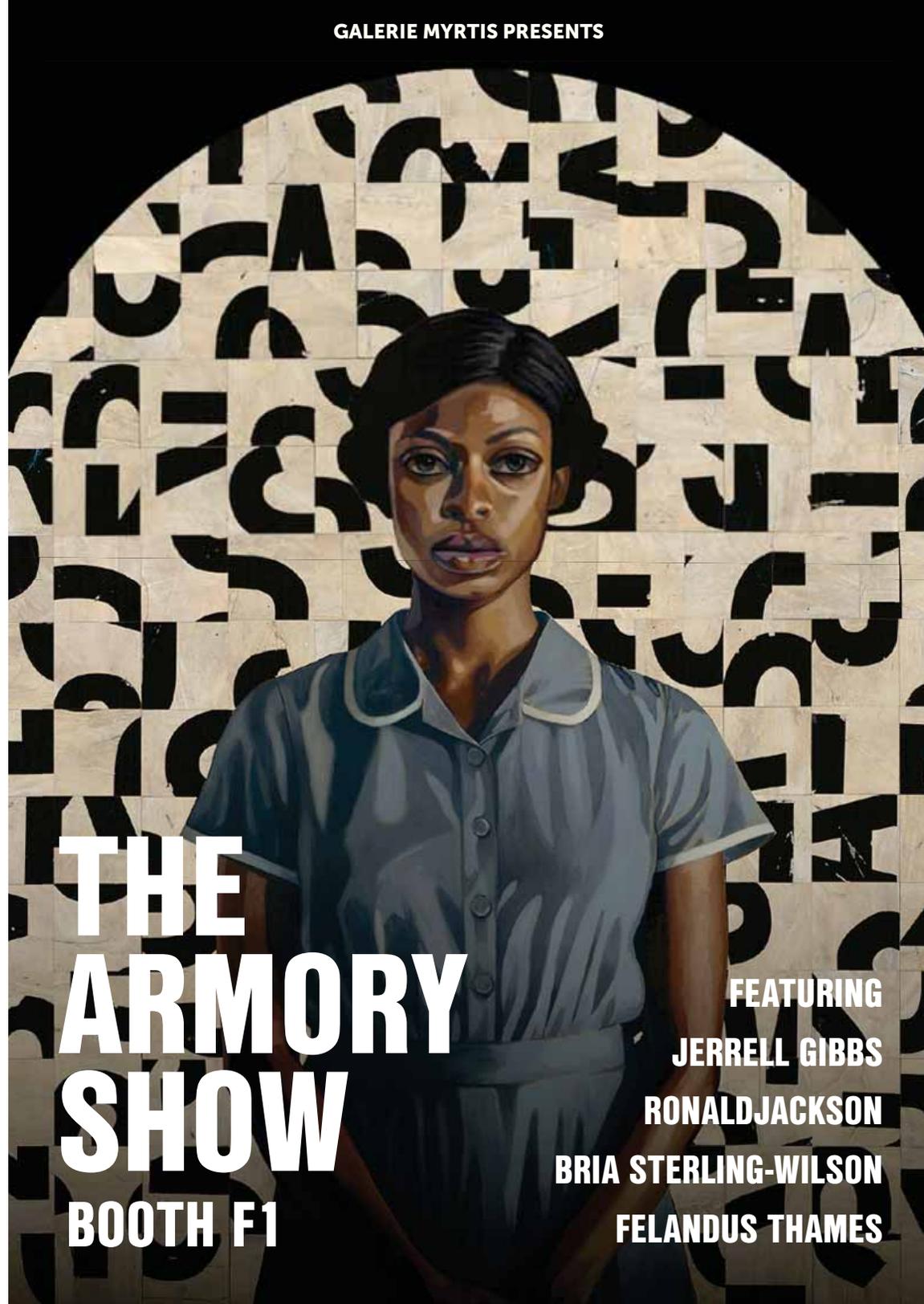


GALERIE MYRTIS PRESENTS



**THE
ARMORY
SHOW**
BOOTH F1

FEATURING
JERRELL GIBBS
RONALD JACKSON
BRIA STERLING-WILSON
FELANDUS THAMES

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Bria Sterling-Wilson, Auntie's House (I wanna be like you when I grow up!), 2025
Collage, found imagery, family archives, 17 x 17.75", USD 3,900
Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.

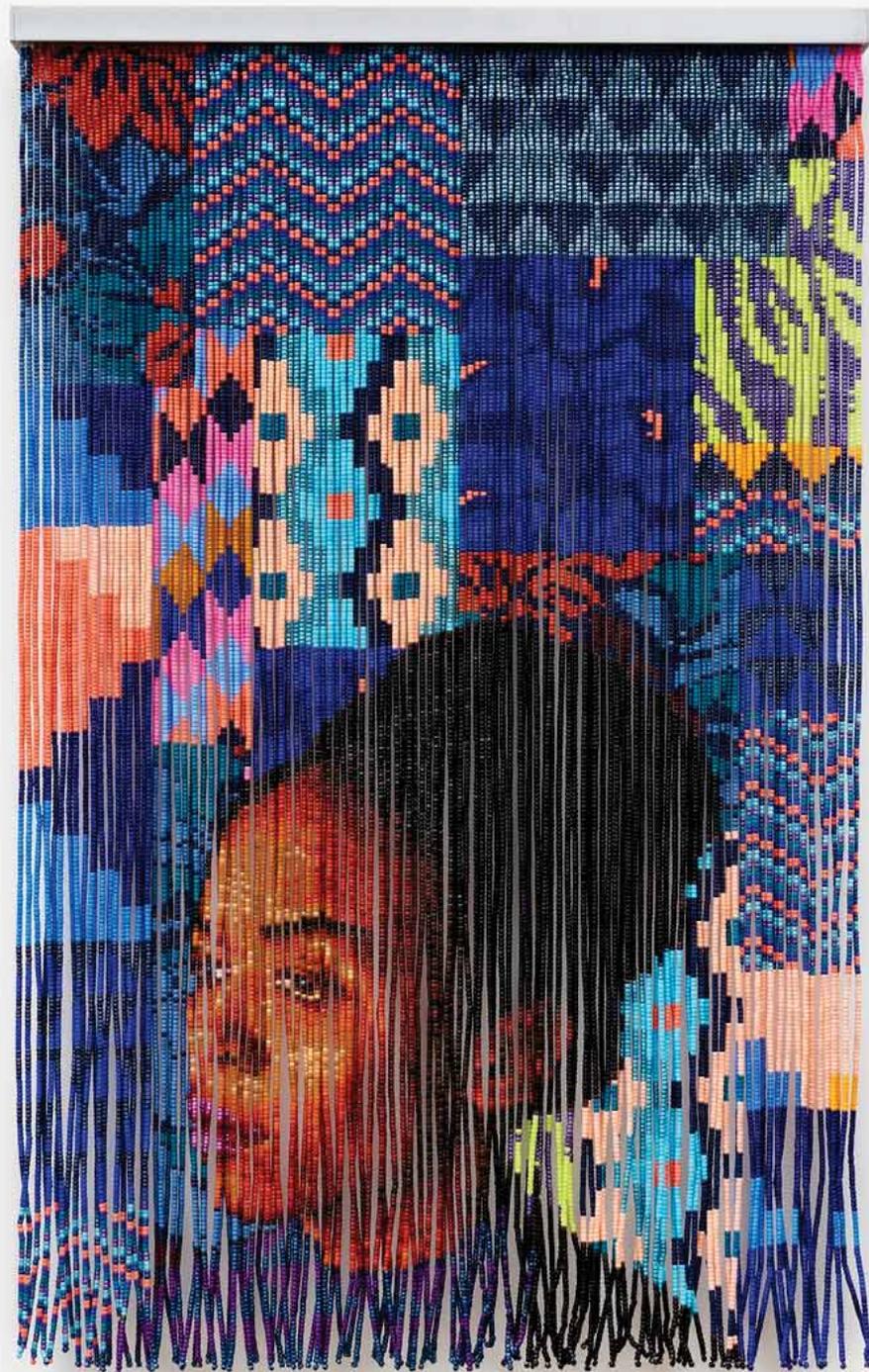
CURATORIAL STATEMENT

Written by Founding Director and Chief Curator of Galerie Myrtis Dr. Myrtis Bedolla

Galerie Myrtis's presentation foregrounds the Southern vernacular as a conceptual framework, emphasizing the power of material traditions in shaping contemporary discourse. Featuring the work of Jerrell Gibbs, Ronald Jackson, Felandus Thames, and Bria Sterling-Wilson, the presentation explores how history, memory, and identity form a continuum in Black life, where past and present are interwoven through material, image, and story.

The artists examine the South not only as a physical place but as an evolving conceptual space—one that carries the weight of the past while continuing to inspire new visions of the future. Their works illuminate how Black artists are reshaping cultural memory—making visible the resilience, beauty, and multiplicity of Black Southern life, past and present.

Artwork details: Felandus Thames, *She Did What She Could*, 2025, Hairbeads on coated wire with aluminum rod, 76 x 48 x 4", USD 30,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



JERRELL GIBBS

Jerrell Gibbs' (b. 1988, Baltimore, Maryland) paintings are rooted in Baltimore—a city often described as the southernmost Northern state and profoundly shaped by the Great Migration—Gibbs constructs intimate portraits that draw from family archives, childhood experiences, and broader narratives of Black life. His figures often stand in everyday settings that convey both vulnerability and strength, grounding his practice in the emotional landscapes of memory.

In works such as *Grab a few things and hurry up, we gotta go*, Gibbs underscores themes of mobility and precarity, linking the innocence of Black childhood to the generational journeys of migration. His practice highlights the ways memory becomes a vehicle for both self-definition and cultural continuity.

Jerrell Gibbs, *Grab a few things, and hurry up we gotta go*, 2025, Acrylic, gouache on paper, 50 x 38 " (unframed), 59 x 47 " (framed), USD 8,500. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.





"Inspired by the atmospheric qualities of John's Singer Sargent's *Carnation, Lily, Lily, Rose*, Gibbs reflects on his own experiences growing up in Baltimore, Maryland, the most northern part of the southern states, and staying with family in the South, particularly Blackstone, Virginia." - Jerrell Gibbs

Jerrell Gibbs, *Carnations, Lilies, Lilies, Roses, and Lightening Bugs*, 2025, Oil on canvas, 60 x 50"
USD 40,000. Contact our Sales Director,
Noel Bedolla at noel@galeriemyrtis.com
for sales inquiries.



ARTIST'S STATEMENT

"Gibbs would spend summers immersed in a childlike sense of wonder surrounded by the rhythms of nature. His work draws on the memory of those summer nights filled with the soft flicker of fireflies, known locally as "lightning bugs", whose patterns of soft synchronized glow transformed the landscape into something magical.

Like Sargent's use of light to evoke a specific time of day and emotional resonance, Gibbs explores how light in the southern nightscape becomes a symbol of life, memory, and abundance. His connection to the natural world is personal and grounded in place, capturing the quiet, fleeting beauty of the southern environment through his own visual language.

Through color, light, and natural imagery, he aims to reflect on the beauty and complexity of place, and how it informs identity, memory, and the experience of life itself." - Jerrrell Gibbs

Jerrrell Gibbs, *Carnations, Lilies, Lilies, Roses, and Lightening Bugs*, 2025, Oil on canvas, 60 x 50"
USD 40, 000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



ARTIST'S STATEMENT

" My worst fear is one day that you come home from school and see your father face while hearin' bout tragedy on news, a line from artist J. Cole captures the suspended and disorienting moment I found out over a news broadcast that my father had been killed. It was not a conversation, not a prepared moment, but something fractured and indirect.

That distance, that sense of being a witness to your own life from the outside, is at the heart of this work. It becomes a meditation on sudden loss, on the way time seems to rupture in an instant. The external world continues, unchanged and indifferent, while the internal world begins to collapse and reassemble itself around absence. Visually, the work explores that tension: the quiet, almost mundane setting contrasted with the emotional weight it holds. The figure may appear still, but there's a storm of recognition, disbelief, and sorrow beneath the surface."

- Jerrell Gibbs

Jerrell Gibbs, *My worst fear is one day that you come home from school and see your father face while hearin' bout tragedy on news*, 2024, Oil and oil on stick on canvas, 60 x 95", USD 60,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.

Jerrell Gibbs, My worst fear is one day that you come home from school and see your father face while hearin' bout tragedy on news, 2024, Oil and oil on stick on canvas, 60 x 95", USD 60,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



ARTIST'S STATEMENT

"*Longing* reflects on the loss of my father when I was seven years old. It speaks to the conversations, lessons, and shared experiences we never had. The seated figure represents me as an adult, looking through a photo album; searching, remembering, imagining. Through the window, in the background, a man teaches a young boy how to drive a tractor and cut the grass. This scene is not a memory, but a vision; a glimpse into a moment that could have been, but never was. It represents the ache of imagined memories and the longing for a relationship that was never fully realized." - Jerrell Gibbs

Jerrell Gibbs, *Longing*, 2024, Oil, oil stick, and acrylic on canvas, 72 x 68", USD 50,000
Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



RESUME

SOLO EXHIBITIONS

- 2026 Forthcoming - TBA, Baltimore Museum of Art, Baltimore, MD
- 2025 Jerrell Gibbs: No Solace in the Shade, Brandywine Museum of Art, Chadds Ford, PA, Curator Angela Carroll
Fearfully and Wonderfully Made, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
- 2023 I Can See Through Muddy Waters Dry Land, Easy Does It Curatorial Space, Los Angeles, CA
- 2022 Entre Nous, Mariane Ibrahim Gallery, Paris, France

GROUP EXHIBITIONS

- 2025 The Brave: Affirming Power, Presence, and Possibility, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
Strong, Bright, Useful & True: Recent Acquisitions and Contemporary Art from Baltimore, Irene and Richard Frary Gallery, Johns Hopkins University Bloomberg Center, Washington, D.C.
When the Mountains Dance with the Ocean, Bode Gallery, Cape Town South Africa
- 2024 The Wrong Sea, Dunes, Portland Maine
How do you want to see yourself, Galleria Anna Marra, Rome, Italy
- 2023 Human Tapestry, Bode Gallery, Berlin, Germany
Friends and Lovers, The Flag Art Foundation, New York, NY
Black American Portraits, Spelman College Museum of Fine Art, Atlanta, GA, Curators Liz Andrews and Christine Y. Kim
- 2022 - 23 The Radical Voice of Blackness Speaks of Resistance and Joy, Banneker-Douglas Museum, Annapolis, MD, Curator Dr. Myrtis Bedolla
- 2022 Art Basel, Mariane Ibrahim Gallery, Seoul, Korea
Art Basel, Mariane Ibrahim Gallery, Miami Beach
Art Basel Paris, Mariane Ibrahim Gallery, Paris, France
20 x 21, Maryland Institute College of Art, Baltimore, MD
Art Basel, Mariane Ibrahim Gallery, Switzerland

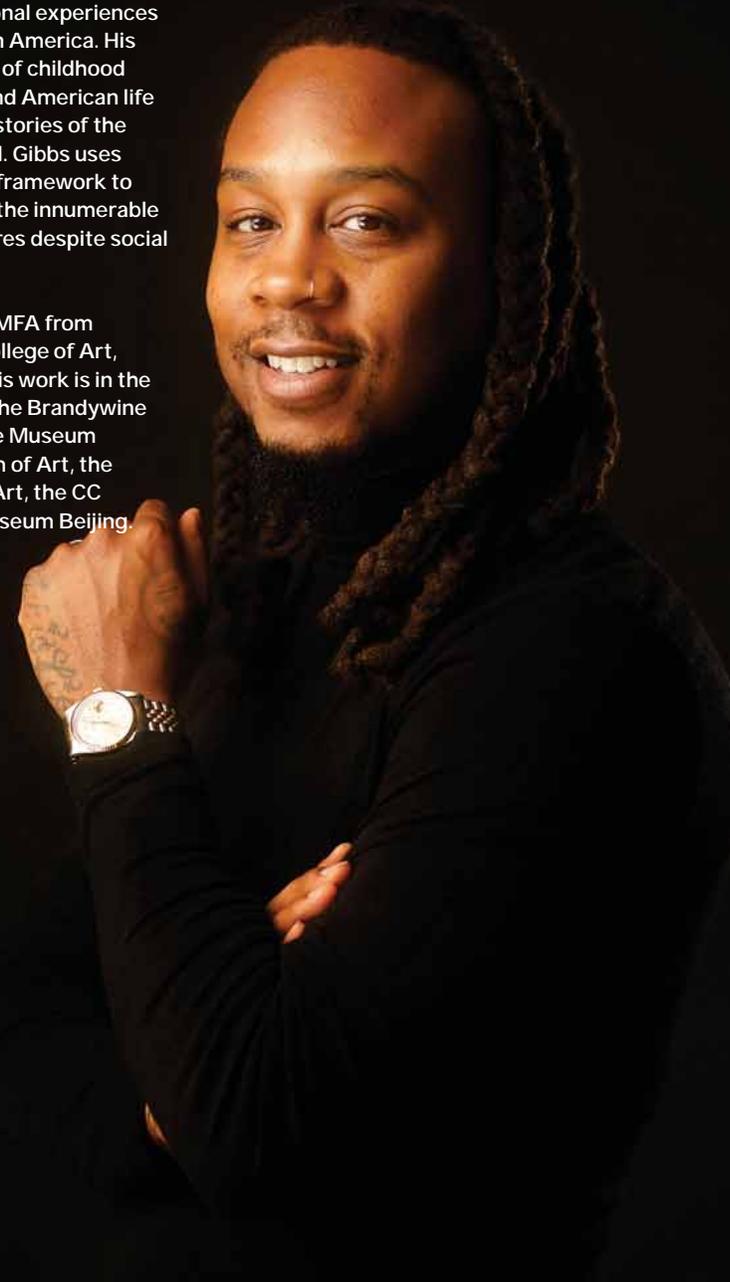
SELECT COLLECTIONS

Brandywine Museum of Art, Chadds Ford, PA
Johns Hopkins University Art Collection, Baltimore MD
Los Angeles Museum of Art, Los Angeles CA
Baltimore Museum of Art, Baltimore MD

BIO

Jerrell Gibbs (b. 1988, Baltimore, Maryland) explores the complexities of life by investigating his personal experiences of living and growing up in America. His paintings are composites of childhood memories centered around American life and culture, spotlighting stories of the familiar that go unnoticed. Gibbs uses everyday settings as the framework to his paintings to highlight the innumerable similarities humanity shares despite social differences.

Gibbs graduated with an MFA from the Maryland Institute College of Art, Baltimore, MD in 2020. His work is in the permanent collection of the Brandywine Museum of Art, Baltimore Museum of Art, Columbus Museum of Art, the Los Angeles Museum of Art, the CC Foundation, and the X Museum Beijing.



RONALD JACKSON

Ronald Jackson's (b. 1970, Elaine, Arkansas) practice is deeply influenced by his upbringing in the Arkansas Delta. His paintings on wood feature masked and unmasked figures that disrupt traditional gazes and encourage viewers to engage beyond surface aesthetics.

By incorporating quilt-inspired patterns, fragmented relics, and linguistic expressions, Jackson challenges historical narratives and offers speculative perspectives on Black life. His work draws from the quilting traditions of the women in his family, embracing textiles as a mode of storytelling and cultural preservation.

Ronald Jackson, *Heroes of Faded Memories - Portrait #1*, 2025

Acrylic, oil, wood, artist crayon, and canvas mounted on oblique wood panel
44 x 41 x 1.75", USD 25,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.





ARTIST'S STATEMENT

"Ronald Jackson is a portrait and figurative artist who employs imagined characters to represent the intimate and more personal stories of the African American experience that goes mostly untold. He seeks to craft works imbued with a sense of stillness and a mystical presence.

The use of masks with his figures serves to disrupt the traditional gaze, inviting deeper engagement by sparking curiosity and suggesting untold or undiscovered narratives.

The core of Jackson's practice is to present the viewer with a story; not by telling the story, but by suggesting that a story is there to be discovered. Whether drawn from contemporary legends or speculative fiction, his figures simply open a door to a world of imagination within the context of the Black experience.

His current artistic exploration incorporates the assemblage of wooden signage, creating text-based abstraction that suggests the ideas of broken and incomplete narratives surrounding the individuals featured in his work."
- Ronald Jackson

Ronald Jackson, *Neither Do I Confirm or Deny My Involvement*, 2025, Acrylic, oil, wood, artist crayon, and canvas mounted on oblique wood panel, 67 x 48 x 1.75", USD 35,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Ronald Jackson, *Heroes of Faded Memories - Portrait #2*, 2025
 Acrylic, oil, wood, artist crayon, and canvas mounted on oblique wood panel
 44 x 41 x 1.75", USD 25,000. Contact our Sales Director,
 Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



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Ronald Jackson during artwork production.
 Image courtesy of the artist and Galerie Myrtis



Sketch of "Badass" during artwork production.
Image courtesy of the artist and Galerie Myrtis



Ronald Jackson, *Badass: She never really knew how others viewed her, but in her mind she was a badass*, 2024, Oil, acrylic, and colored pencil on canvas, 72 x 66", USD 40,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Ronald Jackson, *Arrival: Outside her door the world stood still, awaiting her arrival*, 2024, Oil, acrylic, and colored pencil on canvas, 72 x 66", USD 40,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Ronald Jackson during artwork production. Image courtesy of the artist and Galerie Myrtis

RESUME

SOLO EXHIBITIONS

- 2022 Ronald Jackson: Solo Exhibition, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla

GROUP EXHIBITIONS

- 2025 The Brave: Affirming Power, Presence, and Possibility, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
- 2024 EXPO Chicago, Navy Pier, Chicago, IL, Curator Dr. Myrtis Bedolla
A Better Tomorrow, Thinkspace Projects, Los Angeles, CA
- 2020 - 23 State of the Art, Traveling exhibition, Organized by The Crystal Bridges Museum
- Crystal Bridges Museum of American Art, Bentonville, AR
 - Sarasota Art Museum, Ringling College, Sarasota, FL
 - Akron Art Museum, Akron, OH
- 2022 Healing Through the Preservation of Our Histories and Our Selves, The University of Mary Washington, Fredericksburg, Virginia, Organized by the Petrucci Family Foundation
- 2021 - 22 MORE IS MORE: Visual Richness in Contemporary Art, Akron Art Museum, Akron, OH
- 2021 Literary Muse, UTA Artist Space, Beverly Hills, CA, Curator Dr. Myrtis Bedolla
Say it Loud, Christie's Auction, New York, NY, Curator Destinee Ross - Sutton

SELECT COLLECTIONS

- The Nerman Museum of Contemporary Art, Kansas City, MO
District of Columbia Art Bank, Washington, D.C.
Crystal Bridges Museum, Bentonville, AR
The Petrucci Family Foundation Collection of African-American Art, Asbury NJ

BIO

Ronald Jackson (b. 1970, Elaine, Arkansas) grew up in a farming family in the rural Arkansas Delta and was the youngest of eleven siblings. From an early age, his preoccupation with being creative was apparent to all that knew him.

Jackson makes a point to present people of color in his work. He is primarily a painter. However, because of his broad interest in various styles of art—his work, at times, blurs between fine art and illustration. Contemporary artists Lucian Freud, Kent Williams, and Kerry James Marshall inspire and influence his painting and mixed media work.



FELANDUS THAMES

Felandus Thames (b. 1974, Jackson, Mississippi) brings a conceptual approach to his exploration of Southern identity. His hairbrush installations and beaded works challenge notions of visibility and value, positioning everyday Black experiences as forms of cultural currency. Weaving together linguistic markers, beadwork, and Southern material traditions, Thames creates layered narratives that reflect both the tension and the beauty of Black Southern life. His practice is informed by the quilting practices of his family, where craft becomes a site of memory and collective resilience.

Felandus Thames, *She Did What She Could*, 2025, Hairbeads on coated wire with aluminum rod, 76 x 48 x 4", USD 30,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.





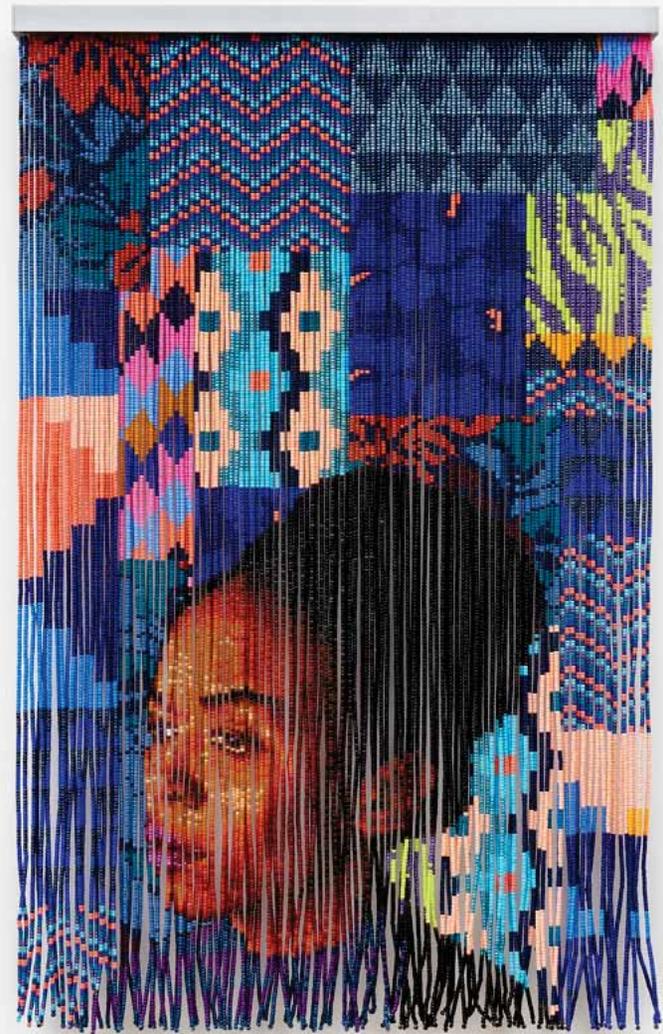
ARTIST'S STATEMENT

"Southernness is not on you, it's in you. In you like Big Mamas sweet potato pie, cornbread, collard greens, and butter beans, and Crowder peas that we hulled in late summer. It's in you like the rhythms of the joint walls on Saturday night, or that old time religion being song at church on Sunday morning, 'Is you got good religion?'

My practice is bound up with the dichotomy of those spaces, profane and the prophetic. In some works, figures are illuminated or washed with light from the menagerie of those stained-glass windows or partitioned by the drape of quilt like forms. Like the beaded curtain of my childhood, quilts were used to delineate the public and the private. The sacred geometry in both connects us to our complicated histories and guides us to freedom. Beads are and were currency like the Blue-Black bodies that were traded for those Blues people. In these works, I offer the everyday as cultural currency. Other works explore vernacular or Black Language which has become a part of the fabric of American language with the proliferation and popularity of urban music and films."
- Felandus Thames

Felandus Thames, *Jubilee*, 2025, Hairbeads on coated wire with aluminum rod, 87 x 48 x 4", USD 30,000. Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.

"She Did What She Could" during artwork production.
Image courtesy of the artist and Galerie Myrtis



Felandus Thames, *She Did What She Could*, 2025,
Hairbeads on coated wire with aluminum rod, 76 x 48 x 4",
USD 30,000. Contact our Sales Director, Noel Bedolla at
noel@galeriemyrtis.com for sales inquiries.



Felandus Thames, *You Gone Learn Today*, 2024
Hairbrush installation, Dimensions variable
USD 12,000. Contact our Sales Director,
Noel Bedolla at noel@galeriemyrtis.com
for sales inquiries.

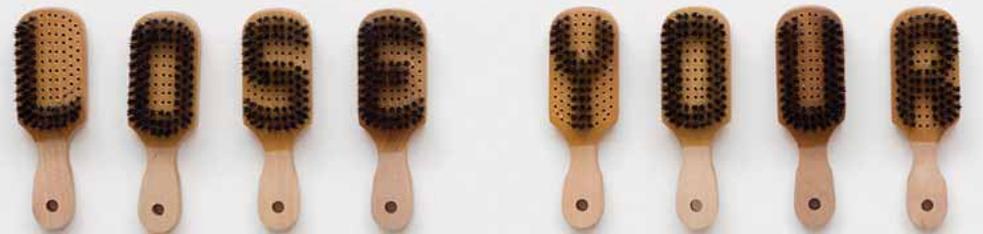
MINUTE BY MINUTE

HOOR BY HOOR

LOSE YOUR HISTORY

LOSE YOUR POWER

Felandus Thames, Minute by Minute, 2024
Hairbrush installation, Dimensions variable
USD 14,000. Contact our Sales Director,
Noel Bedolla at noel@galeriemyrtis.com
for sales inquiries.





BIO

Felandus Thames (b. 1974, Jackson, Mississippi) currently resides and creates in Connecticut. After graduating from Jackson State University with a Bachelor of Arts, where he was honored with the Mississippi Arts Commission's prestigious "Individual Artist Fellowship" in the visual arts category, Thames pursued his artistic journey by earning a Master of Fine Arts in Painting and Printmaking from the esteemed Yale School of Art in 2010. In 2011, he made his mark in the New York art scene by mounting his inaugural solo exhibition at the renowned Tilton Gallery.

Thames has also enriched the art world by serving as a Visiting Critic at the Rhode Island School of Design. His artwork has found its way into esteemed collections, including the Mississippi Museum of Art, Mystic Seaport Museum, the San Antonio Spurs, Florence Griswold Museum, and The Studio Museum of Harlem.

RESUME

SOLO EXHIBITIONS

- 2023 "Oops Up Side Your Head" Amherst College, Eli Marsh Gallery, Amherst, MA
"We shed oceans of tears, our waters contains our sorrows," Colgate University, Clifford Gallery, Hamilton, NY
- 2021 "The Things That Haunt Me Still," Real Art Ways, Main Gallery, Hartford, CT

GROUP EXHIBITIONS

- 2026 "Get in the Game," curated by Seph Rodney, and Kathy Siegel, Perez Art Museum of Miami, Miami, FL*
- 2025 "The Brave: Affirming Power, Presence, & Possibility," Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
"Hood Ornament," The Container Museum, Santa Fe, NM, Curator Charles Moore
"Beachum Family Collection," Yale Divinity School, Yale University, New Haven, CT
- 2024 "The Shape of Water," Virginia Art Center of Richmond, Richmond, VA
Curators Jaynelle Hazard and Terrick Gutierrez
"Pieces of Us: Selections from the Dameon and Kim Fisher Collection"
The African Diaspora Art Museum of Atlanta, Atlanta, GA
Co-curated by Fahamu Pecoul & the Fisher Family
"Get in the Game," San Francisco Museum of Modern Art, San Francisco, CA, Curators Seph Rodney and Kathy Siegel
"Entwined," Mystic Seaport Museum, Mystic, CT, Curator Frank Mitchell
- 2023 "Spectrum: On Color & Contemporary Art," Museum of African Diaspora of San Francisco, San Francisco, CA, Curator KeyJo Lee
"There Within Lie the Gospel: Truth," Galerie Myrtis, Baltimore, MD
Curator Dr. Myrtis Bedolla
- 2022 - 23 "The Afro-Futurist Manifesto: Blackness Reimagined," Traveling exhibition,
Curator Dr. Myrtis Bedolla
- Reginald F. Lewis Museum, Baltimore, MD
- James E. Lewis Museum of Art - Morgan State University, Baltimore, MD
- Venice Biennale, Palazzo Bembo, Venice, Italy

SELECT COLLECTIONS

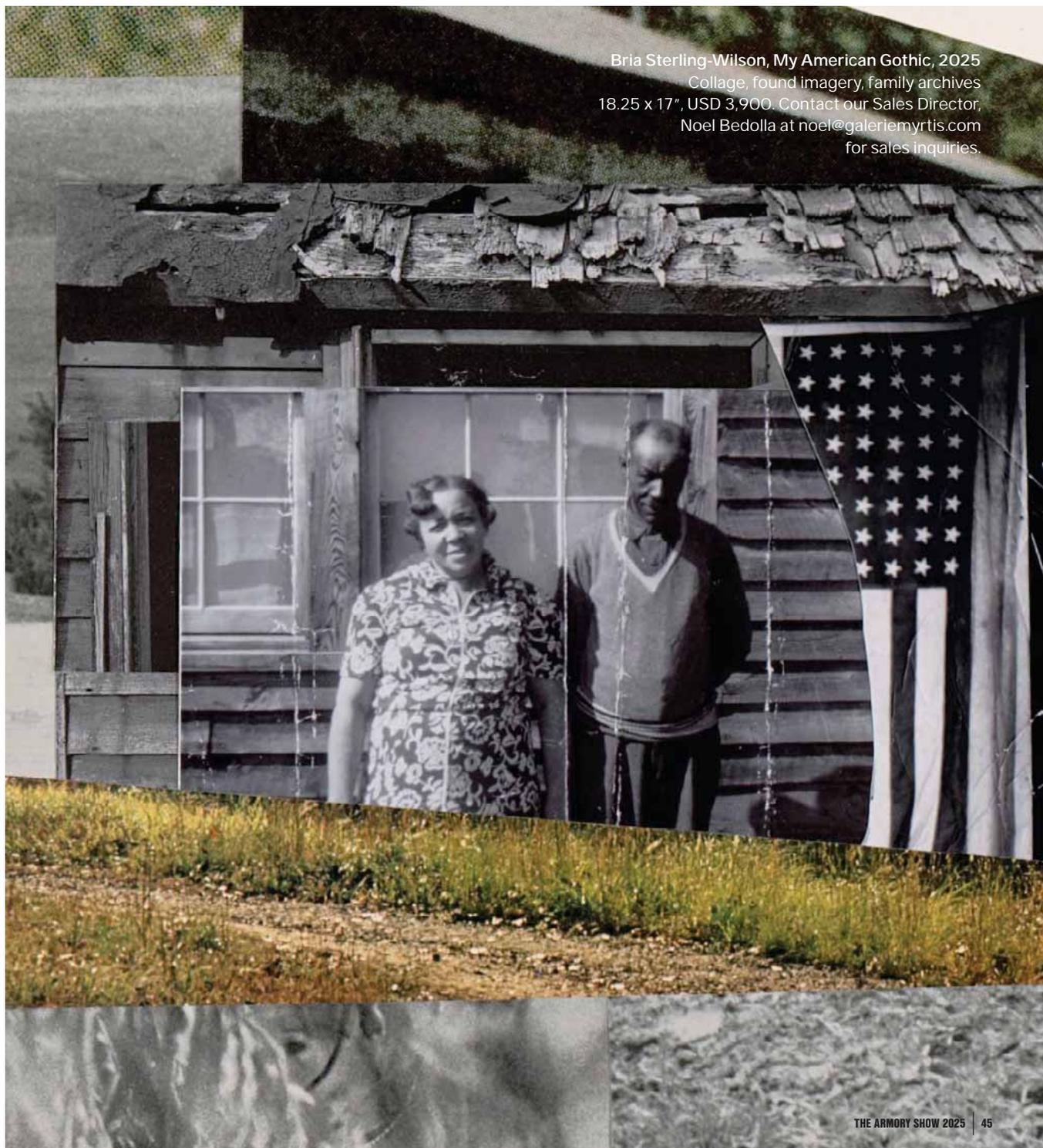
The Petrucci Family Foundation Collection of African-American Art, Asbury NJ
The Charles H. Wright Museum of African American History, Detroit, MI
Mystic Seaport Museum, Stonington, CT
The Studio Museum of Harlem, New York, NY
Smith Robertson Museum, Jackson, MS

BRIA STERLING- WILSON

Bria Sterling-Wilson (b. 1993, Baltimore, Maryland) constructs portraits and scenes from everyday Black life, drawing on archival imagery from the 1960s through the 1980s to evoke spaces that are both deeply familiar and just beyond reach. Her collages navigate the tension between memory and imagination, intimacy and collectivity, tracing how Black culture maintains a generational thread across time.

Working with family photographs, dream books, scratch-off lottery tickets, and found ephemera, Sterling-Wilson activates the family photo album as a portal—where memory, folklore, and longing converge. Her works are interpretations of moments and places where Black joy, care, and resilience have always been staged: stoops, sidewalks, card tables, kitchens, and reunions. Extending Southern vernacular traditions into new terrains, she illuminates how inherited memory and lived experience shape cultural identity while opening pathways for new mythologies.

Bria Sterling-Wilson, *My American Gothic*, 2025
Collage, found imagery, family archives
18.25 x 17", USD 3,900. Contact our Sales Director,
Noel Bedolla at noel@galeriemyrtis.com
for sales inquiries.





Bria Sterling-Wilson, *Picture Day (Smile!)*, 2025

Collage, found imagery, family archives, 17.5 x 16", USD 3,900

Contact our Sales Director, Noel Bedolla at noel@galeriemyrtilis.com for sales inquiries.

ARTIST'S STATEMENT

"I construct portraits and scenes from everyday Black life, drawing on archival imagery from the 1960s through the 1980s. Through collage, I unlock memories and spaces that feel both deeply familiar and just out of reach. My work lives in the tension between what is remembered and what is imagined, between the intimate and the collective, exploring how Black culture sustains a generational thread across time.

I work with family archives, found photographs, dream books, and scratch-off lottery tickets to create layered environments inspired by my own lived experiences and by the stories my grandmother shared about her life in Baltimore City. The family photo album has always felt like a portal to me—a space where memory, folklore, and longing converge. My collages attempt to activate that feeling. They are not always literal re-creations but rather interpretations of moments: family reunions, quiet corners of a home, stoops and sidewalks, card tables and kitchens. These are the places where Black joy, care, and resilience have always been staged.

I am interested in how the ordinary becomes sacred through the act of remembering. Worn paper, faded photographs, and the shimmering foil of scratch-offs echo the layered, imperfect nature of memory itself—fragmented, yet enduring. I want these compositions to invite viewers to linger, to find their own connections to the histories embedded in the images, and to consider how culture is carried forward not only through grand events but also through the quiet, everyday scenes that shape who we are." - Bria Sterling-Wilson



Bria Sterling-Wilson,
Under the Shaded Tree, 2025
Collage, found imagery, family
archives, 15.5 x 18", USD 3,900
Contact our Sales Director, Noel
Bedolla at noel@galeriemyrtis.com
for sales inquiries.



Bria Sterling-Wilson, Sunday Dinner, 2025

Collage, found imagery, family archives, 15 x 16.5", USD 3,900

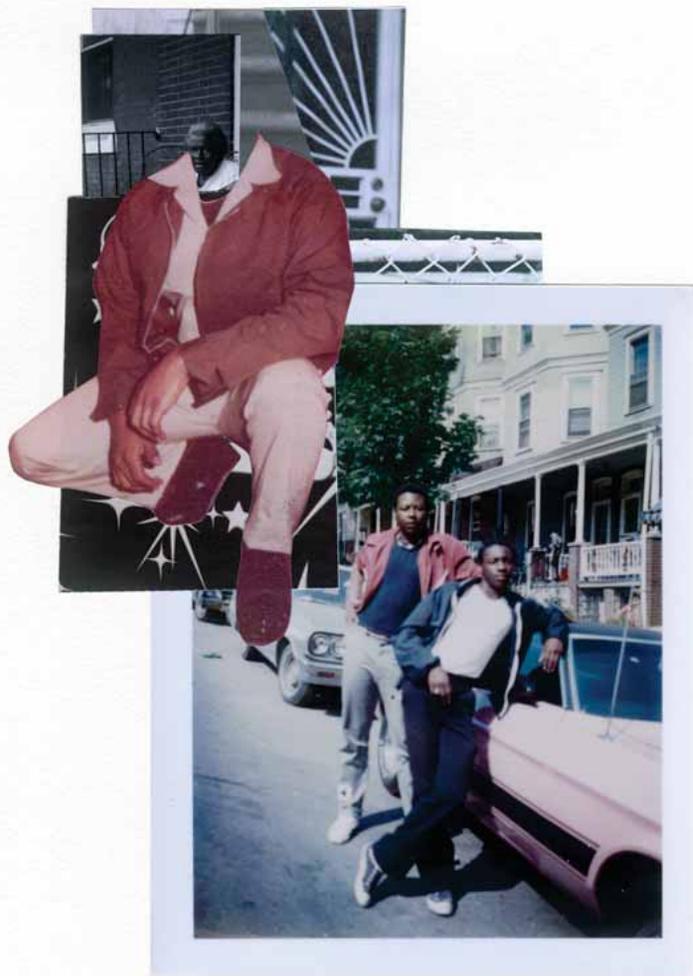
Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Bria Sterling-Wilson, Game Night, 2025

Collage, found imagery, family archives, 13.75 x 16.5", USD 3,900

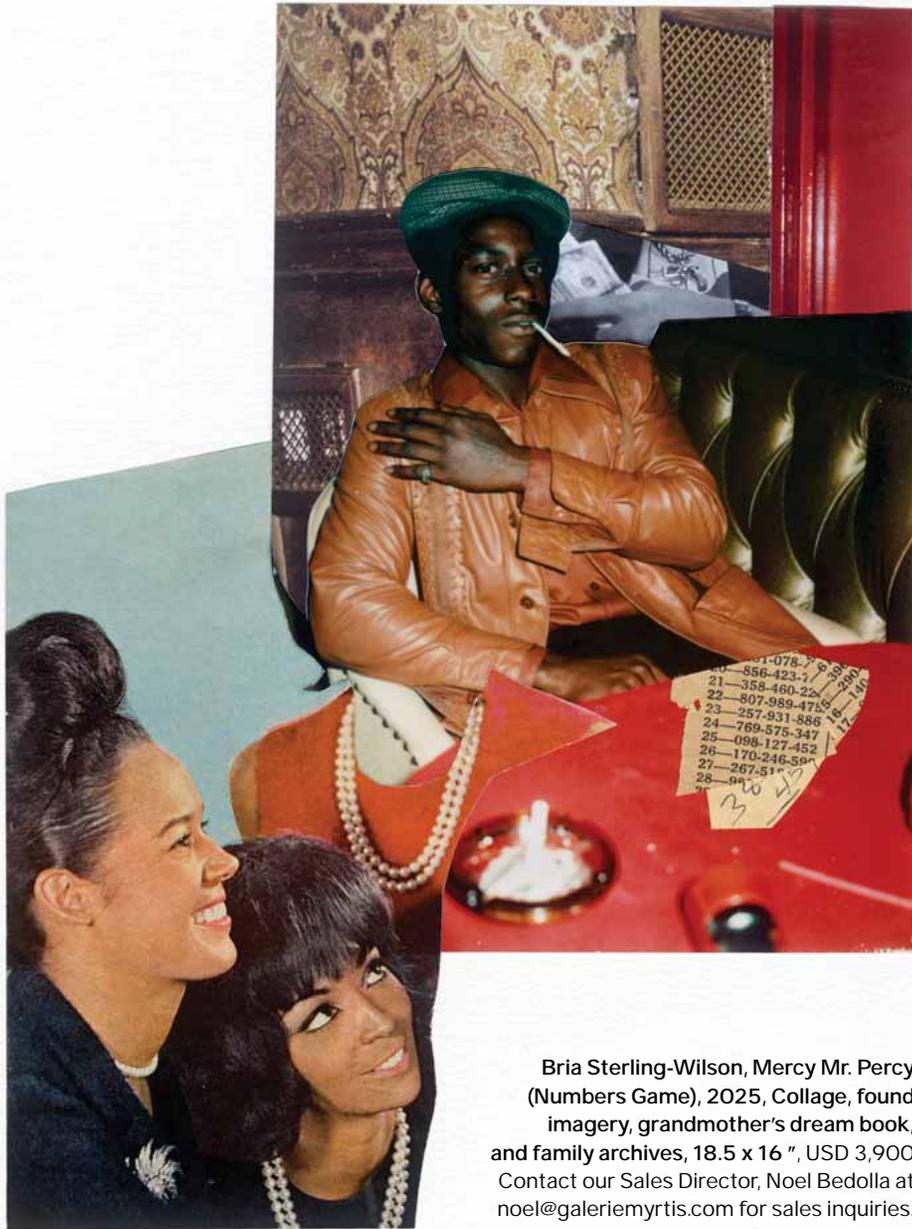
Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Bria Sterling-Wilson, Stylin & Profilin I (Diptych), 2025
 Collage, found imagery, lottery scratch off, and family archive,
 16 5/8 x 13 3/8", USD 3,900, Contact our Sales Director, Noel Bedolla at
 noel@galeriemyrtilis.com for sales inquiries.



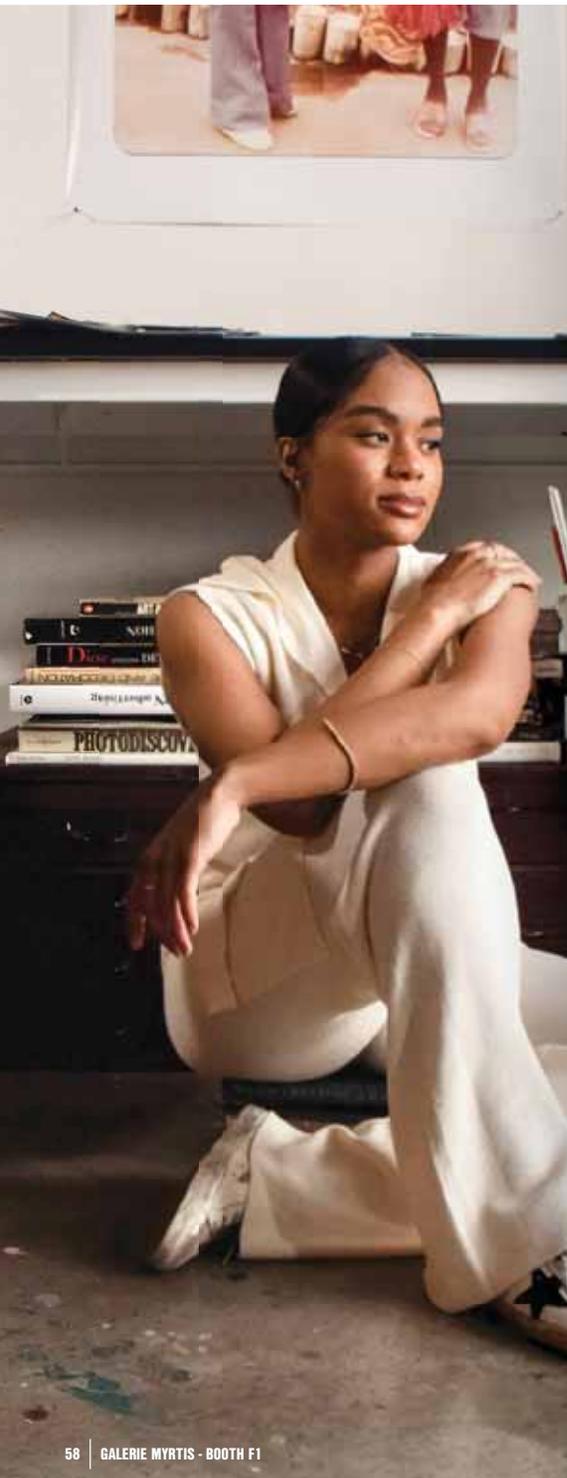
Bria Sterling-Wilson, Stylin & Profilin II (Diptych), 2025
 Collage, found imagery, lottery scratch off, and family archive,
 14 1/8" x 14 1/8", USD 3,900, Contact our Sales Director, Noel Bedolla at
 noel@galeriemyrtilis.com for sales inquiries.



Bria Sterling-Wilson, *Mercy Mr. Percy (Numbers Game)*, 2025, Collage, found imagery, grandmother's dream book, and family archives, 18.5 x 16", USD 3,900
 Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



Bria Sterling-Wilson, *Auntie's House (I wanna be like you when I grow up!)*, 2025
 Collage, found imagery, family archives, 17 x 17.75", USD 3,900
 Contact our Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries.



BIO

Bria Sterling-Wilson (b. 1993) is a Baltimore-based photographer and collage artist. In 2021, she earned her B.F.A. in Photography and Digital Arts from Towson University in Towson, Maryland. Sterling-Wilson's work utilizes found imagery, magazines, newspapers, and fabrics to create captivating scenes, portraits, and interiors that explore the Black experience.

In 2023, Sterling-Wilson was named artist-in-residence at the Creative Alliance in Baltimore. In 2025, she was recognized as a finalist for both the prestigious Baker Artist Award in the Visual Arts category and the Trawick Prize.

RESUME

SOLO EXHIBITIONS

- 2025 Scout Art Fair, War Memorial Building, Baltimore, MD, Curators Derrick Adams and Teri Henderson
- 2024 The Sterlings, Julio Fine Art Gallery, Loyola University, Baltimore, MD, Joan Poncella, Waller Gallery, Baltimore, MD, Curator Joy Davis
- 2022 Behind Closed Doors, Bromo Seltzer Tower, Baltimore, MD
Home (Handle With Care), Hooper House Gallery, Baltimore, MD
Bountiful, Band of Vices - coLab, Los Angeles, CA

GROUP EXHIBITIONS

- 2025 The Armory Show, Javits Center, New York, NY, Curator Dr. Myrtis Bedolla
The Trawick Prize – Finalists Exhibition, Bethesda, MD,
Organized by Bethesda Arts & Entertainment District
The Brave: Affirming Power, Presence, & Possibility, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
Emergence: Stories in the Making, Galerie Myrtis, Baltimore, MD, Curators Noel Bedolla and Ky Vassor
Strong, Bright, Useful & True: Recent Acquisitions and Contemporary Art from Baltimore, Johns Hopkins University Bloomberg Center, Washington DC
- 2024 Umbrella Art Fair, Union Market, Washington D.C.
My Mother's Closet, Goucher College, Baltimore, MD
- 2023 Mythical Landscape: Secrets of the Vale, Knoxville Museum of Art, Knoxville, TN
- 2022 The Ties That Bind, IA&A at Hillyer, Washington, DC
Summer Show, Reynolds Gallery, Richmond, VA
Collect, Holtzman MFA Gallery, Towson, MD
All Together, Martin Luther King Library, Washington, DC
TILA, CultureCon Conference, Atlanta, GA
Resplendent: Black Woman Collagists, Connect+Collect, Baltimore, MD, Curator Teri Henderson
Resplendent: Black Woman Collagists, Mehari Sequar Gallery, Washington, DC, Curator Teri Henderson

SELECT COLLECTION

Johns Hopkins University – Bloomberg Center, Washington, DC

GALLERY DESCRIPTION & CONTACT

Galerie Myrtis is an emerging blue-chip gallery and art advisory specializing in twentieth and twenty-first-century American art with a focus on work created by African American and African diasporic artists. The gallery opened its doors in 2006 to utilize the visual arts to raise awareness for artists who deserve recognition for their contributions in artistically portraying our cultural, social, historical, and political landscapes; and to recognize art movements that paved the way for freedom of artistic expression.

Represented is a diverse roster of mid-career to established artists who have achieved regional, national, and international acclaim. Their works have been featured in many important museum exhibitions and included in permanent collections such as the Crystal Bridges Museum of American Art, the National Museum of Women in the Arts, and the Smithsonian Museum of African American History and Culture.

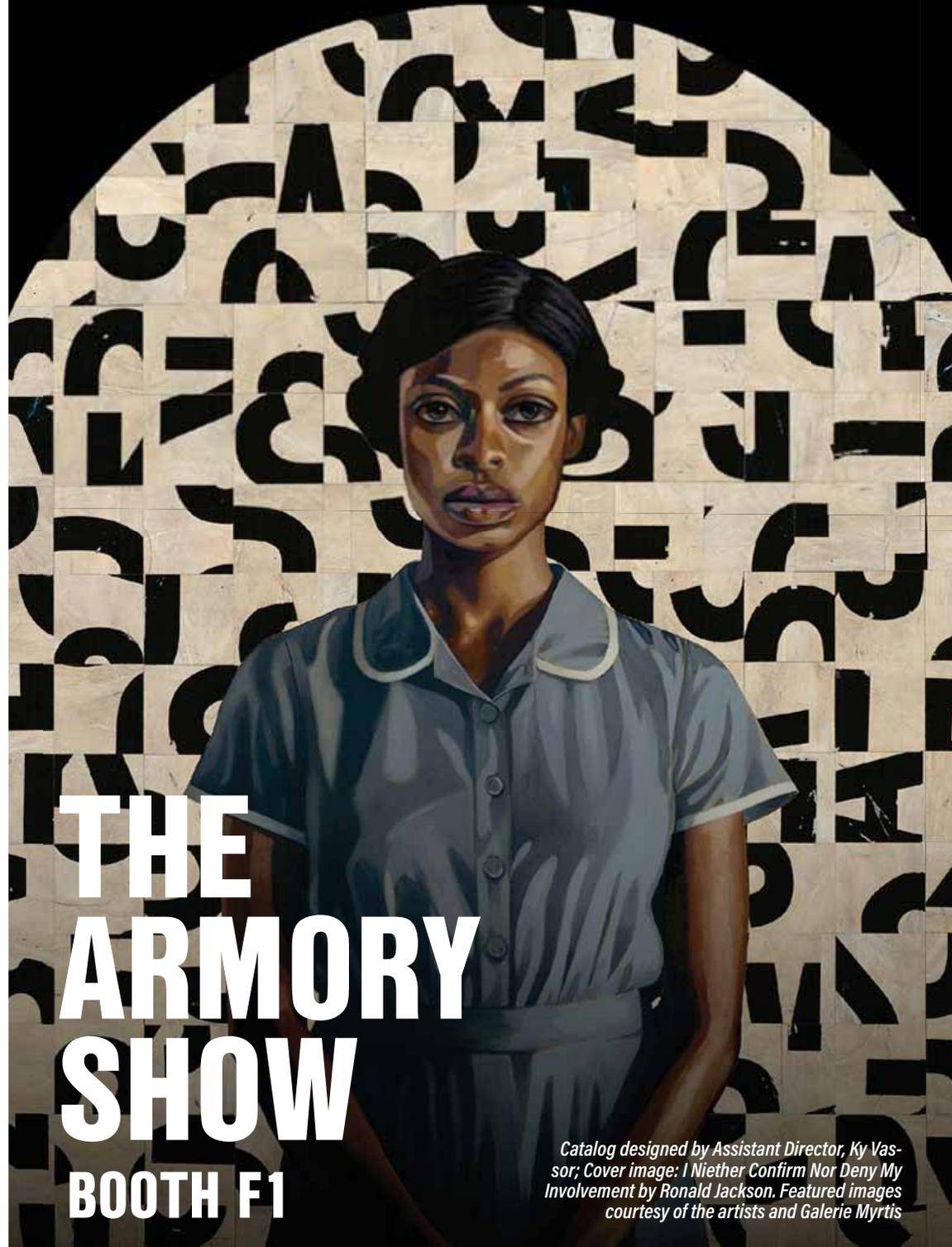
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