Maja Grotell's work has always spoken for itself, calling for support by explanation or tribute. Her style in action makes further requirements of the artist and students leave a silence in any tribute to Maja Grotell's work. May the force of her students who have been known the strength and wisdom of her guidance show how much they have worked under her direction (now more than two decades)

At first there was an awareness that Maja Grotell was a very special person. With a sense now the nature of the moment she and her students must share, my enthusiasm for her work.

She has shown us how to gain a sense of that which is good. My outlook on this world that has been shaped by her work.

"To know her was to be changed. She did not change; she was always very much the same, and it was not a stock; as a separate person she may possess within herself.

"Those who knew her have been changed by her. Her influence is like nature's. She would not always be recognized, but it would be there.

"She was always very much the same. She would not always be recognized, but it would be there."

The sponsoring museums, University Art Galleries, took great pleasure in arranging this exhibition honoring Maja as she left to.
Maija Grotell's work has always spoken for itself without need for support by explanation or critique. Her status as artist makes further praise superfluous. Yet work, status and statistics leave a silence in any tribute to Maija Grotell that can, perhaps, only be filled by the voices of her students who have best known the strength and sensitivity of her person. Some of those who have worked under her direction (now mature artists themselves) have written of her teaching and of her influence:

"At first there was a beam, a way into a creative life and a standard of excellence. Later there was an awareness that there had been such great care for the singular rhythms of each person. With a sense now after ten years of the human density needed to build, to go on some more, and then to share, my gratitude for knowing her grows. I always feel the tender power of her life."

"She had great understanding of human situations and faith in one's ability to experience, to gain insight, to grow. Maija provided an environment for intrinsic responsibility of such spiritual depth that realization of its significance continues to increase as time passes."

"Maija's influence on my life and work came through her ability to create an atmosphere for productive thought — rather than specific instruction... I gained the freedom of spirit to seek answers for myself."

"Her presence still exists in my studio. It is as if another person is present who knows exactly what I am about. I always have the feeling that I must try harder..."

"I came to study ceramics and was challenged to search for a richer meaning to life. The dynamic vitality of Maija Grotell constantly challenges one's principles, one's aesthetic development, one's ideas and ideals."

"The realization and the acceptance of the rare wordless words in Maija's teaching and being had a strong impact which created the formless form — a true form... it is impossible for me to describe her devotion and contribution to the field of ceramics."

"... her ethical sense with regard to ceramics has been a model for us."

"Maija's dedication to her concept of an artist and potter and her intensive concentration in her work and in her teaching were apparent to all of us. When I realized, after some ten years, that I did not have that same intensity of purpose in clay, I turned to glass—a direction in which I now find some part her commitment."

"To me one of her greatest gifts as a teacher is her extraordinary sensitivity to the individual student as a separate creative personality. She managed to draw from each whatever capabilities he may possess within himself."

"Those who know Maija know the special way in which she communicates her genius. Her influences are like nature — awe inspiring."

"She was always very humble and retiring but her work was monumental and inspiring."

The sponsoring museums, Cranbrook in particular, are taking special pleasure in arranging this exhibition honoring Maija as she leaves formal teaching.

W. M.
BIографICAL DATA

Born – Helsingfors, Finland.
Graduated from the Central School of Industrial Art "Ateneum", Helsingfors, Finland.

Came to the United States, October, 1927.
Instructor at Inwood Pottery Studios, New York City, 1927-1928.
Union Settlement, New York City, 1928-1929.
Henry Street Craft School, New York City, 1929-1938.
Instructor and research assistant, Rutgers University, School of Ceramic Engineering, 1936-1938.
Head of the Department of Ceramics, Cranbrook Academy of Art, 1938-1966.

AWARDS

The International Exposition Barcelona: Diploma di Colaborador, 1929.
American Ceramic Society Exposition, Cleveland: Certificate of Excellence, 1931.
The Society of Arts and Crafts, Boston, Massachusetts: Honorable Mention, 1935; Elected Master Craftsman, 1938.

The National Ceramic Exhibition, Syracuse Museum of Fine Arts: Second Prize, 1936; Honorable Mention, 1933, 1934, 1941; Encyclopedia Britannica Prize and Special Commendation for Group, 1946.

The Wichita Art Association: First Prize, 1947; Purchase Prize, 1951; Honorable Mention, 1954.


Cranbrook Founders Medal, 1964.
Cranbrook Academy of Art Faculty Medal, 1966.

Executed commissions for General Motors Technical Center and The Cranbrook Foundation; Ceramic Research for Professor Eiel Saarinen; participator in invitational exhibitions.

WORKS ACQUIRED BY THE FOLLOWING MUSEUMS FOR THEIR PERMANENT COLLECTIONS

Metropolitan Museum of Art, New York, New York ............... 1
Detroit Institute of Arts, Detroit, Michigan ..................... 7
Art Institute of Chicago, Chicago, Illinois ..................... 7
Evenson Museum of Art, Syracuse, New York ...................... 2
Cleveland Museum of Art, Cleveland, Ohio ......................... 2
Toledo Museum of Art, Toledo, Ohio ............................... 1
Walker Art Center, Minneapolis, Minnesota ....................... 1
Springfield Art Museum, Springfield, Missouri ................. 1
University Gallery, Minneapolis, Minnesota ...................... 2
Museum of Art, University of Michigan ......................... 1
Art Department of the University of Michigan .................. 1
Art Galleries, University of Nebraska ......................... 1
Art Galleries, University of Wisconsin ......................... 1
Children's Museum, Detroit, Michigan ......................... 3
Wichita Art Association Gallery .............. 1
Galleries – Cranbrook Academy of Art ................. 1
Central Michigan College of Education .................. 1
Ball State Teachers College .................................... 1
The National Gallery, Smithsonian Institution ............. 1
Syracuse University ........................................ 4
Museum of Contemporary Crafts ......................... 5

SERVED AS A MEMBER OF JURY FOR AWARDS

Columbus Art League, 1944.
Scholastic Awards, Detroit, 1945, 1946.
Haeger Award, 1947.
National Ceramic Exhibition, 1948.
Wichita Art Association, 1949.
Art Association of Indianapolis, 1951.
Wisconsin State Fair, Craftsman's Fair, 1952.
Annual Exhibition of the Toledo Area Artists, 1953.
Ohio State Fair, Art Exhibition, 1953.
Sixth Annual Exhibition of Northwest Ceramics, 1955.
Midwest Designer-Craftsmen Exhibition, 1956.
South Bend Art Association, 1956.
The Windsor Art Association, Ontario, Canada, 1956.
The Ninth Annual Ohio Ceramic and Sculpture Show, 1957.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Dimensions</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vase, Green with yellow design</td>
<td>11 1/2 x 13</td>
<td>1940 (MCC)</td>
</tr>
<tr>
<td>2</td>
<td>Bowl, Black sand in porcelain</td>
<td>6 3/4 x 6 1/2</td>
<td>1940-41</td>
</tr>
<tr>
<td>3</td>
<td>Bowl, Copper red reduction glaze</td>
<td>3 1/2 x 2 1/2</td>
<td>1940-41</td>
</tr>
<tr>
<td>4</td>
<td>Vase, Gun metal with blue-green glaze spots</td>
<td>14 1/2 x 14</td>
<td>1940-41 (CAA)</td>
</tr>
<tr>
<td>5</td>
<td>Vase, Gun metal with blue-green glaze spots</td>
<td>16 x 23</td>
<td>1940-41</td>
</tr>
<tr>
<td>6</td>
<td>Vase, Albany slip over unglazed clay</td>
<td>8 x 2 1/2</td>
<td>1940-42 (CAA)</td>
</tr>
<tr>
<td>7</td>
<td>Bowl, Ash glaze — Michigan sand</td>
<td>12 x 3 1/2</td>
<td>1941</td>
</tr>
<tr>
<td>8</td>
<td>Bowl, Copper red reduction glaze</td>
<td>4 x 1 1/8</td>
<td>1941</td>
</tr>
<tr>
<td>9</td>
<td>Bowl, Michigan clay glaze</td>
<td>5 1/4 x 3 1/4</td>
<td>1941</td>
</tr>
<tr>
<td>10</td>
<td>Bowl, Michigan clay glaze</td>
<td>6 x 3</td>
<td>1941 (CAA)</td>
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<tr>
<td>11</td>
<td>Vase, Copper red reduction glaze</td>
<td>4 1/4 x 3 1/4</td>
<td>1941</td>
</tr>
<tr>
<td>12</td>
<td>Bowl, Copper red and white glazes with fish design</td>
<td>9 1/4 x 7 1/4</td>
<td>1941 (CAA)</td>
</tr>
<tr>
<td>13</td>
<td>Bowl, Blue-grey glaze with unglazed platinum design</td>
<td>14 x 14</td>
<td>1942 (CAA)</td>
</tr>
<tr>
<td>14</td>
<td>Bowl, Reduced copper glaze</td>
<td>8 x 8</td>
<td>1943 (CAA)</td>
</tr>
<tr>
<td>15</td>
<td>Vase, Crackle glaze with spot design</td>
<td>8 1/2 x 5 1/2</td>
<td>1943</td>
</tr>
<tr>
<td>16</td>
<td>Bowl, Ash glaze</td>
<td>2 1/4 x 2 1/2</td>
<td>1943</td>
</tr>
<tr>
<td>17</td>
<td>Bowl, Tan wood ash glaze inside — blue-grey outside</td>
<td>7 1/2 x 5 1/2</td>
<td>1945</td>
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<tr>
<td>18</td>
<td>Vase, Ash glaze</td>
<td>20 x 20</td>
<td>1945 (CAA)</td>
</tr>
<tr>
<td>19</td>
<td>Vase, Raised white slip design — opalescent glaze</td>
<td>9 1/4 x 20</td>
<td>1947 (CAA)</td>
</tr>
<tr>
<td>20</td>
<td>Bowl, Copper red reduction glaze inside — brown outside</td>
<td>6 3/4 x 4 1/2</td>
<td>1947-49</td>
</tr>
<tr>
<td>21</td>
<td>Bowl, Copper red reduced glaze inside — brown with tan overlay outside</td>
<td>7 1/2 x 5 1/2</td>
<td>1947-49</td>
</tr>
<tr>
<td>22</td>
<td>Vase, Tan and grey glazes superimposed on brown glaze</td>
<td>5 1/2 x 5 1/2</td>
<td>1948-49</td>
</tr>
<tr>
<td>23</td>
<td>Bowl, Tan and grey glazes superimposed on brown glaze</td>
<td>9 1/4 x 5 1/4</td>
<td>1948-49</td>
</tr>
<tr>
<td>24</td>
<td>Vase, Tan and white glazes superimposed on brown glaze</td>
<td>5 1/2 x 1 1/2</td>
<td>1948-49</td>
</tr>
<tr>
<td>25</td>
<td>Bowl, Copper red reduced glaze inside — tan and white glazes over brown</td>
<td>7 x 5</td>
<td>1948-49</td>
</tr>
<tr>
<td>26</td>
<td>Vase, Tan and grey glazes superimposed on brown glaze</td>
<td>5 1/4 x 1 1/4</td>
<td>1948-49</td>
</tr>
<tr>
<td>27</td>
<td>Vase, Copper red and grey glazes superimposed on brown glaze</td>
<td>4 1/2 x 7 1/4</td>
<td>1948-49 (CAA)</td>
</tr>
<tr>
<td>28</td>
<td>Vase, Tan and grey glazes superimposed on brown glaze</td>
<td>9 1/2 x 5 1/2</td>
<td>1948-49 (CAA)</td>
</tr>
<tr>
<td>29</td>
<td>Bowl, Copper red reduced glaze inside — tan and white glazes over brown</td>
<td>9 1/2 x 5 1/2</td>
<td>1949 (CAA)</td>
</tr>
<tr>
<td>30</td>
<td>Vase, Superimposed glaze in tan, grey-green, and brown</td>
<td>10 x 12 1/2</td>
<td>1949 (EVERSON)</td>
</tr>
<tr>
<td>31</td>
<td>Vase, Grey glaze with tan speckles</td>
<td>1 1/8 x 1 1/8</td>
<td>1949 (SYR)</td>
</tr>
<tr>
<td>32</td>
<td>Vase, Grey-green underglaze with brown speckles</td>
<td>11 1/4 x 12 1/2</td>
<td>1949 (SYR)</td>
</tr>
<tr>
<td>33</td>
<td>Vase, Tan and white glazes over brown glaze</td>
<td>10 1/4 x 10 1/4</td>
<td>1949</td>
</tr>
<tr>
<td>34</td>
<td>Bowl, Spotted glaze — red interior</td>
<td>6 x 3 1/2</td>
<td>1950 (MCC)</td>
</tr>
<tr>
<td>35</td>
<td>Vase, Grey and white</td>
<td>2 1/4 x 1 1/4</td>
<td>1950 (DIA)</td>
</tr>
<tr>
<td>36</td>
<td>Vase, Orange and tan glazes over brown glaze</td>
<td>1 1/4 x 1 1/8</td>
<td>1950</td>
</tr>
<tr>
<td>37</td>
<td>Vase, Tan glaze superimposed on brown glaze</td>
<td>8 x 8</td>
<td>1950</td>
</tr>
<tr>
<td>38</td>
<td>Plate, Tan glaze superimposed on rust brown glaze with orange design</td>
<td>15 1/4 x 1 3/4</td>
<td>1950 (CAA)</td>
</tr>
<tr>
<td>39</td>
<td>Plate, Brown glaze superimposed on Albany slip</td>
<td>11 1/4 x 1 1/4</td>
<td>1951 (CAA)</td>
</tr>
<tr>
<td>40</td>
<td>Vase, Black, white, and orange glazes</td>
<td>12 x 1 1/4</td>
<td>1951 (CAA)</td>
</tr>
<tr>
<td>41</td>
<td>Vase, Blue inside — variegated brown ash glaze outside</td>
<td>12 1/4 x 1 1/4</td>
<td>1951</td>
</tr>
<tr>
<td>42</td>
<td>Vase, Iron brown with white overlay glaze, orange design</td>
<td>9 1/2 x 2 3/4</td>
<td>1954</td>
</tr>
<tr>
<td>43</td>
<td>Vase, Spotted glaze</td>
<td>9 1/2 x 8</td>
<td>1954 (MCC)</td>
</tr>
<tr>
<td>44</td>
<td>Bowl, Porcelain</td>
<td>12 x 2</td>
<td>1955 (DIA)</td>
</tr>
<tr>
<td>45</td>
<td>Vase, White glaze over iron brown glaze</td>
<td>1 1/2 x 1 1/2</td>
<td>1955 (CAA)</td>
</tr>
</tbody>
</table>

Syracuse University Art Galleries
**Syracuse University Art Galleries**

**46 Vase**  
Inlaid white glaze in iron brown glaze  
1955

**47 Bowl**  
Blue-green glaze inlaid in brown  
1955 (CAA)

**48 Plate**  
Glaze design with red rim  
14x1  
1955 (MCC)

**49 Plate**  
Blue-green glaze on brown background  
15x13  
1955-56

**50 Bowl**  
Blue-green glaze on brown background  
14x7  
1955-56 (CAA)

**51 Vase**  
Blue-green glaze on brown background  
8x14  
1955-56

**52 Bowl**  
Mat turquoise inside — brown outside  
14x9  
1956 (SYR)

**53 Vase**  
Grey glaze inlaid in tan glaze  
11x9  
1956

**54 Vase**  
Tan glaze pattern over brown  
12x14  
1956

**55 Vase**  
Light tan with red brown design  
9x9x1  
1956 (SYR)

**56 Plate**  
White glaze inlaid in turquoise  
9x11  
1960

**57 Plate**  
White glaze inlaid in turquoise  
13x9  
1960 (CAA)

**58 Bowl**  
White glaze inlaid in turquoise  
7x5  
1960 (CAA)

**59 Bowl**  
Reduced copper glaze (magenta)  
61/2x11/2  
1960 (CAA)

**60 Bowl**  
Reduced copper glaze (purple)  
7x3  
1960 (CAA)

**61 Vase**  
Purple glaze  
12x10  
1962 (MCC)

**62 Plate**  
Blue glaze inlaid and superimposed on brown  
12x8  
1963

**63 Plate**  
Glazes superimposed on Albany slip  
14x25  
1963 (CAA)

**64 Plate**  
Blue glaze superimposed on brown  
12x13  
1963 (CAA)

**65 Bowl**  
Blue-green glaze with white and orange design  
9x12  
1963

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**DATES OF EXHIBITION**

Galleries — Cranbrook Academy of Art  
Bloomfield Hills, Michigan  
September 19 — October 22, 1967

Joe and Emily Lowe Art Center  
Syracuse University  
Syracuse, New York  
November 15, 1967 — January 1, 1968

The Museum of Contemporary Crafts  
New York, New York  
March 22 — May 26, 1968

**LENDERS TO THE EXHIBITION**

Majja Grovell  
Cranbrook Academy of Art, Bloomfield Hills, Michigan

Detroit Institute of Arts, Detroit, Michigan

Everson Museum of Art, Syracuse, New York

The Museum of Contemporary Crafts, New York, New York

Syracuse University, Syracuse, New York

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Catalog Design — David Havens, John Berry, Cranbrook Academy of Art

Printing — New Era Lithograph Company, New York, New York

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*From the collections of:

CAA — Galleries — Cranbrook Academy of Art, Bloomfield Hills, Michigan

DIA — Detroit Institute of Arts, Detroit, Michigan

EVERSON — Everson Museum of Art, Syracuse, New York

MCC — Museum of Contemporary Crafts, New York, New York

SYR — Syracuse University, Syracuse, New York