

DECONSTRUCTION IN PAINTING: AN APPLICATION OF DECONSTRUCTION THEORY IN SELECTED PAINTINGS OF PABLO PICASSO

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“Every act of creation is first an act of destruction” (Pablo Picasso)

Abstract

Having been always associated with the French theoretician Jacques Derrida, the term ‘Deconstruction’ happened to become the greatest revolutionary theory proposed in the twentieth century. As the term points to, deconstruction theory tends to deny any sort of fixed stable system of predicted rules and meanings in art. Rather, it offers an existing infinity and flexibility in meaning as an inborn entity in the discussion of art interpretation. Deconstruction theory, further concentrates itself on the active role, an audience’s ideologies and individuality operate during the process of his/her interpretation of a piece of art, while insisting on cultural parameters. The current article aims to reveal how deconstruction can help critics and individuals to reach a worldwide multidimensional understanding and appreciation of any genre of art by applying its major applications of binary oppositions and ideological privileged on two selected works of the famous twentieth century painter, Pablo Picasso. Hence, shedding a new light of understanding on Picasso’s works by seeking to curve out his ideological privileges and proposing new possible relationships between the concepts and the meanings in his paintings. In this regard it must be noted that deconstruction focuses on two major points in its applications; the first one deals with the uncertainty of an artistic work as a mean to reveal the self-contradictory and multiplicity of the thematic meanings proposed by both the artist and the audience, and the second point focuses on the underlying ideological dimensions within the artifact. Finally, it is believed that artist’s ideological frameworks can be decoded by applying deconstruction theories on his/her artifacts.

Keywords: Jacques Derrida, Deconstruction, Twentieth Century, Art, Binary opposition, Ideological privileges, Pablo Picasso