

1. IDENTIFICATION: (Artist, title, date, size, country of origin, period/style)

052. HAGIA SOPHIA

Architects: Anthemius of Tralles and Isidorus of Miletus

Constantinople (Istanbul)

c. 532-537 CE

3 images: exterior, interior, and plan

2. FORM: (use of design elements/ principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

Very large & grand to create space, use of pendentive to put dome on square space & hide stone columns, two half domes to make it rectangular, windows for light, like of figural art & icons

3. MATERIALS AND TECHNIQUE: (art making processes)

Brick and ceramic elements with stone and mosaic veneer

4. CONTENT: (subject & genre: iconography, symbolism, the story)

Light - divinity, Christ

Made to appear weightless, heavenly, less solid

Shows power



5. ORIGINAL CONTEXT/ SITE/ INTENDED FUNCTION OF THE WORK: (Overlap to #6)

Site: Byzantium → Constantinople → Istanbul (many cultures)

Great church built near Emperor's palace
Burned down twice (Nika Riot against Justinian)
This is the 3rd

6. INTENDED PURPOSE & MOTIVATION (why was it made?); **PATRON/AUDIENCE** (who was it made for?); **ARTIST'S DECISION MAKING:**

Patron: Justinian

Put people to work so they didn't have time to riot

Also expresses his power

7. INNOVATION/ CHANGE(S):

2 mathematicians designed it so very unique (combines centrally planned with basilica)

CONVENTION/ TRADITION(S):

Use of light is very Byzantine & early Christian

8. THEME(S):

religious/place of worship, power

COMPARE TO ANOTHER WORK:

Like the San Vitale, this structure is more centrally plan than basilica churches and uses light. Both show Justinian's power in a new, ambitious plan. This piece is even grander, as it was near the palace. Both show that Emperor is head of church (though still under God). This piece avoids figural art, as there was an icon crisis.