

“PASCA LISAN”, A DADAIST FILM WITH TRISIKON

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ABSTRACT

Time-based art, often known as dynamic art, is becoming increasingly popular since the artsy community finds realistic action movies monotonous. In this respect, the Dadaist Film movement is crucial as a part of the dynamics of the non-compartmentalized art. The intimacy of the artistic production and manipulation process of the Dada movement encouraged me to apply the TRISIKON (Three Situations and Conditions) idea to make the Dada movement-inspired film "*Pasca Lisan*." The Dadaist movie "*Pasca Lisan*" used the idea of TRISIKON as a way of speaking to depict resistance to terrorist acts. Documentary footage gave the impression that what the camera was capturing actually happened; imaginative animation added the expression and impression effects; and live-action produced absurd, biased, and multi-interpreted dramatic scenes. Additionally, this movie was a picture of art and cross-disciplinary lines that worked together to reveal original and novel concepts, or perhaps things that dared to be referred to as "new."

Keywords: *Pasca Lisan*, Dadaist film, and TRISIKON.

ABSTRAK

Seni berbasis waktu atau akrab penyebutannya seni dinamik semakin sering digaung-gaungkan karena diksi film dengan aksi realistik sudah mulai membosankan untuk kalangan masyarakat artsy. Gerakan Dadaist Film urgen dilakukan sebagai bagian dari dinamika perkembangan seni yang tidak terkotak-kotak. Keintiman proses kreasi dan manipulasi estetika dalam gerakan Dada membuat saya tertarik menciptakan karya film berbasis gerakan Dada yang berjudul “Pasca Lisan” dengan menggunakan konsep TRISIKON (Tiga Situasi dan Kondisi). Dadaist film berjudul “Pasca Lisan” menunjukkan perlawanan terhadap aksi teror-teroris menggunakan konsep TRISIKON, salah satu cara bertutur; dokumentasi-footage memberi pandangan bahwa tangkapan kamera benar-benar terjadi, animasi yang imajinatif membawa efek ekspresi dan impresi, dan live action menciptakan adegan dramatis absurd, bias, dan multi tafsir. Selain itu, film ini merupakan gambaran lini seni dan lintas disiplin yang disinergikan untuk menunjukkan gagasan unik dan segar, atau mungkin hal yang berani disebut “baru”.

Kata kunci: *Pasca Lisan*, Dadaist film, dan TRISIKON

1. Introduction

The Dadaist view gave birth to an artistic paradigm that was chaotic, destructive, nihilistic, absurd, provocative, and even anti-art. Dadaism is relatively little embraced by Indonesian artists, one of which popularized it was the painter Hendra Gunawan (Yudis, n.d.). In Indonesia the spirit of deconstruction and resistance to the establishment of the art paradigm even emerged about half a century later, to be precise in the mid-1970s, in the so-called Indonesian New Art Movement (GSRB / *Gerakan Seni Rupa Baru Indonesia*) (Sulastianto, n.d.).

Initially Dadaism was born in Zurich (Switzerland), a neutral region in Europe during World War I. War destroyed all aspects of life. The artists also expressed an anti-war stance and called for anti-establishment art. Art critics position the existence of the Dada movement as parallel to other modern art movements such as Impressionism, Cubism, Expressionism, or Surrealism.

In its development, Dadaism includes visual arts, literature, performing arts, theater, graphic design, and film. Basically, the meaningless context of Dada (Dadaism) is quite confusing and “winged”. Dada diction completely eliminates meaning, such as art, philosophy, morality, family, to all structures that support the bourgeoisie they want to be eradicated in the “masterpiece of negative destruction” of the Dada movement (Tzara, 2006) (J. A. Buckley & Tsai, 2020).

Tristan Tzara declared that “Dada means nothing.” Not only does Dada itself mean nothing; Dada negates meaning altogether. But negation does not go far enough, and so Dada destroys. Art, philosophy, morality, the family – all structures bolstering the bourgeoisie are to be swept away in Dada’s “great negative work of destruction” (J. A. Buckley & Tsai, 2020). The Tzara Declaration is known as the “Manifeste Dada 1918”. Dada as a negative impulse that is so deep and strong, that it will destroy not only the values and structures of modern culture, but also Dada itself, or it can change mediums and formats (J. A. Buckley, Tsai, & Shipe, 2020).

The Dada movement (Dadaist film) was a response to the emergence of cinema as a reaction to World War I and the post-war period after the artwork was static. The early Dadaist films that continue to be discussed are Hans Richter's

entitled *Rhythmus 21* (1921) and *Vormittagsspuk/Ghosts Before Breakfast* (1928), as well as Marcel Duchamp's entitled *Anemic Cinema* (1926). In every shot until the scene that is displayed, it is often not connected and it seems that there is an effort (consciousness) by the director or artist to damage the visuals. The following statement reinforces the visual of the Dadaist film by Hans Richter, that "Accepts the paradox that the sincere and sincere can go hand in hand, foot to foot, foot to mouth, and hand to foot with spoofy (jokes tend to be sarcastic or satirical), makes no sense, that's what makes understanding Dada is difficult" (Richter, 1928).

According to Stephen C. Foster that "the Dadas' actions and works as records of cultural transaction [rather] than as aesthetic objects ... [their] intimate participation in the processes ... of culture". These volumes also articulated how aesthetic manipulation of the text became an effective (Benson, 2020). The intimacy of the aesthetic creation and manipulation process in the Dada movement made me interested in creating a film based on the Dada movement entitled "*Pasca Lisan*". The creation of this Dada film uses the application of the concept of TRISIKON by destroying the neat visuals by combining elements of documentation-footage, animation, and live action.

2. Literature Review

The name Dada was coined in Zurich in 1916, according to the poet Richard Huelsenbeck (1892-1927), the word was chosen at random by himself together with the painter-musician Hugo Ball (1886-1927) from the German-French dictionary. Dada is an anarchistic type of highly avant-garde art.

Dada (including Dadaist Film) has the possibility of large-scale and significant form "transformation". Pendleton concludes his volume by declaring in Joycean cadences, "Yes yes to afro-conceptualism, yes yes to the practice of abstraction, yes to history, all of it, yes to freedom, all of it, yes, to flight, yes to flying in the future, heart was going like mad, I say yes." Citational to the end, as well as fully engaged with Afro-pessimist thought, Pendleton's *Black Dada* nevertheless opens up the

possibility of a transformed future (J. A. Buckley & Tsai, 2020). The Dada movement left a devastating impression on the art world – the shock waves of which can still be found in today's artistry and artists (Whohadada, 2020).



Figure 1. “*Vormittagsspuk/Ghosts Before Breakfast*”
(Source: Hans Richter, 1928)

Given a glimpse of the scene in the Dadaist film by Hans Richter entitled *Vormittagsspuk/Ghosts Before Breakfast*, it appears that several people in neat (office) suits are crawling together. This scene looks strange when compared to the actual reality, it is unlikely that someone wearing a suit and loafers is willing to crawl to go to a certain place (the office), especially this scene is played back and forth in the film to make it look like a real routine activity (film reality with surreal/Dada elements). That's how visual destruction works on Dada, an art movement that is provocative and disrespectful or far from reasonable, in which an aesthetic that is intentionally confused, spontaneous, and pessimistic (sarcastic-satire) which is applied to works of painting, sculpture, theater, literature, and film. This movement is meant to emphasize the meaninglessness that artists see in life, and today's contemporary worldview.

Since Dadaist filmmakers such as Hans Richter, Man Ray, and Viking Eggeling were challenged by the development of film technology in the 1920s, this confluence of technology and aesthetic experimentation has been in line with the Dadaists' passion for unsettling machine-made objects. The visual disturbances created by the Dadaist filmmakers certainly provide a legacy of aesthetic speech for the cinematic experimentation of future generations of experimentalist artists (Morra,

2006). This is evident in this era, more and more artists are exploring Dada's speech with the help of digital technology such as cameras and editing applications.

Art, especially in the context of Dada flows with the subjectivity of the artist, is able to naturally reach a group that suits them, so that spectators have their interests removed, or are freed from their other thoughts, becoming a trigger for the birth of other forms to interpret the bitterness of life. Dadaist is interpreted as an elegant and graceful image that has gone a long way.

3. Creation Methodology

Contemporary art practice forms relevant contexts for artistic research (Guntur & Sugihartono, 2015). Art practice is the most important thing as a subject matter, method, context, and result of artistic research (Borgdorff, 2010) (Guntur & Sugihartono, 2015). This artistic research uses a Dadaist perspective. Reality in the Dadaist perspective of film (Dadaism on cinema) is a test carried out by the director (writer) to expand the screen, the actor's body, and the spectator as an artistic creation: one that is photographic (actor and their profile) as well as an achievement of cinema. In fact, in the most radical way, which is to give a frame to the reality of cinema that can be captured as an effect of the broken reality of the real world. The ability of the director and the spectator/ viewer (cross to cross) to record the world seems to imitate reality which sometimes prevents the instrument of cognition (presenting feeling-consciousness) or the attempt to recognize something through experience. Film is a fictional series of screens and is not merely a mirror of the world around it (Tavares, 2010).

This “*Pasca Lisan*” film applies the TRISIKON concept, which is a technique of presenting three forms (documentation, animation, and live action) on film (Biosa & Marianto, 2020). TRISIKON is applied to the context of Dadaist film by trying to destroy and at the same time mix up visual interactions, actors, and three elements: documentation-footage, animation, and live action. In the frame of the film, people will appear to have actions that seem unrelated, metaphorical, overlapped, with a biased method, dialogue on each character's experience is collided with the

experiences of others. It's like looking at the reflection of a mirror which actually shows the deepest side of the actor's expression, impression, and psyche. It will explore non-biological structures which unseen and contemplative.

The film "*Pasca Lisan*" is the result of an artistic creation that shows a reflection of themselves (the relationship between actors and spectators) between organisms (society). This film will show the personal problems that have inspired (anxiety) in every society and the director from the bad influences of the world (terror-terrorist-terrorism) and their negative effects. In addition, this film places themselves in an opposite dimension (maker and viewer) but parallel, and the actions reflected from the result of the tragedy which are full of bitterness and polemic. Being the center of brutal actions that does not force the subject's condition to carry out images, but invites them to experience sadness and pain such as welcoming the birth of other meanings as indirect causality, accepting and at the same time opposing the reality, a symbol of the will and freedom of life that disturbed.

The film "*Pasca Lisan*" shows an actor's awareness of wanting his will (every personal, with disturbed by freedom), where his will also has self-reflection as far as the environment supports to improve the situation that destroys his great hope (peace). The will or freedom also has control over the self-awareness of each individual (actor). Normal humans still understand that he is on a linear path with his decisions, that is freedom. Although in reality there are always distractions in every step towards every dream. The choice of form in the creation of Dadaist film in the film "*Pasca Lisan*" also discusses the process of freedom (Leahy, 1989), including the use of the concept of TRISIKON as a voice of resistance to negative things despite the absurd speech and visuals in the work. The concept of TRISIKON is considered capable of revealing the visible and invisible (deepest) sides of the overall expressions, mimic, gestures to the psyche of the actors.

4. Discussion

4.1. Creative Process

Documentary exploration to the avant garde in the context of Dadaism

(Dadaist film) is a collection or arrangement of images that reflect words (honesty). Baudelaire has the view that the author deliberately articulates a time when they live together by capturing the surrounding issues. Dadaist film is used as a medium of expression that supports frames from reality (dark-bitter, gloomy, and others). In addition to the possibility of capturing such a world, this media-concept of creation with the TRISIKON approach also provides dynamics in the visual movement presented through "collising" elements. This is to add connectivity that has been sought by the world of images and moving images, but has never been responded to and formulated. These explorations are not only used as signs of reality that just stick, as if they are only glued to the lens of the camera (Tavares, 2010), but the construction of cinema is actually used as a challenge to explore the form of cinema.

Starting from concerns related to terror brainwashing, murder, and acts of terrorism, I designed an idea by Dadaist film about the fate of young people in the future. I questioned what should be done to overcome these negative issues so as not to affect the psyche of future generations. Then, several young people (boys and girls) were selected to participate in the “*Pasca Lisan*” filmmaking project. They were prepared as post-terror victims who were psychologically disturbed. In this early stage, they try to unearth the most memorable stories in life. Later this will be part of the documentary action in addition to establishing-footage on the film.

Table 1. Implementation of Dadaist film “*Pasca Lisan*”

Step	Activity	Description
1	- Idea-text design - Actor action brainstorming	Discussion and selection of wardrobe
2	- Selection of appropriate footage	Animation design
3	- Filming and editing - Live action revision in the frame	Inverting the series/ sequence (plot) of three elements: documentation-footage, animation, and live action

The story design is inseparable from the visual aspect. Eka (Kecap) Wahyu Primadani and I divided the tasks, gesture training, vocal processing, action, and

appreciation of the personal-empirical stories of each actors to understand that the important value comes from the nature performance of each person.

Along with the physical and emotional training above, I am also busy planning the placement or position of the three elements (documentation-footage, animation, and live action) in the film. Animator (Bobby Christian S.) is given the task of translating the animated visuals that will appear in the film "Pasca Lisan" with clues of murder, terror, and terrorists. In this work, the focus is on the distracting power of the three-element jumps. The destruction of the visuals, which seem to be installed and taken carelessly, actually shows a situation that is chaotic and overlaps as if it is full of turmoil and pressure.

4.2. Artwork Description



Figure 2. “*Pasca Lisan*”, timecode 0:17
(Director: Sito Fossy Biossa & Eka (Kecap) Wahyu Primadani, 2021)

Dadaist this film is directed by Sito Fossy Biossa and Eka (Kecap) Wahyu Primadani in 2021. The film “*Pasca Lisan*” tells about a group of young people who have experienced post-terror stress from the tension of terrorist-murder acts. They experience acute psychological disorders, lose their minds and lead lives that are not like normal people usually, a real traumatic fact. This work also talks about the obstacles in the process to success. All tell about the struggles and dreams of young people who are not easy. Every sweat, tears, and blood has hope, just like when we dream as high as the stars in the sky. Time and Mass are so precious to us, but every

trip there are always parties who deliberately want to harm the optimistic steps of our generation. The youth movement was damaged by terrorist acts until Covid-19. Our freedom is diminishing one by one. Time and Mass are always proof of who is strong through all of this, we can only continue to move like machines, everything has been designed by power.

The film begins with the opening in the form of documentary footage showing the arrival of the bus to hint at the memories of the young people who were in the pick-up process (associated as a trap) by the terrorists. Later this young generation is planned to be their new agent. The director deliberately added a frame to the main screen to make it look like a visual in their "radar" (camera recording) monitoring. This shows that young people from many areas are being targeted by individuals, looking calm but full of supervision.



Figure 3. *Live action*

(Source: "*Pasca Lisan*", 2021, time code 7:03 & 1:20)

Awkward live action is the main focus of this film's Dadaist, such as wiping the corpse of a friend accompanied by unnatural gestures and expressions. They also crawled simultaneously to find and trace their beautiful past time, which has now become a bitter tragedy full of disgrace after they participated in acts of terror that claimed many victims. There is a visible blue color (destruction of color in editing) as a metaphor for the hottest blue fire, as if their emotions exploded, but they could not expose it to the judgment of the society who had shunned them and their guilt for acts of terror, Muslims were sacrificed, slandered, and considered the mastermind. Although, the action is the act of individuals who brainwash them.



Figure 4. Live action-documentary
(Source: “*Pasca Lisan*”, 2021, timecode 9:07 & 9:22)

Actors have time to share their personal (authentic) experiences that are memorable, whether they are positive, negative, or inspiring. Every time he tell a story, each actor is surrounded by other actors who listen to him as a manifestation that actually each person still cares about the condition that is happening to him. His gaze is directly fixed on the camera, using the logic of the fourth wall as a direct action to film viewer-spectator to make it appear that they are not keeping their distance and creating intimacy. The gestures are without direction (director's work) and recorded simply (still camera) in order not to break their concentration. However, there is a certain situation in one of the scenes that have been shown above, the camera movement was even immediately moved by the director (Sito Fossy Biossa) spontaneously without the process of cropping the image during post production (editing), destroying the neatness of the film to show the real situation without the intervention of the editor, there is only the capture of pure emotion from the actor or storyteller character. The intentional shot shows a symbol of honesty and "purity" of the younger generation who have been damaged by bad situations and circumstances.

Bobby Christian S. through animation shows the dark, negative, and pessimistic side of the effects of psychological disorders on young brainwashed victims. This is shown through a sharp knife stabbing their hearts which is gradually recovering, but leaves a stinging pain (internal and external), added with moving texts indicating the doctrines they have learned previously still haunt their memory. In addition, it is depicted with several eyes that shadow their every behavior and

steps. Each of them was finally aware that there were still many young people out there who would be victims with utopian persuasion, and a collection of innocent babies was also visualized who would soon be prepared to become killing machines at the appointed time.

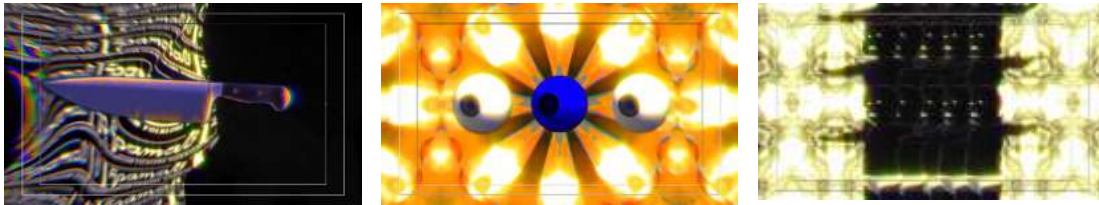


Figure 5. Some of animations
(Source: “*Pasca Lisan*”, 2021, timecode 9:50 9:54 & 10:40)

The Dada movement (Dadaist film) can show the depth of concept to the audience/ spectator that the damaged form can also sign a strong and important symbol to be shared and voice the truth of the issue. This work with the Dada movement places the film as a continuation of the Dada movement in fine arts. The existence of Dadaist films shows that aesthetics and semiotics can be manipulated, "diverted", or "destroyed and then rebuilt" with another view as a form of criticism for the benefit of science in the perspective of art creation in the modern and post-modern (contemporary) eras. The personality of the artist or film director can take precedence before seeing the views and experiences of the spectators, a narcissistic cinematic form, floating as an image that resembles himself (the artist of Dada-director), the issues raised are like what he experienced, even though it is a single image outside the dimensions of his own image.

This kind of work is actually used as a basis for critical thinking on introspection, reflection, and sharing experiences that can bring the general public and the arts community, especially art academics, to be more open in accepting all forms of artistic achievements from the dynamics of life according to the context of future civilizations. Renewing thoughts and ideas will open a new journey for art connoisseurs/ spectators as a dynamic and broad visual culture, artists and art researchers must be able to uphold the functions of art: art to art, art to public, and art

to revolution with the critical updates. This is a retrospective of the ideas from the Dadaist film, waiting for the absence of the consciousness of desire by showing “self” in a mirror that reflects both the subject and the object. Questioning the validity of reality itself, sometimes not only as a maker, but also at the same time as a connoisseur, being directly involved in the media and the film.

5. Conclusion

In the end, the concept of TRISIKON can confidently be applied and stood with the form, style, and movement of Dadaist films that have been created long before. When three aspects or visual elements of documentation-footage, animation, and live action (Three Situations and Conditions) as an alternative form of Dadaist film, it turns out to be complex and dynamic. The functions of these three elements are: documentation-footage gives a view that it (camera capture) really happened. Animation is imaginative, expression and impression effects that record thoughts from surreal or subconscious things. The third is live action, a reconstruction of life, or a series of recordings about people, or other living things that are consciously through the process of direction, played to create a dramatic scene in a certain drama and arranged intentionally. Live action is life-oriented and can be understood easily, difficult, absurd, biased, and multi-interpreted, of course, basically comes from reality. The existence of a character in the live action encourages (convincing) the spectator to participate in exploring the reality of the film that is presented, screened, or exhibited.

This film or art video entitled “*Pasca Lisan*” was produced through experimentation in the world of cinema and fine arts (Dada) with a variety of visual materials and utilizing sophisticated animation and video editing technology. From the process of creating art, moving image works are produced which have artistic combinations that dare to take an exploratory attitude with all kinds of critical consequences. This shows a picture that all kinds of art lines and cross-disciplinary can be synergized to show unique and fresh ideas, or maybe things that dare to be called “new”. In addition, it is full of meanings that are multi-interpreted, aesthetic,

pure, not careful, and honest. Another form creation of Dadaist film is one of the efforts to cross the endless universe of knowledge, because the belief in the importance of this work lies in the need to introduce to the public about the three pillars of life: basic art, basic social, and basic science. These three things are the keys to create great discoveries.

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