

# Teaching materials

Analysis of the Artwork

## The noisy orange

by

*Maxime Pinotti*

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 accustomed to approaching themes related to the Second World War and memory culture mainly through historical sources in textbooks or through testimonies from people who lived through that time.

- Do you think there is particular value in complementing this traditional approach by confronting history through the artistic work of a student your age, like Maxime?
- Does Maxime's presentation make us aware, for example, of perspectives on history that are usually overlooked, 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 transmitting memory when those who experienced these events are no longer here to bear witness?
- How can a work created today by young people help 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 made you reflect on history in a way that differs from history books? Why, in your opinion, can art allow us to see history from another angle?

#### 2. "THE NOISY ORANGE" – When a Title Already Opens a Riddle

The title of a work is often a first door. Sometimes a key. Sometimes a riddle.

- What does the title "Noisy Orange" evoke for you? What images, sensations, or emotions arise spontaneously?
- An orange is normally associated with a fruit, something natural, gentle, alive. What

happens when it becomes “noisy”?

- Can you imagine an orange that makes noise? What kind of noise? Pleasant? Aggressive? Mechanical? Alive?
- Do you see a connection between this title and the electronic objects Maxime uses?
- In your opinion, why does an artist sometimes choose a mysterious or poetic title rather than an explanatory one?
- If you had to give his work another title, what would it be? Why?

### 3. **“IT’S RUBBISH” ... REALLY? – Doubt, That Strange Companion of Creation**

At one point, Maxime says:

“It’s rubbish.”

Later he adds:

“I didn’t really like what I was doing.”

But in the end, he realizes that he was actually doing what he deeply loves: dismantling, repairing, tinkering.

- How do you explain this apparent contradiction?
- Do you think he liked what he was doing without realizing it? Why?
- Has it ever happened to you that you judged your own work very harshly, while others found it interesting or successful?
- Why are we often our own harshest critics?
- In your opinion, can doubt be useful in a creative process? When does it become an obstacle instead?
- Have you ever experienced a situation where something seemed “rubbish” at first but turned out, over time, to be far more interesting or important than expected?
- What can give us the strength to continue, even when we doubt?
- How do you know whether it is better to persevere... or to give up?

### 4. **STARTING WITHOUT KNOWING – When Meaning Appears Along the Way**

Maxime says:

“At the beginning I was doing a bit of everything and nothing.”

And yet, in the end, he notes:

“Without meaning to, I finally created something that made sense.”

- Do you think it is sometimes necessary to create before understanding? Explain your position with a personal, artistic, or philosophical example.
- Have you ever started something without knowing exactly where it would lead?
- What does it take, in your opinion, to dare to begin without certainty? Confidence? Curiosity? A reassuring environment?
- Can the perspective of others help reveal the meaning of what we do?
- Do you think the process is sometimes more important than the final result?

### 5. **SEEING WHAT IS NOT YET THERE – The Art of Seeing Differently**

Maxime looks at a Wi-Fi repeater and says:  
“You could turn it into a face.”

- Research the meaning of the term “pareidolia.”
- What does this word mean? Where does it come from? Can you find examples?
- What does this teach you about the way he looks at the world?
- Has it ever happened to you that you saw, in an object or a shape, something it did not actually represent? A face in a cloud, for example?
- Why does your brain sometimes try to recognize familiar shapes where they do not exist?
- Do you think this ability is important for creating?

## **6. Destruction as the First Gesture of Creation?**

Maxime says he likes taking objects apart.

- Why can dismantling something be fascinating?
- Can you create something new without transforming or deconstructing what already exists?
- Have you ever had an experience where you had to destroy something in order to create something new?

## **7. BLOCKAGE AND PAUSE – Moments When Nothing Moves Forward?**

At one point, Maxime says:  
“I was stuck. I did nothing, I was on pause.”

- Have you ever experienced a block in a project?
- What can cause a block?
- Is a pause always negative? Or can it be necessary?
- How can you tell whether a pause is a moment of rest... or a moment when you are avoiding something?

## **8. THE HIVE, THE BEE AND ISOLATION – A Metaphor for Our World?**

Maxime transforms his work into an electronic bee, isolated and different.

- Why do you think the presence of beehives in the Manfort cemetery left such an impression on the students?
- In your opinion, what does the electronic bee represent in Maxime’s work? Why is it isolated?
- Do you see situations in our society where certain people may feel isolated, different, or “artificial”?
- Can the digital world bring people closer together... or isolate them?

## **9. The Hive as a Mirror of the World: Maeterlinck, the Bees and Our Humanity**

Maxime's work, "The Noisy Orange," resonates powerfully with a publication by the Belgian poet, playwright, and essayist Maurice Maeterlinck – Nobel Prize in Literature in 1911. In 1901, he published *La Vie des abeilles*, a work halfway between scientific essay, poetic meditation, and philosophical reflection. In it, he observes the hive as a mirror of humanity: an organized community; a system where every gesture influences the others; a fragile society, threatened yet extraordinarily resilient.

Maeterlinck notes that the hive rests on silent cooperation, absolute interdependence, and a sense of the collective that goes beyond individual interests. For him, the hive is both a model of harmonious organization and a warning: "Where one is wounded, the whole hive trembles." In his vision, the time of the hive is circular: bees disappear, the hive persists; seasons pass, the community reforms. His central question: What can the hive teach us about ourselves?

- Maeterlinck describes the hive as a space where every being counts, even the most discreet. Do you think that in a team (class, club, group of friends) there are also "quiet bees" whose importance is underestimated? Give an example.
- Maeterlinck emphasizes that the hive functions thanks to a "sense of the collective." In your opinion, what is missing today in our societies to recover that sense?
- If we consider a country, a school, or the European Union as a hive, what would be the forces that hold it together — and what would be the threats that weaken it?
- Maeterlinck sees the hive as a model of solidarity, but also as a warning: "Any individual wound affects the collective." Can you connect this idea to a current issue (climate, migration, digital inequalities...)?
- In a hive, each individual serves the whole. In a human society, could this be a desirable model — or a dangerous one? Why?
- If you imagined an ideal "human hive," what would be the fundamental rules for society to function harmoniously?

## 10. Discovering What You Truly Love

In the end, Maxime understands that he mainly did what he loves: tinkering.

- Why did it take him time to recognize this?
- Is it sometimes difficult to admit what we love, especially if it seems different from others?
- Have you ever hidden or downplayed something you truly loved?
- Why is it important to remain faithful to what you love?

## 11. THE PODCAST: GIVING A VOICE

Maxime's work ultimately resembles a podcast microphone.

- What does it mean to "give a voice" to something?
- If Maxime's work could speak, what would it say?

## 12. Your Turn: Podcasts!

Let us resonate even more with the subject of podcasts:

• If you had one week after school to create your own podcast on a social issue close to your heart, what would it be about? Where would you record it? Whom would you like to interview? What kind of sound atmosphere would you choose (music, silence, city noises, nature...)? Develop a complete concept for this podcast, as if you were actually going to produce it.

- How does the podcast differ from other contemporary means of expression — such as social media, short videos, stories, or instant messages? In your opinion, what does the podcast allow that these other formats do not — and why?
- Do you think speaking publicly (even in a small podcast) can help you get to know yourself better? Describe a situation in which speaking revealed something about yourself.
- If you had to create a podcast to bring together groups who no longer speak to one another (different neighborhoods, generations, cultures...), what would your first episode be? Why?
- How can we prevent podcasts from becoming mere “bubbles” where we only listen to people who already think like us? Propose a strategy to open up dialogue.
- A recorded voice is a trace in time. Do you think a voice can “survive” beyond the person? What is the difference between a memory that is told and a voice that is actually recorded?
- If you had a magical microphone capable of interviewing someone from the past, whom would you choose and what three questions would you ask? Explain your choice.

### 13. Accessible Art for an Inclusive Society

Maxime works with raw, simple, accessible materials (a bicycle bell, a lamp, a lampshade, a Wi-Fi repeater...). Do you think art must remain accessible in order to be a space for civic participation? Explain your point of view and its implications.

#### IMPORTANT

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