

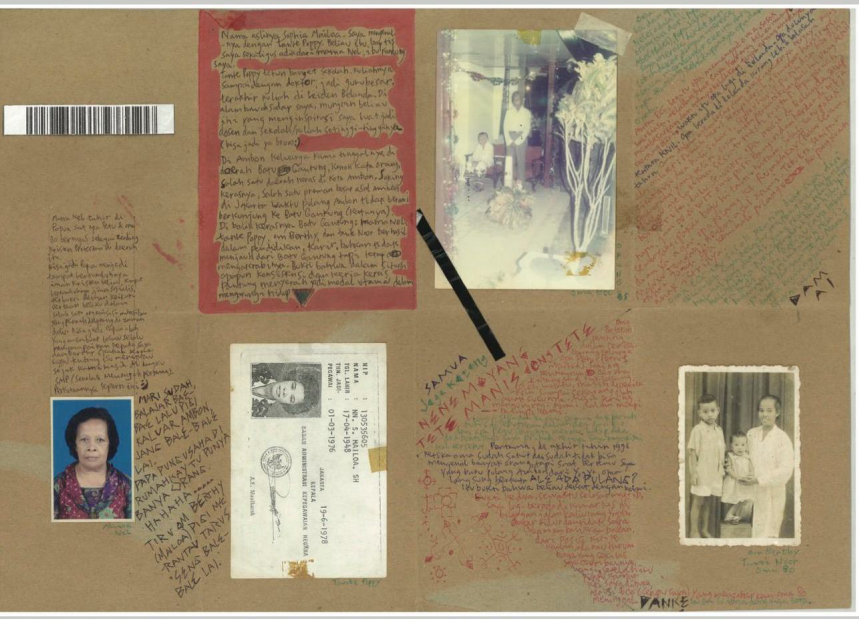
“Bond”: Emotional, Cultural, and Family Memory Ties



“Bond” is a visual story about the author and their family. Through daily encounters with family archive photos, the author attempts to capture small moments that bring warmth to the heart. These old photos were cut, pasted, folded, and rescanned. This process is not just technical; it is a way to re-feel spiritual, cultural, and emotional bonds within the family. In this work, the author does not seek perfection, but honesty, intimacy, and comfort. Through “Bond”, I invite us all to remember that family is not only about blood, but about feeling. A feeling of coming home, of trust, and of comfort in being oneself.

Main Concepts:

- Punctum (Roland Barthes): visual elements that “touch” the heart
- Aesthetics of Comfort (inspired by Tolstoy): honesty matters more than technical perfection
- Visual autoethnography: personal stories as shared reflection
- Practice led Research: art making as a method of inquiry



Visual Caption

“This portrait of Mama Nel may look like an ordinary ID photo, but to me, it’s the face of a strong woman who inspired me about migration, education, faith, and honoring the Ancestors.”

“This photo of Kotak, my dog, appeared with a shadow missing its head strange, but it’s an honest moment that emerged unintentionally.”

“The abstraction of Alifuru script on a photo of Oma Bo, Uncle Berthy, and Aunt Noor, I interpret as a prayer for protection to Tete Manis (Jesus) and Tete Nene Moyang (Ancestors).”

Zine Production Process

Created daily through a spontaneous approach utilizing family photo archives and traditional Alifuru script:

1. Mind mapping and conceptual research
2. Archive research and selection of photo works/paper materials
3. Photo archives arranged, cut, pasted, with text writing and supporting graphics creation
4. Scanned into visual collages then folded

Bond

Ardiles Akyuwen, M.Sn.

Bond is the result of an exploration of the emotional and dynamic relationship between the author and the family that has influenced his life. The creation of this work is done through an everyday photography approach, namely the creation of photographic works that are done every day intimately. In addition, the author uses the aesthetics of comfort to produce authentic graphic moments in a personal version in order to document spiritual, cultural, and social traces that connect the author and family. In the context of Bond's work, photography functions as documentation but also a medium for self-introspection, becoming a kind of bridge of subjective experience with universal human emotions. In creative practices, the author integrates medium shot angles, close-ups when cutting photo prints, attaching them with adhesive, and giving a touch of lines and shapes, in order to present intimate emotions. The layout of the collage of photographic works was created to display memories of the past. Scanning physical documents into digital (scanning) with resolution accuracy and paper folding patterns present depth of texture. Experimentation with mediums like this functions to deconstruct the boundaries of orthodox photography and raise discussions between art photography practices and expressive art streams. Bond is about the transformation of personal stories that are then able to manifest as universal reflections about the knots of humanity, kinship values, and spiritual exploration that appears in one of the narrative works in the form of traditional script of the author's tribe, the Alifuru tribe from Central Maluku which has many spiritual symbols. The work is a fresh offer, that there is an expressive point of view in documentary photography in terms of opposing popular aesthetic agreements. This perspective is carried out in organic ways, prioritizing honesty and intimate emotional feelings. There are three main emphases in this research, namely developing a reflective photography methodology by combining traditional techniques with digital innovation (scanning), expanding thinking about photography into an interdisciplinary research medium, and finally a model of artistic practices that combine qualitative research with expressive visuals. The research produces novelty about the author's version of comfort aesthetics that shows the involvement of photographic science in revealing the complexity of the anthropological side of human kinship. Through the process of creation, the author finds originality, that there is visual art mixed with cultural anthropology and then there is social psychology which then gives birth to artistic documentary photography.

Sustainable Development Goal(s) Relevancy

Goal 10: Reduced Inequalities

Goal 16: Peace, Justice, and Strong Institutions

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Short Biography

Ardiles is a lecturer at the Visual Communication Design Study Program, Multimedia Nusantara University (UMN). In his scientific research practices and visual works, Ardiles combines the science of photography, art, spirituality, culture, and social sciences. The work project "Intimasi Gradasi": Visual Narrative of Ciptagelar Banten Community, a photo story entitled SpiritualisMe in the Kalaaku photo book group, a single photo book entitled Remains, a solo exhibition entitled Bung. Then the project about Pulang Ke Ambon which was exhibited at BPM (Bandung Photo Month) 2024 with the theme of Tanah Air and Nusakara Art Space, Multimedia Nusantara University 2025 with the zine Bond and Keluarga Kecilku, reflects his attention to spiritual, cultural, and social documentation. Through scientific/academic publications, Ardiles conducts photographic research which is a visual research method in addition to cultural and social criticism. Manifested in a 3D work entitled "Suara dari Masa Lalu": Traditional Indonesian Culture Through Photography in 3d Praxinoscope Equipped with Music Scoring and the zine Satu Darah Juang. While teaching at DKV UMN, Ardiles manifested artistic practices of photography and academic research, collaborating basic photography with in-depth study of the medium, while still using personal art documentary photography.



Title

Bond

Production Process Years

2025

Publication Year

2025

Publication Details

Bond was exhibited at a photography exhibition with the theme of Homeland organized by Nusakara Art Space Universitas Multimedia Nusantara in 2025. In addition, Bond also participated in the Hello Goodbye Photo Bazaar event, organized by Panna Foto Lab in 2025.

Publication Media

Installation

Recognition

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Grants

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Additional

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