

Louis Rosenthal Exhibition

Wells, Somerset England: May 27 – June 5, 2011

The Louis Rosenthal Museum / Sharon Quigley-Rosenthal collection will be on exhibit in England for the first time in over 60 years at the Annual International Exhibition presented by the Hilliard Society of Miniaturists at the Town Hall, Wells, Somerset, England BA5 2RB

Private View on May 27. Exhibition dates: May 28 - June 5, 2011

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www.art-in-miniature.org/hilliard.htm

The miniatures are not for sale. The following miniatures will be presented:

Centaur & Bacchante

Invocation

Bacchanalian Dance

The Awakening

Happiness

Spirit of Revelry

The Steinmetz Group

Victory & the Unknown Soldier

Beethoven Discovering his Deafness

A brief description of each miniature is listed below followed by a general **Press Release**:

Centaur & Bacchante: A young Centaur has found a lovely Bacchante. He has invited her to dance a lively measure on his broad back. And now the two step forth gaily to unheard music, but its melody flows lightly through their veins, their pulses beat in the same rhythm and every limb answers to the call. A spring wind makes their hair fly in the air, like pennants. Joy in their youth, in their strength, in each other fills them. The whole group is a symbol of joy.

Invocation: On a mountain top a youth stands, his head raised and arms outstretched, looking toward heaven in prayer. His whole body is straining upward and his soul invokes the great power beyond to send him blessing. His hands, with every finger apart, almost clutch at the air, as if they wanted to force the God invoked to come down and fill him with all the wonders of the heavens. Those words which Jacob in his fight with the Lord in mid-stream during the night uttered, they are here visualized: "I will not let Thee go, except Thou bless me."

Bacchanalian Dance: Two Bacchantes, in their jolly dance have forced a most unwilling goat to step to their lively tune. Does his stubbornness him help? The one holds him by the tail, the other by one of his forelegs, he must dance, and dance he does! The group, in which every form quivers with life and movement, is beautifully composed and balanced and presents a most fascinating silhouette to the eye.

The Awakening: Height: 2" (two inches, not including base). Bronze.

Happiness: This beautiful petite little figure of joy was a gift from my grandfather to my parents on their wedding day.

Spirit of Revelry: In utter abandon, the pair of young lovers, a fawn and a bacchante, dance into the night, body pressed close to body and head to head. She unloosens her panther skin as even it hinders her too much, and he, in the exuberance of joy, holds high above his head a jug brimful with the most delicious wine. So the revelry goes on.

The Steinmetz Group (The Spirit of Electricity): An Angel of Death, scarcely a half inch high, is carrying Steinmetz in his arms, while the finger tips of the world-famous scientist are pointing to symbols representing the four elements - wings representing air, a torch representing fire, a globe representing the earth, and the tail of a fish representing water.

Victory & the Unknown Soldier: a 2" miniature cast in gold on a sterling silver block based on ebony, with the following inscription on the bronze plate: "More than his life he gave. His unmarked place upon the roll of fame - this, too, he shares with all the countless host of those who serve their fellow man, unhonored and unknown." Victory and the Unknown Soldier was presented to Madame Tsamados, wife of the Greek Charge d' Affaires in Washington, to be used for the benefit of Greek war orphans.

Beethoven Discovering his Deafness: The Beethoven piece is a genuinely moving thing. Again, within the seemingly impossible limits of three fingers' width, he has somehow contrived to work out a dramatic and complex design of great breadth. Beside an open piano stands the aged musician, striking with one hand the notes which he cannot hear, while soaring above him to one side in cloudy phalanx are the heavenly trumpeters blowing forth the tumultuous themes of the "Ninth Symphony" to the enraptured sense of the great composer.

* Descriptions above have been reprinted from the 1926 Catalogue of the Miniature Sculptures of Louis Rosenthal as displayed by the Gallery of P. Jackson Higgs, 11 East 54th Street, New York.

LOUIS ROSENTHAL

(1888 – 1964)

The Louis Rosenthal Museum

The Louis Rosenthal Museum is an online museum created by his granddaughter, Sharon Quigley-Rosenthal.

www.louisrosenthalmuseum.org

In 1923 the Royal Society of Miniature Painters changed their name/charter to the Royal Society of Miniature Painters & Sculptors solely to allow in one American: Louis Rosenthal.

The recently published book, "Modern Masters of Miniature Art in America" by Wes Siegrist refers to Louis Rosenthal as "the father of miniature sculpture." In the 1920 – 1950's, Rosenthal received international acclaim for creating miniature sculptures many no more than an inch in height.

Louis Rosenthal immigrated from Lithuania to the United States in 1907 when he was 19. He attended the Maryland Institute College of Art on full scholarship. After graduation he set up an art studio on Charles Street in Baltimore City, Maryland USA.

Utilizing a simple pearl-handled penknife as his sole tool he built up his tiny figures from wax and cast them into bronze himself as no foundry anywhere in the world could work with figures so small.

In 1924, the Jacques Seligmann Gallery on 5th Avenue in New York City exhibited a collection of 40 of his miniature sculptures for the first time. The next morning as Rosenthal stood alongside a person holding a New York Times he was quietly astonished to discover his name was in the headlines of the Art Review Column. Unable to lavish 2 cents on the newspaper he ran 38 blocks to the reading room of The New York Public Library where he read an art critic's praise of his work. He later learned that almost all 40 of his miniatures

were sold that evening. During the 1920's, other galleries in New York City continued to exhibit his miniatures.

A partial review of that first exhibit in 1924 is reprinted here: *An extraordinary exhibition, which would undoubtedly cause the great Cellini a quarter of an hour's anxiety were he to venture to the Jacques Seligmann Galleries at this moment, reveals the talents of Louis Rosenthal, whose remarkable miniature sculpture is being introduced to New York by Mrs. Marie Sterner.....there is nothing quite like this minuscule manifestation of art to be seen today.*" (Reprinted from "A Collection of New York Reviews from 1924 - 1926" which can be found on the Art Reviews Page at www.louisrosenthalmuseum.org)

Museums and galleries in London, New York, Washington D.C., and Jerusalem exhibited his works, and his miniatures are in the permanent collections of many museums today.

Greatly admired in England, he held exhibitions at the Gieves Art Gallery, the National Gallery and the Gibbs Gallery in London. He also held exhibitions at the Metropolitan in New York, the Corcoran in Washington, D.C., the Baltimore Museum of Art and the Walters Art Gallery in Maryland and permanent collections reside at the Baltimore Museum of Art, the Smithsonian, the Jewish Museum of New York and Maryland and the Maryland Historical Society.

Dignitaries, celebrities and artists from around the world traveled to the modest studio on Charles Street to see the art and meet the man who locally was fondly referred to as 'the artist who carries a museum in his pocket'.

In the 1920's, Alyn Williams and William Aumonier visited with him in his studio. Even Mae West made the trip up to his studio to meet him. Correspondence from Mr. Williams and Ms. West is presented on the website.

In addition to hundreds of miniatures, Rosenthal also created larger works which include the Lindbergh Memorial, the Monument to Balfour, and figures of Edgar Allan Poe, Beethoven and Mae West.

The Lindbergh Memorial, known as "The Spirit of St. Louis" is one of Rosenthal's larger works yet has 85 miniatures contained within in. A symbolic group of 85 figures depicts Charles Lindbergh's triumph including a record of the historical amity between France and America. Two were cast, one in gold and one in bronze and presented to the Lindbergh family and the government of France. Photographs of 'The Spirit of St. Louis' is presented on the website.

In January 2010, Sharon Quigley-Rosenthal, granddaughter of Louis Rosenthal created an online museum as a tribute to her grandfather so once again the world can share in the joy of viewing the miniatures.

The historical, mythological, spiritual, musical, and often satirical significance of his miniatures expands a vast terrain and it is striking to watch the miniatures he created many years ago be given a new life today.

The online museum includes the page: Casting Wax into Bronze: A handwritten note is posted which is written by Bernard Rosenthal, the son of Louis Rosenthal, which details the process of how Rosenthal casted his miniatures into bronze.

Ms. Quigley-Rosenthal's future interests include preparing a book about Rosenthal which would be comprised of a photographic compilation of his works, as well as setting up a permanent physical location for the Louis Rosenthal Museum.

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