

DENISE TREIZMAN

In Between Living

Educator Handout: Grades K-6

ABOUT THE EXHIBITION

Through a practice of searching, making, and repurposing, Miami-based Chilean-Israeli artist [Denise Treizman](#) critically examines hyper-consumerism while also carefully participating in it. She combines commercial goods such as LED lights, pool noodles, and sparkly tape with hand-made ceramic sculptures and salvaged materials, including street signs, woven rugs, and egg cartons. Having lived in many densely populated cities over the years—London, San Francisco, New York City, Haifa, and now Miami—Treizman’s practice has benefited from throwaway culture. She states, “Working both on the street and in the studio, I examine how worthless fragments can be transformed into unexpected art experiences.” The exhibition title, *In Between Living*, relates to Treizman’s history of salvaging discarded materials from the street—a repeated practice as she moved from one place to the next. The production and waste of excess goods, “invented necessities” as she likes to call them, has been at the foundation of her work since 2010, when she spent her first summer in New York City. Although she questions who needs vibrantly patterned single-use materials, like pink flamingo-printed duct tape or violet bubble wrap, she finds these playful materials irresistible. By incorporating them into her found-object installations and unconventional weavings, she prompts viewers to reflect on the mass-produced society in which we live.

ABOUT THE ARTIST

Denise Treizman’s work has been exhibited at PROTO GOMEZ Gallery, New York, New York; Wave Hill, Bronx, New York; Hybrid Art Festival, Madrid, Spain; Penn State University, Pennsylvania; Latino Arts, Milwaukee, Wisconsin; Woman Made Gallery, Chicago, Illinois; The Bronx Museum of the Arts, Bronx, New York; and Cuchifritos Gallery/Artist’s Alliance, New York, New York, among others. Treizman has completed residences at Mass MOCA, North Adams, Massachusetts, and NARS Foundation International Artists Residency, Brooklyn, New York, among others. She earned an MFA from the School of Visual Arts, New York, and is currently a studio resident at Laundromat Art Space in Miami, Florida.

VOCABULARY

- **Assemblage sculpture:** an artwork made up of combined three-dimensional objects
- **Composition:** the arrangement of visual imagery
- **Fibers:** artwork made with natural or synthetic fibers such as fabric, yarn, or thread, and techniques such as weaving, felting, sewing, or knitting
- **Found object:** a natural or man-made object, or fragment of an object, that is found (or sometimes bought) and used by an artist because it interests them¹
- **Installation:** often large-scale mixed-media works created in response to and within a specific space
- **Interdisciplinary art:** artwork created using techniques and processes from multiple disciplines, as seen in Treizman’s combination of fibers, sculpture, and installation
- **Mediums:** resources used to create artwork—such as spray paint, duct tape, yarn, or fabric
- **Salvage:** to make use of a previously discarded item

¹ Tate. (n.d). *Found Object*. <https://www.tate.org.uk/art/art-terms/f/found-object>



Denise Treizman, *Untitled (Fragments on the move)*, 2021. Handwoven textile, duct tape, painter’s tape, battery-operated garland, and LED lights. Courtesy of the artist.

CLASSROOM ACTIVITIES AND DISCUSSION QUESTIONS

1

RESPOND: Re7

Use the following prompts to collaboratively analyze Treizman's installation, *Untitled (Hanging A-Round)*.

- Describe the [colors](#), [textures](#), [sizes](#), and [shapes](#) of the materials you see. What do the materials remind you of?
- What do you notice about the [composition](#)?
- Make a list of the sounds you associate with the colors, textures, sizes, and arrangement of materials and objects. Do bright colors sound loud? If so, do they sound like a drum, a chime, a balloon popping, or something else? How might items placed at different heights sound different from one another?

CREATE: Cr1.2

Invite students to explore making the sounds they associate with Treizman's artwork using instruments, objects, or audio creation software such as [GarageBand](#).

- Guide students to record their generated sounds using free audio-recording software such as [ChatterPix Kids](#), [Voice Memos](#), or [Vocaroo](#).
- Help students combine their audio recordings to create a musical composition inspired by *Untitled (Hanging A-Round)*. Consider using [iMovie](#), [GarageBand](#), or [Media.io](#) for editing students' recordings together.

As a class, revisit *Untitled (Hanging A-Round)* and listen to students' audio composition(s). Look and listen closely for connections between the students' and Treizman's work.



Denise Treizman, *Untitled (Hanging A-Round)* (detail), 2022. Handwoven textile, pool noodles, duct tape, ropes, fibers, fitness ball, hula hoops, LED lights, and others. Courtesy of the artist.

2

CONNECT: Cn11

Treizman combines a variety of mass-produced products, including [found objects](#) and [salvaged](#) and purchased materials, to create her [mixed-media](#) weavings. Examples of these materials include glitter, duct tape, pool noodles, LED lights, trash bags, Styrofoam, fitness balls, spray paint, and vinyl.

RESPOND: Re7.2

As a class, analyze Treizman's [mixed-media](#) [tapestries](#).

- List and describe the [mediums](#) you see. What do they remind you of?
- Can you find materials repeated throughout these works?
- Why do you think Treizman chose to weave the materials together instead of combining them through another method (like an [assemblage sculpture](#))?

CREATE:

Use [found objects](#) and [salvaged](#) materials—such as twist ties, paper scraps, fabric, or plastic wrap—to create a collaborative tapestry.

- Consider using [cardboard](#) and yarn to create a simple and inexpensive loom.
- Take turns adding materials to the weaving. Similar to Treizman's practice, try working intuitively—without a plan—to allow for spontaneity and surprise.
- Explore ways to expand beyond the borders of the loom. Find inspiration in Treizman's weavings that flow onto the floor or extend upwards or outwards.

Reflect on the creative process as a class.

- What was it like working with classmates to create an artwork?
- Revisit Treizman's work. After working with similar materials and techniques, do you notice anything about her weavings that you did not before?

- Educator resources are available on the exhibition [webpage](#).

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