Using a grant from the Partners for Youth Foundation, Susy organized a collection of about 400 books and audio and videotapes, mostly geared towards children. Eventually, Susy would like to obtain more funding to expand the library to include more adult-oriented books and offer storytelling, tutorial and family-literacy programs. She hopes this project will provide an adequate gateway for the Latino community to revel in its rich culture.

America is a diverse land full of differences in opinion, prayer and language. While I firmly believe that to succeed in America one must fully embrace the English language, at the same time the new arrivals to America should be sure to remember and celebrate their traditional roots. Diversity has always been and will remain to be one of this nation's greatest strengths.

Mrs. Aparicio has worked extremely hard for the Hispanic community in Lexington, and in the end, Biblioteca Hispana will be a place where future generations can take their children to learn about their ancestry and where they came from.●

TRIBUTE TO ATOMIC VETERANS

● Mr. MILLER. Mr. President, I rise to acknowledge President Reagan's designation of July 16 as National Atomic Veterans' Day.

Between 1945 and 1963, the United States conducted over 235 atmospheric nuclear weapons tests in the Pacific and the American Southwest. At least 220,000 American servicemembers participated in these tests, or were stationed near Hiroshima and Nagasaki immediately following World War II. While they served our country patriotically, loyally, and proudly they were not informed of the dangers from exposure to ionizing radiation. For 50 years, these veterans have been one of the most neglected groups, even though they risked their lives for our freedom.

Despite their valuable contributions to the United States, these veterans have not received the recognition they deserve. It is only appropriate that the American people remember the service of these dedicated veterans today, National Atomic Veterans' Day.●

ARTTABLE LUNCHEON

● Mrs. CLINTON. Mr. President, on April 26, 2002, I had the opportunity to attend the 10th annual ArtTable Luncheon. ArtTable is a national organization for professional women in leadership positions in the visual arts. Founded in 1981, it provides a forum for its members to exchange ideas, experience and information through various programs. ArtTable is dedicated to promoting and advancing greater knowledge, understanding, and appreciation of the visual arts. At each year's luncheon, a different woman who has given her distinguished service is honored. The keynote speaker on this occasion was Dr. Kirk Varnedoe, Chief Curator of the Department of Painting and Sculpture at the Museum of Modern Art and Professor in Historical Studies at the Institute for Advanced Study, Princeton University.

Dr. Varnedoe has more than a dozen major exhibitions to his credit, both for the Museum of Modern Art and for other institutions. His work has often been at the forefront of the history of modern art and his extensive publications on European and North American art of the nineteenth and twentieth centuries have helped reshape and open up a variety of fields in art history. His contributions began in 1972, at the age of 25, with his doctoral dissertation on the drawings of Rodin and the epidemic problem of forgeries of the later drawings. This work was so significant that its results were published in collaboration with Albert Elsen before the dissertation had even been submitted. His scholarship since that time has been instrumental in opening entire fields of inquiry, for example, Impressionism, Scandinavian modernism, and the influence of photography on painting, as well as bringing little known artists into the center of debate.

In his remarks at the luncheon, which I will ask be printed in the RECORD, Dr. Varnedoe spoke eloquently about his ''personal odyssey with the art of Auguste Rodin'' and the greater issues that journey brought to life. He discussed the ever-changing world of modern art and what it can teach us, especially during this incredibly challenging period of history through which we are living.

I am grateful to Dr. Varnedoe for his continued scholarship efforts in the area of art history and for sharing this history with us in a way that we can apply it to our experiences in the world today.

I ask that the remarks be printed in the RECORD.

ARTTABLE KEYNOTE

April 26, 2002

(By Kirk Varnedoe)

I have had a personal odyssey with the art of Auguste Rodin. It's a love that I share—along with a great regard for her late husband Bernie—with Iris Cantor. Rodin was once for me an intense and special passion, a singular entry point into the history of art. And now, that body of work seems somehow seen at a distance, more coolly, and that artist one among many with whom I've worked, and from whom I've taken inspiration. Today, I would like to take that small and really trivial personal trajectory into and through Rodin and ruminate on it in relationship to a larger pattern: to use it to think about the way that the modern tradition metes out its gains and losses, the way it gives and takes; and then also to use my little journey to suggest much larger issues about learning and growth—about what we want from art as we change and learn.

Modern art, as is notorious, kills, and it kills mercilessly. In the late 19th Century as it was just being born it laid waste to the Salon world of Gérome and Bougureau. And then as it built up steam in the early 20th Century it decided to start slaying some of its own parents and godparents. After World War II modern art killed Rodin like a bright young barbarian gladiator taking down an aging, opulently garlanded emperor—in sheer exhaustion at the achievement of Rodin's weight and complexity, people found themselves gagged to surfeit by the ancienne cuisine richness of this enormous oeuvre, and yearned for a leaner, cleaner psychic and physical life in art. That is perhaps exemplified most pointedly by the beautiful polished surfaces of Brancusi's sculpture. Where once Rodin's flesh roiled volcanically, now you had a still-waters-run-deep beautiful gleam, more like armor than palping flesh; compression/density replaced extension/elasticity; wit and elegance took over for brooding and suffering; and abbreviated, pithy economic certainties were set up against the older anguished overflowing desire and doubt; fulfillment replaced yearning, and the sticky sweet humidity of Rodin's world was replaced by slick machine cool. And then in the 20's and 30's, the curse of the word ''Victorian'' descended on The Kiss on The Thinker and on so much else of Rodin's work. A curse that I might say is still enacted at the Metropolitan Museum of Art, if you go look at the installation of the former Andre Meyer Galleries where there is a special kind of purgatory off to the right of Cezanne Degas, and Manet, where The Age of Bronze strides in pride next to Rosa Bonheur and Bastien-Lepage.

But just as certainly as the modern movement took away, it so eventually gave back. Modern art is a sure killer but it is also a fantastic resuscitator. And it works its growth through pulses of recovery. One of those main pulses came in the 1960's with scholarship by men like my mentor Albert Elsen at Stanford, and by Leo Steinberg, who wrote a key essay at the time of Elsen's Retrospective of Rodin at the Modern in the late 60's. Elsen re-found a new Rodin, via his training under Meyer Schapiro, and by his engagement as a young man in the 50's with Abstract Expressionism. And his show in the late 60's was the culmination of new interest, in everything about Rodin's bronzes that was spontaneous, painterly, seemed to depend on accident, and broadcast a kind of heroic drama of angst that seemed in tune with Pollock, with Rothko etc.. While Steinberg, on the other hand, via his experience of Jasper Johns and Judd, pointed us to a new awareness of the formal strategies of Rodin: his techniques of repeating single molds to form new compositions; his processes of fragmenting and hybridizing the body's anatomy, against nature, towards new expressive devices. In these radical, small gestures of handling material, he found a new and more relevant Rodin for the late 60's, the age of minimalism.

Moving on, recuperating, resuscitating, the way that Modern art does it, involves, not simply leaving behind, but finding new ways to carry forward. We know that for example that Cezanne said that his goal was to redo Poussin after nature. Modern art has always had a steady urge to reinvent the past and to recapture it in terms that translate its values into ours, to reinvent, to make new, and this means not only old masters like Poussin, but its immediate forbearers. So in the 1960s, you not only have the reinvention of Rodin, but the re-invention of Russian Constructivism through minimalism, Marcel Duchamp reborn in the work of Richard