

Identify a narrative subject depicted by both Giotto in the Arena Chapel and Duccio in the Maestà. Explain how and why each artist's portrayal of this subject differs, with reference to style and composition.

The Betrayal of Jesus by both Giotto and Duccio differ. Both of these artists portray The Betrayal in different ways in terms of style and composition.

Giotto's Betrayal is more natural and realistic. His style is more down to earth. His Betrayal is much more chaotic, noisy and violent. Whereas Duccio's portrayal of the is ordered, stiff and formal. The figures in Giotto's piece seem more real than Duccio's.

Giotto's emphasis is on facial and gesture expression whereas Duccio focus is on fine detail. Giotto's expressions of figures in the piece, you are able to sense their sad, sorrow emotions. Their expression are simplified and capture the dramatic moment of pain. In Giotto's piece the figures around Jesus are unhappy. *Why*

But in Duccio's piece his expressions are more complicated. How

His figures all show different expressions rather than one expression as in Giotto's. Duccio used varied emotions in his piece, some figures are angry like Peter and the disciples look afraid. Therefore, Giotto's figures show the same one expression and Duccio shows several. Their difference tell the story by different emotion captured.

Giotto's treatment of figures are large and bold whereas Duccio uses thin long figures.

The use of different colours to portray The Betrayal are different in Giotto's and Duccio's piece. As Giotto is a painter of realism and Duccio focus is on detail. Giotto uses soft, subtle earthy pink and greens. Like bright red for soldiers and silver helmets. Whereas Duccio uses bright, rich oranges, gold and ultramarine. In Giotto's piece the figures are in warm, natural colours. In Duccio's the figures are bright and draw attention. Giotto uses colour to show importance. In the Betrayal, Judas is in a yellow robe, to stand out, yellow emphasizing significance. The yellow directs viewer's eyes to that scene. In Duccio's piece the figures are in colours like red or orange and Jesus is in dark blue. Therefore, in Giotto's Jesus is slightly to the left of the centre and turned to face the centre and Judas is actually the central figure. Whilst in Duccio's Jesus is in the centre to face the audience. Colours tell the story by using colour to emphasize importance of characters.

In Giotto's Betrayal the composition of background is different to Duccio's. Giotto has used a plain dark blue background to emphasize darkness, saying it happened at night. Duccio's background is

Duccio's composition of landscape consists of many things like trees and hills. He has also divided the scene into three parts using each tree to divide it. He wants to capture the whole feeling including the surrounding. Duccio is only interested in interpreting what happened. Giotto's background is more plain in terms of the environment. He has used a red and gold type background. It does not seem real. His choice of colour does not reflect naturalism. In Giotto's composition, he isolates people from the background and landscape by

Even though Jesus is surrounded by people, you can almost sense that Jesus and Judas are in a way separated from other figures because they are concerned with each other and not others around them. Because of their larger size, it feels as though they don't fit in, though they are the most important figures. It creates a sense that Jesus and Judas are in a way separated from other figures.

Giotto uses the style of separating the main figures from things other figures. In Duccio's Betrayal, the figure of Jesus seems to fit right - they are not separated from others. In terms of size, all figures are the same height. His piece creates a feel that Jesus fits in with the other figure, and does not seem to look separated as in Giotto's where Jesus is out of proportion with other figures.

Giotto's treatment of drapery is different from Duccio's. Giotto paints robes that shape each figures body. You are able to see the shape. The robes Duccio paints are do not set body shapes but forms a pattern at the bottom of their drapery. You can see the crease and folds. Whereas Giotto reveal their bodies underneath.

Explain how patronage and function influenced 2 examples of Trecento painting

Giotto's paintings at the **Arena Chapel located in Padua** was commissioned by a man called Enrico Scrovegni the patron.

The function or purpose of why he was patronage of the Chapel was to repent for this father's money lending activities. His father lent money to people, this was frowned upon. His father was known to be greedy. Scrovegni commissioned the Chapel as a means to make up for his father's wrongs. It was repaying or giving something back to the community, and to restore the family's name. Scrovegni felt bad and decided to commission Giotto to paint the Arena Chapel, to tell the biblical story of Christ to his family and teach it to the illiterate. Patronage and function has influenced iconography so the Biblical story could be told quickly and easily to be understood. Giotto's Flight to Egypt, uses symbolism like movement of the donkey and trees to symbolize moving to a new life and future. One of the functions of Scrovegni was to tell the story of Christ, which is why he patroned the Chapel. To tell the story successfully symbols had to be used to represent things and give people a clearer understanding.

Another iconography example is the back wall of the Arena Chapel, the last thing people see as they are leaving, also known as the Last Judgment. In this scene, the patron Scrovegni is being judged. This is like where people are judged before entrance to Heaven. In this case, Scrovegni has made up for his father's wrongs and he is featured in the scene, symbolizing he is now forgiven and accepted by the community again.

Another example of a Trecento painting is **Simone Martini's St Louis of Toulouse** located in Naples. It is a political as well as religious. Robert Anjou is about to become King of Naples. His brother Louis is crowning him. The functions of the painting are to advertise the newly crowned King, and an act of nobleness. Another function was to keep it as a political record, the day a new King comes to the throne, instead of it being written it has been expressed in a painting. The function influences iconography because it represents royalty or a heavenly noble act of Louis crowning brother Robert. The crown symbolizes royalty and so does the coronation robe. The angels represent the heavenly act of Louis crowning brother. The mitre shows Louis giving up the earthly crown to take a heavenly crown of a bishop, one of the functions of this painting. This function strongly influenced the symbols that are used in this painting.

Massaccio's The Trinity and The Tribute Money follows the rules of perspective. He uses linear and vanishing point perspective. The Trinity, where the two figures at the bottom create an triangle at the apex of God's head the effect to

The vanishing point perspective is used at a low level, because of the tomb. The arch above God's head uses line of perspective. As the squares get further away they become closer together. This represents a sense of depth going further back.

In the **Tribute Money**, the vanishing point is from Jesus eyes making him the main focus. In The Trinity, even the nails of Christ's hand follow the lines of perspective. The patterns on the arc create a sense of a Chapel being present and the building being more bigger than it seems, this is what perspective does. The Tribute Money, is aerial because the use of perspective. This is like bird's eye view that captures the whole surrounding and show large spaces of the environment. A natural scene is created because of use of aerial perspective. Shading works with this perspective showing realism that things become smaller as they become further away. The placement of figures in The Tribute Money are in proportion to the horizon and landscape. Because the figures are the same height and realistically proportion to buildings. The landscape is made to look bigger than figure so it creates a sense of naturalism. The figures do not dominate the whole scene, it looks like a shot in reality.

In The Trinity, using perspective lines create that naturalistic scene. The Trinity is a good example as it follow all the rules of perspective, which is why it produce that natural scene. Christ is proportional to the building. The placement of figures enhance a sense of space.

In Massaccio's Tribute Money, Peter and the other figures on the right seem out of place, but still look real.

In **15th Century** painting the study of science and human anatomy produces real human characteristics. In The Trinity, you are able to see the bone structure and Christ's abdomen, done through researching. The arms look real and you can see the folds and creases in the skin. The bones and muscles are in the right places giving real life feelings. The legs and knee-caps look real. The 15th century is when science began to create naturalism in each artists work.

Lorenzetti's depiction of interior space is typical of 14th century painting because the action is where the figures stand is at the foreground. Many 14th century paintings do this, for instance Giotto's The Flight into Egypt and The Marriage at Cana where figures are placed on the bottom half of the paintings. In this painting, the two poles located on each side separate the two figures beside it. These two figures are separated from the main scene.

The building at the top seems like it does not fit in. It looks, as if it's an exterior building that is inside. This may be symbolism used to represent a building, like

The interior space at the foreground is crowded and unclear, consisting of many rounded arcs and poles that are hard to make out. Lorenzetti captures both interior and exterior space in this painting. It seems as though the painting was painted from outside. The action is inside but you also see the outside of this building, like

The figures are isolated from the building as they are in one group and the action is close by. However, the building is large and figures are placed only in the front and none at the back, using only a small amount of interior space. The figures do not seem to 'socialize' with the building and seem isolated.

The figures are nearly half the size of the interior space, which is what a lot of 14th century artists like Giotto do.

Lorenzetti's depiction of interior space uses foreshadow in 15th century painting. The vanishing point is behind the central figure (*man with cone hat*). He is in the absolute middle. From the triangle tip at the top, a vertical line runs down this figure, being the absolute middle, like the painting

The arrangement of poles that disappears into the vanishing point creates a sense of interior space. The foreshadow the darkness behind the central pillar creates a sense of length. Because of the pole darkness it makes the building look bigger and further back, like

The dark patterns on the floor tiles act as transversal lines from Alberti's theories of perspective. The black foreshadow leads the eye further back creating a sense of space.

The archway is stacked behind each other depicting that the building is of complexity. The burgundy walls are dark, therefore it makes the building seem further away from the figures than it looks.

Because the arcs at the top are cut off, it seems the painting has more height. We do not see the full extent of the building. Shadowing is used to make the building much larger than it is. This is the effect 15th century artists use to create a sense of depth or space.

Contrast between advertising cosmetics for different age gaps. The teenage market and women aged 35+

Advertising is a form of commercial mass communication designed to promote a sell of a product or service or a message on behalf of an institution, organization or candidate for a political party. Advertising comes in a variety of media including newspapers, television, direct mail, radio, magazines, the internet as well as outdoor and transit signs. In a single day, the average person may be bombarded with an estimated 500+ ads per day. Some advertisements become memorable to a person, only if it appeals to their needs. The area I have conducted my research on is the contrast between cosmetic advertising targeted for teenagers and older women. For many successful cosmetic companies to promote the sale of their products, they need to use successful methods and techniques. I have researched the language used by different companies to promote their products to their targeted age market, (*whether it be a young girl in her teens, or an older women from 35 plus*) and how and to what extent is the languages different between age gaps. I have analyzed many advertisements collected from the TV, magazines, internet, outdoor signs, as well as over the counter leaflets.

Cosmetic advertising works by persuading many consumers who have an desired perfect image in their minds that they want. Cosmetic companies prey on people's insecurities by portraying an image that is thought to be beautiful through models. Celebrity endorsements along with language and how it is used backs what they are conveying. These companies know what market they want to lure in and the language they use is critical for people to identify with.

The differences I see between targeting the two age gaps are different desires or benefits they seek. Women aged 35+ may seek products to diminish lines and wrinkles, while wanting a natural subtle look. Where the teenagers seek to find the latest colours and looks each season. With knowledge of what each market want, the companies persuade consumers to purchase. Many ads I came across claimed "Fine lines will disappears and became less noticeable" with statistics or a quote or anecdote that sounds like it is proven. Stating "85% of women noticed skin texture improved texture by at least 30%" These reasons provides some fact that viable consumers take into account. Through numbers, it makes consumers think there has been scientific research done, and many women tend to be lead by this. To target the teenage markets fewer quotes like those are used. Quotes like "shimmer and sheer this summer" emphasis the differences of each age group reasons of buying cosmetics.

To identify with the teenage market the language is an informal register, consisting of colloquialism and slang. This is necessary as at this age, this style of language is heard and used daily. While older women, the style is formal yet simple and follows a minor sentence structure. This group likes their ads they see to be factual or proven with statements like "see fines disappears in 14 days when you use this specially formulated foundation". Along with informal register and colloquialism, catchy phrases and headlines whether it's a pun or cliché is used to catch the attention of teenage girls. These phrases are usually linked to the visual, that can be 'joke like' "Its so easy, if flips out" features lipstick was a handle added on, to emphasizes ease and convenience (*like a visual pun*) In contrast the brand Clairns (*older women*) will uses phrases based on proven results or facts. "Make your lips look smoother in just 7 day" These phrases tell the women what they want, and do appeal to many women. The visuals are simple as this one, only features lipstick on its own. I found that the younger the customer, the more 'playful' the advertisement will be. The more older (*the women*) the more factual based and simplistic it will be.

I found that the layout and the visuals do vary between advertising for teenager and older women. It is obvious that bright, colorful and playful ads appeal to younger people. Whilst what attracts older women are classier, simple and credible ads. For instance, Bonne Bell advertises mascara for its teenage market,

and the layout uses brightly coloured and playful visuals that are cartoon-like. Whilst ads for older women, consist of a simple, natural layout. A lot of Lancome's *older market* ad uses plain, creamy apricot or white colour scheme, and simple visuals that features the product itself. In other world is simplistic.

Celebrity endorsements play their part in selling products. It gives a product a unique personality and links the potential consumer to the famous celebrity. This is because it lessens the barrier, and makes it seem the consumers can shares similar qualities such as makeup as their favorite celebrities. For example, Halle Berry, the face of Revlon, her endorsements may encourage people to purchase Revlon instead of another non-celebrity endorsed product. . It reassures consumers that, we may live in separate worlds but we can share the same makeup brand as millionaire actresses. This strategy known as 'image advertising'. The personality is created by the words and pictures the ad associate with the product (*brand image*) Brand image often leads consumers to select one brand over another instead of a less expensive generic product. Clairns (*older market*) portrays the image "no one understands your skin better". It sets them out as a company who know what is best for you, and they know what they're doing. Many companies have a slogan, Loreal' s "Because you're worth it" is recognizable and is a message to every women that you deserve looking good by using our product, also reassuring women of their invaluable worth. Slogan s assume women of their worthiness and are recognized by them so they are able to identify it straight away. Slogans tend to be highly positive emotive language.

The amount of hyperbole used differs dramatically between age gaps. Though hyperbole is the essence of luring customers, it's interesting to note that the teen markets sets out to inform customers of a products benefits, exaggeration is limited. This is the case with jargon use as well. For older women the ads are packed with jargon like "exclusive Photo-flex formula" Jargon is limited in the teenage market and their phrases are credible consisting of "blends easily for even coverage" or "get the benefits of an effective SPF 15 sunscreen" – the credible things. Whereas for older women, the company focus is to exaggerate and promote a product in a 'gentle' way. "New colours will make your skin practically glow" from Shisedos Moisture Mist collection. This can also be seen as figurative (*for older women*) and literal (*for teens*) language. Figurative language is popular for targeting the older generation like "flawless finish without the layers" or "imperfection blur and shadows dissolve". This is more complex for the sophisticated women. Literal language is the focus for teens, being more 'concrete' using simple language like "won't come off" or "suits you perfectly"

In general, the younger the consumer an affordable price will be labeled. Its is like a necessity for this particular age. With younger girls, a cheap price stated will give them that extra incentive to buy. For a psychological appeal, prices like \$4.95 or \$9.99 (*instead of whole numbers*) makes it seem cheaper. The essence of attracting this market is price as well as perceived benefits like "long lasting" and "affordable quality" In contrast, to catch the attention older women, the ad has to softly inform the women what she wants and what this product can do for them and how it will satisfy y. The contrast is this market is definitely "soft sell". It puts less pressure on the buyer, whereas the teenage market is more imperative or "hard sell" and more direct or demanding.

Imagery is common for targeting older women. Guinot's foundation range associated with the 'natural' looking image. Words like and healthy, natural, glow and vitamin C emphasizes the theme. In the teenage market, the words are not so much associated around a theme or image. They tend to brag on about the product or perceived benefits. In other words, the language is not as clever.

Between different media such as TV, magazine or internet, advertising differs. For instance, a magazine ad will heavily rely on techniques like emotive language or syntax like minor sentences whilst a TV ad depend visuals such as a celebrity. TV ads combines sight, sound emotion and adds appeal and excitement to a product. It's a good chance for a company to 'brand image' such slogans like Loreal's "because your

worth it". Therefore TV (*visual*) ads purely depends on visuals and sound rather than language itself and the product is promoted through what the viewer sees not read. In static magazine ads language is a primary factor, and has to inform so much to lead customers to buy. To an extent magazine can provide more info such as lipstick shades. To an extent, people may tend to purchase a particular product provided the right info is provided.

Cosmetic advertising really is a materialistic way of leading people to believe that happiness is achieved by purchasing products. It is argued that advertising creates a consumer culture in which buying exciting new products become the foundation of society values pleasures and goal. In this case, the demand on such cosmetics products leads manufacturers to produce new products and advertising it in certain way, as well as getting smarter with language. The fact is that we as consumers should learn to accept the fact they what we see in the media is exaggerated and not always real. In this case, cosmetic companies are portraying an desired image to consumers, that tend to make us insecure want to go out and purchase their products. Flawless models is the image consumers see. Just like language, the image use see is exaggerated. I think cosmetic advertisements are too exaggerated but is made believable. A model might look younger when using a particular product, in fact it's a bit out of touch from the average persons world. In reality, it's the makeup artists expertise, hours and the perfect light that gets the model to look like that, far from what the average person will have time to do.