



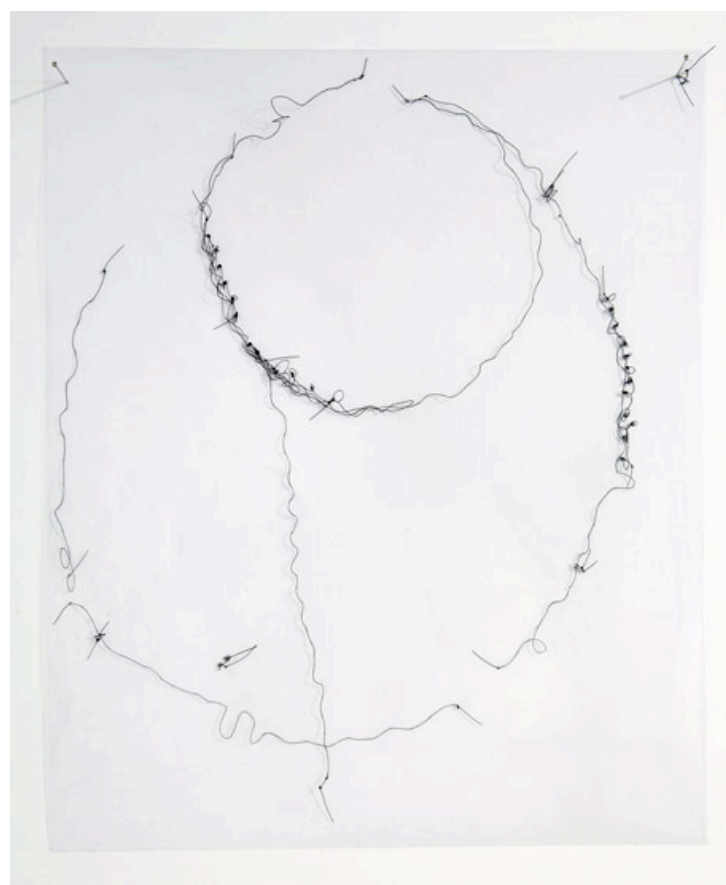
The body is a book.
The artist's body is a sketchbook.
The political subject's body is an e-book.

A sketchbook's pages are misnumbered, so established systems of ordering, binding, reading, drawing, book clubbing and knowledge formation prove useless and are discarded. To be what they are, they lose the Christian name "sketch." These loosened pages are twisted. These loosened pages are mostly white and cast long shadows. These twisted white and black bodies crumple like a lung exhaling, writhe like a lover in a BDSM sex swing and darn like it's the Depression.



The symbolic subject's body is a Ouija Board.
The symbolic subject's body is a tefillin shel rosh.
The symbolic subject's body is a calendar.

In Judith Brotman's recent works, acts of mark-making (black thread calligraphically stitched into the support, and occasional hand-drawing and writing in blackish ink) move not only across the page, but through it to its backside. In many cases, these pages are transparent, so the mark never escapes itself. The jittery mania of the activity can be tracked above and beneath the surface. In art practices, this is an old parlor trick to transform a drawing into a sculpture by accounting for all of the support's surfaces. But psychologically speaking, it can signify a suturing together of the conscious and unconscious minds. The whole of Brotman's current project can be seen as the symbolic subject's thinking apparatuses for trauma, incorporation, repressed memory, analysis and self-reflective diaristic notations. Doodles of intersecting streets, prophylactics and incomplete geometric shapes (partial circles, broken squares) all meditate on attempts for a body to be *lived in* and to relate that body to lived experience around her.



The essayist's body is a dream journal.

Some of Brotman's recent objects are dream catchers with two or three threads criss-crossing the interior space of wonky, handcrafted loops in modeling compound. They won't be able to catch dreams, not the bad ones or the good ones, but are rather pointers to dreams as they happen and after they happen.

In Artemidorus' multi-volume *Oneirocritica*, written around the 2nd century AD, he writes about the interpretation of dreams being conditioned by the waking experience of the dreamer. He also scripts a kind of dictionary of actions that may figure metaphorically in dream space. In both of these ways, Brotman's practice is an 'oneirocritica' in its own way: the collection of these works is indexical of the life lived around them, with records of daily activity written into them and shifts in aesthetic decisions morphing from one element to the next. The thought patterns

mapped out are variously scattered, circuitous and fixated. Repetitions of forms and physical manipulations within the works compose themselves as an expressive but also withholding language, with its own inventory of mythologies, ritual acts and newly invented systems of order.