

Class Notes is a series of drawings made in physics and philosophy seminars at Columbia University over a period of three years. The project is continues. Each drawing is completed within the frame of a single class session. As I listen to lectures, I take notes; I re-inscribed what I hear, creating visual analogues to the intellectual adventures. At the heart of the project has been an ongoing fascination with subjects that are both challenging and extraordinary to me. The tenuous distinction between drawing and writing is invoked.

My interest in the theories and concepts of advanced physics, for instance, is not distinct from her curiosity about the mathematical ciphers; their strange ineluctable beauty suggests but never explicates their meaning. While any language may be inaccessible on one level, it may be captivating and inspiring as it is re-figured and embraced on another.

Philosophy lectures (on Hegel, Kant, Nietzsche, Heidegger, the Philosophy of Islam, and others) also inspire works that mark and perhaps embody some of the very dilemmas that the philosophy addresses. There is a play between the tangible and the intangible, the physical and the metaphysical, the miniscule and the grand. The tangling and untangling of strands, the movements, between what is legible and what is illegible, are what enralls me. As I engage that tension, the drawings become wondrous explorations of ambiguity and interpretive possibility.

The drawings become sites where the literal is suspended in the abstract, where a concept that garners meaning in one context can inspire very different readings when re-mapped in another.

I think of these drawings as part of the ongoing trespass that insures that the imagination and the intellect are contiguous. The meeting place of seemingly disparate disciplines is also the subject of my work. With this project I continue to re-interpret, re-imagine and extol the beautiful link between writing and drawing.

Of late, I have been reading Jean-Luc Nancy's writings on philosophy, and I came across an observation (which he makes regarding Hegel's work) which seems appropriate to much of our experience but, in this case, to the act of drawing.

We could register a whole series of tremblings – religious or aesthetic, for instance. It is always the trembling of the finite seized by the infinite: it is the sensibility of the infinite in the finite. We also realize that Hegel does not have a definitive concept of this image. It comes to him in those places where categories fail and themselves tremble.^[1]

One could imagine a tremulous palette for all art, a place where any artistic composition is luminous, profound, and mysterious, through and because of its tenuous presence, a presence that invokes continuous movement - towards and away from what is.

Class Notes invites a sense of continuity and expansiveness, meeting at the intersection of the aesthetic, intellectual, and theoretical.

[1] Nancy, Jean-Luc, *The Restlessness of the Negative*, translated by Jason Smith and Steven Miller. University of Minnesota, 2002. p.44

