

# ART AND SPORT | *Images to Herald the Olympic Games*

AMATEUR ATHLETIC FOUNDATION OF LOS ANGELES

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## F O R E W O R D

The history of the modern Olympic Games is, in large part, a history of human excellence dating back to 1896. Aspiring to the Olympic motto — Swifter, Higher, Stronger — athletes from around the world unite together at the Games in celebration of sport.

This celebration of human excellence in the field of play has inspired artists to capture this spirit in their work, be it music, poetry or art.

The Amateur Athletic Foundation (AAF) of Los Angeles is proud to bring to you this exhibition of Olympic poster art. The 24 posters, by a distinguished list of artists, chronicle in their own way the history of the Olympic Games.

Each poster gives a flavor of the theme for the Games chosen by the local Olympic Organizing Committee and reflects the social and political influences current at that time.

On behalf of David L. Wolper, Chairman, and the entire Board of Directors of the AAF, I welcome you to this exhibit. I also wish to

thank the students of the Graduate Certificate Program in Museum Studies from California State University, Long Beach, who have painstakingly worked with us to make this project possible.

The Amateur Athletic Foundation is the legacy of the 1984 Olympic Games. Our mission is to promote and enhance youth sports in Southern California and to increase knowledge of sports and its impact on people's lives.

We sincerely hope you enjoy this exhibition and invite you to visit our Paul Ziffren Sports Resource Center Library to learn more about the Olympic Games.

Anita L. DeFrantz

*President*, AMATEUR ATHLETIC FOUNDATION

*Member*, INTERNATIONAL OLYMPIC COMMITTEE

## N O T E

For most of us, the images of sport with which we are familiar are those we receive every day on television or in the daily newspaper. This exhibition gives each of us a fresh opportunity to “spectate” in a new and exciting way.

Just like Olympic athletes, these artists brought together their minds and bodies to produce a great performance which can be enjoyed for generations to come.

I take this opportunity to thank Karen Goddy, collections manager at the Amateur Athletic Foundation, and Georgia Freedman-Harvey of California State University, Long Beach, for their work in developing this very special exhibition.

Conrad R. Freund  
*Vice President*, AMATEUR ATHLETIC FOUNDATION

## P R E F A C E

“Art and Sport: Images to Herald the Olympic Games” opens in a year when the world has just witnessed the Winter Olympic Games and looks forward to what the summer will bring. It is an exhibition that pays tribute to artisans of the Olympic Games, whether they be the athletes or the creators of posters which herald the Games. The Amateur Athletic Foundation of Los Angeles had the foresight to recognize that their poster collection would be of interest, and value to share with the community at large. The Amateur Athletic Foundation serves not only as the legacy of the 1984 Olympic Games, but has a vast holding of Olympic objects from throughout modern day Olympic history. This exhibition represents the first organized traveling exhibition of objects from this important collection.

This exhibition has been a wonderful undertaking. To the Amateur Athletic Foundation, we express our sincere appreciation and gratitude for your commitment to the Department of Art in seeing that the idea for this exhibition became a reality. The collaborative spirit has played an integral role in the realization of this exhibition. To the Amateur Athletic Foundation of Los Angeles, we tip our hats to your organization for your vision in collecting these posters which honor the partnership of artists and athletes.

Patricia A. Clark  
*Chair Department of Art, CSULB*

Georgia L. Freedman-Harvey  
*Associate Director Museum Studies, CSULB*



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We are grateful to the Amateur Athletic Foundation of Los Angeles for generously sponsoring this exhibition of Olympic posters from their extensive collection of Olympic memorabilia. We offer special thanks to Anita L. DeFrantz, President, and Conrad R. Freund, Vice President, for their enthusiastic support throughout the project. We found it especially rewarding to work under Karen R. Goddy, Collections Manager. We appreciate the thoughtful input of Patrick Escobar, Vice President of Communications and Barry Zepel, Director of Communications. Our gratitude is also extended to the Paul Ziffren Sports Resource Center staff who provided efficient and enthusiastic assistance in locating appropriate reference material for our essays. In particular, we would like to acknowledge Wayne Wilson, Library Director; Shirley Ito, Librarian; Michael Salmon, Librarian; and Bonita Hester, Library Assistant, for their tireless efforts on our behalf.

Georgia L. Freedman-Harvey, Associate Director, Museum Studies Certificate Program at CSULB, provided unfailing enthusiasm and

guidance, and contributed substantially in pulling the many pieces of this exhibition together. We are indebted as well to Patricia A. Clark, Chair, Department of Art at CSULB.

We are grateful for the generous support of the Natural History Museum of Los Angeles County. We are especially indebted to Barbara Rolfes, Jerry Campbell, Ronald Sabados, Thomas Sitton, Lella Smith, Maren Jones, Susan McCarthy, Mary Ann Dunn and Cecile Fischer for making our work seem much easier and even more exciting than we had anticipated.

Our gratitude is also extended to Steve Turner, of Steve Turner Gallery in Los Angeles, for sharing with us his time and expertise in poster art.

Finally, we would like to thank our families and friends for their patience and support.

Cheryl Anne Bailey  
Lisa Anne Escovedo  
Ute Lefarth

Anthony Mark Ponce  
Constance B. Zamora

## THE OLYMPIC GAMES : A HISTORICAL OVERVIEW

*The aims of the Olympic movement are to promote the development of those fine physical and moral qualities which are the basis of amateur sport and to bring together the athletes of the world in a great quadrennial festival of sports thereby creating international respect and goodwill and thus helping to construct a better, more peaceful world.<sup>1</sup>*

— BARON PIERRE DE COUBERTIN

In both ancient and modern times, the Olympic festival has focused the world's attention for a moment in time on sport and art competitions. The ancient Games were born from fable and developed from a single race into a five day event spanning 292 Olympiads, over 1200 years. The modern era began in the heart and mind of Baron Pierre de Coubertin and continues to the present.<sup>2</sup> Numerous stories of the origin of the ancient Olympic Games have come down through history as possible answers to the mythical beginnings of the Games. Throughout the centuries, two tales have become the best known explanation for the creation of the ancient festival that became the inspiration for the modern Olympic Games.<sup>3</sup>

The first and best known fable regarding the origin of the Games is the legendary accomplishment of Heracles. This story, recounted by Pindar, the Greek poet, involves Heracles doing penance for a misdeed by cleaning the stables of Augeas, King of Elis. Heracles was required to clean, in a single day, the stables where King Augeas housed his magnificent herds. Heracles, always practical and scheming, struck a deal with King Augeas: if he accomplished the task, the king would promise one-tenth of his herd. The rivers Alpheus and Peneus flowed nearby

the stables. Heracles, being resourceful, turned the rivers' course to run through the stables and won the wager. King Augeas refused to surrender part of his herd thereby creating a fatal dilemma for himself and his family. Heracles collected the entire herd and celebrated by creating a festival known as the Olympic Games.

The second story, which has the most historical credence, combines two legends from the ninth century B.C.E. Strabo, the Greek historian, credits the organization of the Games to the Herakleidai people and the subsequent reorganization to the Aitolio-dorian tribes.<sup>4</sup> In the year 884 B.C.E., Iphitos, now king, asked the Oracle at Delphi what should be done to save Greece from civil war and the diseases that were killing the population. The Oracle answered, "Iphitos and the people of Elis [a city-state on the Southwestern coast of Greece] must revive the Olympic Games."<sup>5</sup> In the same year, the Sacred Truce was agreed upon by the kings of Sparta, Pisa, and Elis. Elis maintained control of the Olympic Games, except for approximately 100 years starting in the seventh century B.C.E., when Pisa gained control of Olympia.<sup>6</sup> Oxylos is therefore credited with reestablishing the Games; his son, Iphitos, for reorganizing them.

1. Mary Petillion and Sharon Newman, Olympics Made Easy, (Gardena, CA: Vista Graphics, 1982), p. 5.

2. John Lucas, Baron Pierre de Coubertin and the Formative Years of the Modern International Olympics Movement 1883-1896, (Ann Arbor: University Microfilms International, 1982), p. 21-27 & 44.

3. Bill Henry, The History of the Olympic Games, (New York: G.P. Putman's Son's, 1948), p. 11.

4. Nicolaos Yalouris, The Eternal Olympics: The Art and the History of Sport, (New Rochelle: Caratzas Brothers, 1979), p. 82.

5. Sp. Fotinos, Olympia: A Brief History and Complete Archaeological Guide, (Athens: Monotypikon Synkrotema, 1964), p. 10.

Early in the sixth century B.C.E., Elis recovered its power and never lost control until the end of the ancient Olympic era. The treaty recognized the areas of Elis and Olympia as sacred and inviolable. The passage of armed men from these regions was forbidden, and a sacred month for the games was determined. Hostilities during that period ceased, or penalties were imposed on the violators. One story of an infraction involved a Spartan soldier, who violated the truce and caused Sparta to be fined the equivalent of \$40,000.<sup>7</sup> Alexander the Great was also fined because one of his mercenaries robbed an Athenian traveling to Olympia.<sup>8</sup> The treaty — inscribed on a bronze disc by the Elians and placed in the Temple of Hera — became a major factor in the unification of the Greek world.

For nearly 200 years prior to Greek recorded history, the Games were celebrated in the ancient world. With the announcement in 776 B.C.E. of the opening of the Games, from the Spondophoroi — heralds who traveled all over Greece announcing the Games — the first recorded Olympic Games were written into history.<sup>9</sup> The Olympic Games were described as a religious ceremony in honor of Zeus. This religious festival coincided with the summer solstice and occurred during the hottest time of year, to take advantage of the work lull prior to the harvest. The festival was scheduled to follow the day after the full moon in the eighth month of the Elian year.<sup>10</sup> The sequence of activities on that

day consisted of a sacrificial offering to Zeus and then a single event, the stadion.<sup>11</sup> The stadion or stade-race was a 192.25 meter run, one length of the stadium. Coribus, an Elian cook, was the first recorded victor at the Olympic Games, and was honored by having that festival named for him.<sup>12</sup>

Every fourth year, the Olympic heralds announced the start of another Game, inviting all Greek male citizens to participate. Over the years additional events were added, until in Classic times there were a total of 18 events from wrestling, running, boxing and chariot racing, to the pankration. The pankration has been described as a dangerous wrestling sport that involved backward falls, hitting, jumping and numerous other actions; the only unacceptable actions being biting and gouging of the opponents eyes.<sup>13</sup> With the added activities, the festival grew into a five day event with the sacrifice to Zeus and the stadion maintaining its importance occupying the center day. Along with added activities, participants from outside Greece were allowed to enter events.

The ancient Olympic Games were celebrated for approximately 1200 years before, when in the year 394 C.E., Byzantine Emperor Theodosius I abolished the Games by edict. By that time the Games had become events filled with professional athletes who trained year round and competed for monetary prizes. The games were viewed as pagan ritual by the new Christian emperors. The Colossal Statue of Zeus, one of the seven ancient wonders of

6. Yalouris, p.84.

7. Henry, p. 10.

8. Judith Swaddling, *The Ancient Olympic Games*, (Austin: University of Texas Press, 1984), p. 9.

9. Fotinos, p. 10-12.

10. Swaddling, p. 9.

11. Ludwig Drees, *Olympia: Gods, Artists and Athletes*, (New York: Praeger, 1968), p. 66.

12. Henry, p. 11-12.

13. Yalouris, p. 84.

the world, was removed from the Temple of Zeus to Constantinople, where it was destroyed in a fire. In the fifth century C.E., the temples, on orders from Emperor Theodosius II, were demolished as pagan sites. Earthquakes 100 years later finished the destruction with flood waters from the Alpheus and Peneus burying the site under layers of silt until discovery by archaeologist Richard Chandler in 1766.<sup>14</sup>

For the next 100 years, attempts to resurrect the Olympic Games failed, until an inspired aristocrat, Baron Pierre de Coubertin, became interested in the Games. “Long before I thought of drawing from Olympia’s roots a new principle, I had the idea of building it in spirit.”<sup>15</sup> This statement by de Coubertin reveals his source of inspiration for the modern Games. In 1889 de Coubertin formed the Congress of Physical Education. This led to the 1892 announcement of his intent to reestablish the Olympic Games, and the founding of the International Olympic Committee in 1894. The momentum for the Games had begun to build anew. After a

series of setbacks, the first modern Olympic Games were held in Athens in 1896. Georgios Averoff, a wealthy architect, funded the Games with a gift of one million drachma, or what amounted to \$193,000.<sup>16</sup> The Games were considered a success with 13 nations participating.

With the dawn of the modern Olympic era in 1896, de Coubertin declared:

The important thing in the Olympic Games is not winning but taking part, for the essential thing in life is not so much conquering as fighting well.<sup>17</sup>

The modern Olympic Games have moved steadfastly forward through the years despite wars, boycotts, and political upheavals. This is due to the determination, guidance, and inspiration of its organizers. “*Swifter, higher, stronger*,” the Olympic motto echoes in the minds of the people of the world as they anticipate the coming of the next Games.

— *Anthony Mark Ponce*

14. Henry, p. 17.

15. Lucas, p. 79.

16. David Wallechinsky, The Complete Book of the Olympic Games, Edition 1992, (Boston: Little Brown & Co., 1984), p.XIX.

17. R.D. Binfield, The Story of the Olympic Games, (London: Oxford University Press, 1948), p.ix.

## HOW THE ARTS WERE MANIFESTED IN THE MODERN OLYMPIC GAMES

Sculptor Robert Graham was commissioned to create a monumental “Olympic Gateway” in front of the Los Angeles Memorial Coliseum; 10 Los Angeles artists were commissioned to paint murals alongside downtown freeways; 16 American artists received commissions to create a poster art series; and 20 exhibitions were held as part of the 1984 Los Angeles Olympic Arts Festival. These are but a few examples of the cultural arts presented in conjunction with the Los Angeles Games. The history and conceptual development of the Olympic Games has always acknowledged that the arts are a significant part of this worldwide event.

The manifestation of the arts in the modern Olympic Games began in Paris (1906) when Pierre de Coubertin and the International Olympic Committee discussed the particulars concerning the role of the arts in the modern Games.<sup>1</sup> First on the agenda was to define the arts and examine:

to what extent and in what form the Arts and Letters could take part in the celebration of the modern Olympiads, and in general associate themselves with the practice of sports in order to benefit from them and ennoble them.<sup>2</sup>

The Committee ultimately defined the arts as architecture, sculpture, painting, literature and music. Competitions in these mediums were

proposed and accepted with the stipulation that all works be “directly inspired by the idea of Sport.”<sup>3</sup> Other artistic mediums considered to reflect and enhance the Olympic atmosphere included open-air performances, choreographed processions with “masts, escutcheons [coat of arms], garlands, draperies, sheaves” and the torchlight as props and special effects.<sup>4</sup> Reflecting upon the results of the 1906 conference, de Coubertin in 1910 wrote:

Three Olympiads having been celebrated with success; thought might now be given to endowing them with refinement and beauty....<sup>5</sup>

De Coubertin’s quest to incorporate the arts as an integral part of the modern Games was influenced by the concept of eurythmics developed by Émile Jaques-Dalcroze.<sup>6</sup> Eurythmics is a system of rhythmic exercises utilized to teach children to hear and distinguish rhythms, pitches, speed and other elements of music; a conscious linking of varied experiences.<sup>7</sup> De Coubertin interpreted eurythmics as the mutual interaction between arts; this supported his idea that both art and sport are equally dynamic in producing an aesthetic response. A person’s aesthetic appreciation of one form of “beauty” (i.e. art) heightens the enjoyment of the respective experience (i.e. sport) and vice versa.<sup>8</sup>

1. Susanna Halpert Levitt, “The 1984 Olympic Arts Festival: Theatre” (Ph.D. diss., University of California, Davis, 1990) p. 4.

2. Carl Diem Institute, ed., Pierre de Coubertin, The Olympic Idea: Discourses and Essays (Lausanne: Editions Internationales Olympica, 1966) p. 16.

3. *Ibid.*, p. 16.

4. *Ibid.*, p. 18.

5. *Ibid.*, p. 29.

6. Levitt, p. 5.

7. *Ibid.*, p. 5.

8. Diem Institute, p. 17.

De Coubertin felt that this source of aesthetic interaction was dynamic, and that such an interaction could be consciously motivated by creating a suitable environment. Once produced, the interaction would lend an aesthetic and spiritual aura to any occasion.<sup>9</sup> De Coubertin's viewpoint is expressed in this statement:

Sport must be seen as producing beauty and as an opportunity for beauty. It produces beauty because it creates the athlete, who is a living sculpture. It is an opportunity for beauty through the architecture, the spectacles, and celebrations which it brings about.<sup>10</sup>

His strong belief in the aesthetics formed de Coubertin's desire to create a solid link between art and sport in the Olympic Games; changing it from a simple athletic contest to an aesthetic-spiritual celebration.<sup>11</sup> As provocative as his theory was, the International Olympic Committee would perpetually be faced with the problem of successfully fulfilling de Coubertin's Olympic ideal. The inclusion of the arts in the modern Games would take form in events such as art competitions, art exhibitions, and would eventually lead to the Olympic art festivals of today.

After hesitant beginnings, the International Olympic Committee implemented art and design competitions as one of the artistic aspects during the Olympic Games of 1912 through 1948. Artists competed in such areas as architecture, city planning, sculpture, painting, music, literature, poster design and the like. However, conflicts arose

over the expectation that all artistic works be directly inspired by the idea of sport. In practice, the rule required that all art submissions be related to athletic events in the Olympic Games. Disagreement came to light during the planning of the 1908 London Games, where the first art competition was to be held. The London Olympic Organizing Committee 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...<sup>12</sup>

Debate over this regulation would eventually hamper a final decision until October, 1907; hence, the art competitions could not be implemented in time for the 1908 Olympic Games. De Coubertin realized that the issue of appropriate subject matter for the arts would be an ongoing concern.

Thereafter, de Coubertin witnessed various Olympic Organizing Committees debating the issue of artistic content. For example, the next four years found the Olympic Organizing Committee for the 1912 Games in Stockholm, Sweden, discussing the same problems that had prevented the implementation of the art competitions at the 1908 London Games. Unable to come to terms with the rule, the Swedish Olympic Organizing Committee (after consulting with many Swedish art institutions and associations) declined their responsibility to organize the art competitions and relegated those duties to the International Olympic Committee.<sup>13</sup> Lack of

9. *Levitt*, p. 6.

10. Jean Durry, "Pierre de Coubertin: Sport and Aesthetics", *Olympic Review*, 225 (July 1986): p. 392.

11. *Levitt*, p. 7.

12. *Diem Institute*, p. 29.

13. *Levitt*, p. 12.

support by the Swedish art institutions was a major factor in leading the Swedish Committee to this final decision. In one instance, the Swedish Royal Academy of Art expressed that the creative works produced for the competitions would be judged by the faithfulness with which they represented a subject at sport; the images would therefore be “considered principally in the light of illustrations, calculated to glorify athletic life...”<sup>14</sup> In their opinion, from an artistic perspective, the art competitions would be meaningless.<sup>15</sup>

Over time the issue of artistic content and subject matter would be less restrictive. While the artworks had to have some connection with sports, athletics were not required to be the main focus. However, loosening the regulation did not seem to change the problematic nature of the art competitions.

Once again, the Olympic Organizing Committees were challenged with arriving at criteria that could be equally applied to many different mediums of art. The need to standardize rules and regulations for the art competitions often led to a more pervasive problem which was lack of support by the Olympic Organizing Committees and the National Olympic Committees. Some Committees went to great lengths to promote the competitions. For example, in 1928, the Amsterdam Olympic Organizing Committee went so far as to work with the French, Italian, British and Swiss National Olympic Committees to “explain clearly the aims

and restrictions of the Art Competitions and to elicit support.”<sup>16</sup> Rising to this level, however, demonstrates the exception rather than the rule. Thus, with the inconsistent levels of Committee support, the question of whether or not the Olympic art competitions should even exist was inherent. Complicating matters even further was the disagreement among International Olympic Committee members about the Olympic Charter on “amateurism.” Complaints were made that the artist, who was often viewed as a professional, did not satisfy the requirement of amateurism.<sup>17</sup> Therefore, any demonstration or event which might change or threaten the rule of “amateurism” was discussed between Games at the International Olympic Committee Congresses.<sup>18</sup> It was this issue that led to restructuring the cultural dimension of the Olympic Games.

It was in 1949, at the International Olympic Committee Congress in Rome, that a plan was offered to resolve the continuous criticism. Since a majority of the contestants were professionals, a sub-committee proposed that the art events should be “in the nature of an exhibition.”<sup>19</sup> Yet, the following year, the Olympic Organizing Committee for the 1952 Games was caught in the middle of the debate. To expedite matters, the Committee President requested permission to either organize a competition, in lieu of an exhibition, or omit the event altogether.<sup>20</sup> After some discussion, the International Olympic Committee informed the

14. *Swedish Olympic Committee, The Fifth Olympiad: The Official Report of the Olympic Games of Stockholm 1912*, ed. Erik Bergvall (Stockholm: Wahlstrom and Widstrand, 1913), p. 807.

15. *Ibid.*, p. 807

16. Levitt, p. 14.

17. Ferenc Mezo, “The Arts in the Olympic Game,” (*This essay is taken from Sport and Society, a symposium edited by Alex Natan. (Bowes & Bowes, 42 Great Russell Street, London, W.C. 1. 21S.), p.3.*

18. Levitt, pp. 15-16.

19. *Minutes of IOC Congress Rome, 24-29, April 1949*, 5. All “Minutes” are to be found in the Avery Brundage Collection, 1908-1975, Paul Ziffren Sports Resource Center, Amateur Athletic Foundation, 2141 W. Adams Blvd., Los Angeles. Microfilm. The original manuscript is in the University Archives, University of Illinois at Urbana-Champaign.

20. Levitt, p. 33.

Olympic Organizing Committee's President that he and his committee were to organize an "expositions d'art."<sup>21</sup> Thus, the first art exhibitions, without holding competitions, were held at the Helsinki Games.

In response to the conflicting opinions and various proposals about the arts, the International Olympic Committee Executive Commission studied whether or not the cultural program should be an art competition (with or without medals), an art exhibition, or be discontinued altogether.<sup>22</sup> Debate ended in 1954 when a plan was finally accepted at the International Olympic Committee Congress held in Athens. At that time, the Executive Commission announced that the responsibility for the cultural program would be left to the Olympic Organizing Committee for each Game. Although this proposal did not mend all the issues at hand, the plan was adopted and written into the Olympic Charter as Article 31:

The Organizing Committee will organize a demonstration or exhibition of Art (architecture, music, literature, painting, sculpture, sports philately [collection of postage stamps] and photography).... The program could also include ballets, theatre performances, operas or symphony concerts.<sup>23</sup>

Henceforth, from 1954 to the present, the cultural programs of the Olympic Games have been organized as Olympic art festivals. The inclusion of art exhibitions and demonstrations, representing all dimension of art, appears to have come closest to fulfilling de Coubertin's desire to recreate an allegiance between art and sport. A majority of the Olympic

Organizing Committees have taken into account the arts component in relation to athletics. Thus, this essential dimension has been incorporated into the art festivals of subsequent Olympic Games. For example, the art festival of the 1968 Mexico City Games was designed as a year long celebration of both national and international art. Their thought behind the festival was to honor Pierre de Coubertin's Olympic ideal of recreating the cultural phase of the ancient Games in tandem with the athletic competitions.<sup>24</sup>

For de Coubertin, the goal of the modern Games was "to reunite, in the bonds of legitimate wedlock, a long divorced couple Muscle and Mind," thereby creating an allegiance between art and sport.<sup>25</sup> As for the end result, de Coubertin hoped to evoke harmony between the physical and intellectual culture of mankind.<sup>26</sup> He also hoped that the participants and spectators would draw from the Olympic occasion a "love of peace and respect for life."<sup>27</sup> 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. And in conjunction with athletics, the cultural events will continue to express and encompass a total cultural presence and international unity as once perceived by Pierre de Coubertin.

– Lisa Anne Escovedo

21. Bulletin Du Comité International Olympique, 21-22 (June-August 1950): p. 12.

22. *Minutes of IOC Executive Commission*, 11 February 1952, p. 7.

23. *Monique Berlioux*, *Olympica* (Paris: Flammarion, 1964), p. 409, translation Susanna Halpert Levitt.

24. *Levitt*, p. 33.

25. *Ibid.*, p. 4.

26. *Mezo*, p. 3.

27. *Baron Pierre de Coubertin, introduction to The Olympic Games of 1896*, by the Baron de Coubertin, Timoleon Philemon, N.G. Politis and Charalambos Anninos (Paris: H. Le Soudier, 1896) p. 9, translation of 1966



## OLYMPIC POSTERS : A LINK BETWEEN ART AND SPORT

The influence of posters as an art form has increased significantly over the years. Like music, poster art can be enjoyed and appreciated without a great deal of technical knowledge. Yet to have an idea of how and why this medium has developed and flourished can only increase the observer's enjoyment. The term poster art implies a practical purpose, but also one that appeals to the mind and emotions in a way that extends beyond the pragmatic. This idea is illustrated in the Olympic posters in this exhibition. The development of poster art, like much of our material culture, has its roots deep in the past and is bound up with history.

Pictorial imagery has been documented as dating back to 40,000 B.C.E., but the more common practice of combining recognizable figures with text on transportable surfaces has only been in evidence since the Chinese perfected the process of paper-making shortly after 100 C.E. Most of the earliest printmaking processes were limited to woodcut impressions of sacred images.<sup>1</sup> Similar practices in woodcut imagery and text reproduction spread from China to Spain around 1150, then to Italy in the next hundred years, and finally to Germany in 1390.<sup>2</sup> Techniques for reproduction remained relatively simple throughout Europe until the early

1500s when the process of engraving was developed, allowing for more refined and detailed printed images. In addition, due to the enhanced durability of metal plates, larger numbers of reproductions were made possible. Popular applications included the reproduction of holy pictures, travel souvenirs, book plates, maps, book illustrations, and handbills.<sup>3</sup> The introduction of image copyright laws in 1526 was brought about by the growing popularity of specific reproductions with artists' signatures.<sup>4</sup>

Another advancement in technology that set the stage for modern poster art was the invention of lithography (derived from a Greek word meaning "stone writing"). This 1798 invention by young actor, writer and playwright Alois Senefelder (1771-1834) was used mainly for ordinary printing purposes, but its potential for original artwork soon became apparent.<sup>5</sup> By 1848, lithographic prints could be reproduced at a rate of 10,000 per hour. However, all lithographs were printed in black and white until 1858, when Jules Cherét (1836-1933) produced the first color lithograph (using three separate stones) at his workshop in France.<sup>6</sup> Additional improvements in color lithography, a growing interest in Japanese woodblock prints, and a proliferation of art movements stimulated greater

1. A. Hyatt Mayor, *Prints and People* (New Jersey: Princeton University Press, 1971), p. 1.

2. *Ibid.*, p. 4.

3. *Ibid.*, p. 8.

4. *Ibid.*, p. 181.

5. Donald Saff and Deli Sacilotto, *Printmaking: History and Process* (New York: Holt, Rinehart and Winston, Inc., 1978), p. 183.

6. *Ibid.*, p. 196.

intellectual and artistic expression in poster art and design during this period.<sup>7</sup>

Over time, and in tandem with technological and societal changes brought about by the Industrial Revolution, poster art became a practical and more profitable means of gaining the attention of a public ready for world travel and new experiences.<sup>8</sup> The Olympic posters in this exhibition reveal much about the aspirations and values of their eras. By examining particular Olympic posters from different decades, it is possible to identify individual design decisions—such as composition and choice of imagery, contrasts in color and texture, and the integration of typography—as well as the political or social context in which those decisions were made.<sup>9</sup>

Consider, for example, the first poster designed to promote the modern Olympic Games (Plate No. 2). For the 1912 Olympic Games in Stockholm, Sweden, landscape and portrait artist Olle Hjortzberg created a visually elaborate lithograph depicting a dominant, centrally situated athlete in a striking and heroic pose, proudly waving his national flag in sweeping, gestural motions.<sup>10</sup> The stoic facial expressions on other figures in the composition supported the underlying message that a few chosen athletes possessed, in addition to physical perfection, a moral resolve that qualified them to be appropriate representatives of an international society captivated by the fruits of progress and expansion.<sup>11</sup> The addition of richly

saturated colors and an exuberant rendering of billowing fabric—symbolic of national flags—added to the highly emotional feeling of prosperity and invincibility in competition. The dynamic visual impact is apparent, and many of the Olympic poster designers who followed during the next two decades, Jean Droit, Paris 1924 (Plate No. 3); Joseph Johannes Rovers, Amsterdam 1928 (Plate No. 5); and Ludwig Hohlwein, Garmish-Partenkirchen 1936 (Plate No. 8), used similar artistic devices to promote the Olympic Games through the veneration of the resolute athlete.<sup>12</sup>

In the late 1940s, however, a more subtle approach was incorporated into Olympic poster design. The poster by graphic designer Walter Herz, promoting the 1948 Olympic Games in London, England, is a prime example of this trend (Plate No. 11). While Europe embarked upon its recovery from the economically devastating effects of World War II, a renewed increase in tourism was thought to be part of the restoration equation.<sup>13</sup> This designer's approach to imagery and text communicated the requisite "what, where and when" without the potentially offensive warlike connotations.<sup>14</sup> Borrowing from the idea of a traditional travel poster, he used familiar historic images and restrained block lettering in a visually balanced layout. His incorporation of four equally dominant components—title, architectural rendering, classical athletic figure and the five-ring Olympic symbol—as well as the restrained use of

7. *Ibid.*, p. 202.

8. Terence Dalley, Ed., The Complete Guide to Illustration and Design (New Jersey: Chartwell Books, Inc., 1981), p. 12.

9. Duke Wellington, The Theory and Practice of Poster Art (Ohio: The Signs of the Times Publishing Company, 1934), p. 11.

10. Brett Thompson, Ed., Olympiad, A Graphic Celebration (San Diego, California: A.S. Barnes and Company, Inc., 1980), p. 17.

11. Max Gallo, The Poster in History (New Jersey: The Wellfleet Press, 1989), p. 48.

12. *Ibid.*, p. 107.

13. *Ibid.*, p. 199.

14. Ervine Metz, The Poster: Its History and Its Art (New York: Watson-Guption Publications, 1963), p. 146.

color, contributed to this poster's subdued appeal for renewed travel after the war.<sup>15</sup> The introduction of this poster signaled a trend in Olympic poster design that attempted to deemphasize political influences.<sup>16</sup> This stylistic trend is effectively illustrated by Ilmari Sysimetsä's design for the 1952 Olympic Games in Helsinki (Plate No. 10).

The 1960s, in contrast, witnessed a dramatic change in poster art and design. Designers returned to the use of bold, fully saturated colors in imagery. However, a new economy of line and the deliberate application of logographic forms guaranteed instant recognition on an international level.<sup>17</sup> These concepts were epitomized in Japanese graphic designer Yusaku Kamekura's poster promoting the 1964 Summer Olympic Games in Tokyo, Japan. His design integrated symbols, flat color and typography to "poster-art perfection," excluding all unnecessary elements. This design came to serve as a unifying graphic element on other posters in the accompanying photographic series (Plate No. 13), and established "design unity" (theme and variation) in all the graphic components of the Olympic Games that year. Kamekura continued his influence on Olympic poster art by successfully designing three posters for the 1972 Winter Olympic Games in Sapporo, Japan.<sup>18</sup>

With the establishment of the design unity concept for all Olympic Games, designers were able to explore other ways to illustrate the energy and drama of sport. By using the logo as the "heralding" element, designers and artists could employ more

innovative and expressive mediums (photography, collage, or mixed media) to communicate the emotional, kinetic and spellbinding aspects of the Olympic events. This concept is clearly illustrated by the selection of Robert Miles Runyan's *Stars in Motion* design for the 1984 Olympic Games in Los Angeles. His image became a logo attached to all posters in the Art Series that year, including poster imagery by artists such as Billy Al Bengston (Plate No. 20); Carlos Almaraz (Plate No. 21) and John Baldessari (Plate No. 23).

With minimal reflection, it is easy to appreciate the practical and artistic merits of poster art. Poster imagery helps to connect people with ideas and events. Today, an international audience becomes caught up in anticipation of each Olympic Games, stimulated in part by the blending of "art and sport" made familiar by the designers of Olympic posters. Since 1928, the image of the five-ring Olympic symbol on Olympic posters has served to herald the coming of the Games. As described by Juan Antonio Samaranch, President of the International Olympic Committee:

Created to announce an event, a poster possesses the astonishing and fascinating quality of becoming with the passage of time, the symbol and the indelible mark that will be engraved forever in the collective memory of mankind.<sup>19</sup>

The enduring power of Olympic poster art lies in its combined capacity to inspire and to celebrate worldwide participation and international goodwill.

— Constance B. Zamora  
Cheryl Anne Bailey

15. *Wellington*, p. 173.

16. *Thompson*, p. 18.

17. *Metz*, p. 151.

18. *Thompson*, p. 20.

19. *Ibid.*, p. 7.

## PLATES



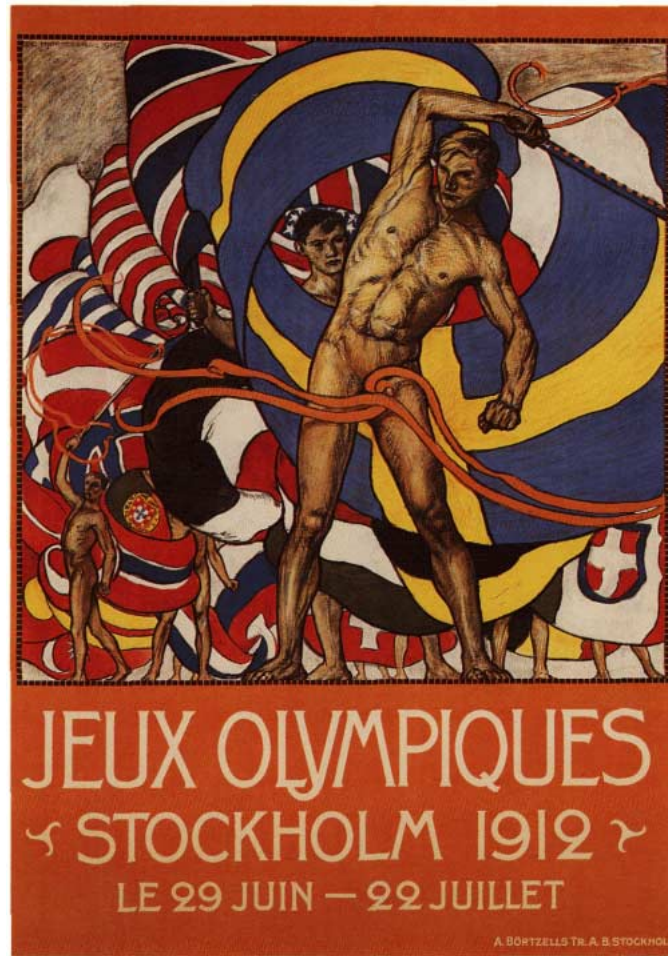
*Artist: Jean Pal*

1860-1942

Lithograph

*Plate 1*

Recognized as the IInd Olympiad, the “Concours d’Exercices Physique et de Sports” were part of Paris’ world exposition of 1900. Because women were not to enter the fencing competitions until 1924, this poster presents a rather unusual image of a lady fencer carrying three traditional weapons: foil, sabre, and épée (North American Society for Sports History, 1976).



*Artist:* Olle Hjortzberg

1872-1959

Lithograph

*Plate 2*

The original design of a completely nude figure waving the national flag of a participating nation was perceived as too daring by several delegates of the National Olympic Committee. For this reason, Olle Hjortzberg, one of the first artists in his country to experiment with poster art, had to change the composition; a thin banner was added to “hide” any questionable anatomy of the nude. Nonetheless, the poster was not distributed in certain countries (Olympiad: A Graphic Celebration, 1980).

GAMES OF THE VIII<sup>TH</sup> OLYMPIAD | *Paris 1924*



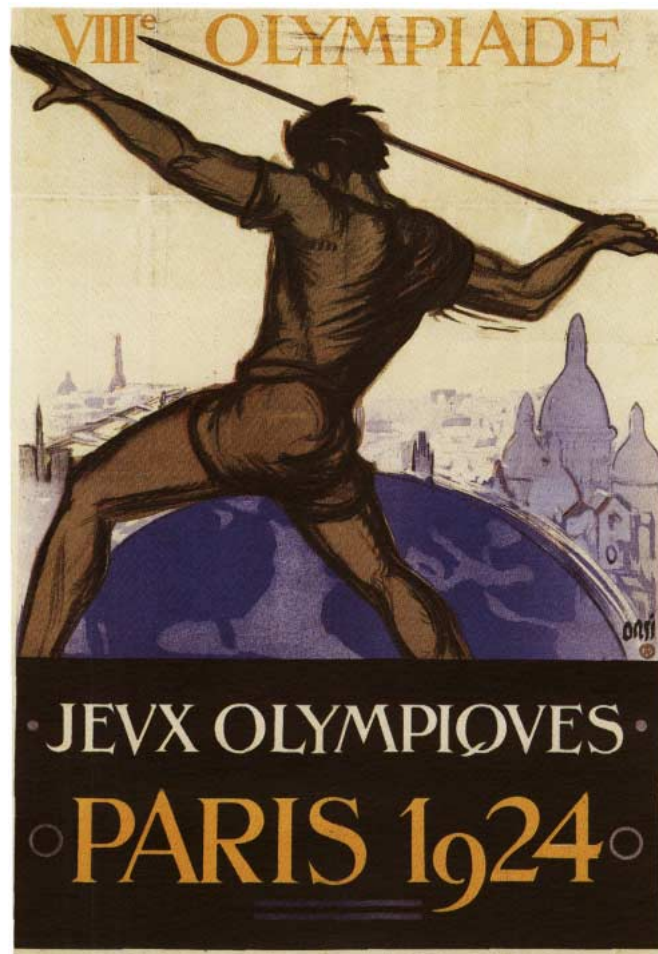
*Artist:* Jean Droit

1884-1961

Lithograph

*Plate 3*





*Artist:* Orsi

1889-1947

Lithograph

*Plate 4*

Two artists were chosen to design posters for the Olympic Games in Paris 1924: Orsi, a famous poster artist and Jean Droit, an illustrator and painter who is also known for his contribution to the European scout movement. Droit's image depicts a group of athletes demonstrating unity and heroic resoluteness. In contrast, Orsi's composition alludes to the idea of a worldwide athletic competition where different symbols are combined to form a complex image; a javelin thrower in front of the globe and a view of Paris, including the Sacre Coeur and the Eiffel Tower.





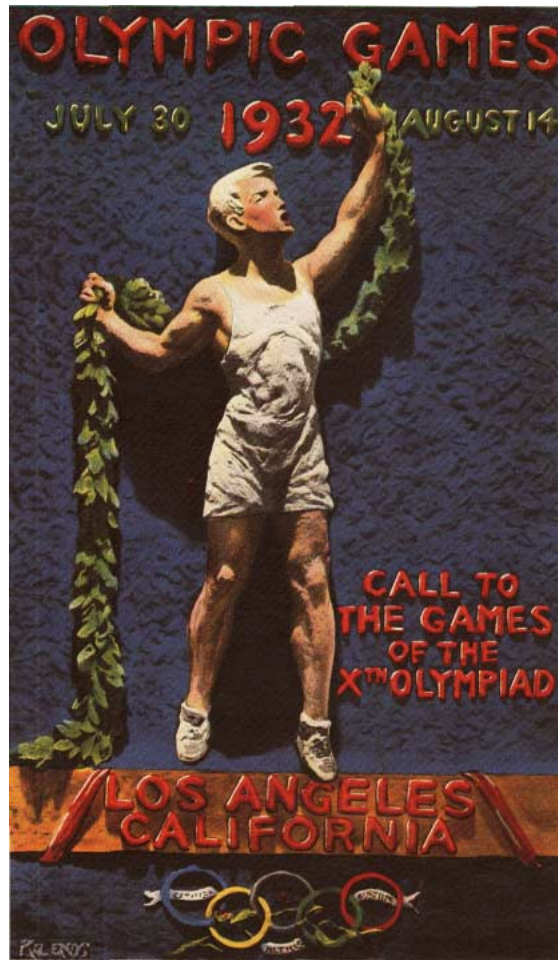
*Artist:* Joseph Johannes (Jos) Rovers

b. 1893

Lithograph

*Plate 5*

Joseph Johannes Rovers, a Dutch artist who studied at the Academy of Fine Arts in Antwerp, Belgium, was chosen by the National Olympic Committee to create a poster for the 1928 Games. Rovers' image depicts the Olympic stadium, designed by Jan Wils, and its tower, where the Olympic flame burned for the first time on top of the tower during the events. In addition, Rovers included the five ring Olympic flag, developed in 1914 by Baron Pierre de Coubertin. The different colored rings represent the five continents linked together in a symbol of harmony and peace among the people of the world. (Official Report, The IXth Olympiad Amsterdam, 1928). Central to Rovers' poster is the image of a runner, referencing the historic run from Marathon to Athens proclaiming Athenian victory in 490 B.C.E.



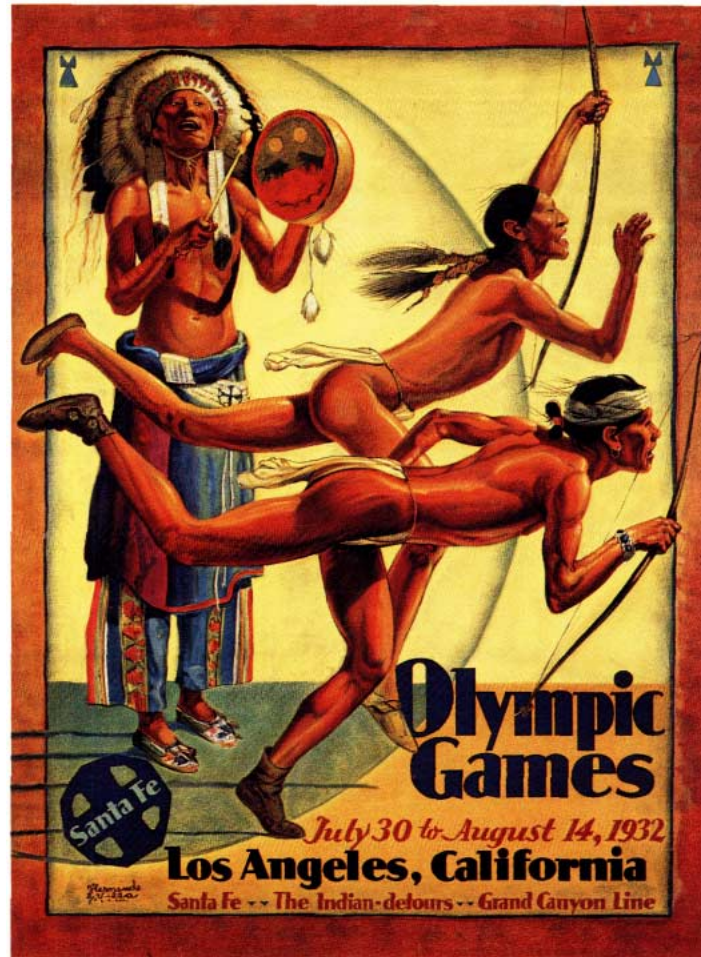
*Artist:* Julio Kilenyi

b. 1885

Lithograph

*Plate 6*

*In an effort to produce an official poster which would be novel, and at the same time attractive enough to justify its being displayed over a period of many months..., the Los Angeles Olympic Committee chose the medal designer and sculptor Julio Kilenyi to create a poster for the 1932 Olympic Games (Official Report, Xth Olympiad, Los Angeles 1932). Kilenyi modeled the design in clay as a relief sculpture. The relief was photographed in black and white and then reproduced as a color lithograph. Entitled *Call to the Games of the Xth Olympiad*, the poster depicts an ancient Greek custom of sending a young athlete to herald the celebration of the next Olympic Games. Kilenyi incorporated this idea by presenting an athlete holding the laurel of peace.*



*Artist:* Hermando Gonzallo Villa

1881-1952

Lithograph

*Plate 7*

Hermando Gonzallo Villa, a Los Angeles based commercial artist and illustrator of Mexican descent, created a poster for the Santa Fe Railroad. Its purpose was to entice travelers, on their way to the Olympic Games in Los Angeles, to visit the Indian reservations of the Southwest. Villa depicts a scene of American Indians engaged in action, reminiscent of athletic runners.



*Artist:* Ludwig Hohlwein

1874-1949

Lithograph

*Plate 8*

Ludwig Hohlwein, a German graphic artist who is well known for his contribution to poster art, designed the poster for the 1936 Winter Games in Garmisch-Partenkirchen. To create a single effect, he developed a bold and unified concept which utilized line, light, shadow, pattern, color, and lettering (The Poster: Its History and Its Art, 1963). Containing strong overtones of the concept of Aryan supremacy during Hitler's reign, the image focuses on an athlete in a dramatic pose.





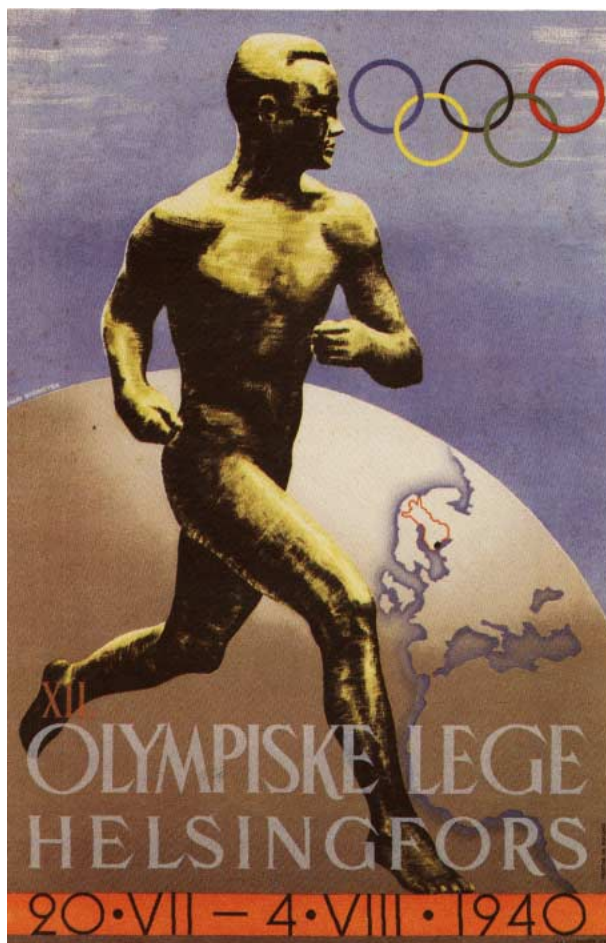
*Artist:* Werner Bischof

1916-1954

Lithograph

*Plate 9*

Originally awarded to Sapporo, Japan, the 1940 Olympic Games were moved to Europe when Japan invaded China. First to St. Moritz, Switzerland, and then to Garmisch-Partenkirchen, Germany, the Games were cancelled when Germany invaded Poland to start World War II. As soon as St. Moritz was announced as Olympic City for the Games, it started to advertise the upcoming events. Werner Bischof, a Swiss painter and photographer, made use of a St. Moritz travel poster by adding the inscription: “Olympische Winterspiele 1940” (Olympic Winter Games 1940) (Fotoplakate. Von den Anfängen bis zur Gegenwart, 1989).



*Artist:* Ilmari Sysimetsä

1912-1955

Offset Lithography

*Plate 10*

With a backdrop of the globe highlighting the borders of Finland and the City of Helsinki, a sculpture of the Finnish athlete Paavo Nurmi, holder of nine Olympic gold and three silver medals, stands in the foreground. This poster, originally designed by Ilmari Sysimetsä for the 1940 Games, cancelled because of World War II, probably was never displayed. However, after superimposing new dates, this poster, showing the modified borders of Finland after the war, was utilized again in 1952 (*Olympism Through Posters*, 1983).

GAMES OF THE XIVTH OLYMPIAD | *London* 1948



*Artist:* Walter Herz

b. 1909

(Heros Publicity Studios, LTD)

Lithograph

*Plate II*

Similar to earlier posters, Walter Herz, the chief artist of Heros Publicity Studios in England, focused on three elements: an image of the City of London (as site for the 1948 Olympics), a classic discus thrower representing the history of the Games and the idea of sport, and the five rings.



Artist: Armando Testa

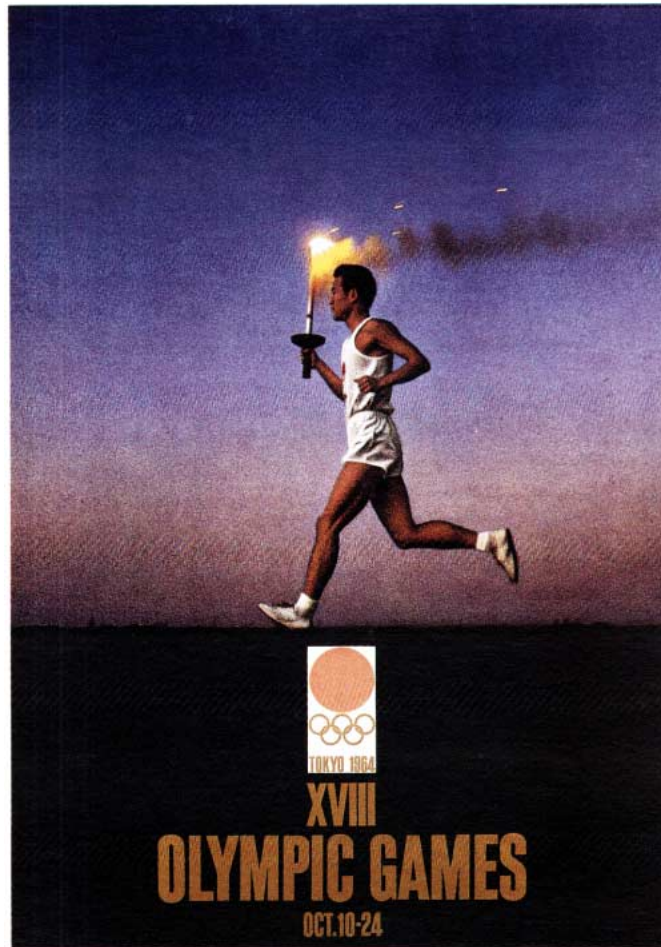
b. 1917

Offset Lithography

Plate 12

The National Olympic Committee in Rome announced a poster competition where the participants had to present an allegory expressing the idea of Olympic sport, including the five rings and the title, *Games of the XVIIth Olympiad, Rome MCMLX*. The design by Armando Testa, an award winning graphic artist, was chosen out of 212 entries (Official Report, XVIIth Olympiad Rome, 1960). He made use of Roman mythological icons, the she-wolf with Romulus and Remus (the legendary founders of Rome), and placed them on top of a column. The cut out forms within the capital represent an athlete and several people of rank around him. This scene alludes to a victorious athlete who, according to ancient custom, was allowed to crown himself.





*Artist:* Yusaku Kamekura

b. 1915

Offset Lithography

*Photo:* Osamu Hayasaki

*Torch carrier:* Tanaka of Juntendo University

*Plate 13*

The 1964 Tokyo Olympic Committee chose a design by the Japanese artist Yusaku Kamekura as the official poster and emblem of the Games, representing Japan's national flag, the rising sun. In addition, Kamekura created a series of posters based on photographic images. This is the first time in the history of Olympic poster art that innovative photography was used to represent athletes in action. The image of a torch runner refers to the legendary torch relay in which a lighted torch is carried from the ancient site in Olympia, Greece, to the site of the current Games. This relay, first introduced for the XIth Olympiad in Berlin, 1936, symbolizes a bridge between the ancient and the modern Games (The Complete Book of Olympic Games, 1992).



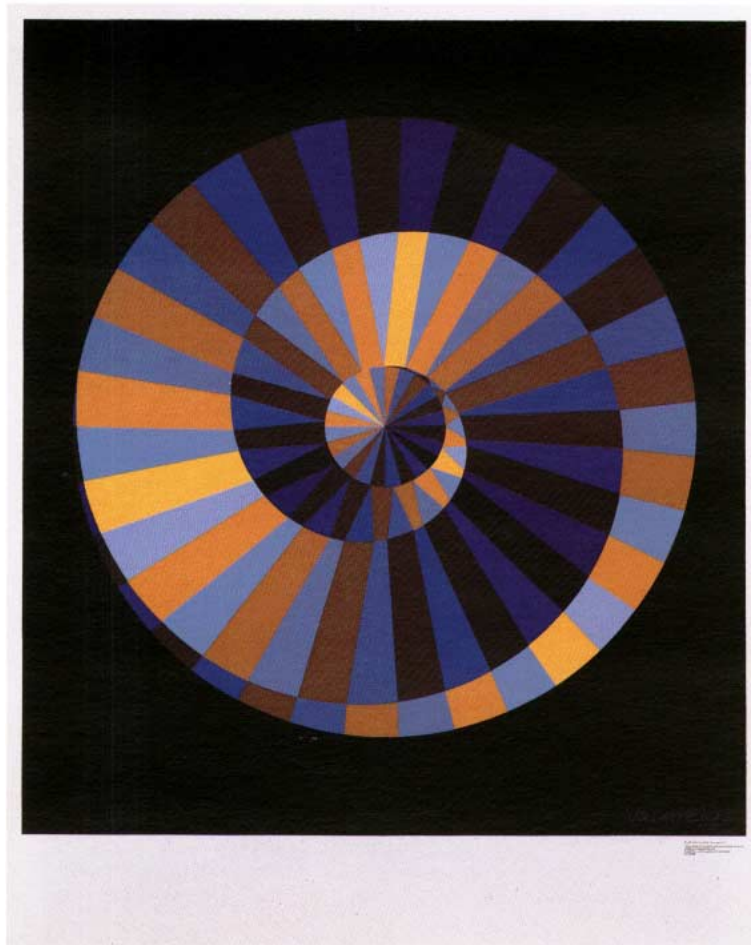
*Artist:* Otl H. Aicher

1922-1991

Offset Lithography

*Plate 14*

The internationally recognized artist Otl Aicher created the official poster for the 1972 Olympic Games in Munich. As an abstract interpretation, the tent-shaped roof of the Olympic stadium appears in an interplay of color and form (Fotoplakate. Von den Anfängen bis zur Gegenwart, 1989).



*Artist:* Victor Vasarely

b. 1908

Serigraph, signed in screen

*Plate 15*

Graphicteam Cologne, a German design company, created the official symbol for the 1972 Olympic Games in Munich. This coil-like emblem, alluding to the vitality of sports and the City of Munich, was chosen out of 2,333 sketches (Official Report, XX Olympiad Munich, 1972). Victor Vasarely, a French artist, utilized the emblem in color gradations. It reflects a creative play with color, form and motion, generating illusion and ambiguity in which color and tonal balance set up visual tensions.

*An official fine arts poster series was produced for the Summer Games in Munich 1972. The following 28 internationally recognized artists were chosen to create the series: Valerio Adami, Josef Albers, Otmar Alt, Horst Antes, Shusaku Arakawa, Max Bill, Eduardo Chillida, Allan d' Arcangelo, Alan Davie, Piero Dorazio, Hans Hartung, David Hockney, F. Hundertwasser, Allen Jones, R.B. Kitaj, Oskar Kokoschka, Charles Lapicque, Jacob Lawrence, Jan Lenica, Marino Marini, Peter Philips, Serge Poliakoff, Richard Smith, Pierre Soulages, Victor Vasarely, Tom Wesselmann, Fritz Winter and Paul Wunderlich.*



Plate 16

*Artist:* David Hockney,  
b. 1937  
Lithograph, signed in stone

The British born painter and graphic artist David Hockney, who now lives in California, is perceived as an eccentric and popular figure in the history of British art. In part, his popularity is due to his skill in capturing fleeting moments, and in transforming the familiar into the astonishing and exotic (By David Hockney, Metropolitan Museum of Art, 1977). This is evident in the poster Hockney designed for the 1972 Olympic Games in Munich. With the use of a high key color palette, a strong sense of design, and contrasting elements (figure and water), the diver's action is suspended in time at the moment before he enters the water.



GAMES OF THE XXTH OLYMPIAD | *Munich 1972*



*Artist:* Jacob Lawrence

b. 1917

Serigraph, signed in screen

*Plate 17*

Athletes competing in a relay is the concept in the design by the African-American artist Jacob Lawrence. He makes use of cut-out figures in expressionistic positions, masklike faces and sharp contrasts. This poster design is more than an illustration of athletes in action; it alludes to the sociopolitical relevance of sports and society.

XIVTH OLYMPIC WINTER GAMES | *Sarajevo 1984*



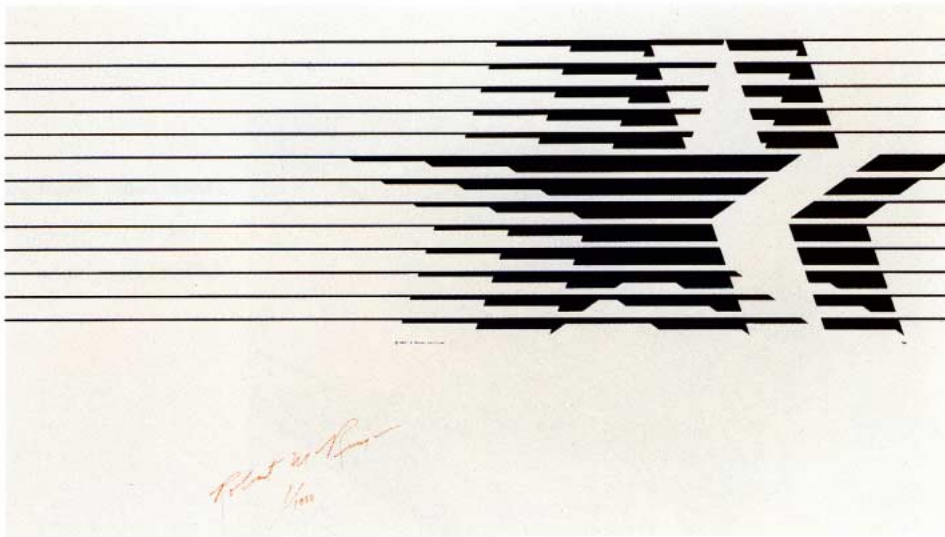
*Artist:* Ismar Mujezinovic

*b.* 1947

Offset Lithography

*Plate 18*

Speed skating, ice hockey, ski jumping — athletes in action. Speed and motion is the particular concern of the Yugoslavian artist Ismar Mujezinovic, who created a poster series for the 1984 Winter Games in Sarajevo. This animated drawing of a downhill skier is indicative of Mujezinovic's lively imagery, and it effectively conveys the kinetic energy of the sport.



*Artist:* Robert Miles Runyan  
*b.* 1925  
Embossed and Foil Stamped  
Signed by the artist

*Plate 19*

Based on two criteria, the Los Angeles Organizing Committee was searching for an emblem that would “work in concert with the five interlocking Olympic rings” and would “be able to function visually on its own” (Official Report, XXIIIrd Olympiad Los Angeles, 1984). Thirty-four artists and design companies were interviewed before a competition of three participants was held. Robert Miles Runyan and Associates, a Los Angeles based design company, was chosen to create the official symbol for the Games. Titled *Stars in Motion*, Runyan’s image depicts a highly stylized interpretation of the U.S. flag incorporating stars and stripes.

Sixteen artists created poster designs in an official series for the XXIII<sup>rd</sup> Olympiad in Los Angeles in 1984. The selection includes internationally known American artists as well as several young “emerging” artists with a special emphasis on those who work in Los Angeles. Ranging from photo realism to pure abstract styles, each design represents a personal approach to the idea of sport and Olympic Games. Participating artists were Carlos Almaraz, John Baldessari, Jennifer Bartlett, Lynda Benglis, Billy Al Bengston, Jonathan Borofsky, Richard Diebenkorn, Sam Francis, April Greiman, Jayme Odgers, David Hockney, Roy Lichtenstein, Martin Puryear, Robert Rauschenberg, Raymond Saunders, and Garry Winogrand. A signed limited edition of 750 was printed.



Artist: Billy Al Bengston

b. 1934

Offset Lithography

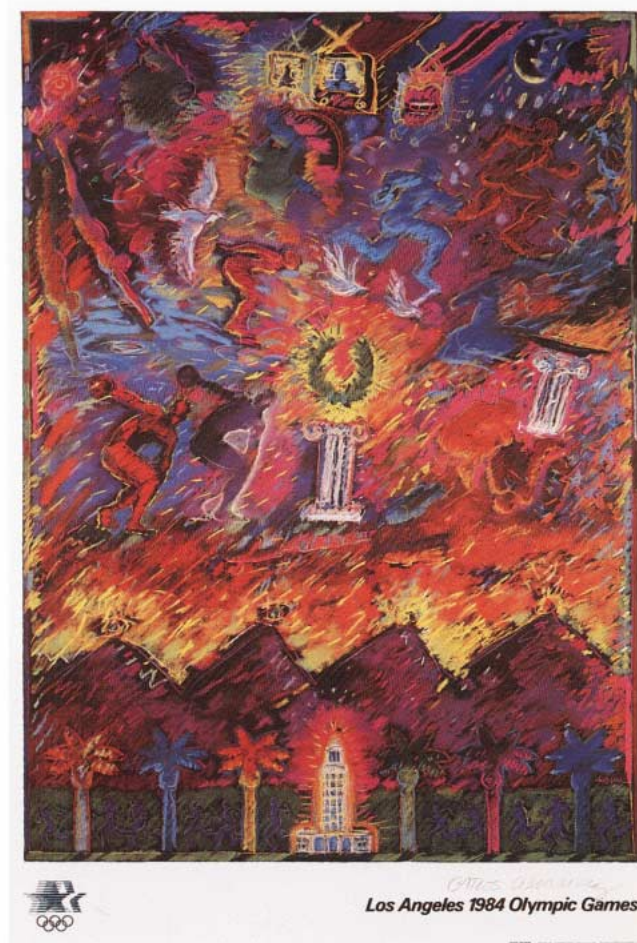
Signed by the artist

Plate 20

Billy Al Bengston’s design of the Olympic rings and “L.A.” (Los Angeles) are whimsically combined on top of a pedestal. This simple image is enlivened by the use of contrasting colors. The Los Angeles based artist was also included in two additional exhibitions of the Games: Art of the States, and Art in Clay 1950s – 1980s in California.



GAMES OF THE XXIIIIRD OLYMPIAD | *Los Angeles 1984*



*Artist:* Carlos Almaraz

b. 1941

Offset Lithography

Signed by the artist

*Plate 21*

Carlos Almaraz, an American artist of Mexican descent, created a complex composition using now-familiar symbols of both ancient and modern times. Ancient discus throwers, modern athletes, doves of peace, laurels of victory, and televisions are among the many overlapping images above the City of Los Angeles. They reflect the interaction of ideas and the dream of the Olympic Games in Los Angeles.

GAMES OF THE XXIIIIRD OLYMPIAD | *Los Angeles 1984*



*Artist:* Martin Puryear

b. 1941

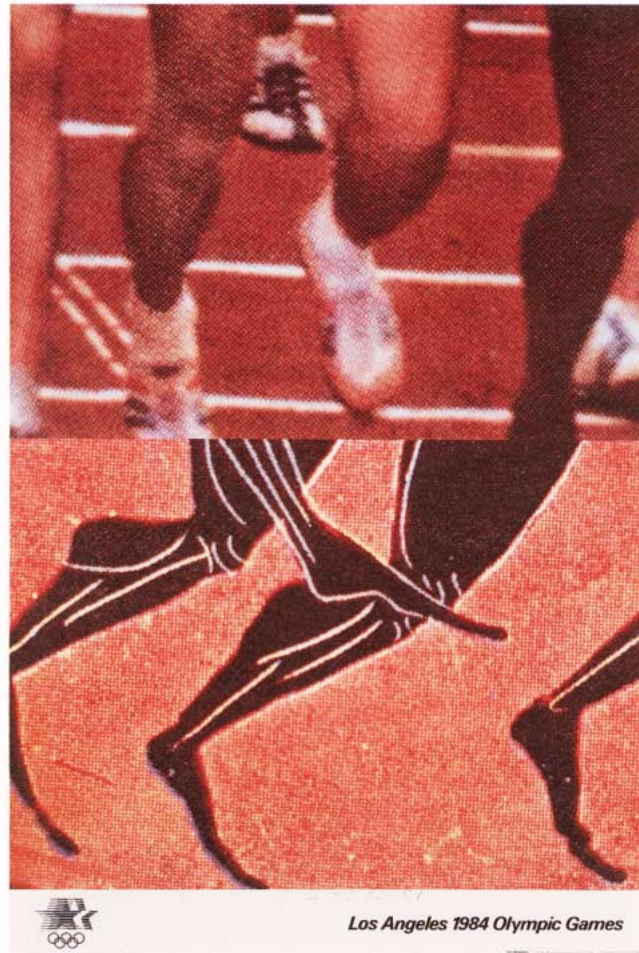
Offset Lithography

Signed by the artist

*Plate 22*

One of the horizontal formats created for the 1984 Art Series was presented by the American artist Martin Puryear. In his composition he made use of an aerial view of the greater Los Angeles area overlaying a pictographic interpretation of a marathon runner carrying the Olympic flame.

GAMES OF THE XXIIIIRD OLYMPIAD | *Los Angeles 1984*



*Artist:* John Baldessari

b. 1931

Offset Lithography

Signed by the artist

*Plate 23*

Alluding to the history of sports, John Baldessari, an American artist, chose two well-known images for his poster design. A scene of ancient runners is juxtaposed to an image of contemporary athletes. Based on photographic techniques, he presents only certain body parts, the legs, which underline the aesthetics of physical action and speed.



*Artist:* Unknown (Agence Desgrippes & Associes), Paris  
Offset Lithography on paper

*Plate 24*

Agence Desgrippes & Associes, a French design company, created the poster for the Winter Games in Albertville 1992. Printed on both white paper and on mylar, the highly stylized image heavily outlines elements of a mountain landscape in bold color.

## CHRONOLOGY OF THE MODERN OLYMPIC GAMES

Games of the Ist Olympiad  
April 6-15, 1896  
Athens, Greece  
Participants: Men - 311; Women - 0

Games of the IInd Olympiad  
May 20 - October 28, 1900  
Paris, France  
Participants: Men - 1319; Women - 11

Games of the IIIrd Olympiad  
July 1 - November 23, 1904  
St. Louis, Missouri, U.S.A.  
Participants: Men - 681; Women - 6

Games of the IVth Olympiad  
April 27 - October 31, 1908  
London, England, Great Britain  
Participants: Men - 1999; Women - 36

Games of the Vth Olympiad  
May 5 - July 22, 1912  
Stockholm, Sweden  
Participants: Men - 2490; Women - 57

Games of the VIth Olympiad  
Berlin, Germany  
Canceled in 1916, due to World War I

Games of the VIIth Olympiad  
April 20 - September 12, 1920  
Antwerp, Belgium  
Participants: Men - 2543; Women - 64

Games of the VIIIth Olympiad  
May 4 - July 27, 1924  
Paris, France  
Participants: Men - 2956; Women - 136

Ist Olympic Winter Games  
January 25 - February 4, 1924  
Chamonix, France  
Participants: Men - 281; Women - 13

Games of the IXth Olympiad  
May 17 - August 12, 1928  
Amsterdam, Holland  
Participants: Men - 2724; Women - 290

IInd Olympic Winter Games  
February 11-19, 1928  
St. Moritz, Switzerland  
Participants: Men - 468; Women - 27

Games of the Xth Olympiad  
July 30 - August 14, 1932  
Los Angeles, California, U.S.A.  
Participants: Men - 1281; Women - 127

IIIrd Olympic Winter Games  
February 4-15, 1932  
Lake Placid, New York, U.S.A.  
Participants: Men - 274; Women - 32

Games of the XIth Olympiad  
August 1-16, 1936  
Berlin, Germany  
Participants: MEN-3738; WOMEN-328

IVth Olympic Winter Games  
February 6-16, 1936  
Garmisch-Partenkirchen, Germany  
Participants: Men - 675; Women - 80

Games of the XIIth Olympiad  
Tokyo, Japan; Helsinki, Finland  
Canceled in 1940, due to World War II

Olympic Winter Games  
Sapporo, Japan; St. Moritz, Switzerland;  
Garmisch-Partenkirchen, Germany  
Canceled in 1940, due to World War II

Games of the XIIIth Olympiad  
London, England, Great Britain  
Canceled in 1944, due to World War II

Olympic Winter Games  
Cortina d' Ampezzo, Italy  
Canceled in 1944, due to World War II

Games of the XIVth Olympiad  
July 29 - August 14, 1948  
London, England, Great Britain  
Participants: Men - 3714; Women - 385

Vth Olympic Winter Games  
January 30 - February 8, 1948  
St. Moritz, Switzerland  
Participants: Men - 636; Women - 77

Games of the XVth Olympiad  
July 19 - August 3, 1952  
Helsinki, Finland  
Participants: Men - 4407; Women - 518

VIth Olympic Winter Games  
February 14-25, 1952  
Oslo, Norway  
Participants: Men - 623; Women - 109

Games of the XVIth Olympiad\*  
November 22 - December 8, 1956  
Melbourne, Australia  
Participants: Men - 2958; Women - 384

VIIth Olympic Winter Games  
January 26 - February 5, 1956  
Cortina d' Ampezzo, Italy  
Participants: Men - 686; Women - 132

Games of the XVIIth Olympiad  
August 25 - September 11, 1960  
Rome, Italy  
Participants: Men - 4738; Women - 610

VIIIth Olympic Winter Games  
February 18-28, 1960  
Squaw Valley, California, U.S.A.  
Participants: Men - 521; Women - 144

Games of the XVIIIth Olympiad  
October 10-24, 1964  
Tokyo, Japan  
Participants: Men - 4457; Women - 683

IXth Olympic Winter Games  
January 29 - February 9, 1964  
Innsbruck, Austria  
Participants: Men - 986; Women - 200

Games of the XIXth Olympiad  
October 12-27, 1968  
Mexico City, Mexico  
Participants: Men - 4750; Women - 781

Xth Olympic Winter Games  
February 6-18, 1968  
Grenoble, France  
Participants: Men - 1081; Women - 212

Games of the XXth Olympiad  
August 26 - September 10, 1972  
Munich, Germany  
Participants: Men - 5848; Women - 1299

XIth Olympic Winter Games  
February 3-13, 1972  
Sapporo, Japan  
Participants: Men - 1015; Women - 217

Games of the XXIst Olympiad  
July 17 - August 1, 1976  
Montreal, Quebec, Canada  
Participants: Men - 4834; Women - 1251

XIIth Olympic Winter Games  
February 4-15, 1976  
Innsbruck, Austria  
Participants: Men - 900; Women - 228

Games of the XXIInd Olympiad  
July 19 - August 3, 1980  
Moscow, U.S.S.R.  
Participants: Men - 4265; Women - 1088

XIIIth Olympic Winter Games  
February 14-23, 1980  
Lake Placid, New York, U.S.A.  
Participants: Men - 833; Women - 234

Games of the XXIIIrd Olympiad  
July 28 - August 12, 1984  
Los Angeles, California, U.S.A.  
Participants: Men - 5458; Women - 1620

XIVth Olympic Winter Games  
February 7-19, 1984  
Sarajevo, Yugoslavia  
Participants: Men - 1002; Women - 276

Games of the XXIVth Olympiad  
September 17 - October 2, 1988  
Seoul, South Korea  
Participants: Men - 6983; Women - 2438

XVth Olympic Winter Games  
February 13-28, 1988  
Calgary, Alberta, Canada  
Participants: Men - 1270; Women - 364

Games of the XXVth Olympiad  
July 25 - August 9, 1992  
Barcelona, Spain  
Participants:\*\*

XVIth Olympic Winter Games  
February 8-23, 1992  
Albertville, France  
Participants:\*\*

\* The Equestrian competition was held in Stockholm, Sweden, June 10-17, 1956.

\*\* At the time of publication the number of participants were not available.

Note: There are discrepancies among sources regarding the number of participants at each Games. These figures were taken from *The Complete Book of the Olympics*, 1992 ed., David Wallechinsky. The Summer Olympic Games were numbered consecutively whether held or not; whereas the numbering of the Winter Olympic Games reflects only those Games that were held.



## EXHIBITION CHECKLIST

*All posters belong to the permanent collection of the Amateur Athletic Foundation of Los Angeles. Height precedes width.*

Games of the II<sup>nd</sup> Olympiad, Paris 1900  
Jean Pal, France, 1860-1942  
Poster of the "Exposition Universelle," Paris 1900  
Lithograph  
62 x 45 inches (157 x 114.5 cm)  
*Printer:* Chardin, Paris  
*Printrun:* unknown

Games of the V<sup>th</sup> Olympiad, Stockholm 1912  
Olle Hjortzberg, Sweden, 1872-1959  
Official Poster  
Lithograph  
41½ x 29 5/8 inches (105.5 x 75 cm)  
10¼ x 6 inches (26 x 16 cm)  
8¼ x 5½ inches (21 x 14 cm)  
*Printer:* A. Börtzells Tryckeri A.B., Stockholm  
*Printrun:* total of 88,350 posters in 16 languages

Games of the VIII<sup>th</sup> Olympiad, Paris 1924  
Jean Droit, France, 1884-1961  
Official Poster  
Lithograph  
47½ x 32 inches (120.5 x 81.5 cm)  
*Printer:* Marchard et Cie, Paris  
*Printrun:* 10,000

Games of the VIII<sup>th</sup> Olympiad, Paris 1924  
Orsi, France, 1889-1947  
Official Poster  
Lithograph  
47½ x 32 inches (120.5 x 81.5 cm)  
*Printer:* Marchard et Cie, Paris  
*Printrun:* 10,000

Games of the IX<sup>th</sup> Olympiad, Amsterdam 1928  
Joseph Johannes (Jos) Rovers, Holland, b. 1893  
Official Poster  
Lithograph  
39½ x 24¾ inches (100.5 x 63 cm)  
15 3/8 x 9½ inches (39 x 24 cm)  
*Printer:* Joh. Enschede en Zonen, Haarlem  
*Printrun:* 10,000 (large posters)  
45,000 (small posters)

Games of the X<sup>th</sup> Olympiad, Los Angeles 1932  
Julio Kilenyi, USA, born in Hungary 1885  
Official Poster  
Lithograph  
36¼ x 24 1/8 inches (92 x 61.5 cm)  
*Printer:* Union Litho Co. Inc.  
*Printrun:* 200,000

Games of the X<sup>th</sup> Olympiad, Los Angeles 1932  
Hermando Gonzallo Villa, USA, 1881-1952  
Travel Poster, Santa Fe Railroad  
Lithograph  
27¼ x 20 inches (69 x 51 cm)  
*Printer:* Rand McNally, Chicago  
*Printrun:* unknown

IV<sup>th</sup> Olympic Winter Games, Garmisch-Partenkirchen 1936  
Ludwig Hohlwein, Germany, 1874-1949  
Official Poster  
Lithograph  
40 x 25 inches (101.5 x 63.5 cm)  
12½ x 9½ inches (32 x 24 cm)  
*Printer:* unknown  
*Printrun:* 106,150 (large posters, 13 languages)  
22,450 (small posters)

Olympic Winter Games, St. Moritz 1940  
(Games not held)

Werner Bischof, Switzerland, 1916-1954

Lithograph

40¼ x 25¼ inches (102 x 61 cm)

*Printer:* unknown

*Printrun:* unknown

Games of the XIIth Olympiad, Helsinki 1940  
(Games not held)

Ilmari Sysimetsä, Finland, 1912-1955

Official Poster

Offset Lithography

15¼ x 10 inches (38.5 x 25.5 cm)

*Printer:* A.B. Tilgmann, O.Y.

*Printrun:* unknown

Games of the XIVth Olympiad, London 1948  
Walter Herz, England, born in Germany 1909  
(Heros Publicity Studios, LTD)

Official Poster

Lithograph

41 x 29 1/8 inches (104 x 74 cm)

30 x 20 1/8 inches (76 x 51 cm)

18½ x 14½ inches (47 x 37 cm)

*Printer:* Mc Corquodale & Co. Ltd., London

*Printrun:* 50,000 (large posters)

25,000 (medium and small posters)

Games of the XVIIth Olympiad, Rome 1960  
Armando Testa, Italy, b. 1917

Official Poster

Offset Lithography

39 3/8 x 27¾ inches (100 x 70.5 cm)

*Printer:* I.G.A.P., Milan and Rome

*Printrun:* 290,000 (11 languages)

Games of the XVIIIth Olympiad, Tokyo 1964  
Yusaku Kamekura, Japan, b. 1915

(Photo: Osamu Hayasaki

Torch Carrier: Tanaka, of Juntendo University)

Official Poster Series

Offset Lithography

41 x 28 3/8 inches (104 x 72 cm)

*Printer:* Dai Nippon Printing Co., LTD

*Printrun:* 50,000

Games of the XXth Olympiad, Munich 1972  
Otl H. Aicher, Germany, 1922-1991

Official Poster

Offset Lithography

33 x 24 inches (84 x 60 cm)

*Printer:* Mandruck, Munich

*Printrun:* 5,000

Games of the XXth Olympiad, Munich 1972  
Victor Vasarely, France, born in Hungary 1908  
Official Symbol (in color gradations)

Serigraph, signed in screen

39½ x 31 inches (100.5 x 78.5 cm)

*Printer:* Kroll, Munich

*Printrun:* 3,000

Games of the XXth Olympiad, Munich 1972  
David Hockney, USA, born in England 1937

Art Series

Lithograph, signed in stone

40¼ x 25¼ inches (102 x 64.5 cm)

*Printer:* Matthieu AG, Zürich

*Printrun:* 4,000



Games of the XXth Olympiad, Munich 1972

Jacob Lawrence, USA, b. 1917

Art Series

Serigraph, signed in screen

40¼ x 25 3/8 inches (102 x 64.5 cm)

*Printer:* Dietz Offizin Lengmoos

*Printrun:* 4,000

XIVth Olympic Winter Games, Sarajevo 1984

Ismar Mujezinovic, Yugoslavia, b. 1947

Official Poster Series

Offset Lithography

39 5/8 x 27 5/8 inches (100.5 x 70 cm)

*Printer:* Nirso "Oslobodenje", Sarajevo

*Printrun:* 20,000

Games of the XXIIIrd Olympiad, Los Angeles 1984

Robert Miles Runyan, USA, b. 1925

Official Symbol

Embossed and Foil Stamped

24 x 36¼ inches (61 x 92 cm)

*Printer:* Paper Coating

*Printrun:* 1,000 (signed by the artist)

Games of the XXIIIrd Olympiad, Los Angeles 1984

Billy Al Bengston, USA, b. 1934

Art Series

Offset Lithography

36 x 24 inches (91.5 x 61 cm)

*Printer:* Gore Graphics

*Printrun:* 750 (signed by the artist)

commercial run according to demand

Games of the XXIIIrd Olympiad, Los Angeles 1984

Carlos Almaraz, USA, b. 1941

Art Series

Offset Lithography

36 x 24 inches (91.5 x 61 cm)

*Printer:* Alan Lithograph, Los Angeles

*Printrun:* 750 (signed by the artist)

commercial run according to demand

Games of the XXIIIrd Olympiad, Los Angeles 1984

Martin Puryear, USA, b. 1941

Art Series

Offset Lithography

24 x 36 inches (61 x 91.5 cm)

*Printer:* Alan Lithograph, Los Angeles

*Printrun:* 750 (signed by the artist)

commercial run according to demand

Games of the XXIIIrd Olympiad, Los Angeles 1984

John Baldessari, USA, b. 1931

Art Series

Offset Lithography

36 x 24 inches (91.5 x 61 cm)

*Printer:* Alan Lithograph, Los Angeles

*Printrun:* 750 (signed by the artist)

commercial run according to demand

XVIth Olympic Winter Games, Albertville 1992

Agence Desgrippes & Associes, Paris, France

Official Poster

Offset Lithography

31½ x 23¾ inches (80 x 60.5 cm)

*Printer:* Atelier Hugueniot, La Ravoire

*Printrun:* Two versions: one on paper, one on mylar

*Exhibition checklist and comments accompanying the plates have been compiled by Ute Lefarth.*

## ADDITIONS TO THE EXHIBITION CHECKLIST

The modern Olympic Games is entering its second century. In celebration, the Amateur Athletic Foundation of Los Angeles (AAF) has added six posters to Art and Sport: Images to Herald the Olympic Games. From the first Olympic Winter Games in Chamonix to the most recent in Lillehammer, included are several official posters and travel posters which widen the offerings of this exhibition, and affirm the AAF's ongoing commitment to collect and document the Olympic Games. As the legacy to the 1984 Olympic Games, the Foundation is proud to be part of the Olympic Movement as it continues to flourish.

Ist Olympic Winter Games, Chamonix 1924  
Auguste Matisse, France, 1866-1931  
Official Poster  
Lithograph  
42½ x 30 3/8 inches (106.25 x 77 cm)  
*Printer:* Cornille et Serre, Paris  
*Printrun:* about 5,000 copies

Olympic Winter Games, Sapporo 1940  
(Games not held)  
Anonymous  
Lithograph  
42½ x 28 inches (106.25 x 70 cm)  
*Printer:* Japanese Government Railway  
*Printrun:* unknown

Games of the XIVth Olympiad, London 1948  
Abram Games, England, b. 1914  
Travel Poster, British European Airways  
Screen Print  
40 x 25 inches (100 x 62.5 cm)  
*Printer:* Baynard Press, England  
*Printrun:* unknown

Games of the XVth Olympiad, Helsinki 1940  
Anonymous  
Travel Poster  
Lithograph  
39½ x 24¼ inches (98.75 x 60.63 cm)  
*Printer:* F. Tilgmann O.Y., Finland  
*Printrun:* unknown

Games of the XIXth Olympiad, Mexico City 1968  
Anonymous  
Official Poster Series  
Lithograph  
39½ x 24¼ inches (98.75 x 60.63 cm)  
*Printer:* Impreso En Mexico Por Impresos  
*Printrun:* unknown

XVIIth Olympic Winter Games, Lillehammer 1994  
Sarah Rosenbaum, "DesignGruppen '94", Norway  
Official Poster  
Offset Lithography  
27½ x 19 11/16 inches (68.75 x 49.38 cm)  
*Printer:* unknown  
*Printrun:* unknown

1ST OLYMPIC WINTER GAMES, | *Chamonix* 1924



*Artist:* Auguste Matisse, France, 1866-1931

Official Poster

Lithograph

42 1/2 x 30 3/8 inches (106.25 x 77 cm)

*Printer:* Cornille et Serre, Paris

*Printrun:* about 5,000 copies

OLYMPIC WINTER GAMES, | *Sapporo* 1940 (Games not held)



*Artist:* Anonymous

*Lithograph*

*42 1/2 x 28 inches (106.25 x 70 cm)*

*Printer:* Japanese Government Railway

*Print run:* unknown

GAMES OF THE XIVTH OLYMPIAD, | *London 1948*



*Artist:* Abram Games, England

*b.* 1914

Travel Poster, British European Airways

Screen Print

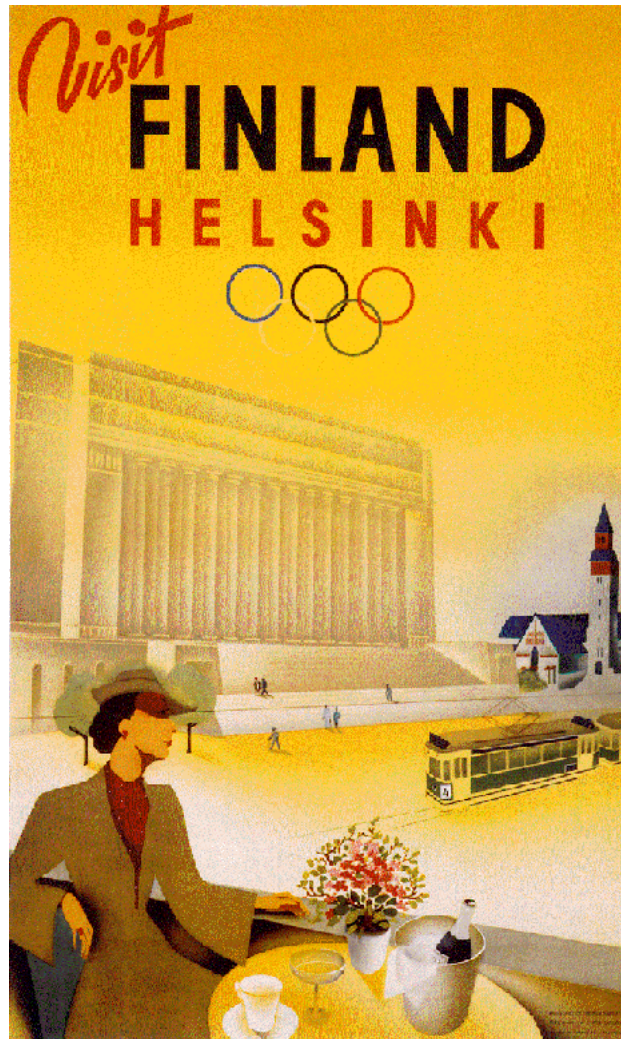
40 x 25 inches (100 x 62.5 cm)

*Printer:* Baynard Press, England

*Printrun:* unknown



GAMES OF THE XVTH OLYMPIAD, | *Helsinki* 1940



*Artist:* Anonymous

Travel Poster

Lithograph

39 1/2 x 24 1/4 inches (98.75 x 60.63 cm)

*Printer:* F. Tilgmann O.Y., Finland

*Printer:* unknown

GAMES OF THE XIXTH OLYMPIAD | *Mexico City* 1968



*Artist:* Anonymous

Official Poster Series

Lithograph

39 1/2 x 24 1/4 inches (98.75 x 60.63 cm)

*Printer:* Impreso En Mexico Por Impresos

*Printrun:* unknown



XVIIITH OLYMPIC WINTER GAMES, | *Lillehammer 1994*



*Artist:* Sarah Rosenbaum

"DesignGruppen '94", Norway

Official Poster

Offset Lithography

27 1/2 x 19 11/16 inches (68.75 x 49.38 cm)

*Printer:* unknown

*Print run:* unknown

## ADDITIONS TO THE CHRONOLOGY OF THE MODERN OLYMPIC GAMES

Games of the XXVth Olympiad  
July 25 - August 9, 1992  
Barcelona, Spain  
Participants: Men - 7555; Women - 3008

XVIth Olympic Winter Games  
February 8-23, 1992  
Albertville, France  
Participants: Men - 1318; Women - 490

XVIIth Olympic Winter Games\*\*\*  
February 12-27, 1994  
Lillehammer, Norway  
Participants: Men - 1215; Women - 522

Games of the XXVIth Olympiad  
July 19 - August 4, 1996  
Atlanta, Georgia, U.S.A.

XVIIIth Olympic Winter Games  
February 7-22, 1998  
Nagano, Japan

Games of the XXVIIth Olympiad  
September 16 - October 1, 2000  
Sydney, Australia

*\*\*\* According to David Wallechinsky's A Brief History of the Olympic Winter Games, In 1986 the I.O.C. voted to change the schedule of the Olympics so that the Summer and Winter Games would be held in different years. In order to adjust to this new schedule, the Lillehammer Olympics were slated for 1994, the only time that two Games have been staged just two years apart.*

*Corrections to Catalog*  
*Page 26 and Page 46    Hernando Gonzallo Villa*  
*Page 40 and Page 48    Carlos Almaraz, 1941-1989*

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