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1. **Identify the main topic of the passage.**
 2. **Summarize the main idea in your own words.**
 3. **Identify the author's purpose.**
 4. **Identify the author's tone.**
 5. **Identify the author's bias.**
 6. **Identify the author's point of view.**
 7. **Identify the author's audience.**
 8. **Identify the author's main argument.**
 9. **Identify the author's supporting evidence.**
 10. **Identify the author's conclusion.**

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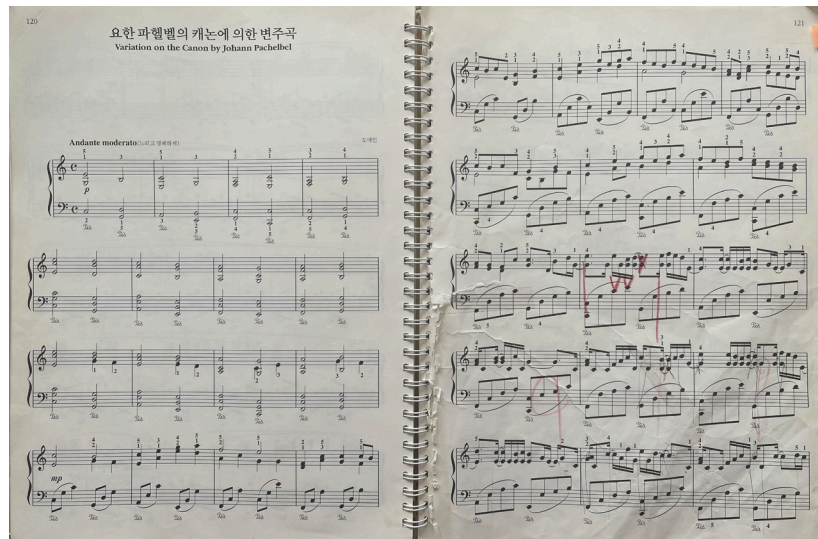
< Instructors >
Dotan Appelbaum
John Dunnigan
Patty Johnson
Joyce Lin
Sara Ossana
Pete Oyler

I am building a house for my drawings

Jessica Hyun Song

Rhode Island School of Design
Department of Furniture Design

2025



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Last semester, I began my degree project hoping to explore the tension between permanence and impermanence through a personalized ritual that dealt with creation and immediate destruction of a drawing. My statement of intent from last semester reads as follows:

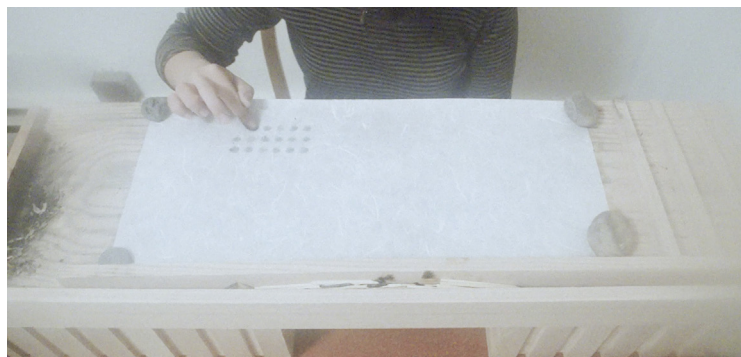
My work explores the tension between desire for permanence and the inevitability of impermanence and changes. This exploration led to the creation of a personalized ritual--one that becomes a vehicle for seeking security in an ever-changing world through its repetitiveness. In a ritual rooted in impermanence--whether it be the materials, sites, or processes--the transience it captures is not a flaw but a feature, an acknowledgment of the tension between permanence and impermanence. It is about being comfortable with impermanence, embracing the fragility of the materials and the ephemerality of the process. This ritual will grow old with me. And it becomes a way of accepting and finding peace within the momentary nature of existence.

u n t i t l e d s t a n d

red oak, ash and other remnants from
burning

35.5 x 12 x 6"
2024





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And the first object I made was a drawing table/easel/board (still not sure what to call it) where the ritual is performed. The ritual is about the infinite cycle of creating and destroying. There is no end product. Nothing is gained nor extracted during the process. I burn the paper, collect the ashes, and using the ashes, I draw more on the paper, burn it, and the process repeats itself.

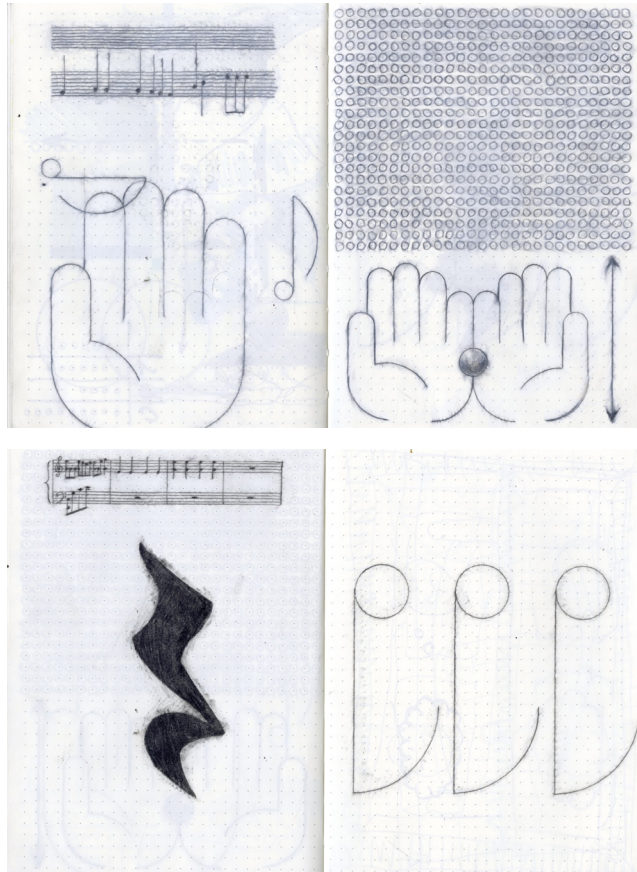
Although this ritual is meant to be performed in one's room, the choice of burning as a method of destruction also raises a critique of having a lack of access to spaces in modern-day homes for these forms of rituals to happen. Rituals using fire, or a simple meditative act of 불멍 (bul-mung; directly translating to fire-zoning out, the act of mindlessly staring at a source of fire) are so prevalent, but why is it so hard to bring them to our rooms, the most intimate place in our homes?

. . . .

And the new year started.

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Over Wintersession, I was enrolled in a painting course called "Embodied Drawing." I have always been a drawer/painter even before I started woodworking, and I thought it would be a nice time to revisit what I used to do.



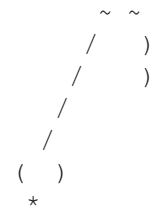
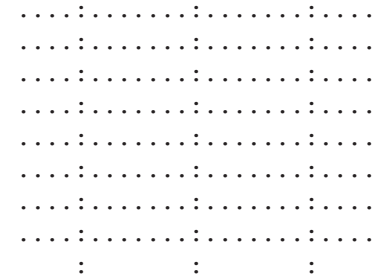
Early sketchbook drawings from this class

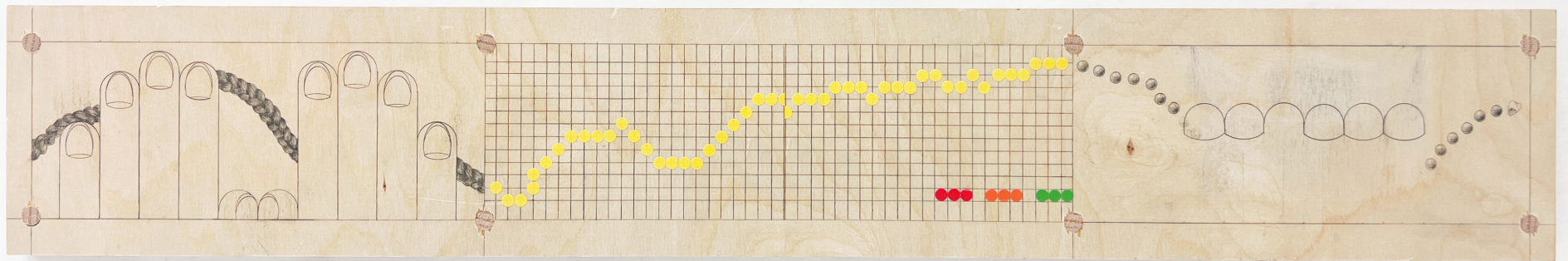
It started with my favorite drawing practice that I have been doing for about 2 years now--drawing circles on my dotted sketchbook--which later evolved into drawing circles with my circle stencils.

I was also trying to use up all the scrap wood I have hoarded over the past 2 years, using wood as a new drawing surface.

And I began to combine various visual languages that I enjoy seeing in a drawing which are:

- Grids
- Circles
- Repetition
- Geometric shapes
- Notations





I keep dreaming about my teeth falling out (real)

*Graphite, colored pencil, sticker, and red oak on birch
plywood
30 x 5"
2025*



How snow travels on a perfectly cold day

Graphite, colored pencil, mild steel, and poplar on beech

25.75 x 5.5"

2025

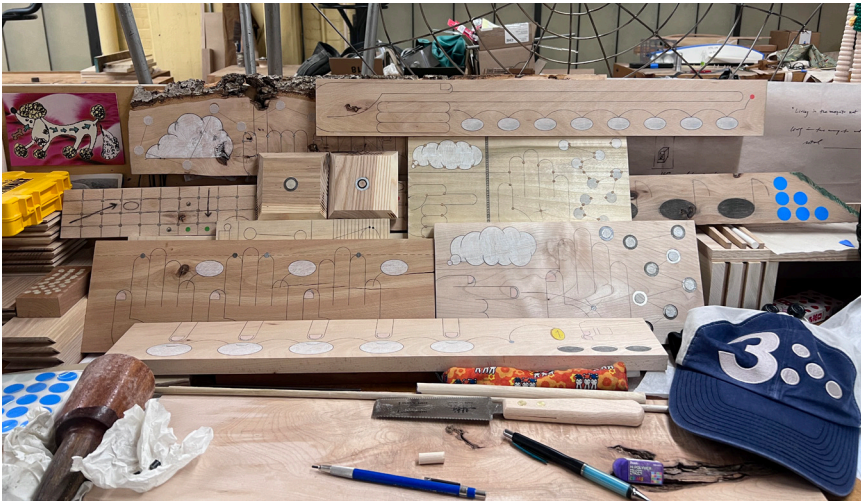

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Although I was drawing on a surface that is more three-dimensional than a piece of paper, the drawings I made still remained in their flat two-dimensional world. Something that is so obviously wall-mounted when considering its display due to it having a very distinctive front and back.

With my woodworking tendencies and my desire to make something less flat, the idea of making frames for these drawings came pretty naturally to me. I was thinking about structures that encapsulate the drawn object and those structures becoming extensions of the drawing itself. When I think about it now, I think I was too fixated on making 'frames.' The objects still remained closer in the two-dimensional realm rather than three.



This is how my bench looked like 10 days into the class...



요한 파헬렐의 캐논의 의한 변주곡 but the way I play for my mom

Graphite and colored pencil on beech, red oak

ooo x ooo"

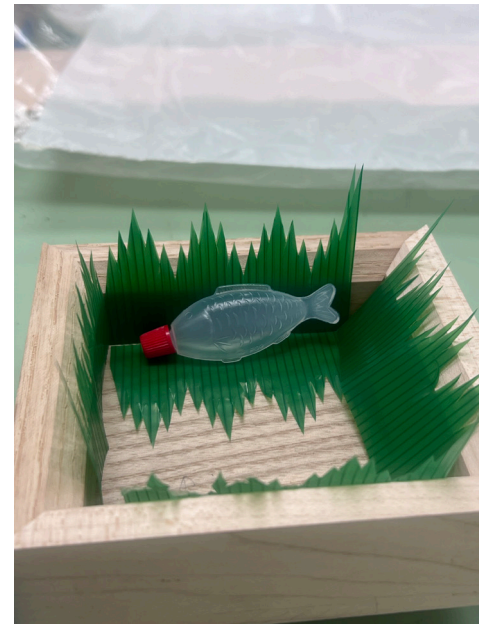
2025

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Going into the spring semester, I was feeling completely detached from my initial proposal regarding ritual of permanence and impermanence. I just wanted to draw more and continue making frames for my drawings...

Around this time, I was also starting to be obsessed with (and I still am) architectural models after having multiple encounters on my Instagram explore page. And making frames for my drawings already felt like I was building a house for them in a way, and this inspired me to make something so apparently architectural that encases the drawn object. I wanted to create a structure that literally 'houses' the drawings.

This was also the time I began to consider more deeply about the ways for these objects to be displayed. My works from Wintersession were mostly to be wall-mounted, and I wasn't sure if that was something I would want my next objects to be displayed. I was eager to make something that can be viewed from all sides--something that has no designated front or back--but I was not fully sure how to execute it. With so many thoughts in my mind, I did not want to over-complicate myself starting from the first object and just decided to build a house for my drawing.

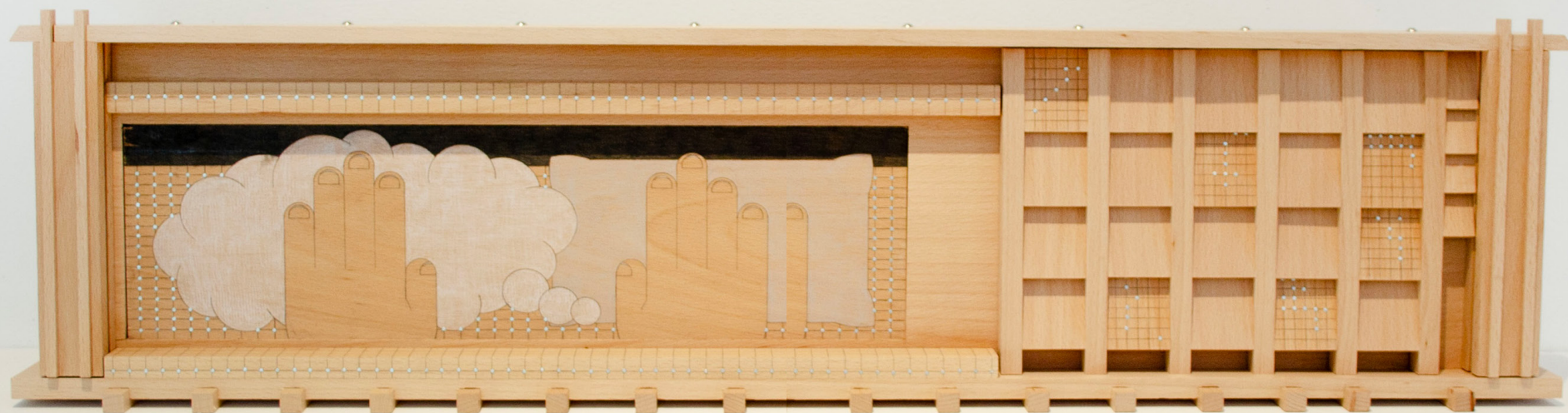


Can't forget about my obsession with sushi grass...

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1 Graphite, colored pencil, and nails on
beech

35 x 8.75 x 2.5"
2025





Though I wasn't only thinking about a wall-mounted piece like how a typical framed drawings or paintings would be displayed, my designs still had a very distinctive idea of what is front, side, and back. I think I was still subconsciously treating them as drawings and designing something with a dominant view came so naturally to me.

During this stage of my project development, I was often thinking about whether or not I was making something that is still too flat even with this architectural model-like structure. But I still wasn't sure if I wanted to embrace this flatness and continue with making objects with a dominant view or design something that can be observed more diversely and visually interactive.

To be honest, I did once consider just continuing on with this drawing house series for the rest of the pieces for my Degree Project. I was pretty satisfied with it as my first object, and I saw there were much more possibilities I can explore within this world as well. And especially with my thoughts still not fully resolved, continuing this series was obviously a more convenient option. But I thought my Degree Project deserved more thoughts and care...

And I did think about it more...

Graphite, colored pencil, and nails on
beech

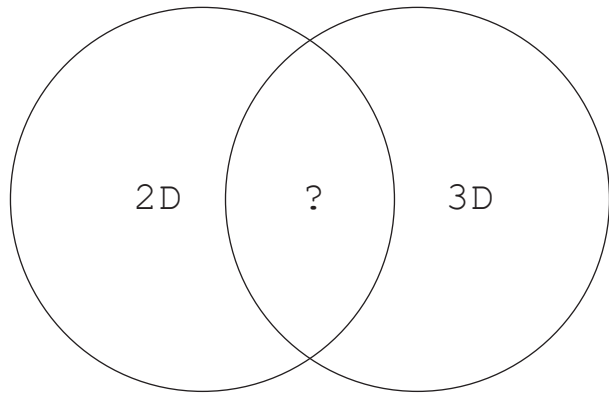
18 x 33 x 2.5"
2025

a c h a i r f r o m t h e s i d e



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There are a lot of paintings on the wall and furniture on the floor, but not so much in between...



a c h a i r f r o m t h e s i d e

dining table in perspective

Graphite, colored pencil, and nails on
beech

38 x 30 x 5"
2025



dining table in perspective



dining table in perspective



Photo courtesy of Palm Panchaphalasom <3





Graphite, colored pencil, and nails on
beech

15 x 36 x 3.25"
2025



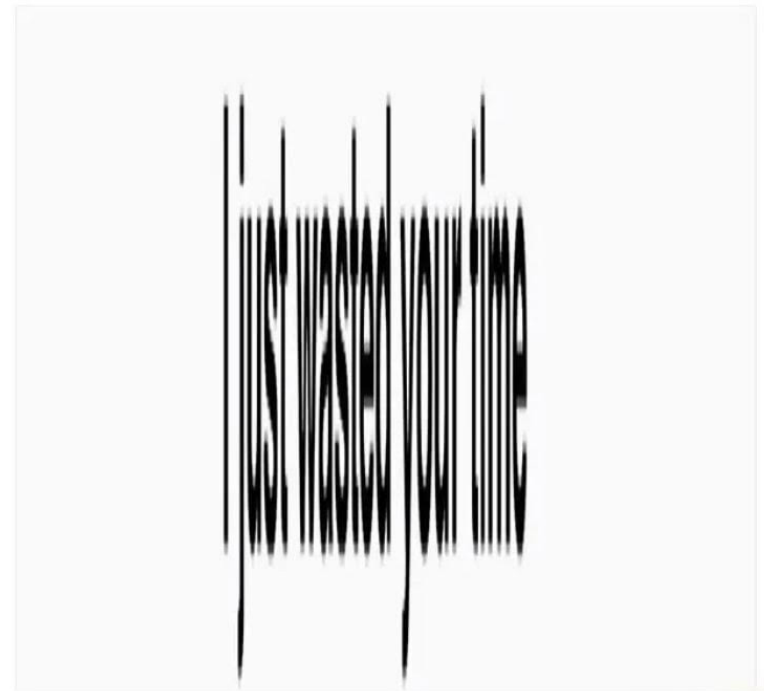
dining chair in perspective

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It was only when I was thinking about how my second object and beyond would be displayed I realized the ways of executing this with a bit of humor and lightheartedness. I was already curious about what makes an object apparantly two-dimensional or three-dimensional, and if an object can transcend these categories and reside in the gray area where it can be considered as both (or neither?). Something that is too two-dimensional to be considered fully three-dimensional, but also is extruded out enough to be considered fully two-dimensional.

Because I was already struggling with having a distinctive front, side, and back views, I was more intrigued to play with having ambiguous directions of views and perspectives. Objects that resist immediate classification of what they are, and those that sit in a gray area of these categories... Is this the front? Or is this the side?

Look at this from your charger hole 🤪



Well this just came up in my mind...

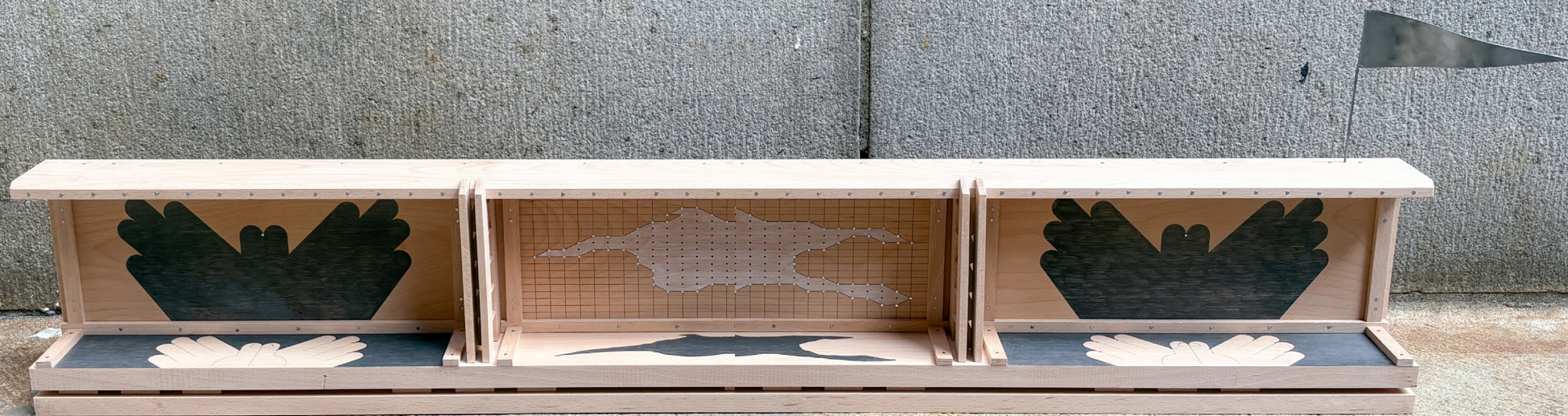
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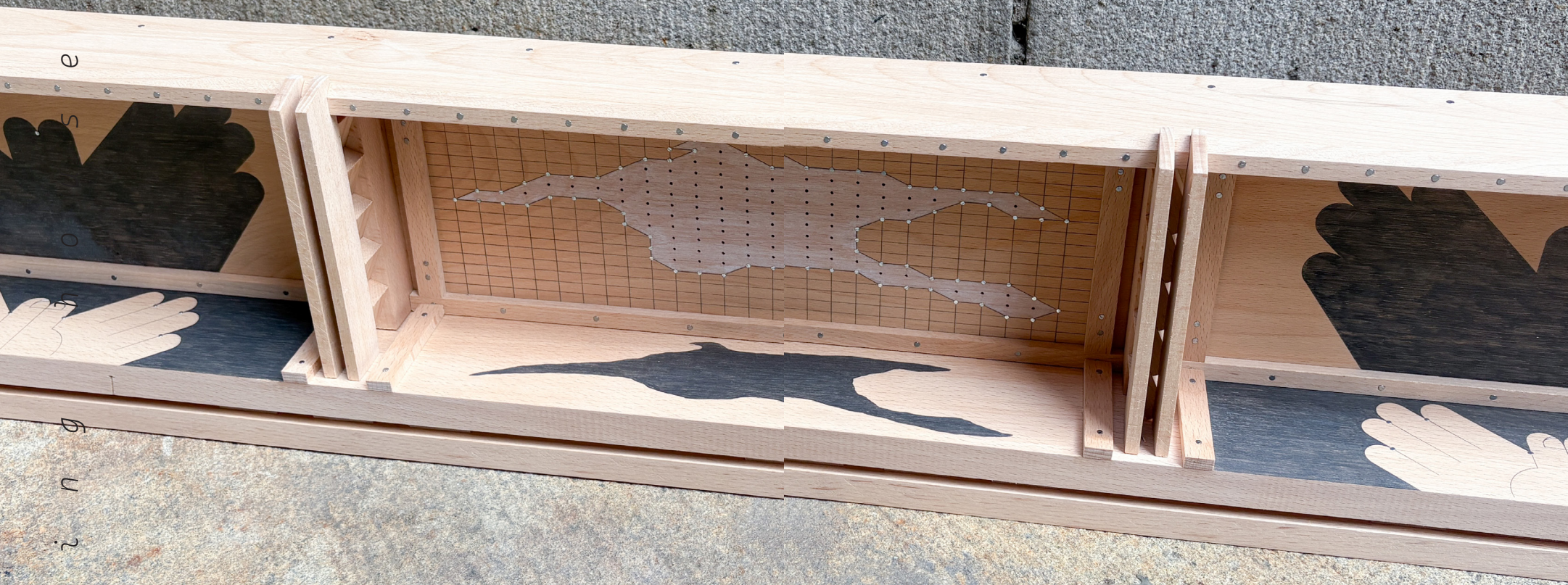
Graphite, colored pencil and nails on
beech, mild steel

44 x 8 x 3.5"
2025



d r a w i n g n o . 2





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I am building a house for my drawings.

At its core, my Degree Project explores the codependent relationship between drawn object and the structures that house them. Thinking about frames not just as decorative elements, but as formal extensions of the drawings themselves. Through this process, a drawing and its structure become inseparable. The frame becomes part of the visual language, blurring the line between surface and structure, image and object.

~

My 'furniture frame' (not a finalized title of this series) series challenge typical spatial expectations and creates a visual ambiguity. They have dimensions, but still remain visually flat; they suggest function (because they look like a piece of furniture) but resist usability. There is a sense of imagined function embedded in these forms. They directly reference furniture but do not quite resolve into being functional. These objects are familiar, yet unplaceable; they activate a narrative space that inhabit in the gray area between two-dimensional and three-dimensional world.

~

I think my objects become storytellers in a way not because they illustrate something (although there are drawings embedded in the structures, they do not necessarily hold any meanings--I call them ambiguous drawings) but because they invite different interpretations from the viewers. They allow for a slower and more thoughtful kinds of engagements. The intentional visual ambiguity allows the viewers to slow down, shift their positions, and take another look. There is a narrative that is

created through disorientation. These objects do not outwardly explain, however, they get revealed over time... (or nah... maybe they will never get revealed)

~

Because there has been such drastic changes in the evolution of my Degree Project direction, I could not help but find myself keep comparing where I landed vs. what I thought I would work on.

It is apparant that the main focus of my degree project has shifted quite dramatically. It now has a heavier emphasis on the drawn object (and its extended structures) itself rather than the process, though I still feel like the process itself during the making of both projects touches heavily on the act of care and labor.

I think my objects still embody some sort of ritualistic elements. It feels like there is a need to trace the placement of the nails; or even put your hands on top of the drawn hands. The nails suggest some sort of notation that needs to be played everyday... These qualities are not intended but my objects definitely allow the audience to create their own interpretations and the narrative.

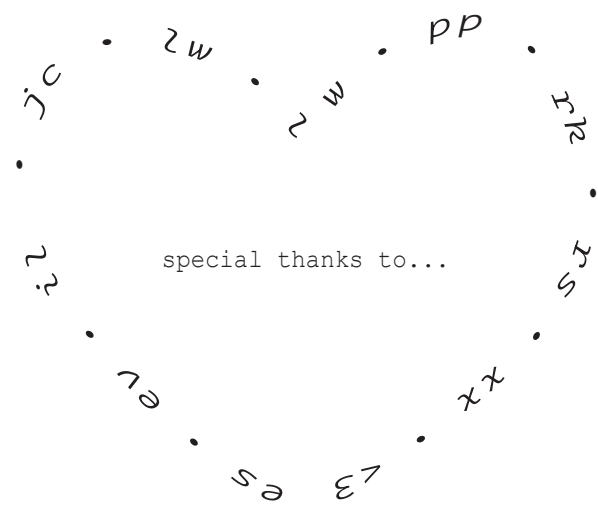
I am creating not just something to be looked at, but something that communicates with the viewers through their structures, surfaces, and spatial ambiguity. Drawings can extend into the physical world, and a drawn surface can become a dimensional object without fully abandoning their two-dimensional qualities.

~

And I am really happy with where I ended up landing.



ARTIST'S NAME
TITLE OF THE WORK
YEAR OF CREATION



goodbye!

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