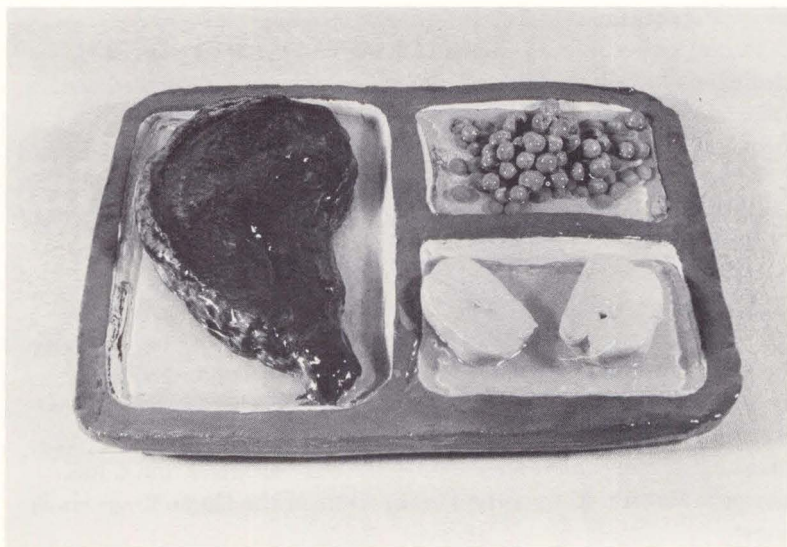


HOME ENVIRONMENT

By 1965 Falk was independently painting, working towards her first one-person show at the Canvas Shack. In the same year she continued her formal studies in ceramics that she'd begun in 1964. Glenn Lewis taught her how to make pottery and he encouraged her to make objects in clay. By 1967, having lost interest in completing her Bachelor of Education Degree (U.B.C.), she began to work in earnest on small, mixed media pieces, her first important sculptures.

She was living and working that summer in the basement of her East Vancouver house. The oil cans and exposed electrical wires in her studio environment became visual sources. She made oil can/oil spout works and ceramic telephones with bundles of wire coming out of them, and also clay gift boxes with ribbon rosettes, ceramic eggs, TV dinners, gaming boards, mated and mateless shoes. These and other items had the look of souvenirs gone awry.



Many of these small works were combined with others for Falk's first one-person exhibition at the Douglas Gallery on Davie Street, 1968. The show, called *Home Environment*, brought together diverse created objects into domestic unity. Real furniture given special surface treatments (candy-apple car lacquer, pink flocking) and hand-made ceramic, metal and plexiglas tables, chairs and nightstands served as podia for the small ceramic sculptures. The result was that wherever one looked in the exhibition space there were fresh, unfamiliar, still lifes.

A large "Sally Ann" easy chair was transformed into a monumental sculpture. First, it was drenched in gallons of shrimp-pink enamel paint which hardened the chair with an impervious skin. Then it was dignified by a canopy over the chair back — a common suitcoat stiffened in the pink paint and delicately herring-boned when the enamel was dry. This canopy hovered there like a ghostly male presence. It was the kind of drapery one finds over the thrones of royal or papal figures in traditional painting. Where one would have anticipated two protective doilies on the chair arms in real life, Falk placed instead two brown, iridescent, formidable clay fish. Finally, on the seat were several ceramic sandwiches that made sure the viewer would not follow an impulse to sit down on this once useful piece of furniture.

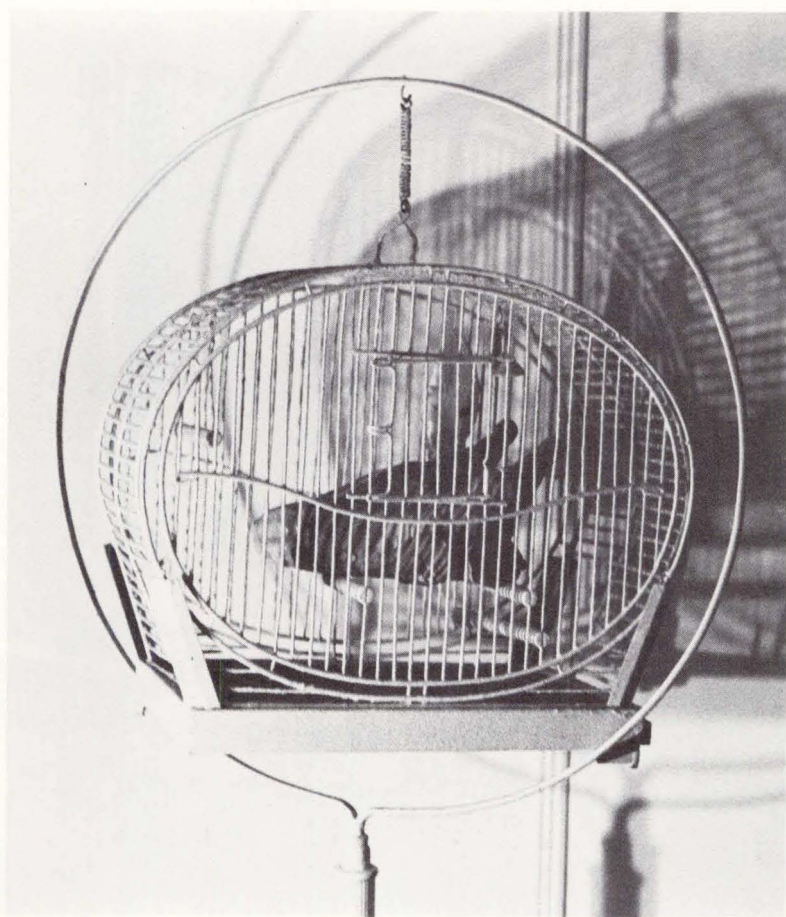
For an alcove in the Douglas Gallery, Falk made silk-screened shrimp-pink wallpaper and set into this area an old-fashioned bird cage on a stand. It, too, was painted pink and flocked to give it a fuzzy surface. Inside was a pink ceramic carcass of a roasting chicken.

The chair and the cage compositions suggest the effortless way Falk built up from several manageable parts a large-scale sculptural image.

Real life objects (found or created) were typical material in mid-sixties art. It was the period of Andy Warhol, Robert Rauschenberg and Claes Oldenburg's rise to fame. "Pop Art" and "Funk" were two handy critical terms. Like Oldenburg in particular, Falk did not intend the contrast of the "beautiful and ugly" as a philosophical dialectic. Rather she understood in a basically human way that "in life, the uglies and the lovelies live side by side at odds and unresolved."³ At the same time, she gave ordinary things the power to disturb. Marguerite Pinney wrote of the *Home Environment* show:



"Falk offers us a 'preserved' home. Not an environment in the encompassing sense, yet the number and extraordinariness of the ordinary objects capture and invade the space. It is their very unaesthetic familiarity which provides the shock value. A freezer is complete with frozen dinner, excremental peas and carrots, frozen water. The occupant of a . . . birdcage is revealed to be a headless, eviscerated, flesh coloured chicken. . . . With grim humour, Falk invests her sterile objects with the implications of a biological life cycle, gruesomely related to our own."⁴

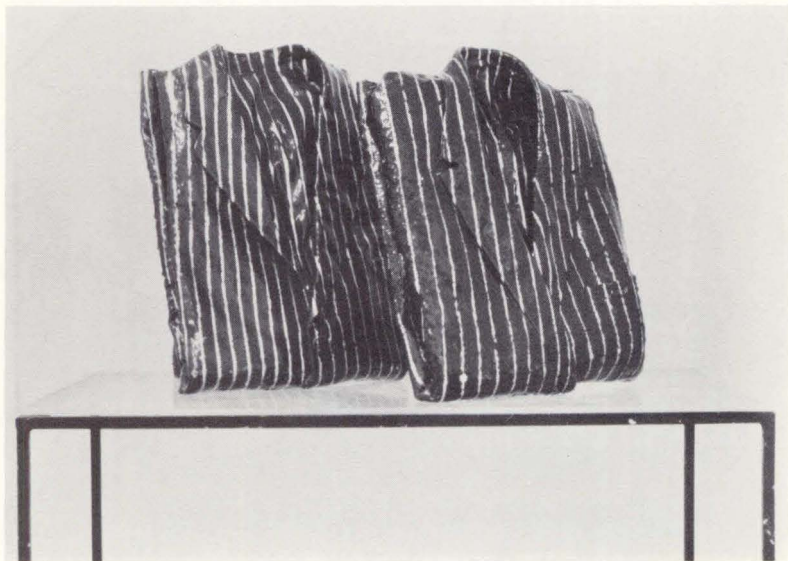


FRUIT PILES & OTHER WORKS

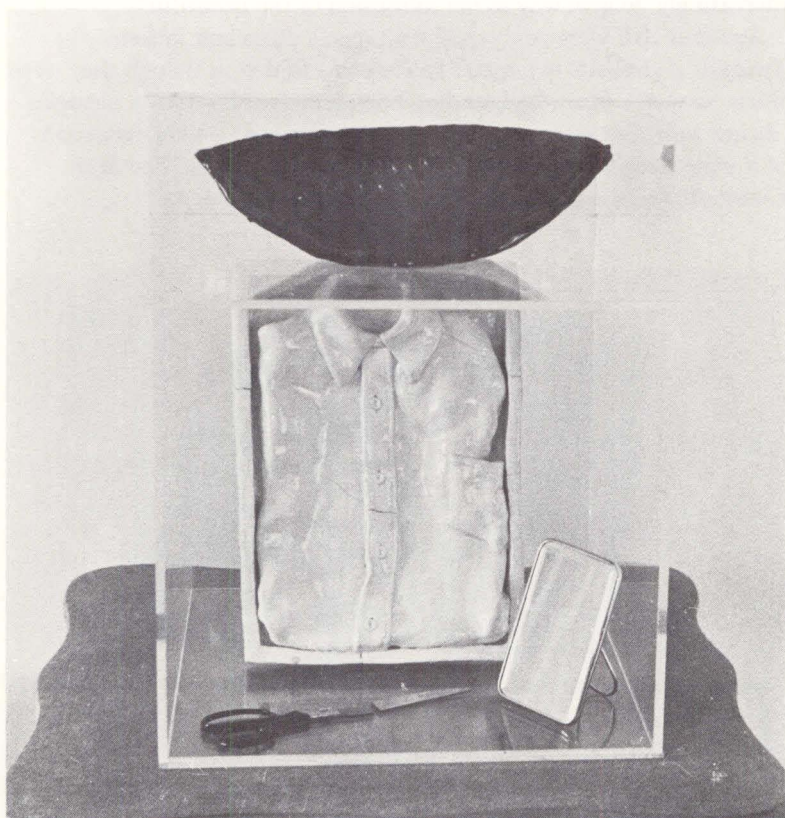
In 1969 there was a show at the Newport Art Museum, Newport Beach, California, that imported a revised version of *Home Environment*.⁵ By 1970 Falk was seeing the potential within the diversity of her interests for the development of short series. The horrific and the ugly that had been part of her early aesthetic began, increasingly, to give way to her admission of the beautiful.⁶

Synopsis A-F were concerned with men's shirts and jackets.

Synopsis A presents two men's sports coats folded as though they were shirts just back from the laundry. They are placed within a plexiglas 'shrine' as if they were portraits on a mantelpiece — twin evocations of a male image, omniscient in black and silver stripes. The *Man Compositions* also paid tribute to masculine costume.



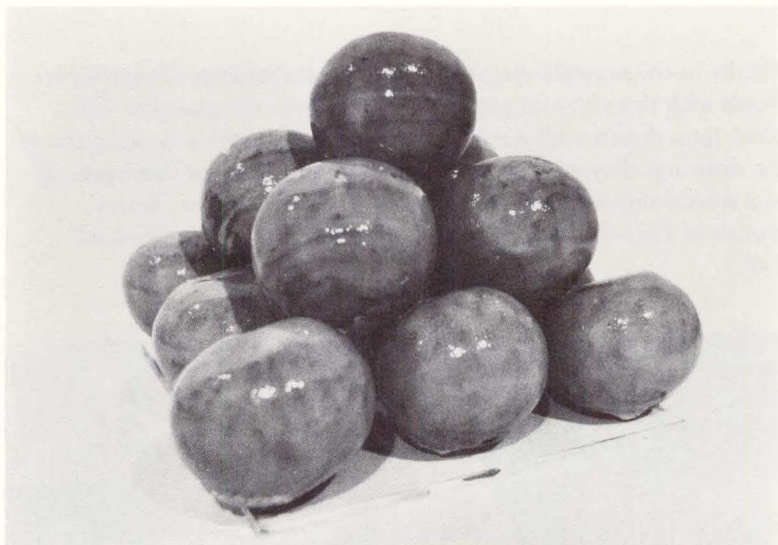
Man Composition No. 2 combined tiny, found-object, girls red shoes with an encircling white man's ceramic belt within a clear plexiglas box. Another built up hierarchically within a clear box: a mirror set like a portrait to the right, broken scissors in front; behind, a porcelain folded shirt in a porcelain box positioned like a portrait; above (on its own shelf) where art logic expects angels there is a gleaming dark red watermelon slice. This sculpture, now destroyed, conveys power beyond its modest scale.



Finally in the masculine realm, were several drawings of men's shirt fronts with ties set at an angle. The shirts were composed of fine black lines drawn with a ruler; there were no outlines. At least one of the drawings showed the front buttons and the curved side openings of a shirt simultaneously. These images anticipated the ceramic murals of 1971-73, *Veneration of the White Collar Worker* Nos. 1 & 2.

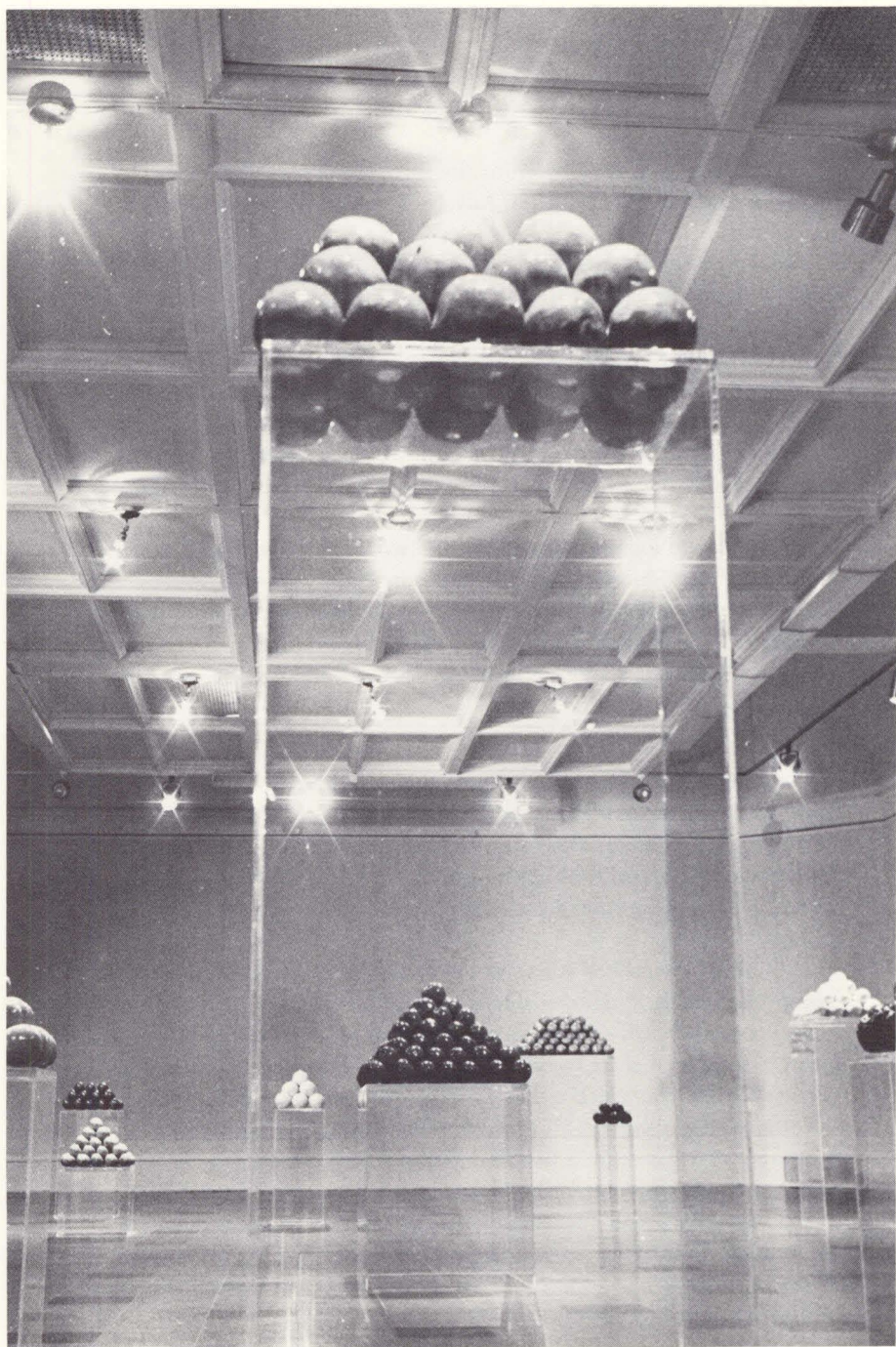


The impulse that led to the *Fruit Piles* came in the Fall of 1967. Falk was "walking as usual by the grocer's on the corner, saw the fruit and admired it." It struck her "that the shape was very sculptural and that the units [within the] triangle were individually organic. . . . She determined then to make a pile of apples." She like everyone, was "pleased with the results."⁷



In the making of this series which extended over three years, Falk put her ceramic skills to task. In the fruit piles — pyramids of grapefruit, oranges, apples — the individual fruits were hand thrown on the wheel to a "by feel" appropriate uniform size. Each began as a "closed" cup which was rolled, patted and dented into the necessary shape. The grapefruit, for example, were run over a screen to give them a texture like citrus dimples. Most of the fruit piles were glazed with commercial glazes in bright clear colours. However, in the largest of the pyramids — *196 Apples* — through the firing process some of the apples did not turn out the expected candy-apple red. This saved the piece from being "merely pretty." The apples in the middle are orangey, some are greyish, some almost black, a fact which lent "strength" to the piece.⁸

In 1969, she exhibited a work called *69 Grapefruits* at the Douglas Gallery — a scatter of dozens of ceramic grapefruit over the wooden floor.



As Falk wrote in preparation for the show *29 Pieces* presented with Glenn Lewis's *Closets* in June/July 1970 at the Vancouver Art Gallery:

"Each [piece of] fruit has a blossom and stem end, and dents and grain as when bought at the Supermarket, but for all that, it is not fruit: the colour is off, it is visibly hollow, it has a musical ring when you tap it, and most important, you can't eat it."

"Mounted high on clear plexiglas bases, the piles are aloof, rather etherial apparitions. Seen close or fondled, they are homely to the eye, sympathetic to the hand. This union of opposing qualities, the mundane and the unearthly, is not something I strive for but simply recognize."⁹

According to Richard Simmins, the two-person exhibition in which the *Fruit Piles* figured prominently produced a "mixed reaction." He wrote, "Falk's monumental piles of ceramic fruit are equated with the mundane — instead of which they are a veneration of the commonplace. . . ." This artist is conscious of making the ordinary mysterious."¹⁰

Related to the *Fruit Piles* in their ability to deliver to the viewer pure visual pleasure were several of the *Art School Teaching Aids* included in *29 Pieces*. The most sober of these was the first made. In it, the fruit pieces and the cloth were glazed in tones of grey. The fruit pieces were numbered to suggest that endless rearrangement is possible, although in truth the only perfect arrangement is the one shown here. Two other *Aids* were Cezanne-like compositions with compotes and fruit, deliciously oil-painted in "Renoir" colours and with vigorous brushwork impasto. One had an overcoat of polyester resin to give its surfaces a shimmering glaze-like finish. *Hard-Edge Teaching Aid* combined a black bottle with pristine white cloth and crisply cut apple-halves and tulips. White paint was applied to bisquited clay to create a porcelain effect. The apple skins were painted candy-apple red; the bottle and the stamens, dense black. Then everything was varnished with resin. If kiln-fired glazes had been used, none of the colour-edges would have remained distinct. Here as in the other *Aids*, painting was necessary to ensure the proper visual result, the required control.



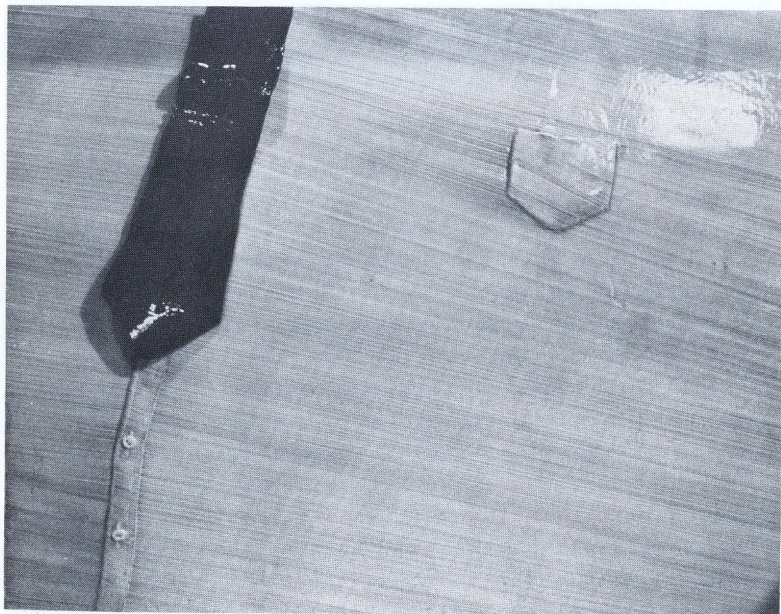
These works recalled Falk's days as art student and teacher, no less than did the more art historical *Memento Mori Aids* that were part of the same series. The pieces whose titles translate into "Remember you must die," included the skulls and candles appropriate to their 17th Century still life source. They were, however, composed more for their potential beauty than for their funereal meaning.¹¹

29 Pieces featured twenty-one *Fruit Piles*, several members of the *Art School Teaching Aid Series* and some other still-life compositions. It was supplemented by a slide show of the objects from Home Environment and recently completed works like the *Cherry Baskets*, that were not physically present in the exhibition. However diverse the overall contents were, the visual effect was very coherent — piles of fruit elevated on a plexiglas podia in a large gallery; several Aids and other works set on plywood shelves, mirrors behind, in a smaller one.

VENERATION OF THE WHITE COLLAR WORKER NOS. 1 & 2

In 1970, Falk moved from East Vancouver to her present house in Kitsilano — a fact that would later influence her art. She was intensely involved in Performance Works (Issue 25), and she was starting two new major series, *Table Settings* and *Single Right Men's Shoes*. In 1971, she received a commission for a new Department of External Affairs building in Ottawa, a pair of ceramic murals called *Veneration of the White Collar Worker Nos. 1 & 2*.

The murals monumentalize in clay the simple, strong imagery of the pen on paper shirt drawings previously described. For two long years, this commission took much of her time. With typical efficiency, Falk managed to finish it months before the Lester B. Pearson Building was ready to receive it in 1973. The two series mentioned and other ceramic works, provided her relief from the ever-present responsibility of the *Venerations*.



To make each of the 48 panels for the two murals, these procedures were followed. First Falk prepared the clay by treading on it in an old bath tub, then rolling it with her hands as though kneading dough. She stored the prepared clay in bins. For each shirt image she took out an appropriate amount of clay and rolled it into six pieces so that it would be easier to handle in the kiln. When suitably dry, the clay pieces were fired. After firing the pieces were reassembled onto a piece of plywood — fixed down and glued together with a porridge-like mixture of glue and filler. When the adhesive material was dry, it was sanded to create as smooth a working surface as possible. Each panel weighed approximately 50 pounds.

For all the shirt fronts in *Veneration . . . No. 1*, these additional processes took place. Two coats of white paint were applied and onto this surface Falk drew hundreds of black lines running diagonally and at slightly different angles on either side of the shirt opening and over the pocket. Although she had hoped to use felt pen, the ink disappeared into the surface. All the lines, then, were made in india ink with a special pen. One mistake would have ruined an entire shirt front. There are no mistakes, although it was exceedingly difficult to draw on the undulant surfaces. When this task was finished, the shirts were coated with polyester resin.

For each of *Veneration . . . No. 1*'s shirts, Falk made a ceramic tie of slightly different length, though similar in shape: some with tie clips, some without. After kiln firing, these were hand-painted in slightly different tones of red so that when in place in Ottawa, the red ties would create a subtle spectrum effect in the first mural.

In *Veneration . . . No. 2*, the extra procedures were fewer, but no less exacting. There were no pieces to add, because the pens in the pockets were part of each sculpture and, apart from the two white ground coats, no further surface preparation was necessary before the appropriate colour from a blue spectrum was applied. After much discussion about method, Falk reached an efficient solution to the distribution of hue in the mural. She arranged the shirts of mural No. 2 on her back lawn in the order of their Ottawa placement. She selected a bright blue for the 12th panel and, mixing white with the blue, she created ever lighter tones working backward to an almost white for the 1st shirt; working forward from 12, she mixed black into the blue and ended the spectrum with an almost-black shirt, the 24th.

For several of her major pieces, Falk has employed assistants although she is always very careful to do all of the essential artistic labour herself, and much of the scutwork. She is concerned that she is perceived as manually/technically capable, equal to a man in the ability to carry out a physically demanding task. In the case of such arduous processes that the *Venerations* entailed, she wisely chose to hire some help: Glenn Allison, Salmon Harris, Elizabeth Klassen and Tom Graff. Glenn and Salmon painted on the spectral blues, once chosen, and the polyester varnishes. Later Elizabeth and Tom helped to remove with sanders the pools of resin that collected after glazing at the shirts' edges on the plywood backings — a difficult and discouragingly lengthy task. They went to Ottawa to assist in the installation of the murals, which are still a subject for discussion among the users of the cafeteria where they are housed. *Veneration* . . . No. 1 achieved a notoriety of sorts by being lampooned in a cartoon in *The Ottawa Citizen*, April 19, 1973.





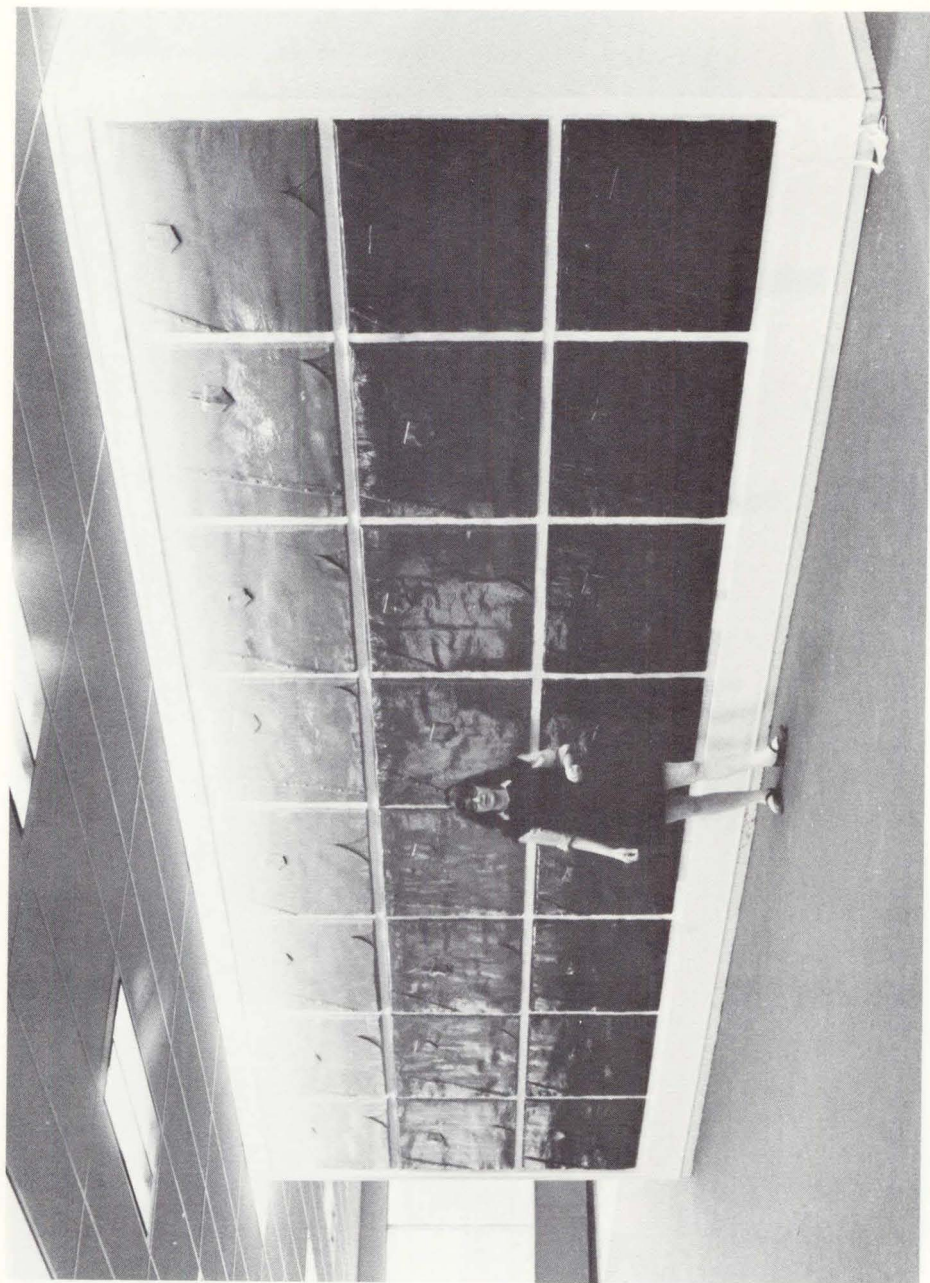
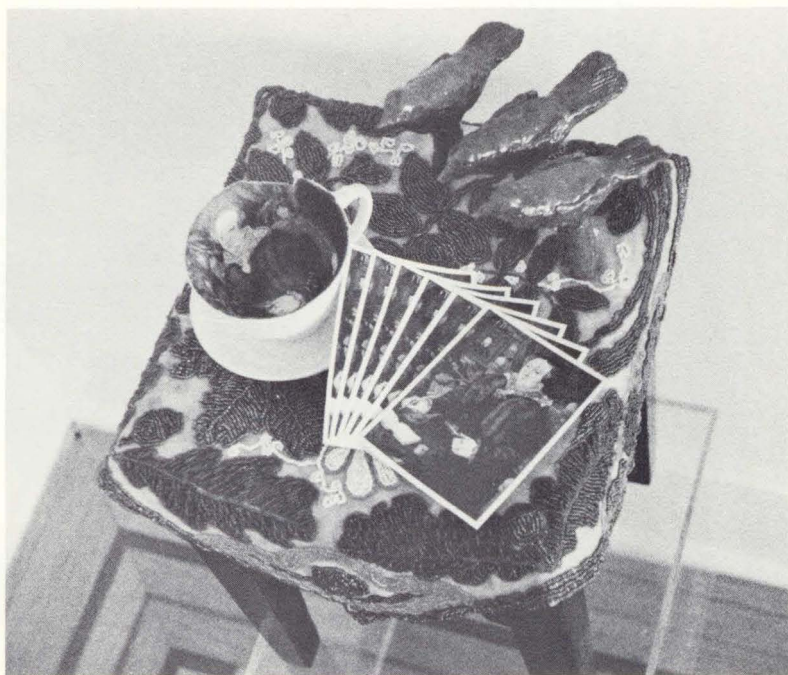


TABLE SETTINGS

The *Table Settings* were another way of satisfying Falk's basic urge to create compositions. Whether it's laying the table or putting things on her dresser, her head "naturally goes" in the direction of making still lifes.¹² The *Art School Teaching Aids* and the *Fruit Piles*, however, were extrapolations from familiar arrangements in art and life, whereas the *Table Settings* (1970-74) are like the rather surrealist combination of objects in the *Man Compositions*.

Falk judged that the *Settings* did not have the "one glance impact of the *Fruit Piles*. . . ." They must be viewed as "compositions of some intricacy, and each one must be looked at by itself." She felt that they were "not in any way integrated with each other."¹³

Six works in all comprise the series. Each of the found-object tables used as podia for the settings is different in shape, colour and texture, though all are small. Five of the tables have cups or glasses on them; three have birds; two have acorn motifs; one has insects real and ceramic, set in resin trays; three have flowers or a flower motif.



The *Table Setting* illustrated is the most sumptuous of all. The subtly golden table is covered by a beaded cloth that Falk painstakingly embellished with acorn leaves and flowers. On top rests a hand of cards, each a representation of the portrait of *Madame Dacre* owned by the National Gallery, Ottawa. In the hand-thrown cup is a painted replica of the portrait. Three hand-made birds in green attend the arrangement. This work is unusually opulent and represents a visual complexity that Falk was at that point beginning to move away from.

Only one *Table Setting* had the simplicity and directness of the *Shoe Series* Falk was working on at the same time. In it a flock of green and grey birds is organized in neat rows on a green table.



Her difficulty with the *Table Settings* can be understood in the way she chose to exhibit them at the Agnes Etherington Art Centre of Queen's University, Kingston, and at the University of Guelph in 1972. In a move reminiscent of a section of her performance work, *A Bird Is Known by His Feathers Alone* where Falk sits within a circle of Christmas trees (Issue 25), she placed the sculptures within a similar setting. She set two plastic trees between each and called the 'integrated' work, *Five Table Settings in a Setting of Christmas Trees*.¹⁴

It is characteristic of Falk to be diverse in her interests; she is typically working on (or thinking about) more than one project. Big themes like still life composition, lesser themes like picnics, major motifs like flowers, shoes, birds, lawns, fruit (used often), minor motifs like dogs, bees, flame (used infrequently), a general painterliness of handling (whatever the medium), a love of overgloss (applied sheen), a gift for colour (always), an interest in spectrums (sometimes), a straight-to-the-point manner of titling hold everything together no matter what the ebb and flow, albeit never too tightly. Between 1970 and 1974, Falk was probably enjoying two development processes simultaneously — widening out, moving in as many directions as possible, even into the highly complex arena of performance art where she was making major contributions (Issue 25), and pulling in, tightening structure and form as she learned more and more about exhibiting art. The Christmas-tree-in-between gesture in the *Table Settings* show is a move towards unification and coherence. Individual members of all the series she has engaged in thereafter are linked together more tightly than are the *Settings*. Perhaps the elegance of subtle variation and extension through repetition was what she learned, essentially, through the hard labour of *Veneration of the White Collar Worker*.

For the performance work, *Red Angel* (1972), she assembled five identical, kinetic still lifes. Each base is a grey table with slender legs. On each table there is a red-lacquered phonographic turntable, on top of one is placed a red ceramic apple; all display strident looking souvenir-shop parrots. Singly or together, at rest or in motion, the parrots have a visual directness touched slightly by the bizarre that is characteristic of the best of Falk's work (Issue 25).

SINGLE RIGHT MEN'S SHOES

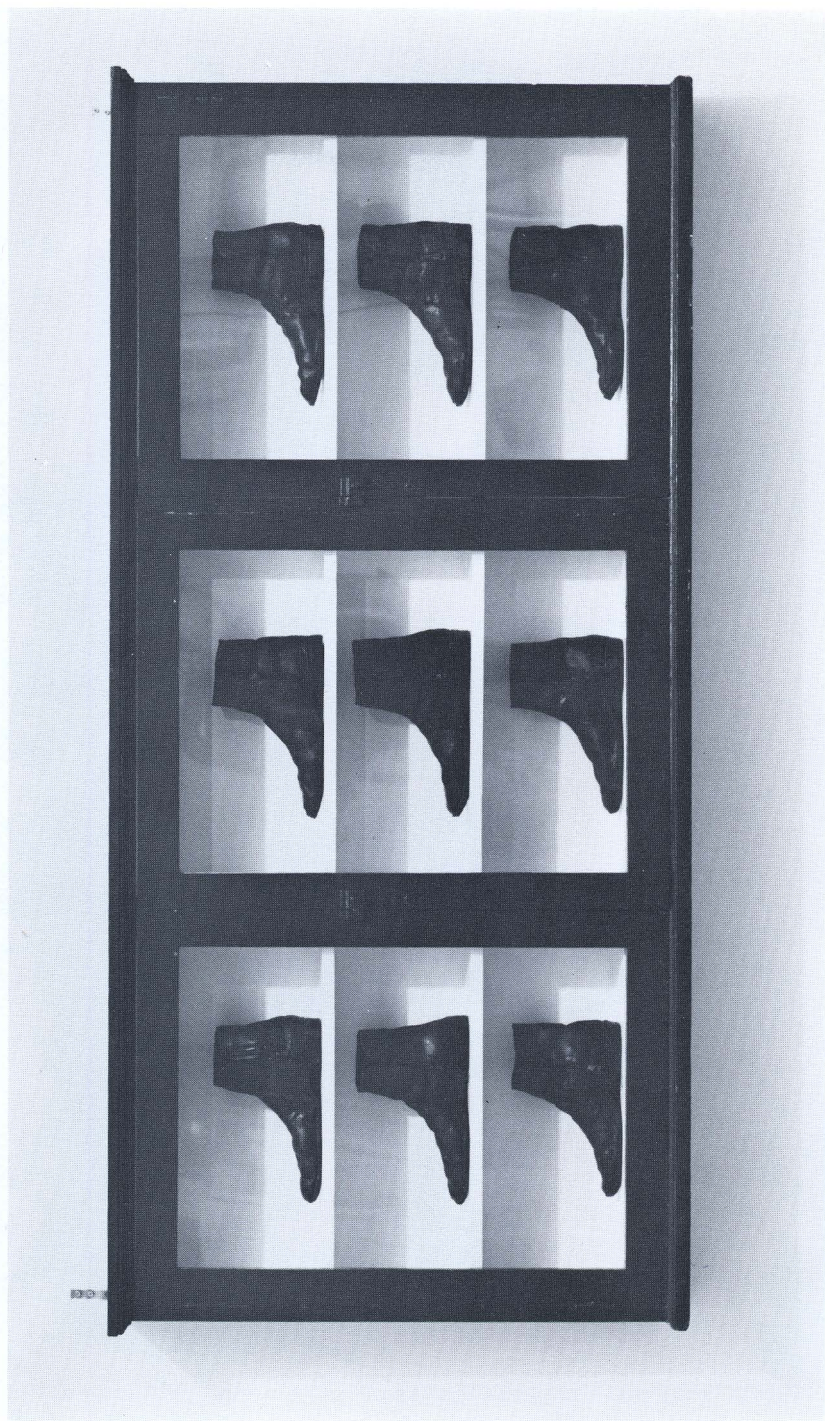
The idea for the *Single Right Men's Shoes* in 1970 was initiated, like the *Fruit Piles*, by the visual trigger of a real life event. Falk saw a glass-doored display case full of men's shoes in front of a shoe store. In her mind she envisioned "a boot case, many boot cases, like China cabinets full of precious objects."¹⁵

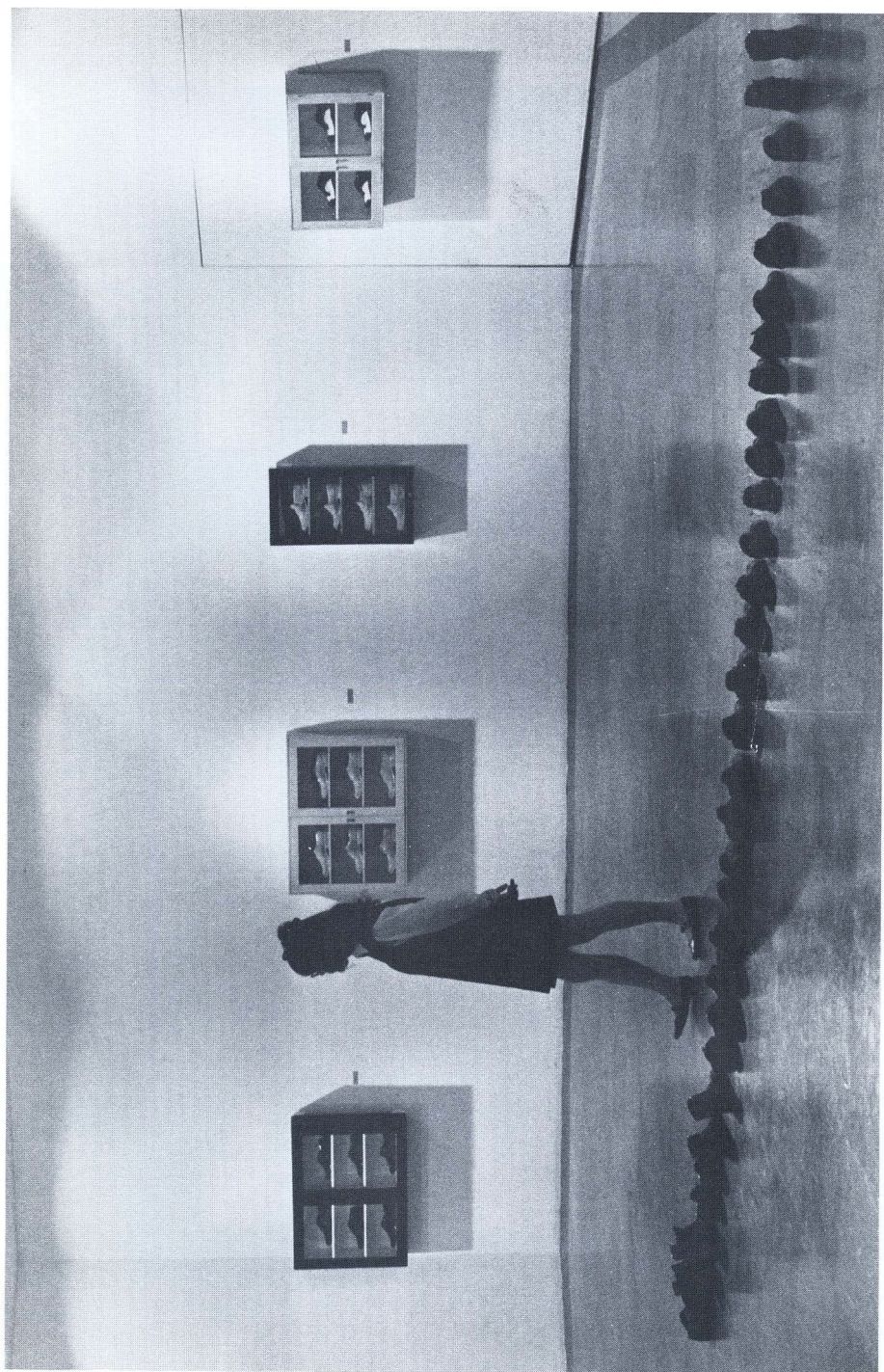
This led to the purchase of a suitable found object cabinet and the making of the right number of dark grey right ankle boots to fill it, modelled on one lent to her. The boots all faced one way, revealing not the outside of the shoe which is the part one typically sees, not the side which usually carries the adornment or is considered by shoe designers as the visually better side, but rather the instep, the vulnerable part of the shoe with the seams and zippers, the parts that are typically hidden.

The boot paradigm was not taken apart to make a pattern; it was simply looked at and copied in the medium of clay. After firing, each boot was painted grey.



To fulfill her vision of the many boot cases required, Falk could not rely upon finding a suitable number of glass-doored cabinets, so she commissioned Max Dean to make her appropriate cases, differing in size, to contain the shoes and boots that she had in mind. The choice of contents was of great concern. She did not want to make anything that was "merely fashionable for the moment: all the shoes [were] classics or quite common derivations of the classics. The Runner, the Brogue, the Spectator, the Ankle Boot will return over and over





again in modified forms.”¹⁶ There were fifteen boot cases in all, and some other spin-off pieces like *18 Pairs of Shoes* which derives from another kind of real life impulse, from the fact of seeing the row of shoes and boots created in her performance piece called *Skipping Ropes* (Issue 25).

The boot cases and “attendant works” had a good deal of exposure in exhibitions. Some sculptures from the *Single Right Men’s Shoe Series* were shown in the Art Gallery of Ontario in Toronto, and in the New York Cultural Centre in 1973. All were exhibited in the *Pacific Vibrations* show at the Vancouver Art Gallery in 1973 and in *Pacific Libations*, at the Art Gallery of Greater Victoria. All the boot cases and the *18 Pairs* went to Paris for a one-person exhibition at the Canadian Cultural Centre in 1974. The National Gallery purchased *18 Pairs*; the Vancouver Art Gallery bought the first boot case. A private collector, on the other hand, owns the encased ruined shoe that needed saving by a garland of roses where an “odd strawberry forces its way into the scene.”¹⁷

In her review of the *Pacific Vibrations*, a large group exhibition at the Vancouver Art Gallery, Joan Lowndes gave the artist special praise:

“Falk’s ceramic shoes, which occupy a whole gallery . . . prove her ability to transform the banal into the beautiful. Her environment constitutes an eloquent defence of the object, an experience of such rich, lustrous colour that it seems to soak into one’s very pores.

“What could be a more unlikely candidate for ‘A thing of joy forever’ than a man’s single, blue right running shoe? Yet a group of eight [runners] on highly varnished red wooden shelves in a gleaming black wooden case affords a visual feast comparable to a Cezanne still life. Falk’s power to invent variations on her theme confirms her stature. This summation of three years’ work is a tour de force.”¹⁸

The chief colours in the exhibition were red, white, grey, and black. However, the blue of the running shoes, the dark forest green of a case containing grey brogues, and a beige case with beige shoes and an orange case with orange shoes, created variety in hue. Although some of the shoes were flocked, most were given a high

gloss overglaze. And the cases, though built by Dean, were finished by Falk to a high degree of surface perfection. In the majority, the vibrant shiny colour was achieved in this manner. The cases and shoes were prepared with white undercoat then over-painted in oil pigment infused into varnish, coat after coat, layer after layer, until the desired luminosity was attained. The subtle impasto and variation of colour produced proves again that Falk, even when intent on sculpture, never abandoned the interests of a committed painter.

HERDS NOS. 1 & 2

Unlike many artists, Falk is not motivated in what she chooses to do by the prospect of commercial success. She could have made more bootcases and sold them, but there were no others that she wanted to make. Over the years, she could have sold many apple piles had she wished to produce them. Although she will occasionally undertake a small commission if the idea is not at odds with her current interests, on the whole her art is self-motivated.

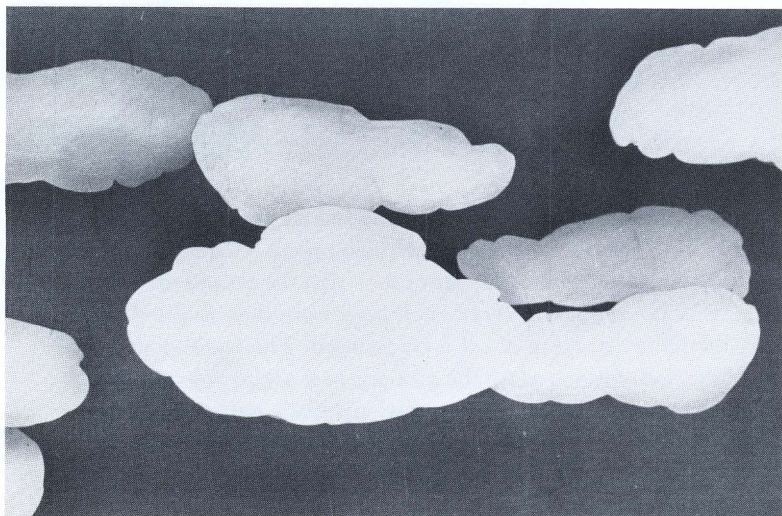
Perhaps because of her positive, undeviating nature and undoubtedly because she had confidence in her ideas and in her work, she always supposes that whatever she undertakes as a serious project will be shown. She is more interested in having public than private gallery exposure and without having to pursue contacts in any fashion, she has typically as many requests for works to show (sometimes more) than she can readily fulfill. She has preferred not to be tightly affiliated with commercial dealers. After the Ace Gallery (Canada) Ltd. ceased in 1970 to have a stable of local artists, Falk was sometimes associated with the Bau-Xi Gallery and Artcore. She has recently made commitments with the Equinox and with the Isaacs Gallery (Toronto). Mostly, however, she conducts her own business affairs.

All the series she had made to the end of 1973 could be shown as a whole or in part; individual items or clusters from several series could be sent to group exhibitions. Unlike her earlier endeavours, *Herds Nos. 1 & 2* could not be readily subdivided. Each was a unit; each required a large room. Like *18 Pairs . . .*, which was unlikely to find its way into a private collection because of its dimensions, the *Herds*

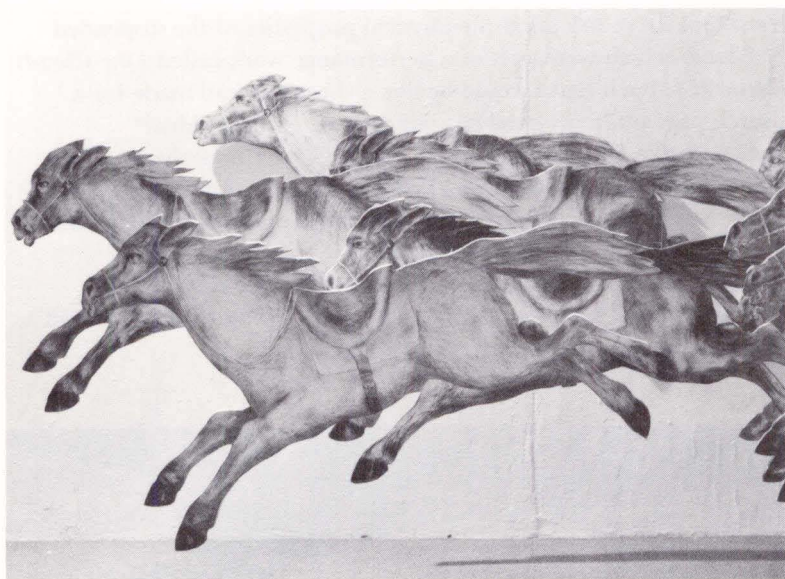
were conceived of in museum scale without Falk having any showing space in mind. She made *Herd*s because she was compelled by a forceful idea. The details of where and when to exhibit them she left to chance.

Falk is very specific about the generation of *Herd*s. The horse image came from a small grey-dapple, carousel-type horse of the type used in a Safeway store to amuse the children for ten cents. Such a horse appeared in a Tom Graff Theatre Piece called *Canada Family Album*, in September 1973. The idea of a herd of them was with her all winter, prodded by the butchers' sheep she saw in the Peoples' Art Show at the Vancouver Art Gallery, Winter 1974. Eventually the *Herd* took on in her mind the physical properties of the suspended *24 Clouds* which were part of a performance work called *Low Clouds* (Issue 25). Each horse would be like a sheep she had made for a church pageant, a plywood cut-out painted on both sides.¹⁹

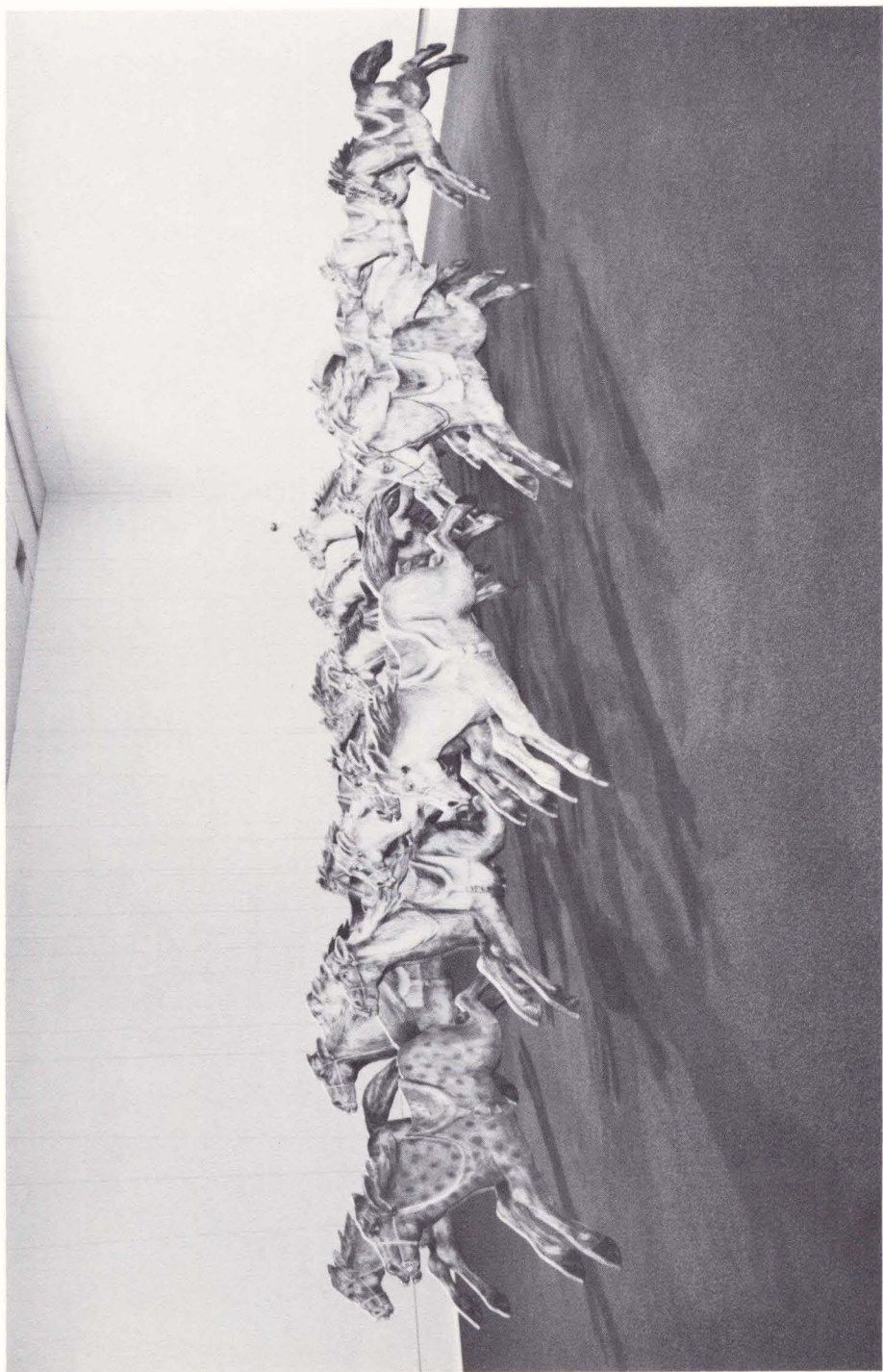
As with the *Veneration* murals and the *Boot Cases*, the work was arduous and repetitious. It was Falk's pre-occupation for the years 1974-75. There are 24 horses in each herd, a number selected perhaps because of the *Clouds*, perhaps because of the mural shirts. Twenty-four units multiplied by one already quite substantial dimension (78.7 x 124.5 x 1.9 cm) produces a sculpture on a grand scale. Two dozen is a nice number, a crowd.



The horses in both herds have these features in common. Each was jigsawed out of $\frac{3}{4}$ -inch plywood to an approximately equal size, but the stretch of the neck, the flare of the mane and tail, the thickness of the legs and the size of the hooves, the look in the eyes varied in each. Each horse has a saddle belted over a cloth; each wears a bridle and bit. Each has a lead that is not fastened to the bit, but to a place below the ear where all the straps come together. This arrangement, an unreality, does not stem from a human desire to save the horse's mouth, nor from lack of research, but from the fact that had 24 leads come down from 24 mouths, it would have "cluttered up the landscape."²⁰



For obvious reasons, the individualized horses were cut out by Falk herself. The preparation of each plywood piece — the sealing, filling and the painting on of white ground — was the task of assistant Jeremy Wilkins. The horses of each herd were then finished on both sides by the artist. *Herd No. 1* is oil painted. The horses vary widely in colour and pattern as do the animals of a Merry-go-round. *Herd No. 2*'s horses are boldly and expressionistically defined in pencil, creating, overall, a ghostly image which she judged as "more interesting [to herself] than was the painted image."²¹ She saw the silver-grey horses as a large cloud.





The details for installation of the *Herds* was also firmly preconceived in the artist's mind. Each herd should hang in a separate white room. Each horse should be suspended on invisible plastic line, so that it hovered about a foot off the ground. The 24 horses of the herd should be arranged in an oval formation at the centre of the exhibition space, so that they could be walked around. She probably could not have anticipated the electrifying effect the *white* herd, especially, produces in the viewer. It is like encountering another worldly stampede. Each horse leaps forward front legs stretched ahead, back legs flung open, tail and mane tossing, nostrils flaring. Slight air currents cause some herd members to tremble at all times, increasing the nervous, energized quality of an apparition of 24 animals caught, momentarily, in the act of flying from the room.

Herd No. 2 was shown first in the Burnaby Art Gallery in 1975. *Herds Nos. 1 & 2*, along with *Saddles*, were Falk's contribution to a well-publicized exhibition at the National Gallery, called *Some Canadian Women Artists*.²² Falk performed her theatre works on the weekend after the opening (November 21-23, 1975). The program, repeated twice, comprised: *A Bird Is Known by His Feathers Alone*, *Chorus*, *Red Angel*, *Ballet for Bass-Baritone* and *Low Clouds*, the piece that contributed visually to the concept for *Herds* (Issue 25). The National Gallery purchased *Herd No. 2* and circulated it along with drawings Falk made in 1976 on a National Gallery Tour of the provinces (1976-77). This exhibit was shown at the Art Gallery of Nova Scotia, at the Rodman Hall Arts Centre in St. Catharines, Ontario, at the Musée de Québec, and, finally, at the Art Gallery of Greater Victoria.

SADDLES

It is understandable that Falk, after completing several major works where the repetition of a unit was an essential exercise — 48 shirt fronts, dozens of right men's shoes, 48 horses — should find release in a return to diversity. In 1974-75 as she worked on the *Herds*, she was making a series of ten ceramic sculptures called *Saddles*.

In notes retained for a communication with Mayo Graham, curator of the *Some Canadian Women Artists* exhibit, Falk states that the *Saddles* were not generated from the same source as the *Herds*. They were inspired, rather, by Alvin Balkind's *Chairs* show at the Art Gallery of Greater Ontario (1974) in which Falk as one of many participants submitted her first *Saddle*. In the *Saddles* there is a return to all the things that have interested her for a long time: "eggs (nest is new) ; birds (big bird is new) , roses, cups, bees (doilie is



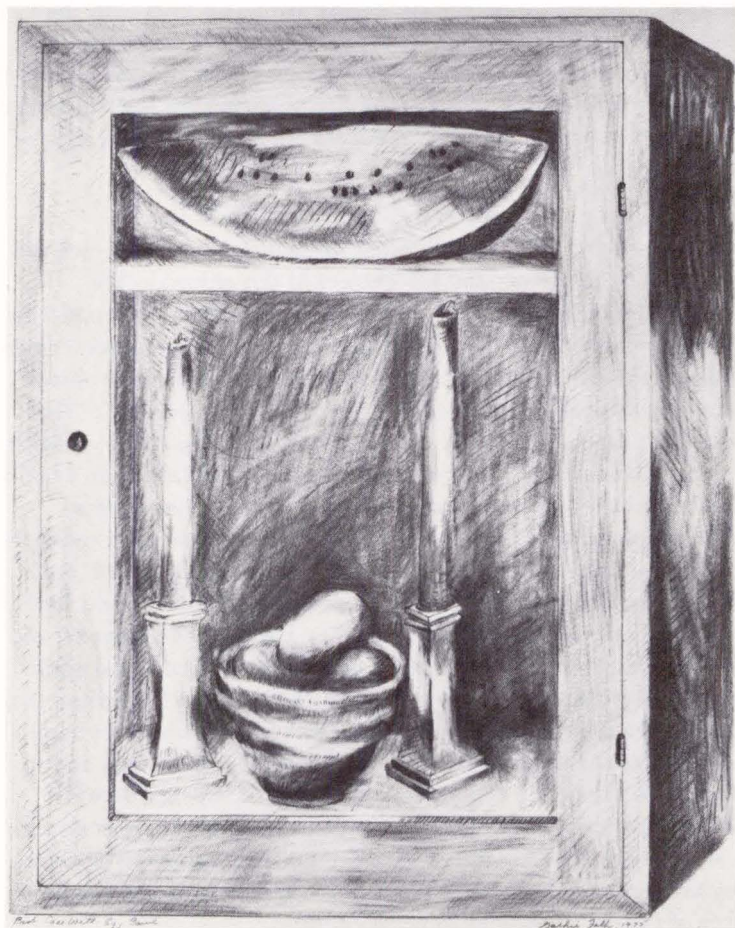
new)." When she first envisioned and made them after a trip to Paris, "they were highly decorated, Paris-influenced, small English saddles," — all but one of these "broke in the first firing" . . . ; when she made a fresh start, "they turned out differently and stronger. . . ." ²³

Although a slightly different shape in all the works, the saddle form as resting place for still life arrangement gives a visual unity to the series that is tighter than the tables in the *Table Settings*, but not quite as uniform as the one the cabinets provided for *Boot Cases*. The *Saddle* illustrated here is Falk's favourite. It is grey with the upper edges decorated with an orderly file of yellow and black bees. A pile of cups and saucers rests with seeming precariousness on top. They are creditable imitations of the Fry's Cocoa cups the artist owns and they are stacked in the way she stacks them on the open shelves of her kitchen.

For some time Falk had been aware of the object theme connections that could be established throughout her work, now she was beginning to understand her choices in this regard as the presentation private symbols, developed from personal experience. In an interview with Art Perry in 1976, some of the conversation centred on cups. In response to the question concerning the kinds of objects that are dealt with in the *Drawings* exhibit, Falk responded: "Again clocks, boot cases, eggs, many cups — Fry's chocolate cups, — also the old clover [leaf ones]." ²⁴ She went on to explain that she didn't realize that such things had become symbols until she had "used them, maybe, a dozen times." When asked earlier in the interview about the origin of the drawings, she said that they went "back through the horses . . . back to a drawing of a cup as a portrait on clay and back further to *Portrait of a Cup* in a frame on paper." The sequence of events she was referring to included knowledge of a now-destroyed *Table Setting* that portrayed one of her everyday-use favourite cups, a found object, (like the clover cups, and the Fry's cups) not hand made. Just as she would choose certain kinds of cups to own and to represent, so also is she conscious of the styles of cups she would make as a potter or make for her art. Cups of all kinds are central to the everyday ceremonies of tea or coffee taken in company or alone. They are a personal symbol for her, as the experiences as a potter, a maker of vessels, is peculiar to her own life.

39 DRAWINGS

Falk exhibited a suite of 39 *Drawings* at the Bau-Xi Gallery in 1976. Joan Lowndes' review states, "There is a Chardin-like quality in her reverence for . . . humble everyday things. . . . She transforms them into icons. A plant between salt and pepper shakers, a night clock centred above a shelf of apples assume hieratic solemnity . . . these are sculptural drawings which derive from Falk's ceramics. One medium feeds another. . . . Her drawing of a man's single right black and white oxford [in a boot case] was reproduced on an elegant poster for her show at the Canadian Cultural Centre in Paris in 1974. Since that time she has framed all her drawings of still life in boot cases."²⁵



This drawing represents one of Falk's hand-thrown vessels, typical of the pottery she made in the late 60's. The drawn bowl "contains" ceramic eggs just as the real bowl in real life does when it sits beside her stove or when it becomes part of one of the spontaneous still lifes that Falk makes and remakes in her own domestic environment. Placed between candlesticks in the drawing, the bowl's meaning is elevated through the context of religious and art history associations and it is part of an artwork generated out of Falk's own art.

The eggs in the bowl have for her obvious and inobvious personal meaning; they are among her private symbols used over and over again. One of her earliest childhood memories is of the feel of the egg she was given each afternoon to take to the store to exchange for candy. Eggs were some of the first things she made as a ceramics student because they are such beautiful things, such perfect shapes. Eggs and eggcups (real and ceramic) figure in the performance work *Some Are Egger Than I* (Issue 25) where they are arranged; played with, eaten, killed. In *Orange Peel* (Issue 25) they are wrapped; in *Drink to Me Only* (Issue 25) they form a pile that gets bigger and bigger. In *Low Clouds* (Issue 25) they are artfully sliced, then eaten. On a mundane level, she eats an egg almost every day for breakfast. At Easter she is likely to colour eggs, just as many of us do.

Her use of eggs in her life and art is more pragmatic than highly symbolic. They have seldom to do with fertility, with Easter, or the Goose That Laid the Golden Egg. They are a part of daily life (as food, as home still life). But they are also, occasionally, things to perform with, to use ceremonially in an unprecedented, very personal manner, or to sculpt, paint or draw.

And even the drawing of them is personal. Falk favours a not slick, not renaissance perfect type of illusionism. She uses an eraser to create areas of light and shadow and the overall impression of surface sheen, apparent in most of her artworks.

PICNICS

The history of *Picnics* goes back to 1970 when Falk devised a theatre piece that was based mainly on the slide documentation of six picnics, all participated in by the same two people who went through exactly the same ritual with artificial grass, cloth, and food (Issue 25). Strange things came out of the picnic basket and the events took place in some odd locations, on the sidewalk, in front of a bank, for example. Later, she had the idea of presenting "rectangular, neatly

cut sods of grass in polyester resin."²⁶ This idea led to the ceramic sods that are the unifying device in *Picnics*.

Picnics contain, in general, the items associated with this familiar occasion — watermelons, cups and saucers, plates, fruit, even dogs. In individual pieces, the items are given an uncommon twist. In one, a ferocious/benign grey dog guards/regards a potted camellia bush as though he were the dog who listens to "His Master's Voice" in the old ad for victrolas. In another, there is a scatter of golf balls over four grey fish; in another, a bundle of yellow-beige fish are tied together with a blue ribbon, which as Falk says is "not in reality what you do with [such] objects."²⁷







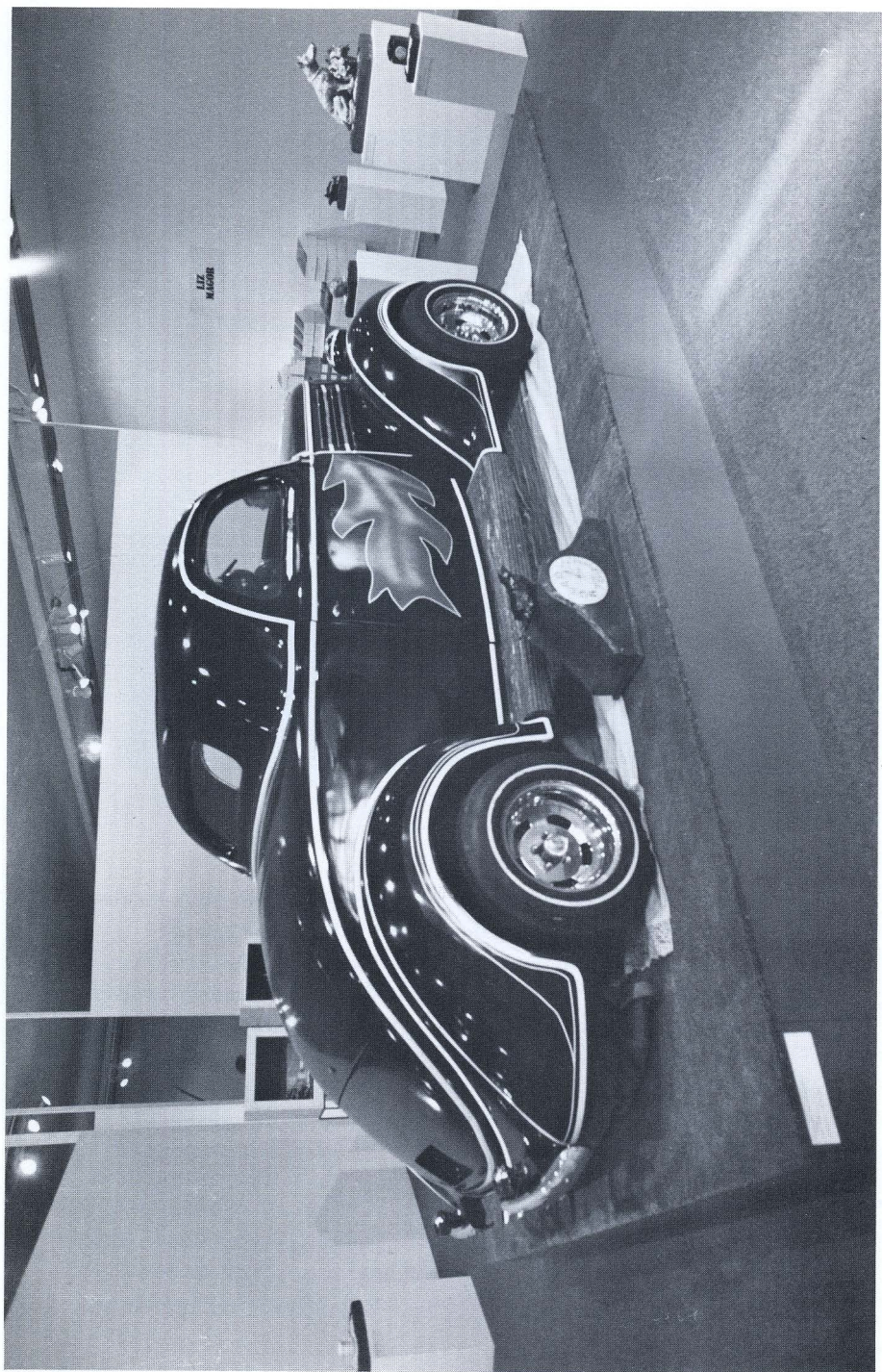
In several picnics, there is the threatening beauty of fire — a birthday cake, a pile of yellow leaves, the interior of a cup, a pile of cushion-like hearts on a plate — flaming. The impulse to use fire as a motif came to Falk through a story told by a friend, in which a birthday cake caught on fire when taken outside, the candles burning down to the cake in seconds. The sculpture that resulted is boxed and surrounded by an oil-painted sky. Several boxed picnics form a series within the series and lead, conceptually, to other series that follow *Picnics*.

All the *Picnics* actualize figments of Falk's imagination. No more nor less than any of the works, they are based upon ideas that come to her from real or inner resources, "like splats of bird droppings from above, unexpected, unearned."²⁸



As Falk told Alvin Balkind before he assembled her *Picnics* for the Vancouver Art Gallery Show called *Four Places* (1977), in all instances, she sees a mental picture first, an image in her mind, then proceeds to do something with it. The colour, the techniques involved, she would work out later. In the fish picnics, for example, she discovered that a nail head pushed into the wet clay fish, made very effective scales.²⁹ Here, as in other series, she achieves the exact colours she needs by painting on bisquited clay with acrylic paint.

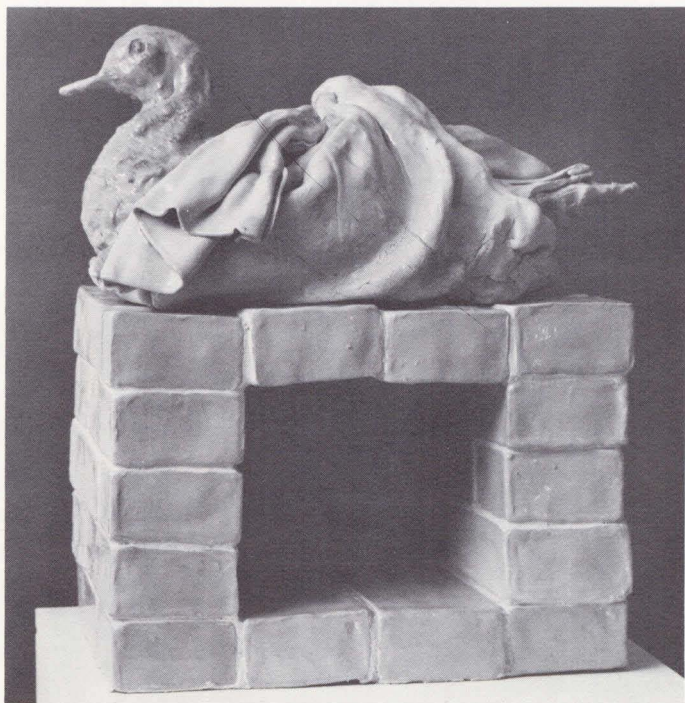
The central feature of a picnic tableau in *Four Places* was a 1936 Ford Coupe with flames painted on its sides which happened to be in Falk's possession at the time. It was beautiful in itself. When stuffed with ceramic watermelons, elevated on a podium covered with a turf of artificial grass on a giant "tablecloth" and surrounded with ceramic still life elements, it dominated Falk's domain in *Four Places*.



KITSILANO DUCK & CLUES TO IT /

Kitsilano Duck, 1977, is a bird wrapped in a cloth, sitting on top of a brick box. It is shrimp pink, except where fortuitous firing turned the duck a duck-like grey. Its drapery alludes to three flags Falk made in 1972; the duck itself was presaged by a 1976 drawing called *Boot Case with Kitsilano Duck*; the box on which it rests harkens back to the sky boxes of the *Picnic* series.³⁰

The works that attended *Kitsilano Duck* were *clues* to some associations *Kitsilano Duck* carried for the artist. *Clue to Kitsilano Duck*, for example, is a white duck wrapped in a green and white version of the Canadian flag, a reference to a maple-leaf-on-paper flag made for Tom Graff's Citizenship Party. In *Gold Plated Clue to Kitsilano Duck* a similar flag is draped over a golden brick box which is a gilded version of the one in *Kitsilano Duck*. These self-referential, cleverly titled works were included in *For the Birds* at U.B.C.'s Fine Arts Gallery, 1977 and Gathie Falk's one person show at the Edmonton Art Gallery, 1978.





150 CABBAGES

For Artcore Consultants in 1978, Falk mounted a two-part exhibition. Upstairs in the showing rooms were two murals and some other paintings in the *Border* theme that signalled Falk's return to her first medium, painting; on ground level, the environment *150 Cabbages* was installed.

The one hundred and fifty cabbages were made leaf by leaf, bisquited, fired. Then they were deliciously painted in subtle shades of green and coated with urethane. When on exhibit they were suspended by string from the ceiling at heights just above and below eye level. In the centre of the space was a green dresser with a tall mirror, hand-painted, then varnished to the same lustrous, rococo greens of the vegetables. The mirror was tilted slightly forward; the drawers contained bundles of paper Kleenex. The floor of the entire room was covered with a foot-thick layer of beach sand.

The Cabbage Room depends on a number of sources, including: a 17th Century Spanish still life by Cotán that, surprisingly, represents a suspended cabbage and apple: the performance piece by Falk called *Low Clouds* (Issue 25), where the leaves of a real cabbage are sewn together by machine; a very fine *Picnic* with a cabbage set on a white doily. It could be understood as an environmental piece on a grand scale like the *Picnic with 1936 Ford Coupe*, or as a performance work where the spectators' reactions as they walked among the cloud/cabbages, walked over the sand, regarded their lower bodies in the mirror, opened and closed the dresser drawers were choreographed into the work. The idea was modified for the *Issues in Clay* exhibition at the University of Alberta and at the Alberta College of Art, Calgary, 1981.

In *Hanging Cabbages* (the revised piece), 40 cabbages were suspended over a low box (3.05 x 4.27 m in plan) filled with sand. The dresser stood, as before, mirror tilted, at the centre. No walking on the sand was permitted.

EAST AND WEST BORDERS

East Border in 4 Parts and *West Border in 5 Parts* were shown first together, at Artcore. These murals present prospects of the artist's front yard derived from photographs she took in order to remember every square inch of her garden.³¹ *East Border's* first painting

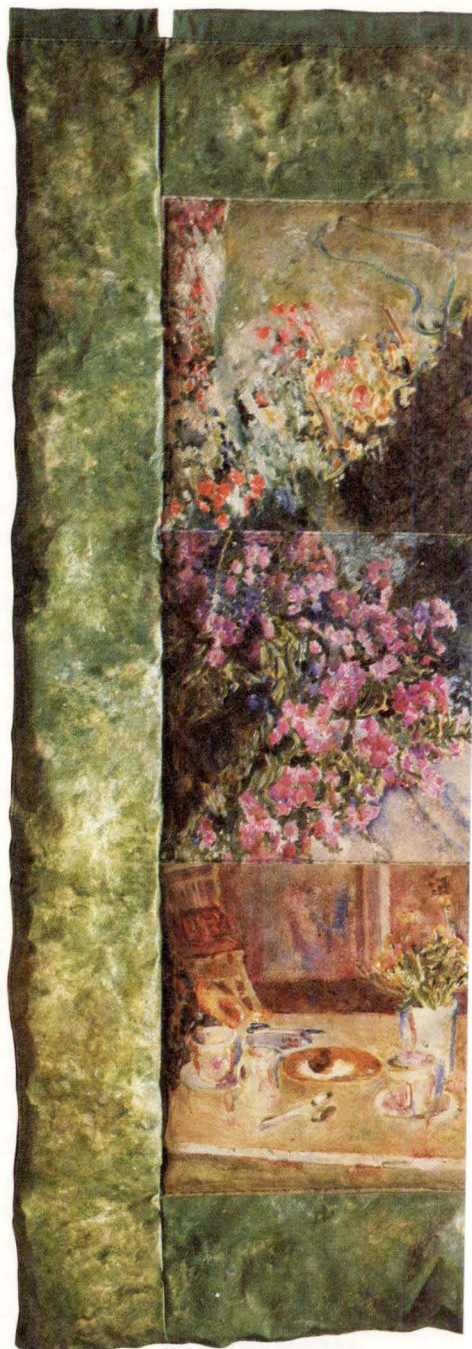


represents the beginnings of the border comprised of luxuriant summer flowers that is the mural's main subject and the neighbour's house, visible beyond. The next painting's imagery includes some that is contained in the right portion of the first, but it shows more of the centre of the border. The third, similarly, repeats part of the centre portion of the border and offers new details of what lies to the right. In the final "frame," the last foxgloves of the border are repeated and the front yard's Christmas tree is introduced. In its sense of re-examination and repetition, *East Border* fits in well with everything Falk does. But in representing several views that can only be understood and properly appreciated after extended examination, she includes/implies here the element of time.

West Border in 5 Parts presents a similar examination of the Christmas tree hedge, the tulips that are planted beneath, the neighbour's houses across the street. Here there are deep cast shadows, whereas the lawn of *East Border* is sunbleached, almost white. The specific light of *West Border* was of special interest to Falk. She described it as peculiar to "late afternoon in April when you can see halos around bushes," when the "tulips are almost transparent and rather flat . . . an eerie and benign half hour; and also ordinary."³²

The individual panels of each mural are separated from each other by nine inches, when hung, giving the effect of an overlapping *but extended* image of something commonplace yet as worthy of scrutiny as the landscapes of a multipanelled altarpiece. As Falk said, "if you don't know what your front walk looks like, you are not likely to know much about the pyramids."³³

Lawn in 3 Parts and some other two or one unit works were painted between 1978 and the completion of *Beautiful British Columbia Multiple Purpose Thermal Blanket* in 1981. The subjects are sometimes drawn from Falk's own environment — her garden, her front steps, her dog on the sidewalk in front of her house; many are substantially based on her own snapshots of the Kitsilano neighbourhood gardens. In some of the paintings grass is almost, or completely, the theme. It is represented in a loose, painterly way that strives to make the brushwork, the handling of the colour field of various greens the true subject of the work.





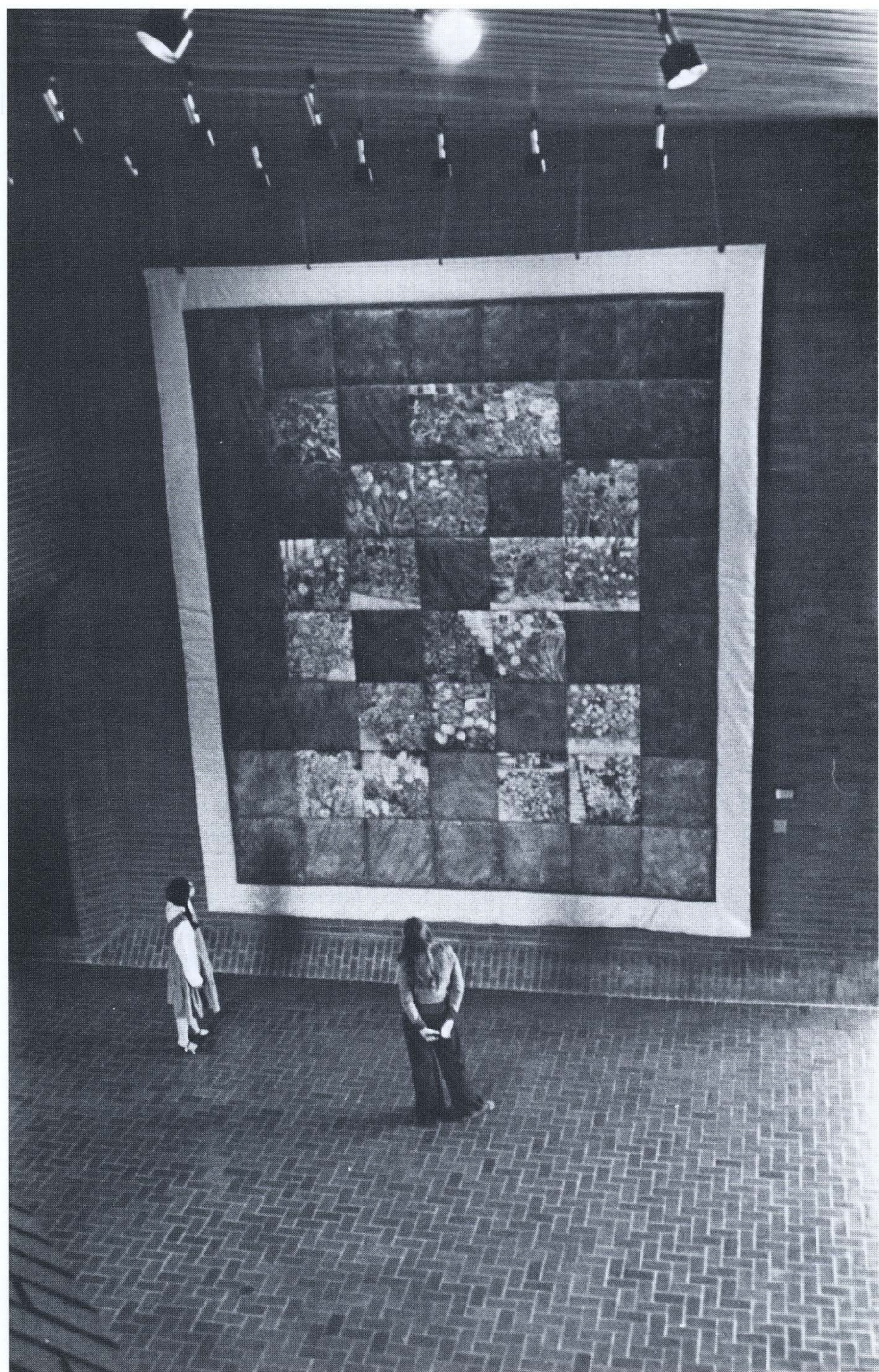
THERMAL BLANKETS

The first *Thermal Blanket* was commissioned for the brick foyer of the B.C. Credit Union Building, Vancouver. This large mural (4.9 x 5.5 m) installed in 1979, is composed of 56 oil-on-canvas panels stitched quilt-fashion within a generous, salmon-pink border. The quilt format was chosen because the artist needed a grid and a way to make a heavy-handed version of a painting that had to be big and soft to suit the foyer. *Beautiful British Columbia Multiple Purpose Thermal Blanket* is literally thermal inasmuch as the heavy canvas segments that comprise the whole were laboriously sewn over construction-grade, fibreglas insulation, a method that required the assistance of Elizabeth Klassen, Gloria Masse, Wendy Hamlin, Salmon Harris, Joey Morgan, Cindy Masse, and others. It silences the all-brick reception area and warms it with its heft, subject matter and colour.

Many of the panels represent grass and they are arranged spectrally within the blanket, giving visual variety and a sense of shifting light that is in keeping with the numerous vignettes from anyman's garden.

Before making more blankets, she began a new suite of paintings called *Night Skies*. But she knew that she had to explore the blanket idea further and eventually produced eight in an eight-foot-square format. As in the mural, photographs are the source of the figurative panels; grass panels are sometimes included; there is a grassy border stitched around each. What is new is the inclusion of many images of her closest friends, and in fact each *Thermal Blanket* title is extended John, Huyen, Jeremy, Alfred, and Ann.

I am that Ann and I remember the day the picture of me was taken, in a dress that's Gathie's favourite. Neither she nor I knew that a blanket would result. My image is central to an arrangement of still life and flowers, based on a composition of photographs the artist thought worked together in terms of colour and pattern. This work, like others in the series, has a Bonnard-like delicacy of handling, and a sense for odd perspectives similar to his.



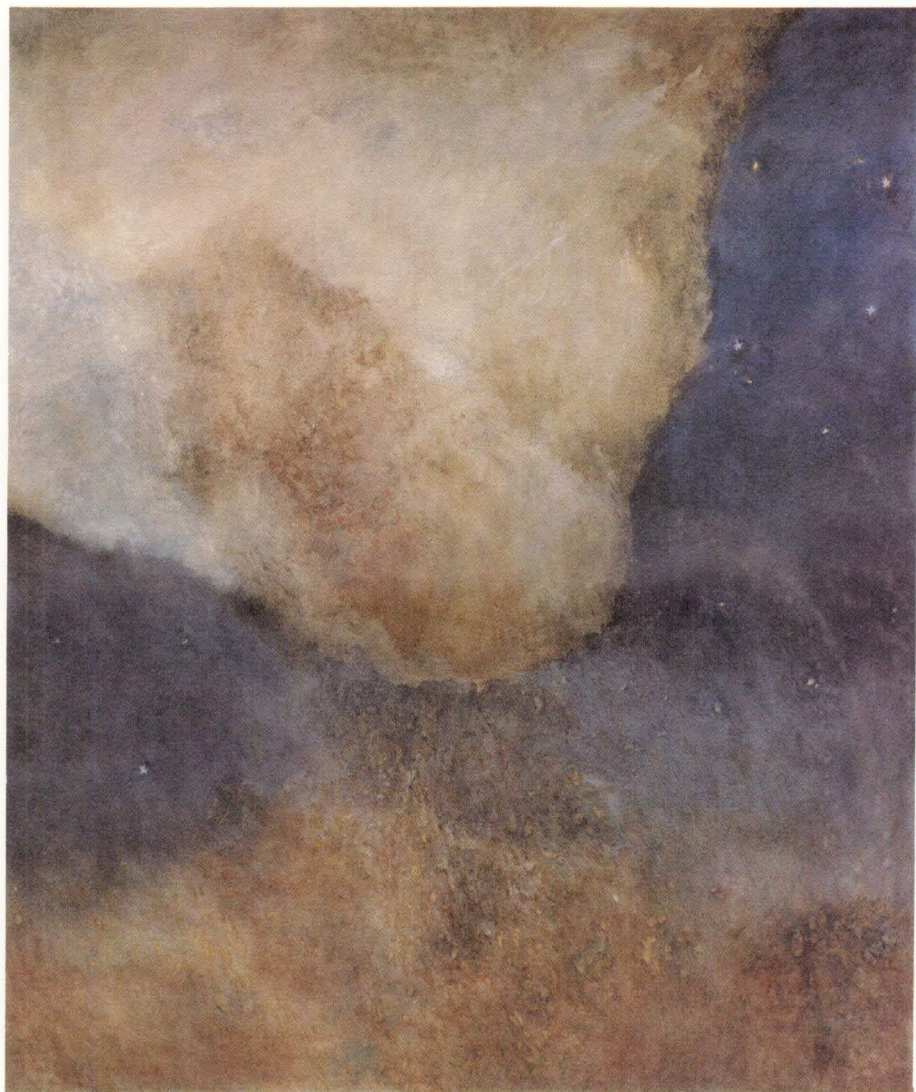
My painted portrait looks like the photo from which it is derived, but it is a more excellent likeness of my spirit at its happiest, an aura not apparent in the photograph. This painted portrait is how Gathie would like me to be, always. This is how she would like everyone to be.

Gathie, who reads novels, knows that character and personality are revealed and transformed in such everyday settings. At the dining room table, in the kitchen, in real life or literature, we learn to love or we learn to hate over tea and cakes. The sociability represented by these blankets represents what she experiences in life elevated into a state of consistent joy within the gardens of a contemporary Eden.

Thermal Blankets were shown first at the Equinox Gallery in 1981 and then, along with *East Border* at the Norman MacKenzie Art Gallery (University of Regina) and at the Nickle Arts Museum (University of Calgary) in 1981.

Alluding to the *Multiple Purpose* and *Thermal* in the title of the B.C. Credit Union mural, Falk wrote that alternate uses for the blankets are: "hanging them outside the house on the sides or the roof, both as decoration and insulation. They can be put on the lawn in the summer to provide a carefree covering, or on the garden in winter for cosmetic reasons . . . Two of them would make an attractive and very warm tent. . . . For those to whom money means nothing, they could be folded and used as sleeping bags."³⁴ She likes to laugh, and humour of a slightly off-beat kind is characteristic of her work.

While she recognizes that there is humour, she has said that if that's all she wanted, she'd have become a cartoonist.³⁵ And to those people who think she must have a lot of fun making her work, she has this reminder: "Nobody in or out of his right mind would put himself to so much trouble unless he were driven by forces outside his control."³⁶



NIGHT SKIES

The *Night Sky* series was begun in 1978 as she worked on the credit union *Blanket* mural; it continued to build through the period when Falk was making the blanket portraits. Five were shown at the Harbourfront Gallery in Toronto in 1979. All twenty-two were presented at the University of British Columbia's Fine Arts Gallery; the majority of them at the University of Southern Alberta at Lethbridge, and the Glenbow Museum in Calgary — three one-person exhibitions in 1980. That there are so many, so large paintings on a single subject shows how hard she will work to exhaust/complete the vision she has in her mind. Somewhere in the middle of making them she thought there might be fifteen, a number sufficient to show even in a large space. In the end there were almost two dozen, and even after the U.B.C. showing Falk thought that someday soon she would make more.

The *Night Skies* have a formal/technical relationship with the grassy panels in the paintings of the *Borders* period, and the lawn sections in the credit union mural. They are the artist's impressions of the sky at night over a city; an art historical association might be the blue, star-embellished ceiling of Giotto's Arena Chapel in Padua.³⁷ They represent the many-coloured aspect of skies at night and range from pale turquoise to intense cobalt blue. They are enlivened by brownish/pinkish clouds the colour of human flesh, and sprinkled with a scattering of five-pointed stars. The search for the right stars was difficult. In the end she chose to make them sharp and distinct, like stars from a package, like stars that appear in smitten heroines' eyes.

PIECES OF WATER

Pieces of Water is the last series Falk has completed. It continues the painterly interests of *Night Skies* and, like the *Skies*, it hovers between representation and pure abstraction.

Only after a year of painfully unhappy painting did Falk "work out a vocabulary of marks and shapes that were satisfying." By that time, she'd set herself certain limits: "the water would be moving from the top left to the bottom right . . . the marks used would not represent waves in a realistic way but would be mostly transparent, with no white paint used anywhere to indicate white or to lighten a too dark surface." These paintings were not intended as realism, but, as she said, there is nothing she could do with paint that one might not see "out there some time on that ever changing surface" of the ocean.

In this series we are brought in touch again with Falk's Kitsilano environment which has been the source of her painted imagery since the *Borders* of 1976. If Falk's major combining theme is still life; the secondary theme established in her paintings is landscape.

Of course these large *Water* paintings, each approximately 1.85 x 1.65 m, especially when shown together like an extended mural beg comparison with Monet's *Water Lilies*' panoramas. But the effect the 'mural' had at the Equinox Gallery in Vancouver and at The Isaacs Gallery in Toronto when shown in 1981, was of something less continuous, more spectral in its concern, ranging from cobalt-blue dominated panels to ones where pearl grey and lilac hues were emphasized. Further, the imagery is non-specific. There are no waves, no flora, no *equivalents* to water lilies. It is as though Falk "took a long sharp knife and cut down into the ocean to lift out a piece, almost a square . . . and . . . painted the top surface of this piece of water."³⁹

The titles too, distinguish her sensibility from that of 19th century Monet. *Pieces of Water*, like *Thermal Blankets*, have subtitles: *Libya*, *Squamish Highway*, *Constitutional Agreement*, *President Sadat* . . . etc. These refer to the dominant news item of the day(s) Falk was involved in the individual *Pieces of Water* panels.



At the moment, Falk is starting a series that will probably be called *Cement Sidewalks*. Unlike *Night Skies* and *Pieces of Water* but like *Borders*, it is derived from snapshots of moments in the Kitsilano landscape when the shadows of trees and plants extend over pavement, when the cement blushes pink in the late afternoon, nudging borders of grass and flowers. Flesh pink, *shrimp pink*, like the enamel-hardened chair of Home Environment.

There is symmetry and continuum in all of Falk's art that is admirable. In reading Issue 25, it will be clear that almost everything she has done — even work involving people as elements in a moveable still life — falls into place in a complex *oeuvre*.

This article describes only major works and major series. It does not include reference to many fine individual pieces that lie outside this purview.

— A.R.

FOOTNOTES/

¹ This is a corrected version of biographical material in: Ann Rosenberg, "Gathie Falk and the Ceramic Cabbages," *Interface IV* 5 (June 1981), 55.

² For a reproduction of an early Falk painting see: "Fifty Years of Art," a rev. of the B.C. Society of Artists Centennial exhibition, *The Vancouver Sun*, 21 April, 1967. For a reproduction of Falk with her pottery see: "The Potters' Art at Hycroft Sale," *The Province*, 19 November, 1966.

³ Ann Rosenberg, "About Art," a rev. of Home Environment by Gathie Falk, *The Vancouver Sun*, 23 August, 1968.

⁴ Marguerite Pinney, "Vancouver in the Galleries," *artscanada* 122-123 (October/November 1968), 37.

⁵ Susan Ginsburg, "The New Art of Vancouver," *artscanada* 138-139 (December 1969), 55.

⁶ Alvin Balkind interview with Gathie Falk, January 1977.

⁷ Richard Simmins, "No. 1," a rev. of 29 Pieces by Gathie Falk, *The Vancouver Sun*, 3 July, 1970.

⁸ Alvin Balkind.

⁹ Gathie Falk's personal file of exhibition notes and statements.

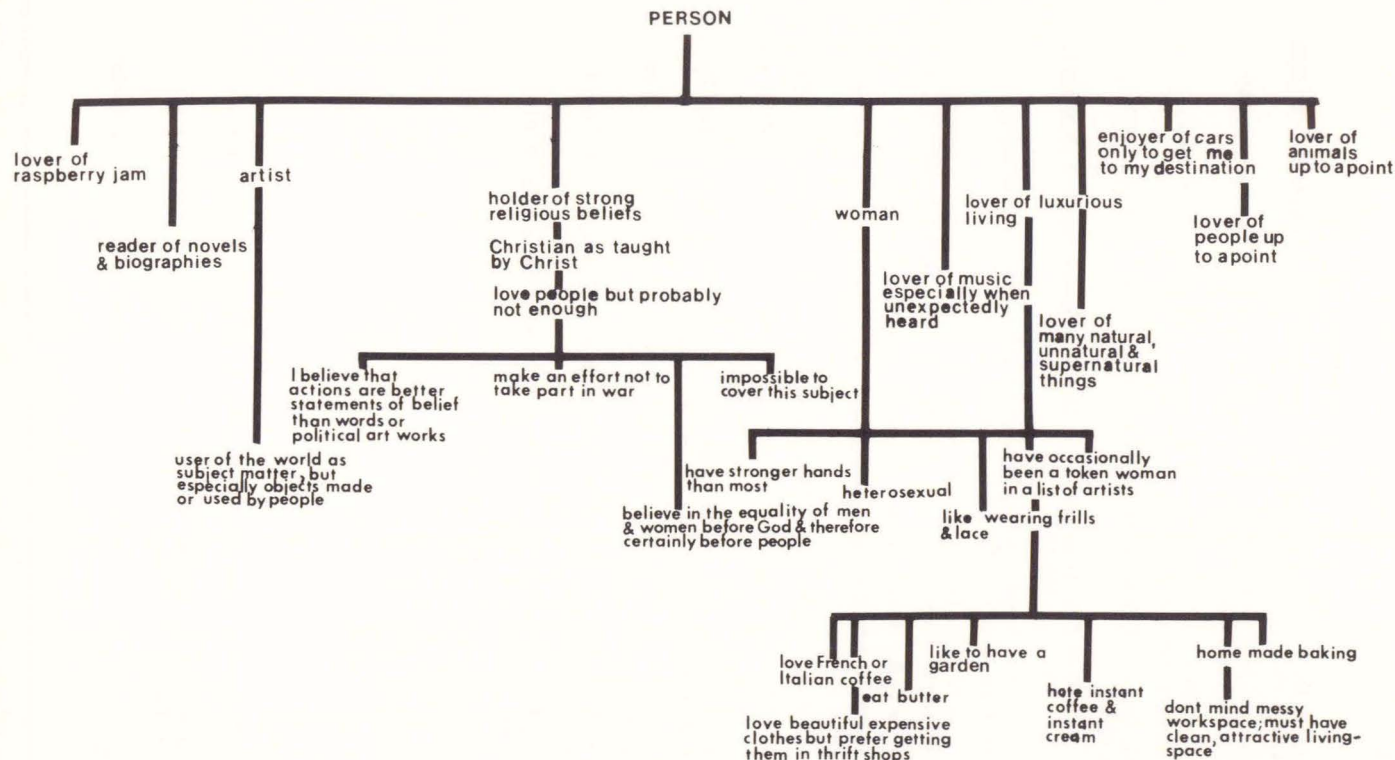
¹⁰ *Ibid.*

¹¹ *Ibid.*

¹² *Ibid.*

- ¹³ Exhibition notice for Gathie Falk, *Centre culturel canadien*, Paris, 1974.
- ¹⁴ *Ibid.*
- ¹⁵ *Ibid.*
- ¹⁶ *Ibid.*
- ¹⁷ *Ibid.*
- ¹⁸ Joan Lowndes, "Schools are out for West Coast Artists," a rev. of Pacific Vibrations, *The Vancouver Sun*, 10 October, 1973.
- ¹⁹ Gathie Falk's personal file.
- ²⁰ *Ibid.*
- ²¹ *Ibid.*
- ²² Mayo Graham curated this excellent exhibition. Consult the selected bibliography for reference material.
- ²³ Gathie Falk's personal file.
- ²⁴ Art Perry, "Gathie Falk: A Bronze Watermelon a Year," *Pacific Times*. (Now defunct.)
- ²⁵ Joan Lowndes, "Gathie Falk's Drawings: Icons from the Commonplace," a rev. of 39 Drawings by Gathie Falk, *The Vancouver Sun*, 1 March, 1976.
- ²⁶ Gathie Falk's personal file.
- ²⁷ *Ibid.*
- ²⁸ *Ibid.*
- ²⁹ Alvin Balkind.
- ³⁰ Gathie Falk's personal file.
- ³¹ Tom Graff, "Gathie Falk at Artcore," *YVR* 5 (December 1978-January 1979), 6.
- ³² Gathie Falk's personal file.
- ³³ *Ibid.*
- ³⁴ *Ibid.*
- ³⁵ Alvin Balkind.
- ³⁶ Gathie Falk's personal file.
- ³⁷ *Ibid.*
- ³⁸ *Ibid.*
- ³⁹ *Ibid.*

WHAT'S IT LIKE TO BE A WOMAN ARTIST? FIRST I'D HAVE TO SET THINGS STRAIGHT AS TO WHERE THE TERM ARTIST FALLS IN AN ANALYSIS OF MY BEING. I WILL LAY IT OUT LIKE A FAMILY TREE.



THIS DIAGRAM MAKES IT CLEAR THAT BEING A WOMAN ARTIST IS HARDLY SIGNIFICANT? IMPORTANT? IN THE SCHEME OF THINGS.

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bibliography: prepared by Steven Harris

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Coloured T.V. Dinner, 1967-68, mixed media. *photography*: Douglas Christmas

Home Environment at Falk's house. *photography*: Jim Gorman, courtesy the Vancouver Art Gallery

Bird Cage with Ceramic Chicken, 1967-68, mixed media. *photography*: Glenn Allison

Synopsis A, 1968, mixed media. *photography*: Gathie Falk

Man Composition #1 (destroyed), 1969, mixed media. *photography*: Glenn Allison

Shirt Front, 1969-70, felt pen on paper. *photographer*: unknown

14 Oranges, 1969-70, ceramic. *photography*: Douglas Christmas
collection: Vancouver Art Gallery

29 Pieces installation. *photography*: Tod Greenaway

Still life by Numbers, 1969-70, ceramic. *photography*: Tod Greenaway
collection: Vancouver Art Gallery

Veneration of the White Collar Worker No. 1 (detail of an 80 x 102 cm section), 1971-73, mixed media. *photography*: Tom Graff

Veneration . . . 1, installed at the Lester B. Pearson Building, Ottawa, 1973.
photography: Tom Graff

Veneration . . . 2. *photography*: Tom Graff

Table Setting with Madame Dacre, 1972, mixed media. *photography*: Gathie Falk

Table Setting with a Dozen Birds, 1972, mixed media. *photography*: Gathie Falk

Boot Case with 9 Black Boots (detail), 1971, mixed media. *photography*: Tom Graff

Boot Case . . . *photography*: Ernest Meyer *collection*: Vancouver Art Gallery

Single Right Men's Shoes installation at the Vancouver Art Gallery, 1973.
photography: Tom Graff

24 Clouds (detail), 1971, oil on painted plywood. *photography*: Tom Graff

Herd No. 2 (detail), 1975, pencil on painted plywood. *photography*: Tod Greenaway

Herd No. 2 as installed at the National Gallery of Canada, Ottawa, 1975.
photography: Tom Graff *collection*: National Gallery, Ottawa

Herd No. 1 as installed. . . . *photography*: Tom Graff

Saddle with Cups, 1975, mixed media. *photography*: Nathen Hohn

Table Setting for M.B., 1970, mixed media. *photography*: Gathie Falk

Boot Case with Egg Bowl, 1975-76, pencil on paper. *photography*: Action Reprographics

Picnic with Dog and Potted Camellias, 1976-77, mixed media. *photography*: Joe Gould

Picnic with Fish and Golf Balls, 1976-77, mixed media. *photography*: Joe Gould

Picnic with Birthday Cake and Blue Sky, 1976, mixed media. *photography*: Joe Gould

Picnics as installed at the Vancouver Art Gallery, 1976. *photography*: Joe Gould

Kitsilano Duck, 1977, ceramic. *photography*: Tod Greenaway, courtesy the Vancouver Art Gallery

150 Cabbages, at Artcore 1977-78, mixed media. *photography*: Tod Greenaway

East Border in 4 Parts, 1977-78, oil on canvas. Panel 4 measures 2.13 x 1.98 m. *photography*: Tod Greenaway *collection*: National Gallery of Canada

Beautiful British Columbia Multiple Purpose Thermal Blanket: Ann, 1979-80, mixed media, 2.44 m square. *photography*: Bob Keziere, courtesy Equinox Gallery

Beautiful . . . Blanket installed at the B.C. Credit Union Building 1979, mixed media, 4.9 x 5.5 m. *photography*: B.C. Credit Union

Night Sky No. 13, 1978-79, oil on canvas. 1.85 x 1.65 m. *photography*: Bob Keziere

Piece of Water: Libya, 1981, oil on canvas. 1.85 x 1.65 m. *photography*: Bob Keziere, courtesy Equinox Gallery

Pair of Shoes, 1968, ceramic in polyester resin. *photography*: Glenn Allison

