

# Sunset River Marketplace

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combination of simple and sophisticated, and I love knowing that he uses so many local woods.”

Since opening in 2002, Sunset River Marketplace has been an active supporter of performing, literary and visual arts in the area. The 10,000 square-foot gallery features work by over 200 North and South Carolina artists. Its on-site pottery studio has two kilns and three wheels for use by students. Ongoing oil, pastel and watercolor classes are also provided, in addition to workshops by nationally known artists. The gallery’s complimentary Coffee With the Authors programs feature presentations by local and regional authors. A Paint & Party series provides a fun after-work experience for those with no previous art background. The gallery’s framing department offers full-service, on-site custom frame design for artwork, family heirlooms and other memorabilia.



Works by Wes Wagner

Sunset River Marketplace is located on Beach Drive (Hwy. 179) in the historic fishing village of Calabash, NC, just north of the SC state line.

For further information check our NC Commercial Gallery listings, call the gallery at 910/575-5999 or visit ([www.sunsetrivermarketplace.com](http://www.sunsetrivermarketplace.com)). The gallery’s Facebook page, which is updated daily ([www.facebook.com/sunsetrivermarketplace](http://www.facebook.com/sunsetrivermarketplace)), also lists special events, new artists and other happenings.

## Barton College in Wilson, NC, Features Works by Jeanette Cole & African Masks

Barton College in Wilson, NC, is presenting *Cat’s Cradle*, featuring paintings by visiting artist Jeanette Cole, as well as a collection of African Masks from the Barton Collection, on view in the Barton Art Galleries, through Oct. 2, 2015. A reception will be held on Sept. 3, beginning at 5pm, with a lecture by Cole offered at 6:30pm.



“Robe,” by Jeanette Cole

Foundation Fellowship and a Virginia Museum Professional Fellowship.

Complementing *Cat’s Cradle* is a selection of African masks on view from the Barton Art Galleries Permanent Collection. The masks were gifts from Barton (then Atlantic Christian College) alumnus Robert E. Windham, Class of 1940, and later from his son R. Craig Windham. The masks represent a broad representation of the cultures of West Africa in the early 20th century.

Cole spent her childhood in western Africa with her parents, who were teachers. The imprints of these early experiences in Africa often inform aspects of her abstract paintings.

The Barton Art Galleries, are located inside the Case Art Building on the campus of Barton College.

For further information check our NC Institutional Gallery listings, call the Galleries at 252/399-6477 or e-mail to ([artgalleries@barton.edu](mailto:artgalleries@barton.edu)).



“Jacobs Ladder” by Jeanette Cole

Born in Lincoln, NE, and raised in Liberia, Cole is a professor and associate chair of the Department of Art, Architecture, and Art History at the University of Massachusetts Amherst. She has exhibited her work in several solo exhibitions in New York, and in many group exhibitions in the metropolitan New York area. Cole has had 25 solo exhibitions at colleges and galleries across the country. She is a recipient of a Howard

## Fine Art at Baxters Gallery in New Bern, NC, Offers Works by William Bernstein & Karen Crenshaw

Fine Art at Baxters Gallery in New Bern, NC, presents an exhibit of works by William Bernstein and Karen Crenshaw, on view from Sept. 11 through Oct. 9, 2015. A reception will be held on Sept. 11, from 5-8pm, during the downtown Art Walk.

The imagery in Bernstein’s pieces uses a process known as hot cane drawing. The artist uses thin, colored glass rods known as cane, to apply the design to the molten glass. An assistant follows the artist with a high-temperature torch, fusing the rod into the glass much like a welder. When the drawing is complete, it is worked into the body of the glass and eventually expanded during the blowing process much like the printing on a child’s balloon. Each piece is blown freeform without the use of molds or patterns, and incorporates their distinctive style and use of color.

Bernstein has been at the forefront of the modern art glass movement for more than thirty years. He began his career in the late 1960s at the Philadelphia College of Art and has been making original glass pieces ever since.



Work by William Bernstein

Karen Crenshaw’s palette shows the influence of the Impressionists with her use of high-keyed hues – soft cobalt and cerulean blues and deep, rich greens and violets. The play of light is reminiscent of

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## Wes Wagner: Raw Grace, Warm Wood

September 16 - October 17, 2015

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Edward Hopper, yet the mood and image are warm and comfortable. The viewer experiences an instant kinship with the image, a place from one’s happy memories.

Having grown up in a sheltered valley in the mountains of West Virginia, Crenshaw is fascinated with open spaces and vast water vistas. She is particularly intrigued by the pinkish-blue tones of the early morning and the amber light of late afternoon. When the sun is low on the horizon, it creates wonderful contrasts of forms and oblique angles and shapes. Many of her paintings are examples of this lighting effect and are images the North Carolina coast and the Potomac River near Washington, DC.”

Crenshaw obtained a BS in Art Education from Concord University. After teaching in Rockbridge County, VA, she returned to her studies at George Washington University in Washington, DC, receiving a Master of Fine Arts in Painting.

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