

4. BOTH A CONDENSATION AND FRAYING OF THOUGHT

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Tiziana La Melia's review of Amy Lam's review of the review that came before her, and by extension, perhaps the larger process of the project of Rearviews itself, begins with a chunk of italicized text with very particular line breaks, calling attention to its literary character as poetry and, by contrast, to the review as a literary genre. What if the review took as its task the production of an experience akin to that produced by the work being discussed? La Melia's focus moves between the review being reviewed and the context of her own review. She provides a summary of points that are intensified by brief statements following her longer considerations: "Irked, no doubt," "Seeking polemic," "I'm not sure." These brief statements suggest both a condensation and fraying of thought. Rearviews, a review of a review

immediate access to the primary materials that inaugurated the process itself is impossible because the frame may always be widened, and the distance from the action becomes irreducible so that the work is denied any capacity for transparency and simply seeks another means to call attention to itself or its premise.

of a review of a review of a review of... an exhibition? This is a writing exercise akin to William Greaves' 1968 film *Symbiopsychotaxiplasm: Take One*, wherein Greaves hired three film crews to document the varying levels of reality offered by the process of narrative filmmaking. The first film crew captured the actors rehearsing a scripted scene of relationship strife in Central Park, the second crew shot the first crew and the third documented anything on the periphery that seemed relevant to the story and larger film, mostly cops it seems. The complex dynamic of this film denies the scripted narrative a privileged position, allowing for other actions to be emphasized, such as the ostensibly real rather than feigned drama of the internal conflicts concerning the various film crews' questioning of Greaves' production method. The impact of Greaves' film, and perhaps Rearviews itself, is that the complete and