

ABSTRACT (english)

## **INDIVIDUAL AND COLLECTIVE IDENTITARY CONSTRUCTION WITHIN AUTOBIOGRAPHICAL ART**

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The main goal of this investigation has been to highlight the transcendence and social struggle which we believe as inherent to the genre of autobiographical plastic creation, contextualizing and relating it to the evolution of the occidental philosophical thinking and culture, as well as to the theoretical investigations on essential contemporary questions in our society.

This investigation places the autobiographical plastic creation carried out by artists such as Louise Bourgeois, Tracy Emin, Wolfgang Tillmans, Josef Beuys or Sophie Calle, among others, on the opposite side to the widespread idealized models of the human being. We explain that the origin of those idealized models, of and for the human being, lies in the platonic idealism belonging to the classical culture, which has lived on vigorously to our days as a structural thinking of our occidental culture.

Its legacy has turned out to be the imposition of an ideal model of the human beings, whom it considers hardly interesting, but for their use as projects of moral, physical or intellectual perfection, which can be seen in the influence, sometimes devastating, of advertising and media models over sexuality, ethnic identity and interpersonal relationships.

Autobiographical creation cannot be fully comprehended as it is nowadays without understanding that it has been necessary to accomplish a progressive historical change of the conception of the individual, who has been moving away, step by step, from the achievement of the ideals in order to start giving more relevance both to the personality and to the development of the potentialities and particularities of human beings.

We have presented three fundamental theorists in the history of occidental thinking: Friedrich Nietzsche, Sigmund Freud and the philosophical theories of Karl Marx, in order to search for the philosophical origin of the rupture with idealism and the beginning of a global and real conformation of the individual, including their most unconscious and animal aspects, such as their urges. Their theses reply to the platonic and former religious idea of the ideal model existing just by itself, as a materialization of an intangible divinity, denouncing that it is the human being who creates it, with a clear intention and belonging to a certain group of power.

The rupture of these theorists with the longing for an idealized model of individuals offers an alternative way, reflected on an essential change in the autobiographical creation, from its confirmation as just a reflection of an illustrious and exemplary life to a place marked by the individual itself, far away from homogenizing and stigmatizing visions on individuals and collectives. The key question risen from the study of the opposition of these philosophical theses against idealism, Who runs the public domain and with which intention?, will be related to the conclusive idea of this thesis: What matters in this kind of creation is not so much who is creating or whether the autobiographical data are really true, but from where and with which intention, inasmuch as all the autobiographical artists studied and presented have contributed with their works to the deconstruction of prejudices that were affecting negatively the peripheral groups they belong to, due to their genre, ethnicity or sexuality.

**MAIN WORDS: feminism - art and life - school of suspicion - autobiographical art - peripheral visions**