

Everybody Dates

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ABSTRACT

This packet includes my written thesis, curriculum vitae, artist's statement, images, and image list. This paper traces my development from a photographer and book artist to a screenprinter and street artist, leading to my thesis project. I explore Stephen Powers's graffiti and murals, the confessional artwork of Tracey Emin, and the wheatpastes of Kay Healy as a way of putting my work in a contemporary context. My thesis project, *Everybody Dates*, is a collaboration with a wide range of people, commenting on the experience of online dating using wheatpasted drawings and an interactive blog. For this project I invited others to participate by sharing their dating stories on the blog. I developed characters from these stories and wheatpasted them in public spaces in hopes that getting the viewers involved and engaged with the project would deepen the sense of connectivity and interrelations.

MY DEVELOPMENT AS AN ARTIST

Prior to my undergraduate education I was a painter. As an undergrad I was a jeweler, a photographer, and a book artist. Now, in graduate school, I am a screenprinter and a street artist. The type of medium I choose to represent my concepts is continually evolving.

As an undergraduate, I used my photographs to illustrate narratives in a book format. When I came to the University of the Arts MFA Book Arts/Printmaking program I intended to continue making books, but I did not have access to a dark room anymore. This presented a challenge, since analog photography was my primary medium. It forced me to create imagery in ways I was not comfortable or familiar with. But this push out of my comfort zone resulted in the drawing style that now forms the basis of my thesis work, a collaboration with a wide range of people commenting on online dating using wheatpasted drawings and an interactive blog.

My drawings consist mostly of thin line work. Often they are loose and sketch-like. In developing my style, I found resonance with the drawings of British artist Tracey Emin, who is mostly known for her controversial work and sometimes vulgar personality. While our work does not resemble each other's, a work such as her monoprint *Weird Sex* (Fig. 1) was often in my mind

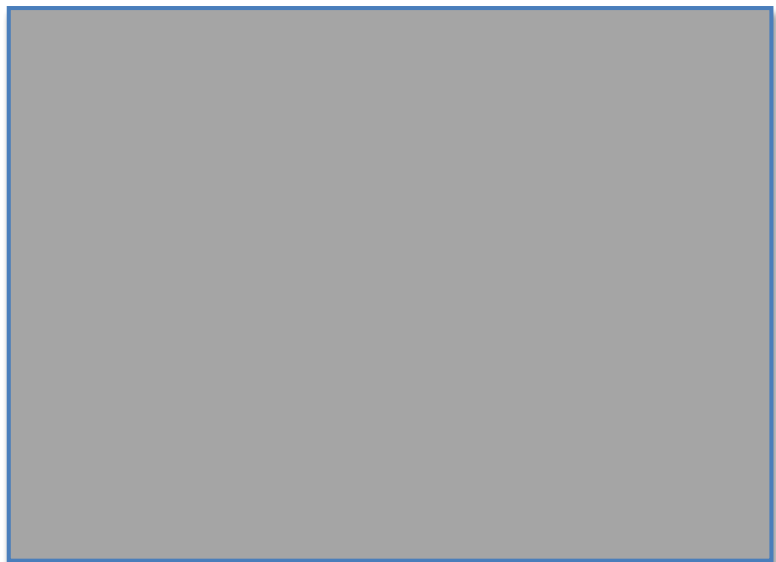


Fig. 1 Tracey Emin, *Weird Sex*, 1997

while I was sketching because it reminded me that my drawings did not need to be realistic and detail-oriented.

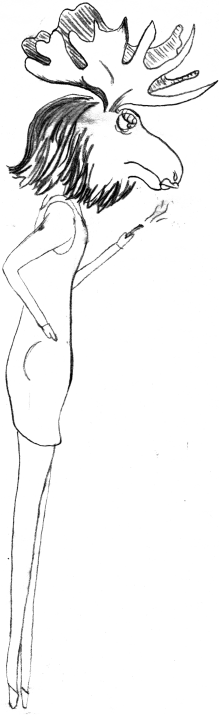


Fig. 2 Ellen Haines,
moose_LipsSinkShips,
2013

I was intimidated by drawing when I first began as a result of feeling it needed to be realistic and photographic. This struggle made me never want to finish a piece. When I began experimenting with simple thin markings and I did not feel bogged down by unimportant details, I found my drawings to be more interesting and I enjoyed the nonsensical, cartoonish objects and characters that emerged (Fig. 2).

The program's emphasis on printmaking, which was a medium I was not too familiar with, allowed me to explore a wide array of processes. I found that my drawing style connected most with screenprinting because of its sharp line qualities and the ease with which one can print multiples at a large scale. I decided for most of my time in the program I was going to concentrate on developing my drawing and screenprinting skills.

As this process evolved, I discovered local artist Kay Healy's work at the Print Center. She screenprinted life-size drawings of household objects, such as furniture, brooms, and radios. She then cut them out and wheatpasted them onto the wall. By placing them where they actually would be in real life, Healy created an environment that resembled reality. This act of cutting out the prints and displaying them against the gallery wall brought these inanimate objects to life. It took away the standard gallery rules of hanging and framing pieces and became immersive, leaving me with the feeling that I was walking into a comic book or a graphic novel.

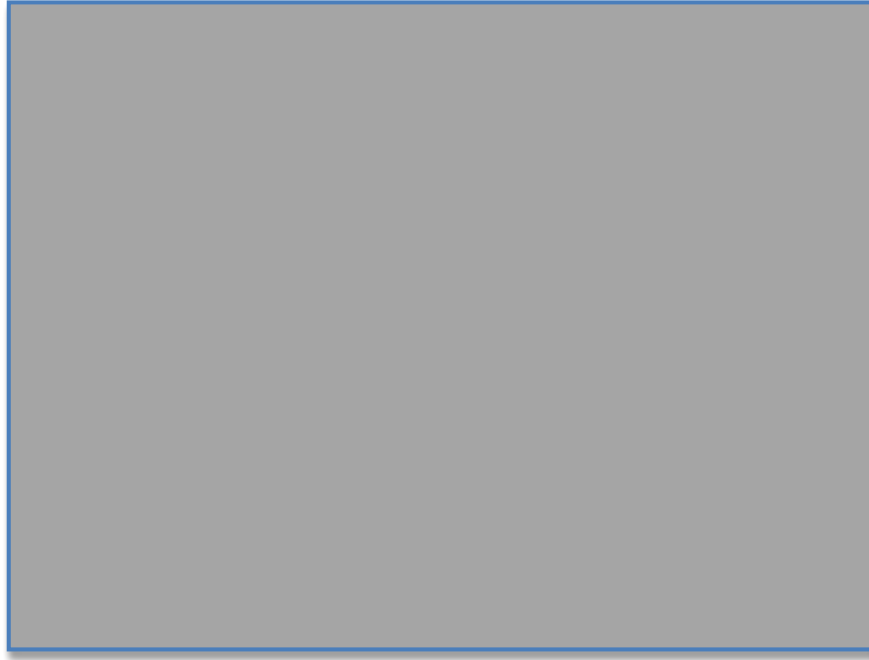


Fig. 3 Kay Healy, *To Scale*, 2011

I found the whimsical drawings of everyday objects juxtaposed with a realistic setting of the gallery room fascinating (Fig. 3). It made viewers question, “Is that real?” Amze Emmons, founder and writer for the printmaking blog *Printinteresting*, comments on Healy’s work at her Print Center exhibition *To Scale*, “The effect is unnerving, not so much because the viewer is implicated as a voyeur but the work does take on a sincere, if sad cast.” Cutting the prints out allowed them to have a quality of the actual objects and almost brought them to life. I realized that taking objects and/or characters from my books, cutting them out and wheatpasting them in the city could have similar effects.

Wheatpasting itself is something that has long interested me. It is made from flour and water and is commonly used for attaching flyers, posters, and prints to the sides of buildings and other public places. A few years ago, I started to notice a transition in wheatpasting from flyers and posters to drawings and prints, which fascinated me. The prints told stories, represented adventure, and reached a wider audience than they might in a gallery.

For my first wheatpasting project, I took the images out of a book I had made about bicycles and enlarged them to actual size (Fig. 4). I decided that making the bikes life-size gave the impression, at first glance, that these inanimate objects were real, much like Healy's work did. The problem with this was that the bicycles soon became much too large to screenprint for my beginner printing skills, which led to Kinko's oversized Xerox printing. This was the perfect solution not only for the large scale but also because the prints no longer seemed precious. I had less of an issue posting them in the street and losing control of what happened to them.

As I began to decide where I was going to paste the bikes, I realized that the physical placement of these objects could develop the context much more than the book did. The type of bike I pasted was determined by the place I was pasting it.



Fig. 4 Ellen Haines, *Bianchi*, 2011

I put a vintage boneshaker (a bicycle with a wrought-iron frame and wooden wheels), for example, on Market Street and Front Street because the boneshaker was invented in 1860, which was around the same year that Market Street was given its name. This is how my work differs from Healy's. Her work is pasted in the streets but truly thrives in its gallery setting because there is nothing else surrounding it to suggest a narrative. Her work

creates the environment, whereas my work relies heavily on the existing environment to imply a history, a setting, and some sort of a back-story.

Having learned what size and placement could do for my work, I continued to develop a variety of different projects that played with scale and content. I screenprinted weeds at their actual size, for example, and pasted them in sidewalk cracks and walls as if they were real plants (Fig. 5 & 6). The play between real and fiction has been of interest to me throughout my time in graduate school.



Fig. 5 Ellen Haines, *Cornspeedwell*, 2012



Fig. 6 Ellen Haines, *Cornspeedwell*, 2012

My interest in street art was influenced by my research into artist Steve Powers. Rebecca Rothbaum remarks in *The Wall Street Journal* that ESPO was his graffiti name in the 80s and 90s, but that he no longer considers himself a graffiti writer and is strictly a studio artist although he still makes art in public spaces (A24). One reason that Powers'

murals resonate with me is the distinct fact that they are not graffiti. I view my work as separate from graffiti and more as a temporary installation. When discussing the reason behind graffiti writing, Powers states in his book *The Art of Getting Over*, “Every time a name is written, a story gets told. It’s a short story: ‘I was here’” (6). Whereas I agree with Powers that the majority of graffiti is written as a way to define and make oneself seen in a large urban setting, I argue that not all street art, including my own, is done for this purpose. In *Graffiti Lives*, Gregory J. Snyder explains that you should never generalize graffiti writers’ intentions into one idea: “For some it was strictly art, for others a vandalistic thrill, for others a means to communicate one’s worth. For some, it was an addiction, a medium that produced endorphins” (9). I find validation in this idea because my art is not making a statement about self-identity in urban life. In fact, in particular with

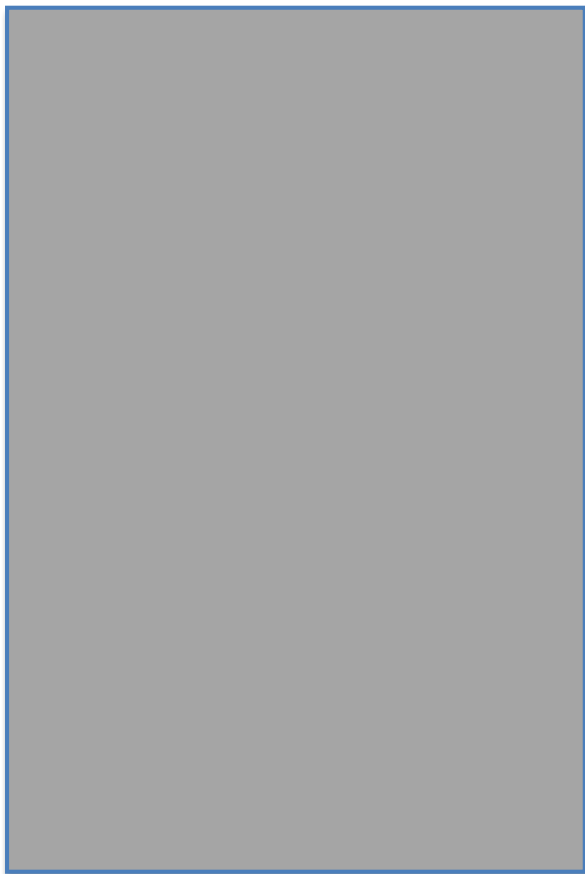


Fig. 7 Steve Powers, *A Love Letter to You*, 2009

my thesis work, it almost does the opposite, because it is inviting a whole community of people to participate and share common experiences.

The work of Powers that I was most intrigued by was the project in Philadelphia called *A Love Letter to You*. The Philadelphia Mural Arts Program, which began as an anti-graffiti group, ironically commissioned this project, which entails fifty murals painted in a twenty-block radius that can be viewed while riding the elevated Market-Frankford

train (Fig. 7 & 8). A team of forty artists led by Powers painted these murals. In *Creative Review*, a design and visual culture magazine, the Mural Arts Program states that the project intends to “collectively express a love letter from a guy to a girl, from an artist to his hometown, and from local residents to their West Philadelphia hometown” (31).

Powers’ murals were striking to me for a number of reasons: much like my own work, they involve collaboration and community interaction. They also speak to a topic at the heart of my thesis: love and relationships. They convey a narrative. And, they seem to be smaller episodes of a much larger story. With text such as “If you were here I’d be home now,” one mural can be viewed as a single piece and still carry a narrative, but when you see one after the other, a fuller, even more powerful, narrative is created.

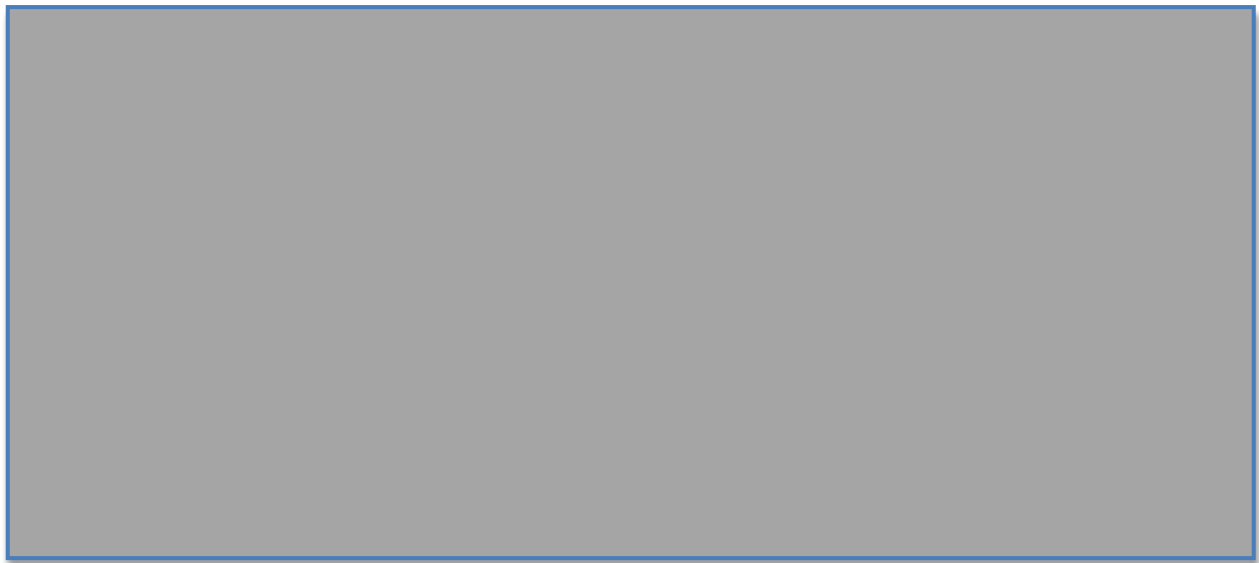


Fig. 8 Steve Powers, *A Love Letter to You*, 2009

I saw these murals before I knew who Powers was and what the project was about. I was taken aback when I realized that they were all connected. It felt like I was getting a glimpse of someone’s heart and his professing love for another human. Just one of these paintings would not have the same heart-wrenching effect. When viewing my thesis work,

you can see one piece and conjure up a brief narrative but once you start seeing more of the pieces and realize that it is a much larger project, you begin to understand the connectivity and the interactivity between the stories, which I hope has a similar powerful and emotional effect on my viewers.

I have long been interested in the role of the audience and audience participation. During my undergraduate education, I was interested in the development of educational and interactive activities for exhibitions. I majored in education before switching to visual arts. As an educator, I was passionate about hands-on and experiential learning. I realized my interest in education and art could be combined in an interesting way when I visited the Arizona State University Art Museum. There I saw a video installation by artist Brent Green called *Gravity Was Everywhere Back Then*, which dealt with a man who built a house in hopes that it would save his dying wife. The educational director of the museum drew small

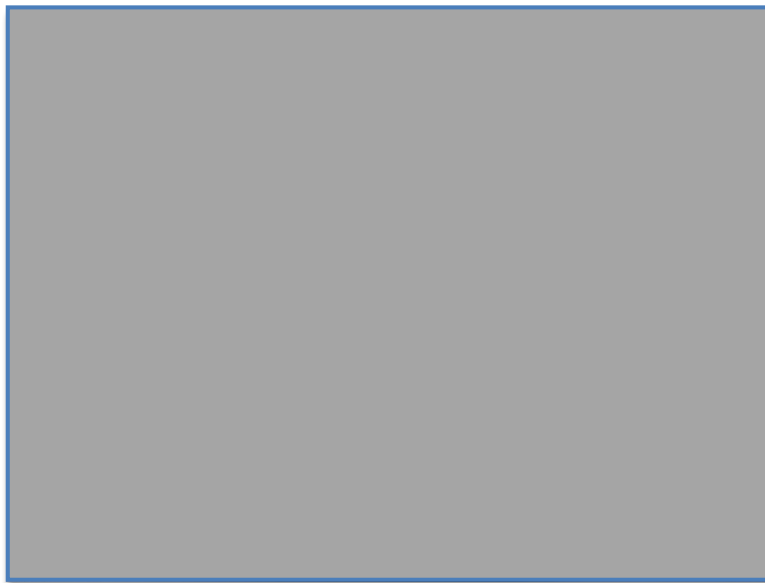


Fig. 9 From ASU Art Museum Exhibition
Brent Green, *Gravity Was Everywhere Back Then*, 2011

houses on paper on which she invited viewers to write down what they desired for their loved ones (Fig. 9). The activity encouraged viewers to delve deeper into the exhibition and personally connect to it. The responses that people wrote had almost more impact than the exhibition itself. Some of the

responses were: "Limbs for people who have lost them"; "A bubble of happiness for my

daughter”; and “I would make a wooden airplane for my father because he is an illegal immigrant and cannot fly from San Diego to Pennsylvania to see me.... The airplane would be made out of wood because he is a carpenter and taught me how to use tools when I was younger” (Fig. 9).

After this experience, I became interested in not only how people view artwork but also how they can become more involved in it. A logical step for me was to develop hands-on activities for exhibitions, such as, a questionnaire that encouraged the viewer to ask critical questions about the work or an invitation to the audience to draw a picture in response to the show. I spent much of my undergraduate senior year developing activities such as these.

When I entered graduate school, inviting people to participate in my work seemed like a natural extension of my interest in the development of audience engagement activities for galleries. The most relevant example of this is a book I printed in offset lithography called *If You Could Have* (Fig. 10). This book began by my asking people on the street, friends, and colleagues the question, “If you could have anything fall from a

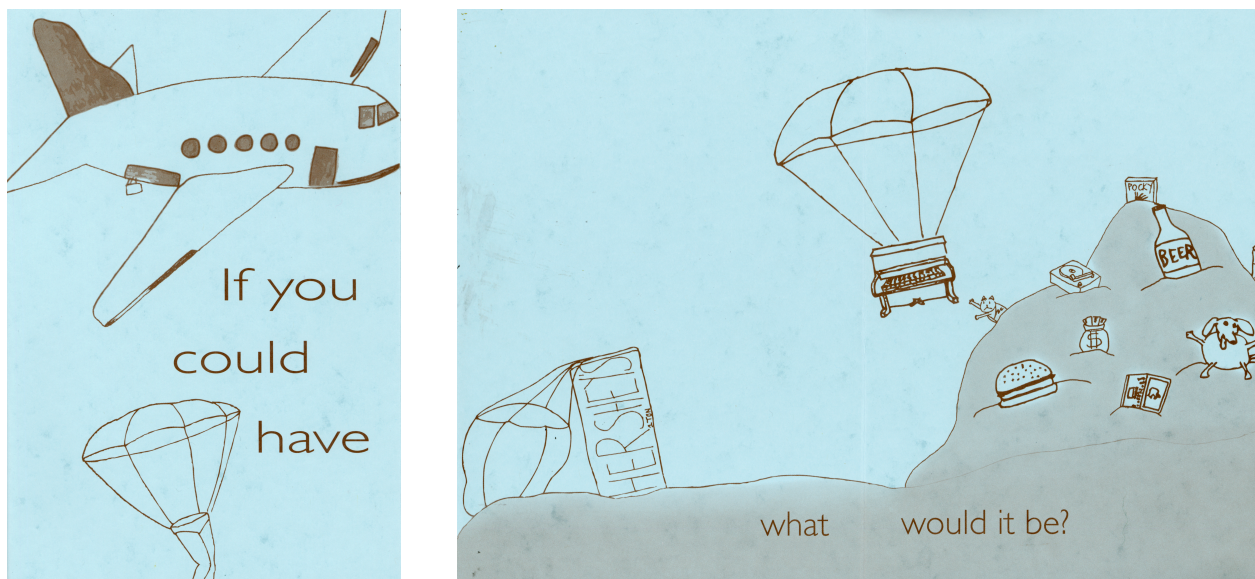


Fig. 10 Ellen Haines, *If You Could Have* (Cover & Detail), 2011

parachute and land in front of you, what would it be?" I then used the answers I received – such as, a bucket of bacon, one ton of chocolate, a piano, and puppies – to illustrate the book. This participatory element has continued to fascinate me throughout my graduate education and proved to be an integral part of my work. My art is never intended to be just for me. Dealing with issues, particularly in my thesis work, such as love, interrelations, connections, and sharing experiences, it seems like a logical approach for me to invite people to participate.

THESIS PROJECT: *Everybody Dates*



Fig. 11 Ellen Haines, *AlfyAries89/mathematical_marsha*, 2013

My thesis project, *Everybody Dates*, is a project a fellow colleague and I started as a result of our online dating experiences. The dates were terrible, but they were also hilarious. One person, for example, asked a colleague of mine to model a zentai, which is a full body latex suit. We decided we wanted to share these precious gems with the greater community and thus became *Everybody Dates*.

Content

People go to crazy extremes to find someone to love and to love them back. In *The Art of Getting Over*, Stephen Powers explains that for Cornbread, the graffiti king of walls, the initial motivation to start writing graffiti was to get the attention of a girl (10). He says, “Love is the original motivation for everything” (10). This resonated with me because the original motivation for my project, *Everybody Dates*, was the attempt to find love.

Most everybody, including myself, has had an insane desire for love. But now that we live in such a technologically-obsessed society, it is as if we have lost our ways of communicating and connecting with each other. As a result, people have turned to online dating, to relying on a computer to match them with their soul mate. I accept that love is the motivator behind a lot of acts, but using a computer to find human connections strikes me as extremely odd and absurd. Yet I have been one of those people and that is exactly where my interest in this project began.

The online dating phenomenon is a topic that is relevant to my generation. I say “my generation” because audiences of other ages may not fully understand the online dating aspect of my work. The development of computer technology is changing the way we live

our lives. My generation is in the interesting position of being old enough to know what life was like before cell phones and Internet but young enough to easily integrate this technology into our day-to-day lives. This generational experience fascinates me and perturbs me, and perhaps is a primary reason why I am so challenged by the complexities of online dating.

In the *Huffington Post*, Lauren Lord writes about the challenges millennials face because of how dependent we have become on technology:

The digitization of millennials' social and romantic lives has changed everything. Love can be won, nurtured and lost on social platforms, dating sites and through text and instant messaging. But the reliance on technology has made some millennials wary of face-to-face communication and uncomfortable with the idea of venturing outside their social spheres.

This wariness of face-to-face communication is what has become the core of my project. Online dating was created to help people connect, but in some cases it makes it harder for them when it comes to face-to-face interactions. Many people from my generation have become accustomed to hiding behind a screen rather than communicating in person. This could be why some people seem to have lost their filters and say whatever they are thinking.

When I joined OkCupid, an online dating site, it was a last resort to connecting with people. I felt so alone in a big city. Meeting people in person seemed impossible since graduate school devoured most of my time. So I first tried to interact with people via the Internet. I could talk to people online while I was at school. It was so convenient; I could connect and learn about people without having it interfere with my crazy schedule. But

that became uninteresting and impersonal. I soon realized that the relationships I was forming were only a sort of false fulfillment. I needed to put a voice, a scent, a feeling to these people. I then began meeting people from OkCupid in person regularly. Doing this gave me some of the worst moments of anxiety I have ever experienced. I was putting myself out there to literally be judged. Am I cute enough? Am I smart enough? Am I willing enough? I went on over ten dates and I did not hear from a single person after the first date. One can imagine what that did to my self-esteem. I began going on these dates to fill a lonely void and came out of them feeling even more hopeless and isolated than before.

Another aspect of Tracey Emin's work beyond the drawings, that I found inspiring is its confessional quality. Almost all of her work is confessional but her writings struck me as brutally honest and powerful. In her poem *Nayland Rock*, for example, the narrator says:

He tries to fuck her: He's pathetic. His cock is soft
and small.

The girl thinks, Is this all there is to Freddy?

He passes out on the bed, half naked. The girl
looks at the clock: it's three a.m. There's a phone
by the bed so she calls her mum and says, 'I'm
safe, I'm on my way home.'

She touches on moments that people often try to suppress. This bluntness is something that I appreciate as a viewer; because of its honesty I can relate to it.

In the book *Tracey Emin 20 Years*, Patrick Elliott describes an incident in which Emin took part in a television debate that got the British public hooked on Emin (29). Elliott states, "Emin was clearly drunk and announced that the conversation was going nowhere: 'You people aren't relating to me anymore, you've lost me.' and that she wanted to join her friends and phone her mother" (29). This could have been an extremely

embarrassing moment but instead the audience applauded her because they understood what she meant and appreciated her honesty (Elliott 29). By drawing from personal stories and stories I have collected from real people and real events, I hope this honesty shows in my work and allows it to resonate with my audience.

Process

The project began with my drawing a fantastical character. I then asked someone else, usually a friend or colleague, to draw another character. We showed each other the characters when they were fully complete. This felt very much like the “introduction” to each other. Neither of us knew what to expect from the other. This made it more like a blind date or an online date because you never know what you're going to get. The drawings were enlarged, printed, and cut out. Next I made conversation bubbles drawn from actual things people said to me on dates, dating stories I collected on the blog, and/or what I thought the characters would say to one another on a date. Finally, the



Fig. 12 Ellen Haines, *Mr.ChickenHead72/grannypanties4life*, 2013

characters were wheatpasted throughout the city in places I thought people might go on a date, such as bars, coffee shops, and parks (Fig. 12 & 13).

Wheatpaste proved to be the most appropriate medium for this project because first, I knew I wanted the dates to be in the public and second, it is less permanent than paint. It is important that my work be in the public for various reasons: I find that putting the dates on the streets or in bars gives them a context that could not be achieved in a gallery. Also, I reach a much broader audience. This project is about sharing and connecting, and posting the work in public spaces allows others a chance to be a part of it. I see my pieces as temporary installations. Spray painting is much more permanent than wheatpaste and that is one way my work differs from graffiti. My intentions are not to make people angry by defacing their property. If someone hates my work they have every right to rip it down. It can be easily removed with a sponge and warm water and does not leave any residue behind.



Fig. 13 Ellen Haines,
AlfyAries89/mathematical_marsha (Detail),
2013

Participation of the Audience

I feel it is crucial to have the participation of people outside of the project because my work is not only about telling my story but also about sharing common experiences and connecting and interacting with a vast group of people. I invited people to participate in a number of ways: I collected dating stories from people on a blog I started called *Everybody Dates* (Fig. 14). Anyone can go onto the blog and anonymously contribute his or her dating story. I made small flyers asking people for their funniest or worst dating story with the URL to my blog: www.everybodydates.blogspot.com. I left the flyers in coffee shops, bars, school, and various other places in hopes that people will go to the blog and tell their story. Finally, I listed the URL near the wheatpasted couples dating.

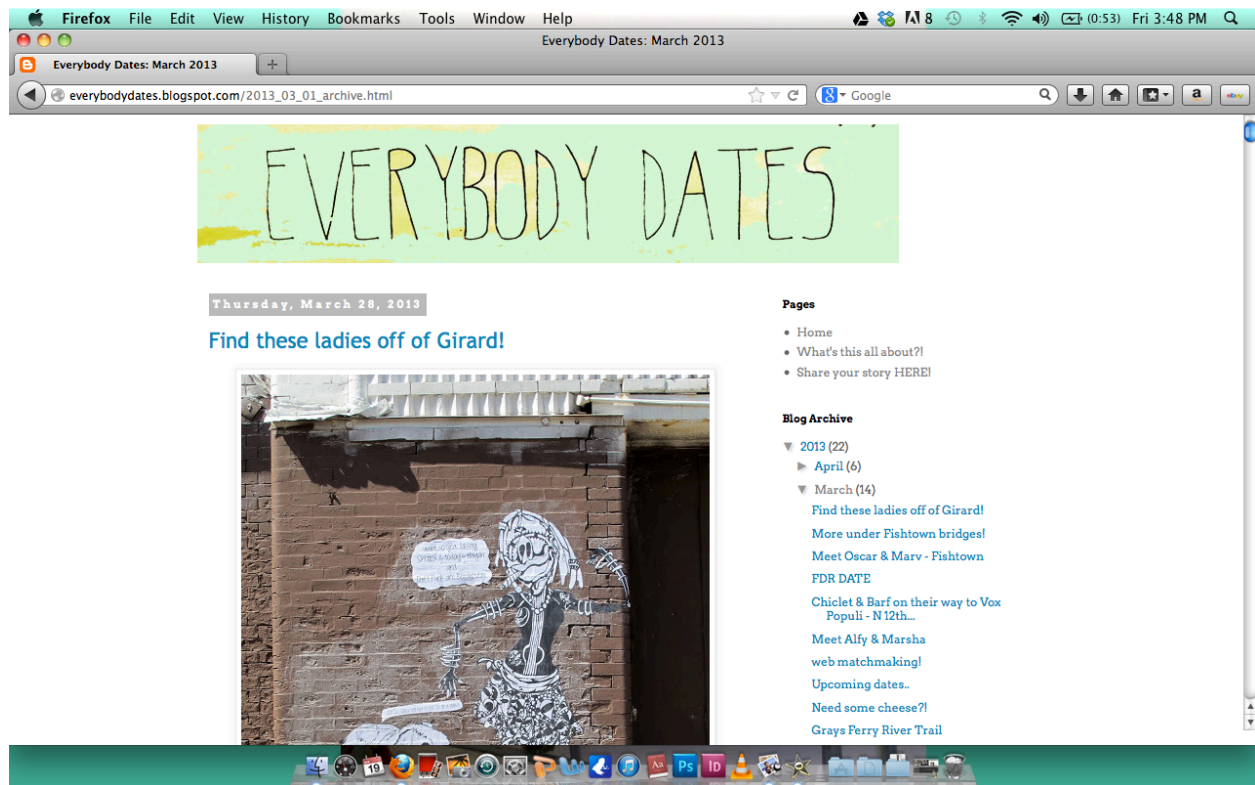


Fig. 14 Ellen Haines, *everybodydates.blogspot.com*, 2013

Everybody Dates not only draws on the stories and drawings of other people, but in its iteration as a gallery exhibition, some conversation bubbles are made out of whiteboard and left blank. Here, people are encouraged to fill in the bubbles with something someone has said to them on a date or what they think the characters should say to one another (Fig. 16). The viewers are also given a map that guides them to the wheatpasted characters in the city (Fig. 15). My hope is that getting the viewers involved and engaged with the project deepens their connection to the work and to each other.

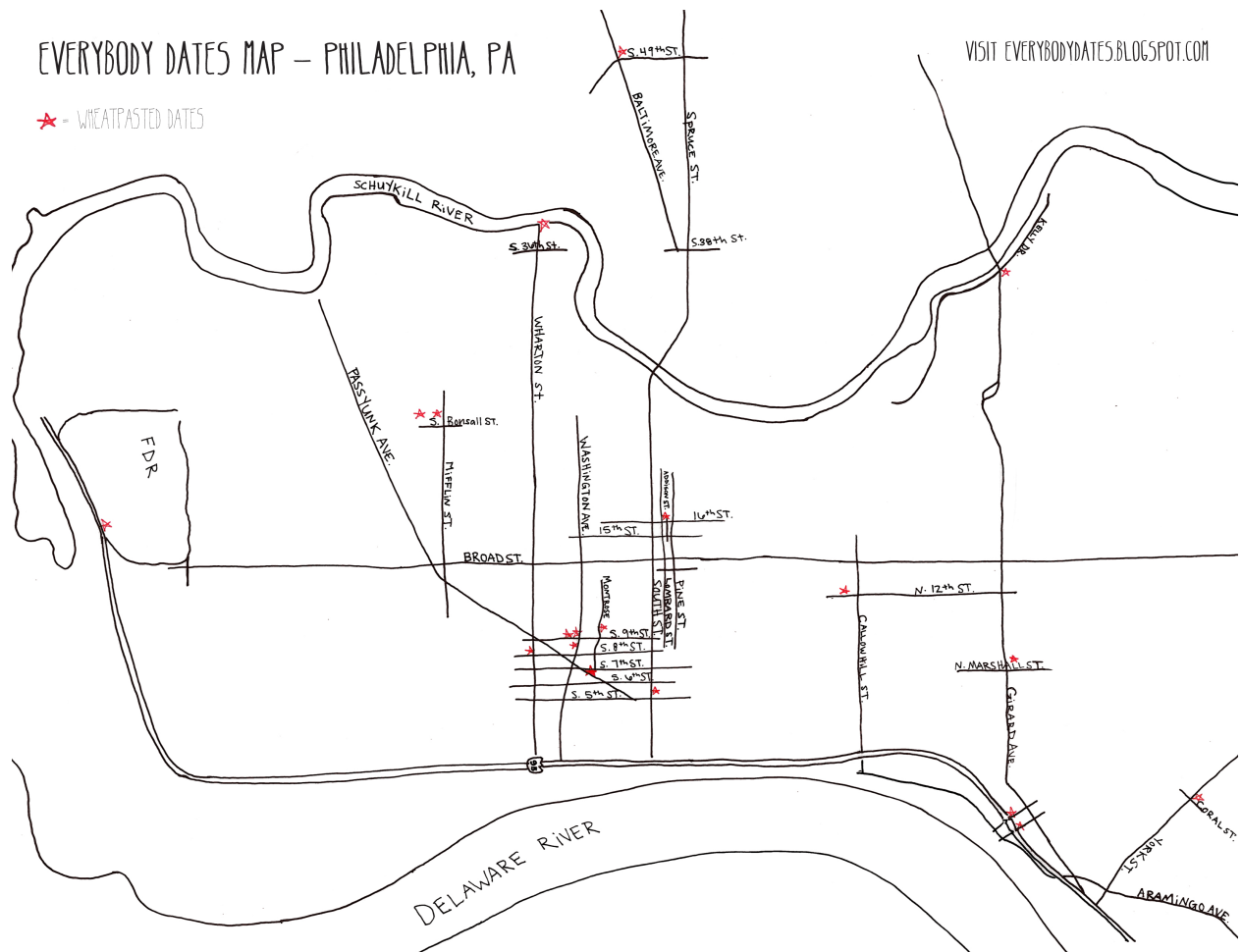


Fig. 15 Ellen Haines, *Everybody Dates Map*, 2013

Inviting others to participate brings in the unexpected and the concept of chance. No one can ever know what will happen next. Bringing this into my art is important because I see it as another commonality we share as humans. The project is never fully mapped out in advance. This leaves space for unexpected happenings.



Fig. 16 Ellen Haines, *Everybody Dates* Exhibition, 2013

Character Development

The characters that my colleagues and I have drawn range in size from two feet tall to six feet tall. Making them large brings attention to them and catches people's eye (Fig. 17). Cutting them out allows them to become part of the environment they are in rather than a separate picture.



Fig. 17 Ellen Haines, *chiclets4dayZ/BarfBreathinater*, 2013



Fig. 18 Ellen Haines, *hi_imBen/BigRED88*, 2013

The characters range from human and animal to completely fantastical. This idea developed from a date that I went on when I was told, “I am so glad you actually look like your pictures on your profile.” We continued to discuss how not all people are honest when they put up their pictures. You might end up going on a date with someone who is ten years older than his or her picture suggests or looks all together different. By making a mixture of real and fantastical characters I am implying that when you go on one of these dates you can never actually know what to expect. The artwork plays with humor in these unexpected situations. One of my characters says to another character, “I don’t mind that you’re a little beefy and a little older” (Fig. 18). I left the other character speechless because I felt that if someone said that to me on a real date I would not know whether this was a complement or an insult. People no longer know how to communicate with one another,

perhaps because so much social interaction is conducted online. The confusion about what is appropriate or inappropriate can create considerable humor that is a critical component of my art.

The conversation bubbles and the profile blurbs are the next part of preparing the characters for their date. Although many of the conversations are pulled from things that people have said to me or pieced from the stories I have collected, the profile blurbs, although they mimic the OkCupid profiles, are fictional. They give details about the characters including a username, age, gender, sexuality, marital status, and one personality



Fig. 19 Ellen Haines, *hi_imBen/BigRED88 (Detail)*, 2013

trait. One of my character's username, for instance, is BigRED88. His profile states that he is 24, male, gay, and single. It also states that he is "Hopefully cooking

dinner for you on a Friday night! ;)" (Fig. 19). To write these, I took into consideration my experiences, the collected stories, Internet language such as a smiley face, and the appearance of the characters.

Collaborating with the Environment: Character Placement

Selecting an appropriate location for my work is important. Collaborating with the environment to create a context for the characters enriches the piece. It puts them in a

setting that creates a back-story: my soft pretzel character is pasted outside of the Center City Pretzel Co., a soft pretzel factory (Fig. 20). The drawing's curious connection with the business might make viewers question what the pretzel is doing there. Once they begin to question the pretzel's existence, an interesting narrative could evolve that can help answer some of these questions. The pretzel could have escaped from the factory and is now on the hunt for a date. This context activates the characters.



Fig. 20 Ellen Haines, *BakedFreshThisMorning/cotton_hips*, 2013

In another case, I pasted a character on a wall of the specialty cheese shop DiBruno's saying, "I just ate a block of cheddar, you tryna' add to the flavor?" I repeated DiBruno's Western style typeface and applied it to the characters speech bubble (Fig. 21). This allowed for a flow from DiBruno's sign to my piece that connected it to the store and left viewers to question whether or not DiBruno's put the wheatpasted date there. This added to the back-story and gave viewers more context for a narrative.



Fig. 21 Ellen Haines, *GardenBoy24/dollyDaffodil*, 2013

There are numerous walls in Philadelphia that people have taken over with wheatpasting or graffiti. The art that you find on these walls can be remarkable but they do not carry any sort of context. They are just pieces of art randomly and chaotically placed on the walls, whereas my choice of placement is carefully planned. The juxtaposition of the odd drawings and a realistic city back drop makes the characters stand out in a way it wouldn't if they were simply

photographs. Judging by my interactions with various viewers, when people see my characters they often are taken off guard, confused, and want to know more about them.

The surrounding environment gives clues as to what this drawing is. Is it art? Is it an advertisement? Is it selling something? This makes the piece more intriguing.

I get permission to paste them inside businesses, but I am not given permission for the characters outside on the streets. This part of my process becomes less about chance and more about planning, but as I part ways with the pieces I am allowing the streets, the weather, people and animals to do as they please with them, which is another, different influence of chance. Someone else has added to the wheatpasted date at Tattooed Mom, a local Philadelphia bar. The name Bob is written down the chest of the cow and the moose has a tattoo of Bart Simpson on her (Fig. 22). I enjoy that people are continuing to participate in the work without my direction. These elements may be used to further develop the characters' personalities as they go on more dates.



Fig. 22 Ellen Haines, *moose_LipsSinkShips/cowbelly*, 2013

CONCLUSION

Everybody Dates is about human interactions and how we relate and connect with one another. It creates an opportunity for people to acknowledge that we are all in this together. Most everybody dates or has gone on dates, whether they were matched online or not. Dates can be the best or the absolute worst experiences in one's life but I find comfort in knowing that I am not in it alone.

While exploring themes that resonate with my generation such as online dating, my artistic practice developed significantly. The use of wheatpaste allows me to take full advantage of public spaces where my work thrives. By inviting others to participate in my work, I am creating a space for people to connect with each other on a human level where we can share common experiences and relate to one another.

IMAGE LIST

Fig. 1 Tracey Emin, *Weird Sex*, 1997, monoprint.

Photo from *Tracey Emin Works 1963 – 2006*

Fig. 2 Ellen Haines, *moose_LipsSinkShips*, 2013, Xerox and wheatpaste.

Fig. 3 Kay Healy, *To Scale*, 2011, screenprint and wheatpaste. Photo by Kay Healy.

Fig. 4 Ellen Haines, *Bianchi*, 2011, Xerox and wheatpaste.

Fig. 5 Ellen Haines, *Cornspeedwell*, 2012, screenprint and wheatpaste.

Fig. 6 Ellen Haines, *Cornspeedwell*, 2012, screenprint and wheatpaste.

Fig. 7 Steve Powers, *A Love Letter to You*, 2009. Photo from "Property's Morning

Obsession: Steve Powers' "Love Letter" for Sale." *Property Philadelphia Real Estate*.

Phillymag.com.

Fig. 8 Steve Powers, *A Love Letter to You*, 2009. Photo from "Steve Powers Interview."

Designboom Steve Powers Interview Comments, designboom.com.

Fig. 9 From ASU Art Museum Exhibition: Brent Green, *Gravity Was Everywhere Back Then*,

2011. Photo from "Saying Goodbye." ASU Art Museum, 26 Jan. 2011,

asuartmuseum.wordpress.com.

Fig. 10 Ellen Haines, *If You Could Have (Cover & Detail)*, 2011, offset lithography.

Fig. 11 Ellen Haines, *AlfyAries89/mathematical_marsha*, 2013, Xerox and wheatpaste.

Fig. 12 Ellen Haines, *Mr.ChickenHead72/grannypanties4life*, 2013, Xerox and wheatpaste.

Fig. 13 Ellen Haines, *AlfyAries89/mathematical_marsha (Detail)*, 2013, Xerox and wheatpaste.

Fig. 14 Ellen Haines, *everybodydates.blogspot.com*, 2013, Xerox and wheatpaste.

Fig. 15 Ellen Haines, *Everybody Dates Map*, 2013, Xerox and wheatpaste.

Fig. 16 Ellen Haines, *Everybody Dates Exhibition*, 2013, Xerox and wheatpaste.

Fig. 17 Ellen Haines, *chiclets4dayZ/BarfBreathinater*, 2013, Xerox and wheatpaste.

Fig. 18 Ellen Haines, *hi_imBen/BigRED88*, 2013, Xerox and wheatpaste.

Fig. 19 Ellen Haines, *hi_imBen/BigRED88 (Detail)*, 2013, Xerox and wheatpaste.

Fig. 20 Ellen Haines, *BakedFreshThisMorning/cotton_hips*, 2013, Xerox and wheatpaste.

Fig. 21 Ellen Haines, *GardenBoy24/dollyDaffodil*, 2013, Xerox and wheatpaste.

Fig. 22 Ellen Haines, *moose_LipsSinkShips/cowbelly*, 2013, Xerox and wheatpaste.

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