

KOKORO

Brooks Jensen Arts ~ October 2018, Vol 4, No 4





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.'

#108

Yellow, Oh My



Yellow, Oh My

Brooks Jensen





























A friend of mine will usually offer up one of two phrases about a display like this:

“Ain’t nature grand?”

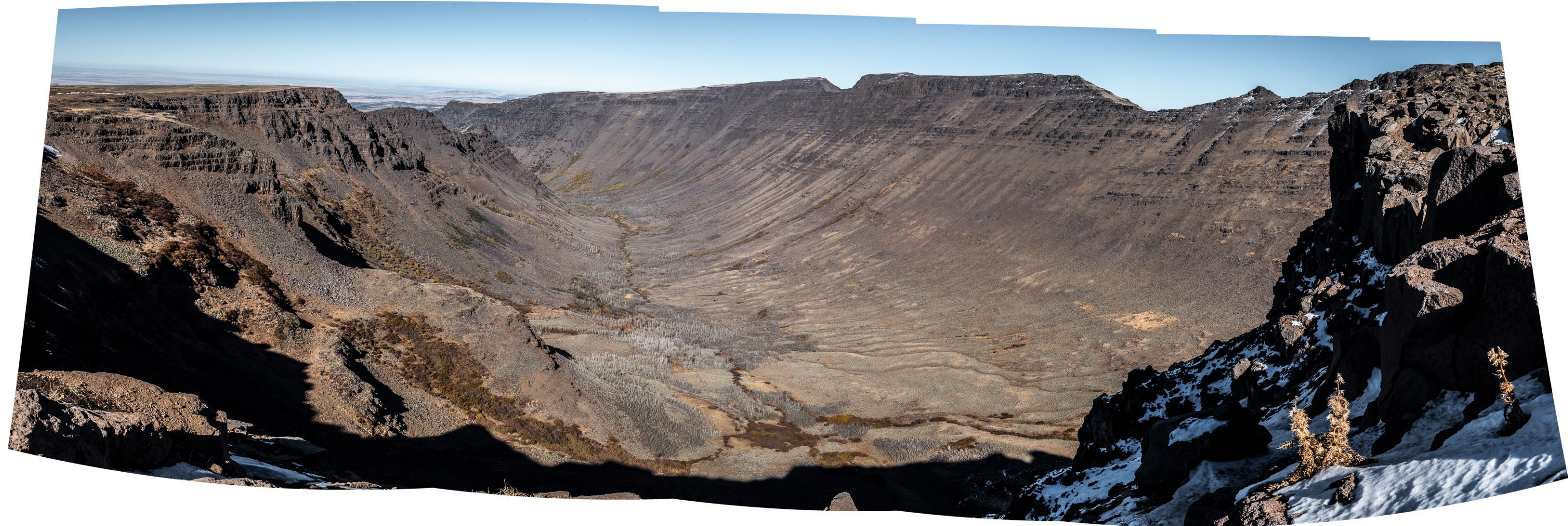
“Way to go, God!”

Both are appropriate here.



The Coyotes of Kiger Gorge

A One-Picture Story



Gazing on the open space of Kiger Gorge from 9,000 feet;
a few remaining yellow aspens 2,000 feet below me.
A warm, late-October breeze. I drink in the moment, trying not to
breathe too loudly. From the depth of the gorge arrives
the faint howl of a distant coyote, then a few more.

Closing my eyes, their voices softly echo in the canyon.

#109

How Rosie Won the War



How Rosie Won the War

Brooks Jensen

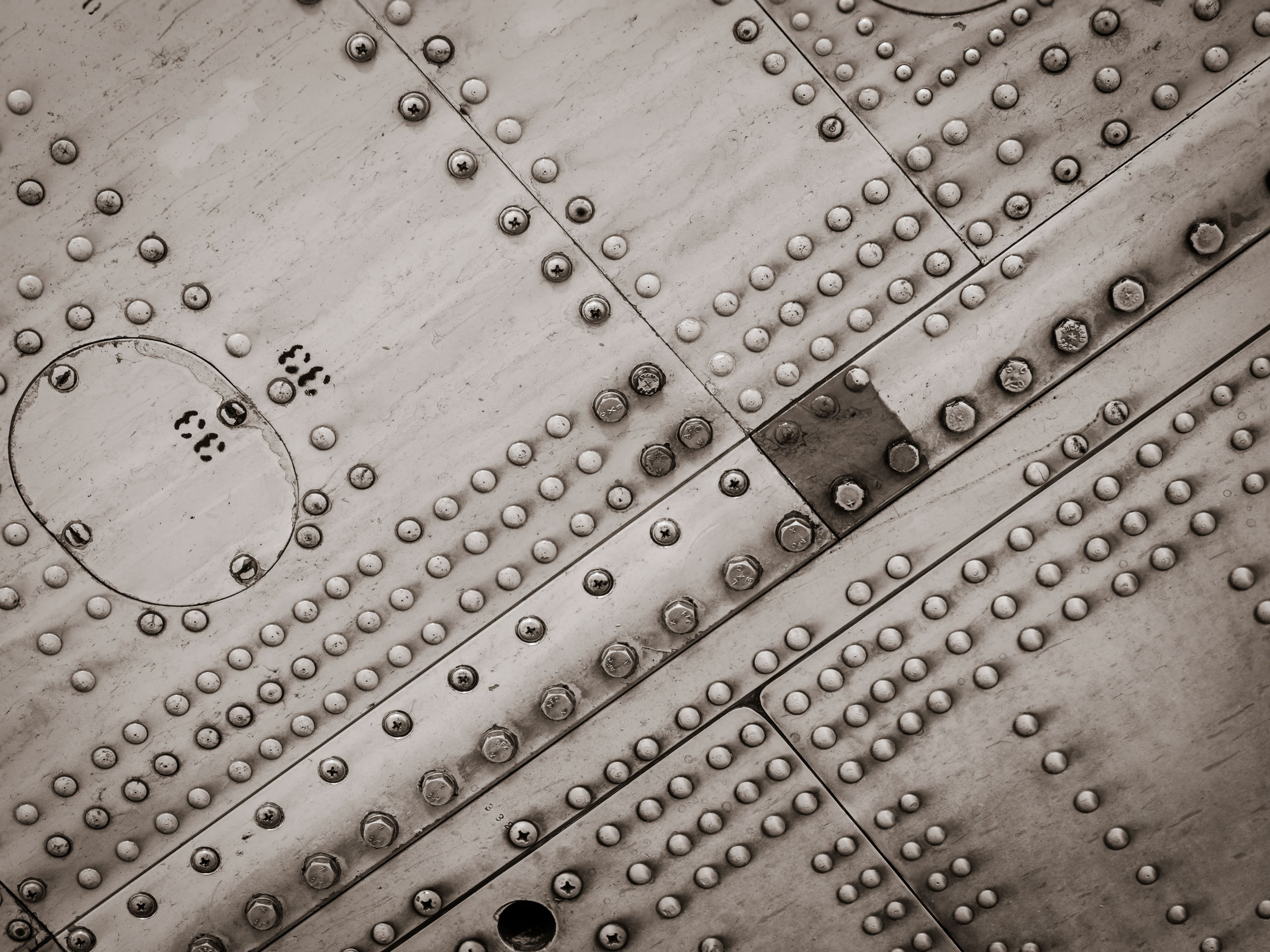


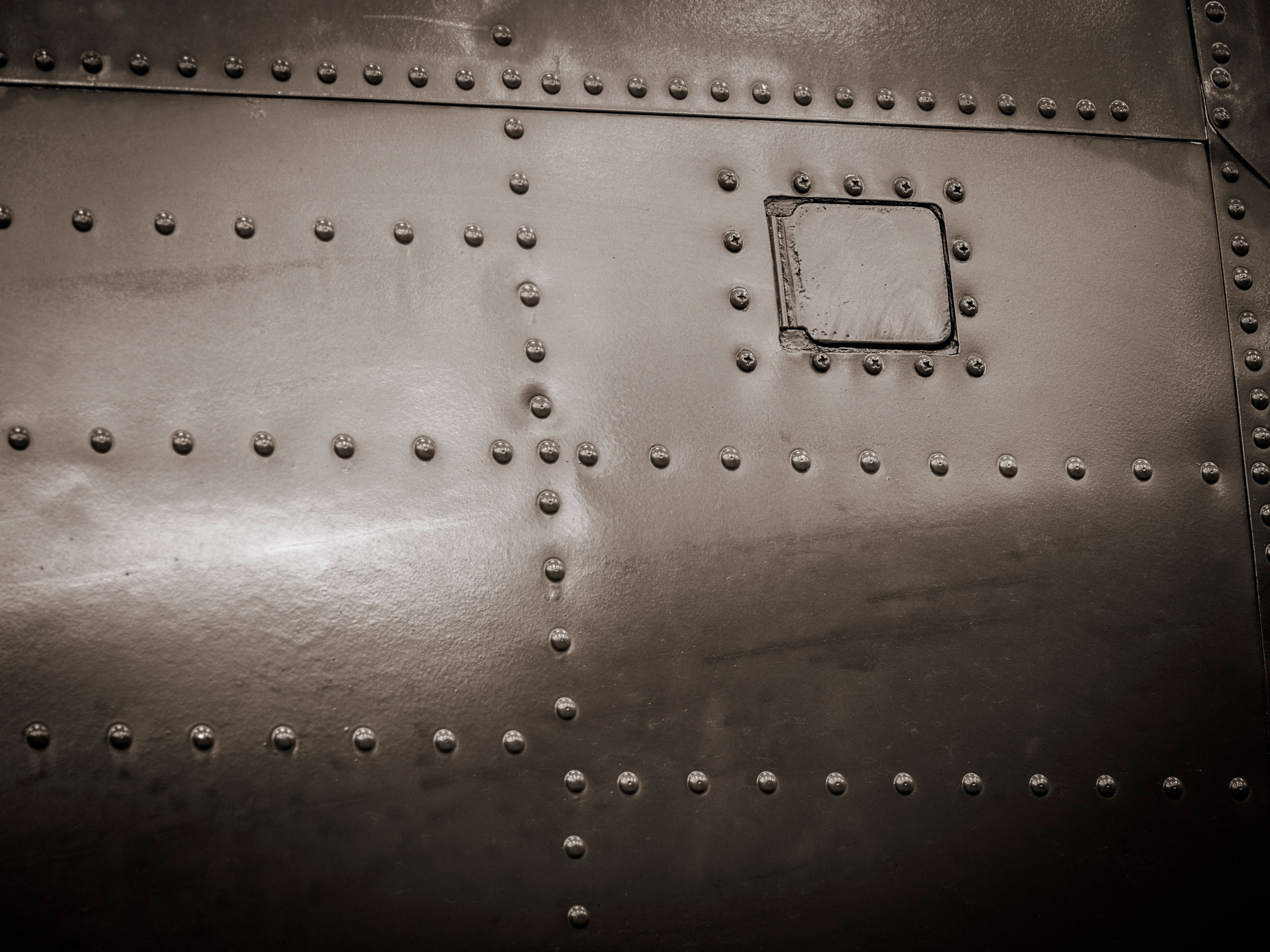
Rosie the Riveter, icon of strong women who made the planes that won WWII.



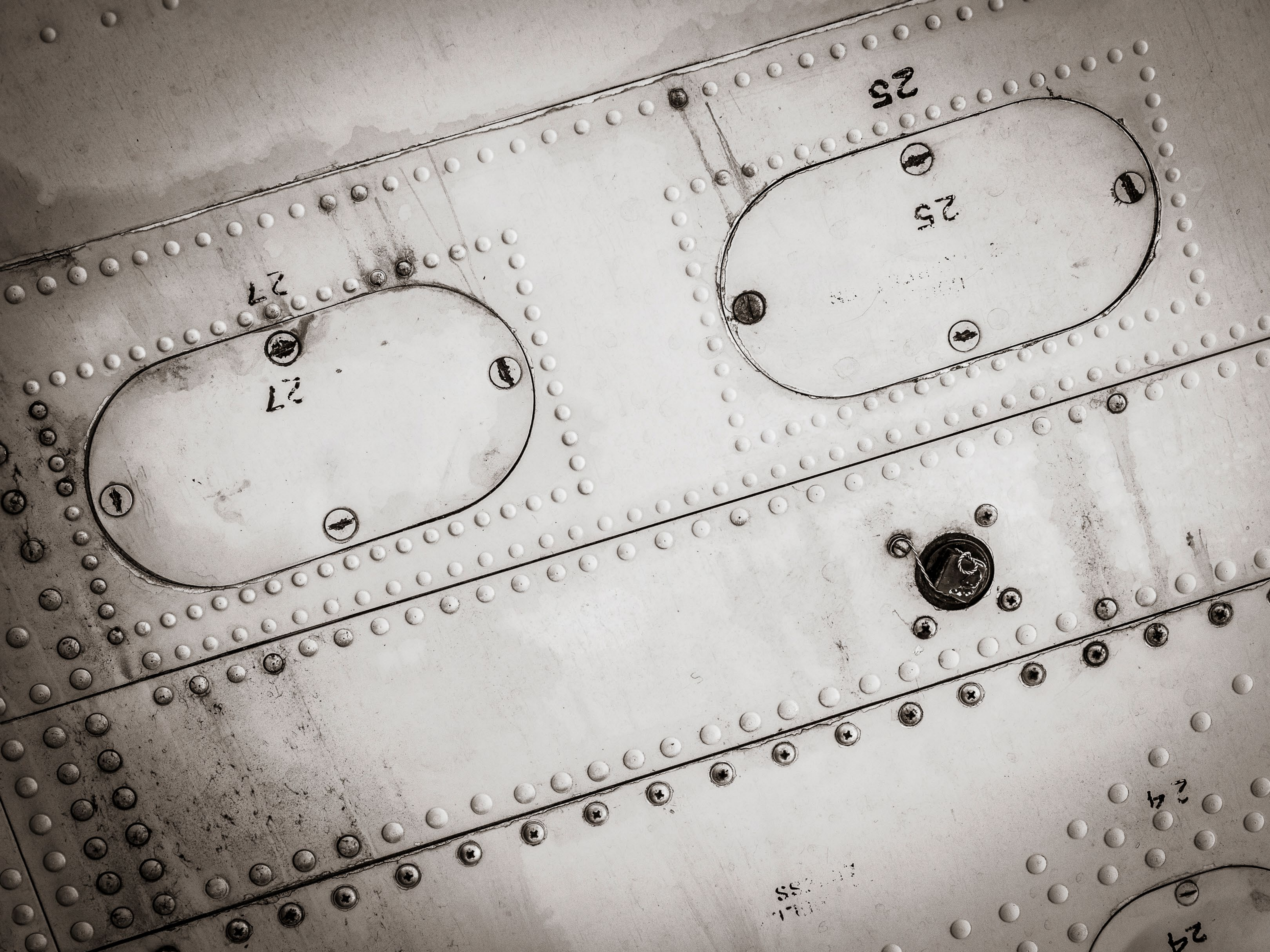


19 million women worked during the war years, many of them in jobs traditionally done by men. With so many men in the armed forces, women stepped up and built the planes that were needed — one rivet at a time.









25

25

27

27

24

29











Thanks to the kind folks at the Erickson Air Museum, Madras, Oregon!



Over, Forever

A One-Picture Story

It was opening day — Braves versus Cubs — and my father and I watched the TV as they introduced the players from both clubs. Suddenly, I realized that every player on both teams was younger than I was. I was too old for a major league career.

Devastated.

I never played baseball and never wanted to. But now it was too late — my opportunity to be a professional baseball player was over, forever. And my father was dying of cancer.



#110

A Sea of Tiles



A Sea of Tiles

Brooks Jensen

Every practicality in life is an aesthetic opportunity to the Japanese. For example, in the West we roof our homes with straight lines of shingles whose pattern is as rectilinear as the cards in solitaire. The Japanese, however, treat us with roof tiles that are like waves on the ocean, in harmony with nature.





















Known as *sangawara-buki*, these roof tiles have been in use since the 17th century. Often the functional and decorative tiles are enhanced with additional tiles, such as *oni-gawara*, roof peak face end tiles featuring gargoyle like devilish faces, supposed to frighten off evil spirits and protect the home.





The No-Mind Moon

A One-Picture Story



An old Zen story:

The sage is *mindless*; like the moon, he has no intention to cast his reflection, and like the water he has no mind to reflect it.

#111

Cosmic Jackrabbit Samurai Warrior



Cosmic Jackrabbit Samurai Warrior

Brooks Jensen

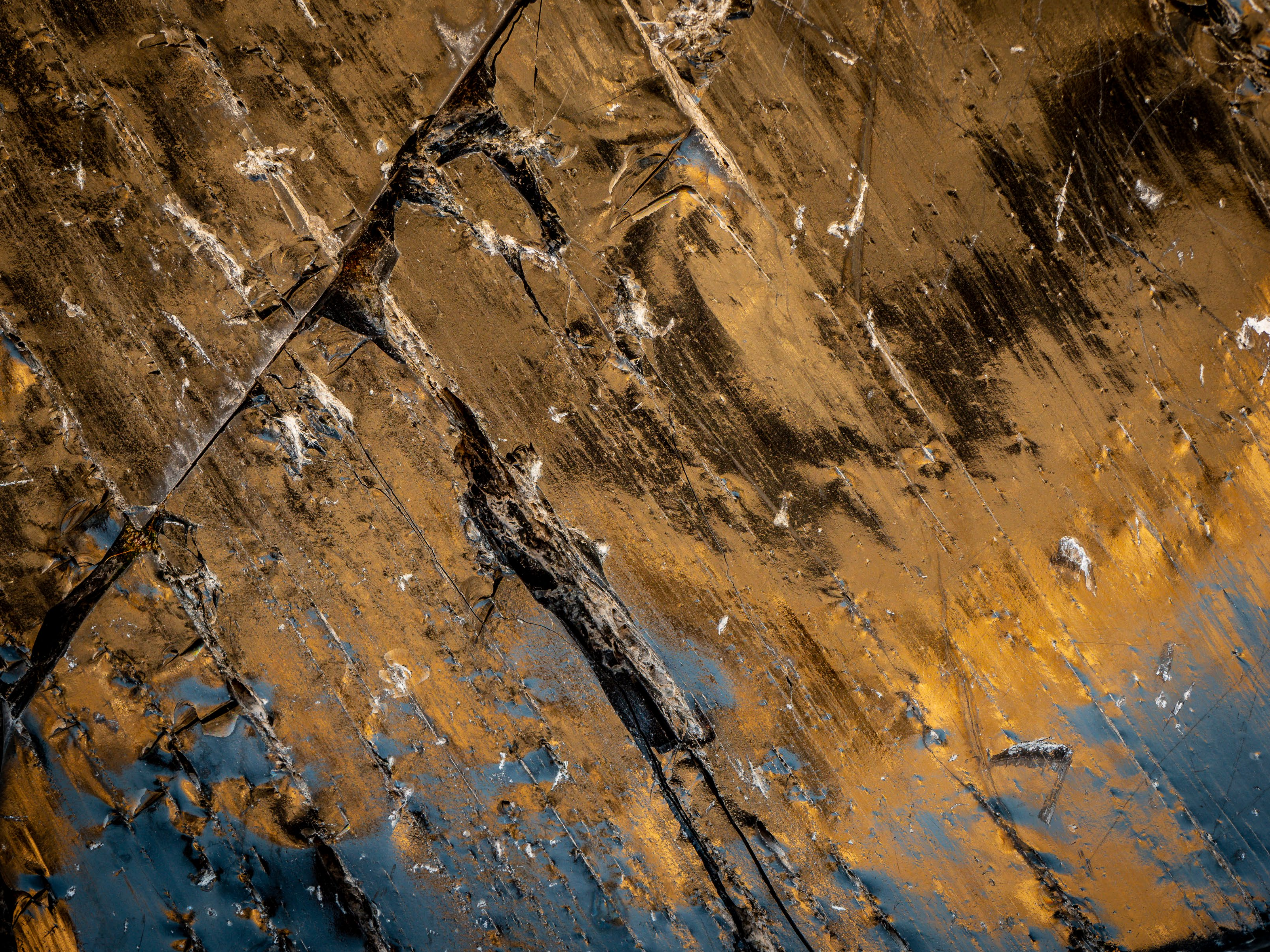




Perhaps he fights the
waves of invaders from
the Galaxy Obsidia.







Or, maybe, just maybe,
they are the visual records,
captured in the glassy rock
surfaces, that tell us of a
history long forgotten.



Then again, perhaps I've
been watching too much
SciFi.

Not that it matters, but
these are all abstracts
photographed in the
Big Obsidian Flow
in Central Oregon.



I Dreamt I Was a Bird

A One-Picture Story

I dreamt I was a bird who
flew to the moon.

I dreamt I was a tree who
flew to a bird.

I dreamt I was the moon who
dreamt it was a tree.

I dreamt I was all three,
only to see they were *all me*.



Notes

Yellow, Oh My

I went to Eastern Oregon to photograph the desert. What I found was an October in full display of aspen and other fall leaves that shouted YELLOW from the hillsides. They were such a delight to watch, I couldn't help myself. Cliché or not, it was fun.

Tech notes: This project was one of the first shot using my new Panasonic G9 and a rented 50-200mm Leica lens. All were handheld using the G9's Dual IS image stabilization. Thanks to Maureen for the editing and sequencing of this project. I was overwhelmed.

How Rosie Won the War

Serendipity is not to be dismissed. My friend Joe Lipka and I passed the Erickson Air Museum on the way to somewhere else. "What do you think, should we stop?" "Why not." We did, and a day later we each thought we'd photographed enough for a project. Mine is all about the rivets.

Tech notes: Again, all with the new Panasonic G9, but this time using a tripod — required because all of these are focus-stacked composites. It was the only way to get everything sharp when photographing the curves and three dimensionality of these vintage planes.

A Sea of Tiles

Long before cameras logged our GPS locations, we had to rely on an unreliable tool (our memory) to find our way back to locations we wanted to revisit. In the town of Tono, Japan, I knew I had photographed a forest shrine I wanted to visit again. Fumbling around with my failing memory, I wandered up a path that took me behind a large temple with this spectacular roof.

Tech notes: Photographed using a Panasonic G1 in 2009. Fortunately, cameras have gotten so much better in the intervening years and I now think all these images really suck. Or, I don't. Why do I keep upgrading to the newest cameras?

Cosmic Jackrabbit Samurai Warrior

In 1986, I discovered the Big Obsidian Flow near the Paulina Lakes in central Oregon. I tried for two days to photograph the obsidian slabs with my monorail view camera and film. None of those images ever printed to fulfill my creative vision. I simply didn't have the skill to capture the glossy surfaces

and exquisite detail on the black, shiny rocks. I revisited this area in October of 2018 with my new Panasonic G9 and was able to focus stack the digital images with success. I was surprised to see how much color was reflected in the shiny surfaces of the obsidian. One thing led to another ... and *there was the jackrabbit*. Honest, I was sober.

Tech notes: These are heavily manipulated to enhance the color that was there, but in no cases did I change the hue or add color. I did turn it up to 11.

One-Picture Stories

In this issue of *Kokoro*, I am introducing a new feature — One-Picture Stories. With these, I am experimenting with a combination of text and a single image. Essentially, I did this with my book, *Made of Steel*, but here I am expanding the concept. The text may be fictional or not, epistolary or prose, verse, advertising copy, instructions — whatever seems fun and useful. The intent is that the image and text need each other — the whole being greater than the sum of the parts. A playground for imagination, for *image and idea*.

Folios, Chapbooks, Prints

Folios and Chapbooks

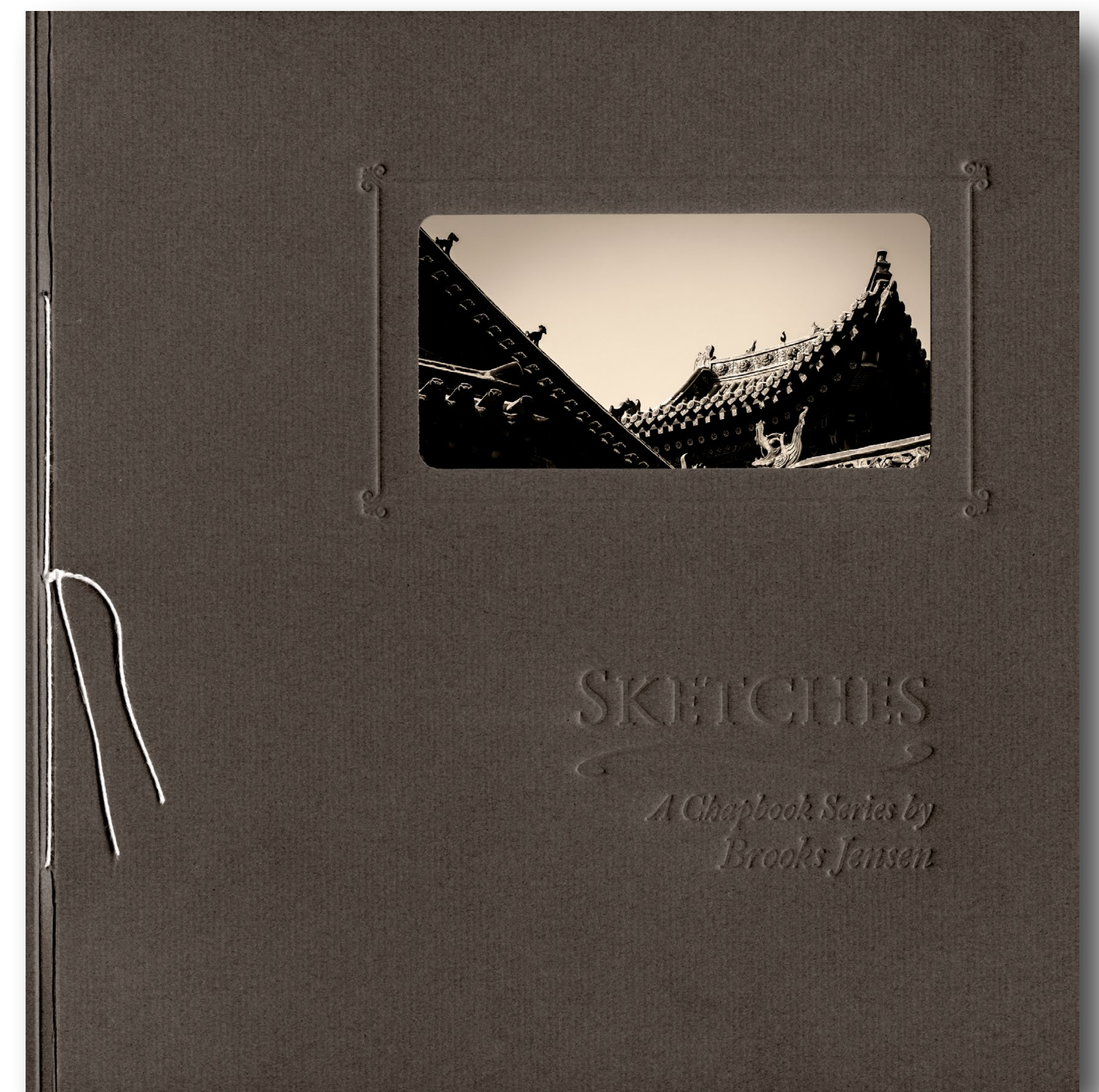
My primary media for physical artwork are handmade folios and chapbooks. These media allow me to provide a hands-on, tactile, off-the-wall viewing experience.

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 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 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](#) is a free, monthly PDF e-magazine of his personal work and is available (both current and back issues) for download from his [website](#).

The contents of this computer media are copyrighted materials.

Please note that this computer file publication is a consumer product for private non-commercial use only. Its contents are copyrighted in its entirety and may not be duplicated by any means. All content is copyrighted by Brooks Jensen, his assigns or heirs, and may not be duplicated for any purpose or by any means without their consent. All rights reserved.

Please play fair.

© 2018 Brooks Jensen
Anacortes, WA, U.S.A.

Email brooks@brooksjensenarts.com

Additional work by Brooks can be found:
www.brooksjensenarts.com and www.lenswork.com