

# CRANBROOK

## ARCHIVES

### **Bernard “Tony” Rosenthal, (1914—)**

Papers, 1940s-2000  
4 linear ft.

- Acquisition Number: 2000-07
- Acquisition: Tony Rosenthal donated the collection to Cranbrook Archives in July 2000. The Board of Trustees accessioned the collection 24 January 2001.
- Access: Access to the collection is unrestricted.
- Copyright: Copyright to this collection is held by the Cranbrook Educational Community.
- Citation: Bernard (Tony) Rosenthal Papers, Cranbrook Archives, Bloomfield Hills, Michigan.
- Photographs: In Photograph Special File.
- Audio/Video: An interview with Tony Rosenthal conducted by Trudie Grace in 1998 is stored separately in the Audio Cassette Tape Collection, Tapes 221 to 225. (See addendum to this finding aid for an index of the interview.) A helical scan V-30H video is stored in Box 6, and should be removed at a later time for appropriate storage.
- Index: An alphabetical index can be located at the end of the finding aid.
- Processing: Karen Turlay processed the collection and created a finding aid in April 2003.



## Biographical Note

Bernard Joseph “Tony” Rosenthal was born 9 August 1914 in Highland Park, Illinois. He attended the University of Michigan from 1932 to 1936 where he studied psychology, worked for the *Michigan Daily*, and took the two art classes offered, drawing and sculpture. After graduation, he returned to Chicago and took a sculpture class from Alexander Archipenko. He worked for Archipenko and Saks Fifth Avenue, and taught sculpture classes in a garage that he used as a studio.

In 1939, Tony Rosenthal attended the Cranbrook Academy of Art to study sculpture with Carl Milles. There he met and became friends with Charles Eames, Florence Schust Knoll, Eero Saarinen, and others. During World War II, Rosenthal commanded a unit that created topographical models of terrain. After the war, he taught sculpture at the U.S. Army University in Biarritz, France. There he met and married Halina Kotlowicz. In 1946, the Rosentals moved to California at the suggestion of Charles and Ray Eames. Rosenthal’s first solo exhibition was in 1947 in Monterey. Working on commission for several architectural firms, Rosenthal created a number of sculptures for buildings. He also worked for John Entenza, the publisher of *Arts & Architecture*, and taught sculpture at UCLA. While still living in California, Rosenthal became affiliated with the Catherine Viviano Gallery in New York City.

In 1960, the Rosentals moved to New York City where Tony Rosenthal showed his works at the Kootz Gallery and later at the M. Knoedler & Co. Gallery. During the 1960s and 1970s, Rosenthal received commissions to create outdoor sculptures in New York City, Honolulu, Ann Arbor, and other cities. In 1980, Rosenthal installed “Cranbrook Ingathering” at the Cranbrook Academy of Art Museum. Additional commissions during the 1980s included pieces in New York City, Houston, Miami, and Bloomington, and, in 1983, he took part in the exhibition *Design in America: The Cranbrook Vision 1925-1950* shown in Detroit, New York City, Helsinki, Paris, and London. Among his works of the 1990s are the “J. S. Bach Fugue” and “J. S. Bach Variations” series. After forty-five years of marriage, Halina Rosenthal passed away in 1991. Tony Rosenthal married Cynthia Dillon in 1995.

Tony Rosenthal has had twenty-five solo exhibitions and has participated in numerous group exhibitions. He has been a guest lecturer for several events, and also performed in a play by Pablo Picasso at the Guggenheim Museum. For more detailed information about Rosenthal’s career, see the book, [Tony Rosenthal](#).

## Scope and Content

This collection is divided into four series: BIOGRAPHICAL, ART PRODUCTION, TEACHING CAREER, and OVERSIZED MATERIALS. The BIOGRAPHICAL and ART PRODUCTION series are further divided into subseries. Folders in each series are arranged in alphabetical or chronological order, and each folder’s contents are arranged in chronological order.

The BIOGRAPHICAL series contains items related to Tony and Halina Rosenthal and their friends, as well as materials used in production of the book, Tony Rosenthal. Included in the BIOGRAPHICAL series are articles about Rosenthal, ephemera, newspaper and magazine clippings, and sketches. Of particular interest are two sketches by Florence Schust Knoll Bassett.

The ART PRODUCTION series consists primarily of printed materials, publications, and correspondence from the 1940s to 2000. This series is divided into the following subseries: Awards/Recognitions, Correspondence, Events, Exhibitions, Financial Records, Legal Records, Project Files, Notes, Printed Materials, and Publications.

The bulk of Tony Rosenthal's correspondence dates from the 1950s to the 1990s and deals with the commission, completion, installation, and exhibition of his sculptures. Some of the correspondents of note include Roy Slade (president of the Cranbrook Academy of Art from 1977 to 1995), Helen Frankenthaler, Doris C. Freedman, and Florence Schust Knoll Bassett. Tony Rosenthal donated the letters he had received from Carl Milles to Cranbrook Archives prior to donating his collection. These letters are not included in this collection.

Most of the publications found in Boxes 2-5 are exhibition catalogs from the 1940s to the 1990s. They are divided into Solo Exhibitions and Group Exhibitions. In addition, the Publications subseries includes annual reports, award catalogs, gallery catalogs, and invitations. The printed materials are mainly clippings from newspapers and magazines regarding Rosenthal's exhibitions and specific sculptures from the 1950s to the 1990s. This subseries also contains press releases and an article written by Tony Rosenthal. At the end of Box 6 is the folder containing the TEACHING CAREER series with information on the California School of Design.

The OVERSIZED MATERIALS series contains two scrapbooks, a folder of oversize photographs, and a large exhibition catalog. The scrapbooks contain mostly clippings from newspaper and magazines relating to Rosenthal's sculptures. There were loose items in the scrapbooks including photographs, clippings, correspondence, and exhibition catalogs that were removed to the appropriate folders. The oversize photographs include pictures of "Cranbrook Cube" and "Alamo." The exhibition catalog is from a 1970 exhibition that included Rosenthal's "Cube in Seven Parts," first shown in Detroit.

### **Related Collections**

- Carl Milles, Papers, (G7; G95).
- Cranbrook Academy of Art, Office of the President, 1974-1995, (1995-09).
- See also CAA Photographs and Slide Collections, and Audio Cassette Tape Collection.

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### **Subseries: Notes**

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20. Notes, "J.S. Bach Fugue," n.d.

### **Subseries: Project Files**

21. Project Files, "Alamo," 1967, 1987

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22. Annual Reports, 1960, 1969, 1983
23. Award Catalogs, 1969, 1985
24. "Computer Symbols," IBM Western Headquarters, n.d.
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26. Exhibition Catalogs, Solo Exhibitions, 1960s

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**Interview of Bernard “Tony” Rosenthal by Trudie Grace, 1998, New York City**  
Indexed by Karen Turlay, April 2003

**Tape 1, Side A**

High school  
Commercial arts school  
Mother, an opera singer  
Father, in fur business, advised Tony to take psychology of advertising  
University of Michigan  
Michigan Daily  
Great Depression  
Father Charles Coughlin  
Anti-Semitism, at University of Michigan  
Drawing and sculpture classes  
Abard Fairbanks, instructor of sculpture at U of M  
Alexander Archipenko  
Sister, admiration for their father  
Jerry E. Rosenthal, brother, editor of Milwaukee *Sentinal*, from Kennedy to Carter  
administrations worked on nightly broadcast from the State Department, sailing  
with Tony on weekends  
Chicago  
Thanksgiving dinner 1936  
Garage, rented for studio, conducted classes  
Saks 5th Avenue  
William Pereira, architect  
1939 World’s Fair, “Nubian Slave”  
Granite, marble carving  
Terra cotta molds

**Tape 1, Side B**

Archipenko, work for, difficulty in understanding  
Carl Milles, fountain in gallery in Chicago, first meeting, influence on work  
American Express, damaged sculptures in shipping  
1939 World’s Fair  
Cranbrook, first day, beauty of grounds, atmosphere too idyllic  
Charles Eames  
Eero Saarinen  
Florence Schust Knoll Bassett  
Knoll Furniture  
Chicago, stone carving, “Artists for Victory” show, art institute  
Mexico, 1940  
World War II, drafted but 4-F because sick with dysentery.

[Rosenthal’s activities during the War not included in the oral history narrative]

## **Tape 2, Side A**

California  
Charles Eames  
Eero Saarinen  
Halina Rosenthal  
John Entenza  
Arts & Architecture Magazine  
UCLA, Rosenthal taught sculpture for two years  
Welton, Beckett & Co., architects  
William Pereira, architect, IBM headquarters on Wilshire  
Gateway Buildings  
“Ballet Dancers”  
Associated American Artists Galleries show, 1950  
William “Billy” Goetz, Paramount Studios  
General Petroleum Building, L.A.  
Mildred Jaffee  
Catherine Viviano Gallery  
Sam Kootz  
Casting, welding, methods of  
Europe, trip

## **Tape 2, Side B**

Studio fire, 1956  
“The Family Group,” L.A.  
Catherine Viviano Gallery exhibition, 1958  
Carnegie Institute, Pittsburgh exhibition, 1959  
Sam Kootz  
Picasso, Communist Party  
Move from Malibu to New York City  
Herbert Ferber  
Mark Rothko  
Adolph Gottlieb  
Hans Knoll  
Kootz Gallery, move from Catherine Viviano Gallery  
Halina Rosenthal, rheumatoid arthritis  
East Hampton

## **Tape 3, Side A**

East Hampton, purchase of land and house, first summer  
Sam Kootz Gallery exhibitions 1961, 1963, 1966  
Sam Kootz, retirement  
Frank Lloyd

Creativity, while working on several commissions at once  
Gertrude Kasebier Art Gallery, Detroit  
M. Knoedler & Co. Gallery, New York  
Xavier Fourcade, at Knoedler's  
Susan Morse Hilles, paid for construction of "Alamo"  
"Rondo," 58th Street  
Henry Moore  
"Megapole," 1966 show at Kootz, as precursor to cubes

### **Tape 3, Side B**

Cubes, after January 1966 show, progression of style  
"Cranbrook Ingathering"  
"Element 'H' x 5," P.S. 1 (The Institute for Art and Urban Resources), Queens  
"Steel Park"  
Rauschenberg, admiration for  
Rosenthal's tendency toward sophisticated design  
Frank Stella  
Cynthia Dillon Rosenthal  
Tony Smith, Rosenthal's admiration for Smith's Bryant Park show, sympathy for Tony  
Smith because of his background.  
Donald Judd  
Richard Serra  
Rosenthal, perception as an 'architectural sculptor,' facility for imagining pieces within  
an  
architectural space  
"Rondo," critique of  
"Cranbrook Ingathering," critique of

### **Tape 4, Side A**

M. Knoedler & Co. Gallery show, 1968  
"5 in 1," competition for construction, composition and construction, 10-inch square  
tubing  
"Hammarskjold"  
Ravinia Music Festival, Highland Park, Illinois  
"J.S. Bach Fugue" and "J.S. Bach Variation"  
Cubes, locations of: Astor Place, New York City  
University of Michigan  
Miami, for Martin Margulies  
Connecticut College, New London  
Guild Hall, East Hampton  
Cranbrook Cube  
Greenwich, private collector  
Changes in the art/sculpture world → fewer opportunities  
Changes in Rosenthal's cubes, from more active and intricate to less busy and more

minimalist  
Tony Smith  
“Kepaakala,” Honolulu, Hawaii

#### **Tape 4, Side B**

“5 in 1,” scale of, referred to as “Mickey Mouse” and attributed to Claes Oldenburg,  
fabrication and installation

“Rondo”

“Odyssey,” shown at the Whitney Museum of American Art and then sent to Antwerp,  
Belgium

Locations of other editions of “Odyssey”: San Diego, Yale University, Miami  
collector (Miami “Odyssey” had first belonged to an East Hampton collector)

Xavier Fourcade

Oregon International Sculpture Symposium, 1974

John Chamberlain

Dimitri Hadzi

“Hammarskjold,” Fashion Institute of Technology, led to pieces such as “Steel Park” and  
“Cranbrook Ingathering”

Pieces not referred to by name: one bombed in Israel; another that was in front of the  
State Department in Washington D.C. and then moved to the National Press Club  
Building where it disappeared.

#### **Tape 5, Side A**

“Hammarskjold”

Grace Glueck

Rosenthal’s interest in design, architecture, thoughts on his work in the late 1990s

“5 in 1”

“Odyssey,” Philadelphia Metropolitan Hospital

“Seated Woman with Bird,” relationship between this 1950s piece and work in late 1990s

“Hammarskjold II,” Hofstra University, Hempstead, New York