

[Rubin's] view of the creative process and the tools he provides for leading an artistic life are often head-scratching, convoluted, and contradictory. This is especially grating in the first half of the book, where he speaks most generally about making art ... The language he chooses to describe inspiration oscillates between spiritual and technobabble jargon ... He often abandons established vocabulary after a few pages. The metaphor he turns back to most often is perhaps the least appealing of them all: artists are vessels, their inspiration is the source, and there's a filter in between which 'distills.' It sounds like copy lifted from a microbrewery tour and doesn't do much to enlighten ... When he breaks out of these alienating images, he steers into even more bizarre territory ... Wading through these descriptions and stories, it eventually becomes clear where the disconnect is ... His essential skill is saying the things they need to hear at the times they need to hear them and creating the space they need to be in when they need to be in it. This is a one-on-one skill based on intuition. It is the opposite of the type of thing that makes a good book ... The Creative Act is most compelling when Rubin stops trying to offer multiple paths at once and starts writing about things he is more certain about ... Rubin fails his own standard twice: The Creative Act is bloated and missing its essence.

Reference

[LEARNING BPMN 2.0 A Practical Guide for Today's Adult Learners: An Introduction of Engineering Practices for Software Delivery Teams](#)

[Not Necessarily Rocket Science: A Beginner's Guide to Life in the Space Age \(Women in Science Gifts, NASA Gifts, Aerospace Industry, Mars\)](#)