

PAPER AS LENS: USING THE MEDIUM'S CULTURAL SIGNIFICANCE TO INTRODUCE FIRST-YEAR STUDENTS TO HIGHER EDUCATION PRINCIPLES

Jae Jennifer Rossman investigates Elana Herzog's Paper seminar

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THE MEDIUM AND TECHNOLOGY OF PAPER serve as the focal point for a seminar-style course at Yale University that introduces first-year students to foundation concepts in higher education, such as research methodology, critical thinking, and creative problem solving. Additionally, the course introduces the multitude of resources on campus. As a librarian who presented one of the course modules, I had the opportunity to be directly involved, albeit in a small role. As a curator, my natural inclination is to look for interesting things to share with a wider audience, and because of my personal interest in pedagogy, particularly experiential and

object-based learning, I was intrigued by the course and decided to engage its professor, Elana Herzog, by e-mail and an in-person interview, regarding her goals and the design of the course. I found that the model would be adaptable to other institutional settings and academic levels, and thus aspired to introduce Herzog's ideas to a wider audience. She generously allowed me to observe and participate in additional class sessions so I could get a fuller sense of how the course worked. This ongoing conversation and observation motivated me to reflect on the pedagogical underpinnings to better understand why the course works. Below, I present the course's current structure and the permutations tried by Herzog over the past five years of its development. Additionally, I hope the generalized model I have distilled from several years of observations can be adapted to other institutional settings.

HISTORY OF THE PAPER SEMINAR'S DEVELOPMENT

The Paper seminar was conceived in 2009 by Jessica Stockholder and Daphne Fitzpatrick, former professors in the Yale School of Art. It is cosponsored by the Sculpture Department in the School of Art and Yale College (the undergraduate portion of the university) and intended as an introduction to contemporary art and the potential of paper as a contemporary art medium, yet is not restricted to art majors. The course also uses the world of contemporary art as a springboard to investigate larger societal and cultural themes. It is restricted to first-year students and is part of the Freshman Seminar Program. With an undergraduate population of around fifty-five hundred, Yale can provide small class sizes and direct contact with professors but often only in a student's major. The Freshman Seminar Program was developed to provide greater access to professors and to foster peer interaction early in students' academic careers. Because the program has limited availability and is filled by application and then lottery, students come to freshman seminar courses with enthusiasm and a desire to participate.

The first iteration of the course was led by Siobhan Liddell, for two years, and the course has been led by Elana Herzog since 2012. In its current iteration, the course calls for the participation of multiple staff members and visiting artists and curators, who vary from year to year.¹ Herzog strives to take the greatest advantage of university resources by engaging with material presented in current exhibitions at Yale's museums, galleries, and libraries and other timely campus events. Each freshman seminar is limited to eighteen students and meets twice a week. Freshman seminars normally meet for 1.25 hours each session for fourteen weeks. Because the Paper seminar is considered a studio class, it meets for one long (2-hour) and one short (1.25-hour) session each week. The long sessions are active studio time, while the short sessions are usually site visits, to view a library or collection, an exhibition, or a conservation lab. A major challenge for the professor is deciding which venues to visit, in which order, and what to show at each venue. The course also takes advantage of the school's location, especially its proximity to New York City. In four of the past five years, the class has made a trip to New York to visit an artist's studio, current exhibitions, and Dieu Donn   papermill, a nonprofit organization with gallery space, an education center, and production facilities. During the spring of 2014, the class visited the Josef and Anni Albers Foundation in Bethany, Connecticut, where they saw works by both artists. Classes have also visited exhibitions at local galleries in New Haven.



*Guest speaker Winnie Radolon visits Paper seminar.
All photos by Elana Herzog.*

SCAFFOLDING LEARNING

As the course is designed for beginners and nonmajors, Herzog scaffolds the lessons to introduce both studio techniques and the world of contemporary art. She structures the class with supports that build toward a research paper and final critique of studio projects. Some have criticized this more general use of the term “scaffolding” when one is not specifically using calibration and fading as components of the scaffolding process.² However, as the idea of stepping learners incrementally through a subject has become a popular pedagogical tool, I believe it is appropriate to use the term to describe the course’s structure for both the studio and historical components. Additionally, Herzog’s approach does have elements of scaffolding, such as personalizing support based on each student’s capabilities (i.e., calibration) and modeling behaviors.

The first unit is about the world of contemporary art and paper’s role in it. Herzog starts the semester with a lecture “showing the range and potential of paper as primary material in contemporary art” and class discussion on “paper as a material and an idea.”³ In the same week, the first site visit views an exhibition on campus or in the local community to discuss the role of paper in the artworks. A reading by Ian Sansom, “Can Paper Survive the Digital Age?” (from the *Guardian*, November 9, 2012), and the introduction of the semester-long assignment of collecting and documenting found paper round out the first week. Through these activities, Herzog introduces the opposing ideas of paper as a precious commodity and as a ubiquitous part of our culture. Herzog says that “the majority cultural disposition views paper as a mass-produced commodity. In other words, paper is generic, nonprecious, and disposable.”



In week 2, Herzog uses the work of artists Tom Friedman and Thomas Demand as examples of how artists can manipulate the ubiquity of paper to transcend its physical qualities. Through assigned readings of interviews with the artists, students learn how both artists use paper as a critical part of their art practice but not in a precious way or even in a way that expressly draws attention to its physical qualities. Demand, a photographer, constructs detailed colored paper tableaux based on real (sometimes historically significant) scenes—such as an image of the Oval Office that was commissioned by the *New Yorker* after Obama’s inauguration—only to photograph them and destroy the “sets” afterward. Friedman has used paper in a more varied way. His work verges on obsessive trompe l’oeil. Herzog notes that his piece *1000 Hours of Staring* (1992–97), which consists of a blank piece of paper that he claims to have stared at for one thousand hours, always provokes amazement and inspires a rich discussion. According to Herzog, both artists raise questions for students about how we “define art, value labor, and embody the intangibles in symbolic structures.”

During the same week, Herzog addresses paper as a medium and as something with inherent structure, through the act of folding. First, students watch a documentary on origami, *Between the Folds* (2008), which introduces the idea of engineering. Then students practice Josef Albers’s now classic Bauhaus exercise using paper as the substrate in the transformation of a two-dimensional surface into a three-dimensional object. This exercise is a good introduction to the multifaceted incarnations of paper that will be presented during collection visits, and it emphasizes an important core concept vital to academic success: exploration. To further emphasize exploration, Herzog also introduces a semester-long project called the “nonlinear book.” This is essentially a sketchbook/journal but one that will be publicly presented and critiqued at the end of the course.

In week 3, Herzog introduces the work of John Cage to illustrate how contemporary artists employ chance operations in the production of art. As with Demand's and Friedman's, Cage's work challenges, according to Herzog, "the idea of the precious unique object and the artist as genius." She also notes that his work especially challenges the idea of control in art making. Herzog wishes to emphasize that many strategies can be employed in the production of form: "choice, intentionality, and chance are all critical aspects of the artistic process." To open the conversation about the way history is written and to challenge the conventional wisdom about how it is taught and learned, Herzog has selected the work of Miriam Schapiro and Melissa Meyer. Through the work of these feminist artists, the professor can ask: "What is the dominant cultural narrative? And what are other views?" These conversations raise the students' consciousness about point of view as an underlying determinant of meaning and cultural constructions of knowledge.

During the first three weeks of the semester, Herzog introduces the ideas of critical discussion of a work of art as well as how works of art can contribute to larger societal discussions. She also introduces the multifaceted nature of paper: how it can be the star attraction, play a supporting role, or be almost invisible. The introduction of historically significant artists at the beginning of the semester sets up themes or conversations that are revisited through new lenses during later site visits. Now that the students have basic skills for understanding paper and communicating about it and artworks, Herzog can move on to adding specific technical skills the students can employ in their own work. Simultaneously, the students are, through visits to campus resources, introduced to primary sources that exemplify the issues and questions they are exploring. For the remainder of the course, two parallel but interrelated sets of activities take place: studio exploration and resource visits. These are discussed separately below; the overarching relationship can be seen in the course outline in appendix A.

STUDIO EXPLORATION

Studio projects introduce students to traditional processes such as hand papermaking and bookmaking, as well as basic principles of three-dimensional design and sculpture, through exploration of material and form. Herzog's course is structured so an idea is introduced in the studio session at the beginning of the week, and a related site visit happens during the second meeting later in the week. With the studio component first, students can develop an idea of how the techniques work before they see the primary sources. Of course, this could be done in reverse, if needed, with students then trying out techniques after seeing historical and/or contemporary examples. The exception to this general pattern is the first site visit, to a conservation lab, which is really a continuation of the introductory sessions in weeks 1–3.

Herzog continues to scaffold techniques in order to establish a repertoire students can use for their final projects. First is the idea of the papermaking screen, before students touch any slurry. Applying the idea of "symbolic image making" to the screen, students create a watermark to be used in the introductory papermaking session during the next week. Of note is the fact that first-time students make paper only after they have been impressed with the work of a paper conservator and the work of contemporary book artists who use handmade paper. In Herzog's quest to introduce students to a variety of professionals, as well as to campus resources, she invites a professional papermaker to lead the one-session workshop on papermaking basics. This is, of course, the minimum amount of time one



would want to devote to teaching these skills. Herzog's course is designed around haptic (touch-based) experience, to reinforce learning, but is not a high-level studio course, so mastery of technique is not the primary goal. Subsequent weeks augment the base skill of papermaking by introducing variations and additions. Topics include pulp sculpture with an armature; pulp dip; painted sculpture; paper and pressure: embossing, relief printing, mono-prints, and frottage. The last three weeks of the semester involve in-class work time under the description "transformative acts." In these sessions, students are directed to think, while they work on their projects, of larger themes such as "production and reproduction," inspired by the Jasper Johns quote: "Take an object / Do something to it / Do something else to it. [Repeat.]"⁴

RESOURCE VISITS

The resource visits commence at the end of week 3. The visits at the beginning of the semester have a preferred order that builds knowledge; later visits tend to be varied based on availability. In this case, student learning will happen in a less linear fashion but may also reinforce earlier lessons. Below, I have categorized the visits by general purpose, and a brief description along with a few specific examples is provided for each. The site visits serve multiple purposes. As mentioned earlier, they provide opportunities to be introduced to campus resources, material and human. In addition to learning what holdings libraries and museums have, as well as the procedures for accessing those materials, students learn that a host of staff members are eager to assist them with their research and learning. Herzog also points out that interactions with cultural-heritage professionals provide windows into worlds

that many students did not know existed, providing an introduction to potential careers that require highly developed skills and knowledge. These site visits also employ object-based learning, which has been defined as "learners' active engagement with museum collections within a student-centred framework."⁵ I will expand upon this more fully in the pedagogy section.

1. Conservation / History

The first resource or site visit is with a paper conservator; on Yale's campus this takes place at the Yale Center for British Art. This visit covers "papers' origins and uses with evolutionary tales," such as the development of papermaking in China circa 105 AD and the dispersion of the technique via the Silk Road to the Middle East and eventually to Europe. Students also have an opportunity to see the tools used to examine and repair paper and to learn more about its properties. Introducing the students to the conservation of paper gives them a sense of connection to the history of the medium and the cultural pursuits it has supported, such as the printing revolution. A student comment from a course evaluation provides evidence of success in teaching the valuable lesson about the roles of staff on an academic campus. The student wrote that this visit was the most important because it gave insight into the ways that university staff provide support to students and professors and referred to the conservators as "unsung heroes."

2. Historical Research / Artist-Made Books

This visit has two purposes: an introduction to resources for research on hand papermaking and to view artists' books that incorporate handmade paper in a significant way. These components could be separated pedagogically. However, in the structure of Yale University both are well represented in the special collections of the Robert B. Haas Family Arts Library, which allows the two components to be combined into one session. The session commences with an introduction to contemporary resources. The journal *Hand Papermaking* and its portfolios are highlighted as well as other journals related to artists' books.

Next, examples of historical works on the history of paper, such as those by Dard Hunter and Bird & Bull Press, are reviewed. The class also sees pre-twentieth-century books such as *Art de faire le papier* by Joseph Lalonde (circa 1776) and Matthias Koops's *Historical Account of the Substances Which Have Been Used to Describe Events, and to Convey Ideas, from the Earliest Date, to the Invention of Paper. Printed on the First Useful Paper Manufactured Solely [!] from Straw* (London: T. Burton, 1800). While the focus of the course is on the Western papermaking tradition, a few examples of pre-twentieth-century Asian books are shown in contrast. The goal of this portion of the visit is to emphasize that the students have resources available if their research papers take them in this historical direction.

The second section of the session is a hands-on component with artists' books that incorporate handmade paper in a significant way, such as work produced by John Gerard, Peace Paper Project, John Risseeuw, Robbin Ami Silverberg, Claire Van Vliet, and Women's Studio Workshop (WSW). Since one of the major themes of the semester is artists investigating societal issues, many of the artists and artworks selected for this visit focus on how handmade paper can be used in artistic commentary. For example, students see Risseeuw's *The Paper Landmine Print Project* (2001–7), which brings attention to the global problem of land mines. Examples from Peace Paper Project and its archive allow the students to view work made by artists as well as by participants in Peace Paper's outreach projects. Silverberg's work draws attention to political happenings through a personal lens; her work is also often sculptural and so ties into the class's consideration of three-dimensional paper forms. The WSW ArtFarm project also delves into the sculptural properties of paper as well as issues of sustainability. Artists like John Gerard and Claire Van Vliet illustrate the drama pulp painting can bring to a work of art. As this session is paired with the making of watermarks in the studio, the session also features the *Hand Papermaking* portfolio *Watermarks in Handmade Paper: Modern and Historic* (2001). The synergy between the topics can be enhanced through object selection to ensure that readings discuss one or more of the artists whose books will be viewed in the session. The focus of this session is artists' incorporation of paper into the art-making process and historical documentation of these trends, so it could be taught with a focus on concrete art or mail art, for example, based on the strengths of the collections available.

2A. Visual Literacy Exercise

An optional component of the hands-on session with artists' books is a visual literacy exercise; this can be done with any collection where handling of material is permitted. The students work in groups to examine an object from the collection and answer a short series of questions based solely on their visual experience of the object. The groups then informally present their findings, and the moderator (professor or librarian) uses the ideas generated as a segue to introduce library materials that could further research and exploration. Ideally, this exercise is done very quickly and can take from fifteen to thirty minutes depending on the class size and session goals. It has proven an invaluable tool that helps

students engage with materials quickly and encourages discussion. This active-learning practice counters the classic problem of students politely (but quietly) listening to descriptions of objects and informs them that they are welcome contributors to the session. While all the site visits employ some degree of object-based learning, a hands-on exercise enhances the learning experience further by adding the haptic component not always available in special collections or museum visits.

3. Cultural Manifestations of Paper

The course is designed to focus on papermaking and art in its early meetings, as is appropriate for a course sponsored by the School of Art. However, an important aspect of the course's conception is evidenced in its title, Paper—in other words, not Papermaking. After the students have an understanding of the physical properties of paper and how those properties have been manipulated by artists, Herzog widens the scope of their exploration to paper's role as a less obtrusive substrate. This zone of inquiry is supported by interaction with working documents on paper, specifically historical documents preserved in an archive. However, should access to an archive not be available, these pedagogical points could be made with contemporary paper-based documents, such as a birth certificate, marriage license, or paper currency. This could also be accomplished through exhibitions that feature paper-based documents. The studio component paired with this examination of paper's everyday and historical uses is the papermaking workshop, where students interact with pulp for the first time.

The resources of the Beinecke Rare Book and Manuscript Library (BRBL) provide an exceptional opportunity to look at historical documents and their substrates. This session focuses on “paper as a material object through time—cultural change and material exchange.” The session is arranged thematically, with examples of culturally and historically significant paper-based documents illustrating the themes of slavery, redemption, devotion, and creation. These themes are illustrated with examples such as a bill of sale for a slave, printed indulgences, and a missal. For creation, they see evidence of the creative process of a writer, viewing a manuscript version of a famous literary work and letters from the author concerning her work on the book. The students also view sample books, both commercial and made by artists, to emphasize the technological aspect of paper.

Herzog has found that younger generations often have difficulty understanding how technologies that are no longer part of everyday life were used. Paper is still foundational to the way society functions, although that is certainly starting to change. Understanding the role paper has played in the creation of books and documents helps students understand discussion about the death of the book and the continued reverence for it despite its supposed demise. Additionally, students gain a better understanding of historical reverence for the sanctity of the document and the physical object itself, which is all but erased in an era of multiple digital copies.

4. Paper in Art and Literature

Art and literature are major focuses on the Yale campus, and this is reflected in Herzog's implementation of the course. Three resource visits are devoted to this theme: two to the Yale University Art Gallery (YUAG) and a second to BRBL. At YUAG, the class views “contemporary artworks in which paper is used to build up or create the image, rather than just acting as a substrate onto which to apply media.” Works viewed include those by Sam Gilliam and Claes Oldenburg. Students also look at historical examples in which

paper has a supporting role, such as Rembrandt etchings. The students expand their knowledge of Josef and Anni Albers by viewing some of their paper-based works, which of course relates to the Albers-style folded paper exercise from early in the course. These two YUAG visits correspond with the “pulp sculpture” and “pulp dip” studio components.

The second visit to the Beinecke library focuses on the Yale Collection of American Literature, especially collaborations between poets and artists. Selections viewed emphasize how paper can be both medium and ground as a critical component in engaging the artist and author to collaborate. The students also explore the idea of expectations about who reads poetry and how it is published, by looking at non-paper-based media and non-book formats such as lapel pins, vinyl bumper stickers, and refrigerator magnets. This visit marks a transitional moment in the studio, where students move from learning techniques for making paper to modifying its surface.

5. Paper-Related Campus Events

As mentioned above, Herzog strives to take full advantage of campus events. As the course has become established as a recurring offering, she has been able to develop campus relationships and thus make planning for the inclusion of such events more integrated and less opportunistic. In 2014, through my role as director of the Yale University Library Bibliographical Press, I arranged a visit from Margaret Mahan of Peace Paper Project to give a talk about her work on the Panty Pulping project. Herzog welcomed an additional day of papermaking during one of the flexible days in the syllabus, so Mahan also visited the seminar, teaching the students about the pulp stenciling technique that she and Drew Matott frequently employ in public demonstrations. Also in 2014, the Yale Program in the History of the Book brought parchment maker Jesse Meyer, North America’s only producer of parchment and an expert on historic leather and parchment-making procedures, to campus for a hands-on demonstration that took place in the School of Art building. Most recently, in 2016, Herzog arranged for Amy Jacobs, master papermaker from Dieu Donn e papermill, to present a lecture that addressed papermaking as an artistic practice and highlighted several papermaker-artist collaborative projects.





Exhibitions on campus also provide an opportunity to see examples of paper in use as well as to introduce students to the variety of resources on campus. For example, two exhibitions on view during the spring 2016 semester were manifestations from different disciplines that reinforced a major idea of the course: paper as a carrier of cultural meaning. The exhibitions also looked at significant uses of ephemera and the “archiving impulse” in the construction of both artistic and scholarly meaning. The 32 Edgewood Gallery at Yale’s School of Art sponsored the exhibition *Black Pulp!* Artists William Villalongo and Mark Thomas Gibson curated the exhibition, which featured magazines, literary journals, novels, comics, and contemporary art from the black diaspora. The curators aimed to showcase the creative use of print media to challenge racist narratives and draw attention to the black experience in America.⁶ The title itself reinforced that the documents on display were paper based. The second exhibition was *Out of the Desert: Resilience and Memory in Japanese American Internment*, curated by American studies graduate student Courtney Sato.⁷ The items on display were drawn from Yale’s extensive collection of materials related to the internment of Japanese Americans during World War II. Rich in internee correspondence, artwork, and literature, this exhibit underscored the importance of everyday creative production and alternative narratives of internment. These non-course-centered activities broadened the conversation about paper and showed the students that this is not a boutique topic.

ASSIGNMENTS

As this is a course for first-year students, and an art course designed for non-art majors, the assignments are not extensive or complicated. Two minor projects progress throughout the semester: paper collection and the already mentioned nonlinear book (sketchbook/journal). These projects are meant to increase awareness by having students think about paper in their daily lives through small, manageable, and frequent actions. Weekly readings and responsive blog posts are also recurrent assignments throughout the semester. The students must write three posts (three hundred words minimum) in response to the weekly readings and an additional nine posts (one hundred fifty words minimum) responding to their classmates’ posts. This engages the students in written dialogue in addition to the verbal in-class dialogue. Herzog coaches the students through the common pitfall of unsupported arguments with these words of advice in the syllabus: “If you express an opinion, positive or negative, regardless of how obvious or widely accepted it seems to be, you must explain it. Do not rely on superlatives to make your point.”

The two major projects for the semester are an eight-to-ten-page research paper and a final critique. Both projects are executed in small steps over the semester, to ensure completion; these steps are part of the scaffolding process. The research paper has two earlier supporting assignments: an annotated bibliography and an outline. Of note is that a component of the outline assignment is to document “contacts made with specialists.” By making it a requirement to interact with experts on campus, not restricted to those met in class, Herzog reinforces the idea of people on campus as an important resource for research support. The final critique is a staple of studio classes, but as one can imagine, is a new experience for first-year students with no previous art background. Herzog stresses that participation in discourse about art is required throughout the semester. She defines discourse in the syllabus as “ways of talking about art and artists and their influences,” which “includes close observation,” as well as sources and citations for influences. Herzog emphasizes that the instructor will “model” these skills; additionally, she coaches the

students on this specific skill throughout the semester, as is consistent with the practice of scaffolding learning. The final critique is the place for students to show their new skills, not only in production, but in reflection and discussion about art.

Through the assignments, Herzog can assess students in their achievement of the learning outcomes for the course: developing skills in research methodology, critical thinking, and creative problem solving. The research paper is a traditional assignment to assess research capabilities. The two earlier assignments, the bibliography and outline, are essential to assessing the development of the supporting methodological skills necessary to complete the paper. The final critique, along with the blog posts and research paper, is a way to assess the development of critical thinking over the course of the semester. The physical products created by the students will be used to assess their problem-solving capabilities. The goal is not mastery of the techniques but how they can be used or adapted to express the ideas intended by the students. This may, in fact, require more problem-solving strategies for those with minimal studio skills, as they will need to modify their ideas to work within their skill range. Herzog clearly states on the syllabus that work “is graded in terms of effort, as everyone will be at a different level.”

PEDAGOGICAL CONSTRUCTS

Herzog has developed a course model that uses haptic experiences to start the experiential learning cycle. The haptic experiences are achieved through studio practice and object-based learning (OBL) interactions in museums, galleries, and libraries. “Experiential learning” is a general term that has been used to mean learning experiences that engage with an aspect of real life, something outside the classroom and especially in contrast to the lecture.⁸ The experiential learning cycle was developed by David A. Kolb in the early 1980s as part of his experiential learning theory, which also addresses learning styles. The cycle is composed of four stages, which a learner must progress through for successful knowledge acquisition. The learner can enter the cycle at any stage but should progress in order through the stages. For this course, the learning cycle starts most often with concrete experience in the studio or during a site visit. After this, the stages are reflective observation, then abstract conceptualization and active experimentation. The names of the stages give indications of what happens in each.

Kolb’s experiential learning cycle is also important to the theory of object-based learning. Helen Chatterjee, a leading researcher in OBL, and her colleagues describe Kolb’s cycle in this way:

Kolb advocates that in order to gain real knowledge, the learner must go through a cycle of learning by being actively involved in the experience. Next the learner must reflect on the experience, use analytical skills to conceptualise the experience and undertake problem solving in order to apply new knowledge gained from the experience through a process of experimentation.⁹

The experiential learning cycle describes the experience of a typical studio class quite well, and Herzog designed her seminar for first-year, non-art major students based on this method of learning, traditional to the visual arts. In Herzog’s course, four components (studio practice, primary sources, site visits, and interaction with professionals) are the methods for providing concrete experiences that can start the cycle. The conversations or themes that run throughout the course (paper’s role in society and the art world, how

history is created, artists' roles as societal commentators, etc.) provide the structure that aids the students, along with guidance from the professor, to complete the circuit. Each successive pass through the circuit builds knowledge, and the students may go through the circuit multiple times focused on the same "issue" as they increase their knowledge and skill. I have attempted to illustrate the relationships between the four concrete experiences, conversations/themes, and their impacts on each other and student learning in the model in appendix B.

The success of the site visits in contributing to student learning can be understood through the theory of object-based learning, as mentioned previously. OBL is multi-sensory. Obviously it engages touch and sight, but sound and smell are also part of the equation. Taste is possible but uncommon. An example might be Angela Lorenz's *Chewing Tsu: The Rumination Book* (1993), in which readers are asked to chew gum. An important component of OBL is the emotional response to our sense of touch or haptic experience in addition to purely physical responses. In fact, Herzog calls the emotional responses that students have to paper-based items, particularly for books, "cultural nostalgia." One student wrote:

I enjoy the feeling of having a book in my hands, flipping pages, dog-earing the edges for bookmarks, bending the spine of a new book backwards in the attempt to break it in. There is really nothing like a worn-out book. It has character. It has memories . . . That book, whichever one I happened to be reading at the time, was mine. It adds a character and a stronger sense of attachment to the story. You can't get that from a Kindle.

The visits give students connection to these feelings, while the critical-thinking and research-skills components of the class provide them with tools for how to explore their ideas further.

Object-based learning comes out of a larger area of pedagogy that highlights learning from the body, called somatic or embodied learning. This method of gaining knowledge aims to avoid Western culture's dominant view of privileging the mind, and thus can promote global views.¹⁰ This supports Herzog's aim to look at the cultural construction of viewpoints. Additionally, OBL is well suited for dealing with diversity in the classroom because of the importance of group interaction and a variety of perspectives contributing to the creation of knowledge about the objects under discussion.¹¹ Herzog finds that students enter the classroom with myriad unconscious, and therefore unquestioned, assumptions. Bringing awareness to these assumptions and how they influence thinking and decision making is important to Herzog's pedagogical goals. Using a focus on art and the naturally exploratory nature of the studio, Herzog aims to challenge assumptions about what art is and to broaden awareness about what it might be. Of course, these lessons apply well beyond the studio.

Because the studio course is not geared toward mastery of technique, Herzog designed the projects with "a scale that is intimate and with processes that are fairly low tech, which seems to be appealing to students." With both a research paper and a final studio product, the seminar aims to help the students investigate the relationship between research and making. How do they inform each other? How can the historical and cultural investigation of an object in the university's collections become inspiration for or inform the process of work in the studio? How does one's work in the studio relate to the campus

community, as well as to its specific place in the historical continuum of human manufacture? The work created in the studio does not have to become a significant object, but it is always significant if the creation of that object helps the student become more proficient at self-assessment and critical inquiry.

The course design allows it to work two pedagogical trajectories simultaneously: from abstract to concrete, and from concrete to abstract. The discussion component begins with an abstract idea of paper and moves toward a more concrete, if also more complicated, understanding of the medium and its historical and technological importance. At the same time, the studio component prompts the student to start with the concrete (making something) and move toward the abstract (talking about making the thing). Both of these trajectories move the students through the experiential learning cycle.

CONCLUSION

Herzog designed the course to move beyond the studio and examine the larger framework that paper encompasses. She feels that paper is a product of human ingenuity, patience, and determination; its production has had vast social and ecological consequences, both positive and negative. Herzog emphasizes that its development parallels that of other industries, particularly textile production, in its evolution from a cottage industry in agrarian society to a mechanized modern industry. The way paper is woven into the history and daily function of society provides grounding from which students can explore some very complicated issues.

The key to the course is the intellectual flexibility of paper itself, which makes it ideal to use as the substrate for many lessons (puns intended). Herzog says, “Paper offers the opportunity to expand one’s vision of the world through examining the complexity of an apparently simple, everyday thing. It is an intimate, yet also generic, medium with global reach and implications. Its many incarnations encompass the artisanal, the fine arts, academic, clerical, commercial, and industrial realms, which provides room for narrative, social, conceptual, and formal exploration.” Through the lens of paper, the professor has the opportunity to address topics relating to technology and cultural production, both new and old, such as “hand production versus mechanized manufacture, art and commerce, history, engineering and chemistry, and environmental impacts of industry.” These themes offer fertile ground for academic discussion of contemporary culture and art.

This article is intended to provide a fuller understanding of the ways in which one professor and multiple campus collaborators are using paper as a starting point to address foundational intellectual ideas, approaches, and concerns. Herzog feels that working with paper allows students an extra freedom because it is not considered a precious commodity and, in their lives of fewer than two decades, is frequently recycled. Because paper is both a nonprecious, everyday commodity and a carefully crafted art medium, it can “span from artisanal to industrial to postindustrial by marrying technology and culture.” Paper is a physical representation of the ideas of accretion and transformation that are cornerstones of academia. I hope this synopsis can inspire and guide others to create their own version of a course that utilizes the flexibility of paper to support their pedagogical goals.

I would like to thank the peer reviewers for their detailed and helpful feedback that led to improved clarity in the article and to Inge Bruggeman for her sustained encouragement to write up and expand upon the presentation I gave on this topic in 2014. ■



APPENDIX A. COURSE OUTLINE

An outline of the course by session.

The descriptions in quotes are taken directly from the syllabus.

Week 1: A. Introductory lecture “Curious about paper; paper as a material and an idea; slide presentation showing the range and potential of paper as primary material in contemporary art”

Week 1: B. Visit to exhibition (changes each semester)

Assignment 1: “Begin collection and document of found paper (ongoing)”

Week 2: A. Material transformation, qualities of paper in two and three dimensions

Assignment 2: Non-linear book

Week 2: B. Watch film *Between the Folds*

Week 3: A. “Being and time, chance and intention; Collage: A Radical Medium? Rupture and juxtaposition”

Assignment 3: Blog posting

Week 3: B. “Papers’ origins and uses with evolutionary tales”

Visit: Yale Center for British Art, Conservation Lab

Week 4: A. “Symbolic image making. Making a watermark form”

Week 4: B. “Artist-made books”

Visit: Haas Family Arts Library Special Collections

Week 5: A. “Papermaking workshop, ingredient and product”

Guest: Winnie Radolan

Assignment 3: Responses to week 3 blog posts

Assignment 4: Create 2 watermark screens

Week 5: B. “Paper as material object through time-cultural change and material exchange”

Visit: Beinecke Rare Book and Manuscript Library

Week 6: A. “Pulp sculpture. Building and armature”

Week 6: B. “To view contemporary artworks in which paper is used to build up or create the image, rather than just acting as a substrate onto which to apply media”

Visit: Yale University Art Gallery

Week 7: A. “Pulp dip”

Week 7: B. “To view contemporary artworks in which paper is used to build up or create the image, rather than just acting as a substrate onto which to apply media”

Visit: Yale University Art Gallery

Week 8: A. “Painted sculpture; water color: its use and application”

Assignment: Annotated bibliography for final research paper

Week 8: B. “Artist/poet collaborations”

Visit: Beinecke Rare Book and Manuscript Library

Week 9: A. “Paper and pressure. Students will explore the idea of transferring an image in techniques such as embossing, relief, and frottage. Making rubbings from immediate environment. Principles of mono printing and relief printing.”

Week 9: B. Flexible visit based on campus/local availability and student interest (often current exhibitions at Beinecke Rare Book and Manuscript Library)

Week 10: A. “Relief printing on selected papers”

Assignment: “Relief plate made from found material”; “research paper outline, including contacts made with specialists”

Week 10: B. Flexible visit based on campus/local availability and student interest OR studio time as needed

Week 11: A. “Transformative Acts #1: Production and Reproduction”

Assignment: blog post

Week 11: B. Flexible visit based on campus/local availability and student interest OR studio time as needed

Week 12: A. “Transformative Acts #2: Generating Form: Tales of damage and repair, of growth and decay”

Week 12: B. Flexible visit based on campus/local availability and student interest OR studio time as needed

Week 13: A. “Transformative Acts” class work day

Assignment: Research paper on artwork, process, or book

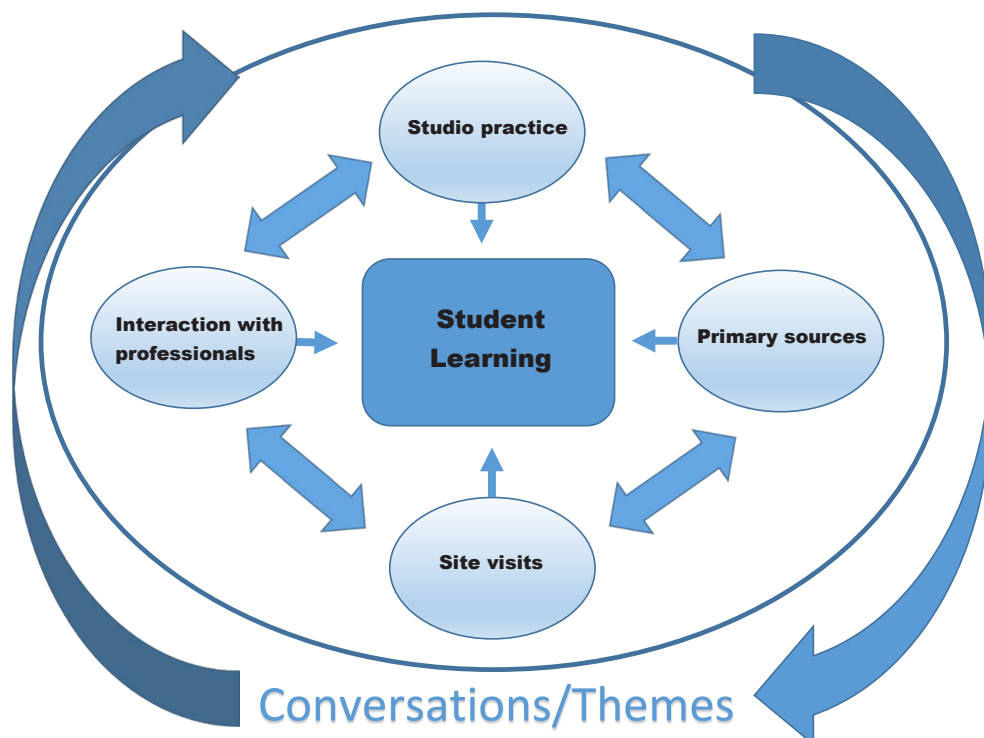
Week 13: B. “Students present their handmade books”

Week 14: A. Final critiques

Assignment: Final blog post comments

**APPENDIX B.
MODEL OF COURSE DESIGN**

The four course components all contribute to student learning and inform each other. The conversations/themes that run through the semester tie together the course components. Assignments are not included in the model as they are a typical component of many courses.



NOTES

1. I have taught a session on artists' books for five of the seven years the course has run. During the other two years, when I had schedule conflicts, a colleague taught the library session I developed to support the course.
2. Elizabeth A. Davis, "Scaffolding Learning," in *Encyclopedia of Science Education*, ed. R. Gunstone (Dordrecht, Holland: Springer, 2015), doi: 10.1007/978-94-007-2150-0.
3. All quotes by Herzog about the course are taken from copies of the syllabus provided to the author, e-mail correspondence, or from an interview conducted in July 2014.
4. *Take an Object*, exhibition at Museum of Modern Art, August 22, 2015–February 28, 2016, accessed on December 23, 2016, <https://www.moma.org/calendar/exhibitions/1549?locale=en>.
5. Helen J. Chatterjee, Leonie Hannan, and Linda Thomson, "An Introduction to Object-Based Learning and Multisensory Engagement," in *Engaging the Senses: Object-Based Learning in Higher Education*, eds. Helen J. Chatterjee and Leonie Hannan (Surrey, England: Ashgate, 2015), 1.
6. Mike Cummings, "Yale School of Art Exhibit Explores the 'Pulp' Challenge to Racial Injustice," *YaleNews* (January 11, 2016), accessed December 28, 2016, <http://news.yale.edu/2016/01/11/yale-school-art-exhibit-explores-pulp-challenge-racial-injustice>.
7. Courtney Sato, "Out of the Desert: Resilience and Memory in Japanese American Internment," accessed on December 28, 2016, <http://outofthedesert.yale.edu/>.
8. David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development*, 2nd ed. (Indianapolis: Pearson FT Press, 2014). E-book accessed December 29, 2016.
9. Chatterjee, Hannan, and Thomson, 2.
10. Pam Meecham, "Talking About Things: Internationalisation of the Curriculum through Object-Based Learning," in *Engaging the Senses: Object-Based Learning in Higher Education*, eds. Helen J. Chatterjee and Leonie Hannan (Surrey, England: Ashgate, 2015), 78–79.
11. Chatterjee, Hannan, and Thomson, 4.