Front row seats at a murder.

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Contents.

Summary.

In this paper I will discuss the origins of crime scene photography, how these pioneering first Photographs have made their way into art galleries across the world and how found photographs elicit our imagination through their arresting and stark aesthetics. I will discuss the aesthetic tropes and how they have evolved through the years, with the development of the camera apparatus. In addition to this I will outline the transformation of grizzly tabloid photojournalism to art and how Weegee took the first step towards this, creating a distinctive aesthetic which has been coopted and developed by others. In addition to this I will discuss the moral and ethical questions which arise in the presentation and use of crime scene photography in the context of art and as being used as inspiration for fashion photography. This paper will discuss and show that the context of each use of these photographs is important and that a blanket statement cannot be made about crime scene photography in relation to its moral and ethical implications and in turn its use as art.

Introduction.

Since its inception, photography has been used to represent events and moments, Sometimes empirically and sometimes conceptual in nature, more traditionally the former. The mark left by light on a photosensitive material started off as crude forms but quickly became more and more life like. By the latter half of the 19th century the use of photography to represent people and places was gaining traction, an expensive option but more accurate than anything humans had invented previously. Thus it comes as no surprise that it began to be used in the evidence gathering process in pursuit of justice, a medium that could come closer to capturing the moment and context of a crime scene than any before. Though it was clear photography was not an impartial medium, it was as close to impartial as we could get. (Photography can be said to be impartial in many ways, for example in cropping, rendition of colour and shadow, its capture of motion and possible aberrations in the chemical process to name a few.) Considering its predecessor being written descriptions or vague sketches which left much up for interpretation. That being said something as general as reality could be described as interpretive and subjective. However it was clear that the visual medium of photographs could be used in a way that, given structure and uniform codes of conduct, can come close to the way we perceive space through our sense of sight. All be it a frozen moment of that experience. Thus photography became a record of the moment when detectives first encountered a heinous crime, often these images would be of the room a crime was committed, preferably but not always with the victim still laying where they fell. Their last breath still lingering in the air, knife still dripping with blood or barrel still smoking. The aftermath of the mortal turmoil between a victim and aggressor laying bare, waiting for its story to be reconstructed. People such as Alphonse Bertillon and Weegee laid the ground work for the establishment of the Mise-en-scène of crime scene photography, each era possessing a specific aesthetic, most notably Weegee with his flash fitted speed graphic 4x5 camera. It is from this solid stepping stone others have developed the aura and aesthetic of crime scene photography. From retrospective books and exhibitions made with material which had been lost and subsequently discovered, bringing these photographs back to life, to contemporary artist such as sally Mann and her series “What remains”, which focuses on, among other topics, the culture surrounding death and her personal relationship to mortality. The use of the imagery of a crime scene or of death has become evermore prevalent in entertainment, stemming from story thirsty tabloids to present day

television shows which vividly depict gruesome crime scenes both fictitious and real. Understanding the build up to the current use of the aesthetic of the crime scene is important and I believe can give insight into facets of the human psyche.

From the first instances of crime scene photography being used as a form of entertainment in the pages of the daily tabloids, many people have condemned such publication and the often sensational stories which have accompanied them. While others have been fascinated by these striking images and the events behind them, many imagining the turn of events which led to this persons untimely demise. Some feel guilt, disgust and disrespect in the publication of these images, and see a lack of respect for the victim and their family. Conversely some feel this to a lesser extent or not at all but the moral implication of the viewer in relation to these images is omnipresent. A classic if not cliché example of morbid curiosity would be the car crash on the motorway. We as humans find it hard to look away from these events, the more destructive and dramatic the event the longer and harder we tend to look. From flames lapping at the roof of a family car on the hard shoulder, with emergency service workers rushing to extinguish the flames in the hopes of saving a life to seeing a bagged body being loaded into an eerily quiet and somber ambulance, we cannot resist looking and even studying the details of the scene. We as humans gain great satisfaction from working out problems especially ones in relation to mortality, no matter how disturbing the revelations may be. We as humans find uncertainty more unpleasant than unpleasant certainty. Detective novels written about tracking down and catching serial killers such as the Sherlock Holmes novels by Sir Arthur Conan Doyle or the fantastical "The Murders in the Rue Morgue" By Edgar Allen poe, which is often credited as being the first detective novel, speak of our desire to decode and solve mystery even if it may be terrifying and disturbing, none more than murder. These novels demonstrate the innate interest we as humans have in relation to decoding violent mystery.

My entry point into crime scene photography started with Weegee and more specifically the photograph "on the spot", which sparked my intrigue and was not only my entry into the world of weegee but into the world of crime scene photography. The combination of the seemingly ambivalent police officers in the background, with the body lying at the edge of the pavement, blood seeping out from under the white cloth draped over the victim, elicited my imagination and I instantly became involved in the story. I formulate stories in my mind and began to look more deeply into the photograph, once I became familiar with Weegee's work I had to find more. I was hooked on crime scenes and their mystery, especially ones which had lost their context completely or at least partially. The arresting visuals, the stark contrast of the black and white photographs, the often mixed expressions in the crowed of bystanders reeled me in and combined with my imagination to formulate tragic and riveting story. These images fed into my intrigue in dark mystery, from movies that I watched during my youth such as (L.A Confidential, Blood Work, the Sherlock Holmes adaptions, The girl with the dragon tattoo adaptions, The third man, Presumed innocent, Apocalypto, Red dragon, Silence of the lambs, Hannibal, Prisoners, Murder on the orient express to name a few) to my acute awareness of the violence in everyday life displayed across the internet and on the news. I have always been interested in documentary photography especially in relation to elements of society which are hidden or taboo such as the work of Diane Arbus or Andres Serrano. Crime scene photography is one of, if not the only from of documentary photography in which the photographer takes their picture after the moment. By and large the aim of documentary photographers is to be at the scene in the moment of climax or when a subject appears, whereas a crime scene is waiting for the photographer not the other way around. Later in my life my interest was cemented with the discovery of books such as "Plaats delict", "New York Noir" by William Hannigan, "Death scenes" by Catherine Dunn and Sean Tejaratchi, "Evidence" by Luc Sante, "Landscapes with a corpse" by Izima Kaoru, "Weegee murder is my business" by Brian Wallis and "Murder in the city: New York 1910 - 1920" by Wilfried Kaute. The aesthetic and aura of crime scene

photography has captivated many and has become prevalent in entertainment, art, fashion and entertainment. In this paper I will discuss its use and impact on these facets of society.

Chapter 1: Bertillonage and pictures from the NYPD.

In this chapter I will discuss the inception of the first anthropometric system in justice and how this system shaped crime scene photography off the day and several decades thereafter. I will also discuss the interest we as humans have in decoding and formulating stories around these early crime scene photographs and how found images can transition into the realm of art.

On the tenth of October 1902, Parisian police officer Alphonse Bertillon photographs a break-in and "assassination" on 74 rue des Martyrs, Paris. The first picture (1.1) showing the entry point of the murderer into the house, light streaming in through a broken window and hitting a quilt strewn across the floor, books stacked on the floor surrounding a bed that is up against the wall of said room. The disturbed interior of the victims house on full display. The second photograph (1.2) showing the victim laying on the floor in a different room, head towards the camera, giving a wide view of the opulent interior of what appears to be a sitting room. The next picture (1.3) showing the view from the other side of the room looking back at where the camera took the previous image. The final picture (1.4) showing a ransacked study, the aggressor possibly looking for items of value or interest. Given the majority of the context of these images being lost to history, interpretation is at the viewers discretion. One may ask; What is the story behind these images? What where the motives? Was the guilty ever found and cast into a cell and for how long? One can only speculate on these details over 100 years later. Some may only be attracted to them because of their age and thus their historical value. Peering through time into this tragic event encapsulated on (at that point in time) the novel form of the photographic medium. One can formulate a story around these images as one can imagine a whole host of motives. However one thing is for certain, each viewing of these images will bring new meaning and each person will infer their own context to them.

Before the camera was used as an evidence gathering tool, the best from of testimony of the crime scene was a written one, often by a detective and/or an eye witness with a limited amount of time to account for all the details in the scene and events which had transpired. The photograph exponentially increased the possibility of empirical evidence in the courtroom, giving way to a new age of not only crime scene documentation but documentation in general. That being said the photographs used in court rooms in the way we use them today did not happen until the late 19th century to the early 20th century, before they where seen more as a moral and emotional catalyst for the jury and judge rather than a form of concrete evidence. They would not widely be used as empirical evidence in court until the early 20th century, the first cases happening in Paris and spreading through out Europe and subsequently to the United States namely in New York City. The Paris police department reportedly had a fully operational photo laboratory by 1874. Photography's use as an insight into the "true nature" of the crime is demonstrated by the simple and consistent method of framing called the Bertillonage aptly named after its creator Alphonse Bertillon. While not all police departments used this system, it was the first widely adopted and generally accepted system for evidence gathering through photography. In his book "Identification Anthropométrique" (1893), Bertillon described his system and the methodology of photographing crime scenes. (1.5) Though this system focused on mugshots and physical measurements of the accused/convicted, photographing the crime scene in an orderly manner before investigators had sullied it was of the upmost importance for consistency between cases and ease of reference. Bertillon devised a method of photographing crime scenes with a camera mounted on a roughly chest level or lower tripod, documenting and surveying the scene from many angles. (1.6, 1.7, 1.8) The tripod was also positioned over the

corpse to give a direct and birds eye view of its position and details. (1.9) Often starting on the outside of the building with a wide view of the surroundings, then coming into the crime scene and closer to the victim and vice versa. (1.10, 1.11, 1.12, 1.13) The legs of the tripod and often the feet of the photographer can be seen in these birds eye view pictures. Bertillon also developed "metric photography,"(1.14) which used measured grids to document the dimensions of a particular space and the objects in it. In 1888 Bertillon became Director of the Identification Bureau due to his invention of anthropometry; the first scientific system of criminal identification. In the time of Alphonse Bertillon, the camera was still bound by a heavy tripod, cumbersome and delicate glass plates and camera apparatus, thus the camera was not especially mobile. In addition to this the camera operator had to be well trained and this entire process was costly thus only well funded police departments could use photography to its full potential. Despite this the idea of photographing crime scenes began to gain traction and was used to varying degrees across the world, the most notable of those places being New York where crime scene photography truly flourished.

The flourishing of crime scene photography in New York was due mainly to the crowded and impoverished conditions that where rampant across the city at the turn of the 20th century. By this time in history New York had become one of the biggest if not the biggest “melting pot’s” in the Americas, thousands of immigrants arriving at Ellis Island per day at the turn of the 20th century. Most of the new immigrants lived in tightly packed tenement buildings which were essentially slums, gambling was rife across the city even though it was illegal. There is no doubt the combination of a high influx of people into a small residential space, the struggle for many to find legitimate means of work and the proliferation of illegal gambling across the city, lead to widespread violent crime. As unfortunate for some as this is, the sheer volume of the crime has led to a large archive of photographic crime scene material which has been capitalised on in more recent years. Gangs, poverty and desperation drove many people to a life of crime, the aftermath of these crimes documented and preserved for investigation and trial. This material has been co-opted many times, the intentions of its use vary dramatically but a common theme among them is the intrigue of dark and morbid history. These photographs in the form of archives have been used in many ways, in relation to the intrigue of mystery and a desire to imagine the possibilities of the stories behind each case, thus using them as a catalyst for a marriage of fact and fiction such as the book “Crime album stories : Paris 1886-1902” by Janis Eugenia Parry. (1.15) The blurb of her book reads:

“In a Paris antique shop Eugenia Parry found an intriguing album of photographs documenting murders committed in the French capital between 1886 and 1902. Confronted with masses of women's hair, cut throats, dismembered torsos, sweating temples, morgue slabs and violated interiors, Parry set out to investigate the stories that lurk behind these pictures, Most photographs shown in this book were taken by Alphonse Bertillon, Chief of Judicial Identity of Paris Police and inventor of the so-called Bertillonage an elaborate filing system for the identification of criminals which was subsequently adopted by most police forces in Europe and the US. With varying success, Armand Cochefert, Chief-of Criminal Investigation between 1894 and 1902, investigated most of the crimes these pictures relate to Skilfully describing the stories two main characters — the pedantic criminal science pioneer and the patient and intuitive, detective — and drawing on elaborate historical research into these murder cases, Parry tells twenty-five stories which go far beyond the description of crimes and motives. Using the multifaceted background of fin-de-siècle Paris and oscillating between historical evidence and fiction, this book is about the ever-elusive question of why people commit capital crimes It combines texts and images in a truly innovative way and also shows that in contrast to fictional crime stories, the ultimate motivation for crimes often remains unintelligible and that in real life, many cases are never solved.”

This book goes to show the allure of these images in relation to their story and context, the mystery of each case playing on the imagination and conjuring a story which oscillates between reality and fantasy. Each case may appeal in different ways to different people, reacting to each image with their predispositions and life experiences and thus formulating their own unique story. In regard to my personal interest in crime scene photography, the story is one of the main facets which captivates my interest and especially my imagination. (My interest seems to be matched by the likes of Parry and their readership) Whether it be press photographs, images taken by Bertillon or other pioneers present at the inception of crime scene photography to images taken by artists such as Sally Mann or Izima Kaoru. I cannot help but imagine a dark and riveting tail in relation to these images, a tail of deceit, violence, desperation, revenge or even heartbreak.

My main interest in relation to these photographs of crime scenes, especially in relation to the photographs taken over 100 years ago, lies in the stories one can create surrounding them. A brief example in relation to fig. (1.1, 1.2, 1.3, 1.4), the afore mentioned images captured by Bertillon could be: A young peasant on the streets of Paris, desperate for a meal and somewhere warm to sleep. Covered in tattered clothes and skin covered in a blotchy layer of filth. Orphaned when both parents died of tuberculosis many moons ago. Coming from a middle class family, the peasant knew how to read and write, having had attended school until their parents met their untimely end. Nobody in the disjointed family willing to take the care of the child, they where taken to an orphanage but was ultimately kicked out for ill behaviour, turfed out and forsaken in a cruel, harsh world. Sleeping in the back alleys, less than 20 feet from the bustling main streets, ignored by every passerby and at an end with the world and its many hardships. The bite of the cold chilling them to their bones every night, the rain soaking and causing the incessant tingling of their skin. One morning, approached by a shady figure with a promise of a warm meal and a roof to sleep under in return for the completion of a task. What is the task? Breaking and entering a home in a well to do neighbourhood with the soul purpose of killing an older woman and stealing documents with a certain name on them. Being the only remotely literate person residing in the alley, the young peasant thought fortune was on their side. What are these documents? Who is named in them? So desperate and not interested at all in the why's of the situation, the young peasant agrees, takes the small paper slip with the name on it and subsequently embarks on the journey to fulfil the wishes of this mysterious shady figure. Under the cover of darkness, approaching the house from the misty and dimly lit street, clambering over the wall with only a slight grunt and rustle of leaves. A low thud could be heard as their scruffy beaten up shoes hit the soft earth in the back of the garden. Creeping through the garden which looked like the garden of eden to the peasant, they notice a ground floor window, grabbing a trowel which has been forgotten in the flowerbed. They smashed the ground floor window and then pushed the broken glass aside with the long edge of the trowel. The peasant reaches in and turns the latch to the window, as it opens into the house, the call of a women is heard by the peasant, she hears the smashed glass hit the floor and the window creak open, scared for her life but in a brazen move she comes to investigate. The peasant grabs an indistinct rag from a small table close to the window and hides behind the already open door to the hallway. As she walks into the room, eyes darting from side to side in pure panic, the perpetrator jumps out from behind the woman and wraps the cloth around her head, in an attempt to gag her. The slender frame of the emaciated peasant is not enough to hold her down. She jumps with fright and shock, waving her arms frantically, letting out muffled screams all the while. In a blind panic she turns and runs to the sitting room, the struggle continuing every step of the way. As the peasant uses a small table as leverage to readjust the textile to a more lethal position, the cloth slips under the chin of the victim and she falls to the ground gasping for breath. With her last breath she wheezes a prayer to god, "deus animae meae miserere". The peasant grasps tightly on the cloth for a few more seconds which seem like hours, tears running down both of their eyes, knuckles white as bone, the woman lets go of life

and in that moment their eyes lock, the peasant watches the life drain from her eyes, a part of the peasant dies in that moment, two fragments of life drifting into the ether, interlinked. They slump on to the floor, the peasant just as lifeless as the body lying next to them. They stare into the void together, each moment leading to the next, the peasant's tears slowly and silently rolling down their expressionless face. The peasant is completely unprepared for all of these feelings and emotions rushing over them like a tsunami but now is the time to rise and begin the search for the documents. The peasants substantially weakened body slowly rises, as they glance at the hands of the body, a finger twitches, the peasant jumps with fright and grabs another rag to bind her hands with. The hands did not twitch again, unsure if they are seeing things the peasant begins a hasty search for the documents in question. After a quick search the documents are found on the opulent mantle place and stuffed into the ragged left pocket of their trousers. Committing this murder was no easy task for a malnourished youth, however the stakes are too high to fail. Murdering this old woman out of pure desperation and a seemingly insatiable hunger seemed like the only option for a meal and a roof to sleep under. The peasant makes a get away through the window they came through and begins to scale the garden wall back to the street. As their tatted shoes hit the pavement a sense of relief sets in, they are on the home stretch now. Traveling through the misty dark streets under the cover of darkness, time on the streets has taught the peasant how to evade prying eyes and go unnoticed especially under the cover of darkness. As the peasant nears the rendezvous point, a lesser known part of town in which the well dressed and so called Apache of Paris linger on every street. The apache jeered at and taunted the peasant as they approached the corner which was the rendezvous point, no doubt the apache knew to allow the peasants arrival unmolested. Upon arrival the shady figure is waiting, leaning against a lamppost which is slightly askew, a plume of pipe smoke bellows out of the figures dark and thick cloak as they stand upright. The peasant can feel their heart in their throat as they approach, they reach in the left pocket for the now crumpled documents and hand them to the shady figure. The documents are inspected and the figure raises their pipe in the air. The door adjacent to them opens all of a sudden and the peasant is shown to a bed in a small dimly lit back room by a short and hardy looking woman. Not a word is spoken. As the peasant enters the room, they gingerly walk over to and sit upon the old ragged bed which they may rest until they wake. A bowl of steaming stew sits upon the bedside table. The rooms walls are peeling and the floor covered in a layer of dirt and dust, the peasant does not care as the bed has a quilt and the memory of the last time they spend a night in a bed with a warm meal in their belly has faded into obscurity. The gruff looking woman studies the peasant from the doorway for a brief moment and slowly closes the door not breaking eye contact the entire time. Unbeknownst to the peasant this is a slumber they will never wake from. Loose ends must be taken care of. Nobody will miss a young peasant, not even the fellow occupants of the alley. The next morning Bertillon receives word that he is needed to photograph a scene on Rue Des Martyrs 74, he collects his equipment, loading it onto one of the many horse drawn carriages waiting outside of the police station. The sun breaks through the clouds and the mist clears from the heavens. The journey does not take too long and Bertillon arrives at the scene ready to begin his process. It is a cool autumn morning, the sun is now shinning down with vigour, light is good but Bertillon is concerned about the highlights being blown out and potentially vital details being lost in the scene. As he enters the rather opulent dwelling, a police officer takes him to the scene of the crime, the body resting on the floor where it drew its last breath hands bound and murder weapon still wrapped around the victims neck. Nothing is out of the ordinary with this case but Bertillon has a sense there is something bigger at play here. The photographs are taken and Bertillon heads to the darkroom, before the day is out the pictures will be in the hands of investigators, who will be one step closer to potentially unraveling this case... And so the story can continue in an infinite number of directions.

For some it is the details which lurk in the exposed emulsion of the photo-paper, the pure, raw and arresting aesthetics of crime scene photography that allures them. The look and feel of these images is undeniable, the method for shooting them and the restrictions of the camera apparatus at that point in time represent a stylistic epoch of crime scene photography. The specific camera apparatus and methods adding to and creating this very distinct aesthetic. The exact camera apparatus that was used by each department is unknown but seems to have been roughly the same across the different police forces which engaged in crime scene photography. It is thought that the cameras used would have been custom made for each respective police force and generally used a wide 25 mm lens bordering on fisheye, showing that capturing all of the details of the scene in one shot was more important than the sometimes negative effects of optical distortion from the rudimentary wide lens. In New York City magnesium flash with sulphur as a reagent was used to achieve nighttime shots, creating a blinding flash and filling the scene with artificial light. (1.16) This artificial light source does not admit notions of style but rather of necessity and pragmatics, however a hundred years later the pragmatics give way to a strong, arresting and easily recognisable aesthetic. The aura of these images, their imperfections but also their immense amounts of detail are still present to this day; the disconcerting capacity of these images still blatantly evident 100 years later. Some may feel empathy for the victim pictured, some may look at these images and other deadpan crime scene photography as objects of morbid curiosity and thus detach themselves from the victim. The Metropolitan museum of art who owns the afore mentioned photo album (1.17) of crime scene photography by Alphonse Bertillon considers it an invaluable part of their collection, graciously making it available to the public online via digitisation. They consider it a look into the portfolio of Alphonse Bertillon and thus the history of crime scene photography; purely historical archival in interest. A section of the description of this book reads "Photographs of the pale bodies of murder victims are assembled with views of the rooms where the murders took place, close-ups of objects that served as clues, and mug shots of criminals and suspects. Made as part of an archive rather than as art, these postmortem portraits, recorded in the deadpan style of a police report, nonetheless retain an unsettling potency." Photographs such as these have been made available to the public for many decades in one from or another, whether that be in the form of press photos featured in contemporary exhibitions and books or official police archives delved into by individuals who are given access and driven by their own curiosities. Others are found during in the process of moving and cleaning of police head quarters such as the images found in both Luc Sante's book "Evidence" (1.18) and the book "Murder in the city: New York 1910 - 1920" by Wilfried Kaute. (1.19) In his book, Kaute aims to shed light on these forgotten pictures, the images being scheduled for dumping into the Hudson, as such was the fate of all police evidence stored with the NYPD back in 19th and 20th century. As departments clean out the archives in anticipation of a move or just as some spring cleaning, often these images are ether disregarded or picked up by someone who finds fascination in them and thus they are co-opted into the new owners desires. "Murder in the city: New York 1910 - 1920" is an example of historical fascination, the crime scene photographs in the book mingled with photographs of daily life in New York at the time. Moreover the photographs are sometimes accompanied by a news paper clippings describing the circumstance of the crime and its suspicions. This added context invites the viewer to piece together the story and fill the details of the case, through postulation/imagination. On page 22, in the introduction of the book Kaute states "That none of the images at the time was intended for the public is part of their appeal. In particular, crime scene photography should not prettify - they serve as documents for investigation and justice. These photographs can move and unsettle the modern viewer: their gruesome, violent background and the disturbing thoughts that they evoke stay with us." This statement makes Kaute's intention with these images clear, in his mind they are purely historical in value and a direct look back into New York in the 1910 - 1920 all be it a view focused on crime and gruesome demise in the midst of daily life in New York City. In addition to this, the idea of them being of forbidden fruit is brought forth, with the images not being intended for public viewing

and if they had not been forgotten about they would have been destroyed. The fact that these images are not only of a very intimate nature but also came so close to being destroyed gives them a heightened sense of gravity. These photographs, as do many crime scene photographs (barring press photographs) posses an illicit quality, making the viewer very conscious of their gaze and possibly even repulsing them or eliciting feelings of guilt and remorse for the sight to which they have beheld. The reason press photographs, in my opinion do not posses this illicit quality is due to the public nature of them, they are intended for the public and thus where made for viewership in the public domain. That being said there is defiantly an element of forbidden fruit in press photography all be it to a much lesser extent that official police crime scene photography. The element of mystery and story telling is important to these images (and in my opinion all images worth studying) it gives the viewer a chance to identify with the past through their imagination and a starting point for the fabrication or the discovery of a story. While kaute's view of these images does little to mention their arresting aesthetic quality, this quality is still an important facet in our multifaceted relationship towards these images as bystanders long after these images came into existence.

The appropriation of crime scene photographs that have been lost or forgotten is a common theme among the exhibition of them. One recent example, outside of the United States is the finding and subsequent exhibition of photographs taken by Luigi Tomellini, an important criminologist who worked in Genoa, Italy. At the beginning of the 20th century Tomellini was an important academic professor at the University of Genoa. He was most likely the first to introduce innovative anthropometric recognition techniques, such as fingerprinting and the Bertillonage method, to Italy. The exhibition, called "Cold: Clue", featured (2014 - 2016) in among many the 71a gallery in London. Long after his death, Luigi Tomellini has become an "artist". His glass plates, found in a suitcase somewhere in Genoa during the 1980's, had been forgotten only to be rediscovered and resurrected decades later. The attraction of these images could be said to be similar to that of the images from New York compiled in the aforementioned books "murder in the city: New York 1910 -1920" by Wilfred Kaute and "evidence" by Luc Sante. These books feature found images and their context for the most part has been lost to time, this mystery and historical value create an air of poeticism around them. Producer Stefano Amoretti and photographer Mino Tristovskij have taken the found negatives of Luigi Tomellini and printed them using traditional emulsion techniques that would have been used at the time of their capture. In doing this they have implemented themselves in the investigation of these early 20th century crimes. Crime scenes, evidences, weapons and defendants compose a puzzle logically impossible to solve, lost investigations, unlinked bits from the past. The rendition of these images as mysterious aesthetic objects shows the transition images like these can undertake given the passage of time and being found by a person or persons who are artistically inclined. Aesthetics traditionally come in second to pragmatics, when thinking about photographs taken by police investigators however "Cold: Clue" aimed turn that expectation of these images on its head. The photographs being displayed as intricate puzzle pieces in an aesthetically charged exploration of crime scenes of Italy in the early 20th century.

The photographs featured in the exhibition (1.20, 1.21, 1.22, 1.23) do not only entail crime scenes but also that of evidence (1.24, 1.25) and pictures from the morgue. (1.26, 1.27) The photographs of evidence, such as a knife, have lost all their context and thus have become liberated from their past, to be redefined by anyone who wishes and is so inclined to do so. These evidentiary artefacts posses a fascinating element of mystery, being photographed away from their respective scene, on a plane background leaves the story open for the viewer to attach their respective meaning and significance. In many ways these photographs taken by Tomellini are similar to those taken in New York and Paris around this time, however they do give a unique view into crime in and around Genoa and thus Italy. Subtle differences in

technique and also in faming gives these images their unique edge in the field of crime scene photography of this era.

The passage of time since these photographs where created is an intrinsic part of of my own interest in them. For example the images contained in kaute's book garner a better understanding of the time in which they where created, as oppose to ones portrayed by Hollywood, this is not their whole purpose in the context of the book but it is in part. Most have seen pictures or movies made or based in 1910/20's New York but these tend to be romantic retrospectives of the reality of these years. Kaute's book shows the darker side of the city in these years, with a deadpan and unflinching demeanour. Rendering New York in a more "truthful" light lends these images a more gritty and visceral aesthetic, in turn appealing to an audience which they where never supposed to appeal. That being said the photograph, in the popular mind, possess such apparent "truthfulness" that the adage "the camera does not lie" has become an accepted, if erroneous, cliché. This purely documentary form of photography is not meant to please the eyes nor to nettle them but simply to represent a scene as accurately and emotionlessly as possible. The aesthetic reading of these images falls purely on the viewer and their predispositions, thus each person will gather their own reading. In Bertillon's own words: "One can only see what one observes, and one only observes things which are already in the mind." The aesthetic appeal of these photographs for me and possibly others has many facets aside from the aestheticization of historical photography which can often be linked to some sense of nostalgia (which these photographs do not posses for me). On the other hand the physical nature of the photographs can support an aesthetic reading of them. One of the facets of aestheticization can relate to their impermanent material form, it is true these photographs have been scanned and are now able to be reproduced infinitely with no loss in digital quality. However the original glass plates or photo paper prints are still in existence. On some of the scans one can see scratches or marks made over the years, a direct reminder of their highly temporal quality. (1.28) In addition to this the camera apparatus of the day embellishes their aesthetic appeal, the distortion of the lens at the edges of the photo in combination with the vignetting provides a very specific look and thus appeal to some. (1.29) (1.30) The delicate nature of the physical print combines with the delicate nature of the subject matter to create an ethereal aura surrounding these images. The victim captured and frozen in their position of death, never to move of their own accord again. The aesthetics of these photographs go far beyond their direct, arresting and often gruesome visual characteristics and transcend into a place which is otherworldly. Allowing us as viewers to peer into the one of the most intimate moments of these strangers lives forging a connection between us and them through time and through death itself.

In addition to the otherworldly facet, these photographs possess the power of large format photography, the power of detail. All of these photographs where taken using a large format camera with glass plates, the glass plates ranging from 5 x 7 to 8 x 10 inches. The quality with which Kaute's book has been made is high and subsequently the prints in the book often spread across two pages and are large in nature thus leaning into and showcasing the immense amounts of detail visible in the original. The incredible amount of detail which can be observed in these photographs is overwhelming and intoxicating at times. From the smallest details scratched into wooden surfaces to the black void of blood draped and strewn across the scene. (1.31, 1.32) The amount of detail inspires the viewer to take a deep and sobering look into the image. Details beg the attention of eyes however the subject matter has the power to repulse them. This duality in these images has the power to create conflict inside the viewer; the feeling of guilt or disrespect in observing these images and their stark representations of violent deaths but also the captivating and bewitching details in every inch of the photograph beckoning the viewer to take a deeper look.

With all points from this chapter considered it can be said that the aesthetic qualities of early crime scene photography are intriguing to many and posses the power to elicit and inspire the imagination. From their immense amounts of detail to the visual affect of early camera apparatus on the photograph, these photographs invite the viewer to delve into them and to decode their enigmatic qualities. The transition of these images into the world of art demonstrates their evolution from practical records of a crime scene to highly charged aesthetic objects.

Chapter 2: From tabloids to art.

In this chapter I will discuss the origins of crime scene as entertainment in New York City through Weegee. The aesthetic and visual language that he developed over his career and how this visual language inspired and was referenced in Hollywood noir. How the use of flash on hand held cameras ushered in a new era of crime scene photography. I will also discuss the photo league's roll in the transition Weegee's photographs from tabloids to the walls of galleries. In addition to this I will cover other notable figures within press photography who focused on violent demise and the elements surrounding it, creating their own visual language and thus adding to the rich visual language which already surrounded crime scene photography.

One of the most prolific and famous press photographers who often captured crime scenes or even disasters in progress is the afore mentioned Weegee. Working as a press photographer in Brooklyns lower east side during the 1930s and 1940s, his photographs focusing on the underbelly of New York City. He earned his living largely by relentlessly and resourcefully chronicling the seamy side of night-time New York with a flash-equipped 4x5 Speed Graphic camera. (2.1) Often his images featured graphically dramatic and often dry depictions of crime, a symptom of the tabloids thirst for the juiciest stories. (2.2) This era of economic depression proved to be fertile picking grounds for such photographs and their respective hyperbolic stories. His photographs transformed and elevated the image of tabloid journalism. His use of flash which created the now iconic high contrast images has become a staple of the crime scene aesthetic and is especially present in Hollywood noir. By the 1950s his style and aesthetic where so well known and respected that he became the go to for advice surrounding theatrical renditions of crime scenes and different camera effects he employed in his work. The most famous movie that Weegee was an advisor for being "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" directed by Stanley Kubrick for which Weegee went uncredited.

As the photographic process and apparatus were developed, the size of cameras shrank and so did the time needed for each exposure and thus the need for a tripod was eliminated. With these developments a new era of crime scene photography was ushered in. Where as before cameras where only owned by relatively wealthy individuals/artisans, companies and police departments however the technology soon developed and became more affordable and less cumbersome. This first step was made by Kodak when they released their brownie camera in 1900, but this was still far from convenient for shooting under a bulb flash system. This was the first true opportunity for the masses to gather snapshots and leave the complex and delicate chemical processes to photo labs by using agitate based films as oppose to glass plates. As this happened the idea of the press photographer that is familiar today came into being. An ever moving presence who had no time to waste, rushing to a scene, photographing it with a hand held camera, quickly developing and subsequently selling said images to the press (the next morning if they where good). Press photography grew from the turn of the 20th century and really came into its own in the 1930s with the introduction of the speed graphic cameras. Folding into a compact box and easy to use, the handheld Speed Graphic incorporated all the

newest technical developments.(2.3) This liberated the photographer from cumbersome equipment that had defined photography for so long. The speed graphic cameras helped shape a new aesthetic, define a new era of press photography and subsequently helped bring crime scene photography into the realms of entertainment. The portrayal of crime in the news evolved dramatically with the introduction of the flash gun which consisted of a battery case, flash bulb, and reflector, all attached and synchronised with the release of the shutter. This added the most significant component associated with crime scene photography of the time, greater depth of field in addition to heavy and unyielding shadow.(2.4, 2.5) Images gained a heightened focus in combination with deep voluptuous blacks that inspired a visceral and immediate sense of drama. The reception of this new style of photography was not always generously received by critics. Beaumont Newhall, in his book "history of photography" (1982),(2.6) described the novel effect of the flash gun as being, "for the most part, grotesque, because the harsh light flattened faces, cast unpleasant shadows, and fell off so abruptly that backgrounds were unrelieved black." More recent critics have determined that the introduction of flash photography birthed a new era of photojournalism and has in some ways become quintessential to photojournalism. For example John Szarkowski stated in his book "Photography Until Now" (1989),(2.7) "The flash did more than provide light; it defined a plane of importance, in which the subject was described with poster-like simplicity and force, and beyond which the world receded quickly into darkness. The lack of naturalness in these pictures was not a shortcoming but a source of their melodramatic power. It is as though terrible and exemplary secrets were revealed for an instant by lightning." This quote seems to epitomise what the flash was able to achieve for crime scene photography, terrible crimes highlighted in the dark of night for just a moment but long enough to be frozen in negative for decades and potentially centuries. These elements culminated together to create a distinctive aesthetic surrounding crime scene photography, this visual language was adopted by Hollywood noir to denote the scene of a crime. An example of this aesthetic being utilised by Hollywood in the Noir era is "Double indemnity", more specifically the scene where Phyllis and Walter stage the death of Phyllis' husband on the train tracks. A single source of light can be see shinning onto the scene, reminiscent of the flash used by photojournalist of the day connoting the subsequent investigation of the supposed accident. (2.8)

The proliferation of photographs in everyday life and the ability to photograph in the dark with relative ease left little un-photographed and led to the image thirsty society we live in today. At this time people where ever more able to photograph and subsequently study a scene, leading to almost every corner and avenue of life being photographed. The limitation of day light was no longer a hindrance and bright flash became an aesthetic trope. In terms of news, people where able to see the photographic visualisation of the scenes which the articles described, this became so prevalent that a good story without an image flanking it was handicapped and thus could not capture the interest of its audience. A photograph has to accompany every story whether that be a new bridge which is being built, a celebrity on the red carpet of a movie premier to the lifeless supine figure of a victim on the floor of a bar, his loyal friend Rocco standing over him, no doubt in shock and sorrow. (2.9)

Weegee and his photographs mark not only important transition in the world of crime scene photography but also in the world of photography in general. The photo league was established in 1933 as a forum for the teaching and promotion of politically engaged documentary photography. The majority of the photographers that where a part of the League were native New Yorkers or immigrants like Weegee, who sought in their photographs to portray the working-class and ethnic neighbourhoods they had vast experience with. Their pictures featured an intimate street-level view of Lower East Side tenements and Harlem sidewalks bustling with vendors, conversations and mischief. Looking away from the skyscrapers and opulent restaurants that Manhattan was so famous for. The photographers of the Photo League's goal

was to document the impoverished enclaves of the Depression-era city in specific, to conduct sociological surveys through the medium of photography, such as Harlem Document spearheaded by Aaron Siskind and the (group project) Pitt Street Project. Though less morally instructive and politically charged, Weegee's photography neatly fitted the mould of the League's urban sociological analyses. His comprehensive night time catalogue of lowlife New York was not only limited to murder victims but also partiers, drunks, reckless drivers, rescue workers, petty criminals, cops, a plethora of gawkers (2.10) and rubberneckers (2.11). During August and September 1941, Weegee installed two back-to-back exhibitions in the League's headquarters on East 21st Street. (2.12) The name of these exhibitions being "Murder is my business". In these shows, he first began to organise his daily news photographs into categories such as "murder" (2.13), "wrecks" and named after events such as the Sunday tragedy (2.14), even leaving a section for the most recent murders which he would continually update. The method of presenting, for weegee, was a raw and visceral action packed sequence of images pinned to the boards, some boards being packed edge to edge with minimal space between them. Graphic elements such as a revolver with hand painted blood stains where often situated flanking each sections title on the panels.(2.15) The panels also included news paper clippings and a copy of Weegee's press slip issued by the NYPD.(2.16) The images being pinned on the large white boards, unmatted and unframed, added to the rough and ready feel of the exhibition and thus reflective of the aura that the images so readily exuded. The exhibition even included brief photo essays, texts which he would later develop in the newspaper PM and in his first book "Naked City".

These exhibitions arguably marked the first step in the transition of crime scene imagery from entertainment through tabloid journalism to art. The transition from tabloid photojournalism to art being made possible by the exhibition space and organisation/formalisation of the photo league. This is a testament to the fact that the change in the context of these images was pivotal to their recognition as art and subsequently weegee's recognition as and transition into being an artist. The photographs where on the bleeding edge of what was considered art in those days, moreover the photo league aimed to be on the bleeding edge of the sociopolitical discussion in New York and they undoubtedly achieved this. After the second world war the cold war had well and truly began and it became the focus of the American government and many people for the ensuing decades. This lead to the league being scrutinised for its liberal roots and also an illustrated journal they had begun publishing and distributing that was in the style/inspired by the weekly communist journals found across Europe at this time. According to the New York Times:

"on Dec. 5, 1947, to be precise — the league appeared on a list of organizations considered "totalitarian, fascist, communist or subversive" by the United States Attorney General. It responded with an open letter and a 1948 retrospective exhibition, "This is the Photo League." But it was dealt a fatal blow during a 1949 trial of alleged Communist Party officials, when a league member turned F.B.I. informant called the Photo League a Communist front and singled out its leading teacher, Sid Grossman, as a party recruiter.

Membership became too dangerous. Newspapers and magazines snubbed league-affiliated photographers; photojournalists couldn't get passports. In 1951, the Photo League closed its doors." (2.17)

Weegee's images where only a part of the reason for this designation by FBI but it shows that the status-quo was defiantly being challenged by the photo league. These first exhibitions opened the doors for later ones and have undoubtedly inspired and peaked the interest of artists and audiences a like. Weegee's photographs have been exhibited many times since, they have also become iconic in the world of photography and even art. With the international

centre of photography (ICP) (2.18) now owning the vast majority of his archive. The aesthetic and aura of Weegee had been sealed by his first exhibitions and became an inspiration for many. Weegee photographed a world of crime and violence, murder and death. He changed the way we look at the world. He made an art form of the crime scene, which appealed to both the sensation-hungry readers of the tabloid press and the middlebrow intellectuals. Weegee's photographs created a style that is often copied but arguably never bettered.

In more recent years the photographs of Weegee have been featured in many high profile exhibitions, for example "Weegee's World" 1997, an exhibition organised by Miles Barth at ICP, "Unknown Weegee", exhibited at ICP in 2006, "*Naked Hollywood*", 2011, Weegee works at MoCA, Los Angeles (largely drawn from the ICP collection). These exhibitions feature a wide range of Weegee's photographs but often focus on the strong theme of murder within his work. In exhibiting these images in well established and prestigious galleries, the images are well and truly transported into the world of art. One could argue that in putting these images in such a context, they come close to fine art especially as their individual contexts are not readily discussed. However the intention in the creation of these images holds them back from such a classification in my opinion. These images of murder displayed on glossy photo paper, clearly aestheticised for the viewership of the diehard fan and the masses a like. The display of these morbid images in such a space brings the question of the posthumous agency of the artist, one can only wonder what Weegee himself would have made of such presentations, Given his exhibitions in the early 1940's where executed in such a raw and rough way. He may have thought that such a context and materialisation went against the context that the images where created within, to appeal to the greasy tabloids and their hyena like viewers, thirsty for the next blood-soaked halftone story.

A more recent example of a press photographer from the Americas who focused on murder and death while developing their own visual rhetoric is Jaralambos Enrique Metinides Tsironides. Metinides is a Mexican photographer from Mexico City. His parents hailed from Athens, Greece, while visiting Mexico City on their honey moon they became stranded due to diplomatic complications as a result of WW1, they decided to stay and start a life there. His father opened a camera shop and development lab, Metínides' career as a press photographer started when his father gifted him a camera and bag of film. His father was partial to gangster movies since childhood, which elicited Metínides' interest in reading about, writing, and documenting violent, tragic, and often gruesome events from a young age. Inspired by the cinematic language of the movies his father loved to watch. He began taking pictures of the cars which happened to crash outside of his fathers shop, at age 10 he was given permission by the police prosecutors office to tag along with the police and take photographs of the tragic scenes, accidents, street fights or crimes, detainees, etc, that the police encountered. At the young age of 12 Metínides photographed his first dead body and the image was published in a "Nota roja" tabloid. Nota roja which literally translates to "red note" or "red news" is a journalistic genre popular in Mexico, similar to the tabloids of Europe and the USA. However Nota roja focuses almost exclusively on stories related to physical violence related to crime, accidents and natural disasters, omitting the celebrity scandals and so forth found in European and North American tabloids. At age 13 Metínides was noticed by Antonio Velázquez "*el Indio*" while photographing a car crash, Velázquez worked for "*La Prensa*", a popular Mexican news paper, Metínides' unusual interest in bloody scenes peaked the reporters interest and he offered Metínides his first job, all be it unpaid, as a *"nota roja"* photographer. He soon he began taking photographs imitating popular action movie scenes with his cinematic, macabre but strikingly humanistic style, over the years he developed this style until it became recognisable and synonymous with his work. His career as a crime photographer continued until 1997 when he was laid off by *La Prensa*, however since then his work has gained significant distinction and appreciation. Collections of his photographs have been exhibited in galleries and other venues

in Mexico, the United States and Europe. For example "101 Tragedies of Enrique Metínides", launched in Les Rencontres d'Arles Photographie, Arles, France, 2011, which has been has been shown at numerous international venues, including The Museum of Modern Art, the Anton Kern Gallery in New York and Photographers' Gallery in London. The series consisted of 101 images taken over Metínides' 50 year career, they range from murder (2.19), train derailments, fires (2.20), car crashes (2.21) to shoot outs (2.22) and everything in between. A publication was made containing these images with the same name as the exhibition, Metínides' work has also been organised into a book named "Series", (2011). "Series" is a collection of photographs which emphasises the sequential and cinematographic nature of Metínides' Photography by narrative driven edits from selected stories he covered for the "nota roja". When asked about his photographs and what he has seen Metínides stated "I've seen everything: bus crashes, plane crashes, car crashes, cars with buses, cars and trains, bicycle accidents. I've been at the scene of crime, of murders, sometimes murders for very silly things, crimes of passion, where entire families were shocked by a moment, where control was completely lost. Shootings, drownings and stabbings. A person died and his family was left without income, or a man ended up in prison and his family suffered for it."

In regards to Metínides individual style, as mentioned before he was inspired by gangster movies and especially the cinematic elements surrounding their depictions of violence. He aimed to tell a story with his images, soaked in cinematic drama and eloquence (2.23) instead of the harsh and shocking gore which the "nota roja" where so infamous for. Instead of just zeroing in on the bloody carnage and disarray left behind in the wake of crimes, accidents and disasters, he encapsulated the intensity of the moment in another way, by photographing such potent details as shocked onlookers (2.24), rubberneckers, emergency service workers, the grieving relatives/friends (2.25), all the while focusing on the framing and his position toward the scene (2.26). His approach to these scenes was more humanistic than the likes of weegee and many other press photographers. Metínides payed a great deal of attention to the scene and the subjects within it, working with the disaster and its physical context to create drama and to invite the viewer to truly sympathise with the effected (2.27). He achieved this through having an empathetic mindset toward the event, he grounded himself in the horror of it all. This emotional side to his photography became, his signature and can be seen throughout his career (2.28, 2.29, 2.30). Most other crime scene photographers did not get so close to their subjects on a humanistic level aside from for example the likes of Letizia Battaglia and her affiliates in Palermo. Metínides' fluctuated between colour and black and white photographs but ultimately most of his highly acclaimed images today are in colour, this is in contrast to the likes of weegee, for whom black and white was intrinsic to his style and thus the aesthetic of his images. It is true that Weegee's use of back and white was as a result of colour not being as available at the time and defiantly not ideal for lowlight conditions but as mentioned before Weegee had a particular way of using monochrome photography which was so prevalent that it inspired cinema of the day.

Although during Metínides' earlier career he was not widely celebrated as an artist he was invited to participate in the genesis of "Revista Alarma", considered today to be a cult classic magazine. The magazine published the reports he made while working for the Red Cross of Mexico City. A element that brought Metínides especially close to his subjects is how close he literally got to the action and danger, from being present in shootouts between police and criminals to getting as close as he possibly could to the many fires he attended throughout his career. Metínides was not afraid of danger and was involved in many of the accidents he was covering, he sustained 19 injuries while shooting, including several broken ribs. Between being close to the danger and being close to the grieving onlookers, Metínides achieved a unique aesthetic which has not only supported the existing aura and aesthetic surrounding crime scene photography but evolved this in his own unique manner.

Another recent example of a press photographer who photographed crime scenes and who did not shy away from danger is Letizia Battaglia. Born in Sicily in 1935, Letizia Battaglia began her photography career in the early 1970s. Early on in her career she started photographing the Sicilian Mafia (1974) and the carnage they so often left behind, she received numerous death threats as a result of her exposé. It was around this time she became the director of photography for L'Ora, Palermo's left-wing daily newspaper, she or one of her colleagues was present at every major crime scene in the city, until shortly before the paper folded in 1992 due to poor leadership and thus financial hardship. It was from these assignments, Battaglia and her partner of many years, Franco Zecchin produced the majority of the iconic photographs that have come to represent Sicily and the Mafia. She has won numerous awards, including the W. Eugene Smith Grant for Humanistic Photography, in addition to the Cornell Capa Infinity Award from the International Centre of Photography. Her photographs offer a unique insight into the lives and deaths of those effected by the violence of the mafia, she often focuses not only on the crime scene but those accused. Many of her photographs feature the mafia bosses and their henchmen being carted into the court and then to jail, she became very well known to them and they would often spit in her face in these circumstances in addition to receiving death threats. Her photographs also focus on the family and friends (2.31, 2.32) who are present at the scene but also in funeral the processions which lined the streets of Palermo. She and her husband would often plaster pictures of the crime scenes and the aftermath of the murders across the city of Palermo, this militant use of photographs and action no doubt provoked the mafia even more. Battaglia's fearless coverage of the mafia made it clear that normal people can stand up to them and that photography can be used as a powerful tool in dealing with social and criminal issues.

Battaglia's photographs like Metínides', took a very humanistic approach to violence, this aspect of her photography was important to her context. Battaglia focused on not only the death in the scene but the grief, showing the grieving relatives often in the moment of their discovery of the horrible truth. Conversely the main reason she was never actually killed by the mafia is probably due to their view that the images she took where free publicity and gave a visceral reminder to those who viewed the images that this is what will happen to you if you speak out. The emotion these images exude is undeniable, this is also closely linked to why Battaglia started to cover stories surrounding the mafia. In covering these stories she aimed to make a change, to show not only Italy but the the world, the reality of what happened in Palermo and much of Sicily. One picture in particular stands out to me (2.31), this image of mafia affiliated woman standing over the body of a husband, father, brother, it is unclear who these people are but the facial expressions speak in volumes of the nature of the crime. A mourning woman on her knees next to the victim, his blood flowing from a bullet wound and pooling onto the road. His body covered with a white sheet out of modesty. The blood reflecting the face of one of the woman who is looking into the distance, possibly trying to contain her emotions or possibly numb to the situation. The older woman sitting on a chair which was obviously carried to the location so she could spend time with the corpse and grieve. There reflection of the middle woman's face is the most arresting element of the image for me, the stark black void of the blood, her emotionless expression reflected back at the viewer, flanked by other's whom who are grieving, these elements culminate together two create a narrative. Myself as a viewer cannot help but imagine, who was he? Why was he killed? Why is the woman in the middle seemingly indifferent to the situation? After research, these questions go generally unanswered but the wider context of the image is evident. A family torn apart by the mafia. Battaglia's images are reminiscent of Weegee's images in some ways but they have a life of their own, Battaglia's eye gives a distinctive look into the crime scene, connected by more than presence but by shared experience, having lost friends to the mafia Battaglia is no stranger to the feeling that this image wreaks of. Her use of black and white photography added to and played into the already

existing tropes of crime scene photography, the visceral drama oozed from the photo paper and elicited the feeling of not being able to look away but at the same time not wanting to be confronted with such violence and dread (2.33, 2.34, 2.35). Battaglia's large collection of photographs have made their transition into the world of art like many before her through their display in modern art museums, for example in 2019, "Letizia Battaglia & Roberto Timperi: Mafia, Dolore, Amore" at Galerija Fotografija, Slovenia, "Letizia Battaglia: Breaking The Code of Silence" Open eye gallery, Liverpool (2014), "Letizia Battaglia: Just for Passion" (2017), Maxxi national museum, Rome.

With all points from this chapter considered it can be said that the evolution of photojournalistic crime scene photography to art has happened in many cases. The development of individual aesthetics and visual languages have added to and developed the already established visual language of Bertillon and the various other forensic photographers that worked in New York City in the early 20th century. Each individual taking their own approach to the subject matter and in many cases trying to inspire if not creating change through their photography. This demonstrates the transition that many photographers have undergone to becoming artists and thus their work being considered art. With their photographs being shown in some of the most prestigious galleries across the world.

Chapter 3: The art of the perfect crime.

In this chapter I will outline examples of crime scene photography's spill into the world of fashion photography and the different intentions with which photographers have created their work. The beautiful dead woman trope will be discussed and its relation not only to fashion photography which is inspired by crime scene photography but to art and artist such as Andy Warhol. In addition to this I will discuss Sally Mann's work "What remains" and the moral dilemma in crime scene photography in regards to the privacy of the victim.

Whatever the circumstance, crimes scene photography's influence on the publics perception of crime and thus their fascination with it, is especially evident in modern popular culture/ entertainment. From the copious amounts of crime dramas such as "Dexter", "CSI: Crime Scene Investigation" and the many motion picture adaptions of the Sherlock Holmes novels by Sir Arthur Conan Doyle to name just a few. From the use of these photographs in a retrospective context and subsequently as a look into the history of crime (and its perpetrators) in books seen in "Murder in the city" by Wilfred kaute, "Plaats delict Amsterdam", "Death scenes" by Catharine Dunn and Sean Tejaratchi and "New York Noir". We see this extend into the fashion industry as inspiration for photoshoots, editorials, campaigns and as an aesthetic reference point. For example the works of Melanie Pullen's extensive series, "*High Fashion Crime Scenes*" (2003-2017) are directly inspired by real crime scenes photographed and archived by the Los Angeles Police Department and the LA County Coroner's Office.

Pullen's artistic statement on her website (3.1) states:

> "Drawn to the rich details and compelling stories preserved in the criminal records, Pullen began re-enacting these crime-scenes, with well-known actresses and models, outfitting the "victims" in current haute-couture, and photographing them in her elaborately staged settings. Photographs from this series employ the power of fashion to disguise, distract, and to draw the viewer's attention away from the otherwise gruesome subjects.
> In *High Fashion Crime Scenes,* Pullen focuses on both social values and taboos while purposely taking aim at the media's exploitation of sex, gender, and violence.

Pullen herself has noted that she targets society's glamorization of violent acts and crimes by literally re-dressing what are deeply disturbing events, forcing the viewer to question their own values and observations."

This statement is indicative of the seemingly ironic intentions of Pullen, her aim being, to overstate and further aestheticise violence in a meticulously staged manner while attempting to challenge societies predispositions in regard to depictions of death and violence. In taking direct inspiration from real crime scenes Pullen is as she states "re-dressing" the reality of crime scenes and their aesthetic tropes to create a fictional and "perfect" crime. By using images which depict real crime as an inspiration gives Pullen's work a conflicting aura, on one hand the viewer is confronted by what could be seen as a real crime, depictions of bloodied supine figures (3.2) or suggestive photographs such as that of legs dangling into the frame (3.3) connoting a suicide victim. However with the context given, the viewer is aware of the very real violent and often gruesome inspiration for these images, the viewer is at a double remove from reality when viewing these images. Firstly, the original source material is an extraction from our shared physical reality as all documentary photographs are (or aim to be), secondly the dramatisation and redressing extracts the viewer further from our shared physical reality and into Pullen's fantastical rendition of these crime scenes. The clothing and makeup of these models also further pushing the viewer into the realm of fantasy. These images are beautifying and making palpable what would otherwise be a grim reminder of the heinous acts us as humans are capable of. It becomes obvious rather quickly that these images are staged as the women depicted are very well dressed with immaculate hair/makeup and are laid in positions which seem to be addressing the camera rather than being apathetic to its presence, as the vast majority of crime scene imagery is (3.4). This realisation allows the viewers to let go of their predispositions in viewing authentic crime scene imagery, the fictional nature of the scene allowing the viewer to enjoy the aesthetics without hindrance of guilt. This however seems to go directly against Pullen's intention, she aims to target "society's glamorization of violent acts and crimes by literally re-dressing what are deeply disturbing events, forcing the viewer to question their own values and observations." It is doubtful her intentions are ironic and if they where these images could possibly be seen as critiques of the beautiful dead woman trope. However given that these images essentially further the stereotype and cultural fascination with dead and violently murdered women it remains to be seen how Pullen is "targeting" that aspect of society. She is glamorising these scenes of murder and death, not only by recreating the scene with added cinematic beauty but also replacing the corpses that are found in the original material from which these images gained inspiration, with that of beautiful women dressed in haute couture. The notion that Pullen is "taking aim at the media's exploitation of sex, gender, and violence" seems to be misplaced, unless of course these images are a hyperbolic satire of the trope of the beautiful dead woman which has been milked dry in a literary, artistic and entertainment sense. It is undeniable that these images posses beauty and Pullen's mastery over artificial light is evident, the artificial light being sewn into the scene as if it where a plant weaving through its environment over many years. However this beauty is misguided as It is important in art to make separations of the aesthetic and its embedded packaging, the aesthetics of these images conflict with what they aim to symbolically convey. They further mythologizes a stereotype which they aim to dispel or at least to challenge. This series of images by pullen can thus only be described as misandrist; in being unable to debunk or even challenge violent archetypes prevalent within society.

Another artist who uses crime scenes as an inspiration for fashion photography is Izima Kaoru in his series "Landscapes with a corpse" (1995). Kaoru combines beauty and glamour with bloodshed and repulsion, he began to photograph young and beautiful models and actresses in the 1990's. All of these woman elegantly adorned in high fashion from brands such as, Gucci, Louis Vuitton, Yohji Yamamoto, Vivian Westwood, Comme des Garçons to name a few, each set

of images being commissioned by a different fashion label. The actresses and models are photographed in a sequence where their own deaths are portrayed (3.5, 3.6, 3.7), the models and actresses getting to decide the positioning of their own body and layout of crime scene around them. The key framework of the series being that each model and actress designs their idea of the "perfect death". His success with this motif led to exhibitions throughout Europe, taking place in London, Cologne, Dresden, and Verona. Kaoru leaves the circumstances of these crime scenes to the viewer's imagination. The first photograph is a wide-angle shot and then the framing narrows to close-ups. The cinematic nature and inspiration of each series is readily evident through the framing, scene and glamours attire of the victim. The photographs in this series are inspired by but are not modelled after specific crime scenes such as the work of Pullen, "High fashion crime scenes". In the book with the same name as the series "Landscapes with a corpse", there are three different essays discussing the series, the opening paragraphs of Yoko Hasegawa's essay read:

"Everybody dies someday - As simple and laconic as it may sound, this statement, one of a group of comments in which Japanese photographer Izima Kaoru offers clues for an interpretation of his series of photographs entitled Landscapes with a Corpse, expresses a terrible truth that the artist believes we must learn to accept, and not repress. It is actually nothing other than the medieval memento mori, the admission that we are surrounded by death in the midst of life. He refers elsewhere to our need to know who we are to die. It is strange to discover everyman philosophy in an exponent of a photographic genre devoted to the exact opposite of the theme of death, namely fashion photography, which celebrates vanity and is concerned solely with external appearances. Yet it is interesting to note that the very photographers who have fled the realm of fashion photography and followed other paths, artists such as Diane Arbus and Peter Hujar, as well as such figures as Helmut Newton, Wolfgang Tillmans, and Juergen Teller, have been especially receptive to radical concepts of renewal. Urban and natural landscapes, offices and waiting rooms, restrooms and stairways, traditional Japanese interiors and European apartments, as well as beaches, canals, and courtyards, film sets and garbage dumps, serve Izima not only as scenes of murder or accident, but also as subjects in their own right. Thus the title of this collection of photographs quite aptly speaks of landscapes with a corpse. Most of these images are attempts to approach the victim through photography in a series of steps reminiscent of cinematic methods. Ultimately, the corpse is presented, always with wide-open eyes, in a long shot of the scene."

In contrast to the intentions of Pullen, Kauru does not aim to take "aim at the media's exploitation of sex, gender, and violence", instead his aim is to encourage discussion around the "perfect death" and to even lean into the stereotype of the beautiful dead woman. This project speaks to the imagination not only of the viewer but to that of the model or actress pictured, in asking each subject to plan out their own perfect death, Kaoru is engaging them with the idea of death, not as something which is pushed under the rug until it its on our door step but as something that can be and should be thought about. Of course there is an irony as the vast majority of people that are murdered do not get to decide how they are murdered and in what context. We as humans fantasise about many things which are out of our control, like falling in love or the future of humanity, Kaoru posses an interesting question on how we perceive and even fantasise about the possibilities of our own mortality. Of course we do not want to meet an ugly demise, we want to go with peace and grace, we probably just want to die in our sleep or at a location that speaks to us. In framing the death as a murder, Kauru forces the hand of the model or actress to imagine their death in a violent manner, in this frame work it is clear that after one is dead their body and the context of the murder will be photographed by investigators/forensics. This leaves the roll of the photographer open and shapes the imagination of the participant into creating a spectacle. In doing this Kaoru brings a playful

element into death, inviting not only the participating model or actress to fantasise about their death but also inviting the viewer to piece together their own respective reading of this fantasy.

An example of press images being brought into the realms of art, not necessarily of crime scenes but of violent demise and disaster would be Andy Warhol's series "death and disaster". Warhol is undoubtedly one of the more popular and well-known 20th century artists, most will associate Warhol with his repetitive, advertisement-based art such as the "Campbell's Soup Cans" piece. This repetition is also manifested in "death and disaster", the series is a collection of roughly 70 loosely-connected works. The images where originally published in newspapers and police reports, they depict car accidents, electric chairs, suicides, plane crashes to name a few. There are a couple that stand out as most relevant to this essay and the first would be the "silver car crash (double disaster)" (3.8), 1963, created using a silkscreen to repeat the images of a mangled convertible across the canvas, the photo used depicts a twisted and broken body slumping from the front seat out of what was once the driver-side car door. The serigraph is 2.4 by 4.0 m in dimensions, its imposing size adding to the gravity of this piece. The images are repeated and situated next to a blank silver canvas. This blank and shiny silver canvas creates a a void next to the repeated and denatured picture of the car crash, possibly alluring to the void left inside of someone as they view images such as these in the daily news papers, a feeling of emptiness and reflection. In November 2013, five bidders fought for the serigraph in an auction of contemporary art works organised by Sotheby's, bringing the price to $105 million, the highest amount for any of Warhol's works to sell for.

Another notable example from the "death and disaster" series is "Suicide (Fallen Body)" (3.9), 1962, this is a solid example of the ultimate aestheticization of death and more so the death of a beautiful woman. On 12th May, 1947, LIFE magazine devoted a full page to this picture taken by the then young student photographer Robert Wiles (3.10). The caption read: "At the bottom of the Empire State Building the body of Evelyn McHale reposes calmly in grotesque bier, her falling body punched into the top of a car." (3.11) This photo was thereafter coined in popular culture as "The Most Beautiful Suicide", the idea of the beautiful dead woman being poetic and aesthetic has been prevalent throughout much of recent history, especially in art and literature. "The death of a beautiful woman is, unquestionably, the most poetical topic in the world" was a statement by Edgar Allan Poe, who often wrote about death in the context of detective novels, Poe is credited with the invention of both the fictional detective and the detective story. With the publication of "The Murders in the Rue Morgue" in 1841, Poe initiated a genre that has survived and prospered to this day. These stories frequently featuring the death of a beautiful woman, this idea and thus the trope has become a wide spread obsession in popular culture and is present in many renditions and appropriations of the "crime scene", this is especially prevalent in fashion photography which has been inspired by crime scenes for example in series' "high fashion crime scenes" by Melanie Pullen and books such as "landscapes with a corpse" by Izma Kaoru. This fetishisation of dead beautiful woman seems not to be going anywhere soon and just as its roots go deep into art and literature the branches in the canopy of this tree of fetishisation are sure to extend deep into the future.

The use of such press photographs of death and destruction in art are closely linked to that of weegee and countless other press photographers. Their adoption and use within art is a testament to their mysterious and alluring qualities as well as the startling aesthetics and numerous moral implications. Artists such as Warhol have used them to make audiences question their relation to violent imagery and to become more aware of their intricate and multifaceted nature. However the capitalisation on these images should be brought into question considering "silver car crash (double disaster)" sold for an astonishing $105 million. Is it morally reprehensible to profit from the violent death of another? Is the photographs adoption into art and thus the context given by the artist in order to inspire change or discussion, justifiable?

These questions, as is the nature of crime scene photography, are divisive and require contextually aware answers. However one thing remains certain, respect of the victim and their loved ones should remain a cornerstone of these discussions.

Sally Mann in her series "what remains" draws upon the her personal experiences as inspiration to create a collection watch explores death and subsequently what remains. The most relevant aspect of this collection being the series of pictures depicting dead and decaying bodies at the University of Tennessee's anthropological facility at Knoxville. The bodies are left in an outside setting, decaying for months and even years, their decomposition being studied by students of forensic science. These images of the decaying bodies taken using glass plate photography, the use of glass plates echoes the idea of the fragility of life and thus its decay. Glass plate emulsion is very delicate and the photograph has to be taken while the emulsion is still wet. This state of decay in combination with the physical decay and that of the negative lends to the decay pictures in the images, layering decay onto decay onto decay. The strongest images in this series are the black and white images which make the majority of the photographs, the use of colour for these images makes less sense. The black and white nature of the images abstracts them from reality and further mystifies these scenes of death and decay (3.12, 3.13). Although the images do not directly depict a crime scene, they are still relevant in the way that they intentionally or not reference the beginnings of crime scene photography in the days of glass plates and with the decay seen in these images and the use of wet plates. Manns work raises an interesting question on the agency and respect given to the dead. In relation to this topic Mann stated "all these people had signed release forms. I've done the same now, donated my body for research. But then I discovered that some of the corpses were street people who hadn't signed releases. And of course even those who did sign probably thought the photos would be scientific, not artsy-fartsy. So though I was given a free hand – 'Go on,' they said, when a fresh batch arrived, 'unzip the body bags and get them out' – I decided to keep the subjects anonymous. I didn't want to aestheticise them, either. It was important to treat them with respect."

This raises interesting and important questions concerning the dead and their right to dignity, in most of the cases discussed in this paper the dead have been on full display and their faces recognisable. For example in relation to Battaglia's photography one could argue that the display of their faces adds to the personal and emotionally provocative nature of the images, in addition to this her photographs became instrumental to calling out the mafia in Palermo and showing the masses the true nature of their crimes. In relation to the images of crime scenes in New York City during the early 20th century, which where used by both Luc Sante and Wilifred Kaute, by the time of the publication of the images, the family would have been two generations down the line and possibly even more. Does time heal all wounds? In my opinion, at least in the case of the images used by Kaute and Sante, time does heal, it also allows us to look back at these images and learn about our collective past as humans, giving insight into the dregs of humanity but also into the hopeless nature of many people's existence.

In viewing these images of crimes scenes and death how close is the viewer to them? For these images are real, they picture real death, real blood, real tragedy. Can a viewer truly view such images without becoming a bystander, in relation to images taken by police department investigators, one can take the role of a detective, separate themselves from the crime and its intimate nature and treat it as the next case. In this frame of mind, all personal connection to the image can potentially severed and the image can be treated as information, a means to an end; catching the nefarious individual or circumstance behind the carnage. However I do not think this is why people like myself are drawn to them. If I where to treat the image with indifference and merely as pieces of information, the attraction or intrigue would be greatly diminished. When approaching these images as a fellow human, one is arrested by their stark nature and

visceral visuality. It is only when one surrenders themselves to the raw emotion of the violence captured that they themselves can be captivated by what they are seeing. The flow of blood, the relaxed supine position of those pictured, the evidence of panic or their lack of, the body left as a husk of the person who used to inhabit it, the last breaths still lingering close by, all of these elements culminate in the viewers mind. I could not say these image are beautiful with a clean conscious, however I can say with a clean conscious that there is an ethereal quality to them, a quality which fascinates me and triggers my mind in ways no other photographs can. Death is a reminder of the fragility of life, a violent death is a reminder of the callus nature of humanity. Humanity has always been fascinated with death but as crime scene entertainment progresses, death is treated with less and less gravity, entertainment continually blurs the lines between reality and fiction. These images for me serve as a reminder of reality, horrible death in the midst of the beauty of life.

Conclusion.

At an ever increasing rate historical crime scene photographs are transitioning into art, being housed and displayed in art galleries and museums alike. Found images which were originally taken with the soul purpose of providing empirical evidence to the court and investigators, have transitioned into galleries and have been published in many books. This transition from evidence to art has taken many decades and in some cases close to 100 years. This transformation shows that over time these photographs have, in loosing their context, become aesthetically charged objects which arrest and fascinate viewers. The codes of conduct of Bertillonage show a common thread between these images, each police department or photographer adding to and supporting the visual language established by Bertillon. The ethereal value of these early crime scene photographs can be seen in their details, from the delicate nature of their violent subject matter to the physically delicate nature of the photographic material. These images have gone onto directly inspire artists such as Pullen and have indirectly inspired many more, their arresting aesthetic value being capitalised on and utilised. For better or for worse.

The exhibitions and books that have been centred around found photographs of crime scenes from the early half of the 20th century stand a testament to their arresting aesthetic and mysterious properties. Images which have lost their original context and thus their purpose, stand as fascinating objects to many, so much so that several books and many exhibitions have been made surrounding their mystique. In loosing their context or at least in part, these images are inviting re-contextualisation; they invite the viewer to create a story around them. Liberated from their past through the passage of a century these images can be re-contextualised without disrespect. The aura of these images can unsettle but in my opinion has a propensity to intrigue, their vast amount of details, deadpan, often cold and unapologetic framing combines with the rubberneck in us all, to elicit a feeling of not being able to look away. Images like these will always divide opinion, some will always be on the side of repulsion and possibly even guilt in viewing such images, unable to extract themselves from the frightening immediacy of what they are witnessing. However there is without question a sizeable amount of us who will continue to look, continue to wonder and continue to compile/develop them thus breathing life back into these images of death.

The mysterious element of these photographs elicits the imagination of many and triggers a cascade of imaginative possibilities in relation to each photograph. These photographs have served as a catalyst for a marriage of fact and fiction such as in the book “Crime album stories : Paris 1886-1902” by Janis Eugenia Parry. This book and others like it show that crime scene photography, especially photographs which have lost their original context, are practically

inviting the viewer to hypothesise and imagine the possibilities of the scene. Much like for books such as the Sherlock Holmes novels, where the reader visualises the scene in their head based on written description, for these images the viewer contextualises them in their head and creates narrative surrounding them. The imaginative tendencies these photographs can provoke is strongest when they have lost their context and are presented as mysterious aesthetic objects. Thus showing that, when there is a lack of context in regards to their origin and that context is replaced by the framing of an exhibition which is veiled in ambiguity such as the afore mentioned Cold: Clue. The mind is free to go wild and create its own murder mystery story behind each photograph or series.

Weegee has demonstrated and epitomised the transition of tabloid photojournalists to artists, the formalisation of the photo league giving his work that first stepping stone into the realm of art and no doubt paving the way for many others. The visual language established by Weegee has influenced cinema and inspired many to build on it, giving credence to the stark aesthetic qualities present in crime scene photography and especially in Weegee's style. Many notable photographers have started their career as photojournalist and later in life transitioned into artist, showing that the world of crime scene photography and the world of art overlap and blend into each other. This also demonstrates that with the passage of time, crime scene photography is likely to pass into the realms of art, sometimes even before the death of the artist such as in the cases of Letizia Battaglia and Enrique Metínides who are still alive today in 2022. Over the passage of time and as the world moves forward these images have made their way into exhibitions and publications, this draws parallels between the images taken in New York City in the early 20th century, the critical difference being in the context has not yet been lost for Battaglia and Metínides' work. Irregardless of how intact their original context is, the transition of these photographs demonstrates that many (like myself) are fascinated by the potency of these images and individual ability of each photographer to tell a terrific and terrifying story through images.

The individual visual language established by each photographer attracts various audiences and also inspires thought in its viewers, with the likes of Battaglia demonstrating this. With her work Battaglia proved that crime scene imagery can help form public opinion and inspire social evolution through its depiction of the unspeakable murders which the mafia committed in their heyday. These images also posses a very humanistic quality, encouraging the audience to empathise and to think about the implications of mafia life as appose to the glamorous lives portrayed in many movies or TV shows based on the Sicilian mafia.

Artists such as Melanie Pullen have used crime scene photography as a direct inspiration for her work, emulating the details present in the original in an attempt to challenge the stereotypes which surround crime scene photography in entertainment culture. Whether success is achieved in this or not, it shows that the visual language and tropes present in crime scene photography have become widely recognisable, if not cliché. In doing this Pullen demonstrates that crime scene photography has been aestheticised to the point of fantasy and that the aesthetics involved have transcended into fashion. Series such as "Landscapes with a corpse" by Izima Kaoru show that fantasy and crime scene imagery can complement each other and that the idea of fantasising on ones death is not shameful but rather liberating. In work such as these the trope of the beautiful dead woman is left on full display. This trope has been capitalised on by many and is present in the work of Andy Warhol "Suicide (Fallen Body)". This goes to show that the fetishisation of beautiful dead woman extends into crime scene photography and that many artists have capitalised on it and employed it in relation to their own renditions of crime scene photography.

The moral implication of crime scene photography are demonstrated by Sally Mann with her work “What remains”, her photographs at the body farm in Knoxville show her care towards the dead and their privacy by not photographing their faces in a recognisable way. Conversely the work of Letizia Battaglia shows that the inclusion of the faces brings gravity to the photographs in certain contexts and allows the viewer to empathise with the victim and their loves ones. Showing the raw emotion present in the moment of discovery of loss. This demonstrates that in relation to the anonymity of the victim, context is extremely important and that depending on the context the identity of the dead is ether extremely relevant or not at all. Confirming that this moral dilemma requires contextually aware treatment and answers.

In conclusion it is easy to dismiss crime scene photography as not fit for public consumption but this assertion negates the numerous nuances of crime scene photography. Crime scene photography can be a catalyst for change and story telling alike, its value and potential are demonstrated in the cases laid out in this paper. The aesthetic value of each epoch and individual photographer creating a diverse audience in the niche that is crime scene photography. This niche has begun to transition further into the mainstream with every exhibition in modern art galleries. Photography which was once pragmatic becomes aesthetically charged and through its contextual void invites speculation and imagination. The element of forbidden fruit will always attract us as well as contrive mixed emotions, however it is clear that we cannot look away, our innate fascination with the morbid demonstrated in the many facets of crime scene photography.

LINKS.

(1.15) https://archive.org/details/crimealbumstorie0000jani/mode/2up

(1.17). https://www.metmuseum.org/art/collection/search/284718

(1.18) https://lucsante.com/book/evidence/

(1.19) https://us.macmillan.com/books/9781250128690/murderinthecity

(2.6) https://archive.org/details/historyofphotogr0000newh

(2.7) https://archive.org/details/photographyuntil00szar

(2.17) https://www.nytimes.com/2011/12/23/arts/design/the-radical-camera-at-the-jewish-museum-review.html?pagewanted=1&_r=1&partner=rss&emc=rss

(2.18) https://www.icp.org/browse/archive/constituents/weegee?all/all/all/all/0

(3.1) https://www.melaniepullen.com/high-fashion

IMAGES.


65 / 3 - 10. 10. 1902
Assassinat de Mme Vve Leconte
74 Rue des Martyrs

6573. 10.10.1902 Assassinat de Mme Vve Lecomte 74 rue des Martyrs

6573 - 10.10.1902 Assassinat de Mme Vve Lecomte 74 Rue des Martyrs


6573. 10.10.1902 assass.t de Mme Ve Lecomte
14 rue des Martyrs

1.6


Hotel Regina, Aff. 10.10.03 - 6805

1.8

1.9


PREFECTURE DE POLICE
AFFAIRE: Assassinat de Mr André, garçon de Recettes,
PHOTOGRAPHIE MÉTRIQUE
Réduction moyenne du cadavre : 10
ÉCHELLES MÉTRIQUES
DISTANCES à l'objectif
1m60
1.30
1.33
Echelle du sol.

1.10

Découverte du cadavre dans la fosse

La remise

Le Pigeonnier.

1.13

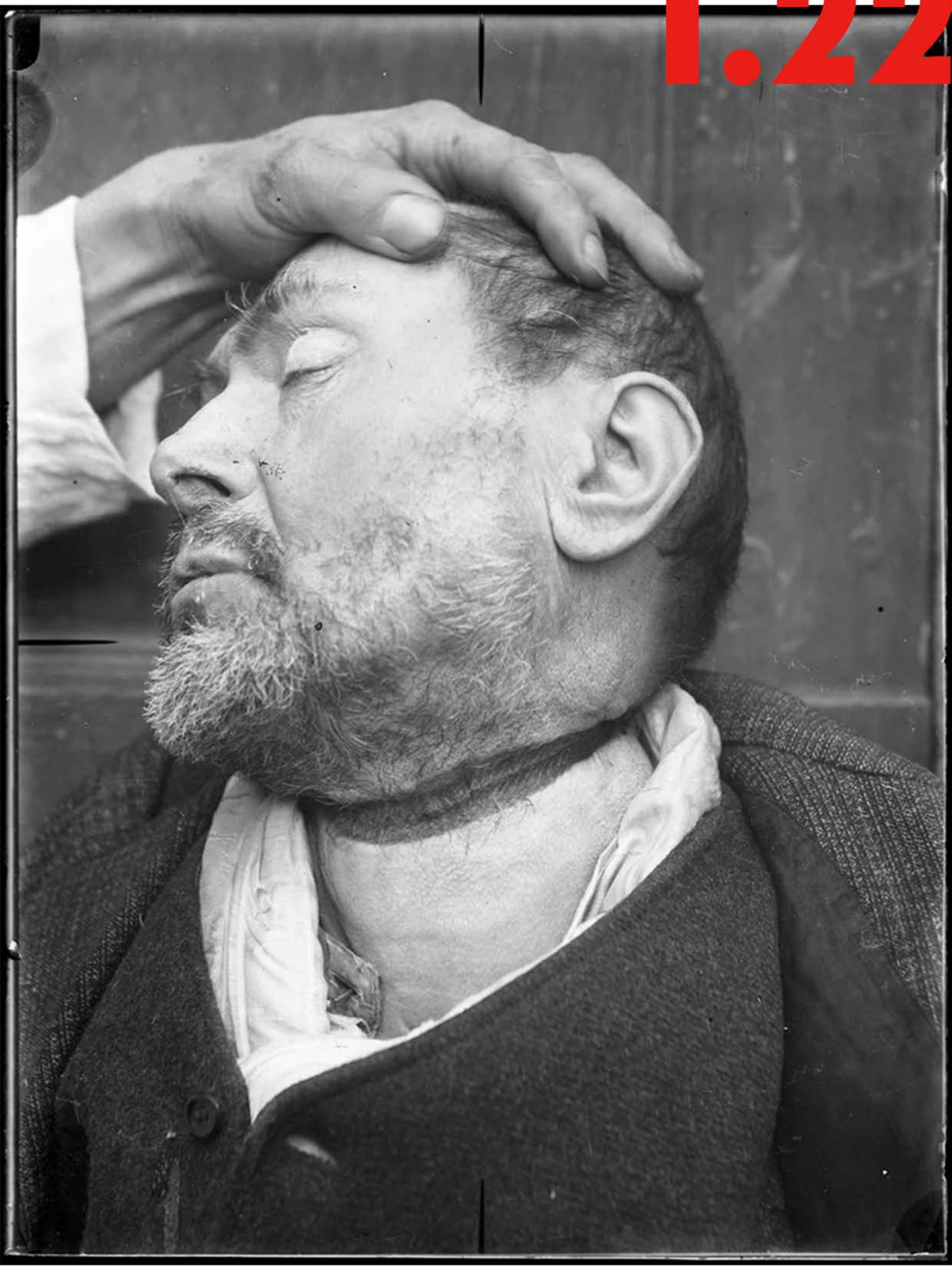
- Le Pigeonnier -

1.14


1.16

1.20

1.22



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IT'S BAD LUCK TO CHISEL IN ON LUCKY

Post Photo

The body of Dominick Didato, who called himself Terry Burns, is shown where he was shot down in front of a restaurant in Elizabeth Street. The fourth gangster to die within two weeks. Didato's death resulted, police say, from his attempts to break into Lucky Luciano's rackets.

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MURDER

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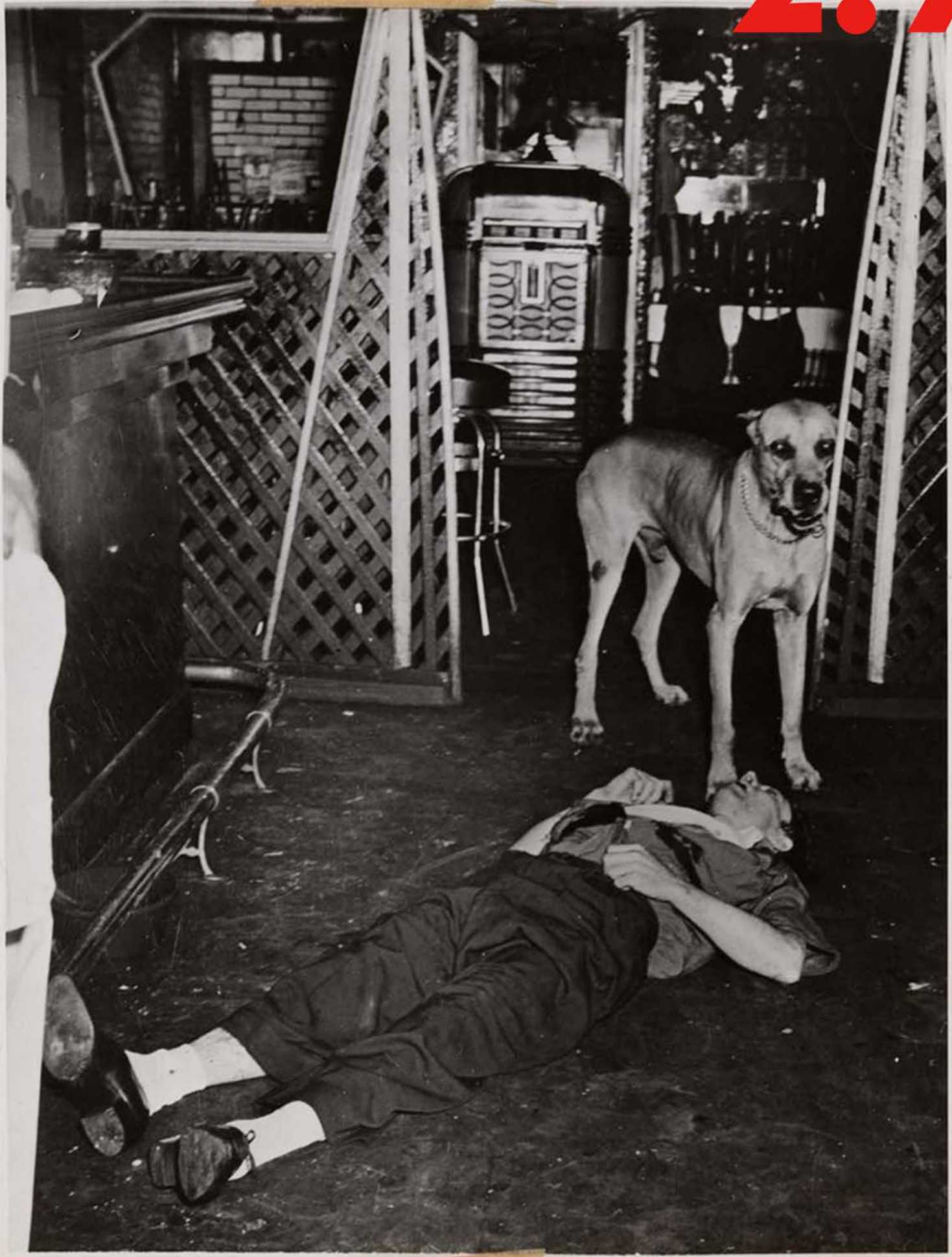

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2.12

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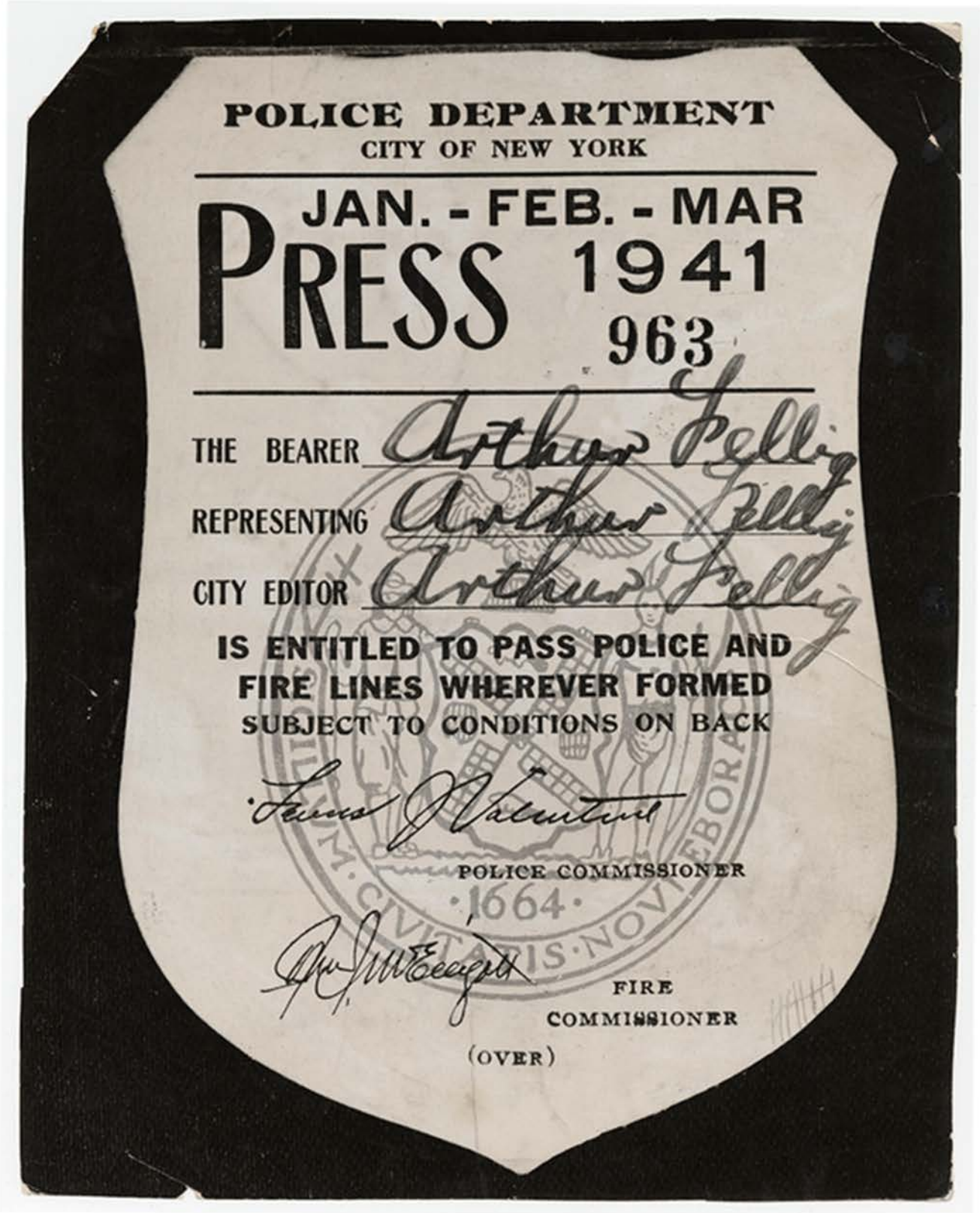
SUNDAY TRAGEDY


"MURDER"
MORE MURDERS
SHIP
AFIRE

2.16



POLICE DEPARTMENT
CITY OF NEW YORK

JAN. - FEB. - MAR
PRESS 1941
963

THE BEARER Arthur Felling
REPRESENTING Arthur Felling
CITY EDITOR Arthur Felling

IS ENTITLED TO PASS POLICE AND
FIRE LINES WHEREVER FORMED
SUBJECT TO CONDITIONS ON BACK

James J. Valentine
POLICE COMMISSIONER

P. J. McElligott
FIRE
COMMISSIONER

(OVER)

2.19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MEXICO

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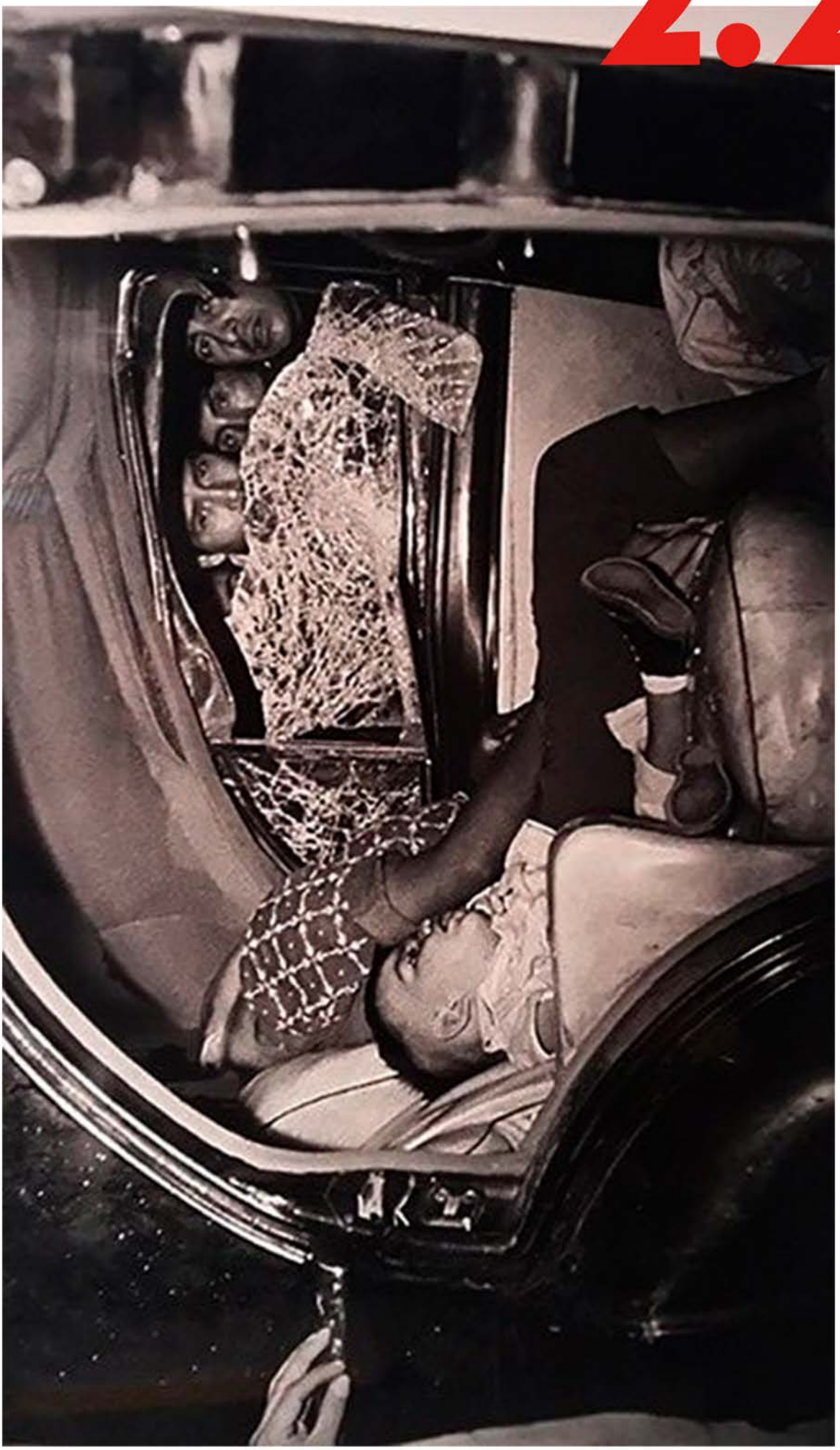

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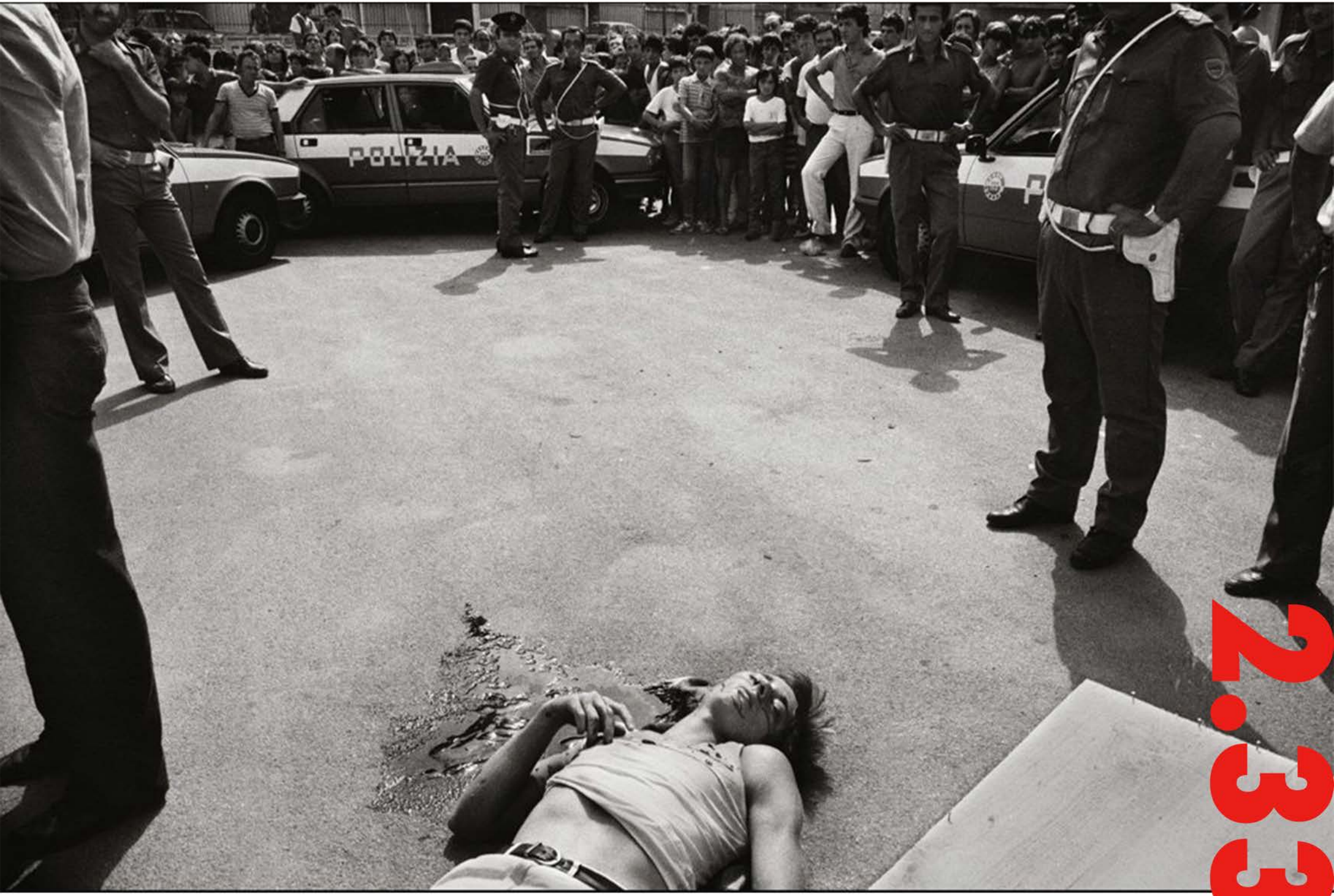

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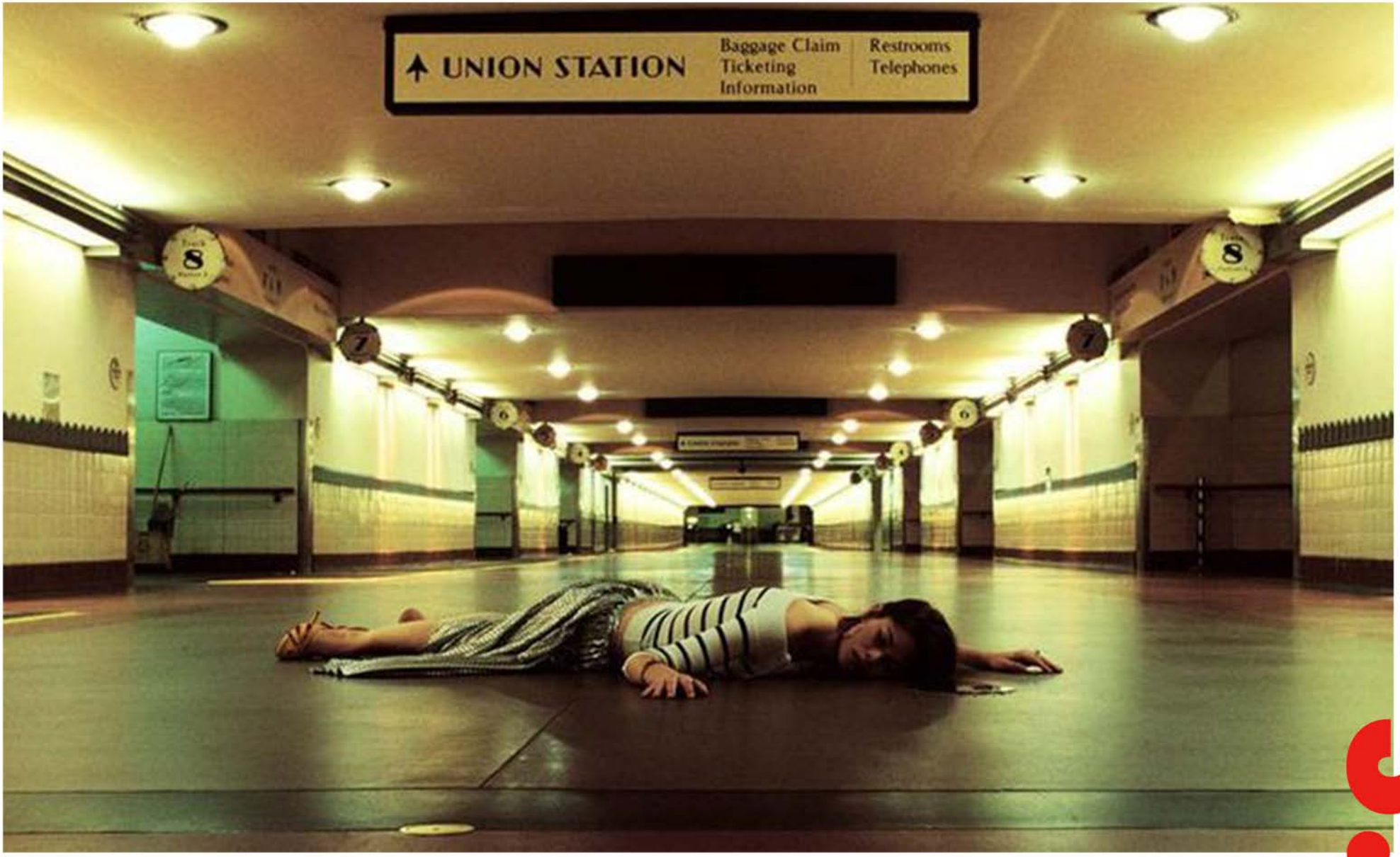
UNION STATION
Baggage Claim
Ticketing
Information
Restrooms
Telephones

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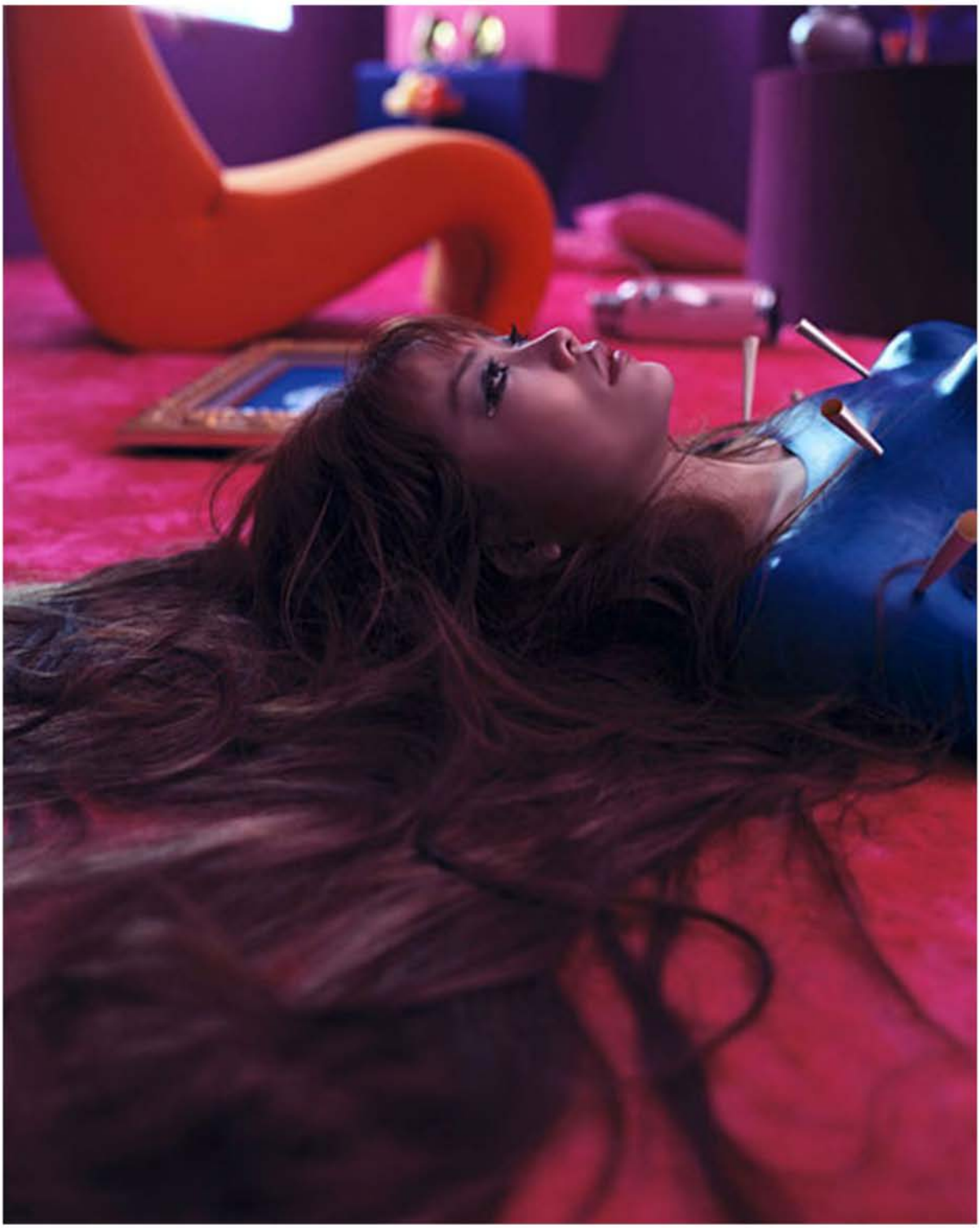

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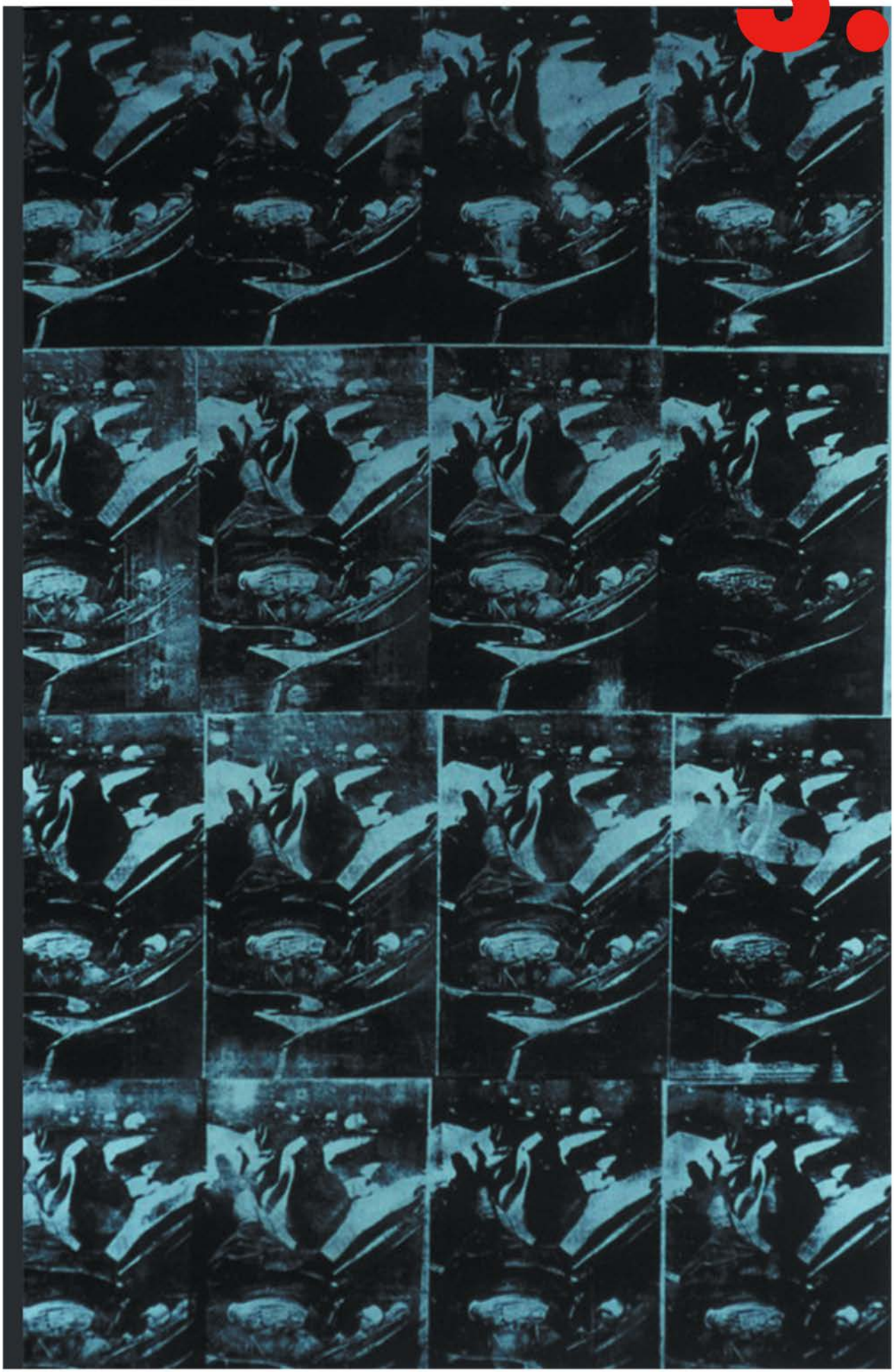
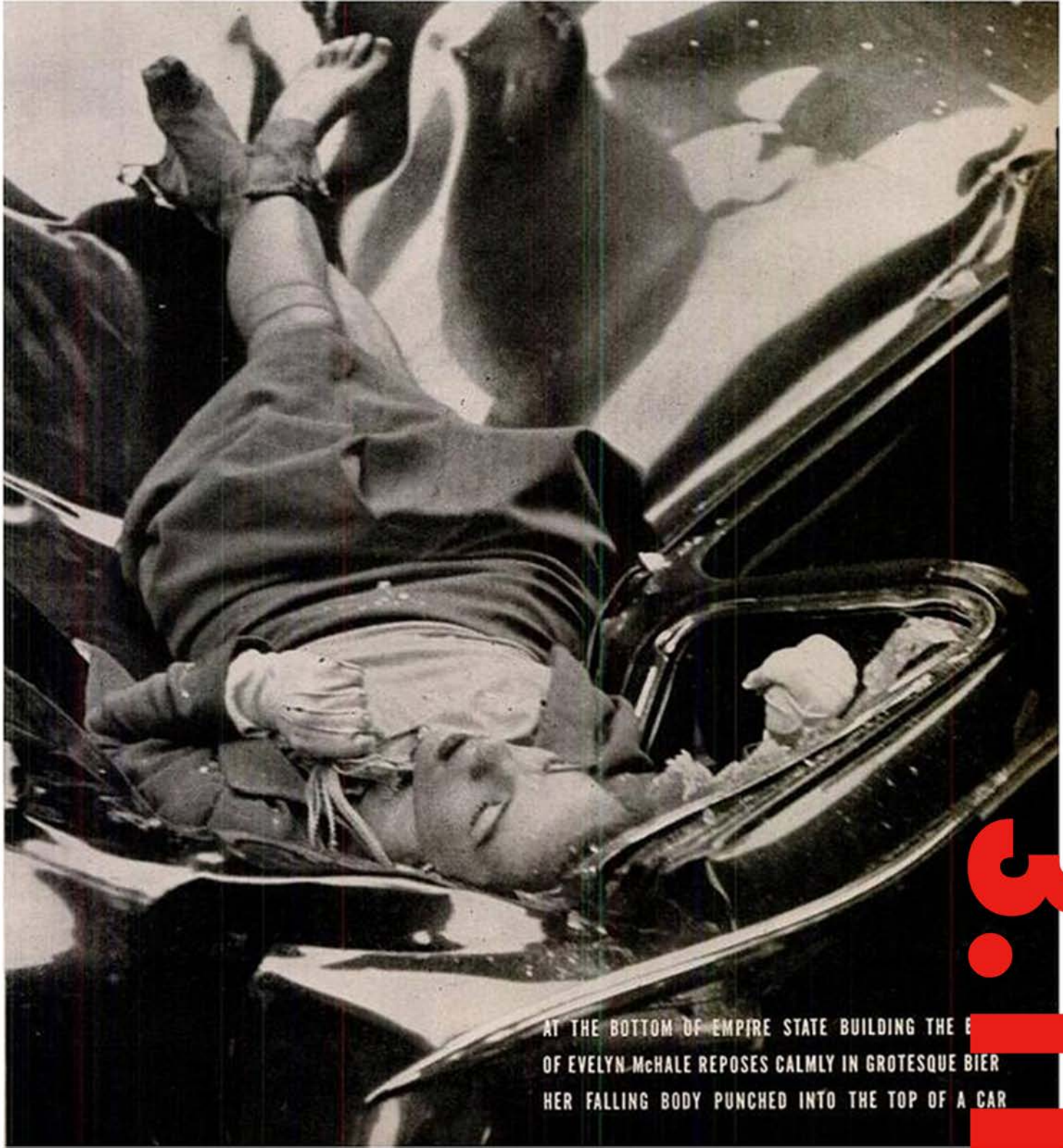


3.10

PICTURE OF THE WEEK:

On May Day, just after leaving her fiance, 23-year-old Evelyn McHale wrote a note. "He is much better off without me. . . . I wouldn't make a good wife for anybody," she wrote. Then she crossed it out. She went to the observation platform of the Empire State Building. Through the mist she gazed at the street, 86 floors below. Then she jumped. In her desperate determination she leaped clear of the setbacks and hit a United Nations limousine parked at the curb. Across the street photography student Robert Wiles heard an explosive crash. Just four minutes after Evelyn McHale's death Wiles got this picture of death's violence and its composure.



AT THE BOTTOM OF EMPIRE STATE BUILDING THE B
OF EVELYN McHALE REPOSES CALMLY IN GROTESQUE BIER
HER FALLING BODY PUNCHED INTO THE TOP OF A CAR

3.12

3.13