



**CASCINA I.D.E.A.**  
presents

***GREEN RIM***  
**BELÉN URIEL**

**May - September 2022**

**Opening: 07 - 08 of May 2022, 11AM - 7PM**

CASCINA I.D.E.A.  
Via Guglielmo Marconi 26, Agrate Conturbia (NO)  
Visit by appointment

*Agrate Conturbia, 20 April 2022.* Immersed in the Novara countryside, from 7 May to September 2022, CASCINA I.D.E.A. - the rural complex transformed by Nicoletta Rusconi Art Projects into a place dedicated to art and experimentation - presents *Green rim*, a solo exhibition by Belén Uriel (1974).

*Green rim* - literally translated "bordo verde" and understood as the optical phenomenon visible due to the refraction of sunlight through increasing density near the horizon - represents a deepening of Belén Uriel's research project on the **reciprocity between the human body and everyday objects**.

Helmets, body protectors or outdoor furniture. Here is a partial list of the consumer objects, created to engage with the external environment, for the protection of the body in leisure and recreation, that circulate in Belén Uriel's work. They are universal, so familiar and ordinary to all of us that they become almost invisible: they are something "that serves a purpose", which at first glance is absorbed into a finality of uses, Roland Barthes would say.

Mediators, as such, between the subject and the world, these products that seem to exist for other reasons - recreation, refreshment, protection, for example - have a precise social and anthropological purpose: that of being **means of signification**, scattered signs and real languages. On the premise that "signification" does not mean any conveyance of information, Uriel's interest in these objects reveals their technological connotation, i.e. that they are defined by relations of production and consumption: how is nature produced and marketed?

By focusing her gaze precisely on the idealisation of nature and taking inspiration from objects that are bearers of meaning regardless of their function, Belén Uriel gives new life and new breath so that objects can be reunited with their own **beauty**, escaping the seriality of production and opening up in an embrace of the unexpected: we believe we are in a practical world of uses of the object, when in fact we also find ourselves in a world of meaning and reasons in which we can find ourselves.

*Green rim* is Uriel's attempt to construct a semiology more than and beyond the science of signification, as a pertinent look at the world, as a scent of meaning wherever it may be concealed: "there is always a meaning that goes beyond the use of the object". As if we were equipped with lenses, a few degrees above the horizon, when the Sun is low and the dispersion is great enough to make its green upper limbs visible - the green edge, in fact - from the subtle interaction of glass, iron and bronze Belén Uriel seeks to "create a **dialogue** between the observation of the original designs of objects, the shadows of their materiality, and their relationship with the body, to reflect, through a sculptural vocabulary, on a series of obsessions that are defining our **present time**".

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**Belén Uriel** (Madrid, 1974), lives and works between Lisbon and London.

Her most recent solo exhibitions include: *Rayo verde*, The Ryder Projects, Madrid, 2021; *Antes, después, ayer, mientras, ahora*, Galeria Madragoa, Lisbon, 2020; *Bonança*, CA2M (Centro de Arte Dos de Mayo), Madrid, 2019-20; *Tandem*, Alexander and Bonin, New York, 2019; *Estudos do Labirinto*, with artist Ana Santos, Navy Museum, Lisbon, 2018. *Qualia*, Sismógrafo, Porto, 2018; *Descanso*, Madragoa, Lisbon, 2017-18; *Topázio*, Gabinete, Lisbon, 2017; *S/T*, Fonseca Macedo, Ponta Delgada, 2017; *segunda-feira*, Culturgest, Lisbon, 2016; *Sand, Paper, Scissors*, Projektraum, Wiesbaden Museum, Wiesbaden, 2016; *Lama no sapato*, Parkour, Lisbon, 2014; *Pedra, papel e tesoura*, Pavilhão Branco, Museu da Cidade, Lisbon, 2013; *Useful household objects under 10\$*, Montehermoso Cultural Centre, Vitoria, 2012. *Ni blanco, ni negro*, Appleton Square, Lisbon, 2011. Recent group exhibitions include: *Spirit of Kindergarten*, Hedge House, Kasteel Wijlre, The Netherlands, 2021; *A Rooster Alone Does Not Weave The Dawn*, Quinta do Quetzal, Vidigueira, 2021; *Anocero'19, The third Bank*, Coimbra Biennial, Coimbra, 2019-20. *No habrá nunca una puerta. Estás adentro*. Teixeira de Freitas Collection. Sala de Arte Santander, Santander Foundation, Madrid, 2019. *A sedução de uma vírgula bem colocada*, MACE, Elvas, 2018; *And as things fell apart, nobody paid much attention*, Monitor Gallery, Lisbon, 2018. *Approx., Condo London*, Madragoa at The shop, Sadie Coles, London, 2018; *Vacío Perfecto*, MUSAC, León, 2017; *Debaixo do Seu Nariz*, Gare Maritima de Alcantara, Lisbon, 2017; *JADE-BI*, Madragoa, Lisbon, 2017; *Drawing Biennial 2015*, Drawing Room, London, 2015; *Home*, Hollybush Gardens, London, 2014; *Full Circle*, Drawing Room Offsite Exhibition at UBM Blackfriars, London, 2014; *Laboratorio 987. Una pausa para reflexionar*, MUSAC, León, 2014;

She was awarded the *VI Audemars Piguet*, Arco Madrid 2018; *Programa de Apoio às Artes Visuais Calouste Gulbenkian Foundation*, Lisbon, 2015; *Art and Research Montehermoso*, Montehermoso Contemporary Art Centre, Vitoria, 2011; *the 6th Edition of the MUSAC Artistic Creation Grants*, León, 2010-11 and *Matadero Contemporary Art Creation Grants*, Madrid, 2010.

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