

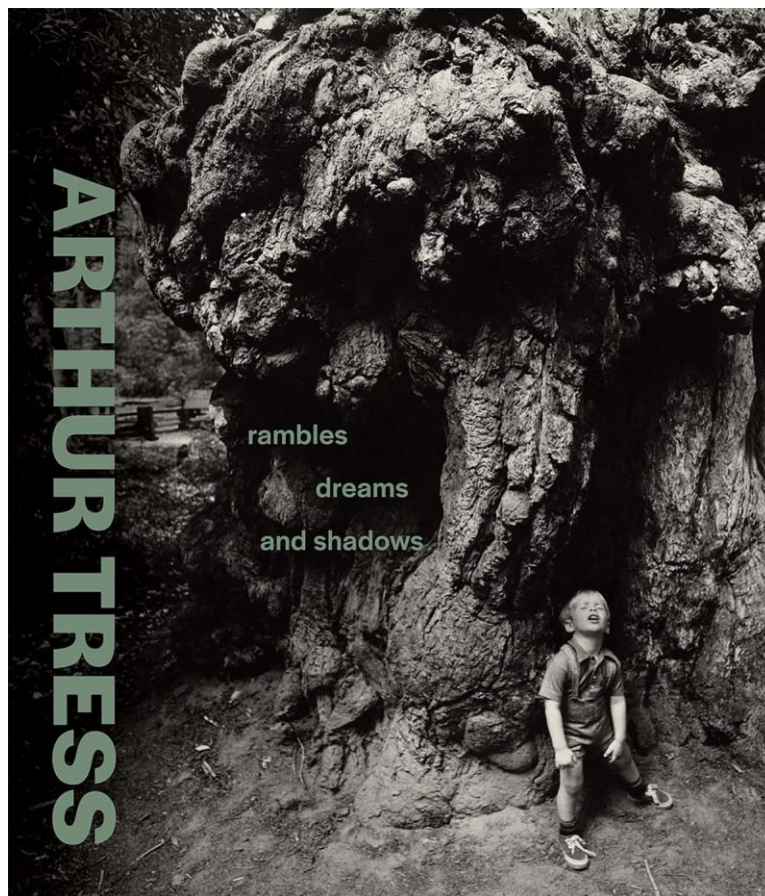
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**ARTHUR TRESS:
Rambles, Dreams and Shadows**

Edited by James A. Ganz, with contributions by Mazie M. Harris and Paul Martineau

This richly illustrated volume is the first critical look at the early career of Arthur Tress, a key proponent of magical realism and staged photography.



"Along with several others of his cohort, Arthur Tress spearheaded the resurgence of the directorial mode in the 1970s, as well as his generation's engagement with previously taboo subject matter. With his unique blend of documentary and surrealist approaches, he has made a major contribution to his medium."

—A. D. Coleman, photography critic and historian

LOS ANGELES, CA—Arthur Tress (b. 1940) is a singular figure in the landscape of postwar American photography. His seminal series, *The Dream Collector* depicts Tress's interests in dreams, nightmares, fantasies, and the unconscious and established him as one of the foremost proponents of magical realism at a time when few others were doing staged photography.

Born in Brooklyn and educated at Bard College, Tress traveled the world in the mid-1960s and afterward established himself as a commercial photographer in New York City. He earned his living by placing his diverse portfolio of images with advertising and stock photo agencies, including Photo Researchers Inc. and Magnum, while securing environmentalist and social documentary commissions from VISTA (Volunteers in Service to America) and the Sierra Club. At the same time, he embarked on a series of increasingly radical photobook and exhibition projects that delved deeper into the world of surrealism and magical realism.

Arthur Tress: Rambles, Dreams, and Shadows (J. Paul Getty Museum, November 21, 2023) contextualizes the highly imaginative, fantastic work for which he became known and also examines his other interrelated series undertaken between 1968 and 1978: *Appalachia: People and Places*; *Open Space in the Inner City*; *Shadow*; and *Theater of the Mind*. James A. Ganz, Mazie M. Harris, and Paul Martineau plumb Tress's work and archive, studying ephemera, personal correspondence, unpublished notes, diaries, contact sheets, and more to uncover how he went from earning his living as a social documentarian in Appalachia to producing surreal work of "imaginative fiction." This abundantly illustrated volume imparts a fuller understanding of Tress's career and the New York photographic scene of the 1960s and 1970s.

Highlights from Press Images:



Left to right: **PLATE 21 - Gay Activists at First Gay Pride Parade, Christopher Street, New York, negative 1970**; print 2021, Gelatin silver print 24.8 x 24.1 cm (9 3/4 x 9 1/2 in.) Los Angeles, J. Paul Getty Museum, Gift of David Knaus, 2023.20.2 / **PLATE 22 - Bruce at Dawn, Paper Flower Maker, East Village, New York, negative 1970**; print 2021 Gelatin silver print, 24.8 x 24.1 cm (9 3/4 x 9 1/2 in.) Los Angeles, J. Paul Getty Museum, Gift of David Knaus, 2023.20.6.



Left to Right: **PLATE 35 - Friends Playing Cards, Sheepshead Bay, Brooklyn, New York, 1970**, Gelatin silver print, 24.1 × 19.6 cm (9 1/2 × 7 11/16 in.), Los Angeles, J. Paul Getty Museum, Gift of John V. and Laura M. Knaus, 2019.169.4. / **PLATE 44 - Girl and Moon Dream, New York, New York, 1968**, Gelatin silver print 35.3 × 27.8 cm (13 7/8 × 10 15/16 in.), Los Angeles, J. Paul Getty Museum, Gift of David Knaus, 2020.99.14.



Left to Right: **PLATE 128 - Dream Therapist, Harold Ellis, New York, New York, 1975**, Gelatin silver print, 19.1 × 19.1 cm (7 1/2 × 7 1/2 in.) / **PLATE 131 - Minette as Gloria Swanson in Ruins of Fox Theater, Brooklyn, New York, negative 1971; print 2021** Gelatin silver print, 24.8 × 24.1 cm (9 3/4 × 9 1/2 in.) Los Angeles, J. Paul Getty Museum, Gift of David Knaus, 2023.20.4, Los Angeles, J. Paul Getty Museum, Gift of J. Patrick and Patricia A. Kennedy, 2019.168.6.

Exhibition:

The J. Paul Getty Museum holds an extensive collection of work from Tress's initial decade of activity, including the master set of *The Dream Collector*. This volume accompanies an exhibition on view at the Getty Center from October 31, 2023, to February 18, 2024.

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