

BREACHMENDER MINISTRIES

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THE SCARS OF RECONCILIATION

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2 Corinthians 5:17-20

Therefore if any man be in Christ, he is a new creature: old things are passed away; behold, all things are become new.

And all things are of God, who hath reconciled us to himself by Jesus Christ, and hath given to us the ministry of reconciliation;

To wit, that God was in Christ, reconciling the world unto himself, not imputing their trespasses unto them; and hath committed unto us the word of reconciliation.

Now then we are ambassadors for Christ, as though God did beseech you by us: we pray you in Christ's stead, be ye reconciled to God.

Isaiah 53:1-11

***Who hath believed our report?
and to whom is the arm of the LORD
revealed?***

***For he shall grow up before him as a tender
plant, and as a root out of a dry ground: he
hath no form nor comeliness;
and when we shall see him, there is no
beauty that we should desire him.***

***He is despised and rejected of men;
a man of sorrows, and acquainted with grief:
and we hid as it were our faces from him; he
was despised, and we esteemed him not.***

***Surely he hath borne our griefs, and carried
our sorrows: yet we did esteem him stricken,
smitten of God, and afflicted.***

***But he was wounded for our transgressions,
he was bruised for our iniquities: the
chastisement of our peace was upon him; and
with his stripes we are healed.***

***All we like sheep have gone astray;
we have turned every one to his own way;
and the LORD hath laid on him the iniquity of
us all.***

***He was oppressed, and he was afflicted,
yet he opened not his mouth:
he is brought as a lamb to the slaughter,
and as a sheep before her shearers is dumb,
so he openeth not his mouth.***

***He was taken from prison and from
judgment: and who shall declare his
generation? for he was cut off out of the land
of the living: for the transgression of my
people was he stricken.***

***And he made his grave with the wicked,
and with the rich in his death; because he had
done no violence, neither was any deceit in
his mouth.***

***Yet it pleased the LORD to bruise him; he
hath put him to grief: when thou shalt make
his soul an offering for sin, he shall see his
seed, he shall prolong his days, and the
pleasure of the LORD shall prosper in his
hand.***

He shall see of the travail of his soul, and shall be satisfied: by his knowledge shall my righteous servant justify many; for he shall bear their iniquities.

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"FAITH & DOUBT"

"My tradition teaches that no heart is as whole as a broken heart, and I would say that no faith is as solid as a wounded faith."

~ Ellie Wiesel ~

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John 20:24-29

But Thomas, one of the twelve, called Didymus, was not with them when Jesus came.

The other disciples therefore said unto him, We have seen the Lord. But he said unto them, Except I shall see in his hands the print

***of the nails, and put my finger into the print
of the nails, and thrust my hand into his side,
I will not believe.***

***And after eight days again his disciples were
within, and Thomas with them: then came
Jesus, the doors being shut, and stood in the
midst, and said, Peace be unto you.***

***Then saith he to Thomas, Reach hither thy
finger, and behold my hands; and reach
hither thy hand, and thrust it into my side:
and be not faithless, but believing.***

***And Thomas answered and said unto him, My
Lord and my God.***

***Jesus saith unto him, Thomas, because thou
hast seen me, thou hast believed: blessed are
they that have not seen, and yet have
believed.***

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Kintsugi: The Centuries-Old Art of Repairing Broken Pottery with Gold

Poetically translated to “golden joinery,” Kintsugi, (Kin-su-gi), or Kintsukuroi, (kin-su-ko-roi), is the centuries-old Japanese art of fixing broken pottery. Rather than rejoin ceramic pieces with a camouflaged adhesive, the Kintsugi technique employs a special tree sap lacquer dusted with powdered gold, silver, or platinum. Once completed, beautiful seams of gold glint in the conspicuous cracks of ceramic wares, giving a one-of-a-kind appearance to each “repaired” piece.

This unique method celebrates each artifact's unique history by emphasizing its fractures and breaks instead of hiding or disguising them. In fact, Kintsugi often makes the repaired piece even more beautiful than the original, revitalizing it with a new look and giving it a second life.

Here, we take a look at this enchanting craft, tracing its history, exploring its methods, and offering a glimpse into how contemporary creatives keep it alive.

While Kintsugi's origins aren't entirely clear, historians believe that it dates back to the late 15th century. According to legend, the craft commenced when Japanese shogun Ashikaga Yoshimasa sent a cracked chawan—or tea bowl—back to China to undergo repairs. Upon its return, Yoshimasa was displeased to find that it had been mended with unsightly metal staples. This motivated contemporary craftsmen to find an alternative, aesthetically pleasing method of repair, and Kintsugi was born.

By the 17th century, Kintsugi has become common practice in Japan. According to Louise Cort (the curator of ceramics at the Freer Gallery of Art and Arthur M. Sackler Gallery), it was during this time that a Japanese warrior infamously purchased, broke, and repaired standard tea bowls in order to make a profit. “That seems to indicate that, by the beginning of the 17th century, kintsugi was a commonly used technique for repairing—and at the same time, ornamenting—ceramics for tea,” Cort explains.

In addition to serving as an aesthetic principle, Kintsugi has long represented prevalent

philosophical ideas. Namely, the practice is related to the Japanese philosophy of wabi-sabi, which calls for **seeing beauty in the flawed or imperfect**. **The repair method was also born from the Japanese feeling of mottainai, which expresses regret when something is wasted, as well as mushin, the acceptance of change.**

There are 3 predominant styles of Kintsugi: crack, piece method, and joint-call. While, in each case, gold, silver, or platinum-dusted epoxy is used to fix the broken pottery, the techniques and finished results vary.

CRACK

Objects mended using the crack approach are touched up with minimal lacquer. This is the most common Kintsugi technique, and it culminates in the shimmering veins that have come to define the art form.



PIECE METHOD

Works restored with the piece method feature replacement fragments made entirely of epoxy.



JOINT-CALL

Pieces fixed using the joint-call technique employ similarly-shaped pieces from other broken wares, combining two aesthetically different works into one uniquely unified product.



Kintsugi ~ "Embracing The Imperfect"

All of us develop scars in our lives; but these scars should never be hidden. Our imperfections can be the birth of something new.

These artisans of Kintsugi are called "**restorers.**" These restorers repair cracks and broken pieces with lacquer and the joints are inlaid with gold, or gold mixed with the lacquer.

Instead of covering up the flaws, Kintsugi beautifies the breakage.

The powdered gold highlights the fracture, as an important part of the objects history. In this manner the vessel will be preserved and used for a long time.

The restored ceramic becomes a symbol of fragility, strength, and beauty.

Many see Kintsugi as a metaphor of life, where nothing is ever truly broken.

The fractured part where Kintsugi is applied becomes a new landscape in itself.

The lacquer comes from a tree indigenous to Japan. There is a inseparable relationship with the Japanese people and this lacquer. This lacquer is extremely precious, because ***the tree will be cut off after we extract a cup of sap from it.***

The restoration process can take up to three months. The lacquer must dry and harden before it can be dusted with gold.

It takes a long time to do Kintsugi, and I realized I should cherish things more. **We can't just throw things away just because they are broken!**

This philosophy tends to be lost with this generation. ***We tend to live in a "use & dispose of" culture!***

Hopefully we can give these "things" a new lease on life!

Many believe Kintsugi teaches us resilience, and helps us put together the fragments of ourselves, restoring our own broken parts. I think our broken parts can be mended, so we should never give up on life!

The celebration of "broken objects" is an extension of a belief that finds beauty in imperfection.

Embrace your brokenness and you will be reborn because of that very brokenness.

"God whispers to us in our pleasures, He speaks to us in our conscience, but He shouts to us in our pain"
~ C. S. Lewis ~

There is a pianissimo in the midst of your pain: a passage marked in your personal score of music, to be performed very softly. It's a part of your pièce-de-résistance: Your masterpiece; the most memorable accomplishment of a lifetime.

If ever you have not been able to hear the voice of God, it certainly wasn't during the time you were in pain. You will find yourself awfully quiet and still during these times when fear presents itself along with your pain of brokenness, and you can be grateful, because that's when you always hear His voice!

You will find something in the pain and pianissimo, (soft playing), of brokenness, (because "raging" will not get you there), and the process of the restoration, complete with scars; and that is: You are loved!!!

That's the meaning of your scars of restoration made obviously seen and felt, you are loved by the one Who restored you complete with the beautiful seams of where you were put back together!

Jesus is beautifully "framing" your brokenness, and adding the filigree of "gold" to your scars in order to pronounce" His love for you to this world that

needs His healing and restoration of their brokenness!

It's your "***Scars Of Reconciliation!***"

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~ **SINGING THIS SONG IN CLOSING** ~

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HE DIDN'T THROW THE CLAY AWAY

**Empty and broken, I came back to Him
A vessel unworthy, so scarred from sin.
But He did not despair,
He started over again,
And I bless the day,
He didn't throw the clay away.**

**Over and over, He molds me and makes me,
Into His likeness, He fashions the clay.
A vessel of honor, I am today,
All because Jesus, didn't throw the clay away.**

**He is the Potter,
I am the clay,
And molded in His image,
He wants me to stay,
But when I stumble,
When I fall,
When my vessel breaks,
He just picks up those pieces,
He does not throw the clay away,**

**Over and over, He molds me and makes me,
Into His likeness, He fashions the clay.
A vessel of honor, I am today,
All because Jesus didn't throw the clay away.**