SEARCHING THE CRIMINAL BODY: ART / SCIENCE / PREJUDICE
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ART/SCIENCE/PREJUDICE
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curated by
Susan Erony
and
Nicole Hahn Rafter, Ph.D.
Searching the Criminal Body:
ART / SCIENCE / PREJUDICE

September 23–November 5, 2000

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Phrenology Chart of Head of French Assassin Dumollard, 1863, print, 15 x 10 ½ inches
Collection of Stanley B. Burns, M.D. and The Burns Archive

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LENDERS TO THE EXHIBITION
The Burns Archive, New York, New York
Cornell University, Ithaca, New York
Department of Biological Sciences, University at Albany
Mütter Museum, College of Physicians of Philadelphia
National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, DC
New York Academy of Medicine, New York, New York
New York State Historical Association, Farmers' Museum, Inc., Cooperstown, New York
New York State Museum, Albany, New York
Grant Romer
Smithsonian National Museum of American History, Washington, DC
Syracuse University Library, Department of Special Collections

We gratefully acknowledge the participation of Dr. Stanley Burns and Sara Cleary-Burns as curators of the special installation of selected works from The Burns Archive.
In December 1997, I met Susan Erony, an artist and curator from Gloucester, Massachusetts. Susan was one of the exhibiting artists in this museum’s presentation of *Witness and Legacy: Contemporary Art About the Holocaust*, curated by Dr. Stephen Feinstein and funded by The Regis Foundation. It was soon evident that Susan was an artist not only deeply involved with and knowledgeable about the subject of that exhibition, but also about the ways in which artists respond to and interpret difficult and challenging subject matter. In conjunction with that exhibition, and with the support of art department chair Dr. Roberta Bernstein, the University at Albany engaged the artist as Visiting Lecturer. While teaching here, Susan invited me to discuss an exhibition she had organized with criminologist Dr. Nicole Rafter for Northeastern University’s Centennial year. The theme and content of the exhibition was of considerable interest to me and fortuitously, her co-curator.

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many hours of travel, research, writing and advice they have given the museum staff throughout the exhibit's organization. We feel educated and honored to have worked with them. We are grateful for their solid presentations that help us process our own experiences and emotions in a culture ripe with the potential for violence.

During the organization of the exhibition, an unexpected addition was made to the curatorial process when Dr. Stanley Burns accepted our proposal to curate a discreet exhibit from The Burns Archive within the larger exhibition context. Dr. Burns, a New York City Opthamologist, has assembled one of the world's largest archives of the history of crime photography and other themes. Both curators join me in expressing our deep appreciation to Dr. Burns and his wife, Sara, for the loan of works from their collection and for the extensive label text they provided for each object.

Another aspect of the exhibition is a selection of rare books, and we are indeed grateful to Bibliographer for Social Welfare and Criminal Justice, Mary Jane Brustman of the University at Albany's Dewey Library for her help in assembling the numerous volumes with their accompanying text.

Dr. Rafter is a graduate of the University at Albany's School of Criminal Justice. (U/A's program is one of the preeminent Schools of Criminal Justice in the United States.)

When Dr. Rafter came to Albany in 1998 to receive a Distinguished Alumna Award from the University, I met with her and Susan to discuss the possibility of expanding their original exhibition for a fall 2000 presentation in this museum.

We assembled a campus wide Advisory Committee from among various U/A academic disciplines, including a number of faculty from the School of Criminal Justice. With strong support and encouragement from (then) Dean Dennis Rosenbaum, and now Interim Dean James Acker, and with the advice and input of the Advisory Committee (the names are listed elsewhere in the catalog) we moved forward on the project. I wish to gratefully acknowledge their assistance, especially that of Dr. Lillian Williams. I particularly thank Dr. Frankie Bailey of the School of Criminal Justice for her ongoing support of the project and for her efforts in organizing the conference. Other contributions were made by the New York State Writers Institute (Film Series) and the U/A Center for the Arts and Humanities (Downtown Forum), and I thank William J. Kennedy, Donald Faulkner, and Dr. Sandra Buckley for this support.

The exhibition is timely and presents much material that needs discussing as we move into the 21st century. The historical portion of the exhibition is important for understanding how we have arrived where we are today. Our current issues around identity are in deep need of examination, challenge and research, just as they were in the 19th century. Much of the historical material in this exhibition is the result of Dr. Rafter's scholarly research interests, while Erony has researched work done by artists who explore and interpret contemporary society, incorporating societal concerns into their oeuvre. With each exhibition I am again made aware of the important role that artists play in society, and the artists who are a part of this extraordinary exhibition have generously and creatively provided us with outstanding works that contribute forcefully to its success. They have given us much to consider.

The curatorial essays, extensive label texts, and exhibition objects are not only explanatory, but revealing and illuminating as well, shining light on not so attractive areas in our history of using biological theories to explain and interpret criminal behavior. The University Art Museum is extremely grateful to both curators for the many hours of travel, research, writing and advice they have given the museum staff throughout the exhibit's organization. We feel educated and honored to have worked with them. We are grateful for their solid presentations that help us process our own experiences and emotions in a culture ripe with the potential for violence.

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Susan Erony
Fragments of Research, 2000 (detail)
Mixed media on foam, 22 pieces, variable sizes
The University Art Museum is also grateful to the institutions and private collectors who generously loaned from their collections. In particular I would again like to acknowledge the importance of the loans from Grant Romer and his enthusiastic participation.

An exhibition's theme and a curator's intent, no matter how clear in the curator's mind, depend on the talent and expertise of an exceptional designer for their realization, and the University Art Museum is blessed with one of the best and most talented—Zheng Hu. This exhibition has been especially demanding. On behalf of the museum and the exhibit curators we acknowledge and recognize that without Zheng's dedication, ingenuity and hard work and that of the museum's Preparator, Jeffrey Wright-Sedam, this exhibit would have collapsed under its own weight. Zheng and Jeffrey met constantly with the curators, artists and lenders to design the most appropriate way in which to guide the museum visitor through complex material and we celebrate and congratulate them on their accomplishments. The long hours of their work was supported in great measure by the essential role that student staff members Donald Rains and Marcia Aitcheson played in the execution of the Designer's and Preparator's plans. Additional help, where needed, was also cheerfully given by Naomi Lewis, Brian Caverly and Greg Hitchcock and we thank them as well.

From the beginning of the project Joanne Lue, the museum secretary, has been essential in every activity and in her own special way has kept communication flowing between all participants. Additionally the voluminous exhibit catalog copy and fact checking fell to her, as well as the Public Program activities scheduling. She completed a very difficult job in her usual excellent manner.

Sue Wood served as our Registrar for the exhibition and did a first rate job of negotiating the loans from institutions and artists, coordinating shipping with the museum's Preparator, and coordinating checklists with the curators. We were fortunate indeed to have her with us on this project.

The Assistant to the Director Corinna Schaming has assembled, along with other staff members, essential catalog copy, artists' biographies, media materials, and images, and performed promotional activities and other myriad duties so important to the project. I especially want to thank Corinna for her constant support of the project and willingness to help in any way.

Wren Panzella, the museum's Collections Manager, although involved in a major collections project for the University, also cheerfully pitched in to help where needed. We are always glad to have Wren on a project.

We welcome to the museum staff Graduate Student Assistant Sairam Chinnam and thank him for the wonderful job he did creating the website for the exhibition (www.albany.edu/museum). We also acknowledge and thank Nicholas Lue for his assistance with the project.

Enormous thanks are due Karen R. Hitchcock, President, University at Albany for her support of and commitment to the project. Without this support the exhibit simply could not have been presented. I also want to acknowledge the Office of the Provost and Vice President for Academic Affairs for its belief in this project. We are grateful to Assemblymen John J. McEneny and Ronald J. Canestrari for their sponsor support in the form of a New York State Legislative Initiative Grant.

A wonderful job by all members of the museum family—I am very proud and honored to work with such an exceptional staff. The University Art Museum is pleased to present the meaningful exhibition Searching the Criminal Body: Art/Science/Prejudice.
Searching the Criminal Body: Art/Science/Prejudice is the result of a long hunt for artifacts to represent two hundred years of a history pregnant with questions and conflicts. The attempt to explain criminal behavior in terms of defective biology is ancient. The hope that one could accurately predict or diagnose a propensity to commit crime, that one could isolate or eliminate relevant individuals from society is profoundly seductive. Preventive institutionalization, incarceration, sterilization, and execution might then offer social protection. There is no denying the legitimacy of our desire to understand crime and feel protected from harm, but the dehumanization and mistreatment that have resulted also need to be taken into consideration. The line distinguishing deviance from criminality has too often been blurred. How do we make judgments about acceptable and unacceptable behavior, and how do we treat those whose behavior we deem unacceptable? What leeway do we allow ourselves in order to calm our fears and protect what we have?

ART, SCIENCE AND PREJUDICE

SUSAN ERONY

Phrenological Skull (schrimshawed), nd.
Bone. 6 x 5 ½ x 7 inches (irreg.)
Collection of Grant Romer
In his article “On Aesthetic Perception” (Journal of Consciousness Studies, Vol. 6, 1999), neurologist Jason Brown, M.D. notes:

In experiments, faces that are shown repeatedly to subjects are judged as more attractive even though the subjects do not recall seeing them before. Here, judgments of beauty are linked to unconscious familiarity. Indeed, familiarity is a learning-by-acquaintance of some complexity involving a nonconscious process that can alter perception even in the absence of a recognition that the object has been previously encountered.

An enormous problem arises when we use accepted aesthetics as a determinant of worth. Who decides who is beautiful and who is not, who is “in” and who is “out”? What are the mechanisms by which deviance from the accepted norm is viewed as inferior and dangerous, and “deviants” deserving of treatment ranging from social ostracism to restriction of access or freedom to even torture and murder? In criminal anthropology, one of the histories covered by the current exhibit, science crossed the line from observation to manipulation (in the sense in which it is used in art). When this happens, science enters the realm of myth.

Manipulation of images is the basis of visual art. It is what artists do in order to make a point, illustrate an idea, emphasize a particular aspect of a subject. Visual manipulation comes in many forms: the choice of the color a painter uses, the light a photographer waits for, the blatant possibilities of computer image manipulation programs like Adobe® PhotoShop. But although such techniques are more sophisticated than ever, they do not represent an entirely new realm. The problem is not the techniques, but rather the ends to which they are put and the level of truth they employ. An artist assumes a level of viewer awareness of the editorial aspect of art. Yet neither the historical presenters of criminal biological information—nor their consumers—considered the possibility of subjective opinion in presentation. Their images seduced, held, and helped to convince followers of their theories.

One of the precepts of the current exhibition is that we must be able to distinguish between artistic technique and science, recognize where they join, and determine when the former confuses the latter. The two have combined powerfully in the service of prejudice. The philosophy behind the exhibition is, by bringing together contemporary art and historical artifacts, to allow the former to inform the latter and
facilitate an understanding of the editorial component of art and the seductiveness of powerful visual images and techniques.

Our historical exhibits focus on documentation and artifacts from, among other theories, phrenology (early to mid-nineteenth century), degeneration theory (late nineteenth century), criminal anthropology (late nineteenth and early twentieth centuries), and early and mid-twentieth century biological theories. The artifacts we have chosen are only fragments, representations of much larger issues, manifestations of the mores and scientific culture of the periods. They are often beautiful objects, made with care and attention to detail. They compel a viewer's desire to engage through their craft and authority of presentation.

In order to understand the use of visual images in these biological theories of crime, one must grasp the power of the visual image itself. Pictures are incredibly efficient storehouses of information. In art, the most effective images include layers of thought and experience on the part of an artist, and the best art brings together into one piece all that an artist has ever worked with, albeit much of it unconsciously. In non-art applications, especially where the goal is to convince or persuade a viewer, such layers of information come together with a conscious manipulative purpose; advertising and propaganda are the most overt examples. Although the artifacts and ephemera in the current exhibit were not necessarily intentional propaganda, the visual images were certainly meant to substantiate a theory and persuade the viewer towards a sympathetic view.

When authors choose images to support ideas, they must use intense self-awareness in order to determine the fairness of those choices. Although in our own era we are more comfortable with the impossibility of complete objectivity, viewers in the periods represented in the exhibit generally would not have questioned the objectivity of material presented as science. The nineteenth-century advent of photography and technical advances enabling replication and mass distribution of images provided revolutionary tools of immense impact. People were extremely vulnerable to new images, new perceptions of reality, and the availability of reproductions. It would be many years before they became hardened and skeptical, as we often are, by being deluged with images.

One of the requirements for belief on the part of viewers is trust in the source.
of information. An important factor in the effectiveness of images in scientific contexts is a documentary-like quality of presentation. Though the truthfulness of the documentation may be an illusion, if the presentation duplicates the types of documentation to which people are accustomed, the chances of persuasion are higher. Charts, labels, scientific language, and photographs are all seductive. Much of the historical information in the current exhibit was originally presented as if it were raw data. Photographs were offered and generally viewed as pictures of reality. When practitioners of the criminological theories we are examining used photographs to support their ideas, they were unlikely to view themselves as subjective, influenced in their seeing by what they wanted to see. Neither they nor their audiences were immune to the powerful motivation to identify criminals visually, to believe that one could look at a person and determine his or her level of threat to society. Representations of bodies are intimate, personal, and threatening. A separation of "criminal types" from the rest of society would have been reassuring to those who wanted to divide humanity into "us good people" and "them", those dangerous others, those misfits. Pictures of criminals that were alien looking—enough for “us” to distinguish ourselves from “them”, even though we look awfully alike in so many ways—would have been most appealing. This exhibit is concerned with images that invoked the general public response of “that couldn’t be me”.

The two-dimensional plane is not the only site for visual images. Phrenologists made accurate and lovely casts of heads, which today look like art objects. Criminal anthropologists used finely crafted and calibrated measuring tools made out of beautiful materials, similar to those used by doctors and draftsmen. The precision and elegance of what we now consider curious artifacts inspired confidence in viewers. There is still a strong visual appeal to many of the artifacts used in the history of criminal stereotyping.

The contemporary art component of this exhibit is specifically designed to raise questions about the rhetoric of science, to examine the motivations for identification of criminals, and to explore the nature of the appeal of biological theories. Throughout the curatorial process, I have been concerned with the context in which

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(above) Anthropometric Device for Measuring the Skull, nd. Collection of the Mütter Museum, College of Physicians of Philadelphia

Jay Jaroscak
(right) John Richard Dallas, 1987, from the Extended Credentials project (1968-)

Acrylic on canvas, 154 x 108 inches
Deformed when he dropped a brick on it as a child. The piece combines the hospital record of the injury, a contemporary photograph of his nail, and stills from his 8mm movie, *Nail Sharpening*, in which he “reformed” his nail by sharpening it with a rock.

Deformities are distinguishing characteristics in identification, whether or not they are the result of an accident. One may attempt to change such physical characteristics, to redo one’s physical identity, but the documentation of doing so can follow one around and refute the attempt. Identifying documents, abnormal physical attributes, and attempts to elude identification all play large roles in criminological history. In the histories represented in the exhibit, deviations from what was con-
sidered the desirable norm could condemn a person. The aesthetic appeal of Dennis Oppenheim's presentation reminds us of the seductiveness of things that look documentary and legitimate.

Jay Jaroslav's paintings, John Richard Dallas, Robert Francis Phillips, Jr., Wayne Costa and Joseph Grillo, are four of thirty-one paintings in his massive project, Extended Credentials: Creating Born Criminals, in part a tribute to the work of Nicole Rafter. This project was begun in 1968 when he was simultaneously a member of the MIT Artificial Intelligence Group (practicing science) and on the faculty of the School of the Boston Museum of Fine Arts (teaching and making art). Jaroslav assumed the identities of thirty-one individuals who had died as infants. The paintings in this exhibition, done in 1987 for a show at Boston City Hall, are of Jaroslav's applications for birth certificates, the first step he took in the process of obtaining those documents which define us in a bureaucratic society: a social security card, a driver's license, a passport. Each painting is like an object from someone else's existence, a slate onto which assumptions about an individual are projected based on the limited information contained therein. Jaroslav's choice of color, slate grey, was a conscious decision. It is important to note that the activities involved in undertaking this project were (and are still) illegal.

Homer Jackson's series, Commemorative Plaques was created in 1995 for an installation at the Eastern State Penitentiary in Philadelphia. Its inclusion in this exhibition is meant to remind viewers of those who are in jail: not to exonerate those who are guilty of crime, but to emphasize an awareness of the meaning of incarceration. The need for prisons is an unfortunate need, and jailers (all of us on the outside) pay a price for jailing. There is always a cost to humanity when necessity mandates punishment and control of its members, and we owe ourselves an awareness of those costs. In Jackson's words:

These pieces are an attempt to represent (and) to commemorate the mundane day-to-day existence of prison life...They describe fictional encounters, but cover the range of possibilities and speak to the truth. They contain sensational accounts, but the presentation is intended to be quite simple and up front. This duality of intense realities joined with the mundane process of living...day to day is the most amazing aspect of prison life for many of us who live outside of the walls. How do these men and women deal with it? How are...one's emotions affected by the constant tug-of-war that obviously must be going on inside of each and everyone behind these walls?

(The plaques range from) innocent guys acting guilty to guilty guys screaming innocent.

The remaining artists in the exhibit created work specifically for the show; at the time of writing their work was either in progress or unavailable for viewing. In order to best represent these artists and their concepts, I have used their own words...
as much as possible.

Lillian Mulero and Ruth Liberman both focus on the issue of profiling. Mulero's installation, *Goin' Fishin',* centers on a gilded cement lawn statue of a small African-American boy fishing. Such statues carry with them the history of racism in this country, turning human beings into objects of entertainment. They are profound examples of insensitivity to the dignity of African-Americans. The boy is presented as a potential target of racial profiling. Bullets rain down from the ceiling, suspended above the boy's head. The gilding reminds us of religious statuary, turning ridicule into enshrinement. The boy thus becomes a symbol of both innocence and victimization.

Ruth Liberman wrote of her installation:

> My piece deals with the idea of crime prevention. There are basically two elements to the installation, a row of objects and a line of text on latex sheets.

The objects here are all associated with different unarmed and innocent victims of police shootings in New York, resulting from the police's efforts to prevent a crime. The eleven items derive from major news reports referring to the respective objects, which in some way or other became detrimental for the victims. That is, they somehow led to the victims getting shot. My use of objects is inspired by traditional depictions of saints identified by their objects. The texts on the latex sheets are brief statements originating from eugenics books across the ages, including fairly recent ones. They all relate to the desire to identify and deal with criminals before they commit a crime.

I hope to convey some sense of absence in this piece. The body is entirely missing, but is referred to in many ways: the victims are represented only by their objects. The objects are relatively small compared to the supports they're resting on; likewise the text appears minimal on the latex sheets. The latex sheets are like a curtain that promises to reveal something but has nothing to offer. The desire for... and lack of decisive clues to identify criminals in order to prevent crime is placed as a parallel story next to some casualties of the actual prevention of crime.

Erika Marquardt, like Ruth Liberman, was born in Germany. Liberman is Jewish and a child of Holocaust survivors; Marquardt is not Jewish, the daughter of an officer in the Wehrmacht during the Second World War. While elegance typifies Liberman's work, chaos is characteristic of Marquardt's. Both of their personal back-
29.

Michael Bramwell

Cargo (No. 150-171), 2000

Graphite, ink, tea and natural resin on paper

27 1/4 x 19 3/4 inches

Private Collection

28.

Erika Marquardt

Rassenhygiene, 2000 (-detail)

Mixed media on books, three pages

7 x 9 inches each (approx.)
Notable is Bramwell’s ability to use visual techniques and wit to address what are personally relevant and extremely painful issues in art. Daniel Goodwin defines his photographic installation as

...more of a parody of the urge to classify and order normal and abnormal behavior than it is a critique of that which is considered criminal.

As with Bramwell, Goodwin’s work is characterized by wit. For this show, he produced and brought together

...life-size portraits of fictitious “art vandals.” It is my aim to produce a close parody of natural/historical museum display vernacular. Photography’s classic burden of depicting “truth” is simultaneously exploited and deconstructed in this work. The photographic work of G.B. Duchenne de Boulogne, Dr. Hugh Welsh, J. Valetter, Paul Regnard, Francis Galton and Alphonse Bertillon all attempted, in various ways and with varying degrees of success, to
Danny Goodwin

GloBoMary, 2000
Lightjet Digital C-print. 36 x 75 inches

Heath Male, 2000
Lightjet Digital C-print. 36 x 75 inches
describe psychological, emotional, and physiological "abnormalities" through a very directed study of the way light reflects off the surface of the subjects' bodies—which is, quite literally, all that photography can really record. The use of medical instruments and measuring devices (in the work of Duchenne de Bologne and Bertillon) and, most importantly, the photograph's caption serve to lend credence to the unspoken assertions of these images. In my work, I hope to exploit the viewer's willingness to read imagery that adheres to these well-worn conventions as authoritative, empirical truth.

[Goodwin constructed] several wearable devices for the surreptitious destruction of works of art on public display...[The resulting photographs of individuals with these devices]...and the accompanying plaques describing the cases represent a fictional attempt to type or classify the art vandal as a personality...

Like many of my previous images, this work is a...mix of actual, documented information, and complete fabrication. It is...false information indistinguishably interwoven with true information...

Goodwin's work addresses directly—and humorously—the power of presentation to enhance the sense of documentary legitimacy. Goodwin's ability to convincingly mimic presentation techniques that characterize institutional structures contains an implicit analysis and critique of those techniques.

Ellen Rothenberg's series of prints, Ecstasy on Arrest, also addresses the place of the photograph in criminological histories of stereotyping. She writes:

The images themselves are from a British newspaper, The Daily Mirror of May 25, 1914. They were from the anti-suffrage press, a page of captions and photos entitled "The Suffragette Face: New Type Evolved by Militancy"...The images are of women in states of extremity, in the process of being arrested, moments before, during and after confrontation with the police. These are women outside of the domestic sphere—women in public, speaking, demonstrating. (This is an example of)...some of the earliest use of the photographic image in newspapers and the images have that look of a mediated image...

The captions...further characterize and define the images by sexualizing them and pathologizing them...[Lisa Ticknor's book, The Spectacle of Women]...speaks of "the truth of appearance" as a theme in nineteenth-century medicine, phrenology, physiognomy and eugenics.....

The...enlargement of the images and texts is a conscious and obvious manipulation. In a sense the enlargement heroicizes the images...The enlargement of the text is also critical to its reading...Many of the letters are actually disintegrating, the veining of the ink (originally form metal type being pressed into newsprint)...appears as the "artifact" of the enlargement...further suggesting) a fracturing of meaning...

Central to my work is an involvement with historical issues. My work contemporizes these issues and invites reinterpretation. This rendering of the historical does not offer a resolution of the issues or events, but instead negotiates a slippage between past and present.

That slippage is also a goal of this exhibit—to look at a history and bring the questions and lessons of that history to our thinking about the present. Ellen Rothenberg's project is an example of the depth of the intellectual component that is characteristic of her work. Like Ruth Liberman, her process involves extensive research. For both artists, research and art-making play back and forth, each leading and informing the other.

Michael Oatman is yet another artist who uses wit in his art. His project, Taken: 1° The Photograph, 2° The Confession, directly addresses the malleability of identity. Borrowing a mug shot chair used at Auburn State Prison, now in the collection of The New York State Museum, Oatman investigates the possibilities of self-transformation.
By changing his appearance and photographing each stage of change, he documents his own ability to turn from a “non-criminal” to a “criminal” type. Once again, the power of the photographic image as an editorial device comes into play. Each stage of Oatman’s physical evolution can be seen as evidence of the latitude of identity formation for each of us, and is directly connected to the vulnerability of each of us to stereotyping. The color of our skin, the shape of our heads, the cast of our eyes, the size of our noses are all attributes that have been used to determine our potential social worth.

Oatman has repeatedly looked at the history of stereotyping and identity in his work. This project aptly reflects his ethical and artistic concerns.

His approach is in some ways the opposite of Jay Jaroslav’s. In both projects, the artists use themselves as part of the material of expression. But while Oatman changes his physical identity and thus projects various personas, Jaroslav keeps his physical identity and his own handwriting intact in creating thirty-one identities for himself, using government-issued documentation as his means of transformation.

Finally, at the request of my co-curator, Nicole Rafter, and Museum Director...
Marijo Dougherty, I have included two pieces of my own artwork in the exhibition. The first, *The History of Eugenics, Part I*, was done in 1994 as my first attempt to address some of the issues raised in the current exhibit. The painting is based on a chart by eighteenth century Dutch anatomist and artist Petrus Camper illustrating "the progression of skulls and facial expressions—from monkey, through Black, to the average European, and then to the Greek ideal-type." It was one of Camper’s attempts to make sense of human difference, and illustrates the conjunction of perceptions of aesthetic value, health and human worth. It also shows how documentary techniques can create an illusion of scientific validity.

The second piece, *Fragments of Research*, is the visual part of my curator’s statement. Over the past two years, I have been collecting images as part of my research for the current exhibit, and this piece consists of visual fragments from those two years. The method of framing I used is meant to convey a sense of weight to each fragment, corresponding to the weight of the theories in the history of criminology. Together, these fragments have combined to significantly impact societal views of and attitudes towards not only criminals, but also those whom we consider different.

We have come to generally accept that observers affect the observed, and that stated truths often bring with them a need for questioning. We live in a time of many more questions than answers, a time that is uncomfortable and often confusing. It is hard to live in a world without absolute definitions and in which we are reevaluating our belief systems. Many proponents of eugenics and of criminal typing and segregation were people of good intentions. It is my hope that this exhibit will help remind us that good intentions are not always insurance against unfortunate outcomes.

I am very grateful to the artists who have agreed to participate in *Searching the Criminal Body: Art/Science/Prejudice*. They have shown themselves to be generous and willing to be involved in an interdisciplinary examination of difficult issues, at a time in history when advances in DNA technology will continually open up similar questions to those raised by the pseudoscientific theories we have represented.

Similarly, the institutional and individual lenders to our exhibit have been most gracious, and have often gone out of their way to enable us to show precious and delicate historical artifacts. Many of the objects are being shown publicly for the first time. I want to especially thank private collector Grant Romer, whose exceptional collection from the history of phrenology forms the basis of our exhibit from that period. I cannot say enough to express my appreciation to Stanley B. Burns, M.D., who, with his wife, Sara Cleary-Burns, curated a selection of photographs from the remarkable Burns Archive (New York) that spans the entire history we are examining. Dr. Burns’ enthusiastic and generous participation has contributed immeasurably to the scope of our exhibition.

I also want to thank the director and staff of the University Art Museum. Director Marijo Dougherty has been a marvel of determination and commitment, producing an exhibit that stretched all the resources available to her. Sue Wood has been able to continually create order out of chaos, to the benefit of everyone concerned with the exhibit. Museum Secretary Joanne Lu’s ability to juggle at least 100 things at once continues to astound me. Wondrous Exhibition Designer Zheng Hu has been a joy to work with, absolutely inspiring for his creativity in finding solutions to difficult problems. Museum Preparator Jeffrey Wright-Sedam has been a rock, a solid base to lean on. Assistant to the Director Corinna Ripps has continually offered help.

Auxiliary programming organized by other agents both on campus and off has surpassed my wildest dreams.
My co-curator, criminologist Nicole Rafter, who initially conceived of this show as the Centennial Exhibit for Northeastern University in 1998, has been my right hand, the person without whom the exhibit would never have existed and whose support made it possible for me to take on its enormous challenge.
The idea that people can be born bad goes back at least as far as the Old Testament, which accounts for the transmission of original sin by relating the story of the fall of Adam and Eve. The Bible’s theological concept of original sin was translated into scientific terms during the first days of the American republic, when Dr. Benjamin Rush, a signer of the Declaration of Independence, proposed a biological explanation for the behavior of people who seemed unable to obey the law.

The concept of inherent criminality has evolved through many stages since Benjamin Rush’s day. This exhibit asks how proponents of the various biological explanations of criminality presented their theories and persuaded audiences of those theories’ validity.

PHRENOLOGY: ca. 1800-1870

The first systematic efforts to identify biological causes of crime were made as part of the broader science of phrenology, an approach to understanding human behavior that is usually traced back to the work of Franz Joseph Gall (d. 1828), an Austrian physician. According to Gall and other phrenologists, each of our mental abilities is located in a separate part of the brain and functions independently, in relative isolation from the others. One of the brain’s “faculties” or “organs” can be normal, while another lies dormant or atrophies.

Phrenologists differed over the number and names of the faculties but agreed that crime results when faculties such as acquisitiveness and combativeness become disordered. Because they were unable to study the brain directly, phrenologists drew conclusions about it from the contours of the skull. That is, they assumed that the development of the brain’s various faculties or organs is reflected in the skull’s bumps and hollows. (Thus critics derided phrenology as “bumpology”.)

Phrenology contributed powerfully to nineteenth-century thinking about criminality as a mental illness. Championed most strongly by physicians, phrenology encouraged articulation of the so-called medical model of criminality, which interprets criminal behavior as a sickness and hence properly part of medicine’s jurisdiction. Phrenology supported the belief that criminals, because sick, are not responsi-

ble for their behavior, a belief that became the basis for the legal defense of insanity. Additionally, phrenology provided a biological (and sometimes hereditarian) explanation for crime. The immensely popular phrenologist Johann Gaspar Spurzheim, for example, argued that criminality can be inherited—and that through reproductive controls it can be prevented in the next generation.

Benjamin Rush, the American patriot and physician, foreshadowed phrenology in a 1786 speech on “The Influence of Physical Causes upon the Moral Faculty.” In this and later writings, Rush attributed “innate moral depravity”—by which he meant uncontrollable criminality—to “defective organization in those parts of the body, which are occupied by the moral faculties of the mind.” Moral depravity, Rush argued, is similar to a physical disease, and those who suffer from it are “very properly...subjects of medicine.” But Rush did not argue that moral depravity is usually inherited. Rather, he believed that most criminalistic people induce their own depravity through gluttony, habitual drunkenness, and other behaviors that damage the moral faculties.
Phrenology peaked about 1850, but it continued to attract adherents throughout the nineteenth-century. Moreover, the phrenological view that people can induce criminal behavior through excessive eating, drinking, and sexual activity led directly to degeneration theory, the next stage in the development of biological theories of crime.

DEGENERATION THEORY: ca. 1870-1910

The late nineteenth-century physicians and social scientists who studied human degeneration taught that individuals can devolve over the course of a life span. Self-abuse and excess lead to degeneration, a weakened physical condition that in turn weakens one’s moral capacity and thus leads to crime and other social problems. However, by obeying the laws of good health and morality, even degenerates can reverse their downward slide and begin to regenerate physically and ethically.

Working before the discovery of genes, degenerationists attributed heredity to “the germ plasm,” a substance that they thought transmitted certain traits through the generations. Weakened germ plasm, in the degenerationists’ view, is the fundamental cause of most social problems. According to this way of thinking, a criminal grandfather and sexually promiscuous grandmother—both obviously carriers of unhealthy germ plasm—might produce an insane son and alcoholic daughter, whose offspring, in turn, might bear children who are “feebleminded” (mentally retarded), thievish, or “pauperized” (dependent on welfare). In the degenerationists’ view, the manifestations of degenerate germ plasm are interchangeable.

To study degeneration scientifically, researchers conducted genealogical research on “bad” families. This method originated with “The Jukes” (1877), Richard Dugdale’s famous study of a rural clan that, over seven generations, produced 1,200 bastards, beggars, murderers, prostitutes, thieves, and syphilitics.

The findings of bad-family research alarmed policymakers, who concluded that degeneration could wreak havoc in generations to come. The message was not entirely gloomy, however, because degenerationists did not view inheritance as fixed and immutable. If degenerates could be persuaded (or forced) to lead more upright
been advocated for centuries, but they did not become the basis for an organized social movement until after 1883, when the Englishman Sir Francis Galton coined the term "eugenics" to refer to "the science of improving stock" through selective matings. 5

Although Lombroso did not draw eugenic conclusions from criminal anthropology, many of his American followers did. By the end of the nineteenth-century, policymakers were calling for sterilization or lifetime institutionalization of "born" criminals to prevent their reproduction. But by this time it was clear that many criminals did not exhibit the physical abnormalities predicted by criminal anthropology. The problem became one of finding a simple and sure method of distinguishing "born" criminals from offenders who merely fell into crime through circumstance.

FEEBLEMINDEDNESS THEORY: ca. 1905-1920 and beyond

An apparent solution to the problem of identifying "born" criminals arrived about 1910, with the introduction of Binet's method of intelligence testing. Even before this, however, American eugenicists had begun advancing a new biological theory according to which the worst or born criminals are feebleminded (mentally retarded) and "the feebleminded" (persons with mental retardation) are by nature criminalistic.

Feeblemindedness theory was prompted by developments in genetics. In 1900, scientists rediscovered the laws of inheritance that Gregor Mendel, an Austrian monk, had formulated through experimentation with garden peas. And early in the twentieth-century, scientists also began to reject the idea that acquired characteristics can be inherited, replacing it with the new view that chromosomal germ cells (what today we call genes) determine heredity. Applying Mendel's rules to human inheritance, and assuming that feeblemindedness was a single, inherited trait, eugenicists reasoned that if they could prevent feebleminded people from reproducing, they would be able to rid the country of feeblemindedness and crime in a few generations.

One of the foremost American proponents of this new theory was the eugen-
cist Henry H. Goddard, a psychologist at the New Jersey Training School for Feebleminded Boys and Girls. In 1908, during a European tour, Goddard learned of a method of measuring intelligence with pencil-and-paper tests that was being pioneered by the French psychologist Alfred Binet. Quickly translating Binet’s tests and applying them, without standardization, in institutions for juvenile delinquents, Goddard found that most law-breakers tested at or below the “mental age” of twelve, which he immediately identified as the upper limit of feeblemindedness.

Goddard’s apparently definitive evidence that what ails criminals is weak intelligence was confirmed by other psychologists who administered intelligence tests in prisons and reformatories. At the same time, officials at institutions for the feebleminded proclaimed that nearly all of their charges were inclined to criminal behavior. The feeblemindedness theory of crime seemed to have been scientifically verified.

One result of this theory was a rapid expansion of the system of training schools for the feebleminded and their transformation into custodial institutions where people with mental retardation could be held for life. Another result was the enactment in several states of “defective delinquent” laws that enabled authorities to hold accused and convicted offenders who seemed feebleminded for up-to-life terms, again for eugenic purposes.

Advances in genetics and mental testing began undermining the feeblemindedness theory of crime about 1915. Nevertheless, eugenicists continued endorsing it for many years. For instance, in 1934 the criminologists Sheldon and Eleanor Glueck reported that most inmates of the Massachusetts reformatory for women were mentally defective. They recommended that such women be held for life, irrespective of their crimes.

MULTIPLE AND DIVERSE BIOLOGICAL THEORIES: ca. 1930-2000

Since the heyday of feeblemindedness theory, scientists have proposed a range of biological explanations of crime, some incorporating themes of the past, others striking out in new directions.
About 1915, some psychiatrists began translating the psychological concept of feeblemindedness into their own theory of psychopathy. They portrayed the psychopath as "constitutionally inferior" but not necessarily feebleminded. Moreover, although many of these theorists sympathized with eugenics, few claimed that psychopathy per se is inherited.

More in tune with earlier traditions was The American Criminal (1959), an anthropological study by Harvard professor Ernest A. Hooton that called for eugenic control of offenders. A companion volume, Crime and the Man (1939), examined the anthropological characteristics of criminals by race and ethnicity, closing with a cartoon (sketched by Hooton himself) of a policeman hauling a criminal off to a prison labeled "Birth Control Clinic."

50.

Cast Human Brain, Negro, ca. 1939
Wax
Culpe Collection, National Museum of Health and Medicine, Armed Forces Institute of Pathology

51.

B I OLOGICAL THEORIES OF CRIME: A HISTORICAL OVERVIEW

Inspired by Hooton, in the 1940s Harvard psychologist William H. Sheldon launched the field of "constitutional psychology," an attempt to correlate criminal tendencies with body types. Like Hooton, Sheldon was a eugenicist. His self-described aim was to make "a direct attack on our most deadly enemy—careless reproduction."

Nazi efforts to eliminate "degenerates" made eugenics disreputable. However, research continues on biological factors in crime, and when it purports to identify factors that are genetic, it has distinctly eugenic implications. In The Bell Curve (1994), for instance, Richard Herrnstein and Charles Murray argue that "IQ is substantially heritable" and that low IQ scores are strongly associated with criminality.

Some late twentieth-century theorists have speculated about links between criminal behavior and brain anomalies, while others have attributed criminality to abnormalities of the endocrine system. Hormones are indicted by PMS (pre-menstrual syndrome) theorists, who posit a correlation between menstruation and violence in women. For a while, XYY theorists claimed to have established an association between men with an extra Y chromosome and violent behavior. Recently, crime has been tied to deficits in levels of the neurotransmitter serotonin and to unusually small amounts of gray matter in the brain. Returning to Richard Dugdale's genealogical method, some scientists are again studying families for histories of violence and other psychopathologies.

As in the past, late twentieth-century biological theories of crime have tended to picture criminality as a sort of disease or physical abnormality. Today's theories are less deterministic than their predecessors, however; they speak of probabilities and of people who are "genetically at risk" rather than claiming that all people with a certain trait will become offenders. And they are more likely than earlier theories to recognize the effects of interactions between people and their environments.

Biological theories offer just one type of explanation of crime; many other theories explain criminal behavior in social terms. In this exhibit, we focus solely on biological theories, concentrating on their visual strategies. This history of the sciences of criminal bodies is designed to encourage viewers to decode and analyze the rhetorical imagery of those sciences and to ponder assumptions about the bound-
aries between science and art.

1. At about the same time, the first French psychiatrists embarked on similar work.

2. This particular quotation is from a second essay by Rush, "Of Derangement in the Moral Faculties," in Benjamin Rush, Medical Inquiries and Observations, upon the Diseases of the Mind (Philadelphia: Kimber and Richardson, 1812): 360.


**Mécanisme de la Physionomie Humaine**, 1862
Benjamin-Guillaume Duchenne de Boulogne

- Book pages: 9 x 6 inches each
- Photograph: 5 1/4 x 4 1/4 inches
- Head Portraits #29-38 and #49-57
- Pamphlet Cover with La Tete de L'Assassin Dumollard (Decapitated in 1862)
- Photo of death mask. 2 x 2 inches
- Phrenology Chart of Head of French Assassin Dumollard, 1865
  - Print. 15 x 10 1/2 inches
- Phrenology: Examples of Good Personages
  - Twelve photographs on cards. 4 x 2 1/2 inches each
  - Czar Alexander II of Russia (1818-1881)
  - Governor John A. Andrews (1818-1867)
  - Otto von Bismark (1815-1898)
  - John Bright (1811-1889)
  - W. E. Gladstone (1809-1898)
  - Franz Josef Liszt (1811-1886)
  - James Russell Lowell (1819-1891)
  - Carlotta, Empress of Mexico (1840-1927)
  - The Prince of Wales (1841-1910), (the future King Edward VII; 1901-1910) and his sister Princess Alice (1843-1878)
  - Count Cavour (1810-1861)
  - Fannie Davenport (1850-1898)
  - Thomas Carlyle (1795-1881)
- Nine Representatives of Native Peoples, the Aht and Quakenit Natun (British Columbia, Vancouver Island), 1880
  - Albumen photographs on card stock. 4 x 2 1/4 inches each
- Prince Roland Bonaparte: Measuring Laplanders, Excursion En Laponie, 1886
  - Digital copy print. 6 x 8 1/2 inches
- Laplander Female (Deyaratik Jolfin), Front and Side View Photographs by Prince Roland Bonaparte, 1886
  - Book page. 12 x 17 1/2 inches (sheet size)
- English Ethnographic Image of Indigenous Female with Huxley Photometric Ruler, 1890
  - Digital copy print. 7 x 4 1/2 inches
- Indigenous People on Exhibition (Human Zoo), 1894
  - Six postcards. 3 1/2 x 5 1/2 inches each
- Fête Foreine Museum–African Mother and Child on Display, 1901
  - Photo postcard. 3 1/2 x 5 1/2 inches
- A Mangayume and His Hut, Negrito Village, Philippine Reservation, Louisiana Purchase Exposition, St. Louis, Missouri, 1904
  - Stereocard. 3 1/4 x 7 inches
- Pignies from the Congo, Africa, and Hats (Men whirling sticks to make fire). World’s Fair, St. Louis, Missouri, 1904, Stereocard. 3 1/4 x 7 inches
- Dog-eating Igorrotes Dancing in Native Costumes, Philippine Reservation, Louisiana Purchase Exposition, St. Louis, Missouri, 1904
  - Stereocard. 3 1/4 x 7 inches
- Ethnology Study of Egyptians by Ernest Chaunte, Photos of Bedouins, 1904
  - Book page. 14 1/2 x 11 inches
- The Prince of Wales (1841-1910), (the future King Edward VII; 1901-1910) and his sister Princess Alice (1843-1878)
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- Ethnology Study of Egyptians by Ernest Chaunte, Photos of Bedouins, 1904
  - Book page. 14 1/2 x 11 inches
- Specimens Of Composite Portraiture by Francis Galton, 1878
  - Photograph of Title Page.
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<td>Early United States Government Research Project, Composité Skull Photography, 1884</td>
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<td>Digital copy print. 7 x 5 inches</td>
<td>Tableau des Nuances de l’Iris Humain, de M. Alphonse Bertillon, 1895</td>
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<td>Washington Matthew’s Cranial Capacity Studies with Water, 1884</td>
<td>Book page. 9 ¼ x 25 inches</td>
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<td>Digital copy print. 8 ½ x 6 ½ inches</td>
<td>Bertillon Series of Photographs of Types of Ears, Noses, Chins, Faces, 1895</td>
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<td>Bertillon photographs and measurements of accused criminal Sam Greenberg from the Police Department City of New York, 1905</td>
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<td>Digital copy print. 7 x 5 ¼ inches</td>
<td>Bertillon Photo ID cards, 1905. Joseph Farrese &amp; Wm Bickelman</td>
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<td>Conrad Ringer, Craniographie, 1885. From Eine Exacte Method der Craniographie. Book page, XII. 9 x 7 ¼ inches</td>
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<td>Lacassagne Tattoo Photograph, Man with Clock Tattooed about His Genitals, 1891</td>
<td>Personal Bertillon Instruction Book Page with Bertillon photo of M. Olhahd, 1912</td>
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<td>Photographs of Tattoos of Four Accused French Criminals, 1891</td>
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<td>Russian Female Offenders from The Female Offender by Cesare Lombroso, 1895</td>
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<td>Digital copy print. 6 x 9 inches (image)</td>
<td>Bertillon Charts on How to Properly Photograph a Subject, 1885</td>
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New York City Police ID Photos #38374 and #36852, 1945
4 x 6 ½ inches each

New York City Police ID Photos #46475, 1949
6 ½ x 7 ½ inches

New York City Police ID Photos #54194, 10/15/53
6 ½ x 4 ½ inches

5 x 7 ¼ inches

Wanted by FBI, Carlos Alberto Torres and wife Marie Haydee Torres, ca. 1977
8 x 8 inches

Czarist Identification Cards—Four Jewish Students with Czarist Wax Seals and ID Information, 1910–1914
4 x 2 ½ inches each

Heads and Body Parts for Study at Nazi’s Lindenberg University in Cologne, 1945
Photograph. 8 ½ x 11 inches

© Stanley B. Burns, M.D.
All digital copy prints by Elizabeth A. Burns
PHYSIOGNOMY
John Caspar Lavater
Essays on Physiognomy
Five Volumes
London, 1789-98
Syracuse University Library, Department of Special Collections

PHRENOLOGY: ca. 1800-1870


Fowlers and Wells Phrenological Bust, Revealed Brain, ca. 1835. Plaster, pigment. 11 ¾ x 5 ½ x 4 inches Collection of New York State Historical Association, Farmers’ Museum, Inc., Cooperstown, New York

Phrenological Chart, ca. 1908. Lithograph on tin, pigment. 19 ¾ x 15 ⅞ inches. Collection of New York State Historical Association, Farmers’ Museum, Inc., Cooperstown, New York

Phrenological Head with Fowlers and Wells Chart on Back, ca. 1850-1900. Plaster with paper. 5 ¼ x 2 ¾ x 3 ½ inches. Collection of the New York State Museum

Phrenological Skull (shrinhmashed), nd. Bone. 6 x 5 ½ x 7 inches (irreg.) Collection of Grant Romer

Skull with Sinus Preparations (without mandible), nd. Bone. 5 ½ x 6 x 7 inches. Collection of Grant Romer

Phrenological Bust, ca. 1850. Porcelain. 11 x 6 x 7 inches (irreg.) Collection of Grant Romer

Phrenological Bust (scored and tinted), ca. 1820 (English). Plaster. 10 x 4 ½ x 5 ¾ inches. Collection of Grant Romer

Phrenological Bust, ca. 1830 (English). Ivory. 6 ½ x 3 x 3 inches. Collection of Grant Romer

Carte de Visite of Lorenzo Fowler, ca. 1870. Albumen print. 2 ½ x 4 inches. Collection of Grant Romer

Image of a Phrenological Reading in Progress, 1897.

Phrenological Reading, nd. Postcard. 5 ½ x 3 ½ inches. Collection of Grant Romer

Phrenological Character Reading of H. C. Demming by Nelson Sizer, 1866. Notebook. 8 ¼ x 5 ½ inches. Collection of Grant Romer

Phrenological Character Reading of Master Macello Hutchinsin by David Butler, 1857. Notebook. 9 ¼ x 7 ½ inches. Collection of Grant Romer

Phrenological Head with Fowlers and Wells Readings (paper strip), nd. Plaster. 6 x 11 ¼ x 7 inches. Collection of the Smithsonian National Museum of American History

The Mastin Murals
A series of panoramic murals by unidentified artists commissioned by George Mastin, a traveling “Bible Spiritualist.” The murals draw on principles of phrenology. Collection of New York State Historical Association, Farmers’ Museum, Inc., Cooperstown, New York

Van Ness House, ca. 1848. Oil on bed ticking. 6 feet 11 inches x 8 feet 9 inches

Van Ness Family after Attack, ca. 1848. Oil on bed ticking. 8 feet 9 inches x 7 feet

EXHIBITION CHECKLIST

Stereograph albumen print. 3 ½ x 7 inches. Collection of Grant Romer

Portrait of Franz Joseph Gall, ca. 1830. Lithograph. 22 ½ x 19 inches. Collection of Grant Romer

Portrait of Johann Spurzheim, ca. 1830. Lithograph. 14 x 11 inches. Collection of Grant Romer

Devil Doing Phrenological Reading of Children’s Heads, nd. Lithograph. 14 x 12 inches. Collection of Grant Romer

Phrenological Skulls, nd. Lithograph. 18 ½ x 15 ¼ inches. Collection of Grant Romer

Phrenological Skulls, nd. Engraving. 18 ½ x 16 inches. Collection of Grant Romer

The Relation of the Skull and Brain to Crime. W. Norwood East, M.D. London: Oliver & Boyd, 1928. Informational pamphlet. 10 x 7 ½ inches. Collection of Grant Romer

Phrenological Journal of Science and Health. New York: Fowlers & Wells, August 1882. 9 ½ x 6 ½ inches. Collection of Grant Romer


Phrenological Journal and Packard’s Monthly. New York: Samuel R. Wells, September, 1870. 9 ¾ x 6 ½ inches. Collection of Grant Romer

Phrenological Reading, nd. Postcard. 5 ½ x 3 ½ inches. Collection of Grant Romer

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Van Ness House, ca. 1848. Oil on bed ticking. 6 feet 11 inches x 8 feet 9 inches

Van Ness Family after Attack, ca. 1848. Oil on bed ticking. 8 feet 9 inches x 7 feet
Fremont Stabbing Child, ca. 1848
Oil on bed ticking. 7 feet x 8 feet 11 inches

Hanging Freeman, ca. 1848
Oil on bed ticking. 7 feet 6 inches x 8 feet 6 inches

DEGENERATION THEORY: ca. 1870-1910


Collection of New York Academy of Medicine


Collection of the University Libraries, University at Albany

Health and Character With Directions for Their Improvement. Joseph Sims. New York: D.M. Bennett, 1879

Collection of New York Academy of Medicine

Copy Print of Composite Photo of Eight Cases of General Peresis. William Noyes. Boston: November 1867
Photograph: 5 ½ x 4 ½ inches. Image: 4 ½ x 5 inches oval

Collection of New York Academy of Medicine


Collection of the University Libraries, University at Albany


Collection of New York Academy of Medicine


Collection of the University Libraries, University at Albany

CRIMINAL ANTHROPOLOGY: ca. 1880-1910


Collection of New York Academy of Medicine


New York: DaCapo Press

Collection of the University Libraries, University at Albany


Collection of the University Libraries, University at Albany


Collection of the University Libraries, University at Albany

Anthropometric Devices for Measuring the Skull, nd.

Collection of the Mütter Museum, College of Physicians of Philadelphia

RELATED TO CRIMINAL ANTHROPOLOGY

Copy print of photograph of The Wilder Brain. Collection, Cornell University

Sepia copy print. 9 ¼ x 15 inches each. Division of Rare & Manuscript Collections, Cornell University Library

Skull of Mirju Aslan. Romanian child-murderer, executed, age 18.


Alphonse Bertillon’s Instructions for Taking Anthropometric Devices for Measuring the Skull. nd.

Collection of Grant Romer

FEEMBLEMINDEDNESS THEORY: ca. 1905-1920 AND BEYOND


Collection of the University Libraries, University at Albany


Collection of New York Academy of Medicine


Collection of the University Libraries, University at Albany


Collection of the University Libraries, University at Albany

University at Albany

Bertillon ID Card with Envelope, City of New York Police Department, ca. 1905

Photo. 2 x 5 ½ inches; envelope, 5 x 11 inches. Collection of Grant Romer

Two Police Department ID Photos Bertillon Style, ca. 1905, 5 ½ x 5 ½ inches each

Collection of Grant Romer

Bertillon ID Card and Fingerprints, City of New York Police Department, ca. 1905

3 ½ x 5 ½ inches

Collection of Grant Romer

EXHIBITION CHECKLIST

University at Albany

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Collection of the University Libraries, University at Albany


Collection of New York Academy of Medicine


Collection of the University Libraries, University at Albany


Collection of the University Libraries, University at Albany

Letchworth Village, New York, 1952 Photographs by Margaret Bourke-White Margaret Bourke-White Papers, Syracuse University Library, Department of Special Collections

Girls Swinging Gelatin silver print. 9 x 13 inches
Girls in Classroom Gelatin silver print. 9 x 13 inches
Tying Shoes Gelatin silver print. 9 x 13 inches
Boys Feeding Pigs Gelatin silver print. 9 x 13 inches
Men with Hoes Gelatin silver print. 9 x 13 inches
Women Folding Shirts Gelatin silver print. 9 x 13 inches
Boys Digging Gelatin silver print. 9 x 13 inches
Children Playing Gelatin silver print. 9 x 13 inches
Bundles of Clothing Gelatin silver print. 9 x 13 inches
Group of Children Gelatin silver print. 9 x 13 inches

MULTIPLE AND DIVERSE BIOLOGICAL THEORIES: ca. 1930-2000

Cast Human Brain, Negro, ca. 1939 Wax
Crile Collection, National Museum of Health and Medicine, Armed Forces Institute of Pathology

Cast Human Heart, Caucasian, Criminal, ca. 1939 Wax
Crile Collection, National Museum of Health and Medicine, Armed Forces Institute of Pathology

Cast Human Brain, Caucasian, Criminal, ca. 1939 Wax
Crile Collection, National Museum of Health and Medicine, Armed Forces Institute of Pathology

Steel Compass Style Calipers, Anthropometry; date and country of origin unknown Collection of the National Museum of Health and Medicine, Armed Forces Institute of Pathology

The New Image of Heredity
Model of Double Helix Mixed media Collection of the Department of Biological Sciences, University at Albany, SUNY

CONTEMPORARY ART
Unless noted otherwise, the works belong to the artists.

Michael Braunwell
Cargo No. (150-177), 2000 Graphite, ink, tea and natural resin on paper. 27 ½ x 19 ½ inches Private Collection

Cargo No. (339-392), 2000 Graphite, ink and tea on paper. 41 x 35 ½ inches
Private Collection
Cargo No. (526-574), 2000
Graphite, ink, tea, oil stick and collage on paper. 40 1/2 x 35 1/2 inches
Private Collection
Cargo No. (582-749), 2000
Graphite, ink, tea and natural resin on paper. 41 x 33 1/2 inches
Private Collection
Cargo No. (113-140), 1998
Graphite, ink, tea and natural resin on paper. 27 1/2 x 19 1/2 inches
Private Collection

Susan Erony
Fragments of Research, 2000
Mixed media on foam. 22 pieces, variable sizes

The History of Eugenics, Part I, 1994
Acrylic and pastel on canvas. 50 x 68 inches

Danny Goodwin
Alain, 2000
Lightjet Digital C-print. 36 x 75 inches
Danny, 2000
Lightjet Digital C-print. 36 x 75 inches
David, 2000
Lightjet Digital C-print. 36 x 75 inches

Kathleen, 2000
Lightjet Digital C-print. 36 x 75 inches

Homer Jackson
Commemorative Plaque Series, 1995
Installation of eleven wood and engraved metal plaques. 7 x 9 inches each

SEARCHING THE CRIMINAL BODY: ART/SCIENCE/PREJUDICE

Devil Doing Phrenological Reading of Children’s Heads, nd.
Lithograph. 14 x 12 inches
Collection of Grant Romer
Advisory Committee for the Exhibition

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Mary Jane Brustman, University Libraries
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