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“Wening”: Towards a Contemplation of Javanese Women’s Self-Identity in The Painting of Dyan Anggraini Rais through an Art Criticism Approach

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ABSTRACT

This article discusses the artwork of Indonesian Woman Artist Dyan Anggraini Rais in The International Art Exhibition Dewantara Triennale 2023 #2 “Social Engagement & Sustainability at Jogja Gallery entitled “wening” as a medium for contemplation of the form of representation of Javanese Women’s self-identity through the Art Criticism approach as a form of appreciation and evaluation of the artwork through reading the interpretation of the visual semiotic code on the artwork. It is found that the Contemplation of Javanese Women’s Self Identity in Wening painting represents the character of Javanese Women’s identity which is seen as a meek figure, good character, *nrima*, *manut*, not messing around, but also firm and principled. This is visualized in the symbolization of the meaning of Dewi Sekartaji’s mask. These values have also been exemplified by Kartini’s struggle through women’s emancipation to demand justice for women through the realm of the public sector, especially in the field of education. These noble values should remain inherent and become a living representation for women in contemporary times, where at this time it is very possible for women’s accessibility to be able to enter the public sector to express themselves and build their identity through the various potentials that exist in women to continue to develop and be appreciated. The artwork “Wening” by Dyan Anggraini Rais is a form of self-reflection needed by each individual in this era, especially women, to get to know themselves better and realize the social construction that has shaped them so far.

Keywords: Wening; Dyan Anggraini Rais; art criticism; self-identity

ABSTRAK

Artikel ini membahas karya seni lukis Perupa Perempuan Indonesia Dyan Anggraini Rais dalam Pameran Seni Rupa Internasional Dewantara Triennale 2023 #2 “Social Engagement & Sustainability di Jogja Gallery yang berjudul “wening” sebagai media perenungan bentuk representasi identitas diri Perempuan Jawa dengan menggunakan pendekatan Kritik Seni (Art Criticism) sebagai bentuk apresiasi dan evaluasi terhadap karya seni tersebut dengan cara membaca pemaknaan terhadap kode semiotika visual pada karya seni lukis tersebut. Hasil penelitian menunjukkan bahwa Kontemplasi Identitas Diri Perempuan Jawa dalam lukisan Wening merepresentasikan karakter jati diri perempuan Jawa yang dipandang sebagai sosok yang lemah lembut, berbudi pekerti luhur, *nrima*, *manut*, tidak main-main, namun juga tegas dan berprinsip. Hal ini divisualisasikan dalam simbolisasi makna topeng Dewi Sekartaji. Nilai-nilai tersebut juga telah dicontohkan oleh perjuangan Kartini melalui emansipasi wanita untuk menuntut keadilan bagi kaum perempuan melalui ranah sektor publik, khususnya di bidang pendidikan. Karya seni “Wening” karya Dyan Anggraini Rais merupakan salah satu bentuk refleksi diri yang dibutuhkan oleh setiap individu di era ini, khususnya perempuan, untuk lebih mengenal dirinya sendiri dan menyadari konstruksi sosial yang telah membentuk dirinya selama ini.

Kata kunci: Wening; Dyan Anggraini Rais; kritik seni; identitas diri



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1. Introduction

The study of identity is, at heart, the study of how individuals and groups answer the “Who are you?” question (Vignoles, Schwartz, & Luyckx, 2001): the explicit and implicit meanings of their answers (identity content), the psychological and social processes involved in reaching, maintaining and sometimes revising their answers (identity processes), and the personal and social consequences of these contents and processes.

Identity, for an individual, especially a woman, is quite important in life. It refers to how women understand themselves, how they define their individuality and the feelings that exist within them which are influenced by various aspects of women's lives, such as culture, ethnicity, beliefs, experience, and relationships. This identity is shaped by various factors, including the social structure of society, gender roles, family background, education, and personal experiences. These factors can affect woman's perception of herself, her self-esteem, and her ability to express herself in the surrounding environment.

In recent years, there has been an increased focus on empowering women and encouraging them to embrace their identity and individuality. This includes gender justice for equal opportunities in the public sphere that corrects patriarchal cultural stereotypes, and creating a more inclusive society that respects and values women's contributions and perspectives. In the field of art, for example, this breakthrough can be seen in the emergence of Woman Artist, Woman Curators and various public activities that involve the role of women.

Ultimately, the context of woman's “identity” is a complex and diverse aspect of her existence that is shaped by her experiences, relationships, and surrounding environment. This article will analyze the contemplation of Javanese woman's self-identity in a painting by Dyan Anggraini Rais to enrich perspectives related to the placement of self-identity representation, especially for a woman in a particular community culture (Java).

2. Literature Review

2.1. Contemplation of Human Self-Identity

Contemplation is the mental process of deep self-thought or meditation that involves contemplation of an idea, concept, or issue, often with the aim of gaining a better understanding or insight into it. Contemplation can be a deliberate practice, as in meditation or prayer, or it can be spontaneous response to a particular situation or stimulus. Contemplation can have a great impact on one's personal growth and development, as it allows individuals to delve deeper into their thoughts and emotions, and gain a better understanding of themselves and the world around them. Contemplation can also enhance creativity and problem-solving abilities, as it allows individuals to consider multiple perspectives and possibilities. Contemplation is often associated with spirituality and is practiced in many religious traditions. However, contemplation can also be a secular practice and can be incorporated into everyday life as a means of self-reflection and personal growth.

The meditations define a great arc, spanning the distance from Augustines marvelously formulated insight that “only he who love can sing” all the way to the anguished cry of Holderlins ode entitled “Wherefore Poets in a Time of Distress?” The intent here is to make one thing clear: that music, the fine arts, poetry-anything that festively raises up human existence and thereby constitutes its true riches- all derive their life from a hidden root, and this root is a contemplation which is turned toward God and the world so as to affirm them. (Pieper, J, 1990)

René Decrates stated that I think and exist (Corgito ergo sum). Therefore, the important marker of human nature is the ability to think itself. For this reason, if we want to be considered human, we should think (Susanto, H). Thinking is one of the ways humans survive. Humans who do not think will not

exist. Human consciously thinks. Short thinking or long thinking. Long thinking is done by humans to solve problem. In this case, humans contemplate (Rachmani, 2016).

Contemplation means observation and reflection. Contemplation is a psychological attitude that is intuitive, because our souls feel and think. This contemplation is characterized by a strict concentration of thoughts over a long period of time and very striking seclusion from everyday life. A contemplative human being is one who is balanced between his consciousness and unconsciousness. Everything in the human mind is a sign of the brain working. These thoughts constitute human consciousness. That consciousness is sometimes not accompanied by human unconsciousness. That is what makes humans not have a balance so that there is a regression for humans. The regression here is in any aspect, both psychological and physical. Likewise, with things outside of humans themselves. Curiosity is very basic here. When humans no longer have a sense of curiosity, humans will not fight for their own lives because life is a struggle, a defense, and not a choice at all. There is a saying that life is a choice. Of course, we, as humans who have reason, are free to choose anything in any case, but not for life. Everything we choose will be a form of representation of who we really are.

2.2. Painting and Dyan Anggraini Rais

Like women, the arts are simultaneously, cherished for their purifying, uplifting value even as they are regarded as frivolous and a luxury in the larger social scheme... Like women, viewed historically, the arts are poor, have no legitimate place of their own in society, and are dominated and overshadowed by the 'necessary' masculine fields of economics, political science, the military and business... and both are seen as having the power of engaging emotion (Garrard 1976 in Collins 2015).

Sumardjo (2000) in his book *Philosophy of Art* describes about six main topics of discussion in the philosophy of art, such as: Art objects, art creators, Art public, Art context, Art Values and Art Experience. Based on this statement, art objects or so-called works of art are closely related to art creators/artists, where the artist is a subject/individual who embodies his ideas/ ideas into a product in the form of visualization of works of art. These two things are fundamental components in art, and it is through a work of art as a form of existence of an artist, because it is impossible for someone to be "labeled" with an artist without artwork produced.

Any investigation of women making art by necessity addresses history. The very fact that the work of women artist is still less well known than of their male counterparts raises questions concerning womens historical role in cultural production and in the construction of art histories. The phenomenon of women making art intervenes at this juncture, severing any seamless link between 'history' as a series of past events, evaluating the facts, and bringing them forth in the present. Both the conventional historical record and the recording process fail at the point of women's art, the very point at which they would need to recognize and account for difference. (Meskimmon, 2003)

Painting and Dyan Anggraini Rais are closely related and inseparable. Dyan Anggraini Rais was born in Kediri in 1957 to a family of artist, where her father graduated from the first batch of ASRI and her grandfather Djajengasmoro was a painter in Kediri. Dyan Anggraini is also involved in many Taman Siswa events so that the values of Javanese tradition based on Taman Siswa teachings are quite strongly applied in the education system in Dyan Anggraini's family (Swastika, 2019). There are views about women that have become part of social construction consciously or unconsciously carried over into herself and life. In the course of the career, Dyan Anggraini completed her studies at ASRI Yogyakarta in 1976. During her studies, she explored many things related to Javanese culture. In the teachings of Taman Siswa, being Javanese is not just a matter of maintaining tradition so that it can be preserved, but also about the ability to absorb something foreign. These values then become the foundation of every artwork produced.

2.3. Art Criticism as a form of Appreciation

According to CJ Ducasse there are three human activities in artistic life, including art creation, aesthetic appreciation/contemplation, and art criticism. The three parts are interconnected with each other and cannot be separated. Meanwhile, in the critics are artist; The Intentionality of Art criticism is considered as a separate art between a critic and an artist, where the critic acts as a creative individual who reveals the meaning of art created by the artist (Kaspit, 1984 in Bangun, 2000). Art criticism is also considered an educational activity about artwork as an object of aesthetic experience. Art criticism doesn't need to reach a conclusion of value, judgment. Because with a complete description and discussion it is considered sufficient for capturing aesthetic meaning (Dewey, 1980; Stolnitz, 1996). Art criticism is also defined as an effort to understand and enjoy the artwork, where art criticism is a detailed and appreciative study with logical and argumentative analysis to interpret artwork. Criticism evaluation activities must arrive at a statement of good and bad values, even to the point of determining the position of works of art in the context of similar works (Aschner, 1956; Prall, 1967; Flacuss, 1981, Fieldman, 1981)

Based on the summary of the above statement, Art Criticism basically includes three important assumptions, an art criticism functions as a form of appreciation of the work, art criticism as a judgment activity, and art criticism as art itself. On the other hand, art criticism is an activity of serious study of works of art with the aim of evaluating, appreciating, developing art in a creative and innovative direction for artists (whip creativity) and society (to broaden horizons) which refers to the conclusion of the importance of art criticism to determine the development of art in society (Bangun, 2000).

In reading the artwork, the author uses a semiotic interpretation reference that is presented through the codes of visual symbolism displayed by the artist in the artwork.

In analyzing an image, it is not just about what exists on the image, but what the meaning of the image is. It relates to the denotative and connotative analysis described in Barthes's semiotic Theory. Semiotic is a science which learns the sign, object, and its meaning, in Semiotics, there are the signifier and the signified, the signifier refers to the sign and the signified refers to the something that is signified. In this analysis the writer will focus on the Barthes's Semiotics theory which deals with the sign and its meaning on the picture or image. (Isfandiyary, 2017)

Barthes stated that Semiology 'aims to take in any system of signs whatever their substances and limits like; images, gestures, musical sounds, and objects.' (Barthes, 1968). These are as a system of significance. He said that semiology is the part of linguistics; to be precise; it is the part covering the great signifying unities of discourse (Barthes, 1968). Roland Barthes uses the denotative and connotative 'levels of meanings' to analyze the signs in visual object. Barthes distinguished the analyzing of the signs into two, the verbal and non-verbal signs. The verbal sign is like the texts of the artwork/painting, such as the title, the names of the artist, the date of the artwork had made. The non-verbal sign is the object of the painting which support the verbal signs in order to make the painting is contextual; and related with the concept of the idea.

Denotation is what all people see without relates it to their society, culture or ideology (Bouzida, 2014). In other words, denotation is the basic meaning of visual signs. This is the first level of signification. Connotation It describes the interaction that occurs when the sign meets the feelings or emotion of their users and the values of their culture (Fisk, 1992). Roland Barthes stated that 'connotation being itself as a system that comprises signifier, signified and as the process which unites the former to the latter (Barthes, 1968).

3. Methods

This research uses a structural approach that helps researchers look for a fact whose target is not only aimed at one of the elements buta also aimed at the relationship between the elements. This Research

uses qualitative methods. According to Paramita (2020), qualitative research is research that produces descriptions in the form of written or spoken words from people and actors that can be observed based on a holistic (whole) approach phenomenon.

The data collection method in this research is literature study to breakdown the issue from the artwork painting and Interview the Artist to confirm the argument of analysis. The Data analysis is carried out descriptively qualitative which analyzes the text to find out its structure, to then further understand the socio-cultural symptoms that are outside the literary work (Moleong, 1996). Analysis of this article is directed to looking the phenomenon of self-contemplation of woman through the painting entitled “Wening” made by Dyan Anggraini Rais in the International Art Exhibition Dewantara Triennale 2023 #2 “Social Engagement & Sustainability di Jogja Gallery. In this research, the data is then collected and analyzed to provide a new source of knowledge for the community, especially in the field of art and culture.

4. Results

Figure 1 is a painting by Dyan Anggraini Rais in the International Art Exhibition Dewantara Triennale 2023 #2 “Social Engagement & Sustainability di Jogja Gallery which was held on March 7-14, 2023.

A painting created by Dyan Anggraini Rais using mixed media of oil paint and pencil on canvas with a white background with a size of 80x60cm. There is a visual of a Javanese masked woman wearing white clothes who is sitting while holding a white lotus flower and several light green lotus stalks in the upper right corner of the work. There is also a vertical pencil writing on the right side of the edge of the artwork that is not very visible.

The painting has a tendency to be a realist style painting with a soft color display, the dominant white which is visualized in the clothes worn, the Lotus flower petals, and the mask covering the face of the seated woman. In addition, the artist also presents a light green color that is reflected in the visualization of the Lotus flower stalk that is depicted repetitively in the artwork, there is also a brown color as a visualization of the skin color of the Woman figure depicted, Artist used yellow pigment as complement to the visualization of flower powder and black that represents the outline of the image as well as depiction of race/tribe in the hair color of the Woman figure.

The visual representation displayed in this artwork is reflected in the neatly arranged realist forms in accordance with the concept of realism, where the artist depicts object in accordance with the original. The lighting also adds to the impression of the viewer's focus when looking at the work, where the viewer's eyes are fixed on one focal point of lighting towards the point of interest, the figure of a masked woman sitting holding a Lotus flower.

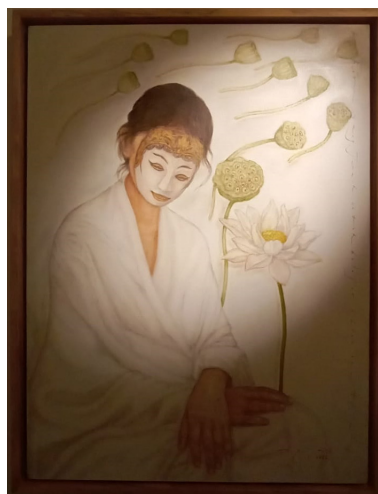


Figure 1: Dyan Anggraini Rais, *Wening*, Oil Paint and Pencil on Canvas, 80x60cm, 2022 (Source: Personal documentation)

Every artwork produced by an Artist must represent a certain of concept or idea that the artist feels and hope to convey well to the public art/ society as an appreciator of the work. To be able to know, understand the meaning and message in an artwork, certainly requires an in-depth observation interaction between the viewer and the painting itself to give a certain interpretation of the object. In the interpreting process, everyone has the possibility to make the same or different interpretations of what the visually depicted in the canvas. This is very natural process of appreciating work of art, because we are born with different environmental conditions and backgrounds, so that all the experiences will lead to differences in a person's perspective on certain things, for example in the interpreting and assessing the artwork. The meaning that comes from the public towards a painting is a form of communication between the artist and the public through the canvas. The artwork "Wening" tells about many things that are depicted through the visualization symbols displayed by the artist represent certain meanings that are mutually supportive and continuous with the title of the work. Departing from the title "Wening" which is taken from Javanese language that means calm or clear

Javanese local wisdom is the principal factor of thoughtful thinking which covers then aspects of knowledge, faith, comprehension or understanding, customs, and ethics. Javanese local wisdom guides and underlies Javanese behavioral pattern to God, society, nature, and supernatural being for generations. The Javanese thoughtful thinking is part of philosophical thinking system. (Sari, 2020)

In Javanese culture that instills a philosophical or deep thinking where a philosophical system of thought is needed to find an authentic truth in individuals and to answer human curiosity, the artwork entitled "wening" or in Indonesian language called "Hening" invites us to think deeply, to contemplate to find a certain meaning through through the visual that displayed by the artist. "Wening" is a word that functions as an opening "the key" that chosen by the artist to represent the overall message implied in the canvas to invite the public enter further into the inspiration of the artwork. When looking at the artwork of Dyan Anggraini Rais, she visualizes a woman who is described as "graceful" in a pose sitting on her lap, which when associated with a certain culture, it represents a sense of courtesy or "Unggah-Ungguh" in Javanese culture. The symbol of the mask covering the woman's face is known to be "Topeng Malangan" (a Mask from Malang city, East Java) taken from the character of Dewi Sekartaji, Where Dewi Sekartaji is a Woman character in Story of Panji from East Java and its very popular throughout Southeast Asia, and has even been recognixed as a memory of the world by UNESCO (Sungkowati, 2021). Dewi Sekartaji is also depicted as one of The Topeng Malangan character who is a figure of goodness in human nature and as a description of the beauty of Woman in Javanese Culture, patience, caring for people who are unable, smart to keep the secrets, sociable, obedient to the rules, has attractiveness, clean mind and soul, and loyal (Lukman, 2017).



Figure 2: The Character of Topeng Malangan Dewi Sekartaji (Source: <https://ngalam.co>)

In various studies on Panji Stories, Dewi Sekartaji is highlighted more for her beauty than her character and abilities. Such descriptions are common, women are only seen in relation to their physicality, but often forgotten or ignored in terms of their 'character' and ability to fight for their lives. Dewi Sekartaji is like a typical Javanese woman, that has character of "Nrima" (accepting all that happened in life), "Manut" (just following the decision, whatever its) not messing around, but also firm and principled. This can be seen when she is mocked for being a stepdaughter, bullied by her mother and sister. It illustrates that Dewi Sekartaji is steadfast and has principles. In the story "Golek Kencana", Dewi Sekartaji is a picture of a woman who is patient, tenacious, and not easily discouraged. Despite being banished in various way in various stories, Dewi Sekartaji can still survive in various difficult circumstances and situations. According to Eko Priyatno (Interview dated February 27, 2020) Dinas Kebudayaan dan Pariwisata Kabupaten Kediri (Sungkowati, 2021).

Through the symbols presented from the meaning of the title "Wening" and the visual narrative of Dewi Sekartaji's mask, The Woman figure in Dyan Anggraini Rais's artwork is a symbolization of Javanese women, this is also supported by the selection of brown skin tone that chosen by the artist in depicting the Woman character sitting on her lap while holding a Lotus flower. This is closely related to the artist background. The legend of Dewi Sekartaji symbolize the character of Javanese woman from Kediri kigdom, where she is the daughter of Prabu Lembu Amiluhur, King of Kediri. Dyan Anggraini Rais, when traced deeper into the biography of the artist also has similarity, she's from Kediri, was born in 1957 in Kediri and grew up in a family of artist. Her father Rais Rayan graduated from the first batch of ASRI, and her father was a famous painter in Kediri, named Djajengasmoro. The education system in Rais family is very thick with the tradition of Taman Siswa "Javanese Culture" which represented in the life of Dyan Anggraini Rais.

Lotus is known as the perfect flower, in some religions the flower is considered sacred and has values for a certain meaning. The lotus flower is considered to represent the values in Buddhism about the universal soul, where the lotus is considered a symbol of purity and transcendence related to divine consciousness or vertical human consciousness, not in a religious sense but in any meaning that transcends human reason and spiritual purification and liberation.

To the oriental and especially the Buddhist, the lotus flower is sacred and its blossom is filled with meaning. For the occidental, this flower of the water contains little more than satisfying beauty. Understanding the significant meaning of the lotus is one approach toward clearing the haze that tends to veil the inner thought and philosophical meaning of much Buddhist art. In India and Farther India the lotus is the all important symbol of creation. And, indeed, from the lotus the very gods themselves were born! In Buddhism this flower becomes a symbol denoting the essence of enlightenment of those who have meditated and will meditate on the profound Law. The lotus supports the Lord Buddha as the flower supports the world above the chaotic waters of the universe (Ward, W 1952).

According to Sundaram (1952), the lotus flower in Hinduism represents the womb of the universe where everything is born, as well as overcoming adversity. From the visual shown, the artist more specifically depicts the visual of the white lotus, where the white lotus is associated with purity of mind, tranquility of human nature and transcendence. In my opinion, the work visualized by Rais in the painting of "Wening" reflects her self-identity as a "woman" in the construction of the social view of society. Where the labeling of the figure of a Javanese woman in society is imaged with a figure with a good and beautiful personality which is reflected in the smoothness in speech, softness, politeness in uploading. These labels eventually become the ideal view and assessment of being "a woman". On the other hand, I feel that through the painting also ultimately invites us to contemplate our own identity as an individual, especially women in living life. The social order and judgments that exist in society so far can be an obstacle and compulsion for us and we must live to archive a certain assessment that

has been made in a group or society's view, so inevitably, intentionally and unintentionally we live life by wearing a mask that always covers our true identity. In Japan, there is a proverb that says humans have three faces. The first face is the one that is shown to the world/society that dominates life so that we are accepted in a certain society or social order (such as expression of smiling, friendly). The second face is the one shown to the closest people and family. The third face is the true identity that is never shown to anyone, and honestly it is a reflection of our true identity that is only found when we are alone and pensive. When "Wening" is linked to the Japanese proverb and belief about humans having three faces, I think in living our lives so far we have always worn masks to be accepted in society and hide our true selves. We are forced to make ourselves into a form of fulfillment of the ideal values that have been in a certain group view so that we can be well accepted, even though it is not necessarily our true self. Therefore, sometimes people need a process of contemplation to remove all the masks they wear in living life. "Wening" makes us contemplate to find our true identity to be our true self without any mask in our daily lives and show our self in silence and solitude. That is where we find and understand ourselves as a whole regardless of the values and order that exist in society.

"Wening" by Rais is a form of self-reflection needed by every individual in this day and age to get to know themselves better and realize the social construction that has shaped them so far. The work is very interesting to be examined more deeply as a bridge of self-contemplation to find our true identity as an authentic human being in this abstract world, especially as a woman in a certain ethnic and cultural construction. The artist is very observant in choosing the theme of the work and how to express the idea in a visualization of objects present on the canvas because it is very correlated with the current situation where many humans display masks in their lives so they do not become authentic individuals and know the concept of their true faces in living life.

5. Discussions

In today's contextualization, the existence of "Wening" becomes a deconstruction of the existence of Rais as a woman artist who's present as a subject of art (Afiaty and Esche, 2018). There are four artists in the exhibition who could be said to form the roots of Indonesian art: Raden Saleh, Jan Toorop, Emiria Sunassa and Sudjojono. The documentation and writings that tell the history of women artists are very difficult to find. In fact, if we look deeper, in addition to the figures of Raden Saleh, Basuki Abdullah, and Sudjojono, we will be able to find the figure of a very smart and characterful Indonesian woman artist, named Emiria Sunassa in the Sudjojono era written by Wulan Dirgantoro.

At that time, women were only seen as objects of art, not as subjects who "created" the art. However, Emiria Sunassa with her courage presents the reality of Indonesian women in her beautiful works with her own identity with the aesthetic brown skin colors, not as a manifestation of an "ideal woman" who has beautiful body and white skin like Sudjojono's artwork, this is truly taken from Emiria Sunassa's experience by exploring Indonesia, living and meeting three diversity of woman characteristics of tribes and races in the country.

When referring to the context of Javanese culture, the values related to it. In the teaching culture of Taman Siswa, it is said that being Javanese is not just a matter of maintaining the tradition so it continues to be sustainable, but also the ability to meet and absorb something from the foreign. This value became Dyan Anggraini Rais' concepts in her artwork, which eventually gave birth to works that represent problems/issues related to the situation of Javanese society in the realm of what is *visible* and what is *invisible*. This is portrayed by the artist through the presence of a mask that covers the woman's visual in the painting, where the mask function as "the key" or her main metaphorical form, of Dewi Sekartaji's character as a symbolism of identity and character of being Javanese woman that brave, graceful, and characterful.

Swastika (2019) said that the value of social construction values of society, especially Java, is very closely related to everyday life, especially for a woman in terms of her character and his life practices. In terms of the history of the women's group movement in Indonesia, Nyi Hadjar Dewantara was included in the early pioneers of the first Indonesian Women's Congress held in 1982. Nyi Hadjar Dewantara gave a special note related to the role of women. She mentioned that women are born in the world to be a caretaker or place of human growth.

“We women must respect ourselves and respect the obligation of humans to continue offspring we must unite to legalize the civilized behavior of women, for the safety of humanity and the world as well”

Jaarsma, et al (2018) said that

Throughout the major political changes of this last two centuries in Indonesia, The social role of women and their attempts to break free from traditional and colonial constraints has been a constant reprise. In the late nineteenth century, Raden Ajeng Kartini was one of the principal women campaigners for women's education and against Javanese feudalism, polygamy and other customs that she felt limited women from realizing their potential. She was active in developing the Dutch ethical policy up to her death in 1904, at least to the extent that she could influence it. Nevertheless, options for women are still limited in Java and most other islands and awareness campaigns about domestic violence and stereotyping of women are very important now, as are spaces for women to meet, exchange and support each other. The art community is an important site for women activism to find a support. And artist such as Melle Jaarsma, Arahmaiani or Melati Suryodarmo have been crucial in creating space for younger artist such as Octora or Dea Widya. They have also pushed male artist to be increasingly aware of similar issues and some have responded with their own work.

As the time goes by, the fact is that with the freedom that exists today, the opportunity is wide open for a woman to be what she wants to be without any significant restrictions, even though the construction of her woman values in society is still strong as a standardization assessment of her identity and character. This can be seen from the various spaces and times given to the existence of women, for example in Jakarta Art Week 2019 which is a week of art celebration in the city of Jakarta initiated by MRA Media and supported by the DKI Jakarta province government, Enjoy Jakarta, MRT Jakarta, Trans Jakarta and Dove Indonesia with the theme “Wanita Bicara Seni”. The ten women artists in the event were Patricia Untario, Theresia Agustina Sitompul, Budi Asih, Cempaka Surakusumah, Sanchia and Hanggita Dewi. In addition, the emergence of many women painters also participated in breaking down and deconstructing the history that women are only suitable for objects of painting, not for being a painter. Then the existence of women's art communities, IWPI (Ikatan Wanita Pelukis Indonesia) which was established on September 10, 1985 in Jakarta with members of women painters from all over Indonesia. These things are a form of reflection of Dyan Anggraini Rais “Wening”, whereas woman represented by a character of Dewi Sekartaji who's graceful, smart, beautiful and gentle but able to provide benefits to her surroundings and her environment as a reflection of the visual of the lotus petals that contain seeds which can grow and be useful.

6. Conclusions

Based on several arguments and statement above, its found that the contemplation of Javanese Women's Self-Identity in Wening's painting by Dyan Anggraini Rais related to the character of Javanese Women's identity which is seen as a gentle figure, good character, “nrima” (accepting all with pleasure), not messing around, but also firm and principled. This is visualized in the symbolization of the meaning from Dewi Sekartaji's mask. These values have also been exemplified by Kartini's struggle through women's

emancipation to demand justice for women. These noble values should remain attached and become a living representation for women in contemporary times, where at this time it's very possible for women's accessibility to be able to enter the public sector to express themselves and build their personal identity through various kind of potentials that exist in women to continue to develop and be appreciated. In the world of art, we can reflect from Emiria Sunassa, Dolorosa Sinaga, Dyan Anggraini Rais, Theresia Agustina Sitompul who are able to actualize themselves in the public sphere as woman artist or mothers and etc. These figures represent that personal identity for a woman is very important so that we with any background have the same opportunity to be able to find our identity and be free to work according to our potential and desires.

This research contribute to the emergence of works of art criticism especially in Indonesia, purely an art criticism as a form of appreciation of works of art which is intended to provide an assessment not a judgment which can be useful for the development of the artist's self-creativity and art discourse in Indonesia and as a means of insight for the community for the new perspective in seeing and understanding an artwork. So it can become a guide for the community to reflect and appreciate the artwork, especially Woman Artist as the subject of Art.

In this research have focused on the art criticism analysis approach to one of the paintings entitled "Wening" at the Social Engagement & Sustainability International Art Exhibition Dewantara Triennale #2 Exhibition at Jogja Gallery. The artwork created by Dyan Anggraini Rais raises the issue of contemplating the self-identity of Javanese Women in today's context. The limited data collection techniques through observation, short interviews, documentation of works and literature study of the painting object is a limitation in art criticism research. Perhaps the future researchers can analyze a series of works who have a meaning for more interesting issue, but from this research we can reflect on how far we live this life with all the complexities and advances of the present era. With this, its hoped that we can human beings who still hold good cultural identity values and are able to place ourselves properly.

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