

2015 Chicago Open Visual Arts: Remedios Varo Memorial Tournament
Questions by Stephen Liu, Doug Graebner, Nathan Weiser, and Benji Nguyen

ROUND FIVE

1. Carolee Schneemann served as a live version of this work in *Site*, a performance at the Judson Dance Theater in which Robert Morris wore a mask shaped like his own face and walked back and forth with 4' by 8' sheets of plywood in order to both reveal and hide the scene. The Pompidou Center houses a diorama version of this painting that includes a reverse-color copy, a work by Larry Rivers entitled *I Like [this work] in Black Face*. A more famous work based on this painting features a chandelier hanging between red and blue curtains, a red table laden with a vase and various fruits, and a small black dog. That work also shows an upside-down (*) top hat next to a man with a cane who looks toward the central scene of this painting, and was painted by Cezanne. The original version shows a black cat to the right of a black servant bringing a bouquet of flowers to a nude woman with a pink flower in her hair. For 10 points, name this painting by Edouard Manet of a prostitute reclining on her bed.
ANSWER: *Olympia* [1]
2. The single word *wrap* is surrounded by circular rings of capitalized words on graph paper in a “portrait” of this artist by Mel Bochner. A friend's pregnancy prompted this artist to title a work, consisting of two discs of wrapped electrical wire layered to resemble breasts, as *Ringaround Arosie*. This artist attached a long support cable to an empty picture frame to jut awkwardly into the viewer's space in *Hang Up*, and also covered the interiors of steel boxes with protruding rubber medical tubes in her *Accession* series. A painting showing her with ghostly skin and drooping black right eyelid is part of 19 self-portraits entitled *Spectres*. This student of Josef (*) Albers is better known for her arrays of translucent buckets and an installation in which a sprawling tangle of string suspended in the air forms irregular loops and catenaries. For 10 points, name this German-American post-minimalist sculptor who created *Repetition 19* and *Right After* before dying of a brain tumor at the age of 34.
ANSWER: Eva Hesse [5]
3. Beaumont Newhall suggests that this photograph was taken at Plymouth, England because the shadows seem to indicate a westward motion. The photographer later wrote that the scene fascinated him because of the way “shapes related to one another—a picture of shapes, and underlying it, a new vision that held” him. A pillar on the left, stairs on the right, and a horizontal bar on the upper edge make up a triangle in this photograph, which was hailed as a proto-Cubist work and a break from pictorialism. Most of the women in this work wear headscarves, while the men wear hats. An empty (*) walkway with chain railings cuts across the middle of this photograph, contrasting with the crowded upper half. Taken aboard the *Kaiser Wilhelm II*, this photograph was first shown in a 1911 issue of *Camera Work*. For 10 points, name this early modernist photograph depicting two decks of the lower-class section on a steamer traveling to Germany, taken by Alfred Stieglitz.
ANSWER: *The Steerage* [2]
4. This city is the site of a Hugh Stubbins design that is nicknamed the “The Pregnant Oyster” and sits beside a pool with Henry Moore’s last sculpture, *Large Divided Oval: Butterfly*. A complex of buildings in this city has a collective roof consisting of a wire mesh linking white Teflon sails to form a big tent. This city is also home to a circular cathedral with a massive green dome. Both Helmut Jahn’s Sony Center and St. Hedwig’s Cathedral are located in this city, as well as a museum that contains 49 pillars planted with oleaster, called the Garden of Exile, and an installation of 10,000 steel faces called *Fallen Leaves*. A memorial in this city consists of (*) 2,711 concrete slabs of various heights placed in a grid on a slope. That monument, like a museum whose metal exterior is perforated by slash-mark-like windows and whose plan follows a zigzagging shape, commemorates the Holocaust. For 10 points, name this home of Daniel Libeskind’s Jewish Museum and the Brandenburg Gate.
ANSWER: Berlin [1]

5. During a discussion of zoos, this work describes a grizzly named Chester that has been trained to wave at the passengers of a microbus. This essay argues that the Getty Museum exemplifies the goal of reconstructing a “credible and objective past,” hinting at the unspoken guilt of European museums. This work imagines Albert Speer reading a book on Gaudi while on LSD in order to make a catacomb for Liza Minnelli in its description of the Madonna Inn, which has safari, William Tell, and other themed rooms. In a section called “The City of Robots,” this essay describes the Pirates of the Caribbean ride as the best example of the (*) title phenomenon at Disneyland. Another section of this essay, called “Satan’s Crèches,” details the author’s visits to America’s wax museums, which are part of the “industry of the Absolute Fake.” For 10 points, name this work that uses the Fortress of Solitude to explain the phenomenon of copies being more “real” than their originals, an essay by Umberto Eco.
ANSWER: Travels in Hyperreality [or Faith in Fakes; or Il costume di casa] [4]
6. Derek Mahon’s poem about one of this man’s works describes a girl who “waits for her man to come home for his tea” and uses the image of “parched veldt and fields of rain-swept gorse.” In one of this artist’s paintings, a wide-eyed child in a white dress stands in the doorway holding a fishing rod. That work shows a dog slinking away as a man hands a letter to a seated woman. A child buries her head in her mother’s lap as the mother delouses the girl’s hair in this man’s *A Mother’s Duty*, whose arrangement typifies this man’s interior scenes where the human figures are shifted to one side and a doorway appears in the other half. This artist showed an inscription over a red-and-white (*) arch reading, “This is in St. Jerome’s vale, if you wish to find patience and meekness,” in a work in which a girl holds her mother’s hand beneath a collapsed garden roof, next to a clean brick house. For 10 points, name this contemporary of Vermeer who painted *The Courtyard of a House in Delft*.
ANSWER: Pieter de Hooch [3]
7. In one film by this director, the protagonist’s dreams—about diving off a rocky cliff into water that turns into a snow bank—are played out on a movie projector. Another film by this man ends with the protagonist being repeatedly interrupted while trying to hug his girlfriend, though he ends up kissing her while saluting passing soldiers. In one film by this director, a villain called “the local sheik” blames the theft of a pocket watch on a projectionist who is obsessed with detective films. In the most famous film by this director, the protagonist empties a burlap sack filled with shoes so he can smuggle his girlfriend in it. This director of (*) *Sherlock, Jr.* created a film in which the protagonist miraculously survives when a cyclone causes a building to fall around him. In another film, this man played a Civil War engineer who pulls off dangerous stunts on the title train. For 10 points, identify this “stone-faced” director of silent comedies such as *Steamboat Bill Jr.* and *The General*.
ANSWER: Buster Keaton [2]
8. It has been widely suggested that this work was the basis for Titian’s images of St. Sebastian in his altarpiece for Venice’s San Niccolò della Lattuga and the *Averoldi Polyptych*. The face of the central figure of this work was borrowed by Raphael in order to depict Homer in his *Parnassus*, transforming its expression into one of blindness. The caption “Satan & Adam as they were copied from the Cherubim” and large Hebrew letters are among the flood of notes that surround a sketch of this work by William Blake. Titian parodied this work by replacing its figures with apes, and El Greco put them in a rocky landscape outside Toledo. This (*) sculpture, which was unearthed in a vineyard in 1506, was referenced by the figure of a man stumbling towards the decapitated head of an ass in Titian’s *Bacchus and Ariadne*. Attributed to three sculptors from Rhodes, this work is famous for its depiction of pain. For 10 points, name this sculpture group of a snake strangling a Trojan priest and his sons.
ANSWER: Laocoön and His Sons [accept anything mentioning Laocoön] [1]
9. In an essay on these events, Susan Sontag wrote that one can only cherish them as one does a firecracker going off dangerously close to one’s face. One of these events began with the building of a wooden tower and a nest of saplings and strings, but devolved in the burning of a car off of whose hood women licked strawberry jam. That event was famously photographed by Sol Goldberg and took place at Cornell. In one of these events that took place at the Judson Memorial Church, a man pretended to kill himself using a cardboard gun and flailed around in trash while wearing only rags. Unlike those called *Household* and *Snapshots from the (*) City*, many of these events were performed at Claes Oldenburg’s Ray Gun Theater. Eighteen of these events were broken into six sets by their inventor, who tried to bridge the gap between art and life by staging them. For 10 points, name these performative pieces that incorporate the unpredictable audience, an art form central to the work of Allan Kaprow.
ANSWER: happenings [3]

10. While fleeing from Norway to England, this artist reportedly kept a piece of sculpture in one pocket and white mice in the other. This man combined a nineteenth-century photograph of two men with hats in their hands approaching four girls and their mother with images of donuts, pies, cookies, and chicken in his *The Proposal*. He adapted Raoul Hausmann's poem "fmsbw" into a piece of sound poetry he performed for ten years, called *Ursonate*. On a 4" by 5" piece of tissue paper, this artist added a used postage stamp, pictures of brutish men, and two blonde women conversing. Because those images were taken from American comic strips, that work is often considered a precursor to Pop. This creator of *For Käte* was a close friend of (*) Hans Arp, but founded a movement called Merz based around collections of found and discarded objects instead of joining the Berlin Dada group. For 10 points, name this German artist who, like Hannah Höch, was known for his collages.
ANSWER: Kurt Schwitters [4]
11. According to Rodolfo Lanciani, the original plan for this building may have taken a south-oriented "T" shape. A variegated marble frame in this building holds Melozzo da Forlì's Annunciation scene, in which God sits in a cloud in the red sky and sends down a dove. This building's portico contains unfluted Corinthian columns with a height of exactly 60 units in the builder's measurement system. Bronze rosettes that adorned the ceiling of this building were melted down, prompting the statement, "What the Barbarians did not do the Barberini did." The interior of this building features (*) alternating round and square niches, and its overall plan consists of a rectangular antechamber leading into a large circular space. The tombs of Umberto I and Victor Emmanuel II are located in this building, which was commissioned by Agrippa. This building is famed for its richly coffered ceiling, which allows rain through its famous oculus. For 10 points, name this domed temple to all of the Roman gods.
ANSWER: Pantheon [accept Santa Maria Ad Martyres or Santa Maria De Martiri] [1]
12. One character in this film says a mock prayer that goes, "O Great Bottle, forgive me my sins, for now I lay me down to sleep. Bo peep," before his cellmate knocks him out. Quoting Samuel Johnson, this film's protagonist states that "patriotism is the refuge of scoundrels," and later states that he is ashamed to be part of the human race during a trial. In the last scene of this film, a crowd of men jeer and catcall at a woman but fall quiet and solemnly hum along as she sings "The Faithful Hussar." In this film's most famous sequence, the protagonist blows his (*) whistle repeatedly as the 701st Regiment storms a cratered dirt field and are mowed down by machine guns and artillery fired by the Germans from the Anthill. After ordering that suicide mission, Moreau has three men court-martialed and executed by firing squad in this film, despite the efforts of Colonel Dax to defend them. For 10 points, name this anti-war film starring Kirk Douglas as a French officer, directed by Stanley Kubrick.
ANSWER: Paths of Glory [2]
13. A blue star-ribbon appears next to a caricature of this person as a wide-eyed duck in a Jean-Michel Basquiat work titled after [this man]'s *Stereotype as Portrayed Circa 1940*. Magritte painted over a plaster reproduction of this man's death mask with blue sky and white clouds in his *The Future of Statues*. In one work, this man participates in a Roman salute with his subordinates as he faces a jumble of soldiers bearing the titular eagle standards, while in another work by the same artist he stands in front of a table leg carved with the head of a lion. A statue (*) of this man shows him with a gilded orb and Nike standing on top, while a cloak hangs on his left shoulder as he clutches a spear. The aforementioned portrait of him uses a clock reading 4:13 and a burnt-out candle to indicate that he had spent all night in his study at the Tuileries, writing a namesake Code. For 10 points, name this man depicted as Mars the Peacemaker by Canova and shown holding a crown over his wife by Jacques-Louis David.
ANSWER: Napoleon Bonaparte [or Emperor Napoleon I Bonaparte] [1]
14. Four years after the unveiling of this sculpture's best-known version, an altered plaster version was exhibited at the Pan-American Exhibition. This sculpture was inspired by Jean-Louis Ernest Meissonnier's *Campaign of France 1814*, and is accompanied by a poem that concludes "Death for noble / ends makes dying sweet." This sculpture was first meant to be a single portrait, but was expanded due to a couple's misgivings about showing the main subject as a general. An angel holding an olive branch and poppies appears at the top of this work, whose Latin inscription reads, "He left (*) behind everything to save the Republic." This work is a "fishbone in the city's throat," and its title figure has "an angry wrenlike vigilance," according to a poem. The left side of this work, which is in the Boston Common, is filled with a forest of rifles held by the troops of the title figure on horseback. For 10 points, name this sculpture by Augustus Saint-Gaudens that depicts a black Civil War regiment and their colonel.
ANSWER: Memorial to Robert Gould Shaw and the Massachusetts 54th Regiment [2]

15. This work's background is completely empty except for a series of horizontal dashes marking the upper sky, while its middle ground consists of a rocky outcropping on the lower right. The arrangement of figures in this work was copied for a painting that added a background with a white-sailed ship sailing down a river. A book hangs from the waist of this work's central figure, and a walking stick is clutched in his right hand. According to Vasari, a young Michelangelo was inspired by this work to make the aforementioned panel painting. Unlike many other works on the same subject, this engraving places its figures high in the air. A dog-headed figure tugs on the hem of the central figure's (*) robe in this engraving, which shows three of that dog-headed figure's companions swinging clubs as a horned monster grabs at the title saint's hair. For 10 points, name this engraving by Martin Schongauer showing a saint being tormented by demons in the sky above a desert.
ANSWER: The *Temptation of Saint Anthony* [accept anything that mentions **Anthony** and **temptation**] [4]
16. An artist from this country showed a hero in black armor carrying a dying Guilhen up a barren mountain in his illustration of Vincent d'Indy's *Fervaal*. That artist also showed an oncoming rush of water out of which the horrified faces and accusatory arms of four women extend toward the viewer. In addition to *The Wave*, that artist from this country painted a black-winged angel with green light in her hands crouching over an old man in *Death and the Gravedigger*. Another artist from here used his idea of Parallelism to paint symmetrical arrangements of his figures, such as in his *Night* and *The Chosen One*. In addition to Carlos Schwabe and (*) Ferdinand Hodler, Symbolists from this country include the artist of a self-portrait in which a skeleton plays a fiddle over his shoulder. That man also painted a boat in front of a rocky island with a grove of cypress trees at its center. For 10 points, name this country home to the painter of *The Isle of the Dead*, Arnold Böcklin, who was from Basel.
ANSWER: Switzerland [2]
17. In response to her sister's suggestion that they share a glass of wine on the terrace, this film's lead asks if she also wants to listen to Beethoven's Ninth before calling the plan a "piece of shit." A scene of a hailstorm in this film reveals that a golf course has a 19th pin despite John's boasts that there are 18 holes. In an earlier scene, wedding guests launch fire balloons into the air before this film cuts into a montage of stellar nebulae. This film's score consists entirely of the prelude to Wagner's *Tristan und Isolde*, and a shot of birds falling in front of Brueghel's *Hunters in the Snow* appears in its surreal slow-motion (*) opening sequence. Ending with three characters holding hands inside a branch fort as the titular object fills up the atmosphere and engulfs them in flames, this film follows Claire and her sister Justine, whose severe depression breaks up her wedding but allows her to stay calm at the end of the world. For 10 points, name this Lars von Trier film about a planet that collides with Earth.
ANSWER: *Melancholia* [3]
18. A common painting type from this region was typically placed behind a throne and depicts two symmetrical pairs of mountains beneath a red sun and white moon. An important school of painting based in this region argued for "True View" paintings. An artist from this region painted a pocket of low-lying trees surmounted by fog in one work, which also shows a river flowing through mountains along the work's bottom edge. That painting is *Dream Journey to the Peach Blossom Land*. A tumulus-style tomb in this region holds the "heavenly horse" painting and was created by a dynasty that also produced three openwork gold (*) crowns with comma-shaped jade jewels. Rice-bale-shaped vessels, often painted in white-slip ware, were popular in this region, the home of painter An Gyeon. Black or white slip was used to create designs like cranes for a pale green celadon pottery that is characteristic of this region. For 10 points, name this peninsula that was home to the Silla and Joseon kingdoms.
ANSWER: Korea [accept any specific parts of the **Korean** peninsula] [3]
19. Four participants in this event were photographed sitting in chairs and stools in the middle of the street. This event involved the creation of a patch of sand where a boulder with chalk drawings, bicycle parts, and arrays of tiles were strewn. Another part of that work created for this event was a three-walled wooden shed with a transparent roof. This event featured twelve teams of artists, with *Patio* and *Pavilion* being the submission of the Smithsons, Henderson, and Paolozzi. Another group at this event used optical illusions and the robot from *The Forbidden Planet*. Based around the (*) Independent Group, this exhibition took place at the Whitechapel Art Gallery in London. A work created for this event shows a woman vacuuming the stairs and a poster for the magazine *Young Romance* as part of a collage featuring a bodybuilder with an oversized Tootsie pop. For 10 points, name this popular 1956 exhibition in which Richard Hamilton participated, an important precursor to British Pop Art.
ANSWER: *This Is Tomorrow* [prompt on descriptions mentioning **Pop** Art and **Britain**] [3]

20. While in Los Angeles, this artist was commissioned to paint a work for the Plaza Art Center which shows a crucifixion scene where a gold-brown eagle is perched on top of the cross. That work, set in the jungle around a Mayan ruin, is *Tropical America*. In a self-portrait, this man wears a red toga and throws his fist forward, showing bits of smeared paint on his fingers. Tiny worshippers lift up their arms as a monster crashes through the roof in this man's *The Devil in the Church*. A metal falcon, generals and businessmen in gas masks, and a pile of gold appear around a machine feeding blood to an octopus in this artist's *Portrait of the Bourgeoisie*. In another work by this artist, a giant head (*) produces a baby from its mouth above a field of metal scraps. This painter's Stalinist politics led him on an unsuccessful mission to assassinate Trotsky in 1940. For 10 points, name this muralist whose *The March of Humanity* decorates the inside of his namesake Polyforum in Mexico City.
ANSWER: David Alfaro Siqueiros [2]