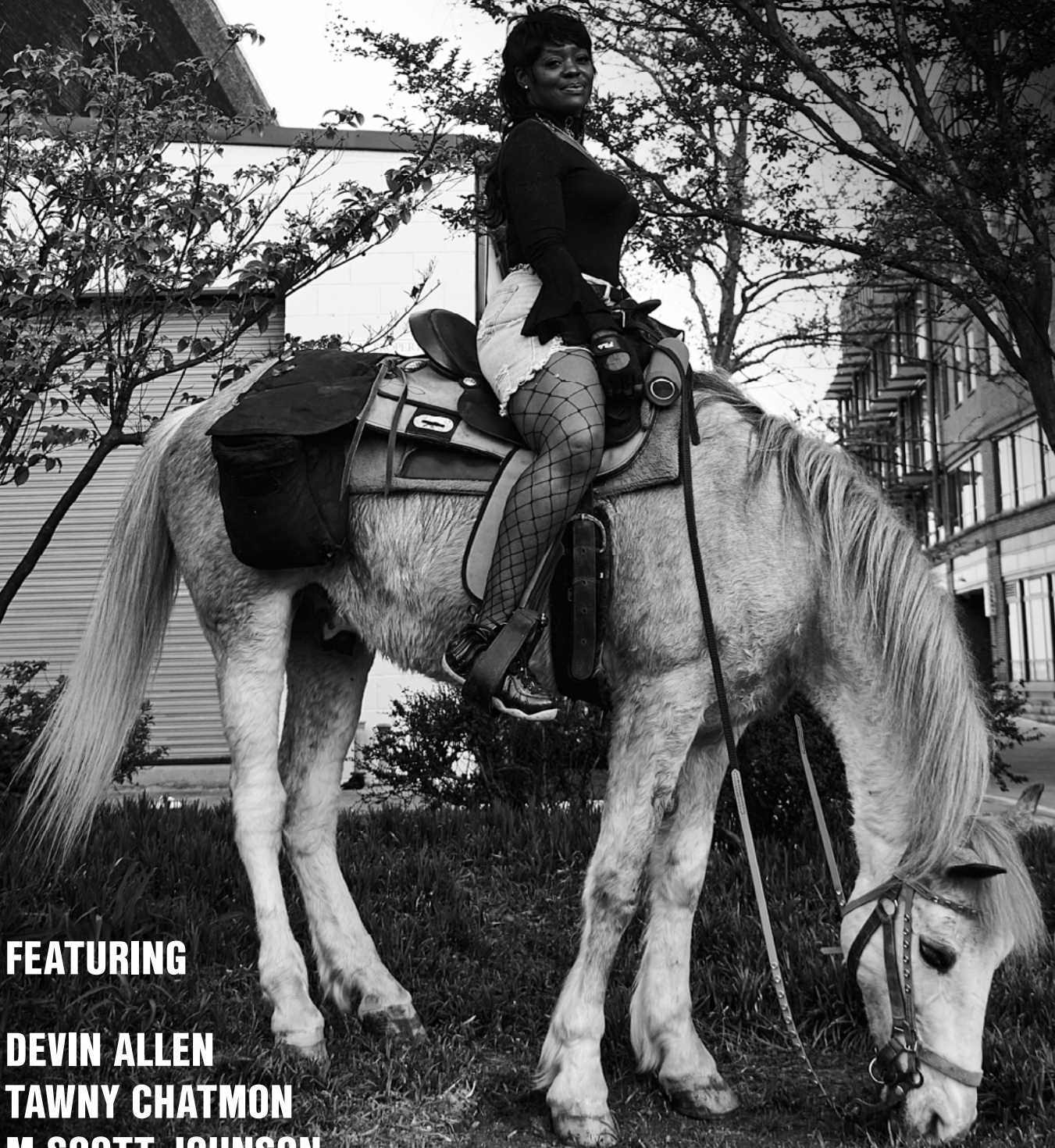


GALERIE MYRTIS PRESENTS

EXPO CHICAGO

BOOTH 221



FEATURING

DEVIN ALLEN

TAWNY CHATMON

M SCOTT JOHNSON

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Tawny Chatmon, *The Restoration / Made Whole Again*, 2024-2025
Embroidery and handstitched threadwork on archival pigment print,
30 x 25" (unframed), 36 x 31 x 3" (framed), USD 35,000



CURATORIAL STATEMENT

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

Galerie Myrtis presents *Reclaiming the Lens: Memory, Reflection, and Reclamation in Contemporary Black Art*, a powerful conversation among three artists whose works embody both historical consciousness and visionary re-imagination. Through photography and sculpture, Devin Allen, Tawny Chatmon, and M. Scott Johnson reclaim the image, the body, and the archive—transforming each into a vessel for survival, divinity, and renewal.

This exhibition proposes that the act of seeing—of being seen and of seeing oneself—is central to liberation. Whether through Allen’s compassionate documentation of Black Baltimore, Chatmon’s mirrored invitations to self-reflection, or Johnson’s sculptural explorations of ancestral resonance, these artists construct counter-archives that resist erasure and affirm presence.

Through this presentation, Galerie Myrtis positions contemporary Black art not merely as representation, but as reclamation: an ongoing act of self-definition, where memory and imagination coalesce into vision.



M Scott Johnson
Foundational Black American
Conjure Tablet #1, 2026
Jerusalem Gold Marble, carnelian, onyx turquoise, gold leaf, stainless steel, brass, Teak, acrylic paint and High John the Conqueror root, 27 x12 x 12”
USD 20,000

DEVIN ALLEN

Devin Allen (b. 1988, Baltimore, Maryland) is an accomplished photographer and author, who adeptly captures the experiences of African Americans, encompassing their joys, struggles, and realities. Allen's dynamic imagery often portrays scenes from his hometown, presenting an alternative narrative to the prevalent depictions of the city and its inhabitants in the media. His work encapsulates the complexity and nuances of Black life while advocating for social equity through documenting civil demonstrations.

Devin Allen, Untitled - 1

A Beautiful Ghetto Series, 2018

Archival Pigment Print on Canvas

24 x 36" (unframed)

30.25 x 42.25 x 2.5" (framed)

Edition 1 of 5, USD 6,900

Contact Sales Director, Noel Bedolla

at noel@galeriemyrtis.com

for sales inquiries.



Devin Allen, *Around Da Way Cowgirl - The Texture That Made US Series*, 2023, Archival Pigment Print on Canvas, 60 x 40" (unframed) 66.5 x 44.25 x 2.5" (framed) Edition 1 of 5, USD 11,500



PITCH BLACK

We and the lenses through which we view are not inconsequential when it comes to the making, reception, and interpretation of Black photographers' works. We are not absolved of our responsibility to approach any image with care and curiosity. Our warped perceptions are not free to run amok interposing our biases and judgments into the photographs we behold.

We have to discern the fullness of Black people's quotidian existences, beyond spectacle, such that we, like the artist, might see Black people through a lens of love rather than negation in the works. Doing so fosters a profundity for the everydayness of Black life in such a way that we discover, over and over again, how breathtaking it can be.

That is why a day or so after the crowd of mostly young people rose up and stopped time in their city as they chanted and held signs so close to law enforcement that masked officers could almost smell the ink still drying, neighbors returned to their stoops, porches, corners, windows, living rooms, and backyards.

On one corner, a young woman knelt down to tie her little boy's loosened shoestring as he used his hand to wipe the snot from his nose. And on another, the homies were shooting craps, raucous and vying for a win.

In the middle of one block, a few teens were blasting beats on a portable speaker as they vlogged, spinning their hair and arms and necks and legs to the concrete ground. The corner store was open and buzzing. The owner never felt the need to keep the store gated during the protest, because she was clear: "Listen, these kids know me. We from the same hood. We the same shit."

And as neighbors walked in and out of the store on the same street where a repulsive killing took place that engendered an uprising, folks in the hood were still watching TV; scrolling down their social media pages; looking for jobs; cooking for their families; taking a shit; reeling from a breakup; taking meds because of chronic illnesses; gossiping with friends; drinking too much whiskey; whispering verses of the Qur'an; remembering; hurting; dreaming; praying to Jesus; living even in the wake of pain; healing from the hurt they'd carried; caring for their elders; recovering from a breakup; recovering from addiction; recovering from self-abjection; making new worlds with their words; remaking themselves; and making photographs that contemplate and cast back the eloquent textures of Black everydayness.

- **Darnell Moore**

Essay excerpt was taken from Allen's most recent book titled *Devin Allen: Baltimore*.

Black people and the varied experiences that shape us are not achromatic. And Black life is not pitch black. We do not exist in a void. Even in the dark, a visual field that exists only by virtue of the collusion of multiple properties, the eyes, when able, have a way of adjusting just enough to make out that which is within its expansive sphere. - Darnell Moore



Devin Allen, Untitled - 10
A Beautiful Ghetto Series, 2016
Archival Pigment Print on Canvas
12 x 18" (unframed), 18.25 x 24.25 x 2.5" (framed)
Edition 1 of 5, USD 1,750

Devin Allen, Untitled 6 -
The Texture That Made
US Series, 2021, Archival
Pigment Print on Canvas,
36 x 24" (unframed)
42.25 x 30 x 2.5" (framed)
Edition 1 of 5, USD 6,900



Devin Allen, Untitled 7 -
The Texture That Made US
Series, 2023, Archival
Pigment Print on Canvas,
60 x 40" (unframed)
66.5 x 44.25 x 2.5" (framed)
Edition 2 of 5, USD 11,500



Devin Allen taking photos in his hometown of Baltimore, Maryland. Still from PICTURE AMERICA, a docuseries presented by AdoramaTV.



RESUME

SELECT SOLO EXHIBITIONS

- 2025 Heavy with History: Devin Allen and the Baltimore Uprising, The Baltimore Museum of Art, Baltimore, MD
- 2024 - 25 The Textures of Us, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
- 2024 A Piece of Me Died With You, Julio Fine Arts Gallery, Loyola University, Baltimore, MD
- 2023 No Justice, No Peace: From the Civil Rights Movement to Black Lives Matter, Leica Store, Washington, DC

SELECT GROUP EXHIBITIONS

- 2026 Flashback: Two Centuries of Baltimore Photography, The Baltimore Museum of Art, Baltimore, MD, Co curators Leslie Cozzi and Antoinette Roberts
Stars and Stripes: Pride or Despair, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
Devin Allen & D. Watkins: Baltimore, The Gordon Parks Foundation, Pleasantville, NY
EXPO CHICAGO, Navy Pier, Chicago, IL, Curator Dr. Myrtis Bedolla
- 2025 In the Wake of: Resilience and Revolution, Traveling exhibition, Curator Joy Davis
- Creative Alliance, Baltimore, MD
- Gormley Gallery, Notre Dame of Maryland University, Baltimore, MD
- 2024 - 25 We Are Here: Scenes from the Streets, International Center of Photography, New York, NY
- 2024 As We Rise in Times, World Trade Center, Organized by NYC Culture Club, Port Authority of New York, & The World Trade Center, Curator Nidaa Hanifa Elhassan
- 2023-25 The Culture: Hip Hop & Contemporary Art in the 21st Century, Traveling exhibition, Curators Asma Naeem, Gamyne Guillotte, Hannah Klemm, and Andréa Purnell
- Baltimore Museum of Art, Baltimore, MD
- Saint Louis Art Museum, St. Louis, MI
- Schirn Kunsthalle Frankfurt, Frankfurt, Germany
- Cincinnati Art Museum, Cincinnati, OH
- Art Gallery of Ontario, Ontario, Canada

SELECT COLLECTIONS

The Studio Museum in Harlem
The Gordon Parks Foundation
The Smithsonian National Museum of African American History & Culture

BIO

Devin Allen (b. 1988, Baltimore, MD) is an award-winning, self-taught photographer and artist. He gained international acclaim in May 2015 when one of his photographs of the Baltimore Uprising was published on the cover of TIME magazine, making him the third amateur photographer to have his work featured in the publication.

Allen is also the founder of Through Their Eyes, a youth photography educational program, and was recognized by the Maryland Commission on African American History and Culture in 2019 for his arts and activism leadership. In 2020, he was named an ambassador for Leica Camera AG—an international, premium manufacturer of cameras and sports optics. His book, No Justice, No Peace: From the Civil Rights Movement to Black Lives Matter, was released in 2022 under the Legacy Lit imprint of Hachette Book Group. His most recent book, Devin Allen: Baltimore, was published by Steidl in September 2025.



TAWNY CHATMON

Tawny Chatmon's (b. 1979, Tokyo, Japan) work explores identity, heritage, and the beauty of Black childhood through richly layered portraiture. Working primarily with photography as a foundation, her practice expands into material processes that include hand-embroidery, beading, metallic pigments, and other mixed media that center Black children and families with dignity and grace. Her work reflects a deep engagement with cultural memory, affirmation, and the reclamation of visual narratives that have historically diminished or distorted Black life. Through luminous imagery and intentional storytelling, Chatmon contributes to a contemporary generation of artists expanding how Blackness and history are seen within today's cultural landscape.

Tawny Chatmon, The Restoration / Made Whole Again, 2024-25, Embroidery and handstitched threadwork on archival pigment print, 30 x 25" (unframed), 36 x 31 x 3" (framed), USD 35,000

Contact Sales Director, Noel Bedolla at noel@galeriemyrtis.com for sales inquiries. [Click here to watch the video that accompanies works from The Restoration/ Made Whole Again.](#)





Tawny Chatmon
The Restoration/
Black Boy Joy, 2025
Embroidery, acrylic paint
and other mixed media on
archival pigment print
36 x 24" (unframed)
45 x 33 x 2.5" (framed)
USD 40,000

THE RESTORATION

For about a decade, I have collected figures that were created to dehumanize, sabotage, and demean. Figures such as the Mammy, Pickaninny, Golliwog, and Uncle Tom, which, despite their harm, continue to circulate, are still sold in antique shops, auctions, and online marketplaces, and in some cases, even reproduced today. Each time I encountered them, I purchased what I could; not as a collector, but as many in the Black community have done, to remove these objects from shelves.

The "Mammy" doll, for example, portrays Black women as loyal, submissive, and content in their enslavement and servitude. Whereas, The "Coon" depicts Black boys and men as lazy and foolish, reinforcing narratives of inferiority. These figures were instrumental in shaping public perception and stereotypes.

Over time, I began to reinterpret, reclaim, and "restore" these figures, removing them from their original context and transforming them through repainting, reclothing, and

storytelling. No longer objects of mockery, but restored as heirlooms, not as they were, but as they should have been.

The Restoration is not just about repair, but return. In this series, these restored figures become a part of a larger photographic series. In these portraits, the dolls rest in the arms of Black children and families, restored with care and dignity, and positioned within compositions that honor, rather than dehumanize.

At its core, The Restoration also exists to confront the circulation of these objects calling attention to their harmful legacy while advocating for their removal from commercial markets, and their continued placement within museums and institutions as evidence of a past that must be studied and examined.

- Tawny Chatmon

[Click here to watch the video that accompanies The Restoration/Black Boy Joy.](#)

THE RECONCILIATION

The Reconciliation is centered around the culinary traditions that have been the foundation of the Black family and, at times, our survival. In this series, I honor the meals that have nourished us and reclaim foods often distorted by stereotypes, sabotage, shame, and racism. This series invites us to return to the table and to keep the tradition of family dinners alive, where stories are shared, wisdom is passed down, and our connections are strengthened.

Food has always played a major role in the lives of Black people, serving not only as nourishment but as a means of preservation. At the same time, racist caricatures and misconceptions have long been used to reduce the richness of our histories, often placing them in a negative light and, at times, giving credit where credit is not due. This series looks closer at those truths.

Working on The Reconciliation has been a process of learning, reflection, and honoring. The work and dedication

of Black scholars, historians, chefs, authors, and others who have committed themselves to preserving our foodways made it possible for me to look more deeply.

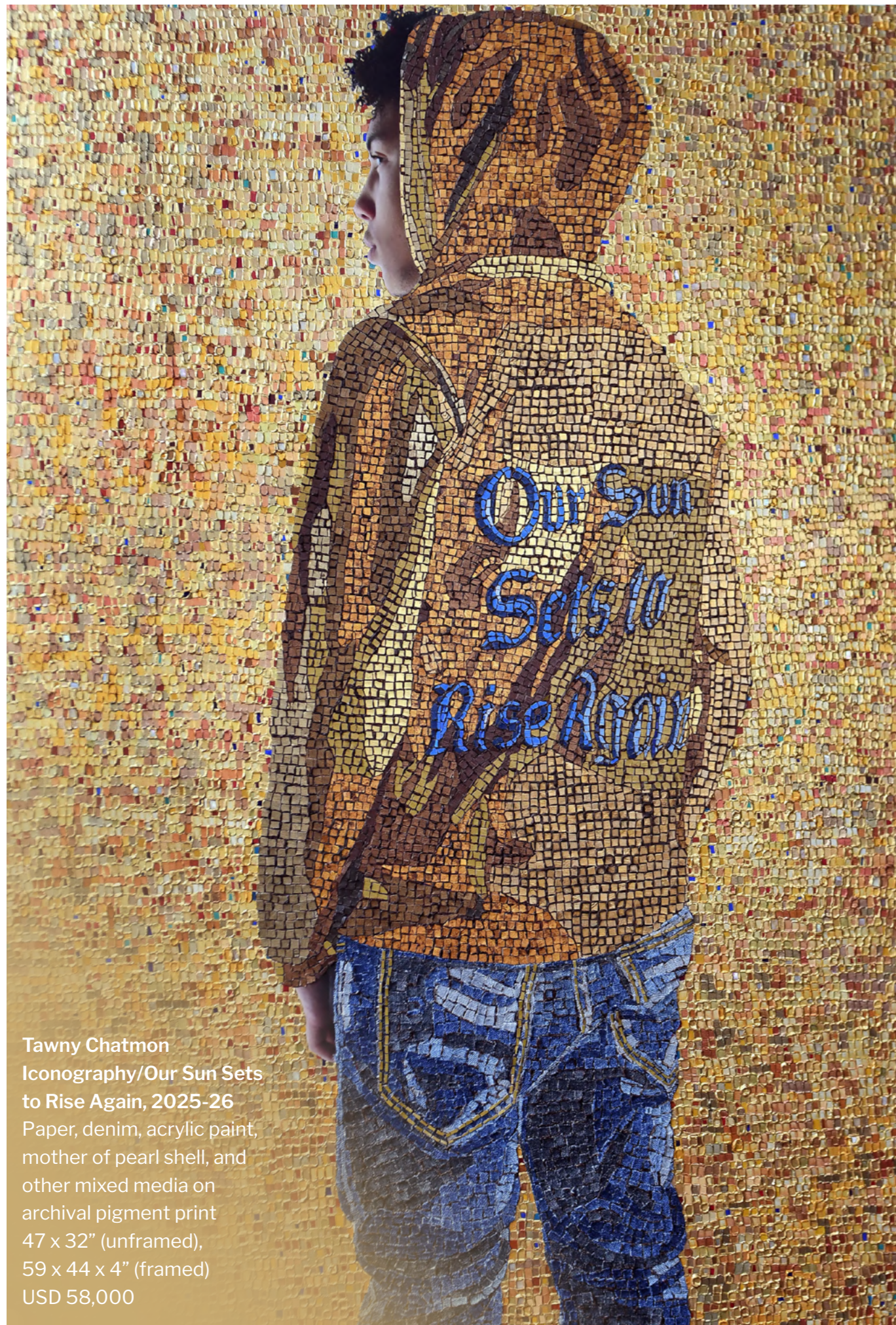
Speaking with family and close friends about food and tradition to also inform this series, I have been reminded that it's often during holidays and over shared meals that we often feel most connected to one another. At the same time, I've come to realize that many of us, including myself, have inherited these traditions or known of certain stereotypes without always knowing where they came from. This work is shaped by all of it, and these meals hold more than ingredients; they hold memory.

- **Tawny Chatmon**

[Click here to watch the video that accompanies The Reconciliation / Economic Heritage.](#)



Tawny Chatmon
The Reconciliation /
Economic Heritage, 2024
Embroidery and acrylic paint
on archival pigment print
50 x 34" (unframed),
60 x 43 x 2.5" (framed)
USD 50,000



Tawny Chatmon
Iconography/Our Sun Sets
to Rise Again, 2025-26
Paper, denim, acrylic paint,
mother of pearl shell, and
other mixed media on
archival pigment print
47 x 32" (unframed),
59 x 44 x 4" (framed)
USD 58,000

ICONOGRAPHY

Iconography is an evolving body of work influenced by Byzantine icons and religious iconography. While in Venice during the Biennale, I again stood charmed by the tilework, mosaics, and icons found across Italy. This experience moved me to devote myself to embarking on a journey into iconography.

An icon is a work typically religious in nature. These visual declarations were used to assist the observer in focusing on all things sacred and were viewed more as literal prayers than art. Believed to serve as conduits to the divine, each was crafted by an iconographer on a journey of prayer and meditation. As they created, their hands were believed to have been guided by the spirit of the Most High. While my "icons" deviate from the traditional context of worship, like icons of the past, they nevertheless call on the viewer to recognize their significance, preciousness, sacred nature, and value as they embody my prayers for them and the world.

As this series and my exploration of gold have progressed, concerns over

the unethical sourcing of materials such as gold and cobalt in the Democratic Republic of the Congo, have led me to forgo my use of genuine gold. Still, reminiscent of the tesserae used to make Byzantine mosaics, the painted paper remnants of my past works cut into tiny tiles take on new energy as they're carefully arranged, constructing works transcending the earthly, connecting to the heavens.

The series poses an important question: Who gets to decide who is worthy of veneration, and why do we accept their authority? In reframing these notions of reverence, Iconography positions the Black family (mother, father, and children) as sacred figures adorned in mosaic-rendered garments, depicting iconographic portraits of historical Black figures, family, and community, and meaningful patterns and motifs. Just as icons of the past serve as windows to the spiritual realm, may my icons serve as a means of sending gratitude to those who have shaped our lives and legacies across generations.

- Tawny Chatmon

Tawny Chatmon
The Restoration/
Not Your Mammy, 2025- 26
Embroidery on archival
pigment print
30 x 20" (unframed)
31.5 x 41.5 x 3" (framed)
USD 25,000



Tawny Chatmon
The Restoration/ Tell
Them The Truth About The
Watermelon Man, 2025-26
Embroidery and glass beads
on archival pigment print
30 x 20" (unframed)
31.5 x 41.5 x 3" (framed)
USD 28,000



Tawny Chatmon working in studio.
Photographer: Cheriss May; Image
courtesy of The Washington Post.





BIO

Tawny Chatmon (b. 1979, Tokyo, Japan) is a self-taught artist based in Maryland. Through a layered process of photography, painting, and hand-embellishment, she creates works that honor and celebrate the beauty of the Black family, while at times confronting historical misrepresentation and erasure. She became widely recognized for her gold gilded portraits of Black children and families, drawing inspiration from Byzantine iconography and Gustav Klimt's "Golden Phase." Embracing gold's historical role as a symbol of sacredness, she positioned her subjects as precious and valuable.

As her work has evolved, so have her materials. Becoming increasingly aware of the unethical mining practices tied to materials such as cobalt—which powers much of the technology we rely on—and gold, particularly in the Democratic Republic of the Congo, she made the decision to step away from using genuine gold in her work. Her current process incorporates gold-toned pigments, embroidery, beads, and other mixed media.

Chatmon was among eight African American artists featured in the 2022 Venice Biennale exhibition "The Afro-Futurist Manifesto: Blackness Reimagined," curated by Dr. Myrtis Bedolla of Galerie Myrtis. The exhibit explored the theme of Black life on the continuum of its imagined future presented in the Personal Structures art fair. Most recently, the artist's first solo museum exhibition in Washington, D.C., titled "Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies" was on view through March 2026 at The National Museum of Women in the Arts.

RESUME

SELECT SOLO EXHIBITIONS

- 2026 Tawny Chatmon: Private Collection of Richard Marks + Amy Haines, Academy Art Museum, Easton, MD
- 2025 - 26 Tawny Chatmon: Sanctuaries of Truth, Dissolution of Lies, The National Museum of Women in the Arts, Washington, DC
Curator Virginia Treanor, Ph.D.
- 2021 Tawny Chatmon: What He Left Behind, Joan Hisaoka Gallery, Washington, DC, Curator Dr. Myrtis Bedolla
Tawny Chatmon: If I'm No Longer Here, I Wanted You to Know..., Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla

SELECT GROUP EXHIBITIONS

- 2026 Stars and Stripes: Pride or Despair, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
EXPO CHICAGO, Navy Pier, Chicago, IL, Curator Dr. Myrtis Bedolla
- 2025 1-54 Art Fair, Halo at 28 Liberty, New York, NY, Curator Dr. Myrtis Bedolla
IFPDA Print Fair, Park Avenue Armory, New York, NY, Curator Dr. Myrtis Bedolla
- 2023 - 24 Spectrum: On Color and Contemporary Art, The Museum of the African Diaspora, San Francisco, CA, Curator Key Jo Lee
- 2023 There Within Lies the Gospel: Truth, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
Intertwined: Labor and Technology in Contemporary Textile Art, Florida State University Museum of Fine Arts, Tallahassee, FL, Curators Keidra Daniels Navaroli and Annie Booth
Too Much Is Just Right: The Legacy of Pattern and Decoration, Asheville Art Museum, Asheville, NC, Curators Marilyn Laufer and Tom Butler
100 Days of Summer, Art Genesis, Los Angeles, CA, Curator Mashonda Tifrere
- 2022 - 23 The Radical Voice of Blackness Speaks of Resistance and Joy, Bancker Douglass Tubman Museum, Annapolis, MD, Curator Dr. Myrtis Bedolla

SELECT COLLECTIONS

- Minneapolis Institute of Art
- Microsoft Corporate Collection
- National Museum of Women in the Arts
- University of Maryland Global Campus
- Petrucci Family Foundation Collection of African American Art

M SCOTT JOHNSON

M. Scott Johnson (b. 1968, Inkster, Michigan) came of age in the sonic laboratory of Detroit techno—a site where Black futurity learned to inhabit circuitry, loop, and pulse. That machinic rhythm permeates his sculptural vocabulary, as syncopation and repetition are transposed into line, cut, and void. His sculptures embody what might be called an Afrosurrealist materialism: objects that emerge from atavistic memory but feel like fragments of a dream projected into matter. Like Afrosurrealist writing and film, Johnson's carving bends reality into myth, staging a refusal of the ordinary. His stone forms are simultaneously ritual artifacts and speculative instruments, collapsing the distance between ancestral invocation and futuristic speculation.



Felandus Thames, Unknown Tongues, 2007
Calcite, 15 x 13 x 3", USD 10,000

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

FOUNDATIONAL BLACK AMERICAN CONJURE TABLET

Foundational Black American Conjure Tablet is a diptych of carved marble disks that function as both sculptural objects and active ritual technologies. Drawing on the form of sacred tablets—historically associated with law and fixed authority—the work transforms the idea of inscription into a vessel for diasporic knowledge, spiritual practice, and ancestral memory.

Each disk operates as a “tablet,” yet its surfaces resist conventional legibility. Semi-precious stones—carnelian, onyx, and turquoise—are embedded in asymmetrical, syncopated arrangements alongside fragments of High John the Conqueror root that emerge from the marble plane. These materials do not illustrate meaning; they perform it, creating a visual and spiritual language.

Carnelian, with its vibrant red-orange, evokes vitality, protection, and life force, while onyx offers density and grounding, signaling endurance and resistance. Turquoise connects the work to Indigenous cosmologies, serving as a conduit between sky, water, and spirit, and acknowledging shared terrains of survival and material knowledge across African American and Native American histories.

M Scott Johnson, Foundational Black American Conjure Tablet #1, 2026

Jerusalem Gold Marble, carnelian, onyx turquoise, gold leaf, stainless steel, brass, Teak, acrylic paint and High John the Conqueror root, 27 x12 x 12”, USD 20,000

FOUNDATIONAL BLACK AMERICAN CONJURE TABLET

Together, the stones establish rhythm and pattern, echoing Black vernacular forms such as quilting and improvisational composition.

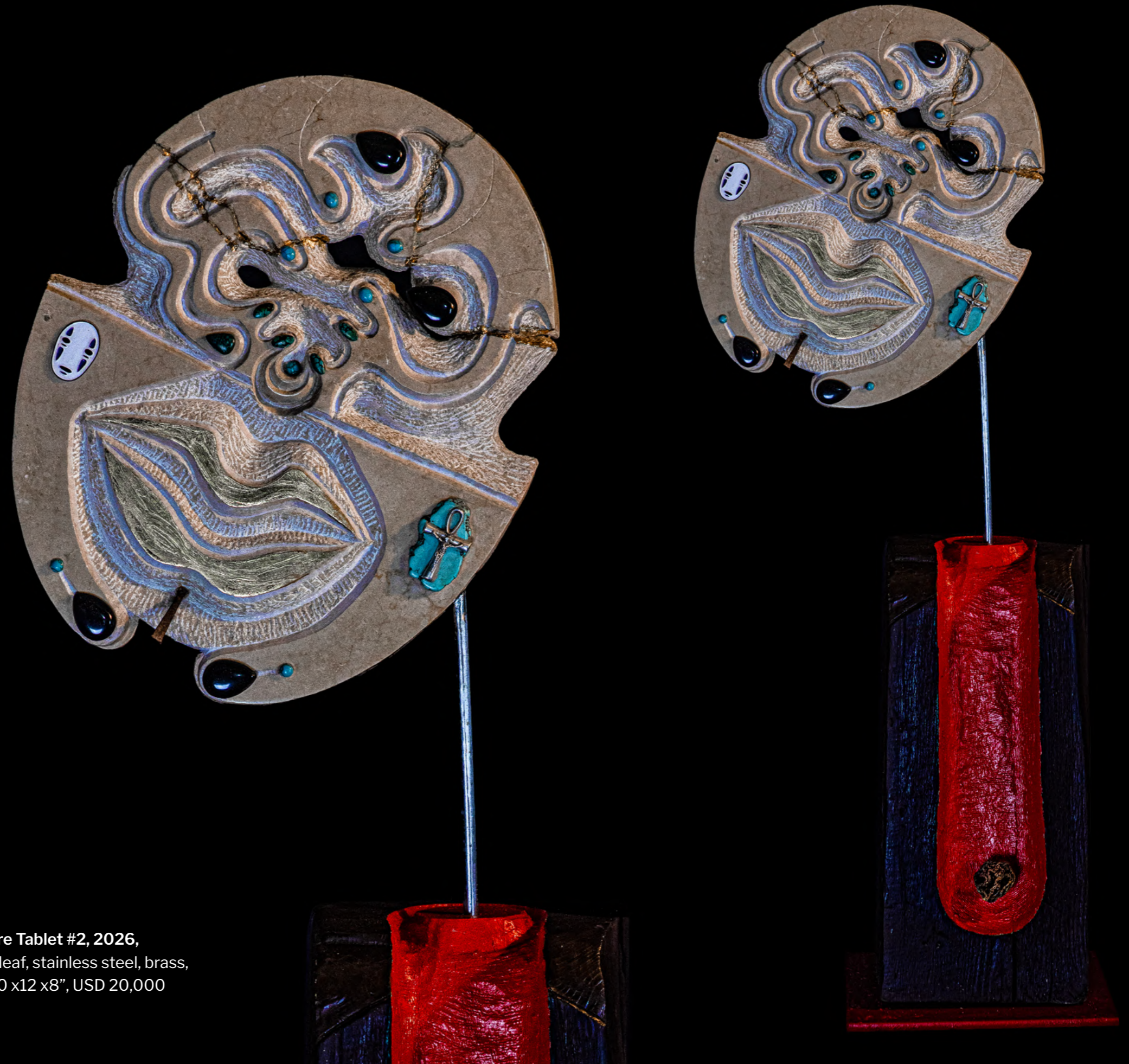
The marble itself, historically tied to monumentality, is destabilized. Its polished surface becomes a stage for ongoing conjure rather than a symbol of authority, and the embedded root animates the stone, asserting ancestral presence that cannot be fully contained.

The diptych functions as a call-and-response structure: one disk holds the visible—surface, pattern, and material logic—while the other carries the submerged—root, spirit, and fugitive knowledge. They resist closure and invite engagement beyond observation, offering an encounter with continuity, resilience, and the persistence of cultural memory.

These tablets were never meant to be read. They are meant to be worked.

-M Scott Johnson

M Scott Johnson, Foundational Black American Conjure Tablet #2, 2026,
Jerusalem Gold Marble, carnelian, onyx turquoise, gold leaf, stainless steel, brass,
Teak, acrylic paint and High John the Conqueror root, 30 x12 x8", USD 20,000



M Scott Johnson
Deodate (High John as a infant)
2022, Springstone, 31 x 11 x 18"
USD 30,000



M Scott Johnson
Tutnese Incantation (High John as a Juvenile)
2021, Springstone, 22 x 13 x 10"
USD 35,000



M Scott Johnson
Head of a Negro Stargazer, 2019
Boccino marble, 25 x 12 x 10"
USD 35,000



M Scott Johnson
Recycled Soul, 2006
Marble, 24 x 10 x 6"
USD 25,000



M Scott Johnson, Headstone
for Queen Elizabeth Catlett,
2012, Black Belgian Marble
30 x 22 x 10", USD 35,000



M Scott Johnson working in studio.





BIO

M. Scott Johnson (b. 1968, Inkster, Michigan) New York based sculptor and photographer has literally carved out a legacy as one of the most stimulating and unique artists of his generation. Over the past decade, Johnson has explored, both in his own practice and through his teaching residencies, his vision of the ideal aesthetic, cultural memory and social realism. From childhood, Johnson has been fascinated with the narratives of the African Diaspora. As an undergraduate student, Johnson was recognized and intellectually mentored by noted African-American anthropologist, Dr. Warren Perry. Perry was instrumental in Johnson being selected to participate in the volunteer program Operation Crossroads Africa, a member of its first group entering post-apartheid South Africa and Zimbabwe in 1994.

RESUME

SELECT SOLO EXHIBITIONS

- 2015 Shadow Matter: The Rhythm of Structure – Afro-Futurism to Afro Surrealism, Charles Wright Museum of African American History, Detroit, MI, Curator Dr. Myrtis Bedolla
- 2009 Parallel Evolution, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla

SELECT GROUP EXHIBITIONS

- 2026 Stars and Stripes: Pride or Despair, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
EXPO CHICAGO, Navy Pier, Chicago, IL, Curator Dr. Myrtis Bedolla
- 2025 Echoes of Home, Tafaria Castle & Center for the Arts, Nyeri, Kenya
The Brave: Affirming Power, Presence, & Possibility, Galerie Myrtis, Baltimore, MD, Curator Dr. Myrtis Bedolla
- 2024 Unruly Navigations, The Museum of the African Diaspora, San Francisco, CA, Curator KeyJo Lee
- 2023 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

Kenkelaba House
The Hampton University Museum
The Schomburg Center Research in Black Culture
Embassy of Oslo Norway - Arts in Embassies Program

GALLERY MISSION & 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. Established in 2006, Galerie Myrtis stands as a pivotal institution in the landscape of American art, guided by the visionary leadership of its owner and founding director, Dr. Myrtis Bedolla.

The gallery opened its doors 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.

Throughout its history, Galerie Myrtis has remained committed to providing a platform for artists who challenge stereotypes and foster dialogue on race, identity, and social justice. Dr. Myrtis Bedolla's leadership continues to shape the gallery's trajectory, ensuring that it remains at the forefront of contemporary art discourse for years to come.

The gallery represents a diverse roster of emerging to established artists who have achieved regional, national, and international acclaim. Their works have been featured in many important museum exhibitions and prominent art fairs, such as those held at the, National Museum of Women in the Arts, Washington, D.C.; California African American Museum, Los Angeles, CA; Charles Wright Museum of African American History, Detroit, MI, Delaware Art Museum, Wilmington, DE; Museum of the African Diaspora, San Francisco, CA; Nerman Museum of Contemporary Art, Overland Park, KS; The Walters Art Museum, Baltimore, MD, 59th Venice Biennale, Venice, Italy; and 15th Dakar Biennale, Dakar, Senegal.

Dr. Myrtis Bedolla, Founding Director

Noel Bedolla, Sales Director - noel@galeriemyrtis.com

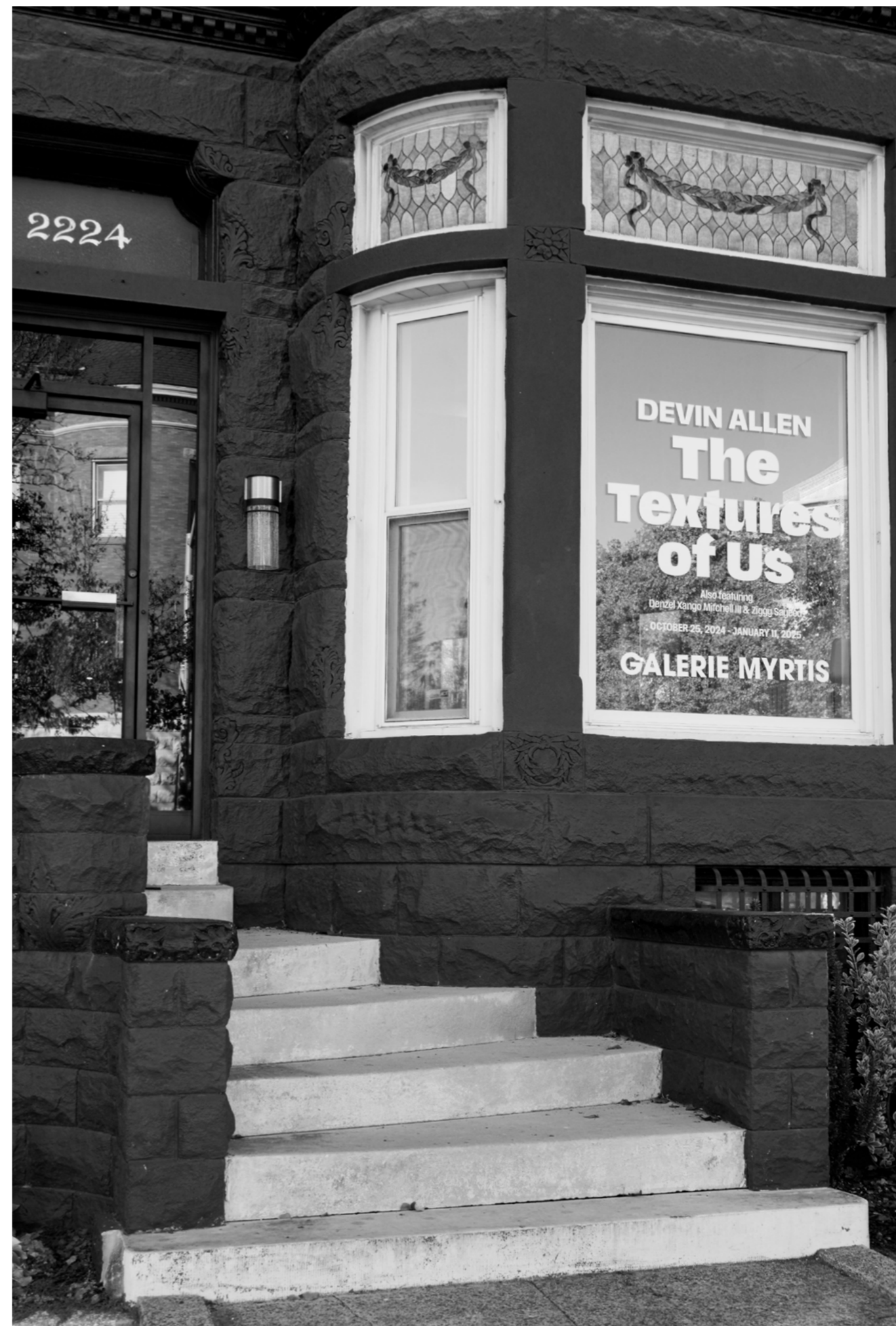
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Featured catalog images courtesy of the artists and Galerie Myrtis.



GALERIE MYRTIS PRESENTS

EXPO CHICAGO

BOOTH 221



*Catalog designed by Assistant Director, Ky Vassor
Cover image: Around Da Way Cowgirl by Devin Allen*