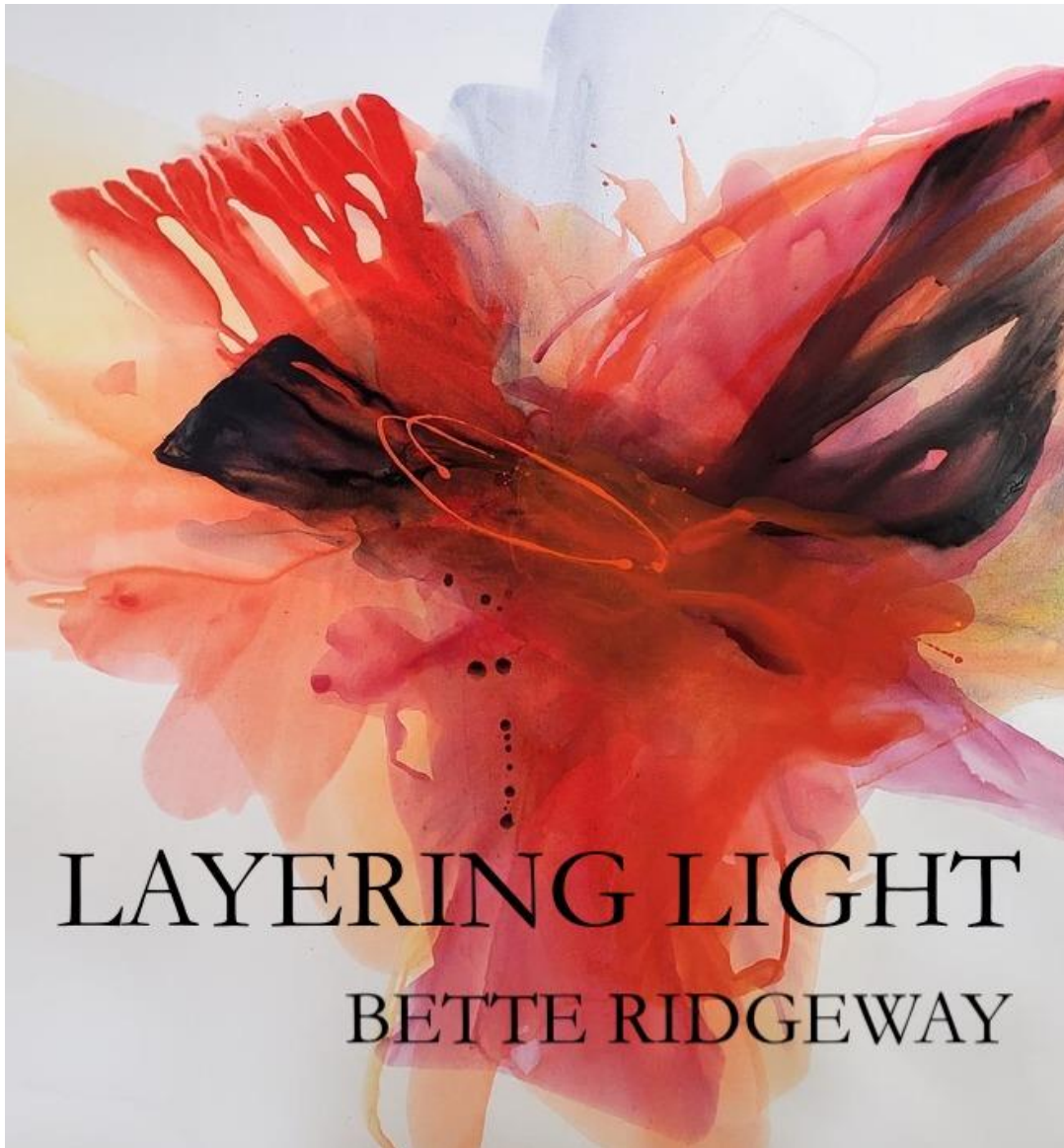

THE O:JA&L 2024 ARTIST SERIES

An Artist's Portfolio



LAYERING LIGHT

BETTE RIDGEWAY

HIGH BUTTON PRESS

Contemporary Art

LAYERING LIGHT

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Publishing since 2017 as OPEN: *Journal of Arts & Letters* (O:JA&L) and its imprints
Buttonhook Press, HOT BUTTON PRESS *Contemporary Issues*, and HIGH BUTTON PRESS *Contemporary Art*,
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BETTE RIDGEWAY

THE O:JA&L ARTIST SERIES

BETTE RIDGEWAY
LAYERING LIGHT

BETTE RIDGEWAY

ARTIST'S STATEMENT

Born in Tupper Lake, a small village in the Adirondack Mountains in New York (a few miles from the Canadian border), I was inspired by the pristine and expansive beauty of this 6 million square mile natural habitat. I began drawing and painting as a young child. At 13, I enrolled in watercolor landscape painting and figure drawing classes at the Albany Institute of History and Art, Albany, NY, where the Hudson River School artists, the Impressionists and the work of Pablo Picasso thoroughly captivated my young imagination.

I went on to study visual arts with an emphasis on graphic design at Russell Sage College in Troy, New York. At the same time, based on my portfolio submission, I was hired as a professional designer at Reuben H. Donnelley Advertising Corporation in Albany, New York. I discovered that the Donnelley Corporation could offer, with its on-the-job training, far more training than any college. This was my art “boot camp.” I also attended classes at the School of Interior Design Art and the Art Students League, New York City, NY.

I then struck out across the globe - studying, painting, teaching, and exhibiting my work, while simultaneously immersing myself in the customs and colors of the diverse cultures of Africa, Australia, Europe, Asia, Mexico and South America. I studied and taught painting during lengthy stays in Antananarivo, Madagascar; Canberra, Australia; and Santiago, Chile.

Returning to the United States, I continued to study painting privately with accomplished professionals, while also focusing on raising my family and my work outside of the studio. In 1973, I was hired as visual arts specialist for the Maryland National Capital Park & Planning Commission, where I administered a federally funded CETA program, which provided young artists with studio space. I also created first sports arena Art Gallery at Capital Center in Landover, Maryland. In the mid-1970's, I was instrumental in the design and fundraising campaign of the Montpelier Center for the Arts & Education in Laurel, MD, where I developed an arts festival for disabled young

people. I also chaired the Laurel Art Guild. I was then hired to coordinate the national festival program for Very Special Arts, the educational affiliate of the John F. Kennedy Center for the Performing Arts. Within a year I was asked to become its Executive Director and CEO.

My formal art studies provided me the basic tools in the use of materials and technique. While I exhibited work in the 1970's, winning awards, my unique style was a long time in development. Through my work with Very Special Arts, I was introduced to Paul Jenkins, the acclaimed Abstract Expressionist painter. He became a good friend and mentor, encouraging me to work large, eliminate subject matter, and focus on color, space, and time. He once jokingly referred to his paintings as "chaos" and mine as "controlled chaos." I shared my work with Jenkins for nine years before he finally declared, "You are ready for a show!"

I took Jenkins' advice and have spent the last 30 years developing and refining my signature technique. Pushing the boundaries of light, color, and design, I am best known for my large-scale, luminous poured canvases. Color is my subject and my muse. Though at ease with oil paint, I shifted to acrylic because I found it more versatile for my technique. I apply many layers of thin, transparent acrylics on unstretched linen or canvas to produce a fluidity and viscosity similar to traditional watercolor. I call this technique "layering light."

I was fortunate to always find someone from whom to learn and grow, as an artist and person. I chose the greats to be my teachers – Turner, Matisse, Monet, and Gauguin. I love the Renaissance masters for depth of color and the French impressionists for their bold departure from traditional realism. Twentieth Century masters such as Hopper and the Wyeths affected me deeply, as well as contemporary masters such as Mitchell, Diebenkorn, Frankenthaler and Gerhard Richter, who inspired me to dive deeply into my signature style. Paul Jenkins continues to be a beacon of achievement that I strive for each day.

Mastery of this style prompted me to expand my media to sculpture. Layering color on a variety of surfaces with transparent color combinations presents me with incredible challenges, along with very deep rewards. My aluminum sculptures were launched by joining paint and resin to aluminum, steel, and Plexiglas, whereby designing and fabricating minimal towers of welded aluminum, both intimate and monumental in scale. These handcrafted towers in a variety of colors and sizes showcase my layering technique with stunning results.

I now have a fashion line "Timeless Beauty" at Le Galeriste, Montreal, Quebec, Canada. The Japanese designer Mihara Yasuhiro also incorporated my designs into his fashion line; the unveiling was documented in the film *The Color of Butterfly*.

Located in Santa Fe, New Mexico since the mid 1990's, I now enjoy international acclaim. I am represented by twelve prestigious galleries. My work is in many private collections, national and international, and is sought for commissions. I lecture across the country on the marketing practicalities of art and designs custom websites and apps to fuel the opposite side of one's brain.

Exhibitions (current and upcoming) include International Art Museum of America, San Francisco, California; Royal Scottish Academy, Edinburgh, UK; #ArtOnScreen at Big Screen Plaza, New York, New York; Ventana Fine Art, Santa Fe, New Mexico; NYB Gallery, Kirkland, Washington; Contemporary Art Collectors; Southwest Gallery, Dallas, Texas; Slate Gray Gallery, Telluride, Colorado; Shaw Gallery, Naples, Florida; Hanson Gallery Fine Arts, Sausalito, California; Barcelona International Art Fair (FIABCN), Barcelona, Spain; Swiss Art Expo, SBB Eventhall Zürich Main Station, Zurich, Switzerland; Women's Essence: a concomitant juried exhibition at the 58th Venice Biennale, Venice, Italy; and The London Art Biennale 2019, London, United Kingdom.

The international recognition that my work has received in recent years includes publication in, among others, *Top Contemporary Artists to Watch 2024* (cover art); *Songs for the Spirit / Canciones para el espíritu* (cover art) by Robert Giron, published by Gival Press, Fall 2023; Abstract: Contemporary Art; Modern Renaissance; LandEscape Art Review Special Edition, London, UK; Trend Magazine; Magazine 43: Berlin, Hong Kong, Manila; New Mexico Bar Bulletin (cover art); Art Magazenium; ArtifactNYC Journal; ART UP MI, Milan; Art Web List; Forget-Me-Not Press; Lily Poetry Review; Flyway Journal; Silk Road Review; Another Chicago Magazine; Art Reveal; MVIBE; Dream Noir; RipRap Literary Journal; Jet Fuel Review; Kitchen Table Quarterly; Barzakh Magazine; Artdose; It's Liquid; Art Folio; Calyx; The Working Artist VIII; and Café Review. I have been interviewed live with Art World Innovators on UMFm radio at the University of Manitoba, Canada; Cline's Corner, KSFR, Santa Fe, New Mexico; and Ventana Fine Art.

My awards include the 2024 Sandro Botticelli International Prize; International Prize Leonardo Da Vinci 2023, 2022, 2021, 2016; Art in Architecture Program: General Services Administration National Artist Registry, Washington, D.C. 2023; Collectors Art Prize 2023/Contemporary Art Curator Magazine; Harmony for Humanity: The Global Consciousness Art Prize, Contemporary Art Collectors, 2023; International Prize Caravaggio – Great Master of Art 2022, Milan, Italy; International Paris Prize 2022, Carrousel du Louvre, Paris, France; Borghese Palace, Florence, Italy; 1st Place Award, Apero Fine Art Publication, June 2021; Michelangelo International Prize, Rome, Italy, 2023 (2020, 2015); The International Prize, Artist of the Year 2019, Mantua, Italy; WAA Award recipient, Women's Essence: a concomitant juried exhibition at the 58th Venice Biennale, Venice, Italy; 2018 ACA International Competition, Purchase Prize Award, Cincinnati, Ohio; named Top 60 Contemporary Masters 2017 (2015, 2013), Art Tour International Magazine; 2015 Sandro Botticelli Prize, Casa di Dante, Museum of Florence, Italy; and the Oxford University Alumni Prize at the “Art of the Mind” exhibition at the Chianciano Art Museum in Tuscany in 2012.

The books I have written about art include *Talent is Just the Beginning – An Artist's Guide to Marketing in the 21st Century*, Bette Ridgeway: *Layering Light* and Bette Ridgeway: *Layering Light on Metal*. I have produced videos, focusing on artists' style and content, including my own. My work has been featured in many books, among them: *International Contemporary Masters 2010* published by World Wide Art Books, *100 Artists of the Southwest* published by Schiffer Books, *Masters of Today* and *100 Famous Contemporary Artists*, both published by WOA Publishing, Stockholm, Sweden.

BETTE RIDGEWAY

LAYERING LIGHT

“My signature technique is called “layering light,” in which I use many layers of thin, transparent acrylics on linen and canvas... I depict movement in my work, sometimes kinetic and full of emotion, sometimes bold and masterful, sometimes languid and tentative. I am the channel-- the work comes through me but it is not mine. It goes out into the world – it has a life of its own.”

BETTE RIDGEWAY

LAYERING LIGHT



Serenity by Bette Ridgeway. Acrylic stain on canvas. 66 x 66 inches. By permission.

BETTE RIDGEWAY



Transformation by Bette Ridgeway. Acrylic on canvas. 48 x 44 inches. By permission.

THE O:JA&L 2024 ARTIST SERIES

LAYERING LIGHT



Songs of the Sea by Bette Ridgeway. Acrylic with gold on canvas. 44 x 44 inches. By permission.

BETTE RIDGEWAY



Royal Reflections by Bette Ridgeway. Acrylic with bronze and gold on canvas. 50 x 56 inches. By permission.

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LAYERING LIGHT



Prophecy by Bette Ridgeway. Acrylic with bronze and gold on canvas. 76 x 72 inches. By permission.

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Nearing Bliss by Bette Ridgeway. Acrylic with bronze on canvas. 52 x 46 inches. By permission.

THE O:JA&L 2024 ARTIST SERIES

LAYERING LIGHT



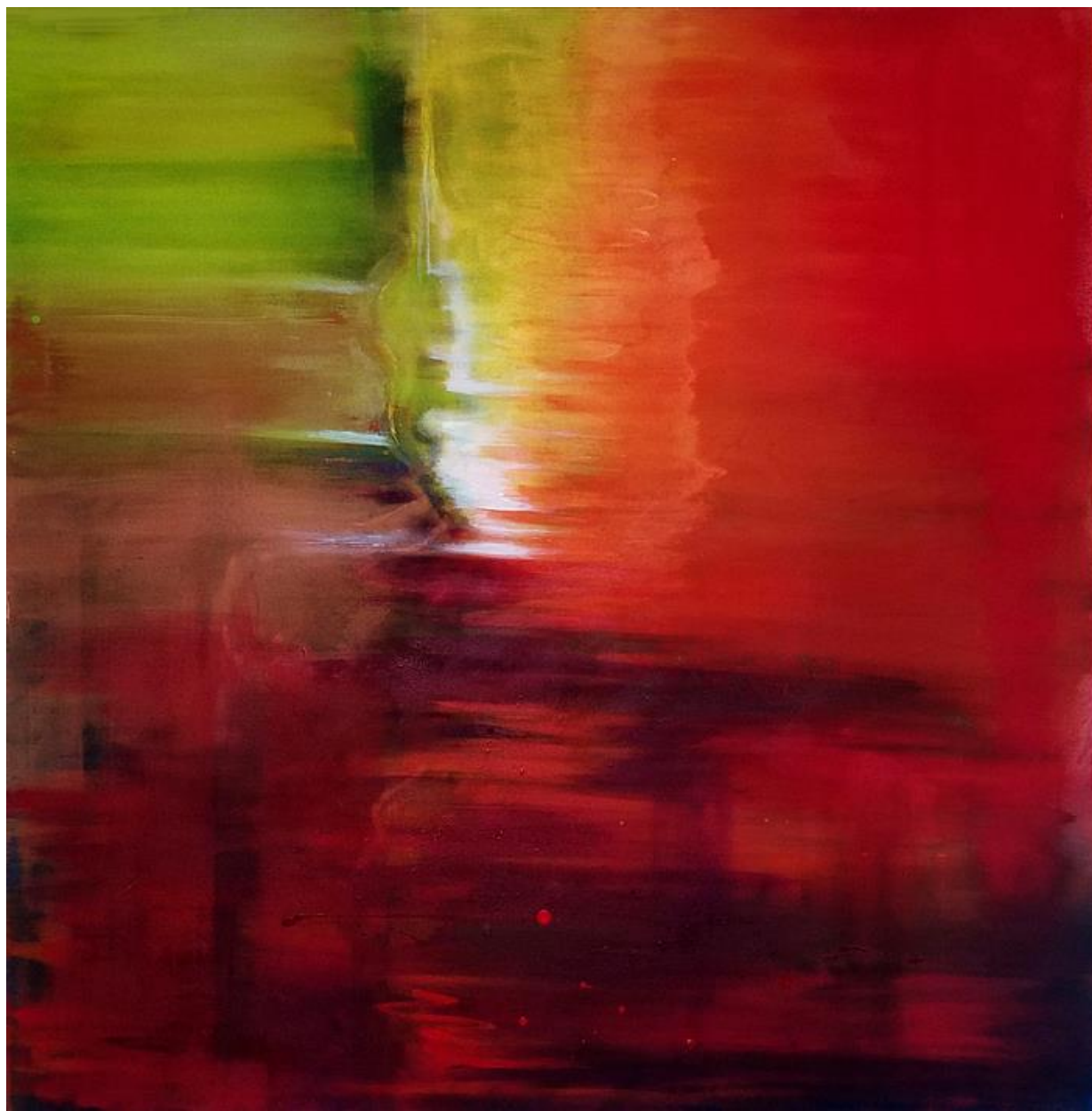
Double Vortex by Bette Ridgeway. Acrylic on canvas. 24 x 24 inches. By permission.

BETTE RIDGEWAY



Happiness by Bette Ridgeway. Acrylic on canvas. 46 x 50 inches. By permission.

LAYERING LIGHT



Passion in Red by Bette Ridgeway. Acrylic on canvas. 50 x 50 inches. By permission.

BETTE RIDGEWAY



Winter Winds by Bette Ridgeway. Acrylic and bronze and gold on canvas. 60 x 46 inches. By permission.

ABOUT THE ARTIST:

BETTE RIDGEWAY has exhibited with more than one hundred museums, universities, and galleries, and at London Biennale, Embassy of Madagascar, Barcelona International Art Fair, and Swiss Art Expo. She is represented by eleven galleries. Ridgeway's prestigious awards include Michelangelo International Prize, Leonardo DaVinci Prize, and Botticelli International Prize.

Bette Ridgeway's permanent public placements include the Mayo Clinic and the Federal Reserve Bank, in addition to her presence in private collections and her several commissions.

Many books and publications have featured her work, including *Magazine 43*, Berlin, Hong Kong, Manila; *LandEscape Art Review*, London, New York; *Contemporary Art Curator Magazine*, Dubai.

In addition to these professional achievements, Ridgeway has authored several books about her art and process.

O:JA&L'S BUTTONHOOK PRESS CHAPBOOK SERIES

2020

O:JA&L Pushcart Prize Nominees: 2018

O:JA&L Pushcart Prize Nominees: 2019

Something Else About Mary (Exclusive subscriber content)
(from WIP NOT FOR SUNDAY SCHOOL)

Flash Fiction by Kent Dixon

Flash Fiction: A Primer

A writer's resource by Associate Editor Pamelyn Casto

Poetry: Three Essays on Craft

by O:JA&L Featured Writers

Ray-the Roo

Experimental Discourse by Associate Editor WJP Newnham

Horse: 4 Frames

Haibun by Associate Editor Jeff Streeby

2021

Just Willie Please: Eight Flash Fiction Tales

A flash fiction sequence by Don Robishaw

The Imp of the Perverse: Edgar Allan Poe's Misplaces Youth

An essay from a longer academic WIP by Anne Whitehouse

The First Annual O:JA&L Prize for Flash Discourse

Selected and with an Introduction by Associate Editor Pamelyn Casto

The 10 Best Flash Narratives 2017-2021

Here Comes Herodotus, Again!

Flash Discourse by Wayne Cresser

Where the Thin Winds Worry

Flash Discourse by Carolyn Mikulencak

(No longer available)

2022

Funny You Should Ask

Prose Poetry by Brad Rose

Hunger Pains

Flash Discourse by Mark Blickley

Comedy Hour

Poetry by Bruce Robinson

Delta Notes

Haiku by Jianqing Zheng

Scaring Crow

Haiku by Adjei Agyei-Baah

Dust and Rust

Haibun by Taofeek Ayeyemi

A Sweater for the Tayfel

Irish/English Haiku by Gabriel Rosenstock celebrating the art of Issachar Ber Ryback

Zen and the Art of House Painting

New and selected flash fiction by Wayne Scheer

The Selborne Haibun

Irish/English Haibun by Gabriel Rosenstock, featuring passages from THE NATURAL HISTORY OF SELBORNE by Gilbert White (1720-1793)

2023

School Songs

Haiku & Senryu by Hassane Zemmouri

Being Ruth Aswawa

Poetry by Anne Whitehouse

Soldier, Sailor: Edgar Allen Poe and His Brother Henry

Academic Nonfiction by Anne Whitehouse

Tales of the Kite

Haiku by Adjei Agyei-Baah

BETTE RIDGEWAY

How the Mayfly Got Its Megaphone

Prose poetry by Hekkei Huotari

Jackhammer Poems

Poetry by Ben Jacques

Six Coffees with a Madman

Experimental Fiction by Blossom Hibbert

Drops of Water

Haiku by Yuko Otomo

Irish translation by Gabriel Rosenstock

Scots translation by John McDonald

Just Looking

Haiku Sequences on the Mississippi Delta region by Jianqing Zheng

Qualm (Before a Storm)

Poetry by Bruce Robinson

Eye of the Fish

Haiga (or EKPHRASTIC HAIKU) with photography by Debiprasad Mukherjee
and with Haiku in English and Irish by Gabriel Rosenstock

Experimental Storytelling: A Timeline of Complementary Realities

Experimental Discourse by Jim Meirose with an essay
and with an interview by O:JA&L Associate Editor Warwick Newnham

MORE TITLES IN-PRESS FOR 2024

O:JA&L'S HOT BUTTON PRESS SERIALS

2023

The Deplorable:

Installment 1

Installment 2

Installment 3

Installment 4

Fiction by Contributing Editor Mick McGrath

O:JA&L'S BUTTONHOOK PRESS MASTERS SERIES

The Buttonhook Press Masters Series: Brian Clements on Prose Poetry

With an Interview by Associate Editor Pamelyn Casto

The Buttonhook Press Masters Series: Mark Budman on Flash Discourse

With an Interview by Associate Editor Pamelyn Casto

The Buttonhook Press Masters Series: Ray Gonzalez on Prose Poetry

With an Interview by Associate Editor Pamelyn Casto

The Buttonhook Press Master Series: Michael Martone on Flash Fiction

With an Interview by Associate Editor Pamelyn Casto

The Buttonhook Press Master Series: Roberta Allen on Flash Fiction

With an Interview by Associate Editor Pamelyn Casto

The Buttonhook Press Master Series: Peter Conners on Flash Fiction

With an Interview by Associate Editor Pamelyn Casto

MORE TITLES IN PRESS

O:JA&L'S HIGH BUTTON PRESS ART CHAPBOOKS

2024

A QUIET PLACE TO LAND

Photography by Rex Wilder

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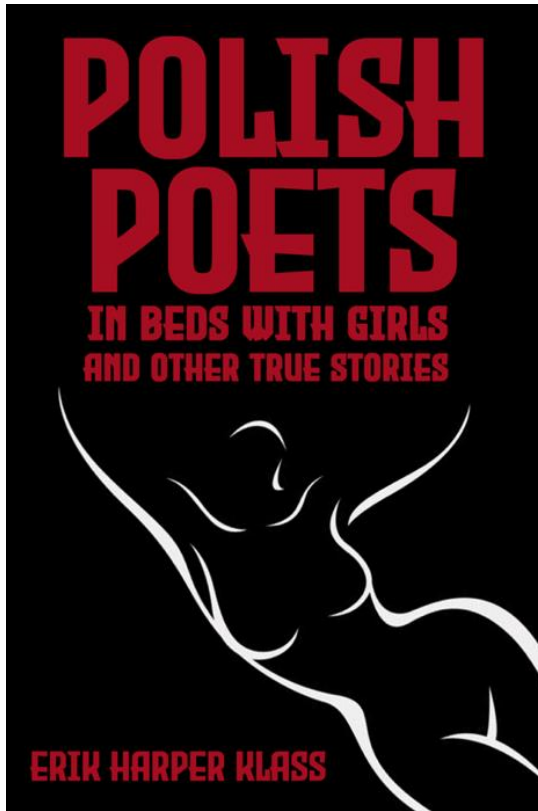
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NEW FROM O:JA&L'S BUTTONHOOK PRESS



POLISH POETS IN BEDS WITH GIRLS

And Other True Stories

A Novella of the Interwar Years 1919-1939

ERIK HARPER KLOSS

Polish Poets in Beds with Girls exhibits a fascinating and artful mix of history, fiction, nonfiction, poetry, footnotes, the semifictional (and autofictional) lives of Erik Harper Klass and his lover Rachel, and snippets about the actual lives of eight renowned Polish poets and their lovers. The force that holds this mighty mix together is the work of poet Vladimir Mayakovsky. Klass's book will awaken readers to the strangeness of literature and history, and to the strangeness of life and love.

PAMELYN CASTO

Author of *Flash Fiction: Alive in the Flicker (A Portable Workshop)*.

Klass offers a dense, thoroughly researched story laden with symbolism, which seems, above all, to be saying this: art *exists*. This work *is*. Art stands (sometimes literally) above what changes and what doesn't, outlives giants, and imbues repetitive, sometimes hopeless lives with color. For anybody who finds that meaning important, *Polish Poets* is a work worth taking in. . . . [It is] a multi-layered, provocative, and well-told story about art for art's sake, language for language's sake, and meaning-making itself.

RACHEL CUSTER

NEA Fellow (2019) and the author of *Flatback Sally Country*

We listen with sympathy and fascination to this series of intimate colloquies that Klass has created in his captivating narrative on several notable Polish poets of the interwar years (1919–1938). Feelings matter here—the relationships between the lovers. The expansive descriptions of tiny things matter here. The internal monologues of the individual poets matter here—their musings on the condition of the world around them. But it is the blending of all these things in Klass's precise proportions that matters most. His many thoughtfully nuanced ingredients in this literary recipe are the result of exhaustive research, and his efforts provide his readers with the ultimate experience of the vibrant Polish poetic community of the first half of the twentieth century.

VERA FALENKO

2017 graduate of the Moscow Aviation Institute and contributing editor and translator at *Open: Journal of Arts & Letters*

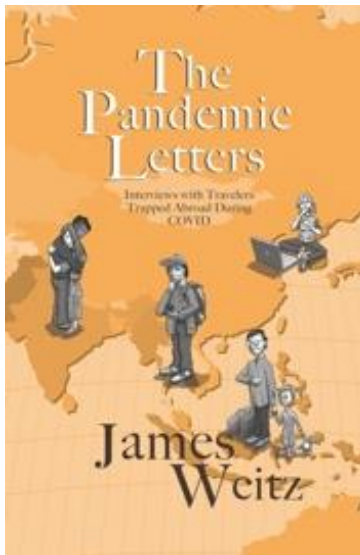
BUTTONHOOK PRESS TITLES ON AMAZON



Pamelyn Casto

Flash Fiction:
Alive in the Flicker *A Portable Workshop*

Click on the title to visit the O:JA&L Amazon page.



James Weitz

The Pandemic Letters:
Interviews with Travelers
Trapped Abroad During COVID

Click on the title to visit the O:JA&L Amazon page.

BETTE RIDGEWAY

For complete information on the art of MARK YALE HARRIS, visit his website at

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\$10 (CANADA)