



**STEFFA REIS**

WORKS ON PAPER

**סטפה רייס**

עבודות על נייר

28.10—22.11.78 התערוכה פתוחה מ-

Steffa Reis was born in Berlin, 1931.  
Educated in England. Studied art  
at the Harrow School of Art, London.  
Aliyah to Israel with husband 1957, mother of 3.  
Pupil of Marcel Janco and Jaakov Wexler.  
Resident artist in Safad Artists' Colony  
since 1968.  
Member of Israel Painters' and Sculptors' Ass.

**One-man shows:**

- 1969 — Safad
- 1970 — Toronto, Canada
- 1971 — Haifa
- 1974 — Municipal Cultural Centre, Kfar Saba
- 1974 — Ein-Harod, Kibbutz Meuchad
- 1974 — Lim Art Galleries, Tel Aviv

- 1974 — Davos, Switzerland
  - 1975 — Kibbutz Ayelet Hashachar Gallery
  - 1976 — Ben Uri Art Gallery, London
  - 1976 — Collin Jellicoe Gallery,  
Manchester, U.K.
  - 1976 — Beit Chagall, Artists' House, Haifa
- Group Shows:**
- 1967 — Royal Society of Printers and  
Etchers, London
  - 1971—1974 Orangeburg, N.Y.; New Haven,  
Conn.; Middletown, N.Y.; Norfolk,  
Conn.; Alexandria, Virginia;  
Philadelphia, Pa.; Pittsburg, Pa.;  
Springfield, N.J.
- Regular Exhibitor of the Israel Painters'  
and Sculptors' Association.

*THE ART AND PERSONALITY OF STEFFA REIS*

*Steffa Reis is a painter whose work is highly professional, and which has developed to a sophisticated semi-abstract and abstraction in which she has found a happy balance between intuition and planning, temperament and discipline. During the last decade, Steffa Reis has shown her work in various countries, and had about a dozen one-woman shows -- in Israel, Canada Switzerland and England -- at the London Ben Uri Art Gallery, where she was highly successful. She has also participated in numerous group shows.*

*This art is serious painting, based on a gift for the organisation of the canvas, or the page, and a highly developed sense of colour. Part of her present show are six large-size silkscreen prints. There, the link with nature is retained, the composition is usually horizontal; the pictorial happening is organised on the basis of a horizontal dividing line, and the elements of a semi-imaginary landscape are grouped around this line. The colours are intense and almost dramatic; a sense of rhythm pervades these prints, which are variations of paintings previously shown.*

*The major part of the show is devoted to pastels on paper. Here, the artist has almost reached abstraction, but a hint of landscapes or objects remains. The artist has retained her sense of harmony, her logic and order -- but has become both more sophisticated and more spontaneous, while the painterly technique has become more thorough. There is a sense of drama in these new works. Red, brown, yellow tones are fairly frequent, although "cold" tones are dominant in some works. There is a marked pictorial "culture" in this art; this painter has absorbed many influences, but has remained very much herself. Fashions do not interest her, nor does she take an interest in non-conventional materials. She expresses her personality as a creative artist with so-called "conventional" means -- paper, colours, brushes, perceiving rightly that one can be a highly personal artist without using "external" materials or leaving the field of creative art for various experiments. Hard work, the ceaseless striving for improvement of technique -- and a love of landscape, colour, and indeed life are the characteristics of this attractive and serious art.*

Miriam Tal