

the conceptual underpinning for the installation and follow the construction of identity from the individual level to the history of a community and to the idea of a national experience.

The north and south walls of the gallery hold the pairs already extracted by two fictitious players. A closer inspection of the images proves that all but three sets of cards are actually not identical. The subtle differences between the matching cards direct us to the various points Suárez attempts to highlight. For example, *Blanquita tejariana*/White Texarican depicts a fair-skinned blonde girl (the artist's daughter) and *Negrita tejariana*/Black Texarican features the same girl with darker features in effort to dispel the notion that all Latinos are dark skinned. In fact, the artist created several pieces that do not have an identical match but are made to instigate a conversation between a variety of panels. *Sueña, bebé, sueña*/ Dream, Baby, Dream is the counterpart to *Anclæ?*/Anchor? and references the Anchor Baby issue at the core of recent legislation proposed to alter the 14th amendment, denying birthright citizenship for babies born to undocumented people in the U.S. The various painting styles, use of mixed media, and imagery in Suárez's panels reflects the multiple voices and realities that comprise contemporary Latino identity and reminds us that identity is always in flux.

To understand the current relationships between Latinos and Americans, it is also important to understand key moments in the past. After much research, Suárez believes that post World War II events led to Latinos becoming more visible in the US and a greater constituency attracting governmental concern. Through her images, Suárez addresses the American exploitation of Mexican farmworkers through the Bracero Program (1943-1964), the relocation/dislocation of 14,000 Cuban children to the US through Operation Peter Pan (1960-1962), and the double-edged position of Puerto Rico as a US territory with ongoing interests in independence, to remind us of the tainted past. Equally, there are aspects of these cultures that are embedded in American culture, like Ricky Ricardo, Jennifer Lopez, Reggaeton music and West Side Story, which the artist also celebrates throughout the installation.

For Bibiana Suárez, the Memory game provides the perfect format to generate public recollection and concentration on the interwoven histories between Latinos of different origins and mainstream America. The notion of latinidad or the progressive construct of a pan-ethnic and solidary identity for people of all Latin American origins, has been debated in the Latino community since its introduction by sociologist Felix Padilla in the mid-1980s. This controversial notion has both positive and negative aspects and plays a key role in *Memoria* (Memory). By tracing the past and present government policies along with the undeniable influence of Latino culture on American entertainment, music, and language, Suárez aims to dispel misconceptions of identity within the Latino community and motivate people in all communities to become agents of change.

Allison Peters Quinn
Director of Exhibitions

Memoria (Memory) Bibiana Suárez

December 11, 2011—
March 25, 2012

Exhibition Reception
Sunday, December 11, 3–5pm

Game Night!
Wednesday, January 25, 6pm
Play Suárez's version of the memory card game while an artist-led group discussion takes place to explain and question the provocative images the artist created.

**Play, Concentrate, Remember:
The Interwoven Histories of Latinos and
Mainstream USA**

**Saturday, February 11, 1–3pm
with reception following 3–5pm**
Distinguished scholars in the fields of art history, anthropology, cultural studies, political sciences and sociology engage in an interdisciplinary dialogue about a number of the themes and issues raised in Suárez's *Memoria* (Memory) installation. Participants are: **Delia Cosentino**, Associate Professor of the History of Art and Architecture and **Juana Goergen**, Associate Professor of Modern Languages both from DePaul University; **Gilberto Cárdenas**, Professor of Sociology, Julián Samora Chair in Latino Studies, Assistant Provost, Director, Institute for Latino Studies and The Inter-University Program for Latino Research (IUPLR) at the University of Notre Dame; **Arlene Dávila**, Professor of Anthropology and American Studies, Social and Cultural Analysis at NYU; and **Maria de los Angeles Torres**, Professor and Director of the Latin American and Latino Studies Program at UIC. Suárez will serve as the panel's moderator.

Conversation with the Artist
Sunday, March 11, 5:30–7:30pm
Suárez will give a talk about the work in the gallery.

Lead Sponsor of *Memoria* (Memory).



Additional support for the project has been provided by:



Bibiana Suárez
December 11, 2011— March 25, 2012

Hyde Park **ARTCENTER**

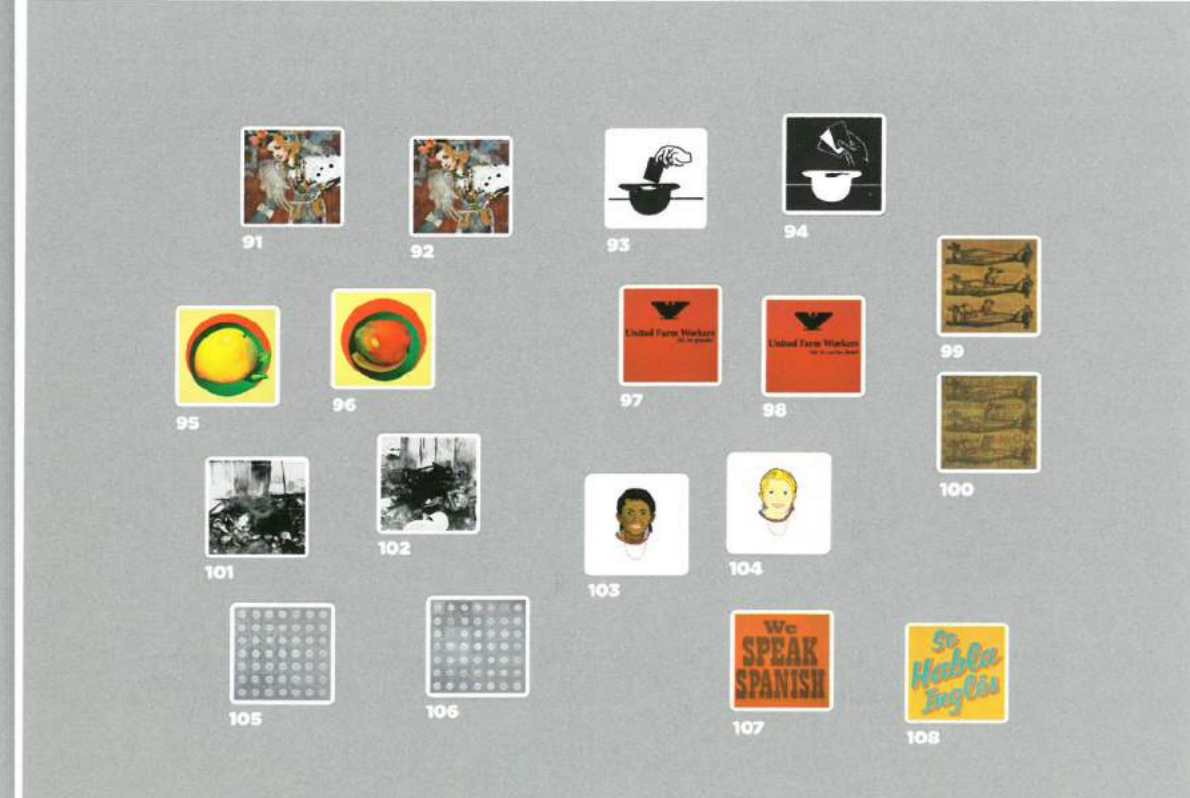
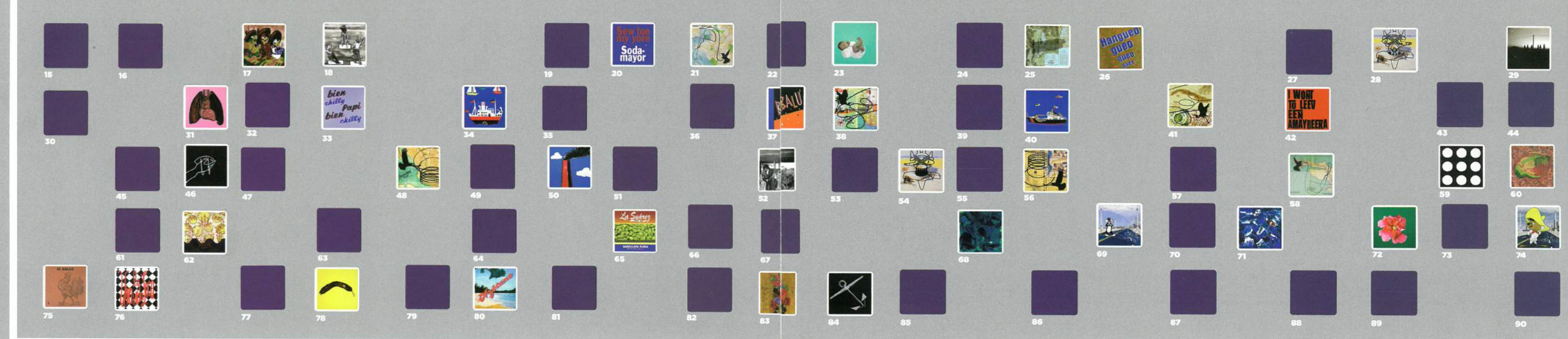
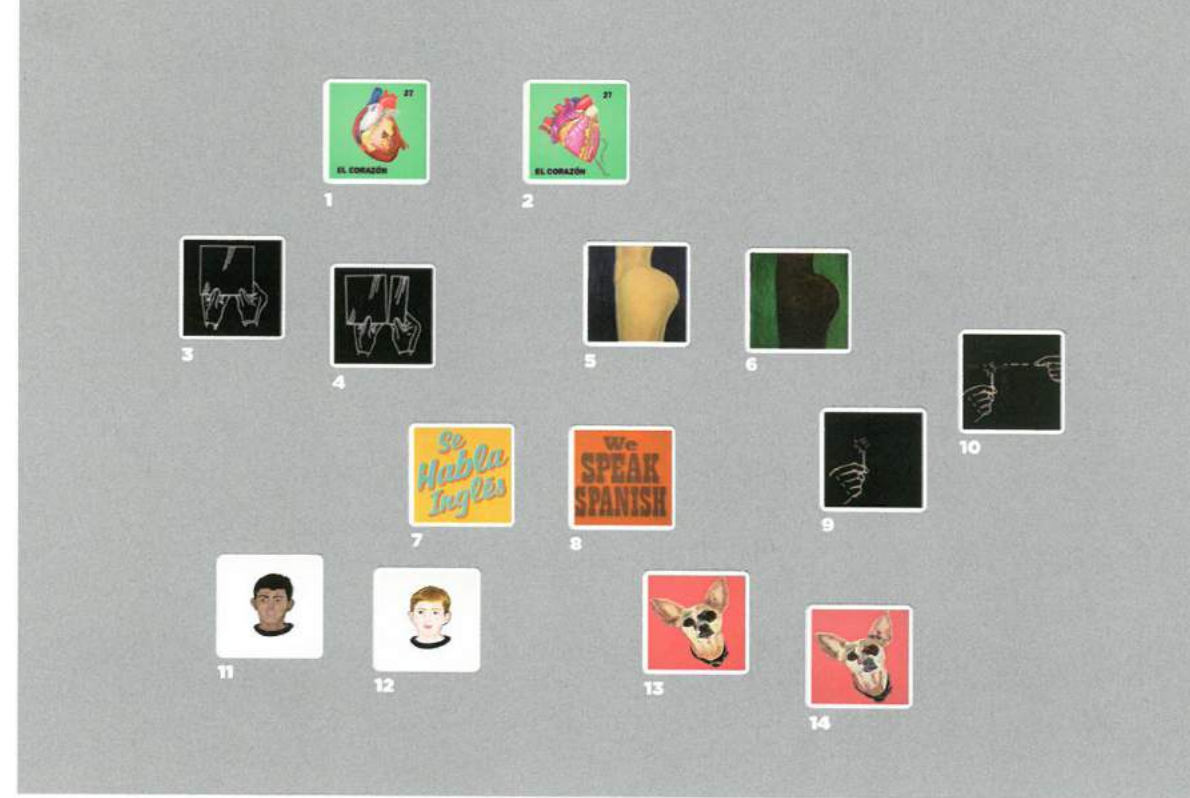
Se habla inglés no. 1 / We Speak English no. 1, acrylic paint

Follow the rules of the game. But when the rules keep changing over time, how do you play on and ultimately, how can you win? Throughout Bibiana Suárez's art career, games have served as a foil for the political and social realities that concern her as a Puerto Rican living in the U.S. Six years in the making, her installation *Memoria* (Memory) extends the metaphor of the game to address, for the first time in her work, the collective experiences of Cuban, Mexican, and Puerto Rican immigrants in the United States. More specifically, the announcement in 2000 that Latinos have become the largest group within the minority populations in the United States was the catalyst for this project. Similar to the game-changing government policies or cultural prejudices that derail equal opportunity and citizenship for Latinos in the U.S., Suárez alters the rules of the childrens' matching card game Memory to provoke discussion about popular misconceptions of identity that exist between and among Latinos and Americans, while celebrating the positive contributions Latinos have made to American culture.

The traditional Memory game consists of 54 pairs of simple identical images on the front of the card and an abstract pattern on the back. The cards are placed face down, shuffled around, and arranged in a grid. Each player takes turns flipping over two cards at a time hoping to get a match and returning the cards face down if they do not match. Those who pay attention and remember the location of the opponent's unmatched cards are more likely to discover more matches and win the game. Suárez's distinctive version of Memory introduces multiple matches for the same "card" and contradicts the possibility of ever winning. The artist exposes not two but 39 image cards simultaneously to ignite a layered discussion surrounding important topics such as the marketing of the eroticizing of Latino culture, the impact of Latinos in American music, language and entertainment, and historical governmental policies and programs that shaped the relationship between US citizens and various Latino communities. Suárez's game is designed for the mind to make visual, conceptual, and strategic connections that lead to a more informed and engaged player within culture.

The aesthetics of play, as explained by Suárez, entice viewers to interact with her artwork in ways that simply looking at a painting might not accomplish. According to Suárez, "I hope viewers will ask themselves: Who is playing? Am I supposed to imagine myself playing? Would I play? Why it is that I am not allowed to play, that I am not allow to move these "cards"?" Viewer participation is an important strategy the artist uses to question the access to play and who has the right to be at the symbolic table.

Memoria (Memory) transforms the gallery into a public arena for a monumental card game in progress. Viewers are invited to imagine matching the images exposed on the long wall, or wonder if the corresponding panel in the set is still hidden in one of the 37 unturned cards, labeled *Texto*/Naming. The *Texto* panels make a static pattern out of 39 complimentary and derogatory names used by Latinos to call themselves as well as names given to them by others. The word "yo" (me/I) signifies the inclusion of the viewer while the word "gringo" and "Other" are the only references made to identify the American. These panels offer



1. *Corazón herido* / Wounded Heart, acrylic paint, laser transfer
2. *Corazón cosido* / Sewn Heart, acrylic paint, laser transfer
3. *Memoria* / Memory, acrylic paint, glitter
4. *Memoria rota* / Broken Memory, acrylic paint, glitter
5. *Yei-lo* / Jay-loh, acrylic paint
6. *Tembandumba de la Quimbamba* (Palés Matos), acrylic paint
7. *Se habla inglés no. 1* / We Speak English no. 1, acrylic paint
8. *Se habla español no. 1* / We Speak Spanish no. 1, acrylic paint
9. *Manos con fósforo no. 1* / Hands holding a match no. 1, acrylic paint, glitter
10. *Manos con fósforo no. 2* / Hands holding a match no. 2, acrylic paint, glitter
11. *Negrito tejariano* / Black Texarican, acrylic paint
12. *Blanquito tejariano* / White Texarican, acrylic paint
13. *Yo quiero no. 1* / I Want no. 1, acrylic paint
14. *Yo quiero no. 2* / I Want no. 2, acrylic paint
15. *Texto* / Naming, archival inkjet print
16. *Texto* / Naming, archival inkjet print
17. *Los tres caballeros* / The Three Caballeros, glitter, marker, acrylic paint

18. *Vaqueros* / Cowboys, cardboard, paper, jute twine, charcoal, graphite
19. *Texto* / Naming, archival inkjet print
20. *Sotomayor*, archival inkjet print
21. *Aves raras (puertorriqueños) no. 2* / Strange Birds (Puerto Ricans) no. 2, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
22. *Texto* / Naming, archival inkjet print
23. *Sueña, bebé, sueña* / Dream, Baby, Dream, acrylic paint
24. *Texto* / Naming, archival inkjet print
25. *En búsqueda de una isla* / In Search of an Island, archival inkjet print
26. *Hanguero* / Hanging Out, acrylic paint
27. *Texto* / Naming, archival inkjet print
28. *Frito Bandito en el hoyo de agua no. 1* / Frito Bandito at The Water Hole no. 1, archival inkjet print
29. *Braceros caminando en fila en el campo bajo la luz crepuscular de California* / Braceros walk in line over a field in crepuscular light in California, archival inkjet print (after Leonard Nadel, photograph courtesy of the Division of Work and Industry, National Museum of American History, Smithsonian Institution)
30. *Texto* / Naming, archival inkjet print
31. *Pulmones* / Lungs, acrylic paint

32. *Texto* / Naming, archival inkjet print
33. *Bien chilly papi* / Let's Chill Papi, acrylic paint
34. *Crucero* / Cruiseship, acrylic paint
35. *Texto* / Naming, archival inkjet print
36. *Texto* / Naming, archival inkjet print
37. *Babalú* (Ricky Ricardo), acrylic paint
38. *Aves raras (cubanos) no. 2* / Strange Birds (Cubans) no. 2, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
39. *Texto* / Naming, archival inkjet print
40. *Maríel* (1980), acrylic paint
41. *Aves raras (cubanos) no. 1* / Strange Birds (Cubans) no. 1, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
42. *I Wont to Leev een Amayreeka* (West Side Story), archival inkjet print
43. *Texto* / Naming, archival inkjet print
44. *Texto* / Naming, archival inkjet print
45. *Texto* / Naming, archival inkjet print
46. *Ofrenda* / Offering, acrylic paint
47. *Texto* / Naming, archival inkjet print

48. *Aves raras (mexicanos) no. 1* / Strange Birds (Mexicans) no. 1, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
49. *Texto* / Naming, archival inkjet print
50. *Chimenea* / Smoke Stack, acrylic paint
51. *Texto* / Naming, archival inkjet print
52. *Braceros siendo fumigados* / Bracero workers being fumigated, archival inkjet print (after Leonard Nadel, photograph courtesy of the Division of Work and Industry, National Museum of American History, Smithsonian Institution)
53. *Texto* / Naming, archival inkjet print
54. *Frito Bandito en el hoyo de agua no. 2* / Frito Bandito at The Water Hole no. 2, archival inkjet print
55. *Texto* / Naming, archival inkjet print
56. *Aves raras (mexicanos) no. 2* / Strange Birds (Mexicans) no. 2, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
57. *Texto* / Naming, archival inkjet print
58. *Aves raras (puertorriqueños) no. 1* / Strange Birds (Puerto Ricans) no. 1, archival inkjet print (map courtesy of the University of Chicago's Special Collections)
59. *Domino* / Domino, acrylic paint
60. *El mangó de 7 euros* / 7 Euros Mango, acrylic paint, glitter, decorative paper

61. *Texto* / Naming, archival inkjet print
62. *Lotus*, acrylic paint
63. *Texto* / Naming, archival inkjet print
64. *Texto* / Naming, archival inkjet print
65. *Gandulera rubia*, archival inkjet print
66. *Texto* / Naming, archival inkjet print
67. *Texto* / Naming, archival inkjet print
68. *iVuela Pedro Pan!* / Fly Peter Pan!, acrylic paint, graphite drawing collage (drawing courtesy of Isabela Suárez-Sikes)
69. *Speedy González y Gringo Pussycat en la Avenida Cesar Chávez no. 1* / Speedy González and Gringo Pussy Cat on Cesar Chávez Avenue no. 1, acrylic paint
70. *Texto* / Naming, archival inkjet print
71. *Ellán* (1999), acrylic paint, toy boat
72. *Flor Maga* / Maga Flower, acrylic paint
73. *Texto* / Naming, archival inkjet print
74. *Speedy González y Gringo Pussycat en la Avenida Cesar Chávez no. 2* / Speedy González and Gringo Pussy Cat on Cesar Chávez Avenue no. 2, acrylic paint
75. *El gallo (de Pelea)* / The Rooster (Fighting Cock), acrylic paint, digital transfer

76. *iViva la vida loca!* (Ricky Martin), acrylic paint
77. *Texto* / Naming, archival inkjet print
78. *Guineo* / Banana, acrylic paint, digital transfer
79. *Texto* / Naming, archival inkjet print
80. *Azótame* / Do Me, acrylic paint
81. *Texto* / Naming, archival inkjet print
82. *Texto* / Naming, archival inkjet print
83. *El patriotismo de plástico lleva a la salvación* / Plastic Patriotism Leads to Salvation, acrylic paint, collage
84. *Ancla?* / Anchor?
85. *Texto* / Naming, archival inkjet print
86. *Texto* / Naming, archival inkjet print
87. *Texto* / Naming, archival inkjet print
88. *Texto* / Naming, archival inkjet print
89. *Texto* / Naming, archival inkjet print
90. *Texto* / Naming, archival inkjet print
91. *Carmen mesoamericana no. 1* / Mesoamerican Carmen no. 1, archival inkjet print
92. *Carmen mesoamericana no. 2* / Mesoamerican Carmen no. 2, archival inkjet print

93. *Truco de magia no. 1* / Magic Trick no. 1, acrylic paint, glitter
94. *Truco de magia no. 2* / Magic Trick no. 2, acrylic paint, glitter
95. *Jugo de mangó* / Mango Juice, acrylic paint
96. *Jugo de mangó corregido* / Mango Juice Corrected, acrylic paint, digital transfer
97. *iSí, se puede!* / Yes, You Can!, acrylic paint
98. *iSí, se puede hacer!* / Yes, It Can Be Done!, acrylic paint
99. *Ai pledch aliyens no. 1*, acrylic paint, digital transfer
100. *Ai pledch aliyens no. 2*, acrylic paint, digital transfer
101. *Campamento de trabajadores emigrantes después del fuego no. 1* / Migrant Labor Camp After Fire no. 1, archival inkjet print (photograph courtesy of the George Isidore Sanchez Papers, University of Texas at Austin)
102. *Campamento de trabajadores emigrantes después del fuego no. 2* / Migrant Labor Camp After Fire no. 2, archival inkjet print (photograph courtesy of the George Isidore Sanchez Papers, University of Texas at Austin)
103. *Negrita tejariana* / Black Texarican, acrylic paint
104. *Blanquita tejariana* / White Texarican, acrylic paint
105. *Promesas envueltas en chocolate no. 1* / Promises wrapped in chocolate no. 1, acrylic paint, chocolate wrappers collage
106. *Promesas envueltas en chocolate no. 2* / Promises wrapped in chocolate no. 2, acrylic paint, aluminum foil and self adhesive laser printed labels collage
107. *Se habla español no. 2* / We Speak Spanish no. 2, acrylic paint
108. *Se habla inglés no. 2* / We Speak English no. 2, acrylic paint