

# ***ROSTER***

**MARGINAL EDITIONS**

**105 Henry Street**

**January 9 – February 23, 2025**

**56 HENRY**

**Pierre Bellot**

**LaKela Brown**

**Nikita Gale**

**Al Freeman**

**Christopher K. Ho**

**Mika Horibuchi**

**Ohad Meromi**

**Jo Messer**

**Daid Puppypaws**

**Kevin Reinhardt**

**Clayton Schiff**

**Cynthia Talmadge**

**Richard Tinkler**

January 9th marks the launch of Roster, a hot-off-the-press print portfolio co-published by Marginal Editions and 56 HENRY, accompanied by an exhibition of the editions produced in collaboration with the gallery program.

In gestation for over four years, Roster is a testament to the commitment of Brad Ewing, who emailed the gallery almost 5 years ago to see if they'd be game to wrangle their artists to work with him. Ewing is synonymous with his imprint Marginal Editions, a double entendre winking towards the unprinted part of a piece of paper, as well his dissident status in the print publishing universe: scrappy, clever, economical, provisional, inventive, and the practical result of the parasitic occupation of the off-hours in academic facilities and a long-established print shop near the plant district.

Roster is emblematic of the thriving creative capital that emerges from the most compromised conditions in New York City, a notion that is buttressed by the portfolio's clamshell box, designed by Kate Shepherd and produced by Sarah Smith. The prints are symbolically hidden away behind a trompe l'oeil container meant to appear as the ubiquitous New York green-painted plywood construction site, cut with a diamond-shaped peephole, sealed up with chain and a padlock, and complete with a faux spray paint stripe.

It is no wonder that Ewing saw a kindred spirit in 56 Henry, a vital and viral gallery clawing its way through marginal spaces in Chinatown. The proprietor of this growing and askew empire is Ellie Rines, who is an alchemist of filling these constrained spaces with big crowds and unconstrained talent. In her previous space, 55 Gansevoort, then located in the meat-packing district, exhibitions were only viewable through the window or when someone left the door open. When visiting her galleries, have you had to negotiate with obstacles particular to the sidewalks of Chinatown? Moving past a sleeping person, or climbing over leaking bags of fish and vegetables? Once inside, have you collapsed on a pile of jackets or the folding futon in the gallery office (bigger than the front exhibition space, but not by much) to converse with the pile of shredded jeans and tights holding laptops that represent the gallery staff? Have you gleaned a sick friend up in the bed above the gallery office in the loft Rines used to sleep in? During an opening, have you locked yourself in the gallery bathroom, as I have, when the doorknob fell off, but found yourself saved because the bathroom shower was filled with the gallery's slipcased inventory and the tool kit? The drill battery was fully charged at least, so the door hardware could be removed and pliers handed through the hole to the crowd outside to liberate you. Did I mention that the shows are all really good? That the artists are all amazing?

These anecdotal observations are not merely fodder for the gallery legend, but an acute illustration of how to make a lot out of a little, while preserving the vibe of making into the made. For both Ellie's roster and Ewing's portfolio of their prints are inventive, urgent, and spirited. "Well built of the heart's lumber," Dave Hickey once wrote, but perhaps more apt in this case would be an updated "rough-hewn from the heart's lumber."

In producing the thirteen prints, Ewing took great care to encourage each artist to exploit their natural attributes, and final decisions were made to accommodate the artist's methodology. Notable examples include preserving Jo Messer's spilling gestural lines (which increased the need to expand the size of the portfolio dimensions), and Cynthia Talmadge's print containing clever score and fold elements that ensure the print fits inside the portfolio box. For Pierre Bellot's print, Ewing wanted to preserve the incidental mark-making outside the print-image, which another publisher might seek to erase from the margin. These nods to the physicality of process are echoed in the embossed doorknocker earrings in LaKela Brown's variable gold-plated print, as well as the excavated section of Ohad Meromi's veneer print that allows for a flush mounted Chine collé element.

Ewing's specialty (and the shop he works out of) is letterpress, but he incorporates silkscreen and other techniques to achieve interesting results. Another printer might use more orthodox methods, but Ewing pushes print techniques out of their comfort zone. Use of variable editioning and deliberate off-registration give prints more lively qualities, including the split fountain technique used on Richard Tinkler's delicate screen-printed line-work, and the loose color registration the prints of Mika Horibuchi and Clayton Schiff, which enhance the feel of their drawing techniques. Ewing's tendency to achieve vibrant effect from enhanced layering is evident in the prints of Al Freeman, Daid Puppypaws, and Nikita Gale, which convert source imagery into sublime colorfield experiences.

As much as Ewing likes pushing process, he can also be an egoless collaborator in search of the best result. For example, he misunderstood Christopher K. Ho when he made his printing plates, but they both embraced the inverted accident to produce something Ho ended up preferring. And for Kevin Reinhardt's industrially screen-printed and laser-cut polycarbonate edition, Reinhardt handed Ewing the stack of nearly finished prints direct from the assembly line and asked him merely to use a circle gauge and a sharpie to circle the edition number.

**There is probably a decent metaphor in that last description about the facilitators hidden behind the named and signed artworks that are disseminated into museum collections and on collectors' walls, that will long outlive the places they were made or shown. For Rines and Ewing, it's a legacy built out of a rough-hewn labor of love despite crumbling infrastructure, a mountain of production costs and monthly bills, and a ton of logistical challenges. Against all odds, they are making it happen.**



**Portfolio of thirteen prints  
Edition of 20, plus 5 APs  
Box designed by Kate Shepherd**

**\$12,000**





Pierre Bellot

*The Book*, 2025

Silkscreen

Artwork: 17 x 12 in (43.2 x 30.5 cm)

Frame: 23 x 17 1/2 (58.4 x 44.4 cm)

Edition of 20 plus 5 AP





LaKela Brown

*Retail Layout Variable with Golden Debossed Pairs, 2025*

Silkscreen and letterpress

Artwork: 21 x 17 in (53.3 x 43.2 cm)

Frame: 24 x 20 in (60.9 x 50.8 cm)

Edition of 20 plus 5 AP



Nikita Gale

*Show Cave*, 2025

Silkscreen

Artwork: 21 x 15 1/2 in (53.3 x 39.4 cm)

Frame: 23 x 17 1/2 in (58.4 x 44.4 cm)

Edition of 20 plus 5 AP



Al Freeman

*Boy with Permanent Marker*, 2025

Silkscreen and letterpress

Artwork: 21 x 16 1/2 in (53.3 x 41.9 cm)

Frame: 23 x 18 3/4 in (58.4 x 47.6 cm)

Edition of 20 plus 5 AP

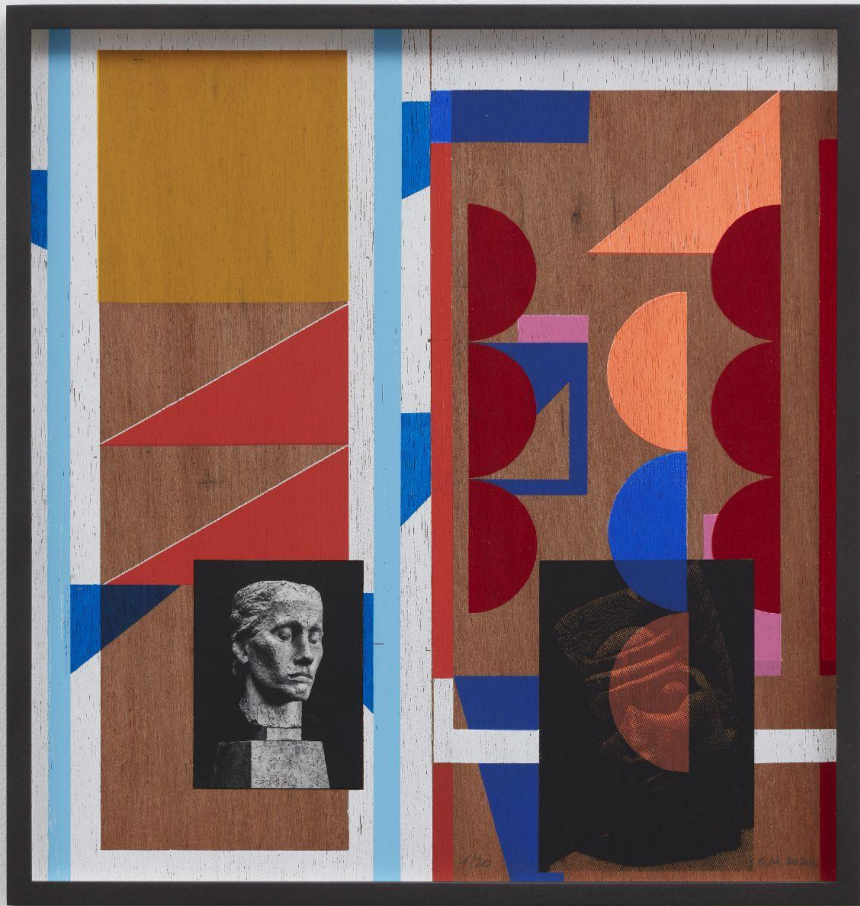




Christopher K. Ho  
*Elephant* , 2025  
Silkscreen and relief  
Artwork: 17 x 17 in (43.2 x 43.2 cm)  
Frame: 20 1/4 x 20 1/4 in (51.4 x 51.4 cm)  
Edition of 20 plus 5 AP



Mika Horibuchi  
*Arranged Images for  
Reproduction*, 2025  
Silkscreen and relief  
Artwork: 14 x 19 1/4 in (35.6 x  
48.9 cm)  
Frame: 16 1/4 x 22 1/4 in (41.2 x  
56.5 cm)  
Edition of 20 plus 5 AP



Ohad Meromi

*Two Pages*, 2025

Silkscreen and collage, laser cut on wood

Artwork: 17 1/2 x 16 1/2 in (44.5 x 41.9 cm)

Frame: 18 3/4 x 17 3/4 (47.6 x 45 cm)

Edition of 20 plus 5 AP





Jo Messer

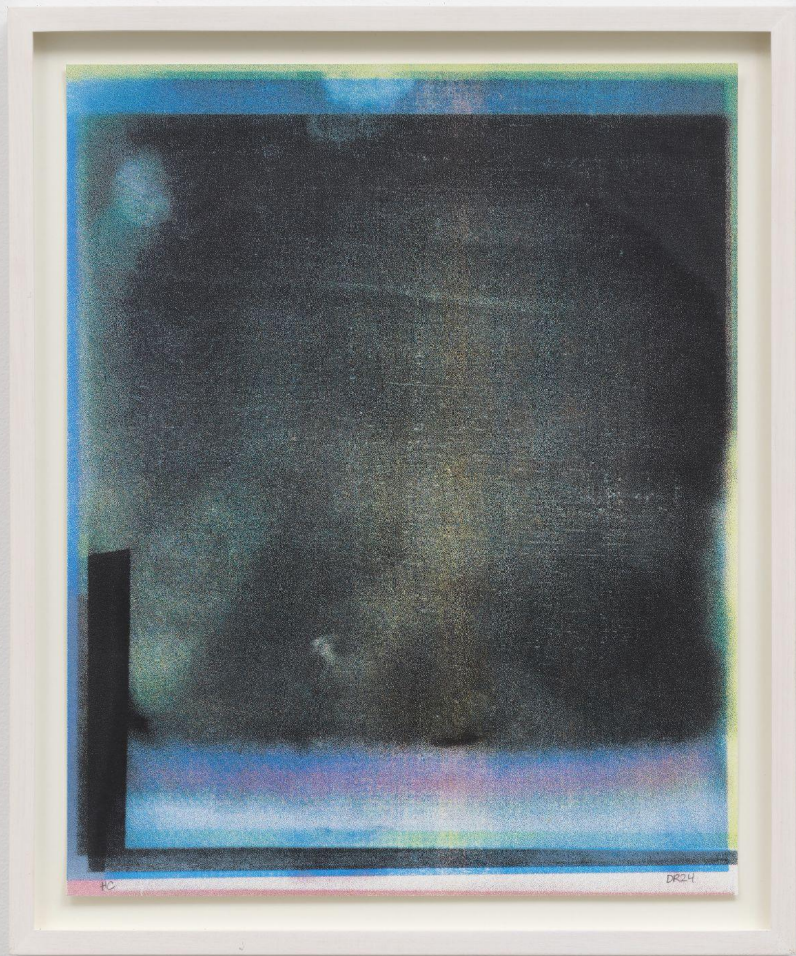
*Lingering Zest*, 2025

Silkscreen and letterpress

Artwork: 21 x 17 in (53.3 x 43.2 cm)

Frame: 23 x 19 in (58.4 x 48.2 cm)

Edition of 20 plus 5 AP



Daid Puppypaws

*Untitled, 2025*

Silkscreen

Artwork: 21 x 16 1/2 in (53.3 x 41.9 cm)

Frame: 24 x 20 in (60.9 x 50.8 cm)

Edition of 20 plus 5 AP



**Studio  
Stencil**



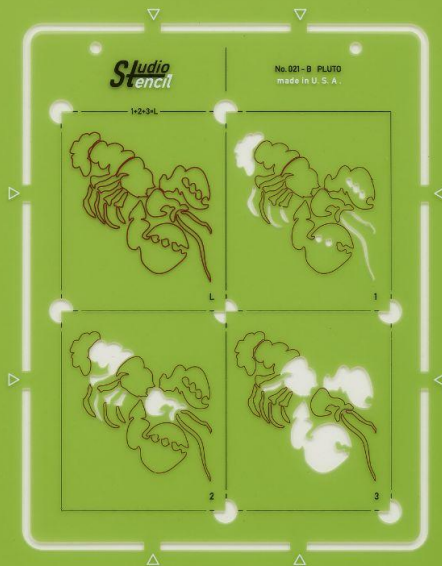
-professional-  
**STUDIO TEMPLATE SET**

Group No. 021

A P 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

kevin reinhardt

made in U. S. A.



\* BEFORE USE \* cut along all anchor tabs to release individual templates from master sheet \*

Kevin Reinhardt  
*Studio Stencil 021*, 2023  
Silkscreen and  
letterpress  
Artwork: 13 x 20 in  
(33 x 51 cm)  
Frame: 13 1/2 x 20 1/2 in  
(34.2 x 52 cm)  
Edition of 20 plus 5 AP



Clayton Schiff

*Puddle Drinkers*, 2025

Silkscreen

Artwork: 17 x 13 in (43.2 x 33 cm)

Frame: 19 x 15 1/2 in (48.2 x 39.3 cm)

Edition of 20 plus 5 AP



Cynthia Talmadge

*Actresses Crying on Cue*, 2025

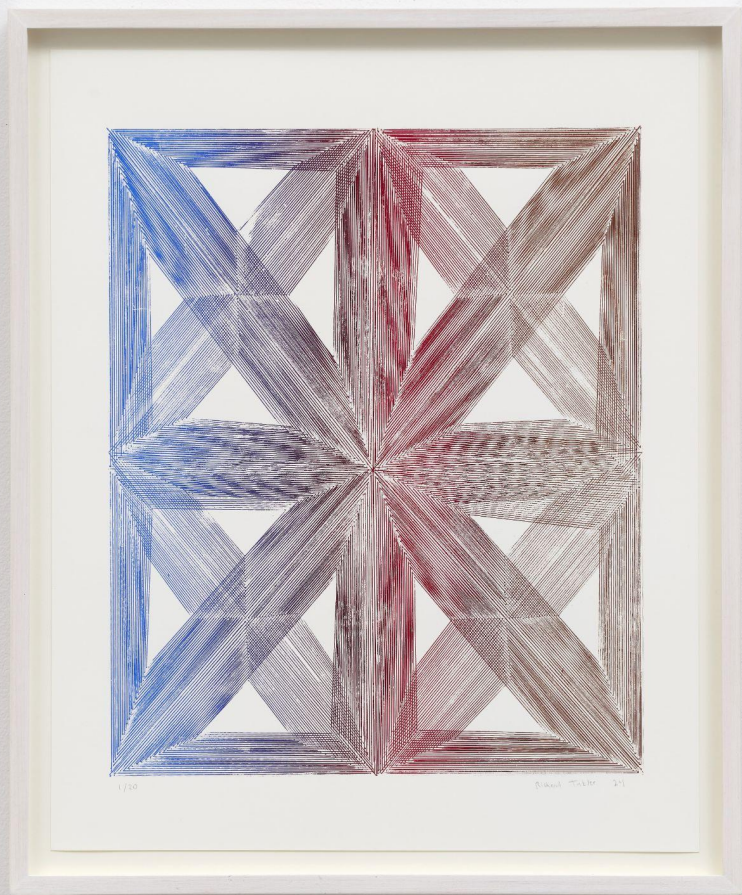
Silkscreen and letterpress

Artwork: 22 1/4 x 18 in (56.5 x 45.7 cm)

Frame: 26 x 22 in (66 x 55 cm)

Edition of 20 plus 5 AP





Richard Tinkler

*SP1*, 2025

Silkscreen

Artwork: 20 1/2 x 17 in (52.1 x 43.2 cm)

Frame: 23 1/8 x 19 in (58.7 x 48.2 cm)

Edition of 20 plus 5 AP

# Pierre Bellot

Born in 1990 in Paris, France. Lives and works in Paris, France.

**Pierre Bellot** uses various photographic sources or personal archives to create fictions where the composition obeys its own rules and creates a new meaning. By ridding each element of its original functionality, a formal game is established where the important thing becomes the path that crosses the work and associates each part to the whole. The image thus appears as the receptacle of inner visions. The subject is a bait, the starting point of an artificial structure in which the artist comes to trap the reality of the starting pattern.

# LaKela Brown

Born in 1982 in Detroit, MI. Works in New York, NY.

**LaKela Brown** received a BFA in 2005 from the College for Creative Studies in Detroit. Her sculptural relief works evoke ancient art forms such as hieroglyphic wall carvings or cuneiform relief tablets, with imagery that references 1990s hip-hop culture. Door-knocker hoop earrings are posed as celebratory symbols of female empowerment and maturity; embedded in other works are rope chain necklaces, gold-capped teeth, and chicken heads. Brown's pieces are presented as artifacts from another era that have been discovered and placed on display for an examination that is as much anthropological as aesthetic. Plaster relief slabs are installed alongside their bas-relief counterparts, and in some instances three-dimensional cast sculptures are placed alongside their molds. By hearkening back to ancient Greco-Roman methods of mark making, Brown presents a meditation on how objects are historicized, represented, and abstracted in a museological context.

# Nikita Gale

Born in 1983 in Anchorage, AK. Works in Los Angeles, CA.

**Nikita Gale** is a Los Angeles–based artist who was raised throughout the United States in a military family. Gale’s practice is structured by long-term obsessions with specific objects, or classes of objects, and how they gesture toward highly specific social and political histories. Gale uses ubiquitous consumer technologies as frameworks to consider how individuals potentially reproduce their relationships to objects within their relationships to psychic space and political, social, and economic systems. Relying on a background in anthropology and archaeology, Gale focuses on objects of cultural significance and the conditions that shaped their making, particularly those associated with protest, rock music, and postwar industrial architecture.

In *EXTENDED PLAY* (2018), a shelf of electric guitars embody the inherently rebellious nature of rock music while also symbolizing the amplification of intuitive touch. Gale’s installations employ sculptural works as well as performative and sound elements in order to provide an immersive investigation into how biological and mechanical repetition work together as agents of transformation and protest.

# Al Freeman


Born in 1981 in Toronto, Canada. Lives and works in New York, NY.

**Al Freeman** received her B.F.A. from Concordia University in 2005, and her M.F.A. from the Yale University School of Art in 2010. Her work has been the subject of numerous presentations, including solo exhibitions at One Trick Pony, Los Angeles; Grice Bench, Los Angeles; Carl Kostyál, Stockholm; Sorry We're Closed, Brussels and Bortolami, New York. Freeman's work frequently features in group exhibitions both stateside and abroad, including recent presentations at Broadway Gallery, New York; International Waters, New York; Tif Sigfrids, Athens; Office Baroque, Antwerp; Analog Diary, Beacon; Embajada, San Juan; CUE Foundation, New York; Harper's, East Hampton; Chateau du Feÿ, Bourgogne; Marlborough Contemporary, New York; Reyes Projects, Detroit and Canada, New York. In 2023, Nieves published a zine featuring work from the artist's series of "Covers," curated by Dan Nadel. Freeman's work receives frequent coverage in major publications, including recent pieces in The New York Times, New York Magazine, and Burlington Contemporary.



# Christopher K. Ho

Born in 1974 in Hong Kong. Lives and works in New York, NY.

**Christopher K. Ho** graduated from Cornell University with BFA and a BS in 1997, and from Columbia University with an MPhil in 2003. Solo shows include CX 889, Vancouver Art Gallery (2022); Marvin  Henry, 56 Henry (2021); Dear John, Brooklyn Academy of Music, New York (2019); Aloha to the World at the Don Ho Terrace, Bronx Museum, New York (2018); CX 888, de Sarthe Gallery, Hong Kong (2018); and Privileged White People, Forever & Today, New York (2013). Group exhibitions include The Salesman, 56 Henry, New York (2023); Lustrous like plastic, Bard College CCS Hessel Museum, Annandale-On-Hudson, NY (2022); Any Distance Between Us, RISD Museum, Providence, Rhode Island (2021); and Meditations in an Emergency, UCCA Center for Contemporary Art, Beijing (2020), among many others.

# Mika Horibuchi

Born 1991, San Francisco, CA. Lives and works in Chicago, IL.

**Mika Horibuchi** received her BFA from the School of the Art Institute of Chicago in 2013. In 2014, she co-founded 4th Ward Project Space in Chicago. Recent solo exhibitions of her work took place at PATRON Gallery, Chicago (2023); Bortolami, New York (2022); The Richard H. Driehaus Museum, Chicago (2020); Museum of Contemporary Art, Chicago (2018); LVL3, Chicago (2016). She has participated in many group exhibitions, including at Shane Campbell Gallery, Chicago (2018), Salón ACME, Mexico City (2018), and Anat Ebgi Gallery, Los Angeles (2016), among many others. The artist lives and works in Chicago.

# Ohad Meromi

Born in 1967 in Kibbutz Mizra, Israel. Works in New York, NY.

**Ohad Meromi's** practice is optimistic, reimagining public monuments as potential sites for historical reckoning. Meromi's sculptures engage the zeitgeist and an expanded understanding of the monument as a site of contention, transition, and liberation. Ohad Meromi graduated from Bezalel Academy of Art and went on to receive his MFA from Columbia University School of the Arts. He has exhibited at venues and events including The Israel Museum, Jerusalem; The Tel Aviv Museum of Art; The 2nd Moscow Biennale of Contemporary Art; The Lyon Biennial, France; Martin Gropius Bau, Berlin; Magasin 3, Stockholm; De Appel Museum, Amsterdam; Sculpture Center, New York; MoMa PS1, New York; and Art in General, New York.

# Jo Messer

Born in 1991 in Los Angeles, CA. Works in Brooklyn, NY.

Bordering on abstract expressionism, **Jo Messer** weaves narratives that are playful, erotic, and consumptive in turn, utilizing saturated canvases that house female nudes in various states of deconstruction and abstraction. Messer masterfully implies and obscures the bodies of these women – toes and shins hint at hips and torsos and then diverge into plates of fruit or seafood. Messer's meditation on the themes of sex and food complicates the figures on her canvases, blurring the line between consumer and object of consumption. Her unique style explores painting's full potential while playing with the historical and conceptual underpinnings of the medium. Jo Messer received her BFA from the Cooper Union in 2014 and her MFA from Yale University in 2017. Her work has been the subject of solo exhibitions at 56 HENRY, New York; the Rubell Museum, Miami, FL; Morán Morán, Mexico City, CDMX and The Ranch, Montauk.

# Daid Puppypaws

Born in 1986 in Los Angeles, CA. Works in Los Angeles, CA.

**Daid Puppypaws** is a multidisciplinary artist and educator known for their sculptures, paintings, and photographs. They received an MFA in sculpture from Yale University, where they were a recipient of the Yale School of Art Social Justice Initiative Grant (2020). They also hold a BFA in Photography from Otis College of Art and Design. Puppypaws' work is guided by the declaration that art is a practice of freedom inseparable from everyday life. Their sculptures draw on the visual language of rocket science, as they deploy durable materials common to the aerospace industry such as fiberglass, resin, and kevlar. The sculptures also circulate through videos, paintings, and drawings, wherein Puppypaws documents physical components of the rockets and their launches. In 2016, Puppypaws founded *BLACKNASA*, a space agency aimed to teach rocketry and the ideals of space exploration to underrepresented youth groups. Animated by Puppypaws' sculptural practice, *BLACKNASA* views rocketry as a science, a creative practice, and a universal language. Puppypaws also takes up photography, sound, and various other media that meditate on contemporary American identity, collective thought, and possible futures. Traversing mediums, Puppypaws' work is united by the principle that art and life are endlessly intertwined.

# Kevin Reinhardt

Born in 1990 in Los Angeles, CA. Works in Los Angeles, CA.

**Kevin Reinhardt's** way of living and his artistic practice feed one another. Trained as an architect, Reinhardt's methodical and introspective approach revolves around an interest in the "less spectacular side of the sublime." This ethos is clearly present in his intentional choice of material and limited color palette. His practiced subtlety and restraint force focus towards a narrative - works clearly reference a before and after, an inside and out. Reinhardt skillfully suspends moments in time, decontextualizing familiar images and transforming them into an array of details, each one as important as the next. Reinhardt engages in this transfiguration in several steps, often moving from object to drawing and back again - flattening and replicating the mundane until it's sublime qualities have been distilled. In Reinhardt's ongoing studies, intimacy arises from unexpected places: lead formalwear artfully discarded in corners, and painted blinds drawn over windows, light peeking through the slats. Reinhardt received his B.Arch at USC in 2014, and has held solo exhibitions at Marc Selwyn Fine Art, Los Angeles; Half Gallery, New York, and Grice Bench, Los Angeles.

# Clayton Schiff

Born in 1987 in New York, NY. Lives and works in Brooklyn, NY.

**Clayton Schiff's** dreamlike paintings feature animal-like characters depicted in poetic environments. Taking inspiration from children's-book imagery, Schiff's soft-edged compositions appear playful, whimsical, even humorous. But upon closer inspection, the cartoon-like visuals reveal darker, haunting moods, absurdist undertones, and psychological subtexts. His work has been shown at the Rubell Museum, and at numerous galleries, including Harkawik, Clearing, Real Pain, LOYAL, Fisher Parrish, Safe Gallery, Nevvan Gallery, and Gothenburg, amongst others. Schiff received a BFA from the Rhode Island School of Design in 2009.

# Cynthia Talmadge

Born in 1989 in New York, NY. Works in New York, NY.

**Cynthia Talmadge** is a New York-based artist known for paintings, photographs, and installations featuring subject matter from the romantic dark side of contemporary Americana and tabloid culture. Talmadge's work exhibits a fascination with heightened emotional states, mediated portrayals of those states, and particularly the places where both converge. While Talmadge's primary medium is painting, she also designs elaborate interior environments for her work. By viewing a funeral parlor or a treatment center through the conventions of pointillism or midcentury melodramas, she transforms the private inevitability of loss or trauma into something demanding collective examination.



# Richard Tinkler

Born in 1975 in Westminster, Maryland. Works in New York, NY.

**Richard Tinkler's** paintings and drawings reflect an approach that is instinctual and labor intensive. His intricately layered pieces are simultaneously rigidly structured and hallucinatory. Central to Tinkler's practice are his meticulously and obsessively rendered drawings. Tinkler's drawings are kaleidoscopic abstractions that exploit a gridded compositional strategy to create complex and energetic geometries. Each drawing is developed over numerous sittings, and requires between twenty and thirty hours of diligence to reach a finished state. Tinkler received a BA in 1999 from the University of North Texas, and an MFA in 2003 from Hunter College.