

17 — park. The flag pole is a jar and intrusion. By their precedent, the park is more likely to become a repository for heroic statues and clashing symbols to detract from the aesthetic purposes.

Considering the importance of this issue, it might be prudent and appropriate for the Commission to delay their decision until each member of the Fine Arts Commission and the Memorial detractors have had the chance to visit the Memorial, after it is completed, and experience the mysterious power of this unprecedented work of art. Such a course might end the controversy, and become one more case in history where great art has become its own protector.

CHAIRMAN BROWN: Thank you very much.

Next on my list is Wolf Von Eckardt.

MR. VON ECKARDT: Thank you, Mr. Chairman, members of the Commission.

I read Tom Wolf this morning, and reflected on Maya Lin's wall, and looked, and I couldn't see Jane Fonda in there at all.

More seriously, Tom Wolf does point up a calamity of our time which I have very often long discussed, and that calamity is the enormous gap between what some call elite art and popular art. Between avant-garde and traditions1.

Between representational and abstract. Similar arguments were heard about the Washington Monument, which is, of course, also an abstract monument, and nobody has proposed a figure, an image of George Washington on there, and the problem that we have, which I tried to deal as a survivor, is a difficult one, but I think in time it is going to be resolved. It is, in fact, being resolved through what we all call the cultural explosion, the enormous number of people who visit museums, and the wonderful effort the American museums particularly are making through the proliferation, if I may say so, of critics of the newspapers, even on television, through discussions, and through a wonderful instrument which is peculiarly American, citizen participation in design.

I am very much in favor of all of this, and I think that in the end, maybe in our lifetime, our culture will find the common hiatus found in which we will not have this kind of argument.

I am glad we are having it, I am glad so many people are interested in memorials, and in urban design, and in park design. But we are not going to resolve the gap in our culture through subverting the established procedures. I do not need to repeat the established procedures.

Mr. Lawrence and Ms. Lin have very eloquently, and

very, with great detail, outlined them. But most of all, if the democracy is going to work also in the field of erecting great monuments, we need law and order, and I think the Veterans of the Vietnam War, and any other way, will agree that that is, first of all, if we want to oppose the flag, and if we want to oppose the motivation that all people of good-will have, we cannot have law and order if the Federal Government of the United States is meddling in issues that concern art and the public. It is not a Federal issue. It is not for the Secretary of the Interior to conclude what kind of monument we have.

I think the Vietnam Memorial Fund and the Fine Arts Commission should not allow themselves to be intimidated by the threat of their withholding building permits. The Veterans of America come to the Mall without Secretary Watts' permission.

We don't -- if you don't oppose the rules, and if you don't keep hope with our art, we will have ugliness and not art. We cannot compromise on this.

Thank you very much.

CHAIRMAN BROWN: Thank you very much.

Next I have Michael Straight.

MR. STRAIGHT: Mr. Chairman, what I have to say is purely extemporaneous.