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Subconscious Choreography through Daoist Inner Observation: A Conceptual Approach

道家内观与潜意识编舞：一种概念性研究

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Abstract

This article develops a conceptual approach to choreography informed by Daoist inner observation and by discussions of attention, imagery, and nonconscious processes. It distinguishes psychoanalytic uses of the unconscious from the practical use of "subconscious choreography" as a term for attending to emerging associations during movement creation. The proposed process involves focused attention, exploration of a theme, and the recording and development of movement images. Discussions of Isadora Duncan and Lin Hwai-min provide artistic comparisons, rather than evidence that either employed a standardized Daoist method. No training intervention or physiological measurement is reported. The article argues that reflective attention may offer material for choreographic exploration, while claims about creativity, psychological effects, or neurological mechanisms require separate empirical investigation. A sociohistorical perspective situates imagery within learned bodily practices and cultural experience.

Keywords subconscious choreography, Daoist inner observation, meditation, creative inspiration