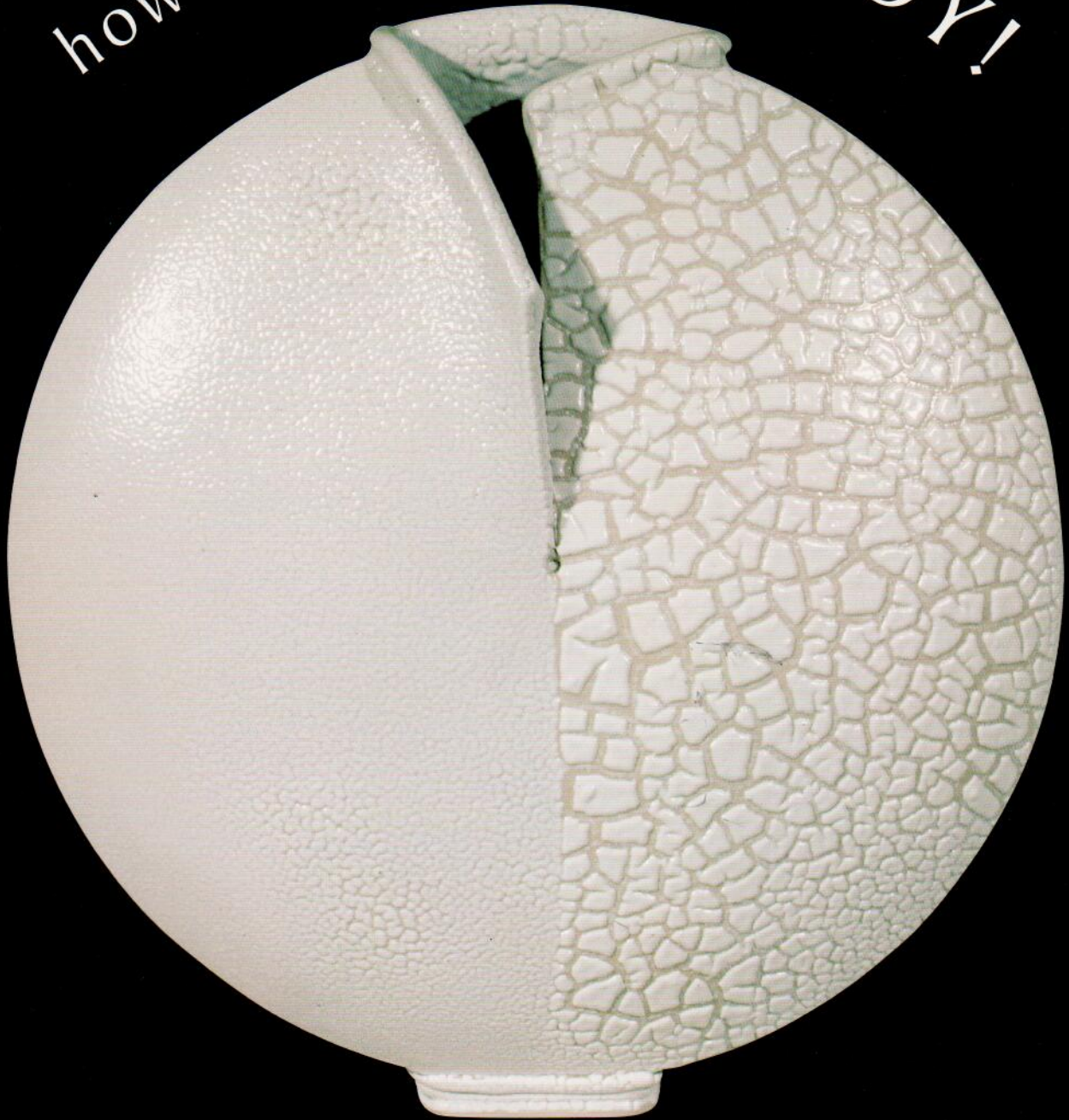


how GREAT is our JOY!



— NEW PORCELAINS BY BROTHER THOMAS —

PUCKER GALLERY / BOSTON

TH1947: Vase, Koke Glaze, 12 $\frac{1}{2}$  x 9 $\frac{1}{2}$  x 9 $\frac{1}{2}$ "



How great is our joy! How good is our portion!  
How pleasant our lot! How beautiful our heritage!

—Siddur



TH1886: Large Vase, Blue Koke Glaze, 12 $\frac{1}{4}$  x 13 $\frac{1}{2}$  x 13 $\frac{1}{2}$ "



## A WRITTEN CORRESPONDENCE

Dear Thomas,

Words are not adequate to respond to your most recent works. They are truly a celebration of life! The works are aglow with beauty and a spirit that embraces all who see them.

You have extended yourself and allowed new forms and glazes to emerge alongside familiar ones. In doing so, they all seem like a fresh garden of flowers for the spirit.

Nature allows for subtle but rooted evolution and change. Your works have an authentic, organic and emotional force. The work is derived from a special inner sanctuary and emerges into our universe with an important reminder of what can be good, what can be pure, and what can be beautiful.

We embrace the opportunity and joy of presenting and sharing your work. How splendid it is as it responds to tradition and speaks to us in our day. We are so grateful to you for allowing us to be part of the chain of sharing and artful tikkun.

Indeed, ours is a sharing of art and the power to repair the world. How fitting that your work is in clay, the material from which humans were created.

– Bernie Pucker  
Boston, Massachusetts

Dear Bernie,

When I read the word 'tikkun,' I am especially moved. I wish it were part of the conscious purpose of every artist. I think of Dostoevsky's words, "Beauty will save the world," a penetrating mantra quoted all too infrequently and understood all too shallowly.

'Tikkun olam' is what Dostoevsky understood, what art is fundamentally about, and what I hope I share in.

Your response starts the unfolding of the only way any art is completed – by others. It isn't done without others and it isn't complete without others.

– Brother Thomas  
Erie, Pennsylvania



TH1885: Large Heart-Shaped Vase,  
Tenmoku with Iron Blue Glaze, 12 1/2 x 15 x 15"



TH1877: Elliptical Vase with Neck, Kairagi Glaze, 8 1/2 x 11 x 3"



I HAVE KNOWN ONLY ONE MAN WHO CAN BE DESCRIBED  
AS A GENIUS. NOT ONLY HAVE I MET HIM,  
BUT I HAVE BEEN HONORED TO BECOME A FRIEND.

### HE IS BROTHER THOMAS BEZANSON.

I think our first contact with Brother Thomas at Weston Priory in Vermont was in 1969. During the 1970s, we saw Brother Thomas a number of times at the Priory. We were very impressed with the brothers at the Priory, who were apparently selected in part because of their special skills. Brother Thomas with his ceramics, was obviously qualified, but among the twenty or so other brothers, others skills were involved ranging from farming, bookbinding, music (including both performance and composition), and accounting. The group seemed really bound together in brotherhood in both religious pursuits and personal relations. We attended several of their Sunday services and were impressed both by their obvious devotion and their beautiful choral singing.

Consequently, we were dismayed when we learned that Brother Thomas had left the Priory. At that time, he told us that a conflict had developed because the Priory had developed a program for semi-annual visits to underdeveloped areas in Central and South America. The aim apparently was not missionary in the usual sense, but somewhat broader, to assist in the inhabitants with their obvious economic difficulties. Brother Thomas was a part of this venture, but he felt an increasing conflict between the Priory's mission and his own artistic development. It was some years later that I read his account of the pain that the separation from

the Priory had given him. The difficulty was intensified by the previous years when he had achieved what seemed like fulfillment from his relations with his fellow brothers.

It was several difficult years before he found a new base in the unlikely location of Erie, Pennsylvania. He became artist-in-residence at Mount St. Benedict, of the Benedictine order. Since then he has advanced significantly as a ceramic artist, even though his works were of a high order at Weston Priory.

His work has been acquired by more than fifty museums and galleries in North America, Europe, and Asia, as well as appearing in a large number of private collections. A measure of his fame is shown by a partial list of the museums, which includes the Boston Museum of Fine Arts, the Metropolitan Museum, the Smithsonian, The Victoria and Albert Museum in London, and the Vatican Museum.

To honor the completion of his fifty years of artistic activity, the Pucker Gallery in Boston, which has long represented him, published a beautiful slender volume of appreciation, entitled *Offerings of the Spirit*. The book consists of photographs of his creations, accompanied by messages from Brother Thomas's friends. I was honored by an invitation to contribute. Following is the message I wrote, which was included in the tribute book.

Dear Brother Thomas:

Perhaps you know this already, but for the record I'm repeating here the account of how pure chance brought us (you, Mary and I) together a good many years ago.

If Mary and I had not decided to leave the University of Washington for the University of Massachusetts in 1966; if the Leverett Crafts and Arts Center has not experienced a burst of growth at about the same time; if Mary has not brought her talent for Japanese flower arrangement to the Center; and if an unknown UMass art student, while admiring one of her arrangements, had not asked her a seemingly causal question ("Have you ever heard of a fine potter named Brother Thomas in Weston, Vermont?"), we never would have met. Our interest piqued by the question, we soon drove to Weston, found the Priory, and bought two lovely little cups that introduced us to your creative genius. Thus, our friendship began.



TH1883: Large Vase with Cover, Honan Tenmoku Glaze, 14 x 15 1/2 x 15 1/2"



I'm sure you will agree that it is a rather strange friendship. It has endured and grown for more than three decades, yet the three of us (only two since Mary left this life in 1990) have spend almost no time together. Always we have met in groups-at your shows and other social occasions. Still, in a real sense, you are my closest friend. This is an attempt to explain how this has some about. Here I speak for Mary too.

Chance brought us together. But knowledge built our relationship. These little cups gave us a clear signal. They captured us. I cannot now recall when and how were first introduced to you, but we soon found out that you were blessed with a talent for creating, not just pretty little cups, but transcendent beauty with clay and fire. Shortly, we became proud and happy minor collectors of your work. Then we discovered your second great talent, your consummate skill as a writer, which enables you to transmit both insight into your own creative process, and also your wisdom about the human condition.

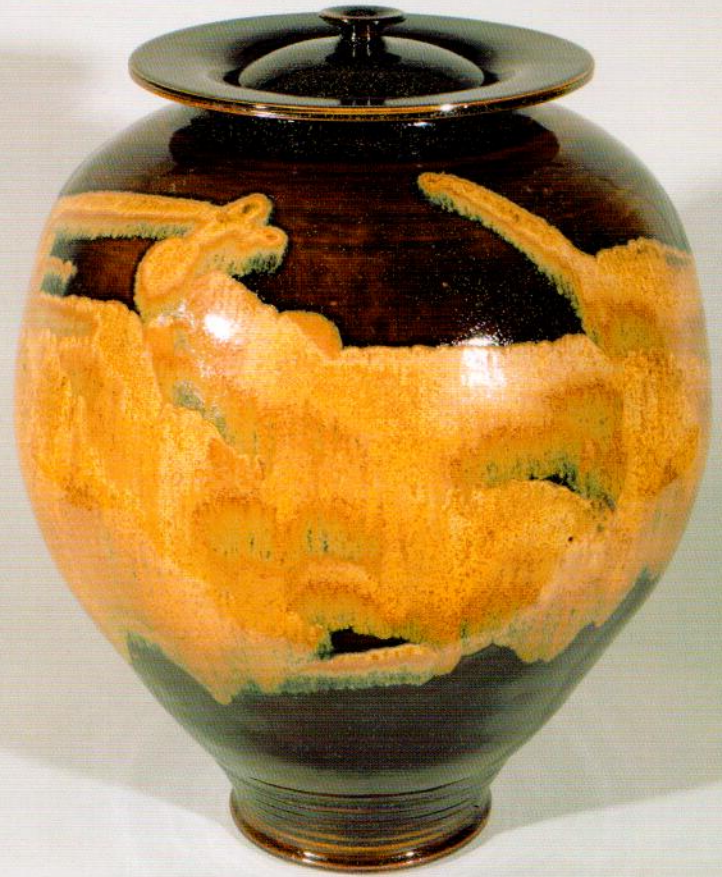
Finally, it occurred to us that you, the creator of beauty in both ceramics and writing, had to possess the rare quality of spirituality. You were the most spiritual person we have ever known.

Please don't ask me to define "spiritual." I can tell you only what it is not. It is not synonymous with "religious", at least in the conventional sense. Perhaps it will help if I relate a recent incident.

Two of my oldest and closest friends, the Harrises (Elaine and George "Bud"), had retired to Craftsbury, Vermont some time ago. I visit them nine or ten times a year. Several years ago a woman potter opened a small studio/shop there. She knows you and your work through a close study of *Creation Out of Clay* (she borrowed Elaine and Bud's copy, which I gave them, and they also own one of Mary's memorial "millennial eggs") and a visit to your 2001 show at the Springfield Museum of Art. Last spring we were discussing you when she said, "He has been touched by God." At the time I merely though it was an apt remark. It took some time for me to see that with those six words, she had touched on the source of your spirituality. At the very least, it helps to explain the inexplicable.

It seems to me that there is something mysterious about the spiritual call of genius such as yours and it is only fitting that it be associated with an equally mysterious "touch of God." Don't permit your innate modesty to lead you to reject the attribution of genius. To do so is to deny the work of God.

I hope you have been able tot stay with me thought this wordy attempt to explain why and how Mary and I were drawn to you and your work and at this moment, and after all these words, it has just occurred to me that perhaps there is a very simple explanation for the bond between the three of us: the beauty you create is the enduring founda-



TH1881: Large Vase with Cover, Teadust Tenmoku Glaze, 9 1/2 x 15 x 15"



TH1887: Large Vase, Blue Celadon Ice Crackle Glaze, 13 x 13 x 13"



tion of our friendship.

Here, in conclusion, I speak for Mary and myself: Our thanks, our gratitude, and our blessing to you for being Brother Thomas. Love, and peace, and beauty.

In 1999 Brother Thomas's book *Creation Out of Clay* was published. I sent a copy to my cousin Fumiko. The illustration on the book's jacket was a fine lidded jar created by Brother Thomas. Fumiko's husband, Katsutarō, was enchanted by the jar and ended by purchasing it. Several years later, Brother Thomas had an exposition at Tokyo's Green Gallery. In spite of the fact that he has a distinct dislike of travel, Katsutarō and Fumiko made the trip from Akita to Tokyo to meet Brother Thomas. Happily, the three of them got along together famously and Katsutarō ended by acquiring still another Brother Thomas creation.

Several years ago, I received what I consider to be a high honor. Hokkaido University decided to present UMass with a reproduction of a bronze bust of William Smith Clark, which had been a tourist attraction on the Hokudai campus. I was invited to a luncheon at which a Hokudai official would make a formal presentation of the bust. In the social period beforehand, I thought I caught sight of an unlikely guest, namely, Brother Thomas, in another room of the chancellor's official resident where the luncheon was being held. A few minutes later I discovered that it was indeed Brother Thomas. When I expressed surprise at his presence and asked why he was there, he informed me that he was there to present two vases of his creation to Hokudai and UMass in my honor for the work I had done to develop the sister-university relationship. I was really flabbergasted.

Several years later, I arranged a small party for the ninetieth birthday, to which I invited a few friends. It so happened that Brother Thomas was visiting some old and dear friends in nearby Longmeadow, Massachusetts, and I was more than happy to include him on the guest list. Our son, John had also made the trip to the party from Seattle. After the party, I drove Brother Thomas back to Longmeadow. I was delighted because John went with us and the two got along very well. John, of course, will end with my small collection of Brother Thomas' creations.

Not long after the party, I received Brother Thomas's birthday present. It was four beautiful Japanese teacups. At the center of my small collection is the beautiful Japanese tea bowl that Mary and I acquired from him commemorating our golden anniversary. Brother Thomas also created one of his wonderful millennial eggs as a memorial to Mary.

– John M. Maki

John Maki is Professor Emeritus at the University of Massachusetts, Amherst. He served for many years as the chair of the Asian Studies Department and also as vice dean of the College of Arts and Sciences. This essay is from his 2004 memoir, *Voyage Through the Twentieth Century*.



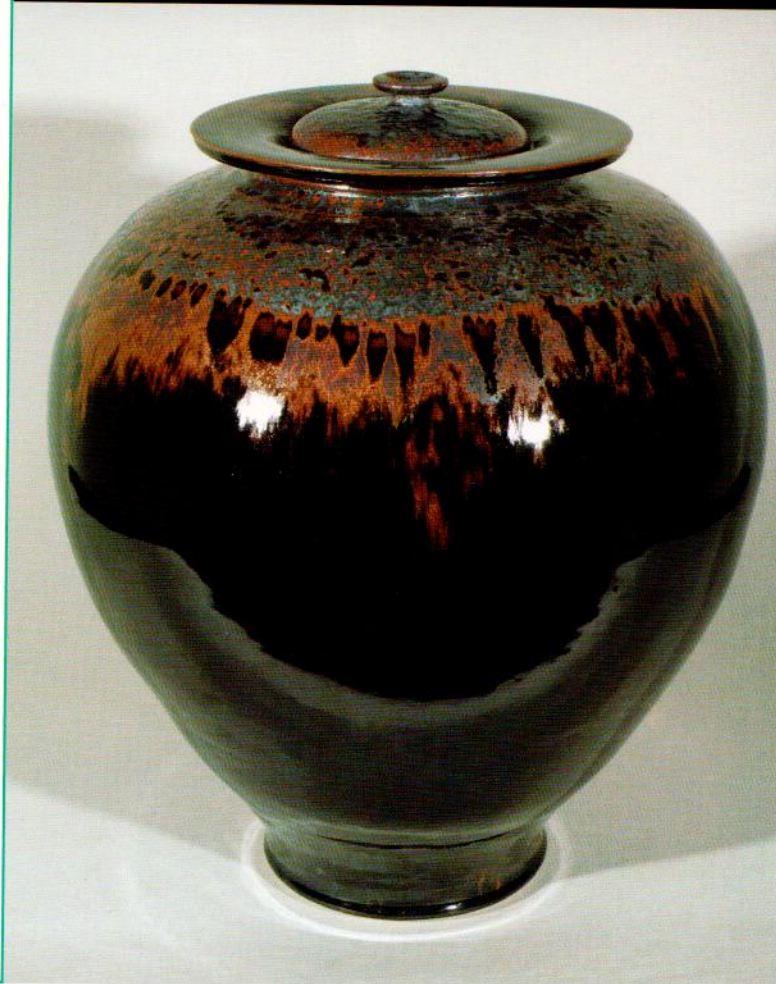
TH1884: Large Globular Vase with Cover,  
Ice Crackle with Iron Yellow Glaze, 14 1/4 x 14 x 14"



TH1878: Elliptical Vase with Neck,  
Nightsky Blue Glaze, 8 1/4 x 11 x 3"



TH1882: Large Vase with Cover, Mirror Black Glaze with Iron, 18 1/2 x 15 x 15"



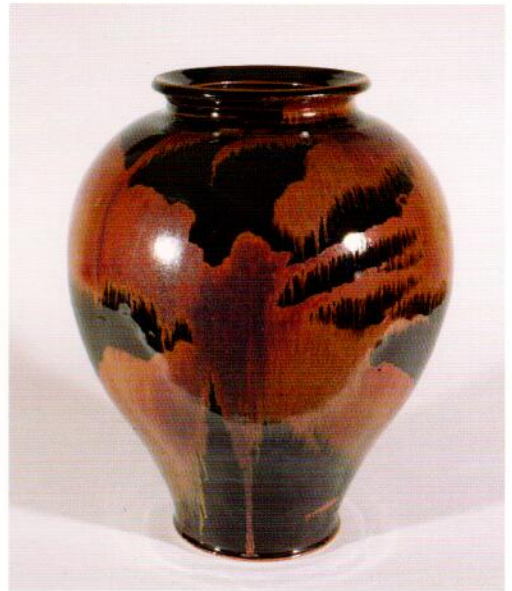
TH1893: Lidded Jar, Tenmoku Glaze with Kaki, 9 x 10 x 10"



TH1889: Vase, Honan Tenmoku Glaze, 13 1/4 x 10 1/2 x 10 1/2"



TH1901: Vase, Honan Tenmoku Glaze, 11 x 8 x 8"



TH1890: Vase, Honan Tenmoku Glaze, 14 1/4 x 11 x 11"



TH1888: Large Vase,  
Rust and Black Glaze, 18 x 12 1/2 x 12 1/2"



TH1892: Vase, Iron Yellow Glaze, 14 x 10 1/2 x 10 1/2"



TH1894: Lidded Jar,  
"Oil Spot" Glaze with Kaki, 11 1/4 x 11 x 11"



TH1895: Lidded Jar,  
Iron Yellow Glaze, 10 1/4 x 10 1/2 x 10 1/2"

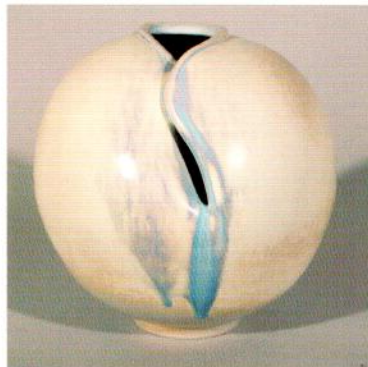




TH1896: Infinity Vase, Honan Tenmoku Glaze, 9 1/4 x 8 x 8"



TH1899: Infinity Vase, Purple Copper Glaze, 9 1/4 x 8 3/4 x 8 3/4"



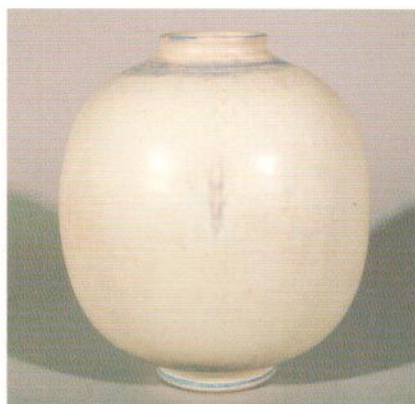
TH1897: Infinity Vase, Eggshell Glaze, 9 1/4 x 8 1/2 x 8 1/2"



TH1898: Infinity Vase, Blue Kairagi Glaze, 9 1/4 x 9 x 9"



TH1945: Vase, Iron Yellow Glaze, 14 1/2 x 8 1/2 x 8 1/2"



TH1900: Vase, Eggshell Glaze, 10 x 8 1/4 x 8 1/4"



TH1903: Vase, Chrysanthemum Glaze, 11 x 8 x 8"



TH1902: Vase, Nightsky Blue Glaze, 9 3/4 x 8 x 8"





TH1909: Vase,  
Rose Red Copper Glaze, 9<sup>3</sup>/<sub>4</sub> x 8 x 8"



TH1906: Vase,  
Copper Red Glaze, 9<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub>"



TH1907: Vase,  
Copper Red Glaze, 7<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub>"



TH1908: Vase,  
Copper Red Glaze, 8<sup>1</sup>/<sub>4</sub> x 8<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub>"



TH1904: Vase,  
Ice Crackle with Iron Yellow Glaze, 11<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub>"



TH1905: Vase,  
Teadust with Kaki Glaze, 10<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>"





TH1911: Tea Bowl,  
Volcanic Ash Celadon Glaze, 3 1/4 x 5 1/2 x 5 1/4"



TH1912: Tea Bowl, Iron Yellow Glaze, 3 x 5 x 5"



TH1910: Tea Bowl,  
Teardust with Rutile Glaze, 3 x 6 x 6"



TH1916: Tea Bowl,  
Kairagi with Rutile Glaze, 3 1/4 x 5 x 5"



TH1913: Tea Bowl,  
Kairagi with Rutile Glaze, 3 1/2 x 5 x 5"



TH1914: Tea Bowl,  
Choy Celadon Glaze, 2 3/4 x 6 x 6"



TH1915: Tea Bowl,  
Choy Celadon Glaze, 3 1/4 x 6 1/2 x 6 1/2"



TH1929: Tea Bowl,  
Teardust with Kaki Glaze, 3 x 5 1/4 x 5 1/4"





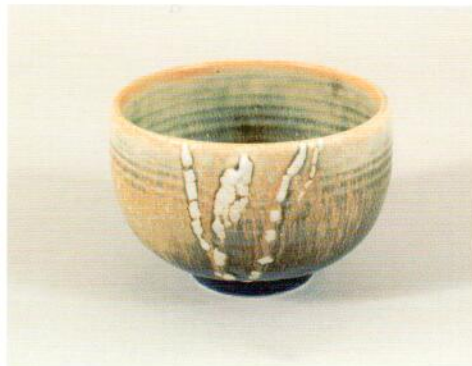
TH1917: Tea Bowl, Koke Glaze, 3 1/2" x 4 3/4" x 4 3/4"



TH1918: Tea Bowl, Oil Spot Glaze, 3 1/2" x 5" x 5"



TH1919: Tea Bowl, Iron Yellow Glaze, 3 1/4" x 5" x 5"



TH1920: Tea Bowl, Rutile Glaze, 3 1/2" x 5" x 5"



TH1921: Tea Bowl,  
Honan Tenmoku Glaze, 3 1/2" x 5 1/4" x 5 1/4"



TH1922: Tea Bowl,  
Volcanic Ash Celadon Glaze, 3 1/2" x 4 3/4" x 4 3/4"



TH1931: Yunomi, (set of 6) Teadust Tenmoku with Kaki Glaze, 4 x 3 x 3" each





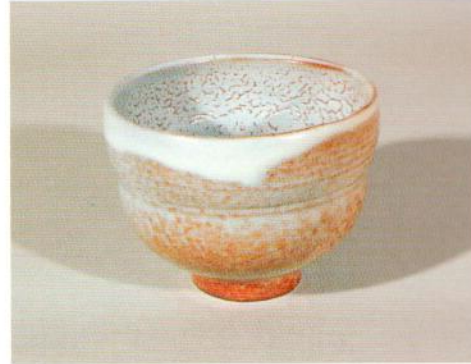
TH1925: Tea Bowl,  
Nightsky Blue Glaze, 2<sup>3</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>2</sub> x 5<sup>1</sup>/<sub>2</sub>"



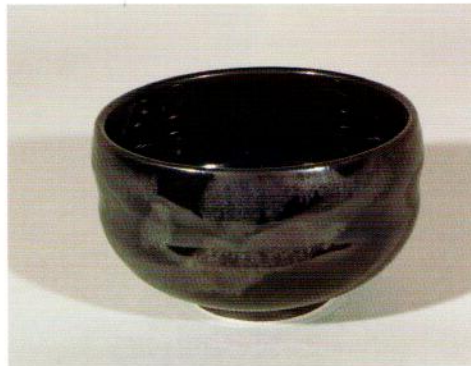
TH1926: Tea Bowl, Koke Glaze, 3<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>4</sub>"



TH1927: Tea Bowl, Iron Glaze, 3<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>2</sub> x 5<sup>1</sup>/<sub>2</sub>"



TH1928: Tea Bowl,  
Grey Shino Glaze, 3<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub>"



TH1923: Tea Bowl,  
Silver Honan Tenmoku Glaze, 3 x 5 x 5"



TH1924: Tea Bowl,  
Ice Crackle with Celadon Glaze, 3<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>4</sub>"

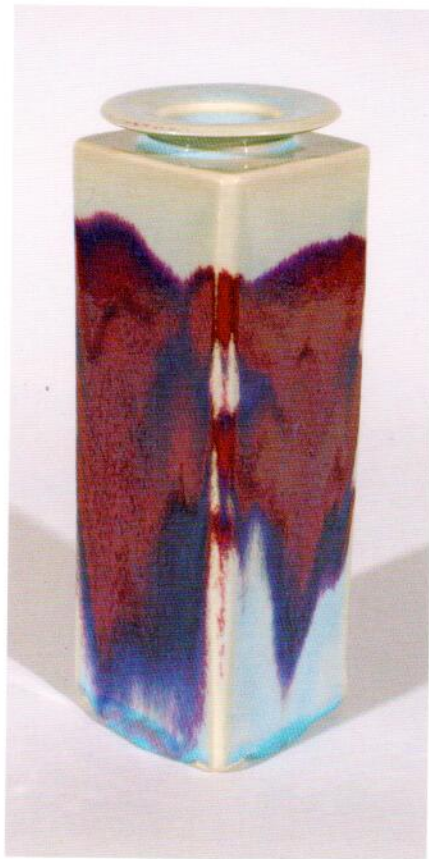


TH1930: Yunomi, (set of 12) Months of the Year, 2<sup>3</sup>/<sub>4</sub> x 4 x 4" each





TH1935: Small Square Vase,  
Oil Spot Glaze, 10 1/2 x 1/4 x 3 1/2"



TH1936: Small Square Vase, Copper Red on  
Opal White Glaze, 10 1/4 x 3 1/4 x 3 1/2"



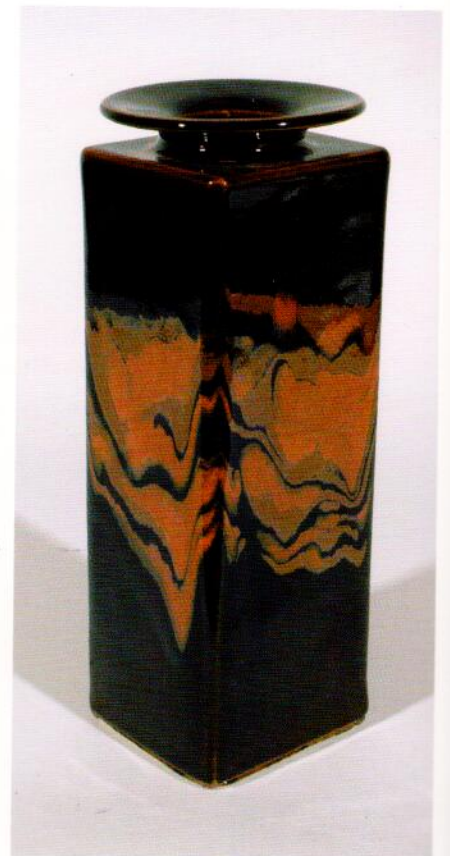
TH1937: Square Vase,  
Tenmoku with Rutile Glaze, 11 1/2 x 4 x 4"



TH1938: Square Vase, Blue Ice Crackle with  
Iron Yellow Glaze, 11 1/2 x 4 x 4"



TH1933: Small Square Vase, Tenmoku with  
Crystalline Rutile Glaze, 10 1/4 x 3 1/4 x 3 1/4"



TH1934: Small Square Vase, Tenmoku with  
Kaki Glaze, 10 3/4 x 3 1/4 x 3 1/2"

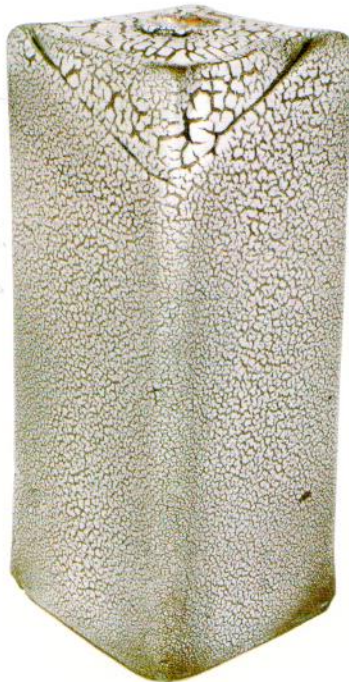




TH1932: Yunomi, (set of 6) Jun Glaze, 3 1/2 x 3 1/4 x 3 1/4" each



TH1940: Canteen Form Vase,  
Honan Tenmoku Glaze, 10 1/4 x 8 1/2 x 2"



TH1939: Square Vase,  
Kairagi Glaze, 10 1/2 x 4 x 4"



TH1941: Canteen Form Vase,  
Silver Tenmoku Glaze, 10 1/4 x 8 1/2 x 2"



TH1954: Vase,  
Fumed Copper Glaze, 8 1/4 x 7 1/4 x 7 1/4"

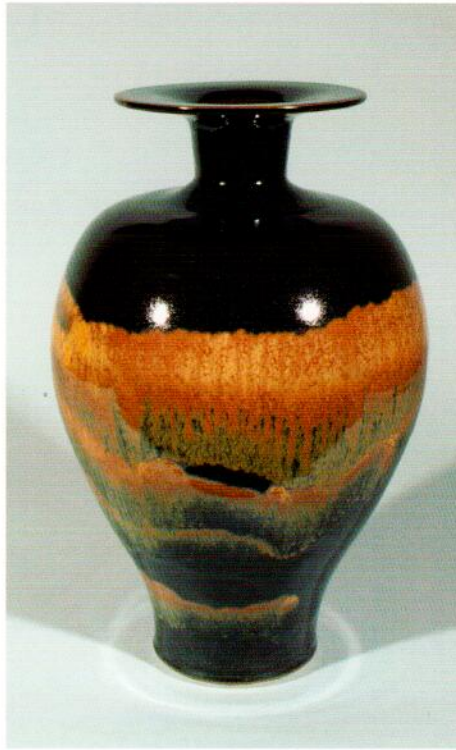


TH1977: Small Globular Vase,  
Nightsky Blue Glaze, 7 1/4 x 6 x 6"





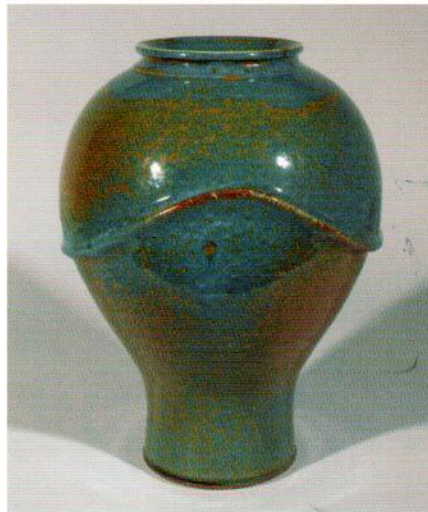
TH1946: Vase with Long Neck,  
Blue Kairagi Glaze, 16 x 8 x 8"



TH1944: Vase,  
Teadust Tenmoku Glaze, 15 x 8 1/2 x 8 1/2"



TH1947: Vase, Koke Glaze, 12 1/2 x 9 1/2 x 9 1/2"



TH1948: Vase, Koke Glaze, 12 1/2 x 9 3/4 x 9 3/4"



TH1949: Vase, Koke Glaze, 13 1/4 x 9 x 9"

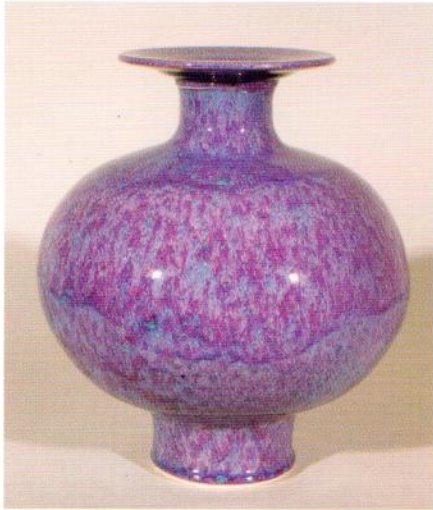


TH1942: Canteen Form Vase, Ice Crackle with  
Iron Yellow Glaze, 10 1/4 x 8 1/2 x 2"



TH1943: Canteen Form Vase, Teadust  
with Kaki Glaze, 10 1/4 x 8 1/2 x 2"





TH1958: Large Vase, Chrysanthemum Copper Glaze, 12<sup>3</sup>/<sub>4</sub> x 11 x 11"



TH1952: Large Vase, Blue Ice Crackle Celadon with Iron Yellow Glaze, 11 x 11<sup>1</sup>/<sub>2</sub> x 11<sup>1</sup>/<sub>2</sub>"



TH1950: Vase, Koke Glaze, 8<sup>3</sup>/<sub>4</sub> x 9 x 9"



TH1951: Vase, Koke Glaze, 8<sup>3</sup>/<sub>4</sub> x 9 x 9"



TH1953: Vase, Blue Ice Crackle Celadon with Iron Yellow Glaze, 8<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub>"



TH1956: Lidded Container, Teadust Glaze with Kaki, 6 x 8 x 8"



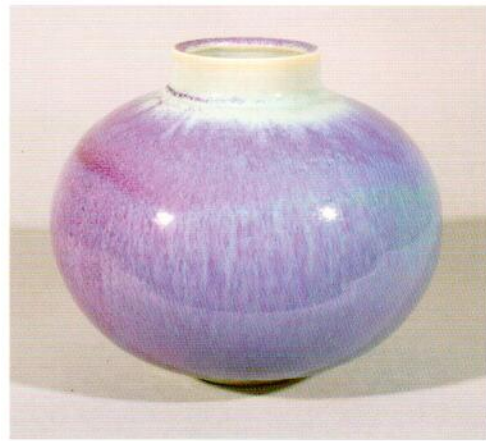
TH1955: Lidded Container, Tenmoku Glaze with Kaki, 6<sup>1</sup>/<sub>2</sub> x 8 x 8"



TH1957: Lidded Container, Ice Crackle with Iron Yellow Glaze, 6<sup>1</sup>/<sub>2</sub> x 8 x 8"



TH1959: Globular Vase, Chrysanthemum Copper  
Glaze, 7 x 7 1/2 x 7 1/2"



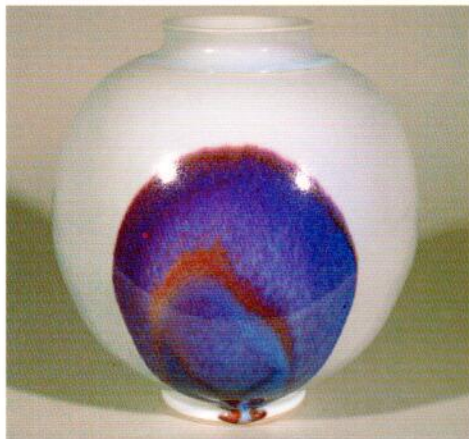
TH1960: Vase, Copper Glaze, 8 x 8 x 8"



TH1964: Small Wheel Form Vase,  
Celadon Glaze with Kaki, 9 x 8 1/4 x 2"



TH1963: Small Wheel Form Vase,  
Celadon Glaze with Kaki, 8 1/2 x 8 1/4 x 2"



TH1961: Vase, Opal White with Flambé Glaze,  
9 1/4 x 8 1/4 x 8 1/4"



TH1962: Small Wheel Form Vase,  
Blue Kairagi Glaze, 9 x 8 1/2 x 2"





TH1965: Small Moon Vase,  
Tenmoku Glaze with Kaki, 9 x 9 x 1"



TH1966: Small Moon Vase,  
Honan Tenmoku Glaze, 9 1/2 x 9 x 1"



TH1968: Small Moon Vase,  
Nightsky Blue Glaze, 9 x 8 1/4 x 1"



TH1967: Small Moon Vase, Teadust Tenmoku Glaze  
with Crystalline Rutile, 9 x 8 1/2 x 1"



TH1969: Small Flask Form Vase with handmade  
wooden base, Tenmoku Glaze with Kaki, 9 1/2 x 10 x 1"

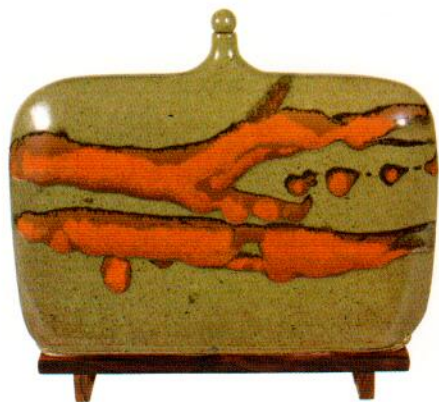


TH1970: Small Flask Form Vase with handmade  
wooden base, Honan Tenmoku Glaze, 9 1/2 x 10 x 1"





TH1978: Small Globular Vase,  
Kairagi Glaze, 8 x 6 1/2 x 6 1/2"



TH1971: Small Flask Form Vase with handmade  
wooden base, Tleadust Glaze with Kaki, 9 1/2 x 10 x 1"



TH1976: Small Globular Vase,  
Opal Copper Blue Glaze, 6 1/2 x 6 x 6"



TH1973: Small Vase,  
Claire de Lune Glaze, 9 3/4 x 3 3/4 x 3 3/4"



TH1974: Small Vase,  
Opal Copper Blue Glaze, 11 x 3 3/4 x 3 3/4"



TH1975: Small Vase,  
Nightsky Blue Glaze, 10 1/4 x 4 x 4"



TH1972: Small Vase,  
Honan Tenmoku Glaze, 10 x 5 x 5"





TH1979: Small Globular Vase,  
Copper Red Glaze, 8 1/4 x 6 x 6"



TH1997: Small Vase, Iron Glaze with  
Kairagi Windows, 7 1/4 x 6 1/4 x 6 1/4"



TH1998: Small Vase,  
Blue Kairagi Glaze, 9 1/4 x 6 1/4 x 6 1/4"



TH1999: Small Vase, Iron Glaze with  
Kairagi Windows, 9 1/2 x 6 1/2 x 6 1/2"



TH2000: Small Vase,  
Blue Kairagi Glaze, 8 x 11 1/4 x 3 1/2"



TH1994: Small Lidded Jar,  
Oil Spot Glaze, 7 3/4 x 6 x 6"



TH1996: Small Vase,  
Koke Glaze, 7 x 6 1/2 x 6 1/2"



TH1995: Small Lidded Jar, Tenmoku Glaze  
with Crystalline Rutile, 7 1/4 x 6 x 6"

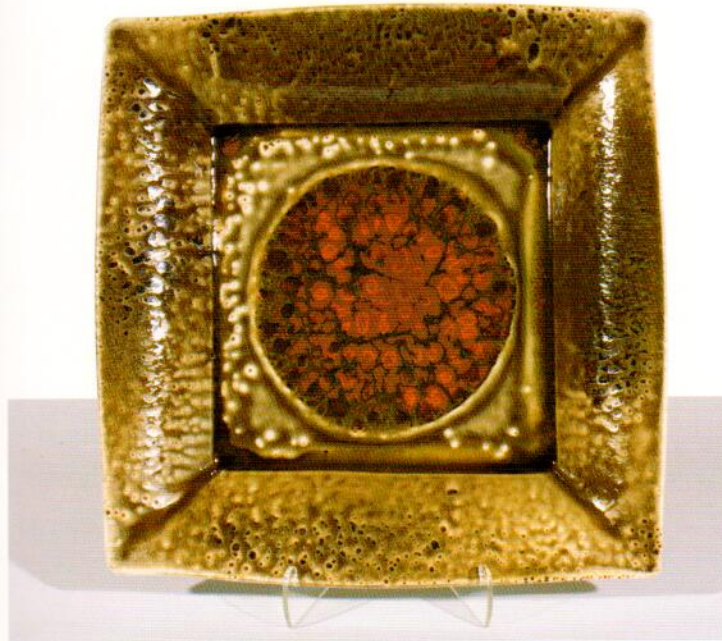




TH1984: Large Decorative Plate, Oil Spot Glaze with Kaki, 20 x 20 x 3"



TH1985: Large Decorative Plate, Kairagi Glaze, 19 3/4 x 19 1/4 x 2 1/2"



TH1986: Large Square Decorative Plate, Ash Glaze with Kaki, 18 x 18 x 3 1/2"



TH1987: Large Square Decorative Plate, Ash Glaze with Kaki, 17 1/2 x 17 1/2 x 3 1/2"



TH1982: Flask Form Vase with Cut Rim, Tenmoku Glaze with Kaki, 14 x 12 x 3 1/2"



TH1983: Flask Form Vase with Cut Rim, Iron Yellow Glaze, 14 x 12 1/2 x 3 1/2"





TH1990: Small Square Plate,  
Teadust Tenmoku Glaze, 12 x 12 x 2 1/2"



TH1991: Small Square Plate,  
Teadust Tenmoku Glaze, 12 1/4 x 12 x 2 1/2"



TH1988: Large Square Decorative Plate,  
Kairagi Glaze, 17 1/2 x 18 x 2 1/2"



TH1989: Large Square Decorative Plate,  
Teadust Tenmoku Glaze, 17 1/4 x 18 x 2 1/2"



TH1993: Small Lidded Jar,  
Celadon Glaze with Kaki, 8 1/4 x 6 1/2 x 6 1/2"



TH1992: Large Vase,  
Copper Red Glaze, 10 x 11 x 11"



# BROTHER THOMAS BEZANSON

## Biography

- |         |  |         |   |      |   |
|---------|--|---------|---|------|---|
| 1929    | Born in Halifax, Nova Scotia.  | 1958-59 | Traveled and studied in Europe.   | 1978 | Traveled in Japan. Met with five "National Treasure" potters.                   |
| 1950    | Graduated from Nova Scotia College of Art and Design.  | 1959    | Entered the Benedictine Monastery, Weston Priory, VT.   |      | Traveled to Taipei, guest of Dr. Paul Chiang, Director, National Palace Museum. |
| 1951-58 | Worked in business. Advisor to the Nova Scotia Handcraft Centre.   | 1968    | Graduated from University of Ottawa with a Masters degree in Philosophy. Awarded University Gold Medal. | 1983 | Awarded National Endowment for the Arts grant.                                  |
| 1953    | Began pottery, with the encouragement of friends Foster and Sandy Beveridge, potters, and Fritz Weber, ceramic engineer. | 1976    | Visiting lecturer, Alfred University School of Ceramics, Alfred, NY.                                    | 1985 | Became Artist-in-Residence, Mount Saint Benedict, Erie, PA.                     |

## Public Collections

- Aidekman Art Center, Tufts University, Medford, MA  
Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
Allentown Art Museum, Allentown, PA  
Art Complex Museum, Duxbury, MA  
Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada  
Art Institute of Chicago, Chicago, IL  
Bellerive Museum, Zurich, Switzerland  
Benedictine Sisters of Erie, Erie, PA  
The Bennington Museum of Art, Bennington, VT  
Bunting Institute, Radcliffe College, Cambridge, MA  
Canadian Museum of Civilization, Hull, Quebec, Canada  
Canton Art Institute, Canton, OH  
Carnegie Museum of Art, Pittsburgh, PA  
Chrysler Museum of Art, Norfolk, VA  
Cleveland Museum of Art, Cleveland, OH  
Columbus Museum of Art, Columbus, OH  
The Commonwealth School, Boston, MA  
Cooper-Hewitt National Design Museum, New York, NY  
Davis Museum and Cultural Center, Wellesley College, Wellesley, MA  
Dimock Gallery, George Washington University, Washington, DC  
Erie Art Museum, Erie, PA  
Everson Museum, Syracuse University, Syracuse, NY  
Fleming Museum, University of Vermont, Burlington, VT  
Fogg Museum, Harvard University, Cambridge, MA  
Framingham State College, Framingham, MA  
Gardiner Museum of Ceramics, Toronto, Ontario, Canada  
George Walter Vincent Smith Art Museum, Springfield, MA  
Hokkaido University, Hokkaido, Japan  
International Museum of Ceramics, Faenza, Italy  
Kennedy Museum of American Art, Ohio University, Miami, FL  
Los Angeles County Museum of Art, Los Angeles, CA  
The Metropolitan Museum of Art, New York, NY  
Minneapolis Institute of Arts, Minneapolis, MN  
The Museum of Ceramic Art at Alfred, Alfred, NY  
Museum of Art, Rhode Island School of Design, Providence, RI  
Museum of Fine Arts, Boston, MA  
Museum of Fine Arts, Springfield, MA  
Musée Bernard Palissy, France  
Neustadt Museum, Landsberg Am Lech, Germany  
Newark Museum, Newark, NJ  
Osaka Municipal Museum, Osaka, Japan  
Peabody Essex Museum, Salem, MA  
Philadelphia Museum of Art, Philadelphia, PA  
Phoenix Art Museum, Phoenix, AZ  
Portland Museum of Art, Portland, ME  
Renwick Gallery, Smithsonian Institution, Washington, DC  
Roberson Center for the Arts and Sciences, Binghamton, NY  
Rose Museum, Brandeis University, Waltham, MA  
Royal Ontario Museum, Toronto, Ontario, Canada  
Sackler Museum, Harvard University, Cambridge, MA  
Santa Barbara Museum of Art, Santa Barbara, CA  
Snite Museum of Art, University of Notre Dame, Notre Dame, IN  
St. Edmunds College, Cambridge, England  
St. Lawrence University, Canton, NY  
Tel Aviv Museum, Tel Aviv, Israel  
Tikotin Museum of Japanese Art, Haifa, Israel  
University of Massachusetts, Amherst, MA  
Vatican Collection, Rome, Italy  
Victoria and Albert Museum, London, England  
Williams College Museum of Art, Williamstown, MA  
Windsor Castle, Windsor, England  
Worcester Art Museum, Worcester, MA  
Yale University Art Gallery, New Haven, CT



## Museum and Gallery Exhibitions

- |      |   |      |  |
|------|---|------|--|
| 1972 | G. W. V. Smith Art Museum, Springfield, MA  | 1992 | Pucker Gallery, Boston, MA, " <i>Recent Gifts</i> "<br>Nada/Mason Gallery, Northfield Mt. Hermon School,<br>Northfield, MA   |
| 1974 | St. Mary's University Gallery, Halifax,<br>Nova Scotia, Canada  | 1993 | Queensborough Community College Art Gallery, Bayside, NY<br>Art Complex Museum, Duxbury, MA, " <i>Vessel and Visions</i> "<br>Canton Art Institute, Canton, OH<br>Benedicta Art Center, College of St. Benedicta, St. Josephs, MN<br>Dimock Gallery, George Washington University, Washington, DC              |
| 1980 | G. W. V. Smith Art Museum, Springfield, MA  | 1994 | Murphy Galleries, College of St. Catherine, St. Paul, MN<br>Pucker Gallery, Boston, MA,<br>" <i>Of Measures Beyond the Perfect</i> "   |
| 1982 | Pucker Safrai Gallery, Boston, MA   | 1995 | Pucker Gallery, Boston, MA, " <i>Gifts From the Fire II</i> "  |
| 1983 | Pucker Safrai Gallery, Boston, MA   | 1997 | St. Vincent's College, Latrobe, PA, " <i>Gifts from the Fire:<br/>The Ceramic Art of Brother Thomas</i> "<br>Pucker Gallery, Boston, MA, " <i>Continuity and Renewal</i> "<br>Brauer Museum of Art, Valparaiso University, Valparaiso, IN,<br>" <i>Gifts from the Fire: The Porcelains of Brother Thomas</i> " |
| 1984 | Pucker Safrai Gallery, Boston, MA   | 1998 | Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada   |
| 1986 | Carlyn Gallery, New York, NY<br>Galerie Kieff, Montreal, Quebec, Canada   | 1999 | Pucker Gallery, Boston, MA, " <i>A Time for Celebration</i> "<br>Green Gallery, Akasaka, Tokyo, Japan<br>Museum of Fine Arts, Springfield, MA,<br>" <i>Reflections from the Fire</i> "   |
| 1987 | Pucker Safrai Gallery, Boston, MA<br>New Acquisitions Gallery, Syracuse, NY   | 2001 | Pucker Gallery, Boston, MA, " <i>The Beauty of the Seen</i> "  |
| 1988 | Pucker Safrai Gallery, Boston, MA<br>Mount Saint Benedict, Erie, PA<br>Olin Museum, Roanoke College, Salem, VA<br>Thronja Gallery, Springfield, MA  | 2003 | Southern Vermont Arts Center, Manchester, VT<br>Pucker Gallery, Boston, MA, " <i>Creator of Luminaries</i> "   |
| 1989 | Mead Art Museum, Amherst College, Amherst, MA<br>Seton Memorial Gallery, St. Peters School, New Brunswick, NJ<br>Pucker Safrai Gallery, Boston, MA<br>Bennington Museum, Bennington, VT   | 2004 | Soufer Gallery, New York, NY, " <i>From the Earth:<br/>The Ceramic Art of Brother Thomas</i> "   |
| 1990 | Dee Erlie Gallery, Milwaukee, WI<br>Pucker Safrai Gallery, Boston, MA<br>Erie Art Museum, Erie, PA  | 2005 | Pucker Gallery, Boston, MA, " <i>How Great is Our Joy!</i> "   |
| 1991 | Pucker Safrai Gallery, Boston, MA,<br>" <i>The Continuing Search for the Beautiful: Recent Work</i> "<br>Art Gallery of Nova Scotia, Halifax, Nova Scotia,<br>" <i>Brother Thomas, Vessels from 1980 to 1990</i> "<br>Museum of Fine Arts, Boston, MA,<br>" <i>Collecting American Decorative Arts, 1971-1991</i> " |      |  |

## Articles, Books, Lectures and Films

- |        |   |      |  |
|--------|---|------|--|
| 1960-7 | Article, " <i>Potter's Notebook</i> ," published by Nova Scotia<br>Department of Education, Halifax, Canada.  | 1993 | Monograph, <i>Gifts From the Fire</i> , Pucker Art Publications,<br>Boston, MA.  |
| 1984   | Lecture, " <i>Contemplative Values in My Work</i> ," Museum of Fine<br>Arts, Boston, MA.  |      | Lecture, " <i>BIG TIGER / little tiger</i> ," Walsh College, Canton, OH<br>and Art Complex Museum, Duxbury, MA.  |
| 1986   | Lecture, " <i>Color, Light &amp; Harmony</i> ," Studio Potter Magazine.   | 1994 | Lecture, " <i>A Reflection on 'Recognition' in Art</i> ," Art Gallery of<br>Nova Scotia, Halifax, Nova Scotia, Canada.   |
| 1987   | Lecture and Article, " <i>The Artist's Word</i> ," Everson Museum,<br>Syracuse, NY.   | 1995 | Lecture, " <i>Viewpoints</i> " Forum, Asia Society, New York, NY.  |
| 1988   | Lecture, " <i>The Pathways to Simplicity</i> ," Mount Saint Benedict,<br>Erie, PA.<br>Lecture, " <i>Art and Religious Experience</i> ," Roanoke College,<br>Salem, VA.<br>Monograph, <i>The Path to the Beautiful</i> , Pucker Art Publications,<br>Boston, MA. | 1995 | Article, " <i>Outer Space/Inner Space</i> ," Studio Potter Magazine.   |
| 1989   | Lecture, " <i>Alchemy and the Potter's Art</i> ," Bennington Museum,<br>Bennington, VT.   | 1997 | Article, " <i>The Millennial Eggs: Beauty and Hope</i> ," Pucker Gallery<br>Exhibition Catalogue, Boston, MA.  |
| 1990   | Lecture, " <i>Ars, Artis</i> ," Erie Art Museum, Erie, PA.  | 1999 | Monograph, <i>Creation out of Clay: The Art and Writings of<br/>Brother Thomas</i> , Pucker Art Publications, Boston, MA.  |
| 1991   | Film, " <i>Gifts From the Fire</i> ," Canadian Broadcasting Corporation,<br>Toronto, Ontario, Canada.   | 2001 | Book, <i>Celebrate the Days: The Brother Thomas Book of Days</i> ,<br>Pucker Art Publications, Boston, MA.<br>Article, " <i>Looking and Seeing</i> ," in <i>Spirit of Nature: The Berkshire<br/>Landscapes of Jim Schantz</i> , Pucker Art Publications, Boston, MA. |
| 1993   | Lecture: " <i>Freedom: First Gift/Last Gift</i> ," Mt Saint Benedict<br>Monastery, Erie, PA.  | 2003 | Book, <i>Offerings of the Spirit: A Tribute to Brother Thomas</i> ,<br>Pucker Art Publications, Boston, MA.  |
|        |   | 2004 | Article, " <i>Risk and Discovery: New Works by Hideaki Miyamura</i> ,"<br>Pucker Gallery Exhibition Catalogue, Boston, MA.   |



# WORKS BY BROTHER THOMAS IN PUBLIC COLLECTIONS 1998 – 2005

All works are porcelain.



OVOID VASE  
Iridescent Pearl Glaze  
18 $\frac{1}{8}$ "  
Columbus Museum of Art  
Columbus, Ohio



SMALL VASE  
Rose and Red Copper Glaze  
12 $\frac{1}{4}$ "  
Musée Bernard Palissy  
Geneva, Switzerland



MIZUSASHI WITH TWO LIDS  
Black Olive and Kaki Glaze  
7 $\frac{1}{4}$ "  
The Chrysler Museum  
Norfolk, Virginia



VASE  
Rose Red and Magenta Copper Glaze  
13 $\frac{1}{2}$ "  
The Commonwealth School  
Boston, Massachusetts



MEI PING FORM VASE  
Golden Tenmoku Glaze  
12"  
Columbus Museum of Art  
Columbus, Ohio



SMALL CYLINDER VASE  
Honan Tenmoku with Oil Spot Glaze  
10 $\frac{1}{2}$ "  
Springfield Museum of Art  
Springfield, Massachusetts



VASE  
Sang de Boeuf Glaze  
10 $\frac{3}{8}$ "  
Peabody Essex Museum  
Salem, Massachusetts



SMALL VASE  
Blue and White Copper Glaze  
12 $\frac{1}{2}$ "  
Springfield Museum of Art  
Springfield, Massachusetts



CHALICE CUP AND PLATE  
Pale Celadon with Textured White Glaze  
5 $\frac{1}{4}$ "  
Saint Catherine of Siena Church  
Cedar Grove, New Jersey



VASE  
Tenmoku Glaze  
14 $\frac{3}{8}$ "  
Allentown Art Museum  
Allentown, Pennsylvania





VASE WITH COVER  
Oil Spot Glaze with Copper Red Panel  
17 1/2"  
Osaka Municipal Museum  
Osaka, Japan



VASE  
Honan Tenmoku Glaze  
14"  
Philadelphia Museum of Art  
Philadelphia, Pennsylvania



TEA BOWL  
Iron Glaze  
4"  
Neues Stadt Museum  
Landsberg, Germany



TEA BOWL  
Tenmoku with Crystalline Rutile Glaze  
3 1/2"  
Museum of Fine Arts  
Boston, Massachusetts



TEA BOWL  
Textured Iron Glaze  
3 7/8"  
The Tikotin Museum of Japanese Art  
Haifa, Israel



TALL VASE  
Tenmoku with Kaki Glaze  
13 7/8"  
Snite Museum of Art  
University of Notre Dame  
Notre Dame, Indiana



MILLENNIAL EGG VASE  
Armenian Bole Glaze  
15 1/2"  
Williams College Museum of Art  
Williamstown, Massachusetts



TALL VASE  
Iron Yellow Glaze  
15"  
Arthur M. Sackler Museum  
Harvard University  
Cambridge, Massachusetts



LARGE VASE  
Elm Ash Glaze  
13 1/4"  
Renwick Gallery  
Smithsonian Institution  
Washington, D.C.

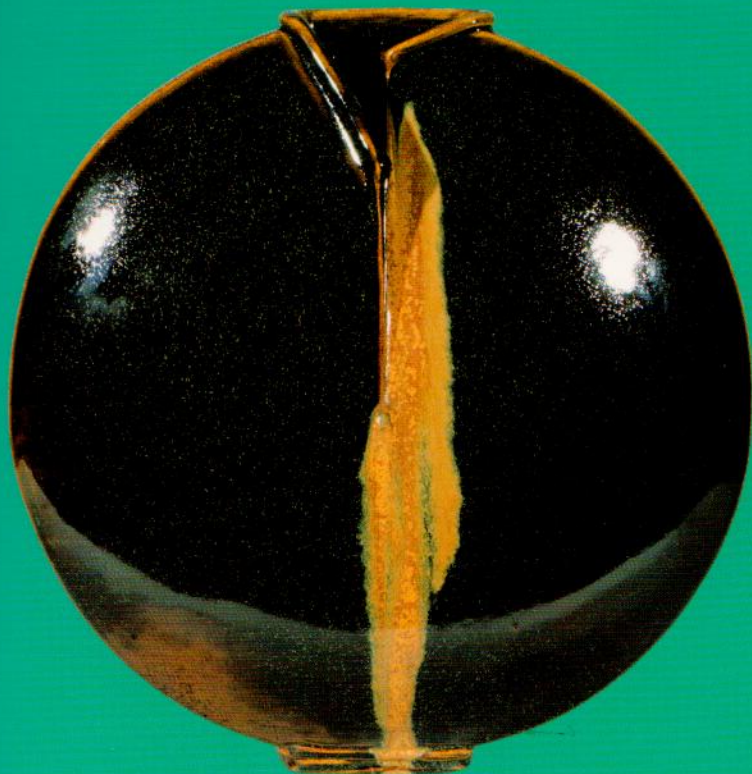
VASE  
Sang de Boeuf Glaze  
10 x 9 x 9"  
Yale University Art Gallery  
New Haven, Connecticut

SMALL VASE  
Copper Red Glaze with Blue Gestures  
10 7/8"  
Phoenix Art Museum  
Phoenix, Arizona

A significant collection of works by Brother Thomas has recently been acquired by the Rhode Island School of Design Museum in Providence, Rhode Island.



# how GREAT is our JOY!



new porcelains by  
BROTHER THOMAS

## DATES:

10 September 2005 – 16 October 2005

## OPENING RECEPTION:

10 September 2005, 3 to 6 pm

The public is invited to attend. The artist will be present.

## Credits:

Design: Lisa Sue Smedberg

Editor: Destiny McDonald

Photography: Max Coniglio and Leslie Feagley

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TH1981: Large Moon Vase, Teadust Tenmoku Glaze, 16 $\frac{1}{4}$  x 15 x 3 $\frac{3}{4}$ "  
Cover Image: TH1980: Large Moon Vase, Kairagi Glaze, 16 $\frac{1}{4}$  x 15 x 3 $\frac{3}{4}$ "

## PUCKER GALLERY

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Boston, MA 02116

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Fax: 617.424.9759

E-mail: [contactus@puckergallery.com](mailto:contactus@puckergallery.com)

Website: [www.puckergallery.com](http://www.puckergallery.com)

### Gallery Hours:

Monday – Saturday

10:00 am to 5:30 pm;

Sundays 1:00 to 5:00 pm.

Member of the Boston

Art Dealers Association.

One hour free validated

parking is available in the

lot on the corner of Newbury

and Dartmouth Streets.

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