



a research journal
by Holly Harrell
& Misael Oquendo

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INTRODUCTION & RESEARCH STATEMENT

What is ‘parafiction’? It is a genre which we have chosen to view in a number of interdisciplinary visual matters both in media and exhibitionary strategies. Although it is a term that in literary studies designates true stories told in the style of fiction, in specific regards to our research into the genre, parafiction connotes the presentation of fiction as fact. This specific use of the term (which we attribute to the art historian Carrie Lambert-Beatty, whose writings we will discuss throughout this journal) we have determined to be most appropriate in dealing with the interdisciplinary nature of our research subject matter. It is imperative we establish this base connotation in relation to parafiction from the onset because, as we have come to find both in our research and discussions, the epistemic relativism¹ of parafiction can be an intrinsic conundrum in the mixture of fiction and documentary. When confronted with the reading of a parafictional work we are also inculcated with two degrees of epistemological relativism, a primary degree and a secondary degree. That is to say having a primary degree of knowledge is to not be privy to where the division between nonfiction and fiction begins and ends, and a secondary degree connotes having knowledge of both the fictional and the nonfictional elements at play in a work of parafiction. Our research journal is an attempt to show how the immanence of this epistemic relativism, both in the primary and secondary degree and their differing effect, can help us understand issues in the role of contemporary media in existing social realities and in the politics of ‘post-truth’.

Epistemological relativism is in fact not the only conundrum to be experienced in interdisciplinary parafiction. As Lambert-Beatty notes in her text *Make-Believe: Parafiction and Plausibility* (MIT Press, 2009) there are a number of conundrums which arise from the work of parafiction such as historical, epistemic and ethical relativism. Such conundrums similarly appear in the political culture of post-truth politics which has played a large and exhausting role in the reactionary movements of today. On this particular subject matter we’ve looked at Lee McIntyre’s *Post-Truth* (MIT Press, 2018). McIntyre considers the emergence of contemporary notions of post-truth through an analysis of the intersections between a culture of scientific denialism, a tradition of critical philosophical discourse on the plausibility of objective truth and the rise of social media. Parafiction differs from post-truth in that the presentation of fiction as fact is in itself an engagement with the ways in which the boundary between nonfiction and fiction are made sensible whereas post-truth is, to paraphrase McIntyre, an altogether rejection of a singular existing social reality through an indifference of empirical facts and an unfixing of the meaning of objective truth.

1. The epistemic relativism of parafiction indicates how two spectators, by nature of their individuality, might differ in their opinion of a parafiction’s credulity. Parafictional epistemology emerges when a spectator takes account of their relationship with modes of spectatorship and limits or determines the boundaries between fiction and nonfiction. In her text Lambert-Beatty notes some of these modes of spectatorship—orientation, presentation, location, etc. ‘Location’ in particular should be understood as more than spatial. It also considers a spectator’s geographical relation to institutions, nations, languages, personal histories and dislocations. In other words, epistemic relativism refers to the process by which a spectator’s understanding of what is fiction and what is nonfiction is altered relative to contextual inference, experience and knowledge as opposed to merely external dictation. Precisely because of parafiction’s indeterminacy of fiction and nonfiction.

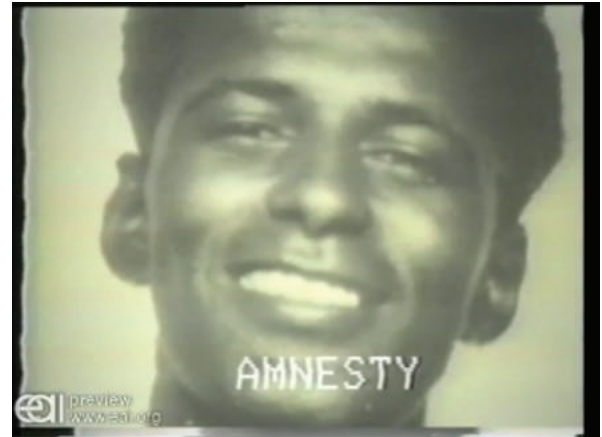
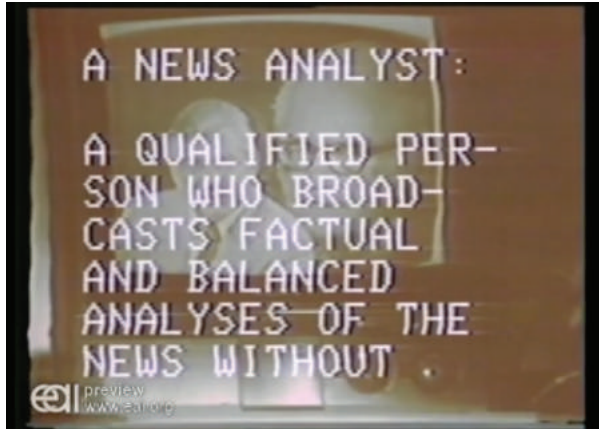
In Lambert-Beatty's text there is an extensive effort in articulating the conditions that are made possible by the genre of parafiction. These conditions offer experiences in both skepticism and belief. The logical animus of the primary degree of parafiction is especially fertile ground for understanding how the identification of fiction and nonfiction is established by what Jacques Rancière calls the distribution of the sensible. In parafiction the mediation of skepticism and belief is produced by the function of the distribution of the sensible. It is crucial we consider now how in her text, Lambert-Beatty notes that subjective interpretation upon encounter with art is also a causality to parafictional art, but that a parafiction creates "a *specific multiplicity*." What is a *specific multiplicity* and how does a work of parafiction produce it?

In this, our first research journal on parafiction, we decided to focus on media materials that thematically comprise parafictional issues in **news media, television and docu-fiction**. We have chosen to provide insight into our research through a catalogue listing the media we've watched & a selection of readings that we believe are crucial in establishing a foundational notion of what parafiction is. We have also provided an annotation which provides a summary of each of the items listed in the catalogue and we have also appended our first journal entry which features a three way discussion on the genre of parafiction. Lastly we have provided in this journal our first appendix, featuring definitions to terminology which we believe is useful in understanding what parafiction could be and could not be.

Holly Rae Harrell
Misael José Oquendo

PARAFICTIONS 1: NEWS MEDIA, TELEVISION & DOCU-FICTION

a catalogue of research media & reading materials



read

Video Art: What's TV Got To Do With It? by Kathy Rae Huffman (1991)

A Brief History of American Documentary Video by Deirdre Boyle (1992)

Aesthetics & Anaesthetics, Part I & II by Susan Buck-Morss (1992)

The Distribution of the Sensible: Politics and Aesthetics by Jacques Rancière (*Continuum*, 2004)

Explanation and Exoneration, or What We Can Hear in Precarious Life by Judith Butler (*Verso*, 2006)

Make-Believe: Parafiction and Plausibility by Carrie Lambert-Beatty (*October*, MIT Press, 2009)

What Comes after Farce? by Hal Foster (*Verso*, 2020)

media

1975 *The Eternal Frame* by T.R. Uthco and Ant Farm

1977 *About Media* by Anthony Ramos

1980 *The Amarillo News Tapes* by Doug Hall

1987 *Bees and Thoroughbreds* by Matthew Geller

2000 *History Lessons* by Barbara Hammer

2005 *Symbiopsychotaxiplasm One & Two* by William Greaves

2016 *Political Advertisement IX: 1952-2016* by Antonio Muntadas & Marshall Reese

CATALOGUE MEDIA ANNOTATION

***The Eternal Frame* by T.R. Uthco and Ant Farm (1975)**

The *Eternal Frame* makes use of a multiplicity of parafictional strategies as it examines the media spectacle and myth making around John F. Kennedy's assassination. The video firstly operates as a kind of mockumentary, taking the audience through behind the scenes conversations with the artists, cast and crew as they grapple with rehearsing and re-enacting the final frames of the infamous Zapruder film. The simulation of this historical event not only accurately features the entire party seen on the Zapruder film, methodologically performing the re-enactment of the event (down to the secret agent who runs into frame and hops aboard the Lincoln Continental) on-site at Dealey Plaza but also, beyond recreating the angle of the Zapruder film, takes great pains in expanding the viewing angles in previously unseen fashion by simultaneously capturing the simulation through multiple cameras.

It is crucial that we consider how video art historian Kathy Rae Huffman notes in her text *Video Art: What's TV Got To Do With It* (1991) that JFK's assassination had a major impact on the success of American television as a commercial medium. Prior to the live broadcast of JFK's assassination television had not been able to fulfill its commercial potential. On this Huffman states that television, "a postwar commercial venture of radio broadcasting networks, had been slow to bring in the vast profits anticipated by its developers in the 1930s and 1940s." It was not until the television spectacle of JFK's assassination that U.S. audiences became united in national emotion through a nationally televised 'media event'. Having committed to a full day of on-site re-enactments at the Dealey Plaza in Dallas, the production of *Eternal Frame* began to garner public attention and an unsuspecting crowd began to gather, adding another surreal element of historical accuracy. As the re-enactment continued its numerous cycles of repetition, individuals who gathered were candidly interviewed. The emotional reactions produced in the audience ranged from confusion, disgust, sadness, delightedness, to ultimately a disturbingly triumphant mass of applause at the conclusion of the production.

In the *Eternal Frame's* post-assassination interviews, Doug Hall, the artist who plays JFK in the re-enactment, discusses the collision between image and reality. Hall is questioning the extent by which we derive entertainment from drama and the extent by which we conflate the narrative(s) produced by images with the substance of an event. Viewers having now seen the cycle of production and being implicitly shown some of the means of production, are asked to call into question the purpose or ends of contemporary myth making.

***About Media* by Anthony Ramos (1977)**

Anthony Ramos' *About Media* is a standalone critique, manipulation and ironic edit of a television news report. It focuses on the media coverage of Jimmy Carter's 1977 declaration of amnesty for Vietnam War draft resisters. The video features a set of interviews conducted by news reporter Gabe Pressman on the subject, including one with Ramos. The video begins with a set of definitions of news production terms, centering on their objective imperative, then leads into a candid recording of an informal pre-interview between Ramos and Pressman.

Pressman's news report is then shown featuring his first interview with Ramos and second interview with a Vietnam war veteran. Ramos juxtaposed this news footage with candid conversations between Ramos and a separate Vietnam war veteran, and lastly showing a final frame wherein Ramos and his co-editor can be seen editing the video. The juxtaposition between the sections of unedited news coverage and Ramos' own behind the scenes documentation attempts to reveal the contingencies of media production. In revealing the unscripted and the scripted along with his own means of manipulation Ramos appears to explicitly challenge not only the veracity of that singular report but the artificiality of objectivity in news media.

In specific relation to our study of parafiction, *About Media* serves as an incisive example of the editorial processes at play in the production of news media. There are creative decisions which are made with a degree of creative bias at every turn. Ramos' *About Media* evidences a kind of irreducibility of authorship intent and this in fact carries true to Ramos' manipulations as well. It is crucial that we consider how this irreducibility of authorship intent/creative bias, or more importantly, how the suspicion of this, generates the *possibility* by which people dismiss the objectivity of news media and choose what to believe or accept as part of their social realities.

***The Amarillo News Tapes* by Doug Hall, Chip Lord and Jody Procter (1980)**

In a strange artist-in-residence opportunity, video artists Doug Hall, Chip Lord and Jody Procter are invited by the news channel to engage in a creative workshop with the news team on how to produce news segments. We first see a professional news crew conducting their conventional broadcast then the artists simulate an entire news broadcast segment. The professional news crew then read absurdist news copies as a cacophony of real and parody news matter begin to mix. The piece offers a view of the performance strategies employed by news anchors in order to manage content in the most efficient manner for live broadcasting. The artifice of these techniques helps one better understand how the performance of news language is ever imminently homogenized by the rhetoric of copywriting.

***Bees & Thoroughbreds* by Matthew Geller (1987)**

Geller's *Bees & Thoroughbreds* is perhaps hard to distinguish as a work of parafiction. It is primarily categorized as a kind of experimental documentary that diverges from three distinct long format interviews in a nonlinear fashion and compresses them. The nonlinear nature of the film is not made overt as it aesthetically balances both the humor of a mockumentary and the didactic banality of a PBS documentary. As compared to the other works in our catalogue here, *Bees & Thoroughbreds* is not as much of a direct interrogation of the tension in the parafictional method as it is a more subtle play on the power of suggestion. With Geller's use of nonfictional interviews and nonlinear editing, he bridges three distinct perspectives into an allegorical narrative. It is exemplary as a work of parafiction mostly because, in spite of following documentary & interview conventions throughout its three distinct subjects, it does so in such a nonlinear fashion that the information drawn out of the interviewees is at times suspended in an inconclusive manner. That is to say, one interview might address images on screen which instead relate to a separate subject all together. One is then led to draw further associative possibilities in the meshing of these three subjects.

***History Lessons* by Barbara Hammer (2000)**

In Barbara Hammer's *History Lessons* archival footage and elements of nonfiction are taken to generate a reclamation of history through a lesbian feminist lens. Hammer's diligent consideration of the film's world as primarily a lesbian reality, contains a spectrum of lesbian life which oscillates from vestiges of feminist leisure time, the politics of queer life, its aesthetics, to the violent disenfranchisement imparted on queer life by patriarchal society. The feminist theory that viewers are introduced to is carried forth by the authenticity of the archival footage and its exposition of lesbian intimacy. The film also considers broader themes of American culture and history. In *History Lessons* these broader themes aren't merely shown through a feminist lens, they are supplemented by lesbian histories that existed in parallel. These histories have in essence been collected and revealed. Hammer's extensive use of archival footage shows that in spite of its erasure, lesbian life has existed and participated in much of American culture (at times cynically/antagonistically) and has ultimately undergone incredibly challenging periods of marginalization. *History Lessons* in many ways is a docu-fiction work that eschews the tradition of parafiction to revel in either obfuscating the boundary between fiction and nonfiction or revel in the externalization of the production of fiction—instead *History Lessons* is a work of parafiction that interrogates the heteronormalisation of history—it reveals as it reclaims the histories of lesbian life.

***Symbiopsychotaxiplasm One & Two* by William Greaves (1968, 2005)**

Bill Greave's *Symbiopsychotaxiplasm* (Parts 1 & 2) are works of parafiction which take from the French cinéma vérité tradition but at times, self-admittedly, strip away any of the pretenses of cinéma vérité's scholarly or serious positions. Part One does this in its feature length experiment which is under constant threat of catastrophic failure. The primary layer of the film is a traditional documentation of a two person dialogue screen test. This layer is imminently complicated by a kind of 'making of' documentation layer whereby the film shows a myriad of 'behind the scenes' footage in the making of a number of screen tests. Furthermore the production crew, emboldened by Greave's dense concepts, philosophy and directionless approach, took to filming themselves discussing the production process over the course of the multi-day shoot. They admittedly could not only qualify the value behind this directionless approach but nevertheless felt compelled to engage in vigorous discourse over the significance of the experiment. The final result is one wherein the limitations of cinema and the appearances of truth are challenged, somewhat limitlessly. For the purposes of our study into the genre of parafictions, *Symbiopsychotaxiplasm* (Part 1) as a document of the time, serves to check the pulse of the late 1960s. The scenes in which the production crew is seen engaging in debate over the significance of the film/its conceptual approach shows how the making of traditional narrative cinema cannot possibly contain the wide array of expression of every creative individual involved in its production. This impossibility, as well as a kind of formal experiment on human relation (both fictional and nonfictional), are the direct targets of *symbiopsychotaxiplasm*.

***Political Advertisement IX: 1952-2016* by Antonio Muntadas, Marshall Reese (2016)**

Antonio Muntadas & Marshall Reese's *Political Advertisement IX* is not a traditional work of parafiction. The anthology surveys six decades of presidential election advertisements. Viewers can not only find the evolution of the rhetoric and aesthetics of American politics but also the geneology. The experience of traversing this overview of U.S. political history reveals how, through the development of media technology the liberal versus conservative dichotomy, oft polarized, subsequently employed self-preservative theatrics. From the 1950s cold war era nuclear panic, to its re-emergence in the post-9/11 politics and from the myriad of presidential candidacy/personal scandals, the presidential political advert's modus operandi functioned on the polarization of partisanship and the mythologization of candidates. The content of which increasignly became unconcerned with factual formality.

RESEARCH TRANSCRIPTS

a conversation between researcher 1, researcher 2 and Araguccio



So I kind of want to take some stills of the use of text in the video even like in the introduction of the video they almost put definitions of what a news anchor is supposed to do a news reporter and then also they define mos which I think is man on the street which I don't really I think they were trying to define these terms that these strategies that were used to present news reports



Yeah but are they actually?



Are they actually?



Are those actual strategies used in presenting news reports?



I don't know if they're strategies



Is M.O.S. a real thing?





Yeah it's like, I mean I don't know precisely,



Yeah just because this is partially from a news crew and then partially footage from-



The artist



His friends filming him, pre recording, is that where the parafiction is? Why don't we break that down



I do think that the sort of behind the scenes elements as then you also get footage from the news crew, mixing that, maybe isn't exactly parafiction but it does show you the way that things are framed how it's produced how it's made which I think has value in itself



Yeah I just wonder is it like



Is it parafiction?



What is compelling to me is not whether the story is true or not, but that the story exists as it does, narrated within the vitrine. If exhibitions involve “showing,” they also involve a process by which the act of showing is subsumed by the act of telling – of constructing narratives that elide distinctions between words and images, or between artifacts and artificions.

- Joseph Grigely in *Exhibition Prosthetics* (2010)

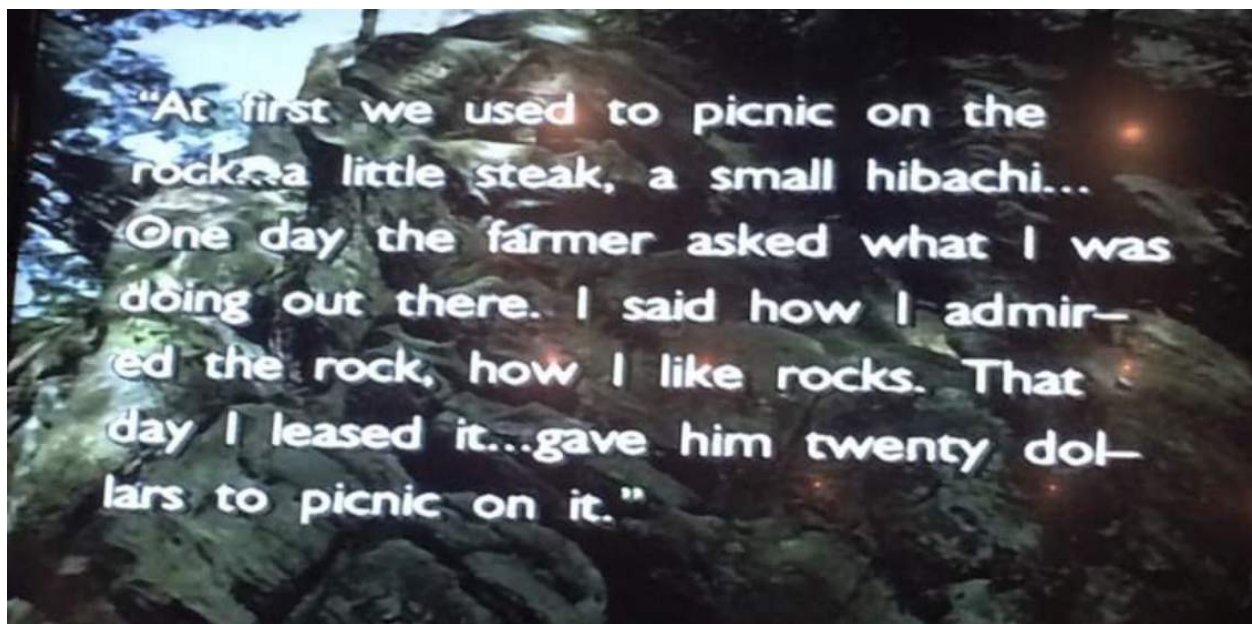


Michael Blum. *A Tribute to Safiye Behar*. 2005.

The artist created an installation of collected artifacts showing the supposed real history of the fictional figure of Safiye Behar.

Yeah just because it's being turned on its head contextually but maybe they're not making things up per say within the logic of the video but maybe they're presenting the timeline inaccurately or cutting

- Researcher 2 in *Parafictions 1 Research Journal*



Jacques Rancière. *Alex Jordan Jr.* 2015.

At first we used to picnic on the rock... a little steak, a small hibachi... One day the farmer asked what I was doing out there. I said how I admired the rock, how I liked rocks. That day I leased it... gave him twenty dollars to picnic on it.



Editing



it to manipulate a narrative that's not the narrative the news crew is using



Totally



But I still wonder where it fits



No I agree



Just within the definition or it's like the film, if we're going to use this maybe we also use the film, symbiotaxi plasmic matter?



Symbiotaxipsychoplasm?



Yeah I think plasm is stuck there in the end



Because that's like sort of the same premise except there's fiction in it because they are filming a film that is fiction, a fictional plot, a story written, but then it's like they are filming the filming so then there's all this behind the scenes footage and then there's a similar sort of drama and action being mirrored in the behind the scenes that relates to the actual story that's being filmed so I mean sort of it's different obviously because this is political and that's not exactly but it follows a similar idea especially in its parafiction use but I think the difference is that yeah it's like filming a filming of a film but the film is fictional



Yeah I mean that was a whole French movement



French



right around, French new wave there was this other movement called cinéma vérité



Mhm I know it



Right which did precisely that it tried to show, it would do a documentary and then try to get multiple angles which is a never ending cycle right, multiple camera angles that would show the entirety of the room like if you had a group discussion in a room they would try to frame three cameras so that every time that you cut between the camera you're seeing the other two angles that then you're cutting to and that's maybe an attempt at almost deconstructing the framing device of the camera which I think in this piece it tries to do that with the news



Yeah but I feel like in Cinéma vérité it's the opposite of parafictions because it's trying to deconstruct the framing of film by including every frame



Every angle



Right, which kind of actually shatters the illusion and allows for less manipulation and less of a false narrative because there isn't as much of a specific decision?



Yes right it's almost like out of the editorial, it's almost out of control of the editorial direction



Which is sort of like this though too like obviously the way this is cut there is a cut it's not just one never ending roll but there is



It even cuts away from the one camera that they fixate on at one point to show footage



Yeah yeah I mean of course and this like editing video etc and there can be something said to that in terms of parafictions but

Araguccio:

Well, class was focused on the work of Truli. He studied the social sciences from a scientific perspective. And he called the muck of theory, all those events in life that human beings are involved with which impact their physical, social, material environment and which in turn affect their personalities, their character. But uh-there are principles, like the Heisenberg Principle of certainty, the Stanislavski system of acting, the chaos theory, uh, there's an element of mysticism involved, of (cerebro avivo?) one of my gurus... There are a number of things operating concurrently-with this very obvious... uh... fiction.



It's like reality tv, we're being told this is reality, that it's being framed in this way but of course it's actually not it's heavily scripted. They're real people playing roles, playing caricatures of themselves



But it's still blanketed in reality tv because well it looks really different



It's set up

I mean it's claiming to be something different then other tv and film that is obviously scripted, obviously fictional and I think yeah I think a video like that where it's real campaign footage but then that in itself even if we are seeing it in its real context which would be like on tv is so fictional because that is American politics



The theater of the politics in themselves



It's already so unreal



Using tropes of Hollywood and everything else but then it's actually video art being cut with all of these other campaigns and there's a completely different way in which you decide to receive it when it's that



Yes cause it's reducing the time the context of history into one video and one sort of experience and watching it from beginning to end as a compilation



Yeah it's like what we say often. When we see some promotional material from a presidential campaign on tv we're poking holes in it and we understand it to be fake and has nothing to do with reality and taken from a film like especially in the case of Reagan it might as well be from one his films where he's literally on a horse in both [the films and the presidential campaigns]



Jacques Rancière. *Burge*. 2021.

Over the course of the last few panic attacks, there was blood on the floor, with all kinds of flies inside—with our commitment to premium ingredients, signature recipes, and family-friendly dining experiences. This is what has defined our brand for more than 50 successful years.



Jacques Rancière. *I Get Carried Away*. 1889.
Oil on canvas
73.6 x 92.3 cm (29 x 36 5/8 in.)
Helen Birch Bartlett Memorial Collection

I love my show name.

1926.417
<https://www.artic.edu/artworks/6565/american-gothic>



its that the core of the video is like this interview and this behind the scenes footage of the interview which kind of like makes it so that there's nothing fictional about it because it's picking up everything



But I think it's almost like and I haven't developed this idea um to myself I haven't been able to articulate it to myself haha



Great



But I think there's something about like oh we're showing you behind the scenes so you can now safely presume that you're seeing everything that this is a kind of truth and they even go through the effort of putting those definitions before you then see the happening of the event the interview and they also introduce text but the thing about the text is that's where I think you start to see creative decisions dictate over a kind of objective view of the whole thing because they start to interject on screen like oh uh yawn off camera but like they don't do that for every sound



No, no, no, yeah, yeah, yeah I'm not saying there's no decision i'm just saying there's something there's something that's almost extremely undone about the way they are choosing to frame this as opposed to it being precisely one thing if that makes any sense the cinema verte way of picking all of it up and the way of poking fun



The very last shot that you get, I read that as this is where we edited this video you know where they show multiple monitors where they're looking at the very same footage in the shot that leads to that shot they're looking at the film that you're watching in an editing booth um but I think there's something really interesting in what we're saying about undone like something uh trying to make the least amount of creative decisions in presenting the work but the thing is they're not really successful in that with this piece



What do you think this piece is trying to do like I know it's kind of hard but I'm actually not sure?



None of these fucking collectives are ever actually anonymous

Araguccio:

They're never anonymous, which is something that Bill Greaves talks about, for him your identity, individually or collectively is preconceived by your environment.... In a way such tha—



This is disgusting!



Yeah we have fruit flies...



Yeah but do you know why? Because I don't know who, I don't think it was you... I think it was someone i had over here left a banana peel here

Araguccio:

No, yea, that was me...



Oh it was you?

Araguccio:

I was the last one to have a banana peel



It was the banana peel

Araguccio:

I'm sorry, I forgot it... Because I came over here



What the trash?



Just uh the fact that our trash can...



The trash? I think the trash is fine, it's covered.



No, no, no, yeah, yeah, yeah—I'm saying, I went to throw it out



Oh no, no, no I don't care, it's just that I came over here yesterday and moved one thing and then like 700 fruit flies... It was so gross.



Well you did a great job, what did you do?



I threw the banana peel away.



Araguccio:

Art is never decoration. Decoration has no other level of intent other than to be decorative. So it cannot be, therefore, decoration. You look at beautiful pieces of ceramic, wall moulding, painting, tapestry, from other era...s... Which were intended to be decoration. And those are decoration. And they can then be sat next to art and almost completely unintelligible from each other... on a visual standpoint.. But they will never actually in terms of intention, delineation, history and the way they will age function in the same way.



I agree with you I dont think it's well done

Araguccio:

This idea that you walk up to something and that you see it and it completely captivates and mesmerises you and you don't know anything about art at all, is a bit silly. It has nothing to do with whether the artwork does or doesn't display that. It's also very different from conceptualism which is entirely out of a base of a theoretical idea and has no fundamental material input. So yeah...



It's not even that it just doesn't feel like necessarily political even though the subject is political just because there's no, there's something constantly not being done which feels like that's the point, I'm not sure what that point really is but I think there's intentionality in the idea of not doing anything fully you know not editing it to make the interviewer a jackass because I mean I guess you could say he's framed as a jackass when they are repeating his question about whether or not Ramos is upset or not about the amnesty I guess there's intentionality in that gesture but at the same time it's like all they're doing is repeating that question over and over again so there's emphasis in the question but like there's no deliberation it's just okay, we have to consider that but I dont know there's a side being taken so it's not overtly political but it also doesn't seem particularly edited or decisive in the way its being framed because it's just picking it all up to the level of it being filmed behind the scenes but then even, it's usually behind the scenes or the actual interview footage but it skips between the two but you don't see the finished effect of the interview



Yes and I think there's something that we're asking for which I think is just a little bit of context like for example was Ramos' authorship and intent behind this piece a reaction to the news report because I believe i've read and I don't want us to get too hung up on this because I'm not sure I need to read the description of the video again but I believe the news report the of his interview came out and it was sort of news reporter

sitting with him in his apartment cut that to the Vietnam war vet um being asked similar questions what do you think of the amnesty what do you think about the fact that you didn't dodge the draft and obviously it cost you your leg you're disabled because of it



Right I mean the interviewer is being manipulative



Right which is why



But I'm saying the video isn't, the video we're watching isn't



I think that's what it's trying to say, I think it's saying we're trying to do some sort of method objective method and trying to deconstruct the sensationalism of this news report but the thing is



Which is why the man yawns or whatever



Right



Because it doesn't really matter and there's nothing sensational about it



Right



And most people don't really care if they're not affected yeah yeah yeah I'm just trying to figure out if that's it



No but i'm with you because I dont think and this is why it's so interesting to be watching this now you know like what is it now almost 50 years later



Really?



I mean this was 1977



That's so weird



So it's



Almost 50 fucking years?



Over 40 years



That is crazy not that I was alive then so not like I feel crazy about it but it just feels like that time period is referenced so much and it's hard to imagine it being 50 years ago



Right and I think that's what's interesting about the tactic if we can look at the news report that is conveyed in this piece which is almost the middle part of this video looks at the news report and we're kind of assuming that, that was it hi we're starting with Anthony Ramos and we're showing you the war vet and that's it but we're actually not sure if he left out other aspects of the report we don't know what he left out um but if we take it as, this is what we have again I see a lot of similarities in the sense of the sensationalism the politicalization of this issue about forgiveness like state forgiveness vs amnesty vs student debt forgiveness like today um I think they are crucially different situations but there's still this sort of um implication that it's not equal um because I don't want to unpack the entirety of these two things but I should if I'm gonna bring it up I should see what other reports are being done around student debt forgiveness and maybe look at that vs hypothetical me coming up with hypothetical



They Are pretty different too



Absolutely



Because I mean they both should be forgiven but one is direct survival but the other can lead to that, lead to death, people kill themselves because of student debt especially if they can't find work after school



It has complete social economic impact I mean of course and it, it motivates similar consequences like you could go to prison for being in debt you might argue that he was indebted to his service and then he served time but I don't want to get hung up on this comparison because I do think the conversation is more about p fictional aspects of the document



But it's more interesting if we look at all of it instead of just the paraficitonal aspects like because then all the videos are going to read the same



Right and i'll look into it more in writing and I think transcribing this conversation um will let us see how we're asking some of these questions so if we state open ended aspects of the video



I'll start transcribing it this week, these different conversations



As soon as we get this and the other one moving in transcription we'll have the material



Yeah I know



I think we can mock up a pdf today



APPENDIX

Forms of Parafiction

In our research of the parafiction genre we've come to find that the term can refer to differing definitions. It is a term that in literary, performance and visual studies can allude to esoteric and discipline-specific fields of study & practice. Lambert-Beatty's text mentions a number of examples of this kind, such as *paratheatre*, *superfiction* and *paraliterature*. All of these examples intersect and at times converge as experimentations of a similar form of social epistemology, specifically questioning how our social realities depend on a relative negotiation of what we believe is fictional or not. If we consider the contemporary politics of post-truth and fake news, we see that there is a great deal of dissensus over a collective social reality. Parafictions externalize the boundaries between fiction and nonfiction, in doing so parafictions can serve as thought experiments that both challenge and exercise the often opaque, internal processes by which we conceive our beliefs. In this appendix, we're briefly highlighting these similar offshoots of the genre of parafiction in order to better grasp the expansive nature of its application

Superfiction (Peter Hill, 1989)

Superfiction is a work of art that uses fiction in order to simulate organizations, business structures, and or lives of invented individuals. The artist Peter Hill is credited as the person who in 1989 first coined the term superfiction. In today's post-internet context a superfiction's use of multimedia, propensity for generating a myriad of user-interaction opportunities, at times virtualizing space & time across a multitude of real and fictional networks, serves as an early conceptualization of creative projects which are commonly referred to as alternate reality games (ARGs). The primary distinction between ARGs and superfictions are their interactive purpose. Where ARGs are meant to tell stories that are meant to be interacted as a game, superfictions may create gaming opportunities but are not limited to that kind of interaction or purpose.

Unlike the comparative distinctions of superfictions and ARGs, superfiction and parafiction have a great deal of overlap. One may describe a work of superfiction as a parafiction. But the terms are not mutually interchangeable. Firstly, if we are to define a parafiction as simply the presentation of fiction as nonfiction, we may find that superfictions that apply the same principle do so with an intended purpose. Superfictions may claim fictional premises as nonfiction in order to condition the viewer's perception in a certain manner but it is not dependent on this deceit. That is to say the viewers of a work of superfiction can continue to interact with the work independent of the divisibility of fact and fiction. In superfiction, viewers who learn of deceit in the production of its narrative(s) are meant to engage with that knowledge critically. Although that type of deductive interaction is possible in the experience of a work of parafiction, the parafiction employs the presentation of fiction as fact as a completely indivisible construction. Unlike superfiction where fiction is used in order to create real experiences, parafiction is not limited to the use of fiction, it uses nonfiction conjunctively. Furthermore for a work of parafiction wherever the fictional matter is involved it must necessarily become tangled with the non-fiction, they are interdependent and may not be engaged with divisibly.

Paratheatre (Jerzy Grotowski, 1969)

The term paratheatre was coined by the polish theatre director Jerzy Grotowski in 1969. In performance/theater studies the term signifies a kind of performance style that aims to erase the traditional divisions between audience and performers. This practice does not necessarily make distinctions between fiction and nonfiction but instead measures itself along distinctions between performance and non-performance. Paratheatre defies any singular methodology but contemporary applications of the genre still bear its genealogy in mind. And as evidenced by the ongoing redefinition of the term, paratheatre similarly to superfiction differs from parafiction in its divisibility of performance and non-performance.

Paraliterature (Rosalind Krauss, 1980)

The term paraliterature is attributed to have come to prominence by the art critic Rosalind Krauss from her 1980 text *Poststructuralism and the Paraliterary* (1980). The term originally was meant to connote a differentiation between commercial literature, consumer literature and mass media literature versus that of more conventional and esoteric forms of literature. For Krauss it served more as a term to connote works who functioned in a kind of categorical dehiscence. These are works which elude not merely the cross categorical pollination or genre-bending conventions but intentionally existed in the inbetween of categories.

READING ACCESS INFORMATION & ACKNOWLEDGEMENTS

Reading catalogue google folder link: <https://tinyurl.com/parafiction>



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