



Art Museum Image Consortium

www.amico.org

**AMICO Annual Members Meeting
Report**

June 20-22, 2001

AMICO @ SCHOOL
Scott Howe, The Isidore Newman School

Canada Aviation Museum
11 Aviation Parkway
Ottawa, Ontario
(With thanks to our hosts the National Gallery of Canada.)



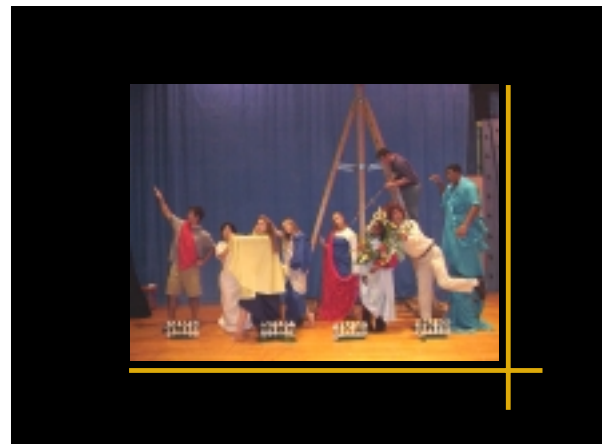
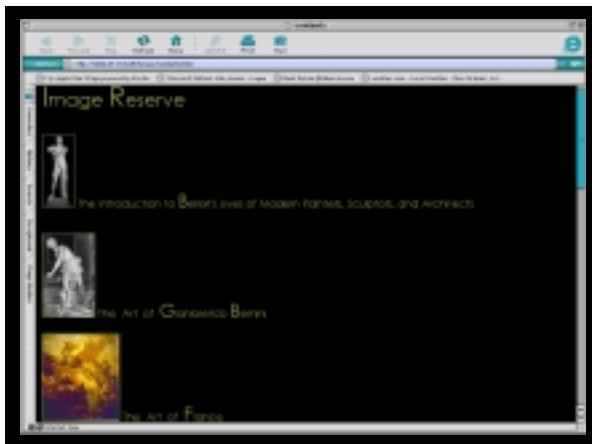
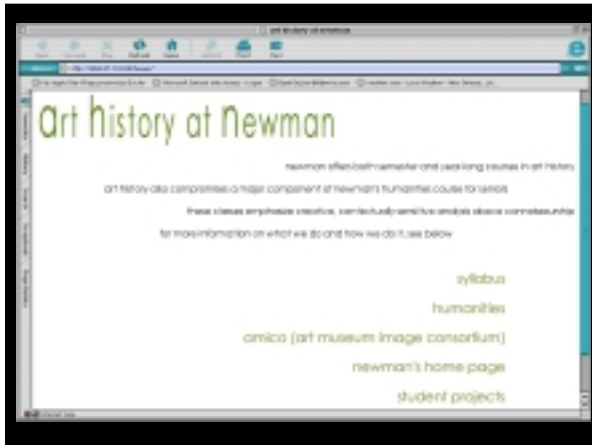
AMICO

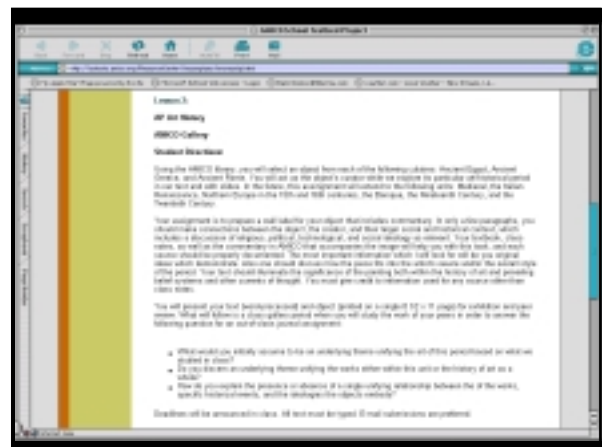
2001
Members Meeting
Ottawa, Ontario

Thursday
June 21, 2001

AMICO @ SCHOOL

Scott Howe
The Isidore Newman School
New Orleans, Louisiana





Objectives for the Gallery Project

A task which models what art historians do

- Cite Online Sources
- Document Images and the Ideas of Others
- Analyze Unknown Images
- Incorporate New Images into a Body of Knowledge
- Curate
- Download, Word-Process, E-mail

Rubric

Thorough and Insightful

Student appropriately addresses how the formal elements of form, line, and composition contribute to the object's meaning and interact with its function. They discuss these formal elements both in terms of style and the deliberate choices made by the artists.

Drawing from a rich array of sources, the student successfully identifies the prevailing ideology influencing the piece. Arguments are convincing and insightful, and even makes a counterintuitive observation of the object's subjectivity.

Communication of ideas is fluid, straight-forward and eloquent.

Scrupulously documented.

Rubric

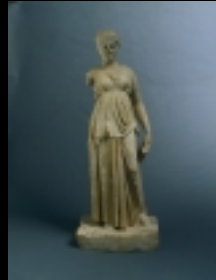
Basic Understanding

The student correctly identifies the object's style and provides broad characteristics of that style. They do not, however, make direct references to the object.

The student also identifies the artist's choice of a specific moment or physical point of view to portray. He/she also connects the piece to a prevalent theme of the period.

Perfunctory citations.

Student Choice

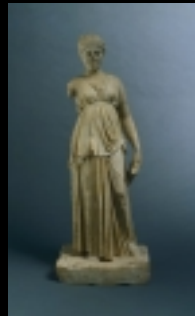


Unknown, Greek
Dancing Lady
c. 50 BCE
marble, overall: 85.4 cm, base: 6.8 cm x 32.2 cm, without base: 78.6 cm
The Cleveland Museum of Art, Cleveland, Ohio
John L. Severance Fund 1965.24
The AMICO Library:
CMA_1965.24

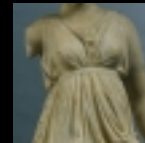
Student Example

Laura Everson '01

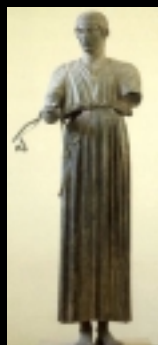
"... this canon was altered slowly over time, producing a transition of sculpture from stiff, undetailed, and unexpressive figures such as the Peplos Kore, made in 530 BCE, now at the Acropolis Museum, Athens (Stokstad 171)."



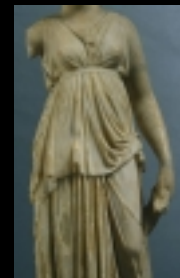
"First, the woman's clothing is clingy and revealing with the shape of her breasts emphasized by the pull of fabric under her belt and her thigh clearly outlined in the translucent cloth."

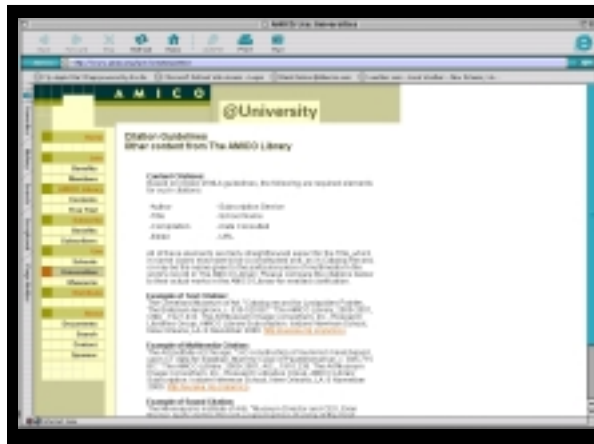


"Also, the folds of her peplos are uneven and varied - much more naturalistic than on the older Charioteer, made in 470 BCE, now at the Archeological Museum, Delphi (Stokstad 181)."



"Secondly, the woman is standing in a contrapposto stance with the curves of her body pronounced by the jutting forward of her hips and the backward thrust of her shoulders."





Citation of Works

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 c. 50 BCE
 marble, overall: 85.4 cm, base: 6.8 cm x 32.2 cm, without base: 78.6 cm
 The Cleveland Museum of Art, Cleveland, Ohio
 John L. Severance Fund 1965.24
 The AMICO Library: CMA_1965.24

Charioteer
 c. 470 BCE
 bronze
 Archeological Museum, Delphi
<http://www.perseus.tufts.edu>
 1990.11.0677
 17 June, 2001