



Scinthya Edwards

HEART AND SOUL, mixed media collage on paper,
2010, 16 x 16

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Catherine Burns

In Search of a Soul: Different Somehow,
mixed media on paper, 2018, 6 x 6

Catherine Burns, artist statement

Since childhood, paper and the many materials used for making art have been, in the simplest sense of meaning of the term, a fetish; an object that elicits unquestioning reverence and devotion—almost to the point of being the embodiment or habitation of a potent spirit. My affinity for working with paper and the many other materials I use in my work is an intrinsic part of why I am a visual artist. From my earliest memory of mark making the provocative surfaces of supports and the variety of materials for creating art have captured my interest with their responsive qualities. Once a first mark is made on the surface, the material holds a memory. Materials are quick to offer forgiveness. They accept attack. They bear the weight of layers of exploration. They allow erasure after erasure, with or without revealing evidence of all that lies beneath the surface. They allow me to disguise the flaws, shortcomings, mistakes and sometimes failures in my exploration by replying, resisting, accepting and offering themselves to my constant cathartic demands.

The compositional devices and vocabulary I choose as an artist come from my devout interest in surface issues. I love the vernacular of my environment. I love numbers and letters. I love mark making. I love experimenting with materials. Often the materials I use are non-traditional; found objects, things used in building, scraps of paper, ephemera, etc., and often I combine them with mixed media of a more traditional nature. There is an alchemy in the work, but it goes much deeper than that... A spiritual element is involved.



In Search of a Soul: Walk-Away, mixed media on artist's board, 2018, 6 x 6



Hbrage, mixed media on paper, 2019, 12 x 12

Exhibited works:

Fragile, mixed media on paper, 50 x 40

Vernacular I, mixed media on paper, 2019, 40 x 25

Vernacular II, mixed media on paper, 2019, 40 x 25

Bridge Series: River Bridge, mixed media on artist's board, 2019, 12 x 12

Bridge Series: Structurally Sound, mixed media on artist's board, 2019, 12 x 9

Bridge Series: Wide River to Cross (title borrowed from Levon Helm's song), mixed media on artist's board, 2018, 9 x 11

Bridge Series: New Bridge, mixed media on artist's board, 8 x 8

Relic, mixed media on artist's board, 2017, 6 x 6

Structure, mixed media on artist's board, 2017, 6 x 6

Water, mixed media on artist's board, 2017, 6 x 6

Window to the Soul: Changing Vision, mixed media on paper, 15 x 11

Window to the Soul: Rooted/Pain, mixed media on paper, 2019, 15 x 11

In Search of a Soul: Man Kind, mixed media on artist's board, 2018, 6 x 6

Scinthya Edwards, artist statement

It was this quote by Buckminster Fuller, "Whenever I draw a circle, I immediately want to step out of it," that informed my selection of artwork for this exhibit.

My artwork for the Reunion exhibit explores geometric principles which redefine rectilinear and curvilinear play of circles both outward appearance and inward significances. My creative inspiration is fueled by a female Japanese artist Yayoi Kusama who embodies the circle as a perfect armature tool to make sense of the world.

I see these works as personal journals where images as well as words flow to create visual dialogues describing my daily experiences. Symbols, icons, words and calculated marks convey my own process of making meaning of life's events and relationships.

Color is one of the most powerful forms of my communication and it plays a vital role in my images. I use color to define patterns and layers and to also bend, twist, and vibrate space to entice the imagination. I enjoy mixing pen, ink, crayons, pencils, markers and paint on all types of paper and canvas to create collages of transparent and opaque forms and to balance the composition.

Iconography, as a branch of art history, interests me as I study various types of traditional icon images, African symbols, and Asian calligraphy to determine their use for my own personal interpretations of content and subjects.



CHROMANECKLACE—BEADS acrylic
on paper, 2020, 16 x 16



CHROMANECKLACE—STONES
mixed media collage on
paper, 1996, 24 x 24

Exhibited works:

MOUNTAINSCAPE, mixed media collage on paper, 2012, 18 x 18

IN DIALOGUE READ MY LIPS, mixed media on canvas, 2017, 24 x 24

WISDOM PEACE WOMEN, mixed media on canvas, 2018, 24 x 24

CURRENTS, acrylic on paper, 2018, 12 x 12

JENGA, acrylic on canvas, 2018, 48 x 60

CURVATURE CONVEX, acrylic collage on paper, 2020, 12 x 12

CURVATURE CONCAVE, acrylic collage on paper, 2020, 12 x 12

CHI ONE—BREATH, ink drawing on paper, 1990, 16 x 16

CHI TWO—BREATH, ink drawing on paper, 1990, 16 x 16

CHI THREE—BREATH, ink drawing on paper, 1989, 12 x 12

CONSCIENCE STREAM, mixed media collage on paper, 1996, 24 x 24

GOLDEN SILVERS, photograph mixed media on paper, 24 x 24

CHROMA NECKLACE—STONES, acrylic on paper, 2020, 16 x 16

Dr. Miller Comments



Reunion celebrates the 30th anniversary of ASC's exhibition "New Faces/New Directions: Emerging Pine Bluff Artists." The 1990 exhibition showcased then up-and-coming artists Catherine Burns, Scinthya Edwards, Eric Freeman and James Hayes. ASC again has the works of these artists within its four walls. Three of Freeman's works are in the adjacent "Whimsy & Flights of Fancy" exhibition, and Hayes' blown-glass sculpture "Celebration Chandelier" has brightened ASC's atrium since fall 2018.

Within *Reunion*, works by Edwards and Burns created since "New Faces/New Directions" to the present, spanning over the thirty year period, are featured. Edwards uses color to entice the imagination and create visual dynamism and movement. Burns explores mark making, its physically and as an expression of one's inner self. In both artists work we find symbols. Within Edwards brightly colored collages, reoccurring circular motifs invoke the outer appearance of the world and its impact on the inner self. Burns pays homage to her ancestors utilizing letters and symbols.

Chaney Jewell
Assistant Curator

