

# KOKORO

Brooks Jensen Arts ~ April 2019, Vol 5, No 2







# 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.'

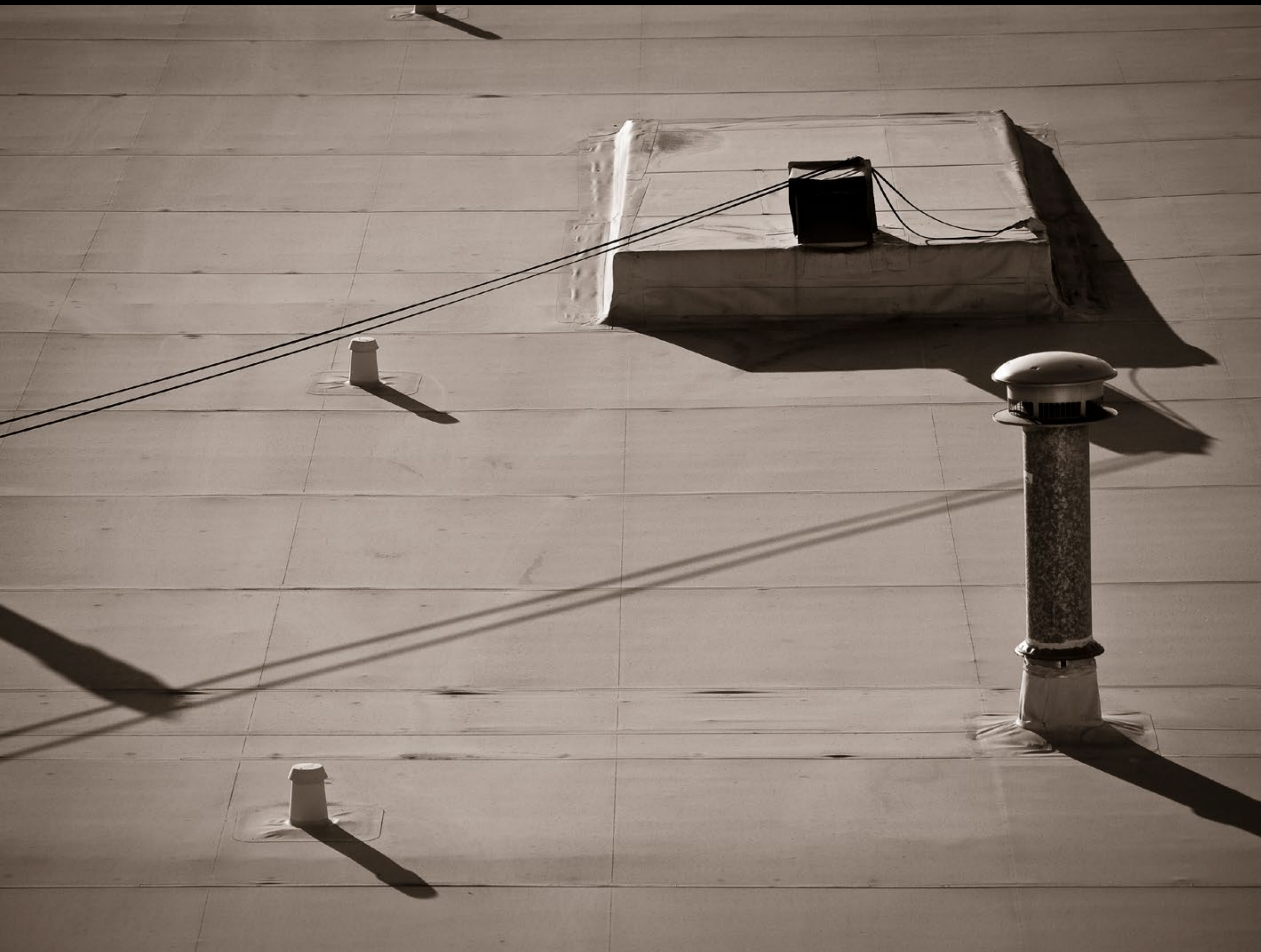


#113

Patterns of Man, Patterns of Nature



# Patterns of Man



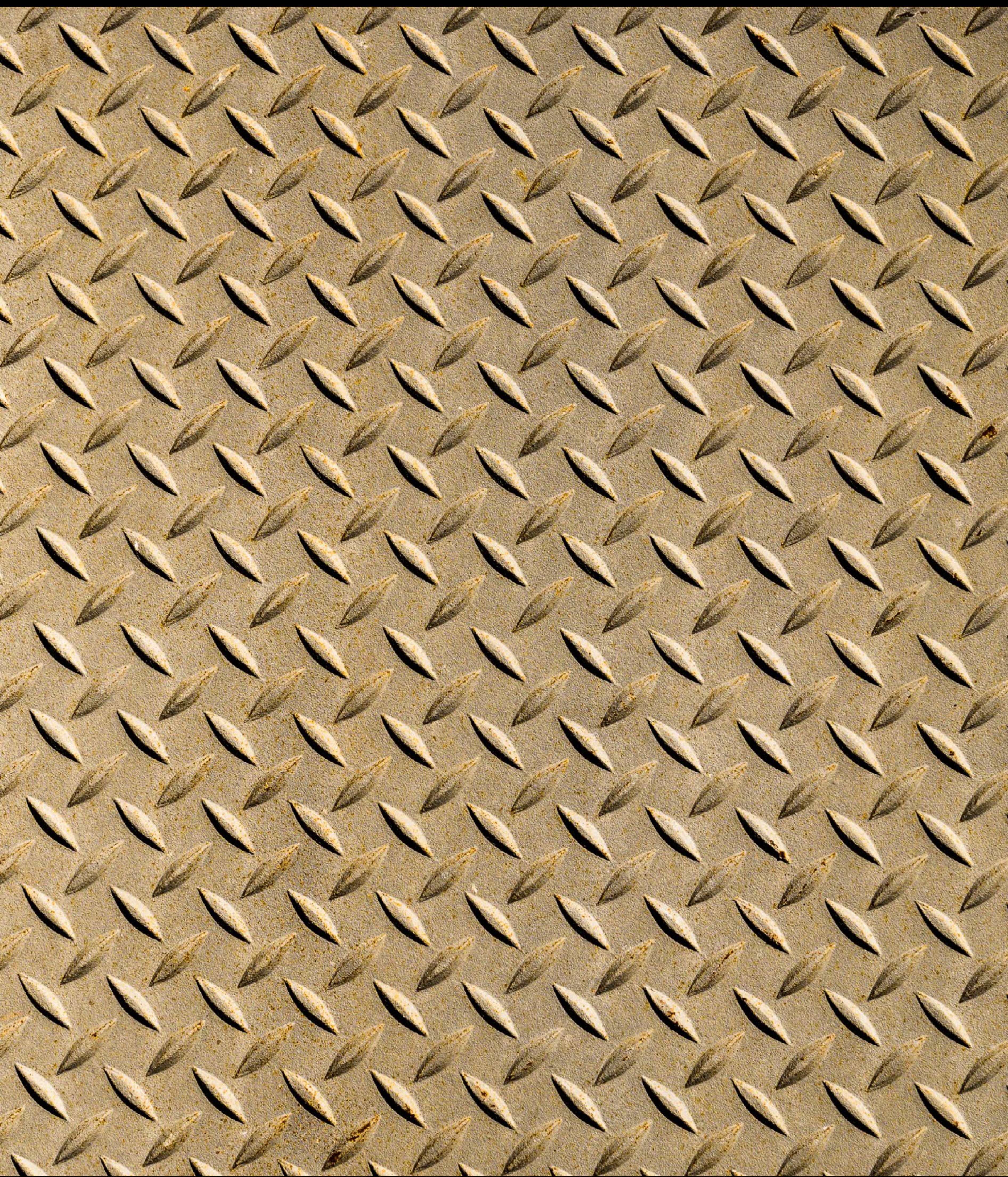
patterns of Nature

Brooks Jensen

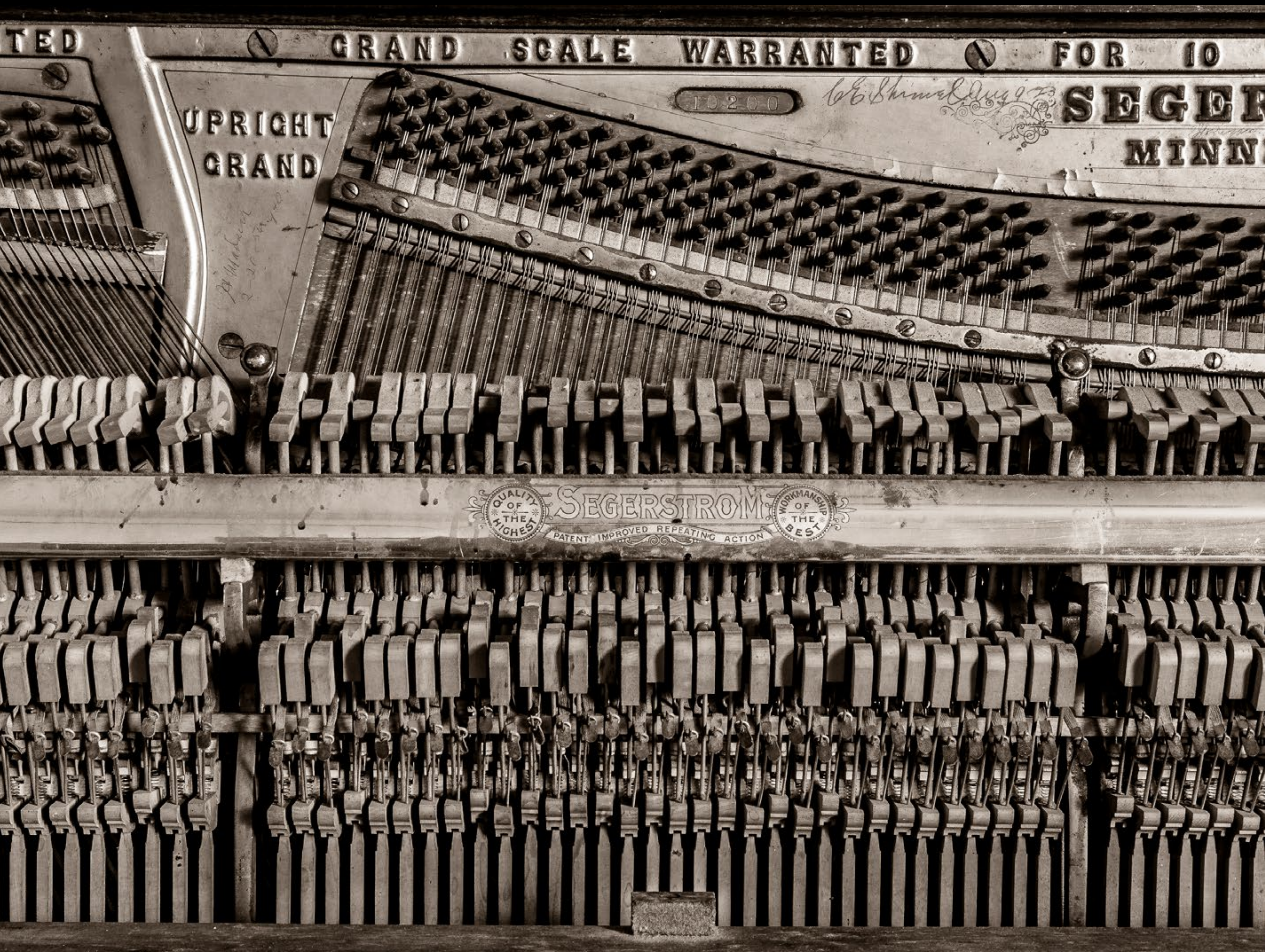








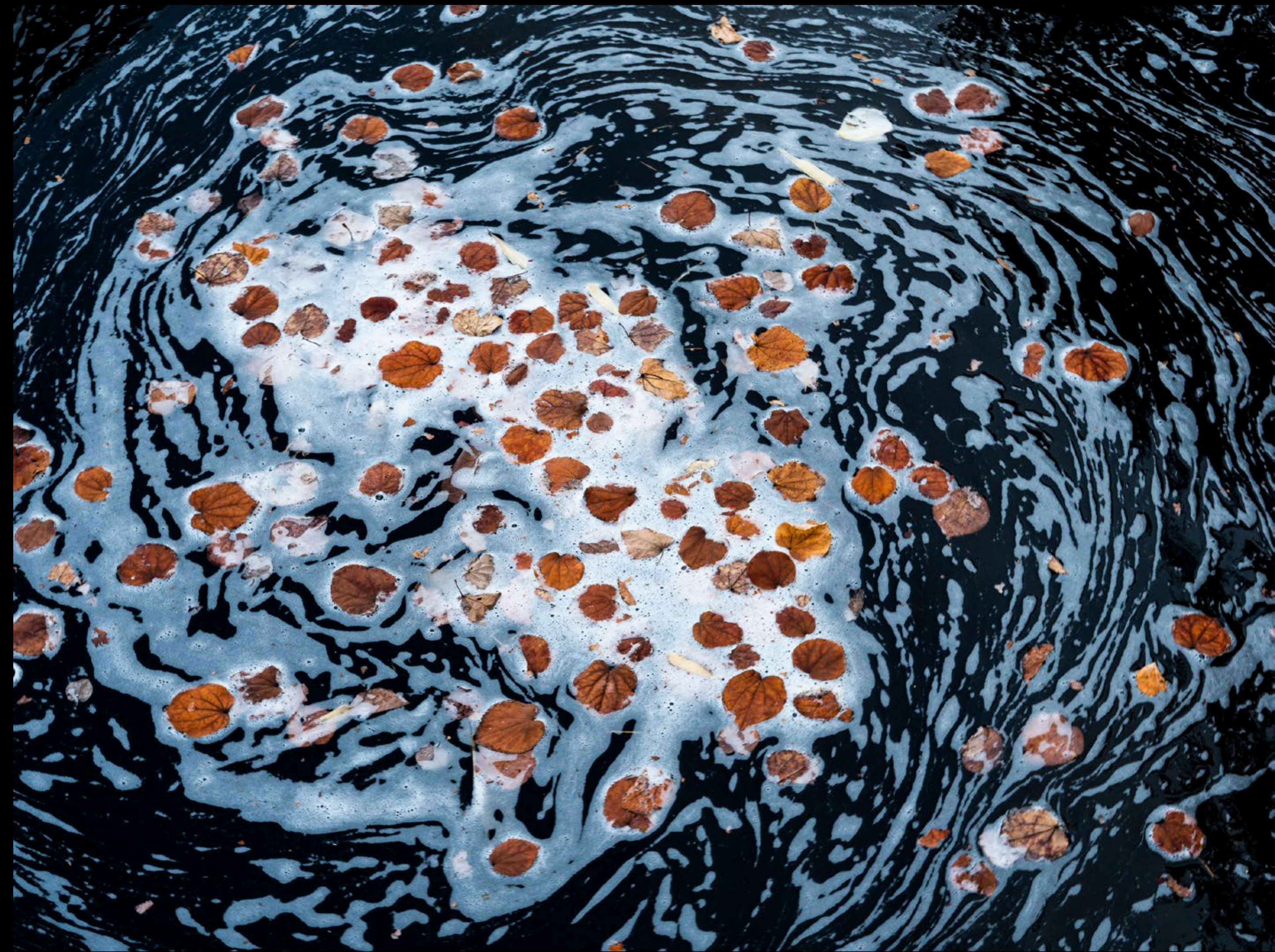
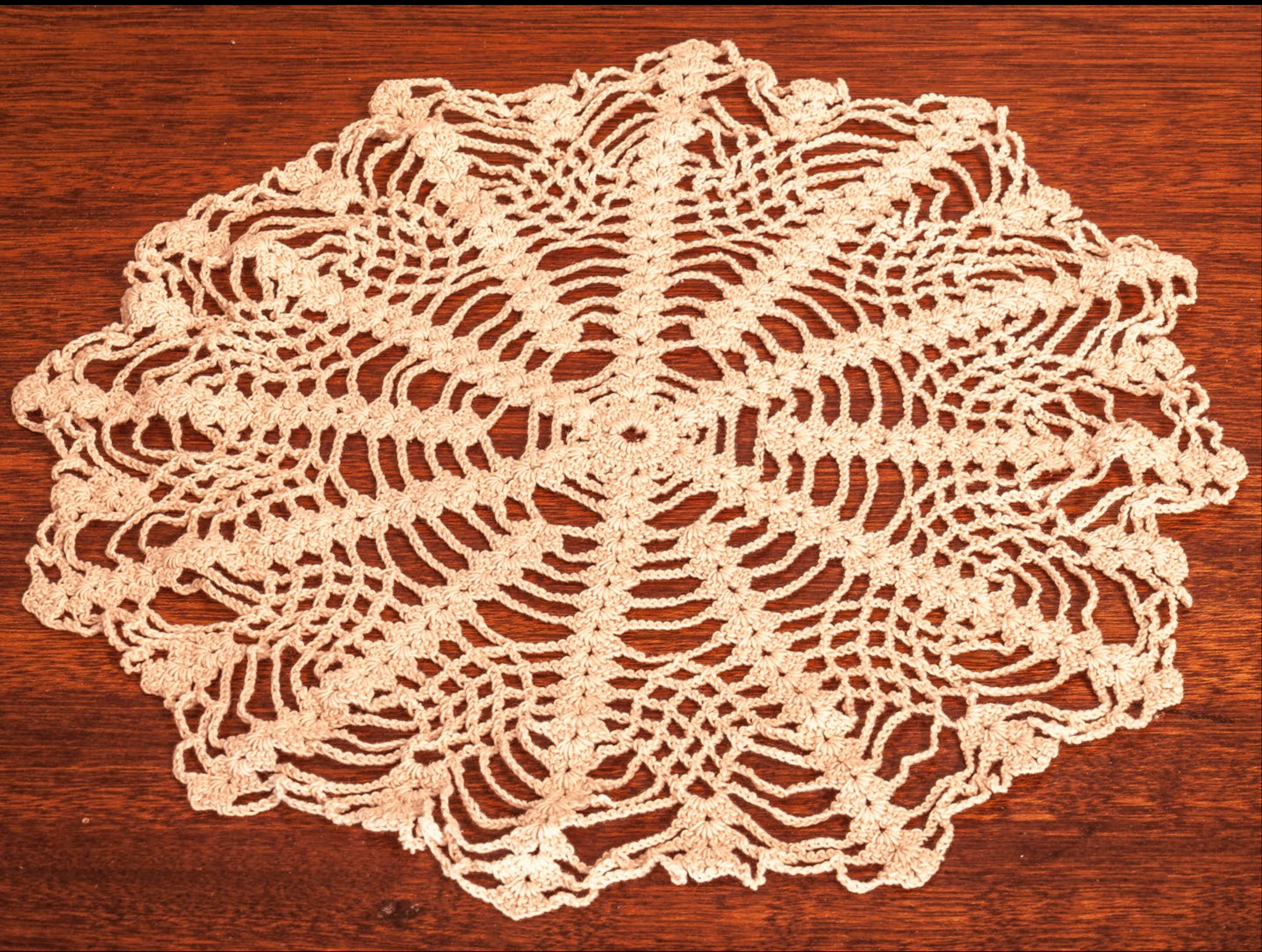






















終	訖	定	禍	堂	傳	正	恭	大	頁	方	始	官	火	辨
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學	甚	所	寶	尸	緣	惡	潔	文	敢	鞠	國	推	服	文
優	舞	基	寸	璧	藉	積	男	慕	毀	羞	有	位	衣	字
崇	存	職	與	君	鄭	陰	莫	改	知	效	殷	罪	甲	虞
志	以	從	菽	曰	父	是	忘	得	過	十	湯	周	民	陶
卑	甘	政	孝	嚴	事	競	罔	能	必	負	坐	發	伐	唐
上	禮	殊	履	命	忠	當	可	靡	談	談	黎	章	乘	躬
稷	別	貴	薄	臨	勳	竭	覆	恃	彼	短	王	叢	拱	猶
訓	尊	賤	夙	深	盡	力	器	已	短	短	黎	叢	平	猶
人	外	唱	之	馨	信	與	羔	染	欲	欲	歸	體	遐	伏
奉	受	嬾	盛	如	蘭	溫	羊	詩	難	難	王	衛	邇	戎
兒	博	隨	川	松	斯	濟	景	讚	量	量	真	賓	壺	表
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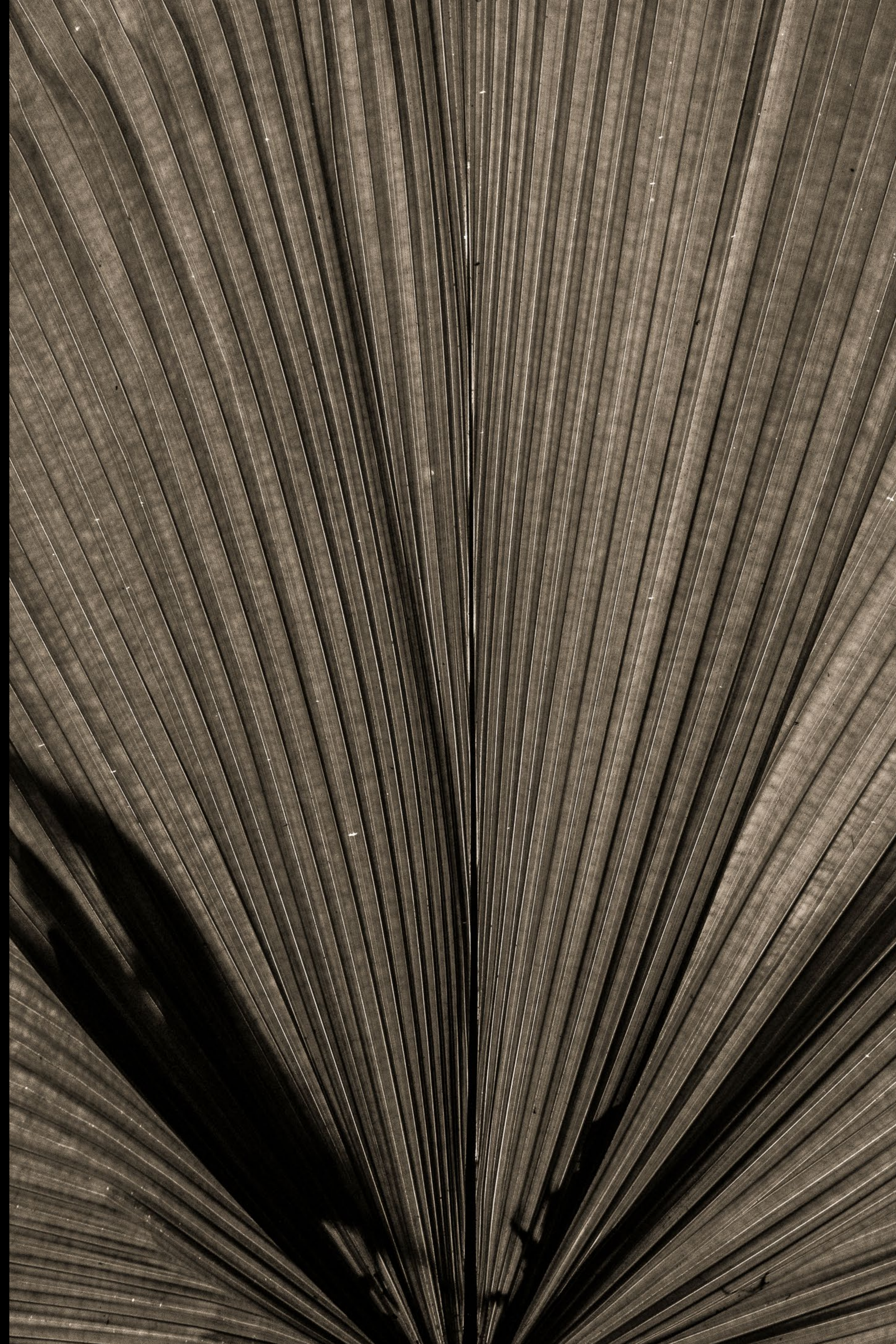




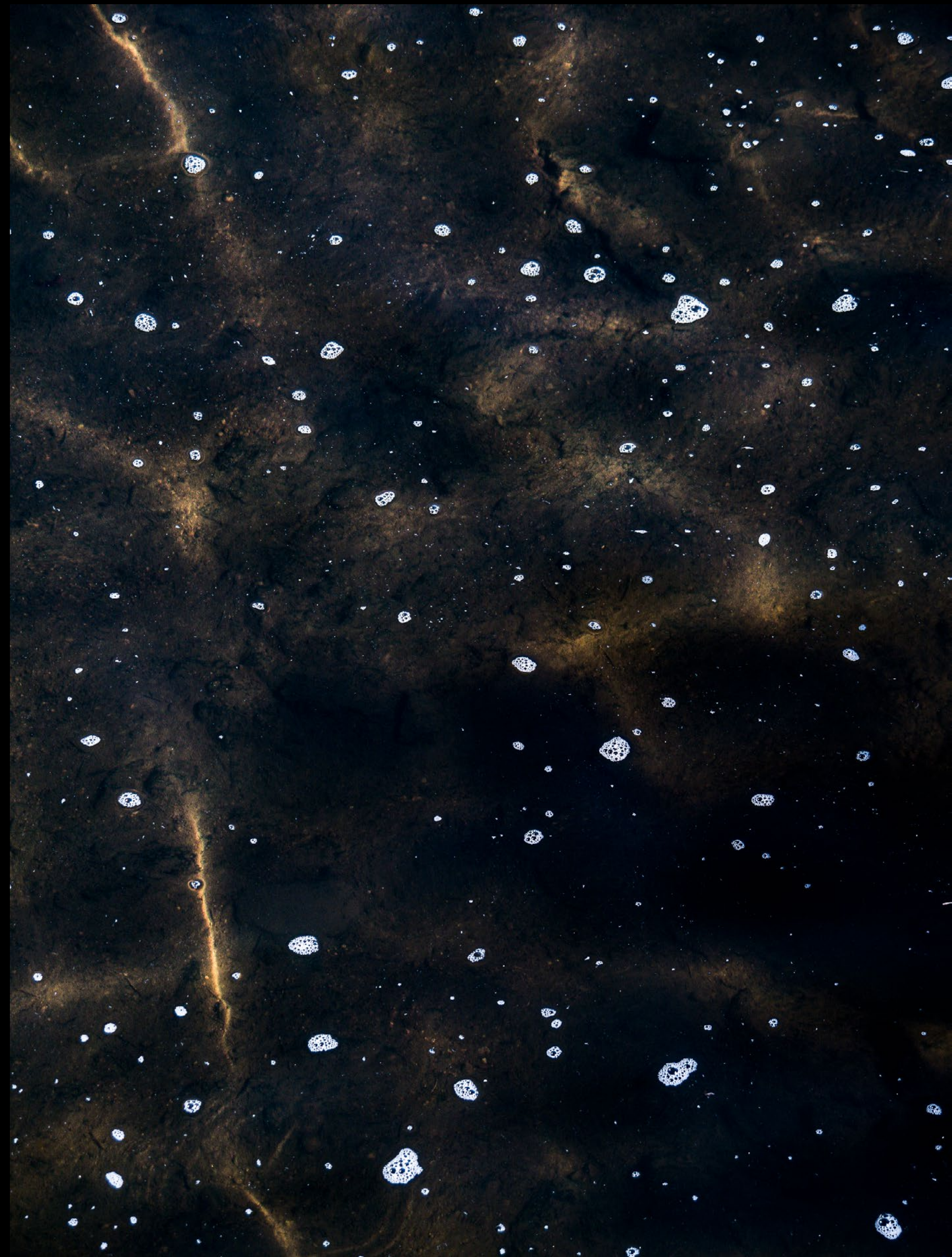








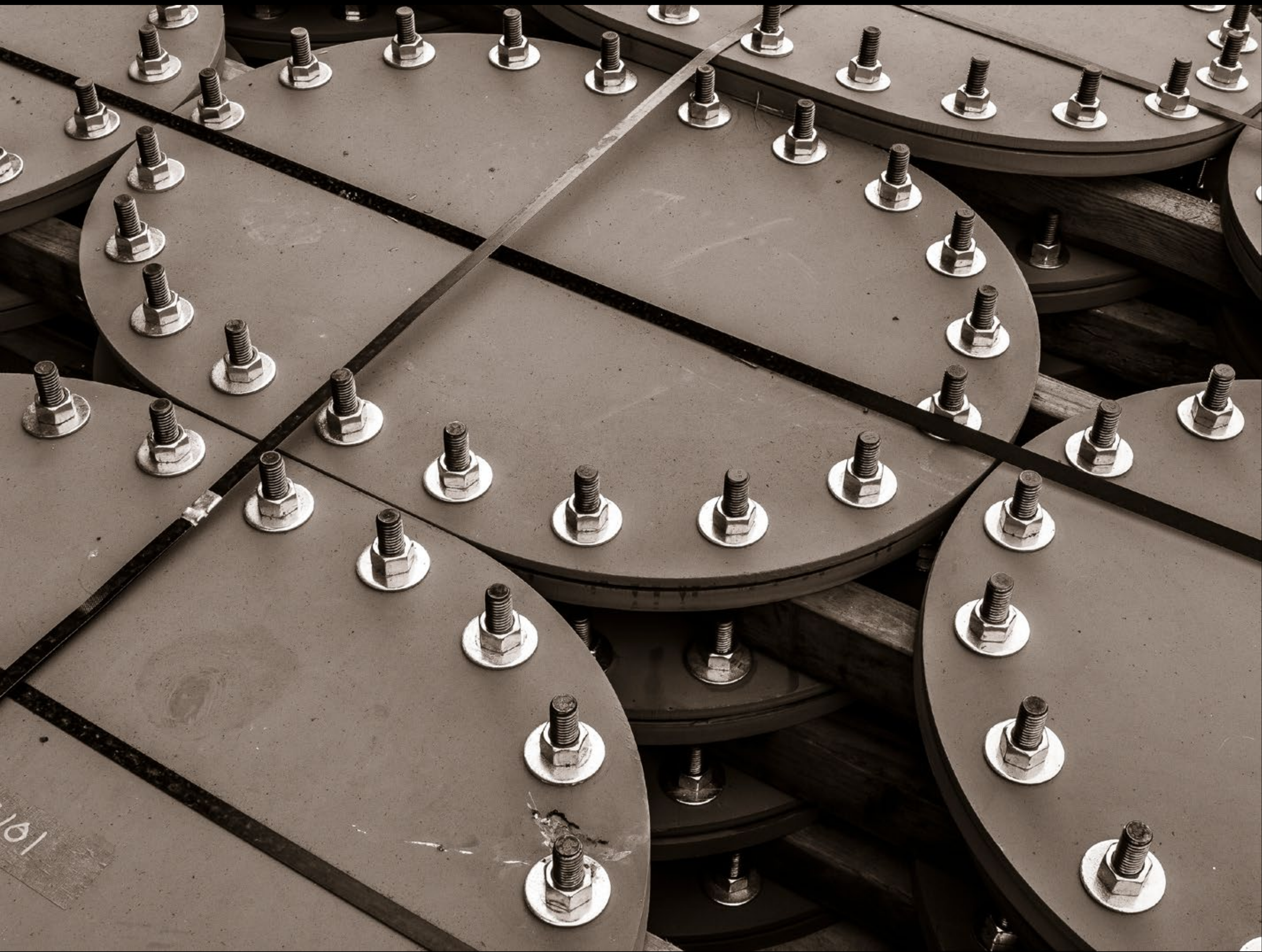




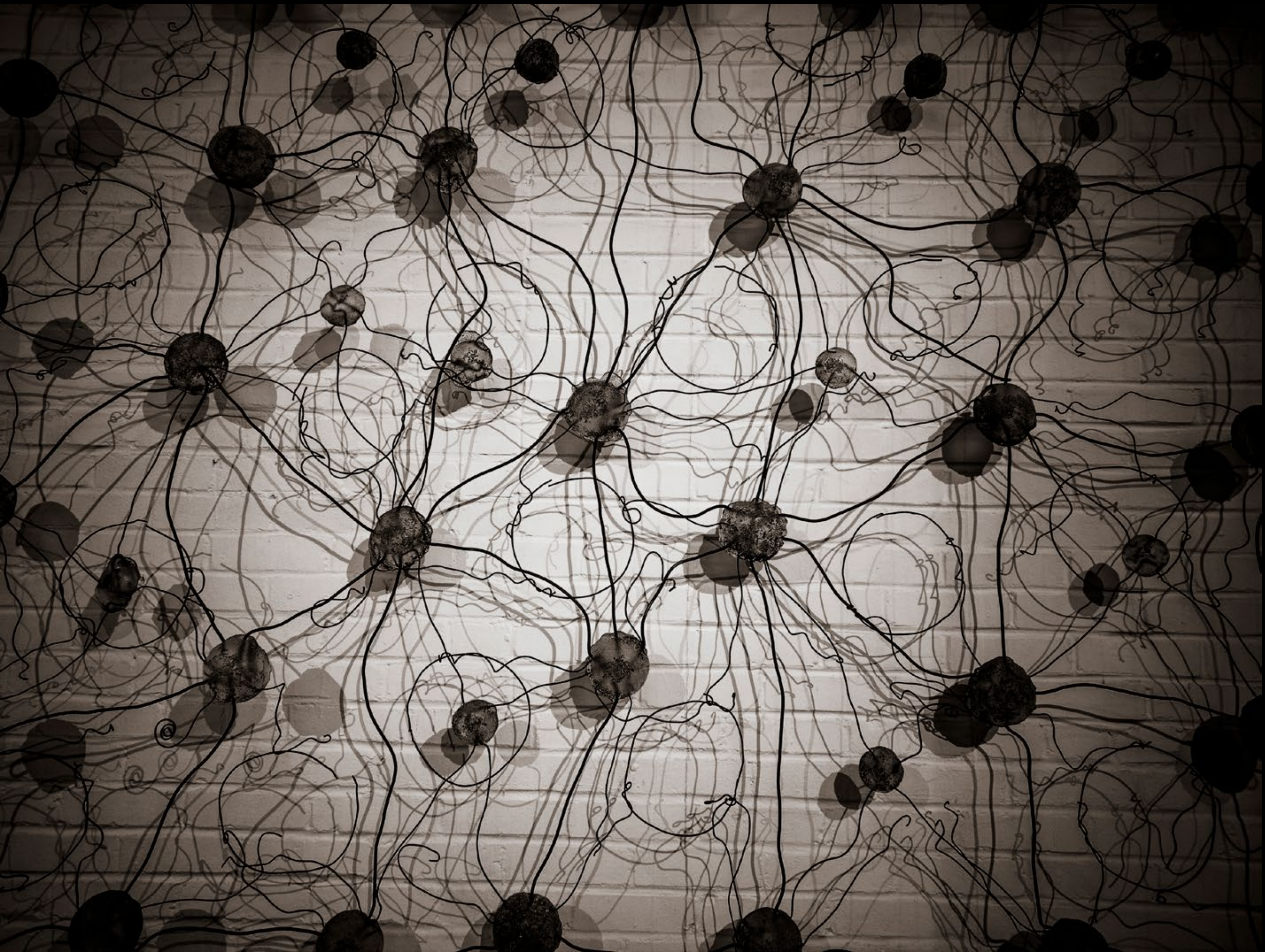


















# Our Hour Upon the Stage

A One-Picture Story





Just this one life . . .  
our total allocation.

Strutting and fretting our hour  
upon the stage, and then  
heard no more.

But what a glorious hour! —  
playing our parts, 'til the lights  
fade and the play is over.



#114

A Dark Place



# A Dark Place



Brooks Jensen





Jung was right.  
A dark place exists in all of us.





































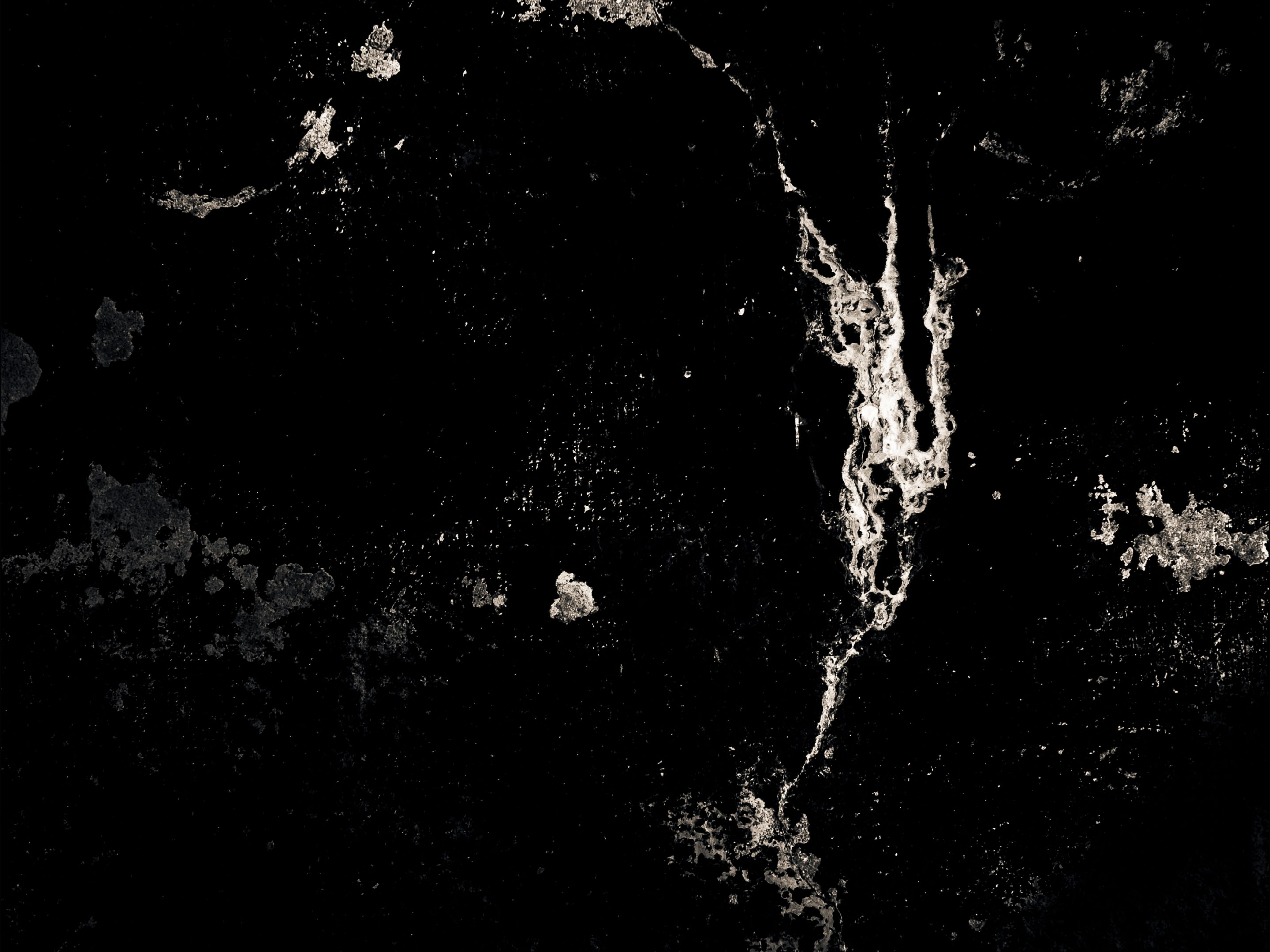
















Jung was also right  
that *hope* exists.



# Picasso and the Girlfriend

A One-Picture Story



A soldier visited Picasso and said, "I don't understand your paintings. Why do you make people appear so different than what they look like?" Picasso replied, "Do you have a girlfriend? Can I see her picture?"

The soldier reached into his wallet and pulled out a photo of her, handing it to Picasso. "Amazing!" he said, "Is she so small as *this*?"





#115

From Parts



# From Parts

*If boats can be assembled from parts,  
why not photographs?*

Composites from the Dakota Creek Shipyard,  
and the Port Townsend Boatyard

Brooks Jensen



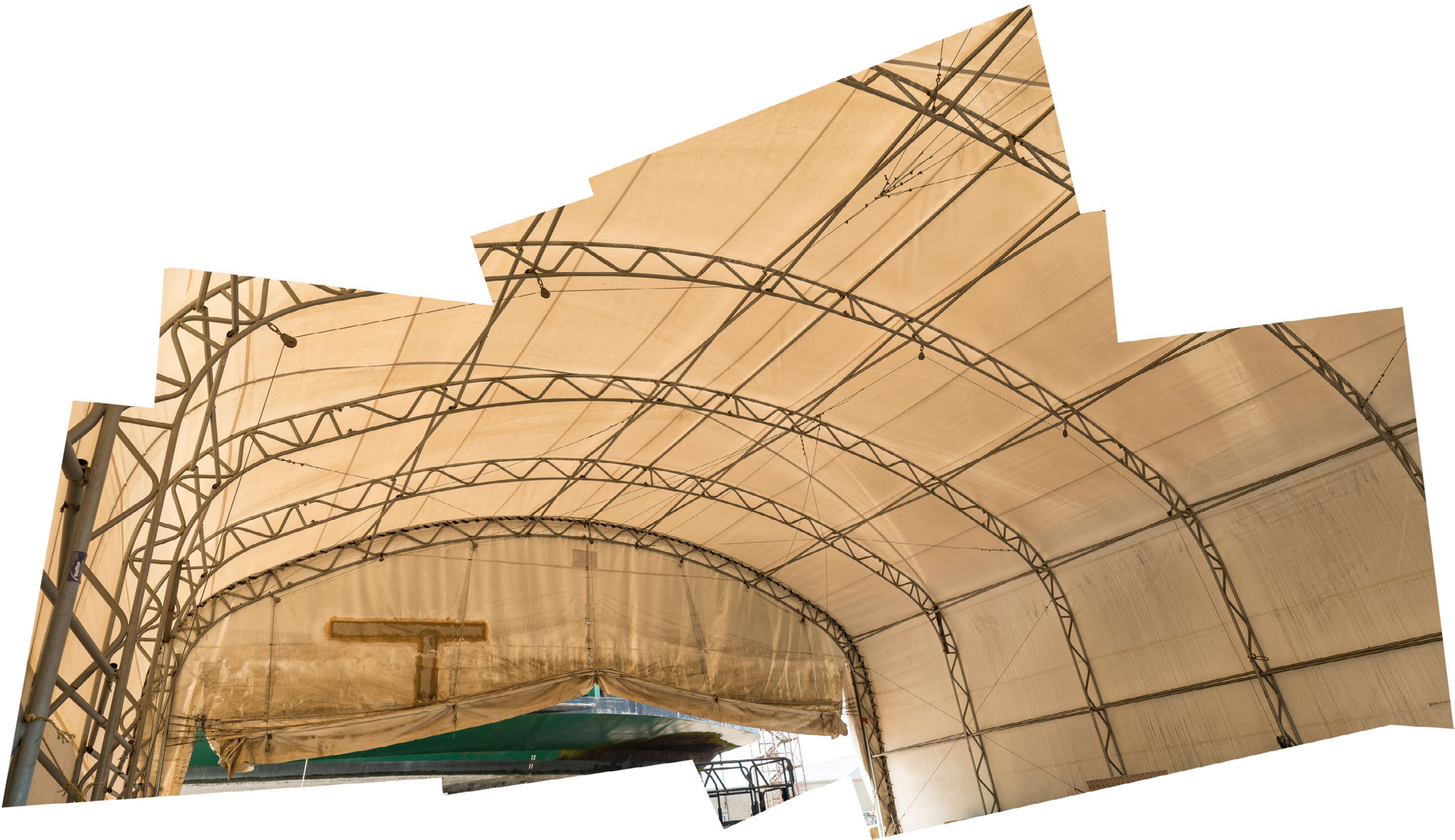




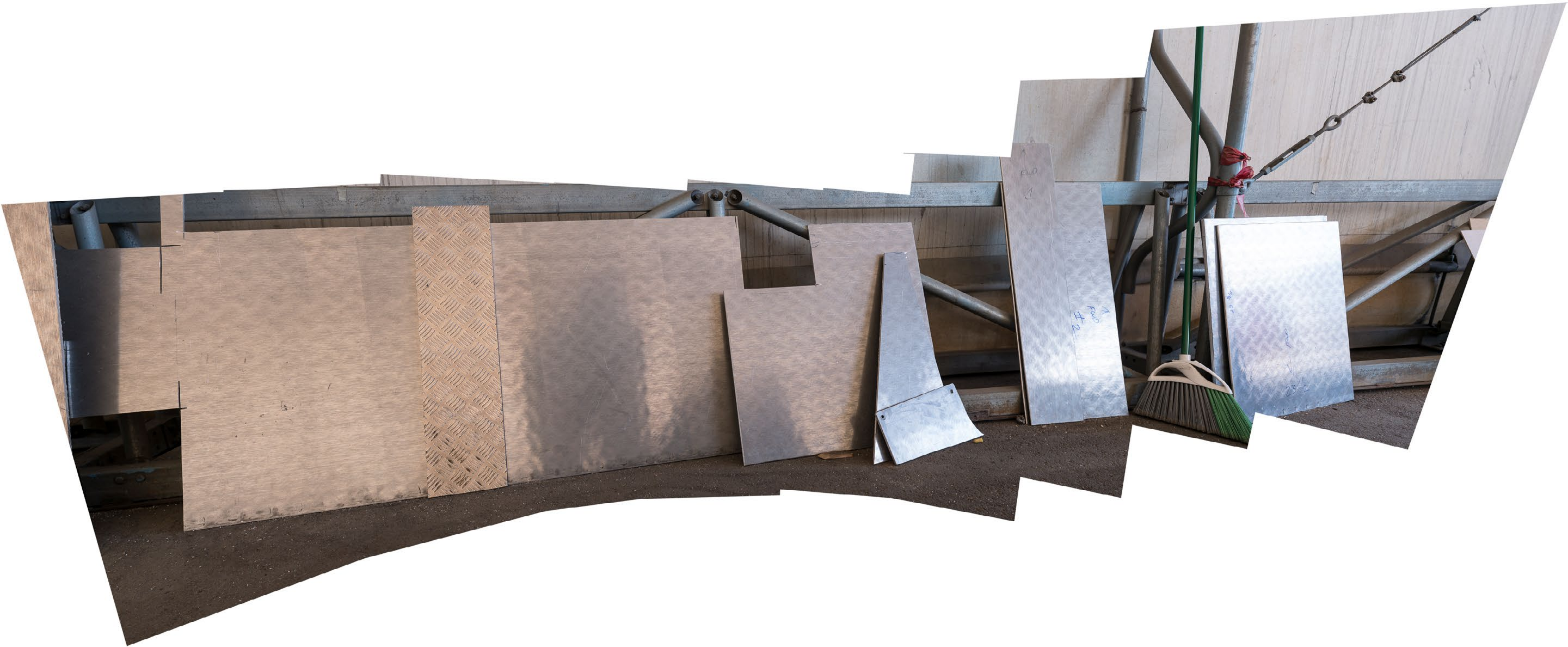




























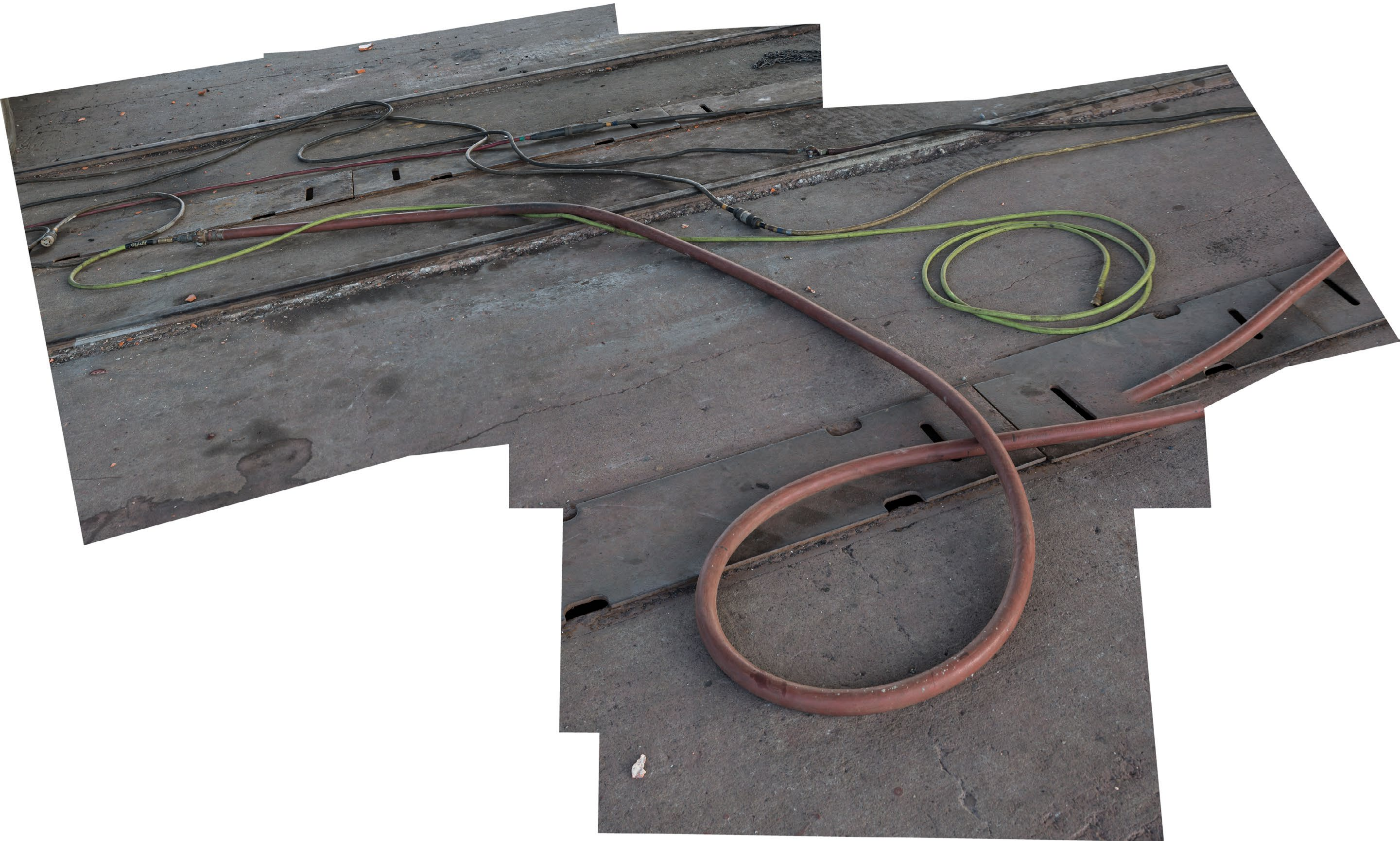




















Parts are such small things that can make such big things.

For some reason, I find this an inspiration.

For example,  
this image is my first and only 16-foot print.  
Now if I just had a wall that long — and a way to frame it.



# The Fight That Never Was

A One-Picture Story





When I was in 7th grade, a bully threatened me for some reason I've now long forgotten. He boasted he would knock my teeth out. His friends were surprised when I accepted his challenge and agreed to fight him behind the school that afternoon. I'd never been so scared, but I showed up. He didn't. I'm now 65 years old, and I've still never been in a fight.



#116

Tree Bones





# Tree Bones

Brooks Jensen





Underneath the extravagance and glory of leaves and fruit lies the strength and flexibility that is the foundation of a tree. More than a mere skeleton, it is the definition of shape, the will to live made manifest, the reaching upwards, the ascent toward the light.

Sort of like us, I suppose. Perhaps that's why we are so connected to trees of all kinds — they are a metaphor for ourselves. Young, mature, old, decaying. On second thought, a lot like us.























































































































































































Notes



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## *Patterns of Man, Patterns of Nature*

The late Michael A. Smith first introduced me to the idea of seeing *patterns* independent of content. At first, it seems just a visual game. Looking more carefully, there are deeper connections that might not be obvious at first glance. Metaphor and imagination on parade.

**Tech notes:** The assortment of images comes from decades of photographing and virtually every camera I've ever owned is represented here. Fortunately, such details are perfectly *non sequitur* in this project.

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## *A Dark Place*

I'm a mentally well-balanced individual – honest, I am. (Of course, I'd say that even if I wasn't, wouldn't I?) Mythologies in every culture pit the light against the dark – the age-old struggle of right and wrong. I have no doubt that because we have both good and evil within us (as the psychologists tell us, anyway), we also have both the dark and the light – perhaps buried, but there.

I'm not fond of horror movies, but I do

occasionally take a quick peek over the edge to a dark place and make a photograph, just to remind myself of the yin and yang of life.

**Tech notes:** Curiously enough – and totally coincidentally – all of these images are from my early days with digital photography. All were made with a fixed-lens camera of early design – the Sony DSC-R1, Fuji FinePix S602, and the Fuji FinePix s7000.

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## *From Parts*

I met photographer Walt Stricklin in China in 2010. He introduced me to jigsaw-stacked images in the landscape. I've been wanting to experiment with this idea, and the two boatyards seemed an opportunity to do so.

**Tech notes:** All photographed in two days in September 2017 using a Panasonic G85, handheld. I'm still torn as to whether or not this is serious work for me, but it sure is fun – tricky to get them to work right, but fun.

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## *Tree Bones*

In truth, I should stop referring to myself as a “landscape photographer” and just admit that I'm a hopelessly addicted “treescape photographer.” I'll stop when

I have photographed every tree on the planet. Then I'll start all over again.

To me, trees have *personality*. They are not just *big plants* – they are frozen gestures. I think that's why I especially like photographing these kinds of trees – winter trees, bare and *structural*.

What you can't see in this project is that there were 111 candidates. For the sake of sanity, we whittled it down. There might, however, be a *Tree Bones II* in my future. Well, and *III* and *IV*, too. We'll see.

**Tech notes:** From 2004 through 2018. Warm-toned because trees make me feel good. Who said artmaking needs to be rational?

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## *One-Picture Stories*

This is still a new concept for me, so I continue experimenting with a combination of text (some fictional, some not) and a single image. To me, they feel more like fleeting thoughts than anything else.

The Picasso story is one I heard in an Alan Watts lecture. One of my favorite stories in defense of abstracts.



Folios, Chapbooks, Prints



# Folios and Chapbooks

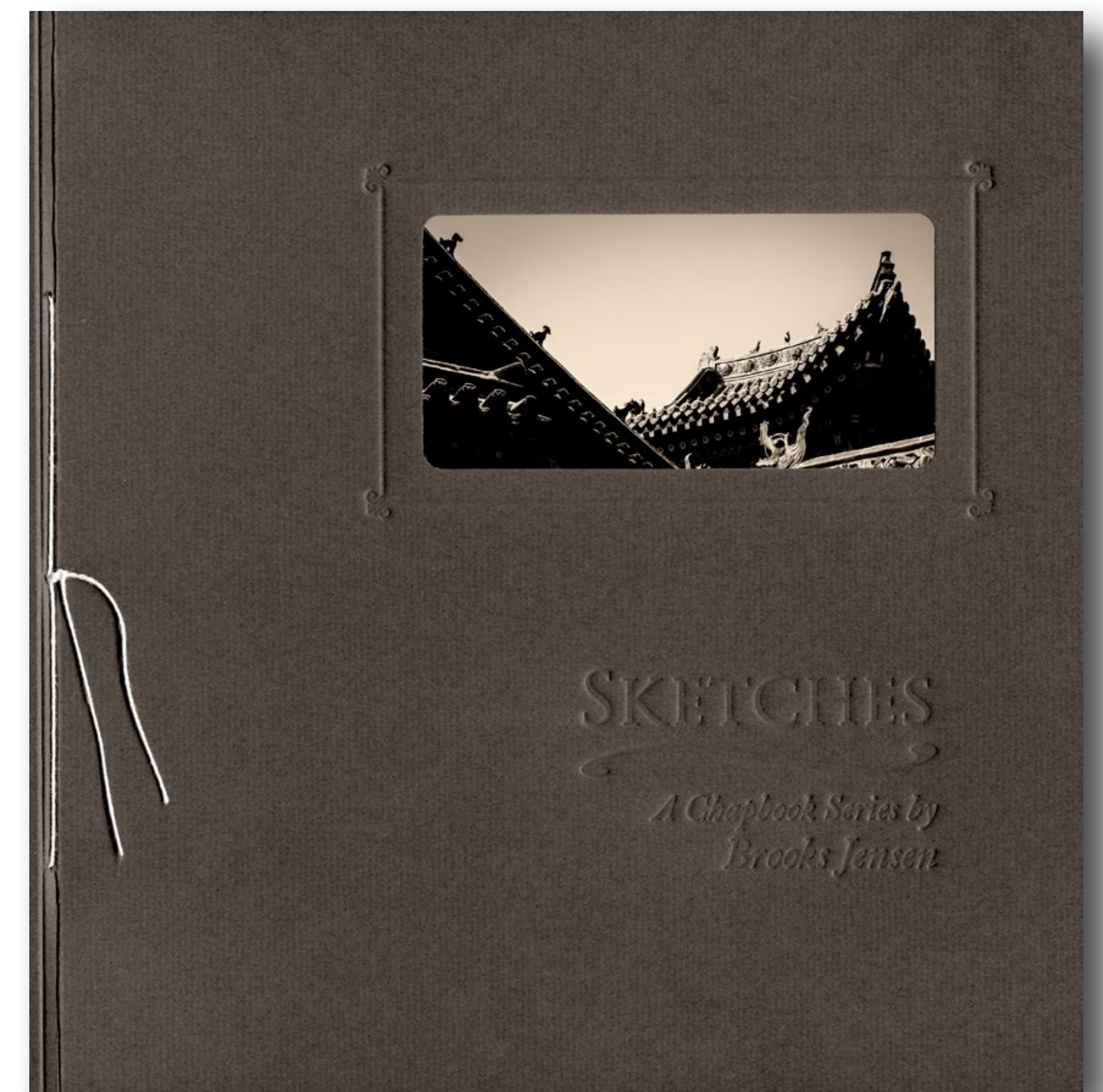
My primary media for physical artwork are handmade folios and chapbooks. These media allow me to provide a hands-on, tactile, off-the-wall viewing experience.

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](http://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](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://brooks.com).

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