

FILM AT REDCAT PRESENTS

Mon May 7 | 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9]

Laida Lertxundi: Landscape Plus

Laida Lertxundi works with moving images that document the California landscape, while engaging with questions of affect and subjectivity in relation to this geography. Lertxundi's work is filmed on 16mm in a process she calls Landscape Plus, which combines filmic records of people and places with an emphasis on visible sources of sound and music, resulting in sensual languid passages, bodily desire, and existential awareness. She uses a fragmentary approach to editing in which conventional cinematic forms of storytelling are subverted by a witty focus on process and materiality. Lertxundi's work has been featured in the Hammer's *Made in L.A.* Biennial (2016), the Whitney Museum Biennial (2012), the New York Film Festival and International Film Festival Rotterdam among many others. Tonight's program will include the world premiere of a new 16mm film.

In person: Laida Lertxundi

"Working in 16mm film, Lertxundi combines filmic records of people and places with a strong emphasis on sound and pop music, resulting in languid passages of cinematic language, bodily desire, and existential awareness. Lertxundi's cinema of feeling has become one of the most influential bodies of film work to emerge since the 2000s." - *MoMa*

"Laida Lertxundi's short, self-reflexive, enigmatic and intensely beautiful films read like subtexts to stories waiting to be told." - Erika Balsom, *Sight and Sound*

"In her cinema, nature is not simply a background for human actions: it's part of an organic system that is shaped by the editing, by which Lertxundi creates a series of rhythmic relationships between very heterogeneous shots." - Miguel Armas

Footnotes to a House of Love (2007, 13 min, 16mm)

A series of shots in a California desert landscape in which there is a play between on frame and off frame, sound and image. There is an effort to create the space of a story, without a story, by the use of real time/diegetic sound. Love is felt as a force that determines the arrangement of the figures in the landscape.

Cry When It Happens (2010, 14 min, 16mm)

Los Angeles City Hall is reflected onto the window of the Paradise Motel. It serves as an anchor for this traversal through the natural expanse of California. Here, we discover a restrained psychodrama of play, loss, and the transformation of everyday habitats. Music appears across the interiors and exteriors and speaks of limitlessness and longing.

Vivir para Vivir / Live to Live (2015, 11 min, 16mm)

A certain trajectory of being lost is drawn across sparsely populated mountain regions while physical processes from heartbeat to orgasm shape image, sound and color patterns until the horizon is reached.

"Laida Lertxundi's abstract visual compositions in *Live to Live* re-introduced the body on the soundtrack, with recordings of heartbeat and orgasm, a palpably fascinating response to avant-garde feminist cinema's continual wrestling with the question of representation." - Sophie Mayer, *Sight & Sound*

025 Sunset Red (2016, 14 min, 16mm)

025 Sunset Red is a kind of quasi-autobiographical reckoning...It's a set of echoes of an upbringing by communist radicals, not as nostalgia but as a way of making sense, of finding practical applications of the past in the present. Within the film, blood is collected and poured, red filters cover landscapes, and images of desire are both produced and observed. The film is a diaphanous, psychedelic foray into the domestic and the political, looking at ways that politics may erupt, shape a life, form a sensibility, and become inscribed upon a body.

Words, Planets (2018, 11 min, 16mm)

This film applies the six principles for composition delineated in 'Opinions on Painting by the Monk of the Green Pumpkin', written by

the eighteenth-century Chinese painter Shih-T'ao as referenced in Raúl Ruíz's essay *For a Shamanic Cinema* (for example, 'draw attention to a scene emerging from a static background' or 'add scattered dynamism to immobility'). The film is composed of scenes with non-actors, and texts by R.D.Laing and Lucy Lippard. Filmed and recorded in Habana, Cuba; Los Angeles; Devil's Punch Bowl; Ryan Mountain; Jurupa Hills, Pasadena and Idyllwild, California.

Laida Lertxundi (Bilbao,1981) works with moving image documenting the California landscape while engaging with questions of affect and subjectivity in relation to geography. Her main body of work is shot on 16mm in a process she calls Landscape Plus, which combines filmic records of people and places with an emphasis on diegetic sound and music, resulting in languid passages of cinematic language, bodily desire, and existential awareness. She employs a fragmentary approach to editing in which cinematic forms of storytelling are replaced by a focus on process and materiality. Her work highlights the tension between form and the experience that will always exceed it.

Lertxundi received a MFA from the California Institute of the Arts and a BFA from Bard College. She has had solo screenings and exhibitions at the Museum of Modern Art, NY (2017); fluent, Santander (2017); Tabakalera 2017); Tate Modern, London (2016); Vdrome (2014); La Alhondiga, Bilbao (2014); and Marta Cervera Contemporary, Madrid (2013). Her work has been featured in the Made in L.A. Hammer Biennial (2016); Bienal de La Habana, Cuba (2015); Al's Grand Hotel, Frieze Projects, New York, (2014); LIAF, Biennial, Norway (2013); the Lyon Biennale (2013); and in the Whitney Biennial, Whitney Museum of American Art (2012).

Lertxundi's films have screened in museums, festivals, and galleries, including most recently at SF MoMa (2017); the ICA, London (2016); Temporary Gallery, Köln (2016); Grazer Kunsterein (2016); White Chapel Gallery, London (2015); Glynn Vivian Gallery, Wales (2015); National Gallery of Art, Washington D.C. (2015); Museo de Arte Moderno, Medellin, Colombia (2015); LUX, London (2014); Kunsterein, Hamburg (2014); International Film Festival Rotterdam (2010,11,12,14,16, and 2017); New York Film Festival (2007-2015); Edinburgh International Film Festival (2014); BAM, Brooklyn (2014); MAK Schindler House, Los Angeles (2014); PS1 MoMA (2013); Museum of Contemporary Photography, Chicago (2013); Baltimore

Museum of Art (2013) and Galerie Gregor Staiger, Zurich (2012.) She teaches in the Fine Art and Humanities programs at Art Center College of Design in Pasadena and is Chair of the Filmmaking and Moving Image department at Elias Querejeta Film School, in San Sebastián.

Funded in part by the Ostrovsky Family Fund. Curated by Steve Anker and Bérénice Reynaud, as part of the Jack H. Skirball Series.

REDCAT | THE ROY AND EDNA DISNEY/CALARTS THEATER

is located at 631 West 2nd Street, Los Angeles, CA 90012 - at the corner of 2nd and Hope Streets inside the Walt Disney Concert Hall complex. Parking is available in the Walt Disney Concert Hall parking structure and at adjacent lots. Unless otherwise specified, tickets are \$12 for the general public, \$9 for members. Tickets may be purchased by calling **213.237.2800** or at www.redcat.org or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation). Box Office Hours: Tue-Sat | noon-6 pm and two hours prior to curtain.