



SILVA LACRIMOSA

(Tears of the Forest)

Silva Lacrimosa by Brooks Jensen

A BROOKS JENSEN ARTS PUBLICATION





There is life — then comes the fire.

With time, life rises again ... slowly.

But for a long time, long before the life once again dominates the land, there are the remains of the life that was. The soot-black, charcoal, leafless carcasses of the trees point to the sky, point to the ground, point to each other. They are the sentinels of memory.

They are the tears of the forest.

Every living thing has the will to survive, to grow, to endure. With this will to live comes the inevitable sorrow that death will come in its time. The forest is no different, though the primitive consciousness of trees do not allow them to *think* about this as we can. Even the simple botanicals know and celebrate life in their own way.

I stumbled across the remains of a forest fire in the ponderosa pines. The black bark of the still-vertical trunks seemed to me a testament to their resistance to the consuming flames. I was compelled to photograph them, drawn to the exquisite beauty in the simple tones. From a photographic point of view, they were glowing textures in my viewfinder.

But as I photographed them, their sorrow slowly seemed to unfold. I found myself more and more saddened by the story I began to feel in the charred remains. I knew I was simply projecting my human emotions on the forest, a philosophical flaw that was fallacy. Nonetheless, as I photographed a drip of sap on the sooted bark, I began to cry. The tears of the forest were flowing through me.

We humans do love the forest. It provides for us; it inspires us; it refreshes us. There is life in the forest, life that fills us with the human joy to be alive. The forest is merely plant-life, merely unconscious biology. But what a miraculous biology it is! Perhaps it is right that we should weep at its sorrow.



Okanogan Hills, 30-Mile Fire, Upper Methow Valley, 2008

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Remains, 30-Mile Fire, Okanogan Forest, 2008

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The Black Forest, 30-Mile Fire, Okanogan Forest, 2008

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Three Ponderosas, Oregon, 2008

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Charcoal and Granite, 30-Mile Fire, Okanogan Forest, 2008

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Ponderosa Textures, Oregon, 2008

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Bark Flourish, 30-Mile Fire, Okanogan Forest, 2008

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Burnt Trunk, 30-Mile Fire, Okanogan Forest, 2008

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Wounded Bark, 30-Mile Fire, Okanogan Forest, 2008

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The Watcher, 30-Mile Fire, Okanogan Forest, 2008

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Tears of the Forest, 30-Mile Fire, Okanogan Forest, 2008

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COLOPHON

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BROOKS JENSEN ARTS FOLIO

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Folio Purchasing Information



Website: www.brooksensenarts.com

Works with: Ideas, concepts, questions, and wonder; cameras, audio recorders, video, text; computers, printers, websites, images and graphics. And, most importantly, *people*.

Project specifics: This project was photographed using an Olympus C8080W digital camera

Brooks Jensen was born in Laramie, Wyoming, in 1954, but was raised most of his life in Portland, Oregon. He realized his passion for photography while in high school, as well as his interest in debate, writing, and art in general. These interests and abilities would mature and later gel together in a purposeful way as an artist, and as the Editor of *LensWork* magazine.

A learn-by-doing kind of guy, Brooks attributes much of his photographic education to the making of photographs, looking at the great photographs in history, attending workshops, and having a good peer group. A capable teacher, he taught college-level photography classes during his 20s, while working as an electronics buyer for a large chain store. That successful retail experience led him to offer retail consulting for the next ten years – which resulted in extensive travel, and many opportunities for photographic adventures. During this time he was also served for a number of years as the Director of the Portland Photographers' Forum, where he wrote regular articles – which was the precursor to his role as Editor of *LensWork*.

In 2002 he met photographer Maureen Gallagher, and they were married later that year. This relationship proved to be fateful and fruitful, as less than a year later they birthed the first issue of *LensWork* magazine. From their home-grown beginnings, the publication has received numerous awards and has subscribers in more than 65 countries.

Meanwhile, the passion for doing photography has not been lost, and Jensen continues to pioneer the print as well as the presentation. His earliest folio editions of *Made of Steel* were produced in 2003, using laborious pin-registration to marry the image and text on gelatin silver in the darkroom. In that series he produced three folios (*The Shops, The Tools, The Portraits*), with five images in each. It was an enormous undertaking, but opened the door to the concept of the handmade artist's book, and alternative ways of producing and presenting his work. Since then, technology has expanded the artist's toolbox tremendously, and Brooks is fearless in exploring the new possibilities.

While Brooks' writing serves as "the voice" of *LensWork*, he has also authored two books on photography and the creative process – *Letting Go of The Camera* and *Single Exposures* – both of which have been very successful. He also features a regular podcast at www.lenswork.com, where he shares his thoughts on just about everything imaginable (relating to art and photography, that is).

Brooks and Maureen relocated from Portland to Anacortes, Washington (the gateway to the San Juan Islands) in 2001, and moved *LensWork* Publishing into a beautiful historic building. They left the city life behind, and find that living and working in a small "arts" town has given them time to actually pursue what they love: photography.



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