

Leslie | Fritz

Meredith Danluck

The Cinema Series (I, II, & III)

July 2-Aug 2, 2013

For artist and filmmaker Meredith Danluck's third solo exhibition with the gallery, *The Cinema Series (I, II & III)*, she presents three short films which address cinematic tropes, archetypical identities and narrative expectation. The three films exhibited from this ongoing exploration include *Fight Scene*, *The Kiss* and *Good News/Bad News*, all three of which engage and play with the underlying structure and inherent seduction of film.

Shot at night in a desolate LA parking structure, *Fight Scene* brings the dance and narrative structure of violence into clear focus. Danluck enlisted Hollywood stunt choreographer Kieran Gallagher to work with Choreographer Benjamin Millepied to piece together a series of infamous and oft repeated fight moves into an infinite loop. No one wins, no one loses, there is no reason for the fight. It is violence as art and we invest in the different characters at different times. Narrated by three-time MMA champion Frank Shamrock, the film carries us through the fight with a window onto the reasons we are attracted to such physical devastation.

In nearly every movie there's a kiss, and so often the kiss is a climax shot in such a way as to make the audience feel the swirling energy of that moment. It's a place to get lost and disappear. In Danluck's *The Kiss*, we circle around a kissing couple, surrounded by a 360 degree sunset cyc, 360 degrees of beautiful "golden hour" light. Our expectations are subverted however as we see the figures morph from a man kissing a woman, to a woman kissing an identical version of herself, and vice versa. The inherent narcissism in Hollywood romance emerges as each character sees their ideal partner not as a fully formed individual, but a mirror of themselves.

In Good News/Bad News, fifteen actors from different backgrounds were selected and given a sparse script and minimal direction to embody their personal version of how receiving both good news and bad news looks and feels. Exhibited here as a two-channel wall projection, the film demonstrates the common narrative device of receiving good news or bad news on the telephone. Shown side by side we see each actor's body language and face change as we follow them through opposing emotions. Patterns emerged during this process; a hand to the face to show grief, a quick shuffling of feet to show joy, posing a question as to where consensus originates. With the audience or the screen?

Meredith Danluck graduated from the School of Visual Arts, and currently lives and works in New York. She recently completed both the Directors Lab, and the Screenwriters Lab at Sundance Institute in Utah, after exhibiting *North of South, West of East* as part of the New Frontier program at the 2013 Sundance Film Festival. Her film *Fight Scene* was chosen as part of the Cinema Series on MOCAtv in 2012. Her films have screened at major institutions including MOMA, PS1, Venice Biennale, Liverpool Biennial, and Reina Sofia, as well as film festivals SXSW, TIFF, Doc NYC, Margaret Mead, and Hamburg International. She has had solo exhibitions at Ballroom Marfa, Andrew Kreps, and been included in group exhibitions at Palais de Tokyo, PS 1, Renwick, Gavin Brown Enterprises, and Matthew Marks.