



Edited by
Elisabeth Hartung and Anton Biebl

1972 2022 2072

ART AND ARTS AND ARTS

HATJE
CANTZ

From the Art for the Olympic Games in Munich in 1972 to
Artistic Design Concepts of the Twenty-First Century

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The 20th Olympic Games in Munich in 1972 were special. They were about more than gold, silver, and bronze. The initiators at the time—Willi Daume, president of the National Olympic Committee, and Hans-Jochen Vogel, mayor of Munich—were pursuing a vision of the Olympic Games of 1972 as the face of a cosmopolitan Munich, a modern democratic Germany, and a community-building Gesamtkunstwerk of architecture, design, art, and culture that would open up new experiences and spaces for everyone.

From the mid-1960s onward, the spirit of a new era was flowing through Munich. Indeed, Munich wanted to become a “World City with a Heart,” and, like West Germany as a whole, to overcome its National Socialist past. New buildings were going up everywhere. After Munich was chosen as the host city for the Olympics, an innovative sports facility designed by the young architects of the firm Behnisch & Partner grew out of the rubble from World War II on the Oberwiesefeld. Subway lines were built in record time and, together with the commuter train network, connected all the city’s districts with its outskirts. In the green space of Neuperlach outside the gates of the city, Germany’s largest housing construction project of the postwar era gave concrete form to the vision of a new neighborhood for urban living. The first pedestrian zone in the Federal Republic of Germany opened in the city center on June 30, 1972. Critical young people who were nonetheless filled with joie de vivre brought new energy to Munich.

Even today, both the international sporting event that had been planned as the “cheerful games” and the terrorist attack on the Israeli Olympic team on September 5, 1972 are etched in the collective memory. In 2022, on the occasion of the games’ 50th anniversary, the city of Munich organized a diverse program to recall the democratic, comprehensive, and visionary approach that brought together many people from all over the world through sports and art. In remembrance of the dark days of the event, the terrible attack on the Israeli athletes, one month was dedicated to each of the twelve victims.

Under the motto “Munich on a Path to the Future 1972–2022–2072,” an entire year of more than 250 exhibitions and events took place on the topics of sports, art, design, architecture, the culture of memory, and coexistence under democracy in around 130 locations—in both real and digital public spaces. The remembrance of the victims of that time and an engagement with the political implications could be seen in nearly all of these programs. The events were made possible by more than sixty cooperation and project partners and many institutions and organizations from municipal society. They all contributed to its success with their projects and contributions, and with their extensive knowledge, commitment, experiences, ideas, collaboration, support, and willingness to cooperate.¹

The European Championships in 2022 enabled a broad audience to attend the largest multidisciplinary sporting event since 1972 in the still-intact sports arena. It was impressive to experience how enduring and connecting sports can be. The Olympic landscape was tangibly felt as part of the city, representing innovation and encounters with sports and culture.

On the occasion of the 50th anniversary of the Olympic Games, our concern in the City of Munich was to draw attention to the immensely important role of art and culture in this context. That led

to the *Festival of the Games, Sports, and the Arts*,² which was fundamentally based on the motivation to convey an appreciation for the specific spirit of the time. We wanted to inform people about the wide-ranging cultural ideas and artistic concepts, as well as lay the groundwork for additional research. Meanwhile, the exhibition *Visions and Reality* provided not only an extensive documentation in the form of the study *Olympiakunst 1972* (Olympic Art 1972), prepared by Elisabeth Hartung and Friederike Schuler, but also this publication, *Art and Society 1972–2022–2072*. These works allow us to gain awareness of the important role of the designers of this unique event and display the exemplary significance of the Olympic Games for the future.

Munich today is as urban and diverse as the city was still hoping to become in the 1960s and 1970s. More than 50 percent of the population has foreign heritage, and the society is changing rapidly. However, challenges include enduring aftereffects of the coronavirus pandemic and a worsening climate crisis. Social inequalities must be overcome, and antidemocratic developments demand that we fight back decisively. Housing, work, and digitalization are key topics for municipal politics, not only in Munich. As in the late 1960s, the course needs to be set for the city's development in important ways. Once again, courage and innovation are called for.

A moment in which joy and tragedy were intertwined was experienced with great intensity in 1972, and that moment has shaped our present. The task to make the world a better one remains. Artists, designers of all disciplines, and art historians will be important partners in the future, as well in the effort to establish a diverse and peaceful society and an inclusive culture.

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¹ See www.muenchen1972-2022.de/en/home.
² See pp. 194–240 in the present volume.

This book is about art: its visions, its aesthetic power, and its social importance. Not theory. You will become acquainted with artistic concepts from the period around 1972 and the early years of the twenty-first century. Moreover, you are invited to discover projects that have been forgotten and current works of art that point to the future. Interdisciplinary engagement with global reality and the role of art in shaping the future is integral to both.

The starting point for this publication is the prominent role of art and culture in the context of planning for an international sporting event: the 20th Olympic Games in Munich in 1972. The book project was begun on the occasion of the 50th anniversary in 2022; it activates nearly forgotten ideas, questions them, and brings their relevance into play for the current role of art in real and digital public spaces.

The period around 1970 was marked by decolonialization, political conflict, and the Cold War. The Club of Rome predicted that the end of nonrenewable resources was near. There was growing awareness of the consequences both of exploiting nature and of advancing capitalization. The younger generation in Germany was engaged in a distinctly critical debate over the country's National Socialist past.

Fifty years after the games, our world has changed significantly. The idealistic concept that sports and art can playfully create a new, exemplary, international, cheerful, young coexistence hardly seems believable any longer in view of a war in Europe, social division, increasing radicalization, hate, and rabble-rousing, as well as international turbo capitalism. Immediately after the attack on the Israeli athletes on September 5, 1972, the president of the National Olympic Committee, Willi Daume, summed it up at the closing ceremonies on September 11, 1972: "In several months, in a few years, perhaps even only in a few decades, people will say that Munich was a historical event whose tragedy, confusion, and immaturity revealed the problems with which we have to live in this world today."¹

Fifty years later, these words, as well as the visionary impulses and plans for the games, convey the great topicality of the concepts of the time. Along with art, they were intended to make the world a better place and challenged people to imagine the coming fifty years in terms of current issues. The book at hand focuses on the present state of artistic conception and production; it conveys a sense of the conditions that art needs in order to have an effect within the social context in a lasting way.

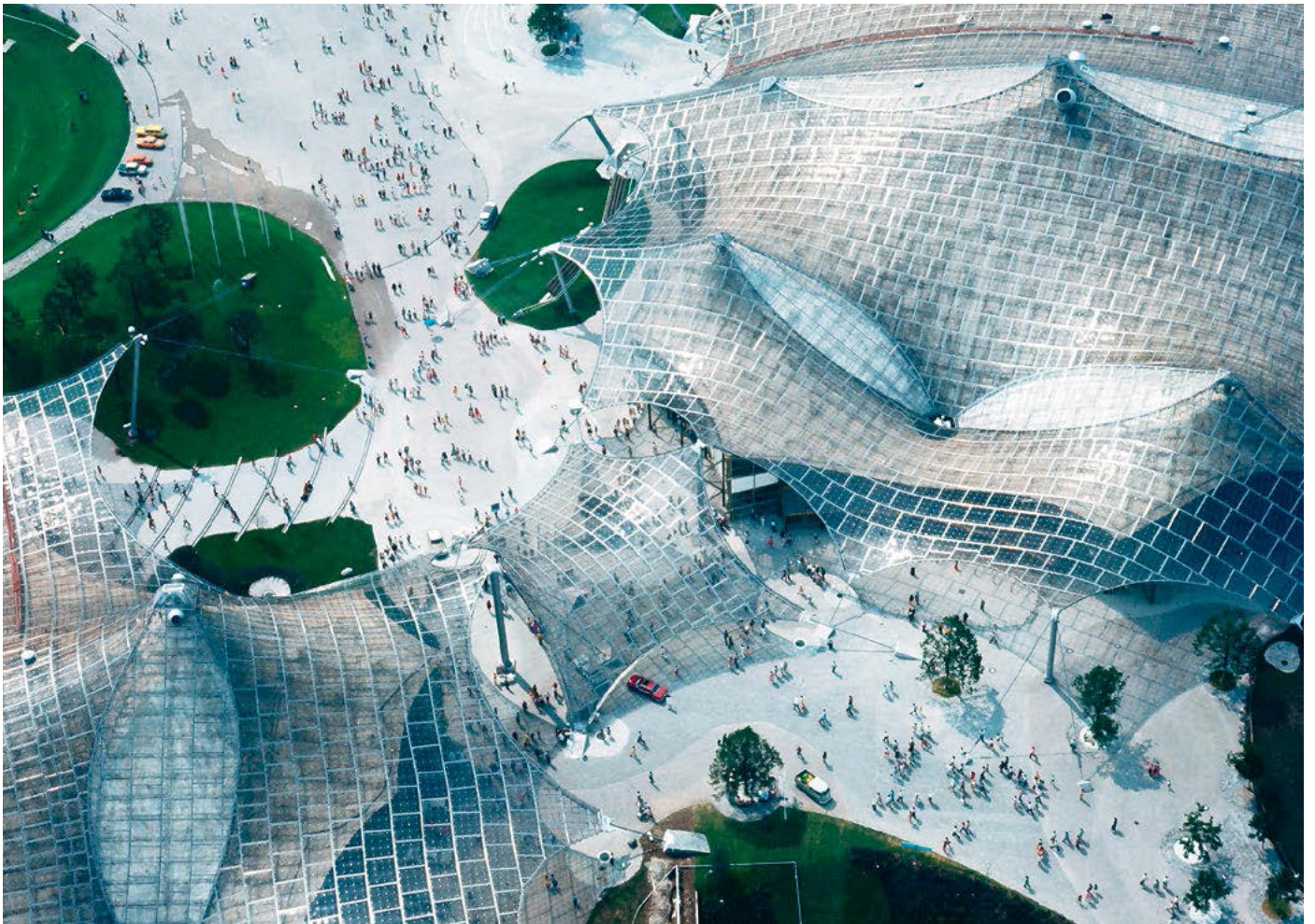
This publication is divided into two parts and an intermezzo. It begins with a historical chapter, Part 1, which describes for the first time the significance of art within the 20th Olympic Games. The intermezzo follows with photographs by Jörg Koopmann of the 2022 *Festival of the Games, Sports, and the Arts* in the Olympic Park in Munich. In Part 2, more than forty designers and experts on art and theory look at contemporary artworks in order to develop ideas and thoughts about the role of art in the society of the future.

VISIONS AND REALITY: ART FOR THE 1972 MUNICH OLYMPICS

In the first section, thirteen authors shed scholarly light on the great value attributed to art, culture, and design during the 20th Olympic Games.² From Otl Aicher's concept for the graphic design, which replaced

the pathos-laden colors of the participating nations with the cheerfulness of the spectrum of the rainbow, by way of the art and architecture for the Olympics landscape, to the official cultural programs of the Olympic Summer and the *Spielstrasse* (Play Street), experts outline a comprehensive image of visionary ideas, progressive concepts, and missed opportunities.

The first author begins by connecting the dots between the modules of artistic and cultural contributions located throughout the Munich region that motivated a new understanding of the effectiveness of culture. Kay Schiller, professor of modern European history, addresses the interactions between the planning, experience, and appropriation of the architecture of the Olympic Village and Park from the early 1970s to the present. Elisabeth Spieker, an expert in the work of Günter Behnisch, describes the interplay of architecture, landscape, and art in the Gesamtkunstwerk that the 1972 Olympics were intended to be. Under the title "Never Give Up!" the freelance art historian Corinna Thierolf presents concepts of American artists for the Olympic Summer Games in 1972 that largely went unrealized. Under the motto "Against Art," Laszlo Glozer, an art critic for the *Süddeutsche Zeitung* in 1972, and Christian Kandzia, responsible for percent-for-art projects for the firm Behnisch & Partner at the time, recall the conflicts over art. The art historian Daniela Stöppel shows in her "Control Circuits and Feedback Loops" that ideas of cybernetic control were adopted in the fine and applied arts around 1970 and raises the question of their



utopian potential today. The present author illustrates the concept of interdisciplinarity and selected projects of the *Spielstrasse* against the background of artistic and social events in 1972. The work of the composer and program director for New Music during the Olympic Summer, Josef Anton Riedl, is introduced in the text by the author and musician Michael Lentz in "See-Hearing, Hear-Seeing." Barbara Könches, director of the ZERO foundation in Düsseldorf, studies Otto Piene's *Olympischer Regenbogen* (Olympic Rainbow) as a sign of hope after the attack. Maurin Dietrich, director of the Kunstverein München, considers the work of the artist Tony Cokes with reference to the visual identity of the games and their political charge, while the art theorist and critic Heinz Schütz examines the exhibition *Weltkulturen und moderne Kunst* (World Cultures and Modern Art) from the perspective of the current debate over postcolonialism. The responses of the co-initiator of the Children and Youth Center of that exhibition, Manfred Weihe, make it clear that Munich in 1972 stood for a revolution in art and museum pedagogy that is still relevant today. The role of the actionist art pedagogy of the KEKS group in developing the play concept for the Olympic Village is the topic of a study that Tanja Baar wrote for this publication.

INTERMEZZO: FESTIVAL OF THE GAMES, SPORTS, AND THE ARTS

From July 1 to 9, 2022, the public space around the Olympic Lake was the venue for the *Festival of the Games, Sports, and the Arts*. Against the backdrop of the Olympic landscape and in the sports facilities, fully in line with the spirit of the cultural program of 1972, the public was invited to participate in a diverse interdisciplinary program. The program of the Opening Ceremonies in the Olympic Hall—under the motto of the anniversary year, "Munich on a Path to the Future 1972–2022–2072," and featuring both current figures and eyewitnesses from sports, the public, and culture of that time—addressed critical remembering and cooperative social coexistence and was structured according to the program items of contemporary art. On July 2, a parade of current figures from culture, sports, and urban society took place, stretching from the Kunstareal (Art District) to the Olympic Park. In the neighborhoods around the Olympic Park, from the Olympic Village to the Press City, there were numerous participatory activities. Around the Olympic Lake, at the venue of the *Spielstrasse* of 1972, visitors could experience artists' actions and productions that addressed concepts from 1972. In the Intermezzo, a selection of photographs by Jörg Koopmann conveys scenes, backgrounds, and atmosphere.

ART AND SOCIETY IN 2072

In 2022, interdisciplinary theoretical discourses recognized art as an important critical authority within society, as a medium for reflection, and as a way to provide new perspectives and insights. This has also been emphasized in economic, political, and social contexts. Art institutions are reexamining their roles and reinventing themselves as

“third places” — noncommercial areas of encounter and exchange. It is above all the artists themselves who are searching for new contexts, tasks, and social influence.

The second part of the publication *Art and Society 1972–2022–2072* brings together a diversity of voices and turns our attention toward the future. Space is opened up for new artistic practices and concrete projects. Theorists, curators, and scholars wrote texts on this issue: “Think about the future: What work of art, design, or innovative projects from the context of art, design, and architecture already reflects aspects that will be especially important in the society of the future?”

These essays are flanked by contributions by artists and designers from all over the world—from China to Bangladesh, Europe to the United States, Mexico, and Bolivia. The designers were asked to select one of their works for the book and to think about issues such as: What role does the cultural space in which you grew up play in your work? What specifically do you want your art to anticipate or achieve for the society of the future? What must be done today for that to succeed?

The responses of cultural figures and producers identify the central topics currently being raised in the public discourse on art and society. In visionary essays and artistic contributions, they convey the guiding ideas for future developments in the face of progressing digitalization, the challenges of climate change, and diverse global conflicts and social problems.

The role of art in the Anthropocene is addressed along with the concept of art and Europe’s role. Artificial intelligence and forms of communication via media are the focus, as well as the connection between localization and global volatility, and very different people and creatures living together. The often provocative, at times self-critical, yet always constructive models for thinking that were written for this book—with existing works of art as examples—challenge both the political dimension of art and its communicative and community-building function. It is the authority for freedom, criticism, and design that must be preserved, and not only in systems that are increasingly totalitarian. Accordingly, one of its future strategies will be forming new alliances with other disciplines and diverse partners. What all of the contributions make abundantly clear is that art and artists are essential to creating a diverse future of free people in peaceful interplay.

1 Willi Daume, Speech given at the Olympic Games Closing Ceremony on September 11, 1972.

2 All but two of the essays were presented at the conference “Visions and Reality: Art for the 1972 Munich Olympics,” which concluded the eponymous exhibition at Munich’s Rathausgalerie Kunsthalle in the summer of 2022. Tanja Baar and Manfred Weihe addressed their topics especially for this publication.

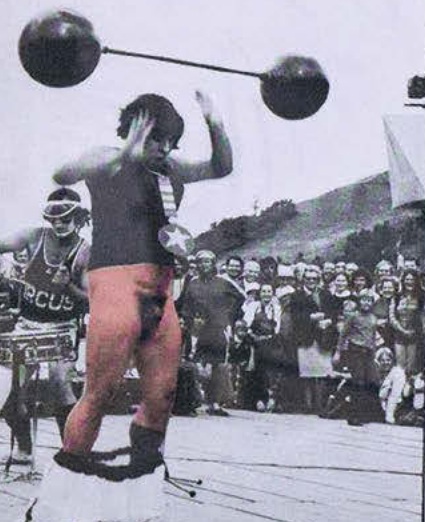




Theo Gallehr, *Dokumentation Spielstrasse 1972*, seven-channel video installation: Jana Kerima Stolzer



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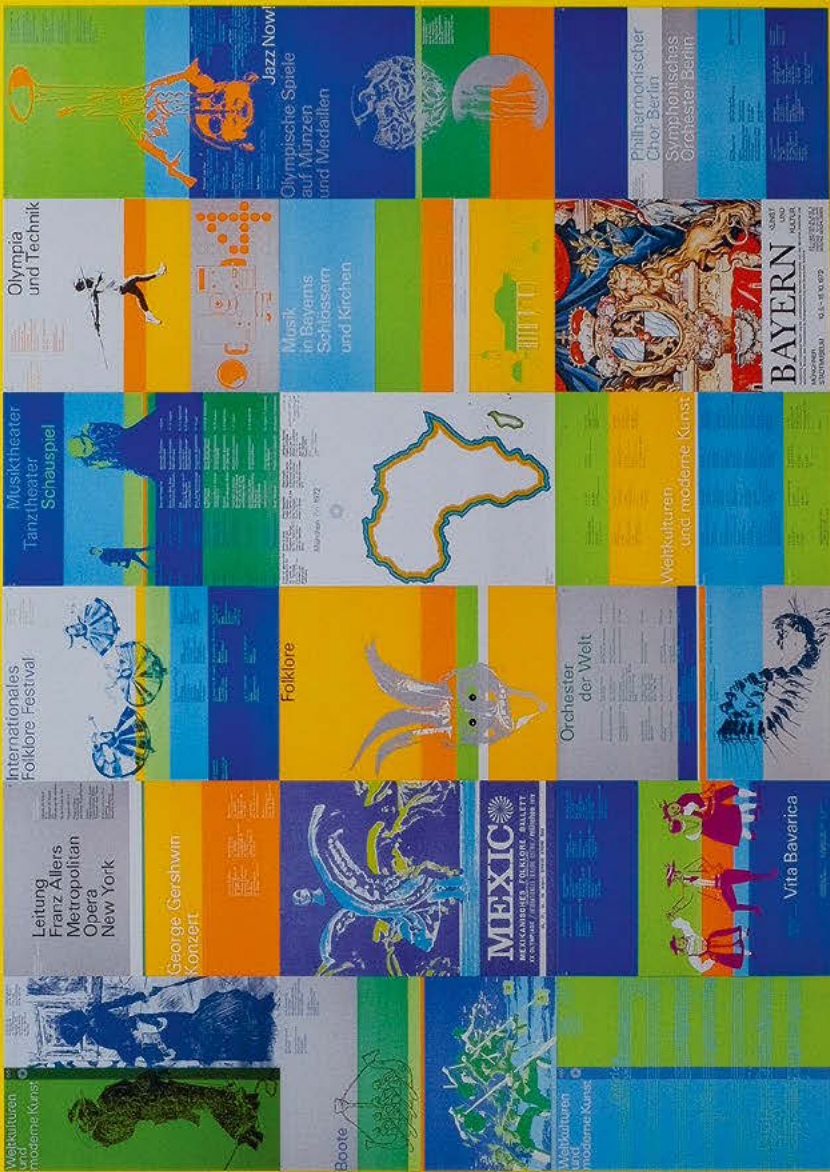
Posters from the silkscreen series of the *Spielstrasse* by Peter Mell (bottom left), Hans Poppel (middle, top right), and Uwe Streifeneder (top left, bottom right)

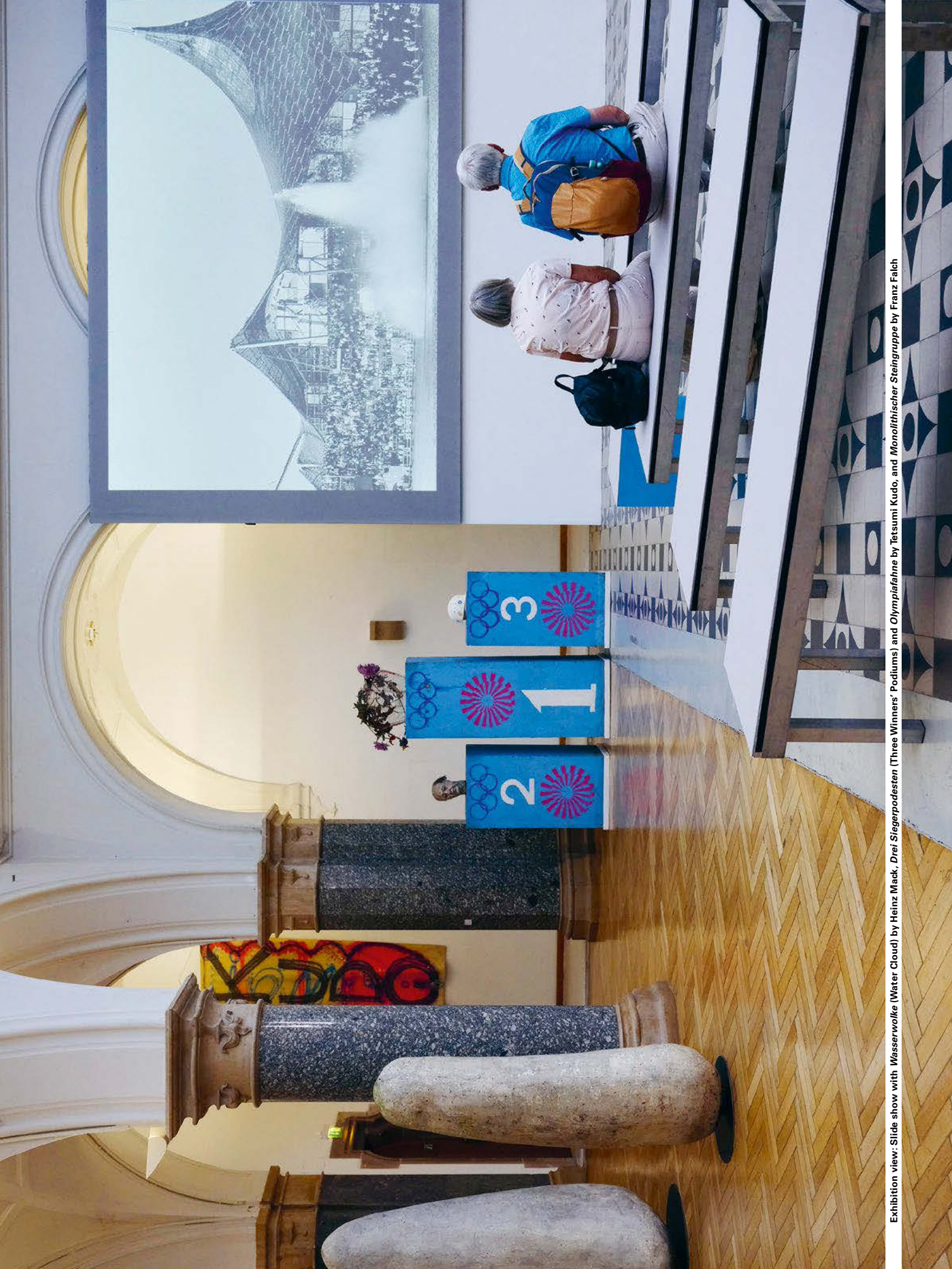


Video installation Theo Gallehr: Dokumentation Spielstrasse by Jana Kerima Stolzer with poster heute kein Programm, 5.9.1972 from the silkscreen series by Peter Meil, Hans Poppel, and Uwe Streifeneder. Monolithische Steingruppe by Franz Falch (detail)

Visionen und Wirklichkeit Kunst für die Olympischen Spiele in München 1972

Das Programm der Kunst für die Olympischen Spiele in München 1972 ist ein vielfältiges und reichhaltiges Angebot an kulturellen Veranstaltungen, das die Vielfalt der Weltkulturen und die Verbindung von Kunst und Sport zum Ausdruck bringt. Es umfasst eine breite Palette von Theaterstücken, Konzerten, Balletten, Opern und Sinfonien, die in verschiedenen Locations der Stadt München aufgeführt werden. Die Veranstaltungen sind nicht nur für die Besucher der Spiele, sondern auch für die Münchener Bevölkerung ein wichtiges kulturelles Ereignis. Die Kunstwerke und Performances reflektieren die Visionen der Künstler und die Wirklichkeit der Zeit, die durch die Olympischen Spiele geprägt ist. Die Gestaltung der Plakate ist ebenfalls ein zentraler Bestandteil des Programms, da sie die Themen und die Atmosphäre der Veranstaltungen visuell darstellt und den Betrachter in die Welt der Kunst einleitet. Die Plakate sind in verschiedenen Stilen gehalten, von abstrakten und grafischen bis hin zu figurativen und erzählerischen Darstellungen. Sie dienen als visuelle Brücke zwischen den Künstlern und dem Publikum und tragen dazu bei, die kulturelle Vielfalt der Olympischen Spiele zu veranschaulichen und zu feiern.





Exhibition view: Slide show with *Wasservolke (Water Cloud)* by Heinz Mack, *Drei Siegerpodesten (Three Winners' Podiums)* and *Olympiafahne (Olympic Flag)* by Tetsumi Kudo, and *Monolithischer Steingruppe* by Franz Falch

Visitors in front of the posters of the Edition Olympia

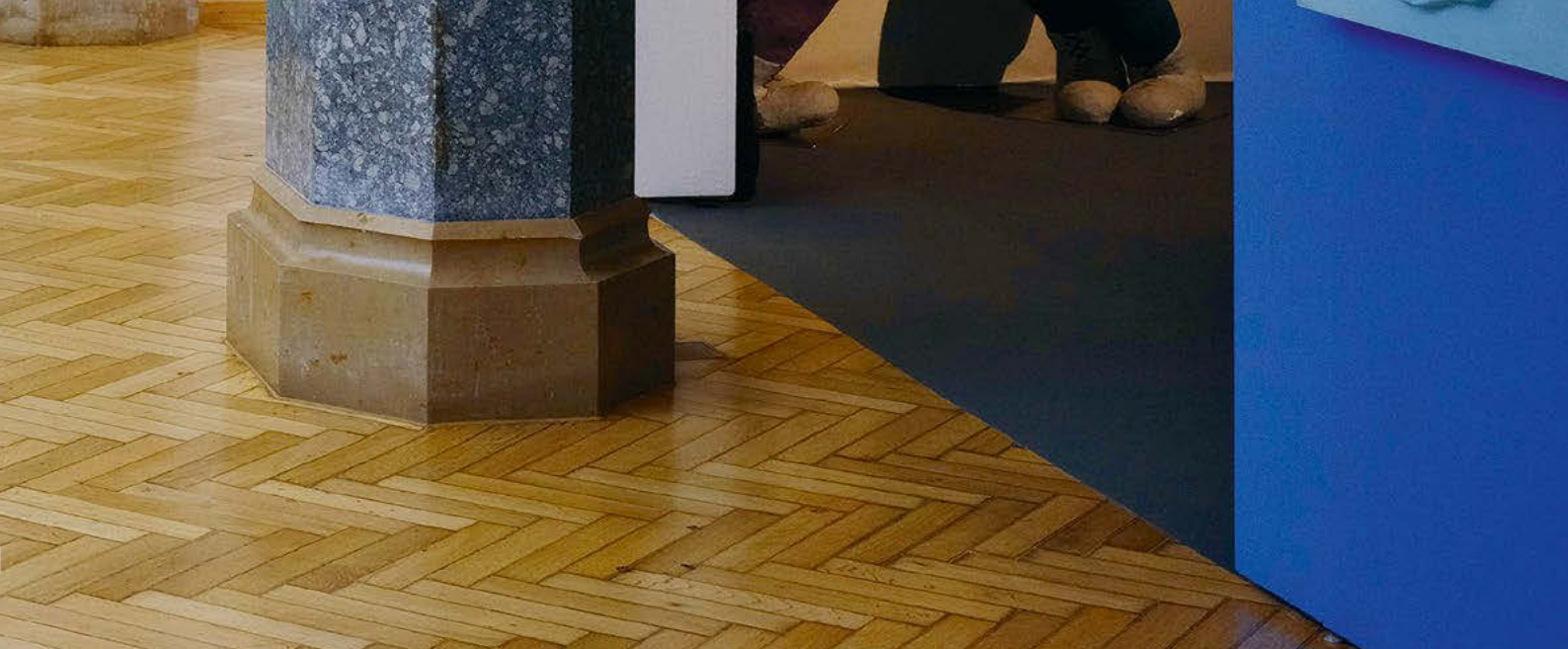




Olympic Boxes by Dorothy Iannone, *Boxer (Boxers)* by Renate Göbel, *20 Olympiafahnen verknüpft* (Twenty Olympic Flags Joined) by Jorge Eielson under the balloon sky of *Medienstrasse*



Informational text panel on the wall, partially obscured by the column.



„Die Welt des Unsichtbaren ist wirklich. Es sollte nicht von der Skulptur oder der Kunst ausgeschlossen werden.“

Walter de Maria, *Concept for the Great Exhibition, München, August 1971*

Walter de Maria war einer derjenigen Künstler, die Galerist Heiner Friedrich nach München eingeladen hatte, um an der Gestaltung der Olympischen Landschaft mitzuwirken. Mit unglaublichem Elan arbeitete Friedrich daran, München zu einer bedeutenden internationalen Kunstmetropole der Gegenwart zu machen. Die junge amerikanische Avantgarde lebte auf seine Einladung hin wochenlang in der bayerischen Landeshauptstadt und entwickelte Ideen für die von den Architekten vorgesehenen Schauplätze. Fast alle folgten seiner Einladung, angezogen von der offenen und experimentierfreudigen Stimmung, neben Walter de Maria, Carl Andre, Michael Heizer und Dan Flavin. Auch Andy Warhol kam. Allein sein Besuch blieb folgenlos, woraufhin Gerhard Richter seinen Platz einnahm und für die Gestaltung der Schwimmhalle, der Olympiastadion-Schwimmhalle einen Entwurf einreichte. Gemeinsam mit Bill Viola und Heiner Friedrich zwei weitere Entwürfe bei, für die farbige Gestaltung der Glasfassade des Olympiastadions.

Die neuen Entwürfe dieser jungen Avantgarde waren radikal und experimentell. Einmal mehr, der demonstrativen oder monumentalen Skulptur gegenüber, lehnte und sich auch energiegeland von Rudolf Ballings Friedensmuseum ab. Die Entwürfe waren sehr unterschiedlich, aber alle hatten einen gemeinsamen Charakter: Sie waren einseitig, autonom, unabhängig und nicht im Sinne der Olympischen Landschaft, um die Olympischen Spiele zu feiern, sondern um sie zu kritisieren.

Die Olympiade ist [...] kein Heiligtum, sondern eine Feierstunde, die während der Olympischen Spiele im Olympiastadion in der Gegenwart die Zukunft der Kunst motiviert.

Entwurf von Walter de Maria

Gerhard Richter seine Entwürfe für das Foyer des Olympiastadions und den Umbau des Lenbachhauses.

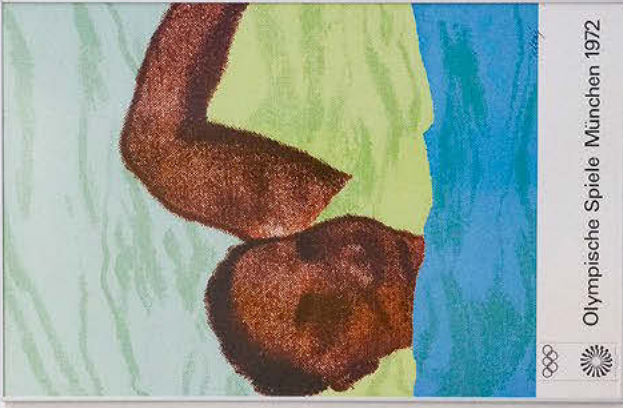
Wenn vieles letztendlich nicht realisiert wurde, so bleibt die Parklandschaft des Lenbachhauses ein bleibendes Vermächtnis.



Tapestry *Sonne und Himmel (Sun and Sky)* by Victor Vasarely, BR film material on the *Edition Olympia* and the posters of the *Edition Olympia*



Small white label with text, likely describing the film material on the wall.



Two small white labels with text, likely describing the posters on the wall.



„Olympia-Werbung will den Geist der Münchner Spiele sichtbar machen, der im Sinne von Coubertin Kunst und Spiele vereint und den Menschen in den Mittelpunkt stellt.“

Oltzeller Olympiaspieler 1972

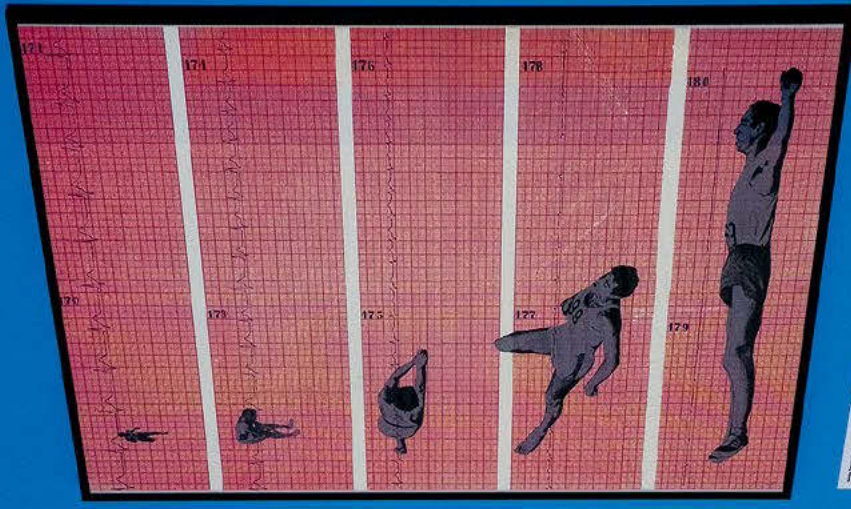
Die Kunst erfüllte vielfältige Funktionen beim Aufbau einer unverwechselbaren Identität der Münchner Olympischen Spiele, weit über den sportlichen Charakter hinaus. Während die Architektur die Räume für die „Spiele der kurzen Wege“ baute und das Design für die hellere Spielstätte gestaltete, die Kunst einprägsame Bilder und ermöglichte mit ihren Aktionen das spielerische Miteinander von Menschen aus aller Welt.

Viele der bis heute in der kollektiven Erinnerung eingeschriebenen positiven Erlebnisse und Bilder von 1972 sind mit der Gestaltung der Architektur, des Designs und der Kunst verbunden. Von 2022 aus betrachtet, ermöglichte der strategische Einsatz der Kunst nach dem tragischen Attentat, dass auch die Bilder der heiteren Regenbogenspiele geblieben sind und trotz allem die Münchner Spiele nachhaltig auch in ihren positiven Momenten wahrgenommen werden.

Das visuelle Erscheinungsbild der Spiele leuchtete in den Farben des Regenbogens und vermittelte auch die kulturellen Programme. Während die spielerischen Aktionen nach dem Attentat eingestell wurden, setzten Otto Priene und kritische Vertreter von Kunst und Theorie wie Jürgen Claus nach langen Diskussionen ein positives Signal. Mit den Mitteln der Kunst inszenieren sie während der Schlussfeier der Spiele ein Zeichen der Verbindung und der Hoffnung und sparten fünf mit Hellum gefüllte und miteinander verbundene Schlauche in den Farben des Regenbogens über den Olympiasee.

Schon 1967 war innerhalb des Gesamtkonzepts des visuellen Erscheinungsbildes die Idee einer Plakatwerbung eingeschrieben, aus der sich aus dem Zusammenschluss von Olympischen Komitee und dem Münchner Verlag F. Bruckmann die „Edition Olympia GmbH“ entwickelte. 28 Künstlerplakate in unterschiedlichen Wertigkeiten wurden vom signierten Original bis zur günstigen Reproduktion wurden zum Erfolgsmodell für die Werbung der Spiele und ihrem Motto der spielerischen Verbindung von Sport und Kunst. Auch Victor Vasarely ist unter den internationalen ausgewählten Künstlern und repräsentiert wie kein zweiter die enge Verbindung zwischen angewandter und freier Kunst. Er setzte das Motiv der Spirale, das Emblem der XX. Olympiade, als Oligemalide, als begehrten Siebdruck und als Wandteppich um.

Nicht für Kunst, doch für den Wunsch, ein schön gestaltetes wertvolles Objekt als Erinnerung an die Spiele zu haben, stehen die Olympia-Sammelnummern. Ihre Geschichte ist kaum zu überblicken. Sie wurden zum wichtigsten Finanzierungsmittel der Olympischen Spiele und brachten einen Gewinn in Höhe von sage und schreibe 731.381.662,23 DM ein, wovon das Olympische Komitee 80.000.000 DM bekam und München und Kiel die Bauten finanzieren konnten.

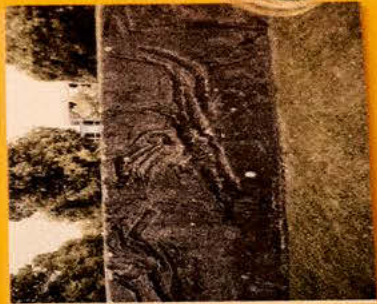


Das Bild zeigt die Gestaltung der Plakatwerbung für die Olympischen Spiele München 1972. Die Figuren sind von Victor Vasarely entworfen und stellen die Verbindung von Sport und Kunst dar.

"Art at the 'Olympic Building'" section



3

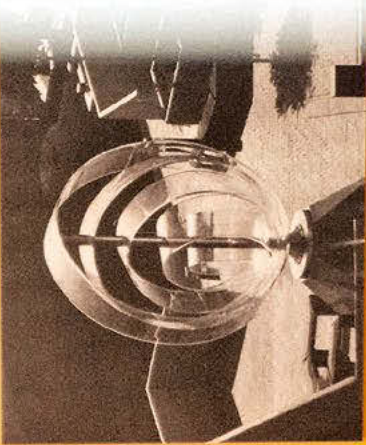


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8



Art at the Olympic Building
The Olympic Building is a landmark of modern architecture, designed by the architect **Richard Meier**. The building's design is a prime example of modernist architecture, characterized by its clean lines and white facade. The building's design is a prime example of modernist architecture, characterized by its clean lines and white facade. The building's design is a prime example of modernist architecture, characterized by its clean lines and white facade.

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Part 1

100 VISIONS AND

Art for the 1972 Olympic Games

**72
REALITY**

in Munich



Fig. 1: Stand Peninsula of the Spielstrasse (Play Street) at the Olympic Lake, *Wasserwolke* (Water Cloud) by Heinz Mack, and the Olympic Stadium in the background, 1972