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**NEW YORK****Jeanette Doyle****LOCATION ONE****26 Greene Street****April 12–May 25**

An examination of representation in an image-saturated visual culture defines Irish artist Jeanette Doyle's body of work. Combining the languages of video, photography, and painting with sound components, she creates elaborate installations that critically address identity—whether personal or national. In her latest solo show, "StarLine Tours," all the pieces presented derive from footage she shot during a Los Angeles commercial sightseeing journey focusing on celebrities' mansions. Two videos reveal the view from the window on the left side of the bus, providing glimpses of bushes, pedestrians, vehicles, and the occasional star's home. The image often runs as if in fast-forward, making it difficult to understand the narrative; viewers soon ignore the blurred pictures, concentrating instead on the sound track, a more reliable guide to the wonders of the metropolis. Reflecting LA's history and spirit, the usual description of tourist attractions is replaced by the *faits-divers* of the city's personalities. One encounters, for example, the last house built by Harrison Ford in his early career as a carpenter. In the installation, a chamber preceding the screening room contains a small painting, a video still presented on a television screen, a group of photographs, and three panels of watercolor-based digital prints—all seemingly fragments of the artist's video. By rendering two inextricably mixed symbols of present-day lifestyle—the urban landscape and tourism—Doyle highlights the consumption that marks current leisure activity, a metaphor for her ethnographic inquiry into the politics of contemporary society.

—Miguel Amado

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*StarLine Tours*, 2007, two-channel color video with sound. Installation view.

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