

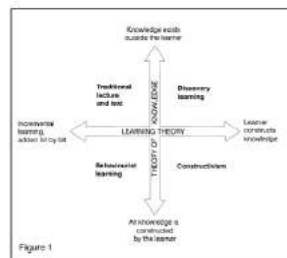
Silent Pedagogy & Accessibility

Sarah Graves, PhD | Montgomery Museum of Fine Arts, Montgomery, AL

What museums do to help visitors experience works in the museum, whether art, historical, anthropological, or natural.

Term coined by Eisner and Dobbs, 1988

- The use of non-spoken information that provides museum visitors with cues for perceiving, thinking about, and appreciating works of art
- Includes way works are displayed, themes that relate one work to another, content, comprehensibility of the text, and effectiveness of the installation
- Museum context changed, resulting in significant changes in the way museums presented themselves to their local communities and other audiences (Theopisti Stylianou- Lambert and Elena Stylianou, 2010)



How works and content are displayed

- External influences such as space, lighting, and architecture
- Use of ADA standards, easy to read typefaces, and purposeful displays, labels, panels, and organization
- Accessibility in museums: not only the necessary aspects, but also keeping it appropriate.
 - Examples: meeting the needs of sight and hearing impairments and providing a variety of mediation means, such as audio guides, touch tours, large print guides, audiovisual materials, and more (Cláudia Martins, 2012)
- When done well
 - Can create a powerful impact
 - Can forge a meaningful experience
- When done poorly
 - Can result in feelings of inadequacy, stupidity, and confusion

Examples of S

- Academy of Science
 - Informative
 - Consultation partnerships
- Seattle Art Museum, Seattle, Washington, U.S.A.
 - Guided wheelchair tours
 - Use of ramps, open access with well-marked spaces, and lighting to foster a welcoming environment
- Museum of Modern Art, New York, New York, U.S.A.
 - Guided tours, published accessibility guides online, recommended visits based on impairments, and extensive research
- Museum of Fine Arts, Houston, Texas, U.S.A. (seen above)
 - Guided tours, extensive audio guides, friendly walk spaces, and additional information throughout the galleries



What I learned:

“When I go to museums now, I try to isolate and live in the experience. When I go back to a museum, I try to pay attention to what the Museum has done to try to enhance my experience. I pick up guides, pay attention to signage, look for seating and easy access encouraging long-term visitation. I look at the lighting and how works are spaced, where text panels and labels are in relation to possible visitors. I try to think about how the Museum and my visit makes me feel and remember what worked really well and sometimes what didn’t work. Try it some time, it might create a whole new experience and perspective.” -

the Sun Stone, commonly known as the Aztec Calendar Stone, is one of Mexico's most famous symbols. The Sun Stone and Mexica culture at large became part of a strategic effort to integrate pre-Columbian iconography into the identity of the newly independent nation of Mexico. Its image was utilized both in Mexico and in World's Fairs across Europe during the reign of Mexican President Porfirio Díaz (1830-1915). This was in stark contrast to the treatment of living indigenous communities in Mexico, whose culture, religion, and language were being repressed by the very same regime. Through monumental representations of Mexica temples, depictions of heroic Mexica figures involved in the Spanish Conquest, and replicas of the Sun Stone, the Díaz administration proliferated the narrative that Mexico was emerging from a chaotic and singular pre-Columbian past.

DISCOVERY AND DISPLAY OF THE SUN STONE



The Sun Stone displayed on the Metropolitan Cathedral, Mexico City.

According to Friar Diego Durán's *Historia de las Indias de Nueva España*, the Sun Stone was commissioned by Moctezuma Xocoyotzin sometime between 1502 and 1521, and was left in an unfinished state for reasons unknown. It was later buried face-down under orders from Archbishop Alonso de Montúfar, who believed it to have an evil influence on the city's inhabitants, and to prevent it from being worshipped by the Mexica. After its rediscovery in 1790, authorities of the Catholic Church intended to place the stone as a step in front of the Metropolitan Cathedral, to symbolize the triumph of Christianity over the pagan Mexica religion. Antonio de León y Gama, author of the first treatise on the Sun Stone and its physical characteristics, convinced the church that the stone was not a religious sculpture, but rather an astronomical device. Thanks to his intervention, the Sun Stone was instead mounted on the southwest tower of the Metropolitan Cathedral. Its placement outdoors led it to suffer further deterioration from exposure to the elements. During the Mexican-American war in 1847, the stone was allegedly used for target practice by American soldiers.



Porfirio Díaz, 1861.



The Sun Stone rehoused at the Museo Nacional, c. 1887.

In the same year, a seminary student named Porfirio Díaz left the priesthood and volunteered to join the army to fight against the American invasion. While he never saw conflict during the Mexican-American war, he would go on to have an illustrious military career, gaining fame during the battle of Puebla against the French. He was elected president of Mexico in 1877, and reigned uninterrupted until 1910, a period known as the Porfiriato. It was during the Porfiriato that state-sponsored archaeology officially began. Archaeological work received governmental funding for the first time, such as the restoration of the Temple of Sun at Teotihuacán. In 1885, the Sun Stone was removed from the Metropolitan Cathedral and was installed in the Museo Nacional under orders by Díaz. Later legislation such as the 1897 Law of Monuments made archaeological ruins the property of the federal government, criminalizing unsanctioned excavations and modifications of pre-Columbian ruins.

CLAIMING THE SUN: UNFOLDING MEXICAN NATIONAL IDENTITY AND THE APPROPRIATION OF MEXICA IMAGERY (1790 – 1910)

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Díaz recognized the importance of crafting Mexican national identity through its pre-Columbian iconography and history, replicating models laid out by European national powers who saw their antiquity as a point of national pride. He understood that modern nations could draw from antiquity to not only romanticize their past, but to provide a simplified version of a complex history. However, this bolstering of Mexica culture was purely surface-level. The Mexica were embraced so far as to co-opt their iconography for nationalist propaganda. The official usage of their symbols and icons did not equate to the acknowledgement of the autonomy and existence of living indigenous groups, least of all the present-day Mexica. The multitudes of living indigenous communities were at odds with the narrative that Porfirian Mexico desperately wanted to create – that of a single historical continuity stemming from one ancient culture. This new canon prioritized and glorified the ancient Mexica culture, thus creating a hierarchy of indigeneity.



Antonio Peñafiel & Antonio M. Anza, Pavilion of Mexico ("Aztec Palace"), Paris Exposition, 1889.

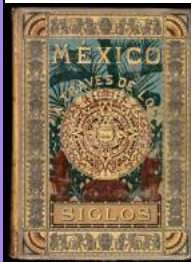
MEXICO AT THE PARIS WORLD'S FAIR, 1889

In 1888, Díaz began his third presidential term, and was determined to advertise Mexico as a modern nation that could readily compete with other world powers. There was no better stage to craft this image than through an extravagant display of scientific, scholarly, and artistic progress at the Paris World's Fair in 1889. Mexico spent nearly 1.5 million pesos for its ambitious display and the construction of the Mexican Pavilion, also known as the Aztec Palace. It would be the largest sum spent by any country at the 1889 exposition. Members of the planning committee, who were handpicked by Díaz, wanted the Aztec Palace to be, quote: "a building which at its sides and angles would characterize the architecture of the most civilized races of Mexico, but which would distance itself from the dimensions of ancient monuments that opposed modern necessities and taste". The Aztec Palace was designed by historian Antonio Peñafiel and engineer Antonio Anza.

The basis for the Aztec Palace took inspiration from a standard Mexica temple, a *teocalli*, yet strictly adhered to modes of neoclassical architecture, evidenced by the Greco-Roman columns beneath its portico. Above these classically inspired columns is a meticulously carved replica of the Sun Stone, towering above the words "República Mexicana" – reinforcing the status quo that Mexico was emerging from a singular indigenous past.



The World's Fair also presented an opportunity for the Mexican government to write an officially sanctioned version of their own historiography and circulate it to foreigners. The five-volume *México a través de los siglos* was conceived as a complete history of the nation, beginning with pre-Columbian history and ending with Mexico's arrival in the modern age. The cover is emblazoned with a gold-embossed Sun Stone, and appears again in the first volume's frontispiece, supporting the weight of the country's name and identity, as well as denoting the beginning of Mexico's history. Remnants of the Spanish conquest lie at the feet of two Mexica figures – hinting at the events of the Spanish Conquest, but entirely erasing specific Spanish figures. Instead, the conflict is embodied by the tools of warfare – featuring a conquistador's comb morion and rapier, and a Mexica feather shield known as a *chimalli*. The first volume of *México a través de los siglos* outlines pre-Columbian history, and was written by Alfredo Chavero, a Mexican archaeologist and dramatist. Chavero emphasized the strength and significance of the Mexica culture above all others, yet did not share the same sentiments for the living indigenous people of Mexico. He wrote "It would be a mistake to judge the greatness of the ancient Mexican empire by our present-day Indians." His writings solidify the Porfirian narrative that not only were the Mexica the only culture worthy to embody Mexico's past, but that living indigenous peoples were lesser than their ancient counterparts, and unworthy of the inheritance of Mexico's present.



MEXICO AT THE MADRID WORLD'S EXPOSITION, 1892



Interior (left) and exterior (right) of the Mexican Pavilions, 1892.

In 1892, Madrid hosted the Columbian Historical Exposition, celebrating the 400th anniversary of Columbus' "discovery" of the American continents. The Díaz administration's Mexica-heavy narrative fit neatly into the exposition's celebration of Columbus, as Dr. Barbara Mundy notes, quote: "historically, Mexico's soil [was] the first on the mainland to bear the footprints of Spanish conquistadores." Like the Parisian world's fair before it, no expense was spared to create the Mexican hall. Francisco del Paso y Troncoso, then director of the Museo Nacional de Historia, was elected president of the Mexican Commission for the Columbian Exposition. Working together with Mexican sculptor Epitacio Calvo, they commissioned reproductions of the museum's most prized works. Over 20,000 replicas of paintings, codices, and sculptures were created for display across five rooms and a patio for the exposition. The rationale to focus on the Museo Nacional's collection was twofold – firstly, to appease the Porfirian regime in hopes for continued financial support, and secondly, to advertise the national museum for possible foreign investment and tourism, in the hopes that their array of antiquities could rival the collections of European museums. The replica of the Sun Stone was given its own space in the patio, and would be one of the last images visitors would see before entering the other pavilions. The United States Commission praised the display as a whole, and singled out the replicas of Mexica monoliths as particularly successful. Quote: "The whole of the collection from Mexico was extremely well arranged, and afforded a pleasing spectacle to the eye of the visitor. The labels were well-written and clear, and included a large number of casts of the most important objects in the National Museum of Mexico. [...] These casts included the famous calendar stone, the sacrificial stone, the statue of Tlaloc, and many others."

CLAIMING THE SUN



Porfirio Díaz in front of the Sun Stone, c. 1905-1910.

This photograph, taken sometime around 1905, shows Porfirio Díaz standing proudly in front of Sun Stone in its display at the Museo Nacional. Its presence now acted as a legitimizing backdrop to Díaz' own regime, marking him as an inheritor of the pre-Columbian past. One-hundred and fifteen years after the Sun Stone was rediscovered, it no longer held the sway it once did over Catholic imaginings of pagan ritualism. Archbishop Montúfar demanded that the Sun Stone be interred because he feared the cultic power that it held, even in its unfinished state. After its excavation, its power was adapted to suit a new narrative – as representative of a unified nation from which modern Mexico could emerge. This too could be applied to constructing narratives for indigenous peoples to suit the needs of the state. From the arrival of the first Conquistadores, Mexica peoples were objects of fear, curiosity, and fascination. They were depicted as savages in desperate need of salvation by the Spanish and the Catholic Church, pitted as naive and uneducated, and later, after Mexico's independence from Spain, would be romanticized to the point of mythic glory. Under Díaz' reign, Mexico did prosper financially and entered the global economy as a capitalist force, but at the cost of the well-being of living indigenous peoples. Indigenous groups all across the country were forcibly removed from their lands by territorial expansion, had their languages and religions criminalized, and were denied the decision as to how their culture would be portrayed abroad. Porfirio Díaz chose to highlight the Sun Stone as a point of national pride, yet was willing to suppress the voices of its Mexica descendants, severing their ties to their own ancestry.



The Inclusive Museum



Augmented Reality and Immersive Education in the Museum Space:

Discover Orlando Museum of Art – Augmentation App to Promote Continued Visits and Visitor Interaction

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Introduction

This research is intended to further study the potential of augmented reality in educating audiences and enhancing public experience through personal mobile devices. Through collaboration with key stakeholders, a prototype, curriculum, and research plan has been developed. Discover Orlando Museum of Art (OMA), a self-guided augmented reality app, addresses themes of accessibility, public participation, and social interaction within the museum space and surrounding neighborhood space.

Abstract

Self-owned AR enabled devices are used as a tool to promote heutagogical learning both inside and outside the museum space. The hypothesis for the experiment is that the self-guided augmented reality app, Discover Orlando Museum of Art (OMA), will result in different learning gains regarding artworks displayed at Orlando Museum of Art when compared to a passive self-guided tour with no forms of new media. Additionally, the self-guided augmented reality app will result in repeat visits to the Orlando Museum of Art. This research is intended to further study the potential of augmented reality in educating audiences and enhancing public experience through personal mobile devices. Discover OMA addresses themes of accessibility, public participation, and social interaction through augmented reality. Each of the six user profiles are broken down to describe user experience, constraints, and goals for ensuring future visits. Through close collaboration with the Orlando Museum of Art, primary and secondary stakeholders are defined, as are their needs, goals, and constraints. The methodology for testing the app includes tests, surveys, and interviews for two groups of users, those who go through the museum experience using the app and those who do not use the app. This app provides a hybrid cultural facility learning opportunity by creating experiences for the public to interact with art within the museum space and also the outdoor public space. The goal of the app is to bring the local Orlando art scene to all by having impact now, tomorrow, and internationally.

Use Individual's Own Mobile Device

Today, adults are increasingly dependent on technology and actively use their mobile devices. Incorporating a mobile-friendly AR app in arts engagement in museums "is an innovative and cost effective way to share materials while attracting patron interest and addressing their expectations" (Todd-Diaz & Givens, 2013).

Background/Relevance



Discover OMA is a smartphone accessible app that addresses themes of accessibility, public participation, and social interaction through augmented reality. The content provided in Discover OMA enhances visitor engagement and educational outcomes relevant to works of art in the Orlando Museum of Art's permanent collection. Each work of art has an option to interact with three different learning lessons. There is an art aesthetics lesson, a history lesson, and a science lesson, each with relevance to the associated artwork. For this project, the artworks selected for educational content from Orlando Museum of Art's permanent collection are Mel Kendrick's Jack #3 and Jack #4, and Richard Diebenkorn's Woman with Flowers.

Informal Learning in Museum/Public Spaces

This app provides a hybrid cultural facility learning opportunity by creating experiences for the public to interact with art within the museum space and also the outdoor public space. "Physical space is only one influence on how an individual exhibit is seen and experienced by a visitor" (Vom Lehn, Heath, & Hindmarsh, 2001).

Research Question

Will the use of Discover OMA result in:
- Continued visits to the Orlando Museum of Art?
- Interaction between guests about the artwork?

Hypothesis

Ho: AR = No-AR on learning
Ha: AR \neq No-AR on learning
Ha2: AR > No-AR on learning

Benefit for users: A self-guided augmented reality app on independent mobile devices will result in different learning gains regarding artworks displayed at Orlando Museum of Art when compared to a passive self-guided tour with no forms of new media.

Benefit for stakeholder: A self-guided augmented reality app on independent mobile devices will result in repeat visits to the Orlando Museum of Art.

Education Priority of Museum

Discussing the role of museums, Hopper- Greenhill (1999) states that the museum is responsible for "education, interpretation, and communication" (p. 20). While the museum's role is to educate, there must be significant efforts to ensure the highest levels of educational opportunities within the museum space.



Augmented Technology in the Museum Space

In a museum setting, AR can, "direct visitor's attention thanks to magnifying, modelling and superimposing" (Tillon, Marchal, & Houlier, 2011). It also offers visitors "interesting, fun and challenging experiences, including immersive sensations" (Chang, Chang, Hou, Sung, Chao, & Lee, 2014).

Resources

Chang, K. E., Chang, C. T., Hou, H. T., Sung, Y. T., Chao, H. L., & Lee, C. M. (2014). *Development and behavioral pattern analysis of a mobile guide system with augmented reality for painting appreciation instruction in an art museum*. Computers & education, 71, 185-197.
Hooper-Greenhill, Eilean. *Education, communication and interpretation: towards a critical pedagogy in museums*. The educational role of the museum 2 (1999): 3-27.
Tillon, Anne Bationo, Isabelle Marchal, and Pascal Houlier. *Mobile augmented reality in the museum: Can a lace-like technology take you closer to works of art?* 2011 IEEE International Symposium on Mixed and Augmented Reality-Arts, Media, and Humanities
Todd-Diaz, A., & Givens, E. (2013). *Breaking free in the special collections and archives: Shattering conventions and display cases with augmented reality*. brick&click.
Vom Lehn, D., Heath, C., & Hindmarsh, J. (2001). *Exhibiting interaction: Conduct and collaboration in museums and galleries*. Symbolic interaction, 24(2), 189-216.

First Time Attendee

Goal: To have a good first experience that influences return visits

Frequent Museum Attendee

Goal: To have a "new" experience at the museum

Public

Goal: Entice the visitor to spend more time engaging with the art

Technology Buff

Goal: To encourage new audiences to visit museum and engage with new technology

Avid Learner

Goal: To provide additional information beyond the art itself

Parent

Goal: Offer multiple avenues for parent-child learning

Methodology

We will determine learning outcomes by distributing pre-tests and post-test with our subjects. The pre-tests and post-tests will have identical questions to measure the learning gains. The augmented reality app has a built-in way of measuring engagement and completion with the content. This will serve as our "in situ logs." We will distribute pre-survey and post-surveys to measure: visitation trends, user interest, usability, and emotional engagement. We will also conduct pre and post interviews with stakeholders (Orlando Museum of Art) to determine needs and goals with the augmented reality app.

Random assignment of 64 subjects

Pre survey and Pre test

Condition one: With AR app and mobile device

In situ activity logs: tracked within app

Post test and Post survey

Random assignment of 64 subjects

Pre survey and Pre test

Condition two: Passive self-guided tour without any form of new media

In situ activity logs: tracked time

Post test and Post survey

Results

To track use of app, data will be collected during the research phase from all users. Users will remain anonymous unless they opt to share basic demo information (age, gender, and number of visits to OMA). The information that will be collected from the app for research purposes is which artwork observed, number of new logins, and number of guest logins. All other data will be collected through the pre/post surveys and the pre/post tests.

Conclusion/Summary

The learning elements will be presented in two windows, AR and Facts. Both windows will have three categories, Art, History, and Science. The user will be able to quickly switch from category to category and back and forth between views. There will be a search feature for quick access to app elements and a magnifying glass feature to zoom in on text. There will also be a save for later function in which the longer concept descriptions can be added to a space to be accessed later. The AR features will only be accessible when next to the art work, unless the particular work is part of OMA's public art.

The goal of the impact project is to bring the local Orlando art scene to all by having impact now, tomorrow, and nationally. This project will promote impact now through the upcoming events calendar as well as anticipated ticket sale increase. The project will have impact tomorrow through the educational lessons for children and adults. National impact will be from the visitors to Orlando learning about and using the app. The goal is to have advertisements throughout Orlando in addition to an active social media presence due to posts from satisfied users.

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The Inclusive Museum

The Rise and Fall of the Architectural League of New York's Architectural Expositions, 1925-1933

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The 1925 Architectural and Allied Arts Exposition

of the AIA participated in the Exposition and twelve foreign countries presented exhibits. It was accompanied with a series of conventions, including the fifty-eighth Convention of the American Institute of Architects and the International Town, City and Regional Planning Conference. 150,000 people visited the show.

Setup (1925) In the Court of Honor of the Grand Central Palace, a special display was set up in memory of five distinguished architects who died recently: Henry Bacon, Arnold W. Brunner, Bertram Grosvenor Goodhue, Willis Jefferson Polk, and Louis Henry Sullivan, consisting of works by these architects. Also on this floor were architectural and art works from metropolitan areas, as well as exhibits from textile houses, decorators, and furnishing and embellishment businesses. On the second floor were works of AIA regional divisions and foreign architects, and works of interior design, furnishing, textiles, lighting fixtures, and decorative accessories. The third floor featured craft exhibits displayed in a series of salons, alongside student works from European and American schools, and were surrounded by exhibits of building materials and equipment. On the fourth floor, a series of models of small houses and gardens were installed, accompanied by related statistical data developed by the Architects' Small House Service Bureau, as well as various equipment and fixture.

Building (1925) Most well-known architects were represented in the Exposition: The Nebraska State Capitol designed by Bertram Grosvenor Goodhue, the designs for the Peace and War Memorial by Cass Gilbert, the design for the Polish National Alliance Competition by Raymond M. Hood, the design of the Arlington Memorial Bridge by McKim, Mead and White, and the Grant Park Stadium at Chicago by Hollabird and Roche. Other familiar architects included Clarence S. Stein, Albert Kahn, Paul Cret, and William Lescaze. Overall, the designs reflected a marked sophistication in adopting the historical vocabulary to a wide variety of building types. High-rise buildings were also displayed, such as the American Piano Company Building in New York by Cross and Cross, the Alexander Building in San Francisco by Lewis P. Hobart, the Coast Division Building of the Pacific Telephone and Telegraph Company in San Francisco by Miller, Pfueger and Cantin, and the Standard Oil Building in New York City by Carrere & Hastings. Domestic architecture was dominated by the large houses designed with various traditional vocabularies, such as the American Colonial style seen in the Residence for John C. van Glahn designed by Dwight James Baum, and the residence of Louis F. Beissler designed by Aymar Emburg II, or the Dutch or Spanish styles shown respectively in the residence for Ben R. Meyer designed by Johnson, Kaufman and Coate, and the residence of Mrs. C. M. Winslow designed by Carleton M. Winslow.

Planning (1925) In the area of planning, works of about fifty American cities were displayed, including New York, Washington, D.C., Buffalo, Pittsburgh, Boston, Detroit, Chicago, St. Louis, Minneapolis, and Los Angeles. A focus in the planning display was urban transportation, represented by the rapid transit and an industrial road in the plan of Rochester involving, and the three hundred-foot wide avenue in the plan for Detroit, and the spectacular three-level transportation system proposal by Hugh Ferriss.

Allied Arts (1925) Referred to as "allied arts", the presence of decoration, sculpture, mural, craft, and furniture was actually overwhelming, highlighted by "Apollo and the Muse" made for the Steinway Building by sculptor Leo Lentelli and architects Warren and Wetmore, and the pediments for the State Capitol of California by sculptor Edward Field Stanford, Jr. and architects Weeks and Day. In landscape design, the gardens for Mr. and Mrs. Edward F. Hutton at Wheatley Hills, Long Island, designed by Marian C. Coffin, and the Cupid's Garden, designed by Ferruccio Vitale for a Garden series on a Country Estate employed extensive construction and strict geometry; whereas the Garden of Mrs. Howard B. Chapman at Stamford, Connecticut, designed by Alderson and Dell; and the Garden of Edward F. Hutton in Wheatley Hills, Long Island, designed by Marian Coffin emphasized the management of plants. The exhibits of interior design were displayed in graphic representation or full size installation, often involved historical vocabulary, such as the living room of the Francis J. Danforth House, designed by Electus D. Litchfield & Rogers.

Foreign Exhibit (1925) Hundreds of exhibits from Canada, England, Finland, France, Germany, Italy, Mexico, Spain, Sweden, and China were displayed, as well as those from Norway, Spain, Switzerland, Poland, Hungary, Czechoslovakia, and Soviet Russia. Notable exhibits were Villa at St. Rambert l'Île Barbe designed by Tony Garnier, mines and foundries at Gutehoffnungshütte by Peter Behrens, the Helsinki Main Station by Eliel Saarinen, the Church of Notre-Dame du Raincy by Auguste and Gustave Perret, the Hats manufacturing plant at Luckenwalde by Erich Mendelsohn, the chemical plant in Luban by Hans Polzig, and the Stockholm City Library by Gunnar Asplund. Among the large number of planning exhibits were the plans of the Ruhr district, Rheims, Rio de Janeiro, London, Manchester, Paris, and the recently uncovered ancient site of Teotihuacán.

Architectural Drawing (1925) The 1925 Exposition displayed many exceedingly refined architectural drawings, represented by the rendering of the facade of the Library of the University of Washington designed by Charles H. Bebb and Carl F. Gould, with its overall tone, perception of depth, transparency, and depiction of details and texture all flawlessly executed [Figure 33]. Also impressive were the renderings of the elevation of the Third Church of Christ Scientist, designed by Delano & Aldrich, the rendering of the elevation of the Dining Hall of the Harvard Business School Competition project by McKim, Mead and White, and the rendering for the Scott Memorial Fountain Competition by Cass Gilbert, all demonstrated a very high standard of drawing skill and artistic taste in this classic form of architectural representation. The high quality in professional drawings was echoed by the exhibits of the architecture students from Columbia, Yale, MIT, Cornell, Princeton, Armour Institute of Technology, the American Academy in Rome, and the Beaux Arts Institute of Design.

Tradition (1886-) Architectural drawing had always been central to the exhibitions of the Architectural League. Evolved from a sketch club whose members included Cass Gilbert, Edward H. Clark, and William A. Bates, the Architectural League of New York instituted its first annual exhibition in 1886, displaying drawings by Henry H. Richardson, Henry O. Avery, and McKim, Mead & White. The League subsequently transformed its exhibition from a small circle display to a stronghold in the profession. It also widened the range of display to include other branches of the fine arts. In particular, the inclusion of the decorative arts became an effective strategy to increase public's interest in building exhibition. The strategy further increased the popularity of the Architectural League's annual exhibitions, leading to the establishment

of the biennial exposition series starting in 1925.

Publicity and Professionalism (1926-1929) However, criticism of the extended inclusion of commercial and other-circumference exhibits at the Architectural League's exhibitions soon emerge, complaining that in order to please and amuse the public, the Architectural League's exhibition sugar coated the exhibits so thick that "architecture could hardly be found." The architectural exhibit itself was also criticized for lacking a higher professional quality. For the 1929 Exposition, although the Architectural League invited many architects to submit their work, the received work was far from sufficient to fill every space. As a result, "practically everything that is submitted is accepted and hung. . ." The Architectural League responded with an explanation of the financial situation. It also attempted to mask the problem by

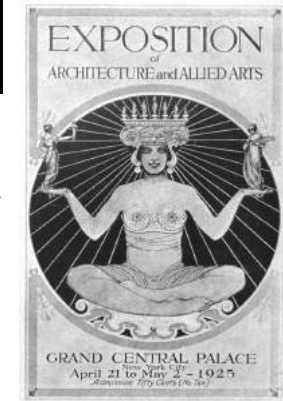
theme of airport was created in line with practical needs and public interest generated by the recent cross Atlantic flight. Through these measures, the 1929 Exposition attracted greater number of attendances than any of the preceding shows.

Coherence and Conflict (1931) Although the Architectural League's exhibitions may be considered a stronghold of historicist forms, toward the end of the 1920s, projects showing modernist approaches began to emerge in the exhibitions. A notable example was the model of the Philadelphia Savings Fund Society designed by George Howe and William Lescaze, exhibited in the 1931 Exposition, which demonstrated a deep understanding of the aesthetic potential in skyscraper and the functionalist approaches in its form. On the other hand, a group of young architects found their submissions to the 1931 Exposition rejected. These rejected works were generally composed with overlapping light-weight rectangular volumes, partial piloti, horizontal window strips, and terrace garden. Backed up by Philip Johnson, then a young modernist enthusiast, and Alfred Barr, director of the newly founded Museum of Modern Art, these young architects hastily staged a rival show in protest. They also hired a sandwich man parading around the entrance to the League's Exposition to further dramatize the incident.

Competition (1932-) During the spring of 1932, New York experienced its greatest rumble in architectural exhibits representing every possible solution. The season started with a small exhibition that reviewed the architectural competition for a theater in Ukraine, featuring models submitted by American architects, including Albert Kastner's submission that had won first place in the competition. The exhibition was immediately followed by the famous International Exhibition of Modern Architecture, held at the Museum of Modern Art, which received extensive press coverage and would later be regarded as one of the most important events in the history of American architecture. This was largely for its claimed introduction of the European modernist architecture to American, known as the International Style. Shortly afterwards, there was the Exhibition of Modern Architecture, installed under the auspices of the American Union for New Architecture led by Philip Johnson. Almost simultaneously on view were the exhibitions of the Architectural Drawings and Illustrations of Hugh Ferriss, Persian

Architecture that featured the Great Mosque at Isfahan, and the Winning Designs by American architects for the Competition of the Palace of the Soviets that included the first prize awarded to Hector O. Hamilton.

The Swan of Tuonela? (1933-) In such a backdrop rich in content and competitive in method, exhibitions of the Architectural League of New York, though still the largest in size, was clearly sidelined. The Architectural League's inclusive attitude toward all design modes became increasingly less exciting and was facing serious challenges, among which the strongest was clearly from the forcefully exerted modernism displayed at the International Exhibition of Modern Architecture staged at MOMA. Most of all, the foundation of the Architectural League's annual exhibitions—the building boom from which the abundance of exhibits were extracted—had slipped away in the 1930s, adding perhaps the final blow to the League's celebratory tradition. The League managed to install the Exposition in spring 1933, which would be the last of the legendary biennial series, closing a chapter of celebrating American architecture in gallery.



■ Poster of the Exposition of Architecture and Allied Arts, 1925. [From *Pencil Points*, vol. 6, no. 4 (April 1925), p. 49.]



■ Partial replica of Philadelphia Museum of Art, displayed in Court of Honor at the 1927 Exposition of Architecture and Allied Arts, C. L. Borie, Horace Trumbauer, and Clarence Zantinger, architects; C. Paul Pennewein, sculptor; Leon V. Solon, decorator. [From *Pencil Points*, vol. 8, no. 4 (February 1927), p. 249.]

MUSEUM AND CULTURAL POLITICS

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ABSTRACT

The University of Central Oklahoma (UCO) in the United States houses a significant collection of African arts. In 2018, the UCO Archives and Special Collections (UCO Archives) took the initiative to write a new description for the UCO African Arts Collection, guided by an African art expert from another university. The new description addresses the paradoxical nature of "displaying" African cultural regalia, acknowledging that the majority of the African cultural objects were not created to be displayed in museum and gallery settings. The description also recognizes the uneven relationship between African cultural objects and Western narratives in museum settings. We argue that it is essential for university museums, as knowledge-making institutions, to take the lead in discussions regarding museums and cultural politics. This includes acknowledging past and ongoing cultural colonization, issues surrounding looted and stolen objects, and other challenges to the traditional role of the museum. The museum is a cultural product of the west. Western perspectives defined the sociocultural and socioeconomic hierarchies concerning ethnicity, race, religion, and aesthetics that were adopted into museum practices. These Western-centric practices have long been considered universally applicable. First, I will discuss the contents of the new African Art Collection description. Second, I will demonstrate the vitality of acknowledging the issues regarding the display of African art objects and the ongoing power struggle between African art objects and Western narratives. Lastly, I will discuss how the new description affects and influences the students engaged in museum and curatorial studies.

UCO African Arts Collection

The University of Central Oklahoma (UCO) holds more than 1,200 African Arts objects mainly from the Sub-Sahara region. Around 200 African artworks are displayed on the second and third floors of the UCO Max Chambers Library. More than 100 cultures are represented, and these artworks illustrate the complex visual language of social, cultural, religious, and political systems of their respective societies.

It is imperative for all of us to remember the majority of the African artworks are not created to be displayed in a museum and gallery settings. Most of the African objects here at UCO have been taken out of context. For instance, masks are only fragments of entire costumes. Typically, mask, costume, music, and dance are all together to create one dynamic and complex art form. Those objects that are displayed in the museum setting have already lost the souls and spirits for what those objects were created. In many African societies, masks and other regalia are not simply objects, but a medium to transform humans into spiritual beings, ancestors and God messengers, and even God. Masqueraders become spiritual beings, who connects the world of human and the world of the spirit.

Chambers Library would like to acknowledge this tremendous paradox of "displaying" African regalia in a museum setting. Also, in general, the Library acknowledges the complex sociopolitical relationship often creating issues between Western narratives (as they are often understood as a universal standard) towards Non-Western objects, such as African and Native American objects. We are determined to continue researching and pursuing the best practice to care for these collections and we are constantly reevaluate proper display methods.

The UCO African Arts Collection is rich in diversity and demonstrate the complexity of African societies and their relationship with the realm of spirits and Gods. Misconceptions have often been produced by western or colonizer narratives only for them to understand the 'unknown' reinforcing the biased views as the universal standard, which often secures the sociocultural, sociopolitical, and socioeconomic dominance over Non-Western cultures.

UCO African Arts Collection may fail to showcase the balance of gender roles in African secret societies. Most African communities have both men and women's only exclusive societies. As women represent the mother earth, women are as respected as men, if not more. As the men's secret societies hold power in their communities, it is not exclusive as the women's secret societies hold just as much power. African Arts also teaches us the fluidity of the culture including gender and gender roles.

The UCO African Arts Collection permits comparative studies of African arts within the framework of changing historical conditions and traditions, including migrations, colonization, wars, and shifting of borders. Exposure to comparative models provides students with knowledge of the complexity and fluidity of visual language among Sub-Saharan societies and their dynamic multicultural environments.

While many of the objects are owned by UCO, some of the pieces are on loan from private collections. Much of the UCO African art was collected by late UCO Professor of Art, Dr. William Hommel, specialist of African art.



ACKNOWLEDGING THE LIMITATION

Acknowledging the limitation of displaying African cultural objects in museum settings

- Sacred objects (Are they meant to be seen?)
- Out of contexts

Acknowledging the limitation of UCO's collection and display methods

- Limitation of facility
- The paradox of displaying objects
- Always in progress and researching a better method to display
- Gender inequality of the UCO collection (Male society>Female society)

The complexity of the culture and objects

- Whose narrative?
- Is it simply art? (is art a western idea?)

HOW DID WE APPROACH?

Collaboration between the Library and the Global Art and Visual Culture program

Guest lecturer from the Georgia Southern University

- Guest scholar: originally from Nigeria, PhD in African Art: Colonial and Gender
 - Questioned the available texts on African Studies and African Art (mostly written by the western scholars)
 - Objects narrated by the professor
 - Perspectives as an African
 - Issues with western narratives becoming the universal standard
- Who creates cultural capital? Question the established universal standard.
- Why Mona Lisa? Why Michelangelo?

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Bringing official and unofficial narratives in contact: Greek American museums and the making of migrant pasts

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Intro / Abstract

Why do societies remember the past? How do they decide which past is worth remembering and which one is worth forgetting? Who has the authority to make such decisions, how, why and for whom? And how do such decisions inform a society's identity (-ies) in specific moments in time? In this presentation I discuss a migrant narrative represented in the permanent exhibition of the Greek American Historical Museum of Washington State. I identify this narrative as an **unofficial** account of the migrant past, in that it represents a post-war migrant working woman as being an actor both in her family and her professional life. I argue that such a representation challenges the historical norm of a career-focused man and a family-oriented woman which has shaped the **official** understanding of the 20th century Greek American migrant experience. In doing so, I question why the experiences of migrant working women have not been sufficiently emphasized yet in official settings. My aim is twofold: to unveil the mediation of the past in the act of exhibiting and to consider the way that mediating contributes to the reproduction or the transformation of gendered understandings of the Greek American migrant experience.

Background / Relevance

The past is a contested terrain: official vs unofficial interests

Recent and past scholarship acknowledges that the past is a product of the present. As such, it is constantly constructed and re-constructed at the juncture of the present's situational priorities. As many scholars have argued (Bodnar 1992, Foucault 1977), these priorities have historically been regulated by elite groups in a society, who usually use the past to strengthen a society's allegiance to **official** socio-economic interests. Ordinary people, in turn, especially after the post-60s undermining of grand narratives (Urry 1996), have claimed the right to take the past into their own hands and produce 'vernacular' interpretations of it (Bodnar 1992:16). In doing so, they privilege a personal dimension of history over the official one, and sometimes this privileging produces **unofficial** understandings of the past. The past is, thus, appropriated to conform to the **official** or the unofficial interests of the people involved in its production, and interests in turn are forced to compete against each other. Museums, in particular, being socially located, have played a vital role in reflecting, shaping and thus privileging certain interests over others (MacDonald and Fyfe 1998).

Greek Americans and identity politics: from dissonant immigrants to accepted 'white ethnics'

Greek Americans today are considered as one of the most socioeconomically successful ethnic groups of immigrant origins in the US. Historically, however, and especially in times of non-pluralistic dominant values during early 20th century assimilationism, Greeks were not always viewed positively. As a response to that, they have worked hard to construct a positive self-image for their ethnic group through the establishment of community-based initiatives and organizations. Though '**vernacular**' (Bodnar 1992) in their establishment, in that they were founded to defend the interests of a minority, at the time, migrant group, the activities of many of these organizations, such as the one of AHEPA (1922-), have centered around the task of connecting the group with **dominant** socio-economic values in US society (Anagnostou 2004, Papadopoulos 2013). In that sense, such activities have been criticized in academic work, in terms of how they have sidelined aspects of the migrant experience which have been deemed 'unworthy' for public circulation (Anagnostou 2018, 2015, 2003).

Research Question

It is argued that museum exhibitions are not transparent acts and they need to be deconstructed so that we further understand their repercussions for society. So, the question becomes: if the past does not have a fixed meaning but a context-specific one, how / why does its mediation foreground some meanings while sidelining others? And if museums use the past to shape a society's collective understanding of history in a given time, why do they privilege some versions of the past over others?

Methods/Case studies

This presentation is based on a preliminary analysis of data collected from the Greek American Historical Museum of Washington State (greeksinwashington.org).

Results

The Greek American Historical Museum of Washington State (2009-) is an online museum dedicated to 'collecting, preserving and making available the history and culture of the Greek American community in Washington State'. It comprises hundreds of oral histories which are curated by the interviewers into 3rd person narrative exhibits and organized under 3 thematic units (*Keeping community*, *Making a living*, *Making a home*).

What captured me most about this online 'museum' is its status as a grass-roots initiative, run by a small group of people who operate along the principle of emphasizing the personal aspect of Greek American migration history over the collective one. In doing so, the owners acknowledge that their work responds to a critical need, that of documenting and publicizing aspects of the experience which may have not attracted much public attention. Moreover, the fact that the museum lacks a physical location releases the owners from the anxiety of securing significant funding from socio-economic elites, a practice which, in my opinion, would probably entail a compliance with the elites' dominant values and interests. The museum, thus, operates as an **unofficial** space for the telling of stories of the migrant past, which in turn raises, the question of why these stories have been sidelined in **official** settings. I will discuss an example which illustrates this hypothesis.

TO COLLECT, PRESERVE, AND SHARE THE HISTORY OF GREEKS IN WASHINGTON STATE
GREEKS IN WASHINGTON

HOME ABOUT US EXHIBITS ORAL HISTORY CHRONICLE THE COLLECTION MEDIA SEARCH

For her kids - A story of the Godulas family

My name is John Godulas and I have prepared this story for Greeks in Washington as a tribute to my mother and for the benefit of her children and grandchildren.

(...)

My uncle, Harry Kostas, had gotten into a job. He had said - "Harry up and get your lunch George, you are going to go to work today?"

Mom told him that it would be OK. "You don't have to talk to the woman." So, he went to work the very day that we landed in Tacoma.

There we were, left alone again without dad, with mom to feed and comfort her kids.

Mama immediately started looking for work. We were within walking distance of St. Joseph's Hospital. She went up to a room that she saw. Using hand gestures, she somehow got the message across that she had four kids who were hungry.

The mom took pity on her and gave her a night shift job as a janitor. She was forced to leave her kids at home while she worked, and worried about us every minute.

Church was also a walking distance and it was there that we got to know some of the Greeks. There was comfort in being able to speak to someone who we could understand and we felt more at home. The Mamas barely and the Karamanos family made us feel welcome and helped us adjust to life in America. It wasn't long before Mom became known for her baklava. To this day no one has ruled her recipe.

Mom eventually blended into the Greek community, learning some English. She went to night school, getting her driver's license, and a better job. With hard work on the part of my mom and dad, we acquired several houses and an apartment building. My mom handled the entire financial transaction on her own, with her third grade education.

(...)

She will be remembered as a loving, giving and humble soul. Above all, she wanted a happy family, and had always put her kids first. She had struggled throughout her whole life for the family. She had persevered through insurmountable odds. She had struggled and suffered, and had never given up. Her love for us is always present in our hearts, for we are her kids.

The life narrative entitled 'For her kids-A story of the Godulas family' is produced, as we see, by John Godulas as a tribute to his mother who immigrated to the US from Greece in the 50s. Its unofficial status derives from the fact that:

- 1) the migrating subject in the narrative is a woman. As Leontis (2008), Laliotou (2004) and Chock (1990) have argued regarding the public telling of pre-war, mostly, but also post-war Greek American migrant stories, women have rarely appeared as active migrating subjects. To support their argument, Laliotou (2004:112) and Leontis (2008:385) use, amongst others, the example of a song composed by Vassilis Gaitanos for a Glendi at the Hellenic Cultural Center and Museum in Chicago, today the National Hellenic Museum, on June 16, 2005. In this song, the early 20th century Greek male migrant is represented as poor and hungry, 'wandering alone in the foreign country' and 'pining for the women left behind' in Greece. This portrayal privileges the experiences of migrant men against those of women, because it makes 'women appear as an afterthought, as if they came to the US after the greatest battle for survival had been fought and won by the men'.
- 2) the migrating subject performs a role which disrupts traditional Greek American gender roles reinforced by dominant representations of the migrant past, such as the early 20th century male migrant struggle and success role model story, the picture bride story, or the story documented by Papanikolas in her memoir *A Greek Odyssey in the American West* (1987), in which she recalls a scene of a GAP meeting in 1929, during which Greek girls were invited to identify themselves as the "mothers of the race" in the United States. According to these representations, women's lived experiences were associated with maintaining Greek tradition in the domestic sphere, whereas those of men performed the hard work ethic in the public, socioeconomic arena of the receiving country.

As we read excerpts from the Godulas family story, however, we observe how the migrating woman serves both roles. She is constructed as exemplifying the hard work role model in her public life, whereas her achievements are far from being simply confined to family or household. In fact, her action occurs constantly somewhere in-between family, church, work, and community life.

The idea of a Greek migrant woman whose action crosses the boundaries of family, religious, community and civic life has been suggested by Chock (1990) through her ethnographic study of middle-class Greek American women of the 60s. Chock discusses how the activities of women at the time took place 'between family business and home, home and children's schools, between religions, languages, nationalities and customary practices as they sorted out, revised, or created links where there were none before'. It is precisely this in-betweenness of their actions, she argues, which has rendered them invisible in formal accounts of the migrant past (Chock 1990:241).

As Leontis also argues, formal accounts of the migrant past produced prior to the 90s, have focused on celebrating the achievements of Greeks in specific domains of public and civic life which were dominated by men: coffeehouses, newspapers, clubs, national organizations and churches (Leontis 2008:379). In doing so, one can argue that they have marginalised women from Greek American public memory.

But, if the role of pre-war and post-war Greek women migrants in public institutions was instrumental (Scourby 1989:121), yet it left limited historical records (Leontis 2008:380), then the challenges posed to Greek American museums regarding the telling of the migrant past are significant. How can they confront this gendered-inflected imbalance and where can they find records of women's contributions to do so?

Conclusion

That being said, the migrant life narrative offered by John Godulas in the Greek American Historical Museum of Washington State performs a very important political function; that of challenging official accounts of the Greek American migrant past, according to which women migrants either followed men, or they were confined to their household because they were not men. In doing so, it offers a starting point for a transformation of traditional gendered understandings of Greek American migration and it draws the contours of a more nuanced narrative of Greek American identity, available for appropriation.

While dominant Greek American narratives in the past three decades have been more inclusive towards the experiences of migrant women, it rests on further analysis to investigate whose experiences are being included in Greek American museums, how, why and by whom. The analysis will inevitably pose the broader question of why dominant interpretations of the past are invoked or, instead, challenged by Greek American museums in today's US public culture.

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