

Teaching materials

Analysis of the Artwork

Transmission

by

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Click on the title of the artwork above
to be directed straight to the online video
(hyperlink)

Questions

1. Clapping Hands – a Reference to Brecht’s Epic Theatre

At the very beginning of the video, Léa claps their hands. This typical gesture during filming later helps the editors synchronise image and sound. Normally, this moment is cut out, but here it has been deliberately kept...

- Why did Bertolt Brecht (1898–1956) – German playwright, director, writer and poet – always want to remind the audience that they were watching a play, instead of allowing them, as in traditional illusionist theatre, to be completely swept away by the plot and the emotions of the characters?
- How can making the technical elements of theatre visible (for example spotlights, stage supports or visible scene changes) help the audience think more critically about what they see?
- If we transfer this idea to Léa’s presentation: What intention might lie behind the decision to deliberately keep their hand-clap in the video? Can you identify other moments in the video that could be considered, in Brecht’s sense, as “alienation effects”?
- Can you name an example (from a play, a film or even a current video) in which the “illusion” is broken in order to encourage the audience to think, rather than simply dream?

2. The Artistic Approach to History

At school, you are probably more used to exploring topics related to the Second World War and the culture of remembrance mainly through historical sources in textbooks or through testimonies from people who lived during that period.

- Do you think there is particular value in complementing this traditional approach by engaging with history through the artistic work of a student your age – such as Léa?
- Does Léa’s presentation, for example, draw our attention to perspectives on history that often receive little consideration, but that you find important for understanding the meaning that history can have for our time today? Explain your point of view!
- Can you name other artistic works that have made you reflect on history in a different

way from history books? Why, in your opinion, can art help us look at history from another perspective?

3. The Metaphor of the “House”

In the first phase of the workshop, Léa and their group develop the metaphor of the “house”. Present their concept and explain how they use this image of the house with its various elements (for example windows or the microphone) and in its different forms (such as the beehive).

4. From the Watering Can to the Shoe: Passing History On

Central elements in Léa’s work are a watering can, a child’s shoe and the connection between the two. Explain how, in Léa’s storytelling, these objects express the passing on of history and remembrance.

5. A House of “Values”

After sharpening their gaze for discovering and shaping their own metaphors during the first phase of the workshop, Léa sees the watering can as a “house” whose internal objects symbolise different “values”.

- Which values from the time of the Second World War should, in your opinion, be passed on to our world today?
- Imagine you could continue Léa’s work: Which types of household objects in their “watering-can house” would you use to symbolise these values?

6. Passing Things On in the Year 2100: Be a “Foulosopher”!

Imagine you are a completely eccentric (but highly respected) philosopher of the year 2100 and you have to decide for a schoolbook which topics from the years 2020 to 2025 absolutely must be taught. You have complete freedom – name five of them!

7. Making the Invisible Visible?

Within their “watering-can house”, Léa gives the element of WATER special importance.

- Describe how they integrate it and which different stories they connect with it.
- Even though the water in their work is, as Léa says, “not visible”, this narrative thread remains essential for them. Give examples from your own life in which something invisible – right in the middle of what is visible – has particular meaning for you.

8. Off You Go with Your Brecht-Style Podcasts!

Many of Léa’s artistic metaphors emerge from the shared analysis of symbols during “Phase 1” of the workshop – especially from the photo of a house whose door is a microphone.

- If you had time after school for a week to record a podcast about social issues that matter to you – what would it be about?

- How could you design your podcast to include elements of Brecht's "alienation effect", and in this way put the underlying intention (see Question 1) into practice?

IMPORTANT

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