

COMMEMORATIVE TO ENSLAVED PEOPLES OF SOUTHERN MARYLAND

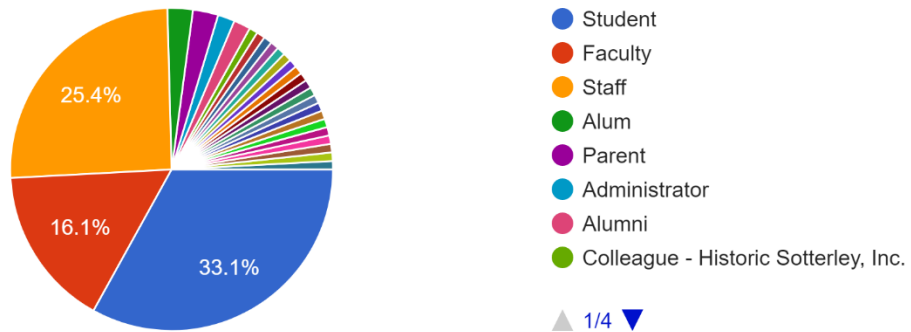
ARTISTS PRESENTATIONS

Community Feedback

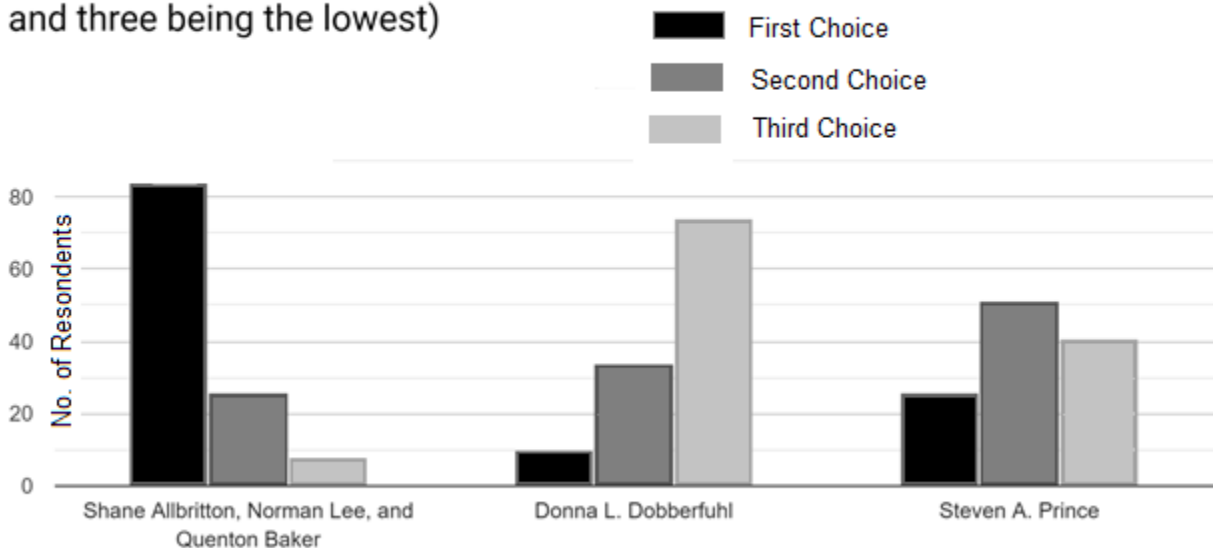
An online questionnaire was posted on February 15, 2019. 118 individuals submitted answers before the poll was closed on March 1, 2019. All comments received about the designs are included following the charts.

What is your affiliation with the College?

118 responses



Please rank the designs in order of your preference. (One being the highest and three being the lowest)



Explain what is most important to you in the overall design of the Commemorative.

1. Impact
2. As you could hear from my comments, not only do we need to remember the lives and stories of those enslaved here, but as our nation grapples with the legacy of slavery, we need to understand that we each must be part of the solution. It is not enough to remember the past. The past still lives and we must be part of the healing to move forward.
3. During a recent in-class discussion, a student described the Viet Nam Memorial as not only moving, but surreal. In this sense, I don't think about the word surreal meaning something disconnected with reality, but rather, disconnected from the literal, even though the piece is comprised of textual information. In other words, it is a transcendent experience that is both connected yet unconnected to the literal.
4. As a novice participant regarding art in the community space, inevitably, the piece that has had the most impact on me (in this case, the Viet Nam Memorial), then creates its own field of gravity by which other community installations are measured. During the work of the first Slave Quarters Commemoration Committee, there was consistent feedback that the site should be "contemplative," while community members sometimes specifically referenced the Viet Nam Memorial.
5. The re:Site submission not only meets the prompt given by the college, but would also, to the novice viewer, have a similar surreal (literal + nonliteral) impact.
6. Interesting
7. A monument that clearly communicates its purpose and context without a lot of additional text, signage or clutter, and that is visually appealing and evocative in its own right.
8. I think that a space where people can actively interact with the Commemorative is really important, so that people don't begin to ignore it.
9. It is important to me that the design is not easily digestible and requires the viewer to come face to face with this history. It is also important that slave history that is specific to this area is included in the memorial.
10. The Commemorative needs to reflect our community, us construed broadly / St. Mary's County, Southern Maryland, including those who have gone before, those who are here, including our students, and those who will come tomorrow.
11. I think the meaning of the Commemorative is the most important. The design needs to remind people why they are there and what it represents throughout history.
12. The connection to St. Mary's and the honoring of the enslaved peoples who once stood on this land is the most important.
13. To be moved
14. A clear commemorative that incorporates Maryland
15. Connecting the history, athletic site and campus
16. How it relates to this particular site, community, and history.
17. That this memorial is appropriate, respectful, and honors not just slavery, but our existing communities of color.
18. It should make people think, it should draw them in, it should be a place for pause, for learning, and for personal reflection and contemplation. With that it might be nice to have some form of simple benches or resting stones placed outside the circular path around the sculpture. Benches would invite folks to sit, rest, think and be with the sculpture.

19. Commemoration
20. Balance between universal themes and local context.
21. I will be walking by this piece almost everyday and I am hoping it be as beautiful as their design.
22. A design that rejects the passive presentation of a visual image, and instead insists that the viewer actively connects ideas: recognizing familiar terrain and working to learn/decode new material. That's how memory stays vibrant -- when it's embedded in a personal, cognitive act.
23. For people to have an emotional connection to the piece and a deeper understanding of the slave experience because of it.
24. Encourages contemplation, thought-provoking, clean and clear design elements that can be interpreted by audiences/visitors, sustainable and safe design - clearly connected to the history of enslaved peoples of St. Mary's County, and ultimately capable of education and transformation of people's minds about their own history and must be empowering the histories of enslaved peoples.
25. Respect for local history and commemorating the legacy of African Americans in the community.
26. It should show respect to the peoples, place, and culture it commemorates. It should be good art, meaning (to me): visually powerful, intriguing, welcoming, evocative, rich in meaning, communicate clearly, provoke thought, teach us something. And, as in Mr. Prince's proposal (and it alone), it should engage the college and local community, meaningfully, in the process. There should be a lot of very involved and proud stakeholders standing by when the project concludes.
27. Something both impactful and beautiful. I would like this to tell a story of the Mid Atlantic landscape and how the enslaved community impacted the culture.
28. The design needs to be a true monument that respect the reality of enslavement and how black bodies have shaped the culture of Southern Maryland.
29. Ease of interpretation by visitors and minimization of maintenance.
30. Reflecting on what memorial is representing.
31. Extraordinary concept
32. For me the most important part of the overall design is that it's representative of the history of slavery in our nation, how we today are connected to this past and more specifically its connection to this place. I also believe it should provide a space for contemplation and reflection.
33. The literal reflective nature of the material, the beauty of the overall piece, the conceptual strength of the design.
34. Capturing the history of the site, as well as depicting the people, is important. There are larger points to be made, but it is important not to lose sight of the people that are being commemorated. I believe that, regardless of the design chosen, signage explaining the history of the site as well as the commemorative, is important. Security will also be important, as I can see how at least one of the designs may be somewhat controversial within elements of the local community. I rated two of the designs as #1 - the different approaches taken by each have merit, and I had a difficult time choosing between the two.
35. The ability of the viewer/audience to witness the past and connect it to the present. The human element. Going beyond the abstract in favor of compassion.
36. Something that wont be ignored by those passing by but also something that wont push people away and make them want to ignore it
37. I struggle with making a quick decision. It has come down to two of the presentations...I really like the idea of the reflective building and night "light" shining out on the fields of the Norman

Lee group. However, the work of Steven Prince is quite moving and I really like the idea of students, alumni, and community members being an integral part of the project. I lean toward Steven's "Freedom House" slightly more because of that reason.

38. Accessibility and thought-provoking material for all people, regardless of the historical connections of their families (descendants of slaves, slave owners, and war veterans from both sides, as well as those who don't know their family's history and the descendants of more recent immigrants with no historical connection to the history of slavery in this country)
39. I believe that the piece should tell the story on its own, while still allowing for reflection and contemplation by the viewer. It should encourage education and engagement from and with the community, and it should evoke pride for those it represents and for the commemorative will sustain its legacy.
40. The design has to draw people in, present a coherent aesthetic, and present a coherent story to the visitors. And that story must ask them to inquire about 1) their relationship to these people we are commemorating and 2) their relationship to the legacies of slavery and white supremacy/privilege.
41. what is most important to me is that the design be "disturbing" and memorable. In the same way that the exhibits in the National Museum of African American history are -- in the same way that the Holocaust Museum is-- unforgettable, I think such a "disturbing" commemorative will provoke important reflection and thought.
42. The works of Quenton and Steven show power & strength & survival coming out of horror and wrong. That truth needs to be seen in the work chosen.
43. Donna's is amazing and a wonderful place to meditate, but it lacks the raw impact horrific reality & depth of wrong that slavery was. I would love to sit here though and look at either of the other exhibits in the center.
44. It accurately portrays the history of the site and does not sugar-coat anything.
45. Broad appeal to different people in order to draw attention and interaction.
46. Something that felt meaningful, impactful, and connected the past to the present.
47. The most important factors to the memorial design are: ease of understanding, community participation, and uniqueness.
48. A clear purpose that does not need to be explained to the observer. A design that works with the surrounding in harmony. An area that promotes open and contemplative discussion of issues and history.
49. Ability for passers-by to reflect.
50. Providing a better understanding/significance of the history of enslaved people, its' impact on those who were enslaved, commemorating their sacrifices.
51. A respectful, thoughtful space
52. The monument's acknowledgement of the situation (i.e. mediates the imposing effect of the stadium, stays vague so as not to express currently imperfect archaeological knowledge)
53. I hope the design both acknowledges the past and also give hope for a better future. I hope it is a place that people go to think and to learn. I hope it is a place that honors those who have suffered and helps us think of new ways of being in the current and the future.
54. Specific to SMCM, clear understanding of the history, consultations with archaeologists and community, open to criticism
55. Expert representation of historical life in St. Mary's County and bridging that knowledge to the current population
56. The Story of the Enslaved People honored correctly.

57. The commemorative must inspire human qualities of compassion and resilience.
58. It needs to be able to draw you in to go look at it - just peek your interest enough to walk over and immerse yourself in the exhibit.
59. Drawing students, parents, community members and out-of-town guests off of the path to the stadium to investigate, discover and reflect.
60. That it has meaning on multiple levels and that, in the end, it leaves the viewer with hope that the world is a better place now than it was then. It needs to be respectful.
61. Knowledge of the subject and community involvement.
62. Message
63. Making the events of the past known and recognizing the terrible events and what slaves had to deal with in their lives.
64. The connection to art and history is the most important aspect for me, but I would like it to also be simple and highlight the reason why we have the site in the first place.
65. The ability to resonate with local history, symbols with clear and distinct meanings, and distinct expressions of the history of enslaved and indigenous peoples.
66. to pay tribute to the history and commemorate the strength and endurance of the enslaved people while balancing the planned use of the site for athletic competition - activity, cheering, sports
67. respect and meaningfulness
68. Message conveyed and accessibility.
69. Something that's unexpected, that takes your breath away, made a lasting impression, can't wait to see it at night if chosen.
70. Reflective aspect of commemorative.
71. That it tells the story of those people who lived and labored here in a way that resonates with the contemporary audience of this place today and into the future.
72. A place that is subtly beautiful and respectful of those it is honoring. Something that touches your heart and soul.
73. Education, appealing, and honors the plight and legacy of enslaved people.
74. A piece that will invoke thought and reflection. Make people remember the slaves who lived there and the history of America. How the effects of slavery are still very much present today, and what our role in resisting that is
75. Something that gives you something to ponder and visualize what was that also fits into the college and historical St Mary's
76. The most important thing to me overall is that we acknowledge the presence of slavery in a tasteful manner that not only commemorates the lives of those here, but also educates the public on the issue.
77. Remembrance & Respect
78. Being honest and sticking to the integrity of the college
79. Innovation, modernity, fit with the campus and the character of SMCM, an authentic representation of the past, evokes an emotional response.
80. Addresses the history and respects/honors the lives of the slaves who lived on the site. Is something SMCM students will talk positively about/be eager to show visitors. Fits in with "Keep St. Mary's weird" by being eye-catching and deep - not just a plaque or statue.
81. Something that will stand the test of time is important. As an artist myself, I prefer clean modern lines for public art pieces. Being on a college campus particularly, the use of words and poetry to relay the message is a great solution. Without using statues or figures, the artist has

both successfully relayed the message and created a beautiful and powerful piece. I thoroughly enjoyed all three presentation. Thank you for making them available online, since I was not able to come in person. And thank you for embarking on this important subject in a creative and thoughtful way.

82. That it engages the students, invites contemplation and deepens our understanding of the experience of slavery and that it is a thing of beauty in itself.
83. My experience in community runs deep and I have witnessed the value of investment from the standpoint of engaging people in the work and in what it is we hope to achieve. People take more away from this type of experience - they remember more, they feel the personal connection, and (hopefully) desire to learn and grow more in the area of those experiences.
84. Personalize - engage - compel - reward. This is the basic four-step process that the application of has given me the most satisfaction and results in my work. When combined with respect for others, recognition of contributions, understanding of varied perspectives, and constructive debate - all human interactions, consensus and ownership can blossom.
85. What is most important in the commemorative project:
 - 1) People working together on a common set of objectives in order to nurture oneself and others. (Making the investment so as to foster ownership.)
 - 2) How this process can live on and provide a return on our investment moving forward through time.
 - 3) That it be a destination.
86. These three concepts resonate with me as having the greatest potential to fulfill our needs, objectives, and goals of the commemorative project. The Prince proposal is the only proposal of the three that intentionally embraces much of my four basic steps and will achieve my three concepts of what is most important with this commemorative project.
87. The design has to communicate a clear message. People have to see it and know what it is commemorating for it to be meaningful, or else the memorial just becomes a token that the college can point to and say "see? We did something about it. Now leave us alone." The artist chosen should also be willing to work closely with the community and take their comments and concerns to heart—I have listened to the focus group recordings on the subject, and a lot of community members have some very good points that it would be a shame to not listen to. (this is my main concern with presentation #2!)
88. It must be powerful, creative, thought-provoking, and memorable.
89. To be a compelling reminder of the value of the entirety of our human race and a powerful warning to current and future generations; to help us see, imagine and learn from the past so that we do not make the same mistakes ever again.
90. Emotional impact that triggers reflection...design that will stand the test of time
91. Most important is bringing awareness to what the sculpture was put there for.
92. Fits with the college while being properly commemorative
93. Most important in the overall design of the Commemorative are the beauty of the piece and the ability of it to capture the sacredness of this space on campus while also fitting into the new athletic field area.
94. Respect for the history of the place, and to evoke emotion in an innovative and beautiful way that tells a story of a dark history, subsequent progress and hope and promise for an ever-brighter future. A future led by the graduates of SMCM.
95. Draw people to the Commemorative
96. a sacred place of reflection

97. My hope for the design is that it allows people to reflect on the land that our school is built on and its history. I especially want for students to be able to put life into perspective if only for a moment and think about what it means to be a person in society at this time given our country's history. I hope that students are able to look within themselves and be inspired to make their world a better place, and in particular to leave a lasting positive mark on SMCM. I hope that by looking at the artwork, they are initially saddened and made to understand the importance of knowing our history; but then also inspired and motivated to use their knowledge and voices for good and to not turn a blind eye to others' experiences and daily walks of life.
98. I think the most important aspect of this commemorative is to allow visitors to reflect on America's history of racial inequality.
99. Most important to me in the overall design is having something that takes you back to the time and area and brings out a sense of the people, what they were doing, what their relationships were like with the surrounding community.
100. That it is something that will strike up and impose conversations not just about slavery but the legacy of slavery. Something that would serve to educate, plus allow for reflection on the topic.
101. That it reflect on our community/history
102. That it both recognizes the history of slavery on campus and that it makes a clear statement of recognition and remembrance.
103. A balance of visual aesthetic and meaning, with respect to enslaved peoples
104. I want it to be sensitive, but I also want it to be unique to this campus. I do not want this to be a commemoration that could be anywhere.
105. It should be evocative. It should be recognizably meaningful-- that is, representative of the experience of enslaved persons-- but it should also push you to think more about what is known and unknown about this experience, what we see and don't see, and how both the unknown and known continue to affect us today. And it should be beautiful-- a space that you want to be in. I would be thoroughly happy with either design 1 or 3. Please don't use 2. It's a disaster.
106. It should be simple, timely, impactful, and draw visitors to it.

COMMENTS on the design by RE:SITE - Shane Allbritton, Norman Lee, and Quenton Baker.

1. I felt that Mr. Lee's design with erasure poetry will carry tremendous impact and will also be most alluring at night.
2. I found this simple but profound, and it was hands down my favorite. The fact that it seemed to be low maintenance was a bonus, but I found it inspirational as well as a site of reflection. I loved how the poetry was interwoven in the design, and as you walked around the structure you saw the words, some of which would be thought-provoking or difficult, and you would simultaneously see your own reflection as well as the landscape around you. You are part of the design, not removed from it, and it is a reminder that each of us must be part of the dialogue and the way forward. This was a singular piece, and an idea I have not seen before.
3. This is my first choice. Aesthetically, it makes an undeniable and powerful statement. If one is able to be moved by the 2 dimensional image in the presentation, I have to wonder if, after the 3 dimensional installation, if this would be an exhibit that people will travel to visit and become quite noteworthy. Personally, I am particularly moved by the oral history of Agnes Kane Callum, descendant of enslaved persons at Sotterley Plantation (https://www.youtube.com/watch?v=_Rs9sivCDml). Even though she knew her grandparents, while discussing their experiences while in bondage, she trails off and wistfully says... "who knows what went on in their minds." Here, perhaps, Agnes Kane Callum is referencing the interior of a slave quarters as a sacred space. This installation would honor this sacred space, shielding it from the (albeit perhaps unintentional) oppressor gaze of the dominant society. Quenton Baker's work is also very much time to the present time, and I feel that it is work that fits into the themes of the original Slave Quarter Commemoration Committee, and embodies both resistance and reflection. Of course, in this case, the reflection is both literal and figurative. I also appreciate the fact that the designers partnered with people in St. Mary's County for their research.
4. Loved! So cool.
5. I found this to be a thoughtful, layered project, deeply informed by the local context of the site. It was conceptually broad and nuanced and, more importantly, the physical expression of those ideas seems like it would be an effective, multi-faceted visual memorial that would last over time. Their project also lends itself to all kinds of curricular connections, to multiple disciplines, an exciting addition to the college's academic resources. I especially like the combination of text and image, which opens it up even further across the curriculum. Overall, I thought this was an exceptional realization to the intentions of the commemoration.
6. Very clean, I liked the beacon concept.
7. I liked the modern design of the memorial and how the blackout poems were made from runaway slave ads that are specifically from this area. I like the inclusion of the star motif that is specific to the artifacts found on the site. I also liked how the mirrors force the viewer to come face to face with this history and see how they fit into the narrative. However, I would like the memorial to be in a place that is difficult to ignore. If there is a path leading to this memorial, it will only be visited by a specific audience. I also am wondering about how the mirrors will affect the local wildlife, because animals (ex. birds) tend to run into mirrors.
8. These designers made the most effort to understand the campus beyond a one-day visit. They had clearly thought about the many "tensions" in the landscape, including the presence of this archaeological site with a recreational stadium, and chose to confront that head-on (as opposed to ignoring the stadium). Their choice of erasure poetry dovetails with the College's own strong association with Lucille Clifton, who also wrote about these issues (Mulberry Fields is one of the

most powerful poems concerning this topic). From the sketch, the representation of a quarter dwelling was not as clear, but the idea -- using documents generated by the enslavers from this *very landscape* and then reworking these texts into poetry that gives voice to the enslaved -- I thought was very powerful. A very well developed context. I felt this team was above and beyond the other two firms / artists.

9. Concern for wildlife -- birds hitting mirrors and shattering
10. I think the reflective aspect of the design is brilliant and forces the visitors to notice that they are as much a part of the present and the past as the persons who are being commemorated.
11. I think the design is very thoughtful. It incorporates findings at St. Mary's very well and I could picture the design on our campus.
12. Intriguing but not gripping
13. Cool concept, would like the path to be closer to the sculpture then depicted so one can get the full effect of the reflection.
14. Love the design idea with the text and light
15. I found the design intellectually engaging, aesthetically captivating, and an overall well informed design based on the site it is commemorating. This design had the closest ties to the space it is in.
16. I am very big on words. I love the idea of taking slave wanted posters and turning them into something meaningful and incorporating that into the infrastructure. I feel as though this memorial needs to be looked at like, which design will be an the most appropriate and respectful way to honor the history of slavery and the community of color, and most impactful design that reaches as many audiences without disrespecting the purpose of the project? I feel as though words and poetry is something that connects to everyone, so not only incorporating poetry in a design but that this poetry is created from the history of slavery will be an incredibly moving memorial.
17. This design and presentation drew me in, made me think, reflected backwards and projected forward. I found the presentation, design and artist to be thoughtful, and the design to be powerful, and important. The shape and concept unite past, poetry, history and our sense of place.
18. Moving artwork
19. Magnificent. Provocative. Appropriate. Thoughtful. Responsive. Dynamic. Respectful. Inclusive
20. Amazing presentation with a lot of good information.
21. By far and away, the strongest proposal. The concept is very mindful: while all three work with symbolic elements, the Allbritton-Lee-Baker is unique in its incorporation of very literal, St. Mary's County historical details that insist the viewer grapple with slavery as not just an abstraction, but as a local practice. Building the familiar ghost-house form out of the public documents of southern Maryland's slavery past is frank and very site-specific. The execution is simple and beautiful. If the goal is to encourage viewers to spend time reflecting and commemorating these slave quarters, then this site is both visually appealing and has day-and-night differences that encourage multiple visits.
22. Extremely creative and unique. I truly believe this would become a state-wide attraction. Doing blackout poetry on original documents of white settlers in order to define the black experience... an incredible idea. It truly shows how different the realities were for each community. Lastly, the piece is unique in that it can also showcase the oppression African Americans face today. Generations will be able to connect with this piece.
23. This design and design team has my highest ranking. They are the most professional, and have done their background research which has informed their proposal. The design creates a contemplative setting, is both 'abstract' and informational, in a way that almost would not need explanatory panels, unless the College wished to provide more detailed information about the site and history. The elements of sustainability of materials and upkeep, and overall safety including lighting at night have already been seriously considered. It really would serve as a kind of

- reflective beacon. The team has a very successful track record of planning and executing projects. I really think the redactive poetry/writing element is inspired, while also allowing the primary manuscript text to be 'available' to a contemporary visitor - reader.
24. I like this one the best - neat design and like that they retained the form of a slave cabin to commemorate the site and the former structures that once stood there.
 25. Concept was clear and articulated well. Presentation very professional, but the design itself does not work for me in terms of aesthetics nor in filling the needs of this site. It is not really a destination, just something to see off in the field. It is cold and won't invite people to come and spend time. It does not tell a story in any depth. I don't think the idea of "tension" between plantation manor, slave cabin and athletic field will really be captured for the general viewer.
 26. Very good. Creative. Intelligent design. Unique. Beautiful and eloquent. Perfect in today's society. Impactful. Amazing. This translates super well. Smart.
 27. I think this concept is too simple and does not really represent the reality of enslavement in Southern Maryland.
 28. This design was lovely but a bit "busy." I thought the redacted verbiage carved into the walls would prove confusing for visitors without an explanation.
 29. The theme of reflecting on what was and now was fascinating to me.
 30. excellent design, very thorough in addressing all aspects of the installation, to include maintenance, lighting, etc. Very articulate artist who understands equally the creative process with the logistical issues surrounding such an important installation
 31. I love the idea of erasure poetry, changing the way we view historical documents from this place to evoke the feelings, views, and emotions of the enslaved people of that were here as well as the reflective surface of the structure showing us that we are still a part of and have a responsibility toward this history. I think it is also very appropriate that people will be able to interact with this structure during the day and at night, specifically with so much anticipated activity at the stadium both during the day and in the evenings. I do wish it were a bit bigger or more prominent . I understand and appreciate the reasoning behind not being able to go into the structure but with there was a place for people to sit for longer contemplation.
 32. LOVE
 33. The idea of including erasure poetry, particularly from relevant period documents, is an interesting one. I did notice that while there is a path circling the commemorative, the design does not include any space to really stop and reflect/contemplate (i.e., seating). The commemorative is also fairly far off of the Stadium path, which leaves me wondering how big of a "draw" it would have. I suppose reflections off of the steel would potentially cause people to divert from the Stadium path to investigate. I also worry that the stainless steel to reflect light would not necessarily fit in well with the "ambience" of the campus.
 34. Beautiful. Only wish the structure was able to be entered or walked through rather than only around.
 35. Ties into the rest of campus
 36. The ability to have the structure illuminated at night makes this piece uniquely interesting. Giving the experience one that can "glow" in the darkness of night. Extremely moving. I also found the idea of not allowing people to be inside the building and that the space inside is sacred to the slaves was a very strong moment in the presentation.
 37. I love the night-time visibility of this project (it's always there if we care to look), and the emphasis on "emergence" as a basic theme. As individuals and as a nation, our understanding of, and feelings about these traumatic past events continue to emerge into the light of day. I like to think that the necessary social healing of our community will continue to emerge over time, and you have succeeded in providing clear expression of hope in this work of art. Thank you!
 38. Very thoughtful; loved the artistic design with the erasure (poetry) and the structure; also really liked the metallic and wood contrast for the house and the lighting element.

39. This design has a clear, easily explained aesthetic that honors what we can know about the lives we are commemorating and respects what we cannot know or can only infer. The connection between the worded panels and the textual history is important, as these artists have done their homework to understand the history of this particular place and these particular lives. The use of erasure poetry to re-tell those narratives through a new lens is both beautiful and inspiring and encourages a similar re-reflection of the known history of this place. I think it will be a visually stunning and engaging monument both in the daytime and at night, if their idea for a fresnel-lensed lighting enclosure is realized.
40. I find this design curious -- interesting, of course, but ultimately rather unstriking -- the reflective panels seem to want to capture a sense of the Viet-Nam memorial but I don't think they will have nearly the same effect -- the polished almost mirror-like finish will need constant attention /upkeep. The poetic texts and other texts strike me as more random than actually grounded in Historic St. Mary's and I find the reach to connect "the activity surrounding a sports event" juxtaposed to "the slave past" to be a reach that misses the mark,
41. Simple, easy to understand, beautiful, thoughtful, reflective, meaningful in capturing the slavery issue
42. Amazing ... Declaration captured me. That the docs of erasure for this exhibit will be Broome slave docs is absolutely stunning. It makes me think of the Vietnam Memorial. Please ... may I have a seat on which to sit? Incorporate it only if it does no harm to the star reflection at night.
43. I quite liked this one! I think the concept is very unique and striking. I especially like the night time light portion of it. I also liked how thought-out the plan was and how prepared they came. My only complaint is that it might not portray enough emotion, but this could easily be amped up by the content of the writings on the walls.
44. This option appears by far the best balance of a physical structure with deep meaning that will draw interest and provide a location for all levels of interaction, whether casual passing, or thoughtful, lengthy, reflection. I would love to see this idea become a reality.
45. Very beautiful and meaningful design. I wish it felt a bit more fully situated within the landscape. Felt like the strongest statement about the enslaved community and its reflection in contemporary society.
46. I love the simplicity of the design as it pulls aspects of the modern and historical culture of the community. It's erasure concept is easily depicted and I could easily see this blending into the campus' culture. The downside of this is the inspiration being very much focused on Lucille Clifton and poetry. I love how much the college has dedicated to Clifton as a historical figure. However, this is an opportunity to recognize Black history that goes beyond just poetry and Clifton. I feel as though adding yet another poetry focus may make this seem like another poetry-centered Clifton memorial that is targeted at Black people and non-white culture at SMCM, not a memorial to the enslaved people who were here. I'd like to see this memorial as something that ties into our other histories, but not so much that it lacks its own unique expression and meaning.
47. Overall it was my favorite aesthetic but my main concern is maintenance on the monument itself.
48. Very thought provoking design.
49. Creative, eye-catching, powerful. Long-term, I'm concerned about upkeep of the illumination feature. Will visitors be able to see the roof well enough to read it? How will visually-impaired people be impacted by this design?
50. I loved this design. The use of the words as part of the structure are inspiring and the shape will fit into the existing landscape
51. I fell like this was the strongest by FAR. it fit all three criteria I had in mind for the project: 1. that it actively engaged with the current archaeological research about the site and showed evidence with working with Dr. King 2. that it took into account the relationship the sculpture would have to the stadium and the rest of the field (the light show at night was a great activation of the dominant space) 3. that it accurately depicted the way we currently understand the lives of the slaves to

have been, and has the potential to change with time as we gain new understandings of the past. (this item was by far the most important for me, but this piece didn't fit perfectly, though it did show promise.) **additionally, they seemed to be the most prepared to discuss cost and scheduling

52. Very creative design. I particularly like the theme (from absence to presence).
53. Specific to the site, well researched, input by community and archaeologists, clearly understood the severity and significance of the site to the college
54. Very modern thought provoking design which was easy to understand given the presentation, however, without the presentation, the viewer may not get as much out of it. The mirror like qualities of the stainless steel on the roof and sides does pose concern for reflected sunlight blinding athletes on the field and spectators in the stands
55. This design concept was simplistic yet enlightening. The fact that the Artist carefully researched the history of the area and the slaves that lived on the plantation was powerful. This was an artist that studied the subject and made a concerted effort to tell the story from the plight of the slave and the slave owner.
56. Did his homework. Thoughtful. Provocative. Contemplative. Powerful.
57. The design incorporates very thoughtful research specific to the site, the artwork exudes sacredness and resistance. The materials are well chosen too for easy upkeep without compromising aesthetics. It seems unresolved how the projection of words may be seen at night, as the projections need to be reflected off surfaces (like building surfaces in the given example). In an open area like the proposed site, the projections will likely be distorted among the grass and cast on the ground and not be as impactful as the intention.
58. I think this design is the cleanest and fits the character of campus w/ the building - looks a lot like Historic SMCM in my opinion. Very unique and fitting commemoration for this very important part of our history.
59. Wow! Visually striking, thought provoking, well executed, clever how the daytime and nighttime experiences are completely different, yet both are very powerful. This will become a well visited, "famous" feature on campus, not just another statue. People will go there day or night to reflect, to chill. Should there be one or two benches somewhere in the background (so as not to be a part of the exhibit) to encourage people to sit and contemplate?
60. Conceptually complex, with meaning on multiple levels, while at the same time beautiful and respectful. I like that fact that the house is not to be entered into (that inside the home is private).
61. Beautiful "From Absence to Presence" structure (sides of structure function as lenses, illumination at night with poetry in reverse order, etc.). I like the integration of blackout poetry in the site plan. Was intrigued by the grounding concept in this presentation that the commemorative is not just about the past but also involves how slavery impacts us now in other forms. This design would fit in very well with the current look and feel of the campus. This presentation was meticulously organized and polished, eliminating the need for the audience to ask questions about things like timeline, budget, etc.
62. Beautiful design, strong knowledge of the concept. The only caveat is that the work isn't as explicit as Prince's about what it's about, what it means. I rate this design very close to Prince's,
63. Please choose this one
64. Did in depth research. Every aspect was specific to st marys and kept the message specific to the lives and stories of slaves. Also was the only person to contact Dr. King about the archeology.
65. I like the usage of passages from actual documents from this area and how the sculpture it's self will be a bit of upkeep but when the sun hits that shiny surface it is going to blind visitors which will be uncomfortable and I feel they will not get the impact that is intended.
66. I absolutely loved this concept. It combines the art aspect to history nicely.
67. I very much appreciated the lengths that this design went through to imbue itself with the history of the location; the fact that it is based upon the frame of cabins found here, and incorporates the

design of Anansi at night are refined and thoughtful touches. Quenton Baker's continuation of his work to bring light and respect to lost stories through historical documents is admirable, and I think it certainly well deserves a place on campus. Overall, this entry truly feels like it was made to be here.

68. The project best integrates the activity of the athletic fields with the commemorative and reflective qualities that the College desires. It is an artwork that beautifully blends into the space and will also be a wonderful landscape enhancement at any time of day.
69. very innovative, beautiful design. Loved the difference between day and night, the starburst pattern. A powerful and symbolic piece. Can tell it was well thought out.
70. Your design is beautiful and will cause viewers to reflect on the experience and heritage of the earliest slaves.
71. #1 - I liked this one the best
72. I really like the self-reflection aspect of it. Seemed modern and intellectually deep. Easy to maintain.
73. Stunning. Creative and powerful.
74. Norman's presentation was spectacular as was the design. Clearly he (and his team) did their research and truly have an understanding of the significance of this project. They provided a design concept that was absolutely stunning and conveyed a very heartfelt message. The design was meaningful and appropriate and was perfectly in line with not only the aesthetics of the campus, but in its representation of the pain and suffering endured by the slaves. I simply cannot say enough about the beauty of this design and I was extremely impressed by the research and the thought behind the design. I believe Norman and his group developed this design from their hearts. I love it!
75. The concept appears artistic and purposeful.
76. I loved everything about this—the design, the layers of meaning, making the invisible visible, recontextualizing historic white texts to include slave narratives, etc.
77. Loved the visual and concept
78. I really like this design. I think it has a powerful statement about the commemoration of the slaves who lived on the property surrounding SMCM, and I believe it has an appropriate balance between tangibility and symbolism. I really like this idea because the frame of the house would also fit in well with the landscape, and it would be a concept that everyone could understand.
79. I appreciated the design's understanding of place (the house model blends well with nearby St. Mary's City), and the idea of having the erasure poetry providing illumination at night is particularly lovely. Their design is tasteful, elegant, respectful, and the product of a diverse set of artists.
80. I love the incorporation of the local historical documents alongside poetry. Something like poetry is accessible to all kinds of hearts and minds, and the use of poetry combined with history and mirrored projections invites the reader and audience to involve themselves within the history being presented.
81. This is my favorite. I like the clean lines and the sleek modern look. It feels innovative and also contains clear links to the existing structures at HSMC. The addition of the reflective component at night is also nice. I also like the symbolism of not being able to enter the house (at least, I think that is true).
82. I find it powerful and moving. The premise of rewriting the words of those who enslave in order to define a new narrative is compelling.
83. Fantastic, well thought-out, eye-catching, deep commemorative meaning
84. I loved the design of this piece as well as the message. Using words and poetry to tell the story was genius. The use of the materials was very well done. I liked the combination of the wood and shiny reflective materials. At night the way the words would illuminate from within would be beautiful and interesting, symbolizing the North Star. I believe this piece tells the story in a

contemplative way as well as being a very successful public art piece that will be relevant over time. My only suggestion is I would like to see benches somewhere close by.

85. subtle

86. I love the thought and inquiry that went into the design.

87. The concept and decision to use redacted text (erasure poetry) of historic documents including runaway slave ads and, potentially, local oral history was intriguing and lured me into what was a fun presentation. The combination of steel and tropical wood for the structure's (cabin) exterior did not resonate with me aesthetically. And while tropical wood (and steel) will provide low maintenance and durability, I question the sustainability aspects of the materials. I sat there asking myself, how will this project rank in the LEAD building certification process. SMCM being a proactive green campus with many LEAD recognized buildings, needs to consider whether sustainability issues are important in this project. (I suspect this concern was in the RFP) The night time display of words from the walls projected onto the surrounding ground was almost surreal and provocative. Yet I do not believe this will work effectively - first, the surrounding area is proposed as grass and a circular sidewalk. Projected text will, no doubt, be unreadable on the grass. Likewise I question whether the projection of the linear horizontal text onto a circular sidewalk will provide legibility - or might it just result in broken phrases of which integral words run off the sidewalk onto the grass. I spoke in person with the artist who appeared to sympathize with my concerns - of course this presentation was a concept and much detail still can be worked out. "The grass can be kept cut," (very short?) was one of the artist's suggestions. Does this mean that groundskeepers would be maintaining in effect a golf course green? Overall I left the presentation enlightened and appreciative of the experience. More so, I left with expectations that the next two presentations would also be of high caliber and merit. On the contrary, I felt a strong sense of coldness and inhospitability (is that a word?) especially during daytime hours. I also feel that the light pollution on campus will overwhelm the artist's conception of the text projected onto the ground and that that aspect might fail. But my biggest disappointment was that while the artists would draw from local historic documents plus other resources for the "erasure poetry", the project lacked a strong element of participation from the college and surrounding communities. If folks visited, would they return? Would they bring family and friends? Would they take ownership and be proud of the commemorative? I rank the Re-Site proposal a distant third.

88. Thought it was well thought out and respectful. Looks very cool. Slightly worried about birds flying into glass portions, but the words may be enough to deter this.

89. I thought the design solution and the creative theory for this proposal was enlightening, dramatic, commemorative, and inspirational. The recognition of the historical past in a contemporary form addresses all three phase of a memorial: past, present, and future. The ability of the memorial to send a message and create a powerful image at day and night was unique and a stroke of genius. Most importantly, a memorial should be timeless, and neither the message nor the form should seem trite or dated as time passes. This response to the criteria accomplished all the goals in a powerful, creative, and memorable solution.

90. The symbolism of this installation resonates with me, particularly relative to a 'beacon' summarized in the words "... in slave lore, the North Star played a key role in helping slaves to find their way—a beacon to true north and freedom. In this manner, the illuminated sculptural quarter appears as a beacon that becomes an eternal vigil to the memory and resilience of the enslaved people who once lived, loved, worked, and resisted on the grounds of St. Mary's College."

91. Appreciated the rendering of the slave quarters but found I lost interest in reading...

92. Reflection can be very powerful. Using words to connect past to current while using a mirror so the viewer can see ones self is strong. The day sculpture turning into a new sculpture when darkness falls is brilliant and even more powerful than the reelection itself. I love this idea.

93. Very good at connecting to the college

94. This design is the most artistic. I particularly liked the use of original documents in the piece and how the piece captured the sacredness of this area. I also liked how the piece would fit into the new athletic field area of the campus. This piece would be enjoyed both in the daytime and at night with the choice of materials used.
95. Compelling, unique work that effectively captures the spirit of the site. Beautiful in day and night, and a work that feels like piece that one would make a trek to experience. Immediately evokes emotion while telling a story of the place in a powerful and tasteful way. The written word and erasure element with polished stainless steel reflecting the surrounding, pulled past and present together in way that I think many will connect with. Bravo!
96. please see my addendum to Steven A. Prince and what I find most important below
97. Interesting
98. Simple - and the poetry of Lucille Clifton can also be incorporated, to honor the modern day african-american legacy at St. Mary's College/historic St. Mary's City. If it were made three sided, it could also protect passers-by from the passing weather - making it functional, and welcoming you into the domicile of the enslaved people, the only place they were free to be human.
99. I love the idea of viewers being able to read the quotes and see their reflection as well as the reflection of the environment surrounding them. It allows viewers to put themselves in a theoretical position of actually being on the plantation, as well as being able to see themselves presently (where they fit into this journey), as well as imagine the possibilities of the future of the space and time.
100. I liked this design the best as it is very unique and symbolizes what was found at the location. I also really like the design as seen by day and night

***COMMENTS on the design by Sculptural Design Atelier - Donna Dobberfuhl,
Ricky Reyes, Oscar Saenz***

1. Too traditional. I also didn't like the figures moving away from the North Star.
2. This was second, and while it was interesting, was not as unique as the first presentation. I have seen similar elements of this piece in other places, and while the middle cenotaph did provide interest, if I was standing there I am sure it would pull me in and cause me to think and perhaps look inward the way the first piece did. I am more of an observer here. The area will be attractive and the ripple effect idea is interesting, but while this would certainly commemorate, i think person introspection was more likely with the first piece.
3. This presentation was problematic for several reasons, not the least of which was portraying a single mother cradling a baby and a single man walking away from the site. There are racist assumptions about both enslaved persons and freed persons of color that, due to the lack of consistent records, these groups of people did not form stable families. My research has found this assumption to be completely false, and the erroneous conclusions are the result of an effort to erase persons of color from the historical landscape. This is just one of the many problems with this presentation. All they had to do was pick up the phone and talk to one of the experts at St. Mary's to better inform their presentation -- and they did not do so.
4. Interesting would be interesting.
5. Unacceptable. This was an unmitigated disaster, bordering on the offensive. Beyond the clear sense that they had not done their research and had no real feel for the intentions of this project, the visual components seemed ill-conceived, hackneyed, and potentially poorly made.
6. I loved her design, I think that the open design instead of a physical house is great. The incorporation of nature and the water ripple inspiration really interest me.
7. I did not particularly like this memorial. I didn't think the symbols in the piece were specific enough to St. Mary's history. The slaves are facing away and moving away from the North Star, which doesn't really make sense, because the North Star is used to guide. I thought this memorial was too easily digestible, and not really unique. Nothing about it really caught my attention. Also, what would happen if the outer ring of trees grew, or got knocked over by a storm, etc?
8. This design team did not present well. They were disorganized. Attempting to look beyond that, I still was not impressed by their repeated references to a researcher at the Smithsonian and a researcher elsewhere and yet no evident engagement with Chesapeake slavery, its history, or its experience as understood through the historical, oral, and archaeological records. It seemed as if this was just another job to them. The project also reminded me of the ill-fated Shrine of Tolerance, proposed in the 60s or 70s at Chancellors Point as a series of figures.
9. I do not like the idea of this because I believe the symbolism is contrary to the way that it is perceived
10. I think the design is a superficial representation of pretty much any memorial in the U.S. The unoriginality of the meaning/ design will get lost in the purpose of it.
11. I don't feel like this group did their research as well as they could have. The monument did not seem like it had the same grounding in its site on St. Mary's land as the first design did.
12. Cold
13. Concerned about how the statues will be just blown up from miniature builds. As with pictures the images will not have much detail to them. If you are creating people in statue form to represent a culture or narrative they need to be highly detailed or the message is lost.
14. Design did not seem to fit in well with the athletic space
15. Dobberfuhl and company's design is meant to convey the struggle endured by Black slaves and their ancestors. It incorporates many symbols of slavery, such as the North Star, tobacco plants,

and ancestors who have managed to move past tragedy but still struggle. The design has good intentions, but begs the question, "Who is this for?" The presentation given for the design touted the ideas of healing, forgiveness, and contemplation of the cruelty of slavery, arguably righteous ideas. However, when discussed further, the artists clarified that the purpose of the piece was so "We can forgive ourselves", as stated by Donna Dobberfuhr herself, a white woman. Obviously then, the design is not meant for the Black descendants of the slaves it depicts, but rather for the white community so that we may feel better about our past transgressions. This tends to be a problematic theme when commemorating atrocities committed by white people against people of color; it becomes less about the impacted group, and more about white self-forgiveness. Just as white people have monopolized and sanitized the telling of history, this memorial monopolizes and sanitizes the history of this land and the people who were enslaved on it. Instead of facing the atrocities committed by white people upon Black slaves, this design depicts Black people "moving on", and includes stereotypes of Black people as Blacksmiths and single mothers. The artists described these figures as "victims" who still "struggle"; words often used to describe the Black community that minimize their resilience and strength. Furthermore, the memorial mentions the slaves as "victims", but does not acknowledge who put them in that position- white people. Instead of having white people to engage with their role in this history it creates a space where white people can go to feel bad for slaves while getting a sense of resolution that that era of history is over. This sense of finality is harmful in itself as systematic racism, stemming from slavery, is very present today but can be easily overlooked by white privilege. Instead of using the findings of the archaeological dig done on the site or stories from Black descendants of slaves in the community, this design relies on stereotypes, tropes, and romanticized perceptions of slavery and post-slavery. I would argue that this tone deaf, stereotype drenched design is poor. It's flawed representation of the history of the space and the Black community affected by slavery shows not a collaborative, sustainable design, but rather a design that is unsustainable in it's generalized, passive, and flawed view of enslaved people. I hope that the college manages to look past aestheticism and select a different artist's proposal that is more mindful, collaborative, and socially resilient in its design.

16. I think this design is beautiful and I like the idea of a tranquil place of healing. I feel as though this is respectful and appropriate, I don't think this design really connects with the history behind the site.
17. While I liked the idea of walking among the different statues, I didn't find this design to be as unified as it should be. The presenters were not as prepared, thoughtful, or confident in their project.
18. White washed
19. Abstract and unrealistic.
20. Not a lot of information
21. While the site itself is visually appealing, I found the imagery to be vague and not especially evocative of reflection on the history of slavery. The set-up looks more like a contemporary art installation than a memorial of any sort.
22. The design was overall beautiful, but was unoriginal and unengaging.
23. Although this team is my second choice, they fall significantly behind my first choice (Norman Lee...). Elements that I think would work well for the campus include the contemplative environment and bench seating, however, I did not find the sculptural/monument solution to be all that specific to St. Mary's. I do not doubt that much more work would happen from this point on, but it did seem that in the presentation that none of the three was all that articulate in speaking to this place, this piece, and the specific 'whys' for the decisions they were presenting -- all seemed a bit generic. The exterior trees also seemed like a good short-term idea, but long term growth would be problematic in terms of maintenance. It also seemed that the central "water drop"

- element didn't integrate very well with the highly figurative elements. Almost a mish-mash of ideas.
24. I liked the water drop theme, especially given the college's proximity to the area's rivers, but did not find the design as impactful/contemplative.
 25. I like the sense of a welcoming destination with places to sit and reflect. The elements of this design do not seem to cohere for me. We were told that the central tower carries the story. I was disappointed when I got to examine it closely. It suggests elements of the story but in a generic way that, other than adding tobacco leaves, seems to reference slavery in general. The sculpted people add interest, but, again, the story seemed unclear. There really wasn't a clear tie to the specific history and culture of this place apparent.
 26. not the best.
 27. This concept is perfect. It provides the right amount of monument and reflective space. It also clearly identifies enslavement being present on the SMCM campus and how the campus community is working to teach the ills of that system.
 28. I liked this design because it seemed more like something that would be "used" more than once. The other designs seemed more like art installations that would be viewed once and never visited again. This might have repeat visitors and photos. I could see students taking photos and even children running around in it.
 29. The design was so-so; I was not impressed with the presentation, style of the presenters (as if they were reading a script)
 30. too much of a traditional sculpture installation, disjointed presentation, hard to determine which artist would take the lead in the project
 31. Overall it was a nice exhibit however I don't think it speaks to St. Mary's as well as the other presentations and did not seem to engage the visitor like the other presentations will.
 32. Liked
 33. This is more of a "traditional" monument. I believe that the figures would potentially draw people in to the monument (as long as they are not obscured by foliage), and the seating around the monument is important to fostering an atmosphere for people to pause and reflect. The imagery of the cenotaph reflecting a water drop elevating upward seems fitting, given the importance of water at SMCM. I appreciate the use of green space, which I believe is important. There is a lot of symbolism in this commemorative, some of which may not be readily apparent (i.e. the "compass" and the orientation of the paths). Some of the symbolism may be subtle if there is no explanation - some level of signage may be desirable.
 34. Very nice, minimalist.
 35. Doesn't make any sense with the rest of campus
 36. Interesting presentation...the idea of the North Star and the equinox has strong meaning. Open air, free from buildings shares a different element to the project.
 37. The open nature of this work and the figures around the circle provide a wonderful space for contemplation.
 38. Did not like. Too "Pollyanna". There was a condescending element to the presentation. Too academic (namedropping); too off-the-cuff when answering questions. The presenters did not seem to understand the realities of slavery or enslaved peoples; therefore the figures they described made no logical sense.
 39. This design lacked a clear connection to the lives, stories, etc. of the people it is supposed to commemorate. Aesthetically it is quite bizarre and inconsistent. The wavy cenotaph with the large crystal is both gaudy and disconnected from the architecture and visual language of the rest of the monument and the time period it is supposed to represent. I feel the artists tried to throw too many layers of meaning into the project, resulting in no single, clear narrative. Not only are their design choices disconnected from the reality of this place's history, they are internally inconsistent and poorly considered. As Christine boldly mentioned, if the crystal represents the

North Star, why would the figures be walking away from it? If the cenotaph represents their past, why adorn it with a beautiful crystal? Why cast the figures in monstrous proportions? Do they not realize that black bodies are already perceived as larger and stronger than white bodies, contributing to their mistreatment at the hands of police and doctors alike? Do they not realize that the crystal will not just cast a rainbow along the cardinal directions at the equinox or solstice (or whenever they said) but that it would potentially bathe the entire area in rainbows? It just feels like they didn't do their homework and tried to dazzle us with lots of ideas, none of which were well considered or well developed.

40. This is a soothing memorial -- aesthetically attractive, even comforting -- is that what we want? -- a comfortable place to reflect on our past and its connection to today? (I would hope for something that was at least a tad disturbing!) I was fascinated by the presentation -- the conceptualizations that have gone into the creation of this design -- but ultimately find them way too intellectual and abstract without finding channels into the kind of emotional confrontation or "wake-up" call that I would hope to see in a commemorative structure.
41. Didn't like, too hard to understand, point of contemplation was lost.
42. Beautiful, but I could not tell from the presentation who the figures were. I see this work as a peaceful place to contemplate the history and move toward a healed nation, but it doesn't carry the impact of slavery's reality that the others carry.
43. It was alright. Seemed the least connected with the specific location and history of the site. Kinda boring.
44. Interesting concept but doesn't feel as connected to the purpose of the commemorative as the other proposals.
45. I appreciated that it felt integrated into the landscape via intersecting paths, benches, and trees. Felt like a place to be contemplative. The primary section of the design, the sculpture and statuary, did not feel impactful. It did not make a statement in the way that the other two did.
46. This design seems too complex to easily understand, without multiple plaques for explanation. Additionally, I wonder if it has the depth that the community is searching for.
47. I enjoyed the simplicity of the design and how it invites visitors to rest and contemplate the history of the site.
48. This is aesthetically appealing, but less provocative
49. Peaceful, will allow for introspection, simple and clean design. Less dramatic than the other two designs.
50. I like the design but it lacked a punch to me
51. Abysmal. They didn't seem prepared to work with us in any capacity, they didn't even agree as a group as to why they were making the creative decisions they were making, and they were generally ill-informed as to the nature of the site and the complications of making art about slavery. Their symbology was all over the place and generally nonsensical, and what they proposed would be extremely expensive.
52. For an outdoor location, this seemed like the best approach. I particularly liked the water drop analogy and the emphasis on contemplating how to move forward.
53. Truly awful, offensive, generic slave memorial with little to no understanding of why any of the symbology mattered, making things up as they went along, horrible for the campus, tragic presentation
54. The free standing bronze sculptures were not my choice of design. I feel that I have seen similar projects elsewhere in the U.S. Looking for something more original and abstract.
55. The sculptures were nice, however, it did not seem that the Artist took the time to learn about the enslaved people in this area nor did they seem to have knowledge about slavery.
56. Generic. Uninspiring. Disconnected.
57. I appreciate that the design creates a nice community park environment, however I find the symbology of the 7 figures could have been strengthened by more research specific to St Mary's

- history. The design looks dated to a specific time era of enslavement due to the use of bronze and the characters' clothings- the monument looks back to remember but fail to give a sense of looking forward or exhibit metaphorical qualities of strength and resilience. The crystal ball fountain / obelisk in the middle looks very kitsch and tacky.
58. Looks too "traditional" for what you would think a commemoration would look like. Didn't seem as "St. Mary's" to me.
 59. Honestly, not moved by this design. Didn't feel that it was at the same level as the other competitors.
 60. Generic design; did not speak to me in its intent or execution.
 61. This presentation fell very short in terms of organization, depth of knowledge and thought, etc. The presenters talk about the importance of commemorating slavery felt canned and not specific to the St. Mary's community/state. Thought process behind the design was very vague, disjointed, and misplaced - from "water is life" to the Holocaust to ancient Egypt. I cannot imagine bronze figures on the SMCM campus, as they do not feel like a fit. Throughout the presentation, I kept wondering who the figures were. It took an attendee to ask the question before the audience found out. Even then, the explanations were vague and detached - "a woman with a baby," "a man looking for a new start," among other things. During the Q&A, participants needed to ask basic questions that clearly should have been included in the presentation regarding timeline, budget, materials, and figures. Notably, Christine Wooley asked why the figures appeared to be moving away from the North Star. Donna Dobberfuhr was curt at times during the presentation, both to her colleagues and also to participants. I was offended when she referred to the enslaved people using terms like "those people." Seemed like she was very detached from the project. I am surprised this team was selected as a finalist since they had an opportunity to visit campus beforehand and meet with the selection committee.
 62. Presenters did not have much knowledge about the community, said strange things about slavery ("the confederate railroad," "we watched a PBS documentary on slavery in Maryland,") and the design does not speak too much about the historical implications here.
 63. Oh God don't choose this one. Horrible.
 64. Design seems vague and not specific to St. Mary's. Message was about forgiveness and not really about the slaves themselves.
 65. I felt drawn to this sculpture. The figures themselves caught and held my attention, but the design for the area having benches and trees so you can sit and reflect on past and the impact it has on today.
 66. This design seems like a normal statue/commemorative area. As we have a meaningful and unique campus, I think we need a more unique site.
 67. This design is certainly very visually appealing, and I enjoy the mixture of sculpture and natural features with the concentric layout. It certainly evokes the theme of balance and healing. However, it feels like a monument, that, however noble, could be at home most anywhere. While this is in some ways a virtue, I think an entry that is more grounded in the locale would be more appropriate.
 68. A more traditional type of commemoration. Does not seem to embrace the nature of the athletic fields as well, i.e. screening trees.
 69. It was nice. Familiar to the garden of remembrance we already have on campus. Enjoy the placement of the piece.
 70. Thank you for your beautiful submission!
 71. #3 - It was good but it's something that you always see, a park setting
 72. Least favorite. Open space and minor statues seem very similar to numerous other open space monuments.
 73. I like the garden concept but am not crazy about how it manifested in this design, it does not speak to me like the Allbritton, Lee, Baker design

74. Donna, Oscar, and Ricky clearly had no clue as to what they were supposed to design. Their presentation was disjointed - clearly they were not prepared and did not have an understanding of the Commemorative site nor its meaning. When asked questions they often ignored the question or went off on an unrelated, non-nonsensical tangent. Donna was very condescending and it was quite obvious that questions annoyed her. When asked about the statues, she identified them very generically - there was no thought into who they represented. When asked why the statues were walking away from the North Star, she became short and seemed to pull the answer out of her hat, responding (in a very short and impatient tone) that the North Star was leading them. Really? They had their backs to it! She kept referring to the enslaved people as "those people" and spoke of their "incarceration" - very negative connotations and clearly demonstrated that she and her team had no empathy, or for that matter, any heartfelt or sincere interest in the Commemoration project. At one point, Ricky reference the Holocaust, a clear sign that he was not focused on our project, while Oscar and Donna later rambled on about ancient Greek geometry. Much of what they said during their presentation had virtually nothing to do with the issue of slavery or the history of this place. Their design itself simply mimicked thousands of designs found throughout the world. I can go to the National Harbor and see brass statues. There was no thought, no heart, no empathy, no anything put into this piece or into the presentation.
75. Very nice, but the structure seems out of place.
76. Not as thought out, poorer design, lacking sense of *place*. Not connected to St. Mary's
77. Not a good fit
78. While beautiful, this piece seems too symbolic for this landscape. It has a nice message behind it; however, I don't think people will look at it and immediately think "Oh, this is commemorating the presence of slavery".
79. While the message and symbolism were beautiful enough, I didn't connect as well with this concept and felt that it was more generic than the other two. I didn't think the power point was particularly professional and felt that the artists hadn't made as much of an effort to understand St. Mary's.
80. It's not initially clear how the water drop directly will play a role in commemorating the history but I like the social gathering aspect of the design. It is inviting.
81. This is nice, but it does not feel innovative or especially original. It does not feel very personalized to St. Mary's.
82. Seems superficial and fails to acknowledge the severity of the topic
83. Appropriate commemorative work
84. I liked the overall design of the piece, however I don't see how people would understand it, unless it was explained as in their presentation. The trees surrounding are beautiful, but would require extra maintenance. The total project didn't hold together successfully for me.
85. nope
86. Design is common place - not unique to St Mary's
87. Another evening of delight, fun, and thought-provoking listening and Q&A. The concept had strong elements of connection to the past, to the former slave dwellings, and to the strength of the enslaved to endure, to survive. The concept of commemoration was strong in the "reverence, contemplation and healing" motif. I especially liked the welcoming benches and concept of a place to reflect upon this past and move toward healing this catastrophic societal ill we refer to as racism. The artists were from the west where first nation (Native American) history and understanding is more pronounced and ingrained than is in me - the Yankee from the Hamptons who has spent the last forty years desperately and aggressively trying to understand the human condition and systemic racism so dominate here in Southern Maryland (and in Montauk NY, in St. Louis MO, in Staunton, VA, in Bloomington IN - where I've also resided). And as college people do, I found myself spending hours online that next day trying to get a better handle on the spiritual and cultural conditions and connections as they may relate and/or connect

with the black-white, enslaved-owned, and powerless-empower human qualities that I struggle to this day to fully contemplate and understand. This brought me no closer to feeling the connection between the proposed concept design and the past we desire to commemorate. The cenotaph concept "rising water" did not resonate with me - a person so deeply connected to water, to our St. Mary's River, to the essential element that sustains all life. Why? I kept asking myself, am I cold to this concept? In the Q&A the artists were challenged with the idea of how viewers might understand the message, appreciate the context, and realize the goals and objectives of the commemorative. The artist answer was that the college needed to provide that context and understanding - possibly through interpretive panels and incorporation into other college activities and classes. I felt the message was elusive to me and complex. The outward spirals, the figures walking outward and the cenotaph rising up (and out) - what does all this mean? - what is the message? How can the college simply sum it up in interpretive panels? What gets left behind in the final interpretation by the viewers? I liked the benches and the idea that it was destination, something I felt was missing in the Re-Site proposal. I like the less harden aspects - native plants and grass verses a large cold steel/wood structure. But I do not anticipate that the goals and objectives of the commemorative project will be served without significant and continuous work by the college. This demand is unreasonable. And while the project might include participation from local communities in the final design, I was left with some of the same questions as I had from the Re-Site proposal: If folks visited, would they return? Would they bring family and friends? Would they take ownership and be proud of the commemorative? I rank the Dobberfuhl proposal a distant second.

88. Nice idea, but it seemed kind of messy and a couple legitimate questions were brushed aside (why ARE they facing away from the north star???). A bit generic as well, I liked that the other two presentations incorporated prominent visual elements from Historic St. Mary's City.
89. I thought the design solution and creative theory for this proposal were difficult to understand. Parts of the memorial would require plaques to explain their meaning; and others were simply disconnected from the composition as a whole. The sculptures were powerful and easily recognizable, yet their juxtaposition with the obelisk, and the obelisk itself left one wondering what their message and relationship were. The border of trees and the night time lighting scheme were a missed opportunity to create a more powerful and lasting impression. In essence, it was a conventional solution with a modern twist that was lost in the representation.
90. This looks like a nice place to sit and reflect, but without a detailed narrative/explanation, I would not have any idea that the installation is supposed to commemorate a history of slavery at this site. Its indeterminate, ambiguous nature seems rather pointless to me.
91. Clean, powerful, open to personal response...timeless
92. Not original, too plain for what's being represented.
93. Beautiful but didn't seem to fit the college environment
94. This design was not integrated into the new athletic field area of the campus. It was difficult for the viewer to be involved with the message on the totem in the middle of the design. This design did not capture the sacredness of the area and the figures were too generic.
95. Liked this design as well, but relative to the piece Norman Lee presented, it feels a less innovative.
96. please see my addendum to what I find most important
97. Very traditional
98. I liked the landscaping - big trees will provide shade for people to enjoy on hot days
99. I liked this design however it just felt a little empty. I didn't get a gut wrenching feeling wanting to learn more about the history and analyze my position as a student of SMCM in terms of the history.
100. This is a good overall design and I like the symbology.

COMMENTS on the design by Steven Prince

1. I almost equally liked Mr. Prince's design. I don't however believe he can create a relief with the depth indicated in the illustration without going to bronze casts. He hadn't yet thought through the light and openings and I wasn't sure about drainage. This contrasted to Lee's design that seemed more thoroughly vetted. I also really loved that Mr. Prince wished to integrate students into the work and community members' faces.
2. This artist was from New Orleans, and the piece to me looked more reflective of that environment than that of Southern Maryland. While I found it fascinating, it was also visually a bit overwhelming. In the right context or setting this is not necessarily a bad thing, but in a field setting the piece is so "busy" that it may not invite the personal reflection that takes place in the first design. I would get caught up in appreciating the sculpture and the faces seen there, but not sure if I would be thinking that I have a part in what needs to come next.
3. This is a difficult critique to write because I was also moved by Mr. Prince's presentation, who like Re:site, created a piece that embodies resistance. His skills as an artist, orator, and community organizer cannot be denied. If the college were to go with this piece, I would still find it acceptable. However, I feel that the Re:site piece better embodies the community's consistent feedback of wanting a contemplative site.
4. Not my favorite.
5. I appreciated many of the conceptual ideas and insights he brought to this commission, and especially his consideration of the ways this may include the broader SoMD community. But the actual translation of this into a monument seemed like a visual mess - a pile of competing ideas that could potentially be very visually unattractive and off-putting. It's unfortunate, but it just fell really short for me as a structure that will be in a very visible location. And I get the feeling that it wouldn't age well either. Not necessarily in terms of its manufacture, but AS a monument. It seemed to me like it could have the potential to seem very dated or antiquated very quickly, if I imagine someone looking at it in 10, 20, or 50 years.
6. I really liked the way he used the faces of people, and I thought the design was particularly unique and beautiful.
7. I like how the memorial is specific to the history of St. Mary's. I like the placement of the memorial, because it is difficult to ignore. The bench provides a place for reflection. I like the community involvement with the piece and the usage of their faces to connect the present with the past.
8. Mr. Prince has had experience in the region, in particular with W&M and its extraordinary Lemon Project (we need to take a page from their book). I was struck by his choice, like the Albritton/Lee, to use the figure of a dwelling/cabin in his proposed piece. His philosophy as presented is clearly and considerably inflected with his experience growing up in New Orleans. I am not certain that he -- or we -- would (at least in a timely manner) convince descendants of the Brome/Mackall family to participate in an effort to produce masks. As far as I know, we have not built a relationship with these descendants. We have also not as yet identified descendants of the enslaved. I find this very interesting, and wonder how the remaking of this landscape, beginning in the early 19th century, into a white heritage site, has "hidden" these descendants. It will take resources to identify these individuals and build resources -- something I strongly believe we should do. In the end, however, because Mr Prince has already experimented with the use of masks at W&M, I see his proposal as more derivative, something that will remind me more of W&M (alum) than of this very different community. Also, while I strongly believe we need monuments that commemorate the people who were displaced / dispossessed (read the Charter of Maryland), I do not think this memorial is the place for that. It would be too much.
9. I think this is a good concept to show the hardship and struggle of the African American community

10. I don't think the sculpture being completely made out of bronze is very practical. While the design is direct in its effort to bring to light the injustices that were perpetrated, it seems a bit overwhelming to take in.
11. I liked the research the artist did, I feel like he truly understood what the college was asking for in terms of theme and background. However, I don't think the design will fit into the location it is designated for. It does not seem like a public art/memorial piece.
12. Vibrant
13. The interweaving human bodies creating a building is rather nightmarish and kinda reminiscent of many depictions of hell. All of the concepts behind the piece are very New Orleans in nature.
14. Good design idea, but the nude people made out of rusted metal might not come off as commemorative
15. I found this design very compelling and uncomfortable in a way that makes you face the uncomfortable history of slavery. I liked the design and it's multi-faceted inclusion of various aspects of Black history related to the community, site, and civil rights in general. However, while I can picture this work at a museum, I have trouble picturing it at our college. Although I believe the artist's message behind the figures on the outside of the piece is righteous and meaningful, I don't think it's an obvious message. I believe the symbology would be misconstrued by people who see it in a way that just furthers the exploitation of Black bodies, both sexually and for labor.
16. I feel as though this design is too controversial, which is usually something that I am all about. I am not denying the strength of the faces and the design, but I feel as though this design wouldn't be the best fit for our campus reaching as many audiences.
17. This piece didn't pull me in as much as the first two. The artist's passion was genuine but the design didn't resonate with me as much as the first presentation.
18. Meh
19. Insightful, but outlandish and not feasible.
20. Not a lot of information
21. While the art and design is striking and powerful, this once again has the feeling of an art installation and not a long-term memorial. I have concerns about maintaining a site that asks visitors to experience the work from an obstructed interior (and concerns about the safety of an outdoor memorial with an obstructed interior). Also: I'm impressed by Prince's efforts to incorporate indigenous people into this work, but wonder if the message is somewhat diluted by the broad umbrella.
22. Very beautiful, but overwhelming. The concept of objectifying the slaves into the house itself is powerful, as slaves were expected to sacrifice their wellbeing in order to shelter, protect, and serve whites. However, the piece is a bit dark and I would have concern about it being traumatizing or inappropriate for some visitors as Historic is open to all ages.
23. Prince has my lowest ranking when it comes to the proposed monument, the practicalities of actually making it, maintaining it, and how all of this would be accomplished. I did research him a bit more, and it appears that Prince's overwhelming strength is community involvement and outreach NOT public PERMANENT OUTDOOR sculpture. He is much more of a painter-printmaker and activist (I think his prints and drawings are powerful, and his relief mural work which is more 2D than 3D), which is inspiring, but perhaps not the best fit for this public sculpture monument. I got the feeling that he would be improving along the way, using W & M students as the labor for the sculptures and elements...I just didn't get the sense that he really knew how it actually make the piece he was proposing. There are interesting aspects of the design, however, the solution to have all the writhing 'nude' bodies was a fairly literal solution - but I could also understand if this design appealed to audiences. I just don't think he has the experience, or the team, to make this happen well. All the community interaction also sounds like he would need a small team of SMCM staff to assist him to do all these community interactions (the mask-making, etc.)

24. I like that he went with cabin design but aesthetically I preferred the look of Allbritton et al's design.
25. I found this proposal and image very exciting. I think the site would be powerful visually and in its ability to draw people for return visits. It is rich in history, including indigenous peoples, and has a big story to tell. It does not need "explanation," yet evokes curiosity and question. And, as much as I love the design, the promised process of bringing together two academic institutions as well as the greater local community is absolutely wonderful as well. This would not only help fulfill SMCM's responsibility to history but to its surrounding community. It would also bring local specificity to the work. This is far and away the best proposal. It seems to have fantastic PR potential for the college.
26. daunting.
27. I did not like seeing enslaved peoples bodies being used to form a house. It seems in bad taste.
28. I would veto any design that featured an indoor space on this relatively isolated, unattended property that is not contiguous with the main campus. It would have to be locked up after hours, which would end up as "only unlocked during events," etc.
29. I was impressed with the roof made of masks of the community; how it takes a community to "build" a house - once you go inside the house, how the people were standing tall and proud!
30. excellent design concept, but many aspects of installation were still being determined, see many coordination issues between W&M campus and SMCM, thought that timeline would be difficult to adhere to given amount of community engagement required (although that was an important part of the collaboration), thought this project had the greatest potential for cost overrun
31. The thought the process behind this piece and the engagement with the whole community, is a great one. I also really like the design of the structure itself and that there is an inside space to sit and contemplate and the contrast between the exterior of the structure and the interior. This presentation spoke to me because it was multi-sensory and I wonder if there will be music playing at the site as this was a very evocative part of the presentation.
32. Ok
33. This is likely the most powerful, and possibly the most stark, of the three designs. It also may be the most innovative, and I do not believe that there is anything quite like this in southern Maryland. The seating around the exterior, and the ability to enter the commemorative, perhaps makes it the most interactive of the designs. It also likely offers the highest possibility for community involvement, though the "faces" on the roof. I do like that this design is closer to the path to the Stadium, which could lead to higher participation. There is a chance that the design might prove somewhat off-putting to children - given the starkness and the depictions of humans, depending on how it is done. I also think some signage to give context would be important, but that's true of all of the designs.
34. Powerful. Really a toss up between this and the first design. Love the interior/mourner's bench aspect. Who chooses what faces to use and how?
35. Cool but extreme
36. One of the best presentations. I really liked the idea of having our students working alongside the William and Mary students blending experiences gives this project a strong educational experience for our student population. Faces of our local population being a part of the project is also extremely interesting along with the deep relieve elements of the building. The ability to go inside the building to "learn more" seems to be a strong element.
37. I think I might be overwhelmed by the number of faces and bodies in this artwork.
38. The passion of the presentation was only surpassed by the intricacy and ingenuity of the artwork itself. Using the community (internal and external) as part of this historical legacy is absolutely commendable. The homage to the various "pieces" of culture to include but not limited to dance, spiritual, physical, community, civic, religious is exhibited inside and outside this artwork.

39. I appreciate that this project will be dedicated in part to the indigenous people who inhabited this land long before slaves were brought here. I think this project would do more to involve the local community and therefore build local community than any of the other designs, but I'm not convinced that real community building happens just because you cast one another's faces... I would like to believe that bringing people together for that part of the project would help develop connections between people and between the college and the local community; but I just don't know if it would. I think this project (more so than the first proposal, equally so with the second) may bear a significant risk of being defaced or damaged by community members who do not share our values/commitment to building a conscious, equitable community. By using physical representations of bodies in the work, I'm afraid they would be defaced or damaged, potentially at a great cost to replace/repair and at much embarrassment to the community. I'm also not totally sold on the design aesthetic... using bodies to build the house seems a bit grotesque. I recognize that the design decision is making literal the history of slaves building this country/community, of this place being built on and by their bodies; but I worry that such strong imagery may repel rather than draw in visitors. I did like the idea of possibly having text on panels somewhere on one of the walls, especially text that could be changed out over time to let each new generation re-commemorate this place and re-build community in the process.
40. I had to pause with this one -- but ultimately it grew on me -- in many profound ways. It is striking, absorbing and challenging. It is unforgettable, It is something I would want to go back to again and again because it speaks profoundly and powerfully. In short, I think Mr. Prince "gets it." The dirge and the resilience, the scope of his understanding of what such a memorial can be and do far surpasses the other two designs. Additionally, I think it is a fantastic idea to use the roof with faces of the decedents of the slaves, the slave owners, the local citizens. I treasure how he wants to and will involve the students and how working with his students and our students will enlarge the understanding of each group about the importance of owning our connections to the past. A small caveat and comparison. Last year I was able to visit Sydney, Australia and the Sydney Opera House which has become a visual symbol for not just Sydney, but much of how Australia understands itself. The Opera House is the icon. The immediately identifiable symbol of Sydney. I think that Mr. Prince's commemorative. Design can and will serve St. Mary's in a similar way. It is profound, striking and unforgettable -- A historical footnote to the Opera House is that it was designed by someone who was not himself an architect and it was discovered that the original design was structurally unworkable. It took a team of architects to figure out how to capture the design in a way that had structural integrity. I don't know, of course, but it may be necessary to enlist an imaginative architect to help insure that Mr. Prince's design will have structural integrity and will be able to last for many many years into the future.
41. Easily portrayed a thoughtful message about the people who lived here.
42. A literal visual of the raw truth. Wonder whether descendants of owners will really come and be willing participants in this project... who will be the backups? The bodies are powerful and amazing, yet I respectfully clothing or a blurring of nakedness (I did see that no genitalia are present.). I ask because, while nakedness and deprivation are realities that should be understood, and you show immense strength & withstanding by the bodies, this campus is also a place we want children to be brought to learn & see. I don't want the commemoration avoided due to it being too raw, however the holocaust museums did not hide the horror of that truth, therefore I would support the choice of the larger community and campus in relation to the above statement.
43. I really liked his concept! I think that the building would be very striking and powerful. I think it does the best at evoking strong emotions. However his idea did not seem as fully thought-out compared to Lee, Allbritton, and Baker. Additionally, he was a little vague on upkeep and it appears as though it would be more difficult to upkeep. Finally, the artist does not appear to have much previous experience with 3D sculptural art.

44. Without seeing the final structure, it seems that this design might be overly jarring or unsettling. I get that those feelings might be appropriate, but with the goal of reflecting, commemorating, and moving towards peace and prosperity, this display feels too harsh in my view.
45. Very SMC, dramatic, will definitely make an impact. Not sure it's right for this space.
46. This is by far my favorite design. I love the literal visualization of the phrase "slaves built this country". It is clear at a glance what this memorial is, without the need for explanation. This project utilizes all available space, inside and out, to represent both black AND brown people who were enslaved. In fact, this is the only design that ties in the enslavement and oppression of Native American people. I also like that this project is communal. Currently the stadium complex is being built, but it's essentially just a building being erected with no need for the community to care or be aware about it until it's done. However, this memorial forces the community to not just be aware of the progress but also be involved in it. This allows for easy networking, partnership, and relationship building within and between the SMCM community, the St. Mary's County community, and another institution.
47. I believe that this would be a good design. But I was unable to really see the vision from the artist.
48. This seems to be the most provocative, but would also do a good job of confronting passers by with the reality of the ground they're walking on.
49. Creative, eye-catching, powerful. I'm concerned about having an indoor space that could be abused/misused, especially at night (unless a camera is installed).
50. I did not like this design. I feel it is too much for the space, and is not in keeping with the campus
51. this one was ok, I thought that the research was sound, and the execution was actually really cool, but the artist did not take into account the reality of having nude figures (already objectified b/c they are making up a building) that could potentially be disrespected by the college-age athletes that frequent the area. I also didn't feel like the artist used that many specific references to our campus and the actual site. the faces portion of the project has a lot of potential. if the monument were ONLY this part, I would like this one the best. the other stuff that he added on ruined it for me.
52. I like that the design emphasizes people.
53. Really good but I feel it doesn't fit the campus well, essentializes indigenous and African cultures, the naked bodies struck me as the fetishization and sexualization and dehumanization of African bodies as animal like. Though I know it isn't the artist's intent, I fear the piece would be interpreted and manipulated within that context.
54. Best overall presentation for combining historic facts and figures into a physical building that can be explored both inside and out. I think I would visit that site multiple times to draw new perspectives from the many faces on the roof. Super cool idea having local residents and student representation as the faces of today looking outward.
55. The design concept was detailed and powerful. The telling of the spirituality of enslaved people was definitely present in this piece. The embodiment of the slaves holding up the building (touching); to the rooftop including the faces of the descendants of enslaved people (powerful); to the regal figures inside of the cabin (inspiring). This Artist has told the story of how resilient enslaved people have preserved and remained vital to the success of this country.
56. Did his homework. An extension of past work. Contemplative. Provocative.
57. Strengths: The process of making the piece which involves community engagement creates an added layer of significance to the design. The entanglements and tight-knit figures creating a shelter are also beautiful metaphors. Questions: The choice of using bronze for external relief walls implies that the monument will have dark hues of patina, coupled with the design of a multitude of inter-locking figures, what may result could be goth-like/horror. I am unable to see how the darker colored bronze will tie in with a silverish roof made of aluminum, the design/color palate needs to be thought through more carefully to create a cohesive and uplifting monument.
58. This one just doesn't seem to aesthetically fit the campus in my mind.

59. Interesting. Universal in nature though, and didn't feel specific to the site. It could be anywhere. The involvement of the community for the faces components of the roof is fun. The nooks and crannies might be gathering spots for critters, birds, breeding mosquitoes, etc.. Inside area maybe somewhat stale over time, and the indigenous sculptures inside are informative but not really inspirational.
60. Ambitious project and interesting that he'd do so much of it collaboratively with the community. However, the more I reflect on his design, the more negative it grows. The faces on the roof are the faces in the slave ships, crammed together, and not the faces of all of us who have been connected to slaves in some way. If the commemorative is to help heal and bring renewal, I don't think this structure would do that: I would look at it and see all the suffering, not the freedom that eventually came to those enslaved.
61. I loved the heart and passion Steve Prince brought to his presentation and design! He did not need a script and simply talked naturally from knowledge about the project. He even sang and danced. I felt like Steve Prince was the most in touch with the commemorative and enslaved peoples. I was glad that a Black artist was one of the finalists. Loved the New Orleans tradition that was at the foundation of his project. Was intrigued by the fact he included not only enslaved African Americans in his design but also Native Americans. Very unique idea to build the structure out of actual people. This design was perhaps the most clever out of the three. Another element that made this design stand out is the community involvement - SMCM students and campus, William & Mary students, descendants of enslaved people, etc. What better way to get community buy-in than to include members of the community in the project. With this design, a structure would not simply be erected on campus, the community would help build it and be made "visible from the invisible" via the faces. Steve Prince's presentation was well-organized and included background information without having to be prompted by the audience (e.g., dimensions, timeline, etc.).
62. Wonderful design. Knows a good amount about the area, and showed enthusiasm for working with the community on this project. The design very overtly shows what it's about, and commemorates the lives of enslaved people in this area, and their descendants.
63. Good!
64. Design seemed to take into account St. Marys and the lives of slaves
65. Just did not get it.
66. I liked this piece although it isn't as simple as the other house design.
67. I can appreciate the fine detail in the carvings covering this structure, and the solidarity it inspires, but I think it may be a bit off-putting. The hope, perseverance, and conviction for a better future are all things that resonate today about the stories of enslaved and indigenous peoples, and I don't get that impression from this entry.
68. An eloquent consideration of the indigenous and enslaved people. I am not as comfortable with people's faces and bodies making up the building and it does not seem to pull together the elements of the site as well as the Allbritton, Lee, Baker piece
69. Very powerful. I really appreciate the concept and really appreciate its commemoration to enslaved people. However, I do think it may be too unsettling when passing by it. While that is a necessary part of the history, as a memorial I don't think it is best.
70. Thank you for your beautiful submission!
71. #2 - It was different
72. I liked this alot. I like the artist's passion. The design may seem to "New Orleans"ish.
73. Jarring. Not suitable for all potential audiences (including children).
74. While this is a truly beautiful and meaningful piece of art, I do not see it as a good fit for the College - not for the campus in general nor the Commemorative site itself. The roof made of masks is rather daunting. Mr. Prince kept referring to shortcuts that would be taken to save on costs. To me this meant that he would compromise the quality of the piece in order to save

money. Additionally, the nudity, though tasteful with a strong and powerful message, may make some people uncomfortable, possibly the parents of the small children who utilize our sports fields. Mr. Prince also indicated that he was still working on the design and was considering some additional features. This seems to indicate that the design he would produce may not necessarily be the one he showed to the campus. I think that the design, especially given the proposed dimensions, is too busy and in your face, so to speak, and cartoon-like to really offer a place of quiet contemplation and reflection. As I said, it is a beautiful and heartfelt piece, but just not for the Commemorative site.

75. The concept seems rather creepy

76. Do not think the portrayal of the slaves will be received well. Personally did not like the look of it

77. Okay but doesn't speak to me

78. I really dislike this one. I understand that it is meant to evoke unpleasant feelings; however, this would be the first thing that visitors would see walking into the stadium. Many would be taken aback. Furthermore, many children also attend these events watching their siblings play, and this concept would generate nightmares. I understand the idea behind it; however, I think it's just too jarring to be placed next to an athletic field where families with children will be visiting.

79. I love the fact that Prince's design incorporates lament for the Native American people who once lived here at St. Mary's but tend to be personally inclined away from art that relies so heavily on the human form. There is a gritty, human realism to the design that I can appreciate; but I still have it as runner-up.

80. I think this design is very compelling and speaks to the true detriment of slavery in our time. I do believe the concept has shock value, which can be accurate in portraying the pain and suffering endured by the humans that were enslaved for so many years. However, I don't know if it would come across in that compelling way to all of the families gathering, rather I think they may be confused why a building looks like it is made of human bodies.

81. This one is definitely attention grabbing. It is raw and will invoke strong emotions in the viewer. I think that is both a plus and a minus - this installation should make people feel uncomfortable and force them to confront things they would rather not think about or see. On the other hand, it might be off-putting to the casual observer or passer-by.

82. This piece conveys the anguish and struggle of enslaved peoples. I am drawn to the visual power of the piece and admire that it does not shy away from the raw pain suffered. I feel that it will be the most impactful to casual viewers.

83. I like the title "Freedom House" - deep commemorative meaning.

84. I loved Steven's presentation. His passion certainly showed through. I get what he is trying to achieve, but unfortunately the piece is too literal for me. I question also this particular piece on a college campus. At least in the presentation drawing, it looked almost grotesque. With so much going on I'm wondering if the message would get lost in translation.

85. memorable

86. Did not find it engaging or contemplative to view

87. The Prince proposal included some aspect of the Re-Site design that I initially disliked and so I began the presentation skeptical of its merit. A large cold and hard structure, a slave cabin resemblance much akin to the Re-Site design - was this really a good choice. But quickly Prince lured me in to his concept with the strong elements of local participation in, not only the final design development, but in the actual content of the work and the hands-on construction of parts of the commemorative. Wow! The college and southern Maryland communities would be integral to the project at nearly every turn and twist as the design and construction took place. Investment results in ownership - that is our capitalist way and it is deeply ingrained into our human condition, as it is in many other animals. The fox stores extra food it captures by burying it for need over days; the squirrel stores nuts for the winter and defends his caches; the pufferfish builds a crater-shaped 'mound', lays eggs, and defends it. We will build this commemorative - We will defend it -

We will take ownership! To me that's a commemorative we can all get behind. The roof made of faces of the descendants of the enslaved and the slave-owners ... Wow, I'm speechless. How provocative! (in a good way) I felt strong emotions just hearing the presentation. As the descendant of a slave owner, this project gives me hope that we may one day end our (my) guilt - bring closure to our deep color-line divisions, biases, and hatreds. The pessimism in me is eased and the healing might begin. While I was less enthused about the large structure (cabin) with hard surfaces - it all made perfect sense that this might be the way to respect and pay tribute to those who resided here in the early 1800s, who worked tobacco in America, who built this country into the economic powerhouse it is today - the enslaved. And to share in that recognition and tribute with their counterparts - the free peoples including those who were owners of others. The power of investment, the personal connection to our past through hands-on labor and construction, and the resulting faces in the edifice - OUR FACES - convinced me that there was no other proposal to be considered. It almost seems as a bonus that benches inside and connections to our past would provide a place to ponder, to reflect, to revere, and to heal. The Prince proposal is a destination! I feel great confidence that participatory elements will play out over time in college and community members bringing their family and friends to this commemorative --- not just to go to the game --- but solely to 'see' it, to interact with it, to receive its messages, and to engage in the healing. Maybe too, it might get them to come back and root for the Seahawks as they compete in NCAA sports. I rank the Prince proposal first, and far ahead of the other two proposals.

88. My favorite design by far. Very striking, encourages community interaction (via the roof adorned with plaster cast faces of community members descended from slaves), and pays tribute to Native American tribes local to St. Mary's (such as the Piscataway and Pamunkey) as well as enslaved African Americans without taking the focus away from the issue of slavery. Prince clearly did his research and his presentation + the sentiment behind it was very thoughtful.
89. I thought the design solution and the creative theory for this proposal were unique and had a very "human experiential" orientation. While these elements can be powerful, they seemed more appropriate for another memorial in a different geographical region; and not a good representation of the history of southern Maryland. The physical representation of the memorial, while contemporary in nature, might be read as too humanist, or even "cartoonish" to some viewers. Another concern was this solution was so literal, it may not stand up to the test of time, whereby visitors would look at it once, and not be intrigued enough to return to the memorial again.
90. Despite the compelling, important message and context the artist provides in the presentation, this installation is not appealing to me at all. It is, however, very powerful and will no doubt elicit strong feelings and emotions to its audience.
91. Cumbersome, overworked
92. Another not so original but more effective in its representation.
93. Beautiful but but not quite fitting
94. This design was very intriguing, but the nude-like figures were too jarring. There could be maintenance issues with the use of materials, especially in the roof. This design did capture the sacredness of the area, but did not fit into the new athletic field area of the campus as well as the Allbritton, Lee, and Baker design.
95. Some beautiful elements, but felt more like a tomb to me.
96. please see my addendum below
97. Quite impactful
98. Inspirational
99. I really liked this design! I love the idea of the outside being composed of community faces. It allows for the piece to really feel apart of our specific community and not just a generic design regarding slavery. I also really like the idea of being able to walk inside of the building. Having the

opportunity to sit down and reflect on the journey of slavery and where we fit into the journey being students of a college built on the actual plantation land is really amazing.

100. While I liked this design, it doesn't appear that it was completely finalized (ability to see through cracks, exact materials, etc). It also seems that there would be a lot of research needed to complete the design which may impact the project schedule.

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