

KOKORO

Brooks Jensen Arts ~ October 2017, Vol 3, No 3



Contents

Perhaps Lafcadio Hearn will not protest too much if I paraphrase (almost word for word) from *Kokoro*, his 1895 book of Japanese life. He explains this important Japanese term far better than I ever could:

The entries comprising this volume treat of the inner rather than the outer life, — for which reason they have been grouped under the title *Kokoro* (heart). Written with the above character, this word signifies also *mind*, in the emotional sense; *spirit*; *courage*; *resolve*; *sentiment*; *affection*; and *inner meaning*, — just as we say in English, 'the heart of things.'

#085

David's Maple

David's Maple

Brooks Jensen

















Will we ever
grow tired of
the glory that
are newly fallen
autumn
maple leaves?

No doubt, one of
the most clichéd
photographic
subjects of all
time – but
perhaps with
good reason.



#086

Scrub Brush



Scrub Brush

Brooks Jensen

All day, every day
in the hot, dry sun

Water scarce
Life scarce

Even the insects are thirsty
Barely surviving

Where the scrub brush thrives
in the hot, dry sun













#087

Hung to Dry



Hung to Dry



Brooks Jensen



It seemed like everywhere I went in China, there was laundry hung out to dry. Only later did I learn that there are no dryers in China. Mystery solved.







Popular folktales tell of the health benefits of drying ones clothes in the sun.











Who am I to second-guess Chinese folk wisdom?

#088

Waiting for the Fire

Waiting
for the
Fine

Brooks Jensen





Let's see, we are all
made of the clay of the
earth — in both the
religious and scientific
ways of thinking . . .







... vessels, waiting to
be filled with experience
and wisdom ...









... waiting for the fire of
life, the breath of God,
the *yang* of existence.

Notes

David's Maple

My friend, David Grant Best, has a maple tree in his front yard. Every year, I see it, think I should photograph it, and don't. Until this year.

As I photographed, the wind kicked up and the leaves fluttered lazily down. There was, quite literally, no time to compose before new leaves entered the field of view. It was like photographing snowflakes of golden yellows and red as they disappeared in a sea of siblings.

Tech notes: All shot using a Panasonic G85 camera with the Lumix Leica 12-60mm f/2.8-4 lens. All with monopod only using Dual IS2.

Scrub Brush

The term "scrub brush" is not, I suppose, an official term of botany. It was a term I learned as a boy growing up in Wyoming. Sage, scruffy junipers, rabbitbrush — all desert weeds, truth be told.

What struck me about these images was the orderly spacing of these

scraggly plants. Exactly positioned wherever they could gather enough water, leaving the desert sand visible in the spaces. Dry, inhospitable, unwelcoming — but a fond boyhood memory.

Tech notes: Shot with a Panasonic G2 or G6, all with longish lenses. The first and last captured in 2013 in the San Jacinto Mountains, all the rest from somewhere near Bishop, California in 2015.

Hung to Dry

There are some subjects that simply cannot be passed by without a quick photograph. To my knowledge, I have never had an interest in photographing drying laundry, so I cannot explain why I have so many photographs of drying laundry other than some unknown immutable law of photography. A good enough excuse to satisfy me.

During each of my trips to China, I seem to find a few more of these irresistible compositions. I find them in America and Japan, too, but all the ones in this project are from China. I'm headed back to China in a few weeks and

I am fairly certain I'll photograph some more drying laundry. I have no choice in the matter; it's an immutable law of photography.

Tech notes: Photographed in three trips — 2009, 2012, and 2015. Panasonic G1 and G2 cameras using their respective kit lenses. The one exception is the image with the motorcycles in the foreground which was made using a Panasonic 45-200mm lens.

Waiting for the Fire

In 2017, I was invited to speak to a group of potters in North Carolina. Taking advantage of this unique opportunity, I arranged my travel to arrive a few days ahead of the talk so I could photograph in various pottery studios. I was struck by how similar these places were to a pottery studio I had photographed in China in 2009. There are deep pottery-roots in the human experience. This prompted a train of thought about the obvious metaphor and our creation stories that are so similar regardless of culture.

Note: My thanks to Bruce Gholson and Samantha Henneke of Bulldog Pottery for their kind invitation.

Folios, Chapbooks, Prints

Folios and Chapbooks

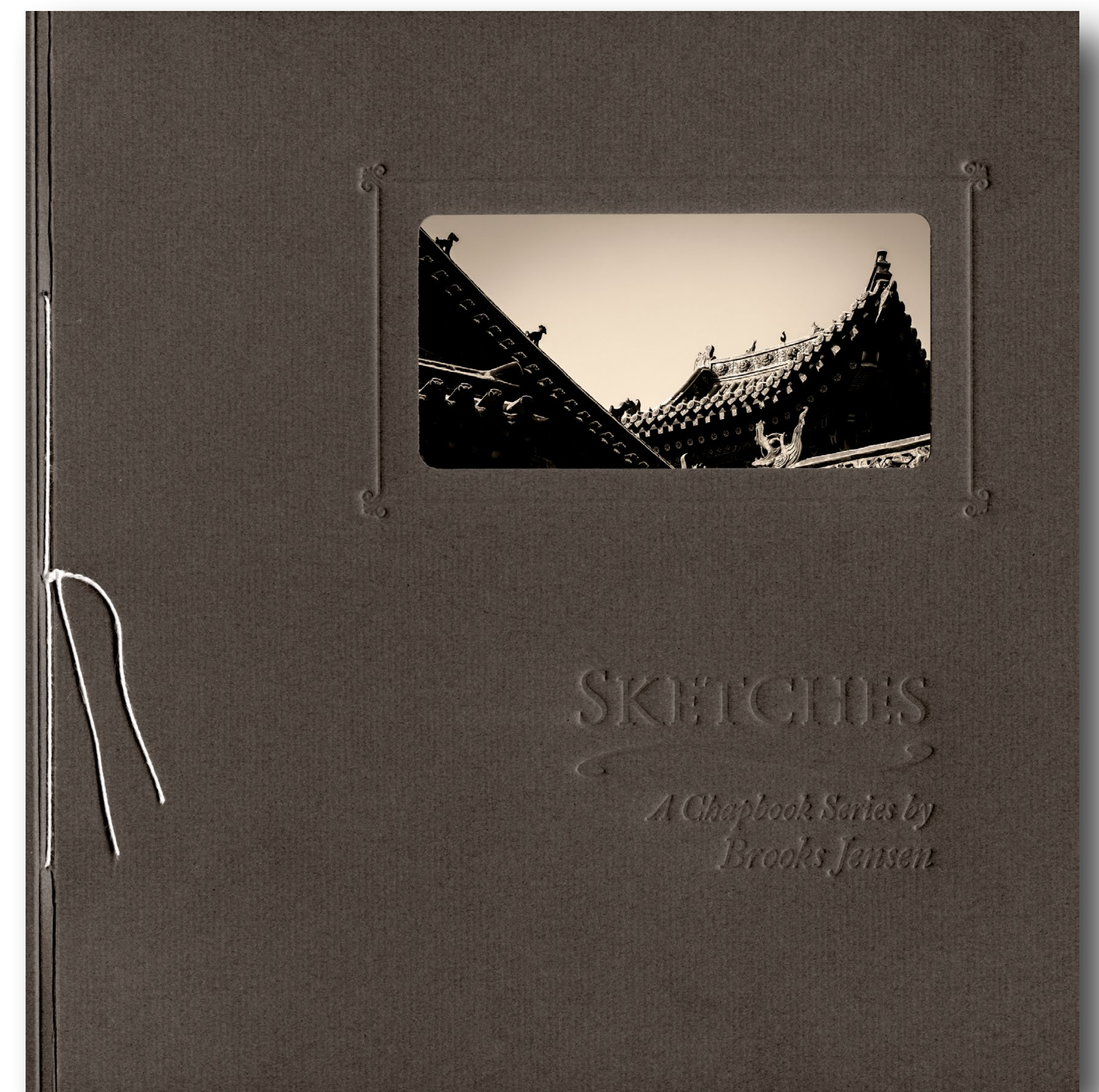
My primary media for physical artwork are handmade folios and chapbooks. These media allow me to provide a hands-on, tactile, off-the-wall viewing experience.

Folios are sets of unmounted sheets, typically related by theme or place. Folios include an introductory text sheet or folded signature. The art-paper enclosure is embossed. These are numbered and signed.

Chapbooks are sewn, handmade books that present more flexible possibilities for storytelling and predetermined sequencing. Chapbooks use two-sided printing and are typically between 8 and 12 pages. The covers are made from embossed art-paper. Chapbooks also are numbered and signed.

I do not use the artificiality of “limited editions” — a marketing strategy that conflicts with the very nature of photography’s reproducibility.

Currently available titles are listed at www.brooksensenarts.com.





Brooks Jensen is a fine-art photographer, publisher, workshop teacher, and writer. In his personal work he specializes in small prints, handmade artist's books, and digital media publications.

He and his wife (Maureen Gallagher) are the owners, co-founders, editors, and publishers of the award winning *LensWork*, one of today's most respected and important periodicals in fine art photography. With subscribers in 73 countries, Brooks' impact on fine art photography is truly worldwide. His long-running podcasts on art and photography are heard over the Internet by thousands every day. All 1,000+ podcasts are available at [LensWork Online](#), the LensWork membership website. LensWork Publishing is also at the leading edge in multimedia and digital media publishing with *LensWork Extended* — a PDF-based, media-rich expanded version of the magazine.

Brooks is the author of ten best-selling books about photography and creativity: *Photography, Art, & Media* (2016); *The Creative Life in Photography* (2013); *Letting Go of the Camera* (2004); *Single Exposures* (4 books in a series, random observations on art, photography and creativity); *Looking at Images* (2014); *Seeing in SIXES* (2016); *The Best of the LensWork Interviews* (2016); as well as a photography monograph, *Made of Steel* (2012). His next books will be *Those Who Inspire Me (And Why)* and *Seeing in SIXES 2017*. A free, monthly PDF e-magazine of his personal work, [Kokoro](#), is available for download.

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