ABSTRAK

Perkembangan teknologi fotografi digital telah membentuk budaya visual yang menekankan kecepatan, kemudahan reproduksi, dan standardisasi estetika. Di tengah kondisi tersebut, muncul fenomena *revival* fotografi analog yang ditandai dengan meningkatnya kembali minat terhadap praktik fotografi berbasis materialitas dan proses manual, salah satunya melalui *cyanotype*. Penelitian ini bertujuan untuk memahami pengalaman visual dan proses kreatif praktisi *cyanotype* di era fotografi digital. Penelitian menggunakan pendekatan kualitatif deskriptif dengan paradigma interpretatif. Data diperoleh melalui wawancara mendalam, observasi, dan dokumentasi terhadap delapan praktisi *cyanotype* di Yogyakarta, kemudian dianalisis menggunakan teori Aura Walter Benjamin dan konsep Slow Media. Hasil penelitian menunjukkan bahwa pengalaman visual praktisi *cyanotype* terbentuk melalui keterlibatan langsung dengan material, proses manual, tubuh, dan waktu sehingga menghasilkan pengalaman yang reflektif, material, lambat, eksperimental, serta melibatkan dimensi psikologis. Proses kreatif berlangsung melalui penyusunan konsep, pemilihan material, komposisi, hingga pencetakan yang menghasilkan karya unik dan autentik. Komunitas berperan sebagai ruang berbagi pengetahuan, kolaborasi, dan regenerasi praktisi, sedangkan media sosial dimanfaatkan untuk dokumentasi dan penyebaran praktik *cyanotype*. Penelitian ini menyimpulkan bahwa *cyanotype* merupakan praktik fotografi analog yang menawarkan pengalaman visual alternatif dan melengkapi praktik fotografi digital melalui penekanan pada proses, materialitas, dan keunikan karya.

Kata Kunci: *cyanotype*, pengalaman visual, aura, *slow* media, counter-visuality, fotografi analog.

ABSTRACT

The rapid advancement of digital photography has shaped a visual culture characterized by speed, ease of reproduction, and aesthetic standardization. Amid this digital dominance, the revival of analog photography has emerged, marked by renewed interest in photographic practices that emphasize materiality and manual processes, including cyanotype. This phenomenon demonstrates that analog photography remains relevant by offering a distinctive visual experience within the contemporary digital era. This study aims to explore the visual experiences and creative processes of cyanotype practitioners in the context of digital photography. Employing a descriptive qualitative approach within an interpretive paradigm, data were collected through in-depth interviews, observations, and documentation involving eight cyanotype practitioners in Yogyakarta. The data were analyzed using Walter Benjamin's Theory of Aura and the concept of Slow Media. The findings reveal that the visual experiences of cyanotype practitioners are shaped through direct engagement with materials, manual processes, the body, and time, resulting in reflective, material, slow, experimental, and psychological experiences. The creative process encompasses conceptual development, material selection, composition, and printing, producing unique and authentic works that cannot be identically reproduced. Furthermore, the community serves as a space for knowledge sharing, collaboration, and practitioner regeneration, while social media functions as a platform for documentation and dissemination of cyanotype practices. This study concludes that cyanotype represents an analog photographic practice that complements digital photography by offering a more reflective, material, and meaningful visual experience.

Keywords: cyanotype, visual experience, aura, slow media, counter-visuality, analog photography.