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## ARTIST

### SOLO EXHIBITIONS

- 2018 *Playing Dirty*, Bar Francis, Olympia, WA  
2017 *Work on Play*, University of Michigan, Residential College, Ann Arbor, MI  
2015 *Now or Never*, Salon Refu, Olympia, WA  
1995 Maude Kerns Art Center, Eugene, OR  
1981 The Factory of Visual Art, Seattle, WA

### GROUP EXHIBITIONS

- 2018 Art n Math, Center on Contemporary Art (CoCA), Seattle, WA  
2013 The Evergreen Gallery, The Evergreen State College, Olympia, WA,  
"Finish in the Creative Act," Invitational Exhibition  
2013 The Evergreen Gallery, The Evergreen State College, Olympia, WA,  
The Art of Living, Exhibition and Auction  
2011 Washington State Legislature, Office of Representative Sam Hunt, Olympia, WA  
2011 Childhood's End Gallery, 40<sup>th</sup> Anniversary Exhibition, Olympia, WA  
2011 Tom Anderson Mansion Glass Studio, Arts Walk, Olympia, WA  
2010 Washington Center for the Performing Arts, Olympia, WA  
2010 Museum of Glass, Tacoma, WA  
2010 Seattle Center, Seattle, WA  
2009 Oakland Art Gallery, Oakland, CA, 12<sup>th</sup> Biennial International Juried  
Enamel Exhibition (Enamelist Society Conference)  
2009 Washington State Convention and Trade Center, Seattle, WA, "Viable  
Resources: Artwork Selections from Regional Workplace Collections"  
(Americans for the Arts Conference)  
2008 Wayne Art Center, Wayne, PA, International Juried Exhibition of  
Contemporary Craft  
2007 Union Street Gallery, Chicago Heights, IL  
2007 Oregon College of Art and Craft, Portland, OR  
2007 Museum of Contemporary Craft, Portland, OR

### COLLECTIONS

City of Portland, Oregon  
Tacoma Art Museum, Tacoma, Washington  
Kaiser Permanente Medical Center, Olympia, Washington  
Safeco Insurance Corporation, Seattle, Washington  
The Evergreen State College, Olympia, Washington  
Washington State Arts Commission

## **PUBLIC COMMISSIONS**

Washington State Arts Commission, Art in Public Places Program,  
State Public Health Laboratory, Seattle, WA, Outdoor Sculpture  
The Evergreen State College (TESC), outdoor temporary sculptures  
financed by the TESC Foundation, fabricated with student apprentices  
Washington State Arts Commission, Art in Public Places Program,  
Direct Purchase, Clearwater Corrections Center, Forks, WA  
Washington State Arts Commission, Art in Public Places Program,  
Direct Purchase, Monroe High School, Monroe, WA

## **FELLOWSHIPS AND GRANTS**

The Evergreen State College - Faculty Development Grant, Travel in Spain  
Artist Trust Fellowship in Crafts - Artist Trust, Seattle, WA  
The Evergreen State College - Faculty Research Grant  
The Evergreen State College - Faculty Development Grant, Travel in Mexico

## **BIBLIOGRAPHY**

*American Craft*, "Wide World of Craft," June/July 2016  
*Humor in Craft*, Brigitte Martin, Schiffer Publishing, Atglen, PA, 2012  
*500 Metal Vessels*, Marthe LeVan, Lark Books, Asheville, NC, 2007  
*Metalsmith*, "Commissions," Review by Elizabeth Broadrup Lieberman,  
Photographs by Roger Schreiber, 2002  
Catalogue for "Washington: Voices in Contemporary Sculpture,"  
Bellevue Art Museum, Bellevue, WA, 1993  
*Jewelry/Metalwork 1991 Survey*, David LaPlantz, Bayside, CA  
*Metalsmith*, Exhibition Review, Spring 1990  
*New York Magazine*, October 1989  
*American Craft*, "Commissions," Dec/Jan 1987  
*Contemporary American Women Sculptors*, Virginia Watson-Jones,  
Oryx Press, Phoenix, AZ, 1986  
*Goldsmith's Journal*, December 1979

## **EDUCATION**

M.F.A. Idaho State University, Metalsmithing and Jewellerymaking, 1977  
B.A. University of Michigan, Art History, 1972  
Additional studies in welding, large-scale metal casting, and enameling

## **ADVOCATE**

Commissioner	Washington State Arts Commission (WSAC), Member, Appointed by Governor Gary Locke 2004; Re-Appointed by Governor Christine Gregoire 2006, 2009; Commission Chair 2006-08
Commissioner	Olympia Arts Commission, Olympia, WA, Member 1996-2002, Commission Chair 1998
Board Member	Olympia Artspace Alliance, non-profit board focused on affordable live-work and studio space for artists, 2011-present.
Board Member	Capitol Area Regional Public Facilities District, 2003-04
Advisor	Corridor Vision Design Committee, Appointed by Olympia City Council 1999; new bridge with public art inaugurated 2004

## RELATED EXPERIENCE

Presenter	Society of North American Goldsmiths (SNAG), Annual Conference, Chicago, IL, 2006
Guest Lecturer	Enamelist Society, Conference, Olympia, WA, 2003
Guest Lecturer	Central Washington University, Ellensburg, WA, 2000
Juror	Poetry Out Loud, sponsored by National Endowment for the Arts (NEA), WSAC, Poetry Foundation, 2009
Juror	City of Olympia, Public Art Jury for Olympia City Hall, 2008
Juror	WSAC, Art in Public Places Program Roster, 2006
Juror	Artist Trust, GAP Grants, Seattle, WA, 2000
Juror	Island Arts Council Fine Arts Exhibit, Whidbey Island, WA, 1996
Juror	WSAC, Public Art Program, 1994
Juror	Annual Central Washington Artists Exhibit, Yakima, WA, 1987
Fabricator	Backyard Productions, Chicago, IL, TV Commercials, 1997
Panelist	Artist Trust, Arts Innovator Award Visual Art Panel, 2014
Panelist	Women's Caucus for Art, National Conference, Seattle, WA, 1993
Guest Lecturer	Boston Museum School, Museum of Fine Arts, Boston, MA, 1990
Art Representative	Vehicle License Plate Centennial Design Selection Committee, Washington State Department of Licensing, Olympia, WA, 1986

## EDUCATOR

Professor Emerita, The Evergreen State College, Olympia, WA, 2015-Present  
Professor of Studio and Environmental Arts, The Evergreen State College, 1978-2015  
Faculty Exchange, George Mason University, Fairfax, VA, 1997

### **Examples of studio art and interdisciplinary, collaborative team-teaching:**

Marketing Authenticity: Craft, Commodity, and Culture (Spring, 2012).

Full-time program of study taught with Faculty in both Economics and Latin American Studies. We focused on examples of craft production around the world, their connections to systems of power, and the ways competing notions of "authenticity" are expressed in them. We examined the factors shaping artistic production in each case: who or what decides the form a given craft may take, its relationship to "tradition," and who profits from its sales? Ultimately, we asked: how might specific groups use art and craftsmanship to improve their own lives?

Art and Religious Practice (Fall-Winter, 2007-08), (Fall-Winter, 2010-11).

Full-time program of study where I taught 3-D, a colleague taught 2-D, and we shared the humanities in an integrated study of fine metalworking, printmaking, religious studies, and art history. We examined how art and craft have historically been held in the service of religion in order to capture the fleeting moments of ritual. How could we better understand religion by examining, and making, images and objects that reflect these rituals? How has visual art supported and challenged religious practice?

Weird and Wondrous (Fall-Winter, 2002-03).

Full-time freshman program of study where I taught studio art with a Faculty in Literature and Psychology. We explored the experience and implications of encountering the unfamiliar, that which exists outside conventional structures and crosses boundaries. As one student wrote in her self-evaluation: "Confronting the strange, experiencing the heart palpating combination of fear and awe that is wonder, is the beginning of learning. Wonder exists at the center of passion, at the heart of a scientist's search for answers, an artist's vision of expanded consciousness."