

# BEHIND THE SCENE

PRIVATE ART DEALERS, WHO SELL WORK WITHOUT THE BENEFIT OF A BRICK-AND-MORTAR GALLERY, CAN BE GREAT ASSETS TO PHOTOGRAPHERS BOTH FINANCIALLY AND IN DEVELOPING THEIR CAREERS.

BY CONOR RISCH

Three years ago, Barbi Reed decided to shutter the Sun Valley, Idaho, area gallery she'd operated for more than three decades. Reed wasn't getting out of the art business, however. Instead she was changing her business model, from one based around a traditional brick-and-mortar gallery to one more akin to those run by private art dealers, who serve many of the same functions as gallerists with one big exception—they have neither the benefit, nor the expense, of a permanent exhibition space. Reed now operates a "virtual gallery," curating exhibitions for her Web site and publicizing them just as she would an exhibition at a brick-and-mortar gallery.

Charles Guice was a health industry executive who loved photography when he decided to start a business as a photography dealer in 2001. He contacted photographers he wanted to work with who had no representation, and wrote out a five-year plan. His goal at the end of that period was to open a gallery space. While Guice, who operates as "Charles Guice Contemporary," has built a successful business representing nine artists, he has also realized he doesn't necessarily need a physical space, though he may open one in the future.

June Bateman owned a gallery in Manhattan's SoHo neighborhood from 2001 to 2004, and before that curated "pop-up" shows. Bateman decided to close her gallery and become a private art dealer during the difficult, post-9/11 economic period in New York City. She

**Left: A photograph of a mother and daughter from Marisa Portolese's series "Antonia's Garden." Opposite page: A work from Erika Diettes's series "Rio Abajo" (Drifting Away). Private dealer Charles Guice represents both artists.**



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