

ARTIADE FOUNDATION

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Foreword

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THE ORGANISATION

The **ARTIADE FOUNDATION*** exists to promote the arts worldwide in a spirit of international harmony. One of its basic aims is the staging of the ARTIADE Art Olympics in parallel to the Olympic Games each time they take place. The Foundation is an autonomous organisation, independent of the International Olympic Committee (IOC) and others involved in the Olympic Games.

Membership of the Foundation will include representatives from cultural and art organisations of international standing, as well as prominent figures from business, politics and the media.

In order to promote art and culture in this way, it is envisaged that the Foundation will receive financial support from other cultural organisations and from international sponsors both commercial and non-commercial.

*At the time of writing (Feb. 2002) the Foundation is in the process of being set up, and has not yet been registered with the relevant.



...from the ancient world and into a new age

Holder:

>>> **ARTIADE
FOUNDATION**

FOREWORD

The ARTIADE first took place at Atlanta in 1996 as an accompaniment to the Olympic Games. Works were exhibited by artists from nations that were also represented in the sporting events.

This exhibition harked back to the tradition of the ancient Greek contests in the first millennium BCE, where artists and athletes appeared together as 'technitai' - virtuosi who represented two facets of a common culture. From the fifth century BCE the Olympic Games also featured exhibitions of paintings, with prizes awarded to the artists.



There are many examples of the close connection between art and athletics in the Hellenic world: the depiction of sporting contests in Homeric and post-Homeric epic poetry; the erection of statues of victors in sacred groves at the sites of the contests (in about 175 CE Pausanias counted 188 remaining statues at Olympia); the representation of the preparations for sporting contests, and of the events themselves, in Greek vase painting; and the eulogies in honour of the victors in a particular genre of Greek poetry, the epinikion.

Plato considered art and athletics to be gifts from the gods, and the unity of art and sport can also be interpreted as part of this same religious world-view. This was lost when, with the increasing divergence of cultures, the Olympic Games themselves fell out of favour. The Games were eventually banned as a pagan cult by the Christian Emperor Theodosius I in 394 CE.

FOREWORD ...CONTINUED

In 1896, when Pierre de Coubertin revived the Games in Athens after a gap of fifteen centuries, he too had in mind a link between contests in art and sport. However, he - and many of his followers - took as their starting point the idea that the representation of sport should be a suitable theme for art, as it had been in the ancient Greek model. There has been a large number of such thematic exhibitions, some linked to an Olympiad, since the Exposition Universelle in Paris in 1900.

The limited appeal of such exhibitions had - and still has - to do with the fact that 'sporting' themes cannot generally serve cultural ends. As in all strictly thematic art, such subjects often lie outside the field of expression of artists who are representative of their time and culture. On the other hand they also act as magnets for mediocrity, which detracts from the quality of such an exhibition. Above all, however, the lack of an overriding philosophy brings about a failure in cohesion.

It is here that the ARTIADE pursues a different aim. There is great diversity among the cultures of the Olympic athletes, and their peoples and nations should present works of art that manifest this. In this way they will help carry forward the common purpose of the universal Olympic ideal.

A jury will decide on the artists who will participate in the ARTIADE. The main criterion for selection will be the artists' uniqueness of expression, rather than any current international trends in art. This should lead to a deeper understanding of cultural differences and of the rich diversity within the community of nations.

Renate Westhoff-Reisch



ARTIADE - OLYMPICS OF CONTEMPORARY ART



Works by Hamad Khalaf, Kuwaiti Artist 1996

It is to works of art that we owe much of our knowledge about the ancient Olympic Games. Today, thanks to the ARTIADE, artists can once again be a part of the Olympic Games, and create a legacy for our future.

The ARTIADE is based on a concept originating in the ancient Olympic Games. At that time there were art exhibitions alongside the sporting events. Athletes and artists were considered to be of equal merit, and represented two facets of a common culture.

When Pierre Baron de Coubertin initiated the modern Olympic Games in 1896, no attention was paid to art, even though the latter had been inseparable from sport in the ancient world. In the present-day Olympics, too, it is the spectacle that counts – record breaking, television viewing figures, and commercial considerations. We learn nothing about the other's culture.

Not until 1996, at the hundredth anniversary Games of the modern Olympics, were artists reintroduced into the scheme of things. It was then, in Atlanta, that exhibition organiser Renate Westhoff succeeded in staging the first Art Olympics, known as the ARTIADE. Since then artists too have been representing their countries alongside the Olympic Games. Roots, traditions, feelings, and events of importance to a nation and its cultures - all of these are made manifest through art. In this way we can obtain an impression of the cultural background of every Olympic nation.

The next ARTIADE is now scheduled to take place alongside the Athens Olympics in 2004. The ARTIADE FOUNDATION is currently being set up in Basel, Switzerland, in order to ensure that the ARTIADE takes place regularly in parallel to each Olympic Games.

ARTISTS & SELECTION PROCEDURE

PUBLICITY

In 2002 artists in countries participating in the Olympic Games will be informed of the exhibition and entry criteria. This will take place via the media and international institutions, for example transnational cultural organisations, embassies, and museums.

SELECTION CRITERIA

Works by the artists should document emotions, traditions, political and social events of their country – in short, the 'spirit of the age'. The artists will thus become cultural ambassadors for their countries.

ANNOUNCING THE PARTICIPANTS

The ARTIADE jury will decide on participants. These will be notified by means of an international press conference, and also via the media. There will then follow an official written invitation to the artists from the Foundation.

PLANNING THE EXHIBITION

The exhibition will be planned in a 'virtual space' by art specialists and exhibition managers. This three dimensional 'virtual gallery' will be included as a DVD/CD-ROM with the catalogue, and will also be available on the Internet. By this means, a 'virtual tour' of the exhibition will be possible.

JURY

Participants will be 'pre-selected' by an international jury on a continent-by-continent basis. The jury will consist of a maximum of five persons plus the President of the Foundation.

Artists will be chosen from every country. These artists will then proceed a final selection by the ARTIADE jury, who will decide on the participants for the exhibition itself. The ARTIADE jury will in each case consist of internationally recognized art specialists.

SELECTION

Selection will be according to the conditions laid down for each stage of the process. The ARTIADE jury will ensure equality of opportunity for all artists, using the most objective criteria available. The name of the artist, and his or her 'track record', will not be allowed to influence the procedure.

COSTS

The costs of transporting works of art to and from the exhibition site, of insurance during the period of the exhibition, and of accommodation for artists at the opening of the exhibition, will be borne by the Foundation.

Expenses that arise from accommodating artists who need to be present while the exhibition is being set up, will also be the responsibility of the Foundation.

PRIZES

Participation in the ARTIADE is a reward in itself. However, the Foundation will award grants in order to promote particularly talented artists. The type and size of these awards will be announced by the Foundation at a later date.

SPONSORSHIP

The 'Olympics of contemporary Art' are a unique event taking place in parallel with the Olympic Games. The ARTIADE embodies the original philosophy behind the Olympic Games in a modern context.

The financial planning includes scope for cultural sponsorship as well as income from entry fees and donations.

ADVANTAGES FOR SPONSORS (COMMERCIAL AND NON-COMMERCIAL)

Positive image transfer through the promotion of culture on a world-wide scale

A global presence through international media attention (television, interviews, press reports etc.)

Ongoing advertising opportunities, for example if artists are awarded prizes by other organisations (UNESCO, UN, etc.)

A presence within the milieu of the Olympic Games, the world's greatest sporting event

A detailed sponsorship plan is available on request.

ADVERTISING OPPORTUNITIES

- >> > Banners
- >> > Stationery
- >> > CD-ROMs & DVDs
- >> > Invitation cards and entry tickets
- >> > Vehicles
- >> > Flyers
- >> > Websites
- >> > Art calenders
- >> > Printings of works of art
- >> > Art catalogues
- >> > Multi-media presentations
- >> > posters
- >> > Brochures
- >> > Press conferences
- >> > Use of the ARTIADE© logo in your own publicity
- >> > T-Shirts (clothing)
- >> > Billboards
- >> > ...and many others



"In the heyday of Olympia the glory of the Olympic Games consisted in a harmonious blending of arts and sports. So it should be once again in the future."

Pierre Baron de Coubertin

LE FIGARO, Juli 1904

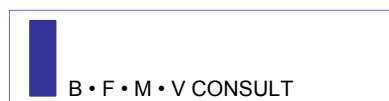
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pr | marketing | webdesign | Freiburg (Germany)



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STATEMENTS

Dr. jur. utr. Thomas Bach, Vice-President of the International Olympic Committee

"...I would very much like to support your intention of staging the ARTIADE in connection with the Olympic Games, all the more so since the connection between sport and culture is an essential concern of the International Olympic Committee... I am sure that, given the success of your 1996 ARTIADE in Atlanta, you will on this occasion also succeed in presenting an interesting and successful exhibition of equal quality. I wish you and everyone concerned much success..."

Harald M. Bock, Secretary-General of the German-Arabic Society (DAG)

"...I was personally very impressed by the ARTIADE that was presented in Atlanta in 1996. For the first staging of an exhibition of this kind, it was an enormous success. In future no nation will be able to afford not to have a cultural presence at the ARTIADE in the form of artistic talent. This initiative, which Ms Westhoff has set in motion, gives a new dimension to the Olympic ideal, one that Pierre de Coubertin [founder of the modern Olympics] may well have had in mind. Especially now, when an alarming obsession with record breaking – even at the expense of participants' health – has cast a shadow over the world of sport, I believe that this venture will give new momentum to the maxim *'mens sana in corpore sano'* [a healthy mind in a healthy body]..."

Dr. Michael Naumann, Minister for Culture and the Media, Germany

"...You rightly point out that, in the ancient world, sporting activities and contests were part of a wider culture that had close links with art and religion... Your concept of having Olympic nations choose not only athletes but also artists, who will represent their countries at a peaceful contest of the arts in the host city, is deserving of support..."

Ute Gräfin Baudissin, Director of the Goethe-Institut (German Cultural Centre), Sydney

"...Your idea behind your project is most convincing, contributing as it does to placing the world's greatest sporting event in a cultural context, in line with the original concept in the ancient world. The organizers of the Games themselves have of course also taken this into account when staging the 'Cultural Olympics'... However, these are directed more towards a bilateral cultural exchange, whereas your project includes the whole spectrum of the international community of nations. For this reason your project is particularly worthy of support..."

Manfred Kanther, former Minister of Home Affairs, Germany

"...The idea of regarding art and sport as cultural achievements of equal value, and of presenting both in the context of the Olympic Games, is one that I would emphatically support..."

Johannes Rau, President of the Federal Republic of Germany

"...I consider it a very fine idea that young artists should also be chosen to present their countries' cultures during each Olympic Games. Given the ever-increasing role that consumerism and the media play in the Games, it is desirable that they should find a counterbalance that will offer both high quality and a critical approach. The ARTIADE could be that counterbalance..."

Erwin Teufel, Prime Minister of the State of Baden-Württemberg, Germany

"...Allow me to congratulate you on your project for staging the 'Art Olympics' in parallel to the Olympic Games. The linking of sport and art is a most interesting idea. I therefore offer you and all the artists involved every good wish for the success of the ARTIADE..."