

2017 Jordaens Visual Arts: Questions Using Interesting, Novel Themes and Engaging, Notable Material on Artistic Topics: A Set Inscribed by Jordan and Sarang (QUINTEN MATSIJS)

TIEBREAKERS

Questions by Jordan Brownstein and Sarang Yeola, with special guest Michael Bentley

1. A depiction of this artist sits on a cloud holding a compass in a fresco featuring a bright star representing innate artistic talent in the upper right. Due to similarities with an engraving by Jerome David, this artist's painting of a martyr holding a palm frond is considered to be a self-portrait. In 2014, the Wadsworth Atheneum acquired a self-portrait in which this artist stares at the viewer and holds a lute. A self-portrait by this artist, who painted *Allegory of Inclination* for the Casa Buonarroti, leaves out the inscription "imitation" and a mouth-gag, but takes its detail of a chain of a gold with a mask from a description in Cesare Ripa's (*) *Iconologia*. In that self-portrait, this artist leans on a stone slab for grinding pigments and is seen in profile reaching up to paint on a brown canvas. For 10 points, name this artist of *Self-Portrait as the Allegory of Painting*, who is often assumed to have used herself as a model for women like Susanna and Judith in her paintings.

ANSWER: Artemisia Gentileschi

2. In a reworking of this painting, a billboard reading "FRESH LEMONADE FOOD ICE CREAM" is visible in the background behind rollerskaters and some palm trees. Howard Hodgkin is the leftmost man in that parody of this painting, in which Peter Blake depicted himself holding a giant paint brush and looking at David Hockney. A reworking of this painting that was painted on the door of a dining room of an inn depicts a little white dog to the right of a man who wears a heavy brown coat and looks across a gate at a Breton woman. After seeing this painting in the Musée Fabre, Paul Gauguin painted that work with a similar title to this painting. This painting, which itself plays off the motif of town burghers speaking to the (*) wandering Jew, depicts the servant Calas bowing his head next to the red-bearded Alfred Bruyas, both of whom doff their caps to a backpack-wearing man with his trademark Assyrian beard. For 10 points, name this Gustav Courbet painting of himself being greeted by a patron on the road.

ANSWER: *The Meeting or "Bonjour, Monsieur Courbet"* [accept either underlined part; or *La rencontre, ou "Bonjour Monsieur Courbet"*]

3. This artist was credited with the painting *Old Man with Boy* until 1920, when the monogram of one of his female relatives was discovered on it. In the 19th century, Eleuterio Pagliano, Leon Cogniet, and Karl Girardet all produced paintings of this artist painting his dead daughter. The introduction to Whitney Chadwick's *Women, Art, and Society* discusses this artist's daughter, Marietta, who produced work indistinguishable from his while in his workshop. This artist's productive workshop, which he gave increasingly free range to finish compositions, included his sons Marco and Domenico, the latter of whom painted the drapery for his last painting, at the center of which Michael and Gabriel flank Christ greeting a star-crowned Mary. That painting by this artist, often said to be the (*) largest painting on canvas ever, is located in the Palazzo Ducale and depicts a seething mass of 500 figures, including angels and saints, in the title place. For 10 points, name this Venetian artist of *Paradiso* who depicted a diagonal table in his *The Last Supper*.

ANSWER: Jacopo Tintoretto