

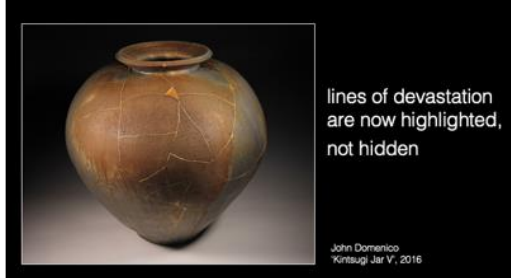





















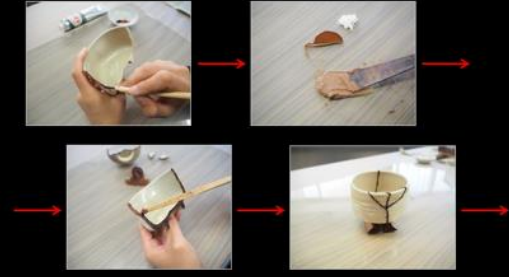
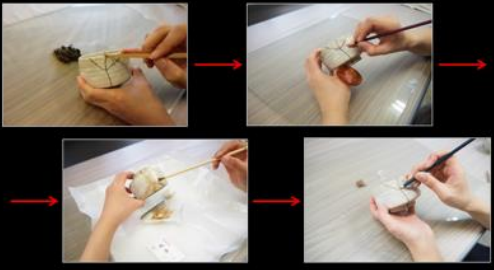


<p>1</p>		<p>I'm an artist and a writer. And I know about kintsugi, not as a psychologist or therapist, but as a potter. As a ceramic artist I make sculptural works to hold and caress, with the aim of helping us find a place of comfort in a frightening world. I also am a practitioner of Japanese tea ceremony. So it's not surprising that I discovered kintsugi.</p> <p>The topic of kintsugi is close to my heart. I always loved it but it was when I was doing research for a book for Bloomsbury on kintsugi that I began to think more deeply about how powerful it is. When I was eight, my 10-year-old brother David died. Like most families at the time, we didn't deal with it well. I, for instance, never said his name, even in passing, until I was 16. When working through the meaning of kintsugi, I began to see that David's death was my lifetime kintsugi project. His death marked me, changed me, but kintsugi allowed me to see that even from that horrible experience came things that made me a better, stronger person. So thank you for giving me the opportunity to talk about kintsugi today.</p> <p>I've titled this talk 'Kintsugi: Golden Scars' because in explaining what kintsugi is, where it came from, and what meaning it conveys, I hope to convince you that appreciating a metaphor, the kintsugi metaphor of damage and recovery in particular, can be a real, transformative act, one that can help us look differently at things, including ourselves and our lives, as it did for me.</p>
<p>2</p>		<p>First, a definition. Kintsugi is a 400-year-old Japanese repair technique used for ceramics. Although it comes out of a very Japanese context, it is becoming increasingly popular outside Japan, and is experiencing somewhat of a resurgence within Japan as well. (By the way, although kintsugi means 'gold joining', nowadays it is often used as an umbrella term for all repairs that show the original damage of a pot.)</p>
<p>3</p>		<p>The repair technique results in gold seams that highlight, don't hide, the break. As our eyes follow these lines of devastation, now glowing gold, we recognize in every crack, every chip, that there is a story behind this pot: one that talks of a broken pot made whole, stronger and more beautiful than before.</p>
<p>4</p>		<p>So where did kintsugi come from? We believe it arose around 1600 in Japan, which at the time was beginning to come out of almost 200 years of turbulence, which included civil war and social upheaval.</p>







5	 <p>Japanese print date unknown Library of Congress, US</p>	<p>By this time, the samurai and the rich merchant class had gained status in society and were practicing refined Japanese arts as well as Japanese martial arts.</p>
6	 <p>Sengoku period battle scene Battle of Kawanakajima</p>	<p>As you can imagine, there was a lot of damage done during almost continuous decades of destruction and warfare. There were a lot of objects to be repaired and the money and know-how to repair them.</p>
7	<p>living with cracks and breaks – earthquakes</p>  <p>Matsushiro, Japan, 1966 Photo: Bettmann/Getty Images</p>	<p>But there is another underlying factor in the development of kintsugi. The Japanese people have always lived with cracks and destruction. The country has 90% of the world's earthquakes, with more than 1500 earthquakes every year and many more daily tremors. The long history and unrelenting frequency of earthquakes and the cracks they create, reinforce an acceptance of life as imperfect and precarious, much like the message we perceive in kintsugi. Kintsugi is, in fact, even more directly linked to earthquakes. Unsurprisingly, after major earthquakes the demand for kintsugi repairs increases dramatically, but not just where the disasters occur. Demand for repairs spikes even in other parts of the country. It seems that there is a collective need to repair after such disasters.</p> <p>Major earthquake in 1605</p>
8	<p>chado – tea ceremony</p>  <p>Setting for a chakai (tea gathering) Kintsugi Centre, Cambridge UK Photo: Lee Allison</p>	<p>One of the traditional Japanese arts being practiced at the time is known as <i>chado</i>, also known as <i>chanoyu</i>, or Japanese tea ceremony. In <i>chado</i>, through the aesthetic practice of something called <i>wabi</i>, we value the imperfect, and objects with cracks and flaws are often seen as more beautiful than those that were perfect.</p>
9	<p>形あるもの全て壊れる <i>katachi aru mono subete kowareru</i></p> <p>'Everything that has a shape, breaks.'</p>	<p>Perhaps these experiences were influences in the development of a Japanese aesthetic where there is an acceptance, even an appreciation, of imperfection, which leads to kintsugi.</p>
12	<p>never as 'good as new' acknowledge the scars embrace the scars</p> <p>something new is created, and that new form is stronger and more beautiful</p>  <p>Laetitia Pineda, 'Plate', 2018 Gathered clays from SW France Kintsugi: Catherine Nicolas</p>	<p>The cracks created by earthquakes, and the tragedies that come with war, can never be fully repaired. A kintsugi-repaired pot is never 'as good as new'. Kintsugi acknowledges and embraces this: kintsugi never hides the damage to the ceramic piece; Instead, the seams of the repair appear as solid gold. Something new is created, and that new form is stronger and more beautiful.</p>





13	<p>a broken pot is functional once again</p>  <p>Unknown red raku-style teabowl Kintsugi: Natsuyo Watanabe, 2016</p>	<p>The gold lines weave a striking pattern across a pot's surface. The once-broken pot, although altered by its breakage and repair, becomes useable again.</p>
14	 <p>a kintsugi-repaired pot becomes interesting, unique</p> <p>Yunomi Kintsugi: Natsuyo Watanabe / tsugi.de</p>	<p>The way a pot breaks, the skills and styles employed by the person making the repair, and the materials he or she decides to use, means that every kintsugi-repaired pot is unique. Each pot is a collaboration between the potter, the repair-person, and even the person or factors that led to its breaking. And each one has a unique story to tell.</p>
15	<p>and a kintsugi repair always shows us that there is a story behind the pot: a story of recovery and a way forward</p>  <p>John Domenico First firing of the anagama</p>	<p>John Domenico is a young American potter. At 18, after his first year at university, he went home for the summer to his grandfather's winery in Arizona. He spent the heat of the summer building a huge Japanese kiln, with the help of 73-year-old Grandpa, brick by brick the kiln took shape, and brick by brick John and Grandpa's relationship strengthened. He filled the kiln with precious pots, some large, as you can see. Making these kinds of pots is not a quick or easy undertaking. This project of John's came from the heart and he invested all he had in it.</p>
16	<p>John Domenico and his girlfriend Claire feeding the fire in the kiln</p> 	<p>After 5 days and nights of feeding wood into the kiln to fire, and then allowing the kiln to cool for 8 more days, John opened the kiln. At first the pots looked pretty good. But as he put his hand around the rim of the first pot to take it out, as he lifted it, the pot broke, falling into a pile of pieces. Each large pot did the same. The kiln had fired too high, causing the glaze to melt off the pots and onto the kiln shelf so they were stuck. As pots cool in a kiln, they shrink. But the bases of these pots couldn't shift as they shrank, causing them to crack under the stress, but remaining intact until John lifted them.</p>
17	<p>from disastrous beginnings...</p>  <p>John Domenico "Kintsugi Jar V", 2016 With John's wife Claire and Grandpa</p>	<p>John felt that the pieces in that firing were too precious to just throw away. After all, he had had enormous help from numerous people, including his wife-to-be and his Grandpa. So he reconstructed them using kintsugi. They now stand as powerful pieces that reflect his family as much as his ambition and talent.</p>
18	<p>and a kintsugi repair may lead to other stories</p>  <p>Raku Kichizaemon XV "Nekowaride" (Broken by a Cat) teabowl with kintsugi (silver) repair Photo: Hatakeyama Takashi</p>	<p>This is a teabowl made by one of the most famous potters in Japan, Raku Kichizaemon XV. The bowl is called <i>Nekowaride</i> or Broken by a Cat. What happened was that a stray cat got into Raku's studio, and in the ensuing chase between the cat and their little dog, the bowl was smashed. It was after it had been kintsugi-repaired that the name of the bowl was changed to <i>Nekowaride</i>.</p>

19	 <p>Bonnie and Nekowaride</p>	<p>When I was researching the book on kintsugi I visited the Rakus in the hope of seeing this bowl, and I was lucky. Mrs Raku offered to make me a bowl of matcha in <i>Nekowaride</i> in their tearoom – it was amazing. Mrs Raku told me the story of the bowl. How it was an important piece for Raku, how he kept it with him in his studio all the time, and how devastated he had been when it had been smashed. But she also made me realize something I hadn't quite grasped about kintsugi. Chatting after drinking the tea, she said to me, that if <i>Nekowaride</i> should break again, she would simply have it repaired again. Kintsugi never ends; it always offers us another option, another chance.</p>
20	<p>the businessman's story</p>  <p>Raku Kichizaemon XV <i>Nekowaride</i> (Broken by a Cat)</p>	<p>She also told me a story about their wealthy friend. He had been a very successful businessman. He had all the toys of the wealthy: big houses, cars and other things. But when the 2008 economic crash hit Japan, his business failed almost overnight and he lost everything. The Rakus invited him to their house, and when he visited them, they served him tea in <i>Nekowaride</i>. A year later the friend wrote to thank them again, saying that he had been at a very low point when he had been with them, but as time went on he thought again and again about <i>Nekowaride</i>, the teabowl that had been broken and brought back to life, and it had inspired him to continue to work hard until he had overcome his setbacks.</p>
21	<p>kintsugi components</p> <ul style="list-style-type: none"> <li>• materials <ul style="list-style-type: none"> <li>• lacquer</li> <li>• gold</li> </ul> </li> <li>• techniques and skills <ul style="list-style-type: none"> <li>• maki-e (sprinkled picture)</li> </ul> </li> <li>• cultural <ul style="list-style-type: none"> <li>• Japanese tea ceremony (chado)</li> </ul> </li> </ul>	<p>Let's talk about the components that came together in the development of kintsugi. My opinion is that they fall into three areas: materials, skills, and a cultural component.</p>
24	<p>Urushi – Japanese lacquer</p>  <p>Toxicodendron vernicifluum, often called "Japanese sumac"</p>  <p>*Beware! Is poison ivy, poison oak, and poison sumac – Take care!</p>	<p><i>Urushi</i>, or Japanese lacquer, comes from a tree that grows only in East Asia; lacquers from other parts of the world have different compositions. <i>Urushi</i> is drawn from the tree in a similar way that maple SAP is tapped to make syrup. However, unlike maple syrup, you can see that 'toxic' is part of the lacquer tree's Latin name. The tree is related to poison ivy and poison sumac. If you decide to have a go at kintsugi, please be careful to cover up your skin completely. I know kintsugi practitioners, who have ended up in the hospital or on repeat prescriptions for steroids.</p>
25	<p>urushi "Japanese lacquer"</p>  <p>Late Jōmon ware repaired and decorated with urushi and 'glitter', c. 1500 BCE Hiyashimurayama Museum</p>	<p><i>Urushi</i> has been used as a repair material for millennia, in fact, since the first ceramics on earth were made, which were in Japan, then broken. In the left photo red <i>urushi</i> was used for decoration. In the middle, a spout has been reattached to the body of a pot using <i>urushi</i>. Below is the decorative grit that they applied, foreshadowing kintsugi by 3000 years. On the right there is a small plug of <i>urushi</i>. It looks like clay, but it isn't. So you see that <i>urushi</i> was used for decoration, as a glue, and as a filler.</p>
26	<p>gold</p>  <p>"Daibutsu" (Great Buddha) Todaiji, Nara, Japan Photo: John S. Lander/ LightRocket/Getty Images</p>	<p>Gold is the second material component. Gold had been imported into Japan for centuries, but it became more available when it was discovered in Japan in 749. The Daibutsu, or Great Buddha, is a result of Japan having its own gold. By the way, this Buddha really <i>is</i> big or great – looking at photos of workers cleaning the Buddha, it looks like from the base of the palm to the top of the middle finger is taller than a man.</p>








27	<p>Kinkakuji (The Golden Pavilion) Photo: J Yang (Flickr)</p>	<p>This is Kinkakuji, the Golden Pavilion. I put this slide in just to show you how lavish the use of gold can be in Japan. And how beautiful Japan is.</p>
29	<p><i>maki-e</i> "sprinkled picture"</p> <p>iro (small ornamental stacked boxes), late 18th-early 19th C Sepia Times/Universal Images Group/Getty Images</p>	<p>It is likely that it was <i>maki-e</i>, or sprinkled+picture, artists who first developed kintsugi. Kintsugi techniques are <i>maki-e</i> techniques. So, although kintsugi is used to repair ceramics, it is not actually a ceramic technique – but rather, a lacquer technique.</p>
30	<p><i>maki-e</i> "sprinkled picture"</p> <p>Tools belonging to Mitamura Arisumi, 3rd generation of the Mitamura line and 10th generation of the Akatsuka line of <i>maki-e-ishi</i></p>	<p>To create a <i>maki-e</i> picture, the artist uses lacquer to paint a design onto a surface. Then very fine gold powder is sprinkled onto the sticky lacquered design. The gold sticks, and the excess is brushed away, leaving the picture in gold, often slightly raised. The technique is straightforward, yet it takes many years to fully master, and artisans and artists develop their own techniques, using the various preparations of lacquer, and golds of different grades, particle sizes and shapes. Sometimes, other metal powders are used. Here you can see they've used what appears to be silver.</p>
32	<p><i>chado</i> – tea ceremony</p> <p>Sen no Rikyu (1522-1591) from a scroll Painting after Tōhoku, From Kōshōji Collection Photo: Leo Allison</p>	<p><i>Chado</i>, Japanese tea ceremony, is a fine art that ultimately is about making and serving a good bowl of matcha, powdered green tea. However, many, many other arts and craft arts go into it, for instance, calligraphy, ceramics, bamboo design, incense, cooking, flower arranging, and so on. At the time of the development of kintsugi, <i>chado</i> was rather an elitist art form. Only the upper classes practiced it – or could afford to. The great Tea masters became the cultural leaders of their day. This is the most famous, Sen Rikyu, who was so powerful that he not only set the rules for <i>chado</i>, but also served as an advisor to the famous warlord, Hideyoshi. In fact, around the time of the development of kintsugi, tea ceremony had become fully embedded in politics. The teabowls and other utensils used in <i>chado</i> became some of the most valued objects in Japanese society. Some utensils became priceless, and served as markers of wealth. They were so valuable that they were often given as rewards from a warlord to a warrior vassal instead of land or money. So loyalties and allegiances were reinforced, and some of the authority and status of the warlord would transfer to the person given the teabowl. So we can see that these objects were imbued with an importance that went far beyond economic or aesthetic values.</p>
33	<p>Teabowl, 17th C Korean Kintsugi repair likely 18th C Kōshōji collection Photo: Ian Owsen</p>	<p>Within <i>chado</i>, utensils are functional, not just decorative. Therefore, a prized utensil had to be <b>used</b> to be seen. So we see that it was essential that objects remained functional. Someone possessing such precious objects could not leave them broken and languishing in their boxes. And since these objects were so valuable, why not have them repaired with the most expensive materials known, requiring the skills of great master craftsmen? Kintsugi repairs became a crucial part of maintaining the important utensil collections of the time.</p>








<p>34</p>	<p>chado – tea ceremony</p>  <p>Bonnie at chakai using Hagji bowl Kintsugi rim repair. Ronald Pile Photo: Lee Allison</p>	<p>A tea gathering is a participatory event. No one observes; everyone has a role. The tearoom is generally small, and this creates a quiet sense of intimacy – and as a guest, your relationship with the teabowl can also feel intimate. It is the object handled by both you and the host, the tangible thread that connects you. You cradle the teabowl in your hands as it cradles the tea. Traditional kintsugi repairs for the tearoom are most commonly quiet and subtle. And intimate.</p>
<p>36</p>		<p>Here are the basic steps of kintsugi. The person doing this repair is one of the 10% or so worldwide who do not have an allergic reaction to Japanese lacquer. If you take up kintsugi, you should assume that you do, and wear appropriate protection to prevent contact with the substance.</p> <p>The edges of the broken object are first coated with a thin layer of lacquer. Then a thicker compound is made with lacquer, flour, or other substances. This is applied to the edges, and the pieces are then assembled and held together, using rubber bands, strips of cloth, or even adhesive tape. The piece is then ‘dried’ in a humid atmosphere at 25-30C. Moisture is needed to change the active ingredient, urushiol, into a high polymer. The curing can take up to two weeks. Sometimes the pot must be reassembled in stages, with curing after each shard is added. This is one reason why kintsugi can take many, many months to be completed.</p> <p>Repair done at Sato Kiyomatsu-Shoten Company, Kyoto. With thanks to Sato Takahiko.</p>
<p>37</p>		<p>After the piece is reconstructed, the excess lacquer mixture is scraped off the seams. At each step, the seams are worked and reworked. Of course, each time it must be cured. Then lacquer is expertly painted onto the seam using a fine, long-haired brush, and gold powder is sprinkled onto it, partially soaking into the tacky surface. The excess gold is brushed away (and saved, because it is very expensive!). The gold is polished, traditionally using a tooth from a fish called a sea bream. Any stage may be repeated to achieve the desired effect. A final layer of lacquer may or may not be applied.</p>
<p>38</p>	<p>a repair can come in many forms</p> 	<p>Every kintsugi-repaired form is unique. A repaired seam may appear thick or thin, subtle or bold, delicate or strong, a single straight channel or a spider’s web. There can be an abundance of gold or just a whisper to repair a chip. The gold finish can be bright and cheerful or darkly lustrous. It can be elegant or wonky. There is no one aesthetic for kintsugi. And there are many ways to approach it.</p>
<p>39</p>	<p>Yobitsugi – ‘patchwork’</p>  <p>Suzuki Goro ‘Large Yobitsugi Bowl’, 2009 Photo: Suzuki Mayu</p>	<p>And kintsugi gives us different feelings as well. Sometime somber, sometimes joyful. Sometimes we use pieces from another pot to reconstruct an incomplete pot. Suzuki Goro, who is quite a humorous character himself, has used this technique, called yobitsugi, to produce quirky, sometimes very amusing pieces.</p> <p>(Large bowl 41 x 32 cm)</p>






40	<p>Noh play 'Yashima'</p>  <p>Photo: Yuki Sakai/Getty Images</p>	<p>Goro, as he is called, told me that he decided to use kintsugi after all the work he was preparing for a big exhibition was broken in the kiln, and there was no time to make new work. The exhibition was in a theatre for Noh, which is an ancient Japanese performing art. He was inspired by this type of Noh costume, which brings together different fabric patterns in one garment, like yobitsugi. As Goro told me, 'It was a success from a failure.' – a good lesson for us all.</p>
42	<p>not always gold</p>  <p>Teabowl with gintsugi repair Kintsugi: Natsuyo Watanabe / tsugi.de</p>	<p>As I've mentioned, you don't have to use gold to finish the seams. Sometimes silver, pewter, brass, platinum, or even not using any metal at all, suits the piece more. Here we see the use of silver.</p>
43	<p>red urushi</p>  <p>Teabowl with red lacquer repairs, unknown Raku-type in style of Hon'ami Kōchōsu Edo or Meiji era (19th C) Freer Gallery of Art</p>	<p>And this bowl has been repaired with red lacquer alone.</p>
44	<p>black urushi</p>  <p>Shigaraki tsubo with black repair Photo: Galen Lowe Art</p>	<p>This large Japanese jar has only black lacquer in its seams.</p>
45	<p>filler</p>  <p>Kintsugi: Kuroda Yukiko</p>	<p>And kintsugi doesn't have to just appear as lines. It can also be used to fill in missing pieces, instead of using shards from other pots like in yobitsugi.</p>
46	<p>makienaoshi</p>  <p>Sato or Mino ware teabowl Muromachi period (1510–1530) Freer Gallery, Smithsonian Institution</p>	<p>Scars can be beautiful. Makienaoshi just means a repair that has applied to it maki-e decoration. You can see here in the left photo that a traditional kintsugi repair has been done. But in the close-up on the right you can see that a segment of the rim has been filled in with black lacquer, then gold decoration has been added, just as if it were a piece of maki-e. This style is not seen as often as others. Although there are techniques and ways to approach kintsugi, ...</p>

48	<p>there is no one way to do a kintsugi repair</p> <p>like every one of us, each repair is unique</p>	<p>...there is no one way to do a kintsugi repair... Like every one of us, each repair is unique</p>
49	<p>the power of metaphor – breakage –</p> <p>'...there is a crack in everything, that's how the light gets in.'</p> <p>Leonard Cohen</p>	<p>Let's talk about metaphor now. A metaphor is a laying over of the qualities of one thing onto another. It is the power of kintsugi's metaphor of loss and recovery that has tempted so many contemporary artists to explore this technique. Before there is kintsugi, there is breakage. Let's look first at a couple examples of the use of the metaphor of breakage...</p>
50	 <p>Doris Salcedo</p>  <p>'Shibboleth', 2007 Turbine Hall, Tate Modern Photo: Peter Macdiarmid/Getty Images</p>	<p>Many artists have used breakage. We immediately think of Ai Weiwei's 'Dropping a Han Dynasty Urn'. Doris Salcedo used the crack, the break, to evoke the immigrant crises of our era. In this monumental installation, cracks ran the entire length of the Turbine Hall at Tate Modern, London, representing catastrophe, and serving as a constant but subtle reminder that there is a political issue in our lives for which we should be finding a solution.</p>
51	<p>Bouke de Vries</p>  <p>'Deconstructed teapot with butterflies', 2017 18<sup>th</sup> C Chinese porcelain famille rose teapot and mixed media</p>	<p>Bouke de Vries started in fashion, moved to restoration and conservation, and now works as an artist in multiple media, most often using ceramics. This wonderful piece really captures in celebration the concept of breakage.</p>
52	<p>the power of metaphor – repair –</p> <p>'The most beautiful people we have known are those who have known defeat, known suffering, known struggle, known loss, and have found their way out of the depths.'</p> <p>Elisabeth Kubler-Ross</p>	<p>But of course when we're talking about kintsugi, we are more often talking about the metaphor of repair. As the American psychiatrist, Elisabeth Kubler-Ross, said: 'The most beautiful people we have known are those who have known defeat, known suffering, known struggle, known loss, and have found their way out of the depths.'</p>
53	<p>metaphor</p>  <p>Aburazara (oil tray) late Edo period Kintsugi: Haki Mio, 2018 Photo: Nozawa Sayaka</p>	<p>A metaphor does more than just remind you of something. A good metaphor is transformative; it makes a difference to how we think or feel. A metaphor can wrap you snugly within your own inner being, or it can expand to include universal values and concerns, representing the trials and successes that we all hold in common.</p>



54	<p style="text-align: center;">Elizabeth Spelman</p> <ul style="list-style-type: none"> <li>• the drive to repair is universal</li> <li>• humans as <i>homo reparans</i></li> <li>• "Repair is the creative destruction of brokenness."</li> </ul> <p style="font-size: small;">from <i>Repair: The Impulse to Restore in a Fragile World</i></p>	<p>We've spoken about breaks, now let's talk about repair. Philosopher Elizabeth Spelman says the drive to repair is universal. It lives within us all. She goes so far as to call us <i>homo reparans</i>. And she challenges how we think about mending by saying, 'Repair is the creative destruction of brokenness.'</p>
55	<p style="text-align: center;">Kuroda Yukiko</p> <div style="display: flex; justify-content: space-around;">   </div> <p style="font-size: x-small;">Traditional repairs      Collaboration with Hamana Kazunori</p>	<p>Kuroda Yukiko is an example of someone who has used kintsugi for her own recovery. Yukiko, who was a graphic designer in Tokyo became very ill. At her lowest point, she decided to concentrate on the basics of living. In particular, she decided to be more conscious about what she was eating. Then her favorite bowl broke and she had it kintsugi-repaired. She became fascinated with kintsugi as a way of repairing oneself, as well as pots. So she trained in maki-e to be able to do kintsugi repairs herself. The beakers on the left are traditionally done, but the piece on the right is a collaboration with the artist Hamana Kazu-nori after the large pot came out of the kiln badly cracked. Yukiko channels her creativity through kintsugi, using her serious illness as the experiential backbone of both her art and her recovery.</p>
56	<p style="text-align: center;">Yee Sookyung</p> <div style="display: flex;">   </div> <p style="font-size: x-small;">Translated Vase Nine Dragons in Wonderland 57th Venice Biennale in the Korea pavilion, 2017 Photo by bepey/Shutterstock.com</p>	<p>This is a piece by the Korean artist Yee Sookyung. These pieces speak not the personal, but the geopolitical. Yee uses broken and discarded pieces from the Korean kilns where potters make contemporary reproductions of famous old ceramics. These <i>Translated Vases</i> speak to the sometimes troubled history of Korean ceramics. I love this artwork. These monumental constructions bubble and effervesce with a sense of both fragility and solidity, creating a sense of cohesion out of the chaos of destruction and abandonment. Something completely new created from nothing but broken bits.</p>
57	<p style="text-align: center;">Paul Scott</p> <div style="display: flex;">   </div> <p style="font-size: x-small;">Scott's Cumbrian Blue(s) The Syria Series No.9, 'Aleppo', 2016 Decal collage &amp; lustre on partially-erased pattern Original plate, c. 1944 Photo by Ollie Hamrick</p>	<p>UK-based Paul Scott is well-known for his satirical and thought-provoking works. He starts with old blue-and-white transfer plates, then overturns their original pastoral or bucolic themes by erasing parts, adding new prints, and often adding kintsugi. He draws our attention to war and conflict, the destruction of the countryside, environmental disaster, and industrial decline. In <i>Aleppo</i>, the burnt-out shells of dwellings and a minaret stand amid a hill of rubble. In the background are ghostly images of the remains of romantic classical buildings. A fighter jet soars past. The scene is broken by a single gold kintsugi line, a lightning strike that reminds us how quickly a city can be destroyed. This piece strongly echoes what's happening in Ukraine at the moment, of course. We can only hope that the Ukrainians are able to put their country back together when it is all over.</p>
58	<p style="text-align: center;">Paige Bradley</p> <div style="display: flex;">  </div> <p style="font-size: x-small;">'Expansion', 2006 bronze with electricity</p>	<p>Paige Bradley has undertaken several projects that use light as fill for cracks, making the metaphor of kintsugi overt and unmistakable. <i>Expansion</i> is one such artwork.</p>

59	<p>Coruja Jones</p> <p>...I know it's hard And I've fallen far But I know you will Pour gold in my scars again....'</p> <p>The Crossing Dan Jones</p> 	<p>Kintsugi is well-represented outside the fine and applied arts as well. Dan Jones told me that all of the songs from this album were inspired by kintsugi after the death of his father.</p>
60	<p>Rachel Sussman</p>  <p>'Sidewalk Kintsukuroi'</p>	<p>Sometimes kintsugi is used to challenge how we think about things. Artist Rachel Sussman, best known for her book, <i>The Oldest Living Things in the World</i>, was drawn to kintsugi because of her interest in 'the boundaries of permanence.' Kintsugi, of course, raises questions not only about the relationship between fragility and strength, but about permanence and impermanence. It was her sensitivity to this that led to a series of urban interventions called <i>Sidewalk Kintsukuroi</i>. A place that normally goes unnoticed or is ignored becomes a work of art.</p>
61	<p>Zoe Hillyard</p>   <p>'Red Leaf Bloomfield Bowl', 2017 Linda Bloomfield bowl, vintage rayon fabric</p>	<p>I see these pieces by Zoe Hillyard as a sort-of kintsugi caress. The artist creates her works by covering each of the sherds of a broken pot in vintage fabric. She then sews the pieces together to reconstruct the pot as something new. She says, 'I am interested in the lifecycle of objects and in building value into the things we own.' She sees the value in the broken object then increases that value through her artwork.</p>
62	<p>Reiko Kaneko</p>  <p>'All That is Broken is not Lost', 2019 Bone china plates overfired on plate setters, with gold powder and Kōner ceramic size</p>	<p>Ceramicist Reiko Kaneko, from London, has trained in kintsugi and offers the service as part of her business profile. In this instance, two plates she had made melted in their supports in an overfired kiln. Instead of discarding them, Kaneko recognized that even though damaged, these plates had acquired a new value. She decided to leave them as they were, and fill the cracks with glue, lacquer, gold. The two plates slide and drip with movement, creating visual confusion, animation, and humour. This wonderful piece would not have happened without the initial mistake of the kiln misfiring.</p>
63	 <p>Guy Keulemans</p> <p>'Archaeologic 3' photoluminescent glue</p>	<p>Guy Keulemans is a designer, artist and researcher in Australia. He has been using photoluminescent glues to reassemble broken pots. In <i>Archaeologic Vases, Series 3</i>, during the day the brightly-coloured glues absorb energy, and in the dark...</p>
64	 <p>Guy Keulemans</p> <p>'Archaeologic 3' photoluminescent glue</p>	<p>...they release it as glowing cracks, creating a dramatic and beguiling shift in our perception. Not everything is as it seems.</p>

<p>65</p>	<p>Claudia Clare</p>  <p>'Remembering Atefeh', 2011-13 Photo: Sylvain Delieu</p>	<p>In this large pot British feminist ceramic artist Claudia Clare uses kintsugi to tell the sad story of 16-year-old Atefeh Rajabi Sahaaleh, who in 2004 was executed in Iran for adultery and crimes against chastity. Atefeh had been subjected to repeated rape and abuse by a 51-year-old married man, and she was hanged for it. Clare created <i>Remembering Atefeh</i> in stages. The large vase was made and fired, then taken to a setting outside the Iranian Embassy in London, where Iranian refugees and other supporters gathered to read poetry in remembrance of Atefeh. The vessel was then smashed. Clare took the pieces back to the studio, where she reassembled them and added imagery, including a photo of Atefeh, leaving voids and finishing the seams with gold leaf. Clare's work sends out a call to activism in overcoming the violence against women. (Pot: 75 x 35 cm)</p>
<p>66</p>	<p>Star Wars</p>  <p>Kintsugi helmet Episode 9 – The Rise of Skywalker</p>	<p>And of course, if you were watching carefully, you would have noticed that Kylo Ren's helmet in <i>The Rise of Skywalker</i> had a red kintsugi repair. J.J. Abrams, the director, has spoken about how kintsugi inspired this.</p>
<p>67</p>	 <p>Death Valley National Park Photo: Ted Soqui/ Corbis/Getty Images</p>	<p>As a metaphor, kintsugi is being widely used to raise awareness about climate change and to move us towards sustainable living. Also, disability groups, such as various Down Syndrome organizations, have adopted it. And it is becoming an emblem for inclusivity in the LGBTQ+ community. The use of the kintsugi metaphor can have a powerful impact on us. If we recognize that we are all imperfect, a metaphoric repair could include acts of forgiveness, affection, validation, acceptance, or simply a warm embrace. Kintsugi also serves as a metaphor in numerous forms of therapy, and in spiritual healing.</p>
<p>69</p>	 <p>'Because take it from me, a scar does not form on the dying. A scar means, I survived.'</p> <p>CHRIS CLEAVE <i>The Other Hand</i>, a book by Chris Cleave Also known as <i>Little Bee</i></p>	<p>Before I close I'd like to read a short passage from Chris Cleave's novel <i>The Other Hand</i>, also known as <i>Little Bee</i>. Although the themes of the book may seem far from kintsugi, the sentiment expressed here encapsulates it beautifully: '...I ask you right here please to agree with me that a scar is never ugly. That is what the scar-makers want us to think. But you and I, we must make an agreement to defy them. We must see all scars as beauty. Okay? This will be our secret. ... Because take it from me, a scar does not form on the dying. A scar means, I survived.'</p>
<p>71</p>	 <p>A kintsugi repair speaks of fortitude, uniqueness, and the beauty to be found in survival.</p> <p>It leads us to a respectful and appreciative acceptance of our hardships and our failures.</p>	<p>In kintsugi, where repairs do not hide the original destruction, the resulting repaired vessel will always carry a metaphor – one of loss and recovery, breakage and restoration, tragedy and the ability to overcome it. Gold's metaphor reinforces kintsugi's message to cherish the misfortunes that come in life and how these difficult events make us who we are. ... A kintsugi repair speaks of fortitude, uniqueness, and the beauty to be found in survival, leading us to a respectful and appreciative acceptance of our hardships and our failures.</p> <p>Thank you.</p>