

ABSTRAK

Ratna Damayati. NIM 210531100084. Program Studi Ilmu Komunikasi. Resistensi Perempuan Seni Kontemporer: Membangun Subjektivitas melalui Perilaku Komunikasi Komunitas “Perempuan Xpresif”.

Relasi kuasa berbasis hirarki patriarkal memperkuat marginalisasi perempuan seni kontemporer Kabupaten Bangkalan, berupa tekanan sosial, stigma negatif, dan norma dominan. Sebagai respon terhadap kondisi tersebut, komunitas Perempuan Xpresif terbentuk guna merebut kendali atas narasi hidup dan membangun identitas lebih utuh. Sejalan dengan fenomena tersebut, penelitian ini bertujuan untuk mengungkap perilaku komunikasi dan bentuk resistensi perempuan seni dalam komunitas Perempuan Xpresif.

Penelitian ini menggunakan metode kualitatif dengan berpijak pada paradigma kritis. Pengumpulan data dilakukan melalui observasi, wawancara dan dokumentasi dengan penentuan informan menggunakan teknik *purposive sampling*. Data yang diperoleh dianalisis menggunakan teknik analisis gender model Harvard. Untuk memastikan keabsahan data, penelitian ini menerapkan triangulasi teknik dan triangulasi sumber.

Mengacu pada teori Resistensi James C. Scott dan teori feminisme Menulis Tubuh Hélène Cixous, hasil penelitian menunjukkan bahwa resistensi yang dilakukan terbagi menjadi dua bentuk, yakni resistensi terbuka dan resistensi tertutup. Resistensi terbuka berupa penolakan aturan relasi kuasa, sikap acuh dengan bertahan menjadi perempuan seni dan melahirkan karya seni pertunjukan seperti Matodus yang menggugat stereotip tubuh perempuan. Resistensi tertutup dilakukan seperti menyembunyikan aktivitas seni, tangisan tersembunyi, serta tindakan simbolis sebagai strategi mempertahankan otonomi atas tubuh mereka.

Kata Kunci: Gender, Perempuan Seni Kontemporer, Relasi Kuasa, Resistensi.

ABSTRACT

Ratna Damayati. NIM 210531100084. Communication Studies Program. Women's Resistance in Contemporary Art: Building Subjectivity through the Communication Behavior of the "Perempuan Xpresif" Community.

Power relations based on patriarchal hierarchies reinforce the marginalization of contemporary women artists in Bangkalan Regency, in the form of social pressure, negative stigma, and dominant norms. As a response to these conditions, the Perempuan Xpresif community was formed to seize control over life narratives and build a more complete identity. In line with this phenomenon, this study aims to reveal the communication behavior and forms of resistance of women artists in the Perempuan Xpresif community.

This research uses a qualitative method based on the critical paradigm. Data collection was carried out through observation, interviews and documentation with the determination of informants using purposive sampling technique. The data obtained was analyzed using the Harvard model gender analysis technique. To ensure the validity of the data, this research applies triangulation techniques and source triangulation.

Referring to James C. Scott's theory of resistance and Hélène Cixous's theory of feminist body writing, the results show that the resistance carried out is divided into two forms, namely open resistance and closed resistance. Open resistance is in the form of rejecting the rules of power relations, indifference by surviving to become a woman of art and giving birth to performance art works such as Matodus which challenges stereotypes of women's bodies. Closed resistance is carried out such as hiding art activities, hidden crying, and symbolic actions as a strategy to maintain autonomy over their bodies.

Keywords: Gender, Contemporary Women Art, Power Relations, Resistance.