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## The Pastor and The Painter - IMDb

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Myuran Sukumaran, the drug traffickers who were executed in Indonesia in 2015.

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A very personal look at Andrew Chan and Myuran Sukumaran. Cindy

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Wockner was a journalist reporting the story of two surly drug smugglers. She was there from the beginning and would become a good friend of the two changed men. At 12.35 a.m. on 29 April 2015, Andrew Chan and Myuran Sukumaran were led out in front of a firing squad. Strapped to wooden crosses, they looked straight down the barrels of their killers' rifles. On that day, the Indonesian government did not execute two drug smugglers, they executed a pastor and a painter. But who were Andrew and Myuran? In 2005, the lure of drugs, money, fast cars and a better life led them and seven other Australians into a smuggling plot to import heroin from Indonesia to Australia. Unbeknownst to them all, the Australian Federal Police knew of their plan and tipped off the Indonesian authorities. Charged with drug trafficking, Myuran and Andrew were found guilty and sentenced to death. Andrew was 21 years old. Myuran was 24. At the time, Cindy Wockner was the Indonesia correspondent for News Limited: for a decade she covered their story and she got to know Myuran, Andrew and their families. They let her into their lives and she watched them transform from angry, defiant young inmates into fully rehabilitated, good men. This is the intimate, and untold, story of Andrew and Myuran. It details their redemption inside Kerobokan prison and their passion for helping others - through Andrew's growing commitment to his faith and Myu's burgeoning artistic talent. It reveals the boys they were and

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Drug Traffickers To Kerobokan S Roadrunners  
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Betsy Dovydenas is an artist who painted and wrote her story about joining a bogus church run by a bogus pastor. In more than 200

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monoprints with narrative text, she tells the story of being tricked, sweet-talked, coaxed, manipulated, conned, coerced and exploited. In short, she was brainwashed. This book shows how it happened.

From the Blue Ridge Mountains of Virginia to the villages of the River Nile, they called him The Preacher. To know him was to love him hear him preach, and you did not forget. Prior to his spiritual conversion, this incredible mountain preacher could neither read nor write, yet with Gods divine touch, he won thousands of souls for Jesus Christ. His success came from his love for people. You have to love the people, he once said. Many preachers love to preach, but they do not know how to love people. Not only did this outpouring of love touch lives, so did his discernment of Holy Scripture and the uncontrollable tears he shed for lost souls.

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Millions of people recognize the religious painting know as Head of

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Christ, of which an estimated five hundred million prints have been sold. Very few, however, know the artist, Warner E. Sallmann. Sallman's lack of notoriety in professional art circles can be explained by the fact that he made little or no attempt to put himself forward as a Chicago or even a Swedish American artist. He had no exhibitions of his works, and his public life consisted largely of appearances before church and community groups to do chalk drawings. More important was his attitude regarding personal fame. Sallman let the Christ he painted be in the foreground, while the artist remained in the background. "The time has come," argues Jack Lundbom, "for a broader public to know the man who stands behind the painting and the other artwork bearing the Sallman signature." Master Painter is a fascinating story of a gifted man with humble beginnings who overcame disappointment, ill health, and personal limitations in order to live out a vision: that his art serve not only for the enjoyment of humankind, but the practical end of instructing persons in the ways of God. Readers who know the art can now know the artist. It is a story eminently worth telling and one a broad public will be interested to know.

Kitty Kielland's verve and confidence, scathing wit, and indignant ability (and willingness) to point out stupidity and hubris underpin

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her entry in the late nineteenth-century argument about "The Woman Question." This major contribution to the expansion of women's right in Scandinavia helped frame the discussion within church and social movements throughout Europe and North America. The Woman Question remains significant today for its framing of discussions about gender and equality as both a fundamental human right and a necessary component of any Christian social policy. Ultimately, Kielland's summary of her position, justified by the Bible and her life experiences, remains both compelling in its own right and a devastating rebuke to all those who would claim an authority to speak for others: "My argument is that every free person wants to have a personal, independent identity, and I do not see why we should not have the right to want it." This edition is the first translation into English of Kitty Kielland's *The Woman Question*.

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