Bethinking of Old Orleans

C.W.Lattin County Historian

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"Save Outdoor Sculpture," called SOS!, is a roject to survey the outdoor sculptures scattered proughout our country. SOS! has these primary

Complete a national inventory and basic condion assessment of outdoor sculpture, and

Encourage the implementation of strategies to rovide for the ongoing care of outdoor sculpture. Location and documentation of the sculpture, ncluding notation of signatures, inscriptions and ther identifying marks, precise location, subject natter or theme:

Observation and reporting of basic conditions of ne sculpture, including descriptions of surroundng environment, obvious physical damage, issessment of overall condition based on an

bjective checklist; and

Compilation of background information about ne sculpture, including jurisdiction and mainteance responsibility, circumstances of commis-

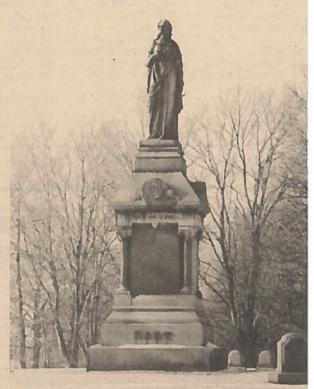
ioning and installation.
Save Outdoor Sculpture! is a joint project of the lational Museum of American Art, Smithsonian nstitution and the National Institute for the Conervation of Cultural Property. The Cobblestone Society will act as the local coordinating agency.

We need volunteers to fill out forms answering nany of the above questions. Training sessions vill be given for volunteers on Tuesday, November 10 from 10 - 2 at Memorial Art Gallery in Rochester and again on Wednesday, November 8 at the Strong Museum from 10 - 2. For further aformation call the Cobblestone Museum at 89-9013. Your work will yield long-term benefits is the information you collect will be added to the nventory of American Sculpture, a permanent computerized database at the National Museum of American Art. The training session will include nformation lectures by a conservator with slide or ideo presentation. These should both be very excellent seminars on the history of outdoor

"All over America, everywhere anyone looks, if ou care to see, monuments and memorials in the orm of statues and shrines of all sizes and kinds abound. Thousands upon thousands of these incelebrated icons literally dot the landscape hroughout the United States, in small towns and arge, village and megalopolis. They inhabit every conceivable location; desert, traffic island, village reen, concrete plaza, battlefields, national parks, vayside rests, eight-lane superhighways and cow paths. Some are celebrated as national tourist attractions. Others are anonymous and unnoticed. Most are locally commissioned mementoes of contributions to the nation by local persons. Their mportance is that they exist. Their meaning is not imited to their worth as works of art ...

"Silent in the din of traffic, clearly observable in he polution of 10,000 monoxide exhausts, they are also unarmed and vulnerable. In the most joy-

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less cityscape or ravaged landscape they are reminders of sharp human fates as fresh as the green blades of grass that spring from highway cracks and crevices. In their persistence they outlast and overcome dedication ceremonies, immediate neglect, patriotic anniversary wreaths, sentimentality, jeers, epithets, graffiti, the vandalism of the establishment and the homages of street gangs. To an unsympathetic eye, the ordinary run of American monuments may appear a form of permanent, three-dimensional graffiti perpetrated upon the landscape, conspired, produced and inflicted upon posterity by the worthy pretensions of patriotism and art. To others, however, their meaning, stark as poverty, is bone true. They are part of the secret treasure poetry discovers and defends ...'

-- Leslie George Katz Locally we have several full relief figural monuments in cemeteries which are considered advisable for inclusion in this survey. Pictured, is the Hart monument at Mt. Albion Cemetery. The figure which is nine feet in height stands on a base of larger proportions. It represents "Hope" as this ethereal or allegorical figure holds an anchor, the traditional symbol of hope and steadfastness. "Hope" is of course, one of the three Christian Graces or theological virtues. The other two being "Faith" and "Charity".

It appears we have around twenty works of art in sculptured form which are eligible and need inventorying, not all of which are in cemeteries.