

## *An Introduction and Raison d'être*

Greetings. It's time to break a lifetime's worth of ice. My name is Emily and I can't say how glad I am to break that ice, as I've been lucky enough to transform my way of being and some out-dated beliefs, about the world and myself, on the way to this moment. Of course, I'm still and always will be on the path of expanding my consciousness, but I'm ready to continue my journey by reaching out to others -- any marvelous souls out there listening to or reading this -- so they might realize their worth and their power to live as they please for the highest good of all.

I, and my company, Candid Sphinx, aim to help people achieve personal sovereignty, through a mix of culture, history, healing sessions, self-care, and intuition. It's about seeing the everlasting connections between the past and the present with an open mind, and how I sincerely believe doing so can show us how to forge better futures for individuals everywhere and humanity itself.

Together we'll study art, civilizations, existence, and the eccentricities of human nature. We'll preserve and put a slight twist on material heritage, rejuvenate and connect with our higher selves, and give back to worthy causes. We'll explore scholarship and legends, manifestation through mindful intention, and the magic of the universe that lies within every one of us.

Along the way, you may notice my focus is largely on quote unquote Western European culture, poking around at random through many moments and movements; from prehistory and the classical world to the Renaissance and Enlightenment, cutting off in the early 20th century.

That's because, as a sort of social art historian, these are the cross sections of the human story with which I'm most familiar -- most capable of mining for inspiration, and most capable of analyzing in the spirit of seeking new perspectives and looking squarely at the rough patches. For I am well aware that cultural territory is sensitive, fluid, and debatable (as it should be). And I do wish to glean what positives we can from the past, without totally glazing over the

darker turns of time. I simply must leave other regions across the world, and their histories, to the justice I feel unqualified to give them.

Candid Sphinx is also built upon a passion for reclaiming some space for aesthetics that are sometimes portrayed as too outdated for modern life. So the Pop and Neo-Pop stuff, the Abstract Expressionism et cetera that already has its rather vibrant place in our society will be largely left untreated, though I am a big, big fan of contemporary art too!

I'm simply *more* attracted to older aesthetics, and wish to see them incorporated into notions of modern taste. And relevance. I feel keenly that the past and its artifacts will never be exhausted of encouragement for living in a more refined, awakened state.

Though, who on earth am I to babble at you about such things?

Equipped with a master's degree in art history and visual culture, I'm a lifelong lover of art in its many forms; the highbrow and the lowbrow, everything from masterpieces to little bits of ephemera. Learning, and talking to others about the stories, characters, and habits of our shared past -- both the gilded and grisly bits -- gives me some of my moments of greatest happiness.

I devoted my thesis to how museums and heritage sites must adapt and draw in wider audiences with innovation and integrity to flourish beyond the twenty-first century. I've worked as a social media manager for a prominent non-profit gallery on some of the most out there edges of contemporary art, and I've been an assistant to a longstanding antiquarian in the heart of Paris. I've also been a fine art cataloguer taking care of a lot of authentication research on American and European paintings at a burgeoning auction house.

Though I am *eternally* grateful for the lessons of immeasurable value I learned in each post, I was sometimes left unsettled by the inaccessibility and exclusivity certain sectors of the art world thrive on with relish. And a nagging feeling that the art market sometimes acts more like a meat market, upon which more forgeries than most would like to admit get hocked to and fro.

A decisively stirring and weepy dark night of *my* soul shed a light on my ultimate interest in the immortal soul embodied by art objects. Not so much their rarity, insurance value, or the highest hammer price they can achieve, but what they indicate about the complex emotions, aspirations, and inner lives of their makers, and of the societies that gave rise to them. How they represent shifting collective consciousnesses; and what wisdom they can offer us for coming to know -- and living daily -- as our best, most fulfilled selves.

I'm an energy healer as well, certified at the master level in western usui reiki, and fond of working with color and my intuition. I like to paint, draw, and make crafts too. Fascination with heritage, creative power, the quantum level of being, and deepening my connection with the universal source energy that binds literally *everything* together are major parts of who I am. Parts of me that I've stuffed out of mind, or have been apathetic or embarrassed about, though parts that I have loved returning to and coming to accept as crucial to the core of my essence.

Candid Sphinx is my next endeavor, my deeply heart-based pursuit to bridge some of the oldest schools with a new age; an age in which we're all sacred creators steering reality with our thoughts and beliefs, and learning from the clever, often changeable, and utterly *human* nature of our ancestors. Ancestors, who some folks might say are actually other facets or incarnations of ourselves, with all their twists of fortune and follies, folklore and philosophies.

If you feel so inclined, check out [candidssphinx.com](http://candidssphinx.com) for more info and a list of services I offer and have fun browsing my selection of antiques and vintage items. Welcome along to one and all, and thank you so very much for stopping by! I am overjoyed to have you here.

Emily Catrice

Founder & Director of Candid Sphinx