

Public and Private Spaces

Narrative, Bibliography, Archival Resources

by

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- The ship as the first heterotopia (Yannis Papadopoulos and photos on board)

The immigrant experience begins with a chronotopic change that introduces a new heterotopic identity (Foucault *On Heterotopia*)

https://www.academia.edu/1294533/The_Floating_Homeland_The_Ship_as_a_Connectivity_Space_in_Greek_Migrant_and_Public_Discourse

<https://www.pinterest.com/Vicendio/greek-immigrants/?lp=true>

<http://www.passagetoellis.gr/History.aspx>

- Ellis Island (Immigration offices): Constructing an Identity/persona (Ellis Island photos and records)

The arrival to America leads the immigrant subject through a filtering process (health + intellect = biopolitics) and fashions a new immigrant identity (Anglicized name, new address etc.)

<https://www.libertyellisfoundation.org/family-history-center>

<https://publicdomainreview.org/collections/portraits-of-ellis-island-immigrants/>

- Landing on the New World: Urban Spaces and the topography of the unknown (photos of the urban experience of the new immigrants). The immigrant is reoriented from the rural Greek landscape into the urban American topography

<https://www.pinterest.com/venusii/greeks-in-america/?lp=true>

- First private spaces: A room without a view (Photos of rooms housing Greeks; Hull House)

The immigrant is crammed into tiny spaces usually shared by other Greeks. The experience often takes away the personal and creates communal or labor-oriented identities

<https://www.pinterest.com/venusii/greeks-in-america/?lp=true>

- First private/public spaces: Slums and the early Greektown (photos NY, Chicago, Lowell)

Greeks usually gravitate around other earlier Greek immigrant quarters and close to their businesses creating slowly the first Greek slums/neighborhoods.

<https://greektownchicago.org/>

<https://www.pinterest.com/venusii/greeks-in-america/?lp=true>

- First public spaces: field work and the mass production of a plant space (photos from mines in Utah and plants in the Midwest of the East)

http://historytogo.utah.gov/people/ethnic_cultures/the_peoples_of_utah/theexiledgreeks.html

<http://www.pahh.com/hca/film.html>

<http://utahethnicanandminingmuseumofmagna.com/>

http://www.lowellsun.com/todayshadlines/ci_27781646/amid-change-greek-pride-shines

Based on their occupation, Greeks experienced the American (rugged) landscape as miners and railroad workers, or they were introduced to the plant/mill spaces of mass production; See Eugenides' *Middlesex*. In instances like Florida's Tarpon Springs, the Greek sponge divers managed to "recreate" their homeland working space, the ocean.

<https://www.polk-fl.net/staff/teachers/tah/documents/floridaflavor/lessons/d-2.pdf>

- First public spaces: Push the cart and store to rent: the free economy of ownership (Greek coffee shops, confectioners, barbers and fruit peddlers)

Within the urban center the Greeks would roam the American streets with their fruit carts, and they will eventually settle in coffee shops, confectioners, Barbers, Bootblacks, cleaners etc.; they will come closer thus with the American public through service-oriented jobs, something that will quickly separate them from other ethnic groups (like the Italians who opened more ethnic oriented stores).

<http://www.pappaspost.com/fourteen-really-cool-photos-of-early-greek-immigrants-in-the-united-states/#slide-1>

- Public spaces: Night and Day schools (school photos)

Greeks attended Night schools to learn the language and their kids started getting into the American school system and the newly formed Greek school.

<http://www.greekheritagesociety.org/greekschool.htm>

- Public Spaces: The Ring and the Race Track (photos)

As part of their entertainment, many Greeks frequented large venues where wrestling matches were taking place, while from early on their love for gambling was exhibited in the horse-racing tracks and the casinos.

<http://usa.greekreporter.com/2011/12/28/nick-the-greek-the-gentleman-of-gambling/>

- Public space: In God we trust and the new sacred space (church photos)

Early on the “Neo-Greek” style will come to dominate the architecture of the first Greek churches, although some of the oldest Greek Orthodox communities originally occupied spaces previously used by other denominations (Episcopalian, Methodist, Unitarian) or held their rites in masonic lodges. The new sacred space slowly became the locus of the new syncretic identity of the immigrant subjects and the representation of the

slow evolution of the early ethnic enclave into the new Greek Orthodox community.

<http://www.loc.gov/pictures/item/fsa1997002694/PP/>
<http://www.loc.gov/pictures/search/?q=greek%20orthodox%20church%20>

<https://www.youtube.com/watch?v=jEGtzHMDPIU>

- Public space: marching for Macedonia (photos)

Public and private spaces (parks, school yards, church basements) will be used in preparation for the upcoming war struggle in Macedonia and the Balkan Wars

https://commons.wikimedia.org/wiki/File:Greek-American_volunteers_in_the_Balkan_Wars.jpg

<http://politismosmuseum.org/en/exhibitions/past/366-greek-american-pioneers>

<https://www.thenationalherald.com/156783/greeks-chicago-balkan-wars-1912-13/>

https://www.youtube.com/watch?v=hE_Z49PR5s8

- Private space: Greek-Revival (Octagonal House)

Some wealthy Greeks promoted an architectural style that included strong Hellenic elements and which hearkened back to the Greek-revival architecture of the previous century (Big fat Greek wedding too)

- Public space: Greek heroes and public statues (Dilboy; Tikas)

After WW1 where many first generation Greeks fought with the US Army in Europe, some of them got a special recognition and were honored with statues in public display, giving the Greeks thus a special place in the American heroic war culture. We should mention here the Ludlow Massacre

Monument, commemorating the events that led to the infamous massacre in 1914 and the death of the labor union here, Louis Tikas.

https://en.wikipedia.org/wiki/Ludlow_Massacre

https://en.wikipedia.org/wiki/George_Dilboy

<http://www.cowhampshireblog.com/2014/05/17/manchester-nhs-first-greek-american-to-die-in-ww1-pvt-christos-n-kalivas/>

- Private space: Gus Got a House (is he an american now?)

The private space changed all together the Greek (American) perception of the immigrant's status when he managed to grow roots in the new land by acquiring his own house. Greeks more than any other ethnic group laid emphasis on such real estate investment and while they tried to get into a cheaper market they either rejuvenated old neighborhoods previously occupied by earlier immigrant groups, or they moved into new, less developed or undeveloped territories on the limits of the urban space, creating thus a proto-suburbia (U-City in St. Louis)

- Private Space: Home and Domesticity (The Man, The Woman and the Kids)

Most often than not, the new private space (house) meant the creation of a family and the beginning of Domesticity for the Greek immigrants with clear and separate roles for each member of the family.

<http://intraweb.stockton.edu/eyos/page.cfm?siteID=69&pageID=432>

<https://scahome.org/publications/proceedings/Proceedings.11Hattersley.pdf>

http://www.goodreads.com/book/show/184255.American_Aphrodite

<http://www.npl.org/Pages/ProgramsExhibits/Exhibits/greeks.html>

- Public Space: Whore Houses and the dirty "Brides"

One central, although “secret,” space for the Greek immigrants was the Whore House, often “strategically” located within the core of the Greek quarter of the town, where “brides” were actually coming to the States not for wedding rituals but rather for paid services (there is no research on the subject actually, although we do have some primary literature).

Similar, places of entertainment were often bars that during after hours had shows with young female Greek dancers. [That’s an upcoming project of mine!]

- Public space: Diners, Confectioners, 7-11 and the coffee shop

One of the most recognizable spaces that Greeks almost managed to associate them with their own ethnic identity were the Diners where casual Greek food was included in the menu and was often served together with other “American” standard dishes. A blended ethnic cuisine that became the trademark of post WW2 Americanism.

<https://restaurant-ingthroughhistory.com/2013/01/08/greek-american-restaurants/>

http://flps.newberry.org/article/5422062_3_0319

https://www.ideals.illinois.edu/bitstream/handle/2142/50730/Ann_Beck.pdf?sequence=1&isAllowed=y

<http://www.greeksinwashington.org/collections/ballasiotes.html>

http://amusine.typepad.com/new_arrivals/selling-an-american-dream-australias-greek-cafes.html

- Public space: beer houses, gamble houses, movie places

Other public places that were from the early times dominated by the Greeks were bars and beer places, gamble houses and game rooms (sferistiria) and very often early Nickelodeons and Movie Houses that functioned as the “Third Space” (Hommi Bhabha) for many ethnic groups in the States.

- Public space: US Army and the American University

Due to the increased number of (2nd generation) Greeks drafted with the US Army to partake in WW2 and the ensuing educational and other perks of the G. I. Bill, many Greeks managed to attend American Universities and became more acquaint with college campus life and academia (many of them taking courses in the History of the Greek civilization, something that triggered their interest to know more about their parents birth place)

<http://en.protothema.gr/life-magazine-iconic-ww2-us-soldier-was-a-greek/>

https://www.youtube.com/watch?v=_ADApIXTwXk

<http://shsmo.org/manuscripts/stlouis/s0644.pdf>

- Public Space: March on for the Greek State (1821/1940)

After the end of WW2 and given the heroic stance of Greece against the Italians/Germans, public displays of the Greek national sentiment became more apparent (and permitted) in the streets of the major American cities through parades commemorating the Greek national holidays.

<http://www.pappaspost.com/new-book-showcasing-chicagos-greeks-news-photographs-1930-1990/>

<http://www.hellenicsocieties.org/Greeks-in-the-usa.html>

- Public Space: New (Orthodox) Architecture (Kourelis)

Some Greek Orthodox communities started experimenting with more avant garde architectural styles for their newly erected churches, like Wright's plan for the Greek Orthodox Church in Milwaukee. The Greeks thus entered into a modernist discourse regarding style and space. (Also Pappas house in St Louis)

https://www.academia.edu/2472075/_The_Immigrant_Liturgy_Greek_Orthodox_Worship_and_Architecture_in_America_in_Liturgy_in_Migration_Cultural_Contexts_from_the_Upper_Room_to_Cyberspace_ed._Teresa_Berger_Collegeville_Minn._The_Liturgical_Press_2012_pp._155-175

<http://www.pappaspost.com/new-book-showcasing-chicagos-greeks-news-photographs-1930-1990/>

<http://www.loc.gov/pictures/item/2016631055/>

<http://www.loc.gov/pictures/item/2015631987/>

https://en.wikipedia.org/wiki/Theodore_A._Pappas_House

- Private Space: The Saloni as Museum (alternative spaces of Memory)

Especially after the 1960s and the arrival of the second wave of Greek immigrants, the living room started resembling more and more the abandoned place back home, or rather, the (re)invented Greek space qua micro-museum.

<http://www.acrwebsite.org/volumes/6963/volumes/v16/NA-16>

- Public Space: The First Greek Festivals (books and photos)

Although from the early 20th century the Greek immigrants (especially through their ethnopic societies) they organized gatherings and indoor/outdoor festivities, starting from the 1960's and with the civil rights movement, more and more Greek communities organized annual Greek festivals usually concentrated on the commemoration of the saint patron of the Church; they incorporated the panegyric atmosphere (glendi) of the village with lots of food, Greek music and dancing. This is still to this day the most popular and widespread way that the Greek communities introduce their culture and ethnicity to the American public and in many cities/towns it is such festivities that attracted the largest crowds annually.

https://www.youtube.com/watch?v=u_Yp2Rro6KI

<http://www.hellenicfestival.org/festival/>

- Public Space: The New Greek Towns

While the Greeks gained social mobility and improved their socio-economic status within the American society, after the 1960s there was a slow

movement of the Greeks away from the traditional Greektown and closer to the (sub)urban spaces of middle class America, often creating mixed neighborhoods with Jewish and other upcoming communities.

- Public Space: Greek-American Artists and the Museum/Gallery Space

Having started since the 1940's, but with “new blood” and ideas after the 1960's, Greek American artists started “occupying” with their work the spaces of museums and prestigious art galleries in NYC and elsewhere. In 1999, the first such Greek-American artist exhibition was finally put together (“Modern Odysseys: *Greek American Artists of the 20th Century*,” Queens museum of art).

<http://www.costopoulosfoundation.org/en/productions/modern-odysseus-en/>

- Public Space: Greek-American studies in the Classroom

In the meantime, by the late 1970's Greek-Americans had entered the American University classrooms, this time to study the culture of (Modern) Greece through the newly founded Chairs and Programs of Modern Greek Studies in several prestigious Universities and in some cases to actually study and research the history and culture of the Greek Americans

<https://moderngreek.classics.fas.harvard.edu/>

<http://www.helleniccomserve.com/hellenicprogs.html>

- Private Space: The (New) Greek American House
See the movie “My Big Fat Greek Wedding”!

- Public Space: The American Classic Monuments

A return to Neoclassicism with the construction of real size replicas of ancient Greek monuments (e.g., Athena Parthenos for the Parthenon in Nashville)

[https://en.wikipedia.org/wiki/Parthenon_\(Nashville\)](https://en.wikipedia.org/wiki/Parthenon_(Nashville))

http://www.jstor.org/stable/42626877?seq=1#page_scan_tab_contents

- Public Space: The American Museum and Classical Greece

A plethora of American Museums offer extensive collections of ancient Greek artifacts of great significance (Met, Philadelphia, Washington DC. Etc.)

- Public Space: The Hellenic Museum

Founded in 1983, the National Hellenic Museum in Chicago became the first such grand space for the collection of Greek-American artifacts and archives highlighting the Greek experience and identity in the States.

<https://www.nationalhellenicmuseum.org/>

Another such museum is the Hellenic Cultural Museum in Salt Lake, Utah.

<http://www.pahh.com/hca/museum.html>

- Public Space: Re-collecting the Roots: Monuments for the First Immigrants

Currently more and more towns/cities in North America decorate public spaces with monuments commemorating the Greek immigrant experience in the New World (Chicago, Queens/Astoria, recently in Montreal):

http://www.huffingtonpost.com/entry/the-statue-of-the-greek-immigrant-in-montreal_us_595a89afe4b0c85b96c663d5

- Public space: Storming the American political streets: Civil Rights, Anti-Junta, Cyprus and Macedonia

Starting with the public demonstrations for Cyprus in the early 1960's, continuing with Archbishop Iakovos' march with MLK from Selma to Montgomery, Anti-Junta demonstrations in major American cities and finally the more recent Macedonia protest, the Greeks over the last 50 years have used the American space extensively to protest and project their political convictions.

https://www.goarch.org/whats-new/-/asset_publisher/rlvS19snJYAk/content/remembering-selma-50-years-later-archbishop-iakovos-and-rev-dr-martin-luther-king/pop_up?_101_INSTANCE_rlvS19snJYAk_viewMode=print&_101_INSTANCE_rlvS19snJYAk_languageId=en_US

<https://www.youtube.com/watch?v=IP5THeO6eXc>

https://www.youtube.com/watch?v=qalVO2_NRuY

<http://www.pappaspost.com/archbishop-iakovos-and-the-civil-rights-movement-selma-1965/>

<https://www.youtube.com/watch?v=IeOcdLs97QY>

- Public Space: The Underground Spaces of the Greek Communities as Alternative Museums (meta-museums)

Most Greek community/cultural centers or Greek Orthodox parishes have in their collections a great number of artifacts and documents/archives of great historical and research value, pertinent to the Greek experience in the States. Several such communities would like to create permanent spaces in order to exhibit those artifacts in their collections (New Orleans is a good example). For the time being, these spaces remain hidden from the public view (in the underground or some dark rooms of the church or community center) and for the most part function as “meta-museums” for the interested scholars/researchers who gain access to their collections.

<http://hellenicculturalcenter.org/>

<http://greekculturalcentero.wixsite.com/greekculturalcenter/about-us>

<https://www.nyc-arts.org/organizations/326/greek-cultural-center>

- Private Space: I-Clouds, Google Drives and the photography of Hellenism in the (not so Personal) smartphones’ storage spaces and facebook/instagram pages!

The 21st century has brought tremendous changes in the way Greek-Americans perceive, capture or project their identity through the use of photography and internet spaces in order to collect, store or disseminate information about their history and culture. Personal spaces have been turned into open loci of collective memory and public history.

<https://www.facebook.com/GreekAmeric/>

<https://www.facebook.com/Acropolis-of-America-252770321447431/>

<https://www.facebook.com/World.Hellenic.Society/>

<https://www.facebook.com/NorthAmericanGreeks-NAGreeks-449142765116329/>

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See also, Greek American Studies Resource Portal,
<https://www.mgsa.org/Resources/port.html>

Ergon: Greek/American Arts and Letters under Bibliography]