

Appendix A: List of Required Works

CONTENT AREA 1: GLOBAL PREHISTORY

30,000–500 B.C.E. (11 WORKS)

1. Apollo 11 stones. Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.
2. Great Hall of the Bulls. Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.
3. Camelid sacrum in the shape of a canine. Tequixquiac, central Mexico. 14,000–7000 B.C.E. Bone.
4. Running horned woman. Tassili n'Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. Beaker with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.
6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.
7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.
8. Stonehenge. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone.
9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.
10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.
11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

CONTENT AREA 2: ANCIENT MEDITERRANEAN

3500 B.C.E.–300 C.E. (36 WORKS)

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick.
13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.
14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian. c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.
15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.
16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone.
17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.
18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.
19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.

20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick.
21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.
22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.
23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.
24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.
25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.
26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.
27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.
28. Peplos Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.
29. *Sarcophagus of the Spouses*. Etruscan. c. 520 B.C.E. Terra cotta.
30. Audience Hall (*apadana*) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520–465 B.C.E. Limestone.
31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.
32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.
33. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights).
34. *Doryphoros (Spear Bearer)*. Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).
35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–410 B.C.E. Marble.
36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.
37. *Winged Victory of Samothrace*. Hellenistic Greek. c. 190 B.C.E. Marble.
38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture).
39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco.
40. *Alexander Mosaic* from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.
41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.
42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.
43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.
44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.
45. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column).

- 46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.
- 47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

CONTENT AREA 3: EARLY EUROPE AND COLONIAL AMERICAS

200–1750 C.E. (51 WORKS)

- 48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco.
- 49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.
- 50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (tempera, gold, and silver on purple vellum).
- 51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.
- 52. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.
- 53. Merovingian looped fibulae. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.
- 54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.
- 55. *Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).
- 56. Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.
- 57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.
- 58. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary).
- 59. *Bayeux Tapestry*. Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen.
- 60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.
- 61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*. Gothic Europe. c. 1225–1245 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).
- 62. *Röttgen Pietà*. Late medieval Europe. c. 1300–1325 C.E. Painted wood.
- 63. Arena (Scrovegni) Chapel, including *Lamentation*. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco.
- 64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments and gold leaf on vellum).

65. Alhambra. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding.
66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.
67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry.
68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.
69. *David*. Donatello. c. 1440–1460 C.E. Bronze.
70. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.
71. *Madonna and Child with Two Angels*. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.
72. *Birth of Venus*. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.
73. *Last Supper*. Leonardo da Vinci. c. 1494–1498 C.E. Oil and tempera.
74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.
75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco.
76. *School of Athens*. Raphael. 1509–1511 C.E. Fresco.
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood.
78. *Entombment of Christ*. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.
79. *Allegory of Law and Grace*. Lucas Cranach the Elder. c. 1530 C.E. Woodcut and letterpress.
80. *Venus of Urbino*. Titian. c. 1538 C.E. Oil on canvas.
81. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542 C.E. Ink and color on paper.
82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco.
83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.
84. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone.
85. *Calling of Saint Matthew*. Caravaggio. c. 1597–1601 C.E. Oil on canvas.
86. *Henri IV Receives the Portrait of Marie de' Medici*, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.
87. *Self-Portrait with Saskia*. Rembrandt van Rijn. 1636 C.E. Etching.
88. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638–1646 C.E. Stone and stucco.
89. *Ecstasy of Saint Teresa*. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).
90. *Angel with Arquebus, Asiel Timor Dei*. Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.
91. *Las Meninas*. Diego Velázquez. c. 1656 C.E. Oil on canvas.

92. *Woman Holding a Balance*. Johannes Vermeer. c. 1664 C.E. Oil on canvas.
93. *The Palace at Versailles*. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.
94. *Screen with the Siege of Belgrade and hunting scene*. Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay.
95. *The Virgin of Guadalupe (Virgen de Guadalupe)*. Miguel González. c. 1698 C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.
96. *Fruit and Insects*. Rachel Ruysch. 1711 C.E. Oil on wood.
97. *Spaniard and Indian Produce a Mestizo*. Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.
98. *The Tête à Tête, from Marriage à la Mode*. William Hogarth. c. 1743 C.E. Oil on canvas.

CONTENT AREA 4: LATER EUROPE AND AMERICAS

1750–1980 C.E. (54 WORKS)

99. *Portrait of Sor Juana Inés de la Cruz*. Miguel Cabrera. c. 1750 C.E. Oil on canvas.
100. *A Philosopher Giving a Lecture on the Orrery*. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.
101. *The Swing*. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.
102. *Monticello*. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 C.E. Brick, glass, stone, and wood.
103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.
104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.
105. *Self-Portrait*. Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.
106. *Y no hai remedio (And There's Nothing to Be Done)*, from *Los Desastres de la Guerra (The Disasters of War)*, plate 15. Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing.
107. *La Grande Odalisque*. Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.
108. *Liberty Leading the People*. Eugène Delacroix. 1830 C.E. Oil on canvas.
109. *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*. Thomas Cole. 1836 C.E. Oil on canvas.
110. *Still Life in Studio*. Louis-Jacques-Mandé Daguerre. 1837 C.E. Daguerreotype.
111. *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*. Joseph Mallord William Turner. 1840 C.E. Oil on canvas.
112. *Palace of Westminster (Houses of Parliament)*. London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass.
113. *The Stone Breakers*. Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas.
114. *Nadar Raising Photography to the Height of Art*. Honoré Daumier. 1862 C.E. Lithograph.
115. *Olympia*. Édouard Manet. 1863 C.E. Oil on canvas.
116. *The Saint-Lazare Station*. Claude Monet. 1877 C.E. Oil on canvas.

117. *The Horse in Motion*. Eadweard Muybridge. 1878 C.E. Albumen print.
118. *The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)*. Jose María Velasco. 1882 C.E. Oil on canvas.
119. *The Burghers of Calais*. Auguste Rodin. 1884–1895 C.E. Bronze.
120. *The Starry Night*. Vincent van Gogh. 1889 C.E. Oil on canvas.
121. *The Coiffure*. Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint.
122. *The Scream*. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.
123. *Where Do We Come From? What Are We? Where Are We Going?* Paul Gauguin. 1897–1898 C.E. Oil on canvas.
124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta.
125. *Mont Sainte-Victoire*. Paul Cézanne. 1902–1904 C.E. Oil on canvas.
126. *Les Demoiselles d'Avignon*. Pablo Picasso. 1907 C.E. Oil on canvas.
127. *The Steerage*. Alfred Stieglitz. 1907 C.E. Photogravure.
128. *The Kiss*. Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas.
129. *The Kiss*. Constantin Brancusi. 1907–1908 C.E. Limestone.
130. *The Portuguese*. Georges Braque. 1911 C.E. Oil on canvas.
131. *Goldfish*. Henri Matisse. 1912 C.E. Oil on canvas.
132. *Improvisation 28 (second version)*. Vassily Kandinsky. 1912 C.E. Oil on canvas.
133. *Self-Portrait as a Soldier*. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.
134. *Memorial Sheet for Karl Liebknecht*. Käthe Kollwitz. 1919–1920 C.E. Woodcut.
135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete.
136. *Composition with Red, Blue and Yellow*. Piet Mondrian. 1930 C.E. Oil on canvas.
137. Illustration from *The Results of the First Five-Year Plan*. Varvara Stepanova. 1932 C.E. Photomontage.
138. *Object (Le Déjeuner en fourrure)*. Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.
139. Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass.
140. *The Two Fridas*. Frida Kahlo. 1939 C.E. Oil on canvas.
141. *The Migration of the Negro, Panel no. 49*. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.
142. *The Jungle*. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.
143. *Dream of a Sunday Afternoon in the Alameda Park*. Diego Rivera. 1947–1948 C.E. Fresco.
144. *Fountain (second version)*. Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.
145. *Woman, I*. Willem de Kooning. 1950–1952 C.E. Oil on canvas.
146. Seagram Building. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze.

147. *Marilyn Diptych*. Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.
148. *Narcissus Garden*. Yayoi Kusama. Original installation and performance 1966. Mirror balls.
149. *The Bay*. Helen Frankenthaler. 1963 C.E. Acrylic on canvas.
150. *Lipstick (Ascending) on Caterpillar Tracks*. Claes Oldenburg. 1969–1974 C.E. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.
151. *Spiral Jetty*. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.
152. House in New Castle County. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco.

CONTENT AREA 5: INDIGENOUS AMERICAS

1000 B.C.E.–1980 C.E. (14 WORKS)

153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).
154. Mesa Verde cliff dwellings. Montezuma County, Colorado. Ancestral Puebloan (Anasazi). 450–1300 C.E. Sandstone.
155. Yaxchilán. Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex).
156. Great Serpent Mound. Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.
157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone).
158. Ruler’s feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.
159. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550–1650 C.E. Andesite.
160. Maize cobs. Inka. c. 1440–1533 C.E. Sheet metal/repoussé, metal alloys.
161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex).
162. All-T’oqapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
163. Bandolier bag. Lenape (Delaware tribe, Eastern Woodlands). c. 1850 C.E. Beadwork on leather.
164. Transformation mask. Kwakwaka’wakw, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string.
165. Painted elk hide. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 C.E. Painted elk hide.
166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

CONTENT AREA 6: AFRICA

1100–1980 C.E. (14 WORKS)

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks.
168. Great Mosque of Djenné. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe.
169. Wall plaque, from Oba’s palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass.
170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.
171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.
172. Power figure (*Nkisi n’kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.
173. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.
174. Portrait mask (*Mblo*). Baule peoples (Côte d’Ivoire). Early 20th century C.E. Wood and pigment.
175. *Bundu* mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber.
176. *Ikenga* (shrine figure). Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood.
177. *Lukasa* (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal.
178. Aka elephant mask. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads.
179. Reliquary figure (*byeri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.
180. Veranda post of enthroned king and senior wife (Opo Ogoga). Olowe of Ise (Yoruba peoples). c. 1910–1914 C.E. Wood and pigment.

CONTENT AREA 7: WEST AND CENTRAL ASIA

500 B.C.E.–1980 C.E. (11 WORKS)

181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman. c. 400 B.C.E.–100 C.E. Cut rock.
182. Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint.
183. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread.
184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings.

185. Dome of the Rock. Jerusalem. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome.
186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile.
187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment.
188. Basin (*Baptistère de St. Louis*). Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver.
189. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*. Islamic; Persian, Il-Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.
190. *The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.
191. The Ardabil Carpet. Maqsud of Kashan. 1539–1540 C.E. Silk and wool.

CONTENT AREA 8: SOUTH, EAST, AND SOUTHEAST ASIA

300 B.C.E.–1980 C.E. (21 WORKS)

192. Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome.
193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta.
194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.
195. Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.
196. Gold and jade crown. Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork.
197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).
198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry.
199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone.
200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone.
201. *Travelers among Mountains and Streams*. Fan Kuan. c. 1000 C.E. Ink and colors on silk.
202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.
203. *Night Attack on the Sanjō Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper).
204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).
206. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile.
207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden.
208. *Jahangir Preferring a Sufi Shaikh to Kings*. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.
209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.
210. *White and Red Plum Blossoms*. Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper.
211. *Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series *Thirty-six Views of Mount Fuji*. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.
212. *Chairman Mao en Route to Anyuan*. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

CONTENT AREA 9: THE PACIFIC

700–1980 C.E. (11 WORKS)

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns.
214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.
215. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.
216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.
217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.
218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.
219. Hiapo (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.
220. *Tamati Waka Nene*. Gottfried Lindauer. 1890 C.E. Oil on canvas.
221. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.
222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.
223. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

CONTENT AREA 10: GLOBAL CONTEMPORARY

1980 C.E. to Present (27 WORKS)

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation.
225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.
226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.
227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.
228. *Androgyn III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, string.
229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.
230. *Pink Panther*. Jeff Koons. 1988 C.E. Glazed porcelain.
231. *Untitled (#228)*, from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.
232. *Dancing at the Louvre*, from the series *The French Collection, Part I; #1*. Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.
233. *Trade (Gifts for Trading Land with White People)*. Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.
234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.
235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.
236. *En la Barberia no se Lloro (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.
237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.
238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).
239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.
240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.
241. *Pure Land*. Mariko Mori. 1998 C.E. Color photograph on glass.
242. *Lying with the Wolf*. Kiki Smith. 2001 C.E. Ink and pencil on paper.
243. *Darkytown Rebellion*. Kara Walker. 2001 C.E. Cut paper and projection on wall.
244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.
245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.
246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.
247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.
248. *Shibboleth*. Doris Salcedo. 2007–2008 C.E. Installation.
249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement.
250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E. Sculpted and painted porcelain.

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Appendix C: Processes of Art Historical Analysis

Analyzing works of art often entails concurrent investigation of interrelated aspects of form, function, content, and context.

To analyze form:	Investigate component materials and how they create physical and visual elements in a work of art.
	Use knowledge of design elements and principles to examine fundamental visual components and their relationship to the work in its entirety.
To analyze function:	Consider artist's intended use(s) for the work and actual use(s), which may change according to context.
	<p><i>Keep in mind ...</i></p> <ul style="list-style-type: none"> ▶ Functions may be for utility, intercession, decoration, communication, and/or commemoration; they may be spiritual, social, political, and/or personally expressive.
To analyze content:	Explore the interacting, communicative elements of design, representation, and presentation.
	<p><i>Keep in mind ...</i></p> <ul style="list-style-type: none"> ▶ Content includes subject matter — visible imagery may involve formal depictions, representative depictions, and/or symbolic depictions. ▶ Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic.
To analyze context:	Examine original and subsequent historical and cultural milieu of a work of art.
	<p><i>Keep in mind ...</i></p> <ul style="list-style-type: none"> ▶ Context includes information about: <ul style="list-style-type: none"> › the time, place, and culture in which a work of art was created, and when, where, and how subsequent audiences interacted with the work › the artist's intended purpose for a work of art, the chosen site for the work, and subsequent locations › modes of display including associated paraphernalia and multisensory stimuli › characteristics of the artist and audiences (e.g., aesthetic, intellectual, religious, political, social, and economic) › patronage, ownership of a work of art, and other power relationships › audience response to a work of art ▶ Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance, documentation, archaeology, and research.

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