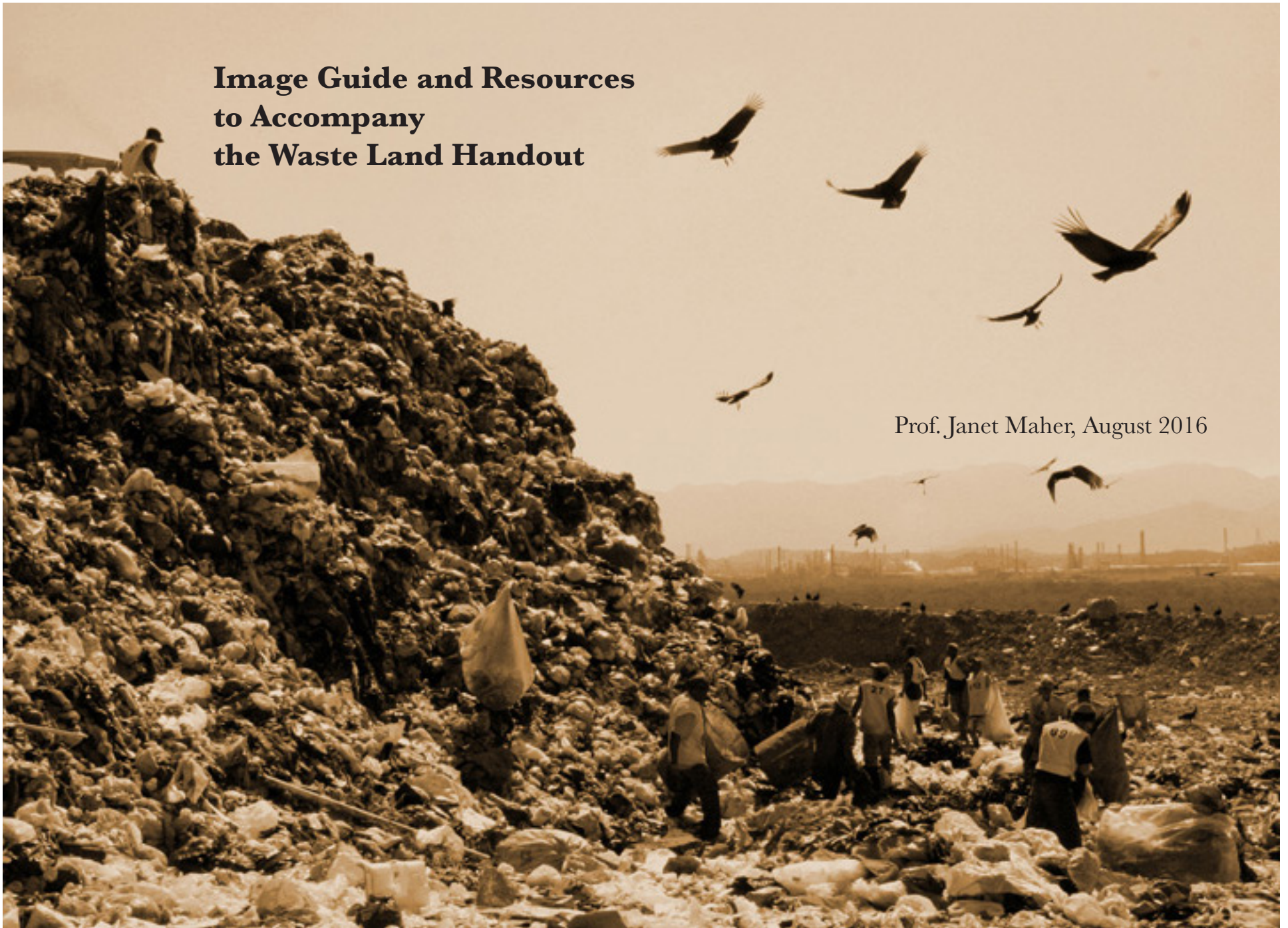


**Image Guide and Resources
to Accompany
the Waste Land Handout**

Prof. Janet Maher, August 2016



Like other artists, **Vik Muniz** often begins his work with an historical art image, which he then alters. At the beginning of the film we see the image of Jackson Pollock that he has interpreted using liquid chocolate, which would flow onto the photograph in thick and thin lines the way that Pollock threw housepaint at his canvases. Another time he converted a Vincent van Gogh still-life painting of flowers into what looked like colored pixels, blown up beyond clear focus. This booklet includes some of the historical references that might not be easily recognized if one is not familiar with art history.



The Death of Marat, Jacques-Louis David (1748, France –1825, Belgium); 1793, oil on canvas. Collection of the Royal Museums of Fine Arts of Belgium.

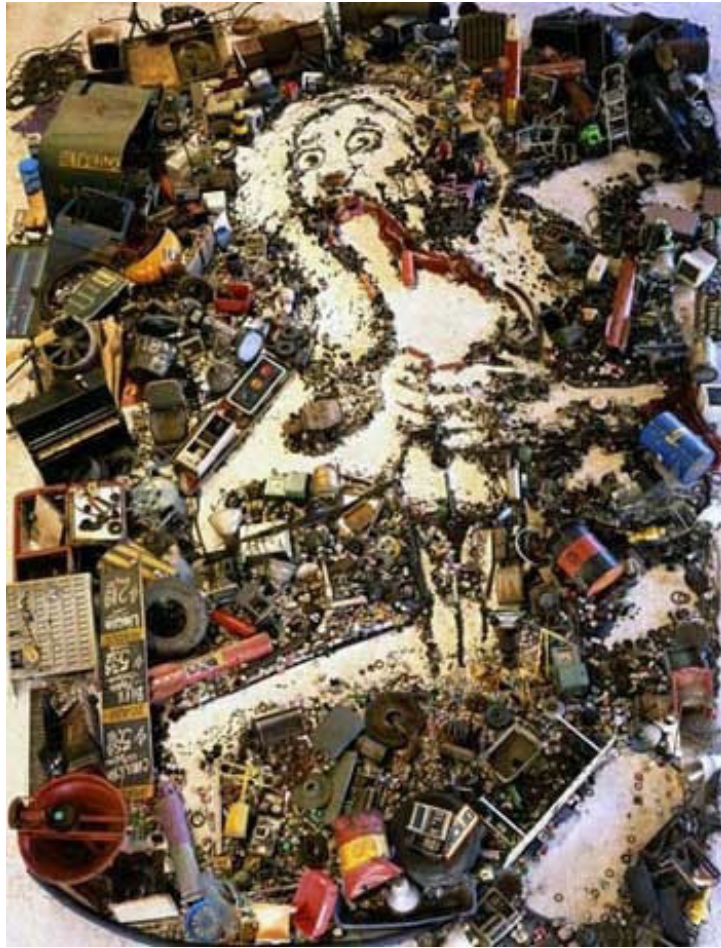
Jean-Paul Marat (5 May 1743, Switzerland), was a doctor/scientist, philosopher, anti-establishment author who supported the radical overthrow of the French aristocratic government that had been in existence since the first century. He was stabbed by the conservative noblewoman Charlotte Corday who had been allowed in to see him while he was taking a medicinal bath, under the pretense that she would provide information against the Gironde political group, which she actually supported. She was killed by guillotine after her conviction for his murder.



Woman Ironing (La repasseuse), Pablo Picasso (1881, Málaga, Spain — 1973, Mougins, France); 1904, oil on canvas. Collection of Solomon R. Guggenheim Museum, New York, NY. This work was from Picasso's "Blue Period."



The Sower, Jean-François Millet, (1814 — 1875, France) 1850, oil on canvas. Collection of Museum of Fine Arts, Boston, MA. Millet's greatest works were those depicting the strength and noble presence of peasants.



In 2005 Vik Muniz made this interpretation of Goya's *Saturn Devouring His Son* with students in his Centre Especial as part of his series, *Pictures of Junk*.



Saturn Devouring His Son, Francisco José Goya y Lucientes, (1746, Aragon, Spain—1848, Bordeaux, France), 1820-23, oil on plaster. Collection of Museum del Prado, Madrid, Spain



Jackson Pollock painting, Hans Namuth, summer 1950 , photograph.

When Muniz is showing Tiao Santos the work of other artists that will be part of the auction held in New York at Philips de Pury & Co., we see a photograph of the musician, Patti Smith, a garbage bag created of bronze by Gavin Turk, an Andy Warhol screenprint, and works by the artists Jean-Michel Basquiat and Damien Hirst.



Untitled (Fallen Angel), Jean-Michel Basquiat (1960—1988), mixed media painting, 1981. www.basquiat.com



Tip, Gavin Turk (1967, Great Britain), 2004, painted bronze.

Many other artists, such as photographer Greg Segal, have also addressed the concept of garbage. His series, *7 Days of Garbage*, contain images of people who have volunteered to be photographed surrounded by the refuse they produced in one week. Segal said in a *Slate* interview, “Obviously, the series is guiding people toward a confrontation with the excess that’s part of their lives. I’m hoping they recognise a lot of the garbage they produce is unnecessary.”



The Physical Impossibility of Death in the Mind of Someone Living, Damien Hirst (1965, Great Britain), 1990, 13' tiger shark preserved in Formaldehyde, steel and glass tank.



Alfi, Kirsten, Miles and Elly, Greg Segal (American), 2014-15, photograph.

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Girl From Ipanema, 1962, Antonio Carlos Jobim with lyrics in Portuguese by Vinicius de Moraes and in English by Norman Gimbel, recorded 1963, record of the year, 1965.

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