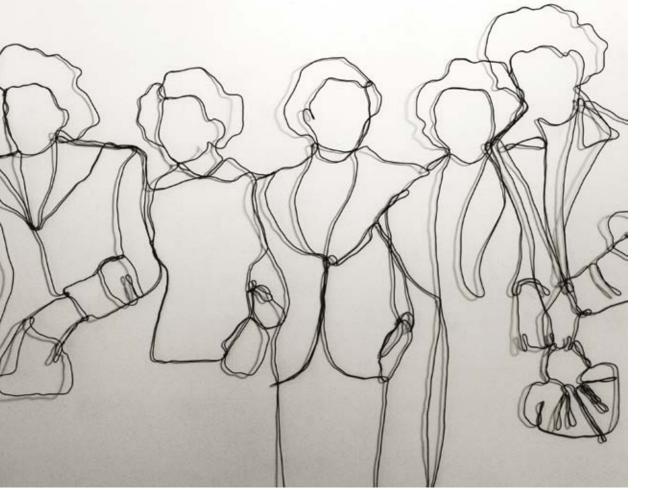
In the area of installation art, three ASA members make a contribution to *Pulse:* Bev Tosh, Barbara West and Eveline Kolijn. Each artist has emerged from a different discipline including painting (Tosh), quilting (West) and printmaking (Kolijn). Choosing to work on a larger scale and challenged to think of new ways to make art, all three have branched out into new territory.

I was moved, for instance, by Bev Tosh's most recent exploration of the "war bride" experience from the Second World War. Only this time, she deals with this remarkable story through a passage of writing in one work and a drawing (in wire), in another. In the former, the poignant words of an aging war bride have been sown in twine by Tosh onto sheer fabric. By contrast, steel wire has been used to outline, on a large scale, the shapes of a group of departing brides captured in an old photograph. I think I can justifiably say, Strands and Tender Steel represents a real leap in imagination for Bev Tosh.

Ber Tosh



Strands, twine, thread, sheer fabric, 11.6' x 11.6'



Tender Steel (Detail), steel wire, 50" x 10' x 1"

Bev Tosh

Biography

Bev Tosh is a contemporary artist and a member of the Royal Canadian Academy of Arts. She received her Masters of Fine Art in Painting, University of Calgary, graduated with distinction from the Alberta College of Art & Design, and holds a Bachelor of Arts degree in Psychology and Fine Art (University of Saskatchewan). She has lectured and taught art at several Canadian colleges and universities. Tosh has received numerous honours and awards including the Alberta Centennial Medal; Woman of Vision Award (Global TV & YWCA); and the Distinguished Alumna Award of Excellence, Alberta College of Art & Design. As a practicing artist, Tosh has exhibited widely; One-Way Passage, her war brides series, has been exhibited nationally and internationally. She is President of the Burns Visual Arts Society of Calgary.

website: www.warbrides.com

Artist's Statement

Strands speaks of leaving family and country. Reta's words to me lingered, for several years in fact. Now Reta is losing her memory. In stitching the words of her story, I was able to pick up threads of her memory and spin them - literally and metaphorically - into both yarn and a spiral. The spiral symbolizes regeneration. It is the koru (Maori motif for the unscrolling fern) of my childhood on a distant strand (shore).

Tender Steel is made from a continuous length of wire and draws contours of connection. As individuals, our physical and emotional boundaries are moulded and defined by those who stand beside each of us.

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