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At twenty-five, life's entanglements are getting to Arshi. Her American step-mom is trying too hard—welcoming guests with a traditional aarti—while the gorgeous guy who has Arshi all flushed and dreamy doesn't seem to be trying at all. Her best Friend Deeksha is getting married in a Few months, and her flatmate Topsy is becoming testier by the day because her conservative Family will

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never approve of her darling boyfriend. And then there's a cheating ex, a weepy neighbour and an evil boss—who all need to be told off. Her head spinning from the chaos, Arshi realizes that what she needs most right now (besides a barrelful of alcohol and some serious post-coital cuddling) is to figure out where she is and what she wants. Saucy, wise and audaciously candid, *You Are Here* is a spirited exploration of a young woman's life.

Among the buildings on the National Mall in Washington, D.C., only the Pan American Union (PAU) houses an international organization. The first of many anticipated “peace palaces” constructed in the early twentieth century, the PAU began

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with a mission of cultural diplomacy, and after World War II its Visual Arts Section became a leader in the burgeoning hemispheric arts scene, proclaiming Latin America's entrée into the international community as it forged connections between a growing base of middle-class art consumers on one hand and concepts of supranational citizenship and political and economic liberalism on the other. Making Art Panamerican situates the ambitious visual arts programs of the PAU within the broader context of hemispheric cultural relations during the cold war. Focusing on the institutional interactions among aesthetic movements, cultural policy, and viewing publics, Claire F. Fox contends that in the postwar years, the PAU Visual Arts Section emerged as a major transfer point of hemispheric American modernist movements and played an important role in the

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consolidation of Latin American art as a continental object of study. As it traces the careers of individual cultural policymakers and artists who intersected with the PAU in the two postwar decades—such as Concha Romero James, Charles Seeger, José Gómez Sicre, José Luis Cuevas, and Rafael Squirru—the book also charts the trajectories and displacements of sectors of the U.S. and Latin American intellectual left during a tumultuous interval that spans the Mexican Revolution, the Spanish Civil War, the New Deal, and the early cold war. Challenging the U.S. bias of conventional narratives about Panamericanism and the postwar shift in critical values from realism to abstraction, *Making Art Panamerican* illuminates the institutional dynamics that helped shape aesthetic movements in the critical decades following World War II.

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This text is an investigation of the influence of the *Commedia dell'Arte* on the work of many artists of the late 19th and early 20th centuries and on Western art and culture to this day.

Rebecca Parker was a young minister in Seattle when a woman walked into her church and asked if God really wanted her to accept her husband's beatings and bear them gladly, as Jesus bore the cross. Parker knew, at that moment, that if she were to answer the woman's question truthfully she would have to rethink her theology. And she would have to think hard about some of the choices she was making in her own life. When Rita Nakashima Brock was a

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young child growing up in Kansas, kids taunted her viciously, calling her names like "Chink" or "Jap." She learned to pretend that she did not feel the sting of scorn and the humiliation of contempt. The solitude and silence of her suffering-decreed by both her mother's Japanese culture and her father's Christian heritage-kept the wound alive. It was the gap between knowledge born of personal experience and traditional theology that led Rita Brock and Rebecca Parker to write this emotionally gripping and intellectually rich exploration of the doctrine of the atonement. Using an unusual combination of memoir and theology in the tradition of Augustine's Confessions, they lament the inadequacy of how Christian tradition has interpreted the violence that happened to Jesus. Ultimately, they argue, the idea that the death of Jesus on the cross saves us reveals a sanctioning of violence at the heart of Christianity. Brock and

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Parker draw on a wide array of intimate stories about family violence, the sexual abuse of children, racism, homophobia, and war to reveal how they came to understand the widespread damage being done by this theology. But the authors also undertake their own arduous and unexpected journeys to recover from violence and to assist others to do so. On these journeys they discover communities that begin to give them the strength to question the destructive ideas they have internalized, and the strength to seek out an alternative vision of Christianity, one based on healing and love. Proverbs of Ashes is both a condemnation of bad theology and a passionate search for what truly saves us. From the Trade Paperback edition.

As Lincoln's midsummer fair is about to begin, Templar Bascot de

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Marins is called upon to assist in the investigation into four victims found slain in the town alehouse, risking his life once against for the justice of God's will. Original.

The Unbearable Wrongness of Being is an exploration of the Option Method perspective through the device of literary vignettes taken from classic literature and altered to create an Option dialogue in each story. The Option Method is a way to let go of your unhappiness through a dialogue method of self inquiry. It is a self educational tool that allows you to get to the heart of your assumptions about unhappiness and gradually see reality in a new light. It is practical, compassionate and non-ideological in nature. The fictionalized settings give a fine overview of how this method is utilized. You will see how Option could have operated with

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Dostoevsky's Brothers Karamazov and the Grand Inquisitor in particular; how it reflects itself in Tolstoy's "Death of Ivan Ilych,"; or in a lost dialogue of Plato, or in a new version of Euripides' Medea, or eavesdrop on an Option discussion with the Buddha. That and more covering themes of Death, the Meaning of History, Love, Hate, Evil etc., are brought to life in the creative setting of the Option perspective at work in the creative process, a process alive in each of us. Join these fiction characters on a journey of discovery and find yourself opening the door to greater joy along with them!

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