



22nd October to 29th November 2009

EXHIBITION

The sky within my house *Contemporary Art in the Cordoba patios*

*“El patio de mi casa
es particular,
cuando llueve se moja
como los demás*

*Agáchate
y vuélvete a agachar,
que los agachaditos
no saben bailar...”*

TRANSLATION:

*“The sky within my house
is a very special one,
when it rains, it gets wet,
just like everyone else’s.*

*Crouch down
and crouch down once again,
‘cos if you’re crouching
there’s no way you can dance ...”*

(popular song for children)

Curator Gerardo Mosquera

Project Carlota Alvarez Basso

Assistant Curator Oscar Fernandez Lopez

Venue 16 private patios and patios inside monuments in Cordoba (Spain)

Organized by Cordoba Provincial Government

Executive producer Rafael Boti Provincial Arts Foundation

Promoted by Cordoba City of Culture Foundation

With the collaboration of Association of Friends of the Patios, “Carnations and Geraniums” Patios Association, Andalusian Regional Government (Archaeological Museum of Cordoba, Cordoba Museum of Fine Arts), Cordoba University (Faculty of Arts), Cordoba Town Hall (Cordoba Municipal Archives, Julio Romero de Torres Museum), CajaSur (Viana Palace), Municipal Institute for Economic Development and Employment of Cordoba (IMDEEC) and the following owners of private patios: Rafael Barón, Manuel Cachinero, Blanca Ciudad, Luisa María García, Araceli López, María Isabel Navajas and Julia Sesma.

Date October 22nd to November 29th, 2009

Patios - opening hours Wednesday to Friday 4.00pm to 8.00pm / Saturday 10.00am to 2.00pm and 4.00pm to 8.00pm / Sunday 11.00am to 2.00pm.

The courtyards of Cordoba, better known as “patios”, have existed since the 10th century and are one of the most recognizable hallmarks of the city. An analysis of their importance can be found in the excellent book *The patios of Cordoba* (published by *Obra Social y Cultural de CajaSur*, in 2001), where we can read, “Romans, Muslims and Christians identified the culture of the patio with a particular way of thinking, seeing, living and feeling life. In their own special way, each of these cultures turned the patios into cardinal points, which, with the accuracy of a compass, orientated all the aspects of their domestic life. This *philosophia vitae* has survived in both time and space until today, especially in the patios shared by several neighbours, which are true vestiges of an era which is now coming to an end. ”

Although the Municipal Patios Competition, since 1933, together with the activities of the Association of Friends of the Patios and the “Carnations and Geraniums” Patios Association have helped these communal patios to survive, whether they be parts of monuments or convents, or popular patios (private or communal), it is true that the patios have slowly been disappearing in Cordoba because of economic progress, the “architectural renovation” and the changes in people’s lifestyles.

In this context, the exhibition *The sky within my house. Contemporary art in the patios of Cordoba* has a number of objectives. Firstly, through an outstanding selection of contemporary works of art by well-known artists, we aim to enhance the value of the city’s patrimony by bringing one of the most distinctive elements of Cordoba’s cultural heritage into the national and international limelight. Secondly, we want to ensure that, while the visitor becomes familiar with contemporary art, they can stroll through our city, which is a World Heritage Site.

Finally, in this proposal we want to emphasize how unique our city’s heritage is, by promoting visits to the patios in autumn (as a complement to the multitudinous visits in May, the time of the Patios Competition), thus attracting a new audience, as well as the usual visitors to contemporary art exhibitions. In this way, we seek to establish new dialogues between the artistic heritage and today’s art, thus building a bridge to link Cordoba’s past with international contemporary art, and to connect both public and private spaces and the inside and the outside, since we are well aware that we cannot contemplate the future of Cordoba, and its future potential, without understanding how the past relates to the present.

Cordoba in Mode 16: The future has roots

To mark the preparation for the city of Cordoba’s candidature as European Capital of Culture, the Cordoba City of Culture Foundation, the organization responsible for designing that project, has promoted 16 different kinds of cultural activities to be organized throughout 2009 by the four public institutions in Cordoba that form the foundation: the Town Hall, the Provincial Government of Cordoba, the Andalusian Regional Government and the University of Cordoba. With this programme, grouped together under the title *Cordoba in Mode 16: The future has roots*, the aim is to put Cordoban culture firmly on the Spanish and international map.

Gerardo Mosquera's words on the project

“

Patios

The idea for the exhibition originated from Carlota Alvarez Basso, the manager of the 2016 Cordoba City Cultural Foundation: to present contemporary artists in the patios of Cordoba, in such a way that the public may enjoy both the exhibits and the courtyards. These patios, as everyone knows, are one of the hallmarks of Cordoba's cultural heritage. But it is also a living heritage, and far from being a clichéd tourist circuit, the patios are very much a part of people's everyday lives. Moreover, they help to shape the face of this city and its urban, domestic environment with its rich historical, architectural profile. They present an image which is a synthesis of the age-old multicultural history of Cordoba, its inter-cultural chemistry, its interesting blend of historical elements, and the sensitivity and aesthetic sense of its inhabitants.

Courtyards have their origins in Mesopotamia and in the atrium of the houses of ancient Rome, and were developed by the architecture of the Arabs and the Moors. They enjoyed their greatest architectural heyday in *Al Andalus* and from there travelled to Latin America, whose pre-Baroque architecture was influenced by the *Mudejar* craftsmen who crossed the Atlantic. From southern Spain, the courtyard became a key element in Latin American architecture, especially in the Caribbean. So characteristic of Hispanic culture has the courtyard or "patio" become that the term is now one of the few Castilian words that are commonly in use in other languages.

The patios of Cordoba are unique, with the explosion of colour and beauty of their baroque floral displays and their wells, which reproduce the original Roman idea of the *impluvium*, with all its allusions to water storage, freshness and moisture. In the patio, "when it rains it gets wet" - as the children's song goes which gives the exhibition its title - and they have played the combined role of *compluvium* and *impluvium* ever since the time of the Romans. The word "patio" comes from the Latin word *patere*, which means "to be open", and refers especially to a place which is open to nature, a controlled wilderness within the protection against the exterior which a house affords. It is a place to see and touch the heavens.

In another dimension, the patio is also a kind of interior square, a space that somehow combines the urban (a thoroughfare, meeting place, open skies...) with the domestic. It was the courtyards of mosques, to be precise, which fulfilled the role of a public square in a city with few open spaces. In houses shared by several neighbours, known as "corralas" in Spain or "solares" in Havana, the patio is where neighbourhood life is played out. The patio is a slice both of nature and of the city within one home. The Arab house, just like its Greek and Roman counterparts, is closed off to the outside like a fortress protecting the interior, private world. You enter through a tiny door and burst into a dazzling, generous space, filled with light, colour, sounds, smells and the beauty of the courtyard, a private Eden. Arab culture is hedonistic, sensual, and the courtyard is a place for enjoyment. But more than a space, the patios of Cordoba are an atmosphere, made for aesthetic enjoyment and for sharing. Here, the architecture is strewn with plants, flowers, decorations and

recycled fragments of ancient architecture, as if they were *readymades*, a scrap of Cordoba's marvellous past and its historical ruins - in the city's best tradition of *acarreo*, or the re-use of plundered architectural elements - but most of all, it is warmed by the presence and intercourse of human beings.

The Exhibition

This exhibition plans to invite 16 artists from different countries to take part or to exhibit previously-made work in 16 Patios, one artist per patio. 16 is the number around which the campaign to make Cordoba the European Capital of Culture in 2016 revolves based. Leading from the considerations outlined in the preceding paragraphs, we have drawn up the following categories to guide the work of the curator:

Dialogue. The artwork should not be imposed on the patios, nor should the patios drown out the art with their dazzling splendour. The aim is to achieve a balance, or rather, a mutually enriching conversation between the patios and contemporary art. This conversation should not be polite, diplomatic *small-talk*, but a complex exchange which is dialogic, to use Mikhail Bakhtin's term, working within the dynamics of the "outsidedness" which the Russian theorist spoke of. In this sense, the patio's paradoxical quality of a domestic, but public square comes to the forefront. The artistic works may intrude to a greater or lesser degree, but they should always try to create a dialogue which produces meaning. The idea of dialogue, moreover, corresponds to the long-standing Cordoba tradition - although never free from impositions from the powers that be - of harmony between different cultures.

Two in one. Closely linked with this is the fact that the exhibition is really two exhibitions in one: the public will come to see the art, but also to admire the patios, just like they do during the May festivities in Cordoba. Here is one more reason to emphasize the dialogue between art and the patio, because the visitors get double for their money and neither element prevails over the other. The exhibition is about both art and patios, as well as the exchange between them.

Private/public. The exhibition will take place both in patios in public institutions as well as in private spaces which are open to visitors. As we have seen, the patio is like a slice of the outside world inside the closed interior of the house. The installation of the works of art will be like an exterior presence, a welcome guest in the outdoor space of the patio. But we must not forget that the works will be situated in a private area, where the residents continue to go about their daily lives. That is, the patio must not be thought of as merely the site of the exhibition: it will continue to be a living space, and the works should not obstruct or adversely affect the lives of residents. This constraint, far from being a negative one, makes it even more interesting - not because of the challenge of achieving a productive balance, but because it allows us to savour and explore the relationship between private and public affairs, between art and everyday life. It could even serve as a stimulus to the work of some of the participating artists.

Sotto voce. The previous point leads me to imagine a soft, subtle exhibition, gently kindling a whispered conversation between art and patios. A delicate, relaxed,

refined spirit should prevail both in the formal and the conceptual aspects of the exhibition.

Theme. There will be no main theme which the Works have to fit into. The concept of the exhibition will be to focus on the points outlined above. Each of the 16 patios will feature one particular encounter between a patio and a work of art, in a kind of micro-exhibition with its own content and visual qualities. The "theme" as such of the exhibition will be the patios themselves, as aesthetic, cultural, historical and meaningful spaces.

The Route. Although the patios chosen are situated all around the historical quarter, we have planned and signposted a clear, manageable route for visitors. The old city centre is a labyrinth like few others, but the total area where the patios can be found is not so vast. The tour will allow the public to enjoy the stunning urban areas where the patios are found, and visit many places of interest in an area full of historical attractions and surprises. Somebody might get a bit lost, but nobody will get bored.
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About the curator, Gerardo Mosquera

Gerardo Mosquera (Havana, 1945). Critic, curator and independent art historian.

Assistant Curator of the New Museum of Contemporary Art, New York.

Adviser to the State Academy of Fine Arts, the Netherlands.

Member of the editorial boards of several international journals.

Founder of the Havana Biennial.

His recent exhibitions include:

- 7 + 1 *Project Rooms*, MARCO, Vigo, 2008, *States of Exchange*, INIVA, London, 2008.
- Transpacífico. Un encuentro en Santiago (Trans-pacific. A meeting in Santiago)*, La Moneda Palace Cultural Centre, Santiago, 2007.
- Liverpool International Biennial 2006
- Cordially Invited*, BAK and the Central Museum of Utrecht, 2004
- Panorama da Arte Brasileira (Desarrumado). 19 desarranjos* Museum of Modern Art, Sao Paulo, Imperial Palace, Rio de Janeiro, 2003, Aloisio Magalhães Museum of Modern Art, Recife, 2004, MARCO, Vigo, 2005, Banco de la República Art Museum, Bogotá, 2008
- CiudadMúltipleCity. ArtePanamá 2003* (international urban art project).
- No es sólo lo que ves. Pervirtiendo el minimalismo (Things are not only what you see. Perverting minimalism)*, Reina Sofia Centre, Madrid, 2000.
- Cildo Meireles* New Museum, New York, 1999.

His latest books include:

- Copiar el Edén. Arte reciente en Chile (Copying Eden. Recent Art in Chile)* (editor), Santiago, 2006.
- CiudadMúltipleCity. Urban Art and Global Cities: an Experiment in Context* (co-editor), Amsterdam, 2005.
- Over Here. International Perspectives on Art and Culture* (co-editor), Cambridge and London, 2004.
- Beyond the Fantastic. Contemporary Art Criticism from Latin America* (editor), London, 1995.
- Contracandela*, Caracas, 1995.
- El diseño se definió en Octubre (Design was defined in October)*, Havana, 1989, Bogotá, 1991.

He has published over 600 essays, articles and reviews in publications from many countries.

He has organized and taken part in numerous international symposiums and given seminars and lectures at universities and other institutions in over a hundred cities.

He was awarded a Guggenheim Fellowship in New York in 1990 and was chosen by the Argentine chapter of the AICA as the most important Latin American critic (jointly with Paulo Herkenhoff).

List of Artists and patios

1. Mounira Al Solh (Lebanon / Amsterdam) / [Calle Martín de Roa, 2](#)
2. Magdalena Atria (Chile) / [Calle San Basilio, 50](#)
3. Fernando Baena (Spain) / [Calle Pastora, 2](#)
4. Cai Gou-Qiang (China/NY) / [Cordoba Municipal Archives, main courtyard, Calle Sánchez de Feria, 6](#)
5. Mariana Castillo Deball (Mexico / Berlin) / [Archaeological Museum of Cordoba, Patio de la Grada, Plaza Jerónimo Páez, 7](#)
6. Carlos Garaicoa (Cuba) / [Faculty of Arts, Art Department patio. Plaza Cardenal Salazar. \(*\)](#)
7. Federico Guzmán (Spain) / [Cordoba Municipal Archives, reception courtyard, Calle Sánchez de Feria, 6](#)
8. Mona Hatoum (United Kingdom) / [Viana Palace, Courtyard of the Gateway. Plaza de Viana s/n \(*\)](#)
9. Kan Xuan (China) / [Calle Maese Luis, 22 \(*\)](#)
10. Glenda León (Cuba) / [Calle Isabel II, 1 \(*\)](#)
11. Cristina Lucas (Spain) / [Casa de las Campanas, calle Siete Revueltas, 21](#)
12. Rubens Mano (Brazil) / [Courtyard of the Fine Arts and Julio Romero de Torres Museums in Cordoba, Plaza del Potro, s/n](#)
13. Priscilla Monge (Costa Rica) / [Calle La Palma, 3 \(*\)](#)
14. Jorge Perianes (Spain) / [Courtyard of the Orive Palace, Plaza Orive, 2.](#)
15. Nedko Solakov (Bulgaria) / [Calle Parras, 5](#)
16. Nina Yuen (USA / Amsterdam) / [Calle San Basilio, 17 \(*\)](#)

Important points:

- The exhibition will take place in both [popular patios](#) (in blue) and [monumental courtyards](#) (in red).
- Both Spanish (4) and international (12) artists will take part.
- The exhibition will bring to Cordoba internationally renowned artists such as Carlos Garaicoa, Mona Hatoum and Priscilla Monge.
- It will be the first exhibition in Spain by artists like Magdalena Atria, Mounira Al-Solh and Nina Yuen .
- Of the 16 projects on display, six will be adaptations of existing projects (*), while the rest will be specially produced for the exhibition.
- To make it easier to visit the exhibition, a series of guided tours have been organized that will visit different parts of the city. A map has also been produced.
- The success of the proposal emanating from Cordoba to link our heritage with contemporary art has led to the organization of a similar project in Quito (Ecuador), also run by Gerardo Mosquera. Other cities also have shown interest in trying out the experience.

Dossier of Artists featured in the exhibition

1

Artist: Mounira Al Solh (Lebanon/Amsterdam),
Patio: Calle Martín de Roa, 2. Private patio.
Work: *Ambulant Megaphone* (Megáfono ambulante)
How Can We Do This Without a Photocopier?
Specific performance, 2009



This project replays the sound of the “Khutbat Al Jumaa” (Friday prayers) recorded at mosques near the artist’s Beirut studio, giving back to Córdoba the sound of the minarets. Strips of paper bearing printed Arabic proverbs have been suspended over the plants surrounding the audiovisual installation. The two pieces can be seen as episodes in a single project which seeks to contrast the living echo of Muslim tradition - in this case, speech - with the defining features of modern Islam and the everyday lives of Muslims. Through this contrast, the artist aims not only to locate those places where vestiges of the past still survive, but also to highlight the diversity with which this heritage is managed by modern society.

MOUNIRA AL SOLH

She was born in Beirut in 1978. There studied painting in the Lebanese University and Fine arts in the Academy Gerrit Rietveld, Amsterdam. She was resident in the Rijksakademie, Amsterdam (2007-2008). Collective recent samples: Beirut Art Center (2009), The Lebanon; 11^a International Biennial show of Estambul (2009); Lebanese Pavilion(Flag) of the Biennial show of Venice, 2007; Abbe Museum Goes, 2008, Eindhoven. In 2007 she obtained the prize of the juror in VideoBrazil, and the prize Uriot de la Rijksakademie.

2

Artist: Magdalena Atria (Chile)

Patio: Calle San Basilio, 50. Private patio.

Work: *The Ink Mirror*.

Specific performance: painting with plasticine, 2009.



Magdalena Atria is more used to working in the neutral surroundings of a museum, so this project presented a major challenge: to ensure a dialogue between her beautiful, organically-inspired murals and the equally sumptuous setting. To meet this challenge, she has broadened her personal approach to the pictorial tradition. Her desire to explore the spatial dimension of painting, already discernible in earlier work, has undoubtedly led her to a whole new register in Córdoba, where substance and colour flow freer than ever, winding and twisting over the whole courtyard.



MAGDALENA ATRIA

She lives and is employed at Santiago of Chile. She studied in the Catholic University of Chile and in Parsons School of Design, New York. Gasco (2009) has exposed individually in Santiago, in Room, Gallery Gabriela Mistral (bipersonal, 2004), Animal(Rude) Gallery (2004) and Gallery Bech (2000), and in New York in the Gallery George Billis (1999 and 2001). Collective principal samples: MOCHA, The Angels (2007); I SAW Mercosur's Biennial show, I carry Happy (2007); Chateau of Tours (2007); Cultural Center Palace The Mint, Santiago (2006); Museum of Contemporary Art, Santiago (2006); Jack S. Blanton Museum of Art, Austin (2005).



3

Artist: Fernando Baena (Spain)

Patio: Calle Pastora, 2. Private patio.

Work: *Cordoba 2016 Snails*

Specific performance, 2009.



The Sky Within My House entails the invasion of a private space in order to carry out an art project. Baena has interpreted this essential requirement as an invitation to create a work of art demanding considerable input from the courtyard's residents. Indeed, his project directly involves Rafael Barón, the house's owner, who has been persuaded to apply his professional skills to the gilding of 2016 live snails. The snails, a characteristic feature of the Cordoban courtyard ecosystem, are to be installed there, forming a miniature colony of golden residents. This creation, which never ceases to be "work in progress", conveys a uniquely fascinating understanding of life in the courtyard.

FERNANDO BAENA

He studied Fine arts in Madrid, where he resides. Collective recent samples: Slaughter house, Madrid (2009); Medialab Prado, Madrid (2008); "Madrid Processes" (2008); " Madrid Opened " (2005 and 2008); 4 ° Cycle of Video of the NGO. Caracas (2008); OFF LIMITS, Madrid (2007); Centre D'Art Santa Mònica, Barcelona (2007); Prima donna (Foxglove and Video Art Fair), New York (2005 and 2007); Gallery Magda Bellotti, Madrid (2005) and "BIDA", Thessalonika and Seville (2005).

4

Artist: Cai Gou-Qiang (China/NY)

Patio: Cordoba Municipal Archives, main patio, calle Sánchez de Feria, 6

Work: *Moving Garden (Jardín en movimiento)*

Specific performance, 2009.



This project highlights the artist's fascination with everything that implies a change of state, and with Nature as an ever-dynamic force. He has used the figure of the tortoise, an animal rich in symbolism according to Chinese tradition, as the basis for a highly-poetic installation. Objects have been attached to the shells of two of these ancient animals, in an allusion to the elements often found in gardens. Moving freely around the courtyard on top of live tortoises, they form a kind of archipelago of tiny gardens - though they may also be seen as elements of a single garden in motion.

CAI GUO-QIANG

He was born in 1957 in Quanzhou, China. From 1995 he lives in New York. He studied scenery in the Institute of Theatre of Shanghai, and dealed studies in the Institute of Artistic Investigations(Researches) of Tsukuba's University, Japan. Between his prizes: Japan Cultural Design Prize (1995); Benesse Prize of 46^a Biennial show of Venice (1995); León of Gold of 48^a Biennial show of Venice (1999); Arts/Alpert Award in the Arts (2001); 7th Hiroshima Art Prize (2008); Fukuoka Prize for Arts and Culture (2009). Between his recent samples: retrospective presented in the Guggenheim Museum, New York, the National Art Museum of China (2008) and in the Guggenheim Museum Bilbao (2009); Metropolitan Museum of Art, New York (2006); MoMA, New York (2002). He was a member of the creative team and the director of special and visual effects of the ceremonies of opening and closing of the Olympic Games of 2008 in Beijing.

5

Artist: Mariana Castillo Deball (Mexico/Berlin)

Patio: Cordoba Archaeological Museum, Patio de la Grada. Plaza Jerónimo Páez, 7

Work : *The inconstancy of the wild soul.*

Specific performance, 2009.



This installation, specially created for the courtyard, seeks primarily to explore the unstable nature of all living things. The artist has painstakingly pruned live plants to resemble the archaeological remains displayed in the courtyard. An intriguing dialogue arises between these ephemeral “sister sculptures” and their original stone counterparts; a dialogue between the living and the dead, between the changing and the inert. At first, the dialogue is expressed in terms of analogy or imitation, yet as the exhibition progresses it draws a radical distinction between the fleeting fickleness of nature and the underscored lifelessness of the ruins.

MARIANA CASTILLO DEBALL

She was born in 1975 in the Mexico City. She studied visual arts in the National School of Plastic Arts, Mexico DF, and realized studies of postdegree in the Jan there go Eyck Academie, Maastricht. Between her recent projects: interventions in the public libraries of Berlin, Paris and New York; International Institute of Social History, Amsterdam; Museum Pulley Gil, Mexico DF; Objectif_exhibitions, Antwerp, and Kunsthalle Sankt Gallen, Switzerland.

6

Artist: Carlos Garaicoa (Cuba)

Patio: Faculty of Philosophy and Arts, second patio. Plaza Cardenal Salazar.

Works: New version of the installation. *Basic principles for destruction*. 2007-2009
White and brown sugar, ants, plexiglass and wood. 243 x 121, 5 x 150 cm



Ever since his early pieces based on Havana's ruins, Garaicoa's work has involved a dialogue with the city and with architecture. He is, in a sense, an artistic archaeologist of the contemporary city, creating long-range metaphors - often critical and philosophical - of the history and problems of today's world. *Basic Problems to Destroy* is a city of sugar, which is gradually devoured by the ants that live in the courtyard. This installation conveys, with a touch of humour, a general message about the ravaging effects of time, and about the relationship between the works of man and those of nature, in a kind of inverted ecologist statement.

CARLOS GARAICOA

He was born in 1967 in Havana. He lives between Havana and Madrid. He studied thermodynamic, and then painting in the Top Institute of Art (1989-1994). He has works in the collections of: National Museum of Fine arts, Havana; Center of Art Reigns Sofia, Madrid; MUSAC, León; Museum of Dies Arts, Texas; MOCHA, Los Angeles; MoMA and Guggenheim Museum, New York; Tate Modern, London; Center George Pompidou, Paris. His work has been present in events as(like): Triennial of Auckland, New Zealand, 2007; The Biennial IVth of Liverpool, 2006 and he Documents XI, 2002.



Between his individual recent exhibitions they stand out: The amendment that exists in me, Museum of Fine arts of Havana, 2009; revolution or Rhizome For Galleria Continua, Beijing, 2008; royal(real) Capablanca's passion, I.C.A of the Philadelphia, 2007.

7

Artist: Federico Guzmán (Spain)

Patio: Cordoba Municipal Archives, reception courtyard, calle Sánchez de Feria, 6.

Work: *Natural Paradises. Sacred and Medicinal Plants Garden.* Specific performance, 2009.



The artist has built and installed a set of plants made of foam and silicone. The plants, in pots and in a wooden flowerbed containing artificial soil, have been randomly placed around the square courtyard, inviting exploration. In keeping with the role of the archive that hosts the installation, this sacred and medicinal garden serves as a compendium of the power plants grown in different cultures all over the world as food for the body, the mind and the spirit. The title *Natural Paradises* alludes to an essay by botanist Jonathan Ott which questions Baudelaire's description of drugs as "artificial paradises", underlining the natural character of the entheogens used by man for thousands of years.

FEDERICO GUZMAN

He resides in Seville. Between his last individual exhibitions: *Benveniste Contemporary*, Madrid (2009); *Pepe Cobo*, Art Basel Miami (2007); *Fundació Antoni Tàpies*, Barcelona (2001); *Andalusian Center of Contemporary Art*, Seville, 2001. Between his collective recent samples: *Festival of Culture Panafricana*, Algiers (2009); *International Meetings of Art Artifariti 08*, Tifariti, Territories Liberated of the Western Sahara (2008); *Room Alcalá 31*, Madrid (2007); *International Meeting Medellín 2007*, University Museum.

8

Artist: Mona Hatoum (United Kingdom)

Patio: Viana Palace, Courtyard of the Gateway. Plaza de Viana s/n

Work: New version of the installation, *Hanging Garden*, 2008.

Sacks of jute, soil and grass. 150 x 450 x 90 cm.



Throughout her career, Mona Hatoum has used apparently simple creations to make startlingly perceptive statements about oppression, violence, control and other burning issues. Her work weaves together the public and the private, the social and the subjective, making us acutely aware of the tangled web of power relationships that shapes our daily lives. Her installations and sculptures dislocate the functions of everyday objects in a way which is at once poetic and disturbing, to lay bare their underlying violence. Here, however, the process has been reversed: the military barricade that blocks access to the courtyard starts to sprout grass - life rather than death -and gradually turns into a hanging garden.

MONA HATOUM

She was born in the bosom of a Palestinian family in Beirut in 1952. She lives and is employed at London and Berlin. Between her collective samples: Turner Prize (1995), Biennial show of Venice (1995 and 2005), Biennial show of Estambul (1995), Documents the XIth, Kassel (2002), Biennial show of Sydney (2006), Third Triennial of Auckland (2007) and Cuadrienal of Contemporary Art, Copenhagen (2008). Between(among) his(her,your) individual samples: Pompidou Centres, Paris (1994), Tate Britain, London (2000); Magasin 3, Stockholm (2004); Hamburger Kunsthalle (2005); Kunstmuseum Bonn (2005); Museum of Contemporary Art, Sydney (2005), Fondazione Querini Stampalia, Venice (2009).

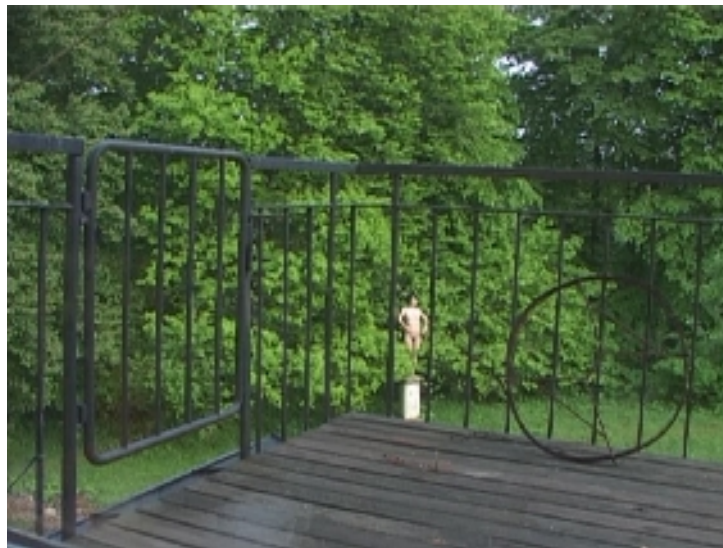
9

Artist: Kan Xuan (China)

Patio: Calle Maese Luis, 22. Private patio.

Work: Existing work, *A happy girl*, 2002.

DVD Video



Kan Xuan is one of China's leading young artists. Her oeuvre focuses on the use of videos, in which - as here - the artist herself almost always appears. *A Happy Girl* is a simple, poetic adagio. The artist stands naked on a plinth in a garden, assuming various postures ranging from "classical" sculptural poses to contemporary dance steps. This is a playful, lyrical comment contrasting the real body with representations of it, the transcendental aura of art with human simplicity, the fragile with the permanent, the iconic past hewn in statues and monuments with the spontaneous "here and now" of youth.

KAN XUAN

She was born in 1972 in Xuan Cheng. She lives and is employed at Beijing and Amsterdam. Between her collective samples: X Bienal of Istanbul (2007); 52^a Biennial show of Venice (2007); Serpentine Gallery, London (2006); The Triennial IInd of Guangzhou, China (2005); Prix de Rome 2005, Of Apple, Amsterdam; Centre Pompidou, Paris (2003); Museum of Modern Art of São Paulo (2003); Tokyo Opera City Art Gallery, Tokyo (2002). She has been a resident artist in Yorkshire ArtSpace Society, Sheffield (2007-2008), and in the Rijksakademie, Amsterdam (2002-2003).

10

Artist: Glenda León (Cuba)

Patio: Calle Isabel II, 1. Private patio.

Work: New version of the work, *Interior garden*, 2003.

Cloth flowers, plant stems and EPS. Variable dimensions



Glenda León has created unexpected flowers composed of bows from ladies' underwear, collected through a local public appeal and dispersed throughout the patio. The result presses the same triggers that have changed the very concept of the modern local courtyard. In both cases, the old idea of the domestic and the "interior" as the exclusive preserve of a privacy governed by very strict rules has given way to a much more blurred notion of the intimate, as a space in which public action is also legitimate.

GLENDALÉÓN

She was born in Havana in 1976, where she lives and works. Between her individual samples: Her Plateau Espace Expérimental, Paris (2007); Optics Gallery, Montreal (2006); Galerie m:a contemporary, Berlin (2005); Gallery 23 and 12, Havana (2003). Between her collective samples: Brooklyn Museum, Bronx Museum and Exit Art, New York; Badischen Kunstverein, Karlsruhe; CCA Wattis Institute, San Francisco; City Art Museum Ljubljana; The Mattress Factory, Pittsburgh Bial of the Havana (2010). She has work in the collections of: There centres George Pompidou, Paris; The Museum of Dies Arts, Houston; Rhode Island School of Design Museum, Providence, and National Museum of Fine arts, Havana.

11

Artist: Cristina Lucas (Spain)

Patio: Casa de las Campanas, calle Siete Revueltas, 21

Work: *Alice of Cordoba*.

Specific performance, 2009.



What if literature were to become flesh, and Lewis Carroll's fantasy were to spring to life in a Córdoba courtyard? This seems to have been the starting-point for Cristina Lucas' project for the courtyard at the Casa de las Campanas, an unusually large-scale and immensely expressive achievement, in which a giant girl has been trapped by an architecture that has suddenly turned into a prison. The unyielding spatial impact of this creation merely serves to enhance its symbolic force; the giantess may thus be seen as a colossal metaphor for those forms of oppression that lie concealed beneath the friendly veneer of the home.

CRISTINA LUCAS

She was born in Jaen in 1973. She lives and works between Madrid and Paris. She studied in the Complutensian University of Madrid and Irvine did a master in the University of California. She was resident in the Rijksakademie, Amsterdam. Between her collective samples: X Bienal of Havana (2009); The Biennial XXVIIIth of São Paulo (2008); Cultural Center Montehermoso, Vitoria (2008); X Bienal of Estantul (2007). Between her individual samples: Center of Art On May 2, Madrid (2009), Stedelijk Museum of Schiedam, Holland (2008). She has work in the collections of: Centre Georges Pompidou, Paris; Kiasma, Helsinki, and MUSAC, León.

12

Artist: Rubens Mano (Brazil)

Patio: Fine Arts Museum and Julio Romero de Torres Museum patios in Cordoba, Plaza del Potro, s/n.

Work: *Things are the way they are.* Specific performance, 2009.



Mano's project is structured around three elements: he uses a microphone to capture the steady metallic tinkle of water from the jet at the centre of the patio's fountain; he places several cameras to take images of a second courtyard at the back of the Museo de Bellas Artes -which is closed to the public and was painted by Romero de Torres—, and he transmits live sound and images into the exhibition rooms of the two Museums using monitors and earphones. Mano has also placed old photos of the patio inside the Museums' space. As in earlier projects, the artist turns the venue into his own work of art, highlighting elements which would otherwise have remained invisible, as well as suggesting new strategies for using and explaining the venue itself.

RUBENS MANO

He was born in 1960. He lives and is employed at São Paulo. Between his collective samples: The Biennial XXV and XXVIIIth of São Paulo (2002 and 2008), Biennial show of Sydney (2004), inSite, Tijuana/San Diego (2005). Between his individual recent samples: Gallery Marries Triângulo and Art gallery of the State, both in São Paulo.



13

Artist: Priscilla Monge (Costa Rica)

Patio: Calle La Palma, 3. Private patio.

Work: *Flow*, Specific performance, 2009.



This creation is at once minimal and shocking: blood, rather than water, flows from the fountain. This substitution upsets the traditionally tranquil atmosphere of the courtyard. Ambiguity, duplicity and a refined restraint concealing an underlying violence are characteristic features of Monge's work. The result is all the more disturbing because everything seems so right, so peaceful, so settled. Her work hints at the cruelty present in everyday things, at the often-imperceptible shading between violence and pleasure, love and tenderness. The play of shifting values and paradoxical subversion gives her work an unusually critical edge, particularly when used to condemn the abuse of women.

PRISCILLA MONGE

She was born in 1968. She lives and is employed at San Jose, Costa Rica. Between her collective samples: Biennial show of Valparaiso (1994); I SAW Biennial show of the Havana (1997); The Biennial XXIVth of São Paulo (1998); 49^a Biennial show of Venice (2001); Center of Art Reigns Sofia, Madrid (2001); PS1, New York (2003); Biennial show of Seville (2004); Liverpool Biennial International (2006); Nuit Blanche, Paris (2009). Between her individual samples: Museum Van Heddedaagse Kunst, Ghent; Museum Rufino Tamayo, Mexico DF (2000); Museum of Costa Rican Art, San Jose (2002).

14

Artist: Jorge Perianes (Spain)

Patio: Patio of the Orive Palace, Plaza de Orive, 2.

Work: *Patios and Plants Deceive by Promising what They Don't Give.*
Specific performance, 2009.



Perianes has created a large-scale installation which can also be seen as a strong statement. Countering the current trend towards a more exhibitionistic use of the city's public and private courtyards, Perianes advocates a return to enclosure as an inherent feature of the courtyard. To this end, he has erected a large wooden wall - a modern-day lattice window - that blocks off the inner areas of the courtyard at the Palacio de Orive. We can only peep, through a series of small slits in the wall, at the newly-designed interior. The artist thus creates a new room, a new semi-private interior within the courtyard, where he has placed an equally intense, mysterious installation.

JORGE PERIANES

He was born in Ourense in 1974. He resides in Vigo and Berlin. Between his individual samples: Gallery Ad Hoc Vigo, Pontevedra (2009); Foundation Eugenio Granell, Espazo In situ, Santiago de Compostela (2009); Gallery Wealthy men, Project room, Madrid (2006). Between his collective samples: Cultural Center Caixanova, Pontevedra (2009); FRAME, Vigo (2008); " Hot Art Fair Basel (Baelatîna) ", Switzerland (2008); Room Alcalá 31, Madrid (2008); CGAC, Santiago de Compostela (2006); Prizes and Scholarships of Art Cajamadrid, Madrid and Santander (2005). He has work in the collections of: MUSAC, León; CGAC, and Museum of Contemporary Art Union Fenosa, Madrid.

15

Artist: Nedko Solakov (Bulgaria)

Patio: Calle Parras, 5. Private patio.

Work: *The visit*. Video, 2009.



A Visit

On October 4th, 2009, the famous Spanish actor Fernando Tejero knocked on the door of the house of Maribel Navajas and her husband and asked to have a look at their patio - one of the best in Cordoba, as the locals used to say. The cameraman Tete Álvarez and the sound technician José Carlos Nievas filmed the visit. Kalin Serapionov edited the material in Sofia while the artist Nedko Solakov was travelling in Western Europe with his wife, trying to feel from a long distance the thrilling moments Maribel Navajas had while showing her favourite flowers and plants to one of her favourite actors, Fernando Tejero, and his adorable dog. The artist's wife, Slava, who had a no less impressive collection of flowers and plants at home in Sofia (and who also loved watching TV serials) helped the artist feel better that visit even though he knew almost nothing about flowers and TV serials.

NEDKO SOLAKOV

He was born in 1957 in Tcherven Briag, Bulgaria. He lives in Sofia. Between his collective samples: 48^a, 49^a, 50^a and 52^a editions of the Biennial show of Venice; 3a, 4a and 9^a Estambul's Biennial show; Biennial show of São Paulo (1994); Manifesta 1, Rotterdam; editions 2 and 4 of Gwangju's Biennial show; 5^a Biennial show of Lyons; 7a Sharjah's Biennial show; 3a Biennial show of Tirana; 2a Biennial show of Seville; 2a Biennial show of Moscow; he documents 12, Kassel; 16a Sydney's Biennial show; Prospect 1, Biennial show of New Orleans. Between his individual samples: Museu do Chiado, Lisbon; Of Appel, Amsterdam; CCA Kitakyushu, Japan; National Museum Center of Art Reigns Sofia, Madrid; The Israel Museum, Jerusalem; Centre D'Art Santa Monica, Barcelona; Kunsthaus Zurich; Gallery of Art of Sofia's City. In 2003-2005 one presented a retrospective of his work in the Casino Luxembourg.

16

Artist: Nina Yuen (USA/Amsterdam)

Patio: Calle San Basilio, 17. Private patio.

Work: Existing work, *White Blindness*, 2007.

DVD, video.



Invented interiors and architectures serving as the artist's temporary home - as long as the filming lasts - are key features in the work of Nina Yuen; they assume even greater significance when that work is screened in a private house. This video performance seeks to record an experience which is at once private and shared, without tracing the boundary between the two dimensions; if indeed there is one. The project echoes the goals of *The Sky Within My House*, in that both seek to provide - as long as the exhibition lasts - a dual reading of domestic space as the expression of inner life and the setting for public acts.

NINA YUEN

She was born in Hawaii in 1981. She graduated in Fine arts for Harvard's University in 2003. She is in residence in the Rijksakademie, Amsterdam. Between her, your collective samples: Whole Museum, Portland Institute of Contemporary Art, and Institute of Contemporary Art, Boston.



Find out more:

Fundación de Artes Plásticas Rafael Botí
Óscar Fernández
Coordinación de Proyectos
957. 49.65.20
exposiciones@fundacionboti.es

Cordoba Cultural City Foundation
María José Martín
Press & Communication
957.21.22.55 / 659.80.88.16
comunicacion.capitalidad@uco.es