

Laida Lertxundi

February 6

For the past decade, Laida Lertxundi — born in Spain in 1981 but now based in

Los Angeles — has been making short landscape films steeped in enigma, imbuing rolling hills and rumpled apartment beds with the same sense of mystery. The 16mm works evince the solitary curiosity of the expat, looking anew at what natives pass by without a glance, the images set to bursts of obscure soul music that communicate what Lertxundi's abstracted performers cannot. *Cry When It Happens* (2010) conjures an air of longing through languorous looks at boxy enclosures: a seedy hotel room, a glitch-prone TV, a reflection of city hall in the window. In *Vivir Para Vivir* (*Live to Live*, 2015), she experiments with interior landscapes, connecting mountaintops to the peaks in her cardiogram; she also transmutes a recording of an orgasm into a frequency wave chart and scores it as a synthesizer sound. For this event, which Lertxundi will attend, MoMA is showing a survey of her work — including the New York City premiere of her latest, last year's *025 Sunset Red*. R. EMMET SWEENEY

**At 7, Museum of Modern Art,
11 West 53rd Street, 212-708-
9400, moma.org, free-\$12**

