



As Hyde said of "Collaboration": "This exhibition presents a direct challenge to other cities, and to galleries and museums to support their artists in a way that includes them in making the decisions on how today's art can best be shown, and to seek a broader cross-section on what is relevant in a society of diverse cultures."

Refreshingly absent from this exhibition were the "theme", the aesthetic coherence, the didacticism and rhetoric of usual group shows. It is startling to see something hesitant and tentative juxtaposed with a work which is confident and complete, a derivative work hanging next to one which is fresh and successful, a true test of the critic's mettle. Too often a review of a show will review the show itself as though it were the work of art, criticizing omissions and inclusions and the way the parts (the works of art) relate to each other on the walls, omitting any valid criticism of the works themselves. With a show like "Collaboration", the critic has to commit himself to the real art before him, explaining why, in his judgment, this piece

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*Opposite page: Jack Burnham's "Grass Soundings," a sound controlled environment in electro luminescent tapes and argon lamps, which will fill the Rigelhaupt Gallery during June. Bottom: J. William Hunt, "Composition," serigraph, 1968 at Ward-Nasse Gallery.*

*Top left: Carol Anthony, "Russell," mixed media, 1968, Botolph Group; Lower left: Lithograph and bronze of Baron Joseph Podenas from the major exhibition of the sculpture of Honore Daumier at Harvard's Fogg Museum. Below is Sandy Roca's life-size "Motorcycle (Chopper)" made from polystyrene and Urethane foam exhibited at the Weeden Gallery.*

