

“KUNO KINI” HERMENEUTIC STUDY OF CONCEPTUAL PHOTOGRAPHY BY GUNG AMA

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ABSTRACT

I Gusti Agung Wijaya Utama S.Sn or Gung Ama is a photographer who has a distinctive characteristic in his work. Gung Ama's interest in photographic works produced in the 1930s encouraged a deeper exploration of ancient photographic styles. The concept of Kuno Kini was created by Gung Ama by photographing using an Afghan box camera, combining ancient darkroom techniques with experimental touches of modern media. The study of Kuno Kini in this article will refer to hermeneutics, how the interpretation and understanding of texts, history, and culture occur in a dialectical and historical process, refer to hermeneutics from Gadamer who classifies four stages of hermeneutic theory in interpreting or understanding. Gung Ama packages his concern about current problems and pours it into the form of conceptual photographic work Kuno Kini, as a form of criticism and self-reflection that is expressed visually in symbols and signs on his photographic elements.

KEYWORDS

Kuno Kini,
Hermeneutics, Gung
Ama, Conceptual
Photography



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Introduction

I Gusti Agung Wijaya Utama S.Sn or better known as Gung Ama is a photography artist born in Batubulan Village-Gianyar who has a characteristic in each of his works. Bali 1930 is one of the concepts of Gung Ama's photographic works that is characterized by a rigid, static model pose arrangement, as well as photos that tend to be dominated by black and white or photos with brownish coloring that have an old-fashioned impression. Gung Ama's interest in photographs produced in the 1930s led to a deeper exploration of the old style of photography. This exploration allowed Gung Ama to reimagine the construction of photo elements and techniques, which were then presented as a form of novelty in the present work.

As part of his exploration, Gung Ama chose not to use digital cameras as a tool for his work. The digital camera is used more as a technical comparison tool to assist him in mapping colors, contrast, composition and angle before shooting manually. Gung Ama believes that limitless technological advancements and an instant mindset that

eliminates taste can actually destroy the art of photography itself. For this reason, Gung Ama prefers to use handmade manual camera technology, namely the Afghan box camera. This camera is also known as a street box camera or e-faoree camera. The Afghan box camera is a sizable handmade wooden shooting device, which includes a camera and a self-contained darkroom. Technically, it can be mounted on a tripod, shoot by recording black-and-white images in minutes on paper negatives, and then convert the paper negatives to create positive images.

From Bali 1930, Gung Ama continued to explore until launching works with the concept of *Kuno Kini* in early 2024. Using an Afghan box camera with a darkroom process, Gung Ama produces photographs manually. The photographs are then responded to by painting/writing with pens, markers, using solid media such as cardboard and plastic, as well as using chemicals that then cause certain effects in his work. *Kuno Kini* is carried by Gung Ama as a concept in his work, bringing the ancient technique of photographing with an Afghan box camera to the present situation, combining ancient darkroom techniques with experimental touches of today's media. With the concept of *Kuno Kini*, Gung Ama not only reflects on today's life that feels alien to the culture of the ancient times, but also brings a discourse of change to revive cultural memory, inspire awareness and spark audience discussion.

Gung Ama's works are interesting to study. The concept of *Kuno Kini* in Gung Ama's photographic works becomes an intensive discussion of hermeneutics because it can be viewed from various different perspectives, and has various interpretations in it. The work of *Kuno Kini* photography can be studied through the concept of visual language, the concept of space and time, and the hegemony of power. The study of *Kuno Kini* photography in this paper will refer to hermeneutics, how the interpretation and understanding of texts, history, and culture occur in a dialectical and historical process. Gadamer's view on historical consciousness states that there is no pure and objective understanding because we always bring historical and cultural backgrounds that influence the way we understand things. Every time we interpret a text, we do so through our own historical horizon. Between the creator of the work and the interpreter will have different knowledge in reading the vision of the work, therefore there are different prejudices. For this reason, the author needs The fusion of horizons in understanding the texts and contexts of the visual works of *Kuno Kini* resulted in new knowledge, enrichment and interpretations that are not singular in his works.

Method

To further emphasize the process of describing the elements of ancient-kini photography works, the author uses a qualitative descriptive approach and analysis by focusing on hermeneutic studies. The study of Gung Ama's photographic works with the concept of Ancient-New uses Gadamer's hermeneutics, which classifies four stages of

hermeneutic theory in interpreting or understanding. The first is the Theory of Consciousness that is affected by history. A person's awareness in interpreting or interpreting a hermeneutic situation is influenced by the surrounding background such as tradition, culture and life experience. What is digested as a text/image, the interpreter must be aware that what is discussed will provide color in the understanding of the interpretation.

The second is the theory of pre-understanding, which is the initial step in understanding the object of interpretation, namely getting an initial estimate in understanding. According to Gadamer, an interpreter must be open to criticism, rehabilitation and correction by the interpreter himself. The process of pre-understanding must be passed because without pre-understanding an interpreter will not succeed in understanding the object properly.

Third is the Merger Theory or Hermeneutic Circle Theory, which is the process of an interpreter bringing together two horizons of knowledge. In Gadamer's theory, there are two horizons of knowledge, namely the object/text knowledge horizon and the interpreter's knowledge horizon. The fourth is Application Theory, which is the process of an interpreter applying what the interpreter understands.

To further simplify it; (1). Awareness of the "hermeneutic situation". (2). When you understand the hermeneutic situation, you will then form an initial "pre-understanding" from which the discussion and dialectic of text and context will occur. (3). Reading the horizon of the author of the text and the interpreter will provide new experiences and may be different from each other. (4). Finally, applying the "meaningful meaning" of the text, which is not the objective meaning of the text.

Discussion

1. Theoretical Frameworks

Epistemologically, hermeneutics comes from the word 'hermeneuin' which means to interpret or the art of giving meaning (the art of interpretation). Hermeneutics is often associated with the word Hermes, which in Greek mythology is a God in charge of carrying the messages of the gods to humans. In order for the message to be understood, first interpret and then convey it in a language that can be understood [1]. One of the postmodern hermeneutics figures who is more mature in the new paradigm hermeneutics is Hans-Georg Gadamer. Through his famous book titled *Truth and Method*, he does not intend to make hermeneutics a method, hermeneutics is not just a matter of interpretation methodology, but ontological interpretation, namely that understanding itself is an effort to interpret a text, both religious and other texts such as art and history.

Hans-Geord Gadamer was born in Marburg, Germany on February 11, 1900. Gadamer studied at the Universities of Breslau, Freiburg and Munich. Under the guidance of

Martin Heidegger (1922), Gadamer earned his “doctor of philosophy” degree, and nine years later became a privatdozent in Marburg. After three years of teaching, in 1937 he became a professor, but two years later Gadamer moved to Leipzig. In 1947 he moved again to Frankfurt am Main, and finally in 1949 he taught in Heidelberg until his retirement [2].

Gadamer rejects assumptions and ideals to “return to the original text and author” because in interpreting between the author of the text and the interpreter are in two different conditions or historical cultural backgrounds [1, p. 194]. The act of interpretation tends to be autonomous and needs one horizon to bring together the novelty in what is interpreted.

2. Gung Ama as Photographer

Insight and understanding are not the goal, but rather concentrate on history and existing traditions. From history, it will lead to dialog that will provide new understanding and knowledge. Therefore, Hans-Georg Gadamer is considered a hermeneuticist who is characterized by dealectical ontological hermeneutics. The concept of Ancient Now in Gung Ama's work will be described in stages according to Gadamer's hermeneutic flow.

“Unlike most Balinese, I can't draw or paint, nor do I have any other artistic skills. However, my taste in art is very high. Through photography, I can express my talent, learn and grow,” says Gung Ama, an alumnus of Institut Seni Indonesia (ISI) Denpasar who majored in photography. I have been interested in Afgan cameras since 2019. But my learning journey through new experiences can be realized in 2021. Learning ancient photography techniques triggered my instinct to try experimenting with taking these pictures [3].

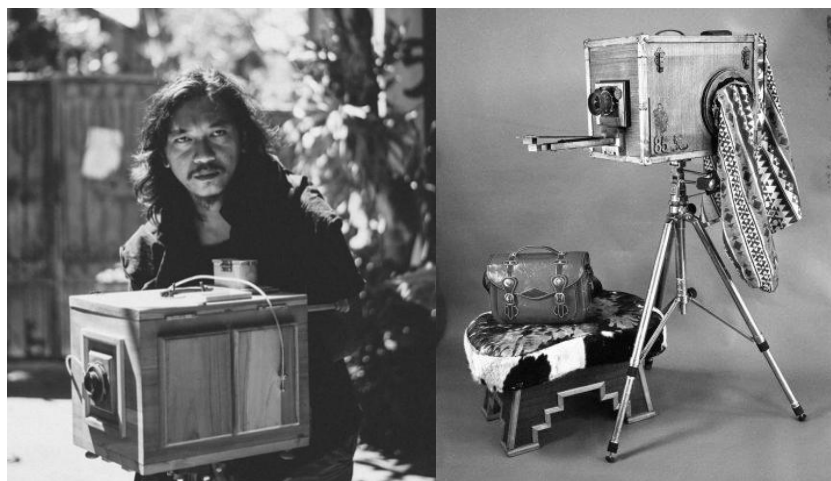


Figure 1: Portrait of Gung Ama and Afgan Box Camera
Source : Internet [4]

In the beginning, Gung Ama's photo objects were pre-wedding photos that technically tended to follow the development of photography trends. Objects in pre-wedding

photos were usually photographed in safe poses, either standing or sitting, holding hands and displaying cheerful facial expressions. The clothes used in pre-wedding photos are usually colorful, with neat makeup and gold and silver accessories that show a luxurious impression. The shooting locations are also chosen beautiful places, so most *pre-wedding* photos in Bali are set in the mountains, beaches, sea, morning fog, and lakes. Working as a pre-wedding photographer, Gung Ama feels that what he does is not enough to satisfy his desire to work. Photographers are required to comply with the client's wishes and are not free to express their own expression and creativity, resulting in a feeling of dissatisfaction and boredom in their work.

In early 2017, Gung Ama tried an experiment using the Black and White filter on the camera. The fad led to a feeling of satisfaction within Gung Ama. From a simple black and white work, Gung Ama felt a calm yet meaningful work. Gung Ama's enjoyment of the work then became the basis for further exploration, developing photographic ideas and techniques, resulting in the concept of "*Mekeyem Sube Biase*" (smiling is usual). The concept of *Mekenyem Sube Biase* is a form of Gung Ama's resistance to the trend of pre-wedding photography at the time, where objects in photos almost always appear to be smiling, even with expressions that tend to be exaggerated. Gung Ama's pre-wedding photographs in the *Mekenyem Sube Biase* concept instead feature unsmiling objects, with expressions that tend to be flat.

Mekenyem Sube Biase is a manifestation of Gung Ama's exploration of the 1930s era of photography, where most of the photographs produced at that time featured unsmiling objects. The unsmiling objects in the 1930s photography era were actually the result of conventional manual shooting techniques, where the shooting process itself could take up to 5 minutes of image recording in one shot. In order to produce a good photo, the human object in the photo must be able to pose still for a long duration, so the poses tend to be stiff. The tagline *Mekenyem Sube Biase* is a form of reflection on today's pre-wedding photos, which for Gung Ama sometimes feature excessive smiling expressions. The presence of the *Mekenyem Sube Biase* concept is also a form of resistance for Gung Ama, which frees photographers to produce a work of pre-wedding photography that accommodates the creativity of photographers, not only fulfilling the wishes of clients. Gung Ama's works with the *Mekenyem Sube Biase* concept are then widely displayed on gamaphoto1930's social media account. The presence of the *Mekenyem Sube Biase* concept has given a new color to the development of Balinese pre-wedding photography in recent years.

Gung Ama's thinking in *Mekenyem Sube Biase* can be seen as a message of remembrance. The highly philosophical concept became Gung Ama's branding as a photographer. In 2019, Gung Ama launched the concept of Bali 1930 through the 1930 studio bali Instagram account, an Instagram account that features Gung Ama's works inspired by Bali in 1930.

Bali 1930 is a concept subject that captures the events of 1930, when Bali was still occupied by the Dutch East Indies. In that year, many Dutch East Indies colonial photographers captured the daily activities, culture, art, or portraiture of Balinese people. Shooting was done naturally or with photographic technical engineering by the photographer by directing the pose of the object, object placement, technical as well as makeup and costumes to suit the purpose of the photographer. Photographic works at that time were widely used as advertising content used as a promotional medium to bring tourists to Bali. The conservatism of Balinese culture was used as the main attraction for foreign travelers to visit in an effort to explore and discover the majesty of Balinese traditions and culture. For the sake of tourism, the Dutch Colonial Government also utilized young Dutch graduates to come to Bali to photograph activities that were divided into several aspects, including law, custom, social, and culture. Based on this study, the Dutch East Indies Colonial Government began to promote Bali as The Last Paradise, The Island of Thousand Temples [5].

The display of human, cultural and natural objects of Bali in 1930 aims to package Bali into a beautiful photographic visual. Gung Ama with the concept of Bali 1930 that he created did not try to return to colonial era photography in his photographs, but focused on visual photography works that had the impression of plain and simple Balinese people in their daily activities. This concept became the forerunner of a deeper contemplation to interpret the phenomenon of Balinese people today who are “not simple”. Gung Ama thinks that nowadays Balinese people tend to forget their Balineseness. Balinese people are slowly losing their cultural identity in the midst of the fast-paced development of the times. Like many other humans, Balinese people are starting to forget who they are.

This unrest encouraged Gung Ama to conduct visual photographic experiments, which were then realized in the works Bali 1930 and the concept of Ancient Now. The works are connected through techniques and construction of ideas that display a tendency to take segments of photographs that feature ancient and past times, events, and occurrences. The black and white photography technique brings memories and experiences back to the Balinese past, supported by fragments, poses, makeup, costumes, expressions, and settings that are engineered in the style of 1930. Gung Ama reconstructs some of the 1930s-era photographic works into the present, taking reference from old photographs from history books. *Kuno Kini* as a concept of photographic work integrates the ancient with the present, old ideas with novelty, as a means of remembrance, introspection, as well as self-criticism through photographic works.

3. Pre-understanding of Gung Ama's “Kuno Kini” Conceptual Photography

For Gadamer, to interpret is to find clarity and not to highlight the obscurity, suspicion and lies hidden in the discourse [1]. From this statement, an intense dialog is needed

to bring together the horizons of the subject and the text in order to find interpretation in Gung Ama's *Kuno Kini* concept. Gung Ama's works, which are based on ideas that materialize, lean more towards the conceptual style of photography. In his creative process, Gung Ama tends to have a critical mindset.

In creating *Kuno Kini*, Gung Ama was inspired by the pictorial style of photography that first became popular with the practice of recording the environment/landscape as the main subject in the late 18th century. In practice, the pictorial style records a great deal of information about effect, mood, and technique. The aim of the technique is to record a photo so that it looks like the effect of a painting or drawing [6]. The atmosphere displayed in a photograph is one part of conceptual photography. Background or environmental atmosphere is used as a message reinforcement between the object and the information to be conveyed. During the occupation of the Dutch East Indies in the 1900s-1930s, the pictorial style of photography was developed by orientalist photographers who came from Europe. The pictorial style is combined with a documentary style that tends to flow and is as it is. Engineering was done in some parts according to the photographer's desire to fulfill the need for promotional media at that time.

Gregor Krause was a general practitioner who also took up photography and traveled around Bali to record the aesthetic moments of the time. With an anthropological approach, Krause was able to record very complete Balinese human activities. The photographs cover the morphology-physical living environment, nature and landscape, land vegetation, courts, markets, rites, religion, dance, death [5]. The photographs were later published by Gregor Krause, becoming a new tourist magnet and packaging Bali in a new era of tourism practices in Bali. From the reference of these photos, coupled with various other references from magazines, books and internet literacy, Gung Ama then got inspiration about the situation and conditions in 1930. These references are elaborated to strengthen the concepts, ideas and techniques used by Gung Ama in loading *Kuno Kini* as self-reflection and self-criticism.

a) Photo Description

Discussing the concept of Ancient Now as part of Gung Ama's experimentation as a photographer, there needs to be a discussion of pre-understanding before entering the realm of interpretation. The following are 2 of Gung Ama's photo works. on the left no 1. Is a work made in 2019 with the concept of Bali 1930. Photographed using an Afghan box camera, the following things need to be understood by the interpreter:

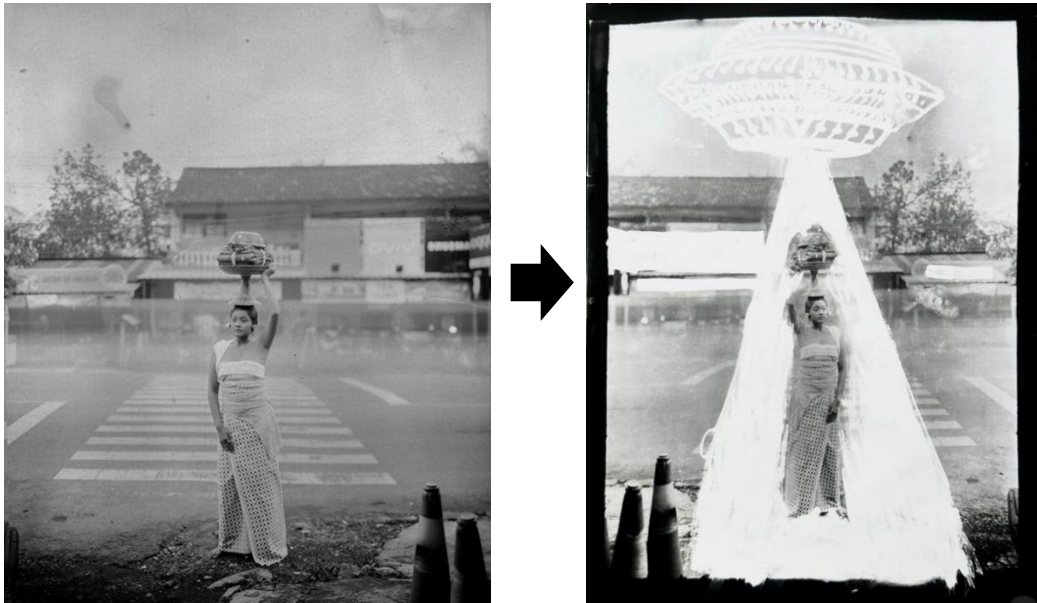


Figure 2: “Kuno-Kini”, a conceptual photographic work by Gung Ama.

Source: Photo Reproduction of Gung Ama's Work, Year 2024

This artwork was produced using an Afghan box camera. On a technical level, the shooting of the *Kuno Kini* work concept in photo 1 uses natural lighting, which can be seen from the even distribution of light on the female object that is holding an offering. An even distribution of light can also be seen on the zebra crossing and the building in the background of the photo. Although the Afghan box camera does not have a light meter that can measure the exposure triangle (shutter speed, diaphragm and ISO) precisely, it is certain that the speed used in the shooting process was low speed. The use of this low speed is visible to the naked eye from the slight tinge of movement of the object captured in the photo, which looks like a thin misty line. The use of a 50mm normal lens does not cause any size distortion to the main female object, so the object still looks proportional in the photo frame.

The angle used is eye level view or the average angle of view of a normal human eye. The composition of the photo takes into consideration the asymmetrical balance, by emphasizing the bottom of the photo against the negative space in the sky which looks airy. In photo 1, there are also noise spots that appear on the surface of the photo as a result of the chemical reaction obtained when washing the photo in the darkroom from negative to positive. The noise spots are a normal reaction due to the use of developer and fixer in the darkroom print washing process.

In photo number 2 on the right, Gung Ama realizes the concept of Ancient Now by responding to photo 1 to produce a new work. The additional response is the addition of an image of an alien airplane and light that appears to surround the object of a woman holding an offering. The process of adding these images is done on the negative photo, so that when it is washed printed into a positive photo, there is a horizontal flip in the photo, where there is a change in the direction of object orientation; the left hand in photo 1 becomes the right hand in photo 2. The response of the alien airplane image in photo 2 appears to dominate the visual space of the photo. The woman holding the offerings in the object of the photo appears to be enveloped by the white light emerging from the alien craft, creating an impression of "alienation" towards the object. From this work, Gung Ama seems to be questioning who is the real alien, the Balinese people who have become alien to their own culture. The tight and thick frame of the edges of the photo makes the viewer's eyes more focused on the dialog that occurs within the series of photo elements, strengthening the process of conveying the message of Gung Ama's *Kuno Kini*.

b) Black and White Conversion

Black and White / black and white photos have existed since the discovery of photography by an inventor named Louis Jacques Mande Daguerre (1787-1851). Daguerre created the first camera called the Daguerre Type which can transfer light into a silver plate medium called Silver Coated Copper Plate, becoming a record as the first photo that was successfully created in the world with simple camera technology [7, p. 59] Daguerre's famous work entitled "Boulevard du Temple", which was produced in Paris in 1839 by recording images from the position of the top window of his laboratory overlooking the view of buildings in the city of Paris. The black and white photograph became the forerunner of photography that continues to evolve today.

Gung Ama uses black and white photographs as the concept for his works in *Kuno Kini*, referring to photographs produced in the past. Black and white gives the impression of antiquity in every work he produces. Black and white photography in *Kuno Kini* is achieved by shooting with an Afghan box camera, which in the process uses a dark room integrated into the camera. The dark room in the Afghan box camera has a liquid chemical developer that functions as an image developer in the photo, and a section containing liquid fixer to keep the recording process going. Gung Ama uses photo paper and chemicals specifically for black and white photos. Furthermore, the photos produced from the Afghan box camera, which are negatives, are converted to positives using a contact print process. Gung Ama also utilizes digital scanning technology to express his creativity in the concept of *Kuno Kini*. Additional responses using various media such as adding images with markers as in photo 2 above is one form of Gung Ama's creativity in his work. Indeed, Gung Ama's creative process is present in every

stage of the dynamic *Kuno Kini* conceptual photography process, which requires great care and discipline in the process.

4. Horizon Reading (Horizon Fusion)

Gadamer mentions that the author of the text and the interpreter will provide new experiences and may be different from each other. Horizon for Gadamer is a worldview formed from one's experience, culture, and history. When someone understands a text or another view, there is a process called fusion of horizons, which is a merger between the horizon of the reader (interpreter) and the horizon of the text or other person. This process allows for a new understanding that goes beyond the initial boundaries of each horizon [1, p. 197]. Gung Ama, with a background in photography academics and growing up in an artistic family, has an affinity with issues of Balinese culture, art and customs. Gung Ama's daily life, which is always in contact with community groups including organizations from various fields, makes Gung Ama have a concern to raise specific issues of change and the dynamics of social problems from his environment.

Kuno Kini's conceptual photography work is an inner representation of Gung Ama which tries to embody the inner conflicts experienced in the social and cultural environment of Balinese people today. Gung Ama believes that Balinese people now tend to easily accept foreign culture and are starting to forget their own cultural roots. Gung Ama views this as a complex problem, where Balinese people seem to be foreign to their own culture. Gung Ama observes how Balinese people adapt and take a position on the flow of globalization, the rapid progress of information technology. Gung Ama's memories of the innocence and simplicity of Balinese people are reflected in the reference photos of Bali from the 1930s that inspired him. Gung Ama understands the way of life of Balinese people in the past, which was very simple, not demanding, and focused on fulfilling their daily needs. Today for today, tomorrow think about tomorrow, a principle adopted in a slow and steady life.

From the two views between the subject and the text that are opposed within him, Gung Ama finds the meaning that both are slices of time in the space of memory that can no longer be returned. *Kuno Kini* later became a concept that offers special characteristics in the photo elements, namely the discussion of the antiquity which can be realized in the main object, the choice of make-up and costumes, the model's expressions and poses, with *Kini* contained in the choice of background for the object that depicts current atmosphere such as buildings, motorbikes, cars, or other objects that are markers of the present.

Gung Ama in the Ancient and Present conceptual photography collides two things, namely the depiction of the Ancient and the Present through the objects in the photo. The conflict between Ancient and Present in a photograph creates a dialectic that criticizes each other, providing a response between the text and the interpreter. In line

with Gadamer's statement, understanding in Gadamer's hermeneutics is dialogical and dialectical. The interpretation process that occurs is similar to a conversation between a reader and a text or between two individuals. In this dialogue, both parties not only talk but listen to each other and respond. Gadamer saw dialogue as the best way to achieve deeper understanding and overcome any prejudices that may exist. There are many prejudices, in fact, as a simple photo but full of meaning, every element used as content in it is always a prejudice. We cannot be completely free from prejudice, because all interpretations start from the pre-interpretations that we carry. However, in the hermeneutic process, we can assess and revise these prejudices along with the new understanding we gain [1, p. 198]. This is what is contained in the works of *Kuno Kini Gung Ama*, so that hermeneutical studies are deemed appropriate for dissecting his works.

5. Implementation and Applications

Implementation and application is the process of the interpreter applying the "meaningful meaning" of the text, which is true and not the objective meaning of the text. The basic essence of what is created in the conceptual work of *Kuno Kini Gung Ama* is not only limited to mere technicalities in the work, but further emphasizes the issue of Balinese human culture in today's life.



Figure 3: “Ancient-Now” Gung Ama’s conceptual photographic work.
Source: Photo reproduction of Gung Ama’s work, 2024

There are two things that can be used to interpret the conceptual work of *Kuno Kini* by Gung Ama. Firstly what elements and constituents make it Ancient? The second is what makes Kini an application of interpretation. The author divides it into the application of the terms used, Ancient and Present. Ancient in the dictionary is defined as

ancient/ku·no/ a 1 old (from ancient times); long ago: stuff; 2 colottes; unmodern: opinion -- should be abandoned; Ancient in terms of space and time is an event that is past and past. In a material context, ancient is defined as items that are not modern. From a photographic point of view, the term Kuno was realized by Gung Ama in his *Kuno Kini* conceptual photography using an Afghan box camera in the production of his work. Gung Ama embodies the Afghan box camera and performs a conventional manual shooting process, with a manual darkroom print-washing process integrated into the camera itself.

This process makes the visual appearance of the Ancient Kini conceptual photography truly seem ancient, using black and white photography techniques which further strengthen the ancient impression in the final form of the visualization. Gung Ama also creates an ancient impression in the Ancient Now conceptual photography by selecting objects, make-up, costumes and expressions that are engineered in such a way to act like photos from the 1930s.

Gadamer argued that language is not just a tool to describe the world, but is an existential basis that allows us to understand and give meaning. Gung Ama uses the tagline *Kuno Kini* by not only considering language and words that seem to rhyme, but also brings up the concept of Kini in the *Kuno Kini* conceptual photography. In photo 2 above, a zebra crossing road sign appears behind the main object. The presence of house buildings and street lights in the background of the object acts as a reinforcement to bring a contemporary impression. The white field that looks like a UFO (Unidentified Flying Object) seems to enclose the object of a woman holding up an offering, in the author's view it is interpreted as a Balinese person who is increasingly distant and estranged from his ancestral culture. UFOs provide confirmation of the issue of cultural alienation. The visual effect of this enveloping white line can also be interpreted as a terrible "foreign" attack through culture, society and the environment which is reflected in complex information media. Balinese people are depicted as having no grip or filter to stem the flow of globalization. The thick black frame can be interpreted as boundaries, territories, issues, even discourses that develop in this isolation that must immediately take a stand. Bali, which is only a small island, should have a system that protects its ancestral culture so that it remains stable and sustainable. Through the conceptual photography work *Kuno Kini*, Gung Ama has a distinction and succeeded in expressing himself through photography.

Conclusion

In identifying and interpreting a work of art based on the objective aspects of the work of art, the interpreter's background, namely Gung Ama, who is a photography academic, makes him more flexible in producing a work of art that also criticizes the social and cultural situation. Of course, we cannot generalize our understanding in discussing Gung

Ama's Ancient Now conceptual photography because each person has different knowledge in interpreting, reviewing and looking for meaning in the work.

Based on the analysis of the conceptual photography object *Kuno Kini* by Gung Ama, an in-depth dialogue was obtained from the technical and ideational aspects of the work. Understanding contemporary ancient conceptual photography works does not only require interpretation, but also an understanding of other scientific disciplines such as history, critical cultural studies, and aesthetics which can be important studies in explaining these photographic works. Gung Ama packages his anxiety about today's problems and expresses it in the form of conceptual photography work Ancient Now, as a form of criticism and self-reflection which is expressed visually in symbols and signs in his photographic elements.

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