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The Harmony of Woman Body in Galih Reza Suseno Paintings

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Abstract

Painting as a work of art represents the values that the artist believes in interpreting life based on personal experiences and points of view. This study aims to explore various representations of harmony values in women's bodies in Galih Reza Suseno paintings. The study was conducted at Bangunharjo, Sewon, Bantul, Indonesia during July-December 2020. This study used a qualitative method with an embedded single case study approach. The results showed Galih painted based on Imago Dei's concept, which is a value in Christian teachings, which means that man was created similar to God. Galih presents women's bodies in paintings based on the view that the world of imagery often deceives modern women. Galih defines women, not as objects but subjects who become themselves and are entitled to their bodies. Visualization of women's bodies in various gestures, expressions, and imagery represents the values of harmony within the spirituality of life.

Keywords: woman body, painting, spirituality, life

Introduction

Artwork is basically a representation of society. The previous statement is in accordance with Bodjawah's opinion (2018, p. 22). The artwork has links with social reality because in realizing the images or imaging materials is come from the artist's everyday events. Furthermore, a similar point of view was expressed by Benjamin as described by Isrow (2017, p. 91), that the art reveals to us the current social conditions and prepares us for social change; it seems that all art is rooted from the artwork representation problems.

In contemporary society, each individual is free to choose his lifestyle. The popular culture that is developing today fosters the values of a lifestyle that leads to worldliness. The existence of women's bodies in the discourse of consumerism cannot be separated from the seduction of a hedonistic and consumer lifestyle so that the body is trapped as a commodity in the world of imaging. Strinati (2016, p. 226) emphasizes that women's bodies as cultural objects have diverse images, which continue to grow. Men are usually shown as dominant, active, aggressive. On the other hand, women are shown as subordinate, passive, and marginal. Popular media culture does not reflect women's real-life, along with absence, underestimation, bias, and distortion. Popular culture offers consumers an imaginary world, not the real world in which they exist.

The consequence of these conditions places women in the face of various social problems that never stop. The demand for self-image has made a woman's body an object of exploration. This exploration is evidenced by Hopner and Chamberlain (2020, p. 661) research, which states that online offers for breast enlargement for New Zealand women are a commodification of femininity. Breast augmentation is becoming the most popular cosmetic surgery for Western women to solve under-sized breasts by reworking self-subjectivity. This condition is a representation of the lifestyle choices of neoliberal consumerism. Another problem also occurs in Palestine. Hamamra (2020, p. 214) describes the efforts to subdue women through matchmaking, objectifying women in the marriage market, silencing women's voices, and killing for honor. Israeli occupation perpetuates the production and consumption of masculine constructs of gender roles as markers of distinction and adherence to family and national ownership. Feminist activists consider feminist views of gender equality as an immoral symbol of imperial and Western culture, incompatible with national and religious discourses. Kim (2020, p. 706) describes exploring the social practice of female virginity in post-independence Kyrgyzstan. Virginity is exalted and fetish in ceremonies and rituals as a re-establishment of national traditions. Performances are characterized by desexualizing and dehumanizing through physical and sexual violence, torture, and forced marriage of young women. This controversial practice is an inherent part of the post-independence concept of Kyrgyz citizenship. The country's national identity politics have supported the traditionalism of social norms that capitalize on rhetoric to restore the original pre-Soviet Kirgiz life style. Discourses about purity, purity, and homemaking are at the core of politics, and the practice of national identity emerges to enforce this narrative.

The problems of women that occur in various parts of the world show how women's position in the social life of society or the state continues to be exposed and positioned as objects of exploration and exploitation in the name of culture. Women are in a weak and weakened position, making it difficult to

become subjects with full self-authority. Women are used as subordinates of men in various dimensions of life. The values of women are always contextual with their era so that the meaning of women will continue to shift along with existing cultural developments.

Various problems and issues concerning women are a strong stimulant to be represented in works of art that raise current issues about women. An artist can express the representation of women's values in their artworks if they have sensitivity. Artists must continue to keep searching for and find the values that develop in society to provide various experiences and subjective points of view in seeing the woman. As a painter in living his life, Galih rests on religiosity and spirituality values. Thus, his produced paintings are nuanced in spirituality. His interest in female figures became a stimulant for him in expressing in his paintings. A woman's body can be studied and discussed in layers of meaning. In spiritual meaning, Galih considers the woman's body as a medium to achieve the values of harmony in life.

Galih's efforts to achieve spiritual values in women's bodies were carried out by making art as a cultural process. Strengthening the previous opinion, Sugiharto (2006, p. 21) states that the role of art is as a cultural conscience. Therefore, by remapping our lives and formulating new hypotheses about what really is the deepest vocation of our lives, it helps us manifest our freedom to the highest level, towards moral responsibility. Women who are immersed in popular culture consider the body in sensual, erotic, nude, pornographic images redefined by Galih in other images that are spiritually charged. Consciousness makes the women's body in a spiritual dimension, make it an honorable place. Sumardjo (2000, p. 325) explained that art for the community is not just a reality of beauty, but the main thing is the matter of the harmony path with the cosmos. The aesthetic experience is as well as the religious experiences. Thus, the art target reaches religious experiences.

Galih's stability and maturity in visualizing his ideas about the body in paintings are supported by his spiritual experiences. Moral responsibility is an inseparable part of Galih's principles of art. Marianto (2017, p. 320) emphasizes that we no longer only see art in aesthetics but must relate to the world around where it is located. This is a more tangible and relevant way of understanding, which is seeing art in its relation with the environment; thus, the separation between art and society is minimized. Galih continues exploring the spiritual values contained in life. He was wandering to enrich mystical and real experiences, to strengthen the foundations of his artistic ideology, which are expected to contribute to maturing the concept and visualization of his paintings. A woman's body is always considered as a guardian and the harmony values sharper, as a part of the balance of the cosmos so that life continues to run in a balanced and harmonious way with the elements contained therein.

This research is important and interesting because the study that is applied focuses on the problems of women's bodies within a frame of spirituality that is confronted with the practice of popular culture in Surakarta, Indonesia. Galih is able to make the representation of the women's bodies dynamically and contextually in this current life; thus, it is providing an alternative space for an appreciation in interpreting women's bodies in which they are not only store worldly but also spiritual images. This research is able to increase the diversity of the study on the women's bodies values in paintings as a representation of the current Indonesian culture. This research is specifically aiming to explore the background of Galih Reza Suseno in presenting women's bodies in paintings and analyzing various representations of the harmony of life values in women's bodies in the produced paintings.

The Women's Bodies

The women's bodies in the current socio-cultural community life are closely related to the practice of art. This can be traced from the various existing studies. Wang (2017, p. 32) analyses the main characters of the novel from the aspects of character, action, and independent thinking. The analysis result presents a new female character who is rejecting male inferiority and open-up a space to express themselves freely. Alolaiwi (2017, p. 8) uses an eco-feminist study to open and build the identity of the new African-American women in the figures of Clotel, Clare, Irene. Furthermore, Baker (2017, p. 47), through a fashion design, states that glamor is often understood as the allure and the rejection of gender, class, and racial norms. Glamor has become more prominent in contemporary contexts and the natural beauty myths have been refuted through the use of lipsticks, high heels, and drinking cocktails as a source of imagination.

Themistokleous (2018, p. 1) rethinking the body's understanding in space and time, reconsidering the scientific view of art's history from the representative images. The body is re-articulated through reframing the relationship between perception and memory. Ismaili (2019, p. 41) states that each woman's behavior and character are visualized according to their role through iconographic methods to find the aesthetic principles specifically designed as subjective expressions. Lough (2020, p. 820) states that women still face forms of patriarchal oppression in photojournalism. It is seen through gender language, such as 'one man' versus 'mother in the hole,' manifested acts such as direct sexual harassment or indirect kindness sexism, and how women are questioned when they identify themselves as photographers. Aramendia-Muneta et al. (2019, p. 403), through a study of digital video advertising, shows that there is no significant relationship between gender and any of the ten attributes studied (way of presentation, credibility, role, age, type of argument, type of reward, type of product, background, settings, and final comments). Although previous studies have described men as physically muscular and women as objectivity, this research shows that women and men are equal in activities and non-stereotypical roles. The central male figure shows gender differences in terms of the assignment of the primary role. Teng and Poon (2020, p. 623) describe research on the effect of self-objectification on social anxiety. The existence of interpersonal interference with body surveillance can positively predict a woman's appearance through shame and bodily needs. Apart from the intrapersonal consequences, body control can also affect a woman's interpersonal well-being. Our research contributes to better understanding. Based on these various exposures, women's bodies in various art branches are always associated with the effort to construct a new meaning that is more contextual, making the bodily meaning more open and dynamic. If it is related to the study of women's bodies in Galih's painting, those various studies associate with Galih's efforts in interpreting women's bodies in the popular culture atmosphere through a spiritual perspective. Women's bodies are considered a medium to construct the images of calm, peace, and harmony with nature in the hustle and bustle of worldly and practical life. Galih reminded the public about the importance of harmony in life.

Objectives

This research was specifically carried out with the objective to analyze the harmonious female body image found in Galih Reza Prihanandi Suseno's painting based on a spirituality approach.

Methodology

This research was conducted at Galih Reza Suseno, Jetak Mredo RT 3/1 Bangunharjo, Sewon, Bantul, Yogyakarta, Indonesia in July-December 2020. This research uses descriptive qualitative research methods. The research approach used is cultural studies, which are certain ways of life for a group of people; ideology plays an important role; thus, there is no universally valid meaning (Ratna, 2011). Moleong (2010, p. 6) states that research intends to understand the phenomena about what is experienced by the subject, holistically and described in the form of words and language, in a special natural context. The research strategy is a single case study. Sutopo (2002, p. 12) states that embedded research is a step before conducting research; the researcher should choose and determine the variables that are the main focus but remain open with the interactive and flexible nature.

The source of data is the informants, places, and events, archives or documents. The data were collected using observations, in-depth interviews, documents/archives content analysis. The sampling technique used is purposive sampling. The data are validated using source triangulation and informant reviews. Data analysis uses a data flow analysis model that includes data reduction, data presentation, and drawing conclusions (Rohidi, 1992, p. 18).

Results

Galih Reza Suseno was born in Surakarta on April 29, 1990. He lives in Jetak Mredo Rt 3 Rw 1 Bangunharjo Sewon Bantul Yogyakarta. He finished his undergraduate education in the Fine Arts Department, Faculty of Literature and Fine Arts, Universitas Sebelas Maret, Surakarta, in 2008-2012. His postgraduate was in the Creation of Arts focuses on Paintings in the Institut Seni Indonesia Yogyakarta in 2015-2017. Galih sees art as a light over reality. The usual reality is then given a new light to make it appears clearer, righteous and has a depth understanding. Arts come through sensory

experiences that foster intellectual awareness and arouse feelings. During this process, arts are integrated into it. The figure of women is an important subject that Galih continues to explore the various meaning of women. Women in popular culture usually tend to be made into an object; thus Galih gives different meanings. Women are not passive objects, but as active objects; they can be themselves, entitled to their own bodies.

Figure 1

Galih in his Painting Studio Finishing his Works



Note. Source: Galih's documentation.

Popular culture snares that offer superficiality of thinking and feeling. The body as a physical becomes the center of the celebration, while the body as the soul is not cared for. The women's body is increasingly letting go of its attachment to God, resulting in the loss of bodily spirituality and make the body as the individual right that becomes its own master of its own destiny. Women's bodies that are always helpless and trapped in the world of imagery created by the popular culture will make herself feels small. The spirituality values in human beings are increasingly barren; this is in accordance with Galih's statement that images are becoming more prevalent in the spiritual world; in the worship realm, it just impresses to present the spirituality of the spectacle. The church has lost its soul; there is no contemplation and appreciation. All seemed to be trapped in the lively practice of the popular culture but quiet. The modern human body is immersed in the pleasure euphoria and fascination offered by the capital cultural machines that have spread into the corners of the world.

Galih's practices of paintings rest on the *Imago Dei Concept*; it is the Christianity teaching value which means that humans are created in the likeness of God. Humans are not looking for and finding for a God as an entity that exists in the outside and is separated from themselves; however, it is the awareness that there is a divine potential in human life. *Imago Dei* is an auto-critic of Galih's spiritual journey. Modern human beings are worshipping the world of images; thus, they are increasingly involved in secular and pragmatic life. Women's bodies are considered as the symbol of humans that continue to be deluded by the world of images. The women's bodies in paintings are used as a medium to transmit the divine values by presenting women who are closely related to nature in the form of forests, mountains, rivers, and animals. Humans, natures, and God are considered as a unity of the harmony of life symbols.

Here are several of Galih's painting that represents the harmony values of the women's body can be analysed, Painting in Figure 2 represents Galih's desire to invite the Javanese community to preserve their cultural heritage. However, that feeling right now starting to fade because of their neglecters and loss of cultural artefacts. When the last tree is cut down, the last river is emptied, the last bird is captured, human will realize that they cannot enjoy anymore. Galih's effort to reassemble the treasury along with the present spirit as an effort to re-interpret their past. Life is not about the ability to defeat, but about peace of heart. While, the humans are able to make peace with the other people and nature, then that is when humans win the battle in this life. The presenting woman figure is in the form of woman who has a delicate figure, gentle, calm, and able to make friends with the natural places where she lives. Quiet eyes, the comfortable expressions and gestures while playing the violins as if wants to share their feelings with the nature. The women expect the nature to be constantly in harmony, the past and the present time continue to work together to build the future so as to create the harmonization of the existing life values, whether good and bad, old and new, traditional and modern, artificial and modern.

The female body becomes a medium to synergize and unite different and contradictory realities or objects. The female body becomes the seed for the values of harmony in life that can only be achieved through the synergy of the past values with the present because it cannot be relied on as a unit that is continuously connected, the existence of the present because of the past.

Table 1

The Representation of the Harmony Values in Galih' Paintings

No.	Title/Media/Size/Year	The representation of women's body
1	Make Peace with the Past/ Acrylic on Canvas / 150 x 90 cm / 2016	The synergy of various natural forces to create harmony between good-bad, old-new, traditional-modern values
2	Equal/Acrylic on canvas/135 x 115 cm/ 2016	The Balancing media in creating a dynamic life rhythm while maintaining harmony in life
3	Find You in a Mortal Jungle/ Acrylic on Canvas/170 x 140 cm/ 2016	Proud of traditional culture, be yourself, do not need to be someone else
4	The Romance of Floating/ Acrylic on Canvas / 140 x 190cm /2017	Each object has different roles and functions, complementing each other as a whole complete unity
5	Viciny /Acrylic on Canvas / 160 x 120 cm /2017	Give up, be calm, peaceful, and sincere for everything that is achieved and passed on in the life journey
6	Mental / Acrylic on Canvas/ 160 x 120 cm /2017	Be calm and cast an affection aura for others
7	Providential Dei/ Acrylic on Canvas / 140 X 210 cm / 2017	Home for a calm heart, to create a peaceful life
8	Silent song of a mute/ Acrylic on Canvas / 90 x 140 cm/ 2017	Loving nature by maintaining it to provide peace for an independent soul
9	Aletheia/ Acrylic on Canvas/ 150 x 140 cm /2017	Bringing bright light to form a confident, optimistic attitude

Note. Please mention, if any.

Figure 2

Make peace with the Past/Acrylic on Canvas/150 x 90 cm/2016



Note. Source: Galih's documentation

Figure 3

Equal /Acrylic on Canvas/135 x 115 cm/2016



Note. Source: Galih's documentation.

Painting in Figure 3 represents the concept of harmony in life based on the concept of Yin Yang, black is Yin, while white is Yang. Yin Yang is equal; it emphasizes the integration of the two complementary elements to maintain harmony. There are no permanent elements in the universe, everything changes in creating a life balance. The present time is connected with the past. The woman's figure in Figure 3 is soft, calm, warm, and peaceful, drawn on the bright or white side. The woman's gesture is graceful, a cheerful smile adorning her face merges with the graceful tendrils, the fish motion, pigeons as part of nature. The concept of a woman's body as a medium for balancing, uniting, and harmonizing nature is contrasted with the figure of a man who is manly, mighty, brave, carrying a bow is drawn on the dark or black side. A delicate, gentle, calm woman is devoted as a counterweight to the figure of a brave and mighty man. The female body is a medium for gluing and maintaining a harmonious life through a gentle, calm, warm, and peaceful attitude as a counterweight to being strong, brave, brave in men. Black must be balanced with white, and courage must be balanced with calmness. The two characteristics of opposing attitudes are basically a unity that complements and balances each other.

Figure 4

Mental /Acrylic on Canvas/ 160 X 120 cm/2017



Note. Source: Galih's documentation.

Painting in Figure 4 represents the mystery of inner experience. Galih believes there are other dimensions outside ourselves that cannot be expressed but can be felt. The mystery of Galih's appreciation in responding toward the life that contains injustice, nobleness, and oppression, causing anxiety. Thus, minorities also need a sense of security, peace, and comfort in society. They are hoped to get fair treatment, accompanied by spreading love to all people, pray and struggle, so as not to dissolve in anxiety and suspicion. The woman figure in picture 3 has an image of graceful, calm, wise, and also has a sense of affection. The image is manifested through the embrace of pigeons. Thus, those pigeons find peacefulness, warmth, and serenity. The body is the medium for the inhabitants of nature to share, lean on and build peace together so that nature can grow without the pressures and interferences from the evil parties. The presence of women's bodies as harmonizers and balancers between the contents of nature, thus both of them are able to interact while maintaining mutual values of harmony. The female body controls self-emotion. A sense of injustice can be controlled with a peaceful, warm, and calm mood can deeply interpret life to reach the values of harmony as the noble ideals of life. Holding tight and depositing a sense of peace in the heart accompanied by sowing and spreading a sense of calm and relaxation is like a prayer that must be sung in every human being's heart.

Discussion

Galih as a painter who has a background in Javanese culture and Christianity, affects the perspective of the concepts and practices of the art he practiced. The impact of globalization affects his point of view at the issues of religiosity. This is in accordance with Rahmani and Tayebini's opinion (2018, p. 198) that one of the effects of globalization is influencing religious practices and religiosity. Globalization provides challenges to religious identity resulted in expanding the experience to transform the views on religious value and religiosity. Galih responded to the impact of globalization by bringing together traditional and modern points of view into critical and contextual points of view. Javanese mystical and spiritual culture are integrated with rational modern culture. Furthermore, both of them were given living space so that they could become themselves as critical individuals in developing each concept of their paintings. For Galih, paintings must be able to explore and maintaining human moral values as part of nature. The harmonious concept of human life with nature becomes a stronger foundation in work.

The presence of women's bodies in paintings is a form of respect for female figures that emit gentleness, calmness, harmony, balance and the harmony of life values. Saidi (2008, p. 267) asserts that the body is a very complex form. It cannot be defined merely as a biological fact as a merely physical framework. The body has a reference to the social, cultural, political, psychological, philosophical, and other means. The woman's attitude of life who is calm, gentle, polite is tacky in each woman's personal, especially Javanese women who implement the philosophy of Javanese culture. The women's bodies in Galih's paintings are a secular spiritual body, as a medium to bring together physical and spiritual values. Sabana (2002, p. 15) describes that secular spirituality is a search for and appreciation of one's spiritual values obtained from his life experience, not from the reference values taught by the religion. The human body and the universe are complementary to each other, caring for and look after each other.

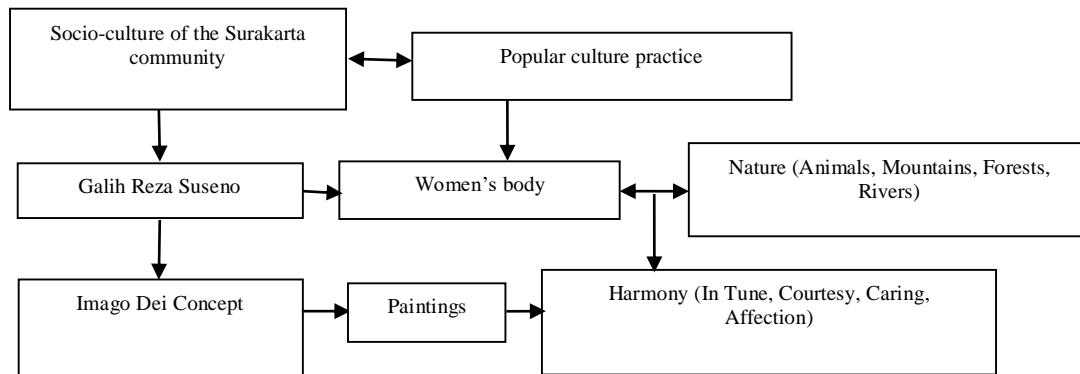
The existence of the body will be maintained if nature is maintained, and vice versa. Therefore, the more alienated the body from nature, the faster it will become extinct. The awareness to consider the harmonize body with nature will make the body a source of life energy; the body will continue to sow the spirit to continue to live. The courtesy, caring, compassion with the nature is the key point. Nature will continue to care for and love human bodies who care about nature. Creating the life harmony between humans and nature is like a battlefield that is constantly changing because in each era, it will be faced with different contexts. Humans who are able to control themselves in suppressing their ego will win. However, while those who are hostile will be destroyed. The women in Galih's paintings at least can be used as a reflection of placing a body that is always in harmony and conformable with nature.

Visually, there are many ways to visualize the value of harmony between the body and the nature. Galih manifest the visualization through the women's gesture who are fond of humming, dancing, talking with the nature, nature seem to like the body that can move and sound. In the spiritual perspective, the body and the nature both have a soul. This soul makes the hearts and human senses to continuous live side by side with the nature. The soul is considered as the gate to builds awareness about

the importance of harmony in life. The harmony of life always needs to be created because it is increasingly marginalized by the hustle and bustle of popular culture that ignores the spirituality of life. The women's bodies in Galih's paintings are a formulation of a new hypothesis about the spirituality of life that carries the task of maintaining moral responsibility and enlightenment of life. Life enlightenment is not only for today and ourselves but also for the future life and generations. An analysis and discussions of the painting process and the representation of the women's bodies in Galih Reza Suseno's paintings can be depicted into as follows:

Figure 5

The Working Process and the Representation of the Women's Body in Galih's Paintings



The Imago Dei concept is a religious concept that strengthens Galih's view of the belief in man's likeness to his Creator. This view leads to the belief that in the human body, there are religious values. The visualization of women in Galih's painting represents a picture of God, who is gracious, compassionate, and a peacemaker. These values are a manifestation of the concept of harmony and harmony in life. There is a synergy of physical and spiritual, material and non-material, expressed and implied, so that they can become a force in living a life full of puzzles and mysteries.

The women's bodies in Galih's paintings express resistance to popular cultural practices that trap hedonism and consumerism. Popular culture is a trivial culture that produces forms that tend to be secular. Galih made a decontextual effort towards the body's existence in the field of resistance to popular cultural practices through an icon of the female body that keeps away from the hustle and bustle of the world by choosing a quiet and natural path.

The journey to the whole source manifests the female body's existence, which Galih expresses. The female body, in which the divine energy resides, the life energy that cannot be conceptualized but can be felt, is present in the heart and feelings. Himawan (2006, p. 13) calls it a journey to God, which is the process of unveiling the realms between the veils between humans and God. The journey to uncover the veil of life is shrouded as a process of unveiling the inner veil. It is a self-transformation process to explore and find a true self that is free from mortality.

When it is related to today's society's lifestyle practices, the meaning of women's bodies in Galih's paintings seems to give enlightenment to choices of ways of life in reaching more real happiness. Bodies of women who can escape, escape and isolate themselves from the glamorous and luxurious life. Galih's views of spirituality and religiosity further strengthen female figure's expression in paintings as bodies of harmony. Starting from the painting of Imago Dei's manifestation entitled Peace with the Past, Galih invites us to preserve our ancestors' cultural heritage by not cutting trees until they run out so that river water remains. In the painting entitled Equal about his belief in the integration of complementary elements in maintaining harmony.

Meanwhile, the painting entitled Batin believes in another dimension beyond oneself that cannot be expressed but can be felt. Feelings of injustice, oppression, and anxiety are addressed wisely by spreading love to all people, praying, and struggling. Imago Dei is like the energy and spirit of life present in feelings to find calm, peace, and patience in living life. Imago Dei's female body is a woman's body capable of resisting the existence of popular culture to achieve harmonious values with nature and God, both from a microcosmic and a macrocosmic perspective.

Conclusion

The women's bodies in Galih's paintings represent the values of the harmony of life that originated from spirituality. The concept of Imago Dei as the foundation of Galih's artwork has further strengthened his desire to construct the philosophical life values as a form of resistance toward the sensual and erotic images of women in popular culture. Galih considers as an active subject; her self-image can be constructed according to the mood. Through the painting, Galih wants to offer the women's image that plays a role in creating harmony, balanced, and harmony with nature as a unit that needs each other nurtured and complemented according to the Devine values. The expression and gesture of the polite, caring, compassionate with nature, safe, peaceful, and comfortable women as the formulation of the new hypotheses about life spirituality. The visualization of women's bodies in harmony with nature reminds and invites humans always to remember and care about nature. This attitude is a form of our dedication to life, as a form of the spiritual journey to reach the essential values of life focused on religious values through disclosing the reality of life, both expressed and implied.

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