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To my mother
THE HISTORY OF THE ARTS IN
THE OLYMPIC GAMES

BY

Robin L. Burnosky

ABSTRACT

This thesis examines the history of the inclusion of art in the Olympic Games. Research explains how and why French Baron Pierre de Coubertin sought to revive the Olympic Games in 1896. Coubertin desired to model the modern Olympic Games after those in ancient Greece. He was obsessed with the ancient Greek philosophy of individual harmonious development - mind, body and spirit. From 1912 to 1948, Olympic competitions in the arts, the "Pentathlon of Muses", were held in literature, architecture, painting, sculpture and music in conjunction with sporting competitions. For various reasons, since 1952, the art competitions were replaced by art exhibitions. Each host city must present arts events in accordance with International Olympic Committee regulations. The 1996 summer Olympic Games will be held in Atlanta, Georgia and a large, multi-year, multi-disciplinary 'Cultural Olympiad' has been implemented.
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CHAPTER ONE

Introduction

On a sacred, peaceful site in the western Peloponnese of ancient Greece, Olympia, the greatest Panhellenic sanctuary, was the home to quadrennial celebrations of athletics and the arts. These celebrations, known as the Olympic Games, were the cornerstone and epitome of a culture committed to the harmonious development of the mind and the body. From 776 BC to 395 AD, the ancient Olympic Games were a sanctified institution and unifying symbol, which brought Greeks together, even in the fury of war. Its crowned victors paid homage to the god Zeus by creating votive treasures in the form of statues in the sacred grove at Olympia. The Olympic Games invoked a unique accord among those present: agile youths, famous leaders, philosophers, musicians, sculptors and poets.

The ancient Greek model of the Olympic Games and a desire to reform amateur athletics moved Pierre de Coubertin, a French baron, to revive the tradition in 1896. Coubertin was obsessed with the Greek ideal known as Olympism, which encompasses the simultaneous training of the human body and cultivation of the intellect and spirit. Coubertin noted, “the Games are not merely to enhance muscular strength, they are intellectual and artistic in nature”1. He hoped to create an environment in modern society where artists and athletes were mutually inspired.

Although three Olympiads did take place from 1896 - 1904, it wasn’t until 1906 that Coubertin convened the Consultive Conference on Art,

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1 Pierre de Coubertin, “All Games, all nations”, Review Olympique (1912), 84.
Letters, and Sport in Paris to study ways in which art and literature could be incorporated into the Olympic movement. At this conference, it was decided that in addition to athletic competitions, artists would compete and win medals. These contests, introduced at the Stockholm Olympiad in 1912, were called the "Pentathlon of Muses". From 1912 to 1948, these competitions were held with varying levels of success and international participation. Gold, silver and bronze medals were awarded to living artists who created works during the four year period prior to the subsequent Olympiad. Each work had to be related to sport and approved by the Olympic Committee of the nation in which the artist claimed citizenship. Areas of competition were architecture, sculpture, painting, music and literature.²

Following the 1948 Olympiad in London, the fine arts competitions were abolished due to reasons including judging controversies, difficulty in transporting the objects and perhaps the most symbolic reason - the public’s lack of interest. In order to maintain some level of arts activity, the competitions were replaced by exhibitions, festivals and performances. Fundamental Principle #44 in the 1993 Olympic Charter requires each organizing committee to hold "a program of cultural events ... symbolizing the universality and the diversity of human culture."³ These displays of arts programming differed significantly for each Olympiad.

The hypothesis of this study is that the arts have played an important role in the ancient and modern Olympic Games. This thesis will comprehensively analyze the nature and extent of the history, value and success of the arts in the Olympic Games. The following phases in Olympic

² These categories expanded to included numerous sub-categories.
art history will be examined: Ancient Olympic Games (776 BC - 395 AD); Modern Revival (1896); Fine Arts Competitions (1912 - 1948); Fine Arts Exhibitions (1952 - 1992); and the Atlanta Cultural Olympiad (1996).

The first section, Ancient Olympic Games, will study the significant role of artists and scholars in the Olympic spectacle from 776 BC to 395 AD. The author will further explore Olympian architecture and three other Panhellenic festivals. The second section, Modern Revival, will focus on the many influences that moved Coubertin to revive the Olympics and detail the circumstances that led to the first modern Olympic Games in 1896. This section will also analyze steps Coubertin took to instigate the inclusion of arts competitions. The third section, Fine Arts Competitions, will document the history of the “Pentathlon of Muses” from 1912 - 1948. The fourth section, Fine Arts Exhibitions, will review the artistic events in each summer Olympiad since 1952. Regional, national and/or international programming preceding and during each Olympiad will be documented. The fifth section, Atlanta Cultural Olympiad, will focus on the cultural component of the 1996 Atlanta Olympic Games and will include an organizational and programmatic overview.

To the author’s knowledge, no detailed comprehensive study of the history of the arts in the Olympics has been written. Philosophical and historical studies have been undertaken, however, by the International Olympic Academy and the United States Olympic Academy and will provide a supportive base for the study. Dr. Henri Pouret, Nicolaos Yalouris, D.W. Masterson and Jean Dury presented lectures on the topic at the International

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4 For the most part, the author will focus on visual and performing arts programming. Additional manifestations of the ‘arts’ may include opening and closing ceremonies, television coverage, posters, mascots, architecture and other visual design elements.
Olympic Academy from 1969-1975. Susan J. Bandy summarized the history in *The Olympic Games in Transition* (1988, Ch. 10) and Hans Lenk touched on the subject in *The Modern Olympics* (1976, Ch. 8). What has not been undertaken is a detailed account, from the ancient Games through the modern centennial, of cultural programs and arts activities at each Olympiad.

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5 Taken from reports of sessions of the International Olympic Academy. (Athens: Hellenic Olympic Committee).

CHAPTER TWO

Ancient Olympic Games

The relationship of athletics and art in ancient Greece was manifested prominently through four major Panhellenic festivals and the Panathenaea. For over 1,000 years, Greek citizens convened at these festivals to celebrate athletics, the arts and spirituality. The Olympic Games at Olympia, Greece were the most renowned and prestigious of the Panhellenic festivals or "circuit" games. Olympia was actually regarded as the center of the Greek world. This festival provides the tangible link between the ancient and modern Olympic Games. In addition, three other sites were home to major athletic festivals: the Pythian Games at Delphi, the Isthmian Games at Corinth and the Nemean Games at Nemea. The Panathenaea, a festival in Athens, was also celebrated in addition to hundreds of other local festivals, honoring different gods and awarding varying prizes to victorious athletes, musicians and artists. The significance of the arts differed at each festival; nevertheless, the arts maintained a vital presence at these Games throughout the history of ancient Greece.

Nestled in the Alphios Valley in the north-west Peloponnese, the site of Olympia was once a great Panhellenic sanctuary and center of deity worship. The Altis, the central holy area, was the original site of sacrifices and funeral rites of local heroes. In Olympia: Gods, Artists and Athletes, Ludwig Drees said “art, at least in the golden age of Olympia, was exclusively in the service of religion.”7 The existence of the Altis dates back to the 2nd

millennium BC in the Bronze age; it was 200 meters long and 175 meters wide. The arrangement of the sanctuary shows the complete separation of the area of the cult and the area of the Games. Myths recount that Zeus took over the Altis in 1200 BC and subsequently guarded the site for hundreds of years. There are many legends which describe its initial formation. According to Pindar, Olympia was created by Herekles, who made a clearing in the sacred grove and laid out the boundaries for the Altis. Another myth is that of the local hero Pelops, who won the hand of Hippodameia, the daughter of the evil ruler Oinomaos. It was this local hero who gave his name to the Peloponnese. Both of these myths were illustrated prominently in Olympian architecture.

Hundreds of years of sacrifices and worship took place prior to the first Olympiad in 776 BC. We know that the first recorded victor was Koroibos of Elis who won the stadion race, a foot race 600 feet long. As the Olympic Games grew and the influx of visitors to the site increased, the festival soon evolved into a nationalistic, unified celebration. In addition to watching athletic competitions, the Greeks could carry out business transactions, purchase goods for sale, watch cultural displays and worship the gods. Olympic historian John Lucas said "the Greek community came together to worship in the temples, watch the athletic competitions and then display and

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8 Ibid., 19.
10 Drees, 16.
discuss art and engage in intellectual, academic intercourse”.13

The Olympic Games served as a center for the gathering of artists, philosophers, writers, musicians, actors and poets. In *Olympia - Gods, Artists and Athletes*, Drees said:

...the prospect of appearing in Olympia before an audience which was numbered in tens of thousands must have been a very enticing one for the Greek intellectuals...there is abundant evidence that Olympia was intended to provide a suitable forum for the preservation and discussion of literary, artistic and scientific ideals and the Olympic festival offered scholars, poets and artists a unique opportunity of reaching a nation-wide public.14

In the International Olympic Academy Report of 1976, Otto Szymiczek said “the ancient games influenced the crowds in many ways because at the time of their celebration, the philosophers and historians of that time were presented, magnificent masterpieces, and thus the Games also contributed to the development of the aesthetic spirit in both spectators and athletes.”15 Famous philosophers who visited the site included Gorgias, Lysias and Isocrates.16 During this period, “literature, drama and poetry reached heights with Homer, Euripides, Sophocles, Eschylus, Sappho and Pindar”.17

The existence of arts competitions at Olympia has been disputed. Most sources in ancient Olympic history reflect that arts competitions did not take place at Olympia. Contests in painting, acting and music were an important

14 Drees, 62.
16 Drees, 63.
focus, however, of the games at Delphi, Corinth and Athens. Drees says “artistic contests were an important part of the Pythian Games in Delphi, the Isthmian games in Corinth and the Panathenae in Athens. Apart from their temples and stadiums these sanctuaries also had theatres.” A few modern writers claim arts competitions did take place at Olympia, yet do not register any sources of reference. For example, in The Olympic Games in Art, a 1980 Lake Placid exhibit catalog, D.R. Edward Wright spoke of the ancient Olympic Games:

> It attracted vast crowds of participants and spectators to the sacred ceremonies, the athletic, poetry and declamation competitions, as well as the market fair that accompanied these solemn rivalries.19

Juan Antonio Samaranch, President of the International Olympic Committee, wrote:

> To the ancient Greeks, the Olympics were as much a matter of art as athleticism. Poets, musicians, painters and sculptors competed for medals alongside more muscular champions.20

There are sources that claim that the later Roman-influenced Games did include some arts competitions. Drees says that, “Nero at the 211th Olympiad competed in a contest for tragedians and in a competition for singers but he was the only one to ever do so.”21

Although it is generally accepted that art contests in poetry, music and drama did not occur at Olympia, competitions of a secondary nature for heralds and trumpeters were introduced at the 96th Olympiad in 396 BC. Near the stadium entrance on the first day of the five day festival, these

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18 Drees, 62.
19 The Olympics in Art: An Exhibition of Works Related to Olympic Sports (Lake Placid: Munson-Williams-Proctor Institute of Art, 1908), 15.
21 Drees, 62.
competitors vied for the right to call the start of races and announce the results of the athletic competitions. At the first competition, the winners were Timaios of Elis as trumpeter and Krates of Elis as Herald. The contestants were judged on lung power and the most renowned winner was Herodorus who won as trumpeter ten times. Whether or not these competitions had artistic merit or were purely functional is a debate among ancient scholars.

Another area of related arts activity was the playing of the flute as an accompaniment to events of the pentathlon. Music was played to inspire the athletes into motion. There are numerous illustrations of flute accompanists alongside athletes on vases and reliefs. Pausanias wrote “Pythocritus of Sicyon was a piper six times in the pentathlon at the contest at Olympia. For all this, he had a pillar at Olympia with the inscription - 'This is the memorial of Pythocritus, the piper'“.

In addition to musical performers and visiting artists, the site of Olympia was an architectural spectacle. The most awesome structure in the Altis was the Temple of Zeus. This mammoth structure was build between 470 BC and 456 BC and was the primary locale for the worship of the god. The interior of the great temple was an enormous, magnificent statue of Zeus, which was considered to be one of the seven wonders of the ancient world. The statue was created by Phidias, a 5th century BC Athenian sculptor, who had his own workshop on the premises at Olympia. Phidias made the larger than life sized Zeus out of ivory and gold. The structure was thirteen

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22 Swadding, 46.
24 Ibid.
meters high and required so much ivory that Philo of Byzantium claimed this statue by Phidias was the reason why nature had created elephants.\textsuperscript{26} Pausanias described the awesome statue:

The image of the god is in gold and ivory, seated on a throne. And a crown is on his head imitating the foliage of the olive tree. In his right hand, he holds a Victory in ivory and gold, with a tiara and crown on his head: and in his left hand a scepter adorned with all manner of precious stones, and the bird seated on the scepter is an eagle. The robes and sandals of the god are also of gold: and on his robes are imitations of flowers, especially of lilies.\textsuperscript{27}

Additional great classical structures at Olympia included the Temple of Hera, the Philippeion and the Nymphaeum.

The site of Olympia was described as an open air gallery. In \textit{Olympic Victor Monuments and Greek Athletic Art}, Walter Hyde calculated that there were a total of 192 Olympic victor monuments at \textit{Gigania} and 47 outside Olympia.\textsuperscript{28} Each winner of an athletic contest had the opportunity to erect a victor monument in his name in honor of Zeus. The winner was enabled to have his name and a brief statement of his victory engraved on its base ensuring that a record of his achievement was preserved.\textsuperscript{29} Not every victor could afford to commission such a statue; therefore, family, friends or their local city-state would often pay. The statue had to be produced in the perfect image of man and could not resemble the athlete. The only exception was when an athlete won three victories in one Olympiad. Drees said "no doubt it was felt that if a man won three times, the grace of the gods could not have

\textsuperscript{26} Swaddling, 18.
\textsuperscript{27} A.R. Shilleto, \textit{Pausanias' Description of Greece} (London: G. Bell, 1912) Book V, chapter XI.
\textsuperscript{28} Hyde, 374.
\textsuperscript{29} Drees, 104.
been the only factor at work.”

Twentieth century observers of Olympic history have a detailed inventory and description of most of the statues at Olympia thanks to Pausanias, a 2nd century AD traveler who wrote Pausanias’ Guide to Greece. His extremely thorough account names winners and the sculptors who created the statues. These artists were paid a substantial price for their services. Some of the most well renowned sculptors were Myron, Lysippos, and Polykleitos. Many of the pieces represented the athlete performing his particular sport or in some sort of representative stance, perhaps holding a discus or shield. In addition to the victor statues at Olympia, winners were often honored with a statue in their home town. Pausanias lists thirty-seven Olympic victor statues in addition to ten victor monuments outside the sanctuary.

Not all statues at Olympia were in service of the gods. Many were erected to honor famous military leaders, politicians, kings and philosophers. Generally, these statues were in no way related to the gods and were dedicated by admirers, either an individual or a Greek state. Thirty-five men were recognized in this manner according to Pausanias.

There was also a unique cluster of statues at the entrance way to the stadion called Zanes. If an athlete was caught cheating or bribing, he was fined heavily and the proceeds paid for a statue in honor of Zeus with the cheater’s name inscribed. These supposedly deterred future athletes from shaming the gods. Nevertheless, a total of seventeen Zanes were erected and

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30 Drees, 105.
32 Hyde, 374.
33 Hyde, 41.
34 Ibid.
Pausanias recorded the context of each incident. For instance, the first six Zanes were put up in the 98th Olympiad when Eupolus the Thessalian bribed his rivals in boxing to let him win the prize.35 On the base of one of the statues it read “not with money, but swiftness of foot and bodily vigor, ought one to win prizes at Olympia.”36

The ancient Olympics were depicted through other mediums beyond the marble, limestone and clay statues. These included works of pottery, coinage and bronzes in the form of tripods, statuettes and sheets. Another way of honoring an Olympic victor was the singing of praise upon his return to his city state. Poets were commissioned to write lyric victor poems for the homecoming celebration. It was considered highly praiseworthy to have one’s name immortalized in song because these hymns endured long after the competitions.

The Olympic Games survived from 776 BC until 395 AD when the Roman Emperor, Theologicais, banned all pagan cults. The site was practically destroyed by two major earthquakes and was buried under four meters of mud and dirt after the nearby Kladeos River flooded the area. In 1766, Richard Chandler, an English antiquarian, first rediscovered the site at Olympia on an exploratory mission.37 Later, in 1829, a group of French archeologists investigated the site, but it was not until 1875 when full-scale excavations were undertaken by the German government.38

The three other Panhellenic sites and the Panathenaea festival should also be mentioned due to their high degree of arts activities. The Pythian

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36 Ibid.
37 Swaddling, 13.
38 Ibid.
festival, located at the site of Delphi and dedicated to Apollo, was second to
Olympia in reputation. The games were held every four years in memory of
the Python, a snake deity killed by Apollo. This festival is famous for what
was known as the Delphic oracle, renowned across the world. Prior to 586
BC, these festivals were held every eight years and included only musical
contests. Hyde said “The oldest and most important event in the musical
program all through Greek history was the Hymn to Apollo, sung with the
accompaniment of the lyre.” In 582 BC, two additional competitions were
introduced; singing to the flute, which was almost immediately discontinued,
and a solo on the flute. The flute solo represented the various phases in the
contest between Apollo and the Python. In 558 BC, lyre playing was
introduced and was the last musical competition to be added. In addition to
the musical contests, competitions in poetry, drama and painting were also
added. In 28 BC, Aristophanes was a judge in the poetry contest. Unlike
the sanctuary at Olympia, the site at Delphi had a 5,000 seat theatre, erected in
the 4th century BC.

Although the Isthmian Festival was considered the most well attended
of all the Panhellenic festivals, it did not equal or surpass the sanctuaries or
athletic standards of the Olympic or Pythian Games. The accessible location
near Athens drew the visitors to this site. The approximate date for the

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39 Waldo E. Sweet, Sport and Recreation in Ancient Greece (New York: Oxford University
40 Hyde, 24.
209.
42 Ibid.
44 Michilen, 110.
45 Gardiner, 214.
founding of these games was the spring of 582 BC.\textsuperscript{46} Held every two years in honor of the god Poseidon, these games had an on-site theatre and musical, dramatic, painting and poetry competitions during the course of its existence.\textsuperscript{47}

Founded in 573 BC, the Nemean Games in honor of Zeus were the final festival to be elevated to Panhellenic status.\textsuperscript{48} These games were similar to the Olympic Games in many ways. Zeus was the honored god and there were no musical competitions except for heralds and trumpeters. A theatre was not found at the excavations at Nemea. In addition, the arts activity was restricted to votive statues, poetic odes and intellectual discourse.

In addition to hundreds of local ancient festivals, Athens held a festival called the Panathenaea. Held every four years, this festival lasted nine days, the first three of which were occupied by musical competitions.\textsuperscript{49} These very competitive contests included singing to the lyre, singing to the flute, playing the lyre and playing the flute.\textsuperscript{50} The program continued to grow and additional arts contests were added as the festival evolved.

These ancient festivals and the ancient Olympic Games provided the model for the revival of the modern Olympics. The ideals of ancient Greece encompass the principles of the Olympic movement that moved a French baron named Pierre de Coubertin to bring the Games back to life after a hiatus of 1,500 years.

\textsuperscript{47} Ibid., 221.
\textsuperscript{48} Raschke, 142.
\textsuperscript{49} Gardiner, 229.
\textsuperscript{50} Ibid., 232.
CHAPTER THREE

Modern Revival

The central objective of the ancient Greek educational system was the harmonious development of the mind and the body. Through exercise, the Greeks trained their citizens to excel through physical, moral and intellectual discipline. The ancient athletic ideal fostered self assertion, creative and ethical development. This original spirit of Hellenism lived on far after its cessation. These celebrated ideals were powerful and universal enough to be revived centuries later.

A French baron named Pierre de Coubertin (1863 - 1937) is credited with the founding of the modern Olympic Games. "Olympism" was a term he coined to encompass a modern manifestation of the Greek ideals mentioned above. His desire to include the arts in the Olympics and the influences which shaped his cultural philosophy are rooted in his definition, "the concept of strong physical culture, based in one part upon the spirit of chivalry and, for the other, upon aesthetic sensitivity."51 He strongly believed "the Olympic Games are not only to enhance muscular strength, they are intellectual and artistic in nature."52

Pierre de Coubertin was born in Paris on New Years Day, 1863 and entered a family of aristocrat descent. His father, Baron Charles de Coubertin, was a painter who created works which "depicted dramatic

52 Coubertin, "All Games, all nations," 84.
moments in ancient French history." Coubertin's strong classical
education prepared and motivated him to travel to England in the 1880's. He
sought to explore England's educational institutions as he felt they offered a
more comprehensive curriculum than those in France. Coubertin became
enamored with the English public school model and its organized athletic
programs.

Coubertin was aware of excavations in Olympia, Greece. In late 19th
Century Europe, the culture of ancient Greece was an exciting topic. Its
popularity was evident at popular exhibitions such as the 1889 Paris
Exposition where organizers commissioned large models of the recently
excavated sculptures and buildings. Coubertin said "nothing in ancient
history inspired more revelry in me than Olympia." He exalted the vision
of the harmoniously trained human and wanted to breathe life into the ideal.
His exploration and exposure eventually led to an idealization of the
"concept of the Greek scholar-athlete resurrected in the late 19th century in
the form of the English sporting gentleman."

Following numerous international excursions, Coubertin became

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53 Richard D. Mandell, The First Modern Olympics (Berkeley: University of California
Press, 1976), 51.
54 John J. MacAloon, This Great Symbol: Pierre de Coubertin and the Origins of the
55 Bruce Kidd, "The Myth of the Ancient Games," in Five Ring Circus, ed. Alan Tomlinson
57 Donald Chu and Jeffrey Segrave, eds., The Olympic Games in Transition, (Champaign:
obsessed with the desire to reform amateur athletics and began giving lectures and presenting papers, leading the way for international discussion of the topic. From 1889-1894, he convened international athletic congresses with the underlying dream of proposing the revival of the Olympic Games. Though others had brought up this idea, it was Coubertin who had the ability to coordinate and attract the attention of critical decision makers around the world. Due to his articulate and persuasive manner, he built up a large number of contacts during his travels.

By 1890, Coubertin had developed a desire to communicate his Olympic philosophy. In 1892, after hearing about an organized athletic contest in San Francisco modeled after the Olympic Games, he noted:

... these Games were full of good will, but no understanding, they were unable to comprehend my idea, to interpret this forgotten thing: Olympism, and to separate the soul, the essence, the principle from the ancient forms that had enveloped it and which, during the last fifteen hundred years, had fallen into oblivion.

Coubertin wanted to promote "eurythmia", rooted in a system of rhythmic exercises developed by Emile Jaques-Dalcroze. Eurythmia emphasized the beauty of the human body moving in time with music. Coubertin felt that in eurythmia, the esthetics of movement and music were combined with the skill and beauty of athletes. He believed the Olympics were a perfect setting to

58 Coubertin was not the only person who sought to revive the ancient Olympic Games. Numerous festivals or "games" were held from 1612 through 1893. Locations included England, Sweden, Greece, Poland. The United States also had a "Revival of the Ancient Greco-Roman Games" by the Olympic Club of San Francisco in 1892. Gerald Redmond, "Toward Modern Revival of the Olympic Games: The Various "Pseudo-Olympics" of the 19th-Century", The Olympic Games in Transition (Champaign: Human Kinetics Books, 1988), 71 - 87.


60 Susanna Halpert Levitt, "The 1984 Olympic Arts Festival: Theatre" (Ph.D. diss., University of California, 1990), 5.
brings these ideals to fruition.

In June 1894, a Congress was organized at the Sorbonne by the USFSA (Union des Societies Francaises de Sports Athletiques), of which Coubertin was a co-founder, to discuss the question of amateurism in sport. The topic of the Congress evolved, however, as the program agenda was set. Discussions surrounding the Olympics began and the Congress was renamed the 'Congress for the Revival of the Olympic Games'. Coubertin organized an evening of music and dance to inspire the audience. He remarked "Hellenism infiltrated into the whole vast hall. From this moment, the Congress was destined to succeed." Following the Congress, an International Olympic Committee (IOC) was organized and members elected. Athens, Greece was chosen as the site of the first modern Olympic Games, to be held in April 1896.

The Olympic Games of 1896 had lively and grand opening and closing ceremonies. At the opening ceremony on Saturday, April 5, 1896, in front of approximately 120,000 viewers including the King and Queen of Greece, a magnificent musical presentation took place. "All bands assembled in the center of the stadium where they were joined by supplementary strings plus a choir of three hundred voices to sing the 'Cantata of the Olympic Games', composed by Samara, a Greek musician."

Although Coubertin was pleased with sports activity at the Games of 1896, he was not satisfied with the level and importance of arts activities. At the Olympic Congress at Le Havre in 1897, he said he wanted to "remind

61 Coubertin, Olympic Memoirs, 11.
63 Coubertin organized a prestigious event with 311 competing athletes representing thirteen countries. He brought numerous sports and countries together, laying a substantial foundation for the future.
people of the intellectual and philosophical character of my idea and to place the role of the IOC, right from the start, very much above that of a simple sports association."64 This was perhaps the beginning of Coubertin's arduous attempt to expand the understanding of the history and role of the arts in the Olympic Games. The 1897 Congress focused on topics of education, hygiene and sport, but did not specifically address the arts. The next two Olympiads in Paris (1900) and St. Louis (1904) were not successful in integrating the arts alongside the sporting events.65

In June, 1904, Coubertin made the following statement:

The time has come to move another step forward and revive the Olympiads in their former beauty. At the time of Olympia's splendor, and even later, when Nero, the conqueror of Greece, dreamed of winning the coveted laurel wreath on the banks of the Alphios, letters and arts were always harmoniously combined with sport, thus guaranteeing the grandeur of the Olympic Games. This should be the case in the future... Some might argue that, if, once in Olympia, poets came to present their new work and painters to exhibit their last painting, this form of publicity is no longer needed by the former or the latter. Perhaps, the experts of the pen and brush whom we will ask to help us, will one day be grateful to us for this opportunity to find new inspiration for the forgotten sources of nobleness and beauty.66

Coubertin expressed his thoughts on what he called "a grand marriage" between the muscle and the mind. He believed the "marriage" to be legitimate, professing his philosophy as often as possible. In his Olympic

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64 Coubertin, Olympic Memoirs, 27.
65 The second Olympiad in Paris was scheduled in direct competition with the Paris Universal Exhibition. Coubertin believed the Exhibition could enhance the occasion of the Games, but the Exhibition coordinators thought that the Games should encompass a part of their festivities. The third Olympiad in St. Louis did have some literary and artistic events which were outlined on the initial program, but these events did not promote Olympism and Coubertin became more vocal about his plans for an increase in arts activities.
Memoirs, he said:

I have already repeated - so often that I am a trifle ashamed of doing so once again, but so many people still do not seem to have understood - that the Olympic Games are not just ordinary world championships but a four-yearly festival of universal youth, 'the spring of mankind', a festival of supreme efforts, multiple ambitions and all forms...It was no mere matter of chance that in ancient times, writers and artists gathered together at Olympia to celebrate the Games, thus creating the inestimable prestige the Games have enjoyed for so long.67

The years from 1904 - 1906 were critical for the promotion of the arts in the Olympic Games. Coubertin thought it would be wise to progress slowly with this initiative. He said "it was not possible to do everything at once, proceeding gradually by stages has always seemed to me the best way of going about any large-scale enterprise expected to last".68

On Wednesday, May 23, 1906, Coubertin convened the "Consultive Conference on Art, Letters and Sport" at the Comedie Francais in Paris. He invited artists, authors and sports experts to discuss how the arts could be integrated into the modern Olympic Games. The invitation stated that the purpose of the meeting was to study "to what extent and in what form the arts and letters could take part in the celebration of modern Olympic Games and become associated, in general, with the practice of sports, in order to profit from them and ennoble them."69 The conference was attended by approximately 60 artists and authors, most of whom were French.

Coubertin proposed the creation of a variety of arts activities for inclusion in the 1908 Olympiad in London:

**Architecture:** Conditions and characteristics of the modern gymnasium. Open-air clubs and urban clubs, swimming

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64 Ibid.
69 Ibid, 51.

Dramatic Art: Open-air performances. Essential principles. Sports on the stage.
Choreography: Processions, parades, grouped and coordinated movements. Rhythmic dances.
Letters: The possibility of establishing literary contests: terms of these contests; the thrill of sports, source of inspiration to the man of letters.
Painting: Individual profiles and general aspects. The possibility and the conditions for an Olympic painting competition. The help afforded the artist by snapshots.
Sculpture: Athletic postures and gestures in their affinity with Art. The interpretation of effort. Objects awarded as prizes: statuettes and medals.

Coubertin felt this conference was a success. He claimed that the date of the proceedings, May 25, 1906 "will take its place in history right behind that of June 23, 1894", the date of the official revival of the Olympic Games. He also said "The Consultive Conference, which was brought to a fitting close with a very fine Festival of Sport and Art held at the Sorbonne, had not failed in its chief aim. The Charter of revived Olympism was now complete."

Following the Conference, art contests were officially accepted as part of the Games and named the "Pentathlon of Muses". The London Olympic Organizing Committee (1908) appointed a commission that included the British Olympic Association, chaired by Sir Edward Poynter, president of the

72 Coubertin, Olympic Memoirs, 52.
Royal Academy of Arts. The commission finalized the regulations and proposed a list of acceptable subjects such as "procession of classical athletes, football match, group of discus throwers, swimming building with pool, sports club and dependencies..." Unfortunately, debate over content restrictions postponed the inclusion of the contests in the 1908 London Olympiad and they were canceled at the last minute. Coubertin explained "instead of allowing competitors to choose their own subjects, it was thought best to have set themes. To which were added the real difficulties inherent in the transport and display of the models for sculpture." The Official Report of the London Olympiad stated:

The suggestion that the Olympic programme for 1908 should include competitions in sculpture, painting, poetry and music was inevitably postponed because of the short time we had to organize the games in London; but it is hoped that the regulations drawn up for our Council by the highest authorities on these subjects may prove of value to future organizers, who will be well advised to announce the holding of these competitions at least three years before the opening of the games at which the results will be exhibited.

74 Ibid, 56.
CHAPTER FOUR

Fine Arts Competitions 1912 - 1948

Following the London Olympiad in 1908, the International Olympic Committee met in Berlin (1909) and Luxembourg (1910) and firmly expressed a demand for art competitions, which would start with the V Olympiad at Stockholm, Sweden (1912). From 1912 - 1948, each Olympiad included art competitions. Just like the athletes, artists competed and won gold, silver and bronze medals. The regulations and contest parameters changed considerably over the course of thirty-six years and seven Olympiads. In addition to the art competitions, host cities incorporated visual and performing arts programming. Most of the competitions were organized within large-scale fine arts exhibitions to display entered works of architecture, painting and sculpture. For the V Olympiad in 1912, the Swedish Olympic Committee approached numerous arts organizations including the Royal Academy, the Swedish Society of Arts, The Artists' Association, the Artists Union and The Free Artists Society, for advice on holding art contests. Every organization expressed deep concern and advised against holding art competitions, but supported the idea of an art exhibition. The primary concern was the stipulation of sport as the designated single subject. Some groups felt that architecture would be the only valid competition because it "serves a more or less practical end." Because of the negative response, the Swedish Olympic

77 Ibid, 807.
78 Ibid, 807.
Committee, at a meeting held on February 6, 1912, resolved not to be responsible for holding an art contest in the Stockholm Games. The International Olympic Committee was then forced to arrange the competition. The formal regulations as listed in the Revue Olympique were as follows:

1. The Vth Olympiad will include competitions in architecture, sculpture, painting, music and literature.
2. The Jury can only consider subjects which have not yet been published or exhibited before and which have some direct connection with sport.
3. To the winner of each of the five competitions will be awarded the Prize medal of the Vth Olympiad. The exhibits selected will, so far as possible be exhibited, published or performed during the Olympic Games.
4. Competitors must notify their intention to enter for one or more of these competitions before January 15, 1912 and the exhibits themselves must be in the hand of the Jury before March 1, 1912.
5. No limitation of size or form are laid down for manuscripts, plans, drawings or canvasses. But sculptors are required to send in clay models not exceeding 80 centimeters in height, length and breadth.
6. For further information, as for forms of entry, application should be made to M. Le President du Comite International Olympique.

These regulations served as the basis for all art competitions, but categories expanded to include sub-categories.

At this first competition, a total of six medals were awarded to artists of five countries - Italy, USA, Switzerland, Germany and France. Although participation was limited, Coubertin was content that "the competitions were actually held, prizes awarded, and the prize-winning works exhibited. It was

79 Ibid, 808.
80 "Reglements des Concours litteraires et artistiques de 1912", Revue Olympique (September 1911), 132.
81 See appendix A.
a first step in the right direction."\textsuperscript{82} The gold medal in literature was awarded to Georg Hohrod and M. Eschbach for "Ode to Sport." Surprisingly, these names were pseudonyms for Pierre de Coubertin! The following is an excerpt from his ode:

\begin{quote}
O Sport, you are Beauty! You are the architect of the edifice which is the human body ... No beauty exists without balance and without proportion and you are the incomparable master of both ... you make strength gracious and you put power into what is supple.\textsuperscript{83}
\end{quote}

In addition to the competitions, numerous cultural events occurred during the Stockholm Olympiad. Musical, dance and dramatic performances took place for the visitors to enjoy. The Royal Opera performed six operas, indoor and outdoor theatre productions were staged and the Swedish Choral Association gave several concerts.\textsuperscript{84}

Because of World War I, there were no Olympic Games for eight years. In 1920, the Olympic Games took place in Antwerp, Belgium and there were art competitions, but participation only slightly increased from the Stockholm Olympiad. A total of eleven medals were awarded and six of the winning artists were Belgian.\textsuperscript{85} In some cases, prizes were not awarded if the judges felt the standard of the entries did not justify a medal. Three gold, five silver and three bronze medals were given.

The city of Antwerp was decorated brilliantly and "the festivities were numerous and highly successful."\textsuperscript{86} At the closing ceremony, a chorus of

\textsuperscript{82} Pierre de Coubertin, \textit{Olympic Memoirs}, 79.
\textsuperscript{84} Levitt, 18 - 19.
\textsuperscript{85} See appendix A.
\textsuperscript{86} Coubertin, \textit{Olympic Memoirs}, 102.
1,200 players performed the Cantata of Pierre Benoist. The final report stated that "efforts had been made to intimately combine art and sport." An extremely successful arts competition was held at the VIII Olympiad in Paris in 1924. A total of 189 works were submitted from artists of twenty-three nations. The ages of the arts competitors ranged from twenty-one to seventy years. The largest contest was in sculpture with fourteen nations and sixty-seven artists competing. First prize was awarded to a Greek, Constantine Dimitriadis, for a statue entitled "The Finnish discus thrower." It was considered prestigious to be on the Olympic art juries and Roussel and Stravinsky were judges for the musical contest. Surprisingly, no medals were awarded in this category.

Paris was the perfect site for an Olympic arts festival due to its status as a European cultural center. Extensive international programs were developed during the Eighth Olympiad including numerous musical and dance performances at The Opera such as Istar, Herodiade, Le Soldat de Marathon and Sylvia. L'Organisation au Theatre des Champs-Elysees presented Les Ballets Russes de Serge de Diaghilew, L'Orchestra de Pablo Casals, and the Festival Roumain and many additional performances. A Festival of the Night was held on July 26 in the Bois de Boulogne. Performers included Spanish dancers, acrobatic dancers, and Samurai

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88 Ibid., 214.
91 See appendix A.
92 Ibid., 634.
93 Ibid.
When Amsterdam was chosen as the site for the Games of the IX Olympiad in 1928, The Olympic Organizing Committee made an early commitment to collaborate with other National Olympic Committees to "explain clearly the aims and restrictions for the Art Competitions and to elicit support." C.W.H. Baard, Director of the Museum of the City of Amsterdam, was appointed president of the "Section des Arts" for the 1928 Games. He convened a diverse panel of art organization representatives and elected an Active Committee to oversee the competitions and the Consultive Commission of experts in each of the five areas. Following a meeting of the IOC in Monaco in 1927, a decision was made to expand the jury to include more diverse, international panelists.

The competitions also expanded considerably to include sub-categories in architecture (sports buildings and town planning), sculpture (bas-reliefs and medals), painting (oil, water colors and drawings and graphic works), literature (lyric, dramatic and epic) and music (songs, instrumental and orchestral compositions). Not all of the new categories were successful. For dramatic works in literature, only a silver medal was awarded and in the musical competition, only a bronze medal was awarded.

A total of nineteen nations were represented by approximately four-hundred paintings and prints, eighty three works in sculpture and 147 architectural projects. Great Britain, France, Germany, Holland, Poland and the USA entered the highest number of works. With few exceptions, the

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94 Ibid., 635.
95 Levitt, 14.
97 "Art as relation to sport, a competition and exhibition in connection with the tenth Olympiad", The American Magazine of Art 24 (January 1932) 64.

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winners and jurors were European. To complement the competitions, an enormous art exhibition opened on July 12, 1928 at the Museum of the City of Amsterdam, the site of the competitions. In attendance at the opening were M. A. M. Waszink, Minister of Public Instruction in Arts and Sciences, Th. M. Ketelaar, Amsterdam Municipal official, members of the IOC and the Holland Olympic Committee. The exhibit drew 10,000 visitors during the Olympiad and 1,150 works of art were shown. The Holland Olympic Committee also financed theatrical and musical performances and encouraged local arts organizations to offer additional programming.

The Organizing Committee of the X Olympiad nominated General Charles H. Sherrill, IOC member, as Chairman of the Olympic Arts Committee for the 1932 Los Angeles Olympic Games. A budget was drawn up for the arts activities with guidance from the American Federation of Arts (AFA), which played a vital role in the Olympic arts exhibition and competition. In 1932, General Sherrill was appointed Ambassador to Turkey; therefore, the management was delegated to Leila Mechlin, general director of the AFA. She was also the organizer of the American section of the Olympic arts exhibition. A group of prominent arts leaders was elected to serve as the American Fine Arts Committee, the consulting body of the arts

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98 Netherland Olympic Committee, 887.
99 Ibid.
activities.  

Close to the Olympic Stadium in Exposition Park, the Los Angeles Museum of History, Science and Art was the site of the exhibition and competition for architecture, painting and sculpture. The museum lent fifteen galleries, the foyer, the rotunda and the main hall which was filled with over 1,100 works of art from thirty-one nations. The total of 540 contestants represented twenty-four countries. For the first time, artists from Japan and six South American countries participated, yet twelve out of fifteen jurors were American. The United States won a medal in each competition area except town planning in the architecture category.

Attendance from the opening day at the museum was notably large; over 384,000 visitors came during a period of one month. Approximately 15,000 people came daily and 25,000 on Sunday afternoons. Large contingents of foreigners were among the visitors and included athletes and heads of committees. The proximity to the Olympic village and the diversity of the exhibits led to strong international interest.

The literary and musical competitions did not capture as much

101 (William Alanson Bryan, Director, The Los Angeles Museum; A. Conger Goodyear, Chair, Committee of the Museum of Modern Art, New York City; Robert B. Harshe, Director, The Art Institute of Chicago, Frederick P. Keppel, President, Carnegie Corporation of New York City; Leila Mechin, Secretary, American Federation of Arts, Washington, DC; Everett V. Meeks, Dean, Yale University School of Fine Arts; C. Powell Minnigerode, Director, Corcoran Gallery of Art; Duncan Phillips, Director, Phillips Memorial Gallery; Paul J. Sachs, Assistant Director, Fogg Museum, Harvard; Homer Saint-Gaudens, Director, Department of Fine Arts, Carnegie Institute; Myron C. Taylor, Trustee, Metropolitan Museum of Art; Frederick Allen Whiting, President, American Federation of Arts) Ibid., 750.

102 American Magazine of Art, 137; Xth Olympiade Committee of the Games of Los Angeles, U.S.A. 1932, 752.

103 See appendix A.

104 Xth Olympiade Committee of the Games of Los Angeles, U.S.A. 1932, 763.

105 American Magazine of Art, 150.

attention; only one music and two literature medals were awarded. Eight countries entered works in the literature contest and fourteen countries entered musical works. Out of twelve jurors for these two contests, nine were from the United States and three from other countries.

Cultural activities in Los Angeles included a pageant called "California Welcomes the World," which encompassed over two thousand amateur actors, singers and dancers. An audience of more than 30,000 persons came to see the pageant presented at the Hollywood Bowl on August 2, 1932. An Olympic Dance Festival was organized by Wanda Grazer from August 8 - 13. The festival featured over fifty choreographers and performers and included dancing of all kinds: tap, modern, ballet, interpretive ballroom, ethnic and folk.

Berlin, Germany, host of the 1936 Games, was the site of a large-scale arts competition and festivals that were unprecedented in scale and nature. It was impossible at that time to separate German politics with German Olympism. The National Socialists declared the XI Olympiad to be "a project of major cultural importance" and was considered the "cultural debut of Nazi culture to the world". In The Nazi Olympics, Richard Mandell said:

Comparisons of national susceptibilities to festivity are hazardous because modern competitors of the Nazis as festival makers just have not existed. The National Socialists were pragmatic and had a uniquely enthusiastic view of the didactic and civic uses of pageantry.

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107 Levitt, 20.
110 Ibid.
111 Ibid, 122 - 123.
Weidemann was appointed as chairman of the Art Committee from November 1933 until March 1934, but was replaced by Government Counselor Kurt Biebrach, who took over in August, 1934. The Art Committee was composed of five multidisciplinary representatives, individuals in the Reich Chamber of Fine Arts, German artists, museum representatives and delegates from the Organizing Committee.

The regulations of the arts competitions were similar to those of the 1932 Los Angeles Games. Changes included the separation of medals and reliefs in the sculpture category. Graphic arts in the painting category was separated into engravings, etchings and lithographs and commercial graphic art such as posters, diplomas and stamps. The literature and music categories remained the same, but were broken down into numerous descriptive sub-categories.

In March, 1935, 4,500 programs with the regulations for the arts competition were mailed to forty-nine countries in five different languages. The juries were mainly composed of Germans, but two persons in each jury were non-German. In order to retain fairness, one German vote was equal to two votes for the foreign judges.

The number of overall entries in sculpture, architecture and painting was 667. A total of forty works in literature and thirty-three works in music were submitted or performed. Out of forty-five potential medals, thirteen were not awarded due to insufficient quality or merit. The categories in which no medals were awarded were the graphic art section in painting, the

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114 Ibid., 1107.
115 Ibid., 1107.

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dramatic works section in literature and the instrumental section in music.

As a result of the Nazi influenced Olympic environment, the American National Society of Mural Painters voted that no member of their organization would participate in an exhibit of painting that the Nazi's were giving in connection with the XI Olympiad. Other Americans did compete, however, and Charles Downing Lay won a silver medal in the architecture competition with his entry, "Marine Park, Brooklyn".

Following the model of past Olympiads, Berlin staged an Olympic Art Exhibition to display the visual arts entries, held in one of the halls of the Berlin Exhibition, Fair and Tourist Traffic Society from July 15 - August 16, 1936. At the opening of the exhibit on July 15, Dr. Goebbels, President of the Reich Chamber of Culture gave the keynote address:

... the earnestness and depth, the degree to which the life of a country is influenced and elevated by an ideal can be measured in its art. The reviver of the Olympic Games realized and appreciated this relationship between the creative ideals and formative powers when he provided from the beginning for an international art competition as an essential part of the Olympic programme.

Over 70,000 people visited the exhibit during its four week tenure.

In addition to numerous festivals, three enormous plays and dramatic pageants were produced: Herakles, Das Frankenburger Wurfelspiel and the Festival Play. A film by Leni Riefenstahl, "Olympia" was made and employed nearly forty cameramen to shoot 400,000 meters of film. The original film documented the Berlin Games and was considered “as

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117 Ibid., 78.
118 Organisationskomitee Fur Die XI Olympiade Berlin 1936, 1109.
119 Ibid., 1126.
120 Levitt, 23.
121 Taylor Downing, Olympia (London: British Film Institute, 1992) back cover.
notorious for its politics as celebrated for its aesthetic power.”

The 1940 and 1944 Olympic Games were not held because of World War II. The Games of the XIV Olympiad in London did however succeed in holding art competitions. The British Fine Arts Committee, chaired by General Sir Ronald Adam and established in 1947, was composed of sub-committees in each discipline and included a Director of Art to serve as Secretary to the committees.122

Twenty-seven countries participated in the competition and exhibition.123 A total of 388 works in sculpture, oil paintings, graphic arts, crafts and architecture were submitted in the visual arts contests.124 There were thirty-six music and forty-four literature entries.125 The well attended exhibition was housed in seven galleries in the basement of the Victoria and Albert Museum and was open from July 15 - August 14.

After the exhibit closed, the British Fine Arts Committee compiled a report of jurors’ suggestions for future arts contests. Comments included scaling down the entries, literature submissions in English and French and the need to lengthen the lead time for submission in the sculpture category. In order to further the union between art and sport, the jury recommended finding more direct linkages between the arts activities and the Games themselves.

The 1948 Games in London were the last to hold Olympic art competitions. During the 44th Session of the IOC in Rome in 1949, topic #23 stated "since art competition contestants are practically all professionals,

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123 Ibid., 197.
124 Fell, H.G. “Olympic art competitions: exhibition at Victoria and Albert Museum” Connoisseur Divan122 (Summer 1948), 50. See appendix A.
125 Organizing Committee for the XIV Olympiad, London, 1948, 197.
Olympic medals should not be awarded. This event should be in the nature of an exhibition.\textsuperscript{126} This decision sparked debate. The Swiss Olympic Committee lodged a complaint with the IOC:

This Group is ready to cling to the ideals set by de Coubertin. It demands, however, that the artistic contributions should be recognized as a necessary attribute and that the artists' works should be placed once for all on an equal footing with the athletic performances...This group, in collaboration with the artists of other countries, will endeavor to make the Art Exhibition flawless and by so doing, hope to improve the standard of these competitions from one Olympiad to the other.\textsuperscript{127}

At a meeting of the IOC Executive Commission in Copenhagen (1950), the President of the Helsinki Organizing Committee insisted Helsinki, host of the 1952 Olympic Games, hold an art competition or omit the cultural portion altogether.\textsuperscript{128} Angelo Bolanki, IOC member from Greece, wrote a report proposing the same issue. His proposal was accepted at the 46th Session in Vienna (1951), but the Helsinki Organizing Committee did not have enough time to put together art contests, so they instead held a prototype large scale arts exhibition without competitions.\textsuperscript{129}

There were many reasons for the termination of these contests. The most visible reason was over the amateur or professional status of the artists. Like Olympic athletes, artists were required to be amateurs. Most competitors, however, were considered professional because they "devote themselves so completely to their art that it fills their whole existence."\textsuperscript{130}

\begin{thebibliography}{9}
\bibitem{126} Comite International Olympique, \textit{Procès-Verbal de la 43ème Session; Rome, 21-27 Avril 1949}, 5.
\bibitem{128} Levitt, 16.
\bibitem{129} Fani Kakridi, "Art Competitions at the Olympic Games", (International Olympic Committee), 2.
\bibitem{130} Carl Diem, \textit{The Olympic Idea: Discourses and Essays} (Carl Diem Institute, 1970) 11.
\end{thebibliography}

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The restriction of sport as the singular subject of the art was also a problem. The movements in modern art in the first half of the twentieth century did not lend to the depiction of the human form in a realistic fashion. Hans Erni, a famous Swiss Olympic artist, said:

... an art competition at the Olympic Games should concern pure art, not art connected with sport which involves only a small number of artists... art today is only rarely found in the service of sport, quite the opposite. One of the major trends in current art goes directly against the harmony of the human body.131

In a critique of the 1948 art competition, Perspex wrote:

Is contemporary art afraid of the demands which the representation of the human form makes upon the artist? Of course he can always make a design of holes and masses, or intersected cubic forms...but I am talking of the miracle of form which gave its inspiration to art in Greece two-and-a-half thousand years ago.132

Each category of competition had varying levels of requirements. The architecture section was the most straightforward, but the musical contest posed difficulties in the depiction of sport as the central theme.

Transportation of the works posed significant dilemmas. Some of the models and sculptures arrived broken or were lost. Duties, bonds, and freight charges were serious considerations and insuring the works was a difficult task. Usually, the Organizing Committee and each National Olympic Committee insured the traveling pieces.

Judging posed problems with composition of panels and impartiality. Many famous artists preferred to be judges rather than to compete. Seven out of eight Olympiads which included arts contests were held in Europe.

Out of 121 medals in the five categories, 106 were awarded to European artists, eleven to Americans, two to Asians and two to Africans. In addition, judging was often difficult because of language differences. Judges had problems conversing with each other and critiquing multi-lingual entries, especially in the literature contest.

There was an inconsistency from one Olympiad to the next. The five categories expanded and changed frequently and each host city developed new guidelines. The Olympic Organizing Committees had varying levels of interest in promoting arts competitions and cultural programming. Perhaps the most poignant and symbolic reason for the abolishment of the arts competitions was the lack of interest from the spectators. Visitors came to see athletes fight for victory and win races rather than enjoy works of art.

The overall success of the arts competitions has been disputed. Jean Durry, in "The Fine Arts and the Olympic Games", said "The idea of holding Olympic Arts Contests were a failure". Henri Pouret, in "The Contemporary Olympic Games and the Arts", wrote "On the whole, arts contests as Pierre de Coubertin envisioned them did not create a great sensation, either in the sports Milieu or in the world of Fine Arts." On the other hand, a positive viewpoint is presented by Susanna Levitt in The 1984 Olympic Arts Festival : Theatre, "Despite difficulties, the Olympic Art Competitions were not a complete failure. Many of them were accompanied by Fine Arts Exhibitions, attended by large numbers of people."  

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134 Ibid.
136 Levitt, 17.

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Lisa Anne Escovedo in *Art and Sport - Images to Herald the Olympic Games*, wrote, "Although the development of the art component within the Olympic Games has been problematic, its underlying success is quite evident. It is certain that the arts will continue to play a significant role in the modern Olympic Games."\(^{137}\)

Despite varying viewpoints, twice during the tenure of the "Pentathlon of Muses", the connection between athletics and art was obvious. Two individuals, Walter Winans from the United States and Alfred Hajos from Hungary, won medals in athletic contests and the art contests. Winans, an Olympic shooting medalist in 1900 and 1908, won a gold medal in 1912 in the sculpture competition for a bronze statuette called "An American Traveler". Hajos won two swimming medals and also won a silver medal in 1924 for his architectural plan for a stadium.

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CHAPTER FIVE

Fine Arts Exhibitions 1952 - 1992

The Games of the XV Olympiad at Helsinki, Finland, were held while the debate over whether or not to continue art competitions was at its height. Despite efforts by the Swiss Olympic Committee, the President of the Helsinki Olympic Organizing Committee and other art competition supporters in the IOC, at the 49th IOC Congress in Mexico City in April 1953, the Executive Commission officially decided to eliminate the arts competitions, but to continue arts activities in the form of festivals and exhibitions. Article #31 stated "The Organizing Committee will organize a demonstration or exhibition of art (architecture, music, literature, painting, sculpture, sports philately and photography) ... The program could also include ballets, theatre performances, operas or symphony concerts."

The Helsinki Organizing Committee held an exhibition encompassing the five categories of architecture, painting, sculpture, music and literature. The Organizing Committee wanted to "avoid the shortcomings that have occurred in the art competitions of past Olympiads while still adhering to the Greek ideal in sport and art which inspired Baron de Coubertin to revive the Olympic Games." The exhibition catalog provided reasons for abolishing the competitions:

... art competitions cannot be arranged in true adherence to the spirit of sport. What is true in sport is not always true in art... There exists the great difficulty of passing judgment on works, as they cannot be judged in the same way as achievements at the stadium. The verdict will be more or less a subjective

138 Levitt, 17.
one...sport does not seem to be a very popular theme with the
great majority of artists.140

The exhibition was organized by a sixteen member Art Committee
headed by Arno Tuurna with experts in each of the five categories. The
design of the exhibition was handled by Jonas Cedercreutz, Bertel Hinze and
Aukusti Tuhka.141 Each country was allowed to enter three sports-related
works of art in each section; a total of 181 works were entered by twenty-three
countries.142 New participants included artists from Iran, Iceland, Haiti and
Indonesia. Unfortunately, there were problems with damages to works in
transit. Some works were missing, some were not labeled properly and
many sculptures and architectural models were broken. Approximately 100
working hours were spent repairing damages to the pieces.143 The exhibition
was open from July 16 - August 3, 1952 with an estimated total attendance of
5,000 persons.144

The Games of the XVI Olympiad were held in Melbourne, Australia in
1956. The Melbourne Olympic arts activity was governed by an extensive
committee structure. In November, 1953, a thirteen member Fine-Arts Sub-
Committee was elected and chaired by Professor G. W. Paton.145 In March,
1955, this committee came under the control of the Olympic Civic Committee
of the Melbourne City Council with Organizing Committee representation.
The Olympic Civic Committee then elected an eleven member Festival Sub-
Committee chaired by Professor Sir Bernard Heinze.146

140 ibid., 9.
141 The Organizing Committee for the Games of the XV Olympiad, The Official Report
(Helsinki: Werner Soderstrom Osakeyhtio, 1955) 110.
142 ibid.
143 ibid.
144 ibid.
145 ibid.
146 ibid.
The Art Festival was divided into the visual arts and literature section, and the music and drama section. The visual arts and literature show was open from November 17 - December 15, 1956. This exhibition encompassed four sub-sections: architecture and sculpture, painting and drawing, graphic arts and literature. The architecture and sculpture entries were chosen by the Royal Victorian Institute of Architects and the Victorian Sculptors Society. Works were shown at the University in the newly-build Winston Hall. The painting and drawing exhibition was held at the National Gallery and National Museum and focused on the history and development of Australian art. The Graphic Arts exhibition was held at the Art School of the Royal Melbourne Technical College and highlighted industrial design, commercial art and ceramics. The literature exhibition, held at the Public Library, featured Australian historical books and novels by Australian authors.

The music and drama section was divided into three sub-sections: theatre, orchestral concerts and chamber music concerts. The theatre sub-section, co-sponsored by the Australian Elizabethan Theatre Trust, included opera, theatrical and puppet performances. Four Mozart operas were performed featuring two renowned international artists, Sena Jurinac and Sesto Bruscantini. The orchestral program encompassed concerts by the Victorian Symphony Orchestra, the Sydney Symphony Orchestra and open-

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147 ibid., 195.
148 ibid.
149 ibid.
150 ibid.
151 ibid.
152 ibid., 196.
153 ibid., 197.
air concerts in the Botanic Gardens by the Australian Symphony Orchestra. At the unusual site of the competition swimming pool, an orchestral concert was given that combined the talents of the Victorian and the Sydney Symphony Orchestras. Five chamber music recitals were presented at the Melba Hall in the University Conservatorium. A publication entitled *The Arts Festival: A Guide to the Exhibition withIntroductory Commentaries on the Arts in Australia* was produced and served as the official guide.

The Olympic Games of 1960 were held in Rome, Italy. The Olympic Organizing Committee went to great lengths to highlight the symbolic and historical relationship between sport and art. An Arts Committee, headed by Professor Guglielmo De Angelis, General Director of Antiquities and Fine Arts, was elected which consisted of art historians and professors. Issues facing the Arts Committee included the design of the official poster and athletic medals, all musical programming, and the design of the Olympic Torch. In addition, two major art exhibits, the Exhibition of "Sport in History and Art" and the "Olympic Exhibition of Sports Photography" were organized.

The most significant cultural event of the 1960 Olympic Games was the Exhibition of "Sport and History in Art". Lasting for a period of six months from July 14, 1960 - January 8, 1961, this exhibit was housed in the Palazzo delle Scienze. The principle aim of the Exhibition was:

... to present a wide range of iconographic and bibliographic material of all sorts so as to offer visitors the most complete picture possible both of the various aspects of sports in Italian life from antiquity down to the end of the XIXth century, through Etrusco-Italic, Roman and Italian works of art, and

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154 Ibid.
of Greek artistic documentation which have come down to us in the shape of works conserved in Italian museums.\textsuperscript{156}

Extensive research on the exhibit theme was undertaken beginning in 1956 by Dr. Roberto Vighi, Director of Villa d'Este and Villa Adriana.

The Exhibition was divided into twenty-eight sub-sections. Each encompassed works spanning from antiquity through the Middle Ages to the modern era.\textsuperscript{157} Each section served as an historical model of twenty-three individual sporting events and four general sporting themes: gymnasium scenes, victory ceremonies, prize-giving ceremonies and sport for young people.\textsuperscript{158} Out of a total of 2,300 works, 1,000 were originals, allowing visitors to become acquainted with the numerous ways in which sport was present in Italian life.\textsuperscript{159} Works included statues and bas-reliefs, Greek, Italic and Etruscan vases, bronzes, ivories, pictures, armor, mosaics, engravings, manuscripts and books.\textsuperscript{160} The exhibit served as an educational tool and attracted thousands of students from Italy and abroad. Two publications were produced: an art volume containing thirty-five works of art with a sports theme and the Official Catalog of the Exhibition, a volume of 150 pages of text and 142 plates composed of 200 illustrations.\textsuperscript{161} Two documentary films were also produced.

A second exhibit, "Olympic Exhibition of Sports Photography" was a competition with entries of black and white and color photographs. Works by the chosen winners were hung in the halls of the Palazzo delle Esposizioni

\textsuperscript{156} Ibid.
\textsuperscript{157} Ibid., 316.
\textsuperscript{158} Ibid.
\textsuperscript{160} Organizing Committee of the Games of the XVII Olympiad, 319.
\textsuperscript{161} Ibid., 321 - 322.
and grouped by country for public viewing. As of March 31, 1960, entries included 332 black and white and fifty-three color photographs. Almost all of the photographs were 30" X 40", covered in glass and elegantly framed. Thirty-three countries participated from six continents.

The Arts Committee, in conjunction with the Italian State Tourist Office, approved the presentation of five historical sports events. The following events occurred between August 20 and September 10, 1960: the Florentine Football Match, the Games of the Pisa Bridge, the Crossbowmen's Tournament, the Ascoli Piceno Quintain Tilting and the Foligno Quintain Tilting. After two years of preparation, the events enjoyed great success and crowds of up to 50,000 persons. In the Official Report, the Crossbowmen's Tournament was described:

... it took place in the gorgeous setting of the floodlit Circus Maximus. The contest between the cities of Gubbio and San Sepolero with 400 persons in their glittering costumes was celebrated in the presence of the Head of Government and a crowd of over 25,000 spectators, for the most part foreigners.

The Arts Committee collaborated with the Provincial Tourist Board in Rome to arrange performing arts activities in spectacular ancient settings. From August 23 - September 1, 1960, Shakespeare's Julius Caesar was staged at the Roman Theatre at Ostia Antica. At the Roman Forum, a performance of "Sounds and Lights" occurred on September 7, 1960. On the evening after the Closing Ceremony, a final grand Fete occurred in the Pincio Gardens, an appropriate ending to an ambitious Cultural Olympiad that had succeeded in capturing the Olympic spirit in Rome.

Tokyo, Japan hosted the Games of the XVIII Olympiad in 1964. The

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162 ibid., 311.
163 ibid., 308.
164 ibid., 322.
Tokyo Organizing Committee decided to focus its cultural themes on traditional Japanese art. A twenty-six member Arts Festival Committee was organized on July 15, 1961 to coordinate the arts activities, and two subcommittees were elected. At a meeting on September 9, 1963, the Arts Festival Committee proposed ten programs.\textsuperscript{165}

The arts programs encompassed classical Japanese art, theatre, music and Folk art and contemporary art. An exhibition of ancient art treasures was housed at the National Museum and attracted over 400,000 visitors during a period of forty-one days.\textsuperscript{166}

Governmental and producing organizations collaborated to present performances. Governmental agencies included the Ministry of Education and the Metropolitan Government of Tokyo. Performances were given by the Shochiku Company, Imperial House, the Association of Noh, the Society for Bunrakuy, the Classical Dance of Japan and the Music Association of Japan.\textsuperscript{167} There were efforts to coordinate a modern art show, but the ten participating organizations could not work out their differences; therefore, each organization sponsored their own shows under the name of the Exposition d’Art.

When Mexico City was chosen as the site of the 1968 Olympic Games, a Department of Artistic and Cultural Activities was created. A staff of prominent art leaders in Mexico was recruited to develop the artistic programs. The Organizing Committee was committed to holding a large, multidisciplinary, international arts festival.

There were five general categories and twenty cultural events that

\textsuperscript{165} Organizing Committee for the Games of the XVIII Olympiad. The Official Report of the Games of the XVIII Olympiad, Tokyo 1964 (Tokyo: The Organizing Committee, 1964) 269.

\textsuperscript{166} ibid., 270.

\textsuperscript{167} ibid.
occurred throughout Mexico. The festival lasted for a year from January 19, 1968 - December 15, 1968. The categories were as follows: the Olympic Games and Youth, the Olympic Games and Art, the Olympic Games and Popular Artistic Expression, the Olympic Games in Mexico and the Olympic Games and the Contemporary World.¹⁶⁸

The Olympic Games and Youth program focused on Mexico's youth and the youth of the world. A reception was held as part of this program on October 10, 1968 with a total of 18,935 participants and over 100,000 spectators.¹⁶⁹ A Festival of Short Films on the Mission of Youth was held from October 12 - October 27 and encompassed sixty-five films from twenty countries, complemented by an International Film Festival highlighting 1,024 films from 30 countries.¹⁷⁰

The Olympic Games in Art program featured an International Festival of the Arts. The year long festival showcased opera companies, symphonic and chamber orchestras, and ballet, theatrical and jazz performances. A total of ninety-three groups gave 1,821 performances and seventy-one exhibitions. Out of the 164 events, sixty-nine were Mexican and ninety-five were from other countries.¹⁷¹ Additional programs included a "World Art" exhibition, an "International Meeting of Sculptors" and an "International Reunion of Poets".

The Olympic Games and Popular Artistic Expression section featured a World Folklore Festival from October 9 - 26, the Ballet of Five Continents throughout the year and an International Exhibition of Folk Art from October

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¹⁶⁸ Organizing Committee of the Games of the XIX Olympiad, The Official Report (Mexico City: The Organizing Committee, 1968) 274.
¹⁶⁹ Ibid., 273.
¹⁷⁰ Ibid.
¹⁷¹ Ibid.
The Olympic Games in Mexico section featured a torch celebration with 1,525 performers and 50,000 spectators to welcome the arrival of the Olympic flame. An "International Olympic Philatelic Exhibition" displayed forty-eight private collections of Olympic stamps and an exhibition on the "History and Art of the Olympic Games" was held from October 9 - November 11, 1968.

Finally, in the Olympic Games and the Contemporary World section, organizers branched out to study topics broader than the Olympic Games. Scientific research was the focus in the areas of nuclear energy, space research and human genetics and biology. The Organizing Committee recognized the Olympic Games as an appropriate forum for gathering international participants interested in world issues. The Official Report sums up the progress of the year long events:

The wide dissemination of cultural events provided a large number of people throughout the provinces of Mexico contact with a wide variety of international culture, which served to promote greater understanding and knowledge of peoples from other nations. In turn many of the countries and states sent folk groups and other representation of Mexican regional culture to the capital, thus adding a rich complimentary aspect to the Cultural Olympiad... The success of the Cultural Olympiad was due above all to the enthusiastic participation of the ninety-seven member nations of the international Olympic movement.

Following the model of the 1968 Mexico City Olympiad, Munich, Germany hosted the 1972 Olympiad and held an international, large-scale arts...
festival lasting six weeks. The condensed activities covered all visual and performing arts disciplines. The Organizing Committee gathered artists, dance troupes, folk ensembles, theater groups and musicians from all over the world to participate in the festival.

Dance and theatre performers included the New York City Ballet, the Royal Shakespeare Company of London and the Marionette Theatre of Moscow. Folk programming included an international folk festival featuring the Ballet Folklorico of Mexico, the Korean Folk Arts Group and the Folklore Italiano. Additional festival activities included orchestral concerts, an international jazz festival and variety programs. Many art exhibitions were held including "World Cultures and Modern Art", "Bavaria - Art and Culture", and "100 Years of German Excavation at Olympia." The Munich Organizing Committee enlisted well-renowned artists to design a series of Olympic posters. Artists of international fame who participated were Kokoschka, Hockney, Hartung, Vasarely, Poliakoff and Allen Jones.

The arts activities were considered either formal or informal depending on their location and nature. In addition to the more formal programming of opera and indoor theatre, an "Avenue of Entertainment" was created to assist in making the arts more accessible to visitors. It included seven street side theatres, mimes, clowns, acrobats, musicians and folk dancers. The Avenue was well attended, but discontinued after the Palestinian attack on the Olympic Village and the killing of Israeli athletes.

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176 Ibid., 233.
177 Ibid., 235 - 242.
179 Levitt, 37.
180 Levitt, 36.
Visitor participation was accounted in the Official Report. Out of 4.5 million visitors, 1,200,000 people visited the "Avenue of Entertainment" and 650,000 people attended the formal cultural events; of the 650,000 patrons, 302,000 attended concerts, musicals and theatre performances, 125,000 attended "World Cultures and Modern Art", 195,000 attended "Bavaria - Art and Culture" and 28,000 attended "100 Years of Excavation at Olympia".\(^{181}\)

Montreal, Canada, host of the 1976 Olympic Games, held a Cultural Olympiad that focused completely on Canadian culture. This decision sharply contrasted with the international focus of the Mexico City (1968) and the Munich (1972) Olympiads. The Montreal Organizing Committee decided to hold an arts festival in six cities from July 1 - August 1, 1976. A Directorate was chosen to head the Arts and Cultural Program in the autumn of 1974. This governing body chose to focus on the diversity of Canadian culture and stipulated that the "ten provinces and two territories of Canada must be represented by the most authentic evidence of their contribution to national culture."\(^{182}\)

From the onset, the organizational structure of the Cultural Olympiad was complicated. A partnership was forged between the Organizing Committee, the Canadian federal government and the provincial and territorial governments to help fund the arts activities. This collaborative effort was encouraged to alleviate financial burdens and logistical responsibility. Expenses were shared by all parties; the provincial and territorial governing bodies paid for pre-production costs and the expenses of artists delegated to Montreal.\(^{183}\) The federal government covered all the

\(^{181}\) Comité Organisateur des Jeux de las XXe Olympiade Munich 1972, 236.


\(^{183}\) Ibid., 579.
travel and lodging expenses of the artists. The Organizing Committee established a coordinating team to make sure all the logistical arrangements were executed efficiently.\textsuperscript{184} The arts programming was divided into extensive categories. In the visual arts, there were art exhibitions, poetry and letters, cinema and video sections. The performing arts included theatre, concerts, recitals, operas, dance, and variety shows.

Major art exhibitions included "Mosaicart", a show focusing on the diversity of visual arts in Canada; "Artisanage", a crafts workshop; and "Corridart", an outdoor art contest by Quebecois artists to "illustrate the transformation art and the city had undergone in the last twenty years."\textsuperscript{185} Numerous other exhibitions took place, all with a Canadian or Quebecois focus. Themes ranging from stamps, coins and Olympic posters, historical sorting images in Canada and antique furniture and photography were presented.

In the poetry and letters section, evening poetry readings called "Solstice of Quebec poetry" were held. Nearly fifty Quebecois poets were accompanied by ten musicians in this original series of five readings.\textsuperscript{186} The month of July featured a film festival highlighting film and sport and Canadian cinema. Held at the Conservatory of Cinematographic Art of Concordia University, the film festival showed 120 short, medium and feature length films. There was also an animated film presentation and film evenings at an outdoor theatre in La Fontaine Park. Six documentaries were produced by Le Videographe, a Montreal group specializing in video production.\textsuperscript{187}

\textsuperscript{184} Ibid.
\textsuperscript{185} Ibid., 582.
\textsuperscript{186} Ibid., 587.
\textsuperscript{187} Ibid., 588.
The performing arts programming was ambitious and diverse. Numerous chamber music and symphony orchestral concerts were given by Canadian ensembles. Featured groups were the Hamilton Philharmonic Orchestra, the Pierre Bourque Quartet and the World Orchestra of Young Musicians. Recitals by Canadian musicians were presented featuring a piano duet by Victor Bouchard and Renee Morisset. The opera component highlighted performances of the Barber of Seville by the Opera du Quebec, Cruel Tears by the Persephone Theater and Beggar’s Opera by the Guelph Spring Festival.

The dance section of the festival was the most extensive area and showcased a wide-range of classical and modern dance performances. Classical performances were given by the National Ballet of Canada, Les Grands Ballets Canadians and the Royal Winnipeg Ballet. Modern dance shows were given by the Ballets Jazz de Montreal, the Toronto Dance Theatre and the Ballets Modernes du Quebec. World premiere performances were given in numerous cities including Montreal, Sherbrooke and Kingston.

The theatre programming featured eight national and regional theatre groups. There were also children’s theatre performances including Les Marionettes de Montreal, Mermaid Theatre and La Troupe de marionettes, who presented a puppet show entitled Le Chapeau Magique. The remainder of the cultural events encompassed folk music, a Canadian Folk Festival, musical revues and lively variety shows.

The Organizing Committee evaluated the success of the arts festival in the Official Report: "more than 3,500 artists from all over the country took

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188 Ibid., 589.
189 Ibid., 592.
190 Ibid., 599.
part in the cultural program and at least one million people enjoyed 1,500 artistic and dramatic events. A major concern of the Organizing Committee was the many problems that arose surrounding the complex relationships between co-sponsors and the cultural representation of such a diverse country. These difficulties were usually worked out, though, and did not hinder the quality of the presentations.

Moscow was the site of the Games of the XXII Olympiad in 1980. The Moscow Organizing Committee teamed up with the Ministry of Culture, the Theatre Society of Russia, the Composers Union and many other national and state cultural organizations to organize a national arts program similar to the 1976 Montreal arts festival. The festival encompassed the areas of national and classical arts with performances staged by renowned Soviet orchestras, dance companies and folk choirs.

At the beginning of the Olympiad on June 30, a grand concert was held in the cultural center of the Olympic Village. At the opening session of the International Olympic Committee on July 14, an operatic performance of Boris Godunov was given by the Bolshoi Theatre of Russia and was attended by Olympic and Governmental officials, members of honor from national Olympic Committees and representatives of international sporting federations.

An extensive film festival was organized in Moscow showcasing eighty feature films and ninety documentaries. Fifty art exhibitions were held in Moscow museums with a total attendance of 2,500,000 persons, 300,000 of

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191 Ibid., 600.
193 Ibid., 407.
whom were foreigners.\textsuperscript{194} The festival included a total of eighteen dramatic and lyric theatre companies, thirty-three dance ensembles, forty-five orchestras and five circus groups.\textsuperscript{195} These presenters showcased a total of 144 opera and ballet performances, 455 theatre performances and 1,500 musical concerts.\textsuperscript{196} Arts activities were also held outside of Moscow in four cities: Tallinn, Leningrad, Kiev and Minsk.

Los Angeles, the site of the 1984 Olympic Games, hosted the largest, most experimental and international Olympic festival. It was a ten week-long celebration that took four years to plan and was called "an unabating, stupefying, exhilarating cultural feast."\textsuperscript{197} Over 300,000 miles were traveled to negotiate more than 130 contracts with eighteen countries.\textsuperscript{198} Robert J. Fitzpatrick, president of the California Institute of the Arts, was appointed as director of the Olympic Arts Festival. The festival staff consisted of 41 full-time paid administrators and more than 420 volunteers.\textsuperscript{199} Sponsored by the Times Mirror Company, the festival included theatre, dance, music and opera performances, art exhibitions, mini-festivals and film.

The mission of the Los Angeles Olympic Arts Festival was to blend cultures by bringing together diverse and unique performers from all over the world to "evoke the spirit of ancient Greece where athletes and artists gathered at Olympia to engage in naked sports competitions, perform new plays and celebrate the sheer joy of being alive."\textsuperscript{200}

\textsuperscript{194} Ibid., 406.
\textsuperscript{195} Ibid., 404.
\textsuperscript{196} Ibid.
\textsuperscript{197} Alan Rich, "A Royal Flush of Opera" \textit{Newsweek} 104 (July 23, 1984) 68.
\textsuperscript{200} Ibid., 53.
Journal, Gerald Rabkin wrote "through all the diversity, Fitzpatrick focused on the unifying theme of arts experimentation across generic and national frontiers." By melding cultures, time periods and disciplines, the festival provided unprecedented international entertainment for local audiences and Olympic visitors.

The most daring and predominant art at the festival was theatre. Gordon Davidson, artistic director of the Center Theatre Group/Mark Taper Forum, was the artistic director for the theatre program. Plays were presented in eleven languages, including sign, by thirty companies from thirteen countries. Six different Shakespeare plays were performed by such acting companies as the Royal Shakespeare Company, Le Theatre du Soliel and the Piccolo Teatro di Milano. A production of The Comedy of Errors was performed by the Goodman Theatre/Flying Karamazov Brothers. Additional theatre was presented by the China Performing Arts Company, The National Theatre of the Deaf and the Radeis International. Although most companies were international, ten Los Angeles theatres and two San Francisco theatres performed. Featured American groups were the American Repertory Theatre, Center Theatre Group, The Ensemble Studio Theatre - Los Angeles and L.A. Theatre Works.

The dance programming, headed by Bella Lewitsky as artistic director, was kicked off in June by the unconventional theatre and dance combination of Pina Bausch Wuppertaler Tanztheater. Bausch's dance theatre presented Cafe Muller, a 40-minute performance which "batters down all barriers that

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201 Gerald Rabkin, "The Olympics Arts Festival: we're not number one" Performing Arts Journal 8 (1984) 44.
202 Los Angeles Olympic Organizing Committee, 60.
203 Ibid., 63.
204 Fitzpatrick, 88.
separate various lively arts and destroys along the way any semblance of separation between performer and viewer. International dance troupes involved included the Ballet Folklorico de Guadalajara, Bugaku Dance, the Korean National Dance Company and the London Contemporary Dance Theatre. American companies performing included the Lewitzky Dance Company, the Los Angeles Ballet, Merce Cunningham Dance Company and Twyla Tharpe Dance.

The music programming encompassed three mini-festivals: the Chamber Music Festival, the Contemporary Music Festival and an Olympic Jazz Festival. The Los Angeles Philharmonic Association co-produced programs including Classic Pops at the Bowl, the Great Olympic Jazz Marathon and Prelude to the Olympics: A Gala Concert and The Westminster Abbey Messiah. The Royal Opera of Covent Garden in London premiered Puccini's Turandot, featuring international opera stars Placido Domingo and Gwyneth Jones. The Royal Opera also performed Britten's Peter Grimes and Mozart's The Magic Flute.

Although less visible than the performing arts events, numerous visual art exhibitions were held in museums and galleries in Los Angeles. The most well attended exhibit was "A Day in the Country: Impressionism and the French Landscape" at the Los Angeles County Museum of Art from June 28 - September 16, 1984. This blockbuster show incorporated forty-five paintings from the Louvre and eighty paintings from private and public collections.

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205 Alan Rich, "Stretching the Boundaries", Newsweek 103 (June 18, 1984) 103.
206 Fitzpatrick, 86 - 87.
207 Ibid.
208 Ibid., 89 - 90.
210 Ibid.
collections.\textsuperscript{211} The other large scale exhibit, "The Automobile and Culture" was held at the Museum of Contemporary Art. It featured nearly 200 works of art documenting the automobile and its impacts on modern culture.\textsuperscript{212} Other exhibits were "Masks in Motion" at the Craft and Folk Art Museum; "Australia: Nine Contemporary Artists" at the Los Angeles Institute of Contemporary Art; and OLYMPHILEX, the Olympic Philatelic Exhibition at the Pasadena Center Conference Building.\textsuperscript{213} Artist Robert Graham was commissioned to create two seven foot tall bronze statues of one male and one female athlete at the entrance to the Los Angeles Memorial Coliseum.\textsuperscript{214} Two events highlighted Graham's efforts: the Dedication of Robert Graham's Olympic Gateway on June 1 at the Coliseum and "Robert Graham: Studies for the Olympic Gateway" at the ARCO Center for Visual Art from June 5 - July 21, 1984.\textsuperscript{215}

The final category of programming was the Festivals and Film section. During the month of July, three mini-festivals were held: the International Festival of Masks, the Plaza de la Raza Folklife Festival and a Japanese Festival during the month of July. The Academy of Motion Picture Arts and Sciences featured an "Olympiad of Animation" and the American Film Institute Campus held the National Video Festival Olympics Screening. The Los Angeles International Film Exposition held FILMEX '84, the largest public film festival of its kind in the world.\textsuperscript{216} At FILMEX, more than fifty

\textsuperscript{211} Los Angeles Olympic Organizing Committee, 56.
\textsuperscript{212} Christopher Knight, "Report from Los Angeles: the Olympic Art Fiasco" Art in America 72 (October 1984). 18.
\textsuperscript{214} Los Angeles Olympic Organizing Committee, 58.
\textsuperscript{216} Ibid.
countries were represented in three venues from July 5 - July 10. 217

At the conclusion of the festival, the final attendance was tallied: $11 million had been spent and 1,500 artists participated for audiences that topped 1,275,000. Approximately 790,000 spectators viewed twenty-four visual arts exhibitions; 306,000 attended 393 performances and 180,000 attended film and festival programs. 218

Seoul, Korea was the site of the 1988 Olympic Games and host of the enormous, international Seoul Olympic Arts Festival. Under the motto "Harmony and Progress", the Seoul Olympic Organizing Committee staged a wide variety of multi-disciplinary festivals and exhibits to highlight Korean culture and international arts. The six week global festival encompassed arts activities for visiting spectators, athletes, officials and Koreans.

The festival was held from August 17 - October 5, 1988. It opened on August 17 with a gala evening of traditional Korean music and dance sponsored by the Korean Culture and Arts Foundation, the Ministry of Culture and Information, the City of Seoul and the Seoul Organizing Committee. 219 A local mini-festival was held on the banks of the Han River from September 10 - October 5. Events included a laser show, a world food festival, a peoples' food festival and "Kunstdisco" (art disco), a West German collaboration of artists active in architecture, interior decoration, laser lighting techniques, fashion, music and dance. 220 From August 20 - October 5, two street festivals were held in Chongo and Ulchiro, Seoul's main downtown boulevards. In the Olympic Village, athletes and officials enjoyed

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217 Bill Golightly, "Olympic Art" Horizon 27 (June 1984)57.
218 Los Angeles Olympic Organizing Committee, 53.
220 Ibid., 23.
cultural events during the month of September including movies, concerts, Korean folk plays and exhibits.\textsuperscript{221} In addition to these mini-festivals, Seoul was the host of six major festivals: Korea's Traditional Music and Dance Festival, the International Folklore Festival, the International Dance Festival, the International Theatre Festival and the International Music Festival.

The exhibitions section encompassed twenty-four shows with a special blockbuster series of shows called "'88 Olympiad of Art - Harmony and Peace in a Meeting of East and West". In \textit{Seoul Olympic Arts Festival 1988}, the goals of the festival were explained:

\begin{quote}
... this is not just an opportunity to display Korea's culture; this is an opportunity to gather art and culture from all over the world in one spot, in accordance with the true meaning of the Olympic movement, and thus focus attention of not only Koreans, but the whole world on this great spectacle.\textsuperscript{222}
\end{quote}

The two biggest exhibitions in this program were the "International Contemporary Painting Exhibitions" at the National Museum of Contemporary Art and the "World Invitational Open-Air Sculpture Exhibition" in the Seoul Olympic Park. One hundred fifty three international artists participated in the painting show with representatives from Europe, North and South America, Asia, the Middle East and Africa.\textsuperscript{223} In the sculpture show, works by 160 artists from eighty countries were displayed.\textsuperscript{224}

The remainder of the exhibitions included "2,000 Years of Korean Costume", "Tigers in Korean Folk Art" and the "World Children's Art Exhibition". From August 21 - October 27, an International Studies Seminar was held and featured a broad range of academic conferences.

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\textsuperscript{221} Ibid., 34. \\
\textsuperscript{222} Ibid., 110. \\
\textsuperscript{223} Ibid., 110 - 112. \\
\textsuperscript{224} Ibid., 112.
\end{flushright}
Barcelona, Spain, host of the 1992 Olympic Games, was the ideal site for a grand Cultural Olympiad because it "has a deeply rooted cultural tradition which is expressed in its contribution to the worlds of art, culture, and science". The rich artistic and historical setting of Barcelona was the perfect backdrop for a wide-ranging cultural program with two goals: to convey the cultural potential of Barcelona and the Olympic spirit, and to increase the attractions of the city for visitors.

In order to prepare for the 1992 Olympic Games, the city of Barcelona undertook a major urban revitalization and public sculpture project. Launched in 1980, the art and parks program included more than 200 parks and plazas and granted commissions for more than fifty artists. A short-term goal of Barcelona's public art commissions was "to stimulate the resurgence or development of practically every stitch of the city's sprawling urban fabric - to foster a sense of place and community in otherwise lackluster neighborhoods". The city spent over $6 billion on the urban renewal that welcomed Olympic visitors and left an enduring legacy.

The Cultural Olympiad was governed by a private subsidiary of the Organizing Committee, the Olimpiada Cultural S.A., which was founded on November 10, 1988. This administrative body coordinated a four-year series of arts events culminating with the 1992 Olympic Arts Festival. There were two annual complementary components: the Olympic Barcelona

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226 Ibid.
228 Ibid., 116.
229 Ibid., 108.
230 Barcelona Olympic Organizing Committee.

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International Festival and the Autumn Festivals. The Olympic Barcelona International Festival featured visual arts exhibitions: "Barcelona, the City and 92" (1988), "Planeta Esport" (1989), "Modernisma 1990" (1990) and "Casa Barcelona" (1991). The Autumn Festivals, managed by the Barcelona City Council, the Department of Culture of the Generalitat of Catalonia and the Cultural Olympiad, were organized in collaboration with area performing companies. The goal of the Autumn Festivals was to "present a multidisciplinary display of the performing arts: a rich, vital assertion of the value of theatre, music and dance."  

An original set of awards, the Barcelona '92 International Prizes, were given in six areas: the Juan Antonio Samaranch prize for sport; the Joan Miro prize for the plastic arts; the Pau Casals prize for classical music; the Antoni Gaudi prize for architecture and town planning; the Narcis Monturiol prize for technological innovation in the urban environment; and the El Brusi prize for journalism. These prizes were intended to "be outside the sphere of the Nobel prizes".

In addition to the major festivals, a series of independent festivals were presented within the music and performing arts section. The largest was BarceWomad '89, a festival featuring musicians, artists and dancers from such countries as Uganda, Senegal, China, Gambia, India, Tanzania and Pakistan. Other events included the International Popular and Traditional Music Festival, the Badalona Festival of Rhythm and Blues, the Cornella International Festival of Clowns, the Ninth Terrassa Jazz Festival and the XI

231 Ibid., 347 - 353.  
232 Ibid., 364 - 365.  
233 Ibid., 312 - 313.  
234 Ibid.  
235 Ibid., 361.
Castaldefels Dance Festival. These festivals were only a portion of the diverse, multi-disciplinary performance programs leading to the 1992 Olympic Arts Festival.
CHAPTER SIX

Atlanta Cultural Olympiad

Shortly after Atlanta was chosen as host of the 1996 Centennial Olympic Games, the Atlanta Committee for the Olympic Games (ACOG) initiated plans for a Cultural Olympiad. The arts program was initially allocated $14 million. On June 18, 1991, Dr. Jeffrey N. Babcock, founder and president of the Miami-based New World Symphony was named director.236 At that time, Babcock felt the position was "a personal challenge to make something happen of substance on a very large scale".237 Babcock had previously worked in Los Angeles as producer of three major musical performances in conjunction with the 1984 Olympic Games. He envisioned the Atlanta Cultural Olympiad differently, however, and said the 1984 cultural program "was a one-shot kind of situation, and I would hope that what we develop here would have a greater, deeper impact on the arts community as well as the community in general."238 He wanted to plan a "multi-year, multidisciplinary program that will have a beginning, a middle and an end."239

One of Babcock's early goals was to become acquainted with the arts community in Atlanta. In a 1991 editorial, Tom Teepen remarked:

Mr. Babcock has some political work to do locally. With a background almost exclusively musical, he will have to reassure the other elements of the ever-prickly arts community. He

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237 Ibid.
238 Ibid.
will have to begin discussions with Atlanta's cultural institutions, somehow delicately making the point that while some may participate, not all may.240

Babcock insisted that his number one priority in August 1991 when he took office was to get "to know the arts community here. I look at all of them as my colleagues ... they are all very important to this process."241 The first step was to convene a 27-member advisory council chaired by Fulton County Commission chairman Michael Lomax to help define the legacy the Cultural Olympiad will leave on Atlanta. The council met in January 1992, submitted possible goals and then disbanded in April 1992. Lomax, founding chairman of the National Black Arts Festival, was not satisfied with the outcome of the council work and felt "Babcock has excluded the arts community from the decision making process". He wanted to:

... see a schedule that says 'Here is the time from during which decisions will be made. Here are the themes or the emphases of the Cultural Olympiad. Here are the people - locally, nationally and internationally - who will help define the Cultural Olympiad in Atlanta'.242

Babcock, on the other hand, insisted that determining Cultural Olympiad programming was "his job" and he did not work for Mr. Lomax. Babcock said, "I work for the Atlanta Committee for the Olympic Games."243 This was the first conflict between the city of Atlanta's arts community and ACOG's Cultural Olympiad, whose budget had expanded to $33 million by June 1992.

243 Ibid, 1.
Out of frustration, Michael Lomax decided to "take matters into his own hands" by hiring art consultants to meet with Atlanta's arts community to determine their needs, hopes and plans.\textsuperscript{244} Lomax said he hoped "the assessment of the arts community's needs will lead to a solid plan by year's end to the development of an organization of local leaders to raise funds that will enable the groups to reach their goals."\textsuperscript{245} Lomax reiterated that his actions were not intended to be confrontational or combative and remained cautious yet optimistic about the ability to raise funds and leverage the allocation from ACOG.

During this time of political maneuvering, the first Cultural Olympiad program was implemented. In February 1992, fifty United States dancers were chosen to perform in the "Spirit of Atlanta" show at the closing ceremony at Barcelona in the summer of 1992. The project was headed by theatrical producer Bonnie Nelson Schwartz of Washington, DC and directed by David Bell, a Broadway director and choreographer.\textsuperscript{246} Auditions were held in six cities: Los Angeles, Houston, Chicago, New York, Washington, DC and Atlanta.\textsuperscript{247}

In May 1992, the Atlanta Olympic Band, featuring 250 young musicians, was formed to perform at various events around the region and the country.\textsuperscript{248} The band was established to "provide pageantry and to promote public support and enthusiasm for the 1996 Games".\textsuperscript{249} Selected venues

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{244} Howard Pousner, "Lomax pushes organizing arts for Olympiad", \textit{The Atlanta Journal/Constitution}, July 17, 1992, 1(F).
\item \textsuperscript{245} Ibid.
\item \textsuperscript{246} Helen Smith, "Local artists won't dance until last", \textit{The Atlanta Journal/Constitution}, February 25, 1992, p. 1.
\item \textsuperscript{247} Ibid.
\item \textsuperscript{248} Atlanta Committee for the Olympic Games, \textit{Master Plan Draft: Executive Summary}, September 1993, p.4.
\item \textsuperscript{249} Ibid.
\end{enumerate}
\end{footnotesize}
included the Super Bowl Tailgate Party and the Savanna St. Patrick's Day Parade.250

During the summer of 1992, the ACOG Cultural Olympiad staff closely followed Barcelona's cultural programming. The richness and breadth of Barcelona's $57 million Cultural Olympiad was on a different scale due to its extensive cultural infrastructure and displays of Picasso, Dali, and Miro's art and Gaudi's architecture.251 Babcock did not want to rival Barcelona. He realized Atlanta is "a different place, and for a young city to try to compete or compare with a culture that's 2,000 years old is wrong."252 Babcock was convinced that the Atlanta program would "find a way to share what's unique in this tremendously rich region - the musical elements, the literary traditions, some fabulous directions in terms of the visual arts."253

By September 1992, Michael Lomax and Jeffrey Babcock began to find common ground and to try to work together. Lomax felt things were "loosening up" and Babcock had "no problem at all with what (Lomax) was doing".254 For the first time, on Friday, October 16, 1992, the Cultural Olympiad revealed proposed themes and ideas for cultural programming. Initial plans included an Hispanic heritage festival, an international puppetry festival and a convocation of and readings by all the living Nobel laureates.255

It was also during October 1992 that the Cultural Olympiad appointed seventy-eight members to nine multi-disciplinary advisory subcommittees.

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252 Howard Pousner, "Cultural Olympiad director: 'We must be ourselves'”, The Atlanta Journal/Constitution, September 20, 1992, 9(D).
253 Ibid.
254 Ibid.
255 Ibid.
There was some confusion as to the role of the participants. Lisa Adler, artistic director of Horizon Theatre, felt "a bit bewildered and overwhelmed by the information" and thought members would "get a little more direction."\(^{256}\) Nevertheless, suggestions were gathered, including ideas for a "World Choral Festival", an "International Pop and Rock Festival", a sports photography exhibit and an exhibit of Duke Ellington memorabilia.\(^{257}\) Babcock said the suggestions received were "a perspective-building framework" and that "this thing is so big ... it's hard to get your arms around it, it's hard to get your mind around it. It's overwhelming, which is why we need the collective perspective this group can provide".\(^{258}\)

One of the first projects undertaken was a collaboration with Cultural Olympiad and the Southern Arts Federation (SAF), a non-profit arts advocacy organization in Atlanta. Introduced in November 1992, the Regional Designation Awards in the Arts are an annual program to "honor and promote regional arts groups and individual artists nationally and internationally".\(^{259}\) More than 11,000 application forms were mailed to groups and individuals in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee.\(^{260}\) The designees of the first years' competition were honored at the opening celebration of the Cultural Olympiad in February 1993. The arts awards were complemented by the Regional Designation Awards in the Humanities to

\(^{256}\) Howard Pousner, "Arts Leaders wonder what to do at first meeting", The Atlanta Journal/Constitution, November 14, 1992, 6(B).
\(^{257}\) Howard Pousner, "No Shortage of suggestions for city's Cultural Olympiad", The Atlanta Journal/Constitution, October 17, 1992, 9(B).
\(^{258}\) Ibid.
\(^{259}\) Howard Pousner, "Cultural Olympiad, SAF will showcase artists from 9 states", The Atlanta Journal/Constitution, November 15, 1992.
\(^{260}\) Ibid.
honor "such excellence among cultural and historical organizational and educational institutions throughout the Southeastern United States.261

The Cultural Olympiad formally opened in February 1993 with "Olympic Winterland: Encounters with Norwegian Cultures". This festival was "an unprecedented collaboration with two host cities: Atlanta and Lillehammer, site of the 1994 Winter Games."262 From February 11 - April 4, more than thirty events including art exhibitions, diverse musical concerts, theatrical performances, a festival of Norwegian films and a literary symposium were presented.263 Selected works included paintings by Edvard Munch, nine films starring actors including Liv Ullmann and a one woman show based on heroines in plays by Henrik Ibsen.264 Events took place in Atlanta, Athens and Savannah.

In the summer of 1993, a Summer Dance Institute was established. This annual program "brings internationally recognized choreographers and master teachers together with local and regional dance companies to create new works".265 The institute had actually been first co-presented in 1992 with the partnership of the Atlanta Dancer's Collective and Georgia State University.266

The Cultural Olympiad had been due to present its "Master Plan" by July 1993. This deadline was pushed back and the plan was unveiled in September 1993 in draft form. During the summer of 1993, the Cultural

262 Atlanta Committee for the Olympic Games, Olympic Winterland: Encounters with Norwegian Cultures, January 1993.
263 Ibid.
264 Ibid.
266 Ibid.
Olympiad was still having political problems. Relations with Atlanta cultural organizations suffered because funding and programming issues were not addressed. On June 20, an editorial in The Atlanta Journal said the Cultural Olympiad "has trouble with organizations across Atlanta that not only want to know if they'll be a part of the Olympiad, but also how much money and prestige might come their way."267

The "Master Plan" draft was completed and presented on September 1993. The executive summary outlined the mission of the Cultural Olympiad: to celebrate Atlanta, the State of Georgia and the South by presenting local and regional artists; to present international artists; to create programs with local groups and foster relationships between these groups and international colleagues; and to leave a legacy of new and broader audiences in Atlanta and the region.268 The plan further defined the three major programs for the 1996 Arts Festival: "Southern Celebrations", "Celebrating the Centennial" and the "Children's Cultural Festival".269 The "Southern Celebrations" section proposed a series of southern performances, exhibits, literary events and symposia.270 The "Celebrating the Centennial" section highlighted a world cinema festival, a historical Olympic exhibition and an exhibition of world masterpieces, later to be named "Rings: Five Passions of World Art". The "Children's Cultural Festival" would feature young performers and programming for young audiences.271 In addition, "Celebrating the Centennial and Arts Atlanta: Preludes to the Centennial

269 Ibid., 1 - 4.
270 Ibid., 2.
271 Ibid., 3.
Olympic Arts Festival, 1992 - 1996" named ongoing projects and upcoming festivals.

Simultaneous to the release of the "Master Plan" was the opening of "!Mexico! A Cultural Tapestry" festival. In cooperation with the Consulate General of Mexico in Atlanta, this festival honored the 25th anniversary of the 1968 Mexico City Olympic Games. Events held at sixteen Atlanta venues featured visual arts, theatre and dance performances, lectures and workshops. Highlighted groups included Ballet Folklorico de Colima and Barro Rojo. Mexican artist Gilberto Aceves Navarro created a 25 by 100 foot mural in downtown Atlanta in November 1993 which "speaks to Mexico's rich blend of cultures and Atlanta's role in uniting humanity."

Following a difficult and busy year for the Cultural Olympiad in 1993, plans for an ambitious multi-year set of programs were scaled down. Although the "Master Plan" had been completed, it still lacked a specific timetable. An Atlanta Journal article on January, 16, 1994, indicated that:

The Cultural Olympiad faces lingering doubts about funding, a muddled public image and an increasingly daunting timetable ... All of this has created a deep pool of frustration among arts leaders who had pinned a great deal of hope on the Olympics as a means for the city to experience a cultural coming of age.

Babcock remained confident that these concerns would be addressed over the next few months. He said that putting on a large cultural program "is more than booking somebody who happens to be in Atlanta on tour".

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272 Atlanta Committee for the Olympic Games, Mexico: A Cultural Tapestry, 1992.
273 Howard Pousner, "Olympic Watch: Countdown to the Atlanta Games, Cultural Olympiad", The Atlanta Journal/Constitution, October 22, 1994, 10(B).
275 Ibid.
February 1994, the advisory council that had formed in October 1992 and grew to include 99 members was disbanded. In a letter dated February 25, Babcock wrote:

At this point, we have moved from the planning stage and are in the midst of implementation. As such, the work of the Advisory Council as originally conceived is complete. However, we are committed to maintaining an ongoing dialogue...

This decision elicited mixed reactions from council members. From this point on, the Cultural Olympiad would primarily work with individual arts leaders to achieve its goals.

The next large-scale program produced was from July 28 - August 7, 1994, entitled "Celebrate Africa!". The Cultural Olympiad collaborated with the National Black Arts Festival to present more than 150 events in music, dance and theatre, folk life and visual and literary arts. Babcock called "Celebrate Africa!" the "first time a major program has been done for the African ring of the Olympic rings". Highlights of the festival included an African Village, an open-air African marketplace, a wide variety of African performers such as Youssou N'Dour and Campagnie Ebene, and numerous visual arts exhibitions at the High Museum of Art, the APEX Museum and the Nexus Contemporary Art Center. Supported by the African Association of Georgia, the festival attracted approximately 550,000 visitors.

The month of October 1994 was chosen for the first annual "Georgia:

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277 Dan Hulbert and Howard Pousner, "Arts fest, Olympiad team up on Africa", The Atlanta Journal/Constitution, April 18, 1994, 7(C).
278 Ibid.
279 Ibid.
State of the Arts" cultural celebration. The Cultural Olympiad and the Georgia Council for the Arts collaborated to emphasize the "rich artistic heritage of the south and the state of Georgia in particular". Non-profit organizations were invited to submit applications for programs and special events scheduled during the month of October. Preference was given to programs that coincided with the mission of the Cultural Olympiad. Projects from a total of sixty-three cities in Georgia were selected.

On October 25, the Cultural Olympiad formally announced its plans for an unprecedented gathering of Nobel Prize winners in literature. The prestigious laureates who participate will convene for a conference in Atlanta from April 22 - 25, 1995. The sites chosen are the Georgia Tech Center for the Arts and the Carter Presidential Library, with former President Jimmy Carter slated to make opening remarks. Conference proceedings will include public readings and panel discussions. As of October 1994, ten out of sixteen living Nobel laureates had agreed to attend the program.

Two other programs in 1995 will include the "100th Anniversary of World Cinema" and the Olympic Cauldron project. The Cultural Olympiad in collaboration with the High Museum of Art will present a "two-year celebratory showcase of 100 classic feature films". Artist Siah Armajani of St. Paul, Minnesota has been commissioned to design a ceremonial Olympic

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282 Ibid.
284 Howard Pousner, "Literary Laureates to gather in Atlanta in April, Conference to include public readings", The Atlanta Journal/Constitution, October 22, 1994, 10(B).
cauldron to hold the Olympic flame at the Olympic Stadium.\textsuperscript{286} The sixteen foot tall container will be constructed and shipped to Atlanta for assembly in the summer of 1995.\textsuperscript{287}

Major announcements were made in the fall of 1994 concerning Cultural Olympiad plans for the 1996 Olympic Arts Festival. A blockbuster, $3 million exhibition called "Rings: Five Passions in World Art" will be held from July 4 - September 24, 1996 at the High Museum of Art.\textsuperscript{288} Headed by J. Carter Brown, the director emeritus of the National Gallery of Art, the show will elevate five universal emotions: love, anguish, awe, triumph and joy. A team of world scholars will develop a list of paintings and sculptures that will elicit emotional responses. Brown explained, "The rings have so much to say to all of us in this divided world ... we will go beyond their geographical meaning and take them metaphorically as the five fundamental passions that characterize the human condition."\textsuperscript{289}

Another significant event planned for the 1996 festival is the "Festival of the American South" to be held from July 17 - August 4. The goal of the festival is to "showcase traditional Southern culture - everything from music and food to crafts and storytelling".\textsuperscript{290} George Holt, director of the North Carolina Art Council's folk life section will serve as the consulting producer for the event.\textsuperscript{291} The festival will be modeled after the Smithsonian's annual Festival of American Folk life. The Smithsonian will serve as a

\textsuperscript{286} Howard Pousner, "Olympic Watch: Countdown to the Atlanta Games, Cultural Olympiad", \textit{The Atlanta Journal/Constitution}, October 22, 1994, 10(B).
\textsuperscript{287} Ibid.
\textsuperscript{288} Ibid.
\textsuperscript{290} Howard Pousner, "Cultural Olympiad: Atlanta 1996 Folklife expert joins American South fest", \textit{The Atlanta Journal/Constitution}, October 24, 1994, 6(B).
\textsuperscript{291} Ibid.
partner with the Southern Arts Federation.292

There are many additional programs planned for the Olympic Arts Festival in 1996. These include "The Olympic Woman" exhibit at Spelman College, an exhibit of ten regional artists at the Nexus Contemporary Arts Center and a Ulysses S. Davis exhibit in Savannah. Savannah, Georgia, host city for Olympic yachting events, will hold a 100 day festival called "Arts Ashore '96" from May 1 - August 8.293 The festival promises to showcase multi-cultural and educational events "through diversity and quality of local and regional resources, along with the best national and international organizations and artists, to enrich the entire community."294 Headed by producer Ken Marsolais and managed by a private corporation of local arts and humanities leaders, the festival's themes will correspond directly to the themes of the Atlanta Cultural Olympiad: a Children's Cultural Festival, Savannah Connections and International Connections.295

The final countdown has begun for the Atlanta Cultural Olympiad with most of the programs in place and poised for implementation. According to the ACOG booklet, Cultural Olympiad, the festival promises to:

stimulate and leave behind a legacy of new and broader audiences; local, regional and international networks, relationships and programs; and an expanded vision through which Atlanta may be recognized as a new international center for innovative arts, cultural and entertainment.296

If the Cultural Olympiad is to realize this vision, its leaders will have to persist with the ongoing struggle over budget constraints and political

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292 Ibid.
294 Ibid.
295 Ibid.
problems.
CHAPTER SEVEN

Conclusion

Pierre de Coubertin did more than revive a quadrennial celebration of sport. He undertook the task of trying to awaken an ideal that has had a difficult time adapting to the constraints of modern society. The ancient Olympic Games served as a romanticized model and Coubertin fought to create this environment in a world of changing industry, technology and art trends.

The art contests, the "Pentathlon of Muses", founded by Coubertin failed because the practical application could not be translated in modern society. The relationship of sport and art is a complex one and it is rare when a person possesses attributes of an athlete and artist. In twentieth century United States, individuals have been educated in a dichotomous environment where art and sport rarely co-exist harmoniously.

Whether the art contests succeeded or failed is not the point. Rather, the important issue is Coubertin's underlying vision of Olympism because it is the foundation upon which the Olympics have survived for 100 years. The true spirit of Olympism as defined by John A. Lucas is "embracing sport under the influence of religion, literature and art" and "an understanding that the body and mind should alike be disciplined". Jeffrey O. Segrave defines Olympism as "education, international understanding, equal opportunity,
cultural expression, and excellence".298 These attributes continue to embody the legacy of the Games.

If art and sport are to co-exist together in the Olympic Games, a bridge must be made prior to and during the Olympiad with cultural programming. Not all host cities have understood the need to link them together. If Olympic athletes and audiences are to gain an understanding of Olympism, cultural planners must act to include information on the history of sport and art and visibly communicate the symbolic relationship. If not, Olympic spectators may not engage in cultural activities because they will not feel a personal relevancy.

Every two years, the Olympic Games will be staged in countries all over the world. It is the perfect venue for the celebration of the many cultures that engage in the “Spring of mankind, a festival of supreme efforts”.299 Each Olympiad hosts unique cultural programming that can encourage spectators to understand the deeper meaning and history of the Olympic Games and to understand the culture and art of the participating countries.


299 Coubertin, Olympic Memoirs, 49.
APPENDIX A

Arts Competition Winners (1912 - 1948)

Stockholm 1912

Architecture

Literature
1. Georges Hohrod and M. Eschbach, Germany. "Ode to Sport"

Music
1. Ricardo Barthelemy, Italy. "Olympic Triumphal March"

Painting
1. G. Pellegrini, Italy. "Winter Sports"

Sculpture
1. Walter Winans, U.S.A. "An American trotter"
2. Georges Dubois, France. Model of the entrance to a modern stadium.

Antwerp 1920

Architecture
2. S. Parsen, Norway. "Project pour une ecole de gymnastique"

Literature
1. Raniero Nicolai, Italy. "Canzoni Olimpioniche"
3. M. Bladel, Belgium. "La Louange des Dieux"

Music
1. G. Monier, Belgium. "Olympique"
2. Oreste Riva, Italy. "Epinicion"

Painting
2. Mme Brossin de Polanska, France. "L'elan"
3. A. Ost, Belgium. "Joueur de Football"

Sculpture
1. A. Collin, Belgium. "La Force"
2. S. Goossens, Belgium. "Les Patineurs"
3. A. De Cuypcer, Belgium. "Lanceur de Oids et Coureur"
Paris 1924

Architecture
3. J. Medecin, Germany. Stadium for Monte Carlo.

Literature
1. G. Charles, France. "The Olympic Games"
2. J. Petersen, Denmark. "Euryale"
3. Oliver Gogarty, Ireland. "Ode to the Tailteann Games"
3. C. A. Gonnet, France. "Facing the God of Olympos"

Music
No prizes awarded

Painting
1. Jean Jacoby, Luxembourg. "Sport Study"
2. Jack Yeats, Ireland. "Swimming"
3. J. Van Hell, Holland. "Skaters"

Sculpture
1. Constantine Dimitriades, Greece. "Finnish discuss thrower"
2. Francois Heldenstein, Luxembourg. "Towards the Olympic Games"
3. J. R. Gauguin, Denmark. "The Boxer"
3. L. C. Mascaux. France. "Seven sports medals"

Amsterdam 1928

Architecture
Sports Buildings
1. Jan Wils, Holland. "Olympic Stadium"
2. Ejnar Mindedal-Rasmussen, Denmark. "Swimming-pool at Ollerap"

Town Planning
1. Adolf Hensel, Germany. "Stadium of Nuremberg"
2. Jacques Lambert, France. "Stadium of Versailles"
3. Max Lauger, Germany. "The park of the city of Hamburg"

Literature
Lyric Works
1. Kazimiers Wierzinsky, Poland. "Olympic Laurels"
2. Rudolf Binding, Germany. "Advice on riding to his beloved"
3. Johann Weltzer, Denmark. "Heroic Symphony"

_Dramatic Works_
2. L. de Bosis, Italy. "Icaro"

_Epic Works_
1. Dr. Ferenc Mezo, Hungary. "History of the Olympic Games"
2. Ernst Weiss, Germany. "Beotius von Orlamunde"
3. C. and M. Scharten-Antink, Holland. "De Nar uit de Maremmen"

_Music_
_Songs_
No prizes awarded

_Instrumental Works_
No prizes awarded

_Orchestral Works_
2. Rudolf Simonsen, Denmark. Symphony #2, "Hellas"

_Painting_
_Painting_
1. Isaak Israels, Holland. "The Red Rider"
2. Mme Laura Knight, England. "Boxers"
3. Walter Klemm, Germany. "Skating"

_Drawing_
1. Jean Jacoby, Luxembourg. "Rugby"
2. Alex Virot, France. "Gestures of Football"
3. W. Skoczylas, Poland. "Affiches"

_Graphic Arts_
2. Carl Moos, Switzerland. "Poster for Athletics"
3. Max Feldbauer, Germany. "Mailcoach"

_Sculpture_
_Sculpture_
1. Paul Landowski, France. "Boxers"
2. Milo Martin, Switzerland. "Athlete resting"
3. Renee Sintenis, Germany. "Allemagne"

_Bas-reliefs and medals_
1. Edwin Grienauer, Austria. "Medals"
2. C. J. van der Hoef, Holland. "Medals for the Olympic Games"
3. Edwin Scharff, Germany. "Plaquette"
Los Angeles 1932

Architecture

Sports Buildings
3. Richard Konwiarz, Germany. "Schlesierkampfbahn"

Town Planning
3. Andre Verbeke, Belgium. "Marathon Park"

Literature
1. Paul Bauer, Germany. "Am Kangehenzonga"
2. Josef Peterson, Denmark. "The Argonauts"

Music
2. Josef Suk, Czechoslovakia. "Into a New Life"

Painting

Painting
1. David Wallin, Sweden. "At the Seaside of Arild"
2. Ruth Miller, U.S.A. "Struggle"

Watercolors and Drawings
1. Lee Blair, U.S.A. "Rodeo"
2. Percy Crosby, U.S.A. "Jackknife"
3. C. Westerman, Holland. "Horseman"

Prints
1. Joseph Webster Golinkin, U.S.A. "Leg Scissors"
2. Janina Konarska, Poland. "Stadium"
3. Joachim Karsch, Germany. "Stabwechsel"

Sculpture

Sculpture
1. Mahonri Young, U.S.A. "The Knockdown"
3. Jakub Obrovsky, Czechoslovakia. "Odysseus"

Medals and Reliefs
1. Josef Klukowski, Poland. "Sport Sculpture II"
2. Frederic Mac-Monnies, U.S.A. "Shield of the Athletes"
Berlin 1936

Architecture

Municipal Planning
1. Werner March and Walter March, Germany. "Reich Sport Field"
2. Charles Downing Lay, U.S.A. "Marine Park, Brooklyn"
3. Theo Nussbaum, Germany. "Municipal Planning and Sporting Centre in Cologne"

Architectural Designs
1. Hermann Kutscher, Austria. "Skiing Stadium"
2. Werner March, Germany. "Reich Sport Field"
3. H. Stieglholzer and Herbert Kastinger, Austria. "Sporting Center in Vienna"

Literature

Lyric Works
1. Felix Dhunen-Sondinger, Germany. "The Runner"
2. Bruno Fattori, Italy. "Profil Azzuri"
3. Hans H. Stoiber, Austria. "The Discuss"

Dramatic Works
No prizes awarded

Epic Works
1. Urho Karhumaki, Finland. "Avoveteen"
2. Wilhelm Ehmer, Germany. "For the Top of the World"
3. Jan Parandowski, Poland. "Dysk Olimijski"

Music

Solo and Chorus Compositions
1. Paul Hoffer, Germany. "Olympic Vow"
2. Kurt Thomas, Germany. "Olympic Cantata"
3. Harald Genzmer, Germany. "The Runner"

Instrumental
No prizes awarded

Orchestral Compositions
1. Werner Egk, Germany. "Olympic Festive Music"
2. Lino Liviabella, Italy. "The Victor"

Painting

Painting
2. Rudolf Hermann Eisenmenger, Austria. "Runners at the Finishing Line"
3. Takaharu Fujita, Japan. "Ice Hockey"

Drawings and Watercolors
2. Romano Dazzi, Italy. "Four Sketches for Frescoes"
3. Sujaku Suzuki, Japan. "Classical Horse Racing in Japan"
Commercial Graphic Art
1. A.W. Diggelmann, Switzerland. "Arosa I Placard"
2. Alfred Hierl, Germany. "International Automobile Race on the Avus"
3. Stanislaw Ostoja Chrostowshi, Poland. "Yachting Club Certificate"

Sculpture
Statues
1. Farpi Vignoli, Italy. "Sulky Driver"
2. Arno Breker, Germany. "Decathlon Athlete"

Reliefs
1. Emil Sutor, Germany. "Hurdlers"
2. Jozef Klukowski, Poland. "Ball"

Medals
2. Luciano Mercante, Italy. "Medals"
3. Josue Dupon, Belgium. "Equestrian Medals"

London 1948

Architecture
Town Planning
1. Yrjo Lindegren, Finland. The Centre of Athletics in Varkaus.
2. Werner Schindler and Dr. Edy Knupfer, Switzerland. Swiss Federal Sports and Gymnastics Training Centre.
3. Ilmari Niemelainen, Finland. The Athletic Centre in Kemi, Finland.

Architectural Designs
2. Alfred L. Rinesch, Austria. Watersports Centre in Carinthia.

Literature
Lyric Works
1. Aale Tynni, Finland. "Laurel of Hellas"
2. E. Van Heerden, South Africa. "Six Poems"
3. Gilbert Prouteau, France. "Rythme du Stade"

Dramatic Works
No Prizes Awarded

Epic Works
1. Giani Stuparich, Italy. "La Grotta"
2. Josef Peterson, Denmark. "The Olympic Champion:"

Music
Vocal
3. Gabriele Bianchi, Italy. "Olimpionico"

Instrumental and Chamber
2. Jean Weinzweig, Canada. Divertimenti for Solo Flute and Strings
3. Sergio Lauricella, Italy. Toccata per Pianoforte

Choral and Orchestral
1. Zbigniew Turski, Poland. "Olympic Symphony"
2. Kalervo Tuukanen, Finland. "Viguer"

Painting
Oils, Watercolors
2. Giovanni Stradone, Italy. "La Pistard"
3. Letitia M. Hamilton, Ireland. "Meath Hunt Point to Point Races"

Engravings, Etchings
1. Albert Decaris, France. "Swimming Pool"
3. Walter Battiss, South Africa. "Seaside Sport"

Applied Art and Crafts
2. Alex Walter Diggelmann, Switzerland. "World Championship for Cycling Poster"
3. Alex Walter Diggelmann, Switzerland. "World Championship for Ice Hockey Poster"

Sculpture
Sculpture
3. Hubert Yencesse, France. "Nageuse"

Reliefs

Medals and Plaques
2. Oskar Thiede, Austria. "Eight Sports Plaques"
3. Edwin Grienauer, Austria. "Prize Rowing Trophy"
# APPENDIX B

**Historical Chart of the Modern Olympic Games**

<table>
<thead>
<tr>
<th>Date</th>
<th>Summer</th>
<th>Winter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1896</td>
<td>Athens, Greece</td>
<td></td>
</tr>
<tr>
<td>1900</td>
<td>Paris, France</td>
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<tr>
<td>1904</td>
<td>St. Louis, USA</td>
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<tr>
<td>1908</td>
<td>London, England</td>
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<tr>
<td>1912</td>
<td>Stockholm, Sweden</td>
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<tr>
<td>1916</td>
<td>Not Celebrated</td>
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<tr>
<td>1920</td>
<td>Antwerp, Belgium</td>
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<tr>
<td>1924</td>
<td>Paris, France</td>
<td>Chamonix, France</td>
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<td>1928</td>
<td>Amsterdam, Holland</td>
<td>St. Moritz, Switzerland</td>
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<tr>
<td>1932</td>
<td>Los Angeles, USA</td>
<td>Lake Placid, USA</td>
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<tr>
<td>1936</td>
<td>Berlin, German</td>
<td>Garmisch-Partenkirchen, Ger.</td>
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<tr>
<td>1940</td>
<td>Not Celebrated</td>
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<tr>
<td>1944</td>
<td>Not Celebrated</td>
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<tr>
<td>1948</td>
<td>London, England</td>
<td>St. Moritz, Switzerland</td>
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<tr>
<td>1952</td>
<td>Helsinki, Finland</td>
<td>Oslo, Norway</td>
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<td>1956</td>
<td>Melbourne, Australia</td>
<td>Cortina d'Ampezzo, Italy</td>
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<tr>
<td>1960</td>
<td>Rome, Italy</td>
<td>Squaw Valley, USA</td>
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<tr>
<td>1964</td>
<td>Tokyo, Japan</td>
<td>Innsbruck, Austria</td>
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<tr>
<td>1968</td>
<td>Mexico City, Mexico</td>
<td>Grenoble, France</td>
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<tr>
<td>1972</td>
<td>Munich, Germany</td>
<td>Sapporo, Japan</td>
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<tr>
<td>1976</td>
<td>Montreal, Canada</td>
<td>Innsbruck, Austria</td>
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<tr>
<td>1980</td>
<td>Moscow, USSR</td>
<td>Lake Placid, USA</td>
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<td>1984</td>
<td>Los Angeles, USA</td>
<td>Sarajevo, Yugoslavia</td>
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<td>1988</td>
<td>Seoul, Korea</td>
<td>Calgary, Canada</td>
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<td>1992</td>
<td>Barcelona, Spain</td>
<td>Albertville, France</td>
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<td>1994</td>
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<td>Lillihammer, Norway</td>
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<tr>
<td>1996</td>
<td>Atlanta, USA</td>
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<tr>
<td>1998</td>
<td></td>
<td>Nagano, Japan</td>
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<tr>
<td>2000</td>
<td>Sydney, Australia</td>
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