

JEAN MANDEBERG

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ARTIST:

COLLECTIONS

City of Portland, Oregon

Tacoma Art Museum

Group Health Cooperative of Puget Sound

SAFECO Corporation

The Evergreen State College

Washington State Arts Commission

Private and public commissions; numerous residential collections

FELLOWSHIPS AND GRANTS

Artist Trust Fellowship in Crafts - Artist Trust, Seattle, WA

The Evergreen State College - Faculty Development Grant for
Travel in Spain

The Evergreen State College - Faculty Research Grant

The Evergreen State College - Faculty Development Grant for
Travel in Mexico

BIBLIOGRAPHY

Humor in Craft, Brigitte Martin, Schiffer Publishing, PA, 2012

500 Metal Vessels, Marthe LeVan, Lark Books, Asheville, N.C., 2007

Metalsmith, "Commissions", Review by Elizabeth Broadrup

Lieberman and Photographs by Roger Schreiber, 2002

Catalogue for "WASHINGTON: Voices in Contemporary Sculpture,"

Bellevue Art Museum, 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, Arizona, 1986

Goldsmith's Journal, December, 1979

SOLO EXHIBITIONS

Maude Kerns Art Center, Eugene, OR

The Evergreen State College, Olympia, WA

The Factory of Visual Art, Seattle, WA

GROUP EXHIBITIONS

- 2011 Washington State Legislature, Office of Rep. Sam Hunt
Childhood's End Gallery, 40th Anniversary Exhibition, Olympia, WA
Tom Anderson/Mansion Glass Studio, Arts Walk, Olympia, WA
- 2010 Washington Center for the Performing Arts, Olympia, WA
"25 Feet of Art," Exhibit and Auction
Museum of Glass, Tacoma, WA
"Chair Affair," Exhibit and Auction
Seattle Center, Seattle, WA
Artist Trust, Juried Exhibit and Auction
- 2009 Oakland Art Gallery, Oakland, CA, 12th Biennial International Juried
Enamel Exhibition, (Enamelist Society Conference 2009)
WA State Convention and Trade Center, Seattle, WA, "Viable
Resources: Artwork Selections from Regional Workplace
Collections" (Americans for the Arts Conference 2009)
- 2008 Wayne Art Center, Wayne, PA, International Juried
Exhibition of Contemporary Craft
- 2007 Union Street Gallery, Chicago Heights, IL
Oregon College of Art and Craft, Portland, OR
Museum of Contemporary Craft, Portland, OR
- 2006 Hallie Ford Museum of Art, Willamette University, Salem, OR
- 2004-05 Whatcom Museum, Bellingham, WA, "Northwest Designer Craftsmen
at Fifty." Traveling to:
Bellevue Art Museum, Bellevue, WA,
Wenatchee Valley Museum, Wenatchee, WA,
Contemporary Crafts Museum and Gallery, Portland, OR
Center Art Gallery, Grand Rapids, MI, "Hammer & Hand:
Contemporary American Metal 2004"
Childhood's End Gallery, Olympia, WA, Arts Walk Exhibition
- 2002 Seattle Art Museum, Rental Sales Gallery, Seattle, WA
Artist Trust Invitational Exhibition and Auction, Seattle, WA
- 2001 Spokane Falls Community College, Spokane, WA
Harper College, Chicago, IL, "National Exhibition: Small Works"
- 2000 Esther Claypool Gallery, Seattle, WA
Alysia Duckler Gallery, Portland, OR

- 1999 Craft Alliance, St. Louis, MO, National Juried Metalsmithing Exhibit,
Society of North American Goldsmith's (SNAG) Conference
Governor's Gallery, Office of the Governor, Olympia, WA, Northwest
Designer Craftsmen Members Exhibition
Childhood's End Gallery, Olympia, WA
- 1998 Arrowmont School of Arts and Crafts, Gatlinburg, TN, "Surface: New
Form, New Function" National Juried Exhibition
Yaw Gallery, Detroit, MI, Contemporary Metalsmithing Invitational
G. Gibson Gallery, Seattle, WA, Mixed Media Group Show
- 1997 Joanne Rapp Gallery, Scottsdale, AZ, "Recycle/Reinvent"
- 1995 John Michael Kohler Arts Center, Sheboygan, WI, "Treasures"
Whatcom Museum, Bellingham, WA, "NW International Art
Competition"
Bellevue Art Museum, Seattle, WA, "Pacific Northwest Annual"
SAFECO Mezzanine, SAFECO Corporation, Seattle, WA
- 1994 Clark Gallery, Boston, MA, Group Exhibition "Found Objects"
Allied Arts, Richland, WA, "Northwest Designer Craftsmen"
- 1993 Bellevue Art Museum, Seattle, WA, "WASHINGTON: Voices in
Contemporary Sculpture"
Pennsylvania State University, Zoller Gallery, University Park, PA,
"Crafts National 27"
King County Arts Commission Gallery, Seattle, WA, Invitational
Seattle Pacific University, Seattle, WA, "NW Designer Craftsmen"
- 1992 "Spirit of the West," Curated exhibition installed in a mobile art
museum, touring Idaho, Oregon, Washington, May-
September 1992
Pennsylvania State University, Zoller Gallery, University Park, PA,
"Crafts National 26"
- 1991 Center for the Visual Arts, Denton, TX, 5th Annual "Materials:
Hard and Soft"
Old Pueblo Museum, Tucson, AZ, "Copper 3" (Award Winner)
- 1990 Bumbershoot Arts Festival, Seattle, WA, Seattle Arts Commission
Juried Exhibit
Cheney Cowles Museum, Spokane, WA, "United States
Metal/Northwest Metal"
Bellevue Art Museum, Bellevue, WA, "Northwest
Designer/Craftsmen Exhibition"

- 1989 Fortunoff's, New York City, NY, "Silver: New Forms and Expressions," National Competition and Traveling Exhibit
Humboldt Arts Council, Humboldt, CA, "Excellence of the West" (Award Winner)
Tacoma Art Museum, Tacoma, WA, "Washington Crafts Then and Now," State Centennial Exhibit
Cheney Cowles Museum, Spokane, WA, "Artfest"
- 1988 Bellevue Art Museum, Bellevue, WA, "1988 Visual Arts Show," Pacific Northwest Arts & Crafts Fair
North Seattle Community College, Seattle, WA, Metals Invitational
Marianne Partlow Gallery, Olympia, WA, "Valentine Variants"
- 1987 Significant Form Gallery, Seattle, WA, Seattle Women's Caucus for Art Exhibition
Wichita Art Association, Wichita, KS, "The Wichita National"
Bellevue Art Museum, Bellevue, WA, "The Ubiquitous Bead"
Legler Barn Museum, Lenexa, KS, "Dimensions '87"

ADVOCATE:

- Commissioner Washington State Arts Commission (WSAC), 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 Capitol Area Regional Public Facilities District, 2003-04

Olympia Artspace Alliance, 2011-12
- Advisor Corridor Vision Design Committee, Appointed by Olympia City Council, 1999; new bridge and public art dedicated, 2004
Citizen committee to hear public testimony and make recommendations on design of downtown bridge, traffic circles, bike paths, and integration of public art

RELATED ARTS EXPERIENCE

- Presenter Society of North American Goldsmiths Annual Conference, (SNAG) Chicago, IL, 2006
- Guest Lecturer Enamelist Society Conference, Olympia, WA, 2003
- Guest Lecturer Central Washington University, Ellensburg, WA, 2000

Juror	Poetry Out Loud, sponsors NEA, WSAC, Poetry Fdn, 2009
Juror	City of Olympia, Public Art Jury for 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 for Coca Cola, 1997
Panelist	Women's Caucus for Art National Conference, Seattle, WA, 1993
Guest Lecturer	Boston Museum School, Museum of Fine Arts, 1990
Art Representative	Vehicle License Plate Centennial Design Selection Committee, Washington State Department of Licensing, Olympia, WA, 1986

MEMBERSHIP

- Artist Trust
- Society of North American Goldsmiths (SNAG)
- Washington State Arts Alliance
- Northwest Designer Craftsmen

EDUCATION

M.F.A. Idaho State University, Metalsmithing and Jewelmaking, 1977
 B.A. University of Michigan, Art History, 1972

Additional studies

- Bronze Casting, Fort Steilacoom Community College
- Welding, South Puget Sound Community College

EDUCATOR:

1978 - Present The Evergreen State College (TESC), Olympia, WA,
 Member of the Faculty, Visual and Environmental Arts

1997 - Faculty Exchange, George Mason University, Fairfax, VA

Teaching responsibilities in fine metalworking, sculpture, and design.

Example of studio art class:

Working Small (2006-07)

Full-time, two-quarter-long class for advanced visual art students working in fine metals and mixed media sculpture, exploring the aesthetics of small-scale art. Activities included intensive studio work, critique, reading, seminar, writing assignments, and research. Students examined issues such as miniaturization, portability, the intensification and exaggeration of form, virtuosity, and imagination.

Thinking Through Craft: Metal (2011-12)

What if we acknowledge the recent historical status of craft as "inferior" to fine art and then seek out the potential of that unique vantage point? What if contemporary craft is used as a subversive strategy to question issues such as function, materiality, skill, and the role of the amateur in our culture? The direction of this full-time fine metals studio class was based on Glenn Adamson's book of the same title, a text that treats craft as an idea that transcends discipline.

Examples of team-taught interdisciplinary classes:

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

Full-time one-quarter-long class taught with faculty in economics and Latin American studies. We will focus on various cases of craft production, their connections to systems of power, and the ways competing notions of "authenticity" are expressed in them. We will examine 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 will ask: given all the challenges, how might specific groups use art and craftsmanship to improve their own lives?

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

Full-time program of study that combined fine metalworking, printmaking, religious studies, and art history. We examined art and craft in the way they 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 (2002-03)

This full-time freshman program integrated studies in literature, studio art, and other disciplines to explore 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 palpitating 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."