

# Teaching materials

Analysis of the Artwork

## Legacy

by

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

### Questions:

#### 1. 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 time.

- 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 Timéo?
- Does Timéo's presentation, for example, raise our awareness of perspectives on history that are usually given little attention, but that you consider important for understanding what history means for our present time? Justify your point of view!
- What role can art play in passing on memory when those who lived through these events are no longer here to bear witness?
- How can an artwork created today by young people help to prevent such violence from happening again?
- What difference do you see between "learning History" and "feeling memory" through an artwork?
- Can you name other artistic works that have made you reflect on history in a different way from history books? Why, in your view, can art allow us to see history from another angle?

#### 2. Slowing down to reconnect with oneself

During Phase 1 of the workshop (analysis of metaphors), the aim was not yet to create the final artwork, but rather to adopt a particular inner state of mind.

- At first, Timéo did not like Phase 1 of the workshop because they wanted to move straight on to building their artwork. What did they eventually discover that this preliminary phase allowed them to do?
- Have you ever experienced a moment when, by giving up the need to control the

outcome, you discovered another way of creating?

- Describe a situation in which slowing down—taking a break, breathing, letting things come—helped you to see more clearly, to become more creative, or to discover something more authentic about yourself. Explain what this letting go changed in you.

### 3. In resonance with Timéo: life in “Rosa” mode

What Timéo experienced during Phase I—slowing down, letting go of school demands and allowing ideas to emerge without pressure—resonates in a striking way with the analyses of the German sociologist Hartmut Rosa. His work helps us understand why slowing down is not a waste of time, but on the contrary an essential condition for creativity and thought to truly emerge. He studies how the speed of our modern society influences our well-being. According to him, we live in a “society of acceleration” in which everything moves faster and faster—information, decisions, school rhythms, social networks. To regain a living and meaningful relationship with the world, Rosa proposes the concept of “resonance”: a moment when something truly touches us and makes us feel connected to ourselves and to the world. Hartmut Rosa explains that to enter into “resonance”, we must accept being affected by something, which requires time and attention.

- Which activities place you in a state where you feel more receptive—more sensitive, more attentive to your inner world? Give a precise example and analyse why this works for you.
- Do you think our school system allows enough space for slow creation—creation that requires time, listening and exploration? If yes, why? If not, what would need to change to enable genuine “resonance”?
- In many social contexts, slowing down is seen as a loss of efficiency. Yet in art, scientific research and forms of deep thinking—philosophy, personal reflection, intellectual creativity—slowing down can be a real strength. How do you understand this contradiction? What effects do you observe on young people today when they are constantly asked to go faster, even though some processes simply require time? Develop your analysis.
- In a group, slowing down also makes it possible to see, listen to and understand others. Why do you think it is important, in a community, to create spaces where people take time—to talk, to think, to create, to share? Give an example of a space that allows for this slowing down (school, family, online spaces, sport, etc.).

### 4. Breaking the myth of the “beautiful”

During Phase 1 of the workshop, Timéo made an essential discovery: by letting go of school pressure and formal expectations, they were able to break away from the academic idea that art must necessarily be “beautiful”. This distancing from the “beautiful” allowed them to explore freer, rougher, more emotional forms—an art that expresses rather than an art that pleases.

- Do you recognise this pressure to produce something “beautiful”—at school, on social networks, in the way you present yourself? Describe a moment when you felt judged (or judged yourself) on the appearance of a result, and explain how this made you feel.
- Is there a personal creation (drawing, photo, text, music, etc.) that was not “beautiful”, but of which you are proud because it truly reflected who you are? Describe what led you

to create it and what it expresses about you.

- In your view, is the “beautiful” something universal or deeply subjective? Explain your position with the help of an example (artistic, natural, human or other).
- Many thinkers—from Plato to Kant—have attempted to define the “beautiful”. And you: how would you define what is “beautiful” in your eyes? Propose a personal definition, then try to imagine one that is completely different.
- Can standards of “beauty” become a form of social pressure or injustice? Explain how these norms can affect young people today and suggest a collective way of resisting them.
- Do you think a more inclusive society should place greater value on the diversity of bodies, faces, creations and ways of expressing oneself? Describe an example where this diversity seemed enriching to you—or, on the contrary, absent.
- What is considered “beautiful”—whether in artworks or in physical appearance—has changed a great deal throughout history. Some works were judged “ugly”, “shocking” or “failed” when they were created, just as certain body ideals have completely changed over time. Choose an example (artistic, literary, musical, architectural or related to physical beauty) and explain how and why people’s views changed.

## 5. **The silent power of objects**

During the visit to the exhibition in Villeneuve d’Ascq, two objects deeply affected Timéo: a pane of glass marked by bullet impacts and the pocket notebook pierced by a bullet, found on a victim of the massacre.

- In your view, why can material objects create such a powerful link with the past?
- Explain how a historical object can transmit memory in a different way from a text, particularly through what it suggests on a sensory level (shape, material, trace, impact) and on an emotional level. Give a precise example, real or imagined.
- In your view, what is the difference between understanding a historical event and actually feeling it? Describe a moment when an object, a place or an image made you perceive the past more intensely than a simple explanation would have done. Analyse what this experience taught you.

## 6. **When childhood falters: reflecting on what can be stolen**

Timéo’s artwork explores the idea of “stolen childhood”.

- This notion refers to a reality of the Second World War that students explored during their visit to Leverkusen. Which historical event forms the starting point of this expression?
- Is there a moment in your life when you felt that you were expected to take on a role that was “too adult” for you, or when you felt a lack of lightness? How did you experience this?
- The toy crocodile trapped in the grille symbolises “stolen childhood”. Today, what forms can this “stolen childhood” take—whether in extreme situations that are clearly visible or, on the contrary, in more discreet forms present in the everyday life of our own societies?

## 7. **Creating through limits**

Timéo explains that it was material constraints—the lack of tools, the absence of certain objects—that forced them to imagine differently and to find new solutions.

- This creative reversal in the face of limitation resonates strongly with a famous literary

approach: that of OULIPO. Carry out some research to understand what this approach consists of: what principles guided this movement, which famous constraints were invented, and why its members considered limits to be a source of freedom. Summarise what you discovered.

- In your life, is there a moment when a limitation (of time, resources or conditions) forced you to invent something new? Describe this situation and analyse why this constraint stimulated your creativity rather than blocking it.
- In a society, do you think that constraints (economic, social, political) can sometimes open the way to new or creative solutions? Give an example that illustrates this idea.
- Today, in the face of the ecological and material limits of our planet, how could creativity help us to imagine other ways of producing, consuming or living together? Choose one field (fashion, food, urban planning, energy, etc.) and propose a “creative under constraint” idea.

## **8. Everyday objects as mirrors of the self**

Timéo uses everyday objects that “deeply reflect who they are”.

Which objects from your own daily life could tell something essential about you—something that others do not necessarily see? Explain your choice.

## **9. The metaphor of the log: when a system begins to crack**

Timéo describes the log as an “ideological system” that crushes individuals identified by numbers.

- What dangers do you see in a society that reduces people to categories, numbers or stereotypes? Give a contemporary example that strikes you.
- For Timéo, the cracks in the log symbolise the cracks in an ideological system. In your view, what signs make it possible to recognise that a political or social system—historically or in today’s world—is beginning to fracture? Choose some examples and explain what these “cracks” reveal.

## **10. The metaphor of the grille: reflecting on restricted freedoms**

For Timéo, the grille surrounding the bottle tops represents oppression and the deprivation of freedom.

In your view, what modern forms of oppression or restriction of freedom still exist today—whether visible or discreet?

## **11. Art as a language beyond words**

The “little figure pierced by rays”, with the rope, expresses a suffering that is almost too heavy to put into words.

Do you think that art can sometimes reveal truths that ordinary language cannot express? Justify your answer with an example.

## **12. Inheriting the past: when memory marks the face**

Timéo's artwork questions how the violence of the past continues to shape present generations.

- Explain what the “memorial mixture” is that Timéo projects onto the plaster imprint of their face, and why they deliberately choose this brutal gesture to “paint” their face.
- Instead of using conventional shop-bought paints, Timéo chooses real elements directly linked to places of memory. In your view, how does this choice transform the emotional power of their work? Explain your feelings or reflections.
- Do you think that certain memories—individual or collective—can be transmitted to us in a brutal way, without our having chosen them? Give a concrete example (in your family, in current events or in history) and analyse what this produces in the people concerned.
- How do you understand the idea of “inheriting a complicated past”? Does this past still influence our choices today? Explain with a precise example. In your view, how can what we inherit—family memories, national histories, collective narratives— influence who we become? Choose one example to show how an inheritance, even a painful one, can be transformed into strength, awareness or responsibility.

### **13. Creating before understanding?**

Timéo explains that they “began by assembling bottle tops, without initially understanding the symbolism of this gesture. By handling and experimenting, the meaning of the artwork gradually revealed itself”.

Do you think it is sometimes necessary to create before understanding? Explain your position with a personal, artistic or philosophical example.

### **14. When sensations shape thought**

Timéo says that it was emotions—and not ideas—that guided their process.

- How do emotions influence the way you work or create? Give an example where a strong emotion led you in an unexpected direction.
- Timéo allows themselves to be guided, for example, by sharp objects (rays, nails, spikes) which represent violence, tearing and suffering for them. What does this sensitivity to materials tell us about the way sensations influence thought and creation?
- In your view, can we understand something profound about the world purely through emotions? Or is a balance between emotion and reflection necessary? Develop your reasoning.

### **15. The artwork as encounter**

To create the plaster imprint of their face, Timéo asked for help from classmates.

- How can collective creation or mutual support influence the way an artwork carries a social message? Give a precise example.
- Have you ever experienced a situation where cooperation—giving or receiving help—enriched a project you were involved in? Describe this experience and explain how this collaboration changed the outcome or the way you experienced the project.

### **16. An accessible art for an inclusive society**

Timéo works with raw, simple, accessible materials (earth, leaves, branches, etc.). Do you think art must remain accessible in order to be a space for civic participation? Explain your point of view and its implications.

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