



KOKORO

Brooks Jensen Arts ~ May 2018, Vol 4, No 2

Seeing in Sevens



About This Issue

Seeing in Sevens

In 2016, we proposed the idea of six-image projects and published a book of fifty such projects from *LensWork* readers titled *Seeing in SIXES*. I love this idea of using photography to present a question, a thought, a comment on life, a moment of insight — with just 6 images and a paragraph or two.

Essentially, that's what *Kokoro* has been since its inception — but often with more than six images in a project. In this issue of *Kokoro*, I am picking up the theme of *Seeing in SIXES*, but have added a title page to each project — hence the seventh image.

Photography — if it is worthy of the term *art* — is more than just a pretty picture. Like all other arts, it is capable of evoking thought *and* engaging our most profound sense of aesthetics. Hopefully, a successful project combines these two, leaving us both contemplative and amazed. Lofty goals indeed, and ones that all artists strive for even if their shortcomings limit their success. At its best, the medium becomes transparent and leaves the viewer with a greater sense of being alive.

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.'

Contents

#097

Life in Space



Life in Space

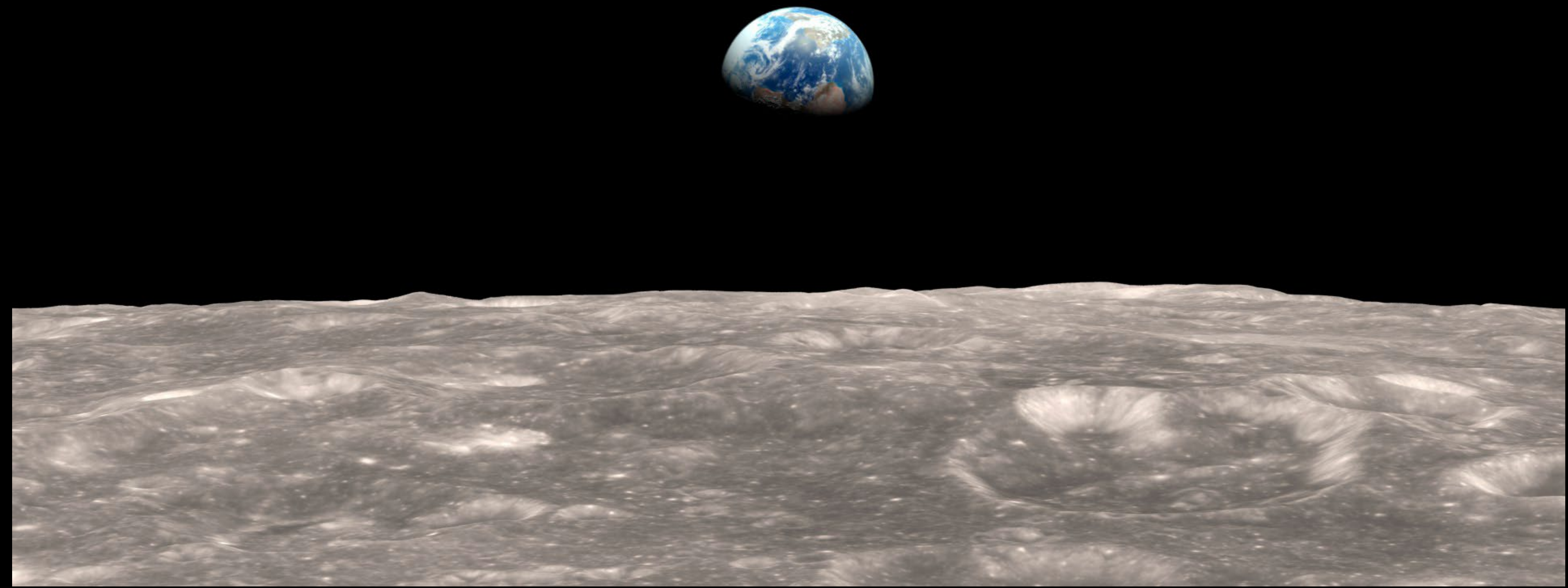
Brooks Jensen

Fifty years ago

our relationship with the moon changed forever with that now-

famous astronaut photograph of the earth rising over the horizon of the moon. Suddenly, we no longer live just in our own neighborhood, nor even just "on earth," but more fully understood that we live *in space*.

Now, every time I see the moon I'm reminded of that cosmic scale.





Yoshitoshi completed his great series *100 Aspects of the Moon* in 1892. The moon was something in the sky, but *he* wasn't.

Renaissance poets didn't see themselves circling in orbit with the moon's astronomical dance partner.

There are no epic Roman poems about the Goddess Luna, expressing how gazing at the moon reminded them of the cosmic dust that was their mother Earth.









But here we are, and there it is,
reminding us that we float together in the vast blackness of space.



#098

Brushed Into Stone

Brushed Into Stone

Brooks Jensen



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Throughout Japan there are stone *sekihi* with inscriptions etched in the stone.

Even the Japanese have a difficult time reading the text. It exists to be *viewed* — the dance of the brush over stone. Not a message from the past, but *a performance*.



1576

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神皇正統記 卷之八

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#099

We Accept This Food



We Accept This Food

Brooks Jensen

Sioux, Native American

I'm an Indian.

I think about the common things like this pot.
The bubbling water comes from the rain cloud.

It represents the sky.

The fire comes from the sun,

Which warms us all, men, animals, trees.

The meat stands for the four-legged creatures,

Our animal brothers,

Who gave themselves so that we should live.

The steam is living breath.

It was water, now it goes up to the sky,

Becomes a cloud again.

These things are sacred.

Looking at that pot full of good soup,

I am thinking how, in this simple manner,

The Great Spirit takes care of me.



Christian

Bless us, oh Lord,
and these Thy gifts
which we are about to receive
from Thy bounty,
through Christ, our Lord.
Amen.

Buddhist

We must think deeply of the ways
and means by which this food has
come. We must consider our merit
when accepting it. We must protect
ourselves from error by excluding
greed from our minds. We will eat
lest we become lean and die. We
accept this food so that we may
become enlightened.

Hindu

This ritual is One.

The food is One.

We who offer the food are One.

The fire of hunger is also One.

All action is One.

We who understand this are One.

Jain

We joyfully give thanks for this — our meal of love and peace.

For no one's child lies on our plates.

None suffered for our feast.

We pray for peace on earth for all and grace to do our part.

To God and to all life we are connected heart to heart.







Jewish

Praised are You, our God, Ruler of the universe, who in goodness, with grace, kindness, and mercy, feeds the entire world. He provides bread for all creatures, for His kindness is never-ending. And because of His magnificent greatness we have never wanted for food, nor will we ever want for food, to the end of time.

For His great name, because He is God who feeds and provides for all, and who does good to all by preparing food for all of His creatures whom He created: Praised are You, God, who feeds all.



Islam

Oh Allah! Bless the food You have provided us and save us from the punishment of the hellfire. In the name of Allah.

Native American

Creator, Earth Mother,
we thank you for our lives and
this beautiful day. Thank You for the bright
sun and the rain we received last night.
Thank You for this circle of friends
and the opportunity to be together.
We want to thank You especially at this
time for the giveaway of their lives made
by the chickens, beets, carrots, grains and
lettuce. We thank them for giving of their
lives so we may continue our lives through
this great blessing. Please help us honor
them through how we live our lives.



Over the lips
Past the gums
Look out tummy
Here it comes.

#100

Future Soil

Future Soil

Brooks Jensen



King Richard:

No matter where.

Of comfort no man speak:

Let's talk of graves, of worms,
and epitaphs;

Make dust our paper, and
with rainy eyes

Write sorrow on the bosom of
the earth;

Let's choose executors, and
talk of wills:

And yet not so—for what can
we bequeath

Save our deposed bodies to
the ground?

William Shakespeare

The Tragedy of King Richard the Second,

Act III, Scene ii.













#101

Simple Faith



Simple Faith

Brooks Jensen

My grandmother carried a small book of the *Psalms* with her always in her purse. I often saw her with this book in her hands, reciting her favorite.

*I have set the LORD
always before me:
because he is at my
right hand, I shall
not be moved.*

She was steadfast
to her last breath.





85 JESUS SET THE WORLD TO SINGING

A.W.A. Copyright, 1937, by the American Rev. A. H. Ashby

1. There is no joy in the air, I can hear it no-where, Je-sus
 2. His and his love when they praise, His and his love when they praise, Je-sus
 3. Light in the darkest night, How and why the darkness is
 set the world to singing when He came, In love and joy, Love's great
 set the world to singing when He came, There and then and then and then
 set the world to singing when He came, Earth and sky with rejoicing
 and - a - y - o - u - r - joy, Je - sus set the world to singing when He came,
 sing - ing of the Lord, Je - sus set the world to singing when He came,
 Je - sus set the world to singing when He came, And the song is grow - ing
 greater, praise His name! Then rise up the glad ex - claim, Till the

86 JESUS SET THE WORLD TO SINGING

86 BEYOND THE SUNSET

Copyright, 1937, by the American Rev. A. H. Ashby

1. Beyond the sun - set, O how I love to sing, When with our
 2. Beyond the sun - set, O how I love to sing, When with our
 3. Beyond the sun - set, O how I love to sing, When with our
 4. Beyond the sun - set, O how I love to sing, When with our

Has - led here's the way, Earth's valley and - ad, O how I love
 To - day, when I see, O how I love to sing, When with our
 And - ing, O how I love to sing, When with our
 And - ing, O how I love to sing, When with our

SEGERSTROM
 CONCERT GRAND
 MINNEAPOLIS.





Syndernes Forlæbelse og Arvelob blandt dem som er helligede ved Troen paa mig. Ef. 35, 5; 42, 7; 60, 1. Efes. 1, 18. Kol. 1, 13. 1 Pet. 2, 25.

19. Derfor, Kong Agrippa, blev jeg ikke ulydig mod det himmelske Syn; Gal. 1, 16.

20. men haade for dem i Damaskus først og for Jerusalem og i hele Judæas Land og for Hedningerne forkyndte jeg, at de skulde omvende sig og komme tilbage til Gud og gjøre Gjerninger som er Omvendelsen værdige. 9, 20. 28. 29. Matt. 3, 8.

21. For disse Ting's Skyld greb nogle Jøder mig i Templet og søgte at slaa mig ihjel. 21, 30. 31.

22. Saa har jeg da faaet Hjælp fra Gud og staar til denne Dag og vidner haade for Ilden og stor, idet jeg ikke siger noget andet, end hvad Profeterne og Moses har sagt skulde ske: Lut. 24, 44 fg.

23. at Messias skulde lide, og at han som den første af de dødes Opstandelse skulde forkynde Lyk for Folket og for Hedningerne. 1 Kor. 15, 20. Kol. 1, 18. Nab. 1, 5. Lut. 2, 32.

24. Men da han forsvarede sig saaledes, siger Fjestus med høi Røst: Du er vanvittig, Paulus! din megen Værdom driver dig til Vanvid.

25. Men han siger: Jeg er ikke vanvittig, mægtigste Fjestus! men jeg taler sande og sandige Ord.

26. Thi Kongen kjenner til disse Ting, og til ham taler jeg ogsaa frimodig; thi jeg kan ikke tro, at noget af dette er ukjendt for ham; dette er jo ikke sleet i en Aktrog.

27. Tror du, Kong Agrippa, Profeterne? Jeg veed, at du tror.

28. Men Agrippa sagde til Paulus: Der mangler Ildet i, at du overtaler mig til at blive en Kristen.

29. Paulus sagde da: Jeg vilde ønske til Gud, enten der mangler Ildet eller meget, at ikke alene du, men ogsaa alle som hører mig idag, maatte blive lig som jeg er, undtagen disse Vænter.

30. Da stod Kongen op, og Lands-høvdingen og Berenike og de som sad der med dem,

31. og de gik til Side og talte med hverandre og sagde: Denne Mand gjør ikke noget som fortjener Død eller Vænter. 25, 25.

32. Og Agrippa sagde til Fjestus: Denne Mand kunde være løsladt, om han ikke havde indanket sin Sag for Keiseren. 26, 11.

27. Kapitel.

Paulus sendes til Rom. Skibet farer til Sidon, 1—3, derfra til Myra, 4—6. Søfærden bliver farlig; Paulus giver det Raad, at de skal tage Vinterhavn paa Kreta, men til ingen Nytte, 7—12. De kommer i stor Færdsnød; Paulus faar en Aabenbaring fra Gud og troster dem, 13—26. Til sidst lider de Skibbrud og strander paa Den Malta; men alle bjerger sig iland, 27—44.

Da det nu var afgjort, at vi skulde seile afsted til Italien, overgav de haade Paulus og nogle andre Fanger til en Høvedsmand ved Navn Julius ved den keiserlige Hær-Væling. 25, 12.

2. Vi gik da ombord paa et Skib fra Adramyttium, som skulde seile til Stederne langs Asia-Landet, og saa for vi ud; Aristarkus, en Makedonier fra Tesalonika, var med os. 19, 29.

3. Den anden Dag løb vi ind til Sidon, og Julius, som var menneskefjærlig mod Paulus, gav ham Lov til at gaa til sine Venner og nyde godt af deres Omsorg. 24, 23; 28, 16.

4. Derfra for vi videre og seilede ind under Kypern, fordi Vinden var imod,

5. og efter at vi havde seilet over Havet ved Kilikien og Pamfylken, kom vi til Myra i Lykien.

6. Der fandt Høvedsmanden et Skib fra Aleksandria, som skulde til Italien, og han førte os ombord paa det.

7. I mange Dage gik det nu smaat med Seilingen, og vi vandt med Nød og neppe frem imod Knidus; da Vinden var imod, holdt vi ned under Kreta ved Salmone,

8. og det var saa vidt vi kom der forbi og naaede frem til et Steb som kaldes Godhavn, nær ved en By Lasæa.

9. Da nu en lang Tid var gaaet, og det allerede var farligt at færdes paa Søen, fordi det alt var over Fasten, advarede Paulus dem og sagde:

10. I Mænd! jeg ser, at Søfærden vil være et Bøvestykke og medføre stor Skade ikke bare for Ladning og Skib, men ogsaa for vort Liv.

11. Men Høvedsmanden satte mere Tid til Styrmanden og Skipperen end til det som Paulus sagde.

12. Og da Havnen var uheldig til Vinterleie, blev de fleste enige om, at de skulde fare ud ogsaa derfra, om de maatte kunde vinde frem og tage Vinterhavn i

Joniks, en Havn paa Kreta, som vender mod Sydvest og Nordvest.

13. Da der nu blæste en svag Søndenvind, tænkte de, at de kunde fuldføre sit Forsæt; de lettede da og seilede nær Land langs med Kreta.

14. Men ikke længe efter kom en Svovelvind som kaldes Eurakylon, og fastede sig mod Den;

15. da Skibet blev grebet af den og ikke kunde holde sig op mod Vinden, gav vi det over og lod os drive.

16. Vi løb da under en Ilden D som kaldes Klaua, og det var med Nød, at vi fik bjerget Vaaden;

17. da de havde faaet den ombord, greb de til Nødhjælp og slog Laug om Skibet. Og da de frygtede for at drive ned paa Syrten, firede de Seilet ned og drev saaledes.

18. Da vi nu led meget ondt af Veiret, fastede de næste Dag Ladningen overbord,

19. og den tredje Dag fastede vi med egne Hænder Skibets Redskab i Søen.

20. Da nu hverken Sol eller Stjerner lod sig se paa flere Dage, og et svært Uveir var over os, var det fra nu af forbi med alt Haab om Redning.

21. Og da de ikke havde faaet Raad paa længe, stod Paulus frem midt iblandt dem og sagde: I Mænd! I burde have lydt mit Raad og ikke faret ud fra Kreta, saa I havde sparet eder for dette Bøvestykke og denne Skade. 8, 10, 11.

22. Og nu beder jeg eder være ved godt Mod; thi ingen Sjæl iblandt eder skal forgaa, men bare Skibet.

23. Thi i denne Nat stod for mig en Engel fra den Gud som jeg tilhører, som jeg ogsaa tjener, og sagde:

24. Frygt ikke, Paulus! du skal staa frem for Keiseren, og se, Gud har givet dig alle dem som seiler med dig, til Gave. 23, 11.

25. Derfor var ved godt Mod, I Mænd! thi jeg sætter min Tid til Gud, at det skal blive saa som det er sagt mig.

26. Men vi skal strande paa en eller anden D.

27. Da nu den fjortende Nat kom, medens vi drev omkring i Adriaterhavet, stjonte Søfolkene midt paa Natten, at det bar nær mod Land.

28. Og da de loddede, fandt de tyve ne; men da de var komne et Ildet

Stykke derfra og loddede igje femten Favn;

29. og da de frygtede for, at de kunde støde paa Skær, fastede Antere ud fra Bagstavnen og mente det vilde blive Dag.

30. Men Søfolkene søgte at rømme bort fra Skibet og firede Vaaden ned i Havet, idet de lod, som de vilde Antere ud fra Forstavnen;

31. da sagde Paulus til Høved den og til Krigsfolkene: Dersom ikke bliver ombord i Skibet, kan I ikke bjerge.

32. Da kappede Krigsfolkene Vaadens Tauge og lod den falde.

33. Da det nu led mod Dag, bad Paulus alle tage Jøde til sig, og han sagde: Dette er nu den fjortende Dag, at I venter og lader være at æde og ikke tager noget til eder.

34. Derfor beder jeg eder tage Jøde til eder; dette hører med til eders Redning; thi der skal ikke falde et Haar af Hovedet paa nogen iblandt eder.

35. Da han havde sagt dette, tog han et Brød, takkede Gud for alles Dine og brød det og begyndte at æde;

36. da blev de alle frimodige og tog Jøde til sig, de ogsaa.

37. Vi var i alt to hundrede og seks og sytti Sjæle paa Skibet.

38. Og da de var blevne mætte, lettede de Skibet ved at kaste Levnetsmidlerne i Havet.

39. Da det nu blev Dag, kjennte de ikke Landet, men de blev var en Vig som havde en Strand; der bestemte de sig til at sætte Skibet paa Land, om det var muligt.

40. De kappede da Anterne og lod dem falde i Havet og løste tillige de Tauge som de havde surret Korene med; saa heise de Seilet for Vinden og holdt ned paa Stranden.

41. Men de drev ind paa en Grund som havde dybt Hav paa begge Sider; her stødte de paa med Skibet, og Forstket løb sig fast og stod urørligt, men Agterstket blev sønderslaaet af Brændingerne.

42. Krigsfolkene vilde nu dræbe Fangerne, for at ikke nogen af dem skulde svømme bort og rømme;

43. men Høvedsmanden, som vilde frelse Paulus, hindrede dem i deres Raad og bød, at de som kunde svømme, skulde først kaste sig ud og komme iland,



#102

Moments Across the Divide

Moments Across the Divide

Brooks Jensen



We do not share the same language.

We do not share the same culture.

We do not share the same life.

But that does not prevent us from sharing a moment across the divide, fleeting, but eye-to-eye, human-to-human, a brief connection *of acknowledgment.*













#103

Deep Forest Fern

Deep Forest Fern

Brooks Jensen





Darkness surrounds us with only the occasional ray of light to warm and illuminate our existence. Few things in life feel quite like a warm sunbeam that rescues us from the darkness. I suspect even the ferns rejoice when the light reaches them, deep in the forest, even if only for a few moments.











Notes

Life in Space

The image on page 11 was a surprise. I was not aware of the moon in the composition until much later. Seeing it at last completely changed the way I thought about this photograph.

Tech notes: Four different cameras; four different lenses; four different years – all with the same moon.

Brushed Into Stone

I studied a little Chinese calligraphy in my college years. I was never very good at it, but I did absorb an appreciation for the art form.

Tech notes: All shot at the Zuiganji Temple in Matsushima, Japan in 2009. Panasonic G1 with the kit lens.

We Accept This Food

For most of us, mealtime comes 2-3 times a day, everyday. It is no wonder that a mealtime prayer is universal.

Tech notes: Most of these were shot with early digital cameras of the 8-10 megapixel variety – Sony DSC-R1, Olympus CW8080, and a Fuji Finepix S602. I'm glad they still hold up in spite of their early technology.

Future Soil

Some of my earliest photographs were of decaying vegetation. For reasons unknown, I seem to be drawn to it as a reoccurring subject material. If only Freud were still alive.

Tech notes: As can be seen here, I mostly favor large depth of field and therefore shoot at small apertures. The exception is the image with the fallen white petals – shot at f/2.8. One of my favorites in this entire issue.

Simple Faith

The austerity of small town churches appeals to my love of minimalism in composition. When religion starts looking too dolled up, I run for the hills – and hide my wallet.

Tech notes: Again, most of these were shot with early digital cameras of the 8-10 megapixel variety – Sony DSC-R1, Olympus CW8080, and a Fuji Finepix S602.

Moments Across the Divide

The young girl on the title page was the inspiration for this project. I was

fascinated with her costume and positioned my camera to make this image. I was totally unaware she was texting on her smartphone at the time. The incongruousness of her traditional garb, the latest technology, and the language barrier that separated us did not seem to prevent a moment of connection. We were separated by culture and by a generation (or more, ahem). But we smiled at each other, for just a moment.

Tech notes: This was made during the cacophony of a stage performance in inner-Mongolia. She had a moment between stage appearances. This may be the first image in my long career using an on-camera flash. Probably my last, too.

Deep Forest Fern

I'm doing a lot of experimenting these days on how to photograph the deep forests we have here in the Pacific Northwest. This use of the small patches of sunlight that penetrate to the forest floor is the first new technique that works – a hint of more to come.

Tech notes: All from 2017, shot with a Panasonic G85. I love that the image on page 58 was made with a lens that is universally panned on the Internet as a really bad, soft lens. I'll accept this "bad" result every time.

Folios, Chapbooks, Prints

Folios and Chapbooks

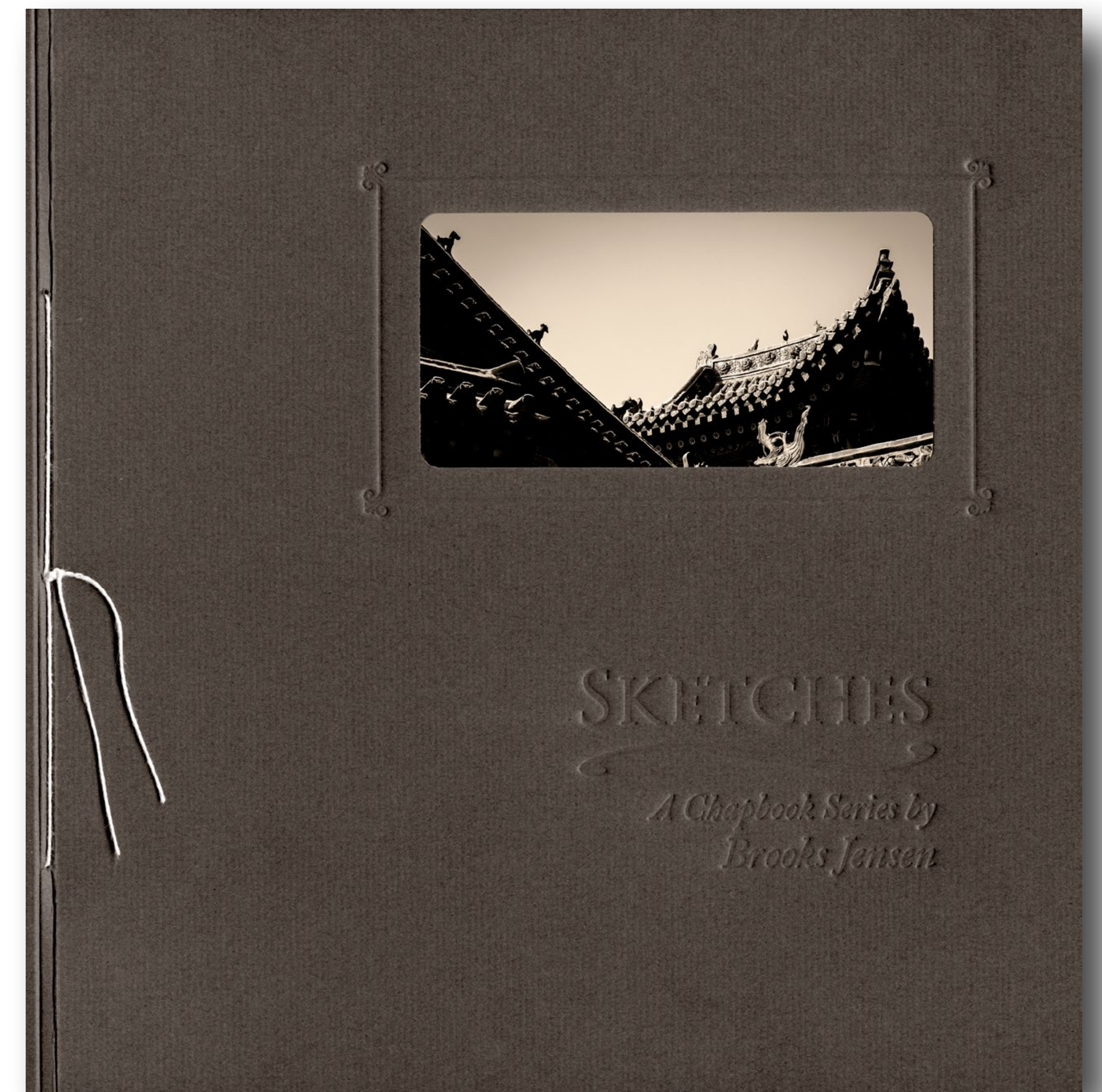
My primary media for physical artwork are handmade folios and chapbooks. These media allow me to provide a hands-on, tactile, off-the-wall viewing experience.

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](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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