

AUTRES VISAGES.

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Resumen

El presente Trabajo de Fin de Máster es el fruto de un proceso de investigación artística que aborda la cuestión de la representación de la identidad a través del retrato, tanto pictórico como fotográfico, de personajes que podríamos denominar como “periféricos”, que utilizan el maquillaje y la estética como herramienta para generar identidades propias, mostrándose emancipados socialmente, bellos y esperpénticos. El objetivo de este proyecto es realizar una introspección de carácter psicológico del sujeto retratado, mostrando la experiencia estética y emocional de su identidad individual o colectiva a través del maquillaje y las interrelaciones afectivas o vínculos generados con otros sujetos, desembocando en una obra artística de carácter autobiográfico. El título, *Autres Visages* u *Otras Caras*, traducido del francés, hace referencia a aquellas identidades generadas de forma artificial mediante maquillaje. Empezando por una retrospectiva histórica y social del maquillaje y su evolución a través de distintos personajes influyentes y prácticas.

Palabras clave: identidad; cuerpo; maquillaje; estética; relaciones; arte; queer.

Abstract

This Master's Thesis is the result of an artistic research process that addresses the question of the representation of identity through the portrait, both pictorial and photographic, of characters that we could call "peripheral", who use makeup and aesthetics as a tool to generate their own identities, showing themselves socially emancipated, beautiful and grotesque. The aim of this project is to carry out a psychological introspection of the portrayed subject, showing the aesthetic and emotional experience of their individual or collective identity through makeup and the affective interrelationships or bonds generated with other subjects, leading to an artistic work of character autobiographical. The title, *Autres Visages* or *Other Faces*, translated from French, refers to those identities generated artificially through makeup. Starting with a historical and social retrospective of makeup and its evolution through different influential characters and practices. Keywords: identity; corps; makeup; aesthetics; relationship; art;

queersions, we propose pre-figurative and disruptive strategies. We refer to a series of popular tactics, symbolized in the figure of the "pelele" (dummy) or the carnival inversion. Even so, we are aware that in the contemporary context of the attention economy, a large part of these approaches have been expropriated from their primary intention to be used for purposes of the opposite political wing. This point is exemplified in the transformation of the traditional jester figure (absolutely performative) into de TV puppet and the modern mass meme production. Based on the above, our study could be synthesized as an analysis of the representational strategies with which it is possible to visualize or camouflage power relationships.

Keywords: model; gender; representation; violence; camouflage; social structure; power- game.