

art and artist otto rank

Art and Artist Otto Rank: Exploring the Intersection of Creativity and Psychology

art and artist otto rank might initially sound like a phrase linking a painter or sculptor to the vibrant world of visual arts. However, Otto Rank was not an artist in the traditional sense of creating canvases or sculptures. Instead, he was an influential figure whose work bridged the realms of psychology, creativity, and cultural expression. Understanding Otto Rank requires a dive into his unique contributions not only to psychoanalysis but also to how art and creativity shape human experience.

Who Was Otto Rank? A Brief Overview

Otto Rank (1884–1939) was an Austrian psychoanalyst and writer, closely associated with Sigmund Freud's early psychoanalytic movement. Although he was not an artist by profession, his work deeply influenced the understanding of human creativity, artistic expression, and myth-making. Rank's theories emphasized the importance of the individual's creative will and the role of art in personal development and self-expression.

The Psychological Artist: Creativity Through Rank's Eyes

While many people associate Otto Rank with psychoanalytic concepts, his ideas on creativity elevate him to a unique position in art theory. Rank believed that artists are pioneers of human freedom, expressing unconscious desires and conflicts through their work. According to him, artistic creation is a transformative process through which individuals confront their inner struggles, fears, and aspirations.

Rank's approach to art was not about technique or aesthetics alone; it was about the symbolic language that art uses to communicate profound personal and collective truths. His interest lay in how myths, stories, and artistic expressions tap into the human psyche, offering a glimpse into deeper emotional and existential realities.

Art and Artist Otto Rank: The Will and Creativity

One of Rank's most notable contributions was his exploration of the "will" and its role in creativity. Unlike Freud, who emphasized unconscious drives, Rank highlighted the conscious aspect of human will as a creative force. He saw the artist as someone exercising this will, shaping raw emotions and experiences into meaningful artistic forms.

The Birth Trauma and Artistic Expression

A fascinating and somewhat controversial idea Rank proposed was the "birth trauma" theory — the psychological impact of being born, which he argued shapes much of human anxiety and creativity. In Rank's view, this primal event triggers a lifelong attempt to recreate and master the experience through art and cultural creation.

This theory offers an intriguing explanation for why artists often revisit themes of origin, identity, and transformation in their work. Art becomes a medium through which the artist symbolically rewrites their earliest and most profound experiences, seeking resolution and meaning.

Rank's Influence on Modern Art and Creativity Studies

While Otto Rank might not be a household name in the art world, his ideas have significantly influenced modern psychology, art therapy, and creativity research. His understanding of the artist's inner world paved the way for new approaches to how art is used in healing and personal growth.

Art Therapy and the Legacy of Otto Rank

Rank's concept of creativity as a healing and self-expressive act resonates strongly in art therapy today. Therapists often draw on his insights to encourage clients to use artistic creation as a way of processing trauma, anxiety, and identity struggles. By engaging in art, individuals can tap into unconscious material and work through emotional blockages, echoing Rank's belief in the transformative power of the creative will.

Rank's Ideas in Contemporary Creativity Research

Beyond therapy, Otto Rank's theories continue to inspire creativity scholars who investigate how art functions as a vital human capacity. His emphasis on will, individuality, and symbolic expression aligns with later studies that explore the psychological motivations behind artistic innovation and cultural production.

Understanding Art Through the Lens of Otto Rank

To appreciate the connection between art and artist Otto Rank, one must look beyond the surface of visual aesthetics and delve into the psychological processes at play. Rank's work invites us to see art not just as a product but as an ongoing dialogue between the artist's inner world and the external reality.

Tips for Artists Inspired by Rank's Philosophy

For contemporary artists seeking to deepen their creative practice, Otto Rank's insights offer valuable guidance:

- **Embrace Your Personal Narrative:** Use your life experiences, especially challenging ones, as a source of inspiration and transformation.
- **Focus on the Creative Will:** Recognize your conscious intention in shaping your work, balancing intuition with deliberate choices.
- **Explore Symbolism:** Incorporate symbols, myths, or archetypes that resonate with your inner world and cultural background.
- **Allow Art to Heal:** View your artistic process as a form of emotional release and self-discovery, not just technical skill.

How Art Collectors and Enthusiasts Can Appreciate Rank's Influence

Those passionate about art can also benefit from understanding Rank's perspective by:

- Interpreting artworks through psychological and symbolic lenses.
- Recognizing the artist's struggle and intention behind creative choices.
- Appreciating art as a reflection of universal human experiences and emotional depths.

The Intersection of Myth, Culture, and Creativity in Rank's Work

Otto Rank was fascinated by myths and their role in cultural expression. He argued that myths represent collective artistic creations that communicate shared human experiences across generations. This idea connects art and artist Otto Rank with broader cultural studies, emphasizing how creativity is inherently linked to storytelling and meaning-making.

Myth as a Creative Template

Rank saw myth as a blueprint for artistic expression, a timeless narrative structure that artists adapt and reinterpret. This concept suggests that creativity is not entirely original but builds upon collective symbols and archetypes, giving art a universal relevance.

Art as a Cultural Dialogue

Through Rank's lens, art becomes a conversation between the individual and society, where personal expression meets collective tradition. Artists negotiate their identity within cultural narratives, and in doing so, contribute to the evolving story of humanity.

Exploring art and artist Otto Rank reveals a fascinating fusion of psychology, creativity, and cultural insight. While not an artist in the traditional sense, Rank's legacy enriches how we understand the creative process and the profound connection between art and the human psyche. Whether you are an artist, therapist, or simply an art lover, his work offers a unique perspective on the transformative power of creativity.

Frequently Asked Questions

Who was Otto Rank and what is he known for?

Otto Rank was an Austrian psychoanalyst, writer, and teacher, known for his work in psychoanalysis and his theories on creativity, art, and the artist's role in society.

How did Otto Rank influence the understanding of art and creativity?

Otto Rank introduced the concept of the 'artist's birth trauma' and emphasized the importance of creativity as a means of self-expression and individuation, profoundly influencing the psychological understanding of art and the creative process.

What is Otto Rank's theory of the 'birth trauma' and its relation to art?

Rank's 'birth trauma' theory suggests that the experience of birth is the first trauma and that artists symbolically reenact this trauma through their creative work, which serves as a process of healing and self-realization.

Did Otto Rank write any significant works on art and

artists?

Yes, Otto Rank wrote several influential works including 'Art and Artist: Creative Urge and Personality Development,' where he explores the psychological dimensions of artistic creativity and the artist's development.

How does Otto Rank differentiate between the artist and the non-artist?

Rank believed that artists possess a unique creative urge driven by an unconscious need to resolve internal conflicts, making their artistic expression both a personal and universal experience that distinguishes them from non-artists.

What role does Otto Rank assign to the artist in society?

Rank viewed artists as pioneers who explore and express unconscious human experiences, helping society by revealing deeper truths and facilitating emotional and psychological growth through their work.

How did Otto Rank's ideas diverge from Sigmund Freud's views on art?

While Freud emphasized art as sublimation of repressed desires, Rank focused more on the creative process as a means of overcoming existential anxieties, particularly the trauma of separation from the mother, offering a more existential and developmental perspective.

Can Otto Rank's theories be applied to modern art therapy?

Yes, Rank's emphasis on creativity as a healing process and self-expression aligns closely with principles of modern art therapy, where art is used to explore and resolve psychological issues.

What is the significance of Otto Rank's concept of the 'creative urge'?

The 'creative urge' in Rank's theory represents a fundamental human drive to create as a way of asserting individuality, coping with existential challenges, and achieving personal growth.

How has Otto Rank's work influenced contemporary views on artists and creativity?

Rank's work has influenced contemporary psychology and art theory by highlighting the psychological depth of artistic creation, inspiring approaches that see artists as individuals working through personal and universal conflicts through their art.

Additional Resources

Art and Artist Otto Rank: An Exploration Beyond Psychoanalysis

art and artist otto rank is a phrase that might initially perplex those familiar primarily with the renowned Austrian psychoanalyst Otto Rank (1884–1939). While Otto Rank is predominantly celebrated for his groundbreaking contributions to psychology and psychoanalysis, the intersection of his work with artistic expression—both metaphorically and literally—offers a compelling dimension worthy of exploration. This article delves into the nuanced relationship between art and the artist Otto Rank, examining how his theoretical frameworks influenced the arts and how his own creative sensibilities might be understood within a broader artistic context.

Otto Rank: Psychological Pioneer and the Artistic Mind

Otto Rank was a central figure in early psychoanalytic circles, closely associated with Sigmund Freud. His pioneering work on the trauma of birth and the concept of the “will” challenged orthodox Freudian thought and opened new avenues in understanding human creativity and expression. Although not an artist in the conventional sense, Rank's psychological theories have had a profound impact on how art is perceived, created, and analyzed.

Rank's exploration of the unconscious, the creative process, and the role of willpower intersects with artistic creation at a fundamental level. His theories suggest that artistic expression is not merely decorative or recreational but a vital human endeavor that embodies the struggle for individuation and self-actualization. Understanding this connection enriches the dialogue between psychology and art criticism, providing tools to interpret the emotional and existential depths in artworks.

The Will to Create: Rank's Influence on Artistic Expression

One of Rank's most influential ideas is the “will,” which he saw as a creative force driving human behavior beyond unconscious impulses. This concept resonates deeply with artists and creators, who often describe their work as an act of will—an intentional confrontation with chaos to impose order and meaning.

In the context of art, Rank's idea of will manifests in the artist's persistent effort to mold raw experience into tangible form. This process is fraught with tension, as the artist negotiates between internal desires and external realities. Rank's psychological insights thus offer a framework to understand the artist's struggle and triumph, highlighting the transformative power of art as a medium of personal and universal revelation.

The Intersection of Psychoanalysis and Visual Arts

Otto Rank's impact on the arts extends beyond theory into practical realms where psychoanalytic concepts have shaped artistic movements and interpretations. Surrealism, for example, with its emphasis on the unconscious and dream imagery, echoes psychoanalytic ideas championed by Rank and his contemporaries.

Rank's Legacy in Modern Art Movements

Surrealist artists like Salvador Dalí and Max Ernst delved into unconscious symbolism, a domain Rank's work helped legitimize. While Freud is often credited as the primary psychoanalytic influence on surrealism, Rank's focus on creativity and willpower provided an alternative lens emphasizing the artist's active engagement with unconscious material.

Moreover, Rank's notion of birth trauma as a symbolic narrative of human anxiety and creativity can be traced in expressionist and abstract works that grapple with themes of origin, identity, and existential dread. This theoretical underpinning enriches art historical analysis, allowing critics to decode the psychological subtexts embedded in visual art.

Art Therapy and Rank's Psychological Principles

Beyond influencing art movements, Otto Rank's theories have practical applications in art therapy. His understanding of the will and the creative process informs therapeutic practices that encourage individuals to express unconscious conflicts and desires through artistic creation.

Art therapy benefits from Rank's model by validating artistic expression as a healing modality, where the act of creation helps individuals confront and reconcile internal struggles. This therapeutic dimension underscores the inseparability of art and psychological well-being, a concept that continues to gain traction in contemporary mental health fields.

Comparative Perspectives: Otto Rank and Other Psychoanalytic Thinkers in Art

To fully appreciate Otto Rank's unique contributions to the nexus of art and psychology, it is instructive to compare his ideas with those of other psychoanalytic thinkers such as Freud, Jung, and Melanie Klein.

- **Freud:** Focused on unconscious drives and repression, Freud's theories emphasize latent content in artistic works. Rank diverged by highlighting the conscious will in

creation.

- **Jung:** Introduced archetypes and the collective unconscious, enriching symbolic interpretations of art. Rank's approach was more individualized, centered on personal will and trauma.
- **Klein:** Developed object relations theory, emphasizing early relational experiences. While Klein's work is more clinically oriented, Rank's ideas provide a broader existential framework relevant to artistic creativity.

This comparison reveals Rank's distinctive emphasis on the artist's agency and the existential dimensions of creativity, making his framework especially relevant for understanding modern and contemporary art practices that foreground personal expression and autonomy.

The Pros and Cons of Applying Rank's Theory to Art Analysis

Like any theoretical model, applying Otto Rank's ideas to art analysis involves both advantages and limitations.

1. Pros:

- Emphasizes the active role of the artist, enriching interpretations of intentionality and effort.
- Connects psychological trauma and creativity, offering deep insights into the emotional resonance of artworks.
- Bridges psychoanalysis and existential philosophy, broadening the scope of art criticism.

2. Cons:

- May overemphasize individual psychology at the expense of social and cultural contexts.
- Conceptual complexity can make practical application in art criticism challenging.
- Less focus on collective or symbolic dimensions compared to Jungian analysis.

In practice, integrating Rank's perspectives with other interpretive frameworks often yields a more holistic understanding of art.

Otto Rank as an Artist: Exploring the Creative Impulse

While Otto Rank was not primarily known as a visual or performing artist, his literary works and lectures demonstrate a profound engagement with creativity as an art form. His writings themselves can be viewed through an artistic lens, characterized by poetic insight and philosophical depth.

Rank's autobiographical and theoretical texts often read like explorations of the human psyche's creative landscapes. This positions him not only as a theorist but also as a craftsman of thought whose ideas possess an intrinsic aesthetic quality.

The Artistry of Rank's Writings

Rank's seminal books, such as "The Trauma of Birth" and "Art and Artist," reveal his preoccupation with the creative process as a vital human experience. In "Art and Artist," he explicitly examines the psychological underpinnings of artistic creativity, underscoring his unique position at the crossroads of art and science.

His poetic approach to theory challenges the rigid boundaries between analytical discourse and artistic expression, inviting readers to experience psychoanalysis as an art form in itself.

Contemporary Relevance of Otto Rank's Theories in Art

In today's interdisciplinary landscape, where art, psychology, and neuroscience often intersect, Otto Rank's contributions remain strikingly relevant. Contemporary artists and scholars continue to draw on his insights to explore themes of identity, trauma, and the will to create.

Rank's emphasis on the birth trauma metaphor resonates with current explorations of trauma in art therapy and social art practices. His ideas about the artist's will inspire creative professionals to view their practice as an act of empowerment and transformation, reinforcing the therapeutic and existential significance of art.

Moreover, as digital and interactive art forms evolve, Rank's focus on the dynamic interplay between unconscious impulses and conscious will offers a valuable framework to analyze new modes of artistic engagement.

Art and artist Otto Rank, therefore, represent more than a historical figure in psychoanalysis; they symbolize a rich dialogue between mind and creativity that continues to shape how we understand and value artistic expression in the modern world.

[Art And Artist Otto Rank](#)

art and artist otto rank: Art and Artist Otto Rank, 1968 March 1889. It is midnight. Six strangers meet for the first time outside the great door of Tewkesbury Abbey, their mission to enter the sacred building and seek out the tomb of the medieval crusader knight, Sir Roger de la Pole. What they find inside however, is both unexpected and deeply shocking. Detective Inspector Ravenscroft and Constable Tom Crabb are called upon to solve the crime and to decipher the strange coded letters on the outside of the templar's tomb. Soon they will discover that the solution to both mysteries stretches back far into the past and that their origins lie in two distant lands.

art and artist otto rank: Art and Artist Otto Rank, Charles Francis Atkinson, 1973

art and artist otto rank: Art and Artist Otto Rank, 1943

art and artist otto rank: Art and Artist Otto Rank, 1968

art and artist otto rank: Art and Artist Otto Rank, 1991-09-01 [Rank's thought] has implications for the deepest and broadest development of the social sciences . . . and of all [Rank's] books, Art and Artist is the most secure monument to his genius. -Ernest Becker

art and artist otto rank: The Hero with a Thousand Faces Joseph Campbell, 2008 This newly redesigned edition of Campbell's seminal 1949 work combines the insights of modern psychology with the author's revolutionary understanding of comparative mythology. Illustrated.

art and artist otto rank: The Psychology of Artists and the Arts Edward W.L. Smith, 2014-01-10 This book offers the first comprehensive examination of the psychodynamic theories of artistic creativity and the arts. Neither oversimplifying the complexity of these theories, nor bogging down in pedantic discourse, it honors the depth and richness of the work of Freud, Adler, Kris, Reich, Jung, and several lesser-known theorists, while making their theories readily accessible to the educated reader. After discussing the role of theory, the work offers each concept as a readily usable template for describing and understanding a work of art, whether painting, sculpture, music, dance, film, poetry, or prose. With these theories at hand, anyone interested in the arts will possess a far richer vocabulary for describing the artistic experience and a deeper understanding of the artist's creativity.

art and artist otto rank: Art and Artist Otto Rank, 1989

art and artist otto rank: Between Self and Society John Rodden, 2016-01-15 Between Self and Society explores the psychosocial dramas that galvanize six major British novels written between the eighteenth and twentieth centuries. The book challenges an influential misconception that has for too long hindered appreciation of the psychological novel. John Rodden argues that there should be no simplifying antithesis between psychological, "inner" conflicts (within the mind or "soul") and institutional, "outer" conflicts (within family, class, community). Instead, it is the overarching, dramatic—yet often tortuous—relations between self and society that demand our attention. Rodden presents fresh interpretations of an eclectic group of prose fiction classics, including Tobias Smollett's *The Adventures of Roderick Random*, William Godwin's *Caleb Williams*, Thomas Hardy's *The Mayor of Casterbridge*, Ford Madox Ford's *The Good Soldier*, Wyndham Lewis's *Tarr*, and D. H. Lawrence's *Women in Love*. Far from being merely admirable experiments, let alone daring though interesting failures, these fictions are shown to possess aesthetic unity, stylistic consistency, and psychic force. Between Self and Society thus impels our careful reconsideration of novels that represent major artistic achievements, yet have been either unjustly neglected or appreciated in limiting ways that do injustice to their psychological aspects. Rodden's vibrant discussion invites an

upward revaluation of these works and encourages the full recognition of their value and significance in British literary history.

art and artist otto rank: *The Dark Side of Creativity* David H. Cropley, Arthur J. Cropley, James C. Kaufman, Mark A. Runco, 2010-06-30 With few exceptions, scholarship on creativity has focused on its positive aspects while largely ignoring its dark side. This includes not only creativity deliberately aimed at hurting others, such as crime or terrorism, or at gaining unfair advantages, but also the accidental negative side effects of well-intentioned acts. This book brings together essays written by experts from various fields (psychology, criminal justice, sociology, engineering, education, history, and design) and with different interests (personality development, mental health, deviant behavior, law enforcement, and counter-terrorism) to illustrate the nature of negative creativity, examine its variants, call attention to its dangers, and draw conclusions about how to prevent it or protect society from its effects.

art and artist otto rank: *Eros and Creativity in Russian Religious Renewal* Anna Lisa Crone, 2010 *Eros and Creativity in Russian Religious Renewal* explores a tradition of sublimation and the theories of creativity in works of the four greatest Russian religious thinkers: Solovyov, Rozanov, Berdyaev and Vysheslatsev. Crone's study adds what is missing to the few books that currently exist about the use of psychoanalysis in Russia. It shows how the sexual theories of creativity /sublimation of Solovyov and Rozanov led to the concepts of Berdyaev and Vysheslatsev.

art and artist otto rank: *The Creativity Question* Albert Rothenberg, Carl R. Hausman, 1976 Albert Rothenberg, a psychiatrist, and Carl R. Hausman, a philosopher, have prepared a truly comprehensive interdisciplinary book of readings on creativity. This group of selections from the works of writers in psychiatry, philosophy, psychology, psychoanalysis, and education brings together, for the first time, major theoretical works, outstanding empirical findings, and discussions of the definition and nature of creativity. The organization of *The Creativity Question* is unique: it illustrates the various approaches and basic assumptions underlying studies of creativity throughout the course of history up to the present time. The main body of selections appears under the categories of descriptions, attempts at explanation, and alternate approaches. As specific orientations to creativity can be traced to particular initiating thinkers and investigators, there is a special chapter on seminal accounts containing selections from the works of Plato, Aristotle, Kant, Galton, and Freud. Another chapter includes recent illustrations of special types of exploratory trends: creativity of women, brain research, synectics, extrasensory perception, behaviorism, and creativity computer programming. This organization highlights the tension between strictly scientific accounts and alternative approaches offering new ways of understanding. The editors have provided for the books as a whole and for each chapter explanation and discussion of the basic issues raised by the various approaches to creativity.

art and artist otto rank: *Anaïs Nin, Fictionality and Femininity* Helen Tookey, 2003 Helen Tookey examines the work of Anaïs Nin (1903-77)-- and the different versions of Nin herself, as woman, writer, and iconic figure--through the lens of cultural and historical contexts. She focuses particularly on questions of identity and femininity, exploring how the self, for Nin, is constructed through narratives and performances of various kinds, and shedding light on key issues and conflicts within feminist thinking since the 1970s, particularly questions of identity, femininity, and psychoanalysis.

art and artist otto rank: *Meister Eckhart* Matthew Fox, 2014-06-10 Though he lived in the thirteenth century, Meister Eckhart's deeply ecumenical teachings were in many ways modern. He taught about what we call ecology, championed artistic creativity, and advocated for social, economic, and gender justice. All these elements have inspired spiritual maverick Matthew Fox and influenced his *Creation Spirituality*. Here, Fox creates metaphorical meetings between Eckhart and Teilhard de Chardin, Thich Nhat Hanh, Carl Jung, Black Elk, Rumi, Adrienne Rich, and other radical thinkers. The result is profoundly insightful, substantive, and inspiring.

art and artist otto rank: *Romantic Science and the Experience of Self* Martin Halliwell, 2019-07-23 First published in 1999, this volume follows the work of five influential figures in

twentieth-century transatlantic intellectual history. The work forms the basis for this engaging interdisciplinary study of romantic science. In this book, Martin Halliwell constructs a tradition of romantic science by indicating points of theoretical intersection in the thought of William James (American philosopher); Otto Rank (Austrian psychoanalyst); Erik Erikson (Danish/German psychologist); and Oliver Sacks (British neurologist). Beginning with the ferment of intellectual activity in late eighteenth-century German Romanticism, Halliwell argues that only with William James' theory of pragmatism early in the twentieth century did romantic science become a viable counter-tradition to strictly empirical science. Stimulated by recent debates over rival models of consciousness and renewed interest in theories of the self, Halliwell reveals that in their challenge to Freud's adoption of ideas from nineteenth-century natural science, these thinkers have enlarged the possibilities of romantic science for bridging the perceived gulf between the arts and sciences.

art and artist otto rank: Social Work Treatment Francis J. Turner, 2011-03-15 First published in 1974, *Social Work Treatment* remains the most popular and trusted compendium of theories available to social work students and practitioners. It explores the full range of theoretical approaches that drive social work treatment and knowledge development, from psychoanalysis to crisis intervention. This treasure trove of practice knowledge equips professionals with a broad array of theoretical approaches, each of which shine a spotlight on a different aspect of the human condition. Emphasizing the importance of a broad-based theoretical approach to practice, it helps the reader avoid the pitfalls of becoming overly identified with a narrow focus that limits their understanding of clients and their contexts. This sweeping overview of the field untangles the increasingly complex problems, ideologies, and value sets that define contemporary social work practice. The result is an essential A-to-Z reference that charts the full range of theoretical approaches available to social workers regardless of their setting or specialty.

art and artist otto rank: The Poetics of Psychoanalysis Mary Jacobus, 2005-12-22 *The Poetics of Psychoanalysis: In the Wake of Klein* explores the literary aspects of the twentieth-century psychoanalytic tradition that has come to be known as British Object Relations psychoanalysis. Focusing on Melanie Klein's legacy to psychoanalysis between the 1930s and 1970s, it deals with major figures such as Riviere, Isaacs, Winnicott, Milner, and Bion, as well as Klein's contemporary, Ella Sharpe. Mary Jacobus breaks new ground by giving a central place to the literary and aesthetic concerns of the British Object Relations tradition. Paying close attention to writing that is often side-lined by literary critics and theorists, she makes fruitful connections with particular works of literature and art, along with pressing contemporary issues. The three sections focus on the transitions, mediations, and transformations that took place in British Object Relations psychoanalysis as Klein's ideas were developed and transformed. Situating Kleinian thought in relation to later developments and differences, while making it accessible to non-psychoanalytic readers, *The Poetics of Psychoanalysis* argues against the separation of British and continental traditions and for the continuing links between psychoanalysis and aesthetics. Rather than applying psychoanalytic ideas to literature and aesthetics, the book traces the British Object Relations tradition as a form of proto-modernist discourse in its own right. Linked by a common thread of ideas and structured to reflect a roughly chronological trajectory, individual chapters can also be read as free-standing critical essays. Aimed at literary readers, this book will also be of interest to psychoanalytic practitioners and cultural theorists.

art and artist otto rank: Routledge Library Editions: Romanticism Various, 2021-08-05 This set reissues 28 books on Romanticism originally published between 1940 and 2006. *Routledge Library Editions: Romanticism* provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole, including art, philosophy and science.

art and artist otto rank: Otto Rank; a Biographical Study Based on Notebooks, Letters, Collected Writings, Therapeutic Achievements and Personal Associations Jessie Taft, 1958

art and artist otto rank: Confessions, Revised and Updated Matthew Fox, 2015-11-10 Matthew Fox's stirring autobiography, *Confessions*, reveals his personal, intellectual, and spiritual journey from altar boy, to Dominican priest, to his eventual break with the Vatican. Five new

chapters in this revised and updated edition bring added perspective in light of the author's continued journey, and his reflections on the current changes taking place in the Catholic church. Instead of living out his vows as a Dominican brother Matthew Fox was expelled from the Order after 34 years by Cardinal Ratzinger, who later became Pope Benedict XVI. Fox took this as a warning from the Church that henceforth thinkers should not think, but get in line. It is from this anti-intellectual, inquisition-style mentality that the cover-up of priestly pedophilia also grew as the Vatican appointed several generations of bishops and cardinals whose only criterion for selection was that they be uncritical yes-men. Confessions tells the inside story of what it was like standing in front of the train when the Vatican was on the attack. It also reflects on the meaning of the encouragingly healthy papacy of Pope Francis, but holds little hope for the institutional church. Rather, this book points to the main interest and accomplishments of the author's work to bring spirituality and prophetic warriorhood alive again in society and religion. Fox draws inspiration from great mystics of the past, such as Hildegard of Bingen (a champion of the Divine Feminine) and Meister Eckhart (a profoundly mystical and ecumenical champion of those without a voice), and the return of the archetype of the Cosmic Christ alongside the teachings of the historical Jesus and the bringing forth of the wisdom traditions from all the world's spiritual traditions to stand up for eco-justice, gender justice, economic justice and social justice.

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