

ARTFORUM

CRITIC'S PICKS

New York

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Andrew Bush

YOSSI MILO GALLERY

525 West 25th Street

April 23–June 27

Twenty years ago, Andrew Bush began to photograph unsuspecting people in their cars while driving through Los Angeles's sprawling urban landscapes. Using a camera affixed to the exterior of his vehicle, Bush has continued to capture a broad spectrum of commuters during the most mundane of their daily activities in his "Vector Portraits." These straightforward photographs depict his subjects with reactions ranging from blissful ignorance to blithe acknowledgment of his presence. The consumerist import that can be drawn from his portraits make them especially intriguing and revelatory of how product choices reflect individual attitudes, as well as of how small a portion of the population has the luxury of such selection. The latter is evident in the contrast between two works at Julie Saul: One portrays an ostentatious blond woman pouting in her hot-pink Corvette, while the other captures a middle-aged man staring tiredly through the window of a shoddily spray-painted car that formerly functioned as a taxi.

In light of this incongruity, Bush's titles serve as leveling devices, each dispassionately describing the circumstances of its subject. *Beverly Hills high school students cruising west at 38 mph along Sunset Boulevard on a weekend in February 1997*, at Yossi Milo, for instance, depicts four languorous teenagers cruising down the street in a vintage sedan. Some wear sunglasses; others hang their arms coolly out the windows. Their insouciant attitude, combined with the antiquated automobile they drive, invokes a sense of continuity and timelessness in its evocation of a scene as relevant and plausible now as it was in decades past.

This exhibition is also on view at [Julie Saul Gallery](#), 535 West Twenty-second Street in New York, until May 23.



*Andrew Bush, **Man heading south at 73 mph on Interstate 5 near Buttonwillow Drive outside of Bakersfield, California, at 5:36 p.m. on a Tuesday in March 1992**, chromogenic print mounted on Plexiglas, 47 x 62 1/2".*

- Britany Salsbury