

THE MAYFAIR MAGAZINE

FEBRUARY 2017 • ISSUE 065 • £5

Celebrate in STYLE

Organising sensational soirées
from weddings to afternoon tea

Through the looking glass

How Leica's legendary
cameras have captured
defining moments

THE BIG TIME

Prominent painters
behind BMW's Art Cars
and the rise of Mayfair's
young gallerists



DEBRETT'S ETIQUETTE LESSONS • RUSSIAN ART AT THE ROYAL ACADEMY • LITHUANIA • THAILAND



A change I've noticed in the past few years is that younger collectors follow market trends much more closely than the veterans

Omer Tiroche

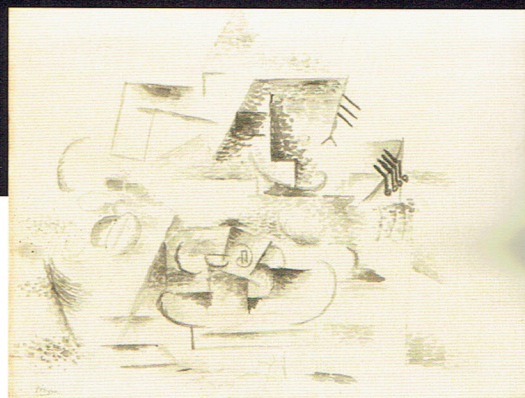
25, modern and contemporary gallerist

Tiroche comes from "a bloodline of art dealers". His father Micky has been a private dealer for more than 20 years – and after spending a summer at Sotheby's Contemporary department, Omer opened his own gallery on Conduit Street in 2015. His French bulldog, Bamba, can be found roaming the premises, which is devoted to historically significant secondary-market exhibitions. He has a second gallery in Israel.

My taste and the range of artists in our gallery is constantly developing. Exhibiting at art fairs exposes me to new artists and their work, and allows me to look into them further.

My first sale was a 1972 table piece by Anthony Caro, while I was exhibiting at an art fair in Basel, before I opened the gallery space.

My most exciting sale was a painting from our Victor Vasarely exhibition last year. It was to a California-based collector who was not previously aware of the artist. It was a gratifying sale



because I felt I played a part in expanding their collection, instead of just adding to their wishlist.

About 30 per cent of our clientele are under 40.

Some young collectors are interested in speculative artists; others look towards young artists on the primary market, because they often come at more accessible prices. However, there are still those who are interested in more historical works from artists that are already

established, as they feel that their investment is more secure that way.

I once had a client who texted me at 10pm looking for a work to give as a gift to a business associate the following morning at 8am. I WhatsApped him pictures of everything I had available on such short notice, which included the works hanging in the gallery as well as those

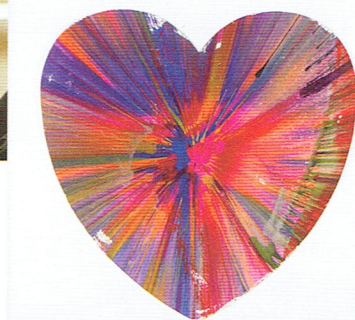
in my apartment. At 7am he chose a Damien Hirst painting hanging in my home. I wrapped it in bubble wrap and hand-delivered it to the Dorchester breakfast room one hour later.

I'm proud to say that I don't specialise in anything. I like to be as diverse as possible. Our most recent Picasso exhibition is being followed by a group show of three post-war Chinese artists.

Mayfair has a historical significance that needs to be understood and respected by young gallerists, who bring fresh perspective to the area.

There are bits and bobs that I keep for myself, but I try not to become sentimental. I tend to keep those by younger artists whose careers I've been following closely. I've acquired their works knowing that their markets aren't fully established yet.

21 Conduit Street, W1S, omertiroche.com



CLOCKWISE FROM LEFT: OMER TIROCHE; PHOTOGRAPHY: RICARDO LUGER; PABLO PICASSO, NATURE MORTE CUBISTE, 1910, INK AND WASH ON PAPER, 60X50CM; DAMIEN HIRST, HEART SPIN PAINTING, 2009, ACRYLIC ON PAPER, 50X55CM