

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

ROUND THREE

1. **A cylindrical ivory box shows one of these people next to the inscription “ANDR” as he is presented with a fortress and also approached by a peacock. An eight-pointed crown adorned with feathers curling upward is featured in a portrait of the penultimate of these figures by Benozzo Gozzoli. That man was shown wearing a domed hat with pointed brim in a Pisanello work thought to be the first Renaissance portrait medallion. That depiction of one of these historical figures was borrowed by Piero della Francesca for the seated Pilate in his *Flagellation of Christ*. Many of them were buried in the five-domed Church of the (*) Holy Apostles, while their most famous member was shown with a halo and a robe of Tyrian purple with soldiers on his right and clergy on his left led by Bishop Maximian. That depiction forms a mosaic panel located in the Basilica of San Vitale in Ravenna. For 10 points, name these medieval rulers that included John VIII Paleologus and Justinian the Great.**
ANSWER: **Byzantine emperors** [accept alternate phrasings; prompt on partial answers] [1]
2. **The architects of a work in this style called it a failure because the crime level in its neighborhood prevented it from realizing its potential. That complex is made up of two long strips of apartment buildings on opposite sides of a garden and helped popularize the concept of “streets in the sky.” The Robin Hood Gardens were designed in this style by Alison and Peter Smithson. A long, inverted ziggurat design was used for a building in this style that sits in front of a large brick plaza in Boston. It’s not Futurism, but William Pereira designed a building in this style with uninterrupted windows lining the cantilevered terraced levels, which are widest at the (*) middle floors. That building, located at UCSD, is the Geisel Library. A sprawling complex of gray cubes that jut out of the main structure was designed in this style by Moshe Safdie for Montreal’s Expo 67. For 10 points, name this architectural style characterized by rectangular forms, which gets its name from the French for “raw concrete.”**
ANSWER: **Brutalism** [3]
3. **In a documentary about this event, still images are shown while a narrator sarcastically refers to the depicted structures as “alpine style,” “garage style,” “Japanese style” and “no style.” A film depicting this event opens with a man singing folk songs and being rowed down a river. Footage taken during this event is interspersed with the reenacted testimony of Willy Wist in *A Film Unfinished*. In *Hannah and Her Sisters*, Frederick tells Lee that the question, “How could [this event] possibly happen?” is the wrong question. A documentary about this event opens with a series of right-tracking shots of the countryside that slowly reveals overgrown walls. That documentary about this event was narrated by (*) Michel Bouquet and directed by Alain Resnais. *The Last of the Unjust* was recently released using unused footage of a 500-minute-plus documentary about this event directed by Claude Lanzmann. For 10 points, name this subject of the documentaries *Night and Fog* and *Shoah*.**
ANSWER: the **Holocaust** [accept **Shoah** early] [1]
4. **A rearing horse depicted in this medium stands in the corner of a building, outside of which is a similar horse shown running in a box, in Stephan Huber’s *Two Horses for Münster*. In the non-bronze works of a sculpture series depicting a group of ghostly hooded figures, this medium sits inside the figures’ red cloaks. That series, *Guardians of Time*, exemplifies Manfred Kielnhofer’s work with this medium, which was also used for Tracey Emin sculptures like her *Legs* series and *You Touch My Soul*, which emulates her handwriting. Objects that produce this medium are arranged side-by-side by height to look like a tower in a series called *Monument* (*) for V. Tatlin. The artist of that series is known for site-specific use of this medium in museums like the Guggenheim, where he placed different colors of this medium at even spacing along the ramp gallery to fill the entire space with it. For 10 points, name this medium used by Dan Flavin, an intangible phenomenon made by neon or fluorescent bulbs.**
ANSWER: **light** [1]

5. A piece by Louise Lawler consists of a photograph of this sculpture in front of two landscapes and a portrait of a fan-holding woman in a red kimono, hanging next to the question, "Is She Ours?" J. K. Huysmans called this work "the only truly modern effort in sculpture that I know of." This work was the subject of a musical put on by the Kennedy Center in 2014, and its posture was borrowed by Damien Hirst for *Verity* and *Virgin Mother*, both of which rest on the back foot and gently push the (*) front foot out slightly. This sculpture was first exhibited, and is often still exhibited, in a glass case, and the first version used real hair tied with a silk ribbon. That first copy, unlike bronze castings made after the artist's death, was made from wax. Marie van Goethem, an "opera rat" of Paris, was the model for this sculpture, which wears a real linen bodice, satin slippers, and a muslin tutu. For 10 points, name this sculpture of a young ballerina created by Edgar Degas.
ANSWER: Little Dancer of Fourteen Years [or *La Petite Danseuse de Quatorze Ans*] [3]
6. A brown-and-white cat stands on a Persian rug in a painting by this artist in which a woman in violet stands at the window while her husband sits in a chair and tends an off-panel fire. A rooster, a hen, dancers under a tree, a painter with an easel, and bowlers appear in a work by this man showing people relaxing by the sea. This artist of *Sunday* and *In the Time of Harmony* criticized "muddy mixtures," echoing a Romantic painter's claim that "the enemy of all painting is grey." Another work by this man shows two women chatting as they fill green jugs with water from a seaside well. Green-and-red ripples and yellow stars on blue make up two of the swirling (*) background sections of a portrait by this man showing an anarchist art critic holding a top hat and a white flower, showing his Divisionist style. This author of *From Eugène Delacroix to Neo-Impressionism* frequently depicted scenes at Saint Tropez. For 10 points, name this artist of *Portrait of Félix Fénéon*, a French Pointillist.
ANSWER: Paul Signac [3]
7. A satire of this painter by *Vanity Fair* writer Bruce Handy shows a man in orange slumped against a blue wall corner decorated with clouds as an attack dog menaces him. One of this artist's paintings shows the stray cat Bob that his family adopted, shown sitting in the corner of a white wall and a mirror. Possibly in homage to David Hockney, this man painted a self-portrait in the shower with his upper back to the viewer and his face visible in a circular mirror hanging from the showerhead. In his most famous series, he included an image of his father in a group of paintings in which he copied photographs of politicians like Tony Blair and Vladimir Putin for kitsch portraits. This artist held his first solo exhibition at a (*) namesake library at SMU, which was entitled *The Art of Leadership: A President's Personal Diplomacy*. For 10 points, name this painter whose works of outsider art are signed "43" to reflect his more famous historical role as Barack Obama's predecessor.
ANSWER: George Walker Bush [accept Bush 43 or Dubya] [1]
8. A fawn sits on some Persian rugs at the feet of a child holding an orange in a painting by this man, which also shows a gold star-and-crescent symbol on a white flag near a cargo hold. That work, set on the deck of a ship, is *Marseilles, Gate to the Orient*. This artist painted a woman in a black dress protecting a white bird from an eagle in one work, while in another the same woman holds a musket in her hand and stands with her back to the viewer, gesturing toward the sky. Like *The Pigeon* and *The Balloon*, this painter's depiction of a nude girl sitting on a burial mound with an olive branch in her hand was inspired by the Franco-Prussian War. A lone structure with Ionic columns appears in a sylvan, lakeside landscape by this artist showing the Muses talking to each other. This painter of (*) *Hope* and *The Sacred Grove* was a leading muralist and painted the walls of the Boston Public Library and the Sorbonne. For 10 points, name this French Symbolist known for his fresco-like style.
ANSWER: Pierre Puvis de Chavannes [4]
9. Two photographs taken by this artist are identical except that in one photo, an octopus sits on the table on the left and in the other, a pile of beans sit on the table on the right. High-heels and clothes are strewn across the floor in a work by this photographer inspired by *The Death of Sardanapalus*, in which insulation is visible through a torn red wall behind broken furniture and a slashed mattress. This photographer of *The Destroyed Room* portrayed a non-accidental accident by having paper thrown into an airstream in his *A Sudden Gust of Wind*, which recreates a Hokusai work. A racist white man slants his eye as he walks past an (*) Asian man on the street in this photographer's *Mimic*. Two metal stands split the frame into three sections in another work by this artist, which shows a woman on the left resting her hands on a table. That work, *Picture for Women*, is a recreation of *A Bar at the Folies-Bergère*. For 10 points, name this Canadian conceptual artist known for his staged photographs.
ANSWER: Jeff Wall [5]

10. This building was designed to be a meter shorter than a nearby hill, so that Man's creation would not surpass God's. Columns in the interior of this building change in cross-sectional shape and bifurcate before reaching the roof, imitating tree branches. The four central pillars inside this building are set with jewel-like oval stones that represent each of the Four Evangelists. The word "Sanctus" repeats in a spiral pattern down one part of this structure, while chameleons appear in another part in which a green Tree of Life sits above a grotto. One side of this building was carved in the gaunt geometric style of Josep (*) Subirachs. That exterior section of this building is supported by six inclined columns meant to resemble sequoia trunks, and contains a magic square by the entrance. This building's Glory Façade joins the Nativity and Passion Façades on the exterior, which also contains 18 towers representing various holy figures. For 10 points, name this Barcelona basilica designed by Antoni Gaudí.
ANSWER: La Sagrada Familia [2]
11. A long take in a film by this director opens with the title object being taken out of a box and ends on a closed door, through which are heard the muffled cries of children being disciplined with a switch. That film by this director also includes shots of scissors stabbed through the body of a bird and of a man destroying a cabbage patch with a scythe. This director opened that film with a shot of a doctor tumbling off his horse after it trips on a wire, the first of a series of sinister events including the beating of the Baron's son and the mutilation of a disabled boy's eyes, all probably at the hands of the village children. Another film by this man opens with the (*) discovery of a dead woman in her bed with flowers around her hair. That film shows Georges catch a pigeon in his home after mercy-killing his wife with a pillow, and follows two married piano teachers after one suffers a stroke. For 10 points, name this Austrian filmmaker of *The White Ribbon* who directed Emmanuelle Riva in 2012's *Amour*.
ANSWER: Michael Haneke [3]
12. In describing this series, its artist compared himself to a child painting a flower bouquet who, like Cézanne, returns to essential forms like the "polyphonic rhythms of medieval or African or Oriental music." The artist often painted over works in this series with new colors, leaving the original color as underpainting. The artist changed the title of the first entry because New Yorkers connected it with cocktails and martinis. This series expanded on a drawing for a Harold Rosenberg poem in the magazine *Possibilities*, and was inspired by André Malraux's speech at a San Francisco rally. The artist related this series' shapes to a dead bull's (*) testicles, and called it a "private insistence that a terrible death happened that should not be forgot." These works show long black vertical bars alternating with black ovals, much like the companion piece *At Five in the Afternoon*, dedicated to Garcia Lorca. For 10 points, name this series inspired by the Spanish Civil War, painted by Robert Motherwell.
ANSWER: Elegy to the Spanish Republic [2]
13. Works in this medium showing phoenixes were made for Takhkt-i-Suleiman, while star-shaped ones depicting sphinxes, peacocks, and courtiers were made for Kubadabad. One type of this medium uses cut mosaic shapes, while another type can be painted with a pattern featuring a leaf embedded with white flowers, called a "saz" design. The *cuerda seca* technique can be used to make works in this medium that have multiple colors on the same surface. Bursa's Green Mosque is the earliest Ottoman building to use this medium extensively, and the Rüstem Pasha Mosque is the only building designed by Sinan to make heavy use of it. The most famous variety of this medium is the (*) Iznik, and another form of this medium was used to make the inside of a dome mimic the tail of a peacock. Calligraphic decorations are placed on the geometric, tessellating units of this medium. For 10 points, name this ceramic decorative medium that covers almost the entirety of Istanbul's Blue Mosque.
ANSWER: tiles [accept word forms, like tilework; prompt on ceramics] [4]
14. The man in the right foreground of this painting seems to be a mirror image of the same saint as he appears in Giovanni Bellini's *San Giobbe Altarpiece*. A tower in the left background of this painting has a worn roof with broken rafters, while at the right two soldiers converse, with one of them kneeling. Matteo, the dedicatee of this painting, was a member of the Knights Hospitaller, leading to one possible identification for the figure in armor on the left, though the red-and-white flag that he carries may indicate that he is actually St. Liberalis of Treviso. A family crest with three ribs sits at the bottom of the large (*) throne that towers over the foreground of this work, indicating that it was commissioned by the Costanzo family. This *sacra conversazione* piece establishes a triangle between its three main figures, usually identified as Mary, Francis, and Nicasius. For 10 points, name this Madonna by Giorgione that is named for his hometown.
ANSWER: Castelfranco Madonna [accept answers with Francis and Nicasius or Liberalis before mentioned] [3]

15. An artist from this country filled the Park Avenue Armory with a wall of rusty cookie tins and a giant crane that picks up and drops clothes from a massive pile, all to the sound of thousands of heartbeats. In addition to the artist of *No Man's Land*, artists from this country include a man who used earth tones to represent heads and corpses as broken pieces of rock in a series entitled *Hostages*, which was inspired by Nazi atrocities here. This home of Christian Boltanski also produced an artist who drew on both the art of the mentally ill and graffiti, which he imitated in simultaneously childlike and grotesque works. That artist painted *Will to Power*, showing a naked man with an erect penis in front of a blue and brown background, by mixing oil paint with (*) mud and gravel. That painter from this country is famous for his jigsaw-puzzle-like motif with both striped and solid red, white, and blue shapes. For 10 points, name this country home to the founder of Art Brut, Jean Dubuffet.
ANSWER: France [1]

(Description acceptable.)

16. A pillar in one of these architectural features shows two very elongated prophets with twisting bodies. Like the one in Moissac Abbey, one of these features contains a relief sculpture of Christ enthroned with an angel, lion, ox, and eagle surrounding him. Several of these sculptural and architectural features include lintels depicting the 24 elders of the Apocalypse. Giselbertus showed a long line of people waiting to be judged on Doomsday as part of one of these features for Autun Cathedral. Elongated Old Testament kings are carved into the jambs of these features at Chartres, which contains three of them on each of the north, south, and west façades, the last of which are called the (*) "Royal" one of these features. Individual sculptural pieces called voussoirs, typically depicting angels, are embedded in the curving archivolt that frame the tympanum in these features. For 10 points, name these architectural features of churches that consist of elaborate relief sculptures framing a doorway.
ANSWER: church portals [accept church entrances and synonyms thereof; prompt on tympanum] [3]

17. Upon viewing a painting about this man, Bernini turned to Paul Fréart de Chantelou and stated that the artist "works from up here," pointing to his head. Philip Johnson designed the landscape around the Glass House to resemble the construction of a painting about this man, a version of which is on display there. A patch of sky is visible through a gap in the large rock in the background of a painting about this man, which shows townsfolk practicing archery and playing music. In the foreground of that painting, this man's wife kneels in the dirt, gathering this man's ashes. In another work about him, shepherds and laundresses tend to their (*) average lives in the midst of the heroic landscape's layered planes, through which a road winds toward an idealized city. That work shows two slaves carrying a bier with this man's body in a shroud, and is based on Plutarch's account of his forced suicide. For 10 points, name this Athenian statesman whose burial appears in a landscape by Nicolas Poussin.
ANSWER: Phocion the Good [3]

18. Shortly after its first exhibition, this painting was featured by the Pall Mall Gazette in the category "Pictures You Would Least Like to Live With." This work is similar in theme to a study done by the artist while living with the Vickers, whose background is entirely green. The original model, Katharine Millet, was replaced due to the new models' perfect hair color. This painting was inspired by a sight that the artist saw at Pangbourne while sailing on the Thames. Edmund Gosse wrote of how the artist applied "rapid dabs of paint" during two-or-three minute intervals, before which he would pose his models in the same position (*) every day. Thus, the artist was able both to work *en plein air* and capture the colors of twilight. Taking its name from a song by Joseph Mazzinghi called *The Wreath*, this work shows Polly and Dolly Barnard wearing plain white dresses in a lush green garden. For 10 points, name this John Singer Sargent painting of two girls ringed by Chinese lanterns and flowers.
ANSWER: Carnation, Lily, Lily, Rose [2]

19. At the beginning of this film, the protagonist tries various keys on his large keychain to start a car, echoing a later scene in which a bird chirps and fidgets in its cage as policemen attempt to enter an apartment using a similarly large set of keys. A system of gallium arsenide transmitters is used during a chase scene in this film to track the protagonist on a map of the metro. Earlier in this film, Wiener is asked to identify the man who passed him outside Jane Lagrange's apartment and selects the protagonist out of a room full of men in hats and (*) raincoats. This film opens with white text comparing members of the title profession to a tiger in the jungle, and ends with the revelation that the protagonist had declined to load his revolver before pointing it at Valerie, the pianist at a nightclub who had earlier chosen not to identify him as Martey's killer. For 10 points, name this film that follows the lone-wolf assassin Jef Costello, a film by Jean-Pierre Melville titled after a class of Japanese warriors.
ANSWER: Le Samourai [or The Samurai] [3]

20. This person is described as “the embodiment of...a secretly cherished wish to overturn old tables of crockery and flat champagne” in one essay that contrasts his death with those of “Stravinsky’s fertility maidens.” That essay argues that this person allowed “young artists of today” to no longer have to categorize themselves as a painter, poet, or dancer, and made it so art can be found in all of life, like in “garbage cans, police files, hotel lobbies.” This subject of an essay by Allan Kaprow about his “Legacy” turned to (*) figure-based painting after an argument about lost spontaneity in his work, which he blamed on working in front of a photographer whose work popularized this person’s technique. This man was the subject of a film directed by and starring Ed Harris, as well as photos of him wearing his typical t-shirt and jeans in the studio. For 10 points, name this subject of photographs by Hans Namuth, an abstract expressionist whose 1955 drunk driving accident made Lee Krasner a widow.
ANSWER: Jackson Pollock [1]