

DECISIVE MOMENT IN PERFORMING ART PHOTOGRAPHY: BETWEEN AESTHETIC SENSE AND CREATIVE PRACTICE

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ABSTRACT

This creative research investigates photographic artworks by referring to Henri Cartier-Bresson's concept of the Decisive Moment. This artistic research aims to create a body of performing arts photography that transcends mere documentation, offering both aesthetic and reflective significance to spontaneously occurring sublime moments. The employed methodology is artistic research characterized by a conceptual framework, visual exploration, and art practices. The resultant work comprises a collection of documented photographs of dance performances captured during the World Dance Day event at Teater Besar ISI Surakarta, Taman Budaya Jawa Tengah, and Pura Mangkunegaran, which encapsulate peak emotional moments, body gestures, and the interplay of space and light, both intuitively and reflectively. This study is grounded in Gilles Deleuze's theory of sublime situations and M. Dwi Marianto's aesthetic insights, which inform the interpretation of artistic moments. The study's findings suggest that the Decisive Moment approach can enhance the documentation of the performing arts by providing a more deeper layer of visual interpretation. This research recommends an in-depth exploration of the interplay between artistic intuition and aesthetic awareness in the creation of performing arts photography.

Keywords: performing arts; photography; Decisive Moment

ABSTRAK

Penelitian penciptaan ini sebagai eksplorasi karya seni fotografi dengan mengacu pada konsep Decisive Moment karya Henri Cartier-Bresson. Tujuan penelitian artistik ini adalah untuk menciptakan karya fotografi seni pertunjukan yang tidak hanya bersifat dokumentatif, tetapi juga menyajikan nilai estetis dan reflektif terhadap situasi-situasi sublim yang terjadi secara spontan. Metode yang digunakan adalah penelitian artistik dengan pendekatan konseptual, eksplorasi visual, dan praktik seni. Karya yang dihasilkan berupa rangkaian foto dokumentasi dari pertunjukan seni tari yang dipotret pada perhelatan Hari Tari Sedunia di Teater Besar ISI Surakarta, Taman Budaya Jawa Tengah, dan Pura Mangkunegaran yang menangkap momen-momen puncak emosional, gestur tubuh, serta interaksi ruang dan cahaya yang hadir secara intuitif dan reflektif. Penciptaan karya ini juga mendasarkan pada teori situasi sublim dari Gilles

Deleuze dan wawasan estetika dari M. Dwi Marianto dalam memaknai momen artistik. Hasil penelitian menunjukkan bahwa pendekatan Decisive Moment dapat memperkaya praktik dokumentasi seni pertunjukan dengan menghadirkan lapisan interpretasi visual yang lebih dalam. Rekomendasi yang dapat diberikan adalah perlunya wawasan eksplorasi yang mendalam terhadap keterpaduan antara intuisi artistik dan kesadaran estetis dalam penciptaan karya fotografi seni pertunjukan.

Kata kunci: seni pertunjukan; fotografi; Decisive Moment

1. Introduction

Photography is a medium for recording or immortalizing an event, situation, or object. One event that can be used as a photo object is an art performance (Clarke, 1997). Photography is considered a medium that is able to present reality as seen by our eyes. Photography as a work of art has elements of beauty that are implied through visual elements or expressed through the message to be conveyed (Wright, 2016). The strength of a photographic work of art combines the photographer's skills in using the camera and the photographer's aesthetic taste. This aesthetic taste, often developed through experience and personal preference, plays a significant role in the composition, framing, and overall visual appeal of the photograph. One factor that determines the quality of a photographic work of art is the photographer's ability to capture the aesthetic moments of an event (Barnbaum, 2017). Through the aesthetic moments presented by the photographer, an event that initially seemed ordinary will become more alive and extra ordinary. Aesthetic moments can be understood as an event that occurs when the photographer is moved to press the shutter button, the light regulator flashes behind the lens, and the shutter opens to capture the moment before it disappears (Visser & Wagemans, 2023). That is when the aesthetic moment makes your chest pound, and adrenaline rushes as if you are chasing time so as not to miss the moment. Aesthetic moments are created when the photographer meets the object and subject of the photo and when the photographer is behind the camera, waiting for the flash of light to immediately capture the aesthetic moment (Edwards, 2012). The photography technique is popularly known as the decisive moment. According to Cartier-Bresson, the most decisive moment when pressing the camera shutter button and immortalizing it in a photographic work (Zavoina, 2011).

Performing arts photography, a photography activity that occurs in performing arts performances (Rachma, 2022), captures moments from the performance. The interesting side of performing arts photography is that it takes place in low-light conditions or minimal lighting (Purnama, 2009). This includes musical, fashion, dance, theater, and puppet shows, which are designed to be watched by visitors and not to be photographed (Maarif, 2025). Therefore, a photographer requires unique skill competencies in documenting or capturing every aesthetic aspect of performing arts in photographic works. The play of lighting in a performance is designed to be watched, so that the lighting is often uneven and has many colors that are intended to make the performance look alive. Settings such as white balance, shutter speed, use of the diaphragm, and ISO are important competencies that must be possessed and mastered by a performance photographer. These technical skills are crucial and require continuous learning and improvement, in addition to the technical level and creative in making performance photography work subjectively, so as to produce aesthetic and pleasing works. To capture crucial moments in a live performance, skills are needed in calculating technical aspects such as composition and rhythmic lighting to support the moment, so as to produce interesting and aesthetically valuable or beautiful photography works in their visualization.

This article will discuss how Henry Cartier Bresson's concept of the decisive moment will be used to create photographic works in performance art. Cartier-Bresson was a photographer who was born in Chanteloup, France, on August 22, 1908, and died August 3, 2004. In 1929, Cartier-Bresson studied literature and painting at Cambridge University and then studied photography in 1931. In 1952, Cartier-Bresson published his book *Images à la Sauvette* in an English edition entitled *The Decisive Moment*. Photography for Cartier-Bresson is not the same as other arts such as painting (Scharf, 2024; Wong & Patron, 2024). There is a split second of creativity when the photographer takes a photo. The audience can see the composition or expression of life to the viewer, and the photographer intuitively knows when to click or press the shutter button. Moments are captured because if we miss them, they will be lost forever (Jin & Zhao, 2021). According to Cartier-Bresson, in taking pictures, one must find interesting moments supported by skills

that emerge spontaneously as a result of practice that has become part of the photographer's daily life. Cartier-Bresson, a French photographer who is popular for his street photography, put forward the concept of 'Decisive moment', which is an action, attitude, or expression captured in a photo composition. Every moment is existential—a process of waiting for the future that is in line with the evaluation and connection to the composition simultaneously (Ajidarma, 2007).

1.1. Performing Art Photography in an Ideational Aspect

As a work of performing arts photography that has artistic value, it goes through a screening process in producing a work. The emergence of ideas does not go through an instant process. A series of empirical processes or experiences is honed. From time to time, observations, comparisons between performing works and reflections and understanding of the situation and conditions at the performance location, even to the subjective imagination of a photographer in creating a photographic work, not only recording what is seen or looked, but the insight of a photographer and the performance that takes place are united in the mind and then expressed through the viewfinder of a photographer's camera and when the aesthetic moment is present a photographer presses the shutter button and becomes a photographic work from a performing arts photographer (Taylor, 2017). Performing arts photography is a work of art because it is not only based on documentation and reproduction efforts but comes from intense contemplation that is presented, not relying only on intuition. The emergence of ideas and concepts is not the origin, but through a long process that is then realized at the end point of a photographic execution.

In terms of ideas, the rapid development of the world of photography has also influenced the way of thinking and understanding the nature of photography. Art photography has become a creative medium for photographers who want to carve out a unique identity or style that is characteristic of a photographer's personality by displaying his or her "landmark" in the world of photography. Self-expression in the implementation of the process of creating a work of photographic art is the goal of a photographer's search for identity or self-expression (Barnbaum, 2017). Self-expression through the medium of art photography, in this case performing arts

photography, is a way of representing a photographer's 'subject matter' (Kozinets et al., 2017) through various means such as selecting unique objects, creating photos of defining moments in performing arts using special techniques both in taking pictures and others have a high value of authenticity besides the beauty produced is the hope of every photography artist. Consistency and continuity in working, in accordance with the genre highlighted in the work, are also things that photographers do to display the characteristics of an art photographer. The creation of performing arts photography works with the concept of decisive moments has an approach and aesthetic value that is not much different from other works of art (Wang et al., 2017). This is because what is meant is not just a visual and aesthetic appearance. However, the 'aesthetic-momentary' value or aesthetic momentum of the subject of the work is prioritized so that the object of the work produced from a photographer's subject matter is a chosen subject and has a unique value because of its relationship to the right 'time of taking' with the implied meaning behind the visual image within the scope of the event as well as a rarely encountered subject. Graham Clarke (1997) in his book *The Photograph* discusses the concept of the Decisive moment in Cartier-Bresson as follows:

In photographic terms, it seeks the moment for a particular subject, not just in terms of its appearance at that moment, but in relation to its meaning within the context of an entire history. It makes anything and any subject open to the photograph. Any moment is possible; there is no hierarchy in Cartier-Bresson's approach. He is the quintessential photographer, for his approach is to encompass and reveal the world he sees rather than edit and restrict his frame of reference. What we experience when we look at his images is a multiple response; the comic, the sad, the banal, the tragic are all offered within the single image. Time and again, he achieves this sense of balance, but he does so in terms of an almost intuitive approach to his subject (Clarke, 1997).

The value and aesthetics of time in the discourse of photography are essential, considering that recording objects in photography is an effort to capture an event related to 'time'. Both are related to exposure time in camera recording, namely the time required by light refraction to transmit the reflection of the photographic object into the film field or digital camera sensor when the object is captured through the aperture and shutter of the camera, which is measured mechanically. In this case, the term freezing the moment or freezing the event

appears when the camera shutter is pressed. The aesthetic value of photography can be seen from the thrill of capturing objects that move very quickly but can be frozen through a photographic work in the middle of this performance, which is called the Decisive moment as an event in photographic discourse (Pimenta & Monte-Serrat, 2015).

The initial hypothesis that I want to convey is that the process of creating a work of photographic art with the Decisive moment method is in line with Deleuze's theory of sensation in the creation of works. Deleuze said that the creation of a work of art requires a sublime situation. The sublime situation can be interpreted as when the human moment in performing arts is at its peak, then that is the right time to take pictures (Deleuze, 2019) and produce photographic works that have tension or balance (Yuen, 2021). The process of creating photographic works that give a sublime impression will engage humans to interpret their inhuman conditions, such as trembling, shaking, worry, fear, loneliness, terror that seems no longer able to be borne by the ratio of the abyss and emptiness. This condition is dangerous for Kant, and humans must "repent" to reason. However, for Deleuze, that is the "embryo" of creation because not all events can be explained and presented. Art, for Deleuze, is about presenting sensations and capturing power (Yangni, 2012; Yangni, 2023). As stated by Soedarso SP (2006), the creation, existence, and usefulness of art, which in this case is the art of photography and the art of photographing.

1.2. The Aesthetics of Performing Art Photography at a Technical Level

One of the technical skills in operating a camera in capturing a performance to produce aesthetic images is by optimizing technical and artistic abilities as expressed by Bruce Barnbaum (2017) in his book entitled "The Art of Photography, 2nd Edition: A Personal Approach to Artistic Expression" that these technical competency abilities include utilizing various points of view or certain 'angles' to produce photo images with a particular impression and utilizing good lighting, both natural light and artificial light. In addition, the technique of using shutter speed, the use of popular terms related to the decisive moment when shooting such as the use of white balance, bracketing, f-stop, close up, medium

close up, long shoot, and others, all have their aesthetic weight in their application when recording or photographing (Scott, 2020). The technical ability to use cameras, lenses, and lighting measurements to apply digital technology and applications that assist in visual editing has placed photography in a unique discourse of visual culture studies. The concept of creating works of photographic art is still full of visual aesthetic values in creating works of performance photography. Aesthetic sensitivity and technical skills are still very much needed to produce visually appealing performance photography. In this case, the human factor in the shooting process plays a very crucial role, because the emphasis on personal touch in the shooting process has its aesthetic value, as is also done in the process of creating other works of art (Soedjono, 2006) which basically performance art and photography are two forms of media that complement each other in their relationship to existence essence as stated by Phelan (2024).

2. Literature Review

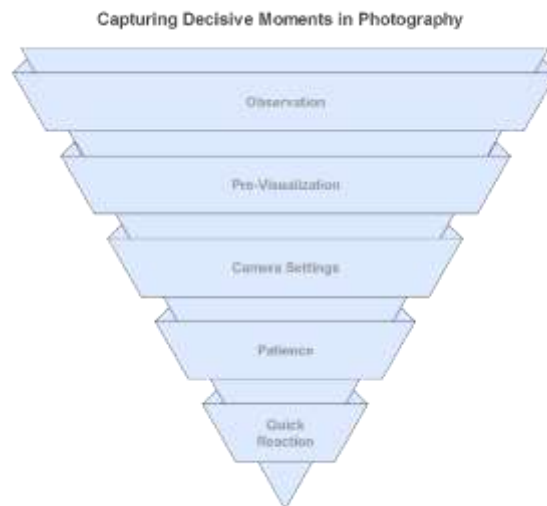
Sources in this research process include academic journals, books, and case studies that refer to the process of creating photographic artwork with the concept of a decisive moment. The book entitled "*Kisah Mata: Fotografi Antara Dua Subyek, Perbahasaan Tentang Ada*" written by Seno Gumira Ajidarma (2007) discusses the philosophy of the meaning of photography in human life. In this book, Seno discusses the concept of a decisive moment by Henry Cartier-Bresson (1908). This book discusses how Cartier-Bresson is able to capture important moments in everyday life with good speed and composition. In this book, Seno tries to analyze Cartier-Bresson's concept of a decisive moment with the theory of existentialism and phenomenology philosophy to analyze photographic works so that the meaning behind the creation of the photo can be known. Seno Gumira Ajidarma discusses the problem of Being in photography. One of the main points of opinion used is Heidegger's thought which states that Being or making Being is not something that can be found, felt, and proven. The next book is entitled *Kalacitra: Collection of Photography Essays* by Seno Gumira Ajidarma. This book is a continuation of the discussion of photography from a philosophical perspective. It contains critical essays on photography. The book entitled 'Art and Life Force in

Quantum Perspective' by M. Dwi Marianto (2017) discusses interdisciplinary studies that connect the world of art with the principles of quantum physics. This book discusses how art is not only an aesthetic expression but also a phenomenon that has a value dimension in the transformation of life and its own energy. In the eighth chapter with the sub-chapter title 'thinking by feeling', it is explained how the concept of 'feeling' in the process of creating and appreciating art is realized. Art is seen as a phenomenon that is not only visually beautiful but also has the power as a medium to influence and enrich human life. The method of creating photographic works with Cartier-Bresson's concept of the determinant moment can be said to be in line with the 'feeling' which is present as a process of determining aesthetic moments or beautiful events as a photographer's process of freezing objects into their inner subjects (Cavedon-Taylor, 2022).

The book of discourse on the study of fine art photography in Indonesia has been written by Soeprapto Soedjono (2006) in a book entitled "Pot-Pourri Photography". In general, this book discusses the realms of photography and discusses the practice of photography from technical and non-technical aspects. The technical aspect concerns the tools, materials, and knowledge of photography while the non-technical aspect concerns the idea and function of photography for its users. The International Journal of Applied Psychoanalytic Studies by John Suler (2012) entitled Contemporary Media Forum, The Decisive Moment discusses the concept of Cartier-Bresson from the perspective of the psychology of photography. Photography can be a means of self-expression and psychological understanding. The concept of a decisive moment does not only produce beautiful photos and use the right techniques, but more on the moment when a photographer can broadly capture the essence of a feeling. John Suler with traditional psychoanalytic ideas with insights and changes in psychotherapy in line with Cartier-Bresson's perspective on the decisive moment and therapeutic photography. Like psychotherapy, photography expresses life itself in the subjective and objective world. It is like Cartier-Bresson's concept that the defining moment is a way to scream, to free oneself and this is a way of life (Jin & Zhao, 2021).

3. Methodology

This process uses an artistic research method, namely a research method that builds a research paradigm which assumes that practitioners are researchers, by carrying out a creative process called the research process, so that works of art are the result of research (Guntur, 2016), and is qualitatively descriptive because it explains the art media (B. Christmann, 2008; Yudhanto, 2025) The process of creating performing arts photography works using the Decisive moment method is a human creative process that begins with an understanding of the concept of creative ideas. In creating a work, an artist or photographer starts by seeing, observing, and feeling until finally making an interpretation (Voorde, 2010). Then enter the exploration, improvisation, or experimentation stage so that an ideas emerge in the form of a concept to be realized.



Figur 1. Inverted pyramid in the process of getting the decisive moment in photography (Source: Cartier-Bresson: Evolving Interpretations)

The concept is a description of how long the experience is built in getting intuition when photographing performing art images because the presence of the concept will affect the success of proper planning in creating an image of a photographic work (Bate, 2020). The concept is a step taken from the idea of the mind, which is then determined the solution in practice according to what is planned. The photographic works began with observing and understanding the performing arts activities encountered over the past ten years. Understanding and

seeing the process and conditions in the world of performing arts until the creation of emotional connections becomes important so that efforts to immortalize in a photographic work themed on aesthetic decisive moments in performing arts are the immortalization of aesthetic moments experienced by a photographer (Wells, 2015). In the embodiment of the works, the results of performing arts photography are displayed which raise the subjectivity of a photographer in making performing arts photos by presenting the decisive moments of the performance beautifully. Below is the Framework of decisive moments in photography based on Cartier-Bresson: Evolving Interpretations (Bair, 2016).

4. Discussion

The devices, technical specifications and equipment descriptions are shown in table 1 below.

Table 1. Camera equipment used in the creative process (Design: Jauhari, 2025)

Equipment	Technical Specifications	function in Capturing Decisive Moment
Nikon D7000 Camera	16.2 MP, APS-C sensor, 6 fps burst mode	Suitable for capturing quick moments with precision and detail in performance.
Nikon D200 Camera	10.2 MP, sensor APS-C, 5 fps burst mode.	Used for shooting with precise timing and natural colors.
80–200mm Lens	Telephoto, large aperture.	Ideal for dramatically capturing facial expressions or long-distance movements.
24–85mm Lens	Flexible zoom, wide to mid-tele coverage.	Suitable for capturing the entire stage composition and quick position changes.
35mm Lens	Prime, wide viewing angle.	Gives a sharp, broad perspective for emotional moments or group interactions.
50mm Lens	Excellent, narrow depth of field.	Capture intimate details of expressions and emotions with a blurred background.
18–105mm Lens	Versatile zoom, ideal for high mobility	Efficient to adapt to various distances without changing lenses during performances.

The creation process can be described in three stages, namely the exploration stage, the experimentation stage, and the manifestation stage. In the exploration stage, contemplation and wandering of the soul are carried out by carefully observing the object that is the subject, combined with the experience obtained through imagination as a result of depicting the mind, soul, or feelings within a photographer. In the experimentation stage, experiments are carried out using the decisive moment concept technique, such as sharp observation in observing events, recognizing movement patterns, expressions, and

social interactions in capturing crucial moments. Anticipation is also needed to read the situation and guess the moment that will occur. A photographer requires experience in taking pictures. Technical skills such as the use of ISO, shutter speed, and aperture, as well as the ability to compose visuals in visual evolution, must be understood as basic techniques for a photographer. In doing framing and composition, although the moment occurs spontaneously, compositions such as the rule of thirds, lead line, or natural framing are often done intuitively based on feelings. At the decisive moment, a photographer can no longer think theoretically; at this stage, what works is his intuition. The decisive moment is the moment of temporality. The subject who takes the photo continually evaluates. Continuous in the sense of running three times, namely the past, present, and future. When a photographer is oriented towards the future, this means that every moment is as decisive as the moment that determines it, namely the moment when the button is pressed and the shutter is opened. The subject or photographer always tries to capture the moment that passes by even though they have to wait so that the meaning of the determining moment is in temporality (Ajidarma, 2007) Decisive Moments are not just coincidences, but are the result of practice, patience, and visual sensitivity that is honed by the experience of taking pictures.

The realization stage of the photo shoot is the stage of the process of pouring out the planned ideas and then realizing them in visual form. At this stage, selection and curation are carried out on works that genuinely capture the defining moment. The selection is based on the strength of the narrative, composition, and emotion, as well as the aspect of taste. The following are photos (Table 2) of performing arts made at the World Dance Day event and other performances in Surakarta. The location is Taman Budaya Jawa Tengah, which is famous for its rich variety of performing arts, showcasing a diverse and vibrant cultural scene. Almost every week, there are engaging performances to document.

Five performing arts photographs produced from the World Dance Day event at the Teater Besar ISI Surakarta, Taman Budaya Jawa Tengah and Mangkunegaran Palace in Indonesia illustrate the richness of body expression, the diversity of costumes, and the dynamics of space that are the main characters in the artistic event that requires freedom of interpretation in the creative process (Yulianti & Soemaryatmi, 2022). Each photograph not only captures dance movements but also stores sublime peak moments from traditional to experimental contemporary dance. In the first frame, for example, a spotlight is captured touching the dancer's body in slow motion, creating a dramatic effect that reflects the inner struggle, a key of emotional element, in traditional Javanese dance that has an emotional bond (Rahmadani & Wahyudi, 2024). This 'inner struggle' often represents the conflict or

tension within the character being portrayed. Meanwhile, in the second and third frames, aggressive and energetic exploration of space is seen, signaling a shift in the way group dancers view the body and space in the context of the performance. Critically, this documentation emphasizes that performing arts photography is not just a technical activity, but also a visual curatorial process that involves aesthetic sensitivity and how a photographer captures a decisive moment. Photographers are not only passive witnesses but also active interpreters who choose moments, angles, and compositions that are able to voice the performative meaning behind the dancer's body movements. Reflections from these results show how art events such as World Dance Day can produce photographs that become important archives that not only record events, but also challenge re-readings of the artistic and aesthetic aspects of visual communication in the media of photography itself with a decisive moment approach.

Table 2. Capture of decisive moment in World Dance Day event at the Teater Besar ISI Surakarta, Taman Budaya Jawa Tengah, and Mangkunegaran Palace in Surakarta (Photo: Jauhari, 2025)

Photo Description	Shooting Moment	Shooting Technique
 The lead dancer at the peak of the levitation effect during the “jumping” movement in Maniratari Dance.	When the movement of the hands and body reaches a harmonious balance with the facial expression when the dancer jumps, it looks flat.	Continuous shooting, fast shutter speed (1/500 second), 50mm lens, manual focus.
 Three traditional dancers walk slowly together moving sideways and in the same direction in the Bedoyo-Legong Calonarang dance.	When all three dancers are in one dance arc and lined up at the quiet point of the dance and the stage lighting is dark and dramatic.	Burst mode, freeze motion, 80-200mm lens, f/2.8 aperture for object isolation.



Masked dancers with facial expressions implied behind right and left hand movements in the closing Bedoyo-Legong Calongar dance.

The moment when the masked dancer performs a dance movement by waving the cloth and the stage light only illuminates a group of pullers with a black background.

Narrow depth of field, high ISO, 35mm lens, manual exposure settings.



A row of dancers forming a symmetrical formation with black and white lighting with polka dot patterns in the 'Bedoyo-Legong Calongar' dance.

Right when the sideways symmetrical formation is perfectly formed and all dancers are in sync both body gestures and hand movements.

Wide angle (18-105mm), one-third composition rule, shutter priority.



Group dancers in winged movements holding gunungan and puppets while holding their hands up in the dance 'Matah Ati'.

When the dancer as the puppeteer "lakon" holds two pieces of gunungan in both hands forming a cinematic balanced proportion followed by a group of dancers behind him forming a group of dance choreography.

Slow shutter (1/30 second) for artistic motion blur effects, using a tripod.

In creating a work of performing arts photography with the concept of decisive moment, the photographer's practical skills play a crucial role. These skills, honed over years of experience, enable the photographer to seize the moment and maintain the balance of the visual sensation obtained. The composition is a result of the simultaneous coalition

and organic coordination of directly visible elements. The selection of the point of view is a reflection of the photographer's practical experience. The moving elements are in balance in a moment of occurrence. The photographer, with his practical skills, seizes the moment and maintains the balance of the visual sensation obtained. This feeling is the basis for the creation of a decisive moment when a moving object achieves visual harmony artistically. Although in terms of composition, a work of decisive moment photography cannot be interpreted as having a theory about composition because composition is ignored in the shooting process, the photographer positions himself as an audience waiting for the aesthetic moment to be captured using the camera lens. The aesthetic moment that occurs in a split second is the sensation that arises when the photographer sees an object and then captures it in a work of performing photography. This is as stated by Cartier-Bresson, who said that the decisive moment ignores the rule of thirds, the golden mean, and other rules. Most importantly for Cartier-Bresson, articulating the 'rules' of reason was not the way to compose.

In determining the aesthetic moment, a photographer uses 'sense'. Sense is a contemplative abstraction where inner feelings from within a person spread and seep into what is around them. Feelings and emotions cannot be expressed directly through words because the nature of feelings and emotions is a momentary experience that a person feels from within themselves. It is through this sense that a photographer realizes something through sight, hearing, or even other senses to then interpret the reality that is in front of the eyes, feel it and then break it down into crumbs of reality and recombine it into a new pattern that is more meaningful (Marianto, 2017). The aesthetic moment felt by the photographer in its construction, as expressed by Deleuze in Dondero (2023), is an aesthetic perspective that can help us experience reality in a new way, pre-individually, namely through the perspective of 'sensational logic' (Ulmer, 2016). Deleuze's logic of sensation emphasizes the artist's experiments and creations more than the interpretation or judgment of the present that comes from the perspective of the observer or interpreter. In this case, the photographer sees and presents an aesthetic perception in his mind. Aesthetics is seen through the perspective of art creation. Art for Deleuze is about capturing invisible forces, and photographic results as paintings are about depicting invisible forces (Jay, 2017; Rubinstein, 2018). In the artwork produced in this case by a photographer, 'power' appears as a kind of blind (invisible) energy that moves in visuals or representations and manifests itself through composition, color, line, and shape. The artwork is produced as a form of chaotic-sublime experience that can only be discussed with the logic of sensation, which is a logic that is different from the general logic of

language. The artwork produced by the photographer is the sensation itself, like a 'body without organs', a body before being named and divided. Such a body is intended to have 'logical meaning' (non-human grammar). So the logic of the artwork in the results of photography through composition (color, line, movement, and texture) sometimes causes irrational chaos.

In this case, the work produced by the photographer is the result of the sensation felt when first seeing a work of performing art. The beauty created through the camera's viewfinder is the result of processing between feelings, technical understanding of operating a tool or camera, and visual concepts that flow and touch the heart and affect the photographer's feelings (Price & Wells, 2021) where the results of photography will also become a medium of visual communication (Yudhanto et al., 2023). Soul and feelings are not only something that makes someone happy but also sometimes become a sense of loss and suffering when aesthetic moments are missed. Therefore, the process of waiting for the momentum not to be missed is also an extraordinary sensation in the soul of a photographer. Technically, photographers do not use high ISO because it will affect the quality of the photographic work. The choice of lens and angle also affects the quality of the results. Based on several years of experience in creating performing art photography, the choice of seating in photographing performing art is a determining factor in the final result. This is because, in a performing art performance, a photographer is not allowed to move seats and turn on the flash. In addition, the use of shutter speed also has an impact on the quality of the final result. Technical aspects such as ISO measurement, shutter speed, aperture, exposure compensation, white balance, and other things related to the camera's working system are already owned and understood by photographers outside their heads. Therefore, technical aspects are no longer dominant in creating Decisive Moment works. From the discussion above, it can be simplified that methodologically the process of creating photographic art not only can basically be done intuitively, but can also be done carefully, analytically, and systematically. In the process of creating photographic art using the concept of a decisive moment, using technical, aesthetic, and philosophical aspects.

Cartier-Bresson himself once said that the Decisive moment must produce photographic works like the works of Magnum Photos. Magnum Photos is more than just a photography agency; it is a movement that champions artistic freedom and sets high standards in the world of photography. Founded to give photographers the freedom to capture the subjects they are passionate about, Magnum Photos has also played a pivotal role in setting the gold standard for photojournalism and reportage, earning the respect of the entire industry (Bair, 2018).

5. Conclusion

The Decisive Moment method, a key tool in journalistic photography, is also instrumental in creating photographic works in performing arts. This method, often associated with a journalist's instinct, is a comprehensive study of the entire creative process when applied to the performing arts. The author and photographer, while implementing the method in the field, must also strive to deepen and explore creatively. This exploration is not just a necessity, but a call to push the boundaries of research on the creation of photographic works. This article aims to establish a discourse theory that delves deeper through a philosophical study of how a photograph of performing arts can be created and positioned as a work of art that adheres to the artistic and aesthetic principles in the discipline of photography.

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