

Women Art and Its Disclosure

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Abstract: Women in patriarchy culture have difficulty expressing their hearts because in the culture of patriarchy the existing social community is based on the viewpoint of men and women as those who must carry good values in society make women difficult and even unwilling to express their heart. Art has the flexibility to convey that cannot be conveyed. This study aims to look at the ways women artists use art as a way of conveying that cannot be conveyed. The object of this research is the artwork of women artists. The analysis was carried out by the perspective of eksistensialis Simone de Beauvoir feminism. The results of the study show (1) that women find it difficult to express their heart because patriarchy culture (2) art has the flexibility to express unexplained (3) women can express their heart through art.

1 INTRODUCTION

In the culture of patriarchy women are regarded as second beings and as complementary. The truth conveyed by women is often regarded as irrelevant truth because women are identified as thinking with feelings while men think logically. The life around women in the domestic sector is considered an unimportant thing to disclose. Furthermore in Javanese culture women are ideal as stated by Ranggawarsita in *serat Candrarini* (Irawan, 2016). So that in society moral values and goodness are measured and pinned on women which makes them maintain that value and it is difficult to say the truth that happens to them if the truth is out of the values and norms that are in society and is considered taboo.

Women's expressions that are considered taboo make women become depressed and look passive in facing various problems. Besides this passivity makes women in the construction to remain passive and considered unable to play a role in building society. Artists make works of art because they are unique and specific entities, their complexity lies in the domain of their creation that is related to their lives. (Prambudi, 2017)

Artwork is a personal expression, still has a social function that can describe various social situations in human life. (Winarno, 2007) so that works of art can accommodate artists in revealing the reality of the truth experienced in their lives. Art can accommodate human thoughts and ideas in making this world better

because according to Van Gogh artists reject and accept the world at the same time, artists try to present new realities in life that were previously not yet realized. according to Aristotle art is a catharsis that functions as a cleanser and purification of human souls (Albert Camus, 2007).

This paper aims to examine art as a way for women to exist to express themselves. Because art has flexibility that can be conveyed in various ways and forms. According to Heidegger art contains a tension between hiding and revealing the truth, revealing and saving. (2016) so that with art women can exert themselves.

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According to Pramistawari women are unique creatures full of mystery. If likened, they are like a vast and deep ocean. Likewise with women's attitudes that are difficult to understand about what they are thinking, what they want, and how to understand themselves. Personal women are very unique. If we cannot understand the character, then we will judge it as the most complicated creature in this universe. (9: 2015). The public views women as being passive and not very talkative, but if there are women who talk a lot, they will be considered strange and aggressive. Patriarchy culture makes women controlled by the truth made by men. As in the Javanese society that constructs buildings based on Ranggawarsita

teachings on Serat Candrarini, namely women who are faithful, refined in their language, calm in their attitudes and attitudes, don't say much except as necessary, always respect their husbands, guard their husband's rights, are willing to be combined and precisely have to be nice and happy, good at taking care of themselves, so that they always look beautiful in front of her husband, and similar values with this then women like this are respectable women, no matter their husbands are bastards or not, or their husbands have ten concubines or thirty concubines, patient and yielding, full of love and not complaining, being smooth and looking beautiful. (Irawan, 20: 2016) further in the portrayal of women by Kartini "A Javanese girl is a gem, quiet, unmoving like a wooden doll; talk only when you really need to in a whispering voice, even if the ant can't hear it; it goes hand in hand like a snail; smooth terawaw without sound, without opening lips; It's really bad if the teeth look like badgers. (Irawan, 20: 2016). Women who have been associated and constructed in the first place make women embarrassed and difficult to say the truth that happened. The problems of sexual violence, rape and so on are many that are not reported or known that as a result the woman holds a mental burden and causes trauma to her. In addition, women who are considered as the second creature whose opinions are considered not important, even according to Saadawi, women's testimony is only half of men's testimony (2001).

Existentialist feminist Simone de Beauvoir encourages women to live authentically by raising awareness that they are essentially free, not bound by all existing rules, laws, values, norms and stereotypes. Art has flexibility and can be a way of liberation in conveying what is not conveyed in art, there is a lot of potential, diversity, necessity that in creative arts requires the flexibility of thinking, courage and willingness, to look for something unique, unique, special, to offer renewal, and innovation. (Marianto, 2015). In art women will be able to issue what is hidden because according to Aristotle art functions as a catharsis. In the catharsis process there is emotional cleansing, emotional release, moral-spiritual purification, emotional education, and intellectual purification.

Using women's existentialist thinking, Beauvoir explored the root of oppression of women and the possibility of breaking away from oppressive oppressions or situations. One of the key arguments of Beauvoir relates to the establishment of women. (Prabasmoro, 2006). The female body which is a divine nature and cannot be changed but gender is the construction of society. Gender, which is a construction of society, places and positions the

subject with a woman's body with "necessity" to have the same gender as her body. Gender for female subjects is feminine. Femininity is not natural and therefore can vary from culture to culture. (Prabasmoro, 2006).

In expressing art using symbols that give rise to a variety of interpretations. These symbols can bridge women in their self-existence. Some female artists such as Kartika Affandi who visualized her works in an expressionist style in the period of the 1990s she dared to express the feeling of pressure she felt in facing the issue of gender injustice in her household. The work series titled Self Portrait (1-7). In the 1-6 Self Portrait work he painted his face white, creamy and slightly light yellow. In Self Portrait 7's work, Kartika seemed to have rediscovered her confidence by symbolizing herself with sunflowers and sun that showed her father's face. Through the works of Kartika, it could be captured that the series Self Portrait 1-7 (1999) was his expression of acts of injustice he felt by her husband. (Winarno, 2007).

Arahmaiani expressly stated that his works were a form of his awareness of the gender injustices felt by women. "In accordance with my capacity as a woman, as well as in understanding aspects of life that I will adopt in art, I try to voice the problems of the oppressed. So from that I presented the problem using a gender metaphor." According to him the pattern of oppression between the ruler and the oppressed people or between the strong and the weak, is the same as the relationship between men and women who are always subordinated. (Winarno, 2007).



Figure 2: Astari Rasjid, Prettified Cage,, (Source: Marianto, D. Surrealism Yogyakarta, Merapi Publishing House, Yogyakarta, 2001; Women's Catalog in the Realm of Spirituality, 1998).

Lucia Hartini explained her life problems in several works during the 1990s. One of them is a work titled Srikandi (1993). Visualize the figure of

his waist, against the background of the walls and the view of the sky and moon. Many eyes watching him. When the work was done, Lucia Hartini got a shock in her relationship with her husband, but tried hard to face the problem of life. He no longer relied on her husband, he fulfilled household needs and cared for his own two children. Lucia revealed: "I want to show that solitude does not need to be afraid in navigating life. The majesty of God through this universe always protects us "(Winarno, 218: 2007)



Figure 2: Lucia Hartini, Srikandi, (Source: Marianto, D. Surrealism Yogyakarta, Merapi Publishing House, Yogyakarta, 2001; Women's Catalog in the Realm of Spirituality, 1998).

Then the artwork that depicts the life of women as in the work of Tita Rubi. In his works he tells about his experiences as a child and his family. Also tell about his experience as a woman.

"But things that are closely related to the femininity of life and death, become foreign in the place where I recite every evening. The lecture spoken by my clerics was torturous, full of hellish threats, especially for women. Somehow women are always said to be the most sinful, especially if they commit acts of sin. The female body, let alone the age of being backward, like it was wrong by itself and will automatically go to hell. The female body seems to be the source of the collapse of the faith of all humanity. "(Read by Tita Rubi. During the master class at the Bandung Institute of Technology December 2, 2018).

Furthermore Tita Rubi also told about her being sexually abused by men. Tita Rubi cannot convey this experience directly, but she uses art as a media to reveal the truth.

"On the roof of the sea, inside the ceiling, the cleric asked me to take off my underwear, because he wanted to see and feel it, he wanted to tell where the source of the woman's sin was on my body ... filled with

discomfort and confusion, not want to meet because of disgust with the cleric, but also afraid of my parents because the recitation is an obligation. "(read by Tita Rubi When the master class at the Bandung Institute of Technology December 2, 2018).



Figure 3 : Tita Rubi, Womb of Eros or Desire Production Machine (Source: Rubi, Tita, Sebuah Catatan)

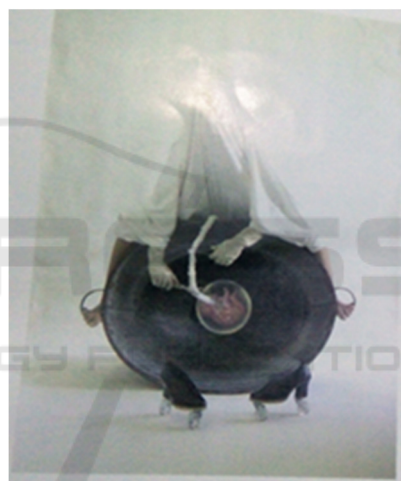


Figure 4 : Tita Rubi, Bral Geura Miang (Source: Rubi, Tita, Sebuah Catatan)

An artist who dares to portray the genitals of women and men in her works is IGAK Murniasih (deceased). Not to indulge in something pornographic, but to talk about various psychological pressures from the problem of sexual violence that it receives. His creativity makes Murniasih's work unique, with fantastic colors, unusual compositions, thus distancing observer thinking about human genital exposure. expressed, but too painful to feel. Art work is a therapy for itself to forget the dark times that have ever been experienced. Through his work, Murniasih invites the public to be honest that there are some people who feel sexual violence. It can't be expressed, but it's too painful to feel. Art work is a therapy for itself to forget the dark times that have ever been experienced. (Winarno, 220-221: 2007)



Figure 5 : IGAK Murniasih, *Waiting*, 2003, acrylic paint on canvas, 100 x 100 cm (Source: Catalog of Exhibitions Via Dolorosa, Nadi Gallery, 9 April - 13 May 2003; Supriyanto, E. & Bollansee, M., *Indonesian Contemporary Art Now*, SNP International, Singapore, 2007).

Simone de Beauvoir revealed that women who are aware of their freedom, they will be able to freely determine the course of their lives. (Pramasmoro, 2006) Women must be aware of and do not continue to be confined to the culture of patriarchy and mass trauma. Women must be free to express themselves and be free to be human.

Through art women can express themselves as human beings, from the art of women they can say things that cannot be said because the existence of the hierarchy of artistry and art that they have revealed is a therapeutic process in their traumatic moments. Through these catharsis they can cleanse their souls and minds. If H el ene Cixous is a feminist figure, asking women to write down their experiences as women through a literary or language medium, then female artists must describe it through visual language with a medium of art. In order for more and more layers of society to realize about the existence of female humans who have a role in civilization, and now the artists have not gained equality. (Winarno, 222: 2007). Art works also reveal truths that have not been revealed before.

3 CONCLUSIONS

In the culture of patriarchy women become objects that are arranged so that women are difficult to reveal the truth that happened to him. Women are susceptible to sexual violence, rape and domestic violence but there are still many women who are

confused to convey this problem because it is considered taboo.

In existentialist feminism Simone de Beauvoir invites women to remain confident that themselves as human beings whose power is in themselves. Women are invited to fight in the fight against patriarchy. The resistance is not merely against weapons but rather about self-liberation and educating the public about the truth in a partisan culture that is very detrimental to women and men.

Art is an expression of human life experience can accommodate women's expressions of the problems that befall them. Art also functions as a criterion so that women who experience the trauma of *masalalu* life can be gradually cured. Art also has flexibility in its disclosure because it uses symbols and produces a broad interpretation. This woman's experience can be used by other women if they experience anxiety in her but she cannot express it. Through the art of dark experience, it will also make the audience who see it will experience the tragedy and this will become an education so that the dark experiences will decrease in the future.

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