

foreign & domestic

Travis Fairclough

Casino Pier

November 13 – December 21, 2025

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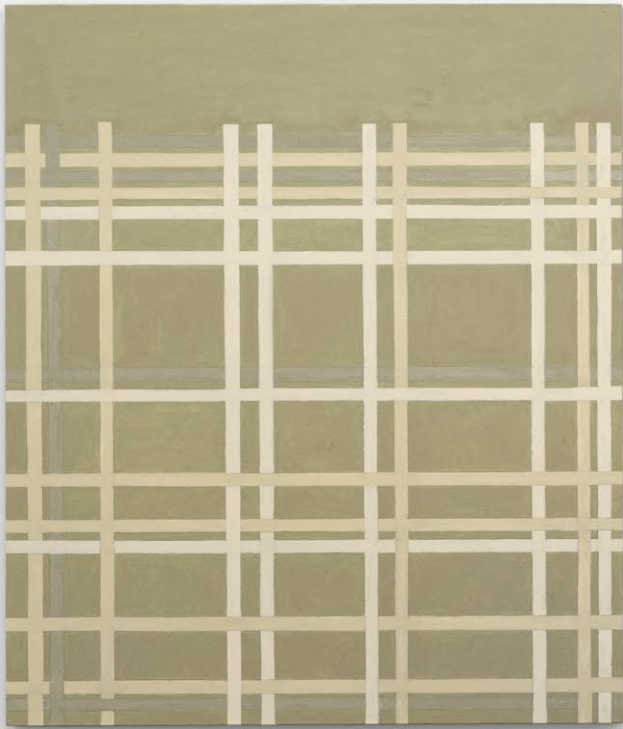




















Travis Fairclough

Casino Pier

November 13 - December 21, 2025

24 Rutgers Street, New York

opens Thursday November 13, 6-8pm

Travis Fairclough notes the sublime in everyday material culture, transcending medium through contradiction, avenues of inquiry, dialogue, heritage, substance, emotion, and yearning. The works presented in *Casino Pier* possess humility. Fairclough subverts traditions of skill, culture, art history, and self-reference, all woven with care. Purposeful compositions rely on subtle gestures and imagery; the result is both intimate and obscure, punctuated by moments of recognition.

Formal gesture gives way to the ambiguity of symbolism, tracing from floor to ceiling—a conversation between hands and history. Fairclough grew up in Paterson, New Jersey, a short distance from New York City. Through his work runs the geographic gradient of class and culture. Robert Smithson's 1967 *zero panorama* is located nearby in Passaic; Smithson's sites challenged the static idealism of landscape as idea or infrastructure, unearthing central qualities of precarity and decay. Casino Pier, located on the Jersey Shore, is a historic amusement park, rebuilt twice after a fire and then a hurricane. Its arcades and concessions, neon signs and Ferris wheel, create a self-contained world of nostalgia, fantasy, and estrangement. It becomes a living monument to the fragile landscape of American life.

Over the last five years, Fairclough has preserved the fallen oak leaves that make up the namesake sculpture. One by one, the artist wiped each leaf clean, removing baths of glycerin used to preserve them. This durational, obsessive ritual of care allows each leaf to become an individual entity; dense with medium, unique in form and texture, kept beyond the season. The *Planar Table Setting* paintings consist of sewn sections of varied fabrics—tablecloths and sheets—backed by sheet paper and marked with glycerin stains where the leaves dried. The scale of these works draws the viewer close, into an all-over field of fragile fabric and delicate sutures.

Piet Mondrian's painting *New York City* (1942) is a radical abstraction, constructed from strips of painted paper (now disintegrating): thickets of colored horizontals and verticals, oriented like an aerial city map. Mondrian made this shortly after arriving in New York. Fairclough's *New York City, 1942 (Bank)* and *New York City, 1941 (Cell)* are subverted studies of that work. Painted freehand, without tape, and positioned vertically, they produce an empty monochromatic field. The grid resolves into a harsh gate.

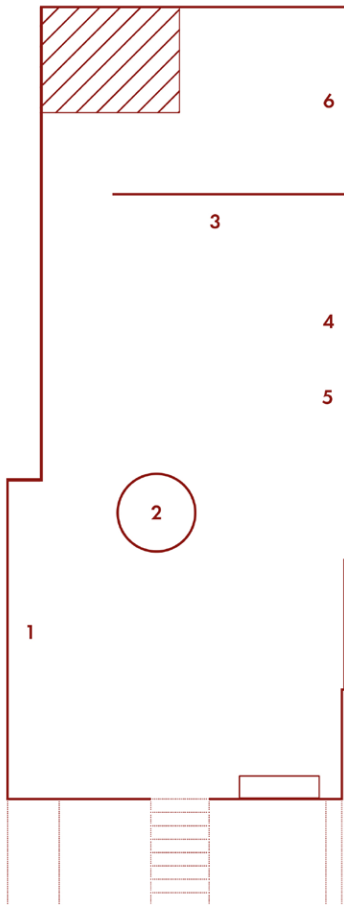
Abstract geometry transforms the landscape into an energetic field or optical effect. Prolonged exposure to a single color excites the cones for that color, resulting in a compensatory afterimage. The less-fatigued cones continue to fire, projecting the image in its complementary color. These paintings fold Mondrian's afterimage into the act of painting, mixing chromatic opposites to create chromatic neutrals. The result: brown, beige, olive, and tan hues, flattened, neutralized, and objectified.

Through the process of coming apart to come back together, the artist joins traditions of American craft and domesticity with an iconography and studies in painting, color, and formalism through the lens of art history. There is an earnest negotiation of the tension between the sentimental and the devoid. Travis Fairclough spins language on its axis through the looking glass of mediation, paradox, and fragility, all tempered by an intimate comprehension of the material. A sense of place culminates through rigorous attention to material, value, and process, and in an investment in preservation, care, reciprocity, and imagination.

Casino Pier is Fairclough's first solo exhibition in New York City.

Travis Fairclough (b. 1990, Paterson, New Jersey) lives and works in Brooklyn, New York. Fairclough received his MFA from Columbia University in 2021. Recent exhibitions include Elliot Templeton Fine Arts, New York (2025); Andrew Rafacz Gallery, New York (2024); Alyssa Davis Gallery, New York (2022); OCAT, Beijing, China (2022); Gavin Brown's Enterprise - Uncle Brother, Hancock, New York (2021); Ortega y Gasset, New York (2017). In June 2025, he curated the group exhibition *Time is A River* at Foreign & Domestic. Fairclough has participated in residencies, including Andrea Zittel's AZ West, California (2019); Abismo Residence, Brazil (2018); Byrdcliffe Arts Colony (Pollock-Krasner Scholarship), Woodstock, New York (2015, 2016).

A publication of Fairclough's photography will accompany the exhibition, including an extended essay by Matthew J. Donovan.



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| 1. | <i>Planar Table Setting II</i>
2025
cotton, linen, adhesive, thread, sheet paper,
glycerin, oak leaf residue
70 x 96 inches
178 x 244 cm | 4. | <i>New York City, 1941 (Cell)</i>
2025
oil on linen
38 x 30 inches
96.5 x 76 cm |
| 2. | <i>Casino Pier</i>
2025
oak leaves preserved in glycerin
dimensions variable | 5. | <i>New York City, 1942 (Bank)</i>
2025
oil on linen
48 x 34 inches
122 x 86 cm |
| 3. | <i>Planar Table Setting I</i>
2025
cotton, linen, adhesive, thread, sheet paper,
glycerin, oak leaf residue
70 x 96 inches
178 x 244 cm | 6. | <i>Star Powered Bandits</i>
2025
graphite, acrylic, construction paper, legal pad
paper, file folder and cotton
26 x 34 inches
66 x 86 cm |

catalogue of works



Planar Table Setting II, 2025
cotton, linen, adhesive, thread, sheet paper, glycerin, oak leaf residue
70 x 96 inches / 178 x 244 cm







Casino Pier, 2025
oak leaves preserved in glycerin
dimensions variable







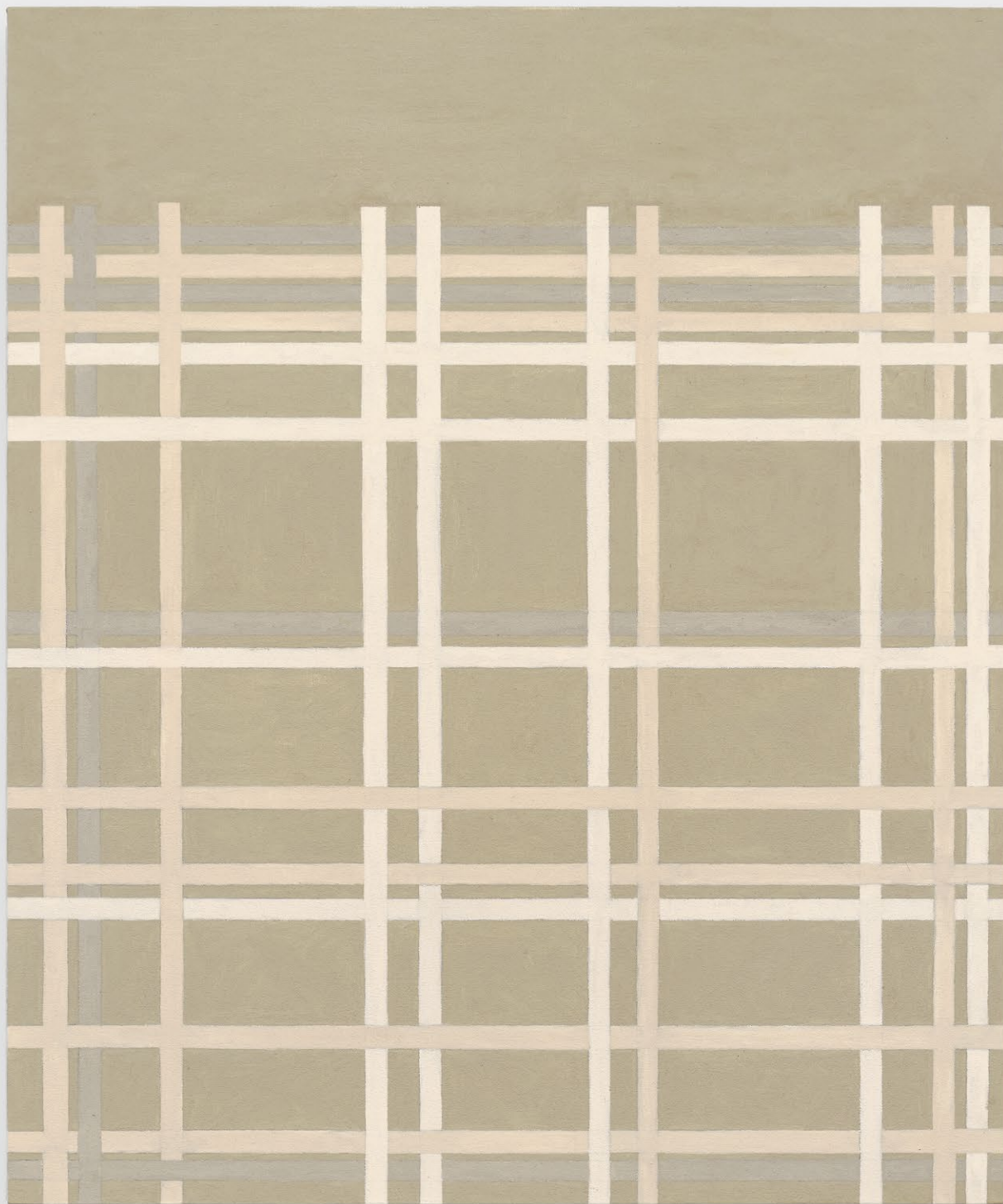




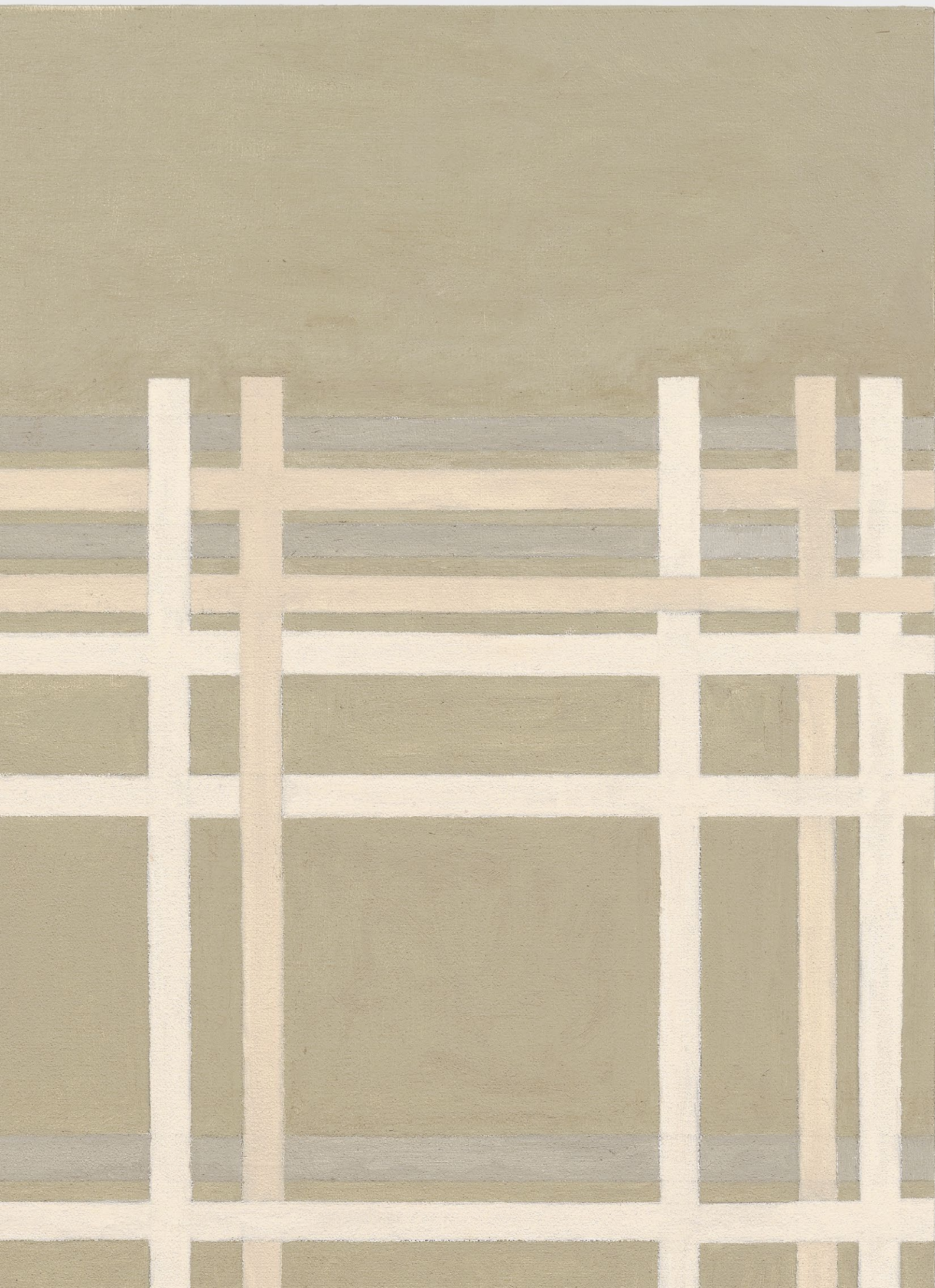
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New York City, 1941 (Cell), 2025
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Star Powered Bandits, 2025
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installation photography by Dario Lasagni

artwork photography by Dario Lasagni (pp. 21-25; 34-38) and Francis Louvis (pp. 16-20; 26-33)

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