

Common Exchange

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

FEATURED ARTIST

**ANDY
GRAYDON**

FEATURED ARTIST

**JULIANNE
SWARTZ**

Hə'lō, he'lō

CAMBRIDGE ARTS



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

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

In 2016, a renovation of the Common brought many improvements and increased its accessibility and connectivity to surrounding neighborhoods for pedestrians and bicyclists. It is on this occasion that we celebrate an improved civic space at the heart of the city with a unique suite of public artworks.

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

We hope that you check out the Spring–Fall 2017 schedule of events and exhibitions and all issues of *Common Exchange*. Please visit our website for schedule updates: cambridgeartscouncil.org.

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

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

SPONSORS:

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

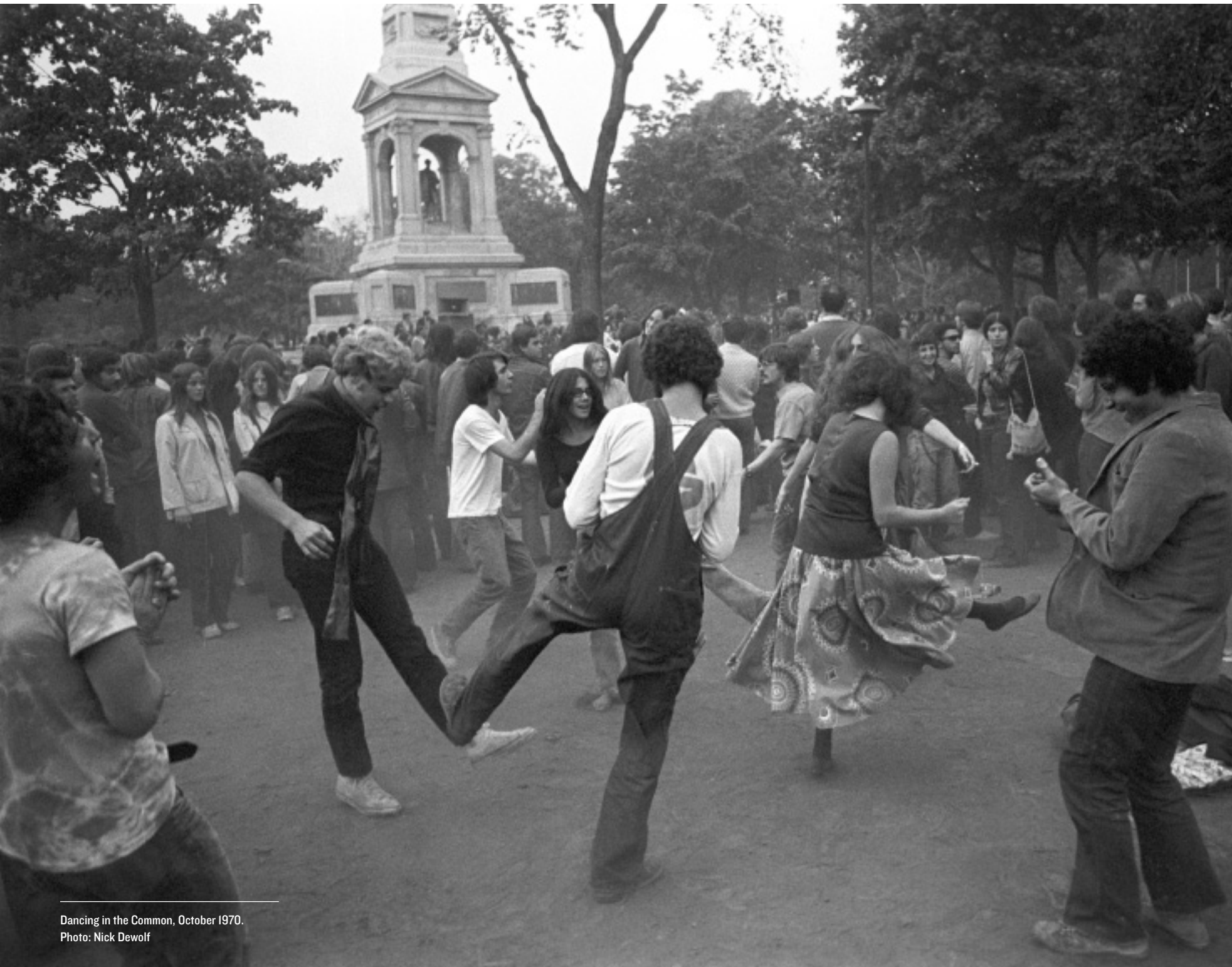
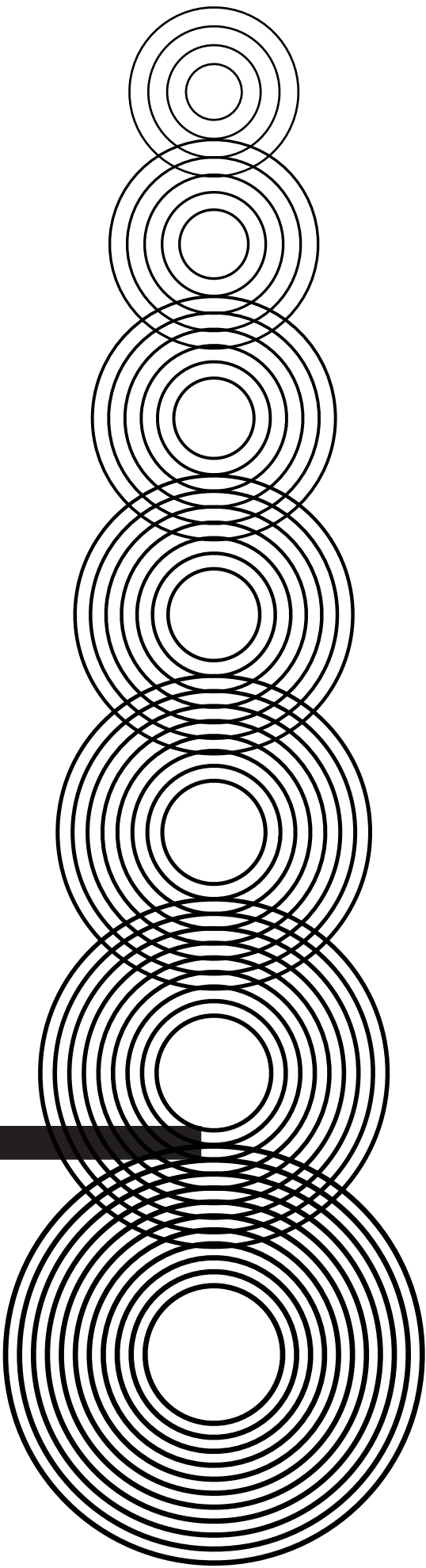
Issue: Sound

What defines a place? This is the underlying question for all nine projects of *Common Exchange*, in which each, in its own way, arrives at the same answer: people. In this issue of the *Common Exchange* newspaper—“Sound”—we explore how sound and, particularly, the human voice can unearth layers of meaning and shape one’s experience of a place.

As an urban park, the Cambridge Common has very specific acoustic properties. It is noticeably noisy at its edges, where it is ringed by commuter traffic and a playground, but eerily silent at its center, providing a public quiet space. For some, this is a place of solace and contemplation; for others, it is simply lonely. These varying noise levels reflect how and why we use this public green—as a commuter route, lunchtime retreat, playground, or

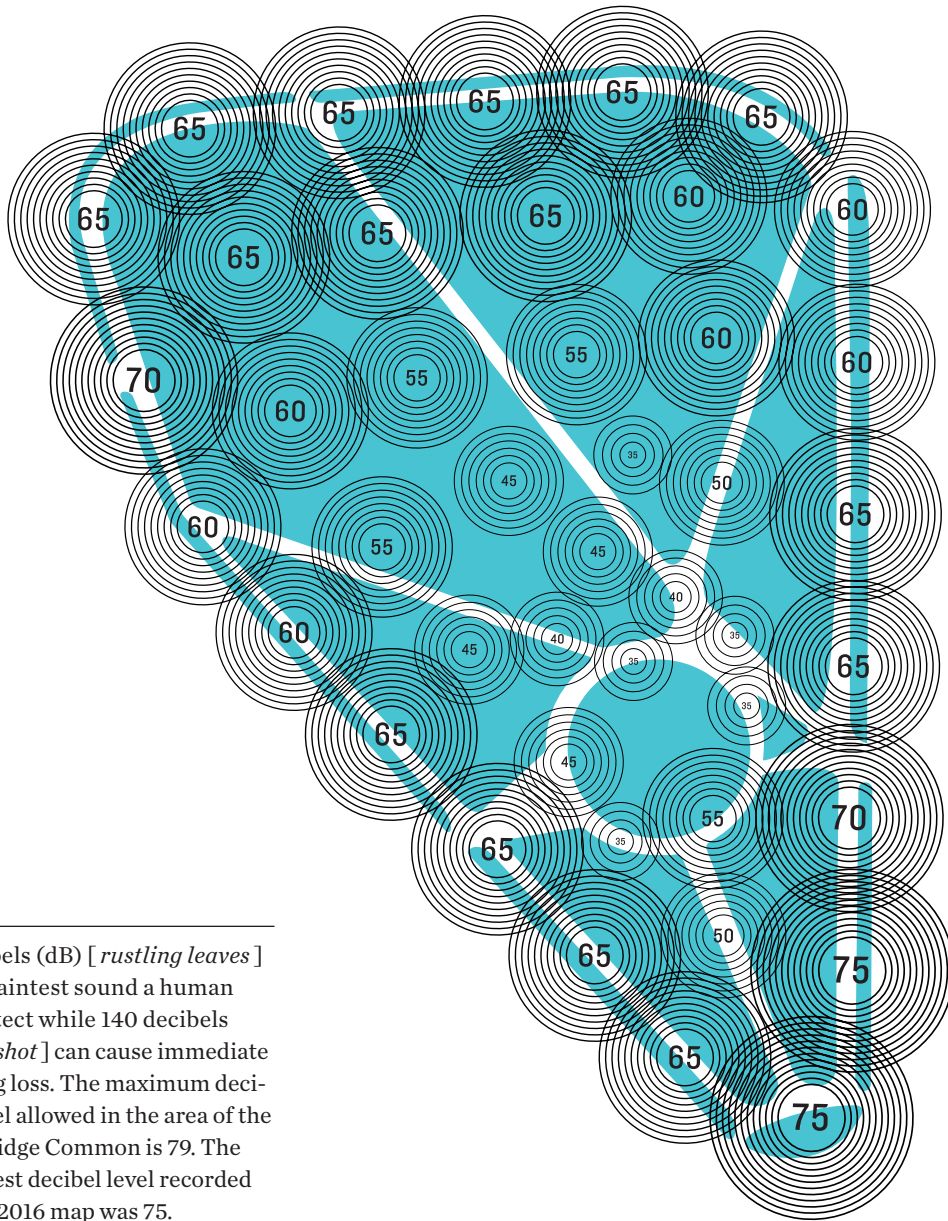
sports field. Sound shapes our understanding of a place and space in often unnoticed ways—that is, until you change it.

The featured artists in this issue, **ANDY GRAYDON** and **JULIANNE SWARTZ**, present two new sound pieces that pull on the park’s own history and use to reframe our experience of it. Graydon worked with the neighboring First Church Congregation and developed an abstracted choral performance of one of the very earliest psalm books produced by the Colonies in the seventeenth century. *Gathering Note* will be performed in the park by singers who will be scattered through the Green, singing a hymn one person and one note at a time. Stretching the piece through the entire space of the Common, the performance throws into question the relationship between an indi-



Dancing in the Common, October 1970.
Photo: Nick Dewolf

Decibel Readings: a soundscape



0 decibels (dB) [*rustling leaves*] is the faintest sound a human can detect while 140 decibels [*a gunshot*] can cause immediate hearing loss. The maximum decibel level allowed in the area of the Cambridge Common is 79. The strongest decibel level recorded in this 2016 map was 75.

- Bicycle [= SOUND ?]
- Airplane [= NOISE ?]
- Bird song [= SOUND ?]
- Barking dog [= NOISE ?]
- Playground [= SOUND ?]
- Human voice [= SOUND ?]
- Traffic [= NOISE ?]

Metal Spoons: the love/hate sounds of the city

— ANDREA BOYER

Municipal laws regulate sound in quantitative terms, measuring the decibels produced by people, animals, devices, and vehicles. To learn more, we talked with **Andrea Boyer**, Chief Licensing Investigator for the City of Cambridge.



What is the maximum noise level allowed in Cambridge? Does this level change at different times of day or with specific activities?

There are numerous types of noises and noise-making devices, each with specific regulations.

The Cambridge Noise Control Ordinance includes a table of Measured Noise Disturbances that details acceptable dB(A) levels for different Cambridge Zones at different times of day (Section 8.16.060E).

For instance, the maximum level of noise permitted from a construction site is an 86 dB(A) level (Section 8.16.070). Please note that daytime is 7 am–6pm.

Can you obtain a permit to make exceptional noise?

Our office reviews applications for a Special Noise Variance.

What is the procedure for reporting and resolving noise violations?

Complaints may be phoned in, emailed, or mailed to our office or the Cambridge Police.

Once we receive complaints, we investigate them to determine if a violation exists. If it does, we contact the property owner and discuss the violation and possible solutions.

If a property owner does not fix the Cambridge Noise Ordinance violation, a hearing may be held with the License Commission Board to discuss the issue.

What are the most common violations?

Cambridge is a densely populated city with little buffer between properties. Often residents do not consider whether their HVAC/AC units emit noise above the allowable dB(A) levels at their property line.

Of the complaints you have fielded, which stand out?

Wind chimes: you may be surprised by how many different types of chimes exist and how polarizing they can be. An unpleasant tone is often the main concern, and the most frequent offenders are the wind chimes made of metal spoons.

*Noise is no more than
an undesirable sound.*

—Mirko Zardini, *Sense of the City*

ARTIST STATEMENT:

Gathering Note (a facsimile), 2017
Live performance, 40-page score, 1 hour

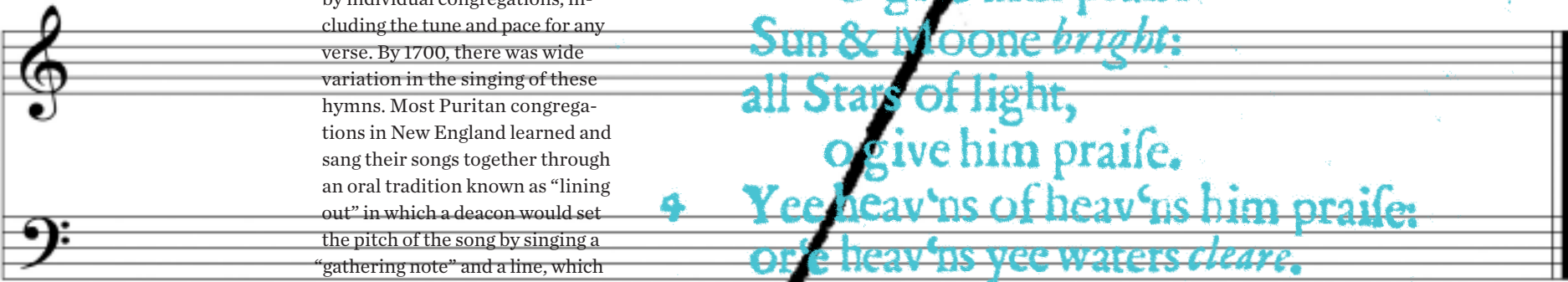
In 1640, the *Bay Book of Psalms* was printed in Cambridge, the first book to be published in British North America. The book is a metrical translation of psalms from the Christian Bible, intended to be set to a range of common tunes and sung as hymns. As a musical guide, the book left a great deal open to interpretation by individual congregations, including the tune and pace for any verse. By 1700, there was wide variation in the singing of these hymns. Most Puritan congregations in New England learned and sang their songs together through an oral tradition known as “lining out” in which a deacon would set the pitch of the song by singing a “gathering note” and a line, which the congregation followed. Over time, this had the effect of transforming the shape of the songs to such an extent (slowing the meter to a crawl, producing a wide variation in pitch and quality of voice) that a reform movement of singing schools was launched in the 1720s to bring congregations back to a common standard.

Gathering Note is a public art performance work in which one of the *Bay Book's* psalms is re-interpreted into a graphical score for church choirs. This score provides an intentionally open set of cues that allows the shape of the work to emerge from a balance between instructions and each performer's independent choices, guided by their attention to their surroundings. *Gathering Note* celebrates every American sense of unity and diversity: how disparate voices become cohesive wholes, growing organically from disparate abilities, approaches, and an ambivalence to hierarchical structures.

ARTIST BIO:

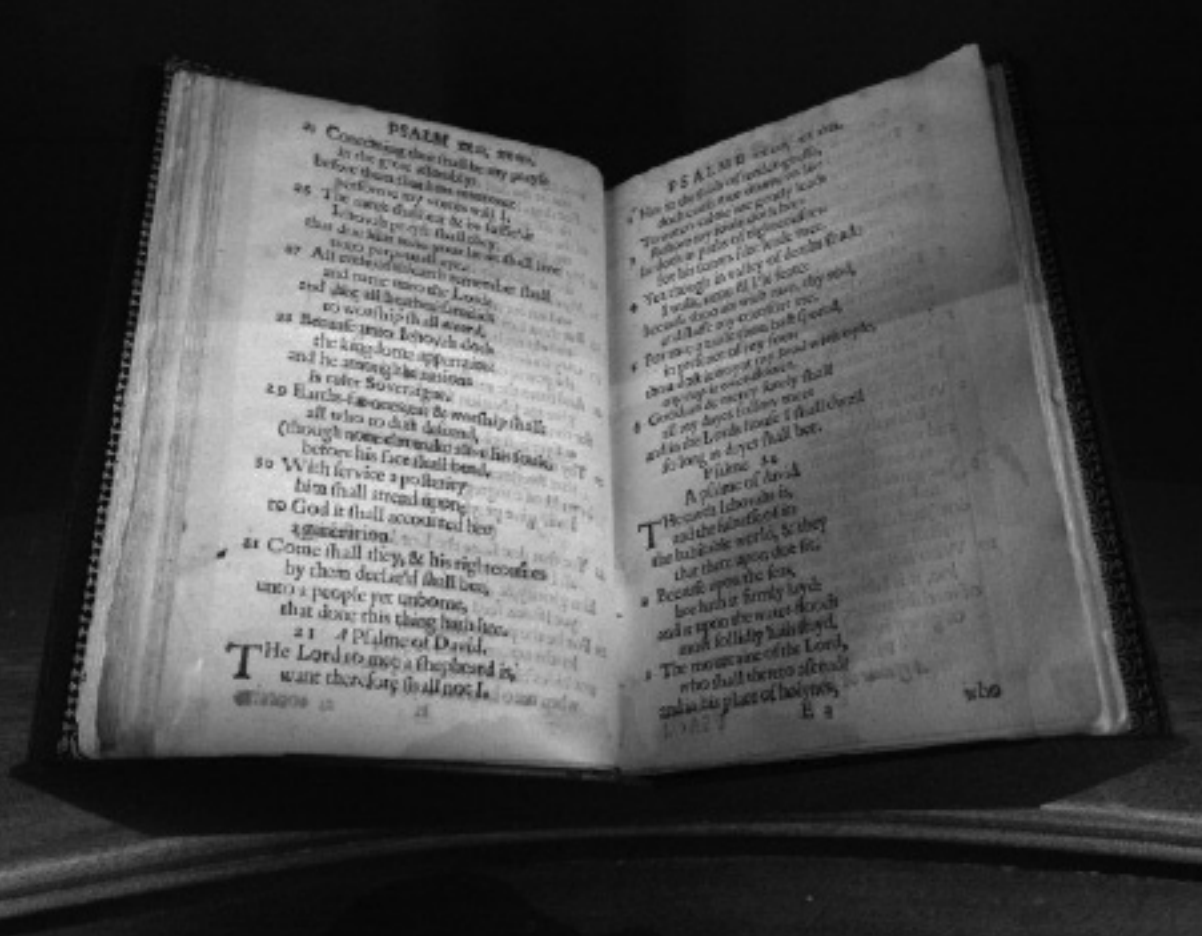
Andy Graydon, b. 1971, Maui, Hawaii; lives and works in Cambridge, Massachusetts

Andy Graydon's work includes films, media installations, sound works, photographs, and performances. He often works within sites to generate situations of absence and displacement. Graydon's work has been exhibited internationally, as well as released on records and other publications. Solo and group exhibitions include shows at MASS MoCA, North Adams; The New Museum, New York; Berlinische Galerie, Berlin; Frye Art Museum, Seattle; Utah Museum of Contemporary Art, Salt Lake City; Kunsthalle Exnergasse, Vienna; Honolulu Museum of Art, Hawaii, among others. Graydon is on faculty at the School of the Museum of Fine Arts at Tufts University.



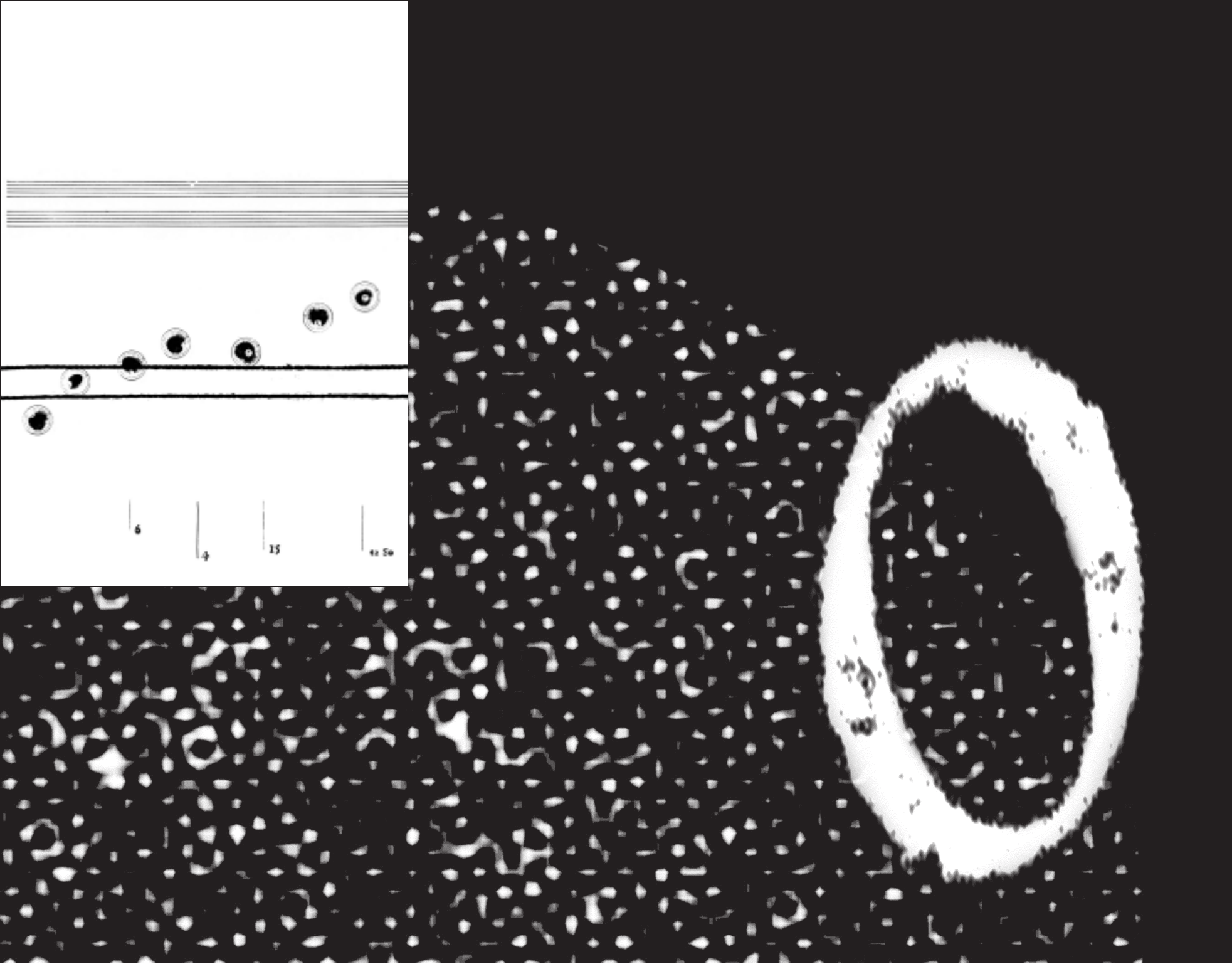
The *Gathering Note* score combines three cue elements: musical notation with the psalm's text as lyrics, text instructions, and graphical notation (shown on this spread). Each page of the score contains the single note and lyric to be voiced by the singer. The score takes its graphical language from marks left in the commonly available facsimile edition of the *Bay Book of Psalms*. These marks, which represent that copy of the book's own path through its long life, are abstracted and organized into a lexicon of shapes that help to form a map for each performer's movements. The score's text instructions guide the singer's process of attention and listening, asking them to attune themselves to their surroundings in the manner of acoustic ecology or the sound walks first guided by musician and artist Max Neuhaus.

PSALME CXLVIII.
Psalm 148. Hallelujah.
From heav'n o praise the Lord:
him praise the heights within.
2 All's Angels praise afford,
all's Armies praise yee him.
3 O give him praise
Sun & Moone bright:
all Stars of light,
o give him praise.
4 Yee heav'ns of heav'ns him praise:
o're heav'ns yee waters cleare.
5 The Lords Name let them praise:
for hee spake, made they were.
6 Them stablish hee
for ever & aye:
nor shall away
his made decree.
7 Praise God from th'earth below:



13 Praise the Lords Name,
For his Name's hye only:
his glory o're earth & heav'n.
14 His folks horne he lifts hye
the praise of all's Saintz, ev'n
the sons who bee
of Israell,
his neere people,
the Lord praise yee.

ANDY GRAYDON
Gathering Note (a facsimile)





A READING:

A graphic soundwave representation of
a voice reading of the City of Cambridge
Noise Control Ordinance.

Chapter 8.16 Noise Control

JULIANNE SWARTZ

We Complete

ARTIST STATEMENT:

We Complete, 2017
Bench, MP3 players, speakers, audio files, touch-sensitive pads, signs

Julianne Swartz's *We Complete* invites visitors to launch a soundtrack by simply sitting and holding hands. Songs, poetry, and quotations echo from a marked bench as two people sit and touch heart-shaped plates to complete an electrical circuit to run the speaker system, manifesting connectivity in a joyous and playful encounter. Cooperative touch performs public address. The system plays a soundtrack of children of various ages speaking short bursts of texts—poems, quotes, parts of songs, manifestos, and other writings—on the subject of interdependence.

PARTICIPANTS / VOICES

Bo, Camille, Elana, Felix, Finn, J.D., Joseph, Lola, Megan, Mei Lu, Nora, Sadie, Sean, and Tomas.

ARTIST BIO:

Julianne Swartz, b. 1967, Scottsdale, Arizona; lives and works in New York, New York

Julianne Swartz works with installations, sound, sculpture, and photographs to explore concepts of space and time, as well as the fluctuating interface between inside and outside, private and public, people and their surroundings. Her work can often be as much about human connection and communication as it is about the intersection of ephemeral art with the built environment. Swartz has exhibited widely, including site-specific commissions for MASS MoCA, North Adams; The New Museum, New York; Tate Liverpool, United Kingdom; and the Tang Museum, Saratoga, New York; and exhibitions at the Jewish Museum, New York; Colby College Museum of Art, Waterville, Maine; and Indianapolis Museum of Art. She is represented by Mixed Greens and Josée Bienvenu Gallery in New York and Lisa Sette Gallery in Scottsdale, Arizona.



The moment we cease to hold each other, the moment we break faith with one another, the sea engulfs us and the light goes out. **James Baldwin** We are all in the same boat, upon a stormy sea. We owe to each other a terrible and tragic loyalty **G.K. Chesterton** No {person} is an island, entire of itself; every {person} is a piece of the continent, a part of the main. **John Donne** The world is lost for want of sweetness and kindness. Do not forget we need each other. **Mother Teresa** See others as yourself. See families as your family. See towns as your town. See countries as your country. See worlds as your world. **Tao Te Ching** A person is a person through other persons. **Desmond Tutu** We are all cells in the same body of humanity. **Peace Pilgrim** I celebrate myself, and sing myself, And what I assume you shall assume, For every atom belonging to me, as good belongs to you. **Walt Whitman** We know from science that nothing in the universe exists as an isolated or independent entity. Everything takes form from relationships, be it subatomic particles sharing energy or ecosystems sharing food. In the web of life, nothing living lives alone. **Margaret J. Wheatley** To see one in all and all in one is to break through the great barrier which narrows one's perception of reality. **Thich Nhat Hanh** We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. I can never be what I ought to be until you are what you ought to be. **Reverend Martin Luther King** One day you will ask me which is more important? My life or yours? I will say mine and you will walk away not knowing that you are my life. **Khalil Gibran** Not me, us **Bernie Sanders** The experience of separateness arouses anxiety; it is, indeed, the source of all anxiety. Being separate means being cut off, without any capacity to use my human powers. **Erich Fromm** Just like a sunbeam can't separate itself from the sun, and a wave can't separate itself from the ocean, we can't separate ourselves from one another. **Marianne Williamson** Each one of us has lived through some devastation, some loneliness, some weather superstorm or spiritual superstorm, when we look at each other we must say, I understand. I understand how you feel because I have been there myself. **Maya Angelou** As we tell stories about the lives of others, we learn how to imagine what another creature might feel in response to various events. At the same time, we identify with the other creature and learn something about ourselves. **Martha C. Nussbaum** Once the realization is accepted that even between the closest human beings infinite distances continue, a wonderful living side by side can grow **Rainer Maria Rilke** It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences. **Audre Lorde** We are at a crucial crossroad in the history of this nation--and we either hang together by combating these forces that divide and degrade us or we hang separately. Do we have the intelligence, humor, imagination, courage, tolerance, love, respect, and will to meet the challenge? Time will tell. None of us alone can save the nation or world. But each of us can make a positive difference if we commit ourselves to do so. **Cornel West** Awakening to love can happen only as we let go our obsession with power and domination. **bell hooks** Our job is to love others without stopping to inquire whether or not they are worthy. That is not our business and, in fact, it is nobody's business. What we are asked to do is to love, and this love itself will render both ourselves and our neighbors worthy. **Thomas Merton** The love of our neighbor in all its fullness simply means being able to say to {them} "What are you going through?" **Simone Weil** Because love is an act of courage, not fear, love is a commitment to others. **Paulo Freire** Love doesn't just sit there, like a stone; it has to be made, like bread, remade all the time, made new. **Ursula K. Le Guin** Love casts out fear. **Dorothy Day** Find the sweetness in your own heart, that you may find the sweetness in every heart. **Rumi** The path to loving everyone is loving ourselves, and loving ourselves completely. **Angel Kyodo Williams** We must strive every day so that this love of living humanity is transformed into actual deeds. **Che Guevara** Compassion is a spiritual technology. **Krista Tippett** Never forget that justice is what love looks like in public. **Cornel West** After the verb "to love," the verb, "to help" is the most beautiful verb in the world. **Bertha Von Suttner** You can rest assured that if you devote your time and attention to the highest advantage of others, the Universe will support you, always and only in the nick of time. **R. Buckminster Fuller** Citizenship is going from a culture of me to a culture of we. **Kerry Kelly**. If the structure does not permit dialogue, the structure must be changed. **Paulo Freire** Those who build walls are their own prisoners. I'm going to go fulfill my proper function in the social organism. I'm going to go unbuild walls. **Ursula K. Le Guin** Walls turned sideways are bridges. **Angela Davis** Now, we don't always have to agree, but we must be there for each other, we must empower each other, we must find the common ground, and we must build bridges across our differences to pursue the common good. Let me tell you, we cannot devolve into a nation where our highest aspirations are that we just tolerate each other. We are not called to be a nation of tolerance. We are called to be a nation of love. **Cory Booker** The only real nation is humanity. **Paul Farmer** Tomorrow belongs to those of us who conceive of it as belonging to everyone... **Audre Lorde** There is no way to peace along the way to safety. For peace must be dared. It is the great venture. **Dietrich Bonhoeffer**

A black and white photograph of a group of young Black men, the band The Buskers, playing large drums outdoors. The title "THE BUSKERS" is overlaid in large white letters. The men are wearing casual clothing, and the background shows trees and foliage. The drums are large and cylindrical, with some featuring decorative patterns and letters like "R" and "G". The overall mood is energetic and cultural.

THE BUSKERS

Drummers in the Common, October 1970.
Photo: Nick Dewolf

Ken Field is a composer and saxophonist. His critically acclaimed improvisational brass band **Revolutionary Snake Ensemble** has performed widely, from New Mexico to New Orleans to Venice, Italy. He is also a member of the electric chamber ensemble **Birdsongs of the Mesozoic**, and the community-based **Second Line Social Aid & Pleasure Society Brass Band**. He is on the **HONK!** Festival organizing committee as well as the Boards of **JazzBoston** and **Tutoring Plus** of Cambridge.

The Second Line Social Aid & Pleasure Society Brass Band rehearses during warmer weather in various outdoor locations, including at Jill Brown-Rhone Park in Central Square. We invariably attract a crowd of appreciative listeners and dancers from the diverse local community, and we often retire afterwards to TOSCANINI's nearby for the best ice cream in the world!

I focus on the second line brass band music of New Orleans. It is **RAW, MESSY, FUNKY, and IN YOUR FACE.** The Second Line band brings this music to the streets, activist events, and rallies. The Revolutionary Snake Ensemble often performs in

Some of the people who have stopped to listen have returned repeatedly when they hear us playing, and some have even brought their instruments and played along with us!



Ilana is a blues and Appalachian fiddler and singer who got her start performing in Harvard Square in the late 1980s. For the last eight years, she has performed weekly in the subway, but also performed at Boston Mayor Marty Walsh's International Gala Ball, at B. B. King's Club in New York City, in Memphis, Tennessee, on Beale Street, and many venues and blues festivals all over the country.

How would you describe the sound you achieve with your music?

People constantly tell me I brighten their days. In turn, that brightens my day! It is an honor to play music and sing for people who enjoy it. Regardless of how far I travel to perform in festivals worldwide, which is also a great joy, I will always be a busker. It is—at the core—who I am as a musician.



Sharrhan has been a musician almost all her life—playing piano since age five, a flute from age eight, and street performing since the 1980s. She's also a visual artist/editor/transcriptionist, and an active contributor to Massachusetts Health Option and Achieve Nepal. She and her husband, Jonathan, have lived in Central Square for over thirty years.

What is special about performing on the streets of Cambridge?

I've been a street performer for thirty-five years and a sound monitor for seven. It's hard to decide

—Cambridge Street Performer Ordinance

For several years, I worked with the Street Artists Guild to negotiate the rights of street performers with the City of Cambridge and the MBTA. It was thrilling to see our efforts rewarded when the Cambridge Street Performance Ordinance was adopted in 1992 and the T's vibrant street performing program began a short while later.

My music defies description, but here goes: I am a creator of improvised AMBIENT, MELODIC and TEXTURED, electronically "looped" flute music that employs the use of an eight-second and one-second digital delay (echo device) with my alto and C flutes, and sometimes my voice. The result has been described by listeners as "music that has HEALING QUALITIES," HAUNTING," or just "WILD!"

A fixture in the Harvard Square street music scene, I am known among the locals as “**THE PURPLE PSYCHEDELIC TURBO-FLUTE LADY**”—a nickname I embrace with the same love and affection I feel for my Cambridge audiences.



We take turns performing to ensure a good variety of music. Palmer Street is our spot. The acoustics in the alley make it sound like **SYMPHONY HALL**. On many occasions listeners tell us that we brighten their night with the music. Where else could you set up a little amp and a mic and get a crowd dancing?



Leon, musician and recording enthusiast, has been performing solo acoustic since the early '90s when he got a start busking in MBTA train stations. In 2011, he joined Kevin O'Neil and Shawn Deirdre.

I've always been interested in marches, and growing up I was in drum corps. One day, a few people gathered and began **MARCHING** to a song I was working on. It was great!



Shawn has played guitar and sung in original rock and roll bands since the early '80s. In 2005, he joined Kevin O'Neil in a Boston bar band, the Drunken Uncles. When the band broke up, the two musicians got busking permits and played on the streets of Cambridge. Shawn changed his genre and now sings R&B, blues, and jazz standards with his own musical spin and Kevin's guitar accompaniment. Because of his love for this music and the artists who performed and recorded the songs, he would like to help keep it alive.

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Conversation: the language of the Common

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

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

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

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

—Dina Deutsch, *Curator*

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

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

Tune In: hear the grass grow

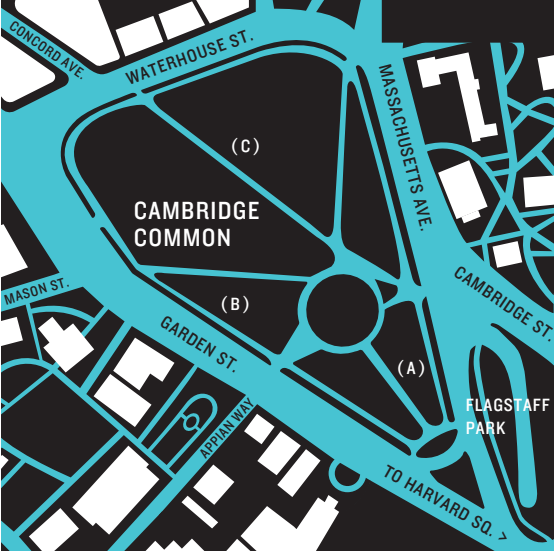
Scan this QR code, listen closely, and let the sound transport you to a fine day in the Cambridge Common—anytime, anywhere.



Acoustic aircraft detection apparatus, 1921

Why are sounds perceived better at night?

—Aristotle



PARK INSTALLATIONS:

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

Event Schedule / Map:

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

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

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

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

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

PLEASE NOTE:
The Common Exchange event schedule is subject to change. Please confirm listings at cambridgeartscouncil.org.