

173 Robot portraits of delinquents.

Photograph taken from the press

The French psychologist Liliane Lurçat, in her important study titled *Graphisme et modèle dans le dessin de l'enfant*, analyses its graphic-semantic connections and arrives at the conclusion that language accompanies the graphic activity. The robot portrait is a very clear example of how, in some cases, the oral language can provoke the graphic action, connecting both types of language. As a result of a description, an image is constituted which ends up combining the general common features of all faces with the particularities which should characterise a person who, moreover, the artist has never seen. An adventure of the imagination which requires great psychological knowledge and management of practically topic, standard criteria, about the relationship between facial features and psychic features which frequently enclose serious prejudices.

At this moment in time facial tests are being used for the selection of personal (and allocation of functions) in many companies, and in the new China which has been born from the ruins of Communism, thousands of girls are suffering the unspeakable in operations to lengthen their tibias and to modify their features, as a determined height and physical aspect are required (of course Western, like in post war Japan) to be admitted into the new companies.

The works of the Pioneer in Conceptual Art Joseph Kosuth are also an example of one of the most important creative tendencies of the second half of the XX century, where image and text, visual language and oral-written language, are absolutely complementary or even inconceivable one without the other. For the conceptual artist Francesc Torres, "when you can develop something textually in a convenient way, you almost have the guarantee that it will work as a visual piece"); on the contrary Hopper, a painter famous for being a man of few words, commented that, "if you can say it in words, there is no reason to paint it". The comic also, this "sequential art" which for some strange prejudice is still excluded from the contemporary art museums, is an example of the happy union of the written language and the image, an art straddling literature and the plastic.

In the III century, the Chinese philosopher Wang Bi said: "if the image makes sense evident, the word is what clarifies the image". And since Cesare Ripa, whose *Iconology* was recovered by Panofsky, images are conceived to be read. Therefore images would be something like a meeting point between what we see and what is invisible, of intellectual (conceptual) order, but in reality it is what impels us to see (we see what we know). A true artistic language, such as Egyptian Hieroglyphs, which has to be decoded with the help of a dictionary.

Today neuro-science demonstrates that, in spite of the quite clear division of functions between the left hemisphere of the brain (more verbal, analytic and sequential, like a computer) and the right (more visual, intuitive, spacial and holistic), the corpus callosum which joins them makes possible the interchange of information and even functions between both, the two hemispheres being absolutely necessary for life and even for artistic creation. Even though the idea of revenge in the field of art of the right hemisphere over the dictatorial left hemisphere, which is the dominant in our current rationalist and scientific society, is highly suggestive and amusing.