

Artist's Statement

DEEP CONNECTIONS exist between spirit and place. Everything that has happened here remains here, the spirit of a place accumulating where past and present converge. My photographs explore the stories embodied in the landscape and what may be found by looking more closely.

The moment a camera's shutter clicks closed, the captured image is no longer in the present. What truths about the present may be revealed by reflecting on the past? How far back can we see? What stories are contained in this land that we cannot see with our eyes alone? The landscape exists in our memories, our identities, and our sense of home and kinship. It is this intangible space that interests me when I wander with my camera.

This issue's cover photograph, *Mingo*, contemplates time and our relationship to this land where we live. Traces of our origins exist in its flora and a sign of modern life is present in a tower on the edge of the frame. Questions arise about how this prairie was formed, what creatures inhabit this space, and who lived here before our modern age. But what of our inner landscape? Stirring skies and dark shadows elicit memories and allude to our transient state of being. When I approach this place with wonder, I discover that my experience here intersects with all that came before me. This land will continue to evolve long after we are gone. By deepening our awareness, acknowledging the natural rhythms, and honoring those who came before us, we strengthen our shared connections and nurture ourselves as stewards of this sacred space.

All of my photographs are created with film and old manual cameras. This practice requires chemical development in a darkroom before one can see a physical image. I make all of my silver gelatin prints through this magical process using light-sensitive materials, red safelights, and chemical potions, where images that were once invisible become visible.

—Amee Ellis

Mingo, 2018, Silver gelatin print

