

## REGARDING PAPER AND ITS PLASTIC POTENTIAL IN SHAPING WORKS OF ART

### **Abstract**

This research work concentrates on the possibilities of paper as a material for creating pieces of artwork with volume in addition to considering it as an alternative to other kinds of paste with a longer tradition in sculpture. The main aim is to study the possibilities provided by this material for specific formal and structural aspects of the pieces of work.

The study includes a review of the plastic materials used in sculpture, involving contributions from the most recent design materials. Paper is also presented here as a material and format, classifying it into different formal and aesthetic variants and demonstrating its possibilities as pulp and modelling paste—and thereby its plastic capabilities—in an attempt to put forward and establish new artistic practices.

The research corroborates the use and long tradition of paper in the artistic world, including in works of volume, since there are many sculptures and ceramic artists much of whose work is created by making use of the properties of paper in any of its forms. One of the main examples is to be found in the East with the technique of origami, but in Europe this material's versatility and potential for creativity can be found with collage and cut-outs.

Artists not only have the option of creating their own paper pulp and paste; thanks to development in the industry and research, today the market offers a wide range of papers and paper-based pastes that harden in air. These commercial pastes are easy to handle and maintain, and they provide a plasticity similar to ceramic pastes for modelling.

As a modelling paste, paper meets the objectives that were initially set for the research. Among other aspects, it enables workpieces that last to be made quickly and economically; to find a more direct way of working on the piece that helps to ensure the artist's gestures are not lost in it; to reduce to the number of phases in the artistic production process; and to bring down material and energy costs.

Furthermore, the paper added to different pastes used during the research has provided very beneficial properties to both the creative process and the aesthetics of the work or art. Notably, it is more resistant and lighter, as well as allowing for a great variety of shapes and finishes in the works created.

In conclusion, one can affirm that the interactions between clay and paper are very positive and that paper pastes are a valid alternative to traditional pastes in certain plastic sculpture practices. Nevertheless, this relationship should not be considered as a replacement but rather a collaboration.

Various possible lines of work have opened up following this research, such as introducing paper pastes as a practice in standard and non-standard education;

creating one's own paper paste with commercial possibilities; and taking the results obtained further via a series of cultural activities that may enable the language learnt to be honed as well as raising awareness in current artistic circles.