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FEEDS



FotoFocus Cincinnati: Collector's Roundtable

10/03/12 Collection



Saturday, October 20, 2012 - 6:00pm - 7:30pm

Black Box, Contemporary Arts Center, 44 East 6th Street, Cincinnati, OH 45202

Reception, Contemporary Arts Center Lobby, 7:30 PM

Collectors' Roundtable with photography collectors, Akron, OH-based Fred and Laura Ruth Bidwell, Asheville, NC-based David Raymond, San Francisco, CA-based Trevor Traina, and moderator James Crump, presented by the FOTOFOCUS 2012 Lecture Series

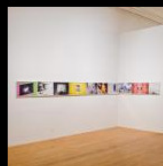


Photo: Fred and Laura Ruth Bidwell collection, Jordan Tate, installation view Work# 141, 10 Framed Pigment Prints, each 16 x 20 inches, Courtesy of the Artist and Fred and Laura Ruth Bidwell

Fred and Laura Ruth Bidwell began collecting photography in 1991, the year they married. They have since amassed a highly personal catalog of contemporary art by European and North American artists using photography in their work. Laura Ruth began her career as an artist with a painting major from the University of Akron and, after a career as a graphic designer, now works on photography, video and on-demand book projects. After graduating from Oberlin College with an art history major, Fred worked as a commercial photographer before moving into advertising. Today he is the Executive Chairman of the advertising agency JWT/Ogilvy Action. Both Fred and Laura Ruth have been highly involved in supporting the work of artists and arts organizations. Laura Ruth was the founding curator of Summit ArtSpace Gallery in Akron, OH and Fred is the board President of the Akron Art Museum and is a Trustee of the Cleveland Museum of Art. In 2011, Fred and Laura Ruth established the Fred and Laura Ruth Bidwell Foundation to support creativity and innovation through the arts. In January 2013, the Bidwell Foundation opens the Transformer Station, a new arts and exhibition space in the Ohio City neighborhood of Cleveland. The Bidwell Foundation will operate the facility in a unique collaboration with the Cleveland Museum of Art. The opening show in the new facility will feature selections from the Bidwell's collection of contemporary photography.

The work of David Raymond, a collector for over twenty years of contemporary and vintage photographic work, spans the world of film, photography, art, and interactive media. A force in the international art community, David served as an advisor to the Getty Museum from 2000-2004, and assisted the Museum in amassing its Dorothea Lange and Manuel Alvarez Bravo collections. In 2006, he served as the Artistic Director for Magnum Photo's Paris Photo presence. He was a portfolio reviewer and lecturer at the 2008 Festival de la Luz in Buenos Aires and at Fotofest 2010 in Houston. David is a board member emeritus of Performa, which produces New York's performance art biennial and he is on the advisory board for the Manuel Alvarez Bravo Foundation. Numerous publications, including Art and Antiques and the Art Market Guide have named him as a top-100 American collector, and in 2008, Worth profiled his collecting habits.

In 2007, the Cleveland Museum of Art acquired and was gifted a portion of his surrealist and modernist photography collection. A 2014 travelling exhibition and catalogue of the collection is planned. A photographer and a video maker in his own right, his work has been shown in New York, Paris, Berlin, Los Angeles, Miami, and Buenos Aires. A primary focus has been producing films with a socially conscious message. His most recent U.S. film, Severed Ways: The Norse Discovery of America, directed by Tony Stone, premiered at the 2007 Los Angeles Independent Film Festival and won the jury prize at the 2007 Leeds Film Festival. Greeted with widespread critical acclaim upon its theatrical release the film has become a cult classic. A print of The ToeTactic, directed by Emily Hubley, was purchased for the permanent collection of the Museum of Modern Art. His film, Pestless City, premiered at Sundance in January 2011 to much attention and was recently released theatrically. His last film, Grassland, premiered at the Tribeca Film Festival in April 2012. David currently serves as producer and executive producer on two Argentine films: Los Doses de Lata, directed by Juan Antlin, and La Macarena, co-produced with Nicolas Ferrero. In 2012 he directed his first short, The Leaf. He will have his directorial debut with a film in development in Argentina.

A San Francisco-based technology entrepreneur, Trevor Traina began his career as a brand manager at Seagram's, where serendipitously he also discovered his interest in collecting photography. When Traina learned the works from the corporate collection that had adorned his office and nearby hall space were being auctioned, he purchased the artwork and found himself "bitten by the bug to acquire." His collection began in earnest with vintage prints of iconic images by Diane Arbus, William Eggleston, and some early Robert Frank works. The acquisition of such canonical prints provided Traina with a foundation that emboldened the young collector to pursue more adventurous work. Photographs by such masters as Lee Friedlander, Garry Winogrand, Stephen Shore, Cindy Sherman, and Andreas Gursky followed. His recent interest focuses on conceptual photographers such as Joe Ethridge, Christopher Williams, and Ryan McGinley. Describing his drive to collect as "equal parts intellectual curiosity and narcissism," Traina believes "...photography is a young medium. It's an American medium, and many of the masterpieces are still available." A graduate of Princeton University with postgraduate degrees from Oxford and Berkeley, Traina developed and sold companies to Microsoft and Intuit. His latest project, DriverSide.com, provides helpful tools and data for car and truck owners and lessees. He serves on four corporate boards and six non-profit boards, including the Haas School of Business at UC Berkeley and the Fine Arts Museums of San Francisco. Real to Reak: Photographs from the Traina Collection, curated by Julian Cox, was on view earlier in 2012 at San Francisco's de Young Museum. The exhibition examined different historical understandings of realism and its changing definitions over time.

