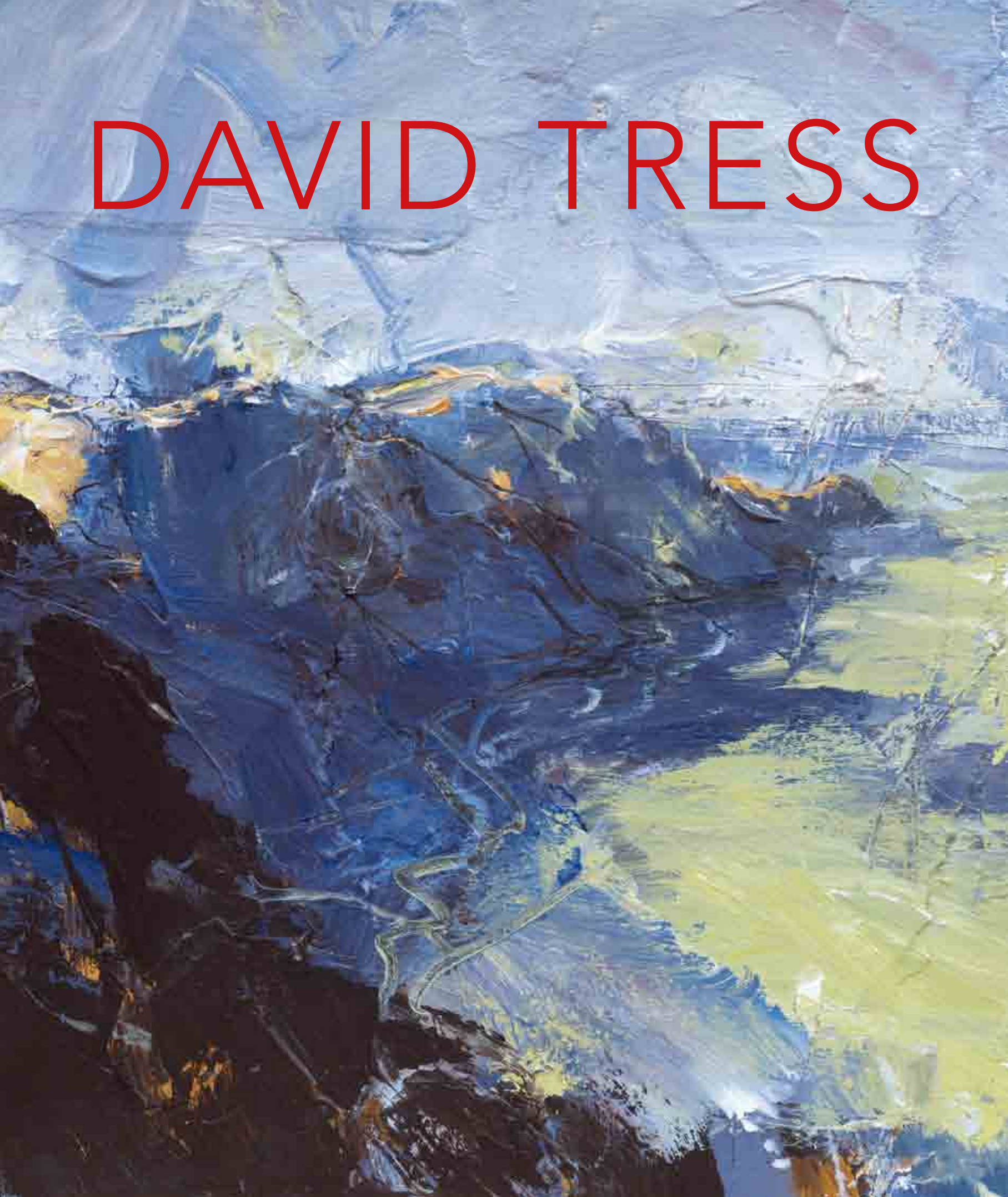


DAVID TRESS







DAVID TRESS

2017

1. Winter, Penbwchdy (Late Light), 2017
graphite on paper
30 x 40 cms 11¾ x 15¾ ins



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Beyond the Surface

At its core, David Tress's source material is Nature: mostly land, and this mostly now situated in what passes for the British Isles. His world's view is marked by some of the most powerful drawing in contemporary British art, for at the heart of every work there is either a clear manifestation of realism – some essential note of a pre-existing subject or feature of the chosen scene – or some visual shorthand, explicit annotation. Tress will use these to transform an experience into a visceral two-dimensional expression with which an audience may easily engage.

Together and apart, drawing and tone form the bedrock beneath the whole of Tress's oeuvre. They give his art its quintessential balance, and without them, its plasticity, energy and vitality could not fully coalesce. In the past, Tress has referred in conversation to an eclectic range of forerunners whose art has been based on very similar principles, from the eighteenth century to the present: Turner, Sickert and Bomberg are but three. In his own work, with its signature layers of paint and torn paper, structure is everywhere: he often uses the word 'palimpsest' to describe both the act and evidence of continuous superimposition in each work's evolution. By this, Tress does not simply mean the inevitable physical interaction between the artist and the picture plane or surface. He is also emphasising the ceaseless layering of experience on which he draws in equal measure in the articulation of every picture. Each new work makes demands of all of his accumulated wisdom and technique, and so, at some level, each of his works is a work re-worked.

Tress's printed catalogues date back to 1995, and, in them, successive commentators have accurately charted the restless change and growth in his art and beliefs. Yet, though the chronology of Tress's 40-plus years as 'a painter's painter' is undoubtedly impressive, at one level it is only a list, removed from the realities of a sharply reflective process hard at work. In this, the word 'revisitation' acquires a certain aptness. Though his catalogues communicate the urgency and energy that continue to inform his work, the Tress of today states



2. Green Teesdale, 2016
mixed media on paper
64 x 109 cms 25¼ x 42⅞ ins

with certainty that he is 'fighting his corner', a phrase he repeats in conversation. If at first this belief, that all his outcomes are hard-won, seems to be an exaggeration, upon reflection it is clear that, as a landscape painter of the post-millennial era, Tress's singular pursuit of a contemporary 'Sublime' is increasingly a struggle against the cheap artistic standards of others. At that level, every work in this exhibition is a cry of defiance.

In reality, Tress's 'corner' is indefinite. It is both real and symbolic, physical and abstract, a versatile metaphor. Rather like his work it is elastically responsive to many different situations, to be altered according to need, to permit the adoption and adaptation of different ideas, intentions, perspectives, layered, or extended. That Tress is not in reality besieged is the result of an arduous career, spent developing meaningful, ever-changing drawing and painting, to attract audiences that continuously shift also. Thus, the corner is both a place from which to sally forth, and a retreat, a place to breathe and think and look around again.

It is an April afternoon in Haverfordwest, David Tress's backyard for four decades. We are at his framer's workshop, and before us are the spectacular *Light Passing, Beinn Bhan* (2016) and *Beinn Bhan, Sun Breaking* (2016). Tress makes his work in the studio, based on the drawn notes of his primary outdoor experiences: though he takes photographs in the landscapes he paints and draws, he rarely refers to them unless there is a need for specific detail. The orange afternoon of *Light Passing* is reflected in several recent drawings built up on deeply striated paper with Tress's characteristic charcoal and graphite marks. All these works are exemplar material, major statements that are not only indicative of all the structures present in Tress's work, whatever its size, but also of the lineage of this exhibition. Collaged strips and cut and torn shapes are now familiar devices to Tress's admirers, but it might be argued that they have come to represent a further seam of topography, built up out of years of looking at, being in, and responding to the land itself, any land, from his on-the-spot sketchbook drawings and written reminders, and from spatial decisions arising in the studio, caused by practical necessity and intuition.



'Putting in', 'taking away', 'speculation' and 'rearrangement' are all expressions applicable to Tress's work, and since the later 1990s that activity has intensified. In that era his graphite and charcoal drawings were unique of their kind, unusual in their large size, often technically brutal in their breathtaking energy: despite the power that sometimes took them to the brink, they were, and remain, believable, intelligible, and exciting. Change has chiefly occurred in the last decade, especially following Tress's researches and experiment around Edmund Burke's (1757) expositions on 'the Sublime' in painting¹.

What Tress came to term 'Sublime Light'² is a rejection of Burke's prescriptive proposals, which can never be the emotional driver in expressive painting. Using as his source material the paintings of the Romantic generation, Tress learnt his own lessons, to arrive at outcomes that are literally sensational in their poetry³, whose settings are his own 'corner', in Pembrokeshire, or elsewhere in Wales, or in other favoured locations. His achievement since 2008 has been his continuing ability to successfully convey in paint or graphic media the relative stillness of a place when the light and air above and around it are constantly in motion, often violently so. In such scenes, the Sublime – awe-inspiring Nature – has always made major demands on any artist for whom landscape visions are pre-eminent. In Tress's hands, the possibilities are many, but for him, as for others before him, the place, the location, is always the subject. On one hand, calm may reign; on the other, restraint may be pushed to its boundaries and beyond. His pictures are not begun with clearly defined visual outcomes, but, standing before them, the question 'Why do we need the Sublime in British art?' is emphatically answered.

There is little of repose in David Tress's art. From concept to completion, in theory and in practice, each picture is imbued by an electric restlessness even after completion, an insistent search for new meanings at several levels,

3. In January (The Land), 2017

graphite on paper
30 x 40 cms 11¾ x 15¾ ins

4. In January, 2017

graphite on paper
30 x 39 cms 11¾ x 15¾ ins

¹ Burke, Edmund (1757), *A Philosophical Enquiry into the origin of Our Ideas Into the Sublime and Beautiful*.

² Tress, David, (2008), exhibition catalogue *Chasing Sublime Light*, David Tress at the West Wales Arts Centre

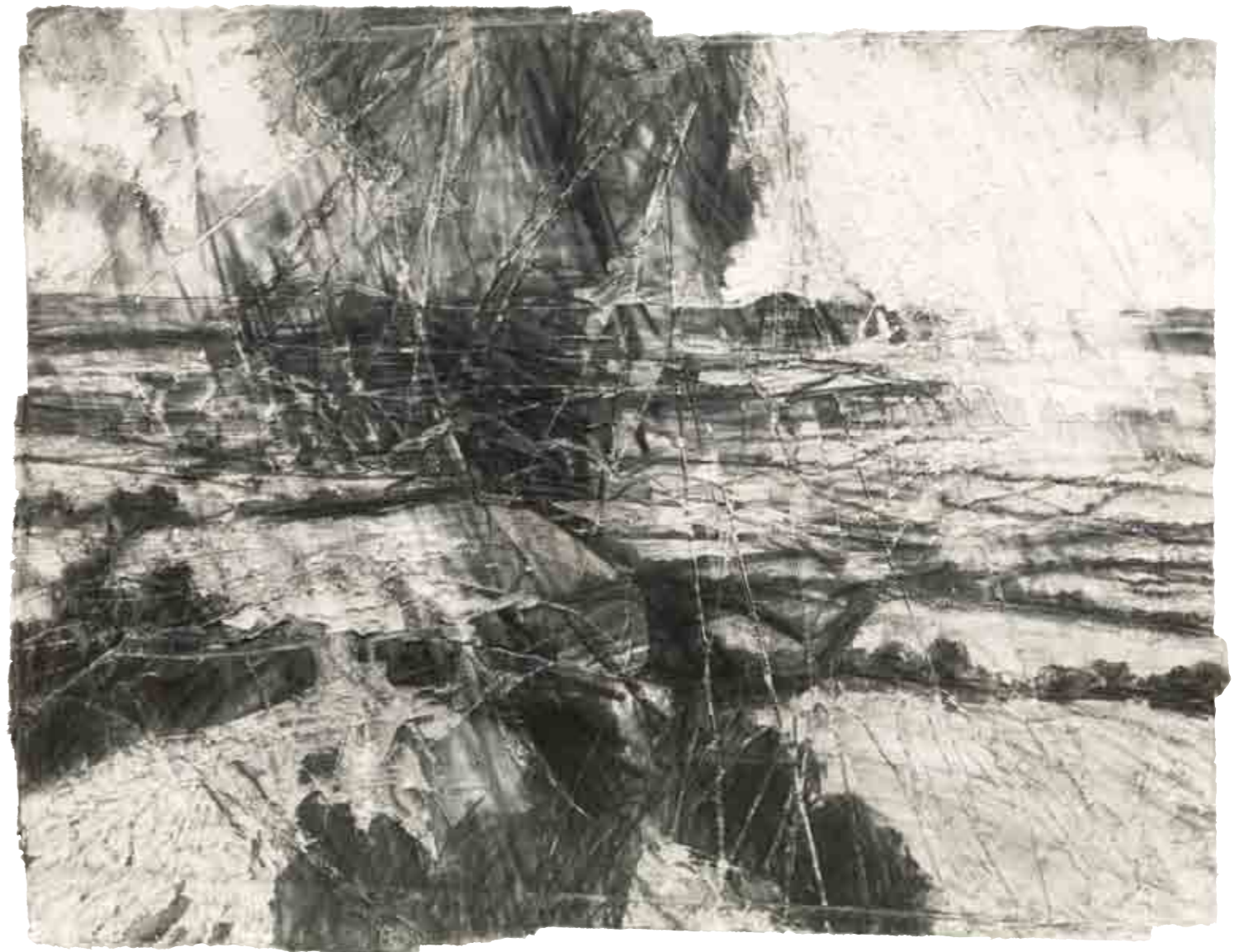
³ Tress, David; (c2009), unpublished written responses to written questions from GCE students seeking information on his ideas and practice in the execution of work for *Chasing Sublime Light*.



5. Summer Field and Sea, 2016

mixed media on paper
63 x 72 cms 24¾ x 28¾ ins

6. English Landscape (Towards Dartmoor From Brentor), 2016
graphite on paper
65 x 83 cms 25½ x 32½ ins





7. Red Thorn (Clegyr Boia), 2016

mixed media on paper
31 x 40 cms 12¼ x 15¾ ins

8. Red Thorn (Carn Llidi), 2016

mixed media on paper
30 x 39 cms 11¾ x 15¾ ins

whether at home in Wales or much further afield. Years of investigative reading and reflection support his work in his preferred locations, but a return to anywhere will result in wholly new perceptions, and new pictures. Recently, Tress's thinking has turned to the ways in which seventeenth century British Antiquarians thought about natural phenomena in their surroundings, with or without residual ruins, and he has sought to respond to this. In this exhibition Tress's 'Landfall' paintings are informed by speculative thinking concerning the arrival of Christianity in Wales, and the part played in this by very rudimentary seaborne travel. St Non, St Justinian and St Gwyndaf are not new locations in his work, but the coastal views are significant. All are bays, and, as their place-names imply, they have strong associations with the changing past. An audience without this information can only depend upon the visual messaging of the paintings, their thematic titles, their tonal similarities, and the deceptive spontaneity brought to bear in the gusty treatment of each, in which sea and sky battle with the landforms. The same mysteries exist in other works: the clear titles are climatic statements, and the audience must do the rest. The sodden atmosphere of *A Very Wet Day (near Combe, Devon)* and the celestial tumult of *Day Ending, Last Sun, Beinn Bhan* are merely two of many contrasting but related images.

In recent years, a new audience, including many students, has been attracted to Tress's drawing and mixed media paintings, perhaps because they have found something that is often absent in the work of contemporary expressive artists: what John Piper termed 'the tree in the field that everybody is working for'⁴ – the subject in art, elusive since Cubism. In Tress's drawn and painted landscapes, the tree, or a field boundary, a cliff-edge or some other geological or structural element will always be present, some formal notation made to fix the scene before more forceful, gestural marks follow. The elemental, chemical mix of weather that is 'Sublime Light' remains at the heart of a vital series of atmospheric essays in painting and drawing, the results of David Tress's deeply reflective observations 'in the field' – before, and surrounded by, Nature.

Julian Freeman
Curator and Art Historian

⁴ Piper, John (1937), *Lost, A Valuable Object*, in *The Painter's Object*, ed. Evans, Myfanwy, London 1937, pp69–73



9. Barley Field and Sea, 2016

mixed media on paper
61 x 63 cms 24 x 24¾ ins

10. Cumulus, Early Sun (North Bovey), 2016
mixed media on paper
52 x 62 cms 20½ x 24¾ ins



11. Clouds Climbing, Early Sun (Dartmoor), 2016
mixed media on paper
54 x 63 cms 21¼ x 24¾ ins



12. A Beautiful Cloud (Shipleigh Common, Dartmoor), 2016
mixed media on paper
54 x 63 cms 21¼ x 24¾ ins



13. A Bright, Bright Day In Winter, 2017
mixed media on paper
65 x 78 cms 25½ x 30¾ ins





14. Sometimes I Think About Garrow Tor In Spring, 2016
mixed media on paper
49 x 62 cms 19¼ x 24¾ ins



15. Sometimes I Think About Brown Willy
and Rough Tor, 2016
mixed media on paper
50 x 66 cms 19¾ x 26 ins

16. A Very Wet Day (Near Combe, Devon), 2016
mixed media on paper
39 x 42 cms 15½ x 16½ ins



17. A Bright Field, November, 2016
mixed media on paper
34 x 44 cms 13 $\frac{3}{8}$ x 17 $\frac{3}{8}$ ins



18. A Day In Winter, 2016
mixed media on paper
47 x 65 cms 18½ x 25¾ ins



19. Green Devon (Haytor, Hound Tor), 2016
mixed media on paper
40 x 53 cms 15¾ x 20⅞ ins



20. Green, Green (Devon from Meldon Common), 2016
mixed media on paper
38 x 46 cms 15 x 18½ ins



21. In Green April (I Was Thinking About Dorset), 2016
mixed media on paper
48 x 63 cms 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ ins





22. Darkening Snow Day I, 2016
mixed media on paper
31 x 40 cms 12¼ x 15¾ ins



23. Darkening Snow Day II, 2016
mixed media on paper
38 x 48 cms 15 x 18¾ ins

24. Churchtown (Zennor) II, 2016
mixed media on paper
61 x 87 cms 24 x 34¼ ins



25. Knowlton (Dorset), 2015
mixed media on paper
66 x 81 cms 26 x 31¼ ins



26. Sometimes I Think About Rough Tor, 2016
mixed media on paper
49 x 67 cms 19¼ x 26⅝ ins



27. Aftermath, 2016
mixed media on paper
41 x 61 cms 16 1/8 x 24 ins





28. Yes, This Is The Land (Far Preseli) I, 2016
mixed media on paper
30 x 42 cms 11¾ x 16½ ins



29. Yes, This Is The Land
(Far Preseli) II, 2016
mixed media on paper
30 x 42 cms 11¾ x 16½ ins



30. In November I, 2016
mixed media on paper
75 x 81 cms 29½ x 31⅞ ins



31. In November II, 2016
mixed media on paper
72 x 87 cms 28⅞ x 34¼ ins



32. Red Thorn (Light and Carn Llidi), 2016
mixed media on paper
31 x 41 cms 12¼ x 16½ ins



33. Red Thorn (Pen Beri), 2016
mixed media on paper
37 x 41 cms 14½ x 16½ ins



34. Landfall (St. Justinian), 2016
mixed media on paper
61 x 81 cms 24 x 31 $\frac{1}{8}$ ins



35. Landfall (St. Gwyndaf), 2016
mixed media on paper
61 x 81 cms 24 x 31 $\frac{1}{8}$ ins

36. Solstice Sun (Caerbwdy), 2016
mixed media on paper
37 x 42 cms 14½ x 16½ ins



37. Wide Autumn, 2016
mixed media on paper
66 x 78 cms 26 x 30¾ ins





38. Light, Caerfai I, 2016
graphite on paper
60 x 79 cms 23 $\frac{3}{8}$ x 31 $\frac{1}{8}$ ins



39. Light, Caerfai II, 2016
graphite on paper
66 x 79 cms 26 x 31 $\frac{1}{8}$ ins



40. Valley Stream (December), 2016
mixed media on paper
41 x 58 cms 16 $\frac{1}{8}$ x 22 $\frac{7}{8}$ ins



41. Dying Sun (Midwinter Revelation), 2016
graphite on paper
65 x 85 cms 25 $\frac{5}{8}$ x 33 $\frac{1}{2}$ ins



42. Winter, Caerfai, 2017
graphite on paper
29 x 46 cms 11 $\frac{3}{8}$ x 18 $\frac{1}{8}$ ins



43. The Valley, December (Damp, Still), 2016
mixed media on paper
44 x 58 cms 17 $\frac{3}{8}$ x 22 $\frac{7}{8}$ ins

44. Sometimes in Spring (Clegyr Boia), 2016
mixed media on paper
53 x 65 cms 20⁷/₈ x 25³/₈ ins





45. Landfall (St. Non), 2016
mixed media on paper
64 x 81 cms 25¼ x 31⅞ ins

46. Loch Kishorn, Last Sun I, 2016
mixed media on paper
43 x 59 cms 16 7/8 x 23 1/4 ins



47. Loch Kishorn, Last Sun II, 2016
mixed media on paper
45 x 67 cms 17 $\frac{3}{4}$ x 26 $\frac{5}{8}$ ins





48. Beinn Bhan,
Sun Breaking, 2016
mixed media on paper
73 x 109 cms 28¾ x 42⅝ ins

49. Day Ending (Last Sun, Beinn Bhan), 2016
mixed media on paper
61 x 82 cms 24 x 32¼ ins



50. Passing Sun, Shadow (Liatach), 2016
mixed media on paper
59 x 77 cms 23¼ x 30½ ins





51. Light Passing, Beinn Bhan, 2016
mixed media on paper
80 x 124 cms 31½ x 48¾ ins

DAVID TRESS

BIOGRAPHY	2009, 11, 14	John Davies Gallery, Moreton-in-Marsh
1955	Born London, Harrow College of Art Trent Polytechnic	
1976	Moved to Wales, Taught History of Art at the University College of Wales, Aberystwyth	

SOLO EXHIBITIONS		
1982	Torch Theatre Gallery, Milford Haven	
1987, 1990	Pauline Harries Gallery, Newport, Pembrokeshire	
1988, 92, 99, 2001	Oriel Plas Glyn-y-Weddw, Llanbedrog, Gwynedd	
1991, 94, 2000, 02, 2004, 06, 08, 10	West Wales Arts Centre, Fishguard, Pembrokeshire	
1992	Salon d'Automne, Albi, France	
1993, 95, 99, 2001, 2003, 05, 07, 09	Albany Gallery, Cardiff	
1994	Taliesin Arts Centre, University of Swansea	
1995, 98, 2001, 2003, 05, 07, 09, 11	Boundary Gallery, London	
1997	Travelling exhibition commencing West Wales Arts Centre, Fishguard then to Royal Cambrian Academy, Conwy and Albany Gallery, Cardiff	
2001	Glynn Vivian Art Gallery, Swansea	
2003	Museum of Modern Art, Wales	
2003–05	'David Tress. Drawings'. Travelling exhibition commencing Brecknock Museum and Art Gallery, Brecon; then to Newport Museum and Art Gallery, Newport, South Wales; Midlands Arts Centre, Birmingham; National Library of Wales, Aberystwyth; Guildhall Art Gallery, London; West Wales Arts Centre, Fishguard	
2005	Denbighshire Arts. Travelling Exhibition	
2005/07	Brian Sinfield Gallery, Burford	
2006	Clwyd Theatr Cymru, Mold, Flintshire	
2008–11	'Chasing Sublime Light'. Travelling exhibition commencing MOMA Wales, then to Petworth House, West Sussex; Clwyd Theatr Cymru, Mold; Gallery Oldham; Keswick Museum and Art Gallery; Worcester City Art Gallery and Museum; The National Library of Wales; Oriel Ynys Mon, Anglesey; West Wales Arts Centre, Fishguard; The Maclaurin Galleries, Ayr; Stowe School, Buckingham; Royal Cambrian Academy, Conwy.	

	2009, 11, 14	John Davies Gallery, Moreton-in-Marsh
2010	'Landmarks'. Victoria Art Gallery, Bath.	
2011, 14, 16	Beaux Arts, Bath	
2012, 13, 15, 16, 17	Messum's, London	
GROUP EXHIBITIONS		
1980, 81	Oriel (Welsh Arts Council), Cardiff	
1981, 82	Royal Society of British Artists	
1983–2011	Albany Gallery, Cardiff	
1984	'Pembrokeshire Artists', travelling exhibition organised by Pembrokeshire Museums	
1984–2012	West Wales Arts Centre, Fishguard	
1985–99	Pauline Harries Gallery, Newport, Pembrokeshire	
1986	Fulham Gallery, London	
1986–88	Pelter Sands Gallery, Bristol	
1987–99, 2003	Attic Gallery, Swansea	
1988–95	Oriel Plas Glyn-y-Weddw, Llanbedrog, Gwynedd	
1990	Cadogan Contemporary, London/Trumpington Gallery, Cambridge	
1990, 91	Nature Conservancy Council, travelling exhibition	
1991	Vanessa Devereux Gallery, London	
1993	Gallerie Lughien, Amsterdam	
1993	Five Artists From Wales, Eleonore Austerer Gallery, San Francisco	
1995–2011	Boundary Gallery, London	
1998	Invited artist, Eigse Carlow Arts Festival, Republic of Ireland,	
1998	'Landmarks', National Museum Wales, Cardiff	
1999	'Mountain', Wolverhampton Art Gallery	
2000	Garter Lane Arts Centre, Waterford, Republic of Ireland	
2001	Museum of Modern Art, Wales	
2002	Beaux Arts, Bath	
2003	Hereford City Art Gallery	
2003, 05	'The Discerning Eye', London	
2004	'Farming and the Welsh Landscape', travelling exhibition organised for the centenary of the Royal Welsh Agricultural Society	
2005	'Tir Lun. Drawing', Oriel Myrddin Gallery, Carmarthen	
2005	'Approaches to Landscape', King's School, Worcester	
2005	'A Winter Journey', Art Space Gallery, London	
2006	Yvonne Arnaud Exhibition, Guildford	
2006	'Different Worlds', Brian Sinfield Gallery, Burford	
2006	Twentieth Anniversary Exhibition, Boundary Gallery, London	
2006	'Landscapes of Wales', National Botanic Garden of Wales	
2006	'Critic's Choice' an exhibition selected by Andrew Lambirth including work by Craigie Aitchison, Gillian Ayres, Jeffery Camp, John Craxton, Robert Dukes, Maggi Hambling, Julian Perry, Cherry	

PRINCIPAL WORKS IN PUBLIC COLLECTIONS
(Alphabetical listing)
<ul style="list-style-type: none">Brecknock Museum and Art Gallery Ceredigion Museum Clare Hall, Cambridge The Contemporary Art Society for Wales Dyfed County Council, County Hall Collection (now Carmarthenshire County Council) The Glynn Vivian Art Gallery The Guildhall Art Gallery, City of London The Museum of Modern Art, Wales The National Library of Wales National Museums and Galleries of Wales Pallant House Gallery Pembrokeshire Museums

COMMISSIONS
<ul style="list-style-type: none">In 2014 David Tress was commissioned by HRH The Prince of Wales to paint a picture of Llwynywermod, his house in Wales Nature Conservancy Council Development Board for Rural Wales, selector Peter Fuller One of 48 British artists and designers commissioned by Royal Mail to design a stamp for the 1999 Millennium Stamp issue Contemporary Art Society of Wales Anniversary Print Portfolio, 2008 Paintings reproduced on book covers : 'Frontiers in Anglo-Welsh Poetry' by Tony Conran, Cardiff, University of Wales Press, 1997 'Sacred Place, Chosen People' by Dorian Llewelyn, Cardiff, University of Wales Press, 1999 'Hen Dy Ffarm: The Old Farmhouse' by D J Williams, Trans. Waldo Williams, Llandysul, Gomer Press, 2001 "Voyaging Out" poems by Peter Abbs, Salt Publishing, 2009. 'Moor Music' by Mike Jenkins Seren, 2010

SELECTED REVIEWS
<ul style="list-style-type: none">Daily Telegraph • 18 November 1972 Art Review • 11 and 25 August 1989, July 1991 La Depeche du Midi, France • 15 October 1992 Uned Gelf / The Art Unit • October 1992 Western Mail • 23 Sept 1995, 19 July 1997 • Review: Rian Evans Planet, The Welsh Internationalist • No 123 June/July1997 • Review: Jill Piercy Galleries • July 1997 • Review: Clare Rendell Modern Painters Vol 10, No 2 • Summer 1997 • Review: Robert Macdonald Irish Times • 11 June 1998 • Review: Aidan Dunne Western Mail • 2 Sept 1999 • Review: Karen Price Golwg • 16 Medi 1999 • Review: Karen Owen Cambria • Midsummer 2000 The Independent • 27 July 2000 The Week • 7 April 2001 • Review: Andrew Lambirth Western Mail • 13 July 2002 • Review: Karen Price Golwg • 8 Awst 2002 • Review: Rhian Price Planet, The Welsh Internationalist • No 154 Aug/Sept 2002 • Review: Alistair Crawford The New Welsh Review • No 59 Spring 2003 • Review: Shelagh Hourahane The Times • 3 December 2003 • Review: John Russell Taylor Western Mail • 6 Feb 2006 Galleries • February 2004 • Review: Sarah Drury David Jones Journal • Winter 2004/Spring 2005 • Review: Robert A Newell The Spectator • 22 January 2005 • Review: Andrew Lambirth of 'Critic's Choice' exhibition The Times • 2 February 2005 • Review: John Russell Taylor The London Magazine • February/March 2005 David Jones Journa • Winter 2004/Spring 2005 • Review: Robert A Newell Western Mail • 30 Sept 2005 • Review: Kate Lloyd The Spectator • 18 November 2006 • Review: Andrew Lambirth Western Mail • 19 October 2007 • Review: Jenny White • May 2008 • Review: Blake Hall The Artist • June 2008 • Review: Oliver Lange Financial Times • May 17/18 2008 • Article: Simon de Burton Antiques Magazine • May 23 2008 • Review: Phil Ellis Planet, The Welsh Internationalist • June/July 2008 • Review: David Moore The Week • 28 June 2008 The Spectator • 26 July 2008 • Review: Andrew Lambirth The Art Book • August 2008 • Review: Julian Freeman Country Life • January 7 2009 • Review: Catherine Milner of 'Modern Art in Wales' exhibition. Pallant House The Spectator • 31 January 2009 • Review: Andrew Lambirth Financial Times • January 31/February 1 2009 • Review Jackie Wullschlager Galleries • February 2009 • (Front cover) Western Mail • 17 October 2009 • Review Jenny White Western Mail • 26 October 2009 • Review Darryl Corner The Big Issue • 30 November 2009 The Spectator • 11 December 2010 • Review Andrew Lambirth

<ul style="list-style-type: none">The Times • 9 June 2012 • Review John Russell Taylor Western Mail • 8 February 2013 • Review Jenny White Wall Street International • 5 September 2013 • Web article The Spectator • 21 September 2013 • Article by Andrew Lambirth Prospect • 24 September 2013 • Article by David Killen Platform 505.com • September 2013 • Web article by Susan Heywood Cassone • July 2015 • Web – review by Julian Freeman of monograph 'David Tress' by Andrew Lambirth. Catholic Herald • August 28 2015 • Review by Patrick Reyntiens of monograph 'David Tress' by Andrew Lambirth. New Welsh Review • October 2015 • On-line review by Celia Lyttelton of monograph 'David Tress' by Andrew Lambirth. Planet • No. 220 winter 2015 • Review by Ceri Thomas of monograph 'David Tress' by Andrew Lambirth. Resurgence • Jan/Feb 2016 • On-line review by Professor Peter Abbs of monograph 'David Tress' by Andrew Lambirth.

PUBLICATIONS AND ARTICLES
<ul style="list-style-type: none">Exhibition catalogue Boundary Gallery, London Introduction: Andrew Lambirth 1995 Exhibition catalogue 'Ysbyrdoliaeth. R S Thomas. Inspiration' Oriel Plas Glyn-y-Weddw, Llanbedrog, Gwynedd 1995 Exhibition catalogue West Wales Arts Centre, Fishguard Introductions: Frances Spalding and Jill Piercy 1997 Arts Review 'Artist's Eye' April 1999 Royal Mail 1999 Year Book 'Royal Mail Millennium Stamps' 1999 Exhibition catalogue West Wales Arts Centre, Fishguard Introduction: Nicholas Usherwood 2000 David Jones Journal 'A Diary Remembered, June 1998' Summer 2000 Monograph 'David Tress' by Clare Rendell Introduction: John Russell Taylor Published: Gomer Press, Llandysul, and West Wales Arts Centre, Fishguard 2002 Exhibition catalogue Museum of Modern Art Wales Introduction: Dr Peter Wakelin 2003 Exhibition catalogue 'David Tress. Drawings'. Travelling exhibition Published: West Wales Arts Centre, Fishguard Text Andrew Lambirth 2003 The Jackdaw 'Easel Words' September 2006 Galleries Magazine 'Nuts and Bolts' about the 'Chasing Sublime Light' exhibition. Sarah Drury October 2007 Exhibition catalogue 'A Passion for Art'. The Friends of the Glynn Vivian Art Gallery, 50th Anniversary Exhibition, 2008 Exhibition catalogue 'Chasing Sublime Light'. Introduction by Ian Jeffrey, 2008 Artists and Illustrators magazine. Articles by Jenny White, April & Dec. 2008

<ul style="list-style-type: none">Country Life 'New Romantic' about the 'Chasing Sublime Light' exhibition. Mary Miers, May 21 2008 Tivyside Advertiser Article by Sarah-Jane Jones, June 3 2008 www.resurgence.org web article 'Truth to Experience' by Jeremy Hooker, Jan/Feb 2009 Golwg 'Stiwidio'r Artist', Rhagfyr 10 2009 Exhibition catalogue 'The Rude and Beautiful Landscape'. John Davies Gallery, Moreton-in-Marsh. Introduction John Russell Taylor. 2009 Exhibition catalogue 'Landmarks'. Victoria Art Gallery, Bath. Introduction Jon Bennington. 2010 Exhibition catalogue 'Earth, sun, wind & rain'. John Davies Gallery, Moreton-in-Marsh. Introduction – interview with David Tress by John Davies. 2011 Exhibition catalogue 'David Tress. In Search of the Sublime'. Messum's Fine Art, London. Introduction by Andrew Lambirth, 2012 Exhibition catalogue 'David Tress. A group of eleven new works'. John Davies Gallery, Moreton-in-Marsh. Introduction – interview with David Tress by John Davies. 2012 Exhibition catalogue. 'David Tress'. Messum's Fine Art, London. Introduction by John Russell Taylor. 2013 Exhibition catalogue. 'David Tress. The Freshness of the Day'. John Davies Gallery, Moreton-in-Marsh. Introduction – interview with David Tress by John Davies. 2014 Exhibition catalogue. 'David Tress'. Messum's Fine Art, London. Introduction by Andrew Lambirth. 2015 Monograph 'David Tress' by Andrew Lambirth Published: Studio publications 2015
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SELECTED TELEVISION AND RADIO
<ul style="list-style-type: none">HTV Film 'Three Landscape Painters' 7 November 1994 BBC Choice 'Wrap' 7 September 1999 HTV Film 'River Patrol', featuring artists in Wales 21 August 2000 BBC Radio Wales 'First Hand' 9 July 2002



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