

Seeing Through Form

What is necessary is to learn to see through form. In order to do this one has to visualize the whole movement. For this to be visible one has to sense the rhythm of the movement. What can help in this effort is to see the rhythm and movement of line. It is the music of the form.

Today we begin with the gesture as the movement of the whole form in space. But we add to this its rhythms. Look at the Butterfield sculpture and see how each material repeats and opposes forming a simple overall rhythm that in a way echoes the rhythms of the Hokusai ox and horse.

What are those unifying rhythms that give the feeling of the "essence of the movement"? Once you have found those, you can run the lines of mass that travel over and around these gestures and you will find a form being built, much like a sculpture in clay, FROM INSIDE OUT.



A Deborah Butterfield sculpture made with driftwood and then cast in bronze.



Hokusai drawings of an ox & a horse.



See how clearly Giacometti finds the essence of the form and movement.



Rodin drawings for the Gates of Hell.