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## FROM FRAGMENTATION TO WHOLENESS: THE ROLE OF DECONSTRUCTION IN THE REPRESENTATION OF THE MIAO IN CONTEMPORARY PAINTING

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### Abstract

Using modern art, a great tool for communication, one may challenge preconceptions and disjointed images of the Miao ethnic group. Modern artists apply deconstruction to turn painting into a dynamic medium for creative debate. This approach uses audience involvement, abstraction of established cultural ciphers, and historical and modern elements. Using the eradication of archaic concepts, this method not only acts as a means of criticism aimed at society but also promotes a natural respect for Miao culture. This project aims to investigate how painting could help promote fairness and diversity in portraying cultural traditions. The study is based on deconstruction and postcolonial philosophy, which guides ideas for the investigation. Based on the research results, this study implies that by applying the strategies presented here, politicians, teachers, and artists could foster cultural understanding via the art media. The research data supports this claim.

*Keywords:* Deconstruction, Miao Representation, Contemporary Paintings, Identity Markers, Cultural Criticism, Stereotypes.

### 1. INTRODUCTION

The vast bulk of criticism that is given toward ethnic minorities is aimed at their artwork, namely in the areas of stereotyping, exoticization, and fragmentation of the audience (Stallabrass, 2020). The Miao ethnic minority in China, which is a marginalized community, is commonly misrepresented (Cheung, 2012; Zhou, 2022). This is because the Miao ethnic minority in China intentionally misleadingly portrays its culture and identity. Deconstructionist art is a method that contemporary artists use to represent the spirit of Miao culture intentionally and purposefully. Participating in this activity brings the Miao people to life and can bring about transformative effects. Miao, often called Hmong, is a minority ethnic group widely recognized in the southwestern regions of China and certain regions of Vietnam, Laos, and Thailand (Haoying, 2023; Liu et al., 2022). The Miao are also occasionally

referred to as the Hmong. Even though the Miao people have a significant cultural heritage, this study focuses on the artistic expression of the Miao people. It accomplishes this by analyzing the deconstructive approaches that contemporary artists employ to bridge the gap and prove sensitive aspects of their identities, even though they have traditionally been portrayed in a detached manner. According to Elaiwi (2020), the contributions made by Jacques Derrida had a significant impact on the conclusion of theoretical deconstruction, which was developed in literary criticism and philosophy during the latter half of the 20th century. When everything is considered, he was a substantial contributor to the realization of the conclusion of theoretical deconstruction. It is important to conduct a significant analysis of texts or images to reveal fundamental assumptions and hierarchies. There is a possibility that this will result in interpretations accepted in the past being called into question, thereby making room for new interpretations. Through deconstruction in the field of art, which provides a mechanism for doing so, it is possible to challenge the dominant narratives and undermine the conventional depictions. This means that it is feasible to challenge traditional depictions. This, in turn, makes it possible to have a more complex and comprehensive understanding of cultural identity (Alexander, 2020).

This project aims to end cultural stereotyping and distortion of the Miao ethnic group in the visual arts. Addressing these issues necessitated this. Disjointed, simple, and exoticized Miao legends have been used throughout history. These accounts fail to capture Miao culture's intensity and diversity. These portrayals preserve prejudices and reduce Miao traditions' cultural richness and expansion. They devalue Miao traditions. This study examines how contemporary artists question these narratives through deconstruction. Thus, it portrays Miao culture more authentically and inclusively. This research connects postcolonial and deconstruction academic frameworks to contemporary painting. Deconstructive practices are investigated. This integration enhances worldwide awareness of ethnic representation in art and cultural variety, equity, and art as a tool for social critique. This research illuminates how contemporary painting can change narratives about oppressed people, which advances art and cultural studies—a crucial contribution. How Miao are portrayed is the main subject of this inquiry.

Deconstructive methods for Miao representation can be revealed in contemporary painting as artists brawl with the complications of cultural identification in a world that is highly interconnected by the day (Chio, 2019; Seliger, 2018). Artists can request current expectations and add acumens into Miao culture by complementary traditional and modern components, abstracting fixed recognizing markers, and challenging the viewer's contemplation (Mirra, 2022). Deconstructive art approaches permit a highly comprehensive portrayal that expresses the variability and intricacy of Miao's identity by disassembling binary obstructions and embracing uncertainty. Deconstructive approaches are beneficial for original inquiries and powerful means of social and cultural criticism (Thoroughgood et al., 2018). Through their ability to reveal and question the implicit presumptions underlying ethnic stereotypes, artists are significantly involved in wider discussions regarding identity politics, power dynamics, and representation. Their work discourses more general distress of marginalization, Othering, and cultural hegemony and enlightens Miao culture's nuances. Thus, this research aims to improve comprehensive conversations about ethnicity, representation, and cultural variety and enlighten the transformational potential of deconstruction in contemporary painting.

Most Miao ethnic group representation research has focused on preconceptions, exoticization, and fragmentation. This research has been done in many ways. Contemporary artists' use of deconstruction to challenge these enduring clichés and provide more complex and complete depictions of Miao culture has received little attention in culture studies. Because contemporary artists employ deconstruction. Deconstruction has been extensively studied in literature and philosophy, but its applicability to ethnic group depictions in visual arts has not been despite substantial deconstruction research in these fields. This research helps connect deconstructive philosophy to contemporary painting, making this study

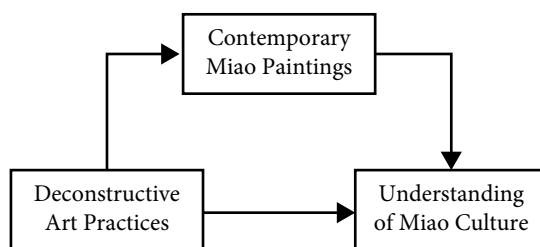
crucial. By analyzing how deconstructive tactics alter ethnic representation, this study contributes to cultural diversity, social justice, and arts equity issues. This research suggests a new perspective by applying deconstruction to the visual portrayal of deprived groups. Its purpose is to demonstrate that deconstruction has the potential to question traditional ideas and strengthen cultural identity. This piece is extremely important in global art, which is increasingly concerned with depicting ethnic minorities in nuanced ways.

## 2. LITERATURE REVIEW

Among the academics who have been investigating the building, negotiation, and confrontation of ethnic identity using visual media for several years, Bright and Bakewell (2022), Osseo-Asare et al. (2018), and Belay (2018) are just a few of the ones. Their point of view has been supported by their concentration on the classification of different ethnic groups based on how they express themselves creatively, providing a more concrete example. Throughout this conversation, the representation of the Miao ethnic group in modern art has become a main focus of attention. This is so since this is a subject of much interest given the attention required. More precisely, this results from a highly important issue of research that is most relevant to the framework of this discussion. This explains the way events turn out as they are. The results of many studies indicate that certain elements have always marked conventional representations of the Miao. These traits consist of exoticism, fragmentation, and simplicity. Many studies have confirmed this is the case; consequently, this has been proved. These traits have been detected in various ways depending on the surroundings, it has been discovered. The results of Schein (2000), Schein and Luo (2016), Schein (1993), and Schein (2013) show that these pictures have been successful in hiding the impact of their culture and identity and in supporting past ideas. These results disclose them. Schein (2000) concluded that his results matched this. References to Schein's work have been used to support every single one of these assumptions. Conversely, in recent years, artists and scholars have shown an interest in looking at several techniques that might be applied during the creation of Miao images. Their ambition has proven their interest in researching particular approaches. It has been shown that considering their situation has sufficiently satisfied their curiosity. They have concentrated on deconstruction as a methodology for transitioning from fragmented displays to more comprehensive conceptions, enabling the change from fragmented displays to more comprehensive conceptions. This action serves to guarantee the realization of the changeover. This is one of the reasons they are trying to create a link between the two as they are trying to do. "Deconstruction" (McCarthy, 1993; Moze & Spiegel, 2022; van 'T Klooster, van Asselt, & Koenis, 2002; Zorrilla & Tisdell, 2016) is a theoretical framework including an attentive analysis of the mechanisms engaged in the production and contestation of meaning in art. One uses this framework under the name "deconstruction." Moze and Spiegel came up with this structure in 2022. Concerning this specific framework, the name "deconstruction" is used. Originating in the study of Jacques Derrida and legendary criticism, deconstruction—which dates back—is the technique of separating texts or images to show the fundamental presuppositions and hierarchies that define their silhouette (Debnath, 2019; Heikkilä, 2021; Mohamed, 2019; Vitale, 2018). One first traces deconstruction to the study of legendary critique. Deconstruction's beginnings can be found in the study of mythical criticism. One may follow deconstruction's roots back to the early stages of studies on mythical critique. According to Norris (2001), using deconstruction in visual art not only helps to probe pre-existing connotations and challenge the current dominant narratives but also facilitates a more complex and varied understanding of cultural identity. One of the possible benefits of applying deconstruction is this one: From the standpoint of Miao representation, deconstruction provides artists with tools that let them question preconceptions, upset expectations, and focus on the intricacy of Miao culture. Deconstruction has produced these instruments. Deconstruction gives artists the equipment they need to produce their works. Jiwu (2023), Tan (2016), and Kim (2017) have all noted that Miao's modern paintings exhibit a recurring theme

of the juxtaposition of traditional and modern materials exhibited. Each of the three of these musicians has seen this. It challenges essentialist opinions of cultural identity and disrupts binary oppositions. In addition to accepting facets of modern life and global culture, artists repeatedly reference traditional Miao motifs, symbols, and iconography (Feng, 2020; O'Dell, 2023; Schein, 1993; Tian, 2021). How the old and the new are interconnected produces dynamic, multi-layered demonstrations that resist easy classifications and inspire spectators to reexamine their expectations about Miao culture (Mirra, 2022). By engaging deconstructive techniques, artists can obscure the discrepancies amid tradition and modernity, as well as the previous and current, constructing works of art that imitate Miao's identity's nuanced and dynamic character.

Chio (2019), Wang et al. (2019), and Miao and Cagle (2020) found that deconstructive Miao representation concentrated on abstracting class, gender, and race. Artists are abstracting Miao people to show them as dynamic and different. Festa (2019) states that artists who avoid cultural inflections and emphasize human involvement enable audiences to transcend surface prejudices and connect with the people they depict. Artists use these two methods to interest viewers with their subjects. This method challenges cultural identity narratives by highlighting ambiguity and heterogeneity. It permits multiple readings and interpretations. Deconstructive art also examines the viewer's gaze to reveal and criticize the assumptions and power relations that create racial stereotypes (Cassens Stoian, 2006; Ghassemi, 2020; Schwab, 2009). It exposes and questions the causes that reinforce ethnic stereotypes. By inviting audiences to examine their work and positionality, artists might destabilize conservative demonstration methods, according to Kester (1998). Objectifying and exoticizing Miao themes is avoided to avoid the behavior. Artists use disorder, re-contextualization, and fragmentation to defy the dominant gaze and reveal the humanity and intervention of their subjects (O'Toole, 1994; Snyder, Brueggemann, & Garland-Thomson, 2022). This is done with these methods. Implementing this opposes cultural otherness myths and promotes a more respectful and empathic approach to future interactions between people of different cultures. Deconstructive methods to Miao's illustration offer new artistic avenues and powerful social and cultural criticism forums. Artists reveal and inspire racial stereotype assumptions, adding to disputes over depiction, power relations, and identity politics. Self-generated preconceptions reveal and motivate artists. Artists contribute by revealing these assumptions and inspiring others. They explore Miao culture and their work's uneasiness of marginalization, Othering, and cultural superiority. Fairness, social justice, and cultural diversity in contemporary painting are more important than aesthetics. Thus, deconstruction aids contemporary painting.



**Figure 1:** Research Outline.

### 3. METHODOLOGY

#### 3.1. Research Design

This study's objectives are to examine the impact of deconstructive art practices on comprehending

Miao culture in China. To this end, quantitative data collection methods such as questionnaires and objective evaluations will be used.

### *3.1.1. Research Questions*

1. How do deconstructive art practices influence the understanding of Miao culture?
2. What are the specific correlations and mediating factors between participation in deconstructive art practices and understanding Miao culture?

## **3.2. Sampling Technique and Standards**

### *3.2.1. Sampling Standards*

The sampling standard aimed to ensure that the sample was representative of Miao artists and their works from various regions and socioeconomic backgrounds. These criteria were created to convey various opinions and experiences from the Miao artist community. The artists were the primary sampling objects; however, their works were also examined as part of the research. Primary and secondary data were collected.

### *3.2.2. Primary Data Collection*

Miao artists received structured surveys to collect demographic data, opinions, and participation in current Miao paintings. In-depth interviews with selected artists were performed to gather qualitative insights into their deconstructive art techniques.

### *3.2.3. Secondary Data Collection*

Secondary data was obtained by evaluating existing Miao artists' artworks, emphasizing those that use deconstructive approaches. Archival research comprised a survey of existing literature, exhibition catalogs, and past studies on Miao culture and deconstructive art.

## **3.3. Data Generation and Collection Process**

Distributed online and in-person surveys targeting Miao artists in urban and rural areas. Surveys included closed and open-ended questions to capture a wide range of data. Interviews were then performed, in-person and virtually, recorded, transcribed, and analyzed for further study. It was performed to analyze artwork gathered from galleries, museums, and artists' personal collections. In order to catalog and examine each piece of artwork, themes, techniques, and cultural allusions were considered.

## **3.4. Data Analysis**

Partial Least Squares (PLS) regression, a reliable statistical method appropriate for examining intricate correlations and latent variables, will be used in the data analysis. PLS regression is made possible by examining the relations between independent, mediating, and dependent variables and pertinent covariates while considering potential perplexing factors.

## **3.5. Pilot Study**

In the pilot project, several statistical methods are used to analyze constructs on 50 respondents. Table 1 summarizes Confirmatory Factor Analysis (CFA) reliability and validity measurements. CMP, DAP, and UMC have good composite reliability (CR > 0.8) and acceptable average variance extracted (AVE > 0.5), ensuring internal consistency and convergent validity. Table 2 uses low inter-construct correlations to determine discriminant validity, proving that the constructs are separate.

Table 3 shows that all Variance Inflation Factors (VIF) are below 5, indicating no multicollinearity concerns. This is because the threshold is 5. Table 4 summarizes model fit indices and finishes this discussion. Even if comparison indices could be improved, the Standardized Root Mean Square Residual (SRMR = 0.086) and other metrics (Chi-square = 141.235 and NFI = 0.737) indicate that the measurement model fits. This is despite evidence of improvement. These findings demonstrate the investigation's scales' robustness.

**Table 1:** Confirmatory Factor Analysis.

Items	CMP	CA	rho_a	CR	AVE
			<b>CMP</b>		
CMP1	0.751				
CMP2	0.734				
CMP3	0.760	0.863	0.949	0.897	0.635
CMP4	0.865				
CMP5	0.865				
			<b>DAP</b>		
DAP1	0.818				
DAP2	0.801				
DAP3	0.851	0.849	0.856	0.898	0.688
DAP4	0.847				
			<b>UMC</b>		
UMC1	0.851				
UMC2	0.768				
UMC3	0.856				
UMC4	0.732				
UMC5	0.745	0.919	0.971	0.932	0.632
UMC6	0.793				
UMC7	0.844				
UMC8	0.760				

**Table 2:** Discriminant Validity.

	CMP	DAP	UMC
<b>CMP</b>			
<b>DAP</b>	0.148		
<b>UMC</b>	0.219	0.137	

**Table 3:** Multicollinearity.

Items	VIF
CMP1	1.825
CMP2	1.894
CMP3	1.726
CMP4	2.004
CMP5	2.288
DAP1	1.982
DAP2	1.781
DAP3	2.083
DAP4	1.990
UMC1	3.193
UMC2	2.227
UMC3	2.869
UMC4	2.106
UMC5	2.588
UMC6	2.971
UMC7	2.781
UMC8	2.513

**Table 4:** Model Fit Values.

	SRMR	Saturated model
d_ ULS		0.086
d_ G		1.128
Chi-square		141.235
NFI		0.737

## 4. RESULTS

### 4.1. Evaluation of Measurement Model

The measurement model was investigated for convergent validity using three methods: composite reliability, factor loadings, and AVE (Hair et al., 2017; Manzoor & Jahangir, 2023; Ramayah et al., 2018). Composite reliability determines the constructions' internal consistency, with 0.70 being the minimum acceptable value (Herath & Rao, 2009; Jahangir, Aman-Ullah, & Mehmood, 2024). All of the model's constructs exceeded the model's minimum value criterion. Furthermore, the convergent validity of constructs was evaluated using the AVE and factor loadings. All the constructs had acceptable AVE and CR values; thus, they were included in the model. Also, an AVE value larger than 0.5 indicates the model's convergent validity is satisfactory (Hair et al., 2017; Jahangir & Aman-Ullah, 2024). All of the AVE and factor loading values exceeded the model's thresholds. Furthermore, values ranging from 0.4 to 0.7 are acceptable for factor loading assessment. It is generally accepted that items with external loadings in this range should be investigated. If removing these items increases the AVE and CR values, then the construct items in this range should be removed from the model, or these items must be retained (Hair et al., 2017; Hameed, Jahangir, & Iqbal, 2023). Table 1 displays the outer loadings, CR, AVE, rho\_A, and Cronbach's alpha for each construct, and Table 2 shows the discriminant validity of constructs. Figure 2 below depicts the measuring model.

**Table 5:** Convergent Validity And Reliability.

Constructs	Items	Outer Loadings	Cronbach's Alpha	rho_A	CR	AVE
Contemporary Miao Paintings (CMP)	CMP1	0.770	0.847	0.855	0.878	0.590
	CMP2	0.869				
	CMP3	0.784				
	CMP4	0.797				
	CMP5	0.897				
Understanding of Miao Culture (UMC)	UMC1	0.772	0.815	0.817	0.848	0.589
	UMC2	0.786				
	UMC3	0.687				
	UMC4	0.761				
	UMC5	0.726				
	UMC6	0.675				
	UMC7	0.563				
	UMC8	0.577				
Deconstructive Art Practices (DAP)	DAP1	0.649	0.820	0.844	0.851	0.721
	DAP2	0.645				
	DAP3	0.723				
	DAP4	0.789				

**Table 6:** Discriminant Validity- Fornell-Larcker Criterion.

	CMP	UMC	DAP
CMP	<b>0.761</b>		
UMC	0.693	<b>0.665</b>	
DAP	0.356	0.518	<b>0.63</b>

## 4.2. Evaluation of Structural Model

An assessment of the structural model was done with the help of R-square, which shows the degree of accuracy of the model's ability to predict. The values in Table 3 below reveal that the R-square value is 0.66 for the CMP construct and 0.41 for the UMC construct, which explains 66% of the variance in both constructs. The outcomes of the test show that deconstructive art practices construct' coefficients in the model are fairly high. Figure 3 below shows the structural model, while Table 4 shows the direct and indirect relationships.

**Table 7:** R-square.

	R Square	R Square Adjusted
UMC	0.413	0.408
CMP	0.667	0.662

**Table 8:** Direct and Indirect Relationship.

	Original Sample	T Statistics	P Values	Decision
CMP -> UMC	0.533	10.537	0.000	Supported
DAP -> UMC	0.351	5.384	0.000	Supported
DAP -> CMP -> UMC	0.504	7.284	0.000	Supported

## 5. DISCUSSION

The findings of this study provide legitimacy to the conclusions established by Schein (2000) and Stallabrass (2020), which suggest that the complexity of cultural identities is obscured by depictions of ethnic minorities in visual art that are chaotic and exoticized. The findings of this study add credence to these conclusions. In addition, the results of this study offer evidence that lends weight to the findings that were drawn. To provide evidence supporting the thesis that deconstruction can destroy these narratives, the purpose of this study is to investigate contemporary paintings created by Miao. Between the methods and Derrida's criticism of fixed meanings, there is a chance of discovering a similarity between the two. Instances of these strategies include but are not limited to, blending historical components with contemporary components, abstracting identification signs, and demanding the viewer's attention. These are only some examples. The findings illustrate how deconstruction may be used to generate pictures of ethnic minorities that are more dynamic and authentic, which in turn helps to encourage cultural mobility and complexity.

### 5.1. Practical Implications

For artists, academics, and society, examining deconstruction in the portrayal of the Miao in modern artwork has frequent practical ramifications. If modern artists want to present Miao culture in a more subdued and unaffected manner, they can first find inspiration in the deconstructive techniques featured



in this work. Using opposing conventional and modern components, utilizing abstraction to destabilize immovable identification signs, and thoroughly analyzing the audience's attention, artists might aim to overcome broken and stereotypical images in favor of a more inclusive and exact portrayal of Miao identity. Second, the data acquired in this study can be used by academics and art critics to assess and perspective modern works of art incorporating Miao subjects. By appreciating artists' deconstructive techniques, academics can pay more attention to the cultural relevance and influence of these artworks using better-educated opinions and assessments of them.

Moreover, the pragmatic results influence society, especially in appreciating and understanding different civilizations. Modern painting can encourage better cross-cultural thinking and communication using more realistic and thorough representations of Miao culture. It can help to remove stereotypes and promote a friendly and orderly approach toward racial and ethnic minorities. Modern art can contribute considerably to creating cultural variety, empathy, and intercultural understanding in society by leading from fragmentation to completeness in the Miao. This study will provide helpful and pragmatic information to policymakers, educators, and artists. Deconstructive methods help creators to challenge prejudices and present ethnic minorities inclusively. By integrating historical ideas with contemporary emotions and using abstraction, artists might offer opportunities to communicate cultural identities surpassing simple aesthetics. These strategies might offer opportunities. Using deconstruction theory, students can evaluate cultural narratives and create works reflecting multiple identities. These findings can assist policymakers in visual stereotype eradication, intercultural communication, and the deconstruction of art shows. This work also underlines the need for better contact with deconstructionist philosophical paradigms. It evokes Derrida's difference, in which meanings are perpetually delayed and destabilized. The fragmentation in the paintings echoes this idea. The deconstruction of binary oppositions in artworks, such as tradition vs. modernity or self vs. other, challenges dominant narratives. This is shown in art. This study shows how visual art can challenge and reshape social attitudes. It links artists' work to deconstruction and cultural identity issues. More specifically, the research examines how the arts shape cultural identity.

## 5.2. Policy Implications

It might be helpful to look into cultural deconstruction in how the Miao is shown in modern painting to create cultural policies and activities that have different effects on policy. First and most importantly, the government and cultural institutions should provide artists expressing the Miao culture with top attention and support. Using deconstruction methods should help to achieve this goal. Policymakers have the power to help create more real and varied representations of ethnic minorities in modern art using financial support, exhibition chances, and artist placement rules for those tackling these issues. Second, that specific educational institution's policies will determine whether art prospectuses at various degrees of education contain cultural description and deconstruction research. By including ideas like the difference between traditional and modern features, the use of abstraction, and the analysis of stereotypes in art, educational institutions have the potential to help raise critical awareness of cultural representation and so promote inclusivity and diversity in artistic expression. In the political and cultural interaction framework, modern painting can help foster understanding and worldwide links. Through the exhibition of artworks that challenge preconceptions and provide alternative points of view on Miao culture, legislators can have the chance to promote significant engagement between several civilizations and respect and knowledge of cultural differences. Rules that streamline the process of international cooperation and exhibitions could help foster a deeper awareness of Miao culture's very varied and plentiful character. Legislators may eventually help society understand the expansion of cultural variety, social cohesiveness, and intercultural consideration by

acknowledging the significance of deconstruction in modern painting.

### 5.3. Theoretical Implications

According to the premise, researching deconstruction techniques for presenting Miao in contemporary art could have broad effects. First, this work improves cultural studies by introducing deconstructive theory to visual arts outside literary research. Though this study reveals that deconstruction may be used to evaluate visual representations and challenge artistic descriptions critically, it has traditionally been connected with textual analysis. By using deconstructive techniques, scholars can better grasp how visual image media compromises and generates cultural identities in modern painting. Second, this work helps postcolonial philosophy blossom by stressing how art may question colonialism and oppose Eurocentric ideas. Artistic deconstruction questions the current viewpoint, which exoticizes ethnic minority groups like the Miao. Artists decolonize visual culture by removing unique qualities and exposing presumptions under the surface level, therefore creating more objective representations. Visual art provides a forum for agency and conflict in the continuous fight against colonial ideology, therefore enabling postcolonial studies to expand their theoretical framework. Modern painting deconstruction distorts some aspects of both, undermining art criticism and aesthetic theory. Artists underlined in the competition openness, attractiveness, and cultural importance. Through critical investigation and aesthetic pleasure, this invites academics to reconsider their interpretive frameworks and engage with art in fresh and meaningful ways. They studied the eye of the observer and broke down conventional expressions to do this. Modern painting deconstruction theory was the subject of this investigation. The studies enhance the complexity of transdisciplinary interactions and cultural illustration in visual arts.

### 5.4. Limitations and Future Directions

Although this study offers perceptive information about the function of deconstruction in Miao demonstration in modern paintings, it is crucial to recognize its limitations and offer potential directions for further investigation. The emphasis on modern painting as the main depictive medium is one drawback. While deconstructive ideas can be discovered in a rich and dynamic environment provided by modern painting, future research may develop to encompass other visual arts, such as sculpture, photography, and digital media. By analyzing how deconstruction functions in numerous artistic forms, scholars can better comprehend its influence on cultural portrayal. An additional constraint is the prevailing Western perspective that shapes a significant portion of the theoretical framework and critical debate adjacent to deconstruction. Subsequent investigations may go into the understanding and application of deconstruction in non-Western cultural environments surrounding the viewpoints of Miao intellectuals and artists. By elevating marginalized perspectives and integrating indigenous epistemologies, scholars may enhance the dissertation surrounding deconstruction and ensure its continued inclusivity and cultural sensitivity.

Furthermore, it is critical to recognize the limitations of art as a weapon for social change, even as this study highlights the transformational perspective of deconstruction in opposing stereotypes and fostering more nuanced representations. Even though art can inspire empathy and promote critical thought, it does not always result in obvious social or political changes. Subsequent investigations may explore the wider socio-political environments within which deconstructive art methodology functions and assess their efficiency in bringing about societal transformation. A further advantage of the longitudinal study is that it provides the ability to exhibit the long-term consequences of deconstruction on the attitudes and beliefs of the general public concerning oppressed communities, such as the Miao minority. This is an advantage that helps to demonstrate the significance of

deconstruction. By addressing these limitations and generating new fields of inquiry, the academic community can broaden our awareness of deconstruction's role in contemporary art and cultural demonstration. This would increase our capacity to appreciate the significance of deconstruction.

## 6. CONCLUSION

This paper investigated how modern art's deconstruction may affect Miao's portrayal. Miao culture is broken, exoticized, and stereotyped. Their uniqueness is not quite shown in this representation. Modern painters more fully and sophisticatedly depict Miao culture using deconstructive techniques. This research looked at how artists demand attention, abstract to erase marks and juxtapose old and new elements to destroy established identification markers. It demonstrated how art may question opinions and strengthen cultural connections. Social and cultural criticism of marginalization, Othering, and cultural hegemony find use for deconstructive art approaches, strengthening their first concept. Furthermore, this research has theoretical, policy, and practical implications. It offers perceptions on how deconstruction might be realistic to produce more truthful and inclusive representations of ethnic minorities for scholars and artists. Regarding policy, it emphasizes the value of recommending and advancing artists who work in deconstructive ways and introducing deconstruction studies into academic programs. Theoretical consequences include improving conversations in postcolonial philosophy and aesthetic theory and endorsing cultural studies by expanding deconstructive theory beyond textual analysis to visual arts. It is imperious to recognize the limitations of this research, including its Western-centric viewpoint and the need for additional investigation on the efficacy of deconstruction in stimulating societal transformation. Future study topics can examine non-Western perspectives, broaden the analysis to include other visual arts and evaluate the long-term effects of deconstruction on public insights of marginalized communities. The conversation illuminates how deconstruction improves cultural narratives. The findings show that deconstruction is important in contemporary painting and suggest ways to apply it to art, education, and policy. The findings demonstrate that contemporary painting involves deconstruction. This research provides a framework for promoting inclusivity and diversity in international art, contributing to ethnic representation discourse. In conclusion, this paper emphasizes the importance of deconstruction in modern painting as a way to transition from fragmented perceptions to a more comprehensive understanding of cultural identity, especially when it comes to portraying ethnic minorities such as the Miao. Artists who use deconstructive approaches challenge preconceptions and contribute to larger debates about social justice, equity, and cultural diversity.

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## APPENDIX

### 1. Questionnaire

#### 1.1. Construct 1: Contemporary Miao Paintings (CMP)

- CMP1: How effective are contemporary Miao paintings in juxtaposing traditional and modern elements?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good
- CMP2: How well do contemporary Miao paintings capture the depth and richness of Miao culture?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good
- CMP3: How effective are contemporary Miao paintings in breaking stereotypes about the Miao people?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good
- CMP4: How effective are contemporary Miao paintings in using abstract techniques to deconstruct fixed identities?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good
- CMP5: What is the role of contemporary Miao paintings in social and cultural critique?  
1 = Very small  
2 = Small  
3 = Average  
4 = Large  
5 = Very large

#### 1.2. Construct 2: Understanding of Miao Culture (UMC)

- UMC1: How well do you understand Miao culture?  
1 = Not at all  
2 = A little  
3 = Average  
4 = Quite well

5 = Very well

- UMC2: How representative do you think Miao culture is in terms of clothing?

1 = Not at all representative

2 = Not representative

3 = Average

4 = Representative

5 = Very representative

- UMC3: How do you perceive the status of Miao culture in contemporary society?

1 = Very low

2 = Low

3 = Average

4 = High

5 = Very high

- UMC4: How well is Miao culture represented in artistic works?

1 = Very poor

2 = Poor

3 = Average

4 = Good

5 = Very good

- UMC5: How satisfied are you with the integration of Miao culture and modern culture?

1 = Very dissatisfied

2 = Dissatisfied

3 = Average

4 = Satisfied

5 = Very satisfied

- UMC6: How accurately do artistic works express Miao culture?

1 = Very inaccurate

2 = Inaccurate

3 = Average

4 = Accurate

5 = Very accurate

- UMC7: How influential do you think Miao culture is in the global art scene?

1 = Very small

2 = Small

3 = Average

4 = Large

5 = Very large

- UMC8: How confident are you in the role of Miao culture in social and cultural critique?

1 = Not confident at all

2 = Not very confident

3 = Average

4 = Confident

5 = Very confident



*1.3. Construct 3: Deconstructive Art Practices (DAP)*

- DAP1: How effective are deconstructive art practices in breaking traditional art expressions?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good
- DAP2: What is the role of deconstructive art practices in social and cultural critique?  
1 = Very small  
2 = Small  
3 = Average  
4 = Large  
5 = Very large
- DAP3: How satisfied are you with the application of deconstructive art practices in contemporary art?  
1 = Very dissatisfied  
2 = Dissatisfied  
3 = Average  
4 = Satisfied  
5 = Very satisfied
- DAP4: How effective are deconstructive art practices in expressing ethnic culture?  
1 = Very poor  
2 = Poor  
3 = Average  
4 = Good  
5 = Very good