



Grammars, 2021, video still

On Screen

Andrés Barón
21.02.2025

Curated by:
Chris Bestebreurtje and Petra Kuipers

Artist talk by:
Sam Steverlynck

Tlön Projects is thrilled to announce On Screen Andrés Barón. On Screen consists of a series of screenings of artists' films at Filmtheater De Uitkijk in Amsterdam – the Netherlands' first avant-garde cinema. The screenings will take place on Friday evenings and start at 21:00. Each evening will be dedicated to the oeuvre of a single artist whose works are part of Tlön Projects' *imaginary collection*. The programme was compiled by curators Chris Bestebreurtje and Petra Kuipers in close cooperation with the artists.

Video art has been an integral part of art production since the 1960s. Artists often use the medium more experimentally than mainstream directors. They are less bound by conventions such as commercial film durations or plot and can also present different kinds of narratives. Various perspectives can be combined by working with multiple screens. Or the artists focus on formal parameters such as time, light or the physical characteristics of celluloid. Sometimes other disciplines are involved such as performance, or settings, costumes or music are used which have often been created especially for the occasion.

Although video art is commonly displayed in white cubes, with or without other media, we have consciously opted for a black cube. Watching a film together in a cinema is one of the few collective experiences left in our individualised society. Sat in silence with a group, watching the same film provides connection. And an opportunity for dialogue, as afterwards Sam Steverlynck, curator at S.M.A.K. in Ghent, will talk to the artists. Besides a Q & A after the artists' talk, the audience can also exchange ideas whilst enjoying a drink in the lobby.

Andrés Barón (1986, Colombia) started his career as a photographer and later transitioned to film. The interrelationship between photography and film or still and moving images is a common thread in his work. This is also the case in *Folded Landscape (el Páramo)* (2016), a work that starts with an image of a mountain that turns out to be a photograph and is subsequently folded up by a performer. Barón, who was influenced by experimental and avant-garde cinema, studies film's parameters. He owes a debt to structuralist cinema that bypassed classic narratives to investigate light, movement, time and repetition. His films are therefore plot and dialogue-free. A number of characters – more performers than characters – carry out a number of precisely defined actions. Sometimes in silence, sometimes to a backing track. To this end, Barón occasionally uses existing tracks, but more often than not he utilises a soundtrack or soundscape specially designed for the film. The relationship between image and sound is sometimes undermined as is the case in *Aberración*

Cromática (fiebre) (2019), a film that refers to the work of Derek Jarman and in which image and sound are purposely unsynchronised.

Barón prefers 16 mm film which he then converts to digital. Not only is it a medium that was used by the avant-garde filmmakers he so admires, but moreover it provides increased tactility, which is important in his work. He regularly examines objects or people with his camera and plays with sensory effects such as light and reflection that are done additional justice by celluloid. His films often utilise a remarkably bright colour palette which translates into aesthetic, dreamy, poetic work.

Barón basically makes films about films. He unmask film as an artificial construct. He does so by emphasizing the scenery the film was shot against as in *Printed Sunset* (2017), *Bettina and White Background* (2016) or *Alix (and Still Life)* (2016) or by having his characters break the fourth wall. In *Grammars* (2021) a woman dazzles viewers with a torch, while in *Mirror Travelling* (2017) the camera shooting the film can be seen thanks to a clever reflection. The boy in *Fresco (tres veces)* not only stares into the camera for a long time, he also shatters the image with a crowbar, breaking the film's illusion.



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Venue:

Filmtheater De Uitkijk
Prinsengracht 452, Amsterdam, the Netherlands

Starting time:

21:00

Reserve your ticket [here](#)

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