The Creative Center’s Arts Workshop Program is free-of-charge for people living with or beyond cancer and other chronic illnesses as well as their caregivers. All workshops will be presented remotely through the Zoom platform and require that you register in advance. All class times are Eastern Time. We recommend that participants gather all supplies/materials in advance.

PLEASE NOTE: If you do not pre-register, there is no guarantee there will be space for you in class. If you register for a class and don't receive confirmation, please email info@thecreativecenter.org.

We have both webinars and live classes on Zoom listed in the calendar. A standard Zoom meeting is fully interactive and allows all participants the ability to see, speak, hear, and screen-share with each other. A Zoom webinar is a view-only platform where the attendees cannot see each other, and the host and artists leading the webinar cannot see the attendees. Questions can be answered through the chat function on webinars.

Click any blue underlined text to be taken to the registration page for that class.

A suggested donation of $25 per workshop is greatly appreciated. Click here to donate directly.

**Creative Writing: The Moving Pen (August)**

*On-going Workshop*

*Mondays*

*6:00-8:00pm*

NOTE: This program is currently full but we are accepting waiting list registration. Participants must commit to writing each Monday to retain group membership.

This prompt-based creative writing workshop is designed to help you discover your voice, develop new material and be part of a community of other writers in a supportive environment led by writer Frank Haberle from the NY WRITERS COALITION, a community-based organization that provides free creative writing workshops to New Yorkers, including the formerly voiceless and disenfranchised. http://nywriterscoalition.org/
Sign up for this writing class via email! Zoom instructions will be sent to you directly.

Contact: info@thecreativecenter.org

FRANK HABERLE's debut story collection, *Shufflers*, about minimum wage transients during the Reagan era, is forthcoming from Flexible Press. His stories have won awards from Pen Parentis (2011) and the Sustainable Arts Foundation (2013) and appeared in magazines including Stockholm Literary Review, Necessary Fiction, the Adirondack Review, Smokelong Quarterly, and the Baltimore Review.

**Frick Collection Virtual Tour**

**Monday**

**August 2**

**11:30am–12:30pm**

Registration: [https://us02web.zoom.us/meeting/register/tZYuc--grzMtHdAUXs0DQRDv17knYO9RcOKN](https://us02web.zoom.us/meeting/register/tZYuc--grzMtHdAUXs0DQRDv17knYO9RcOKN)

Meeting ID: 823 4681 8774

Join Vincent Tolentino, educator at The Frick Collection, for an online private tour of Frick Madison. Vincent will guide our group through the Frick's Virtual Tour, exploring their temporary home in the Breuer building and utilizing high-resolution images of works in the permanent collection. Participants can ask questions throughout the tour, which will be conducted via Zoom.

**VINCENT TOLENTINO** is an educator and writer. He is a Faculty Associate in Narrative Medicine at Columbia University and a graduate instructor in Creative Writing at New York University. He was formerly Assistant Museum Educator at The Frick Collection, a Bartels Fellow at the Yale Center for British Art, and Editorial Assistant at *The Yale Review*. He earned his B.A. in English at Yale University and is pursuing an M.F.A. in Creative Writing at NYU.

**The Frick Collection** is an art museum with a collection of more than 1,400 works of art—dating from the thirteenth to the nineteenth century—displayed in the intimate surroundings of the former home of Henry Clay Frick. The residence, with its furnishings and works of art, has been open to the public since 1935. The Frick Art Reference Library is an internationally recognized research library that serves as one of the world's leading resources for the study of Western art. The Frick Collection reopened to the public in early 2021 in the Marcel Breuer–designed building at 945 Madison Avenue, formerly home to the Whitney Museum of American Art and most recently The Met Breuer. The temporary location, called Frick Madison, will house the Frick's collections, programs, and staff during the renovation and expansion of its historic buildings at 1 East 70th Street.

**Drawing Together with the Frick Collection**
In this very special session for The Creative Center exclusively, join Frick educator Isabelle Fernandez for a new online drawing program that centers mindfulness and community. Focusing on Corot's *The Lake*, we will begin with short drawing warm-ups, followed by a close look at the painting for inspiration and open-ended art-making prompts. Drawing Together provides a space to make and share in the company of others, welcoming everyone with an interest in cultivating their creativity. No art background is required.

**Materials:** Bring your preferred art materials -- pastels, watercolors, charcoal, etc. -- We recommend pencil and two sheets of paper.

**ISABELLE FERNANDEZ** is a project-based artist from Brooklyn, New York. Most recently, she has been working collaboratively to make books, ceramics, and handmade paper. She received her B.F.A in studio art from Hunter College in 2020 and is currently an educator at The Frick Collection. She has led gallery talks, school visits, and studio programs since serving as the inaugural Hunter Mellon Arts Fellow in 2018.

**The Frick Collection** is an art museum with a collection of more than 1,400 works of art—dating from the thirteenth to the nineteenth century—displayed in the intimate surroundings of the former home of Henry Clay Frick. The residence, with its furnishings and works of art, has been open to the public since 1935. The Frick Art Reference Library is an internationally recognized research library that serves as one of the world's leading resources for the study of Western art. The Frick Collection will reopen to the public in early 2021 in the Marcel Breuer–designed building at 945 Madison Avenue, formerly home to the Whitney Museum of American Art and most recently The Met Breuer. The temporary location, called Frick Madison, will house the Frick's collections, programs, and staff during the renovation and expansion of its historic buildings at 1 East 70th Street.

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**Confetti Quilting**

**Mondays**

**August 9, 16, 23, 30**

**2:00pm–3:30pm**

Registration: [https://us02web.zoom.us/meeting/register/tZEpdOivpzyvEt0lx2HZ3C-pgKKhHygRuN-z](https://us02web.zoom.us/meeting/register/tZEpdOivpzyvEt0lx2HZ3C-pgKKhHygRuN-z)

Meeting ID: 854 3179 2580

“Confetti quilting” uses small pieces of fabric, yarn, and thread to create textile art through quilting. This technique has the potential to make impressionistic images or gradients of abstract color. It creates one-of-a-kind material that can then be used as a part of a larger quilt, or to add decoration to any item of clothing or home good. Confetti Quilting finds a use for extremely small,
bottom-of-the-barrel, fabric scraps that would otherwise be trash. It is an easy and artistic way to enact a zero-waste sewing practice.

The class is structured in a way that each participant can follow along and create a quilt square. This square could be a part of a quilt, become a potholder, a patch, or any other project you can imagine. Please note that the instructor will address the process of finishing the quilt square, but it will not be demonstrated live. Participants can expect to leave the class with a square of new material but should allow themselves time to top-stitch and finish the quilting process outside of the hour-long class.

**Materials** (If you want to follow along with the instructor, you are welcome to watch as well):
Any sort of textile material to be cut up into confetti-sized pieces: scrap fabric, scrap threads, scrap yarn, sewing project offcuts, even dryer lint. Non-stretch fabric to be used as backing. Quilting fabric is ideal. Iron-on fabric adhesive - this could be basting spray, fusible web, adhesive interfacing, or iron-activated adhesive powder. In a pinch, fabric glue can be used.
Iron and ironing surface
Silpat or wax paper - used to protect your iron plate from adhesive
Scissors
Optional:
Tulle, ideally in black or white
Batting
Cutting mat and rotary cutter
Needle and embroidery thread or a sewing machine with free-motion quilting foot.

You may want to work with a photo or painting as inspiration if you're interested in making an image. If you are drawing inspiration from a photo, be sure and have on hand fabrics that are in the same color scheme as the photo.

**MADELINE WALL** is a Seattle-born director and designer. She received her BFA in Film and Television from NYU's Tisch School of the Arts. Since moving to New York, she has worked for ABC, NBC, Showtime, Netflix, NYU, and Columbia University. She has directed work at The Frigid Festival, NYC Fringe Festival, and The Fringe Encore Series. Her work as a filmmaker has been featured in The Seattle International Film Festival, The Student Academy Awards, as well as winning her multiple awards for production design and editing.

*Found Object Art and Assemblage: The Art of Combination*
**Thursdays**
**August 5, 12, 19, 26**
**11:00am-1:00pm**
Registration: [https://us02web.zoom.us/meeting/register/tZMufuqqDMjGtSjO0tOTQkt2Vdw80PBC0m](https://us02web.zoom.us/meeting/register/tZMufuqqDMjGtSjO0tOTQkt2Vdw80PBC0m)
Meeting number: 873 9626 8900

Participants will look for metaphor and meaning by working with combinations of found objects and materials they have collected. A theme topic will be introduced each week that will inspire new work with objects but also exploring new tactics like media collage. Prompts will be given at the beginning of each class by looking at a few examples of work
by other artists like Judith Scott and Bettye Sars before participants share work. Techniques in gluing, attaching or combining objects will be covered. Participants should commit time both in and outside of class to experimenting with materials and reflecting on how they want to use the objects found in their home.

**Materials:**
Can be anything and everything that is found at home
Adhesives or what you feel you need to combine objects with intention (stapler, rubber bands, nails and hammer)
A sturdy work surface
The ability to photograph and submit works in progress to show in class

**MATTHEW DALE FISCHER** (BFA, University of Wisconsin-River Falls, MFA Columbia University) lives and works in New York City and is a current fellow in Shandaken Projects’ Paint School. He has exhibited his artwork at Jack Tilton Gallery, Jack Hanley Gallery, 247365, Louis B James and Eddy’s Room. Matthew has been a Fellow-In-Residence at The Lighthouse Works on Fishers Island, NY and The Edward F. Albee Foundation in Montauk, NY and has been a visiting critic at Cooper Union, SUNY-New Paltz, Parsons and Pratt Institute. He currently teaches painting at the 92Y and art history at the Central Queens Y.

**Drawing: Playing with Perspective**

**Fridays**
**August 6, 13, 20, 27**
**10:00am-11:30am**

Registration: [https://us02web.zoom.us/meeting/register/tZYtc-yqrzMvHNerCPHdpTje2TorDu-z4YD](https://us02web.zoom.us/meeting/register/tZYtc-yqrzMvHNerCPHdpTje2TorDu-z4YD)
Meeting ID: 893 6285 2340

In this four-session course, you will not only “learn the basics” about perspective but learn how to use it as a tool and an aid in your drawing or painting. During each week’s class, we will focus on one or two ways of using linear and non-linear perspective tools such as overlap, color, line of vision, and focus, to play with and alter our own renderings of a single scene. Each student will bring a simple drawing to class, with a view to redrawing the scene in one or more specific ways, altering its emotional impact and focus in often surprising ways by using this toolkit of creative distortion we call “perspective”.

Sessions will cover: 1. Depth on a Page (basic tools and tricks of perspective); 2. Eye Level Changes (the power of seeing things from above and below); 3. Vanishing Point Magic (how your horizon can change you); and 4. Seeing in 360 Degrees (imagining the invisible sides of your drawings). Reference materials will be made available (PowerPoint slides, pdfs, etc) for each “play session”.

**Materials:**
- several graphite pencils or charcoal of varying hardness
- a sturdy sketchbook (such as Dick Blick's hardbound 8.5x5.5” or 8.5x11” sketchbooks [https://www.dickblick.com/products/blick-studio-hardbound-sketchbook/] )
• two textbooks (these will also be available in pdf form online): 1) Phil Metzger, Perspective Without Pain (any edition); 2) Ernest R. Norling, Perspective Made Easy (any edition).

JERISE FOGEL is a working artist (www.jerise.com) living in Washington Heights, NYC; most of her commissions involve papercutting, calligraphy, and acrylic painting. In addition to studio training in figure and object drawing (high school studio art, undergraduate courses in studio art at Smith College, and drawing courses in most cities she has lived in), Jerise has taken many courses in screenprinting and Japanese woodblock printing at SVA. She is a member of the National Board of the Guild of American Papercutters, and a member of the Society of Scribes (NY calligraphers’ guild). She has previously taught elements of Islamic Art and Design in a workshop format to groups of American, Mexican and Moroccan students 7-15 years old via Zoom, as a teaching artist in a 6-week summer camp organized by Artistic Dreams International; Jerise currently teaches in an afterschool culture/art program with the same organization.

**Screenwriting: Language of Action**

**Wednesdays**

**August 4, 11, 18, 25**

**11am-12:30pm**

Registration: [https://us02web.zoom.us/meeting/register/tZYkcOmrrjMrHtAXDXj7R4qws0c3yLiW3nYNb](https://us02web.zoom.us/meeting/register/tZYkcOmrrjMrHtAXDXj7R4qws0c3yLiW3nYNb)

Meeting ID: 829 7030 8144

This workshop will focus on building foundational skills in screenwriting around story structure and creating active scenes. The four sessions will center the setup, the play out, and the pay off of traditional three-act story structure, as well as examining our process in creating concise, visual writing. Formatting and character development will also be mentioned. Participants will be expected to watch, analyze and reflect on films outside of class.

SOPHIA VALERA HEINECKE is a multidisciplinary writer and artist organizer. Her career as a writer for the screen began in 2009 when she directed, wrote, and starred in We Fill The Void, which ran for two seasons on CPA-TV. She is a graduate of the Dramatic Writing at NYU’s Tisch School of the Arts and received the 2015 John Golden Award for Best New Play. In 2016 she wrote her first feature, *Trust Me*, directed by Ananda Ferrari Ossanai. She recently collaborated with Ferrari Ossanai on a new short, *Lunch Hour* (2021). Her theater work has been presented at The Performing Garage, The Bowery Poetry Club, WOW Theater Cafe, and Dixon Place. She is proud to be the Arts and Wellness Manager at The Creative Center.

**Shufflers by Frank Haberle: Book Talk and Virtual Excerpt Performance**

**Friday**

**August 20**

**5:00-7:00pm**

Webinar Registration: [https://us02web.zoom.us/webinar/register/WN_zGel0rhBR0ahPX7PP0BmKQ](https://us02web.zoom.us/webinar/register/WN_zGel0rhBR0ahPX7PP0BmKQ)
Join The Creative Center for this special event and book launch including an exclusive excerpt reading by professional actors followed by a book talk and question and answer period, moderated by Creative Center Arts and Wellness Manager Sophia Heinecke. *Shufflers*, a novel by Frank Haberle debuting in September with Flexible Press, is a novel told in interconnected stories about transients of the 1980s struggling through minimum wage itinerant work in the 1980s. Excerpts focused on Vlad the Impala from *Shufflers* will be presented as a staged reading.

**FRANK HABERLE**’s debut story collection, *Shufflers*, about minimum wage transients during the Reagan era, is forthcoming from Flexible Press. His stories have won awards from Pen Parentis (2011) and the Sustainable Arts Foundation (2013) and appeared in magazines including Stockholm Literary Review, Necessary Fiction, the Adirondack Review, Smokelong Quarterly, and the Baltimore Review.

**Arts and Appetizers**

**Thursday**

**August 12**

**4:00-5:30pm**

Registration: [https://us02web.zoom.us/meeting/register/tZ0pc-qqrz4qGNOBd_TcD7uE-MidHxDXhyEk](https://us02web.zoom.us/meeting/register/tZ0pc-qqrz4qGNOBd_TcD7uE-MidHxDXhyEk)

Meeting ID: 894 4321 5027

Do we all see artworks in the same way? How do we find meaning in works of art? Can that meaning change? How does our own life experience affect the way we view the world? Viewing and discussing works of art together, this class will engage participants in discovering how to look at art. A variety of activities that help provide differing perspectives will encourage us to think about our responses, assumptions, and our thinking. Come with us for an adventure in looking-and seeing!

**Artschoolscammer** (DENAE HOWARD) is a Brooklyn-based conceptual artist, educator, and cultural practitioner. At the moment, she is solely a collaborative artist. Working with her cooperative #Dayonesart and other Black creatives she is invested in making work that forces necessary conversation. Her work is a coded-guide that promotes discussions that reveal the similarities and differences in the way individuals’ experience systems. Her practice stems from a need to create space and conversation around the systems that govern our natural existence. As a visual artist and contributor to culture she feels it is imperative to create art that reflects cognitive, emotional and social pedagogy. Her works are re-appropriations of negative archetypes and stereotypes to reclaim and transcend positive meaning for Black people. But also re-imaginings of the limitless opportunities of Black Existence and its stewardship of its legacy.

Many thanks to Novartis Oncology and the NYC Department of Cultural Affairs for their generous support of The Creative Center at University Settlement’s Arts Workshop Program for people with cancer and other chronic illnesses.

Questions? Email Sophia Heinecke, Arts and Wellness Manager at [info@thecreativecenter.org](mailto:info@thecreativecenter.org)