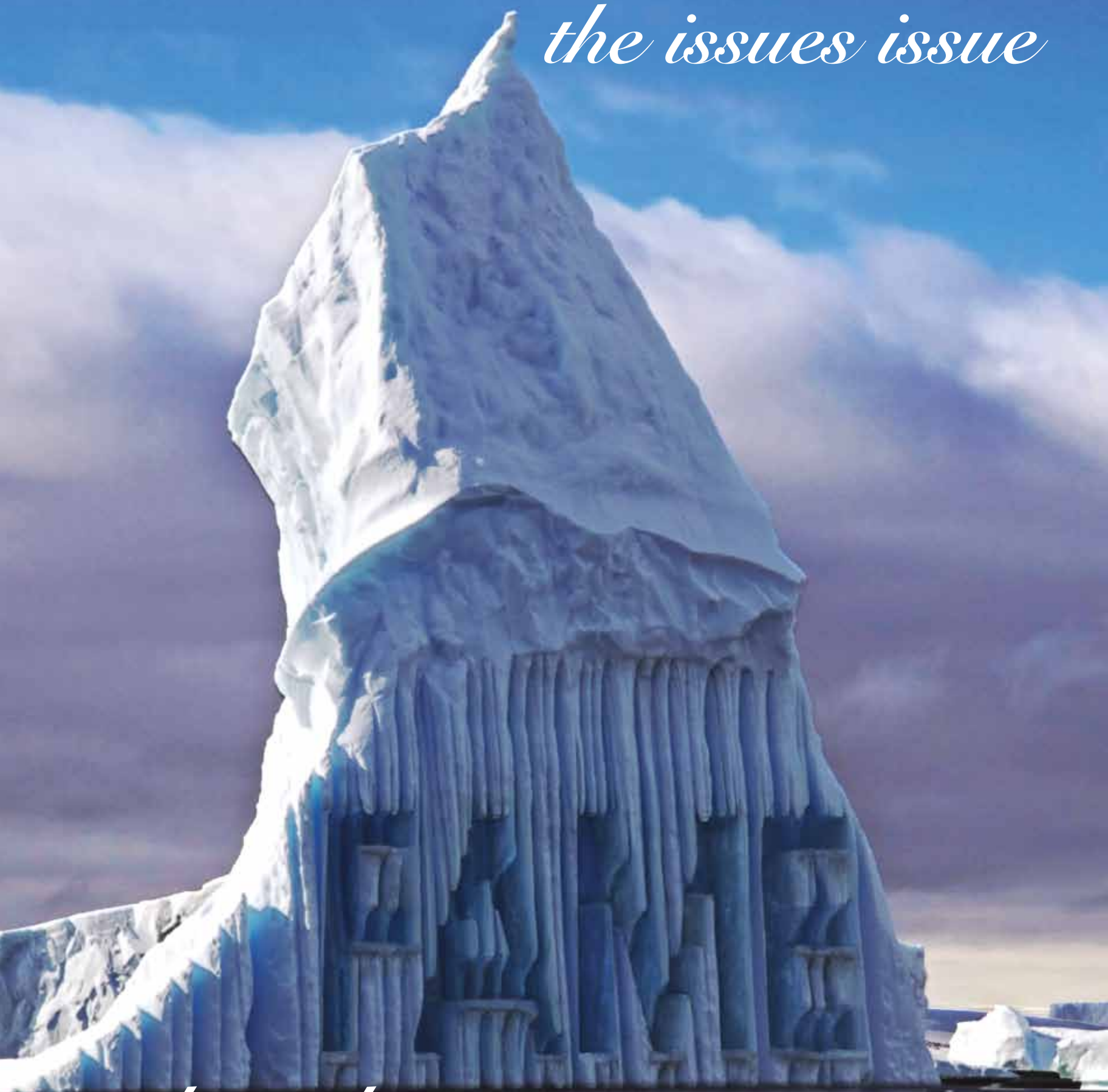


**3RDWARD** spring 2010  
volume #7

*the issues issue*



*3rdward.com*

195 Morgan Avenue, Brooklyn, NY, 718.715.4961, info@3rdward.com  
573 Metropolitan Avenue, Brooklyn, NY

# 3rd Ward

is a member-based design center for creative professionals with two locations in Williamsburg, Brooklyn. We are committed to providing resources, opportunities and a dynamic-creative network to our members and the community at large.

## index

Facilities / 2

Members / 3

Contributors / 4,5

The Power Thing // An Interview with Katie Finn / 6,7,8,9

The Entitlement Thing / 10,11

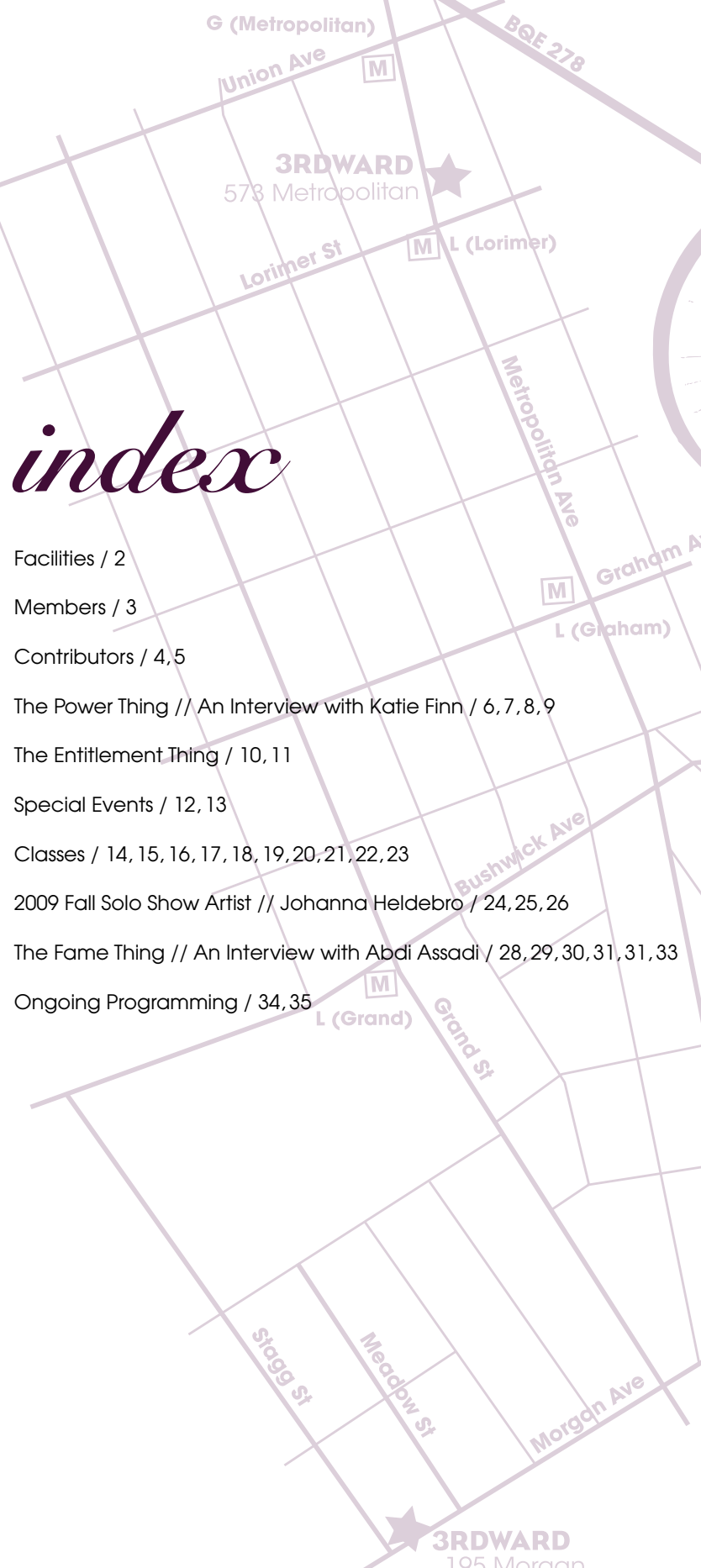
Special Events / 12,13

Classes / 14,15,16,17,18,19,20,21,22,23

2009 Fall Solo Show Artist // Johanna Heldebro / 24,25,26

The Fame Thing // An Interview with Abdi Assadi / 28,29,30,31,31,33

Ongoing Programming / 34,35



## PHOTO STUDIOS

Our four photo studios feature CYC walls, exposed brick, natural light and black out curtains, allowing professional photographers to seamlessly shoot, test, spec and create.

## DESK/CO-WORKING SPACE

3rd Ward features furnished private work-stations for freelancers. Our extensive amenities & services and our creative community & environment are guaranteed to bring new life to any business. Freelancers are also invited to set up shop in our co-working space.

## WOOD/METAL SHOP

The Wood & Metal Fabrication Shops are large, fully equipped professional areas designed for wood workers, welders and sculptors. Here you'll gain access to state of the art equipment, expert advice and business growth.

## MEDIA LAB

Our all Mac Digital Media Lab features design programs in video, audio, image editing and animation.

## CLASSES

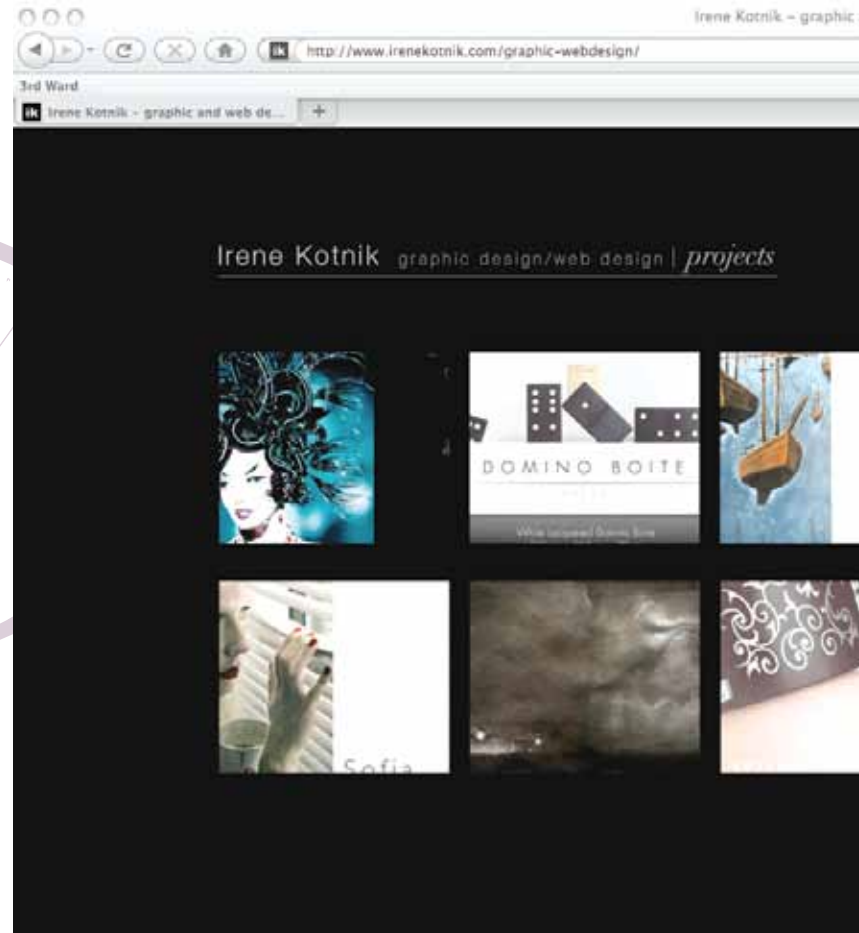
3rd Ward offers more than 100 unique courses in Art & Ideas, Circuitry, Craft, Graphic Design, Illustration, Printmaking, Jewelry, Video & Audio, Photography, Professional Development, Web Design, Welding & Sculpture, Woodworking, Writing and more! Our courses focus on results. Students leave having screen-printed a record sleeve, built a functional webpage or constructed a coffee table.

## EVENTS

3rd Ward is the epicenter for NYC's best events in art, culture, fashion, music and smart fun. Every year we bring in tastemakers from around the world to present cutting edge performances, parties, gallery openings, networking events, film screenings and more. We can also host your events!

## FREE BIKES

Any annual 3rd Ward Membership comes with a free bike! Here at 3rd ward, we're always looking for new ways to enhance the lives of our members and to improve the community at large. Our lime colored, single speed bikes were custom designed here in Brooklyn by us and NYC Bikes. With the classic curves of a cruiser and the slickness of a street bike, it's the perfect way to travel New York City's streets.



Irene Kotnik // Motion Graphics Artist  
Member since September 2006  
www.irenekotnik.com

Re-Co BKLYN // Furniture Designers  
Members since September 2008  
(Roger Benton, Dario Gimenez, David Siegel)  
www.recobklyn.com



## design your future



Julie Lee // Jewelry Designer  
Member since February 2008  
www.julieleeonline.com

Alexey Yurenev // Photographer  
Member since March 2009  
www.alexeyyurenev.com



For more information and to schedule a tour email [membership@3rdward.com](mailto:membership@3rdward.com)



**Adam Collison** is a dirty, fornicating, art making, whiskey drinking, train wreck of a man. A friend to all and an enemy to none. Buy his stuff. [www.adamcollison.com](http://www.adamcollison.com)



**Linda Gastaldello** is an Italian freelance photographer who has been living in NYC since 2008. Photography is her way to see the world and explore different situations. She strives to show a sense of identity with her subjects in an increasingly fragmented and complex modern society. She is focused on women's and social issues, as well as everything that is connected with her curiosity for life. [www.lindagastaldello.com](http://www.lindagastaldello.com)



**Ben Zoltowski** lives in Brooklyn - though neither paints his pants on, shirks his shoulders like the world's about to punch him in the face or cries in his soup. Most importantly, he believes that Brooklyn women should know that oversized grandma glasses have the sexual appeal of an ice-cold, fire hose blast to the crotch -- no one wants to make out with grandma. Ben has written for *URB*, *XLR8R*, *psycho-PEDIA*, *BlackBook*, *TimeOutNY* and approximately 11 different English teachers. [www.benzoltowski.com](http://www.benzoltowski.com)



**Jason Tsang** is a freelance "invisible" artist. His inability to commit to the 9 to 5 grind and passion for creativity has served him well on many projects from Victoria's Secret, Kanye West, Calvin Klein, Google and Passion Pit to Chase USA. His most recent endeavor is carving "FAME" into an iceberg in the arctic. [www.theystared.tv](http://www.theystared.tv)

**Mark Sullivan Bernal** discovered himself as a photographer in the hills of northwest Connecticut. He studied at New York University and Wits University in Johannesburg, South Africa before settling down as a freelancer in Sunset Park, Brooklyn. Mark has shot around the world from San Francisco to Gulfport, Mississippi, from the fjords of Norway to the steppes of Mongolia. He specializes in sports and event photography with a passion for documentary. [www.marksullivanbernal.com](http://www.marksullivanbernal.com)

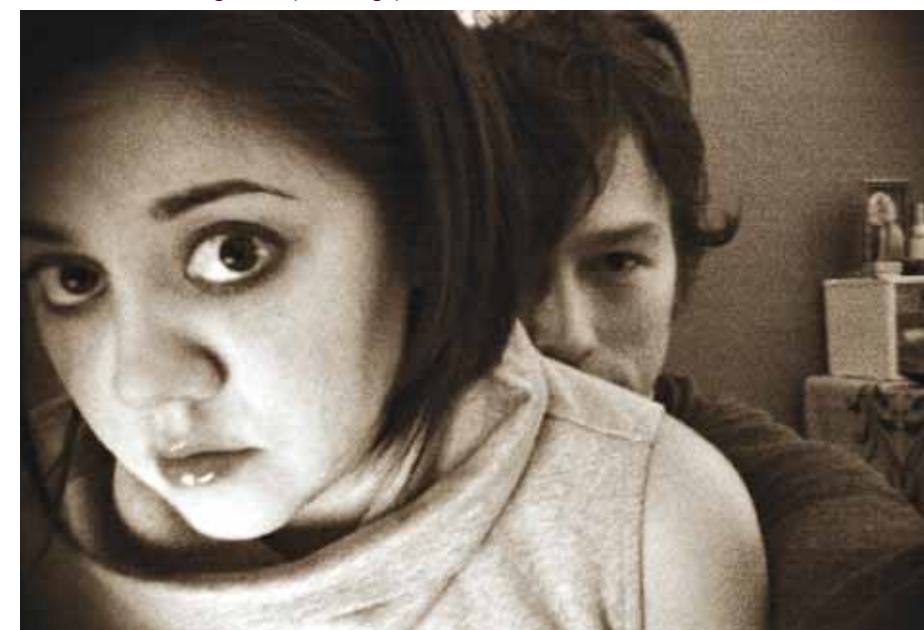
## contributors



**John Fischer** is a writer and marketing strategist. He has, at different times, worked in trendspotting, consulting, and valet parking. He currently makes ads by day and baseless cultural generalizations by night. [www.loadedquestions.net](http://www.loadedquestions.net)



**Angie Cope** is a Brooklyn-based event photographer who has been shooting anything and everything since the age of 15. Her style can be described as a rare intersection of portraiture, photojournalism and fine art. Her passions include NYC, writing, crab legs, and photobooths. She has been featured as a winner for PDN/Billboard's Summer Music Moment contest. Angie is currently working on her upcoming collaborative fine art show. [www.angiencope.blogspot.com](http://www.angiencope.blogspot.com)



**Devin Powers** is a visual artist and writer. He holds a BA from Bennington College and an MFA from Brooklyn College. Devin lives and works in Brooklyn. [www.4spaceprojects.com](http://www.4spaceprojects.com)





## The Power Thing // An Interview with Katie Finn

by Ben Zoltowski

Whether you choose to accept or refute, a few of the things on your mental list of ambitions include having sex (lots of it, and forever seeking hotter), making money (oh stop, yes it is important to you) and becoming known (even if for just a quick taste of notoriety). In your mind, those three things are packaged into one hedonistic triple-play package and every morning you daydream on how to make it happen. Well, while you sit around and Tweet your gasps of “Look over here! I’m doing something!” into the digital abyss, Katie Finn is busy prepping to own that triple-play package. As the proprietor and sole designer behind the upscale NYC jewelry line Elizabeth Street, Finn’s work is exclusively found adorning the appendages of those with plenty of money to burn. The work is handmade, the pieces are gorgeous and gold don’t come cheap - so we get it.

In all honesty though, we initially wanted to sit down with her to hear about an impromptu photoshoot she’d fallen into with the king of low-brow, hard-core, fashion photography: Terry Richardson. For the uninitiated, Richardson’s universe hinges on the principle that in front of his lens (or any lens, really) upper tier celebrities, anonymous porn actors, automatic weapons, politicians and gang members alike are all one. And with each shutter click, Richardson gives each subject their non-discriminatory ten seconds of fame. Back in ‘07, Katie Finn got hers. The moment, as she describes, was both perverse and fleeting (though the photos were later stolen by an ex-boyfriend of hers, so you’ll have to use your imagination.) Much to our delight, turns out Finn is an uncensored, unabashedly sexual and beyond driven young entrepreneur. The type that’ll get what she wants not just because she’s good enough, but because she’s inclined to come right out and say it.

Fame-seekers on all levels, take note -- time to admit what it is you really want.

BZ: Just to be straight, we’re talking right now because of a by-proxy experience you had with Terry Richardson, a famous photographer. So in a way, we’re giving you exposure through a moment you had with someone way more known. But it’s safe to say there are aspirations of fashion world fame for Elizabeth Street.

KF: Well, brand recognition isn’t necessarily the same thing as fame, and even that I have a cap on; I don’t want it to be some worldwide recognized brand. I don’t need to be some global superstar. I’d be fine if I could succeed in the New York market and maintain at that level.

BZ: Though maybe a fast track to wider recognition would be to get your jewelry on someone that’s already famous. Isn’t it a dream to open up *US Weekly* and see your gear around Reese Witherspoon’s neck?

KF: (Laughs) Well that’s funny; the first magazine I had my stuff in was *Life & Style*, which is a celebrity tabloid. I’ve had people contact me about doing grab bags at Sundance. There’s definitely a way to get your work on celebrities, but I’m not gonna hire some PR person to put my shit on somebody famous. If the work’s solid enough, in due time that’ll happen. I’d rather just make good work that sells easily to wealthy people -- people that’ll spend the money I need them to spend in order to keep going.

BZ: The under-the-radar New York elite.

KF: Yeah, I might have somebody who’s extraordinarily wealthy buy my stuff -- they might not necessarily be famous, but they’re in power somehow, they might actually be beyond fame. They may be the ones who decide who gets famous. In the meantime, I’m sort of plagued in some ways by these jewelers in New York that are actually celebrity jewelers.

BZ: Like celebrities that have their own jewelry lines?

KF: No, I mean people with no actual skillset whatsoever that have other people fabricate their jewelry for them. Maybe they’re heavy on the party circuit or they have “cool cred,” or street cred -- something that facilitates it for them in order to get their shit on some famous person. They have these connections and they’re able to get their line to an upper echelon of fame.

BZ: Goddamn, that sounds like such a weird world.

KF: (Laughs) It’s so weird.

BZ: Ok, so let’s talk about this experience with Terry Richardson. How did this even happen in the first place?

KF: Well, this was in 2007 and I used to live in the same neighborhood as him. At the time, I was working for this awful, slave driving, brother & sister jewelry design tag team from hell. They didn’t know how to make anything and I was working for them as their bench jeweler in Tribeca. They were incredibly racist and just horrible. One day, the guy told me that my biggest aspiration was to be a designer for Macy’s and I just fucking quit on the spot. I went out to lunch with a friend and started drinking.

That night, I’m sitting on the bench outside my building smoking and Terry walks by with this swarm of models, just walking down the street, happy-go-lucky beautiful people. I’m sitting there in a sweat suit and a huge, fucking ridiculous overcoat. Later he comes back by himself, tries to go into this restaurant and order food but they won’t serve him because they’re closing. We started talking, and he says to me “They won’t serve my kind.”

BZ: Were you familiar with his work at all at the time?

KF: Yeah, I liked his photos and I like comedy and I think he’s actually pretty funny. That’s basically the thing that will get me off about art; it’s gotta make me laugh or it’s gotta turn me on in some visceral way. Or it’s gotta be technically really fucking good.

BZ: So he invited you up?

KF: He asked me for my number. And I’m thinking “This is hilarious, I’m gonna give this guy my number and nothing’s gonna happen.” But literally the next day I got a text message saying “Hey Katie, it’s Terry. Do you wanna come over and take some photos?”

BZ: Damn. So you’re in his place the next day. Is it surreal being in this realm of celebritydom, a place where he’s photographed the likes of Christian Bale, Chloe Sevigny, Will Ferrell, whoever else?

KF: I had no idea I was in some sacred territory. Though I was really impressed by the work he had on the wall, he had a bunch of original Larry Clark photos from Tulsa.

BZ: Did you two hang out and get to know each other before the shoot began?

KF: There was no hanging out; there was no chit-chat.

BZ: Word is he can get pretty overtly sexual with his subjects as a way of verbally loosening them up...

KF: Yeah. And I'll say you feel pretty fucking vulnerable when you're naked in front of a stranger who's taking your picture. And I was totally naked.

BZ: And did he say anything to ehhhh...

KF: At one point, he said to me "Tell me you want me to cum in your ass."

BZ: That's overt! What'd you do?

KF: Oh, I said it. I remember being a little shocked. I remember the "s" sound kind of trailing off.

BZ: But you weren't offended?

KF: (Laughs) It was really exciting. It was very...titillating. And it definitely created a different kind of dynamic for me.

BZ: If you had some guy on the street say to you "Tell me you want me to cum in your ass," you'd call the cops. But here you had this famous photographer with a camera pointed at you and it's somehow completely different. And there's that sort of stale theory that a camera can metaphorically double as a phallus -- did you feel like you two were having some form of sex?

KF: The thing is, that wasn't the only dynamic that was there. I did some pretty stupid shit in front of the camera for him; holding this ridiculous little sculpture, cradling it like it's a baby. I'm posing with this giant stuffed animal with a cut-out of his face on it. That wasn't sexual shit. He introduced a few different dynamics and most of them were funny. That was the stuff that I got off to on a whole other level. I don't feel like there was any kind of real intimacy created between me and him. Even after all of that, I have no actual insight into who this person is.

BZ: Was there any kind of aftermath to having these photos taken?

KF: I did have one experience. I was working for a very high-end French art gallery in Miami. These people are ridiculously huge. They sold three \$1.5 million Murakami paintings during Art Basel this year. The gallery owner though was this pompous, condescending, just kind of dark person. He's this relatively young French guy that perceives himself to be hip -- he's done work with Pharrell Williams, wears neon Nikes, etc. He was in town getting ready for Art Basel and we're having lunch and I find out they used to represent Terry. So I said "Yeah, Terry photographed me at one point." The expression on his face changed completely. He says "Oh really. I can only imagine what went on at that photoshoot." Basically like "You must have fucked him." It immediately changed his perception of me.

BZ: Like you'd all of a sudden become promiscuous.

KF: Exactly. But I want to be clear that I hold the word "slut" in high regard -- it's got a lot of power in a lot of ways. But yeah, I think he thought I probably fucked Terry and that he could probably fuck me too. He had a history of fucking the American chicks that worked in the gallery.

BZ: You've got your jewelry line and this guy works with these famous figures, Pharrell Williams or whoever, and you're not biting.

KF: Fuck no. There was no fucking way. I wasn't interested. For me, I don't have the capacity to fuck a guy because he's powerful. But these guys, their dicks are profiting off of them promising some kind of notoriety, exposure, fame, money...

BZ: And there's a good percentage of people out there that might've taken the bait, thinking it might lead to some of those things.

KF: It's sort of like prostitution is deeply ingrained in a woman's DNA in a certain way.

BZ: Back to Elizabeth Street for a sec -- when you pull up the website, there's just a giant pair of naked tits staring you in the face. Is that sexuality inherent in you? Or was that at all inspired by your experience with Terry Richardson?

KF: In a roundabout way, I think the aesthetic was inspired by him. We happened to use a Playboy Playmate for that shoot and I think it's effective. I think it's funny. If somebody's gonna be offended by a set of tits or an ass... at this point, I don't really care. There will be people that will like it just as much as I do. Sexuality's ingrained in everybody and I like the idea of profiting off of sexuality -- especially when it's got nothing to do with the product you're selling. Jewelry has nothing to do with sex.

... A really nice looking girl's body appeals to my aesthetic. To me, those two things are intermeshed in some very shallow way. And I'm gonna present that -- always. As long as I can present sexuality with my work, I'm going to.

But I want to be clear that I hold the word "slut" in high regard -- it's got a lot of power in a lot of ways. But yeah, I think he thought I probably fucked Terry and that he could probably fuck me too.

BZ: Like in virtually all fashion advertising, everything's alluding to sex -- but everyone wishes they could see more. You're giving them the "more."

KF: Yeah, and it's really aesthetically pleasing to me. She's got nice tits and I think the product looks good piled on top of them. It's over the top and it's ridiculous.

BZ: And I suppose the jewelry market and the sex market haven't exactly become inextricable yet.

KF: (Laughs) No. Hopefully for humanity's sake, sexuality is deeply ingrained in everybody. And as far as my work, people can say "Oh you're a jewelry designer, you're an artist," but I'm in no way expressing myself through jewelry. I just make things because I like to use my own technique to make something that's unique and appeals to my aesthetic. And a really nice looking girl's body appeals to my aesthetic. To me, those two things are intermeshed in some very shallow way. And I'm gonna present that -- always. As long as I can present sexuality with my work, I'm going to.

BZ: Sounds like a good recipe for some notoriety.

KF: But fame? Red carpet recognition? No. I just want money. I just want to be able to be comfortable and make my jewelry. Even in New York, you see famous people and they try and blend in and live like normal individuals, but they still can't do it. You go to some small restaurant and see someone famous and that registers on your radar. They're different and their lives will never be normal. If my product could have market status, without me having to put myself out there, that would be perfect.

[www.elizabethstreetjewelry.com](http://www.elizabethstreetjewelry.com)



Adam Collison

# The Entitlement Thing

// An Essay by Marketing Strategist John Fischer

So look, a lot of people think “the entitlement thing” is our fault, but I can assure you that it’s not.

It seems like whenever the subject comes up, everyone from Op-Ed writers to graduate students have a sharp word to say about how Big Marketing’s got the kids perpetually chasing a perverted dream of self-fulfillment. It is all the better to make them easy consumers of empty promises. A whole generation of young people is being conditioned to believe that success in life is as simple as embracing their God-given individuality.

The fact is: we in the industry are as baffled by this phenomenon as you are.

It is true, there’s something different about kids today. And it runs deeper than the tired old-man invective about those “ungrateful snot-nosed punks”. Something’s changed about their value system and the way they see themselves. The full shape of it is hard to make out; after all, we’re talking about a demographic of over 70 million young people in the US alone - a difficult number to generalize about.

But, even those painting the situation with the broadest of brushes have some concerning news. The Pew Research Center, for example, claims that eight out of ten 18-25 year olds feel that their generation’s driving goal is “getting rich”; about half think it’s “being famous.” Moreover, according to psychologist Jean Twenge (author of *Generation Me* and *The Narcissism Epidemic*, and a researcher at San Diego State University), nearly two-thirds of teens state they will be “very good” workers, spouses and parents. This, by the way, is compared to similar reactions from less than half of their parents.

Now, maybe a 12-year old could be excused for such thinking. But at age 20? There’s something else going on here.

The notion of success in the sense that the children of the 1950s and 60s envisioned it – marriage, children, a career, a house, stability, retirement – is going the way of the black and white movie. In its place has grown a litany of vivid expectations: wealth, power, instant gratification, renown, but most of all the sense that if you believe in yourself, you can do anything. Follow your dreams, follow your passion, and your life will fall into line.

Which raises the obvious questions: What happened? What did it? When did 70 million people stop believing in a hard day’s work and a few bucks in the bank?

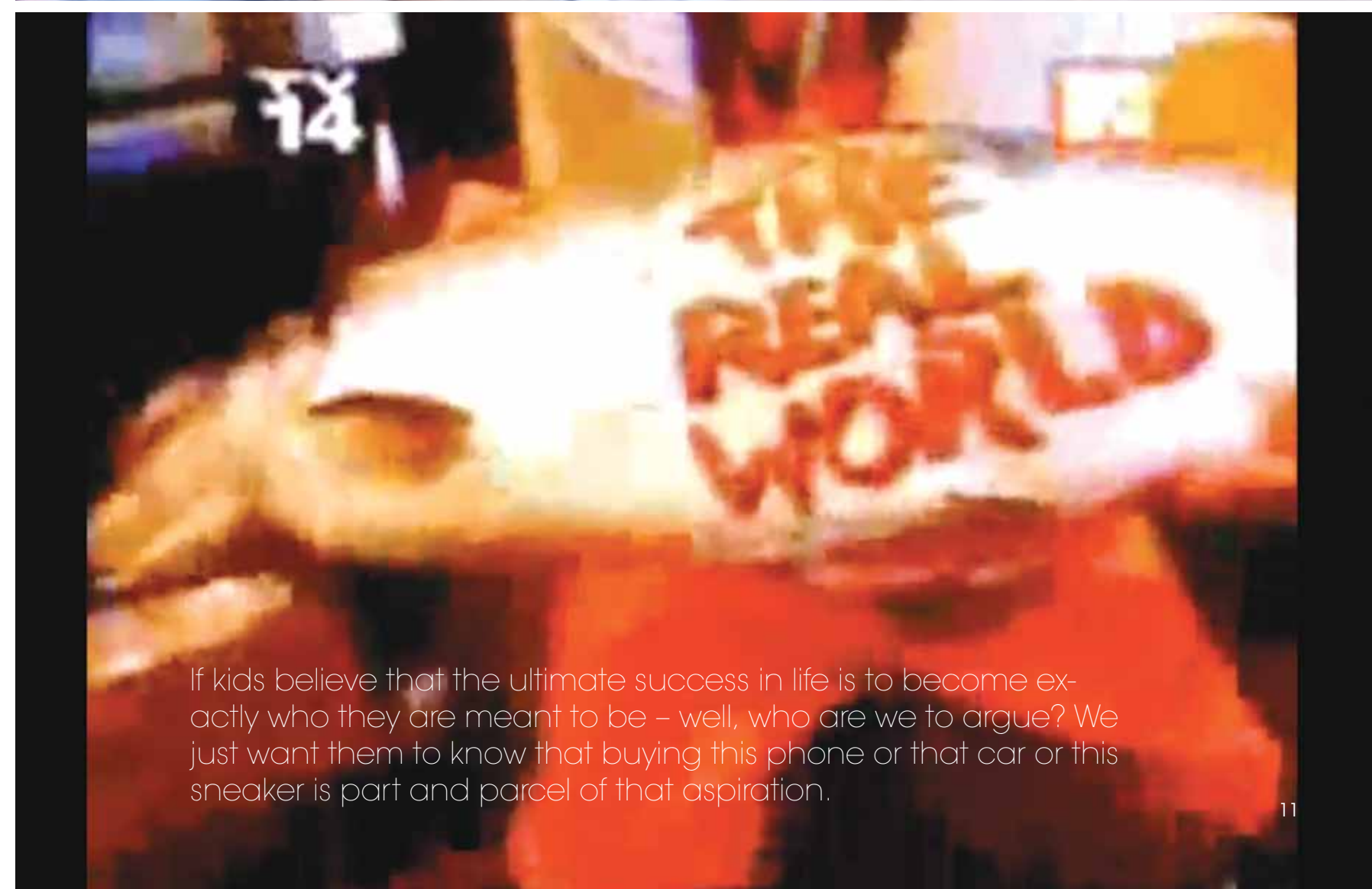
The equally disquieting answer is that no one knows for sure, not even the kids themselves. Sure, everyone’s got a theory. It was *The Real World*, demonstrating that you could get famous for being average. It was the Internet, making it possible for anyone, anywhere to produce and distribute their own work. It was the massive information overexposure of the digital age, showing us a million new ways of living. It was the Baby Boomers, who convinced their children that their opportunities were limitless if only they strived. It was excessive coddling, it was overindulging. It was fluoride in the water.

No doubt there’s a grain of truth in all of that. But the underlying phenomenon – the change in the definition of having “arrived” – has yet to be comprehensively explained. It’s all of those things, and yet it’s none of those things exclusively.

Meanwhile, we in advertising have merely jumped on a fast-rolling bandwagon. If kids believe that the ultimate success in life is to become exactly who they are meant to be – well, who are we to argue? We just want them to know that buying this phone or that car or this sneaker is part and parcel of that aspiration. Why wouldn’t we? Affluence through self-realization is the dominant mode of persuasion at the moment – like the man in the white lab coat from the 1950s, or the counterculture rebelliousness of the 1990s.

But we didn’t make it that way. Aided and abetted, maybe. Certainly not wholesale responsibility. It runs much deeper than anything we could intentionally cook up. I mean, look no further than the bruising recession of the last two years, a force bigger than the entire marketing industry many times over. And even that hasn’t managed to change kids’ fundamental outlook; it’s just crimped their spending habits.

So consider this next time you’d like an easy scapegoat for the fact that the kids are acting weird these days: It’s your fault too. It’s our fault. It’s a collective failing, one that the youth of today will pay for in their ultimate philosophical disappointment. And one that we will pay for too, us who commoditized, or dismissed or distorted things bit by bit at the behest of our own short-term gains. The industries and institutions built on the promise of an unrealistic life will someday be called to account by the failure of those they exploited. And like the kids themselves, they may be surprised to find themselves falling short of the mark.



If kids believe that the ultimate success in life is to become exactly who they are meant to be – well, who are we to argue? We just want them to know that buying this phone or that car or this sneaker is part and parcel of that aspiration.

## Drink-N-Draw-Overdrive!

// A Party for People who Love to Draw

February 5, 8 p to 2 a, \$20. Admission includes Colt 45 & Live Music

Everyone's favorite weekly figure drawing event goes big for the new year! For the first time, we're opening up 7,000 sq. ft. on our 2nd floor for a 6-hour Drink-n-Draw extravaganza. As always we'll provide the models and the beers, but this time there will be 10 models (costumed & nude), long & short drawing sessions, music from DJ Tanner, DJ Trent, The Fieros, Ego Puppets & War Cubs and complimentary Colt 45 and a cash bar.

Bring your drawing tools, creativity and a friend or a date.

## The Winter Group Show

// New Work from Emerging Artists in Painting and Drawing

February 12, 7 to 10 p, Complimentary Colt 45

Spectacular work from around the world was submitted but only 25 artists could be named the best. We are joined by judges David Elshout, Antistrot mastermind, Rachel Hinde, Founding Director of Re-Title, and Kate McNamara, Curator at P.S. in announcing this dynamic group of artists to the world.

Featuring:

Grand Prize Winner Craig Dongoski, Runners Up MaDora Frey, Ann-Marie James & Tim Mearini

Top 21 Artists:

Wesley Berg • Alex Callender • Kimberly Deakins • Christian DeFilippo • Jesse Engelbrecht • Heather Gargon • June Glasson • Kelsey Henderson • Carolyn Hulbert • Lisa Iglesias • Jovan Karlo Villalba • Anna Kell • Kristian Kozul • Heidi Landau • Jayne Lawrence • Nikolay Lyutskanov • Monika Malewska • Jeremy Mangan • Nu Ryu • Anthony Schwartz • Emily St. John

Plus music from DJ Spreadin' It and complimentary Colt 45. On display through February 21, 2010

## The Pour 'em Party!

// Presented by Heeb Magazine & 3rd Ward

February 27, 9 p to 4 a, Complimentary Colt 45 9 to 10 p

\$10 tickets available online till February 26 (\$15 at the door)  
<http://www.heebmagazine.com/store/view/60>

Pour 'em for Purim! Dust off your costumes, shine your dancing shoes and get ready to guzzle. Ever been caught in traffic while the Chassids of South Williamsburg crowd the streets in costume in February? They are celebrating Purim. When the Jews of ancient Persia avoided extinction, God commanded them to celebrate by getting so drunk they couldn't tell their friends from their enemies. Sounds good to us! Jewish or not, put on a costume and join us!

Featuring:

Team Facelift • The Shining Twins • Dirty Fences • Cowboy Mark • DJ Drew Heffron • DJ Kool Jew

## Project Runaway

Opening Reception April 23, 8 to 11 p, After Party 11 p, FREE @ 3rd Ward 195 Morgan Ave., Brooklyn NY, 11237

A reincarnation of the Dutch collective formally known as Antistrot returns to 3rd Ward for a 2D-3D-Performance Mashup. Witness performance classics like the Batman Performance, the Pizza Performance, Ultra Eczema live, Yob Sick, and more. Feel the visceral 3D objects of Sander Reijgers (US premier), the crafty graphics of Johan Kleinjan, David Elshout and Paul Borchers. Experience 3D objects by Baileybots (premier) and everything which dwells in between. It's art like in the days of lore.

Then when the clock strikes 11, the gallery opening turns into an AFTER PARTY as the Collective's DJs and a few local bands create the grounds for you to tear it up.

PLUS Just like Antistrot did three years ago, they will leave a permanent mark on 3rd Ward. This April we'll unveil their part paint-part robotics mural at our 573 Metropolitan Avenue Location.

Featuring:

David Elshout (former Antistrot), Charlie Dronkers (former Antistrot), Paul Borchers (former Antistrot) Johan Kleinjan (former Antistrot), Marco Kruyt (former Antistrot, Baileybots), Sander Reijgers, Iddo Drevijn, Dennis Tyfus (Ultra Eczema).

## 3rd Ward's Annual Birthday Block Party!

May 22, 2 p, FREE, Complimentary Colt 45, 2 to 3 p @ 3rd Ward 195 Morgan Ave., Brooklyn NY, 11237

3rd Ward turns 4 this May. To celebrate we're flooding the street with live music, BBQ, summer drinks, screen-printing, free workshops, badminton and more!

Plus, this marks the first anniversary of our Free Bikes program - All 3rd Ward Memberships come with a free custom designed bike. Local bike organizations will join us with films, photos, tune-ups and competitions.

For more information visit [www.3rdward.com/events](http://www.3rdward.com/events).

*special events*  
 BECAUSE YOU'RE SPECIAL

# spring class schedule

MARCH, APRIL, MAY



## CIRCUITRY

\*\*Unless otherwise noted, all Circuits classes will take place at our 573 Metropolitan Ave location.

**“CMOS” Music I // Instructor:** Phillip Stearns // Learn how to make 1-bit chiptunes music without the hassle of computer programming. From a handful of components, you will create the world’s simplest oscillator and an 8-note musical rhythm sequencer.  
Class Duration: 1 Session ◊ Time: 2:30-6:30p  
◊ Saturday March 6 ◊ Register by March 1  
Member Price: \$50 Nonmember Price: \$65 Materials Fee: \$30

**“CMOS” Music II // Instructor:** Phillip Stearns // Learn how to make 1-bit drone music without the hassle of computer programming. From a handful of components, you will create a 6-oscillator drone machine.  
Class Duration: 1 Session ◊ Time: 2:30-6:30p  
◊ Saturday March 13 ◊ Register by March 8  
Member Price: \$50 Nonmember Price: \$65 Materials Fee: \$35

**Handmade Circuits I: 3D Circuit Sculpture // Instructor:** Phillip Stearns // An introduction to the art of electronics sculpture. Learn how to solder circuits in a point-to-point, free-form fashion. We will create a light controlled oscillator and an LED flasher from a handful of transistors, resistors, and capacitors. They can take any form you choose!  
Class Duration: 1 Session ◊ Time: 2:30-6:30p  
◊ Sunday March 21 ◊ Register by March 14  
Member Price: \$50 Nonmember Price: \$65 Materials Fee: \$25

**Handmade Circuits II: Weave-able, Fabric Circuits // Instructor:** Phillip Stearns // Learn how to build circuits that you can weave into fabric. You will design and weave an interactive, light controlled LED flasher circuit into burlap stretched over a wood frame.  
Class Duration: 1 Session ◊ Time: 2:30-6:30p  
◊ Sunday April 11 ◊ Register by April 5  
Member Price: \$50 Nonmember Price: \$65 Materials Fee: \$25

**DIY Sequencer & Tone Generator // Instructor:** Amanda Ervin // Participants will build both an electronic sequencer and audio tone generator from scratch. You can use the sequencer to time on/off cycles to manipulate electronic toys, dial buttons on your cell phone, create crazy lighting effects in your apartment, or anything else that has it’s own power source.  
Class Duration: 2 Sessions ◊ Time: 7-10p  
◊ Monday April 5 & 12 ◊ Register by March 29  
Member Price: \$80 Nonmember Price: \$100 Material Fee: \$40

**Muscle Wire! // Instructor:** Amanda Ervin // Muscle Wire (aka Nitinol) is made from a shape memory alloy and can be used to generate motorless motion in discreet objects. In this class, we will learn to construct a basic circuit that will make muscle wire move and embed it into various applications.  
Class Duration: 2 Sessions ◊ Time: 7-10p  
◊ Monday May 3 & 10 ◊ Register by April 26  
Member Price: \$80 Nonmember Price: \$100 Material Fee: \$25

**“The Klapper” (As Seen on TV (sorta)) // Instructor:** Phillip Stearns // You will build a circuit that functions every bit as well as the commercial version of “The Clapper.” Turn any appliance on or off with two claps.  
Class Duration: 2 Sessions ◊ Time: 2:30-6:30p  
◊ Sundays May 2 & 9 ◊ Register by April 26  
Member Price: \$80 Nonmember Price: \$100 Materials Fee: \$45

**Solar Battery Charger & LED Lamp // Instructor:** Phillip Stearns // Use the power of the sun to charge your batteries. You will build a solar powered battery charger and a light controlled LED circuit. During the day, your circuit will recharge two AA batteries and at night it will automatically turn on a trio of bright LEDs.  
Class Duration: 1 Session ◊ Time: 1-5p  
◊ Saturday May 22 ◊ Register by May 17  
Member Price: \$50 Nonmember Price: \$65 Materials Fee: \$20

## DIGITAL DESIGN

\*\*Unless otherwise noted, all Graphic Design classes will take place at our 195 Morgan Ave location.

**Photoshop Intensive // Instructor:** Aaron Smulkis // Whether you are a photographer, web designer, publisher, or computer novice, there are innumerable ways that you can use Photoshop to your benefit. We’ll show you how in this 3 hour introductory intensive.  
Class Duration: 1 Session ◊ Choose from 4 Sections  
◊ Sunday Noon-3p ◊ March 7 ◊ Register by March 2  
◊ Wednesday 7-10p ◊ March 24 ◊ Register by March 19  
◊ Sunday Noon-3p ◊ April 11 ◊ Register by April 6  
◊ Saturday 2:30-5:30p ◊ May 8 ◊ Register by May 3  
Member Price: \$80 Nonmember Price: \$100

## UNLIMITED MEMBERS TAKE CLASSES FOR FREE!

Do you know what font these words are printed in? Want to know how that chair you’re sitting on got made? 3rd Ward’s omnivorous class program focuses on education in both the practical and the absurd. We want to provide you with the knowledge and skills to be the best artist, freelancer, designer, creative entrepreneur, hobbyist or well rounded person that you can be. We also want you to turn the ridiculous fancies of your imagination into a reality. Build a table to eat on. Learn how to grow your own food. Design a lamp that turns off when you fart.

In the following course listings, you’ll find offerings to improve your professional abilities in graphic & web design, photography and self promotion. You’ll also find materials focused classes dealing with wood, steel, acrylic, silver and electricity. Classes are project based and small in size providing, plenty of one-on-one instruction time. With a maximum of 12 (and an average of 8) students in most classes, the discussion is always varied, lively and inclusive. Because of our diverse student body, it’s just as likely you’ll learn something from your peers, as you will from your instructor.

Instructors are professionally active in their field and passionate about what they do. At 3rd Ward you learn from people with tons of experience and up-to-date best practice standards. In addition, our facility is the workspace for hundreds of members: artists, craftspeople and creative entrepreneurs. You’ll have the opportunity to meet and network with these folks in your classes and in our hallways.

\*\*Please check our website [www.3rdward.com/classes](http://www.3rdward.com/classes) for more detailed descriptions. Class times and locations are subject to change.

## ART & IDEAS: PROVOCATIVE LECTURES & ENGAGING WORKSHOPS

\*\*Unless otherwise noted, all Art & Ideas classes will take place at our 573 Metropolitan Ave location.

**An Introduction to New York’s Art World // Instructor:** Marco Antonini // Get to know the system of individuals and institutions that constitute New York’s art world. This course will highlight the opportunities and career paths that lie behind every corner of this maze. Lectures and Q & A sessions with professional curators, artists and dealers will be an integral component of this course.  
Class Duration: 6 Sessions ◊ Time: 7-9p  
◊ Mondays April 19 - May 24 ◊ Register by April 14  
Member Price: \$200 Nonmember Price: \$250

**Art of the Curator // Instructor:** Marco Antonini // Demystify and define notions of modern curatorial practice by examining how it has become not only a profession but also a veritable art form. Participants will have the opportunity to pitch and possibly curate their own show at 3rd Ward.  
Class Duration: 6 Sessions ◊ Time: 7-9p  
◊ Thursdays April 8, 15, 22, 29, May 6, 13 ◊ Register by April 2  
Member Price: \$360 Nonmember Price: \$450

**Photoshop: Level II // Instructors:** Henry Diaz, Ella Manor // Photoshop is an incredibly complex program with a plethora of functions. Get deep with this extended intermediate course. Class Duration: 3 Sessions ◊ Time: 11a-2p ◊ Saturdays March 20, 27, April 3 ◊ Register by March 16 Member Price: \$180 Nonmember Price: \$225 Prerequisite: Photoshop Intensive or previous Photoshop experience

**Illustrator Intensive // Instructor:** Aaron Smulktris // Adobe Illustrator is one of the core tools used to create and manipulate graphics for print and web. This intensive workshop will cover all the application's basic functions. Class Duration: 2 Sessions ◊ Choose from 4 Sections ◊ Sundays Noon-3p ◊ March 14 & 21 ◊ Register by March 9 ◊ Wednesdays 7-10p ◊ March 31 & April 7 ◊ Register by March 26 ◊ Sundays Noon-3p ◊ April 18 & 25 ◊ Register by April 13 ◊ Saturdays 2:30-5:30p ◊ May 15 & 22 ◊ Register by May 10 Member Price: \$120 Nonmember Price: \$150

**InDesign // Instructor:** Patty Harris // Adobe's InDesign is a desktop publishing software which can be used to create anything from posters, flyers, and brochures to full magazines or books. Class Duration: 4 Sessions ◊ Time: 7 - 10p ◊ Wednesdays April 14, 21, 28, May 5 ◊ Register by April 9 Member Price: \$245 Nonmember Price: \$295

**Typography for Graphic Design // Instructor:** Brian Ponto // Produce highly professional, sophisticated and striking graphic projects through the refined use of typography. Whether you are an artist, freelance designer, or art director, you stand to benefit from understanding (and breaking) the rules of typesetting. Receive a discount if taken with any of our Illustrator, Photoshop, Indesign, Branding & Logo Design courses. Class Duration: 3 Sessions ◊ Time: 2:30-5:30p ◊ Saturdays April 3, 10, 17 ◊ Register by March 29 Member Price: \$180 Nonmember Price: \$225

**Branding & Logo Design // Instructor:** Allbriton Robbins // Build a brand from scratch and fine tune your understanding of graphic communication. Through the development of logos, identity systems and marketing materials, learn the importance of branding in any professional endeavor. Receive a discount if taken with Illustrator Intensive, InDesign or Typography in Graphic Design. Class Duration: 4 Sessions ◊ Time: 7 - 10p ◊ Wednesdays May 12, 19, 26, June 2 ◊ Register by May 7 Member Price: \$245 Nonmember Price: \$295

**Graphic Design Immersion // Instructors:** Patty Harris, Allbriton Robbins & Aaron Smulktris // An intensive introduction to both the technical and conceptual aspects of graphic design. You will receive instruction in Adobe's essential Creative Suite programs: Illustrator, Photoshop and InDesign. Then, over the remaining four sessions, you will apply these skills to develop your own portfolio pieces in a critique-based setting. Class Duration: 11 Sessions ◊ Time 7 - 10p ◊ Wednesdays March 24 - June 2 ◊ Register by March 19 Member Price: \$550 Nonmember Price: \$690

**Intro to Rhino // Instructor:** John Heida // Rhino(ceros) is a 3-D modeling software commonly used for interior design, architecture, jewelry design, rapid prototyping and a multitude of other applications. Learn the fundamentals of Rhino in this intensive introductory course. Class Duration: 4 Sessions ◊ Time: 7-10p ◊ Tuesdays March 2, 9, 16, 23 ◊ Register by February 25 Member Price: \$245 Nonmember Price: \$295

**SketchUp // Instructor:** Aaron Mockrish // Want to illustrate your idea or design? A napkin sketch won't cut it! SketchUp is Google's amazing 3D drawing program. This course will take you through the basics and show you time-saving shortcuts. Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Mondays April 19 & 26 ◊ Register by April 14 Member Price: \$120 Nonmember Price: \$150

**Grasshopper/Rhino Workshop: Cover the Ward! // Instructors:** James Coleman & CarloMaria Ciampoli // These unique two-weekend workshops will explore the world of digital design and fabrication by utilizing Rhino's parametric design tool, Grasshopper. The workshop will introduce participants to Parametric Design strategies and conclude with the fabrication and installation of a new canopy over the 3rd Ward courtyard. A reception will follow the completion of the project. ◊ Weekend I: Grasshopper Training ◊ April 17 & 18, 10a-6p ◊ Member Price: \$400 Nonmember Price: \$450 ◊ Weekend II: Design, Fabrication & Assembly ◊ April 23, 24, 25, 10a-6p ◊ Member Price: \$300 Nonmember Price: \$350 ◊ Weekend Package ◊ Member Price: \$650 Nonmember Price: \$700

**Intro to Vectorworks // Instructor:** Brian Ireland // Learn the basics of 2D drawing in Vectorworks, a favorite CAD application used by Architects, Engineers, and Designers working in Interiors, Furniture, and Landscape. Vectorworks' graphical interface and easy to use mark-up tools are perfect for anyone looking to design their next big project. Class Duration: 4 Sessions ◊ Time: 7-10p ◊ Sundays April 11, 18, 25, May 2 ◊ Register by April 5 Member Price: \$245 Nonmember Price: \$295

**Digital Textile Design // Instructor:** Joanne Sherrow // Acquire a lucrative skill. Create original, digitally produced, production-ready designs for printed fabrics marketable for women's, men's and children's wear, as well as home furnishings and paper products. Class Duration: 2 Sessions ◊ Time: 2:30-5:30p ◊ Saturdays April 24 & May 1 ◊ Register by April 19 Member Price: \$120 Nonmember Price: \$150

## HANDMADE: ETSY AT 3RD WARD

\*\* Unless otherwise noted, all Handmade: Etsy at 3rd Ward classes will take place at our 573 Metropolitan Ave location.

**Bookbinding: Simple Sewn Books // Instructor:** Julie Schneider // Learn how to make simple sewn books and wow your friends! Create Japanese stab-bound books, pamphlet stitched books, and other simple sewn book variations. These quick-sewn bookbinding techniques are very useful skills to have under your belt for making anything from zines and artist books to flip books and notebooks. Class Duration: 1 Session ◊ Time: Noon-3p ◊ Sunday April 11 ◊ Register by April 7 Member Price: \$50 Nonmember Price: \$60 Materials Fee: \$10

**Bookbinding: The Coptic Stitch // Instructor:** Julie Schneider // Create a hardcover Coptic-bound book. The Coptic stitch dates back to the 4th century and is characterized by its chains of stitching along an exposed spine. The Coptic stitch is durable and adaptable to books of an array of sizes and functions.

Class Duration: 1 Session ◊ Time: 11a-3p ◊ Sunday April 18 ◊ Register by April 14 Member Price: \$55 Nonmember Price: \$70 Materials Fee: \$10

**Extraordinary Embroidery // Instructor:** Iviva Olenick // We'll start with a glossary of traditional embroidery stitches, experiment with new techniques and materials, then explore creative uses for embroidery. Learn methods for transferring drawings, images from photographs, and other artwork onto fabric to be embroidered.

Class Duration: 1 Session ◊ Choose from 3 Sections ◊ Saturday 11a-2p ◊ March 6 ◊ Register by March 2 ◊ Saturday 3-6p ◊ April 3 ◊ Register by March 30 ◊ Saturday 2:30p-5:30p ◊ May 15 ◊ Register by May 11 Member Price: \$50 Nonmember Price: \$60 Materials Fee: \$10

**Fabric Printing Methods // Instructor:** Kim Hall // Learn multiple techniques of printing with heat to transfer an image onto a range of surfaces. We will print with colored paints, metallic foil, and flock. You will learn to print with a heat press in class, but you can continue to print at home using your regular home iron.

Class Duration: 1 Session ◊ Time: 11a - 2p ◊ Saturday April 10 ◊ Register by April 7 Member Price: \$55 Nonmember Price: \$70 Materials Fee: \$15

**Feltpmaking from Scratch // Instructor:** Kim Hall // Learn to make felt from wool fibers with just soap and water. Make fabric, buttons, rope, balls, pompoms and a whole lot more. Class Duration: 1 Session ◊ Time: 11a-2p ◊ Saturday April 17 ◊ Register by April 12 Member Price: \$55 Nonmember Price: \$70 Materials Fee: \$15

**Hatmaking // Instructor:** Kim Hall // Learn basic millinery skills by making up a new spring hat! Create one of the following: beret, bonnet, toque or a fascinator. We will cover some basic patternmaking, construction & finishing. Bring 1 and 1/2 yards of fabric for your hat and matching thread. Other materials will be provided. Class Duration: 1 Session ◊ Time: 11a-3p ◊ Saturday March 27 ◊ Register by March 22 Member Price: \$55 Nonmember Price: \$70 Materials Fee: \$15

**Knitting Level I // Instructor:** Shara Sprecher // Learn the fundamentals of knitting: how to cast on, knit, purl and cast off. Knit a pot holder, or take it home and finish it into a scarf. Class Duration: 1 Session ◊ Choose from 3 Sections ◊ Wednesday 7-10p ◊ March 10 ◊ Register by March 5 ◊ Saturday 3:30-6:30p ◊ April 10 ◊ Register by April 6 ◊ Sunday Noon-3p ◊ May 2 ◊ Register by April 27 Member Price: \$50 Nonmember Price: \$60

**Knitting Level II: Slippers // Instructor:** Shara Sprecher // Learn how to follow a pattern, how to decrease and simple seaming. At the end of the class, walk home with at least one completed slipper and the knowledge to finish the second.

Class Duration: 1 Session ◊ Time: 7-10p ◊ Wednesday March 17 ◊ Register by March 12 Member Price: \$50 Nonmember Price: \$60

**Knitting Level II: Skirt // Instructor:** Shara Sprecher // Learn how to follow a pattern, do a knitted cast on and seaming. Explore how gauge is important in garment construction. Leave with a non-traditional mock pleated skirt. Class Duration: 2 Sessions ◊ Choose from 2 Sections ◊ Saturdays 2:30-5:30p ◊ April 17 & 24 ◊ Register by April 13 ◊ Sundays Noon-3p ◊ May 9 & 16 ◊ Register by May 4 Member Price: \$100 Nonmember Price: \$120

**Intro to Crochet // Instructor:** Kim Kotary // Whether you've never touched a hook before or you know a few basic stitches, you'll learn something new and walk away with a finished project. Class Durations: 1 Session ◊ Choose from 3 Sections ◊ Wednesday 7-10p ◊ March 3 ◊ Register by February 26 ◊ Saturday 11a-2p ◊ April 3 ◊ Register by March 31 ◊ Sunday 2:30-5:30p ◊ May 16 ◊ Register by May 12 Member Price: \$50 Nonmember Price: \$60 Materials Fee: \$5

**Pattern Making // Instructor:** Larisa Grinblat // This intensive course covers a multitude of pattern making techniques and terminologies. Participants will be expected to do work outside of class time. Previous sewing experience is recommended. Class Duration: 6 Sessions ◊ Choose from 2 Sections ◊ Mondays 7-10p ◊ March 15 - April 19 ◊ Register by March 9 ◊ Sundays 11a-2p ◊ April 18 - May 23 ◊ Register by April 13 Member Price: \$245 Nonmember Price: \$295

**Sewing: Level I // Instructor:** Tracey Toole, Cathy Moore // This course covers the basics of sewing. You will learn how a sewing machine works, how to lay out and cut from a pattern, and how to sew a simple apron with two front pockets. With these techniques, you'll be on your way to stitching up all kinds of projects! Class Duration: 3 Sessions ◊ Choose from 6 Sections ◊ Tuesdays 7-10p ◊ March 9, 16, 23 ◊ Register by March 5 ◊ Wednesdays 11a-2p ◊ March 3, 10, 17 ◊ Register by February 26 ◊ Saturdays Noon-3p ◊ April 10, 17, 24 ◊ Register by April 5 ◊ Wednesdays 11a-2p ◊ April 14, 21, 28 ◊ Register by April 9 ◊ Wednesday 11a-2p ◊ May 12, 19, 26 ◊ Register by May 7 ◊ Thursdays 7-10p ◊ May 13, 20, 27 ◊ Register by May 7 Member Price: \$135 Nonmember Price: \$160 Materials Fee: \$5

**Sewing: Level II // Instructor:** Tracey Toole // Build upon your basic sewing knowledge and complete a well-made tote bag. Learn how to craft more advanced pockets and linings while building your sewing prowess. Class Duration: 3 Sessions ◊ Choose from 2 Sections ◊ Tuesdays 7-10p ◊ March 23, 30, April 6 ◊ Register by March 19 ◊ Saturdays 11a-2p ◊ May 8, 15, 22 ◊ Register by May 3 Member Price: \$135 Nonmember Price: \$160 Materials Fee: \$5

**Textile Design: Hand Printing Methods // Instructor:** Joanne Sherrow // Create a small group of textiles based on inspirational drawings, writings, poetry, photos, and newspaper and magazine clippings of images and text. We will create a color story, one signature print, a twin print, an embroidery, a texture, a plaid and a stripe. Class Duration: 1 Session ◊ Time: 2:30-5:30p ◊ Sunday March 28 ◊ Register by March 23 Member Price: \$75 Nonmember Price: \$95 Materials Fee: \$25

**Intro to Dyeing // Instructor:** Kim Hall // Learn how to make natural dyes from vegetables, spices and leaves. We will also try a variety of other hot and cold water chemical dyes the second week. Bring in any fabric you want to dye; It can be anything from clothing to fabric samples. We'll also practice techniques to create patterns using methods like shibori & batik. Class Duration: 2 Sessions ◊ Time: 11a - 2p ◊ Saturdays April 24 & May 1 ◊ Register by April 20 Member Price: \$100 Nonmember Price: \$120 Materials Fee: \$5

**Intro to Shoemaking: Sandals // Instructor:** Jessica Langdon, Kat Roberts // Learn the basics of footwear design and construction. You'll start the class with a basic sketch and end with your own pair of open-toed sandals. You'll use your own feet for sizing so you will create a pair of sandals you can wear. Class Duration: 4 Sessions ◊ Choose from 2 Sections ◊ Wednesdays 7-10p ◊ March 10, 17, 24, 31 ◊ Register by March 3 ◊ Thursdays 7-10p ◊ May 6, 13, 20, 27 ◊ Register by April 29 Member Price: \$240 Nonmember Price: \$290 Materials Fee: \$60

**Weaving on the Loom // Instructor:** Visnja Popovic // In this workshop you will work on a pre-dressed, 4-harness loom to learn the basic techniques of weaving through the standard structures: plain weave, basket weave, and twill. You'll also learn what any of that even means. You will work on creating your own hand-woven scarf! Class Duration: 1 Session ◊ Choose from 3 Sections ◊ Sunday 2:30-5:30p ◊ March 21 ◊ Register by March 17 ◊ Sunday 3:30-6:30p ◊ April 18 ◊ Register by April 14 ◊ Sunday 2:30-5:30p ◊ May 23 ◊ Register by May 19 Member Price: \$50 Nonmember Price: \$60 Materials: \$5

## ILLUSTRATION, PAINTING, PRINTMAKING & SCULPTURE

\*\* Unless otherwise noted, all Illustration, Painting, Printmaking & Sculpture classes will take place at our 573 Metropolitan Ave location.

**Drawing from Chaos // Instructor:** Adam Collison // Rapidly develop your freehand drawing skills using a variety of subject matter from figures to still life to interior space. This class is for anyone who wishes to improve their ability to draw accurately both from life and from their heads using basic pen and pencil skills. Class Duration: 8 Sessions ◊ Time: 7 - 10p ◊ Tuesdays March 16 - May 4 ◊ Register by March 12 Member Price: \$245 Nonmember Price: \$295

**DIY Printmaking // Instructors:** Karen Lederer // Explore methods of print-making that do not require a press, and can easily be done at home. You will learn the basic principles of lithography, relief and monoprinting. Students will learn how to make a conceptually tight print using and layering many processes. Class Duration: 1 Session ◊ Choose from 2 Sections ◊ Sunday 1 - 6p ◊ April 25 ◊ Register by April 21 ◊ Saturday 1 - 6p ◊ May 22 ◊ Register by May 19 Member Price: \$80 Nonmember Price: \$100 Materials Fee: \$35

**From the Bony Skull to the Warm Smile: Sculpting the Human Head for Beginners // Instructor:** Juliana Cerqueira Leite // This course will take you through the anatomy of the human head in a practical and fun way. In three stages, students will sculpt an anatomically correct human skull, add muscles to this skull and create an expressive figurative sculpture. Class Duration: 3 Sessions ◊ Time: 7-10p ◊ Tuesdays May 4, 11, 18 ◊ Register by April 30 Member Price: \$135 Nonmember Price: \$165 Materials Fee: \$25

**Painting I: Traditional Oil Painting Technique // Instructor:** David Pettibone, Yotam Zohar // This course will cover the basic techniques employed by the Old Masters of figurative painting. We will cover rudimentary color theory, underpainting, glazing and the technical properties of oil paints. This class is highly recommended as an introduction to painting techniques in general. Class Duration: 6 Sessions ◊ Choose from 2 Sections ◊ Saturdays 2:30-5:30p ◊ March 20 - April 24 ◊ Register by March 15 ◊ Tuesdays Noon-3p ◊ May 4 - June 8 ◊ Register by April 27 Member Price: \$200 Nonmember Price: \$250

**Painting/Drawing: Portrait Workshop // Instructor:** Max Goodman // Learn how to build a realistic human face based on the anatomy of the skull. Learn how to capture likeness in any medium based on a hierarchy of facial features. Work from life using self portraits, other classmates, and models. Class Duration: 6 Sessions ◊ Time: 7-10p ◊ Wednesdays 7-10p ◊ March 24 - April 28 ◊ Register by March 19 Member Price: \$200 Nonmember Price: \$250

**Painting with Watercolors // Instructor:** Allison Maletz // Explore this incredibly expressive, versatile and often overlooked painting medium. Class Duration: 6 Sessions ◊ Choose from 2 Sections ◊ Mondays Noon -3p ◊ March 8 - April 12 ◊ Register by March 1 ◊ Sundays 6-9p ◊ April 25 – June 6 ◊ Register by April 21 Member Price: \$200 Nonmember Price: \$250

**Screen Printing Intensive // Instructor:** Phil Sachs // Screen Printing is a simple and effective way to produce an unlimited number of virtually identical prints onto practically any surface. Learn how to do it in your kitchen. Please note: this class will be held at our 195 Morgan Ave location. Class Duration: 1 Session ◊ Choose from 4 Sections ◊ Sunday 1 - 6p ◊ March 7 ◊ Register by March 3 ◊ Sunday 1 - 6p ◊ April 11 ◊ Register by April 7 ◊ Sunday 1 - 6p ◊ May 2 ◊ Register by April 28 ◊ Thursdays 7 - 9:30p ◊ May 20 & 27 ◊ Register by May 17 Member Price: \$135 Nonmember Price: \$160 Materials Fee: \$35

**Children's Book Illustration // Instructor:** Marina Kharkover // Learn techniques to develop, illustrate and layout a children's book. We'll cover the basics of creating a visual narrative, editing sketches in Photoshop, and targeting a proper audience.

Class Duration: 5 Sessions ◊ Time: 3:30-6:30p  
 ◊ Sundays May 2 - May 30 ◊ Register by April 28  
 Member Price: \$200 Nonmember Price: \$250 Materials Fee: \$35

**Comic Books & Cartooning: Sequential Art // Instructor:** Cody Pick-rod // Learn narrative storytelling, character development, penciling, inking, computer coloring and pre-press design for production. Through critiques and hands-on exercises in materials and techniques, this course will prepare individuals for a career in professional comic book making.

Class Duration: 6 Sessions ◊ Time: 7-10p  
 ◊ Mondays May 3 - June 14 ◊ Register by April 30  
 Member Price: \$200 Nonmember Price: \$250

## JEWELRY

\*\*Unless otherwise noted, all Jewelry classes will take place at our 195 Morgan Ave location. // See Welding & Sculpture for other Jewelry related fabrication classes.

**Intro to Jewelry: Silversmithing // Instructor:** Max Goodman // Learn how to cut, file, finish and solder metal to assemble a basic piece, such as a pendant, earrings or belt buckle. Throughout the course, the instructor will introduce new techniques while guiding students along in a project of their own design. This class includes a three day pass to use 3rd Ward's jewelry equipment outside of class time. **Level:** Beginner.

Class Duration: 4 Sessions ◊ Choose from 6 Sections  
 ◊ Mondays 7-10p ◊ March 1, 8, 15, 22 ◊ Register by February 25  
 ◊ Sundays 2:30-5:30p ◊ March 7, 14, 21, 28 ◊ Register by March 3  
 ◊ Saturdays 3:30-6:30p ◊ April 3, 10, 17, 24 ◊ Register by March 30  
 ◊ Mondays 7-10p ◊ April 5, 12, 19, 26 ◊ Register by April 1  
 ◊ Sundays 3:30-6:30p ◊ May 2, 9, 16, 23 ◊ Register by April 28  
 ◊ Tuesdays 7-10p ◊ May 4, 11, 18, 25 ◊ Register by April 29  
 Member Prices: \$240 Nonmember Price: \$290 Materials Fee: \$60

**Casting Intensive // Instructor:** Michelle Beaulieu // This six-week intensive covers a range of casting techniques for jewelry fabrication. You will learn to cast found objects, wax carving and lost wax casting. You will leave with several bronze casts of your own design. **Level:** Beginner to Intermediate.

Class Duration: 6 Sessions ◊ Choose from 2 Sections  
 ◊ Saturdays 2:30-5:30p ◊ March 6 - April 10 ◊ Register by March 1  
 ◊ Tuesdays 7-10p ◊ May 4 - June 8 ◊ Register by April 29  
 Member Prices: \$360 Nonmember Price: \$450 Materials Fee: \$40

**Jewelry Workshop: Stone Setting // Instructor:** Max Goodman // Learn all the steps to create a functional and beautiful bezel setting for a flat-sided stone or object. Build a frame for the object, cut and file a sheet metal backing, and solder the bezel setting together. **Level:** Beginner to Intermediate.

Class Duration: 2 Sessions ◊ Time: 7-10p  
 ◊ Tuesdays March 16 & 23 ◊ Register by March 11  
 Member Price: \$120 Nonmember Price: \$150 Materials Fee: \$35

**Jewelry Workshop: Hollow Forms // Instructor:** Max Goodman // Learn the intricacies of creating hollow objects in sheet metal. Improve your soldering skills and create a flawless edge through filing, sanding and, polishing. **Level:** Intermediate.

Class Duration: 2 Sessions ◊ Time: 7-10p  
 ◊ Tuesdays April 13 & 20 ◊ Register by April 8  
 Member Price: \$120 Nonmember Price: \$150 Materials Fee: \$35

**Jewelry Workshop: Photo-Etching // Instructor:** Max Goodman // Students will learn how to transfer a drawing, design or pattern onto the surface of sheet metal. Then, using an acid bath, they will etch the surface of the metal to create a 3-dimensional image. The etched metal can be used to create jewelry or other ornamented metal objects. **Level:** Beginner.

Class Duration: 1 Session ◊ Time: 7-10p  
 ◊ Wednesday May 5 ◊ Register by April 29  
 Member Prices: \$70 Nonmember Price: \$85 Materials Fee: \$15

**Jewelry Workshop: Enameling // Instructor:** Max Goodman // Explore the process of fusing glass to metal. Students will learn about stenciling, color and the safety necessary for this age old process. Students will also be provided with information about how to set up their own kilns (enameling ovens) and enameling areas in their homes. **Level:** Beginner.

Class Duration: 1 Session ◊ Time: 7-10p  
 ◊ Monday May 17 ◊ Register by May 12  
 Member Prices: \$70 Nonmember Price: \$85 Materials Fee: \$15

**Jewelry Workshop: Precious Metal Clay // Instructor:** Max Goodman // Learn the alchemy of crafting an object in clay, heating it in a kiln, and transforming it into sterling silver! Watch as every detail of your clay object is transformed into precious metal. **Level:** Beginner.

Class Duration: 1 Session ◊ Time: 7-10p  
 ◊ Tuesday April 27 ◊ Register by April 21  
 Member Prices: \$70 Nonmember Price: \$85 Materials Fee: \$45

**Jewelry Workshop: Chain Making // Instructor:** Max Goodman // Chains are an excellent component in jewelry, clothing or accessories, or they can stand alone. This workshop covers all the basic chains and patterns that can be created by simply linking jump rings. **Level:** Beginner.

Class Duration: 1 Session ◊ Time: 7-10p  
 ◊ Monday May 24 ◊ Register by May 19  
 Member Prices: \$70 Nonmember Price: \$85 Materials Fee: \$15

## MULTIMEDIA: VIDEO/AUDIO

\*\*Unless otherwise noted, all Multimedia: Video/Audio classes will take place at our 195 Morgan Ave location.

**Intro to Final Cut Pro // Instructor:** John Ehinger // Learn all the essentials necessary to start editing your own work and explore the world of digital video editing. This class will cover importing footage, the editing interface and various tips and tricks.

Class Duration: 4 Sessions ◊ Time: 7-10p  
 ◊ Mondays March 22, 29, April 5, 12 ◊ Register by March 17  
 Member Price: \$245 Nonmember Price: \$295

**After Effects Intro // Instructor:** Matt Posey, John Ehinger // Open a Pandora's Box for enhancing artistic projects across any digital medium. Create dynamic text, composite imagery and animate photographs and still imagery. You leave class with an original Quicktime movie for your portfolio. **Class Duration:** 3 Sessions ◊ Choose from 2 Sections  
 ◊ Saturdays 2:30-5:30p ◊ March 13, 20, 27 ◊ Register by March 8  
 ◊ Saturdays 11a-2p p ◊ May 8, 15, 22 ◊ Register by May 3  
 Member Price: \$180 Nonmember Price: \$225

**MaxMSP // Instructor:** Mike Rugnetta // MaxMSP is a graphical programming environment used by composers, sound designers and artists to make music, design sounds, performance systems, and even interactive installations. Before the end of the class, everyone will have built at least one software synthesizer and one sampler.

Class Duration: 3 Sessions ◊ Time: 11a - 2p  
 ◊ Saturdays April 10, 17, 24 ◊ Register by April 5  
 Member Price: \$180 Nonmember Price: \$225

**Physical Computing with Arduino // Instructor:** Michael Zick Doherty // Ever wondered how to make a giant cube of LED lights, a custom controller for your VJ or DJ application, or maybe your own robot? Get an introduction to physical computing using the open source micro-controller known as Arduino. We will cover the basics of programming your board and using inputs and outputs, then dive into connecting sensors, LEDs, buttons and how you can create your own interactive environment.

Class Duration: 4 Sessions ◊ Time: 3:30-6:30p  
 ◊ Sundays April 11, 18, 25, May 2 ◊ Register by April 5  
 Member Price: \$245 Nonmember Price: \$295 Materials Fee: \$50

**Processing: an Introduction to Interactive Multimedia // Instructor:** Michael Zick Doherty // This course will teach you the basics of Processing, an open source programming language and environment for people who want to create images, animation, and interactions. It is used by students, artists, designers, researchers, and hobbyists for learning, prototyping, and production. No previous programming experience is required.

Class Duration: 6 Sessions ◊ Time: 3:30-6:30p  
 ◊ Sundays May 9 - June 13 ◊ Register by Jan 13  
 Member Price: \$360 Nonmember Price: \$450

**Stop-Motion Animation // Instructor:** Abbey Luck // Learn the art of stop-motion animation. After a brief introduction to stop-motion styles and preproduction methods, the students will assist in making an in-class project with an experienced animator. Students will also be asked to produce storyboards or create their own animated projects with the methods introduced in class. Use of After Effects in our media lab will be covered.

Class Duration: 4 Sessions ◊ Time: Noon-3p  
 ◊ Sundays May 9, 16, 23 & June 6 ◊ Register by May 4  
 Member Price: \$245 Nonmember Price: \$295

**Organic Sculpture Techniques // Instructor:** Max Goodman // In this class, we'll cover two practices utilizing the strange bounties of the sea. Al-ginate (a derivative of seaweed) moulds are so precise that they can capture individual finger prints, hairs on the face or pores on the skin. Then, we'll learn the ancient technique of small scale bronze casting using the fossilized backbone of a cuttlefish! (See page 21 for course times)

**DIY Super 8 Filmmaking // Instructor:** Kurt Freyer // Are you tired of pixels? Want to get dirty and direct with the moving image? Learn how to work with experimental techniques explored by the pioneers of avant garde film. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Thursdays 7-10p ◊ April 8 & 15 ◊ Register by April 2 Member Price: \$80 Non Member Price: \$100 Materials Fee: \$20

**The Drone // Instructor:** Aaron Mett  // Explore hands-on techniques for creating repetitive and minimal musical structures. Learn various approaches to drones, such as tape-loops, guitar pedals and modified electronic devices. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Thursdays April 29 & May 6 ◊ Register by April 23 Member Price: \$80 Nonmember Price: \$100 Materials Fee: \$20

## PROFESSIONAL DEVELOPMENT

*\*\*Unless otherwise noted, all Professional Development classes will take place at our 573 Metropolitan Ave location.*

**Grant Seeking Tools for Artists // Instructor:** Theresa Diamond // We'll cover the entire grant-seeking process from start to finish. Topics include research advice, submission management and stewardship tips. This class is for both newcomers and those with prior grant-writing experience. Class Duration: 4 Sessions ◊ Time: 7-10p ◊ Tuesdays April 13, 20, 27, May 4 ◊ Register by April 8 Member Price: \$200 Nonmember Price: \$250

**Marketing and Sales Strategies for Visual Artists // Instructor:** Dexter Wimberly // Learn about: developing a marketing strategy for your artwork, pricing your work, identifying and courting potential collectors, collaborating with other artists to increase marketing opportunities and tips on selling work directly from your studio or website. Class Duration: 1 Session ◊ Choose from 2 Sections ◊ Thursday March 18 ◊ Register by March 12 ◊ Wednesday May 5 ◊ Register by April 30 Member Price: \$50 Nonmember Price: \$65

**Create Using Social Media // Instructor:** Jaki Levy // Learn how to leverage platforms like Twitter, Facebook, and Flickr to create dialogue around your work, support your research, and build community. Many artists, non-profits, and businesses are using these online publishing platforms to share their missions, values, and processes. Class Duration: 1 Session ◊ Time: 7-10p ◊ Tuesday May 11 ◊ Register by May 6 Member Price: \$50 Nonmember Price: \$65

**Use Email Marketing Effectively // Instructor:** Jaki Levy // Email marketing is the most effective way to reach your customers, audiences, donors and constituents. We'll cover the best practices for generating effective email campaigns and consider what you can do to grab your reader, and move them to action. Class Duration: 1 Session ◊ Time: 7-10p ◊ Monday May 24 ◊ Register by May 9 Member Price: \$50 Nonmember Price: \$65

**Setting up an E-commerce Site // Instructor:** Jaki Levy // We all know Paypal, Google Checkout, eBay and Amazon are all viable options to sell stuff online. But what if you want to process donations? Or setup credit card transactions on your site? Or setup a shopping cart? Take this workshop. Class Duration: 1 Session ◊ Time: 7-10p ◊ Tuesday May 25 ◊ Register by May 20 Member Price: \$50 Nonmember Price: \$65

**A Performance Artist Eats the Big Apple: Professional Development for Performance Artists // Esther Neff //** We'll cover the range of residencies, grants and other opportunities both unique and necessary to the performance-based artist. Class Duration: 1 Session ◊ Time: 7-10p ◊ Tuesday May 24 ◊ Register by May 9 Member Price: \$50 Nonmember Price: \$65

## PHOTOGRAPHY

*\*\*Unless otherwise noted, all Photography classes will take place at our 195 Morgan Ave location.*

**Lightroom // Instructor:** Jackie Snow // Adobe's Lightroom is the premier digital photo management system used to view, edit, and organize your digital photo library. Add another software tool to your digital arsenal. Class Duration: 1 session ◊ Time: 7-10p ◊ Thursday April 15 ◊ Register by April 9 Member Price: \$80 Nonmember Price: \$100

**Learn Your Digital Camera // Instructor:** Jackie Snow // Learn how to utilize your camera's operations past the automatic setting to get the most out of your photos. We will also discuss which camera works for your needs, how to manually set your exposure, what different lenses do and other tips. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 1 Session ◊ Choose from 3 Sections ◊ Sunday 2:30-5:30p ◊ March 28 ◊ Register by March 24 ◊ Thursday 7-10p ◊ April 22 ◊ Register by April 16 ◊ Saturday 11a-2p ◊ May 15 ◊ Register by May 10 Member Price: \$50 Nonmember Price: \$65

**Intro to Digital Photography // Instructor:** Elizabeth Waugh // Through demonstrations and in-studio practice, you will learn the basics of camera use, lighting, photo imaging software and the aesthetics of photography. Participants should bring their own SLR camera. Class Duration: 4 sessions ◊ Choose from 3 Sections ◊ Thursdays 7-10p ◊ March 11, 18, 25, April 1 ◊ Register by March 5 ◊ Wednesdays 7-10p ◊ April 7, 14, 21, 28 ◊ Register by April 2 ◊ Mondays 7-10p ◊ May 3, 10, 17, 24 ◊ Register by April 28 Member Price: \$200 Nonmember Price: \$250

**Portrait Photography // Instructor:** Ken Collins // Learn lighting, composition and directing your subject. We will cover studio and location lighting as well as explore the psychological and emotional aspects of portraiture. Students should bring their own SLR camera and possess a basic understanding of its functions. Class Duration: 4 sessions ◊ Time: 7-10p ◊ Wednesdays May 5, 12, 19, 26 ◊ Register by April 29 Member Price: \$200 Nonmember Price: \$250

**Intro to Makeup Techniques // Instructor:** Roberto Cassey // Learn how to apply make-up like a pro! In this three-hour seminar you will receive intimate, paint-by-number makeup instruction for all areas of the face from an experienced NYC make-up artist. Class Duration: 1 Session ◊ Time: 7-10p ◊ Thursday April 29 ◊ Register by April 23 Member Price: \$80 Nonmember Price: \$100

**Studio Lighting Workshop: Product Photography // Instructor:** Elizabeth Waugh // Starting with an overview of different products and how to suitably light them, we will move on to cover studio setups, product styling and variety of specialized techniques. Learn through demonstration and hands-on participation. Class Duration: 1 Session ◊ Time: 1-6p ◊ Saturday March 27 ◊ Register by March 22 Member Price: \$100 Nonmember Price: \$120

**Studio Lighting Workshop: Head Shots // Instructor:** Adolphus Amissah // Shooting head shots can be a lucrative business for photographers. It can also make you popular amongst all your actor friends. Learn a variety of in-studio tips and tricks as well as broader career advice pertaining to developing this aspect of your skill set. Class Duration: 1 Session ◊ Time: 1-6p ◊ Saturday May 22 ◊ Register by May 17 Member Price: \$100 Nonmember Price: \$120

## WEB DESIGN

*\*\*Unless otherwise noted, all Web Design classes will take place at our 195 Morgan Ave location.*

**HTML/CSS: Coding by Hand // Instructor:** Sebastian Masuelli, John Gruen // Learn how to write valid HTML/CSS from scratch. You'll be able to put your own simple website together using nothing but a free text editor, your browser and Photoshop. Also, knowledge of HTML and CSS will enable you to tweak existing websites and better understand programs like Dreamweaver and Fireworks. Class Duration: 4 Sessions ◊ Choose from 2 Sections ◊ Tuesdays 7-10p ◊ March 30, April 6, 13, 20 ◊ Register by March 25 ◊ Mondays 7-10p ◊ May 3, 10, 17, 24 ◊ Register by April 28 Member Price: \$245 Nonmember Price: \$295

**Intro to Dreamweaver // Instructor:** David Karlins, Luke Carter // You will learn the basics of web design using Dreamweaver, the industry standard software. You will build your own website by the end of the class. Class Duration: 6 Sessions ◊ Choose from 3 Sections ◊ Thursdays 7 - 10p ◊ March 4 - April 8 ◊ Register by March 1 ◊ Thursdays 7 - 10p ◊ April 22 - May 27 ◊ Register by April 19 ◊ Sundays Noon - 3p ◊ May 16 - June 20 ◊ Register by May 13 Member Price: \$360 Nonmember Price: \$450

**Running your Wordpress Site - Part 1 // Instructor:** Jaki Levy // Wordpress is the most popular blogging platform around. You'll learn how to set up and maintain your own Wordpress Blog. You'll see what it takes to post on a blog & run your own site. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 1 Session ◊ Time: 2:30-5:30p ◊ Sunday April 11 ◊ Register by April 6 Member Price: \$50 Nonmember Price: \$65

**Running your Wordpress Site - Part 2 // Instructor:** Jaki Levy // In this second workshop, we'll take a closer look at the backend of Wordpress and get your Wordpress site to do what you want it to do. Part 1 is not required, but you must already have an active wordpress site and be comfortable working with CSS, HTML, and PHP. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 1 Session ◊ Time: 2:30-5:30p ◊ Sunday April 18 ◊ Register by April 13 Member Price: \$50 Nonmember Price: \$65

**Intro to Flash // Instructor:** Sebastian Masuelli // This class is an introduction to Adobe Flash, an essential program that allows you create interactive graphics, text, audio and video. Typically used to develop engaging websites, Flash is also an invaluable tool for artists who seek to incorporate digital media into their work. Class Duration: 6 Sessions ◊ Time: 7 - 10p ◊ Tuesdays April 27 - June 1 ◊ Register by April 21 Member Price: \$360 Nonmember Price: \$450

## WELDING & FABRICATION

*\*\*Unless otherwise noted, all Welding & Sculpture classes will take place at our 195 Morgan Ave location.*

**Night Welding: Intro to the Metal Shop // Instructor:** Patrick Quinn, Christine Whittaker // This course will cover the use of all the tools in the metal shop. Students will leave having learned the basics and safety procedures for MIG welding and plasma cutting, as well as the ins and outs of the other tools in the shop. Class Duration: 3 Sessions ◊ Choose from 3 Sections ◊ Tuesdays 7 - 10p ◊ March 2, 9, 16 ◊ Register by February 25 ◊ Tuesdays 7 - 10p ◊ April 13, 20, 27 ◊ Register by April 8 ◊ Mondays 7 - 10p ◊ May 3, 10, 17 ◊ Register by April 29 Member Price: \$200 Nonmember Price: \$250 Equipment Fee: \$35

**Introduction to MIG Welding // Instructor:** Michelle Greene, Christine Whittaker // In this workshop, each student will create an imaginative sculpture in steel. While making the sculpture, students will learn the fundamentals of how to mig weld, fabricate and use other shop equipment and tools. All materials and safety gear will be provided. This class comes with a two day shop pass to work on your projects outside of class time. Class Duration: 3 Sessions ◊ Choose from 3 Sections ◊ Tuesdays 7 -10p ◊ March 23, 30, April 6 ◊ Register by March 18 ◊ Saturdays 3-6p ◊ April 10, 17, 24 ◊ Register by April 5 ◊ Wednesdays 7-10p ◊ May 12, 19, 26 ◊ Register by May 6 Member Price: \$200 Nonmember Price: \$250 Equipment Fee: \$35

**Brunch Welding: Intro to the Metal Shop // Instructor:** Bryan Lopus // Similar to Night Welding, but earlier in the day! This course will cover the use of all the tools in the metal shop. Students will leave having learned the basics and safety procedures for MIG welding and plasma cutting, as well as the ins and outs of the other tools in the shop. We guarantee at the end of this three week course, you will feel like more of a bad ass. Class Duration: 3 Sessions ◊ Time: 2:30-5:30p ◊ Sundays May 9, 16, 23 ◊ Register by May 5 Member Price: \$200 Nonmember Price: \$250 Equipment Fee: \$35

**N2 the Environment: Sculpture & Public Works // Instructor:** Christine Whitraker // A joint venture between 3rd Ward students, the **instructor**, and the New York City Department of Parks & Recreation "Art in the Parks" Program. Learn about the process of public art, working in tandem with the city of NY to fabricate and install a sculpture in a Brooklyn public park. Dates to be decided, Email education@3rdward.com for more details.

**Welding Techniques for Sculpture and Furniture // Instructors:** Michelle Greene, Brent Howard // In-depth metal working for both beginners and intermediates. Beginning students will learn the basics of welding and fabrication. Intermediate and Advanced students should come to class with a project proposal of what they wish to create and accomplish. This class comes with a 12-day metal shop pass. Class Duration: 8 Sessions ◊ Choose from 2 Sections ◊ Wednesdays 7 - 10p ◊ March 17 - May 5 ◊ Register by March 12 ◊ Saturdays Noon - 3p ◊ April 10 - May 29 ◊ Register by April 5 Member Price: \$480 Nonmember Price: \$590 Equipment Fee: \$60

**Casting in Pewter // Instructor:** Juliana Cerqueira Leite // Britania Pewter is a low-melting tin alloy that can be used to make a great number of objects from cutlery to belt-buckles, toy soldiers and jewellery. In this hands-on course students will sculpt a relief in oil-based clay, create a heat-resistant silicone mold and then cast this object in Pewter. With a few safety precautions all the skills learned on this course can be repeated at home. Class Duration: 3 Sessions ◊ Time: 7-10p ◊ Thursdays March 11, 18, 25 ◊ Register by March 8 Member Price: \$165 Nonmember Price: \$200 Materials Fee: \$40

**Concrete Creations // Instructor:** Ted Kilcommons // Build your own small concrete table top while gaining the fundamental information and skills needed to understand concrete mix design, form creation, and the curing and finishing processes. By the end of this class, you will have the knowledge and self-assurance to create your own concrete creations like countertops, desks, sinks, bathtubs, or other furniture and architectural pieces. Class Duration: 2 Sessions ◊ Time: 7 -10p ◊ Sundays April 18 & 25 ◊ Register by April 9 Member Price: \$135 Nonmember Price: \$165 Materials Fee: \$85

**Patinas: Coloring Metal // Instructor:** Harry Gold // Bring metal to life. We will be exploring various finishing and patination techniques, from basic to complex. Students are encouraged to bring in their own projects. Class Duration: 3 Sessions ◊ Time: 7 -10p ◊ Thursdays April 15, 22, 29 ◊ Register by April 12 Member Price: \$180 Nonmember Price: \$225 Materials Fee: \$50

**Plastics Fabrication and Casting // Instructor:** Max Goodman // Plastics present a malleable and economical medium for creating three-dimensional forms. Learn acrylic shaping, bonding and casting with epoxy resin. Class Duration: 2 Sessions ◊ Time: 7 -10p ◊ Tuesdays March 30 & April 6 ◊ Register by March 25 Member Price: \$135 Nonmember Price: \$165 Materials Fee: \$35

**Organic Sculpture Techniques // Instructor:** Max Goodman // In this class, we'll cover two practices utilizing the strange bounties of the sea. Alginate (a derivative of seaweed) moulds are so precise that they can capture individual finger prints, hairs on the face or pores on the skin. Then, we'll learn the ancient technique of small scale bronze casting using the fossilized backbone of a cuttlefish! Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Mondays May 3 & 10 ◊ Register by April 30 Member Price: \$135 Nonmember Price: \$165 Materials Fee: \$35

**Glass Fabrication: Fusing & Slumping // Instructor:** Elise McMahan // In this class, we will make glass art, tiles and jewelry. Cut and stack glass pieces in your own creative pattern. In the kiln, they will join together to become one. From there you can slump your sheet over a mold and create a 3 dimensional object like a bowl or plate. Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Wednesdays May 12 & 19 ◊ Register by May 7 Member Price: \$135 Nonmember Price: \$165 Materials Fee: \$35

**Mold Making Intensive // Instructor:** Tim Dowse // Over four sessions, you will get hands-on experience with four different types of molds. You'll learn about a plethora of casting materials and techniques and be able to replicate these processes in your home or studio. Please note: this class will be held at our 573 Metropolitan Ave location. Class Duration: 4 Sessions ◊ Time: 7-9:30p ◊ Wednesdays May 12, 19, 26, June 2 ◊ Register by May 7 Member Price: \$160 Nonmember Price: \$200 Materials Fee: \$100

**Design for Laser Cutting // Instructor:** John Gruen // Explore the intersection of digital design and physical fabrication with laser-cutting machines. We will focus on Adobe Illustrator and Photoshop as design platforms and sheet acrylic as a physical medium for implementing 2D and 3D design concepts. You will leave class with two completed small projects. Class Duration: 2 Sessions ◊ Time: 11a-2p ◊ Saturdays March 6 & 13 ◊ Register by March 2 Member Price: \$120 Nonmember Price: \$150 Materials fee: \$25

## WOODWORKING

*\*\*Unless otherwise noted, all Woodworking classes will take place at our 195 Morgan Ave location.*

**Creature Comforts // Lawrence Jacqueline //** Everyone sees bees and birds but where do they go at night? What are their homes like? Can we make them homes that they will like? We will build a simple bee or bird home, which not only provides a needed service for the fauna, but for neighborhoods that benefit from these species as well. **Level:** Beginner. Class Duration: 2 Sessions ◊ Time: 7-10p ◊ Thursdays April 29 & May 6 ◊ Register by April 23 Member Price: \$120 Nonmember Price: \$150 Materials Fee: \$15

**Intro to Woodworking: Materials and Techniques** // Instructors: Various // This course provides students with an in-depth introduction to the woodshop. We'll cover the use of hand tools, the table saw, band saw and miter saw. Students will build pre-defined projects designed to use the full array of tools, giving them practical knowledge needed to work on their own projects or continue with the 3rd Ward shop curriculum. **Level:** Beginner. **Class Duration:** 5 Sessions ◊ Choose from 9 Sections  
◊ Mondays 7-10p ◊ March 1, 8, 15, 22, 29 ◊ Register by February 23  
◊ Wednesdays 7-10p ◊ March 3, 10, 17, 24, 31 ◊ Register by February 23  
◊ Tuesdays 7-10p ◊ March 9, 16, 23, 30, April 6 ◊ Register by March 2  
◊ Sundays 11a-2p ◊ March 21, 28, April 11, 18, 25 ◊ Register by March 16  
◊ Mondays 7-10p ◊ April 5, 12, 19, 26, May 3 ◊ Register by March 30  
◊ Wednesdays 7-10p ◊ April 7, 14, 21, 28, May 5 ◊ Register by March 30  
◊ Sundays 6-9p ◊ May 2, 9, 16, 23, 30 ◊ Register by April 27  
◊ Mondays 7-10p ◊ May 10, 17, 24, 31, June 7 ◊ Register by May 4  
◊ Tuesdays 7-10p ◊ May 11, 18, 25, June 1, 8 ◊ Register by May 4  
**Member Price:** \$300 **Nonmember Price:** \$400 **Materials Fee:** \$100

**Furniture Design I** // **Instructor:** Jim Hill // In this class, design will be explored as a concept expressed through a range of materials and building processes. Students will participate hands-on as they use the tools of the trade to measure, cut, join and finish in-class projects with the instructor. This course will show you effective and efficient techniques that will give form and expression to your design ideas. **Level:** Beginner to Intermediate. **Class Duration:** 10 Sessions ◊ Time: 11a-2p  
◊ Saturdays April 10 - June 12 ◊ Register by April 5  
**Member Price:** \$550 **Nonmember Price:** \$700 **Materials Fee:** \$100

**Boxes & Carcass Construction** // **Instructor:** Becky Carter // Use the knowledge learned in Intro to Woodworking class to design and produce box-like forms, (benches, tables or sculptures) using carcass joinery techniques. Students will work from simple sketches to working drawings to a final product of their own design. Leave the class knowing the different types of carcass construction and the appropriate application of these methods. **Level:** Intermediate. **Class Duration:** 5 Sessions ◊ Time: 2:30-5:30p  
◊ Sundays May 2, 9, 16, 23, 30 ◊ Register by April 27  
**Member Price:** \$300 **Nonmember Price:** \$400 **Equipment Fee:** \$50

**Woodcarving** // **Instructor:** Deborah Mills // Learn the tools and techniques for relief woodcarving with chisels and a mallet from an expert woodcarver. Beginners will receive a good foundation in traditional woodcarving by hand, and intermediate students gain the opportunity to build on their skills. **Level:** Beginner to Intermediate. **Class Duration:** 4 Sessions ◊ Time: 7 - 10p  
Tuesdays March 16, 23, 30, April 6 ◊ Register by March 10  
**Member Price:** \$240 **Nonmember Price:** \$340 **Materials Fee:** \$35

**Routermania!** // **Instructor:** Lawrence Jacquette // Next to the table saw, the router is the most used and versatile machine in the shop. In this class, you will build a small personal project and learn at least seven different router techniques as well as safety and router jigs. Take Routermania with Jig It and save 10% on both classes. **Level:** Beginner to Intermediate. **Class Duration:** 3 Sessions ◊ Time: 2:30-5:30p  
◊ Sundays March 21, 28, April 11 ◊ Register by March 15  
**Member Price:** \$180 **Nonmember Price:** \$225 **Materials Fee:** \$35

**Jig It!** // **Instructor:** Lawrence Jacquette // Jigs expand the versatility and accuracy of our tools. We'll build a number of jigs in class and every student will take one home. Take Jig It with Routermania and save 10% on both classes. **Level:** Intermediate. **Class Duration:** 2 Sessions ◊ Time: 2:30-6:30p  
◊ Sundays April 18 & 25 ◊ Register by April 12  
**Member Price:** \$160 **Nonmember Price:** \$200 **Materials Fee:** \$25

**The Art of Joinery** // **Instructor:** Peter Buley // Dovetails, box joints, biscuits, dados... learn a cornucopia of joinery techniques. This class is intended for students who have a working knowledge of tools in the woodshop, and who are looking to take their furniture design and woodworking prowess to the next level: the awesome level. **Level:** Beginner to Intermediate. **Class Duration:** 4 Sessions ◊ Time: 7 - 10p  
Tuesdays April 13, 20, 27, May 4 ◊ Register by April 8  
**Member Price:** \$240 **Nonmember Price:** \$340 **Materials Fee:** \$50

**French Polishing** // **Instructor:** Christopher Anigacz // This finishing process, characteristic of antique furniture, is a lost art. It involves the application of thin layers of shellac with pumice and oil. **Level:** Beginner to Intermediate. **Class Duration:** 2 Sessions ◊ Time: 7 - 9p  
◊ Tuesdays March 23 & 30 ◊ Register by March 17  
**Member Price:** \$80 **Nonmember Price:** \$100 **Materials Fee:** \$15

**Furniture Refinishing** // **Instructor:** Christopher Anigacz // Whether you have an old family heirloom, a rescued relic, or an Ikea eyesore, you will learn the process of stripping, prepping and refinishing furniture. Don't have a project, but want to learn nonetheless? We'll supply a practice piece for a pittance. **Level:** Beginner to Intermediate. **Class Duration:** 3 Sessions ◊ Time: 7 - 10p  
◊ Tuesdays April 13, 20, 27 ◊ Register by April 6  
**Member Price:** \$180 **Nonmember Price:** \$225 **Materials Fee:** \$30

**Intro to Upholstery** // **Instructor:** Rebecca Carter, Elise McMahon // In this class, you will learn the basics of furniture upholstery. Complete a slip seat on the first day utilizing webbing or plywood construction. The following classes will cover piping, tufting, tacking, finishing techniques and pattern making, all of which are skills that students can use while working on projects of their own. **Level:** Beginner to Intermediate. **Class Duration:** 4 Sessions ◊ Choose from 3 Sections  
◊ Mondays 7-10p ◊ March 8, 15, 22, 29 ◊ Register by March 3  
◊ Sundays 11a-2p ◊ April 11, 18, 25, May 2 ◊ Register by April 7  
◊ Saturdays 2:30-5:30p ◊ May 1, 8, 15, 22 ◊ Register by April 28  
**Member Price:** \$250 **Nonmember Price:** \$300 **Materials Fee:** \$50

**Introduction to the Lathe** // **Instructor:** Buck Jackson // In this class, you will learn how to use the lathe to turn spindles, pen blanks and bowls. The first half of the course will focus on proper technique and safety. The second half will be spent reinforcing and elaborating on turning techniques as well as conception, layout and setup of individuals' projects. Participants will receive a 3-day shop pass to work on their projects outside of class meetings. **Level:** Beginner to Intermediate. **Class Duration:** 3 Sessions ◊ Time: 7-10p  
◊ Wednesdays May 12, 19, 26 ◊ Register by May 7  
**Member Price:** \$180 **Nonmember Price:** \$225 **Materials Fee:** \$50

**Loft Building Workshop** // **Instructors:** Pavel Kogan-Liakov, Zach Schlossberg // In this class, you will learn loft building from scratch with basic power tools and cheap materials readily available from Lowes or Home Depot. The class will collectively construct a loft and you will walk away with a firm understanding of building load bearing wooden structures. **Level:** Beginner to Intermediate. **Class Duration:** 1 Session ◊ Choose from 2 Sections  
◊ Saturday 11a-5p ◊ March 27 ◊ Register by March 23  
◊ Sunday 11a-5p ◊ May 23 Register by May 18  
**Member Price:** \$120 **Nonmember Price:** \$150 **Materials Fee:** \$35

**Light Sculpture: Fixture Design** // **Instructor:** Daniel Rossi // In this class, you will learn the basics of building well designed, natural and energy-efficient lighting from beautiful, eco-friendly bamboo. Students have the option to construct and leave with one of the instructor's designs, or to create their own original light sculpture to bring home and put on their night stand. **Level:** Beginner to Intermediate. **Class Duration:** 2 Sessions ◊ Time: 7-10p  
◊ Thursday April 29 & May 6 ◊ Register by April 23  
**Member Price:** \$135 **Nonmember Price:** \$165 **Materials Fee:** \$35

**Bent Ply: Skateboard Deck Making** // **Instructor:** Elise McMahon // In this class, you will learn the art of bent plywood through skateboard and longboard deck making. In this class we will make individual custom decks. You have the option of making your own mold or using a classic bend, and from there you can cut and file your own individual board shape. Attach your choice of gear and skate on home. **Level:** Beginner to Intermediate. **Class Duration:** 3 Sessions ◊ Time: 7 - 10p  
◊ Thursdays April 1, 8, 15 ◊ Register by March 26  
**Member Price:** \$180 **Nonmember Price:** \$225 **Materials Fee:** \$110

**Custom Frame Shop** // **Instructor:** Jay Nelson // In this class, you will learn how to build professional custom picture frames from raw materials. We'll begin by making a contemporary style frame and cover the different styles and techniques of mounting the image. This class includes a shop pass to work on additional projects outside of class time. **Level:** Beginner to Intermediate. **Class Duration:** 3 Sessions ◊ Time: 11a-2p  
◊ Sundays May 2, 9, 16 ◊ Register by April 27  
**Member Price:** \$160 **Nonmember Price:** \$200 **Materials Fee:** \$40

**Furniture Design II** // **Instructor:** Jim Hill, Stephen Pino // Participants will arrive at the first session with an original design in hand. All of us will benefit from the analysis of each project in the light of materials, techniques, skill and feasibility of completion within the 9 week run of the course. Prerequisite: Furniture Design I or Intro to Woodworking and one other 3rd Ward woodworking course or prior woodworking experience contingent upon instructor's approval. **Level:** Advanced. **Class Duration:** 9 Sessions ◊ Choose from 2 Sections  
◊ Saturdays 3-6p ◊ April 10 - June 5 ◊ Register by April 5  
◊ Thursdays 7-10p ◊ May 6 - July 1 ◊ Register by Jan 29  
**Member Price:** \$500 **Nonmember Price:** \$650 **Equipment Fee:** \$50

**Furniture Refinishing** // **Instructor:** Christopher Anigacz // Whether you have an old family heirloom, a rescued relic, or an Ikea eyesore, you will learn the process of stripping, prepping and refinishing furniture. Don't have a project, but want to learn nonetheless? We'll supply a practice piece for a pittance. **Level:** Beginner to Intermediate. (See page 22 for course times)



2009 Fall Solo Show Artist  
// Johanna Heldebro

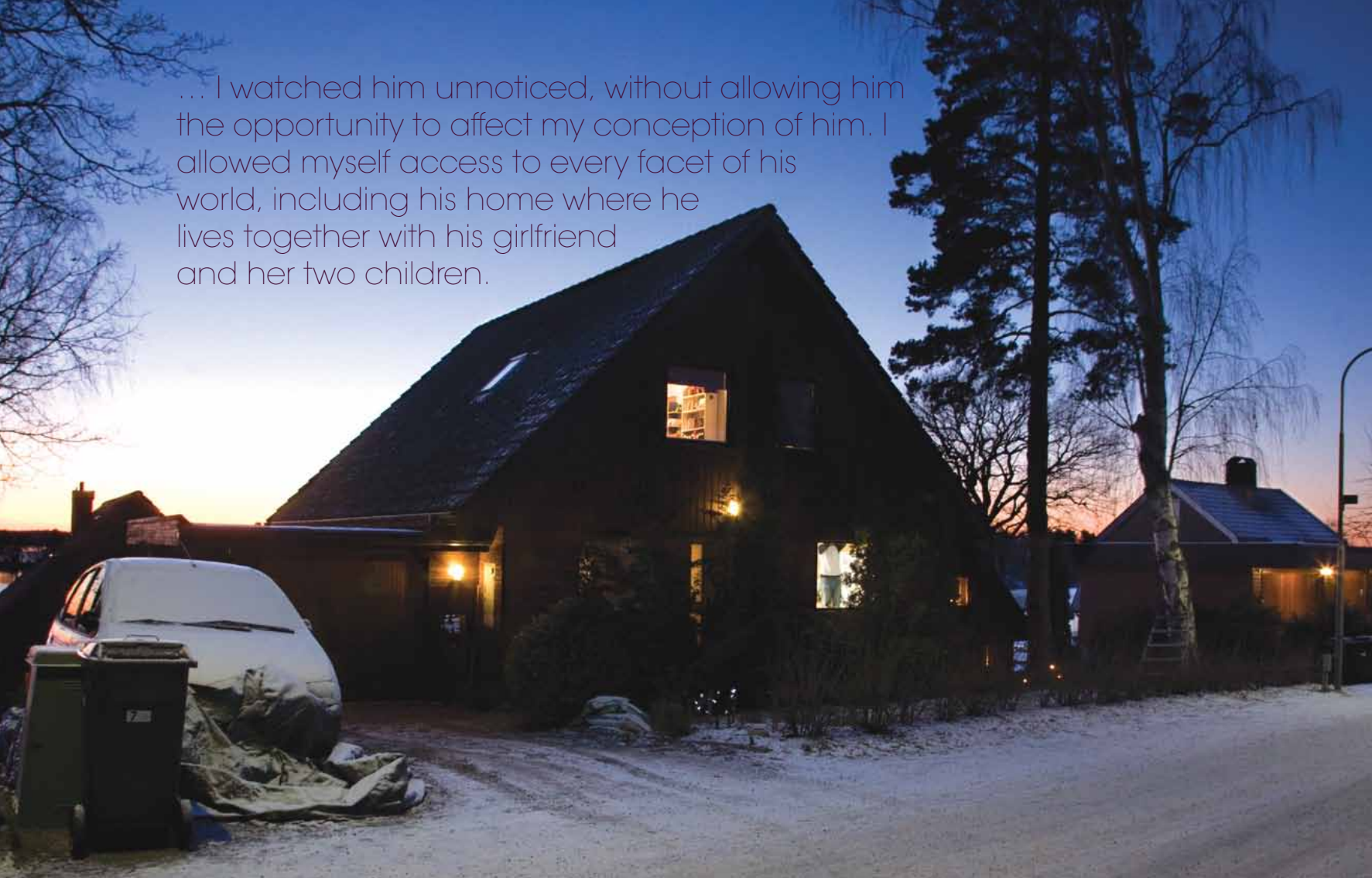
By Devin Powers

I am almost not an "I" anymore; I put myself in the service of this scheme.

-Vito Acconci commenting on his "Following Pieces"



... I watched him unnoticed, without allowing him the opportunity to affect my conception of him. I allowed myself access to every facet of his world, including his home where he lives together with his girlfriend and her two children.



There are many reasons artists make work, that vary from person to person, like species of birds in the animal kingdom. But, perhaps there is some pattern, some overarching general framework into which all our individualized motivations fit into one neat theory of creative impulse. There are a few of these theories. One intriguing notion is, all artists are searching for an answer to a question. The question and the answer vary from person to person. Johanna Heldebro's, *To Come Within Reach of You*, last year's Fall Solo Show at 3rd Ward, would make a strong example of this theory.

*To Come Within Reach of You* is Heldebro's complicated photo documentary portrait of her father's new life in Sweden several years after her parents divorce. In Heldebro's own words, "... my father has become a stranger to me. I did not know exactly where he lived. After searching his name on the Internet to find out more about his new life, I traveled to Stockholm, Sweden to secretly follow him. I watched him unnoticed, without allowing him the opportunity to affect my conception of him. I allowed myself access to every facet of his world, including his home where he lives together with his girlfriend and her two children."

Heldebro does not include images of the children or her father's girlfriend. Only her father and the spaces he inhabits are shown. The images create a narrative. With each image we are brought closer into her father's private world. There are photographs of his house from outside and then inside. The bedroom night table, its drawer half open, topped with a disorder of books, two glasses, several cosmetics and lotions, a matchbox and a large cylindrical alarm clock. We see a sparse and orderly kitchen, then a shelf with photographs of family. A close-up on the shelf reveals a black and white image in a plain wooden frame of Heldebro herself, younger, maybe a teenager sometime before the divorce.

The photos of Heldebro's father appear still, lonely like the empty house. There is a picture of him in a crowded lunch hall amid other businessmen and businesswomen. Despite the crowd, he is alone and in his own thoughts staring out with his hand poised over his closed mouth. His hair is grey and a bit shaggy. In a kitchen scene, Heldebro's father is shown shoulders slumped, head back facing the kitchen's white tile wall. There are no photographs of him smiling, or looking happy. He always looks tired, heavy faced, dreary, impassive, or dejectedly contemplative. It is unclear if this is due to disposition or Heldebro's selection of images. The photographs were gleaned from the hundreds of photos Heldebro had taken of her father during her covert investigation. Given her matter-of-fact impersonal presentation of what is in fact deeply personal and private, you want to believe that what we are offered is somehow an objective and truthful view into this man's world.

The final set of photos document the objects Heldebro's father left in her possession. They number, a stack of records with Bruce Springsteen's, *The River* at the top, a faded blue running shirt with Washington DC printed across the chest, a crystal ashtray and a white coffee mug, photos of his marriage and one of him young, reclining in a striped button-up sweater one hand behind his head, the other holding a book up and staring at whomever had taken the picture.



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**SOLO** show

# The Fame Thing

## // An Interview with Abdi Assadi

We met Abdi Assadi on a bitter Sunday afternoon in Manhattan. His office was sunny, minimal and serene, just what you'd expect from a spiritual counselor & acupuncturist. But for all of his tranquility & consciousness, he's got the tongue of a sailor, a love of motorcycles that rivals the gnarliest Hell's Angel and a reverence for the late Terence McKenna that surpasses even our own. For three hours, we sipped green tea while we discussed his childhood in Africa, his experience working in the Bronx during the AIDS crisis and on our generation's obsession with fame. His sentiments were as painful as they were hopeful and he left us with a few tips for transforming our collective ego mania.

*\*Note: the following are excerpts from a two hour interview that was transcribed from an audio recording.*

3W: We're here today talking about fame. It's Jason Goodman Founder of 3rd Ward and Phil Weinrobe, Member Services Director. So, Abdi, do you want to talk a little bit about what you do?

AA: I was born a poor black kid. [Laughs.] I'm an acupuncturist and a therapist. I've been doing this 25 years and a couple of months. My interest is in helping people remember who they are, sort of spiritual work. I jumped into the deep end of this kind of work when I was 23-years-old working with people with AIDS. When I started working, I saw a lot of people die. It forced me to question things: What are we doing? What's going on? I was raised in Africa, in Nigeria during Biafra and the war. My old man used to work for UNICEF, so we traveled in countries where people were starving and dying. That makes you question what's going on, what this is all about. That's sort of where I come from.

3W: I grew up listening to Terence McKenna. I am a big Terence McKenna fan - I actually play him in the office at 3rd Ward. One of my favorite things he said was, "Culture is not your friend." How do you think this ties into our culture's obsession with fame?

AA: Terence, dude... Fuck, that guy changed my life. Part of my path was Shamanic warps. I worked with these Shamanic Peruvians and Native Indians, American Native Indians, and these people couldn't hold a fucking candlestick to McKenna. McKenna was so lucid. The guy was unbelievable. His understanding of culture is the understanding of the fascism that we're living under and how we don't get it. It's phenomenal. McKenna, man, was all about opening up the mind in a radical way. He was a true revolutionary. Most people are reactionaries - they wake up to the fascism that's suppressing them. He actually had stepped outside of it.

3W: What he says is really deep and tripped out, but also really clear. Super easy for anyone to understand. You don't have to be a philosopher, you don't have to go off the deep end and take a lot of mushrooms. What he says makes total sense.

AA: It's true. He was an ethnobiologist. What he used to do was a heroic dose of mushrooms (which is five grams or over) to have this opening, and then he'd take the DMT as well, and he had opened. He would speak clearly about anything, any topic. One time, he had asked a mushroom "What about world population? I'm so concerned," and the mushroom was like, "You're such an idiot. If every American and European only had one child, as opposed to worrying about the rest of the world, we'd be fine." He was like, "The mushroom's crazy." Then he did the research and he realized that - this was in the 80s - in the Third World a person can have up to 500 kids and they consume less than one European or American kid. So actually, if Europe and America had one child at a time, it was the same as cutting it exponentially. In the desert, you can go off on this shit. Wake up! But, hey, whatever these shows on TV are, people want to be famous. They're taught we can get there, which is also insane. What? You're going to have 300 million people be famous?

3W: A few weeks ago at Art Basel, a few of us from 3rd Ward were sitting around a campfire in Miami going, "What is wrong with our generation?" There were two things that came out. One was the "Fuck It" Generation: we just don't care any more. But the other, almost opposite, is that we all believe we have to be famous to be successful. It's our yardstick. We believe that we're going to be famous eventually somehow, each one of us. And the relationship between those two things - apathy and fame as a mandate - it's a weird connection.

3W-Phil: One thing I've noticed is that with this whole media explosion, and everyone's access to that media, is that all of a sudden the potential to see where you rank is there. And that wasn't there before. Think about the 1970s. If you wanted to see where you were at in terms of your fame level, there was no way. You either were famous or you weren't famous. But now there's this giant spectrum where everyone can see their place on that spectrum and try to move themselves up. And that self-awareness of your fame is what I think is driving people crazy and causing these obsessions, distortions.

AA: Yeah, well said. Just look at the art world. I remember back in the '70s when people started to attack shit, and started hitting walls. It was really just for your peers. It was just what people did on the Lower East Side. It was never my thing, but I just remember watching. And I remember in the '80s, when the gallery thing started happening, all of a sudden it came out of this experiential thing that people did. Like, whoa, your consciousness was "How is this thing going to sell? How am I going to be," as you said, "famous?"

3W: It's interesting because I feel like you get back to the apathy from demoralization. We've been totally de-intellectualized, and don't know what's going on, and we're the top of the food chain. We're these over nourished, overfed, under-intellectualized little fleshy balls of apathy. [Laughter]

AA: As Americans, the thing that we don't get, is that our place of being on top is really changing. We're turning into a poor country, man. We really are. Even that part is going to change, you're going to have these gated communities and it is happening more and more. I was raised in the Third World, so to me it's just how it was. You had your elite, which was 1% of 1% of the population, you had your service group that served that elite, and then you had the rest. And we're going into that place and no one's even talking about it. Detroit is going to be everywhere.

... When you have a culture that doesn't have anything to lose and a culture that is based on fame and alienation, that is when you get violence. People are sleepwalking into fascism.



3W: It’s not okay. The guys driving the bus are totally blind.

AA: And you don’t even have a good economy when you look at it in terms of who’s really gaining. When you look at the net worth of America, what’s really happening is, you basically have this pyramid and the top 1% owns everything. We have two million people in jail. I’m all happy that we have an African-American president but you know when I’m going to be happy? When the majority of that two million are not African-American and Hispanic. People are like whoa, now racism is solved in America because we have an African-American president. No dude, shit, there’s some really crazy stuff. Taking it back to fame and celebrity – that’s the stuff that masks the fact that it’s rotting underneath, you cannot have that.

3W: It’s like human beings have a really hard time putting their minds around incremental change.

AA: The system actually functions by dehumanizing people. People actually go to that ego place which really ties into the Fame thing. When you go to the fame thing you’re just ego drive, ego overdrive, which is a very lonely place. I feel more isolated, so I have to buy one more thing. I feel more alienated; I have to buy one more thing. What we do is we get together, we get shitfaced, and we just totally try to disconnect. We check out guys, girls, whatever you’re into, just disconnect, and talk about things that disconnect us. This is one thing that’s a gift out of what’s happening now. Hopefully, it’ll bring people together. Now, that’s the curse of the fame thing, that’s the curse of the celebrity thing. All these shows that are on TV, this fame thing is about me over you.

3W: I relate to what you’re saying, we’re all obsessed with ego and obsessed with being the best whatever, with fame, it just takes us far away from ourselves.

AA: The only way you’re really going to consume something is if you’re really not content. The contentedness never happens externally. When you purchase something new, all that does is touch the place that’s already content, and then you get bored with it and you want to repeat that experience again and again. This is Bush coming over after this horrific thing happens in our country and he says, “Go shopping.” The system has a consciousness. To me it’s not just about the fact that there are three mean guys sitting up there trying to figure everything out. These systems have consciousness. Kind of what we’re talking about: culture, as you say, is not your friend, but culture is not some dead entity. When you read Alice Miller - Alice Miller was this amazing psychotherapist and she studied the Nazis - these dudes were God-fearing, church-going family people. To me these Nazis were monsters. The scary part is that they weren’t monsters. There were a couple of psychopaths but there weren’t millions of psychopaths. How could a culture decimate eight million people? We’re the same people; we haven’t changed that much. Again, that ego thing you’re talking about is narcissism, the checked-outness. It used to be religion, then it became nationalism, now it’s become fame. To me it’s the same damn ugly medicine that keeps repeating itself, and no one’s learned to fucking think. It’s culture. It’s got a consciousness and it doesn’t want to die.

3W: It’s hard to imagine though, a world without culture. It’s hard to know where you stand in this culture, really, how to operate. There’s so much choice, and much of it’s predatory.

AA: Yeah, that’s definitely true. And again, what’s happening with the education level in this culture... Everything you’re saying is true. What’s going to be the next step? Right now, you have people with something to lose, so everything is cool. But, you’ve got the cops, you’ve got this and that, you’ve got the military, and when you have a culture that doesn’t have anything to lose, and a culture that is based on fame and alienation, that is when you get violence. People are sleepwalking into fascism.

It used to be religion, then it became nationalism, now it’s become fame. To me it’s the same damn ugly medicine that keeps repeating itself, and no one’s learned to fucking think. It’s culture. It’s got a consciousness and it doesn’t want to die.

3W: An educated person a hundred years ago would think that America is fascist at this point.

AA: Oh, for sure. And a lot of people in the Third World do, actually. See, there’s already that. From that fact, to me, there’s already training; taking your shoes off to walk on a plane. Everybody does it and they think it’s no big deal, but it’s part of the training.

3W: I think you’re right. I think that as soon as people start getting their basic needs challenged, then everything falls apart. In a previous e-mail exchange, you said some really interesting things, like how we whore the ordinary from the supposed extraordinary. That was a really strong statement to me: We are whoring the ordinary from the supposed extraordinary.

AA: We are so addicted to peak experience. One of the things about doing a meditation is that it’s difficult in the beginning to meditate. I remember doing a long sit for the first couple of days. Your mind is grasping at these amazing times you’ve had. And the porn thing is a part of it; we just want to keep the peak of the addiction to that, like drugs, and alcohol. We want to have these peak experiences but we’ve lost the ordinary. Ordinary is 90% of your life, 99% of your life. The job of a Shaman is to go to these distant places for one hour, two hours, 10 hours, and then bring it back and share it as ordinary. We have something hardwired to our brain, like those rats who keep pushing that button to get that charge in our pleasure center. That’s the part that we really have lost. We’ve lost knowing how to just hang out.

3W: It’s crazy. I’m a person who is thinking about these things and I also feel like I need total sensations. It’s hard to get away from.

AA: We don’t experience things directly anymore. It’s almost like we’ve lost our digestive tracks and someone else has to chew our food for us. Then, by watching them chew, we can actually taste the food because we don’t have any taste buds. “How does it taste?” “Well it’s sweet.” “What does that mean? I don’t really know what sweet is.” “Well, it’s got this experience.” We don’t have direct experience anymore. Do we choose not to go to that fame place? Do we choose to switch off the Internet that day and just sit down and create something?

3W: Saving money is an interesting connection, too.

AA: Same thing. What is the fame thing? You get the money. It is connected to that, it’s two sides of the same coin, really. Fame is a currency. Currency in the way that people keep up with it. It’s what I’ve noticed with people. If they know famous people, if they’ve seen them or taken a picture, it’s a currency. It’s become a currency. “Hey I saw Joe Blow at this place, here’s my picture.” It’s this impulse of taking a picture with a total stranger. It’s fame; it always just blows my mind. So, what does that say? It says this person has something I don’t have, and by putting my arm around this person and having this picture taken, I am somebody now.

3W: You’re attaching yourself to their fame.

AA: We don’t really have direct experience. I had a patient a couple of weeks ago that was going through a really hard time financially. A really good guy, working class background, worked hard to get where he is. He’s not surviving very well, he’s losing everything because things are so fucked. He’s got a wife, and his wife is a school teacher, and while we were talking, I was like, “How does your wife feel about this?” The guy kind of stopped dead in his tracks and really didn’t know. He was like, “I don’t know.” What was heartbreaking was that he actually got how off that is. This is your support system, this woman, you have children together, go there. Ask this woman. You’re going to lose your home. Do you talk to her about that? The craziest part of all this stuff is that it all comes back to alienation from me.

3W: I wonder if there is a time that you can point to where things shifted? Is there a point when we crossed over into the hyperreal? How do we step back?

AA: I think we have to be forced to step back. Even our activism is ridiculous and based on insanity. So, it’s like we’re insane, we drank so much poison. It’s like what Einstein used to say: You can’t solve a problem with the consciousness that created the problem.

3W: I think most of us feel like something is wrong. So, I guess I’m wondering if the shift has to come from the internal emptiness or does it have to come from the external?

AA: Oh it can definitely come from internal emptiness if you do the work. It takes work; it doesn’t just happen by itself. Often, in my experience, it’s suffering, but what I’m saying is that there is this quantum shift that you’re talking about. It’s already happening. The problem with the celebrity, with the fame, is reality is replaced by trivia. If we actually sat down, and actually went, how many people are homeless in America right now? There are 2 million people. This is happening now! I just know that everyday you can quiet yourself a little bit and you’ll be shown what the next step is. But truly, we’re not going to really know it.

3W: There is no map.

AA: There’s no map to where we’re going. So the map comes by being in the moment. This is where you have to trust your sense and your emotional body. You have to use different tools. This is the problem with trying to solve a thing with the brain; it’s got to be from an emotional place, from an internal knowing. To me, that’s the gateway to where we’re going.

3W: I heard your talk a couple of months ago about relationships and you said, “Be bored.” For me, it’s hard to be bored because happiness is sensational.

AA: There’s anxiety underneath that. We’re actually overly anxious. And that’s a part of driving to the same path of doom without really stepping out. We don’t want to sit with the anxiety.

3W: Interesting. You’re saying we look towards sensationalism to mask our anxieties?

AA: Yes. When I was a kid in Africa, I remember going to school. This guy used to put me on the front of his bicycle and bicycle me to school. So, I’m on this bicycle and we would ride past this lagoon. There was a little road sign that was made of concrete that was about a meter above the ground. I remember in the morning going and there was this guy sitting on top of this sign, fishing. I’d ride back three or four hours later and the guy would still be sitting there in the same position. Now that experience of being able to sit - this was a regular occurrence. The last time I saw that, I was in bum-fuck Italy, somewhere up in the mountains.

3W: That’s so interesting. In Georgia, the old people used to do that. Now, they don’t even build porches anymore. It used to be that old people would sit on their front porches, looking at the trees blow in the wind, you know? And now, they don’t build front porches anymore. Everyone is going to sit inside and look at the TV, in air conditioning.

AA: I remember going cross-country at one point and it was really wild how if you stayed on the highway every state you went to looked exactly the same. You have McDonald’s, you have Sunoco, you have this and that. This whole corporate thing has completely demolished any sense of culture, so as part of that whole thing people have stopped experiencing their local environments.

3W: We are losing regionality

AA: The corporations don’t understand. The people we’re talking about, the elites, they’re educated, they’re not systems thinkers. If the planet dies, the corporations will die, so the corporations are really like psychopaths because in their behavior they are psychopaths. Everything is really friendly; everything on the surface is nice, gleaming, friendly. There are not emotional contents. So, till you get that dagger out of your neck and your Jugular is hanging out on your living room floor, like, they’re really smiley and friendly.

When you go to the fame thing you’re just ego drive, ego overdrive, which is a very lonely place. I feel more isolated, so I have to buy one more thing. I feel more alienated; I have to buy one more thing... The contentedness never happens externally. When you purchase something new, all that does is touch the place that’s already content, and then you get bored with it and you want to repeat that experience again and again.

3W: It's like Bret Easton Ellis really nailed that with *American Psycho*. There's this character who's this Wall Street success, but couldn't help just killing everyone around him in really perverse, sexual ways.

AA: I used to speak to some Vietnam vets in the Bronx. Those guys saw some shit. I can't imagine these kids now, doing this close combat. We're taking these guys, basically using them, and then throwing them back 24-48 hours later in the community. It's like the highest rate of suicide, homicide; we're living that nightmare. It's not like in some distant future. These are the things that aren't working. But, nobody's questioning why. That's where the fame thing comes in, the celebrity. "Pay attention to this, Tiger Woods has like 8 girls that he banged, check that out." While your neighbor is losing his home, your neighbor just came back from Iraq, your neighbor just shot his wife, your neighbor's a drug addict but there's not drug treatments so he's going to go to prison for 20 years.

3W: I guess what you were saying earlier goes person by person.

AA: The machine is too big; the machine is way better armed than you'll ever be, the machine's way smarter on that level. Forget about the machine, the machine is going to eat itself alive; we have to step out of that. It's not going to be about shifting the system because the system has a consciousness and this system is so profound. It can co-opt anything. It's a very intelligent virus.

3W: Everything becomes style.

AA: You have to step out of that. It's not about becoming something radical, spiritual, or a monk or a caveman because that's another thing. The question is how do you live your life in integrity and real authenticity? If you're a rose bush, are you an oak tree? If the system needs oak trees, it will tell everyone they're an oak tree. If you're a rose bush and you're trying to eat what an oak tree eats, you are going to die pretty quickly. You have to figure out what you are, and then feed that while you're in the system.

3W: It's like the concept of simulacra; everything's a copy of a copy, with no original. We're self-replicating these copies of another copy, of another copy. We saw it and we're emulating it and there wasn't an original. Or the original is so distant, so gone, so vanished.

AA: That's what I'm saying about the system that does that.

3W: And then, you grow up in that environment, and nothing seems real except for what's hyper, hyperreal. Even that is unsatisfying as years go on.

AA: People are living in fear - that's how you keep people in line. It was the nuclear bomb, it was the Russians, it was the Chinese, always fear, fear, fear. Now, it's the Arabs. Once these systems are in place, how can you step out of it? The only difference now is that we're running against a finite. People laugh when it's said there could be food shortages, actually laugh at you. There's a very distinct possibility in our lifetimes that we are going to hit against that again. Right now, there are riots in many countries because of food shortages. This is how this myth gets perpetuated. "We're fine, it's nothing, stay asleep. Everything is under control." That's the part that's going to shift it to the next level.

... The map comes by being in the moment. This is where you have to trust your sense and your emotional body. You have to use different tools. This is the problem with trying to solve a thing with the brain; it's got to be from an emotional place, from an internal knowing. To me, that's the gateway to where we're going.

3W: Totally. And it could be next week or in the next decade.

AA: We're trying really hard to keep this covered up. This is what I'm seeing in people's psyches. It's definitely out there. That's like the most telling thing. It's like, what's in people's psyches, what's being sold externally.

3W: Well, maybe we should talk for just a minute about my personal favorite celebrity who just died, Michael Jackson. He was a really talented musician and all these things. But, I think his greatest work was the sculpture that was his body. People were terrified by it, and they didn't like to look at it. But he transformed himself into what he thought people wanted him to be.

AA: Absolutely. He was a guy who lived in the hyperreal as opposed to the real. He lived in the extraordinary - the ordinary wasn't okay. He had to go to the extraordinary. His only experience would be in his peak thing, right, a huge playground, this massive thing. It's an amazing thing that people don't realize.

3W: And he totally killed himself with drugs.

AA: That's pain, that's how painful it is. That's how far away you get from yourself and you forget that you need anesthetics. The metaphor for that is lost on people. It's not even using heroin, he's using anesthetics, drugs that anesthetize people. It's crazy and yet it totally makes sense. We have this projection on people; we have this addiction to perfection. Then, when these people don't meet our expectations-- Tiger Woods is an amazing example in that way, right? He became a totally perfect, clear projector screen. He had no emotions; he was a good boy. Is he black? Is he Asian? He won't even give you that. The shadow gets so huge, totally in reversion to how good you pretend to be. How perfect the projector screen, because there's nothing really genuine, really authentic. And this is how these things always work out and people are always shocked. How did that happen? It's like, "It's not shocking, it's Michael Jackson." Because the projector screen is so strong, the flip side of it gets ghastly. The flip side is us napalming the bejesus out of babies. These are the things we need to examine. Michael Jackson and Tiger are perfect examples of people carrying culture and its shadow. Michael Jackson is us. He was carrying that for all of us.

3W: He was this mirror. He kept mutating because we asked him to and then we couldn't even stare ourselves in the face. We couldn't even look at him.

AA: There's this mass consciousness that doesn't want to change and only wants to be changed when disaster comes - has to be forced to change, doesn't want to do the fucking work which is all this stuff.

3W: Sacrifice.

AA: Yeah, sacrifice but also the fact that this can be pleasurable. That's what I'm saying to you. For me, there's a lot of serenity in the work that I do - trying to save the world and forgetting about myself. When I forget about myself, my big self steps in. Now that can't be all the time, because the reality is that you have to feed all parts of you, that's a really powerful experience. But that's lost on this culture, that's lost on celebrity, definitely lost on fame, cause that's all about "me." "What else can I do about me? Let's talk about me, let's talk about me." That energy never gets into you.

3W: It's always hungry and it's never satisfied.

AA: It's that hungry ghost. The Buddhists have that wonderful image, right, of this big ghost with a pinprick for a mouth and it can never get enough food to feed it. And we're all guilty of that to some extent but the system makes sure that that keeps going on. Cause what is it going to look like? There is an economic reality; we've been trading since we had seashells. There is an economic reality when you have six billion, seven billion people on the planet. It's not going to keep going this way, so, what is the next step? Well, you get that by Phil being the best Phil, and John being the best John, and Jason being the best Jason. That's how you answer that question, and I truly know that in my bones. It's not about going out there and discovering the wheel, but each one of us go out and do that - instead of A trying to be his dad, A is A, that's my gift to this planet.

3W: What can the reader can do to become more of who they are?

AA: I would say, first and foremost, look at the places where you're not really you. We are basic archetypes where we rebel against the culture. I realized I'm trapped being a rebel because I'm still connected to my past. How connected am I to the past? That would be the first thing. The second is how many times a day are you people pleasing or not people pleasing as a way of people pleasing? Just start by examining yourself. It takes like five minutes a day. And then really look at your relationships with things. Just look at the way things are. You don't have to drop out. You can look exactly the same externally but you have a totally different experience in life, you can still take the subway, but from a different place. If you're really angry, if you're really sad, examine it. Give yourself a little bit of time to be bored, just a little bit of introspection. Something that I do is, I just take one thing every once in a while to work on. So, if it was anger, like in the morning, I would be like, "Look, I'm tired today, I'm tired, I'm going to be more angry, so pay attention." At night, I would have a review, I would be like, "So that was good, you were tired, you knew you were going to be angry, so you didn't work as hard today." And whatever that thing was, examine it. I don't want to be connected to my past, I want to have a relationship with it but I don't want to be a slave to it. We never examine. The second we wake up we're on the go. We don't fall asleep until we pass out because we're on the go and we do it seven days a week. So give five or 10 minutes a day.

3W: Five minutes?

AA: Literally

3W: Let's talk about how we all think of ourselves as individuals. There are a lot of spiritual advisors and philosophers that are just rejecting that notion. But, there are also tangible things, like we all have individual fingerprints, we have different DNA, we are literally, undeniably individual.

AA: We've gotten so lost in the individuation and now it's sort of the journey back into remembering we're a whole. When that aspect of forgetfulness of individuation becomes hyper individuation, that's the Wall Street, that's psychopath. Psychopath does not have a memory of being connected to other people, that's why it's actually so disconnected. The problem with the psychopath experience is that nobody is experiencing it. That's why you stab 10 people to death when you're a psychopath; there's no experience, there's nobody left, there's nobody home. Healthy culture tends to have a balance between perpetuating itself and allowing you to be the best you. To me, that's a healthy culture. We're in a culture that wants to decimate you if you're not fitting into the program. And it does it.

3W-Phil: It's this drive to make yourself thin, to make yourself vapid, just a wrapper, that way you can become famous. Become a brand of self.

AA: One thing that you're saying which has like, become one dimensional, which ties into what you're saying, which is chaos. People don't want to deal with the fact that it's chaos. The fact that you can have all the spiritual understanding in the world and walk out and get run over by a car, this is what all the bullshit in the way of spirituality doesn't want to come to it. You can have the deepest understanding of it man, but if your number's up, your number's up. That's where the real courage comes in. If you know that every time you get on that bike, you could actually be done, and you choose to do it, that's courage. Not in a stupid way, but you'll approach it differently. You're sort of unconscious, you get on that bike, hit the throttle, do a buck 80 without giving a shit, you're not really tasting anything. You're in that psychopath mode. So the fact that it is chaotic, and yet it's all one, there's nothing to be done, yet it's this wonderful, horrific play that's happening... To kind of straddle those things, that's what's really rare. That's a new thing that's happening culturally.

3W: The thing about a bike that is a great benenifit and interesting is I get scared when I'm *not* on a bike. I get scared thinking about what happened the last time I rode, how 'it was fucking close' and how I should do this or that next time. But, once you get on, and the motor is going... no more fear.

AA: When you're riding, if you're riding properly, the only way to survive in New York City, is you don't think about anything. You're in the moment, so like, the gift of this whole thing, that's the pleasure, the moment. When you're with your lover, and it's awesome, it's in the moment. These spiritual people have been trying to tell us this forever. The magic is in the moment. Now, if you're going into quantum physics, there really is no past and future, like literally, there's no past and future.

3W: Well, Abdi, thanks so much, man.

AA: Pleasure, man. That's awesome. This was fun; we talked about a lot of stuff.

3W: We did cover a lot of stuff. What's going to happen now is we're going to go transcribe the recording and it's going to be like 45-pages, then we'll edit it down to 4 or 5 pages. [Editor's note: The transcribed interview was actually over 50 pages long.]

AA: Just make sure that I talk about my dick. I like to have that in conversation, usually.

3W: Yeah, can we have a shot?

AA: Well, you need two cameras, actually...

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### Moviehouse

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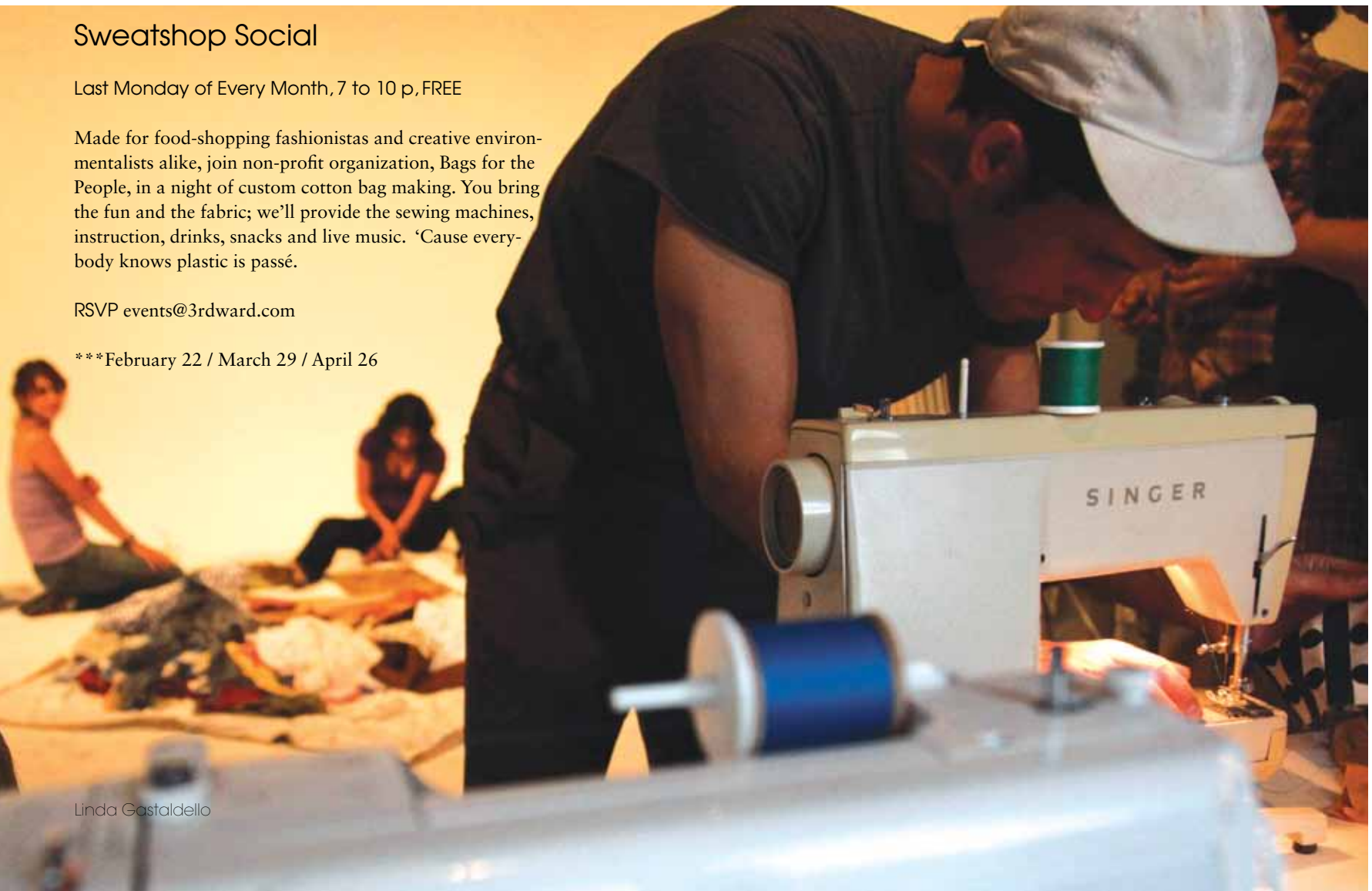
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