

The Application of Deconstruction in Art and its Implication for Choreography

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Abstract: The research content of this article is the practical experience of deconstruction applied in the fields of architecture, interior design, clothing design, painting and other arts, and its reference value for choreography. The deconstruction strategies and aesthetic characteristics in different art categories are taken as the research focus, and literature review, field investigation and practice-led research are used as research methodology. At the same time, the choreographic course for freshmen dance majors is taken as a practical field of reference value, in order to solve the problem of weak innovation in body vocabulary in dance creation

Keywords: Deconstruction strategy; Aesthetic characteristic; Choreography

1. INTRODUCTION

Today's Chinese dance creation presents a diverse and prosperous scene in terms of themes, genres, dance styles and other aspects (Allsopp & Lepecki, 2008). This situation is driven by both subjective factors such as updated creative concepts and rich creative techniques, as well as objective factors such as the continuous improvement of audience aesthetic standards. However, there is still a creative trend worth paying attention to: the content of dance works is more important than form, which overemphasizes the novelty of the theme and neglects the innovation of the movements. The goal is not to explore the formal value of body language itself, but to explore the lyrical, narrative, ideographic, and simulation functions of dance movements (Ashe, 1990). The side effect of this trend is the stylization, solidification, and concretization of dance vocabulary, which leads to a lack of innovation and compresses the audience's aesthetic imagination space (Hewitt, 2005). Therefore, on the one hand, it is necessary to investigate the application of deconstruction in art, summarize its practical experience, and provide technical and aesthetic references for dance creation; On the other hand, it is necessary to apply these references to the teaching of choreographic course and summarize the practical value of deconstruction. Ultimately, providing

conceptual and methodological support for dance creators to pay more attention to the complete, rich and charming potential of the movement form itself (Foster, 1998).

2. LITERATURE REVIEW

2.1 Deconstruction in Art

The reason why deconstruction is applied to the research of different art categories is to do a literature review. The purpose is to draw on its common aesthetic value and mutual reference methods and provide experience for the application of deconstruction to Chinese choreographic courses.

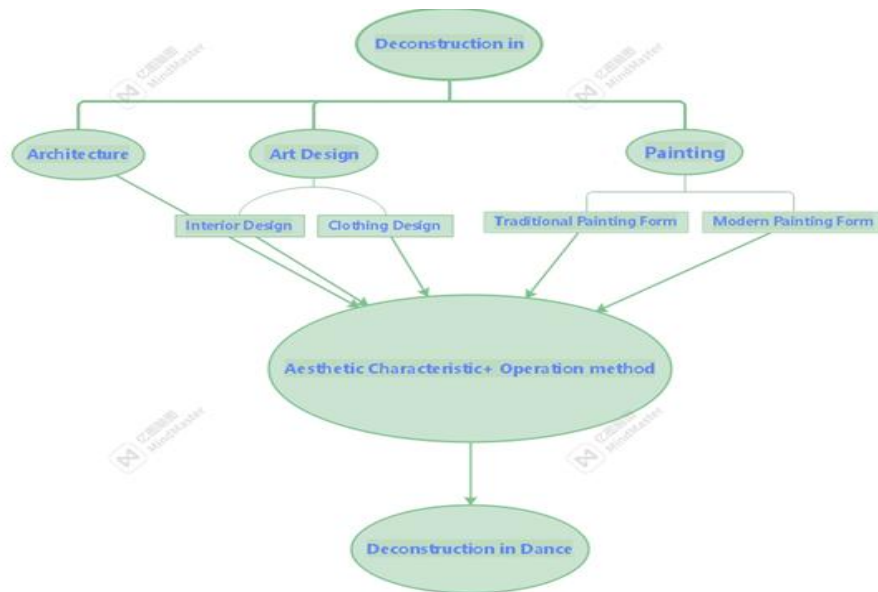


Figure 1 Research Map 1

3. THE REFLECTION OF DECONSTRUCTIONIST THEORY IN MODERN ARCHITECTURE

Architecture is the non-philosophical field that can now be clearly identified and separated from the parent body of deconstructionist thought. “Deconstructionist philosophy was established in the 1960s, but the birth of so-called deconstructionist architecture was twenty years later. In the history of Western modern architecture, the 1980s was the time when the ‘deconstructivist architectural stream’ flourished in the West”. Why, among the many artistic disciplines, was architecture the first to respond directly to Derrida's ideas in a large-scale, systematic and collective manner?

This phenomenon did not occur by chance. In fact, even Derrida himself was very interested in the ideological aspects of architecture, and he participated

in and directly influenced the development of several architectural proposals. Derrida argues that "the new architecture, the postmodern architecture, should be to oppose against the monopoly control of modernism, against the authoritative position of modernism, against the dichotomy that pits modernism and traditional architecture". These ideas not only show that Derrida had his own views on post-modern architecture, but also set a theoretically unifying tone for the deconstructionist architecture that followed, which was a rejection of modernist architecture and its architectural vision (Hsueh et al., 2019). The aesthetic characteristics of the deconstructionist view of architecture are as follows: anti-sameness, disorder, de-functionalization and non-architecture.

3.1 The Aesthetic Characteristic of Anti-sameness

The first visual impression of the works of the deconstruction masters is the pursuit of novelty, grotesque shapes and even unacceptable degrees, which we can regard as a kind of weird and peculiar beauty (Pouillaude, 2017). This sense of beauty is common in deconstructionist architecture, and the reason for this aesthetic effect is that this new aesthetic factor forms a contrasting effect with the environment by its uniqueness, that is, "a localized specialty in a group that is uniform, thus making this localized difference from the group". The spirit of Derrida's deconstruction is anti-authority, so the anti-identity of deconstructionist architecture can also be understood as a rebellion against the international architectural style dominated by modernism (Sagiv et al., 2020). Before the rise of postmodernism, the world architecture could be seen as a unified situation in which the modernist architectural style was absolutely dominant, and the image of modern skyscrapers dominated the world architectural style (Kappenberg, 2010). The emergence of deconstructionist architecture seems to be a battle cry to modernism, overturning the architectural design norms advocated by modernism, dismantling the monopoly of modernist architecture, advocating "the subjective expression of designers' individual emotions combined with precise and rigorous calculations, giving a human warmth to the cold and rigid industrial era, and enriching the expression of today's architecture and promoting the diversification of the architectural industry". The dance vocabulary rich in deconstruction thought has a strong sense of strangeness. The first visual impression it brings to people is grotesque (Klien & Valk, 2008). The reason for such aesthetic effect is that the new aesthetic factors contained in it form a sharp contrast with the conventional aesthetic paradigm with its uniqueness, and a huge contrast with the long-term aesthetic edification. This is the embodiment of "differentiation" in deconstruction theory "*Différance*". Once

the difference and contrast exceed or break away from people's aesthetic stereotypes, the creator and the appreciator will have a mentality of exclusion in their subconscious mind, thus forming the limitations of aesthetic evaluation (De Laet, 2019). At this time, choreographers need to fully realize that beauty and ugliness in deconstruction theory are not absolute opposites, and the two poles can be softened or reversed under certain conditions. That is, beauty is ugly, neither beautiful nor ugly. Only new is the main value judgment and aesthetic pursuit.

3.2 The Aesthetic Tendency of a Sense of Disorder

From the perspective of architectural design techniques, we find that all deconstructive buildings reflect a tendency to reject the centrality and consistency of form. The common approach is to decompose and transform the form (Joy, 2014). The specific explanation is the principle that a large number of means such as fragmentation, superposition and combination are used to deal with various elements of the form in the architectural structure. "In the architecture, only the uneven form and the mixture of body and body can be seen, but rarely the order, harmony and other aesthetic laws". If anti-sameness is an important aesthetic trait of deconstruction, how does this sense of uniqueness, alienated from the context of uniformity, come about? The aforementioned "differentiation" is one of the methods, but not only that, the masters of deconstruction have found a breakthrough in the language of the surface forms of architecture. In the commonplace aesthetic elements are no longer visible in the deconstruction of architecture. The symmetry of the central axis is broken and replaced by formal chaos and disorder, and the beauty of disorder becomes the aesthetic pursuit of deconstructionist architecture. After careful analysis of the visual characteristics of this kind of architecture, in fact, behind the seemingly chaotic form is not an unprincipled organization. The internal and external structures of each deconstructive architecture have been carefully calculated and repeatedly studied by the designer, from which we can find its center of gravity and balance point (Stanger, 2014). From the chaos and imbalance on its surface, we can see that it conforms to the laws of mechanics and aesthetics. To explore a new harmonious language in the seemingly uncoordinated, and to establish a new balanced relationship in the seemingly unbalanced. Therefore, the essence of the formal law of deconstruction is the orderly organization in the seemingly disordered state, which is a rational reorganization seemingly irrational. The dance vocabulary rich in deconstruction has a distinct sense of disorder. Asymmetrical, unbalanced, inverted, broken, superimposed, interspersed, misplaced, broken, sudden stop and so on. The total uncoordinated static

shape and irregular dynamic rhythm are the embodiment of its "decentralization". There must be a center and a rule to follow in harmony and order, from which the whole structure and process can be constructed or derived. A balanced dance shape must be symmetrical from left to right, and the front and back are equal, and there must be a central maintenance (Risner, 2000). A seemingly comfortable dance movement must be smooth and coordinated, and there must be regular evidence. Abandoning this center and law, the structure collapses, the process is disordered, disorder occurs, and deconstruction occurs. It should be pointed out that behind these seemingly chaotic forms and rhythms is not an unprincipled organization (Preston, 2006). The structure of each limb movement is carefully designed and repeatedly deliberated, from which we can find a new supporting and balance point.

3.3 The Aesthetic Trend of De-functionalization

It should be said that modern architecture is a new development based on classical style, and the concept of architectural functionalism has reached a historical peak in the period of modernism. The pragmatism of "form follows function" prevailed in that period, excluding all design elements that are not related to architectural functionality, and viewing modernist architecture as an industrial product for people to live through modern science and technology and building materials. This is what modernism gave to architecture itself and what post-modernism pioneers want to attack (Laermans, 2008). Deconstructionists try to separate the architectural function consciousness from the architecture, resulting in the complete loss of its function orientation and blurring the appearance of the architecture. What architects can do is to give people a space with a certain scale. People can arrange and control the space according to their own needs, giving the architecture a variety of possibilities, making the design more personalized and liberal. "The active status of people as users of buildings has been improved more effectively, which is the best footnote to the concept of 'people-oriented design'".

3.4 Non-architectural Aesthetic Trend

"De-functionalization" is a respect for the users of the object architecture, while the pure artistry of architecture strengthens the dominant position of the designers of the main architecture. In short, it is an architectural interpretation of the post-modern design concept with human as the core. Deconstruction architecture itself is constantly developing. When its architectural aesthetics develops to the extreme, it presents a pure artistic aesthetic trend of "anti architecture". In many deconstructive architects, it seems that architecture is no

longer architecture, but a prop that purely expresses the philosophy and aesthetics of designers. Architects do not seem to be architects, but scholars with multiple identities such as philosophy and art. As far as deconstructionists are concerned, the identity of their designers is questionable, and their works are strongly ambiguous that fuzziness of definition has marginalized the author's professional attribute. The artistry of architecture is infinitely expanded, and even forms a non architectural concept that no one needs to use. But at least it can give us an enlightenment that the deconstructive architecture view is an attempt to integrate architecture with pure artistic creation. This kind of approach with distinctive experimental and avant-garde nature is in harmony with the original intention of deconstructive philosophy to subvert everything. "It is precisely because of this that architects can give full play to their genius imagination, free from any objective factors, and some works of deconstructive architects can not be implemented at all, only lie quietly in the drawings and is jokingly called '纸上谈兵' (The description can only be exaggerated, but cannot be implemented in practice.)". The dance vocabulary rich in deconstruction thought has an inexplicable sense, without intention and meaning. I don't know what it means and it is difficult to understand. Just like the influence of deconstruction in the field of architecture, against the pragmatic argument "form follows function". This tendency of de-functionalization is the loss of causality, which is reflected in the creation of dance vocabulary, namely the separation of signifier and signified, form and content, which is also the return of form itself. The generation and development of body movements are no longer driven and restricted by emotion, plot, meaning, music, image, but based on the shape structure, connection logic, supporting point, energy source of the movement itself. In essence, this is the pursuit of natural, simple and pure aesthetic ideas. It should be pointed out that the de-function emphasized here is not non-function, but the pursuit of the function excavation and value embodiment of the movement itself. Every move, every breath of the body vocabulary is enough to express the profound meaning and taste, and the movement itself is complete and full.

4. EXPRESSION OF DECONSTRUCTION IN ART DESIGN

Deconstruction from the beginning of architecture has provided specific methodological inspiration for various arts (design, painting, film and television, etc.), of which the field of art design is a major beneficiary. While the concept of "deconstruction design" has been widely concerned, it is also deeply reflected in the field of interior design and clothing design, which is closely

related to people's life. Derrida clearly pointed out two important stages of deconstruction. Deconstruction is "inversion" and "change". The so-called inversion refers to reversing the original primary and secondary relationship of things, and the change here is to establish new ideas. This is actually revealing the fundamental method of deconstruction to solve specific problems. If we put aside the elements of thought and explain this problem only from the formal level, the essence of Derrida's inversion is to "break" and "decompose" things and eliminate the inherent characteristics of the original form, which is the first stage of the whole process. Then there is the so-called change, which is to reassemble the messy new forms after disassembly and processing, so as to form a new form that is greatly different from the original form. In fact, this is a methodology, which uses effective methods to diagnose and interpret Derrida's "deconstruction" and "Construction".

4.1 The Art of Interior Space and Time Based on The Influence of Deconstruction Concept

Interior design, in essence, is a form of space-time art. In addition to the spatial structure, there is also the concept of time flow design involved. On the involvement of deconstruction in modern interior space-time design, the core of its concept should be the breaking and restructuring of the formation and limitation of space and time. Firstly, free space structure. This is the concentrated embodiment of the deconstruction concept in the actual design, which can be seen as the disassembly or dissolution of the original indoor space structure. This space processing technique is like a "jigsaw puzzle" played by children, which breaks up the original graphic mode, and then reorganize according to certain needs, but it is not simple repeated splicing. Its final result emphasizes the innovation and getting rid of the old space structure. "Therefore, the interior design must analyze and reorganize the internal structure of the original building again, which is also one of the most basic ways to deal with the interior space design". In fact, dividing the original space is a common method to deconstruct the space, which is the primary task of almost all interior design workflow. In the work of interior designers, it is usually called the design stage of "indoor flat plan". At this stage, how to organize the interior layout more reasonably and effectively, which can fully reflect the designer's design intent and conform to the design principle of "human orientation", is the focus of this work. To a certain extent, the interior space design starts from the disassembly and segmentation of the original space, just like cutting the cake, and then making it present a pattern suitable for the new needs. This is also the idea of "breaking up the whole into parts". Secondly, virtual space constraints. Deconstruction architects only provide a moderate space, so how

to use and arrange this moderate space more reasonably becomes a problem to be solved in interior design. First of all, we should reorganize the existing space according to the actual needs of residents, which is actually a relative definition of the indoor space layout. As far as architecture is concerned, the concept of space is established as a result of the enclosure of interfaces, which is the limitation of indoor space. Conventional means of limitation generally refer to the material entities used to constrain the architectural space, which are divided into three basic dimensions: ceiling, facade and base. The formation of the interior space of a building is actually a hollow three-dimensional shape constructed through the three-dimensional interface. The interior of this hollow structure has strong stability and constancy characteristics, and is a relatively independent static volume. However, from the perspective of deconstruction, there is an obvious modernist tendency in this conservative form. The idea of deconstruction is to try to change this static and constant state. The specific approach is to weaken the binding force of the interface to the maximum extent, so that the physical limitation can be transformed into virtual construction, which can fundamentally change the nature of space, with a certain quantitative transfer between indoor and outdoor, natural and artificial. "Virtual space" is an important strategy for indoor space constraints. The so-called virtual space refers to the space that is defined again through local changes of the interface within the defined space, such as local elevation or reduction of the floor or ceiling, or the space is limited by plane changes of different materials and colors. The construction of virtual space is essentially a soft constraint on the interior space. Most of them use flexible and transparent materials or media, such as Bo Gu shelf, drapery and even furniture, green belts, etc. However, the construction of this space layout is related to the fuzziness and ambiguity advocated by deconstruction. In essence, the interior space constraint is used as a carrier to express the connotation of deconstruction spirit, which is quite common in the design of traditional Chinese gardens. In today's stage art, the concept of open and virtual performance space also appears. For example, the ground of the stage is no longer flat, and the lifting equipment is used to create a concave and convex ground according to the needs of dance performance. In addition, the space division is also virtual and flexible. It is no longer divided by entities (wood and plastic), but is freely configured with the movement of dancers through light or holographic projection. Thirdly, time and space design of flow. People are used to compare architecture to music because they share some characteristics. The main charm of music lies in rhythm and rhythm, and architecture is no inferior in these two aspects, which is the "spatial sequence" arrangement of the interior. Every activity of human beings reflects a series of processes in time

and space. Static is only relative and temporary, and this activity process has a certain regularity or behavior pattern. For example, when watching a movie, you should first understand the movie advertisement, then go to buy tickets, and then take a little rest or do other preparatory activities (buying snacks, going to the toilet, etc.) before the movie starts, and finally watch (at this time, you will be relatively static). After watching, evacuate by the back door or side door, and the movie watching activity is basically over. The space design of buildings is generally arranged in this sequence. The annotation of deconstruction on this sequence is to make it more fluent and even reversed. In modern interior design, the most representative is "shared space". This open space pattern is a revolutionary change for post-modern designers to get rid of the bondage of space structure. The designers break the original independent space units, hollowing out the central core of the building and create an interactive space that can make all floors of the room connected and integrated. This change in the internal space structure not only increases the transparency of the space, but also makes the space full of a sense of flexibility. It not only cancels the centrality of the indoor pattern, but also makes the indoor sequence fully smooth. The concept of flowing space-time in space design is quite enlightening for choreography. Based on this, in the stage performance, a shared space can be designed, and dancers from different regions can freely enter and leave this area, which is like a distribution center of information; You can also design a flow time. When a dancer performs in one area, it is a certain period of time in his life. When he enters another area, it is another period of time. In short, everything is not fixed and isolated, but flexible and interconnected.

4.2 Modern Fashion Design Based on 'The Influence of Deconstruction Concept

Deconstruction has made a new breakthrough in clothing. From the creativity of its design, it is based on the methods and skills of form decomposition and reorganization of deconstruction, but from the work, it is not only rooted in tradition, but also has innovative images in line with modern people's aesthetic consciousness. This can be well confirmed by both the style design and the selected fabric. Firstly, the reverse aesthetics of clothing styles. Style can be said to be the section that best reflects the charm of clothing, and also the part that best shows the talent of designers. The style design for clothing is endless, which just provides an opportunity for designers to display their creative potential. After a careful analysis of the characteristics of Issey Miyake's costume design, we found that the style of his works concentrated on the spirit of bold innovation and unconventional change. His costume sought

to be liberated from the traditional Western modeling model, forming a huge contrast with others, and shocked the world with an anti structural posture. The creative techniques he learned from deconstruction were used to the extreme in his practice, such as breaking, crushing, and reassembling. And so on, forming an amazing and unexpected clothing structure. The series of works entitled "One Piece of Cloth" released by Issey Miyake in Tokyo is his famous work, which uses a piece of cloth as the medium to explore the rich changes of female curves with a single modeling element. Its overall concept is to use the flexible knitted fabric made of natural materials to weave an integrated tubular piece after computer actuarial calculation. It emphasizes that the edge is never off line and there is no distinction between upper and lower bodies. Only dotted lines are left on the finished product, which can be cut by the wearer. Mitsuka once said that "a piece of cloth is my starting point", which reflects the origin of his philosophy and reflects the designer's changeable idea of seeking beauty in seemingly mediocre. The female body looms in the loose "cloth bag", producing a kind of implicit beauty. "The relaxation in this light Zen sense runs counter to the traditional method of tailoring strictly according to the various parts of the model's body". Secondly, there is no taboo in clothing material selection. Fabric is another important element of clothing design. It not only has many characteristics such as color and texture, but also plays a decisive role in the perception of human vision, touch and other aspects. The development of science and technology has contributed to the richness of clothing materials, and also laid a material foundation for clothing designers to choose the diversity of clothing fabrics. However, for deconstructive fashion masters, the design will never be constrained by these so-called inherent concepts. "The selection of clothing fabrics has gone beyond the conventional scope, fully expanding the possibilities of materials, advocating the transformation of decay into magic, and creating an incredible new style". In terms of the selection and research and development of clothing materials, the deconstruction mastery represented by Issey Miyake changed the smooth and clean appearance of high-end fashion and ready to wear, fully explored and made use of the differences and special feelings of various "fabrics", explored clothing fabrics to an incredible extent, and skillfully adopted the material plasticity characteristics of various natural materials, such as Japanese rice paper, white cotton cloth, knitted cotton cloth, and linen. After tearing, kneading, gluing, sewing, wrapping and other processing methods, he has created a variety of texture effects that are suitable for the needs. He is constantly experimenting and developing materials. The design and selection of clothing style and fabric are also related to choreography. In the design of dance clothing, especially contemporary dance, the pursuit of simplicity and naturalness does not need

to be gorgeous and flowery. Therefore, pure colors are used in the color system. In order to be unique in style, the choreographer will also use the deconstruction method of breaking, crushing, and reassembling to dress again, such as punching holes in clothes and pants, cutting the hem of trousers, opening the collar obliquely, and wearing them asymmetrically. "One piece of cloth" style gowns, coats, and wraps are commonly used in contemporary dance. In the performance of primitive sacrificial dance works, the selection of clothing fabrics will also be based on natural materials rather than chemical fiber materials, such as leaves, silk and hemp, cotton cloth.

5. THE INTERPRETATION OF DECONSTRUCTION ON PAINTING

People are always used to observing things from a positive perspective, but rarely take the initiative to go to the opposite side of things to explore the truth. If we think from a different perspective, the results are often very different. If we use the concept of deconstruction to interpret the art of painting, in the final analysis, it is the reconstruction of the creative concept, which is the most direct and important as a choreographer.

5.1 The Deconstruction of The Formal Language of Traditional Painting

The core idea of modern new concept painting is to reassemble the various elements of modeling, like machine parts, according to the formal rules of beauty, to form a new and suitable figure. It abandons conservative and outdated concepts, reconstructs a new formal language to meet the needs of the times, and explores different observation methods, modeling elements and expression language from the past. Firstly, deconstruction of normal composition form. Traditional aesthetics believes that the two-dimensional XY ratio of "rectangle" is 1:0.618 (golden section), which has been considered as the most perfect form of proportion division for more than 2000 years since its birth. However, with the establishment of unconventional aesthetic concept, this traditional proportion pattern has also changed. In artistic creation, we can consciously lengthen or shorten the frame scale of the painting as needed to pursue a breakthrough in form. Changing the traditional scale of painting, the specific scale of painting, not only means increasing but also reducing, both of which have remarkable visual effects. In addition, breaking the complete picture composition regularity is also a means of deconstructing the composition of painting. The whole and the part are just relative, breaking the integrity of the composition, using the form cutting composition means to

focus on the beauty of the image through highlighting the local performance of the image, perhaps It can achieve twice the result with half the effort. In fact, in the traditional Chinese painting and calligraphy theory, there is a saying that "counting white is black", which emphasizes the beauty of moderation in the form of simplifying complexity, using the few to defeat the many, and using the finite to contain the infinite. It is a concentrated expression of the beauty of artistic conception and the idea of implicit beauty in Chinese traditional culture. The creation should not only look at the real shape of the place where the pen is written, but also look at the empty shape of the blank place. The perfect combination of the virtual and real can create excellent works. 'Ma Xia in the Southern Song Dynasty' (That is, Ma Yuan and Xia Gui, famous landscape painters in the Southern Song Dynasty, changed the panoramic composition of Chinese landscape painting into a form of poetic composition, known as 'Ma's Corner, Xia's Half') It can be seen as the early exploration of the aesthetics of incomplete composition by traditional literati painters. Take Ma Yuan's landscape painting as an example. It has changed the panoramic layout of Chinese painting, boldly cut and ingeniously composed, so there is a saying that 'there are steep peaks above, but no peaks; cliffs straight down, but no feet; the nearby mountains are towering, while the distant mountains are low; or the saying that one person sits alone in a boat with the moon in the sky' is historically known as 'focusing a corner' of the Ma School. In the choreography, the dancers' motion routes constitute the performance layout. The deconstruction of the normal composition in the painting is of referential significance for the choreography layout design. If the dancers always perform in a corner of the whole stage, and large areas of limbs are not involved, but are embedded with props or clothing, such "blank" will also yield a fine artistic effect without lots of physical energy drain. Secondly, the mutation of traditional sketching mode. There are obvious misunderstandings in the understanding of the integrity of the picture from the perspective of the experience of habitual thinking. "Whether it is whole or partial, complete or broken, in fact, is relative". Most people are always hampered by those old ideas and cannot break through. Change the situation of painting objects mechanically and blindly without subjectively choosing, draw whatever you see, we should emphasize the subjective thinking of the subject painter, and emphasize that sketch is an artistic act combining eyes, brain and hands...The fundamental way to determine the subject status of painters is to require painters to actively and correctly make effective choices about the objects to be painted, which is a universal law in the process of acquiring thing.

"Unselected sketching is tantamount to being close to photography as much as possible". What it gains may only be the so-called superb painting

technology. The value and status of its works are far from the word "art". Art originates from life and is higher than life. In the eyes of the painter who has the concept of 'choice', he is blind to what is not beautiful or needed in the objective images, as well as the superfluous parts and details in the picture. He will never be reconciled and appeased because these local images are in the same whole and belong to the same time and space with other local images he painted. We must grasp the main contradictions of the images, observe and experience the objects being painted sincerely and carefully, Select new meanings and parts containing potential artistic language that may be generated in the picture, strengthen and try to beautify them, so as to achieve the picture effect and special formal language that are completely different from those in traditional painting, so that the viewer is familiar with and unfamiliar with his works, which is not only a true reflection of the objective, but also full of the painter's initiative, the picture presents an extraordinary artistic effect that is it is not it, seems wrong is not wrong. This is similar to the abstraction of image capture in choreography. Traditional choreography may require a comprehensive and objective representation of the image outline by body shape, while deconstructive choreography is to grasp the prominent characteristics of the object, exaggerate and generalize the embodiment. It does not take "alike" as the standard, but "truth" as the standard. Here, "truth" is to reflect the charm and spirit of the object image.

5.2 The Establishment of The Formal Language of Modern Painting

For deconstruction itself, it seems to pay more attention to breaking the original order. But as far as painting is concerned, the purpose of deconstructing the original modeling language is to reconstruct the new form. Therefore, the "construction" in modeling arts with deconstruction meaning is particularly important, which determines whether the new form can meet the aesthetic needs of the audience. Firstly, space deconstruction in modern painting creation. The method of unconventional modeling and creation of concrete objects is to replace the images originally in the same time and space to the plane organization of different spaces. In people's conventional understanding, the phenomenon that multiple objects in a two-dimensional space are at the same time in a non-uniform space interface is almost non-existent in the real life of the three-dimensional world, "which is also due to the fact that what exists in real life are concrete physical entities, and the unnatural phenomenon in a two-dimensional environment is ultimately the artist's subjective virtual representation of real life". It is very similar to the scattered perspective used in Chinese landscape painting. The Painting of Mountains in Autumn, written by Guan Tong, a famous landscape painter in

the Five Dynasties period The painter draws a long picture of the mountain shade, the mountains and the mountain top, which is very difficult to appear in reality. Although it depicts natural scenery, it represents an artistic conception beyond nature. Although it violates the laws of science, the act of showing different spaces on a silk copy is both traditional and deconstructive. It can be temporarily regarded as the simple deconstruction spirit of the ancients. The space deconstruction in this kind of two-dimensional painting creation is a common strategy of traditional Chinese painting. "Zhang Zeduan's "River Map on the Qingming Festival" also displays different images in a long scroll in terms of spatial deconstruction". The Picture of the River during the Qingming Festival by Zhang Zeduan of the Northern Song Dynasty. The prosperous street scene of Bianjing, the capital city of the Northern Song Dynasty, is presented in a panoramic way. The painter began to paint the quiet and sparsely populated countryside scenery, and gradually smoke curled up from the kitchen. There were three or two people in the city until the traffic was heavy. The picture is complete as if it were a gradually fascinating symphony, progressive enjoyable, juxtaposing people, objects, scenery and other elements in different spaces on a long scroll 528.7 cm long and 24.8 cm wide. This way of integrating such a large span of space scenes into the same interface belongs to the deconstruction of space by painting. In the deconstructive choreography, it is the "synchronic" performance of the dance stage. The dancers perform different dance pieces in different areas of the stage at the same time, so as to show various forms and give the audience rich aesthetic experience, with soft and elegant *adagio*, strong *grand battement jete*, agile jumps and whirlwind spin. Secondly, three dimensional deconstruction in modern painting creation. The conventional understanding of the concept of three-dimensional expression refers to the three-dimensional expression of the three dimensions of length, width and height, which are the basic indicators to consider whether the painting really represents the images. However, the emergence of cubism in the history of art has, to some extent, subverted people's general understanding of three-dimensional. Picasso, the cubist painting master, is not the spokesman of deconstruction, but after carefully analyzing many representative works of the master in his cubism period, he will be surprised to find that Picasso's artistic creation in the cubism period does not coincide with deconstruction. The master created epoch-making world famous works such as *Maiden Avignon* and *Guernica* with childlike brushwork, decomposition and synthesis of body, etc. These cubist paintings play an irreplaceable role in the development of world art. The original complete images are consciously decomposed and scattered in the picture, so that they have the characteristics of planarization, geometry and decoration.

Then, according to the different organization relationship processing methods in the same time and space, the picture form is re-spliced to form a new organism with fuzzy time and contradictory space, which gives a new definition to the concept of three-dimensional. The work highlights the uncertainty of time and space and location, which is a research creation of analytical cubism with subversive significance. "It also establishes the historical position of cubism in the world painting history, and provides a theoretical basis for us to explore new ideas of modern painting art today". Therefore, modern painting should consciously weaken the superficial expression of painting skills, pay attention to the space-time recombination of modeling elements, and explore the new form after recombination. The painting artists in the new era should establish the creative thinking that skills give way to ideas. Cubism can be said to forge an unnatural artistic conception, which is the result of idealizing the three-dimensional concept of objects and combing the traditional three-dimensional expression in reverse. "Picasso's painting can be said to be a typical representative of the application of deconstruction to art", from which we can deeply understand the methods, approaches and significance of deconstruction applied to choreography. When deconstructing the static movement posture, the original shape can be changed and more cubical by means of magnification, contraction, distortion, overlap, deformation and replacement. When deconstructing the dynamic dance motion, we will use the methods of rhythm reset, route redesign, and structure reconstruction to change the conventional motion. When deconstruction is applied to choreography, it is also emphasized that choreographer should abandon the abrupt and random expression of technical skills and pay attention to the quality and charm of the movement itself. Thirdly, time deconstruction in modern painting creation. In two-dimensional expression, space and time are a pair of inseparable expression contents. Modern painting creation can completely realize the introduction of deconstructive thinking of the concept of time. Similar cases can be found in the painting creation of modern art masters. In February 1913, Duchamp's masterpiece "Women Descending the Stairs" was displayed at the American Armory Exhibition. In this painting, the painter integrates the futuristic concepts of machinery and motion, and the appearance of this work also enhances Duchamp's reputation in the modern art world. In his creation, Duchamp broke the concept of time, strengthened the combination and splicing of different key frames in the time flow, and transformed the dynamic into the static time deconstruction concept. The painter seems to freeze and paste a series of instantaneous shots on the canvas, and show the whole process of a woman walking down the stairs with the method of freeze frame decomposition. The viewer can appreciate a complete character image in the

process of top-down movement through a static two-dimensional medium. The painter tries to stop time for a moment at the moment, and permanently solidify the aesthetic feeling of time extension on the screen. For example, the lights on the city streets shot at night will leave a beautiful light track in the picture. This is undoubtedly a work of art that decomposes and expresses the concept of time and space through two-dimensional media. "Duchamp seems to be a magician of time here. He shows the infinite extensibility of two-dimensional interface by means of deconstruction of time, thus increasing the possibilities of painting language". Deconstruction is like this. It breaks the fixed principle, changes the impossible into the possible, and makes the ordinary things magical and flexible. This is like deconstructing a 5-minute dance performance by seconds, which requires decomposing the movement of each second: similar shapes make it different, and different shapes make it more novel; Repeated movement links make them different, and different movement links make them more creative; The same motion route makes it different, and different routes make it more unusual; In short, the refined deconstruction of every detail will thoroughly remould the whole dance. Finally, cognitive deconstruction in modern painting creation. "Maximizing the difference between symbols" is an important spiritual appeal of deconstruction behavior. The embodiment of difference in painting is often the alienation of people's already recognized images. It is difficult to form a strong sense of visual conflict if the pictures are constructed according to conventional figurative forms, but there are strong dramatic visual conflicts in surrealist painting. El Salvador Dali's *Eternity of Memory* This work is a negation of various abstract combinations in the 20th century. The picture shows a dream scene based on Freud's subconscious theory. On an empty beach lies an image of a monster that is difficult to understand. A dead tree stands on the square platform on the left side of the picture. It is particularly worth mentioning that the images of several clocks and watches in the picture have become flexible aliens with extensibility under the master's pen. The painter uses this alienated form to imply the helplessness of things in the passage of time. The absurd and illogical images are combined in a way that is beyond people's imagination to form an overall dream like strange atmosphere. "This alienation of familiar images violates the normal image and challenges the general cognitive standard of conventional images". The essence of this strategy is a kind of deconstruction of conventional cognition. Deconstruction to choreographers is the deconstruction of conventional cognition: all cognition of the old shape, structure and form needs to be changed, and the "only way dance" should be changed to "dance in any way". This is an anti-custom concept, that is, anti-authority. Perhaps this is a countercurrent in the mainstream of creation, which

requires courage, wisdom and perseverance, and is the pursuit of "innovation". Deconstruction is to seek eternity in the constant reciprocating change, and the never-ending change is the law it pursues. The specific method and manifestation of this change is the concept of "breaking" and "reorganizing". In other words, it means "destruct" and "establish", that is, both is at the same time, destructing the shape structure and motion mode of the old movement and establishing the shape structure and motion mode of the new movement.

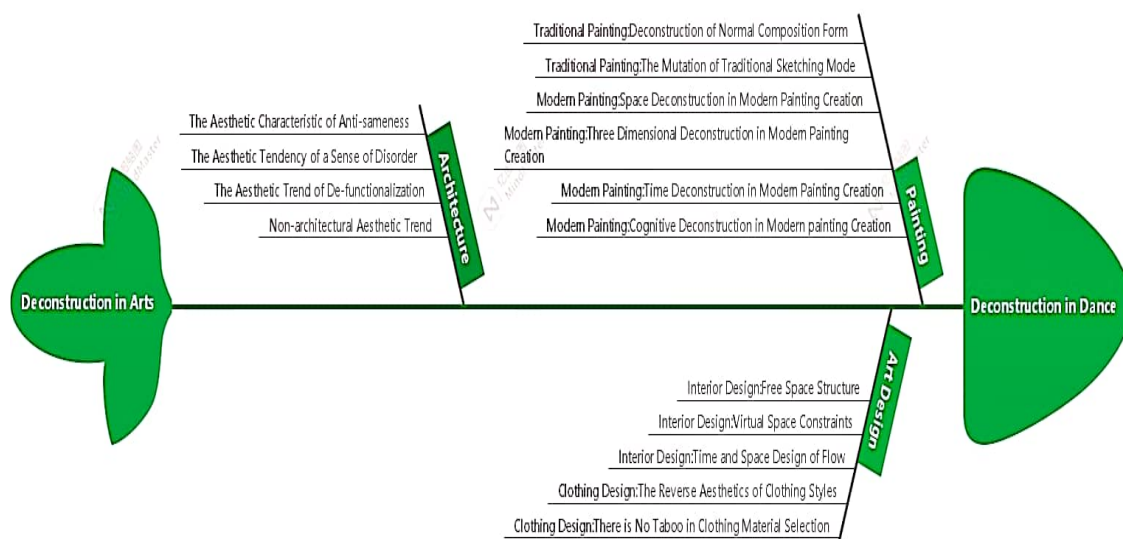
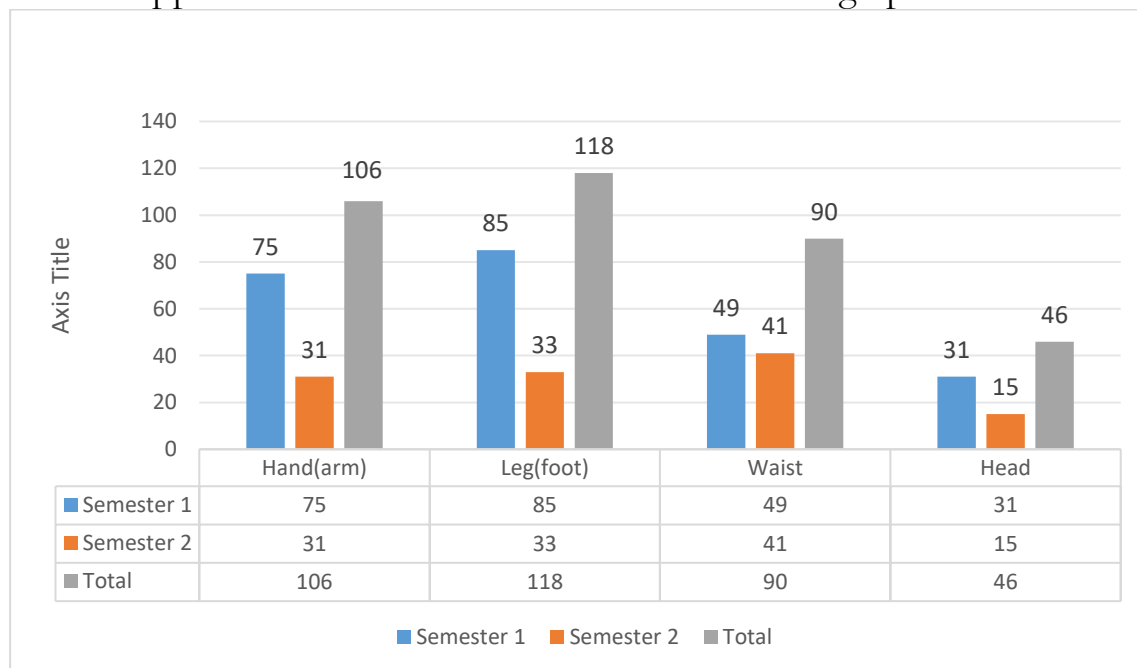


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6. CONCLUSION

6.1 The application value of deconstruction in choreographic course



	Hands(Arms)	Legs(Feet)	Waist	Head
Semester 1 (Solo Dance)	75	85	49	31
Semester 2 (Dual Dance)	31	33	41	15
Total (360)	106(29.4%)	118(32.8%)	90(25%)	46(12.8%)

In the teaching of choreographic courses using deconstruction, 20 students are required to deconstruct one movement per week for 2 semesters per year (the first semester is solo dance and the second semester is dual dance), with 16 weeks per semester (12 weeks of which require deconstruction of movements), for a total of 24 weeks of course content on deconstruction of movements. To achieve the goal of deconstructing the original movement form, 106 changes were made to the shape of the hand (including arm); There were 118 times when the leg (including foot) shape was changed; There are 90 times when choosing to change the waist shape; There were 46 times when the head shape was changed. From the chart, it can be seen that there are more options for changing the shape of the hands and legs, fewer options for changing the shape of the head, and more times for changing the shape of the waist in the dual than in the solo dance.

Deconstructive philosophy, as an innovative perspective and method, has unique teaching value and artistic effects when applied to choreographic course. Adopting the concept of deconstruction can effectively break the inherent framework of traditional choreography, encourage students to go beyond conventional thinking rules, and pursue personalized and differentiated artistic styles. In the teaching process, teachers are no longer just transmitters of technology and knowledge, but become guides and inspirators, inspiring students' initiative to explore dance art independently. The teaching plan design based on deconstruction emphasizes interaction and participation, turning the choreography process into a process of dialogue and communication. Teachers and students participate in the creation of dance works together, forming a shared learning culture. In classroom practice, deconstruction theory reorganizes and subverts dance elements, emphasizing the multiplicity of creativity and meaning, guiding students to examine and reconstruct dance movements from different perspectives, and emphasizing the experimental and exploratory nature of the process. By deconstructing traditional dance concepts, structures, forms, and rhythms, students' understanding of dance art is expanded, promoting the joint improvement of innovation and aesthetic abilities. In addition, choreography also challenges the fixed social and cultural symbols inherent in the original form of movements, in order to achieve the dual goals of dance art innovation and social value reflection. In short, the

application of deconstruction marks the openness and inclusiveness of the teaching philosophy and techniques of choreographic course, continuously promoting the infinite possibilities of dance language.

6.2 The Value and Significance of Deconstruction Applied to Dance Creation

Deconstruction theory originally originated from the field of literary criticism, advocating for the interpretation and subversion of traditional symbols, semantics, and structures, and has significant guiding significance in artistic creation. Its application in the field of dance has had a profound impact on the traditional dance creation paradigm. Deconstruction challenges traditional dance narratives and expands the space and depth of contemporary dance creation by interpreting the absence and existence in dance works. Through observing dance works, it has been found that after introducing deconstruction into dance, creators begin to abandon inherent choreography patterns and dance language structures, thus achieving reconstruction in form and content. During this process, the dancer's autonomy is enhanced, making the process of movement generation and development more diverse. The creator subverts the conventional use of dance elements such as form, rhythm, power, and space by rearranging the relationship between the body and space, challenging the audience's expectations and presenting unique aesthetic qualities in the work. In addition, deconstruction has had a fundamental impact on choreography. The presentation of dance works is no longer limited to linear and coherent expressions, but allows non-linear and intermittent narratives to appear on stage. This transformation gives choreographers more freedom, allowing them to freely intersperse, recombine, and even delete movement segments in their works. Case analysis shows that under the guidance of deconstruction, contemporary dance works pursue a sense of fragmentation and dislocation in visual effects, creating an unusual perceptual experience for the audience when receiving information. The multiple perspectives and diverse ways of thinking advocated by deconstruction have enabled dance creation to break through the limitations of narrative logic and introduce richer symbolic elements and metaphorical meanings. In summary, the application of deconstruction in dance creation provides a way to subvert tradition and expand artistic expression. The starting point is to awaken the exploration of the value and function of movement forms themselves. With the continuous infiltration of deconstruction in the contemporary dance field, its evaluation and research will continue to be a key path for the development of dance art. Dance, as a form of bodily art, its new form of expression under deconstructive thinking will further enrich the language of dance and provide

more possibilities for the future exploration of dance art. In this process, dance is not only a manifestation of performing arts, but also a platform for dialogue and communication, opening up a new chapter of interaction between art and the audience.

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