



RENEWED HOPE

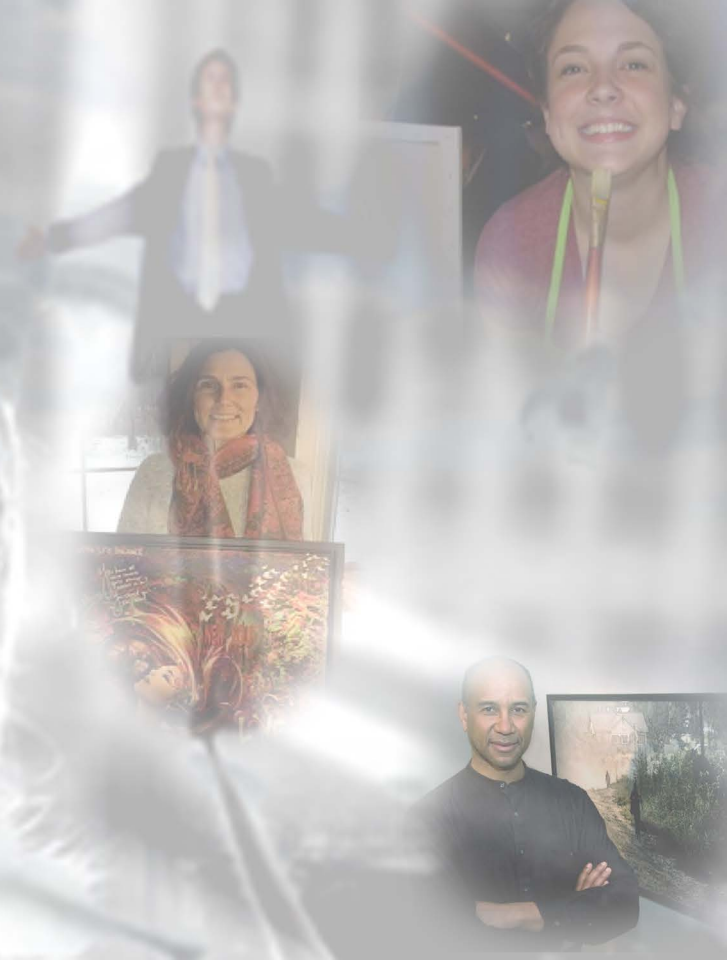
**The Hairpin Arts Center**  
2810 N Milwaukee Ave,  
Chicago, Illinois 60618

*Opening: Saturday, March 25, 2017, 7:00 p.m.*  
*Exhibition: March 25th to April 2, 2017*

## *Truth in Art and the Art of Truth*

Thank you for joining us for this ART Party: Spring Soiree, Exhibit. We look forward to having a conversation about Truth through the lenses of visual and narrative art. Each artist will discuss their work and engage in an interactive talk with audience participants. Our goal is to offer some new and imaginative ways of thinking about, talking about, and looking at truth through a series of different lenses. We invite you to question, comment, mingle, enjoy, and of course, purchase any of the pieces on exhibition.

All proceeds from sales of the work presented here will go toward the development of a Spring Soiree Scholarship Fund. The fund will provide financial assistance for all aspiring artists, whether first year students or life long learners. Your purchase will help to insure that the truths of art will continue to be seen and told by the next generation of young artistic enthusiasts.







## Mark Lawrence McPhail

I became interested in photography as a teenager, and as an undergraduate took photography courses at Emerson College, in Boston Massachusetts, and had photographs published in the school's literary magazine, *The Emerson Review*.

My photographs have been also been featured in the journal *Critical Studies in Mass Communication*, *The Bulletin of the Western College Alumni Association*, and *The Modern Water Gardener*. I have exhibited work in Dallas Texas at the Cerulean Gallery, the McKinney Avenue Contemporary (the MAC), and the African American Museum; in Columbus Ohio at the Mac Worthington Gallery; and in Whitewater, Wisconsin at the Crossman Gallery, Studio 84, Roberta's Gallery, and the Whitewater Arts Alliance Cultural Arts Center.

Taken over the course of thirty years, the photographs featured in this exhibition speak to my area of academic research, the study of racial difference and identity.





Resignation (1999) -- Mark Lawrence McPhail  
Digital Photograph on 20" x 12" canvas

In the late 1990s, a number of films drawing upon the metaphor of chess emerged that engaged and addressed racial issues. Movies like *Searching for Bobby Fischer*, *Higher Learning*, and *Fresh*, all played upon the dynamics of the game as a metaphor for engaging issues of and whiteness and blackness.

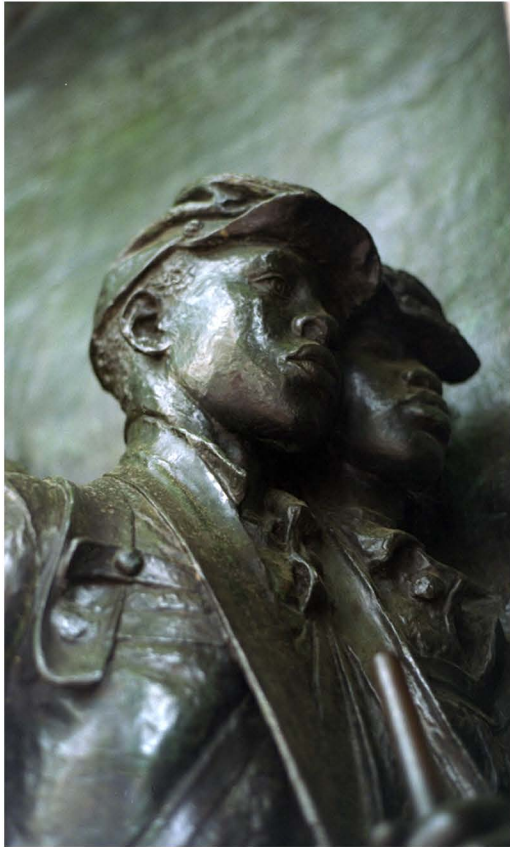
The image inspired both my creative and academic writing, and I intend to use it as the cover photo for an anticipated book on the theory of complicity and its development and evolution as a vehicle for understanding race and racism.



National News (1991) -- Mark Lawrence McPhail  
Digital Photograph on 20" x 12" canvas

This photograph was taken in Washington, D.C. in the early 1980s, shortly after the election of Ronald Reagan. It illustrates the underlying racial tensions always beneath the surface of American society, and the small acts of resistance engaged in by those historically excluded from the American Dream.

As an explanatory photograph, the piece offers a commentary on the relationship between politics, aesthetics, and race.

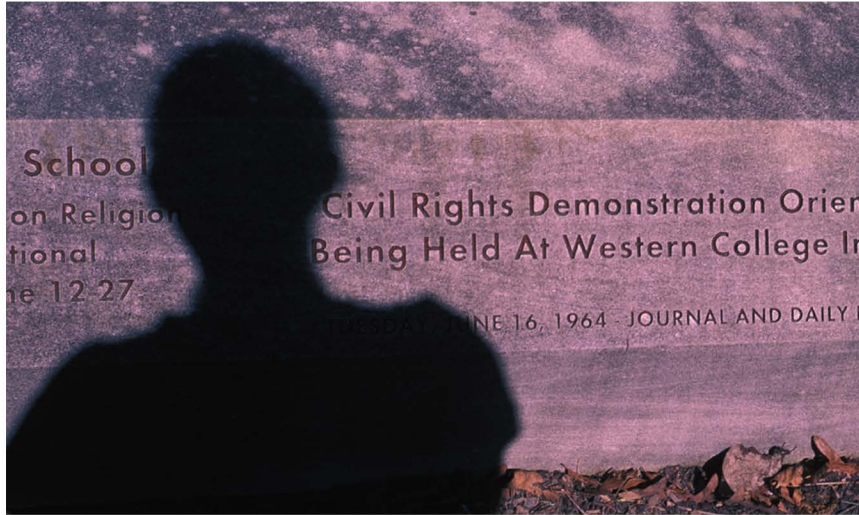


Old Glory (1985)--Mark Lawrence McPhail  
Digital Photograph on 20" x 12" canvas

This image is from the Robert Gould Shaw Memorial, located in Boston, Massachusetts. The memorial was sculpted by Augustus Saint-Gaudens, and is referenced in Robert Lowell's poem "For the Union Dead." It was also featured in the closing credit scene of the 1989 film *Glory*.

The image speaks to the contradictions of race, and of the paradoxical willingness of African Americans to fight and die for a country that has yet to resolve the rupture between its professed and enacted ideals of freedom and equality.





Shadow of History (2004) -- Mark Lawrence McPhail  
Digital Photograph on 10" x 20" canvas

In 2004, I developed the Freedom Summer Scholars Program at Miami University's Western College, to bring high school and college students from Ohio and Mississippi together to explore the legacy of the Mississippi Freedom Summer project. This image embodies the relationship between education and freedom, too often overshadowed by ignorance and oppression.

The Western College Memorial, pictured here, is one of several public memorials that literally concretizes the values of the Civil Rights movement, and tells the story of the constant struggle for freedom through historical documents, media reporting, and enacted legislation.



Rough Road (2004) -- Mark Lawrence McPhail  
Digital Photograph on 10" x 20" canvas

The juxtaposition of the Confederate Flag and the road sign in this photograph captures powerfully the historical and contemporary dynamics of racial contempt and hatred in relation to the right to free expression. The public display of the flag continues to communicate the nations tolerance of white supremacy masquerading as "heritage."

The image was taken in Oxford, Ohio, home to Miami University and the city in which student volunteers were trained in 1964 before leaving for Mississippi to take part in the Freedom Summer program.





Revolution (1979) -- Mark Lawrence McPhail  
Digital Photograph on 20" x 12" canvas

This image appeared in *The Emerson Review* in 1979, and was also featured in the academic journal *Critical Studies in Mass Communication* in the 1990s. Like the photograph "Resignation," it informed my creative and scholarly writing, resulting in a published poem and a journal article that explored relationships between racial identity and difference in the American media. Like the photography "National News," it also speaks to acts of resistance.

The image was taken in Gloucester, Massachusetts, in the late 1970s, a time of forced integration, violence, and profound racial ambivalence.