

CAMBRIDGE FEEDBACK

First Name	Last Name	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments
Trina	Abbott	Long term Cambridge resident and an artist	While the design is attractive, I think it is too symbolic. People read less these days with a short attention span. I want the women's vote to be very clear from simply looking at the sculpture- this does not so that.	This is my second choice after After the roses. I like that it has a gathering space and is spread around the city My concern is that it is spread around the city and perhaps not a big enough statement in Cambridge common? This is such an important issue, it should be big and draw people in, not get lost in the spaces that it inhabits.	I like this and find it attractive and interactive- it is my first choice- people are drawn to people, including representations of people) I hope passerby's will be drawn to learn more. I like the gathering space as well. Good research on what roses to use etc.	This just seems too blocky for the common. Esthetically, I am not drawn to it.
Maureen	Albano	I am an artist and educator at the Museum of Fine Arts, Boston. I have lived in Cambridge since 1996.	This is the most engaging of the proposals to me. It is minimal, understated, and conceptually beautiful. The idea of a palimpsest is a sublime reference to the many layers of history.	This proposal feels cold and calculated to me. The concept of installing an amphitheater is classically safe and over used. It also has the potential to invite misuse and abuse installed on the Cambridge Common.	The fused glass portion of this proposal has the most potential on its own to me. However, the larger than life size figures feel overstated and imposing to me. Installing a speaker's platform on the Cambridge Common has the potential to invite misuse and abuse.	This is the least engaging of the proposals to me. The figures feel overstated and overly sentimentalized to me.
C	Arthur		I like the idea of soliciting community input for the inscriptions, and the construction of a quiet area for contemplation within the park. This design would be my second choice.	I believe this is far and away the best choice to provide a physical space for contemplation of the milestones met thus far and the ongoing struggle for voting rights. The integration of specific memorials throughout the community increases the impact and specificity, while providing platforms that can be updated over time to ensure the memorials reflect current struggles. This design has my vote.		
Bill	Barnert	35-year Cambridge resident. Member of Cambridge's LGBTQ+ Commission since 2013.	"The Future to be Rewritten" is nice, but perhaps a bit too complex to be appreciated.	"#invisible" is very clever & I like it.	I like the IDEA of "After The Roses", but I am not very enamored with the "statues".	But "Journey to Empowerment" gets my vote. Simple, understandable, interesting, & beautiful.
Kitty	Beer	I grew up in Cambridge and came back for good some 20 years ago. I am the author of Resilience: A Trilogy of Climate Chaos.				This is by far the most powerful and universal piece. I want to be sure there's text somewhere telling the story of these heroic women which many don't know about. I am surprised to learn of this wonderful project so near completion. Are you sure your committee represents the complete constituency for such a project? Please publicize the names of those making this decision.
Sarah	Bell	Lived in Cambridge since 1981. Owned house since 1993. Raised our three kids here, who went to CPS K-12 Love public art everywhere. Urbanist.	This design uses stone vertical pieces, which seem incongruent with Common's active greenspace. Also the art invites intentional intellectual activities on behalf of public. Too formal for subject and space.		Like use of Mass Ave sidewalk for timeline. Appreciate the gathering space and speaker stand as a possible interactive environment for the public. Also think rose garden will add sensory element for all passersby, not just enthusiasts of 19th amendment.	Very much llke the soft design of sculptures. However seating elements are too low for most adults.
Gerry	Bergstein	I am an artist and emeritus faculty at SMFA tufts	Strong an nuanced presentation		I love the idea of transparency of the elements of this work, which I think merge the and the present in a highly unusual way. History and the present are merged poetically.	

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Karen	Biemann	I prefer Nora Valdez’s entry. It is open, modern, soft edges, and invites the curious to come and see. I am a long-term Cambridge resident.	Too cluttered, too much cement.	Creative idea and creates a gathering space. Too much concrete. Takes up too much green space.	Not inclined to follow the 75 year timeline or pay attention to the individual women. In this case, the achievement is most important.	Like the use of granite, modern/rounded edges, more transparent than the amphitheater above.
Elizabeth	Bierer		Will not age well. Have seen something similar in other cities, and doesn't look good over time. Also not appropriate for the Common, which is already much too cluttered.	Amphitheatre not appropriate for the Common. I like the idea of ballot boxes in multiple locations around the city.	No Hedge!	Much too large and too much pavement for the Common. Might work in another location.
Alice	Bredin	I vote for the Journey to Empowerment choice.				This is the one.
Siobhan	Bredin				Although all of these proposals are wonderful, this one has the most historical detail to educate people, so this is my top choice.	
Bernice	Buresh	Thank you for your work on this project. I am a very long-term Cambridge resident and I know there is a debate about the siting of this public art. I think it should be in the Common, but only under the following conditions: No removal of existing trees. Any lighting must adhere to International Dark Sky standards. It must extend the struggles of the suffragists to current challenges. It must have a positive effect on the environment. For these reasons I am advocating for the Harries Heder proposal. Details below. However, I would still like to see the Merge ballot boxes all over the city!			I think this is most suitable plan for the Cambridge Common. Its timeline with historical text would replace and upgrade an existing walkway. Its modern sculptures featuring imagery of women suffragists are compelling and a relief from the many stone men in the area. And the plan would add a badly needed garden to the Common. However, I would like to see the garden relate to the biggest challenge of our time, preserving the planet, which has a direct effect on our ability to have a democracy. The yellow roses would enhance the area (who among us would refuse a Julia Child rose), but instead of a garden exclusively of roses, why not use the roses as icons and plant most of the space with native pollinators? The Native Plant Trust/Garden in the Woods could suggest beautiful ones and the signage could explain the need for such plants in a period of insect collapse. Clearly there is interest in a memorial that acknowledges the achievements of our foremothers while stimulating involvement in the political and environmental challenges before us.	

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Mary Baine	Campbell	(1/2) I've lived in Cambridge for 27 years and worked here before that while living in Boston. I was an artist in my youth, am a feminist and teach women's studies, and as a cultural historian have put some thought into public art and monuments. I lived on and off in Berlin while the city went through the process of designing a Holocaust memorial that the city's citizens would approve. Several design-winners were rejected before a very good design was finally agreed on. You need buy-in from the community and will benefit from negative reviews, though I don't like having to provide them. Most of these designs I'm sorry to say do not communicate enough, do not indicate the long and terrible struggle of women for the franchise, or the succeeding and continuing constitutional struggle for legal and bodily autonomy, and do not highlight, except a bit in the "Ballot Boxes," any Black women of Cambridge history. (Nor do I consider Hillary Clinton or Stacey Abrams figures of Cambridge or MA history!) Is this because none of the artists/designers are Black?	The future is famously "unwritten," so I don't understand the title. I also don't understand the message or meaning of silhouettes of women on park benches. What does that visibly have to do with the suffragette movement, the 19th Amendment, or the ongoing and currently losing struggle for constitutional recognition of women's bodily autonomy? Women sat on park benches before the 19th Amendment, which was not about the right to sit.	(1/2) This design is the most likely to educate and, though you may need to rethink the whole competition, I'd vote for this among the competitors, with modifications. 1) Its proposal that the ballot boxes be distributed only in diverse neighborhoods means that people in wealthier, too-white neighborhoods--who need education the most--will get none. 2) It may be because the designer is German--in Germany it's possible to create a small "amphitheater" and have it be used for the purposes Reisenberger conceives--but in Cambridge such spaces usually become hangouts for young and/or homeless people, whom I at least would feel bad asking to leave for my meeting or event.	The monument involves several separated but visually unconnected pieces, which dilutes its visual power, in my opinion. Sporty young 21st c. women and girls with megaphones do not recall to me the struggles for education or suffrage or reproductive rights or equality, though this is definitely a step up from female silhouettes on park benches. People a generation or two from now will understand even less. Perhaps if the entire set were represented in one comprehensive image I'd get the point better, but I don't think most busy people will really take this in. Given the longevity of most Cambridge monuments, all or almost all to men, I'd like to see longevity as a feature of any winning design. I'd also like it to be visually striking (like e.g. Nora Valdez's).	This is far the most visually arresting proposal. I would love to see it built, and to spend time in its meditative female space! Plus the "life expectancy" of granite as Ms. Valdez points out is a serious advantage. I like her focus on that fact. But as a memorial to the struggle of women in the USA to achieve constitutional personhood and rights, it doesn't communicate much without her presentation, or even with it. History is committed by people, who have races and classes and, in the US anyway, original nationalities: not by Eternal Feminines. And the white stone at least of her models is the wrong color. Valdez talks about how different they'll look on the large scale, but doesn't mention color so I don't know what she has in mind.
Mary Baine	Campbell	(2/2) You need to stop and think more about what you want, and the artists have to do more research. The Cambridge Public Library, the Cambridge Historical Commission, the Schlesinger Library at Harvard are among many resources in Cambridge eager and ready to help artists know and understand more about women's history, and especially Black women's history, and above all in CAMBRIDGE. (A monument could be a place where both the White female educator of women Elizabeth Agassiz and the Black educator Maria Baldwin, of whom a recent, locally-authored biography is available, could come together despite the long fracas over changing the name of the Agassiz School to the Baldwin School.) I think the artists should work with historians and feminists more than 3 of the 4 at any rate have chosen to do, and even the entry from Merge Conceptual Designs is not rich with Cambridge figures.		(2/2) If it were larger it might be less attractive as a hangout for teens and/or homeless residents and permit more significant public meetings--also the frequent visits of Bread and Puppet! But I do like the idea, were it credible, of the smaller space. How could it be made usable without policing? 3) Most of all I worry about the longevity of the ballot boxes (the most workable part of the design imho): what will they be made of? How long will the 3D photographs last? What will the boxes look like in 20 years? 50 years? Why should a monument to women's struggle be ephemeral? Maybe it wouldn't be ephemeral in California where Reisenberger &c work a lot, but we have weather here!		
mariagnese	cattaneo		From the four installation, it speaks the strongest to me.. It invites to walk around, to contemplate, to sit, Aesthetically I find this the strongest. Not clear what the material is. are the columns mirrors? Would love to see it in the Cambridge common. this one is my first preference.	This is an interesting concept. Do not quite understand who they final boxes look like, and where they would be place in the different part in the city. can see that they might encourage to go voting.	this is playful, I would need some description, what do the megaphones do? Take down the monuments? seems fragile, this might be the intention.	This are work is the one one that speaks the least to me. the figure seems clumsy to me, are they to insure empowerment by being monumental?

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Katherine	Chin	Artist and Cambridge resident.	This proposal is my favorite because it is spatial and transformative. The visual inspiration of the palimpsest and cross writing is appealing to support the notion that history needs to be rewritten. It is also appealing that some of the quotes could be co-curated with the broader cambridge community.			
Judy	Clark		My favorite is Azra Aksamija's proposal. It address the worries I had when I first heard of this project, because it inspires us to reflect on the contradictions and complexities of the suffragette movement and the ongoing struggles for voting rights and justice. Loved how she brings an understanding of the many layers of our history through the many layers of her installation. In first seeing the imagery, I thought of the Peace and Justice Memorial, and on her video, found this was intentional referencing. It is beautiful and complex and amazing! An uplifting collaborative work that lifted up my spirits.			
Cynthia	Cohen		This is by far my favorite entry. It is inspiring, thought-provoking, and aesthetically pleasing.			
Isadora	Dannin	Student	(1/2) Out of the four projects, this proposal presents by far the most thoughtful response to the centennial of the passage of the 19th amendment. It's a tricky anniversary to celebrate, considering universal suffrage is still not a reality in this country (because of the implicit and explicit measures that enforce voter suppression based on race, class, gender, etc. present in this country to this day), and this project does an admirable job at addressing that. It proposes the type of monument that you could come back to time and time again and continuously find something new - the idea of palimpsest and cross-writing, and the way the quotes are curated are conceptually grounded in the idea that this historical moment is not singular and shouldn't be reduced as such.			

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Isadora	Dannin		(2/2) It is important that we understand history this way, particularly in a political moment when sweeping generalizations and exclusionary practices are used to mask institutional problems, such as racism and gender-based discrimination (both issues that this project acknowledges were messy pieces of the equation in the fight for women's suffrage). There is no doubt that project addresses the Committee's goals, and would provide Cambridge with a piece of public art that would meaningfully stand in contrast to the numerous other monuments to important male figures in the Commons.			
Louis	Darkwa	My wife and I are long term black and Hispanic Cambridge residents	This is by far my favorite project. It seems to be the most representative of the diverse and multifaceted history of the suffrage movement and I feel like it tells the story in an ongoing way that can be expanded to include contemporary feminist movements. I like that it doesn't objectify and single out individuals but rather recognizes collective efforts. It also just seems like a fun place to bring kids and family where they can learn about our history in an enjoyable way. Definitely my #1	This one is really disappointing. It is really disappointing to see the suffrage movement reduced to a voting box when it is really so much more complicated and exciting than that. It diminishes the whole struggle of feminists by showing it as a moment in which they were finally included into the patriarchal voting system ignoring all the voices and struggle that led there.	The sculptures look really weird and unflattering and I feel like so many stories are probably excluded from this. It doesn't seem like the different elements fit together very well but I like the idea of included plants.	This is ok but it's kind of bulky and like the harris heder project I'm unhappy with how it reduces the struggle to images of a few people. It ignores the complexity of the movement and the conversations that made them. I also don't understand why they picked these particular faces. It makes us feel both tokenized and excluded from the monument.
Henrietta	Davis	Former mayor. I think I'm the 5th woman mayor! Thank you to Barbara Ackerman for being the first. There are still gender barriers in Massachusetts political life though finally lessening after 100 years of suffrage.	Will review later	Will review later	I love this proposal for including the history, the yellow roses and an active elements for participation in the future The figures are beautiful and inspiring and olive the opportunity to adorn them.	Will review later
Sara	DeSimone	My husband is a third generation Cantabrigian and our children are fourth. It is important to us to continue to improve Cambridge through art, culture and nature. I welcome the addition of this new exhibit.			Upon review of all the designs the after the Roses" exhibit is my preference. I love the beauty and symbolism of the rose garden and the archway as well as the public space and glass faces on the statute that change allow the sunlight to shine through. This exhibit combines nature with beauty while encompassing a community feeling that was critical to the suffragist movement. I would support this design at the Cambridge common.	

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Jan	Devereux		This work is highly conceptual and meets objectives in that respect but visually it feels crowded/cluttered for the space and asks a lot of viewers (reading inscriptions).	The very simple oval seating with the ballot box in the center feels timeless and is attractive. But by itself it doesn't really meet the project goals without distributing boxes all over the city -- the concept is intriguing but I wonder about maintenance and placement, given how much is already on sidewalks.	I really like this one. The individual elements are all visually interesting and their combination gives the work a broad appeal. I especially like the speaker's platform and the yellow roses forming a gateway. I think it fits well with the spirit of the Common as a place of assembly but also would appeal to people passing by. The ribbons are a fun touch.	I really like the sculptural style and think it has an enduring esthetic that is appropriate to the Common. It doesn't seem to need a lot of maintenance either and would be an inviting place to sit or to meet a friend. The messaging is subtle but I appreciate that it does nor feel didactic or too busy. The Common is a place people go to escape the hubbub of Harvard Sq and I think the oval would be an inviting place to linger without asking a lot of the visitor.
Mary	Devlin		I like this concept the best, especially that it is interactive. As the mother of a teenage daughter I like that this will give her a reflective space to learn about the history of women -- their struggles and successes -- and a place to contemplate her own future.			
km	dillon	35-year Cambridge resident; artist-with-day job	Project seems a bit TOO conceptual--nothing really specific to engage with and seems to sprawl aimlessly, not really integrating with anything else in the Common, and yet uncontained. I worry that the mirror-reflective finish will be blinding to some in different daylight conditions, and about tripping hazard/eye poking potential of some elements; vandalism risk seems high. I like the palimpsest & cross writing inspiration, but the periscope component seems problematic conceptually and functionally. The jail door concept does not connect easily to actual material and experience. Proposal is not uniformly specific about materials, fabrication, installation, collaborators, budget, etc. One wonders about the capacity for collaboration and true community process.	Appreciated some of the ideas behind this but in trying to imagine experience, it doesn't quite work. Concrete element is a little too self contained and seems to visually & functionally disrupt flow through Common; can easily imagine it becoming an uninviting hangout for limited few & wonder about drainage. Moreover, it screams "Urban Heat Island" in the image. Appreciated ballot box as a unifying symbol, but in reality, these actual boxes invite questions around ongoing maintenance/operation, and I wonder if the contents of the distributed boxes will truly be viewable to a broad audience over time. Can't help but think that the method of choosing the subjects for focus within distributed boxes will be problematic. It just doesn't seem that this proposal offers staying power over the long term, or that it has the ability to connect and engage a broad cross section of community. Seems to cater to a subset of community.	This was the only proposal that felt like the artists observed/acknowledged/respected the current use of the space. Appreciated their commitment to testing materials & methods as well as realistic understanding of what it takes to create successful public art. And that they were specific about timeline and collaborators. Loved individual elements of the proposal--embedding text/events in walkway . . . the rose garden and gateway, especially. Not as convinced about sculptures (they feel a bit other-worldly/unsettling in context of Common), speaker platform (noise/germ spreading potential), and fabric (can get messy without regular clean-up). Worry about potential for things to be attached and tangled in sculpture without careful monitoring. I very much liked that proposal realistically addressed ongoing use of space as a resource for teaching, performance, and visitation, and that it provided opportunity for community shaping of specific pathway components, and for additional means of honoring. I like to think that there would be potential to incorporate new elements (e.g. in pathway) over time.	(1/2) Imagining this in the space, the piece had an organic feel--the granite and figures compatible with surroundings, yet offering a different and more interactive/intimate experience. Love the implementation of traditional stone carving and native New England material; wonder about the ground surface and wonder if permeable is feasible. Worry that symbolic objects (e.g. pile of flyers) would become tripping hazards. And about limited capacity for actual contemplative/comfortable seating. But the scale of the figures and their simplicity & ambiguous/symbolic nature seemed just right. The element with the seated woman worked well as a one-person seat or as a climbing opportunity for a kid. Appreciated much of the language used in her proposal--particularly about the power & strength expressed through abstraction and weight of materials.
km	dillon					(2/2) Also appreciated the proposal's attention to detail in the process and rather wish that some carving could be done on-site so that passers-by could observe--though of course that would be fraught with liability issues. Not sure how the "workshops" with community would work in COVID environment. Lack of familiarity with Cambridge is a bit problematic but the artist has experience working in unfamiliar places. Would encourage collaboration with truly representative Cambridge community and not just "insiders."

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Linda	Dittmar	Professor Emerita at UMass Boston, feminist scholar/activist, long term carbide resident.	I like this one the best for it's no-fuss abstract simplicity. It allows viewers the space to respect what it refers to w/o teaching 'down' to them. It has a meditative quality that respects the audience while the design seems invite a feeling of awe.	Too didactic, requires "work" from viewers, and I don't think it'll be of lasting appeal over time.	Too quirky and proclaiming. I don't think it'll weather well over time. Its historic reference to "roses" is a bit too specific and potentially sentimental. Its construction seems too flimsy too, when I wish for durable achievements. It would make for a good temporary installation, but not a permanent public art.	An attractive piece (my second choice), but too literal and too static. It conveys the sense of burden more than the feeling of progress, and anchors the achievements in earlier times (where indeed they began) w/o attending to the dynamics of change.
Joan	Ditzion	I am a member of North Cambridge Art Ass.	Visually interesting but too abstract.	Vital issue , but for this prefer a more overview historical broad vision	This is my favorite. I like the history that it affirms. I just wish there were more benches for people to sit and contemplate.	I like the design and how inviting it is for people to engage. But the images are a bit abstract . I wish this could combine with After the Roses.
Jodi	Ekelchik	Re-launched the League of Women Voters unit here in Cambridge (FB: @lwvcambridge).	While I like how the entire piece is really at eye level for visitors, I wish there was a central point to congregate and foster dialogue. I feel that people will wander through at their own pace without any opportunities to engage. Compared with others.	I enjoyed hearing how this would take over the City, and that visitors can seek out or come upon in their travels. And would facilitate dialogue through commentary near the pieces. The idea of the central ballot box on The Common is very clever, and to help visitors engage in dialogue.	How will they remain positioned to ensure they are not toppled via weather or intentionally.	Looking forward to hearing about how to engage women in the words that will be printed on the boxes, benches, etc. I loved the pathways into the Common space(from different directions), and how the viewer can ponder how we arrived at this point, and envision where we are going in the future. This is very inviting, and I believe compliments other statues on the Common, but unique enough on its own. Excited !
Barbara	Elfman	I have a degree in art history and a masters in Art and Education. I have worked in museums and have written a capstone paper for my masters degree about the 1930s design school for women on Church Street in Cambridge when they weren't allowed to attend design schools.				This is my favorite of the four. I like the material that is used which I believe gives strength to the over all concept. I think people would be able to be interactive with the sculpture unlike the others. I also like that it would be long lasting and share the importance of this monumental moment in our history.
Rolf	Erikson	I am a long-term Cambridge resident, retired, former art teacher and library interior designer.	If this project were open for voting, I would choose this proposal. It is elegant, light, less imposing on the natural setting than the other proposals. I especially like that it reflects not just on the past, but also the present and future. I believe this proposal is most likely to succeed in it's purpose of contemplation. This would be an incredible addition to Cambridge Common. Brilliantly conceived proposal.	This project does have some merit, but I don't particularly like the idea of the amphitheater, which I fear would be more misused than used.	To me this looks rather gaudy and overpowering. Compared to the Aksamija proposal, which takes up only a small parcel of real estate in the Common, this would seem to take over the entire space, which I don't believe is the intent of the project, or at least I don't believe it should be.	This would be my second choice. But I don't find it as elegant and inspiring as the Aksamija proposal. This is far more traditional and has less vision. And while I don't suppose this should be a determining factor, the sculptures are quite subject to vandalism and graffiti.
Elizabeth	Fay	I teach English Literature at UMass Boston. I've lived in Cambridge since 1988. I raised my son here, who went to Cambridgeport, CRLS, and UMass Amherst.				I like this sculpture proposal very much. I find it both calming and full of promise for the future. I don't really feel that the other 3 proposals respond emotionally to the achievement of those women who struggled for the right we now enjoy without thinking about it much. This proposal is emotionally powerful I think, and reminds me of the strength and endurance required to gain and keep rights we hold a little too loosely.

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Margaret	Finn	I'm a long term Cambridge resident 35 years!	This is my favorite of the 4 proposals. It is a beautiful space to learn, think, discuss or just quietly meditate.	This is my least favorite proposal. I don't like information scattered across the City out of context. It is like how we name every street intersection as "so and so square" who are all these so and sos?		
Susan	Fisher	Long term resident				I like this one best because it provides a sense of community and the the socially distant benches allow people to linger amidst the sculpture.
Jerry	Flannelly	Cambridge resident since 1968, lived on Trowbridge St since 1973, raised family here with both sons attending CR&LS, regularly walk through the Common			Beautiful, soothing, this is clearly the best!	
H.	Flelishon	I am a long-time resident of Cambridge.	Boring	I guess, if you really really have to	Superficial. Lacking a real imaginative perspective	Boring
Beth	Folsom	I am the Program Manager at the Cambridge Historical Society.	I appreciate the fact that this installment both celebrates the accomplishments of those who fought for women's suffrage and recognizes that many women were marginalized in this process.	This is my favorite of the four designs - I like that it has both a stationary and a mobile component, as well as the fact that it engages with suffrage as an ongoing struggle and a participatory endeavor.		
Yvonne	Fraser		I believe this one would honor the women involved in guaranteeing our 19th amendment rights.			
Jennifer	Fuchel	An artist and long-time Cambridge resident	Conceptually rich. Very interesting. I love that it is abstract. I just worry about it feeling sterile but the materials may make it feel very warm. I think this also had a periscope - very cool idea! I do love the ideas of the quotes and the reflection. In some ways, this is my favorite of the proposals although the scale and sterility make me a little nervous.	Love this idea - could work beautifully and I like the ideas of the boxes containing the photos - so you can discover but they aren't 'on a pedestal'. Very powerful. Maybe have artist think about color/texture treatments more? I think this is my close second preference - could be very powerful.	The heads floating above the scaffolded bodies feels disturbing to me. I LOVE the idea of the megaphone at one end but this might also be an annoyance - not sure. I also wonder if this is the time to show photos of real people in monuments. :(	At first I hated these images. The woman seemed blocky, coarse, primitive. And I still am ambivalent about showing sculptures of people these days. I did warm up to her ideas and the sculptures are beautiful. I also love the aerial image this makes.
Chantal & Pirooz	Fujiwara & Vakili	long-term Cambridge residents			We like components of all 4 projects but was draws us most to the 'After the Roses" project is the fact that it supports the dynamic use of the Commons, past, present (and future), by keeping the space open and available for a multitude of political and educational activities. We like the possibilities of engaging with the figures, for instance the idea of attaching ribbons. The dimensions and forms of the figures are attractive; their height means that they will be visible from far away and the juxtaposition of the face of past historical characters with a "modern" "body" is dynamic. We think that including contemporary activist(s) of the Voting Rights Movement (e.g. Stacy Abrams) would enhance the connection between Suffragettes and contemporary activism. Will the timeline reflect the complexities of the V.R. Movement, past and present? Would the Rose Garden and Gateway benefit from being situated directly on the pathway, where most of the foot traffic occurs, as a more immediate invitation into the space?	
Lucian	Galante		Really interesting design, like the appearance of it a lot. Might disrupt playing/socializing in the common	Really like the design, cool concept as well	Do not think this is a good idea to do currently. Not a huge fan of the design, and not sure if symbols represent right things for the moment,	I think would make a cool addition to the current space

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Sandy	Goldberg	long-term Cambridge resident; art museum professional, former member of Public Art Commission	This has design issues that have been problematic in some past Cambridge public art projects, in which space is divided in a way that unintentionally creates a non-inviting environment. The uncomfortable seating, sharp edges on all the surfaces work against interaction with the sculpture. The various pillars and tables will naturally collect detritus.	The hashtag title #invisible points out an issue: only people who are intentionally paying attention to the project will be aware of it.	Intriguing and does have an element of 'education' that perhaps fits the brief of the project. Any safety issues with people climbing on the structures?	This could be improved by adding more cast furniture - inviting us into the conversation and creating a social space that hopefully directs conversation about the figures.
nance	goldstein	I paint. I've long been a student of art history and art "present." long-term cambridge resident.	The form asks me to comment on each. My comment is more basic: Cambridge is a varied, exceptional and engaged city of people. It is important as a leader of great-to-live-in cities for this to be a dynamic and attractive commemoration that inspires us about the women who led this fight and won. They and we deserve better than any of these submissions. It is time to invite more and others to submit. These are embarrassing to think about as the only city-sponsored hat to the women who so bravely and rightly took on the fight we are honoring.	The form asks me to comment on each. My comment is more basic: Cambridge is a varied, exceptional and engaged city of people. It is important as a leader of great-to-live-in cities for this to be a dynamic and attractive commemoration that inspires us about the women who led this fight and won. They and we deserve better than any of these submissions. It is time to invite more and others to submit. These are embarrassing to think about as the only city-sponsored hat to the women who so bravely and rightly took on the fight we are honoring.	The form asks me to comment on each. My comment is more basic: Cambridge is a varied, exceptional and engaged city of people. It is important as a leader of great-to-live-in cities for this to be a dynamic and attractive commemoration that inspires us about the women who led this fight and won. They and we deserve better than any of these submissions. It is time to invite more and others to submit. These are embarrassing to think about as the only city-sponsored hat to the women who so bravely and rightly took on the fight we are honoring.	The form asks me to comment on each. My comment is more basic: Cambridge is a varied, exceptional and engaged city of people. It is important as a leader of great-to-live-in cities for this to be a dynamic and attractive commemoration that inspires us about the women who led this fight and won. They and we deserve better than any of these submissions. It is time to invite more and others to submit. These are embarrassing to think about as the only city-sponsored hat to the women who so bravely and rightly took on the fight we are honoring.
Harriet	Griesinger	Cambridge resident for 53 years	The proposal is interesting but confusing. I do not understand mixing the 19th ammendment with prisons. The memorial unnecessarily removes green space from the Cambridge Common.	This proposal is not consistent with how we use sidewalks. We are going someplace. Usually with too little time allowed. Thus, only neighbors taking a leisurely stroll will read the memorials. Those of us visiting are likely to hurry by.	I like this proposal by these Cambridge artists. The transparency of the portraits emphasizes that the many women who fought for the vote are an influence on us today. The time line and the layout encourages walking. The construction preserves green space. This memorial shows that change is made by a larger number of individuals working over many generations.	This proposal is nice but has some drawbacks. It is solid and cement-like in the sun. It replaces green space with stone and statuary. Sitting in the hot sun is not fun. It is nice that the women are talking to each other, but they are generic women, erasing the actuality of the variation of the individuals who worked for suffrage.
PETER	HAINES	Sculptor, a resident of Cambridge for 45 years. My perspective is that one should not have to read to apprehend a sculpture. The media are better suited for words. It will be a work of art that the city lives with. Transcend the literal.	Second choice. Elegant, creates a sense of place.	Last choice. Words, worthy though they might be, wear out in a public space- perhaps read once, then ignored.	Third choice. Worthy idea and sentiments but unattractive aesthetically, sculpturally.	First choice. A traditional sculptural solution, which not only embodies the ideas to be commemorated, but which will also stand as a work of art.
Beth	Hansen	I have lived in Cambridge for most of my life but have traveled a great deal and still recall those experiences of public art or monuments that were meaningful. I have used the Cambridge Common in many different ways, but have not found the monuments there to be very engaging to be honest. I have thought about that while contemplating these proposals.	This is my second favorite choice. I like that it creates a sense of place in the Common, with seating elements to stay. I'm not sure how the exact layout would work, given that the paths in the Common are very highly used -- would there be conflicts with people standing around at the monument? But maybe that could be resolved in a layout design. Some of the ideas about what the artwork is supposed to represent (e.g., jail doors) would likely be lost to a casual observer so one would have to evaluate the merits of this without the more esoteric explanation. The proposals for what is included in the written elements should be thoughtfully evaluated should this one be selected.	This is hands-down my favorite proposal. The creation of the space with the ballot box as a focus has value in multiple ways: it creates an inviting public space for contemplation or gathering, and clearly communicates what it is about. I also really like the details of the proposed "ballot boxes" throughout the city, which help to spread the message, provide additional detail, and are elements to engage with. I really like that this is a direct literal interpretation but also evocative with the iconic image of the ballot box along with the central space. I would love to see this one adopted.	I really did not like the imagery proposed so did not go further into listening to this one, sorry! I just do not find the large-scale photo-type representation to be engaging or timeless and there are better choices.	I am not a fan of figurative sculptures - there are too many of them as monuments and they generally are not engaging. I also don't find these aesthetically appealing - they would seem like intrusive lumps in the landscape.

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LeNay	Harper	Former Cambridge resident, current Cambridge employee, artist, parent, activist, advocate.		All of the installations are impressive. I appreciate the concept of shedding light on the unknown warriors while also acknowledging how even within the movement for equality and fairness; participants were treated unequally and asked to remain in the shadows...ignored, and invisible.		
Nancy	Harrod	I am a designer and an artist. I have lived in Cambridge for over 15 years.				This is a very strong submission. I know Nora and worked with her when she taught a series of art workshops for young adults with autism. Her work with them was fabulous. I love the solidity of the forms and the sense of permanence this would provide to honor these women for a very long time. Nora is passionate, inclusive and collaborative. Perfect for our city and this initiative!
Amy	Heuer		My favorite! Looks like a beautiful spot for learning, contemplation, and gathering. And I like how substantial it will appear from afar... it isn't simply a cluster of statues. I think the idea of cross-reading is really powerful. Seems like a space that one could visit again and again, and learn something and be inspired anew every time.	The boxes are a nice idea, but they seem small, hard to access, and hard to see if you're differently able. I wonder if they'll just accumulate trash. Also, in the age of COVID, it feels like they'd have a lot of germs on them.	Seems like the statues will invite children to climb on them, and be hard for them to really see/appreciate. Periodically festooning them with ribbons is a nice idea, but I worry that they're apt to look raggedy. I'm also not sure people will want to use the megaphone.	Doesn't really feel like a space where people can gather, and where they can move through.
Lia	Jnleys	I'm a student	This art piece looks very thoughtful, I think it would be a really good piece to be in public. This structure is very detailed and since people can sit down and look at it, it would be a really good thing to have.	Even tough this structure doesn't have any writing in it or faces on the structure. I think looking at it by itself can just tell you a lot about what women went through so this will also be a good to put out in Cambridge.	I like this monument but, I do think it's a little simple. I like how this structure is accessible to all people. But, I think there could be more things done with this structure.	This monument is kind of confusing to me. For this to be confusing to one, we don't want other people not knowing what this is. In that case then I do believe that since this is confusing there is no point in putting it up because people won't get this.
Caroline	Jones	I am a long-time Cambridge resident and an art historian and art critic.	I do like Dr. Aksamija's more abstract project the best. Perhaps it could be improved with some fluttering shade provided for those who want to linger.	I like the programmatic approach but the idea that they "could be invited" suggests that this empty box has yet to be filled... in other words, Merge hasn't really done its homework here. Previous programmatic monuments in the commons were deeply researched and that's why they were so effective!	Mags Harries is a beloved local artist! and the glass idea is very cool, making this my second favorite. But despite the claim of collaboration the visuals suggest the content is very 19th century (not updated for contemporary anti-racist and pro-immigrant politics)	The chunky figures are endearing! But I think once materialized they might be underwhelming. Also, it's sad to see more asphalt....
Dorothy	King	Long term mid Cambridge resident (since 1969), Active in the Women's Movement			The Cambridge Common needs a garden. It needs a soft counterpoint to its solemn statuary, it's symmetrical paths, and another pleasant space to play. Having participated in protests, parades and play in this very place I look forward to appreciating a magnificent yellow rose garden, celebrating the 19th Amendment and honoring the women who made it happen.	

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Tatjana	Kobb					The sculptures are sending us off through the times of various struggles toward the path finale of empowerment and the Centennial Public Art on the 19th Amendment. Myself, being an immigrant and American who has greatly felt and learned through the journey in life how the transformation happens in our lives and what that means while passing, it resonates well when you can connect to the art in the public space that depicts the struggle. The spaces provides peaceful resting area that gives the visitor who passes through an experience of connection and deep breath mindful moments to reflect.
Jeanne	Koopman		A few weeks ago, I spent a lot of time looking at all the proposals – I was pretty blown away – liking them all. I couldn’t choose and put them away. Now Judy Clark has reminded me to look again and choose! Interestingly, I go with the same choice as Judy –Azra Aksamija’s proposal, and for the same reason. It is a very serious, yet approachable, aesthetic, and moving installation. So if this is a vote, count me in.			
thomas	kreilkamp	Long time Cambridge resident who walks a lot around Cambridge and has always found the public art in Cambridge interesting.	More conceptual than visual; ideas are interesting, but not entirely persuasive in their embodied form (the proposal presented)		Interesting, engaging, seems that it would be worth looking at more than once; the most compelling of the four proposals.	
pe	kutcher	long-time resident; attended 2 pre-covid public meetings. I am excited to see these proposals getting MUCH attention in recent community online discussion, but wish these perspectives could have been heard in time to shape the proposals, which seem to be striving to do too many things in a sensitive space.	Very conceptual and physically challenging for the site.	central object a bit disruptive for the flow of the space and raises environmental questions; boxes raise maintenance, operational, accessibility issues as well as process for image selection questions.	Reflects deep understanding of the space and use over time, and has wonderful, though perhaps too many, elements.	wonderful materials; methods (though workshop idea would likely have to be reworked) but perhaps too many small elements that detract from the strength of the basic concept.
Jessica	Lander		I love the way this memorial uses language from all around the world and is visually beautiful and I think will draw people in through the design	I love how this has history spread through the city so many more people will likely interact and learn from it.		
Rikk	Larsen				I believe that this concept best addresses the key issue we as a society need to continue to foster - positive and safe public discourse about issues like continuing to support the spirit of the 19th amendment as well as all the complex issues embodied in the Black Lives Matter Movement. In this era where social media has proven to be a divisive medium - old fashioned direct communication without electronics is so refreshing!	

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Melinda	Lee	I am concerned about costs at this very difficult time.			This is my favorite proposal. It presents the history of the suffragettes in beautiful but non-invasive form. The project is respectful of the space it is in, and is highly original.	
Cassandra	Ling	An arts administrator living in Cambridge and serving on the YWCA Cambridge Board	I love this design and would very much like to see this installation in Cambridge Common. The space is inviting, is open and doesn't limit the number of individuals who can engage with it. It also allows individuals to contemplate and engage with women's suffrage, social justice, voting rights in multiple ways. The text, the vertical and horizontal elements, the layout...it provides a multi-faceted, multi-sensory way to grapple with what the 19th Amendment took and means for this country. It's a striking addition to the Common and stands out from other monuments in the park, as the 19th Amendment does and continues to do.			
Seth	Lucas	Resident of Concord Ave. for 7 years				Love! This is my first choice. There is something striking about the stone sculptures. I am hopeful that these figures will stand the test of time and be a long term tribute to the movement, educating generations of people on suffrage.
Lwam	Mahari		I like how its interactive, along with the information you are going to put on the art.	The idea of the ballot boxes is very clever and it would be clear about what it was commemorating, I'm just wondering how many of these there would be, consdiering they would be small?	I like the idea of having real life sculptures, that way people can get used to the faces of these women. Make are we include black women that were all present during this time.	The idea of the sculptures is nice, but I am just not sure if people will know exactly what they are looking at, or if they will learn from it.
Don	Michaelis	Been living in Cambridge since Obama era. Life-long interest in the arts, particularly outdoor sculpture. For 21 years was publisher of The Collector's Guide to the Art of New Mexico.	Way too complicated and cerebral. Looks like a maintenance nightmare.			Beautiful, simple, long-lasting. I look forward to visiting often—particularly with children. This one has my vote!
Rosalind	Michahelles	I am a retiree who has lived and worked in Cambridge since 1989. I am also a resident home-owner.	I like the design that lets you walk through, when pressed for time, or stop when you have leisure to consider the questions of voting and social justice.	I like amphitheaters and think children would have fun with this one .-But might it become like the Pit in Harvard Square?	The sculptures look too flimsy to endure and endurance is what we want for voting rights.	I like the look of the statues -- they are statuesque! Their solidity is reassuring.
emily	mitchell		I love the idea of explicitly tying in other social justice issues and having quotes out for the public to read and be exposed to the actual words of relevant activists. Celebrating women's suffrage is important, but it was really only WHITE women who got the right to vote with the 19th amendment. The concrete pillar things don't really appeal to me, though. The rendering just looks like a tripping hazard.	I actively dislike the idea that anyone would name a women's suffrage installation #invisible. The whole point is to make women and their voices visible, isn't it? What proportion of statues in Cambridge currently feature women? I haven't gone around counting, but I'm going to go out on a limb and say not many. Let's not make that worse, please.	This one would be fine, I guess, as long as you made sure it didn't include only white women. I'm not sure the glass carries the same weight as more typical statues do (and I don't mean that just literally). It's not my favorite.	Aesthetically this is by far my favorite. I also like the fact that it's designed to be sat / climbed on. If you could somehow smooosh the looks of this one with the inclusion of activists' quotes from The Future to be Rewritten, that would be near perfect in my books.

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Charlotte	Moore	I have lived in Cambridge for almost 60 years, very near the Common. I walk through the Common almost daily and would treasure seeing and walking through the Heder/Harries monument on my way. It would be wonderful to give a nod to each of the celebrated women and view just ordinary folks through their transparent bodies — as if the women were transferring their power and gifts to present-day women. We are grateful for their work. Mags Harries and Lajos Heder have offered this opportunity to their own home town. Thank you both for your creativity and Your sensitivity to the site and the gifts of each woman represented to your friends and neighbors.			Please see above. (I can't edit it on my iPad).	
Linda	Moussouris	I have been a life-long educator, researcher, writer & political activist in multiple arenas: ranging from higher education & labor market impacts,, immigration & international student flows, child care & health care access, Moreover, I am an art enthusiast!	I particularly liked about this proposal the way the artist chose to embody the actual physical presence of various suffragettes & historical figures: so that they are both physically present & thoughtfully identified at the same time that they ride relatively lightly on the Common itself (mitigating the potential impact on greenspace (etc.). I see this project potentially intersecting with #invisible (see below, my #1 choice).	I favor this proposal in part because of its interactive nature (the gathering place on the Common centered on the ballot box) & -- most especially -- because it proposes to scatter about the city exhibits on various suffrage activists along with placards detailing their life experience. As an educator, I see in this particular proposal the greatest opportunities for outreach to Cambridge residents (especially youth) on issues of voting rights & the looming election!		I liked the statues & what their solidity suggests about the import of voting rights & how arduous the battles to achieve these rights have been both in the lead-up to the 19th amendment & the passage of the Civil Rights Act. Right now, it should be obvious to most Americans that these battles are far from over. However, I believe the massive nature of artwork in this proposal should be scaled down some & perhaps combined with elements of other proposals that have more overt educational content.
Linda	Moussouris	PLEASE NOTE: This is the 2nd submission from me, as I made an error in the 1st (confusing two proposals as detailed below). Nonetheless, I still favor the #invisible -- Merge Conceptual Design proposal.	Please note: I already submitted my feedback & made an error: Unfortunately, I cannot get back to my original submission to change my input. What I said about the Aksamija pro[posal should be applied below to Heder's proposal: "After the Roses."*	This is the proposal that I favor: as indicated in my original submission -- though I do see possibilities for incorporating the figures from Heder's After the Roses on the Commons -- along with the small(?) auditorium & ballot boxes & placards incorporating the stories of various activists scattered about the city: this is the most interactive & educational of the proposals I feel.	Please note: I confused the Aksamija & Heder proposals when I submitted my feedback & cannot retrieve my completed submission. I prefer the Heder proposal for the reasons unfortunately stated in my original submission in the box for Aksamija's proposed project.**	
Sofia	Mrowka		Very innovative, I love the interaction between art and consumer.	I find this one to be very powerful.	I love the abstraction of this one.	I love the thought that went to making sure children can interact with this piece of art, I think that is incredibly important.
John	Mussman	I've lived in Cambridge for six years. I plan to raise children here and want them (and the rest of us) to be inspired by our city's artwork.	I like that this monument would be made from striking materials and would consist of many interesting pieces standing together. I also like how it proposes to engage with the other sculptures already in the Common. Of the four finalist designs, I think this one looks the most beautiful, and I think it would be the one most likely to be inspiring, provocative, and fun for generations to come.	I find the amphitheater hub design more understated and less vibrant than the other proposals; I do think that's consonant with the name and ethos of #invisible, which may age less well than the others. I would rather a monument be selected that is more visually involving. That said, it would be fun and engaging to have the ballot boxes around the city, perhaps even if another design is selected for the monument in the Common or in complementarity at a later date.	I like that this design includes images of specific women, including leaders connected to Cambridge.	This proposal feels the most inviting as a place to sit down or meet people. However, the Common already has plenty of places to sit. It seems like a missed opportunity to have figures of women that are yet non-specific, so many statues nearby being figures of specific men.

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Kaz	Naganuma	Cambridge resident (30 yrs). Former urban planner. Visual artist. Worked with Mags and Lajos in the past. Formerly employed by CAC.	Her proposal is conceptually very strong, including contemporary implications/possibilities of the Suffrage movement. Her minimalist visual presentation, however, belongs to the 20th century, I feel. In my opinion, visitor experience may be predominantly contemplative, not active or inspirational. Her installation would be more effective in an enclosed space.	I like that this proposal speaks about a larger issue of disfranchised participants in our democracy. It's very contemporary and ambitious. However, I feel their physical/visual representation is not immediately intuitive as outdoor public art. It is better suited for indoor or temporary installation. Also, I wonder about how this installation ages over time.	I love the title. I feel that Harries Heder proposal best balances the in-depth understanding of history, struggle, activism, and contemporary discourse with the elements of spacial understanding to engage a wide range of visitors. As their past projects show, their proposal creates " a path" that encourages visitors to reflect, participate, question, discuss, and move forward. I appreciate their sense of humor in it also.	I like the esthetic aspect of her sculptures. However, her proposal speaks little about on-going Suffrage struggle and Cambridge-specific relevance.
Judith	Nathans	Long-term Cambridge resident. Former member of the Cambridge Women's Commission, Recycling Advisory Committee. CCTV member, co-host, Cambridge Inside Out.	I do not like the overall look, too vertical, maze-like. Not sure it would invite people to explore the information as presented.	At first glance it looks intriguing, probably my second choice. I did not explore it fully.	This is my favorite. Combines artistic and innovative elements and invites the public in. Representative and abstract in conception.	Too traditional.
Kathryn	Nichols	big fan of public art, long time Cambridge resident, degree in art history/theory/criticism from MIT	While the Megaphone (Harries proposal) is my favorite proposal element, I think that it, and other elements from the Harries proposal (megaphone, rose garden, and timeline walkway) could be combined beautifully with this one, since the text in this one relates to speech, the rose garden ideas could be combined, and the bench-type function of these could be nearby, to listen to anything going on with the megaphone.	#invisible I like the idea of these small amphitheatres, and the voting boxes with info and pictures of women. I just like the megaphone thing even better.	The Megaphone is absolutely my FAVORITE ELEMENT of ALL proposals. I LOVE that this would inspire a WILD RANGE of stuff -- from kids playing, to outdoor public talks (those don't even exist much right now?), to rallies, to people blowing off steam who can go into the park and shout about something and get cheered up by having a place to do so. I LOVE IT!!! <3 <3 <3 Please use this element, regardless of what else you choose!!! I also especially like the rose garden and the timeline walkway, and the rest of the proposal including the glass faces (I am not sure I love the metal structures they are on, but there is probably some reason for that I don't understand.) If you choose a proposal wholesale, choose this one! However, if you *COMBINE* elements -- the megaphone, rose garden, and timeline walkway, could be beautifully combined with the Aksamija proposal since it is texts and relates to speech, and also incorporates yellow roses, and could be arranged as a place to sit nearby the megaphone.	I am not a fan of this one. To me it is much less interesting than the others, very static and I am not a fan of the sculpture style... I dislike that the people are faceless. It's more like any other statue anywhere that I feel like people will just walk around.
Patty	Nolan		The ideas are interesting - and the weaving of the cross writing, the use of stainless steel refelction, and the colored material represents a solid base in the story of suffragettes. Howeve the piece seems too stark and not likely to draw people into to play and wonder as much as the others.	This idea conceptually is quite wonderful. To focus on the object, the ballot box, is a wonderful way to center the voting concept, and the work, not only the people who made it happen. And having ballot boxes scross the city is a wonderful way to spread into other areas the project - something the city needs. This project is the most innovatively creative that is accessible and visually appealing at the same time.	I love the attention to the natural environment, the incorporation of actaive elements n the form of a playful way to speak with megaphones. Also, the retention of trees, and the addition of a flower garden makes this a fantastic chance to change the interacation of the public with the Common . It oculd draw people in due to flowers and a fun space. The idea for the frames on which weather resistant glass heds fit is also playful, allowing for flowing banners and other creative use of snips of material. Women typically have to figure out how to make use of the scraps of power given to us by men - so this concept incorporating the idea of using scraps to tie onto representative figures of women leaders is captivating. And the idea of having to look UP to powerful women due to the size of the representaton is great. If this idea is chosen, there is also a great diverstiy of leaders - from a range of backgorunds and ethnicities and race. would be very happy to see this chosen.	The concept of past present and future are well intentioned, but it is too reprsentational and requires too much of the onlooker to get to the nuances ideas the artist discussed in the video. I fear that it would not be engaging with the ideas as much as the other pieces would.

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Antonette	Nonni					This is my choice.
Karen	Norberg	I am a long-term Cambridge resident, and one-time recipient of an award from the City of Cambridge for a public art project in the early 1990's, for a project directed at youth, about prevention of HIV ... informally called 'Sacred Condoms'. Spent some time, all those years ago, on the Cambridge Arts Council, but in daily life, I was an MD - my other semi-famous art project was 'the knitted brain', on exhibit at the Boston Museum of Science for about ten years .	this is my #3 choice - images look attractive, but maybe too focused (at least in the presentation), on contemplation and solemnity. This is not commemorating a population holocaust - it's a story about resilience, successful struggle (though story is not over yet). Will people walking through Cambridge commons be enticed to read unusually tall, narrow,, randomly placed, and maybe hard-to-read posts?	This is my own very strong #1 choice, conceptually. To me, it's the most open-ended, celebrating the voting box, distributing symbolic voting boxes throughout the city. To me, this is the core & unifying issue in a democracy: equal voice. The 19th amendment was a huge step, and putting small reminders about that step throughout the city ... well, it seems appropriate. Unlike any of the proposals for something placed in Cambridge Common, the look of the boxes almost doesn't matter (though the more durable, readable, and interesting, the better - of course); To me, the idea stands on it's own, and - for interest and accessibility - I don't think there's any need to reinvent the wheel. Simple bronze plaques might do the trick, and invoke the feel of an historical record ;). Anyway, I'd hope for something understated but clearly celebrating voting rights, placed strategically throughout the city: public housing projects, outside official city buildings, public parks, community gardens, public schools,, along the bike/jogging path along the Charles? - so many possibilities.	This is my own #2 choice; if the committee prefers to place some new art on the Cambridge Commons, then conceptually, this is the one I'd pick ... a timeline, and physical objects depicting important persons in the story. But - the sculptures (in the presentation online), look clunky to me - some something I'd be interested in visiting, let's say, more than once, and definitely not twelve ... unless I don't have the right mental picture. The Harries/Heder team has done some distinguished work in Cambridge - my favorite is the 'gloves' piece in Porter Square subway stop. Maybe revise the proposal, do something more subtle like the 'gloves'?	This is my #4 choice; the proposed sculptures look very clunky to me, why spoil a nice green area on the commons? Apologies to the artist, who I'm sure is a nice person but we are voting about what might inspire....
Diane	Norris	Long term Cambridge resident. Artist and architect. I walk the particular sidewalk along Mass Ave very often and very familiar with the experience of the Common at this end. Current Chair of Cambridge Arts Advisory Board.	Palimpsest concept difficult to translate in physical space, complexity and contradiction is not welcoming or accessible to a broader audience. Concrete prisms and harsh edges suggest a fragmented and somber memorial, too elitist. As a frequent walker of the site, enhancing the natural park setting along this side of the Common needs to be preserved with natural elements and placemaking, not reduced with an urban concrete intervention. Does not promote community engagement on multiple levels.	Quiet installation Excellent historic information, could be traveling museum exhibit at CPL, an environment where people come to read and respect. Black box image mundane, easy to be overlooked in remote locations. Unintended consequences of peep show walk in box for homeless/misuse as restroom/drugs. Public art amphitheater layout as a full circle with black box in center suggests contemplative memorial as insular solo experience, geometry does not encourage a more flexible open ended engagement with the public.	Promotes broad community engagement on many levels. People can engage in multiple ways, both serious and playful, positive spirit. Excellent timeline, honors historic events. Rose garden symbolism excellent, landscape very important at this time for healing. Only project that incorporates a flexible landscape experience which is very important to preserve in the Cambridge Common. Can return and experience new things. Figures are playful and allow for creative community intervention, fabric opportunities to activate annual events. Elevates historic Cambridge figures in luminous way with changing light, engages the environment, awareness of the sky in park setting. Speaker platform humorous and engaging to participate, gathering space is flexible.	Playful, engaging, accessible, but passive. Traditional granite sculptural approach, universal figures. Does not acknowledge complex history. Does not encourage multiple layers of learning about amendment or role of Cambridge women. Sculpture does not ask questions, does not do enough to advocate for change.
Daniel	Panariti		I like this proposal, I think it's aesthetically pleasing and I like the different forms it takes when you look at it from above and all the hidden meaning behind the placement of the structures. I'm not sure how I feel about the cross-written text concept, that's something I feel like I would have to look at to know whether it's something I'd like.	The idea is interesting and practical, using the auditorium for future assemblies, discussions or democracy workshops, and I like how the ballot boxes displayed around the city would show information surrounding women and their diverse backgrounds. But I also feel like this project is not as aesthetically pleasing as the other proposals.	This is one of my favorite proposals. I think the glass face linked to the metal structures is a very interesting and eye-catching representation of these influential women. I also like the inclusion of the flowers in your proposal. The ribbons to be placed annually are interesting, but also not very aesthetically pleasing, I think it would be cooler if instead of a ribbon you gave them cloaks or other clothing in those colors, it would be more eye-catching.	These sculptures have a unique style which I think is pretty, and I like the material you plan to use since it seems like it would be easy to maintain and would last for a while as a public art piece. But I also think it would be more interesting if you used materials (or just found another way) to use more color in the statues. It would add more life to them and make them more beautiful in my opinion.
Kristen	Patrice					This is my favorite one. The beautiful stone and carved image will be inviting to all.

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Lucy	Patton	Long-term resident with mixed feelings about some of the recent sculptural additions to the Common. The Selection Committee's goal is on-point, but the chosen work should also address/include/acknowledge all the many constituencies who use the Common. I have taken that into account in my comments below. Thanks for the opportunity to give our thoughts!	High-concept and abstract, yet inviting. Could be really beautiful. Different audiences can find different experiences and meaning. This and "After the Roses" look likely to become local destinations.	While the ideas are intriguing, this project was my least favorite. Distributing the boxes around the city makes it unlikely that people can engage with the whole piece. The Hub looks like it might turn into a hangout spot.	This one is tied with "The Future to be Rewritten" for being welcoming and site specific. The heads in glass look like they will become landmarks. The rose garden element is brilliant. Lots of great ideas embedded in this design.	I love this artist's narrative, process, and thoughtfulness about materials. But I feel the final result misses the mark; we have enough figurative work already on the Common. Very glad to have learned about her and her work.
Josiah	pizarro		To change the future by speaking about it	Giving woamn the riight to vote and stand up for themselves	Just to keeping speaking up about things after they start to look good dont stop	Woman band together to help each other and society
Martha	Poehler	Long term Cambridge resident.		By far my favorite entry. Appreciate that this design would include pieces throughout the city - offering more residents/visitors the opportunity to consider celebration of the 19th amendment. I hope the selection committee will include women of a variety ages, including high school and college students.		
Mary Pat	Prado	I have lived in Cambridge for 50 years and have a great interest in art.		I feel that this is by far the best way to tell the complex story of women getting the vote. First it will tell many stories, located all around the city--with a ballot box at each location--plus have an important presence on the Common that will invite presentations and discussion over time. Thanks for the opportunity to weigh in.		
Megan	Priem					My favorite one! Strong, simple, and powerful
Rebecca	Ramsay	I've been a Cambridge resident since 1975.			What I especially like about this project proposal is being able to see photo-reproductions of the faces of these Suffragists. Until looking at the women depicted, I did not know there were African-American women also participating. I'm wondering if there might be access through Wikipedia to information about each of these women, including the roles they played leading up to the winning Vote in favor of women becoming voters. Thank you, Rebecca	
marilyn	ranker	I'm a sculptor. Long term home owner			This one.	
Ann	Ready	I vote for Nora Valdez, who tells stories with stone. #cambridge	Nice, but big	I like the ballot box. Very thoughtful	Hard to envision. but spirited	I vote for this project. I am familiar with Valdez's work. The other projects are good, but hers is simple and will blend in with the common.

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Susan	Reed		Too abstract, could be about anything.	Too minimal and dispersed throughout the city, its meaning would get lost.	Looks half-finished.	I immediately connected with these sculptures. There are so few statues of women in America, that I feel we need to represent them in their physical form, not abstractly. They will be located in a central area where the space can be used by all the residents who visit the library, which is a popular place of contemplation and learning. Ringe and Latin students would also learn about women's history.
Susan	Ringler	I am a resident, an artist, a thoughtful person brought more aware of my limitations by the recent national conversations and protests about race. Please reach out to many different women of color, we live in a complex community.	Vote against: ugly concrete - no one will want to sit in this bleak sunny space.	Vote for: could be interesting -I like the gathering spot - though it could use more greenery - Cambridge will get hotter. Not sure the 20 neighborhood boxes will be successful -	Vote for: a speaker's corner would suit Cambridge - the one in London is excellent. Please be sure to include voices and women not often heard, especially women of color.	Vote against: ugly stone hulking presences - little to engage with, little to learn from.
Rebecca	Rudicell					This one was by far my favorite. It is the most visually interesting (it feels and looks like art, not just a memorial sign). I like that its a different style than many memorials, and think it would be a great monument to women's suffrage, and would greatly add to a city park.
Esther	Rufus		i like the fact that it incoperted a gathering space			
Ruth	Ryals	I am a long-time resident, originally from the South. I am President of Porter Square Neighbors Association (PSNA) I think the selected design should be on the Common, but no trees should be taken down, for fear of your lives. Thank you for all of your thoughtful attention and your time on this important project. In the end I cannot chose one as my favorite.	I like the verticality of this design;I love the materials, and the fact that it is not your typical statue. I am having trouble visualizing the cross-writing, but the concept is good.	I liked the inclusion of so many diverse, in time, race.... women. I worry about vandalism of the scattered boxes, and of how they will be tied in to the primary location, for the visitor or resident just coming across one.	I am having trouble visualizing this design. I love the faces, not crazy about the stainless steel armature, though I understand the intent is to focus on the faces. I also love the yellow roses, but the cost of the design/execution must include their care, watering and feeding. I also appreciate the diversity of the women.	I suggest the concrete apron be shaped as a key hole, with the vote being the metaphorical key! I like the simplicity of the design. It is not so cerebral as the other designs, more evocative.
Marie Elena	Saccoccio	I am Fourth generation East Cambridge and not just passing through to my real life. I have a deep appreciation of Cambridge and love to see its history honored and presented. Indeed, there was a Cambridge before it was discovered by tech. It was innovative and cutting edge before there was a term for that.			By far this is my favorite Exhibit. 19th Amendment has a definite history that needs to be portrayed clearly and obviously. I should not have to sit and ponder what the Exhibit is portraying. Sidewalk engraved chronology is a wonderful idea; hard to avoid and great pallet. The megaphones "speak" of the vocal struggle then with opportunity for future discourse, even with ADA compliance. The artists and artisans are local and even the materials are local. Can it get any better?? Of course, the portrayal of the local women suffragettes is priceless, etched into glass and changing with the time of day. I love everything about this exhibit.	
Betty	Saccoccio	Life resident			What roses meant to the 19th amendment. The artist is local. She combined research and artistry to teach the movement and history. Great job.	

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Ronnie	Sanders	I've lived in Cambridge for 40 years, very committed to our history, progressive politics and the importance of art in our rapidly expanding ethnically and racially diverse culture.				This is by far my favorite. I love that the artist has created a simple but representative sculpture, easily accessible and understood by the viewer, both adults and children. I'm also very appreciative that the sculptor is a woman of color, an important representation here.
Jon	Schwarz		The narrative for the project fits the committee's goal, but I don't think that will be evident to passers by or the typical visitor. The elements on the ground will require more effort to maintain--I wouldn't want to edge trim the grass around that grid.	The more I think about this instillation, the more exciting it becomes. I LOVE the dispersed nature of this one. Having other installations amplifies the impact and opens the possibilities for things like a "walking tour of suffrage in Cambridge." It also leaves room for expansion--the city could revisit every 10 years to commemorate the ongoing contributions of women to our democracy. In that sense, this is an excellent fit for the committee's goals. I also like that the ballot box in the main instillation almost makes the circular setting look like a sun dial. Amphitheaters seem very appealing in concept, but are probably very rarely used as intended. In this case, though, I think it's serves an important symbolic purpose as an invitation to civil discourse, a "hub" of the contributions of those who are commemorated with ballot boxes, and could serve the practical purpose of becoming a meeting pace.	The concept is great and fits well with the committee's goal. I like that it has an element that invites children to play on it (the speakers platform). The idea of transparent sculptures is fantastic, too. I DETEST the concept of floating disembodied heads (with streamers?). If that is an essential element, this one would be a HARD NO from me. If that element were to be rethought, I could support it.	I like the magnitude of this instillation. The scale and materials make clear that it is not just public art, but also a memorial. The facelessness of the figures can allow those who engage with this piece to impute their own face or that of figures they know and respect. It is also appealing in the way that it invites people to physically interact with it. The sculptor herself, and the aesthetic of her work fulfill the stated goals of the committee, as well.
David	Sears			I really like this one - spreading this through the city will be very powerfull.		
Anastasia	Semienko	I am a new Cambridge resident but have worked and attended school in Cambridge for many years. I am very happy the city is going to pay homage to the 19th Amendment in the form of an art installation in the Common.	I like the concept of this proposal but it seems very cluttered, tightly packed, and not relaxing to sit in the benches amid the pillars to think and rest. This is my least favorite design.	I like how this design has minimal impact on the visual landscape of the common but I think the proposed amphitheater is too small to really be much of a gathering place for demonstrations, etc. I don't think this proposal has enough of a dramatic impact to draw people into the design.	This proposal is my favorite. I love the way it is spread along the walkway drawing the attention of passerby to investigate the rest of the installation and more of the Common space. I also like the incorporation of the gathering space. It seems to have a lot of impact without detracting from the natural beauty of the Common. This design also seems to be the most educational with the timeline and highlighting of key figures in the Suffragist movement including local women and women of color. The designers also seem to have done a lot of coordination with local historians and community groups to incorporate their feedback into their design.	This is my second favorite proposal. I love the stone figures and the benches of different heights and placements to interact with the figures. I feel like it would be a lovely place to sit and gaze at the carvings and interactive for children. That being said, it occupies just a small section of the common. Another critique is that the figures represent much more abstract concepts of the suffragist movement like the past, present, and future but give little specific historical detail on the movement and the role of local women.
Alana	Serignese					I love the simple and generic beauty of the sculptures set next to benches in Journey to Empowerment. It looks like it would be a very welcoming, serene and contemplative space that would tie the past and the future together in it's timeless medium of sculpture. There is a positivity to this space that has the potential to provoke positive thoughts, purpose and future change.

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Sara	Sheffels	I am a graduate student and a public art enthusiast.	This is my favorite of the proposed installations. I think it is extremely creative and unique, especially its inspiration in the palimpsest and crosswriting and in its use of the jail door pin as a lesser-known symbol of the movement. Above all, I think this work does an excellent job of tying the struggle for women's suffrage into the historical context and into the present day. The work emphasizes the importance of nuanced understandings of history and of rewriting and reevaluating our history to include those who are left out, which is a message that is relevant and necessary in our modern world. I believe this installation meets all of the evaluation criteria (especially points #2, 3, 6, 7, and 9), and would create a lovely space within the Common, especially with the addition of the yellow roses as suggested in the proposal.				
Abbie	Shore		I enjoyed all the proposals. Every artist/artist team was quite talented. I liked this one the best: The Future to be Rewritten. It seemed the most interactive and best use of common space. I really liked the modern design and also design from the past (writing criss crossing like they did in history to save scare paper). It evoked how history is always changing too, how we view it s each decade pasts and writing new histories for this still fighting until everyone is equal.				
Phoebe	Sinclair	Community Liaison at Agassiz Baldwin Community / 20 Sacramento St since 2005	Very interesting in its non-representational elements and the concept is very layered and offers many different ways of interacting. Does require that visitors be literate or able to read English. I like the addition of roses to soften the lines a bit. A lot that intentionally connects to the current social justice efforts, like BLM. This is the most challenging of the options, but also the proposal that moved me the most.	Lots of fascinating elements and I appreciated how it extends beyond the Common and includes newer mediums like 3D technology & hashtags. Uplifting the mundane and humble ballot box is an interesting approach that may age better than the other proposals and remain relevant over many years. Maybe a little too humble / easy to overlook, however? I also missed the main focus being on the women, as opposed to the tool (ballots and ballot boxes.)	Clearly very accomplished and celebrated artists. The rose garden idea is compelling. Not as ambitious as the other proposals, but comfortable and well balanced. The artists seem aware of and interested to incorporate the energy of the current moment.	The sculpture forms are pleasing to the eye and simple in a powerful way, however this artist seems the most disconnected from the current social justice discussion and needs. Curious contradiction in how the artist says the figures represent 'everyone' but, at the same time, one is Black. Huh? (How will this Black suffragette's hair be created to indicate her race / culture? Braids? Dreads? A natural? It's not stated and Black hair is extremely political.) The choice of one figure representing each time period / age also implies that Black (or Indigenous or Asian, etc) women weren't active or influential earlier, which they were.	
Susan	Smith		Too busy/complicated.	I like that this design will be distributed throughout the city, as not everyone passes through Cambridge Common. More people will have an opportunity to interact with the artwork.	Too busy/complicated.	I'm most fond of this design. I like that it is contemplative, not too busy in terms of design or number of elements. I also like that people can interact with the sculptures, and there are places to sit and view the sculptures from different angles. It also seems much more durable than the first two designs by Aksamija and Heder.	
Wade	Smith					this is the one I can commend	

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Mercedes	Soto	I am a resident who has studied, lived and worked in Cambridge for 12 years.	I liked the minimalist and utilitarian design. It was very abstract and symbolic. And the stainless steel and stark materials do not blend into the natural environment. The installation reflects the brutality that women endured. While it is powerful, it seems more cold and not as inviting as a gathering space as the other designs. I do like the idea of including yellow rose vines. I loved her critical analysis of the history and her inclusion of the voices of black and indigenous and trans voices, and the use of Spanish.	I like the abstract and decentralized concept of creating the gathering space, which was very clean and minimalistic in the Common and the functional ballot boxes in the Common and strategically placed and distributed throughout the community as well. This installation would allow for residents throughout the city to engage with the art and the suffragist movement. I worry about the durability, footprint, and maintenance of the smaller art pieces throughout the community. What materials will the sculptures be made of and how long lasting will this installation be?	(1/2) I loved the timeline concept, the rose garden, the abstract statues of the women suffragists using stone, plants, glass and metal, and ribbons in a way that reflects the light at different times during the day. I also loved the soap box and speaker on the platform and at the height appropriate for people in wheelchairs and little people. The installation complements the natural environment and also supports local businesses in MA. The idea that this would be a space where residents can continue the public debate and fight for black lives and for civil rights. I also love the fact that the installation is designed with the goal of educating our residents of all ages about the history of women's suffrage and that the community will have an opportunity to give input into the timeline, and also that there is a part of the timeline that evokes the future yet to be written.	(1/2) I loved the aesthetic design and proposed location of the installation and the use of larger than life granite sculptures as a durable material for 100+ years. I like the idea of using natural materials. Also, the concept of the faceless figures representing the past, present and future. I would be careful about the woman in the present being associated with a woman of African descent as noted in the texture of the hair - that was not apparent to me and hair is political. I would want to consult with black women, for example the young women from Gately Youth Center who redesigned Mount Rushmore with the faces of black women. If selected we should make sure we get that right! Also, the little girls standing on the box wearing a floor length gown, doesn't seem very futuristic.
Mercedes	Soto				(2/2) If I had to rank these proposals, this would be my 1st choice. I also like that the artists are long time Cantabrigians and worked with the Historical society. I would like it if they continued to iterate on the connection between the suffragists and the women's movements of today, including the black feminist movement. Also, if they could connect back to indigenous women as franchised members of their communities before the arrival of Europeans.	(2/2) Again, I would consult with little girls in the present to help model what little girls in the future might be wearing and make sure that the sculpture representing the future feels futuristic. It made me think of the Handmaid's Tale, and gave me an eerie feeling of past is prologue, like we could backward and lose the franchise, which is perhaps something the artist is trying to evoke. If we are not vigilant, we can lose the gains that we've made.
Janet	Stein			This is a really exciting proposal, and I hope you will select it! I especially like that it is decentralized rather than monumental, and that the part for installation in the Common is spare and open. This plan demonstrates the way that social change is accomplished by ongoing actions by many people, both high profile and no. This message could not be more timely. Placing ballot boxes throughout the city creates opportunities to notice learn in many paths. What a treasure this would be in our city!		
Aren	Stone		Another ambitious entry and extremely thoughtful in each design element. Very appropriate in having some focus on the fact that women went to jail during this movement. Tied for first place with After the Roses for me-- becasue of the dynamic nature of each of them.	Love that it creates a place to gather and have events, and that it extends throughout the city.	Extremely ambitious. Love the dynamism and the various materials used. The sculptures look like they can be climbed on. I both love that and wonder about safety. They are artists that have proven themselves in Cambridge with heir previous works but should another artist be given a chance?	Extremely beautiful, love how substantial these women are. A lovely place to gather, but a little static compared to the others.
Margaret	Studier	Retired. Lived in Cambridge since 1969.			I favor this proposal. I like the proposed timeline, the roses, the actual images of the faces of the women, and I prefer the openness of the supporting frames holding the images rather than concrete figures.	

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Ali	Sullo	4th generation Cambridge resident (from both parents.				I prefer this design.
Kate	Sutcliffe			This is my favorite design because it puts pieces of women's history throughout the city, rather than requiring someone to be at a certain spot. I love that it offers a forum for us to continue engaging in democracy today and a reminder that it must continue to be protected. Voting rights are not something we are "done" with, and this art, to me, is the most active community piece. Plus I want to travel through Cambridge to find all 20!		
Marian	Swain	Cambridge resident	1st choice		2nd choice	
adrienne	talamas	I am a resident since 1998. I walk through the park daily between my home and Harvard Square.	This installation appears to me to Interfere with the natural elements of the park and the communal activities that take place there. Part of what makes this park wonderful is its expansive uninterrupted natural space. This appears to occupy a lot of space and take the place of grass. 4th choice	The concept feels overly literary to access content and this makes it less broadly accessible. Material interferes with the wonderfully expansive natural elements of the park. 3rd choice	The content does not readily celebrate the right to vote for women for me. Positives are that it includes natural elements and it does not interrupt the natural expansiveness of the park or park activities. 2cd choice	1st choice !! This installation integrates well with the human and nature feel of the park, does not interfere with the activities that take place in the park, content is readily accessible to a broad audience, design is original and thought provoking, offers participatory enjoyment since people of all ages can sit with it and physically integrate with it during the usual activity of the park user, would be beautiful in all seasons.
kaliab	tale					I like this one, also the fact that the sculptures will be holding ballot boxes is a plus. Is there going to be a description of the scene? If not, maybe there should be.
Kimm	Topping	I've lived in Cambridge for almost ten years and work for the Cambridge Women's Commission as a feminist history researcher. I recently graduated from the Harvard Graduate School of Education.	I'm most drawn to this proposal because of its inclusion of a participatory process, Azra's well-researched historical understanding, and its link to current social movements. The entire project is very engaging. The eye-to-eye aspect and the jail door aspect of the proposal stand out in particular. They build on what already presents as a very educational and interactive exhibit. The yellow rose garden would be beautiful. When learning about this project, I was cautious about a memorial that would idolize individuals (especially those with racist viewpoints). I appreciate that Azra has taken a more abstract approach with so many educational elements.	I appreciate that this proposal engages the entire city (including the Commons) and provides a gathering space which can be used by current activism/organizing groups. We are very much in need of an intentional gathering space and I think this would be put to great use.		
Christina	Tree	long-term Cambridge resident			I like this proposal best for a few reasons, #1 Its creation of an inviting , defining space -- a rose garden -- the archival images of individual suffragettes ,although I don't understand why they have to be so tall. I also like the idea of the speaker's platform and bullhorn.	

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Olivia	Turner			This is my first choice. I like that people could engage with it all across the city, and that through featuring 20 different women, it would allow us to highlight the contributions of many women, including underrepresented women whose contributions haven't been celebrated before. I think the use of ballot boxes as a symbol would allow many people to reflect on and engage with the issue of voting rights more broadly as well.		
Bethany	Versoy			There were many things I liked about all the proposals but #invisible did something the others didn't; they planned for their art to be all over the City. Not everyone makes it to the Cambridge Common. Having the work distributed throughout the City makes it accessible to everyone. It may also encourage people to go on a walking tour of all or some of the installations.		
Anna	von Rosenstiel		I really liked this one, because I feel like it is very interactive with the community - it uses stroy from people today, and also requires the viewer to enter the space to really find out what is happening. I think it could be really visually pleasing.	I like this idea of having an arena and offering people a place to share, because there is so much important conversation happening right now.	I also liked this idea, and I don't know how choosing who he twelve statues should depict is going to work, but I think it should be voted on by Cambridge. Otherwise, I feel like it could be a very interesting take on statues as they are often built in similar ways, so i think this could be an interesting new take.	Visually I really like this, however I feel like it is not very engaging in terms of suffrage conversations, because it is very easy to ignore the meaning when looking at it I feel.
Clara	Wainwright	I am an artist who has worked for more than 50 years on community projects, ranging from the Great Boston Kite Festival, First Night, The Faith Quilts Project to more than 50 collaborative quilts where I worked with schools, religious organizations, seniors, health centers on quilts that explored their histories, achievements and goals.	I found this project to be very austere and not appealing to the average person. The palimpsest and cross/writing is an interesting idea, but more suitable for an art gallery.	I also liked this project, particularly in its explanation of how democracy is not a given, but a process of evolution involving people from early settlers to recent immigrants. I find this project to be extremely relevant at this moment, when democracy is under threat.	I have known Mags Harris and Lajos Heder for many years and have consistently admired their work for its beauty, meaningfulness and engagement. I think that After The Roses is excellent in its way of inviting the public to be involved, to understand the historical events in easy doses and connect with voting issues that are still around. I like the two megaphones that allow both speakers and listeners to participate.	I like the simplicity of the artist's figures and their symbolic presence, connecting women of history to the present day. I also like the implied conversations invited by the benches. But I am concerned that the figures and benches are not specific enough.
Talia	Weisberg	I moved to Cambridge in 2013 to start my freshman year at Harvard, and have lived here ever since. I am a student of women's history and the suffrage movement who is passionate about feminism and remembering where we've been.		This is a great idea. I love how interactive it is.	I absolutely love this one! Definitely my top choice.	This one is great.

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Judy	WEISS	Cambridge resident since 1992.	I am not drawn to the mirrors - I do not think they will be visually appealing. Also, it takes up a large amount of green space. This is my last choice.	I like the concept of placing ballot boxes honoring suffragists and the suffrage movement throughout the city, so the monument is not just in Harvard Square. I especially like the use of social media to expand the reach of this important milestone in history. This is my #1 choice. The amphitheater by itself, however, is not terribly appealing.	I really like using the walkway for a timeline. I do NOT like the 12 nine-ft tall sculptures placed throughout the triangular area. The "armatures", or stainless steel shapes, take up a lot of space and are not especially pleasing to the eye.	I like the title.
Andradae	Willsijmas					I feel as though this statement is very firm and well rooted, The visual elements of the proposal seemed really good, i totally agreed wiht what they said every step of the way nora vladez is an experience and a half.
kate	wilson		First choice. This proposal is my favorite. It would be a place for reflection, learning, and looks beautiful. Rather than a statue depicting one person, the words will be most powerful.	Second choice. I like the idea of this, especially as it would include installations throughout the other parts of the city. My only concern the amphitheater could become a hideout if the walls are too high. But I love the idea	Last choice. I do not like this one. The head of suffragettes on those sculpted bodies look almost comical, and will not reflect the seriousness of the women's sacrifices. It does not look respectful to me.	Third choice. I like the idea of having more sculptures of women represented in cambridge and beyond, but I'm not sure this is clear that it's about the 19th Amendment. I think in the era of camera phones and social media though, that a monument of some kind that can be shared online would be great.
Jessica	Yang	I am a queer immigrant and artist who has chosen Cambridge as my home in the US.	The physical form of this proposal seemed a bit too divorced from the idea of women's suffrage when put side by side with the other proposals.	I neither liked nor disliked this proposal. It meets the goals but is not as engaging as the one I liked the most.	I enjoyed the presentation of the artists' other work but I had a strong reaction against this proposal. While this is certainly the most information heavy in terms of public education, the timeline concept is uninnovative and also implies that our work is done. The sculptures are reminiscent of heads on pikes (!) and are in the way of the view of the park for that entire stretch of footway. There is no seating or additional public utility that the Common actually needs (the rose garden seems like it would increase maintenance costs, reduce usable green space for hanging out and community events, while adding little marginal value to the park). I have a concern about memorializing specific faces and photographs and how that will age poorly over time (visually, culturally)...it just all seems too literal for a permanent piece and makes the Common feel like a small second rate museum instead of a proud historic space.	My favorite thing about this proposal is that the sculptures are relatively literal and representational but don't have a specific implied identity as the other proposals. I think this helps to make the work much more engaging and relatable to a broader audience. It abstracts away the fact that white women dominated the movement and allows me, a nonwhite/nonblack POC immigrant (who would never otherwise see someone like me represented in this period of American history with more literal images) to see myself and my womanhood reflected in the artwork. Acknowledging the racism, history and complexity is important of course, and I do think that this piece could use an additional sign or slab with more text and images to serve a greater educational role. A few other reasons I liked it: The sculptural style is warm, straightforward and easy to understand. There are opportunities for seating and physical interaction outside of just viewing (selfies, play, shade)
James	Zall	Cambridge resident for 28 years; grandfather of 5; photographer		Exceptional blend of past and present in this proposal. Amphitheater -- with ballot box/lectern at its center -- stresses democracy as an ongoing process and provides a physical space for that process to continue. Bringing elements of the suffrage story to locations across the city is also a very desirable component.	Intriguing mix of specific people and general concepts. Its open-ended-ness is a virtue.	

First Name	Last Name	City	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments
Anonymous	Submission	Cambridge	As a Cambridge resident, a woman, an American and a public artist, to me the right to vote means having a voice. It means having representation in our political system and it means being represented in our public art landscapes, especially in an artwork designed to commemorate "Women Winning the Right to Vote" in a public art landscape dominated by representations of men. I believe that Cambridge's 19th Amendment Centennial Public Artwork should speak to future generations, as well as to today's, as do so many of Cambridge's most powerful public monuments. At the same time, this artwork must rectify the monumental neglect of the past; this message deserves such a monument.	If the Centennial Committee's stated goal for this project is to remedy the invisibility of women in our public art landscape, this proposal fails by neglecting to include a representation of a woman. The concept of turning the focus to the audience with mirrors is interesting but in the case of a public artwork where representation and not reflection is central to the issue, the concept misses the mark. Why should we direct attention to others and away from ourselves while we disappear into the landscape and reflections?: "So, women 18 to 118, when it is time to vote please do so in your own self-interest. It's what men have been doing for years, which is why the world looks so much like them. But don't forget we are the largest voting body in this country, let's make it look more like us" (Michelle Williams, 1/5/2020). If constructed this project will repeat mistakes already made in past public commemorations of women and BIPOC best exemplified by the heavily criticized examples of the 'empty clothes' commemoration of the "Women of World War II" (John W. Mills, 2005, London) and Robert Graham's faceless 1986 "Monument to Joe Louis." Let's make the world look more like us!	The Centennial Committee's stated goal is to remedy the invisibility of women in our public art landscape and to "speak more broadly to the question of whose voices are heard in a democracy." Thus, with respect to actual representation, it is unfortunate that three of the four proposals shy away from substantial representations of women. "Invisible" is the one exception among the four proposals though unfortunately it is not by a local artist. It is also the strongest proposal in terms of its conceptual and spatial configuration as well as its ability to plug into the Centennial Committee's active programming.	"So, women 18 to 118, when it is time to vote please do so in your own self-interest. It's what men have been doing for years, which is why the world looks so much like them. But don't forget we are the largest voting body in this country, let's make it look more like us." (Michelle Williams, 1/5/2020)	Valdez proposes a theatrical space to be inhabited by the viewer's imagination which will lodge itself in one's memory as this artwork must! Her proposal is simply magical and the fact that she is a stone carver who fabricates her own work is itself a testament to a "Journey to Empowerment." The act of self-representation in a commemorative public work, as reflected in Valdez's proposal alone, is a validating corrective to the story behind many local permanent public artworks created by and about men but specifically to Anne Whitney's nearby Charles Sumner monument, a commission she initially lost to Thomas Ball after the judges' discovery of her gender in a blind competition. Of all the proposals, Valdez's concept is the most consequential and meaningful as an expression of self-representation and, by extension, suffrage. Centennial Committee's stated goal is to remedy the invisibility of women in our public art landscape then representation should be at the heart of this work and this proposal falls short with the centrality of a series of faceless figures.
			This public artwork will be in dialogue with other nearby monuments, sharing a space long-dominated by representations of men and their powerful voices in our democracy: Abraham Lincoln, John Bridge, John Harvard, Charles Sumner and American soldiers of the Spanish-American and Civil Wars. Your Committee's stated goal is to remedy the invisibility of women in our public art while speaking "more broadly to the question of whose voices are heard in a democracy." However, three of the four proposals shy away from a substantial representation of women. The proposals were submitted by four artists, who were selected by three jurors who were selected by the leadership of the Arts Council. All three jurists' backgrounds are similarly focused on contemporary, socially-engaged practices and temporary installation work absent significant experience in processes related to permanent, three-dimensional public art installations of scale.	In addition to this proposal's failure to actually represent women, the following reservations speak as much to the jury's mismatched qualifications for this project as they do to issues with this proposal: - The combination of purple-pigmented concrete, brass plates and reflective stainless steel is aesthetically unappealing. Though the colors refer to the Suffrage Movement, that's no reason to make a public artwork in them especially when there are so many questions about the long-term viability of the combination of materials. How the brass and stainless plates will be permanently fixed to the thin vertical concrete pillars and weather- and vandal-proofed is a significant concern on the Common and in our humid climate with its significant temperature fluctuations. Further, the proposal doesn't accurately represent the appearance of pigmented concrete especially as it ages; it doesn't benefit from natural maturation as we've seen in the sculptural figures in Davis Square.	Concerns and recommendations for this proposal include : - I understand the artists' goal of avoiding the representation "trap" which she articulated in her presentation but not including a representational component in the central hub design in the case of a centennial commemoration of women's suffrage, is a different type of trap. Without this, the 'starving, nameless Irish Famine mother' will continue to be the only representation of a woman on the Common among the many embodiments of men there. One approach could be to surround the 'amphitheater' space with stainless plates engraved with the names, images and locations of the decentralized elements. This visual content would provide some draw to the central hub; as presented, there is little to make a visitor want to enter the space and almost nothing on offer when they do when programming isn't taking place. Adding visual content to the hub would connect it to the decentralized elements to knit the work together in physical space; if digital methods are the only way this work coheres together it won't be coherent or inclusive of the general public.	If the Centennial Committee's stated goal for this project is to remedy the invisibility of women in our public art landscape and to "speak more broadly to the question of whose voices are heard in a democracy," this proposal fails with its transparent photos of women on glass. We are rendered two-dimensional, tenuous and insubstantial in a landscape of physical, enduring, three-dimensional representations of men. As proposed, attention will be directed through the images of women as they disappear into the landscape in the primary components of a public artwork meant to celebrate the work of achieving women's suffrage and our representation.	It should be said that all human faces are specific and including one specific face would fail to represent the many different faces worn by those who have fought and continue to fight for equality and justice. However, faceless figures evoke anonymity and repeat the same mistakes made in past public commemorations of women and BIPOC best exemplified by the heavily criticized examples of the 'empty clothes' commemoration of the "Women of World War II" (John W. Mills, 2005, London) and Robert Graham's faceless 1986 "Monument to Joe Louis." Why should we choose a vehicle onto which anyone can project themselves and their will when the sacrifices made by real women deserve to be personalized?: "So, women 18 to 118, when it is time to vote please do so in your own self-interest. It's what men have been doing for years, which is why the world looks so much like them. But don't forget we are the largest voting body in this country, let's make it look more like us." (Michelle Williams, 1/5/2020). Let's make the world look more like us!
			If there had been even one juror with the relevant background for this project (with respect to the physical aspects of the context and its many historic landmarks, the community's deep investment in our heritage and the significant financial implications of this project) we might have had four viable options for consideration. Thank you for your commitment to this project and for inviting participation in the process though, given the limitations of the four proposals presented, feedback should have been invited prior to jury selection.	-This proposal is driven by sophisticated design work in a digital, rather than a physical space. The design will succeed only if it can be experienced from both the ground and from above where its logic reveals itself. "The Future to be Written" will be unintelligible to most of the audience who will visit this work by walking through it. -Walking the path through the piece will not involve the audience in the narrative of a suffragist march because the mirrors turn the attention back on to the visitor while nothing about their progression along the pre-existing path is disrupted to transform the experience into a march. - The palimpsest concept can be adjusted to suit just about any subject, or even none at all, but it is best suited to a public artwork that addresses an essentially textual issue. The concept is visually divorced from the Centennial celebration (similar to the way the gorgeous Sean Collier Memorial design could be plugged into just about any other memorial or non-memorial purpose).	- The seating in the hub is uninviting and would be improved by the addition of radial wood slats that would keep surfaces cool, dry and less reflective while deterring skateboarders (like the benches at the new Government Center T station.) - Many of the figures of the Movement who were referred to in the presentation weren't Cambridge specific which is why having a local artist and member of the community is important. The emphasis should be on local figures (or figures with local connections) rather than on those whose contributions are more generally Massachusetts-specific. - Given that no prototype was presented, there is no way to judge the feasibility of the satellite ballot boxes with the 3D/hologram portrait photos which are such a critical part of this work. The strategy proposed may require artificial lighting for the effect to work consistently and lighting may be cost-prohibitive.	Along with the disembodied, see-through, floating heads (which would be truly evocative sculptural objects in a gallery setting - Harries and Heder are excellent local artists), the 'bodies' to which they are attached are difficult to take seriously, both in their naked wire frame form and when covered with bits of cloth, etc. From a distance, and in contrast to the nearby sculptures of men, these bodies appear as un-interpretable and un-cohesive detritus blowing in the wind. The position of the podium (which only the able-bodied can ascend) conveys the narrative that the public should be yelling at the figures. I don't support this proposal for all of these reasons.	In addition to failing to actually represent faces of women in the context of an environment replete with commemorative representations of white men (with which this installation, with its statue-like figures, will be in close dialogue), there also are the following concerns about this public sculpture proposal: - The stylization of Valdez's figures' is divorced from the content of a work meant to address Cambridge's Centennial of the 19th Amendment in Cambridge (though it is wonderful and authentic to the artist and her influences).
				- The concrete pillars visually connect with the headstones of the Old Burial Ground across Garden Street and also resemble other local monuments to which time and public opinion have not been kind (e.g. the neglected concrete pillars in front of Cambridge's Middlesex Probate and Family Court and unloved signage pillars in William Dawes Park off the Common). - It will be almost impossible to maintain the grass around the concrete pavers in order for them to be readable. These pavers also aren't accessible to those with mobility differences and the configurations' shifts from soft- to hardscape will make a tripping hazard for those without mobility differences. - The benches aren't deep enough for comfortable seating nor are they up-to-code for public spaces. Walking through this work might b	- If the interiors of the decentralized boxes are accessible, trash will be left in them and they will need regular maintenance. However, if the interiors of the boxes are closed off to the public (with glass or by other means), the boxes will trap humidity which may impact the readability of the portraits and access will be required for maintenance. Either way this interesting concept is problematic. - The idea for the inclusion of a significant object inside the boxes is interesting but undeveloped. The tactility of this component might make the work more available for those with sight differences which "Invisible" currently isn't.		- In relation to the figures which appear in nearby public sculptures, the proportions and gestures of these figures seem doll-like, passive and even a little cuddly which is an inappropriate description of activists in the fight for equal voting rights. A more appropriate form language would emphasize the figures' strength, resolution, and endurance. The actual image of women has always been in the balance when it comes to our voting rights. I love Valdez's work and that it is made by her body but I can't support this proposal for Cambridge's 19th Amendment Centennial Public Artwork

First Name	Last Name	City	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	<u>26</u> Nora Valdez Comments
Aimee	Bonanno	Cambridge					
Heather	Bottenfield	Gosnell	Long term Cambridge me and my adoptive daughter had a degree in arts thinking someone is acting like us almost for sure I've got our awards for arts				
ninger	lei	cambridge					

CAMBRIDGE FEEDBACK - SITE

First Name	Last Name	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments	28
Blake	Allison		I have little enthusiasm for any of these proposals. I do want to strongly suggest that the Common does not need another monument, in fact it would be much better to let the Common remain open space. Surely there are any number of sites around the city which could benefit from a public art project.				
Maggie	Booz	Architect, , 30-year resident of Cambridge, graduate of RISD, Tree Task Force member, Chair of the Committee on Public Planting, observer of art, public space, trees and green space.	Visually burdensome. Inappropriately joy-less. Ruinous to the Common.	Aside from making an "auditorium" on the Common, which would be ruinous to the Common and completely unnecessary, placing the ballot boxes around the City is an intriguing idea.	Visually burdensome. Teachy and overly literal with little celebratory energy. Ruinous to the Common. Looks like an exhibit design in a history museum.	I enjoy the lumpy abstraction of the stone sculptures, instead of the literal teachiness of other proposals. But I would find it ruinous to the Common.	
louise	eastman weed	I am a long term Cambridge resident. I actually worked on the landscape plan for the Cambridge Common many years ago. I feel very strongly that to add any more monumentation to this small space that really should reflect being a Common is not the right path to take. All of these projects are way too big and have absolutely no relationship to the landscape of the Common. I think the artists seem interesting but I truly hope you change course on this. Maybe work with some landscape architects. Maybe put this in a much more urban space. we need all the green possible here . They are all just way too intrusive into the Common . I would be more than happy to talk about this . Louise					
Chantal	Eide	Long term Cambridge resident	Please use this monument to enliven a busy public square - somewhere in the Kendall or Inman area - rather than putting yet another monument on the Common. Please leave the Common for trees, grass, play, and sitting peacefully. Thank you!	Please use this monument to enliven a busy public square - somewhere in the Kendall or Inman area - rather than putting yet another monument on the Common. Please leave the Common for trees, grass, play, and sitting peacefully. Thank you!	Please use this monument to enliven a busy public square - somewhere in the Kendall or Inman area - rather than putting yet another monument on the Common. Please leave the Common for trees, grass, play, and sitting peacefully. Thank you!	Please use this monument to enliven a busy public square - somewhere in the Kendall or Inman area - rather than putting yet another monument on the Common. Please leave the Common for trees, grass, play, and sitting peacefully. Thank you!	
Lindsay	Frazier	Strongly in favor of the project but strongly opposed to the site. The Cambridge Commons is already cluttered with many statues. Suggest considering another space such as the new island in Inman. Understand the importance of centrality, but Cambridge lacks the open space we all need, especially now, where one can see the sky, the trees and the grass. Please do NOT put on the Commons.	I like the journey through the site and the opportunity to sit and reflect	I do worry that impact will be less if spread throughout the city...	Impressed with the actual photos and closed	the forms do not speak to me.	
Nancy	Heselton		This is a comment regarding the project as a whole, not just this artist. I love the idea of commemorating the 19th Amendment. Thank you to the Selection Committee. But, PLEASE, do not put this work in the Common. We need that space to have as much open space and trees as possible. Already there are monuments, plays spaces, paths, that take land from much needed grass and tree spaces in the Common. There are other wonderful locations that would benefit from one of these installations-any of the new plazas in Kendal Sq, Inman Sq, etc. We need uninterrupted spaces of green and trees in our city. We need the Common to stay as open as it is now. Thank you. Nancy Heselton 22 Craigie St 617-365-5726				

First Name	Last Name	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments
kathleen	kelly		Takes up too much space and way too busy.	Please do not put anything in Cambridge Common. All 4 designs take up way too much space that should be filled by trees. As our urbanscape ages, we will continue to lose trees that cannot be replaced because of ADA reqs and development. CC is one place that we can count on for more trees—let's not opt for fewer. What I find interesting about this design is that the “boxes” would be scattered around the city, utilizing urban space (not in tree wells, orin potential space for new wells!), and thus reach more people. Our version of the Freedom Trail. The design is reminiscent of the Tony Morrison Bench By the Side of the Road Project (https://www.tonimorrisonociety.org/bench.html), in which a bench is placed at a particularly meaningful site every year. We could do the same—no need to install the boxes all at once, but one a year, with a ceremony. We do NOT need an auditorium in CC, however. If the city is committed to doing something in CC, how about a memorial grove of trees? Obvious symbols of shelter and longevity, as well as a commitment to the future.	Not at all compelling.	Ugly.
Mary Jane	Kornacki	please NOT on the Cambridge Common. NONE of the entrants is visually pleasing and each takes up too much green space. I strongly encourage rethinking the site being the common now that proposals are in. There are other public spaces that are not GREEN that would be better than adding such pieces to what needs to remain open and green. Better to rethink this project than rush forward in the context of covid. Do a better job of outreach and find out what many more people would like to see - AND WHERE. I know that this is not feedback you want to get. It seems the common has been selected. I urge you to take another look at the context....how one MORE monument will add to or detract from the overall experience of those who use the Common for recreation or just a throughway to Harvard Sq. Context is everything. The common does not need one more large scale public art project!				
Annette	LaMond	(1/3) I am NOT in favor of placing a 19th Amendment Centennial Public Art monument on the Cambridge Common. Rather than compromising the tree canopy of one of the City's few large green spaces, the City should look to other spaces that have historical connections to the women's suffrage movement. It would be exciting to see a series of monuments throughout Cambridge.			I like the idea of using existing sidewalk to convey historical information.	

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Annette	LaMond	(2/3) Suffragists came from all of the City's neighborhoods, but the Women's Suffrage Headquarters were located at 560 Mass Avenue near Central Square. A public art project located in or near Central Square could be an anchor, and would also serve the purpose of enlivening that area. Then, there is Lesley College, founded in 1909, and its role in women's history – Lesley must have some space to make available. Early women at MIT played roles. MIT has an extraordinary collection of art on its campus; a monument to women's suffrage would be a fine addition to the campus. And presumably, Harvard would make space available in honor of Radcliffe's suffragists. Finally, there are many locations in Cambridge where pavement could be removed to make way for public art honoring women suffragists who once lived nearby – to do so would also honor the role of women in the conservation movement.					
Annette	LaMond	(3/3) There are many more options to explore. Adding yet another monument to the Cambridge Common feels like a lazy solution to memorializing the 19th amendment.					
Rena	Leib	Long term Cambridge resident, sing with the Cambridge Community Chorus	Visually uninteresting. While I think that this 19th amendment project is great, I am sorely disappointed in all four of the proposals selected. surely we can do better than any of these with all the artistic talent in Cambridge.	I like the 20 ballot boxes around the city, but don't think the idea for the main part on the Common is good enough. While I think that this 19th amendment project is great, I am sorely disappointed in all four of the proposals selected. surely we can do better than any of these with all the artistic talent in Cambridge.	Not visually interesting. While I think that this 19th amendment project is great, I am sorely disappointed in all four of the proposals selected. surely we can do better than any of these with all the artistic talent in Cambridge.	OK, but the statues shown as examples are not very moving. While I think that this 19th amendment project is great, I am sorely disappointed in all four of the proposals selected. surely we can do better than any of these with all the artistic talent in Cambridge.	
Magda	McCormick	30 year resident of Cambridge with family members who rely on the open green space of the Common. Please do not add this monument to the Common. Many areas of our City would benefit from the addition of this important monument. However, the Common should not sacrifice green space required to successfully install any of these monuments.	Not interesting. Too much area required.	Ok.	Interesting, simple, not inspiring.	Too bulky for this site. Would be great to enliven another plaza in Cambridge.	
Lisa	McDonnell	Feminist, long-term resident, active in Cambridge politics	The sculpture has to show the unrelenting struggle women had to gain this right. What do benches have to do with that? It doesn't move me at all.	The sculpture has to show the unrelenting struggle women had to gain this right. The ballot boxes are a good idea but where is the strength in this sculpture. It doesn't move me at all.	The sculpture has to show the unrelenting struggle women had to gain this right. There is not strength in this sculpture. It doesn't move me at all.	The sculpture has to show the unrelenting struggle women had to gain this right. There is not strength in this sculpture. It doesn't move me at all. I vote for none of the above pieces.	
LAURA	MCMURRY	Long term resident, age late 70s. Female. Always votes. I do not favor clutter up the Cambridge common with any of these projects. We need to preserve our open park space. Sorry, none of these rather grandiose options hit the spot for me. I'd prefer something much smaller, and punchier. That women got the vote after ~ 7 DECADES of effort (and internal disagreements). That some WOMEN thought women would not use the vote wisely and so shouldn't have it.	I do not favor clutter up the Cambridge common with any of the four projects.	I do not favor clutter up the Cambridge common with any of the four projects.	I do not favor clutter up the Cambridge common with any of the four projects.	I do not favor clutter up the Cambridge common with any of the four projects.	

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Joseph	Moore	As a long time Cambridge resident (50+ years), I feel that the Cambridge Common is the wrong place to site this monument. The city, with its diminishing tree canopy, needs to preserve as much green space as possible for the health and enjoyment of its citizens. The common already has too many monuments and does not need another. There are many other worthwhile locations (Central Square, Porter Square, Kendall Square) which should be considered and which could more actively engage the citizenry.			Like the best, but not the location.		
Rowan	Murphy	Have lived in Cambridge for 23 years. Over the years, I've spent a fair amount of time in and around the Common (go to a nearby church; my children went to daycare near the Common and used the playground; recently I worked at the Radcliffe Institute for Advanced Study; often park near the Common when taking public transport into Boston; etc. I'm not comfortable with the selection of the Common for this installation. I read the Cambridge Day article which explains why it is being sited there--no installation honoring women there, very central location, very prominent location that attracts residents and visitors alike, etc. Yet, there is not really much open space in Common other than the field on the Garden St side and this triangle that is proposed as home for the installation. It would be a shame to take away this green space and fill it with structures, even lighter ones as proposed by the Harries Heder group.	Do not like the physical aspect of this installation. Clustering the panels around the pathway feels very claustrophobic. It also has lots of hard edges and doesn't feel welcoming. The content is dense and presented in a complicated way; I don't know that it would appeal to a general public of varying ages. Seems too intellectual for an outdoor, public space.	# concept will be obsolete 50 years from now, so title does not feel timeless. The small round amphitheater seems hard and doesn't feel like there is enough content to draw people in (other than to maybe sit down or sleep). The ballot boxes are interesting, but I don't know if having them spread out over the City will minimize their impact. Their external design doesn't draw people in, though the content inside is quite interesting, both in terms of what it says and the way it's presented.	This installation is lighter than the rest, so may not feel as intrusive as the others, though I have to admit, I can't quite grasp what the wire statues would actually feel like. I'm also not sure about their siting--will they be dotted around the triangle, in a line, along the pathway? I like the content and think the designers have been thoughtful in their selection of what to present. I'm not sure the platform will be used as intended or simply just exist as a visual element. The rose garden, though a nice idea, will only bloom one month a year so sort of loses the impact that is intended.	I like the pathway into the sculptures and the fact that they are varied in height and density and provide a place for people to sit and contemplate the installation. The sculptures themselves seem a bit massive for the space. The messages they are supposed to convey seem illusive, and there isn't much content in the installation. I know there is supposed to be community input that would be included somehow, but what would that be (related to 19th amendment? suffragettes, current social justice issues?) and what form would it take?	
Mitch	Nelin	Long-term Cambridge resident, artist, feminist, frequent presenter in the Secret Gardens tour, and perhaps most importantly, **Fan of the city's dwindling green spaces**	I applaud the idea of celebrating women's rights. However: the placement is objectionable. There are plenty of paved areas where it could be. Destroying more of the city's limited green space is an obscene idea in this time of climate crisis. All of these seem artistically unobjectionable and as a man, I feel it is not my place to judge between them.	I applaud the idea of celebrating women's rights. However: the placement is objectionable. There are plenty of paved areas where it could be. Destroying more of the city's limited green space is an obscene idea in this time of climate crisis. All of these seem artistically unobjectionable and as a man, I feel it is not my place to judge between them.	I applaud the idea of celebrating women's rights. However: the placement is objectionable. There are plenty of paved areas where it could be. Destroying more of the city's limited green space is an obscene idea in this time of climate crisis. All of these seem artistically unobjectionable and as a man, I feel it is not my place to judge between them.	I applaud the idea of celebrating women's rights. However: the placement is objectionable. There are plenty of paved areas where it could be. Destroying more of the city's limited green space is an obscene idea in this time of climate crisis. All of these seem artistically unobjectionable and as a man, I feel it is not my place to judge between them.	
Carol	O'Hare	I've lived in Cambridge since 1965, on one side or the other of Central Sq. We have so little green open space in Cambridge that my thoughts & feedback are simply this: If the public artwork will be located in the Common, then the one that occupies the least amount of green, passable, open space is the one I prefer. If it will be located elsewhere, then I hope you re-engage the public. Note: There is so much going on these days that is distracting people from pleasanter pursuits that I doubt you'll get truly representative feedback on this.					
J.	O'Regan		PLEASE , NOT IN CAMBRIDGE COMMON	PLEASE, NOT IN CAMBRIDGE COMMON	PLEASE, NOT IN CAMBRIDGE COMMON	PLEASE, NOT IN CAMBRIDGE COMMON	
Nancy	Phillips	I've lived in Cambridge for 40 years and also am a member of the Public Planting Committee. I think the proposed locating of this public art on the Cambridge Common is unfortunate and wrong. The Common is precious green space and needs to remain so.					
Nancy	Phillips		this proposes a little forest of not very interesting objects in what is almost the only large green space in central Cambridge.	nice that this proposal would be spread throughout Cambridge rather than jamming up the Common with objects and hardscape	This almost tacky proposal would detract/distract terribly from the precious, rare, peaceful green space that is the Cambridge Common.	a group of doughy, almost comical figures, plus hardscape, hardly an enhancement to Cambridge's precious green Common.	

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Elena	Saporta	I hold a BFA in art and architectural history and a master's of landscape architecture. I am a long-term Cambridge resident who has been witnessing the gradual erosion of our public realm, the loss of open space as well as an alarming loss of tree canopy. 1. All 4 proposals, as shown, encroach on precious, irreplaceable green space. Better to consider locating memorials such as these at sites that are paved, rather than green. 2. The 19th Amendment is a federal issue rather than a local one. Why not commemorate something that is unique to Cambridge? The fact that our City was the first in the country to legalize same sex marriage is a far more topical matter than the ratification of the 19th amendment. What about Black Lives Matter? - or any number of more pressing and far more relevant issues that plague our society???	see comments above	see comments above	At least this proposal seeks to be visually unobtrusive	see comments above.
George	Scialabba	40-year resident of Cambridge	I think the four proposals are all worthy and would be glad to see one of them installed somewhere in the city. However, I strongly oppose siting it on the Cambridge Common. The Common is one of all too few remaining green spaces, and It is vital to preserve and extend Cambridge's tree canopy.			
Martha Eddison	Sieniewicz	(1/2) 40-year resident of Cambridge, proud CPS parent, so passionate about celebrating the fight for women suffrage that I'm currently writing a play about it. With this background, I want to express in the strongest possible terms 1) that I do NOT think Cambridge Common can bear another permanent pubic memorial, no matter how worthy the cause, and that the space would be diminished and cluttered by the addition of any of these proposed works 2) that the city has many, many other underused, underappreciated public spaces (Porter, Inman, Kendall, the "gumby legs" sculpture triangle in Harvard Sq., the edge of Fresh Pond) that would in fact be enhanced by a thoughtful memorial 3) that none of the four finalists offers an artistic expression compelling enough to commit to a permanent installation; and	Takes up much too much space. Too abstract and didactic. No sense of gathering or joy.	Although I still believe, as I wrote above, that we should NOT proceed with a memorial on the Common, and definitely not with any of these options, this one is the most successful of the bunch because, with its conversation pit, it at least provides a park amenity (rather than just a park intrusion) and it creates educational "moments" around the city that explore the complex history and many players in the fight for women's suffrage.	There's something interesting about the megaphone and the interactivity it implies. But the faces on sticks are painfully literal. Also, I fear that after a decade of New England winters, they will look pretty worn out and dated.	To me this piece does not succeed because the figures are so static, mournful and isolated. Where's the joy, the fight, the dynamism, the connectedness, the comraderie?

First Name	Last Name	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments	33
Martha Eddison	Sieniewicz	(2/2) that, apart from their individual weaknesses, to my eye they all fail to inspire any sense of joy. Winning suffrage was a triumph! Of course it was a long struggle, and very obviously, the fight was badly stained by a long history of racism among white suffragists. But as a landmark in human history, the 19th Amendment was cart-wheel-turning victory and a triumph of sustained collective effort. So why do all these proposals feel...cold, solitary, brooding and didactic? For a piece of commemorative art on any subject to qualify for permanent status on our rather small and already crowded Common, I believe it would need to be as moving and inspired as the Robert Gould Shaw memorial across from the State House. The current proposals do not come close. PLEASE let's have a memorial to women suffrage. But please let's NOT have it on the Common, and let's keep developing ideas beyond what has been submitted so far.					
Cynthia	Smith	I am a long time Cambridge resident (38 years). I have served on the Public Arts Commission and currently serve on the Committee on Public Planting. my firm worked with the city on the recent renovations to the Cambridge Common.			I prefer this scheme over the others. However, I fundamentally do not think it's appropriate to locate any more permanent public art installations in the Common. The Common is one of 3 large open spaces the city owns and maintains of this type. Similar to Boston Common which prohibits any new monuments, The Common needs to be protected and enhanced, especially its Trees and open space in keeping with the Urban Forestry MP. The art currently located here is all of a current era with the exception of the Irish Famine Memorial which was a mistake and the Prince Hall which has been nestled into the monument circle. I believe there are better locations for this worthy Women's Suffrage Memorial.		
helen	snively	long term resident.. came here in 1967 gardener Apparently nowhere else to say this: I totally agree with Maggie Booz, who i know personally: I'm grateful to have some memorial for the 19th amendment but the common is already full of them. Please put this memorial elsewhere!	not crazy about it. Please put it somewhere besides the common	sure is invisible.. But even if we can't see it please don't put it in the common!	doesn't make sense.. please don't spend valuable space in the common on this thing!	well, ok.. sort of.. but please not in the common	
Sharon	Stichter	Cambridge resident and home-owner since 1969 (50 years!). Retired full professor from Univ. of Mass-Boston.	I am not impressed with this or any of the 4 designs. However, I am more concerned about the proposed placement on Cambr. Common. I strongly feel that there should be more trees, shrubs and grass on the Common, to mitigate the urban heat effect and to absorb co2 and protect us from climate change. There are plenty of better places for a monument. The Common has reached its limit.	I am not impressed with this or any of the 4 designs. However, I am more concerned about the proposed placement on Cambr. Common. I strongly feel that there should be more trees, shrubs and grass on the Common, to mitigate the urban heat effect and to absorb co2 and protect us from climate change. There are plenty of better places for a monument. The Common has reached its limit.	I am not impressed with this or any of the 4 designs. However, I am more concerned about the proposed placement on Cambr. Common. I strongly feel that there should be more trees, shrubs and grass on the Common, to mitigate the urban heat effect and to absorb co2 and protect us from climate change. There are plenty of better places for a monument. The Common has reached its limit.	I am not impressed with this or any of the 4 designs. However, I am more concerned about the proposed placement on Cambr. Common. I strongly feel that there should be more trees, shrubs and grass on the Common, to mitigate the urban heat effect and to absorb co2 and protect us from climate change. There are plenty of better places for a monument. The Common has reached its limit.	

CAMBRIDGE FEEDBACK - EMAILED

Mathews, Jennifer

From: Mitch Nelin <mitchnelin@gmail.com>
Sent: Saturday, August 1, 2020 11:28 AM
To: Mathews, Jennifer
Subject: 19th amendment monument

I love the idea of celebrating women's rights via public art.

I deplore the plan to destroy green space for the purpose, especially in this time of climate crisis.

Speaking as a white male, with all the privilege thus entailed, I feel it is incumbent upon me to point out that it has been very much a white male thing to sacrifice our precious public green space whenever we want to build something. The Fresh Pond reservation, for example used to be much larger, but gas stations and auto dealerships now occupy much of the lost land. Women have been among the strongest and most active leaders in improving the condition of the Fresh Pond Reservation.

It would be a bitter irony to further pave mother Earth in recognition of women's rights.

The city has plenty of already desecrated, prominent public land where the monument would be seen by many more people.

Please fight this siting plan. Green space is precious.

A personal note: 51 years ago the first time I came to Cambridge, my beloved home of 40+ years, it was for a concert on the Common. I immediately fell in love with the city and dreamed of living here. The tree lined streets were a big part of the magic. I have planted dozens of trees around my house.

-- Mitch

Mathews, Jennifer

From: Bernard Gottschalk <bernardgottschalk@gmail.com>
Sent: Sunday, August 2, 2020 2:51 PM
To: Mathews, Jennifer
Subject: 19th Amendment statue

Dear Ms. Mathews,

1. Though a long-term Cambridge resident who keeps fairly well informed, I had no idea this was about to be sprung on us.
2. I do not oppose the statue per se though I think some of the present choices are awful.
3. However, Cambridge is already short on green space and the Common has enough statues. Please do not clutter it up with yet another.
4. Please forward this to the appropriate party and copy me, or let me know whom to contact.

Sincerely,

Bernard Gottschalk
27 Hurlbut St.

Mathews, Jennifer

From: louise weed <louise@eastmanweed.com>
Sent: Sunday, August 2, 2020 4:12 PM
To: Mathews, Jennifer; Sansoucy, Kimberly
Cc: Peterson, Lisa; maggie booz; Sandra Fairbank; Shippen Page; Elena Saporta
Subject: Fwd: Commemorating the passage of the 19th amendment

Follow Up Flag: Follow up
Due By: Thursday, August 6, 2020 11:00 AM
Flag Status: Flagged

Dear Jennifer,

I am writing you as the person , who I think is managing this process for the City of Cambridge.

I am very sorry to be arriving so late to this issue. The location of the project is very important and I, as well as others, do not feel that the Cambridge Common is appropriate.

Your committee does not have any voice that could be in support of open green space to help guide the search for a truly responsible location. I know you tried the Joan Lorentz park, but that group has always fought off any incursion into their green space, including when they were building the new library.

Thus, as I write below, I ask the you postpone your plan and reconsider your location for this project.

i would have written this to your entire Committee but there was no way to fine an email for them. Please do pass this on these thoughts.

I left the emails below to and from Shippen Page.

Thank you for taking this important point of view into consideration.

Dear 'managers' of this commemoration ,

Shippen Page brought this project to my attention probably because he knows I care deeply about art and know a bit about of it. So I write you, not in terms of the work itself.

Having been on your recent Urban Forestry Task force for the City , I know that the City did not spend this huge amount of time and money to create a document that would help work towards the well

being of the City in terms of hot zones, , climate change, green space, how neighborhoods get more green space etc. to think about intruding on what is currently green/open space on the Cambridge Common.

This project could very easily go in a more urban setting.

Here are some suggestions:

- I believe that there is a move to have work done at the Alewife station. This is a highly visible site and in need of some care. This area would be wonderful for a space for this kind of art. The City could also contemplate creating a real plaza there for future art/commemorating projects. This is a space where it could be appreciated by so many people. It could also include possible projects with landscape architects to help with green ideas.

-There are so many new plazas being created in and around Kendall Square. This area also could be considered as a place where a large urban plaza would be created for this and future commemoration projects plus even adding some green space possibly.

Let us please, plan for this, instead of just saying, let's put it on the Common. It is such an easy but not especially good target for this. I think it would be very impressive if the City:

-Put in place language that would restrict new commemoration projects on the Common. Or if a new one was added, an old one of similar size would be removed. This would equalize the situation.

- Create a plaza of sorts in an area that is being worked on as a more urban area for this projects and projects that will be suggested in the future.

Please, let's put this on hold and consider other options. This is a good time to be doing some long term and strategic thinking.

I look forward to hearing from you.

Thank you for your consideration on this matter.

Be well.

Louise (Eastman Weed)
109 Avon Hill Street
Cambridge 02140

On Jul 29, 2020, at 7:39 AM, Shippen Page <shippen@shippenpage.com> wrote:

Dear Louise: I had a long conversation with Kimberly yesterday prompted by your email.

Kimberly understood and appreciated your concerns and the Committee was sensitive to crowding the Common. She provided me with a detailed history of the attempts to find a suitable location for the commemoration. A spot within the Joan Lorenz Park near the Library would have been ideal but the advocates for the Park were adamant that they did not want it there. (From what she described to me, I also imagined the Park would have been a good fit). It was also an effort to win approval for the Common. I am copying Kimberly and also Jennifer Matthews, who works for the City Manager. The proposals are all based on the Common as a location so I believe the commemoration will be located there.

Thanks for bringing this to my attention. You are a tireless advocate and I appreciate it.

Best to you and Chuck.

Shippen

Shippen L. Page, Esq.
 Page & Powell, P.C.
 174 Lake View Avenue
 Cambridge, MA 02138
 office: 617-661-6843
 fax: 617-864-0309
 cell: 617-967-0318

On Mon, Jul 27, 2020 at 3:04 PM louise weed <louise@eastmanweed.com> wrote:
 Thank you, Shippen. Your pondering this with other possible locations is very helpful.

Louise

On Jul 27, 2020, at 2:58 PM, Shippen Page
 <shippen@shippenpage.com> wrote:

Good point, Louise; let me think and get back to you with ideas.

Shippen

Shippen L. Page, Esq.
 Page & Powell, P.C.
 174 Lake View Avenue
 Cambridge, MA 02138
 office: 617-661-6843
 fax: 617-864-0309
 cell: 617-967-0318

On Mon, Jul 27, 2020 at 2:48 PM louise weed

<louise@eastmanweed.com> wrote:

Thank you so much for this , Shippen.

I looked at all the projects and quite honestly think they are too big and too intrusive to be at the Cambridge Common. This note is not about the art, it is about the location. I worked years ago to redo a plan for the Common. When we worked on that, it was clear that the Common is such an easy place to say, let's put some monumentation there. We thought that was not the best idea. It is The Cambridge COMMON. The need for continued green space there is paramount. Adding these really large images just is not what is ultimately needed and wanted here. They were be much better served being at a space that is already a more urban spot for people to visit.

I added Sandra Fairbank to this as she might have some ideas about this. I also added Lisa Peterson, as she and I looked at the Common so many time in the past!

I hope you may hold some sway in shifting the location of these terrific artists.

Thank you for taking the time to read this. This is no small matter, in my opinion.

Please let me know what you think.

Best, Louise

On Jul 25, 2020, at 11:03 AM, Shippen Page
 <shippen@shippenpage.com> wrote:

Dear Friends: I have been asked to circulate this notice to a wide audience of Cambridge residents for comment by August 3rd. I hope you will take a moment to review the extraordinary

submissions from 4 applicants available via the link in the notice. We are so lucky to live in a city where such processes are celebrated.
Thank you.
Warm regards, Shippen

The City of Cambridge's [19th Amendment Centennial Art Selection Committee](#) is seeking input on a permanent public artwork to commemorate the anniversary of American women winning the right to vote and to recognize the ongoing struggle for voting rights for all.

Four artists, or artist teams, have submitted proposals for the artwork, which will be sited on Cambridge Common. The Committee's goal is to commission a work of public art that

acknowledges the 19th Amendment's complex history, its ongoing work in shaping American democracy, and the role of Cambridge women in the suffrage movement.

The proposals and a comment form are [available online](#) for review. **Public comment is being gathered through Monday, August 3, 2020.**

During this historic moment in which public art has become a focal point for necessary debate on how we as a country want to be represented in public spaces, we invite you to participate in the process for a new public artwork. Your voice makes a difference.

If you have any questions, please contact Jennifer Mathews, Assistant to the City Manager, at jmathews@cambridgema.gov or (617) 349-4221.

Shippen L. Page, Esq.
Page & Powell, P.C.
174 Lake View Avenue
Cambridge, MA 02138
office: 617-661-6843
fax: 617-864-0309
cell: 617-967-0318

Mathews, Jennifer

From: Jane Gottschalk <gottschalk.jane@gmail.com>
Sent: Monday, August 3, 2020 4:24 PM
To: Mathews, Jennifer
Subject: Comment on 19th Amendment Public Art Placement

Dear Committee Members,

I am taking the liberty of addressing you through Ms. Mathews' email as the feedback form for the 19th Amendment commemorative project lacks a place to comment on the siting of this public art.

The Cambridge Common is one of the largest green, open spaces in the city. It should be protected from any project that will reduce the open space. The grass, shrubbery and trees there now must be encouraged by the best horticultural practices available. No construction, pavement, or barrier should encroach on the Common.

The past practice of commemorating other people and events on the Common should not serve as a precedent for placing the 19th Amendment project there now. There are other sites in the city. Please consider them.

Thank you.

Jane C. Gottschalk
gottschalk.jane@gmail.com

Sent from [Mail](#) for Windows 10

Mathews, Jennifer

From: Marty Mauzy <martymauzy1@gmail.com>
Sent: Monday, August 3, 2020 8:09 PM
To: Mathews, Jennifer
Subject: Cambridge Common Memorial

Dear Jennifer,

I am writing to express my opposition to any permanent memorial being added to the limited green space in the Cambridge Common. Surely in this day and age of climate catastrophe, healthy and mature trees are our most precious responsibility. We should not be commemorating our shared history, no matter how worthy of being raised up, at the expense of our living environment. What was the process for choosing this space? There are so many places in the city that would benefit from this kind of enhancement and bring awareness to so many other important and neglected public sites in neighborhoods that never receive this kind of attention..

Please reconsider the Cambridge Common as a site for this memorial and open up the process for discussion.

Thank you,

Marty Mauzy
Cambridge Resident
Member of the Cambridge Plant & Garden Club.

Mathews, Jennifer

From: Astrid Dodds <astrid.dodds@earthlink.net>
Sent: Sunday, August 2, 2020 11:17 AM
To: Mathews, Jennifer
Subject: Fwd: [Porter square] 19th Amendment monument on Cambridge Common

Jennifer - forwarding Robert Winters' email to you because I cannot tell if you are getting the comments people are making on the PSNA list. You've probably heard all this before and thought the site-choice aspect of this commemoration was a done deal. It probably is. I am a veteran of quite a few municipal projects over the last 30+ years which seemed a done deal until some residents woke up at the last minute and protested that they were not notified or included. That usually tacked an extra year onto the project in question. I find this one of the most dispiriting aspects of civic life in Cambridge. I hope you aren't too dispirited.

The difference this year is that if many Cantabrigians didn't pay attention to your committee's PR outreach, they have an excuse: the Covid-19 pandemic.

The other problem is that Cambridge lacks a widely-shared source of information.

That is all the more reason I wish you could talk Ruth Ryals into getting you onto the PSNA list. When she has to forward your email messages to the PSNA list, that obscures their source and importance. But maybe you don't want any more email!

Astrid Dodds

Begin forwarded message:

From: Robert Winters <Robert@rwinters.com>
Subject: Re: [Porter square] 19th Amendment monument on Cambridge Common
Date: August 2, 2020 at 9:52:24 AM EDT
To: portersquare@googlegroups.com

Regarding the question of whether the 19th Amendment Monument should or should not be located on the Cambridge Common, I remember a time nearly 25 years ago when John O'Connor and the Famine Memorial Committee sought to locate the Irish Famine Memorial on the Cambridge Common. That was controversial at the time because the official City committee charged with approving such things felt that (except for one spectacular exception) the Common should be reserved for memorials relating to the Revolutionary War. A group marched over from the Mayor's Office to urge the Committee to approve the placement of the Irish Famine Memorial on the Common where it now occupies a small niche near the arched entry. The dedication ceremony drew a huge crowd and the President of the Republic of Ireland.

<https://www.thecrimson.com/article/1997/7/25/irish-president-dedicates-new-memorial-pin/>

Some years later, at the urging of Councillor Denise Simmons and Red Mitchell (a lifelong friend of Denise Simmons and a remarkable gentleman with an incredible knowledge of history), the Prince Hall Monument was erected on the Cambridge Common. Prince Hall was actively involved in the Revolutionary War period in addition to being an abolitionist and leader in the free black community in

Boston. He founded Prince Hall Freemasonry. Red Mitchell can tell you as much as you could ever want to know about Prince Hall.

https://en.wikipedia.org/wiki/Prince_Hall

There are other markers and memorials on the periphery of the Common, e.g. the marker for Margaret Fuller Ossoli, but they are located on the periphery because they are not related to the Revolutionary War period. The huge exception is the Civil War Monument with the statue of Abraham Lincoln at the top.

[https://en.wikipedia.org/wiki/Civil_War_Monument_\(Cambridge,_Massachusetts\)](https://en.wikipedia.org/wiki/Civil_War_Monument_(Cambridge,_Massachusetts))

It's interesting to me that the tradition that the Cambridge Common be primarily about the Revolutionary War period seems to now be all but forgotten. I don't have a strong opinion either way about this, but I do agree with the sentiment that monuments that are meant to educate and inspire may better be located in places where many people gather or pass by. Except for the occasional political rally, the Cambridge Common remains a relatively passive space. On the other hand, if public contemplation is what is expected, perhaps the location in a passive space could be a good choice. I certainly don't want the Cambridge Common to become the default site for monuments of any and all descriptions.

As for the four finalists, none of them really lit a fire in me, but perhaps that's because I prefer my public art to be simple and beautiful. All of the finalists just seem complicated and perhaps not as timeless and beautiful as I would prefer.

Robert Winters

On 8/2/2020 1:05 AM, Ruth Ryals wrote:

Astrid,

I was agreeing with Nancy Phillips that "this statement about the 19th Amendment Monument proposal is worth sharing", not necessarily agreeing with the statement that the monument should not be on the Common.

It did occur to me that everything seems to go on the Common, and I can see the attraction of a much more treed Common.

I do not know much about the process of selecting the location; I can see that the Common is where the memorial might be seen most.

For a moment I thought, "why don't they ever put anything in Porter Square or in North or West Cambridge? Why is it always Harvard Square or Central Square?" But where do we have enough open land? And if we did, would we not want trees, or open fields for kids to play?

As to the process, or even the committee, I think it is more that we have all had a lot else to be concerned about. A lot has certainly slipped by me. A global pandemic, and fearing for one's life, does tend to change your priorities.

Ruth

From: PSNA <portersquare@googlegroups.com> on behalf of "Nancy E. Phillips" <nanphill73@gmail.com>

Reply-To: <nanphill73@gmail.com>

Date: Saturday, August 1, 2020 at 8:23 PM

To: Astrid Dodds <astrid.dodds@earthlink.net>

Cc: Ruth Ryals <rryals@comcast.net>, PSNA <portersquare@googlegroups.com>

Jennifer Mathews <jmathews@cambridgema.gov>

Subject: Re: [Porter square] 19th Amendment monument on Cambridge Common

and I (agree that it shouldn't go on the Common).

On Sat, Aug 1, 2020 at 7:46 PM Astrid Dodds <astrid.dodds@earthlink.net> wrote:

Let's see, does this mean that
Martha Sieniewicz
Maggie Booz
Ruth Ryals
I, the undersigned,
and maybe Kitty Beer

are five people who agree that this public art should not be placed on Cambridge Common???

Are there more?

I will try to find out how the decision was made to site the winning exhibit on the Common. Talk about monument creep!

I very much support the idea of the 19th Amendment being commemorated with city-sponsored public art. Just not on Cambridge Common.

It is a pity that the Covid-19 pandemic has distracted so many of us from a 19th Amendment anniversary year that I, for one, was looking forward to.

Astrid Dodds

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View this message at <https://groups.google.com/d/msg/portersquare/topic-id/message-id>

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To post to this group, send email to portersquare@googlegroups.com

Visit this group at <https://groups.google.com/d/forum/portersquare>

To unsubscribe from this group, send email to portersquare+unsubscribe@googlegroups.com

For more options, visit <https://groups.google.com/d/optout>

You received this message because you are subscribed to the Google Groups "Porter Square Neighbors Association" group.

To unsubscribe from this group and stop receiving emails from it, send an email to portersquare+unsubscribe@googlegroups.com.

To view this discussion on the web visit <https://groups.google.com/d/msgid/portersquare/8655d6a0-4d6a-f2e0-ba41-44abff99ce27%40rwinters.com>.

Mathews, Jennifer

From: Astrid Dodds <astrid.dodds@earthlink.net>
Sent: Sunday, August 2, 2020 1:53 PM
To: Mathews, Jennifer
Subject: Fwd: [Porter square] 19th Amendment monument on Cambridge Common

Jennifer, Just to be sure you got this one,
 Astrid

Begin forwarded message:

From: "Anita D. McClellan" <adm@anitamcclellan.com>
Subject: Re: [Porter square] 19th Amendment monument on Cambridge Common
Date: August 2, 2020 at 1:38:53 PM EDT
To: Porter Sq Neighborhood PNSA listserv <portersquare@googlegroups.com>, Cambridge City Council <council@cambridgema.gov>

Has anyone asked WHICH women citizens in US "got" the right to vote in states after the 1919 all white-male Congress proposed 19th Amendment? It was, of course, women racially categorized in their states as WHITE.

Personally, in this era and with Rep. John Robert Lewis fresh in his grave, I can't see a white-supremacists' women-can-vote monument as honoring the civic right that remains under serious 2020 threat from, yes, white state legislators.

The Constitution gave states the right to determine voting rights.

13th Amendment/emancipation Jan. 1863-Juneteenth TX 1865;

14th Amendment/*birthright* citizenship 1866 (overturned 1857 Dred Scott v. Sandford but not for all Indigenous people* until late-20th century)

15th Amendment/black men enfranchised 1869 (which many states have violated over past 151 years by preventing citizens of any color from voting)

*The 1924 Indian Citizenship Act didn't offer full protection of voting rights to Native people, who faced some of the same barriers as other citizens of color, until the passage of the Civil Rights Act of 1965 (state discriminatory voting policies could be blocked by feds *before* they harmed voters).

Of course, the US Supreme Court eviscerated the Voting Rights Act in its 2013 Shelby County v. Holder (voters who are discriminated against today bear the burden of proving *individually* that they are disenfranchised).

"Throwing out pre-clearance when it has worked and is continuing to work to stop discriminatory changes is like throwing away your umbrella in a rainstorm because you are not getting wet."

— Ruth Bader Ginsburg in her 2013 Shelby County v. Holder dissent for the Court

Time to **rethink** this entire self-congratulatory, poorly timed Cambridge project!

The dollars involved (Council & others' salaries + time + materials) are sorely needed PDQ by the Cambridge Election Commission to make pandemic 2020 voting process in Cambridge safe rather than a Covid petri dish.

All those Cambridge mail-in/absentee/in-person ballots will have, as usual, to be processed piece by piece by high-risk poll workers in not or poorly ventilated indoor spaces without 6' distancing possible and only token Covid protections—hand sanitizer (bring your own), wipes (bring your own for every surface/pen/machine after being touched by any one person), maybe gloves supplied to workers (useless unless gloves changed after touching *a ballot/pen/machine/surface/door handle, etc.*), masks (bring your own & they're not N95s), polling-place public toilets without lids (flushing unlidded toilet spreads *Covid aerosols mixed with waste droplets* around bathrooms and so do electric hand dryers---ewww).

Anita McClellan

.....

NON-CAMBRIDGE FEEDBACK

First Name	Last Name	City	Other Commenter Details	Azra Aksamija Comments	Merge Conceptual Design Comments	Mags Harries & Lajos Heder Comments	Nora Valdez Comments
Adam	Adkison	Somerville					I enjoyed this one the most, both the video and the images provided. I can see people in the community engaging with this exhibit in a positive way.
John	Bassett	Brookline	I'm a visual artist. I'm also active as a volunteer in Brookline town politics. In the latter I'm always aware of gender and racial bias.	This is attractive. But having a bunch of small benches in a sculptural matrix has limited use. i'd like to sit there with a friend. But I can't imagine a school class using this. The potential use in education - for all ages - is not strong or perhaps missing from this proposal. Also the suffrage movement for much of its life was divided. This is not the feeling of the proposed matrix.	Having little amphitheatres in several places is interesting. This proposal, like Harries/Heder both thinks of how the space might be used and relates the Movement to the real women who led it. But the Common is space already used for assembly. Focusing on the Common makes most sense. And the little amphitheatres are too small. They might make comfortable beds for homeless people, but they look too small for even a primary school class. These little concrete amphitheatres may need to be cleaned every day. A drain in the center would be a good idea. I do question the symbolism of putting a ballot box in the center of the common space. And of course this proposal is less developed than the others.	This seems both focused on the present and designed to be useful in the future and perhaps even to grow. It includes open space for assembly, something not so present in the other proposals. The open space is surrounded by made things, the timeline path, the sculptures, the rose garden, the speakers platform. But the center of this proposal is a space for assembly. This is about a political movement. This space is appropriate. i like it that this team has detailed how it would be built and who would maintain it.	She has succeeded in what she wants to do - create attractive contemplative spaces. And this would be a nice place to sit with a friend or with family. But that's all. She talks about interaction. That's good. But interaction is between people. More people, more interaction. Like Azra Aksamija's proposal this is not designed for school classes or large groups. Also her figures are generalized, abstract. Womens Suffrage was led by real people. It's much better to have actual faces as in Harries/Heder.
Terry	Bastian	Salem	Environmental Artist and ecologist working with Danehy park and fresh pond				This would be my choice for the materials and the interest that it generates. Researching the artist she leaves the faces blank allowing us imagine our family members and our history. The spatial arrangement creates dialogue a very good concept...no opinions on the rest of the submissions just okay
Elizabeth	Bennett	Brookline	long term boston area resident, love cambridge common!	This is my favorite. I like that it's intertwined with the space but also interactive to the visitor.	The description is a bit unclear. Not a favorite and if I were walking by I may not stop.	The rendering isn't very clear, but the written description makes this sound like a compelling concept. Seems like something I would stop to look at.	Seems a bit vague and driven by symbolism only. This wouldn't feel like it's central to Cambridge and the statement of the memorial.
James	Blihar	Astoria	Although I now live in NYC, I lived in the Boston area for 20 years, which included a few years living and/or working in Cambridge. I've visited Cambridge Common very many times over the years, and I visit friends in Boston & Cambridge a few times a year even now. Cambridge Common has a special place in my heart, and is a wonderful location for a public artwork commemorating the 19th Amendment centennial.	This is an interesting idea, but it seems more of an indoor concept, like something that would be inside of a museum instead of outdoors.	I like this one the least. In the Common, there would just be the little amphitheater, with the rest of it spread over 20 other locations.	The speaker's platform is a nice interactive touch, & the rose garden will be beautiful when they are in bloom. I'm less enthusiastic about the metal figures topped by the glass heads.	I like this one the best. The stone sculptures have an enduring quality, but their style is modern, warm, and inviting. There are places to sit, so it lends itself to also be a meeting place. This could be a focal point for events and ceremonies throughout this century and into the next one.

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Kimberly	Boutin	Lawrence	I have worked and volunteered in Cambridge since 2008.	This was the most compelling submission to me. I appreciate the abstract nature that incorporated palimpsest and cross writing. The cross writing element reminded me of being a girl, and how important it was to write letters growing up. It was a form of camaraderie among my girl friends, and I think about how we would have communicated about our rights in a different time. I also think space for contemplation and conversations are important, and I see the design as inviting for either. I can imagine myself sitting here.			
Scott	Cahaly	Somerville/ Cambridge line	I am an artist.				I think the Nora Valdez piece would be the strongest installation. The stone itself being a past medium would echoe this moment in history well!
Adriana	Chichester	Avon	I am a retired musician, now exploring sculpting. I live in CT but I visit often the Boston area to see friends.	While the general idea of the installation is appealing, I dislike mixing written language with works of art. In that sense I am more traditionalist I suppose. While a sculpture or group of sculptures in a public setting leads me to wonder and think about what they represent, an installation that brings me down to earth with words or thoughts invariably feel limiting.	I really dislike this one. It has no core. The sitting area with the ballot box makes me think of our voting duty but nothing in particular relating to women.. . The ballot boxes throughout the city would get disjointed with the park's core and the intended impact might get lost.	Too didactic..I don't want to learn at the site. I want to reflect.	I love the reflecting nature of this installation. The access from two different streets and the harmonic nature of it within the park, agrees with my sense of what a special place that leads to thought through art should be. I like that the women are facing each other. That brings a sense of female empowerment.
Ali	Clift	Chelsea	I am an artist				I especially like this proposal.. The figures fill the space in a welcoming group . There is space to walk around them or past them but they are not overwhelming. ...but they have a Presence .
mark	cooper	Somerville	Long term resident of the area for over 40 years.			I like this proposal in that it feels like it is an invitation to the community to think about and interact with the installation. (From separate email:) I like the Harries/Hader proposal. It feels interactive and welcoming to the community to add their voice.	

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Robert	Dannin	Brooklyn	Anthropologist, ethno-historian, journalist, philanthropy (www.ddorafoundation.org). I have evaluated and funded dozens of proposals for arts and craft-related projects including grants for public works to the Pennsylvania State Historical Commission. As the former director of Magnum Photos Inc.(1985-90) I commissioned and produced socially engaged artwork for pubic display at the United Nations, New York State Legislature, Doctors Without Borders, 1199 SEIU United Healthcare Workers, the French National Railway, numerous museums and private collections.	Historically relevant, elegantly conceived, and site appropriate, "The Future to be Written" memorializes the 19th Amendment as living sculpture for generations to share as a common experience. Its transparent design embodies the highest principles of democracy and human rights and enshrines the struggle of American women to achieve them. Even more importantly, it represents the dignity of women exercising the power of written language and non-violent civil disobedience in opposition to all forms of social domination. Ms. Aksamija has responded to the call for proposals with a sensitive and sensuous monument to womankind.	The unifying theme is too thin and further complicated by the proposed dispersal of the monumental elements outside the Commons. The artist's assertion that "ballot boxes" are the universally recognized symbol of democracy is an anachronism that will surely be lost on future generations.	Impractical, lacking depth of concept. The artists see the Cambridge Commons project as merely an opportunity to showcase their commercial repertoire.	Heavy and ponderous. Ms. Valdez. has responded to the call with a very standard proposal. Its merit as figurative representation is compromised by an uninspired rehearsal of her talent as a sculptor.
Donna	Dodson	Maynard	I am an artist and a sculptor and a woman.	Amazing research and intellectual approach. I am not sure that the benches will be kid friendly or comfortable for sitting. Why is all the text in English? I think this very contemporary, brilliant approach will wow the jury but I wonder if it is accessible enough as a major work of public art for everyone who will pass by it. She did an amazing job contextualizing her approach in the canon of public art and incorporated intersectionality and some of the more revisionist hist of the suffragettes.	Some of this research is brilliant, esp the connection between Native Americans and the US Constitution, including voting rights for women. But I think the design of the amphitheater is generic and without character. I think the hinges on the boxes will wear out over time and lend themselves to vandalism. I think it requires too much reading in English to be understood. I liked her incorporation of modern and contemporary activists for voting rights including gerrymandering, voter suppression etc to make this a marker in time or a living monument instead of a static one.	I like this approach because it keeps the green space open for its existing uses but I am not sure about the figures. They seem rough and not their normal quality of design. I know this team's work and it is top shelf. But they also will require additional funds and fundraising which could delay the project, or render it economically unfeasible.	(1/2) This is the best one. When will women ever get their due in the Cambridge Common or in the history of women in bronze and granite monuments? Cambridge has the chance to tell the story and to get it right, and this artist will get the job done. All of the other artists will hire contractors whereas Valdez will complete the work herself. I am sure that Cambridge must have procurement laws that incorporate diversity, and equity into large bids. This project will employ a Latinx woman stone carver and her team. I think in the workshops, the design could be fine tuned- for example, maybe the block representing the ballot boxes, can say Vote in multiple languages? Maybe in addition to the one african american figure , there can be other details on the figures in her design that represent native american, latinx or asian women?
Donna	Dodson	Maynard					(2/2) I think Valdez has the unique perspective of what voting rights mean to immigrants- maybe that can be incorporated into this piece? This one is the most kid friendly and accessible. It is also inviting and educational. She is the only artist who is transparent about her budget, timeline, fabrication and ongoing maintenance (even addressing vandalism). I would vote this one as my number one choice.
Laura	Evans Durant	Dorchester	I am an artist and did a commissioned public sculpture for the Cambridge Arts Council in Greene -Rose Park.	Very interesting concept, but I think she tried to include too much in one project. Also the benches looked uncomfortable and too thin.	The concept and the implementation with voting at the center makes for a very strong proposal. I would like to see the amphitheater look a little less harsh and maybe have some softer edges?	I like this proposal's emphasis on participation with the Speaker platform and adding ribbons to the figures, as well as the public's input on inscriptions on the walkway. My only complaint is that the figures are not that attractive and seem hard to relate to. Otherwise I really like this proposal.	The strength of this proposal lies in the relationship of the figures to each other and to visitors. There is a very basic and endearing humanity expressed here which is that despite our differences we are very much the same. Of all four proposals I felt this one provided the best space for quiet contemplation and might appeal to the widest audience.

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Donald	Forté, Jr.				Looking at the four proposals to commemorate the 19th Amendment on Cambridge Common, I am concerned about ones that seem to "clutter" the Common with too many objects, disturbing the tranquility of that public space. The Merge and Valdez proposals avoid that. Of those two, I prefer the quiet, understated nobility of the Valdez proposal. The large stone figures are sufficiently abstract to allow the viewer's imagination to engage on its own terms with the theme of empowering women with the vote. The Merge proposal also has merit. The structure is simple and aesthetically pleasing, and I like the way it invites private investigation of individual women at identifiable, but unobtrusive, sites in trafficked areas throughout the City.		Looking at the four proposals to commemorate the 19th Amendment on Cambridge Common, I am concerned about ones that seem to "clutter" the Common with too many objects, disturbing the tranquility of that public space. The Merge and Valdez proposals avoid that. Of those two, I prefer the quiet, understated nobility of the Valdez proposal. The large stone figures are sufficiently abstract to allow the viewer's imagination to engage on its own terms with the theme of empowering women with the vote. The Merge proposal also has merit. The structure is simple and aesthetically pleasing, and I like the way it invites private investigation of individual women at identifiable, but unobtrusive, sites in trafficked areas throughout the City.
Ena	Fox	Roxbury		I love how the idea of the palimpsest is utilized in the design of this installation and the use of co-curated quotes from diverse women's struggles through history. I also like how Aksamija subtly offers different narrative perspectives of women's rights struggles through different physical perspectives as visitors walk through the installation. Finally, I think the combination of polished mirrored steel with the tinted concrete creates a beautiful aesthetic, which not only creates harmony with the reflected landscape of the Commons, but makes the visitor's reflection part of this history into the present moment.			As the only fully figurative artwork proposed, I think Valdez's carved granite, figures are effective because they are almost more archetypes of women and women's strength through history, rather than represent specific individuals. Hence, there's a kind of universality that may allow visitors to reflect on what these women mean to them. Her installation is uncluttered and creates an inviting space for visitors to sit and linger. Valdez's proposal seems to me the most complete in terms of how the work will be executed, addressing how it will be installed and how the materials will weather and the sculptures maintained. I would have liked to learned more about incorporation of text (through the community workshops) into the overall design. The community engagement/workshops themselves will be critical to involving communities in understanding the 19th Amendment, the role of Cambridge suffragists, and ongoing political rights and justice struggles.,
Jordan	Geiger	Buffalo	I work at the boundary between architecture and public art.	This is a thoughtful and spatially engaging response, a strong second choice among the entries. The artist has clearly considered many nuances of the experience. But the proposal feels slightly dated and intellectual to the point that an emotional or human engagement is somewhat muted.	This is such a refreshing contrast with all other proposals, an incredibly simple and powerful idea. The 2-part conception of the artwork leaves a lot of room for working out what would be practical and feasible, and it would stand in any configuration (even if not all sites were built). But each part just builds the power of the artwork, and weaves it into everyday life in the city - such a great and logical way to frame this subject. It's also a beautiful balance of familiar (the ballot box) and surprising (what one sees inside for example). I really like this aesthetically too, a kind of upbeat almost graphic feeling. It feels like the artist(s) also are thinking so much about what it means to be doing this now: the use of the hashtag, a sense of all our moment is unleashing with BLM. This would be a really amazing contribution to the city.	I find this entry quite dull and uninspired, to be blunt. It is aesthetically also not very inviting.	This feels very out of step with our times; it is of an era that welcomed a monumental, single-author figurative icon to represent ideas. However skilled this artist may be at such things, it would be a great missed opportunity for Cambridge and for the artwork if this were selected.

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Allison	Griggs	Somerville					I feel strongly pulled to this proposal. The art is striking, and I believe the vision is aligned with the purpose of this piece. The 19th amendment was one step in women's liberation, and we still have so much more to do. I hope to see this come to fruition.
Margaret	Gullette	Newton	Former Cambridge resident, gardener, feminist, cultural critic.		Easy winner. It seems the most user friendly. Relatively small within the park; invites joint gatherings rather than individual reflection. The text of the amendment will be there. Crucial. Not too much other text.	Runner up. I like the idea of honoring the suffragists with images.	
Amalfis	Guzman	Watertown					With her sculpture proposal "Journey to Empowerment", Nora Valdez is showing us the role of the women in the daily realty and in the future. The women is caring on the dreams that build our community and that create the base for a better future.
Laura	Habermann				I like the first exhibit but fear it would get vandalized.		The second pine to the right more so them the other two because it is outdoors and can be day on which makes it hands on so people are more apt to notice it more. I also believe it would hold up to New England weather.
H.	Hardouf			Comment on the proposed art in honor of 19th amendment. Superficial! Boring, and utterly lacking in imagination.	Comment on the proposed art in honor of 19th amendment. Superficial! Boring, and utterly lacking in imagination.	Comment on the proposed art in honor of 19th amendment. Superficial! Boring, and utterly lacking in imagination.	Comment on the proposed art in honor of 19th amendment. Superficial! Boring, and utterly lacking in imagination.
Olivia	Huang	Boston		(1/2) My preference is for this project for various reasons: - It feel more immersive than the others, encouraging people to both sit and walk through it. People can get snippets of content at at time or spend more time absorbing it all and people are more likely to read quotes than large plaques of text. - It feels lighter and different from traditional monuments, which are large heavy stone pieces dedicated to individuals. Now is a great to rethink what commemorative built sculptures are like. - The concept of including many voices and quotes and of "rewriting history" is an important way to think about the story of women's success. Though women's suffrage was won, the topic of voting rights and equal access to voting is ongoing - so being able to tell multiple narratives is important.	I feel amphitheater-type public spaces are rarely used as such, and this one particularly seems too small to serve that purpose.	As previously mentioned, I think sculptures celebrating singular individuals is too simple and too traditional in the way of commemorating the topic. While the selected women are worth celebrating and are inspirational through their accomplishments, showcasing them overshadows the ongoing efforts of the movement and the numerous people - named or unnamed - it takes. They are the "moments", not the movement.	This entry seems to have the least educational value or engagement of all the entries.

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Olivia	Huang	Boston		(2/2) I would not want this monument to give the impression that because we have the 19th amendment, all that the movement was fighting for is over and done with. The quotes provide the sense that this is an ongoing conversation that involves many interested parties - this is something I think this entry does better than ones that celebrates specific individuals.				
Mark	Jarzombek	Belmont	I am a professor and artist	I favor the project of Aksamija, especially because she proposes a “dignified space for gathering and quiet contemplation” In the world today of too much talk, too much opinionating, it is refreshing to have a place where we can put aside the bull horns. The project is future oriented; it is an 'unfinished' Memorial park; a rose garden, as well as an interactive, educational field. It is a puzzle that needs to be figured out and not a literalist, 'one time' sort of thing, like the other projects. I feel that Aksamija's project will withstand the test of time.				
Marlin	Kann	Winchester		I do not espeically like the angled nature of the design. I also wonder about the concrete used to secure the foundation. I would hope to pass on this one.	I like the idea, of the arena with the ballot box, and the different points of information around the City. I do not like the idea of #invisable...seems it re-enforced the problem, while I know this is not the point, it seems to affirm that people are invisible.	I found the large statues to be a bit to scary. They felt to tower over the mocked up person. Additionally, not sure the megaphone will add to a sense of calm in the Common	The statues seems calming, creates a space for conversation. Seems to work within the Common as it exists. I think this is the best proposal.	
Majken	Kiyohara	Santa Monica	art lover, have years of experience taking elementary and high school students on field trips and trying to keep them engaged	personally I find concrete cold and would have preferred something more organic and interactive. This is too square with edges and not very appealing. I would be nice to have something to engage the younger generation which we want to learn the history	This is by far the most engaging, interesting, unique, and informative. It encourages people of all ages to explore history and the the various displays. I can see children and adults alike wanting to go from one display to the next. I think people will enjoy exploring and learning. The beauty of this proposed creation is amazing and it will leave the audience curious and wanting to explore and learn more of the history.	I'm concerned that the young children on field trip would want to climb on the sculptures and that it will be difficult to manage safety and maintain interest	I like the soft shapes but concerned that the display though beautiful isn't engaging	
Andrea	Kunst	DORCHESTER CENTER	I used to walk through Cambridge Commons daily when I worked at Harvard and would have loved to spend a few moments at the beginning and end of the day with Nora's sculptures.				This is such a timely opportunity for the Cambridge Commons to commemorate women finally winning their battle to have their vote count. Thank you for undertaking this project! Nora's work has represented the lives and struggles of women and immigrants for decades, and her representations are consistently powerful and evocative. She is immensely talented and the stories she tells with her sculpture are both timely and timeless, as are the individual situations of the people she represents in her work.	

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Emily	Laase	Boston	While I do not live in Cambridge, I work at Harvard and often take a walk on Cambridge Common during my lunch break. I'm very excited to hear of this project!			Of the projects presented, I think this one is the most accessible and one that will be easily understood by the public. I like the use of the timeline as well as the individual faces of prominent suffragettes.	
Jennifer	Leclerc	Melrose			I like this one the best, as it seems to be the most interactive/participatory'immersive of all the proposals - encourages continued dialog and action going forward....		
Amy	Lee			I vote for this proposal!			
Charles	Merzbacher				For the 19th Amendment Memorial, I strongly prefer the ballot box proposal. Of the proposals, it is the one that makes a coherent and powerful statement without making an undue impact on the landscape. I looks like it will stand the test of time, both stylistically and physically.		
Andy	Moerlein	Maynard	Professional sculptor with extensive public art career, both solo and as The Myth Makers	Massively intellectual. Well described. The open simple angular layout seems forgettable. It does not seem designed to draw and hold the curious public passing by.	This is an interesting enough idea. It was a well researched and arty proposal. The complex boxes defused out in the area has some intriguing parts to it, but as a lasting legacy I am not sure this will become an iconic or impactful public monument.	I love the work they have done in the past. The sidewalk proposal they showed for Boston is not as impressive as the Florida example. The glass images seem striking, but the stainless armatures seem awkward. Overall this glass portraits part strikes me a historical marker. The megaphone is a cute social practice idea. Playful, but I am not convinced by the utility. The wheelchair one is demeaning. Their proposal seems over cost/underfunded, but there was no budget attached. I like a lot that their design preserved the green space for the most part. I KNOW these two, and the idea will get better and better if awarded. Some of my concerns about look and results may be the proposal presentation.	(1/2) I know several of Ms. Valdez's pubic sculptures and have followed her career for years. The proposal she has presented is ambitious and iconic. It would be one of the very few sculptural images of a woman in Boston. Her proposal boldly occupies the center of the green. Wisely she designed it with a modest pediment (path and oval) that are flush to the grass, so there will not be a huge impact on social/political gatherings that occur in that space - plus the usual leisure activities. I love the sundry resting spots, and granite is an inviting material that stays cool on hot days. The scale is monumental yet the seating and layers invite participation, reflection. It invites all ages, speaks politically with a personal voice.
Andy	Moerlein	Maynard					(2/2) Of all the four, Ms Valdez's carvings and minimal landscaping seems the most likely to survive this time of COVID and actually occur on time. All the other proposals seems so dependent on outside fabricators and contractors. It is apparent from Nora's transparent cost sheet, that the bulk of the project is the artist fabricator and the assistant carver. The Barre VT crew and Sculpture Center is a small professional team that Ms. Valdez is very well acquainted with. There is evident deliverability in this proposal.

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Karen	Nelson	Brookline	I'm educated as an architect- and I teach Architectural Ethics at the BAC. I have taught landscape architecture at RISD for 12 years.	Thoughtful.	The form does not hint at the meaning. Too language dependent...	My favorite version by far... the faces being translucent and raised high - with a megaphone to invite participants to think about their citizenship is compelling. The most obvious without language of all the proposals.	The least empowering... the women look like they are made of dough... not pillars of strength...
Mimi	Nguyen			I vote for this one! It is clever and contemplative.			
Abigail	Norman	Boston	I'm an arts administrator (Director of the Eliot School of Fine & Applied Arts, in Boston).				I'm writing to put in a good word for the proposal submitted by Nora Valdez. Nora was Eliot School's Artist in Residence a couple of years ago, and I loved her responsiveness to the community. With our teens, she created a body of work reflecting on "Home/Hogar." I feel her work is accessible and warm, especially in contrast to some of the other proposals that may be more elegant, but also feel colder, more distant. The right to vote is not very old. Especially at this moment, we feel how fragile it is; it is under attack. I think a warm attachment to the people whose voices are heard through voting is a good way to make the importance of voting seen and felt.
Sally	O'Brien					I would like to express my support for the After the Roses design for Cambridge Common. I think that being exposed to the different suffragettes as we walk the Common as well as the bed of roses and the gathering space are excellent ideas.	
Miriam	Paeslack	Buffalo	I am an art historian who focuses on representations of cities and their meaning for their identity and perception.	The site invites lingering, standing, sitting and reading. At first sight, it does not identify its topic/focus but requires further exploration and an initial curiosity on the part of the viewer. Interesting and both visually attractive and inviting. My second choice.	(1/2) The work evolves around "ballot boxes" that are distributed around town and the main station of which is located on the public art site. It requires curiosity and opens, once visitors engage, an interesting array of information on "invisible" women and their right to vote. This project is perhaps the least conventional; it addresses eloquently those who never receive recognition, which distinguishes this project convincingly from the others who range between visualizing known personalities or representing through female sculptures the concept of empowerment. I find this project personally most convincing as it offers to the viewer clear and simple entries into the stories of the invisible women through an object or image.	The work addresses better and lesser known suffragists and represents them through photographic portraits inscribed into glass. The site has different areas, for contemplation and discourse. Fairly conventional take with an interesting twist by choosing to reproduce photographic portraits on glass.	The most traditional / conventional formally of the projects. It does not seek to honor a specific person but creates a pleasant environment. Least challenging in terms of requiring reading/viewing.

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Miriam	Paeslack	Buffalo			(2/2) While the boxes might be easily overlooked, they are unusual enough in a park or other urban environment to relatively easily trigger curiosity. It is notable and laudable that this project highlights not only individual people but also the fact that these individuals are all part of the always overlooked gender. Form and content of this project build a convincing unit.		
Gary	Parzych	Boston	I just earned my BFA dual degree in Sculpture and Art History, from Massachusetts College of Art and Design. I have studied multiple public monuments because they tend to appear at the metaphorical intersections of both sculpture and history. I am excited to see this project opened to the public and I think it's a great chance for people who will live with these works to voice their opinions. Thanks for this opportunity.				(1/3) Journey to Empowerment is the most exciting proposal for this public project. Visually, the images included in this proposal are stimulating and thought provoking. I can imagine how powerful the large granite figures will feel as people move around them throughout the space. Granite, a material used since ancient times, has often been carved to demonstrate a symbol of power, control, and legacy. The material alone has an immense history that beautifully supports and empowers the sculptures in this proposal about women's suffrage. Having a female artist, carve large sculptures out of this extremely hard and durable stone is a feat in of itself. By incorporating these material associations, Valdez is empowering the Women's Suffrage movement without even having to write it down, or explicitly say it.
Gary	Parzych	Boston					(2/3) This piece speaks for itself. As an art historian, this is exciting and fresh. As we walk around the major cities of Massachusetts, we can find many examples of public monuments dedicated to significant people, most commonly - individuals. With Valdez's proposal, we see a celebration of a much larger movement. Her sculptures, which almost seem faceless, lacking any specific identity- represent all women, and all those who fought for women's rights. It is a beautiful tribute to those who gave their all. The subtle attributes that Valdez includes to specific sculptures, like the child raising up hope, or the woman holding the ballot box, makes a quiet but powerful comment on what this movement really means for all of us who live in the present and benefit from their actions.

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Gary	Parzych	Boston					(3/3) Journey to Empowerment is the strongest proposal for these reasons. It tells the story- it is surrounded by history, made of history, and will become history as a public monument for the people of Massachusetts to enjoy and admire. I am excited about this project and I hope to see Journey to Empowerment come to life!
Emma	Pfeiffer	Somerville	I am a student and an architect	This project engages a forward-looking and open-ended interpretation of the role of the 19th Amendment that is fitting for this complex history. The design is not didactic nor reductive in its elucidation of the intersecting narratives around the 19th amendment, and indeed might provide the kind of space for contemplation that the Common could house and which the designer mentioned in her proposal. I love this project as a rethinking of the memorial -- a type of structure that is rightfully being questioned in this moment -- for the future, and for the city of Cambridge.			
Ziad	Qweider	Amman	Artist	Fantastic .. Best of luck Azra			
Rick	Rawlins	Salem	I am a designer who has worked on various memorial projects, collaborating with the Cambridge Peace Commission and Cambridge Arts.	Though not my favorite plan, it has conceptual depth. I like the references to overwriting and the way it the memorial draws pedestrians on the sidewalk into a parade. I am concerned that it is too complex and that all the elements, though there are many, amount to something that comes across as thin.	I am most compelled by this plan. The ballot box metaphor is direct. The circular amphitheater suggests democratic discussion without being overbearing. The boxes dispersed throughout the city make a powerful point about inclusion and allows the memorial to draw connections between the past and present-day social justice work.	These figures, with glass faces floating in metal framework bodies, appear dismembered to me. A focus on their heads also implies that the cerebral or theoretical contributions of these women is somehow more important than the whole physical reality of their lives.	I am troubled by the representation of women in this plan. The sculptures demand the observer to understand why these women were chosen and why they take this form. That question overwhelms a more important contemplation centered on justice and equality.
Mary	Regan	Boston					I like the simplicity of this design
Richard	Renner	Sherborn		I like that this has a strong presence at the walkway, but I'm concerned that there is no contemplative element away from the walk way. As shown in the presentation, the benches and "tables" do not look substantial enough to withstand public use.	Multiple locations remote from each other dilutes/destroys the impact this public art piece should have. How will anyone knit the story together into a powerful whole? I believe it will be anecdotal instead of memorable. The round amphitheater is a bit of a cliché.	The timeline is an excellent way to engage with the public walkway; it will reward multiple readings. I like that there is a separate, more contemplative space. The taller-than-life figures give these pioneers the stature they deserve. The transparency of the figures preserves the visual continuity of the Common beyond.	The granite statues are rather clumsy, and the arrangement appears arbitrary to me. In my opinion, there should be multiple layers of information. How do these statues communicate the historic details leading up to the approval of the amendment? They don't, and I think this is a problem.

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Rebecca	Reynolds	Gloucester	Cambridge is my old stomping ground and I have long been grateful for the Cambridge Common as a place to seek respite and gather.			As a Museum professional, public art curator, and specialist in American sculpture, I have devoted myself to sharing meaning experiences with the public through art and especially through sculpture. I am very excited about the project HarriesHeder is proposing and the opportunity for engagement that it offers the public at literally every step. The project has been brilliantly thought out and the collaborative and inclusive quality at its core ensures that it will be embraced by the community as stakeholders and participants from its inception and through its development. I applaud them for their vision and urge the Selection Committee to look favorably on their submission. Thank you for giving me a voice in this process. Rebecca Reynolds, Executive Director, The Manship Artists Residency + Studios	
Alexandra	Rozenman	Somerville	Full-time Boston Artist residing in Somerville I spend a lot of time in Cambridge. This project really matters to me.				I really like Nora's proposal. It is beautiful and simple while it carries a message very clearly in old-fashioned way of sculpture in the garden. I think that with what has been going on with American History, Black Lives Matter movement installing real marble monuments that tell a true story in a classical way staying modern and being timeless.
John	Russell	West Roxbury					(1/2) I write in support of Nora Valdez and her proposed sculptural installation, "Journey to Empowerment". I've been familiar with Nora's work for over 20 years. She uses the human form in an almost abstract way. Her figures have a strong presence, minus any specific facial features. This invites the viewer to more easily 'interact" or empathize with the sculpture.
John	Russell	West Roxbury					(2/2) In "Journey", though the figures are faceless - they are not silent. Nora uses body language, as well as text inscriptions gathered from the Cambridge community, to give voices to the sculpted figures. As I watched the PowerPoint presentation depicting "Journey", I imagined how it will feel to be within the finished installation. I believe it will celebrate the struggle for women's suffrage as well as remind us of the ongoing vigilance needed to fight voter suppression.
Kristen	S	Boston		Second choice	Best choice	Hate it	Third choice

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Megan	Salocks		I work for a history museum and we recently did a similar public survey to determine which stories we should include in an exhibit celebrating women leaders.			I love the interactivity and fun of this proposal as a way to teach history to all ages. I think it's important to make sure that the 12 featured stories include people of color and unsung heroes - make sure that kids and people of all backgrounds can see themselves in these trailblazers and form a deeper connection to history.	Love this one! It reminds me of what Washington, DC did with some old fire call boxes and supports multiple, different ways for the public to engage. My only concern would be the height of the ballot boxes - ensure that they are accessible to all to make sure this experience is available to all.
Nancy	Selvage		artist with public sculpture in Cambridge, prior Cambridge resident,	too passive a concept "dignified space for quiet contemplation"	the amphitheater is too small and contained; the lectern is too low, The" 20 ballot boxes around town" concept is interesting, but disperses the focus	invites one to experience the action of the historic and ongoing movement encourages participation amidst the camaraderie of the suffragists' "presence" the megaphone evokes the grassroots energy and ongoing relevance of the "movement"	too passive a concept "contemplative space for reflection"
Teil	Silverstein		Consulted with Harvard Office for the Arts as manager of public art program for 20+ years, lived two blocks from Cambridge Common for 15+ years and spent many hours there. Appreciate this initiative, and thank the committee!		Most successful proposal. Very creatively reaches throughout city to engage entire community, connects to people where they are. Strong central component on Common that, as a gathering space/circle, underscores the message of shared endeavor that is essential to Suffrage (or any civic) movement. Simple, elegant form with focal point creating powerful statement. And well-designed elements extending to all neighborhoods. Hope to see this in Cambridge!		
Patricia	Smith	Concord	Am a visual artist				This work offers the viewer an example of conversations that were had to bring the long overdue womens right to vote a reality! With its charming period clothing and positioning of the characters, it beckons our imagination and encourages our appreciation for these wonderful women who paved the way for those who came after them.👏
Jolie	Stahl	Newport	I am an artist and director of the Ddora Foundation. as a member Colab in the 1980's I worked with Jenny Holzer on her Message on a Truck series.	This project is without question the most well researched, best written and articulated proposal. every aspect, the arrangement in the park, the physical materials used, the coloring,the selection of quotes is vastly interesting and visually unique. I look forward to spending time in the Cambridge Commons to see this monument to the 19th amendment.			

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Hana	Sugioka	Wellesley		While I appreciate the message, there is anonymity to a name. I want this project to be explicitly about women and I need them to be included in the overall visuality of the work.	I appreciate the interactivity and potential use of this space.	Out of all the proposals, this one was my favorite. I think that the explicit representation of these influential women is essential and I think it accomplishes the goal of a child seeing the work and asking about that specific identity. This work leaves no ambiguity for the public and I think that is important.	I enjoy this work from a formal art historical standpoint, but I have trouble accepting it as a work to pay homage to specific women in history. Due to the sculptor's style, the women are abstracted and anonymous. I think enough media today has abstracted the female form and identity. I want a level of specificity and identity to the work where maybe a few of the forms can remain anonymous to recognize how so many influential women in history remained anonymous throughout their work. However, there are still plenty of women that we have names and likeness of, so I hope those can be included.
Adilah	Tanner-Taylor	Browns Mills	Mother, adult girl scout who is concerned with land preservation, admirer/participant at Alice Paul Institute and a person interested in functional art that is thought provoking for the entire family.	Would be my top choice; however, I am concerned about changing the landscape of removing trees if that is what's included in the proposal. If trees are removed, then more need to be replanted in the same area. In regards to cross writing, I'm hoping script is legible to read all writings.	Like the 3D aspect of designs and functional ballot box in amphitheater, as well as additional ballot boxes with information throughout. Concerned with some pieces of art that need to be looked at closer and longer due to possible crowding. Would be my 2nd choice of the 4 options.	Like how current landscape in incorporated in designs and ability to use space as an historical element as well as a functional lectern. Also, like the idea that ribbons can be placed by visitors on honorary occassions to take part.	Like the idea of sculptures not having a defined face for the imagination leading to a type of empathy. However, an actual picture of the historical figure should be placed somewhere to identify for those who do not know what the person looks like.
charles	thiesen	dorchester					Of the four, this presentation made the strongest impression. It's sophisticated while being accessible. It unequivocally addresses the central theme in a beautiful, meaningful way. And it is durable (will serve its purpose for generations to come) while being reasonably easy to maintain. I've followed the artist's work for years and will be pleased to see her represented so effectively in her home region.
Bernard	Toale					I have been involved with the Boston art scene for almost 50 years and I find the Harries Heder team remarkable in their commitment to community involvement and interaction with their artworks and I highly recommend them for this project.	
Susan	Tornheim	Newton Highlands	I am a fiber artist who is a member of Sign of the Dove, an artist cooperative gallery in Porter Square. The members work regular shifts to staff the gallery.	This feels a little creepy and sort of lonely.	This artwork feels too diffuse to me with 20 additional locations scattered around Cambridge.	The speaker's platform makes me hesitate. The area around the common is noisy, and the common is a quiet oasis. The speaker's platform could change this for the worse. If I were walking through the common, I wouldn't want to be harangued by a speaker or for the common to become a much noisier place.	This is the design that immediately appealed to me. The statues, carved in granite, would have an impressive presence on the common, with a generic, simple style. The design would fit well, nicely sized to fit in the space. The benches invite people to sit and converse and for children to climb. The whole design has a serious weight, but it's not oppressive; I think people would feel comfortable sitting and talking. The design creates a protected, almost cozy space, and the sculptures are like guardians.

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Joanne	Tuller	Boston (Dorchester)	I lived in Cambridge for about 8 years and frequently crossed or passed the Common.				I find this one the most accessible of the projects. The solid, rounded human figures are modern in style, but with a warm quality. I like the combination of sculptures, representing women and our struggle, with a gathering space.
William	Turville	Arlington	I am a sculptor and architect. I have been to this site numerous times. I have been involved with and also seen many proposals for public art. It seems to me that connectivity to the Cambridge community is of paramount importance. Also teaching and learning from this public art commemorating one of the most significant pieces of US history needs to be part of the final installation. And it cannot just be static..interactivity and/or usefulness for the present and the future are important. And, of course, it needs to draw you to it and to (eventually) become a space to return to, for your individual use or for group or "action" uses.	I do not know Azra's previous work or methodology but I feel the layout and forms of this work are too busy and visually overly complicated and not related so closely to the specific site, the city and the issues at hand. It is thoughtful but seems cool and very intellectual and does not grab my imagination and emotions. Azra's presentation is quite thorough (and admirable) but her product is just very cool and overly complex. The idea of including quotes is very attractive. I am concerned that the brass and concrete will not age well. I'd think that any mechanical thing (the periscope) will be ultimately damaged and/or need regular maintenance in this public location.	I love the idea of the ballot box, itself, being central to this work. Maybe the ballot box needs to added to whatever proposal is accepted. I also love that this project/work is scattered and fed into in many locations in Cambridge. But I feel that this is a very limited work that might not be experienced over and over and that the final manifestation is a bit minimal and, ultimately, not expansive enough or inclusive enough. I'd like more complexity and richness.	I vote for this proposal. I know and trust that Mags and Lajos will pay attention..to Cambridge, to history, to the public, to thoughtful considerations of the overall and final configuration and content of the work. Each project they do has a specific and tight relationship to its subject matter and site. They have the knowledge and experience to pull this off at a very very high degree of professionalism and sensitivity. Their project seems very humane and accessible. I feel that the learning/teaching aspects, community involvement and the encouragement for the public/the citizenry to participate here/now/in the future are all very important.	I like Nora's work and her public art. But I feel that this is too static and sort of "old-fashioned" (how about "traditional"?) in its process and product. She is thoughtful and fully understands the issues and the history but the manifestation is not really very inviting. It seems not to be inextricably "specific" to this historic public space.
Kathleen	Volp	Waltham	I am a sculptor.				powerful and relatable. I love the strength and endurance of the stone figures. The enormous, dedicated and sometimes brutal struggle for the vote spanned decades! T_O have representation of these women in stone overwhelms me with pride. They will stand for generations to come. And the fact that they are not specific to any one woman reflects the millions of suffragettes who gave there energy to make the vote possible for all women.
Rachel	Weiner	Malden	I majored in women's history	An interesting way to present her concepts and educate public about women's suffrage history, and bring it into the present. The proposal addresses many (or maybe all) of the requirements outlined by the committee. It is both broad and specific.	The idea of having the exhibit spread throughout the city makes it a little unique. I wasn't quite clear on exactly how it would work, but could see that there was a plan to promote the project through social media to generate interest. If this caught on, it could be effective.	This one also meets the criteria set out by the committee. It is an ambitious project but looks as if it could be done. The stone pathway is appealing. The inclusion of the garden and the emphasis on green space is a plus.	The presence of the stone figures creates an inviting space for people to gather. The exhibit is congruent with the rest of the common, but also makes its own statement, and is compelling. There is some specificity in the figures, but at the same time, universality. The space is accessible and speaks to the past, present and future.
Kim	White	Boston	I am not a Cambridge resident but love this project and support it wholeheartedly! I will make a point to visit Cambridge more to see this monument.	I LOVE this! The participatory process for quotes is great to get the community involved.	I love this but am concerned about the timeline for it.	Love the public space it will create!	Love this, but wonder if it's enough.
David					My Input On Public Art To Commemorate Women Winning The Right To Vote. I like this one: interactive and forward-looking, a current issue, but also a universal issue: the Merge Conceptual Design.		