



Annotated Catalogue Of Batik Paintings By Basu Swastha Dharmmesta 1968 – 2021

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ABSTRACT

Basu Swastha Dharmmesta has been making painted batik for approximately 53 years but has never been systematically archived and organized. This problem encourages researchers to start cataloging and archiving Basu Swastha Dharmmesta's works to produce an annotated catalog. Cataloging uses an aesthetic approach, and data collection uses qualitative methods. The annotated catalog is a semi-active dynamic archive containing detailed information about the artist, both in academia and art. This catalog measures 33x21cm and contains 104 batik paintings by Basu Swastha Dharmmesta during his 53 years of work. Making the annotated catalog consists of several stages: licensing and consultation with the supervisor, collecting data and materials, interviewing the artist, taking documentation of artworks and academic works, compiling materials and information, and making the design and packaging of the annotated catalog. The documentation archive in the form of this annotated catalog can be an authoritative reference for the public to know the academic works and batik paintings of Basu Swastha Dharmmesta and be able to become an authoritative reference.

Keywords: Archive Documentation, Annotation Catalogue, Painted Batik, Basu Swastha Dharmmesta, Batik.

INTRODUCTION

Documents, both printed and digital, are considered important for human life. Of course, documents need to be organized so that the track record of the document can be seen coherently and neatly. Documents that have been organized neatly and coherently are known as archives. An archive is a written, audio, or visual recording of an event or activity (Sari & Zulaikha, 2020:980).

Archives have an important role as a source of information. Archives themselves function as support for the decision-making process, support the planning process, as a means of proof, support supervision, and as a memory, both for individuals and groups (Muhidin, 2019:4). Archives need to be managed properly so that they can be maximally utilized. Proper archive management can support the collection of data and information needed. Archival management is considered necessary because information needs to be effective, accurate, and complete so that the archives stored do not

have errors in writing data or submitting information to be published (Muhidin, 2019:9). All information that has been archived will be stored and organized neatly, to facilitate the next archiving process and be able to become a historical reference in work. One type of archive often encountered by the public is a catalog.

A catalog in archiving studies is a secondary document that contains descriptive information and information about primary documents (Susanto, 2019:3). A catalog is a collection of information that wants to be conveyed to the general public in the form of books, both digitally and in print (Susanto, 2019:3). Cataloging is considered a document that has a function to collect all the data needed from various sources in sequence (Susanto, 2016:2). Catalogs are also needed to facilitate the preparation of a list of collections and works that have been made by artists (Susanto, 2019:5). With the catalog, artists, collectors, and the general public can see the history of the works and collections that have been made.

In the field of art management, there are broadly two main categories, namely exhibition or performance catalogs and annotated catalogs (Susanto, 2019:4). Annotated catalogs usually present a summary of information about the artist's history and collection of works, photographs of works along with detailed explanations, a chronology of events regarding the creation of works and collections from the artist. Almost every aspect of work and collection archives is facilitated by annotated catalogs, especially cultural collections that need to be preserved, such as batik.

Batik is a result of the art of drawing that produces certain patterns on cloth using various motifs and colors (Irvan et al., 2010:431). Batik has been famous since ancient times and is considered one of Indonesia's art heritages. In September 2009, Indonesia nominated Indonesian batik to be included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity (Selamet, 2018).

Batik has many kinds and patterns, especially considering that Indonesia has many ethnic groups and cultures that affect its development. In the past, batik only had a limited variety of patterns and colors, considering that several patterns and colors could only be used for certain circles (Prasetyo, 2010:5). However, batik in Yogyakarta has developed over time. The development of Yogyakarta's batik style also aims to make it easier for the general public to wear batik without being bound by predetermined conditions. In addition, the development of batik must be more innovative, such as using batik not only as clothing but also as paintings, as done by Prof. Basu Swastha Dharmmesta, M.B.A.

Prof. Dr. Basu Swastha Dharmmesta, M.B.A., is a native Yogyakarta man born in 1952 who has held the title of Professor of Marketing Science at Gadjah Mada University, Yogyakarta since February 1, 2003 (Yanurifa, personal interview, 2023). The man called Basu started learning batik in 1968 (Dharmmesta, 2012: 4). Basu learned to paint batik by studying with the painter and choreographer, the late Bagong Kussudiardja. His mother, the late Soetini Santosonegoro, and grandmother, the late Soetikah Hardjoatmodjo, were his batik-making teachers (Yanurifa, personal interview, 2023).

In his batik painting career, Basu participated in exhibitions with the Bagong Kussudiardja Group in Yogyakarta, Bandung, and Semarang in 1971 (Dharmmesta, 2012:77). In the same year, Basu also held a solo exhibition at the Indonesian-American Institute Building in Jakarta, then continued at the Cijantung Arts Building, East Jakarta (Haque & Thereskova, 2012:82). Apart from exhibiting, Basu also cooperated with Art Ship Lot E. Abuyamin in Taman Sari Yogyakarta for the sale of his batik paintings (Haque & Thereskova, 2012:83). In 2012, he again made a Solo Exhibition of Batik Paintings at the Koesnadi Hardjasumantri Cultural

Center of Gajah Mada University Yogyakarta dedicated to the audience of batik painting lovers (Yanurifa, personal interview, 2023). Basu has created more than 90 works of painted batik, ranging from the first batik works he created to the latest in 2021 (Yanurifa, personal interview, 2023).

The making of an annotation catalog of painted batik by Basu Swastha Dharmmesta is considered important by looking at the uniqueness of the work of painted batik. The collaboration between batik and painting makes the work seem different. Batik, usually used as clothing, is made into batik paintings that can be exhibited or displayed. This uniqueness creates a selling and collection value for artists and collectors. In addition, it should also be noted that the batik paintings made by Basu Swastha Dharmmesta have never been properly inventoried, documented, and archived. This annotated catalog is arranged based on the chronology that has been inventoried by the researcher in order to facilitate the search for works and to see the timeline of making artworks. This research will explain the steps of making an Annotated Catalog of Basu Swastha Dharmmesta's Batik Paintings from 1968 - 2021.

METHOD

The method used in creating this annotated catalog uses an approach method. The researcher chose a qualitative method for data collection to understand more deeply the history and phenomena in the artist's journey. The steps in creating the annotated catalog are as follows:

A. Method Approach

The aesthetic approach is carried out so that the entire creation of this annotation catalog remains comfortable to read and still appreciates the archives and works listed in the annotation catalog. Aesthetic aspects consider ideas and themes, including processed decoration, design composition, and color (Pamela, 2020:13). Aesthetics has a very varied understanding, in the sense that it has many perspectives of approach, so that the aesthetic problem itself depends on the situation, conditions, and position (Maruto, 2015:26). So, aesthetics in a product is considered important to take into account the unity of the design. According to Maruto (Maruto, 2015:26), Aesthetics is known to have two approaches, namely:

1. Directly examine objects, things, beautiful nature, and works of art.
2. Highlight the situation of contemplation of the sense of beauty that the subject is experiencing, then give birth to aesthetic experience.

Through the theory mentioned in this research, the aesthetic approach is more straightforward by directly examining the objects presented and emphasizing the aesthetic aspects.

B. Data Collection Methods

In the implementation of annotated cataloging, the search for ideas uses data collection methods with various stages, such as observation, interviews, documentation, and audio-visual materials (Sudaryono, 2021:547).

1. Observation

This observation method was carried out with the permission of Basu Swastha Dharmmesta. Observation is used to collect field data at Basu Swastha Dharmmesta's residence related to the tools and materials used to make Basu Swastha Dharmmesta's hand-drawn batik. Researchers made direct observations in the field to observe the collection of works, tools, and materials and assisted in archiving the needs of the annotation catalog. This observation was conducted from February 18, 2023, to May 22, 2023.

2. Interview

Interviews were conducted using semi-structured interview techniques. Semi-structured interviews are carried out more openly because the interview is guided by an outline of the problems to be asked (Sugiyono, 2019: 198). This interview is needed to be able to find out directly to bring up the views and opinions of the interview participants. Interview activities were conducted directly with Basu Swastha Dharmmesta on February 18, 2023, March 5, 2023, March 7, 2023, and May 22, 2023. An interview was also conducted with Moekitari, the artist's wife, and someone who accompanied the artist on May 22, 2023.

3. Documentation

In documentation activities, researchers look at and collect archives that the artist has provided. The collected documentation will be arranged and sorted according to the event's time to facilitate the annotated catalog's preparation. This documentation includes photographs of works, tools, and materials for making works and the data collection process.

4. Audio Visual

Audio-visual materials are needed to reinforce the previous three methods. These audio-visual materials can be photographs, art objects, collections, or any sound or voice.

5. Document Analysis

Document analysis is one way to assist research in collecting data and information by reading letters, announcements, news, and information (Nilamsari, 2014:179). Document analysis carried out in creating this annotated catalog is by taking information or reviewing

information available in publications or mass media such as news, catalogs, and books.

RESULT AND DISCUSSION

An annotated catalog is a collection of work data presented as completely and comprehensively as possible, including data on the collection of works and detailed explanations about the collection or works contained. The concept idea of creating an Annotated Catalog of Batik Paintings by Basu Swastha Dharmmesta is a semi-formal catalog, looking at Basu Swastha Dharmmesta's background but still wanting to be unique in terms of art. The making of this catalog emphasizes the element of luxury and elegant value because it gives the impression that the batik works made have high value. This annotated catalog contains academic and artistic works made by the artist, especially since the artist has a long journey both as an academic and as an artist.

Functionally, the annotated catalog is included in semi-active dynamic archives, whose frequency of use is not frequent but is still needed periodically. The making of this annotated catalog also has historical and informational value, in line with its purpose, which is to be a historical reference picture in the work and to study information and notification materials about the artist and his work.

The steps of creating an annotated catalog go through several stages, namely:

- a. Permission and consultation with the supervisor
- b. Technical Management
- c. Data/Material collection
- d. Interview with artist
- e. Artwork and academic documentation
- f. Compilation of materials and information to be displayed in the annotated catalog.
- g. Designing the annotation catalog
- h. Designing the packaging of the annotation catalog
- i. Printing the annotation catalog and packaging
- j. Publication

Points A and C to G are the steps of making an annotated catalog in pre-production, while points B and H to J are the steps of making an annotated catalog in production. In order to understand more about the process of creating an annotated catalog, the explanation is as follows:

1. Pre-Production

The Pre-Production process is a process to finalize the concept of the idea of creation so that the production process can run smoothly by the target in making the annotation catalog. The existence of maturity in production preparation will impact the results of creating the annotated catalog.

a. Data Collection

This stage will involve planning to obtain the desired data with a function supporting the

production process. The stages in this pre-production are as follows:

- 1) Technical Research Preparation and Information
- 2) Intellectual and Action Work
- 3) Developing and Presenting Materials

b. Visualization (2 and 3 Dimensions)

Visualization is used to provide design results from the planned concept. The visualization displays two and three-dimensional design results ranging from covers and contents to annotation catalog mockups.

2. Production Process and Technical Management

The production process of "Annotated Catalog of Basu Swastha Dharmmesta's 1968 - 2021" requires several things to produce this catalog, as follows:

a. Secretariat

A secretariat is a unit in an organization that has a function to serve the data and information needs of all other units related to administrative affairs (Rosidah, 2004:109). The secretariat also collects, archives, and groups archived data, such as works and their explanations, artist profiles, articles and news related to the artists, and all information contained in the annotated catalog. Furthermore, all the collected data was processed using Photoshop and CorelDraw to create the layout of the annotated catalog. All unprocessed and processed data is stored on one Hard Disk and Google Drive.

b. Work Agenda/Schedule

The work agenda is a report of activities during the process of creating this catalog, starting from pre-production until the production process of creating an annotated catalog is carried out.

c. Work Team

The process of creating this annotated catalog requires a work team that is competent in their expertise. So, this creation requires quality human resources. Ouchi (Tampubolon, 2016:33) said the importance of effective management of the workforce as a source of competitive advantage. The work team for the creation of this annotated catalog includes:

1) Project Manager

The Project Manager has an important role, such as making plans and executing until the finished result of this annotation catalog. The Project Manager will direct all divisions in accordance with the plans that have been made.

2) Photographers and Photo Editors

Photographers and photo editors are needed to take photos of works that have never been documented digitally and edit photos if some photos are not optimal in color. Editing is done so that the data contained in the catalog still looks good, like the original.

3) Design Team

The design team enters the collected data into the layout that has been made. Not only that, the design team also works to make this annotated catalog interesting to read.

4) Exhibition Display Team

The exhibition display team works to help display the works that will be exhibited, starting from infographics, artist profiles, and catalog results. The exhibition display team will work together to create an exhibition display layout so that the exhibition attracts many people.

d. Documentation

Documentation is a data collection technique from various print media results in accordance with the data needed in the research (Arischa & Zulkarnain, 2019:8). Documentation is an activity that is closely related to the creation of this annotated catalog. Activities that include making this annotated catalog are documented as archival evidence. The documentation results of the creation of the annotation catalog are attached to the appendix of this final project report.

e. Publication

Thomas L. Harris (in Wahid & Puspita, 2017:35) said that the publication or dissemination of information through various media about the activities or activities of a company or organization deserves to be known by the public. Publication in this creation catalog is done to provide information about the exhibition of the results of the creation of the annotation catalog. The use of social media is considered effective for publishing information or announcements, especially since almost everyone has social media. The publication was spread through social media, Instagram, and WhatsApp and carried out approximately five days before the exhibition of the final project results. The Instagram accounts used as publication tools are @tks_isiyk and @ipinzhr21.

f. Finance

Financial planning is the process of building strategies to help people, organizations, and companies manage finances properly so that

all needs can achieve goals (Koerniawati, 2020:32). Finance is the overall cost required for the production of this annotated catalog. All costs incurred in the production of this catalog came from personal money, without any sponsorship assistance.

g. Annotated Catalog Packaging

The catalog packaging is made of acrylic material with a wooden frame. The acrylic at the top is engraved at the corners, with the aim that the title of the book is not overwritten or covered. Then, on the side, the words "Annotated Catalog of Batik Paintings by Basu Swastha Dharmmesta 1968 - 2021" are engraved so that you can find out the contents of the box from the side. The reason for making this packaging is to avoid unwanted things that can damage the catalog, such as dirt and storage damage. In addition, the packaging must be taken along with the annotated catalog if the catalog is to be taken away at any time.

h. Scenography and Display

This annotated catalog was displayed for the final project exhibition as one of the requirements for the final project exam. Of course, there is some information related to this annotated catalog that is displayed at the exhibition. The data that will be displayed include:

- 1) Final project infographics
- 2) Some photos of the works and descriptions
- 3) Artist Profile
- 4) Annotated Catalog
- 5) Annotated Catalog Packaging

This scenography is flexible in the sense that the arrangement between numbers 1 to 5 can be changed according to the room and the visual needs of the display.

2. Intellectual Work and Action Work.
3. Compilation and Presentation of Materials.

The creation of the Annotated Catalog of Basu Swastha Dharmmesta's Batik Paintings 1968-2021 did not take any side effect steps because the creator of this annotated catalog was directly consulted with the artist and the supervisor. With this consultation, the side effect step is considered irrelevant at the stage of creating the Annotated Catalog of Basu Swastha Dharmmesta's Batik Paintings 1968-2021.

Several obstacles were found in the making of the annotated catalog process. The first obstacle was in determining the schedule of meetings and interviews. The obstacle occurred because the artist also has a busy schedule as an academic. Secondly, the archiving done by the artist did not meet the archival standards, but this can be resolved properly so that this annotation catalog can be realized as expected.

The final results of this annotated catalog are as follows:

1. Produce archives and documentation in the form of an annotated catalog of painted batik containing the works of Basu Swastha Dharmmesta from 1968 to 2021.
2. This annotation catalog consists of 104 works from 1968 - 2021.
3. This catalog is printed in 33 cm x 20 cm rectangular size with landscape position.
4. The arrangement of the contents in this annotated catalog is a statement of Authenticity of Works, Artist's Statement, Table of Contents, Definition of Annotated Catalog, Profile and Biography of Basu Swastha Dharmmesta, Exhibitions, Bibliography, Books, Journal Articles, Theses & Proceedings, Articles, Definition of Batik Painting, Tools and Materials, Schematic of Batik Painting Archives of Basu Swastha Dharmmesta 1968-2021, Gallery of Works, Artist's Photo Collage, Alphabetical Works Data Index, Chronological Works Data Index, and finally the Work Team List.
5. There are two forms of catalogs, namely printed catalogs/books and soft files.
6. This catalog has 298 pages.

CONCLUSION

The Annotated Catalog of Batik Paintings by Basu Swastha Dharmmesta 1968 - 2021 is a semi-active dynamic archive that emphasizes historical value and information. With this information, the right steps are needed so that this annotated catalog continues to function and has the same value. Basu Swastha Dharmmesta's works are included in painted batik works because they refer to the definition of painted batik on a theoretical basis, namely, painted batik is painting using canting malam or heated wax on cotton or silk cloth.

In the creation of the Annotated Catalog of Batik Paintings by Basu Swastha Dharmmesta 1968-2021 through several steps described by Mikke Susanto in the theoretical basis, namely:

1. Preparation and Technical Research Information.

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