



Still Standing at Nafasi on Centre Hannah Price

About the Artist

Hannah Price is a photographic artist and filmmaker primarily interested in documenting relationships, race politics, and social perception and misperception. Price is internationally known for her project *City of Brotherly Love* (2009-2012), a series of photographs of the men who catcalled her on the streets of Philadelphia. In 2014, Price graduated from the Yale School of Art MFA Photography program, receiving the Richard Benson Prize for excellence in photography. Over the past eight years, Price's photos have been displayed in several cities across the United States, with a few residing in the permanent collection of the Philadelphia Museum of Art.

About Brent Leggs

Brent Leggs is Executive Director of the African American Cultural Heritage Action Fund and Senior Vice President at the National Trust for Historic Preservation. A Harvard University Loeb Fellow and author of *Preserving African American Historic Places*, which is considered the “seminal publication on preserving African American historic sites” by the Smithsonian Institution, Brent is a national leader in the U.S. preservation movement and the 2018 recipient of the Robert G. Stanton National Preservation Award. His passion for elevating the significance of Black culture in American history is visible through his work, which elevates the remarkable stories and places that evoke centuries of Black activism, achievement, and community.

Cover image: *Isaac*, August 2021, Hannah Price, courtesy of the artist.

Artist Perspective

Hannah Price

It's a shame that Black people have to search for their history, but the beauty behind such an oppressive history is what connects us.

Approaching the National Trust Fellowship had me in circles trying to come up with an idea. Ultimately, I wanted to have all this knowledge about my subjects and make clever work connecting them all. Unfortunately, I am not a research artist. I am a documentarian, artist, photographer. [...] As an adult, it's frustrating to frequently stumble upon your own history you didn't know about. The African American Cultural Heritage Action Fund brought this history to me and I am thankful for that.

I am the type of artist that has to include pain when I talk about race politics in my photographs. Over six years ago, the pain was a haunting darkness that followed nightly. In this [work] it's the weather before a storm. Making work about famous Black peoples' homes was intimidating, because I felt un-knowledgeable. I wanted to know every single thing about each person & their work. However, visiting the sites, and finding a few residents who had an experience to share, whether it be themselves or a relative; I decided to make a book of my experience photographing the structures and meeting people along the way.

I began by chasing the clouds...

I wanted dark clouds before a rain storm. The weather before the storm is the oppression that follows Black people in our daily lives, but the beauty and excellence of the structures are still standing tall.

Excerpted from Hannah Price's essay in limited-edition artist book *Still Standing, 2022*



Andy
August 2021



Willie
August 2021



Stacia
August 2021



Jay
August 2021

Still Standing at Nafasi on Centre



Antwon at Grandma B's
August 2021



Isaac
August 2021



Ruby
August 2021



Sandra
August 2021



Ms. Denise
August 2021



Sincere at Grandma B's
August 2021

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A Perspective from the National Trust for Historic Preservation and the African American Cultural Heritage Action Fund

Brent Leggs

The African American Cultural Heritage Action Fund is a program of the National Trust for Historic Preservation and the nationwide movement to protect cultural landscapes and historic buildings important in Black history. In 2018, we partnered with the Jesse Ball duPont Fund to establish our fellowship program and to make room for Black leaders, like Price, in our work to re-imagine interpretation of the past, and its impact on the present.

Price was invited to photograph historic assets in Philadelphia and Pittsburgh where we have long supported preservation efforts. I had anticipated seeing a kind of haunting beauty and stillness in Price's work. But instead, I would experience a personal shift in my own understanding of visual art as a form of social justice. Through her lens and impassioned heart, Price eloquently positions architectural landmarks as a backdrop to the Black communities she visited and for the very people whom they have long served.

Price found a way to showcase both people and landmarks as monuments and the subjects of their own stories, expressing the belonging and interconnectedness of human beings in place. While capturing beauty and resilience in physical forms, her photography forces the viewer to see themselves in our shared human experience and to consider their own vulnerability and strength. In essence, that sentiment is core to what the Action Fund is all about - protecting generations of Black history and culture.

Price's book unearths a fascinating and true American story. Her photographs serve as a reminder of our progress, and they remind us that our work is not complete. Ultimately, this work is about saving historic places and legacy in a way that does right by all those who came before us, and who worked hard to create the world of possibility we live in today. It also is for those who will come after, in the world that we are creating now, and will leave for them.

Excerpted from Brent Leggs' essay in limited-edition artist book
Still Standing, 2022

Hannah Price

National Negro Opera Company House, August 2021



During the 1940s and 50s, this house was the headquarters of the National Negro Opera Company—the nation’s first permanent African-American Opera company and the home of its founding director, Mary Cardwell Dawson. Since 2000, Jonnet Solomon has worked tirelessly to restore this historic building at 7101 Apple Street. She reflects: “Revealing the story of this hidden treasure whose truth longs to be known, unveils the strength and courage that only manifests through love.” The National Opera House will renew its purpose as a gathering place for the community and a center for creative excellence that nurtures talent and widens access to opportunities. nationaloperahouse.org

Hannah Price

Crawford Grill, August 2021



The Crawford Grill was a center of Black social life where musicians such as Art Blakey, Mary Lou Williams, and John Coltrane drew a racially mixed and international clientele. Crawford Grill #2, pictured, was the second of three clubs opened in 1943 by William (Gus) Greenlee. Corey Carrington writes: "Sometimes I wish that I could have experienced this little slice of Harlem in Pittsburgh. Lived to see this Black excellence that permeates the pages of history books unopened & yet seen. The spirit of Gus Greenlee resides in the heart of each hustler who strives to make a dollar on these blocks. I long to remember my people, the sights, the sounds, the moments that made the Crawford Grill so legendary."

Hannah Price

The New Granada Theater, August 2021



Constructed in 1928 by African American architect Louis Bellinger, the Art Deco New Granada Theater and its ballroom were at the heart of the jazz era, with some of the world's most famous performers playing there, including Louis Armstrong, Count Basie, Cab Calloway, Duke Ellington, Ella Fitzgerald, and Charlie Parker. Today the restoration of the New Granada Theater is the centerpiece of the community-driven redevelopment project, New Granada Square. This project will strengthen the Hill District and its Centre Avenue commercial and cultural corridor, anchored by Black artists and Black-owned businesses.

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Hannah Price

August Wilson's house, August 2021



This photograph shows August Wilson's childhood home until he was 13. The back of the house and the yard where August Wilson (then Freddy Kittel) and siblings played and his mother held parties for friends – is the site the playwright used for *Seven Guitars* (1948). Dr Ervin Dyer writes of Wilson: "His 10-play American Century Cycle is not just the story of individuals or one family or one city. The beauty of his work is that it speaks to a people's experience." Today the restored August Wilson House continues the playwright's legacy by creating a spiritually-rich cultural and creative hub for the Hill and larger Pittsburgh community in the tradition of the Black Arts Movement. augustwilsonhouse.org

**Nafasi
Hill Community Development Corporation
2145 Centre Avenue
Pittsburgh, PA 15219**

**Silver Eye Center for Photography
4808 Penn Avenue
Pittsburgh, PA 15224**

Silver Eye Center for Photography is delighted to partner with the Hill Community Development Corporation. Ten of Hannah Price's portraits from *Still Standing* will be exhibited at Nafasi, 2145 Centre Ave, from January 6-20, 2023.

Silver Eye thanks Corey Carrington and Marimba Millions for their support of this collaboration.

Silver Eye is honored to present *Still Standing* by Hannah Price, made while an African American Cultural Heritage Action Fund Fellow with the National Trust for Historic Preservation. Whether honoring Black cultural figures or supporting Black centers of creativity, the Trust brings attention to the importance of historical memory and cultural continuity.

Price documented the restoration of historic buildings in the Hill District and Homewood neighborhoods of Pittsburgh. These included the August Wilson House, the National Negro Opera Company House, and the New Granada Theater. *Still Standing* includes Price's portraits of people living in the communities around these landmarks today. These portraits reflect that these structures exist in thriving communities whose heritage inspires the creative life of the Hill District and Homewood now and in the future.