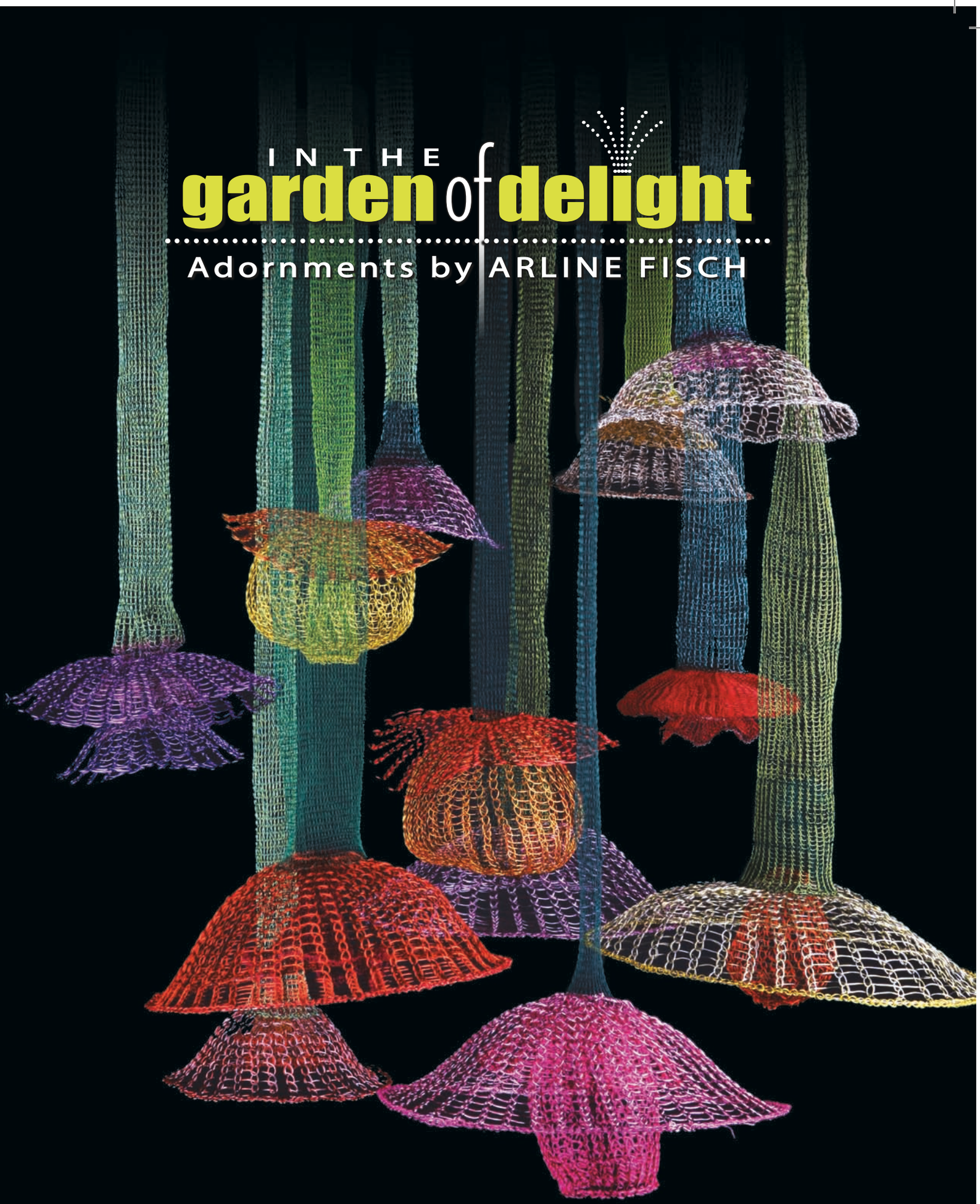
IN THE garden of delight

Adornments by ARLINE FISCH



6. Inspired by Heroes: the Moche of Sipàn,
10-bead necklace, 1995
Fine and Sterling Silver, copper, gold leaf;
spool knit, fabricated clasp
2.5" diameter (beads) x 15" diameter

(Front Cover)
4. The Hanging Garden of California
floral sculptures, 2010 - 2012
Machine and spool knit forms in coated copper wire
Varied sizes of flowers ranging from 6" - 15" diameter
Tubular knit stems suspended from ceiling, 3 ft – 6 ft long

Portrait of the Artist by Cary Okazaki

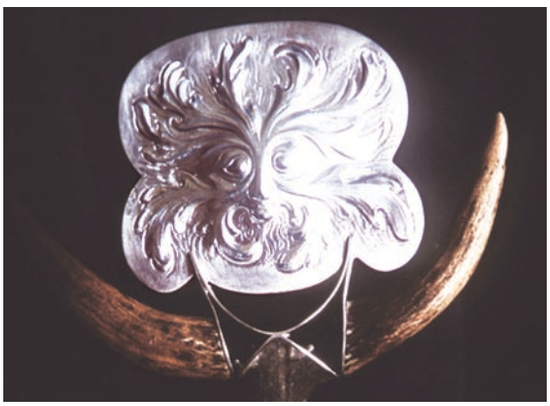
IN THE garden of delight

Adornments by ARLINE FISCH

Fresno Art Museum Distinguished Woman Artist for 2012

Curated by Jo Lauria

Fresno Art Museum | September 28, 2012 - January 6, 2013



29. Portrait Cup
1967
Sterling silver; raised, chased, fabricated
7" high x 2.5" wide

39. Magic Face
hand mirror, 1967
Sterling silver, brass, antelope horn;
chased, inlaid, fabricated
8" high x 6.5" wide x 1.25" deep

Acknowledgements | ✿ |

The Fresno Art Museum's Council of 100 provided major funding for this catalog. We are indebted to Julia Bradshaw for her capable and devoted leadership as Council of 100 President. And we are grateful to the executive board of the Council for their continuity in practical matters and persistence in the face of adversity.
| ✿ | We acknowledge Arline Fisch for her life long dedication to her professional work as a Jeweler and Metalsmith, as well as her inspiration as an educator. As faculty member at San Diego State University, she inspired more than three generations of students to appreciate and value, through their own work in metal, both the historic traditions as well as contemporary voice of the Craft Media.
| ✿ | In presenting Arline's work to the Council of 100's Selection Committee, Kathy Wosika spoke from her experience as a student "Arline's classroom studio had a special presence about it – coming, in part, from a quiet sense of shared gratitude and appreciation for the opportunity to be there. Through Arline's passion for the artform and her professionalism, we students understood, that we were pursuing something serious – something important - with roots in the study of culture, history and tradition, as well as the wings of contemporary creative discovery." | ✿ | Warm thanks to Jo Lauria, Curator whose expertise and experience culminated in an exhibition of coherence and beauty that testifies to Arline's extensive range of work and artistic depth. | ✿ | The handsome design by Kristi Carlson exemplifies the professionalism and excellent graphic work that we have grown to expect. She worked with Jo Lauria and Arline to organize quantities of photographs, information while maintaining timelines to create a catalog that embodies the qualities and strengths of Arline's artwork.
| ✿ | We are most grateful for the support of the Museum staff and Board of Trustees. Executive Director, Linda Cano has given her enthusiastic support for this exhibition. Special thanks to Edward Lund, Preparator, for his innovation and commitment to exhibition arrangements that are works of art themselves. | ✿ | Finally, we appreciate the careful and valuable work of Kristina Hornback as Registrar and the friendly and efficient manner of Craig Hamilton Arnold, Membership Coordinator for his exceptional organizational skills. | ✿ | It has been a great privilege to work with Arline Fisch on this exhibition and catalog.

Kathy Wosika
Anne Scheid
August 2012

17. Flower Cascade
necklace, 2011
Coated copper wire; machine knit, hairpin lace
8" wide x 24" long

19. 12 Linear Fish
collar, 2004
Sterling silver, african glass beads; forged, fabricated
5" inner diameter; 12" outer diameter

Fresno Art Museum | Council of 100 | ✿ |

The Fresno Art Museum was the first museum in the United States to devote a full year of their exhibition schedule, 1986/87, exclusively for women artists. Fresno was a fitting place to do this, since, in the early 1970s, Judy Chicago brought attention to women artists when she taught the first feminist art class in the country at California State University, Fresno. | ✿ | In order to finance the cost of this year of exhibitions, it was necessary to match a grant for $25,000. Robert Barrett, executive director of the museum, suggested the means to raise the funds; to enlist 100 women from the community, each of whom would donate $250 to the museum for this project. Weekly meetings were scheduled to inform the invited women about the project and their involvement with it. The group would be called the Council of 100. Over one hundred women participated and many of those women continue to support this program today.

| ✿ | The year of exhibitions drew national attention and interest and culminated in a three-day symposium in May 1987. The symposium brought together an important group of artists, art scholars, critics and museum directors from across the country. This national interest and recognition of the Fresno Art Museum and its program for women artists continues today through the efforts of the Council of 100. | ✿ | The energy created by that year of women artists' exhibitions, as well as the symposium, was so stimulating for the Fresno Art Museum audience that the Council of 100, headed by Virginia Farquhar, decided to keep its role alive at the Museum by expanding its mission to include the following objectives: to select an outstanding woman artist annually and present an exhibition of her work at the Fresno Art Museum, publishing a catalog/brochure documenting that exhibition, and to set up a series of lectures throughout the year featuring outstanding women artists from the Fresno region and beyond.

| ✿ | The program was initiated in the spring of 1988, and has since honored the following internationally recognized artists with the annual Distinguished Woman Artist Award and Exhibition:

1988 | June Wayne
1989 | Helen Lundeberg
1990 | Ruth Weisberg
1991 | Viola Frey
1992 | Ynez Johnston
1993 | Betye Saar
1994 | Rachel Rosenthal
1995 | Ruth Bernhard
1996 | Bella Feldman
1997 | Claire Falkenstein
1998 | Jo Hanson
1999 | Inez Storer
2000 | Angie Bray
2001 | Ruth Asawa
2002 | Ruth Rippon
2003 | Nancy Genn
2004 | Olga Seem
2005 | Junko Chodos
2006 | 20th Anniversary: Eighteen Profiles
2007 | Gwynn Murril
2008 | June Schwarcz
2009 | Joan Tanner
2010 | Kathryn Jacobi
2011 | Amalia Mesa-Bains
2012 | Arline Fisch

| ✿ | The caliber of the these honorees has elevated the status of the Council of 100's Distinguished Woman Artist Award, and has brought the Fresno Art Museum well-deserved national recognition from many organizations including the National Women's Museum in Washington, D. C.

37. Feathers
bracelet, 1974
Sterling silver, leather, feathers;
formed, fabricated, hinged
6″ high x 3″ wide

38. The Four Seasons
pomander, 1967
Sterling silver, ivory;
formed, fabricated, engraved
5″ high x 3″ wide

35. Flavor of the East
headpiece, 1972
Sterling silver; forged, fabricated
9″ high x 6.5″ wide

26. Lace Halo
collar, 2005
Fine and sterling silver, pearls;
crochet, hairpin lace
9″ high x 10″ wide

An interview between Distinguished Woman Artist ARLINE FISCH and Guest Curator of the exhibition JO LAURIA

Over the course of your long career of five decades, could you give us an idea of the evolutionary direction your work has taken, and characterize some of the changes you've observed in the metal arts field? | ✿ | Looking back over the past 50 years of my work as an artist/jeweler I see much change in the level of design sophistication as well as a vast growth in technical variety and skill. I have always been fascinated by the theatrical quality of large scale jewelry – the drama of Egyptian broad collars, the exuberance of African tribal ornaments, the richness of a Scythian gold helmet, the extravagance of the ornaments worn by nomadic peoples- and it has forever defined my concept of personal adornment. My passion for the extraordinary and outrageous is shared by many colleagues around the world who also consider jewelry as an adventure and an enhancement for the wearer.

What understanding of peoples, cultures, and adornment do you hope museum visitors will walk away with after viewing and studying your pieces on display? | ✿ | This collection and exhibition demonstrates the ritualistic overtones that are prevalent in much of my work. The scale of individual ornaments, the use of feathers and beads, of faces and wings all derive from the cultures whose work I have studied in great detail: Pre Columbian Peru and Mexico, Egypt, ancient Greece, Africa, Inuit, and Native American. The past has been a rich resource of visual and technical information as well as inspiration to attempt the fantastic. At times it has provided a specific form such as the silver hat "Flavor of the East" derived from Mongolian jewelry which I studied in detail in a museum collection. Other connections are merely echoes or cultural references - conscious and unconscious- to the things that have fascinated me from many parts of the world.

14. English Garden
necklace, 1993
Sterling silver, aluminum; press-formed,
anodized, on springs
10″ high x 12″ wide

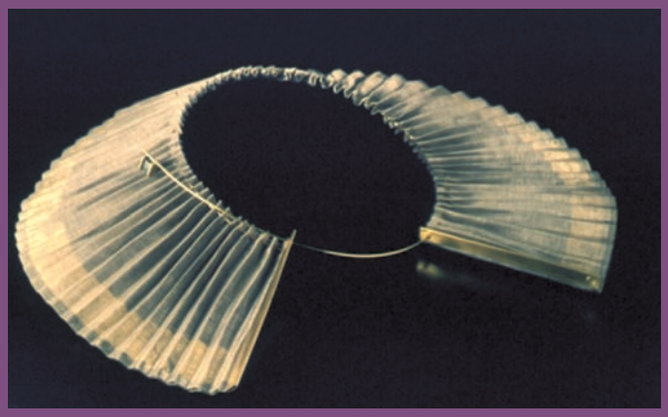
7. Golden Leaves
necklace, 1991
Sterling silver, 18k gold; fabricated
10″ high x 9″ wide

13. Flocked Flowers
necklace, 2000
Sterling silver, flocked; corrugated
(hangs over shoulder)
front: 15″ wide x 8″ long
(from bottom of flower to neck);
back: 12″ wide x 7″ long
(from bottom of flower to neck)

Do you rely extensively on traveling the globe and visiting exotic places as sources of inspiration for your jewelry designs? | ✿ | I am mostly an urban traveler spending time in museums and collections, drawing in detail the objects which attract my attention. There are so many museums with extensive collections that I can access. And when I go to see a collection, I make notes to myself about the ideas and thoughts generated by my observations. I like to explore and adapt, recycling ideas about ornament from earlier times, pushing and shaping them into contemporary form and function. This cultural eclecticism, which results from the availability of information and contact with a vast array of attitudes, concepts, form and materials, is both provocative and refreshing. It expands my thinking in diverse directions and propels me to seek forms relevant to our own time—forms which have power and magic which are so necessary to the human spirit.

In addition to researching historical jewelry collections, what other sources of material are you accessing for creative stimulation? | ✿ | Matisse, Sonya Delaunay, Marimekko, San Diego hillsides ablaze with flowering iceplant in purple, magenta, red and orange— all of these elements inspired the anodized aluminum flowers which began in the 1980s and recur intermittently. The challenge has been to capture the freshness, variety and exuberance of nature without mere imitation, and to impart this lushness into a wearable format. In addition to its color potential aluminum has the advantage of being light in weight which enabled the production of large collars and brooches, as well as assemblages of multiple flowers suggestive of gardens. I was reminded of the linen collars from ancient Egypt which were meant to be covered with fresh flowers for festive occasions – such a lovely idea. Eventually the same flowers were rendered in gold and silver and mounted on springs to become necklaces that refer back to the golden laurel wreaths of antiquity. That idea of constantly quivering flowers—my nod

to kinetic sculpture—was expanded to include gracefully curved leaf forms derived from the eucalyptus trees surrounding my studio.

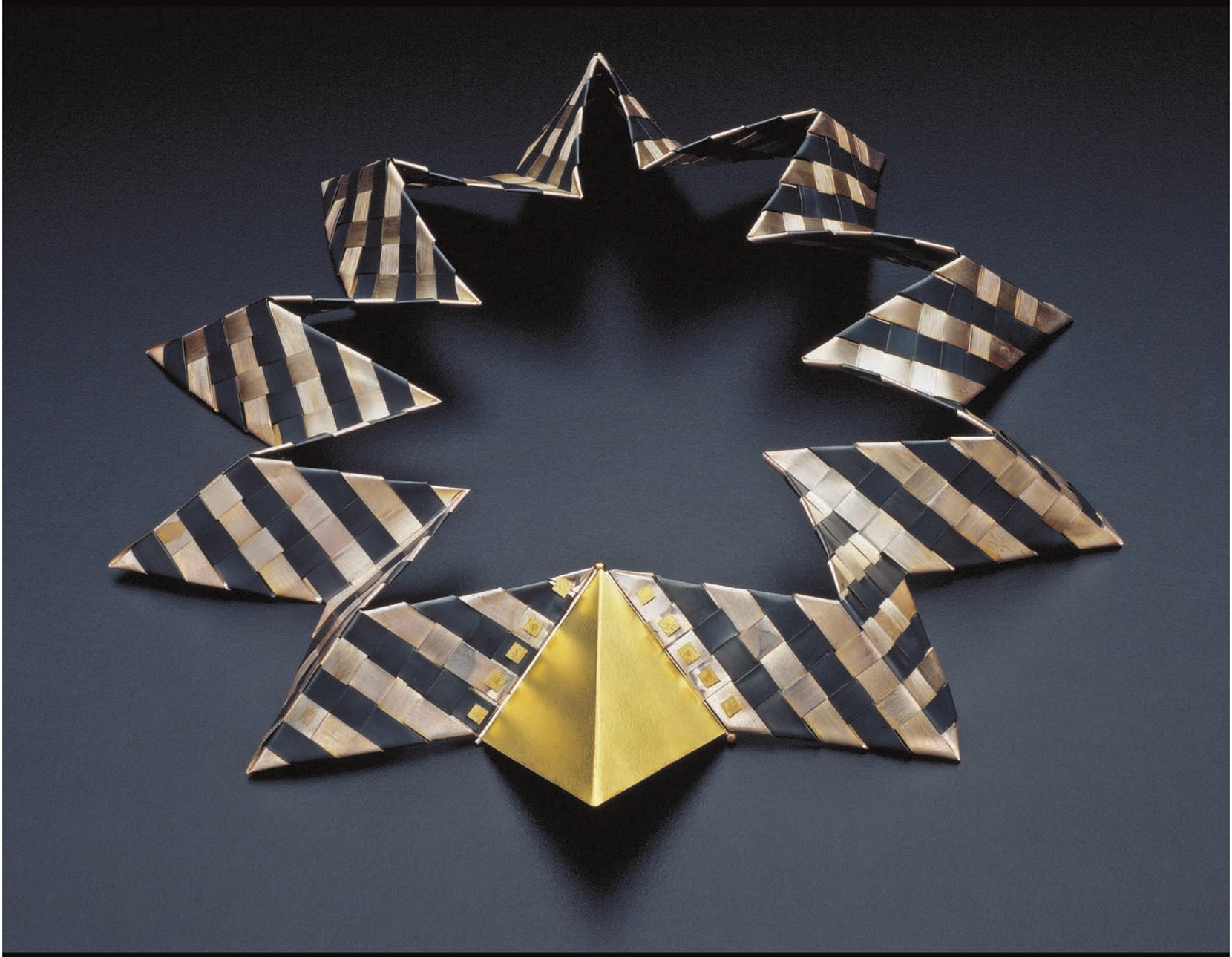


33. Pierced Square
pin | necklace, 1986
Fine and sterling silver, titanium;
loom woven, fabricated
4" high x 4" wide

20. Pleated Mesh
collar, 1985
Sterling silver, stainless steel mesh;
gold leaf pleated, fabricated
10" diameter

As the author of one of the leading books in the field, *Textile Techniques in Metal*, I am very curious how a metalsmith came to write a book on this topic. Could you enlighten us?

| ✿ | I began research into ancient textile structures with a two month trip through Central and South America in the early 1960s. I was teaching both metals and weaving at San Diego State University and was interested to see original examples of Pre-Columbian work in both materials. I was particularly surprised by the ways in which those two areas overlapped, especially in the Incan culture. There were examples of metal elements sewn to cloth, including a dazzling poncho covered with more than 200 small squares of gold. Even more significant was a small remnant of woven gold, a textile structure made totally in metal. My first attempt was to sew thin sheets of silver to a constructed velvet bib form. However, it became apparent that it would also be possible to directly weave metal elements into a fiber warp. Several years later I eliminated the fiber but retained the textile structure only in metal, first in woven form and then in knitting. I was so intrigued by the possibilities that I began to explore other textile structures – braiding, crochet, basketry – and found that all could be done directly in metal. It was only necessary to choose the correct gauge and temper of silver, gold, and platinum to work successfully. My experiments led to the publication in 1975 of *Textile Techniques in Metal* for which I made samples of every technique, documented with process photographs and written observations. To my knowledge, this was the first book on the subject, and it has since been used as a teaching guide for those wishing to learn these techniques.



23. Zigzag with Gold Center
necklace | collar, 1997
Sterling silver, oxidized, 18k laminate
11" diameter x 2" wide

5. Seven Crochet Beads necklace, 2003
Sterling and fine silver, coated copper, pearls;
two-layers of crocheted wire over frame with magnetic clasp
3" diameter (beads) x 12" diameter

Since the publication of the book in the mid-1970s, have you expanded upon the basic practices, and if so, in what ways? | ✿ | I have continued to use textile techniques such as knitting, braiding, crochet and weaving to achieve large and dramatic yet lightweight necklaces, collars and cuffs. I am intrigued by the idea that metal can be soft and pliable at the same time that it maintains a self supporting form, a visual contradiction. Knitting is particularly exciting and unexpected because it has endless structure, pattern and color possibilities. A seemingly amorphous mass of looped mesh produced by the knitting process can be pushed and pulled, stretched and compressed, stitched and assembled into an incredible array of form and object. The transparency of the single plane permits layerings of density, creating forms within forms. The use of color coated copper wires adds richness, while the choice of stitch adds pattern and texture. Knitting by hand is a slow but gentle process which places minimal stress on the wire being knitted, making it ideally suited to high karat gold and fine silver wires in very fine gauges. Knitting by machine is totally different because of the regularity of the structure with stitches which are loosely or tightly spaced. The knitted material leaves the machine (flat bed or circular) in pliable tubular, rectangular, triangular form which can be stretched vertically and horizontally, layered, pleated, folded, stitched and assembled into three dimensional forms. I choose to use hand or machine knitting depending on the end result I wish to achieve. Knowing one's materials, and how to manipulate them to best effect, is key.

11. Linear Madness
necklace, 1996
Fine and sterling silver, 18k gold;
crochet, pleated, fabricated (with pleated flowers)
adjustable

30. LacyNet necklace, 2001
Fine and sterling silver, coated wire; crocheted
8" wide band x 19" outer diameter

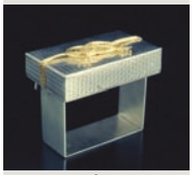
A few years ago, at the Mingei International Museum in San Diego, I saw an installation of crocheted and knitted sea creatures that were hanging in, and nested around, the galleries. This added another "platform" of meaning and experiencing your work, one quite different from viewing your jewelry or decorative art objects. Could you tell us about this new strategy and way of working? | ✿ | Installations are a new direction for me. I have always preferred to focus on the human form to determine the site, shape and scale of my work, which has primarily been personal adornments to be worn. In 2008 I received a commission from the Racine Art Museum in Wisconsin to create a work for six large windows facing the street and overlooking a harbor. This forced me to think in a different scale and space. I proposed to fill the windows with multiple colored jellyfish because I envisioned the windows as a kind of aquarium which would allow me to make many small forms hanging together. The result of the year-long effort was a collection of knitted and crocheted creatures in brightly colored wire which hung from the ceiling, with a different shape, color and size for each of the windows. The installation was well received and has been touring to other museums around the country; its last venue is the Museum of Craft and Design in San Francisco. A smaller collection was made this year for the Monterey Art Museum in Monterey, California.

Do knitting and crochet still hold your fascination and interest? Are there structural or sculptural techniques you still want to explore? | ✿ | Knitting and crochet have proven to be most comfortable processes which I wanted to continue, but with a different theme. The suspension of light-weight forms that move and sway suggested flowers. The Hanging Gardens of Babylon, one of the seven wonders of the ancient world, built on the banks of the Euphrates River, circa 600 B.C., have always mystified me. They may never have existed except in the imagination of Greek poets and historians, although archaeologists claim to have found the remains of the garden walls. The only known images are artistic recreations of the gardens based on descriptions by these ancient Greek poets and historians. The gardens were reported to have had exotic flourishing plants cultivated above ground and suspended over the heads of observers, creating a luscious and magical environment. I decided to build my version of a hanging garden with colorful flower forms attached to long-green-knitted-stems, nestled close together and suspended from the gallery ceiling. I am presenting this installation—"The Hanging Garden of California"—at the Fresno Art Museum on the occasion of receiving the Distinguished Woman Artist Award.

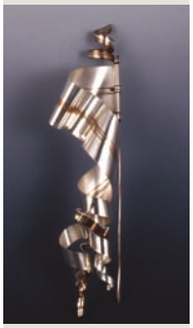
45. Lion's Mane Jellyfish necklace, 1999
Fine and sterling silver, coated copper wire; machine knit, crochet
9" diameter x 36" long

1

1. The Devil Himself
pectoral, 1971
Sterling silver;
formed, chased
6.5" high x 9" wide
Photo by William Gullette


2

2. Gift Box
bracelet, 1980
Sterling silver,
18k gold wire knot;
fabricated and embossed
2.625" long x 1.625" wide x
2.25" high
Photo by William Gullette


3

3. Parade Banner
pin, 1985
Sterling silver, copper, brass,
nickel; fabricated
2.25" wide x 7.5" long
Photo by William Gullette

4

4. The Hanging Garden of California
floral sculptures, 2010 - 2012
Machine and spool knit forms
in coated copper wire
Varied sizes of flowers ranging
from 6" - 15" diameter
Tubular knit stems suspended
from ceiling, 3 ft – 6 ft long
Photo by William Gullette

5

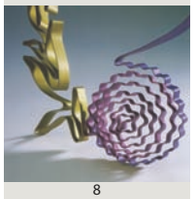
5. Seven Crochet Beads
necklace, 2003
Sterling and fine silver, coated
copper, pearls; two-layers of
crocheted wire over frame
with magnetic clasp
3" diameter (beads) x
12" diameter
Photo by William Gullette

6

6. Inspired by Heroes: the Moche of Sipàn
10-bead necklace, 1995
Fine and sterling silver,
copper, gold leaf;
spool knit, fabricated clasp
2.5" diameter (beads) x
15" diameter
Photo by William Gullette

7

7. Golden Leaves
necklace, 1991
Sterling silver, 18k gold;
fabricated
10" high x 9" wide
Photo by William Gullette


8

8. Purple Rose
necklace, 1990
Anodized aluminum
10" high x 10" wide
Photo by William Gullette

9

9. Flowers on Springs
necklace, 1992
Sterling silver, 18k gold;
press-formed, fabricated
11" diameter
Photo by William Gullette

10

10. Magnifying Glass
necklace, 1995
Sterling silver, 18k gold,
fine silver mesh, lens, chain;
pleated, fabricated
7.75" long x 5" diameter;
26" chain
Photo by William Gullette

11

11. Linear Madness
necklace, 1996
Fine and sterling silver,
18k gold; crochet, pleated,
fabricated (with pleated
flowers), adjustable
Photo by William Gullette

12

12. Basket of Flowers
brooch with three stick pins,
1995
Fine and sterling silver,
sterling silver/18k gold
laminate; braided, fabricated
6.5" high x 2.25" wide
(removable flowers)
Photo by William Gullette

13

13. Flocked Flowers
necklace, 2000
Sterling silver, flocked;
corrugated
(hangs over shoulder)
front: 15" wide x 8" long (from
bottom of flower to neck);
back: 12" wide x 7" long (from
bottom of flower to neck)

14

14. English Garden
necklace, 1993
Sterling silver, aluminum;
press-formed,
anodized, on springs
10" high x 12" wide
Photo by William Gullette

15

15. Mesh Fan
brooch, 1997
Sterling silver, 18k gold,
stainless steel mesh; pleated
4" high x 6" wide

16

16. Hydra Medusa
hanging form, 1968
Sterling silver, chain,
antique egyptian beads;
formed, fabricated
7" long x 2.5" wide
Photo by William Gullette

17

17. Flower Cascade
necklace, 2011
Coated copper wire;
machine knit, hairpin lace
8" wide x 24" long

18. Whale of a Necklace
1987
Colorcore laminate; fabricated
15"wide x 34" long
Photo by William Gullette

18

19. 12 Linear Fish
collar, 2004
Sterling silver, african glass
beads; forged, fabricated
5" inner diameter;
12" outer diameter

19

20. Pleated Mesh
collar, 1985
Sterling silver, stainless steel
mesh; gold leaf pleated,
fabricated
10" diameter

20

21. Opera Fan
necklace, 1981
Fine and sterling silver,
18k gold; plaited,
fabricated, engraved
9" high x 9" wide
Photo by William Gullette

21

22. Woven Silver Beads
necklace, 1987
Fine silver; loom woven,
folded
9" diameter;
beads: 1" x 1", 1" x 0.5"
Photo by William Gullette

22

23. Zigzag with Gold Center
necklace | collar, 1997
Sterling silver, oxidized,
18k laminate
11" diameter x 2" wide
Photo by William Gullette

23

24. Black and White Plaid Beads necklace, 1997
Sterling silver, oxidized;
woven, spiral neckband
9" high x 10" wide;
beads: 1.25" – 1.75"
Photo by William Gullette

24

Exhibition Checklist*

25

25. Soft Bow
brooch | clip, 1980
Sterling Silver
3.5" high x 5" wide
Photo by Joel Degan

26

26. Lace Halo
collar, 2005
Fine and sterling silver, pearls; crochet, hairpin lace
9" high x 10" wide
Photo by William Gullette

27

27. Inspired by Heroes: Buddha Avatar of Vishnu
necklace, 1995
Fine and sterling silver, 18k gold; spool knit, fabricated clasp
1" diameter tube x 40" long
Photo by William Gullette

28

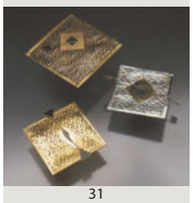
28. Green Suite
necklace, 1998
Fine and sterling silver, coated copper wire; machine knit, crochet edges, pleated clasp
Adjustable diameter x 5" wide

29

29. Portrait Cup
1967
Sterling silver; raised, chased, fabricated
7" high x 2.5" wide
Photo by William Gullette

30

30. LacyNet
necklace, 2001
Fine and sterling silver, coated wire; crocheted
8" wide band x 19" outer diameter
Photo by William Gullette


31

31. Floating Squares
1 brooch, 1986
#2: platinum, 18k gold; loom woven
#2: 3" x 3" platinum
Photo by William Gullette

32

32. Black and White Plaid with Gold Square
necklace and brooch, 1992
Sterling silver (oxidized), 18k gold; fabricated
Necklace: 14.5" diameter
Gold Square: 3.25" x 3.25"
Photo by William Gullette

33

33. Pierced Square
pin | necklace, 1986
Fine and sterling silver, titanium; loom woven, fabricated
4" high x 4" wide
Photo by William Gullette

34

34. Mesh Fan
necklace, 1982
Sterling and fine silver, stainless steel mesh
11" high x 15.5" wide
Photo by William Gullette

35

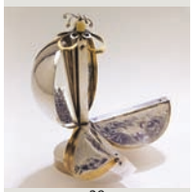
35. Flavor of the East
headpiece, 1972
Sterling silver; forged, fabricated
9" high x 6.5" wide
Photo by William Gullette

36

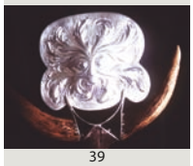
36. Pectoral with Feathers
necklace, 1973
Sterling silver, etched and fired-gilded, cameo, pearls, and feathers
7" high x 9.5" wide

37

37. Feathers
bracelet, 1974
Sterling silver, leather, feathers; formed, fabricated, hinged
6" high x 3" wide
Photo by William Gullette


38

38. The Four Seasons
pomander, 1967
Sterling silver, ivory; formed, fabricated, engraved
5" high x 3" wide
Photo by William Gullette


39

39. Magic Face
hand mirror, 1967
Sterling silver, brass, antelope horn; chased, inlaid, fabricated
8" high x 6.5" wide x 1.25" deep
Photo by William Gullette

40

40. Belly Warmer
belt buckle, 1973
Sterling silver, wet-formed leather; wood beads; fabricated, chased
6" high x 8" wide
Photo by William Gullette

41

41. Orange & Maroon Braid with Brooch
necklace, 2009
Coated copper wire; machine knit, braided
Necklace: 9" wide x 12" long
Brooch: 3" diameter

42

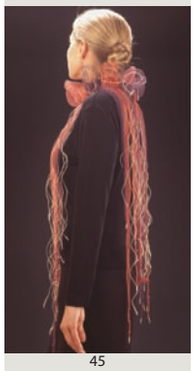
42. Ochre & Red Long Cuff
2009
Coated copper; machine knit, crochet edges
3" diameter x 15" long

43

43. Green Knitted Bracelet with Pearls, 2011
Coated copper wire, pearls; machine knit
3.5" high x 5" wide

44

44. Pink & Gold Ruffle
Cuff, 2010
Coated copper wire; machine knit, with crochet ruffle
3" high x 5.5" wide


45

45. Lion's Mane Jellyfish
necklace, 1999
Fine and sterling silver, coated copper wire; machine knit, crochet
9" diameter x 36" long
Photo by William Gullette

46

46. Floating Square
bracelet | brooch, 1986
18 k gold; loom-woven and fabricated; bracelet that converts to brooch
brooch: 3" x 3" square, band: 2.25" high x 3" wide x 0.5" diameter

*Checklist at time of printing

All exhibition pieces are from the Collection of the Artist

All photos without credits were taken by the artist

Photo: William Gullette

Biography | ✿ | Arline Fisch, Professor of Art (Emerita) at San Diego State University, founded its program in Jewelry and Metalsmithing in 1961. She received degrees at Skidmore College and the University of Illinois prior to studying at the School of Arts and Crafts in Copenhagen as a Fulbright grantee. She received a second Fulbright to Denmark in 1966 to pursue independent research and creative work in jewelry and metalsmithing. In 1975 her book, "*Textile Techniques in Metal*" was published; a revised second edition was published in 1996. A second book. "*Crocheted Wire Jewelry*" published in 2006 includes projects by a number of international artists. She frequently lectures and conducts workshops on the use of textile structures in metal, as well as exhibiting her own work both nationally and internationally. Her work is represented in many public collections including the Vatican Museum in Rome, the Victoria and Albert Museum in London, the Schmuckmuseum in Pforzheim, The Museum of Modern Art in Kyoto, the Renwick Gallery in Washington, D.C. and the Museum of Arts & Design in New York. A major retrospective exhibition entitled "Elegant Fantasy, The Jewelry of Arline Fisch" in 2000 traveled to the Oakland Museum of California, the Textile Museum in Washington, D.C. and the Museum of Arts & Design in New York City. A collection of knitted and crocheted wire "Creatures From the Deep", commissioned by the Racine Art Museum, is touring to other venues and will conclude at the San Francisco Museum of Craft and Design in late 2012. | ✿ | In addition to being a Director and Vice President of the World Crafts Council and serving as Trustee of the American Craft Council and of Haystack Mt. School of Crafts she is a founding member and past President of the Society of North American Goldsmiths. In 1979 she was elected to the Fellows of ACC, and in 1985 was designated a "Living Treasure of California" by the California legislature for her work as artist, educator, author and contributor to the field of American crafts. In 1996 she was selected as Outstanding Professor at San Diego State University, in 2001 was awarded the prestigious Gold Medal of the American Craft Council and in 2002 received an honorary Doctor of Humane Letters from Skidmore College. In 2006 she received a $50,000 fellowship award from United States Artists in support of her creative work.

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Exhibition Catalogue

(Back Cover)
9. Flowers on Springs
necklace, 1992
Sterling silver, 18k gold;
press-formed, fabricated
11" diameter

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