

June 2016

Dear AP Art History Student:

So you've registered for AP Art History next year! Welcome! Included in this packet are instructions for completing your summer work requirements, an introduction to art history resources, a tentative calendar and other important information for you to review with your family in preparation for a productive and exciting year.

Art History is unlike any other academic course you've taken. It is a unique approach that is built on the foundation of accessing historical events through the lens of art. The AP art history course attempts to connect a great number of academic subjects that include, but are not limited to, science, philosophy, culture, history, visual arts and even mathematics (sacred geometry and the golden ratio can be found in the design of The Acropolis for example!).

You will be required to access and comment on the AP Art History website which can be found at [www.amityapah.weebly.com](http://www.amityapah.weebly.com) and will be updated regularly with pertinent information, interesting articles, videos and news as well as assignments, directions to completing assignments, study guides, vocab and much more.

You will also be able to access a shared google account with ALL PDF's of handouts, powerpoints etc that are used in class. By accessing this drive, you agree to not delete, alter or edit anything in the drive, and will only use it for your own study use. You agree NOT to post any of the materials on any public sites (some of the work is copyright protected) and you will respect the privilege of using this drive. If you do not cooperate with these rules, you will be banned from accessing the account. **User email:** [amityapah@gmail.com](mailto:amityapah@gmail.com) **Password:** **amityapah1314**

This year we will be using new textbooks which will include a digital copy for your convenience and a program linked to the book which we will use for quizzes, homework, etc. that relates to the book chapters.

## **2016 / 2017 AP Art History Syllabus**

### ***Introduction***

The central questions in this course include the following: *What is art and how is it made? Why and how does art change? How do we describe our thinking about art?*

Through these essential questions, students explore the big ideas of AP Art History, effectively and precisely articulating an artwork's meaning and function, its maker's methodology, and the ways it reflects and affects its historical and cultural context [CR2]. With these core questions as the foundation, this course is organized into ten cultural/chronological units, emphasizing daily practice of questioning techniques, methods of discussion, analytical paradigms, guided discovery, and independent learning. These enable our students to develop critical thinking and visual literacy skills with which they can mine meaning from any artwork they encounter throughout their lives.

### **Required Materials for AP Art History:**

- 3-ring binder with dividers for each content area (10 of them) filled with lined paper for note-taking and a section with plain white copy paper in the back for sketches, and a section for a glossary of terms.
- Art History textbooks which you will receive in the fall (although I advise you to purchase two short books which are of tremendous help -- ***The Annotated Mona Lisa*** and ***The Annotated Arch.***) I have class copies of *The Annotated Mona Lisa*, but you may want to highlight and notated them for your own use.
- Sign up for Remind text-message alerts using our class here:  
<https://www.remind.com/join/ar5apah>
- Google Drive application on your phone
- AP Calendar

### **Curricular Requirements for AP Art History (as required by AP Collegeboard)**

- CR1a Students and teachers use a college-level art history textbook
- CR1b Students and teachers use primary sources of different types
- CR1c Students and teachers use secondary sources
- CR2 The big ideas and essential questions in the *AP Art History Course and Exam Description* are used as a conceptual foundation for the course
- CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention
- CR4 Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

- CR5 Students are provided opportunities to analyze works of art both visually and contextually
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas
- CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- CR9 Students are provided opportunities to experience actual works of art or architecture
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**Primary Textbook:**

Kleiner, Fred S, *Gardner's Art Through the Ages: A Global History*, 15th edition Boston: Wadsworth, Cengage Learning, 2015

**Secondary Textbook:**

Stokstad, Marilyn and Michael Cothren, *Art History*, 3rd edition. Upper Saddle River, New Jersey: Pearson Education, Inc, 2008 [CR1a]

**Supplementary Primary and Secondary Sources:**

- Audio and video discussions on Smarthistory and in the Annenberg Learner series
- How Art Made the World BBC series
- A variety of selected sections of films on art & art history
- Additional sources are available through the school library subscription databases (JSTOR, ebrary, ABC-Clio, and others)

**Projected Field Trips: [CR9]**

- Multiple Visits: Yale Art Gallery & Yale Center for British Art
- September/October: Pequot Museum & Research Center
- December: Metropolitan Museum of Art (NYC)
- February: Boston Museum of Fine Arts
- April: Museum of Modern Art (NYC)

You will also be required to make at least one museum visit on your own in the fall and one in the spring. School breaks are a great time to visit a new museum, and if you're traveling, it will give you a great opportunity to look at art you may not have seen otherwise. If you stay local, there are a number of museums and galleries available for you to visit.

[CR9]—Students are provided opportunities to experience actual works of art or architecture

## Advanced Placement Art History Contract

By signing this contract, I accept responsibility for my own work and dedicate myself to this class, the content, course requirements and the time necessary to complete the process of reading about, writing about and thinking about art history and the sometimes difficult concepts involved with this course. \_\_\_\_\_ (initial)

While I understand that I may not fully understand some of the material covered, I will do my best to ask for guidance, assistance and help when necessary and understand that it is my sole responsibility to organize myself and to contact the instructor if the need arises. \_\_\_\_\_ (initial)

I am aware that I should attend class and that regular absences will result in lower participation grades which will affect my overall grade. I am also aware that it is my responsibility to make up any missed work in the event of necessary absences. If I miss a test, quiz or in-class assignment, I accept the responsibility to contact the instructor immediately upon my return and make up the assignment, test or quiz within 1 full letter-day cycle (or on agreement with the instructor). \_\_\_\_\_ (initial)

I understand that I am expected to participate in all field trips as a requirement by the AP college board. In the event I miss a field trip, I will contact my instructor for instructions on how to make-up the missed museum visit by either visiting the museum independently, or visiting another site with similar research objectives. \_\_\_\_\_ (initial)

Lastly, I promise to dedicate an average of 1-2 hours daily outside of class time to read, study, and work on course content assignments. This may be more or less depending on the unit of study, but I am aware that it is a college-level course and is driven by my own efforts to learn specific content. I am also aware that pop-quizzes can and will be given regularly to gauge my understanding of content and to help my instructor design individualized approaches to content. \_\_\_\_\_ (initial)

**Name Printed:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_ **Grade:** \_\_\_\_\_

**Parent Name:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Parent email:** \_\_\_\_\_

## **AP ART HISTORY - SUMMER WORK**

*All summer work will be due on the first day of class. Late work will be accepted upto 3 days late, each day will incur a reduction of one letter grade.*

### **#1. Khan Academy video worksheets**

You will be filling out worksheets on selected videos from Khan academy's AP Art History section. You will focus on deciphering form, function, content and context of each work.

**Worksheet Completion = 25**

### **#2. Make Flashcards of 250 required works**

Make 5x7 flashcards for all 250 required AP works. Include the ***AP chosen*** images on one side and the entire identification (*Title, Year, Artist, Medium*) on the other. You do NOT need to include information about the works just yet, but you should have plenty of space to fill in information as we go along during the year.

**Flashcards = 30 points**

### **#3. Visit an Art Museum**

Plan a trip to a local museum or gallery, there are MANY in the area, or you can choose to take a trip to New York.

(A full list of great options is on the APAH website - [www.amityapah.weebly.com](http://www.amityapah.weebly.com))

While at the museum you should plan to take a guided tour, or ask a docent to tell you about the artwork. **TAKE PHOTOS**, but ***DO NOT USE FLASH*** - and don't take photos of works that specify not to.

- Choose 2 works of art that you like, one must be from a non-western tradition (*ie. African, Pacific, Asian - if you aren't sure, ask a docent for recommendations on non-western art exhibits and they will lead you in the right direction*).
- Fill out the Artwork Information Sheet (**5 points each**) on each work you choose, and make sure you have taken at least 3 good photographs from different angles for sculptures and 3 good photographs of paintings (including close-ups / specific details).
- After your visit, you should write a 4 page reflection (double spaced) with the photos you took attached - **15 points** (2 pages for each artwork; 4 paragraphs for each work).
  - In your reflection you should discuss the works in context to the artist who created them - this means you will have to research the artist. ***Answer the questions, how and why did the artist create this work and how does the art reflect the culture from which it came? Then reflect on your own thoughts about the piece, and why it was chosen to be in an "art" museum. What is art and how/why is this work "art."***

**#4. Complete the vocab list**

For each term you must define it using your own words, and then use it in a sentence. (advice -- it is very easy to copy and paste it, but it will be to your benefit to learn these words if you're not familiar with them because you will need to know them for discussions, reference etc.)

**Completed Vocabulary = 10 points**

**#5. Read the PDF "What is Art History?"** (Chapter 1 of Gardner's Art Through the Ages 15th ed.)

Take notes on each section and review before our first class. You will have a quiz on this reading in the first few days of class.

**Taking Notes in Art History**

When taking notes on art, there are several things you should look at and figure out. It is easy to be overwhelmed when it comes to art history because you may not be sure what is important and what is not so important. Included in this packet is a good note-taking sheet that has been developed by several AP art history instructors to gear your inquiry toward the necessary information. Do NOT try to write everything down - it will not help you, nor will it make things easy when you go to study. Focus your note-taking on key concepts which revolve around four AP art history components -- form, function, content and context.

**Title:** \_\_\_\_\_ **Period/Year:** \_\_\_\_\_

**Artist:** \_\_\_\_\_ **Medium:** \_\_\_\_\_

**Visual Description:**

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**Why is this piece significant in context to history, culture or the time period it came from?**

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**Other significant facts about this piece:**

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## **Museum Assignment**

Your assignment is to visit the Yale Art Gallery in New Haven, CT. Take a few hours to really look at the collection, and take notes on a few pieces that interest you (at least two should be from a non-western culture, ie. Africa, South Pacific, Asia, Latin America) Select four works to take careful notes on and photograph, and that you will be able to do further research on. Follow each step below to help you while at the museum.

- 1. Walk around the museum in any and all galleries, and choose two works that stand out to you. Stand in front of the work for at least 10 minutes, paying close attention to LOOKING at the work - don't write anything until you've really looked at the work.**
- 2. After 10 minutes, write down your initial observations, thoughts, ideas. You should record your thoughts in a notebook or a sketchbook. You will use these initial observations in your reflection paper, so pay close attention!**
- 3. While you're observing, think about the following questions:**
  - What do you see?
  - What do you notice about facial expressions? Hair?
  - What is the subject?
  - Do they seem to be interacting with any other figure or the viewer?
  - What do you notice about the skill of the artist?
  - Where was this object / painting made?
  - What colors (if any) are used?
  - When was it made?
  - Where is the light coming from (painting)
  - Who are the people ? Rich / poor? Happy / sad? Realistic / abstract?
  - or how does light interact with the object (sculpture)
  - What is the setting?
  - What does the object mean to the people / person who made it?
  - How is it arranged?
  - How does it make you feel?
  - Is it large or small?
  - Is it a "successful" piece of art?
  - Are there figures in the work?
  - Is it "art"
  - Why is it in this art gallery?
  - Does it make you think about the world in any particular way?



4. Once you've gathered all the initial information that you can, read the label and write down the title, artist, year, medium, size, and any other information present. You will need this information to complete the rest of the assignment.
5. After you have visited the museum, conduct research on the art and artist you observed at the museum.
6. Your reflection paper must include:
  - Full identification of work: Title, Artist, Year, Medium, Size
  - Photos you have taken of the piece of art (a minimum of 3)
  - Information that you gathered by observation (do NOT plagiarize or copy from the internet)
  - Researched information: you may include any information you find relevant or important for the analysis of the work you've chosen. You **MUST** cite your sources and include a bibliography.

## Vocabulary list 1

<u>PIERS</u> <u>REGIONAL STYLE</u> <u>VOLUME</u> <u>INTERNAL EVIDENCE</u> <u>MASS</u> <u>COMPOSITION</u> <u>STYLISTIC EVIDENCE</u> <u>PERSONAL STYLE</u> <u>ATTRIBUTION</u> <u>LANDSCAPE</u> <u>ATTRIBUTES</u> <u>PROVENANCE</u> <u>SUBTRACTIVE LIGHT</u> <u>PLAN</u> <u>PHYSICAL EVIDENCE</u> <u>STATUES</u> <u>SCULPTURES IN THE ROUND</u> <u>STILL LIFE</u> <u>TERMINUS ANTE QUEM</u> <u>COLOR</u> <u>DOCUMENTARY EVIDENCE</u> <u>LONGITUDINAL SECTIONS</u> <u>TERMINUS POST QUEM</u> <u>ADDITIVE</u> <u>CORONA CIVICA</u> <u>MOLD</u> <u>BUSTS</u> <u>PERSONIFICATIONS</u> <u>STYLE</u> <u>TEXTURE</u> <u>ELEVATION</u> <u>SATURATION</u> <u>LINE</u> <u>VAULTS</u> <u>COMPLEMENTARY COLORS</u> <u>CHRONOLOGY</u>	<u>FREESTANDING SCULPTURES</u> <u>COMPOSES</u> <u>LATERAL SECTIONS</u> <u>FORMAL ANALYSIS</u> <u>SPECTRUM</u> <u>CONNOISSEUR</u> <u>CHOIR</u> <u>BAS-RELIEF</u> <u>COLUMN</u> <u>INTENSITY</u> <u>HIERARCHY OF SCALE</u> <u>STAINED-GLASS</u> <u>CASTING</u> <u>GENRE</u> <u>SECONDARY COLORS</u> <u>FORM</u> <u> AISLES</u> <u>FORESHORTENING</u> <u>TONALITY</u> <u>COLLAGE</u> <u>SECTION</u> <u>PRIMARY COLORS</u> <u>MEDIUM</u> <u>RELIEF</u> <u>HIGH-RELIEF</u> <u>HUE</u> <u>ADDITIVE LIGHT</u> <u>FLYING BUTTRESSES</u> <u>LOW-RELIEF</u> <u>SPACE</u> <u>TECHNIQUE</u> <u>CUTAWAY</u> <u>RELIEF SCULPTURE</u> <u>CARVING</u>	<u>SYMBOLS</u> <u>POINTED ARCH</u> <u>VALUE</u> <u>MODULE</u> <u>WELDED</u> <u>SUBTRACTIVE</u> <u>CONTOUR LINE</u> <u>PERIOD STYLE</u> <u>PLANE</u> <u>TATTOO</u> <u>ILLUSIONISTIC</u> <u>ARMATURE</u> <u>PROPORTION</u> <u>CANONS</u> <u>PERSPECTIVE</u> <u>ICONOGRAPHY</u> <u>FORM</u> <u>FUNCTION</u> <u>CONTENT</u> <u>CONTEXT</u> <u>BIG IDEA 1</u> <u>BIG IDEA 2</u> <u>BIG IDEA 3</u> <u>CONCEPT</u> <u>PERSPECTIVE</u> <u>FOREGROUND</u> <u>BACKGROUND</u> <u>MIDDLEGROUND</u> <u>B.C.E.</u> <u>C.E.</u>
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### **Extra Credit Reading Assignment**

Choose a book from the following list and write a two-page, double spaced, report on it once you have finished reading it.

**Brunelleschi's Dome - by Ross King**

**Leonardo and the Last Supper - by Ross King**

**Michelangelo and the Pope's Ceiling - by Ross King**

**The Birth of Venus - by Sarah Dunant**

**Girl with a Pearl Earring - by Tracy Chevalier**

**The Agony and The Ecstasy - by Irving Stone**

**The Judgement of Paris - by Ross King**

**The Lost Battles: Leonardo, Michelangelo and the Duel that Defined the Renaissance by Jonathan Jones**

**Lust for Life - by Irving Stone**

**Claude and Camille: A Novel of Monet - by Stephanie Cowell**

#### **Assignment:**

- Your report should be organized in an essay format
- It should include the following:
  - Title and author
  - discussion on the book's content, subject, social, political and historical context
  - art historical relevance
  - plot synopsis
  - how did the topic/text enlighten you and your view of history and/or the world.
- This will be worth 10 extra credit points on your lowest test grade for term 1.

# AP Art History

## Summer Assignment

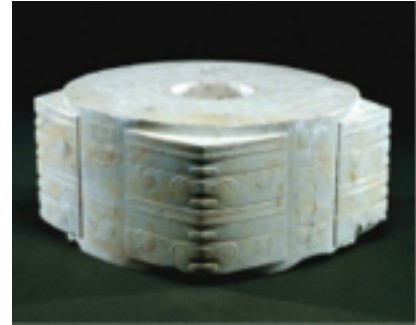
[www.amityapah.weebly.com](http://www.amityapah.weebly.com)

**Part I:** Watch videos and complete correlating worksheets for specific works of art.

### Content Area 1: Global Prehistory (30,000-500 B.C.E.)

#### • *Jade cong*, China. 3300-2200 B.C.E.

Video: <https://www.khanacademy.org/test-prep/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/v/jade-cong>



1. Where does history begin?
2. Prehistoric means \_\_\_\_\_.
3. In order to invent writing you need to have some \_\_\_\_\_, you have to have some \_\_\_\_\_.
4. What are some things humans figured out so they did not rely on being hunter gatherers anymore?
5. What is this period known as?
6. Around 3,000 B.C.E many civilizations invented \_\_\_\_\_.
7. Where did early civilizations start to develop? What geological feature aided this?
8. Write the four locations of well-known Neolithic culture.
9. What Neolithic Chinese culture was located on the Yangzi River?
10. The Liangzhu people were expert \_\_\_\_\_.
11. The Liangzhu culture was especially known for what? What were these objects specifically called?
12. Describe the form of a cong. What images do you see on the exterior?
13. What was a cong possibly used for?

14. PAUSE the video at 3:34 and do a quick sketch of the form that you see. (This is just a simple sketch, not a polished drawing)
15. What is the medium of the congs How were the grooves (relief) created on the exterior?
16. What was the artist possibly trying to communicate with these forms? What might be some possible symbols?

• **Stonehenge, Wiltshire, UK. c. 2500-1600 B.C.E.**

Video: <https://www.khanacademy.org/test-prep/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/v/stonehenge-unesconhk>



1. ...large \_\_\_\_\_ stand in a circular formation on an open plain.
2. The actual purpose of the monument remains \_\_\_\_\_.
3. PAUSE the video at 0:37 and draw a quick sketch of what you see (just create an outline of the forms, don't worry about filling them in.)
4. The large stone at the entrance of the formation is known as the \_\_\_\_\_.
5. What are the stones aligned with? What do people believe the monument was used for?
6. There was a large settlement on this plain and when people dies their remains were taken to \_\_\_\_\_.
7. Transportation itself was part of the \_\_\_\_\_.
8. Paleolithic people associated wood with the \_\_\_\_\_ and stone with the \_\_\_\_\_.
9. Stonehenge was also likely used as what?

• ***Tlatilco female figurine, Central Mexico, site of Tlatilco. 1200-900 B.C.E***

Video: <https://www.khanacademy.org/test-prep/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic/v/tlatilco-figurines>

1. What was the medium of these small figurines?
2. Where were these figures specifically found? (not just the country/city)
3. What do we see on these figurines? What makes them unique? Describe the form. Use the vocabulary provided in the video.



4. Why is there no certain understanding of the meaning of these figurines?
5. Describe the 'face mask' and how does it show duality?
6. What might duality mean to Mesoamerican artists/culture at the time?
7. Are the masks worn?
8. Describe what these figurines typically display. How do they show people?
9. Tlatilco artists not only showed their skill in representing the human form, but they also created form representing what?

## Content Area 2: Ancient Mediterranean (35000 B.C.E—300 C.E)

- ***Statues of Votive Figure, from the Square Temple at Eshnunna. c. 2700 B.C.E.***

Video: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/ancient-near-east-AP/v/standing-male-worshipper>



1. BEFORE you start the video, look at the image of these figures. What feature of the human form do you think being emphasized? What do you think these might be used for (think about what is being exaggerated)?
2. Where were these figures buried?
3. Where was the temple located where these figures were buried?
4. These figures are an expression of \_\_\_\_\_ Sumerian art.
5. What god was this temple possibly dedicated to?
6. What two rivers are important to civilization in this area?
7. What is this area called?
8. What was the male figure intended to be looking at?
9. Who had these figures made? Why? What was the propose of these forms?
10. Describe the specific details of the human forms.
11. How do the forms show the purpose/meaning of these figures?

12. What is votive? How are these figures ‘votive figures’?

13. Are these figures portraits of individuals? Why or why not?

14. Are these forms naturalistic or more geometric? Explain.

15. These figures are displayed as forever offering \_\_\_\_\_ to a god.

• ***Seated Scribe, Saqqara, Egypt. Old Kingdom, Fourth Dynasty c. 2620-2500 B.C.E.***

Video: <https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/ancient-egypt-AP/v/the-seated-scribe-c-2620-2500-b-c-e>

1. The *Seated Scribe* is an \_\_\_\_\_ Kingdom sculpture from Egypt.

2. Who’s pyramid complex was this sculpture found in?

3. Why is this sculpture important?

4. Describe his form and what he looks like.



5. How is the Seated Scribe’s form different than the other Egyptian sculpture that is displayed at 0:57? Pause the video and describe the differences between the two (you may use bullet points here).

6. Why is the seated scribe portrayed differently than the more formal sculpture just displayed? What does this tell us about who they represent?







## Appendix A: List of Required Works

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### 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).

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### 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.

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### 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.

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## 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.

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## 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 Saqsayhuaman (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'ocapu 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.

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## 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.

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## 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, Palestine. 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. Maqsurud of Kashan. 1539–1540 C.E. Silk and wool.

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## 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.

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## 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.