



Light... *Glorious* Light

From the depths of space, the Sun launches its energy pulses from every millimeter of its surface.

In doing so, it casts bits and waves of itself in an ever-growing sphere of energy. This moving sphere is formless, perfectly invisible, moving, waiting, searching. For some 8 minutes it traverses the cold and empty regions of space until it encounters some object that makes that energy manifest — a particle of atmospheric dust, a dusty photographer's warm skin, or the massive, silent face of an ancient, dusty wall of rock — and suddenly there is *light*.

For reasons I cannot explain, I have always found this encounter between the dark object and the invisible energy, this mystery that creates light out of nothingness, one of the greatest mysteries of life. How is it that dark and invisible can combine to make brilliance, shape, tone, texture — and even life itself — spring into existence? Imagine this: if suddenly the Sun blinked out, in sixteen short minutes everything on our planet would become invisibly dark; if suddenly the Earth mysteriously vanished, the Sun's energy would continue on its travels though the interstellar

space, perfectly invisible, uninterrupted, traversing 186,000 miles every second. What a miracle we behold in each moment of vision, when chance collisions make manifest such glory!

Standing in the canyons of Capitol Reef in southern Utah, the Sun passed overhead in that long arc of late summer. In the stillness of the moment, I watched the face of rock change from shadow to light, and in the process reveal surfaces in sensual detail. I felt the cosmic dance — the spinning Earth in orbit around Sun, the arrival of energy that began its 93 million mile journey just minutes before the encounter — and could not help but feel I was witnessing a miracle in each moment. Ancient rock, standing for eons with only the erosion of grains of dust, measured in decades or millenia — meeting energy from the sun, so young as to be immeasurable in the time of a cosmic scale.

It was light ... *glorious* light; thus is life ... glorious life.

Light, Glorious Light

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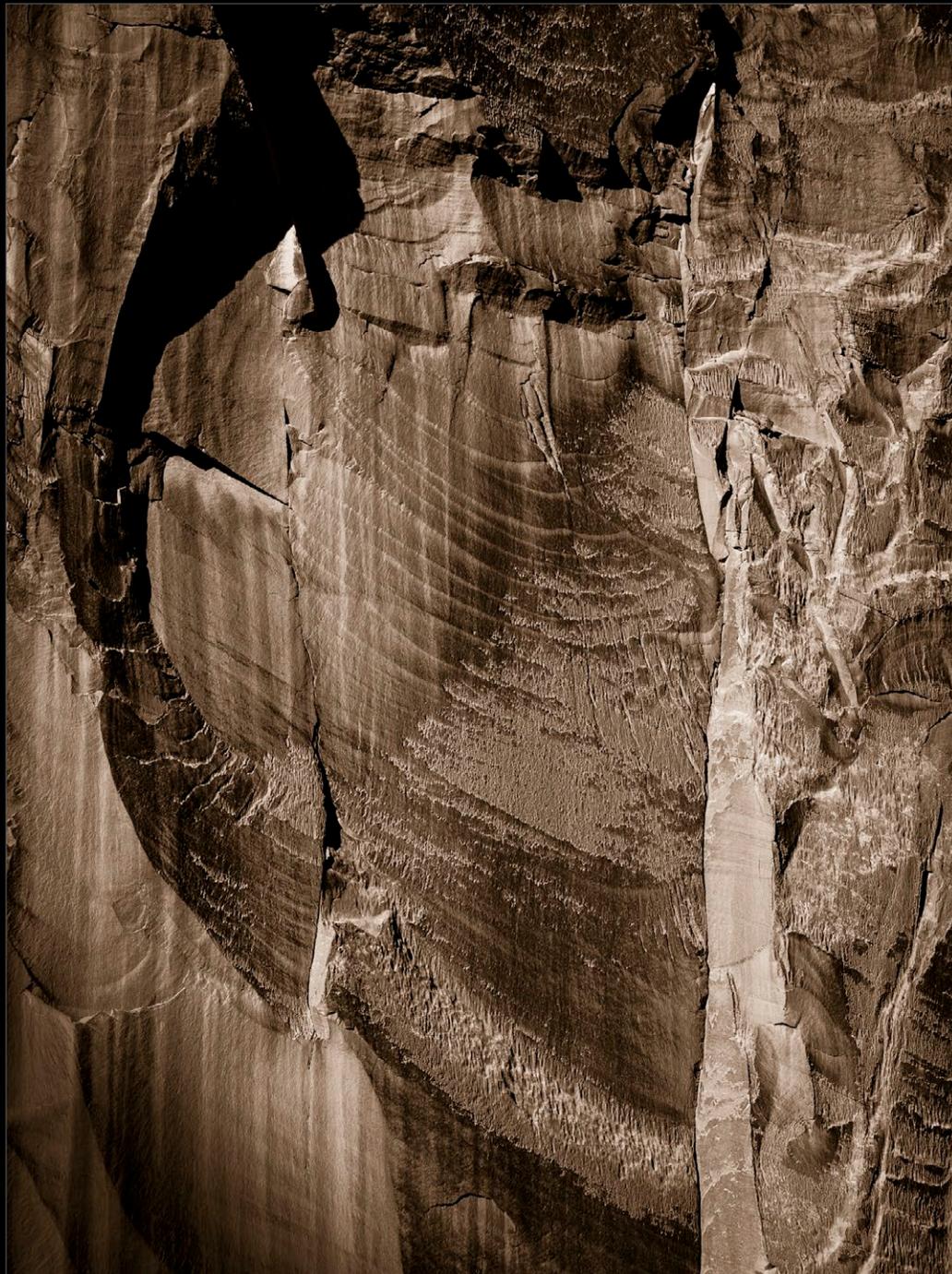
Folio Purchasing Information



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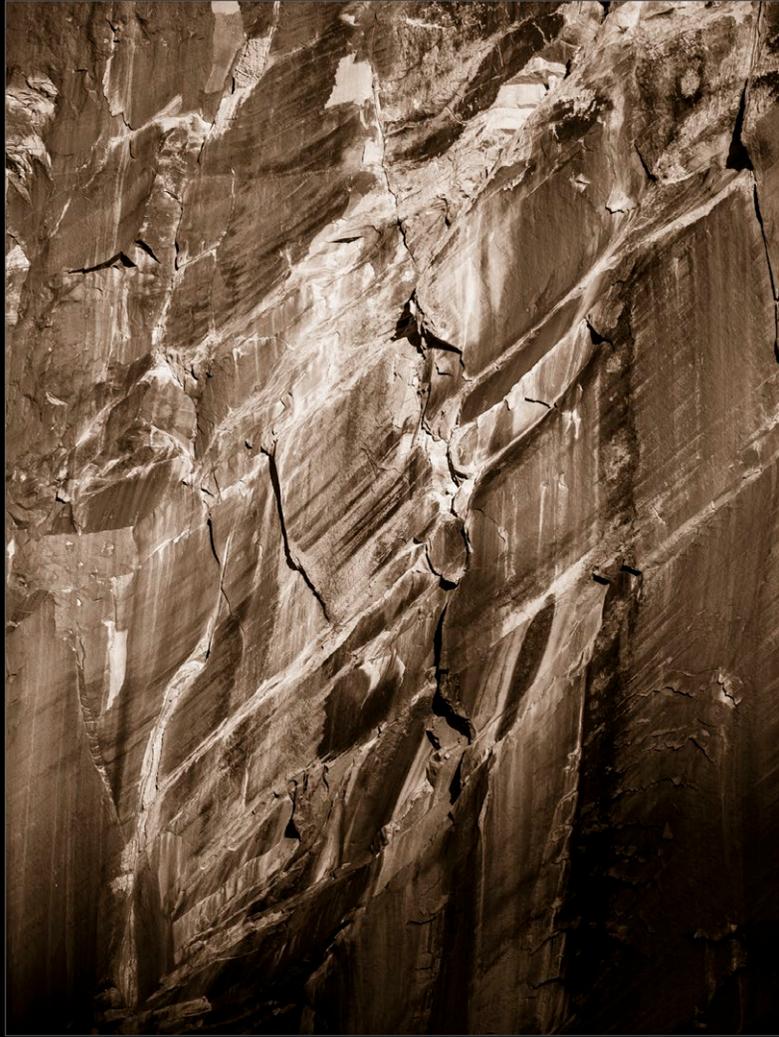
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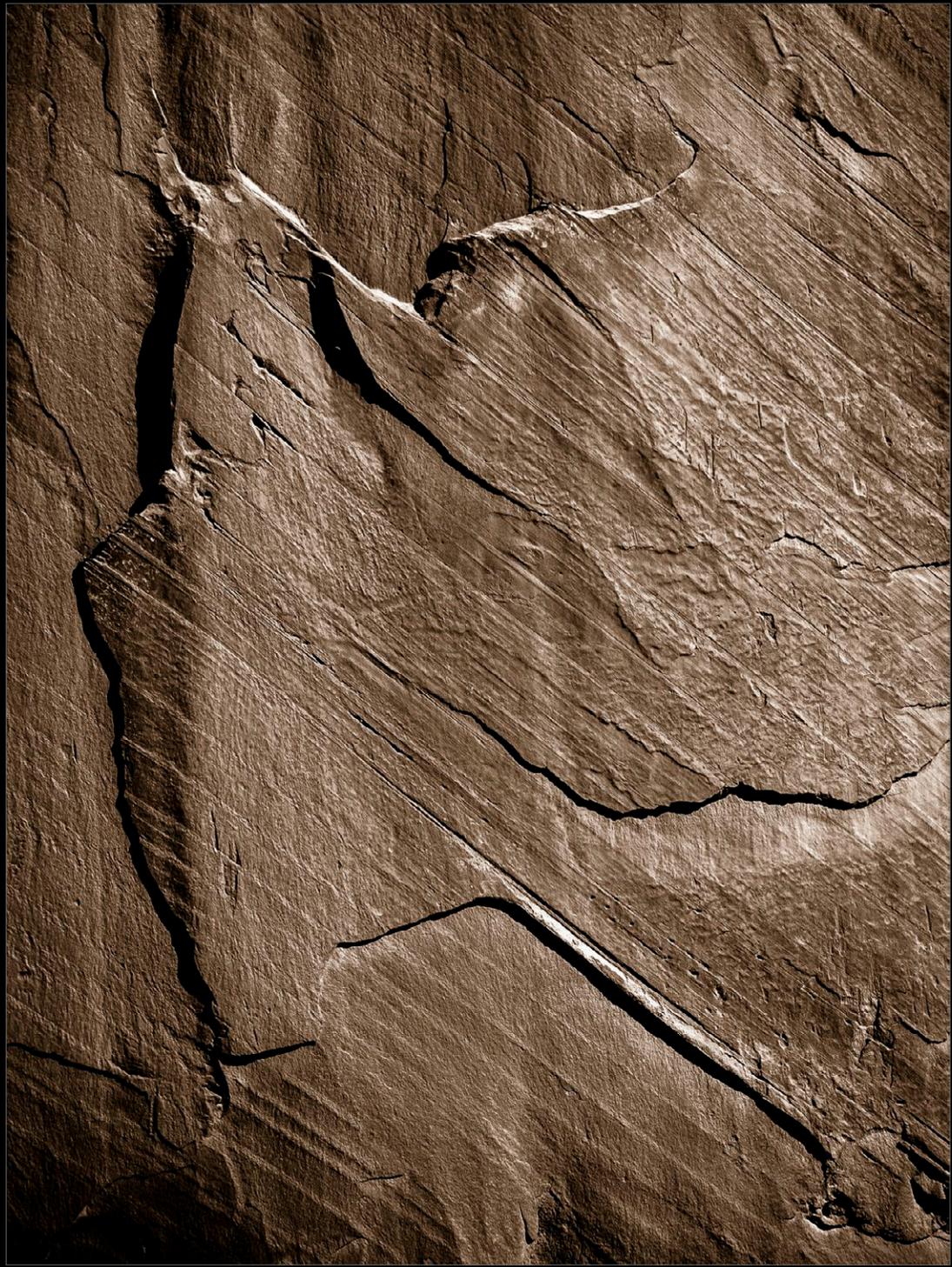




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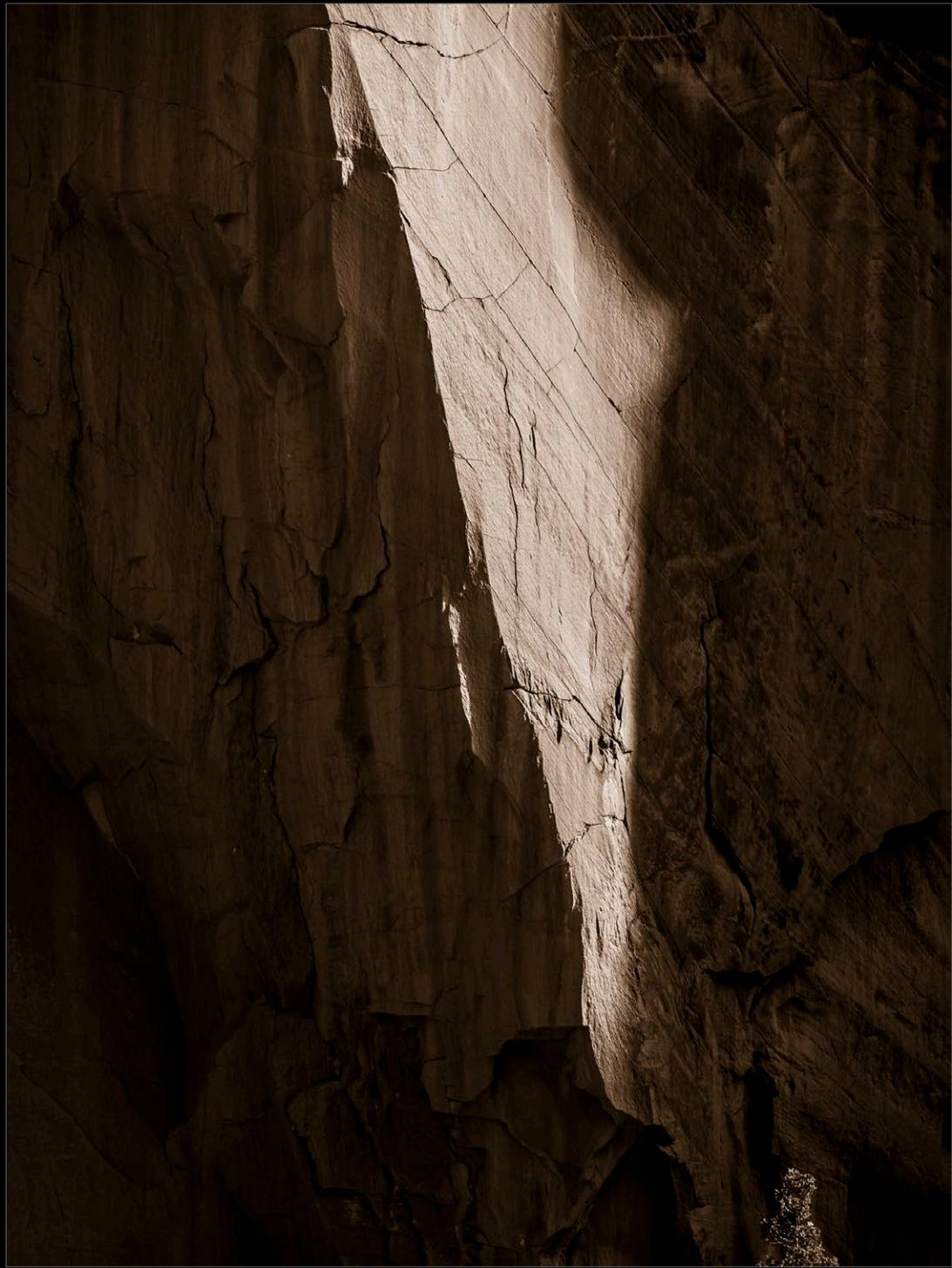
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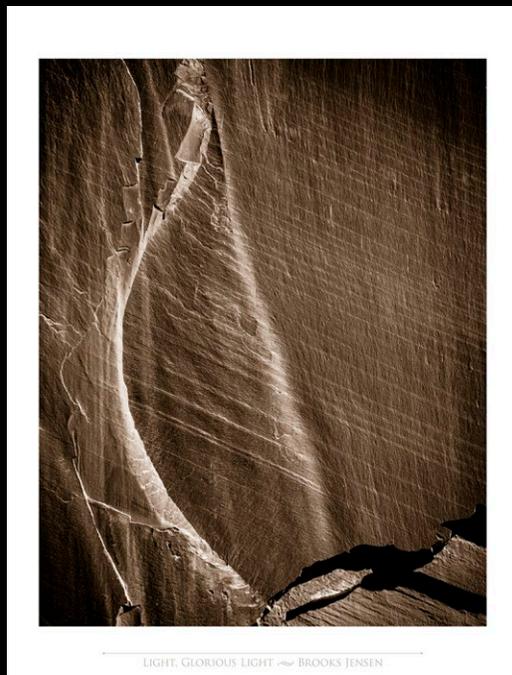
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LIGHT, GLORIOUS LIGHT

15-print Folio

A "folio" is a collection of loose, unbound prints, more like a book than a random stack of unsequenced photographs. This folio includes a folded, four page text signature including a title page to lead things off, a poem, and a statement about the project. The last page is a colophon. The images are sequenced, like a book, but loose, like a portfolio. It's my answer to the problem of how to include original prints in a book without doing tip-ins.

The folio cover is die-cut with an opening that allows me to place a title page behind the cover, showing through. The cover is made from an acid-free archival art paper, Gilbert Oxford in the heaviest 100# cover-weight. Only acid-free, archival materials are used to protect the life of the prints and pages inside. Each folio is enclosed in a sealed, plastic sleeve and shipped in a reinforced mailer.

Folios are numbered sequentially in an open edition. You can read more about my [editioning and pricing philosophy](#) on my website. I sign the title page and hand-number the colophon.

- Folio size 8x10½"
- Embossed, die-cut art paper enclosure
- Fifteen images approximately 7x9"
- Four page, folded text signature
- Printed on an Epson 4880
- Printed on Harman Glossy Baryta Heavyweight paper

Price \$195

Introductory Price
\$150
for the first 10 sold

Online Direct Order
via your web browser

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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 lives in several formats including a folio of fine art prints and as various PDF publications.

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 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 1992 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 Brooks 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 several books on photography and the creative process – *Letting Go of The Camera* and the 3-book series title *Single Exposures* – as well as a series of workshops on disc. 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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