

GALERIE MYRTIS PRESENTS



FUZE CARIBBEAN ART FAIR

OCTOBER 21 - 25, 2026 | BOOTH F28

FEATURING LAVETT BALLARD &
DAMILARE JAMIU KANYINSOLA

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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 for sales inquiries.



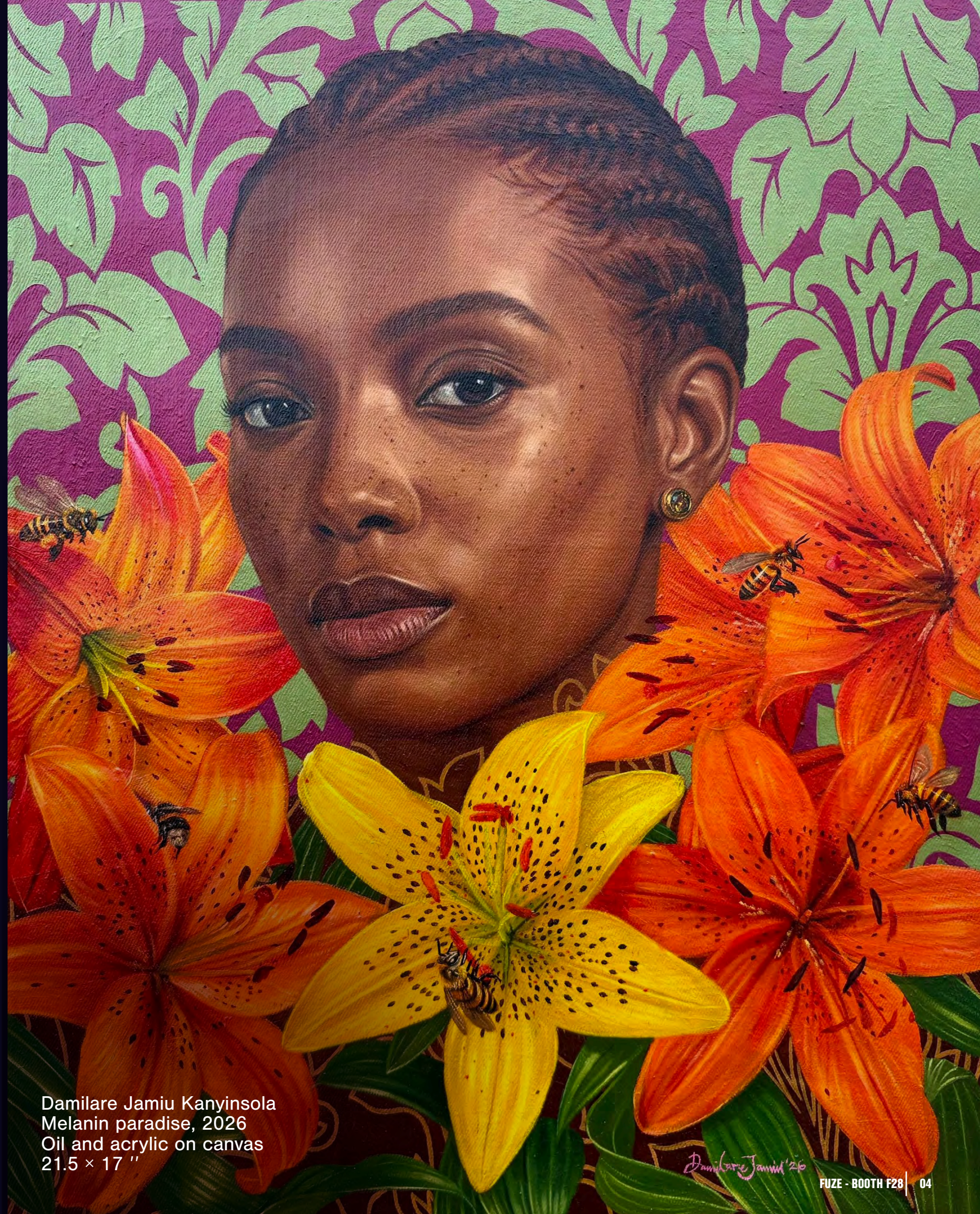
BOOTH CONCEPT

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

Coming Home brings together the emotionally resonant mixed-media collages of Lavett Ballard and the richly layered figurative paintings of Damilare Jamiu Kanyinsola in a presentation that examines home as a site of memory, identity, protection, and collective care. Through distinct visual languages, both artists create intimate portraits of Black life that affirm belonging in a world increasingly shaped by displacement, fragmentation, and social isolation.

Together, the works of Ballard and Kanyinsola embody the spirit of Coming Home by envisioning home not only as a physical place, but as an emotional and communal condition. Their practices emphasize restoration over spectacle, connection over consumption, and storytelling over transaction. The presentation invites viewers into spaces of reflection, familiarity, and cultural affirmation, aligning closely with FUZE Art Fair's commitment to fostering collaboration, Caribbean diasporic dialogue, and collective growth through contemporary art.

Through portraiture, pattern, and layered narrative, Ballard and Kanyinsola remind us that coming home is both a return and a reimagining: a continual act of creating spaces where people can be fully seen, valued, and connected.



Damilare Jamiu Kanyinsola
Melanin paradise, 2026
Oil and acrylic on canvas
21.5 x 17 "

LAVETT BALLARD

Lavett Ballard's (b. 1970, East Orange, NJ) collage practice explores the construction of self and community through layered histories and material memory. Combining painted imagery, textiles, decorative patterns, and fragmented visual references, Ballard creates compositions that speak to generational knowledge, resilience, and the shaping of identity through lived experience. Her work reflects the ways in which home is carried internally through memory, ritual, and cultural inheritance. Through accumulation and layering, Ballard visualizes the complexity of becoming — how care, struggle, beauty, and history coexist within the formation of selfhood.

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. Ballard's work is also included in Galerie Myrtis's 20th Anniversary Exhibition 'Stars and Stripes: Pride, Protest & Promise' on view through February 5, 2027.

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

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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"

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



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



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



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



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



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





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 - 27 Stars and Stripes: Pride, Protest, & Promise, Galerie Myrtis, Baltimore, MD
- 2026 FUZE Caribbean Art Fair, Baha Mar, Nassau, Bahamas
- 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's (b. 1994, Lagos Island, Nigeria) paintings evoke home as a psychological and spiritual sanctuary. His subjects are rendered with regal presence, surrounded by lush decorative motifs, botanical imagery, patterned textiles, and vibrant color palettes that speak to cultural continuity and inherited beauty. The environments he constructs are not merely backgrounds, but symbolic spaces of refuge and dignity. His portraits reject narratives of scarcity and instability, instead offering images of Black domesticity and identity rooted in abundance, tenderness, and emotional grounding.

Damilare Jamiu Kanyinsola, *Custodian of grace*, 2026
Oil and acrylic on canvas, 20 × 16"

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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, Gardens know her color, 2026
Oil and acrylic on canvas, 20 × 16"



Damilare Jamiu Kanyinsola
Blooming in balance, 2026
Oil and acrylic on canvas
20 x 20"





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 Muiyiwa 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	FUZE Caribbean Art Fair, Baha mar Resort, Nassau, Bahamas 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

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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Ky Vassor, Assistant Director - ky@galeriemyrtis.com
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Gallery Address: 2224 North Charles Street, Baltimore, MD



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Catalog designed by Assistant Director, Ky Vassor
Gardens know her color by Damilare Jamiu Kanyinsola
Featured images courtesy of the artists and Galerie Myrtis