

ARTIST–OLYMPIAN

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Abstract

From 1912 to 1948, eighteen hundred artists participated in art competitions within the Olympic Games. Art competitions were held at the following Olympic Games during the period from 1912 to 1948: Stockholm (1912), Antwerp (1920), Paris (1924), Amsterdam (1928), Los Angeles (1932), Berlin (1936), and London (1948). The introduction of art competitions at the Olympic Games was intended to integrate sport and art, spirit and body, and at the same time as a reminder of the cultural values and ideals represented in Ancient Greece. Prominent artists of that era served as judges for the artworks. The aim of this study is to present artistic disciplines from 1912 to 1948, to determine how many works of art, from which field of art, were inspired by sports events, primarily those related to the disciplines of athletic competitions of the analyzed period. At the Cultural Olympiad, from 1912 to 1948, the largest number of medals were awarded for paintings and graphic art (a total of 38 (applied graphics 5, drawings and watercolors 8, other graphic arts 9, paintings 16 medals)), sculpture (a total of 34 (10 medals awarded for medals, 3 for reliefs, and 21 for sculptures)), followed by literature (a total of 29 (dramatic works 1, epic works 9, literature – all kinds 11, lyrics 8 medals)), architecture (a total of 28 (architectural designs 12, designs for town planning 16)), music (a total of 17 (compositions for one instrument 2, compositions for orchestra of all kinds 7, compositions of songs for soloists or choir with or without instrumental accompaniment 4, music – all kinds 4)). When the number of medals awarded for artistic works inspired by athletic events is separated, the most are those from sculpture (7 medals), architecture (4 medals), painting and graphics (3 medals), literature (3 medals), music (1 medal).

Keywords: OLYMPIC GAMES 1912–1948 / ARCHITECTURE / SCULPTURE / PAINTING / LITERATURE / MUSIC

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PALEO GAMES AND ROMANTICISM IN THE MODERN OLYMPIC AGENDA

The phenomena of the life of the ancient Greeks, which are still passionately researched today, developed in the sphere of agonistics, in the unity of body and spirit (mind) (Stefanović, 2022).

Philosophers and artists gathered in Olympia during the Olympic Games (OG), which were the meeting place of intellectual and social life in ancient Greece (Romero, 1992). Competitors from all parts of Greece came to Olympia. The Olympic Games were a place where athletes, politicians, orators, sculptors, painters, and other artists converged (Pérez-Aragón & Gallardo-Pérez, 2017). Ancient philosopher Plato emphasized the importance of physical and spiritual abilities, confirming that every Greek must strive to develop both physically and spiritually at the same time.

Summarizing the effects of the Paleo Games, the *kalokagatia* (καλοκάγαθία) is always brought to the fore as their educational goal. *Kalokagatya* is inspired by the realization that a healthy body and impeccable morals are closely related. Under the guise of moral values, "intellectual and artistic competitions" were organized at the Ancient OG (Rixer, 2018).

Learning from history and ancient philosophy, understanding the mutual intertwining and knowledge of sport, art and culture, Pierre de Coubertin (Pierre de Frédy, Baron de Coubertin) in his steps towards the modern sports movement (Olympic movement), its philosophy and ideology (Olympism) and its events (OG) realized the vision of renewing the connection between sport and art (Figure 1), which he believed would increase the value and importance of sport through the renewal – OG of the modern era (Coubertin, 2012).



Figure 1. Restoration of the 1896 OG, painting by Pierre de Coubertin
(<https://picryl.com/media/charles-de-coubertin-retablissement-des-jeux-olympiques-allegorie-aux-sports-b2f4fa>).

Coubertin's strategy, which he opted for, meant that, in addition to athletes, artists who created works of art inspired by sports would participate in the Olympic Games (Figure 2). He believed that artists who draw inspiration from sports through their work reveal their aesthetic side and emotions that, like Pindar, ennoble humanity (Pérez-Aragón & Gallardo-Pérez, 2017). Therefore, the program of the games related to art and culture recognized a relatively narrow number of artists (Olympians) who emphasize the athletic beauty of man in their works, i.e. who explicitly sublimate - symbolize the triangle of strength - beauty - health, and which, accordingly, is represented by a statue of Apollo (Jeu, 1994, p. 180). Accordingly, the Movement and Olympism were supposed to be physical (bodily) and spiritual events through the OG, as in Ancient Greece (Pérez-Aragón & Gallardo-Pérez, 2017).



PARIS, 10, Boulevard Flandrin

Avril 1906.

Monsieur

J'ai l'honneur de vous prier, au nom du Comité International Olympique, de bien vouloir prendre part à la Conférence consultative qui se réunira à la Comédie-Française (Foyer du public), les Mercredi 23, Jeudi 24 et Vendredi 25 Mai 1906, sous la présidence d'honneur de M. DUJARDIN-BEAUMETZ, Sous-Secrétaire d'Etat des Beaux-Arts et de M. Jules CLANETIS, Administrateur de la Comédie-Française, à l'effet d'étudier dans quelle mesure et sous quelle forme les Arts et les Lettres pourraient participer à la célébration des Olympiades modernes et, en général, s'associer à la pratique des Sports pour en bénéficier et les ennoblir.

Vous trouverez ci-joint le programme de cette conférence à laquelle nous serons particulièrement heureux de vous voir apporter le précieux concours de votre compétence et de votre autorité.

Veuillez agréer, Monsieur, l'expression de nos sentiments les plus distingués.

Le Président du Comité International Olympique,

M.

T. S. V. P.

Figure 2. Coubertin's invitation to artists (Müller, 2006).

Note: At the Consultative Conference (Paris, 1906), to study to what extent and in what form art and literature could be invited to participate in the modern OG. The goal is for them to be associated with sport for its refinement.

Pierre de Coubertin, the "father" of Olympism, the Olympic Movement and the modern Olympics, devoted great attention to achieving peace in the world through the Olympic Movement and Olympism. In summary, his understanding sees Olympism together with sports as a means that can help the individual to improve honor, and nations, ethnic, religious, racial groups to develop mutual trust (Paal, 1987, p. 255). The subject of this work can also be viewed in that direction, which is the artist as an Olympian. Namely, Coubertin initiated the idea of art competitions within the OG program (Cvetković, 2021, p. 305). In order to realize this idea, a "consultative conference" was held, during which it was agreed that the OG program would be completed with competitions in architecture, painting, sculpture, literature and music (Pérez-Aragón & Gallardo-Pérez, 2017). The mentioned arts were also called "main arts", while dance was seen as a supporting or art contained in the space of music (Jeu, 1994, p. 180). Dance is seen as an area of "extremely classical academicism", and "classics frighten" because it wants to satisfy a double need, the one that is expressed through movement and artistic expression as a novelty with which artists are occupied (Coubertin, 1931). Although it was originally planned that the competitions in culture and art would be held during the Olympic Games in London (1908), they were not held due to the short time for their organization (Pérez-Aragón & Gallardo-Pérez, 2017). Numerous authors whose research is focused on Olympism as a philosophy, on its ideas and goals, the missions of Pierre de Coubertin and his collaborators on the development of Olympism and the Olympic movement, agree that Olympism is a specific, eclectic philosophy of life that forms a kind of whole in synergistic action of sports, culture and education, and with the goal of harmonious development of the individual, a global society that cares about human dignity and respect for universal ethical principles (Wirkus, 1987; Chappelet & Kübler-Mabbott, 2008). It should be emphasized that Olympism unites individuals of different political and religious beliefs, different ethnic groups and races. Considering the above, it can be said that Olympism is a unique expression of human activity (Paal, 1987, p. 255). According to some considerations, the reasons for the popularity of the Olympic movement and Olympism can be found precisely in the Olympic philosophy established around the need for peace, mutual understanding, friendship, equality and avoiding any kind of discrimination (Paal, 1987, p. 255). Olympism is primarily an omnisport system of

competition (omni-lat. as a prefix means: everything, everywhere, every; in this sentence it is considered that the ideology of the Olympic movement includes an all-sport system of competition) placed in a significant economic and political context, but also spirit, ethics, education, and sometimes even religion (Jeu, 1994, p. 61). Therefore, it is rightly necessary once again to emphasize Olympism as an eclectic philosophy of life which, with the goal of harmonious development of the individual and the whole of humanity, builds an authentic whole (Olympic Movement) through the synergistic action of sports, culture, art and education.

PROFESSIONALISM OF ARTISTS AND AMATEURISM OF OLYMPIANS

Culleton (Culleton, 2014) states that from 1912 to 1948, 1,800 artists participated in art competitions within the framework of the Olympic Games in Stockholm (1912), Antwerp (1920), Paris (1924), Amsterdam (1928), Los Angeles (1932), Berlin (1936) and London (1948). One of the reasons why art competitions were not held at later Olympic Games was the issue of the "amateur" status of artists. Namely, artists who sold their works of art for money after winning medals could not be considered amateurs in accordance with the International Olympic Committee's (IOC) rules at the time. At the 1949 annual conference in Rome, the IOC Report was adopted, with the decision to appoint artists as professionals (Stanton, 2000, p. 211). To explain this decision, whether it was so or not, one had to take the etymological origin of the noun "amater" from the Latin word amator or lover, meaning a person who is committed to something for love, not for money (Lewis & Short, 1891, p. 101). The Oxford English Dictionary defines an amateur as "a person who plays sports for pleasure rather than money" (Deuter, Greenan, Noble, Phillips, 2002, p. 22). It is not known exactly when and where amateurism appeared (in ancient Greece or Victorian Britain) and it lasted from Coubertin's revival of the Olympics to the IOC strategy to preserve the movement and the games themselves, which became threatened by professionalization and traditionally amateur sports, therefore by increasingly intense professionalization of sports during the end of the 20th century (Llewellyn and Gleaves, 2016, p. 5, 6).

Olympic amateurism prevented athletes from receiving money for playing sports and was an obligation for all Olympic athletes. The International Olympic Committee adopted a set of amateur regulations and applied them consistently and rigorously in all Olympic sports. An ideological commitment to the purity of sport has determined long-time IOC presidents such as Coubertin and Avery Brundage in their struggle to maintain these rules in an age of commercialized, televised and high-performance sports (Llewellyn and Gleaves, 2016, p. 5). The political and social implications of amateurism did not "hit" all athletes equally, especially those from developed and rich societies; it was obvious that amateurism indirectly led to discrimination based on race, gender and social-class affiliation, in other words, amateurism became a pawn in the totalitarian and later Cold War nationalist struggle (Llewellyn and Gleaves, 2016, p. 5, 6). Amateurism was built on the knightly Greek-Renaissance concept of masculinity, it was a broad and dynamic concept (ideology) that carried social, moral, economic, health and aesthetic connotations, which the British spread in their colonies, and its social acceptability and quasi-historical tradition proved to be the perfect elixir for the new Coubertin International Sports Festival (Llewellyn and Gleaves, 2016, p. 6, 7). One of the reasons for the cancellation of the art competition at the OG was the professionalism of the artists (they could sell the works of art for which they received a medal for a lot of money). The man who was most influential in abolishing the art competition at the Olympic Games was Avery Brundage (Wassong et al., 2008). After his sports career, he became the president of the USA Olympic Games Board from 1930 to 1952 and was president of the IOC. He fought for the maintenance of amateurism in sports and recommended that the arts competition be abolished at the OG (Wassong et al., 2008). Considering that today all athletes are professionals, that they earn a lot of money, the reasons for not holding art competitions at the OG have disappeared. However, it must be recognized that the Games are an artistic event at

every level of their planning, organization and maintenance. They are the inspiration of modern man and the reason that sport itself is considered art.

THE OLYMPIC GAMES AS A SPORTING EVENT

According to some authors, the modern Olympic Games are a mega sports event whose importance, scope and size affect the overall economic activity of the host country (Mihajlović, 2013, p. 121). Although the organization of the games is often associated with the ambition of multinational companies to promote themselves through sports, the games are economic and economic (Barcelona, 1992), ethnic (Sydney, 2000), cultural (Beijing, 2008), urban-regeneration (London, 2012), geographical and economic (Rio, 2016), ecological (Paris, 2024) event and challenge (Figure 3).

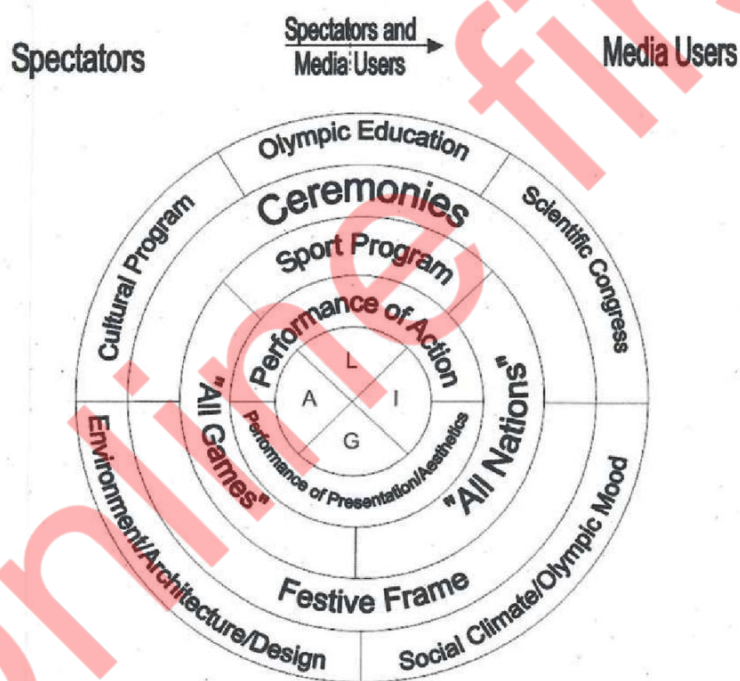


Figure 3. Central and peripheral areas of eurythmy at the Olympic Games

Note: adapted from the image taken from the link (https://www.researchgate.net/figure/Central-and-peripheral-areas-of-Eurhythmics-at-Olympic-Games-Computerdesign-M_fig1_287318986).

Numerous authors note that large and complex sports events are often attractive in the media and have socio-economic importance, so they are defined as "mega events" (Nešić, Šošić-Radenković, Zubanov, 2021, p. 451–452; Lynn & White, 2018). Although their consistent and unique definitions do not exist in the relevant literature (Müller, 2015), mega sports events are often the subject of numerous scientific studies (Roche, 1994; Jago & Shaw, 1998; Roche, 2000; Hiller, 2000; Horne, 2007; Gold & Gold, 2011; Jevtić, 2012; Mills & Rosentraub, 2013). These are significant events, such as the OG and the World Cup in football, which have a large social-organizational format, are time-limited and characterized by a scripted approach, are massively popular and have international significance (Roche, 2002). On the other hand, smaller-scale events that represent the tradition of a certain place, emphasize its quality and contribute to publicity by creating a competitive advantage of the destination and are called "hallmark" events (Nešić, Šošić-Radenković, Zubanov, 2021, p. 451–452). They are often presented

as "institutions" of a certain destination, and examples of this type of event can be the Carnival in Rio, Wimbledon in London, the Tour de France in Paris (Lynn & White, 2018; Nešić, Šošić-Radenković, Zubanov, 2021, p. 451–452). Mega sports events are connected with the marketing activities of the host cities, and this connection occurs primarily because such events are suitable for the development, renewal and promotion of local, regional and national infrastructural, touristic, economic and other capacities (Nešić, Šošić-Radenković, Zubanov, 2021, p. 451–452). They exist as a phenomenon with certain values based on programs that are closely related to culture and art, and in which all its participants are intensely connected, i.e. they include both environments: (a) internal (athletes, coaches, clubs, managers, organizers and audience) which together constitute the direct participants of the sporting event and (b) external (sponsors, donors, media, all companies and institutions that are potential business partners of the direct participants of the sporting event) (Nešić, 2020, p. 32; Nešić, Šošić-Radenković, Zubanov, 2021, p. 451–452). Manifestly, the OG as mega sports events have primarily socio-economic significance, but latently, the cultural and artistic dimension is an integral part of the OG and Olympism in general. The financial profit that accompanies the OG is used for the development of the Olympic movement. Income from the Olympics is divided into three parts: the activities of the IOC, the activities of the International Sports Federations (ISF) and the activities of the National Olympic Committees (NOC).

All the mentioned activities are based on programs that are closely established and realized through and together with cultural and artistic advances. The artistic dimension of Olympism is actually an integral part of its being, i.e. culture and art are immanent to the Olympic Games as well as the IOC Charter (Olympic Charter, 2023), on the basis of which ISF and National Olympic Committees act. The artistic aspect of modern OG can also be discussed in connection with the opening and closing ceremonies of OG, architecture, accompanying programs, programs of affirmation of the cultural diversity of participating delegations, and the like. In a word, Olympism, its philosophy, competitions are a space of innovation, creativity, aesthetics transcending periods in the cultural development of humanity.

ART COMPETITIONS AT THE OLYMPIC GAMES

The Olympic art competition relies to some extent on the Paris Salon of Fine Arts (fr. des Beaux-Arts), an important art selection mechanism in French society in the 19th century, which consisted of three aspects: a jury, an award system and exhibitions (Wilant, 2018). According to Mei's research (Mei, 2023), the characteristics of the Paris Salon of Fine Arts are: national art exhibition held in France from the 17th to the 19th century; determined by the charter, the original salon was the charter of the Royal French Academy of Painting and Sculpture, which stipulated that students regularly exhibit their works for public exhibition; in 1737, the minister of finance Louis XV Olli institutionalized the exhibition of the Academy, determined that the exhibition be held once a year, and in 1752 it was changed to a biennial session, and the most recent representative works of Academy painters were selected for the exhibition; the time of the art salon is set for August 25, the duration of the exhibition is about a month, and the location is fixed in the square salon hall of the Louvre; "Salon Exhibition" with the increasing development of the Salon, in 1748 the mechanism of the jury was introduced; in the 18th century, in France the Salon became the most important mechanism of art selection; research has shown that Coubertin's father, Charles (*Charles Louis de Frédy, Baron de Coubertin*), had several works exhibited at the Paris Salon of Fine Arts.

In the 20th century, there was an independent salon (opened in February 1924 and attracted the attention of domestic and foreign media) that exhibited art in the styles of Cubism and Futurism, emphasizing in the works of art, among other things, speed and dynamics in sports (Guillain, 2004). The OG in Paris (1924) made the art competition a major event, 100 years later, Paris again hosted the Olympians of the world for the third time.

The need for the organization of international art exhibitions is a striking phenomenon that appeared in

the middle of the 19th century, originally lasting until the late 1930s, that is, in a different form they still take place today (Demeulenaere-Douyère, 2012). These exhibitions succeeded the national exhibitions of industrial products that appeared at the end of the 18th century in France and Britain, and which became international for the first time in London in 1851, that is, in Paris (1855) during the World Exhibition. The exhibition in Paris departs from the framework and program of agriculture, trade and industry, and is directed towards the presentation of intellectual breakthroughs, i.e. presentations in the fine arts (architecture, sculpture, painting, music and poetry) (Demeulenaere-Douyère, 2012). Thanks to the large number of participants and visitors of the world exhibition, two goals, competitiveness and publicity, were achieved, both then and now, both are considered crucial for the development of industry and the internationalization of trade (Cardoso de Matos, 2004). The motives of the exhibition were related to the marking of both historical and political events, so France, in order to legitimize a certain political regime, organized a new exhibition (1889) dedicated to the centenary of the French Revolution (Cardoso de Matos, 2004). Paris hosted five World Exhibitions in the second half of the 19th century and twice before World War II. The Eiffel Tower was built in 1889 as an exhibit for the World's Fair celebrating the centenary of the French Revolution and served as the main entrance to the exhibition (<https://www.arthurhandler.com/paris-1900-exposition>). Although works of art were also exhibited at world exhibitions, a review of the literature (Wilant, 2018; Mei, 2023) found that art competitions at the Olympic Games were not linked to world exhibitions, but rather originated from the Parisian salons of fine arts.

Art as an Olympic discipline

In the same way that the development of certain sports branches and their disciplines is analyzed, it is possible to consider the strides made by including art in the OI program. The history of sports unequivocally teaches us that the rules change over time, therefore the rules of art competitions have evolved over time, all because of problems in defining the different parts of the competition and disagreements about the appropriate topics for the exhibited works. The competition categories changed from the five areas that made up the "Pentagon Muse" to a long list of subcategories (Garcia, 2008). The sudden development of art, the appearance of new movements and schools, made it even more difficult to organize the OG art competitions. The variety of genres and forms that artists created also made it difficult to rank artworks. For example, how to compare a solo or choral composition with or without instrumental accompaniment. Many of the Olympic winners in art remained unknown to the public. Although some think that the Olympic winners in art did not leave a mark in the history of the OI (Kramer, 2004), nevertheless, this happens with many athletes with the same Olympic performance. The history of a given Olympian and his success are the responsibility of the international and national rooms of the greats, as well as the international sports organizations themselves that deal with, among other things, these activities. Art does not have such a structure, a national and international system of organization, institutions that deal with legacies, and this may be one of the reasons why there is no data on how many medals were awarded for each of the artistic disciplines and how many works of art were inspired by events in athletics that received olympic art medal. Therefore, as relevant, the goal of this survey is to (i) present the artistic disciplines of OG from 1912 to 1948; (ii) determine how many works of art, from which field of art, were inspired by sporting events, primarily those related to the disciplines of athletic competitions.

On the way to the realization of the set goal, the source of data is the sports organization, specifically the IOC, which for the sake of its development formed its own Institute within which the Olympic Museum operates. Data on the number of medals won by participants from different countries were taken from the website of the Olympic Museum (<https://www.olympic-museum.de/art/artcompetition.php>) and are given in Table 1. The museum prepared data on medals won in each of the arts, as well as how many works of art were inspired by events in athletics. The surviving works of art are inspired by various sporting events, such as the "Eight Sports Plaques" (<https://www.olympic-museum.de/art/1948.php>). Since one of the sporting events

depicted in this artwork is the pole vault, it is also listed in Table 4, which shows artworks inspired by athletics events. However, due to the underdeveloped remote search system, the artifacts of importance for the subject of this work were not fully viewed, which is why the conclusions cannot be expedient for the situation. The IOC has a solution for such problems, that is, it announces competitions and receives researchers from all over the world who carry out their research activities in Lausanne and affiliated institutions, which, among other things, contain a large number of works of art. Even in Serbia, the facts and works of art found on postage stamps, which were prepared and published by the former (SFR) Yugoslavia and today's Serbia on the occasion of sports-Olympic events, are not controlled. Another problem in managing the facts about the artistic value of artifacts is the existence of only the name of the work, but not its digital version. Of course, in order to assess the artistic value of the same, a multidisciplinary team of experts for different areas of knowledge and aesthetics of works of art would be needed.

In competitions in which several individuals participated in the creation of one work of art, such as architectural projects, as well as in team and team sports, it is shown as one medal (listed in the table). On the website of the Museum (<https://www.olympic-museum.de/art/artcompetition.php>), in addition to the medals awarded in the artistic category, there is also information related to the medals awarded for merits in aeronautics and alpinism.

An individual analysis of the sources of the Olympic Museum leads to the following conclusions:

- a total of 49 medals were awarded for the third place in art. However, as there are titles for 48 awarded works of art, there is no citation for third place in the song category.
- by analyzing the source "Art competitions at the 1936 Summer Olympics – Wikipedia", it can be seen that the bronze medal was indeed awarded for the work "Discus".
- the number of medals awarded in the period 1912–1948, by participating countries, indicates that Olympian artists won the following number of medals shown in Table 1.

Table 1. Number of medals awarded to artists at the Olympic Games from 1912 to 1948.

Nation	1st	2nd	3rd	Totals
Germany	7	7	9	23
Italy	5	7	2	14
France	5	4	5	14
Great Britain	3	5	1	9
United States	4	5	0	9
Switzerland	2	4	1	7
Austria	3	3	3	9
Denmark	0	5	4	9
Poland	3	2	3	8
Belgium	2	1	5	8
The Netherlands	2	1	3	6
Finland	3	1	1	5
Sweden	2	0	2	4
Hungary	1	2	1	4
Luxembourg	2	1	0	3
Ireland	0	1	2	3
Czechoslovakia	0	1	2	3

Canada	0	1	1	2
South Africa	0	1	1	2
Japan	0	0	2	2
Greece	1	0	0	1
Norway	0	1	0	1
Monaco	0	0	1	1

Unlike sports competitions, where it is customary to award first, second and third place in each discipline, at art competitions there were often cases where no one in a certain discipline was ranked among the first three places (if the judges considered that no artistic work does not deserve, for example second place, it was not awarded in the competition). Although Coubertin wanted the OG to be a physical and spiritual event and strove for sports and artistic competitions to have the same status (Pérez-Aragón & Gallardo-Pérez, 2017), the difference in deciding on the awarding of medals created a certain gap (it can be said that sports and artistic competitions do not have the same status) between sports and artistic competitions. Nevertheless, the system in development, the lack of a strong organizational structure can be considered the reason for various forms of discrimination, which partly stemmed from the documents adopted at the time, but also from the skills of the managers of international sports organizations. We should not ignore the discrimination of women from the games, the smaller number of disciplines, the technical conditions in which the competitions took place, the competition program. There are many examples from sports, which is why the facts about art competitions should be analyzed from a relatively balanced starting point.

Olympism and art – continuity of permeation

In addition to art competitions, in the history of Olympism there is information about the organization of art festivals as accompanying events of the Olympic Games. The first official Olympic Arts Festival was held at the Melbourne Games in 1956 and consisted of two main areas: 1) visual arts and literature, 2) music and drama (Garcia, 2008). Host cities, since Munich in 1972, have become increasingly ambitious in their arts festivals, gradually aligning them with the arts agenda that was developing globally (Gold & Revill, 2007, p. 73). This process was even more evident in the 1980s and 1990s with the development of urban cultural policy strategies (Garcia, 2004a, 2004b). The duration of the festival varied from three weeks in Moscow (1980) up to four years in Barcelona (1992). From the available data, it is not possible to conclude how long the Festivals in Sydney (2000) and Athens (2004) lasted. In Beijing, the Cultural Olympiad was spread over a five-year period and lasted from one week to one month each year (Garcia, 2008). Since 2004, according to the decision of the IOC, the host of the Summer Olympic Games (SOG), in the year of the Games, realizes an official art competition before the SOG. In the SOG Olympic cycle in London, participants submitted sculptures and graphic works on the theme "Sports and the Olympic values of excellence, friendship and respect". Although no medals were awarded, the winners received cash prizes, and the best works were exhibited in London during the Olympic Games (<https://olimpijskimuzej.rs/sr/zanimljivost/1156>).

The opening and closing of the OG is a unique artistic and cultural event. Thus, the analysis of the program of the opening of the SOG in Beijing (2008) singles out the program goals of connecting the ancient history of China and the elements of modern culture, which is why this event was programmatically divided into two parts "Brilliant Civilization" and "Glorious Age". The artistic director and his teams connected all forms of art, and framed it all in a multimedia event that rightly represents sport as the eighth art.

ART JURY, WORKS AND ARTISTS-OLYMPIANS

While several Olympic medalists in the arts have achieved at least national fame, few can be considered globally renowned artists. Prominent artists were jury members at art competitions. Thus, from the position of international recognition in art, more famous jury members than artists participated in the 1924 Games. This is how the works of art were evaluated: the winner of the Nobel Prize for Literature Selma Lagerlöf (*Selma Ottilia Lovisa Lagerlöf*), famous composers such as Igor Stravinsky (*Игорь Фёдорович Стравинский*), Bela Bartok (*Béla Bartók*) and Maurice Ravel (*Joseph-Maurice Ravel*) (Stanton, 2000, p. 83). Jozef Suk (*Josef Suk*) is the only famous musician who competed and won a silver medal in 1932. The Luxembourgish painter Jean Jacoby (*Jean Lucien Nicolas Jacoby*) is a very successful Olympic artist, who won a gold medal for his painting Rugby in 1924 (<https://www.olympic-museum.de/art/1924.php>). Swiss artist Alex Diggelmann (Alex Walter Diggelmann) won three medals, a gold one in 1936 for his poster (Arosa I Placard) (<https://www.olympic-museum.de/art/1936.php>), and a silver and a bronze in the 1948 for paintings and graphic art (Poster for World Cycling Championships and Poster for Ice Hockey World Championships) (<https://www.olympic-museum.de/art/1948.php>). Danish writer Josef Petersen won a silver medal on three occasions: in 1924 (Euryale), 1932 (The Argonauts), and 1948 (The Olympic Champion).

Olympic artists – athletes

Only two people have won Olympic medals in sports and art competitions. Walter Winans, an American who lived in England, won a gold medal as an archer at the 1908 Olympic Games in the discipline of shooting a running deer (double shot). In 1912, he won another medal – this time silver in the team competition in shooting a running deer. By then, he had already won a gold medal for his sculpture the American trotter (<https://news.artnet.com/art-world/early-olympics-art-events-594437>).

The other Olympian with successes in both fields is Alfred Hajos (*Alfréd Hajós-Guttman*) of Hungary. As a swimmer, he won two gold medals at the 1896 Athens Olympics. Twenty-eight years later, he was awarded a silver medal in architecture for his stadium design (<https://www.olympic-museum.de/art/1924.php>), co-designed with Dezo Lauber (*Dezső Lauber*).

As a curiosity of the Olympic movement, it is important to mention that two presidents of the IOC were among the participants of the Olympic art competitions. In 1912, Pierre de Coubertin competed with the work "Ode to Sport" under the pseudonym "Georges Horrod and Martin Eschbach" (https://www.olympic-museum.de/art/ode_au_sport.htm), and won a gold medal. Avery Brundage competed as an athlete in the 1912 Games, and participated with literary works in the 1932 and 1936 Olympic Games. He was also the president of the IOC from 1952 to 1972.

British John Copley, winner of the silver medal at the graphic arts competition (1948), was 73 years old when he won the medal, which makes him the oldest Olympic medalist in history. The oldest winner of an Olympic medal outside of artistic competitions is the Swedish archer Oscar Swahn, who won a medal at the age of 72 (https://en.wikipedia.org/wiki/Art_competitions_at_the_Summer_Olympics).

MUSIC AND ARCHITECTURE AS SYMBOLS OF OLYMPISM AND THE OLYMPIC GAMES

One of the oldest symbols of the modern Olympic Games is the Olympic Anthem. The music was written by the Greek composer Spiros Samaras (*Σπυρίδων Σαμάρας*) (1863–1917) based on the text by the poet

Kostis Palomas (Κωστής Παλαμάς) (1859–1943), also from Greece (<https://olimpijskimuzej.rs/sr/zanimljivost/1158>). The Olympic anthem was not part of the artistic competition at the Olympic Games. The idea to compose the anthem arose from the need to create a musical identity for the 1896 Olympic Games in Athens. The first OG were opened on April 6, 1896, and after the proclamation of the opening by the King of Greece, the orchestra and choir performed the national anthem. The Olympic anthem was neglected until the 55th meeting of the IOC in Tokyo. Until then, a piece of music by a local composer or the anthem of the host of the Games was used. Member of the IOC, Prince Axel (Axel Christian Georg) of Denmark, suggested that the national anthem be played again at the opening of the Olympics (<https://olimpijskimuzej.rs/sr/zanimljivost/1158>).

In Beijing at the beginning of 2008, near the large National Stadium "Bird's Nest", the National Center for Swimming Sports in the form of a water cube was officially opened. This cube-shaped center on an area of 80,000 square meters is lined with 1,437 water cubes. Under the blue sky and white clouds, this light blue sports facility looks like a lot of water bubbles on the ground. The sun's rays, which reach the interior of the building through the airy roof structure, create an impression of peace and tranquility. This blue and airy building of spectacular design, complex architectural and construction structure, unique shape, which was built with the achievements of advanced science and technology suggests the importance of environmental protection, has become a classic model in the hundred-year Olympic history of construction, and is also a symbol of Beijing, China's breakthrough and the whole world. The final draft of the "Water Cubes" project was determined in July 2003. This project combined the legacy of a hundred years of Olympic construction history with modern technical achievements (China Radio International. CRI., 2008) and continues to host national and international events since it opened to the local public. It is known for its futuristic design and, since 2018, has been owned by the state. It is the only venue built for the 2008 OG for which all investment came from overseas donations (Water Cube, 2019). Beijing hosted the OG for the second time. Namely, although it hosted the Summer Olympic Games (SOG) in 2008, Beijing had the honor of hosting the world's best winter sports athletes in 2022. This made Beijing the only city in the history of the Olympics to host both the Summer and Winter Olympic Games (WOG). Since the strategy of the IOC in the last few years is also reflected in the sustainability of the OG, the organizers of the OG in Beijing were also guided by this principle. The famous "Bird's Nest" stadium, where one of the most spectacular SOG opening ceremonies was held in 2008, had the same purpose again. Zhang Yimou, the Chinese director who directed the opening and closing ceremonies of the SOG in Beijing in 2008, once again headed the team responsible for the WOG and SOG ceremonies. This author thus became the first person to direct the ceremonies of both SOG and WOG. Beijing National Stadium under the title "The Bird's Nest" was designed by Swiss Architects, Herzog de Meuron, and a Chinese Architect, Li Xinggang. The requirements for its design were that the building must be inspiring and able to withstand an earthquake. According certain opinions, the very original inspiration of this iconic stadium came from a traditional Chinese ceramic item – a circular crazed vessel, and later the idea of a single thread wrapped around a ball. The Bird's Nest is not only an impressive architectural building, but also a masterpiece of Chinese design philosophy (Xie, 2024). According to ancient Chinese philosophy and Yin and Yang Theory, Yin refers to feminine and negative traits, while yang means masculine and positive. The theory of yin and yang has a lot of conferred meanings and principles but can be simplify classified into three relationships: opposition, unity, and conversion (Xie, 2024). Yin and Yang Theory emphasizes balance and harmony, like that between Earth and Heaven, water and fire, night and day, etc. In Chinese culture, "bird" has the metaphorical meaning of masculinity, so if "bird" means masculine and vigorous, then "nest" symbolizes femininity, nurture, and the carrier that contains all things. So, we can conclude that its name has yin-yang harmony (Xie, 2024).

Furthermore, the Bird's Nest Stadium and the mentioned nearby National Aquatics Center (Water Cube), are adjacent, coordinated, and echo each other. One is a gray steel structure and one is a colorful water bubble, one is soft, and one is rigid. The square-shaped Water Cube represents the yin of water and the earth, and the corresponding sun, fire, and heaven of yang are represented by the oval-shaped Bird's Nest next to it (Xie, 2024). Thus, it can be observed that the athletes competing in two postmodern architectural buildings once again embody the harmonious yin-yang coexistence - between heaven, earth and man (Xie, 2024).

Finally, let us recall the opening ceremony of the Summer Olympic Games in Beijing, during which an illuminated floating globe (Beijing, 2008, 2024) rising from the floor of the National Stadium was noted as a symbol of the synergy of the Yin and Yang Theory and the values of Olympism.

SPORTING EVENTS AS AN INSPIRATION FOR ART

At the OG art competitions from 1912 to 1948, the largest number of medals were awarded for painting and graphics (total 38 (applied graphics 5, drawings and watercolors 8, graphics 9, paintings 16 medals)), sculpture (total 34 (10 for medals, 3 for reliefs and 21 for sculptures)), architecture (total 28 (architectural design 12, urban planning projects 16)), (Table 2). In literature, a total of 29 (dramatic works 1, epic works 9, literature - all types 11, lyrical works 8 medals) and music (a total of 17 (compositions for one instrument 2, compositions for orchestra of all types 7, song compositions for soloists or choir with or without instrumental accompaniment 4, other musical compositions 4)) (Table 3).

Table 2. The number of awarded medals in architecture, sculpture, paintings and graphic art

Place	ARCHITECTURE		SCULPTURE			PAINTINGS AND GRAPHIC ART			
	Architectural Designs	Designs for Town Planning	Medals	Relief's	Sculpture	Applied Graphics	Drawings and Water-Colors	Other Graphics Arts	Paintings
1 st	4	5	2	1	7	1	2	3	5
2 nd	4	6	4	1	7	2	3	3	6
3 rd	4	5	4	1	7	2	3	3	5
total	12	16	10	3	21	5	8	9	16

Table 3. The number of awarded medals in literature and music

Place	LITERATURE				MUSIC			
	Dramatic Works	Epic Works	Literature – All Kinds	Lyrics	Compositions for One Instrument	Compositions for Orchestra of All Kinds	Compositions of Songs for Soloist or Choir, with or Without Instrumental Accompaniment	Music – All Kinds
1 st		3	4	3		2	1	2
2 nd	1	3	4	3	1	2	1	2
3 rd		3	3	3	1	3	2	
total	1	9	11	9	2	7	4	4

In response to the subject of this survey, which refers to artistic expression through works with an athletics motif, the analysis given in Table 4 summarizes the Olympic cycle, the name of the work and the country of the winner of the art competition.

Table 4. Artworks inspired by athletics events

Olympic Games	Place	Works of art from ARCHITECTURE	Country
1932	3 rd	Design for a Marathon Park	Belgium
1948	1 st	Athletic Centr in Varkau	Finland
1948	3 rd	Athletic Centre in Kemi	Finland
1932	3 rd	Plan of Silesian race course	Germany
Works of art from SCULPTURE			
1932	3 rd	Shield of the Athletes	Canada
1936	1 st	Hurdle Runners	Germany
1920	3 rd	Shot Putter	Belgium
1924	1 st	Discus Thrower	Greece
1928	2 nd	Athlete at Rest	Switzerland
1936	2 nd	Decathlonist	Germany
1948	2 nd	Eight Sports Plaques	Austria
Works of art from PAINTINGS AND GRAPHIC ART			
1928	2 nd	Poster "Athletics"	Switzerland
1936	2 nd	Runner in the Finish	Austria
1936	2 nd	Four Fresco Patterns	Italia
Works of art from LITERATURE			
1936	3 rd	The Olympic Discus	Poland
1924	3 rd	Ode to the Tailteann Games	Ireland
1936	1 st	The Runner	Germany
Works of art from MUSIC			
1936	3 rd	The Runner	Germany

Note: * – <https://www.olympic-museum.de/art/1924.php>; ** – <https://www.olympic-museum.de/art/1936.php>;

*** – <https://www.olympic-museum.de/art/1948.php>

Given that Coubertin, following the model of the intertwining of sport and art as it was during the ancient Olympics, wanted to re-establish the connection between sport and art (Cubertin, 2012), and in the art competition within the modern OG, the largest number of medals were awarded to the sub-disciplines such as sculpture (21 medals), painting (16 medals), and designs for town planning (16 medals), which to the greatest extent represented and were inspired by sports events for their works of art in Ancient Greece as well. When analyzing the number of medals awarded for artwork inspired by athletic events, the most medals were awarded for sculpture (7 medals), and there is some correlation with the total number of medals awarded for sculpture (21 medals). Four medals were awarded for architecture, three for painting and graphics, three for literature, and one for music. Among the works of art inspired by an athletic event, the most medals were won by Germany (5 medals), Austria, Belgium, Switzerland and Finland won two medals each, Canada, Greece, Poland, Ireland, and Italy won one medal each. The number of artworks presented as artworks inspired by athletic events was counted and presented based on the name of the artwork, although photographs of the artworks were found on any of the listed sites (<https://www.olympic-museum.de/art/1924.php>; <https://www.olympic-museum.de/art/1936.php>;

<https://www.olympic-museum.de/art/1948.php>) based on what is shown in the photos. For example, if the title of the artwork is Runner, it presents itself as an artwork inspired by athletic events (since athletics consists of the disciplines of walking, running, jumping, throwing and all-around), although one might say that another athlete is also running in training or competition and that perhaps the athletic event was not the inspiration for said work.

Although the Olympic Charter recognizes in section 44 that the host city must develop a cultural and artistic program with sporting events (Garcia, 2000), only in the period from 1912 to 1948 were artistic competitions held. Since 1952, exhibitions and festivals have been held instead of these competitions (Burnosky, 1994), which are marginalized in relation to the sports event (Good, 1999). The Olympic Charter is a "living" document that is constantly changing and being supplemented. In the last Olympic Charter from 2023, Section 39 talks about the Cultural Program. It is stated that the Organizing Committee of the Olympic Games will organize a program of cultural events that must cover at least the entire period during which the Olympic Village is open. Such programme shall be submitted to the IOC Executive Board for its prior approval (Olympic Charter, 2023, p. 79). If the OG become a celebration of cultural diversity and human achievements, then a strong educational background can be an essential tool for understanding what is being shown (Palmer, 2013). Coubertin defined Olympism as the simultaneous training of the human body and nurturing of the intellect and spirit, and as a manifestation of a harmoniously educated personality (Garcia, 2008).

Today there are many international art competitions (in sculpture, painting, literature, music), but a review of available sources did not find any competition where the entry requirement is that the artwork is inspired by a sporting event. One of the major international competitions is the Venice Biennale (held every other year) for all contemporary art (<https://www.labiennale.org/en/history>). Some of the well-known international artistic competitions for choirs are the International Federation of Choral Music, which facilitates communication between choral musicians around the world (choral singing affects the unification of different nations, the disappearance of differences in culture, political and religious ideology, race and language) (<https://www.ifcm.net/about-us/mission>); for painting is one of the better known competitions, Experience Art Masters (Art Vancouver), an innovative painting competition designed to test the skills of professional artists. In this competition, artists have to create a masterpiece on the topic given during the competition in one hour (<https://www.artvancouver.net/artmasters>). Considering that art seeks "freedom in creation", this is perhaps the reason that no international competitions with the theme (inspiration) of a sporting event were found.

Summarizing the analysis, it is noticeable that Coubertin included arts in the OG program for the reason of the integration of athletes through the triangle of strength-beauty-health (Jeu, 1994, p. 180). Although the theme of today's art competitions is not the same as the OG from 1912 to 1948, the goal of most art competitions today has remained unchanged. It, as well as the philosophy of OG (from the ancient period to the present day), refers to rapprochement, reconciliation of different nations and states, development of compassion and respect for others and spiritual development of humanity. It can be concluded that the introduction of art competitions and the efforts of artists to create the highest quality works of art brought a true aesthetic balance, celebrating the intellectual, physical and artistic capacities of the Olympian artist. Regardless of the problems in the organization of art competitions, above all a large number of genres in one art, finding a suitable space and judges for different artistic genres, we should still consider the possibility that the existing forms of mutual conditioning of culture, art and Olympism are permeated with contents that would affirmed aesthetic and artistic expression in sports, tempo and harmony.

CONCLUSION

Although the Olympic Games are a mega sports event that is primarily oriented towards the entire economy and economic development of the hosts, it is undeniable that this event is part of culture and civilizational development in the broadest sense.

Pierre de Coubertin, as the founder of the modern Olympic movement, saw the importance of sport from a humanistic perspective, much broader than his followers when looking at the integration of art and sport and their impact on the well-being of the athlete and humanity.

It has been found that there is a significant number of studies that deal with the presentation of primary and secondary historical sources related to the topic of artistic competition at the Olympic Games.

It is undeniable that there are a significant number of facts related to the philosophical and theoretical connection between art and sport.

The introduction of art competitions at the Olympic Games was analyzed from the position of understanding but also of continuous activities on the symbiosis of sport and art, spirit and body, and, at the same time, as a reminder that sport creates cultural values and ideals, both those that are valued in the Paleo Games and those of the 20th and 21st centuries.

It is justified to consider the possibility of reaffirming Coubertin's idea, which implies the integration of art and sport, in order to improve the factors for the well-being of humanity to a certain extent. Time will tell whether the International Olympic Committee itself and-or one of the organizers of the next Olympic Games will consider this possibility, bearing in mind the many aspects of the Games as a mega sports event and, accordingly, striving for its attractiveness and universality in terms of the integration of sports and art, spirit and body in the development of sports, culture, art, humanity as a whole.

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