



# KOKORO

Brooks Jensen Arts ~ July 2018, Vol 4, 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.'



#104

Blue Fog of Winter



# Blue Fog of Winter



Brooks Jensen



*Empty* is rarely a  
*nothingness*;  
instead, it is filled  
with the *invisible*.

On special occasions,  
we catch a glimpse  
and remember that  
life itself is a *fullness*.
















I have spent a significant portion of my life trying to see through the fog — instead of accepting its gift of clarifying what is closest to me.













Never trust air  
you can't see.

~ Jay Maisel







#105

Electric Skies



# Electric Skies

Brooks Jensen





Driving the dirt roads of  
North Dakota, the afternoon  
clouds began to build.

A storm was coming.





Electricity – tamed and  
untamed – filled the  
summer skies.



































And the rains began . . .





#106

Yangpu Salt





# Yangpu Salt

Brooks Jensen





The ancient Yangpu Salt fields are on Hainan Island in the South China Sea. Salt has been made here since 800 A.D.

The tide flows in and covers the 800 flat rocks that have been sculpted to collect an inch or so of seawater. After the tides withdraw. The sun evaporates the water and salt is harvested.

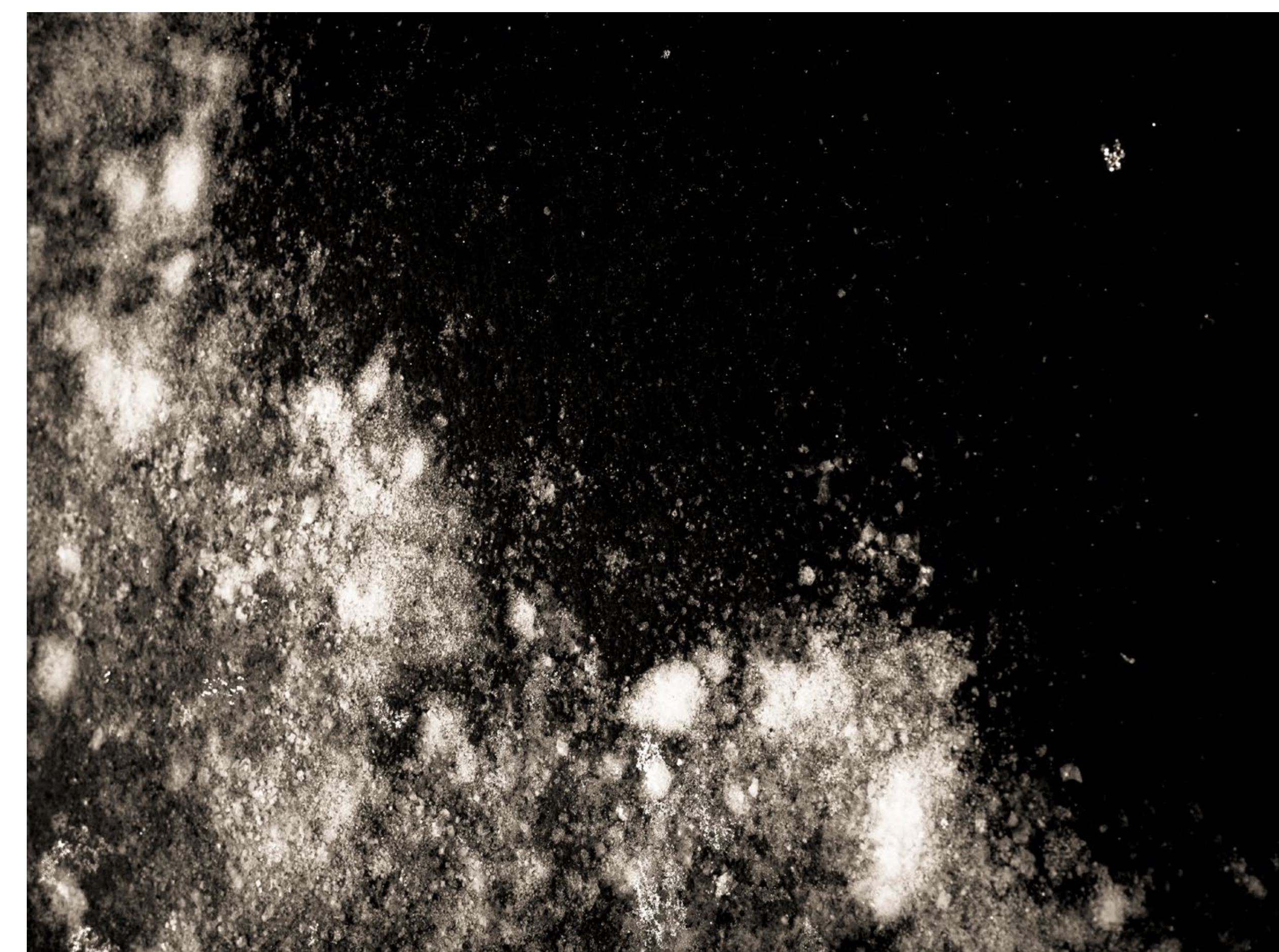
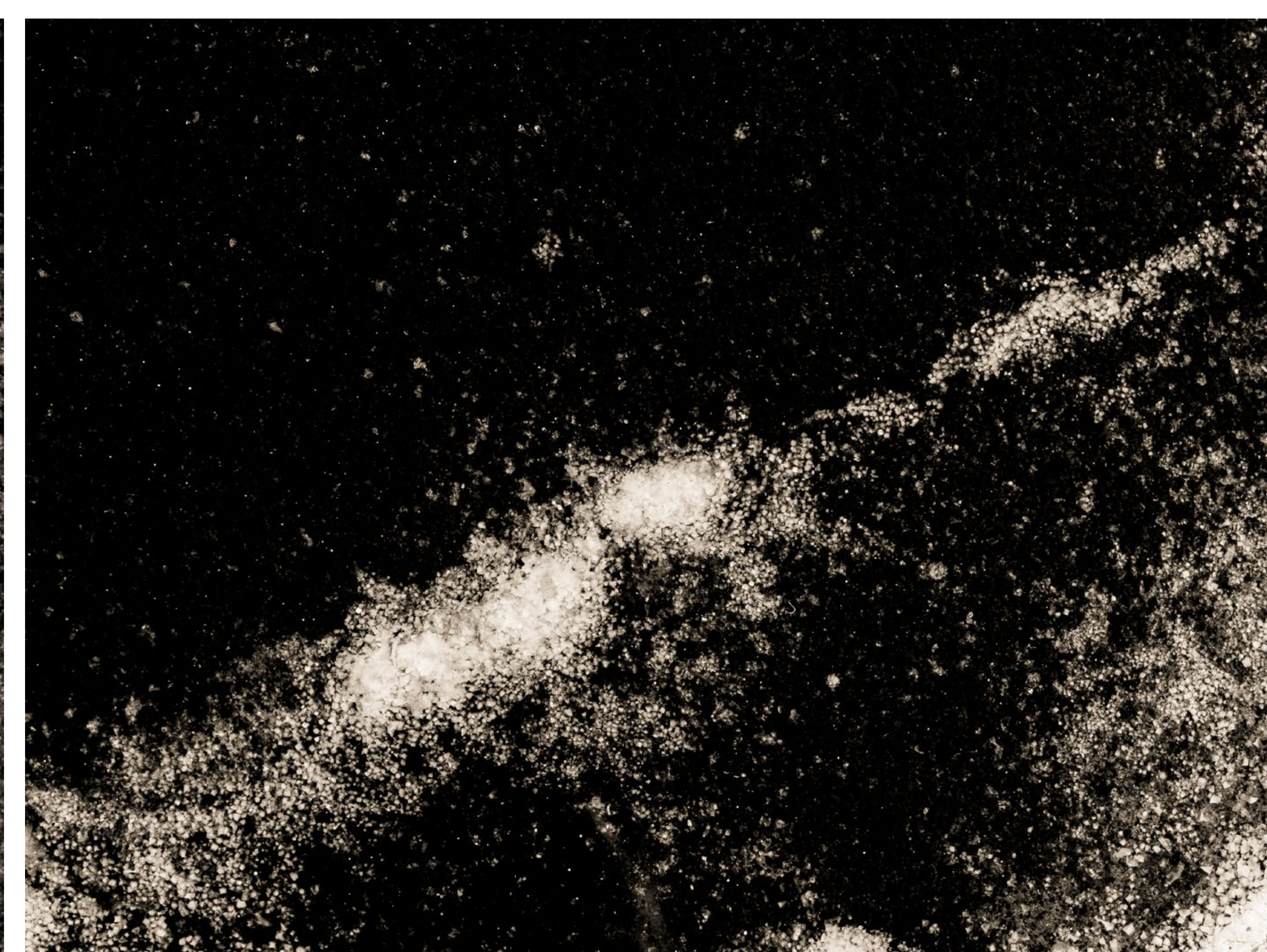
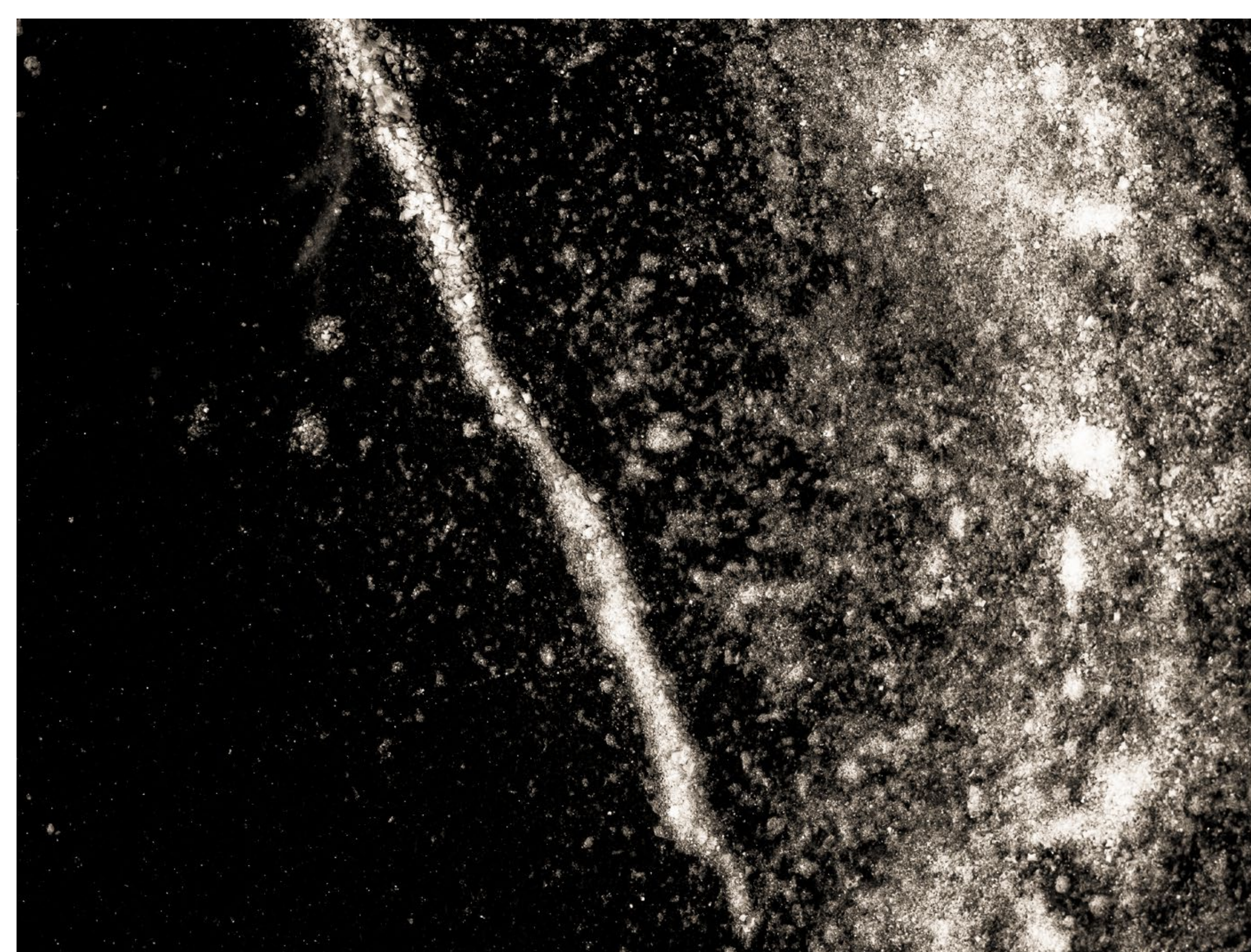




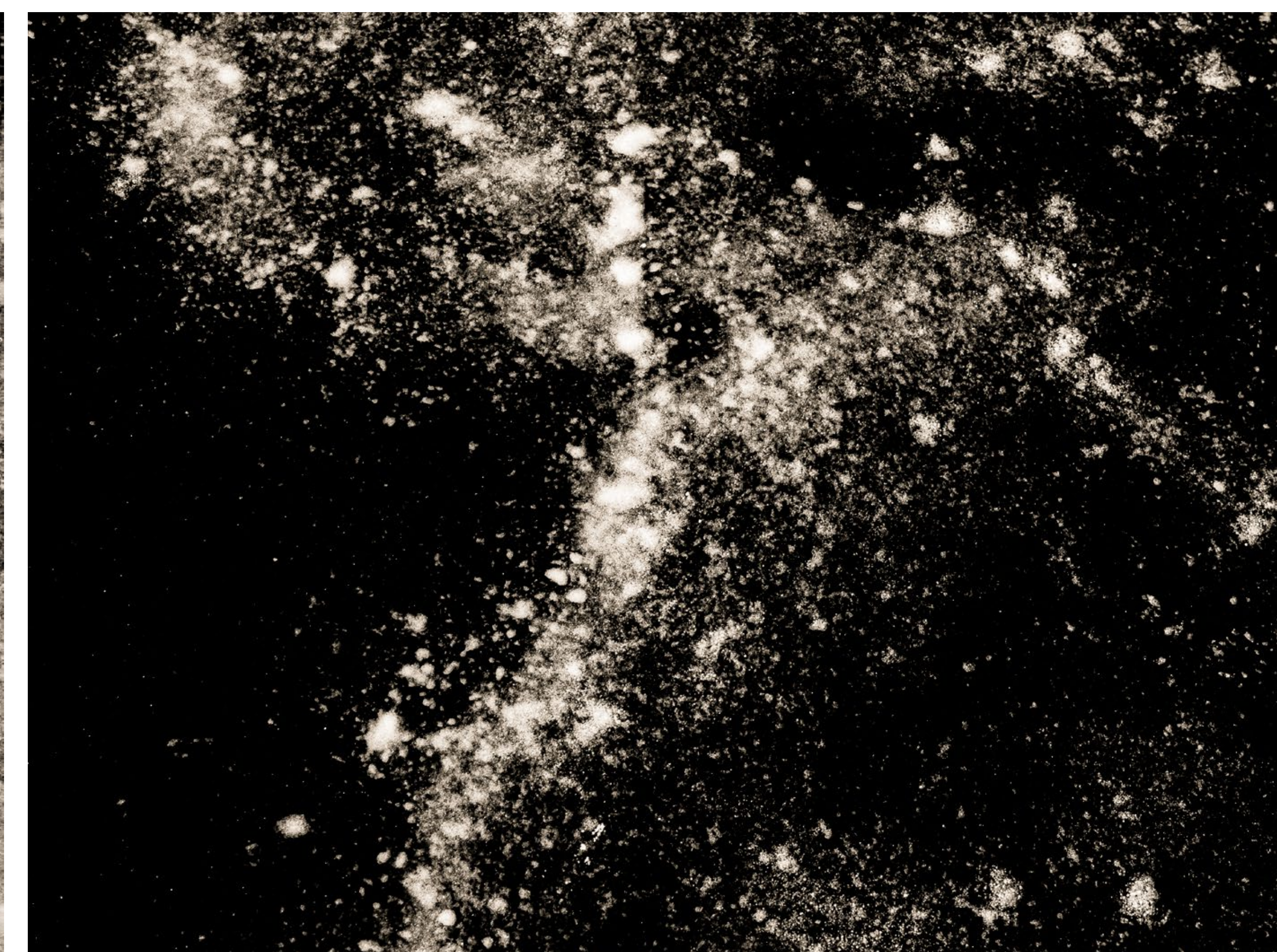
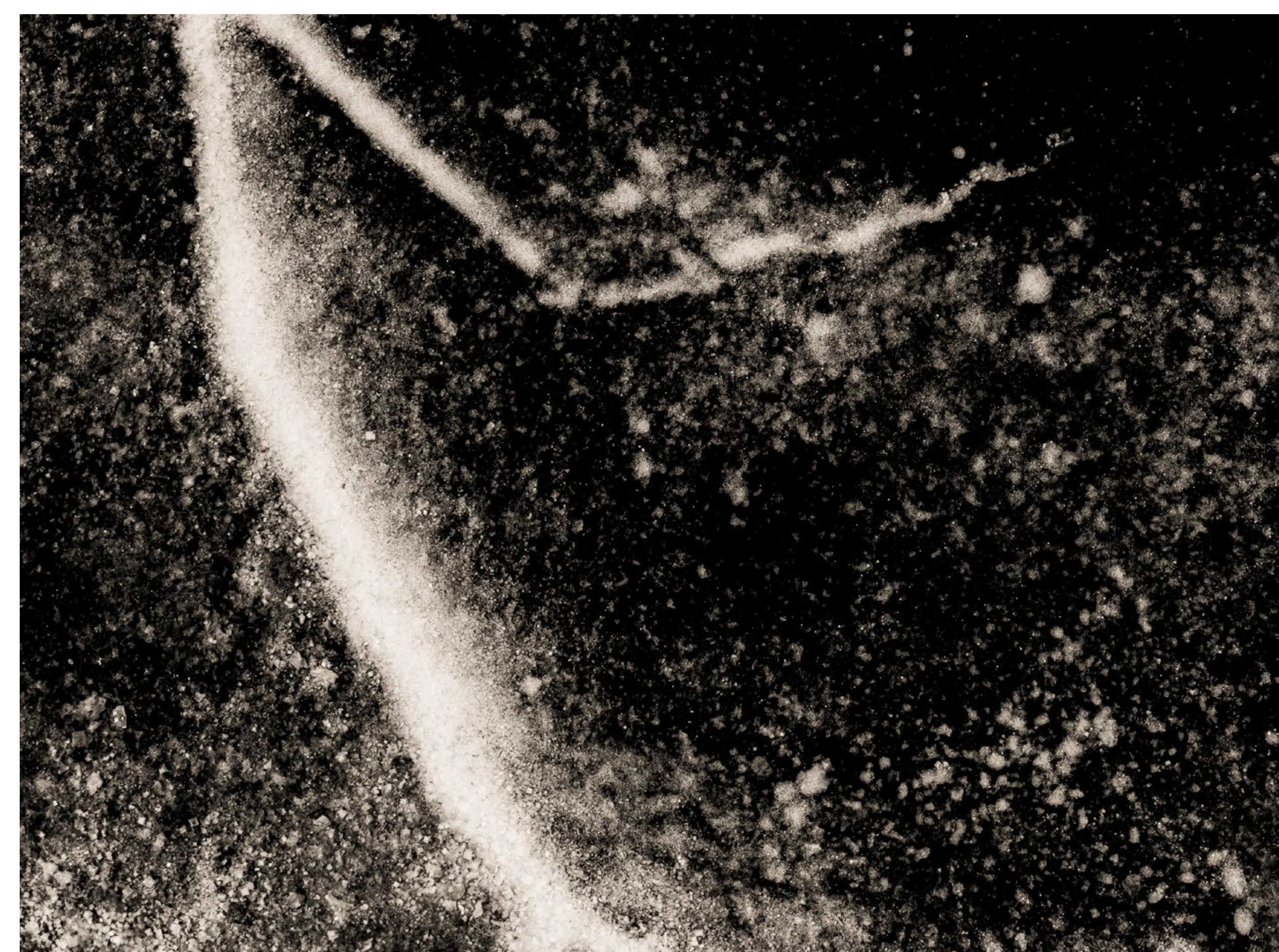
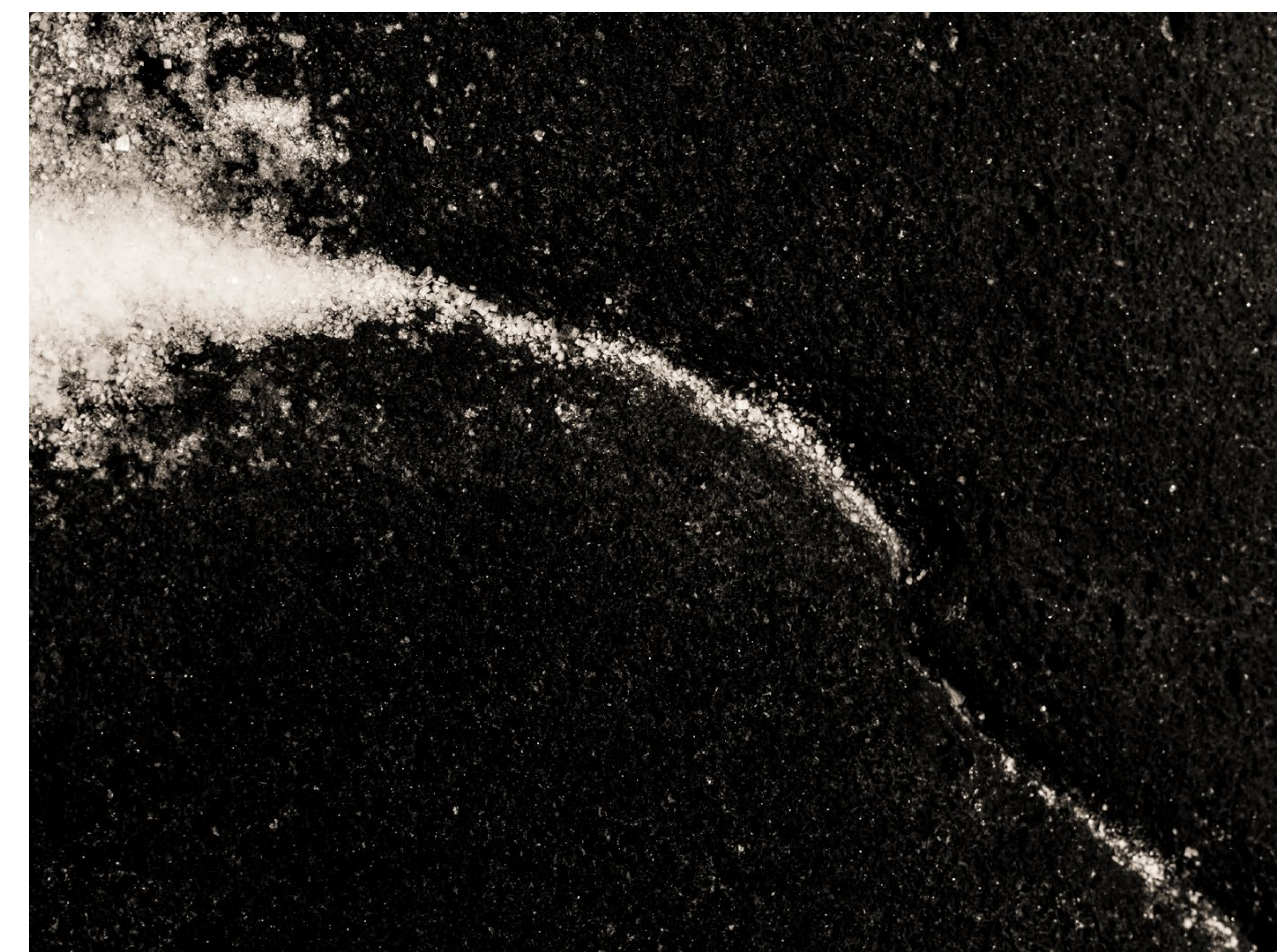
# Harvesting the dried salt







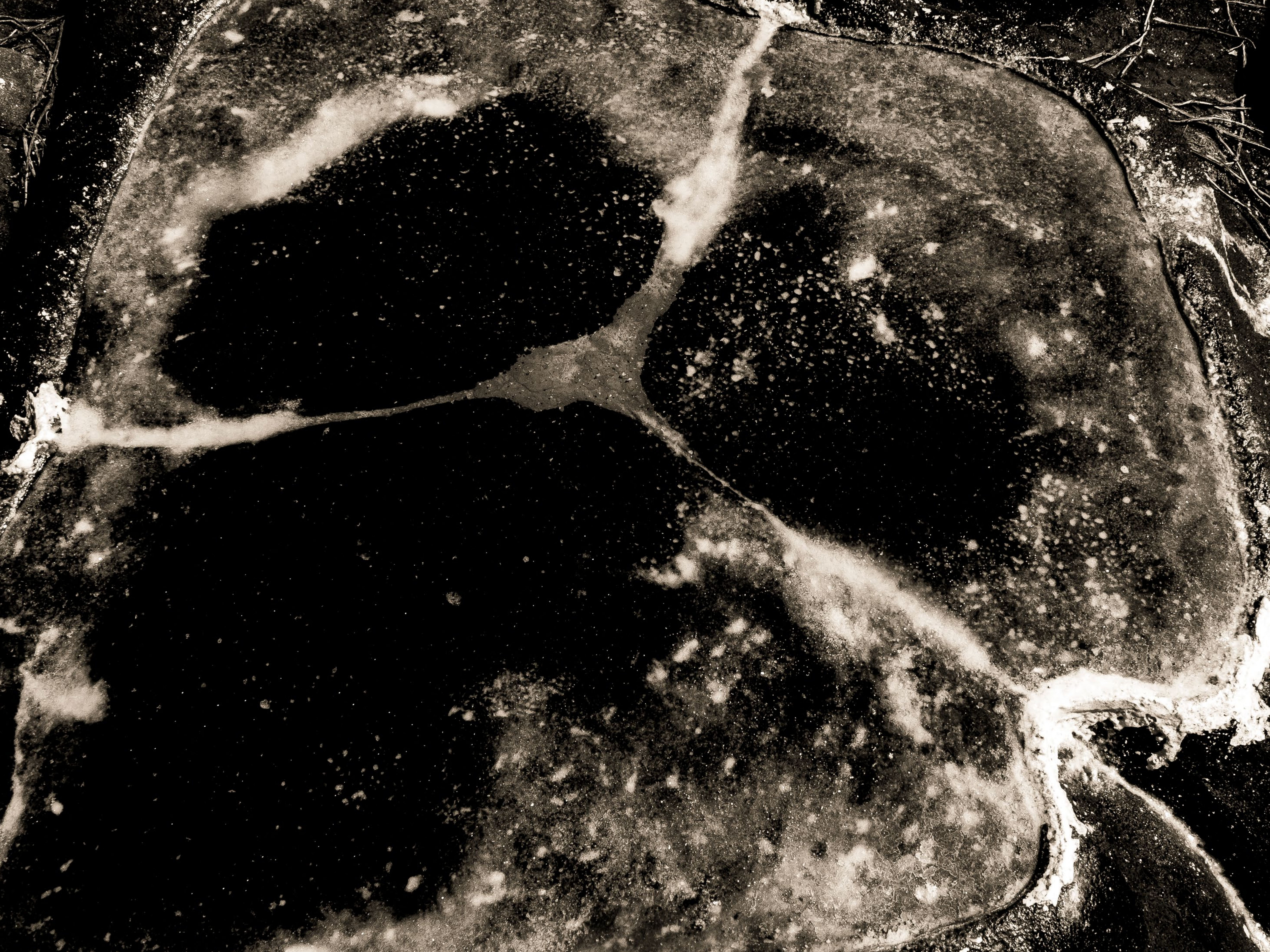
For me, the abstract and cosmic patterns of the salt crystals as they grew were the photographic attraction.



















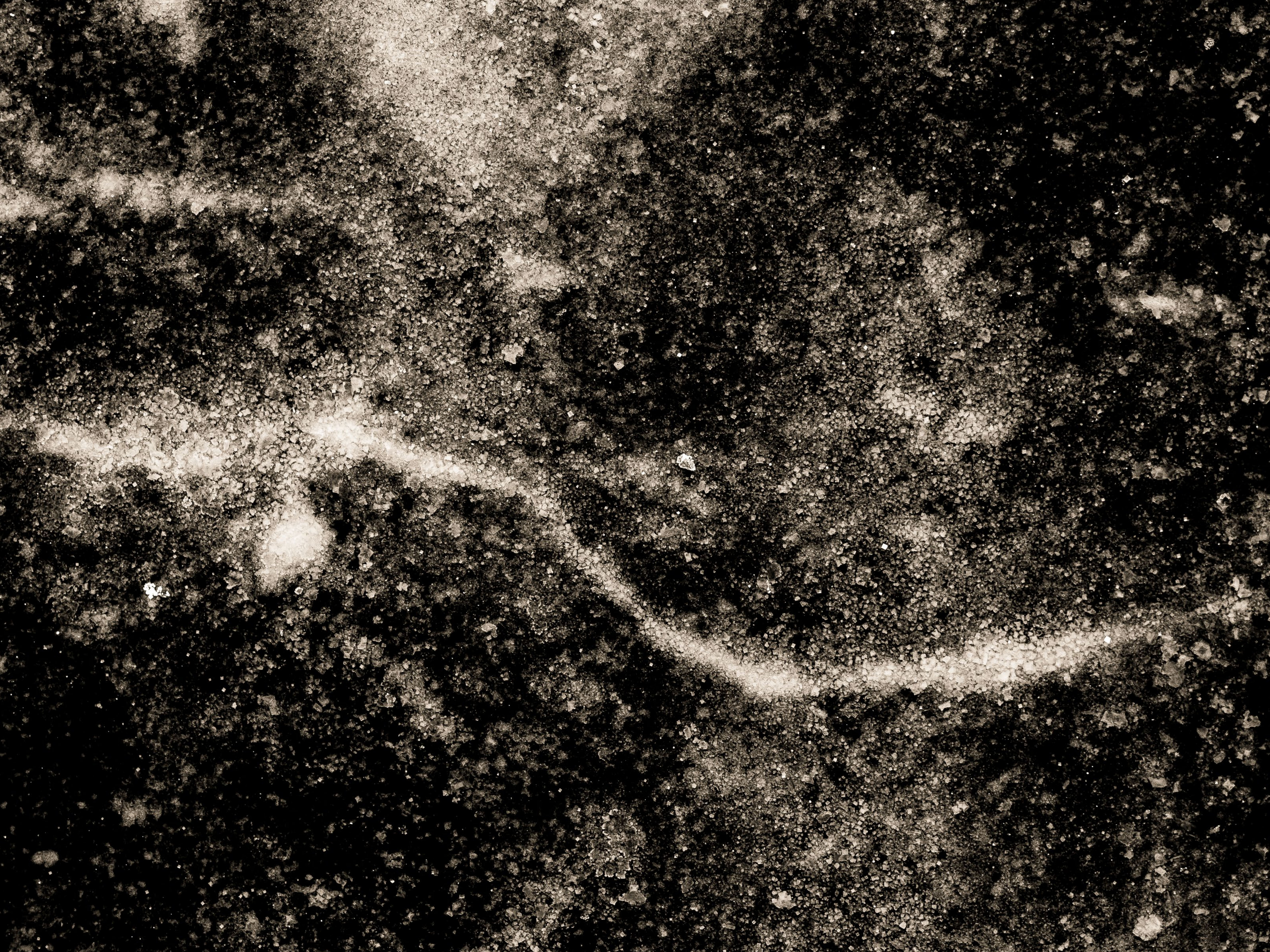




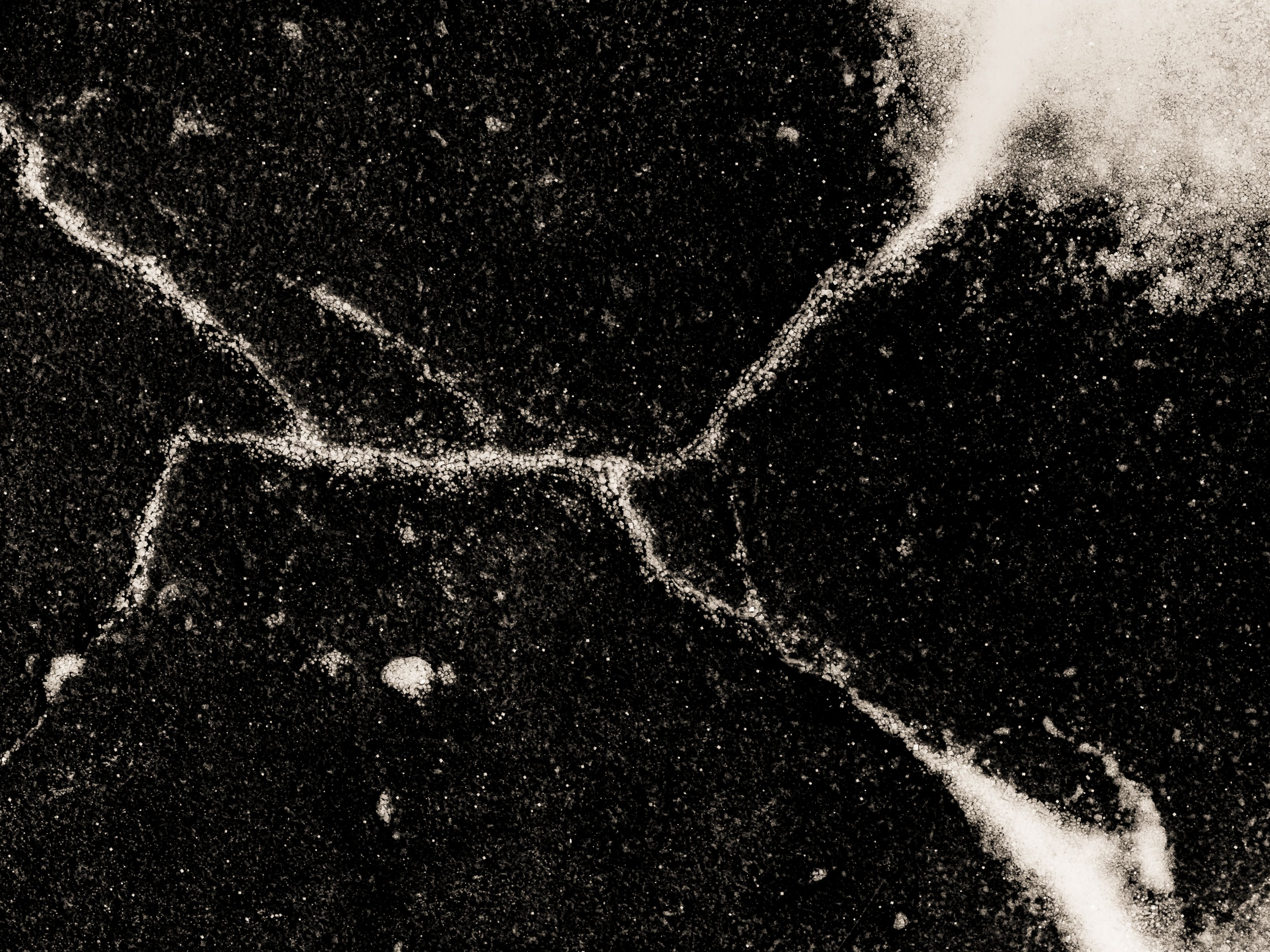




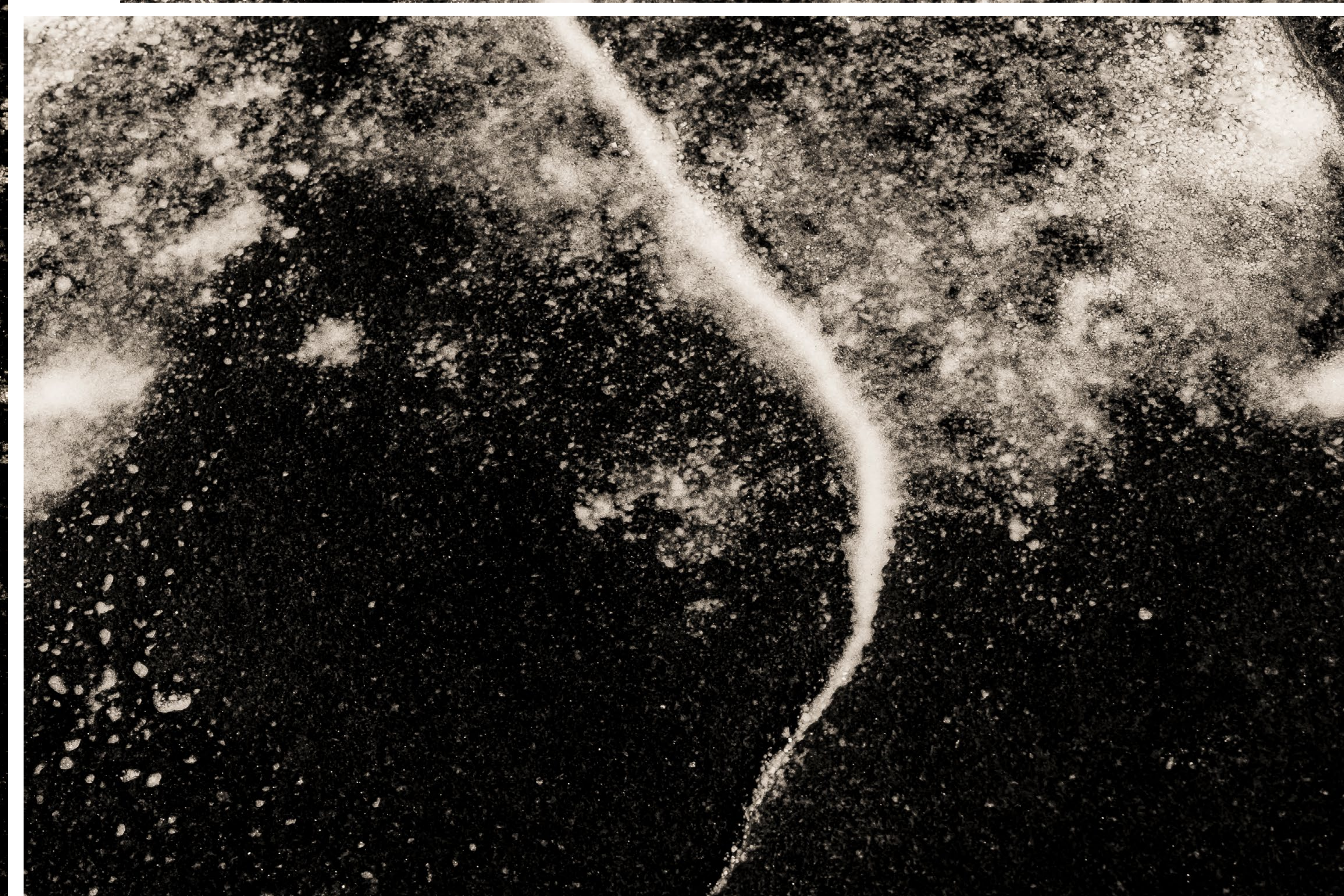
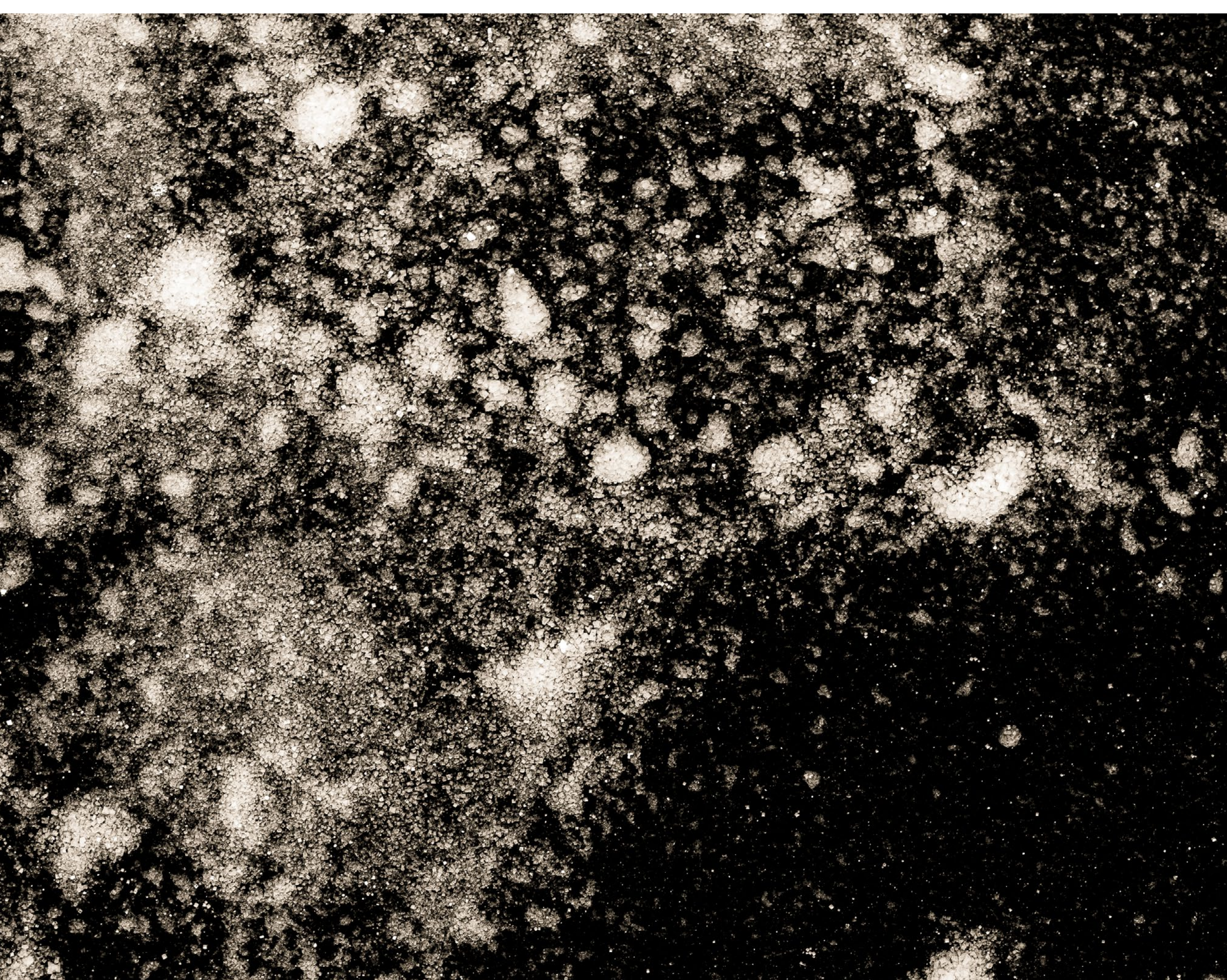














#107

Lace Memories





# Lace Memories

Brooks Jensen



Even just a glimpse of lace reminds me of my Grandmother. I can't explain why because I don't remember any lace in her house.

Nonetheless, memories of her become tangible — *touchable* — in the presence of lace.







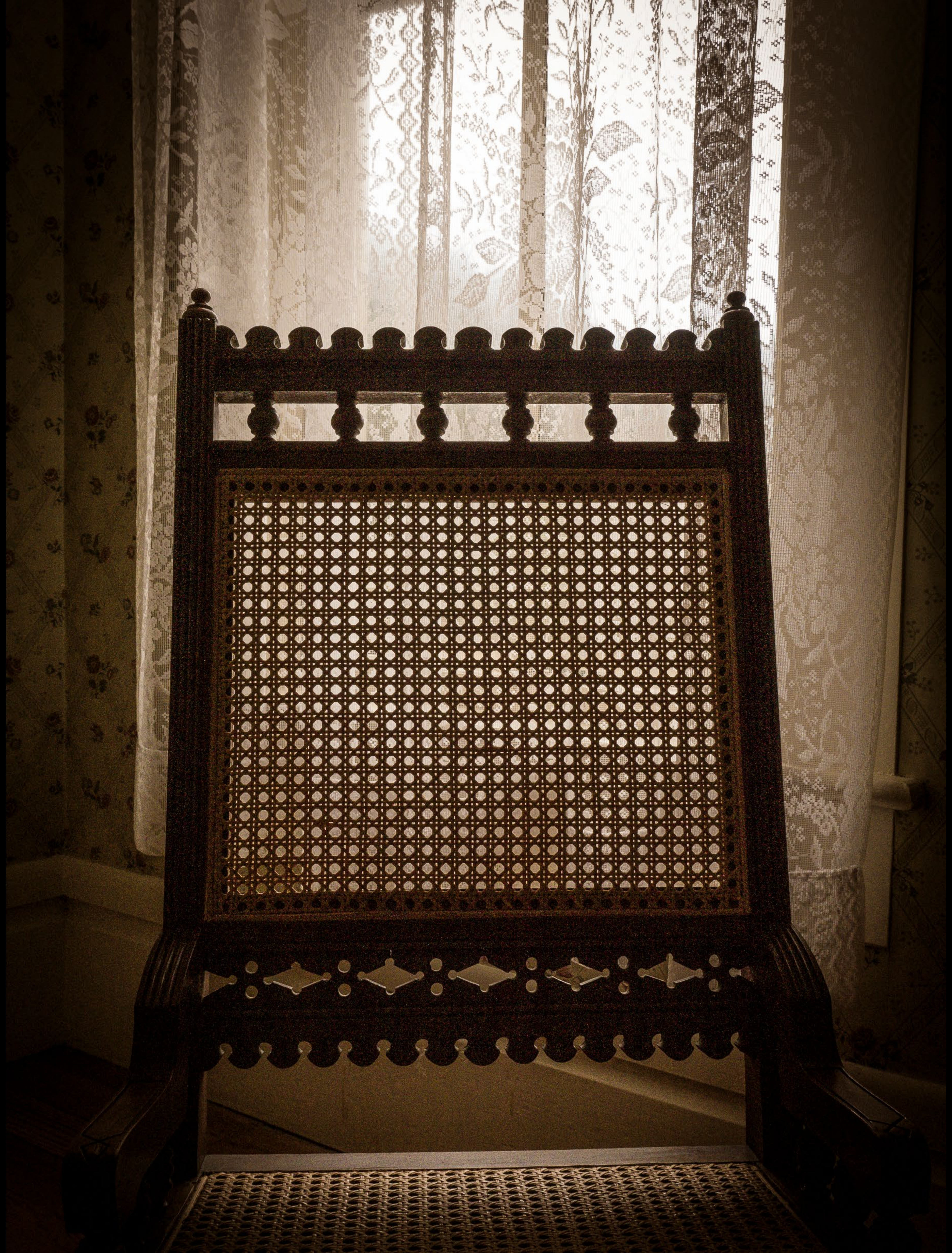






































Notes



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## *Blue Fog of Winter*

Photography is a science that makes the invisible visible. It's taken me years to understand that this is precisely what fog does to a landscape. Fog doesn't just cover things to make them invisible as much as it eliminates cluttered backgrounds that hide those things that are close to us. Here is another example of a project that became intellectually possible because of something Alan Watts said – the flippability of yin and yang.

**Tech notes:** This project spans 9 years of image captures using 5 different cameras. All but two of them are from cameras capturing less than 12 megapixels. I don't know why this makes a difference, but you might want to know.

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## *Electric Skies*

During a trip to North Dakota in June of 2018, I was limited in my photography by a pending knee replacement surgery. My knee was so painful I could not easily get into or out of the car. Darn it if the North Dakota weather decided to create a few days of dramatic clouds and spectacular skies! Frustrating.

But then I got to thinking (always a dangerous pastime). My new camera (Panasonic G9) has image stabilization; maybe I could get by without a tripod. Maybe I could photograph from the driver's seat of the car by simply rolling down the window and composing a landscape – without even exiting the car! Maybe. So I tried it and made some excellent photographs . . . of the electric wires on the utility poles next to the dirt road. Thus, *Electric Skies*. Lemonade from lemons.

**Tech notes:** All shot June 22-24, 2018 with the Panasonic G9 using the Panasonic Leica 12-60mm f/2.8-4 lens.

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## *Yangpu Salt*

In 2012, I was invited to visit the island prefecture of Hainan in the South China Sea. I was there to help edit and design a book by a Chinese photographer. I was also afforded a few days to travel the island and photograph.

We visited the ancient salt production area of Yangpu Bay. Typically for me, I was captivated by the abstract patterns the salt made in the evapora-

tion process. For years I tried to create a project from these salt patterns, but they simply didn't make sense to me outside the context of them being salt patterns.

A mini breakthrough came when I realized the obvious – I could simply explain the context as an introduction. Sometimes the answer is obvious.

**Tech notes:** Shot on the hot and humid morning of May 1, 2012 using a Panasonic G2 and the 14-45mm f/3.5-5.6 kit lens. All with a tripod, at either f/8 or f/9.

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## *Lace Memories*

Whenever I get the chance to do so, I love photographing inside historic buildings. Most of these images come from two such opportunities – the Ansorge Hotel in Curlew, Washington in 2009; and the Hughes House on Cape Blanco on the southern Oregon coast in 2014. Two images are from my brother's house, made while I was caring for him in his final days of battling cancer.

**Tech notes:** These are heavily manipulated to reduce the color and saturation as well as a heavy vignette. Not sure why, but such a treatment just seemed right to me. Sometimes you just go with your first instinct.



Folios, Chapbooks, Prints



# Folios and Chapbooks

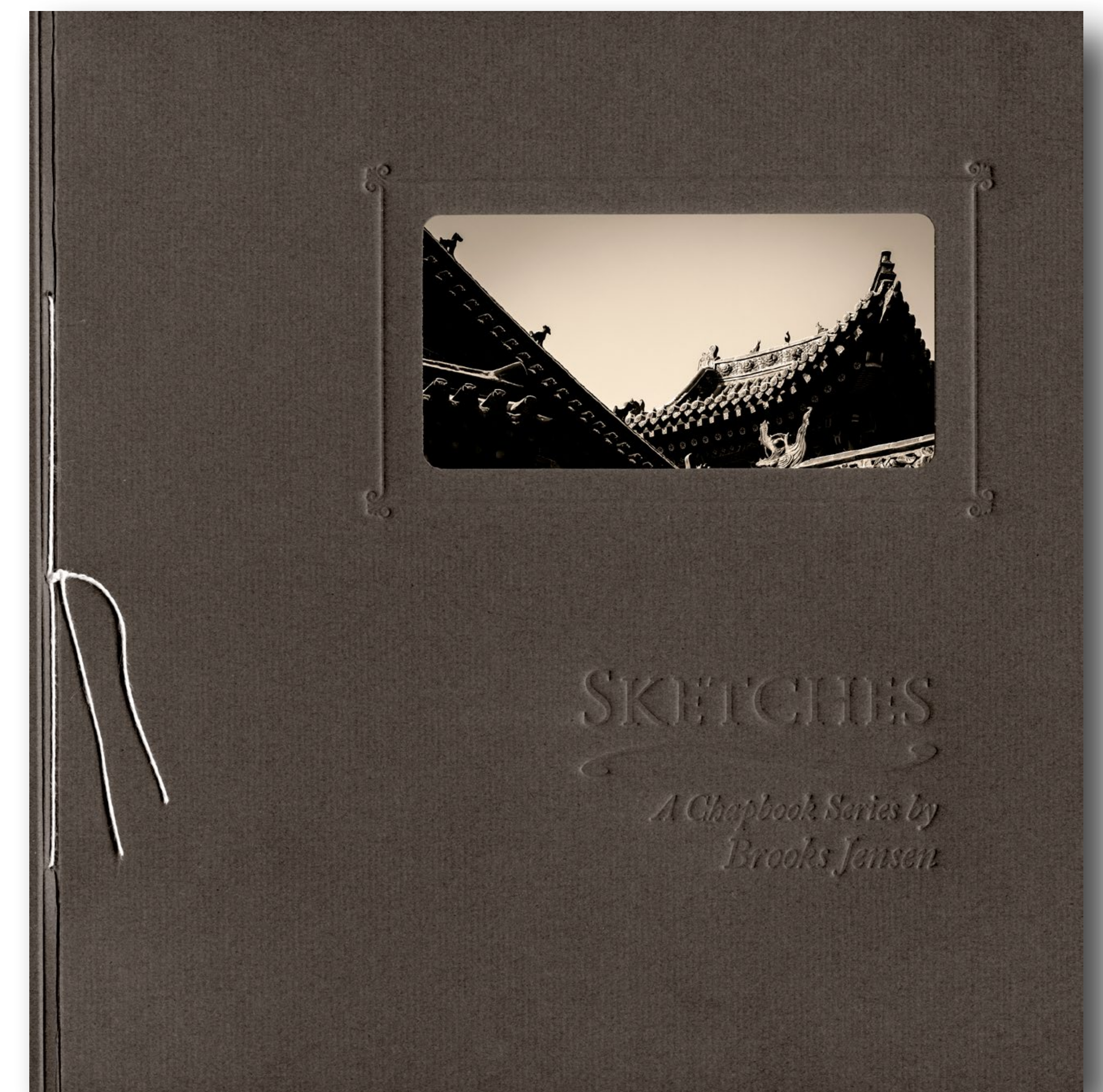
My primary media for physical artwork are handmade folios and chapbooks. These media allow me to provide a hands-on, tactile, off-the-wall viewing experience.

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.brooks-jensenarts.com](http://www.brooks-jensenarts.com).







**Brooks Jensen** is a fine-art photographer, publisher, workshop teacher, and writer. In his personal work he specializes in small prints, handmade artist 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](http://LensWorkOnline.com), 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 twelve 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); *Seeing in SIXES* (2017); *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 *Looking at Images 2018*. [Kokoro](http://Kokoro.com) is a free, monthly PDF e-magazine of his personal work and is available (both current and back issues) for download from his [website](http://www.brooks-jensen.com).

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