

## **Resumen de la tesis en inglés**

The thesis entitled. *The individual or the essence? -About the Chinese portrait, it's evolution and relationship with the Western portrait from the Traditional period to the twentieth-century*, by Chao-Cheng Huang, discusses the difference between Chinese and Western traditional portrait, analyzing the transformation of their respective pictorial forms that occurred from traditional stages until the twentieth century, and making a comparison of their essential characteristics in terms of visual aesthetics and the concept of individual.

In the traditional Chinese art, portraiture inspired the first aesthetic idea of Chinese painting, besides it was actually the oldest pictorial genre. But comparing Chinese portrait to Western art, it was a rather closed and serious representation, whereas it was some sort of rigid and tasteless image, either around the practical function or the expressive one. This phenomenon between the two visual cultures became the initial reason to start this personal research.

If we think that the portrait is a pictorial representation which captures the real exterior characteristics of every single man as individual, and including the transmission of meaning and behavior extent of human beings, then we face the question of the traditional Chinese portrait, which never sought, as theoretical standard and important visual aesthetics, that pictorial representation was imitated with faithfully and from an objective point of view the appearance of reality, by contrast, focused on highlighting and express the main ideas of Chinese antiquity, as were the “ying” and “yang”, “heaven”, the “qi”, the Tao, the spirit, ethics or morality, among others, reflecting the natural law and order and invisible harmony that exists in all objects of the nature. For example, as the “Emperor’s and the Ancestor’s portrait” pay attention to the use and the disposition of the symbol corresponding to social scale pattern, in the “Literati portrait”, on the other hand, the relationship between the image and the poem emphasize not only as a question, but as a key work that the Chinese don’t seek recognizable ways as their main objective in portrait images.

Therefore, this thesis will part from this start point: the deep differences between Western and Chinese portrait, focusing as hypothesis the fact that the images themselves will bring this idea out, then we will try to discuss the aesthetic ideas that thinking about the invisible generated in traditional Chinese portrait, contrasting with the image of the individual of Western classical art, as well as his

aesthetic ideas and developments style "form", which will help us to investigate the critical and cultural difference that exists between these two visual arts. Subsequently, we will address the individual image of Chinese and Western art, as in both cases there was a revolutionary break in the twentieth century with respect to their own traditional expressive forms: Western portrait broke with the classical principles of representation and Chinese portrait adopted the western convention of natural representation of objective reality as its standard pictorial idea. Finally, we focus on the characteristic portrait propaganda, which was controlled and / or eliminated by different autocratic political ideologies as well as his influence on the creation of the image of the individual during the period of the various dominations of Mao Tse-Tung and Chiang Kai-Shek.

Among others conclusions, we are now be able to say that in the late twentieth century, the development of Chinese portrait penetrated gradually in some artistic pluralistic and fragmented style atmosphere, which began to develop in the sixties thanks of the birth of Pop Art, and its expressive form, and also due to the influences of photography, science and Western technology. At that time, therefore, the Chinese portrait represented a large number of concepts and creative features that will resemble the shape of contemporary Western art, so that it has led to confusion about the distinction and recognition of their own visual culture. But certainly, the idea of essential aesthetic in both portraiture genre Chinese and Western, which lay in their respective historical developments, will not completely disappear from the representation. In fact, their different cultural and visual feelings continue to exist, yet deep within every person, in every slight and invisible detail.

So, studying this slight details of portrait paintings, throughout this thesis work, in addition to texts references from different fields of knowledge, as philosophy, aesthetics, art theory, art history and folklore, among others, it has been followed main research methodology that is based on using and disposing a large number of images from portrait painting to show the aesthetic of pictorial evolution of Chinese and Western portrait, because we are not considering this work as a historical thesis. Nevertheless, it mainly attempts to make the reader go through the practice of contemplation in order to understand another culture and perhaps their own core of human being.

We consider that this thesis research is not finally a shut work, otherwise, until today we remain expectant watching and facing attentively shocks and

cracking process that continues to occur between the two cultures and that still has not even reached somewhat less abysmal point which seems not to have final fate.