Schedule of Presentations

Fridat	This Morning	This Evening
Emma Borden	Allegra Alfaro	Amy Li
Annie Gilliam	Devin Merker	Paul Marzella
	Niovi Singh	Alexandra Gannon
	Cassius Reed	Jake Forrest
		Sara Hall
		Abrahm Geissinger
		Skylar Knoop
		Adelle Davies
		Alexis Zhai
		Edie Huffard

Preview of Coming Attractions

- Submit Digital Copies of Responses to Turing's 1950 Paper
  <u>See Them Here</u>

- Presentations of Term Projects

- Course Response Forms (Monday)
  https://go.middlebury.edu/crf

Jin Wicked, 2003

Alan Turing comes to life in this fine print by the American artist Jin Wicked. Although she has clearly marked his dates, from 1912 to 1954, the iconography obviously suggests a mind which is struggling to reach further into time and space than this brief span allowed.

The theory behind the Turing Test is at the centre of this picture. The looping tape, inscribed with binary 0's and 1's, represents Turing's model of the computer which he formulated in 1936. Its spiralling away into space correctly shows the scope of Turing's theoretical work, which is about what any computer, however large or fast, could do. But its loop through the brain is also a correct picture of Turing's work: he was giving a fresh account of what the action of the mind. The tape is being scanned by the mind's eye, and that is why Turing's eyes are drawn turned inwards. The question it poses is whether the mind can do anything that the computer cannot. Is Turing himself a computer program, operating his pencil blindly? Or his his inner eye seeing something that the computer can never grasp?

Around that central image, Jin Wicked has crowded the space with the material world that defined Alan Turing's life. Behind that schoolboy pencil are the old stone cloisters of his schoolboy life, the rigid and declining British Empire of the 1920s. Sharp collars and old school tie almost throttle the brain. But that tie, its phallic tip awkwardly poking over the stone wall, is the only object which breaks out of the frame and refuses to fit in. This is a fair picture of his sexuality, in one way quite old-fashioned in the cultural base of the English Public School, yet turning into something very modern, insisting on an open identity which may well have been crucial in the background to his death in 1954. For those years were the most paranoid of the new American world order, and Alan Turing held in that brain some of the greatest state secrets of the age. In the left hand lower corner is the Victorian machinery of the Empire, reflecting his mother's family background in engineering. On this base rise images of the electronics of the 1940s which allowed him to turn his idea of a computer into a practical design in 1945-6, and then took him to Manchester in 1948 to organise the first working computer. At the top left are the roters of the German Enigma cipher machine, which