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.

scribed as "modern in tone," the fountain was referred to as "Science Leading Youth" or "Science Advancing Mankind" [fig. 57]. It depicted a larger-than-life, robotlike figure that bent forward, leading two people. The woman and man have Egyptian clothing and hairstyles, suggesting the origins of science in the ancient world. They were walking forward led by science represented by the technological and futuristic robotic marvel. The advancement of humanity, its forward-looking progress, was brought by a robot in a male form.[78]

Fig. 57. Louise Lentz Woodruff, *Science Leading the Youth*, 1933.

Another popular scientific visualization at the fair that conformed to the emphasis on improvement of the human and humanity was the "Transparent Man" in the Hall of Science. The six feet tall glass figure of a man with raised arms was made by "German experts,"[79] and supplied by the Deutsches Hygiene Museum in Dresden.[80] In terms of formal appearance, the figure evoked similar visual renditions of the idealized human body found at the time. Woodruff's sculpture, for instance, also featured an upward movement of the raised arms in an act of worshipping the sun. Malvina Hoffman's Nordic type to an

78 Cheryl Ganz reflects American identification of science and technology with masculinity in Cheryl Ganz, "Science Advancing Mankind" Technology and Culture, Oct., 2000, Vol. 41, No. 4 (Oct., 2000): 783–787.

79 "The Story of Medicine," *Official Guide: Book of the Fair, 1933* (Chicago: A Century of Progress Administration Building, 1933), 39.

80 Eric McLeary and Elizabeth Toon, "'Here Man learns about Himself': Visual Education and the Rise and Fall of the American Museum of Health," *American Journal of Public Health* (July 2012): 27–36, doi.org/10.2105/AJPH.2011.300560; cf. also Klaus Vogel, "The Transparent Man—Some Comments on the History of a Symbol," 31–61, in *Manifesting Medicine: Bodies and Machines*, eds. by Robert Bud, Bernard Finn, and Helmuth Trischler (Amsterdam: Harwood Academic Publishers, 1999).

extent replicated the same posture that emphasized the muscular body with hands in the air.

"Transparent Man" was an explanation of the physical composition and genetics that affected individuals. It demonstrated the processes happening inside the body and how "cells combined from parents unite to create a new person."[81] The figure was accompanied by photographs, charts, moving models and show mechanisms of speech and thought and was located among exhibits from other countries, like France, Germany, Italy, and Austria.

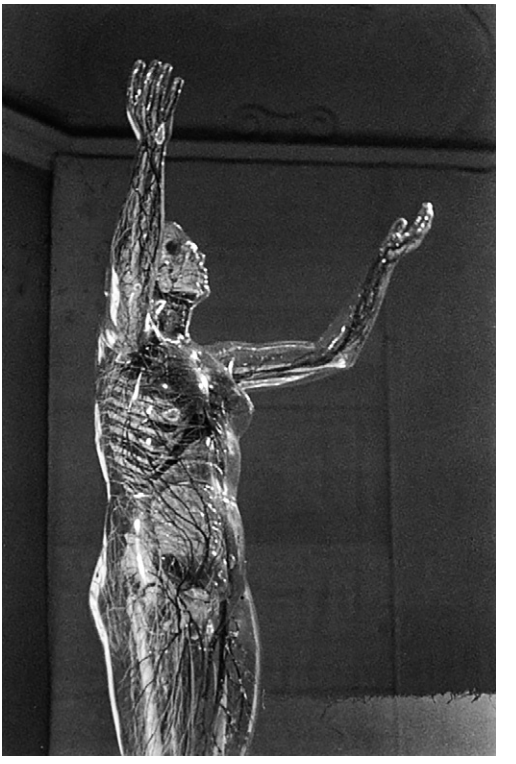

Fig.58. The Transparent Woman in the Museum of Hygiene, Dresden, 1947.

For its ability to visually communicate the complex biological processes in the human body, "Transparent Man" was used in further displays which included eugenics exhibits. Other copies were made in Germany, one in 1936 for the Stockholm exhibition on mothers and children which became a popular exhibit a year later in Paris.[82] In 1936, "Transparent Woman" was created for the Museum of Science at the Rockefeller Center which toured the USA more as an advertising accompaniment to sell corsets[83] [fig. 58]. And another copy of the "Transparent Man" started touring the USA in 1934 as part of the *Eugenics in the New Germany* exhibition.[84] It was also put on display at the world's fair in New York in 1939 as part of the American Museum of Health exhibit in the so-called Hall of Man. While Germany was not officially represented at the World of Tomorrow, it still had a presence

81 "Biology Section Tells the Story of Man," *Scrapbook*, CPL.

82 Jeffrey T. Schnapp, "Crystalline Bodies: Fragments of a Cultural History of Glass," *West 86th A Journal of Decorative Arts, Design, History and Material Culture* 20, no. 2 (2013): 189, https://doi.org/10.1086/674728.

83 Schnapp, "Crystalline Bodies," 190.

84 Schnapp, "Crystalline Bodies," 189.

through such scientific contributions. This visual health education enshrined the aestheticized, normalized body in "a new type of dramatic textbook that appeals to both children and adults."[85]

The ideal man, the ideal Czechoslovak

The advancement of humanity, proclaimed at fairs, could be achieved by improvements in humanity's smaller units like nations, ethnic groups or individuals. As I have been trying to show, there are many overlaps between the nature of world's fairs, eugenic theories and nation-building. Creating a better nation by selecting and emphasizing wanted features is not far from showcasing the nation in world's fairs and exhibitions in its idealized form where the best aspects are accentuated, and weaknesses suppressed. And such practices were not limited to nations or groups of people, they extended to their individual components. The idealized man and the human body also commonly appeared in various forms in the Czechoslovak pavilions that further demonstrate how closely Czechoslovak exhibits were entangled in the international emphasis on classification of people.

Already in 1928, the national exhibition in Brno, that I discussed in Chapter Two, included the Pavilion of Man and Mankind in which the evolution of humanity through scientific discoveries by archaeologists and anthropologists was presented. The Brno-based organizational committee of the pavilion included previously mentioned palaeontologist Karel Absolon (1877–1960) and the anthropologists Niederle, Matiegka and Suk. Matiegka put together an exhibit about the composition and development of the inhabitants of current Czechoslovakia. They featured maps, hair samples, photographs and skulls, documenting the physical development, variations in their mental development and racial composition of the people.[86] They were complemented by skulls of native Americans and plaster casts of "Eskimos," which were Suk's contribution.[87] They were supposed to demonstrate that the features of so-called contemporary prim-

85 Schnapp, "Crystalline Bodies,"189.

86 Vladimír Úlehla, Jaroslav B. Svrček and František V. Vaníček, "Oddíl A. Člověk a příroda živá," *Výstava soudobé kultury v Československu, Brno, 1928*, 97; Petr Kostrhun, "90 let muzea Anthropos: Proměny muzea v období první Československé republiky," in *Transformations of the Anthropos Pavilion in Time (1928–2018),* eds. by Petr Kostrhun, Barbora Půtová and Zdeňka Nerudová (Brno: Moravian Museum, 2018), 26.

87 Úlehla, Svrček and Vaníček, "Oddíl A.," 98.