

MY GOAL FOR THIS PIECE WAS TO DEVELOP A SELF PORTRAIT USING THE TRADITIONAL AESTHETICS OF STAINED GLASS AS SEEN IN CHURCHES AND CATHEDRALS ACROSS THE WORLD.

WHEN COMPLETING THIS PIECE I ATTEMPTED MULTIPLE NEW TECHNIQUES, SOME OF WHICH WERE SUCCESSFUL, AND OTHERS WHICH FAILED. TO DEVELOP THIS PIECE I USED THE MEDIUM OF ACRYLIC ON GLASS. RIGHT FROM THE START I NOTICED THAT APPLYING THE ACRYLIC WITH A TRADITIONAL WOULD'N'T WORK, AS IT CREATED STREAKING PATTERNS ON THE GLASS. IN ORDER TO FILL THE SPACE WITH AN EVEN AMOUNT OF COLOR AND DEPTH, I APPLIED THE PAINT USING A SMALL, FINE SPONGE. THIS TECHNIQUE WAS INCREDIBLY SUCCESSFUL AS IT ALLOWED FOR THE PAINT TO NOT ONLY LOOK EVEN ON THE GLASS, BUT IT GAVE IT AN ADDITIONAL REALISTIC

QUALITY WHICH CAN BE SEEN IN TRADITIONAL STAINED GLASS WINDOWS. HOWEVER, WHILE THIS SPONGE TECHNIQUE WAS EFFECTIVE FOR FILLING IN THE LARGER SHAPES, IT ULTIMATELY BECAME CHALLENGING WHEN PAINTING ON THE FACE. SINCE THE WORK USES THE ASPECT OF LIGHT AS A KEY ADDITION TO THE PIECE, I QUICKLY FOUND THAT I COULDN'T SHADE THE FACE USING THE TRADITIONAL METHODS OF SHADING USED IN NORMAL PAINTING ON CANVAS. INSTEAD OF APPLYING DARKER COLORS IN DIFFERENT PLACES, YOU INSTEAD NEED TO ADD ON LAYERS OF PAINT TO CREATE THE EFFECT OF SHADING ONCE THE LIGHT SHINES FROM BEHIND THE WORK. IN MY ORIGINAL PIECE, MY FACE ENDED UP VERY BLOTCHY DUE TO THE MANY LAYERS OF DIFFERENT COLORED PAINT WHICH ULTIMATELY DEVELOPED TOO MUCH, OVERLY DARK SHADING. WHEN RE-DOING THE FACE, I NEEDED TO APPLY THESE NEW IDEAS I LEARNED WHEN COMPLETING THE ORIGINAL VERSION, AND ADAPT THEM TO CREATE A MORE REALISTIC, EVEN FACE.

I BEGAN THIS PIECE BY RESEARCHING THE TRADITIONAL ELEMENTS OF STAINED GLASS AND THEN CREATED A SKETCH OF WHAT I ENVISIONED FOR THE PIECE. ONCE I FINALIZED MY SKETCH, I TRACED THE OUTLINE OF THE DRAWING ONTO THE GLASS IN SHARPIE. I THEN BEGAN TO FILL IN THE INDIVIDUAL SHAPES/SPACES WITH COLOR



**STARTING ON THE OUTER EDGE AND WORKING INWARDS, I APPLIED THE COLOR WITH A SPONGE TO CREATE A UNIFORM LAYER OF PAINT, AS OPPOSED TO BRUSHES WHICH LEAVE CLEAR STREAK MARKS. AFTER IT WAS ALL PAINTED, I WENT IN WITH METALLIC GREY PUFF PAINT TO GIVE THE PIECE THE LOOK OF SOLDERING.**

**IN ORDER TO DERIVE INSPIRATION FOR THIS PIECE, I RESEARCHED MANY TRADITIONAL STAINED GLASS WINDOWS TO BETTER UNDERSTAND BOTH THE POSITIONING OF THE INDIVIDUALS AS WELL AS THE SHAPES AND LINES WHICH ARE USED IN THE BACKGROUND. I USED ONE PIECE IN PARTICULAR WHICH PROVIDED ME INSPIRATION FOR THE CIRCLE FEATURED ON THE CHEST OF THE SUBJECT, WHICH I INTERPRETED IN MY OWN WAYS. AFTER STUDYING TRADITIONAL STAINED GLASS I HAVE A MUCH BETTER OF NOT ONLY THE AESTHETICS APPLIED IN STAINED GLASS, BUT FOR RELIGIOUS AESTHETICS AS A WHOLE.**

**IF I COULD RE-DO THE PIECE I WOULD IMPLEMENT THE TECHNIQUES I LEARNED INVOLVING THE SHADING OF THE FACE, BECAUSE WHEN SHADING OVER LIGHT IT IS VERY DIFFERENT WHEN SHADING ON A CANVAS. I WOULD HOPE TO IMPLEMENT MY NEW UNDERSTANDING OF THIS TO CREATE A CLEANER AND MORE REALISTIC FACE.**

**THIS PIECE LINKS TO MY OTHER PIECES AS HEAVY RELIGIOUS AESTHETICS ARE PRESENT THROUGHOUT THE PIECE. PART OF MY DESIRED THEME IS THE IDEA THAT "WE ARE OUR OWN GODS", BY PAINTING MYSELF AS A SAINT, I AM EXPLORING THIS IDEA FIRST HAND.**