In 1937 Croatian artist Maxo Vanka arrived in Pittsburgh Pennsylvania for an eight-week work session to paint the walls of tiny Saint Nicholas Croatian Church. Aside from one request from the parish, Vanka was given free reign to paint as he saw fit. Upon this blank canvas Vanka communicated his early travels around industrial America by tapping into traditional steel and coal Works Progress Administration mural themes of labor, family, and community. During his sixteen-hour workdays, Vanka began to feel haunted, and in his own admission dealt with the specter of a former church priest. In making sense of this occurrence, Vanka mapped the city of Pittsburgh with all the physical primacy of industrial grit and smoke while simultaneously tapping into the memory of the church community. Indeed, Vanka’s work speaks not only to issues of the interwar years of America, but also ties in processes of religion and class exploration. Here I will attend to the ways in which the community was entangled within transnational flows of memory. The aim of this thesis, then, is to attend to the various ways in which Vanka’s murals speak to the role of the church in industrial Pittsburgh in accounting for the rapid succession of change, and resulting displacement of what can be referred to as working and middle class citizens. Memory and imagination here captures the dynamics of a new social class defining itself through the resources at its disposal in critiquing, engaging and determining a place of meaning for labor and power within a new, urban environment.