Brilliant stained glass windows are an illuminating joy.

JOHN LA FARGE

Exhibits at the Museum of Fine Arts. Through May 1.

By CHRISTOPHER J. ANDREWS

ONLY ONE WEEK REMAINS to see the beautiful stained-glass windows
that are part of the John La Farge retrospective appearing at the Museum of Fine Arts. Best known for his interior treatment of Trinity Church in Boston, La Farge is attracting increasing scholarly attention for his in- novation of European art styles to American poten-
cial. The opportunity to view his remarkable art- er, muralist, illustrator, and brilliant artist, La Farge is an extraordinarily vis-
cultural artist who created exquisite deco-

tive works.
The most spectacular part of the exhibit lies in a large darkened room. Undivided wall space separates approximately ten backlit stained glass panels, showcase windows commissioned for patrician homes all over New England.

La Farge applied his considerable talents as a painter to the art of stained-glass win-
dowing. Unlike traditional stained-glass techniques, where artisans apply bits of opaque black paint to add details to the colored glass, La Farge used translucent paints to shade his glass fragments. The result is a work of unmatched three-
dimensionality, more like an elegantly glowing three-dimensional painting than a traditionally almost-colorless stained-glass panel.

Generally acknowledged as the greatest innovator in stained-glass windows, La Farge creates romantic and smoothly-textured windows out of an inhomogeneously granular medium. Mashed and ripped glass offers an additional visual treat, where lines and patterns are a part of the glass itself.

The elements of Japanese prints find themselves in both La Farge's stained-glass work and his illustrations; his adoption of Japanese forms predates Whistler's explorations of the same themes.

Perhaps the most interesting aspect of La Farge's fast-shaking imagination is his reluctance to abandon nineteenth-century figural styles. Impressionist styles (semi-
luminously predating the first "impressionists"

The Museum of Fine Arts is located at 465 Huntington Avenue, one mile west of Copley Square, on the MBTA Artery Green Line (E train). The museum is open Tuesday through Sunday from 10 am until 5 pm, and special exhibits are open until 10 pm on Wednesday, Thursday, and Fri-
day. Admission is free for MIT students with ID, and $5 to the general public.

A small stage is big enough for a crapshoot at Baker

JOHN LA FARGE

by MALYARD K. BIRKELAND

AXER house productions just presented another successful musical production. Playing to a packed house on Friday night, Guys and Dolls was the perfect musical set in

pre-World War II Manhattan.
The show provided many exhilarating moments and memorable songs. Jeff Kim '91 and F. Burns Jacks '90 turned in su- periior performances as Nicer-Nicer John-
son and Nathan Dorrion, performances that were not matched by the rest of the cast. As a result, the chorus performed mechanically, as if they were uncomfort-
able on stage.

Several of the characters were portrayed with great skill and verve, notably Harry the Horse (Bex DeBossa '89) who were two of the color-
ful big-city crap shooters. Nathan Dorrion,
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