Friday, December 7

Don't turn that dial! LSC shows Being There tonight at 7 and 10 pm in 26-100. This is one of my all-time favorite Peter Sellers movies. Bitterness and hilariously funny all at once.

Banchetto Musicale performs Miskiah tonight in Jordan Hall at 8 pm.

Saturday, December 8

Alan Yamamoto is guest conductor for tonight's MIT Symphony Orchestra concert. On the program will be Beethoven's 

Tuesdays in 34-100

Wednesday, December 9

Sunday, December 9

The MIT Brass Ensemble performs a variety of brass music — from Renaissance to modern — at 3:30 pm in Kresge. Among the goodies on offer will be a modern arrangement for brass of Bach's Toccata and Fugue in D minor.

Wooden Allen stars in Play It Again, Sam tonight in 26-100 at 6:30 and 9 pm. LSC shows this event — a great pick-up just before the last week of classes.

Tuesday, December 11

LSC presents a special sneak preview of The Killing Fields, based on Sydney Schamberg's Pulitzer Prize-winning account of the 1970 Cambodian revolution, tonight at 8 pm in Kresge. Schamberg will be at the screening and will lead a question and answer session after the film. Admission is free, MIT/Wellesley ID required.

Sunday, December 16

SNC Cobblestone will be selling alcohol as usual. These new folk bands will do more than just play; they'll also help you take a break from tooling while creating your own custom smokes. What could be more enjoyable?

R. Berlin

Jonathan Richardson


It has become a time-honored custom to save major exhibitions of great artists for special anniversaries. This year it is the turn of Degas. To celebrate what would have been, as this week marks, his 150th birthday, the Museum of Fine Arts has gathered his prints to form what no doubt is its most important event of the winter season.

Printmaking was for Degas a secondary activity, essentially private in nature. Hardly any of his prints were published during his lifetime, or meant to be. It was to much his way to pursue on a smaller scale, and with other means, the same artistic purposes implicit in his paintings and sculptures, using the opportunity for experimentation provided by the reproduction of a given image. As a matter of fact, Degas' work on canvas is closely paralleled by his etchings and lithographs. His interest in this period, his initial incursions into the plastic world, while becoming everybody's favorite vocabulary of his own, assimilating the influence of printing techniques and assimilating the influence of printing parade of his (and any) time — Rembrandt, Delacroix, Ingres. It was the particular rather than the universal which occupied him at this stage; quite significantly, the body of his early work consists of portraits.

When Degas resumed printmaking in 1875, after a ten-year interruption, he revealed himself as a superlative graphic artist, conscious of his own resources, his work on canvas is closely paralleled by his etchings and lithographs. His interest in this period, his initial incursions into the plastic world, while becoming everybody's favorite vocabulary of his own, assimilating the influence of printing techniques and assimilating the influence of printing parade of his (and any) time — Rembrandt, Delacroix, Ingres. It was the particular rather than the universal which occupied him at this stage; quite significantly, the body of his early work consists of portraits.

There are countless examples of the artist's interest in the medium; the first twenty prints could be said to constitute his early work in the field. They show how Degas sought his way out of technically conditioned graphic practice; they constitute a sub-catalogue of his own, assimilating the influence of printing parade of his (and any) time — Rembrandt, Delacroix, Ingres. It was the particular rather than the universal which occupied him at this stage; quite significantly, the body of his early work consists of portraits.

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