Krescent Williams
Artist Statement

Walking through the streets of Hannibal Square one can see there is a vast spectrum of architectural style. The styles represent a long history of a unique community, and its cultural transition over the years. I found myself fascinated with the intricate and distinctive doorways in the businesses in the main square and the homes in the area. Each door brings an irreplaceable character to the atmosphere of Hannibal Square. I wanted to capture how the variation among doors can be seen in the various areas of the square and, in doing so, show the gentrification that has occurred in the area over time and why the door can be used as a metaphor for the relationship between the older and newer areas of Hannibal Square. Coming from Colorado, I feel like I have seen less emphasis of race and gentrification than those living in the South have seen. Thus, I used the doors as my symbolic observation of the new development in the area and discomfort it continually causes.

In my series, I wanted to show how the doors are a symbol of Hannibal Square in itself -- looking like a beautiful and vibrant place on the surface, but underneath contain problems around and within. At first the doors almost appear inviting, but the closer and closer one gets to each door, there are subtle, but critical details denying one’s access. These details include the signs that state, “Notice of Demolish,” “Private Property,” and “Closed.” To emphasize this, I attempted to photograph doors with other distinctive details, both traditionally aesthetic as well unconventionally so, to show the beauty and what is seen to be the “flaws” of the diverse spaces in Hannibal Square. In doing this, the doors, whether old or new, are closed and act as a symbol for the apparent miscommunication and insecure relationship between the old and new areas of Hannibal square. The colors of the doors in the images chosen were also taken into consideration, because Hannibal Square has a wide variety of types of people. The placement of the doors with specific colors show how there still is some separation between walks of life and race in Hannibal Square. This is a problem that needs to be addressed, therefore, I centrally framed each door to bring attention to the prominence of the tension and misunderstanding between the old and new Hannibal Square.