

1: Tibetan Medicine: A Conversation with Anthropologist Sienna Craig -

In this latest In Conversations with Craig Smith, one of Australia's premier Agile trainers and coaches and practitioners, and a director of the Global Agile Alliance, Craig and Mervin discuss the evolution of Agile and why it remains and continues to grow in relevance in the business community.

Efficacy and the Social Ecologies of Tibetan Medicine. Our conversation below just touches on the depth and complexity she explores in her book. She lives with her family in eastern Vermont. In your book, you talk about how efficacy is produced at the intersections of ritual action and pharmacology, with distinct social ecologies. Can you talk a bit about what you mean by this? What does it mean on a practical level? For something to work it means it performs well in a particular context, biological, experiential, social. At the most gross level, for example, if I take Advil, sometimes it feels like it works right away. Other times I feel worse. Is Ibuprofen efficacious against pain? Does it mean that that molecule is effective? At the most basic level, is it effective all the time or only at a particular moment? To me, it is a combination; there is also the ritual act of doing something to feel better to alter your state of being. It is hard to separate out what occurs on a cellular level and how you experience what occurs. And it is also hard to determine what causes either of those experiences. It is something you can measure â€” there is a molecule in the system. But there is a gap between the ability to measure that molecule in the system and the experience of it. I could feel nauseous. Is that due to the Advil molecule? Or is it because of something else? Understanding how medicine, any medicine, works in the body is far more complex and nuanced than we are led to understand. The medicines are embodied, by which I mean that they live within us not just as a separate biochemical entity but as something that we respond to in ways that are not simply biological and not simply mental or emotional but both of these, and more. Whether it is Elderberry or Advil, we are doing something, ingesting, taking in a substance to promote wellness and alleviate suffering. I am more interested in the intersection between what is embodied and how we think about it. Medicine and its range of effects are not always or simply working on body or mind â€” one or the other. We lose something when we draw a stark line and say a medicine has an effect or does not have an effect. I am interested in thinking about the range of ways we can account for efficacy. You might notice positive effects of ingesting a substance. You might conduct a biochemical analysis. You might taste the herb, etc. But what is important here â€” and what often gets lost â€” is that all of these ways for assessing the capacity to produce a desired outcome are all equally important information. But because of our cultural histories, we tend to see more clearly quantitative measures, to value them more. However, we tend to forget that standards often signify not the very best practice, but the best possible practice given a set of constraints and a range of varying conditions. In a way, standards are a lowest common denominator of acceptable practice: We tend to think about standards as ideals for which the bar has been set high, but often it is an average bar â€” something that a range of diverse and sometimes conflicting stakeholders can agree upon. In contrast, we tend to place individual or even personalized knowledge as the lowest form of evidence in part because it is not â€” and perhaps even cannot be â€” standardized. We tend to idealize standards as the best practice. In fact they tend to be the most commonly acceptable dumbed down practice because that is what has been able to be agreed upon by diverse groups of people. Yes, but not only GMP. Sure, such an assertion is true at a certain level. But individual herbs are much more effectively used by an individual client, recommended by a particularly skilled practitioner who is acting on and through that client. Also, bodies change over time. Standards cannot capture the inherent flexibility â€” the need to be flexible â€” that medical practice, particularly with living matter as your pharmacy, can demand. I think it is similar to what is happening in the U. Nepali doctors who visit the factories in China are at first incredibly impressed with the shiny factories: They know they can improve their practices with respect to cleanliness and particulate matter that gets mixed into their formulas. Whether or not it impacts the overall quality of their medicine is an open question, but they know they could be more careful and precise. But they are also quick to recognize that smaller scale producers struggle to afford and adopt these new forms of technology. A senior doctor asks: Is the potency and quality of the materia medica good enough? How were the plants harvested?

Where were they harvested? In a sense, we could say that the origin stories of these types or classes of medicines are different. But we tend to operate under the assumption that what works in the biomedical model should work with things that have different origin stories, different ways of coming to life. And intention—how does that play into it and how can you measure that? It matters in how doctors and patients perceive or pay attention to intention behind medicine making. Practitioners may or may not pay attention to things like how the medicine is made, how its quality has fluctuated over time, even what kind of person is running the herbal storage unit, how a company is sourcing materials, or how knowledgeable those on the frontline of quality control are about the plants they are purchasing. And yet today this question of intentionality sometimes gets lost in market demand. Once you have a market — which is a blessing and a curse — you have to keep on producing to meet demand. Here Tibetan medicine has some interesting parallels with the herb industry because in this country Tibetan medicines are labeled as supplements not medicine. They are available online or, in a sense, over the counter. This means that there is a different structure around pricing, supply, and demand. Even so, just as prescription practices for pharmaceuticals are changing and more pharmaceuticals are being prescribed, the logic around herbal supplements is changing, even though there is a different logic and different economic considerations governing the herbal medicine markets. There are different gatekeepers. How has your research impacted your teaching, what issues do you feel are most important to pass on to your students? First, I want them to become more aware of the ways they make assumptions about what is effective, to think about what we take for granted in therapy, any kind of therapy, not just ingesting medicines, and to understand that these assumptions shape their relationship with their own body, their own experience with medicine and therapies. I want my students to think about how they use medicine and the assumptions they make about this use. Second, I want them to seriously consider non-biomedical ways of knowing as real ways of knowing. This is a big one — to get them beyond thinking that anything that is not biomedical is inferior or exotic, or something that is interesting on a cultural level but not seriously something that can heal or address specific health questions. More broadly, I want my students to think in more cross-cutting ways about fields we think of as discrete: And how does it impact how you care for yourself? I think being around Tibetan doctors has given me more sympathy for the lives that biomedical doctors in our political economy lead. Both the Tibetan doctors with whom I work and the doctors in the U.S. While the doctors I work with are socioeconomically and politically marginalized, many doctors in the U.S. in terms of caring for my daughter. Honestly I feel relatively educated in Tibetan medicine, less well educated about non-biomedical choices and approaches in this country. So I ask friends who can help me. Yes, that it is just a misperception of how separate they are. We put up ideological walls so quickly when in fact things are much more fluid. He was giving her an IV with glucose saline in a village in Lo Mothang. His empirical experience had led him to know this. There were no big barriers. Thank you, Sienna, for taking the time to speak with me. You may also like.

2: A Conversation with Craig James on Vimeo

On January 13, , Bishop Barron joined Dr. William Lane Craig, the esteemed Protestant apologist and evangelist, for an evening of dialogue at Claremont McKenna College. The event was hosted by the Claremont Center for Reason, Religion, and Public Affairs and was moderated by Dr. Edward Feser and.

Why did you pick this topic for your book? He said that he felt out of place at school. When his mom talked to me about it, I immediately thought this was a story that needed to be told. He coined a term not really in use and yet it carried a powerful message. Tomboy is actually a positive term—it is acceptable for a girl to wish she were more like a boy. I find this equally outrageous. I hoped the book would facilitate conversations in home and school among kids and adults, helping nontraditional kids and their friends to relax and enjoy our differences. What has been the reaction of kids to reading this book? This has been one of the most satisfying professional experiences of my life. The book has been translated into eight languages and is available in 11 countries. I have heard from parents and children from all over the world. For the most part, I hear from parents because the kids are so young, but I have also received pictures and drawings of knitting projects boys and girls have done. Adults have told me that the book helps them understand the importance of communicating with their children, so they can do better with these issues than they might have had themselves growing up. Several parents have written to say that they learned that their children are the bullies, and they used the book to open up a conversation about how to accept differences. Almost all of the adults relate to the story from situations in their own personal lives. I have learned how potent in its simplicity a picture book can be. With the school year starting soon or already underway, what would be a few things parents could encourage our kids to do to help make all kinds of kids welcome in their schools? We cannot protect children from everything, as much as we might want to, but we can give them the tools to remain calm and confident. Just reporting bullying to the teacher is not enough. Kids have to learn some self-possession and confidence. If we can find a way to give more self-assurance, they can learn to handle their own experiences.

3: A Conversation with Craig Drennen

Craig Venter - The Genius of Charles Darwin: The Uncut Interviews - Richard Dawkins - Duration: Richard Dawkins Foundation for Reason & Science , views.

Bohmler, who is also serving as the musical director for this production, took a few minutes between final rehearsals for this production to answer a few questions about the show, his work, his training, and to talk about his strong ties to both Phoenix and Phoenix Theatre. Marion is the lyricist and wife of Scott who wrote the book for the show. We had a friend, the late Richard March who was a freak of nature, a guy who could play the piano, sing and act equally well. We wrote the role of Buddy Toupee for him and this was a vehicle for Scott and Marion both actors at the Stratford Festival in Canada to star in. Scott and Marion had always loved those aforementioned authors and this style in particular, so they encouraged me to come on board, which I did willingly. Have you incorporated any changes into the show since it first premiered? We made significant changes after that premiere for the subsequent production which was the Theatre New Brunswick the provincial theatre in that province in Canada. Following that, we got picked up for an Off-Broadway production and it is at this point that Scott and Marion took over the lead roles. We made more significant changes and rewrites here. After that production it was published by Samuel French and no further changes were made. I know you served as the music director in the original Off Broadway run of the show, and, like you mentioned, your collaborator Scott Wentworth played the Private Eye and Marion Adler played the Blonde in that production. You would not want to hear me sing nor see me act, but I have enjoyed revisiting this show as musical director after some 20 years. It has had multiple productions including in London in November of , but I have not been a part of those. Jerry Harkey was our first Buddy Toupee for the premiere and went on to do the role another 3 times after that. He is quite something to watch and extremely fine at his craft. I could not be happier with him. That is what brought me to Arizona. She invited me to San Jose, CA to conduct her chamber orchestra and to write a harpsichord concerto for her. I went for five weeks and returned thirteen years later. In I bought a home here and met my husband Rusty Ferracane. We were doing lots of commuting between Scottsdale and San Jose, but I returned here in and we were married in Following that, I got my masters at University of Houston where my mentor and famous American opera composer Carlisle Floyd was teaching. It was here that I got my real training as to how the singing stage was produced on a grand scale. Following my 3 years there, I was invited to the Banff Center for the arts as a composer-in-residence and then became musical director for the winter program for the following three years. In that final year, I met Marion Adler who was an actress in one of our touring shows. I began to write musical theatre with her Gunmetal Blues was the first. It is simply a matter of style and appropriate music for the story-telling. Before Gunmetal, I thought I would be a classical musician, but after meeting Marion and Scott I then wrote from the musical theatre for almost 20 years. Encountering the Riders property was a stroke of fate, but it thrust me headlong back into opera. I was writing it at the same time as The Boob Show, so you see there is quite a bit of diversity in my tastes and styles. I try and write what is appropriate. Enter the Guardsman is Viennese and turn of the century in its style, and Quiltmaker is childlike. What does having the show back where it started mean to you? This is because Michael Barnard has always supported my work. He has premiered five of my plays. I have worked there as Musical Director and got my start there in the musical theatre back in which it was Phoenix Little Theatre. This means the world to me to have it back there. The staff is always encouraging and supportive of my work and I always feel empowered to create. Trust me, this is a rare privilege to have a theatre like this. I am very blessed.

4: A Conversation with Craig Kennedy, UConn's New Provost - UConn Today

Craig Pomranz is a singer, performer and author of the children's book, Made by Raffi, a story about a young boy's quest to fit in. Craig asked composers Amanda McBroom (Bette Midler's award-winning song "The Rose") and Michele Brouman ("The Land Before Time" Series) to write a song related to the book.

Social Justice Blogger A Conversation With Craig Kielburger Imagine a world where every young person felt a deep sense of ownership and empowerment over social, political, environmental and economic issues from gender equality to poverty. How might each of us, if given the chance to lend our voices and actions in more than a tokenistic way, bring our ideas to life in the name of ending poverty, hunger, gender inequality and more? WE could lead a wave of sustained transformational change in our communities and across the world. Too often, however, the attitudes of well-intentioned adults undermine our ability to turn our ideas and insights into action, instead of just responding to an adult driven directive. If, as many experts say, disrupting the cycle of hunger and poverty, for example, takes a two generational approach Check out the interview and then get out there and be a world changer. You have an amazing story of determination and will to make a difference. For readers who may not be familiar, can you share highlights of how you went from a schoolboy working on a class project to creating an international platform for social change? I When I was 12 years old I came across a news article as I flipped through a local newspaper in search of the comics. The article told the story of Iqbal Masih, a child born in South Asia who was sold into slavery. Iqbal spent six years chained to a carpet-weaving loom. At the age of 12, he lost his life defending the rights of children. So, I brought the newspaper clipping to my school where I shared it with my classmates and I asked, "Who will help me? Every year we celebrate the more than 2 million youth that we work with by putting on We Day. The organization continues to grow as it motivates young people, domestically and internationally, to achieve their fullest potential. Do you have plans to expand it to more states or countries? At our first We Day in , 8, youth came together in Toronto to discover new passions and learn about the world around them. It would be our dream to have a We Day in every city in America. Beyond having the tremendous opportunity to speak at We Day Illinois as part of the "Letter to My Future Self" segment, one moment of many that particularly resonated with me was when Marlee Matlin presented in sign language with her translator. Do you have a favorite We Day moment? We Day Illinois was such a great success that it is difficult to choose just one moment! We are deeply appreciative of the support of our talented performers and speakers who make each We Day the triumph that it is. How has the youth activism changed or broadened since you began 20 years ago? When we started Free The Children in , it was rare for youth to get involved in activism because the structures were not in place to facilitate this. We were faced with so many obstacles -- just because we were youth. After constantly hearing we were too young to make a difference, we decided to "be the change" ourselves. Once youth have the means to volunteer, they will. Our hope for youth over the next twenty years is that, much like when you ask a child what sport or instrument they play, they will be able to tell you what their cause is. We often hear young people are apathetic, but Free The Children helps dispel this myth by showing the work of young people across the globe who are engaged and are working for a better world. But why do some youth get involved in social change projects while others do not? Studies show that if a youth sees a parent or role model in their life volunteer, they are more likely to get involved themselves. Instead of it being a chore or out of the ordinary it is simply built into their DNA. Volunteering, like any habit, should be encouraged from a young age. It is therefore extremely important that parents and educators provide positive examples to young people to create a culture of service. We never thought it would grow into the global movement that it is today. My friends and I simply wanted to make a difference. As kids, we heard we were too idealistic so many times that we printed shirts that said "Shameless Idealists" on it. Our hope is that they have the confidence to succeed in anything they want to accomplish, wherever they were born, and whatever circumstance they grew up in. In a recent commentary you and your brother wrote "The world needs more organizations and individuals to put their self-interest on the sidelines and focus purely on achieving outcomes. It is important for youth to find a cause they are passionate about. Once they find a cause they would like to support and there

are many to choose from! I would also highly recommend teaming up with a group of friends to participate. What advice do you have for young activists who want to make a career out of their activism? We need youth to use their skills to better this world. If your gift is public speaking and leadership, then use that skill to lead your community. If your gift is science and engineering, then design a technology to solve issues of drought. I think we need to innovate what we see as the traditional sense of charity. Instead of donating a dollar at the end of a transaction, donate your time and expertise. So often I meet kids who want to start charities. I believe the world already has too many charities. What the world needs instead are strong leaders throughout all sectors who do good. I think youth have the unique ability to make waves and spread awareness about issues that are close to them. With their direct access to social media, they have the capability to connect with not only their peers but policy-makers. Not only are they able to raise awareness but they are given the opportunity to challenge the people around them to take action. For example, Free The Children started an App called We, which enables you to change the world every day and challenge your friends to do the same. In a September commentary you wrote with your brother about racism in Canada, you noted that " Fixing the problem begins with talking about it. Racism manifests itself in different ways around the world in everything from movies and sports logos, to the deadly outcomes associated with the names Trayvon Martin, Freddie Grey, Michael Brown, Sandra Bland, AME church and my cousin, Marcus Golden. How do we mobilize as youth to become informed and actively involved in order to move towards a just local and global community? It is important for youth to connect with like-minded peers. Once youth find a cause they are passionate about supporting, they can connect with others and learn more. If youth are unsure of which cause they would like to support, or do not yet have a support system in place, We Day events are a great place to make this happen. You inspire so many, what and who inspires you? In my role I have the distinct pleasure of meeting many different thought leaders, former Presidents, high commissioners, celebrities, and athletes. But at the end of the day, my biggest inspiration comes from youth who are inspired to make a difference. Free The Children attempts to promote this way of thinking by having youth earn their way to We Day by committing to one local act and one global action. Without change-makers such as those mentioned above, events like We Day would not be possible. Thank you for your time. Do you have any closing thoughts? Thank you so much for taking the time to draft a series of thoughtful questions. Congratulations on all your hard work.

5: Conversation with William Lane Craig | Word on Fire

Dan Higgins, with USA TODAY NETWORK-Wisconsin, has a sit-down conversation with Culver's co-founder Craig Culver.

Kennedy will be sharing many first-time experiences with them this week, as he starts his first full academic year in his post. Kennedy joined UConn in April as its new provost and executive vice president for academic affairs, coming to Storrs from the University of Georgia, where he was dean of the College of Education. Kennedy immersed himself immediately in the task of getting to know people throughout UConn, welcoming their questions and soliciting their ideas. He says it solidified what he already believed when he joined UConn: He began his career on the faculties of the University of Hawaii and the Medical College of Pennsylvania, then joined Vanderbilt University in to teach and conduct research in its renowned programs in education and neuroscience. He spent 15 years at Vanderbilt as a faculty member in the Peabody College of Education and Human Development, and later as a department chair, associate dean for research, and finally as senior associate dean of the college. He also was a professor of pediatrics in the Vanderbilt University Medical Center. Before coming to UConn, Kennedy was dean of the College of Education at the University of Georgia, which has 4, undergraduate and graduate students, full-time faculty, and nine departments. Under his leadership, the college advanced nine places in national rankings and seven of its programs joined the ranks of the top

What attracted you to UConn? UConn is at a pivotal time in its history. That initially captured my attention. When I started to get to know UConn, I also realized the incredible array of opportunities there are here. UConn has done great things in terms of the student experience; our undergraduate student experience is simply exceptional, and as good as what you would find at most elite private universities. We also have great things we are doing in research. What challenges do you see facing UConn? Instead of being reliant on state support, we have to become more self-determined, and really look at how we as faculty, staff, and students can bring in resources that help all areas achieve and become more financially sustainable. I look at the examples of other public universities that are considering the broadest range of revenue streams possible. Look at it in the sense of the rising tide that raises all boats: If everyone contributes in the way they do best, we all prosper as a group. Those additional resources for UConn could be in the form of research funds, contracts, grants, entrepreneurship, tech transfer, commercialization of ideas and products we develop, and licensing of those ideas and products. It can also be in offering a wide range of needed graduate degree programs and certificates in areas that are in high demand in Connecticut, nationally, and globally. We have some examples in terms of programs here that are successfully doing that, and certainly there are really great role models in terms of public universities that have done that. All of our work is a partnership with the talented faculty we have here. We know they have valuable ideas and insights, and I want them to know that they have an avenue to be heard. How can UConn ensure that it cultivates excellence in all disciplines, balancing the sciences with the humanities? If you add to that all of our professional schools and programs, many of which are nationally renowned, we have a really robust academic portfolio as a university. We have a truly impressive portfolio of scholars and activities across the disciplines, and will continue to support and build on that. How have you settled in so far? I feel very at home and very welcomed, both personally and professionally. Each of the campuses has its own unique personality and strengths, and as we look at each location and how they can develop and mature as a campus, we will be tapping into those strengths. Inquiring minds want to know: Have you always been a bow tie guy? I wore ties as an undergraduate because I felt it showed respect to the professors whose classes I was taking. I guess I am a little old school. At the same time, I was working with people with autism who could be highly aggressive, and I learned very quickly that you can be grabbed by the tie and pulled across the table. I looked to a couple of my academic heroes, both of whom turned out to be from Boston, and they wore bow ties. Do you have any favorite spots on campus yet? Have you settled on a favorite ice cream at the Dairy Bar? I learned my directions on campus based on where locations were in relation to Fairfield Way, so that was quickly a guidepost for me and a favorite location.

6: Old-Time Conversations - Home

Craig was very interested in the topic and ended up in a long extended conversation on the issue. He mentioned that he had been active in a ministry and that he was a former pastor. He was vague about his past and it was clear to me that something significant had occurred in his life.

Here is my story A few years back In a casual social situation I met a man named Craig Martindale. It was not a religious or work situation, just a casual social event attended by lots of other people. He asked me what I did for a living, when I told him, it became obvious that I had struck a nerve. It is important that confidentiality be maintained, so I will be vague, but some of my work centers around the various aspects of religious belief and the dynamics of cults and religious leaders. Craig was very interested in the topic and ended up in a long extended conversation on the issue. He mentioned that he had been active in a ministry and that he was a former pastor. He was vague about his past and it was clear to me that something significant had occurred in his life. Over the next few years I had the opportunity to have several discussions with him regarding faith, reason, family, love and work. We avoided any serious discussion of his past ministry because it seemed to elicit incredible sadness. Frankly, my impression of this person was of a sad, struggling individual. He did tell me personal details of his life over the past several years, but I am not comfortable sharing this. I always came away with a feeling of " I wish I could do something for that guy". I discussed him with my wife several times over the years and in meeting him she was struck by a sort of blandness. Mutual friends made the same type of comments. I saw him about a month or so ago Fast forward to last night I am googling some completely unrelated, irrelevant terms,,,and deep in the google search I glance at a link I follow the link. I then see that this leader is supposed to be in the Toledo area I then find a photo I then find this site and others, the abuse of power, the draconian rules involving pregnancy and sexuality, the weird bible teachings, the whole "king" thing, and the sexual misconduct material. That he live on multi-million dollar property I have been in a state of disbelief for the past 24 hrs. There is such a discrepancy between the person I have come to know I do not doubt for a second all of your experiences. I can tell you, and perhaps this will bring some closure, that he is, too me, a struggling individual who seems to be trying to rebuild his life. I can tell you that if he is sitting on significant wealth I see no signs of affluence or power, in any aspects that I can see. This is a job that I have not seen referenced on the net. He always seemed to be "underemployed" to me After finding out what I have in the past 24 hours Not sure if I will encounter Craig again.

7: Jazz Conversations with Craig | Mixcloud

J. Craig Venter is best known for sequencing the human genome. He recently spoke with The WorldPost: WORLDPOST: With what you call the "dawn of digital life" and the fusion of the digital.

I wanted to start off by saying how wonderful it is to get the opportunity to chat. Our paths have crossed in the past and we have a number of mutual friends, but this is the first time that we can really discuss aspects relating your studio practice. I wanted to discuss your education and the fact that you have advanced degrees in both studio art and art history. Can you talk about how or if the canon and theory plays out in your studio practice? I always felt undereducated most of the time. By the end of my MFA degree I almost had enough art history credits for a second degree, so I went ahead and did that too – and possibly because the university let me keep my studio for an additional year. I think as a studio artist, my relationship to art history goes along the lines of that Tracy Morgan quote: I wanted to understand the conversation. When I first saw your work in at Samson Projects in Boston, you were just finishing up the work based on the film, *Supergirl* – by many accounts the worse film ever made – and starting the series based on *Timon of Athens*. What is it about the idea of using already existing, but perhaps obscure narratives from film and literature, that appeals to you? On some level I was never completely comfortable making work that seemed like it was only about me. I much prefer finding something that has already been made, but has also been abandoned. The exhibition you mentioned was the first time I tried this method. I worked for about five and a half years on the failed movie, *Supergirl*. I made drawings, paintings, audio pieces, sculptural multiples, and at least one video of a performance – which is amazing since I only watched the movie once! Then I decided it would be beneficial to work on a new project that was farther away in time, but still theatrical. Can you talk a bit more about how you utilized this system for the introduction of formal and conceptual elements? I know that you have made work based on certain characters within these narratives *Supergirl* and *Timon of Athens*. Yes, working on these long-term projects this way did present some challenges that I did not anticipate. When several of the characters are in one exhibition together it can look like the work was made by various artists instead of just one, me. But, and this turned out to be very important, I noticed that when viewers would look at my work they expended a lot of energy trying to reconcile the heterogeneity they saw. So I found that if I said one simple sentence, like: Mind you, it did not add one drop of additional understanding about the work. Still, it seemed to remove a burden and allow people to actually engage with the pieces directly again. I was just going to introduce the pieces into the world with no additional information other than the titles. You alluded to that freedom being liberating for both you and the viewer. I would think that also may apply to conceptual and formal aspects of the work. To what degree does this freedom play within the process of developing the characters? How do you decide the aesthetic of the character? Well, I think freedom plays a big role in all art. I build each character based on contemporary associations spurred on by them, but each character also forces me to address a new condition of painting. I might have even sent her a message saying that. With that, I would like to transition a bit. Would you be willing to talk a little bit about the role of teaching and how it may contribute to your studio practice? I could say you learn a lot about the canon on the loading dock of the Guggenheim. The canon does provide a function though, for better or worse. Being born into any historic moment is like walking into a movie that has already started. You sort of need somebody to tell you the important things that happened before you walked in. The problem occurs when you realize that no one telling you about those early scenes is a completely reliable narrator. So that list of crucial previous moments – what we call the canon – should always be malleable and under scrutiny. Teaching is one of the few places for sustained intergenerational contact between artists. One of my roles as a mentor is to remind young artists that the canon is a work in progress that they help confirm, alter, or re-create. Craig Drennen and Erin Palovick How wonderful that, perhaps inadvertently, the tables have been turned by the young artists! When I look at your work, I see changes – not so much on the basic premise, but rather the methods by which you deliver the object, the various techniques used to create the work and the presentation. All of them feel very intentional yet also very disparate. The disparate nature of each character is part of the overall movement of

the work. The solo exhibition projects I did in all tried to dial up the discord between the works. As it turns out, it took five. The pieces I worked on at my Skowhegan studio are trying to unite disparate characters within a single physical unit, instead of a single exhibition space. I think that I saw you had some work in a museum exhibition in California and there may be something at the Atlanta Contemporary Art Center! Is this correct? Well, Craig, it has been a pleasure. I am looking forward to seeing the new work and the show at the Museum of Contemporary Art, Georgia! In his work was selected for New American Paintings.

8: A Conversation With Craig Kielburger | HuffPost

Provost Craig Kennedy stands outside Guley Hall on Aug. 15, (Peter Morenus/UConn Photo) Although he's not an incoming freshman, UConn Provost Craig H. Kennedy will be sharing many first-time experiences with them this week, as he starts his first full academic year in his post.

Today is a special Tame the Hot Potato episode! In these conversations you hear real natural conversations, modern expressions, and you learn the real English the way that we speak it in the real world. The first time I went to his diner, it was in January of I wanted to go and test it, and we organized to meet, just to, you know, to meet, two Americans in Paris, what do they do? They meet for breakfast. And I went to his restaurant, I found that it was absolutely fantastic. And you know, I thought that this would be a perfect video for you guys to introduce you to American breakfast. And the full script is below the video. Hi, this is Christina from Speak English with Christina. Craig, can you just maybe introduce yourself? Well first I have to go back to my first time in France, I came over as a student. And I studied here for a year, and I loved it so much, I never wanted to go back. And I ended up coming over here for a job, and I worked on it for a year. And then I went back to the states. And the minute I saw my breakfast, my pancakes, my eggs and ham steak, home fries, I was like, oh my God, the one thing I missed when I was in Paris. And then it just hit me, I was like oh my gosh, the one thing I missed in Paris. It literally hit me like that, like a lightning bolt. It was like, I have to do this. I have to do this. You know, do it. Why make it easy when you can really give yourself a big challenge? Have people liked it? In the beginning, it was mainly American ex-pats that were coming in, and also tourists. And then slowly we started becoming discovered by the French, or Americans would bring their French friends to show them what breakfast is, and other things. And in the beginning I just served breakfast. And so you can thank the French for introducing the hamburger to our diner. I thought there would be more. And I think people respect that. So tell us a little bit about the typical American breakfast, like what would people eat for breakfast. Well it depends, if you like the salty or the savory, or the sweet. I tend to like both, but not at the same time. We were discussing that earlier. Sausage and maple syrup. So technically, usually, of course, eggs is almost always part of the breakfast. And make them in the form of an omelet, or scrambled, or sunny side. The different ways of doing eggs. Usually their friend will say, just get that. So you got, for eggs, you got scrambled.

9: English Conversation with Craig of Breakfast in America | Speak English

Conversations returns this week with Craig Johnson! After wrapping up a spectacular presentation for the Minneapolis Chapter, Craig spent some time with Tim Braun, CMT and Kevin Hockert, CMT discussing his outlook on our current market.

The Australian Defence Force reserves Pages Ohio Revised Code Annual General Index Theseus, the brave. Network flows and anomaly detection Hello Kitty Dance Clinicians authorship Republication of translations of 5 stories: The black monk, The house with the mezzanine, The peasants, G Fail-safe parenting Spiritual warfare study guide Courtney black 8 week plan Wolfe, P. Algorithm for a least-distance programming problem. Tax havens in the Caribbean Basin Young peoples history of Illinois Love of the nightingale ; and, The grace of Mary Traverse Bow tie risk analysis Lands effect on the wind To resume interrupted training course for reserve officers. Living For Change by Grace Lee Boggs Unidentified Builders Lift Model Acquiring Interpersonal Skills Among the Uriyas. Toward a history of American orchestras in the nineteenth century Deane L. Root Urban Forest Acoustics Best Movies of the 80s A library of occidental chronology Ethnicity, genealogy, and Hellenism in Herodotus Rosalind Thomas Human resource management 11th edition Er for android le apk Living a private life in the public eye Upton Sinclair finds God Springtime coming Surgical management of acute stroke patients Alim P. Mitha, Carlos E. Sanchez, Christopher S. Ogilvy Money supply process Papa Molly and the Great Prairie Rock lyrics quiz book Flood-resistant construction I want to be a service station attendant The mystery of the woman in the mirror. The healing power of therapeutic gemstones 120 Italian Renaissance Paintings CD-ROM and Book