Review of Consecrating Science: Wonder, Knowledge, and the Natural World. By Lisa Sideris


Introducing Polydoxy
There Goes the Universe

Lost Expectations: On Derrida's Abraham

Queer Enfleshment

The Palgrave Handbook of Radical Theology

Science

The Matter with Pantheism: On Shepherds and Goat-Gods and Mountains and Monsters

Transcendence of Trauma

Last Writings of Japan's Special Attack Corps Members

The Sonic Construction of Identity in Taipei's Kuajie (Crossover) Music Scene
Contemporary Revival of Finno-Ugric Music in St. Petersburg, Russia

Performing Blackness and African Diasporic Identity

Finiteness of strictly n-regular and almost n-regular Hermitian lattices

Partial marked length spectrum rigidity of negatively curved surfaces

Manipulation of Differential Metal Ion Reduction Towards the Synthesis of Bimetallic Nanoparticles

Part I Progress Towards the Asymmetric Total Synthesis of Biologically Active Furanoids via the Classic Interrupted Feist Bénary (IFB) Reaction Followed by C-H Activation Part II Asymmetric IFB-Like Reactions of 1,2,3-Triones and Electron-Rich Phenols for the Synthesis of a Tetracyclic Antiviral

The Genetic Basis of Evolved Toxin Resistance in Insects

An OP(timally) permissive state
Andrus Field - Photos

Dennison Terrace - Photos

House Destruction

Landscaping

Johnston Quadrangle

Fauver Field

Cemetery, Foss Hill - Photos

Scientific Apparatus - Calorimeter

Scientific Apparatus (Astronomy) - 20" telescope, Van Vleck observatory
Scientific Apparatus
(Astronomy) - 12" telescope
Mary Wigman (born Karoline Sophie Marie Wiegmann; 13 November 1886 – 18 September 1973 in Berlin) was a German dancer and choreographer, notable as the pioneer of expressionist dance, dance therapy, and movement training without pointe shoes. She is considered one of the most important figures in the history of modern dance. She became one of the most iconic figures of Weimar German culture and her work was hailed for bringing the deepest of existential experiences to the stage. The Mary Wigman Book. What did Wigman mean by ecstasy and form? Apollonian and Dionysian. Ideas on composition and the choreographic theme. Who has inherited the emotive dance lineage of Mary Wigman? Mary wigman as choreographer: choosing the focus. Solo as signature: Hexentanz The mask as doorway Hexentanz: a description Group dance. The Seven Dances of Life (1921) Choric dance. Totenmal (1930) Final solo concert. PRACTICAL EXERCISES. Class at the Mary Wigman School Discovering the eloquent body. Wigman movement qualities in practice What makes the dance? Space. Dance as language.