



(De)Colonialise Pendagogical on Creating Indonesian Intellectual Cinema

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Abstract. In almost all ex-colonial countries, signs of colonialization are still visible on all sides, and cinema as popular culture is used by American and European as part of the extension of globalization in creating business relationships that justify or continue colonialism relations. It is no longer a space for physical violence but more for mental attacks and thoughts. This study aims to understand and reinterpret the design of cinema inherited from colonialism in the academic area by using the power of the principles of decolonial screen language to find intellectual cinema built from the rich history of indigenous peoples, speech traditions, and awareness of the Indonesian nation. This research is analyzed using Practice-led Research as part of an aesthetic study of third cinema, which is based on research or triggers an investigation by using works as scientific data to create works in the scientific research. An effort to increase awareness through the creative process and contribute to the development of motion picture art and science built from cultural roots and self-awareness, cinema aesthetics without hidden signs or hidden from modern colonialism, one of which is through cinema as popular culture. This research hypothesis asks whether an academic filmmaker in the Film and Television Study Program, Faculty of Art and Design Education, Universitas Pendidikan Indonesia, has the freedom of expression and work when creating art, especially in constructing a moving image. This research found that this creation process is more accessible than the conventional approach, helping film students be self-dependent on creating cinema.

Keywords: Intellectual Cinema · Experimental Film · Third Cinema · Decolonial Education

1 Introduction

Inequality between film as academic, a study of the practice of artistic research and scientific publications is a classic problem at universities in Indonesia and other countries. Academic research cannot accept the film as creative work as a scientific assessment [1]. Meanwhile, filmmakers feel the work is enough to publish to the audience as scientific material. It follows new studies programs focused on practice and creation, such as Film and Television, Visual Communication Design and Music. Program Study at Faculty Arts and Design of Education UPI will be a part of the 376 art studies program in Indonesia (PDDikti) and has the potential to bring the practice to contribute to scientific publication.

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Academic researchers have always insisted on the superiority of texts as scientific data until other practitioners and theoretical researchers have tried to build an epistemology of practice that can improve practice [2]. In this context, the practice approach is understandable as scientific data or knowledge or vice versa, about how practice is researched in an academic space [3]. The practice needs to be understandable in a broader sense as a creative process activity and creative work, where practitioners also carry out the process of thinking, reading, seeing, writing, listening, and creating [4]. The condition in all practice-led researchers is bound to create deals more than the definition of the problem and the method of practice itself. Is film practice equivalent to scientific research? Or is there a film practice equal to scientific research?

Often an obstacle for academic filmmakers have to do research replacing the method and language of practice to aim at the practice itself. University film lecturers or film students often use the qualitative and quantitative tradition by choosing the one that best fits their research questions [5]. Although the qualitative tradition plan for research practice, in reality, it only serves some of the needs of practical and creative researchers well. For example, the ground theory strategy may seem promising. However, it cannot map the artist's processes and techniques by capturing and bringing out the filmmaker motifs and aesthetics of the film creation process.

2 Literature Review

2.1 The Invention of Cinema

The 19th century was a decade of popular culture accelerating visual forms and cinema, offering new entertainment to the public. In this century, scientists explore the concept of the 'property of vision,' some optical toys give the illusion of motion by using multiple images [6]. Scientists have realized that the human eye could capture 'motion' in an image series, at least 16 images per second before the following image at a constant rate. Furthermore, in 1832, John Plateau (Belgium) and Prof. Simon Stampfer (Austria) independently created the Phenakistoscope instrument. A particular mode of writing that we can identify through the form and places of its practice. And then, the Zoetrope was developed in 1833, a motion picture illusionary machine containing a series of images over a narrow strip of holes in a rotating drum. Many practical technologies are needed to realize the moving images project. A "Magic Lantern," a device to project pictures onto glass slides in lamp lanterns, was used in the 17th century by educators and entertainers and then developed to project with sufficient speed to create the illusion of moving images.

The pre-acquisition that succeeded in shaping the invention of cinema was the ability to use photography as a practical tool for translucent images onto surfaces. 1826 Photography was first made on metal and glass without the use of negatives by Claude Niepce. Then in 1839, Henri Fox Talbot introduced negatives made of paper. Moreover, in 1878, Eadweard Muybridge found a way to photograph a horse running. Then in 1882, Etienne Jules Marey studied the flight of birds and the fast movements of animals with a photographic apparatus shaped like a weapon, exposing 12 images in one second. Then in 1888, Marey made a camera-shaped box that could be used to expose a series of photographs on a strip of paper at 120 frames per second. In 1888 Thomas

Edison succeeded in inventing the phonograph and the light bulb and decided to build a 'Kinetoscope' machine for making and showing moving photography. This tool was discovered and developed mainly by his assistant W.K.L. Dickson.

2.2 Early Years of Cinema

In 1894, the Lumieres brothers, Louis and Auguste, succeeded in making a projector engine system that helped cinema as an international company. They succeeded in making the Kinetoscope make films cheaper than those sold by Thomas Edison, with an elegant design of a small camera for the film. 35mm, 'Cinematograph.' The first film to be made was 'Worker Leaving the Factory,' shot in March 1895. Then in December 1895, a historical event occurred, with ten films out of ten films of one minute each August Lumiere filming and his wife breastfeeding the baby, then a child stepped over the hose. Another early system for capturing and projecting film was called the 'Bioscop,' invented by Max and Emil Skladanowsky. Their cinema contains two strips of celluloid film, 3 1/2 inches wide.

In 1896, Georges Mellies, a magician who ran a theatre after seeing the Lumiere Cinematographe, managed to get a projector machine from R.W. Paul. And then, he built his camera and presented films in his theatre, using camera tricks and painting for his show. He made 78 films, one of which was his magic trick film entitled 'The Vanishing Lady (1896)', 'Diver at Work on the Wreck of the "Maine,"' and 'Conquest of the Pole.' Prior to 1904, cinema was sold in print by producers, and films were presented in rented houses, music halls, theatre halls, and tents at festival events. Around 1905 the film industry succeeded in developing itself by finding, buying, or building a particular theatre room for film screenings, where filmmakers were increasingly exploring new techniques, using more and more shots, and applying increasingly complex stories.

2.3 Cinema Through Decolonial Paradigm

During the early and middle of 20 century, French cinema was the most significant industry and the most widely viewed film in the world. Pathe, one of the French companies that make his cameras and projectors, his films, and also produces film stock, owns integrated studios, production, distribution, and exhibition. Cinema is an interaction of an idea, form, and practice of sound-image machines to the produced cinema. Cinema connects the secular worlds of materiality, experience, and position within critical social and political discourses. An artistic movement in cinema that seeks differences in style and narrative against the dominance of the mainstream film production paradigm [7]. Young people drive this movement as a result of ideological and political imperatives. Historically, it was the result of the Nazi occupation of France. American Cinema was flooded, entering France Cinema. Fear of the Hollywood. Andre Bazin founded and ran several Cinema Clubs which only screened non-Hollywood and non-commercial films. And then followed by many French filmmakers, artists, and thinkers, and an underground movement was born.

Anzaldua's intellectual thought process of a new consciousness and double consciousness shift Deccarte's understanding of "I think therefore I am" throughout eighteenth-century Europe's hierarchical distinction between knowledge, rationality,

sensing, and emotions. However, according to Mignolo, letting go of the mainstream thinking process of eurocentrism and entering into thinking processes of other options can create alternative narratives that offer new logic [8]. To quote Fanon's "Every Viewer is a Coward or Traitor," an urgent need for a new culture and new people [9]. Most important in Cinema is rewriting history as an early phase of alternative filmmaking. As in the late 1960s and early 1970s, after the victories of Vietnam over France, the Cuban revolution, and the Independence of Algeria, third-world intellectuals called for a "tricontinental revolution." (with Ho Chi Minh, Che Guevara, and Frantz Fanon as talisman characters) In the film, this third-world film ideology distinct in a wave of militant essays - Glauber Rocha's "Aesthetics of Hunger" (1965), Fernando Solanas and Otavio Getino's "Towards The Third Cinema" (1969), and Julio García Espinosa "For an Imperfect Cinema" (1969).

2.4 Cinema as Art

Cinema is rooted in painting and sculpture, the result of the development of 'visual culture, and how the "canon" of artistic excellence was established. The history of cinema is structured similarly through the socio-political economy of culture. To understand it, one needs to walk through the past, approximately 7000 years old, whereas cinema has only a history of fewer than 150 years. Cinema is connected with the history of art because both film and painting, their form and medium, use sound and image [10]. The history of art represents the big ideas, such as the relationship between man and god, man and man, man and environment, reality against ideals, good against evil, fantasy and imagination, nightmares and fear, and things that have happened in the world that humans continue to explore endlessly.

Most people today are more familiar with cinema than painting. Even those knowledgeable about painting cannot escape the fact that cinema has dominated as a new popular art form since the early twentieth century [11]. When discussing painting, the word cinematic often appears in what we understand about painting. A cinematic image is an image that gives closeness to the story or narrative "mise en scène," composition, lighting, and colour tone that puts us in the frame of mind of a film. Cinematic can be found in art when we see a dramatic moment, a feeling of something happening, or a striking composition [12]. Many pre-twentieth-century paintings are about storytelling, like a movie.

2.5 Cinema as Storytelling

Anyone can tell a story as long as they can report something with tangible evidence (original recordings or reconstructions of events). In 1926, Grierson coined the term film to define "the creativity of actuality." Grierson's idea was to capture images of real humans in situations and environments that were also authentic. It allows humans to see the lives of other humans [13]. So many filmmakers need help depicting the truth and reality that a form called documentary contains and must show objective evidence.



Fig. 1. The learning process in the FTV UPI's Film Studio.

3 Research Methods

3.1 Form Practice-Led Research Practice in the Filmmaking Process

The research starts with questions, problems, and challenges shaped by identifying practical needs in the academic space. The research strategy is carried out through practice using methodologies familiar to practitioners or academics [14]. Academic researchers have always insisted on the superiority of texts as scientific data until other practitioners and theoretical researchers have tried to build an epistemology of practice that can improve practice. In this context, practice is understandable as scientific data or knowledge, or vice versa, about how practice functions in an academic space.

Practice needs to be understandable in a broader sense as a creative process activity and creative work, where practitioners also carry out the process of thinking, reading, seeing, writing, listening, and creating. A condition in which all practice-led researchers are bound to create deals more than the definition of the problem and the practice method itself [15]. Often an obstacle for practitioners who teach and have to do research replacing the method and language of practice to aim at the practice itself. University film lecturers or film students often use the qualitative and quantitative tradition by choosing the one that best fits their research questions [16]. Although the qualitative tradition is designed for research practice, in reality, it does not succeed in serving all the needs of practical and creative researchers well. For example, the ground theory strategy may seem promising. However, it cannot map the artist's processes and techniques by capturing and bringing out the filmmaker motifs and aesthetics of the film creation process (Fig. 1).

3.2 Filmmaking Practice-Led Research Steps

The writer explored a proposition of research led by his own work experience to the study practice of creation-led research, consisting of the steps below:

1) Gather various experiences, approaches, and methods. 2) Researchers familiarize themselves with a multi-disciplinary approach. 3) Research is led by practical work as scientific data begins by collaboratively collecting and mapping film work. 4) Interpreting practical works as scientific references. 5) Documenting the interpretation process not only from works but also from scripts, screenplays, artistic sketches, actors' bodies, documentation, recordings, filmmaker's notes, portfolios, and other practical work processes to shape research into and out. 6) The process of interpretation raises the primary

research questions. 7) Research can be basic and applied to build the investigative focus of film work and develop into an experimental stimulus to investigate audience responses and reactions. 8) Experiments combine film works with science, observers, critics, directors, actors, and audiences to trigger the best methodology for creating screen language without having to say it in verbal dialogue. The questions built will lead to the basis of research and development of the practice of making films as a scientific approach. 9) Communication of practical film work with scientific research studies from academic journals and seminars as a feedback room for the arts, academic, and film industry communities. 10) Research-led practice is then applied in class to film students in finding and collecting data and exploring and validating ideas to shape the creative process of making films.

Each of us carries notes and experiences in our backpacks, and we carry with us for life the memory of where we were born, the first day we have beautiful memories, and the first time someone we love died. All of this can never be forgotten and becomes an essential part of the work.

3.3 The Creation Process of Migration in Our Home's Works

In this sub-chapter, the writer tried to track his own work's development of artistic practice, which formed due to the shift from the New Order to the reform era. This process will contribute to him as a moving image artist and a film lecturer in higher education.

1) Empirical experience notes, the author relates his past creation process to his scientific knowledge starting from an art exhibition entitled Migration at Home, "Migration In Our Home." 2) Cross-disciplinary collaborative project between visual, performing, and moving image art. 3) Border issues of political geography as an option for seeking and reinterpreting aesthetics, non-western aesthetics or anti-colonial aesthetics, aesthetics produced outside the knowledge and subjectivity of the white race, crossing the boundaries of global aesthetic [17]. 4) Question the Eurocentrism. 5) Create and develop artworks based on our history, knowledge, subjectivity, economy, political power, culture, traditions, ethnicity, gender and sexuality.

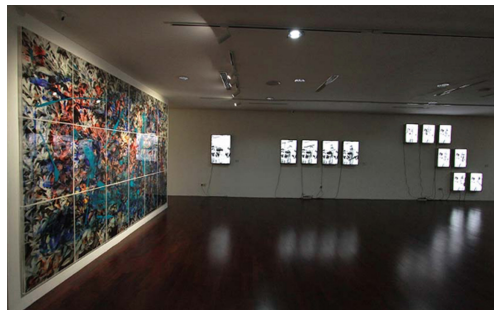


Fig. 2. "Montage, 2017" mixed media on five layers of acrylic sheets, collaborative work from Erik Pauhrizi's with Erika Ernawan.

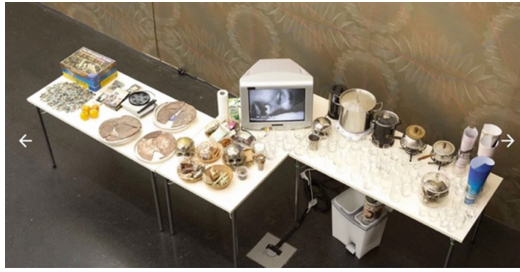


Fig. 3. “The Young Jamu Art Shop, 2014” Erik Pauhri’s Work at PCFS MuseumsQuartier Vienna as references for Migration In Our Home Creation Process.



Fig. 4. “Saddam and Map of Irak, 2017” c-type print at UNGSI PLANAR exhibition, Goethe-Institut Bandung.

Life experience has provided plentiful material in making works and empowered to be more independent and shape own identity. As an artists become involved in continuing to experiment with cinematic language, form works ideologically, deconstructively, performatively and observationally, such as “Montage, 2017” and “The Young Jamu Art Shop, 2014” (Figs. 2 and 3).

3.4 The Creation Process of UNGSI PLANAR Works

In 2014–2016 thousands of people fled from the Middle East, Syria, Iraq, Iran, Afghanistan, and Arab countries after being hit by war for various reasons, including nationalist, political, religious, or ethnic discrimination and persecution. The incident was about understanding humans as refugees and migrants in today’s modern world and as scientific research for UNGSI (Fig. 4).

3.5 The Creation Process of Sang Seniman

Sang Seniman, a film feature, is about the re-taking of identities lost due to colonialism, called the third Cinema Paradigm, which uses decolonial screen language. The story of a character built from a collection of records of actual conflicts between entities that limit the space of identity, economy, politics, and culture, wrestling with friction between truth and reality (Fig. 5).



Fig. 5. “Sang Seniman, on-going” a film feature of Erik Pauhrizi.

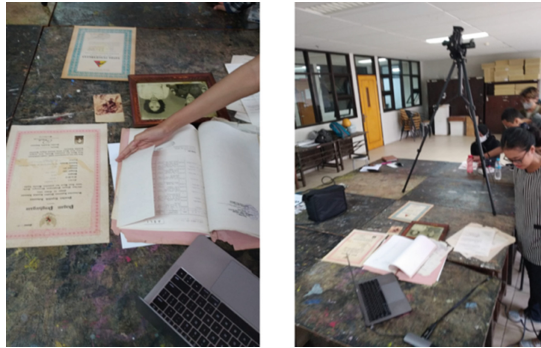


Fig. 6. Of Shelvira Alyya Putri Anjani’s creation process uses a photo reference from her late grandfather archives as an Indonesia Soldier



Fig. 7. Of Yazid Nuur Shafwan’s film uses a form shape as his aesthetic reference, the context of time and space into meaning.

3.6 Film Students Creation Process

Many film students spend their time reading various novels, writing diaries, and turning them into a story script. Interpreting by practising body and performance through many scripts, drawing sketches, with various ambitions to become scriptwriters, actors, artistic directors, or the director until he or she realizes competence is better in one area than the other or both. It takes time and space to explore practice through experience until they find a passion for creating. They need to formulate a theoretical basis to experiment

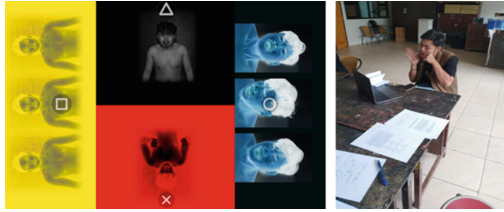


Fig. 8. Process of creating Wiki Riandi's film works references the concept of the Sundanese Cultural Tradition, Tritangtu, which follows a triangular shape.

with ideas directly, and cinematographic techniques, such as exciting space, single or diptych screen, repetitive motion, and silent sound, the narrative becomes secondary to the formal. Such as Shelvira, who processes his grandfather's historical records, Yazid with forms, Wiki with Sundanese issues, Arsyah with human consciousness and unconsciousness, Lutfi with animation and memories, and Kelvin with his father's memories (Figs. 6, 7, 8, 9, 10 and 11).

One semester the students work independently through their things, gradually develop ideas through scientific research, enter the theoretical thoughts they need in

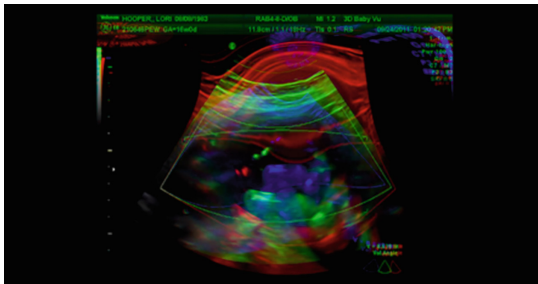


Fig. 9. Arsyah Ardiansyah's creation process uses image references from the formed thoughts accessed by the brain. The dream of one of those presents as the most potent input in Arsyah's creation process.

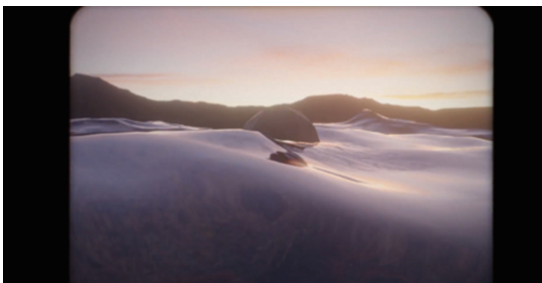


Fig. 10. Lutfi Ihwanudin Imani's FTV UPI Student creation process uses animated visual references related to the visual memories of his grandfather.

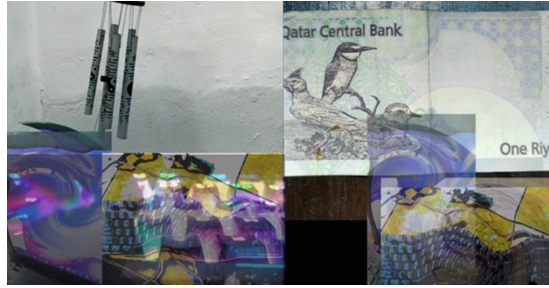


Fig. 11. Image Kelvin Pranata's creation process uses references from visual objects given by his father.

making films, study all genres to understand how films operate and explore structuralism, semiotics, and formal experimentation.

4 Conclusion and Suggestion

4.1 Conclusion

We need recommendations and regulations to construct for accountability academic, dissemination, and publication for the academic filmmaker that can be answered through the implementation of Practice-led strategic research. The author tries to formulate the principles of creating practical film work as an articulation of scientific border knowledge and subjectivity. Academic and higher education should initiate a strategy to equate film creation, such as fill with scientific creation. This research uses the Practice-led Research method as the bridge to creative practice and academic research. To form this method in Film Studies Program, the author starts with questions, problems, and challenges shaped by identifying practical needs in the academic space. The research strategy is carried out through practice using methodologies familiar to practitioners or academics who teach the practice. The proposed solution is that film research practitioners must take approaches, terms, and practical techniques to their language and research methods. For example, many artists or filmmakers use diaries and sketchbooks to develop their work.

The proposed solution is that film research practitioners must take approaches, terms, and practical techniques to their language and research methods. For example, many artists or filmmakers use diaries and sketchbooks to develop their work. That why this research was conducted at the Film and Television Study Program, Faculty of Art and Design Education, Universitas Pendidikan Indonesia, as part of the academic strengthening of film studios in the process of creating student films based on research or triggering research, using records of empirical experience in the process of creating works of art as a space for scientific research.

At the end of the research, the researcher and the students found that the academic filmmaker requisite sees new and innovative film works, evoking ideas different from the mainstream and other filmmakers. Students see that narrative is not the only necessity in making a film. Image, history, place, sound, individual or collective identity can take precedence when articulated in a deeper understanding, building involved in the process.

4.2 Suggestion

The Practice-led Research methodology uses important practice notes for researchers attempting to explain the relationship of practice to research to the film creation. In response to the rapid developments that occur in the world of film education, research methodologies are needed that are more dynamically related to being able to explain more deeply the process of scientific creation of practical works in building research works in a university environment or scientific research works that contribute to the process of creation of works. Academic practice, as a revolution in industry-based study programs. The method will try to uncover problems that arise from creative practices across different disciplines, as the scientific basis of cinematography, by showing the relationships and oppositions to develop the uniqueness of research on creative processes. The science of cinematography which leads to the humanities, theory, criticism, and historical investigation, has always taken precedence over practice.

The process of creation of practice as a source of knowledge that he seeks to understand to be used as a support for the idea of a research work, “cinematography.” Because cinematography tends to transmit knowledge in non-verbal and non-numeric forms, the idea of the creation process of cinematographic works has multidimensional content that can be filled emotionally or effectively. The idea of knowledge can only be limited to hypotheses that can be falsified, not absolute truth. Therefore practical work can become scientific knowledge and be used as a basis for knowledge of teaching and learning activities in the Film and Television Study Program, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, or in general.

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