



YAAANA

THE YIDDISH
ARTS AND ACADEMICS
ASSOCIATION OF NORTH AMERICA

Presents

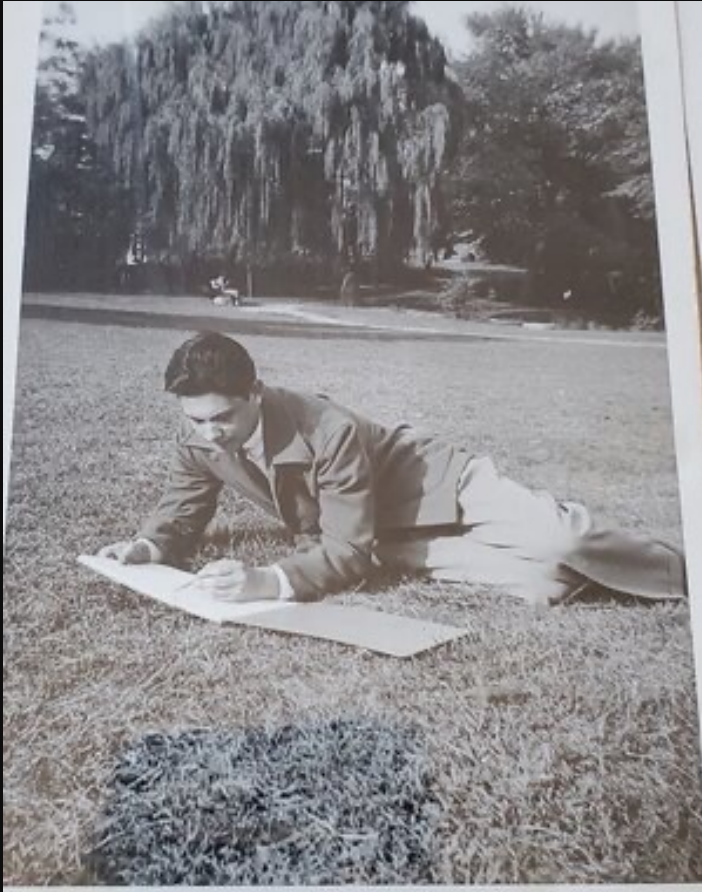
Special Auction - Seymour Rosenthal's Month

*Seymour
Rosenthal*

1921 - 2007



Early Years and Inspiration



Born in the Bronx on August 14, 1921, and raised on the Lower East Side of Manhattan in New York City, Joseph Seymour Rosenthal learned to interpret the world through his art at a very young age. Self-taught and motivated by the events of an ever-changing world around him, he was drawn to capture what he witnessed. Growing up as a child of the Great Depression, Seymour was moved by the hardships of everyday people seeking out ways to survive in New York City in the 1930's. Through his various sketches and watercolor drawings, one can instantly be transported back to a time and place of a city on the brink of great strife, and also of great resurgence.

A New Focus

Drafted into the Second World War, Seymour developed an entirely different approach and motivation for his art. Although serving stateside, he made sure to bring the front lines of the war to the people of New York through his provocative, blunt, cynical, and at times morbidly disturbing imagery. Within this segment of Seymour's catalogue, his passion for showing the suffrage and hardships brought onto those who were unfairly born of the wrong ethnicity or race is clear. Both his political commentary and love of the enduring human spirit are evident.



Reflection in Later Years

As Seymour became older, he grew closer and more attached to the religious traditions and memories that he was surrounded with during his youth. It is here where we can see the influence of Seymour's grandparents and family gatherings within his works. Many of the subjects in his paintings can be seen with bloodshot eyes, worn skin, and tired looks, as though they were contemplating the past events of their lives. Yet despite their hardened experiences, one can still see happiness, optimism, and pride while gathering with family for the holidays or simply enjoying the gift of being alive.

Although Seymour passed on December 13th, 2007, his works live on in various museums, galleries, and synagogues throughout the world, including the "N.Y. Metropolitan Museum of Art" and the "Technion Museum" in Haifa Israel. He is survived by his beloved wife Frances, a daughter and son, and four grandchildren.

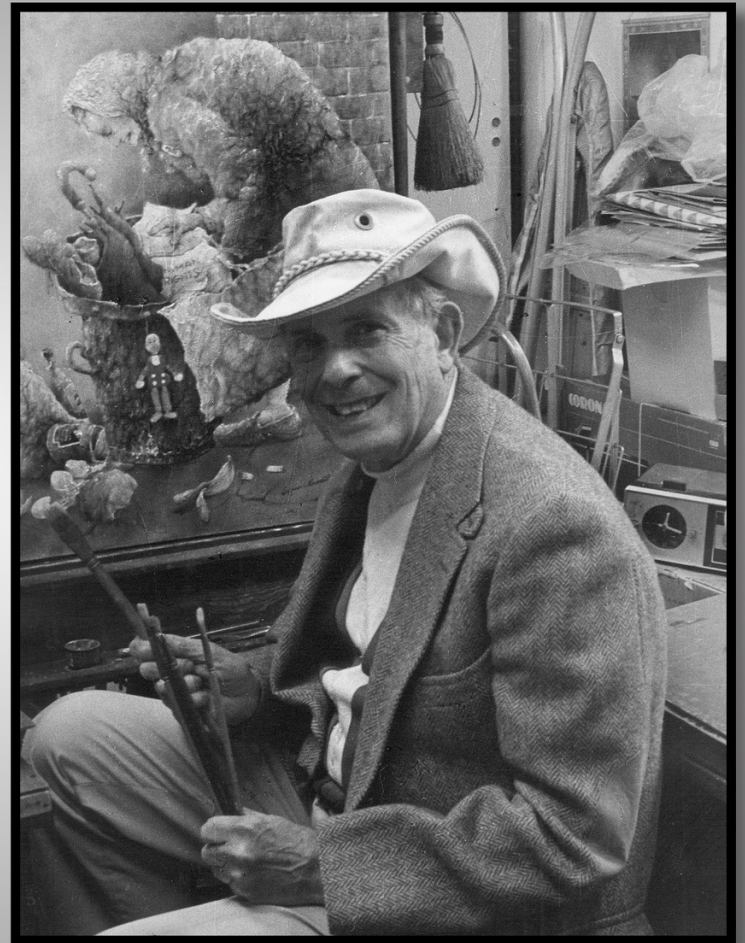




*Seymour and
His Beloved
Wife, Frances*

THE LIFE & ART OF
SEYMOUR ROSENTHAL

1921 - 2007



Maxine's Testimony



Letters of Recognition

All letters of recognition can be found in Seymour Rosenthal's website: <http://www.seymourrosenthal.com/>

KIRK DOUGLAS

June 4, 1999

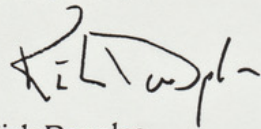
Mr. Seymour Rosenthal

Flushing, NY 11365

Dear Mr. Rosenthal:

I am impressed with the rendition of your art. When I come to New York, I would like to see some of them. In the meantime, I thank you very much and keep up the good work.

All my best,

A handwritten signature in black ink, appearing to read "Kirk Douglas". The signature is stylized with a large, sweeping initial "K" and a long, horizontal flourish extending to the right.

Kirk Douglas

HARRY S TRUMAN
INDEPENDENCE, MISSOURI

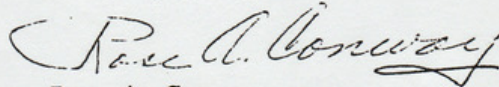
July 24, 1972

Dear Mr. Rosenthal:

Mr. Truman was pleased to have your note and appreciates your thoughtfulness in sending him some of your drawings.

They will eventually be placed in the Library where they can be viewed by the public.

Sincerely yours,



Rose A. Conway
Secretary to Mr. Truman

Mr. Seymour Rosenthal

Flushing, New York 11365

THE WHITE HOUSE
WASHINGTON

July 17, 1973

PERSONAL

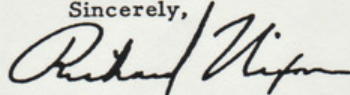
Dear Mr. Rosenthal:

This is to express my gratitude for the inscribed selection of your lithographs which you sent to me along with your kind note. It was interesting to learn that you have tried to capture in your works the character of those you observed as you were growing up in New York City, and I am most pleased to have these examples of your talent among my special mementos.

The unique quality of the United States is the interaction of many peoples, and we are a richer country because of it. While contributing to a nation in which all are Americans together, each asserts the freedom to be different, each respects and honors his own ethnic heritage. As we look forward to our Bicentennial, I pray we will see these times as a mandate for the peace and progress all men seek.

With every good wish,

Sincerely,



Mr. Seymour Rosenthal

Flushing, New York 11365



THE WHITE HOUSE
WASHINGTON

December 2, 2015

Ms. Maxine Melzer
Fresh Meadows, New York

Dear Maxine:

Thank you for sharing a piece of your father's legacy with us. As admirers of art in all its forms, Michelle and I were touched by your thoughtfulness.

Artistic expression and creative works can resonate with us, challenge us, and teach us important lessons about ourselves and one another. Michelle and I appreciate your gracious gesture, and we wish you all the best this holiday season.

Sincerely,

A handwritten signature in black ink, appearing to be "Barack" followed by a flourish.

The New York Public Library

Fifth Avenue and 42nd Street, New York, New York 10018-2788

Mr. and Mrs. Seymour Rosenthal

Flushing, New York 11365

June 12, 1992

Dear Mr. and Mrs. Rosenthal,

I am delighted to accept on behalf of The New York Public Library your gift of the following prints:

Seymour Rosenthal. The Bird Feeders. Color lithograph. 6/250a

Seymour Rosenthal. The Nutman. Color lithograph. 90/250a

Seymour Rosenthal. The Fruitman. Color lithograph. 7/250a

Seymour Rosenthal. The Seltzeman. Color lithograph with hand-coloring. 132/250a

Never to Forgive, or Forget! (Homage to the Six Million). Color lithograph. 28/295

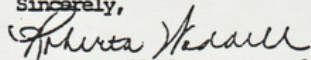
All Good People. Color lithograph. 93/250

Moses 10 Commandments/The Law that still challenges us all!
Color lithograph. 30/118

Your work has a passion and conviction that is very rare these days, along with a technical mastery of lithography that communicates the fervor of your commitment to a still vital culture which has had a fascinating past. Your depiction of life in New York through your memories of your ancestors is both poignant and vivid. The vitality and colorfulness of that world are expressed through your rich and intense color and your energized line. Through your prints I feel that I have had glimpses of the beauty and richness of life in another time that has nourished the ongoing Jewish traditions in today's world. Your stories about each print and the very personal references within each lithograph, as we all agreed, must be preserved!

I so enjoyed our visit yesterday, and greatly appreciated you and your wife bringing such an interesting selection of prints to show me. I am especially grateful that you allowed me to make a selection as a gift to the collection. I will enjoy sharing this work with the countless numbers of visitors to the Print Room.

Sincerely,



Roberta Waddell, Curator of Prints

MUSEUM OF THE CITY OF NEW YORK

FIFTH AVENUE AT 103RD STREET

NEW YORK, N. Y. 10029

(212) 634-1672

Mr. and Mrs. Seymour Rosenthal

Flushing
Queens, NY

November 1, 1985

Dear Seymour and Francis:

This is a long overdue letter of appreciation for a most delightful afternoon. I always find that visiting an artist where he lives and works is revealing of the person, their motives and history. Being able to pour through your old sketch books and see your paintings with my own eyes was a treat. The delicious coffee, muffins and warm conversation rounded out the day for me.

Seymour, as I said previously, it is your early work that I found perfect for the interests of the Museum of the City of New York. We are the only cultural institution devoted solely to preserving and explaining the history of New York City. It is a rich legacy. You, in your work depicting the garment industry and the old Lower East Side, have captured a special part of our city's past. It must not be lost. Though I am unable at this time to offer you space for an exhibition I urge you to seriously think about having examples of your work enter a museum collection. (Incidentally, I forgot to ask if you would be interested in selling any of the old paintings or sketch books - would you?) Your history is a part of New York's. I have never seen pictures of the subjects you elected to capture as you went about your work. Thank you for doing them.

I saw Jane DesGrange at a conference last week and told her of my pleasant visit with you both. She sends her regards and seemed to be in very good spirits. I will continue to see what I can do here towards getting your art and this museum together. In the meantime - keep in touch.

With warm personal regards,

Steven Miller
Senior Curator

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-890
CABLES: MODERNART, NEW-YOR

THE MUSEUM COLLECTIONS

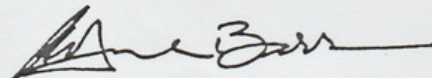
27 March 1958

Dear Dr. Kayser:

A young artist named Seymour Rosenthal brought in some quite remarkable drawings which I thought you might like to see. Some of them are of Jewish liturgical subjects, done with an almost Rembrandtesque feeling.

He is apparently an amateur and quite timid about developing his talent professionally, fearing with some reason the economic consequences. However, I think you ought to know about his work. He will phone you after you return.

Sincerely,



Alfred H. Barr, Jr.

Dr. Stephen C. Kayser
Director
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

AHB:ma



Introduction

The descriptions corresponding to each of Seymour's pieces have a personalized touch; they were written by his grandson Lenny Melzer.

The Bird Feeders

Date: 1960's



13/250.

Lithograph

Early Bird Price: \$550

Canvas - 25 3/4 " x 19 3/4"

Art - 23" x 17 "

Seymour loved everything dear in this world, including nature. He would often enjoy feeding the birds with his wife Frances, as they'd enjoy a nice walk in the park nearby their home. These were the innocent and precious moments that meant so much to our grandfather.



1975
AUG 14
1975

13/50

The Old Farmers

Seymour Chwast

Holiday Shopping

Date: 1960's



157/250

Lithograph

Early Bird Price: \$500

Canvas 25 3/4" x
19 3/4"

Art 18 3/4" x 14"

Seymour's immigrant grandparents living in the US are proud to be able to celebrate the holidays without the fear of being persecuted. They take a casual stroll home from the market preparing to celebrate Passover. The bottle of wine is placed on his heart and the cherry tree signifies the sweetness of a safe life.



19750

Holiday Shopping

Seymour Chwast

Shabbat Shalom Sabbath Peace

Date: 1960's



36/60

Lithograph

Early Bird Price: \$525

Canvas 25" x
19"

Art 21" x 14"

I believe the woman featured here is Seymour's mother-in-law preparing to welcome the Sabbath. He would always tell us how he cherished the day of rest, and loved to watch his family partake in its observance. Those same candlestick holders remained with him for the rest of his life.



20/02

*Shabbat Shalom
Shabbat Peace*

Seymour Chwast



The Pickle Lady

Date: 1960's



114/250

Lithograph

Early Bird Price: \$525

Canvas 26" x 20"

Art 23.5" x 17"

Here, we can see the Pickle Lady; another of Seymour's memories being recreated. Regularly seen on the streets of the lower east side of Manhattan, the Pickle Lady would work hard all day trying to make ends meet.



The Pickle Lady

Sigmund Rosenthal



The Sweet Potato Lady

Date: 1960's

36/60

Canvas 26" x 20 3/4"

Lithograph

Art 21" x 15 1/2"

Early Bird Price: \$525



Growing up on the Lower East side of Manhattan during the Great Depression, our grandfather witnessed many people enduring hardships. Here, we can see a weathered old woman selling sweet potatoes on a street corner, doing whatever she can to help her family make ends meet. Pieces like this would go on to be a common theme in Seymour's work.



34/60

Seymour Chwast

The Philosophers

Date: 1960's

75/250

Canvas 19 3/4" x
25 3/4"

Lithograph

Early Bird Price: \$550

Art 14" x 19 1/2"



Seymour loved capturing moments of people becoming close with their connection to God and religion. In this picture, we can see three wise men studying the Torah, forever trying to better themselves in the ways of Judaism.



75/20

The Philosophers
Reading the 10 Commandments in today's World

Seymour Chantel

In the Park

Date: 1960's

102/250

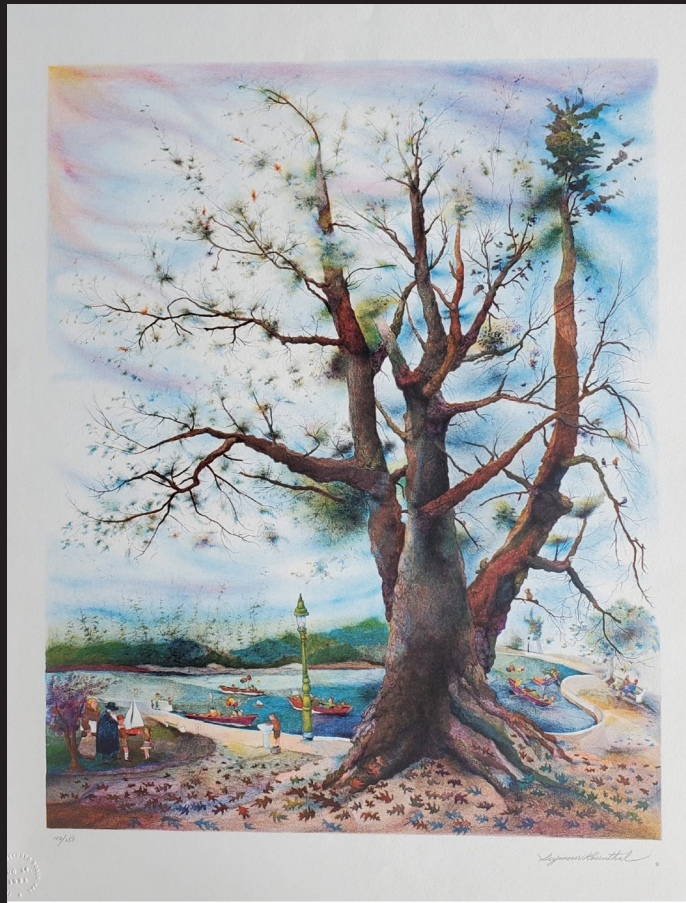
Canvas 26" x 19 1/2"

Lithograph

Art 22" x 16 1/2"

Early Bird Price: \$525

The lake in Kissena park (Flushing, Queens) was a regular place to visit for our grandparents. They loved to spend the day relaxing as they watched people enjoying themselves.





107/60

Leopoldo Benthall



Moses

Date: 1960's



35/250a

Lithograph

Canvas 21 1/4" x
26"

Early Bird Price: \$575 Art 17 1/2" x 22"

Moses and the 10 commandments always remained a strong focal point for much of my grandfather's art. The message from God was the key to all of humanity's problems. If only we followed them....



2000

Stephen Kunkel

Papa's World

Date: 1960's

54/250

Canvas 23 1/4" x 17"

Lithograph

Art 19 3/4" x 13 1/2"

Early Bird Price: \$525



This is a picture of David Friedlander, my Grandfather's father in law; a man he had tremendous respect for. In this picture, Seymour captured David enjoying himself in his favorite rocking chair while playing his violin.



5/1/00

Papa's World

Seymour Chwast

My Father's Book

Date: 1960's



221/250

Canvas 26" x 20"

Lithograph

Art 21 1/2" x 15"

Early Bird Price: \$600

Seymour's interpretation of his love and admiration for the 10 commandments are shown in this piece. Here, we can see a man (perhaps Seymour's father) in peace and bliss, as he is surrounded by the comforts of Judaism, guided by the prayers within his siddur that he holds so dear.



20/02

My Father's Book

Seymour Rosenthal



Barney's Lunch

Date: 1990's

70/250

Canvas 19 3/4" x
26"

Lithograph

Early Bird Price:
\$600

Art 16 1/4" x 23"



While the cost of a sack of fruit is being discussed between patron and merchant, a horse named Barney who is not privy to such details, snatches a free bite for himself.



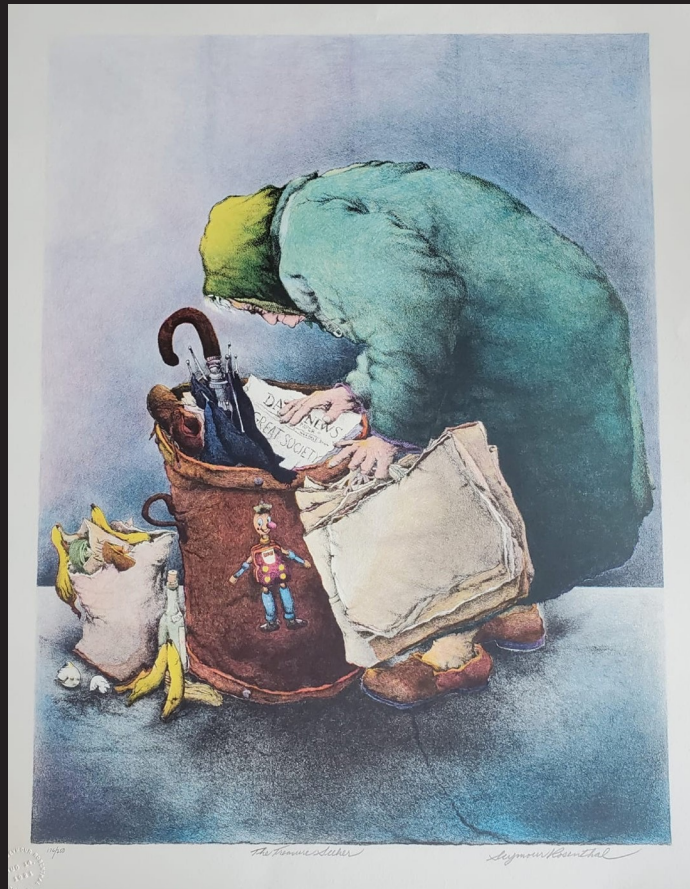
Borney's Lunch

Seymour Chwast

70/50

The Treasure Seeker

Date: 1960's



176/250

Canvas 26 1/4" x 20"

Lithograph

Art 23 1/2" x 17"

Early Bird Price: \$525

A timeless image of a homeless American citizen rummaging through a trash can searching for anything that can be of use to her. She finds a newspaper with the caption "Great Society."



11/4/50

The Treasure Hunter

Seymour Chwast



Merry Go Round

Date: 1970s

1321/350

Canvas 19 1/2" x 15 1/4"

Lithograph

Art 16 3/4" x 22 1/2"

Early Bird Price:
\$525



The merry-go-round was a place of happiness in a world that was full of challenges and rough times. Seymour had fond memories of getting a chance to ride on the merry-go-round, but equally as fond were the memories of other children laughing and enjoying themselves as well.



The Toy Man

Date: 1960s

8/250

Canvas- 25 3/4 " x 19 1/2"

Lithograph

Early Bird Price: \$525

Art- 22 1/2" x 15 3/4"



The toy man always had a smile on his face. He would bring joy to the children of the lower east side of Manhattan. His balloons always had something positive to say, regardless of how difficult the times were. Seymour would often remind his family and friends that these hard working people were happy to be alive and well, despite working hard and being paid small.



7/20

Chico Feyman

Seymour Chwast

The Butcher

Date: 1978

Original Watercolor

Frame - 27 1/4"

x 21" Art - 19

1/2 " x 13 3/4 "

Early Bird Price:

\$7,000



One of the many people my Grandfather would interact with, the butcher was one that everyone knew. People would line up to get freshly prepared meats and poultry from the local butcher seen here (found in Seymour's stomping grounds on the lower east side of Manhattan).



The Sitting Butcher

Date: 2002



Original Watercolor

Canvas - 24" x 18"

Early Bird Price:
\$7,000

Similar to the piece above, here we see a butcher waiting for customers. We can see a freshly prepared chicken hanging, perhaps ready to be taken home for a Sabbath dinner on a Friday night. Finished in 2002, sadly this was towards the end of Seymour's legacy (he passed away in December of 2007).



Making Kasha

Date: 1963

Original watercolor

Canvas 20"x 14"

Early Bird Price: \$8,000

A woman (perhaps Seymour's mother) preparing kasha for a Sabbath dinner (notice the candles). I have memories of my Grandfather always saying how delicious the homemade kasha was. I too have strong memories of enjoying kasha with my family during holiday parties and other family gatherings.





The Candle Vendor

Date: 1967

Original oil painting

Frame 32 3/4" x 26 3/4"

Canvas 29 1/2" x 23 1/2"

Art 11 3/4" x 9 1/2"

Early Bird Price: \$13,000



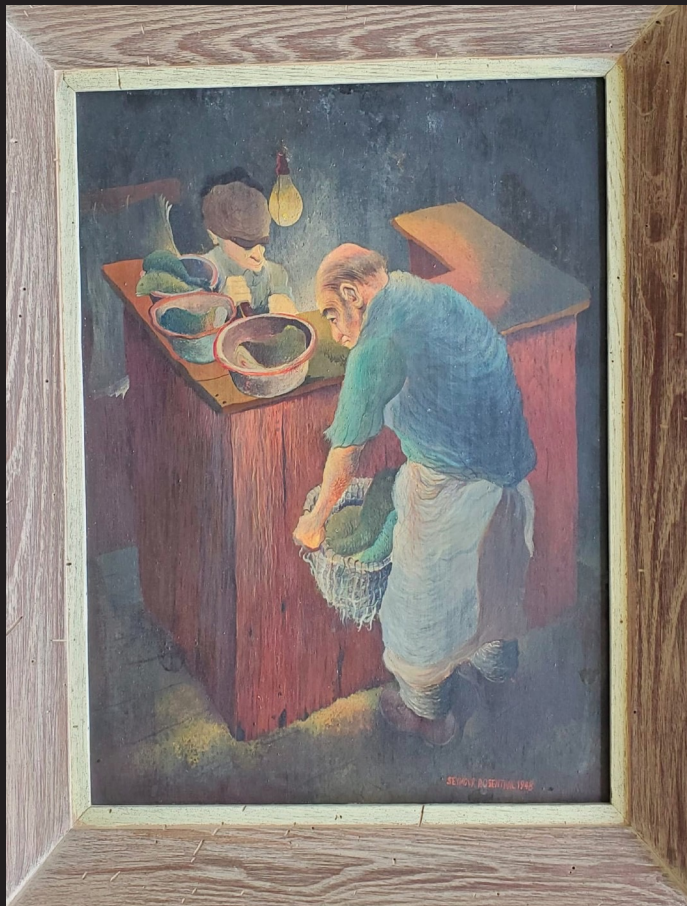
An elderly man trying to make a living selling candles on the streets of the lower east side in Manhattan. Seymour made it a point to capture every bit of reality and grit these people dealt with on a daily basis, as can be seen here by the old wooden box the vendor is sitting on. If you wanted to have burning candles at your Sabbath dinner, then you needed to visit the candle vendor.



Gutting a Fish

Date: 1948

Original Egg Tempera Canvas 19 1/2" x 15 1/4"
Painting Frame 24 1/2" x 20 1/2"
Early Bird Price: \$18,000

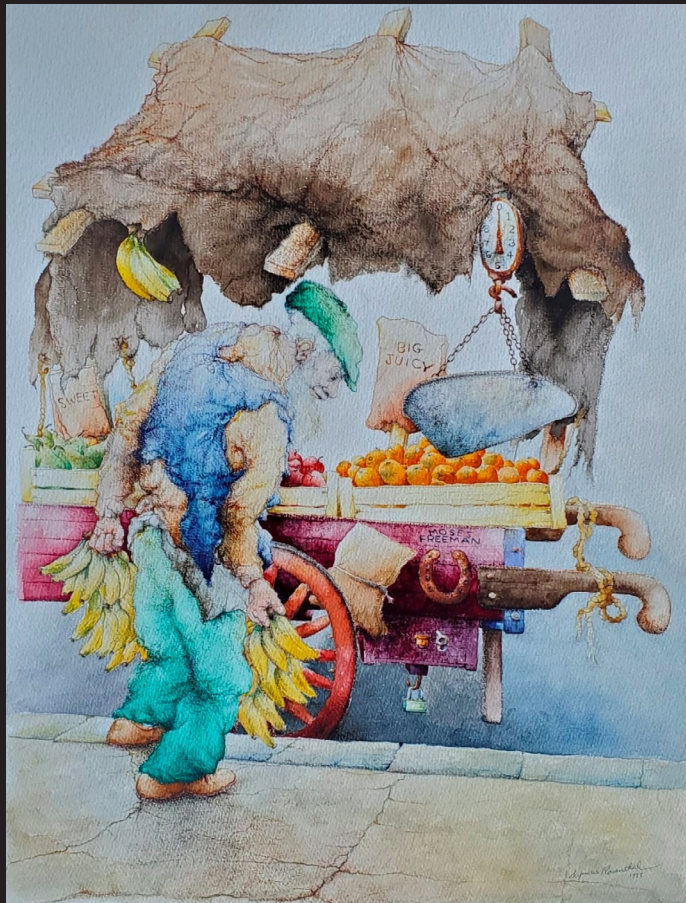


The fish market was a place of great excitement and action! According to my grandfather's stories, this was a place where you could learn a lot about people! I recall him telling me stories of people always working fast and hard, trying to clean, prepare, and sell merchandise on a daily basis. In this piece, we can see how the daily work would take a toll on the people, but what else could you do? Despite the tough working days, they were happy to be alive and making a living.



Moses Freeman's Fruit Cart

Date: 1993

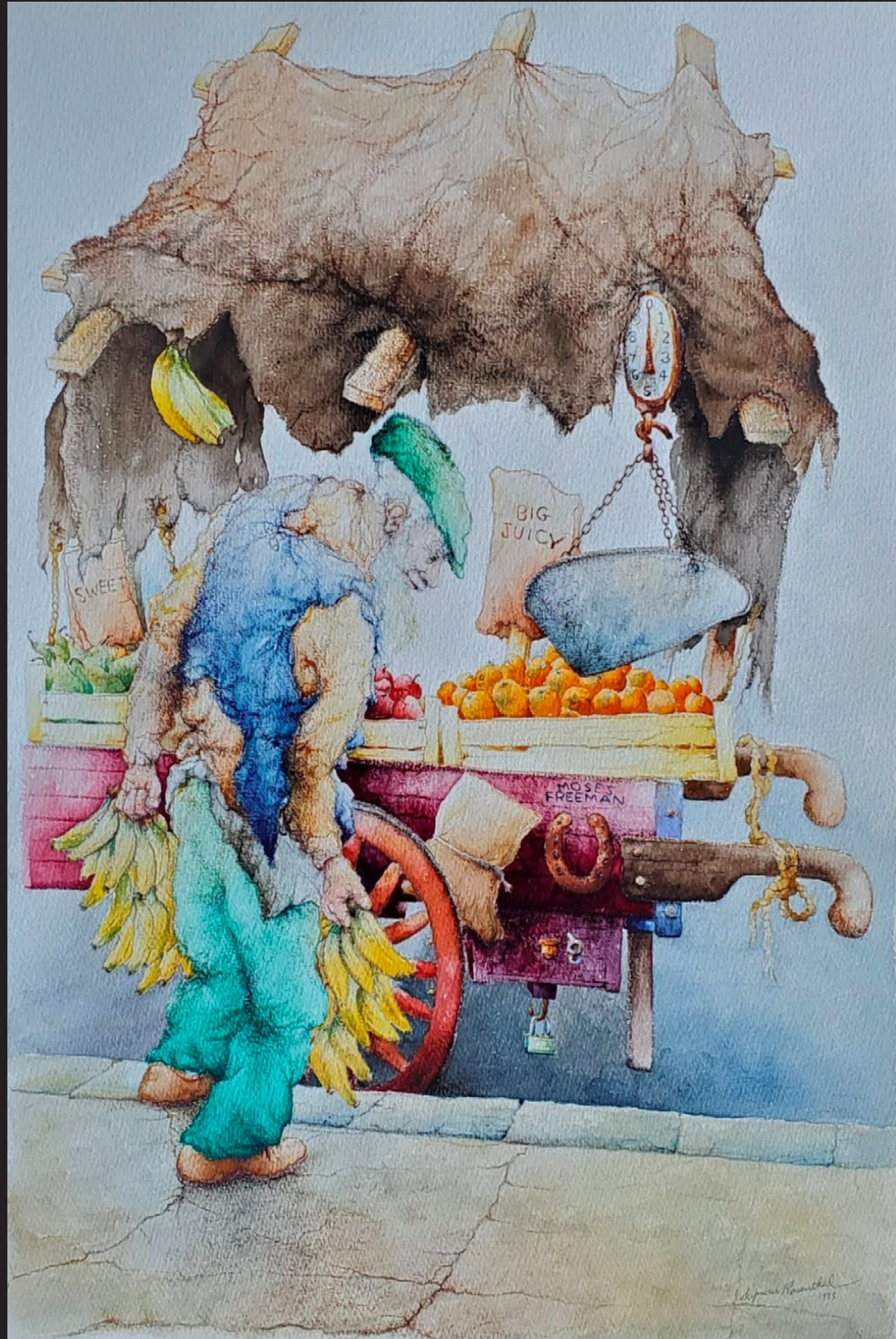


Original watercolor

Canvas 24"x18"

Early Bird Price: \$7,000

Here we see an elderly man selling fruit in his "pushcart" (as Seymour would often say). Mr. Moses Freeman was one of many people who made a living selling what they could on the busy streets of the lower east side of Manhattan. We can see the toll that a physical job has taken on this man, as he clearly appears hunched over as he carries his produce. Despite the pain, he still carries a smile.



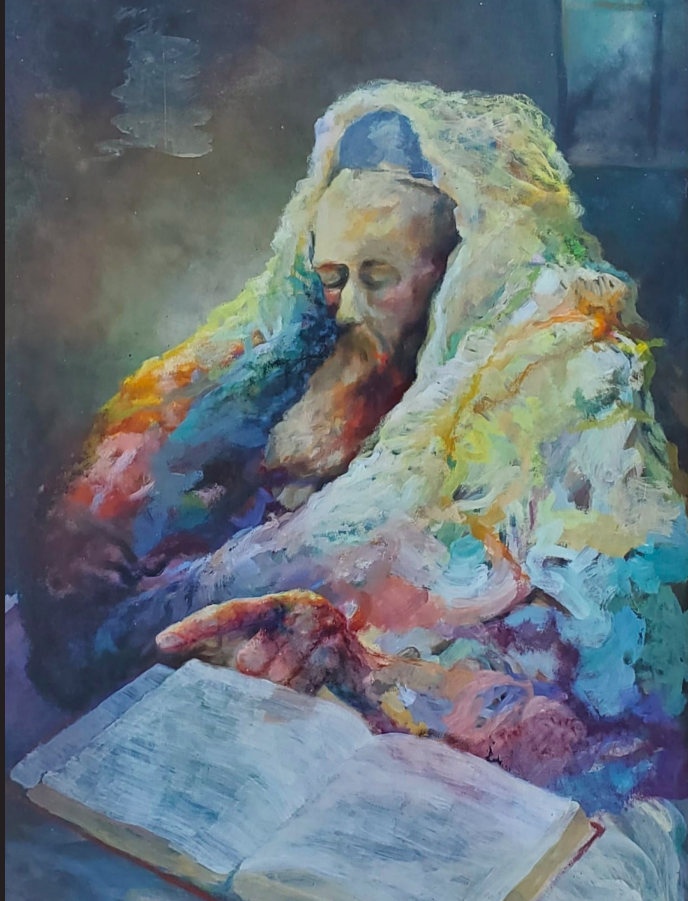
Moses Freeman
1973

Rabbi Studying

Date: 1948

Original Egg Tempera Frame- 32 1/2 " x 22
& Oil painting 1/2"

Early Bird Price: Art- 29 1/4" x 19
\$15,000



This piece is unique in Seymour's work, in that it features a blend of both the egg tempera and oil mediums. The subject of the piece is a Rabbi deep in his studies, perhaps pondering the many questions he would have had from the times he lived through. Judaica would go on to be a prominent part of Seymour's work later on in his career.



Quitting Time

Date: 1948

Frame - 25 1/2" x

19 1/2" Egg

Tempura

Art - 21 1/2" x 15 1/2"

Early Bird Price: \$18,000



Seymour's egg tempera paintings of the 1940's and 50's give us a unique view into what life truly was like for the working people of the lower east side in Manhattan, In the work above, we can see a man placing down his broom as he looks at the clock intently; quitting time!



***A sheynem
dank!***

***Thank you
so much!***

Contact us!

If you would like to learn more about Seymour Rosenthal's art or purchase his artwork you can email us at info@yaaana.org, or visit our website: <https://yiddishlandcalifornia.org/auction/>

The funds obtained through this auction will be essential to make both Yiddishland and our Yiddish Theater Academy a reality, allowing us to fulfill our ultimate goal of promoting and preserving Yiddish language and culture both on the West Coast and internationally.

