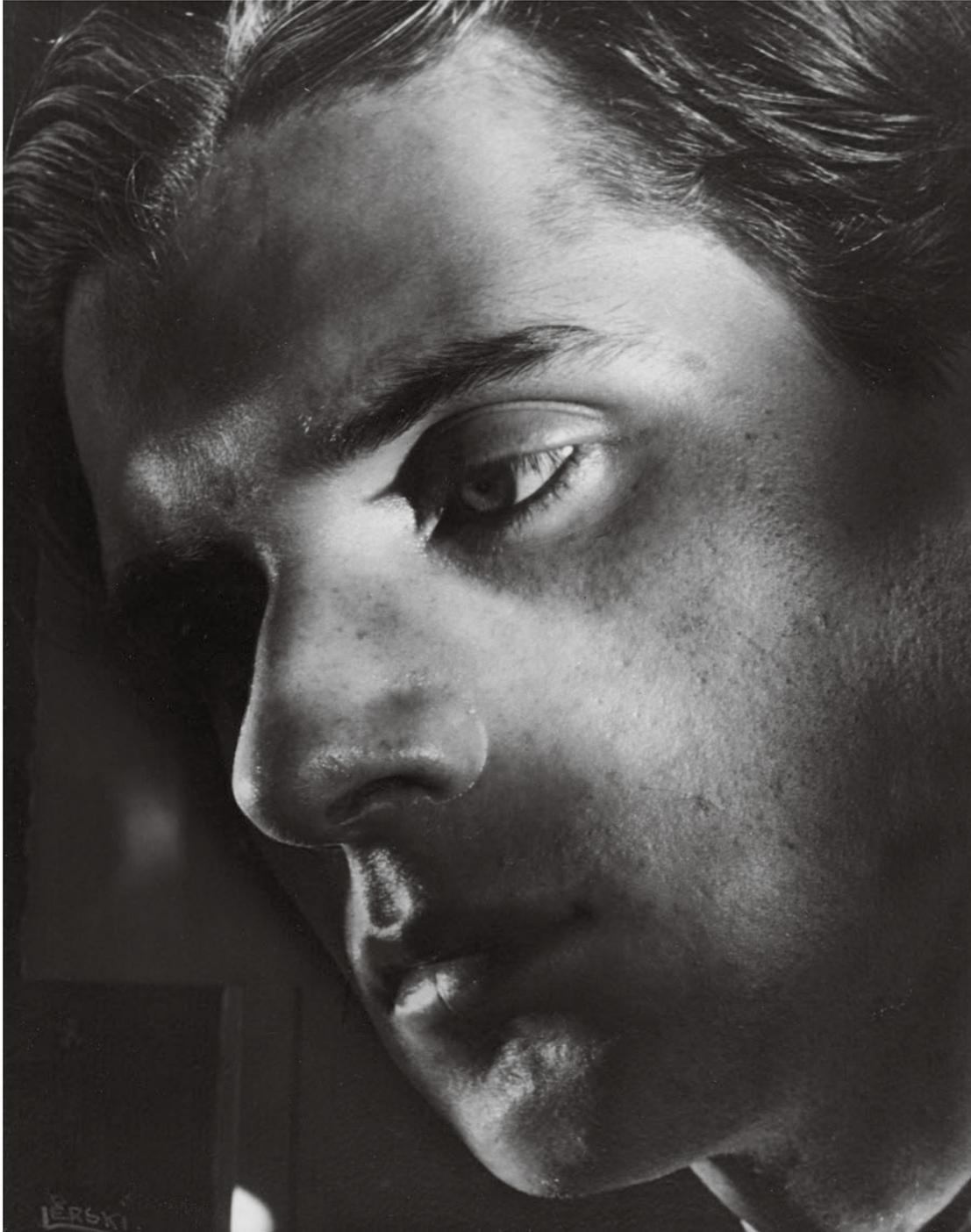


CHRISTIE'S

MAGAZINE

September–October 2018



Francis Bacon: a portrait of the artist

Massimo Vitali's packed and playful photographs

The buzz around Bogotá's booming art scene

Auction highlights: Post-War & Contemporary Art • Classic Week



Artworks: © Dick Frizzell, William Scott, BA, Unframed, 1961, Oil on canvas, 30.5 x 35.6 cm / 12 x 14 in. © Estate of William Scott 2018; Roger Hilton, October, 1964, Oil on canvas, 30 x 36 cm / 11.8 x 14.2 in. © Estate of Roger Hilton, All rights reserved, DACS 2018. Victor Pasmore, Abstract in white, black and ochre, 1962, Relief construction with wood, perspex and plastic, 24 by 24.8 by 11.8 inches, 61 by 63 by 30 cm. © Estate of Victor Pasmore, All Rights Reserved, DACS 2018.

MySpace Veere Grenney

The interior designer on the art and objects that grace his Regency sitting room in London

Photograph by Jooney Woodward

There is order to this room, a balance and a contemplative quality. It is not a huge space, but it is very pleasantly proportioned. And though quite small, it still has the grandeur of the Regency: the house was built in about 1820.

The walls are upholstered in a silk velvet, which has a lovely depth. The colour changes, depending on how the light strikes. It can go from a dark forest green to a pale lime, and sometimes to silver. If you want to show off pictures, always go for a dark colour because that's how you get the full drama. These walls are doing the same job as a lined display case in a museum, which is to serve as a background for the objects, a means of highlighting them. To me, this room feels like a jewel box, which is what I intended.

I am fascinated by England and English society in the 20 years from 1950 to 1970, and I suppose the room reflects that. The paintings are mostly the work of post-war English abstract artists – Roger Hilton, Victor Pasmore, William Scott. I keep them here in London, rather than in my country house or at my place in Morocco, because I think they look good in an urban setting. And displayed together like this, they convey the very particular quality of that time and place. I first encountered English abstraction when I came to England in the 1970s, and I have collected it when I felt able to afford it. I have never wavered: I still love it intensely. ♦
'Veere Grenney: A Point of View' is published by Rizzoli. www.rizzolibookstore.com

01 Dick Frizzell is a New Zealander like me. The thing about him – unlike the other artists here – is that I can never easily identify his work. His output varies so much – some of it figurative, some of it abstract.

02 I used to love William Scott. There was a time I'd have given anything for one of his blue pots. They don't appeal to me now, but this painting still does. It could easily be by one of the great American expressionists.

03 This Persian vase came from the sale of Cecil Beaton's possessions after he died in 1980. Its colour is ravishing, and it figures in so many photographs of his interiors. He obviously loved it as I do.

04 I bought this Islamic dish in Afghanistan, I think – years ago, when I was travelling. I love the Arabic calligraphy. I am collecting calligraphic tiles at my house in Morocco – I'll put them on the outdoor seating.

05 I have a lot of Roger Hilton's semi-figurative sketches upstairs, and two of his abstractions downstairs. I hung this one here because of the orange and yellow. It looks wonderful above the sofa.

06 I adore Victor Pasmore's constructions, not just the three-dimensional form, but the materials, too: Formica, perspex, balsa... so English and so 1960s. If I could keep just one treasure, it would probably be this.

07 I think one unconsciously builds altars wherever one goes, and this Chinese figure has been in my house for 30 years. It does not represent anything particularly spiritual, but the hand looks almost Christlike.