INTRODUCTION

The 2014 Rockford Midwestern is the 73rd presentation of Rockford Art Museum’s juried exhibition, which began in 1913 as an annual showcase of local artists and is now a biennial competition that surveys the breadth and depth of contemporary art in the Midwest today.

Original photographs, paintings, prints, drawings, sculptures and more recently created by artists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio and Wisconsin were eligible. Awards presented at the May 16 preview included the prestigious Dean Alan Olson Purchase Award, chosen by Rockford Art Museum for the RAM Permanent Collection; and Best of Show, First Place 2-D and First Place 3-D, chosen by the juror. Many thanks to the 2014 juror, gallery owner William Lieberman. Founded in 1976 by his mother, Roberta, in Chicago’s River North neighborhood, Zolla/Lieberman Gallery is an influential contemporary art gallery that represents artists from across the nation, including Phyllis Bramson, Roger Brown, William Conger, Josh Garber and Maria Tomasula.

The 2014 Rockford Midwestern is sponsored by the Dean Alan Olson Foundation and partially supported by a grant from the Illinois Arts Council Agency. We gratefully acknowledge the foundation for its longtime funding of the Dean Alan Olson Purchase Award.

Carrie Johnson
Curator, Rockford Art Museum

JUROR

It has been an honor to serve as the juror for the 2014 Rockford Midwestern, a biennial exhibition presented by Rockford Art Museum. For this exhibition, 268 artists from nine states submitted a total of 738 works of art. Of these submissions, 58 artists were curated into the show and a total of 80 works of art were selected.

The resulting exhibition offers a broad spectrum of styles and media, including photography, works on paper, painting, drawing, sculpture, video, collage, and ceramic sculpture. A combination of narrative ideas, intellectual content, superb craftsmanship, and the innovative execution of techniques were factors that influenced my decisions. The choices reflect my 30 years of experience as a contemporary art dealer, and how I’ve constantly been inspired by visiting 800 artist studios around the country, mainly in Chicago and throughout the Midwest.

I would like to thank Rockford Art Museum for its continued commitment to showcasing contemporary art and supporting Midwest artists.

William Lieberman, Juror
Zolla/Lieberman Gallery, Chicago
THE ROCKFORD MIDWESTERN BIENNIAL
MAY 16–SEPT 28, 2014

2014 ARTISTS

Jean Alexander-Frater | Chicago
Joanne Aono | Chicago
Elizabeth Allen Augustine | Manhattan, IL
Janet Ballweg | Bowling Green, OH
Trenton Baylor | Caledonia, WI
Jeremy Black | Brookfield, IL
Shannon Blosser-Salisbury | Ohio, IL
Susan Boehm | Lake Geneva, WI
David Bower | Naperville, IL
Gloria DeFilipps Brush | Duluth, MN
Eric Carlson | Warrensburg, MO
Molly Carter | Rockford, IL
Jason Conny | Chicago
Diana Delgado | Chicago
Gregory Dickenson | Milwaukee
Thad Duhigg | Worden, IL
Ruth Esserman | Chicago
Jeff Evans | Rantoul, IL
Juan Fernandez | Glendale Heights, IL
Thomas Ferrella | Madison, WI
Astrid Fuller | Chicago
Shelley Gilchrist | Evanston, IL
Rebecca Hamlin Green | Chicago
Denis Hagen | Wheaton, IL
Jennifer Halvorson | Muncie, IN
William Haun | Rockford, IL
Brian Hierstein | Rockford, IL
Kim Holz | Wonder Lake, IL

Carl Holzman | Chicago
Robert Jordan | Marengo, IL
JoAnn Kennedy | North Barrington, IL
Chris Kienke | Urbana, IL
Deanna Krueger | Chicago
John Kurman | Arlington Heights, IL
Judy A. Langston | Park Ridge, IL
Margaret Leininger | Oak Park, IL
William Lemke | Waukesha, WI
Nate Mathews | Bartlett, IL
Jennifer McNulty | Oak Park, IL
John Messley | Rockford, IL
Tess Michalik | DeKalb, IL
Justin Miller | Brookfield, IL
Shelly Mosman | Minneapolis
Jack Nixon | Wilmette, IL
Bradley Nordlof | Rockford, IL
Paul Pinzarrone | Machesney Park, IL
Brad Pogatetz | Batavia, IL
Iga Puchalska | Rockford, IL
RHB | Chicago
Wendy S. Rolfe | Peosta, IA
Emma Saperstein | Chicago
Stoney Sasser | Bloomington, IL
Christine Simpson-Forni | Chicago
Constance Vepstas | Chicago
Cindy Vondran | Rockton, IL
Candace Wark + Shirley Nannini | Chicago
Russ White | Chicago
THE ROCKFORD MIDWESTERN BIENNIAL
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EXHIBITION VOCABULARY

ANIMATION. Giving movement to a thing. Also, making animated cartoons — films that are also called animations. Types of animation include cel animation, clay animation (also called claymation) and computer animation.

ETCHING. An intaglio printing process in which an etching needle is used to draw into a wax ground applied over a metal plate. The plate is then submerged in a series of acid baths, each biting into the metal surface only where unprotected by the ground. The ground is removed, ink is forced into the etched depressions, the unetched surfaces wiped, and an impression is printed. Also, both the design etched on a plate and an impression made from an etched plate. This process is often confused with engraving.

FOUND OBJECT. An object, not originally intended as a work of art, that is obtained, selected, and exhibited by an artist, often without being altered in any way.

QUILLING. Decorative craftwork in which a material such as glass, fabric, or paper is formed into small bands or rolls that form the basis of a design.

SCREENPRINT. The forcing of ink or metal onto a surface through a prepared screen of fin material so as to create a picture or pattern.
CLASSROOM ACTIVITIES

ACTIVITY #1
FLIPBOOK ILLUSTRATIONS

Best of Show
Iga Puchalska (Rockford, IL)
That’s How It Is, 2013

Flipbooks are a type of animation that shows a series of pictures that change gradually from one page to the next. When the pages of a flipbook are turned in rapid succession, the drawings appear to move. In this lesson, students will depict movement using simple flipbook techniques.

Materials
- cardstock or index cards (Post-It Notes or pre-purchased notepads work as well)
- markers
- pencils
- scrap paper
- small binder clips (one per student)
**Instructions**

Discuss with your students that a flipbook is a book with a series of pictures that vary gradually from one page to the next, so that when the pages are turned quickly (by flipping the pages), the pictures seem to move. All animation, from Flash animation to highly technical 3-D effects, are built on the same principle of flipbook animation.

Brainstorm some possible ideas for their flipbooks. Some possible suggestions include an animal in motion, a ball flying through the air, a vehicle moving forward, a big fish eating a smaller fish or the growth of a plant or flower. Have students plan their books by making preliminary sketches on scrap paper. Be sure to include the beginning and the end of their animation.

Hand out at least 25 pages to each student. Have students select which side they would like to draw on, remembering that the other side will be bound with a binder clip.

Have students draw their beginning frame and ending frame on the first and last pages. Continue filling in the action with transitions of the movement until the pages are filled. Remind them not to go past the middle of the page or get too close to the binding, but to keep their art on the open side.

When finished, have students create a cover page for their flipbook, and enjoy!

**ISBE Standards:** 1C, 3A, 3B, 3C, 4A, 4B, 25A, 25B, 26B, 27B
ACTIVITY #2
PAPER QUILLING

First Place 2-D
Shelley Gilchrist (Evanston, IL)
myCloud, 2013

Quilling, also called paper filigree, is a form of art that involves rolling and gluing thin strips of paper into various shapes and arranging them to form a design. The art of paper quilling is centuries old, and can be traced back to medieval times and the Renaissance.

Materials
paper strips (1/4” to 1/2” thick work best)
scissors
glue
coiling tools such as pencils, straws, bamboo skewers, toothpicks, etc.
construction paper

Instructions
Introduce students to the basic shapes in paper quilling. Using a coiling tool, have students roll one paper strip into a tight coil. Apply a small amount of glue to the end and hold for a few seconds, then pull out the tool. Roll another coil the same way, but when you get to the end, pull out your quill and release the grip slightly. This creates a loose coil. To make a teardrop shape, create another loose coil, pinching one end closed. An eye shape can be made the same way as a loose coil, except you pinch two opposite sides closed. To make an “S” curve, roll a strip halfway then release it. The roll the other end of the strip halfway in the opposite direction and release it. A heart shape is made by folding your paper strip in half first, the rolling each end toward the middle.

Once students have learned the basic shapes, have them sketch their design on a piece of construction paper. Have them examine their drawing and determine ways to simplify it into geometric shapes. Have them roll shapes and lay them over their composition until it is covered. Once they have their shapes placed where they would like, they may begin gluing. Have students take a quilled piece and dip the bottom edge very slightly into glue and then position it on their paper. Once all of the pieces are glued, their paper-quilled masterpiece is complete!

WEBSITES

Rockford Art Museum
www.rockfordartmuseum.org

Dick Blick Art Materials
www.dickblick.com

Illinois State Board of Education (ISBE Standards)
www.isbe.state.il.us

Cover
Shelley Gilchrist (Evanston, IL)
myCloud, 2013