

a key issue which became prominent in the displays in Czechoslovak national pavilions, as I will mention a bit later.⁶²

However, I also need to point out that eugenics was not accepted in Czechoslovakia unilaterally and it found many critics. G. K. Chesterton's critique *Eugenics and Other Evils* on the dangers of eugenic theories from 1922 was translated into Czech in 1928.⁶³ Already in 1918, the philosopher and biologist Emanuel Rádl (1873–1942) wrote *Rasové teorie a národ* (Racial Theories and the Nation) as a warning against racial politics in Germany and its relationship to modern-day German nationalism.⁶⁴ In the mid-1930s, many others disassociated themselves from eugenics interpreted as racial hygiene and from focusing on the superiority of specific ethnic groups based on biological differences. The psychologist and biologist Josef Meisner, for instance, published the book *Rasismus hrozí kultuře* (Racism Threatens Culture) in 1934, in which he advised against the misapplication of eugenics. The scepticism, however, was not a rejection of eugenics. Rather, it was a turn away from the German understanding of eugenics as supremacy of one race over others to a more careful attention to the selectiveness of desired traits and to a focus on hereditary qualities which had the potential to improve the nation.

Race and ethnicity displays

Visualization of the ideas that first took place at international congresses and smaller exhibitions, limited primarily to specialists, quickly transferred to the widely accessible world's fairs. I will leave aside the context of colonial exhibitions like the British Empire Exhibition in London in 1924–25 or the Colonial Exhibition in Paris in 1931 because Czechoslovakia did not take an official part in them. It did participate in The Century of Progress in 1933, though, where eugenic ideas infiltrated many instances of the fair. A keen proclamation of the organizers' belief in the ability of science to enable progress, to offer a better future and to overcome global depression, meant the fair was to "demonstrate the indebtedness of industry to pure science, the beneficent results of invention

62 E.g., Artur Brožek et al., *Rovnocennost evropských plemen a cesty k jejich ušlechťování* (Prague: Akademie věd, 1934). Cf. also Milan Ducháček et al., *Za rovnocennost*.

63 G. K. Chesterton, *Eugenika a jiné žla* (Prague: Ladislav Kuncíř, 1928).

64 Emanuel Rádl, *Rasové teorie a národ* (Prague: Kočí, 1918).

Since world's fairs had already become known as the world's universities and effective educational venues, this kind of information could be taken at face value by visitors.⁶⁹ The way the data was presented to visitors was also crucial and in this sense typography and graphic design played a crucial role in successfully conveying the intended message.

In the context of world's fairs, communication of complex information by graphics has had a long history. One of the earliest examples of the use of graphic design to visualize ethnic issues was produced by W.E.B. DuBois in his exhibit for the Parisian Exposition Universelle in 1900. DuBois (1868–1963) was an African American historian and activist who was tasked to come up with a tangible, contextualized method of showing why the African diaspora in America had been held back.⁷⁰ “The Exhibit of American Negroes” consisted of photographs from the life of the community in the USA, accompanied by visualized sociological data in graphs and diagrams with vibrant colors, which turned complex information into visually appealing and comprehensive data sets. In the history of world's fairs, DuBois's images of the emancipation of the American blacks are, however, exceptions. In the USA as well as in Europe, world's fairs were very much initiated, constructed and populated by white Europeans and the Anglo-Americans who put themselves in the position of driving the progress, industrialization and modernity on display.⁷¹

Thirty years later, white supremacy in many respects still ruled world's fairs and its surroundings. In Chicago, the large Field Museum, for instance, located at the northern end of the grounds and focused on natural history, opened a new exhibit in 1933 entitled *The Races of Mankind*. It consisted of a series of 104 bronze sculptures of different “racial types” from around the world were created by the sculptress Malvina Hoffman (1885–1966), who was commissioned by Stanley Field (1875–1964), a Chicago businessman and banker, and the president of the Field Museum at the time.⁷²

69 Rydell, *All the World's a Fair*, 23, referring to, e.g., “The World's Columbian Exposition,” *World's Columbian Illustrated* 1 (February 1891): 2.

70 Britt Rusert and Whitney Battle-Baptiste, *W. E. B. DuBois' Data Portraits* (Princeton Architectural Press, 2018).

71 Rusert and Whitney-Baptiste, *W. E. B. DuBois' Data Portraits*, 19.

72 Linda Nochlin, “Malvina Hoffman: A Life in Sculpture,” *Arts Magazine* (Nov.1984): 106–110; P. H. Decoteau, “Malvina Hoffman and the ‘Races of Mankind,’” *Art Journal* (Fall 1989/Winter 1990): 7–12; Jeff Rosen, “Of Monsters and Fossils: The Making of Racial Difference in Malvina Hoffman's Hall of the Races of Mankind,” *History and Anthropology* 12, no.2 (2001): 101–158; Gregory Foster-Rice, “The Visuality of Race: ‘The Old Americans,’ ‘The New Negro’ and American Art, c. 1925” PhD dissertation, The Northwestern University (2003); Linda Kim, “Malvina Hoffman's Races of Mankind and the Materiality of Race in Early Twentieth-Century Sculpture and Photography,” PhD dissertation, University of California, Berkeley (2006); Marianne Kinkel, *Races of Mankind: The*

The title could be seen as a nod to the 1915 exhibit, the Science of Man, at San Diego world's fair where Hrdlička's chart "The Races of Man" was included. In 1933, Hoffman contributed 106 facial casts of people's types to the San Diego exhibit.⁷³ Her sculptures of full-size bodies and busts made very clear divisions of racial categories split into three main groups: the white, the negro and the mongoloid "racial stock." They included examples of a Native American, Japanese man, Sudanese or Inuit woman as well as the so-called Nordic type. The latter was an example of a "man of the white stock," using the terminology of the time. The model for the Nordic type as ideal representation of the white race was an Italian professional bodybuilder and dancer living in Brooklyn.⁷⁴ [fig. 56] Based on a classical statue, the young, muscular man was naked with his arms raised in a gesture that would be replicated in many different body representations around the fair that I will discuss shortly.

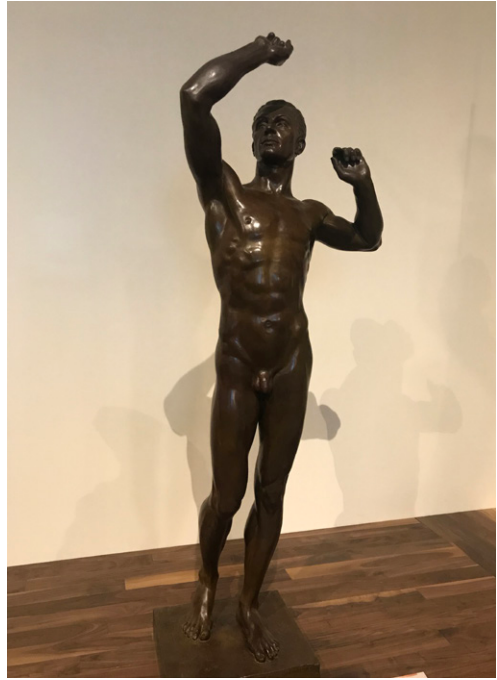


Fig. 56. Malvina Hoffman, Tony Sansone, A Man from New York (The Nordic Type).

As it formed a part of the visualization of races at the Century of Progress, the sculptural group requires a bit more consideration. The original aim of "The Races of Mankind" was to show human progress with the white race as the pinnacle, supplemented by the wish to capture the "primitive man," disappearing due to progress, in a permanent medium of bronze sculpture.⁷⁵ Hoffman created the sculptures based on her research in the field and collaboration with anthropologists. This included taking anthropomorphic measurements of differ-

Sculptures of Malvina Hoffman (Urbana, IL: University of Illinois Press, 2011); Rebecca Peabody, "Race and Literary Sculpture in Malvina Hoffman's 'Heads and Tales,'" *Getty Research Journal*, no. 5 (2013): 119–132.

⁷³ Bokovoy, *San Diego*, 96.

⁷⁴ Teslow, *Constructing Race*, 78.

⁷⁵ Laufer, "Hall of the Races of Mankind," 1931, p. 3 quoted in Teslow, *Constructing Race*, 84.

ent physical features of her models, like height or skull size and occasionally, she used photographs as her inspiration or additional source. Photography was significant for anthropology, ethnography and fine art as it was crucial for the eugenics movement. As the means of depicting human physiognomy and illustrating differences between various types, it could serve as proof of superiority or inferiority and manipulated accordingly.⁷⁶ The medium was also more efficient than sculpture in many respects. It was believed as more accurate, objective, methodologically linked to scientific naturalism, and transportable. Moreover, the images could function as or be mistaken for the reality itself.⁷⁷

Hoffman is thus a fitting example of the way racism appeared in the work of some artists in the name of science, such as anthropology or eugenics. Her rendition of the various types sometimes showed them with iconic attributes that may be seen as typical of them—the individuals would hold tools, wear jewelry or have culture-specific hairstyles. As such, they used both anthropological and ethnographic approaches to visualizing racial types in a combination of the physical features with often stereotyped cultural and social manifestations.

Visualizing race and humanity

Payment of attention to the human body, its features, traits and functions was another common denominator of the Century of Progress fair, albeit not publicly advertised. It deserves further attention because anthropology, social sciences, medicine and genetics exhibits visualized race and racial differences in the name of science, while the visual arts contributed to such practice by figurative depictions around the grounds. It was especially sculptures that depicted the idealized human body in its classical form; they appeared on pylons of the Hall of Social Science, the courts of the Hall of Science, and as reliefs on buildings like the Radio and Communications or Electrical Buildings. The naked figures here were stylized to recall Art Deco's interest in historic artistic precedents and their whiteness was detectable not only in the material but also in their physical features; they represented the ideal people.

More futuristic was a large sculptural group in white bronze at the entrance to the Hall of Science by another sculptress Louise Lentz Woodruff (1893–1966). De-

76 David Green, "Veins of Resemblance: Photography and Eugenics" in *Photography/Politics: Two*, eds. Patricia Holland, Jo Spence and Simon Watney (London: Comedia, 1986), 9–21.

77 Green, "Veins of Resemblance," 4.