

## **Photography Aesthetic Study In Intimate Wedding**

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### **ABSTRAK**

*This study aims to examine the aesthetics of photography in intimate weddings. Currently, there is a new phenomenon in wedding concepts called intimate wedding. Intimate weddings are a new concept that adapts to the regulations and policies of social restrictions (PPKM), which limit the number of guests at weddings. The aesthetics in this study use the theory of photographic aesthetics by Soedjono, as discussed by Irwandi & Apriyanto (2013). Soedjono divides photographic aesthetics into two distinct areas: aesthetics at the ideational level and aesthetics at the technical level (Irwandi & Apriyanto, 2013). These photographic aesthetics are the focus of this research. This study analyzes the photographic aesthetics within the context of intimate wedding events, starting from how photographers capture the overall concept of intimate weddings in general, how they respond to the intimate wedding concept, and eventually formulating the resulting photographic aesthetics within the intimate wedding concept. This research employs a qualitative method with data collected through in-depth interviews and observations. The findings reveal that, from the photographers' perspective, intimate weddings have distinct aspects compared to traditional weddings. Photographers explain that intimate weddings are attended by a smaller number of guests. Intimate weddings also include a new procession called the "mingle procession," where the bride and groom interact closely with their guests. From an aesthetic standpoint, photographers can offer a new emotional approach. Additionally, they can utilize various lens options, such as wide-angle lenses and normal-angle lenses. The conclusion of this study is that the intimate wedding concept introduces innovations in photographic aesthetics. These innovations ultimately encourage photographers to adopt different approaches in their work.*

**Keywords:** *photography, aesthetic, intimate wedding*