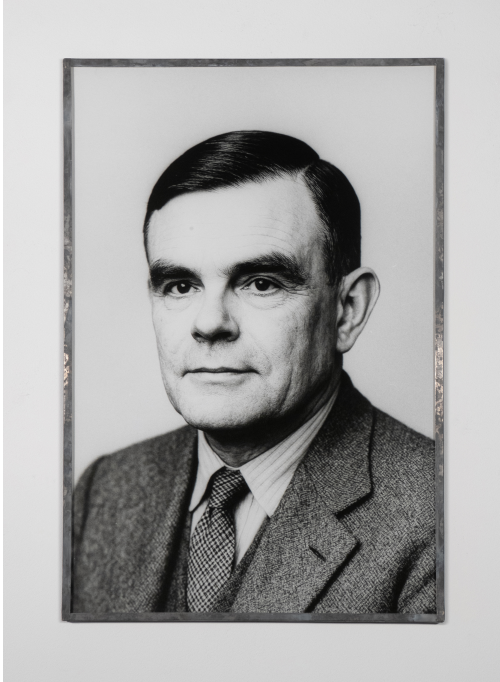


Alan 1962



Vincent Lemaire

Alan 1962

serie Alan Turin

print on Ilford bright silver fibre paper, glass 2 mm., cardboard, wooden sticks, black acid free fabric adhesive, metal fastener.

Image: 44,5 x 30 cm

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

Continuing his work on overlooked figures (Annie Jump Cannon, 12021 EH / Giordano Bruno, 12021 EH), Vincent Lemaire presents a new series on Alan Turing.

This series consists of a main work of twenty-four prints (Alan Turing 1954-1998), five triptyks and twelve individual prints.

Forty-two-year-old Vincent Lemaire wanted to prolong the life of Alan Turing, who died a few days before his forty-second birthday after ingesting a cyanide-laced apple. To represent the man considered to be the father of computer science and artificial intelligence, Vincent Lemaire used the invention that Alan Turing did not live to see grow to imagine the ageing of his face. Twenty-four portraits make up the main piece, offering fantastical visions of Alan Turing from the age of forty-two to eighty-six.

A seminal queer figure who defended himself with humour and irony even after being convicted of indecent assault for his homosexuality, Alan Turing is one of the most important figures of our time. Not only because some of our lives owe their existence to his discovery of the Nazi codes that shortened the Second World War by at least two years, but also because his research continues to have a powerful influence on the way we live today. Vincent Lemaire's use of silver photography to process images simulated by the beginnings of a collective unconscious is as much a means of temporal contraction between these two eras of image production as it is a means of testing our way of apprehending them. For the artist, it was a question of seeing at what point the affected ceased to be in control before being able to accept the subterfuge of these parodied emotions. By once again photographing his computer screen with his film camera, Vincent Lemaire is asserting that this window on the world is now the one on which our vision is most focused. By fixing these images onto the physical medium of the negative, and then onto paper, there is a desire to freeze and preserve a material trace of what is now produced and consumed in a frenetic and ephemeral way.

This series prompts reflection on how our societies are capable of rejecting individuals who nevertheless serve their interests, as well as on our ability to analyse these new, randomly generated visions.