



Transcript

Boyd Saunders - Looking at the Print

Saunders: Across there, we have a major central panel here, a left, and a right. You see there? And then down here we've got this larger mass of stuff on this left side that's offset by this one single dark accent right in there. We also have this dark mass here offset by this group of light stuff like that right there. As a matter of fact, you notice how simple this is right in here? It's just very simple linear stuff. Simple lines, many lines on the goats and the car as compared with this very Baroque piece of business in here. And where is this Baroque piece of business mirrored? It's over there. You see that? Does that make sense?

Betsy: It's kind of a rhythm...

Saunders: Mm-hm.

Betsy: Going back and forth.

Saunders: Yes. And there's another group of verticals, almost like a piece of music. [Recites a rhythmical series of doon-da-da-doon, then a series of do-do-do.] Like a Bach chorale of some sort... [Recites a rhythmical series of dig-dig-dig.] But there's this, there's this rhythmic breakdown all the way across there. Does that make sense?

Betsy: Oh, yeah.

Video repeats.