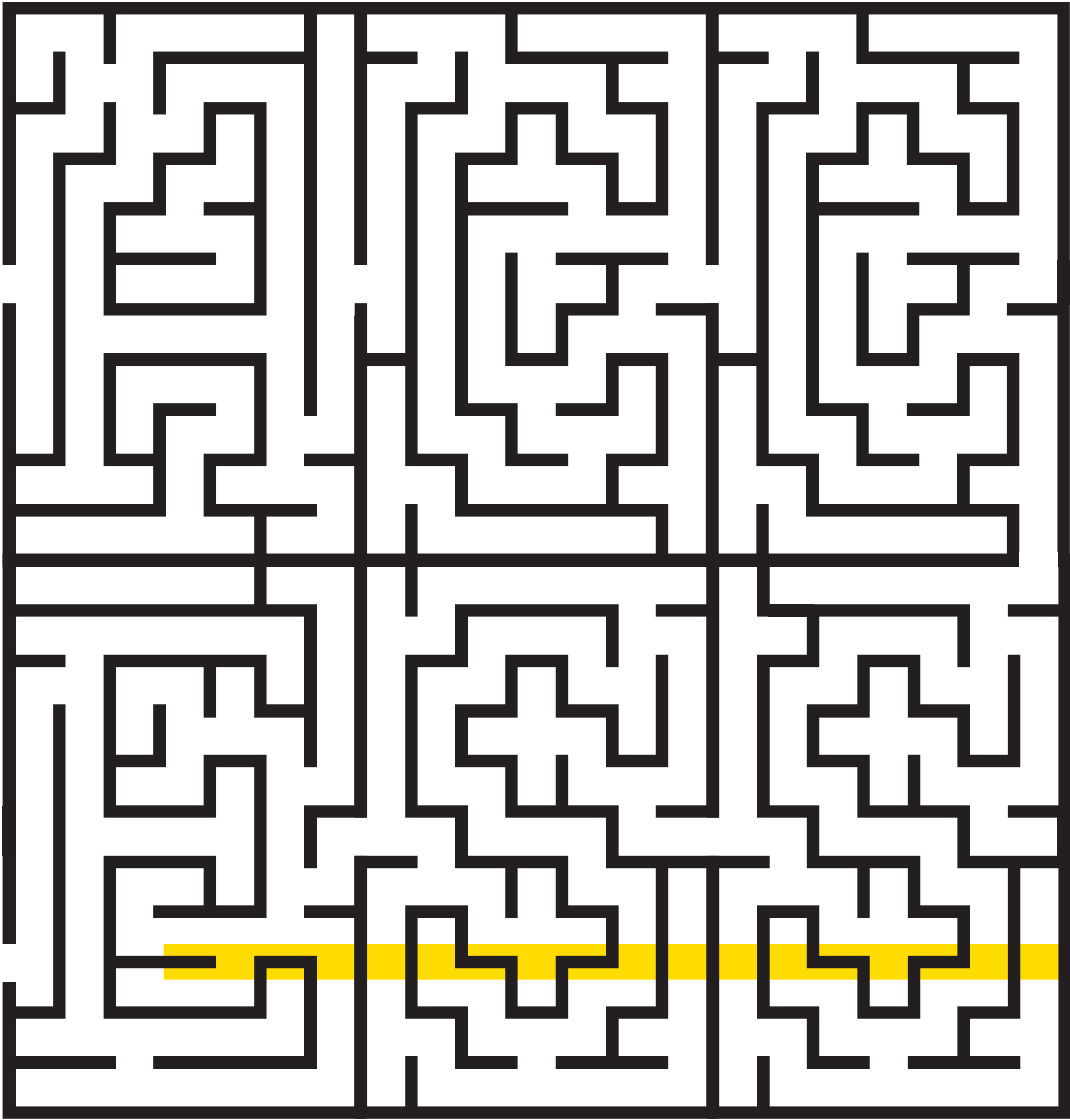


# Common Exchange



A PUBLIC ART  
PROJECT PRESENTED  
BY CAMBRIDGE ARTS,  
CITY OF CAMBRIDGE

FEATURED ARTIST  
**PAUL  
RAMIREZ  
JONAS**

FEATURED ARTIST  
**CARMEN  
PAPALIA**

## Enter Here

CAMBRIDGE ARTS



IN THIS ISSUE:

**OPEN ACCESS**

**ACCESS**

**DECODE THE COMMON**

**BLIND FIELD SHUTTLE**

**PUZZLED SENSELESS**

**PLEASE, LOOK AT ME**

**PUBLICAR**

**RAISING THE BAR:  
UNIVERSAL ACCESS**

**SUCCESS: ALL AROUND**

**CONVERSATION:  
THE LANGUAGE OF  
THE COMMON**

**AN ICON: AS A VERB**

**EVENT SCHEDULE / MAP**

ARTISTS:

**ANDY GRAYDON**

**PAUL RAMIREZ JONAS**

**CARMEN PAPALIA**

**AKI SASAMOTO**

**KELLY SHERMAN**

**XAVIERA SIMMONS**

**ALLISON SMITH**

**JULIANNE SWARTZ**

**LEE WALTON & JON RUBIN**

EDITORS:

Dina Deitsch and Lillian Hsu

ART DIRECTOR:

Rick Rawlins

DESIGNERS:

Kelsey Arbona, Michael Coleman, Will Currier, Joseph DeSouza, Alexandra Fletcher, Melinda Freund, Joab Garcia, Jacqueline Gold, Caitlin Kalafus, Anya Piatrova, Matthew Reilly, Daniel Seaward, Katherine Shannon, Jaxy Stewart, and Michael Talbot

*Common Exchange* is a special-edition newspaper that serves as a companion to a series of interactive public art performances, installations, and exhibitions that present responses by ten contemporary artists to the historic site of the Cambridge Common.

Situated at the heart of the city, the Cambridge Common, like all public spaces, only acquires meaning when citizens use it. Since its early days dating back to the 1600s, when it was a place for livestock grazing, and during subsequent periods when it became a site for military training and housing, a place for concerts and protests, and parkland for contemplation and play, it has remained an important communal space that houses and reflects the changing temperament of public participation in civic life over time.

In 2016, a renovation of the Common brought many improvements and increased its

accessibility and connectivity to surrounding neighborhoods for pedestrians and bicyclists. It is on this occasion that we celebrate an improved civic space at the heart of the city with a unique suite of public artworks.

The four issues of *Common Exchange* revolve around themes addressed by the public artworks: sound, histories, access, and (dis)connection. The newspaper is available at selected park benches on the Common and in various public buildings around the city.

We hope that you check out the Spring–Fall 2017 schedule of events and exhibitions and all issues of *Common Exchange*. Visit us online for more information.

CambridgeArtsCouncil.org  
f @ CambridgeArtsCouncil  
t @ CambridgeArts  
# CommonExchangeCambridge  
# PerformingTheCommon

—Lillian Hsu, *Director of Public Art and Exhibitions, Cambridge Arts*

As the city's official arts agency, Cambridge Arts commissions temporary and permanent public art throughout all neighborhoods of Cambridge. We are pleased to present *Common Exchange*—its exhibitions, performances, installations, and newspaper. The newspaper is produced through a collaboration of the Cambridge Arts Public Art Program, curator Dina Deitsch, and Lesley University College of Art and Design (LUCAD).

SPONSORS:

*Common Exchange* is made possible through multiple partnerships and sources of support, including the National Endowment for the Arts, Cambridge/Agassiz/Harvard Community Culture and Recreation Fund, Elizabeth Firestone Graham Foundation, Artists Resource Trust Fund of Berkshire Taconic Community Foundation, Community Design Studio of LUCAD, Radcliffe Institute for Advanced Study, Massachusetts Cultural Council, VIA Art Fund, Carpenter Center for the Visual Arts, Harvard University, First Church Cambridge, Holosonics, and the City of Cambridge.



Open access RELIES ON THOSE PRESENT, WHAT THEIR NEEDS ARE, AND HOW THEY CAN FIND SUPPORT WITH EACH OTHER AND IN THEIR COMMUNITIES. IT IS A PERPETUAL NEGOTIATION OF TRUST BETWEEN THOSE WHO PRACTICE SUPPORT AS A MUTUAL EXCHANGE.

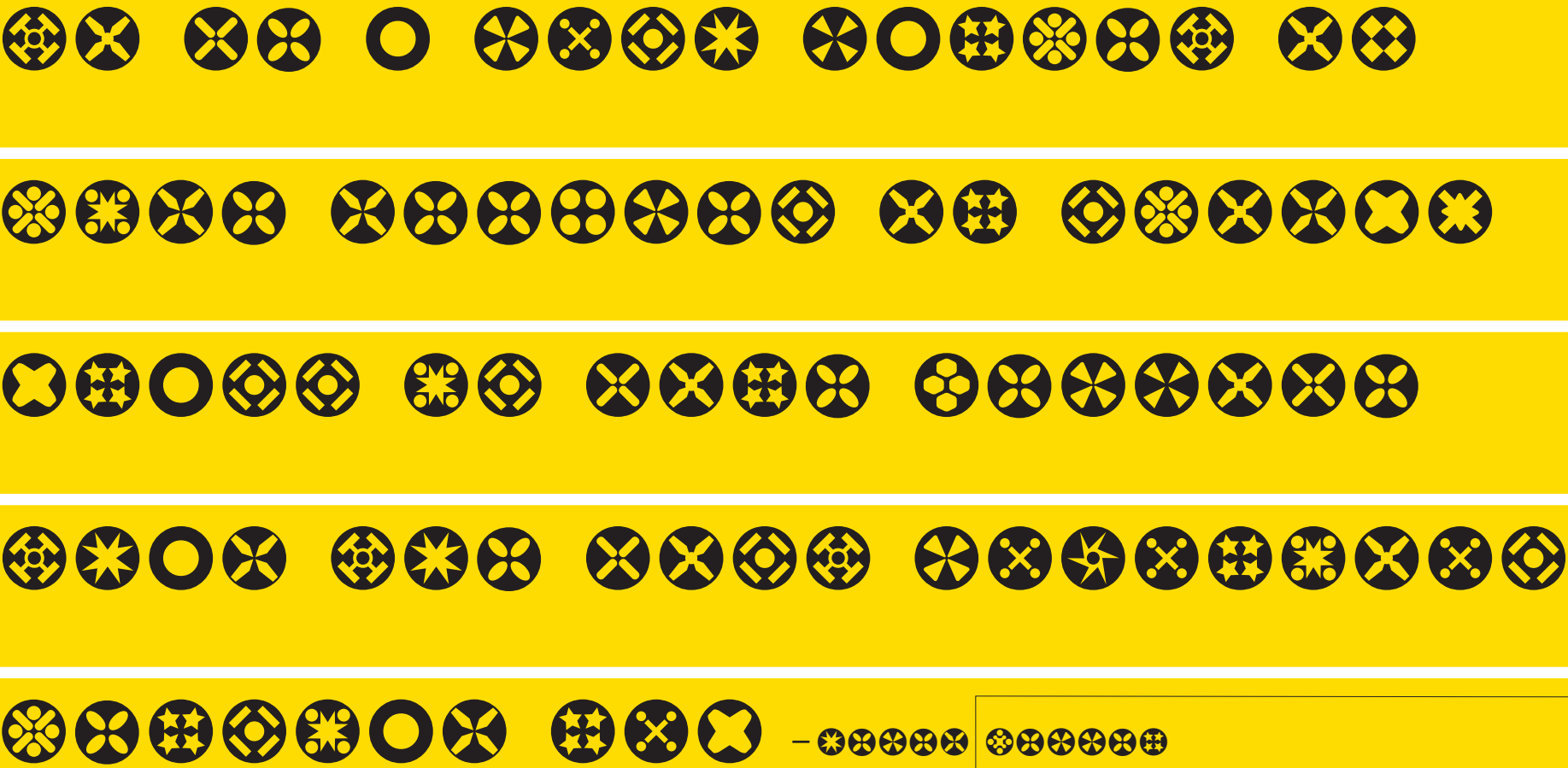
Open access IS RADICALLY DIFFERENT THAN A SET OF POLICIES THAT IS ENFORCED IN ORDER TO FACILITATE A COMMON EXPERIENCE FOR A GROUP WITH DEFINITIVE NEEDS. IT ACKNOWLEDGES THAT EVERYONE CARRIES A BODY OF LOCAL KNOWLEDGE AND IS AN EXPERT IN THEIR OWN RIGHT.

Open access IS THE ROOT SYSTEM OF EMBODIED LEARNING. IT CULTIVATES TRUST AMONG THOSE INVOLVED AND ENABLES EACH MEMBER TO SELF-IDENTIFY AND OCCUPY A POINT OF ORIENTATION THAT IS BASED IN COMPLEX EMBODIMENT.

Open access DISRUPTS THE DISABLING CONDITIONS THAT LIMIT ONE'S AGENCY AND POTENTIAL TO THRIVE. IT REIMAGINES NORMALCY AS A CONTINUUM OF EMBODIMENTS, IDENTITIES, REALITIES, AND LEARNING STYLES, AND OPERATES UNDER THE TENET THAT CRITICAL CARE AND INTERDEPENDENCE ARE CENTRAL TO A RADICAL RESTRUCTURING OF POWER.

Open access IS A TEMPORARY, COLLECTIVELY HELD SPACE WHERE PARTICIPANTS CAN FIND COMFORT IN DISCLOSING THEIR NEEDS AND PREFERENCES WITH ONE ANOTHER. IT IS A RESPONSIVE SUPPORT NETWORK THAT ADAPTS AS NEEDS AND AVAILABLE RESOURCES CHANGE. —Carmen Papalia

## Decode the Common:



## Issue: Access

In this issue of the *Common Exchange* newspaper—"Access" we explore the Common as a public space that is open and available to all. As part of the park's recent renovations, the pathways were widened and flattened to better the space for bikes, wheelchairs, and strollers—increasing access to a greater number of bodies with differing needs.

The artists featured in this issue explore the idea of universal access and what it means on a deeper level of political and cultural agency. Artist CARMEN PAPALIA pushes at this question in his *Blind Field Shuttle* tours that ask us to experience the world like he does, as a

non-visual learner. Papalia extends our thinking of access into an inclusive view of different identities in his proposition *Open Access* (left).

PAUL RAMIREZ JONAS addresses another form of access in terms of who exactly has the authority—or access to authoritative language—to define space in the form of plaques and memorials. His *Publicar* offers the public a chance to place their own texts on a stone—as temporary notes pinned to the corkboard—as a decisive alternative to the permanent monuments that dot the Common.

—Dina Deutsch, Curator

### FEATURED ARTIST

## CARMEN PAPALIA

### *Blind Field Shuttle*

#### ARTIST STATEMENT:

*Blind Field Shuttle*, 2010/17  
Collaborative performance

Papalia's non-visual walking tour, *Blind Field Shuttle*, is an experience in which groups of participants may walk with the artist through urban spaces while closing their eyes. Each instance of *Blind Field Shuttle* is an invitation to explore the possibilities for learning and knowing that become available through the non-visual senses. Participants line up behind Papalia, connect with the person in front of them with a hand on their shoulder, and shut their eyes for the entire hour-long experience. After using their non-visual senses for a prolonged amount of time, participants begin to recognize seeing as only one of the many ways to engage with and interpret a place.

#### ARTIST BIO:

Carmen Papalia, b. 1981, Vancouver, British Columbia; lives and works in Vancouver

Carmen Papalia is a social practice artist who makes participatory projects on the topic of access as it relates to public space, art institutions, and visual culture. His work has been featured as part of exhibitions and programming at numerous museums in the United States and Canada. His recent writings can be found in *Stay Solid! A Radical Handbook for Youth* (AK Press, 2013), *Reference Points: Temporary Services* (Publication Studio, 2013), and in the "Museum Experience and Blindness" issue of *Disability Studies Quarterly* (vol. 33, no. 3, 2013). Papalia's upcoming projects include a series of experimental programs about access and visitor experience that will take place at the Museum of Modern Art in New York.





# ACROSS

- 2) A touch receptor. Most people have about 100,000 on their head.
- 4) What part of a woodpecker contains a Herbst corpuscle that is used to search for insects in wood?
- 5) The French Empress Josephine's signature perfume.
- 6) In Shakespeare's *Midsummer Night's Dream*: "Love looks not with the eye." Instead it looks with what?
- 11) A man may experience an illusion of pain that mimics this condition.
- 15) Polar bears are not white. Instead, their fur is this color.
- 16) The parts of a cat's body where scent glands are located.
- 17) A phenomenon in which stimulation of one sense leads to an involuntary experience of a second sense.
- 19) An insect, commonly used in experiments related to touch, that has exceptional sensitivity to vibration.
- 20) How many nerve endings must be aroused before we smell something?
- 21) A costly flavoring, second to saffron.
- 22) The Aztecs called this popular treat "xocoatl."
- 24) Our taste buds fall into groups: salty, sour, sweet. What is the fourth group?
- 27) The ear acts as a biological gyroscope maintaining this state.
- 28) The part of the eye that takes its name from a Latin word meaning "a little doll."

- 29) Which taste is sensed on the tip of the tongue?
- 30) A color thought to induce passivity in clinical settings.
- 32) A device for viewing oscillations or vibrations; making sound visible.
- 34) The aroma of penguins is so intense that it inspired this term for oily.
- 35) Light from where travels to Earth in approximately eight minutes?
- 36) The English name for vibrissae—the stiff hairs that cats and other mammals use for touch.
- 37) The single food source of koalas.
- 38) A higher sodium level is found here in people who crave salt.
- 41) A repeated rhythmic phrase.
- 44) Resistant to the passage of sound.
- 47) A person who can utter sounds so that they seem to originate somewhere else.
- 49) A famous artist who was myopic and yet refused to wear glasses.
- 50) To be heard, an object must be \_\_\_\_\_.
- 51) Where did Benjamin Franklin prefer to write?
- 55) A parent's first view of their baby often uses this form of echolocation.
- 58) The involuntary contraction of skin muscles to warm the body.
- 61) This animal is the preferred forager of truffles.
- 62) Minty, floral, ethereal, musky, foul, resinous, and acrid are categories of smell. What category do pears fall in?

- 63) To hide or disguise.
- 66) What you say while fencing if you are touched by the foil and are conceding to your opponent.
- 69) In *The Hound of the Baskervilles*, Sherlock Holmes identifies a woman by the smell of which of her possessions?
- 70) German fermented cabbage.
- 72) An insect that rubs its wings together to create sound; derived from Old French "to creak."
- 74) If you chew the leaves of the asclepiad, you lose the ability to discern this taste.
- 75) A muscle in the eye that changes the size of the pupil.
- 77) Which other sense is most closely connected to taste?
- 78) A composition for a keyboard instrument that shows touch technique.
- 79) Which color of light is the most energetic of the visible spectrum?
- 80) It takes humans about five seconds to breathe—two seconds to inhale and three to do this.
- 82) Molecules that trigger scent nerve impulses to the brain have different shapes. What shape is the molecule for pepperminty odors?

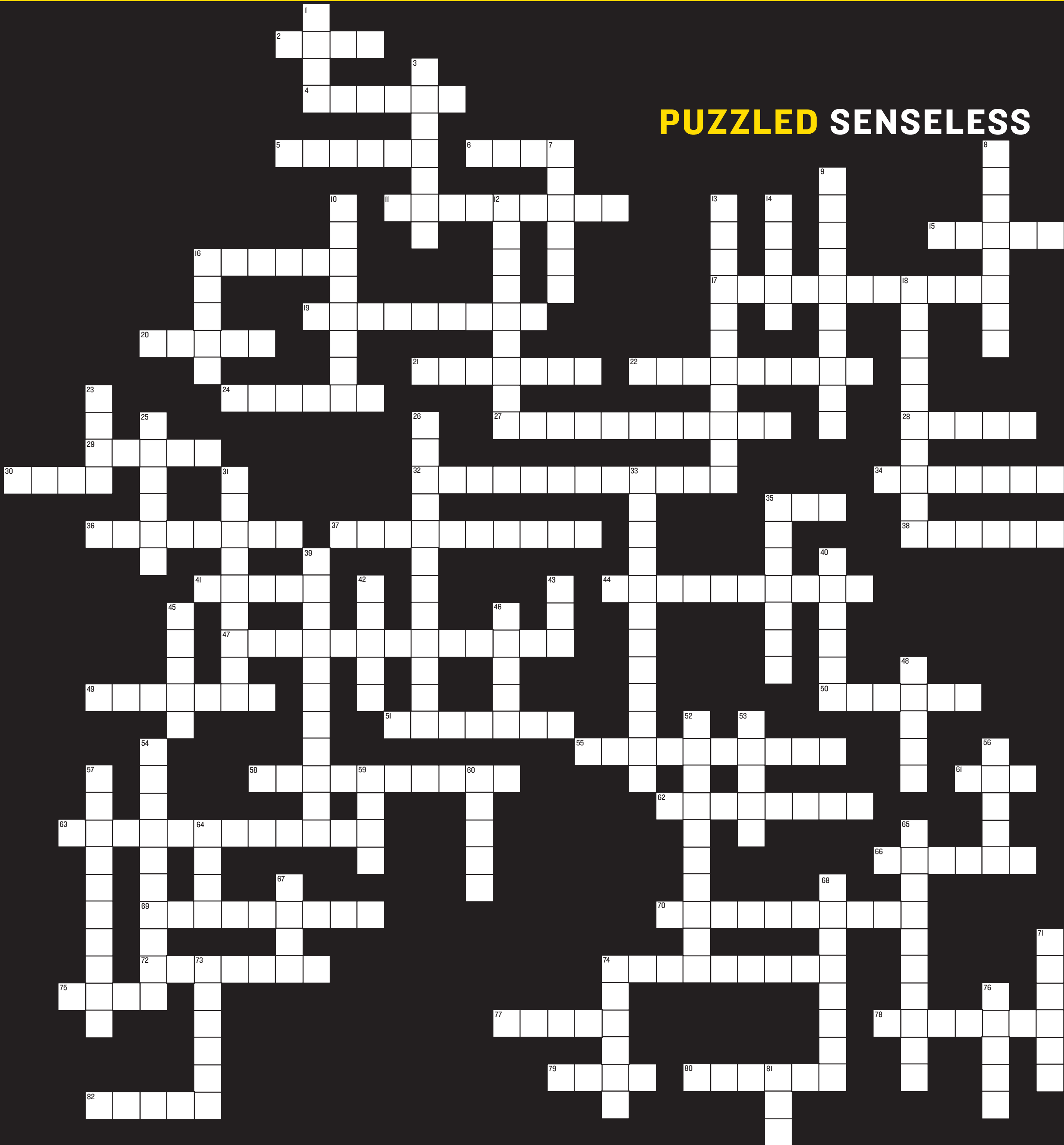
See back cover for answers, taken from *A Natural History of the Senses* by Diane Ackerman

# DOWN

- 1) One of the few rocks we enjoy to eat.
- 3) This bird locates carrion by smell.
- 7) In J. M. Barrie's *Peter Pan*, what could children smell in their sleep?
- 8) This herb evolved a pungent odor to repel predators.
- 9) What visual condition is present when we describe seeing something with our "naked eyes."
- 10) We can smell something when it begins to evaporate. What must something do for us to be able to taste it?
- 12) A dentist uses this to numb our sense of touch.
- 13) The art of drawing objects to give the right impression of their height, width, depth, and position relative to each other.
- 14) This animal squirts would-be attackers with a stench.
- 16) A group of notes sounded together as a basis of harmony.
- 18) Morphine-like painkillers produced by the brain to give us a sense of comfort and calm.
- 23) A red, jelly-like secretion from the gut of an East Asian deer.
- 25) The second layer of skin, responsible for our sense of touch.
- 26) The words hiss, whisper, chirp, slither, bubble, thump, and murmur are examples of what type of speech?
- 31) This famous composer wrote his Ninth Symphony when he was deaf.
- 33) We often crave this nutrient to bring ourselves into emotional balance.
- 35) Three of the tiniest bones in the body are located in the ear: the hammer and the anvil. What is the third?
- 39) A medical instrument that aids listening to the heart.
- 40) One reminder of our oceanic origins is that our eyes must be constantly bathed in tears containing this.
- 42) Ancient Egyptians swore oaths on this edible bulb and thought it symbolized the universe.

- 43) A substance that absorbs odors.
- 45) Walt Whitman praised what aroma as "finer than prayer?"
- 46) Which travels faster, sound or light?
- 48) The quality of a sound governed by the rate of vibrations producing it.
- 52) Static electricity that causes the hair of some animals to stand up and quiver allows them to "predict" this type of disaster.
- 53) The retina includes two sorts of photosensitive cells, rods and cones. Which are used to see color?
- 54) The branch of physics dealing with the effects of very low temperatures.
- 56) Which sense is the first to develop in a fetus?
- 57) A commonly upsetting sound involves fingernails and what else?
- 59) Seventy percent of our sense receptors are clustered in this part of the body.
- 60) A technique that uses sound to navigate, communicate with, or detect objects on or under the surface of water.
- 64) In what part of a butterfly are the taste organs located?
- 65) Merkel's disks, just below the skin surface, respond to this type of pressure.
- 67) Cold receptors are located mainly in this part of the body.
- 68) A basic palette of feeling through touch is hot, cold, pain, and\_\_\_\_\_?
- 71) An optical illusion caused by the refraction of light from the sky by heated air.
- 73) What chemical substance in violets temporarily steals your sense of smell?
- 74) Rotten egg smell.
- 76) The English translation of the Latin, taxare, to touch sharply.
- 81) What factor most influences the amount of taste buds in a human?

## PUZZLED SENSELESS







*Please, look at me*





# PAUL RAMIREZ JONAS

## Publicar

ARTIST STATEMENT:

*Publicar*, 2011/17; Granite, cork, multicolor pushpins, in addition to paper and various contributions from the public

There are two voices that inscribe the public space. One of them is ours, and it is ephemeral, improvised, and temporal. The other voice is the (s)State's, and it tries to be permanent and monumental. It is made of stone and bronze.

Legitimate or not, the (s)State populates our public spaces with inscriptions, such as historic dates, prominent names, lists of the dead, mottos, assurances, and, in rare instances, with a list of our universal rights:

ARTICLE 11: *The free communication of ideas and opinions is one of the most precious of the rights of man. Every citizen may, accordingly, speak, write, and print with freedom, but shall be responsible*

*for such abuses of this freedom as shall be defined by law.*<sup>1</sup>

Can we, as individuals, change the permanent inscriptions of the (s)State without resorting to vandalism or destruction? Can we choose to read the text differently? Can we use the form differently? Can we treat them as scores and interpret them in our own way?

Yes, we can perform the monument. Our material is cork, capable of accommodating us all—even if for a short time. For this monument, all we need is a scrap of paper, a pen, and a thumbtack to publish our voice.

<sup>1</sup> The *Universal Declaration of Human Rights* (UDHR), adopted by the United Nations General Assembly on December 10, 1948.

ARTIST BIO:

Paul Ramirez Jonas, b. 1965 California / Honduras; lives and works in New York City

Paul Ramirez Jonas often asks us, the participants, to contribute something: spare change, a wish—or even our own version of history. This reciprocity is a manifestation of trust and a social contract through which the viewer and artist create meaning. Ramirez Jonas's *Taylor Square* (at the Taylor Square Fire Station, intersection of Sherman Street, Huron Avenue, and Garden Street) is in the public art collection of the City of Cambridge as the city's smallest park. Five thousand keys to its gates were mailed to area residents with a request to copy the key repeatedly for a widening population of residents to become owners of this space. He completed a large-scale public art project, *Public Trust*, in Boston

and Cambridge, with presenting organization Now + There in 2016. He has exhibited nationally and internationally, and a 25-year survey of his work is currently on view at Contemporary Arts Museum Houston. He is an Associate Professor at Hunter College and City University of New York (CUNY).

Use this blank paper to add your own message to *Publicar*.



SHOWER THE PEOPLE YOU LOVE WITH LOVE.	HI JOHN, JUST IMAGINE.	NOTHING TOO POETIC, JUST KNOW THAT YOU'RE—OR SHOULD I SAY WE'RE—ALIVE FOR THE SAKE OF OTHERS.	RICOLA, MILK, BREAD, TP, PADS, TEA, FRUIT, YOGURT, OATMEAL, PONYO SOUP.	I HAVE BEEN TRYING TO GET RID OF MY HONDA CIVIC FOR A LONG TIME. —CHASE
HELLO AND WELCOME TO OUR TREASURE HUNT. IF YOU FIND A CLUE, LEAVE IT WHERE IT IS. FIRST CLUE: "THE CIRCLE OF LOVE."	UN BON JOUR DU QUEBEC, CANADA. —CELINE ET JACQUE	IT'S REALLY HARD BEING PAKISTANI, BUT WE DO OUR BEST.	RECOMMEND HUMIDIFIER.	GABI, SILVIA, MIA WERE HERE. WE LOVE ART.
IOU \$2.	TO KILL A MOCKINGBIRD, THE LITTLE PRINCE, A PALE VIEW FROM OF THE HILLS, WE NEED TO TALK ABOUT KEVIN, LITTLE WOMEN, MIXQUIALA LETTERS.	HI PAUL.	DID YOU LIKE THE FIRST TREASURE HUNT? IF SO, YOU WILL LOVE THIS ONE. HERE'S YOUR FIRST CLUE: "NO DOGS ALOUD!"	I CAN'T STOP TALKING ABOUT THE SMOKED SALMON! <u>IT'S SO GOOD!</u>
ESTLIN RUBBED HER KNEES IN OUR GYM ROOM WHILE DOING SPORT. WE LEARNED OUR LESSON TODAY. I'M SORRY FOR THIS INCIDENT. —ANDREA	DISMANTLE BROKEN SYSTEMS AND REBUILD.	TO MOM & DAD: AT THE END OF THE DAY IT'S YOUR LIFE! YOU DO WHAT YOU WANT, NOT WHAT OTHERS TELL YOU.	FEAR THE CUTENESS! YOU WILL OBEY ME.	







Conversation: the language of the Common

The “commons” is a place of shared knowledge and resources while also being a contested area of collective action and possibility; it is the term by which we legally frame our public rights and hold our democratic freedoms. It is the locus of dialogue itself; as philosophers Cesare Casarino and Antonio Negri remind us, “Conversation is the language of the Commons.”<sup>1</sup> The “Common” (notably missing the *s*) is the physical manifestation of this idea in space, publicly shared and historically a field of grass at a city’s center used for collective livestock grazing.<sup>2</sup>

The Common—as both a literal and conceptual site—is defined by gathering, exchange, and the multitude of voices and actions that take place within it. In effect, the Common is the landscape of citizenry and a place defined by dialogue, between people, cultures, and histories, that can echo the best and worst of our civic states.

*Common Exchange* is a series of temporary art installations and performances presented in one of the nation’s oldest common greens, the Cambridge Common. Organized in honor of the park’s recent pathway renovations, each project that constitutes *Common Exchange* reiterates the park’s physical and ideological function as a connective space, one defined by the exchange of ideas, words, and things, a space of conversation.

Over the course of the summer, time-based and participatory works will occupy the Cambridge Common to address connectivity and exchange in the twenty-first century, moving from interpersonal to communal and historical relationships. The public remains the central figure in these works to emphasize that it is participation and public discourse that ultimately shape our civic spaces.

—Dina Deutsch, Curator

<sup>1</sup> Cesare Casarino and Antonio Negri, *In Praise of the Common: A Conversation on Philosophy and Politics* (Minneapolis: University of Minnesota Press, 2008).

<sup>2</sup> This history of shared grazing space has also spawned social and economic theories of misused resources in unregulated systems. See Garrett Hardin, “The Tragedy of the Commons,” *Science* 162, no. 3859 (December 1968).

An icon: as a verb

Transforming the International Symbol of Access (ISA) into an active, engaged image, the Cambridge-based project of Sara Hendren, Brian Glenney, and Tim Ferguson-Sauder has the power to change more than the icon itself.

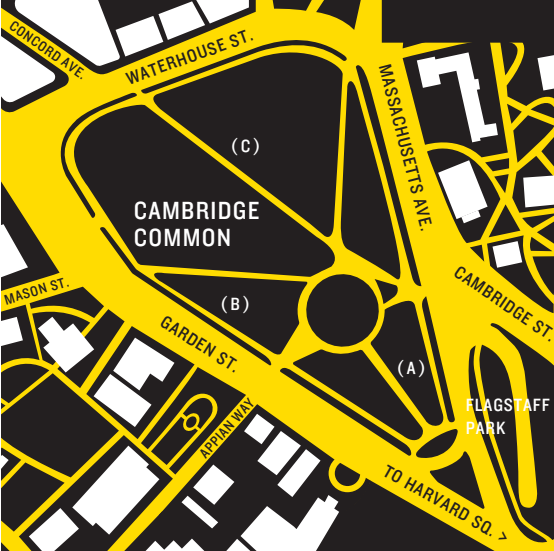
“History shows that the shape and form of what we see and hear does work on our cognitive understanding of the world, and hence the meaning we make of it. The language of symbols [has long been used] to persuade, to question, to force. We want to be on the bottom-up, rights-expanding, power-rebalancing tradition of that history.”



—Sara Hendren, Brian Glenney, and Tim Ferguson-Sauder, *Accessible Icon Project*

For every complex and difficult problem, there is an answer that is simple, easy, and wrong. —H. L. Mencken

ACROSS: 2) hair, 4) tongue, 5) violet, 6) mind, 11) pregnancy, 15) clear, 16) cheeks, 17) synesthesia, 19) cockroach, 20) forty, 21) vanilla, 22) chocolate, 24) bitter, 27) equilibrium, 28) pupil, 29) sweet, 30) pink, 32) oscilloscope, 34) pinguid, 35) sun, 36) whiskers, 37) eucalyptus, 38) saliva, 41) chant, 44) soundproof, 47) ventriloquist, 49) Cézanne, 50) moving, 51) bathtub, 55) ultrasound, 58) gooseflesh, 61) sow, 62) ethereal, 63) camouflage, 66) touché, 69) notepaper, 70) sauerkraut, 72) cricket, 74) sweetness, 75) iris, 77) smell, 78) toccata, 79) blue, 80) exhaled, 82) wedge DOWN: 1) salt, 3) vulture, 7) danger, 8) rosemary, 9) unassisted, 10) dissolve, 12) novocaine, 13) perspective, 14) skunk, 16) chord, 18) endorphins, 23) musk, 25) dermis, 26) onomatopoeia, 31) Beethoven, 33) carbohydrate, 35) strrup, 39) stethoscope, 40) sodium, 42) onion, 43) fat, 45) sweat, 46) light, 48) pitch, 52) earthquake, 53) cones, 54) cryogenics, 56) touch, 57) chalkboard, 59) eyes, 60) sonar, 64) feet, 65) continuous, 67) face, 68) pressure, 71) mirage, 73) ionone, 74) sulfur, 76) taste, 81) age



PARK INSTALLATIONS:

In addition to the performances and events listed below, look for these park installations in the Cambridge Common, May–September 2017: (A) Kelly Sherman, poetic memory banners; (B) Paul Ramirez Jonas, contributory monument featured in this issue of *Common Exchange*; and (C) Julianne Swartz, interactive bench.

Event Schedule / Map:

MAY	8 / MON	6–8 PM	Kelly Sherman: Artist Reception	Gallery 344
	13 / SAT	3 PM	OPENING CELEBRATION Lee Walton & Jon Rubin: <i>When the World's on Fire</i> , Walking Musical Performance	Common
		4 PM	Andy Graydon: <i>Gathering Note (a facsimile)</i> , Interpretive Choral Gathering	
		5 PM	Carmen Papalia: <i>Blind Field Shuttle</i> , Eyes-closed Participatory Tour	
	14 / SUN	1 PM	Carmen Papalia: <i>Blind Field Shuttle</i>	Common
	18 / THU	12–2 PM	Aki Sasamoto: <i>Food Rental</i> , Food/Performance Cart	Common
		6 PM	Aki Sasamoto: Artist Talk	CCVA
	20 / SAT	12–1 PM	Aki Sasamoto: <i>Food Rental</i>	Common
		1–2 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i> , Collective Theatrical Performance	
		4–5 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i>	
JUNE	1 / THU	6–7 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i>	Common
	4 / SUN	1–3 PM	Allison Smith: <i>Common Goods</i> , Demonstration / Conversation with Judith Leemann	Common
	15 / THU	6 PM	Allison Smith: <i>Common Goods</i>	Common
		7:15 PM	Allison Smith: Artist Talk with Cambridge Historical Society	Common
	17 / SAT	1–3 PM	Allison Smith: <i>Common Goods</i>	Common
		3–4 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i>	
JULY	16 / SUN	1 PM	Andy Graydon: <i>Gathering Note (a facsimile)</i>	Common
	17 / MON	6–8 PM	Andy Graydon: Artist Reception	Gallery 344
	20 / THU	6–7 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i>	Common
AUGUST	3 / THU	6–7 PM	Xaviera Simmons: <i>Number 22 (Overlay)</i>	Common
SEPTEMBER	15 / FRI	5–7 PM	Carmen Papalia: Artist Reception	Gallery 344
	16 / SAT	12–2 PM	Aki Sasamoto: <i>Food Rental</i>	Common
		2 PM	Carmen Papalia: <i>Blind Field Shuttle</i>	
		3 PM	Allison Smith: <i>Common Goods</i>	Common
	17 / SUN	12–2 PM	CLOSING CELEBRATION Aki Sasamoto: <i>Food Rental</i>	Common
		2 PM	Andy Graydon: <i>Gathering Note (a facsimile)</i>	
		3 PM	Carmen Papalia: <i>Blind Field Shuttle</i>	
DAILY EVENT	MAY 14 – JUN 12	12–2 PM	Lee Walton & Jon Rubin: <i>When the World's on Fire</i>	Common
GALLERY EXHIBITIONS	APR 24 – JUN 30		Kelly Sherman: <i>We Were Here—Memories of Cambridge Common</i>	Gallery 344
	APR 26 – JUL 1		Xaviera Simmons: <i>Number 22 (Overlay)</i>	Radcliffe
	JUL 17 – SEP 8		Andy Graydon: <i>Gathering Note (a facsimile)</i>	Gallery 344
	SEP 18 – DEC 15		Carmen Papalia: <i>Blind Field Shuttle</i>	Gallery 344

EVENT LOCATIONS:  
Hong Kong Restaurant  
1238 Massachusetts Avenue  
Cambridge, MA 02138

Gallery 344  
Cambridge Arts  
344 Broadway, 2nd Floor  
Cambridge, MA 02139

CCVA  
Carpenter Center for the Visual Arts  
Harvard University, 24 Quincy Street  
Cambridge, MA 02138

Radcliffe Institute for Advanced Study  
Johnson-Kulukundis Family Gallery  
Byerly Hall, 8 Garden Street  
Cambridge, MA 02138

PLEASE NOTE:  
The event schedule is subject to change. Confirm at [cambridgeartscouncil.org](http://cambridgeartscouncil.org) or [facebook.com/cambridgeartscouncil](https://facebook.com/cambridgeartscouncil)