

FRANCES WAITE
SELECTED PRESS



FRANCES WAITE

b. 1993 - Frances Waite is an American artist whose works on paper have been exhibited throughout the United States and Europe. Her subversive approach to photorealistic graphite drawing has been recognized in notable arts and culture publications, including Vogue Magazine, Playboy Magazine, Fukt Magazine for Contemporary Drawing, and Vice's The Creators Project. In 2018 Frances was included in Vogue Magazine's *World 100*, recognized as one of the most influential creators of the year.

Frances is an alumnus of Pratt Institute in Brooklyn, New York. In 2015 she graduated with a Bachelors of Fine Arts in Drawing. Born in Rochester New York, she currently lives and works in Los Angeles, California.

b. 1993, Rochester New York

EDUCATION

2015 - BFA, Drawing - Pratt Institute

SOLO EXHIBITIONS

2020 - *Escape Fantasy @ Cob Gallery, London, UK*

2018 - *Slap the Void @ Elijah Wheat Showroom, Brooklyn, New York*

2016 - *My Girl @ Elijah Wheat Showroom, Brooklyn, New York*

GROUP EXHIBITIONS

2021 - *Western Exhibitions Drawing Biennial @ Western Exhibitions, Chicago, Illinois*

2020 - *NADA FAIR with Elijah Wheat Showroom*

2020 - *Female Trouble @ Western Exhbitions, Chicago, Illinois*

2019 - *ISLAND @ Ramp Gallery, London, United Kingdom*

2019 - *Living Room @ Elijah Wheat Showroom, Brooklyn, New York*

2019 - *Graduation @ Good Mother Gallery, Oakland, California*

2018 - *TSA/MVP 2nd Annual Holiday Raffle @ Tiger Strikes Astroid & Monte Vista Projects, Los Angeles, California*

2018 - *Womxn Fest with Crass Lips Records @ Miami, Florida*

2018 - *The Anti Art Fair with Elijah Wheat Showroom @ London, United Kingdom*

2017 - *Here for the Right Reasons (Curated by Janie Korn & Artie Niederhoffer) @ Sleep Center, New York, New York*

2017 - *Brooklyn Art Book Fair with EWS, Brooklyn, New York*

2017 - *Allergy Season @ Gowanus Print Lab, Brooklyn, New York*

2017 - *Nasty Women @ Knockdown Center, Brooklyn, New York*

2016 - *Tie His Hands Gently (Curated by Aurel Schmidt) @ Romeo, New York, New York*

2016 - *Satellite Art Show with Elijah Wheat Showroom, Miami, Florida*

2016 - *Juried Artist & Maker Market (Curated by Kelly Schroer) @ Space Create, Newburgh, New York*

2016 - *No Empty Vessels @ Gildar Gallery, Denver, Colorado*

2015 - *Her Mojo @ ASH Art & Space, Long Island City, New York*

2015 - *LIC OPEN @ ASH Art & Space, Long Island City, New York*

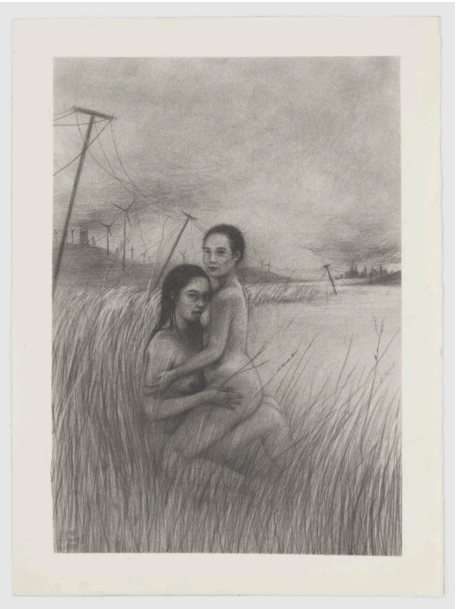
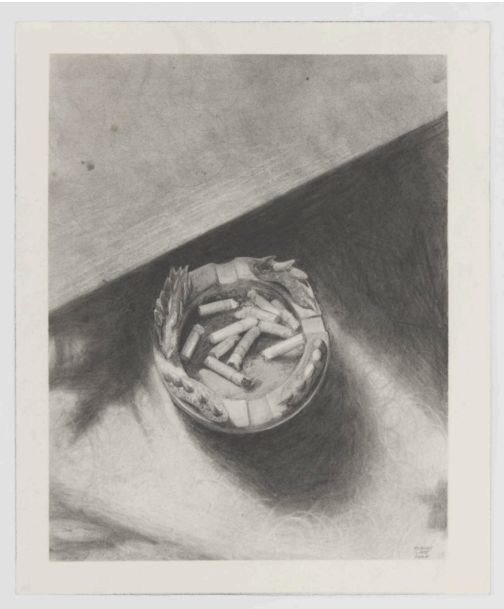
2015 - *Phantasmagoria @ Kunsthalle Projects, Brooklyn, New York*

2015 - *Love Team, BFA Thesis @ Pratt Institute, Brooklyn*



Running until 16 May 2020 and curated by Cassie Beadle, London’s Cob Gallery presents its debut online exhibition *Escape Fantasy*, a selection of original works on paper by Frances Waite. Best known for her subversive approach to photorealistic graphite drawing, Waite’s practice explores the conflicts that arise at uncomfortable intersections between truth and fantasy. Waite’s unnervingly “near-truth” alternate realities are, more often than not, designed to be published to her online audience, and questions our ideas of authenticity and verisimilitude, unpacking the vulnerabilities which underpin how we interact and identify with one another virtually.

To learn more about Waite’s practice, the new exhibition, and how the present pandemic is affecting the way she is working, Something Curated spoke with the artist. Offering insight into the works included in the new show, Waite tells SC: “All of the drawings in *Escape Fantasy* were created over the last year. To give a little bit of a backstory as to the conception of the work, in early 2019 I had been living in Los Angeles, California for about a year and a half. Until the move, I had lived in New York state my entire life. Moving to California was a shock to the system in a lot of ways but most significant and overwhelming for me was my sudden proximity to the intense ever present threat of natural disaster. Thinking about wild fires, drought and earthquakes became a big part of my daily life. I mourned my past life of relative environmental safety in New York and became totally consumed with dread and fear about all of the things that could, and likely would, go wrong while I was in Los Angeles.”



“Shortly after I had moved to LA I got a part time job teaching oil painting at a small community art centre in Santa Monica. I lived on the east side of LA so it was a long hot drive, often in gruelling traffic – a very authentically Californian experience. When the fire season starts and there are fires surrounding Los Angeles, some days the air in the city is thick with smoke. It’s smelly and so dry and everything becomes a different colour. I remember constantly wondering, if the earthquake happens right now, while I’m at work, how will I get back home? I won’t be able to drive. The earthquake will start hundreds of small fires throughout the city. I’m not wearing the right shoes to walk 13 miles. And on and on and on. I’m an intense worrier to begin with so if you can imagine, I was completely consumed with this horror fantasy,” Waite continues.

“In the midst of my mental chaos, bits and pieces of my worries started to make their way inside the studio, as they always do. At this point in time I was nearing the end of a series of oil paintings on paper, landscape/cityscape paintings of highways and cars, that specific garbage you see on the side of the road when in a traffic standstill. I was spending so much time sitting in the car that I thought, at least I can use this time for something. I made a few drawings of fires that I could see in the outskirts of LA. One in the hills of Griffith Park, one viewable from the highway on the way home from visiting the World Pinball Expo, a palm tree across the street from my house. Then Notre Dame in Paris caught on fire, and I drew that.”

Expanding further, the artist goes on: “In observing my “real world”, everything I could see was terrifying. I felt like the epicentre of a marathon of fears. And when I would read about the state of our world as a whole, it seemed like it could only ever get worse. I noticed that when people (myself included) try to articulate this crippling future-terror, they often came forward with sarcastic absolutes: “It’s the end of the world.” And what I found perhaps the most terrifying, is that it really wasn’t the end of the world. If only things got sort of bad and then game over. Instead we have generations upon generations to come that will have to contend with this burning, scary planet. We will have to live with the history we’ve created, that we knew about it and didn’t do enough. That money today was more important than the future. That as things get worse, some people will have it easy and some people won’t have a chance.

And so, in an attempt to graduate from my fear and turn it into some kind of action, I made drawings. But really, I wanted to create worlds where the future had options other than endless Boschian fire torture. Where there is no oil and no movie theatre but there are still rites of passage. Still first kisses, still realising “I’m gay”, still going swimming and thinking “this is amazing”. And ultimately, beyond the silliness, there is still serious drama happening. I am so curious what power looks like when there is no big white house and no big white man with special powers. What does co-dependency look like when the house is on fire? What does love look like? Or companionship? I created these characters and these worlds just to imagine any future other than “the end”. And in doing this, these inhabitants of these spaces I’ve drawn are us.”

Discussing her drawings’ re-appropriation, and subsequent weaponisation, of voyeurism, Waite explains, “For me, an important part of building space for this future was to look at this world as we look at our own world. In this way, women especially cast a knowing gaze into the “camera” that is the drawing. The framing and posing of the figures can come from nothing else but my personal and not unique experience of growing up on the internet. Sometimes to describe this I’ll point out that I have a few close friends, when I think of them I see a picture they took of themselves. From Instagram or Facebook or whatever. It’s like I’ve stolen their memory and made it mine. You can add looking at oneself and the age of self photography to my list of inescapable terrors. For me, drawing these subjects as they would photograph themselves for Instagram is like punching my fist straight into the void. It as once deeply comforting that no matter the circumstances, we all seem to just like broadcasting ourselves, and deeply troubling that we may never be free of these same self obsessive tendencies. In this way, I suppose my voyeurism is weaposnised in that “it looks like fun, but it’s actually horrible”. No matter how pretty I imagine the future, it’s still one that is suffering, and it can only be our fault.”

And in light of the present health crisis, Waite notes, “In regards to how the pandemic is affecting my working – there is uncertainty and pressure within daily life that is difficult and I want it to be over. It’s interesting for me, I’ve been thinking so much about these end times for a year, and now to be thrown into an entirely different world with this pandemic ... I can’t say that I feel anything other than deep confusion and I guess a little bit of amusement at my own individual mental circumstance. I’m drawing the most boring things in the world. Trying to squeeze water from a stone. And I started smoking again, because you know, end of the world.”



Ignoring the Male Gaze: A Review of Female Trouble at Western Exhibitions

FEBRUARY 17, 2020 AT 10:00 AM BY [CHRISTINA NAFZIGER](#)



"Female Trouble" at Western Exhibitions, installation view.

Each artist in "Female Trouble" takes the once-tired subject of the female figure and gives it new life, as each piece strays from the traditional female nude in ways that are subtle at times, and other times louder than a bomb. Co-organized by Elijah Wheat Showroom, the show includes artists Amanda Joy Calobrisi, Lilli Carré, Qinza Najm, Kathryn Refi and Frances Waite.

To say most of the work included in the exhibition is representational in style would be both true and false. Yes, each piece shows the viewer the female body, but each body varies so starkly, that this almost doesn't register. The subject does not grow repetitive or redundant. If anything, it gets rejuvenated through the eyes of each artist. All five artists employ very different mediums, like the striking, patterned work of Qinza Najm, who uses acrylic paint on carpet to shape bodily forms, or the graphite drawings of Frances Waite. Although Waite's work is made from more conventional material, it notably portrays intimate acts between women, both joyful and raw in their rendering. Sexual yet not necessarily pornographic, the works are honest, showing different body types and body hair. In contrast, the work of Lilli Carré and Kathryn Refi break down the body. Carré's glazed ceramic pieces take just small elements of the subject and place them on unexpected objects, infusing a twinge of humor. In her piece "Loose Lock," a ceramic chain lock hangs on the wall, with the knobby lock end resembling a nipple, complete with fleshy pink and brown tones. Her other wall hangings adorn minimal patterns that appear to be abstracted labia.



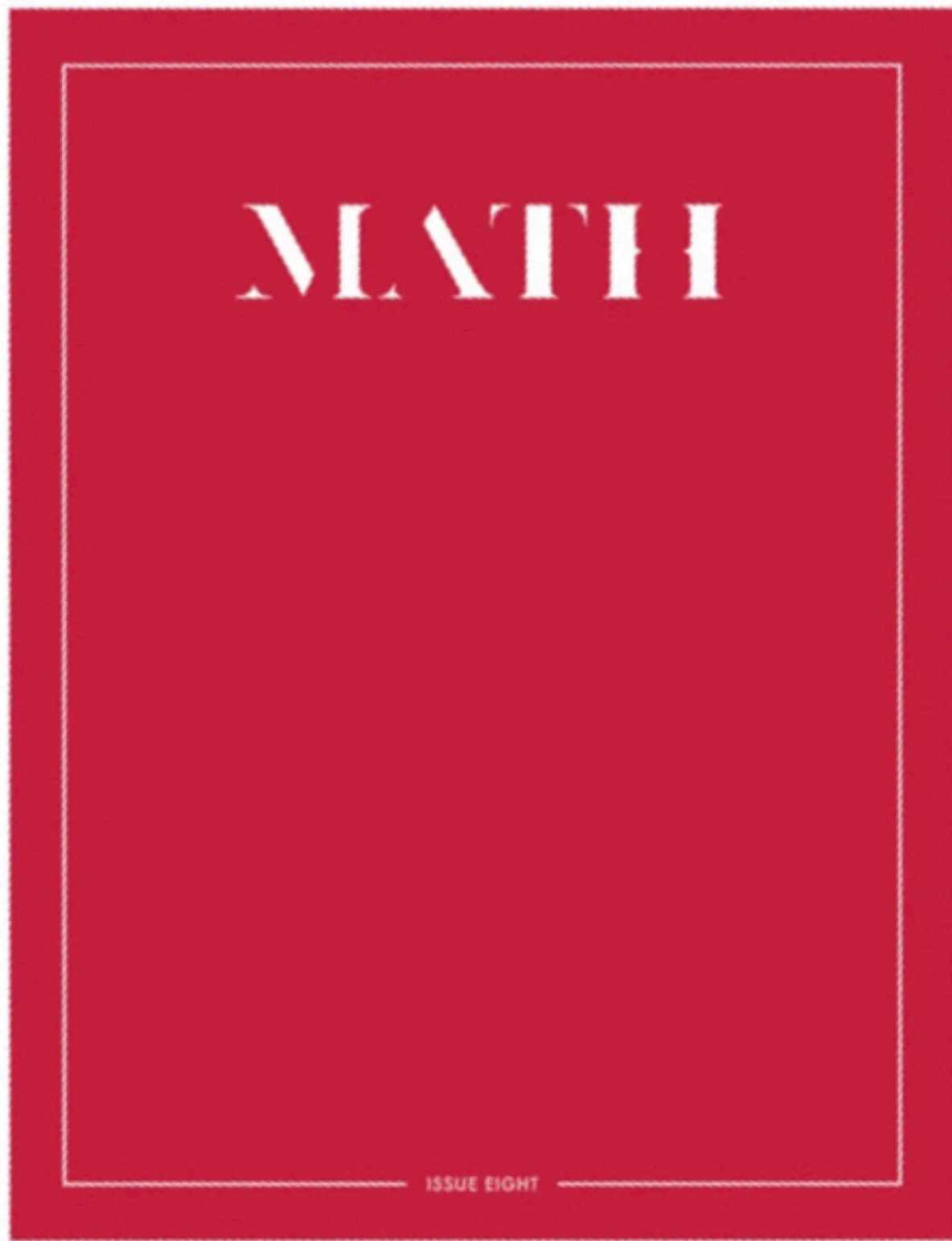
"Words" by Frances Waite, from "Female Trouble" at Western Exhibitions.

The photographic work of Kathryn Refi also strips the body into parts, but in a more literal way, as she cuts apart self-portraits and weaves them back together, like in her piece "All of Me (Double Body)." In what was for me the most compelling piece in the exhibition, a completely nude portrait of the artist, almost life-size, faces forward straight at the viewer. However, a second body was present, exactly the same as the first but turned upside down and woven within the right-side-up body. The figure gazed at me, confrontational yet ghostly, ethereal in its presence. The duality of the two figures not only hints at conflicting body standards and beauty expectations of women, but also the double-sided coin of being female. We must be strong, yet we must be reserved; we are human, yet we are "other." But there is resilience in the piece, as the figures overlap at both sets of hands, making it seem as if they are holding: support, sisterhood, solidarity.

It is worth noting that all of the artists in the exhibition are women-identified. This may not seem like a radical notion, but I want to stress that it truly is. It is too often rare in the art world. For a gallery to exclusively show women artists portraying women offers a refreshing change in perspective, one that, instead of subverting the male gaze, ignores it completely. In this space, men are simply not part of the equation. The artists in "Female Trouble" are carving their own space, asserting ownership and authorship of the female body by exploring the subject on their terms, through their experiences and vision. Still, the act of looking at a nude female body automatically stirs my thoughts to the politics of the gaze, of sexualizing women. [Feminist writer Zing Tsjeng](#) has written that "when we finally put aside ideas of what female bodies should be—hidden or exposed, sources of embarrassment and censure—we can actually begin the task of looking." "Female Trouble" unflinchingly compels you to do just that, to look in a new way. (Christina Nafziger)

"Female Trouble" is on view at Western Exhibitions, 1709 West Chicago, through February 22.

NEWCITY



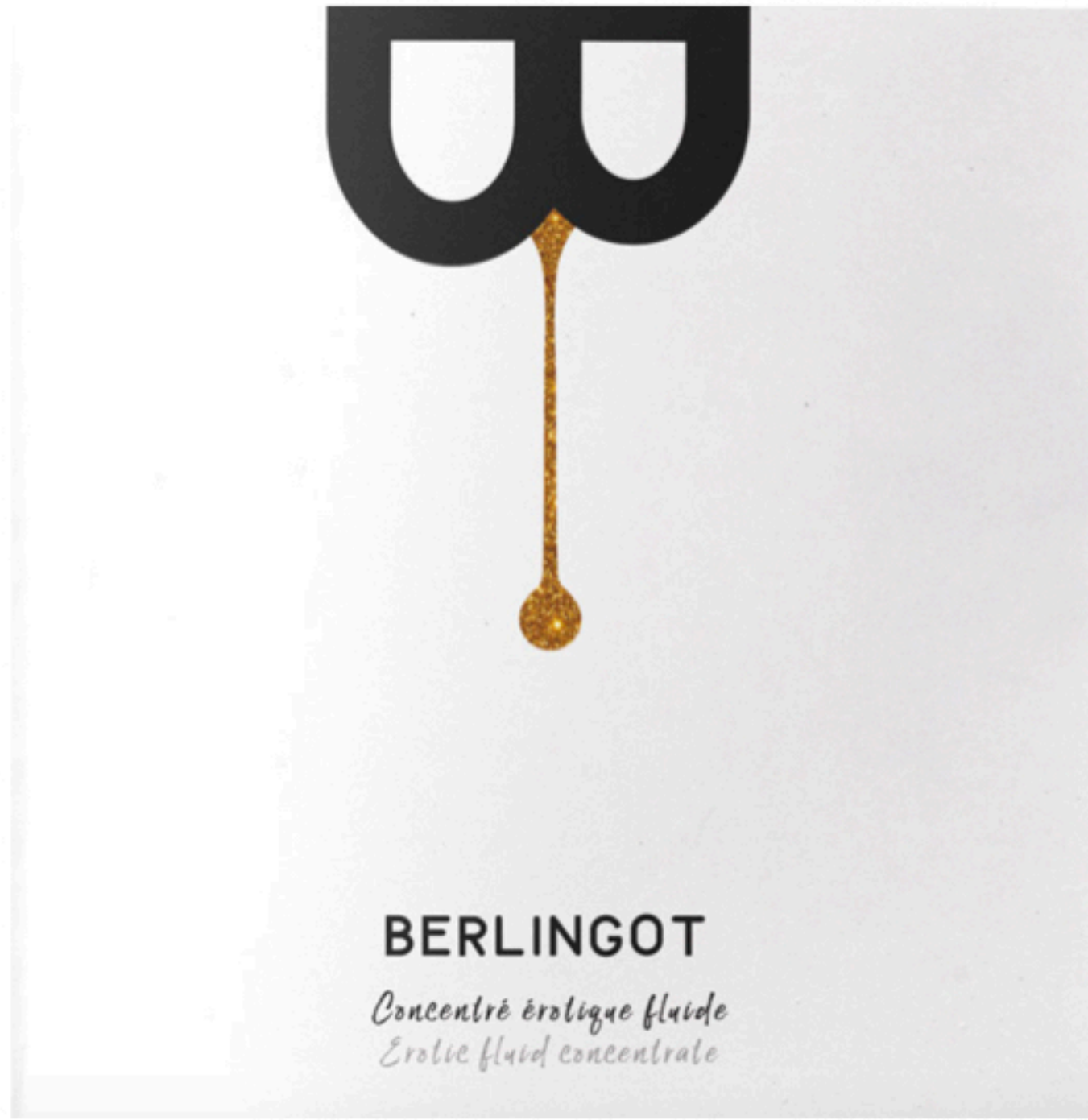
2019 PRINT PUBLICATIONS

MATH MAGAZINE ISSUE 8, NEW YORK (FEATURE)

LESTE MAGAZINE ISSUE 8, MONTREAL (FEATURE & COVER)

REVUE SPASME ISSUE 4, PARIS (FEATURE)

THE SEXY TIMES BY CASH MACHINE ISSUE 3, LOS ANGELES (FEATURE)



VOGUE

artcritical

2018 PRINT & WEB PUBLICATIONS

BERLINGOT ISSUE 2, TOULOUSE (FEATURE)

PLAYBOY MAGAZINE, SEPT/OCT 2018 (FEATURE)

VOGUE MAGAZINE, WORLD 100 (FEATURE)

VOGUE MAGAZINE, BEST EROTIC ART 2018 (FEATURE)

ART CRITICAL, REVIEW BY ROMAN KALINOVSKY

FASHION

Introducing VogueWorld 100: These Are the People Who Are Inspiring Us Right Now

February 27, 2018

VOGUEWORLD

The Best Erotic Art These Days? It's on Instagram

BY KARLEY SOIORTINO

FEBRUARY 27, 2018

vogueworld 100

Today the landscapes of fashion and culture are being radically reimagined, fueled largely by a global groundswell of new talent. Meet 100 creative voices we find riveting.

Instagram, with its nipple-hating overlords and strict “community guidelines,” has become an unlikely hub for erotic art. Of course, we all know that Instagram is an all-too-perfect tool for satisfying the Peeping Tom in all of us, used fervently to “stalk,” fantasize about, or live vicariously through the lives of others. But looking at erotic art on Instagram is its own particular type of voyeurism. Because many artists post their work through personal accounts, we see their seductive artworks alongside glimpses into their personal lives—as in the work of artist Frances Waite, where a drawing of a partially denuded woman bent over on her couch lends some similarity to a selfie of the artist, and in a bedroom that looks sneakily familiar. The images can’t help but inform one another.



PHOTO: COURTESY OF @FRANCESWAITE

Sunday, January 14th, 2018

“send nudes plz”: Frances Waite’s Selfie-Portraiture

by Roman Kalinovski

Frances Waite: Slap the Void
Elijah Wheat Showroom
1196 Myrtle Avenue, Brooklyn, NY
<https://www.elijahwheatshowroom.com/>
December 16, 2017 to January 14, 2018



When art historians speak of “the Nude,” they are generally referencing the classical tradition of representing the unclothed, usually female, body in painting and sculpture. The Nude is an academic exercise in restraint in which the body is separated from its sexuality and subjectivity in favor of a detached view of it as an aesthetic object. “Nudes,” as the term is used today in reference to erotic selfies, operate essentially in reverse, oozing sexual affect but lacking overt aesthetic pretensions. While nudes are functional digital objects, their purposes are as varied as the people who send and receive them. Some nudes are used teasingly or flirtatiously, perhaps in the context of a long-distance relationship, or sent unsolicited as a form of harassment; some may be created for an exhibitionistic thrill, while others become “revenge porn” leaked online in a betrayal of trust. Frances Waite’s drawings, on view at Elijah Wheat Showroom in Bushwick, depict the artist posing in various states of undress. Drawn from photographs that are left unseen and featuring paintings that don’t exist, her work operates at the intersection of the Nude and nudes, using her technical abilities in depicting the former to explore the provocative power of the latter.

Frances Waite has been working in this manner for a few years: Previously she solicited anonymous donations of selfies and nudes as source material for a series of drawings. This project got some online press coverage that emphasized its sensationalistic overtones—the “look what kids these days are doing” school of clickbait journalism—or played to the trope of the artist as savior, framing Waite’s intention as being to elevate these images from sinful internet garbage to valuable, “real” art. Whatever the interpretation, selfies became drawings and were moved from the camera roll to the gallery wall, and in that transformation glancing snapshots of body parts were solidified into line and tone through the artist’s hand. Whether this is an elevation or a lateral shift in context is up for debate.



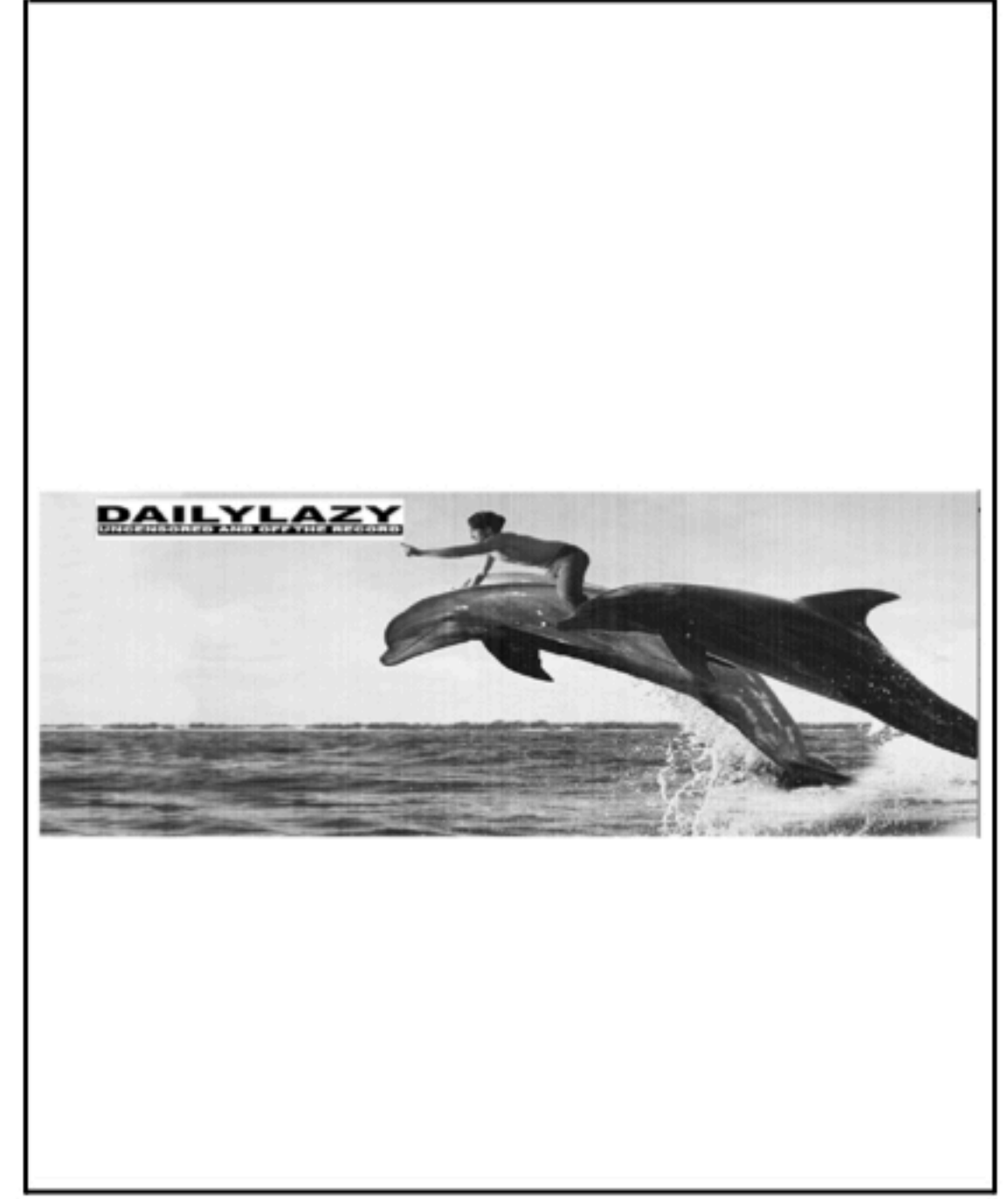
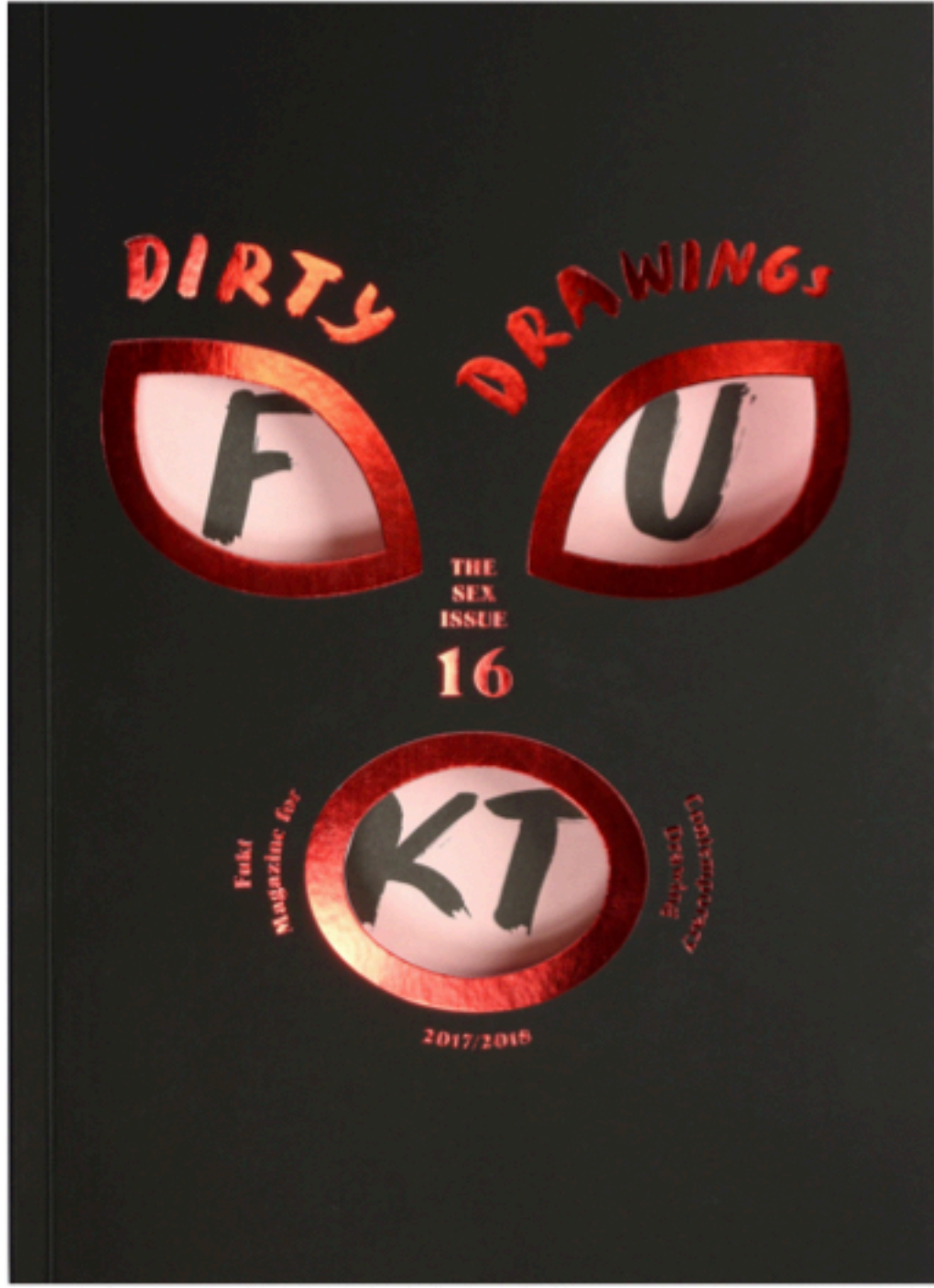
Frances Waite, “Probably Born to Take Care of You With a Painting I Never Made Called ‘Something About Men Always Making me Into a Mommy By Any Means Necessary’”, 2017, graphite on paper, 18 x 24 inches. Image courtesy of the gallery.

of the proverbial looking glass in which a realistic drawing of the artist kneeling on the sofa hangs in a perspectively-unique bedroom, to be used as a cartoon character’s onanistic inspiration. *Probably Born to Take Care of You with a Painting I Never Made Called “Something About Men Always Making Me Into a Mommy by Any Means Necessary”* (2017) shows what might be a tender moment between two worlds in which the artist, sitting awkwardly on the back of a sofa, offers her breast to a figure in the painting next to her. Ultimately, neither of these dimensions can be considered the “real” one, as they are both fictional to us on this side of the frame.

It would be cliché to suggest that the variety and density of imagery in Waite’s drawings is emblematic of our time, but it’s difficult to see her work outside the context of the post-Weinstein moment. In contorting ourselves to see them as something else, perhaps as unaffecting aesthetic objects or as unartistic post-internet pastiche, their complexity and tension falls out of view. Waite has put her body on display in a show of public intimacy, and the resulting images, drawn by her own hand, have been twice filtered through her subjectivity. Sharing pictorial space with her imagined and unrealized paintings, she presents herself on her own terms, something that many “Nude” models, or some subjects of “nudes,” aren’t able to do.

In the years since, Waite has turned inward to focus on images and representations of herself. Elijah Wheat Showroom’s largest wall holds an arrangement of her drawings that recalls a phone’s camera roll. Within the pictorial space of each drawing are images of paintings she never made, a *mise-en-abyme* scenario of pictures in pictures in pictures. Some of the hypothetical paintings are done in a charming illustrative style that Waite has cultivated alongside her other bodies of work, as in *Me Waiting to be Fucked by a Boy That Wants to Love Me Under A Painting I Never Made Called “She Said Yes”* (2017), which depicts the naturalistically-rendered, topless artist posed rear-up beneath a large painting that features a penis-headed man holding his hands over a naked woman’s mouth.

Another drawing, *Cumshot That’s Not Interested in Landing on a Painting I Never Made of Nothing In Particular* (2017), shows a view from the other side



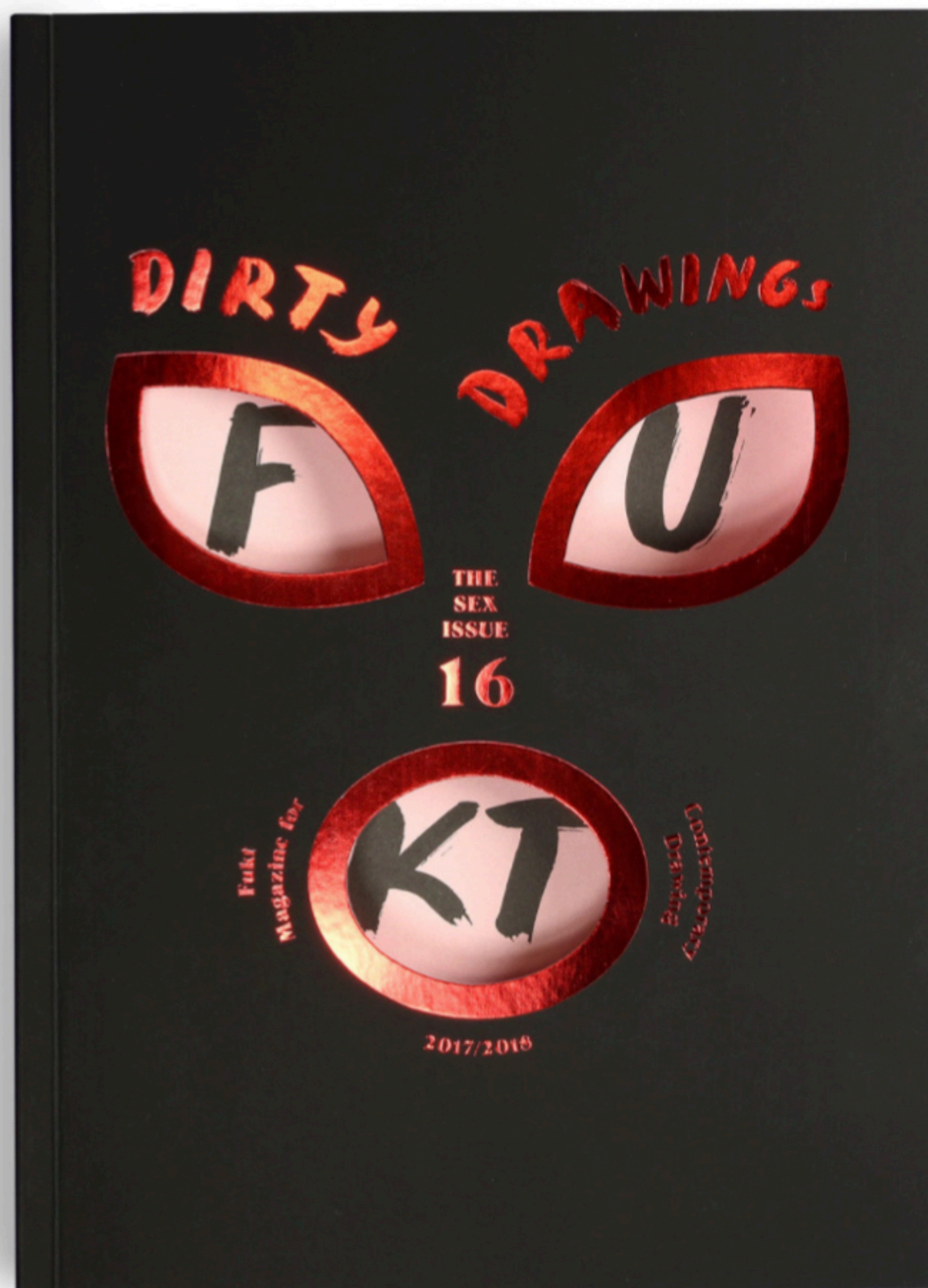
SELECTED PRESS 2017 & EARLIER

FUKT MAGAZINE FOR CONTEMPORARY DRAWING (FEATURED ARTIST)

INTERVIEW: VICE / THE CREATORS PROJECT

OFFICE FEATURE: TIE HIS HANDS GENTLY AT ROMEO NYC

DAILY LAZY FEATURE: NO EMPTY VESSELS AT GILDER GALLERY



FUKT Magazine #16 – The Sex Issue

2017/18

The new issue features 23 artistic positions focusing on erotic contemporary drawing. FUKT #16 is presenting a broad range of different techniques and expressions: from Martin Skauen's humoristic and explicit cartoons to Bettina Krieg's abstract line drawings, we show a spectra of different perspectives. Some are more or less self-experienced like Ulli Lust's comic reportage from a Berlin fetish club and Audrey Jones drawings of text message dialogues with guys she met through the app Tinder. In Paul Davis' drawings the genitals are erased, where they should be it's just a void, leaving space for fantasy. Enjoy!

Contributors:

Alphachanneling
Audrey Jones
Aurel Schmidt
Bettina Krieg
Bjarne Melgaard
David Shrigley
Frances Waite
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Marlene Dumas
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Tommy Olsson
Tracey Emin
Ulli Lust

Editor: Björn Hegardt
Design: Ariane Spanier

ISBN: 978-3-95763-399-6

16,5 cm x 23 cm

230 pages, full color.

Tie His Hands Gently

— Uncensored



December 11, 2016

Work of Agnes Scherer, Alpha Channeling, Amy Bessone, Andrej Dubravsky, Ann Hirsch, Aura Rosenberg, Aurel Schmidt, Betty Tompkins, Frances Waite, Ginny Casey, Irena Jurek, Ivy Haldeman, Jennifer May Reiland, Jonathan Lyndon Chase, Joseph Geagan, Kinke Kooi, Lisa Signorini, Marilyn Minter, Martin Wong, Martina Cox, Meghan Lynch, Naomi Fisher, Noelle Lee, Patia Borja, Portia Munson, Rose Salane, Ruth Marten, Sara Glick & Stu Mead is currently presented at the Romeo Gallery in New York. The exhibition is called 'Tie His Hands Gently'.

You can visit 'Tie His Hands Gently' every Friday, Saturday and Sunday, between 12-6pm, until the 24th of December.

Photos by Simon Rasmussen

Sex

How Anonymous Tinder Nudes Became This Artist's Muses

"I love the idea of these total strangers squatting around in their bedrooms trying to get a nice shot of their crotch for me."

By Emerson RosenthalSep 21 2015, 7:50am  Share  Tweet  Snap

Two things to know for anyone interested in meeting an artist on Tinder: act your age, nobody's here to entertain you, and don't say or do anything you wouldn't want to find on someone else's wall. Two things that were different about Frances Waite, an artist I met on Tinder: there were nudes—but they weren't hers. One featured a garter belt and fasteners framing a fattened penis, which would have sent me swiping were it not for the decidedly assured line quality. The second was the description:

585-857-3189

Please send me your best nudes so I can draw them while I figure out my next move.

xoxo Frankie

Save for the age, a year younger than mine, and a gender-neutral name notwithstanding (firm believer in animal magnetism), the blank stare/dark hair/exotic eyebrows one-three punch that sends my thumb careening was replaced, instead, by art.

Her second picture, charcoal on red paper, fit two nude models holding each other side by side within its square frame, like a smartphoned *American Gothic*, but with softer stomachs and groomed pubic hair. The third and fourth pics were just as suggestive—on their knees, necks and backs corkscrewing to point cameras towards mirrors—a raised bottom spread through assless briefs; a tampon string descending. As belied their graphic nature, these were not drawings of your grandmother's nudes (though I'd soon find out they just as well could have been). Rather than mirror-selfies, these were snapshots of selves inviting an artist deeper in than the surface-level; unveiling the same shame-free self-exploration and vulnerability that works on, but ultimately makes you lose at Tinder.

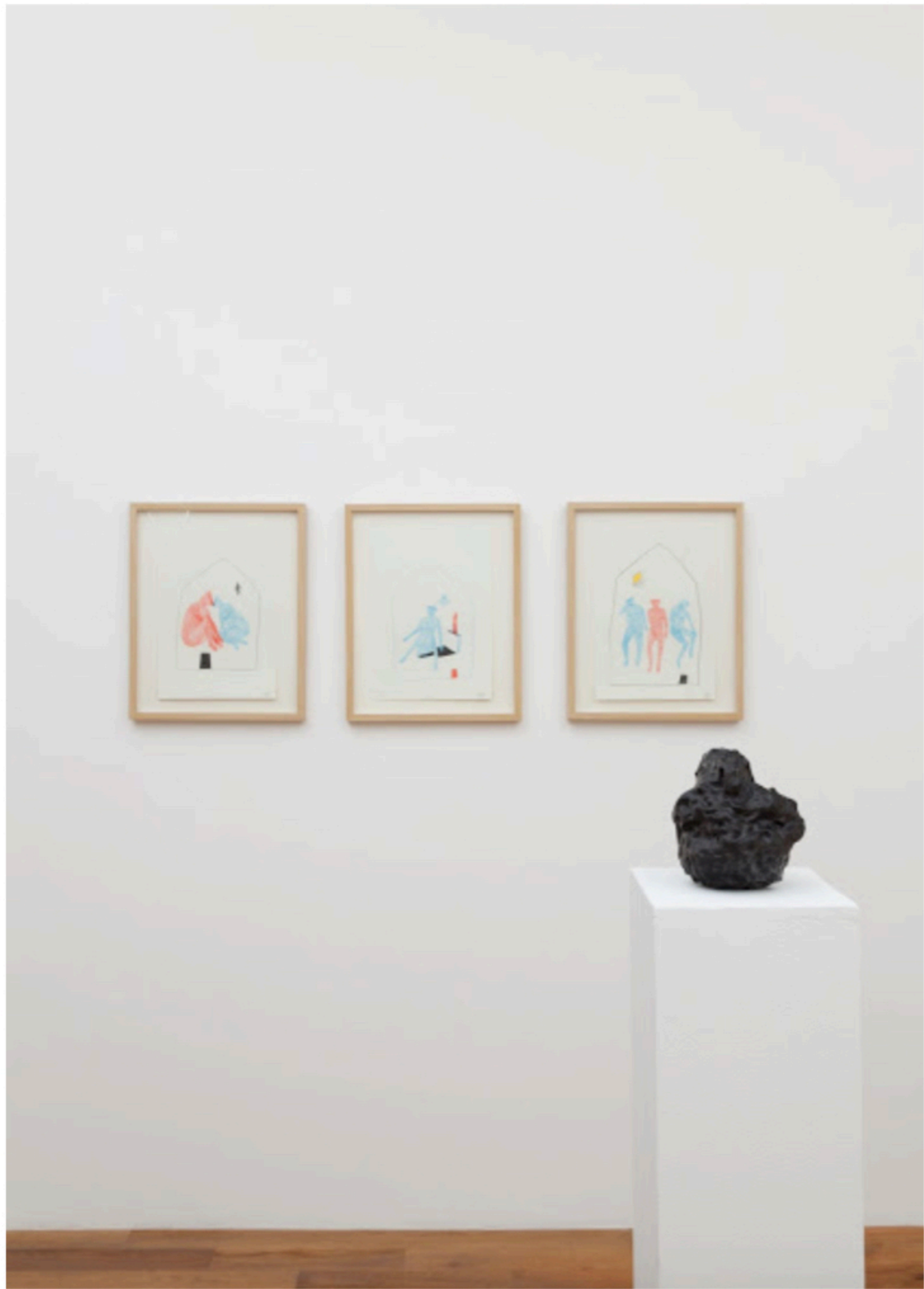
Apprehensive, partly because of my own aversion to sending nudes (I don't—professional reasons), partly because of my affinity for receiving them (same reasons, obviously), I swiped right. Two articles later into my bathroom break, Frankie and I matched.

The 22-year-old Pratt BFA in drawing hails from Rochester, New York, and her personal work reads like Chris Johanson-via-Louise Bourgeois-on-female viagra. In keeping with our online encounter, a few weeks ago The Creators Project interviewed Frances Waite via iMessage about hitting the inspiration motherlode when it comes to in-between projects: other people's naked pictures.

READ THE FULL INTERVIEW @ VICE.COM

PUBLISHED INTERVIEW FEATURED IN:

VICE**PAPER®****BULLETT****HUFFPOST****DAZED****METRO**



No Empty Vessels at Gildar / Denver

Emily Bayless, Holly Coulis, Jennifer Ling Datchuk, Kelcy Chase Folsom, Jon P. Geiger, Lindsay Lawson, Joanna Powell, Maxim Schidlovsky, Sarah Schönfeld, Frances Waite, Patrice Renee Washington, Betty Woodman

curated with Sophie Morris

Gildar
82 S. Broadway Denver
CO 80209 USA



2020 - These Contemporary Artists Are Making Portraits About The Now - Monster Children, Chloe Borich

2020 - The Best Virtual Exhibitions - A Little Bird, London, Domenica Marland

2020 - Frances Waite on Re-Appropriating Voyeurism Through Drawing & Her New Show at Cob Gallery - Something Curated

2020 - Committee on Women in the Arts' 2020 Picks for College of Art Associations in America, February 2020

2020 - Female Agency Reaches Climax in "Female Trouble" - Ante Magazine

2020 - Ignoring the Male Gaze: A Review of Female Trouble at Western Exhibitions - New City Mag, Christina Nafziger

2019 - Math Magazine - Issue 8

2019 - Leste Magazine - Issue 8

2019 - Revue Spasme - Issue 4

2019 - The Sexy Times - Issue 3, Cash Machine Los Angeles

2018 - BERLINGOT - Issue 2

2018 - #instaBANNED - Playboy Magazine, September/October 2018 Issue, Zach Sokal

2018 - Vogue Magazine's World 100

2018 - The Best Erotic Art These Days? It's On Instagram - Vogue Magazine, Karley Sciortino

2018 - Frances Waite's Selfie-Portraiture - Roman Kalinovski, Art Critical

2017 - Lil Love Note - Ohio Edit, Amy Fusselman

2017 - FUKT Magazine for Contemporary Drawing, Issue 16

2016 - How To Climb Out Of The Bad Hole - Ohio Edit, Frances Waite

2016 - My Girl: Interview with Frances Waite - Beautiful Bizarre, Justine Marrow

2016 - Math Magazine, Issue 2

2016 - 20 - Hate Zine Issue 2

2016 - Ohio Interviews/ Frances Waite - Ohio Edit, Amy Fusselman

2015 - [Best of 2015] The Year in Erotic Art - The Creators Project

2015 - [Visual Dictionary] Nude Artists Unveil Their Creativity - The Creators Project, Amber McCall

2015 - How Anonymous Tinder Nudes Became This Artist's Muses - The Creators Project, Emerson Rosenthal

2015 - This Artist is Recreating Anonymous Tinder Nudes - Dazed, Dominique Sisley

2015 - Anonymous Tinder Nudes are Inspiring this Artists Glorious Recreations - Paper Magazine, Sandra Song

2015 - Brooklyn Artist Frances Waite is Turning Naked Tinder Selfies into Nudes - Bullett Magazine, Justin Moran

2015 - If you send this artist a naked picture of yourself, she'll draw you nude - Metro UK, Siam Goorwich

2015 - How One Woman Is Using Tinder And Instagram To Find Nude Models To Draw - Huffington Post, Priscilla Frank

2014 - Love Team Baby Toss, Ubiquitous Fall 2014