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Directory

What belongs in a
public restroom?

Take
a leak,



take a dump,



wash your
hands,



2

fix your
makeup,



change your
clothes,



change your
pads,

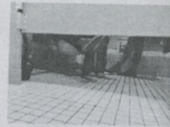


take a
phone
call,



3

have small talk,
gossip,



eavesdrop,



text a
friend,



scroll on
social
media,



read a
book,



4

cry by
yourself,



avoid



people,

eat lunch
by yourself,



5

cruise
around,



have
sex,

vape,



do drugs,



6

have a
disco
party...



prison
more important
than ever.

7

Restrooms,



despite being
a public space,

are particularly
intimate and
private.



8

Perhaps
because
we are in
vulnerable
positions,

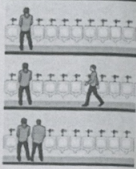


our personal
space becomes
more important
than ever.



9

The unspoken
rules,



etiquettes,



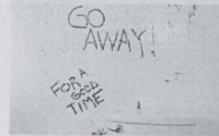
and
conventions,



are expected to
be followed...



Yet, there
is not clear
consensus
on what they
actually are.



Restrooms are
meant to be for
personal hygiene,



yet they often
become spaces
for anything and
everything.

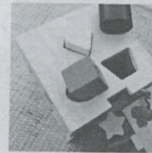


12

This project
questions who
decides what
belongs in the
bathroom—

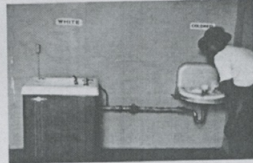


and by extension,
what belongs
anywhere.

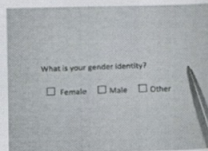


13

Over time,
what was once
ordinary becomes
unacceptable,



and what felt
disruptive
becomes
normalized.



14

If these
boundaries
are constantly
shifting,

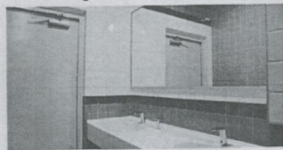


then perhaps they
were never fixed to
begin with.



15

In this way, the
restroom mirrors
society itself:

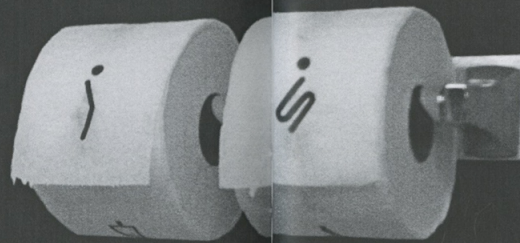


a space shaped
by invisible agree-
ments, shifting
boundaries, and the
constant negotiation
of what is allowed.



Gruesome Twosome

Heat transfer on toilet paper
Dimensions variable



Tom Who

Laser printer on copy paper
12 x 8 in each

REST
FOR
TOM
ONLY

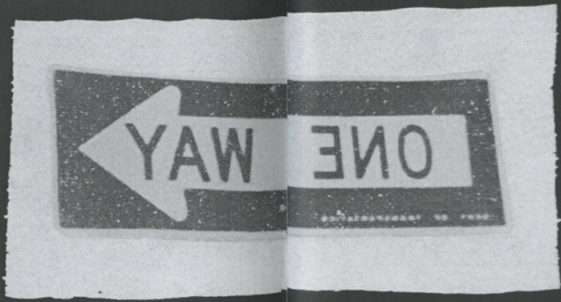


Tom Wino

Heat transfer on toilet paper
8 x 4 in

One Way

Heat transfer on toilet paper
8 x 4 in



What happens when a directive is inverted? Flipping the "ONE WAY" sign disrupts its claim to certainty, transforming a fixed instruction into something unstable and self-contradictory. The work points to the absurdity of enforcing a singular way of living, revealing how norms rely on repetition rather than truth.

One Ways

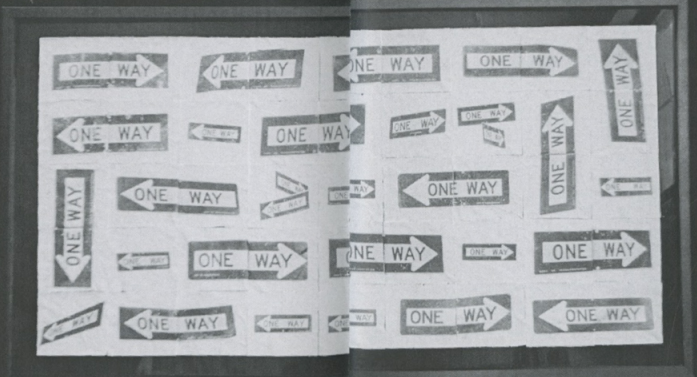
May 2010 - June 2010
New York, NY

When necessary, when a direction is
imposed? Finding the "ONE WAY"
signs that help the driver to navigate,
understanding the "ONE WAY" signs
something important and as a driver
traveller. The work counts to the
ability of understanding the "ONE WAY"
signs of the "ONE WAY" signs
only on the road, when they are

One Ways

Heat transfer on toilet paper
38 x 24 in

When necessary, when a direction is
imposed? Finding the "ONE WAY"
signs that help the driver to navigate,
understanding the "ONE WAY" signs
something important and as a driver
traveller. The work counts to the
ability of understanding the "ONE WAY"
signs of the "ONE WAY" signs
only on the road, when they are



Straight Looking

Heat transfer on toilet paper
6 x 8 x 6 in

The work was inspired by the poster
designer's observation of "The Look"
signs in New York. Through
signage projects, look at your
work and yourself. It's about
looking back, by making a new
impression, and making a change.

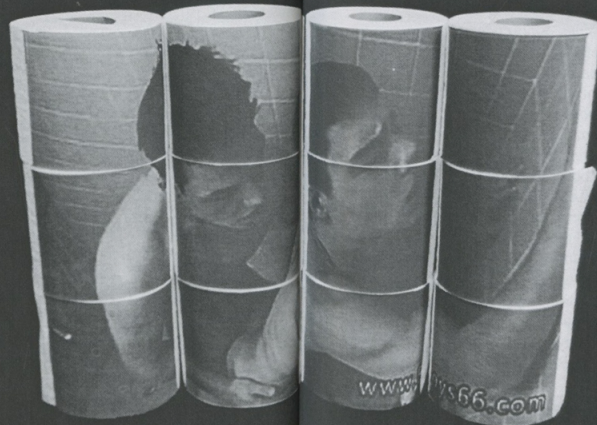
Designed to be a straight
cut, it is a disposable material.
It's a look that is hard and easy.
The work is a look, at the
moment, and it's a look that
changes through the construction.





No Homo

Heat transfer on toilet paper
16 × 12 × 6 in



www.1566.com

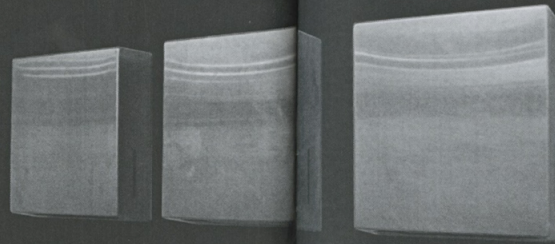
The title comes from the phrase "no homo," a preemptive disclaimer used to distance oneself from perceived homosexuality. Rooted in homophobia and the fear of emasculation, the phrase reflects how masculinity is maintained through the rejection of femininity and queerness. Though now often framed as ironic or outdated, its continued use points to the persistence of these underlying anxieties.

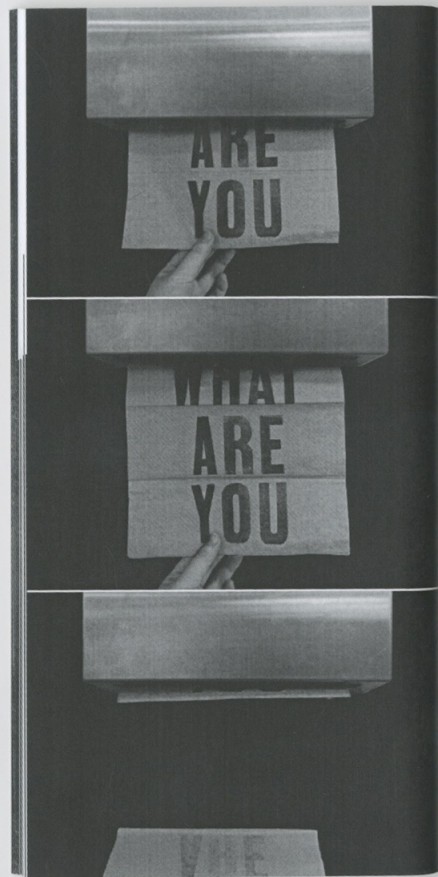
In urinals, the active distancing oneself from homosexuality, and therefore, emasculation and being othered continues. Strict codes of spatial etiquette dictate distance and avoidance, reinforcing anxiety around proximity and perceived desire from the same-sex. Yet these same spaces are charged with contradiction: glances linger, comparisons occur, and masculinity is silently measured. Public bathrooms have also functioned as sites of subversion. For decades, they have served as cruising spaces for gay men, trans people, and sex workers—environments where normative rules are repurposed to allow forbidden connection, intimacy, and desire.

Printed on toilet paper rolls, the pornographic image becomes more absurd. The work collapses public and private, shame and desire, exposing how masculinity is constantly performed, policed, and destabilized within the very spaces meant to enforce its boundaries.

What Are You
/ Clock It
/ If You Can

Letterpress on paper towels
11 x 16.5 in each



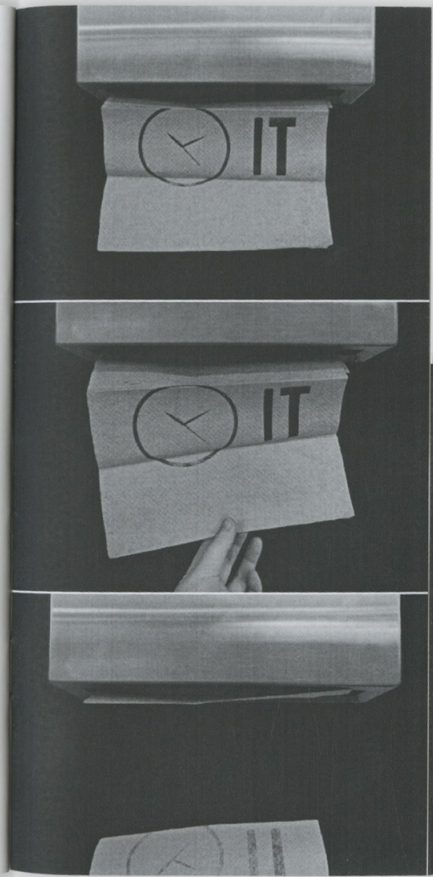


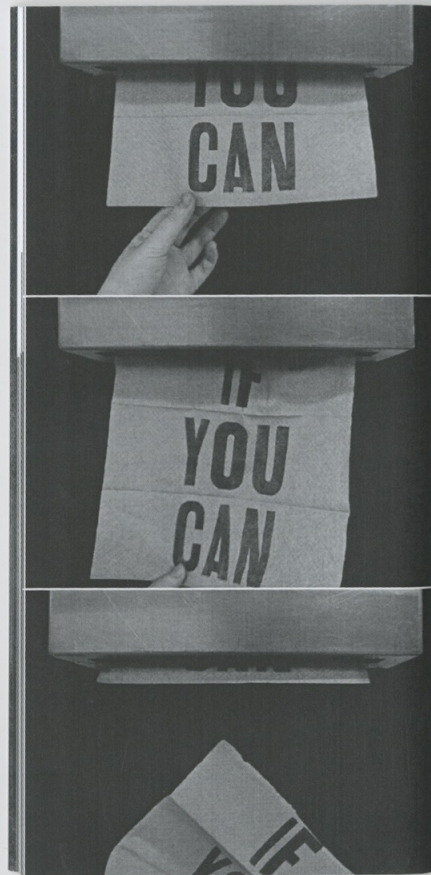
What Are You / Clock It / If You Can is a three-part book art piece, with stainless steel paper towel holders as containers and pressure-printed paper towel stacked inside operating as the pages.

"What are you?" is a loaded question that often gets asked to a person who can't be easily categorized at a glance, with an ambiguous presentation of race or gender. Questioning identities like this is regarded as invasive and unnecessary by many.

"Clocking the T (which stands for "truth")" or "being clocked" means to notice or expose something hidden, originating from the NYC Black and Latin American ballroom scene. Over the decades, it has been appropriated by the larger LGBTQ+ community and the mainstream media. It is yet another term that is widely misunderstood and misused.

Clocking someone is usually in the context of passing. Within the trans community, being clocked means not being able to blend as a cis person, which comes with a high chance of experiencing harassment and violence. And especially now, when trans people are more than ever visible while also being the scapegoat for every societal problem by the right-wing media.





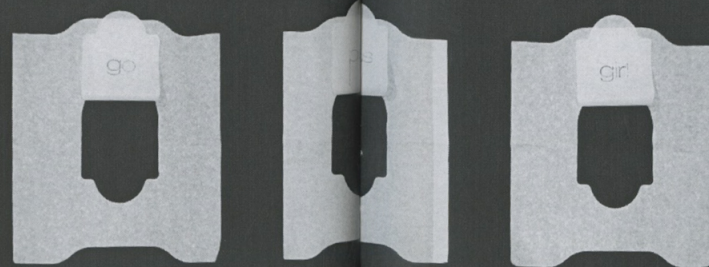
In actuality, you can't "clock" everyone's T. Not every trans person is visibly trans, nor does every cis person look traditionally masculine or feminine. With the rise of "transvestigating," many cis women are subjects of harassment and violence simply because they don't present femininely enough.

We want everyone to feel safe in such vulnerable places, but is the harsh policing based on the subjective idea of biological sex helping that? Perhaps not. And that is why this piece, If You Can, antagonizes the arrogant and harmful idea of being able to "clock" everyone.



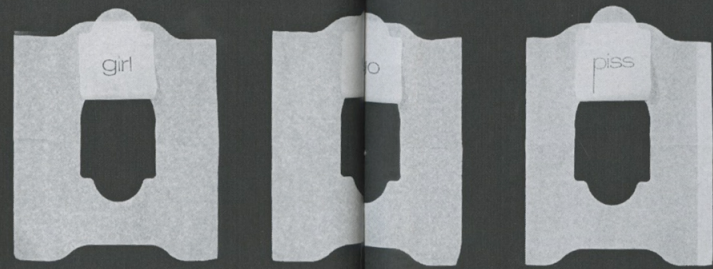
XOXO

Pressure print on toilet seat cover sheet
15 x 18 in each



OXOX

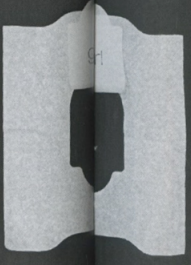
OXOX is a series of three books for young children
written by OXOX.



Feel The Power

... ..

... ..



Feel The Power

Pressure print on toilet seat sheet cover
15 x 18 in



Feel The Power

Placeholder text for the front cover image.

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HANNAH SONG is a graphic designer and an artist with a focus on publication design and printmaking. They use humor and irony to explore heavy subjects like gender. Hannah is originally from Korea, now based in Ridgewood, NY.

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