



Archive Management of Tienuk Riefki : Strategies And Solutions

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ABSTRACT

The curation of “Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Tradisional Bridal Makeup Art” made this choice derived from the culture and values contained in tradisional bridal makeup. Tienuk Riefki is one of the bridal makeup artists who still adheres to the standard. The method used is a qualitative method in which the variable is a means or a tool to analyze and the author will examine a problem with an individual or certain in depth with a historical approach. This method is used to find out about personal, and tradisional Javanese bridal makeup, especially Yogyakarta. The process of implementing the practice of curation in the "Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Tradisional Bridal Makeup Art" is carried out in stages from the idea of an exhibition, beginning, forming an implementing team, site selection, selection, scenography, circulation, work display layout, publications and promotions, events, and evaluations. Through the curation of “Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Tradisional Bridal Makeup Art”, it is hoped that it can provide benefits and information about make-up and also invites artists to be more concerned with archives, especially maestro archives.

Keywords: Bridal Makeup, Archive Exhibition, Curation, Tienuk Riefki

INTRODUCTION

Marriage is one of the important events in the history of almost everyone's life. Weddings are always colored by a series of traditional ceremonies that contain noble cultural values from their ancestors. Each region has a different order of clothing and ceremonies (Yosodipuro, 1996, p. 15). Many of the people who have an interest and pursue this field of cosmetology. One of the characters is Tienuk Riefki, who is well known by the public, including ordinary people, officials, the Sultanate of Yogyakarta and Pakualam, to the President. This woman who was born on June 29, 1949 in Yogyakarta has a myriad of achievements for 44 years in the world of traditional makeup, especially the customs of Yogyakarta and Solo (Hens, 2019).

The existence of a curator according to (Wiserotomo, 2019), p. 42) art in exhibitions is very important. A curator is a person or team who works to observe, sort, interpret, write and present works of art in public spaces. Apart from being a discourse in an

exhibition, the curator has an important role. The Curator's job is to act as a catalyst between artists and the curator public as individuals who take sides with the exhibition and the artist has the authority to choose or appoint artists in the exhibition. p. 4).

The creation of archival exhibition curation and memorabilia in this final project is important to be carried out or applied so that it is expected to provide an introduction and experience for the community to find out the work and history of the journey that is owned by the maestro of traditional bridal makeup art who is also a maestro in his field, namely Tienuk Riefki.

METHOD

Based on this, the method in this creation uses a qualitative method. This method was chosen because according to (Kriyantono, 2008) that, "Qualitative research aims to explain the phenomenon as deeply as possible through data collection as deeply as possible.

Qualitative research emphasizes the depth of data obtained by researchers, so that the data and information obtained by the source customers are more comprehensive. depth (Raco, 2010, p. 7).

The implementation of the qualitative creation method in this research is an in-depth discussion of the research found in the documentation, award certificates, and news articles about Tienuk Riefki. The author chooses the qualitative creation method because the author wants to discuss in depth the objects in the field

1. Approach method

This method of creation is the procedure used in the process of creating a work in order to create the desired result. This creation uses a qualitative approach, where this creation will be described descriptively using analysis. According to Kriyantono, qualitative method aims to explain the phenomenon as deeply as possible through the collection of data as deep as possible. Qualitative methods emphasize the depth of data obtained by the author, the source of creation data, the author uses primary and secondary sources. Primary sources are data sources that directly provide data to data collectors, and secondary sources are sources that do not directly provide data to data collectors, for example through other people or documents (Sugiyono, 2016, p. 225).

2. Social situation

In qualitative research according to (Sugiyono, 2016) does not use the term population and sample, but by Spradley called "social situation" or commonly called a social situation which emphasizes 3 (three) elements, namely, location (location), actor (actor), and activities that can interact in a bound manner. In these elements, the object of this research can be observed in depth from the location where the Javanese traditional bridal makeup art activity takes place by the actor, namely Tienuk Riefki. This qualitative research does not use a population because qualitative research departs from cases that exist in certain social situations and the results of the study will not be applied to the population but are distributed to other places in social situations that have similarities with these social situations. In the social case studied in this study, it entered a certain social situation, so it was necessary to conduct observations and interviews with people who were deemed to know about the social situation. The determination of data sources on the interviewees was also carried out purposively, namely selected with certain considerations and goals.

3. Documentation

Documentation according to (Susanto, 2012, p. 18) is photographic information or a script that describes a work of art or a description of something, which records its physical characteristics and placement in context, such as recordings of works of art or performing arts. Understanding documentation according to (Trimo, 1996, p. 6) in his book that documentation can be classified into 3 one of them, documents from the categories of collection, recording or recording, storage and presentation. So that the data collection of the showroom is needed, from this activity 8 photos, 4 certificates, 3 newspaper reports, 1 video and memorabilia such as buns, kebayas, jarik, sandals, belong to the maestro of Javanese traditional bridal makeup art, Tienuk Riefki.

4. Data Collection Instruments

a. Smartphone

The phone as one of the devices that have various functions and convenience in daily mobility. The telephone used in the study was used as a means of communication with the resource person as a medium for recording voice during interviews and taking pictures during the research process.

b. Notebook

Notebook works as a medium for writing various information made by researchers. This information can be in the form of questions for interviewing sources, clarifying points from the results of the interview, notes on activities and so on.

c. Camera

The camera is used as a means of taking pictures and formatting photos or videos. The use of these cameras to get better image or video quality from smartphones during the research process.

RESULT AND DISCUSSION

Pre-Production

1. Plant Ideas

The first step in carrying out activities such as art exhibitions is to find ideas and ideas to be used as the basis for curation or even frames for exhibitions. This discovery can be obtained from various things such as nature, phenomena, books, photos, works of art and so on. At the "Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Traditional Javanese Bridal Makeup Art" this idea was obtained from the question, is it important to archive artwork from bridal makeup? The question then became the idea to create an exhibition related to the archives of a bridal makeup artist. The plants that are formed in the abstract are then

processed in the next stage, namely preliminary research.

2. Preliminary Research

In the second stage, the idea was used as the basis for creating a curated exhibition of Tienuk Riefki Archives and memorabilia: Maestro of Javanese Traditional Bridal Makeup Art, with preliminary research. Preliminary research works to transcribe and describe initial abstract ideas. In addition to the above functions, preliminary research also works to gather information from various sources that are relevant to the idea of the exhibition. These sources include libraries, exhibitions, discussions and location agreements.

a. Literature review

The literature review referred to is about archives and memorabilia. The literature review provides information on archives and memorabilia. In addition to literature on archives, memorabilia, books on curatorial art have an influence in shaping the concept of the exhibition. Some of the books that have become a literature review include, Archives Management by Basir Barthos; Curation and Authority: Curating in the Field of Contemporary Art in Indonesia by Agung Hujatnikajennong; Traditional Bridal Makeup & Paes Ageng Pattern Modification by Tienuk Riefki.

b. Exhibition Overview

Art exhibitions have different ideas and ideas every year. Among the diversity of exhibitions there are several exhibitions that present archives and memorabilia of a maestro. In addition, the ongoing exhibition can be used as a benchmark and compilation of ideas "Curation of Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Traditional Bridal Makeup Art". One example of such an exhibition is the "Udin Journalist Memorabilia Exhibition". This exhibition is an exhibition of memorabilia from Fuad Muhammad Syarifuddin. The result of the comparison between "Udin's Journalist Memorabilia Exhibition" and the idea of "Curation of Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Bridal Makeup Art" is that this exhibition presents archives and memorabilia from a maestro.

c. Discussion

The discussion became part of the initial research. The speakers who were asked for their opinions were lecturers, fine arts curators, and discussion partners. This is done to obtain information about places or artistic activities related to archives and memorabilia. In addition to seeking information, discussions became a way to exchange ideas about exhibition ideas about archives and memorabilia. The results of the discussion then

provide a lot of stimulation to the concept that will be raised about whose archives are worthy of being exhibited.

d. Working Team/ Implementing

In managing activities (including art exhibitions), qualified Human Resources (HR) are needed to carry out these activities as expected. In addition to the ability of individual human resources, the ability to cooperate and coordinate is one of the factors for the success of an activity.

e. Location Overview

Location or space is an important part in the event of an activity. For this reason, a site review was carried out to select a suitable place to be used as a showroom to be used as a showroom and workshop.

Production and Technical Management

1. Curatorial

After going through the stages of ideas, initial research, formation of an implementation team, and site review, the next step is to merge and update these stages in the curatorial discourse. The figure who has the responsibility in this curatorial discourse is the curator. The type of curator in "Curation of Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Traditional Bridal Makeup Art" is an independent curator or a curator who is not bound by institutions and works freely.

2. Scenography

Scenography is a method that is in the development or design of a concept that will later be used as a showroom. The function of the scenography in the exhibition "Curation of Archives and Memorabilia Tienuk Riefki: Maestro of Traditional Javanese Bridal Makeup" is to create mapping, visualization of space ideas, and layout of objects to be exhibited. In addition, this scenography is also used as planning in the pre-display layout to facilitate the display layout work team. At the exhibition "Curation of Archives and Memorabilia Tienuk Riefki: Maestro of Traditional Javanese Bridal Makeup Art".

3. Circulation

Circulation is used to regulate the flow of the exhibition. The circulation path chosen in the exhibition "Curation of Tienuk Riefki Archives and Memorabilia: Maestro of Traditional Javanese Bridal Makeup Art" is a centralized or radial circulation. The concept of centralized circulation was chosen because the artwork is located centered on the room's flashlight. So that visitors can see freely the works on display, from all directions with a pretty good view. all works are placed all over the walls. Visitors to the

exhibition can see the works in a single unit and the circulation is very regular following a predetermined direction.

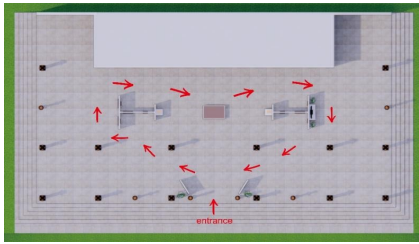


Figure 1. Visitor Circulation Scheme for the Exhibition “Curation of Tienuk Riefki Archives and Memorabilia: Maestro of Javanese Traditional Bridal Makeup Art”
Design: Syaiful Anwar, 2021.

4. Display of Works

Displaying works of art in an exhibition requires non-technical considerations. Like the composition, the distance and also the height of the work on display so that it requires precise calculations. This is done to give visitors a sense of comfort when viewing the work. In the exhibition display "Curation of Archives & Memorabilia Tienuk Riefki: Maestro of Traditional Javanese Bridal Makeup" using an eye level reference where the work will be hung in line with the adult human eye when standing. In humans, the eye level is about 160cm (Dean, 1994, p. 43).

The display pattern in "Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Traditional Bridal Makeup Art" uses a pattern, namely the horizon and the balance pattern. The pattern uses an eye level reference and highlighting type of artificial lighting. This arrangement is based on categories, namely: 4 works with a horizon display type, 2 works with a horizon display layout and 3 works with a balance layout.

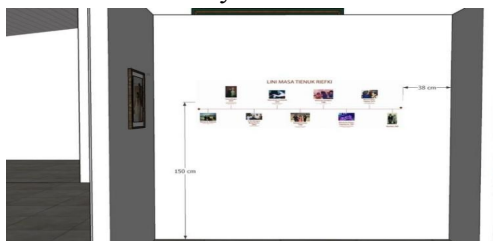


Figure 3.2. Schematic of the Timeline Display using the eyes reference.
Design: Syaiful Anwar, 2022.

5. Documentation

This team is responsible for documenting all processes that will be carried out in event management from the planning stage to the evaluation stage. The documentation team also plays a role in assisting the design team if you need photo materials for visual design.

6. Publication and Promotion

According to (Sachri, 2005, p. 76) a design requires elements of art to make it able to meet the needs of taste, sensation and things that are abstract, intelligent, irrational, trigger memories and evoke sensations that are part of human beings. In organizing an event, it will not be far from the issue of Publication. Publication is very helpful in boosting an event so that the event can be crowded. The following is the publication design used in "Curation of the Archives and Memorabilia Exhibition of Tienuk Riefki: Maestro of Javanese Traditional Bridal Makeup Art."

In publishing an event, there will definitely be content or material that must be created so that it can be disseminated throughout the community so that they know about this exhibition, the publication of the exhibition is also divided into several sections. An equally important part is where and when the exhibition is published as well as the publication materials that are made to be disseminated on social media and physically.

Post Production

1. Implementation

Successful implementation and implementation Exhibitions and workshops run well and smoothly according to the work agenda that has been prepared and made. Seminars and workshops which are a series of events leading up to the exhibition went smoothly. Providing education and experience about the figure of Tienuk Riefki and Javanese traditional bridal makeup, especially Yogyakarta to the Make up artist community and also the general public, went smoothly. The archives on display received a good response from the general public, and the bridal make-up community. The needs in the implementation of exhibitions and workshops ranging from funds, property and other supporters were met without any problems. The exhibition succeeded in attracting the attention of the general public, the government, art lovers and the bridal make-up community. Through this exhibition, the public can see the representation of Javanese traditional bridal makeup, especially Yogyakarta.

2. Obstacles

A sudden and immature exhibition planning preparation Lack of number of exhibition teams in the field at the opening ceremony. There is a miscommunication in the team so there are many changes to the supporting event. There were some minor technical problems both during the supporting event and in the showroom. There are several changes and additions to the workshop outside the technical meeting. The uncertain weather at the location of the pavilion and pringgitan which is an indoor semi outdoor area makes some works that are not displayed properly. A slight guard system from the Royal Ambarrukmo side made some memorabilia only displayed at the opening. Because of this, the work displayed is a replica. There were some minor technical problems in the preparation and exhibition of the second day due to the weather, which damaged the panels and works. Lack of data information on the works that are owned Communication during pre and exhibition is not good because there are many people who want to organize the event. Future Programs and Plans Organizing archives and memorabilia exhibitions that highlight other maestros. Creating archives and memorabilia exhibitions that provide education, inspiration that can be enjoyed by various groups. Organizing seminars and workshops on makeup, clothing and customs. Can invite the general public and the young make-up community to continue to love culture, especially bridal makeup.

CONCLUSIONS

The creation of this exhibition is a creative process that provides many lessons. How does the management of an event work so that it is created in accordance with the wishes and goals that have been set and can help other parties in terms of designing an event. For an art manager to make an event management must comply with standards so that an event can be realized professionally. Following are the conclusions from the creation of an exhibition such as the Creation of "Curation of Tienuk Riefki Archives and Memorabilia Exhibition: Maestro of Javanese Traditional Bridal Makeup Art". So it can be concluded that the idea obtained from the question is it important to do archiving the artwork of a bridal makeup artist? then lay the groundwork for creating an exhibition related to an archive. The idea was then processed into the next stage, namely preliminary research, preliminary research on archives and memorabilia, besides that

research on curatorial also had an influence in making the exhibition concept. Not only that, this initial research was carried out by looking at other similar exhibitions, this became a benchmark and a compilation of ideas at the exhibition.

After doing research, then discussing the exhibition concept with resource persons, lecturers, art curators, and discussion partners to exchange ideas which can then be used as simulations for the exhibition concept. The next step is to create an implementing team consisting of chairman, curator, secretary, treasurer, public relations, mentor coordinator, licensing, design, marcom, events, documentation, equipment, consumption and transportation where they are assigned according to their job descriptions. After forming the implementing team, a site review was carried out, this location review aimed to choose a place that was in accordance with the exhibition concept, from the results of the review the implementation team selected one place to hold workshops and exhibitions, namely Pendopo Royal Ambarrukmo Yogyakarta, located at Jalan Laksda Adisucipto no.62 Yogyakarta.

The choice of this location is not without reason, Royal Ambarrukmo is one of the hotels that received an award from the Most Valued Business (MVB) Indonesia as a hotel based and the best cultural preserver. After passing through the stages of ideas, initial research, forming an implementing team, and reviewing the location, the next step is to update the stages in the curatorial discourse. The person in charge of this discourse is the curator. Thus the next step is to produce curatorial manuscripts by conducting studies, compiling manuscripts, and socializing the attached curatorial manuscripts.

The next step was to select the archives, from this selection stage 2 photos of Dian Sastro's wedding were obtained, 2 photos of Tienuk Riefki doing makeup at the Yogyakarta Palace, 2 photos of Tienuk Riefki doing makeup at the Surakarta Sunanate, 1 photo of Tienuk Riefki making up for President Soeharto's son, 1 photo of HARPI activities Melati DPD DIY, 4 award certificates, 3 newspaper news, 1 video, and memorabilia such as kebaya, jarik, sandal shoes, and bun. After selecting the archives, then the design of the exhibition room concept, namely scenography, and regulating the circulation of the flow in the exhibition and it was decided to use radial circulation or centralized this concept was chosen because the work is located in the room's flashlight.

After deciding the flow of the next exhibition, the layout of the work takes into account the height of the work, the composition of the placement of the work using an eye level reference or the work will be hung in line with the human eye. The next team in charge is

the documentation team to document all forms of events or events that occur during pre-events, events. The design team is then tasked with creating designs that will be published and promoted on social media accounts. The event team is in charge of organizing events, ranging from workshops to exhibitions. The last stage is post-production, this is a general evaluation related to events that have occurred, ranging from the success of the exhibition to internal and external obstacles.

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