

**Cinema 2  
21 Oct 2015**

**ICA**

**Waste Land, 2pm  
Followed by  
SPR Masterclass:  
Sound, Politics  
and Cognition with  
Alex Reuben, 4pm**

**Resource Pack**



# Contents

About this pack .....	3
ICA Exhibitions .....	4
About the ICA .....	4
Introduction to <i>Waste Land</i> .....	5
Discussion Points .....	6
Activities .....	11
ICA Learning .....	16
STOP PLAY RECORD .....	16
ICA Learning events .....	17
Information .....	20

## About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards *Waste Land* by Lucy Walker. Suggested activities are offered for use at the screening and offsite.

*Waste Land*, dir. Lucy Walker, United Kingdom 2010, 99mins.

### Please note

We will tailor programmes to respond to curriculum needs whenever possible. If you need alternative screening dates and times please contact us to make arrangements. Continue to check our website for upcoming films available for group screenings.

Contact [learning@ica.org.uk](mailto:learning@ica.org.uk) for more information or to add your contact to our learning mailing list.

# ICA Exhibitions

Prem Sahib

24 Sep 2015 – 15 Nov 2015

Smiler: Photographs of London by Mark Cawson

12 Oct – 29 Nov 2015

The ICA and K11 Art Foundation present Zhang Ding:

Enter the Dragon

12 Oct 2015 – 25 Oct 2015

Fig-2

5 Jan 2015 – 20 Dec 2015

## About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

Media Partner:



## Introduction to *Waste Land*



Documented over three years, *Waste Land* focuses on one of Latin America's largest garbage tips, Jardim Gramacho, located on the outskirts of Brazil's Rio de Janeiro, and the tip's self-designated pickers, known as the catadores who live, work, eat and sleep in the garbage tip.

Directed by British filmmaker Lucy Walker, the Oscar-nominated and Sundance and Berlin award-winning film documents the making of a 2008 collaborative series of photographic portraits of the pickers titled 'Pictures of Garbage', created by artist Vik Muniz and the catadores of the Gramacho –. Muniz's portraits tell the story of each catadore and the struggles faced with working in the Gramacho.

Working with a wide range of materials Muniz tells the story of the catadores by incorporating the garbage collected from the Gramacho into his work. The artist creates classical portraits in his studio modelled on the catadores themselves with the objective to 'paint' them with the rubbish collected, revealing their despair and dignity as they attempt to reimagine their lives. Muniz then takes the portraits created to auction where the money made is given back to the catadores in an attempt to help them move forward from the Gramacho.

Muniz is best known for his ability to reuse and manipulate everyday materials in intricate and heavily layered artworks. Originally starting off his artistic career as a sculptor he gradually turned his interest to focusing on photographic reproductions of his work. It was during the making of *Waste Land* that Muniz made the decision to move away from the rules of fine art, finding a way to "change the lives of people with the same materials they deal with everyday." *Waste Land* shows the transformative and effective power art can have on people.

Following the screening, Alex Reuben leads a discursive Q&A, illustrated with award-winning short films, exploring directing in relation to sound, choreogeography and how we perceive cinema.

The masterclass features exclusive extracts from his current project *Cinderella (RockaFela)*, supported by The Wellcome Trust and Arts Council England, and filmed in Brazil. This masterclass is designed for 16-24-year-olds and will take place from 4-5pm after the screening of *Waste Land*.

Alex Reuben is an award-winning filmmaker with a background as a DJ and in art and design. He makes movies characterised by dance, politics and music. *Routes (Dancing to New Orleans)*—a road-movie set during Hurricane Katrina—was selected in the Top 20 Movies of the Decade (Geoff Andrew, BFI/Time Out). He has been commissioned by ACE, Sadler's Wells, Channel 4 TV, DanceDigital and the BBC, with awards from the British Council and Jerwood.

Reuben's films are exhibited by BFI, Picturehouse, Home and Curzon Cinemas.

Part of: STOP PLAY RECORD

# Discussion Points

**1** → How would you describe *Waste Land*? Is it a piece of art, a social commentary or a way of raising awareness about waste products and the environment? Is it a tool to incite social change? What is the main function of the documentary, in your opinion? What does it highlight the most?

**2** → Why do you think Brazilian artist Vik Muñiz was drawn to working on the project in the Jardim Gramacho landfill with documentary maker Lucy Walker? What do we learn about the artist during his two years with the catadores? What does Muñiz learn about himself in the process of making the documentary? How does his work on the catadores relate to previous work he has created, for example *Sugar Children?* (1996) (Fig. 1) Why do you think Walker was drawn to working with Muñiz?

**3** → Describe Walker's documentary technique – how are sound, light and editing used in *Waste Land*? How do these formal aspects affect the way we view the documentary and situation of the catadores?



Fig. 1  
Vik Muniz – *Valentine, The Fastest*, 1996  
(The Sugar Children Series)

## Discussion Points

**4** → What is the significance of the poses that Muñiz chooses for each person in the documentary, for example using Tiao Santos as Jean-Paul Marat (Fig. 2), a radical writer and politician during the French Revolution, or Suelem as the Virgin Mary (Fig. 3)? Is this Muñiz's way of showing the viewer the personalities of the catadores?

**5** → Do you think that art can make a difference? Think about how art (both fine art and documentary film) has been used both today and in the past as a political tool and as a way to highlight social issues. Refer to the *Research* activity below to help you.

**6** → "99 is not 100" says Valter de Santos (Fig. 4), one of the catadores who is battling with cancer and dies shortly after the making of *Waste Land*. He believed that a single thing, such as a can, could make all the difference to saving the environment. Do you agree?

**7** → In the documentary, Muñiz and his wife argue about whether the catadores should go to London. The fear is that once they get a glimpse of life beyond they won't want to return. Do you believe that Muñiz and his team are giving the catadores false hope? Is it fair to introduce them to the world outside of the landfill in your opinion?





Fig. 2  
Lucy Walker – *Waste Land*, 2011 (still, Tiao Santos as Marat)



Fig. 3  
Vik Muniz – *Pictures of Garbage*, 2011 (Suelem as the Virgin Mary)



Fig. 4  
Lucy Walker, *Waste Land*, 2011 (still, Valter de Santos)

## Discussion Points

8



Who has benefitted most from the project? Think about how it has helped the individual catadores, the ACAMJG (Association of Collectors of the Metropolitan Landfill of Jardim Gramacho) as well as Muñiz and Walker. Some say Muñiz was only interested in self-promotion; he himself says in the documentary, 'I benefit more'. Do you believe this? Does it matter in your opinion if it was a selfish act? Are acts of charity ever selfless?

9



How do you feel after watching *Waste Land*? What emotions arise as you learn about the situation in Jardim Gramacho and listen to the catadores' stories? Do you feel encouraged to help solve the problems they face, for example the lack of employment options in the city and poor housing? In what ways can audiences help? You may wish to explore the website for the documentary: <http://www.wastelandmovie.com>

10



Having seen *Waste Land*, does it change your opinion of the 2016 Olympics which are to be held in Brazil? Should the government have an obligation to resolve the rubbish, housing, and employment situation of the City before agreeing to host a major international event? Do you think the Olympics might be positive for the city, helping to drive more jobs and investment in infrastructure? Similarly, think about the World Cup held in Brazil in 2014. Did this major event make the Brazilian economy better or worse?

# Activities

## Read

Analyse T.S. Eliot's poem *The Waste Land*, below and discuss in groups how it relates to the documentary. Why do you think Walker chose to name the documentary after Eliot's poem?

What are the roots that clutch, what branches grow  
Out of this stony rubbish? Son of man,  
You cannot say, or guess, for you know only  
A heap of broken images, where the sun beats,  
And the dead tree gives no shelter, the cricket no relief,  
And the dry stone no sound of water. Only  
There is shadow under this red rock,  
(Come in under the shadow of this red rock),  
And I will show you something different from either  
Your shadow at morning striding behind you  
Or your shadow at evening rising to meet you;  
I will show you fear in a handful of dust.

– T.S. Eliot, 'The Waste Land'

Also read or write a summary of *The Prince* by Niccolò Machiavelli (1532). The book is mentioned in the documentary several times. What does the reference signify in the context of the catadores?

## Research

a. Investigate and explore artists and documentary makers who have used their work to highlight political and social issues. Use the following artists as starting points to help you:

### ARTISTS:

Jaques Louis David, *The Death of Marat* (1793)  
 Ai Wei Wei, *Remembering* (2009) (Fig. 5)  
 Jenny Holzer, *Redaction Paintings* (2008)  
 Jeremy Deller, *The Battle of Orgreave* (2001) (Fig. 6)

### DOCUMENTARY MAKERS:

Laura Poitras, *Citizenfour*, (2014) (Fig. 7)  
 Frederick Wiseman, *Welfare* (1975)  
 John Akomfrah, *Handsworth Songs* (1985)  
 Jehane Noujaim, *The Square* (2013)

b. Investigate artists who use unusual or waste materials in their works. Use the following artists as starting points to help you:

Arman, *Poubelle* (1964) (Fig. 8)  
 Antoni Tapies, *Journal* (1968)  
 Tony Cragg, *Red Bottle* (1928)  
 Tim Noble and Sue Webster, *Dirty White Trash (with gulls)* (1998) (Fig. 9)  
 Yuken Teruya, *Golden Arch Parkway McDonald's (brown)* (2005)  
 Sarah Sze, *Triple Point (Observatory)* (2013) (Fig. 10)  
 Joseph Cornell, *Untitled (Celestial Navigation)* (1956-58)  
 Gu Wenda, *United Nations Series: Temple of Heaven* (1998) (Fig. 11)

## Track

Find out about the catadores and what they are doing now. Use the following website as a starting point:

<http://www.wastelandmovie.com/catadores.html>



Fig. 5  
Ai Wei Wei, *Remembering*, 2009 (detail)



Fig. 6  
Jeremy Deller, *Battle of Orgreave*, 2001 (detail)



Fig. 7  
Laura Poitras, *CitizenFour*, 2014 (still)



Fig. 8  
Arman – *Poubelle*, 1964 (wood, plexiglas and trash)



Fig. 9  
Tim Noble and Sue Webster – *Dirty White Trash*  
(with gulls), 1998 (rubbish, seagulls, projector)



Fig. 10  
Sarah Sze – *Triple Point (Observatory)*, 2013



Fig. 11  
Gu Wengu – *United Nations Series*  
(*Temple of Heaven*), 1998

## Create

Muñiz created his Pictures of *Garbage* (Fig. 12) using recyclable materials. For *Sugar Children* (Fig. 1) he used sugar to create his startling works. Experimenting with unusual, waste or recyclable materials, create either:

- a. A stop animation, similar to what we see in *Waste Land* where the catadores assemble all the materials on the photographs projected onto the studio floor.
- b. A portrait of a person – this might be someone you know or who, like the catadores, represents a marginalised group in society. Through your portrait you may be highlighting a social issue.

## Compare

Analyse the following documentaries and compare them to *Waste Land*:

*Time Passes* (Ane Hjort Guttu, 2015) (Fig. 13). How does the artist here explore how people should position themselves in relation to poverty and inequality and how does this compare to *Waste Land*?  
<https://vimeo.com/127825133>

*The Gleaners and I* (Agnes Varda, 2000) (Fig. 14). What are the similarities and difference between this documentary about scavengers in the French countryside and *Waste Land*?

*Power of Ten* (Charles and Ray Eames, 1977) (Fig. 15). How does the idea of zooming in and out with the camera at a rate of one power of ten per 10 seconds change the way that we view what is being seen? How does this compare and contrast with the viewpoints in *Waste Land*? Think about the references to scale and size in *Waste Land*, the three references to ants that occur in the documentary, and the camera techniques employed by Walker.



Fig. 12  
Lucy Walker – *Waste Land*, 2011 (still)



Fig. 13  
Ane Hjort Guttu – *Time Passes*, 2015 (still)



Fig. 14  
Agnes Varda – *The Gleaners and I*, 2000 (still)



Fig. 15  
Charles and Ray Eames – *The Powers Of Ten*, 1977 (still)

# ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email [learning@ica.org.uk](mailto:learning@ica.org.uk)

ICA Learning is generously supported by The Ernest Cook Trust

# STOP PLAY RECORD

STOP PLAY RECORD is a programme open to anyone interested in learning how to make experimental short films and being introduced to experts working across moving image sectors.

Throughout the year, an ongoing series of STOP PLAY RECORD events will take place across London. From screenings and talks, to workshops and practical sessions, emerging talent can access a range of expert-led opportunities to establish and develop their skills.

*STOP PLAY RECORD forms part of a joint initiative between Arts Council England and Channel 4, which sees the Institute of Contemporary Arts lead a London Network in partnership with Bloomberg New Contemporaries, the Chisenhale Gallery, DAZED, Kingston University and SPACE to provide a range of activities across the capital.*

<https://www.ica.org.uk/whats-on/seasons/stop-play-record>

## STOP PLAY RECORD

Bloomberg New Contemporaries

CHISENHALE GALLERY

DAZED

[ space ]

ICA

Kingston  
University  
London

RANDOM  
ACTS

Supported using public funding by  
LOTTERY FUNDED ARTS COUNCIL  
ENGLAND



# ICA Learning Events

## Gallery Tours

Join curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required.

### Educators' Tour *Prem Sahib*

Led by ICA Head of Programme Katharine Stout

Wed 30 Sept, 5pm

### Gallery Tour *Smiler: Photographs of London* by Mark Cawson

Led by Gareth McConnell

Thurs 29 Oct, 6.30pm

### Gallery Tour *Prem Sahib*

Led by Victor Buchli

Thurs 12 Nov, 6.30pm

## Friday Salons

This series of talks presents the latest research on current cultural phenomena.

£5 / Free to ICA Members

### What Makes an Artist an Artist?

Fri 16 Oct, 3pm

A discussion open to 16-19 year olds on the role and value of an artist in contemporary practice.

## ICA Student Forum

The ICA Student Forum offers students the opportunity to shape and develop a public programme of events in response to the ICA exhibitions, films and other events.

**Open Call September 2016**

We are looking for dynamic students to join our Student Forum and shape a public programme of events in response to the ICA exhibition programme, film screenings and performances.

If you are interested in curating public events for the ICA programme and you are keen to engage with contemporary art practitioners, student peers and ICA staff, find out how to apply on our website.

**Deadline – 9 October 5pm**

For further information please visit the ICA website [www.ica.org.uk/learning/ica-student-forum](http://www.ica.org.uk/learning/ica-student-forum) or contact [learning@ica.org.uk](mailto:learning@ica.org.uk)

**STOP PLAY RECORD**

**Boiler Room Workshop**

**Saturday 14 Nov, 2pm**

**Free, booking required**

A workshop led by Boiler Room for 16-19 year-olds, that experiments with grime and film. Participants will make experimental films geared towards live music events, and have the opportunity to be a part of a Boiler Room live event on sun 15 November at the ICA.

**Group and Matinees Screenings**

A regular programme of films and talks for young audiences.

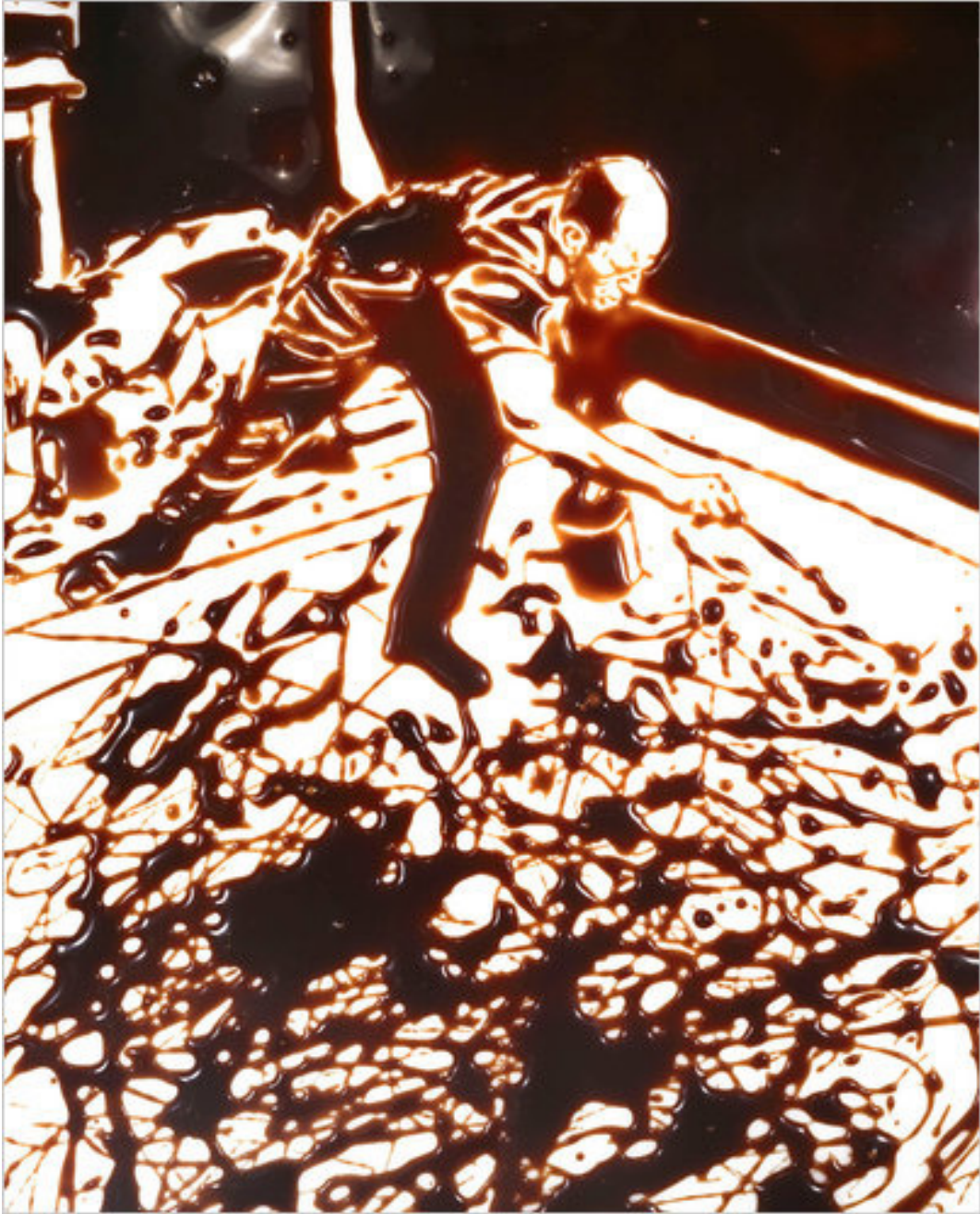
**£3 tickets / Educators go free**

**Upcoming Screenings:**

**We are the Best!**

**Wed 18 Nov, 2pm**

**Followed by a SPR workshop, 4pm**



**ICA Learning**  
[ica.org.uk/learning](http://ica.org.uk/learning)  
[learning@ica.org.uk](mailto:learning@ica.org.uk)

**Educators' Previews**  
 Join our teacher's previews for all of our exhibitions

**Educator Resource Packs**  
 Educator resource packs are available at the ICA Box Office, or by emailing [learning@ica.org.uk](mailto:learning@ica.org.uk)

**MA in the Contemporary**  
 Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent.  
[ica.org.uk/ma-contemporary](http://ica.org.uk/ma-contemporary)

**Cinema Matinee Screenings**  
 Cinema group matinees are available for schools, colleges and universities.  
 This is the new link: <https://www.ica.org.uk/learning/post-16-screenings-events-and-workshops>

**ICA Student Forum**  
 Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.  
[ica.org.uk/student-forum](http://ica.org.uk/student-forum)

**University Partnerships**  
 Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.  
[ica.org.uk/university-partnerships](http://ica.org.uk/university-partnerships)

**ICA Opening Hours**  
 Tuesday—Sunday, 11am—11pm

**Day Membership £1**  
 Wednesday—Sunday, 11am–6pm  
 Until 9pm on Thursdays

**Exhibitions**  
 Tuesday—Sunday, 11am—6pm  
 Open late every Thursday until 9pm

**ICA Box Office & Bookshop**  
 Tuesday—Sunday, 11am—9pm

**ICA Café Bar**  
 Food served from 11.30—3.30pm / 5.30—9pm

**Tuesday Cinema**  
 All films, all day: £3 for ICA Members / £6 non-Members

**Sign Up to our Newsletters**  
[ica.org.uk/signup](http://ica.org.uk/signup)

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Cover image: Marat/Sebastiao – *Pictures of Garbage*, by Vik Muniz

Resource pack developed by Rita Cottone and Rania Elgarf