The Criminal Type
curated by Elizabeth Breiner
September 7 - October 27, 2019

Gallery walls, clockwise from entrance

Richard Hoe Lawrence and Jacob A. Riis, *The Rogues’ Gallery, The mug shot collection at the New York City Police Headquarters*, c. 1890, Museum of the City of New York, 90.13.1.92, 23 ½ x 28 ½ in

Francis Galton, *Untitled (male silhouette)* from a collection of photographs of silhouettes made by Benjamin Horne and sent to Francis Galton, 1886, Galton Papers, UCL Library Services, Special Collections, 8 x 11 in

Francis Galton, *Untitled (female silhouette)* from a collection of photographs of silhouettes made by Benjamin Horne and sent to Francis Galton, 1886, Galton Papers, UCL Library Services, Special Collections, 8 x 11 in

Photographer unknown (Cesare Lombroso collection), *Neumann, Hotel Thief*, early 20th c., Reproduction of silver salt gelatin print, 12 ½ x 6 in

Photographer unknown, *The Rogues Gallery At Police Headquarters*, 1899, Digital print of archival image, New York Public Library, Wallach Division Picture Collection, 36 x 24 in

Alphonse Bertillon, *Synoptic Table of Physiognomic Traits*, ca. 1909, Digital print of archival image, 18 x 24 in

Jacob A. Riis, *The Inspector’s Model (Thomas Byrne looks on as a criminal is restrained for a mug shot)*, ca. 1895, Museum of the City of New York. 90.13.2.2, 16 x 12 ½ in

Photographer unknown, *Portrait Parlé Class, France. Photo shows class studying the Bertillon method of criminal identification, developed by the French criminologist Alphonse Bertillon (1853-1914)*, ca. 1910-1915, Published by Bain News Service, George Grantham Bain Collection (Library of Congress), 9 ¾ x 7 ¼ in

Jacob A. Riis, *Rogue’s Gallery, Funeral Wells & Sofy Levy; and 2 other women thieves -- the prettiest & the ugliest in the Rogue’s Gallery put together. The Pretty one is a blackmailer; the ugly one a horse thief*, ca. 1890, Museum of the City of New York. 90.13.1.2, 12 x 7 ½ in

Photographer unknown, *Portrait Parlé Class, Paris. Photo shows class studying the Bertillon method of criminal identification, developed by the French criminologist Alphonse Bertillon (1853-1914)*, ca. 1910-1915, Published by Bain News Service, George Grantham Bain Collection (Library of Congress), 7 ¼ x 9 ¾ in
Arne Svenson, *W.H. Lovelett* from the series *Prisoners*, 1997/2019, Digital reproduction of glass plate negatives from early 20th c., 24 x 17 in (each)

Arne Svenson, *Doak Beasley* from the series *Prisoners*, 1997/2019, Digital reproduction of glass plate negatives from early 20th c., 24 x 17 in (each)

Cesare Lombroso, *Fig. 1*, from *l’Uomo Delinquente (The Criminal Man)* Torino: Fratelli Bocca Editori, 1897, 3 ¼ x 4 in

(top) Cesare Lombroso, *Campimeter of landolt* from *l’Uomo Delinquente (The Criminal Man)* Torino: Fratelli Bocca Editori, 1897, Torino: Fratelli Bocca Editori 4 ¼ x 5 in

(bottom) Cesare Lombroso, *Algometer* from *l’Uomo Delinquente (The Criminal Man)* Torino: Fratelli Bocca Editori, 1897, 5 x 4 ½ in

Arne Svenson, *Frank Hammitlon* from the series *Prisoners*, 1997/2019, Digital reproduction of glass plate negatives from early 20th c., 24 x 17 in (each)

Arne Svenson, *Wm. Brown* from the series *Prisoners*, 1997/2019, Digital reproduction of glass plate negatives from early 20th c., 24 x 17 in (each)

Arne Svenson, *Claude F. Hankins* from the series *Prisoners*, 1997/2019, Digital reproduction of glass plate negatives from early 20th c., 24 x 17 in (each)


Eric Etheridge, *Mary Jorgensen* from the series *Breach of Peace*, 1968/2013-19, Digital prints, 8 x 5 ¼ in (mug shot), 15 x 20 in (portrait)

Eric Etheridge, *Hezikiah Watkins* from the series *Breach of Peace*, 1968/2013-19, Digital prints, 8 x 5 ¼ in (mug shot), 15 x 20 in (portrait)

Eric Etheridge, *Jean Thompson* from the series *Breach of Peace*, 1968/2013-19, Digital prints, 8 x 5 ¼ in (mug shot), 15 x 20 in (portrait)

Eric Etheridge, *Marv Davidov* from the series *Breach of Peace*, 1968/2013-19, Digital prints, 8 x 5 ¼ in (mug shot), 15 x 20 in (portrait)
Eric Etheridge, *Breach of Peace*, 1968/2013-19, Digital images on adhesive vinyl, 50 x 50 in (top vinyl), 150 x 25 in (bottom vinyl)

Paolo Cirio, *Obscurity*, 2016, Mixed media installation including photographic prints on metal, digital video, paper, legal documents, Dimensions variable

ProPublica, Graphics adapted from “Machine Bias: There’s software used across the country to predict future criminal. And it’s biased against blacks,” by Julia Angwin et al, 2016, Digital interface graphics, Dimensions variable

(on wall shelf) Northpointe, *Sample COMPAS Risk Assessment Questionnaire*, 2011

Stephen Maturen, *Paul Zilly for ProPublica*, 2016, Digital photograph, 24 x 16 in

Josh Ritchie, *Sadie Jones for ProPublica*, 2016, Digital photograph, 24 x 16 in

Heather Dewey-Hagborg, *Sci-Fi Crime Drama with a Strong Black Lead*, 2015, Booklet adapted from *The New Inquiry*, 8 ½ x 11 in

Video:
Joy Buolamwini, *AI, Aint I a Woman?*, 2018, Digital video, 3:32 min

Joy Buolamwini, *Gender Shades*, 2018, Digital video, 4:59 min