

# 154

NEW YORK | 2026



**GALERIE MYRTIS | BOOTH 9**

FEATURING LAVETT BALLARD, DAMILARE JAMIU KANYINSOLA, & MEGAN LEWIS

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Lavett Ballard, *Sister Circle*, 2025, Collage/mixed media on wood circle  
18" diameter, USD 3,500; Contact our Sales Director, Noel Bedolla at  
[noel@galeriemyrtis.com](mailto:noel@galeriemyrtis.com) for sales inquiries.



# BOOTH CONCEPT

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

Galerie Myrtils's presentation for 1-54 Contemporary African Art Fair - New York brings together the work of Lavett Ballard, Damilare Jamiu Kanyinsola, and Megan Lewis in a visually immersive presentation inspired by African textiles, patterning, and design philosophies. Across painting and mixed media practices, the artists engage African aesthetics not as surface decoration, but as conceptual frameworks through which identity, history, and contemporary Black experience are articulated. The booth will function as a tapestry—layered, rhythmic, and symbolic—where pattern becomes both structure and language.

African textiles have long served as vessels of memory, status, spirituality, and resistance. In this presentation, patterns operate as a connective thread between generations, geographies, and diasporic perspectives. While each artist maintains a distinct visual vocabulary, all draw from African design traditions—ornamentation, repetition, symbolism, and materiality—to assert presence and agency within contemporary figurative practice.

Together, Ballard, Damilare, and Lewis present a unified yet multifaceted exploration of African aesthetics—where textile-inspired patterns become sites of storytelling, resistance, and self-definition. This booth proposal aligns seamlessly with 1-54's mission to foreground contemporary African and diasporic voices, offering collectors and audiences an immersive encounter with works that honor tradition while asserting bold, contemporary visions of Black identity.

Megan Lewis  
End Of Retrograde I, 2026  
Oil on fabric stretched on canvas  
20 x 16", USD 4,500



# LAVETT BALLARD

**Lavett Ballard (b. 1970, East Orange, NJ)** anchors the presentation with richly layered portraits that fuse historical consciousness and decorative abstraction. Ballard brings academic rigor and cultural sensitivity to her practice. Her compositions often incorporate wallpaper-like motifs, gilded surfaces, and symbolic patterning that reference African textiles while engaging Western portrait traditions.

The artist's work is currently on view in the solo exhibition *Lavett Ballard: a Rose is a Rose is a Rose* on view at the August Wilson African American Cultural Center through December 27, 2026.

Lavett Ballard, *Unbothered*, 2026, Mixed media/ collage on wood circle, 24" diameter, USD 4,500

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## ARTIST'S STATEMENT

As a child, I would spend my summers at our family farm in Virginia. This annual journey from the North to the South was filled with stories about how our family acquired the property and the construction of the 'Big House' by the sons of my three-times-great-grandmother. The home felt like a step back in time, a glimpse into an era before the Great Migration beckoned many to the North in search of new opportunities. Through these experiences, I developed a deep fascination with the history of the log cabin that sheltered generations of my family, surrounded by photographs that chronicled our lineage.

This connection to my roots nurtured my passion for visual storytelling, intertwining the memories of my childhood summers with the rich tapestry of history. My strong affinity for imagery and exploration of identity has led me to create a visual lexicon centered on African American female self-identity.

I have dedicated countless hours to compiling a photographic catalog that showcases images of women across the African diaspora, spanning various geographic areas and historical periods. These prints are collaged, painted, aged, and revitalized, crafting a reimagined visual narrative that speaks to the history reflected in my work.

**-Lavett Ballard**

Lavett Ballard, *Dark Princess*, 2020, Collage/ mixed media on wood slice, 11 x 9", USD 1,500

Lavett Ballard, *Double Trouble*, 2026  
Collage/mixed media on wood slice  
15" diameter, USD 3,000



Lavett Ballard, *Before We Let Go*, 2025  
Collage/mixed media on wood circle  
24" diameter, USD 4,500



Lavett Ballard, Radiant Child, 2026  
Collage/mixed media on wood slice  
11 x 13", USD 1,500



Lavett Ballard, *Little Lessons*, 2023  
Collage/mixed media on wood slice  
13 x 11", USD 1,500



Lavett Ballard, *Sister Circle*, 2025  
Collage/mixed media on wood circle  
18" diameter, USD 3,500



Lavett Ballard, Poppin Wheelies, 2026  
Collage/mixed media on wood slice  
9 x 13", USD 1,500



Lavett Ballard, Discontented, 2023  
Collage/mixed media on wood slice  
13 x 10", USD 3,000



Lavett Ballard, Birth Bound, 2023  
Collage/mixed media on wood  
9 x 13", USD 1,500





**BIO**

**Lavett Ballard (b. 1970, East Orange, NJ)** holds a dual Bachelor’s degree in Studio Art and Art History with a minor in Museum Studies from Rutgers University and earned an MFA in Studio Arts from the University of the Arts, Philadelphia. Ballard is an adjunct professor at Rowan College of South Jersey. In 2020, to mark the 100th anniversary of women's suffrage, Time Magazine commissioned Ballard to create artwork as one of its regional covers for the "100 Women of the Year", 2020 edition. Ballard's subject was civil rights activist Rosa Parks (1913-2005), whose peaceful and history-making acts of resistance in 1955 initiated the Montgomery Bus Boycott. "The Bus Riders," a portrait honoring Parks, graced the March 16, 2020, double issue.

**SELECT SOLO EXHIBITIONS**

- 2025 - 26 Lavett Ballard: a Rose is a Rose is a Rose, August Wilson African American Cultural Center, Pittsburgh, PA
- 2025 Lavett Ballard: The People Who Could Fly, Rowan University, Glassboro, NJ
- 2024 Good Fences: Neighboring Narratives of the Soul, Galerie Myrtis, Baltimore, MD
- 2023 - 24 Say a Little Prayer, Philadelphia International Airport, Philadelphia, PA
- 2023 Re-Imagined Legacy, Delta Arts Center, Winston Salem, NC
- 2022 The Ground We Stand On, Bridgewater State University, Bridgewater, MA  
My Soul Has Got to Move, Long Sharp Gallery, Indianapolis, IN

**SELECT GROUP EXHIBITIONS**

- 2026 FUZE Caribbean Art Fair, Baha Mar, Nassau, Bahamas  
Stars and Stripes: Pride or Despair, Galerie Myrtis, Baltimore, MD  
1-54 Art Fair, Starrett-Lehigh Building, New York, NY
- 2025 Finding Home, LAFA / Busia Foundation, Accra, Ghana  
Solace and Sisterhood, David C. Driskell Center, College Park, MD  
1-54 Art Fair, Halo at 28 Liberty, New York, NY  
IFPDA Print Fair, Park Avenue Armory, New York, NY
- 2024 Solace and Sisterhood, Museum of Contemporary Art Arlington, Arlington, VA
- 2023 Scope Art Fair, Art Basel, Miami, FL  
IFPDA Print Fair, Javits Center, New York, NY  
The Black Communion- Philadelphia Artists, Maguire Museum, Merion, PA  
M'Dear Project, Mocada, Governor’s Island, NY  
Black Hair: Resistance, Freedom, and Beauty, Icebox Project Space, Philadelphia, PA
- 2022 Art Miami Fair, Miami Beach, Miami, FL  
IFPDA Print Fair, Javits Center, New York, NY  
Stories My Grandmother Told Me, Rowan College of South Jersey Arts and Innovation Center, Sewell, NJ  
Artful Healing, Newark Arts Festival, Newark, NJ  
The Divine Feminine, LA Art Box, Los Angeles, CA  
The Beautiful and the Damned, Galerie Myrtis, Baltimore, MD  
Imagine: Celebrating Black Female Creativity, Featherstone Center for the Arts, Martha’s Vineyard, MA

**SELECT COLLECTIONS**

- The Petrucci Family Foundation Art Collection
- Jule Collins Smith Museum of Fine Art at Auburn University
- Syracuse University Collection/ Community Folk Arts Center
- Saint Joseph’s University/ Barnes Museum
- Francis M. Maguire Art Museum
- ABC Studios
- NBC/Universal Studios

# DAMILARE JAMIU KANYINSOLA

**Damilare Jamiu Kanyinsola (b. 1994, Lagos Island, Nigeria)** grounds the presentation in lived African experience and philosophical reflection. Apprenticed early under Lagos-based artist Muyiwa Williams, Damilare developed a practice deeply informed by his environment and the realities of contemporary Nigeria. Self-described as an African Realist, he centers authentic African narratives through figurative painting that often includes animals—cats and dogs—as symbolic companions. His work reflects a meditative engagement with humanity, spirituality, and Black consciousness. Within the booth, Damilare’s paintings offer an intimate, grounded perspective on African identity, memory, and resilience.

Damilare Jamiu Kanyinsola, *A Piece of Peace*, 2025  
Oil and acrylic on canvas, 48 x 36", USD 5,500

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[noel@galeriemyrtis.com](mailto:noel@galeriemyrtis.com) for sales inquiries.





## ARTIST'S STATEMENT

My practice is a visual meditation, a deeply personal and cultural exploration of identity shaped by everyday narratives that reclaim dignity, ancestral presence, and the lived realities of Lagos, a city defined by rhythm, fashion, and layered histories of resilient people, grounded in an enduring sense of spiritual depth. Growing up within its dense social and visual ecosystem, I became attuned to the quiet tensions and harmonies between tradition and modernity, individuality and community. These early impressions continue to shape the lens through which I perceive and convey my ideas, as both reflection and response: a visual language that honours lived experience while reimagining its place within broader socio-political and global narratives.

I consider myself an African Realist painter. I create portraits of Black subjects enriched with bold textures, damask patterns, and recurring animal and insect companions. These motifs are not merely decorative; they function as vessels of memory and philosophy, drawing from African cosmologies in which humans and non-humans exist within a shared spiritual continuum. They also operate as relational ecosystems shaped by co-inhabitation, ethnology, and social archives.

- **Damilare Jamiu Kanyinsola**

Damilare Jamiu Kanyinsola, *A Seed of Grace*, 2025  
Oil on canvas, 60 x 43", USD 9,500



Damilare Jamiu Kanyinsola  
Mixed Feelings, 2025  
Oil and acrylic on canvas  
40 x 30", USD 4,500



Damilare Jamiu Kanyinsola  
As Far as Beauty Can See, 2026  
Oil and acrylic on canvas  
35 x 30", USD 5,500



Damilare Jamiu Kanyinsola  
Summer Vibes, 2026  
Oil and acrylic on canvas  
48 x 36", USD 5,500



## BIO

**Damilare Jamiu Kanyinsola (b. 1994, Lagos Island, Nigeria)** is a contemporary Nigerian artist whose practice is rooted in African realism, with a strong emphasis on identity, spirituality, and the lived Black experience. Raised in the culturally rich and bustling heart of Lagos Island, he discovered his passion for art at an early age and apprenticed under Lagos-based artist Muyiwa Williams. Alongside his artistic journey, Jamiu pursued academic studies, earning a degree in Arabic language with a focus on African Cultural Studies from the University of Ilorin, Nigeria, 2021. These early impressions continue to shape the lens through which he perceives and conveys his ideas as both reflection and response: a visual language that honours people's experience while reimagining its place within a socio-political discourse and global narrative.

## EDUCATION

- 2021 BA - Arabic Language, University of Ilorin, Ilorin, Nigeria
- 2021 Masterclass, Nigeria - German Centre for Job, Migration, & Reintegration, Lagos, Nigeria
- 2014 Diploma, Black Art and African Design, Artitude Creative Studio, Lagos, Nigeria

## SELECT EXHIBITIONS

- 2026 1-54 Contemporary African Art Fair, Starrett-Lehigh Building, Manhattan, NY
- 2025 In Full Bloom, Walls and Halls Gallery, Brooklyn, NY  
Chaos Kindly, Kokopelli Gallery, Lagos, Nigeria  
Emergence: Stories in the Making, Galerie Myrtis, Baltimore, MD
- 2024 Wander Shall Never End, Kokopelli Art Gallery, Lagos, Nigeria  
Ecobank Art Fair, Lagos, Nigeria
- 2022 Treasures Within, Tribes Art Africa Gallery (TAAG), Virtual  
Artsy Auction: Post-War and Contemporary Art, Virtual

## SELECT COLLECTION

NAACP

# MEGAN LEWIS

**Megan Lewis (b. 1989, Baltimore, MD)** contributes a dynamic, painterly counterpoint through highly physical figurative works that pulse with movement and color. Lewis is both a painter and muralist, known for wielding a palette knife with decisive precision. Her figures are rendered in bold hues and geometric forms, often adorned with layered textiles that draw from African design traditions. Ankara fabrics—some acquired during her travels to Johannesburg, South Africa—are integrated directly into her paintings, collapsing boundaries between surface, pattern, and body.

**Megan Lewis, Love Will Come Thru, 2023**  
Oil, acrylic and glitter on canvas, 48 x 48", USD 13,000

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## ARTIST'S STATEMENT

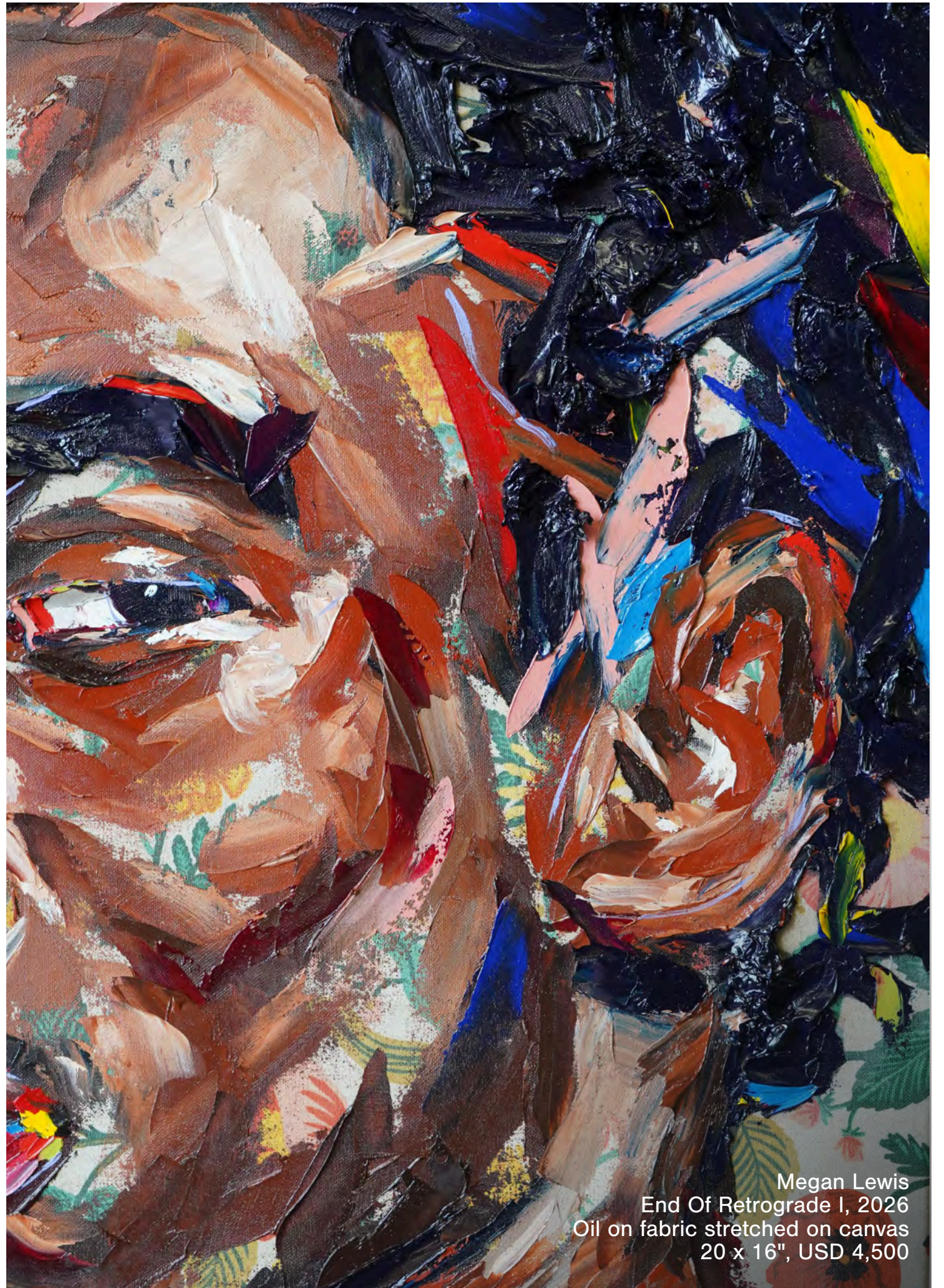
*End of Retrograde I, II, III* is a small portrait series focused on transition, what shifts after a moment of pause, and how that change shows up on the surface. Each work is tightly cropped to hold attention on the face and material. Texture carries the structure. Using a palette knife, I vary pressure, some areas are built up and held, while others are lighter and more open. That shift reflects a change in approach: less force, more awareness, and a different kind of control.

In parts of the work, the fabric is intentionally left visible. It's a decision to let the surface breathe, to let the cracks show, because that's where the light gets in. These openings act as a quiet invitation, revealing just enough and allowing the viewer closer without fully resolving the image. It's about knowing when to stop and not overwork what is already present. The red lips appear across the series as a point of consistency. They function as a subtle marker of presence, placing me within the work without turning it into a direct self-portrait.

These pieces reflect a shift in process and approach. After taking something in and moving through it, the work changes. The pressure softens, the surface opens, and the image holds a different kind of clarity. This series marks that moment where something has already shifted and the movement continues.

- Megan Lewis

Megan Lewis, *End of Retrograde III*, 2026  
Oil on fabric stretched on canvas, 24 x 24", USD 4,750



Megan Lewis  
End Of Retrograde I, 2026  
Oil on fabric stretched on canvas  
20 x 16", USD 4,500



Megan Lewis  
End Of Retrograde II, 2026  
Oil on fabric stretched on canvas  
24 x 20", USD 4,500



## BIO

**Megan Lewis (b. 1989, Baltimore, MD)** is a painter and muralist. She received her BFA in Illustration from the Ringling College of Art and Design. Lewis creates figurative work built through surface, texture, and direct mark-making. Working primarily with a palette knife, she builds layered paintings that hold weight and presence. She often paints on fabric, using bold geometric patterns and richly textured materials as part of the composition, allowing the surface to remain visible and active. Her work engages the viewer through gaze and gesture, creating space for pause, reflection, and introspection.

## EDUCATION

2011 BFA - Fine Art: Illustration, Ringling College of Art and Design, Sarasota, FL

## SELECT SOLO EXHIBITIONS

- 2024 Moon in Scorpio, Galerie Myrtis, Baltimore, MD,  
Chromatic Expressions, Community Folk Art Center, Syracuse University, Syracuse, NY
- 2023 Soft Landings, Art Lead Her, Los Angeles, CA

## SELECT GROUP EXHIBITIONS

- 2026 Stars and Stripes: Pride or Despair, Galerie Myrtis, Baltimore, MD  
1-54 Contemporary African Art Fair, Starrett-Lehigh Building, Manhattan, New York  
Art Lead Her at Women-Led Galleries Now, Artsy, Virtual
- 2023-25 The Culture: Hip Hop & Contemporary Art in the 21st Century, Traveling Exhibition
- 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
- 2024 EXPO Chicago, Navy Pier, Chicago, IL
- 2023 That Which Compels Me So, Galerie Myrtis, Baltimore, MD  
Note to Self, Christie's London, London, UK
- 2022-23 The Radical Voice of Blackness Speaks of Resistance and Joy,  
Banneker- Douglass-Tubman Museum, Annapolis, MD,
- 2022 The Beautiful and the Damned, Galerie Myrtis, Baltimore, MD  
Art Genesis: The Beginning of Legacy, Art Lead Her, Los Angeles, CA  
Note to Self, BET Awards, Los Angeles, CA  
Imagine: Celebrating Black Female Creativity, Featherstone Center for the Arts,  
Oaks Bluff, MA  
Ontology: Communal Expressions of Being, Galerie Myrtis, Baltimore, MD

## SELECT COLLECTIONS

Angela Yee Collection  
Raphael Saadiq Collection  
Baltimore City Hall Collection  
David C. Driskell Center Collection  
University of Maryland College Park  
Petrucci Family Foundation Collection of African American Art

# 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.

We are proud to represent Devin Allen, Lavett Ballard, Wesley Clark, Tawny Chatmon, Morel Doucet, Ya La'Ford, Susan Goldman, Jerrell Gibbs, Damilare Jamiu Kanyinsola, Monica Ikegwu, Ronald Jackson, Megan Lewis, Fabiola Jean-Louis, M. Scott Johnson, Delita Martin, James Seward, Felandus Thames, and Bria Sterling Wilson.

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Catalog designed by Assistant Director, Ky Vassor  
Cover image: A Seed of Grace by Damilare Jamiu Kanyinsola  
Featured images courtesy of the artists and Galerie Myrtis