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Naida Osline, like a number of her peers, regards photography as a process of seeing so intense as to transform its subjects - whether the transformation happens in the lens or before it. Her portraits are more than simple documents of their sitters, as a result of their interventions and hers. Her landscapes are more than spatial depictions, making us aware of how cameras look at - feel? - atmosphere. Osline showed both portraits and landscapes in Riverside, and only portraits in Santa Ana - an act in both cases of site-specificity. The landscapes are of Joshua Tree, the eerily beautiful desert farther out Riverside County, but function less to document the desert than to assemble its look through an oddly individuating appreciation of its foliage; quite often it feels as if Osline is taking portraits of trees. Among the human portraits, one series was shown entirely at Grand Central, the other in both showcases. But both series were of personalities local to downtown Santa Ana, Osline zeroing in on their personalityhood. One series documents the neighborhood's proud and comfortable drag queen population, the other (the series at both venues) its transient population. The latter group of men is "dragged" as well, in a collaboration between Osline and each sitter. She provided each with an unlikely decorative device - a plant, for instance, or sea creature, or other adornment - and allowed each to "wear" it as he saw fit. The resulting humor is obvious but charming; the resulting dignity, however, is improbable and thrilling. (CSUFullerton Grand Central Art Center, 125 N. Central Ave., Santa Ana, and Riverside Art Museum, 3425 Mission Inn Ave., Riverside; closed. www.grandcentralartcenter.com and www.riversideartmuseum.org) - Peter Frank NAIDA OSLINE, installation, Grand Central Art Center

