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- Early Access phase with testing from librarians (with about 10 providers)
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DOI:10.3390/rs12091414

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Article
Integrating National Ecological Observatory Network (NEON) Airborne Remote Sensing and In-Situ Data for Optimal Tree Species Classification

Victoria M. Scholl^{1,2*}, Megan E. Cattau^{1,2}, Maxwell B. Joseph¹ and Jennifer K. Balch^{1,2}

¹ Earth Lab, University of Colorado Boulder, 4001 Discovery Drive, Suite 5348 611 UCB, Boulder, CO 80303 USA; megancattau@coisestate.edu (M.E.C.); maxwell.b.joseph@colorado.edu (M.B.J.); jennifer.balch@colorado.edu (J.K.B.)
² Department of Geography, University of Colorado Boulder, GUGG 110, 260 UCB, Boulder, CO 80309, USA
³ Human-Environment Systems, ERB 4155, 1215 W University Drive, Boise State University, Boise, ID 83726, USA
* Correspondence: victoria.scholl@colorado.edu

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Abstract: Accurately mapping tree species composition and diversity is a critical step towards spatially explicit and species-specific ecological understanding. The National Ecological Observatory Network (NEON) is a valuable source of open ecological data across the United States. Freely available NEON data include in-situ measurements of individual trees, including stem locations, species, and crown diameter, along with the NEON Airborne Observation Platform (AOP) airborne remote sensing imagery, including hyperspectral, multispectral, and light detection and ranging (LiDAR) data products. An important aspect of predicting species using remote sensing data is creating high-quality training sets for optimal classification purposes. Ultimately, manually creating training data is an expensive and time-consuming task that relies on human analysis decisions and may require substantial datasets or information. We explore in-situ and airborne remote sensing NEON data to

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Kierkegaard's Theatrical Aesthetic from Repetition to Imitation

TIMOTHY STOCK

25.1 A Comment on "Performance" and "Theatrics"

The question of performance within philosophy is, at present, basic to interrogating a philosophical *corpus*, and here Kierkegaard (alongside Friedrich Nietzsche), is justifiably considered a prototype of the "performative author" (Westfall 2007, 1–18, 144–5). Kierkegaard's fitness for the concept of performativity in writing is indeed one of the reasons for his continued influence and relevance. However, because this relationship between performance and authorship dominates the contemporary view of Kierkegaard's aesthetics (and one often lacks a rigorous distinction between performance and theatrics),¹ our appreciation for the scope and depth of his theatrical aesthetics *sensu stricto* is perhaps unfairly limited. There are surely in Kierkegaard resources to address question of the performative aspects of language and text (after J.L. Austin, Jacques Derrida, etc.), but this ought not overwhelm the dramaturgical brilliance of Kierkegaard's work.

Rather than a new kind of modern or postmodern author, Kierkegaard may simply be a rather traditional form of imaginative dramatic poet, "player," or experimenter who excels at giving character to a point of view, and communicating a specific mood at the point where the view itself falls into paradox. Jane Allert Tammany puts the point precisely.

[Considering] Kierkegaard in connection with the theatrical focus is not to view him as a man of the theater or a dramatist ... but to view him as a man whose innate sense of the theater and drama extended to a complete understanding of the artistic principles inherent in the mimetic form and his genius in reflecting those principles within the scope of expository non-fiction and relating them to a particular vision. (Tammany 1980, 83)



Thank you!

Ahuva.Mazuz@exlibrisgroup.com

