

URSULA STERNBERG

1925 – 2000

In the Press

Aurélie Aujard / Art Historian: “During her entire life as an artist, Ursula had a strong focus on life forms, whether during her travels or in studio sessions with models. Her work on nudes derives from the traditional artistic approach to anatomical study in place since the Renaissance... The result of those sessions shows her mastery of drawing, which she often enhanced through color: her use of watercolor and lavis made her works all more sensual, both in their depiction of form as in their overall ambiance. Ursula often mixed different techniques and media, experimenting with collages, adding text and trying different methods.

JOURNAL DES BEAUX ARTS / Bruxelles / 1962

« ... *Exquisite taste, flawless refinement, precision of line, movement caught in motion Her watercolors are perfect in tone, graceful, enchanting. ...* »

LA METROPOLE / Antwerp

« ... *watercolors with all the requisite qualities: light, color, vivacity, luminosity and transparency. The artist knows how to treat this medium weightlessly. ...* »

LA METROPOLE / Bruxelles / 1962

« ... *des aquarelles qui ont toutes les qualités de l'aquarelle : légèreté, coloris, vivacité, luminosité, transparence. L'artiste sait que ça se lave, une aquarelle ; ça ne se peint pas. Glissez, disait quelqu'un, n'appuyez pas. Le sort de l'aquarelle se joue entre le blanc réservé du papier et la main prestesse de l'aquarelliste. La Dame Ursula a cette prestesse de main et ce respect des immuables règles...* »

Rob Wauters – Bruxelles / 1962

« ...*délicieux fouillis artistiques ... du meuble bariolé, peinturluré sur toutes ses formes, aux silhouettes d'écuyères à la Toulouse-Lautrec ..* »



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C. Derie du Bruncquez – Bruxelles / 1962

« ...Quelle magie sort du pinceau trempé soit dans l'encre de Chine, soit dans la couleur ! Des traits spontanés, d'un raffinement et d'une précision remarquable affirment la personnalité et la délicatesse de l'artiste qui par ses tons tout de grâce et de légèreté capte aussi bien l'envol des oiseaux que les gestes des danseurs ... »

LA METROPOLE / Hubert Colleyre - Bruxelles / 1964

« ...Avec Ursula Sternberg-Hertz, on revient à l'humain pur et simple, réduit à quelques silhouettes prestement, mais savamment enlevées avec une malicieuse intuition féminine... »

THE TIMES / London / 1965

« ... Ursula is a gay and sophisticated primitive, a not too serious descendant of the Douanier Rousseau. Brightly coloured balloons ascend against a background of tropical grass and palm trees.... The sun always shines, the sky is blue, and the time is not the present. It is as though she had sought a refuge from modern art in fairy land. »

TEMPLE TIMES / Philadelphia / 1976

«... wife of conductor Jonathan Sternberg, has a special interest in portraying musicians. A pen and ink sketch of Stravinsky, signed by the conductor, is in the collection of The Right Honorable Edward Heath. Other signed sketches, in her own collection, include Serkin, Messiah, Munch, Boulez, Bernstein, Muti, Casals and others... »

ECHO DE LA BOURSE / Stephane Rey / 1977

« ... oeuvres spontanées et sensibles ... Elle aime à la fois Kirchner et Matisse et donne à ses personnages féminins un caractère très particulier où l'expressionnisme et le décoratif font bon ménage, ou une certaine outrance sait agréablement attendrir. Beaucoup de fleurs, de feuillages, de filles sans vergogne outrancièrement fardées. Mais infiniment d'humour, et de tendresse humaine et une façon plaisante de mêler des calligraphies poétiques ou moqueuses à ces belles images ... »

She loves both Kirchner and Matisse, and paints women in a manner both decorative and expressionistic, with a certain daring that turns to tenderness. Many flowers, foliage, shameless and outrageously made-up girls.



But an infinite sense of humor, a humane tenderness and a pleasant way of combining poetic and mocking calligraphy with these rapidly sketched images.

BRUSSELS TIMES / Sara Wright / 1977

«...Ursula Sternberg-Hertz' window shade paintings combine talent and wit, an agreeable and all too rare mix. The choice of shades alone implies an amused view of art as ephemeral decoration that doesn't take itself too seriously. But what she has to say ranges from serious social comment to a dreamy vision of idyllic daily life. Other charmers in the show are a collection of small watercolors, landscapes, sea scenes, figures ... each of which show a deft command of that watery art. ... »

MAISON & JARDIN / Bruxelles / 1981

« ... vous rencontrerez tout au long de son œuvre – ici des huiles, des aquarelles et des dessins – une fraîcheur spontanée, une joie intuitive, de la tristesse parfois, des moments d'émotion mais surtout des situations, des attitudes fugitives qu'elle fixe avec générosité et sincérité... »

LE SOIR / Paul Caso / 1981

« C'est le talent à l'état spontané. L'artiste se confie au papier par l'écriture également : elle monologue, le crayon ou le pinceau à la main. Toutes les techniques graphiques la tentent : elle a l'instinct des matières qui soutiennent l'inspiration du moment : l'aquarelle rehaussant un dessin, fait d'une femme un bouquet tandis que le trait gravé cerne l'essentiel... »

« It is talent in it's spontaneous form. The artist also entrusts herself to writing on drawing paper: she creates a monologue with pencil or brush in hand. All graphic techniques tempt her: she has the instinct for the materials which sustain the inspiration of the moment: the watercolor, bringing out a drawing, turning a woman into a bouquet, all done while the engraved line outlines the essential... »

LA LIVRE BELGIQUE / Bruxelles / Stephane Rey /1984

« Elle use principalement de l'aquarelle ou du pastel, dans l'esprit sensuel et sensible des expressionnistes allemands de la grande époque : femmes aux yeux cernés de noir, à la bouche trop rouge, aux attitudes provocantes. Cela fait très Kirchner, Nolde, Grosz et Otto Mueller. Souvenirs à quoi l'artiste mêle des calligraphies poétiques, des encadrements fleuris, des feuillages... »



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THE TIMES CHRONICLE / Sue Knight / 1986

«...She's never had a formal training but began studying privately in studios while she was growing up in Brussels, Belgium. She has always, and she emphasizes the always, worked with live models: it is moving things and changing things that fascinate her... »

LA PETITE LANTERNE / Jean Damar / 1987

« L'aquarelle et la gouache fournissent à Ursula Sternberg l'occasion de camper de belles figures féminines, enveloppées dans le vapoureux support de ces disciplines liquides et fluides. Fourrures et chiffons atteignent à un moelleux et à une souplesse qui ne cèdent jamais à la facilité de l'effet mais qui sont soulignés au contraire, par la vigueur impétueuse de touches et de couleurs franches... »

CHESTNUT HILL LOCAL / Philadelphia / Rita Beyer / 1991

«... Sternberg attributes her prolific volume of work and fertile imagination to the fact that she is never without a sketchbook in her bag and, consequently, draws anywhere she goes, making additions to her visual diaries as naturally as other people read a newspaper in public She describes herself as "compulsive" about drawing and regards it as perhaps the single most important skill an artist can nurture and develop... »

THE PHILADELPHIA / WELCOMAT / Andrew Mangravite / 1992

«... landscapes and nudes – some of them-like, all of them awash in that strange mood of longing/regret which seems to be the hallmark of Sternberg's work... Then there are the books. Or, as Sternberg sees them the diaries. These also vary in size form giant aptly called "beyond the Coffee Table" to a couple so small that you almost miss them if you blink. All are masterful examples of how an artist with a good literary grounding responds to the challenge presented by a book of blank pages. In Sternberg's case, the results are never boring... »

CHESNUT HILL LOCAL / Philadelphia / Monique Seyler / 2000

«... For Ursula Sternberg, the urge to draw, the penchant to paint, existed not only with the confines of paper and canvas, but extended to furniture, walls and windows. Not to mention her embellishments of the very clothes worn by her husband, world-renowned conductor Jonathan Sternberg... »

NEWPRINT - IN CELEBRATION OF URSULA / Carol Leotta Moore / 2001

«It is difficult to think of an artist's life as existing confined between two dates. It is particularly wrenching to think about the life of Ursula Sternberg in this way, as most boundaries for Ursula existed as the beginning of an idea or quest beyond the confines. In her paintings and watercolors she generously gave us a glimpse into imagined life without boundaries – transitional moments from present time to time past to time imagined, Ursula swooped us, almost effortlessly in and out of the moment, almost as quickly – it seems as she appeared into then disappeared from our lives... »