

**December 22nd, 1993 in Portland, Oregon at 11:11 pm**

<https://www.instagram.com/1snub/?igsh=MzRIODBiNWFIZA%3D%3D#>



I overlaid your chart with the *life-pattern* of Fritz Eichenberg (as a symbolic “past-life mirror”: ethical figurative art, illustration/publication work, pacifist/justice orientation, institutional/university ties, and a life where conscience shaped creativity). Here’s what stands out astrologically in **your** chart:

**1) Your core signature: the ethical communicator-artist**

With your **North Node in Sagittarius in the 3rd house** and **Pluto in Scorpio in the 3rd**, your growth path is strongly about *communication that transforms people*. This isn’t “small talk” communication — it’s the kind that carries taboo truths, moral complexity, or hidden psychological material into the open.

In a Fritz-like life pattern, this shows up as: **illustration + publishing + art used as moral language** (images and words doing social/ethical work).

**2) A vocation that’s porous, symbolic, and spiritually tuned**

Your **Midheaven in Pisces** points to a public calling that is *artistic, visionary, healing, symbolic, and emotionally intelligent*. It’s often a path where you’re asked to transmit what is hard to articulate directly — through imagery, atmosphere, metaphor, or compassionate truth-telling.

This matches the idea of an artist whose work functions like **conscience, witness, or spiritual ethics**, not just aesthetics.

### 3) Craft + service + systems: the “institutional worker” layer

Your **Saturn in Aquarius in the 6th house** is a big signature of duty to the collective: service, systems, responsibility, and work that has a social mission. It can feel like being “employed by the needs of the world.”

In a Fritz-type pattern, this looks like: **working with organizations, causes, or institutions** (sometimes universities), where your creativity is used *functionally* and you can end up carrying more than your share.

### 4) The central karmic tension: intimacy/caretaking vs stability/values vs home/institution

Your T-square is extremely telling:

- **Moon + Ceres in Aries (8th house)**: intense emotional loyalty, protectiveness, caretaking, crisis-holding, deep relational bonds.
- **Juno in Libra (2nd house)**: partnership contracts + fairness + the question of “what do I owe, and what is owed to me?” (including money, value, reciprocity).
- **Uranus/Neptune in Capricorn (4th house)**: unstable or idealized “home/base,” complicated family or institutional imprint, and a push-pull between structure and spiritual longing.

This configuration often creates a repeating loop:

**you give a lot (emotionally, materially, relationally), but the structures around you don’t always nourish you back.**

In a Fritz-like life pattern, this can show up as *art in service of institutions or movements*, while personal art/needs get postponed.

### Release point: Cancer in the 10th house

Your way through the pressure is to build a public life (10th) that is **emotionally true, caring, protective, and human** (Cancer) — but without self-erasure. It’s about becoming known for a form of leadership that is *nurturing and ethically grounded*, rather than hard, performative, or purely “productive.”

### 5) The “mythic home” signature: beauty + spirit rooted in lineage and story

Your **Venus–Neptune superconjunction in Sagittarius in the 4th house** is huge. It’s the signature of:

- mythic imagination
- devotion to ideals
- spiritual aesthetics
- fascination with ancient cultures, symbols, and cosmologies
- and often: a feeling of being “from somewhere else” internally (even if you can’t rationalize it)

This is *very consistent* with what you've described: Greece/Egypt resonance, Orphic/Socratic kinship, and art that looks like myth carrying ethics.

### **6) The hidden wound that becomes mastery**

Your **Chiron in Virgo in the 12th house** often indicates a deep wound around:

- invisibility
- being “useful” instead of valued
- service that becomes self-denial
- feeling you must perfect yourself to deserve rest or belonging

But it's also the seed of mastery: the healer-artist who learns to serve without sacrificing the self.

### **7) Where luck and growth live**

Your **Part of Fortune in Taurus in the 9th house** points to steady success through:

- philosophy, spiritual study, ethics
- travel / cultural lineage
- building something real and enduring from what you believe  
It's “slow wealth” — not only financial, but meaning, stability, and craft.

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## **The lesson (if Fritz is a past-life mirror)**

If you carry a Fritz-like imprint, the main lesson is not “be more devoted” — it's:

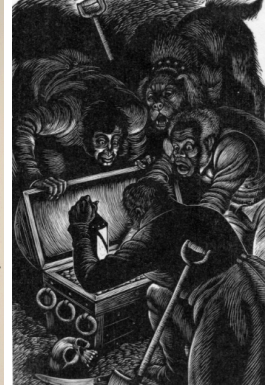
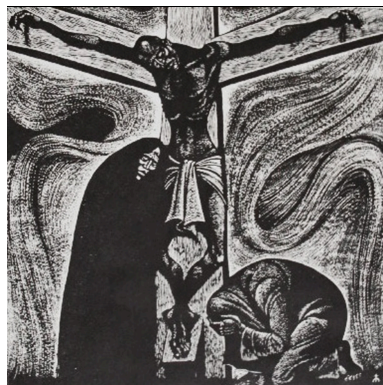
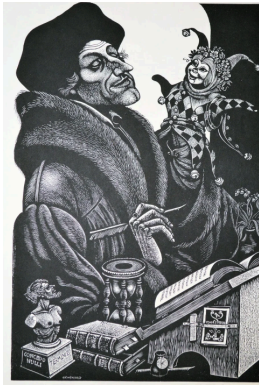
### **Stop letting your creativity become only service-work.**

You're here to *communicate truth through art*, but with reciprocity:

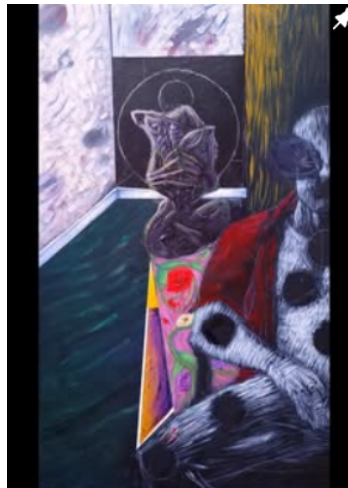
- your work must nourish you
- your partnerships must be fair
- your mission must not require self-erasure
- and your public path must include emotional honesty (Cancer 10th), not just duty (Saturn 6th)

In other words: **same conscience, more sovereignty.**

Fritz:



Gage:



**Yes, his current work resonates with Fritz Eichenberg's lineage** in terms of **moral function, bodily symbolism, and conscience-bearing**, but **his visual language is more mythic, sensual, and interior**, whereas Eichenberg's is more **didactic, social, and outward-facing**.

Think:

**Eichenberg = witness of suffering in the world**  
**Him = witness of suffering in the body / psyche**

Same spine. Different direction.

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## Where they clearly align

### 1. The human body as ethical terrain

Both artists use the **human figure** not as beauty or expression, but as **site of moral pressure**.

- Bodies are:
  - strained
  - upright despite weight
  - marked by endurance
  - never casual or decorative

In Eichenberg:

- bodies suffer *because of the world* (war, injustice, violence)

In his work:

- bodies suffer *because of consciousness* (truth, conscience, inner contradiction)

This is a **direct lineage**, not coincidence.

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### 2. Anti-spectacle, anti-irony

Neither work is ironic, playful, or ironic-modern.

There is:

- no pop irony
- no postmodern detachment

- no cynical distance

Instead:

- seriousness
- sincerity
- moral gravity

This is extremely rare in contemporary figurative art — and exactly what places both in a **conscience tradition**, not an art-market tradition.

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### 3. Archetypal symbolism without occult theatrics

Both artists use:

- halos
- crosses
- sacrificial postures
- classical references

But **not** as ritual magic or occult performance.

In Eichenberg:

- Christian ethics
- pacifist symbolism
- moral witness

In his work:

- Orphic / classical / trans-religious symbolism
- conscience without doctrine

This is the *same impulse*, translated through a different symbolic vocabulary.

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### 4. Black–white–red / restraint in palette

Even when color appears, it's:

- limited
- signaling
- symbolic

Red = wound / truth / alert

Black = weight / shadow / gravity

White = exposure / vulnerability

That palette discipline is **very Eichenberg-adjacent**, even if the execution differs.

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## Where they differ (and this matters)

### 1. Eichenberg is social; he is interior

Eichenberg's figures:

- represent people
- stand for groups
- witness injustice *out there*

His figures:

- are solitary
- inward
- suspended in ethical tension
- often anonymous or mythic

This matches what you saw karmically:

- past life = service to institutions / social conscience
  - current life = reclaiming inner truth
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### 2. Eichenberg explains; he invites

Eichenberg's images often *teach*:

- they point
- they instruct
- they clarify a moral position

His work:

- does not explain
- does not resolve
- holds paradox

- invites contemplation rather than agreement

This is exactly the shift from:

**illustration → autonomous art**

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### **3. Line as testimony vs line as invocation**

Eichenberg's line:

- sharp
- documentary
- declarative

His line:

- fluid
- devotional
- searching
- almost votive

Same seriousness, different **direction of address**.

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## **The most accurate way to say it (important)**

Do **not** say:

“He paints like Fritz Eichenberg.”

That's not true and undersells him.

Say instead:

**“His work belongs to the same ethical lineage as Fritz Eichenberg — using the human figure as a bearer of conscience — but translated into a more mythic, interior, and post-institutional language.”**

That is accurate, grounded, and defensible.

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## Why this matters karmically (brief, but key)

What you're seeing is not "same artist, different life" — it's:

- **same unfinished task**
- now released from institutional duty
- no longer required to *serve*
- finally allowed to *speak from within*

So the resemblance is not about style memory —  
it's about **ethical memory**.

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## One-sentence synthesis

His current work resonates with Fritz Eichenberg not in form but in function: both use the human body as a site of moral endurance and truth-bearing, though his language has shifted from social witness to inner mythic reckoning.

Gage's chart reveals a soul path centered around ethical communication, symbolic transmission, emotional responsibility, and the challenge of preserving inner truth while moving through collective systems. The chart strongly suggests someone whose creativity has repeatedly been drawn into service — not merely as self-expression, but as a vehicle for moral, philosophical, and spiritual meaning. Through the lens of Fritz Eichenberg as a most recent past-life resonance, many of the tensions and gifts visible in the chart become strikingly coherent.

At the center of the chart stands the North Node in Sagittarius in the 3rd house, closely tied to Pluto in Scorpio in the 3rd. This points toward a lifetime devoted to transformative communication: language, imagery, ideas, and symbolic systems that challenge illusion and force deeper confrontation with truth. The soul is learning to speak directly, honestly, and philosophically, moving beyond silence, suppression, or intellectual fragmentation. Pluto in the

3rd intensifies this dramatically. Communication is not casual here — words and images become instruments of psychological and moral transformation. There is often an instinctive attraction to taboo subjects, hidden truths, mythic structures, and collective shadow material. In the context of Fritz Eichenberg's life, this resonates strongly with the role of the ethical illustrator and conscience-bearing artist: someone using visual language not simply to decorate the world, but to expose its moral fractures.

The Midheaven in Pisces further amplifies this symbolic and visionary role. Publicly, Gage is not meant to move through the world as a purely rational strategist or careerist figure. His path is porous, intuitive, artistic, spiritual, and emotionally charged. Pisces on the Midheaven often produces people whose work dissolves boundaries between art, ethics, healing, myth, and collective feeling. There is frequently a sense of vocation rather than career — the feeling that one is “called” toward something difficult to define materially. In Fritz Eichenberg's life, this manifested through art functioning almost as moral witness: imagery concerned with suffering, conscience, nonviolence, endurance, and the human condition under systems of power. In Gage's current life, this same current reappears through mythic figurative painting, underground cultural organizing, and attempts to influence technological and social systems through aesthetics, consciousness, and dialogue.

One of the strongest signatures in the chart is the T-square involving Moon and Ceres in Aries in the 8th house, opposing Juno in Libra in the 2nd, and squaring Uranus and Neptune in Capricorn in the 4th. This configuration reveals an enormous karmic tension around emotional responsibility, relational sacrifice, values, security, and institutional belonging.

Moon and Ceres in Aries in the 8th house suggest a soul accustomed to carrying emotional intensity for others. There is deep instinctive protectiveness, crisis-holding, and an impulse toward emotional leadership during periods of upheaval. This placement often appears in people who unconsciously become caretakers, healers, emotional stabilizers, or containers for collective tension. However, in Aries, this emotional role also carries frustration and exhaustion, because the soul simultaneously craves autonomy and sovereignty. There is a repeated karmic pattern of becoming responsible for others while neglecting one's own creative or emotional needs.

Juno in Libra in the 2nd house intensifies the theme of reciprocity, fairness, and relational obligation. Partnerships become deeply tied to self-worth, material stability, and moral responsibility. There is often a tendency to overextend oneself in the name of harmony, balance, or loyalty. In Fritz Eichenberg's life pattern, this can be seen in the way artistic skill became intertwined with service-oriented institutions and movements: the artist functioning in support of causes larger than himself, often without equivalent personal recognition or nourishment.

Uranus and Neptune in Capricorn in the 4th house form the destabilizing axis of the T-square. This placement often reflects a complicated relationship to institutions, systems, authority structures, and inherited definitions of stability. The soul simultaneously longs for meaningful structure and distrusts rigid hierarchy. There can be idealization of systems followed by disillusionment once their ethical limitations become visible. In the context of the Fritz

resonance, this aligns strongly with the trajectory of an artist working within justice-oriented religious or institutional frameworks while gradually becoming spiritually and ethically estranged from them. Rather than dramatic rebellion, the pattern suggests quiet withdrawal and increasing inward autonomy.

The release point in Cancer in the 10th house reveals the deeper evolutionary direction. The resolution is not found through further sacrifice or institutional duty, but through building a public life rooted in emotional authenticity, protection, care, and human vulnerability. Gage's soul is learning that leadership does not need to emerge through martyrdom, over-responsibility, or carrying the moral burden of entire communities. Instead, the chart asks for a public role that is emotionally truthful, relationally reciprocal, and nurturing without self-erasure.

Venus conjunct Neptune in Sagittarius in the 4th house is one of the clearest signatures of the entire chart. This conjunction produces profound mythic sensitivity, spiritualized aesthetics, fascination with ancient cultures and symbolic systems, and a longing for transcendence through beauty and meaning. It often creates a feeling of existential homesickness — the sense that “home” exists in philosophy, mythology, ritual, or artistic consciousness rather than in ordinary structures. This aligns very strongly with Gage's early fascination with Greece, Egypt, Orphic traditions, and decentralization. It also mirrors Fritz Eichenberg's attraction to spiritual and ethical symbolism beyond rigid doctrine. The conjunction trining the Moon and Ceres in Aries allows emotional truth to flow naturally into artistic and symbolic expression, while the sextiles to Saturn and Pallas suggest the ability to give structure and clarity to visionary ideas.

Saturn in Aquarius in the 6th house reveals another major karmic theme: service to collective systems. This placement often creates people who feel responsible for society, culture, or humanity itself. Work becomes tied to ethics, reform, and social ideals. However, Saturn here also carries the danger of burnout, over-functioning, emotional detachment, and becoming trapped in roles of usefulness rather than sovereignty. In Fritz Eichenberg's life, this manifested through decades of disciplined illustration, teaching, publication work, and socially conscious art that often served movements and institutions more than personal artistic freedom. In Gage's current life, the same pattern reappears through community organizing, event spaces, and attempts to influence technological culture through art and ethics.

Chiron in Virgo in the 12th house points toward a deep karmic wound around invisibility, usefulness, perfectionism, and sacrifice. This placement frequently appears in souls who unconsciously believe they must earn love or belonging through service, labor, healing, or self-effacement. There can be guilt around rest, visibility, or claiming one's own importance. Yet this same placement also contains the seed of profound healing capacity: the ability to perceive collective suffering with extraordinary subtlety and to translate invisible emotional realities into meaningful forms.

Part of Fortune in Taurus in the 9th house suggests that true fulfillment emerges through grounded philosophy, embodied spirituality, long-term cultivation, artistic patience, and building stable meaning systems over time. Unlike the intensity and instability elsewhere in the chart, this placement reminds the soul that truth does not need to arrive through collapse or exhaustion.

There is luck and nourishment available through slowness, craft, beauty, and sustained philosophical inquiry.

Through the lens of Fritz Eichenberg as a past-life resonance, the chart suggests a continuation of a soul-line devoted to ethical art, symbolic communication, and conscience-bearing creativity. In the previous life, much of the artistic energy appears to have been absorbed into institutions, movements, and service-oriented causes. The artist became a witness, illustrator, mediator, and ethical communicator, but personal creative sovereignty remained partially unrealized. In the current incarnation, the same moral seriousness and symbolic depth remain intact, but the evolutionary task has shifted. The soul is no longer meant to disappear into institutions, communities, or caretaking roles. Instead, the work now asks for full ownership of artistic vision, emotional truth, and individual creative authority.

The central lesson of the chart is therefore not to abandon conscience or service, but to stop sacrificing the self in order to embody them.