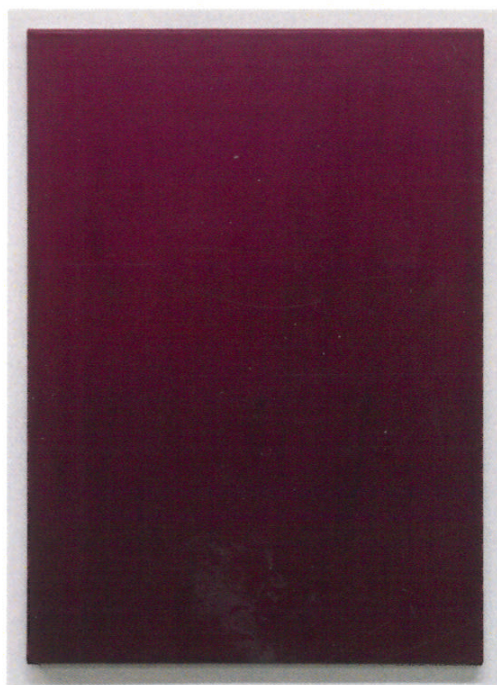


Yaima Carrazana

DIVA OF GENEVA



STUDIO  
SANDRA  
RECIO  
CONTEMPORARY ART

## Biographie d'artiste

Peintre de formation, Yaima Carrazana (Santiago de Cuba, 1981) réalise ses études à l'Académie des Arts de San Alejandro dans son pays natal. Elle navigue librement à travers différentes techniques telles que la peinture, la vidéo, la performance et l'installation. Les oeuvres de Carrazana se distinguent en s'engageant à la fois de manière bien informée et irrévérencieuse avec l'histoire et le discours de l'art contemporain. En créant des œuvres qui questionnent les limites instables entre ce qui est considéré comme étant de l'art et ce qui ne l'est pas, Carrazana réalise un délicat tissage de commentaires portant sur les contextes politiques, culturels, et aussi sur des questions de genre : tout ce qui détermine la manière dont l'art est reçu et interprété. L'œuvre artistique de Yaima Carrazana a été exposé au musée Wilhelm-Hack Ludwigshafen am Rhein en Allemagne et à Amersfoort au Pays-Bas en 2012, en 2011 lors de la 12e Biennial d'Istanbul, au musée d'art moderne Haifa, au musée d'art moderne Luxembourg, à la Fondation Cartier Paris et lors de la 11e Biennial de Liverpool, en 2008 à la Biennial de Gwangju, et au musée d'art Contemporain de Tokyo. En 2010 elle a réalisé une résidence artistique au Rijksakademie van beeldende kunsten à Amsterdam.

Yaima Carrazana vit et travaille à Amsterdam.

## Artist Biography

Initially trained as a painter at the San Alejandro National Academy of Arts in her native Cuba, Yaima Carrazana (Santiago de Cuba, 1981) moves freely among various media such as painting, video, performance and installation. Throughout this range of media, Carrazana's work stands out for the way it engages in a highly informed yet frequently irreverent dialogue with the history and discourse of contemporary art. Creating work that explores the unstable limits between what is considered art and what is not, Carrazana weaves a delicate web of commentary on the contexts political, cultural, gender-based – that determine the way art is received and interpreted in today's globalized art world. In 2012 her work was exhibited in the Wilhelm-Hack-Museum Ludwigshafen am Rhein, Germany, Kunsthall KAdE, Amersfoort, NL; in 2011 at the 12th Istanbul Biennial, the Haifa Museum of Modern Art, Mudam-Luxembourg, the Fondation Cartier, Paris, the 2011 Liverpool Biennial, the 2008 Gwangju Biennial and the Museum of Contemporary Art, Tokyo, JP. In 2010 she completed a two-year residency program at the Rijksakademie van beeldende kunsten, Amsterdam. Yaima Carrazana lives and works in Amsterdam.

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## Yaima Carrazana : An In-Material Girl

«Long live the immaterial!» Yves Klein

Isn't it annoying when you scratch or chip your freshly-manicured nails right after you've conscientiously applied one, two, or even three coats as was suggested on the bottle's label? You know, the bottle of nail polish you just paid 14 Euros for? The one whose "pure" color, as it was marketed in all the magazines, has yet to surface. There's no use denying it, us Westerners are on a never-ending search for perfection, and women in particular want not only perfection but also symmetry. Despite numerous readings of the Tao Te Ching or our interest in Zen Buddhism, a messed-up manicure can trigger some pretty complex manias. After all, it's probably best to allow oneself these little obsessions so that they don't end up taking control.

Art history of the 20th century is riddled with examples of iconoclastic monochromes. So, is this just one more example? What more can possibly be said on the subject in the wake of Kazimir Malevich and Yves Klein? Although going to the beauty salon to get a mani/pedi could very well be the ultimate Beuysian act, Yaima Carrazana has decided to take inspiration by patiently reproducing the colors that scientists in the cosmetics industry have created.

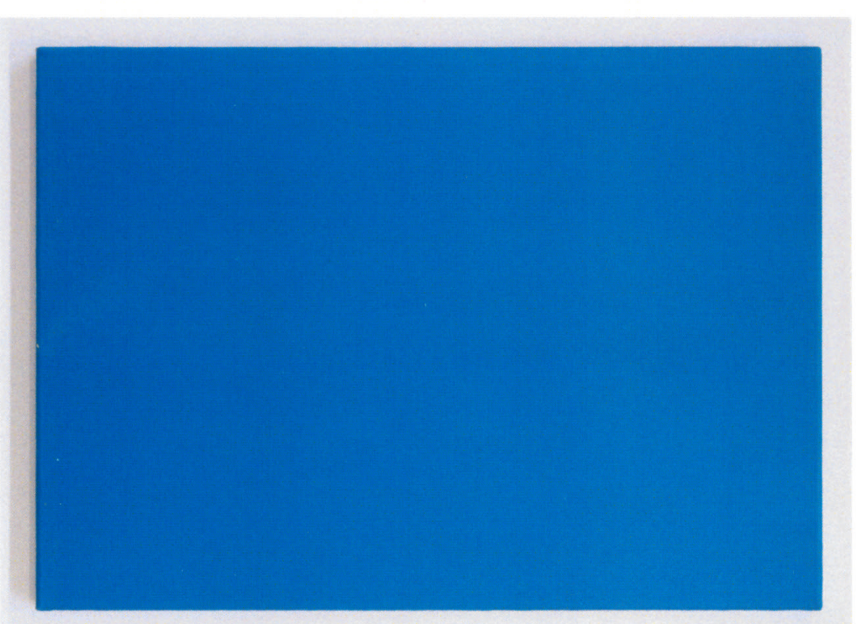
Art history is continuous and repetitive. After all, weren't the impressionists also playing around with the way the eye breaks down perceived light, as later the hyperrealists attempted to sweep away (or were they trying to erase?) the brushstroke, just as the abstractionists tried to rid the pictorial field of all apparent representational content?

In Diva of Geneva, the paintings' titles play a fundamental role. Sticky sentences or word play could perhaps hint toward sources of inspiration, optical or olfactory sensations, hidden meanings... but come on, let's be honest, they're simply names given to shades of nail polish. They could just as well have been called 004 or 027, in which case we would have a perfect example of hermetic art, pure abstraction. In Carranza's work we have a mediated abstraction, one that takes the usual trajectory and turns it upside down, from playfulness to the sublime one could say, if we were prejudiced and well-versed in the sublime.

Is nail polish more vulgar than a canvas?

Yaima Carranza's work toys constantly with the limits between art and life; Art with a capital « a » as well as art in all lowercase letters. An obsession with constantly having to label everything is also being made fun of. In a prior series, the artist showed us how to paint our nails using famous artworks by Frank Stella, Jasper Johns or Kazimir Malevich. In this exhibition, she has exercised her artistic power by elevating to the category of art what would otherwise be considered shades of nail polish. Yves Klein blue has been fetishized to death: No Room for the Blues!

Lillebit Fadrage (La Habana, 2012)

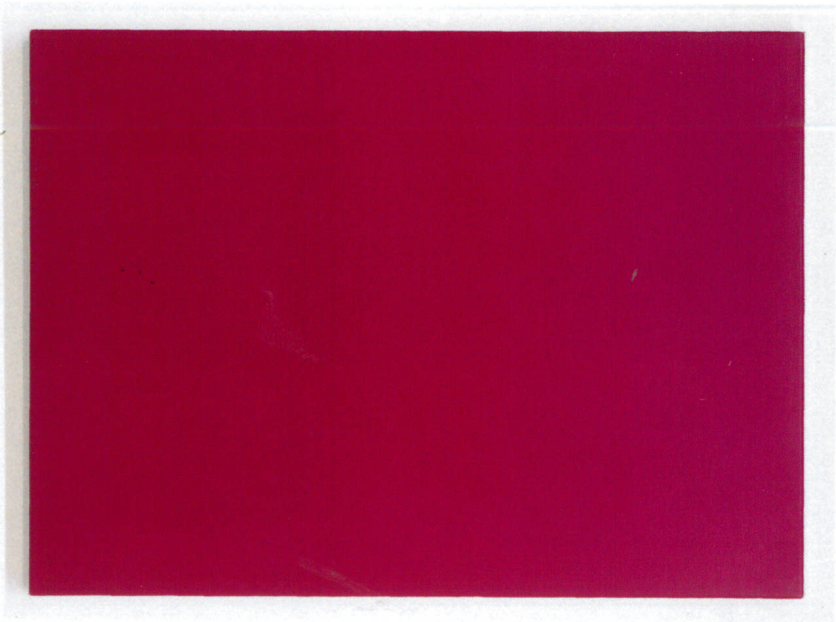


No Room for the Blues, 2012

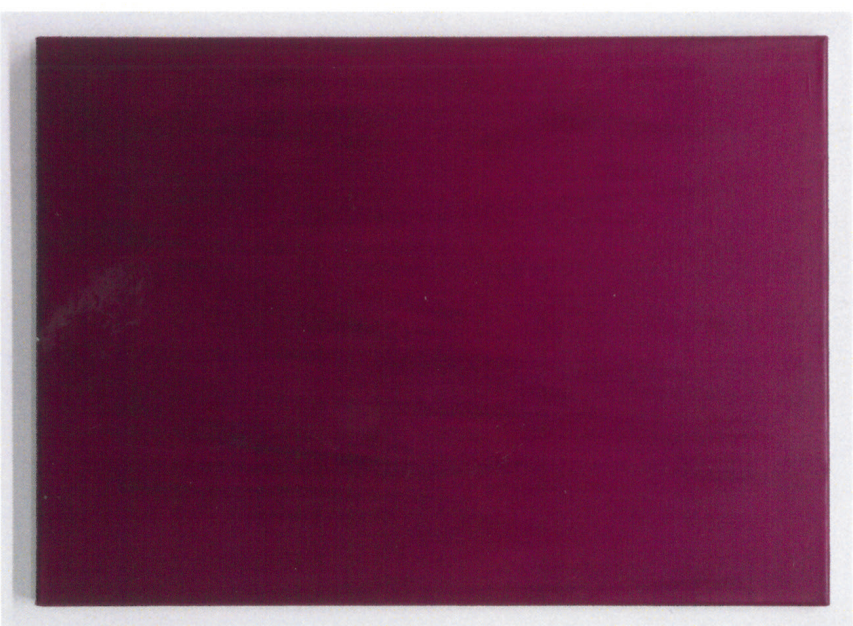
Huile sur toile

Oil on canvas

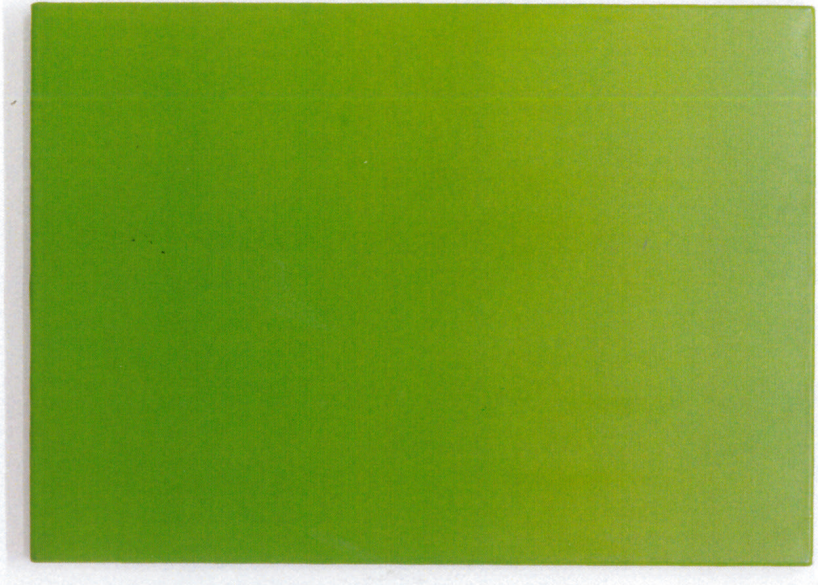
70 × 50 cm



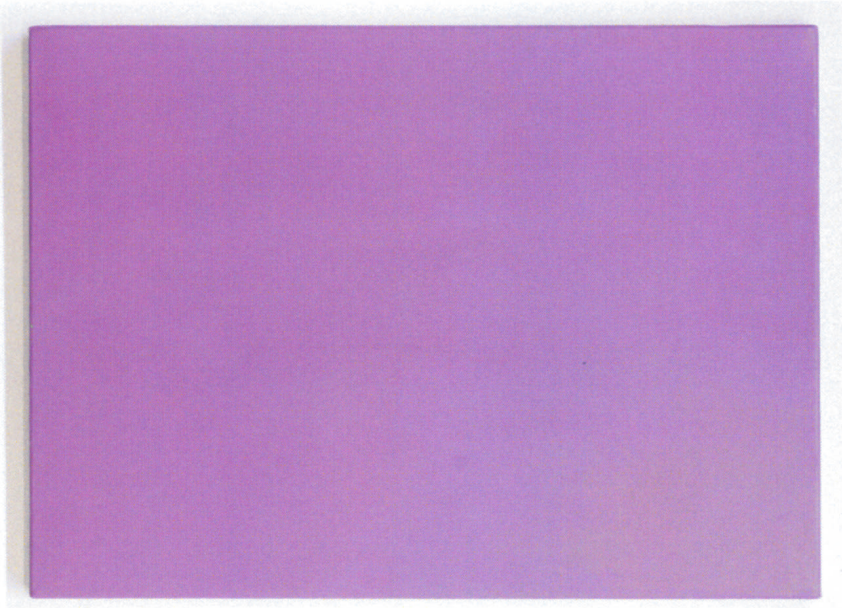
From A To Z-urich, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



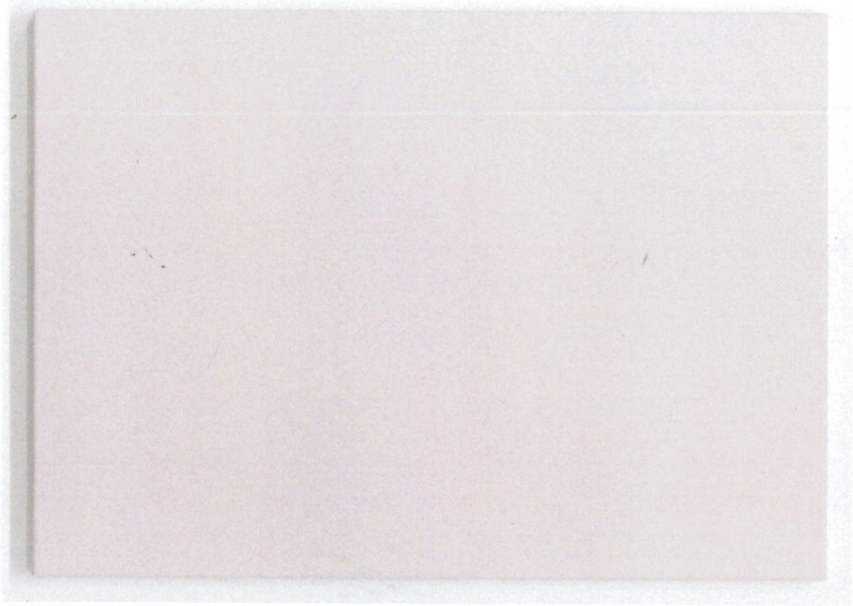
Diva of Geneva, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



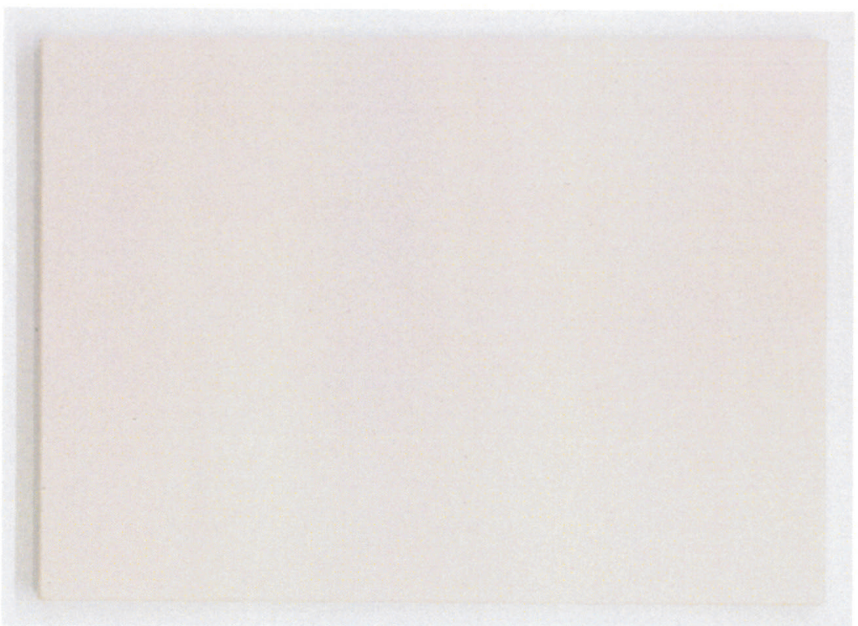
Green-wich Village, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



A Grape Fit!, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



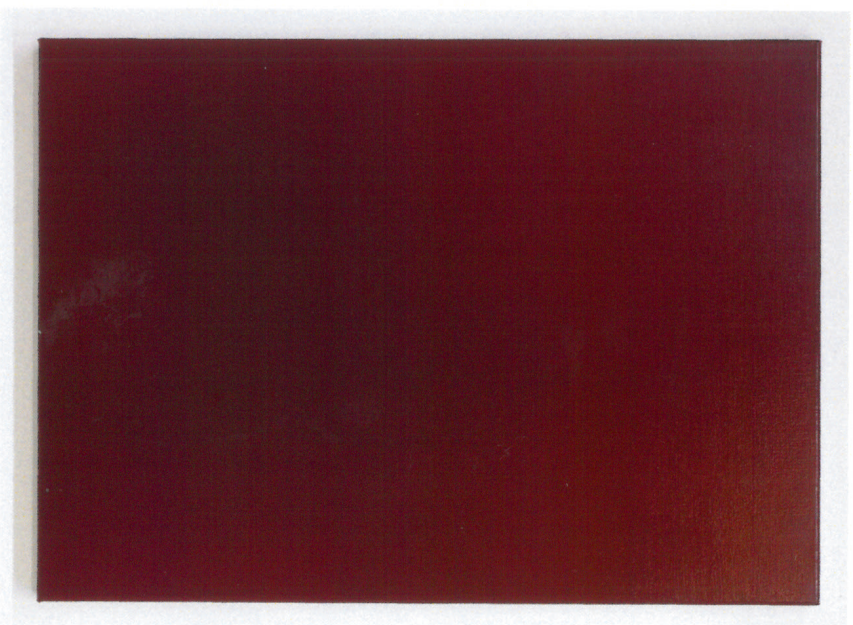
Step Right Up!, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



So Many Clowns...So Little Time, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



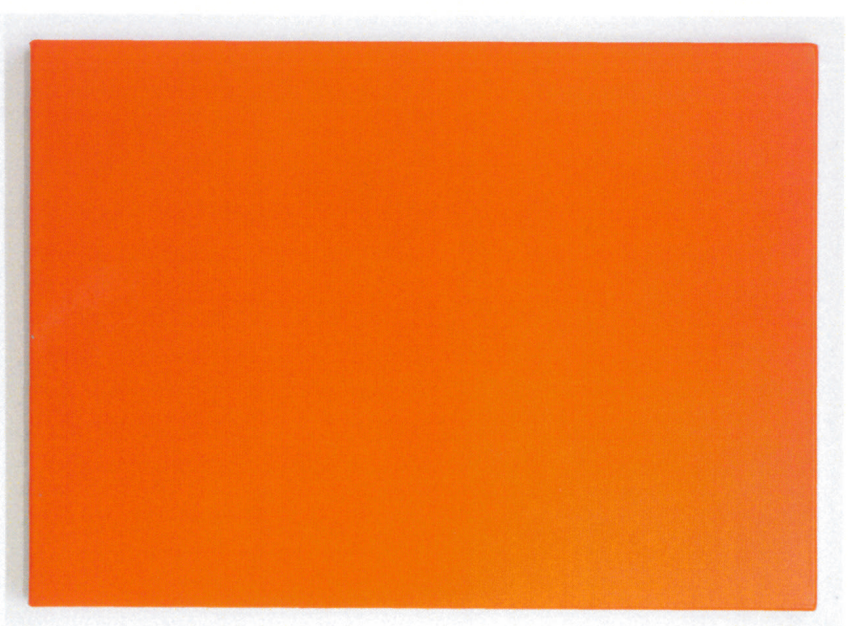
Lincoln Park After Dark, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



Got the Blues for Red, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm

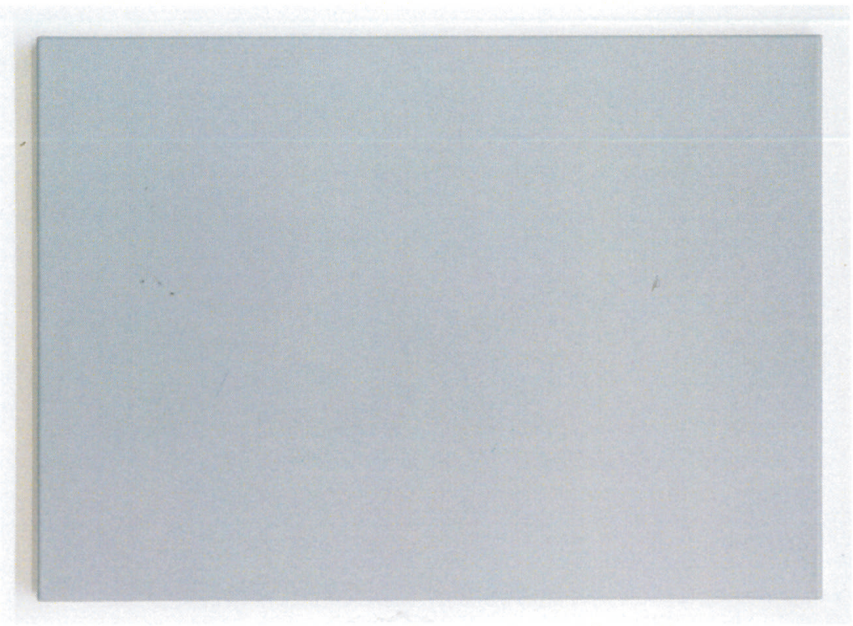


The "1st" Color , 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm

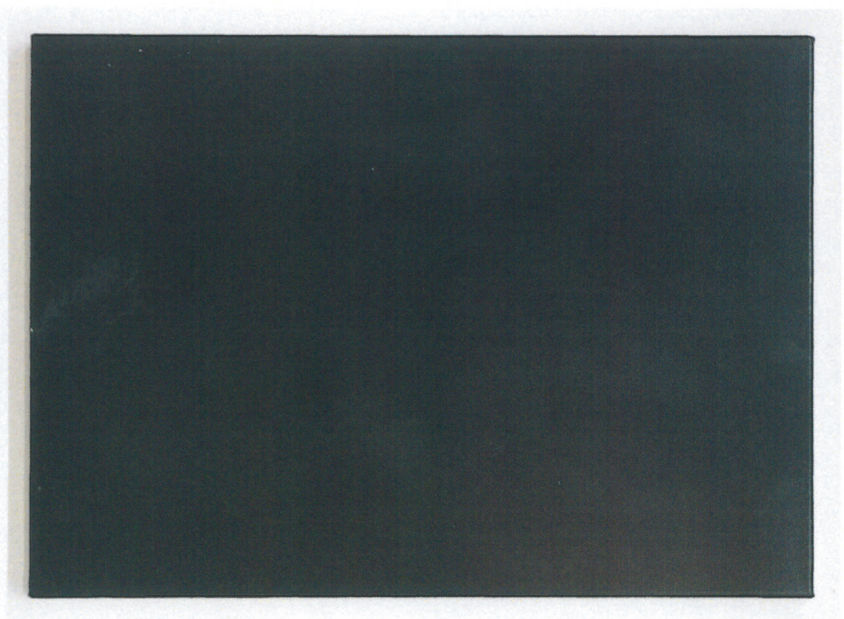


In My Back Pocket, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm

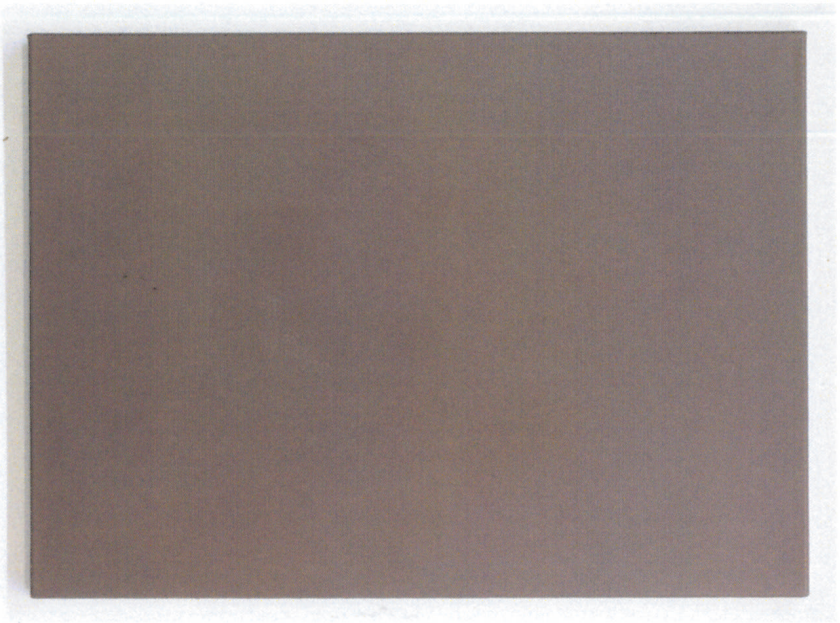




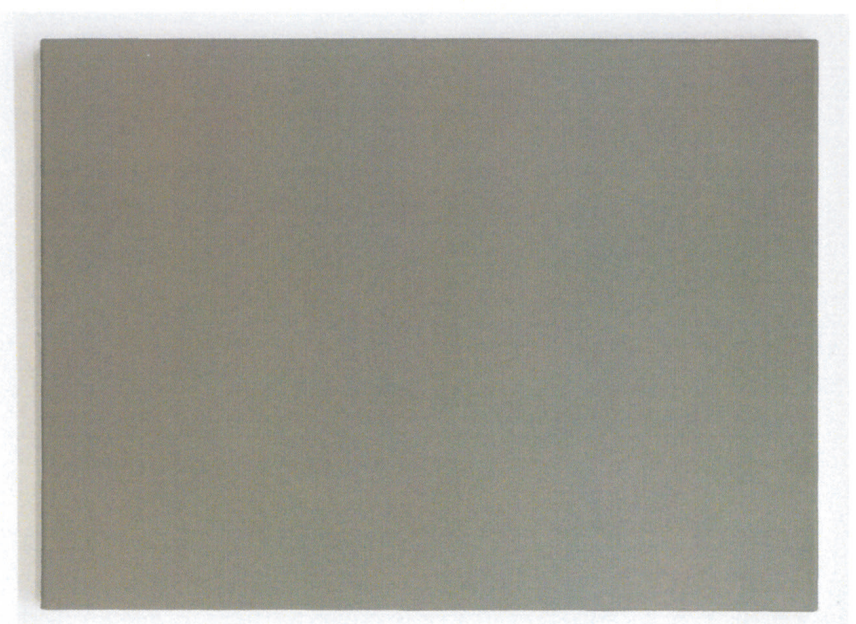
My Pointe Exactly, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



Nein! Nein! Nein! OK Fine!, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



Berlin There Done That, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



French Quarter for Your Thoughts, 2012  
Huile sur toile  
Oil on canvas  
70 x 50 cm



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For the exhibition

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DIVA OF GENEVA  
01 February to 15 March 2013  
Lillebit Fadruga  
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Yaima Carrazana