

Nevada Wier

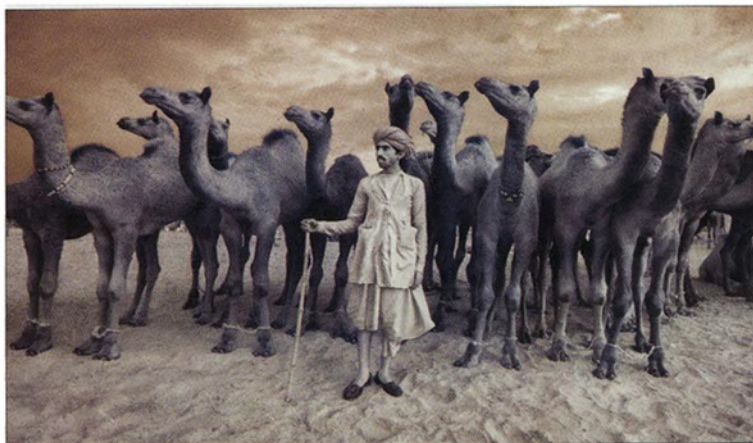
Verve

Santa Fe

For her latest body of images, taken mostly in China and India, Santa Fe photographer Nevada Wier removed the filter that blocks infrared light from her digital camera. The results are eerily gorgeous, like hand-tinted photographs but with an almost surreal sharpening of details, as though the subjects were captured in a flash of lightning. As Wier noted in her artist's statement, it was difficult for her to predict what colors would emerge in these predominantly black-and-white images. The final images present skin tones that are more luminous, foliage that is iridescent, and sometimes details that would not have

been visible to the naked eye.

The upshot is that Wier's subjects appear all the more exotic, even as the dignity and humor she brings to her art grounds them in the richly diverse global human family. At a fair in Rajasthan, for example, a camel trader in a turban and billowing garb pauses for a group shot



Nevada Wier, *India. Rajasthan. Pushkar Fair. Camel Trader*, 2012 (printed 2013), archival pigment ink print, 20" x 30" Verve.

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with his mammalian charges, who sniff the air suspiciously. In a village in Guizhou Province, China, a young boy prances on stilts in front of a group of amazed and laughing girls. At a temple in Myanmar, a pair of young monks linger on the temple steps, shaded by large umbrellas and looking as fragile as the bough of blossoms that arcs across the top of the image. And in Mongolia, a Kazakh man, his shirtfront emblazoned with medals, appears to be trading a few choice words with the captive eagle perched on his glove.

In part it's the washy, evocative tones that lift these images out of the ordinary and beyond the gee-whiz predictability of *National Geographic*. But Wier also has a remarkable eye for the present moment that is both extraordinary and endearing, making her subjects feel at once mysterious and familiar.

—Ann Landi

