nature.

Complexly encoded in queer culture, anonymity has always found use as camouflage; for safety, privacy, as an added layer of sexual thrill, or to cautiously seek validation of one’s beauty. This series explores this while addressing ideas of anonymous intimacy, the sensationalism of the modern male nude, and how we actively curate our physical and emotional visibility.

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### About the Artist

Born in 1985 in Sedona, Arizona, US, Chris Minard is a visual artist based in New York City whose practice includes painting, drawing, and printmaking. He is also an art director and set designer for film and television.

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

In the idiosyncrasies of each friend and acquaintance who sits for my paintings I find fresh nuance in this 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.

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### Shows

- 2024 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

- 2024 *New American Paintings* #170
- 2023 Boooooooooom *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



***The Mattachine (He Felt Most Himself in the Treetops)***

2018 | 42 x 67.25 in.

graphite, metallic acrylic on Rives BFK paper (2020.03)

\$6800 + shipping/tax (framed)

"The Mattachine" series



***The Mattachine (He Meditated)***

2019 | 42 x 34.5 in.

graphite, metallic acrylic on Rives BFK paper (2020.02)

\$4750 + shipping/tax (framed)

"The Mattachine" series





***The Mattachine (He Talked, Sometimes for Hours)***

2019 | 42 x 33 in.

graphite, metallic acrylic on Rives BFK paper (2020.10)

\$4750 + shipping/tax (framed)

"The Mattachine" series



***The Mattachine (He Found Friends Among Lost Boys)***

2019 | 64 x 42 in.

graphite, metallic acrylic on Rives BFK paper (2020.04)

\$6800 + shipping/tax (framed)

"The Mattachine" series





***The Mattachine (He Sat Awake and Thought About the Future)***

2019 | 42 x 61.375 in.

graphite, acrylic, metallic acrylic on Rives BFK paper (2020.08)

\$6800 + shipping/tax (framed)

"The Mattachine" series



***The Mattachine (He Waited Through the Night)***

2019 | 42 x 33.25 in.

graphite, metallic acrylic, watercolor on Rives BFK paper (2020.11)

\$4750 + shipping/tax (framed)

"The Mattachine" series





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

2024 | 36 x 24 in.

oil on linen (2024.03)

\$4900 + shipping/tax

"Après Mois, Le Déluge" series





***Shroud, Spire, Madrigal, Dirge; No Solid Body is Lighter than Air***

2023 | 40 x 36 in.

oil on linen (2023.06)

\$5700 + shipping/tax

"Lush & Violent" series



***Abandoned Party Vespers (MacArthur Park  
Running Club)***

2023 | triptych overall 18 x 57.5 in.  
oil on linen (2023.09/10/11)  
\$5600 + shipping/tax  
"Lush & Violent" series





***Nature Boy in a Fen (The Hunting Party)***

2023 | 72 x 18 in.

oil on linen (2023.08)

\$5600 + shipping/tax

"Lush & Violent" series





***A Familiar Betrayal (The Aggrieved Twins Amid Their Spikes)***

2023 | 40 x 36 in.  
oil on linen (2023.07)  
\$5700 + shipping/tax





***Preening with the Spoonbills***

2020 | 10 x 10 in. on 15 3/8 x 14 3/8 sheet  
copper plate etching and hand-applied gold ink  
on Hahnemuhle paper edition of 20 + 5 AP  
\$450 unframed + shipping/tax



***Nocturn (Lautner's Pool)***

2021 | 8 x 6 in. on 15 x 11 sheet  
copper plate etching and aquatint on Hahnemuhle paper  
edition of 20 + 5 AP, 3 HC  
\$450 unframed + shipping/tax