

The three Phases of Salon Photography Within the Bali Photographers Association: A Conceptual and Technical Analysis

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ABSTRACT: *Perhimpunan Fotografer Bali is a non-profit organization based on photography expertise formed in 1984 in Bali. PFB Bali which has the motto Friendship, Sharing and Learning until now consistently organizes regional, national and international photography activities in the form of education through photography workshops, photography exhibitions, and photography competitions. PFB Bali has a great influence in the development of photography especially in Bali. However, there are not many studies that discuss the development of photography in PFB Bali in depth. This research aims to examine the development of photography in Bali in PFB Bali period 1984-2024. Qualitative descriptive method is applied through field observation, where the author is directly involved in PFB Bali activities including thematic hunting, online and offline curation process of photography competition, and mini workshop. Structured interviews were conducted with PFB Bali founding figures, senior members and current PFB Bali members to enrich the data already obtained through visual data as well as pre-existing studies. Documentary method is used to obtain the necessary supporting data. The development of photography in Bali in PFB Bali period 1984-2024 experienced significant changes in both technical and ideational levels. This can be seen in the photographic works produced by PFB Bali members in that period through the visual language and narrative that accompany the photographs.*

KEYWORDS - *Development, Photography, Bali Photographers Association, Bali.*

I. INTRODUCTION

The Bali Photographers Association (PFB) is a non-profit organization based on photography expertise established in 1984. The PFB was initiated by several Balinese photographers in 1982. The initiative was initiated by Chalie Suyata, K Sujana, and Djaja Tjandra Kirana by approaching the Head of the Bali Tourism Office, then held by Tjokorda Pemayun, and his secretary, Gusti Ngurah Wija[1]. The idea of forming this organization was welcomed by several fellow photographers who later joined the PFB, including Oman JH, Koes, Ir. Nyoman Sutjipta, IB Putra Adnyana, Rio Helmi, Kwe Hap Gwan, Parwata Kantiana, Om Yop, Ipong, Alex Tjandra, Dewa Gema, Shi Hun, Windia, Tan Sio Lay, Tjeng Sing Hwa, Gomez, and several other photographers.

The inauguration of the organization and the inauguration of the first PFB board were attended by the then-chairman of the Federation of Indonesian Photographic Associations (FPSI), Prof. Drg. Soelarko, at the Janur Garden Hotel, Sanur, Bali, on June 14, 1984. Since then, PFB has been a member of the Federation of Indonesian Photographic Associations As befits an organization, PFB is periodically led by a chairman elected from among

PFB members and possesses strong photographic skills and a strong organizational spirit[2]. Since its inception, PFB has had a mission to advance the development of photography through its activities, networking, increasing interest in photography among young people, utilizing technology, and providing social benefits.

The development of three periods of salon photography at PFB is inextricably linked to the development of salon photography in Indonesia. The Indonesian Salonfoto (SFI) is an annual exhibition organized by the Federation of Indonesian Photographic Arts Associations (FPSI). In the 40 years since PFB's participation as a member of Salonfoto Indonesia, many changes have occurred in the visual appearance of salon photography participants, from the pre-digital, semi-digital, and digital eras. Bayu Pramana's research, "Orientalistic Photography of Balinese Tourism in the Colonial Era," emphasizes the creation of beautiful photographs that showcase the beauty of Bali's people and nature, captivating the eyes of tourists visiting Bali in the 1930s[3]. Another emphasis is the "power" of photography as a visual tool for propaganda. The findings of this orientalistic photography study point to the origins of Bali's exploration of art, culture, traditions, and nature for the purposes of creating beautiful and appealing photographic visuals within the context of salon photography.

"Technology Fetishism in Amateur Photography Practices Close to the Post-Digital Era" as the title of the article by Hartono Karnadi, discusses the roles of photographic technology that impact the treatment and adaptation of practices from manual to digital photography[4]. Photographic technology is not positioned as automation as the only cause of change. Changes in photographers' tastes and feelings in processing their work are another cause of satisfaction with salon photography. Photographers and technology always go hand in hand, computing is only a system that complements other photographers' satisfaction in creating Indonesian salon photography.

As the first photography organization in Bali, PFB has had a significant influence on the development of photography in Bali. Studies examining the development of three periods of salon photography within the Balinese photographers' association seem to have been overlooked during its 40-year existence in the broader photography world. This research was conducted to examine the development of photography from an ideational and technical perspective in the Bali Photographers Association for the period 1984, 2004, and 2024. During this period, in the leadership of the organization, each period had a program aimed at advancing the world of photography in Bali. The development of Balinese photography in the PFB can be studied through the works produced by PFB members, by examining the visual and narrative of photographic works. Visual studies are dissected through ideational and technical levels, while the development of narrative in photography can be studied through the delivery of titles and narrative concepts of works. This research is expected to enrich the literacy regarding the development of photography in Bali, especially in the PFB Bali period of 1984-2024.

II. METHOD

This research uses a qualitative descriptive method with a photographic language approach: technical, emotional, and artistic language to describe the visual aspects of salonfoto photography[5]. The photographic works are then analyzed based on empirical experiences of the development of photography in Bali within the Bali PFB (Family Photographers Association) from 1984 to 2024. The data collection process was conducted through direct observation, where the author observed and understood PFB Bali activities, including thematic hunts, online and offline curation processes for photography competitions, and mini-workshops. Documentary methods and online data collection were used to collect personal writings from PFB members, visual notes, printed photographs in albums, exhibition catalogs, and even celluloid films (film slide) related to PFB, both in print and online, distributed on the website. This research was conducted in Bali.

III. RESULTS AND DISCUSSION

To delve deeper into the development of photography within the Balinese Photographers Association, we will explore the history, formation of the board, developments in the Indonesian Photo Salon, and the influence of the Indonesian Photo Salon on fostering creative work within the Balinese Photographers Association. We will then describe the photographic works by period, focusing on the technical aspects, concepts, and narratives of the works presented in the Indonesian Photo Salon. The author's observations were based on direct involvement to

comprehensively understand the flow of ideas, creation, curation, and visualization of photographic works during the 2023-2024 period. Eka Wigunantara, the Chair of the Balinese Photographers Association for the 2022-2025 period, discussed the relationship between senior and junior photographers, guiding creativity. The second speaker, Anom Manik Agung, a member of the Balinese Photo Salon Advisory Board, discussed how to shape ideas, techniques, and concepts within the Balinese Photo Salon. The search for works through a catalog of works neatly arranged on the FPSI website as part of the documentary method, and some data was found in the form of photographs and archival documents at the PFB Bali secretariat on Jalan Kecubung 81 Denpasar.

Photographic language is a theory used as a technique to dissect the dynamics of photography developments within photography associations. David Prakerl in his book *The Fundamentals of Creative Photography* states that there are three main concepts: 1). Technical Language (Technical Language) includes: sharpness, brightness, contrast, lighting, shutter speed, composition, and camera. 2). Emotional Language (Emotional Language): the display of emotional language containing elements of honesty in photographic works, challenges, and empathy that can evoke a human mood for nostalgia. 3). Artistic Language (Artistic Language): The artistic language in photography can arouse the tastes and visual sensations of photo connoisseurs and conceptual thinking, as well as shape the social construction shown in photographic works at the Bali Photographers Association[5]

3.1 HISTORY OF THE BALI PHOTOGRAPHERS ASSOCIATION

The formation of the Bali Photographers Association (PFB) began with the founders of the Association of Bali Photographers (PFB), Chalie Suyata, K Sudjana, and Djaya Tjandra Kirana, who gathered intensively at the time due to their shared passion for photography. From their frequent photo hunts together, the idea of forming an organization for photographers in Bali emerged. The need for a forum to gather and share photography knowledge, photography experiences, and networking, along with the desire to participate in photo salon competitions, further strengthened the desire to organize. These three figures then approached Tjokorda Pelayun, then Head of Bali Tourism, and Gusti Ngurah Wija, then Secretary of Bali Tourism, to secure support for the founding of the organization.

To fulfill the basic requirements for establishing an organization with a complete management structure and membership, several photographers were invited to join, including: Oman JH, Koes, Ir Nyoman Sutjipta, IB Putra Adnyana, Rio Helmi, Kwe Hap Gwan, Parwata Kantiana, Om Yop, Ipong, Alex Tjandra, Dewa Gema, Shi Hun, Windia, Tan Sio Lay, Tjeng Sing Hwa, Gomez and several other photographers. At that time, Ir I Nyoman Sutjipta was appointed as the first chairman of PFB[6]



Figure 1: Inauguration of the Bali Photographers Association at the Janur Garden Hotel, Sanur, Bali, June 14, 1984

Source: Author's reproduction, 2024

Ir. I Nyoman Sutjipta was a lecturer in agricultural technology at Udayana University with an interest in photography. His selection as chairman of the Bali Photographers Association (PFB) at that time was based on his primary profession as a lecturer at a public university in Bali and his perceived understanding of how to run an organization[2]. The Bali Photographers Association was established as an official organization under the Federation of Indonesian Photographic Arts Associations, the only one in Bali. The declaration of the PFB's founding took place at the Janur Garden Hotel in Sanur, Bali, on June 14, 1984. The declaration and inauguration of the PFB organization were attended by all administrators and members of the Bali Photographers Association, the Head of Bali Tourism, and the Chairman of the Federation of Indonesian Photographic Arts Associations (FPSI), Prof. R.M. Soelarko[7]

According to a brief note on the Facebook page of Widnarko, the then-editor-in-chief of the Bali Post, photography reached its peak in 1984, when the Bali Photographers Association (PFB) was formed, chaired by I Nyoman Sutjipta. The organization discussed numerous ways to achieve a vision to advance photographic culture and produce high-quality photographs[8]. In the first year of the PFB's formation, several names were listed in the 1984 Indonesian Photo Salon 08 catalog in Semarang as participating in the salon, a national photography competition. These included Djaja Tjandra Kirana, Ida Dewa Gema, and John Wiranta in the black-and-white photography category. Each of these works was characterized by candid photography, or natural subjects, without staging poses, and photographed unconsciously. Furthermore, the perspective used was eye-level, with a touch of black-and-white color from black and white (BW) film.

The Federation of Indonesian Photo Art Associations is an institution that oversees PFB as an organization that is recognized for its existence in the photography scene in Indonesia. The flow of influence in both work and organizational methods can be applied as the basic and household articles for PFB. In previous

research that oriented photography as a basic case object Bayu Pramana in his book *Orientalistic Photography of Balinese Tourism in the Dutch East Indies Colonial Era (1920-1930)* there it is explained that there are four basic points of thought about Orientalistic Photography Practice, Bali Tourism Propaganda starting photography media, Orientalistic Photography Nature, and the aesthetic angle of orientalist photography [9]. Bali became an object of orientation both morally and materially and the formation of a point of view by the west in order to gain an advantage to explore. So previous research The limitations of the discussion only concern photography in the vulnerable colonial era. The role of the Indonesian Photography Association (FPB) as a photography organization has developed both scientific knowledge and practical work. Since PFB was only established in 1984, and PFSI was only legalized as a federation in 1976, their descriptions do not include previous research. Therefore, this presents an opportunity to add to and build upon previous research, creating a chronological sequence through a discussion of photography from the past to the present.

FPSI accommodates 30 photography clubs in Indonesia affiliated with FPSI, including PFB. The Indonesian Photo Salon (SFI) is a photography competition held by FPSI. SFI is considered one of the most prestigious photography competitions in Indonesia, awarding distinctions to the best winning photographic works in each SFI category. The implementation of SFI continues to evolve each year, particularly in terms of the themes and photographic techniques of the submitted works. During the implementation of SFI, FPSI issues terms and conditions for entries into the competition.



Figure 2: Indonesian Art Photography Federation Website

Source: Author's reproduction, 2024

Indonesian Photo Salon is a photography competition with the theme of cultural diversity, customs, and socio-culture from various regions in Indonesia. Photos competed in the photo salon event must meet the salon criteria, namely beautiful photos, full of detailed beauty so that the resulting photos can arouse the aesthetic sense of beauty of the five senses in enjoying photographic works [10]. In the photo salon event, there are several categories, including Color Prints, Monochrome Prints, Travel and People. All photos in these categories must meet the criteria of beautiful and sweet photos, evoking pleasure, amazement, demonstrating the photographer's skill in photographing and editing, as well as the photographer's precision in packaging unique and memorable events. The strict photo requirements and the large number of participants who take part in the photo salon make the photo salon a fairly prestigious event among photographers, including Balinese photographers. Responding to this challenge, PFB presents regular discussions and workshops for all its members related to the photo salon. These discussions and workshops aim to ensure that all PFB members can understand the terms and conditions of the photo salon, and encourage the participation of PFB members in this prestigious event.

3.2 SALON PHOTOGRAPHY (PERIOD 1984-1990s)

In 1984, to commemorate the 10th anniversary of the Indonesian Salonfoto competition, which began in 1973, members of the Indonesian Photographic Association (FPSI) became new members of the Federation of Indonesian Photographic Associations (FPSI)[11]. Prominent amateur photographers such as Tjandra Kirana, J Wiranata, and K Sudjana became early participants in the Indonesian Salonfoto. The introduction to the FPSI President's Catalog notes a decline in the number of submissions and production of black-and-white photographs.

The dominant subjects appearing in his photographs are Balinese customs, dances, landscapes, and portraits. The distinctive feature of his works from 1984 to the 1990s, as described in the technical language of lighting, is the greater use of natural light, such as sunlight, creating a very natural-looking photograph. The shooting times were morning and evening, known as the golden hours. His photographs mostly used black and white. Another characteristic is the focal view, no one has used the wide angle technique as a focal view to record photo objects, most use medium and close up views to photograph their objects.

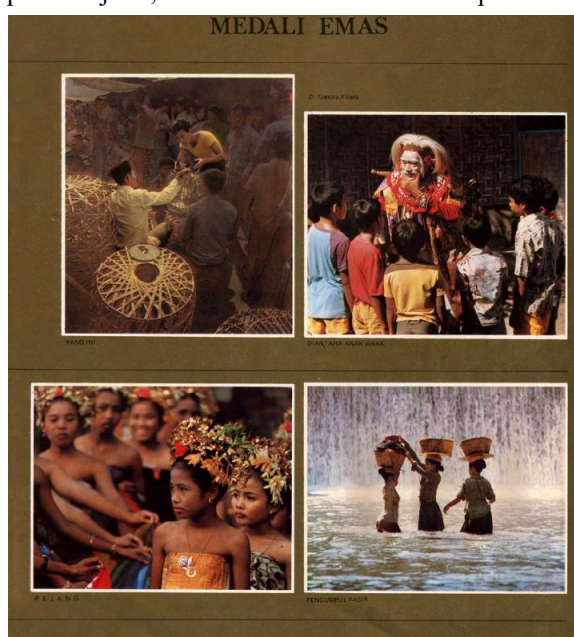


Figure 3: Djaja Tjandra Kirana's work, Gold Medal Award in the Color Print category at SFI 08 Semarang in 1984.

Source: Reproduction by I Putu Dudyk Arya Putra, 2024

All of this was done manually by the photographer, from the photography process through post-production, to the actual creation of the work. Because celluloid film was still used as a storage medium, photographic creation was limited to darkroom processing, which relied on developing and fixing techniques to reveal the image through light-sensitive paper. Editing had not yet been fully developed and utilized in post-production because editing software had not yet been developed. Editing was still used in limited areas of the photo, such as burning or lightening, and all processes were carried out in the darkroom[12]

Emotional Language, the honesty in expressing feelings embodied in photography practices during the conventional era, the author understands that it requires precision, technical expertise, and a sensitivity deeply connected to the photographic work. The emotional precision of salon photography is palpable, creating a bond of sympathy and empathy between the photographer and his subjects. Tjandra Kirana's work, entitled "Between the Children," produced in 1984, won two gold medals and a silver medal in the print and color slide categories. The emotional side built by photographer Tjandra Kirana in photographing the cultural arts moment in Bali is to provide cultural empathy in the placement of the main object of the Topeng Tua dance with the environment of

the cultural arts performance in Bali, the close distance between the mask dancers and the children as complementary figures creates a social emotional side. The combination of composition, point of view and the photographer's accuracy in capturing the moment in the image gives sympathy to the audience, in the perspective of the salofoto competition the jury becomes a figure of the audience of the work. Enjoying the work of salofoto photos in the context of empathy will give a decision to the photo audience (photographer) to be able to feel the sensation of photographing the same culture as in the photos of Tjandra Kirana. This effect becomes a nostalgia for the continuation of the emotional language of photography to move the heart and decide to photograph similar moments again.



Figure 4: Black and white and color print photography work of SDY 08 Semarang in 1984.
Source: Reproduction of I Putu Dudyk Arya Putra, 2026.

Artistic Language In lighting as the main source in photographic works, all light can be analyzed using natural light and shooting is done during the day. The direction of light is explored very diversely because it will give different dimensional effects to the object. In works 20, 22, and 26 images above, using the direction of overhead light to give a mystical dimension that tends to be high contrast between the light and dark areas. In this lighting gives the impression of a very strong dimensional separation between the main object and the supporting background. Variations in speed in freezing the moment mostly use high speed which can be seen the stiffness of the movement of the moment in each photographic work. Photo processing as an important part of realizing the work to all processes is done in a darkroom with all its chemical processes. Transferring negative film to positive is done in a darkroom, creating a photographic work that suits the purpose of the shooting, which is to become a salon or beautiful photography.

In terms of beauty, what is meant is the right lighting, right moment, right technical and right emotional of the photo so that the photo will be accepted into one of the categories in the Indonesian photo salon. The pictorial visual style is the characteristic of the work created by salonfoto[13]. The natural effect of the film transfer process to the visualization of photographic works in the dark room produces natural noise and glow. Its physical characteristics are in the form of fine spots spread across all areas of the photographic work. The fine spots of noise become one of the expressions of artistic language besides the careful technique of lighting, speed, iso, composition, angle are the main elements to express the artistry of salonfoto photography in the photography practice by PFB members in 1984.

3.3 SALON PHOTOGRAPHY (PERIOD OF THE 2000s)

The 2000s marked a transition period for mechanical photography to digitalization. Camera operating systems shifted from celluloid film to digital photography, with the darkroom process evolving into a lightroom process using software for processing and editing. The camera also acquired a new term, DLSR (digital single lens reflex), replacing the conventional film-based SLR (single lens reflex) camera[14]. The realm of work created by photographers during the digital era followed the rapid and practical development of digital technology. The ease of the photography process was leveraged to explore digital techniques, such as the use of filters or film simulations that could convert black and white tones to color or vice versa. All settings were already built into the camera; simply select and adjust them according to the shooting objective. The focus remained on portraiture, nature, cultural activities, art, and Balinese traditions. The most common works during this transitional period emphasized filters and the use of additional lighting, such as speedlights, to fill the space. Photographers' light room editing techniques using Photoshop software feel free to change the layout, composition, adding light with various light sources, as well as utilizing wide angles, even tending towards fish eyes, which make the photo view very wide with curved photo sides. Photographers from the Bali Photographers Association who participated in the Indonesian Photo Salon were Ida Bagus Putu Andi Sucirta who received the Adam Malik award, the highest achievement in salon photography work. In photography work, it is more directed at digital imaging which creates a photo concept that prioritizes conceptual, imagination and tends towards pictorial photos[7]. The year 2006 marked a complete transition in photography technology, changing all existing habits in the creation process. Due to advances in digital technology, the term camera changed to digital camera. Storage media was no longer celluloid film rolls but digital memory in the form of Comfact Disks, with storage limits measured in megabytes.[13]

The sharpness of the photo quality will depend greatly on the megapixels, the higher the pixel number the better the photo quality. The advancement of camera equipment will accompany the exploration of digital work. Processing which was previously limited to the darkroom during the transition period in 2006 has shifted to computer media with the help of Photoshop software. Everything is made fast and easy so that the development of photographic works within the Bali Photographers Association in 2006 is growing very rapidly. The statement of the daily board of the Federation of Indonesian Photographic Arts Associations in the introduction to the 27th SFI catalog by Mr. Soebagio Wahjudi[7].

"That it serves as documentation of his photographic work, and also serves as a study of photographic works of his time, influenced by environmental factors, developments in art and culture, his creativity, and his technical skills, which were heavily influenced by digital technology."

In this statement, the author believes that significant changes in the development of ideas and creative photographic techniques, including their visualization, are due to the influence of the ease of photographic technology, which tends to be referred to as hybrid photography. The 27th Indonesian Photo Salon in Bali, held in 2006, was attended by 37 photography clubs from across Indonesia. PFB itself sent 105 of its members to participate in the SFI event. There were two old categories: Print Monochrome, Color Print and 1 category on Digital Soft Copy. Digital processing exploration is a characteristic of the development of works such as the use of photoshop as a tool to create photo techniques, in the custom at PFB the process will be done collectively between the administrators and members who will be participants in the photo salon, more precisely there is a curatorial process that is a solution to discuss good works and works that do not meet standards. Although there will be a lot of development of editing techniques but basically must meet the limitations of photography that prioritize the photography process, such as: Lighting, Speed, Diaphragm, Angle composition, and accuracy of the moment.



Figure 5: Selected participants from the 27th Bali SFI in Bali in 2006
Source: Reproduction by Putu Dudyk Arya Putra, 2024

The works, with a strong digital imaging touch, are evident in the 13 photo series included in the catalog. For example, Ida Bagus Candrayana's work titled "Kokoh" (strong) utilizes a double exposure technique using two merged layers, artificial lighting using speedlight, a frog-eye angle, and a composition centered on the eyes, demonstrating the exploration of ideas and techniques during that period. The next work, titled "Open Your Mind" by I Made Suardana, utilizes a technique of combining photos into a single layer, creating a long panoramic sequence, and creating a series of moments that explore the seriousness of thinking within the subject. The colors or tones are monochromatic, tending toward cyan. In Photoshop, this type of color change is easily accomplished by adjusting the hue and saturation, and all color elements are removed by lowering the intensity.

During the membership development period in 2006, membership was very difficult to gain due to the strict selection process stipulated in the organization's rules. Another factor that made the development of art within PFB feel like it was "stuck in place" at that time was the lack of openness to collective curation and the exchange of ideas and experiences through its programs. This resulted in a rigidity in creative activities and a decline in members' interest in participating in photography competitions, exhibitions, or even national salon events like the Indonesian Photo Salon.

3.4 SALON PHOTOGRAPHY (PERIOD OF THE 2022s)

In 2022, PFB began revamping all aspects of its organization to achieve even greater success. There was a surge in interest in joining the Bali Photographers Association following online registration and a talent selection process to ensure a more diverse membership. Creative exploration also increased in style, technique, and ideas, creating distinctive photographic works worthy of being recognized as the best in various events, especially the Indonesian Photo Salon. Names such as Anom Manik Agung, Eka Wigunantara, Mario Blanco, I Made Dana, and Agung Wijaya are among the photographers at PFB, known for their achievements in photography competitions, including the SFI (Sports Competition). Work from 2022-2024 is characterized by a full exploration phase, utilizing digital imaging, vibrant colors, and rapidly evolving camera technology. The exploration of mobile phones and drones has become a choice for creating new avenues in PFB photography. A wide view with a focus of the eye composition that prioritizes the quantity of repetition of objects that seem dense and colossal seems to be a solution for photos that will look colossal. Not to mention the exploration of Photoshop with additional Artificial Intelligence technology makes editing feel easy in minor photo corrections in several corners of the

photographic work, very solution-oriented such as correcting photos that are too bright or conversely too dark, just use the AI facility in Photoshop to change it to be better. The photographic works of PFB members in the 2023-2024 period illustrate the role of the Bali Photographers Association in the development of photography in Bali. Various techniques and ideas are presented without abandoning the essence of the basic photographic process. The development of photographic equipment is accommodated by technology from digital SLR cameras, mirrorless cameras, drones, and mobile phones. The development of digital software can be used as a tool to record objects according to the shooting objectives. The works displayed with exploration with drone views are often chosen as a new style in this period. The interesting top-angle view from drones, with a level of quality that is very equivalent to High Definition, makes drones very popular among photographers to further increase the opportunity for photographic works to be more attractive in appearance.



Figure 6: Travel Categories in SFI-43 in Jakarta

Source: Reproduction by Putu Dudyk Arya Putra, 2024

The use of a wide view makes it easier to find a composition with the aim of the object looking vast and colossal, so that the density of detail of the moment will be very felt if using a Drone as a shooting tool. The Monochrome Print category is interesting because the exploration of ideas and techniques increases in the use of Clarity and monochrome tones to brown. PFB members are more observant in creating photographic works that prioritize Portraits, Art Performances, Culture and Balinese customs which are so many and rich, so that Photo Works from PFB are almost all Balinese themed. This is also a very distinctive characteristic among photographic works from other regions.

The rapid development that occurred at PFB in 2022 was the result of a breakthrough initiative during the leadership of Tjandra Hutama Kurniawan, where PFB presented a photography education program called "Share In". The Share In program is a program that aims to provide free training for photographers, both PFB members and the general public who are interested in photography. This training focuses on practice and development of shooting ideas to improve technical skills and creativity in photography. The principles held by PFB are -Friendship-Sharing and Learning as a reminder for the Share In Program to be held regularly with various topics and speakers[15]



Figure 8: Share In, a regular photography development program at PFB

Source: Reproduction by Putu Dudyk Arya Putra, 2024

Share In speakers are generally PFB members with specialized skills in a particular field of photography, or members who have achieved success in national and international photo salon competitions. The goal is to motivate Share In participants to develop their creativity and skills in photography. The Share In program also features renowned Indonesian photographers from various fields, both journalistic and commercial.

Technology and the camera equipment used for photography continue to evolve, and photography has become a highly sought-after part of the current era. Therefore, PFB, as a non-profit organization, has changed its bylaws, including the articles governing membership entry and registration. This has resulted in a large number of interested amateur photographers joining the membership. The Bali Photographers Association is constantly improving and keeping abreast of current developments in organizational management, internal improvements, and providing facilities to disseminate broader information through social media, websites, and digital portfolios. The use of information technology marks both a technological transition and a leadership transition for young people to manage the organization.

During the transition period of PFB leadership from Tjandra Hutama Kurniawan to Kadek Wigunatara in 2022, there were 400 members from various walks of life, including students, photography enthusiasts, photojournalists, artists, academics, and entrepreneurs from various provincial cities in Indonesia. The management fully utilizes information technology in the form of visual communication media to continuously provide updated activity information. Information regarding all programs can be easily found. New formats are constantly being developed in synergy with several campuses and art communities in joint exhibitions, film screenings, active mentoring, and social activities with the aim of opening access as widely as possible for anyone interested in photography. The perseverance and exemplary behavior of the seniors are an inspiration to carry out PFB's goal of becoming a significant organization in the advancement of photography, especially in Bali. Proven as the best local club in 2010 at the international salon event (ISAP-International Salon Of Art Photography) in Jakarta, the best club in 2019 at the SFI-40 event, the Best Club at SFI 43 in 2023 and the Organizer of the 4th Fujifilm Intersalon Bali Photo Award in 2023 by breaking the record for the most photo salon participants throughout the year with 6000 photo files selected from all over Indonesia [15]



Figure 9: Best Club of 2023 SFI-43 Jakarta

Source: Reproduction by Putu Dudyk Arya Putra, 2024

The achievements that continue to improve from year to year make PFB's branding stronger. This is proof that PFB always strives to provide the best efforts to always advance photography with all its potential. So this achievement also has an impact on the interest of photographers from outside Bali to join PFB as members domiciled outside Bali. In addition, the hope of PFB to become a large channel, a warm space to build a generation through photography can be realized in all its activities.

IV. CONCLUSION

In studying the development of photography within the Balinese Photographers Association (PFB) from 1984 to 2024, the author identified three main periods of photography development in Bali, as seen through the photographic works of PFB members in the SFI competition. These three periods are: From 1984 to 1999, works were presented using conventional photographic techniques, such as the transfer process, conducted in a darkroom. Photosensitive film was used as a visualization tool, and editing was limited to corrections, all of which were carried out in the darkroom. From 2000 to 2021, works were presented in a hybrid manner, combining celluloid film and digital techniques, resulting in works that were more digitally visualized. From 2022 to 2024, the visualization was digital imaging, enhanced by Photoshop software, which enhanced the visualization of the photographs. With the increasingly sophisticated availability of drones in terms of angles and composition, photographers are increasingly exploring drones as a means of photography, resulting in works featuring wider, colossal bird's-eye views. Portraits, customs, arts, and culture, Bali's natural environment remain favorite subjects. The difference lies in the visual language and narrative that keep pace with the development of increasingly advanced photographic tools and processes.

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