

Comparative review the holy trinity versus deposition

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Assignment #2: Comparative Review The Holy Trinity versus Deposition The work of art created by Masaccio, The Holy Trinity, in fresco manifests a visual portrayal of six visually eminent figures: God, Jesus Christ, Mary, John, and two unidentified figures of a man and a woman. The art work depicted painting in linear perspectives with equal dimensions of figures, spaces, light and shadows interplaying to create converging points at some perspectives. The vanishing point seems to create objects in three dimensions as shown by all the figures, except God. Aside from the vault containing the figures of the Holy Trinity, the paintings of the figures, apparently of donors, are life-size and realistic and their location manifested volume and space as exemplifying nearness to the viewers. The colors appear to be matte and sublime consistent with the theme of the painting which, according to literature, sends the message as encrypted above the tomb indicating that death is inevitable and everyone ultimately transcends to this experience with only God and the Holy Trinity bearing witness to the hope for eternal life after death.

Van der Weyden's Deposition, an oil on wood art creation, is presented in vivid, colorful three dimensional forms showing 10 figures, who were labeled to be close relatives and friends of Jesus Christ. The sense of space is exemplified as figures are shown in front and some behind. The cross, which is the center of the painting, creates a vantage point for space, as the figures revolving around it clearly show spatial orientations. Most profound in identifying the rationale for juxtaposition of the figures is the relationship of these men and women to Christ's life. For instance, Mary, mother of Christ bears almost the same position as her son, indicating the grief and loss she

shares from her son's death. According to Art and the Bible, " the woman in blue is Mary, Jesus mother. Her immense grief causes her to faint. In her fall, her body takes on the same shape as her sons, implying that her suffering is close to his" (Art and the Bible, par. 4).

Work Cited

Art and the Bible. The Deposition. 2010. Web. November 5, 2010,