FOR IMMEDIATE RELEASE:

Queens Museum Presents Pia Camil: Fade into black: sit, chill, look, talk, roll, play, listen, give, take, dance, share

Pia Camil’s exhibition, which confronts the politics of global consumerism, will be installed in the atrium of the Queens Museum.

Exhibition Dates: October 6, 2019 - February 16, 2020
Public Opening: October 6, 2019


Queens, NY (September 2019) – A solo exhibition by Mexican artist Pia Camil entitled Fade into black: sit, chill, look, talk, roll, play, listen, give, take, dance, share will transform the central atrium of the Queens Museum with a major textile work that asks viewers to consider the effect of U.S. overconsumption on cultures beyond U.S. borders.
Camil has sewn together hundreds of secondhand T-shirts with myriad promotional logos, phrases, and images into a 341-foot-long, 16-foot-high curtain. The T-shirts promote causes, political affiliations, sporting events, birthdays, concerts, charity get-togethers, and volunteer efforts in the U.S., yet all were purchased by the artist at a secondhand market in Mexico City. T-shirts such as the ones used in the installation are often manufactured in Latin America or Southeast Asia; personalized, worn, and discarded in the U.S.; then sent in bulk back across the border to places where their logos advocate for causes far removed from local culture.

In a classic T-shirt-and-jeans pairing, textile sculptures made of stuffed denim jeans are placed on the floor underneath the skylight, surrounded on all sides by the T-shirt curtain. Also made from secondhand purchases from a market in Mexico City, the textile sculptures are sewn together in pairs to create anthropomorphic cushions that remind us how the casual denim uniform of the U.S. has become a global one. While the center of Camil’s installation is meant for pleasure and exchange, the denim sculptures placed on the floor may also produce a discomfiting vision of bodies in space. Like the t-shirts, these sculptures import culture and memories into their new role. As visitors rest in this area of the museum, their own bodies will complete the work and become a part of the international story that each piece of clothing represents.

Larissa Harris, curator at the Queens Museum and co-organizer of this project with Lindsey Berfond, assistant curator for public programs, said: “To comment on global trade and U.S. cultural reach, Pia Camil repurposes rejected consumer items and readmits them into the U.S. Individually, these jeans and t-shirts spark laughter and recognition in our viewers; as a group, they make up a portrait of the United States.”

*Fade into Black*, 2018, was commissioned by the Savannah College of Art and Design Museum of Art, Georgia, and was also included in Camil’s solo exhibition *Split Wall* at Nottingham Contemporary, UK, in 2018. Its third outing, at the Queens Museum, combines with carpeting and soft sculpture to form a new space for visitors to—as the title of the new work suggests—rest, play, and reflect.

The Queens Museum has a history of exhibiting Mexican artists at turning points in their careers. In 2013, Pedro Reyes’ *Peoples’ United Nations (pUN)* inaugurated the newly renovated Queens Museum with a sculptural installation and performance devoted to the idea of a citizens’ global union. Since 2012, the Queens Museum has organized monthly festivals in Corona Plaza, a short walk from the Museum, that celebrate the local cultures of Corona, NY, a neighborhood with one of the highest numbers of immigrants from Mexico and Latin America. In 2006, the major group show *ABCDF: Portraits of Mexico City* showcased Mexican artists in the context of their city.

**Public Program: Saturday, November 8**

Multigenerational collective Mobile Print Power, based in Corona, NY, and whose work focuses on printmaking and political education, will partner with Pia Camil to host a screen-printing workshop for making creative and critical interventions on graphic T-shirts. Pre-registration required.

**About Pia Camil**

Pia Camil (b. 1980, Mexico City) lives and works in Mexico City. She has a BFA from the Rhode Island School of Design and an MFA from the Slade School of Fine Art, London. Her work has been exhibited internationally, with recent solo exhibitions including *Telón de Boca*, Museo Universitario del Chopo, Mexico City (2018); *Split Wall*, Nottingham Contemporary, UK (2018); *Fade into Black*, Savannah College of Art and Design Museum of Art (2018); *Bara, bara, bara*, Dallas Contemporary (2017); *Slats, Skins & Shopfittings*, Blum & Poe, New York (2016); *A Pot for a Latch*, New Museum, New York (2016); *Skins*, Contemporary Arts

**Funding and Support**

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**About the Queens Museum**

The Queens Museum in Flushing Meadows Corona Park features contemporary art, events of hyperlocal and international impact, and educational programs reflecting the diversity of Queens and New York City. Changing exhibitions present the work of emerging and established artists, both local and global, that often explore contemporary social issues, as well as the rich history of its site. In November 2013, the Museum reopened with an expanded footprint of 105,000 square feet, a soaring sky-lit atrium, a suite of daylight galleries, nine artist studios, and a flexible event space. The Museum works outside its walls through engagement initiatives ranging from multilingual outreach and educational opportunities for adult immigrants, to a plethora of community-led art and activism projects. The Museum’s educational programming connects with school children, teens, families, and seniors as well as those individuals with physical and mental disabilities. The Queens Museum is located on property owned in full by the City of New York, and its operation is made possible in part by public funds provided through the New York City Department of Cultural Affairs. Visit www.queensmuseum.org. Follow us at @queensmuseum.

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