

RECEIVED IN THE  
**SPIRIT**

*The Ceramic Art of*  
BROTHER THOMAS



Pucker Gallery · Boston



*Globular vase with cover, ice crackle and iron yellow glazes*  
 12 x 16 x 16"  
 TH1884

*“When, however, a thing of art is truly received in the spirit,  
 it reveals not only the beauty concretized in the thing,  
 but the beauty beyond the thing and, in the sweetest  
 transcendental resonance of all, the beauty within ourselves.”*

–BROTHER THOMAS BEZANSON

ALL WORKS ARE PORCELAIN.

COVER:

*Globular vase, northern celadon and iron yellow glazes*  
 11.25 x 17.25 x 17.25"  
 TH1134B

# RECEIVED IN THE SPIRIT

## *The Ceramic Art of* BROTHER THOMAS

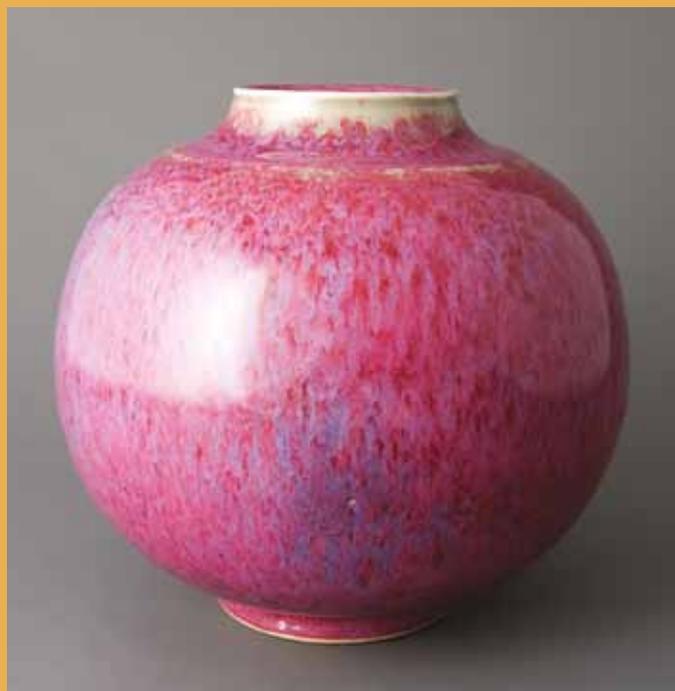
When reading the words, “many potters when they have discovered a range of good workable glazes...prefer to experiment with them rather than keep trying out different glazes,” written by Emmanuel Cooper, a leading voice in the world of functional ceramics throughout the mid-20<sup>th</sup> century, it becomes very apparent that certain potters fail to fit this mold. In fact, Cooper’s words help us understand that Brother Thomas Bezanson (1929–2007) was an exceptionally unique potter blessed with a strong spiritual center to create graceful and otherworldly works of Art. Having been primarily self-taught and having worked in relatively isolated monastic communities in Weston, Vermont and Erie, Pennsylvania, Brother Thomas had the artistic and spiri-

tual freedom to experiment relentlessly with forms and glazes. His body of work exhibits a bewildering range of shapes and colors, such that many new to his pots are surprised that the same individual composed them all. However, it is palpable that the same spirit conceived them, as they all possess a distinct quality of incommunicable beauty.

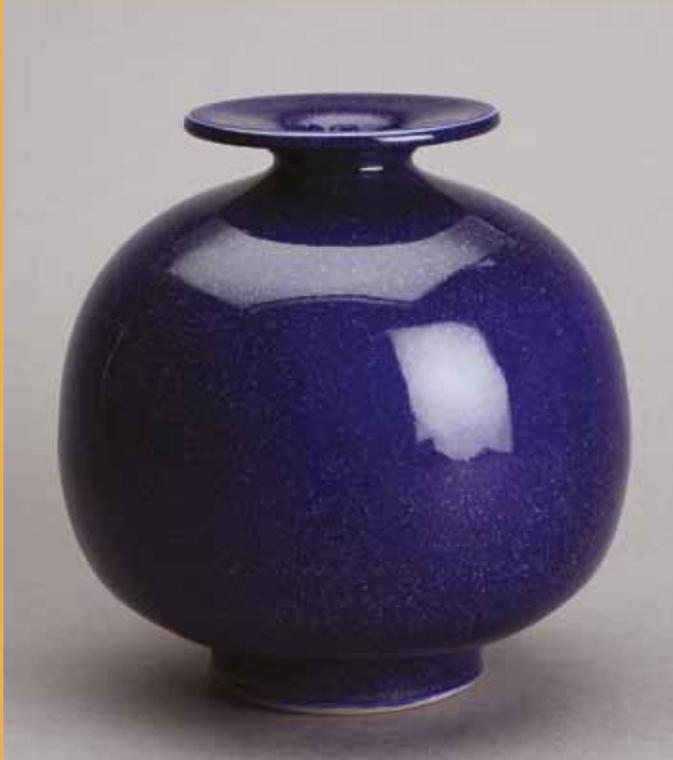
Starting from a wad of unrealized porcelain, Brother Thomas remained open to where his spirit would take him and his pottery. Rather than meticulously planning each form and accompanying glaze, Brother Thomas was led by how the piece moved him. While Brother Thomas rejected the concept that skill and Art are interchangeable, his technique and deep understanding



*Globular vase, rhodonite mineral glaze*  
8.75 x 8.5 x 8.5"  
TH2055B



*Globular vase, opalescent copper red glaze*  
8.75 x 9.25 x 9.25"  
TH2080B



*Globular vase, nightsky blue glaze*  
7.5 x 7.25 x 7.25"  
TH1977B



*Globular vase, purple copper glaze*  
7.25 x 7.25 x 7.25"  
TH606B

of the medium served as vehicles for the concretization of his intuition, or “Art’s guiding power.”

Sometimes work in its bisqued state, after the first firing, would remain on a shelf for years. These works would not be forgotten, but instead in limbo; open to transformation in whichever direction Brother Thomas’s intuition took them. Taking this time to contemplate the piece allowed him to not only see the works at a stage of open potential, but also to absorb the feeling of their presence. If he had no strong feeling about a glaze for a bisqued piece, he was unrushed to complete it. He wrote in an essay, “Only love and creative experiences seem to engender a notion of eternity, for it seems to the human spirit that it takes an eternity to explore their knowability.” Art for Brother Thomas transcended all notions of technical skill, science, and measurability. It was a feeling, or the journey toward an experience, that informed the direction of his work.

His time at the Benedictine Monastery at Weston Priory in Vermont as a monk and a potter established the pace and quality of his work. While he entered the

monastery for spiritual reasons, a kiln was donated weeks after his arrival. To him, it was a sign. The ceramic arts chose Brother Thomas as a messenger; a messenger of *the Beautiful* that could only come from the realization of his creative and spiritual intuition. “Art is not the work-of-art,” he wrote, but rather the concretization of something unseeable inside each and every one of us.

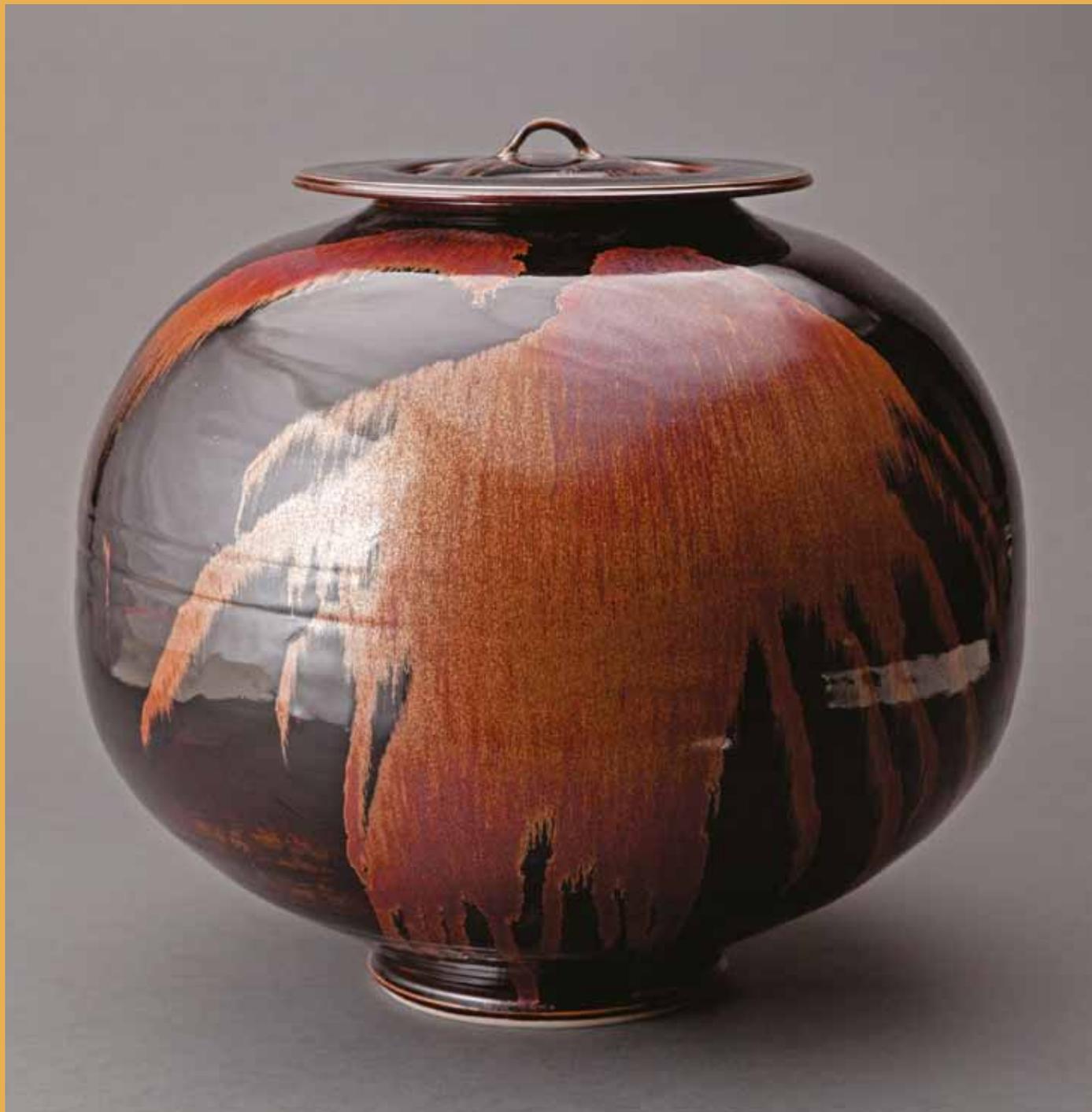
At the end of 25 productive and enlightening years at the Weston Priory, Brother Thomas left to pursue a studio practice for his ceramics. After a long year of searching for a space, an opportunity arose for him to become the artist-in-residence at Mount Saint Benedict with the Benedictine Sisters of Erie, Pennsylvania. Brother Thomas’s studio was his “chapel, the inner mountain, the place apart where silence and solitude are the doorway to the center of creativity.” In this environment, Brother Thomas found nourishment and the freedom to materialize what is “beautiful, good, true, and what unites and does not divide.”

This actualization of Brother Thomas’ spirit was cultivated in a remarkable variety of wholly original forms

and glazes. When he first arrived at Weston Priory, Brother Thomas was creating glazes with additions from common kitchen materials, such as baking soda and the pure copper from scrubbers. Soon thereafter, donations of minerals and chemicals were brought to the monastery, but Brother Thomas maintained his curiosity and stayed true to his personal exploration of the ceramic

arts. Over time, Brother Thomas developed his own language of glazes. Each piece speaks and has something different to say.

The works by Brother Thomas are electrifying, calming, exciting, and comforting. They are both bright and dark. They fill the space and melt into it. Many of his pieces in this exhibition present the transformative



*Globular vase with cover, honan tenmoku glaze*  
16.25 x 17.75 x 17.75"  
TH895B



*Millennial egg vase, honan tenmoku glaze*  
14.25 x 9 x 9"  
TH1760



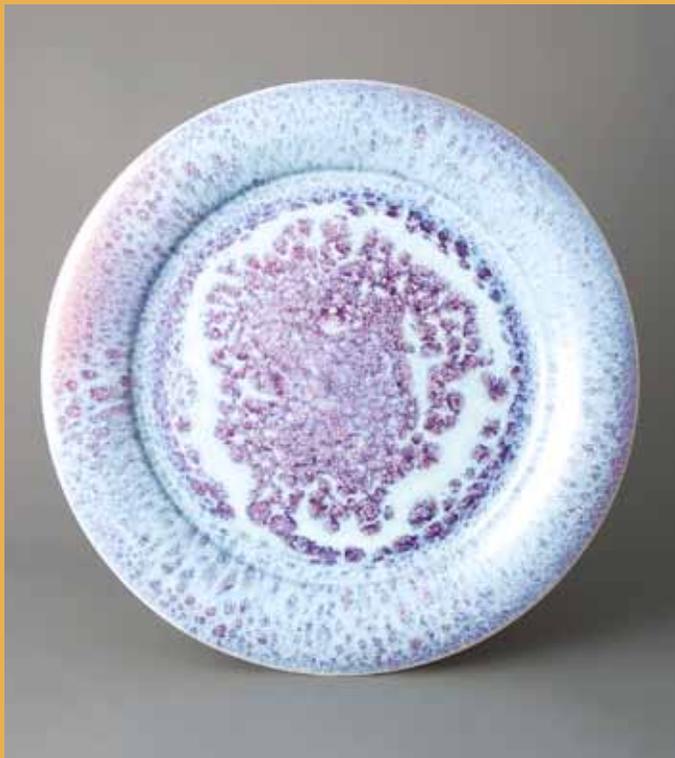
*Plate, tenmoku and kaki glazes*  
2.75 x 17.5 x 17.5"  
TH1621B



*Plate, tenmoku and kaki glazes*  
2 x 18 x 18"  
TH1340B



*Millennial egg vase, iron yellow glaze*  
14.5 x 9.25 x 9.25"  
TH1258B



*Plate, lavender copper glaze*  
1 x 11.75 x 11.75"  
TH427B



*Heart-shaped vase, textured white and iron yellow glaze*  
8.75 x 9.25 x 9.25"  
TH437B

might a glaze possesses over a thrown or molded form. In this exhibition, focused on four primary shapes — the globular vase, the plate, the heart-shaped vase, and the egg vase — Brother Thomas completely metamorphoses our experience of the piece through his glazing.

Beginning with the globular vase form, which captures the purity of the sphere, Brother Thomas created objects that glow with distinctive auras. The rounded vase with rhodonite mineral glaze (TH2055B) appears ancient and dark, while another covered in an opalescent copper red glaze (TH2080B), is light, young, and fresh. TH1977B mimics the royal blue sky of a clear summer's night and sits quiet and proud. The perfectly spherical white vase (TH606B) is slowly being engulfed in a wave of pink-purple, while the decorative glazing on TH895B and TH1884 evokes a quick splash, flick, or pour that continues to drip down the curves of the vase. In many instances, the porcelain forms defy the push of gravity, while the glazing emphasizes it. Glazes frozen mid-drip are scattered across the surfaces of vessels or plates, reminding us of the tension between the ceramic

body's acceptance and rejection of the glaze.

The collection of large plate forms in this exhibition share a strong and firm presence, and often demonstrate the fluidity of the glaze during its firing. On TH427B, the lavender copper glaze melted off the rim and collected down in the center, forming a pool of glossy purples, pastel blues, and pinks at the heart of the plate. On others, Brother Thomas contrasted the geometric plate shape, complete with angles and sharp corners, with loose and dramatic glaze decorations. TH103B, a masterful hexagonal plate, exhibits a fiery red glaze poured diagonally across a cool, celadon glaze background. TH1341B, TH1335B, TH1621B, and TH1340B echo the dynamism of Japanese *mingei*, or Japanese folk art, and Shoji Hamada's gestural and calligraphic decorations.

The heart-shaped vase form is voluptuous and filled with a unique kind of energy, like the *Venus of Willendorf* of ceramic vessels. Often covered evenly in glazes like rose red, copper red, night sky blue, and tender green celadon, this form moves effortlessly through the spectrum of

warmth and coolness. On TH437B, Brother Thomas has nearly created the effect of a landscape. The textured white glaze appears like ice or snow-capped mountains with the iron yellow glaze shining through like a molten center melting the earth above. Each successful piece gave Brother Thomas another reason to keep moving forward, creating more materialized prayers and giving life to his inner spirit.

The egg shaped vases feature an equally wide-ranging display of voices. The egg shape acts as a precious form that welcomed Brother Thomas's velvety covering of glazes. Balancing on a narrow base, the ovoid form is lifted toward the heavens. Assorted variations in the form make the vase appear like the bud of a tulip, begging for the chance to bloom. Giving the work life, crystal rutile glaze drips over the folded petals from the heart of the vessel in TH1760. Brother Thomas's iron yellow glaze (TH1258) is simply breathtaking, especially as it exhibits gradations of various tones inside the soft curve of the egg shape.

Despite the fortuitous nature of glazing and firing ceramic works, Brother Thomas maintained incredible

control over the entire process. Temperature, length of firing, the glaze thickness, the application of the glaze, and the firing atmosphere can all affect the final appearance of a ceramic work. Brother Thomas welcomed the power and unpredictability of the fire, yet to limit the element of chance to the best of his ability, he created cylindrical forms to test glazes in each zone of his kiln to find the optimal position for each glaze. Through his work, he continually sought something that seemed out of reach: a sort of nirvana embodied in a pot. Still, it was when a work matched his intuition, inner spirit, and symbolized his personal journey, that it stayed in this world to be shared, contemplated, admired, and revered. His own words communicate this sentiment perfectly: "The artist whose special optic is the Beautiful, knows that his/her intuition of the Beautiful longs to be concretized."

–KIMBERLY A. CURHAN

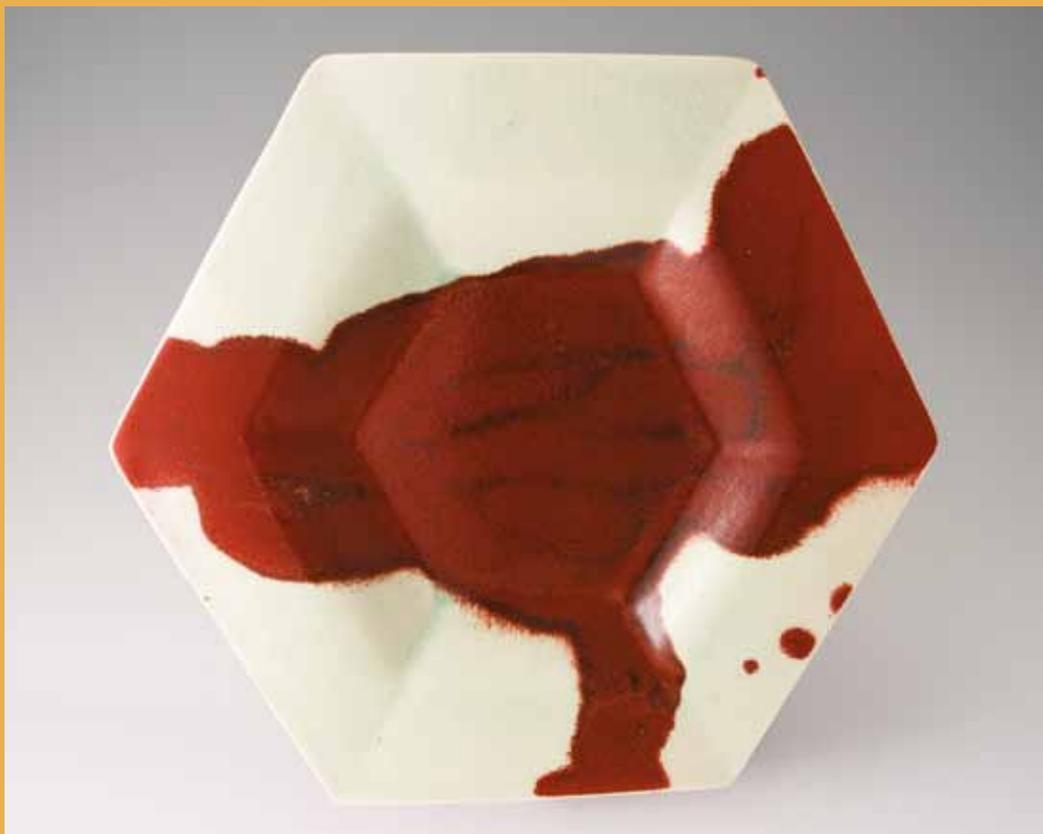
*Kimberly A. Curhan is a 2015 graduate of Boston University, where she studied Art History. She is an arts leader, artisan, and keen social media communicator, who believes in the power of art to build and shape community. Kim is the Exhibitions and Marketing Associate at Pucker Gallery.*



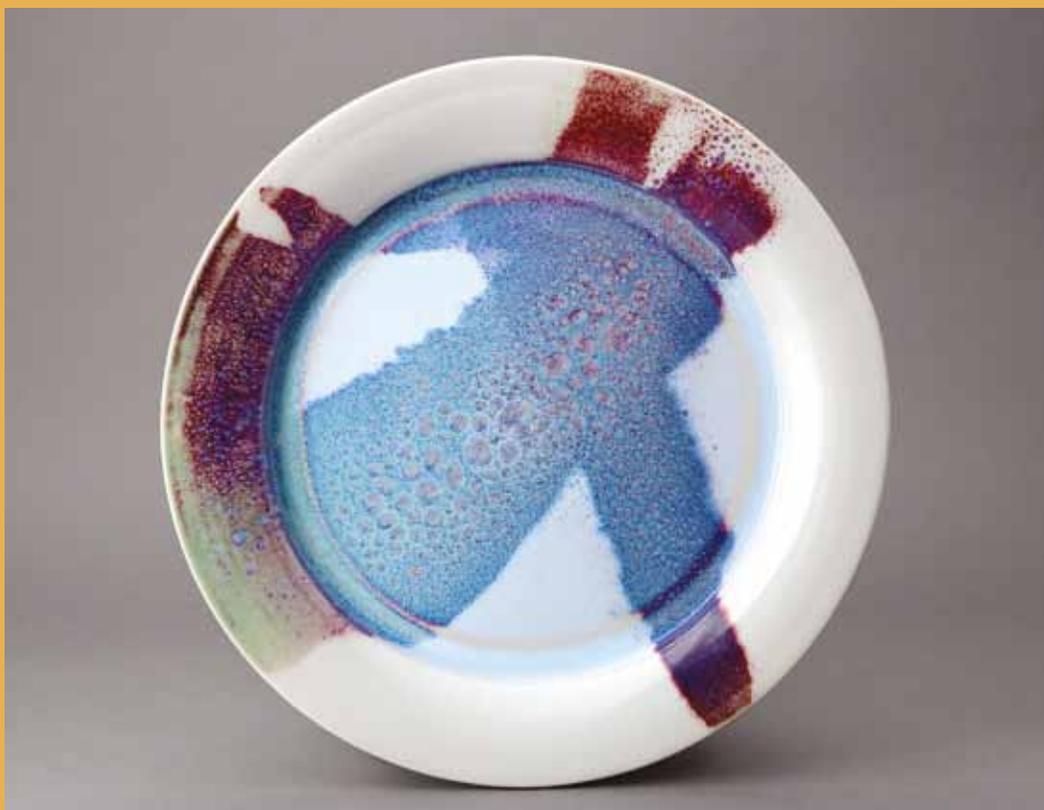
*Square plate, tenmoku and kaki glazes*  
2 x 12 x 12"  
TH1335B



*Square plate, tenmoku and kaki glazes*  
2 x 12 x 12"  
TH1336



*Hexagonal plate, red and celadon glazes*  
2.5 x 19.25 x 19.25"  
TH103B



*Plate, opalescent copper glaze*  
2 x 19.5 x 19.5"  
TH1341B



*Heart-shaped vase, rose red glaze*  
10.75 x 13.5 x 13.5"  
TH2140B



*Heart-shaped vase, nightsky blue glaze*  
12 x 15.75 x 15.75"  
TH1739B



*Heart-shaped vase, iron yellow glaze*  
11 x 12 x 12"  
TH1242B



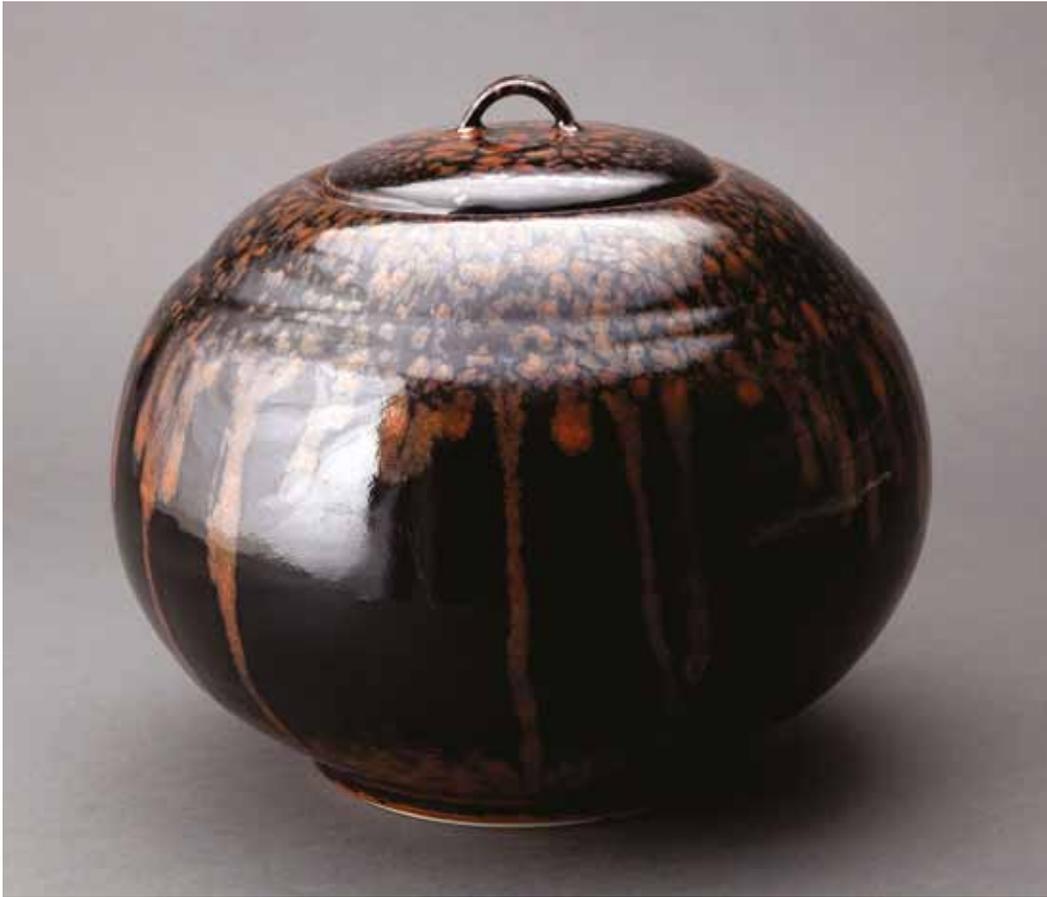
*Heart-shaped vase, tender green celadon glaze*  
13.25 x 13.75 x 13.75"  
TH1743



*Heart-shaped vase, copper red glaze*  
9.25 x 11.25 x 11.25"  
TH2085B



*Heart-shaped vase, tenmoku and iron blue glazes*  
12.5 x 15 x 15"  
TH1885



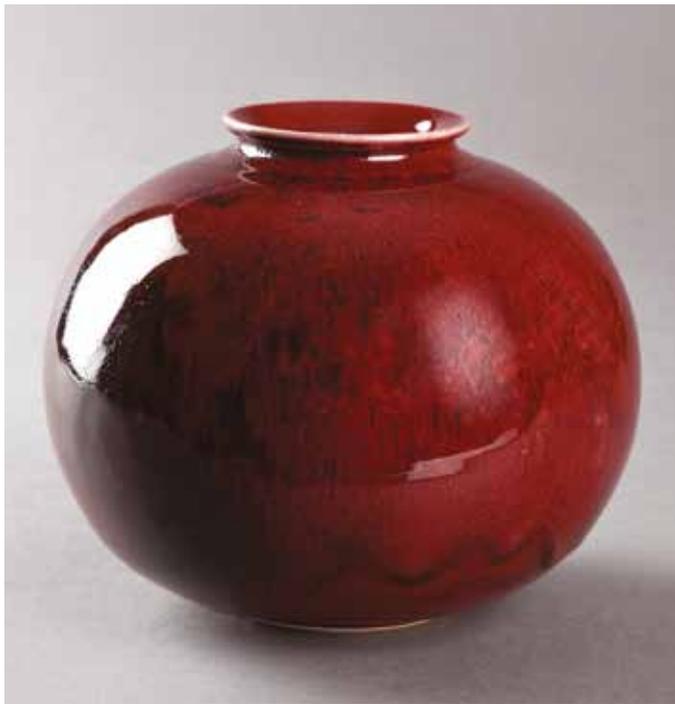
*Globular vase with cover, tenmoku and kaki glazes*  
10.5 x 12 x 12"  
TH1523B



*Egg vase, copper red glaze*  
7 x 5.5 x 5.5"  
TH1681B



*Globular vase, opalescent copper blue glaze*  
7 x 7.25 x 7.25"  
TH2125B



*Globular vase, copper red glaze*  
7.75 x 8.25 x 8.25"  
TH1907



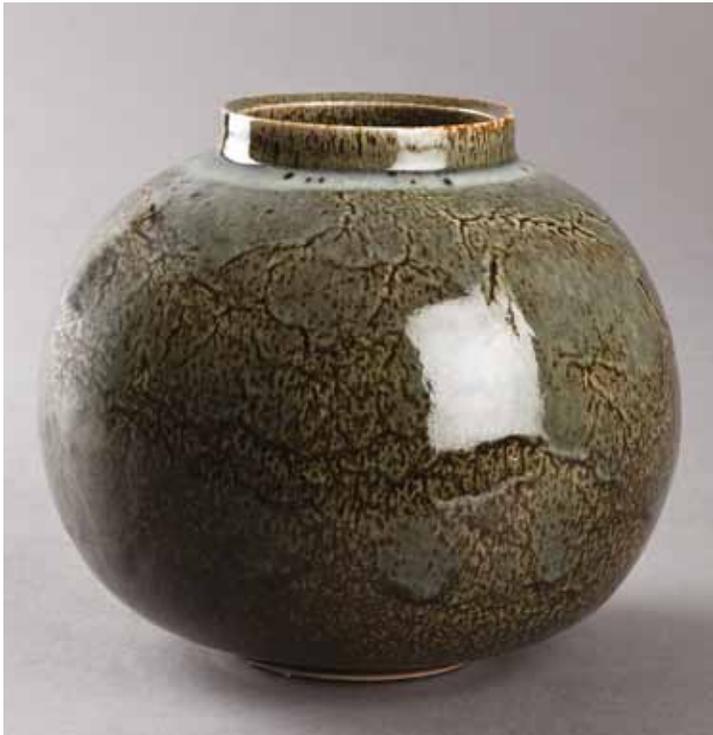
*Globular vase, purple and opal glazes*  
7.5 x 9 x 9"  
TH154B



*Vase, blue elm ash glaze*  
13.5 x 11.75 x 11.75"  
TH1627B



*Vase, green elm ash glaze*  
10.25 x 9.5 x 9.5"  
TH1645B



*Globular vase, celadon glaze with fissures*  
8 x 9 x 9"  
TH1815



*Globular vase, opal white with flambé glaze*  
10 x 9 x 9"  
TH1961B



*Globular vase, nickel glaze*  
7.25 x 6.5 x 6.5"  
TH1836B



*Globular vase, celadon and iron yellow glazes*  
9.25 x 9.5 x 9.5"  
TH1648B



*Globular vase, black olive and kaki glazes*  
10.25 x 11.5 x 11.5"  
TH158B



*Plate, yohen tenmoku glaze*  
2.5 x 19 x 19"  
TH1417B



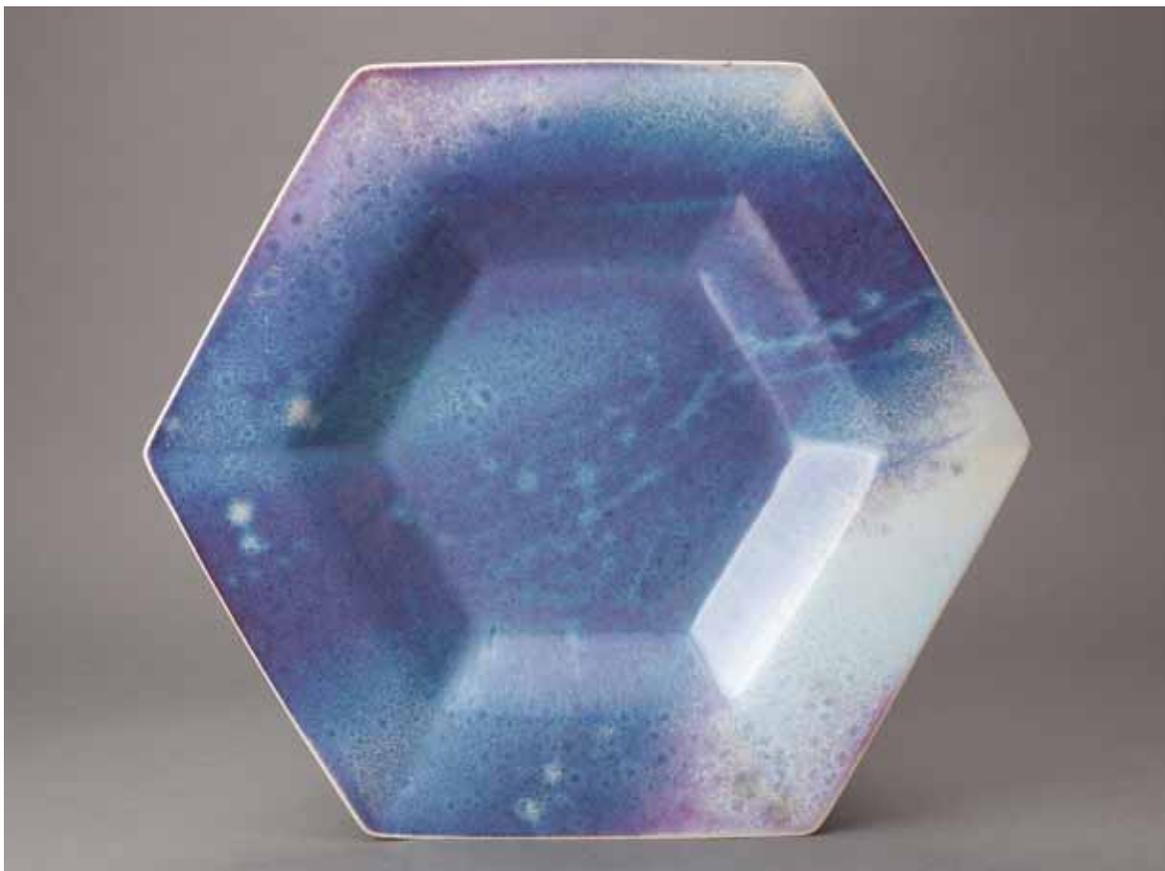
*Plate, copper red and blue glazes*  
2.75 x 20.5 x 20.5"  
TH1412B



*Plate, blue and white glazes*  
2.5 x 20 x 20"  
TH2181



*Plate, yohen tenmoku glaze*  
2 x 19.5 x 19.5"  
TH1184B



*Hexagonal plate, blue celadon glaze*  
2 x 19.5 x 19.5"  
TH101B



*Plate with angel imprints, narcissus celadon and iron yellow glazes*  
2 x 13.5 x 13.5"  
TH1849B



*Plate, iron yellow and kaki glazes*  
2.75 x 18.5 x 18.5"  
TH1519B



*Plate, tenmoku and kaki glazes*  
2.75 x 11.25 x 11.25"  
TH1848B



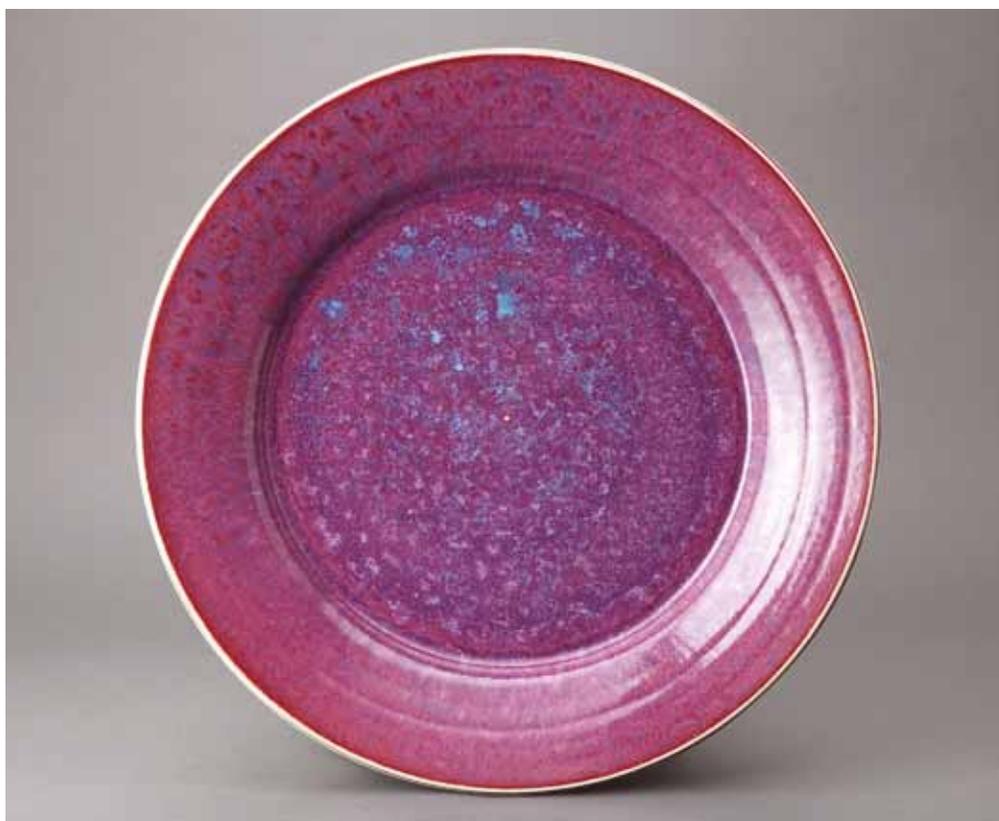
*Plate, saffron iron yellow glaze*  
1.75 x 11.5 x 11.5"  
TH870B



*Plate, Armenian bole glaze*  
2.75 x 21 x 21"  
TH1540B



*Plate, oil spot and kaki glazes*  
3 x 19.75 x 19.75"  
TH1984B



*Plate, copper red glaze*  
2.5 x 20 x 20"  
TH1622B



*Octagonal plate, honan tenmoku glaze with Star of David decoration*  
2 x 16.5 x 16.5"  
TH971B



*Hexagonal plate, oil spot glaze*  
2 x 19.5 x 19.5"  
TH556B



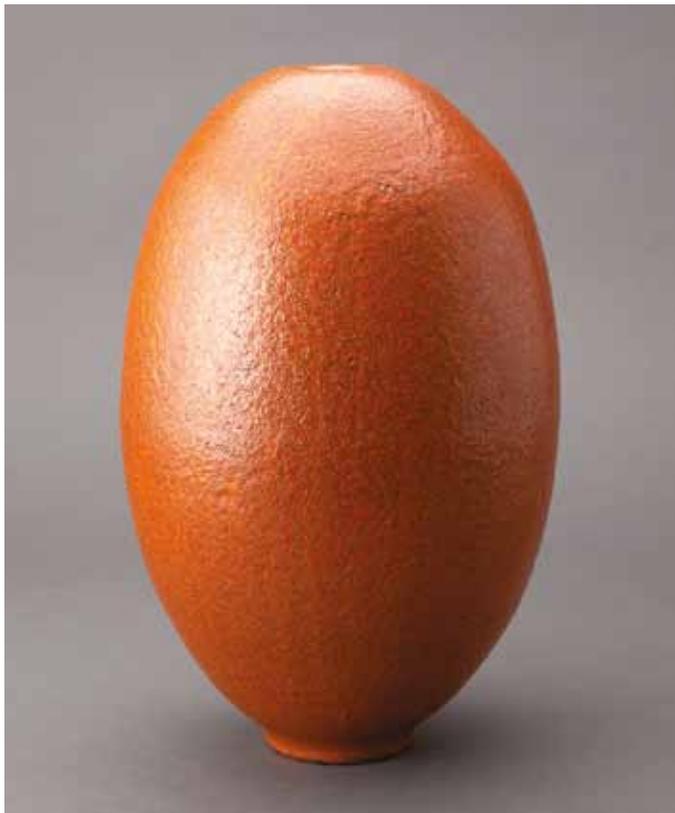
*Plate, oil spot glaze*  
2.25 x 18.5 x 18.5"  
TH831B



*Square plate, oil spot and kaki glazes*  
2.75 x 12 x 12"  
TH1846B



*Square plate, kairigi glaze*  
Earthenware  
2 x 18 x 18"  
TH1520B



*Millennial egg vase, molybdc orange glaze*  
15.25 x 10.5 x 10.5"  
TH1262



*Millennial egg vase, Armenian bole yellow glaze*  
15.25 x 9 x 9"  
TH1260B



*Ovoid vase with cut rim, nightsky blue glaze*  
14.65 x 9.5 x 9"  
TH1761B



*Millennial egg vase, Egyptian blue glaze*  
16 x 9 x 9"  
TH1265B



*Millennial egg vase, opalescent copper glaze*  
14 x 9.25 x 9.25"  
TH1272B



*Millennial egg vase, celadon and iron yellow glaze*  
14.5 x 9.25 x 9.25"  
TH1270B



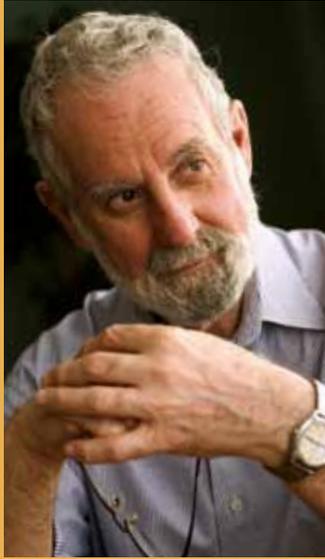
*Millennial egg vase, opal copper blue glaze*  
15.25 x 9.25 x 7.75"  
TH1267B



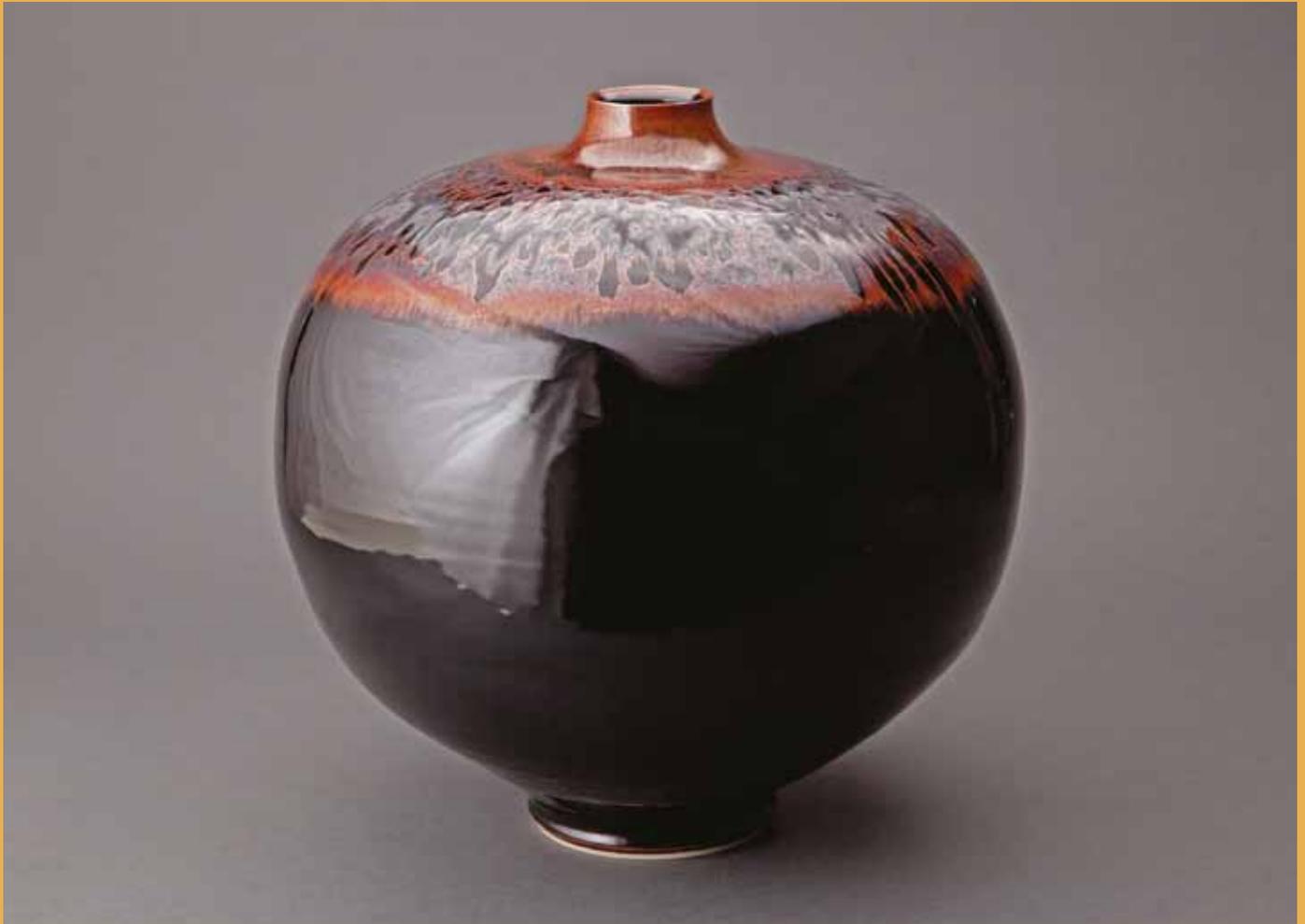
*Millennial egg vase, copper red and purple glaze*  
15.25 x 9.5 x 9.5"  
TH1264

## BIOGRAPHY

- 1929 Born in Halifax, Nova Scotia.
- 1950 Graduated from Nova Scotia College of Art and Design.
- 1951–58 Worked in business. Advisor to the Nova Scotia Handcraft Centre.
- 1953 Began pottery, with the encouragement of friends Foster and Sandy Beveridge, potters, and Fritz Weber, ceramic engineer.
- 1958–59 Traveled and studied in Europe.
- 1959 Entered the Benedictine Monastery at Weston Priory, VT.
- 1968 Graduated from University of Ottawa with a Master's Degree in Philosophy. Awarded University Gold Medal.



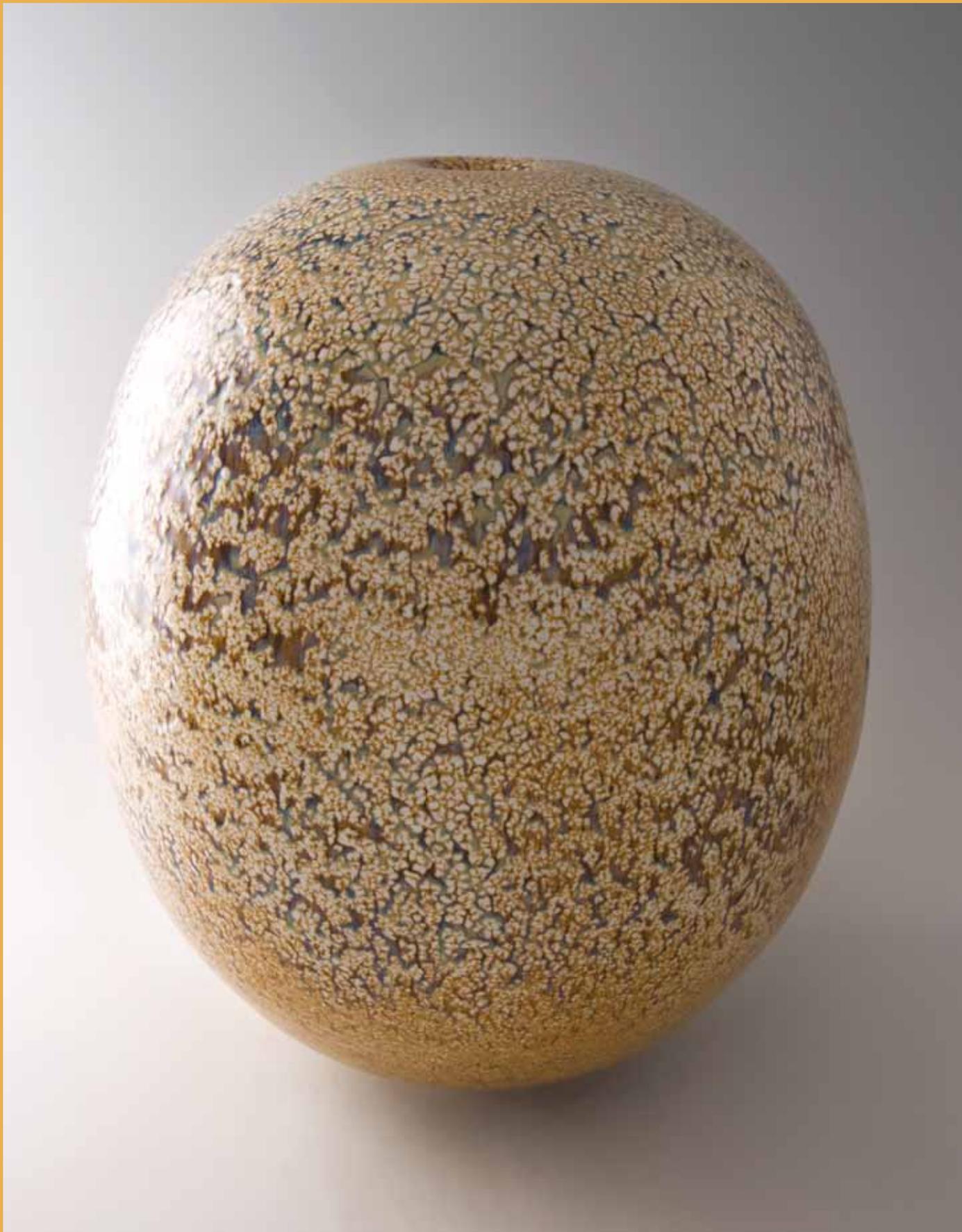
- 1976 Visiting lecturer at Alfred University School of Ceramics in Alfred, NY.
- 1978 Traveled in Japan and met with five "National Living Treasure" potters.  
Traveled to Taipei as a guest of Dr. Paul Chiang, Director of the National Palace Museum.
- 1983 Awarded National Endowment for the Arts grant.
- 1985 Became Artist-in-Residence at Mount Saint Benedict in Erie, PA.
- 2007 Died at Mount Saint Benedict in Erie, PA.



*Globular vase, mirror black glaze with partridge feathers*  
17.5 x 17.25 x 17.25"  
TH1238B

## MUSEUM & GALLERY EXHIBITIONS

- |      |  |      |   |
|------|--|------|---|
| 1972 | G. W. V. Smith Art Museum, Springfield, MA   | 1995 | Pucker Gallery, Boston, MA, "Gifts from the Fire II"  |
| 1974 | St. Mary's University Gallery, Halifax, Nova Scotia, Canada  | 1997 | St. Vincent's College, Latrobe, PA, "Gifts from the Fire: The Ceramic Art of Brother Thomas"  |
| 1980 | G. W. V. Smith Art Museum, Springfield, MA   |      | Pucker Gallery, Boston, MA, "Continuity and Renewal"  |
| 1982 | Pucker Safrai Gallery, Boston, MA  |      | Brauer Museum of Art, Valparaiso University, Valparaiso, IN, "Gifts from the Fire: The Porcelains of Brother Thomas Bezanson"   |
| 1983 | Pucker Safrai Gallery, Boston, MA  |      |   |
| 1984 | Pucker Safrai Gallery, Boston, MA  |      |   |
| 1986 | Carlyn Gallery, New York, NY<br>Galerie Kieff, Montreal, Quebec, Canada  | 1998 | Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada  |
| 1987 | Pucker Safrai Gallery, Boston, MA<br>New Acquisitions Gallery, Syracuse, NY  | 1999 | Pucker Gallery, Boston, MA, "A Time for Celebration"  |
| 1988 | Pucker Safrai Gallery, Boston, MA<br>Mount Saint Benedict, Erie, PA<br>Olin Museum, Roanoke College, Salem, VA<br>Thronja Gallery, Springfield, MA   |      | Green Gallery, Akasaka, Tokyo, Japan<br>Museum of Fine Arts, Springfield, MA, "Reflections from the Fire"   |
| 1989 | Mead Art Museum, Amherst College, Amherst, MA<br>Seton Memorial Gallery, Saint Peter's School, New Brunswick, NJ<br>Pucker Safrai Gallery, Boston, MA<br>Bennington Museum, Bennington, VT   | 2001 | Pucker Gallery, Boston, MA, "The Beauty of the Seen"  |
| 1990 | Dee Erlie Gallery, Milwaukee, WI<br>Pucker Safrai Gallery, Boston, MA<br>Erie Art Museum, Erie, PA   | 2003 | Southern Vermont Arts Center, Manchester, VT<br>Sagendorph Art Gallery, Keene State College, Keene, NH, "Visions in Cloth and Clay"<br>Pucker Gallery, Boston, MA, "Creator of Luminaries"<br>Harrison Gallery, Williamstown, MA, "40 Years of Ceramic Art" |
| 1991 | Pucker Safrai Gallery, Boston, MA, "The Continuing Search for the Beautiful"<br>Art Gallery of Nova Scotia, Halifax, Nova Scotia, "Brother Thomas: Vessels from 1980 to 1990"<br>Museum of Fine Arts, Boston, MA, "Collecting American Decorative Arts and Sculpture, 1971-1991"         | 2004 | Soufer Gallery, New York, NY, "From the Earth: The Ceramic Art of Brother Thomas"   |
| 1992 | Pucker Gallery, Boston, MA, "Recent Gifts"<br>Nada/Mason Gallery, Northfield Mt. Hermon School, Northfield, MA   | 2005 | Pucker Gallery, Boston, MA, "How Great is our Joy!"   |
| 1993 | Queensborough Community College Art Gallery, Bayside, NY<br>Art Complex Museum, Duxbury, MA, "Vessel and Visions"<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 | 2006 | Mount Saint Benedict Monastery, Erie, PA, "The Journey and the Gift"<br>Soufer Gallery, New York, NY, "Porcelains by Brother Thomas"  |
| 1994 | Catharine G. Murphy Galleries, College of St. Catherine, St. Paul, MN<br>Pucker Gallery, Boston, MA, "Of Measures Beyond the Perfect"  | 2007 | Pucker Gallery, Boston, MA, "The Sacred Deed: The Art of Brother Thomas"<br>Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada   |
|      |  | 2008 | Soufer Gallery, New York, NY, "Porcelains by Brother Thomas"  |
|      |  | 2009 | Pucker Gallery, Boston, MA, "Brother Thomas: Tenmoku Masterworks"   |
|      |  | 2010 | Mercyhurst College, Erie, PA, "Art of the Spirit: Ceramics by Brother Thomas"   |
|      |  | 2011 | Soufer Gallery, New York, NY, "Porcelain Creations"<br>Pucker Gallery, Boston, MA, "Ablaze with Spirit: Brother Thomas's Copper Glazes"   |
|      |  | 2013 | Pucker Gallery, Boston, MA, "Beauty of Form: The Ceramic Art of Brother Thomas"   |
|      |  | 2015 | Pucker Gallery, Boston, MA, "Received in the Spirit: The Ceramic Art of Brother Thomas"   |



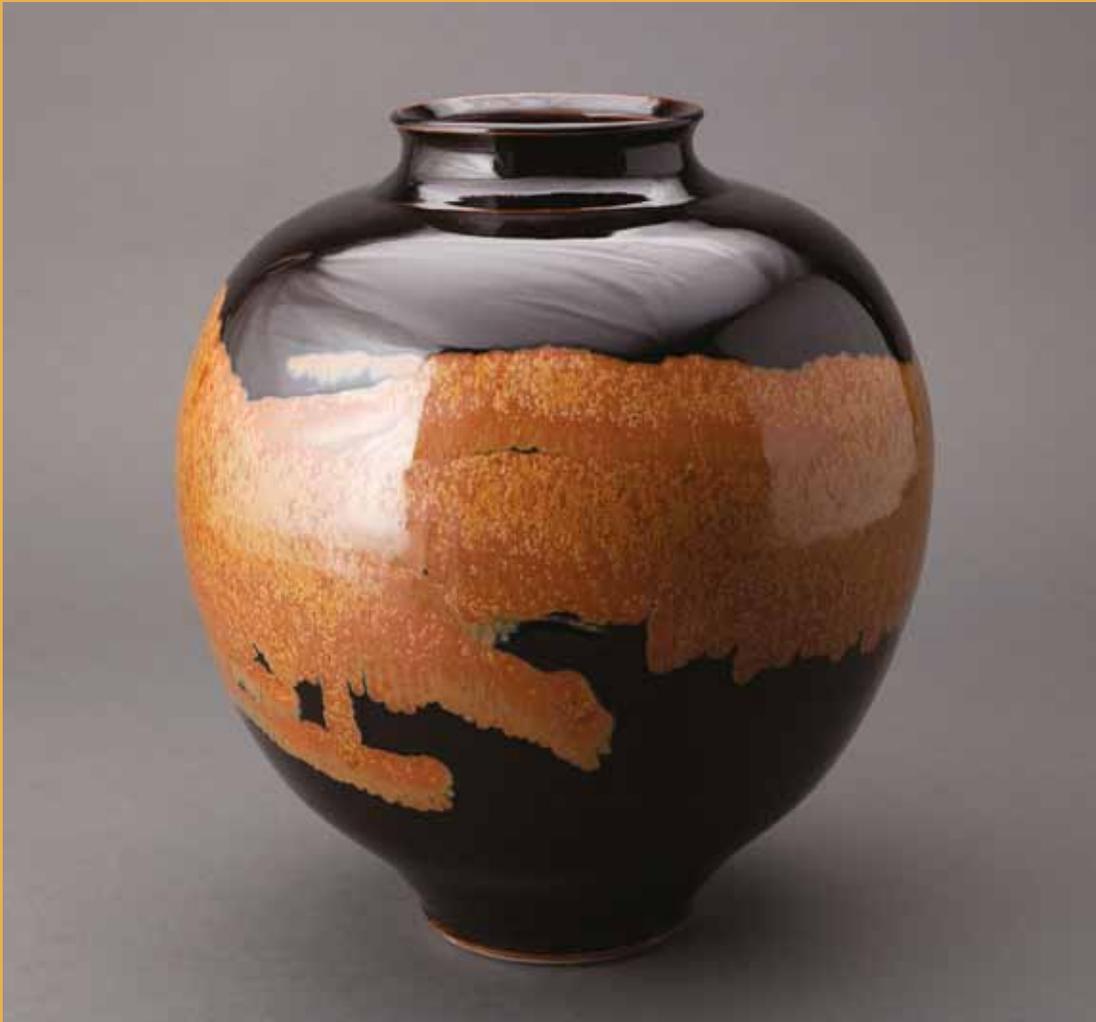
*Dragon's egg vase, textured iron glaze*  
16.5 x 13.25 x 13.25"  
TH911B

## PUBLIC COLLECTIONS

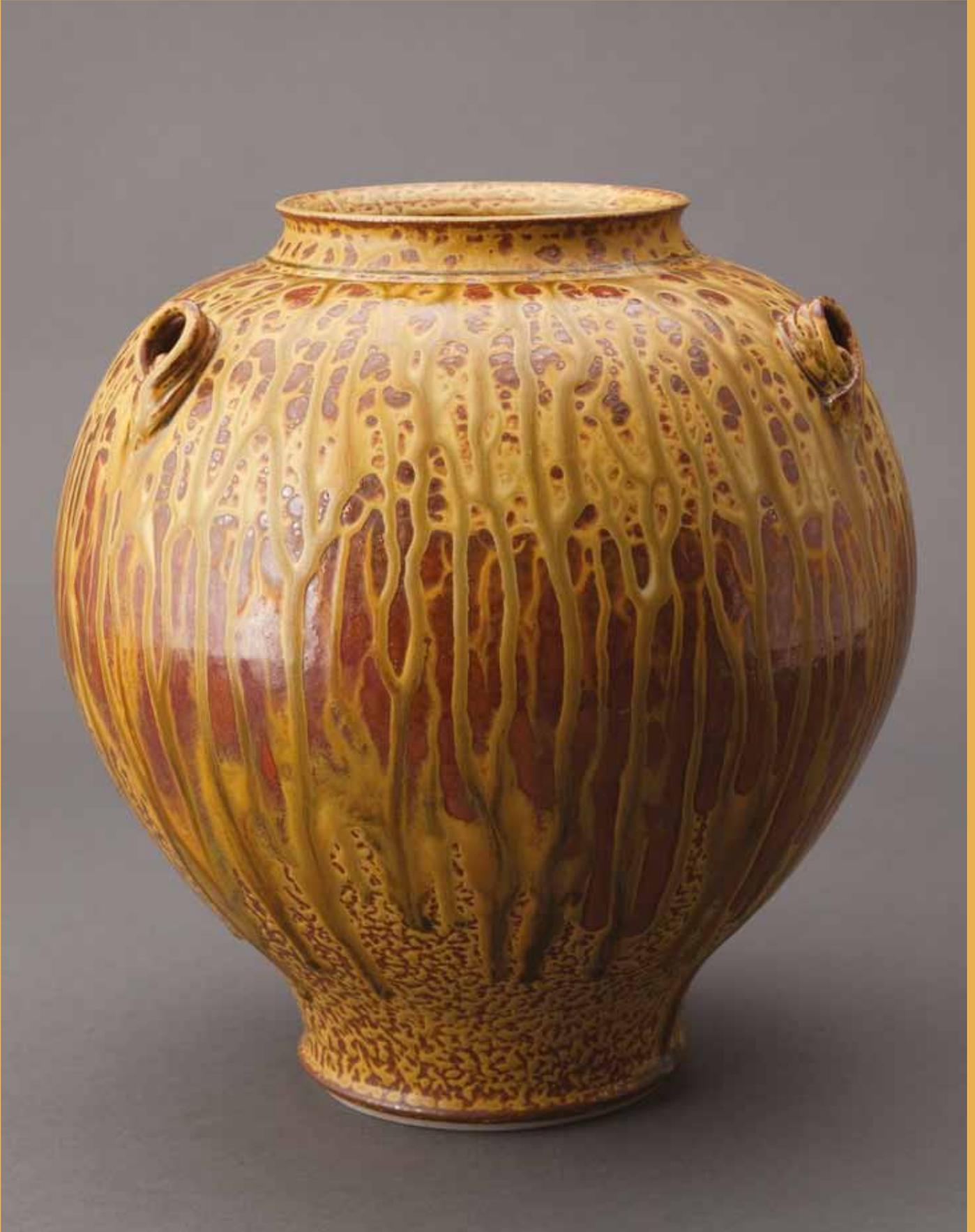
- Aidekman Art Center, Tufts University, Medford, MA  
 Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
 Allentown Art Museum, Allentown, PA  
 Art Complex Museum, Duxbury, MA  
 Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada  
 Art Institute of Chicago, Chicago, IL  
 Beaverbrook Art Gallery, New Brunswick, Canada  
 Bellerive Museum, Zurich, Switzerland  
 Benedictine Sisters of Erie, Erie, PA  
 The Bennington Museum of Art, Bennington, VT  
 Brooks Museum of Art, Memphis, TN  
 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, Smithsonian Institution, New York, NY  
 Currier Gallery of Art, Manchester, NH  
 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  
 G. W. V. Smith Art Museum, Springfield, MA  
 Hokkaido University, Hokkaido, Japan  
 Holderness School, Plymouth, NH  
 International Museum of Ceramics, Faenza, Italy  
 Kennedy Museum of American Art, Ohio University, Athens, OH  
 Los Angeles County Museum of Art, Los Angeles, CA  
 Mercyhurst College, Erie, PA  
 The Metropolitan Museum of Art, New York, NY  
 Minneapolis Institute of Arts, Minneapolis, MN  
 The Mint Museum of Craft + Design, Charlotte, NC  
 The Museum of Ceramic Art at Alfred University, Alfred, NY  
 Museum of Art, Rhode Island School of Design, Providence, RI  
 Museum of International Folk Art, Santa Fe, NM  
 Museum of Fine Arts, Boston, MA  
 Museum of Fine Arts, Springfield, MA  
 Musée Bernard Palissy, Lacapelle-Biron, 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. Edmund's College, Cambridge, England  
 St. Lawrence University, Canton, New York  
 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  
 Winnipeg Art Gallery, Winnipeg, Manitoba, Canada  
 Worcester Art Museum, Worcester, MA  
 Yale University Art Gallery, New Haven, CT  
 Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

## SELECTED LECTURES & PUBLICATIONS

- 1960-67 Articles, "Potter's Notebook," published by Nova Scotia Department of Education, Halifax, Canada
- 1984 Lecture, "Contemplative Values in My Work," Museum of Fine Arts, Boston, MA
- 1988 Lecture, "Art and Religious Experience," Roanoke College, Salem, VA  
Book, *The Path to the Beautiful*, Pucker Art Publications, Boston, MA
- 1991 Film, "Gifts from the Fire," Canadian Broadcasting Corporation, Toronto, Ontario, Canada
- 1993 Lecture: "Freedom: First Gift/Last Gift," Mount St. Benedict, Erie, PA  
Book, *Gifts from the Fire: The Porcelains of Brother Thomas*, Pucker Art Publications, Boston, MA
- 1995 Lecture, "Viewpoints," Asia Society Forum, New York, NY
- 1999 Book, *Creation out of Clay: The Art and Writings of Brother Thomas*, Pucker Art Publications, Boston, MA
- 2001 Book, *Celebrate the Days: The Brother Thomas Book of Days*, Pucker Art Publications, Boston, MA, including "Reflections on the Cup," an article by Brother Thomas.
- 2003 Book, *Offerings of the Spirit: A Tribute to Brother Thomas*, Pucker Art Publications, Boston, MA
- 2005 Book, *This is the Day: Work and Words by Brother Thomas*, Pucker Art Publications, Boston, MA, including "Wonder and Awe," an article by Brother Thomas
- 2006 Article, "Adam's Secret," in *The Journey and the Gift*, Pucker Art Publications Exhibition Catalogue, Boston, MA
- 2014 Book, *Enduring Legacy: Works and Words of Brother Thomas*, Pucker Art Publications, Boston, MA



Vase, tenmoku and crystalline rutile glazes  
13.5 x 11.5 x 11.5"  
TH1628B



*Vase, elm ash glaze*  
12 x 11 x 11"  
TH1604

# PUCKER GALLERY

ESTABLISHED 1967 BOSTON

## PUCKER GALLERY

240 Newbury Street, 3rd floor  
Boston, MA 02116  
Phone: 617.267.9473  
Fax: 617.424.9759  
E-mail: [contactus@puckergallery.com](mailto:contactus@puckergallery.com)

## CHANGE SERVICE REQUESTED

Please visit [www.puckergallery.com](http://www.puckergallery.com) to view current and past exhibition catalogues, read artist biographies, and subscribe to the *Artwork of the Week* e-mail list.

### GALLERY HOURS:

Monday through Saturday 10:00 AM to 5:30 PM  
Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stops are Copley or Hynes Convention Center on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

## RECEIVED IN THE SPIRIT

*The Ceramic Art of*  
BROTHER THOMAS

### DATES

12 September 2015 through  
25 October 2015

### OPENING RECEPTION

12 September 2015  
3:00 PM to 6:00 PM

*The public is invited to attend.*



*Vase with alternate lids, textured ice crackle glaze*  
8.25 x 16.5 x 16.5"  
TH1124B

### CREDITS:

*Design:* Leslie Anne Feagley • *Editors:* Destiny M. Barletta and Tess Mattern • *Photography:* John Davenport  
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