



Saint Luke
Window 108



Window 110



Window 112

The contemporary stained glass windows at Saint Etienne de Cahors' cathedrale

The Context

Cahors' cathedral is proud of the new stained glass windows which since 2013 have replaced the white glass on the nave of its stained glass windows. The French state, owner of the cathedral, held a competition calling for artists and craftsmen to propose their vision of the new windows. Both Gerard Collin-Thiébaud, artist and Pierre-Alain Parot, painter and master glass maker were retained to carry out these works. The cathedral now boasts a décor worthy of the building's exceptional quality.

The defined programme: the association of the Disciples

The clergy appointed to the cathedral defined the iconography to be created in accordance with the building's existing décor. The artist associated a specific colour to each evangelist in the stained glass windows along the nave: blue and yellow for Matthew, orange tinted with red and turquoise for Mark, violet for Luke and a variety of bright colours for John.

The artistic approach

Upon completing the project for Saint Etienne cathedral Gerard Collin-Thiébaud launched his career as a stained glass artist. Likewise, he turned his attention away from an abstract approach, frequently used in stained glass artistry. Initiating his intellectual and artistic work from the premise that we are "born from what has preceded us" he created a new imagery, as seen on each window, by associating specific, existing images and features for each individual subject. Consequently, he has delivered a work rich in views taken from varied plastic art forms such as painting, sculpture, cinema and photography. The result is a combined, single work rich with metaphors evoking messages from the past.



Saint Mark Window 107

The technique

Some iconographical sources



Ary Scheffer
The Temptation of Christ
Petit Palais - Paris

Verrocchio
The Baptism of Christ
Offices - Florence

Goya
Saint Jean Baptist
Prado - Madrid

Transformations



The final work



Example of Gérard Collin-Thiébaud's creative process

Window 111 *The baptism of Jesus Christ and the temptations*

The only feasible way of producing such a combination of well-known images was by means of computer generated imagery, purposely generated out of focus.

Working from computer generated models, the master glass maker established a technique allowing for printing on glass with no need for any manual work. The colours stamped on the glass by the computer are done via an enamel glazing process which, once heated at extremely high temperatures, ensures the resilience and inalterability of the image. In order to reinforce the colours, a second glass plate, coloured en masse, is applied onto the main image panel. The lead used to refine the contours of each panel also creates a dynamic movement for the images both individually as well as for the ensemble of the panels.

The use of the "double skin" technique in the stained glass panels corresponds to the layering sought after by the artist. Thanks to this new technique and for the first time, the stained glass windows are visible from the outside of the cathedral.

