

Clement shows us that Gallants fiction of the 1940s and 1950s exhibits a keen interest in perspective and proportion achieved through concentration on line, that her fiction of the 1960s and early 1970s reveals a heightened interest in composition achieved through a focus on framing, proportion, and form or shape, and that her fiction after the mid 1970s demonstrates the full realization of her art through attention to colour and light. Gallant increasingly explores the boundaries between visible and invisible worlds as the lines, shapes, and colours suggested by her allusions, analogies, and structures give her fiction the perspective, proportion, density, and fluidity that illuminate the printed page and challenge us as readers. Alert to visual cues in Gallants fiction we acquire a heightened perception of the manifold richness of worlds and lives that might otherwise have been relegated to the unseen and unsung.

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