



## “WHEN TWO PASSIONS COLLIDE”

Anthony Stileman MA RCA

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June 13th – 23rd 2019

GALLERY  
DIFFERENT

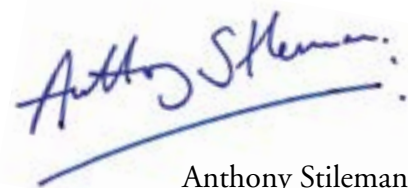
A message from The Artist!

A huge “Thank you” to all those who have helped put “When two passions collide” together.  
I am not going to mention names. You know who you are, and I am eternally grateful to all of you.

Hopefully this catalogue will prove a useful guide to the exhibition.  
Those who are knowledgeable about “Art” are not always quite so well informed when it comes to “Sport”.  
Those who are knowledgeable about “Sport” are not always quite so well informed when it comes to “Art”.

In the writing of this catalogue every attempt has been made to make sure that all facts, figures and dates are correct, and that all acknowledgements have been made to the correct people, organisations and institutions. Should there be any errors, they are solely down to me, and for them, I apologise wholeheartedly.

A million thanks again to all my helpers and supporters.



Anthony Stileman

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Foreword

From the outset, I must confess that I do not possess the formal qualifications to write an introduction to this exhibition of paintings and sculptures. I am neither an Art Critic nor do I have access to the most important salons of creativity.

But I do know the artist.

Yet that isn’t much help because his journey through the Royal College of Art, commercial advertising agencies and even commissioned portraiture, doesn’t really explain how he has arrived at this surprising juncture.

What led him to give full vent to the twin passions of Art and Sport? How did he decide which players to feature, which painters to follow? Helpfully, he has provided some answers in the pages that follow.

It’s tempting to believe that I would express affection for his work simply because we are friends. Yet that would fail to do justice to my own career in television journalism, which sits at the perfect junction of cynicism and narcissism. We tend to enjoy praise only when it is directed at us and are quick to critique the efforts of others.

Therefore, since I am unqualified to comment on works of art and disinclined to shower praise on others, I would like to commend this exhibition in the words of Theodore Roosevelt who, in 1910, delivered a speech to the Sorbonne, the seat of the faculties of Arts and Letters at the University of Paris.

*‘It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming. But who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement and who at worst, if he fails, at least fails while daring greatly, so that his place shall never be with those cold and timid souls who neither know victory or defeat.’*

I will say this:  
Anthony Stileman knows great enthusiasm and has displayed great devotion.

**Martin Bashir**  
BBC Television/Radio/Online



**Icon**  
*by W.G. Warhol*

**The Art**

Andy Warhol (1928–1987), the American artist and film director, was fascinated by the differing worlds of advertising, news and celebrity culture. Using a range of media, from silk screening, painting, sculpture and photography, he accelerated to the front of the pack and became the leading figure in the Pop Art movement of the 1960’s. He specialised in taking disparate subjects and individuals – from Elvis Presley to Che Guevara, cans of soup to cows – and constructed seminal works of art that continue to influence creative communities around the world.

**The Sport**

W.G. Grace (1848–1915) was an amateur cricketer who not only dominated the sport during his career but was a critical figure in the development of the game. His influence can be partly explained by his longevity, playing First Class Cricket for no less than 44 seasons from 1865 to 1908. He represented Gloucestershire, the MCC and captained England. Highly competitive, he combined an impressive frame with a wild beast of a beard, and never took a backward step when confronting his opponents.

**The Result**

**Icon** *by W.G. Warhol*

Instantly recognisable due to the characteristics described above, I drew an image of W.G. Grace based upon a photograph of the man. Replicating a series of passport style photographs, I then repeated the image in a block of four. Deploying base colours of yellow and red (which happen to be those of the MCC), further colouring was added until the images appeared effective, both individually and collectively. Only then was the entire work printed onto canvas.



**Icon**  
by W.G. Warhol  
*Acrylic on canvas 103cms X 142cms*



**Close of play**  
*by M.C.C. Turner*

**The Art**

J.M.W. Turner (1775–1851) began studying at the Royal Academy of Art aged just 14, produced more than 550 oil paintings, 2000 watercolours, 30,000 other works on paper during his lifetime and is buried in St Paul’s Cathedral. It’s not hard to understand why he is regarded by many as one of England’s greatest artists, renowned for stunningly atmospheric landscapes and seascapes that were decades ahead of his time.

**The Sport**

The Old Father Time weather vane at Lord’s cricket ground is 6 feet 6 inches tall and was presented by Sir Hubert Baker, who was the architect of the Grand Stand, in 1926. It derives from Law 16 (3) which states that, “After the call of Time, the bails shall be removed from both wickets.” It has been hit by lightning, a cyclone and was damaged during the blitz. Yet, still it stands. The Lord’s weather vane has been printed across everything from T-shirts to tea towels, yet it also represents a deeper truth. By removing the bails, Old Father Time calls the close of play on another day’s cricket – and reminds us all that life on earth is fleeting and temporary – and begs the question: if we prepare for play, should we also prepare for rest?

**The Result**

**Close of play** *by M.C.C. Turner*

Imagining the sky at sunset, it suddenly struck me that they combined yellow and red – the famous colours of the MCC. But how to introduce the game of cricket into a skyscape? I chose to locate the weather vane in the bottom right hand corner, with two tired pigeons – having feasted on the liberal crumbings of spectator picnics – flying off from the Nursery End back to their night time roost. I thought of the many happy days I’d spent at Lord’s with my late father, David, and how Old Father Time calls all of us in due course.



**Close of play**  
by M.C.C. Turner

*Watercolour on paper* 56.5cms X 48.5cms

## Round 6 – Man

*by Michelangelo Dundee*

### The Art

Michelangelo di Lodovico Buonarroti Simoni (1475–1564) is regarded as one of the greatest artists of all time. Although the Florentine saw himself primarily as a sculptor (witness his peerless Pieta in Rome and statue of David in Florence), he was also responsible for some of the world’s most famous paintings – the frescos in The Sistine Chapel. The Creation of Adam, where two monumental figures reach towards each other, has inspired and influenced artists throughout the ages, myself included.

### The Sport

Angelo Dundee (1921–2012) was the trainer and cornerman for no less than sixteen boxing champions including Sugar Ray Leonard and George Foreman. But it was his relationship with The Greatest, Muhammad Ali, that secured his name in boxing folklore. He travelled the world with the finest boxer of all time and was in Ali’s corner for all but two of his fights.

### The Result

#### Round 6 – Man *by Michelangelo Dundee*

At first, I connected the two simply by the name ‘Angelo’. But as I concentrated on Michelangelo’s depiction of God creating Adam, my own work began to develop. It made sense to put the boxing glove on the hand of the Almighty as He is the Creator. After all, he did ‘knock out’ the entire universe! Although I clearly did not paint on a plaster ceiling using egg tempera, I have mixed watercolours with gouache in an attempt to create the same effect. I have also tried to faithfully reproduce all the cracks and variations of the original. On a personal front, the red of the boxing glove came from a tube of paint that belonged to my late mother, Barbie, who is largely responsible for my artistic bent. It must have been purchased in the late 1940s and still exudes the most vivid colour. I have titled the painting ‘Round 6 – Man’ as it was on the sixth day in the biblical account of creation that God created man.



**Round 6 – Man**  
by Michelangelo Dundee  
*Watercolour and gouache* 83cms X 55.5cms



**First Day, First Test**  
*by G+P+S Pollock*

**The Art**

Jackson Pollock (1912–1956), an American painter, was forced to confront some of the cruelties of life at an early age. He was aged 8 when his father, an abusive alcoholic, left the family of five children. Both his parents died within a year of each other. But his flair and inventiveness would not be denied. Initially a figurative painter, in 1936 he began to experiment, dripping and dribbling liquid paint onto a large canvas lying on the floor of his studio. It became known as action painting or the drip technique and quickly became his signature style. His work began to sell, he was spotted by Peggy Guggenheim... but his life came to a tragic end at the age of just 44 when, after drinking heavily, he crashed his car into a tree less than a mile from his home.

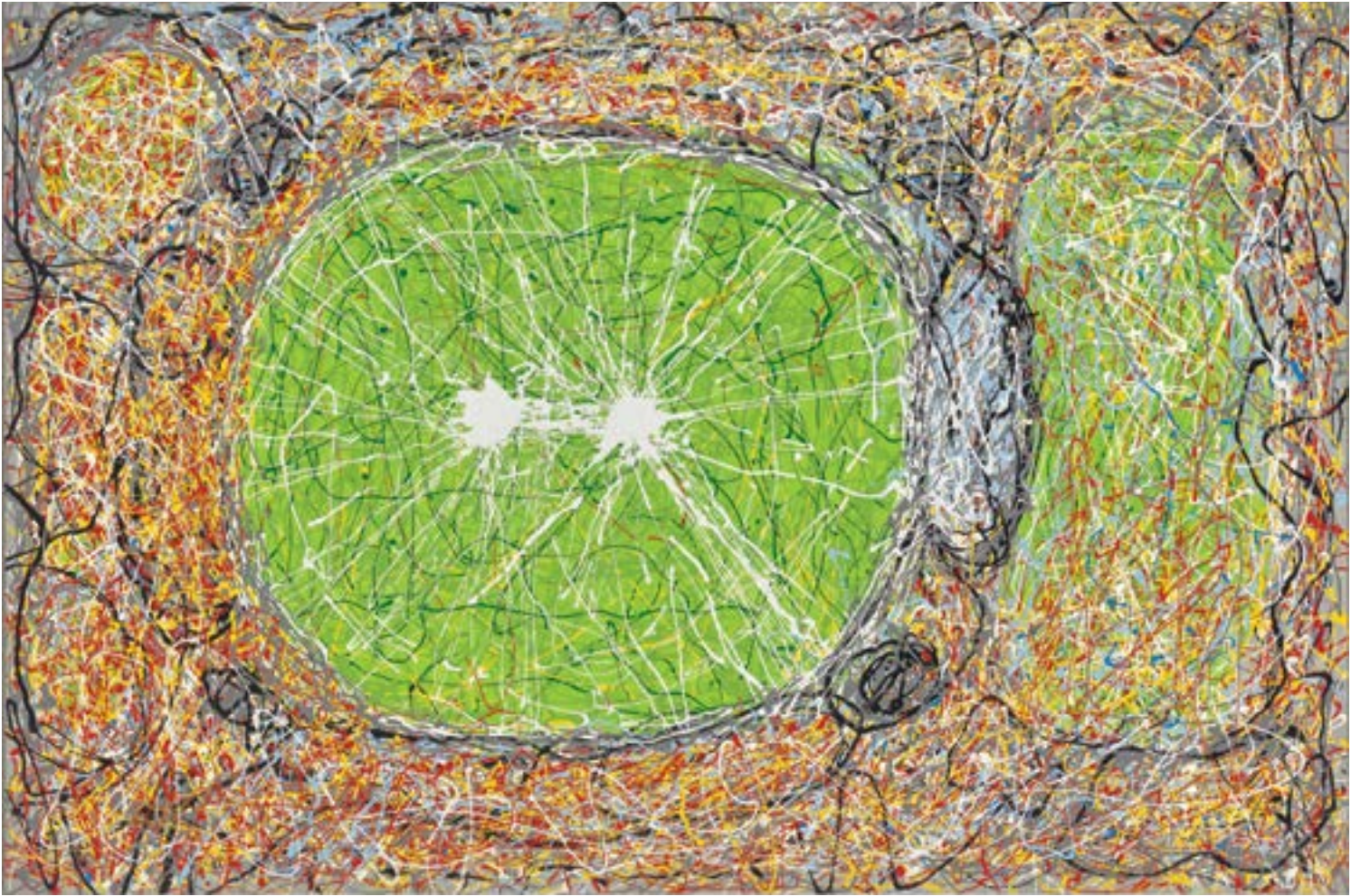
**The Sport**

Graeme, Peter and Shaun Pollock (born 1944, 1941 and 1973 respectively), were a South African cricketing dynasty. Graeme, a left-handed batsman and leg break bowler is widely regarded as South Africa’s greatest cricketer, despite his career being cut short, at the age of 26, due to the international boycott during Apartheid. In his 23 Tests he scored 2256 runs at an average of 60.97. At the age of 19 he became the youngest South African to score a double century in First Class Cricket. Peter, a fast bowler, played 28 tests for South Africa taking 116 wickets at an average of 24.18. He was the father of Shaun Pollock who played 108 tests and over 300 One Day Internationals, making 3781 Test runs and taking 421 wickets.

**The Result**

**First Day, First Test** *by G+P+S Pollock*

The obvious link between the art and sport is the name Pollock and it gave me the excuse to recreate a near panoramic view of Lord’s Cricket Ground, which remains one of my favourite places on God’s earth. Although painted in an abstract expressionist style, dripping paint onto a canvas on the floor, the work is not totally abstract. It is figurative in that it is essentially the ground plan of Lord’s. The painting is called First Day, First Test for a reason; I wanted to represent, on canvas, all aspects of a full day’s cricket at Lord’s. The pitch, the stands, the media centre, the Pavilion, the Nursery End, the game itself and the movement of spectators as they wander around the ground, especially during the lunch and tea intervals... are all there. It is, in fact, a celebration of the home of cricket and an attempt to nod at the sheer brilliance of Jackson Pollock.



**First Day, First Test**  
by G+P+S Pollock

*Acrylic on canvas 154cms X 103.5cms*



## “You cannot be serious!” *by David McEnroe*

### The Art

David Hockney (born 1937) is an English painter, printmaker, set designer and photographer who possesses an incomparable eye, discerning what is important in any image and finding the most perfect colour for every occasion. During one memorable interview, he displayed characteristic honesty when asked why he'd placed a potted plant in the foreground of a character. Flashing a wry smile as he lit another cigarette, he replied without hesitation “I'm not very good at feet!” But he is very good with almost every medium – from oils, acrylics and crayon to film, digital technology and a Polaroid. One of his most famous paintings, ‘A Bigger Splash’, encapsulates the abundance of his skills. The tranquil, still water in a swimming pool in front of a modern, single story building is disrupted by a dramatic splash. The painting was my starting point – but which sport?

### The Sport

John McEnroe, (born 1959), played tennis with speed, skill and (what he would describe as) spirit. But his determination to fight over every single point earned him the sobriquet ‘Superbrat’ and regularly landed him in hot water. Transitioning from the court to the commentary box has not reduced his fervour. His judgment of the ball is almost always accurate, which helps explain why (before the advent of Hawkeye technology) he contested so many of the Umpire’s calls.

### The Result

“You cannot be serious!” *by David McEnroe*

The swimming pool is replaced by a perfectly manicured tennis court, as prepared by the ground staff at the All England Lawn Tennis and Croquet Club. The sky, as intensely blue as San Francisco on a cloudless day, is interspersed with the poplar trees that decorate Wimbledon. The director’s chair on the terrace is now the Umpire’s seat, the flowerbed full of purple, green and white – the instantly recognisable colours of Wimbledon. And just behind the building, with Centre Court reflected in its window, is St Mary’s Parish Church on the top of the hill. Over the scene, with the ball disappearing out of frame, one can imagine the sound of one of the world’s greatest players: “It was in! – Are you blind? – Can’t you see the splash of chalk the ball kicked up?” . . . “You cannot be serious!”



“You cannot be serious!”  
by David McEnroe

*Acrylic on canvas 86.5cms X 86.5cms*



## Reclining defender

*by Bobby Moore*

### The Art

Henry Moore (1898–1986) is best known for some huge semi-abstract bronze sculptures that are exhibited in public places around Britain. The forms he created were often dramatically pierced or contained hollow spaces. Having fought in the Great War, Moore won a scholarship to the Royal College of Art along with Barbara Hepworth. It was in 1924, while visiting Paris, that he first cast eyes on the Chac Mool, the plaster cast of a Tolec-Maya sculpture. The reclining figure clearly made an impact because it became the primary motif of his sculptures for the rest of his life.

### The Sport

Bobby Moore (1941–1993), professional footballer at West Ham, is considered by many as one of the greatest defenders of all time – winning 108 caps - and was captain when England won the World Cup in 1966. A brilliant reader of the game, he was described by Pele as the greatest defender he ever faced. Redoubtable, yet unhurried as a player, he possessed rare tranquillity even in the eye of a footballing storm.

### The Result

**Reclining defender** *by Bobby Moore*

The initial inspiration came from a maquette that Henry Moore made for the sculpture of a reclining figure that he created in 1952. It is less abstract than many of his later figures and it possesses a rougher surface. Imagining England's finest captain, I knew that my figure needed a rough surface, to be earthy and sinewy, yet at the same time exude a sense of rock-solid dependability. And while no central defender would wish to find themselves in a reclining position, I sought to counter-balance my version of Moore by placing a pair of proper football boots on his feet.



**Reclining defender**

by Bobby Moore

*Bronze 77cms X 35.5cms X 38cms*

## Flying

*by Simone Chagall*

### The Art

Marc Chagall (1887–1985), of Russian-French descent, described his work in pan international terms. He said it was “not the dream of one people but of all humanity.” It was certainly work in many different forms – from stage sets, ceramics and stained glass to book illustration, tapestries and paintings. Working and travelling between St Petersburg, Berlin and Paris he drew upon cubism, fauvism and surrealism to create works rich in symbolism and possessing a dream-like quality.

### The Sport

Simone Biles (born 1997) is a phenomenal American gymnast whose accolades set her way above even her closest competition. She won four Gold Medals at the 2016 Olympic Games, she is four times World All-Round Gymnastic Champion, four times World Floor Exercise Champion, twice World Balance Beam Champion and World Vault Champion of 2018. I came to gymnastics entirely ignorant of the incredible performances that are demanded of those in the elite competitions. When I saw Simone Biles – whether on the floor or dismounting from the beam – she seemed to possess a superhuman quality that allowed her to hang in the air. It was this quality that I wanted to capture in a painting.

### The Result

#### **Flying** *by Simone Chagall*

The dreamlike quality of Chagall’s painting seemed the perfect context in which to celebrate Simone Biles’ extraordinary talent. It helped that Simone’s distinctive pink leotard fitted with the palette of the painter’s preferred colours. In an effort to replicate a little of Chagall’s technique, I drew lines with brush and pen around figures and objects - the moon, the flowers in the mermaid’s hands and the cockerel in the sky. The uniformity of this helps to ensure that this peerless athlete’s figure fits into a landscape at night, lit only by the moon.



**Flying**  
by Simone Chagall

*Watercolour on paper 60cms X 60cms*



“Ninetynine!”  
by Willie John Bacon

The Art

Francis Bacon, (1909–1992) an Irish-born, figurative painter, rejected abstraction preferring instead what has been described as distressing realism. He is best known for paintings often in triptych or diptych formats. The figures were painted in isolation, sometimes sitting in what looks like glass boxes or geometric cages with flat, coloured, nondescript backgrounds. Violent, disturbing, deformed, tortured, brutal, raw, unforgiving, unrelenting, a living nightmare: all have been used to describe Bacon’s work. Interviewed in 1992 Bacon said, “Flesh and meat are life! If I paint red meat as I paint bodies it is just because I find it very beautiful.” And when probed, “Your painting is often described as violent . . .” responded, “My painting is not violent; it’s life that is violent.”

The Sport

If you like your sport to contain distressing realism, then consider what happened when the British Lions played Canterbury in the last provincial match before the Test series, during their tour of New Zealand in 1971. The match-winning Lions’ prop forwards, Sandy Carmichael and Ray McLoughlin, were so badly beaten up they had to fly home, one with a broken jaw, the other with a cracked eye socket. That experience shaped the outlook of the entire squad, when the Lions embarked upon their next tour, to South Africa, in 1974. The Lion’s captain, Willie John McBride, instructed his side that if his team was not given protection by the referee then the numbers “999” were to be called, and every Lions player was to start a fight with his nearest opponent. It wasn’t long before the numbers were called. There was chaos as fights broke out everywhere across the pitch. The referee could not send an entire team off – and if he did, the Lions tour, worth millions to the host nation, would be over. The tactic worked because violence prevented more violence. “999” was never called, “99...” was all that was needed before the first defiant punch landed. The Lions completed their tour of South Africa undefeated.

The Result

“Ninetynine!” by Willie John Bacon

I started this painting with a photograph of the 1974 Springbok captain Hannes Marais, distorting the image until he was barely recognisable. The background had to be simple, flat, geometric. The eye drawn to the figure – blood mixed with mud, stud marks on the face. Deep, dark eye sockets. Is there an eye ball in one of them or not? In fact, one of the South African lock forwards, who came up against the British Lions, played with a glass eye and lost it on the field of play. I do not wish to celebrate violence... rather this work is an attempt to depict the ruinous outcome when foul play is allowed to run amok.



Ninetynine  
by Willie John Bacon  
Oil on canvas 114cms X 134cms



**The Little Master**  
*by Sachin Hockney*

**The Art**

David Hockney (born 1937), is an English painter, printmaker, set designer and photographer whose age appears to have had little discernible impact upon his consummate creativity. I went to a retrospective exhibition of his work at the Royal Academy more than twenty years ago (I still have the original catalogue), and recall being struck by the fresh, insightful work that he had produced. Almost a quarter of a century later, he remains at the top of his game.

**The Sport**

Sachin Tendulkar (born 1973), the incomparable Indian cricketer, may be the sporting equivalent of David Hockney in maintaining the highest of standards throughout an illustrious career. Making his Test match debut at the age of just 16, he represented India for almost 24 years, winning 200 international caps alongside 463 ODI appearances. A diminutive player, at just 5 feet 5 inches tall, his near superhuman hand/eye co-ordination enabled him to overpower even the most thunderous of bowlers. He has scored more international runs than anyone else – over 30,000 – and is known throughout the sporting world as The Little Master.

**The Result**

**The Little Master** *by Sachin Hockney*

Inspired by Hockney’s retrospective drawing exhibition, I wanted to attempt a portrait using coloured crayons myself. But the challenge was to portray the authority yet quiet dignity of this greatest of all batsman. The first two attempts seemed laboured, over-worked and lacking the lightness of touch that imbues all of Hockney’s drawings. By the third, the style seemed to come more easily. I borrowed elements from his 1964 drawing, entitled ‘Washington Boulevard’, changing 2800 to 15921, the total number of runs scored by Sachin in Test match cricket. I have no illusions about trying to mimic either of these masters.



**The Little Master**  
by Sachin Hockney

*Coloured crayons on paper 66cms X 66cms*

**SW19**  
*by Andy Mondrian*

**The Art**

Piet Mondrian (1872–1944), a Dutch painter regarded as one of the great artists of the 20th century, was a pioneer of abstract art. Initially painting in a figurative style, his work gradually evolved as he experimented by distilling his subject matter down, eventually reducing his work to lines and simple geometric blocks of colour. By the end he had limited the elements of his paintings to the three primary colours, red, blue and yellow, the primary values, black, white and grey and the two primary directions, vertical and horizontal. It was the triumph of simplicity.

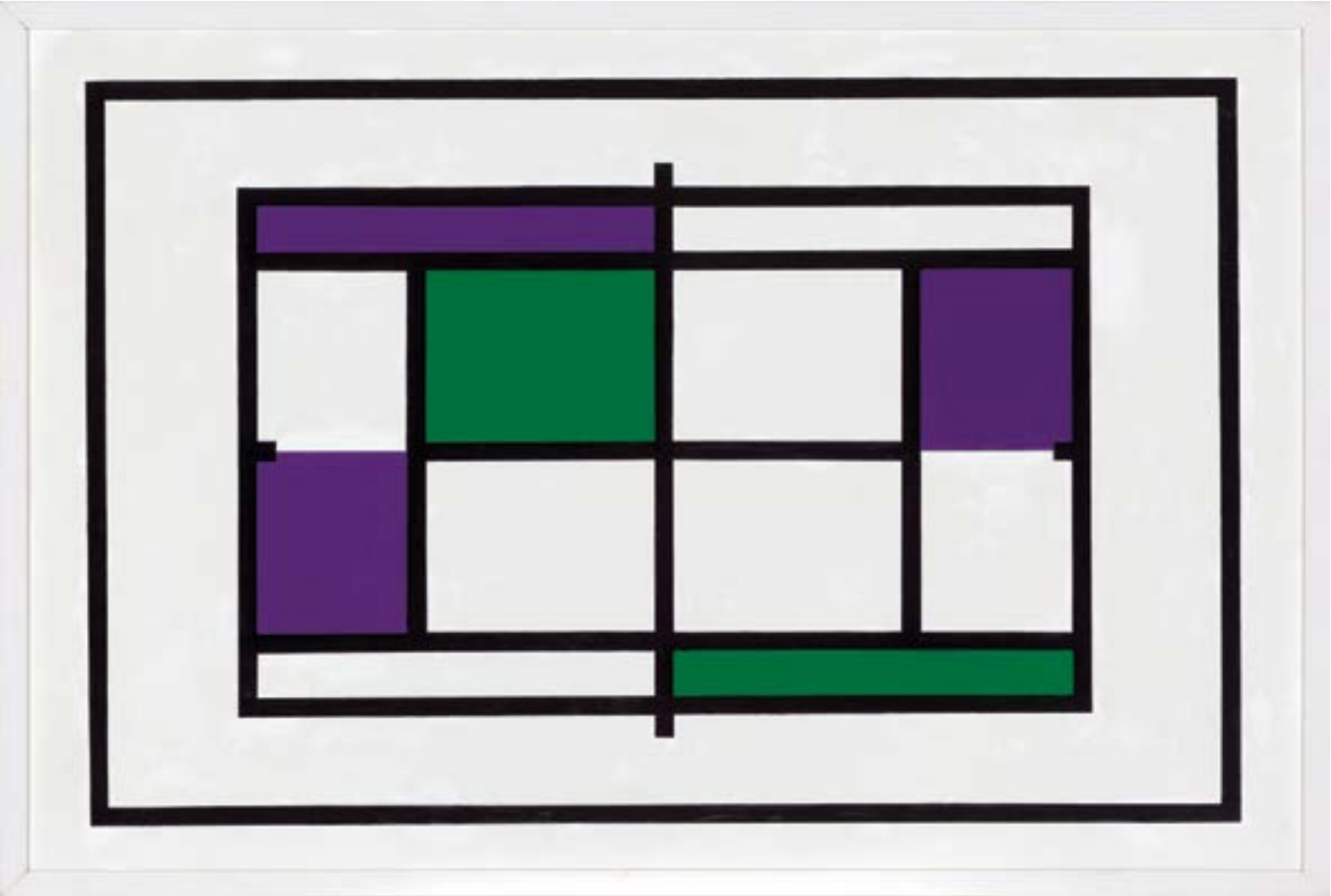
**The Sport**

Sir Andy Murray (born 1987), a professional tennis player, who may well come to be regarded as the greatest player ever produced by the United Kingdom. He has made eleven Grand Slam finals, winning Wimbledon twice and US Open once, taking the accolade of the World’s No1 male tennis professional in 2016. His achievements have come at the cost of his own body but he has lifted British tennis to heights not reached since the Fred Perry era.

**The Result**

**SW19** *by Andy Mondrian*

If you will forgive some personal biography, in November 2018 I had my right hip re-surfaced. A couple of months before Andy Murray had his done. The work of Piet Mondrian has captivated me ever since I discovered it as a teenager. The moment I decided to make the format of the painting a tennis court, there was only one player to use as we were joined at the hip! I substituted Mondrian’s primary colours of red, yellow and blue with the green and purple of the Wimbledon Championships. Aptly, they are also the colours of the thistle, the national emblem of Murray’s native Scotland. Whilst the painting looks one of the simplest in this body of work, it was in fact one of the hardest to execute. The title, however, was obvious: SW19.



**SW19**  
by Andy Mondrian  
*Oil and acrylic on canvas 93cms X 63cms*

## Last man in *by Darren van Gogh*

### The Art

Vincent van Gogh's Chair, with its raffia seat, pipe and small bag of tobacco, is one of his most iconic works that is the proud possession of the National Gallery in London. A simple subject, extended across a huge canvas, the boldness of the brush strokes and the angle of the tiles and the chair, pull the viewer right into the picture. I have been captivated by this image for almost six decades.

### The Sport

A proud Yorkshireman, Darren Gough was relatively diminutive for a fast bowler (under 6 feet) but his figures were considerable. He took 229 wickets in 58 Test Matches and 235 wickets in 159 One Day Internationals. And although he was usually the last man in, batting at No.11, he managed to pass 50 Test runs on two occasions. He won Strictly Come Dancing in 2005, displaying the same consummate footwork that made him the mainstay of England's bowling attack for the much of the 1990's.

### The Result

**Last man in** *by Darren van Gogh*

Although renowned for his bowling rather than his batting, it seemed more natural to place bat and gloves on the chair as opposed to a single cricket ball. In an effort to replicate Vincent van Gogh's style, I've used an old-fashioned style of glove with rubber spikes, applying paint to canvas using similarly bold strokes. Just like Darren Gough, No.11 was always my berth in the batting line-up, being a bowler myself. And given the proliferation of forgeries in recent years, I signed the box Darren rather than Vincent for the avoidance of any doubt!



**Last man in**  
by Darren van Gogh  
*Oil on canvas 87.5cms X 118cms*



**All Black 7**  
*by Richie Rothko*

**The Art**

Mark Rothko (1903–1970) was born in Latvia and at a time when Jewish families were routinely blamed for the ills of Russian society. His childhood was understandably beset by anxiety and the family emigrated to the United States in 1913, living on the west coast in Portland, Oregon. Moving to New York City during his early 20’s, he identified as an abstract expressionist and began making vast canvasses using blocks and bands of colour that became his signature style. He took his own life in 1970 but his impact upon the art and culture of the United States endures to this day.

**The Sport**

Richie McCaw (born 1980) is the most capped international rugby player of all time, appearing 148 times for the New Zealand All Blacks, of which 110 were as captain. Not only was he the first All Black to win a century of caps but he was also the first player to achieve 100 Test Match victories. He has won two Rugby World Cups and seven Tri-Nations Championships. Highly skilled and fiercely competitive, McCaw also revelled in the ‘dark arts’ of openside flanker player - such that every international forward wearing No.7 has sought to emulate his style of play.

**The Result**

**All Black 7** *by Richie Rothko*

Researching the works of Rothko, it soon became apparent that he often favoured using black as the predominant colour across many of his canvasses. With titles such as No.8, No.7 and No.6 (the numbers that designate the three back row positions in a rugby union team), it didn’t take long to select the sport and the sportsman – particularly since the All Blacks wear black shirts, shorts and socks. The only embellishments are the silver fern of New Zealand, on the left breast of team shirts, and the players’ number on the back. I attempted to recreate a Rothko style by using soft, slightly feathery brush strokes on all the edges of the work. In order to create the silver fern I cut out a stencil, applied it to the canvass and dabbed paint mechanically to the exposed areas. When I removed the stencil, I found to my horror that the paint had ‘flooded’ in places. But as it dried, the soft-edged, imperfect fern blended perfectly. In certain lights, the silver fern and No.7 are virtually impossible to see... symbolizing a player who seemed to appear out of nowhere to continue an attack or bolster the defence.



**All Black 7**  
by Richie Rothko  
*Acrylic on canvas 100cms X 150cms*

## The dropped catch

*by Rodney Munch*

### The Art

Edvard Munch (1863–1944), the Norwegian painter and graphic artist, spent much of his early life bedevilled by bereavement, sickness and the threat of developing a form of mental illness that ran in his family. Although he studied in Oslo, he travelled to Paris – learning from Gauguin, van Gogh and Lautrec – and in Berlin, met the Swedish dramatist Strindberg. Upon returning to his homeland, an old friend (Hans Jaeger) encouraged him to paint from the depths of his own emotional and psychological turmoil. It was during this period that Munch painted ‘The Scream’, giving rise to the term ‘soul painting’.

### The Sport

Rodney Marsh (born 1947) kept wicket for the Australian cricket team for a total of 96 Test Matches. During this period, he set a world record of 355 wicket-keeping dismissals, 95 of these off the bowling of his venomous teammate Dennis Lillee. It may be surprising to learn that during his first Test Match, he earned the moniker ‘Iron Gloves’ due to some poor catching. But the traumas of that first match spurred him to glory and he is now regarded as one of the finest wicketkeepers of all time.

### The Result

**The dropped catch** *by Rodney Munch*

Accepting that my efforts may simply be dismissed as a pastiche, I will say that I have based my image on one of Munch’s lithographs. There are few sporting errors quite as humiliating as dropping a catch, and the feeling is compounded when it’s in a stadium full of cricket-lovers, with millions watching and listening to the commentary, and when one knows that it could be hours before another opportunity comes your way. Munch’s image, if imagined within a sporting context, seems designed for cricket. The central figure is sporting the famed Australian ‘baggy green’ (the cap) and cricket jumper. The tops of his pads and the stumps can also be seen. The straight road/path in Munch’s original has been curved to create a boundary and fence. The two onlookers, who represent the crowd, are frozen in shock as the ball is spilt and despair is writ large on the keeper’s face.



**The dropped catch**  
by Rodney Munch

*Watercolour, gouache and inks on paper 38.5cms X 47.5cms*

## Ceci n'est pas un sifflet (This is not a whistle)

*by N.Owens Magritte*

### The Art

René Magritte (1898–1967), the Belgian Surrealist, took everyday objects and placed them in disturbing and unusual contexts to challenge preconceptions. These included an apple in place of a man's head, a pair of boots that turn into feet, and a torso in place of the expected human face. One of his most famous works features a massive pipe on a large canvas, floating against a neutral background, with the words 'Ceci n'est pas une pipe' underneath. This was the inspiration for my own effort.

### The Sport

Nigel Owens has refereed more international rugby union fixtures than any other official, including the highest possible distinction – a World Cup Final in 2015. He seems to be universally respected by players, commentators and spectators alike, not least because they trust his judgment. He also appeals to the Corinthian values of the sport – warning players not to behave like professional footballers when they are tempted to argue with him about his decision-making and taking the heat out of combustible situations with self-deprecating humour. He has honoured the game of Rugby Union and I have sought to honour him with this work.

### The Result

**Ceci n'est pas un sifflet (This is not a whistle)** *by N.Owens Magritte*

The similarities between a pipe, which you put into your mouth, and a whistle are obvious and this was also an opportunity to acknowledge the difficult and challenging role of the match official. The whistle is also the only sound that both condemns skulduggery and celebrates scoring. The best referees are said to go unnoticed, yet the whistle can loom large – making the ultimate decision that decides victory and defeat – hence the size of this work.



**This is not a whistle.**

by N.Owens Magritte

*Oil on canvas 84.5cms X 66cms*



## Still life with cherries

*by Shane Cézanne*

### The Art

Paul Cézanne (1839–1906), along with Monet and van Gogh, was a major player in the transition from the more traditional art of the 19th Century to that of the radically progressive 20th. Cézanne loved painting apples. He once said, “With an apple I will astonish Paris.” “Still Life with Seven Apples”, painted around 1878, hangs in the Fitzwilliam Museum in Cambridge, and was the starting point for my painting.

### The Sport

Shane Warne (born 1969), an Australian right arm leg spin bowler who had the capacity to turn the ball like a whirling dervish, played in 145 Test Matches taking an astonishing 708 wickets. His figures for One Day Internationals were no less remarkable – playing 194 ODIs and taking 293 wickets. On numerous occasions a top-class Test batsman would leave a ball pitching well outside his stumps only to watch in horror as it turned dramatically (sometimes by feet) to hit their wicket. The cheap comments about his hairstyle and appearance will never obscure the shining brilliance of his cricketing accomplishments.

### The Result

**Still life with cherries** *by Shane Cézanne*

Cricket balls are often referred to as cherries by professional players because, when new, they are bright, shiny and red. However, spin bowlers like Shane Warne usually take the ball when the lacquer and shine have been removed by countless overs. The odd scratch, scruff and dent give the bowler extra grip and allow them to generate even greater spin. Seven such balls are in this painting, ones that I had kept over the years from various memorable matches. Just as Cézanne studied and lovingly painted his apples, there is no less affection for the balls that I’ve painted.



**Still life with cherries**

by Shane Cézanne

*Oil on canvas 46cms X 35.5cms*

**Pre-Historic Test Match**  
*by unknown cave painter, (circa MCC B.C.)*

**The Art**

Cave artwork, the numerous paintings and engravings discovered in shelters dating back to the Ice Age, comprise some of the most significant artefacts of human history. They initially involved the simple use of fingers often featuring red or black pigment. But as techniques evolved, a range of implements were developed including the use of hollowed-out bones and reeds. The subjects were often figurative with the vast majority featuring animals.

**The Sport**

The origins of cricket are uncertain. There are references to a game involving bat and ball being played in South East England in the middle of the 16th century, but is it possible to imagine that this sport was played much, much earlier?

**The Result**

**Pre-Historic Test Match** *by unknown cave painter, (circa MCC B.C.)*

I have attempted to reproduce a cave painting (using watercolour, gouache and coloured pencils) that was discovered in the heart of the Yorkshire Dales. Human figures were actually rarely seen in cave paintings, making this exceptional. Carbon dating techniques revealed that the image was probably created around 1200 BC... i.e. MCC B.C. While some figures in the top left and right-hand corners are hunting animals, the centre of the picture is occupied by figures in white, undoubtedly playing the great game. Stretched animal skins appear to be used as sightscreens and there are two sets of stumps. There are also two figures, adorned in long white garments and headgear. One can only assume they are the Umpires.



**Pre-Historic Test Match**  
by Unknown cave painter circa MCC B.C.

*Watercolour, gouache, inks and coloured crayons on paper 75.5cms X 56.5cms*



**Misshapen ball**  
*by “Tiger” Riley*

**The Art**

Bridget Riley (born 1931), the foremost exponent of Op Art, produced highly influential works emphasising clean lines and geometric precision that created the most compelling of visual effects. Describing her work, Robert Melville said, “No painter, dead or alive, has ever made us more aware of our eyes than Bridget Riley.”

**The Sport**

Bill “Tiger” O’Reilly (1905–1992) was an Australian bowler who was eulogised by the legendary Don Bradman as being the greatest bowler he had ever faced. This may have had something to do with his aggression – somewhat unusual for a spin bowler – which earned him the soubriquet “Tiger”. He played 27 times for Australia taking 144 wickets at an average of 22.59. He took 5 wickets in an innings on no less than eleven occasions and removed ten batsmen, in a single match, three times.

**The Result**

**Misshapen ball** *by “Tiger” Riley*

Impressed and inspired by the work of Bridget Riley, I landed on “Tiger” as the sportsman and a cricket ball as the subject. But that was just the beginning. My admiration for Riley as I worked on the image soared. Despite having the advantage of modern technology I did not find it easy creating an Op Art styled misshapen ball. Paying homage to the MCC, I chose the colours red and yellow and then developed a spherical but *not* circular shape. Misshapen balls are always a challenge for both bowler and batsman, though I suspect that Bill “Tiger” O’Reilly would still have come away with some wickets.



**Misshapen ball**  
by “Tiger” Riley  
*Acrylic on canvas 107cms X 107cms*



## Freedom, Service, Service, Freedom

*by Unknown Czech Graphic Artist*

### The Art

Graphic design, particularly in the form of posters, was extensively deployed by the Communist Party during the era of Stalin in order to promote Marxist-Leninist ideology throughout the Soviet Union. Literally hundreds of designs, covering all aspects of life, were hung across several nations. In 1968, Soviet forces invaded Czechoslovakia to crack down on what was perceived as Western influence in Prague. Along with the military hardware came posters promoting the Soviet ideology.

### The Sport

Martina Navratilova (born 1956), one of the greatest tennis players of all time, dominated the women's game for well over a decade. The Czech-born naturalised American featured in 32 Grand Slam Singles finals, winning 18. She holds 3 Australian Open titles, 2 French, 4 US, and a record 9 Wimbledon titles. She is also retains the all-time record for women's doubles, winning an astonishing 31 titles.

### The Result

**Freedom, Service, Service, Freedom** *by Unknown Czech Graphic Artist*

This poster represents a moment in time. Martina Navratilova was a major tennis talent in her native Czechoslovakia – and an ideal subject to help promote Communist ideology. However, Navratilova decided that in order to exploit her talent she would need to defect to the U.S. The poster is dated '75 – the year of her defection – game, set and match to the free world. The title of the poster, Freedom, Service, Service, Freedom is obviously a tongue in cheek play on words. The raised right hand is not the rallying sign for Communism, but rather a result of throwing the ball into the air to serve. You will notice that instead of a tennis net, there are lines of barbed wire. Behind the youthful Martina is a map of her homeland. Finally, I distressed the poster to make it look as if it had been printed nearly 50 years ago.



**Freedom, Service, Service, Freedom**  
by Unknown Czech Graphic Artist

*Printed poster 58cms X 76cms*

**The Appeal**  
*by Sir Curtly Picasso*

**The Art**

Pablo Picasso (1881–1973) is rightly the subject of superlatives for his consummate body of work, which includes everything from painting to poetry. His work is widely known by expert and layperson alike so there is little need to rehearse his achievements. One of his most famous paintings, Guernica, hangs in the Reina Sofía Museum in Madrid. A massive work (3.39 metres by 7.76 metres), in muted colours of grey, white and black, it is one of the most powerful anti war paintings and was based on the bombing of Guernica, a Basque town in Northern Spain in 1937. Violence and chaos painted with skill and compassion.

**The Sport**

Sir Curtly Ambrose (born 1963), a fast bowler from Antigua who – for much of his career – was rated as the best bowler in the world by the ICC. In 98 Test Matches for the indomitable West Indies he took 405 wickets at an average of 20.99. His figures were only matched by his height. At 6 feet 7 inches, he could bounce the red spherical leather as if it were a tennis ball. When you factored in his sheer pace and accuracy, he invariably produced what cricket commentators describe as ‘an unplayable delivery’.

**The Result**

**The Appeal** *by Sir Curtly Picasso*

One of the challenges, in producing this work, was how to achieve those subtle grey tones that define the raised arm of the bowler? I had drawn the figure on the canvas, making strong bold lines, by using charcoal and soft leaded pencils. I discovered that when I applied oil paint to the canvas, the brush picked up the charcoal, fused it with the paint creating the subtle grey tones that I was desperately seeking. Had I got lucky? No, I was simply following in Picasso’s footsteps. But neither Sir Curtly Ambrose nor Pablo Picasso left anything to chance but achieved excellence by the concentration of their considerable talent.



**The Appeal**  
by Sir Curtly Picasso  
*Oil on canvas 71cms X 91cms*



**Constellation 2007 and Constellation 2017**  
*by Hamilton Arp*

**The Art**

Hans Arp (1886–1966) has been described as ‘something of a one-man movement’ and with good reason. He was at the forefront of Surrealism in Paris but broke away in 1931 and founded Abstraction-Creation. An intellectual, with a French mother and German father, much of his work is simultaneously simple yet also arresting. Such was his status that he exhibited alongside the likes of Matisse and Kandinsky, regarded by galleries and curators as their equal.

**The Sport**

Lewis Hamilton (born 1985) is a five-time Formula One World Champion, winning his first in 2008 with Maclaren. He then moved to Mercedes and won back to back titles in 2014 and 2015, repeating the feat in 2017 and 2018. He holds the record for the most accumulated points in Formula One, the most pole positions and the most wins at different circuits. By any standard, that makes Lewis Hamilton one of the greatest drivers of all time.

**The Result**

**Constellation 2007 and Constellation 2017** *by Hamilton Arp*

Rather than being inspired by the driver or his vehicle, it was the diagrams of Formula One Circuits that suddenly dovetailed with my affection for Jean Hans Arp’s work. The tracks themselves, when viewed diagrammatically, seemed both abstract and organic. Using Arp’s palette and the four circuits that Lewis Hamilton won in his first year of F1 racing, I created Constellation 2007. Moving forward ten years, I then cut out the shapes of the nine circuits that gave him the world title that year, and created Constellation 2017.



**Constellation 2007**  
by Hamilton Arp

*Acrylic on canvas*  
62.5cms X 62.5cms



**Constellation 2017**  
by Hamilton Arp

*Acrylic on cut-out wood on board*  
77.5cms X 57cms



## In Seine

*by Jonny Seurat*

### The Art

Georges Seurat (1859–1891) is best known for a technique known as pointillism – the use of small brush strokes and tiny dots of pure colour that blend harmoniously. Seurat possessed two gifts in equal measure; an extraordinary sensibility allied to a painting style that bordered on the mathematical. ‘Bathers at Asnières’, which hangs in the National Gallery, is perhaps his best-known work. All the figures are lying or sitting on the banks of the Seine, some cooling off in the water; one individual is wearing an orange bucket hat with hands cupped to his mouth.

### The Sport

Jonny Wilkinson (born 1979) has been described as the exemplar of professional sport. Completely dedicated, utterly disciplined and, as a result, destined for immortality. He rose to prominence as England’s rugby union fly-half in 2001 and within two years scored the winning drop-goal in the final minute of the World Cup Final against Australia in Sydney. It was his crowning glory. Yet just as memorable, to dedicated supporters of the game, was the meticulous routine that he went through every time he prepared to kick a penalty or conversion – placing the ball, pacing the exact distance for his run up, and then clasping his hands in front of his chest enabling him to calm his breathing, concentrate his thoughts and blank out the deafening sound of spectators. Given the brutal physicality of rugby union, Jonny Wilkinson assumed the stance of a statue before kicking for the posts; tranquil and in a world of his own.

### The Result

#### **In Seine** *by Jonny Seurat*

It was never my intention to reproduce a facsimile of Jonny Wilkinson. Rather, I sought to capture the essence of the player in action. At the start, I drew a simple outline of a figure in the water with hands clasped together in front of his chest. Upon seeing the sketch, our son Robert immediately remarked, “Seurat’s Bathers and it’s Jonny Wilkinson!” His observation was encouraging, but the task ahead still daunting, given the multiplicity of characters in Seurat’s beautiful work. In the end I decided to simply paint a section of the painting. But the rendition of the face remained a massive challenge in that in Seurat’s original, there’s the slight hint of a right eye, the outline of a nose and little else. Likewise the face of my figure also lacks detail. Fortunately, Jonny Wilkinson’s kicking stance makes him unmistakable.



**In Seine**  
by Jonny Seurat

*Oil on canvas 64.5cms X 90cms*

**Lifting, swinging delivery**  
*by Henri Massie*

**The Art**

Henri Matisse (1869–1954) was one of a group of artists who helped revolutionize the visual arts during the opening decades of the 20th Century. It was Matisse’s sense of colour and design that inspired and challenged Picasso. A painter, printmaker, draughtsman and sculptor, his later works were simpler in form and when ill-health prevented him from painting, he would cut out paper to make the most stunning collages. Icarus circa 1944 was the inspiration for Lifting, swinging delivery.

**The Sport**

Bob Massie (born 1947) this Australian cricketer played in only 6 Test matches – but it was his debut, at Lords in 1972, when he made the greatest impact. He took 8 wickets in each innings, ending the match with figures of 16 for 137, a world record at the time for a Test match debutant. He was a swing bowler whose skills perfectly matched British weather conditions, which is why he burst onto the scene with such success, at Lord’s, but only represented his nation on five more occasions. Yet that first Test had a deep impact upon all who saw it, myself included.

**The Result**

**Lifting, swinging delivery** *by Henri Massie*

I hope you’ll forgive a little cricketing explanation... Massie was famous for swinging the ball, after it had bounced, towards the off and leg stumps (i.e. left and right). When the ball did lift, hitting the batsman or clipping the top of his bat, it was more down to the condition of the pitch than it was Massie’s ability to make the ball bounce. I hope the similarity of Matisse’s Icarus to my effort becomes clear despite changing the colours. My figure is white because Test match cricketers do not normally wear black, the green strip behind is intended to represent the pitch, the star shapes are yellow but the background is red, thus echoing the colours of the MCC.



**Lifting, swinging delivery**  
by Henri Massie

*Coloured paper ‘cut-outs’ 86cms X 112cms*



**Pleasure dome**  
*by Marcel Bradman*

**The Art**

Marcel Duchamp (1887–1968) was closely associated with Cubism, Surrealism and Dadaism and, along with Picasso and Matisse, challenged how art is perceived. Duchamp’s work, Fountain, a so-called Readymade was a mass-produced porcelain urinal, set on its side and signed ‘R. Mutt 1917’. It was deliberately provocative, an attempt to redefine the intellectual architecture that underpins notions of art. Indeed, the inferential meaning was that art can be urinated upon. Whether he was being literal or satirical, one hundred years later the work was voted the most influential piece of art of the 20th Century.

**The Sport**

Sir Donald Bradman (1908–2001), the Australian cricketer, is widely acknowledged as the greatest batsman of all time. His rise from so-called ‘bush’ cricket to the Australian Test Match team in just two years, is part of that nation’s sporting folklore. So are Bradman’s statistics. He played in 52 test matches scoring a total of 6,996 runs - a batting average at the end of his career of an astronomical 99.94. His highest test score was 334 in one innings and he still holds the world record in First Class cricket; he scored 452 runs not out in 415 minutes for New South Wales.

**The Result**

**Pleasure dome** *by Marcel Bradman*

A version of Readymade comprising a batsman’s cricket box, plastic piping and joinery from a well-known DIY store, a ceramic based cloche with glass dome. The cricket box, upside down and signed ‘M. Bradman ’17’, is proudly perched on provocative plumbing. The ceramic base and component parts, are covered with a glass dome. It may not be cricket... it could be some household plumbing... but is it art?



**Pleasure dome**  
by Marcel Bradman

*Ceramic base, cricket box, plastic piping and  
joinery Height 42cms Diameter 28cms*

## Night owl *by Hopper Adams*

### The Art

Edward Hopper (1882–1967) has produced canvasses rich in atmosphere and tension that depict the rural and urban heartlands of the United States of America. There is oftentimes an ominous sense of foreboding, where plentiful questions are raised and few answers are given. One of his best-known works, ‘Nighthawks’ (1942), depicts three customers in a downtown diner, late at night. A couple talking to a staff member and a man on his own, drinking coffee and smoking. The scene is viewed from outside the diner and the light from inside illuminates the deserted street. But what is really going on? Is the isolated male a private detective? What is being talked about? A moment in time has been captured by Hopper but the painting provokes endless speculation.

### The Sport

Nicola Adams (born 1982), is a skilful and courageous British professional boxer who became the first woman to win an Olympic boxing title at the 2012 Games in London. To prove this was no fluke, nor the benefit of competing at home, she won a second Gold Medal at the Rio Olympics four years later. She is the reigning Olympic, World and European Games Flyweight Champion and before turning professional Nicola Adams won every amateur championship available to her. Now, as a professional boxer, she has won all five of her bouts, taking three by TKO.

### The Result

**Night owl** *by Hopper Adams*

I decided upon an atmospheric, night-time setting for this attempt at recreating something of Hopper’s style – but this time set around the boxer Nicola Adams. Gently lit by strip light, and leaning against the ropes in a practice ring, the late hour suggests the day’s work of sparring is done. But why is she still there and what is she reflecting upon? Is this the inevitable fatigue experienced by those who engage in this most brutal of sports? Or is this a solitary meditation, after another day’s work at the gym?



**Night owl**  
by Hopper Adams

*Oil on canvas 83cms X 55.5cms*



**Raised finger** *by Dickie Lichtenstein*  
**Bent finger** *by Billy Lichtenstein*

### The Art

Roy Lichtenstein (1923–1997), alongside Andy Warhol and Jasper Johns, was one of the leading figures in the pop art movement of the 1960's. Inspired by comic strips and the burgeoning business of advertising, Lichtenstein produced sharp, precise paintings often on a huge scale and with tongue firmly in cheek. 'Whaam!' painted in 1963 and now hanging in the Tate Gallery, featuring a jet fighter firing a rocket into a second plane with its title above the explosion, and 'Oh, Jeff...I Love You, Too...But...' are two of his most famous works and typify his style and technique – comic strips exponentially enlarged for effect.

### The Sport

Dickie Bird (born 1933, England) and Billy Bowden (born 1963, New Zealand), became household names for the precision of their judgments as cricketing umpires, well before the advent of technology such as Hawkeye became an accepted part of international cricket. They also came of age at a time when umpires were allowed to officiate at matches involving their own country. Perhaps that's why they sought to be scrupulous in their decisions, conscious of the potential accusation of bias. Billy Bowden, developed a distinctive style of umpiring principally because he suffered with severe rheumatoid arthritis, which made it too painful to raise a straightened index finger in the conventional manner to dismiss a batsman. This led to his decision being described as the "crooked finger of doom", when giving a batsman out. He was equally idiosyncratic when signalling that a four or six had been hit.

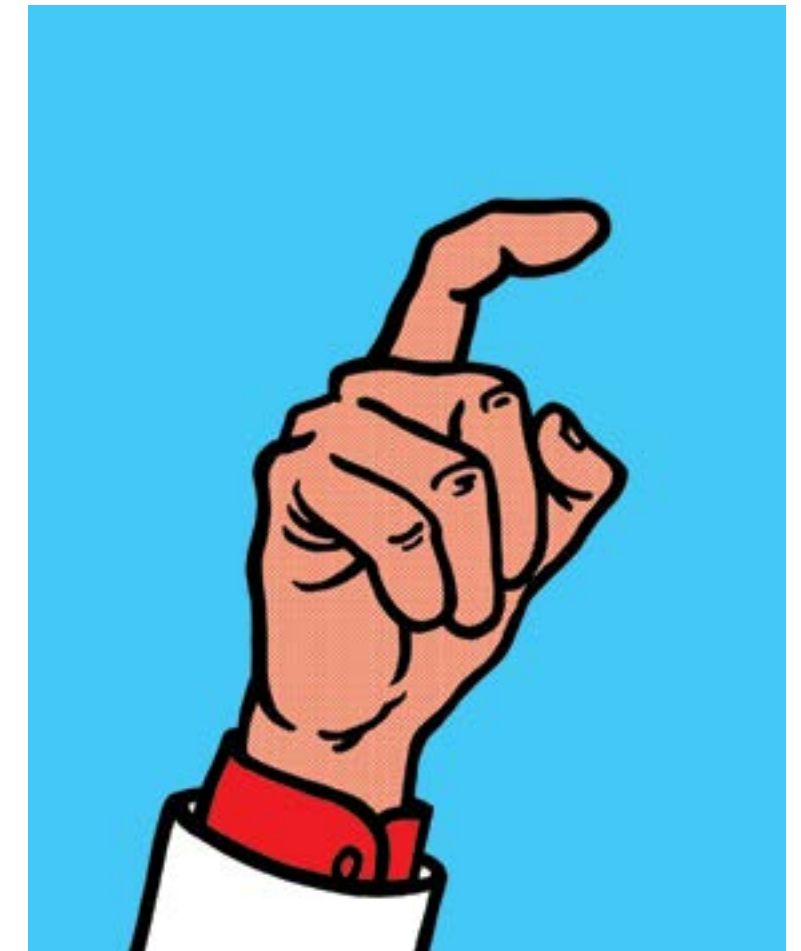
### The Result

**Raised finger** *by Dickie Lichtenstein*    **Bent finger** *by Billy Lichtenstein*

'Finger Pointing' created by Roy Lichtenstein is a relatively small screen print when compared with much of his work. However, the hand is still two to three times larger than the normal-sized hand. The accusing finger, pointing out of the frame at the viewer, is made up of red Ben-Day dots. The hint of the black jacket sleeve and white shirt cuff, and the red background are all solid colour. This is the image that inspired the raised and bent fingers that I have created, representing Messrs Bird and Bowden respectively, perhaps the most famous individuals to have umpired Test cricket.



**Raised finger**  
 by Dickie Lichtenstein  
*Acrylic on canvas 46cms X 57cms*



**Bent finger**  
 by Billy Lichtenstein  
*Acrylic on canvas 46cms X 57cms*



**Lord's**

*by Joan Miró-Litharan*

## The Art

Joan Miró (1893–1983), a Catalan painter influenced by Fauvism and Cubism and inspired by Cézanne and van Gogh, is primarily regarded as a Surrealist. Outspoken and anti-establishment, he experimented with ideas and concepts that dealt with the subconscious, often simplifying imagery and objects that rendered them part of a stream of thought. Speaking of his own work, he once said, “When I stand before a canvas I never know what I’ll do and I am the first one surprised at what comes out.”

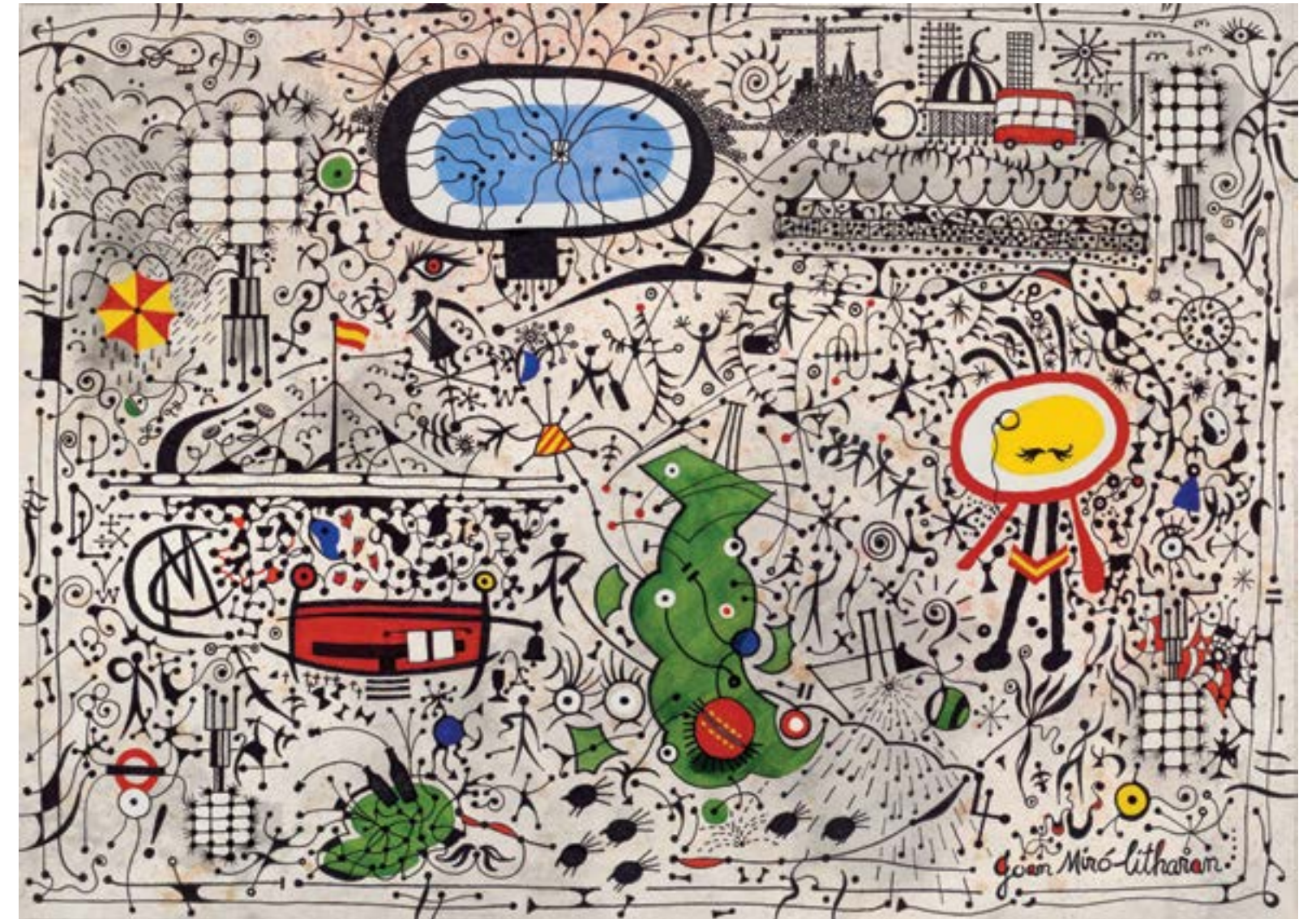
## The Sport

Sporting obsessives are often invited to name their favourite player - but for me, there is a favourite place: Lord's. In over half a century, I have watched play from every stand in the ground and, in my opinion, it is no mistake that Lord's is regarded by so many as 'the home of cricket'. I could spend the entirety of this catalogue describing the countless sporting moments that I've watched in this hallowed place... but it's time to get on with describing the work.

## The Result

**Lord's** by Joan Miró-Litharan

First, the title. If Miró was surprised by the work he produced then the same might be said of the Sri Lankan bowler, Muttiah Muralitharan. His unorthodox delivery made him one of the most brilliant and unpredictable spin bowlers of his generation, taking 800 wickets in Test matches alone. Then, the picture. I have attempted to capture over fifty aspects of watching cricket at Lord's. Pigeons and players; the passing buses and congested bars; the light roller and iconic media centre... it's all there, if you look carefully. It will not surprise you to learn that Lord's by Joan Miró-Litharan is my personal favourite among this body of work – and mostly because of the memories that, like the detailing, are packed into that special ground.



**Lord's**

by Joan Miró-litharan

*Watercolour, gouache and ink on paper* 101cms X 83cms



## Viginti Man

*by Leonardo da Federer*

### The Art

Leonardo da Vinci (1452–1519) could never be contained by any profession, skill or discipline. He had interests in science, mathematics, engineering, anatomy, architecture, geology, music and astronomy. He could paint, sculpt, invent and write. The quintessential Renaissance Man, his contribution is beyond even the vocabulary reserved for the greatest of artists. Vitruvian Man, drawn around 1490, was inspired by the work of the ancient architect Vitruvius who studied the proportions of the human body and then transposed them into his architecture.

### The Sport

Roger Federer (born 1981) is often described as the greatest tennis player of all time and the statistics suggest that this is not hyperbole. He has won 20 Grand Slam titles – the most in the history of Men’s Tennis – and has held the top spot in the World ATP Rankings for a total of 310 weeks, including 237 in consecutive order, also a record. His immaculate footwork, perfect balance and graceful stroke-play seemed to make him the ideal character for a sporting adaptation of Leonardo’s masterpiece.

### The Result

**Viginti Man** *by -Leonardo da Federer*

I chose Viginti, Latin for twenty, principally because of Federer’s unique haul of Grand Slam titles. In detailing the image, I sought to be as close as possible to the original, save for the fact that Federer is clothed in shorts and socks - in the interests of modesty. The text above and below the drawing is not in Latin (as in the original) but I have used Leonardo’s technique of mirror writing for all that I’ve written about Federer’s illustrious career. The entire work is the same size and proportion as Leonardo’s original.



**Viginti Man**  
by Leonardo da Federer

*Watercolour, inks and coloured crayon on paper 47.5cms X 57cms*

## **Just!** *by Damien D'Oliveira*

### **The Art**

Damien Hirst (born 1965), the singular artist of the YBA's (Young British Artists) who began to exhibit their work from the late 1980's. His paintings and sculptures move from the clinical Pharmacy, which even spawned a restaurant, to the controversial works of animals, occasionally cut into pieces and placed within tanks of formaldehyde. Genuinely pioneering and consistently popular, he has stood out as the star of his generation.

### **The Sport**

Basil D'Oliveira (1931–2011), was a cricketer who was recognised as much for the colour of his skin as for the elegance of his strokes. Referred to as a 'Cape Coloured', he was controversially left out of the England tour to South Africa in 1968/69 during the apartheid era, in what became known as the D'Oliveira Affair. He was the quintessential all-rounder, scoring 2,484 runs for England at an average of 40.06, and taking 47 wickets. Remarkably, in a sudden desire to embrace him, he was named as one of South Africa's top ten cricketers in 2000 – despite never having played for them!

### **The Result**

**Just!** *by Damien D'Oliveira*

Suspending crickets (the insects) in formaldehyde did cross my mind! Instead – I decided to use my father-in-law's Hammond cricket bat (circa 1958) and attached a severed hand inside a cricket glove. The positioning of the bat and glove is intended to replicate a desperate sprint to the safety of the crease. Is the bat on the line or not? Is he in or is he out? Hence the title, Just! The reference to Damien Hirst is not a glass tank of formaldehyde but a case of blue Perspex.



**Just!**  
by Damien D'Oliveira

*Cricket bat and glove with severed hand on grass  
in a Perspex case 99cms x 49cms x 71cms*



## Time in the middle

*by Salvador Boycott*

### The Art

Salvador Dalí (1904–1989) supremely skilled draughtsman and surrealist painter, is best known for his detailed and intricate paintings of dreamlike images. The most famous, painted in 1931 was *The Persistence of Memory*, sometimes referred to as the ‘Melting Clocks’. Although relatively small, just 24 by 33 centimetres, it remains one of the most visited paintings in the Museum of Modern Art in New York.

### The Sport

Geoffrey Boycott (born 1940), Yorkshire and England cricketer, was noted for his ability to occupy the crease for inordinately long periods of time, slowly, laboriously accumulating runs. He won 108 caps, scoring 8114 runs at an average of 47.72 and retired in 1982 as the world’s leading Test run scorer. He notched up 22 centuries and 42 fifties for his country – and almost always in his own time. Every Test team needs a Geoffrey and, my goodness, could England do with one at the moment!

### The Result

**Time in the middle** *by Salvador Boycott*

Having spent countless hours watching Geoffrey Boycott batting for England, there was only one individual I could use when creating my version of Dalí’s masterpiece – but with some minor alterations. Instead of the ‘moon-like’ face in the foreground of the Dalí original, I have a white snail whose shirt collar is turned up à la our Geoffrey. The blocks of wood on which the soft watches hang have turned into cricket bats, the ants have passed their sell-by date and are all dead, the lake in the background is made up of melted wax from the candles that have all expired. The rhubarb, which Geoffrey’s mother would have used to comfortably strike a ball to the boundary, is wilting as an elongated Old Father Time wistfully removes the bails. All is well with the world. Time stands still. Boycott is still at the crease.



**Time in the middle**  
by Salvador Boycott

*Oil on canvas 42.5cms X 53 cms*

Matchstick of the Day  
by L.S. Lineker

The Art

Lawrence Stephen Lowry, (1887–1976), spent much of his life in Salford and his work has immortalised industrial Lancashire during the mid 20th Century. Although an accomplished draughtsman, having studied at Manchester School of Art, Lowry’s work is characterised by the naïve and childlike way in which he painted, particularly his signature representation of people as so-called matchstick men and women. He once said, “You don’t need brains to be a painter, just feelings,” and I can vouch for that.

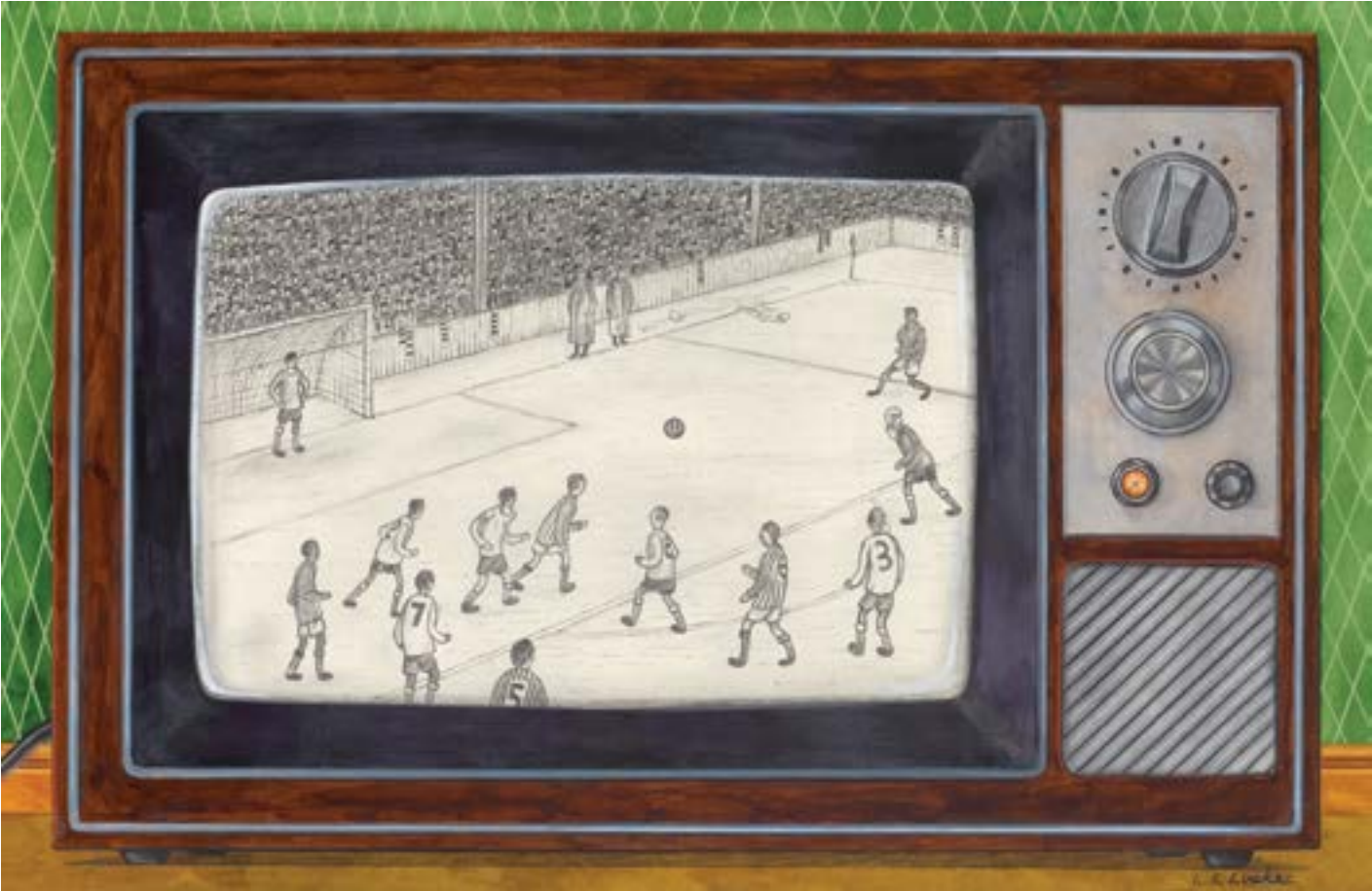
The Sport

Match of the Day, made by BBC Television, was first broadcast in August 1964. This makes it the longest running football show in the world. The first game featured Liverpool versus Arsenal at Anfield – attracting an estimated television audience of around 20,000 – which was less than half the attendance at the actual game! The show has been hosted by the following luminaries – Kenneth Wolstenholme 1964–76, David Coleman 1967–73, Jimmy Hill 1973–88, and Des Lynham 1988–99 with Gary Lineker having been at the helm for the last 20 years. It punctuates the end of a Saturday for many sports fans.

The Result

Matchstick of the Day by L.S.Lineker

To honour the work of L.S. Lowry, I chose to portray an early broadcast of Match of the Day – hence the obvious decision to depict the match in black and white. Most of the crowd are standing on the terraces wearing flat caps and scarves. I remember watching games in my youth, when toilet rolls were often hurled onto the pitch, so I decided to drop a couple of those in as well. The television sits in the front room of a modest terraced house somewhere in the North-West of England. The way the image is frame is also an attempt to remain consistent to the period.



Matchstick of the Day  
by L.S.Lineker

Watercolour, gouache, pencil and coloured crayons on papaer 74cms X 56cms



**The morning after**  
*by Vincent van Holyfield*

**The Art**

Vincent van Gogh (1853–1890), from the vantage point of history, is rightly regarded as one of the most significant figures in the history of artistic endeavour, producing more than 2000 works in just over ten years. But that does not describe the reality of his life. Suffering long bouts of depression and other mental health issues, when he took his own life at the age of 37, he died a pauper without having managed to sell a single painting during his lifetime. His self-portrait, Bandaged Ear and Pipe, painted the year before he died, illustrates a self-inflicted injury following an ugly falling out with Gauguin.

**The Sport**

Evander Holyfield (born 1962) achieved the extraordinary, and never since repeated, feat of being the undisputed cruiserweight champion of the world during the 1980’s and the heavyweight champion of the world in the 1990’s. From 1990 to 1992, he held the unified WBA, WBC and IBF titles... and then he fought Mike Tyson. Holyfield had beaten Tyson in 1996 to reclaim the WBA title. A rematch was scheduled and it was then that Tyson took a chunk out of Holyfield’s ear lobe and was disqualified. In his autobiography, Evander Holyfield described the scene in his dressing room following the fight. “There were several dozen people,” he writes, “in various states of panic, fear and outrage.” He told all those present to be silent and link hands, because he wanted to pray. “The first thing I did was wave them all to silence and lead a quiet prayer, in which I forgave Mike.” Tyson subsequently apologised – Holyfield had already forgiven him.

**The Result**

**The morning after** *by Vincent van Holyfield*

The task was straightforward: to replace Vincent van Gogh with Evander Holyfield. Black fur hat, dark green coat, orange and red background with a few drops of ‘claret’ on the bandage. But the challenge was the choice of expression on the face of the boxer. Instead of a tortured countenance, that van Gogh depicted as a result of self-inflicted harm, I have tried to express wry confusion as if the boxer is still reflecting on what happened in Round 3, the night before.



**The morning after**  
by Vincent van Holyfield  
*Oil on canvas 41.5cms X 52cms*

John Arlott was an accomplished journalist and cricket commentator whose masterful use of language conveyed some of the most critical moments of sporting endeavour. None more so than when he presented the BBC's Sports Personality of the Year award to figure skater Robin Cousins, in 1980. Just a few weeks before the awards ceremony, the sporting world had witnessed the incredible courage and bravery of Johnny Owens, a Welsh bantamweight, who was knocked out by his opponent and fell into a coma. He never regained consciousness and passed away in hospital. Arlott's words at the glittering awards ceremony, and here printed beneath an enlarged Ashes Urn, tell a timeless truth: that even for us sporting obsessives, life is more than a game, however precious that game may be.



**Dust to dust**  
by Anthony Stileman

*Watercolour, gouache, ink and coloured pencil on paper 64.5cms X 90cms*



### **Anthony Stileman MA RCA**

Anthony Stileman was educated at Wellington College, Kingston Art College and the Royal College of Art. In addition to a natural aptitude for drawing, he also developed the ability to make a cricket ball swing such that, at school, he took 67 wickets in a season, a feat yet to be surpassed.

The propensity for painting and bowling was probably in his DNA. His mother, Barbie, trained as a calligrapher and book-binder and was still in demand to decorate her church noticeboard in her 80's. His father, David, in addition to a distinguished career in the Army, was a highly-regarded rugby union player representing Harlequins, the Armed Services and Berkshire County.

Anthony's professional career has seen him work as a creative in a range of advertising agencies and also in a freelance capacity. He has led major campaigns for everything from Heinz Baked Beans to Heineken, from Lloyd's Bank to Legal & General. His work has garlanded international awards including a prestigious gold at Cannes.

For decades he has been chided either by sportspeople – as better suited to the faculty of arts – or by artists as being far too obsessed with batting averages and the scrummaging abilities of front row forwards. In addition to being an alumnus of the Royal College of Art, he has been a member of the MCC for more than 43 years and has held Season Tickets at Harlequins for longer than he can remember.

This exhibition is a belated attempt to reconcile two passions that have dominated his life. A life that he also acknowledges has been gifted and nurtured by the grace of God.



**Work in progress**

Photograph by Kevin O'Connor

Cover photograph by  
Kevin O'Connor